

JOHANNES
BRAHMS
SONATA
IN E-FLAT MAJOR
OP. 120 #2
transcribed for 5-
string viola pomposa
by Rudolf Haken

Brahms wrote three versions of these sonatas - for clarinet, for viola, and for violin. This version for 5-string viola (combining the range of the viola and the violin) is based on elements of all three of Brahms' own versions.

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JOHANNES BRAHMS SONATA IN E-FLAT MAJOR, OP. 120#2

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Allegro amabile ♩=84

Measures 1-6 of the first system. The music is in E-flat major (three flats) and 4/4 time. It begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-4. A bowing mark (V) is present above the first measure. The notation includes eighth and quarter notes, some with slurs and accents.

Measures 7-9 of the first system. Measure 7 continues the previous line. Measure 8 features a *piu p* dynamic marking. Measure 9 contains a triplet of eighth notes. A bowing mark (V) is present above measure 8.

Measures 10-12 of the first system. Measure 10 is marked *dolce* and features a long slur over a series of sixteenth notes, with fingerings 1 2 4 1 2 4. Measure 11 has a piano (*p*) dynamic. Measure 12 has a bowing mark (V) above it.

Measures 13-18 of the first system. Measure 13 has a piano (*p*) dynamic. Measure 14 has a forte (*f*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 has a bowing mark (V) above it. Measure 17 has a forte (*f*) dynamic. Measure 18 has a bowing mark (V) above it.

Measures 19-24 of the first system. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 has a piano (*p*) dynamic. Measure 22 has a piano (*p*) dynamic. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano (*p*) dynamic. The system ends with the marking *p sotto voce*.

Measures 25-30 of the first system. Measure 25 has a pianissimo (*pp*) dynamic and is marked *non vib.*. Measure 26 has a *vib.* marking. Measure 27 has a *dolce* dynamic. Measure 28 has a *dolce* dynamic. Measure 29 has a *dolce* dynamic. Measure 30 has a *dolce* dynamic. The system ends with the marking *C str*.

32

38

43

51

55

63 *f* *fp* *sotto voce*

70 *dolce*

76 *dim.* *p* *dolce* *p*

80 *poco cresc.* *mf dim.*

84 *cresc.* *f* *espr.*

90 *f* *cresc.*

96 *mf* *p* *dolce*

103 *p* *E str* *D str*

110 *piu p* *dolce*

114 *f* *dim.* *G* *C*

120 *p* *G* *3* *1* *2* *pp non vib.* *vib.* *2* *1* *3*

127 *2* *3* *2* *1* *3* *3* *2* *0* *3* *2* *0* *1* *dim.*

133 *p* *E str* *V* *2* *3* *3* *3* *3* *3* *3* *0* *1* *2* *1* *1* *f* *f*

139 *4* *4* *1* *4* *3* *1* *2* *V* *1* *V* *1* *3* *2* *3* *f*

146 *mp dim.* *V* *non vib.* *P vib.* *2* *4* *0*

152 *V* *4* *V* *3* *1* *4* *3* *2* *1* *4* *3* *1* *3* *2* *2* *ppp sub.*

157 *1* *3* *3* *3* *1* *2* *3* *1* *0* *3* *A* *p* *molto dolce sempre* *dim.*

161 **Tranquillo** *V* *2* *3* *3*

163 *V* *3* *3* *3* *4* *3* *3* *3* *1* *1* *1*

168 *first pos.* *2-2* *3* *4* *1* *3* *V* *3* *V* *1* *V* *0* *2* *1* *f* *dim.*
cresc. e rit. un poco

Appassionato, ma non troppo allegro ♩=152

1 *f* *espr.* E str

8 first pos. *f*

21 *stay* *fp* *fp*

34 *f* A str

42 *cresc.* A *f* *p* sigh

50

56 *piu dolce* *fp*

62 *cresc.* *f* GP *p* non vib. *vib.* *espr.*

73 *dolce*

82 **Sostenuto** ♩=104

14 3 3

p ma ben cantando

G str

101

3 1 3 3

D str

cresc.

G str

109

3

0 2 1 stay

cresc.

120

2 1 1 2 1 2 - 2

f ma dolce

f

130

2 3 1

rit.

dim. *p*

Tempo I ♩=152

140

4 2

f *espr.*

146

2 1 1 2 3 6

E str

first pos.

157 *f* \square 2 1 - 1 1 - 1 6 \square # $\frac{2}{E}$ *fp* \square *stay*

170 \square 4 3 2 1 - 1 \square 1 \square G 3 \square D 3 \square *fp* \square *f*

178 \square 1 \square 3 \square 1 2 \square A 2 \square 1 4 \square V 3 \square A *A str* *cresc.*

184 \square 4 3 1 \square V 4 V 2 \square 1 \square 3 \square 4 \square *f* *P sigh*

192 \square 2 \square 1 \square 3 \square 4 *piu dolce*

199 \square 1 1 \square 4 *cresc.* \square 3 \square 2 \square 1 \square *fp* *f*

206 GP \square 6 \square 1 \square 4 \square V *p non vib.* *vib.* *espr.* *dolce*

214 \square 4 \square \square \square V \square \square \square \square \square

Andante con moto ♩=86

1 *poco f*

6 *mf* *p* *f*

12 *stay* *p* *f* *p measured*

15 *calando* *poco f*

23 *poco f* *f* *p* *harmonics*

29 *sostenuto* *p*

34 *grazioso*

36 *duplets* *G* *C* *G*

39 *dolce* *p sub.* *mp* *duplets*

43 *p* *grazioso*

46 *3-3* *V* *2 4 1 4* *V* *1 2*

48 *1* *V*

50 *V*

52 *p* *E str* *0 1 2 2 1 2 3 3 1*

54 *dolce* *4 1* *1* *V* *2 2*

56 *fp* *p* *pp* *poco vib.* *4* *V* *1* *C*

62 *mf* *molto vib.* *3 3 1 2* *V* *3 2 2 1* *V* *2* *pp* *poco vib.* *0*

68 *mf* *molto vib.* *1 3* *D* *1* *dim.* *calando* *1 3* *V* *2* **Allegro non troppo** $\text{♩} = 88$

73 *f*

79 *mf ben marcato* stay A D

85 *f* *fp*

99 **Piu tranquillo**

104 *p espr.* *f brush*

113 *p cresc.* *fp dim.*

118 *p cresc.* *dim.*

123

cresc.

126

dim. *cresc.*

130

f 1 3 4 2 1 2 3

136

140

3 D 3 1 V 1

145

V 2 V V 2

148

V 1 2 1 A 3 f V first pos.