

JOHANNES BRAHMS
KLAVIERWERKE
ŒUVRES POUR PIANO / PIANO WORKS

BALLADEN

OP. 10

PIANO SOLO

Revidiert von
EDUARD STEUERMANN

Die Revision ist Eigentum des Verlages
UNIVERSAL EDITION

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All marks of interpretation, dynamics and time, printed in smaller type or placed in brackets, have been added by the editor.

Balladen

1

Nach der schottischen Ballade „Edward“
in Herder's „Stimmen der Völker“

Revision E. Steuermann

Andante

senza rigore

Johannes Brahms, Op. 10, Nr. 1
(Komponiert 1856)

Poco più moto
Tempo I
Poco
più moto

Allegro (ma non troppo)

p

cresc.

ben tenuto

col Ped.

m. d.

m. d.

sempre

cresc. -

a)

ff

sf

3a. * *3a.* * *3a.* * *3a.* * *Ped.* *Ped.* *3a.* *

ff

8 *8* *8* *8*

3a. * *3a.* * *Ped.* *Ped.* *3a.* * *Ped.* *Ped.* *

ff

pesante

3a. * *3a.* *

a) Hier hört die Differenzierung zwischen Auftakten mit Staccato-Punkt und ohne auf.

a) Ici on ne fera plus de différence, pour les rythmes ascendants entre ceux qui comportent le staccato et ceux qui ne le comportent pas.

a) Here the differentiation between the up-beats with and without staccato signs ceases.

sempre pesante

3a. * 3a. 3a. 3a. 3a. 3a. (v v) 3a. 3a.

sempre col Pedale
poco a poco riten. e dimin.

3a. 3a. (v v) 3a. 3a. 3a. 3a. * (v v) 3a. *

Tempo I

riten. - *p sotto voce* *quasi senza Ped.*

3a. * 3a.

dim. ma sempre in tempo -

Op. 10, Nr. 2

Andante

espressivo e dolce

p legato

a) 3a. 3a.

3a. simile

3a. 3a. 3a. *

3a. * 3a. *

3a. * 3a.* 3a.

3a. 3a. 3a. 3a. simile

m. g.

3a. (3a.) *

- a) Der Herausgeber entscheidet sich hier für eine relativ dünne Pedalisierung, die hauptsächlich das Legato unterstützen soll; die eigentliche „Pedalwirkung“ ist einen Takt vor dem Allegro vom Komponisten angegeben.

- b) Arpeggio nur dort, wo angegeben. Wo die Spannung sehr weit ist, empfiehlt sich folgende Ausführungsart:



welche den Zusammenklang wenigstens andeutet.

- a) Nous nous prononçons ici pour une pédale relativement discrète, qui ne servira qu'à soutenir le „legato“. L'effet spécifique de la pédale est indiqué par l'auteur une mesure avant l'allegro.

- b) N'arpéger que là où indication en est faite. Quand l'écart sera très grand, on jouera de la manière suivante:



ce qui fera mieux ressortir l'unité sonore.

- a) The editor is here in favour of a comparatively slight pedalling, chiefly in order to aid the legato; the exact “pedal effect” is indicated by the composer one measure before the Allegro.

- b) Arpeggio—only in the place indicated. Where the extension is very wide, the following execution is recommended, which at any rate suggests the harmony:



Allegro non troppo (*doppio movimento*)

mf

ben marcato

f

vivaciss.

meno f

cresc.

sf

ff

ff feroce

marcatissimo sempre ff

11 E. 2252

Molto staccato e leggiero

p subito *senza affrettare*

simile

senza Ped.

pp legato

Musical score for piano, page 7, featuring six staves of music. The score includes dynamic markings such as *pp*, *p*, *f*, *sf*, *cresc.*, and *meno f*. Articulation marks like *V*, *v*, *sa*, *sa.*, and *** are used throughout. Performance instructions include *1335*, *32*, *3*, and *32.* Measure numbers 5, 4, 3, 2, 1, and 2 are indicated above the staves. The score consists of two systems of music, each with three staves per system.

ff

ff feroce

p

ff

marcatissimo

p subito

dimin.

poco riten.

pp

p

**Tempo I
Andante**

espress. e dolce

legato

pp

p

The musical score consists of five staves of piano music. Staff 1: Treble clef, 2 sharps, 2 measures. Staff 2: Bass clef, 2 sharps, 2 measures. Staff 3: Treble clef, 2 sharps, 2 measures. Staff 4: Bass clef, 2 sharps, 2 measures. Staff 5: Treble clef, 2 sharps, 2 measures. Measure 1 (Treble): 2 eighth notes. Measure 2 (Treble): 2 eighth notes. Measure 3 (Bass): 2 eighth notes. Measure 4 (Treble): 2 eighth notes. Measure 5 (Bass): 2 eighth notes. Measure 6 (Treble): 2 eighth notes. Measure 7 (Bass): 2 eighth notes. Measure 8 (Treble): 2 eighth notes. Measure 9 (Bass): 2 eighth notes. Measure 10 (Treble): 2 eighth notes. Measure 11 (Bass): 2 eighth notes. Measure 12 (Treble): 2 eighth notes. Measure 13 (Bass): 2 eighth notes. Measure 14 (Treble): 2 eighth notes. Measure 15 (Bass): 2 eighth notes. Measure 16 (Treble): 2 eighth notes. Measure 17 (Bass): 2 eighth notes. Measure 18 (Treble): 2 eighth notes. Measure 19 (Bass): 2 eighth notes. Measure 20 (Treble): 2 eighth notes. Measure 21 (Bass): 2 eighth notes. Measure 22 (Treble): 2 eighth notes. Measure 23 (Bass): 2 eighth notes. Measure 24 (Treble): 2 eighth notes. Measure 25 (Bass): 2 eighth notes. Measure 26 (Treble): 2 eighth notes. Measure 27 (Bass): 2 eighth notes. Measure 28 (Treble): 2 eighth notes. Measure 29 (Bass): 2 eighth notes. Measure 30 (Treble): 2 eighth notes. Measure 31 (Bass): 2 eighth notes. Measure 32 (Treble): 2 eighth notes. Measure 33 (Bass): 2 eighth notes. Measure 34 (Treble): 2 eighth notes. Measure 35 (Bass): 2 eighth notes. Measure 36 (Treble): 2 eighth notes. Measure 37 (Bass): 2 eighth notes. Measure 38 (Treble): 2 eighth notes. Measure 39 (Bass): 2 eighth notes. Measure 40 (Treble): 2 eighth notes. Measure 41 (Bass): 2 eighth notes. Measure 42 (Treble): 2 eighth notes. Measure 43 (Bass): 2 eighth notes. Measure 44 (Treble): 2 eighth notes. Measure 45 (Bass): 2 eighth notes. Measure 46 (Treble): 2 eighth notes. Measure 47 (Bass): 2 eighth notes. Measure 48 (Treble): 2 eighth notes. Measure 49 (Bass): 2 eighth notes. Measure 50 (Treble): 2 eighth notes. Measure 51 (Bass): 2 eighth notes. Measure 52 (Treble): 2 eighth notes. Measure 53 (Bass): 2 eighth notes. Measure 54 (Treble): 2 eighth notes. Measure 55 (Bass): 2 eighth notes. Measure 56 (Treble): 2 eighth notes. Measure 57 (Bass): 2 eighth notes. Measure 58 (Treble): 2 eighth notes. Measure 59 (Bass): 2 eighth notes. Measure 60 (Treble): 2 eighth notes. Measure 61 (Bass): 2 eighth notes. Measure 62 (Treble): 2 eighth notes. Measure 63 (Bass): 2 eighth notes. Measure 64 (Treble): 2 eighth notes. Measure 65 (Bass): 2 eighth notes. Measure 66 (Treble): 2 eighth notes. Measure 67 (Bass): 2 eighth notes. Measure 68 (Treble): 2 eighth notes. Measure 69 (Bass): 2 eighth notes. Measure 70 (Treble): 2 eighth notes. Measure 71 (Bass): 2 eighth notes. Measure 72 (Treble): 2 eighth notes. Measure 73 (Bass): 2 eighth notes. Measure 74 (Treble): 2 eighth notes. Measure 75 (Bass): 2 eighth notes. Measure 76 (Treble): 2 eighth notes. Measure 77 (Bass): 2 eighth notes. Measure 78 (Treble): 2 eighth notes. Measure 79 (Bass): 2 eighth notes. Measure 80 (Treble): 2 eighth notes. Measure 81 (Bass): 2 eighth notes. Measure 82 (Treble): 2 eighth notes. Measure 83 (Bass): 2 eighth notes. Measure 84 (Treble): 2 eighth notes. Measure 85 (Bass): 2 eighth notes. Measure 86 (Treble): 2 eighth notes. Measure 87 (Bass): 2 eighth notes. Measure 88 (Treble): 2 eighth notes. Measure 89 (Bass): 2 eighth notes. Measure 90 (Treble): 2 eighth notes. Measure 91 (Bass): 2 eighth notes. Measure 92 (Treble): 2 eighth notes. Measure 93 (Bass): 2 eighth notes. Measure 94 (Treble): 2 eighth notes. Measure 95 (Bass): 2 eighth notes. Measure 96 (Treble): 2 eighth notes. Measure 97 (Bass): 2 eighth notes. Measure 98 (Treble): 2 eighth notes. Measure 99 (Bass): 2 eighth notes. Measure 100 (Treble): 2 eighth notes. Measure 101 (Bass): 2 eighth notes.

a) Die bei der Wiederholung des Haupt-satzes mehrfach vorkommende Ab-weichung der Bogenführung kann auch durch die improvisierende Frei-heit des Vortragsstiles dieses Stückes erklärt werden, welche im Rahmen des allgemeinen „Legato“ immer noch neue, besondere Bindungsarten findet. Eine gleichmäßige Ergänzung der Bögen, jenem allgemeinen Legato nach, würde, wenn auch praktisch oft wenig schwerwiegend, in der Anschauung die Charakteristik der Spielweise des Komponisten, die wir aus dem Noten-bild herauslesen möchten, verwischen.

a) On remarquera que les liaisons varient souvent à la reprise du thème prin-cipal: cela peut s'expliquer par les libertés, que le style improvisateur de ce morceau laisse au joueur: libertés de trouver, dans les limites de ce „legato“ général, des manières de lier toujours nouvelles. En complétant les liaisons uniformément d'après ce „le-gato“ général on risquerait d'effacer les traces caractéristiques de l'interpré-tation propre de l'auteur, dont la notation nous peut donner une idée.

a) The constantly recurring variation in the manner of slurring at the repetition of the principal section may also be explained by the improvisational style of this piece. Within the bounds of a general legato, ever new ways of slurring are found. To carry out the slurring in a uniform manner, within this general legato, although in practice of little importance, would obscure the characteristics of the composer's own way of playing, which appears in the musical text.

3

Intermezzo

Op. 10, Nr. 3

Allegro

The music is in 6/8 time, G major. The first staff shows a dynamic *f*. Fingerings include 5, 4 1, and 1 5 3 1. The second staff starts with a dynamic *f*. Fingerings include 2, 1 5 3 1, and 1 5. The third staff has fingerings 2 3 1 5 and 1 5. The fourth staff starts with a dynamic *f*. Fingerings include 3, 2, and 1 2. The fifth staff includes dynamics *dimin.*, *p*, and *sempre Ped.*. Fingerings include 5, 4, 2 5, and 2.

Sheet music for piano, page 11, featuring six staves of musical notation. The music is in common time and consists of measures 11 through 17. The key signature changes between G major (three sharps) and F# major (one sharp). The notation includes treble and bass staves, with various dynamics such as *p*, *dolce*, *pp*, and *ppp*. Fingerings are indicated by numbers above or below the notes, and performance instructions like "dimin." and "dolce" are present. The music concludes with a final dynamic of *ppp* followed by a repeat sign and endings 1 and 2.

5
3 1 4 4
8 3 4 1 2 2 4 1 1
5 4 2 2
pp sempre legato
* Quasi senza Ped.

5 1 2 3 2 3 5
pp 2-1
* 3d.

5 4 3 2
3 1 5-2 3-1
5-1 3d.

8 3 2 3 1 1 5 4
pp sempre in tempo
* dimin. ppp Pedale tenuto
pp * 3d.

sempre pp molto leggiero

armonioso

a) *ped.*

pp

1 3 1 5

dimin.

armonioso

dolce

dimin.

ppp poco riten.

a) Hier fehlt der Auflösungsstern des Pedals. Es dürfte auch von einem Bassoton zum anderen durchgehalten werden.

a) Ici, l'étoile qui marque la fin de la pédale manque. On gardera donc la pédale d'une note de basse à l'autre, croyons-nous.

a) Here the sign for the release of the pedal is lacking. It should be held from one bass note to the other.

Andante con moto

espressivo

Op. 10, Nr. 4

5
4
4-5
3
2a.
3a.
3a. simile

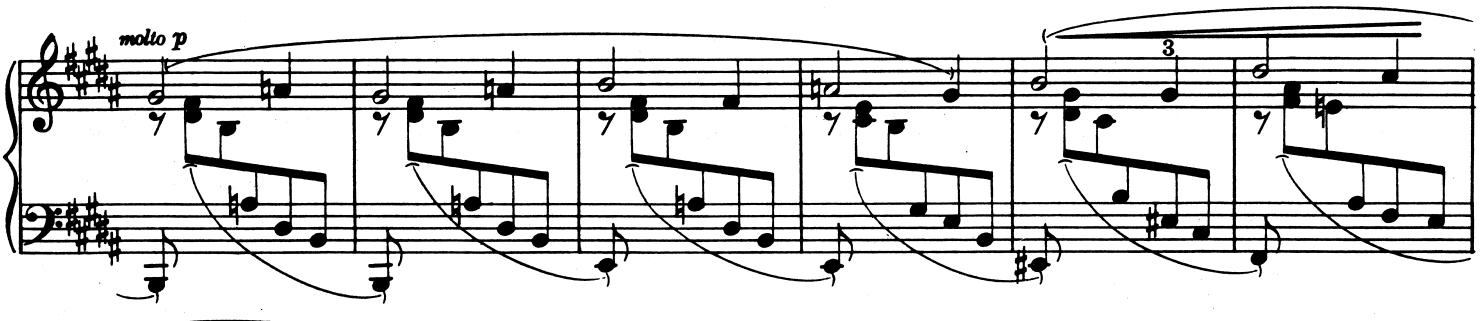
5-4
4
5
3
2a.
3a.

dimin.
p
4-5
5
3a.
3a. simile

5
5
5
5
2a.
3a. simile

5
5
5
5
5
5
dolce
4

4-5
4-5
p



Più lento
Col intimissimo sentimento ma senza troppo marcare la Melodia

a) Das vom Herausgeber hinzugefügte „non troppo legato“ unterstützt die Verschleierung der Melodie, die nachfolgenden (Original-)Bögen heben vor allem die Bindung der Mittelstimme hervor und mildern ihren Triolenrhythmus $\overline{\overline{d\;d}}$ der möglichst wenig auffallen darf.

a) Nous ajoutons „non troppo legato“ afin que la mélodie soit bien enveloppée. Les liaisons suivantes (qui sont de l'auteur) doivent marquer l'unité de la voix médiane et adoucir son rythme de triolets $\overline{\overline{d\;d}}$ qui doit être aussi discret que possible.

a) The “non troppo legato” added by the editor supports the obscuring of the melody, the subsequent (original) slurs bring out especially the binding of the middle voice, and lessens the rhythm of the triplets $\overline{\overline{d\;d}}$, which should be as imperceptible as possible.

2.

pp

più legato

dolce

4

3

sempre legato

dim.

non troppo legato

pp

simile

cresc.

p

Tempo I

dolce legato

a) *legg.*

*3d. ** *3d. ** *3d. simile*

*3d. ** *3d. ** *3d. **

5 4 3

5 *4-5* *4-5*

dimin.

a) In den ersten Takten fehlt der Legatobogen, wohl um die Aufmerksamkeit auf die besonders sorgfältig bezeichnete Mittelstimme zu lenken.

a) La liaison „legato“ manque dans les premières mesures: vraisemblablement pour souligner la voix médiane, remarquable par sa notation soignée.

a) The legato sign is missing in the first measures; probably in order to direct attention to the specially distinctive middle voice.

pp calmo poco express.

quasi senza Ped.

sf p pp

espress.

sf dimin..

espr. ()

più express.

calmo

calando

Più lento

non troppo legato

mezza voce

3d. 3d. 3d. 3d. 3d.

a) Rhythmus und Ausdruck des in den unteren Stimmen weitergeführten Motivs nicht vernachlässigen.

a) On ne négligera ni le rythme ni l'expression du motif des voix inférieures.

a) Rhythm and expression in the continuation of the motive in the lower voices must not be neglected.

Musical score for two cellos (Cello I and Cello II) showing measures 1-10. The score includes dynamic markings (e.g., *p*, *pp*, *espress.*, *dim. e rit.*), performance instructions (e.g., *legato*, *Adagio*), and rhythmic patterns involving eighth and sixteenth notes. The music is in common time, with various key changes indicated by sharps and flats. Measures 1-3 show eighth-note patterns with grace notes. Measures 4-6 show sixteenth-note patterns with grace notes. Measures 7-10 show eighth-note patterns with grace notes, leading into a section marked *Adagio*.