C. SCHUMANN

Drei Romanzen

für Violine und Klavier

Three Romances

for Violin and Piano

op. 22

Herausgegeben von / Edited by
Jacqueline Ross



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Hinweis:
Die alternative Fassung der Romanze Nr. 1 (mit Bezeichnungen Wasielewskis) im Anhang der separaten Violinstimmen ist aufführbar mit der Klavierstimme der Hauptfassung (S. 1).

Note to the Reader:
The alternative version of Romance No. 1 (with markings by Wasielewski) in the Appendices of the separate violin parts can be performed together with the piano part of that Romance in this score (p. 1).

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INTRODUCTION

By the year 1853, during which the set of *Drei Romanzen* op. 22 was composed, Clara Schumann was already well established as a renowned solo pianist and teacher, and indeed was greeted with the same level of appreciation as her highly esteemed husband. However, it is clear that her work as composer was hampered by obligations she had assumed as wife, mother, and champion of her husband's music.

From a very young age Clara was well versed in composition as well as harmony, theory, counterpoint, and improvisation, all of which she learned from her father, Friedrich Wieck. She had studied violin, too, as part of this rigorous training. She included original works in most of her early performances, which were very well received. When she was only 20, a concert announcement in the *Wiener Theaterzeitung* described her as a "member of the new romantic school [from Leipzig]", linking her with Mendelssohn and Robert Schumann.[1] Reflecting in her 1839 diary, she illustrated herself as a creative artist: "[…] compose – there [illegible] my destiny. To [illegible] one's tour-

[illegible] although she [illegible] concerts, her [illegible] his. Robert [illegible] positive, and [illegible] secret messages [illegible] initiated the publication [illegible] op. 12, comprising compositions [illegible] husband and wife, which did not attribute authorship to the individual songs. He was well aware that her life did not allow the freedom necessary to compose: "To have children and a husband who is always living in the realms of imagination do not go together with composing. She cannot work at it regularly and I am often disturbed to think how many profound ideas are lost because she cannot work them out."[3] Clara remained uncertain of the true worth of her compositions, and was self-deprecating when presenting them, as for example in her inscription on the Piano Variations op. 20: "To my beloved husband, this weak attempt once more from your old Clara".[4] Yet she evidently relished the activity of composing, and noted in her diary entry on 22 June 1853 (shortly before completing the first of the *Drei Romanzen* op. 22): "There is nothing which surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives entirely in the world of sound."[5]

Seen in this light of ambivalence and self-doubt, the composer's meeting with the 22-year-old Joseph Joachim in 1853 appears particularly significant. Clara was impressed and inspired by the playing of the young violinist: "Joachim was the crown of the evening […] he played [Beethoven Violin Concerto] with a depth of poetic feeling, […] his whole soul in every note." On a performance of Robert's A-minor Violin Sonata op. 105, she remarked that Joachim played "so wonderfully, that for the first time this whole work impressed me as I had always imagined it should."[6] Thus began her lifelong friendship with the increasingly celebrated violinist, characterised by mutual respect, admiration, and unwavering friendship.

For his part, Joachim returned the accolade in a letter to Brahms, praising Clara as a "God-gifted woman and wonderful musician […] long live Schumann!"[7] In an upbeat vote of confidence, Joachim and Brahms each asked Clara to join in their weekly 'correspondence course' in the study of early music – with particular focus on counterpoint, fugues and canons. Brahms invited Clara to become a partner "to pass the time, not just promenading, but also – with counterpoint!",[8] and Joachim, promising "the best harmony between Jos. and Joh.", entreated her gallantly: "If eventually

1 *Allgemeine Theaterzeitung und Originalblatt für Kunst, Literatur, Musik, Mode und geselliges Leben* (*Bäuerles Theaterzeitung*), vol. 30, no. 228 (16.11.1837), p. 931.

2 Diary entry of 10.11.1839, in Berthold Litzmann: *Clara Schumann. Ein Künstlerleben nach Tagebüchern und Briefen* (Leipzig, 1920), vol. 1, p. 377.

3 Marriage diary entry by Robert Schumann of 17.2.1843, *ibid.*, vol. 2, p. 21.

4 Autograph inscription on the title page of Clara Schumann, Variations for piano op. 20 (Robert-Schumann-Haus, Zwickau, shelfmark 5989-A1).

5 Diary entry of 22.6.1853, in Berthold Litzmann: *Clara Schumann. Ein Künstlerleben*, vol. 2, p. 274.

6 Diary entry of 17.05.1853, *ibid.*, vol. 2, p. 278.

7 Letter from Joachim to Brahms of 14.9.1854, in *Johannes Brahms im Briefwechsel mit Joseph Joachim*, ed. Andreas Moser (Berlin, 1908), vol. 1, pp. 58f.

8 Letter from Brahms to Schumann of 21.3.1855, in *Clara Schumann – Johannes Brahms, Briefe aus den Jahren 1853–1871*, vol. 1, ed. Berthold Litzmann (Leipzig, 1927), p. 100.

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"To the illustrious master and friend Joseph Joachim, in fond remembrance". This autograph score appears to be a clarified and corrected version in certain aspects, but also contains many inconsistencies and omissions. No fingerings, bowings, or string indications of any kind appear in this score. Another separate violin part (again, neither signed nor dated) without any markings has been kept together with this autograph score in the estate of Joseph Joachim (**M**[J]). It is highly likely that the markings included in the first edition were developed by Joachim and the composer over the following two years of concert preparations. The two artists gave a private performance of the *Romanzen* in Hanover for King George V on 28 January 1854, and public performances during German concert tours in March and November 1855.[15] Thanks to a letter from Clara Schumann to Hermann Härtel dated 28 September 1855, we can be certain that the final version included markings by Joachim: "3 Romances for piano and violin, and 3 similar for piano solo. Should you be inclined to publish these two works, I would [illegible] delighted […] I also enclose Joachim's corrections, the delay of which [illegible] response in getting back to you

[illegible] 1855, Clara agreed [illegible] kopf & Härtel for [illegible]21 for piano and

[illegible] to forward the [illegible]ed me, and would [illegible]blication, part[illegible] Joachim is fond o

T[illegible] opted a speedy return, but [illegible] satisfaction of the composer, who wrote [illegible] six weeks later on 22 November:

> I am returning everything to you today, but request, if possible, one more set of proofs of both volumes of Romances [opp. 21 and 22] as I have still found many errors – I could do this myself when in Leipzig, but if that proves too inconvenient, I ask only that the typesetter pay close attention to the errors.[18]

There is no evidence as to whether any further proofs followed this request. We are therefore obliged to establish for ourselves which of the discrepancies between Clara Schumann's autograph scores and the first edition represent deliberate alterations and which are the actual errors mentioned in the composer's letter. No exact date is given for either the Breitkopf & Härtel publication (**E**, **Evl**), or the signed copy of it that belonged to Brahms (**B**, **Bvl**). It is clear however, that the date falls somewhere between 22 November 1855 (the last correspondence regarding publication of this work), and 9 July 1856 in which review of op. 22 appeared in the *Neue Berliner Musikzeitung*, echoing the initial [illegible] reception from the King:

> [illegible] three pieces possess an intimate charm and are effectively composed with atmo[illegible]ted [illegible]ess.
>
> The violin melodies are [illegible]nce complicated but through very interesting harmonies, accompaniment and countermelodies [illegible] sounds thoroughly convincing. The unique[illegible]h[illegible]ming, pe[illegible]ua[illegible]ve qualities of each individual move[illegible] make it difficult to single one out. When performed with [illegible]ltivated artistry – a prerequisite for all three pieces – these Romances should always be assured of great success.[19]

EDITORIAL NOTE

Any deviations from the main source **E** (the first edition) in favour of any of the manuscript sources are listed in the Critical Commentary. Editorial additions are indicated as such in dotted lines (hairpins, slurs, and ties) or otherwise in square brackets. Historical bowing marks and the inconsistently used *ritard.* for *rit.* were adapted to modern practice without comment. In **E**, the beginnings/endings of slurs and ties on single notes immediately before/after a line break or page turn are often omitted. These have been added without comment wherever corroborated by the other sources (**Evl**, autographs). Courtesy accidentals and tuplet numbers were added sparingly wherever required for clarification.

15 This included performances in Gdańsk on 8.3.1855 and in Berlin on 20.11.1855. Further performances of op. 22 by Joachim and Schumann include those in Vienna on 18.2.1859, in London on 14.6.1865 and on 7.4.1869. Two Romances, arranged for cello and piano, were performed by the composer with Alfredo Piatti on 7.4.1869. As this date coincides with a British concert tour in which the cellist appeared alongside Joachim and the composer, it is possible that this performance took place in the same London concert as that listed above.

16 Letter from Clara Schumann to Hermann Härtel of 28.9.1855, in *"…dass Gott mir ein Talent geschenkt", Clara Schumanns Briefe an Hermann Härtel und Richard und Helene Schöne*, ed. Monica Steegmann (Zurich–Mainz, 1997), p. 148.

17 *Ibid.*, p. 150.

18 *Ibid.*, p. 153.

19 *Neue Berliner Musikzeitung*, vol. 10, no. 28 (9.7.1856), p. 218.

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Jacqueline Ross

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EINLEITUNG

Als Clara Schumann im Jahre 1853 ihre *Drei Romanzen* [illegible]ierte, genoss sie weitherum einen e[illegible]istin und Klavierlehrerin, der si[illegible]n ihres berühmten Gatten [illegible]es als Komponistin wurde aber durch [illegible]ibrige Verpflichtungen ihren Rollen als Ehefrau, [illegible]s Schaffens ihres Mannes.

Ausbildung [illegible]rde Clara ähnlich gut ausgebildet wie [illegible]theorie, Kontrapunkt und Im[illegible]lich durch ihren Vater Friedrich [illegible]terricht umfasste auch das Violinspiel. Bereits bei ihren frühesten öffentlichen Auftritten spielte Schumann stets auch eigene Kompositionen, wovon die meisten vom Publikum positiv aufgenommen wurden. So wurde die erst Zwanzigjährige in der *Wiener Theaterzeitung* für eine Prager Konzertreihe etwa als „Mitglied der dortigen [Leipziger] ‚romantischen Schule'" angekündigt, was sie mit Mendelssohn und Robert Schumann verknüpfte.[1] Gleichzeitig stieß Clara Schumanns kompositorische Kreativität auch auf Hindernisse. So notierte sie im Jahr 1839 in ihrem Tagebuch: „[E]in Frauenzimmer muß nicht componieren wollen – es konnte es noch keine, sollte ich dazu bestimmt sein? Das wäre eine Arro-

1 *Allgemeine Theaterzeitung und Originalblatt für Kunst, Literatur, Musik, Mode und geselliges Leben* (*Bäuerles Theaterzeitung*), Jg. 30, Nr. 228 (16.11.1837), S. 931.

[illegible]punkt zu der [illegible]nicht blos der Vater einmal in früherer Zeit [illegible]rlebete."[2]

Seit ihrer Eheschließung mit Robert im Jahr 1[illegible] lagerten sich Clara Schumanns [illegible]pro[illegible]ssorale Schwerpunkte auf die Aufführung und Bekanntmachung der Werke ihres Gatten, wobei sie aber in ihren Konzerten oft auch eigene Werke mitaufführte. Robert war Claras kompositorischem Unterfangen gegenüber stets wohlwollend eingestellt, und das Paar tauschte durch seine Werke gerne Ideen und verschlüsselte Nachrichten aus. Zudem stieß er die Veröffentlichung eines Liederbands (op. 12) mit Kompositionen beider an, in welchem die einzelnen Lieder nicht explizit ihm oder ihr zugeschrieben wurden. Robert war sich bewusst, dass Claras Lebenssituation ihr nicht genügend Raum zum Komponieren bot: „Aber Kinder haben und einen immer phantasierenden Mann und komponieren, geht nicht zusammen. Es fehlt ihr die anhaltende Übung, und dies rührt mich oft, da so mancher innige Gedanke verloren geht, den sie nicht auszuführen vermag."[3] Zudem schien Clara auch oft im Hinblick auf die Qualität ihrer Werke unsicher zu sein, wie es sich etwa in einem selbstkritischen Widmungseintrag für ihren Mann auf der Titelseite der *Variationen* op. 20 (ebenfalls 1853 komponiert) niederschlug: „Meinem geliebten Manne zum 8ten Juni 1853 dieser schwache Wieder-

2 Tagebucheintrag vom 10.11.1839, in: Berthold Litzmann: *Clara Schumann. Ein Künstlerleben nach Tagebüchern und Briefen*, Leipzig 1920, Bd. 1, S. 377.

3 Eintrag ins Ehetagebuch vom 17.2.1843, ebd., Bd. 2, S. 21.

Versuch von seiner Alten Clara“.[4] Nichtsdestotrotz genoss sie die Kompositionsarbeit und notierte in ihrem Tagebuch am 22. Juni 1853 – kurz vor der Fertigstellung der *Drei Romanzen* op. 22: „Es geht doch nichts über das Selbstproduzieren, und wäre es nur daß man es täte, um diese Stunden des Selbstvergessens, wo man nur noch in Tönen atmet.“[5]

In Anbetracht dieser Selbstzweifel und Unsicherheiten war es besonders günstig, dass die Komponistin im Jahre 1853 den damals 22-jährigen Joseph Joachim kennen lernte. Für sie war sein Violinspiel beeindruckend und inspirierend: „Joachim war die Krone des Abends […] er spielte aber auch [Beethovens Violinkonzert] mit einer Vollendung und einer so tiefen Poesie, so ganz Seele in jedem Tönchen.“ Über eine Aufführung von Robert Schumanns Sonate in a-Moll op. 105 notierte sie, dass Joachim „so wundervoll“ gespielt habe, „daß mir das ganze Werk nun erst recht den Eindruck gemacht hat, wie ich es immer gedacht hatte“.[6] Daraufhin entwickelte sich zwischen ihnen eine lebenslange Beziehung, welche durchweg von gegenseitigem Respekt, Bewunderung und Freundschaft geprägt war.

Auch Joachim unterstützte Schumanns kompositorische Tätigkeit und spielte die *Drei Romanzen* op. 22 in seinen Konzerten. So schrieb er im Jahre 1856 aus London:

> Er [König Georg V. von Hannover] war noch ganz in ‚Extase‘ über die Romanzen ‚kann die Zeit kaum wiedererwarten‘ den ‚herrlichen Göttergenuss‘ wieder zu haben – nun! denken Sie sich die Fortsetzung der königlichsten Lobeserhebungen![10]

Dass Clara Schumann in der Zeit nach dem ersten Treffen mit Joachim diese *Romanzen* für Violine und Klavier komponierte, ist nicht überraschend, war doch diese Werkgruppe bei beiden Schumanns beliebt. Robert komponierte gar elf Romanzenzyklen, wovon sieben im Jahr 1849 entstanden (Literaturverzeichnis). Darunter befindet sich op. 94, welches der Violinisten Wilhelm Joseph von Wasielewski (1822–1896) gewidmet ist, diesem guten Freund und Kollegen des Paares, der später an der Entstehung von Claras op. 22 beteiligt gewesen sein soll.[11] Auch Clara bediente dieses Genre ausgiebig. Noch acht Romanzen für das Klavier folgen, schließlich jene für Klavier op. 21 und diese für Violine und Klavier op. 22, für welche zusammen ein Verleger gesucht wurde.

Die musikalische Bezeichnung der Romanze ist ein romantischer Begriff des 19. Jahrhunderts, der [illegible]. Neben der etymologischen Verwandtschaft dieser zwei Begriffe besteht der Zusammenhang zwischen diesen zwei Konzepten auch [illegible] einer die Disziplinen der Künste übergreifenden romantischen Aufmerksamkeit auf die Subjektivität, Spontanität und dem Ausdruck von Gefühlen. Musikalisch drückte sich dies in diesen Kompositionen in einem freieren Form- und Harmonieverständnis aus als in früheren, strengeren Formen des 18. Jahrhunderts. Damit einher entstanden andere Satzbezeichnungen wie Fantasie, Caprice oder Impromptu, welche Clara genauso in ihren Kompositionen verwendete wie den sprechenden Titel *Pièces fugitives*. Verbindungen bestehen zudem zwischen zahlreichen ihrer Werke und der von beiden Schumanns vertonten Lyrik, in welcher typisch romantische Konzepte wie ‚Sehnsucht‘ und ‚Verlangen‘ im Gegensatz zu denen des ‚Erreichens‘ und der ‚Vollendung‘ prominent auftreten.[11]

Auch in der zeitgenössischen Konzertwelt waren solche romantischen Konzepte von Bedeutung, wie sie sich im Verlauf der ersten Hälfte des 19. Jahrhunderts in Form verschiedener Spieltechniken manifestierten.

4 Autographer Eintrag auf der Titelseite von Clara Schumanns Variationen für Klavier op. 20 (Robert-Schumann-Haus, Zwickau, Signatur 5989-A1).

5 Tagebucheintrag vom 22.6.1853, in: Berthold Litzmann: *Clara Schumann. Ein Künstlerleben*, Bd. 2, S. 274.

6 Tagebucheintrag vom 17.05.1853, ebd., Bd. 2, S. 278.

7 Brief Joachims an Brahms vom 14.09.1854, in: *Johannes Brahms im Briefwechsel mit Joseph Joachim*, Bd. 1, hrsg. von Andreas Moser, Berlin 1908, S. 58f.

8 Brief Brahms' an Clara Schumann vom 21.3.1855, in: *Clara Schumann–Johannes Brahms, Briefe aus den Jahren 1853–1871*, Bd. 1, hrsg. von Berthold Litzmann, Leipzig 1927, S. 100.

9 Brief Joachims an Clara Schumann vom 27.2.1856, in: *Briefe von und an Joseph Joachim*, Bd. 1, hrsg. von Joseph Joachim und Andreas Moser, Berlin 1911, S. 319.

10 Brief Joachims an Clara Schumann vom 12.11.1856, ebd., S. 380.

11 Für weiterführende Informationen siehe Walter Frisch: *Music in the Nineteenth Century*, New York 2013, S. 13–30.

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> Was unser Geschäft betrifft, so bin ich gern bereit Ihnen meine drei Sachen für das mir gebotene Honorar zu überlassen, und möchte Sie um baldigen Druck namentlich der Violin-Romanzen freundlich bitten, die Joachim gern mit mir spielt.[17]

Der Verleger bemühte sich daraufhin um eine rasche Abwicklung der Ausgabe, was aber die Komponistin nicht zufriedenstellte. Schließlich schrieb sie einige Wochen später, am 22. November:

> Heute sende ich Ihnen nun Alles zurück, und bitte aber wenn's möglich um noch eine Correctur der beiden Romanzen-Hefte, da ich noch viel Fehler gefunden – ich könnte dieselbe in Leipzig machen, sollte es aber zu umständlich sein, dann bitte ich nur den Setzer um Aufmerksamkeit auf die Fehler.[18]

Es gibt keine Hinweise darauf, dass auf diese Bitte weitere Korrekturgänge folgten. Die Erstausgabe ist daher mit gewisser Vorsicht als autorisierte Quelle zu verwenden, zumal bei einzelnen Unterschieden zwischen dem Erstdruck und den autographen Quellen nicht eindeutig bestimmt werden kann, ob es sich um bewusste Änderungen der Komponistin oder um von ihr [illegible] Fehler handelt, wie im oben erwähnten Fall die Erstausgabe bei [illegible] auch eine frühere sig[illegible] Johannes Brahms [illegible] werden. Die Ver[illegible]dem 22. Novem[illegible] Korrespondenz [illegible] erfolgt sein, als [illegible] positive Rez[illegible]

> [illegible]es in seinem Charac[illegible]n zarter, duftiger Weise aus[illegible]er Violine sind an sich zwar einfach, aber [illegible] sehr interessante Harmonie- und Begleitungsunterlage, so wie durch Gegenmelodieen, ohne alle Ueberladung sehr wirkungsvoll behandelt. Der eigenthümlich reizende Ton jeder einzelnen Nummer macht es sehr schwer, irgend einer derselben den Vorzug geben zu wollen […] Bei künstlerisch durchbildeter Vortragsweise, welche für allen [sic] drei Nummern Hauptrequisit ist, dürfen diese Romanzen des günstigsten Erfolges stets gewiss sein.[19]

ZUR EDITION

Alle Abweichungen von der Hauptquelle **E** (des Erstdrucks) zu Gunsten der Autographe sind im *Critical Commentary* vermerkt. Zusätze der Herausgeberin in der Partitur sind durch Strichelung (bei Gabeln, Binde- und Haltebögen) oder eckige Klammern als solche gekennzeichnet. Historische Strichbezeichnungen und das manchmal benutzte *ritard.* für *rit.* wurden stillschweigend modernisiert. In [illegible]häufig die Anfänge oder Abschlüsse von Bögen auf [illegible]noten unmittelbar vor oder nach Zeilen- oder Seitenumbrüchen; diese wurden stillschweigend ergänzt, sofern sie in den anderen Quellen (**Evl**, Autographe) wiedergegeben sind. Warnvorzeichen und Ziffern vor Triolen, Quintolen, etc. wurden sparsam da hinzugefügt, wo sie fürs Verständnis nötig sind.

DANKSAGUNG

Für den Zugang zu Quellen und für hilfreiche Informationen bedankt sich die Herausgeberin bei den folgenden Institutionen und Personen: der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, dem Heinrich-Heine-Institut, Düsseldorf, der British Library, London, und dem Archiv der Gesellschaft der Musikfreunde, Wien. Besonderer Dank für stete Ermutigung und Unterstützung gebührt zudem Cormac Newark und der Forschungsgruppe an der Guildhall School, London, sowie Knut Maseide, Bruno Heinen, Michele Tacchi, Alessandro Viale, Nicki Heinen und Tom Suarez für ihre Mithilfe. Besonderer Dank geht schließlich an Emanuel Signer bei Bärenreiter für seine Anleitung und Ermutigung.

Jacqueline Ross
(Übersetzung: Emanuel Signer)

17 Ebd., S. 150.
18 Ebd., S. 153.
19 *Neue Berliner Musikzeitung*, Jg. 10, Nr. 28 (9.7.1856), S. 218.

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Joseph Joachim freundschaftlichst gewidmet

Drei Romanzen

op. 22
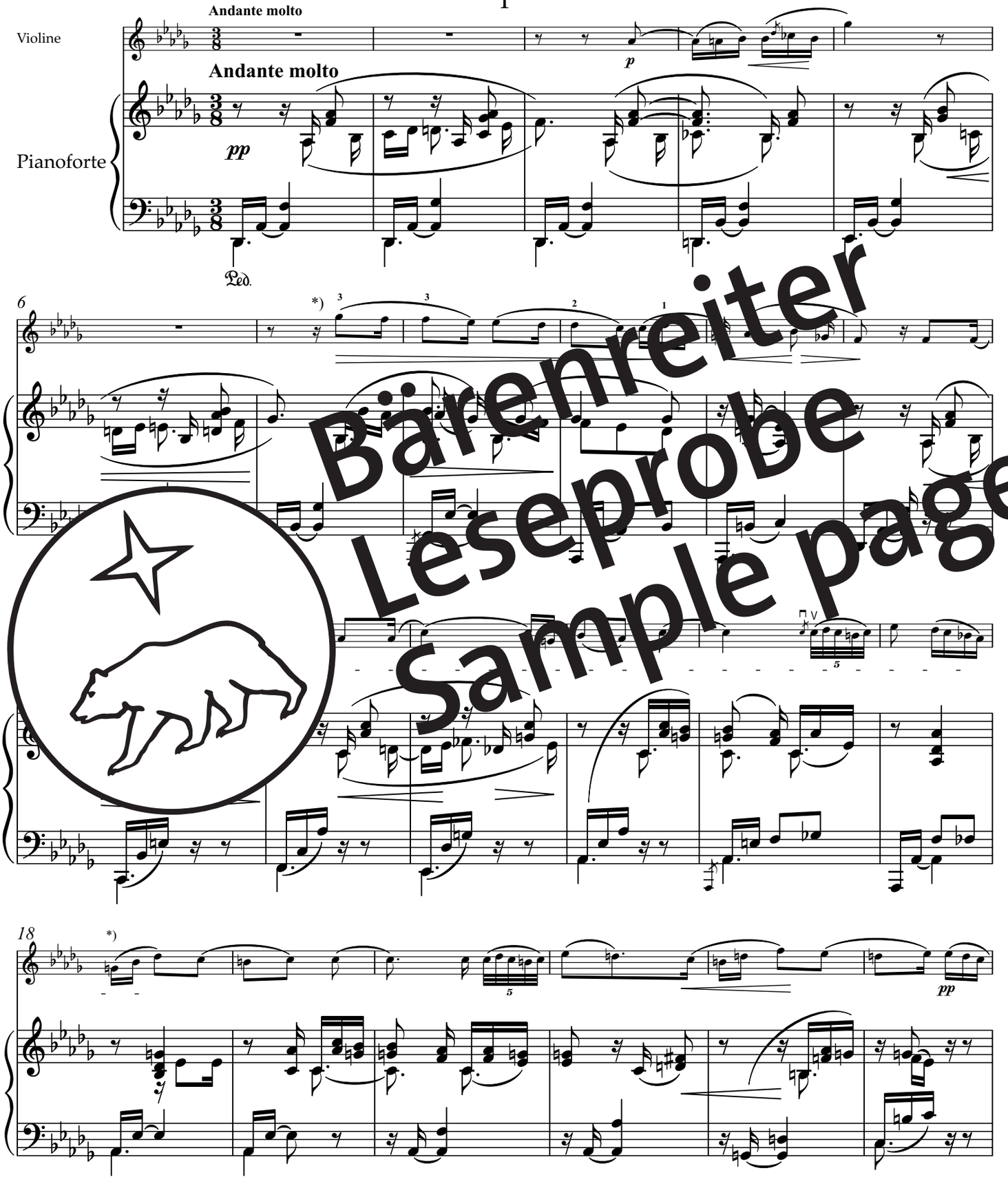
I

Clara Schumann

Violine

Pianoforte

Andante molto



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*) See the Critical Commentary / Performing Practice Commentary for rhythmical execution of this bar. / Zur rhythmischen Ausführung siehe Krit. Bericht / Performing Practice Commentary.

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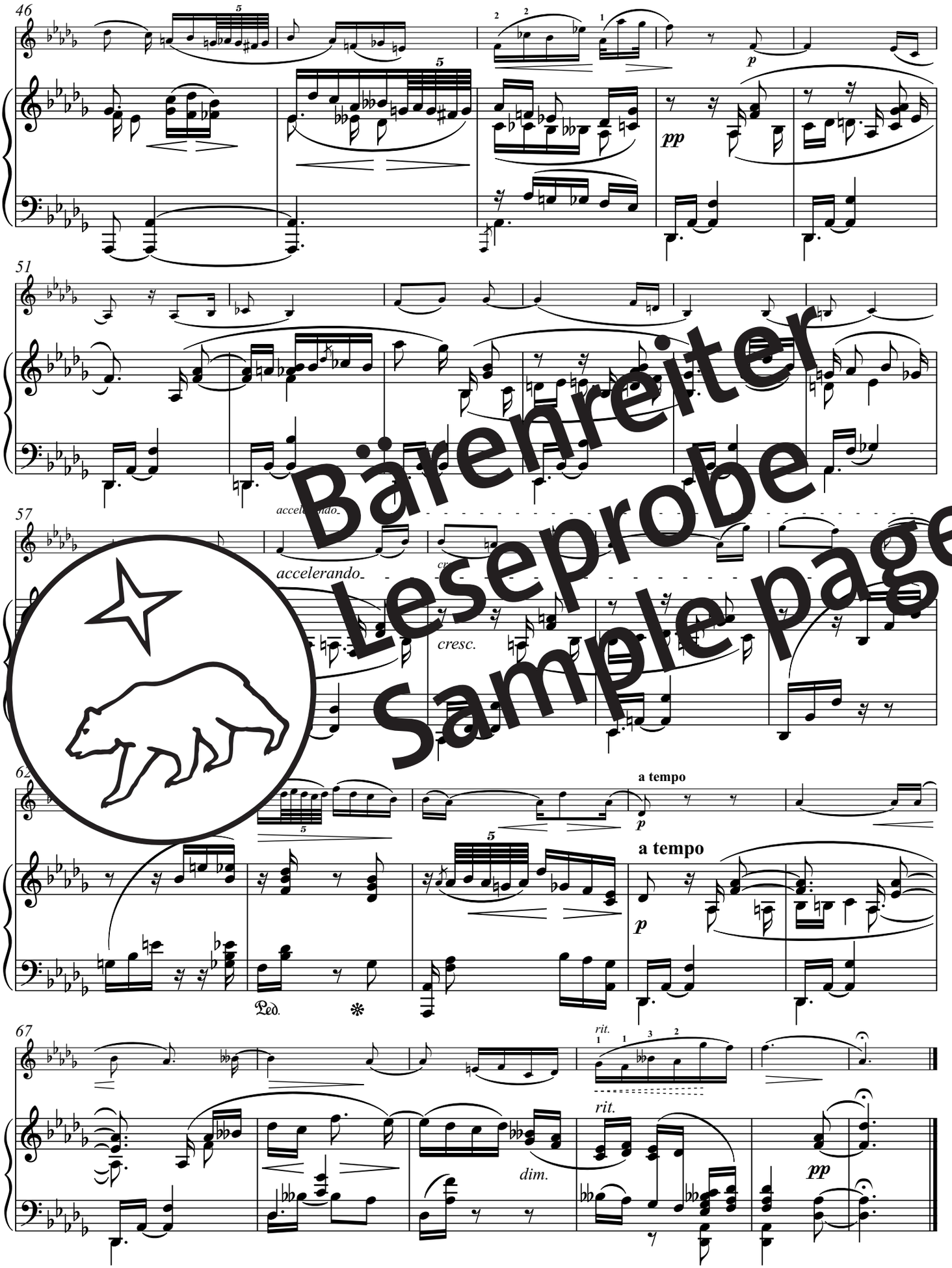
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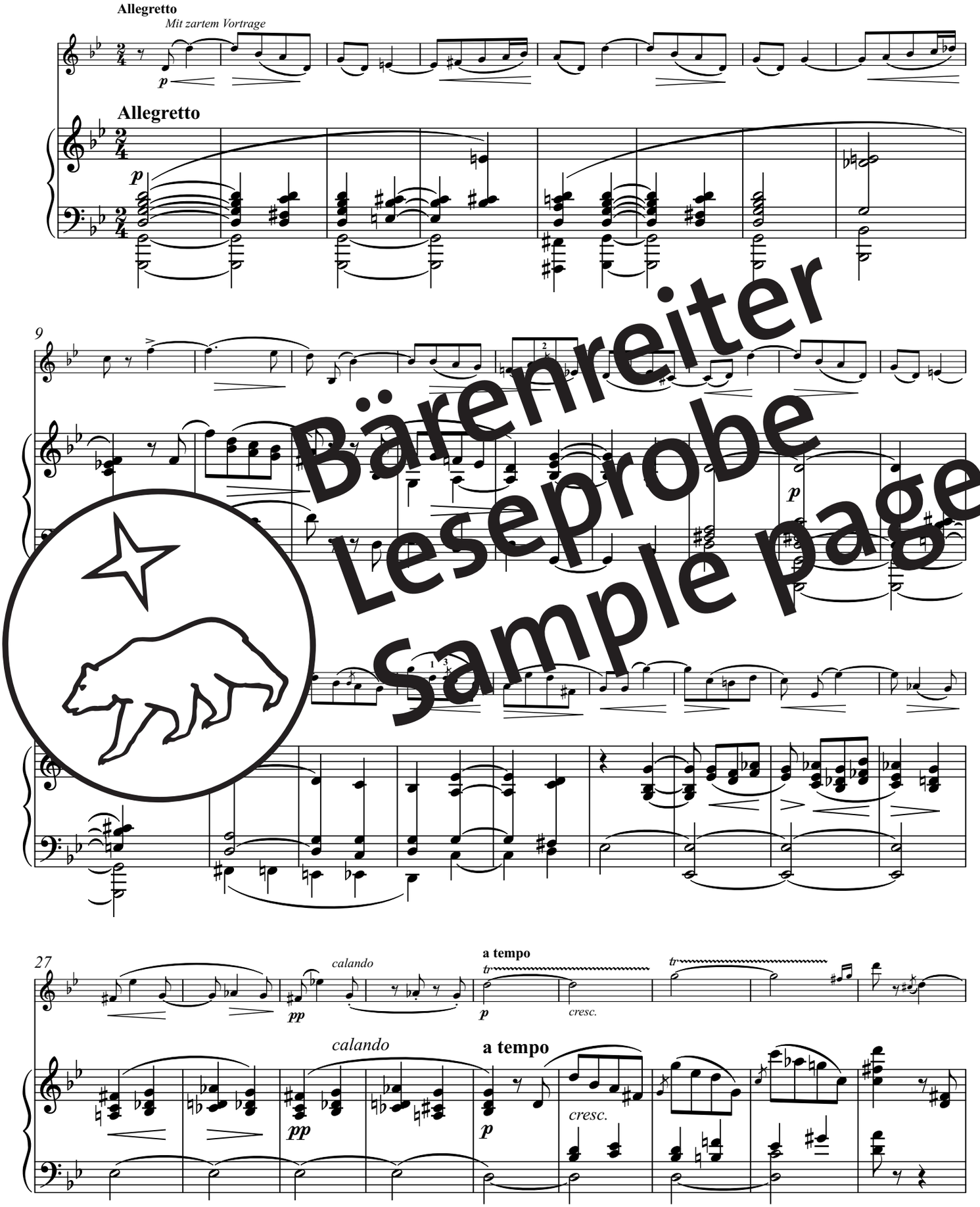


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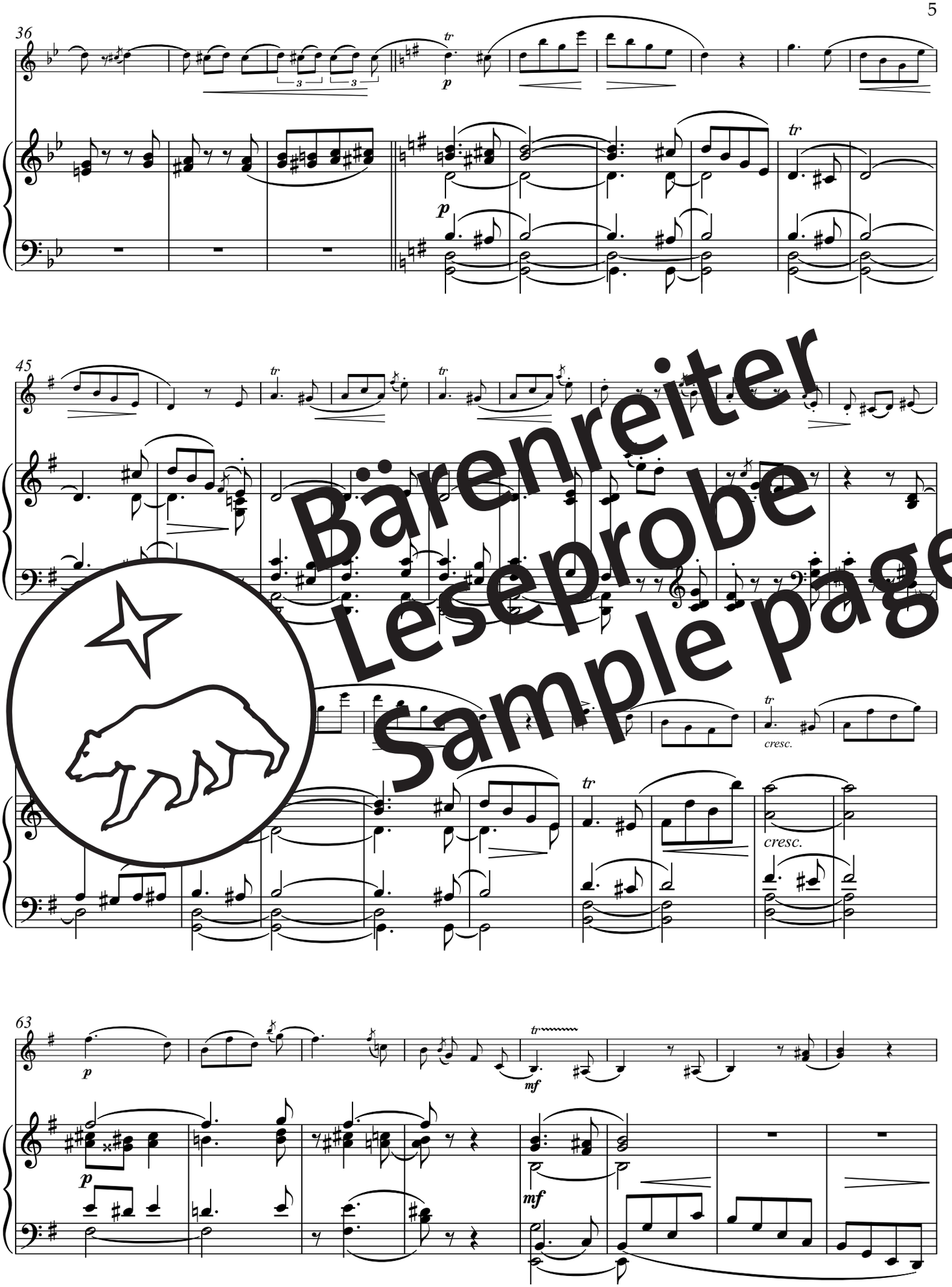


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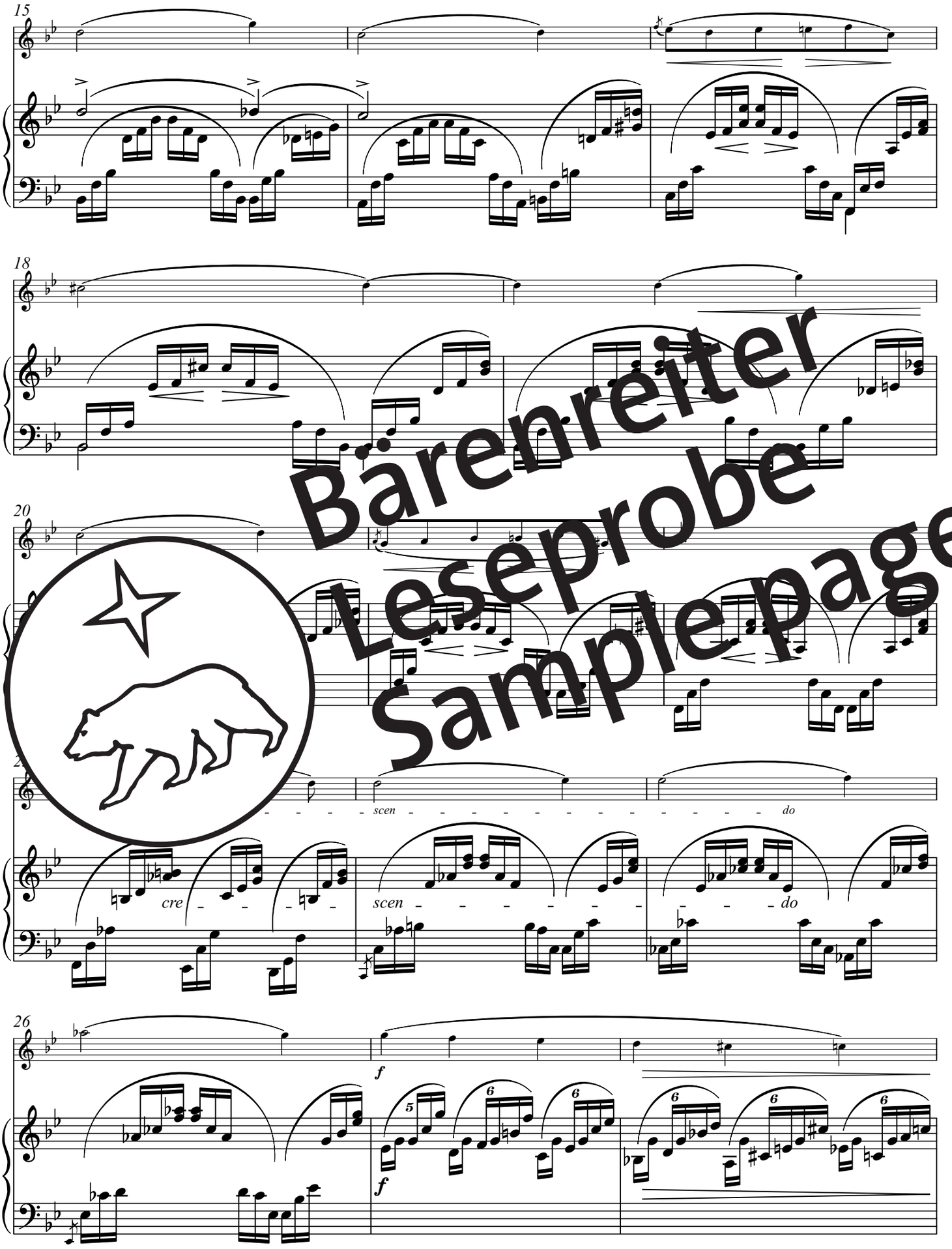
III

Leidenschaftlich schnell

Leidenschaftlich schnell

*) See Critical Commentary. / Siehe Kritischen Bericht.

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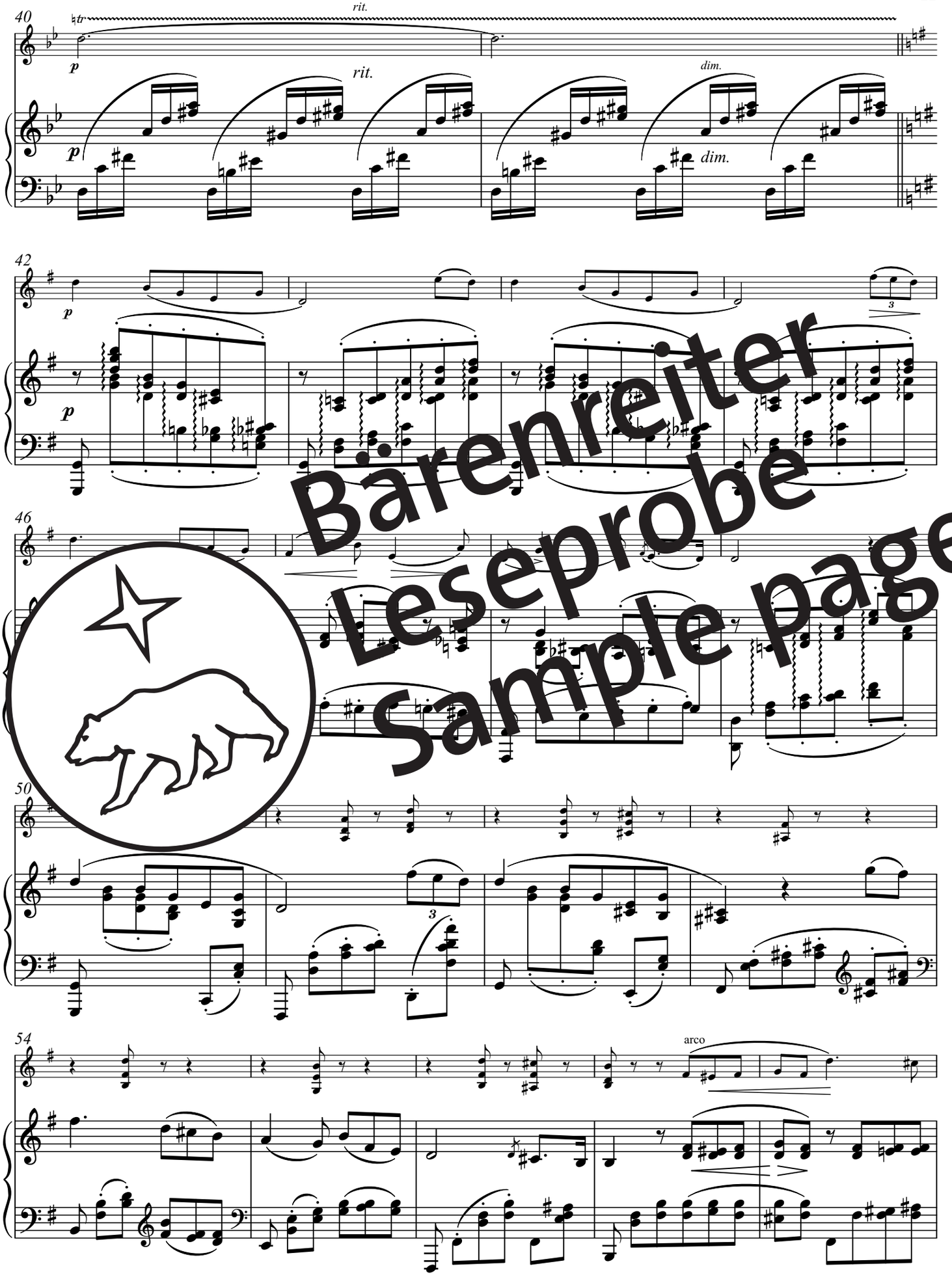
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59

cresc.

dim.

cresc.

dim.

64

mf

3

3

3

74

cresc.

dim.

p

calando
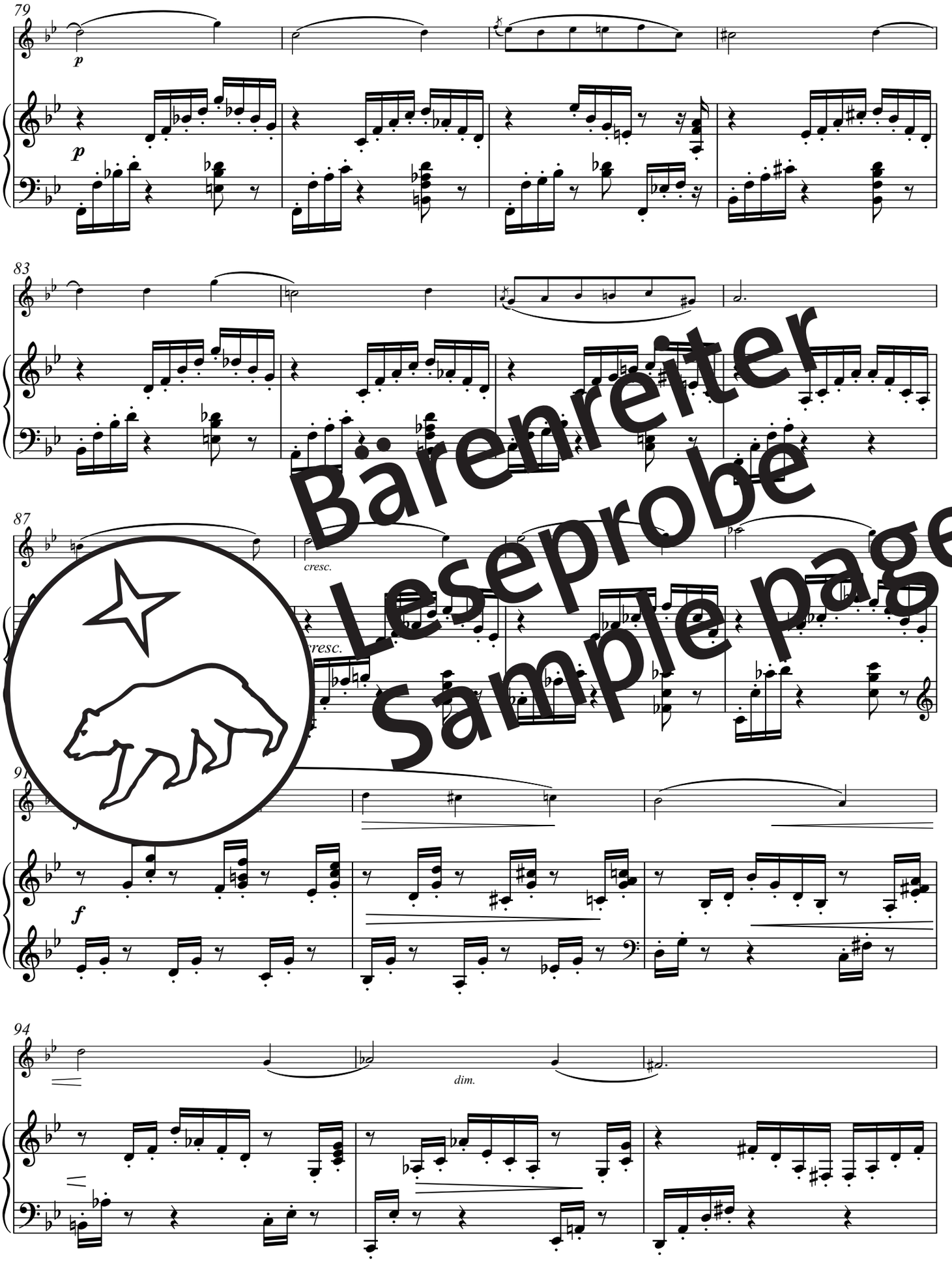
cresc.

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calando

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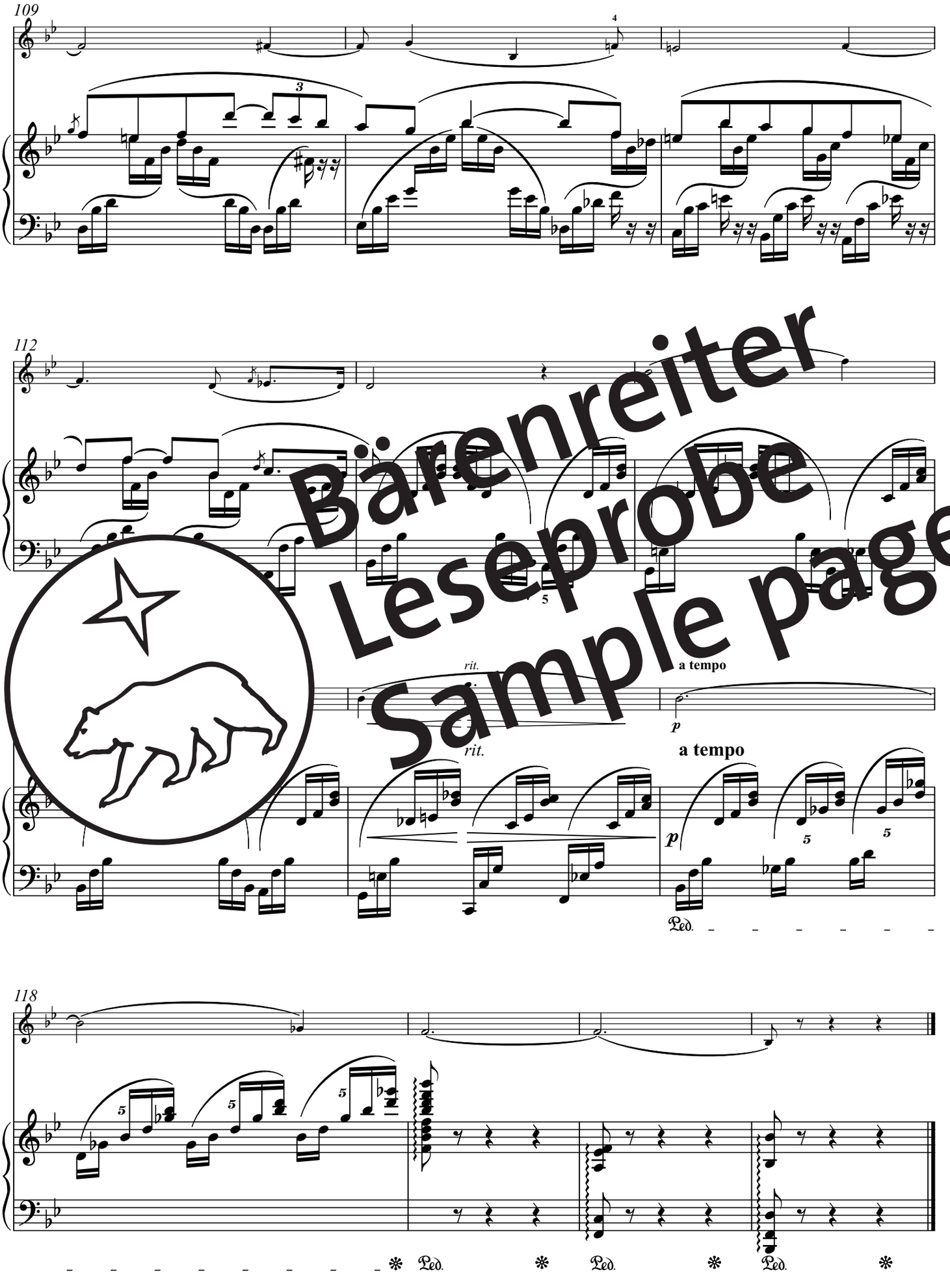
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CRITICAL REPORT

SOURCES

Manuscript sources

A D-B: Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung: Mus.ms.autogr. Kl.Schumann.K.10
Autograph score, 6 folios
p. 1, note: *Romanzen Op. 21. In Kopistenhandschr. No 1. ungedr.* | *Romanzen Op 22 in Claras Handschrift.* ('Romances op. 21 in copyist's hand, of which no. 1 unpublished. Romances op. 22 in Clara's hand.')
Each Romance is dated on the first page: 14, 18, 21 July 1853
This source is available online: http://resolver.staatsbibliothek-berlin.de/SBB0001DC4200000000

A^{J} D-B: Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung: Mus.ms.autogr. Kl.Schumann.K.4
Autograph score, 18 pages
Front flyleaf, in Clara Schumann's hand: *Dem [illegible]rten Meister und [illegible]reund / Joseph Joachim / zu [illegible] Erinnern / von Clara Schumann. / Düß[illegible] 1853.* ('To the illustrious master and [illegible]him in [illegible]nd remembrance, from [illegible]üsseldorf, October 1853.')
[illegible]e was dedicated to Joseph [illegible]nd acquired by D-B from his [illegible]

[illegible]e online: [illegible]ttp://reso[illegible]ver.staat[illegible] [illegible]B0002AE[illegible]0000000

[illegible]t by an anonymous [illegible]ist, 4 [illegible]er with Schumann's presentation [illegible] Joachim (see **A^{J}**).
[illegible]owings, or string indications of any [illegible]rked in either this source or **A^{J}**.

A^{W} [illegible]n: Düsseldorf, Heinrich-Heine-Institut, Archiv und Bibliothek, HHI.AUT.71.25
Autograph score of Romance I, 4 pages
Final page, in Clara Schumann's hand: *Herrn Joseph v. Wasielevsky* | *zu* | *freundschaftlicher Erinnerung* | *von* | *Clara Schumann* | *Düsseldorf* | *im July 1853.* ('For Mr. Joseph von Wasielewski in friendly remembrance from Clara Schumann, Düsseldorf, July 1853.')
The autograph score was presented to Wilhelm Joseph von Wasielewski (1822–1896) and acquired by D-DÜhh in February 1971 from *Stargardt-Auktion* (Catalogue no. 595).

M^{W} Manuscript violin part by an anonymous copyist, 1 page, bound together with Schumann's presentation autograph for Wasielewski (see **A^{W}**).
This part contains fingerings, bowings, and string indications added in pencil, available in the Appendix in the separate violin parts of the present edition. Any deviations from this part in favour of **A^{W}** are listed in the commentary below.

Printed sources

E *Drei Romanzen* | *für Pianoforte und Violine* | *Joseph Joachim* | *freundschaftlichst gewidmet* | *von Clara Schumann* | *Op. 22* | *Eigenthum der Verleger.* | *Leipzig, bei Breitkopf & Härtel.* | *Pr. 1 [illegible]r. = Mk. 3_* | *Eingetragen in das Vereinsarchiv* | *[illegible]d. [illegible]a. Hall.*
Plate number 920
[illegible]ed[illegible]ion.
[illegible]ain score: 19 pages; separate part: 3 pages (see **Evl**).
[illegible]: disposition: *Violine.* | *Pianoforte.*
Copy consulted: GB-Lbl: London, The British Library: h.16[illegible].rr.(13.). [illegible]st d[illegible]e: 1856.

Evl First-edition part: *Violine* (see **E**).

B, **Bvl** A-Wgm: Vienna, Archiv der Gesellschaft der Musikfreunde: [illegible]ach[illegible]s Johannes Brahms: 1X36.355.
Brahms's personal copies of **E** and **Evl**, which do not contain any manuscript annotations in addition to the name autograph.

CRITICAL COMMENTARY

The primary source for this edition is **E**.

Arabic numerals refer to bar numbers; lower-case Roman numerals refer to notes (i, ii, iii, etc.), the count of which ignores all rests and grace notes.

Abbreviations: vl = violin, pno = piano, u.s. = upper stave, l.s. = lower stave

I. Andante molto

Title		**A**: no title; **A^{J}**, **A^{W}** marked *Langsam*.
7	vl	Rhythm in **A**, **A^{J}**, **A^{W}** deviates from **E**: 𝅗𝅥. 𝅘𝅥𝅯; **A^{W}** also has > on 7,i and 8,iii. See also Performing Practice Commentary, p. 22.
7–8	pno, u.s.	Slur 7,ii–8,ii absent in **E** and **A^{W}**; added from **A**, **A^{J}**.
8	pno	< absent in **E**; on 8,iii–9,ii in **A**; on 7,ii–7,iv and 8,iii–8,v in **A^{W}**; here as in **A^{J}**.
11–12	vl	Slur from 11,ii in **A**, **A^{J}**, **A^{W}**, but absent in **E**, **Evl**. Here added on 11,iii–12,i, corresponding to 13,iv–14,i.
16,i	pno	Grace note absent in **E**; added from **A**, **A^{J}**, **A^{W}**.
18, 22	vl	Erasure in **A** (18; 22), **A^{J}** (22) and correc-

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		tion to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅮. 𝅘𝅥𝅯, as it is in **A**^{J} (18) and **A**^{W} (18; 22). Here as in **E**.
20	vl	**E**, **Evl**: slur ii–vii; here as in **A**, **A**^{J}, **A**^{W}.
21–22	pno	≺ added as in **A**^{W} and corresponding to vl part.
23,i–iii	pno l.s.	Slur added from **A**, **A**^{W}.
27	vl	**E**, **Evl**: slur starting on grace note; here as in **A**, **A**^{J}, and corresponding to vl in 17.
27,i–ii	pno u.s.	Staccato dots added from **A**.
23–27	vl	In **E** there are two slurs on 23.iii–25.ii and 25.iii–27.ii; here, however, these each as two separate slurs as in **A**^{J}, **A**^{W}.
37,i	pno u.s.	**E**: Eighth note C$_4$ in lower part dotted; here without dot as in **A**, **A**^{J}, **A**^{W}.
42	vl	Slur added from **Evl**.
48–49	vl	≺≻ added from **A**, **A**^{J}, **A**^{W}.
55,ii–56,ii	vl	**E**, **Evl**: slur from 55,ii to 56,i, here as in **A**^{J}, **A**^{W} (slur in **A** inconclusive).
55	pno u.s.	**E**: ii–iv slur absent; **A**^{J} slur ii–56,iv; here as in **A**, **A**^{W}.
56	pno u.s.	**E, A**^{W}: slur absent; **A**^{J} slur 56,ii–56,iv; here as in **A**.
59	pno	*cresc.* added from **A**^{J}, corresponding to vl
64,v–65,i		**Evl**, **A**, **A**^{J}, **A**^{W}.
64		m **A**, **A**^{J}, **A**^{W}.
		rom beginning of bar
		and the same place
		ere as in **A**, **A**
		67 as in **Evl**
		arline due to line
		o limitations
		vary widely: **A**
		v–71), **A**^{W} (ii–71).
		itorially.
70,i		es in the auto-
		vi; **A**^{W}: 70,3–71,i; here

II. Allegretto. Mit zartem Vortrage

11,ii–13,i	pno u.s.	Slur added from **A**, **A**^{J}.
22	vl	≻ added from **A**, **A**^{J}.
26	vl	Slur added from **A**, **A**^{J}. **E**, **Evl**: ≻ from i; here as in **A**.
27	vl	≺ added from **A**, **A**^{J}, and corresponding to pno.
28	vl	**E**, **Evl**: ≻ from i, here as in **A**.
44	vl	≺ added from **A**, **A**^{J}, corresponding to 84.
46,iv	pno u.s.	Staccato dot added from **A**, **A**^{J}, as well as grace note, which in **A** appears to have been added later.
51,ii, 52,i, 77,ii, 78,ii	pno u.s.	Staccato dots added from **A**, **A**^{J}.
53–123	vl	Staccato dots added from **A**, **A**^{J} on 53,i; from **Evl** on 77,i; from **A** on 123,i.
65	pno u.s.	**E**: F♯$_5$ mis-aligned, should be placed after the eighth-note rest along with the chord as in **A**, **A**^{J} and suggested by the note value. Also in **E** note ii: C♯$_5$ stem upward; here as in **A**, **A**^{J}. Also, tie from 65,iii to 66,i (A$_4$ to A$_4$) added from **A**, **A**^{J}.
95–96	pno l.s.	**E**, **A**: *Ped.* marked on 95,i with the upper bass note G$_2$ tied over into 96,i; **A**^{J}: ties crossed out on both bass notes G$_2$ and G$_1$ and *Ped.* marked on 96,i; here as in **A**^{J}.
101	pno u.s.	**E**, **A**: slur absent; here added as in **A**^{J} (cf. 97, and vl 96, 100).
101, 102	pno	**E, A**: *Ped.* and release absent; here as in **A**^{J}.
102	vl	**E**: slur ii–v; here as in **Evl**, **A**, corresponding to 8.
125	vl, pno	*a tempo* added from **A**, corresponding to 8.
135,ii–3	vl	**A** and **A**^{J} have two different chords; see Performing Practice Commentary, p. 25.

III. Leidenschaftlich schnell

3, 7, 17, 21	vl	≺≻ here as in **E**, **Evl**; but consider those in **A** and **A**^{J} (ii–iv/vi–following bar,i); see also annotated vl part and Performing Practice Commentary, p. 25.
3,ii, iv	pno u.s.	**E:** A in bi-chord absent; here added from (added in pencil) **A**^{J} (which clearly includes it). See entries for 29,xi and 35,iii, iv.
28	pno	≻ added from **A**^{J}, corresponding to vl
		E, **Evl**, **A**, **A**^{J}.
29,xi	pno u.s.	A$_4$ in bi-chord added from **A**, **A**^{J}. See entries for 4,iii, iv and 35,iii, iv.
33	pno	*mf* added from **A**^{J}, corresponding to vl (cf. 97).
35,iii, iv	pno l.s.	E♭$_4$ added from **A**, **A**^{J}. See entries for 4,iii, iv and 29,xi.
40	vl	♮ on trill added from **A**, **A**^{J}.
48	pno u.s.	Slur added from **A**, **A**^{J}; dots added from **A**.
49, ii–vi	pno	Slurs and staccato dots added from **A**^{J}.
57,ii	vl	**E**, **Evl:** F♯$_4$ absent; here added from **A, A**^{J} (cf. pno). It is possible that a line underscoring the entry "arco" in **A** led to the misunderstanding of this note as crossed out. This could be interpreted as evidence that possibly **A**, or more probably a manuscript copied from **A,** was used for engraving **E**.
66	vl	**E**, **Evl:** *f* marked under iii; here as in **A**, **A**^{J}.
67	pno	*mf* and arpeggiation as in **A**^{J} rather than **E**, where iii–v are only arpeggiated in l.s.
76	vl	**E**: Grace note B$_4$ without slash; here with slash as in **Evl**, **A**^{J}, **A**.
81, ii,iii, v	pno u.s.	**E:** staccato dots absent; here added from **A, A**^{J}.

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Joachim did occasionally add metronome marks in his editions, for example of Brahms's Violin Concerto op. 77, however they include the cautionary "etwa" ('approximately').[6] Clara Schumann did not provide metronome marks for op. 22, or most of her other works. And, although Robert Schumann regularly included metronome marks, Clara later rejected these as unreliable and therefore unhelpful. During preparations for her later editions of his works, she apparently attempted to find an 'average' for tempi according to her own performances but gave up, on Brahms's advice. In the end, she did include most of Robert's original tempo marks in these editions, but as she wrote to the singer Julius Stockhausen in 1856, she found that metronomes themselves varied greatly, and that he should not concern himself with the markings, adding that "a musician such as you will not blunder".[7] This supports the notion of the performer's responsibility to interpret a work with artistry and expressiveness, including in matters of tempo.[8]

In op. 22, the tempo marking for the first *Romanze* was evidently a source of ambivalence for Clara Schumann: A tempo indication did not appear in **A**, and *Langsam* ('slowly') was chosen in the later autographs. Eventually, in addition to adhering to popular convention, the Italian term *Andante* might have been deemed to signify more forward movement (as in the literal sense 'going'); the precise meaning of this tempo mark was the source of much debate throughout the nineteenth century. And given that the tempo was *Langsam*, it is possible that he wanted to ensure that too

ility in *Romanze* I as 48 and 64). These idence that some example, in 1826 er *Allegro ma non* rmed with much stand for accele ts further clarifi t", a "decrescendo of move less than a fermata."[11] And in a hms performing his Piano Trio op. 101/3 in avies notes: "Brahms's manner of interpretation was free, very elastic, and expansive […] the sign <> often occurs when he wishes to express great sincerity and warmth, applied not only to tone, but to rhythm also. He would linger not on one note alone, but on a whole idea."[12]

The added title description of *Romanze* II, *Mit zartem Vortrage* ('with tender expression'), may have been an afterthought. It does not appear in **A**^{J}, and a full stop follows 'Allegretto' in **A**. But the added sentiment certainly evokes the character. The movement is strikingly reminiscent of the first of Robert Schumann's *Drei Romanzen* op. 94 for oboe and piano, which was presented to Clara as a Christmas present four years earlier and was dedicated to violinist Wasielewski. Both pieces have a melancholy, intermezzo-like character and similar features. *Romanze* I in op. 94, is marked *Nicht schnell* ('Not quickly') and was given the metronome mark ♩ = 100. This would at first seem very fast for the whole movement, but could well signify the *fastest* of the tempi within a very flexible rubato approach. For example, this tempo would work for the passionate *forte* bb. 33–37 and in the *scherzo* bb. 55–59. Similarly, in *Romanze* II op. 22, this tempo works well for much of the scherzando section in bb. 82–90 but would seem too fast and lacking in flexibility if taken for the whole movement.

The title of *Romanze* III also evolved between composition and publication: **A** presents the two indications separately as *Leidenschaftlich. Schnell* ('Passionately'. 'Quickly.'); **A**^{J} marks only *Leidenschaftlich*. In the final version, the two descriptions are intertwined as *Leidenschaftlich schnell*: a fast movement, but to be played with passionate expression. We observe <> in the violin (bb. 3, 7, and recurring) as characteristic embellishes of expressive swells leading to the third beat, lending forward momentum to the phrase. The evidence suggests that this could well signal a lingering accelerando on beat two, followed by a slight tenuto on beat three.

EXPRESSIVE FINGERING, PORTAMENTO, DISLOCATION, ARPEGGIATION

For Joachim, dedicatee of Clara Schumann's op. 22, and arguably the most influential violinist/pedagogue of the late nineteenth century, the choice of fingering was an essential artistic tool. Its importance for violinists of this period is evident in his many editions of works by other composers and well documented in his *Violinschule*. The use of portamento slides "as a means borrowed from the human voice",[13] was clearly a significant aspect of expressive fingering. In the chapter headed "Portamento and Vibrato", Joachim devotes six pages to detailed description of portamento (and, tellingly, just one and a half pages to vibrato). Varying types of portamento are described in terms corresponding to singing:

1) played on the violin between two notes with one bow-stroke, as in a slur over two notes meant to be sung on one syllable [as in *Romanze* I, b. 35];

6 See CHASE (*Collection of Historical Annotated String Editions)* for more information on this and other relevant sources on violin schools and early editions: <http://mhm.hud.ac.uk/chase/>.

7 Letter from Clara Schumann to Julius Stockhausen, in *Julius Stockhausen, der Sänger des deutschen Liedes*, ed. Julia Stockhausen Wirth (Frankfurt a. M., 1927), p. 253.

8 For a recording by a Julius Stockhausen pupil, see Anton Sistermans's performance of Brahms's *Sapphische Ode* op. 94/4, in *The Cosima Era: The Early Bayreuth Festival Singers 1876–1906* (CD-ROM) (Pan Classics no. PC 10288, 2013), disc 11, track 25. For more information on historical recordings, see CHARM (*Centre for the History and Analysis of Recorded Music*): <http://charm.rhul.ac.uk>.

9 For a more detailed discussion, see "The Changing Connotations of 'Andante' for Tempo and Performance" in Clive Brown: *Classical and Romantic Performing Practice, 1750-1900* (Oxford, 1999), pp. 358–361.

10 Autograph in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, shelfmark MA Ms. 35.

11 Franz Liszt: *Au bord d'une source* (Paris, 1841), p. 1.

12 Fanny Davies: "Some Personal Recollections of Brahms as Pianist and Interpreter", in *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929), vol. 1, pp. 182–184.

13 Joseph Joachim and Andreas Moser: *Violinschule* (Berlin, 1905), vol. 2, p. 92.

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2) played when a change of bow and position occurs simultaneously, similar to a connection of two notes for musical expression, on the second of which a new syllable is sung [as in *Romanze* I, b. 48.iv–v];
3) substitution of one finger for another on the repetition of a note, as in pronouncing a new syllable on the second within one breath [as in *Romanze* I, b. 8].[14]

Joachim indicates as "fundamental" the exact execution of these slides, while also describing the artistic expression inherent in its choice: "The finger which stops the lower note just before the change of position takes place, must glide up the string on which the starting note is played, until it reaches the position containing the note to be slurred. If the slurred note is to be taken with the same finger from which the portamento starts, the hand simply passes to the desired position in a manner comfortable to the general rules of position-changing. It will depend entirely on the character of the passage in question whether the portamento is to be executed slowly or quickly, with tenderness or with passion." [15]

In this edition, all of the violin marking[s] in **E** – which i[nc]lude fingerings, string indications and bowings – have been retained in the annotated violi[n] part[s] as well as the *Urtext* [ed]ition and violin part. It is now evident that these were indeed added by Joachim (see *Introduction*, p. VIII). The appendix in both the *Urtext* and annotated violin p[arts] represent the *Romanze* I [in] the manuscript violin part **M**^{W} and t[he] dedicated to violinist Wasielewski. As [it] were immediately on its completion, [to] 'try out this *Romanze* with her [new] works by Robert'[16]) before [the] third *Romanzen*.

[Int]erested in the annotated violi[n] particularly in *Romanze* II, [the] fingerings for r[ub]ato and shading, [and] inted practice (e.g. [the] ution [of] . 77). These were characteristic [to a] me extent, of all violinists of this [era] used, for example, by Franz Kneisel [and] Brahms, in his edition of all three [of] sonatas. Joachim pupils Leopold Auer and Ossip Schnirlin also indicated open strings and harmonics in their own editions of these works. Brahms himself let Joachim know that he approved of the effect of open strings (and presumably the use of harmonics): "A few open strings here and there, they refresh my eye and calm my spirit" [17] – perhaps appreciating the lucid, pure tone (and one devoid of vibrato).[18]

Although we have no recordings of Clara Schumann's acclaimed pianism to which to refer, a large circle of her well-known students recorded widely.[19] From these recordings, along with written descriptions of Clara's playing and teaching, we can surmise that dislocation and unmarked arpeggiation were employed liberally. In 1877, Ernst Pauer aptly describes arpeggiated chords as creating "softness, languor, despondency and irresolution", while unarpeggiated chords convey "determination, strength, and earnestness".[20] Fanny Davies illustrates these techniques in her 1930 recording of Robert Schumann's *Davidsbündlertänze* op. 6. In no. 1 *Innig*, she uses arpeggiation at crucial harmonic moments throughout the movement (where none is indicated) to reflect a sense of poignant hesitancy. She also employs rhythmic dislocation in no. 5 *Einfach* to startling effect, underlining the searching quality of the melodic line, freed from strict rhythmic execution. This, however, is not to be confused with a carefree approach. Clara Schumann was generally quite demanding in terms of timing and phrasing, as is evident from the account of her student Adelina de Lara:

> Her vigilance never relaxed in matters of tone-quality, rhythm and phrasing. She [...] treated the pianoforte as an orchestra and required her pupils to consider every minute figure and to express it as though it were given to a separate instrument.[21]

She also recalled how Clara Schumann would correct "key-passagen" in lessons, rejecting more brilliant passage work in favour of true expression and musical meaning. In *Romanze* III, for example, the character is established in the piano from the opening with its soft-moving arpeggiated triplets marked with a tarpiè on every bar. This creates an impression of expressive warmth, pulsating throughout.

ACCENTS, DYNAMICS, PEDALLING

Accents had wide-ranging connotations in nineteenth-century performance and were also notated in a variety of ways. Clara Schumann exclusively uses the symbol > in op. 22, but many of those in the autographs do not appear in the first edition. Those that do invariably suggest specific expressive emphasis and often appear on dissonances, chromatic passages, or syncopations.

Romanze I provides a striking example in b. 35: The violin quotes from Robert Schumann's Sonata in A minor op. 105, with an accent on the turbulent syncopation. Interestingly, this

14 *Ibid.*, pp. 92f.
15 *Ibid.*, p. 92.
16 Berthold Litzmann: *Clara Schumann. Ein Künstlerleben*, vol. 2, p. 264.
17 Letter from Brahms to Joachim of 18.10.1876, in *Johannes Brahms im Briefwechsel mit Joseph Joachim*, ed. Andreas Moser (Berlin, 1912), vol. 2, p. 130.
18 For further information, and an insightful view of performance practices in this artistic circle, see Clive Brown: "String Performing Practice", in Clive Brown, Neal Peres Da Costa, and Kate Bennett Wadsworth: *Performance Practices in Johannes Brahms' Chamber Music* (BA 9600), pp. 8–14.
19 In particular see the recordings by Adelina de Lara of Brahms's Intermezzo in E-flat major op. 117/1, by Alfred Grünfeld of Brahms's Waltz in A-flat major op. 39/15, and by Ilona Eibenschütz of Brahms's Intermezzo in E minor op. 119/2 (tracks 21, 27, and 20 on the CD-ROM accompanying *Performing Brahms*; see footnote 5).
20 Ernst Pauer: *The Art of Pianoforte Playing* (London, 1877), p. 46.
21 Adelina de Lara: "Clara Schumann's Teaching", in *Music & Letters* 26:3 (1945), p. 145. For a detailed discussion and recorded examples of the pupils of Clara Schumann see Michael Musgrave: "Early Trends in the Performance of Brahms's Piano Music", in *Performing Brahms*, pp. 308–315.

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is the sole violin accent of the movement that survived from **A** into the first edition. This theme reappears in *Romanze* III in b. 48 – this time in major, with a playful, optimistic character – but also here retains the accent over the syncopated note. These two accents would undoubtedly have been executed very differently: the first most probably with a tenuto bowing approach and timing; the second more abruptly, with greater bow-speed (see further discussion of these bars in the commentary below).

From comments in her own writing, we can surmise that Clara Schumann assumed a thoughtful musical use of the pedal with or without specific indication: "Proper use of the pedal is presupposed, with changes of harmony strictly observed. Only in the most necessary passages is the pedalling written out."[22] This liberal (and in some cases continual) approach to pedalling was evidently widely followed and shared by Robert Schumann and Brahms.[23]

Joachim's approach to varying dynamics also distinguished his performances, as evident in the following remarks from his student, Marion Bruce Ranken:

> [A] *pianissimo* passage following on a more *piano* [...] was seldom played simply *more piano* [...] but was nearly always given a different character as well: That is to say, usually, as soon as the *pp* sign occurred, instead of using *less* bow, one played [illegible] double as much as before, drawing the bow across the strings at the top end [illegible]

[illegible] *Romanze* II, b. 29), which [illegible] lower string. She [illegible] nse, concentrated, [illegible] as often used by [illegible]

As indicated [illegible] phrasing, slurs can have a variety of meanings. For the most part they suggest a *legato cantabile* execution, they can also signify portato (or "carry-through" of the sound) in both violin and piano when marked along with dots or lines underneath. These then indicate notes which are articulated but connected, or slurred staccato. On the violin, this is achieved by slight stopping of the bow (with varying degrees of note length depending on character and tempo). In a gentle passage from *Romanze* I for example, b. 40 includes quick, light portato notes leading up to the climax in the next bar, whereas in *Romanze* III, b. 36 has a more turbulent version, marked with Joachim's characteristic lines under the slur – signifying a longer bow stroke and stronger projection. On the piano, pedalling, dislocation, and arpeggiation can all be employed to varying degrees depending on expressive context (see above). In 1827, the pianist Ignaz Moscheles instructed: "when dots are used with slurs over double notes and chords, these should be struck slightly in the *arpeggio* manner."[25]

TONE QUALITY

According to Joachim's *Violinschule*: "Next to the portamento, the most important means of expression within the power of the left hand is the vibrato [...] this motion, however, should only be slight, in order that the deviation from purity of tone may scarcely be observed by the ear."[26] Ranken describes his varying tonal approach, indicating that, although slight, his use of vibrato was carefully crafted and expressively projected:

> Joachim's flexibility of wrist, both right and left, was famous. Consequently, his *vibrato* was very easy and free [...] The sudden free use of *vibrato* immediately after the still, intense tone [...] was an effect often produced with great expressiveness. Or still more striking was the sudden hairpin *crescendo* out of extreme stillness culminating in a *sforzando* climax, where every ounce of force, both of bow and of *vibrato*, would be let loose.[27]

We can observe from recordings, moreover, that the speed and frequency of vibrato employed by Joachim and his students were quite characteristic. In Joachim's 1903 recording of his own *Romance* in C major, for example,[28] portamento is far more prominent than his use of vibrato. (The liberal use of both rubato and rhythmic flexibility is also notable.) It is significant that Joachim frequently refers to singers and a vocal approach[29] to tone production:

> The power to modulate his tone is one of the most fascinating qualities of the violin-player, whose foremost endeavour must always be to imitate expressive singing. The listening, therefore, to good singers cannot be too highly recommended.[30]

These characteristics are also evident in the 1920's recordings of his student Marie Soldat (for example in Spohr's Concerto no. 9, op. 55, *Adagio*).[31] On first hearing her play, Clara Schumann

22 Clara Schumann: "Impromptu – Le Sabbat", in *Ausgewählte Klavierwerke*, ed. Janina Klassen (Munich, 1987), p. 2.
23 For further detailed discussion on pedalling and other expressive techniques, see Neal Peres Da Costa: "Performing Practice in Piano Playing", in *Performance Practices in Johannes Brahms' Chamber Music*, pp. 15–26.
24 Marion Bruce Ranken: *Some Points of Violin Playing and Musical Performance*, p. 17.
25 Ignaz Moscheles: *Études pour le pianoforte* op. 70, vol. 1, (Brussels, s.d.), p. 6.
26 Joachim and Moser: *Violinschule*, vol. 2, p. 96.
27 Marion Bruce Ranken: *Some Points of Violin Playing and Musical Performance*, p. 13.
28 Joseph Joachim performing his *Romance* in C major, in *The Great Violinists. Recordings from 1900–1913* (CD-ROM), (Testament, no. 8733140, 2004), disc 1, track 3.
29 For an example of vocal portamento and an approach to vibrato similar to Joachim's, see Lilli Lehmann's recording of Schubert's *Die Liebe* (vinyl) (Odeon, no. 50390, 1907).
30 Joseph Joachim and Andreas Moser: *Violinschule* (Berlin, 1905), vol. 1, p. 60.
31 Marie Soldat performing the *Adagio* from Spohr's Violin Concerto no. 9, op. 55, in *The Recorded Violin. The History of the Violin on Record*, vol. 1 (CD-ROM) (Pearl, no. 319436, 1993), track 9.

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	vl	The rhythm in 22 is again altered as in 18, this time with a more active accompaniment. The end of the phrase in 23 could be marked with a slight pause (as the piano drops out), before the hesitant re-start of the *pp* phrase.
24, 54	vl	Slurs here signify important phrasing indications and are intended to be played legato with bow changes as imperceptible as possible.
24–26	pno	The dots under slurs throughout this passage signify portato (articulated slurs), which can be accompanied by slight emphasis on each note, or even arpeggiation for added expressiveness (see section *Arpeggiation* above). The *Ped.* marking (which does not appear in the autographs) seems to imply some usage of the pedal over the whole passage. This could be interpreted as a pedal/release each bar, or on each bass and arpeggio, but might well imply a 'flutter' effect with half-pedal on each chord.[35]
28, 30, 32, 34, 40	vl	Portato bowing, indicating a slight ... tion of notes within the bow- ... much-discussed aspect of ... In 28, 30, 32, and 34 ... notes in *forte* ... effect ... stron... 40 the ...ts are ...er, more fleet- ...do suggesting ... the clima... in ...ged for 60,iii in ...c theme, and thi... ...utographs. In **E** ... remaining accent is ..., emphasizing this top ...ance with an anticipatory, impatient effect.
32–37	vl, pno	A dramatic *animando* with triplets in the piano leads up to a violin quote in 35 from Robert Schumann's Sonata in A minor, op. 105, movement I (composed two years earlier), which includes the same G-string indication and accent on the rising fourth. This theme is stated in 1 and recurs in 65, 179, 185, and 187. There is also an augmented version in 110 and 113, which is accompanied by rising arpeggios, as in Clara Schumann's op. 22. This theme also returns in melancholic echo in movement III. *Lebhaft*, in 168–175. Here in Clara's version, however (unlike the ever-searching quality throughout the first movement of the Sonata), the phrase is resolved in 37 along with *dim.*, which, it is suggested here, signals a ritardando. Joachim's portamento fingerings in 35 leading to the accented syncopation, and also over the repeated notes over the barline to 36 create a sense of *cantabile*, encouraging a rubato approach.
40, 41	vl	Here Joachim presumably added the A-string indication to ensure that the interval of the seventh, with its ascent to B_5, would be taken with a portamento slide, requiring at least a subtle slowing. **E** marks three separate triplet slurs, with the added portamento fingering by Joachim on iii, lengthening the peak of the <> In this same passage, $\mathbf{M}^{\mathbf{W}}$ offers a solution without the slide (see below and Appendix in the separate violin parts).
46i,ii		Alternative rhythm and note groupings were evidently tested here: $\mathbf{A}^{\mathbf{W}\,\mathbf{J}}$ has: ♪♪; here it is as in **E**, while **A**, however **E** shares this slur with $\mathbf{M}^{\mathbf{W}}$, creating sequential passage in 43–47 with long upbeat gestures.
48		The marking in **E** (by Joachim) of 2nd finger for notes i and ii surely indicates portamento on the D-string, as coming from the G-string would necessitate replacing the 2nd finger and could not then be played legato (as indicated by the slur).
63	pno	Aside from the ornamental figure echoing the violin, the bar following the pedal/release indication in 62 is singularly without slurs, suggesting a quieter, more hesitant end to the phrase leading to the coda.
67	vl, pno	**A**, $\mathbf{A}^{\mathbf{J}}$, and $\mathbf{A}^{\mathbf{W}}$ all include an > on the last note of the bar (in both violin and piano). This, however, was presumably judged to be too exaggerated an effect, as they were both omitted in the first edition, but they illustrate the emphatic syncopated nature of the B♭♭ notes in both voices.
70	vl. pno	**E**, **A**: The *rit.* is marked at the beginning of the bar. $\mathbf{A}^{\mathbf{J}}$ marks this *rit.* on beat three (as in the annotated part) to allow a forward motion suggested by the < on the first two beats, followed by a hesitation on beat three.

35 For further discussion of portato, see "Articulated slurs" in Clive Brown: *Classical and Romantic Performing Practice, 1750–1900*, pp. 240–258.
36 *Ibid.*

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vl **E**, $\mathbf{A}^{W}$, $\mathbf{M}^{W}$ mark ≺ over whole bar. In **A**, $\mathbf{A}^{J}$, the ≺ extends only to beat three, which is followed by a ≻. This rubato indication has the effect of lengthening the peak with a tenuto on the appoggiatura.

II. Allegretto. Mit zartem Vortrage

4–5, 129, 131 pno,vl The movement in the octave bass line G-F♯-G in 5 is prescient of the second theme, and could be highlighted with *tenuto* on i in both violin and piano. This figure returns for the coda (singularly with accents) in 129 and 131 (see reference to Robert Schumann's *Romanze* op. 94, no. 1 above, under *Tempo*).

9, 103, 113, 117 vl The accents in the violin (which are both metric and agogic) have the effect of an alert – interrupting the dream-like *cant.* phrases – which could be marked by beginning e[illegible]n accented no[illegible] with a fa[illegible] bow-speed[illegible]

9, 10 pno $\mathbf{A}^{J}$: the piano is given a ≺ in 9,ii–10,i which would signal an answer to the surprising violin accent, but this does not appear in **A** or **E**.

[illegible]g from i to iii suggests a gentle [illegible]o slide with the 2nd finger, [illegible]g on the 3rd finger. Similar [illegible]h the finger that is already [illegible] first note and landing on [illegible]nger) is suggested in and the [illegible]ere.

[illegible]him's fingerings in 13[illegible]21 [illegible]ontinuous legato slurring of [illegible]se, despite the grace notes. It is [illegible]s that no indications are given in [illegible]107, 114, or 115, which all follow the same pattern. In the annotated violin part, a similar solution is provided for these bars.

29–30, 123–124 vl The portato bowing indications characterise the *calando* hesitations of the echo phrase here.

34 vl The grace notes which end the trill are not specifically marked as slurred, but Joachim's only mention of separated turns at the end of trills, is specifically reserved for cases given by the composer as a rhythm (and not grace notes).[37]

36–38, 92–94 vl, pno These two passages are given very different dynamic indications in the three sources. In 36–38, which lead to a light-hearted major interlude, $\mathbf{A}^{J}$ gives the piano, with ascending chromatic scale, a ≺, corresponding to violin in all sources (and both passages); in **E** and **A**, only the violin has this. At 93, where the piano figure leads downward to the thematic return in minor, **A** and $\mathbf{A}^{J}$ mark ≻ (with various placing), but this was reversed in **E**, where a ≺ is given in both instruments. It seems likely that a decrescendo would have been expected following on from the *rit.* in 90. Here at 92, a ≻ is suggested for the violin by the editor as an echo effect, reflecting the sorrowful downward turn of the piano.

38, 94 vl [illegible] *tre[illegible]* to[illegible]r with ≺ encourages *an[illegible]to,* which can then hold back slightly o[illegible] the bar line into the change of key in piano.

[illegible], 4[illegible]56, [illegible]8[illegible] vl Slurs here signify important phrasing indications and are intended to be played legato (with bow changes as inaudible as possible).

59 vl, pno The violin accent is used as an alternative ornament to the trill in 55 (which the piano takes over here in unison).

[illegible], 76 vl These ≺≻ look quite different in autographs **A**, $\mathbf{A}^{J}$: the peak of the grace note lengthening the phrase. The final version gives a more *scherzando* character.

95–96 [illegible]no See Critical Commentary on p. 17 for variants in different sources: This version from $\mathbf{A}^{J}$ highlights more clearly the upper voice canon with violin.

99 pno $\mathbf{A}^{J}$ splits the l.s. chord: bass octaves on the first beat, and the upper three notes on the second beat. Perhaps this was meant as an indication of dislocation, to enhance the sense of a hushed *piano* echo of the violin.

117–127 vl The accents in 117–123, along with alternate slurring, distinguish this passage from its first appearance (23–29). The repeated E♭5 notes (accompanied by the pedal bass) act as lamenting appoggiaturas, eventually resolved in 125, but echoed once more with the final syncopated accent in 127.

125–end vl, pno Here as in $\mathbf{A}^{J}$: *a tempo* is marked, corresponding to 31, and giving it fluent direction. However, this does not appear in **A** or **E**. Following on from the *calando* in this context, the passage is afforded a more introspective, coda-like impression up to 133. The following bars (including a *crescendo* with rising figures) suggest a more optimistic character, and slight *accelerando* to the concluding major chords.

37 Joachim and Moser: *Violinschule*, vol. 1, p. 164.

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129, 131 pno These repeating figures (reminiscent of the opening pedal bass octaves and second theme) have the only accents expressly indicated for the piano in this movement (the accents on 81,ii and 85,ii in **A**[J] were not retained). This lends even more insistence to the *crescendo* and conclusion.

135, 136 vl **A**, **A**[J]: These pizzicato chords indicate octaves on D_4/D_5 in 135; and do not include the bass note G_3 in 136. The amended version in **E** was probably altered by Joachim: the single note D_4 offers greater clarity for the upbeat, and the added open G_3 creates more resonant tone on this chord, as well as fuller arpeggiation.

III. Leidenschaftlich schnell

1–2, 13, 33, 58, 66, 83, 97, 110, 114, 116 vl Shifting from the last note in 1 to 2 suggests a gentle portamento slide with the 4th finger, then landing on the 2nd finger. Similar shifting (with the finger that is already down on the first note and landing on the [illegible] is suggested in all the bars

1–4 [illegible]ward chromatic motif marked with a [illegible]esent throughout [illegible]ot always as [illegible]hing bars also [illegible]hidden within [illegible]en answered in [illegible] reverse (more [illegible]ng) chromatic line [illegible]ding in the piano is [illegible]65–66 to again high- [illegible] in upward direction in [illegible] (this time, together with violin).

3, 7, 17, 21 vl The placement of <> in 3 (and recurring) is an important indication: In **E** the peak is in the middle of the bar (a more uniformed approach). Here in the annotated violin part, as in **A** and **A**[J], the crescendo follows the chromatic line towards v and encourages a rubato approach, with slight animato, lengthening of the peak note, and then shortening of vi on the falling interval with diminuendo.

10–12, 89–90 vl There was clearly some experimentation with the articulation of these bars: **A**[J] slurs over from 10,i to 11, and from 11,ii to 12, which would result in a more uniform, legato phrase; here as in **A** and **E**, the separate articulation in each bar gives more rhythmic clarity and highlights the agogic accent on 10,ii. In the similar passage at 89–90, **A**[J] slurs over both bars. The final version as here, with a slur for each bar, adds energy and allows for more bow to support the crescendo.

33,i–v, 35,i–v vl These two identical passages are given varying fingerings by Joachim, with different implications for rhythm and timing. In 33, a portamento from 2nd to 4th finger creates a slight sense of repose, while the straight-forward fingering over the string-crossing encourages a forward motion with crescendo [illegible]s the climax at 37.

36, 100 vl These [illegible] slurred [illegible] marked by Joachim with lines, signify portato bowing [illegible] emphasising the crescendo up to D_6 with a dramatic sweep. These markings do not appear in **A** or **A**[J]. The characteristic [illegible]tation here with lines (as opposed to dots under slurs was a feature of Joachim's writing – there is much likely discussion of this in correspondence between the violinist and [illegible]s.[38]

41 vl **E**: The trill is not given [illegible] grace note; however, there is a similar passage with grace note on 10, added by Joachim ([illegible] and such marking in **A** or **A**[J]). Here in the annotated violin part, the [illegible] note is suggested to complement the gentle winding down of the phrase.

[illegible] 70, 103, 109 vl Slurs here signify important phrasing indications and are intended to be played legato (with bow changes as imperceptible as possible).

48 vl The quotation from Robert Schumann's A minor violin sonata with accented rising fourth reappears (as in *Romanze* I, 35) but here in major, and given a *scherzando* character. A sudden, quick bow-speed on the accent would be effective to project the syncopation.

pno **E**: The first two eighth notes in the upper stave are not slurred or dotted. However, **A** has both markings, and **A**[J] includes the slur. The character and treatment of this passage, as distinguished from *Romanze* I, 35 (and the original quote), suggest dots on all the accompanying eighth notes as given here.

59 pno Dots under slurs here indicate portato and could imply pedalling on each chord

38 *Johannes Brahms im Briefwechsel mit Joseph Joachim*, vol. 2, pp. 146–153. For further information, see also Brown: "Joachim's violin playing", in *Performing Brahms*, pp. 52–54.

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indicates *cresc.* and *accelerando* to 62 only, with *rit.* marked on 62,ii (**A**^{J} appears to have altered these later). These indications radically alter the shaping and timing of this phrase, with **E** allowing more time in 62, adding > for a tapering off in 63 (where there is also an added *Ped.* indication to support the cantabile violin line).

64 Slurs i–iii and iv to 65,i, with > over whole bar, suggesting a tranquil winding down towards the final return of the theme in the piano; **A**, **A**^{J}, **M**^{J}: <> leading to iv give more emphasis to this agogic and tonic accent.

65–end **E**: *a tempo* is marked as a clear indication after the *rit.* in 64; here as in **A**, **A**^{W}, and **M**^{W}, which leaves ambiguous the intended approach to tempo in this coda. However, the < in 70 encourages a slight accelerando to 71, where the > and *pp* marked in the piano suggest a gentle slowing to the end.
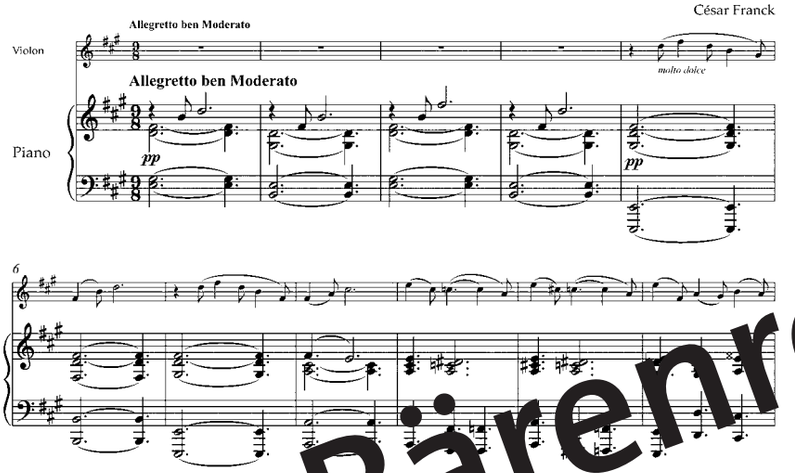
67, 68 An accent is marked in violin (and piano in **A**^{W}) on the syncopated B♭♭ appoggiaturas, with a slur over the bar lines to 69,i. These accents do not appear in **E**, but here highlight the important expressive emphasis intended.

69–71 *dim.* is indicated in 69,ii to conform to the piano, with < in 70 from i to 71; **E**: *dim.* only in piano (which together with slurs highlights the melodia over 69–70); A, A^{J}: < peak on v, allowing for a slight hovering on the appoggiatura.

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