Sonata for Clarinet and Piano Op. 120 No. 1

UT 50015

Johannes Brahms

Brahms

Sonate für Klarinette (oder Bratsche) und Klavier f-Moll Op. 120 No. 1

Müller/Michaels/Seiler

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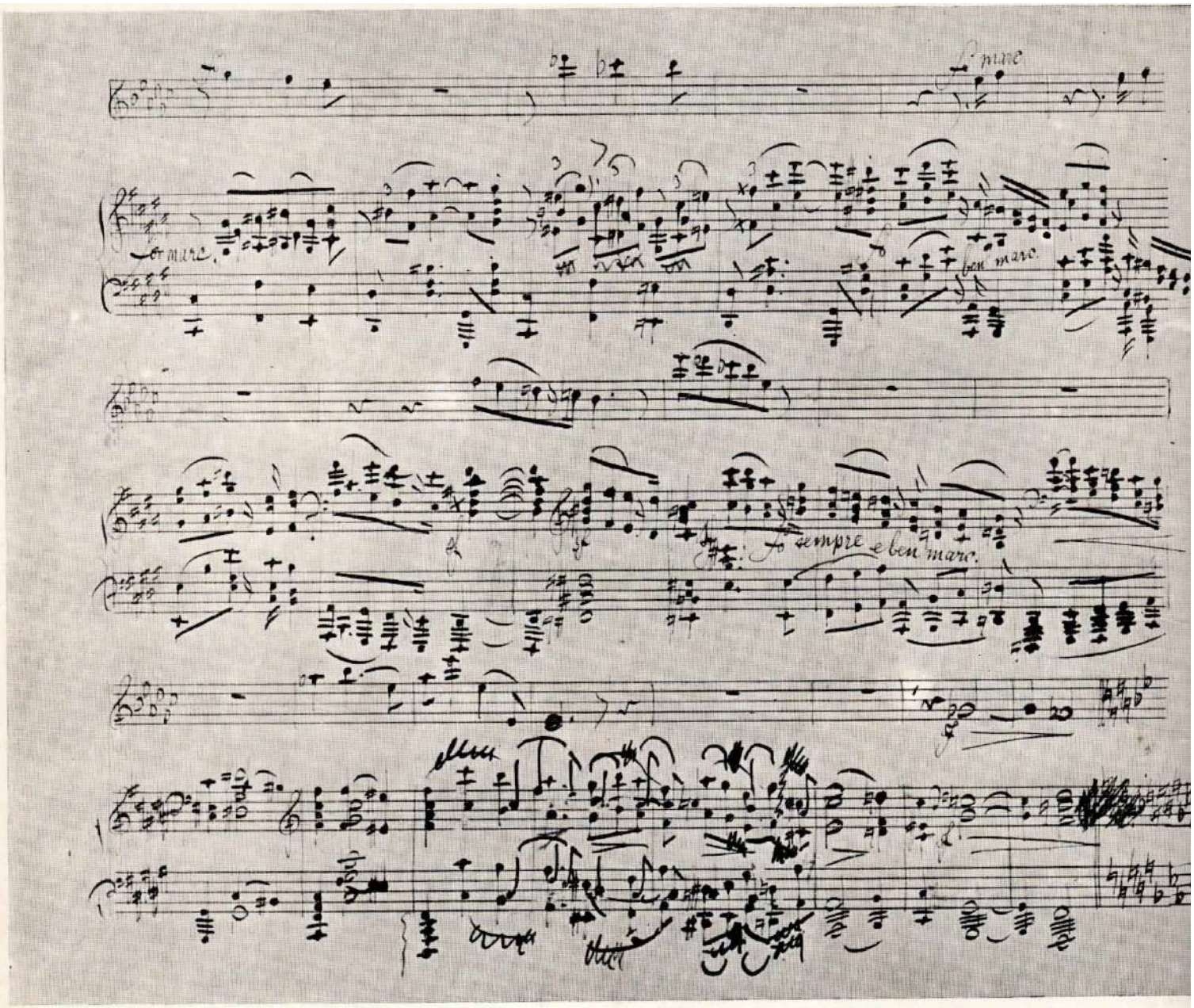
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Wiener Urtext Edition

UT 50015

Johannes Brahms

Sonate für Klarinette (oder Bratsche) und Klavier f-Moll Op. 120 No. 1

Sonata for Clarinet (or Viola) and Piano F minor Op. 120 No. 1

Nach der Stichvorlage und der Originalausgabe herausgegeben von Hans-Christian Müller / Einrichtung der Klarinetten- und Klavierstimme von Jost Michaels / Einrichtung der Bratschenstimme von Emil Seiler
Edited from the engraver's copy and original edition by Hans-Christian Müller / Clarinet part and Piano part edited by Jost Michaels / Viola part edited by Emil Seiler

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Siebente Auflage / Seventh Edition

VORWORT

Drei Kammermusikwerke hat Johannes Brahms für die Klarinette geschrieben. Das Klarinettentrio Op. 114 und das Klarinettenquintett Op. 115 wurden unmittelbar von dem Klarinettisten Richard Mühlfeld, dem Meininger Kammervirtuosen, angeregt, mit dem Brahms seit 1891 persönlich bekannt war. Dagegen komponierte Brahms die beiden Klarinetten-Sonaten Op. 120 ausschließlich zu seinem Vergnügen. Sie entstanden im Juli 1894 in Bad Ischl, wo Brahms die Sommermonate verbrachte. Er kündigte die neuen Werke im September 1894 indirekt Mühlfeld an, indem er ihn bat, nach Berchtesgaden zu kommen und seine B-Klarinette mitzubringen. Im Frühjahr 1895 erschienen die Sonaten dann bei N. Simrock, Berlin, im Druck, zugleich mit einer Bearbeitung der Klarinettenstimme für die Bratsche. Außerdem hat Brahms selbst die Sonaten noch für Violine und Klavier bearbeitet, die in einer gesonderten Ausgabe erschienen.

Sowohl für die Originalfassung — Partitur und Stimme — als auch für die von Brahms eingerichtete Bratschenstimme haben sich die Stichvorlagen erhalten. Sie befinden sich heute in der Hamburger Staats- und Universitätsbibliothek und konnten für die vorliegende Ausgabe erstmals neben dem Originaldruck herangezogen werden. Es handelt sich um Kopisten-Abschriften, in die Brahms noch viele Korrekturen und einige erhebliche Änderungen eingetragen hat. So hat er z. B. im ersten Satz der Sonate Op. 120 No. 1 die Takte 130—132 im Klavier mit einer zusätzlichen Stimme versehen und im vierten Satz dieser Sonate die Takte 133—136 bewegter gestaltet. In der Sonate Op. 120 No. 2 hat er u. a. im ersten Satz die Klarinettenstimme in Takt 81 nachträglich aufwärts statt abwärts geführt. Viele dynamische und Ausdrucksbezeichnungen hat Brahms erst in die Stichvorlage eingetragen; im zweiten Satz der Sonate Op. 120 No. 2 änderte er sogar noch die Tempobezeichnung. Zu diesen Änderungen dürfte Brahms vermutlich durch die Aufführungen veranlaßt worden sein, die er, wie üblich, von den neuen Werken vor der Drucklegung veranstaltete. Einige Änderungen in der Klarinettenstimme der Partitur hat Brahms offensichtlich nicht genau in die Solostimme übertragen, wodurch sich auch im Originaldruck Abweichungen zwischen Partitur und Einzelstimme ergeben, z. B. im ersten Satz der Sonate Op. 120 No. 2, Takt 170—171. Sämtliche Abweichungen dieser Art sowie die Abweichungen zwischen der Stichvorlage und dem Originaldruck sind in den Kritischen Anmerkungen festgehalten.

In der Bratschenstimme hat Brahms gegenüber der Klarinettenfassung vor allem häufig die Oktavlagen einzelner Abschnitte geändert, wodurch an einigen Stellen auch eine Richtungsänderung innerhalb einer melodischen Phrase bedingt wird, z. B. im dritten Satz der Sonate Op. 120 No. 1, Takt 29 und 119. An einigen Stellen hat Brahms der Bratsche Doppelgriffe gegeben, z. B. im ersten Satz der Sonate Op. 120 No. 1, Takt 147 ff. oder im zweiten Satz der Sonate Op. 120 No. 2, Takt 126 ff. Außerdem führt er in diesem Satz die Bratsche im Anschluß an Takt 133 drei Takte weiter als die Klarinette. — Daneben finden sich in der Bratschenstimme auch Abweichungen in der Artikulation und Phrasierung, z. B. im ersten Satz der Sonate Op. 120 No. 1, Takt 194 und 199. Derartige Abweichungen wurden in der Bratschenstimme belassen.

Auch in der Stichvorlage zur Bratschenstimme finden sich Eintragungen von Brahms, die sich zumeist auf zusätzliche Vorschläge oder Oktavtransposition beziehen.

Für die Überlassung der Stichvorlagen sei der Hamburger Staats- und Universitätsbibliothek, insbesondere dem Leiter der Musikabteilung, Herrn Dr. Bernhard Stockmann, gedankt.

Hans-Christian Müller

PREFACE

Three opus numbers in Johannes Brahms' list of compositions are occupied by works for the clarinet. The Clarinet Trio Op. 114 and the Clarinet Quintet Op. 115 were directly inspired by the clarinetist Richard Mühlfeld, the Meiningen *Kammervirtuose,* whom Brahms knew personally from 1891 on. The two Clarinet Sonatas Op. 120, however, were composed by Brahms strictly for his own pleasure. They were written in July 1894 in Bad Ischl, where Brahms spent the summer months. He mentioned his new pieces to Mühlfeld indirectly in September 1894, when he asked him to come to Berchtesgaden and bring along his B-flat clarinet. In the spring of 1895 the Sonatas were published by N.Simrock, Berlin, together with an arrangement of the clarinet part for viola. Brahms also made a violin-piano arrangement of the Sonatas, which were published separately.

The engraver's copies of the original version (score and solo part) and of the viola part arranged by Brahms still exist. They are located in the Staats- und Universitätsbibliothek, Hamburg, and it was possible to use them — in conjunction with the original edition — for the first time in preparing our new edition. They were written by a copyist, with numerous corrections and several important alterations in Brahms' hand. In the first movement of Op. 120/1, for example, Brahms added a further part to bars 130—132 in the piano; in the fourth movement of the same Sonata he gave bars 133—136 a more lively rhythmic form. In Op. 120/2 he subsequently altered, inter alia, the direction of the clarinet part (upward instead of downward) in bar 81 of the first movement. Moreover, Brahms added a number of dynamic and expression markings in the engraver's copy, and even altered the tempo marking of the second movement of Op. 120/2. Presumably he made these alterations as a result of hearing the pieces played, which was his usual procedure before sending a new work to the printer. Certain changes in the clarinet part of the score were obviously not transcribed precisely by Brahms in the solo part, which resulted in divergencies between the two in the original edition, e.g. bar 170—171 of the first movement of Op. 120/2. All divergencies of this kind, as well as those between the engraver's copy and the original edition are mentioned in the Critical Notes.

Brahms' principal alteration in the viola part, as compared to the clarinet version, was to change the register of several sections, which made changes of direction within a melodic phrase necessary at certain passages, e.g. at bar 29 and 119 of the third movement of Op. 120/1. In a few passages Brahms wrote double stops for the viola, e.g. bar 147 ff. of the first movement of Op. 120/1, and bar 126 ff. of the second movement of Op. 120/2. He also extended the viola part in this movement three bars longer than the clarinet after bar 133. There are divergencies in the articulation and phrasing of the viola part too, e.g. in bar 194 and 199 of the first movement of Op. 120/1. Divergencies of this kind have been left untouched in the viola part.

The engraver's copy of the viola part also contains alterations by Brahms, most of which refer to additional appoggiature or changes of register.

We would like to thank the Staats- und Universitätsbibliothek, Hamburg, and especially the Director of the Musikabteilung, Dr. Bernhard Stockmann, for making the engraver's copies available.

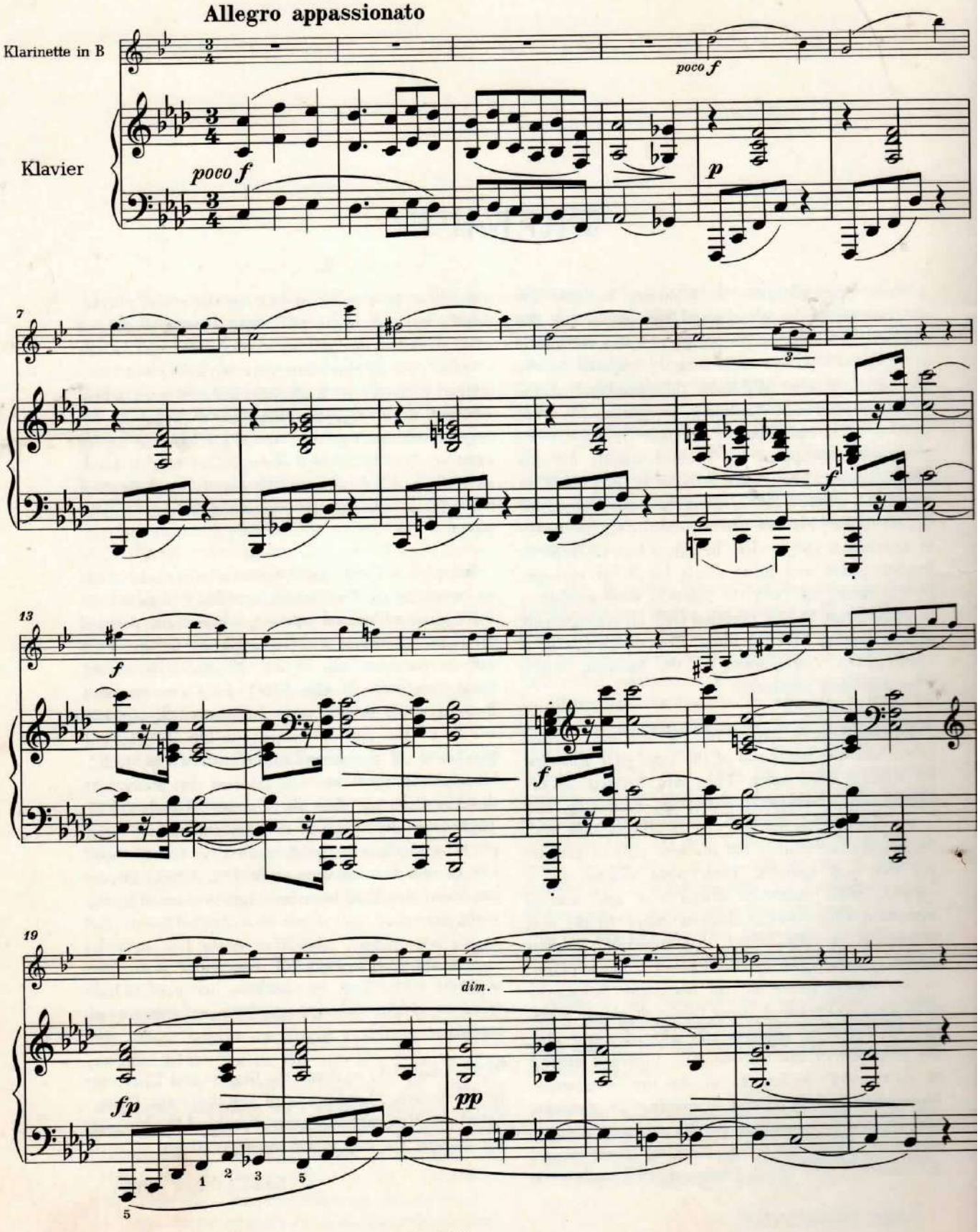
Hans-Christian Müller

SONATE F-MOLL

Opus 120 No. 1

1894

Allegro appassionato



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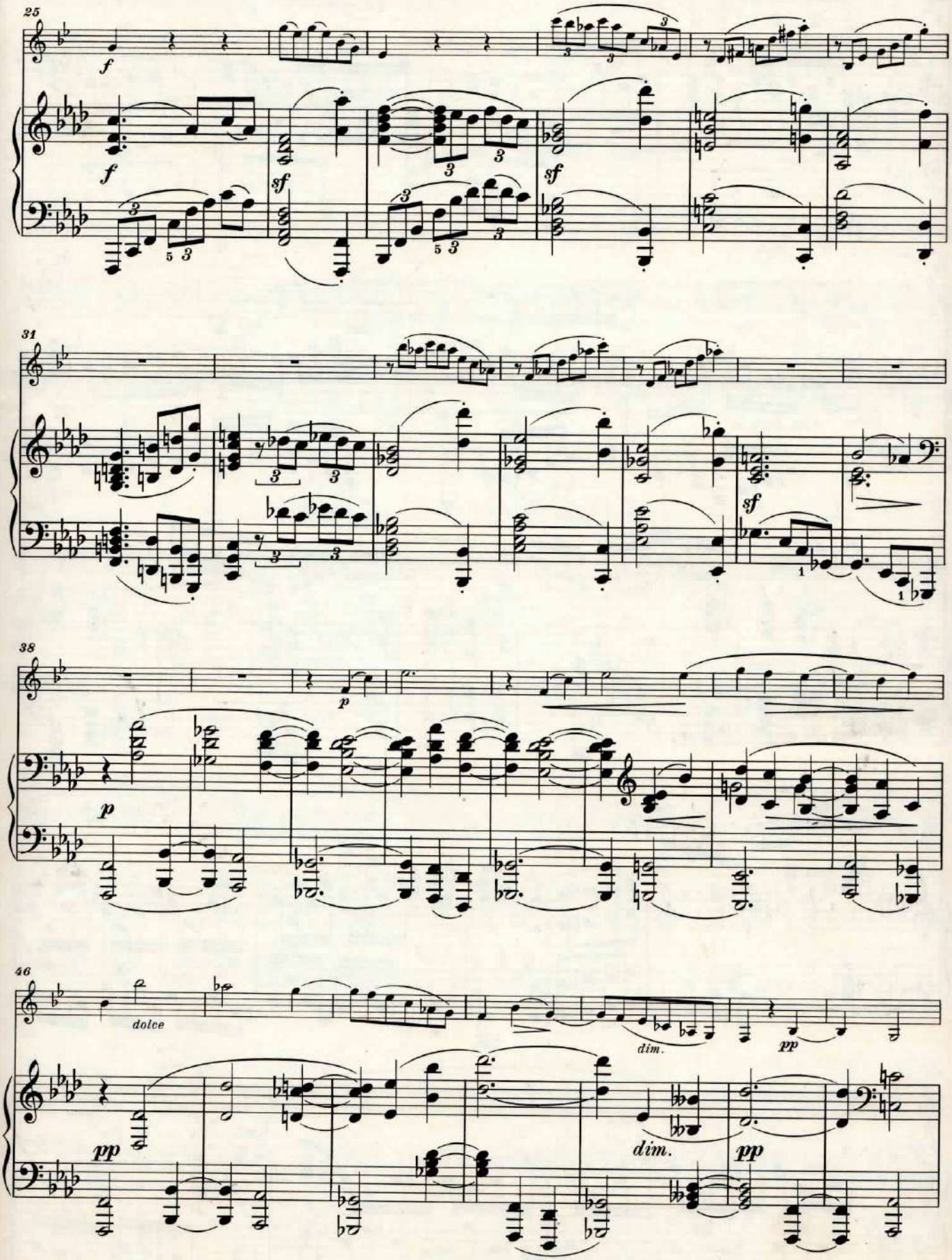
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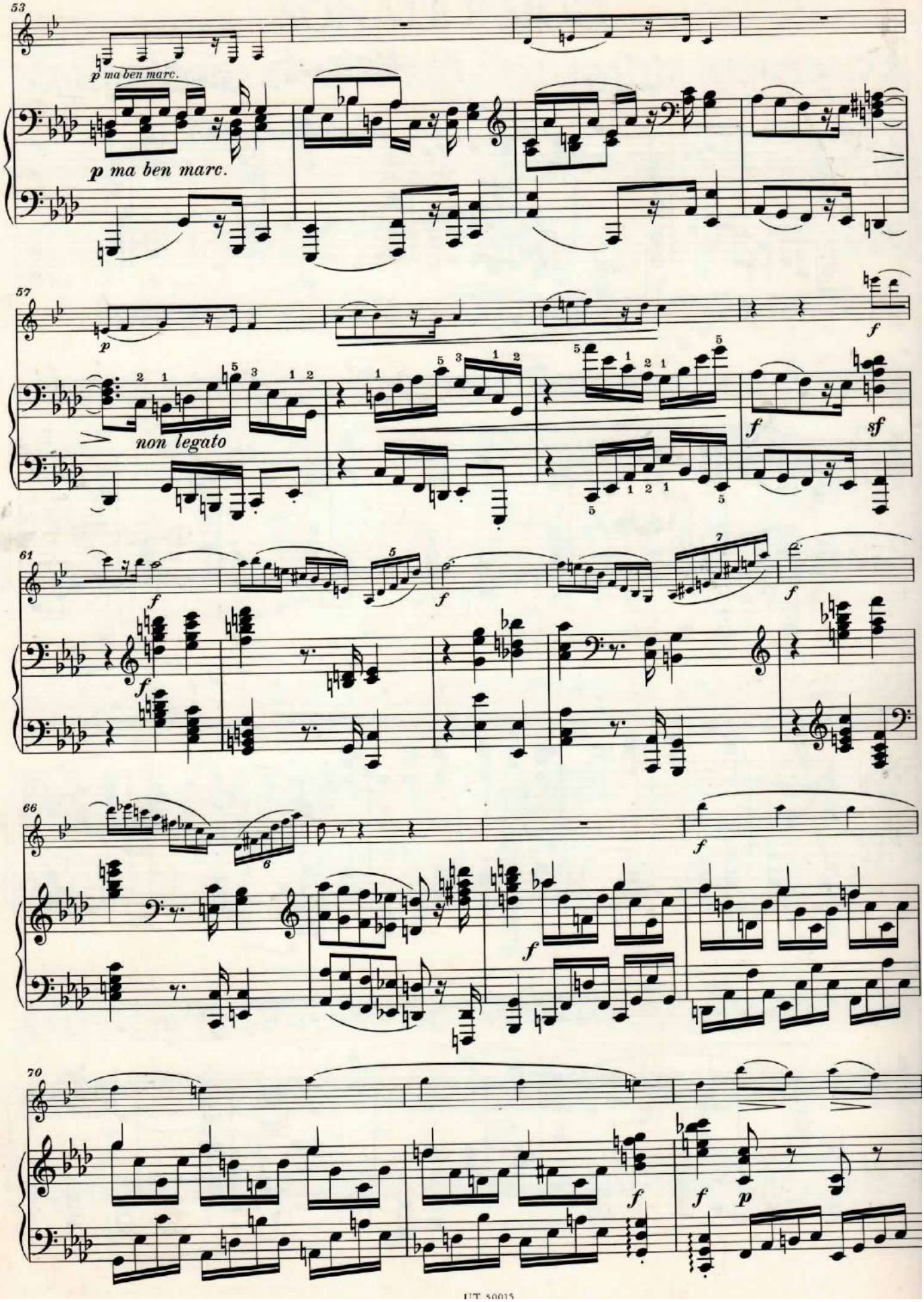
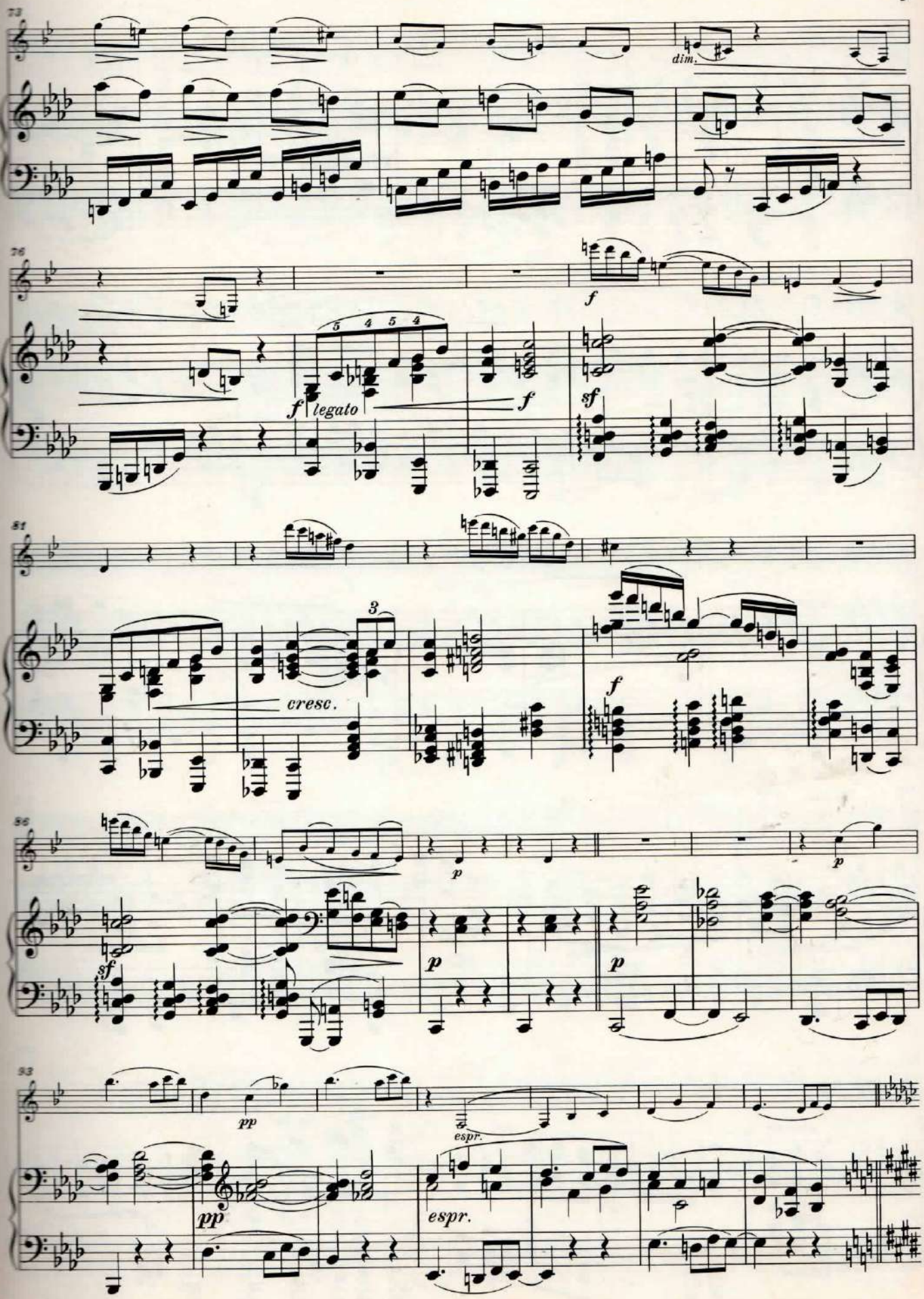
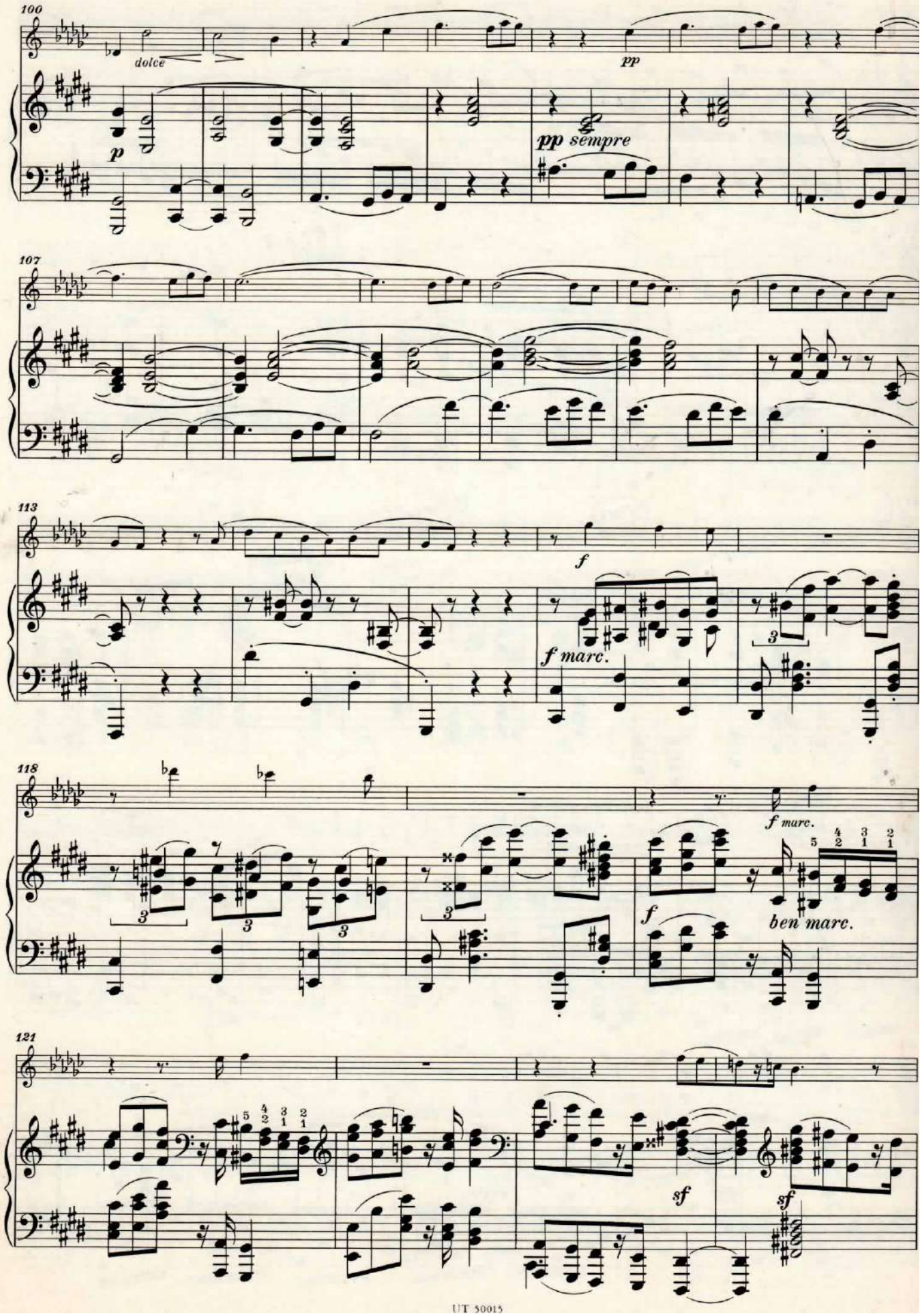
f
f
sf
sf
31
sf
38
p
p
46
dolce
dim.
pp
pp
dim.
pp


53
p ma ben marc.
p ma ben marc.
57
p
non legato
f
f
sf
61
f
f
f
f
66
6
f
f
70
f
f
p


73
dim.
76
f
f
legato
f
sf
81
cresc.
f
86
p
sf
p
p
93
pp
espr.
pp
espr.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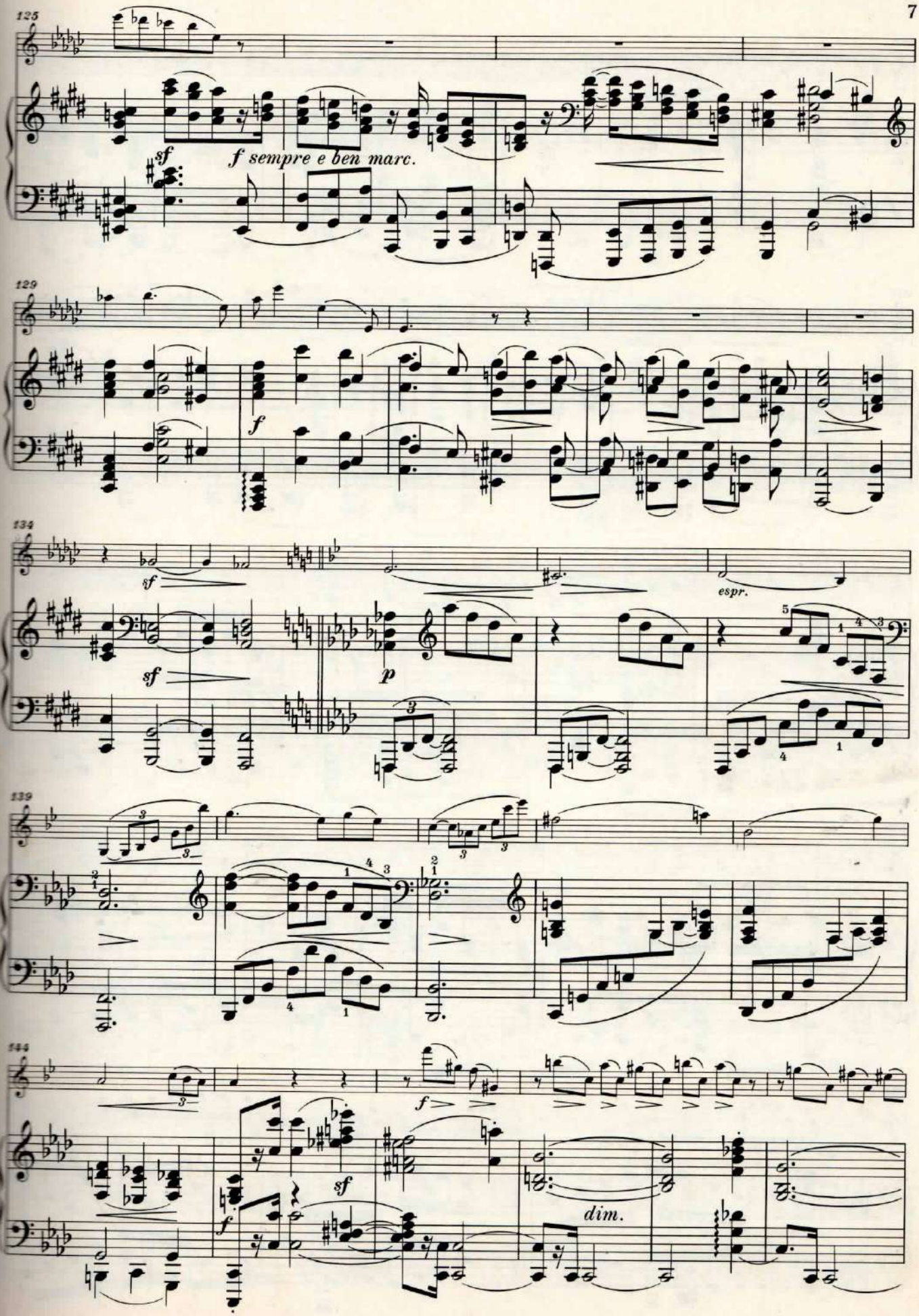
dolce
p
pp
pp sempre
107
113
f
f marc.
3
118
f marc.
f
ben marc.
121
sf
sf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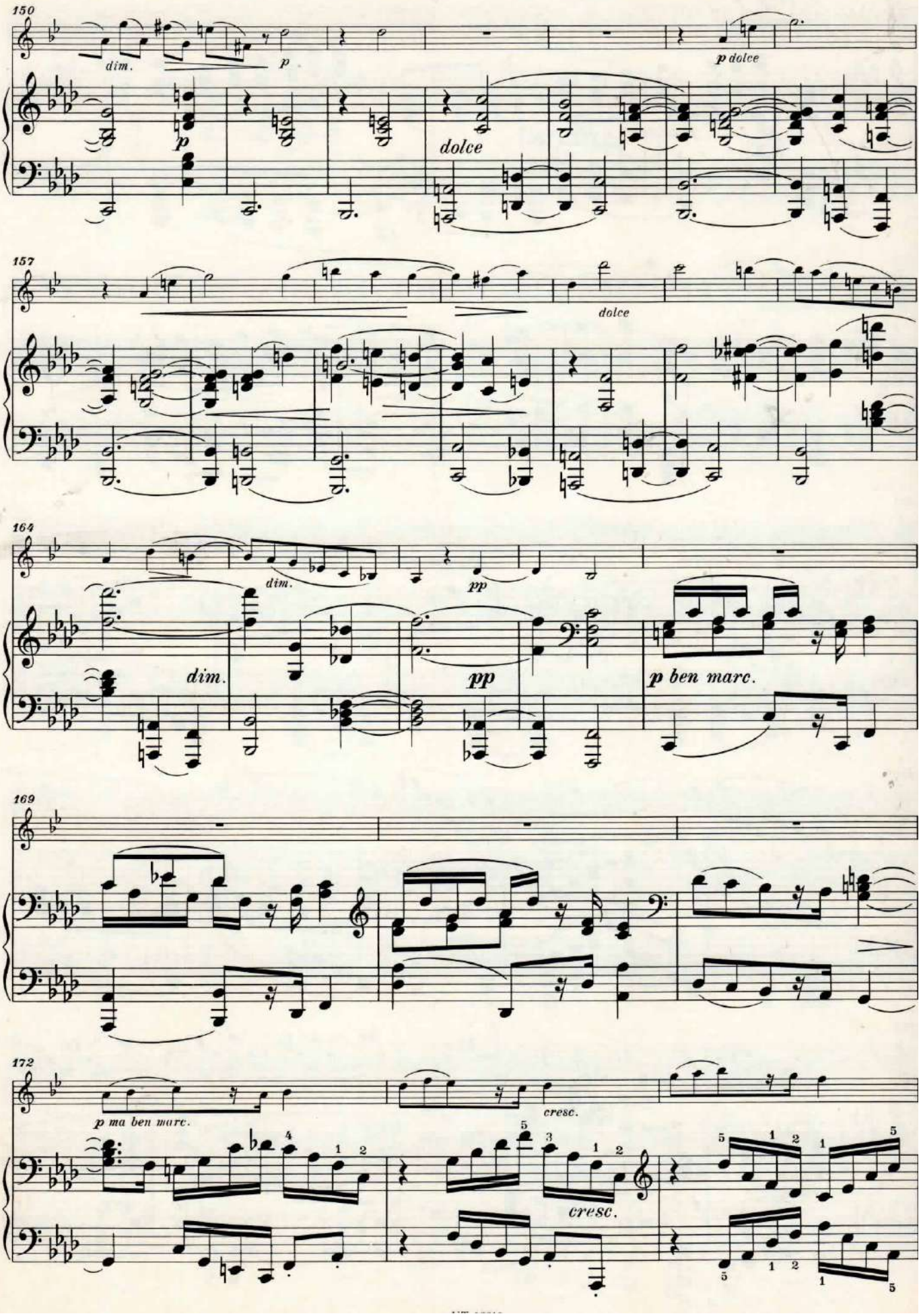
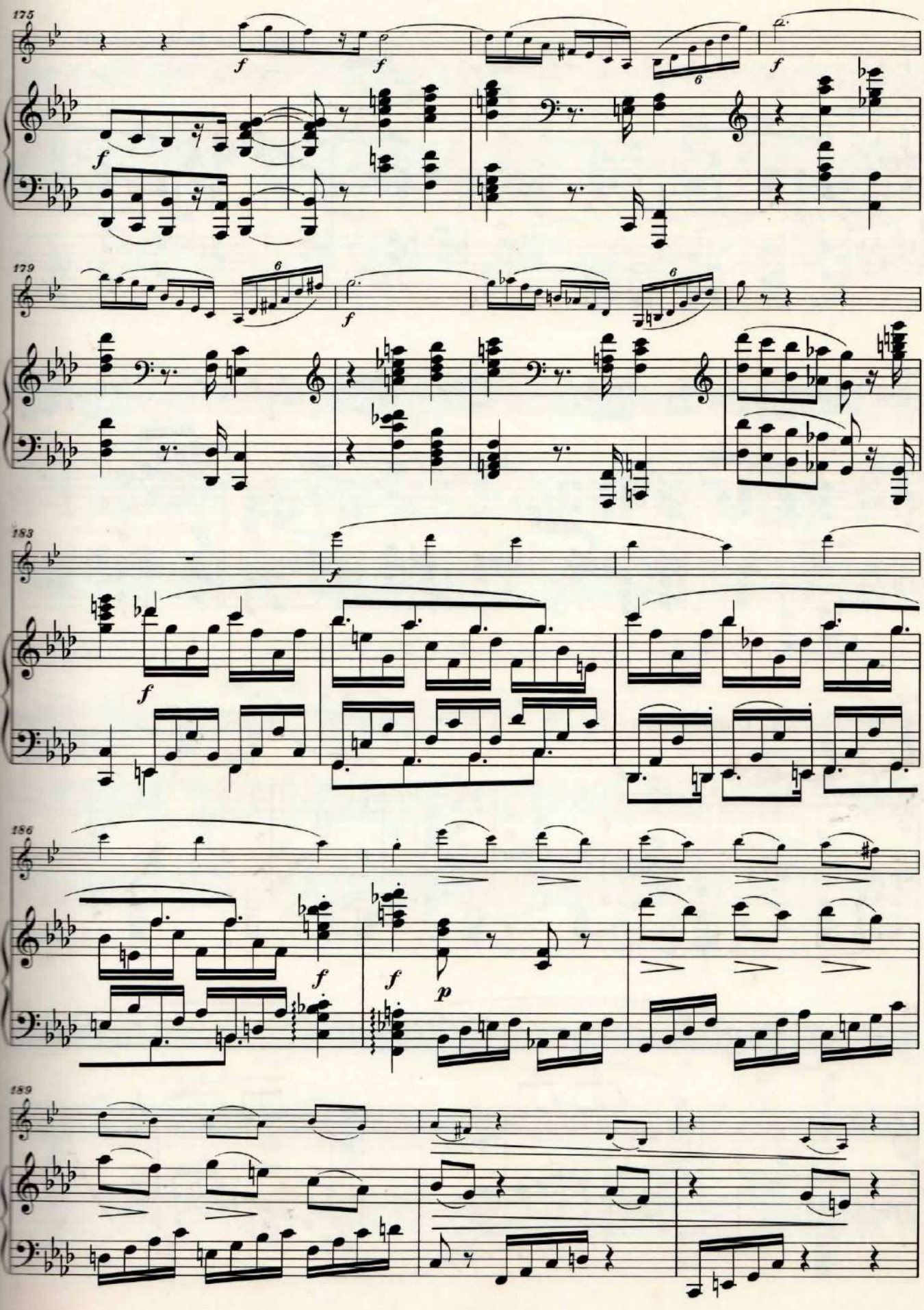
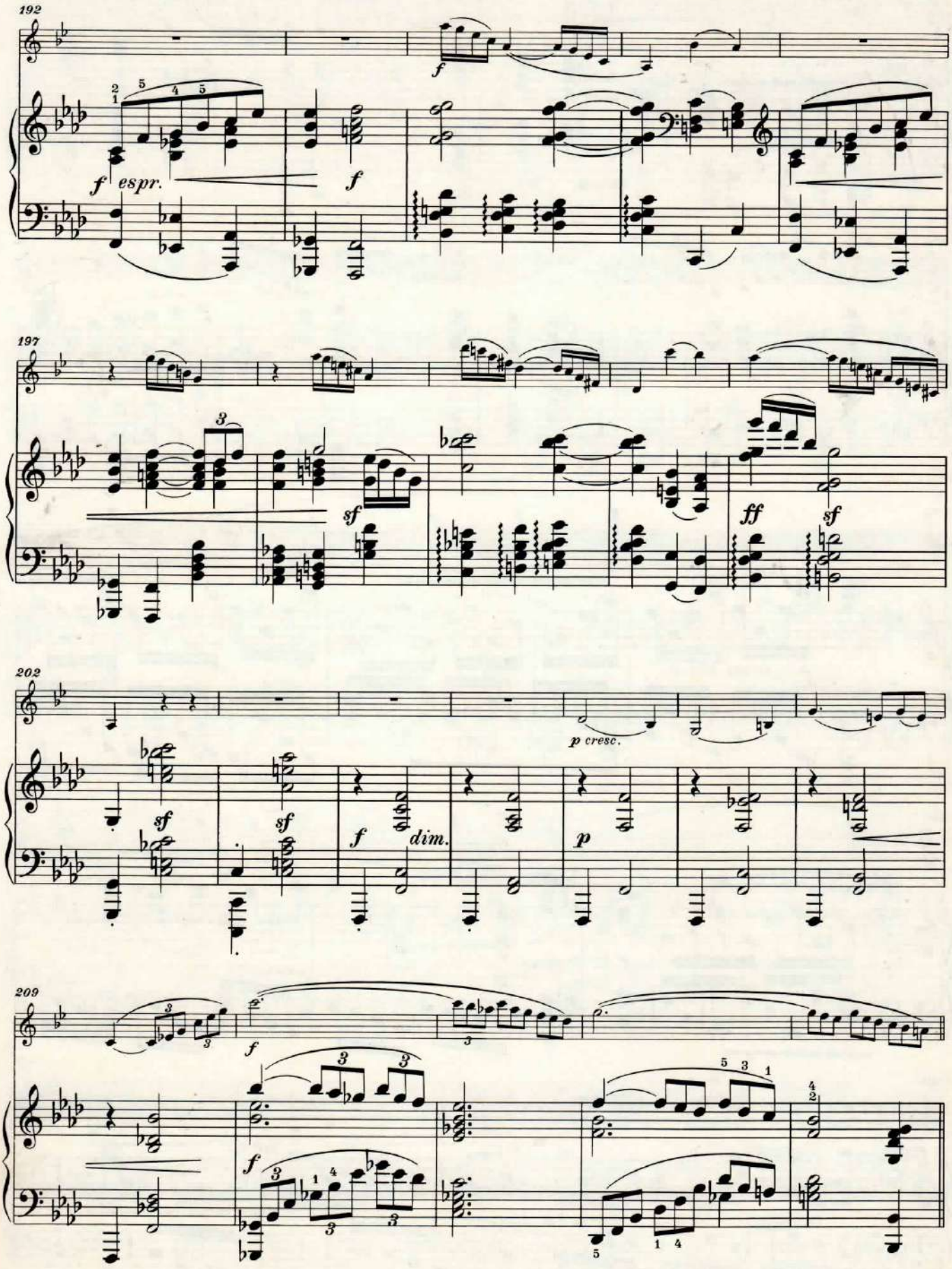
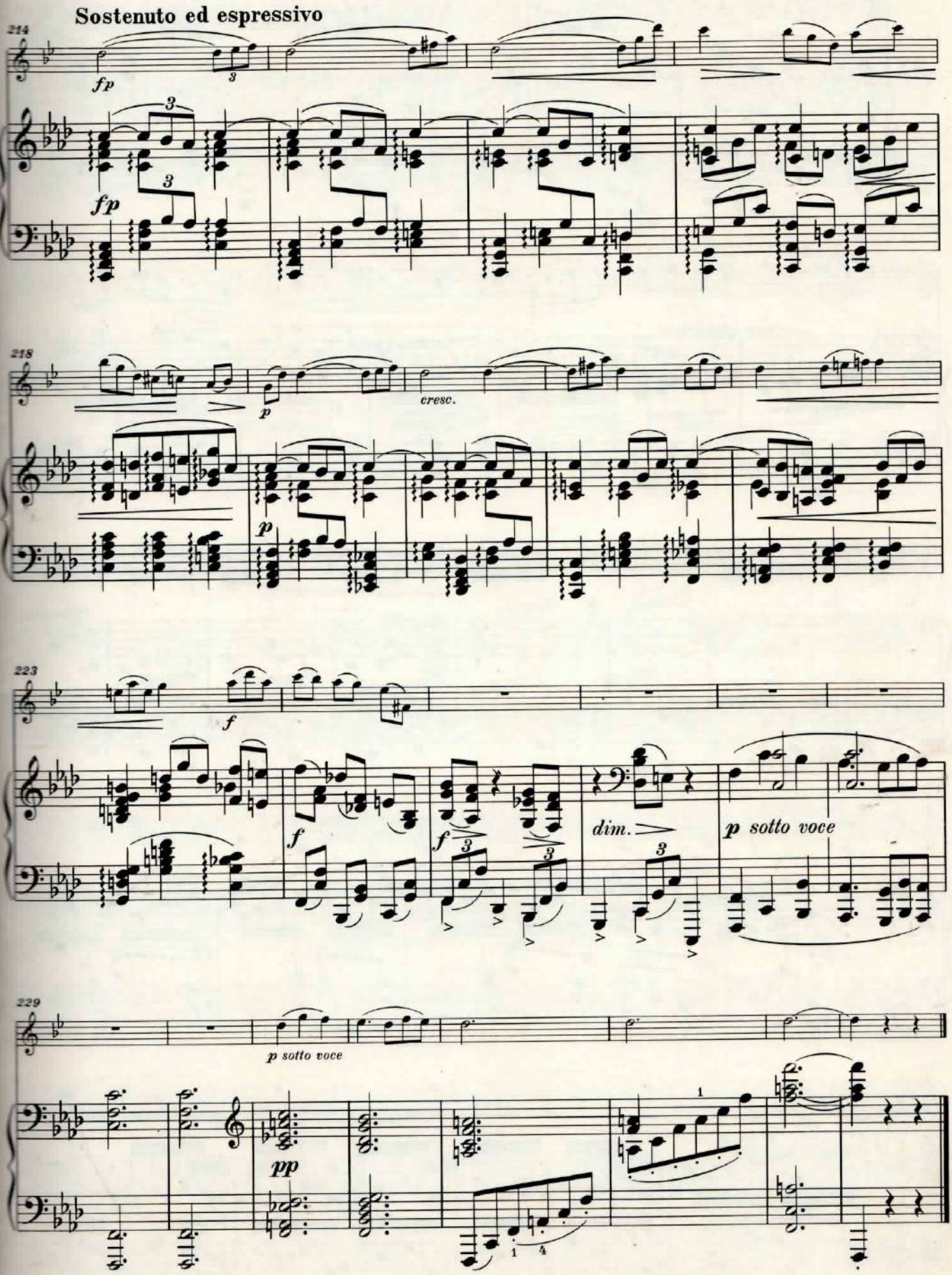
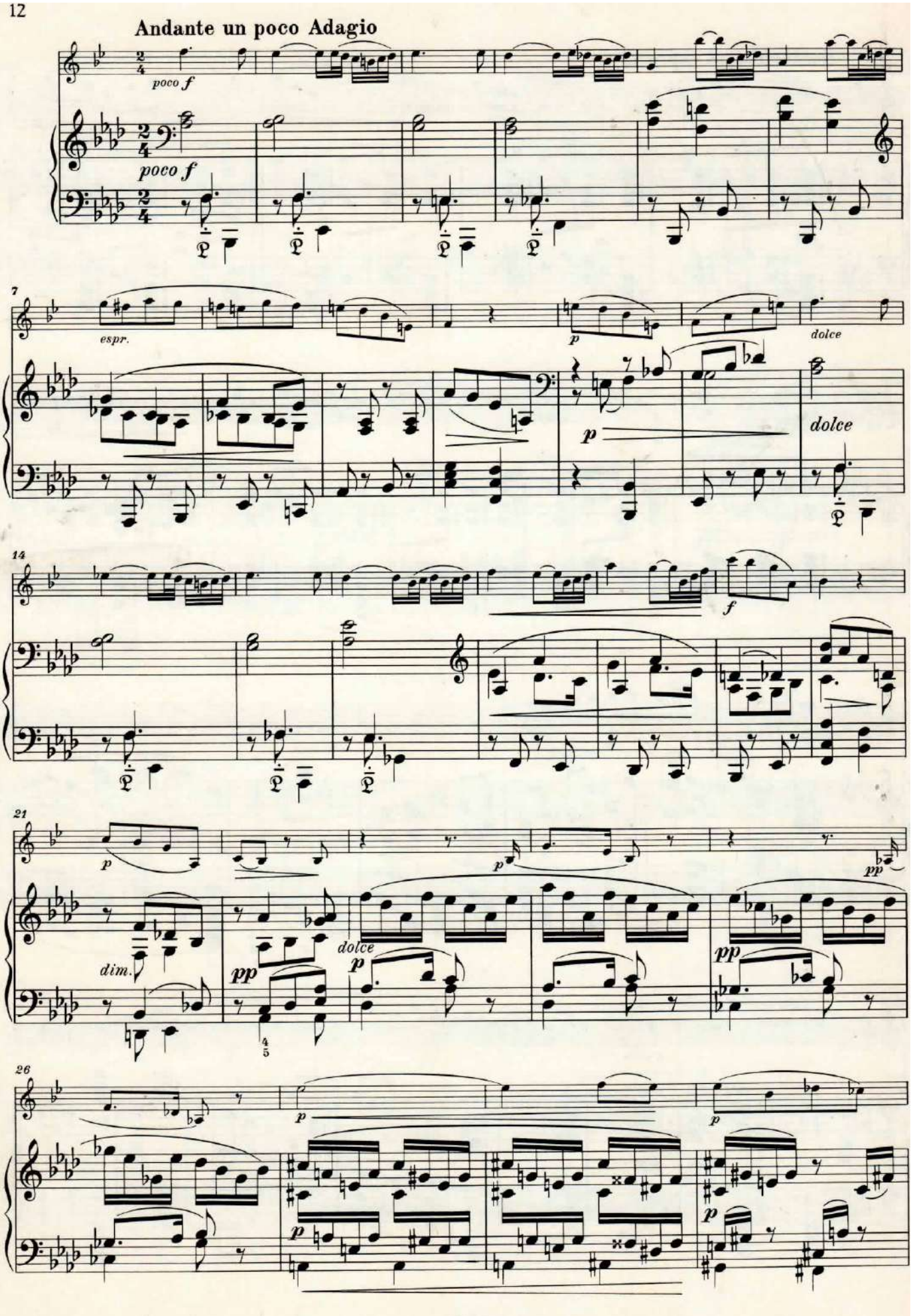
sf
f sempre e ben marc.
129
f
134
sf
sf
p
espr.
139
144
f
sf
f
dim.

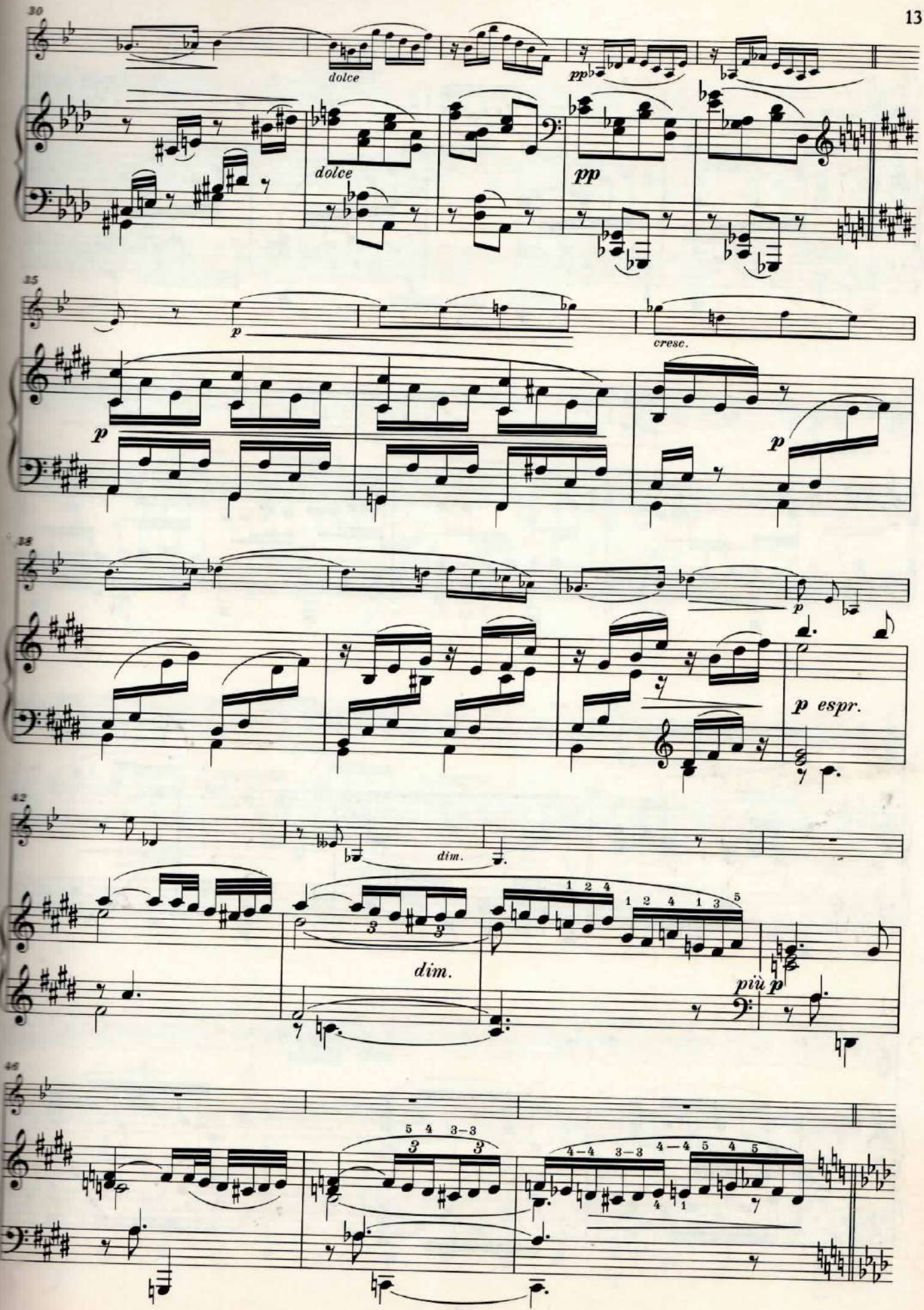

150
dim.
p
p dolce
dolce
157
dolce
164
dim.
pp
dim.
pp
p ben marc.
169
172
p ma ben marc.
cresc.
cresc.

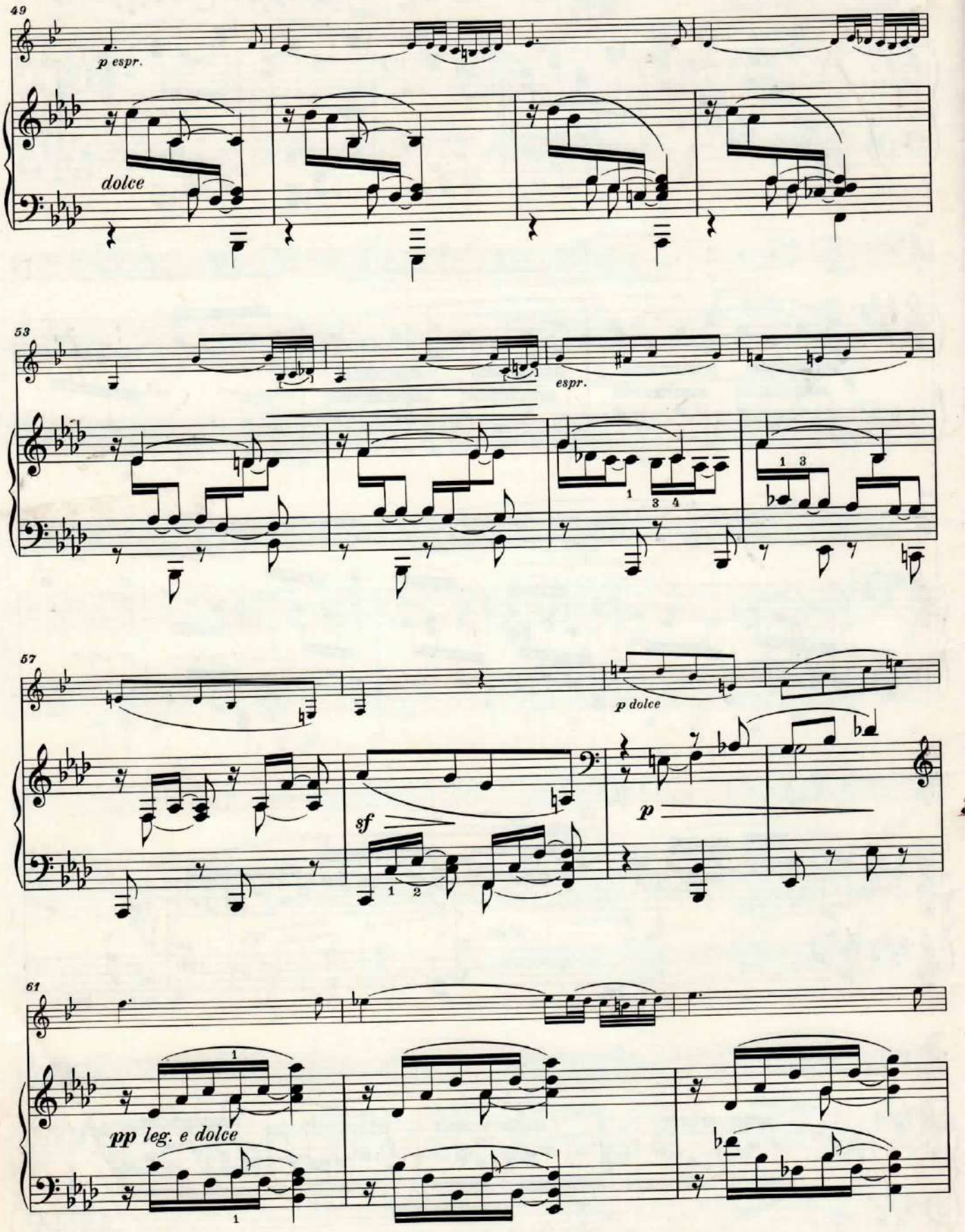

175
179
183
186
189

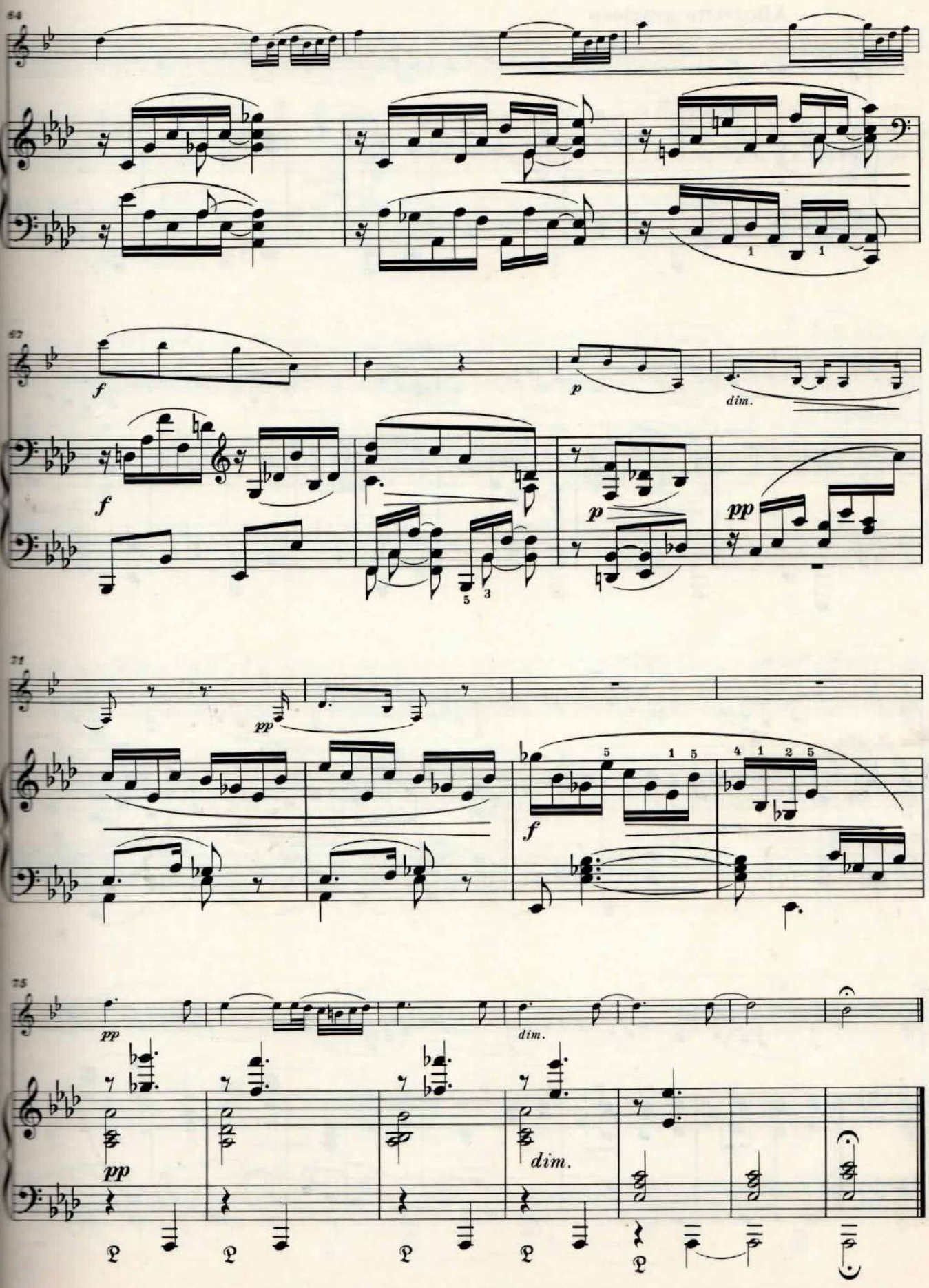

192
f
f espr.
f
197
sf
ff
sf
202
sf
sf
f
dim.
p cresc.
p
209
f
f


Sostenuto ed espressivo
214
fp
fp
218
p
cresc.
p
223
f
f
f
dim.
p sotto voce
229
p sotto voce
pp

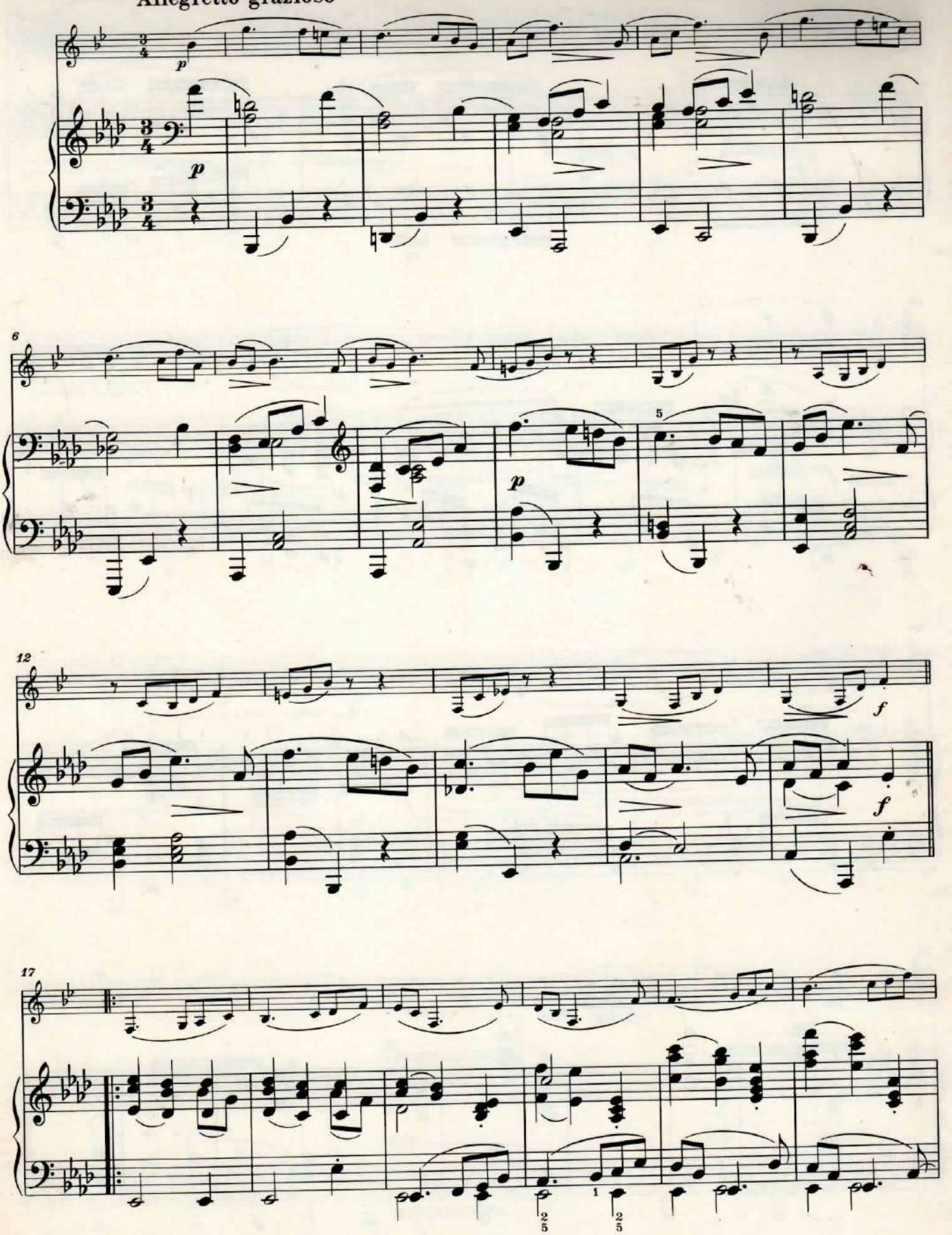

Andante un poco Adagio
poco f
poco f
7
espr.
p
dolce
p
dolce
14
f
21
p
p
pp
dim.
pp
dolce
p
pp
26
p
p
p

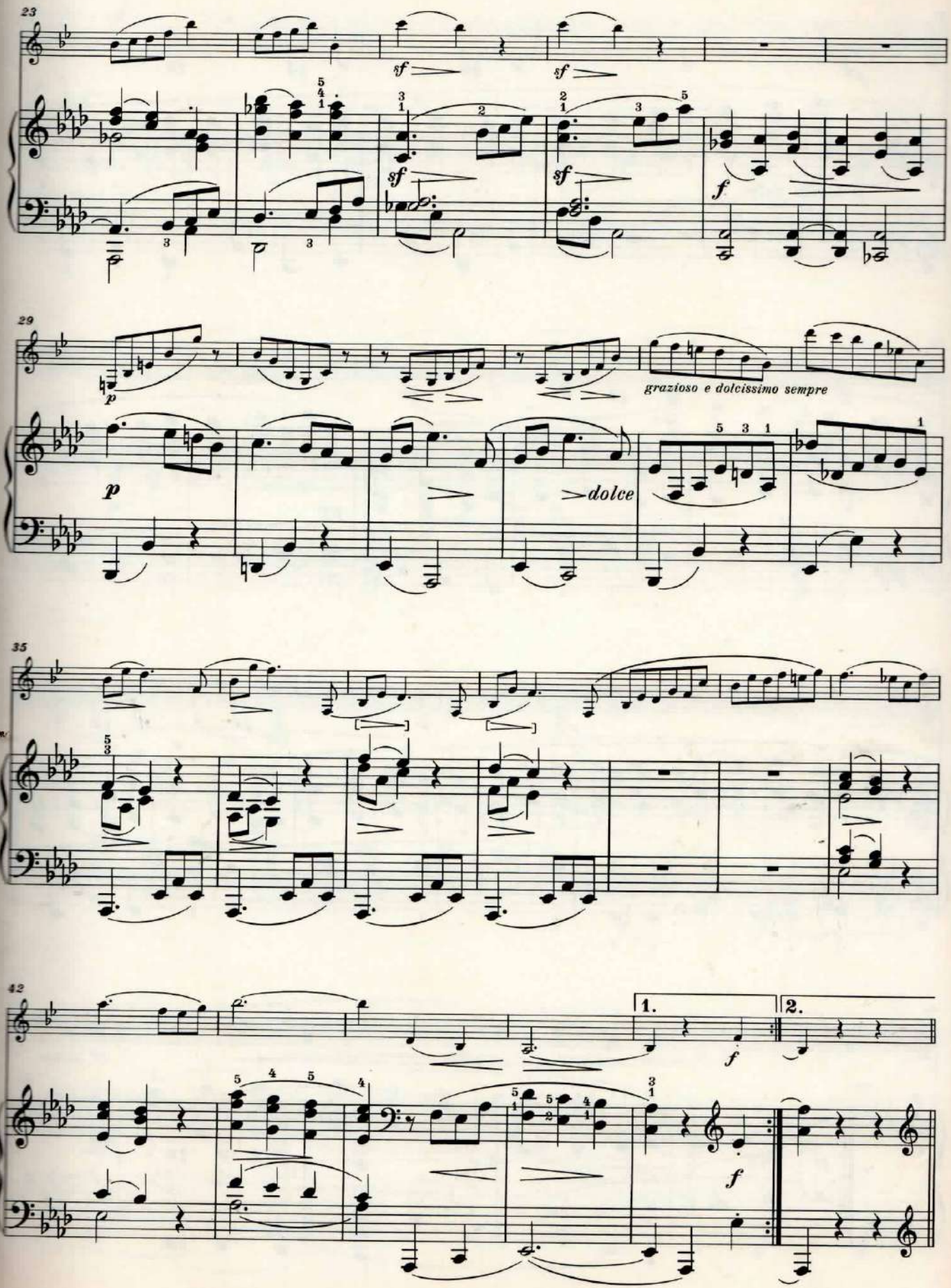

30
dolce
dolce
pp
pp
35
p
cresc.
p
p
38
p
p espr.
42
dim.
dim.
più p
46

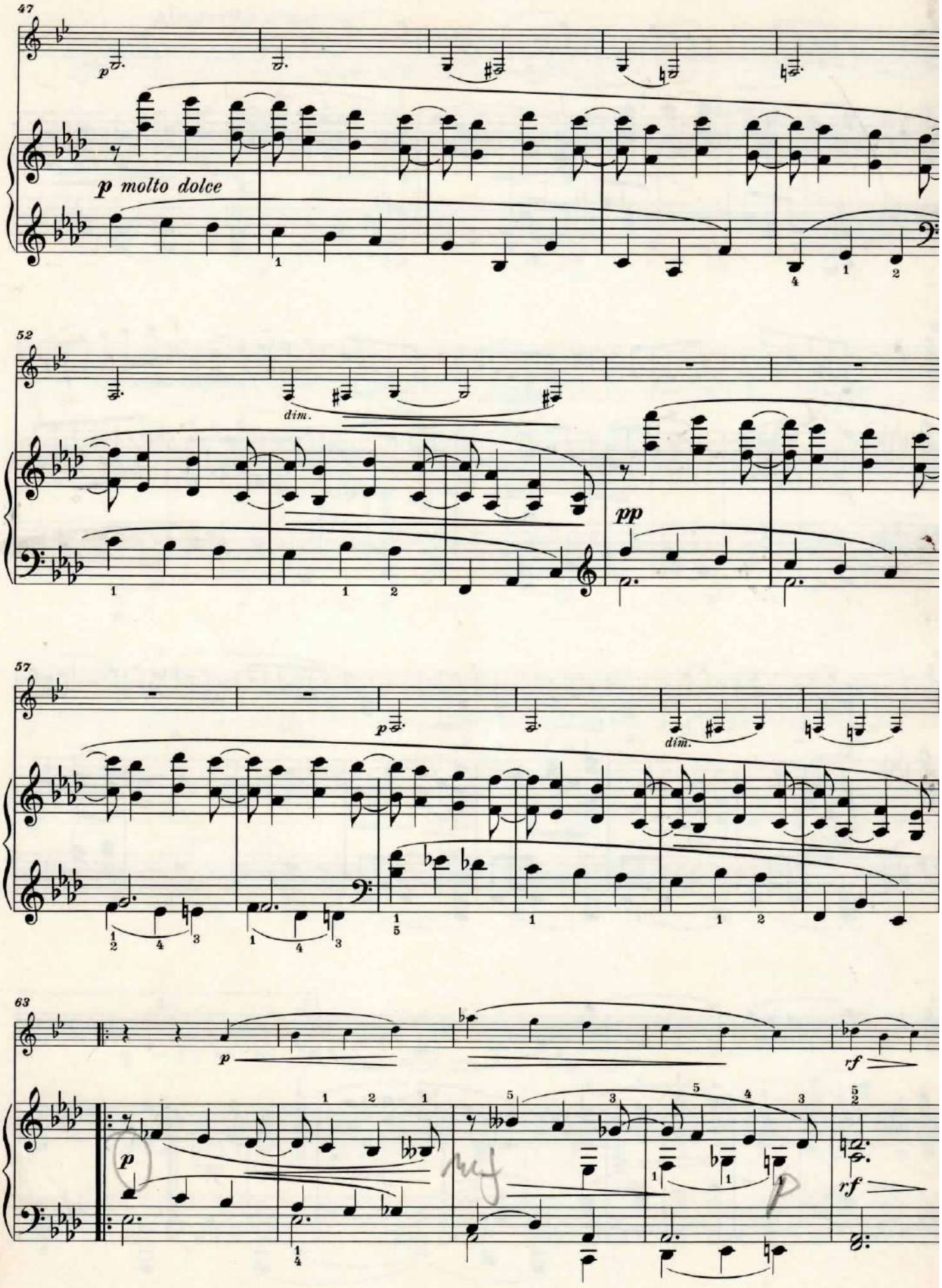

49
p espr.
dolce
53
espr.
57
p dolce
sf
p
61
pp leg. e dolce

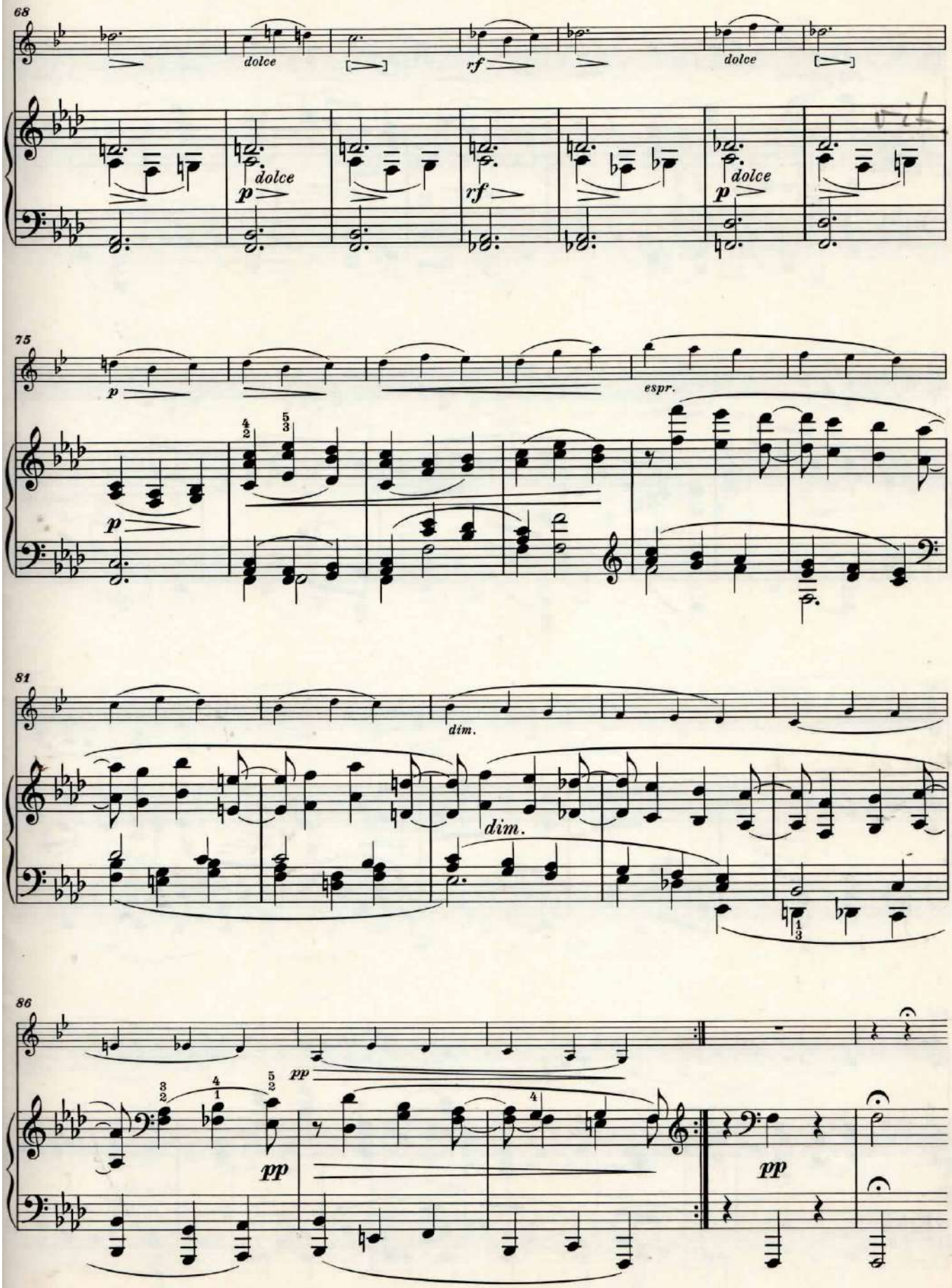

64
67
f
p
dim.
f
p
pp
71
pp
f
75
pp
dim.
pp
dim.

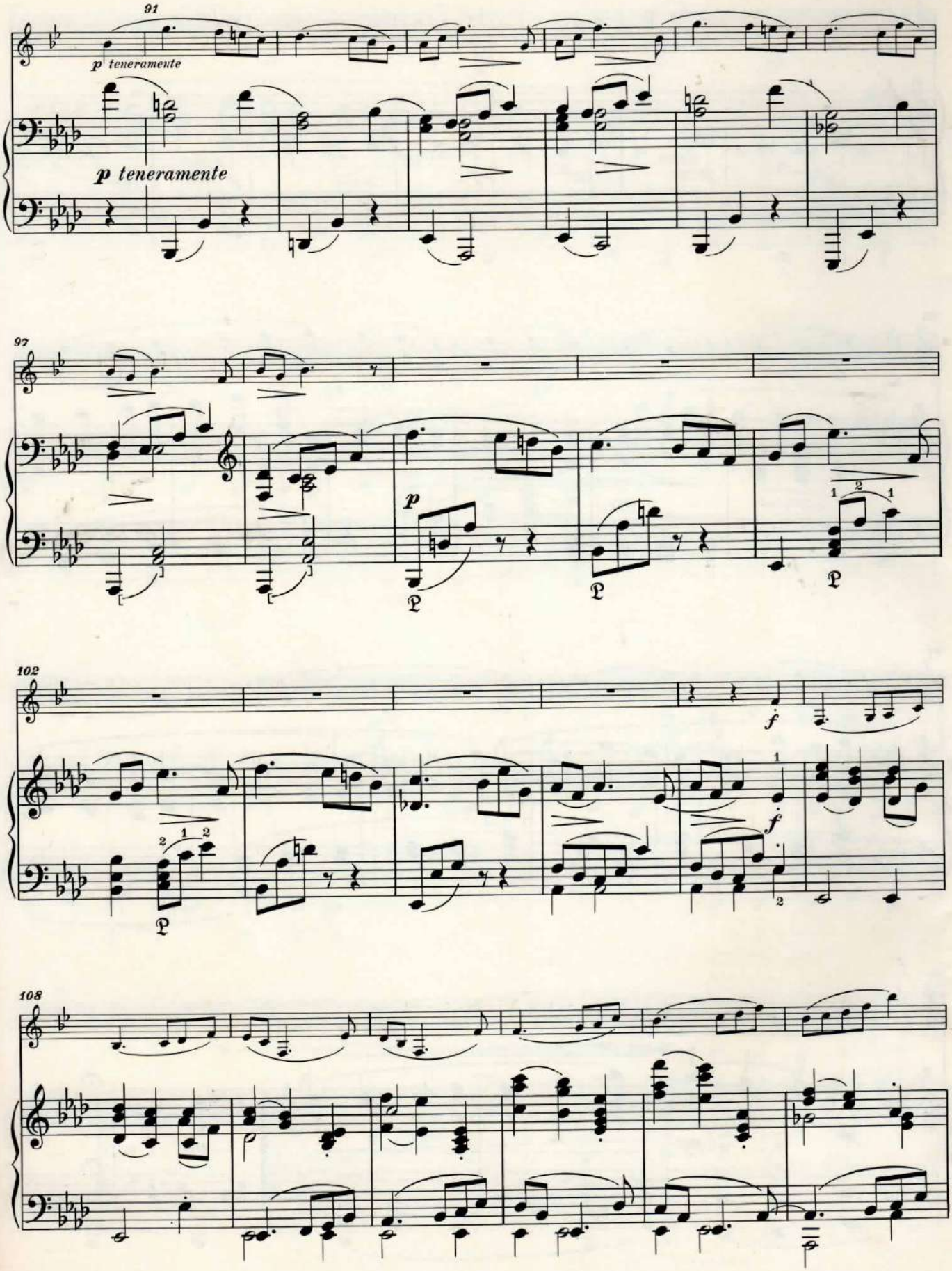
Allegretto grazioso

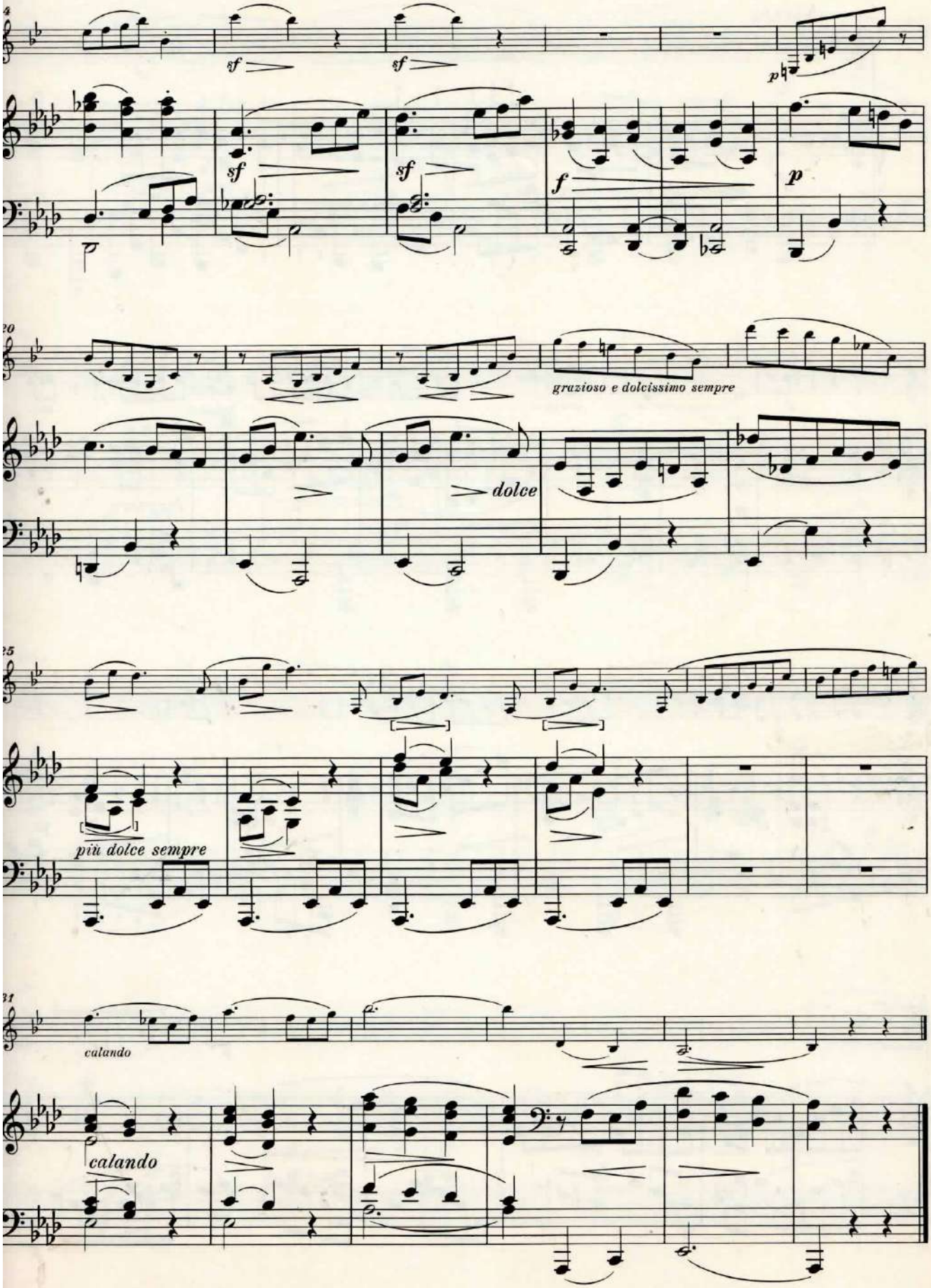


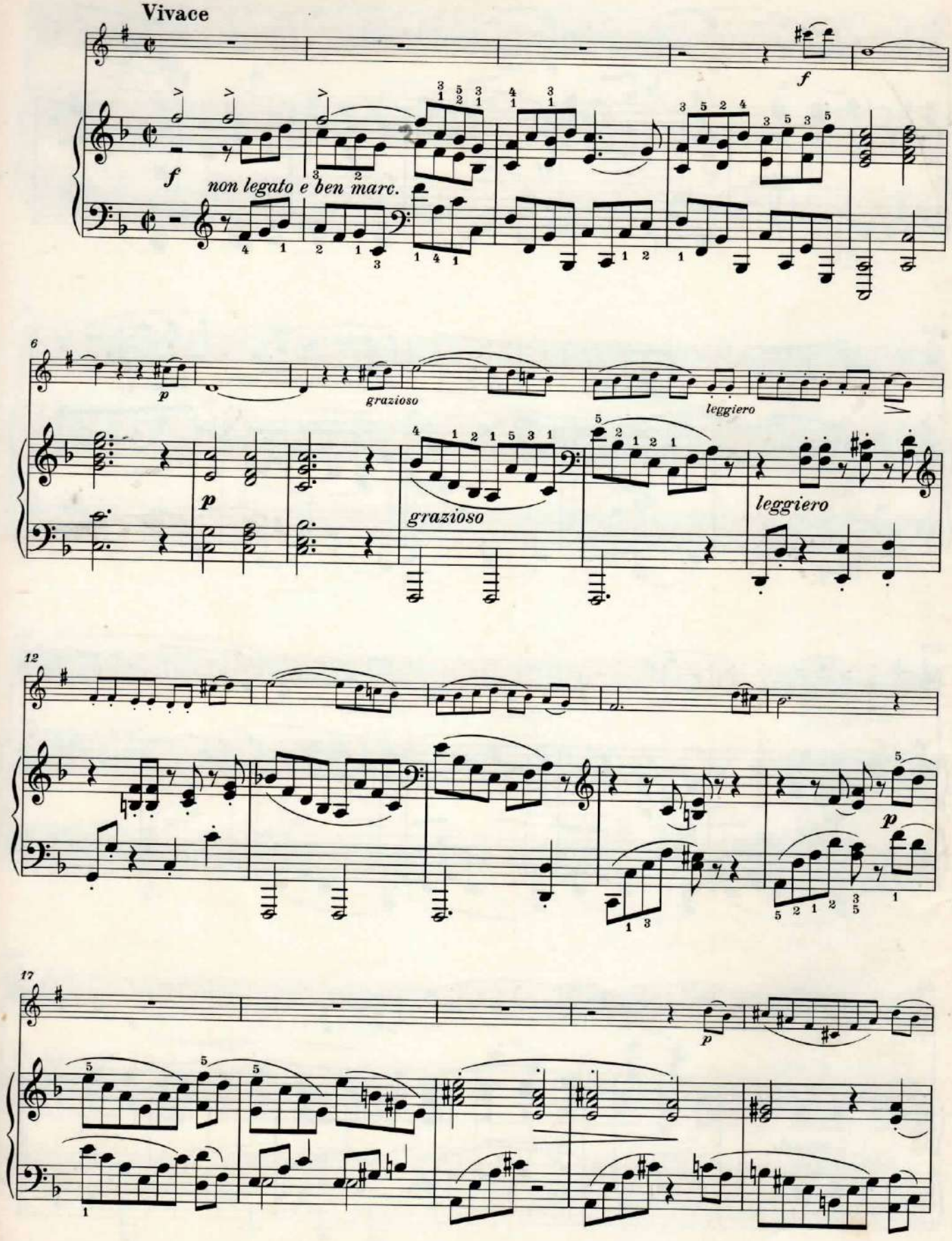

23
sf
sf
sf
sf
f
29
p
grazioso e dolcissimo sempre
p
dolce
35
42
1.
2.
f
f

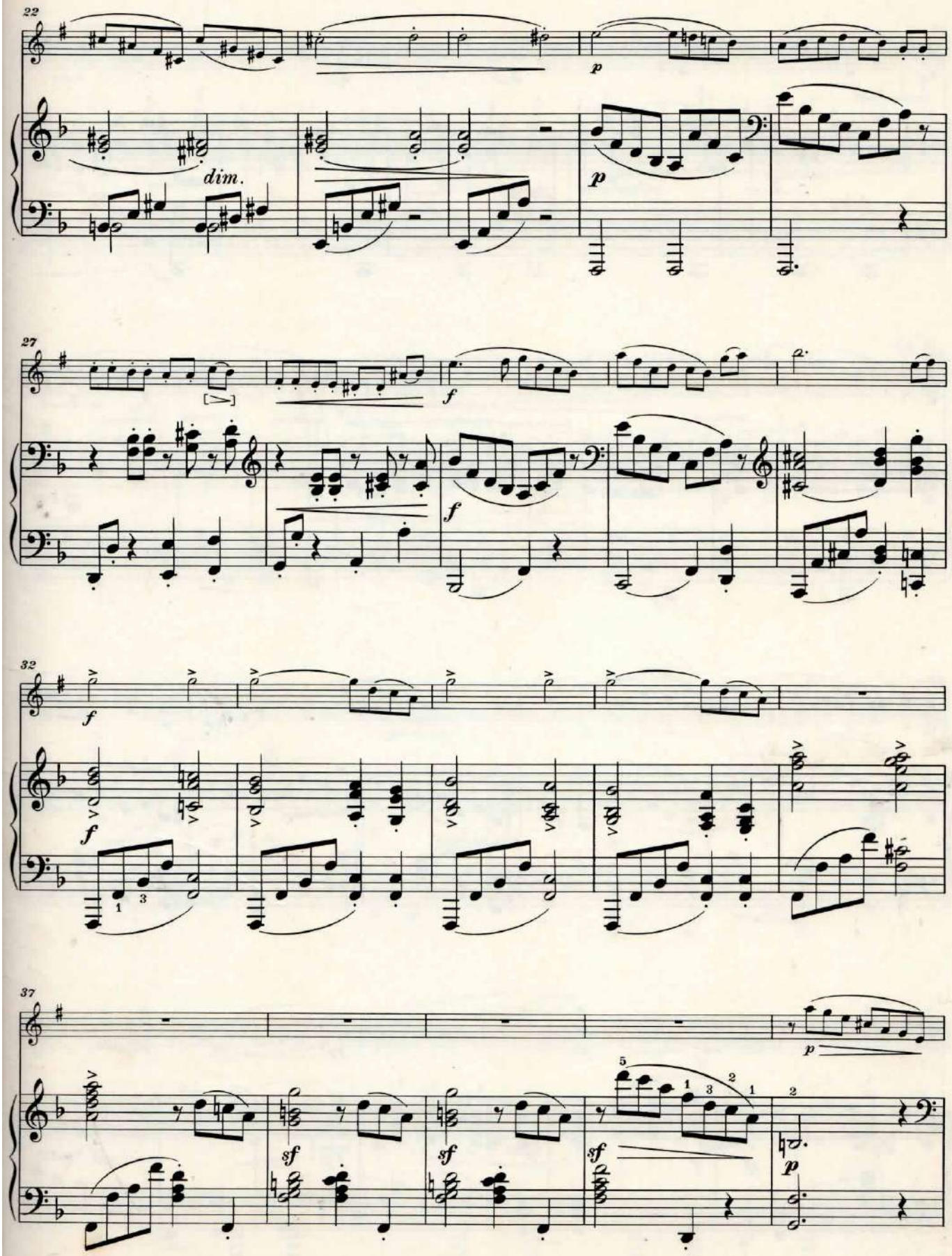

47
p
p molto dolce
52
dim.
pp
57
p
dim.
63
p
rf
p
rf

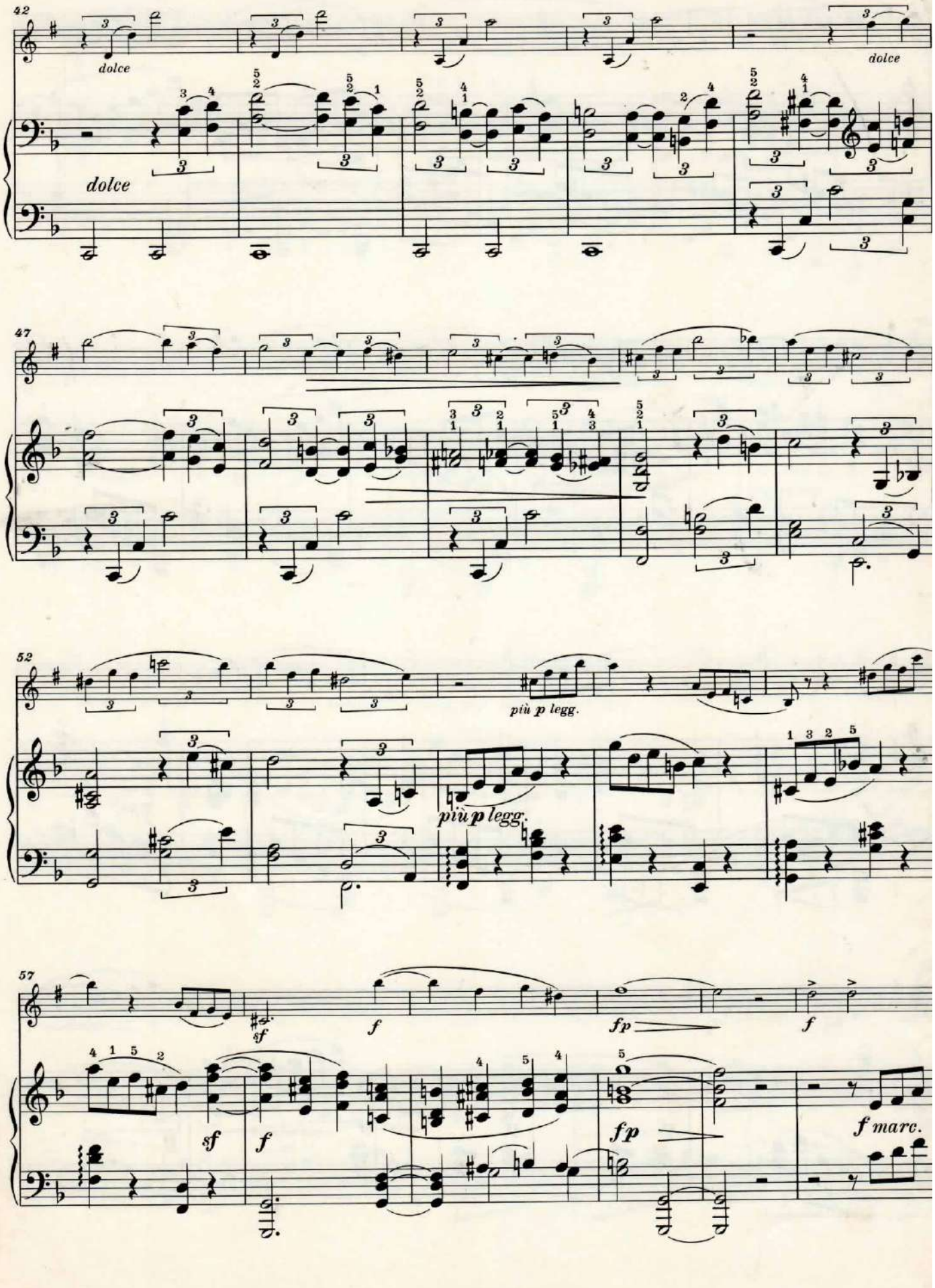

68
dolce
rf
dolce
dolce
p
rf
dolce
p
75
p
espr.
p
81
dim.
dim.
86
pp
pp
pp

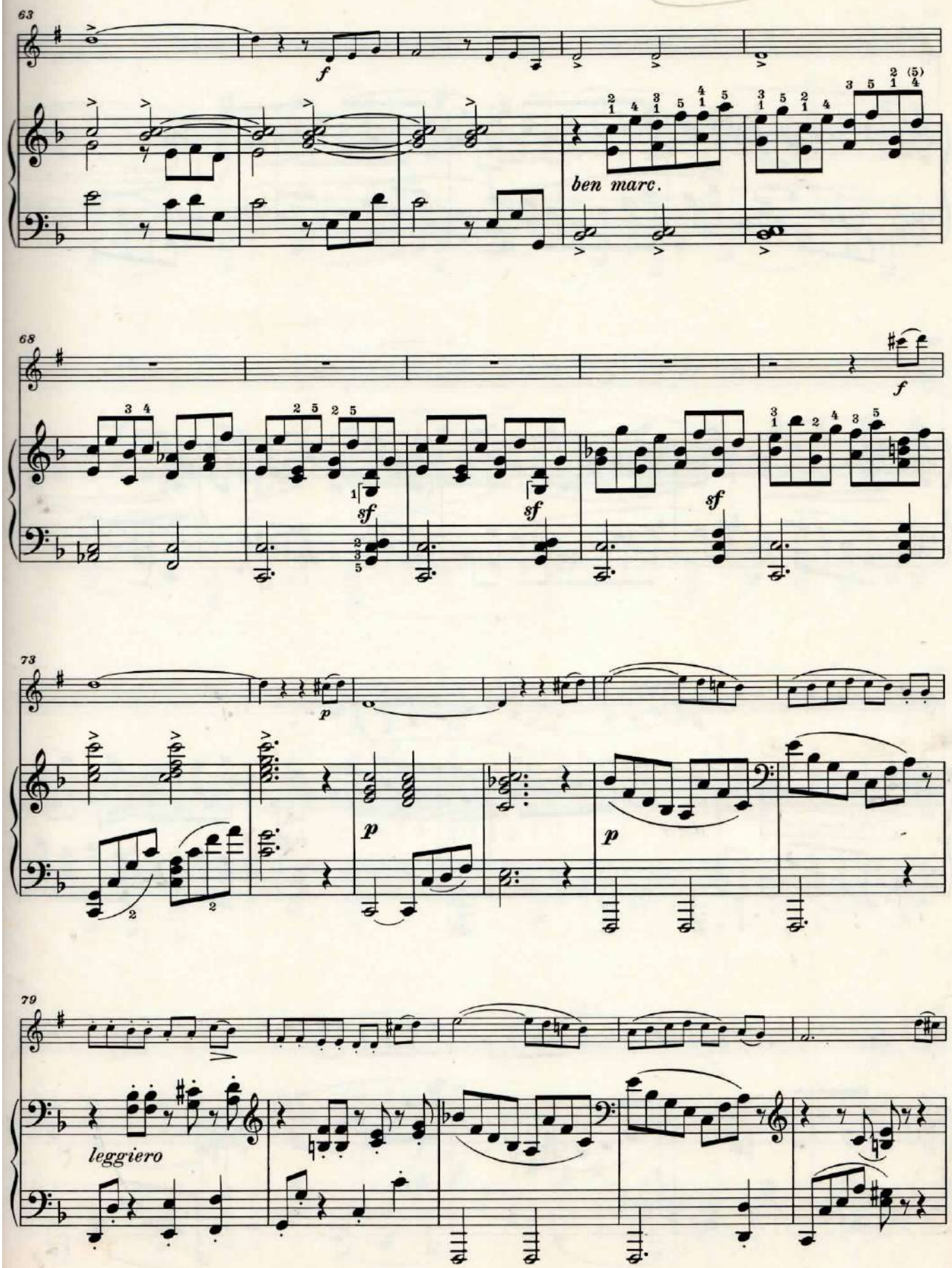

91
p teneramente
p teneramente
97
p
102
f
f
108

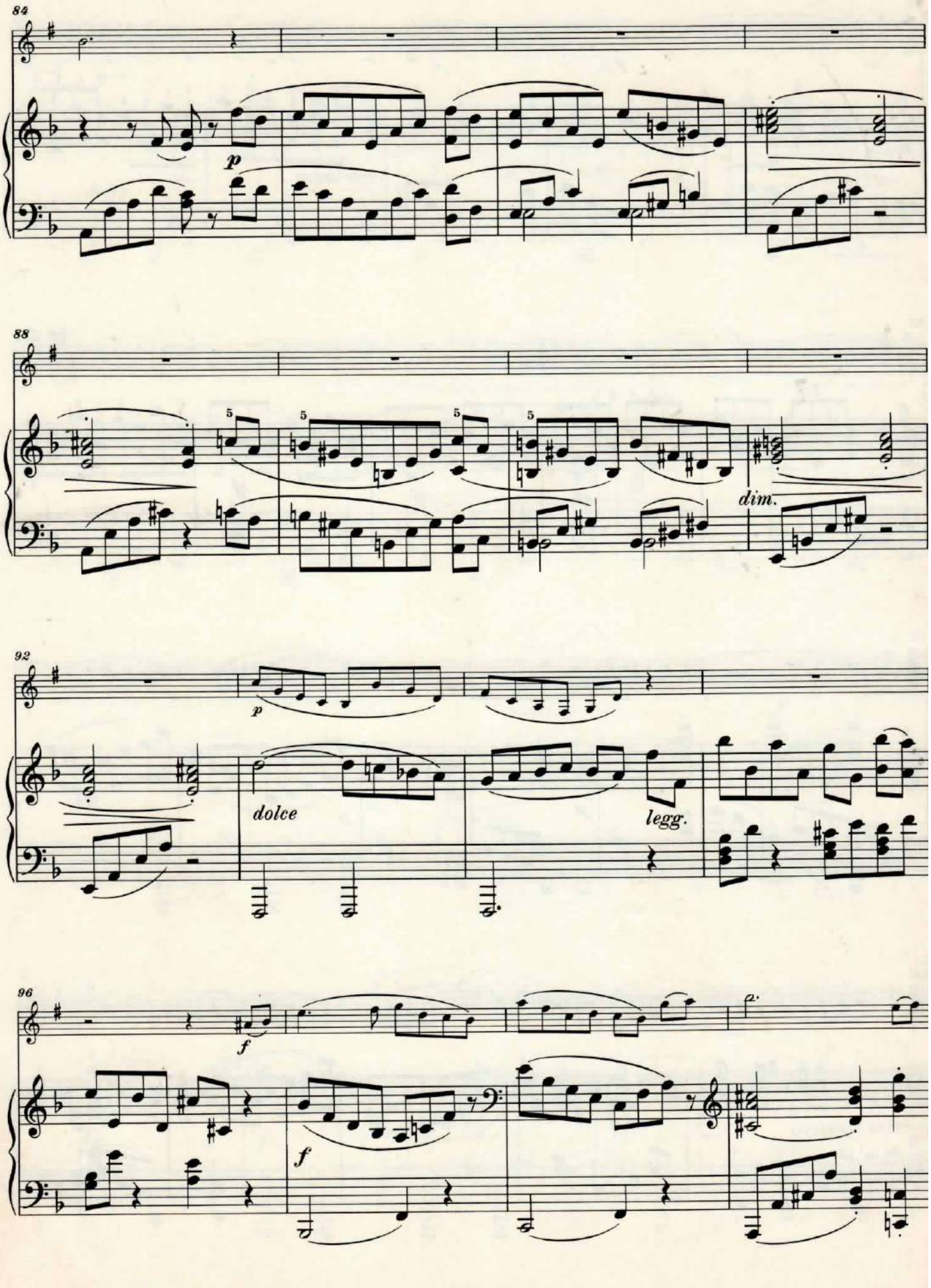

sf
sf
sf
sf
f
p
p
grazioso e dolcissimo sempre
dolce
più dolce sempre
calando
calando

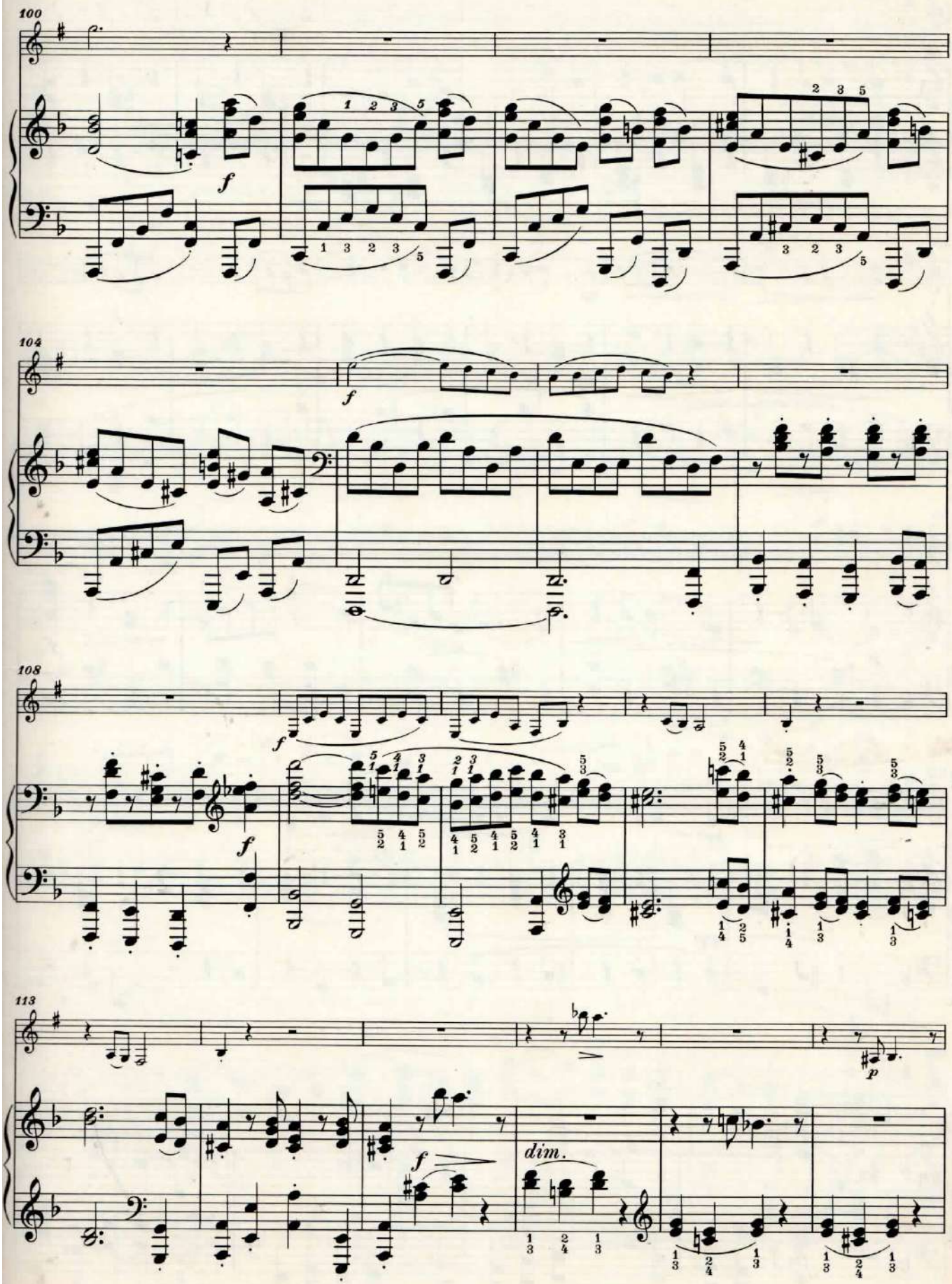

Vivace
f
non legato e ben marc.
6
p
grazioso
leggiero
12
17

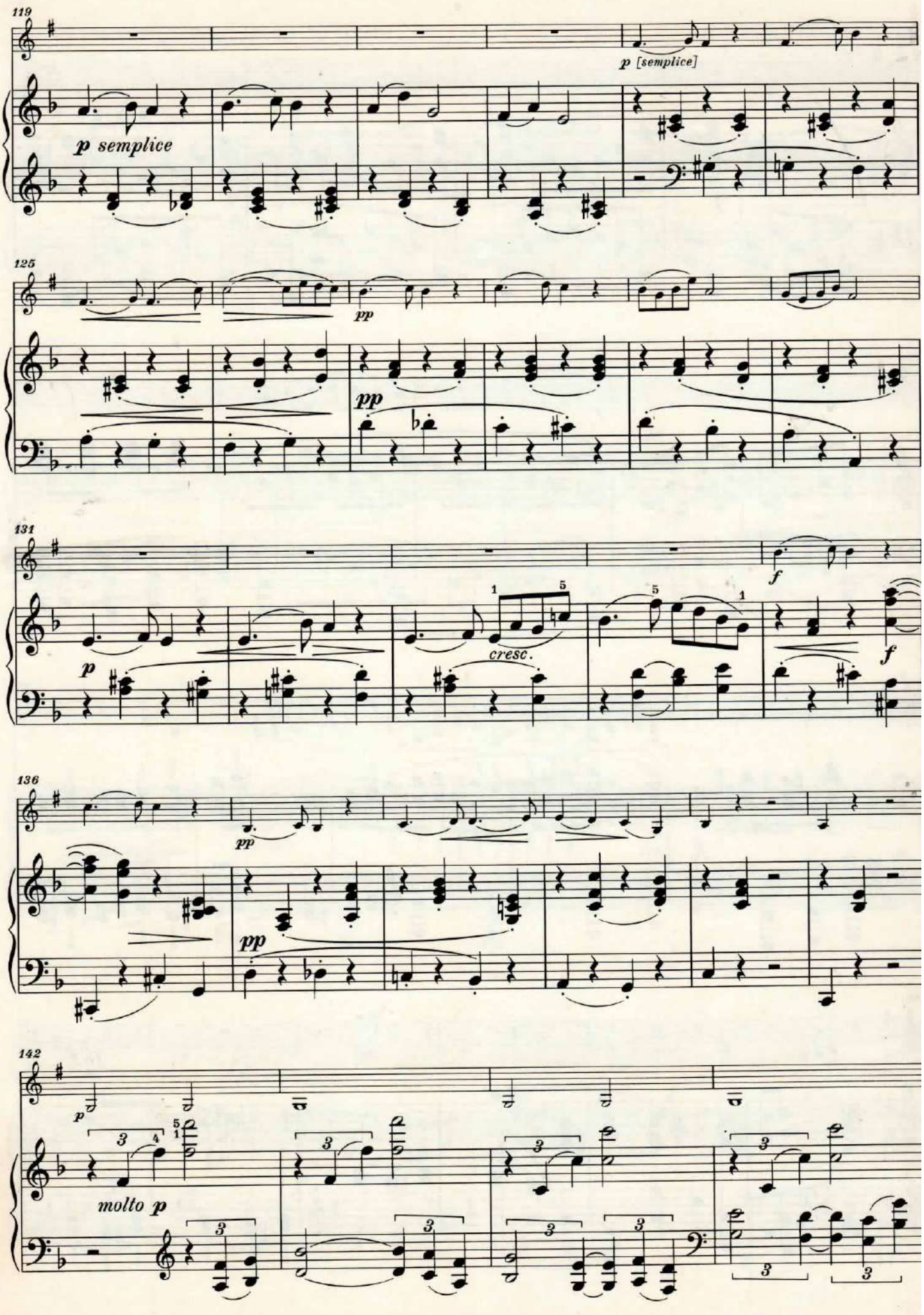

22
dim.
p
p
27
f
f
32
f
f
37
p
sf
sf
sf
p


42
dolce
dolce
dolce
47
52
più p legg.
più p legg.
57
sf
f
fp
f
sf
f
fp
f marc.


63
f
ben marc.
68
f
sf
sf
sf
73
p
p
p
79
leggiero


84
p
88
5
5
5
5
dim.
92
p
dolce
legg.
96
f
f


100
f
104
f
108
f
113
dim.
p


119
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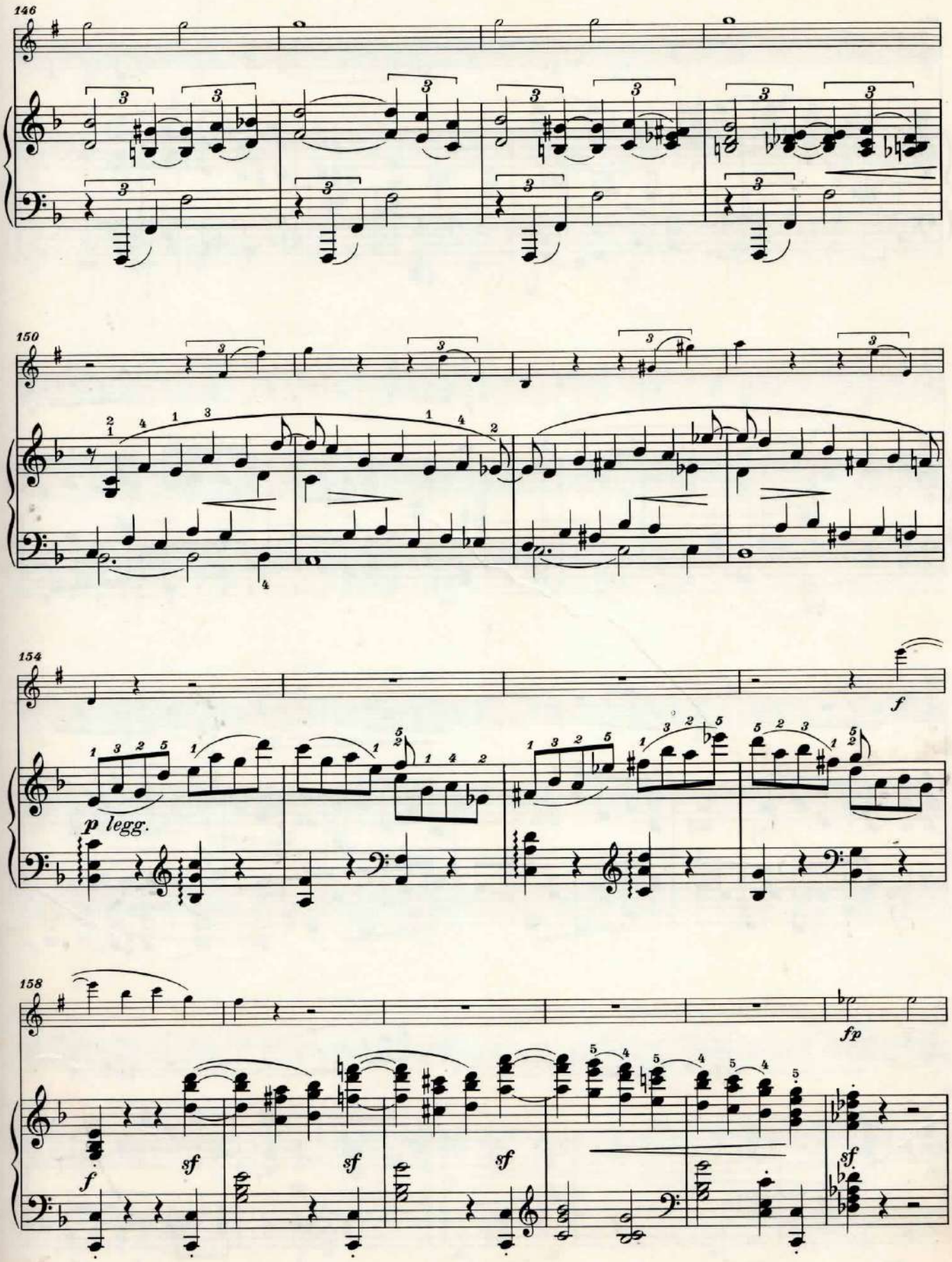
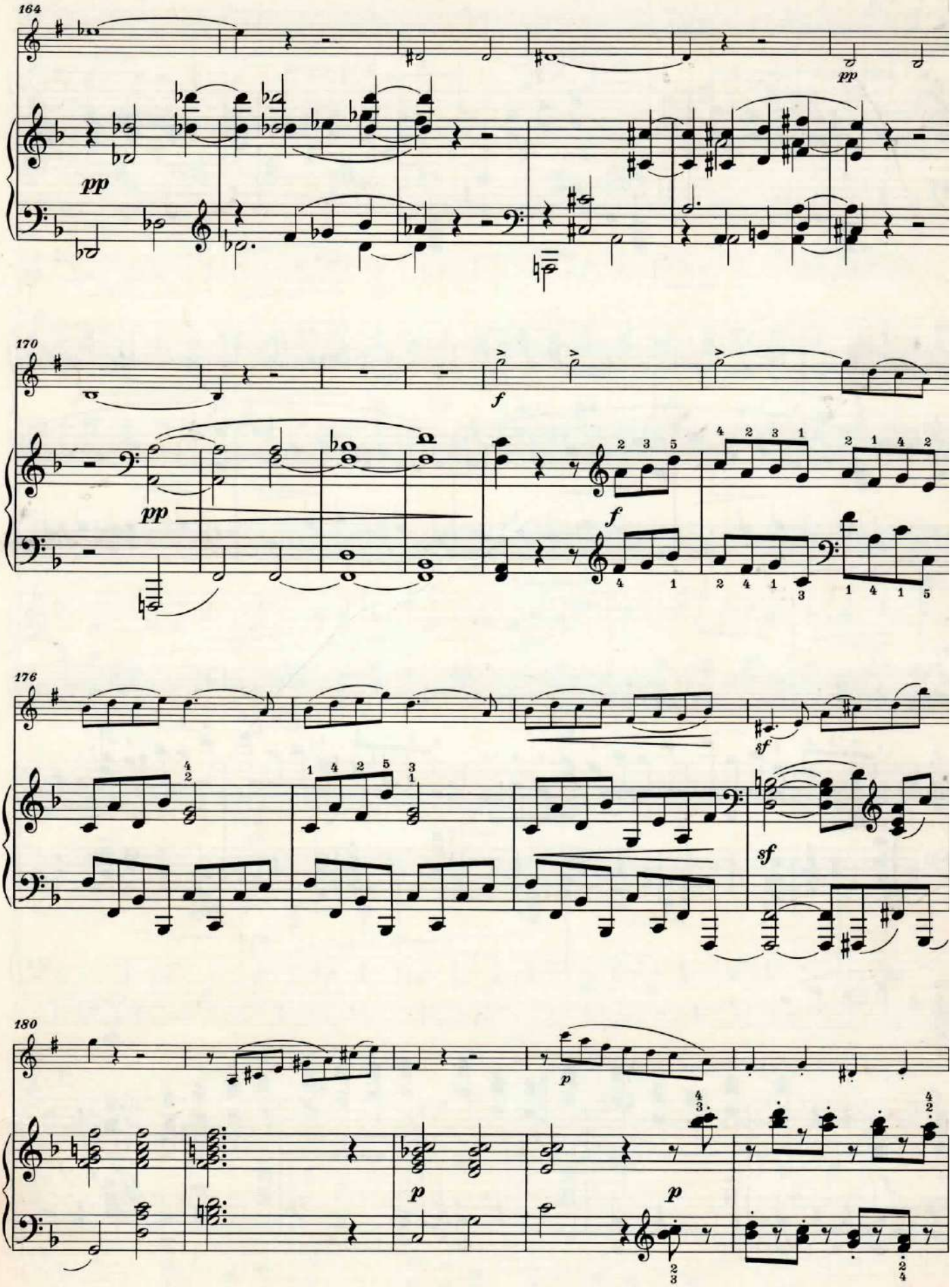
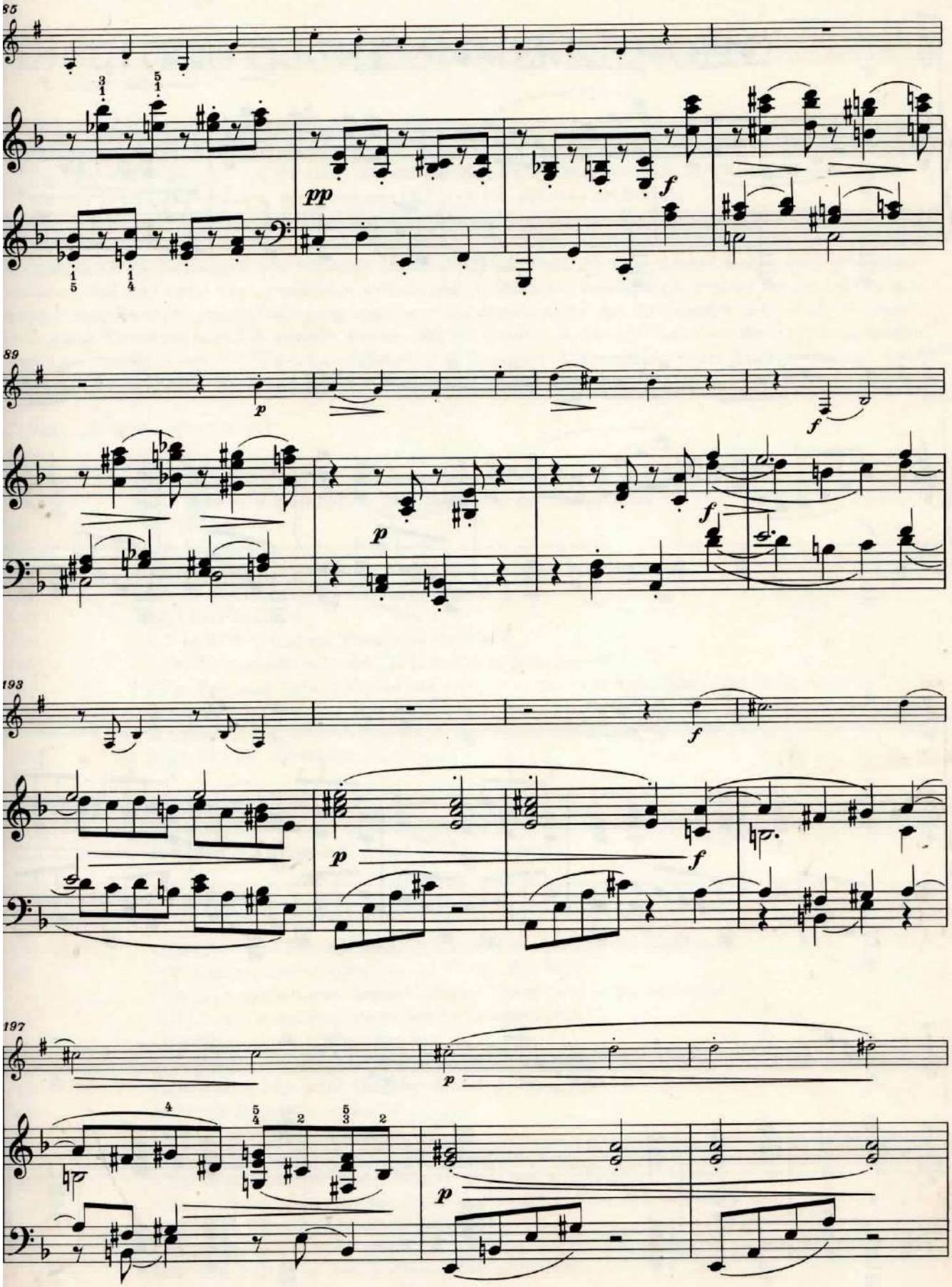
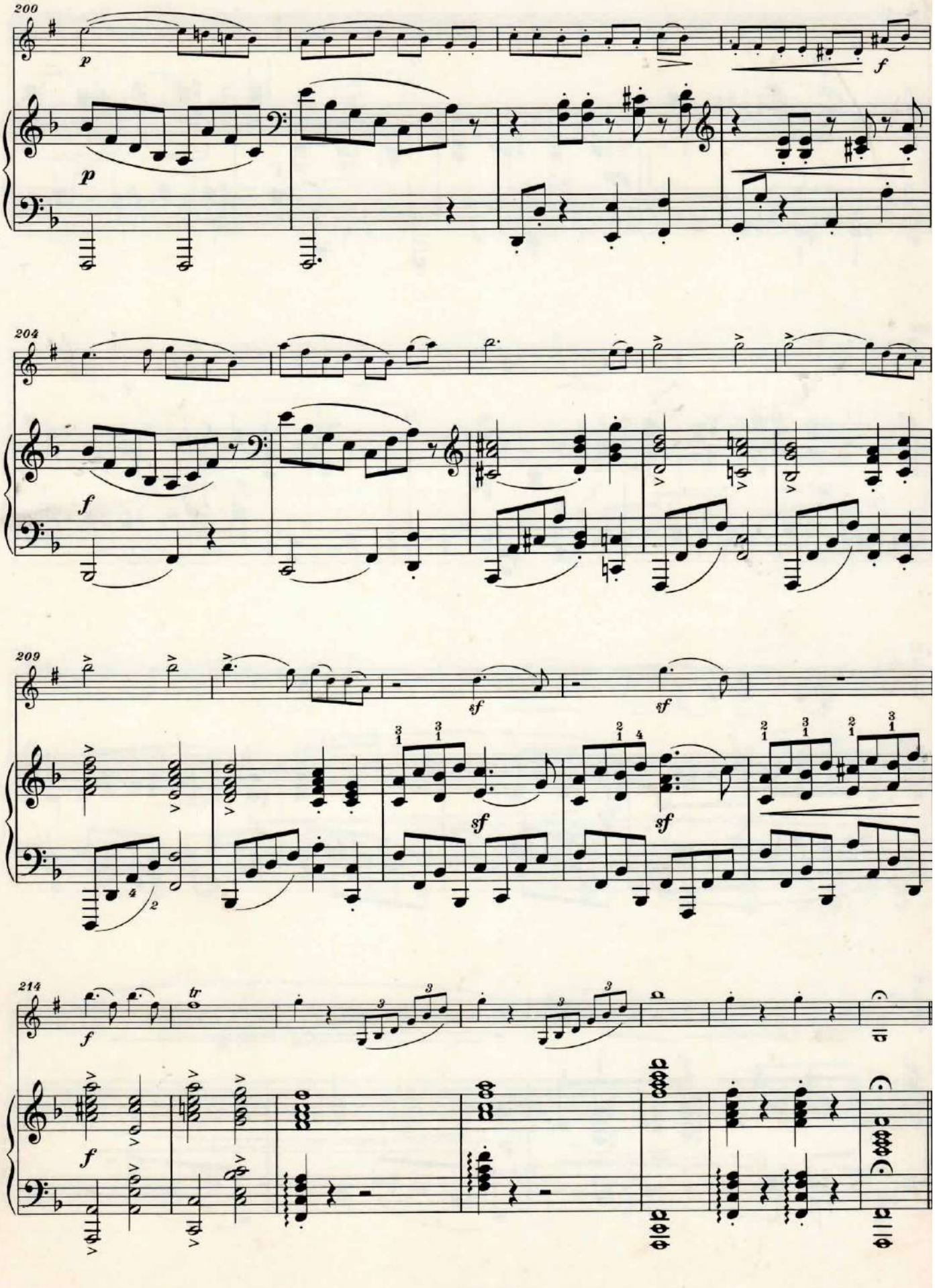
p
molto p


146
150
154
158
p legg.
f
fp
sf


164
pp
pp
170
f
pp
f
f
176
sf
sf
180
p
p
p


185
pp
f
189
p
f
193
p
f
197
p


200
p
p
f
204
f
209
sf
sf
sf
sf
214
tr
f
f

Wiener Urtext Edition

UT 50015

Johannes Brahms

Sonate für Klarinette (oder Bratsche) und Klavier f-Moll Op. 120 No. 1

Sonata for Clarinet (or Viola) and Piano F minor Op. 120 No. 1

Nach der Stichvorlage und der Originalausgabe herausgegeben von Hans-Christian Müller / Einrichtung der Klarinettenstimme von Jost Michaels
Edited from the engraver's copy and original edition by Hans-Christian Müller / Clarinet part edited by Jost Michaels

Klarinette in B

Wiener Urtext Edition, Schott/Universal Edition

Wiener Urtext Edition, Musikverlag Ges. m. b. H. & Co., K. G., Wien
Ein Gemeinschaftsunternehmen der Verlage B. Schott's Söhne, Mainz und Universal Edition, Wien
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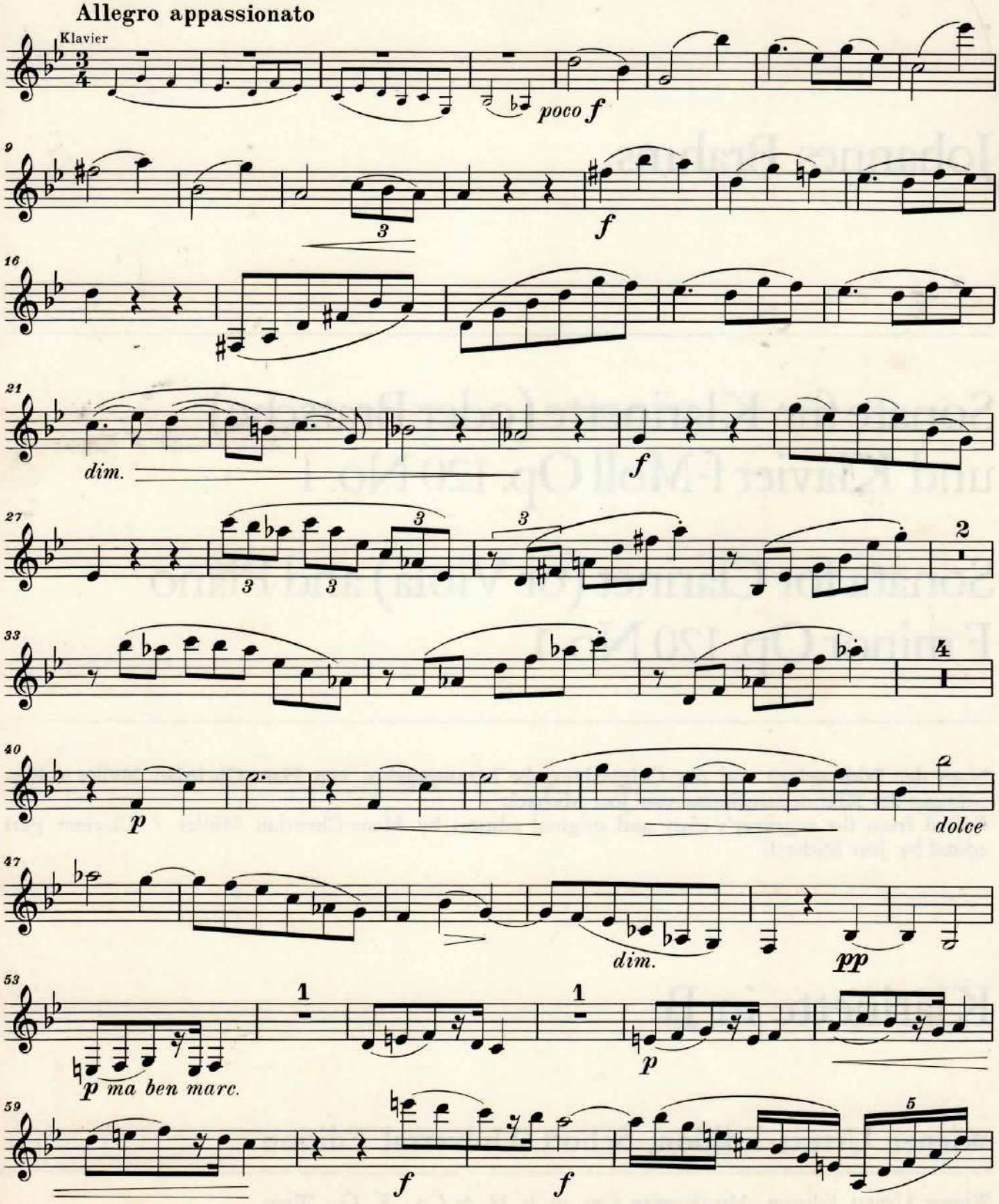
Siebente Auflage / Seventh Edition

SONATE F-MOLL

Opus 120 No. 1

1894



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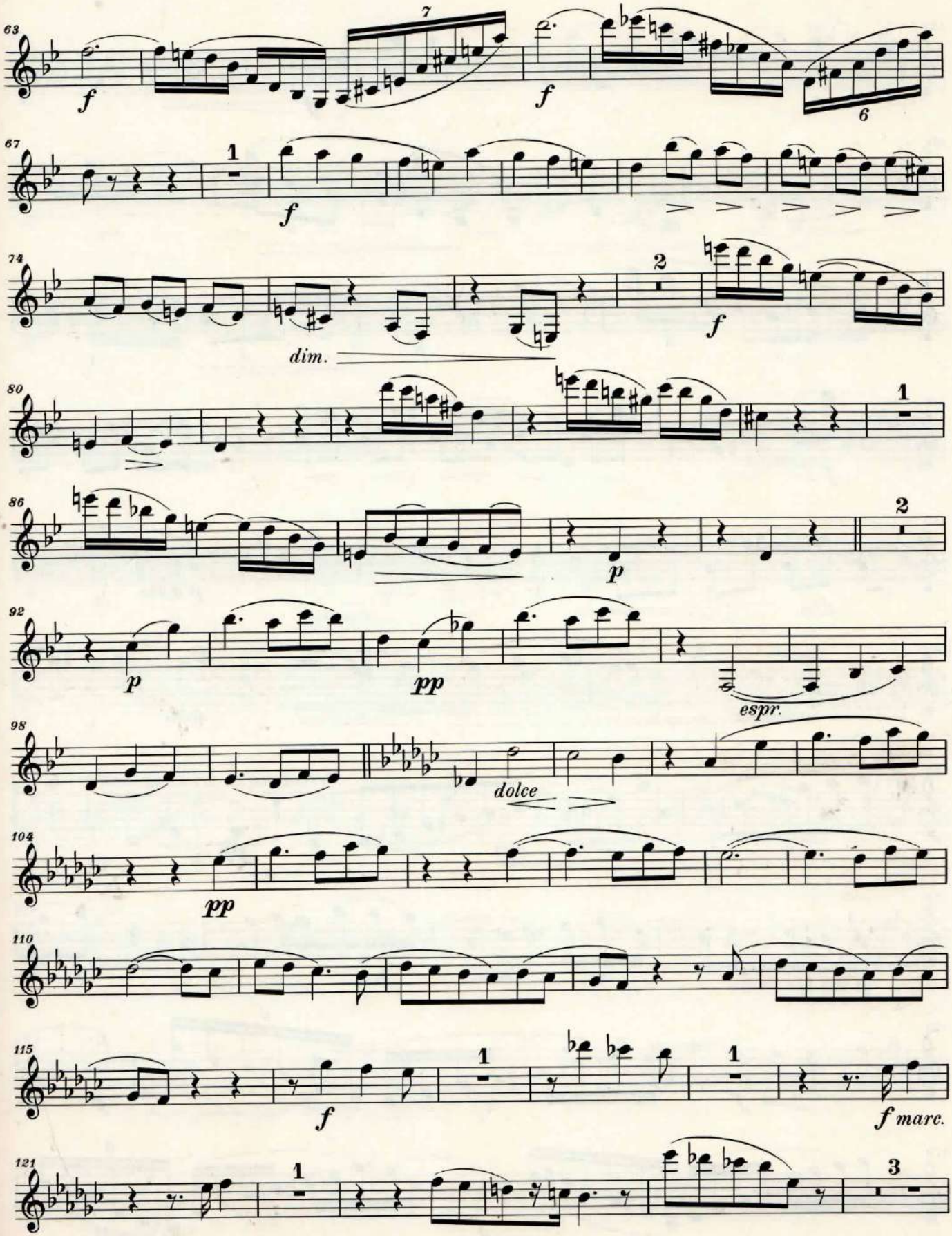
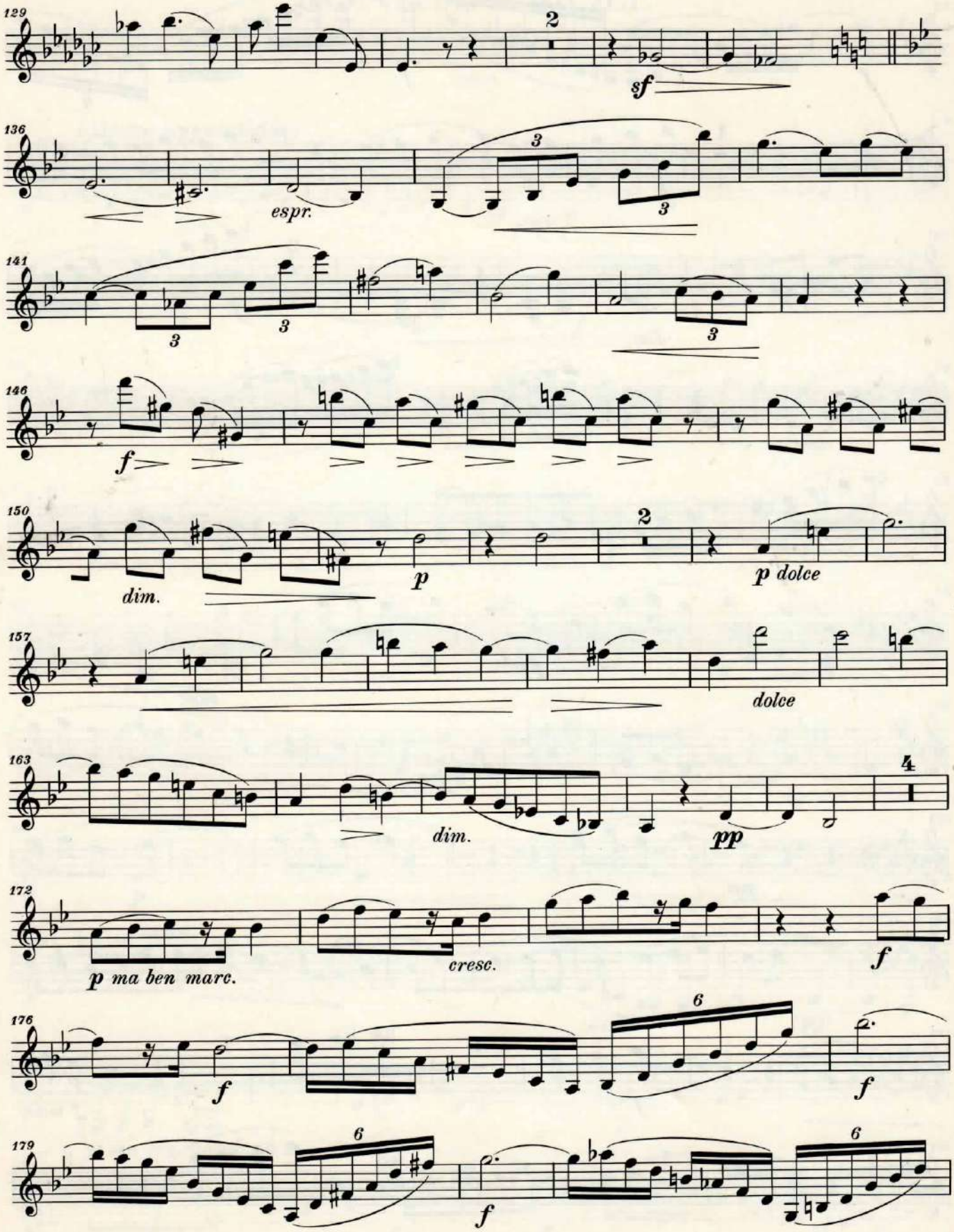
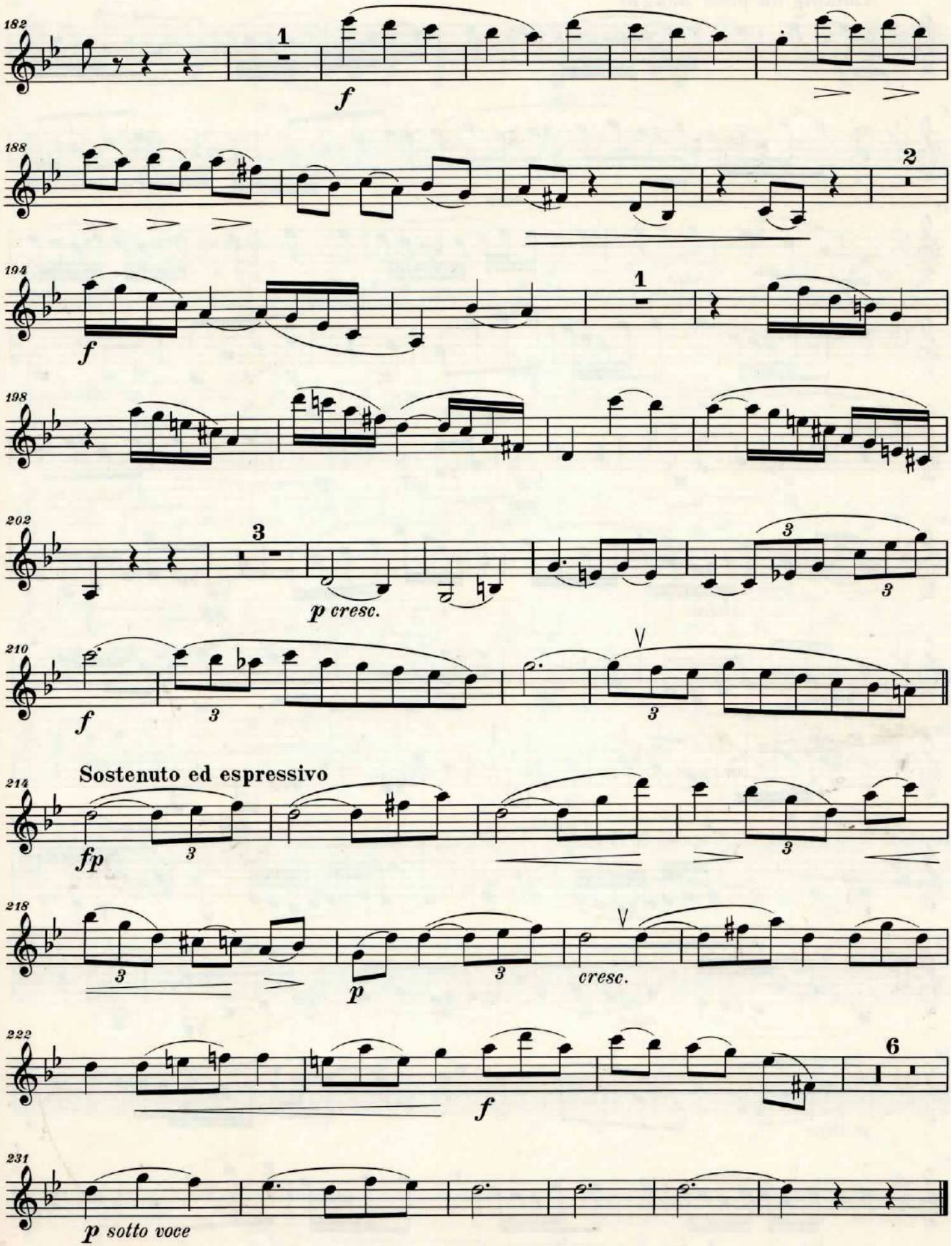
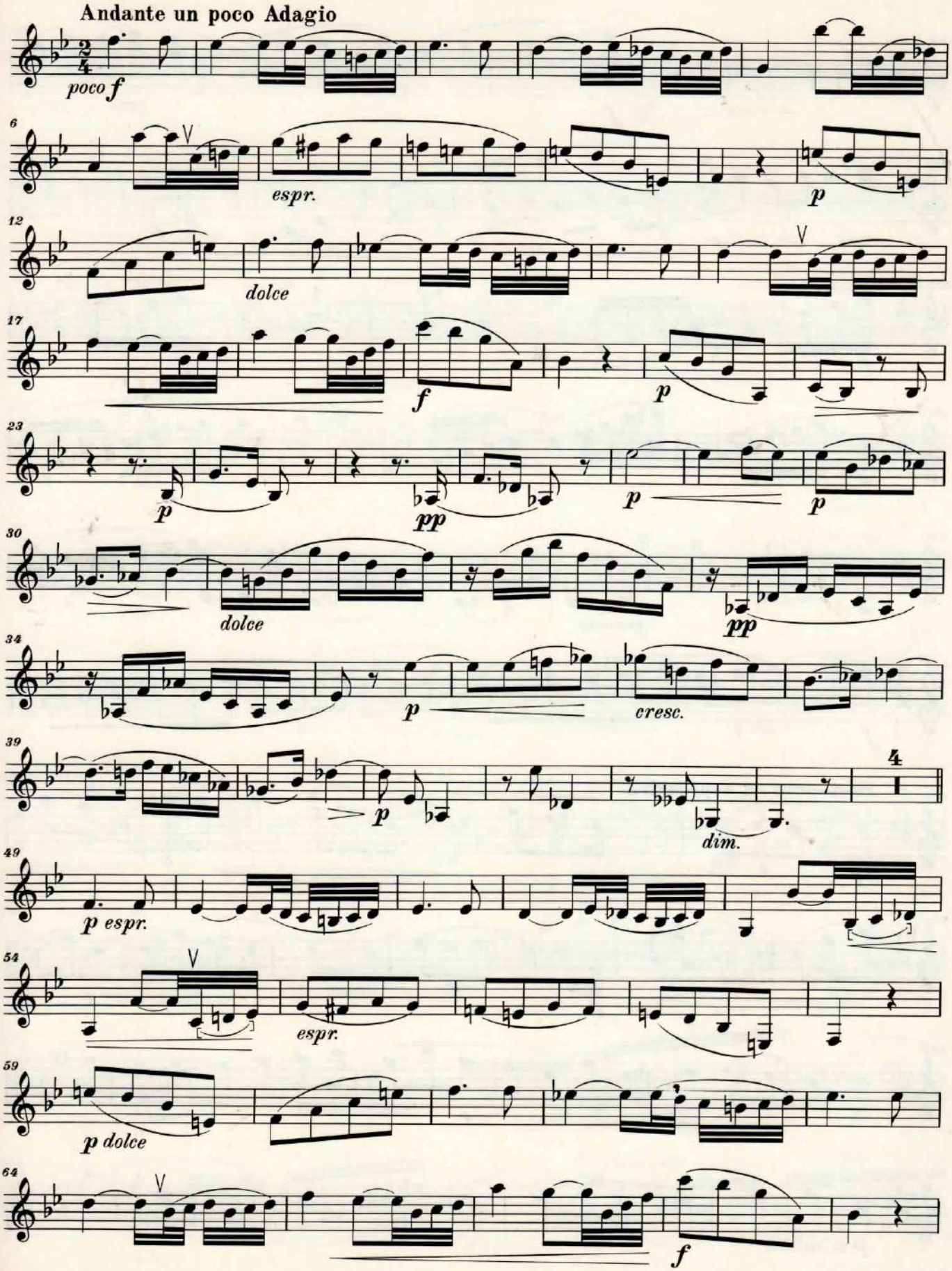
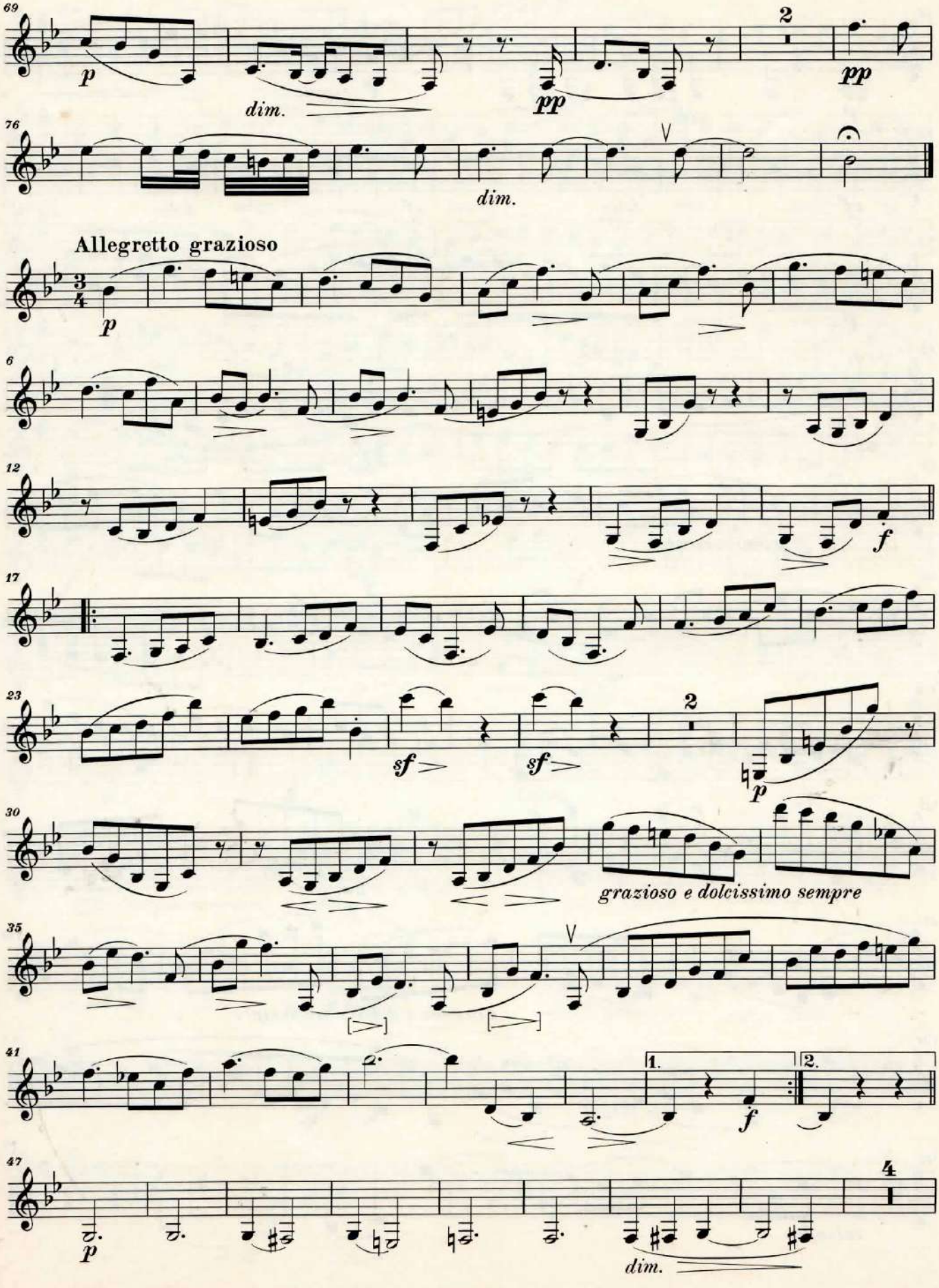
Wiener Urtext Edition No. 50015

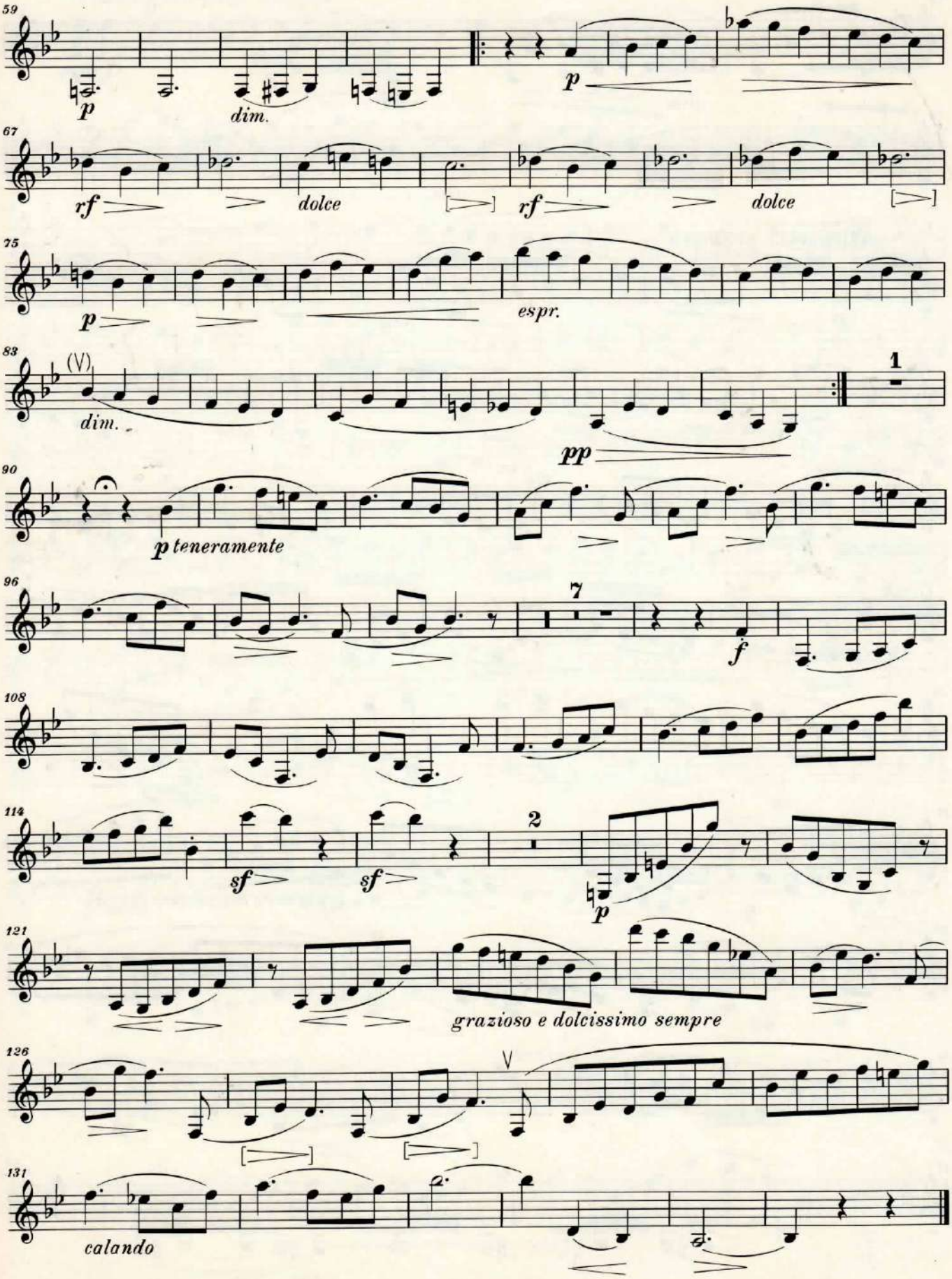

63
f
7
f
6
67
1
f
74
2
f
dim.
80
1
86
2
p
92
p
pp
espr.
98
dolce
104
pp
110
115
1
f
1
f marc.
121
1
3

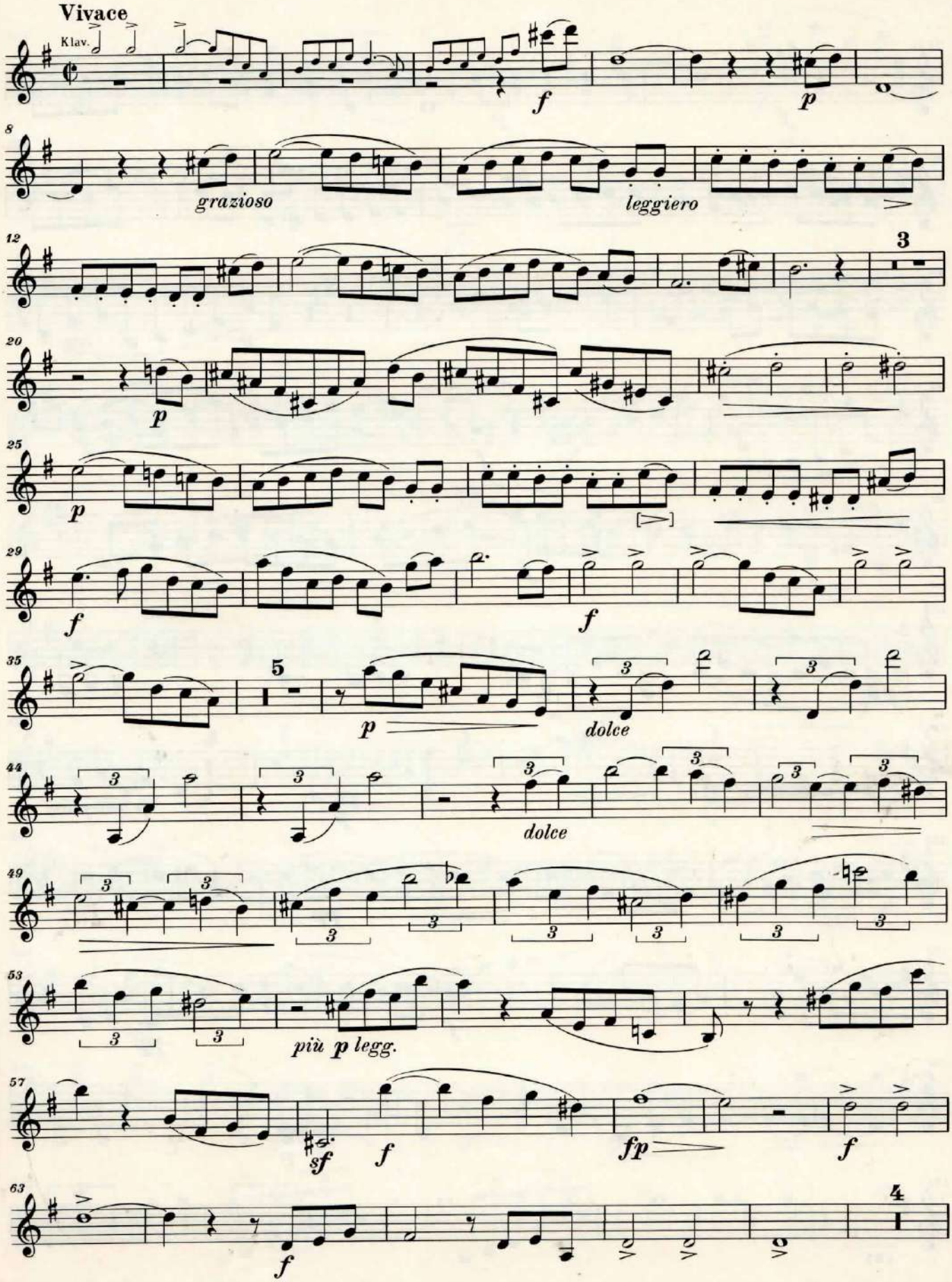

129
2
sf
136
espr.
141
146
f
150
dim.
p
2
p dolce
157
dolce
163
dim.
pp
4
172
p ma ben marc.
cresc.
f
176
f
6
f
179
6
f
6

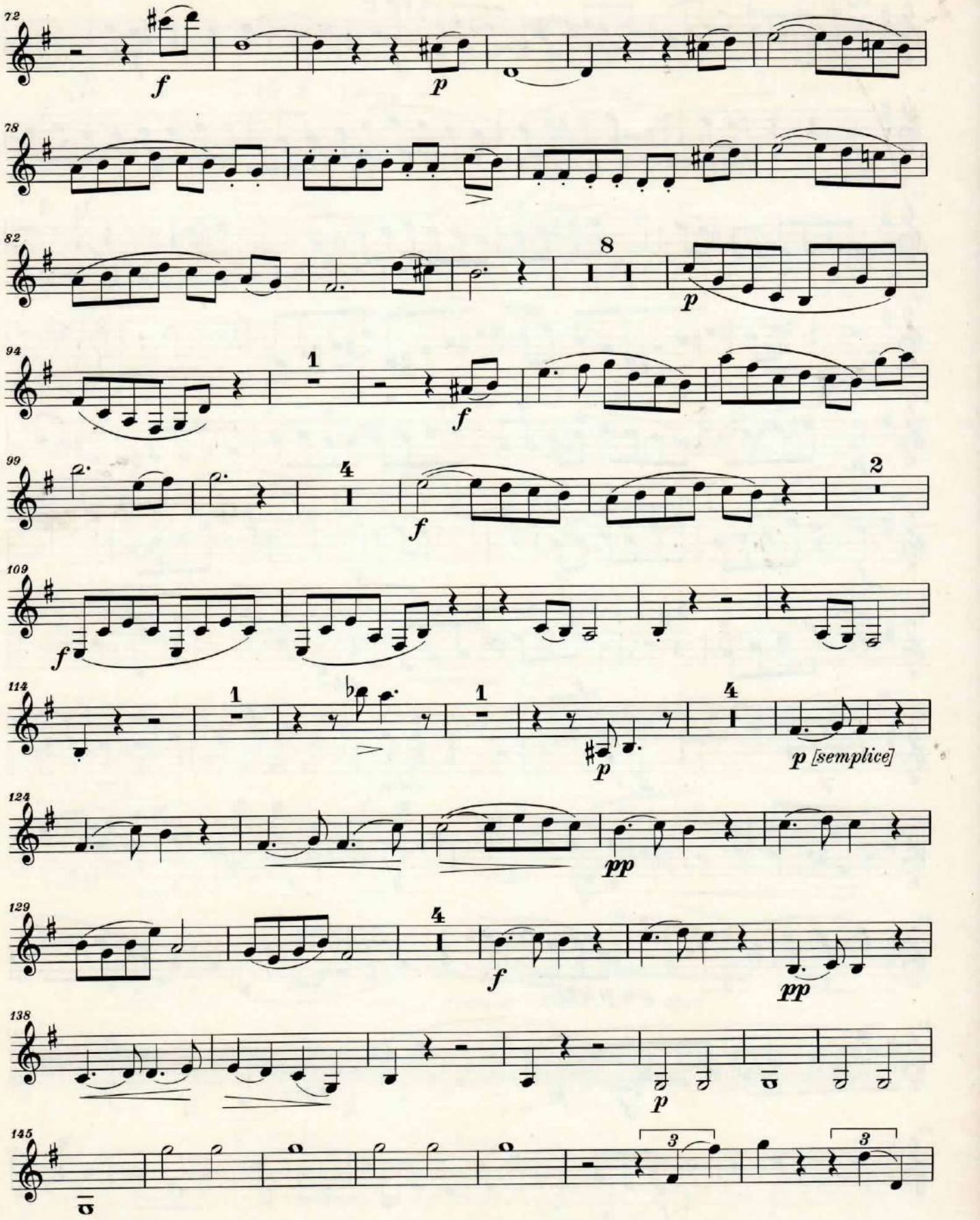

182
1
f
188
2
194
f
1
198
202
3
p cresc.
3
3
210
f
3
3
Sostenuto ed espressivo
214
fp
3
3
218
3
p
3
cresc.
222
f
6
231
p sotto voce

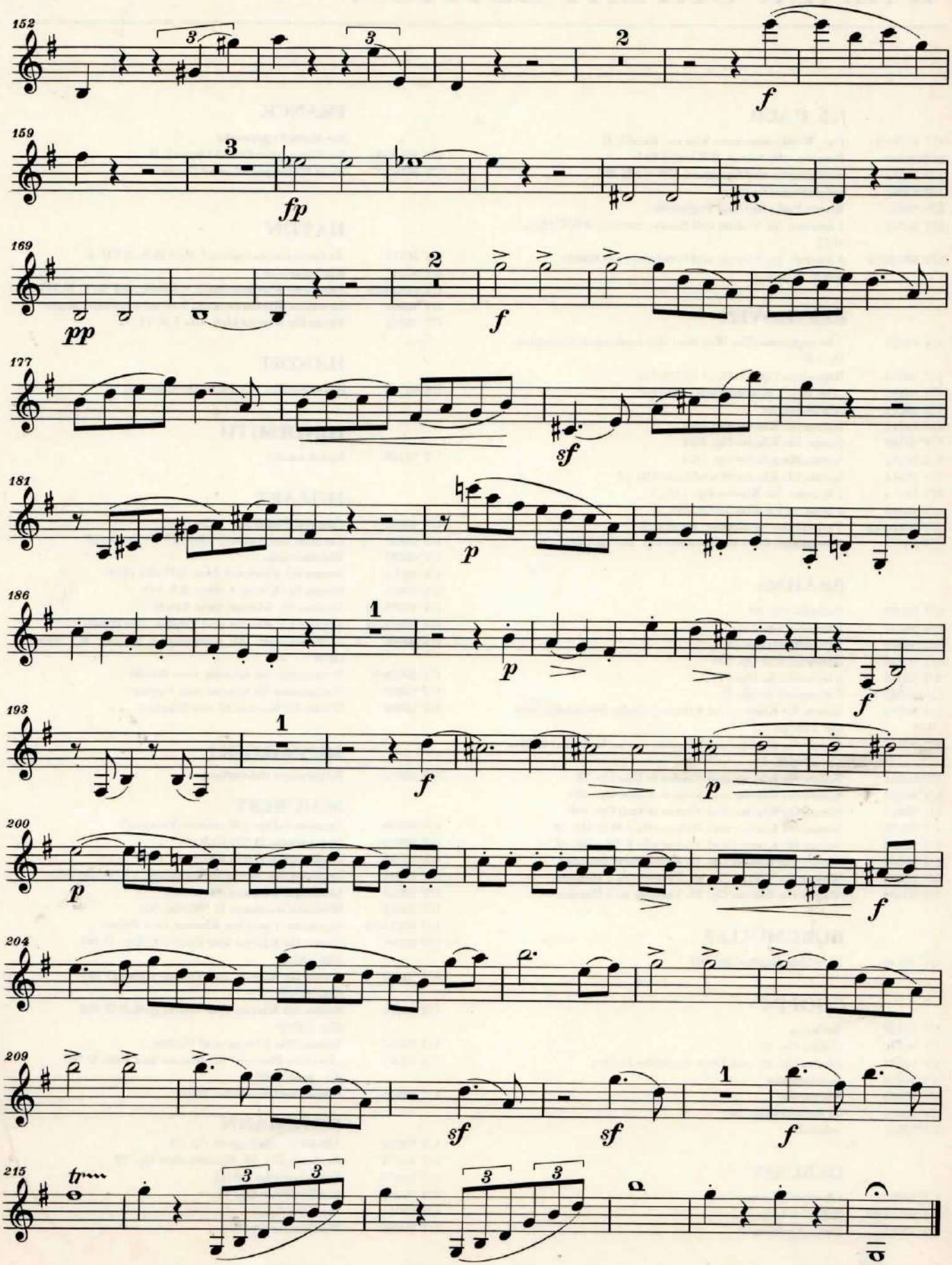

Andante un poco Adagio
poco f
espr.
p
dolce
f
p
pp
dolce
pp
p
cresc.
p
dim.
4
p espr.
espr.
p dolce
f


69
p
dim.
pp
2
pp
76
dim.
Allegretto grazioso
3/4
p
6
12
f
17
23
sf
sf
2
p
30
grazioso e dolcissimo sempre
35
41
1.
2.
f
47
4
p
dim.


59
p
dim.
p
67
rf
dolce
rf
dolce
75
p
espr.
83
(V)
dim.
1
pp
90
p teneramente
96
7
f
108
114
sf
sf
2
p
121
grazioso e dolcissimo sempre
126
V
131
calando


Vivace
Klav.
f
p
grazioso
leggiero
3
p
p
f
f
5
p
dolce
dolce
più p legg.
sf
f
fp
f
4
f


72
f
p
78
82
8
p
94
1
f
99
4
f
2
109
f
114
1
1
4
p
p [semplice]
124
pp
129
4
f
pp
138
p
145
3
3


152
159
169
177
181
186
193
200
204
209
215
f
fp
pp
sf
p
tr

Wiener Urtext Edition

UT 50015

Johannes Brahms

Sonate für Klarinette (oder Bratsche) und Klavier f-Moll Op. 120 No. 1

Sonata for Clarinet (or Viola) and Piano F minor Op. 120 No. 1

Nach der Stichvorlage und der Originalausgabe herausgegeben von Hans-Christian Müller / Einrichtung der Bratschenstimme von Emil Seiler
Edited from the engraver's copy and original edition by Hans-Christian Müller / Viola part edited by Emil Seiler

Bratsche

Wiener Urtext Edition, Schott/Universal Edition

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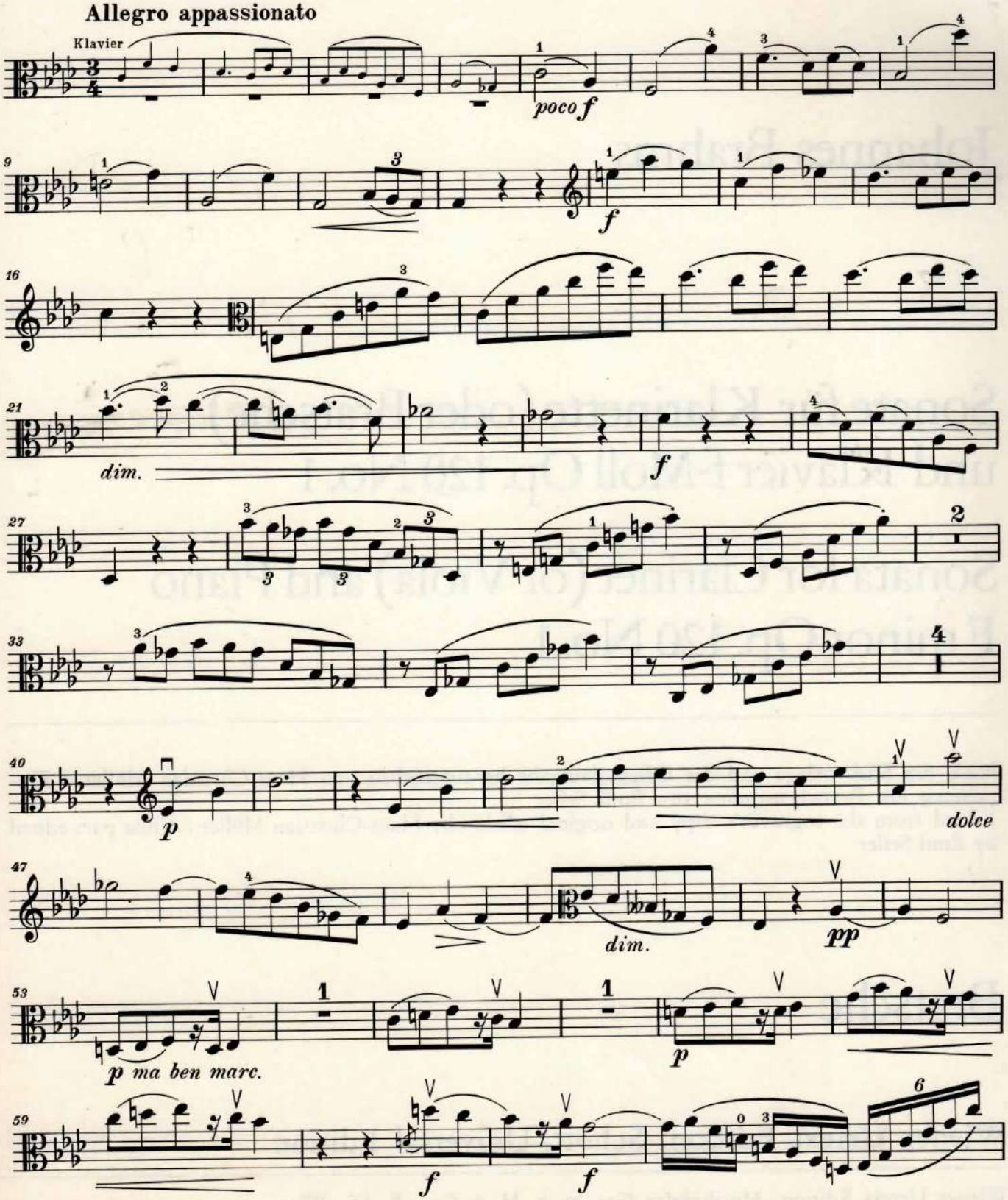
Siebente Auflage / Seventh Edition

SONATE F-MOLL

Opus 120 No. 1

1894

Allegro appassionato



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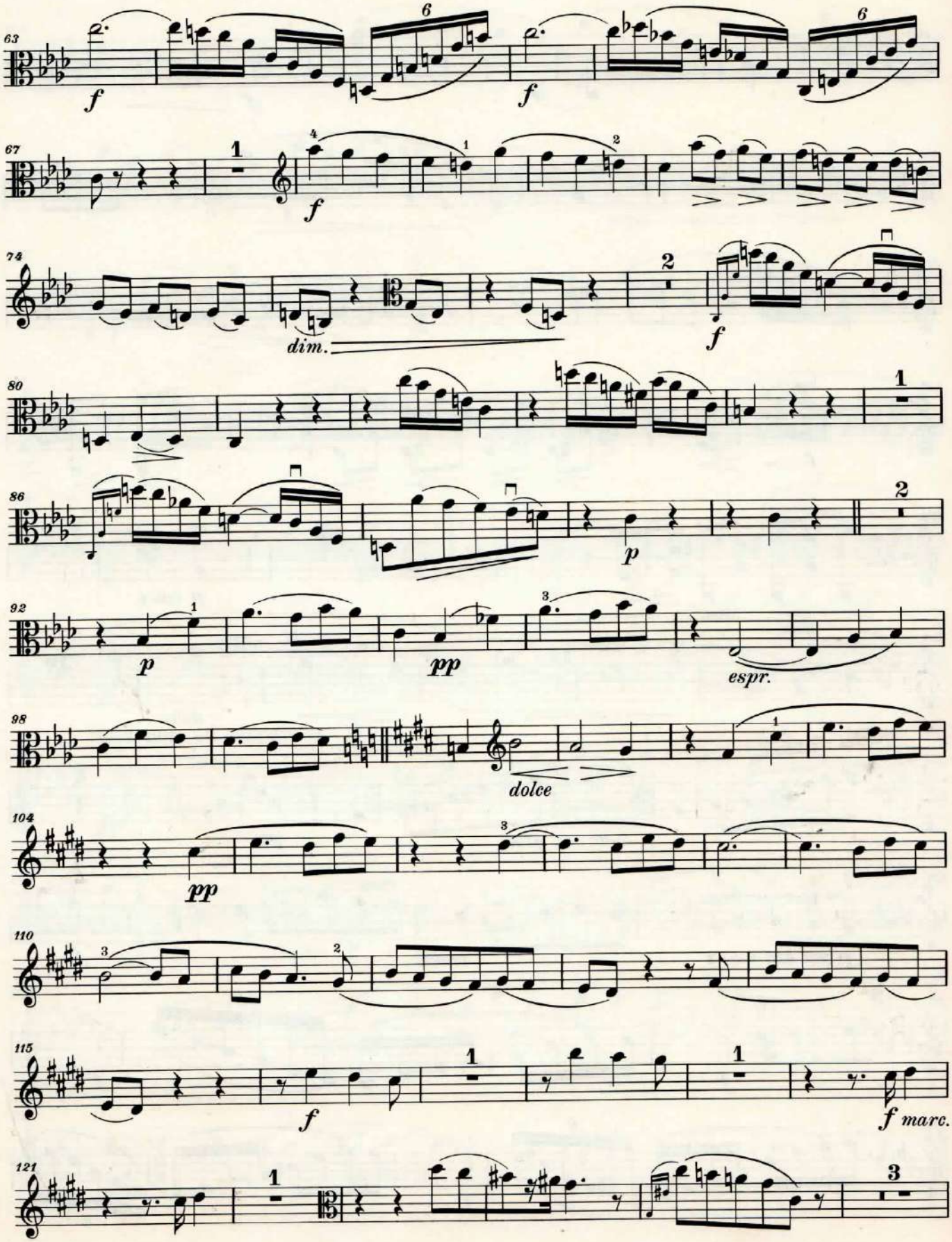
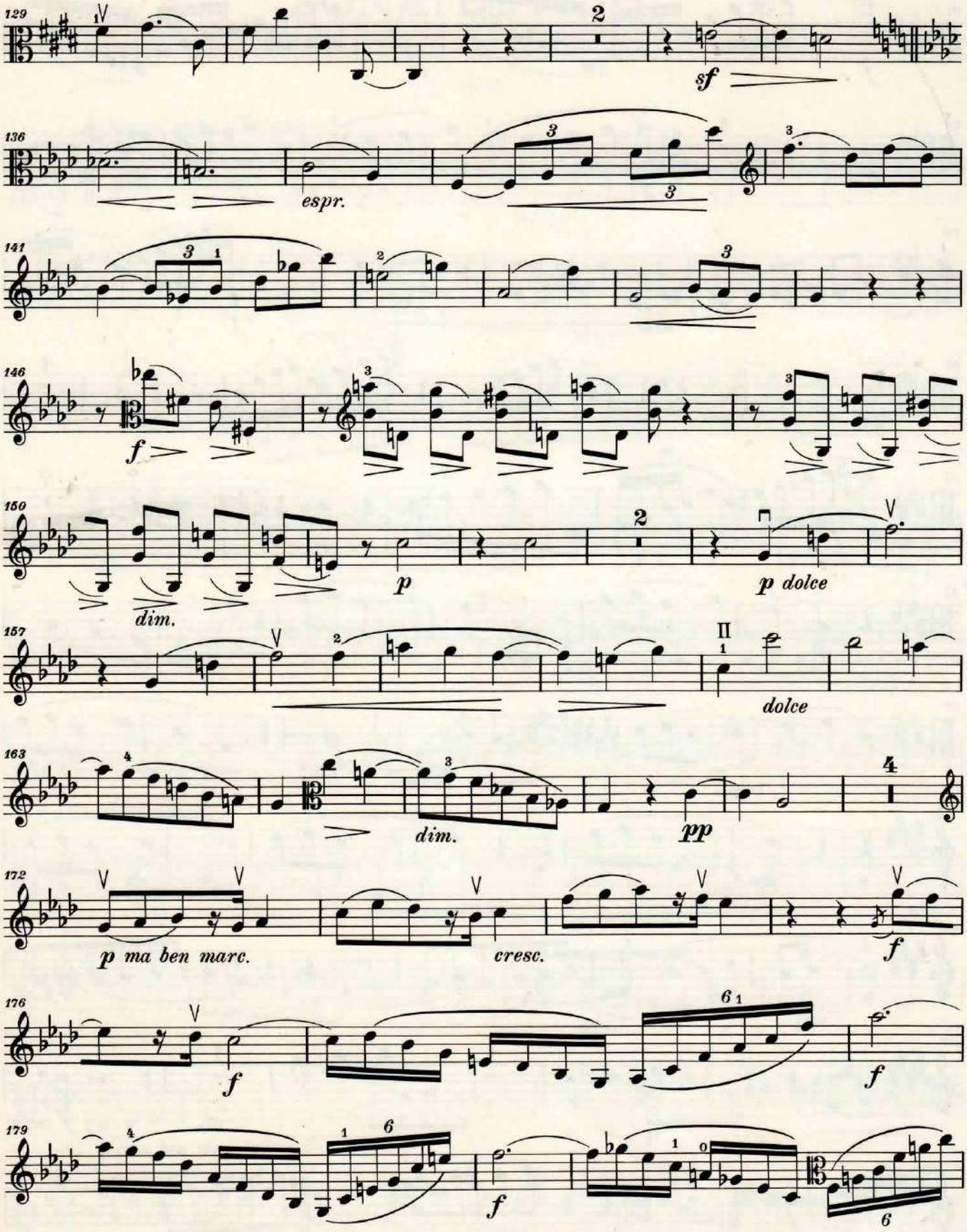
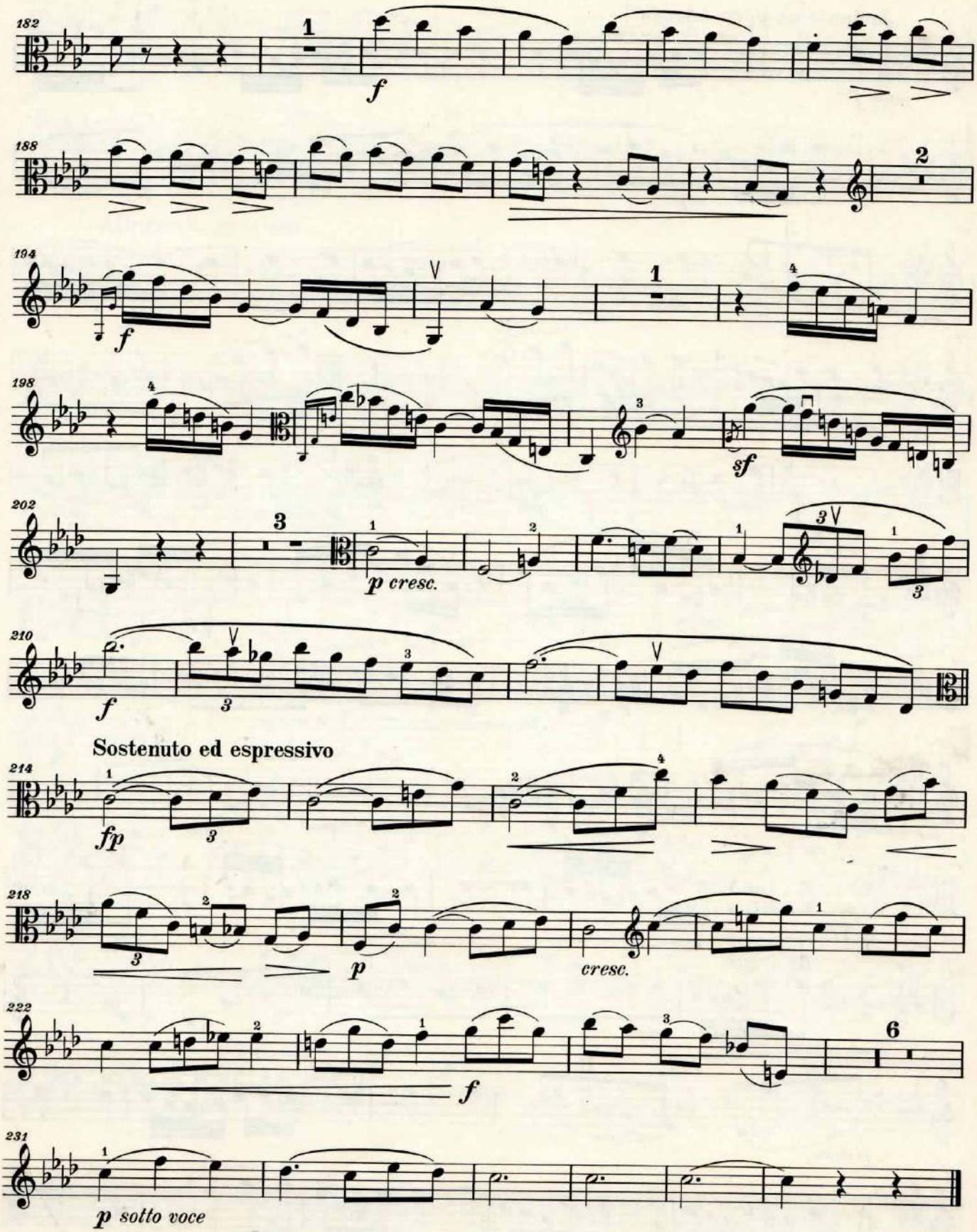
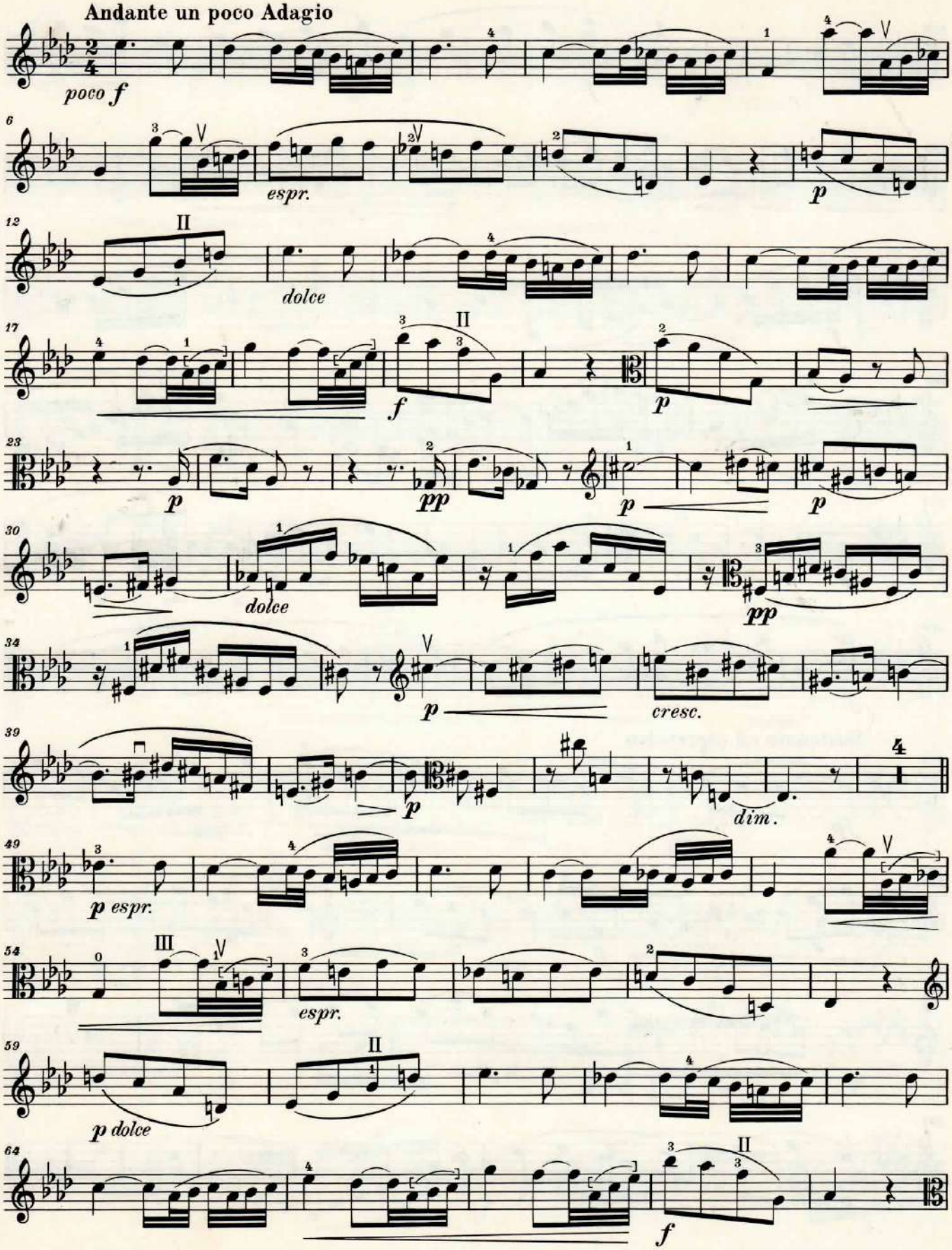
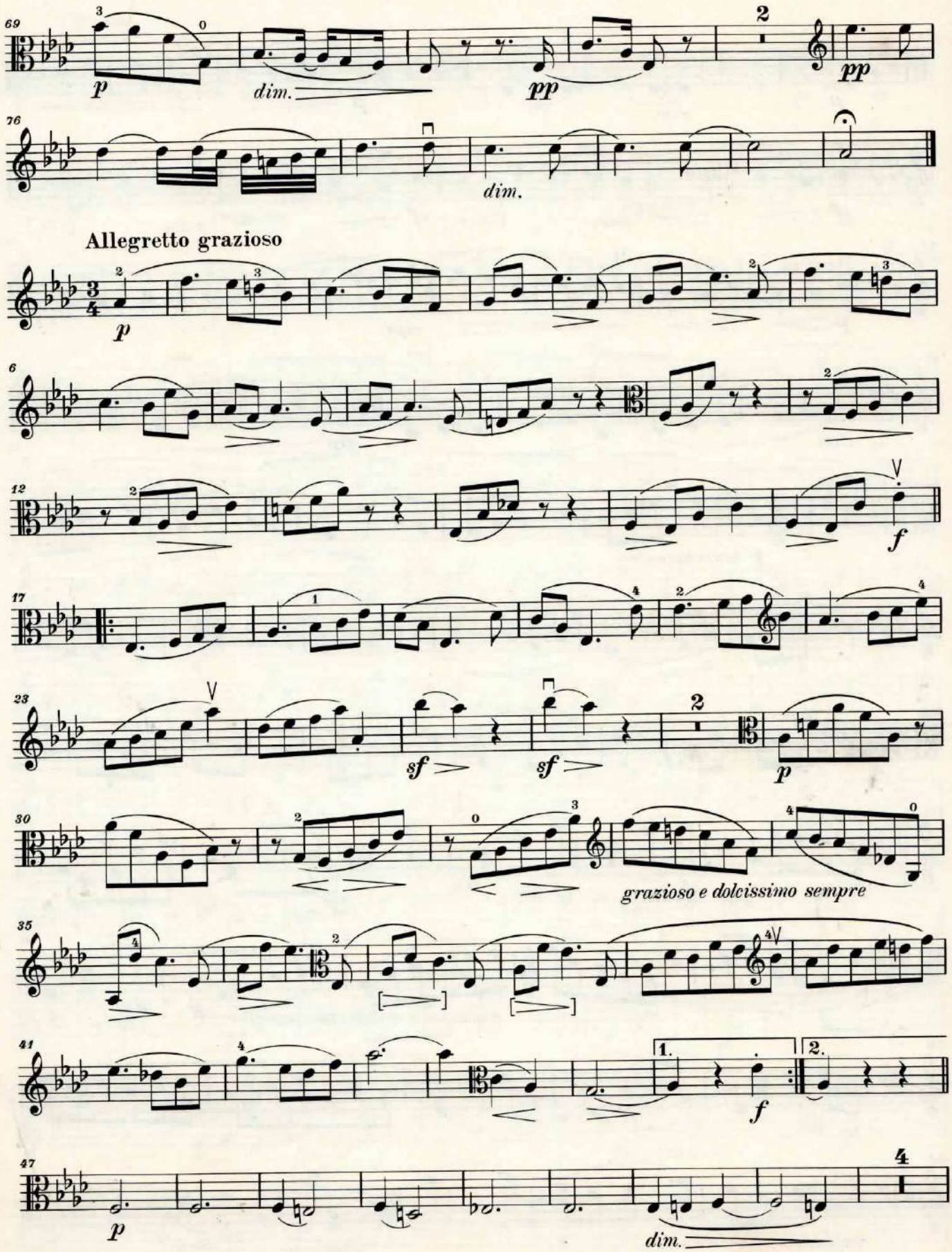
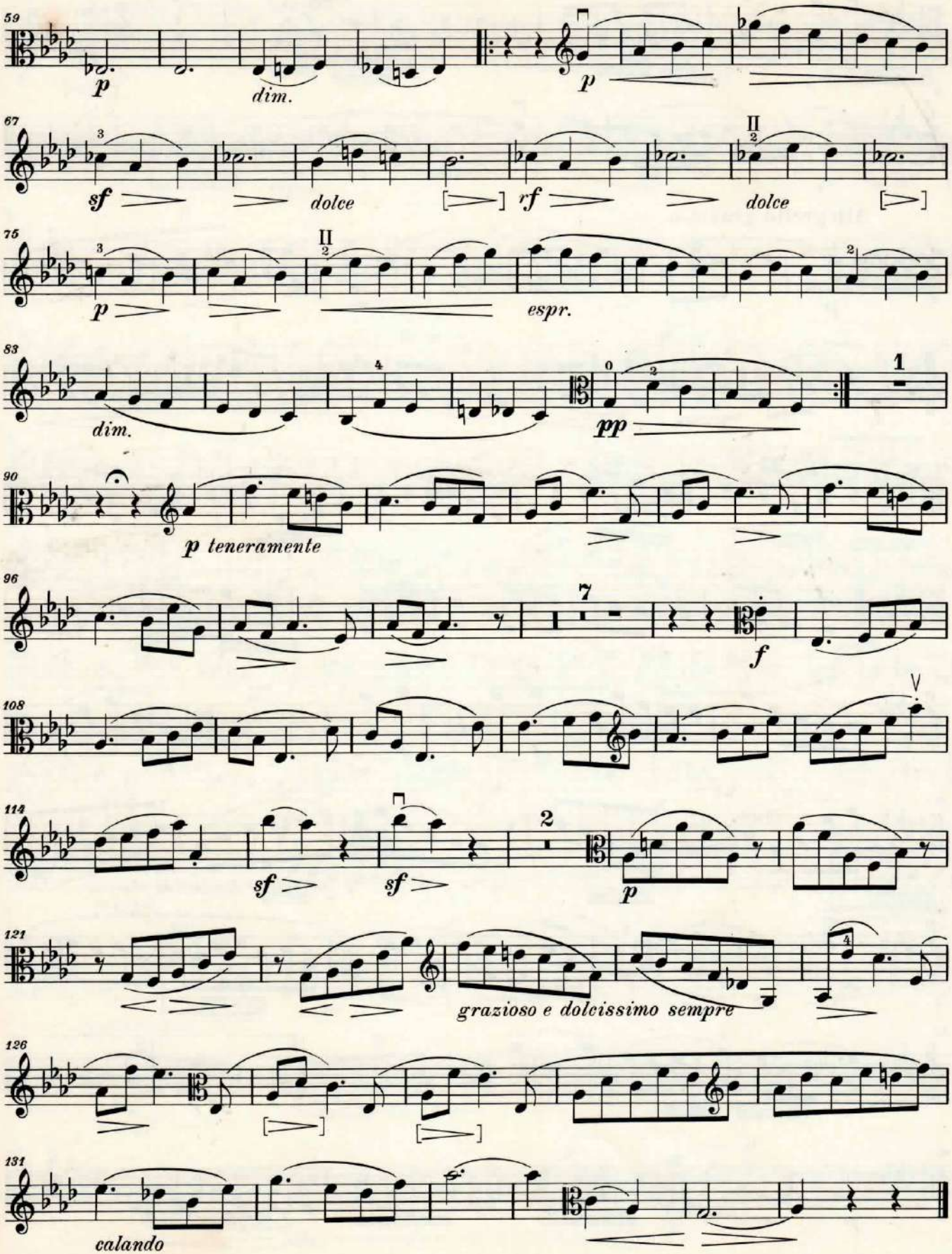

63
f
6
f
6
67
1
f
4
1
2
74
dim.
2
f
80
1
86
2
p
92
p
1
pp
3
espr.
98
dolce
1
104
pp
3
110
3
2
115
1
f
1
f marc.
121
1
3

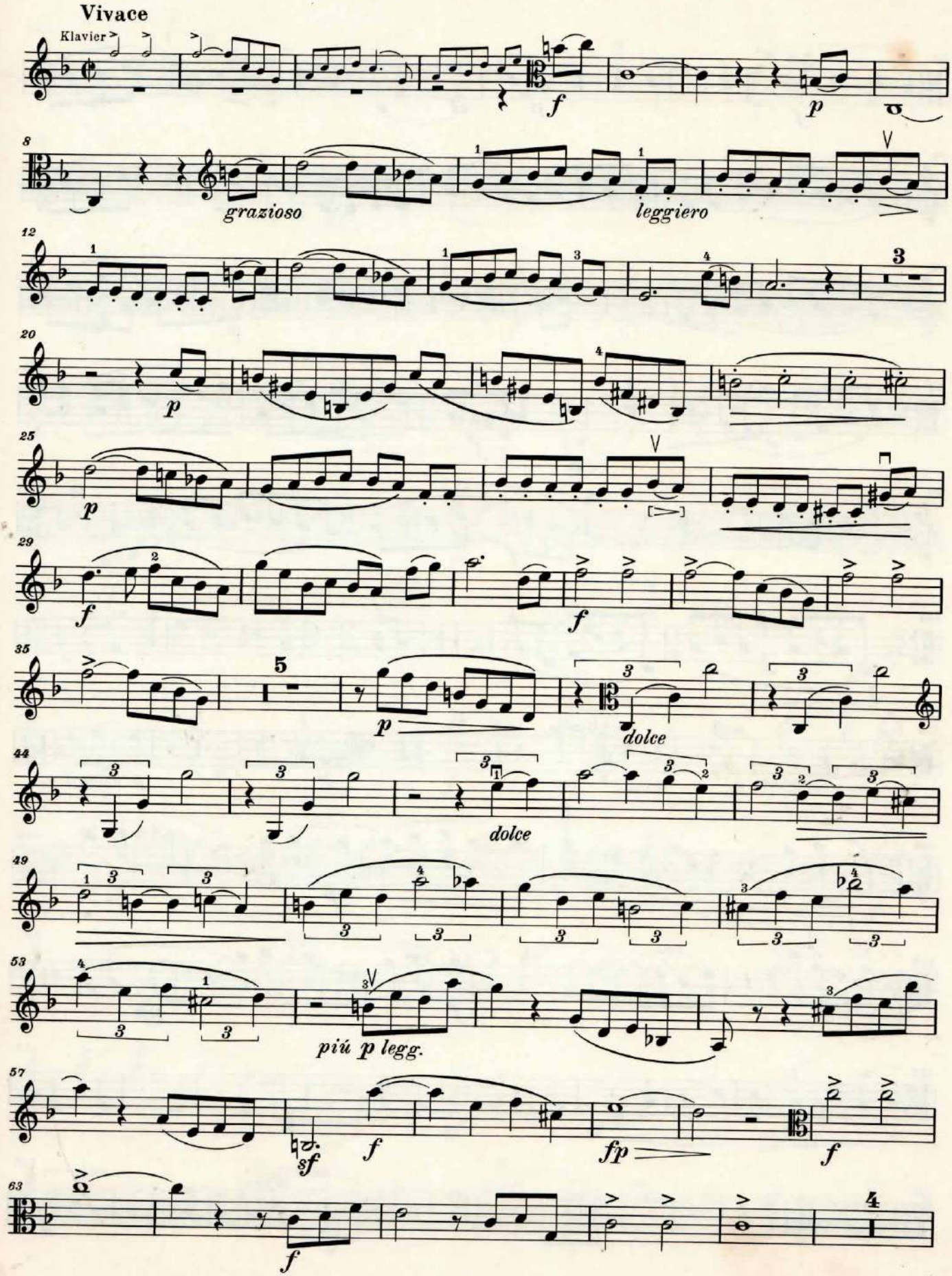

129
sf
136
espr.
141
146
f
150
dim.
p
p dolce
157
dolce
163
dim.
pp
172
p ma ben marc.
cresc.
f
176
f
f
179
f
6

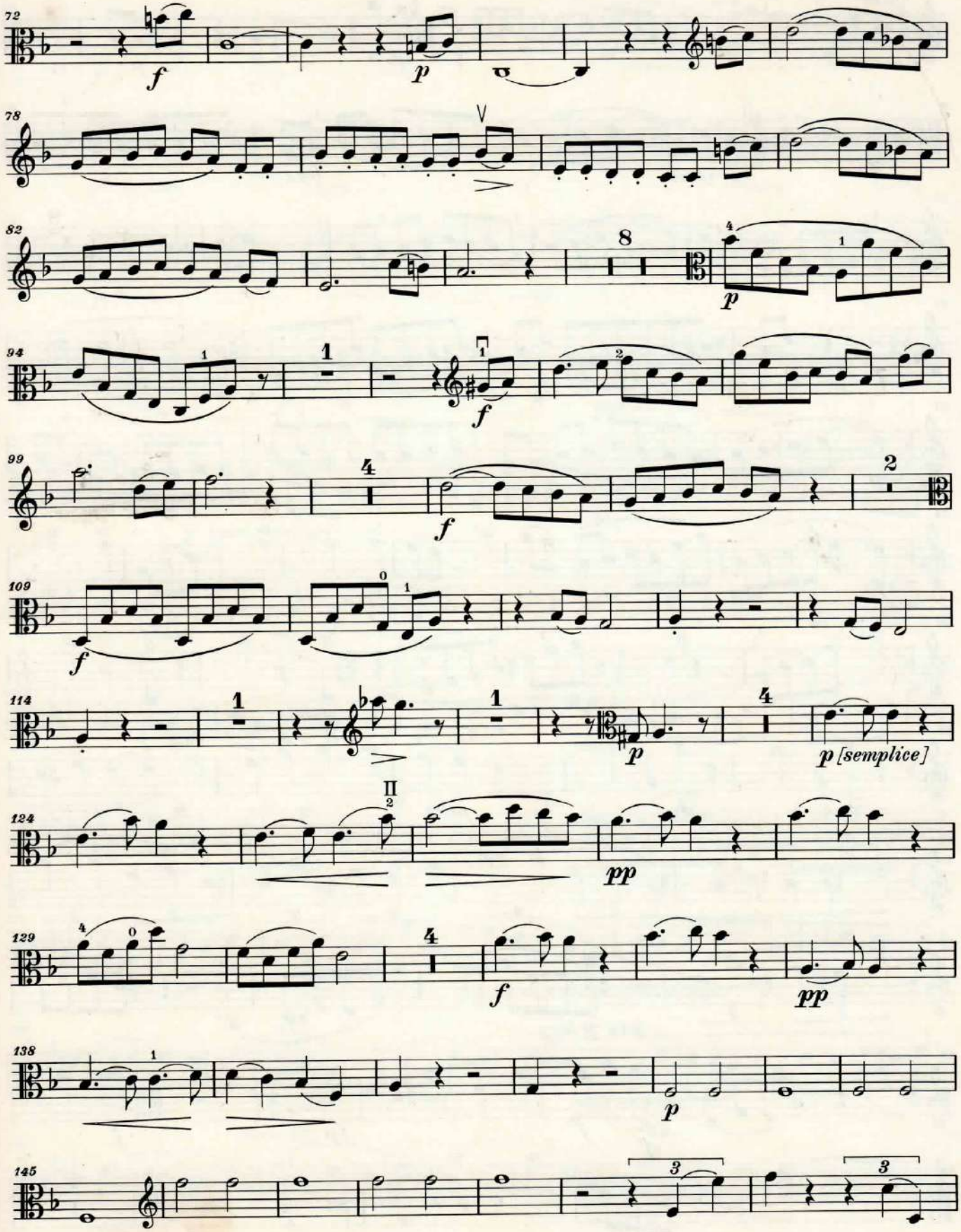

182
1
f
188
2
194
f
1
4
198
4
3
sf
202
3
1
p cresc.
2
1
3
1
3
210
f
3
Sostenuto ed espressivo
214
1
fp
3
2
4
218
3
2
p
2
cresc.
1
222
2
1
f
3
6
231
1
p sotto voce


Andante un poco Adagio
poco f
espr.
p
dolce
f
p
pp
p
dolce
pp
p
cresc.
p
dim.
p espr.
espr.
p dolce
f


69
p
dim.
pp
2
pp
76
dim.
Allegretto grazioso
p
6
12
f
17
23
sf
sf
2
p
30
grazioso e dolcissimo sempre
35
41
1.
2.
f
47
p
4
dim.


59
p
dim.
p
67
sf
dolce
rf
dolce
75
p
espr.
83
dim.
pp
1
90
p teneramente
96
7
f
108
114
sf
sf
2
p
121
grazioso e dolcissimo sempre
126
131
calando


Vivace
Klavier
f
p
grazioso
leggiero
p
p
f
f
dolce
dolce
piú p legg.
sf
f
fp
f
f


72
f
p
78
82
8
p
94
1
f
99
4
f
2
109
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114
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p
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4
f
pp
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p
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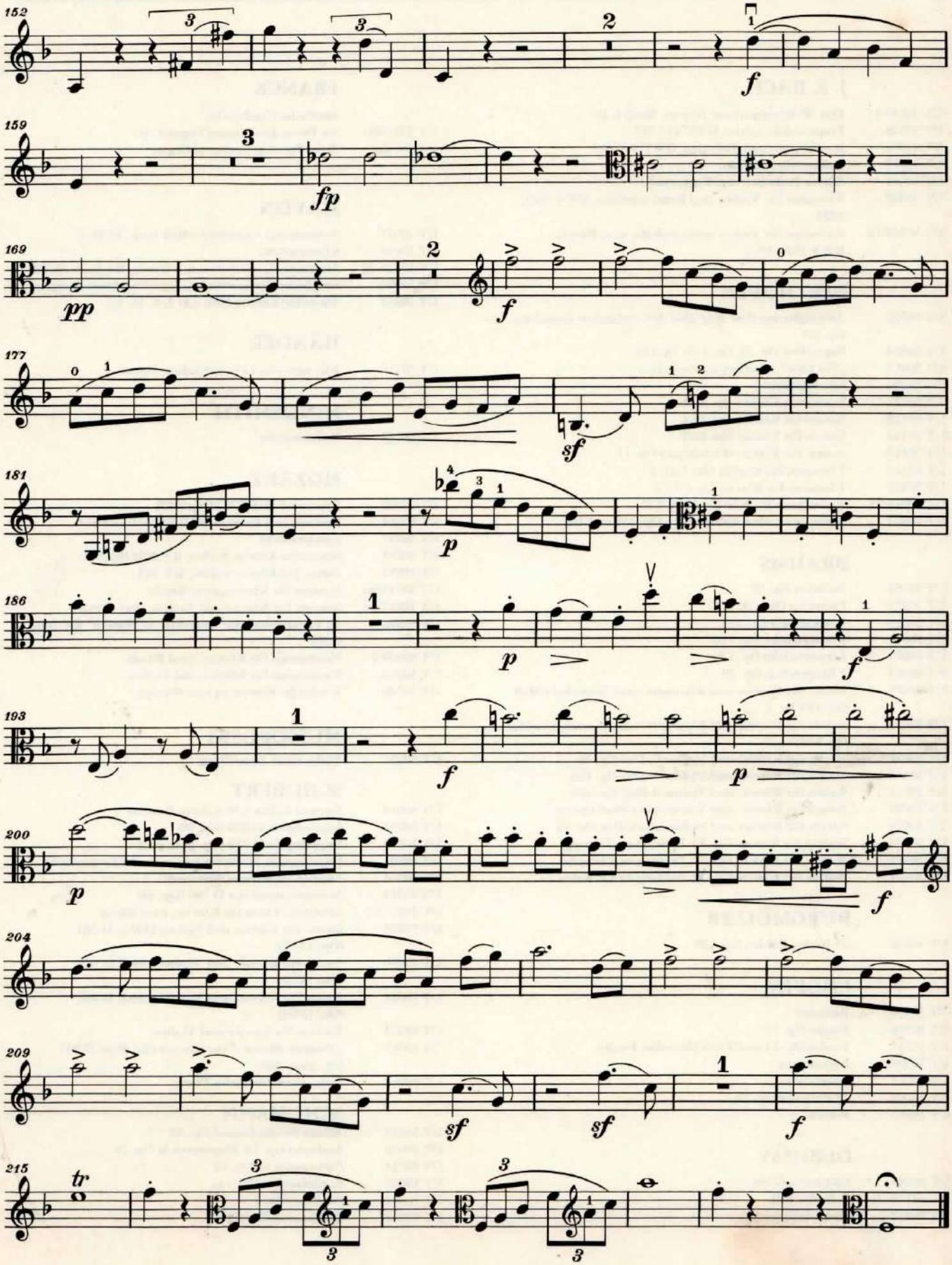
3


152
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209
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tr