

JOHANNES BRAHMS

23 SELECTED PIANO WORKS

Edited by Joseph Banowetz

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This volume is dedicated to Murray and Katherine McLachlan.

Joseph Banowetz

Foreword

About the Composer

Johannes Brahms has retained his place as one of the 19th-century's most significant composers. Born in Hamburg, Germany, on May 7, 1833, he was given his first music lessons from his father, a member of a

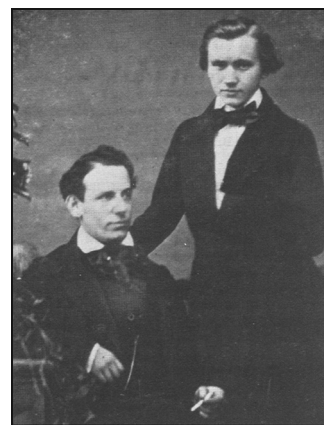
sextet that played for taverns and at private parties. Soon Johannes's great talent became apparent, and after early lessons with Otto Friedrich Willibald Cossel (b. 1813), a local teacher, he was given instruction under Eduard Marxsen (1806–1887), a well-known pedagogue of the time. Brahms's first public concert appearance as a pianist came in 1848.

When the well-known Hungarian violinist Ede Reményi (1830–1898) performed in Hamburg, Brahms was extremely impressed, not only by Reményi, but by the then less familiar Hungarian-Gypsy music that Reményi included as part of his program. Then three years later, Reményi persuaded Brahms to perform with him on a concert tour in Germany. It was at this time also that Brahms met Franz Liszt (1811–1886), although

he was somewhat repelled by the veneration showered on Liszt and did not particularly like his music. Through Reményi, Brahms was also introduced to the violinist Joseph Joachim (1831–1907), who in turn introduced Brahms to Clara (1819–1896) and Robert Schumann (1810–1856) in Düsseldorf. Brahms had tried earlier to make himself known to Robert Schumann

by sending him some of his compositions. But Schumann seemed to have ignored this, returning the package of music without opening it. Now, however, Brahms was welcomed into the Schumann circle in the most enthusiastic terms. Schumann even wrote an article in the newspaper that he had founded and edited, the *Neue Zeitschrift für Musik* (The New Journal for Music), in which he hailed Brahms as “a young man over whose cradle *Graces and Heroes* have stood guard.”¹ Soon Brahms, through the Schumanns, had his first compositions published by the noted German publisher Breitkopf & Härtel.

Tragedy struck the Schumanns in 1854 when Robert attempted suicide by throwing himself into the Rhine River. Brahms rushed from his home to be with Clara and her family. After two years in the asylum, Robert died. According to the latest research, there is some speculation that he may have starved himself to death. During this time, Brahms fell in love with Clara, who was his senior by 14 years. In a letter to Joachim written in 1854, Brahms confided, “I believe that I do not have more concern and admiration for her than that I love her and am under her spell. I often must restrain myself forcibly from just quietly putting my arms around her.”² After Robert's death, Clara moved to Berlin with her mother and resumed an active concert career to support her family of six children. She and Brahms remained extremely close friends.



Reményi and Brahms



House in Hamburg where Brahms was born.

¹ Robert Schumann, *On Music and Musicians*, ed. Konrad Wolff, trans. Paul Rosenfeld (New York: W. W. Norton and Company, 1969), 253.

² Jan Swafford, *Johannes Brahms: A Biography* (New York: Alfred A. Knopf, 1997), 115.

Ballades

No. 1: "Edward"

Johannes Brahms
(1833–1897)
Op. 10

Andante (♩ = 72–76)

p *pp* *p* *dim.*

Poco più mosso

p

Tempo I

sostenuto *p*

pp *p* *(dim.)*

Klavierstücke

No. 2: Intermezzo

Johannes Brahms
(1833–1897)
Op. 118

Andante teneramente (♩ = 69–72)

The musical score is written for piano in 3/4 time, key of D major (two sharps). The tempo is marked "Andante teneramente" with a quarter note equal to 69–72 beats per minute. The score consists of 14 measures, divided into four systems of two staves each (treble and bass clef). The first system (measures 1–4) begins with a piano (*p*) dynamic and includes fingerings (4, 2, 1, 5, 2, 3, 2, 4, 3, 4, 1, 2, 3, 4, 1, 4) and a *p dolce* marking. The second system (measures 5–8) includes a box number 5, a *pp* marking, and a "LH" marking. The third system (measures 9–12) includes a box number 10 and a *dolce* marking. The fourth system (measures 13–14) includes a box number 14, a *p* marking, and a "LH" marking. The score features various musical notations including slurs, ties, and dynamic markings.

Two Rhapsodies

Johannes Brahms

(1833–1897)

Op. 79

No. 1

Agitato (♩ = 76–80)

f

a

f

cresc.

f

10

a Brahms's occasional pedaling indications have been incorporated into those suggested by the editor.