

Johannes Brahms

Three Lieder on Poems of Adolf Friedrich von Schack

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of
Adolf Friedrich von Schack

A Facsimile of the Autograph Manuscripts of
"Abenddämmerung," Op. 49 No. 5, "Herbstgefühl," Op. 48 No. 7,
and "Serenade," Op. 58 No. 8
in the Collection of
The Library of Congress

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PREFACE

In commemoration of the one hundred fiftieth anniversary of the birth of Johannes Brahms, the Music Division of the Library of Congress has chosen to publish a complete facsimile edition of two of its Brahms song manuscripts. This pair of holographs contains three settings of poems by Count Adolph Friedrich von Schack—"Herbstgefühl," Op. 48 No. 7, "Abenddämmerung," Op. 49 No. 5, and "Serenade," Op. 58 No. 8. Purchased over a half century ago from descendants of Robert and Clara Schumann, these manuscripts were among the first holographs of European composers acquired by the Library, and provided the modest beginning of a collection of Brahms musical manuscripts and letters which, through numerous purchases and gifts, has become one of the largest and finest in the world.

Brahms sent these holographs of his "Schack Lieder" to Clara Schumann in the autumn of 1867—one of them as a birthday present. Together with the many other manuscripts he gave her during the more than four decades of their friendship, these two remained in Frau Schumann's possession until her death in 1896, after which they passed to her second eldest daughter, Elise. In 1877 Elise Schumann had married an American businessman, Louis Sommerhoff, and had moved to the United States, but in 1883 she returned to Europe with her husband and settled in Frankfurt. Upon her death in July 1928, her son Robert and his wife inherited her Brahms manuscripts, and in November 1929 this legacy was offered for sale at auction by the firm of Leo Liepmannsohn in Berlin (Versteigerungs-Katalog 52, Nos. 20 and 21). This attempt to sell the "Schack Lieder" holographs was unsuccessful, and on 21 April 1930 Mrs. Robert Sommerhoff, then a resident of New York City, offered them to the Library of Congress, together with the autograph manuscripts of a pair of Mozart Minuets (K. 461, Nos. 5 and 6). Brief negotiations ensued between Mrs. Sommerhoff and Carl Engel, Chief of the Music Division, and on 23 May 1930 the Library of Congress officially received both sets of manuscripts as a gift from its Friends of Music.

In addition to issuing this facsimile edition, the Music Division is marking the Brahms sesquicentenary by presenting a festival of Brahms's chamber works, piano music, and Lieder, performed in the Coolidge Auditorium of the Library, and by hosting an International Brahms Conference of two dozen scholars from North America and Europe, sponsored by the University of Washington (Seattle). These activities are made possible by support from Mercedes-Benz of North America, the National Endowment for the Humanities, and privately endowed foundations within the Library of Congress.

We are indebted to Professor George S. Bozarth of the University of Washington for writing the introductory essay for this facsimile; to Jon Neusom, William Parsons, and William Dornemann for assistance with its preparation; and to Rembert Herber for overseeing its editing and production.

Donald L. Leavitt
Chief
Music Division

INTRODUCTION

Unaware of exactly when and under what circumstances Johannes Brahms composed his settings of Count Adolf Friedrich von Schack's poems "Abenddämmerung" and "Herbstgefühl," Max Kalbeck wondered why Brahms had been attracted to "the cool dialectic of a versifier like Schack" and had chosen "to warm the marble of these faultlessly chiseled verses with his own blood." Could it have been "the scenic environment in its refined mood of nature that induced him to set 'Abenddämmerung,' which is delivered in relative clauses, or bade him to overcome the extremely unmusical beginning of the poem 'Herbstgefühl': 'Wie wenn von frost'gen Windhauch tödtlich?'"

As far as we know, Brahms himself left no record of his reasons for choosing to set these two poems, as well as one other, "Serenade," from Schack's *Gedichte* of 1867. Brahms would have known of Schack's activities as art collector and sponsor—in the early 1860s Schack had commissioned several works from Brahms's friend, the painter Anselm Feuerbach—and perhaps it was this acquaintance with the poet that prompted Brahms's interest in Schack's little volume.² Beyond that, the only evidence we have comes from the correspondence of two of Brahms's closest friends, Clara Schumann and Hermann Levi, and both of them believed the poems appealed to Brahms because their mood reflected his own when he set them to music. One must always be wary of facile connections drawn between biographical fact and creative process. But as both these friends kept conscientious watch over Brahms, their opinions hold considerable interest.

According to the dated holographs of "Abenddämmerung" and "Herbstgefühl" reproduced here in facsimile, Brahms completed these two songs in Vienna on the 6th of May, 1867, the day before his thirty-fourth birthday. "Serenade" probably dates from shortly thereafter, since an early version of its final measures appears on the last page of the "Herbstgefühl" bifolium.³ Vienna had been Brahms's second home since 1862, and during the intervening five years, his ties to Hamburg had weakened steadily. His aspiration to become conductor of the Hamburg Philharmonic and settle down in his native city had twice been thwarted, first in 1862 and again

early in 1867. Due to the estrangement of his parents in 1864, the death of his mother in 1865, and the remarriage of his father a year later, he no longer felt at home in Hamburg, and had not visited there since January 1866, even though his father and stepmother reserved a room for him in their flat. Yet even in Vienna he kept no permanent quarters, for during these years his financial situation still necessitated spending much time on concert tours.

Throughout 1867 Brahms experienced moments of intense depression, as we know from the correspondence of his friends. Clara Schumann believed his "rootless" existence was responsible, cut off as he was from his native Hamburg, uneasily settled in Vienna, and recently shocked by the separation of his parents and then the loss of his mother. On 26 February 1867 she wrote to him from London: "[Your letter] expressed such a melancholy, almost bitter mood that it pained me, and only the thought that this mood was probably just temporary was able to reassure me." Frau Schumann went on to observe that despite the "many miseries of life," good things were happening to him: "Admittedly your father and mother cannot be replaced, but you will have several truly loyal friends . . . who do stand by you." Draw strength from your friends and from your wealth of talent, she advised, and take care not to withdraw into yourself. In closing she added: "I hope you do not often surrender yourself to such a bitter mood."⁴ At the end of April Frau Schumann again addressed these issues, but this time to encourage a proposed course of action: "I think your idea of taking a permanent apartment in Vienna is very good; go ahead and do it; you will feel much more at home when you have all your music and books around you."⁵

Although Brahms completed "Abenddämmerung" and "Herbstgefühl" early in May, shortly after this last exchange of letters with Frau Schumann, he waited until the following autumn before sending these two songs to her. His spirits had been lifted by an August hiking trip with his father ("My soul is refreshed as is the body after a bath . . . my dear father has no idea how much good he has done me . . ."), but by late September the bleak mood of the previous winter had apparently returned and once again found expression in a letter to Clara Schumann. On 28 September she recorded in her diary the receipt of birthday presents from Brahms, and five days

later wrote from Baden-Baden to thank him for a Venetian glass basket, a garland, violets, and the holograph of "Abenddämmerung."⁶ Along with her thanks, though, she chided him for the unkind tone of his letter, which must have arrived at about the same time as the gifts:

I will not answer your last letter today; I really don't want to; but I must tell you one thing, that I have never read a letter from you with anything other than a kindly heart, [and] thus have never wanted to read between the lines anything other than friendliness; however, sometimes that is very difficult, almost impossible. Yet I wish to say nothing further, so on to other things.

Distressed by letter and song, Frau Schumann sent both to Hermann Levi, who responded with alarm, directly linking the contents of the letter to the mood of the song:

I fear that Brahms—the man and the artist—stands where the road divides into two paths, one of which will lead to ruin. If he does not succeed in rescuing his better self from the demon of gruffness, of coldness, of—heartlessness, then he is lost to us and to his art, for only all-engendering love creates works of art. Who she share the same immutable faith in his noble talent, the same love for his high character, we must find of all may conceal from ourselves the danger he is in. And you, who perhaps are the only one who has an influence on him, assert yourself in the finest way possible, leave no means for his rescue untried—attempt to raise the man and through him the artist!—These are the thoughts which the song, together with his letter, arouse in me, and of which I had to write freely, in spite of whether you, as you sometimes do, find them exaggerated and smile at them. I have so absorbed his thinking and feeling that he has become a part of me—and in this sense the song sounds to me like a farewell, like a death notice . . .⁸

Soon after receiving Clara Schumann's letter, Brahms must have sent her the holograph of "Herbstgefühl," for on the 13th of November she wrote to him about both songs:

Today is my last day in Hamburg, and after hoping for weeks to have a quiet moment for you, I'm telling myself better [to write] a little than nothing at all! Yet believe me that, though they come late, my thanks are still just as heartfelt as on the first day after receiving your letter and the exquisite songs, which once again seem quite original to me, particularly the one in sharp minor ["Herbstgefühl"]. I prefer that one to the one in E major ["Abenddämmerung"]; even though I find the first

half wonderful, the melody of the second half in A major seems to me less stirring, less warming. Thank you, a sincere handshake for sending them; this especially delighted me, and particularly here, although I still have never completely gotten through the f-sharp minor song without tears coming to my eyes, which certainly as you will say, happens easily. I trust that it's most woe you own only while you were writing it—it would be very distressing to have to believe that you often felt that way! No, dear Johannes, you, a man of talent, in your prime, life before you, may not indulge in such melancholy thoughts.

Frau Schumann then advanced her own prescription:

Establish a household for yourself soon. Find yourself a young lady of means in Vienna (surely there must still be one whom you can love), and you will become happier again and, despite some worries, of course, will learn to know joys which you cannot have known up to now; you will then embrace life with new love. In the long run, the concept of earthly happiness is bound up with life at home—I wish you would create such a life for yourself; now would be the best time.⁹

As she had done with "Abendämmerung," Frau Schumann sent a copy of "Herbstgefühl" to Hermann Levi. On this manuscript she added a note of her own: "Birthday mood of one of us" ["Geburtstagsstimmung von Unsereinem"]. Once again, Levi was alarmed at the mood suggested by the song. He replied to Frau Schumann on 23 November:

For the first time today I have a quiet moment to thank you from the bottom of my heart for thinking of me on November 7th, and in such a dear, sincere way. [I am touched] that you copied the splendid song for me yourself, in spite of work and worry and aching arm ... the f-sharp minor song is exceedingly beautiful and moving; my joy over it is somewhat disturbed only by your indication—"Birthday mood of one of us." Is the 6th of May, the date of composition, his birthday? It would be terrible to have to consider the content of the poem as an expression of his present mood.

Continuing in a manner somewhat more moderate than in his letter of 2 October, Levi offered a reassessment of the situation:

But even if [this is his current mood!] My own experience has taught me that we rescue our better self from all momentary distress, all the more so if this self is as powerful, as rich as with Johannes. The Goethe saying probably fits here: "It is very possible

that at times the individual is terribly threshed by public and domestic fate; yet when indiscriminate destiny hits the rich sheaves, it only crumples the straw; the kernels feel nothing of it, and bounce merrily here and there on the threshing-floor; ununconscious whether they are headed for the mill or for the field for seeding." I confess that I also feel anxious about him at times, as when, after playing through his E-major song, I sent to you at Baden that Polish letter, which would better have remained unwritten and unthought. Let us confidently let him go; care has already been taken that the kernels will find their way to the field, and magnificent crops will ripen ...¹⁰

As these letters make clear, both Levi and Frau Schumann found in Brahms's own mood his reasons for setting Schack's poems—"Herbstgefühl" with its reflections on death in nature as symbolic of release from life, and "Abendämmerung" with its references to lost youth, past happiness, and prolonged separation from loved ones passed on. The lighter mood of Brahms's third Schack song, "Serenade," composed at approximately the same time as the other two, might seem to belie the autobiographical parallel. Yet even here, the lover, who with trembling heart sings of his desire for just one hour in which "dein Arm ihn heiss umschlingt [Brahms himself substituted 'heiss' for 'so'] und der Kuß von deinem Munde feurig bis an's Herz ihm dringt," is left at the end of the song "einsam ... am Balkon" amidst a cool, moonlit landscape of vine-wreathed lattice, cypress trees, and marble fountain.

That Brahms's setting of "Herbstgefühl" was successful his friends agreed. I have already recounted the remarks of Clara Schumann and Hermann Levi. In his letter of 23 November 1867 Levi added:

"Herbstgefühl" pursues me constantly, especially the passage "So schauert über mein Leben" and the ending "Gieh dich zur Ruh!" Has it struck you that these four notes—f-sharp, e, d, d—were already included in the first part of the song, that from the return to f-sharp minor until the end [of the song] is only a repetition of the first part, and a very precise one at that? It is this wonderful symmetry of form and content which will secure him a place among the Classical composers ...¹¹

And after its publication in 1868, Philipp Spitta wrote to Brahms that "the song 'Herbstgefühl' is powerful in its dark mood, and strongly appeals to my own personality ... anyone who has ever

really sensed the horrible melancholy of nature dying in autumn must feel deeply moved by the faltering movement which persists throughout almost the entire song, by the sighs resounding in the depths of the bass, by the original harmonic construction."¹²

Opinion about "Abendämmerung" was less positive. As already noted, Clara Schumann liked it less than "Herbstgefühl," finding the melody of the A-major passage less stirring, less warming, than the melody of the opening section. Hermann Levi's initial reaction was more negative yet:

After a year's hiatus, to send such a song! It is not sung; it is contrived; it is like a lie. The note is nearly the same as in the D-flat major song: "Hier, ob dem Eingang." ["Die Kränze," Op. 46, No. 1], but how differently the melody flows there.¹³

And even a month later, as he noted in his letter of 23 November, Levi still could not comprehend the song "in ear and heart." "Is it really possible," he wondered, "to set this contemplative, descriptive poem to music?"¹⁴ On the other hand, to Philipp Spitta this song was "permeated with Beethovenian mysticism,"¹⁵ and although Max Friedlaender felt he could not agree entirely with Spitta's assessment, he still could rhapsodize on "how soothingly the dissonances operate in the course of the song, how significant are the pedal points! ... the whole is most genuinely Brahms, especially the passages 'Die du linderst jede Wunde' and 'Und zu Jugendlust-Genossen' ... the displaced rhythm is also noteworthy."¹⁶

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Few variants exist between the holographs of "Abendämmerung" and "Herbstgefühl" and their respective first editions: the settings Brahms had composed in 1867 still satisfied him a year later when he chose to publish these songs.¹⁷ The same is not true for "Serenade." The Library of Congress fragment (mm. 65-66) preserves a song somewhat simpler than the one released in 1871 as the last of the eight *Lieder und Gesänge*, Op. 58.¹⁸ Rigorously four-square phrases, standard cadential patterns, repetitive accompanimental figures, and a relatively literal recapitulation plus climactic extension and postlude all betray the dependence of Brahms's original setting on its models, the simple *volkstümliches Lied* and the unsophisticated popular Italian serenade.

Nearly all of the differences between first edition and holograph occur in the piano accompaniment. Most represent simple but effective

adjustments of rhythmic activity, harmonic tension, register, and sonority introduced to improve continuity within musical phrases, smooth out seams between phrases, and focus on and lend more support to the voice's climactic moments.¹⁹

Consider the state of the first phrase present in the holograph, measures 64-67 (the holograph preserves only mm. 65ff., but surely Brahms employed for the initial measure of this phrase the same figuration pattern as in the second measure; compare also mm. 68-69 in the holograph). Here we find a standard 2 + 2 measure structure, with rhythmic activity increased for the second two measures to signal the beginning of a new sentence and to move the music forward to the next phrase. Moderately effective for the third measure, this sixteenth-note figure, through overuse, loses much of its vitality by the end of the fourth measure. The slackening of rhythmic interest has another effect: coupled with the shift to the subdominant for phrase two and the repetition of the vocal melody, it allows for a musical *caesura* between phrases much too emphatic for this point in the poem.

In contrast, the reading in the first edition reserves the increase of rhythmic activity for the very last measure of the initial phrase. Now the quickened harmonic rhythm in the third measure is allowed to work its effect before the constant sixteenths join it to propel the music on into the next phrase. To compensate further for the lessening of rhythmic activity in the third measure, Brahms added a staccato chord to the left hand and redistributed the right-hand chords in each of the initial three measures. This revised accompaniment, with its hints of hemiola and imitation, had already been used in the holograph version during the interlude (mm. 72ff.) and postlude. By employing it in the initial phrase, as well as at the beginning of the second phrase (mm. 68-69), Brahms integrated interlude, postlude, and main section. Note, however, that for the third measure of phrase two (m. 70) Brahms retained the continuous sixteenth-note pattern found in the holograph. At this point the concern remained the expenditure rather than preservation of rhythmic energy, in anticipation of the full tonic cadence at measure 72.

In this second phrase Brahms also revised the voicing of the left hand and altered the bass line. Originally the sonority of the upper left-hand voices had expanded from thirds to full triads, while the bass descended stepwise into a standard

$1\frac{1}{2}$ -V-I cadence on contra *a*, presumably the same pitch that had inaugurated the recapitulation at measure 64. Though adequate, this reading did little to reinforce the vocal climax or sustain harmonic tension during the held *e* in the word "Sichel." Brahms's initial idea, entered in pencil in the holograph, was to substitute a deceptive I_4 (low *c* in the bass) for the I_1 chord and delete a *c* two beats later (this avoids a doubled third and smooths out the voice-leading). The vocal climax now comes into focus, but the upper left-hand voices thin out just when their sonority is needed most.

Brahms reworked this passage once again for the first edition, and at last achieved a sonority full enough to move the phrase forward to its cadence, but subtle enough not to detract from the vocal climax: at measure 70, an open sixth and fifth replace the thirds as upper voices in the left hand, and in the following measure a triad with *c* restored and a seventh chord without third continue this light but sonorous texture. At the cadence point itself Brahms replaced the low *a* with one an octave higher, thereby allowing easier access into the interlude and reserving the punctuating low *a* for the final measures of the song, where it balances not only the low *a* of measure 64, but also the contra *a* with which the entire song begins.

The need to synchronize piano and vocal climaxes in the final B section (mm. 79ff.), as well as problems with the original postlude, prompted the one large-scale alteration Brahms introduced for the first edition. In the holograph version Brahms had prepared much of the piano part for the closing B section simply by copying note for note the parallel passage earlier in the song (compare the holograph reading with the initial B section in the first edition). He needed only to transpose the passage up a fourth, alter its cadential formula (to end in minor rather than major), and add a climactic four-measure extension. Such a literal repetition of the vocal line, however, would have placed the voice in a high tessitura throughout and prematurely explored the register needed for the final vocal climax, measures 83-85.

The vocal line which Brahms created for this last B section begins with the same melodic contour (lowered a third) and rhythm as its earlier counterpart (cf., mm. 75-78 with mm. 15-18), but continues with a new melody for the

final two lines of text ("also zittert . . ." mm. 79ff.). The problem with this passage as it stands in the holograph is that, while the voice reaches its climax on the first "das Herz," the piano, as earlier in the song (cf., mm. 21-22 in the first edition), delays its high point until the second "das Herz."

To synchronize climaxes, Brahms made several alterations for the first edition at measure 81: his deletion of the second note of the vocal part, *g-natural*, sets in relief the voice's dramatic octave leap; his introduction of a new duet of parallel sixths in the right hand compensates for the resultant loss of rhythmic activity in the voice; and his reversal of registers for the two left-hand arpeggios strongly supports the voice (low *d* on beat 4, together with high *b-flur-d*). Brahms also deleted the *crescendo* indication from the piano.

Brahms's decision to recast the postlude also prompted revisions in measure 81. Both holograph and first edition demonstrate Brahms's intention to end "Serenade" with the piano descending into a low register. The holograph's literal repetition of the earlier B section, however, leaves the right hand in an extremely high register and necessitates a long postlude to bring the accompaniment down through three octaves (mm. 86ff.). The weaknesses of this solution are evident: the high right hand vies with the voice instead of supporting it; the texture of the piano is entirely too thin to sustain the vocal climax; and the single rhythmic pattern employed in the left hand at measures 82-89 ($\text{♩} \overline{\text{♩}} \overline{\text{♩}} \overline{\text{♩}}$), taken from the end of the earlier B section and its subsequent interlude) does little to highlight the vocal climaxes, and soon becomes quite tiresome.

For the first edition Brahms lowered the right hand. Now it supports rather than interferes with the voice, and has a shorter distance to travel to reach its final destination. In addition, the lower right hand for the second "das Herz" (m. 82) further highlights the vocal climax on the first "das Herz."²⁰ The problem of the repetitious accompanimental pattern Brahms solved by subtly varying the left-hand rhythm at measures 82-85—the one pattern ($\text{♩} \overline{\text{♩}} \overline{\text{♩}} \overline{\text{♩}}$) intensifies the rhythmic drive before the climaxes at measures 82 and 84, the other ($\text{♩} \overline{\text{♩}} \overline{\text{♩}}$) lessens the tension after these climaxes—and by placing the return of the A section's piano figuration discreetly in the left hand at the very beginning of the postlude (cf. holograph, mm. 90ff., and first edition, mm.

86ff.). After this, the descent into the lower register begins, still utilizing the figuration from the A section, but, at the last moment, casting it in hemiola to maintain rhythmic interest and make explicit the metrical ambiguity inherent in this figuration. A low staccato chord with Picardy

third, rather than a high, sustained minor chord, ends the song.

In the transformation of "Serenade," undertaken sometime between the autumns of 1867 and 1871, we witness Brahms the solid craftsman at work.

Out of his earlier, simpler *Lied* he deftly creates a cogent word-tone synthesis whose clearly-directed musical phrases, carefully-joined seams, strong, well-focused yet restrained emotional climaxes, and succinct but metrically intricate postlude all distinguish it as "typically Brahmsian."

1. Max Kalbeck, *Johannes Brahms*, rev. ed. in 4 vols. (Berlin: Deutsche Brahms-Gesellschaft m.b.H., 1912-21; reprint ed., Tutzing: Hans Schneider, 1976), 2:324.

2. Count Schack was a wealthy patron of the arts in Munich who assembled an important collection of mid- and late 19th-century German paintings (now housed in the Schack Galerie of the Bayerische Staatsgemaldesammlung, Munich). Between 1862 and 1866 he had commissioned several works from the "neo-classical idealist" Feuerbach, whom Brahms had first come to know during the summer of 1863 at Baden-Baden, through a mutual friend, the engraver, photographer, and biographer of Feuerbach, Julius Allgeyer. Max Kalbeck noted that during that summer the four "beautiful young men"—Brahms, Allgeyer, Feuerbach, and Hermann Levi—formed a group "as harmonious as the voices of a Classical string quartet" (Kalbeck, *Brahms*, 2:184).

3. Unaware of these dated manuscripts, and ignoring ample references to these songs in the published correspondence (see below), neither Kalbeck nor Max Friedlaender (*Brahms Lieder* [Berlin: N. Simrock, 1922] assigned dates to "Abenddämmerung" and "Herbstgefühl.") Since Alfred von Ehrmann's *Brahms Thematiches Verzeichnis* (Leipzig: Breitkopf & Härtel, 1933), "Herbstgefühl" has in general been properly dated; yet even as recently as Grove 6 "Abenddämmerung" has been left undated. All references in the secondary literature to "Serenade" place it in 1871.

4. Berthold Litzmann, *Clara Schumann-Johannes Brahms Briefe* (Leipzig: Breitkopf & Härtel, 1927), 1: no. 292.

5. *Ibid.*, 1: no. 256. Brahms's letters prompting these replies from Frau Schumann may well have read like a letter he had written her five years earlier, when he was first passed over by the Hamburg Philharmonic:

This is a much sadder event for me than you think, and perhaps than you can understand. As I am in general a somewhat old-fashioned person, so I am in this: I am no cosmopolitan, but am attached to my native city as to a mother . . . Now, here in Vienna, where so much that is beautiful delights me, I still feel, and shall always feel, that I am a stranger and can have no peace . . . you know that, in general, they love best to be rid of us completely and let us dash around alone in a void. And yet one wants to be bound and to acquire those things which make life worth living, and one is frightened of loneliness. Work in active association with others and in lively social intercourse, family happiness, who is so little human that he does not feel the longing for such things . . . (Litzmann, *Schumann-Brahms Briefe*, 1: no. 201)

Brahms remained bitter about this slight by his native city. As late as 1878, while attending a celebration for the 50th anniversary of the Hamburg Philharmonic Society, he told the poet Klaus Groth:

*Twice they filled the vacant position of director of the Philharmonic Society with a stranger, passing over me. Had they chosen me at the right time, then I would have become a respectable citizen. I could have married and lived like others. Now I am a vagabond. (Kalbeck, *Brahms*, 3:223)*

And in 1894, when the Hamburg Philharmonic Society finally did offer him its directorship, he responded:

There are not many things that I desired so long and actively, at one time — that is, at the right time! It was a long time before I became accustomed to the thought that I was obliged to take another path. If things had gone according to my wishes, today I would be celebrating a jubilee of my own; in that case, you would be, as you are today, having to look around for a younger, capable person . . . (Kalbeck, *Brahms*, 4:345)

6. Andreas Moser, ed., *Johannes Brahms im Briefwechsel mit Joseph Joachim*, 2 vols., rev. eds., Johannes Brahms Briefwechsel, vols. 6, 7 (Berlin: Deutsche Brahms-Gesellschaft, 1912, 1921; reprint ed., Tutzing: Hans Schneider, 1974), 6: no. 280.

7. Berthold Litzmann, *Clara Schumann: Ein Künstlerleben nach Tagebüchern und Briefen* (Leipzig: Breitkopf & Härtel, 1902-08), 3:206, and *Schumann-Brahms Briefe*, 1: no. 258, respectively.

8. Litzmann, *Schumann Künstlerleben*, 3:206-7.

9. Litzmann, *Schumann-Brahms Briefe*, 1: no. 259.

10. Litzmann, *Schumann Künstlerleben*, 3:208-9.

11. *Ibid.*, 3:212.

12. Carl Krebs, ed., *Johannes Brahms im Briefwechsel mit Philipp Spitta*, Johannes Brahms Briefwechsel, vol. 16 (Berlin: Deutsche Brahms-Gesellschaft, 1920; reprint ed., Tutzing: Hans Schneider, 1974), no. 3.

13. Litzmann, *Schumann Künstlerleben*, 3:206, note.

14. *Ibid.*, 3:209.

15. Krebs, *Brahms-Spitta*, no. 3.

16. Friedlaender, *Brahms Lieder*, p. 64.

17. Accordingly, the manuscripts prepared by an unknown copyist as the engraver's model for the first edition of "Abenddämmerung" and "Herbstgefühl" (Staats- und Universitätsbibliothek Hamburg) and Brahms's own copy of the first edition (the *Händexemplar*, Gesellschaft der Musikfreunde in Wien) contain only minor revisions and variants.

18. Except for the addition of several missing commas and a few insignificant variants in the placement of dynamic markings, the reading for "Serenade" prepared by Eusebius Mandyczewski for the *Johannes Brahms Sämtliche Werke*, 26 vols. (Leipzig: Breitkopf & Härtel, 1926-27; reprint eds., Ann Arbor: J. W. Edwards, 1949, and New York: Dover Publications, Inc., 1979), 24:129-33, is exactly the same as the first edition, published by J. Rieter-Biederman, Leipzig and Winterthur.

19. Evidence of this process of revision may be present in the full holograph once owned by Hermann Levi (*Katalog einer kleiner Brahms-Ausstellung aus Anlaß der Enthüllung des Brahms-Denkmal von A. Hildebrand zu Meiningen, 7-11. Oktober 1899* [Meiningen: Druck der Keyßner'schen Holbuchdruckerei, 1899], No. 134), present owner unknown. By the time Levi and an unknown copyist prepared the engraver's model for the first edition in the autumn of 1871 (manuscript owned by the Staats- und Universitätsbibliothek Hamburg), "Serenade" was virtually in its final state. Other extant primary sources for this song include the engraver's model for the transposed edition, prepared in 1879 by another unknown copyist (also owned by the Staats- und Universitätsbibliothek Hamburg) and Brahms's own copies of both editions (the *Händexemplar*, owned by the Gesellschaft der Musikfreunde in Wien).



W. J. J.

Chorus

Abendbrennung. Helf' Friedr. von Schack.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The word "Dulce" is written above the piano part.

Second system of musical notation. The vocal line contains the lyrics: "Bei uns im alten Zug's - Luff' lund! in' an allen Erb' in' Luff', die die Luff' und jand". The piano accompaniment continues with similar rhythmic complexity.

Third system of musical notation. The vocal line contains the lyrics: "Lunda, in' der Dank - lo und in' jang's. Luff' und". The piano accompaniment concludes with a final cadence. The word "Din" is written above the piano part.

sempre animato

Und in Jugendzeit Gewissen haben
 dir. *grace, bravo.*

sempre animato

sempre un poco agitato

und im letzten Augenblicke, die uns nicht verlassen, braten wir sie zum Tod. *Wachsam*

sempre un poco animato

sempre molto piano

Leinwand, die du trugst, die ich dir weihen will, um zu zeigen, die dich zu ergötzen, um zu loben, um zu preisen.

M. Schulz/Chrysos.

Goldgrube. von Schacht.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics are: "Hier wohnt ein feist'ger Aushungerter, der keinen Centen hat."

Handwritten musical notation for the second system, featuring a bass clef and a 4/4 time signature. The accompaniment consists of chords and single notes. The lyrics are: "Hier wohnt ein feist'ger Aushungerter, der keinen Centen hat."

Handwritten musical notation for the third system, featuring a treble clef and a 4/4 time signature. The melody continues with the lyrics: "Lächelt dankt, er fröhlich, er dankt, er dankt, er dankt."

Handwritten musical notation for the fourth system, featuring a treble clef and a 4/4 time signature. The melody concludes with the lyrics: "er dankt, er dankt, er dankt, er dankt, er dankt, er dankt."

9. = 9.

mein die Hand am Mord, auf die Lippen und - den Fingern?

Gib dich für mich! bald recht, bald recht - für

auf.

2. 6. Ma. Ma.

Operate v. Schak 25.

gung ungenugsam? ungenugsam ist ein Balken, ich bin klüger als du, großes Glück hat Minnie, die ich geliebt.

Ich bin klüger als du, großes Glück hat Minnie, die ich geliebt, das ist das Ende.

Ich bin klüger als du, großes Glück hat Minnie, die ich geliebt, das ist das Ende.