

NOTES

Notes to accompany the table.

The Arrangements Table aims to include all the arrangements made of Brahms's music in his lifetime. The cut-off date of 1897 is loosely interpreted, however, and some arrangements have been included which date from soon after Brahms's death. Modern arrangements which lie significantly outside the period of Brahms and his contemporaries have been omitted. There are 65 different arrangers, 50% more than the 43 listed in McCorkle (pp. 806-7). Many of them were composers or performers known personally to Brahms.

The table has been compiled predominantly from the following sources:

McCorkle, M.L., *Johannes Brahms: thematisch-bibliographisches Werkverzeichnis* (München, 1984)

Simrock, N., *Thematisches Verzeichniss sämmtlicher im Druck erschienenen Werke von Johannes Brahms. Nebst systematischem Verzeichniss und Registern. Neue Ausgabe* (Berlin, 1902)

Rieter-Biedermann, J., *Verzeichniss der Compositionen von Johannes Brahms nebst ihren Bearbeitungen aus dem Verlage* (Leipzig, 1898 and 1908)

Lengnick, A. & Co., *A complete catalogue of Johannes Brahms' Works, Original and Arrangements* (London, 1906)

Pazdirek, Fr., *Universal Handbuch der Musikliteratur*, Vol. 4 (Wien, 1904)

Hofmann, K., *Die Erstdrucke der Werke von Johannes Brahms*. Hans Schneider, (Tutzing, 1975)

Stephenson, K., *Johannes Brahms und Fritz Simrock. Weg einer Freundschaft. Briefe des Verlegers an den Komponisten* (Hamburg, 1961)

COPAC/National, Academic and Specialist Library Catalogue for the British Isles
IMSLP/International Music Score Library Project, also known as Petrucci Music Library

The information is therefore not new, but has been brought together in a convenient form, allowing both overview and detail. One reliable source is enough to trigger an entry, but additional sources are often given. The Table is not intended to be a comprehensive listing of all known copies. This would be neither feasible, practical nor necessary. Where possible, the date of publication of Brahms's original composition has been shown, as well as the publication date of the arrangement. However, the sources are not always consistent. Where it has not been possible to provide a publication date for an arrangement, the reader is guided to the source in which reference to the undated arrangement can be found.

Many works published originally by Breitkopf & Härtel, Rieter-Biedermann and others were taken over within Brahms's lifetime by Simrock, sometimes with the original plate number, sometimes with a new, Simrock number. The plate number shown in column F may in some instances have fallen victim to this confusion (see McCorkle, Introduction pp. LIII and LXIII-LXIV). The editions chosen are the earliest readily available on the internet or in a library. It is hoped that the Table will provide access first and foremost to the music itself and, to

this end, the internet site where an arrangement can be downloaded is given first. A library which can provide the music in photocopy or digital form is another useful source, given the ease of access to librarians worldwide through their library website. Where no surviving copy has been found, a catalogue entry confirming its existence in the canon of Brahms arrangements gives hope that it may yet one day come to light.

Some of the sources listed above record the price charged for the arrangements. It is interesting to note that the prices did not change in the ten years between publication of the Rieter catalogues of 1898 and 1908. It would also seem that the pricing of arrangements was dictated more by practical publishing costs than by any value judgement as to the quality of the arrangement or the arranger. A two-piano arrangement, requiring two volumes, was obviously more expensive than a solo piano arrangement, but an arrangement by Brahms would not necessarily be more expensive than one by Keller.

To give an idea of the percentage of Brahms's works published in arrangements his entire output is presented here, including those works which were apparently never arranged, probably because their original format was already suitable for use in the home.

Three unpublished arrangements have been included. They are piano solo versions by Kirchner of the slow movements from the two op. 51 quartets and from the op. 60 piano quartet. The manuscripts are in the Kirchner Estate. One can only conjecture whether they were made with a view to publication.

There are also some arrangements listed which were discussed in Brahms's correspondence but never actually realised. The references to specific arrangements in Brahms's letters are given in column I, "Comment by Brahms", showing Brahms's involvement, albeit reluctantly, in the planning and sometimes revision of an arranger's work. Since the surviving correspondence between Brahms and Simrock is incomplete, there may occasionally be ambiguity about which work is being discussed. Where an arrangement is not of the complete work, details of the movements or songs arranged are given in column E.

In an era in which symphonic, choral and chamber works are commonly heard through a loudspeaker in the home the pleasure of playing a Brahms composition, even in a reduction for domestic use, remains a uniquely satisfying musical experience. The Table of Arrangements aims to provide an opportunity to rediscover this once popular form of music-making, which took place mainly in the privacy of the home with perhaps an occasional outing on the concert platform.

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