JOHANNES BRAHMS

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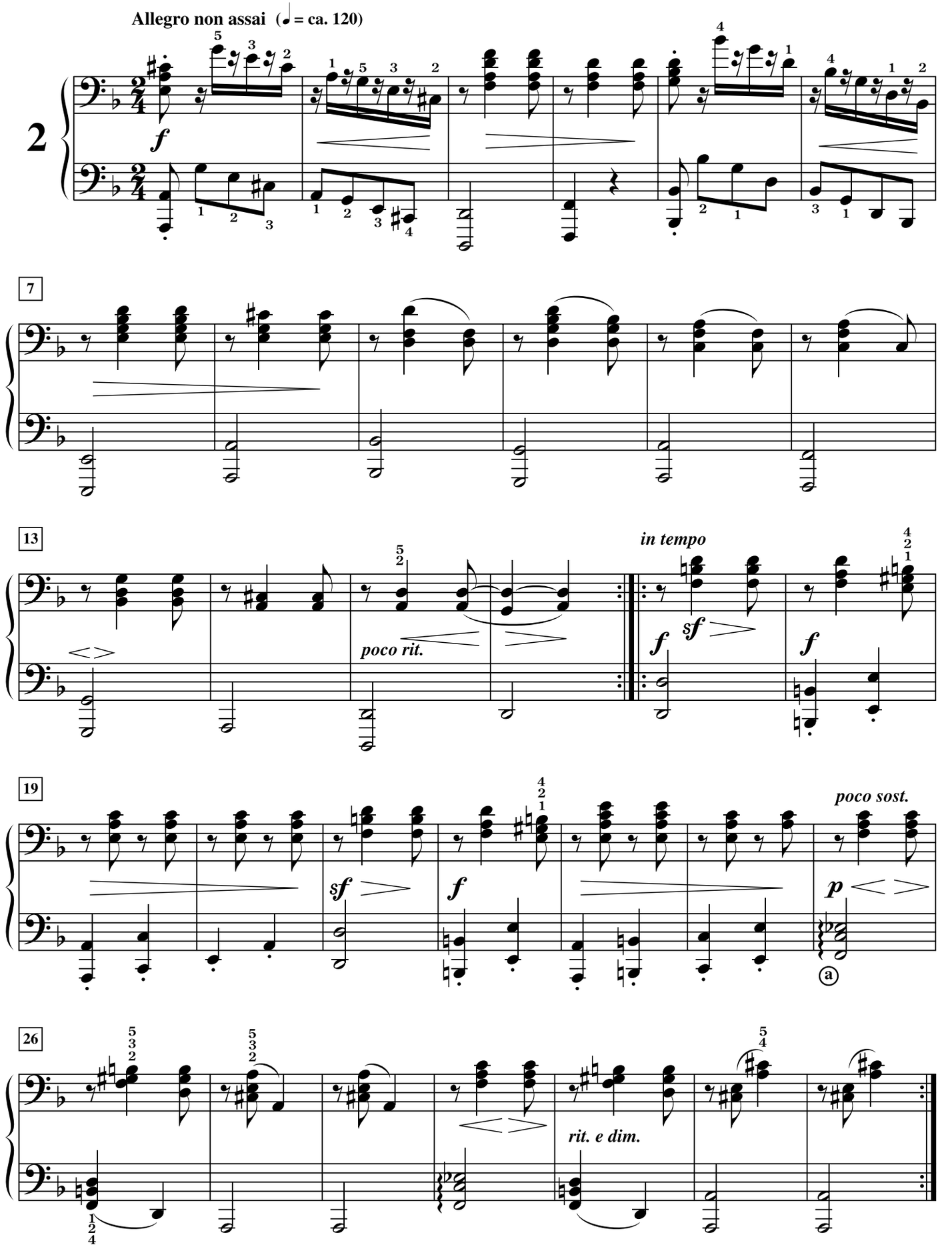
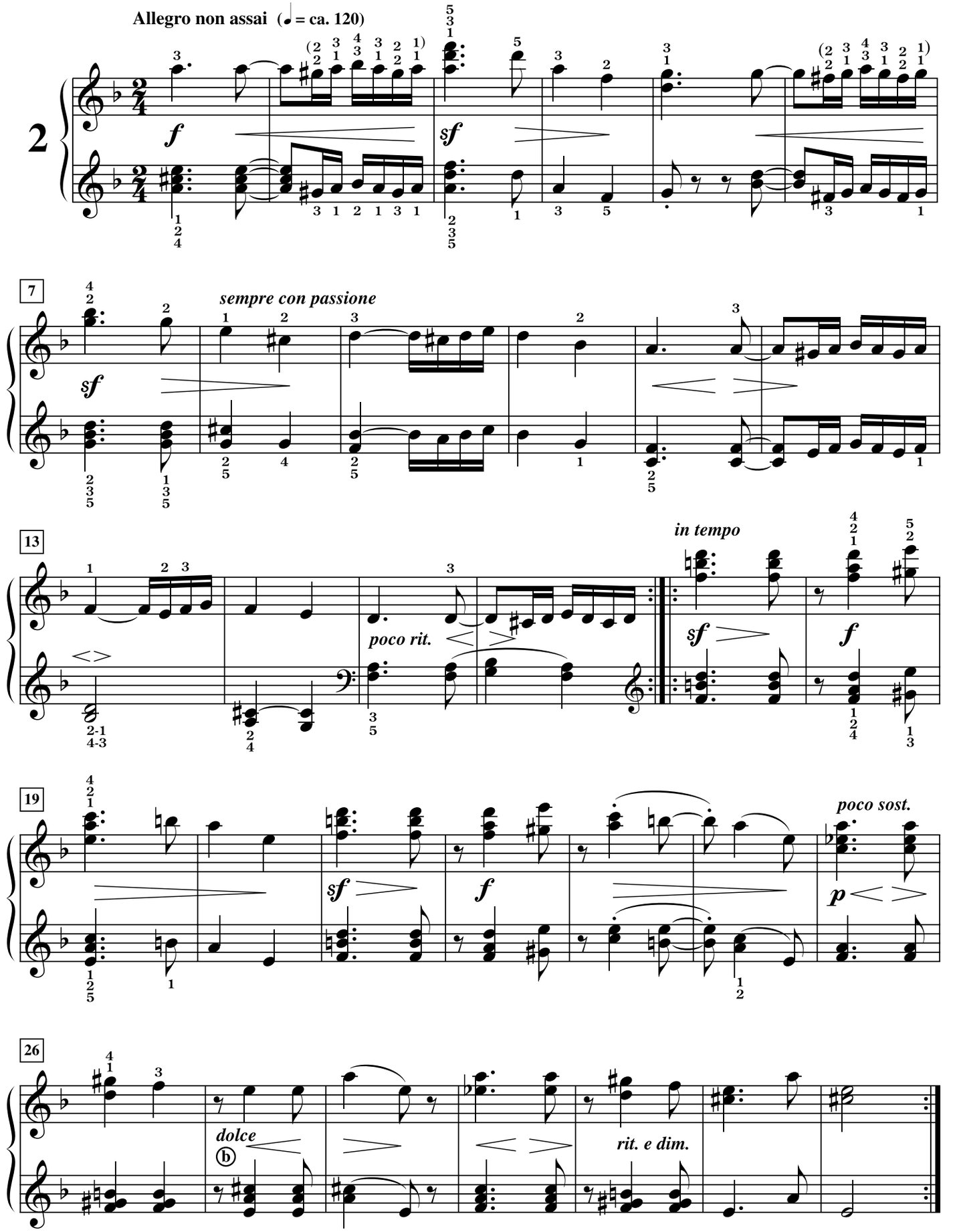
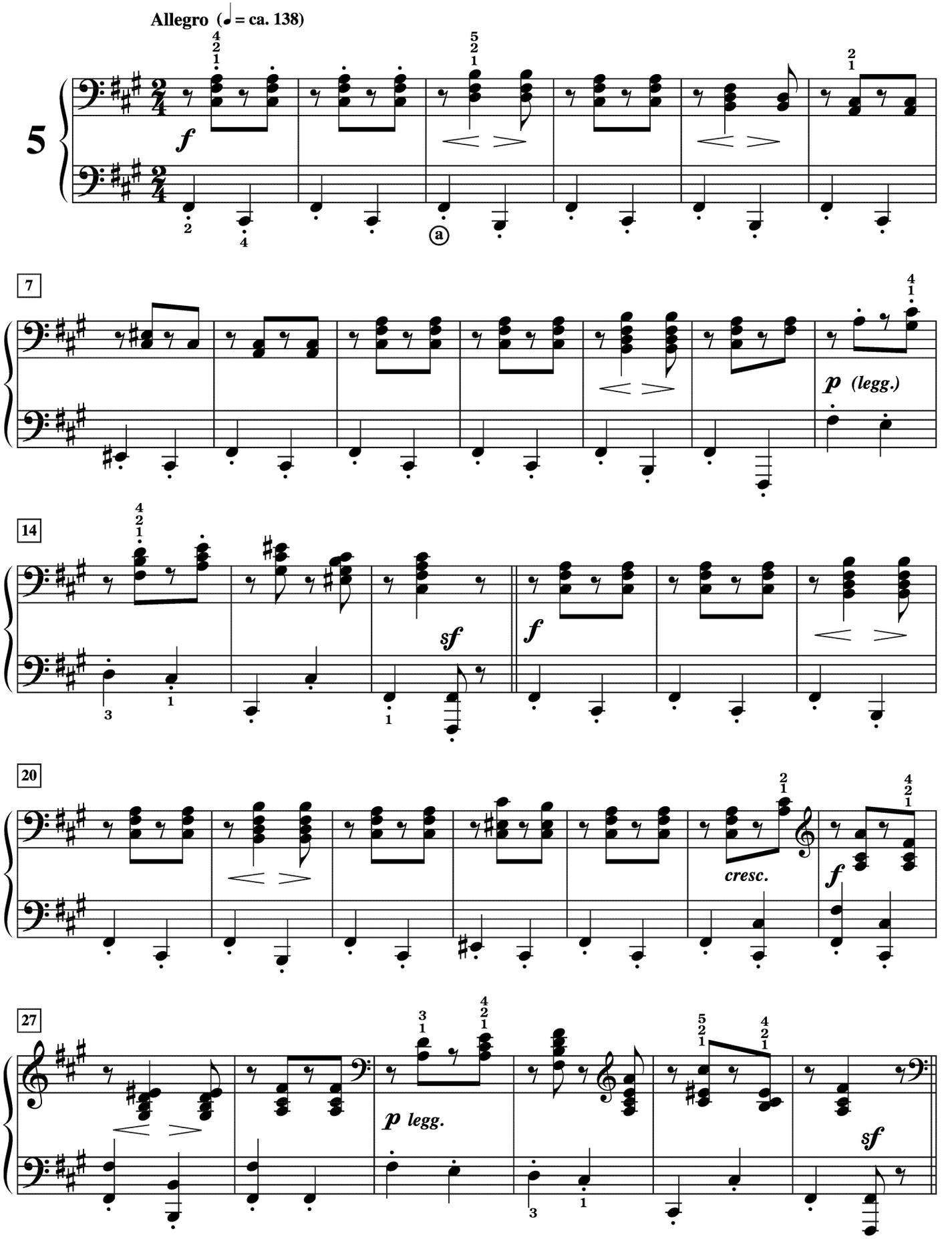


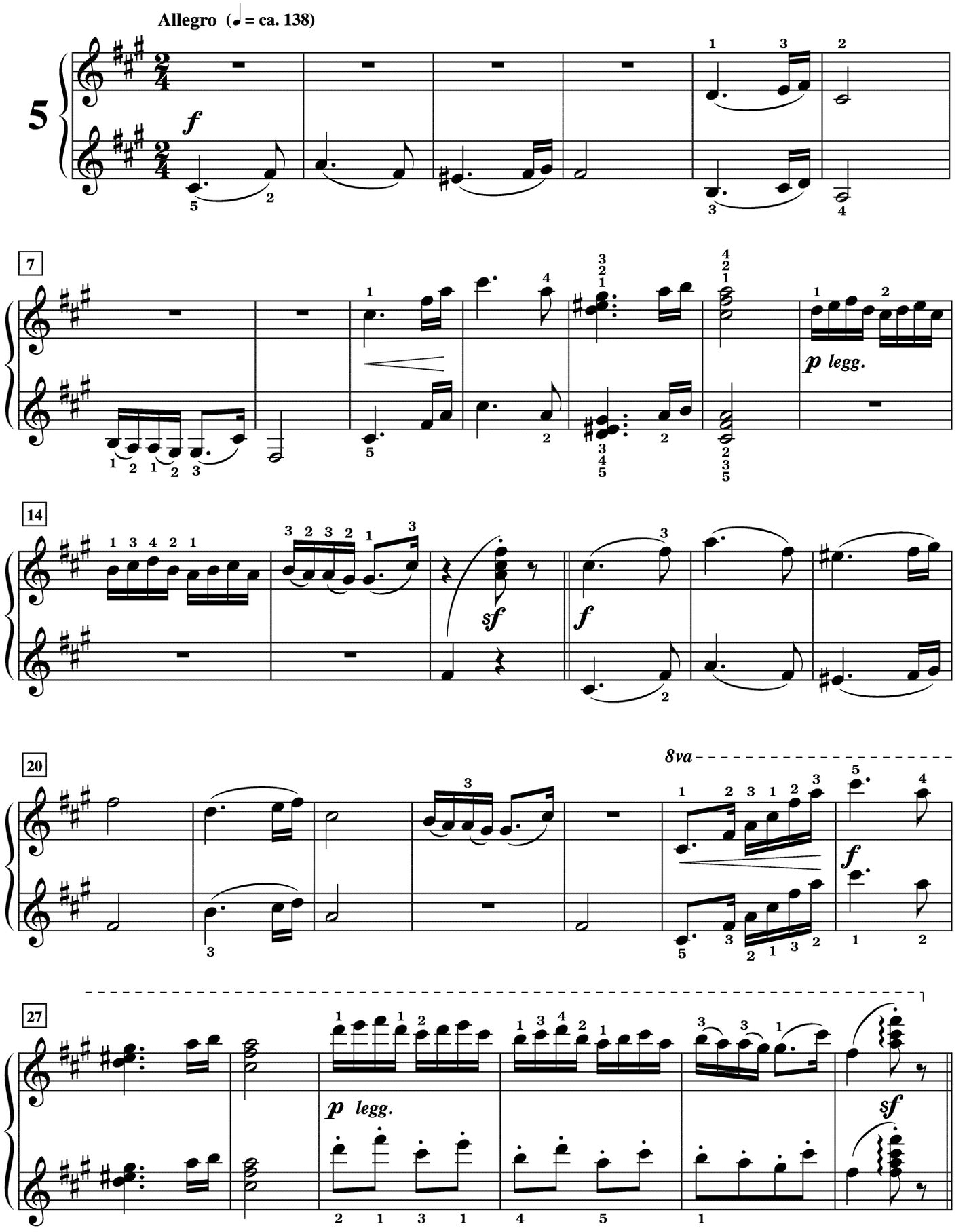
a In the solo version, Brahms indicates pedal only in measures 25, 29, 109 and 113.
In the duet version, these measures all contain arpeggiated half notes in the LH.

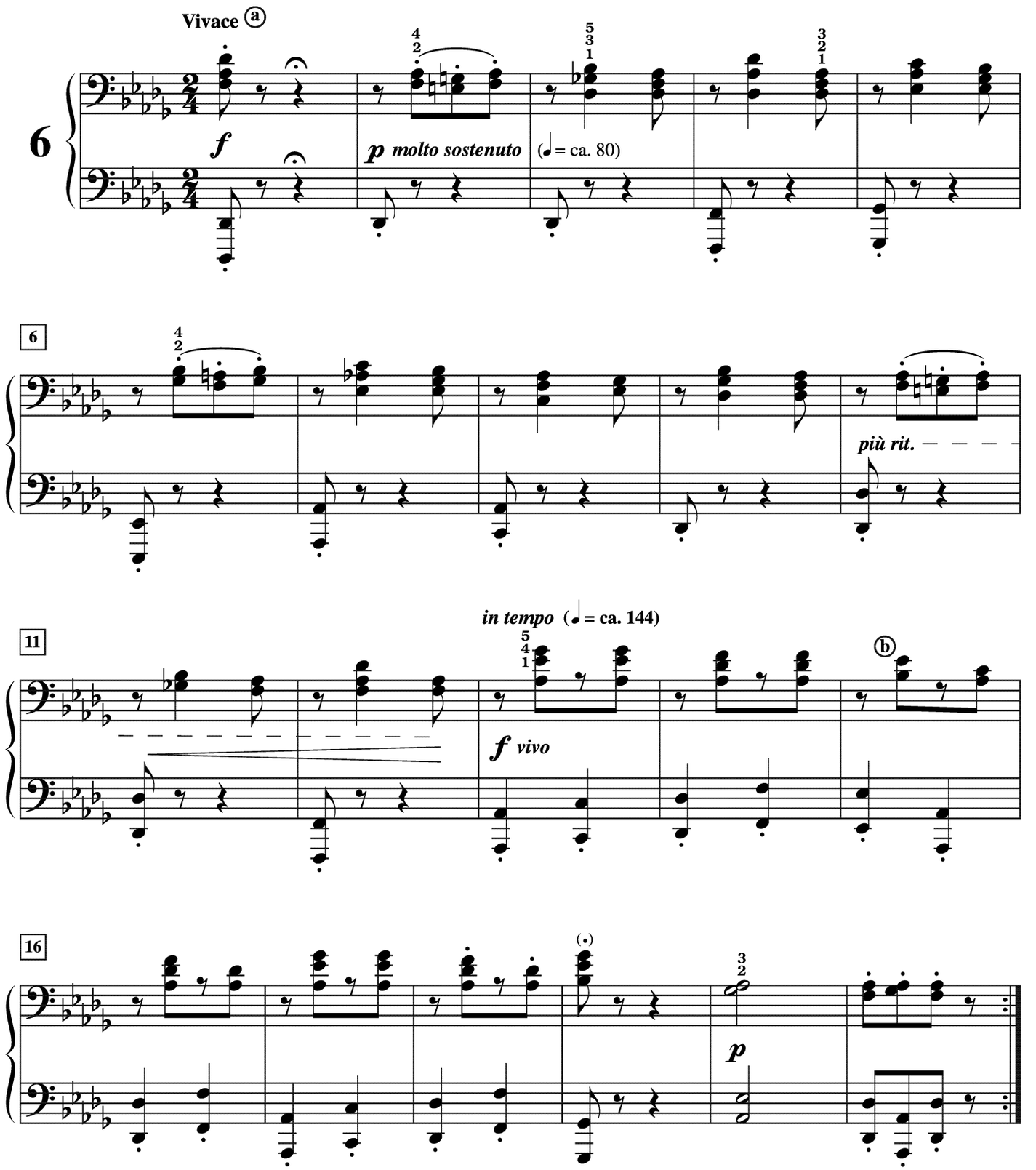


ⓑ The ***dolce*** marking is from B&H15.



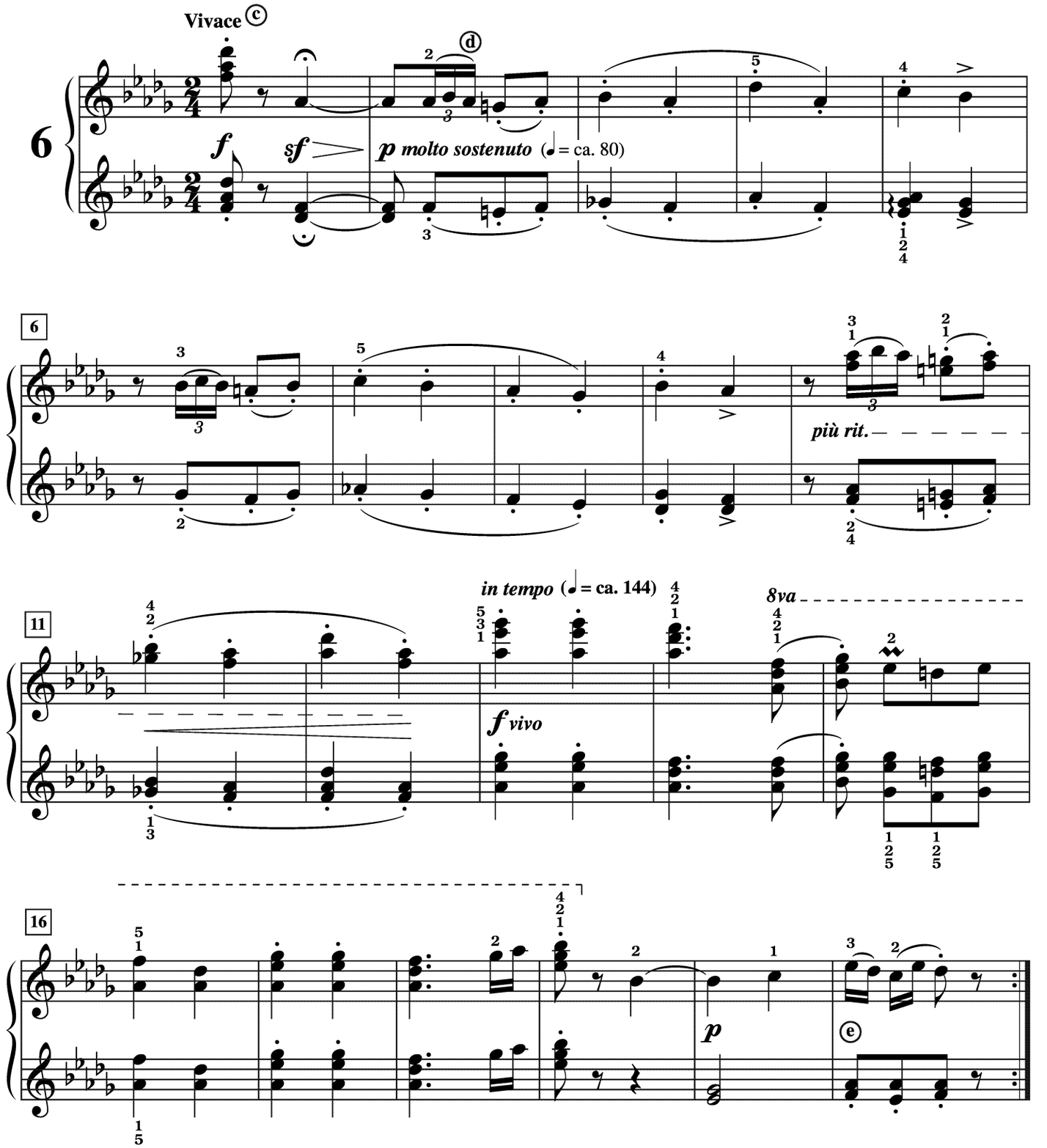
(a) In measures 3, 5, 11 and similar passages, the editors apply damper pedal briefly to give the syncopated chord more sonority and color. Depress the pedal on the offbeat of beat 1, and release it on beat 2.


Allegro (♩ = ca. 138)
5
f
7
p legg.
14
sf
f
20
8va
f
27
p legg.
sf



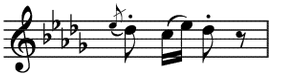
ⓐ For notes about the tempo, see the section regarding Metronome Marks and Tempo on p. 7, and the commentary, p. 12.

ⓑ MS, SIM & CFP show a G-flat above each of the RH chords in measures 15, 74 and 95. They have been omitted in this edition since they are played by *primo*.

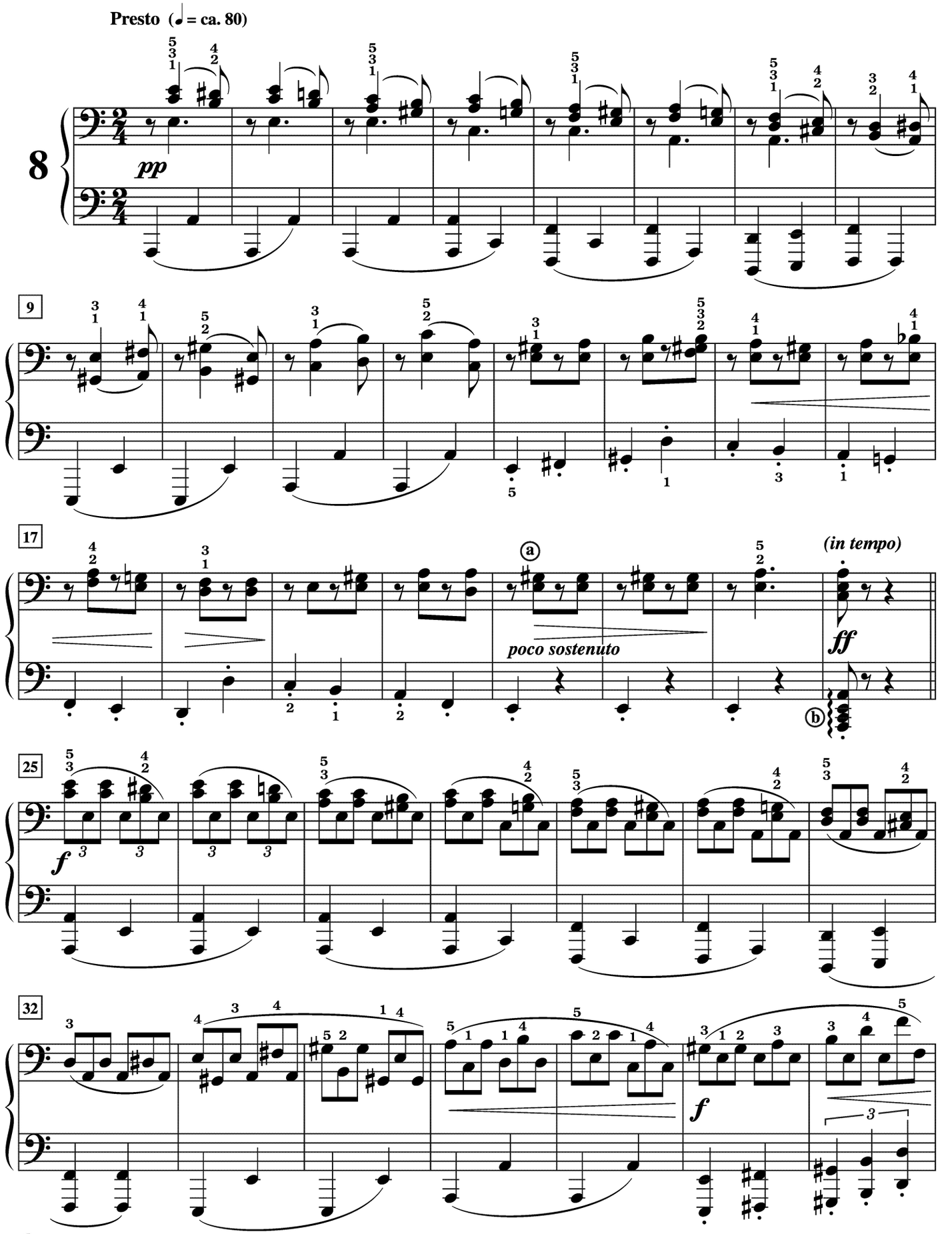


ⓒ For notes about the tempo, see the section regarding Metronome Marks and Tempo on p. 7, and the commentary, p. 12.

ⓓ The written-out *Schneller* in measures 2, 6, 10 and similar places are shown as trills in B&H15. The editors play them as written here; the *Schneller* of measures 15, 74 and 95 are played as triplets, like those of measures 2, 6 and 10.

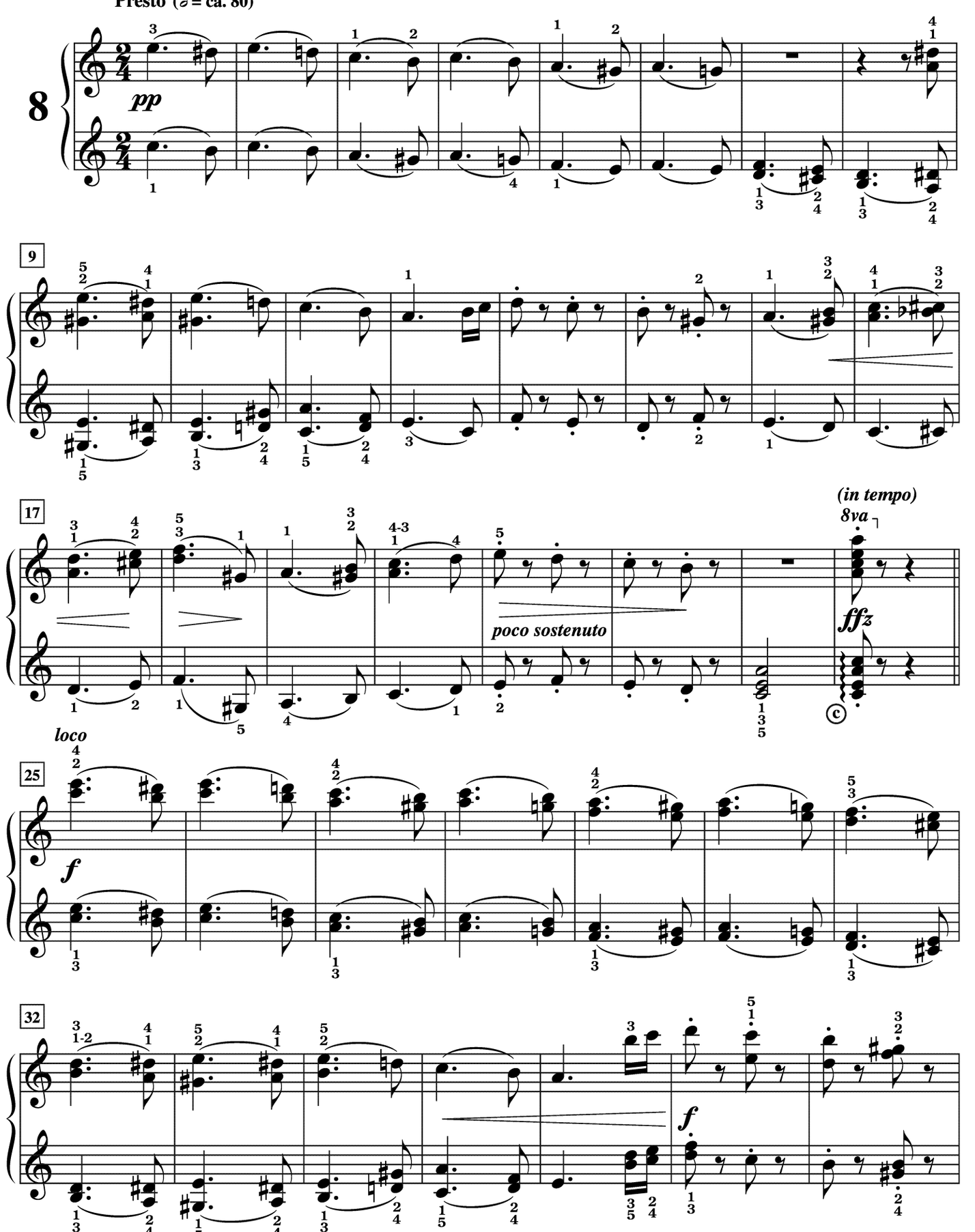
ⓔ In B&H15, the RH of measure 21 is written as: 

It is idiomatic to give the slurred E♭ and D♭ a "snap," and to separate them from the following notes in the measure.



ⓐ CFP and B&H12 have a slur over the right hand in measures 21–22. MS has none. Brahms may have meant it to give more importance to the offbeat thirds, making them sound as syncopations against the descending sixths in *primo*. In other variations of this passage (measures 45–46, 85–86 and 141–142), the right-hand chords are written as syncopated quarter notes.

ⓑ Begin the LH arpeggiated chord before the beat, here and in measures 48, 88, 97 and 144, so that the top note arrives on the beat, with the RH chord.



ⓒ Begin the LH arpeggiated chord before the beat, here and in measures 48, 88, 97 and 144, so that the top note arrives on the beat, with the RH chord.