

Johannes Brahms
(1833 – 1897)

5 Studien
51 Übungen

für Klavier – for piano – pour piano

Urtext
Critical notes to the Könnemann Music Budapest edition
Edited by Enikő Gyenge

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Notes

The present volume in the series contains the 5 Studies and 51 Exercises.

As only self-contained piano pieces which can be performed independently are being published here, the volume does not contain the cadenzas – to concertos by Bach, Mozart and Beethoven – which document so faithfully and excitingly the composer's qualities as a performer.

Also omitted are the transcriptions for piano made from works by other composers – the Gavotte from Gluck's opera *Iphigenia in Aulis*, four Schubert *Ländler*s, the Scherzo from the Op. 44 Piano Quintet by Schumann – as these are not original compositions, or not originally written for piano.

The studies, however, have not been taken to be transcriptions in the true sense of the word. They are free paraphrases done in the service of Brahms's characteristic virtuosity, and use the music of other composers rather as a starting point and as inspiration. Closest to its source is the first piece (c. 1862) based on Op. 25 No. 2 by Chopin, but even this is technically more complex and larger in scale (18 bars longer) than its model. The Rondo from Weber's Piano Sonata Op. 24 was probably arranged by the composer in connection with his studies with Marxsen (1852), the layout and sequence of the original voices in the music being treated rather freely. The remaining three studies are based on Bach, and as they are arrangements of movements from the solo violin sonatas and partitas, then we can feel strikingly in the music the personal contribution of Brahms. All three date from 1877, in June of which year the composer sent his arrangement for left hand of the Chaconne in D minor to Clara Schumann.

The writing of the technical exercises is connected with the composer's intensive instrumental studies (summer 1855), and later with his work as a piano teacher, though he revised the series for the first edition, and probably expanded it also.

This edition is based on the autographs, and/or copies of early editions revised by the composer.

Editorial additions have been reduced to a minimum, and given in small print in square brackets. Exceptions are a few warning accidentals and clef changes added to assist in a smoother reading of the score. Also replaced without comment are the markings which were absent in the manuscript, but which Brahms added either for the first edition, or later wrote into his printed copy (*Handexemplar*).

Editorial additions based upon analogous passages of music have not been included. No suggestions concerning performance, the execution of ornaments or fingering have been given. The titles and dedications of works are given as they appear in the sources.

Where the sources contradict each other in important areas, then the version found in the composer's *Handexemplar* has been taken as a guide. The alternatives and equally valid versions that arose are detailed below.

Fünf Studien für das Pianoforte, McCorkle Index*: Anh. I.a, Nr. 1./1-5

Sources:

No. 1: *Handexemplar* of the 1878 edition (*Studien für das Pianoforte*) Leipzig, Bartholf Senff, plate numbers 884.885 (No. 1), 884.886 (No. 2), 1393 (No. 3), 1394 (No. 4), 1395 (No. 5), a copy with autograph revisions (*Gesellschaft der Musikfreunde, Wien, Nachlass Brahms*)

No. 2: **A:** Autograph (*Gesellschaft der Musikfreunde, Wien*)

B: *Handexemplar*, see No. 1.

Nos. 3 and 4:

A: Engraver's copy for first edition (*Gesellschaft der Musikfreunde, Wien*)

B: *Handexemplar*, see No. 1.

No. 5: **A:** Autograph (*The New York Public Library, Music Division, Astor, Lennox and Tilden Foundation*)
microfilm copy (ÖNB PhA 287)

* M. McCorkle: *Thematic Catalogue of all the Works of Johannes Brahms*.

No. 2 Rondo nach Weber

Bars 5-6: Lower stave, 2nd and 4th quavers in sources have no γ . Supplied from analogous bars 13 and 14.

Bar 26: Upper stave, > sign on 4th quaver missing in sources.

Bar 27: Upper stave, staccato on 4th quaver missing in sources.

Bar 60: Lower stave, rest on second beat supplied from **A**.

Bar 65: **B** has *f*, here **A** followed, with *ff*.

Bars 71-73: Upper stave, slur follows **A**.

Bar 96: Lower stave, fingering of 3rd semiquaver only in **A**.

Bar 111: Upper stave, *stacc.* only in **A**.

Bar 112: Middle voice > only in **A**. Lower stave, > on 1st semiquaver only in **A**.

Bars 113-114: Upper stave staccato only in **A**.

Bar 121: *dim.* missing in **A**, supplied from **B**.

Bar 136: 2nd crotchet in **A** also has *fz*.

Bars 233-236: Lower stave, slurs missing in both sources, here editorial.

Bar 307: Lower stave, 2nd semiquaver in **B** probably wrongly an *A*, here changed following **A**, and analogous places.

No. 4 Presto nach J.S. Bach – Zweite Bearbeitung

Bar 77: Upper stave, 5th semiquaver has no accidental in sources.

No. 5 Chaconne von J.S. Bach – für die linke Hand allein

Bar 5: Upper voice, slurs missing in sources, here supplied editorially.

Bars 56-57 and 60-64: Fingering missing in **B**, supplied from **A**.

Bars 69-71, 85: Fingering found only in **A**.


Bar 90: *col Ped.* marking only in **A**.

Bar 110: 9th demisemiquaver in **B** originally *d* note, changed by the composer to *e*, which is followed here.

Bar 113: **A** has *molto f*, here version in **B** followed.

Bar 126: **A** has no *f*.

Bars 129-131: Pedal marking in **B** begins under 2nd crotchet, here changed to follow **A**.

Bars 146-147: Lower stave, the marking  subsequently crossed out in **A**, and not found in **B**.

Bar 147: Upper stave, slur on 3rd beat supplied from **A**.

Bar 148: Lower stave, marking on 1st beat supplied from **A**.

Bars 196-197: Slur and fingering for bar 197 only in **A**.

Bar 201: *Ped.* marking in **B** begins only from next bar.

Bar 241: *Ped.* marking only in **A**.

Bars 245-246: Fingering only in **A**.

51 Übungen für Pianoforte, WoO 6

Sources:

A: Autograph (The New York Public Library, Music Division, Astor, Lenox and Tilden Foundation) microfilm copy (ÖNB PhA 288-290)

B: Handexemplar, of first, 1893 edition (two books, Berlin, Simrock N., plate numbers 10062 and 10065), copy with autograph revisions (Gesellschaft der Musikfreunde, Wien, Nachlass Brahms)

Abbreviations originally stemming from Brahms have been left unchanged, with the exception of a few primo–secondo indications, which have been made clearer. Remarks referring to methods of practice and possibilities of variation appear only as markings in **A**, and here they are given based on **B**.

LaptopMedia.com Laptop Specs Acer Aspire 5 (A517-51) Series Acer Aspire 5 (A517-51G). Date Published: 28 Nov 2017. Report a mistake.Â More Acer Aspire 5 (A517-51G) configurations. Acer Aspire 5 (A517-51). Intel Core i5-7200U. NVIDIA GeForce 940MX (2GB DDR3). Lots going on in the "Secret Area 51" , rumors have spread all across the Los Santos and the news are talking about Alien Contacts / Invasion theories. Would you DARE take a walk down there and see for your own ? Give it a try there are much more to see apart from photos!Â Moreover , comments , feedback and rating will be much appreciated! Installation- Download and Install Menyoo Link <https://www.gta5-mods.com/scripts/menyoo-pc-sp> Download - Extract and place the file in your Game directory Menyoo Spooner folder F8 -> Object Spooner -> Manage Saved Files -> Area51.xml -> Load Placements. Enjoy !