



Piece of the book
crumbled off on the
machine, showing
up in his hair

JULIE ANNE

YOU ARE A FOURTH
COUSIN TO JOHANNES
BRAHMS

JOHANNES BRAHMS.

Born May 7, 1833

Died April 3, 1897

JOHANNES BRAHMS

PROBABLY the most talented German composer since Wagner, and ranking far in advance of all his own contemporaries, save Rubinstein only, is Johannes Brahms, who, though a disseminator of the school of Schumann, has a strong and distinct, independent individuality. Born at Hamburg, May 7, 1833, his father being a performer in the orchestra of a leading theatre of that city, he inherited a musical bent, which received judicious encouragement, and as early as at the age of fourteen he made his debut as a pianist. He studied with ~~Carl~~ ~~Hansen~~, of Altona, for several years and early began work of composing, and with such originality that when, in 1853, he visited Robert Schumann, at Düsseldorf, and played before the latter a selection of his own music, the master was so impressed that, in an article in the Leipzig *Neue Zeitschrift*, entitled, "New Paths," he earnestly predicted a career of musical distinction for the young composer. This at once made Brahms an object of attention and brought him early under the fire of adverse criticism, which no doubt stimulated him to effort worthy of the prophecy of Schumann. This, in his career, he nobly redeemed. While engaged in study, in retirement at Hamburg, he wrote a number of compositions which indicated unusual talent, and by the time he removed to Vienna, in 1863, had already established an enviable reputation. He officiated in 1863-64, temporarily, as conductor of the Vienna "Sing-Academie," and from 1872 to 1875 as director of the celebrated concerts of the "Gesellschaft der Musikfreunde," where he illustrated the works of Bach and Handel with extraordinary power. The reputation of his own compositions steadily increased, and in 1868 he produced his great work, the "Deutsches Requiem," which established his supremacy over all contemporaries. His first Symphony was produced at Carlsruhe, Nov. 14, 1876, and his second at Vienna, Dec. 24, 1877. In 1882 he had completed his eightieth work and his compositions now number over one hundred.

After the publication of his "Requiem," his works began to be regarded as the principal events, on their appearance, in German music, and he be-

came the recognized leader and exponent of modern musical thought, outside of the followers of Wagner, who occupy in dramatic music an entirely different field. His work is remarkable for power and energy, for its rigid adherence to the systematic principles of art-form, and for consistent adherence to its main idea, but is sometimes lacking in beauty of phrasing. Its quality is intellectual rather than poetical. He is a virtuoso of great power and a brilliant command of technique, and his execution of Bach's organ works on the piano is said to be unapproached. The music of Brahms has taken a strong hold upon the favor of English art circles, and has been frequently performed at the London Philharmonic, and Crystal Palace.

His later works have been noted by the critics as exhibiting a marked improvement, overcoming the subjecting influence, for some time observable to his first conceptions. In his concertos he has invited and successfully mastered all the musical difficulties that have been invented, and his contributions to chamber music have ushered in a new advancement in that walk of the art. Among his best works are his song compositions, *a capella*, for four and six voices, among them "Magelonenleider," "Wie bist du meine Königin," "Gutenabend, Gutenacht," "Verfehltes Ständchen," and duets for female voices are decidedly superior to any work that line of modern composition. Brahms is, in special sense, an exponent of classic art-form as prevailed up to Beethoven; but the influence of Schumann is very pronounced in his earlier compositions, and he has probably done more than any other follower of that master to elaborate his musical ideas and impress them upon the current musical work of the day.

Among his works, in addition to those mentioned, are to be noted his Symphony in C minor, called by his more enthusiastic admirers the Tenth symphony, as a fitting sequence to the last of Beethoven's masterpieces; his Symphony in D major, which is more strongly marked by his own individuality, and that in F major, of a simpler character but more popular than either of the others; also superb orchestral variations on a theme by Haydn and two overtures, "Tragic" and "Academic."

Gavotte von Gluck.

Für Frau Clara Schumann
gesetzt von Johannes Brahms.

Grazioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *tr* (trill) and contains several measures of chords and arpeggiated figures. The lower staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of *p* (piano) and featuring a triplet of eighth notes in the first measure. Above the first few measures of the upper staff, there are fingering numbers: 5, 4, 5, 3, 4, 2.

The second system of musical notation continues the piece with two staves. The upper staff maintains the treble clef and two-sharp key signature, showing a sequence of chords and melodic fragments. The lower staff continues in the bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

The third system of musical notation features two staves. The upper staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The lower staff continues with the bass clef and two-sharp key signature, providing harmonic support for the upper staff's melodic lines.

The fourth system of musical notation consists of two staves. The upper staff continues with the treble clef and two-sharp key signature, showing a series of chords. The lower staff continues in the bass clef with the same key signature and time signature, featuring a consistent accompaniment.

First system of musical notation, featuring treble and bass staves. The music includes a melodic line in the treble and a supporting bass line. A fermata is placed over a chord in the treble staff. The dynamic marking *legg.* is present in the bass staff.

Second system of musical notation, featuring treble and bass staves. It includes first and second endings, marked with '1.' and '2.' above the staff. The music consists of melodic phrases in both hands.

Third system of musical notation, featuring treble and bass staves. The music is marked with a piano dynamic *p* in the treble staff and *pdolce* in the bass staff. It features a melodic line in the treble and a bass line with some rests.

Fourth system of musical notation, featuring treble and bass staves. It includes first and second endings, marked with '1.' and '2.' above the staff. The music consists of melodic phrases in both hands.

First system of a musical score, consisting of three staves (treble, middle, and bass clefs). The music features a melodic line in the treble clef and a bass line in the bass clef. The middle staff contains a series of chords and arpeggiated figures. The system concludes with a double bar line and a fermata over the final note.

Second system of a musical score, consisting of three staves. The treble clef staff begins with the instruction *dolce* and a fermata. The system includes a first ending (1.) and a second ending (2.). The middle and bass staves provide accompaniment with chords and arpeggiated patterns. The system ends with a double bar line and a fermata.

Third system of a musical score, consisting of three staves. The treble clef staff features a *tr* (trill) marking and a fingering diagram: $\begin{matrix} 5 & 5 & 4 \\ 4 & 3 & 2 \end{matrix}$. The system includes a *p* (piano) dynamic marking. The middle and bass staves contain arpeggiated chords and melodic lines. The system concludes with a double bar line and a fermata.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of chords and melodic lines, with some notes beamed together and slurs over phrases.

The second system of musical notation continues the piece. It includes a dynamic marking *p dolce* in the middle of the system. The notation shows a mix of chords and moving lines in both hands, with some notes marked with staccato dots.

The third system of musical notation shows further development of the musical ideas. It features a variety of rhythmic patterns and chordal textures. A fermata is placed over a chord in the upper staff towards the end of the system.

The fourth system of musical notation concludes the page. It includes dynamic markings *legg.* and *pp ritard.*. The music ends with a final chord in the upper staff and a concluding phrase in the lower staff.