

Extracts from the works  
of  
Johannes Brahms.

Symphony No. 1, Op. 68.

Brahms did not produce this, his first Symphony, until he was forty-nine years old. It was finished in the fall of 1876, and was quickly performed in such art centers as Stuttgart, Karlsruhe, Mannheim, and the Gewandhaus in Leipzig. It created great enthusiasm, and von Bülow expressed his admiration by declaring "At last we have a Tenth Symphony!" While the attempt to establish Brahms as Beethoven's immediate successor and peer is hardly justified, yet the Symphony made a profound impression in the musical world, and retains its place as an art-work of first rank. The Finale is the most powerful and dramatic section of the work, and its opening theme bears a somewhat striking resemblance to the choral melody of Beethoven's Ninth Symphony.

All the movements of this symphony are perfect examples of Brahms' characteristic and original style of orchestral writing, and contain many complicated and unusual passages for the violins.

From the First Movement.

Un poco sostenuto.

1st Violin. *f* *espress. e legato*

*f* *espress. e legato*

*pizz.* *arco* *f* *p* *espress.*

*pizz.* *arco* *f* *cresc.*

*dim.* *pp* *cresc.*

*ff* *sf* *pp*

Allegro. *ff* *f* *piu f*

*ff* *pesante*

*piu f* *ff*

*p dolce sempre* *più p*  
*dim.* *sempre più p* *pp*  
*pp*  
*poco a poco cresc.*  
*ff*  
*ff*  
*f* *f*

From the Second Movement.  
Andante sostenuto.

**1st Violins** *SOLO*  
*espress.* *cresc.* *f*  
**Divisi.** *p* *cresc.* *f*  
*f* *cresc.*  
*mf* *p* *cresc.*

Piano score system 1. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features sixteenth-note runs with sixths and triplets. The left hand has triplet accompaniment. Dynamics include *p* and *espress.*

Piano score system 2. Treble clef. Dynamics include *dim.* and *pp*. The right hand continues with sixteenth-note patterns, while the left hand has a more rhythmic accompaniment.

Piano score system 3. Treble clef. Dynamics include *mf*, *p*, *pp*, *pizz.*, and *arco*. The right hand has sixteenth-note runs with triplets. The left hand includes a section marked *pizz.* and *arco*.

1st Violin. Treble clef, key signature of two flats (Bb, Eb). Tempo marking: *Adagio.* Dynamics include *fp*, *dim.*, and *p*. Includes a section marked *pizz.*

String staff 1. Treble clef, key signature of two flats. Dynamics include *f*, *cresc.*, *ff*, and *in tempo*. Includes a section marked *string.* and *poco*.

String staff 2. Treble clef, key signature of two flats. Dynamics include *dim.*, *p*, *cresc. molto*, and *ff*. Includes a section marked *string. molto* and *in tempo*.

1st Violins. Treble clef, key signature of two flats. Dynamics include *arco* and *p*.  
2nd Violins. Treble clef, key signature of two flats. Dynamics include *arco* and *p*.  
Both staves include the instruction *cresc. poco a poco*.

Piano score system 4. Treble clef. Dynamics include *f* and *dim.*. The right hand has sixteenth-note runs with triplets. The left hand has a rhythmic accompaniment.

Piano score for the first system. The upper staff begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The lower staff starts with a forte (*f*) dynamic and also includes a *dim.* marking. The music is in a key with two flats and a 4/4 time signature.

From the Last Movement.

Allegro non troppo, ma con brio.

Violin score for the first system. The first staff is labeled "1st Violin." and starts with a *poco f* dynamic. The score includes various markings such as *tr* (trills), *pizz.* (pizzicato), *arco* (arco), and *animato*. Dynamics range from *p* to *ff*. The music is in a key with one sharp and a 4/4 time signature.

*animato*

*fp* *p dol.* *cresc.* *p* *cresc.* *f* *p dol.* *p* *f* *p* *f* *f* *ff marc.* *ff* *p dim.*

This section consists of ten staves of music. The first staff begins with a forte piano (*fp*) dynamic and an *animato* tempo marking. It features a melodic line with slurs and a crescendo (*cresc.*). The second staff continues with a piano (*p*) dynamic and another crescendo. The third staff has a piano (*p*) dynamic and a crescendo. The fourth staff starts with a forte (*f*) dynamic and includes piano (*p*) and piano dolce (*p dol.*) markings. The fifth staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The sixth staff contains a complex texture with triplets and accents. The seventh staff continues with a forte (*f*) dynamic. The eighth staff features a forte (*f*) dynamic and a fortissimo marcato (*ff marc.*) section. The ninth staff is marked fortissimo (*ff*). The tenth staff concludes with a piano (*p*) dynamic and a decrescendo (*dim.*).

*Più Allegro.* *ben marcato*

*ff* *1*

This section begins with a *Più Allegro* tempo marking and a *ben marcato* articulation. The first staff starts with a fortissimo (*ff*) dynamic. The second staff continues with a fortissimo (*ff*) dynamic and includes a first ending bracket labeled with the number 1.

ff

ff

## Symphony No. 2, Op. 73.

This Second Symphony of Brahms was finished in 1877. While only one year had passed since the appearance of his first symphony, this second one differed materially from it in general character. The first is full of passion and unrest, suggesting strong emotions and struggles with destiny almost as clearly as we know them to be expressed in Beethoven's C minor Symphony. This Second Symphony is, however, characterized by cheerfulness, repose and almost pastoral simplicity, and betokens peaceful existence.

*From the First Movement.*

*Allegro non troppo.*

1st Violin.

Bassi. 2da volta

Fl.

11

*p dolce*

12

*dim.*

*p dolce*

*p*

*cresc.*

*f*

*sf*

*sf*

*p*