JOHANNES BRAHMS
ALBERT DIETRICH
ROBERT SCHUMANN

F. A. E. Sonata

Violin and Piano

To Hans Pfitzner in Gratitude and Reverence

HEINRICHSHOFEN EDITION
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PREFACE

The origin of the hitherto unpublished F. A. E.-Sonata dates back to a concert given by Joseph Joachim in Düsseldorf on October 27th, 1853 under the direction of Robert Schumann: it was the latter who, according to Albert Dietrich, suggested at a "high-spirited gathering" to surprise the great violinist with a violin sonata which was to be written jointly by Albert Dietrich (a pupil of Schumann), the young Brahms and Schumann himself. The day after the concert the sonata was presented to Joachim who played it at sight with Clara Schumann whilst he had to guess each composer in turn. The F. A. E.-Sonata — the letters are taken from Joachim's device "Frei Aber Einsam" (Free, yet lonely) — was given to Joachim as a present with a dedication written by Schumann and became the property of the Prussian State Library after Joachim's death.

ALBERT DIETRICH wrote the first movement, ROBERT SCHUMANN composed the Intermezzo and the Finale whereas the Allegro which has become known as 'Scherzo', was taken on by JOHANNES BRAHMS. 'F—A—E—' is the basic thematic material for the whole work and it is only Brahms who makes an exception. His Allegro, signed "Joh. Kreisler, Düsseldorf, October 53" does not contain the theme (not even its inversion); but we find it in the Finale of his f minor Piano Sonata op. 5 (1854). Apart from the original manuscript of the sonata, there exists only one copy of the violin part which, however, digresses from the manuscript in a number of places; the manuscript itself is most difficult to decipher in various places so that the violin part had to be made use of. The more important of the numerous digressions and revisions have been referred to in the course of the text.

The editors have closely followed the original and the minor, but necessary modifications have been carried out entirely in keeping with the work so that this not only unique but also beautiful opus might be preserved in its true appearance. Markings printed in () denote suggestions for the execution by the editors.

Dr. Erich Valentin

Seen entirely from the violinist's point of view, this "Three Men's Sonata" offers a great many surprises which occurred to me when playing the Brahms movement for the first time. Years ago it seemed incredible to me that this sonata had not been made accessible to the public yet. Owing to the active and friendly collaboration with the musicologist Dr. Erich Valentin it has been made possible to publish this unique work after we had been able on several occasions to test its values in concert and broadcast performances, the unanimous success by which it was received, proved to us that our enterprise which had the gratifying support of the publishing house Heinrichshofen from the very beginning, was justified.

In editing the violin part I have strictly followed the original and have refrained from adding any fingering to give the violinist every opportunity of thoroughly studying the sonata by himself. Only in the last movement I considered it desirable to add fingerings in order to facilitate its study.

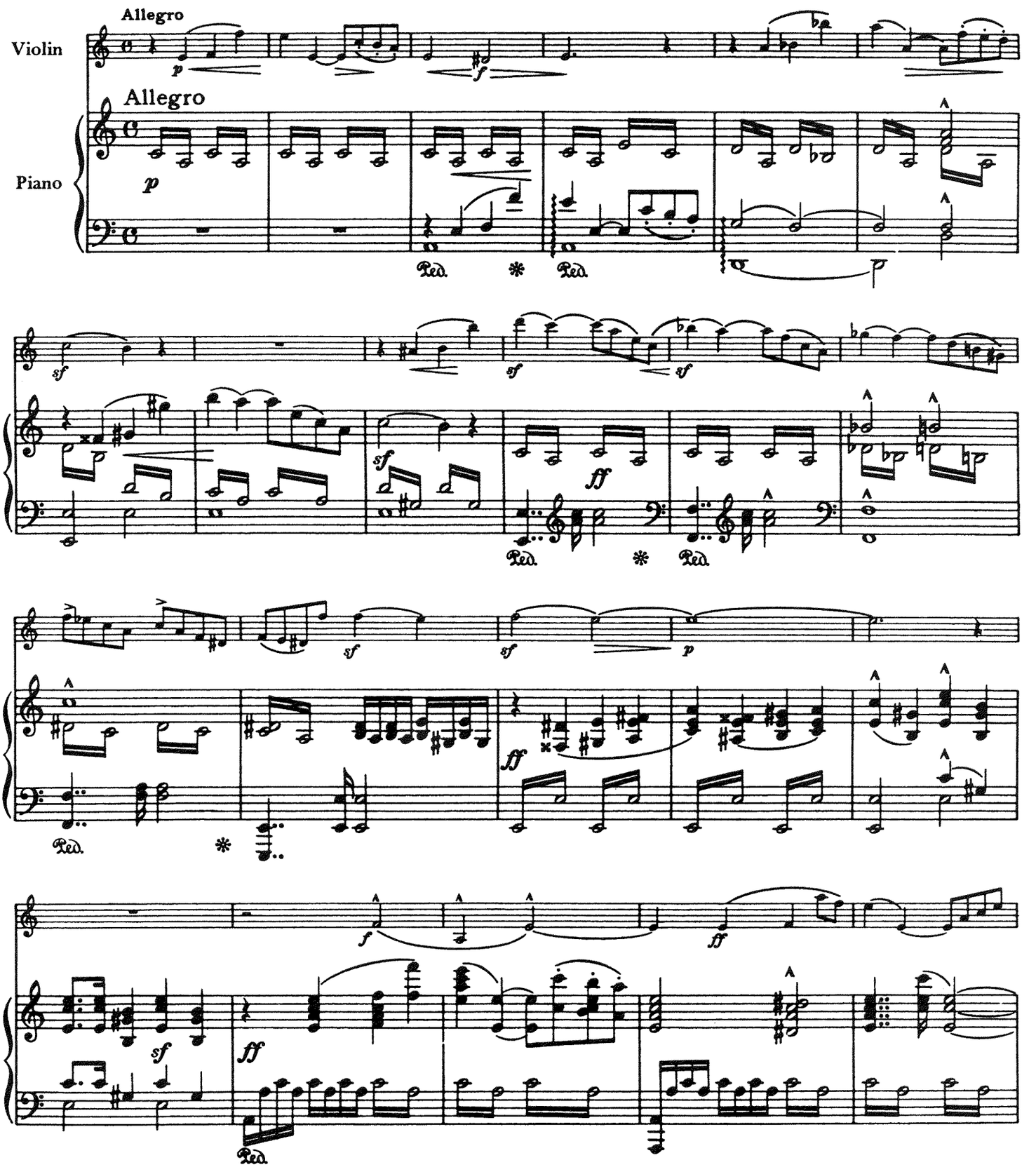
Magdeburg, in the Schumann Year 1935

Otto Kobin

F. A. E.

I

Albert Dietrich



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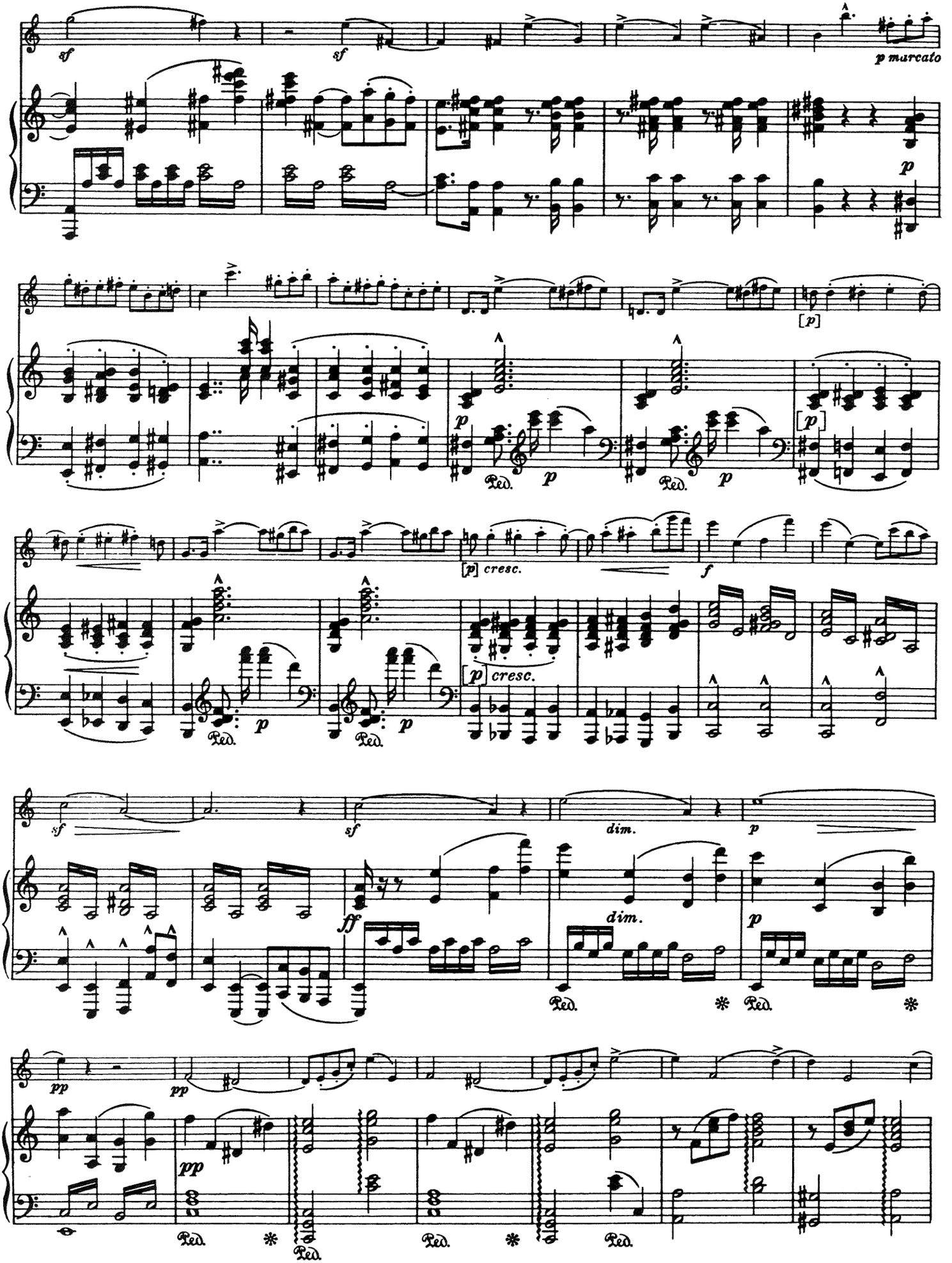
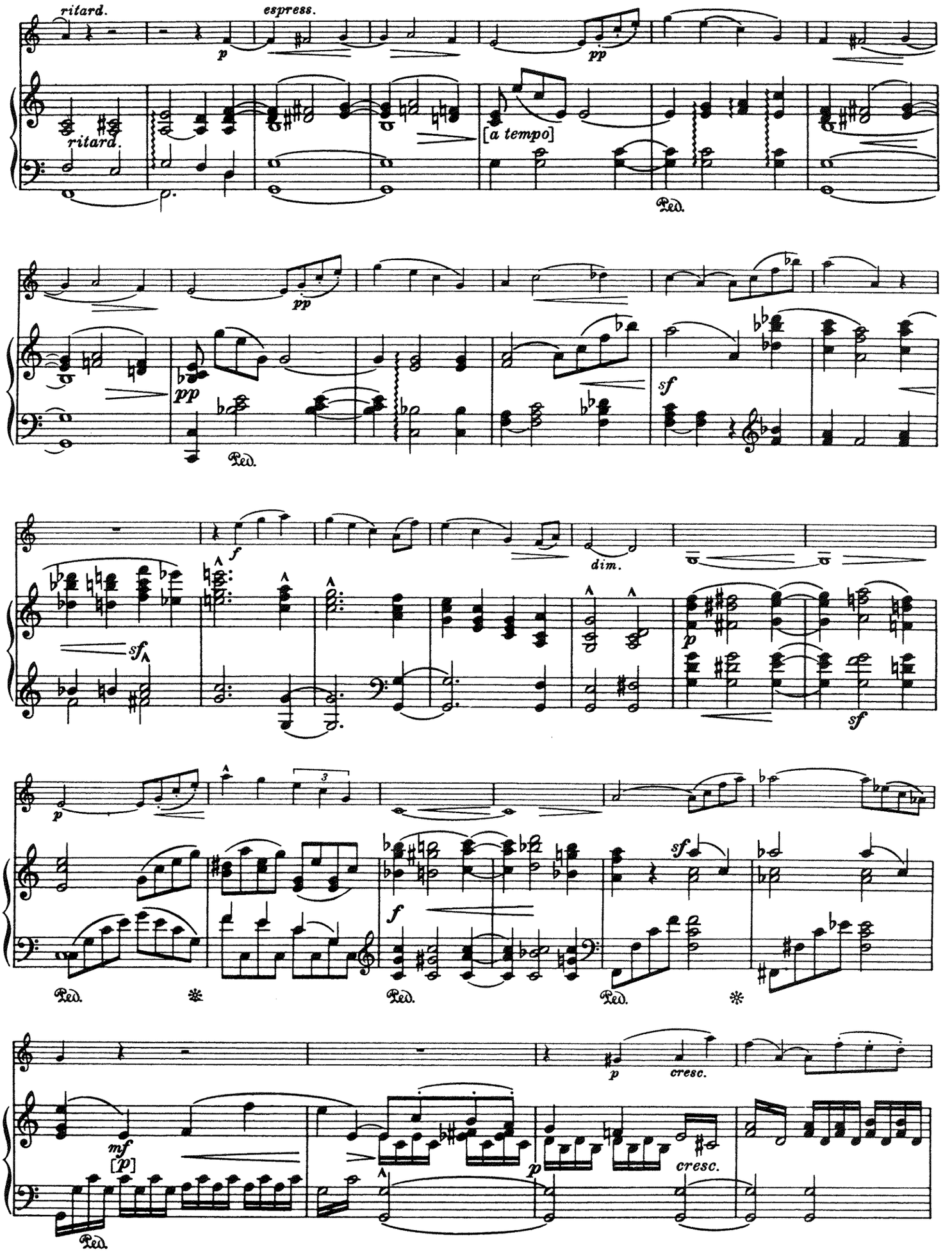
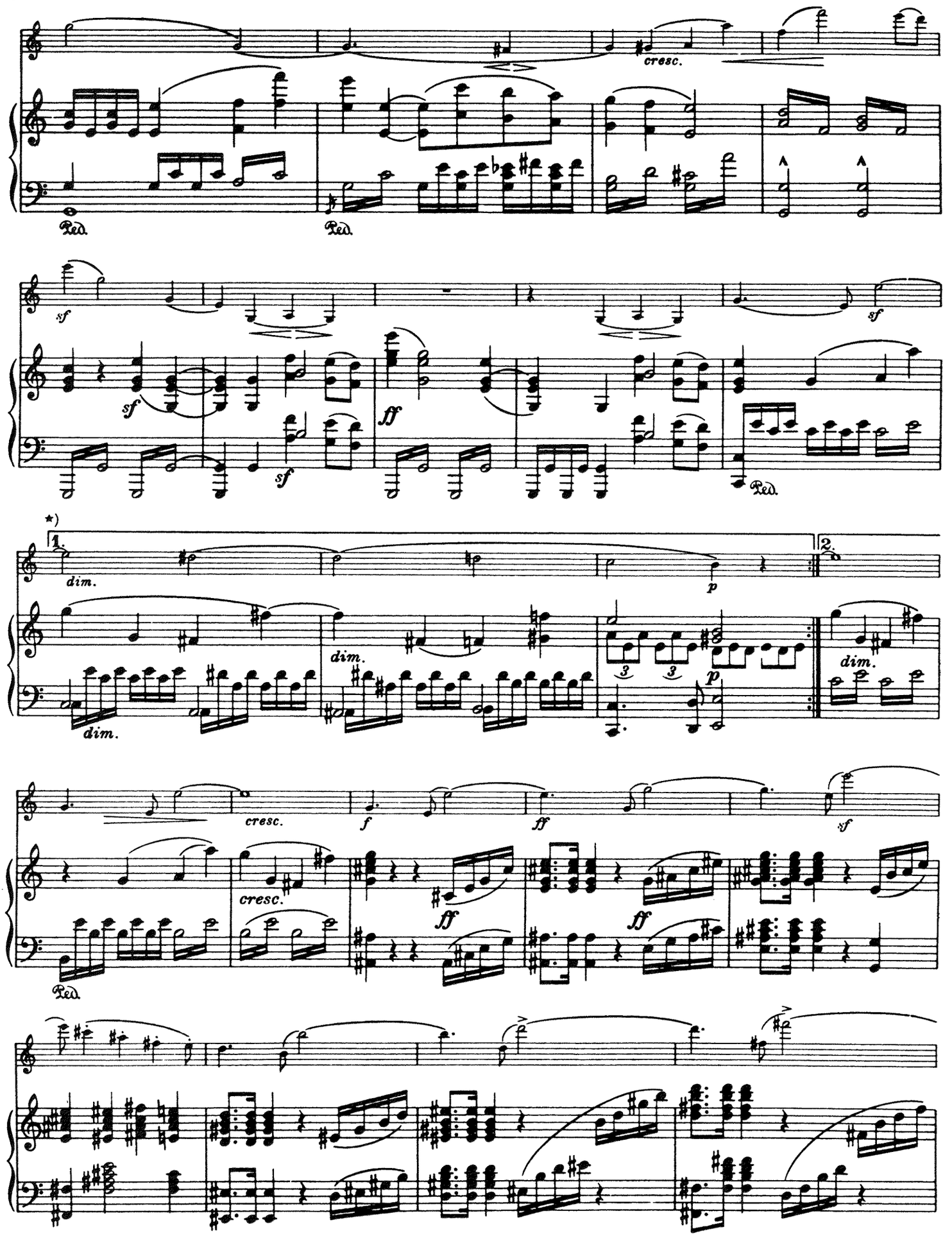
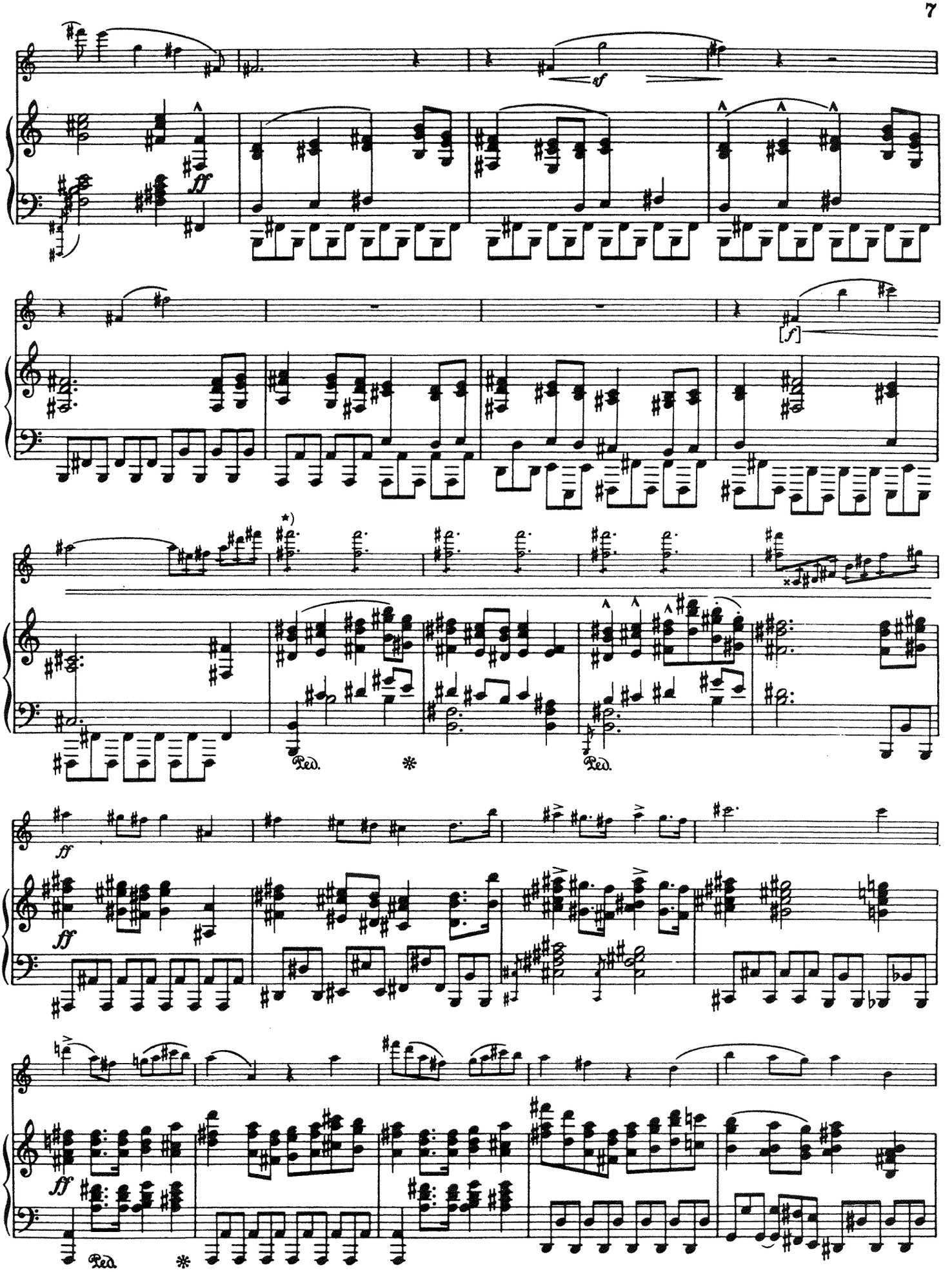

sf
sf
p marcato
p
[p]
p
Ped.
p
Ped.
p
[p]
[p] cresc.
f
p
Ped.
p
Ped.
[p] cresc.
sf
sf
dim.
p
ff
dim.
p
Ped.
Ped.
pp
pp
pp
Ped.
Ped.
Ped.

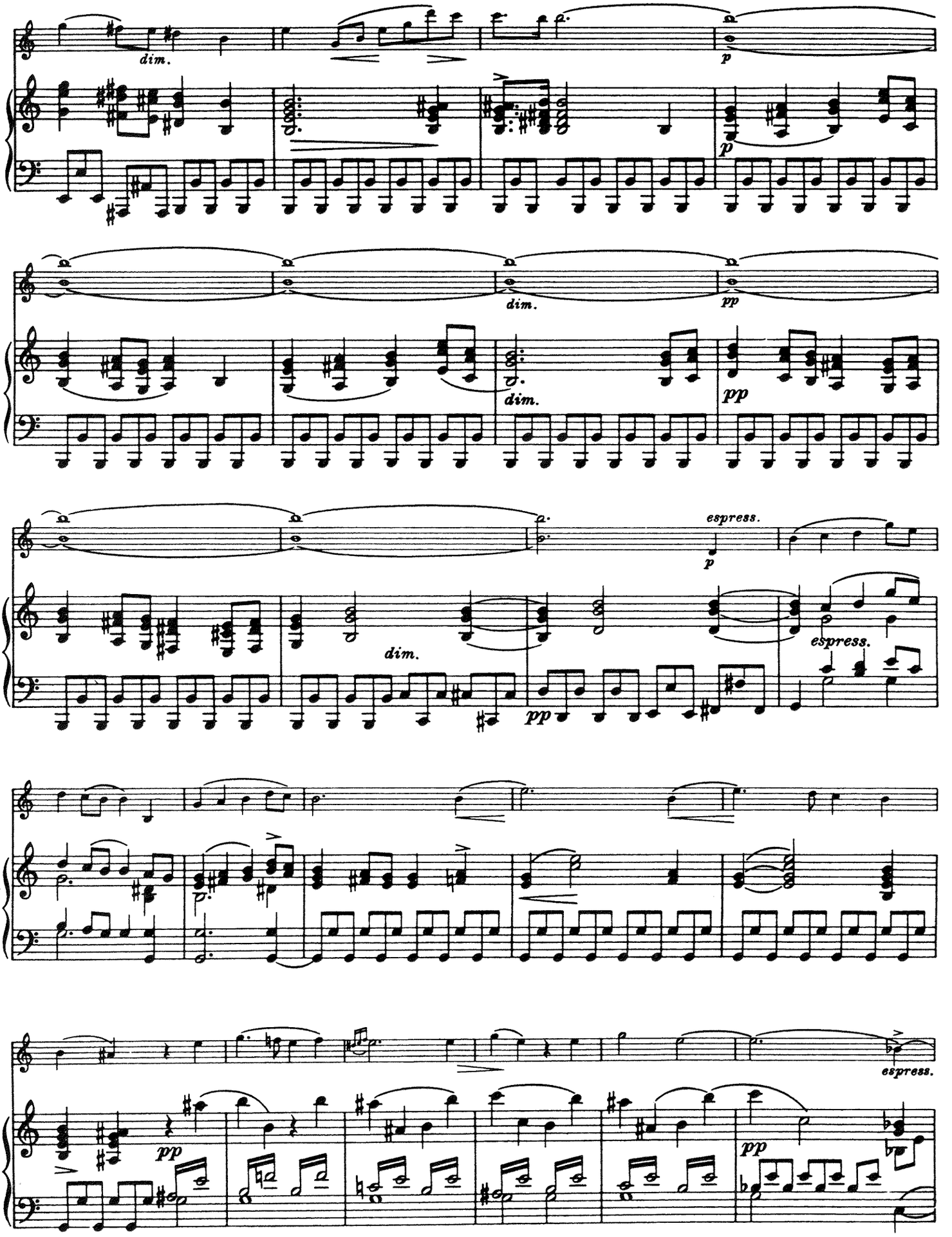

ritard.
espress.
p
pp
ritard.
[a tempo]
Ped.
pp
pp
Ped.
sf
f
dim.
sf
p
sf
p
3
Ped.
Ped.
Ped.
f
sf
p
cresc.
mf
[p]
p
cresc.
Ped.

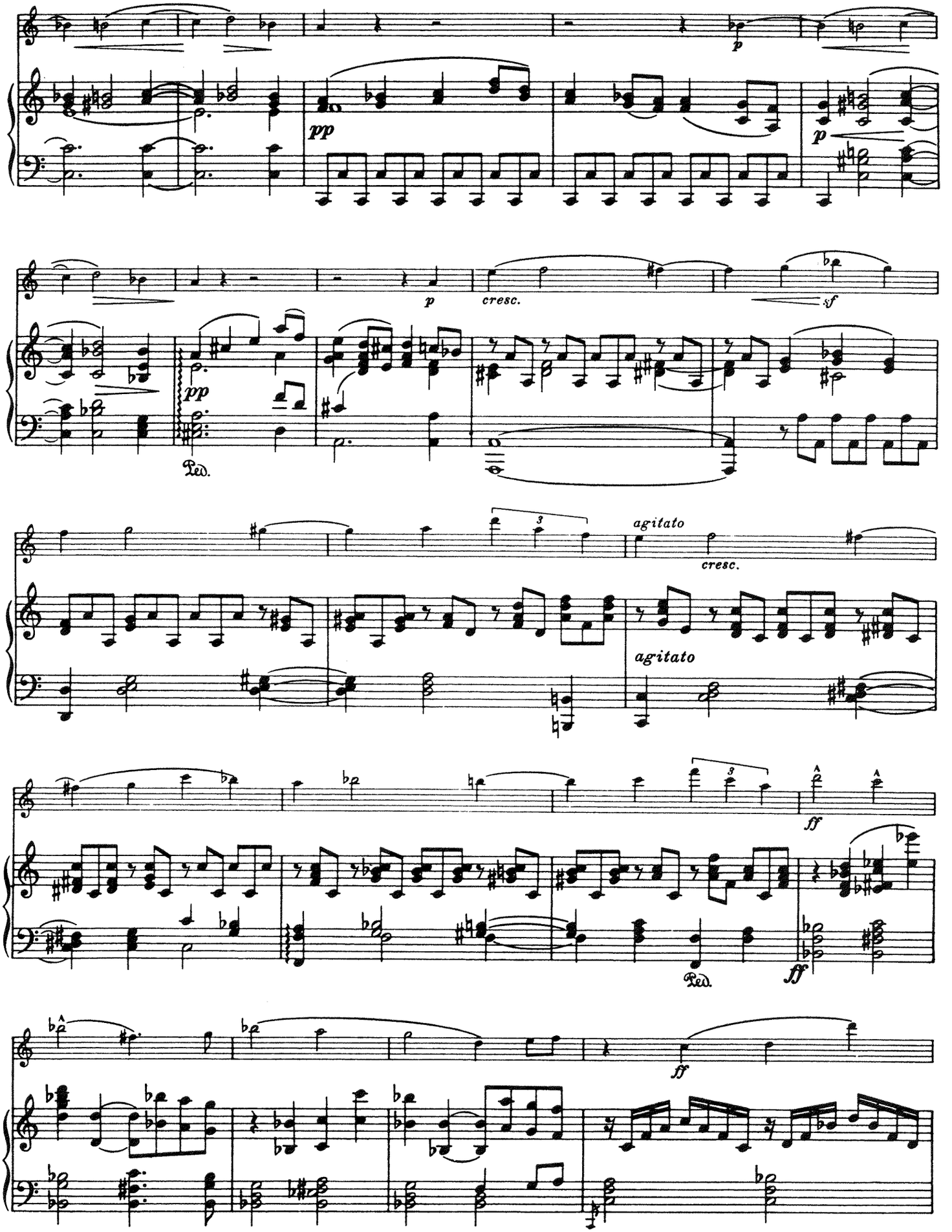


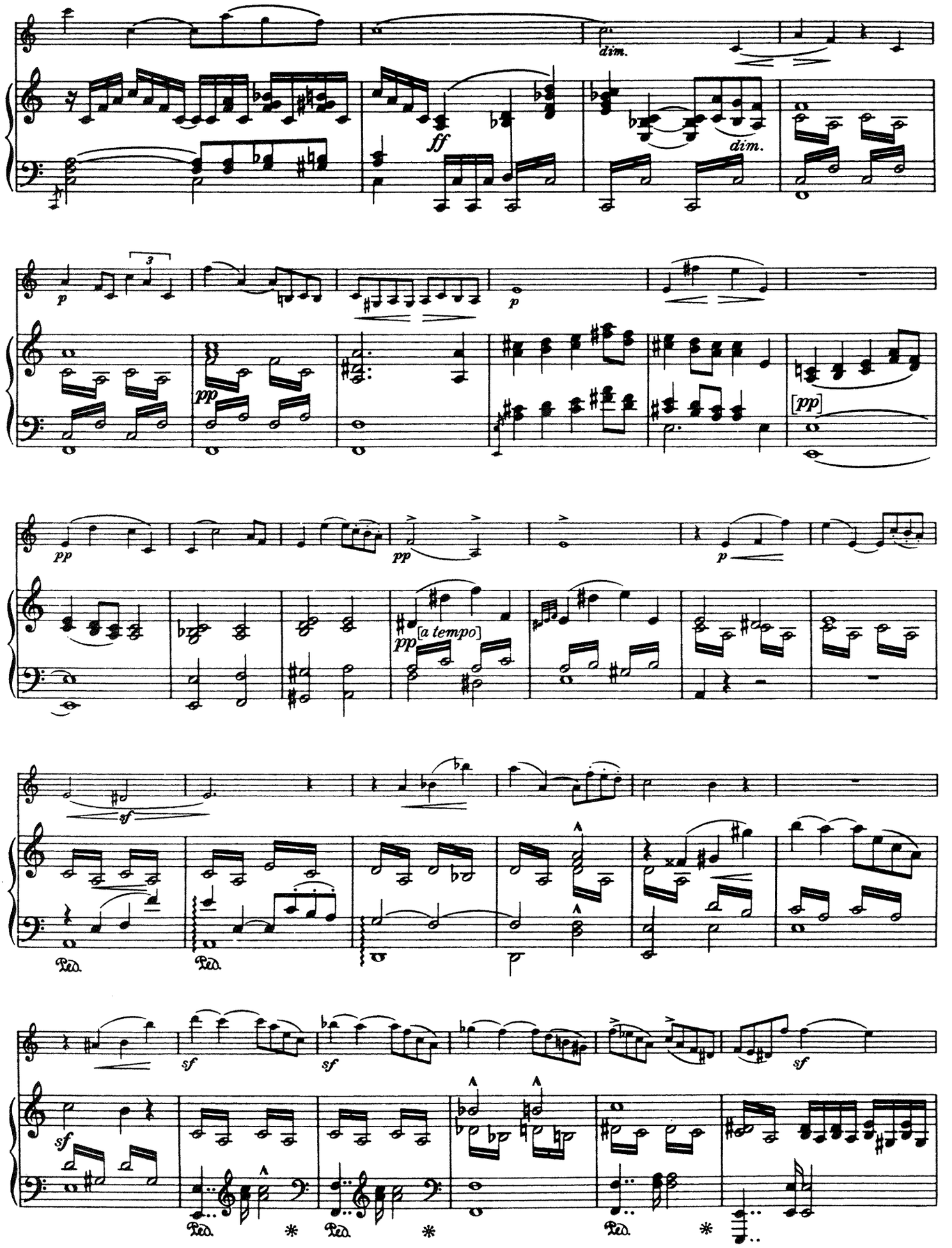
*) The editors suggest that the repeat be omitted due to the length of the movement.

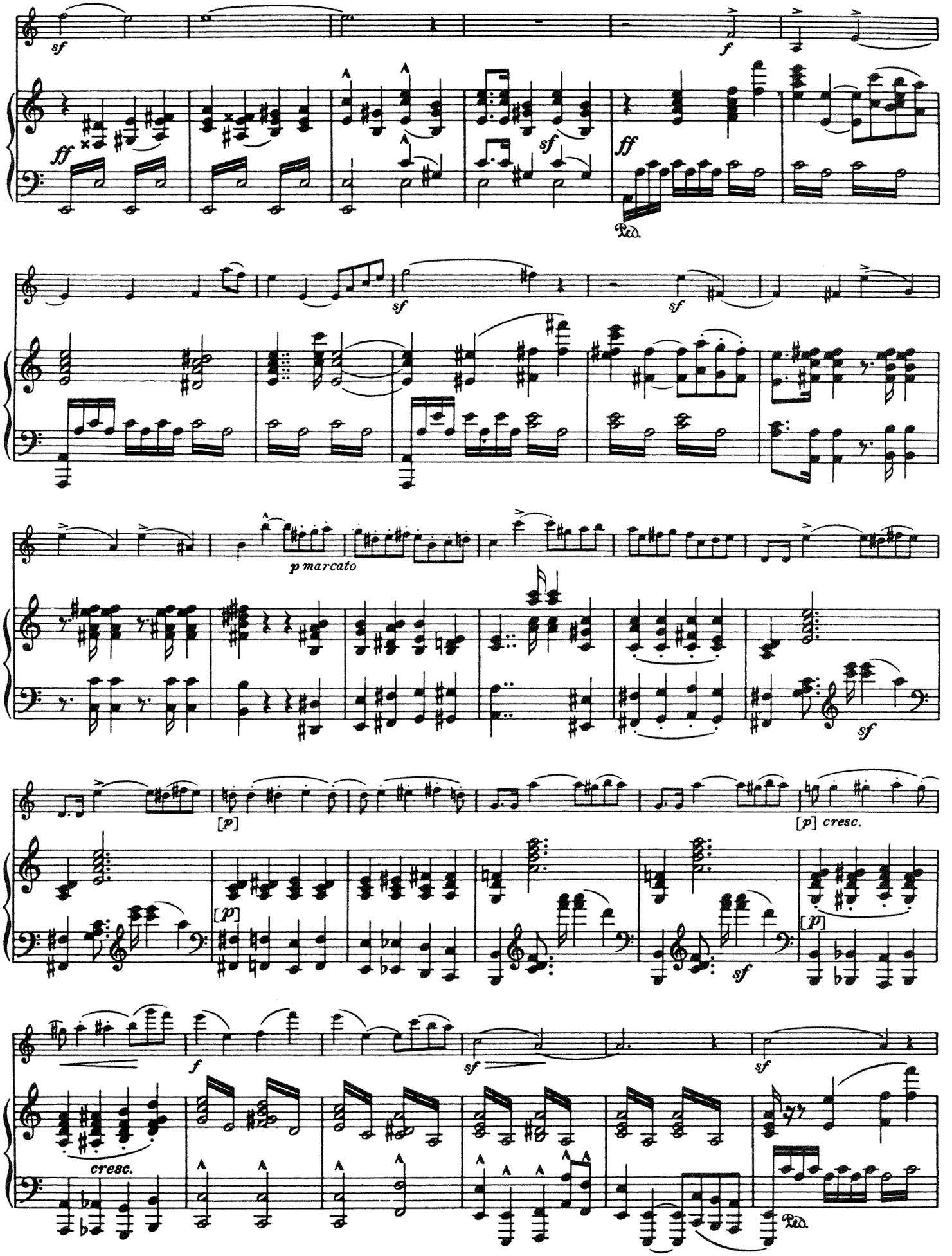


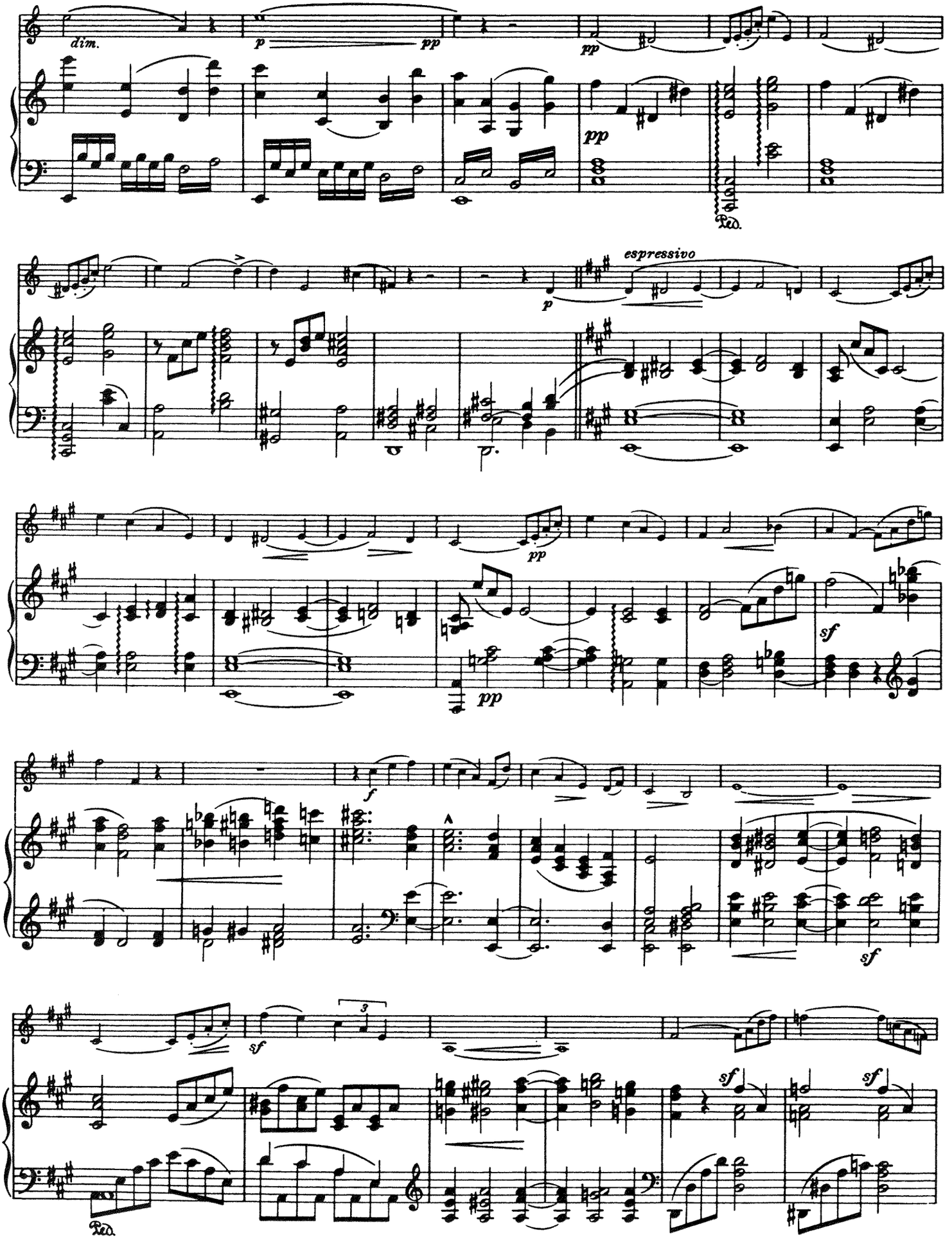
*) Written out in the violin part.

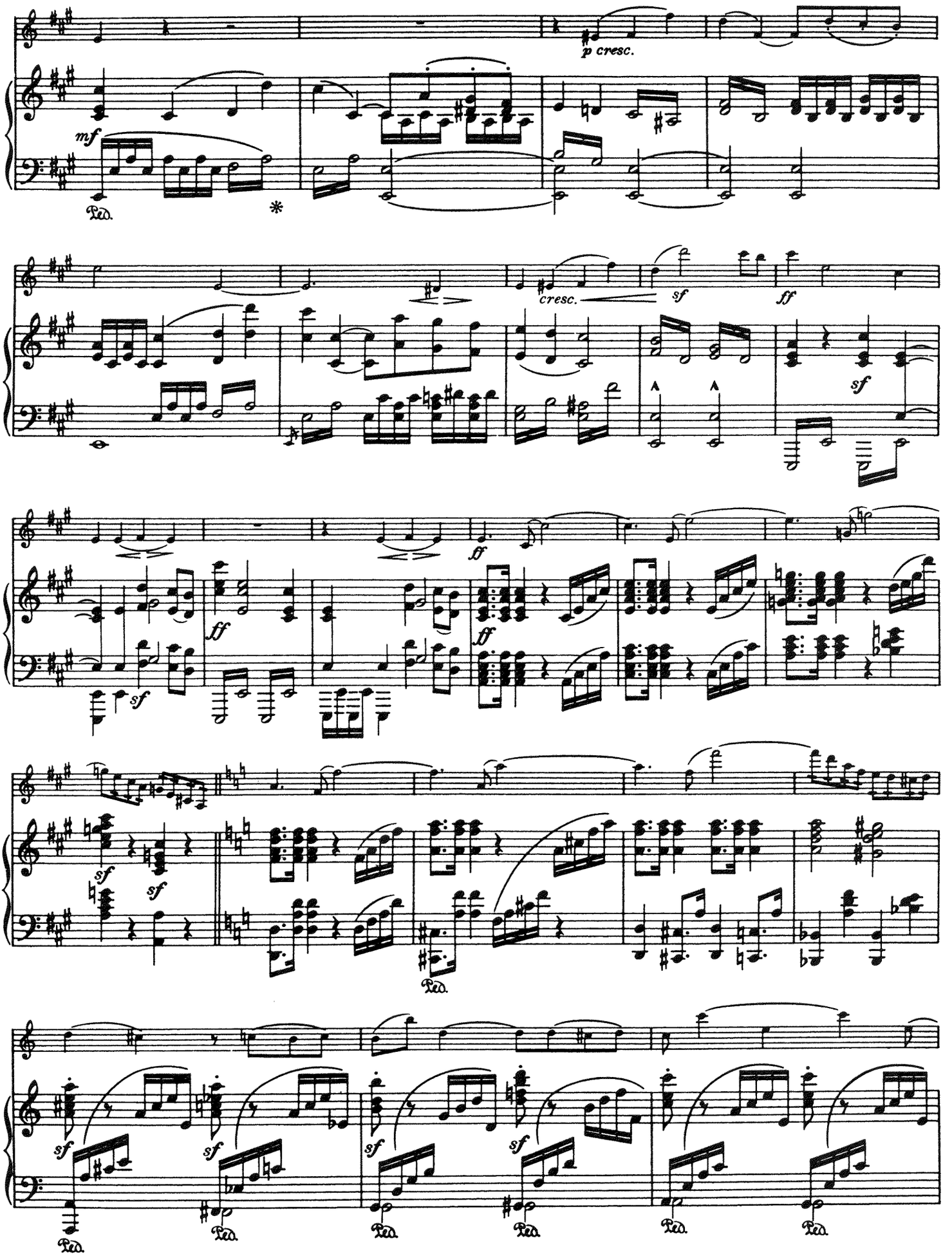

dim.
p
dim.
pp
dim.
pp
espress.
p
dim.
pp
espress.
espress.
pp
pp

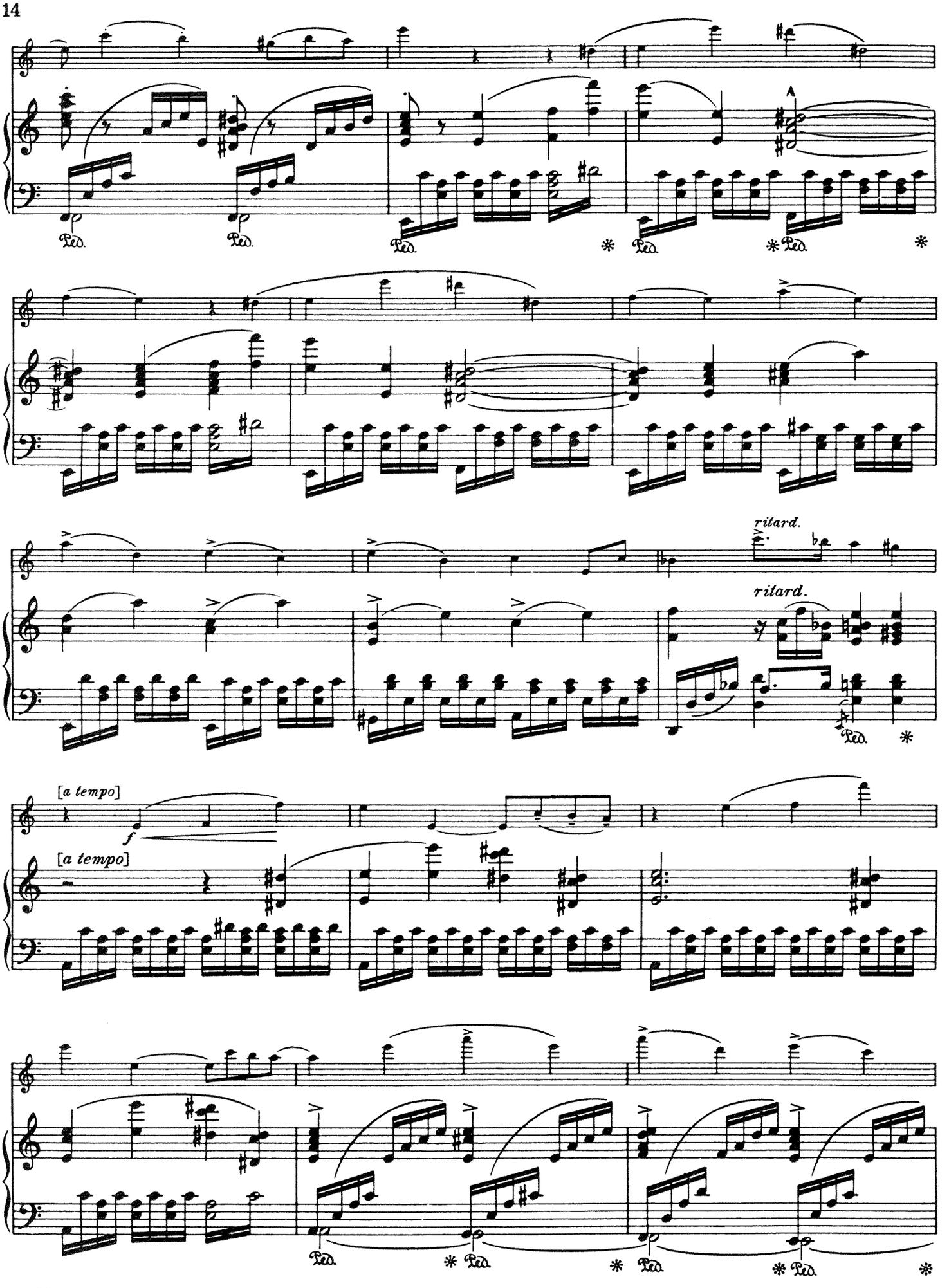

pp
p
cresc.
sf
Ped.
agitato
cresc.
agitato
ff
Ped.
ff
ff

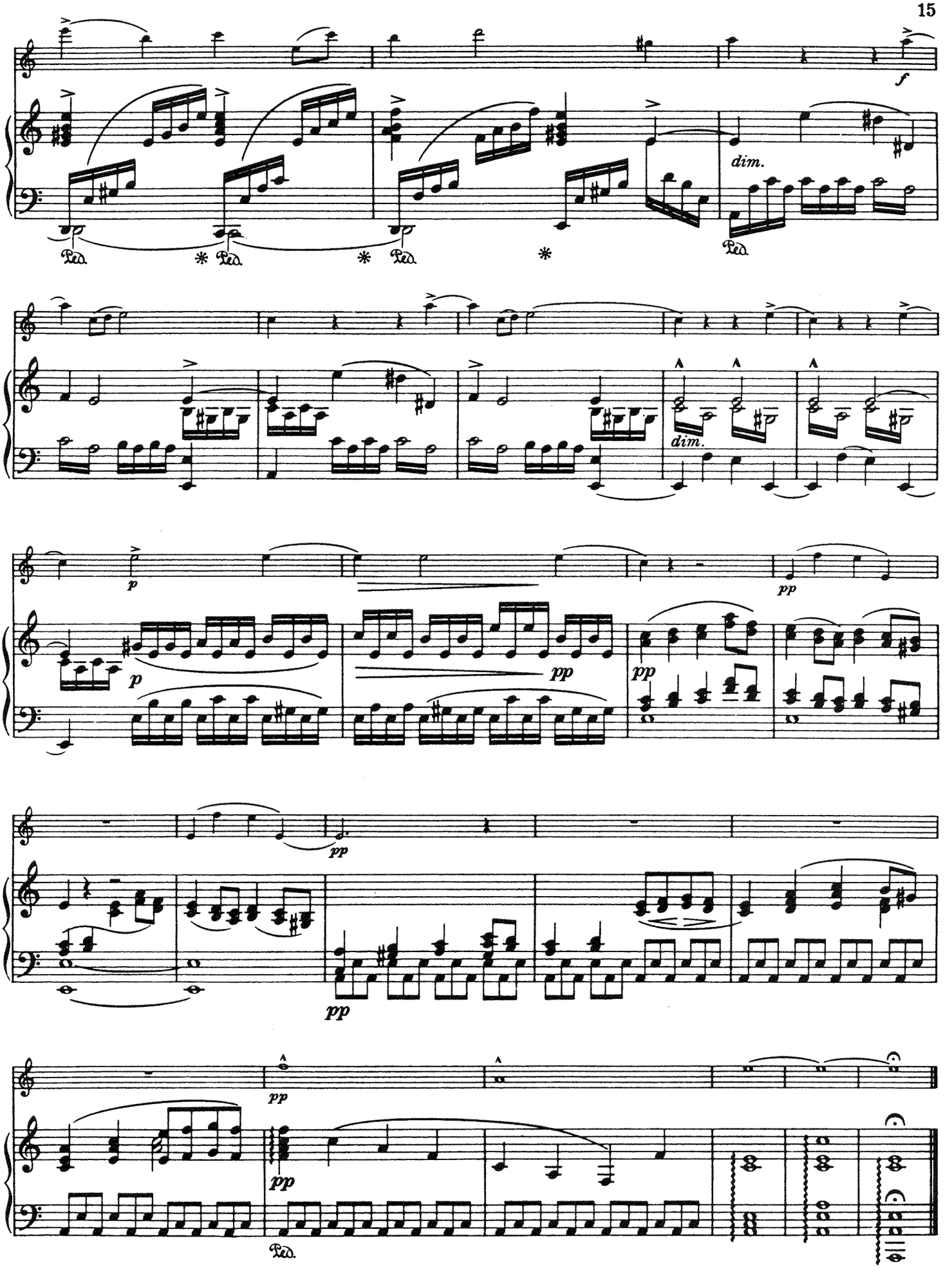

dim.
ff
dim.
p
pp
[pp]
pp
pp
p
pp
[a tempo]
sf
Ped.
Ped.
sf
sf
sf
sf
Ped.
*
Ped.
*
Ped.
*


sf
ff
f
Ped.
p marcato
[p]
[p] cresc.
cresc.


dim.
p
pp
pp
pp
Ped.
espressivo
p
pp
pp
sf
f
sf
sf
3
sf
sf
Ped.


p cresc.
mf
Ped.
*
cresc.
sf
ff
sf
ff
ff
sf
sf
sf
Ped.
sf
sf
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.

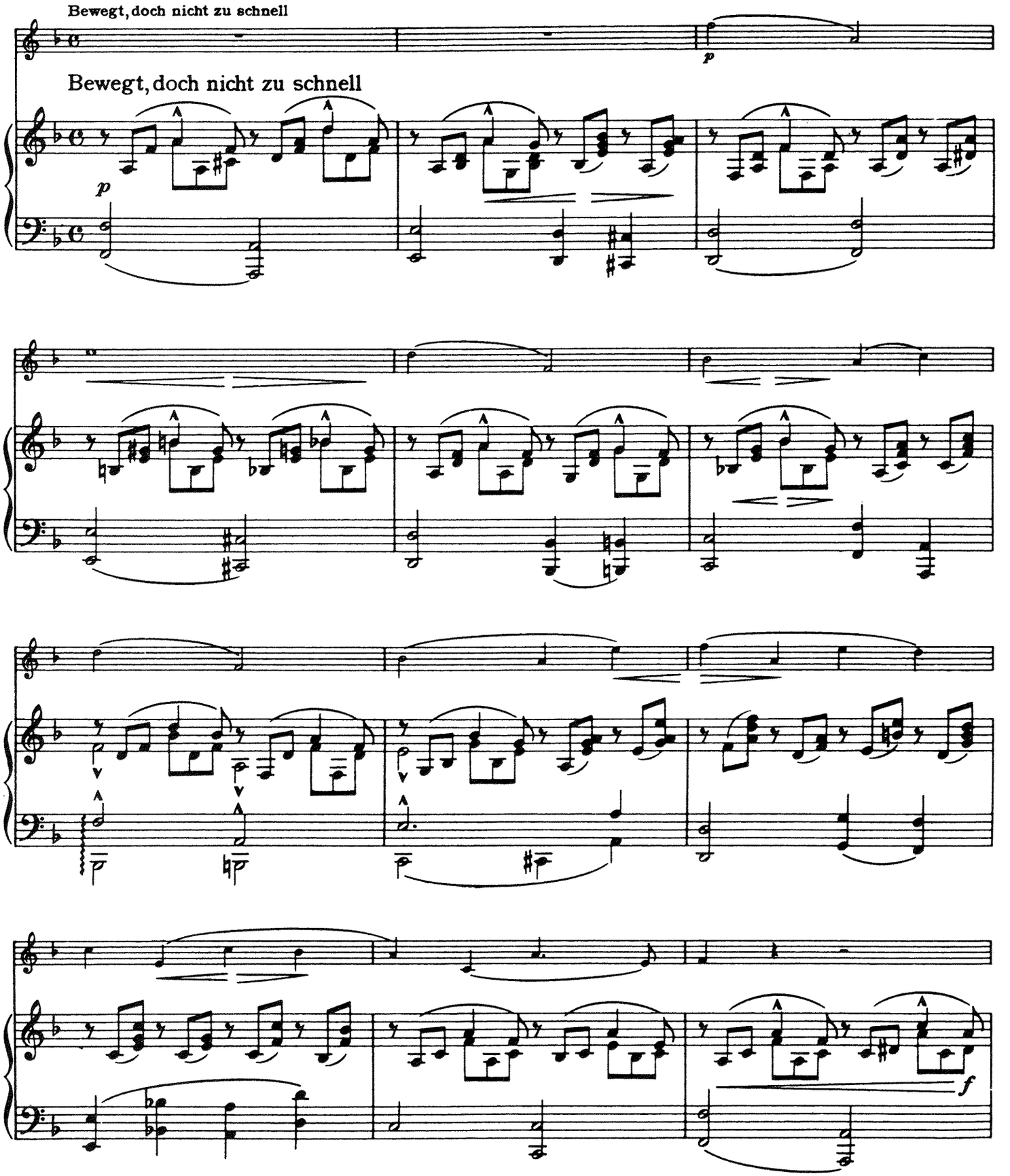

Ped.
ritard.
ritard.
[a tempo]
f
[a tempo]

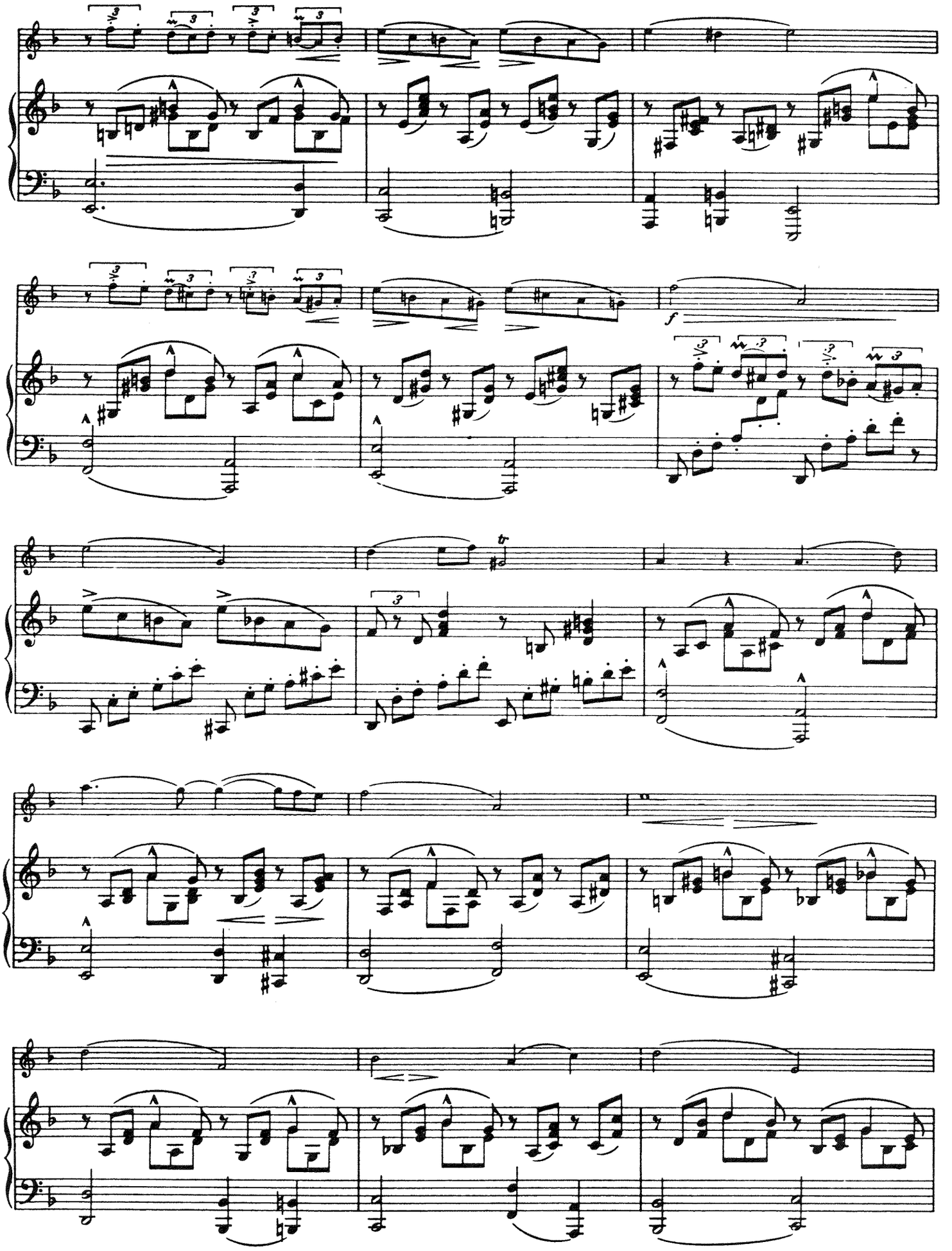

f
dim.
Ped.
dim.
p
pp
pp
pp
pp
pp
pp
Ped.

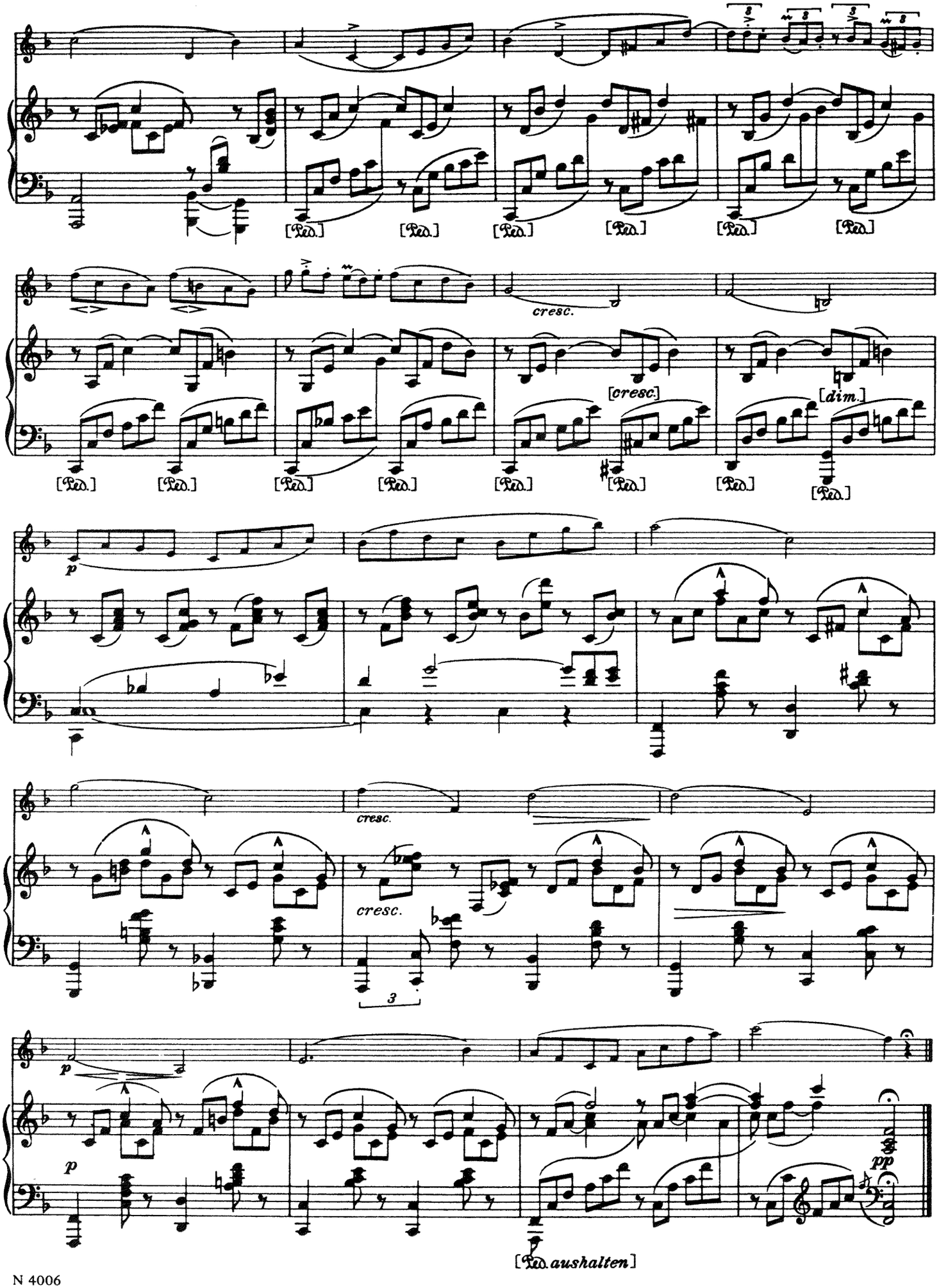
II

Intermezzo

Robert Schumann

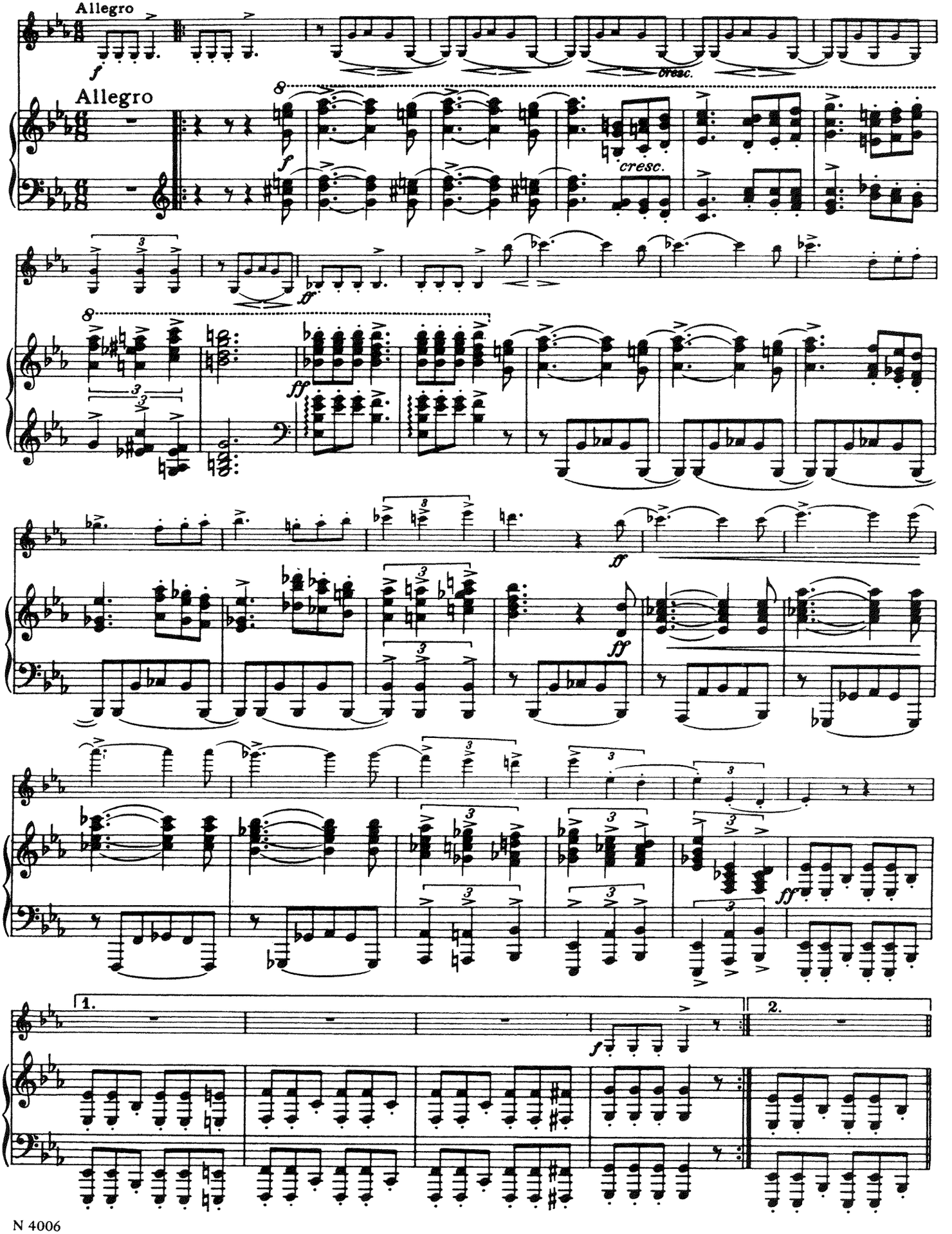


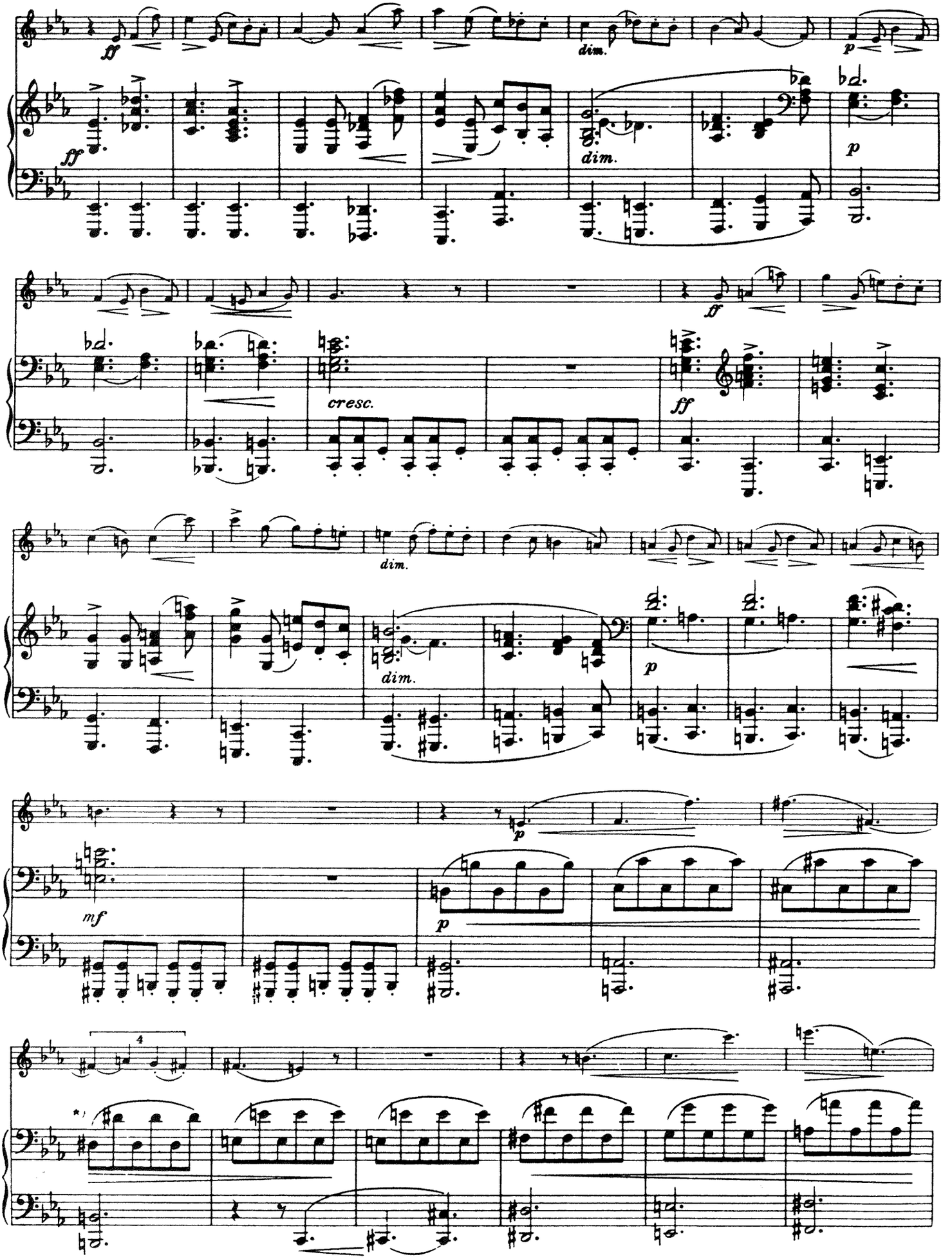



[Ped.]
cresc.
[cresc.]
[dim.]
p
cresc.
cresc.
3
p
p
pp
[Ped. aushalten]

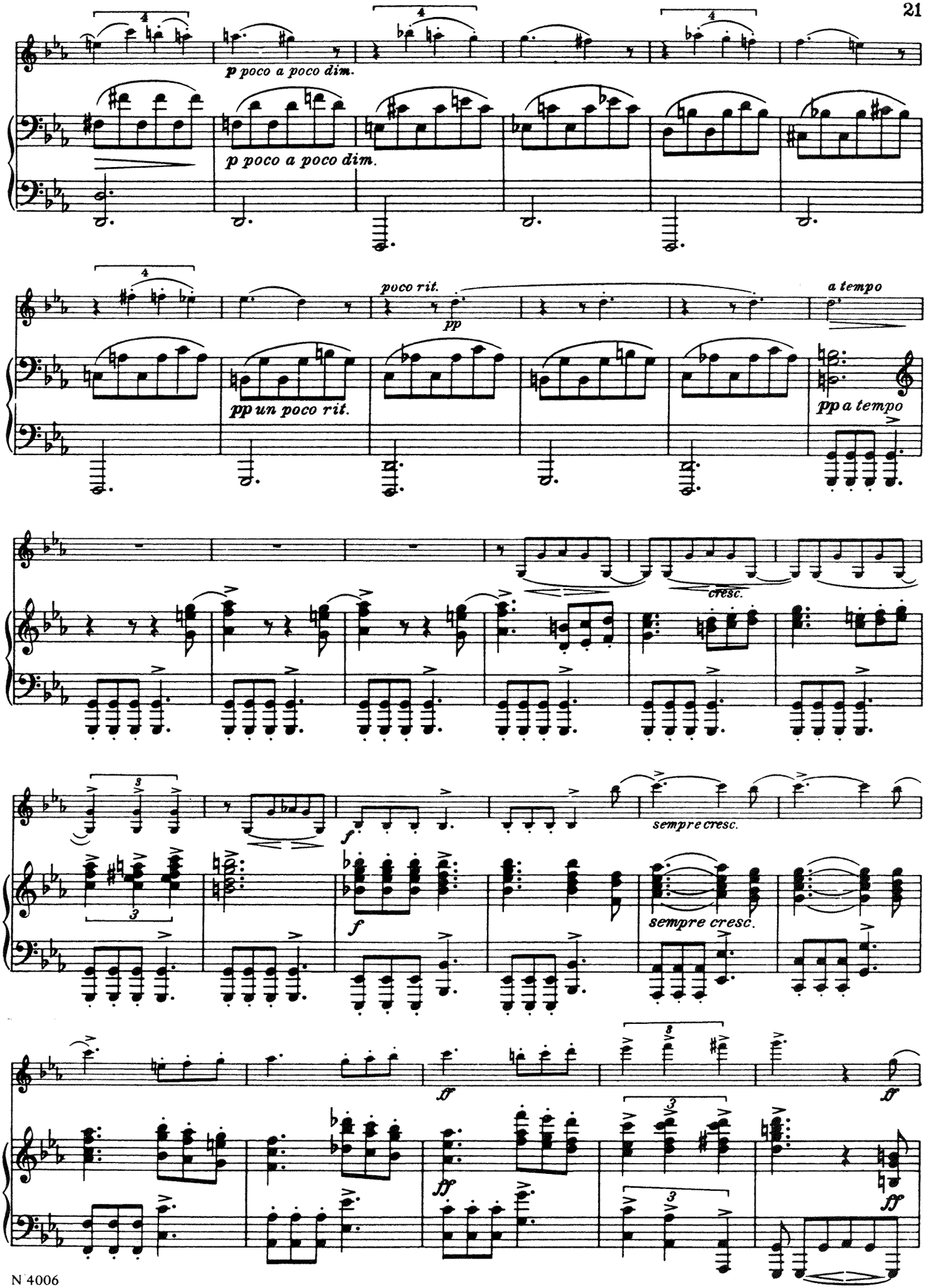
III

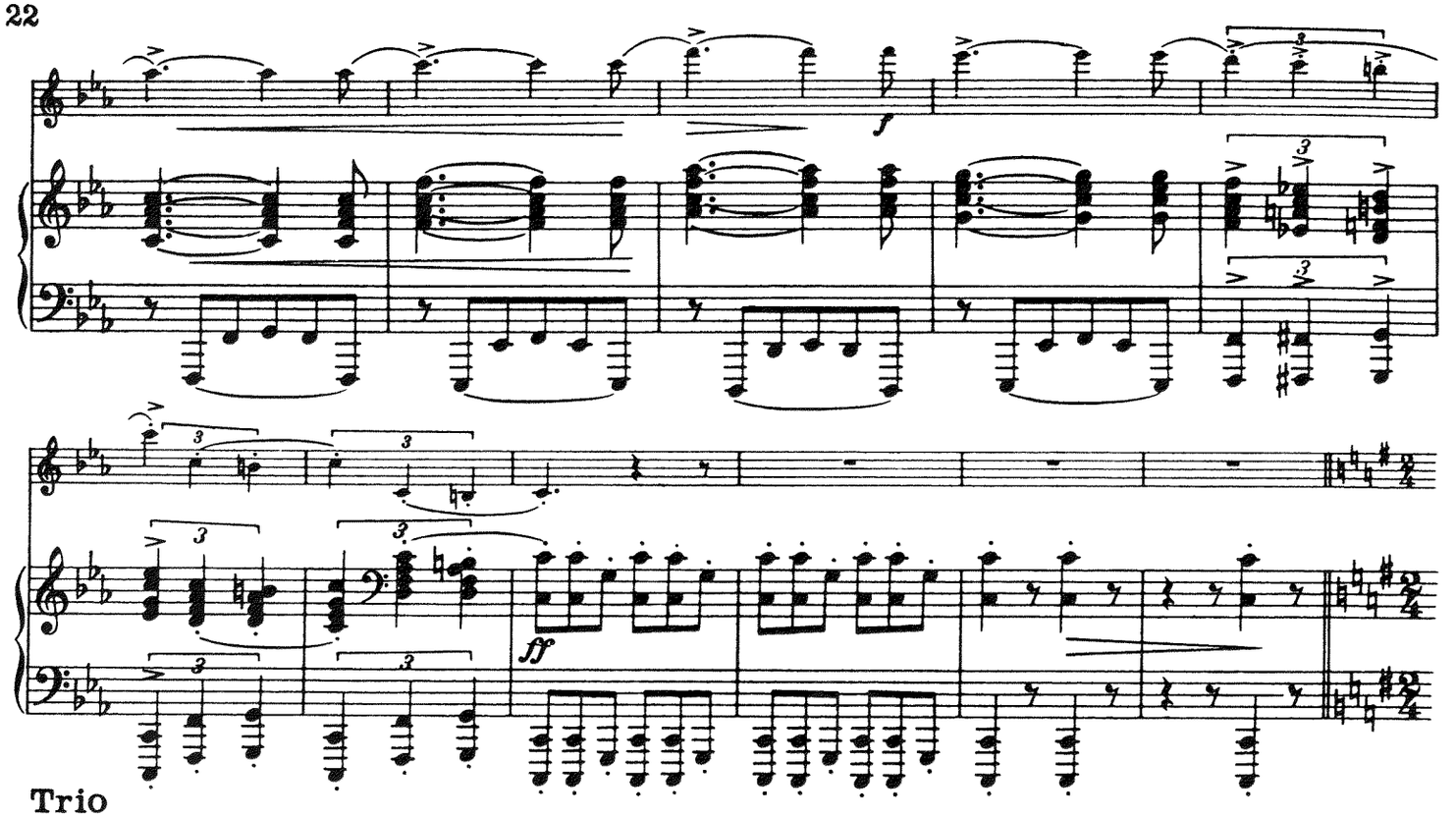
Johannes Brahms



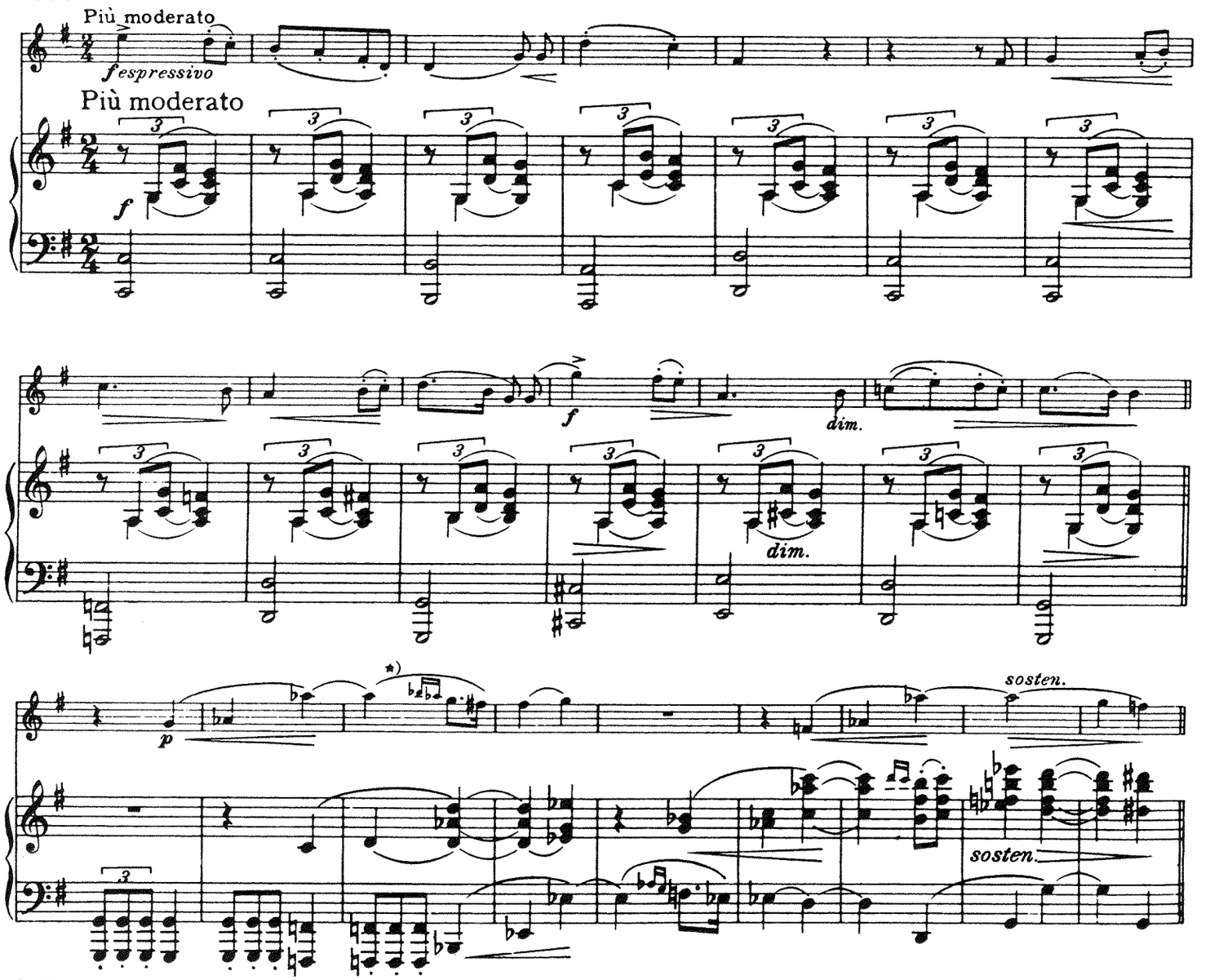


*) From here on, the phrasing slurs are missing in the manuscript.

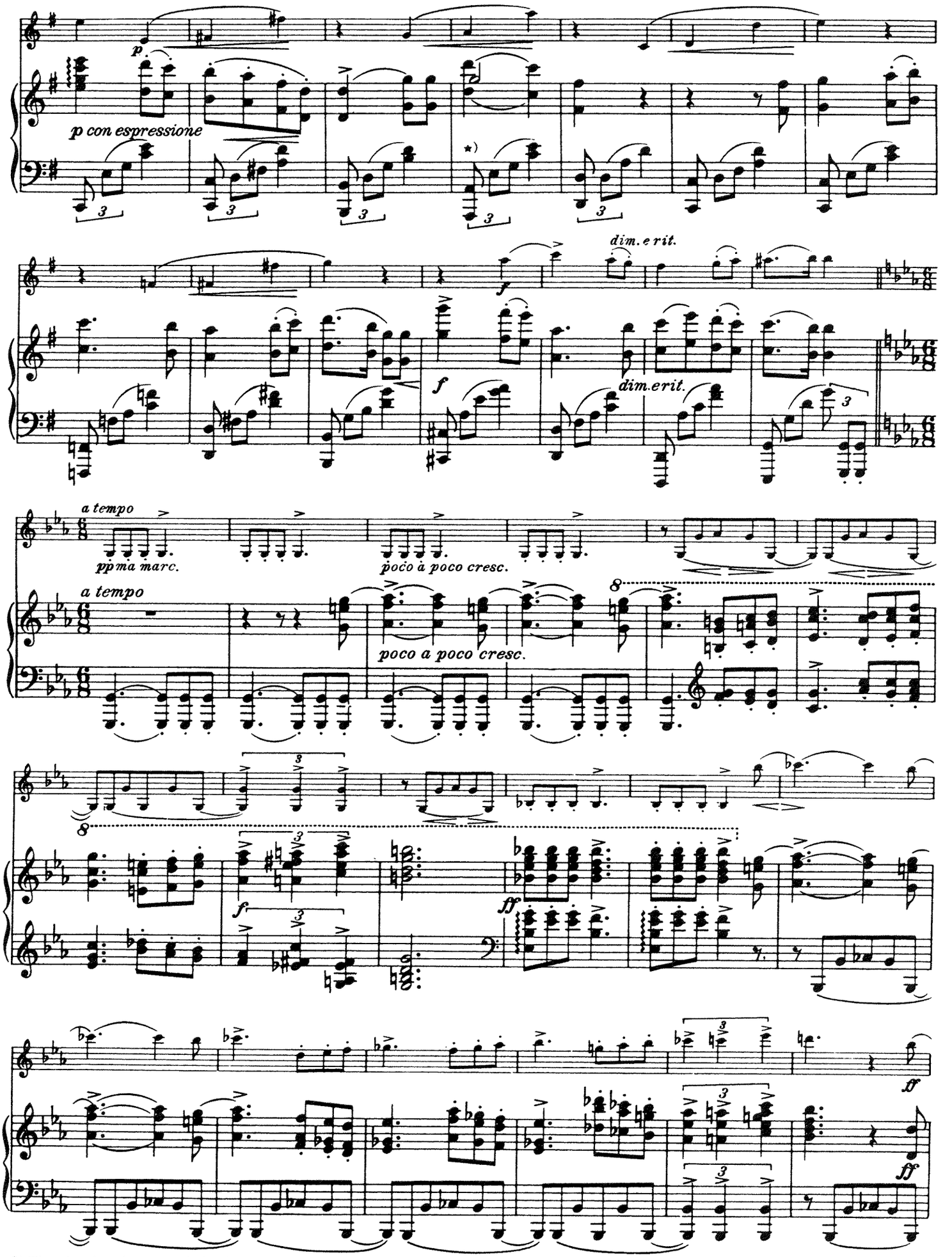

p poco a poco dim.
p poco a poco dim.
poco rit.
pp
a tempo
pp un poco rit.
pp a tempo
cresc.
sempre cresc.
f
sempre cresc.
ff
ff
ff



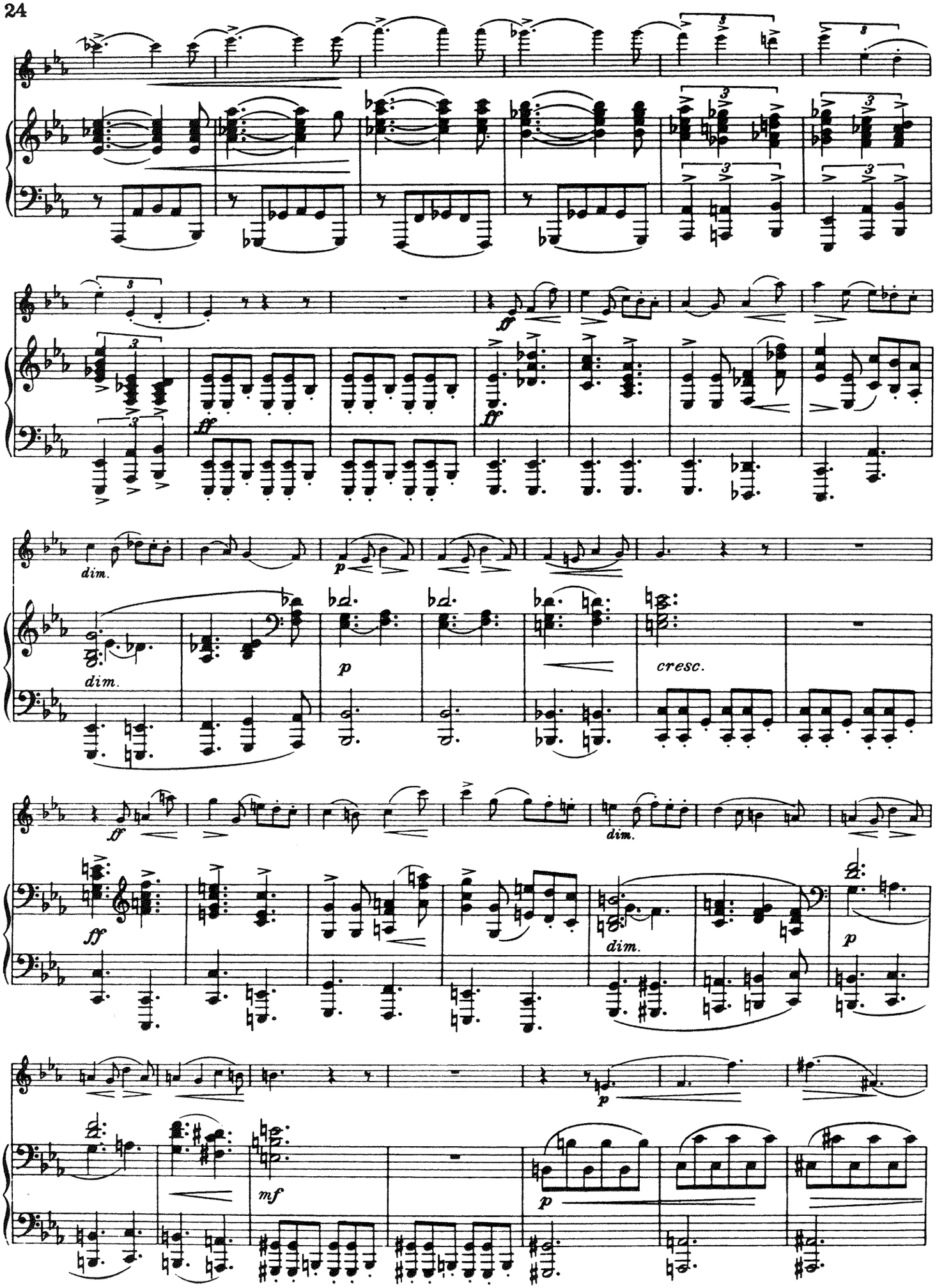
Trio

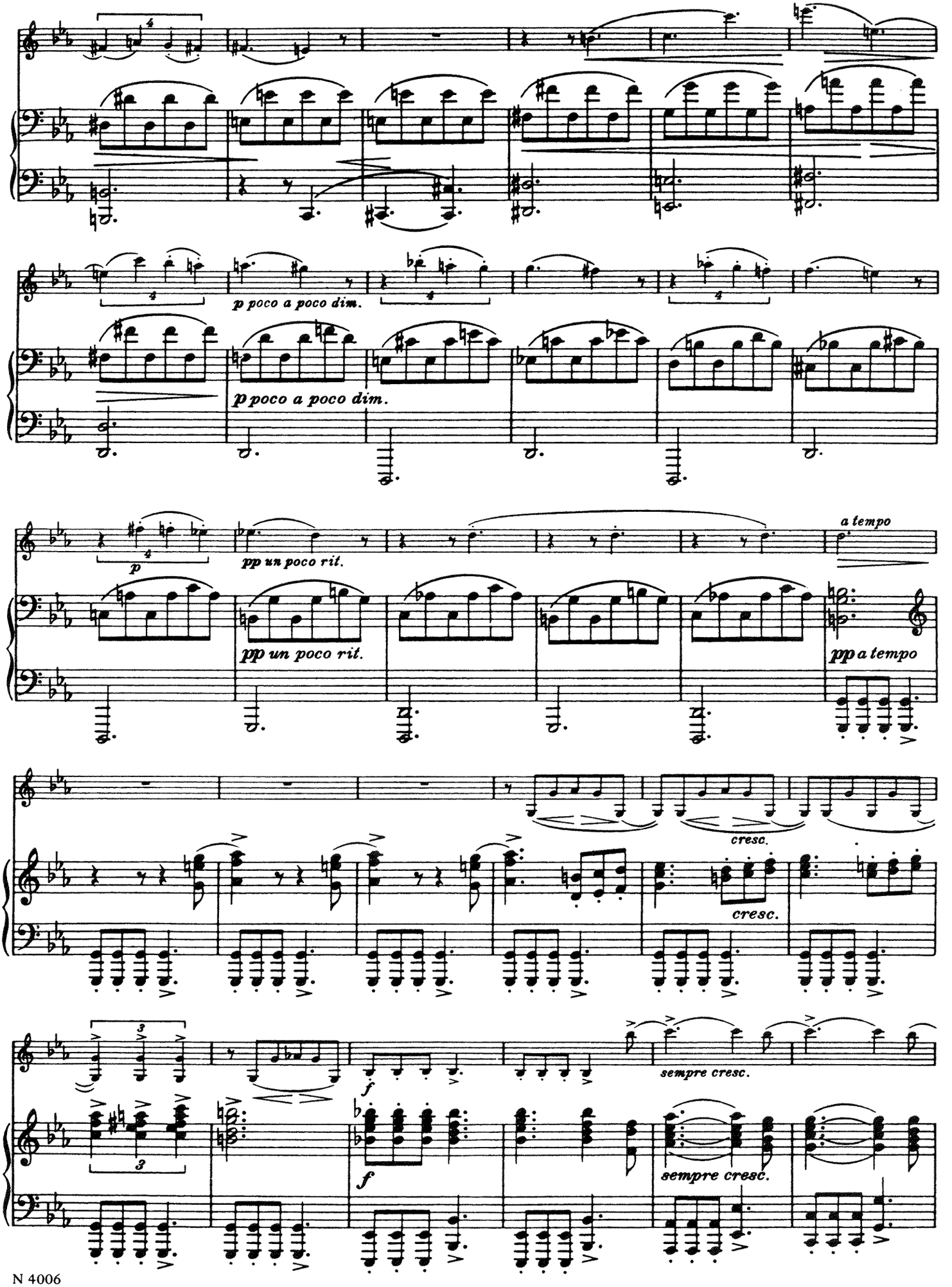


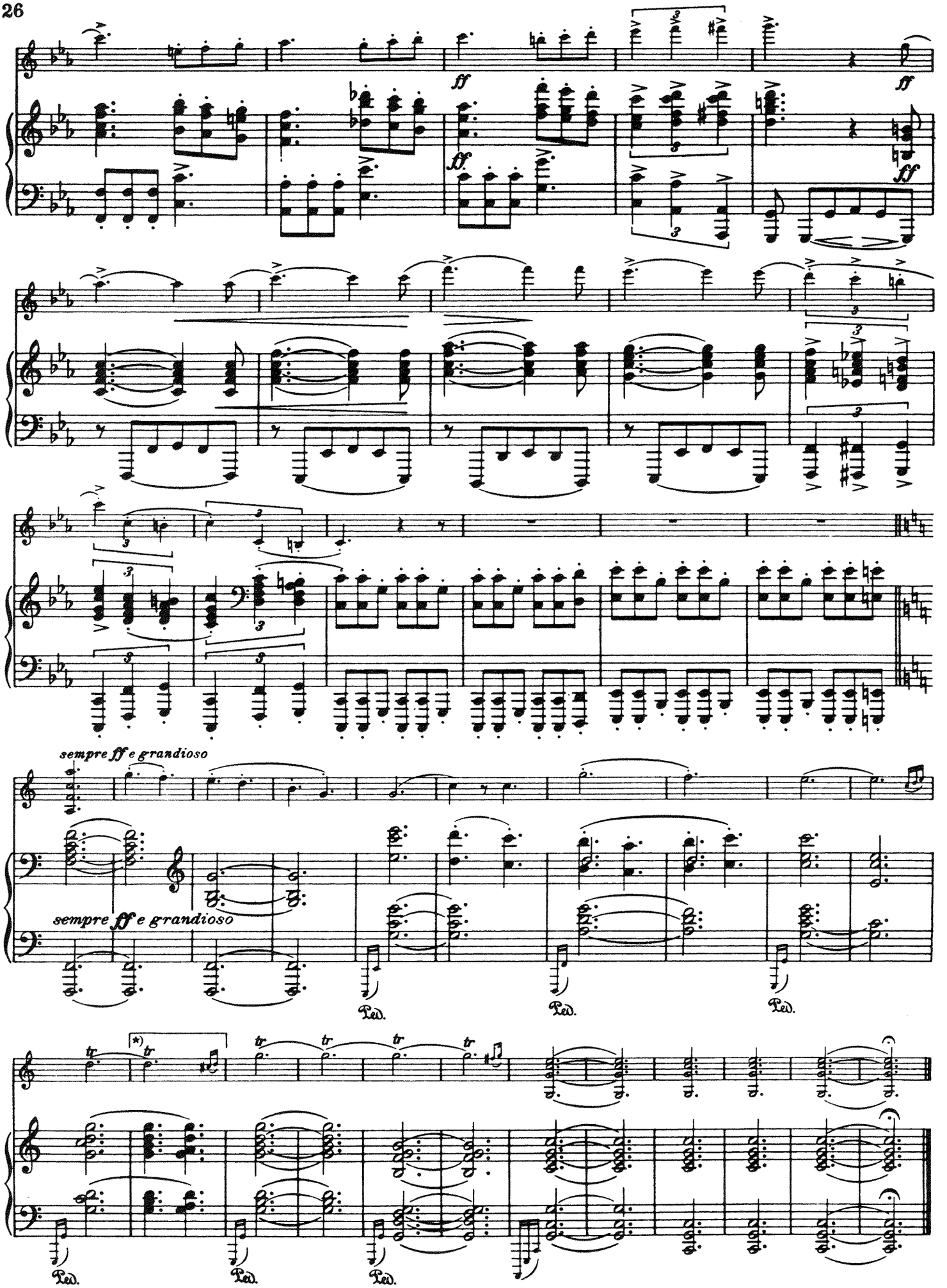
*) This embellishment is missing in the manuscript.



*) The phrasing slurs are missing in the manuscript.


ff
ff
ff
dim.
dim.
p
p
cresc.
ff
dim.
ff
dim.
p
p
mf
p


p poco a poco dim.
p poco a poco dim.
pp un poco rit.
pp un poco rit.
a tempo
pp a tempo
cresc.
cresc.
sempre cresc.
sempre cresc.

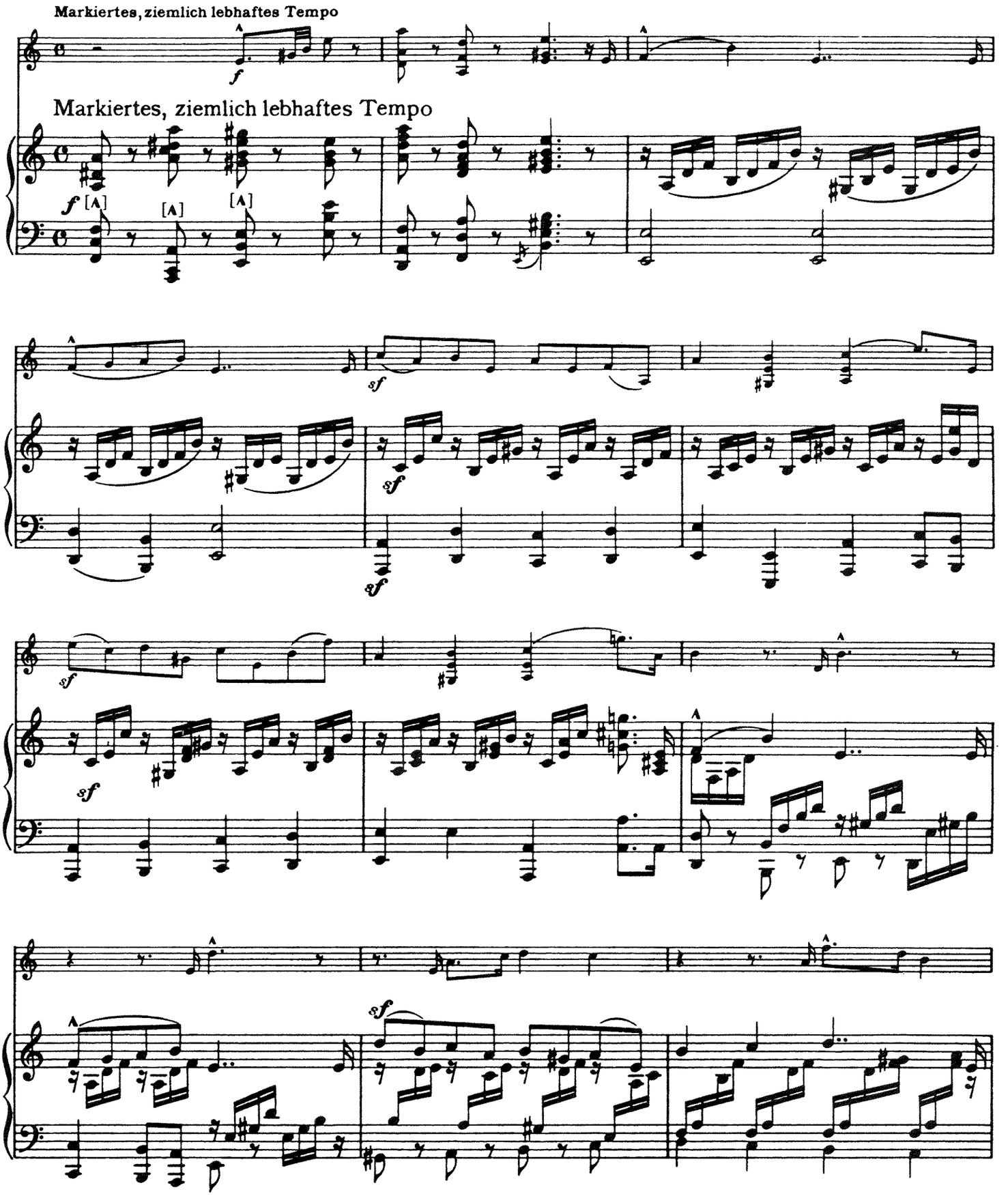


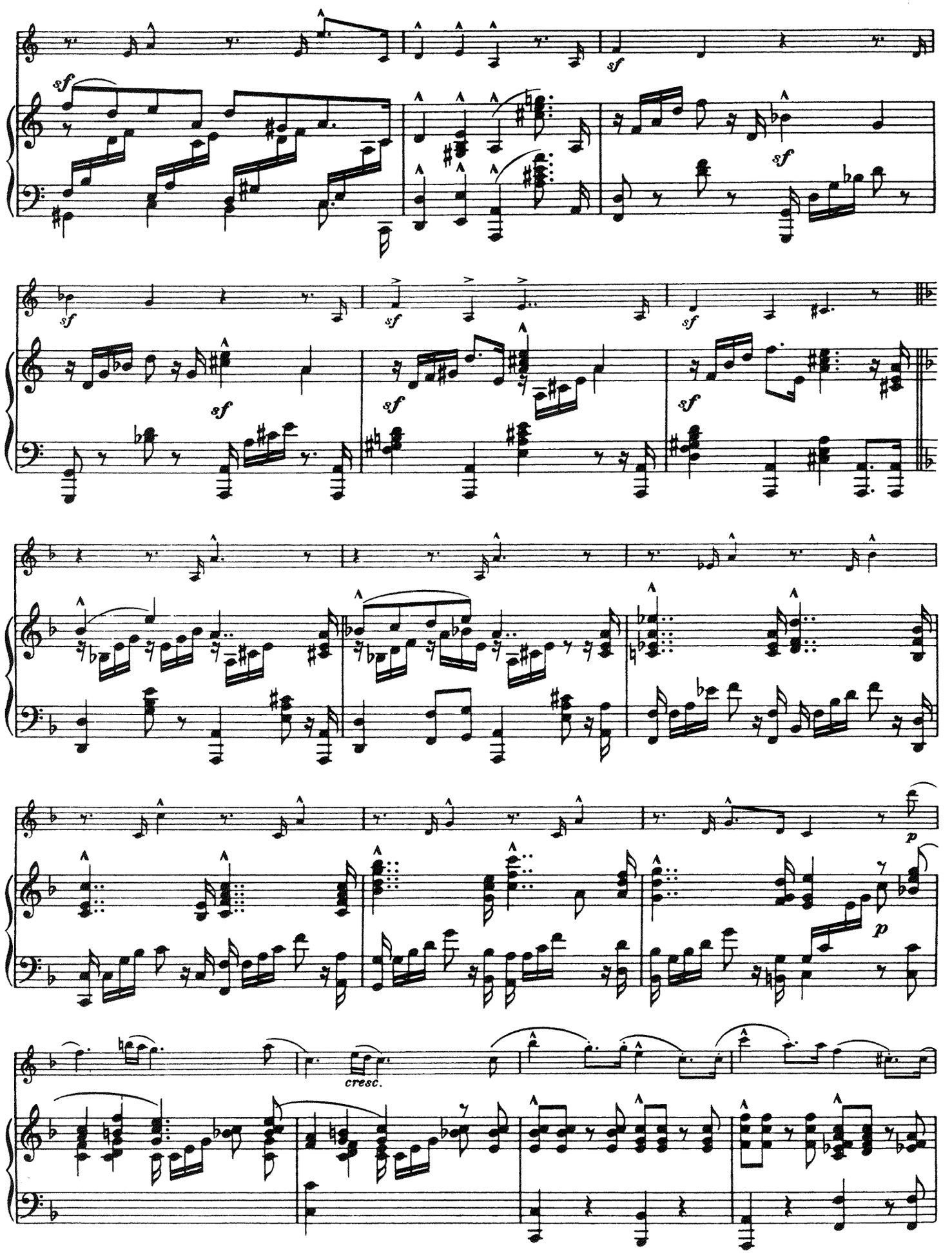
*) This measure which appears in the manuscript is missing in the violin part.

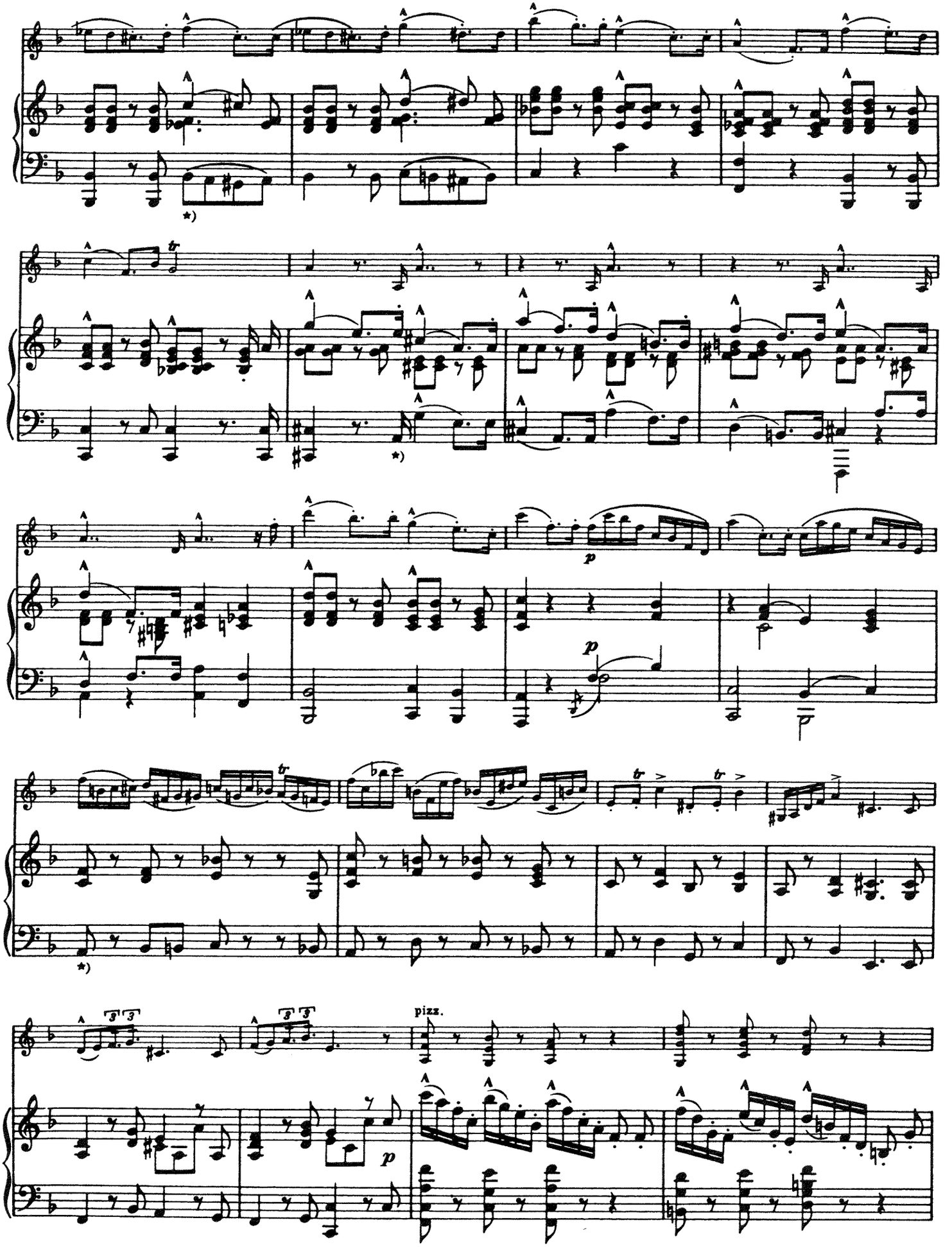
IV

Finale

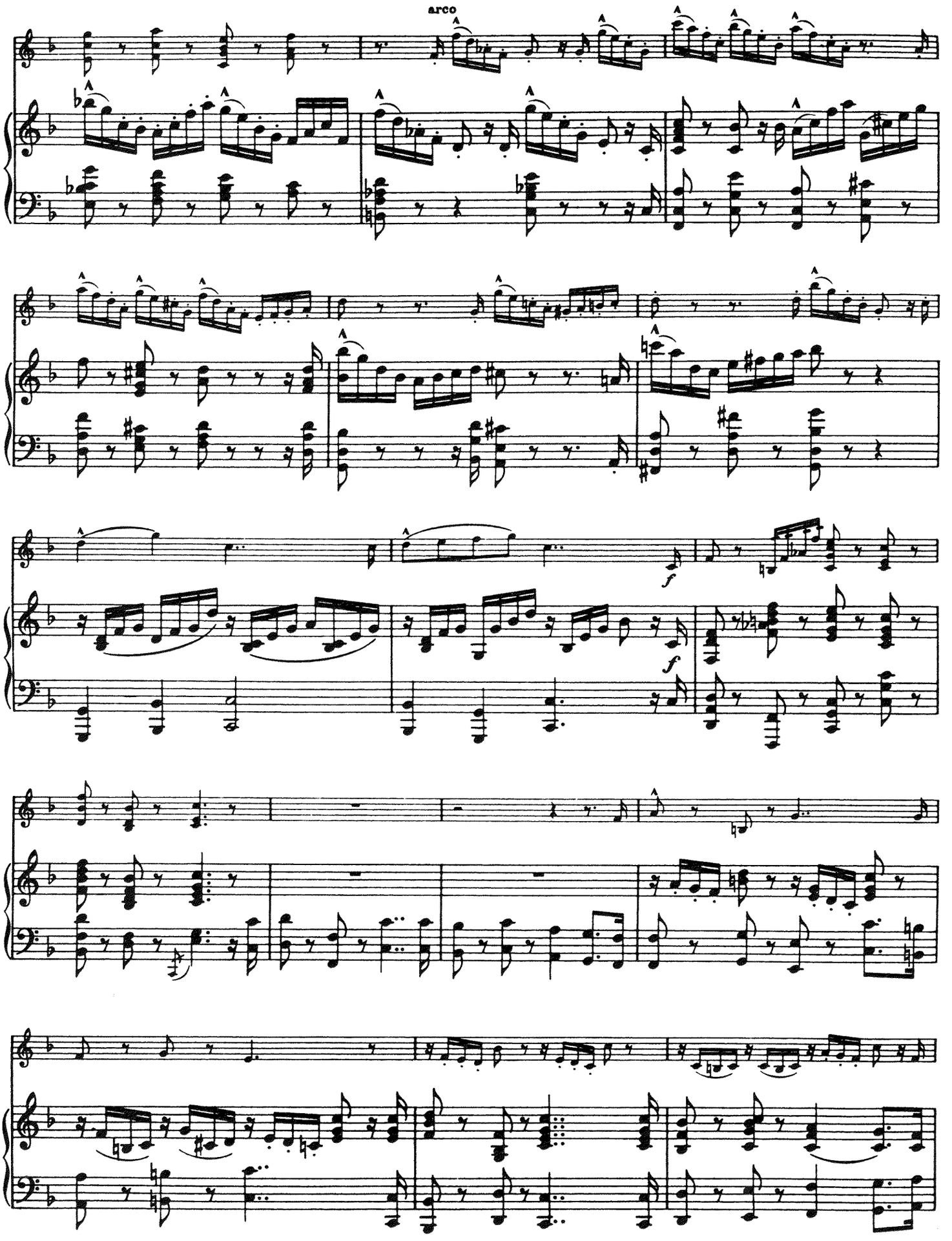
Robert Schumann

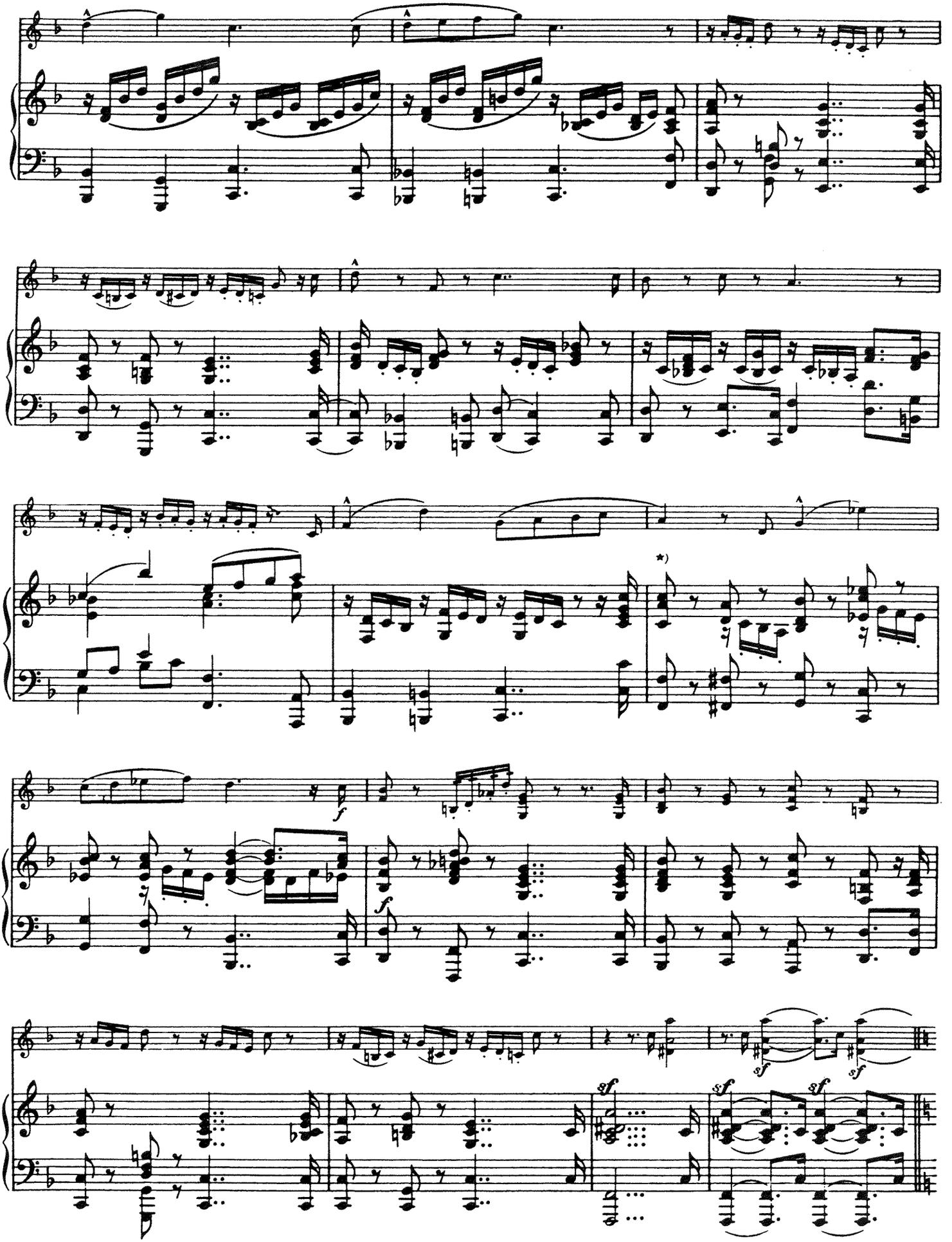



sf
sf
sf
sf
sf
sf
sf
sf
sf
p
p
cresc.

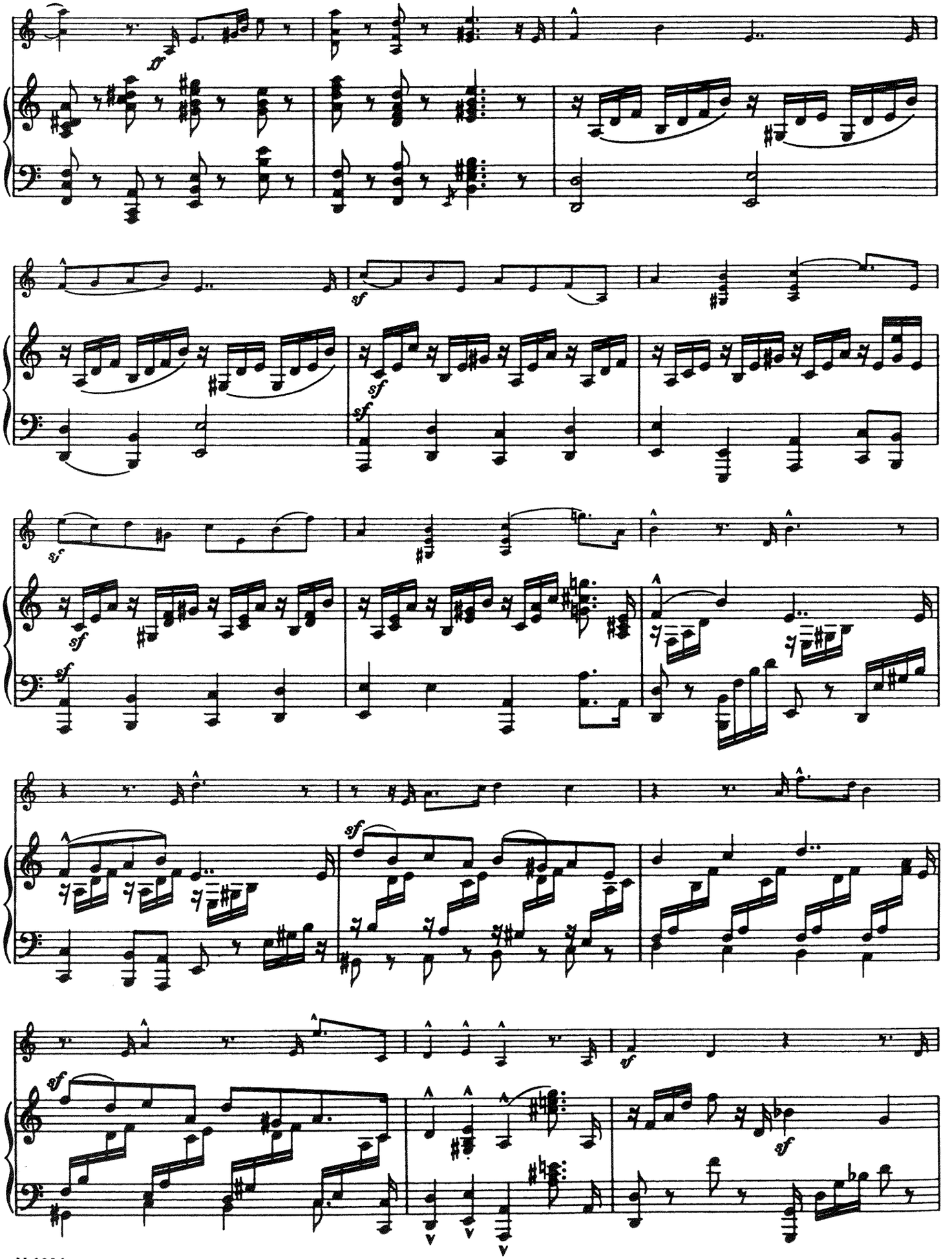


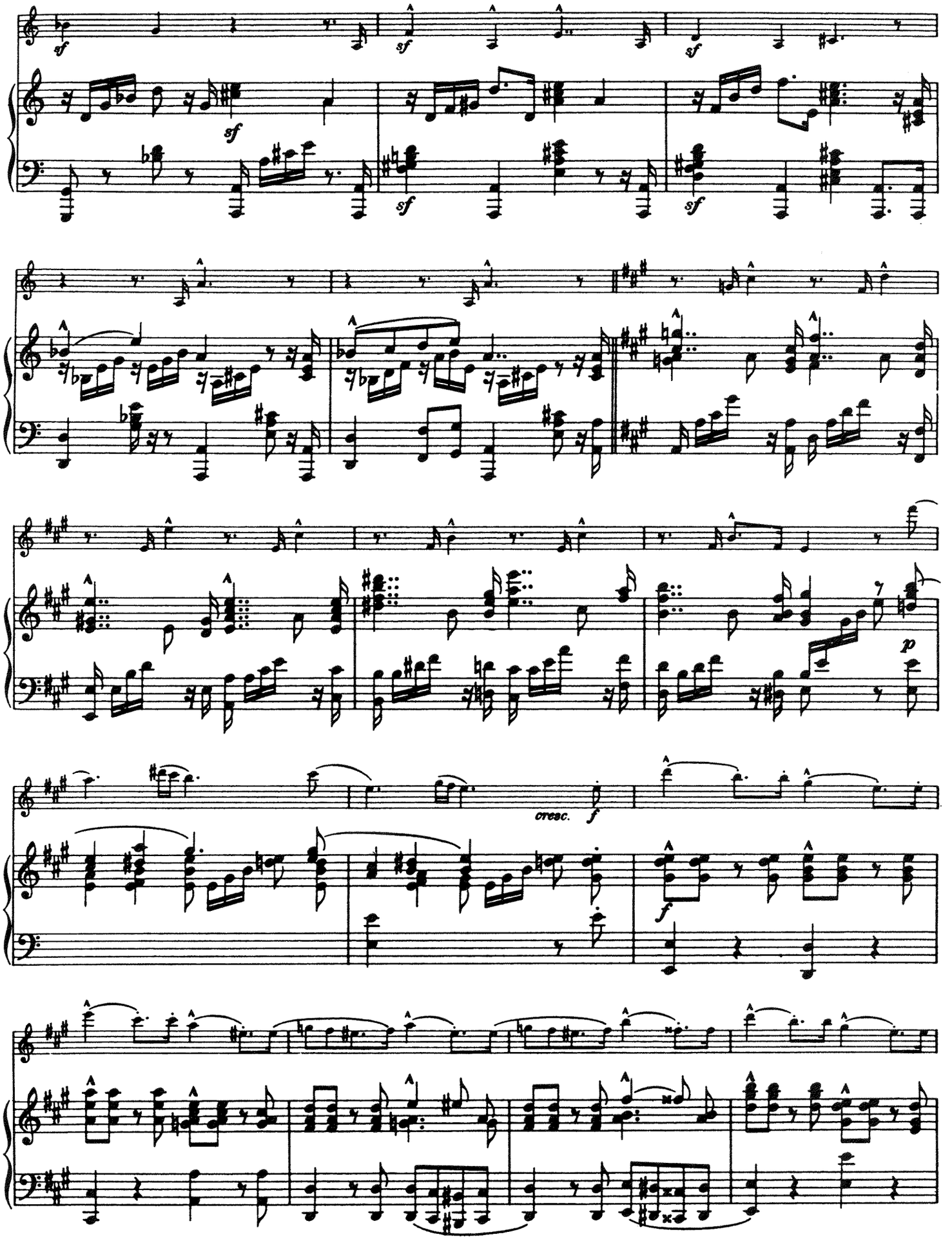
*) In these passages Schumann requests octaves; the version given in the text is a suggestion. Dr. V.

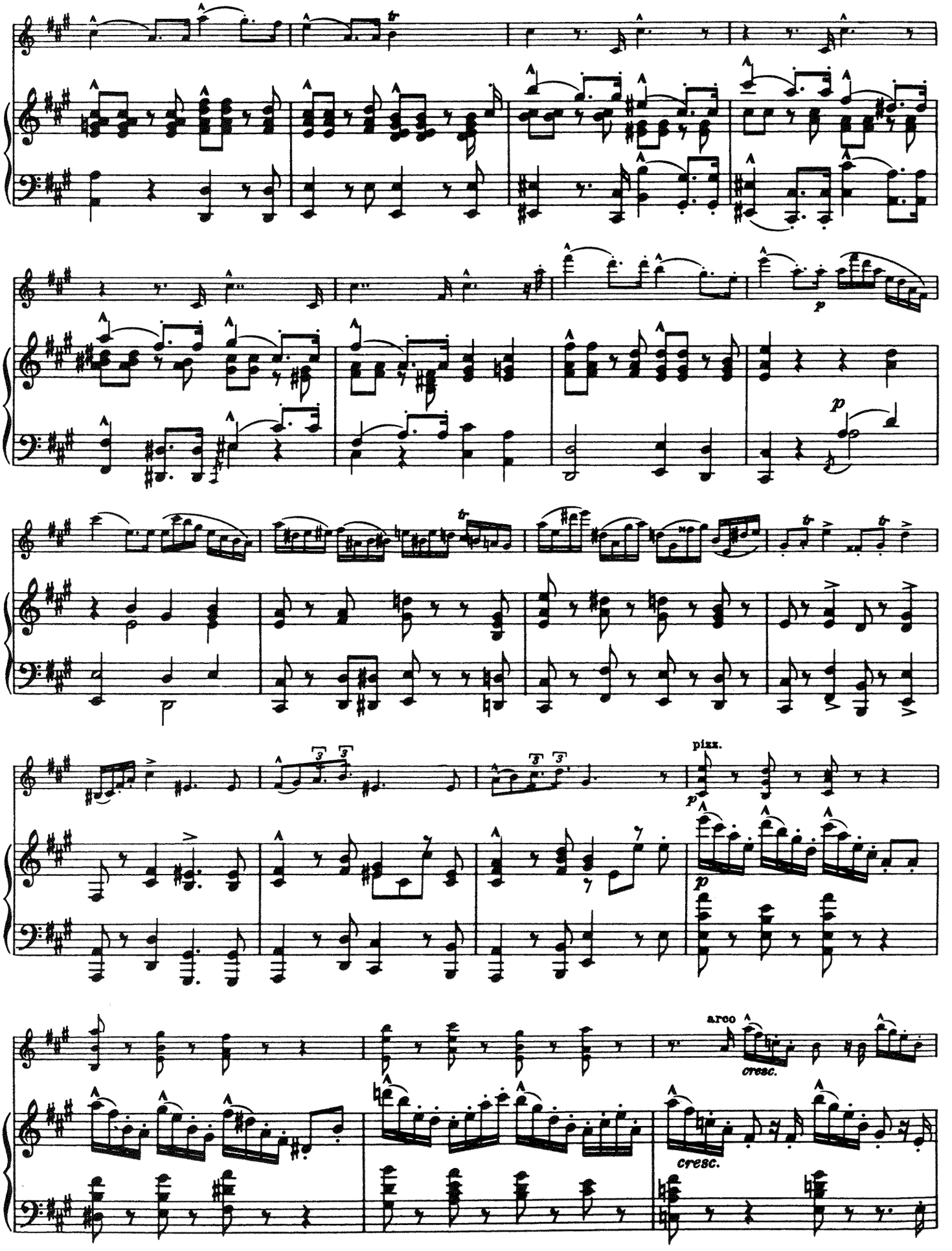

arco
f
f

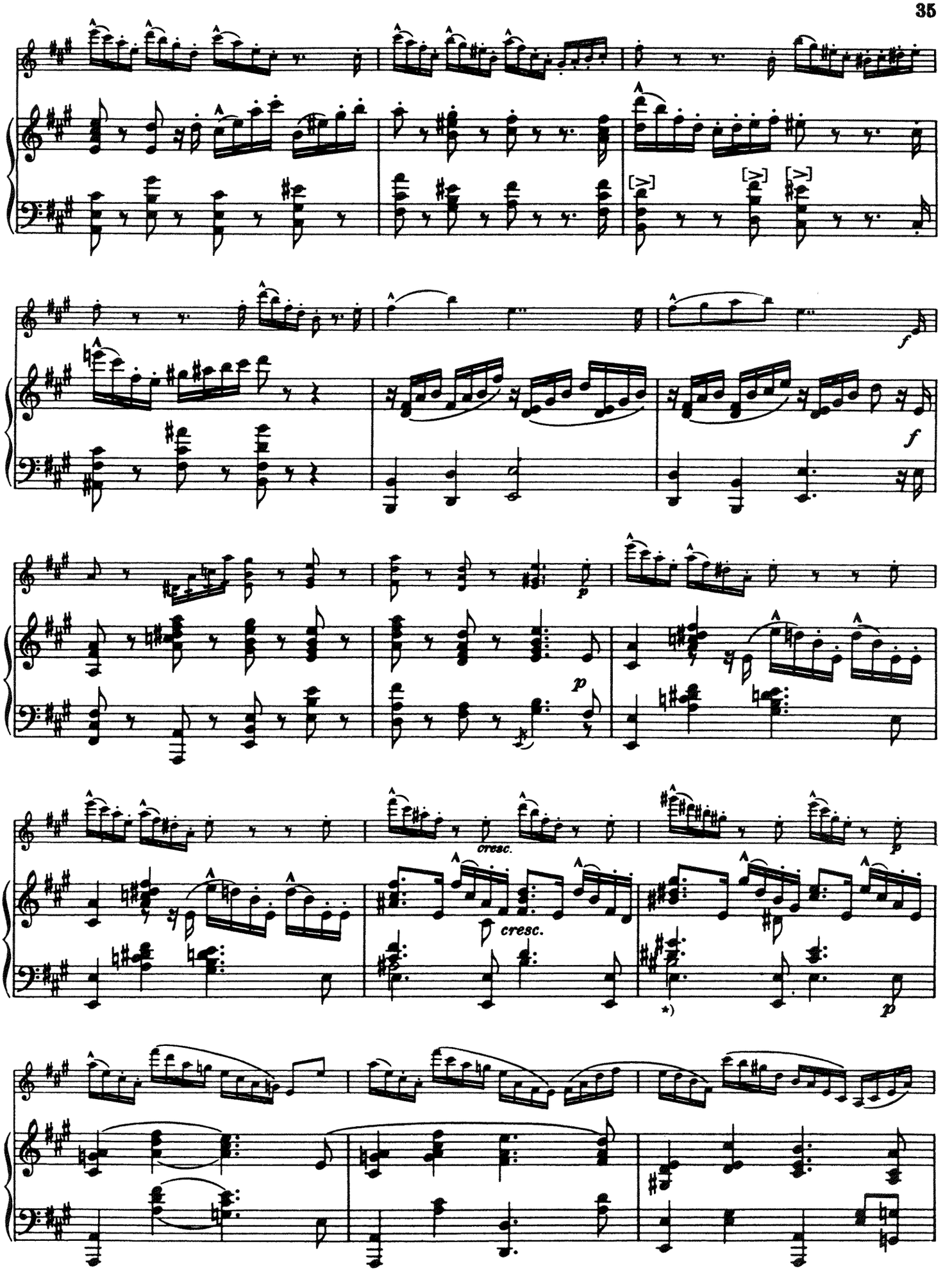


*) In the original, there is here a sixth chord in C major.

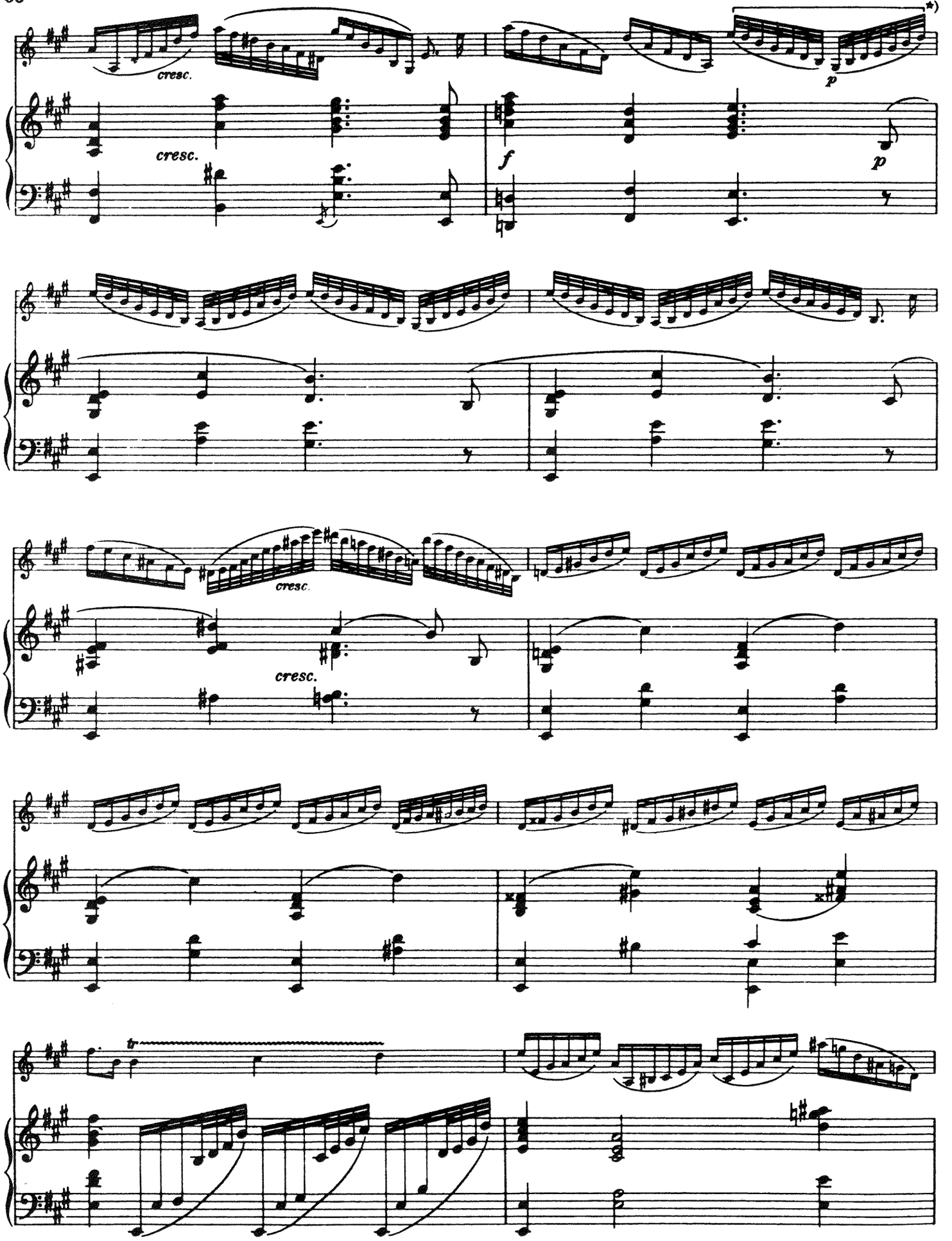



sf
sf
sf
sf
sf
sf
p
cresc.
f
f

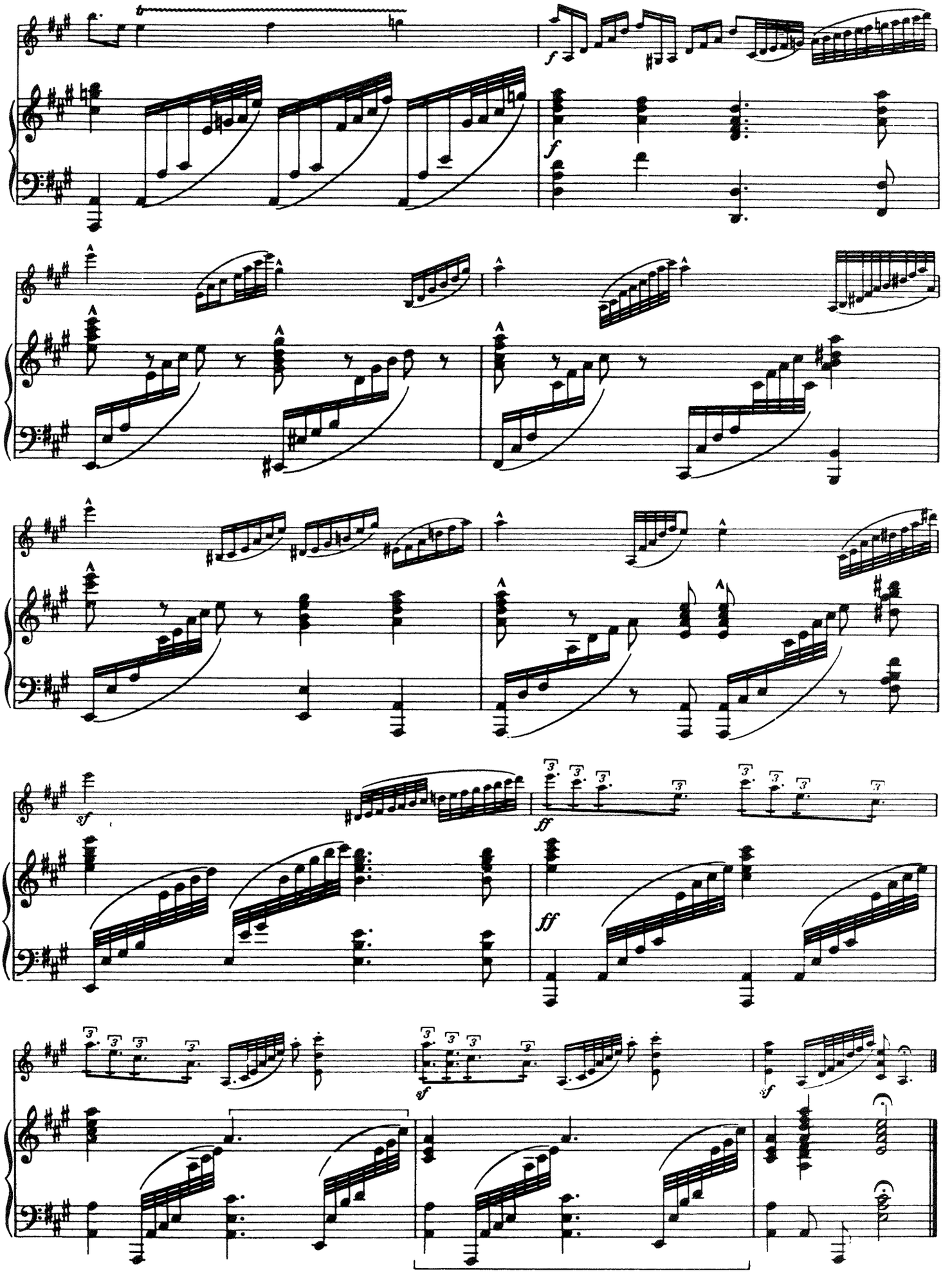

p
p
p
pizz.
p
arco
cresc.
cresc.



*) This bass note is not found in the manuscript. However, compare the preceding bar and the harmonic context.



*) The passages with brackets are missing entirely in the manuscript.



*) Let sound die away.