



No. 11

BRAHMS SARABANDS AND GIGUES

EDITED BY

KURT HERRMANN



Facsimile of the Saraband in A minor

B R A H M S

SARABANDS AND GIGUES

EDITED AND REVISED BY
KURT HERRMANN

*Meiner lieben Schülerin
Ella Poensch
PIANO SOLO
20. 7. 43. zur Erinnerung
an
J. K. Performance.*

LONDON: HINRICHSEN EDITION, LIMITED

P R E F A C E

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 piano-forte 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

poco forte

f

f

f

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

III.

1 2 3 1 3 1 4

p

1 2 3 1 3 1 4

cresc.

4

2 1

2 1

f

4 1

5 2

f

f

cresc.

f

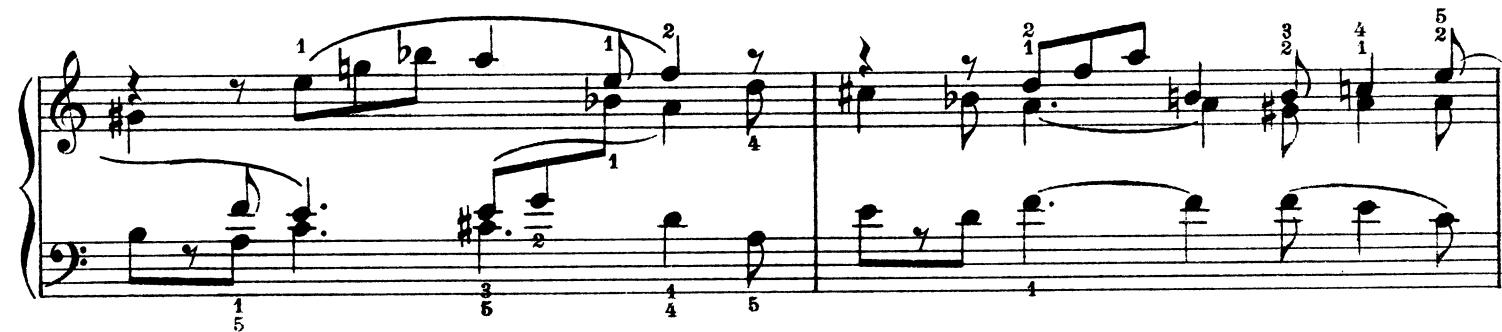
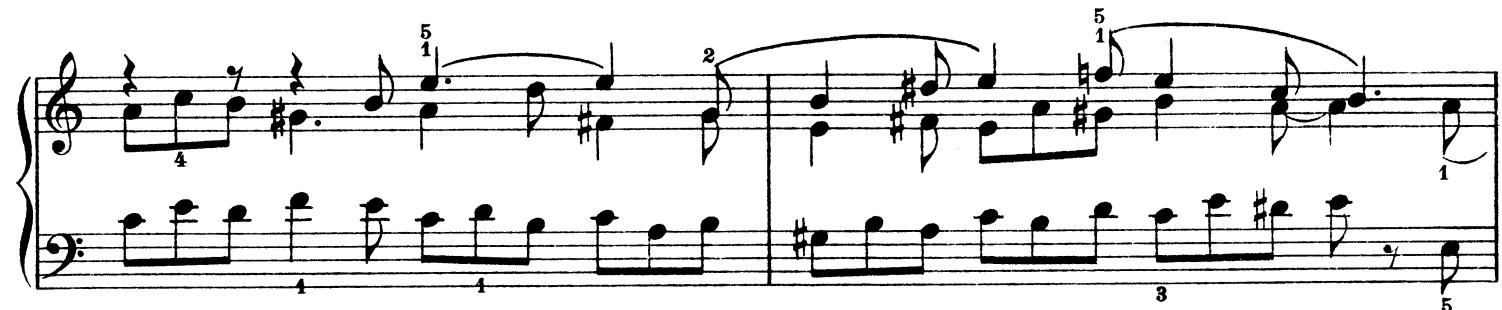
cresc.

f

Two Gigue

I.

Johannes Brahms
Composed January 1855



Sheet music for piano, 5 staves. The music is in common time, treble and bass clefs, with various key signatures (G major, A major, B major, C major, D major, E major, F# major, G major). Fingerings are indicated above the notes. The first staff starts with a dotted half note. The second staff starts with a half note. The third staff starts with a half note. The fourth staff starts with a half note. The fifth staff starts with a half note. The music consists of 5 measures per staff, with a repeat sign and endings 1 and 2.

Sheet music for piano, 7 staves, page 7. The music is in common time and includes various dynamics and fingerings. The top staff shows a treble clef, the bottom staff a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above and below the notes. The music includes a variety of note values and rests. The bottom staff features a bass clef and includes dynamic markings like 'p' (piano) and 'f' (forte). The page number 7 is in the top right corner.

II.

Sheet music for piano, 4 staves, 12/8 time, treble and bass clefs, key of A major (3 sharps). The music is divided into four sections by vertical bar lines. The first section (measures 1-4) has fingerings: (4) 5, 4, 5, 1, 5, 2, 5, 1, 2. The second section (measures 5-8) has fingerings: 2, 1, 2, 4, 1, 5. The third section (measures 9-12) has fingerings: 3, 3, 2, 1, 5, 5. The fourth section (measures 13-16) has fingerings: 1, 1, 3, 2, 1, 5, 3, 2, 1, 2.

Sheet music for piano, 5 staves. The music is in G major (2 sharps) and consists of 11 measures. The first 10 measures are numbered 1 through 10 above the notes. The 11th measure is numbered 11. The piano has a treble clef on the top staff and a bass clef on the bottom staff. The music is dynamic and includes various note values and rests.

Sheet music for piano, 5 staves, page 11. The music is in G major (3 sharps). Fingerings are indicated above the notes. The first staff starts with a bass note (5) followed by a treble line with measures 1-4. The second staff starts with a bass note (5) followed by a treble line with measures 5-8. The third staff starts with a bass note (5) followed by a treble line with measures 9-12. The fourth staff starts with a bass note (5) followed by a treble line with measures 13-16. The fifth staff starts with a bass note (5) followed by a treble line with measures 17-20. The music features various note values including eighth and sixteenth notes, and rests. Measures 17-20 show a change in key signature to F# major (1 sharp).

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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.

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