

BRAHMS

Trio

für Violine, Violoncello und Klavier
nach dem Sextett in G op. 36
bearbeitet von Theodor Kirchner

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for Violin, Violoncello and Piano
after the Sextet in G major op. 36
arranged by Theodor Kirchner

Urtext

Herausgegeben von / Edited by
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EINFÜHRUNG

BRAHMS UND KIRCHNER

Theodor Kirchner (1823–1903) und Johannes Brahms verband eine jahrzehntelange Freundschaft, die von großer gegenseitiger Wertschätzung geprägt war. Brahms hatte eine hohe Meinung von den Kompositionen und Arrangements seines Freundes und bat ihn und dessen Verleger verschiedentlich, ihm Exemplare neu veröffentlichter Werke zukommen zu lassen.¹ Umgekehrt bewunderte Kirchner Brahms und sein Schaffen sehr und wurde bereits während seiner Zeit in der Schweiz (1843–1872) zu einer zentralen Figur der dortigen Brahms-Rezeption.²

Die beiden Komponisten hatten sich nicht – wie Max Kalbeck folgend häufig behauptet wird³ – bereits im Mai 1856 beim Niederrheinischen Musikfest in Düsseldorf persönlich kennengelernt, sondern erst neun Jahre später im Juni 1865 in Baden-Baden. Kirchner war eigens angereist, um Brahms zu einer Aufführung von *Bartolfs Matthäus-Passion* am 16. Juni 1865 in Basel einzuladen, bei der er den Orgelpart übernahm.⁴ Brahms kam dieser Einladung nach, außerdem spielten die beiden ein Hauskonzert des Dirigenten des *Passions* am 14. Juni sowie in einem öffentlichen Konzert drei Tage später am 17. Juni in Fribourg. Kirchner trat Zürich, sein 1865 die beiden einander verbunden, standen sich. Brahms unterließ die Schwierigkeiten der Geldzuwendungen Kirchner zugutekommen nicht nur für Kirchner als Arrangeur ein. Dies war nicht nur eine finanziellen Unterstützung, ob-

wohl Bearbeitungen für Kirchner tatsächlich eine wichtige Einnahmequelle darstellten⁶ – Brahms schätzte ihn sehr als Arrangeur, vor allem auch seiner eigenen Kompositionen.

ARRANGEMENTS IN BRAHMS' SCHAFFEN

Arrangements für verschiedene Besetzungen mit einem oder zwei Klavieren spielten eine zentrale Rolle im Musikleben des 19. Jahrhunderts. Sie ermöglichten Komponisten und Verlegern eine größere Verbreitung ihrer Werke und dienten verschiedenen Zwecken: Brahms fertigte etwa zahlreiche Arrangements für Klavier (einhändig oder zwei Klaviere eigener Werke an (und mindestens fünf von Werken anderer Komponisten), die das Studium und Aufführungen größerer Besetzungen im privaten Rahmen erlaubten. Ferner erstellte er Klavierauszüge seiner Konzerte und Chorwerke und Transkriptionen für den Konzertgebrauch.⁷ Besonders wichtig waren ihm Arrangements für Klavier zu vier Händen.⁸ Gerne diese waren gut verkäuflich und vielfältig einsetzbar.⁹ Zudem fertigte Brahms solche vierhändigen Arrangements vorzugsweise selbst an und war zu diesem nicht gerade glücklich, als sein Verleger 1870 für eine Transkription seines Klavierquintetts op. 34 mit Theodor Kirchner jemanden anderen als ihn beauftragen wollte, „da ich für den 4händigen Satz keine besondere Liebhabereien habe, die mir seine à la Brahm nicht geben.“¹⁰ Fünf Jahre später äußerte sich Brahms aber vertrauensvoller: „Wollte Kirchner mein Quintett in 4 mains setzen, so wäre mir das eine Freude und eine Auszeichnung.“¹¹

Brahms hatte durchaus Ansprüche bei der Wahl der Bearbeiter seiner Werke für Klavierbesetzungen und genierte sich nicht, diesbezüglich Einfluss auf seine Verleger zu nehmen. Neben Theodor Kirchner, von dem zeit seines Lebens 38 Arrangements von Brahms' Werken erschienen, gehör-

1 Vgl. beispielsweise Brahms' Brief an Jakob Melchior Rieter-Biedermann vom 2. April 1859, in *Johannes Brahms im Briefwechsel mit Breitkopf & Härtel, Bartolf Senff, J. Rieter-Biedermann, C. F. Peters, E. W. Fritsch und Robert Lienau*, hrsg. von Wilhelm Altmann, in der Reihe *Johannes Brahms Briefwechsel* 14, Berlin 1920, S. 31f.

2 Kirchner setzte sich für Aufführungen von Brahms' Werken in der Schweiz ein, darunter jene des Sextetts Nr. 1 op. 18 in Zürich am 20. Januar 1863 oder die öffentliche Erstaufführung des 2. Sextetts op. 36 ebenda am 20. November 1866. Siehe Werner G. Zimmermann, *Brahms in der Schweiz. Eine Dokumentation*, Zürich 1983, S. 13ff.

3 Max Kalbeck, *Johannes Brahms* 1, Wien/Leipzig 1904, S. 283. Schon Arnold Niggli, auf den Kalbeck dort verweist, gab jedoch 1865 als Jahr des persönlichen Kennenlernens an; vgl. *Theodor Kirchner. Ein biographisch-kritischer Essay*, Leipzig/Zürich 1888. Siehe auch Peter Clive, *Brahms and His World. A Biographical Dictionary*, Lanham 2006, S. 258.

4 *„in meinen Tönen spreche ich“*. Für Johannes Brahms 1833–1897, Ausstellungskatalog, hrsg. von Otto Biba u. a., Hamburg 1997, S. 212.

5 Renate und Kurt Hofmann, *Johannes Brahms als Pianist und Dirigent. Chronologie seines Wirkens als Interpret*, in der Reihe *Veröffentlichungen des Archivs der Gesellschaft der Musikfreunde in Wien* 6, Tutzing 2006, S. 82.

6 Reinhold Sietz, *Theodor Kirchner. Ein Klaviermeister der deutschen Romantik*, in der Reihe *Studien zur Musikgeschichte des 19. Jahrhunderts* 21, Regensburg 1970, S. 52.

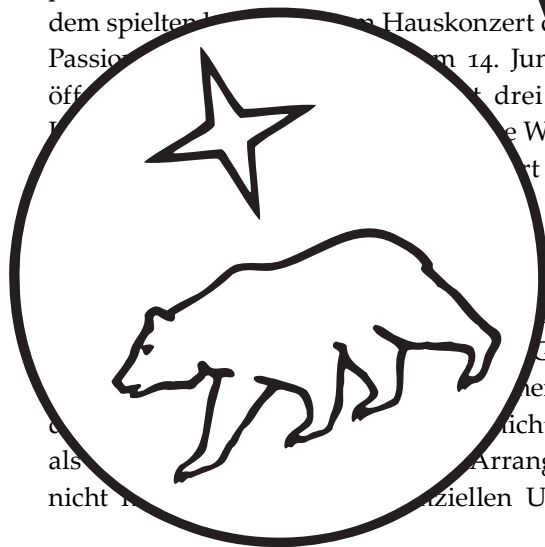
7 Valerie Woodring Goertzen, „As Arranger“, in *Brahms in Context*, hrsg. von Natasha Loges und Katy Hamilton, Cambridge 2019, S. 98–113.

8 Siehe Thomas Christensen, „Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception“, in *Journal of the American Musicological Society* 52:2 (Sommer 1999), S. 255–298.

9 So bot er sein Sextett op. 18 seinem Verleger Simrock 1861 etwa nicht nur in Stimmen, sondern auch „mit einem guten 4 händ. Arrangement von mir“ an und erläuterte einige Monate später: „Ob Sie vom Sextett eine Partitur [veröffentlichen] wollen, überlasse ich ganz Ihnen [...] Nötig ist es nicht, da der 4 händige Auszug sie einigermaßen ersetzt.“ Briefe vom 1. Januar 1861 und vom Juli 1861 an Peter Joseph Simrock, in *Johannes Brahms. Briefe an P. J. Simrock und Fritz Simrock* 1, hrsg. von Max Kalbeck, in der Reihe *Johannes Brahms Briefwechsel* 9, Berlin 1917, S. 30 und 34.

10 Brief vom 20. Juli 1870 an Rieter-Biedermann, in *Briefwechsel* 14 (s. Fußnote 1), S. 189.

11 Brief vom 6. Oktober 1875 an Rieter-Biedermann, ebd. S. 252f.



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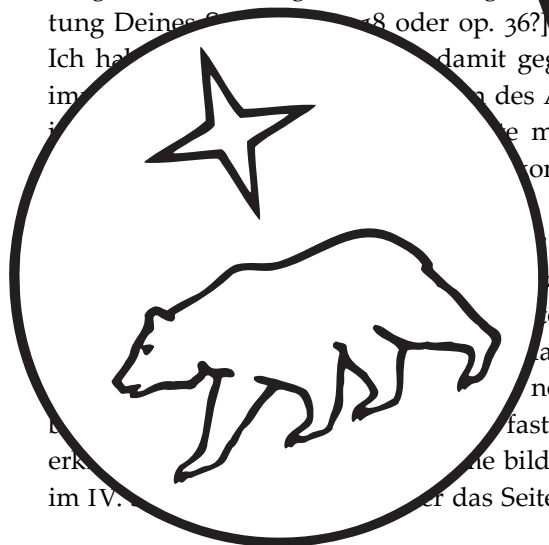


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Klaviertrio erschienen²⁴ und nur Monate später, im Dezember 1882, Brahms' Klaviertrio in C-Dur op. 87. Vielleicht versuchte der Verleger, mit den Arrangements an einen erhofften oder vielleicht bereits spürbaren Erfolg dieses originalen Brahms-Trios anzuschließen? Und womöglich bot sich Kirchner als Arrangeur auch wegen der Qualität seiner Originalwerke an, zumal Simrock sicherlich bewusst war, dass dieser für solche Aufträge meist Brahms' Zustimmung genoss?

Simrocks Anfrage erreichte Kirchner einige Monate vor dessen Umzug im Sommer 1883 von Leipzig nach Dresden. Ob Kirchner – wie z.B. bei den *Händel-Variationen* op. 24 – mit Brahms über die Bearbeitung korrespondierte, ist nicht bekannt. Jedenfalls hat Brahms Kirchners Manuskript eines oder beider Trio-Arrangements erhalten und dieses „ein[em] Freund“ gezeigt, der ihn auf „einige unviolonmässige Griffe aufmerksam“ machte, bevor er es an Keller als Lektor weitergab.²⁵ Eindeutig war Brahms mit dem Arrangement zufrieden, denn am 13. März 1883 schrieb er an Simrock: „Die Trios machen mir außerordentliches Pläsier! Haben Sie die Idee gehabt, so gratuliere ich, aber Kirchner hat sie auch prachtvoll ausgeführt.“²⁶ Kirchner freute sich drei Tage später über dieses Lob: „War mir eine große Ehrensache, die Mitteilung, daß Du nicht ganz unbefriedigt über meine Bearbeitung Deiner op. 18 oder op. 36 [sic] zu sein scheinst. Ich habe mich bemüht, damit gegeben, aber es ist immer noch die Meinung des Autors feiner als meine. Ich meine, daß diese Kompositionen eine gewisse Gabe sind, die die musikalische der Klavier-Oben gleichberechtigt Anglichkeit, in der noch durchgehend fast nie ganz alleine die bilden die Takte 7–14 im IV.“



24 Dabei handelt es sich um die 12 *Novelletten* op. 59 (1881) und die 15 *Kindertrios* op. 58 (1882; Fritz Simrocks Tochter Else gewidmet). An Originalkompositionen waren ferner bereits die Serenade *Ein Gedenkblatt* op. 15 (Winterthur: Rieter-Biedermann, 1874) und die Serenade o. Op. (Bearbeitung seiner Klavierfantasie op. 36 Nr. 1; Leipzig: Hofmeister, 1879) erschienen; später folgten die *Bunten Blätter* op. 83 (Leipzig: Hofmeister, 1886) und die 2 Terzette op. 97 (Leipzig: Hofmeister, 1904). In den späteren 1880er Jahren veröffentlichte Kirchner zudem zwei weitere Bände mit Bearbeitungen für Klaviertrio, nämlich von Schumanns op. 56 als *Clavierstücke in canonischer Form. Freie Bearbeitung* (Leipzig: Hofmeister, ca. 1885) und eine Sammlung von zehn Klavierstücken Schumanns (Leipzig: Hofmeister, 1888).

25 Johannes Brahms. *Briefe an P.J. Simrock und Fritz Simrock* 3, hrsg. von Max Kalbeck, in der Reihe *Johannes Brahms Briefwechsel* 11, Berlin 1919, S. 19.

26 Brief vom 13. März 1883 an Fritz Simrock, *Briefwechsel* 11 (s. Fußnote 25), S. 18f.

27 Brief vom 16. März 1883 an Brahms, zitiert nach Reinhold Sietz, „Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners“ (s. Fußnote 18), S. 400.

trägt. Dabei ging Kirchner mit jener Flexibilität und Freiheit vor, die Brahms für derlei Arrangements für notwendig hielt. Die beiden Trio-Streicherstimmen entsprechen zwar vorwiegend den höheren bzw. tieferen Streichern der Vorlage; sind aber oft derart umgestaltet, dass sie keine der Sextettstimmen wörtlich übernehmen. In den Klavierparten flossen, kompositorisch abgewandelt, alle sechs Stimmen ein: Insbesondere in polyphonen Passagen werden bei rasch folgenden Einsätzen Motive verkürzt und verdichtet; in getrageneren Abschnitten erscheinen die Stimmen gar ineinander verschachtelt.²⁸ Durch diese Vorgehensweise ändert sich manchmal sogar die musikalische Substanz. Beispielsweise wird im III. Satz (*Poco Adagio*, T. 80, die Stimme der Viola I in der linken Hand des Klaviers so abgeändert, dass mit übergebundenen Vorhaltsnoten (4. und 8. Note) die Sequenzfolge eine stärkere harmonische Färbung erhält als in der Vorlage, in der diese Noten nach unten aufgelöst werden.

Genau versucht Kirchner, das in das Klavier übernommene musikalische Material ‚pianistisch‘ zu gestalten: Er änderte Noten und fügte dynamische Angaben (z.B. *cresc.*) sowie Artikulationsbezeichnungen hinzu, damit die musikalische Idee durch die spezifischen klanglichen Möglichkeiten des Klaviers sinnvoll realisiert werden kann. Auch in den Trio-Streicherstimmen fügte Kirchner Bezeichnungen hinzu, wenn sie damit den Ausdruck der jeweiligen musikalischen Struktur unterstützen, oder ließen sie für einen homogenen Ausdruck, weswegen in einer Passage Elemente mehrerer, unterschiedlich artikulierter Sextettstimmen kombiniert wurden.

Was der Verlag Kirchner für sein Arrangement verwendet, ist nicht mit Sicherheit zu sagen. Am 16. März 1883 erwähnte er in seinem Brief an Brahms, dass es in der gedruckten Partitur des Sextetts noch einige Stichfehler gebe,²⁹ was nahelegt, dass er mit einem Exemplar derselben arbeitete. Ein Vergleich des Notentexts von Sextett und Trio gibt keine definitive Antwort auf diese Frage, da sich Kirchner Eingriffe erlaubte, die deutlich substanzieller als die in den Quellen des Sextetts auftretenden Lesartenunterschiede sind.³⁰ Jedenfalls sind Änderungen, die Brahms in seinem Handexemplar des Sextetts gemacht hatte, in der Triofassung nicht erkennbar, sodass er diese Kirchner entweder im Vorfeld nicht mitgeteilt hatte oder aber erst nach 1883 vornahm.

Für zeitnahe öffentliche Aufführungen der Klaviertrio-Arrangements von Brahms' op. 18 und op. 36 gibt es keine Belege.

28 Zum Beispiel III. Satz, T. 37–52, und I. Satz, T. 135–154; siehe hierzu auch Reinhold Sietz, *Theodor Kirchner* (s. Fußnote 6), S. 136.

29 Brief vom 16. März 1883 an Brahms, zitiert nach Reinhold Sietz, „Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners“ (s. Fußnote 18), S. 400.

30 Siehe den *Critical Commentary* in Johannes Brahms, *Sextett in G für 2 Violinen, 2 Violen und 2 Violoncelli*, hrsg. von Christopher Hogwood, Kassel: Bärenreiter, 2011 (TP00420), S. 70–77.

ZUR EDITION

Die vorliegende Ausgabe stützt sich auf den 1883 beim Verlag Simrock in Berlin erschienenen Erstdruck der Klaviertrio-Bearbeitung (Quellen E, Ep; siehe *Critical Report*), der nach Einschätzung Kirchners weitgehend fehlerfrei ist: „Du hast Dir die Correctur sehr genau angesehen, wie es scheint, und es wird mir schwer, noch Stichfehler zu entdecken. In der Partitur [des Streichsextetts] sind es mehr! Na, die Dummen müssen in 100 Jahren auch noch einen Spaß haben.“³¹ Aufgrund der Verlässlichkeit des Erstdrucks und der weitreichenden Freiheiten, die sich der Arrangeur nahm, wurden die Quellen des Streichsextetts für die vorliegende Ausgabe nur ausnahmsweise herangezogen (siehe *Critical Notes*). In Zweifelsfällen erlaubte der Vergleich mit analogen Stellen innerhalb der Kirchnerschen Bearbeitung eine informierte Entscheidung.

Von Kirchners Stichvorlage der Klavierpartitur sind nur die Takte 1–76 des III. Satzes *Poco Adagio* (Quelle S_{III}) überliefert. Sie bestätigen aber, dass – wie bei Simrock und den genössischen Verlagen üblich – die Klavierpartitur und die beiden Streicherstimmen von separaten handschriftlichen Stichvorlagen gestochen wurden, die nicht übereinstimmen, nicht, wie heute üblich, aus der besetzten Partitur herausgezogen wurden. Entsprechend sind oftmals die separat gegebenen Phrasierungen, dynamische Angaben und andere Details in der Ausgabe verlässlicher. Es wird daher Simrock-Klavierpartitur und die separaten Streicherstimmen verwendet. In der überlieferten Fassung sind die überlieferten Zusätze auf das Streichsextett durch Strichführung (z. B. Bögen, Hammerschläge) und die überlieferten Nebögen, die in der Edition durch Balkensetzungen und Fingersätze sind der Erstaussage an die Grundsätze heutiger Klavierausgaben über die Taktmitte synkoptierte Noten und Kürzungen (z. B. *espr.*), zumal diese in allen Fällen eindeutig waren.

DANK

Gedankt sei folgenden Personen und Institutionen für ihre Unterstützung bei der Konsultation der relevanten Quellen: Stefan Weymar und der Bibliothek des Brahms-Instituts an der Musikhochschule Lübeck, Paul Allen Sommerfeld und der Music Division der Library of Congress, Washington D.C., der Musiksammlung der Österreichischen Nationalbibliothek und dem Archiv der Gesellschaft der Musikfreunde,

31 Brief vom 16. März 1883 an Brahms, zitiert nach Reinhold Sietz, „Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners“ (s. Fußnote 18), S. 400.

Wien. Für hilfreiche Gespräche und ihre Unterstützung geht besonderer Dank an Axel Beer, Clive Brown, Gudula Schütz und Douglas Woodfull-Harris sowie Kate Bennett Wadsworth, Will Bosworth, Christian Erny, Harry Joelson, George Kennaway und Ketevan Sepashvili.

Emanuel Signer
Frühling 2026

ZUR AUFFÜHRUNGSPRAXIS³²

Wann und wo Kirchners Bearbeitung von op. 36 (oder auch seiner Fassung von op. 18) erstmals öffentlich aufgeführt wurde, ist nicht bekannt. Für den modernen Hörer und Interpreten ist es jedoch wichtig, sich klarzumachen, mit welcher unterschiedlichen Aufführungsbedingungen und Programmkombinationen Brahms und seine Zeitgenossen bei der öffentlichen Aufführung ihrer Werke zu rechnen hatten – einschließlich Applaus nach einzelnen Sätzen. Besetzungsvielfalt war die Norm; in manchen Konzerten wie den London Popular Concerts traten jeweils ein Streicherensemble sowie Sänger und Tänzer auf. Bei der Londoner Erstaufführung des Sextetts op. 18 in seiner Originalgestalt wurde das Konzert beispielsweise mit dem neuen Werk eröffnet, das Publikum verlangte nach einer Wiederholung des Scherzos, was Joachim allerdings ignorierte und mit dem Roméo fortfuhr; es folgten ein Lied von Julius Benedict (*The Maid and the Miller*) und Beethovens Klavierkonzert op. 27, Nr. 2. Nach einer Pause standen Mozarts Violinsonate KV 379, ein Scherzopiece (*Die mächtigen Bäume beugen*) und Haydns Klaviertrio Hob. IV: 1 auf dem Programm. Brahms' Klaviertrio op. 87, das Simrock im selben Jahr veröffentlichte wie Kirchners zwei Sextett-Bearbeitungen, wurde von Brahms 1882 in einer halböffentlichen Matinee in der Villa Wagner in Altaussee bei Bad Ischl erstmals aufgeführt; es erklang zunächst die Rhapsodie op. 79 und nach dem Trio das Streichquintett op. 88. Bei der ersten öffentlichen Aufführung, die später im Jahr im Frankfurter Saalbau stattfand, standen die Werke op. 88 und 87 gemeinsam auf dem Programm und bildeten den Rahmen für Beethovens Streichquartett op. 18, Nr. 3 – das Programmheft enthält die Angabe, dass Brahms einen Steinway-Flügel spielte.

Während über Kirchners Geschmack in Hinblick auf Klaviere kaum etwas bekannt ist, sind die speziellen Eigenschaften der von Brahms favorisierten Instrumente in letzter Zeit Gegenstand mehrerer Untersuchungen gewesen.³³ Übli-

32 Dieser Text zur Aufführungspraxis wurde von Christopher Hogwood für seine Ausgabe der Triofassung des Sextetts op. 18 verfasst und hier mit geringfügigen Änderungen übernommen. Siehe Johannes Brahms, *Trio für Violine, Violoncello und Klavier nach dem Sextett in B op. 18 bearbeitet von Theodor Kirchner*, hrsg. von Christopher Hogwood, Kassel: Bärenreiter, 2014 (BA09441), S. XII–XV.

33 Vgl. beispielsweise Jon Finson, „Performing practice in the late nineteenth century, with special reference to the music of Brahms“, in *The*

cherweise betont man, dass geradseitig bezogene (in der Art derer der Firma Streichers) den Mittelstimmen größere Klarheit verschaffen, einen stärker akzentuierten Bass (aufgrund des Bezugs der Hämmer mit Leder statt mit Filz) und einen schlankeren, kräftigeren Klang im Vergleich zur stark dominierenden Klangfülle späterer Modelle gewährleisten. Diese Instrumente mit ihrem etwas verschleierte[n] Ton, dem raschen Verklingen und der leichten Dämpfung können die Balance mit den mit Darmsaiten bespannten Streichinstrumenten Violine und Cello vergrößert sowie eine differenzierte Dynamik zwischen *piano* und *pianissimo* in den entsprechenden Passagen des vorliegenden Werks ermöglicht haben.

Allerdings war Brahms flexibel hinsichtlich seiner diesbezüglichen Präferenzen. Angesichts der ersten Aufführung des frühen Horntrios in Zürich schrieb er begeistert an Clara Schumann, dass er „einen schönen Erard, der in Hugs Privatbesitz war“, zur Verfügung hatte.³⁴ Erard-Klaviere waren mit ihrer Repetitionsmechanik und der Klarheit in schnellen Passagen auch die von Mendelssohn und Liszt bevorzugten Instrumente. 1856 hatte Clara Schumann Brahms ein 1839 von Conrad Graf gebautes Pianoforte überlassen, das er mehrere Jahre hindurch spielte. 1871 wurde es als Leihgabe im Rahmen der Weltausstellung in London an andere Klavieren aus dem Besitz Mozarts und Beethovens ausgestellt. Seit der Mitte der 1870er Jahre spielte Brahms alle seine Wiener Konzerte auf Bösendorfer; während der 1880er Jahre jedoch in sieben Klavierkonzerten von Johann Baptist Schumann und seiner Musikzeit im Vergleich zu den verketteten Klavieren, die er zuvor spielte, in seiner Anweisung überliefert, die seit den späten 1870er Jahren von Clara Schumanns Klavieranliegenheit hatte, Brahms zu arbeiten. 1929 schrieb sie ihre persönliche Meinung an Brahms' Musizierstil:

Brahms' Interpretation war frei, sehr geschmeidig und ausladend; dennoch jeder Zeit ausgewogen – man fühlte die metrische Basis der gespielten Rhythmen. Seine Phrasierung war bemerkenswert in den lyrischen Passagen, in denen ein streng am Metronom orientierter Brahms ebenso undenkbar war wie ein erregter oder hastiger Brahms an Stellen, die mit resoluter Rhythmik zu nehmen sind. [...] Wie Beethoven war auch er davon überzeugt, dass seine musikalischen Ausdrucksbezeichnungen (stets so sparsam wie möglich notiert) die eigentliche musikalische Bedeutung unterstreichen sollten. Das Zeichen

◁ ▷ begegnet bei Brahms oft, wenn er tiefe Ernsthaftigkeit und Wärme zum Ausdruck bringen wollte, und dies nicht nur hinsichtlich des Klangs, sondern auch des Rhythmus. Er würde nie bei einer einzelnen Note verweilen, sondern bei einer ganzen Idee, als wäre er nicht in der Lage, sich von ihrer Schönheit loszureißen. Lieber dehnte er einen Takt oder eine Phrase aus, statt sie durch genaue Beachtung des Zeitmaßes zu zerstören.³⁵

Tatsächlich war Brahms kein Freund des Metronoms – er war nicht davon überzeugt, dass „mein Blut und ein mechanisches Instrument gut zusammenpassen“.³⁶ Das Sextett op. 36 enthält keine Metronomangaben, und auch Kirchner fügte seiner Trio-Bearbeitung keine hinzu. Fanny Davies hat das Werk wohl nicht aufgeführt, sodass sich von ihr auch keine aufschlussreichen Aufführungshinweise über Tempoangaben in der Art erhalten haben, wie in ihr persönliches Exemplar von op. 101 enthält.³⁷

Angaben wie *animato* und *posturato* sollen den Spieler vor die Frage, ob diese Einfluss auf das Tempo haben oder nicht. In einem Brief an seinen Verleger Robert Keller befürwortete Brahms einmal ein von diesem vorgeschlagenes System, nachdem ein klein geschriebenes *animato* oder *tranquillo* nur den Ausdruck zielt, die groß geschriebene Form (*Animato*, *Tranquillo*) dagegen einen Tempowechsel impliziert.³⁸ Das *Animato* in II, T. 35 und IV, T. 45, zeigt mit Sicherheit ein beschleunigtes Tempo an. Desgleichen scheinen die Notenschreibungen *tranquillo* im Klavier bei II, T. 17, 85, 26 und 33 sowie bei IV, T. 7, keine Tempoänderung zu bedeuten. Dagegen scheint das allgemeine *più animato* in der Coda des langsamen Satzes zu jenen groß geschriebenen Angaben zu zählen, die Einfluss auf das Tempo nehmen. Diese Art und Weise der Unterscheidung hat sich nicht durchgesetzt, aber die Schlussfolgerungen hinsichtlich der Brahms'schen Angaben bleiben gültig. Gänzlich Verwirrung stiftet freilich Brahms' Vorgehen in anderen Werken, wo er mit Bleistift Anweisung zur Temposteigerung während eines Crescendo eintrug, und Donald Tovey erinnerte sich mehrerer Gelegenheiten, an denen Joachim ihm mitteilte, dass Brahms aus Gründen des Ausdrucks ein nicht notiertes *animato* verlangte.³⁹

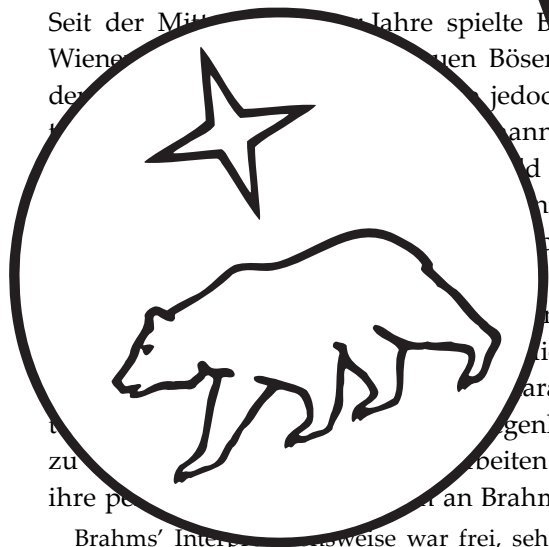
35 Fanny Davies, *Some Personal Recollections of Brahms as Pianist and Interpreter*, Anhang zu David Toveys Beitrag *Brahms's chamber music*, in *Cobbett's Cyclopedic Survey of Chamber Music*, hrsg. von Walter Willson Cobbett, London 1929, S. 182–184. Die handschriftlichen Notizen und Entwürfe zu ihrem Brahms-Beitrag, die abweichendes und zusätzliches Material umfassen, befinden sich in der Bibliothek des Royal College of Music, London (Signatur: MS 7499a).

36 George Henschel, *Personal Recollections of Johannes Brahms*, Boston 1907, S. 78.

37 Ihre Anmerkungen zu op. 101 sind in der Bärenreiter-Ausgabe BA09437 vollständig wiedergegeben.

38 Robert Keller an Johannes Brahms, 27. August 1879, und Brahms an Keller [ca. 10. September 1879]; zitiert nach *The Brahms-Keller Correspondence*, hrsg. von George S. Bozarth in Zusammenarbeit mit Wiltrud Martin, Lincoln 1996, S. 28, 39.

39 Donald Tovey, *The Main Stream of Music and Other Essays*, New York 1949, S. 262–264. Eine gute Zusammenfassung dieses riesigen Themenfelds bietet Bernard D. Sherman in „How different was Brahms's playing style from our own?“, in *Performing Brahms. Early Evidence of Performing Style*,



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Musical Quarterly 70:4 (Herbst 1984), S. 457–475; Camilla Cai, „Brahms's pianos and the performance of his late piano works“, in *Performance Practice Review* 2:1 (Frühjahr 1989), S. 58–72; sowie George Bozarth und Stephen Brady, „The pianos of Johannes Brahms“, in: *Brahms and His World*, hrsg. von Walter Frisch, Princeton 1990, S. 49–64.

34 Brahms an Clara Schumann, 3. Dezember 1865, zitiert nach Renate Hofmann, *Clara Schumanns Briefe an Theodor Kirchner. Mit einer Lebensskizze des Komponisten*, Tutzing 1996, S. 518.

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INTRODUCTION

BRAHMS AND KIRCHNER

Theodor Kirchner (1823–1903) and Johannes Brahms had a friendship that spanned several decades and was characterised by mutual appreciation. Brahms held his friend's compositions and arrangements in high esteem and occasionally asked his publisher to send him copies of Kirchner's most recently published works.¹ Kirchner, for his part, had nothing but admiration for Brahms's works and became a champion of their reception in Switzerland during his years in Zurich (1843–1872).²

The two composers did not in fact first meet – as is sometimes stated, quoting Max Kalbeck³ – in May 1856 at the Lower Rhine Music Festival in Düsseldorf, but nine years later, in June 1865, in Baden-Baden. Kirchner was visiting expressly to invite Brahms to a performance of Bach's *St. Matthew Passion* on 16 June 1865 in Basel, in which he was to play the organ part.⁴ Brahms accepted his invitation and himself performed alongside Kirchner, as well as over at Ernst Reiter's (the conductor of the *St. Matthew Passion*) residence on 17 June 1865. In the year Brahms spent several weeks in Zurich, where Kirchner lived (in the districts) until Brahms's death in 1897. Brahms went to Zurich no later repeatedly than by lending him the funds of his bequest as a composer, not merely a means of livelihood but also became a lucrative source of income. Brahms also greatly ap-

preciated his friend's arrangements, including those of his own works.

ARRANGEMENTS IN BRAHMS'S OEUVRE

In nineteenth-century musical life, arrangements for one or two pianos, sometimes with further instruments, played a central role. They allowed composers and publishers to reach a wider audience with their works and served various purposes: Brahms, for instance, made numerous arrangements for piano duet or for two pianos, both of his own works and (in a few rare cases) of works by other composers, which allowed works for larger ensembles to be studied and performed in private contexts. He also made piano reductions of his concertos and choral works, as well as transcriptions for concert use.⁷ Of these types of arrangements, those for piano duet were of particular importance to him.⁸ They were marketable and versatile, and Brahms preferred making these arrangements himself. Indeed, in 1870 he expressed his disappointment about his publisher's decision to commission Kirchner rather than the composer himself for a piano duet transcription of Brahms's *Piano Quintet* op. 34, "since for four-hands arrangements I have a particular fondness, which I do not share for his [i.e. Kirchner's]".¹⁰ Yet five years later, Brahms had greater confidence: "If Kirchner were to agree to arrange my Quintet for piano duet, I would be delighted and honoured."¹¹

Brahms was not shy about making demands on his publishers concerning the choice of the arrangers of his works. Besides Theodor Kirchner, who made 38 arrangements for one or two pianos of Brahms's works, Paul Klengel (1854–1935, 68 arrangements) and Robert Keller (1828–1891, 70 arrangements) were among his most frequent arrangers.¹² Brahms

1 See, for example, Brahms's letter to Jakob Melchior Rieter-Biedermann of 2 April 1859, in *Johannes Brahms im Briefwechsel mit Breitkopf & Härtel, Bartolf Senff, J. Rieter-Biedermann, C. F. Peters, E. W. Fritsch und Robert Lienau*, ed. by Wilhelm Altmann, in the series *Johannes Brahms Briefwechsel* 14, Berlin 1920, p. 31f.

2 Kirchner promoted Brahms's works for performances in Switzerland, such as that of the Sextet no. 1 op. 18 on 20 January 1863 in Zurich or the first public performance of the Sextet no. 2 op. 36 on 20 November 1866. See Werner G. Zimmermann, *Brahms in der Schweiz. Eine Dokumentation*, Zurich 1983, pp. 13ff.

3 Max Kalbeck, *Johannes Brahms* 1, Vienna/Leipzig 1904, p. 283. Strangely Arnold Niggli, who is referenced by Kalbeck, too has the year of their first meeting as 1865; see *Theodor Kirchner. Ein biographisch-kritischer Essay*, Leipzig/Zurich 1888. See also Peter Clive, *Brahms and His World. A Biographical Dictionary*, Lanham 2006, p. 258.

4 'in meinen Tönen spreche ich'. Für *Johannes Brahms 1833–1897*, exhibition catalogue, ed. by Otto Biba et. al., Hamburg 1997, p. 212.

5 Renate and Kurt Hofmann, *Johannes Brahms als Pianist und Dirigent. Chronologie seines Wirkens als Interpret*, in the series *Veröffentlichungen des Archivs der Gesellschaft der Musikfreunde in Wien* 6, Tutzing 2006, p. 82.

6 Reinhold Sietz, *Theodor Kirchner. Ein Klaviermeister der deutschen Roman-*

tik, in the series *Studien zur Musikgeschichte des 19. Jahrhunderts* 21, Regensburg 1970, p. 52.

7 Valerie Woodring Goertzen, "As Arranger", in *Brahms in Context*, ed. by Natasha Loges and Katy Hamilton, Cambridge 2019, pp. 98–113.

8 See Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception", in *Journal of the American Musicological Society* 52:2 (Summer 1999), pp. 255–298.

9 For instance, in 1861 Brahms offered his Sextet op. 18 to his publisher Simrock not only as a set of parts, but also "with a good piano duet arrangement by myself" and explained some months later: "I will leave it to you whether you want to publish a score [...] It is not necessary, since the piano duet arrangement replaces it to some extent"; letters of 1 January 1861 and July 1861 to Peter Joseph Simrock, in *Johannes Brahms. Briefe an P. J. Simrock und Fritz Simrock* 1, ed. by Max Kalbeck, in the series *Johannes Brahms Briefwechsel* 9, Berlin 1917, pp. 30 and 34.

10 Letter of 20 July 1870 to Rieter-Biedermann, in *Briefwechsel* 14 (see footnote 1), p. 189.

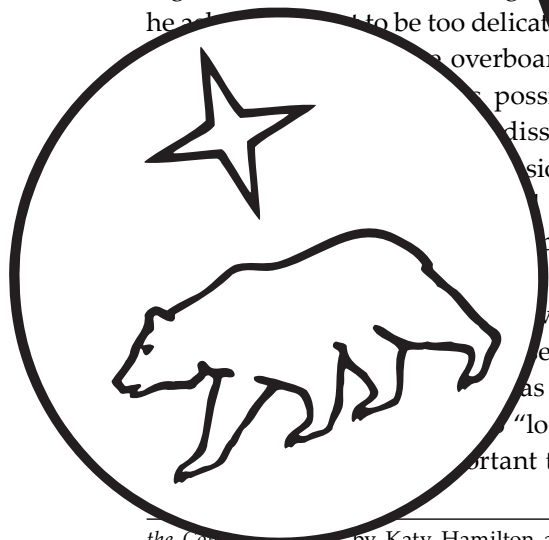
11 Letter of 6 October 1875 to Rieter-Biedermann, *ibid.* pp. 252f.

12 Helen Paskins, "Brahms and his arrangers", in *Brahms in the Home and*

granted his arrangers considerable liberties with their work, even demanding that they take compositional initiative and urging them not to adhere too slavishly to the musical text of the original. He viewed „arranging not as an act of mere reduction, but one of reinvention“¹³ in which the work would be „recast“ from scratch for the new combination of instruments. Several arrangements by Keller he felt were too inflexibly made, writing to Simrock regarding his Violin Concerto op. 77: “[Keller] is too cautious and should rather work as if I was not involved at all, he should jump around and treat everything recklessly – as long as it is as good as possible to be heard and played by four hands!”¹⁴ He was equally critical of some of Keller’s arrangements for two-hand piano, a type that, he felt, rarely did justice to large-scale original compositions in particular:¹⁵

Keller is an excellent man and so diligent and orderly with his work that one cannot find fault. But do I have to tell you that a two-hand arrangement by him shows the Philistine and cannot be of interest to any player who is the least bit intelligent? Such arrangements by [Hans von] Bülow or [Theodor] Kirchner (see: arrangements of Liszt’s works) belong to another world entirely.¹⁶

Brahms trusted Kirchner much more in this regard. Concerning the aforementioned arrangement of the Quintet op. 34 he advised Keller to be too delicate with this thing, to throw



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it overboard and to make it as light as possible with the motto “no dissatisfaction about the fact that it is commissioned for the arrangement of two years later, when the piano duet arrangement of the Theme by Mendelssohn, op. 24, is over the first that Kirchner sees the finished work so that he is happy to comply with his” “look through the Variations is important to me that you agree with

¹² *The Concert Hall*, ed. by Katy Hamilton and Natasha Loges, Cambridge 2014, pp. 178–220.

¹³ Valerie Woodring Goertzen, “At the piano with Joseph and Johannes: Joachim’s overtures in Brahms’s circle”, in *Brahms in the Home and the Concert Hall* (see footnote 12), pp. 158–177, here p. 160.

¹⁴ Letter of 12 December 1879 to Fritz Simrock, in *Johannes Brahms. Briefe an P. J. Simrock und Fritz Simrock 2*, ed. by Max Kalbeck, in the series *Johannes Brahms Briefwechsel 10*, Berlin 1917, p. 139.

¹⁵ Letter of March 1880 to Fritz Simrock, in which Brahms dismisses the two-hand arrangement that Keller was to make as an “arrangement for girls’ boarding schools” that “would only be interesting if it was made by an extraordinary virtuoso, such as Liszt and the Beethoven symphonies”; in *Briefwechsel 10* (see footnote 14), pp. 143f.

¹⁶ Letter of 19 September 1881 to Fritz Simrock, *ibid.* pp. 185–188, here p. 187.

¹⁷ Letter of 6 October 1875 to Rieter-Biedermann, in *Briefwechsel 14* (see footnote 1), pp. 252f.

¹⁸ Letter of August 1877 to Brahms, quoted from Reinhold Sietz, “Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners”, in *Die Musikforschung 13:4* (October/December 1960), pp. 396–404, here p. 399.

everything I may have perpetrated”.¹⁹ Brahms replied: “You can see from the multitude of my scribbles that I looked through your work with great gratitude and delight. Do with it what you like: double, cross out, embellish – I am sure this will be a pretty four-hand piece.”²⁰ After this, Kirchner became Brahms’s preferred arranger.

KIRCHNER’S ARRANGEMENT OF OP. 36

Brahms’s String Sextet in G major was completed in September 1864 (movements I–III) and May 1865 (movement IV), and published in April 1866 as his op. 36.²¹ It received its first public performance in Zurich, in a concert on 20 November 1866 in which Kirchner also performed piano pieces by Mozart and Schumann.²² The first edition consisted of a set of parts, a score and an arrangement for piano duet made by the composer himself. Further arrangements appear to have been made at Simrock’s initiative and would, in the composer’s view, have been “purely a matter of business”.²³ In addition to Kirchner’s arrangement for piano trio, published in 1883 together with an arrangement of the String Sextet op. 18, Simrock had further arrangements made by Paul Klengel for two-hand piano, two pianos for four or eight hands as well as for violin, cello and two piano – published after Brahms’s death in 1898.

This raises the question of why in the early 1880s, fifteen and twenty years after the publication of the two String Sextets, Simrock chose to commission piano trio arrangements of these pieces. It is remarkable that the publisher issued, in 1881 and 1882, two substantial double volumes with original works for piano trio by Kirchner²⁴ and, just a few months later, Brahms’s Piano Trio in C major op. 87. Possibly Simrock, who anticipated or already felt the success that this original Trio was to become, wanted to stimulate the sale of Brahms’s works for piano trio? And maybe Kirchner, whose skill in writing for this combination of

¹⁹ Letter of 4 August 1877 to Brahms, *ibid.*

²⁰ Kurt Hofmann, “Die Beziehungen zwischen Johannes Brahms und Theodor Kirchner. Dargestellt an den überlieferten Briefen”, in *Festschrift Hans Schneider zum 60. Geburtstag*, ed. by Rudolf Elvers and Ernst Vögel, Munich 1981, pp. 135–148, here p. 139.

²¹ See Margit McCorkle, *Johannes Brahms, Thematisch-bibliographisches Werkverzeichnis*, Munich 1984, pp. 129–133.

²² Report in the *Tagblatt der Stadt Zürich* (20 November 1866), quoted from Werner G. Zimmermann, *Brahms in der Schweiz*, (see footnote 2), p. 115.

²³ Letter of 19 September 1881 to Fritz Simrock, *Briefwechsel 10* (see footnote 14), pp. 185–188, here p. 187.

²⁴ These are the 12 *Novelletten* op. 59 (1881) and the 15 *Kindertrios* op. 58 (1882; dedicated to Fritz Simrock’s daughter Else). Further original compositions for piano trio are the earlier Serenade *Ein Gedenkblatt* op. 15 (Winterthur: Rieter-Biedermann, 1874) and the Serenade without opus number (an arrangement of his piano solo *Fantasie* op. 36 no. 1; Leipzig: Hofmeister, 1879); later publications are the *Bunte Blätter* op. 83 (Leipzig: Hofmeister, 1886) and the 2 *Terzette* op. 97 (Leipzig: Hofmeister, 1904). In the later 1880s Kirchner published two further volumes of arrangements for piano trio, i.e. of Schumann’s op. 56 as the *Clavierstücke in canonischer Form. Freie Bearbeitung* (Leipzig: Hofmeister, c. 1885) and a collection of ten piano pieces by Schumann (Leipzig: Hofmeister, 1888).

instruments was apparent after his own two publications, was first choice, and one that certainly would be met with Brahms's approval?

Kirchner received Simrock's request a few months before his move from Leipzig to Dresden in Summer 1883. It is unknown whether Kirchner – just as in the case of the *Handel Variations* op. 24 – corresponded with Brahms about the arrangement itself. Certainly Brahms received Kirchner's manuscript of one or both trios, as he showed it to "a friend, who alerted him to a few un-violin-like passages", before passing it on to his editor, Keller.²⁵ Brahms was evidently pleased with Kirchner's arrangement, writing to Simrock on 13 March 1883: "The Trios give me extraordinary pleasure! If this was your idea, I congratulate you, but Kirchner executed them excellently".²⁶ Kirchner was happy to hear this praise: "It was a great heartfelt relief that you did not seem to be too dissatisfied with my arrangement of your Sextet [op. 18 or op. 36?]. At least I made an effort with it, but it is always a delicate business when you sense the composer's sensitive nose in the background. [...] I should think that these two trios would be a welcome gift for trio players."

In his arrangement, Kirchner adapted the musical substance of the original composition to the instrumental means of the piano trio. He took care to achieve a homogeneous ensemble by giving equal authority to each instrument, preventing the piano from either dominating or being a continuously secondary player alongside the strings. In movement III, Kirchner took liberties that he transferred to the two string parts and lower instruments transformed to such an extent that any of the Sextet's passages all six Sextet parts, characteristic passages, in particular, more condensed and condensed, and in more sustained passages the parts may be interlaced into a single pianistic texture.²⁸ An example of a passage where the musical substance of the original was subtly altered is in movement III, (*Poco Adagio*, bar 80, where the Sextet's Viola I part appears in the piano's left hand, but changed so that notes 4 and 8 are now suspensions, rather than being resolved with a downward movement, thereby brightening the harmonic colour of this sequence.

Generally, Kirchner sought to make the piano's musical substance more 'pianistic': He changed slurs and added dynamics (hairpins, *cresc.*) and articulation to achieve the successful communication of the musical idea with the piano's specific expressive means. In the strings, similarly, he added markings where they clarified the musical structure, and omitted them where a single part combines several differently articulated lines of the Sextet.

It is difficult to determine from what kind of copy of the Sextet Kirchner made his trio arrangement. In a letter to Brahms of 16 March 1883 he mentioned that there were some engraving errors in the printed Sextet score,²⁹ suggesting that he owned and used such a copy. Comparing the musical text of the Sextet and Trio does not allow a conclusive answer to this question, as the variations of Kirchner's arrangement from the Sextet's score are more substantial than the variant readings of the different sources of the Sextet.³⁰ Certainly the changes Brahms entered in his personal annotated copy ('*Handexemplar*') of the Sextet cannot be regarded as Kirchner's arrangement, suggesting that he did not communicate them to Kirchner or indeed only made them after 1883.

There is no evidence of public performances of the trio version of op. 36 (or in fact op. 18) in the years immediately after its publication.

EDITORIAL NOTE

The present edition is based on the first edition of the arrangement for piano trio, published in 1883 by Simrock in Berlin (source E₁₈₈₃; see *Critical Report*). In Kirchner's view, this edition was largely free from errors: "You looked at the proofs quite thoroughly, it seems, and I'm having trouble finding any more errors. There are more in the score [of the Sextet]! Well, the fools will also have to have some fun a hundred years from now."³¹ Because of the reliability of the first edition and the wide-ranging liberties taken by the arranger, the sources of the Sextet needed to be consulted only in exceptional cases (see *Critical Notes*). Ambiguous cases could more frequently be resolved by internal analogy within Kirchner's text.

Kirchner's manuscript used for the engraving of the piano score ('*Stichvorlage*') survives only in a fragment, containing bars 1–76 of movement III *Poco Adagio* (source S_{III}). It confirms, despite its fragmentary state, that the string parts

25 Johannes Brahms. *Briefe an P. J. Simrock und Fritz Simrock* 3, ed. by Max Kalbeck, in the series *Johannes Brahms Briefwechsel* 11, Berlin 1919, p. 19.

26 Letter of 13 March 1883 to Fritz Simrock, *Briefwechsel* 11 (see footnote 25), p. 18f.

27 Letter of 16 March 1883 to Brahms, quoted from Reinhold Sietz, "Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners" (see footnote 18), p. 400.

28 For example movement III, bars 37–52, or movement I, bars 135–154; see also Reinhold Sietz, *Theodor Kirchner* (see footnote 6), p. 136.

29 Letter of 16 March 1883 to Brahms, quoted from Reinhold Sietz, "Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners" (see footnote 18), p. 400.

30 See *Critical Commentary* in Johannes Brahms, *Sextet in G major for 2 Violins, 2 Violas and 2 Violoncellos*, ed. by Christopher Hogwood, Kassel: Bärenreiter, 2011 (TP00420), pp. 70–77.

31 Letter of 16 March 1883 to Brahms, quoted from Reinhold Sietz, "Johannes Brahms und Theodor Kirchner. Mit ungedruckten Briefen Th. Kirchners" (see footnote 18), p. 400.

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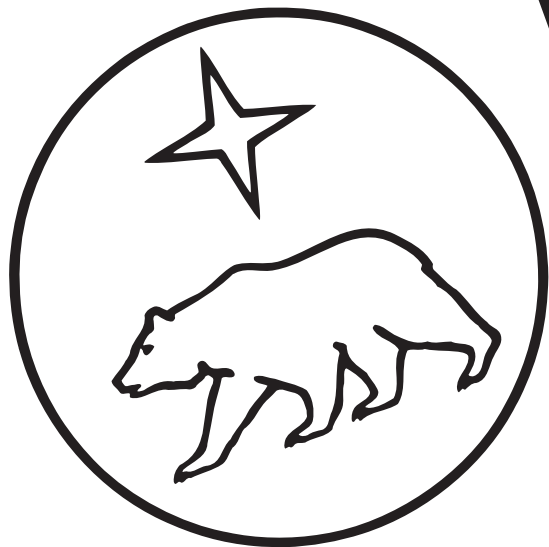
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[...] the vibrato requires not only a slight lingering on the notes marked with the sign $\leftarrow \rightarrow$, but the bow should also support the vibration by a soft pressure on the string. The time lost on the vibrated note is to be regained so skillfully that the proceeding takes place without in any way disturbing the rhythmic flow.⁴⁴

Implicit in this description is Brahms's use of $\leftarrow \rightarrow$ to indicate a slight expressive *accelerando* and *ritardando*, a subtlety only recently acknowledged by commentators, but one which explains what would otherwise be redundant or

contradictory markings.⁴⁵ Brahms clearly admired and endorsed what Hanslick nicely described as Joachim's "severity and purity of style which strives to hide the charms of virtuosity rather than accentuate them. It is not possible to bring forward greatness more unobtrusively".⁴⁶

Christopher Hogwood
May 2014
(Revision: Emanuel Signer)

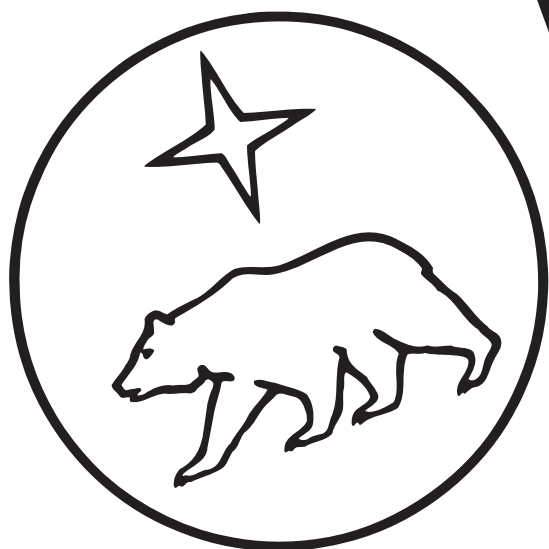


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44 Joseph Joachim und Andreas Moser, *Violinschule / Violin School 3*, transl. by Alfred Moffat, Berlin et al. 1905, p. 7.

45 See David Hyun-Su Kim, 'The Brahmsian Hairpin', in *19th-Century Music* 36:1 (Summer 2012), pp. 46–57, for a fuller examination of this usage, which applies from Beethoven to Schoenberg.

46 Cited in Andreas Moser, *Joseph Joachim: a Biography*, transl. by Lilla Durham, London 1900, pp. 211f.



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28

dim. arco dim. pp pp

Detailed description: This block contains the first system of musical notation, measures 28 to 35. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a rest, and then continues with a descending line. The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. Dynamic markings include *dim.*, *arco*, and *pp*.

36

46

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molto p e dolce
mezza voce
p dolce

p dolce

Detailed description: This block contains the second system of musical notation, measures 36 to 45. It continues the vocal and piano parts. A large, semi-transparent watermark is overlaid diagonally across the page, reading "Bärenreiter Leseprobe Sample page". On the left side, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above it. Dynamic markings include *molto p e dolce*, *mezza voce*, and *p dolce*.

55

p

Detailed description: This block contains the third system of musical notation, measures 55 to 62. It shows the continuation of the vocal and piano parts. The piano accompaniment features more complex chordal textures and melodic lines. A dynamic marking of *p* is present.

63

Musical score for measures 63-70. The score is written for a piano with treble and bass clefs. It features a key signature of one sharp (F#) and a 2/4 time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *poco marcato* marking is present at the end of the system.

71

Musical score for measures 71-86. The score continues with the same key signature and time signature. It includes a *cresc.* (crescendo) marking. A large watermark is overlaid on the page, reading "Bärenreiter Leseprobe Sample page".

Musical score for measures 87-94. The score continues with the same key signature and time signature. It includes a *f* (forte) dynamic marking. The music features a variety of rhythmic patterns and articulation marks.

B
95

Musical score for measures 95-103. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score includes dynamic markings such as *sf* and *f*. The piano part has a complex texture with many beamed notes and slurs.

104

Musical score for measures 104-111. It continues the vocal and piano parts. Dynamic markings include *sf*, *f*, and *[sf]*. The piano part features a prominent melodic line in the right hand.

112

Musical score for measures 112-121. It includes dynamic markings like *f*, *sf*, *p*, and *cresc.*. A large circular logo is overlaid on the left side of this section.

122

Musical score for measures 122-131. It includes dynamic markings like *p* and *cresc.*. The piano part has a steady rhythmic accompaniment.



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158

8va

p *f*

167

p *f* *f* *f*

p *p* *cresc.* *cresc.* *f*

p *cresc.* *f*

187

D

p *p* *p* *p*



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198

Musical score for measures 198-208. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a piano (*p*) dynamic and moves to forte (*f*) by measure 202. The piano accompaniment also follows this dynamic shift. The music consists of eighth and sixteenth notes with various articulations and slurs.

209

Musical score for measures 209-223. The key signature remains one sharp. The vocal line includes dynamics *p*, *pizz.* (pizzicato), and *arco* (arco). The piano accompaniment includes dynamics *p* and *arco*. A large watermark is overlaid on the score: "Bärenreiter Leseprobe Sample page". A circular logo on the left side of the page depicts a bear walking to the right with a five-pointed star above it.

224a

Musical score for measures 224a-228. The key signature is one sharp. The vocal line features a piano (*p*) dynamic. The piano accompaniment includes a section marked with an asterisk (*). The music concludes with a double bar line.

*) Siehe / See Critical Notes

217b

p mezza voce

pp

p

p

Detailed description: This system contains measures 217b through 224b. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p mezza voce*, *pp*, and *p*.

225b

cresc.

mf cresc.

cresc.

mf cresc.

Detailed description: This system contains measures 225b through 231b. The vocal line continues with a melodic line. The piano accompaniment features a consistent eighth-note accompaniment. Dynamics include *cresc.* and *mf cresc.*.

2.

cresc.

mf cresc.

cresc.

mf cresc.

Detailed description: This system contains measures 232b through 241b. It includes a circular logo on the left side featuring a bear and a star. The musical notation continues with a vocal line and piano accompaniment. Dynamics include *cresc.* and *mf cresc.*.

242

f

fz

f

fz

Detailed description: This system contains measures 242 through 249. The vocal line concludes with a melodic phrase. The piano accompaniment features a consistent eighth-note accompaniment. Dynamics include *f* and *fz*.

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274

Musical score for measures 274-279. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo).

280

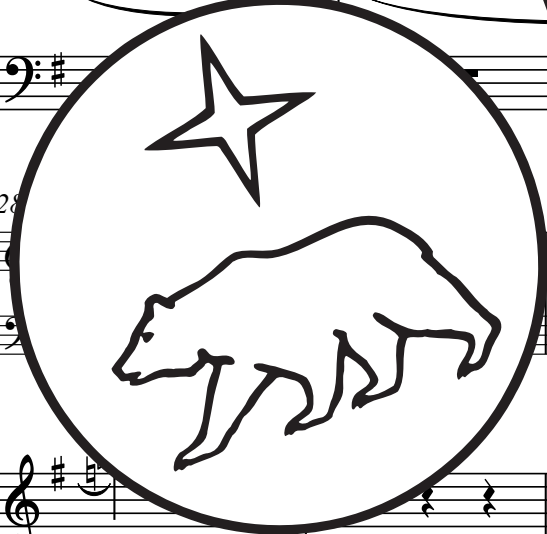
E

Musical score for measures 280-289. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *f* (forte). A large watermark is overlaid on the score.

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293

Musical score for measures 293-302. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *f* (forte).



First system of musical notation (measures 299-304). Includes dynamics *f* and *arco*.

Second system of musical notation (measures 305-318). Includes dynamics *f*, *ff*, and *ff*. A large watermark is overlaid on this system.

Third system of musical notation (measures 319-324). Includes dynamics *p*, *cresc.*, *trem.*, and *ff*.



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326

Musical score for measures 326-334. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line. Dynamics include *f* and *dim.*

335

Musical score for measures 335-349. The score continues with the vocal line and piano accompaniment. Dynamics include *p*, *trem.*, *co*, and *pizz.*



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350

Musical score for measures 350-359. The score continues with the vocal line and piano accompaniment. The piano part features a consistent eighth-note bass line. Dynamics include *arco*.

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392

molto p e dolce
mezza voce

p dolce

p

400

408

Red. * *Red.* *

415

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423

Musical score for measures 423-428. The score is written for three systems: two staves for the upper right hand (treble and alto clefs) and two staves for the lower left hand (treble and bass clefs). The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The word "cresc." is written above the first staff in each system.

429

Musical score for measures 429-442. The score continues with the same instrumentation and key signature. It includes dynamic markings such as *f* and *sf*. A large watermark is overlaid on the page, reading "Bärenreiter Leseprobe Sample page".



443

Musical score for measures 443-448. The score continues with the same instrumentation and key signature. It includes dynamic markings such as *f* and *sf*. The left hand part includes the marking "l.H.".

450

Musical score for measures 450-455. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piano part includes a *[sim.]* (simile) marking. The vocal line consists of a few notes, and the piano accompaniment features a rhythmic pattern of eighth notes.

456

Musical score for measures 456-465. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piano part includes a *[sim.]* (simile) marking. The vocal line consists of a few notes, and the piano accompaniment features a rhythmic pattern of eighth notes.

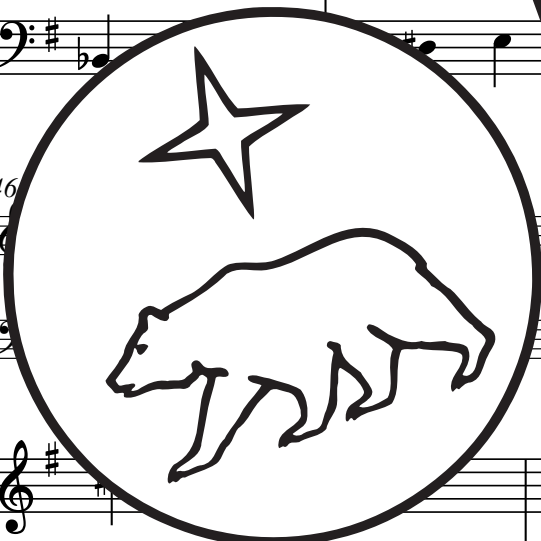
466

Musical score for measures 466-470. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *espress.* (espressivo). The piano part includes a *[sim.]* (simile) marking. The vocal line consists of a few notes, and the piano accompaniment features a rhythmic pattern of eighth notes.

470

Musical score for measures 470-475. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score includes dynamic markings such as *p* (piano). The piano part includes a *[sim.]* (simile) marking. The vocal line consists of a few notes, and the piano accompaniment features a rhythmic pattern of eighth notes.

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507

Musical score for measures 507-516. The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *f* (forte) and *p* (piano). The piano part includes chords and arpeggiated figures.

517

Musical score for measures 517-526. The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *cresc.* (crescendo), *f* (forte), and *p dolce* (piano dolce). The piano part includes chords and arpeggiated figures.

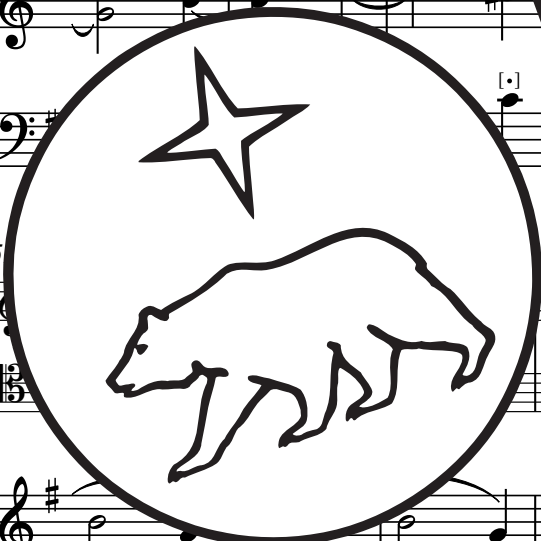
Musical score for measures 527-536. The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *f* (forte) and *p* (piano). The piano part includes chords and arpeggiated figures.

537

Musical score for measures 537-546. The score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *f* (forte), *p* (piano), and *pizz.* (pizzicato). The piano part includes chords and arpeggiated figures.



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547 **Un poco sostenuto**

Musical score for measures 547-554. The score is in G major and 2/4 time. It features a piano (p) dynamic. The first system includes a violin part with an *arco* marking and an *espress.* marking, and a cello part. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand.

Musical score for measures 555-564. The violin part continues with melodic lines, and the piano accompaniment remains consistent.

Musical score for measures 565-574. The violin part features more complex phrasing, and the piano accompaniment includes some chordal textures.

Musical score for measures 575-584. The violin part has a melodic line with some grace notes. The piano accompaniment features a more active right hand with chords and moving lines.

Musical score for measures 585-594. The violin part continues with melodic development. The piano accompaniment includes a section with a *poco a poco cresc. e poco string.* marking, indicating a gradual increase in volume and string intensity.

Musical score for measures 595-604. The violin part has a melodic line with some grace notes. The piano accompaniment includes a section with a *sempre cresc.* marking, indicating a constant increase in volume.

Musical score for measures 605-614. The violin part continues with melodic development. The piano accompaniment includes a section with a *sempre cresc.* marking, indicating a constant increase in volume.

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577

Musical score for measures 577-583. The score is in G major and 2/4 time. It features a vocal line with a melody of eighth notes and a piano accompaniment with chords and eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

584

Musical score for measures 584-593. The score continues with the vocal line and piano accompaniment. It includes triplets and dynamic markings such as *f* and *mf*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page.

594

Musical score for measures 594-603. The score includes a circular logo on the left side containing a bear silhouette and a five-pointed star. The piano part features triplets and dynamic markings like *mf* and *p* (piano). The watermark "Bärenreiter Leseprobe Sample page" is still present.

598

Musical score for measures 598-607. The score concludes with the vocal line and piano accompaniment. It includes dynamic markings such as *f* and *p*, and the instruction "arco" (arco). The watermark "Bärenreiter Leseprobe Sample page" is still present.

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33b [2.]

33b [2.]

Violin part: *p*, *arco*, *p*

Piano accompaniment: *p*

41

41

Violin part: *cresc.*

Piano accompaniment: *cresc.*, *esc.*

47

47

Violin part: *p*

Piano accompaniment: *fp*, *dim.*

54

54

Violin part: *p dolce*

Piano accompaniment: *p dolce*, *dim.*, *red.*

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62

Musical score for measures 62-68. The score is in 3/4 time and B-flat major. It features a melody in the right hand and accompaniment in the left hand. The left hand accompaniment consists of a steady eighth-note pattern. Dynamic markings include *dim.* and *pizz.*. There are triplets in both hands, with the left hand triplets marked *Red.* and *pp*. A fermata is present at the end of measure 68.

69

Musical score for measures 69-84. The score continues with the melody and accompaniment. Dynamic markings include *pizz.*, *p*, and *p tranquillo*. There are triplets and a section marked *arco*. A large watermark is overlaid on the score.

85

Musical score for measures 85-90. The score continues with the melody and accompaniment. Dynamic markings include *p*. There are triplets and a section marked *arco*.

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153 **C**

160

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175 **D**

183

Musical score for measures 183-190. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of sustained chords in the right hand and a bass line in the left hand. The word "cresc." is written above the vocal line and below the piano accompaniment at measures 185, 187, and 189.

191

Musical score for measures 191-206. The score continues in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part has a more active accompaniment with eighth notes in the right hand and a steady bass line in the left hand. The word "f" is written above the vocal line at measure 192, and "[sim.]" is written above the piano accompaniment at measure 195. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score.



207

Musical score for measures 207-214. The score continues in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part has a more active accompaniment with eighth notes in the right hand and a steady bass line in the left hand. The word "p" is written above the vocal line at measures 207, 210, and 213, and "f" is written above the piano accompaniment at measures 208, 211, and 214. The word "Ped." is written below the piano accompaniment at measures 208 and 213, accompanied by a small floral symbol.

215

Musical score for measures 215-223. Includes treble and bass clefs, piano (p) and forte (f) dynamics, and a grand staff with piano accompaniment.

224

Musical score for measures 224-233. Includes treble and bass clefs, piano (p) and forte (f) dynamics, and a grand staff with piano accompaniment. Includes markings for *molto pizz.* and *pizz.*

234

Musical score for measures 234-241. Includes treble and bass clefs, piano (p) and forte (f) dynamics, and a grand staff with piano accompaniment.

242

Musical score for measures 242-249. Includes treble and bass clefs, piano (p) and forte (f) dynamics, and a grand staff with piano accompaniment. Includes markings for *pizz.* and *tr.*

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284

284

p

arco

291

291

cresc.

297

297

p

fp

dim.

304

304

p dolce

dim.

ped.

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312

Musical score for measures 312-318. The score is in G minor (two flats) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings such as *dim.*, *pizz.*, and *pp*. The word *Red.* is written below the piano part at measures 312, 314, and 316. A small asterisk symbol is present at the end of measure 318.

319

Musical score for measures 319-334. The score continues in G minor and 3/4 time. It includes a vocal line and a piano accompaniment. The piano part features a prominent triplet pattern in the right hand and dynamic markings like *p*, *arco*, and *p tranquillo*. A large circular logo is overlaid on the left side of the page, containing a stylized bear silhouette and a five-pointed star.

335

Musical score for measures 335-341. The score continues in G minor and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a triplet in the bass line and dynamic markings such as *p* and *arco*.

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342

pizz. mf p

pizz.

This system contains measures 342 to 348. It features a vocal line and a piano accompaniment. The piano part includes triplets and a pizzicato section. Dynamics range from *mf* to *p*.

349

arco 3

mf p mf f p

mf f p

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3

f f

f f

f

This system contains measures 349 to 364. It features a vocal line and a piano accompaniment. The piano part includes triplets and an arco section. Dynamics range from *mf* to *f*. A large watermark is overlaid on the page.

365

f

*)

This system contains measures 365 to 371. It features a piano accompaniment with triplets. A footnote is present at the bottom of the page.

*) Zum Rhythmus in den T. 367f. siehe *Critical Notes* / Regarding the rhythm in bb. 367f. see *Critical Notes*

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Poco Adagio

The musical score is written for piano and violin in G major, 3/4 time. It begins with a tempo marking of 'Poco Adagio' and a dynamic of 'p' (piano) with the instruction 'molto espressivo'. The score includes several measures with triplets and slurs. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center. A circular logo on the left side of the page depicts a bear walking to the right with a five-pointed star above it. The score includes performance markings such as 'rit.' (ritardando), 'a tempo', 'cresc.' (crescendo), 'dim.' (diminuendo), and 'pp' (pianissimo). Measure numbers 4, 7, and 10 are indicated at the start of their respective systems.

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52b ^{2.}

pp cresc. p dolce cresc.

This system contains measures 52b through 55. It features a vocal line and a piano accompaniment. The piano part includes a second ending starting at measure 52b. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). The piano part is marked *p dolce* (piano dolce).

56

f

This system contains measures 56 and 57. The piano part features a first ending. Dynamics include *f* (forte).

58

1. p p legato

This system contains measures 58 through 61. It features a piano accompaniment with a first ending. Dynamics include *p* (piano) and *p legato* (piano legato).

62

p pizz. p dolce

This system contains measures 62 through 65. It features a piano accompaniment with a first ending. Dynamics include *p* (piano), *pizz.* (pizzicato), and *p dolce* (piano dolce).

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Adagio $\text{♩} = \text{♩}$

66

p molto dolce
pizz.

legato sempre

69

1. 2.

pres.

p dolce

74

p

Red.

77

1. 2.

p molto espress.
arco
p

79

cresc.
cresc.
f

81

f *dim.*

85

molto rit.
p *p* *pp*
p *pp*
dim. *pp* *pp*

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18

Musical score for measures 18-22. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include *p* (piano) in the first system and *p* in the second system.

23

Musical score for measures 23-27. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff. Dynamics include *[espress.]* (espressivo), *p* (piano), and *cresc.* (crescendo).

28

Musical score for measures 28-30. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff. Dynamics include *p* (piano) and *fp* (fortissimo piano). A large watermark is overlaid on this section.

31

Musical score for measures 31-35. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff. Dynamics include *cresc.* (crescendo) and *f* (forte).




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34

mf *p*

38

p dolce *pizz.* *f pizz.* *fp*



44

arco *p* *arco* *p*

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48

f *fp* *p* *pp*

Red.

51b

molto p e leggero *p*

p

molto p e leggero

57

[sim.]

[sim.]

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73

Musical score for measures 73-75. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of eighth and sixteenth notes with various accidentals. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *pp* dynamic marking is present at the bottom of the first system.

76

Musical score for measures 76-79. The score continues with the same melodic and piano parts. A *pizz.* (pizzicato) marking is present in the piano part at measure 76. The melodic line continues with eighth and sixteenth notes. A large watermark is overlaid on the page, reading "Bärenreiter Leseprobe Sample page".

80

Musical score for measures 80-84. The score continues with the same melodic and piano parts. A circular logo is overlaid on the left side of the page, containing a stylized bear silhouette and a five-pointed star. The piano accompaniment continues with eighth-note patterns and chords.

85

Musical score for measures 85-89. The score continues with the same melodic and piano parts. The piano part includes an *arco* marking at measure 85 and a *p* dynamic marking. The melodic line concludes with a final note in measure 89.

90

Musical score for measures 90-93. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#). The piano part includes a double bar line with a repeat sign and a first ending bracket. Dynamics include *p* (piano).

94

Musical score for measures 94-101. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#). Dynamics include *p* (piano) and *cresc.* (crescendo). A large watermark is overlaid on the page.

102 **D**

Musical score for measures 102-105. It features a piano accompaniment. The key signature is one sharp (F#). Dynamics include *f* (forte) and *pizz.* (pizzicato).

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105

pizz.

Musical score for measures 105-106. The score is in G major and 3/4 time. It features a melody in the right hand of the piano and a bass line in the left hand. The melody consists of eighth notes with slurs, and the bass line consists of quarter notes with slurs. The piece concludes with a pizzicato (pizz.) instruction.

107

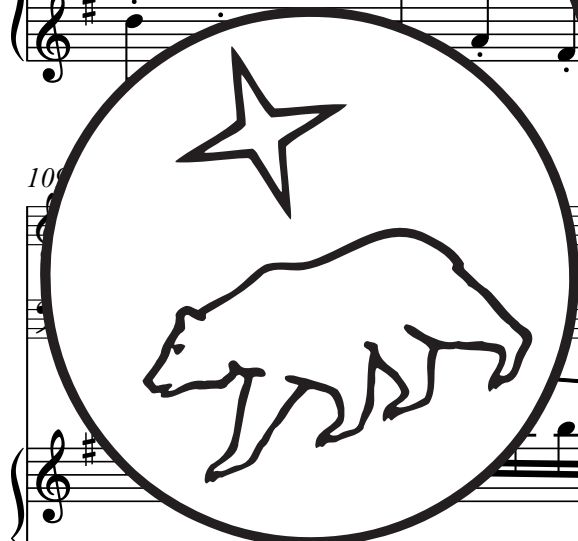
p

p

p dolce

Musical score for measures 107-108. The score is in G major and 3/4 time. It features a melody in the right hand of the piano and a bass line in the left hand. The melody consists of eighth notes with slurs, and the bass line consists of quarter notes with slurs. The piece concludes with a *p dolce* instruction.

109



Musical score for measures 109-110. The score is in G major and 3/4 time. It features a melody in the right hand of the piano and a bass line in the left hand. The melody consists of eighth notes with slurs, and the bass line consists of quarter notes with slurs.

111

E

f

arco

f

p dolce

p espress.

fp

Musical score for measures 111-112. The score is in G major and 3/4 time. It features a melody in the right hand of the piano and a bass line in the left hand. The melody consists of eighth notes with slurs, and the bass line consists of quarter notes with slurs. The piece concludes with a *fp* instruction.

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125

f *p* *f* *p*

128

p *espress* *cresc.* 2 *cresc.* 2 4 4



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134

Animato

f *f p* *f p*

137

137-139

p *f* *f*

Musical score for measures 137-139. It features a piano introduction with a treble and bass clef staff. The treble clef staff has a piano (*p*) dynamic marking, and the bass clef staff has a forte (*f*) dynamic marking. The music consists of rhythmic patterns and melodic lines.

140

140-144

p *f* *p* *f*

Musical score for measures 140-144. It continues the piano introduction with treble and bass clef staves. Dynamics include piano (*p*) and forte (*f*). A large watermark is overlaid on the page.



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145

145-147

cresc. *f* *F* *f* *sf*

Musical score for measures 145-147. It features a treble and bass clef staff. The treble clef staff has a crescendo (*cresc.*) marking, and the bass clef staff has a forte (*f*) marking. A dynamic change to fortissimo (*sf*) is indicated at the end of the section. A large 'F' dynamic marking is also present.

148

Musical score for measures 148-149. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic accompaniment with many sixteenth notes.

150

Musical score for measures 150-151. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic accompaniment with many sixteenth notes. The word *cresc.* is written above the first staff of each measure.

152

Musical score for measures 152-153. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic accompaniment with many sixteenth notes. The word *fp* is written above the first staff of each measure, and *dim.* is written below the second staff of each measure. A circular logo is overlaid on the left side of the page, containing a stylized bear and a star.

154

Musical score for measures 154-155. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic accompaniment with many sixteenth notes. The word *pp* is written above the first staff of each measure.

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165

Musical score for measures 165-166. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase marked *f* (forte) and *cresc.* (crescendo). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand, also marked *cresc.*

167

Musical score for measures 167-168. The score continues in G major and 2/4 time. The vocal line features a rest followed by a melodic phrase marked *sf* (sforzando) and *ff* (fortissimo). The piano accompaniment includes a dense sixteenth-note texture in the right hand and a bass line in the left hand, also marked *ff*.

1

Musical score for measures 169-171. The score continues in G major and 2/4 time. The vocal line has a rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

172

Musical score for measures 172-173. The score continues in G major and 2/4 time. The vocal line has a rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

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CRITICAL REPORT

MANUSCRIPT SOURCES

[S] Autograph *Stichvorlage* (engraver's copy) of the piano score of Kirchner's trio arrangement, used for the engraving of source E (see below). With the exception of eight pages of the third movement (source S_{III}), it could not be localised for this edition and is presumed lost.

S_{III} Library of Congress, United States of America; call number ML96.K55 Case.

One eight-page gathering of source [S] containing bb. 1–76 of the third movement *Poco Adagio*. The final 11 bars of this movement (bb. 77–87) must have been on the first page of a following gathering.

Each page (landscape format, 27 × 34 cm) contains ten staves, of which the top and bottom four contain the parts of Vl, Vc, and Pf in score. Pencilled page numbers in the top outer corner (pp. 37–44) must be part of the pagination of the entire manuscript [S].

Kirchner's autograph is a generally tidy piano score of this movement in black ink, with occasional cancellations (crossed out in the same ink), mostly in the two entries "Sonabend." (p. 37, bottom outer corner) and "Sonntag." (p. 40, outer margin). The two systems) must be personal notes planning progress with the arrangement ("Saturday" and "Sunday" respectively).

In the engraving process the score was marked with rehearsal letters, breaks, page turns, and rehearsal marks. The engraver's crossings out unnecessary markings (rehearsal letters mentioned above), clarification of staccato dots, etc. (see Critical Notes below). There are also various library markings in these first-edition parts Ep which appear neither in the autograph manuscripts than the score, as was a commonplace practice at publishing houses of that period. They are presumed lost.

PRINTED SOURCES

E First-edition piano score, issued April 1883
*Zwei | Trios | für | Pianoforte, Violine und Violoncell | nach den
Sextetten für Streichinstrumente | Op. 18 und Op. 36 | von | Jo-
hannes Brahms | bearbeitet von Theodor Kirchner | No. 1. Op. 18,
B dur. Preis à Mk. 12,-. No. 2. Op. 36, G dur. | Ent^d. Stat^s. Hall. |*

*Verlag und Eigentum | von | N. Simrock in Berlin. | 1883. |
Lith. Anst. v. C. G. Röder, Leipzig*

Plate number 8333

Full score: 58 pages

Nomenclature: *Violine. | Violoncell. | Pianoforte.*

This trio arrangement of op. 36 was published separately to that of op. 18 (Plate no. 8332), yet with identical title pages, on the tenth line of which a marking indicated the respective opus number and key.

The edition has been reprinted since 1950 by Verlag N. Simrock, Hamburg/London (EE 5240 and EE 5241).

Copies consulted: Brahms-Institut der Musikhochschule Lübeck (shelfmark A.B.H.1.7.6.96A); Copy once owned by Theodor Kirchner, which was in that part of Kirchner's estate that went to his nephew Conrad Hofmann and the Hofmann collection in since 1991 has been in the collection of the Brahms Institut – Library of Congress, Washington D.C., USA (call number M313.B73 S45 1883 Copy 1); Copy with "J. B." marked in blue crayon on cover page signed (if not once owned?) by Johannes Brahms. Archiv der Gesellschaft der Musikfreunde in Wien, Vienna, shelfmark: XI 27160 (H 33979).

This is the primary source for the piano part in the present edition.

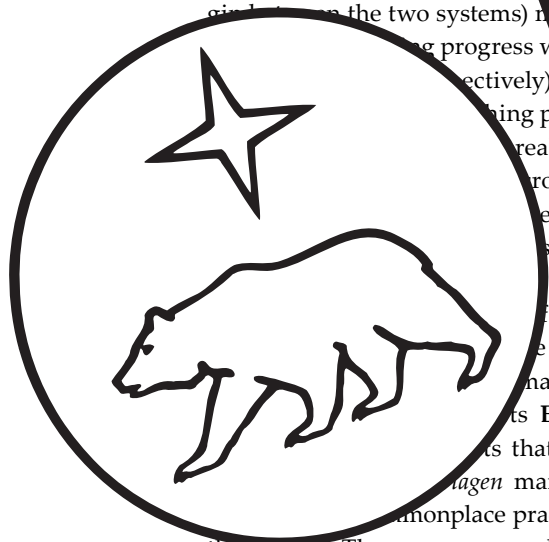
First-edition string parts published by Simrock together with the piano score and with the same plate number 8333 as the Violoncell and Violine parts (12 pages each).

Since the edition of these separate parts by Simrock is presumed to have been engraved from separate manuscripts [S_{Ep}] to that used for the engraving of the piano score, readings of the source Ep are considered the main source for the string parts in the present edition.

Copies consulted: Brahms-Institut der Musikhochschule Lübeck (shelfmark A.B.H.1.7.6.96A); Archiv der Gesellschaft der Musikfreunde in Wien, Vienna, shelfmark: XI 27160 (H 33979); see source E.

Sextet Readings from the sources of Brahms's original Sextet version are only mentioned in the Critical Notes below where they provide readings of particular musical interest or may clarify specific issues that cannot be resolved purely by internal analogy or the collation of sources E, Ep and S_{III}. Unless stated otherwise such references apply to the Sextet's main sources, the Simrock first edition in score (plate number 6474) and parts (plate no. 6473) of April 1866. For further information see the scholarly-critical edition: Johannes Brahms, *Sextet in G major for 2 Violins, 2 Violas and 2 Violoncellos op. 36*, edited by Christopher Hogwood, Kassel: Bärenreiter, 2011 (TP00420).

1 These rehearsal letters in movement III *Poco Adagio* were not included in the Simrock first edition (E/Ep); see Critical Notes below.



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CRITICAL NOTES

Abbreviations: b./bb. = bar/s, n./nn. = note/s, VI = violin, Vc = violoncello, Pf = pianoforte, u.s. = upper stave, l.s. = lower stave. The note-count (n./nn.) ignores all rests and grace notes.

I. Allegro non troppo

Sextet has rehearsal letters in the same bars as E, Ep (unlike those in movements II, IV)

5 VI < added from E.
 21.1, 361.1 Vc In **Sextet**, the quarter note on G₀ is *pizzicato* just like the preceding two notes (Vc II). The performer is invited to play this note with a left-hand *pizzicato*, though there is no explicit indication in E and Ep to do so. This technique appears in several of Brahms's cello works, such as his Sonata in E minor for Violoncello and Piano op. 38, movement I, b. 137.

110 VI E, Ep: bar beamed 
 120, 122, 124 VI, Vc Ep: > hairpins VI (bb. 122f., 124f.) and Vc (bb. 120f., 122f., 124f.) extending to n. 1 of following bar; here ending on barline as in E, also Ep (VI bb. 120, 126 and Vc bb. 126); cf. also passage in bb. 451–459.

121 Vc Some contradictory alongside before and afterwards, both E and Ep, as well as in II, and Vc II. These are indicative of two-bar phrases 124–125,² while throughout the entire 122–126 (Pf) / b. 120 extending to b. 126. There is an increase in tempo (probably commonly understood). See also bb. 451–459.

124–126 Vc extending to n. 125.1, here ending on barline as in bb. 120, 122 and 126. In b. 126 > starting on first beat; here on second beat as in bb. 120, 122, 124. Cf. also passage in bb. 452–458.

132 VI Ep: < starting on n. 2; here on n. 1 as in E and Vc in E, Ep.

167–168 Vc Ep: < ending with barline due to line break; here as in E and bb. 163–166.

173 Pf E: separate > hairpins on nn. 2–3 (u.s.) and the duration of n. 2 (l.s.). There are only two further instances in E (I bb. 526–527 and IV b. 72) where hairpins applying equally to both hands are not notated between the staves, both of which have pairs of *cresc.* and *dim.* hairpins, each comprising

194–195 Pf

219a, 220a VI, Vc

225a–226a Vc

227a–228a Vc

228a Pf, l.s.

242 Vc

254 Vc

312 VI

319f. I

320f. I

333 Pf, l.s.

361.1 Vc

389–390 Vc

399.2 Pf, u.s.

411–412 Vc

416 Vc

420 VI

443.5 VI

451–459 VI, Vc, Pf

452, 456, 458 Vc

455 VI, Vc

490.3 Vc

495–497 Vc

several notes. However, these symbols in b. 173 were presumably accents > in source [S], rendered as hairpins or 'long accents' by the engraver; cf. accents on n. 2 in VI and Vc, and parallel passage in b. 450.

< as in bb. 192–193, since in E a line break prevented the continuation of the hairpin into the following bar.

E: > ends with barline; in Ep clearly extending into following bar.

E: < ends with in middle of b. 226a.

Ep: > absent, in E in b. 227 only.

Possibly this note is an engraver's error and should be a⁰, as played by corresponding part (Vc I) in **Sextet**. Yet it seems more probable that Kirchner altered the shape of this bar line in order to implement the harmony with a⁰, a note played by Va I (bb. 227a–228a) in **Sextet** that otherwise would have been absent from the chord in this arrangement.

Ep: *f*; here *fz* as in E.

Ep: < starting in middle of b. 254 due to limited space; here as in E.

E, Ep: n. 1 with *tacca* (dot), omitted here as it is believed to be an error. It is absent in the star notes in bb. 308, 310, 314 and in the Vc part in bb. 309–313. Possibly Kirchner overlooked this *tacca* dot while eliminating them in the course of his arrangement process: after II of **Sextet**, this *tacca* dot adds in a staccato note in all parts in bb. 333–397 and in VI I up to b. 301.

Slur on 319.3–320.2 added from E.

E: no marking *trem.*

trp. line in E extends only as far as the lower two notes of the chord, cut off by the two natural accidentals on the upper two notes.

Cf. entry for 21.1.

E: < only beginning in b. 390.

added as in **Sextet** (VI II).

> absent in E.

E: (fragmented) slur beginning on this note, believed to be an engraving error.

Ep: *cresc.* instead of <, probably due to limited space; here as in E, **Sextet**.

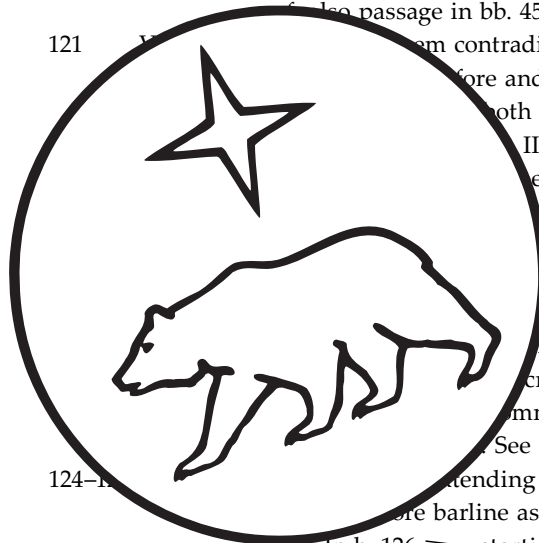
Ep: # instead of ♯ (reading in E); probably in error.

see note for b. 121.

Ep: > hairpins extending to n. 1 of following bar; here ending on barline as in E, Ep (VI); cf. also passage in bb. 120–126.

In E *cresc.* in VI in b. 454; in Vc absent entirely. Cf. entry for b. 122: The *cresc.* possibly applies to the entire phrase bb. 451–459. ♭ added from E.

< on bb. 495–496 and *f* on b. 497.1 absent in E.



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2 For more information see David Hyun-Su Kim, "The Brahmsian Hairpin", in *19th-Century Music* 36:1 (Summer 2012), pp. 46–57.

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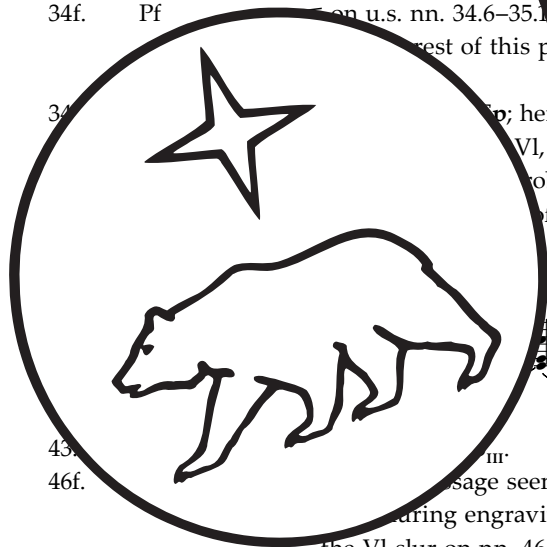
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S_{III}: Kirchner sought to make corrections to u.s. nn. 3–5 that would have made the text difficult to read, hence he notated the bar again on the free staves above the violin part. In blue crayon the engraver is instructed to follow the top reading, while the same hand also transferred two slurs and hairpins that Kirchner must have forgotten (represented in dotted lines in this example). Further modifications must have been made by the engraver, or during the proof stages: hairpins were added on l.s. nn. 4–6, and slur and tie on from final chord of u.s. to following bar.



34f. Pf on u.s. nn. 34.6–35.1. Added corrections to rest of this passage; present

34f. **S_{III}**: here *c* on 35.3 as in **S_{III}**; VI, Pf u.s. probably intended during proofing stages, as the markings markedly from that



43f. **S_{III}**: passage seem to have been during engraving/proofing: In **S_{III}** the VI slur on nn. 46.2–7 does not begin before n. 46.3, and a slur on nn. 47.1–6 is crossed out. In Pf u.s., all slurs between nn. 46.4 and 47.12 are additions in blue crayon (presumably by a Simrock editor).

48a VI, Pf < added from **S_{III}** which also corresponds to **Sextet**.

52b Pf l.s. **S_{III}**: *p* in ink, crossed out and added on n. 53.1 in blue crayon, where it is redundant due to *p dolce* marking above; hence it was not included in **E**.

55 Vc *cresc.* absent in **S_{III}**.

55f. Pf **S_{III}**: slur and staccato dots on u.s. nn. 55.5–6 and slurs on l.s. nn. 56.2–3, 4–5, 6–7 added in blue crayon.

58.1 Pf u.s. **S_{III}**: Kirchner provides note in both enharmonic possibilities: as *g#'* (as it is in **Sextet**,

66 VI, Vc, Pf

66.1 Vc

69a VI

69a.4 Vc

71 Vc

74 Pf

75 Pf

77a, VI

77a, VI

82 Vc

85 Vc

IV. *Allegro*

Sextet has rehearsal letters A–E in different bars (bb. 29, 70, 111, 135, 157)

3–4 Pf, l.s.

VI

11.6 Pf, u.s.

18.2, 91.2

18.4 Vc

21–22 Vc

23 Vc

33.1 Vc

VI I) and *ab*; in **E**, due to its harmonic context, only the latter is given.

Tempo equation adapted to ♩ = ♩, i.e. quarter note of *bb*. 37–65 is equal to the eighth note in the following *bb*. 66–87. In **E** and **Ep**, the equation is ♩ = ♩, meaning the same, yet notated *vice versa* as was customary.

S_{III}: not *E*, but *B*, as in Vc I in **Sextet**, from which almost the entirety of the Vc passage in bb. 61–66 is taken. This must have been altered during engraving/proofing process.

> absent in **S_{III}**.

This note is *b* in **E**, **Ep**; here as *a* as in **S_{III}**, as well as in VI II in **Sextet**, since otherwise chord incomplete. See also the corresponding note *a* in *bb*.

cresc. absent in **S_{III}**.

S_{III}: = fourth beat.

lower part, n. 15: ♯ on *c'* absent.

< hairpins in b. 77a inconsistent in **Ep** due to limited space; see example below.

Here as in **E** and added accordingly in b. 77b):

♯ on *a'* on nn. 77a.8 and 77b.1 absent in **E**, but added in pencil in Kirchner's personal copy (see above "Copies consulted").

a dolce absent in **E**.

morendo absent in **E**.

Staff containing these two bars has a bass clef, yet the absence of clef changes at the end of bb. 2 and 4, as well as the corresponding phrase in **Sextet** (VI I, II), as well as to other appearances of the motif in this movement suggests that this staff should correctly have a treble clef.

Ep: two separate < hairpins on nn. 3.9–18 and 4.1–6 due to line break; here one continuous hairpin as in **E** (and in Vc **Ep**, where the hairpin is continuous in spite of a line break at the same spot).

upper part: ♯ added as in **Sextet** (VI I) and analogous passage in b. 85 (VI).

VI **E**, **Ep**: cautionary ♯

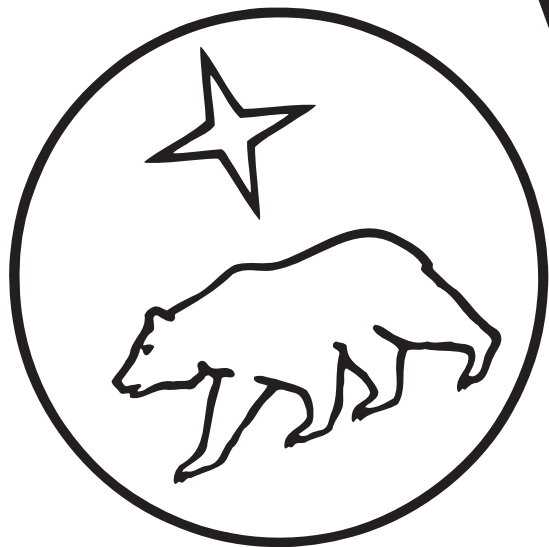
tenuto line absent in **E**.

< > absent in **E**.

[*espress.*] added in analogy with b. 158, and Va I in **Sextet**.

f absent in **E**.

43	Vc	Two <i>staccato</i> dots added, as it is in the parallel passage in b. 112, as well as Sextet (Va II, Vc I).	124	VI	Ep: \rightrightarrows on nn. 2–3 only, here as in E (and Vc E , Ep)
47	VI	\leftarrow added corresponding to the parallel passages in bb. 41 and 116 (and, partially, VI I in Sextet , where it is only on nn. 3–5).	125	Vc	E , Ep: nn. 8, 9 cautionary \downarrow
48.1	Vc	<i>f</i> absent in E .	125–126	Pf	Slur unclear in E , as it both ends on the final note of b. 125, as well as continues after a page turn, ending on n. 126.1. Here the latter reading was retained, corresponding to bb. 119–120.
51b–52		double barline absent in Ep .	126.1	Vc	<i>staccato</i> dot absent in E .
71	Vc	In Sextet (Va II) these notes are alternating $c\sharp - c\sharp$; however, <i>D - d</i> in E and Ep . Since it is impossible to determine whether this was in error or a deliberate departure from the chord in the Sextet by Kirchner, the present edition retains the reading of sources E and Ep .	140	Pf	<i>p</i> in E on n. 140.2, probably due to limited space. Here changed to 140.1 as in b. 142. (as well as VI, Vc; Va I, II in Sextet).
80	VI	Sextet (VI I) has <i>p tranquillo</i> .	145.3	Vc	<i>staccato</i> dot absent in E .
99	Pf	E: after an identical indication in the preceding bar here again the (somewhat redundant) marking <i>p</i> , believed to be included merely due to a page turn between bb. 98 and 99, and therefore omitted in the present edition.	158–159	Vc	E: <i>espr.</i> and <i>cresc.</i> on nn. 159.1–2.
101, 116	Vc	\leftarrow absent in E .	158f., 161f.	Pf	Slurs possibly meant to cover eighteen notes as in b. 157.
			160	Pf	Slur absent in E , possibly due to limited space added as in corresponding part (Va I) in Sextet .
			171.1	Pf	<i>staccato</i> dots added as it is in corresponding parts (Va I, II, Vc I) in Sextet , as well as VI, Vc in the Trio.
			173	Pf	Treble clef absent in E , most likely in error.



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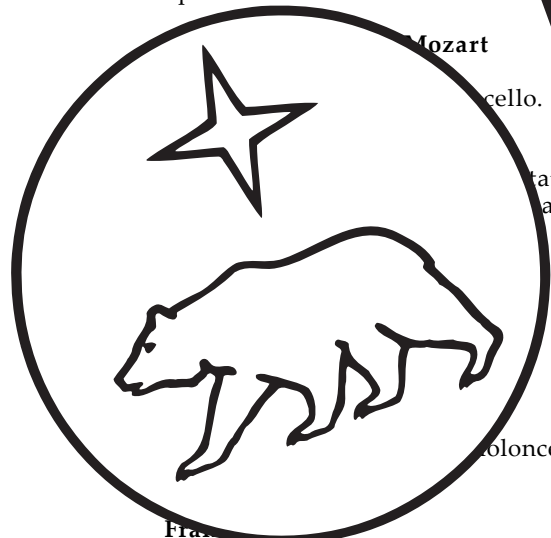
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