HINRICHSEN EDITION

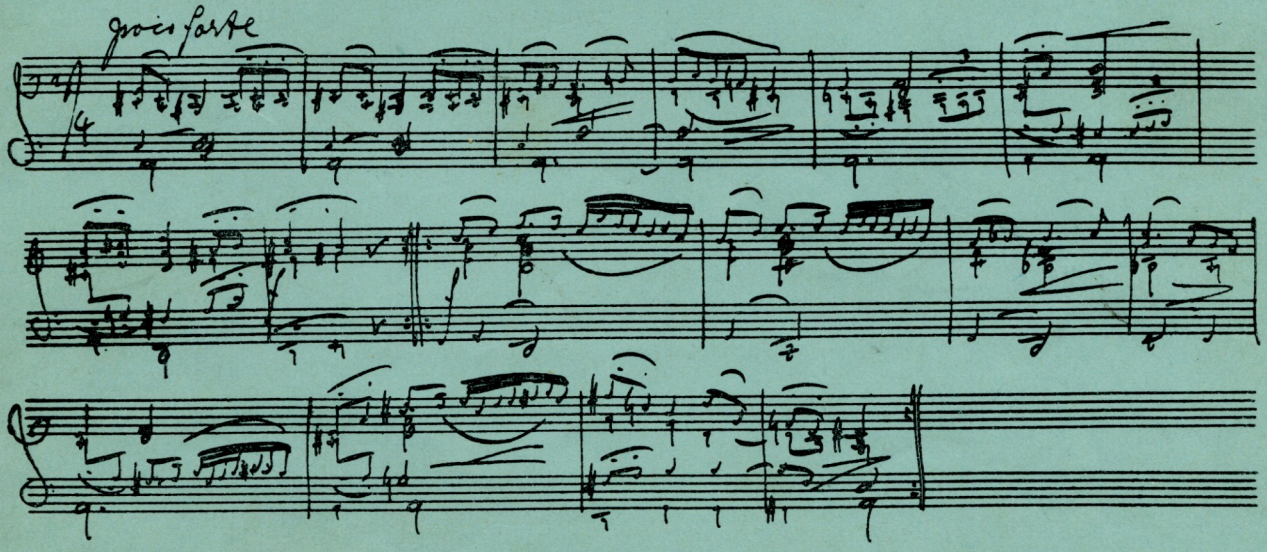
No. 11

BRAHMS

SARABANDS AND GIGUES

EDITED BY

KURT HERRMANN



Facsimile of the Saraband in A minor

PRINTED IN ENGLAND

BRAHMS

SARABANDS AND GIGUES

EDITED AND REVISED BY
KURT HERRMANN

Meiner lieben Schülerin
Elke Pönsch
zur Erinnerung
an
20. 7. 43. Kurt Herrmann.

PIANO SOLO

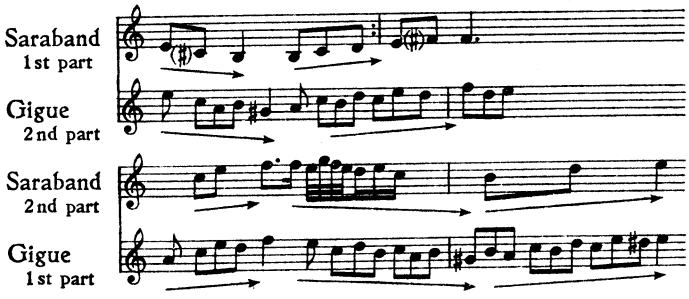
LONDON: HINRICHSEN EDITION, LIMITED

H.E. 11

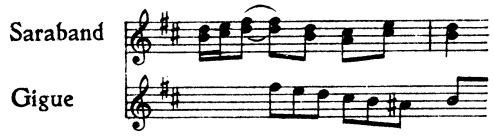
PREFACE

The two Sarabands and two Gigues here published date from the earliest years of Brahms's activity as a composer. From a note on the manuscript we learn that the Gigues and the second Saraband were written in January and February 1855 respectively. The first Saraband may be a little earlier: it is possible that it formed part of the lost "Leaves from the Diary of an Artist, published by the youthful Kreisler", a collection of pianoforte pieces which Brahms sent to his friend Joachim on June 19th, 1854. The latter refers to a Saraband in his reply of June 27th, 1854. Indeed the marked similarity between the themes of the A minor Saraband and the A minor Gigue tempts one to conjecture that Brahms at one time planned a series of Suites, and that these movements are the remains, or the beginnings, of a Suite in A minor, though no such work is anywhere referred to.

Compare for example.



Even in the case of the two pieces in B minor it is not difficult to detect a common nucleus, although on the whole the connection is here less close:



None of the four dances here printed were made public during the composer's lifetime. Brahms obviously regarded them as little more than useful exercises, "essays" in the olden style which it was not worth while transmitting to posterity. Only the first Saraband in A major found favour in his mercilessly critical eyes. In a somewhat expanded form it serves as the main theme of the slow movement of his String Quintet in F major, Op. 88. Of the first Gigue in A minor Brahms remarked laconically: "Is worth practising". His judgment on the Gigue in B minor found visible expression in a bold pencil line drawn ruthlessly across the manuscript.

In our opinion artistic justice is more truly served if in this case we show ourselves somewhat less strict Brahmsians than the master himself. Admittedly "it is an affront to broadcast every scribble to the world" ⟨Brahms to Simrock, June 2nd, 1886⟩, but this drastic indictment does not apply to our four pieces. For their workmanship is unassailable, and in spite of all their composer's glowing enthusiasm for Bach they are undeniably Brahmsian in the heavy, tense harmonies of the Sarabands and in the harsh polyphony of the Gigues.

We venture to place them in the hands of "connoisseurs and amateurs" with Brahms' own recommendation: "worth practising".

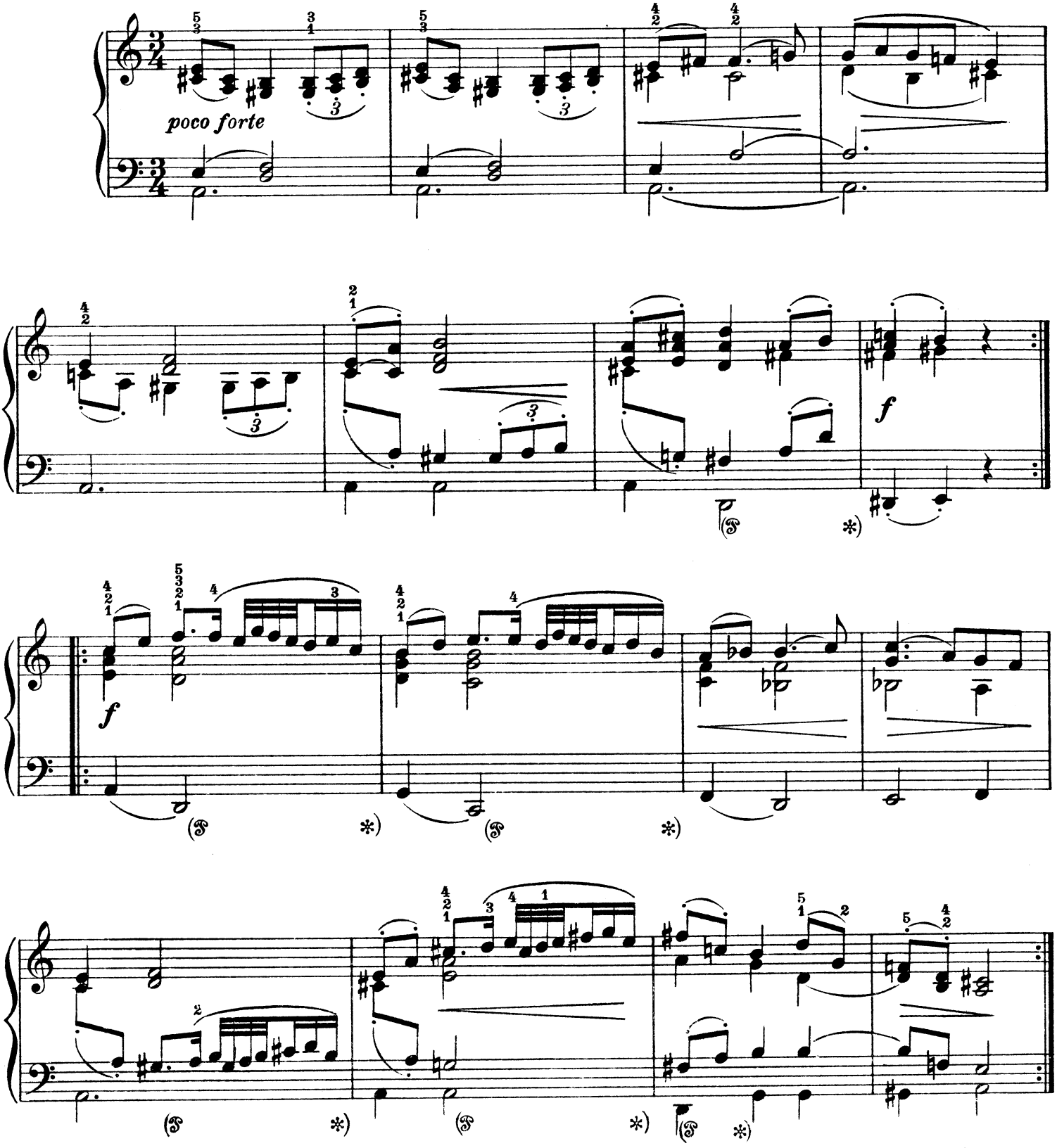
Spring 1938 KURT HERRMANN

Two Sarabands

I.

Johannes Brahms

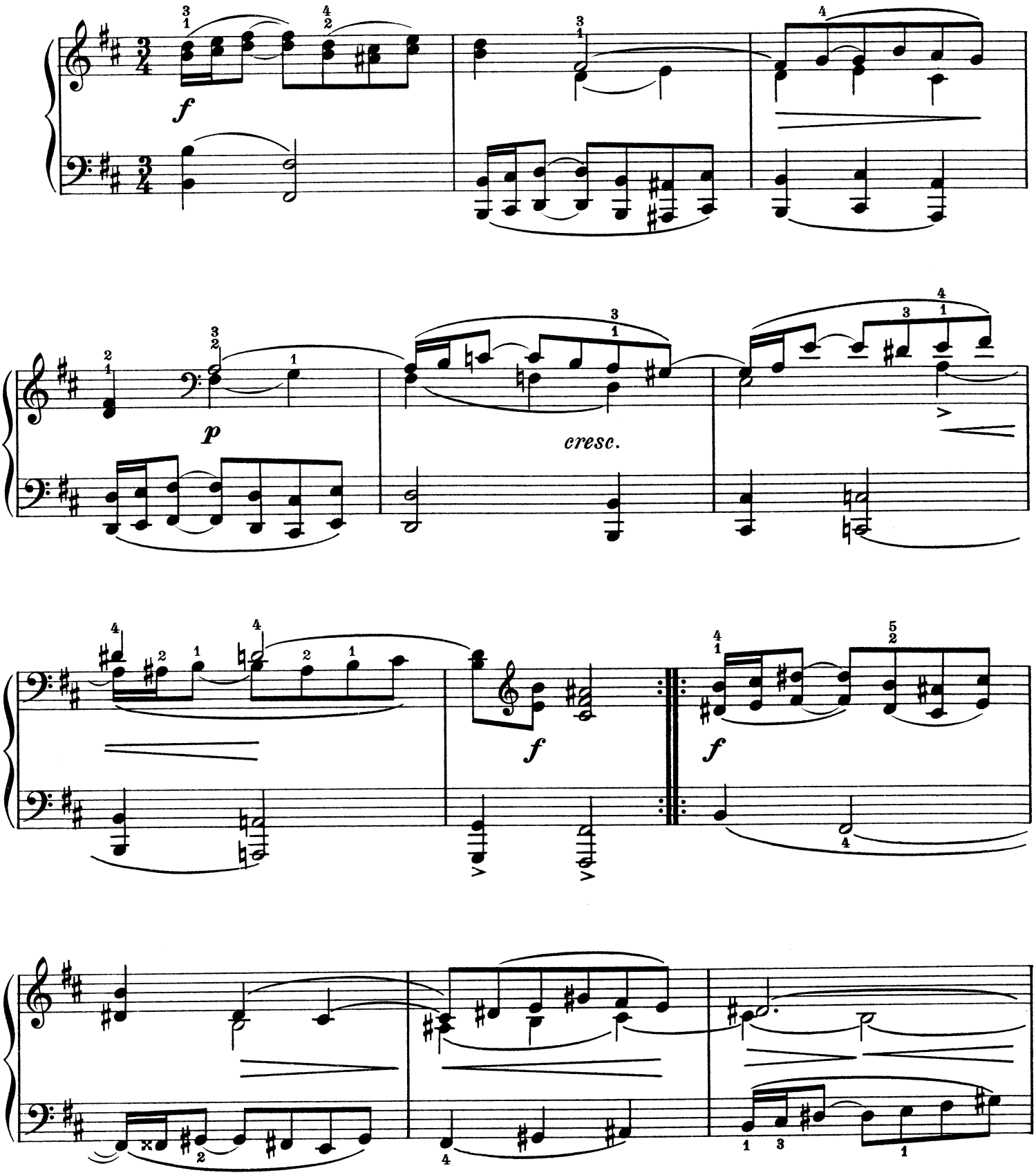
Composed February 1855

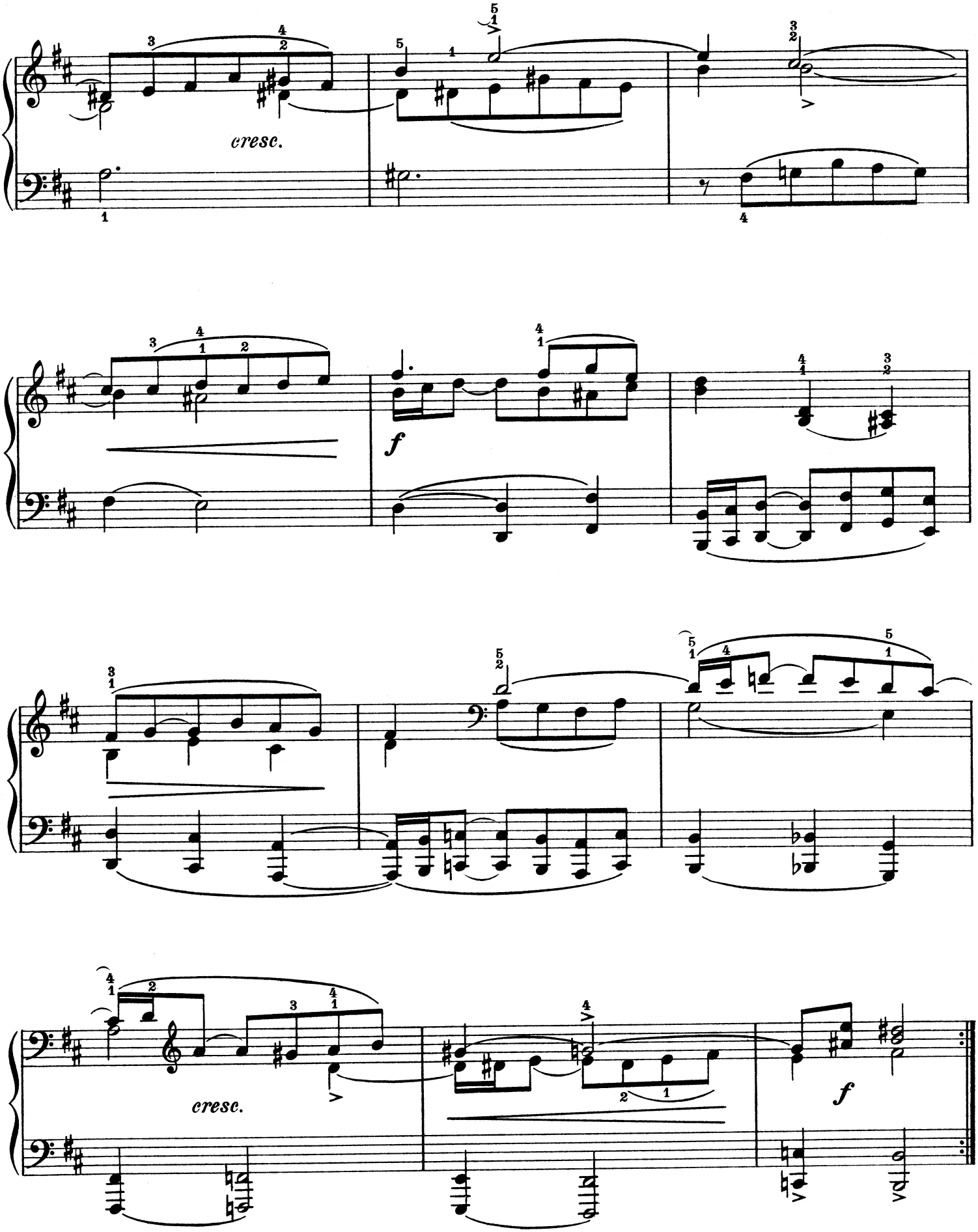


NB. The pedalling in brackets is only to be understood as suggestions for a better rendering of rather difficult passages.

Hinrichsen Edition No. 11

II.



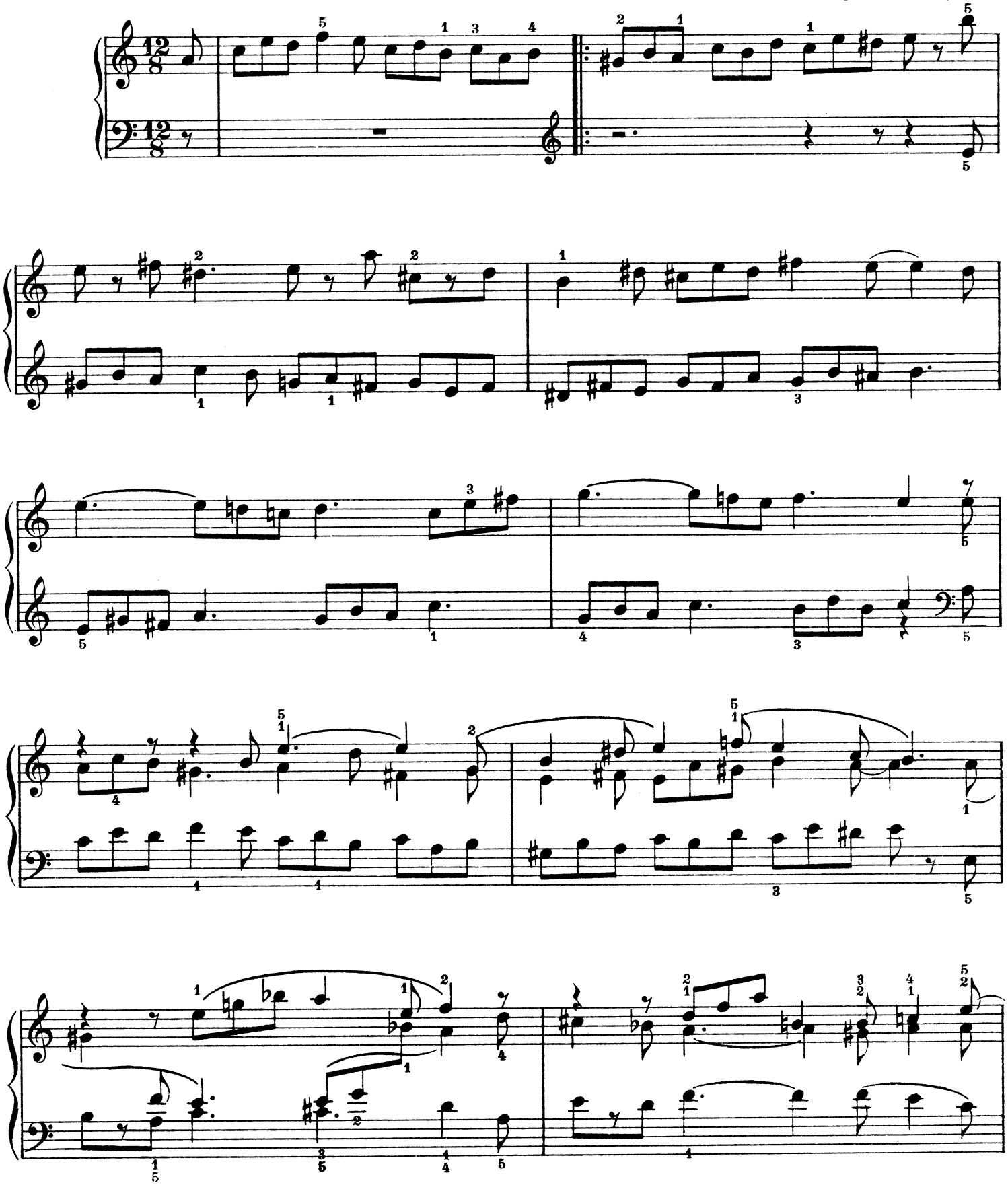

cresc.
f
cresc.
f

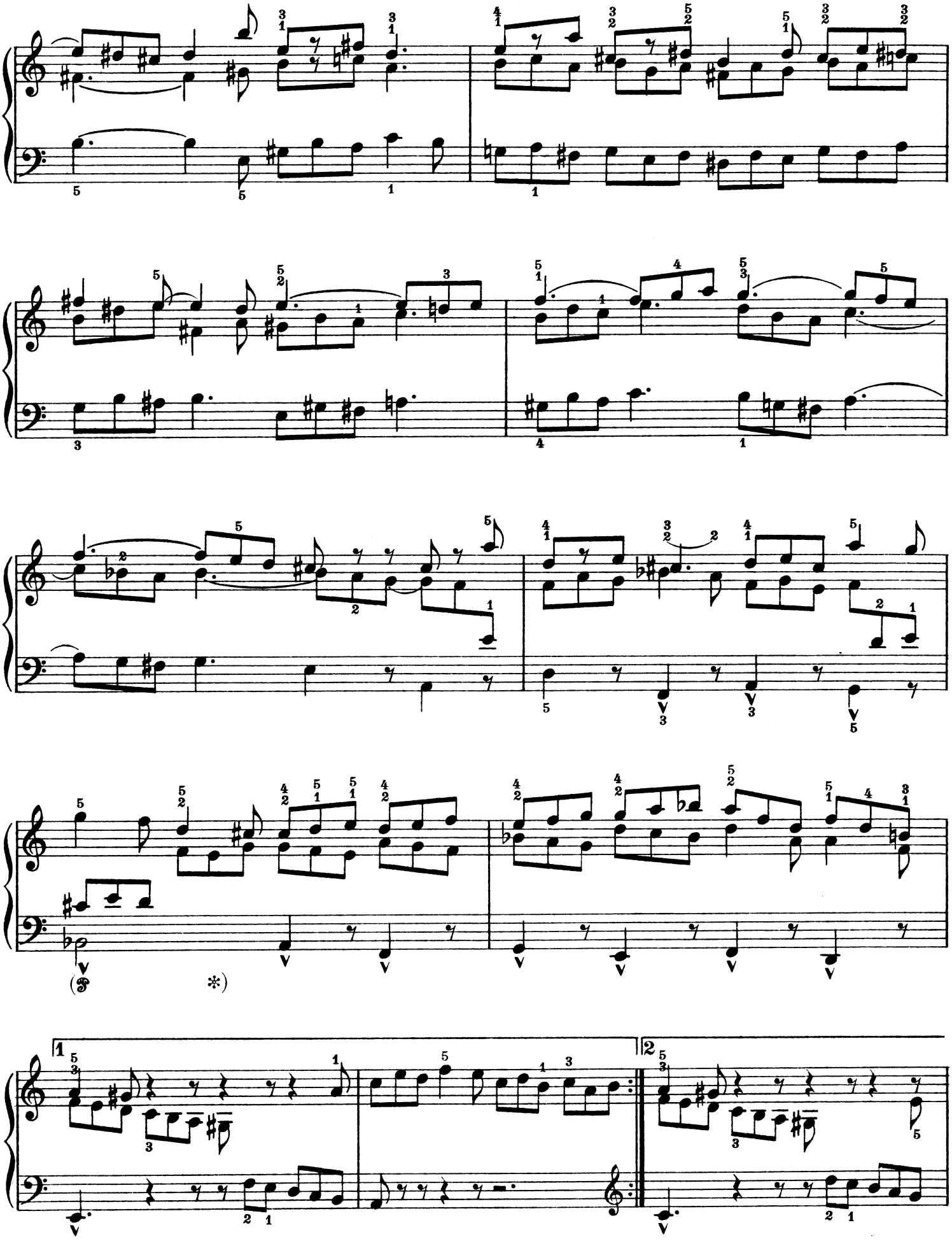
Two Gigues

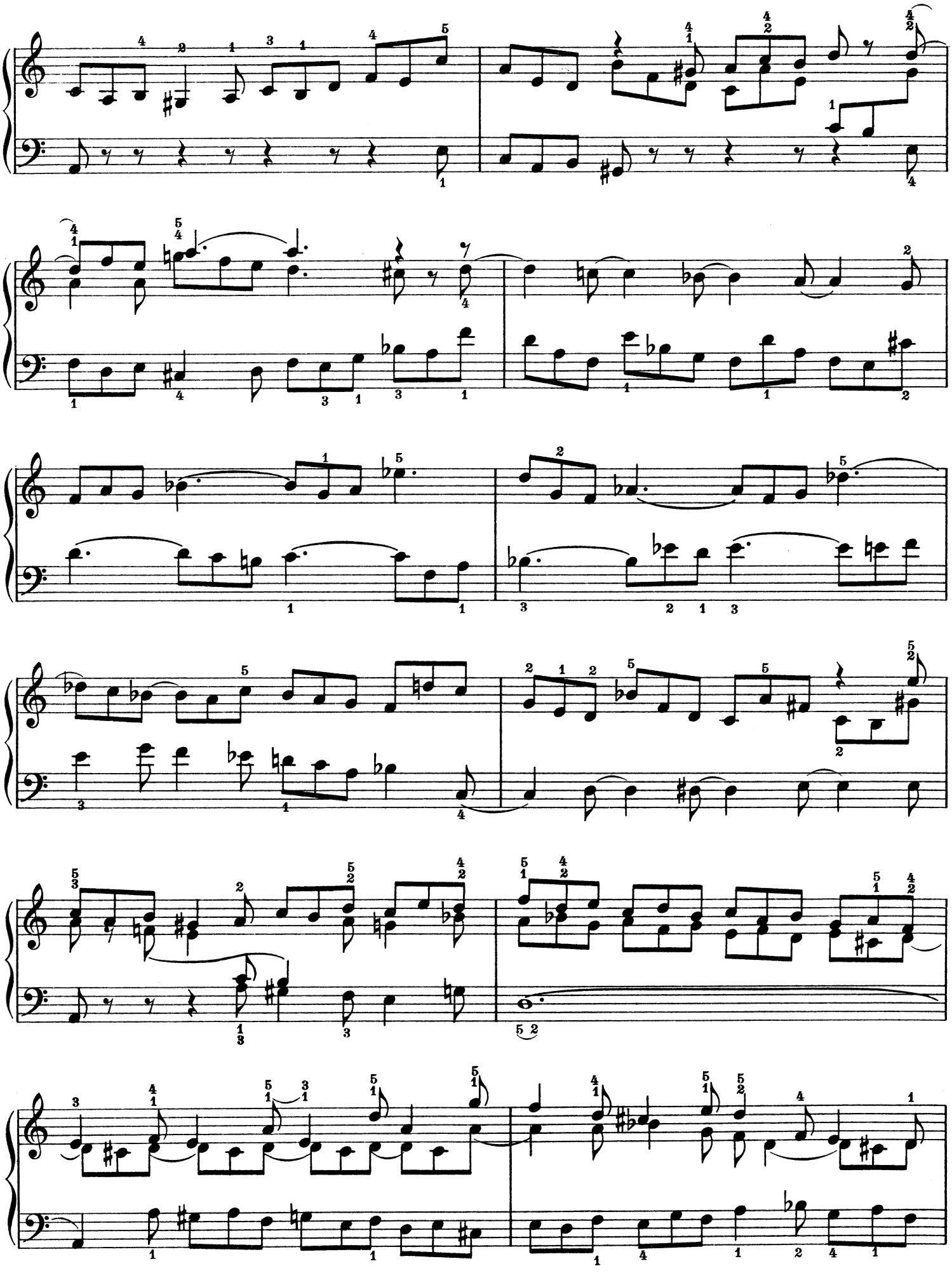
I.

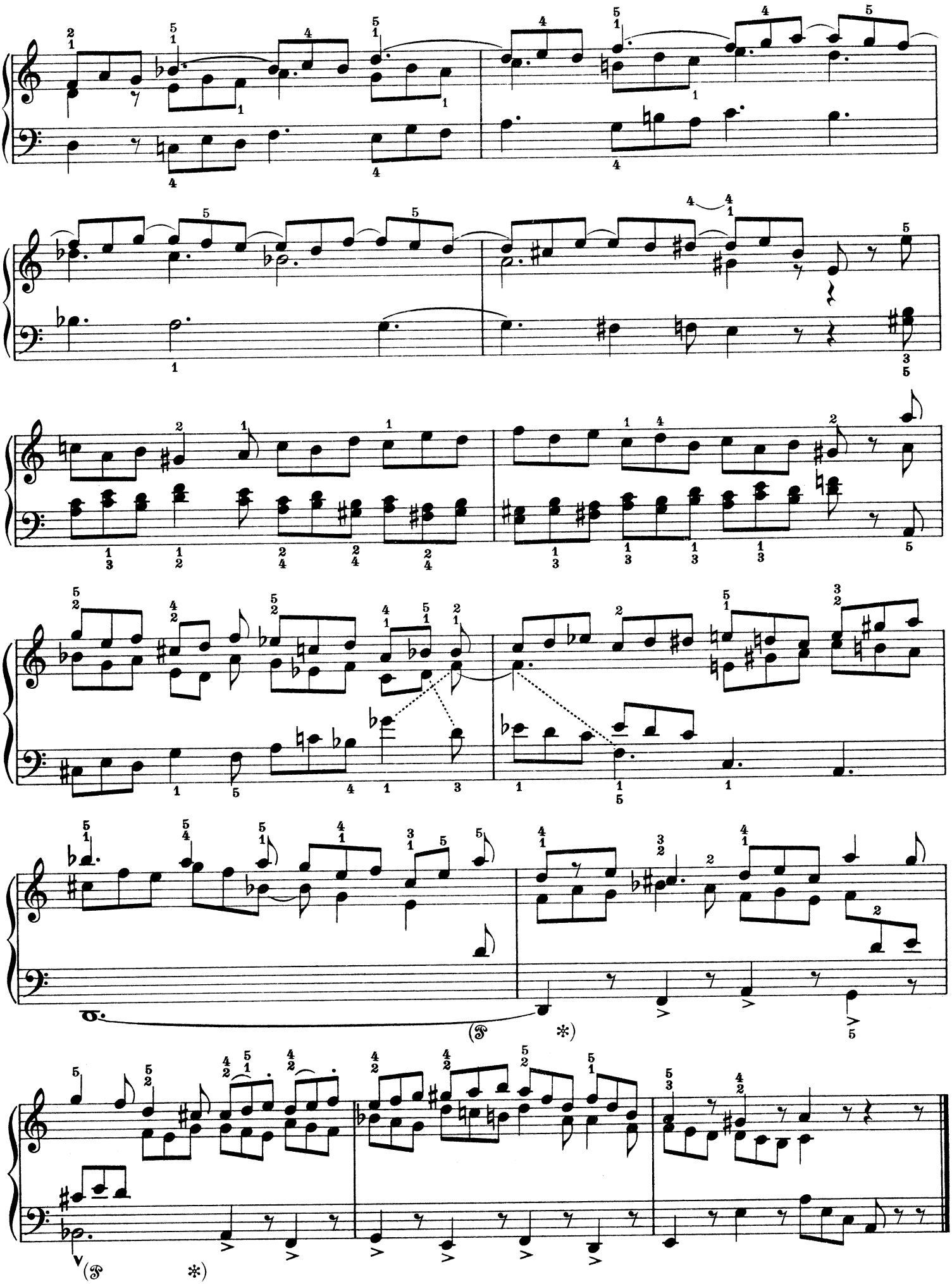
Johannes Brahms

Composed January 1855

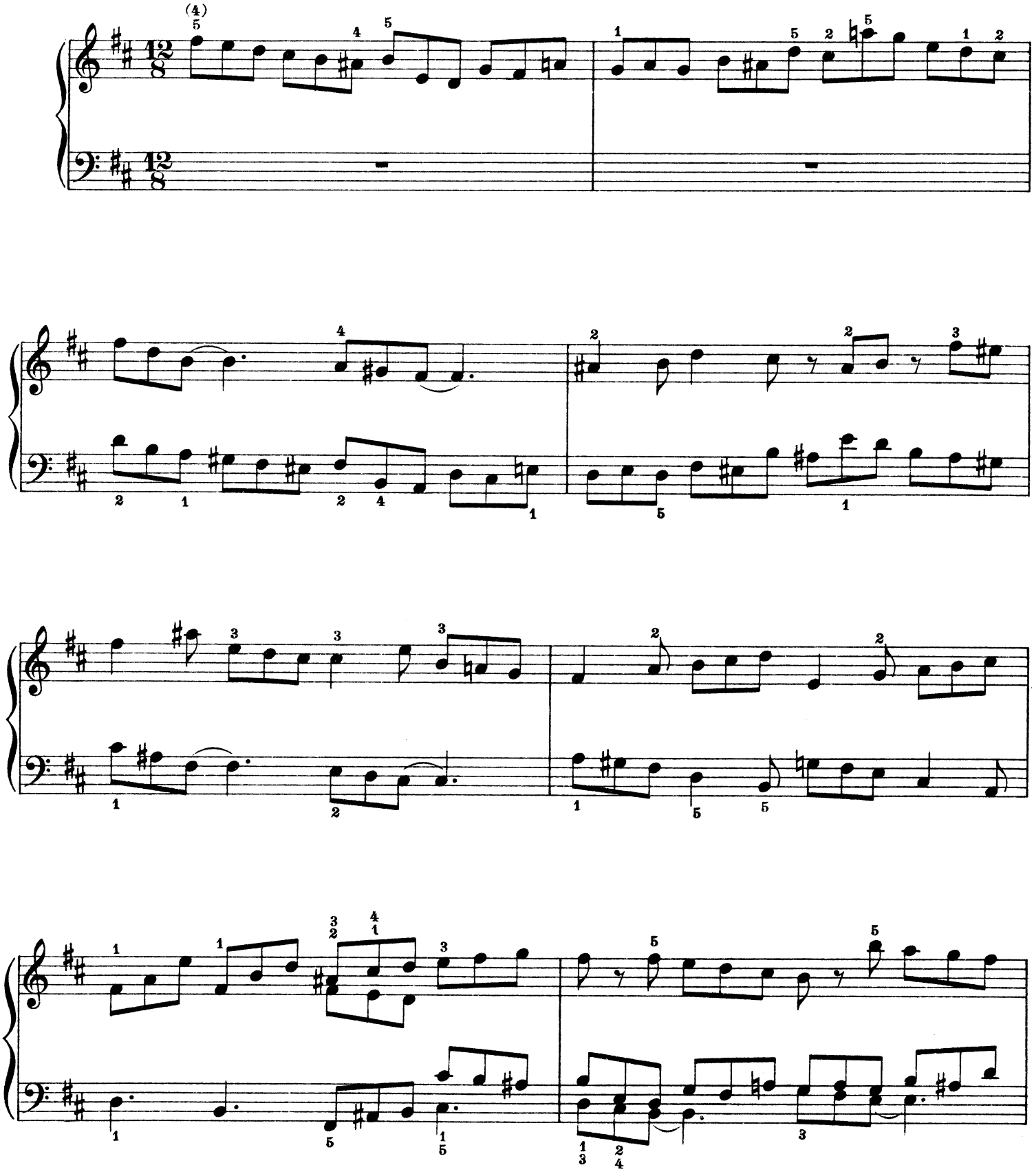


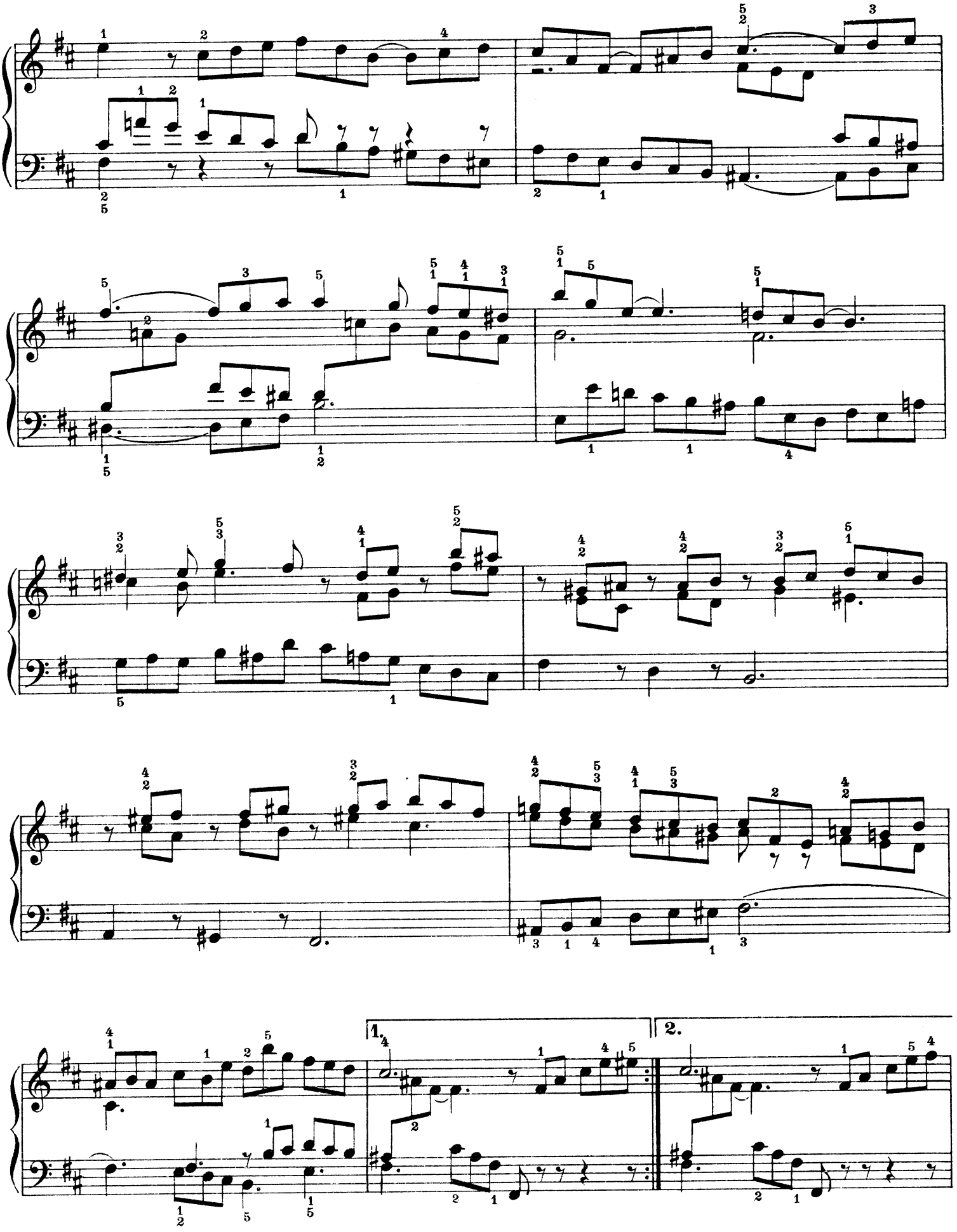


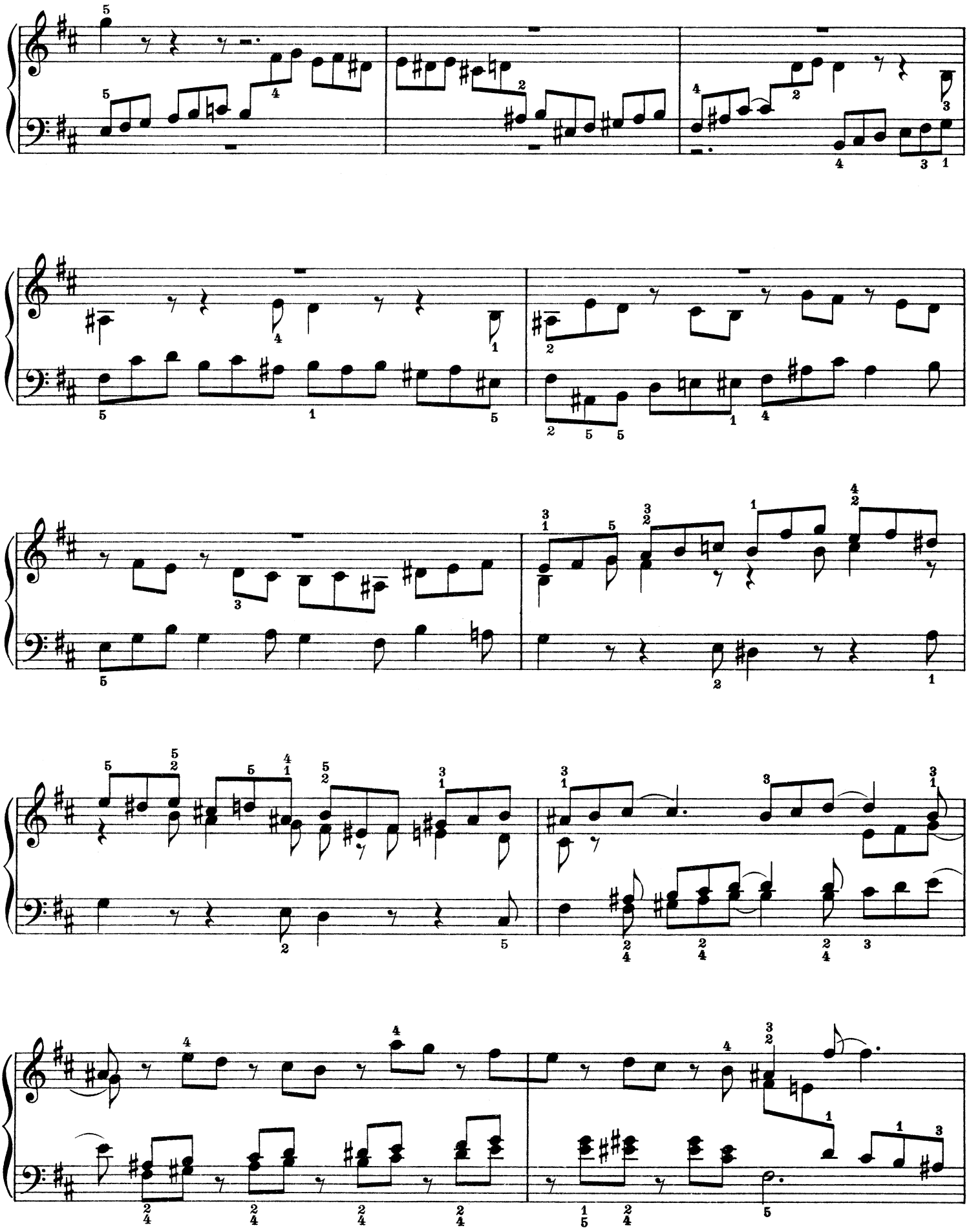


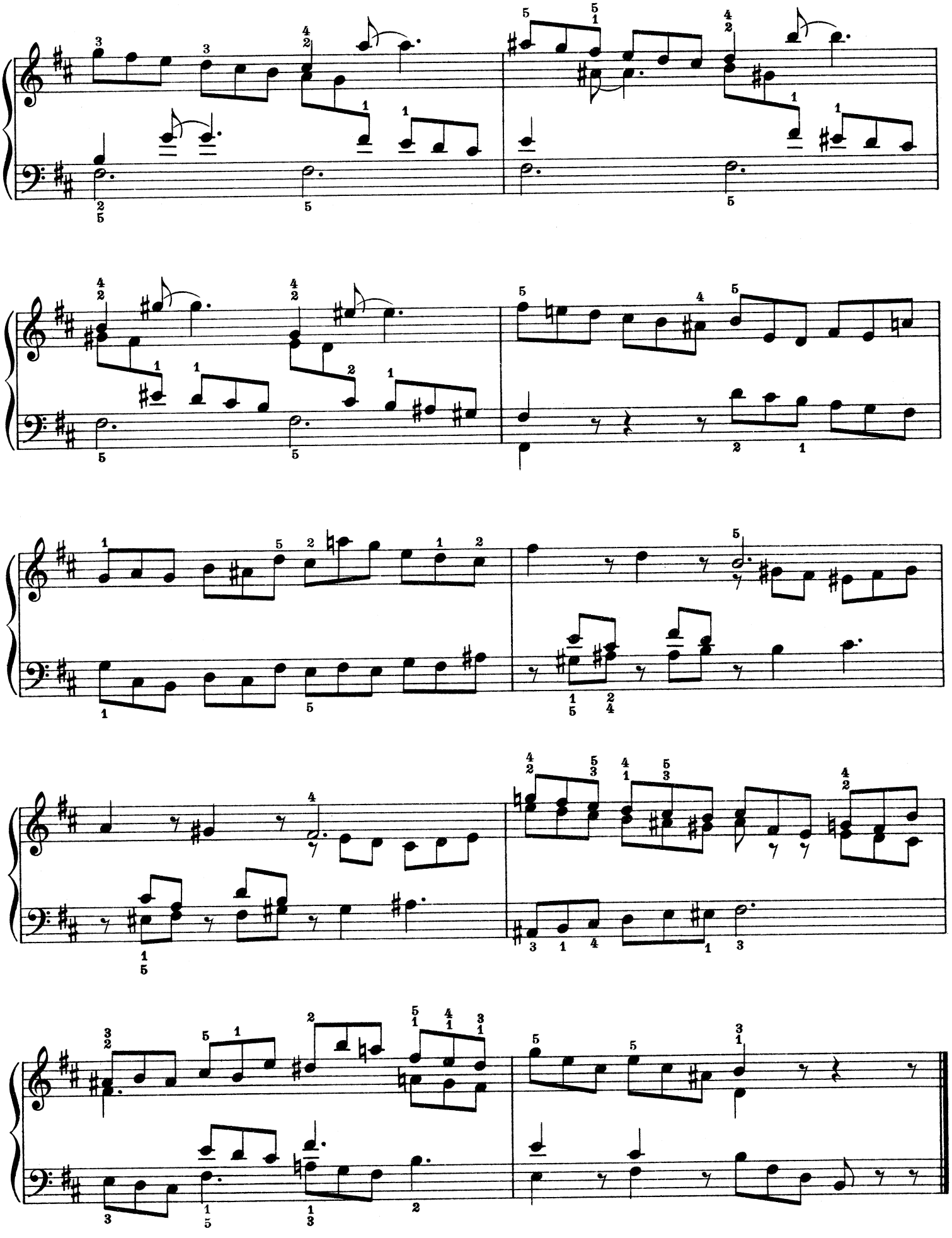

(F *)
(F *)

II.




1.
2.





MODERN PIANO EDITIONS

2ND SERIES

The Sons of Johann Sebastian Bach

Twelve original pieces — some published for the first time,
selected and edited by Kurt Hermann

Wilhelm Friedemann — Carl Philipp Emanuel
Johann Christian — Johann Christoph Friedrich

H. E. 8 2/-

Contemporaries of Purcell

16 Original Pieces by Masters
of the XVII/XVIII th Century,
selected and edited by Kurt Hermann

H. E. 9 2/-

Contemporaries of Schumann

14 Original Pieces by Masters
of the XIX th Century,
selected and edited by Kurt Hermann

H. E. 10 2/-

Smetana

Original Sonata ⟨in one movement⟩ for two pianos eight hands
critically revised and edited for practical use by
Georg Kuhlmann

H. E. 19 4/6

Mozart: 6 Viennese Sonatinas

Revised from the original
edition and newly edited for teaching
by Alec Rowley

These outstanding Sonatinas, which are particularly suitable for teaching purposes, are from Mozart's best Viennese period. They have been handed down in two versions, one for wood wind ⟨probably the original⟩ and the present version for piano. The latter form has for long been familiar to musicians.

H. E. 12 2/6

Brahms: Sarabands and Gigues

Edited
by
Kurt Hermann

The two Sarabands in A minor and B minor and the two Gigues in the same keys have been omitted hitherto in all practical editions of Brahms' piano works. A detailed preface gives information about this interesting publication and draws attention for the first time to thematic resemblances which indicate a missing piano suite of the master's.

H. E. 11 2/-

HINRICHSEN EDITION · LONDON