

11.50 f.

# SCHUBERT

Variationen für Flöte und Klavier  
über »Trockne Blumen« aus »Die schöne Müllerin«

Variations for Flute and Piano  
on »Trockne Blumen« from »Die schöne Müllerin«

D 802

Herausgegeben von / Edited by  
Helmut Wirth

Hinweise zur Interpretation von  
Suggestions for performance by  
András Adorján

Urtext der Neuen Schubert-Ausgabe  
Urtext of the New Schubert Edition



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# VORWORT

Kaum jemand wird Schuberts Variationen den ersten Rang in der romantischen Flötenliteratur streitig machen, und so haben sich bereits viele Herausgeber um dieses Hauptwerk bemüht. Unsere Edition für den praktischen Gebrauch benutzt den von Helmut Wirth vorgelegten Text der *Neuen Schubert-Ausgabe* (Serie VI, Band 8).

Obwohl Schuberts Autograph (Wiener Stadt- und Landesbibliothek, Signatur MH 2035/c) erhalten und von Schubert genauestens bezeichnet ist, wirft die Deutung des Notentexts, der Dynamik und Artikulation viele Fragen auf. Über das Ausmaß der Eingriffe des Herausgebers und Gründe für dessen Entscheidungen verweisen wir auf Werner Aderholds „Quellen und Lesarten“ und den „Kritischen Bericht“ zu Serie VI, Band 8 der *Neuen Schubert-Ausgabe*.

Mitabgedruckt wird hier zum ersten Mal in einer praktischen Ausgabe die von Schubert verworfene Fassung der V. Variation. Mit wilden Strichen ungültig gemacht, mag sie heute nicht nur einen verstohlenen Blick in die Werkstatt des Komponisten gewähren, sondern auch als nützliche „Etüde“ dienen und uns erlauben, anhand ihrer Spielbarkeit oder Unspielbarkeit Schlüsse auf das vom Komponisten für die Variationen I–VI geforderte Tempo „Andantino“ zu ziehen.

Flötisten, die keine Flöte mit h-Fuß besitzen, können in der Urfassung der V. Variation die in der Stimme eingeklammerten Töne um eine Oktave nach oben versetzen und im Takt 270 (Var. VI) statt *h* ein *dis'* spielen. Empfehlenswerte Atemzeichen sind in der Stimme mit *v* und zusätzliche Möglichkeiten mit [v] gekennzeichnet.

Der Ausgabe liegen die Editionsprinzipien der *Neuen Schubert-Ausgabe* zugrunde. Danach sind Zusätze des Herausgebers in der Partitur folgendermaßen gekennzeichnet: Buchstaben und Ziffern durch Kursive (da die Ziffern 3 und 6 bei Triolen und Sextolen etc. jedoch immer kursiv erscheinen, sind hier die ergänzten kleiner gestochen); Hauptnoten, Akzidenzen vor Hauptnoten, Pausen, Punkte und Striche, Fermaten und Ornamente durch Kleinstich; Akzentzeichen, Crescendo- und Decrescendo-Gabeln durch dünneren Stich; Bögen durch Strichelung; Vorschlags- und Ziernoten, Akzidenzen vor solchen Noten durch eckige Klammern. Ohne Kennzeichnung werden ergänzt: Akzidenzen, die sich auf Grund von Schuberts Notierungswweise als selbstverständlich ergeben oder durch andere Stimmen oder Parallelstellen belegt sind; fehlende Schlüssel; fehlende Ganztaktpausen; Bögen von der Vorschlags- zur Hauptnote.

András Adorján

Urtextausgabe aus: Franz Schubert, *Neue Ausgabe sämtlicher Werke*, herausgegeben von der Internationalen Schubert-Gesellschaft, Serie VI: *Kammermusik*, Band 8, *Werke für Klavier und ein Instrument*, vorgelegt von Helmut Wirth.

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# PREFACE

Since there is hardly a doubt that Schubert's Variations hold the foremost rank among all Romantic flute compositions, it is not at all surprising that numerous editors have concerned themselves with this extraordinary work. This publication is a performing edition based on the Urtext of the *Neue Schubert-Ausgabe*, Series VI, Volume 8, edited by Helmut Wirth.

Although the autograph still exists (Vienna, *Stadt- und Landesbibliothek*, MH 2035/c) and despite the fact that it is thoroughly marked by Schubert, many questions arise concerning various readings of the text, especially those regarding dynamic marks and articulation. For the extent of the alterations made by the editor and the reasons for his decisions, see Werner Aderhold's *Quellen und Lesarten* and the *Kritischer Bericht* to Series VI, Volume 8 of the *Neue Schubert-Ausgabe*.

Moreover, with this publication a performing edition of the first, discarded version of Variation V has been made available for the first time. Schubert's broad strokes indicate his determination to eliminate the piece once and for all; yet, the work not only allows insight into Schubert's compositional approach, but may also prove useful as an "étude" and through its playability and unplayability give hints about the tempo "Andantino" demanded by the composer in Variations I–VI.

When performing on a flute without a low B-extension, the flute player should play the bracketed notes in the original version of Variation V one octave higher and in Variation VI, bar 270, a *D-sharp'* instead of a *B*. Recommended breath marks are indicated in the flute part by *v* and further possibilities by [v].

This edition follows the editorial principles of the *Neue Schubert-Ausgabe*, according to which editorial additions are distinguished as follows: letters and figures by italics (since, however, the figures 3 and 6 denoting triplets, sextuplets etc. always appear in italics, those that have been added are given in smaller print); principal notes, accidentals before principal notes, rests, dots and strokes, pauses and ornaments by small print; accents, note-stems, crescendo and decrescendo signs by fainter print; slurs and ties by dotted lines; appoggiaturas and other grace-notes, together with their respective accidentals, by square brackets. The following have been tacitly supplied: accidentals which can be taken for granted on account of Schubert's style of notation, or which are authenticated by other parts or parallel passages; missing clefs; missing whole-measure rests; slurs from appoggiatura to principal note.

András Adorján

## Trockne Blumen

Ihr Blümlein alle,  
die sie mir gab,  
euch soll man legen  
mit mir ins Grab.  
Wie seht Ihr alle mich an so weh,  
als ob ihr wüßtet, wie mir gescheh?  
Ihr Blümlein alle, wie welk, wie blaß?  
Ihr Blümlein alle, wovon so naß?

Ach, Tränen machen nicht maiengrün,  
machen tote Liebe nicht wieder blühn,  
und Lenz wird kommen, und Winter wird gehn,  
und Blümlein werden im Grase stehn,  
und Blümlein liegen in meinem Grab,  
die Blümlein alle, die sie mir gab.

Und wenn sie wandelt am Hügel vorbei  
Und denkt im Herzen: der meint' es treu!  
Dann Blümlein alle heraus, heraus!  
Der Mai ist kommen, der Winter ist aus.

## Dry Flowers

All you flowers,  
that she gave me,  
shall go with me  
into the grave.  
Why look at me so sadly,  
as if you knew my fate?  
You flowers all, so faded, so pale?  
You flowers all, why so bedewed?

Oh, tears do not revive the green of May,  
do not make dead love flower again.  
And spring will come, and winter will go,  
and flowers will stand in the grass.  
And flowers will lie with me in the grave,  
the flowers all that she gave me.

And when she passes by the mound,  
she will think in her heart: his love is true!  
Then, little flowers, spring forth, spring forth!  
May has arrived, and winter is over.

Wilhelm Müller

Wilhelm Müller

# Variationen

für Flöte und Klavier

über „Trockne Blumen“ aus „Die schöne Müllerin“

D 802 - op. post. 160

## INTRODUKTION

*Andante*

Januar 1824

The musical score for "Variationen" (Variations) for Flute and Piano consists of six staves of music. The first staff shows the flute in E major with dynamic pp. The second staff shows the piano in C major with dynamic pp. The third staff shows the piano in C major with dynamic pp. The fourth staff shows the piano in D major with dynamic cresc. The fifth staff shows the piano in D major with dynamic cresc. The sixth staff shows the piano in D major with dynamic f. The score includes measure numbers 1, 6, 9, and 12.

6

17

20

pp

24

28

f p pp

dim. fp

dim. fp pp

This page contains five staves of musical notation. The top two staves are in common time (indicated by 'C'), while the bottom three staves are in 2/4 time (indicated by '2/4'). The key signature changes frequently, indicated by sharps (#) and flats (b). Measure 17 starts with a dynamic 'p' and includes slurs and grace notes. Measure 18 begins with a dynamic 'fp'. Measures 19 and 20 continue with various dynamics (pp, f) and rhythmic patterns. The bass and double bass parts provide harmonic support, with the double bass often playing sustained notes or simple chords. The treble staff features more complex melodic lines with slurs and grace notes.

## THEMA

Andantino

38

38

43

48

53

fp

fp>

62

pp

66

f p

cresc.

f p

## VAR. I

70

p

73

p

76

1. 2.

Musical score for piano, page 9, featuring six staves of music. The score consists of two systems of three measures each.

**Measure 78:** Treble staff: eighth-note patterns. Bass staff: eighth-note chords. The bass staff has a dynamic marking *simile*.

**Measure 81:** Treble staff: eighth-note patterns. Bass staff: eighth-note chords.

**Measure 84:** Treble staff: eighth-note patterns. Bass staff: eighth-note chords.

**Measure 86:** Treble staff: eighth-note patterns with dynamics *p*, 3, 3, >, 3, 3, >. Bass staff: eighth-note chords with dynamics *p*, >.

**Measure 88:** Treble staff: eighth-note patterns with dynamics 3, >, 3, >. Bass staff: eighth-note chords with dynamics [i], >.

10

90

>3) followed by a forte dynamic (3). Measure 91 continues with a crescendo (cresc.) and a forte dynamic (3). Measure 92 begins with a dynamic f. Measures 90-92 feature various rhythmic patterns, including sixteenth-note chords and eighth-note patterns."/>

cresc.

3

92

f

f

93 1.

12.

>3) followed by a forte dynamic (3). Measure 93b follows with a dynamic f. Measures 93a-12 feature sixteenth-note patterns and eighth-note chords."/>

VAR. II

94

f

stacc.

96

Musical score page 11, featuring six staves of music. The staves are grouped by brace and numbered 99 through 108. Measure 99 starts with a forte dynamic. Measure 100 begins with a bassoon solo. Measures 101a and 101b show a transition with dynamic markings  $p$  and  $f$ . Measure 102 features sustained notes. Measures 103 and 104 continue the rhythmic pattern. Measure 105 shows a melodic line with grace notes. Measures 106 and 107 conclude the section with a dynamic  $p$  and a melodic line. Measure 108 ends with a dynamic  $f$ .

99

100

101a

101b

102

103

104

105

106

107

108

*simile*

12

110

*p*

*tr*

*tr*

*[tr]*

*tr*

*pp*

113

*[tr]*

*tr*

*tr*

*tr*

*tr*

*tr*

116a

1. *v*

2. *v*

VAR. III

117

*p*

*p*

*p*

121

1.

Musical score page 13, featuring five staves of music. The score consists of two systems of measures.

**Staff 1 (Measures 124b-127):** The first system starts at measure 124b. The key signature is A major (three sharps). The music is divided into measures 124b, 125, 126, and 127. Measure 124b has six measures of music. Measures 125-126 have three measures each. Measure 127 has four measures. The bassoon part (bottom staff) features sustained notes with grace notes.

**Staff 2 (Measures 127-130):** The second system starts at measure 127. The key signature changes to E major (one sharp). Measures 127-130 have three measures each. The bassoon part continues with sustained notes and grace notes.

**Staff 3 (Measures 130-133):** Measures 130-133 have three measures each. The bassoon part continues with sustained notes and grace notes.

**Staff 4 (Measures 133-137):** Measures 133-137 have three measures each. The bassoon part continues with sustained notes and grace notes.

**Staff 5 (Measures 137-End):** Measures 137-138 have three measures each. The bassoon part continues with sustained notes and grace notes.

## VAR. IV

141

ff 6 6 6

143

p p

145

f

147

p p

148b

1. 2.

6 > 3 >

pp

Musical score for piano, featuring two staves: Treble Clef (top) and Bass Clef (bottom). The score consists of four systems of music, each starting with a measure number:

- System 1 (Measures 150-151):** The Treble staff has sixteenth-note patterns with grace notes and slurs. The Bass staff has eighth-note chords. Measure 150 ends with a forte dynamic (f).
- System 2 (Measures 152-153):** The Treble staff continues with sixteenth-note patterns. The Bass staff has eighth-note chords.
- System 3 (Measures 154-155):** The Treble staff has eighth-note chords. The Bass staff has sixteenth-note patterns.
- System 4 (Measures 156-157):** The Treble staff has sixteenth-note patterns. The Bass staff has eighth-note chords. Measure 156 ends with a forte dynamic (f) and a sixteenth-note chord.
- System 5 (Measures 158-159):** The Treble staff starts with a piano dynamic (p) and eighth-note chords. The Bass staff starts with a piano dynamic (p) and eighth-note chords.

Measure numbers are placed above the first note of each system: 150, 152, 154, 156, and 158. Dynamic markings include > (slur), f (forte), and p (piano). Measure 156 includes a 6/8 time signature. Measures 158 and 159 include a key signature of A major (three sharps).

160

162

164a

1.

2.

## VAR. V

165

f

tr.

167

169

170

171

172

173

174

175

176

177

178

179

181

183

185

187

188a

1.

2.

## VAR. VI

19

189

195

201

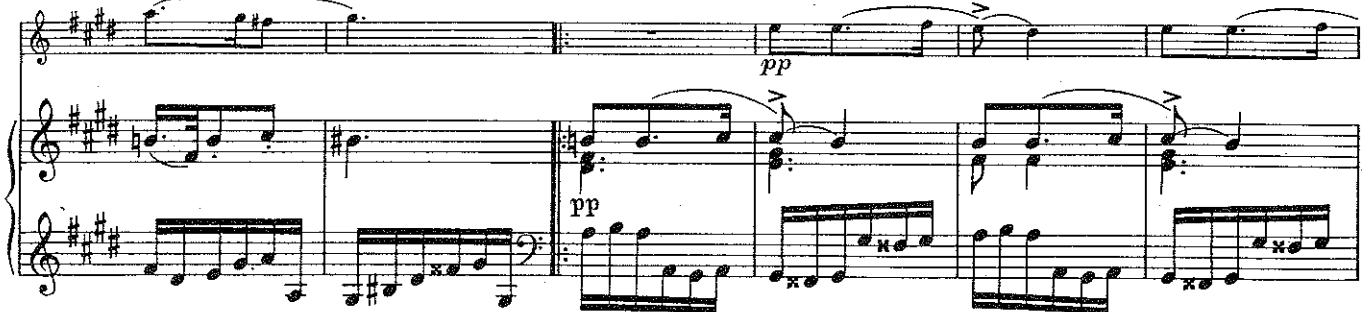
207

212

218



224



230



236



241b

12.



246.

252

258

264

269.

## VAR.VII

Allegro

275

279

283

287

292

Musical score page 296. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is A major (three sharps). Measure 296 starts with a forte dynamic (f) in the top staff. Measures 297 and 298 show harmonic changes with different chords and dynamics (p, f, p). Measure 299 begins with a piano dynamic (p).

300

Musical score page 300. The score continues with three staves. Measure 300 starts with a piano dynamic (p). Measures 301 and 302 show harmonic changes with different chords and dynamics (cresc.). Measure 303 begins with a forte dynamic (f).

304

Musical score page 304. The score continues with three staves. Measure 304 starts with a crescendo (cresc.). Measures 305 and 306 show harmonic changes with different chords and dynamics (f). Measure 307 begins with a forte dynamic (f).

307

Musical score page 307. The score continues with three staves. Measure 307 starts with a forte dynamic (ff). Measures 308 and 309 show harmonic changes with different chords and dynamics (ff). Measure 310 begins with a forte dynamic (ff).

310

Musical score page 310. The score continues with three staves. Measure 310 starts with a forte dynamic (ff). Measures 311 and 312 show harmonic changes with different chords and dynamics (ff). Measure 313 begins with a forte dynamic (fz).

314

314

8

*simile*

318

8

*p*

*f*

321

*f*

*f*

324

*ffz*

*ff>*

*p*

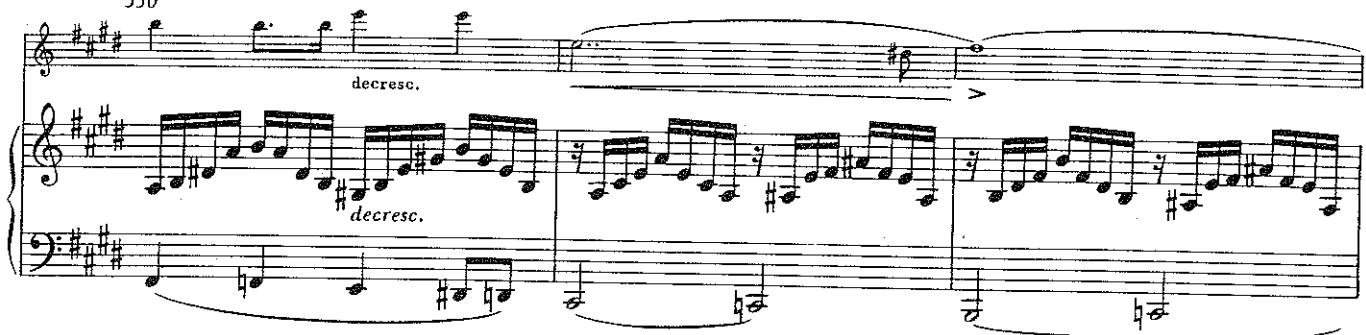
327

*pp*

*pp*

*p*

330



333

333

p

simile

p

336

336

f

f

339

339

ffz

ffz>

p

342

342

pp

pp

345

ff

ff

348

f

8

351

p

cresc.

p

cresc.

354

f

8

f

357

ff

ff

## Erste Fassung der Variation V

Januar 1824

165

166

167

168

169

170

171

A musical score for piano, consisting of five systems of music. The score is written in common time with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines.

- System 1 (Measures 173-174):** The top staff consists of sixteenth-note patterns. The middle staff has sustained chords. The bass staff has eighth-note patterns. Dynamics: **f** (fortissimo) at the beginning of measure 173, and **p** (pianissimo) with a wavy line under the bass staff in measure 174.
- System 2 (Measures 175-176):** The top staff has sixteenth-note patterns. The middle staff has sustained chords. The bass staff has eighth-note patterns. Dynamics: **f** (fortissimo) in measure 175, and **p** (pianissimo) with a wavy line under the bass staff in measure 176.
- System 3 (Measures 177-178):** The top staff has sixteenth-note patterns with grace notes. The middle staff has sustained chords. The bass staff has eighth-note patterns. Dynamics: **p** (pianissimo) with a wavy line under the bass staff in measure 177, and **f** (fortissimo) with a wavy line under the bass staff in measure 178.
- System 4 (Measures 179-180):** The top staff has sixteenth-note patterns with grace notes. The middle staff has sustained chords. The bass staff has eighth-note patterns. Dynamics: **p** (pianissimo) with a wavy line under the bass staff in measure 179, and **f** (fortissimo) with a wavy line under the bass staff in measure 180.

181

182

183

184

185

186

187

188a

1. 2.

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