

Johannes Brahms und seine Freunde

Johannes Brahms and his Friends

mit Werken von / containing works by

J. Brahms, M. Bruch, O. Dessooff, A. Dietrich, K. G. P. Grädener,
J. O. Grimm, H. und E. von Herzogenberg, J. Joachim, Th. Kirchner,
E. Rudorff, R. und Cl. Schumann

für Klavier / for Piano

herausgegeben von / edited by
Joachim Draheim



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Robert Schumann: Scherzo aus dem Klavierquintett Es-dur op. 44
für Klavier zu zwei Händen bearbeitet von Johannes Brahms.

Erste Seite des Autographs
(Deutsche Staatsbibliothek Berlin/DDR, Mus. ms. autogr. Brahms 7)

Robert Schumann: Scherzo from the Piano Quintet E flat major Op. 44
arranged for piano two-hands by Johannes Brahms.

First page of the autograph
(Deutsche Staatsbibliothek Berlin/GDR, Mus. ms. autogr. Brahms 7)

Vorwort

Von den Großen der Musikgeschichte konnte kaum einer so viele markante Musikerpersönlichkeiten zu seinen Freunden zählen wie Johannes Brahms. Die Mehrzahl von ihnen war auch kompositorisch tätig, und obwohl sie die überlegene Größe ihres Freundes nur allzu deutlich spürten und neidlos anerkannten, wollten sie meistens dennoch nicht auf ihre schöpferische Arbeit verzichten. Ihre Werke brachten ihnen nicht selten zu Lebzeiten viel Anerkennung ein, wurden jedoch nach ihrem Tode fast ausnahmslos völlig vergessen. Sie pauschal als unbedeutend oder epigonal abzuqualifizieren, wie es lange, wohl auch aus Unkenntnis, geschehen ist, dürfte ein Unrecht und großer Fehler sein. Die Wiederentdeckung der Musik des 19. Jahrhunderts, die nach der langen Überflutung des Musiklebens mit Barockmusik von oft sehr zweifelhafter Qualität endlich eingesetzt hat, sollte auch vor den Werken dieser Komponisten nicht haltmachen.

Das vorliegende Album bietet erstmals eine – so weit möglich – repräsentative Auswahl von Klaviermusik der Brahms-Freunde. Die bis auf wenige Ausnahmen entweder z. Zt. vergriffenen oder hier zum ersten Mal publizierten Werke umspannen einen Zeitraum, der von den fünfziger bis zu den neunziger Jahren des 19. Jahrhunderts reicht. Neben den Originalkompositionen stehen der Erstdruck der einzigen zweihändigen Schumann-Bearbeitung von Brahms, der pianistisch glänzenden Übertragung des Scherzos aus dem Klavierquintett op. 44, sowie drei bekannte Brahms-Lieder in der einfühlsamen Bearbeitung von Theodor Kirchner. Ausgewählt wurden ansonsten vorzugsweise kleinformatige Werke mittlerer Schwierigkeit, die sich für Vortrags- wie Unterrichtszwecke gleichermaßen eignen.

Daß hierbei nicht alle Brahms-Freunde berücksichtigt werden konnten, hat mehrere Gründe. Zum einen setzt der Umfang des Albums Grenzen, zum anderen waren geeignete zweihändige Klavierwerke bei einigen der in Frage kommenden Komponisten nicht vorhanden, nicht greifbar oder erwiesen sich nach eingehender Prüfung aus stilistischen bzw. technischen Gründen als ungeeignet (z. B. die virtuosen Salonstücke Hans von Bülow) oder musikalisch zu wenig profiliert (z. B. die Klavierwerke von Ignaz Brüll). Ein Versuch, das komplexe Verhältnis von Brahms zu seinen Freunden zu umreißen, Angaben zur Biographie der einzelnen Komponisten und ihren Beziehungen zu Brahms, zu den benützten Quellen sowie zu editorischen Entscheidungen finden sich im Anhang des Albums. Für wertvolle Anregungen, freundschaftlichen Rat und Beschaffung von Noten und Bildern danke ich Herrn Kurt Hofmann (Hamburg), für Hilfe bei der Korrektur Frau Eva-Maria Hodel (Wiesbaden) sehr herzlich. Möge dieser Streifzug durch eine glanzvolle Époche der Klaviermusik zu einer Neuentdeckung und Neubewertung von Komponisten führen, die sich erfolgreich den Verflachungstendenzen ihrer Zeit widersetzt und Werke geschaffen haben, die auch heute noch Aufmerksamkeit verdienen und Spielern wie Hörern Freude machen können.

Karlsruhe, Herbst 1983

Joachim Draheim

Preface

There are indeed few great composers other than Johannes Brahms who could number among their friends so many impressive musical personalities. The majority of them were active as composers, and, although they were all too conscious of their friend's uncontested greatness and accepted it without envy, they nonetheless did not wish to abandon their creative activity. Their works often brought them considerable esteem during their lives; but they almost all fell into oblivion after their composer's death. It would be wrong and a great mistake to dismiss these works globally as insignificant or epigonus, as has long been done partly out of ignorance of the works in question. The rediscovery of 19th-century music, which is steadily gaining importance now that the music world has been sufficiently inundated with Baroque music of frequently dubious quality, should not shy from the works of these composers.

The present album offers for the first time a selection of piano music by Brahms's friends, which aims to be as representative as possible. The works, which are with few exceptions either out of print or published here for the first time, span a period ranging from the 1850's to the 1890's. Besides the original compositions, the album includes the first edition of the only two-hand Schumann piano arrangement by Brahms, a pianistically brilliant transcription of the Scherzo from the Piano Quintet Op. 44, as well as three well-known Brahms lieder in a sensitive arrangement by Theodor Kirchner. Otherwise, the volume contains smaller works of medium difficulty which are suited equally well for recitals or for teaching.

There are several reasons why not all of Brahms's composer friends could be included in this volume. One reason is the limit imposed by the length of the album; another is that certain composers either did not write appropriate two-hand piano compositions or else these works were unavailable or proved – after close examination – to be unsuitable for stylistic or technical reasons (e. g. the virtuoso salon pieces by Hans von Bülow) or musically too weak (e. g. the piano pieces by Ignaz Brüll). An attempt to sketch Brahms's complex relations to his friends, as well as indications concerning the lives of these composers and their relations to Brahms, notes on the sources used and on editorial decisions can be found in the appendix to this album. I wish to heartily thank Kurt Hofmann (Hamburg) for his valuable suggestions, friendly advice and for furnishing the music and iconographic material, as well as Eva-Maria Hodel (Wiesbaden) for her assistance with the proof-reading. May this excursion in this brilliant period of piano music lead to a rediscovery and re-assessment of composers who successfully opposed the over-simplifying tendency of their time and who created works which still deserve our attention today and which can afford pleasure to performers and listeners alike.

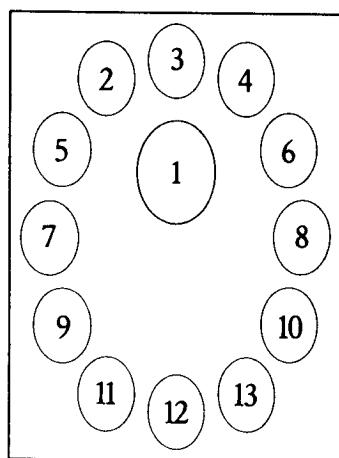
Karlsruhe, Fall 1983

Joachim Draheim

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Die Fotos auf dem Umschlag zeigen die in dem Heft vertretenen Komponisten:



- 1 Johannes Brahms
- 2 Robert Schumann
- 3 Clara Schumann
- 4 Joseph Joachim
- 5 Albert Dietrich
- 6 Julius Otto Grimm
- 7 Karl Georg Peter Grädener
- 8 Otto Dessoff
- 9 Ernst Rudorff
- 10 Max Bruch
- 11 Theodor Kirchner
- 12 Heinrich von Herzogenberg
- 13 Elisabeth von Herzogenberg

Johannes Brahms und seine Freunde

Thema Es-dur

Robert Schumann
herausgegeben von Johannes Brahms

Leise, innig



Scherzo aus Robert Schumanns Quintett

für Pianoforte allein
Frau Schumann

Robert Schumann
aus dem Klavierquintett op. 44
für Klavier bearbeitet von Johannes Brahms
(Erstdruck)

Molto vivace J. = 138

Musical score for piano, featuring five staves of music with various dynamics and markings:

- Staff 1 (Measures 1-4): Treble clef, B-flat key signature, 6/8 time. Dynamics: **f**, *marc.*, *ten.*
- Staff 2 (Measures 5-8): Treble clef, B-flat key signature, 6/8 time. Dynamics: *ten.*, **f**, *fed.*
- Staff 3 (Measures 9-12): Treble clef, B-flat key signature, 6/8 time. Dynamics: *ten.*
- Staff 4 (Measures 13-16): Treble clef, B-flat key signature, 6/8 time. Dynamics: *ten.*
- Staff 5 (Measures 17-20): Treble clef, B-flat key signature, 6/8 time. Dynamics: *sf*.

21

26

8

m.g.

30

m.d.

cresc.

m.g.

f

ten.

sf

35

ten.

f

40

ten.

sf

[sf]

sf

sf

Trio I

(durch innere Stimmen

durch innere Stimmen

8 45

p tutto legato
J.=r.H.b.
r.=l.H. *p* legato

legato
zu ergänzen)

50

55

pp

61

pp
legato

66

Molto vivace

71

76

81

86

6

91

95

99

103

107

111

Trio II
L'istesso tempo

114

119

123

127

131

134

ben marc.

138

[s] *f* *p*

142

sfp

8

146

8

p

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a bass clef, and both in common time. The key signature changes frequently, indicated by various sharps and flats. Measure 150 begins with a treble clef, a key signature of four flats, and a bass clef, a key signature of one flat. Measure 151 begins with a treble clef, a key signature of three sharps, and a bass clef, a key signature of one sharp. Measure 152 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 153 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 154 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 155 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 156 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 157 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 158 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 159 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 160 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 161 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 162 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp. Measure 163 begins with a treble clef, a key signature of one sharp, and a bass clef, a key signature of one sharp.

166

170

173

177

181

185

.

Molto vivace

189

f *marc.* *ten.* *ten.*

194

ten. *ten.* *f* *ten.*

Rea.

199

ten. *ten.*

204

sf

12

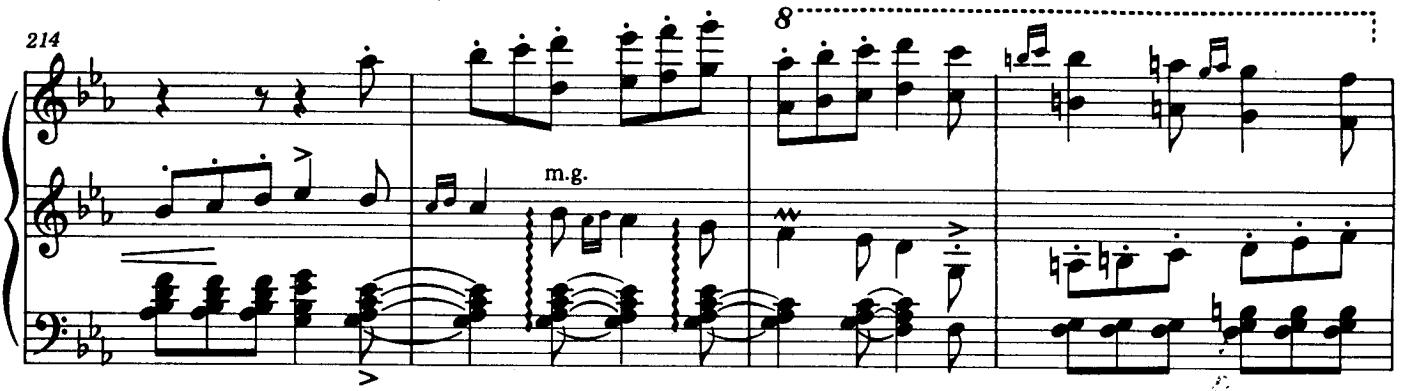
209



214

m.g.

8



218

m.d.

cresc.

f

ten.

m.g.

sf

sf

sf



223

ten.



ten.



Coda

233

con brio

ff *sf* *sf* *marc.*

238

sf *sf* *sf* *marc.*

242

molto cresc.

sf *sf* *sf* *sf*

247

ff

252

Wb. 1735

Johannes Brahms freundlichst gewidmet

Drei Romanzen

Clara Schumann op. 21

Andante

I

11

17

22

**Sehr innig bewegt
animato**

27

p *cresc.*

Red.

30

cresc.

33

p *cresc.*

Red.

37

calando

cresc.

41

pp *ritenuto*

Red.

45

a tempo

cresc.

48

51

f

sf

55

sf

mf

cresc.

59

p

dim.

p

63

cresc.

66

p

69

mf

poco

a poco

di - mi - nu - en - do

calando

Tempo I

73

79

p

b

cresc.

10

85

Musical score page 85. Treble and bass staves. Measure 85 starts with a dynamic *p*. The treble staff has eighth-note patterns. The bass staff has quarter notes. Measure 86 begins with a dynamic *cresc.* The treble staff has sixteenth-note patterns. The bass staff has quarter notes. Measure 87 begins with a dynamic *sf*. The treble staff has eighth-note patterns. The bass staff has quarter notes. Measures 88-89 show similar patterns with dynamics *p*, *cresc.*, *sf*, and *p*.

91

Musical score page 91. Treble and bass staves. Measure 91 starts with a dynamic *f*. The treble staff has eighth-note patterns. The bass staff has quarter notes. Measure 92 begins with a dynamic *ff*. The treble staff has sixteenth-note patterns. The bass staff has quarter notes. Measures 93-94 show similar patterns with dynamics *p*, *ff*, and *p*.

96

Musical score page 96. Treble and bass staves. Measure 96 starts with a dynamic *p*. The treble staff has eighth-note patterns. The bass staff has quarter notes. Measure 97 begins with a dynamic *sf*. The treble staff has sixteenth-note patterns. The bass staff has quarter notes. Measures 98-99 show similar patterns with dynamics *p*, *sf*, and *p*.

102

Musical score page 102. Treble and bass staves. Measure 102 starts with a dynamic *diminuendo*. The treble staff has eighth-note patterns. The bass staff has quarter notes. Measure 103 begins with a dynamic *p*. The treble staff has sixteenth-note patterns. The bass staff has quarter notes. Measures 104-105 show similar patterns with dynamics *p*, *p*, and *p*.

108

Musical score page 108. Treble and bass staves. Measure 108 starts with a dynamic *pp*. The treble staff has eighth-note patterns. The bass staff has quarter notes. Measures 109-110 show similar patterns with dynamics *pp*, *pp*, and *pp*.

II

Allegretto Sehr zart zu spielen

p

4

8

pp

Red.

*

12

16

cresc.

Red.

20

25

30

34

38

Reed.

*

43

48

52

56

calando

dim.

60

a tempo

p

“

III

Agitato

Musical score for piano, Agitato, 3/8 time, three systems.

System 1: Measures 1-6. Treble and bass staves. Dynamics: *p*. Measure 1 starts with a sixteenth-note pattern. Measures 2-6 show eighth-note patterns.

System 2: Measures 7-12. Treble and bass staves. Measures 7-12 continue the eighth-note patterns from System 1.

System 3: Measures 13-18. Treble and bass staves. Measures 13-18 continue the eighth-note patterns from System 2.

System 4: Measures 19-24. Treble and bass staves. Measures 19-24 continue the eighth-note patterns from System 3.

System 5: Measures 25-30. Treble and bass staves. Dynamics: *dim.*, *p*. Measures 25-29 show eighth-note patterns. Measure 30 ends with a forte dynamic.

System 6: Measures 31-36. Treble and bass staves. Measures 31-36 continue the eighth-note patterns from System 5.

Musical score for piano, page 23, showing staves 37 through 67. The score consists of two systems of four staves each. The top system starts at measure 37 and ends at measure 49. The bottom system starts at measure 55 and ends at measure 67. The score is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. Measure 37: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 38: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 39: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 40: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 41: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 42: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 43: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 44: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 45: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 46: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 47: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 48: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 49: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 50: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 51: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 52: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 54: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 55: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 56: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 57: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 58: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 59: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 60: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 61: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 62: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 63: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 64: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 65: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 66: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 67: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

44

73

79

85

92

98

104

calando

rit.

Red.

110 **Langsamer**

119

128

136

145

154

Tempo I

163

170

176

182

188

194

200

206

212

218

224

dimm.

Red.

** Red.*

230

p

** Red.*

A musical score for piano, featuring two staves (treble and bass). The score consists of five horizontal sections, each representing a measure of music. Measure 236 starts with a treble clef, a key signature of one flat, and a common time signature. It contains six groups of eighth-note patterns. Measure 241 begins with a treble clef, a key signature of one flat, and a common time signature. It contains five groups of eighth-note patterns. Measure 246 starts with a treble clef, a key signature of one flat, and a common time signature. It contains five groups of eighth-note patterns. Measure 251 begins with a treble clef, a key signature of one flat, and a common time signature. It contains five groups of eighth-note patterns. Measure 256 starts with a treble clef, a key signature of one flat, and a common time signature. It contains five groups of eighth-note patterns.

260

264

268

273

278

Versuch eines Tanzes

Am 1^{ten} JuliJoseph Joachim
(Erstdruck)

Gebunden, doch fast marschartig feierlich

[p] Naht sich verehrend

Innig

Liebend aufblickend

cresc.

p

f

In sanft belebter Bewegung

25 dolce tanzt lieblich bewegt

29 freudig aufhüpfig

33 cresc.

37 p

42 cresc.

47 lusingando dimin. p dimin.

51

dim.

p

56

61

mf

p

64

[sf]

69

p dolcissimo