Symphony No. 2, Op. 73

Transposition Inquisition No. 63

Johannes Brahms (1833-1897)

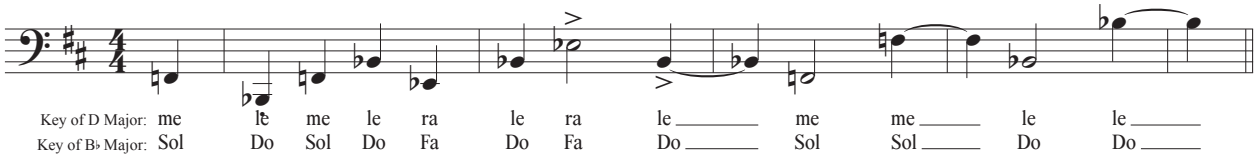
arr. Martorano

About the Composer:

"*German composer. The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music. His works of controlled passion, deemed reactionary and epigonal by some, progressive by others, became well accepted in his lifetime." -George S. Bozarth (Groves Music Dictonary)*

About the Composition:

"*Symphony No. 2 in D major, Op. 73, was composed by Johannes Brahms in the summer of 1877. Its composition was brief in comparison with the 21 years it took Brahms to complete his First Symphony. The cheery and almost pastoral mood of the symphony often invites comparisons with Beethoven's Sixth Symphony. The premiere was given in Vienna on 30 December 1877 by the Vienna Philharmonic under the direction of Hans Richter; Walter Frisch notes that it had originally been scheduled for 9 December, but '...in one of those little ironies of music history, it had to be postponed because the players were so preoccupied with learning Das Rheingold by Richard Wagner.'"*



About the Excerpt:

Torchinsky, A. (1976). Symphony No. 2 in D Major, Op. 73. In *The Tuba Player's Orchestral Repertoire* (Vol. III, pp. iii-iv). Hackensack, NJ: Joseph Boonin.

"...The last movement is by far the most interesting for the tuba. The first entrance is at measure 203. Here the tuba joins the trombone section which has already started to play in the measure before, so you must do your best to make a fluid connection and avoid making an obvious attack. The next entrance is part of a lovely imitative passage which when played well can produce a stunning effect. It starts in measure 234 with the second trombone, is continued in measure 236 by the first and third trombones and is ended by the second trombone and tuba in octaves at measure 238. The passage should sound smooth as glass from beginning to end. The most interesting music is that from letter 0 to the end. From here through measure 372 observe all the dynamic markings carefully – the forte/pianos, crescendos, diminuendos and accents are terribly important. At measure 397 the notorious scale passages begin. Although these scales are marked with staccato dots in the score, most conductors prefer them to be played on the longer side. In any case it is the conductor's wish that must be observed."

Jacobs, W. (2010). Brahms, Symphony No. 2. In The One Hundred (pp. 19-20). Mable City, MI: Encore Music.

"...Play this… symphony on a large tuba with a round and dark tone. Be certain to follow the dynamics carefully and avoid the temptation to crescendo too soon… Notice that there are only two accents between letters O and P. Perform the staccato notes within the context of the music… Letter P is forte, but reduce the volume somewhat beginning at the low B (five measures after rehearsal letter P)."

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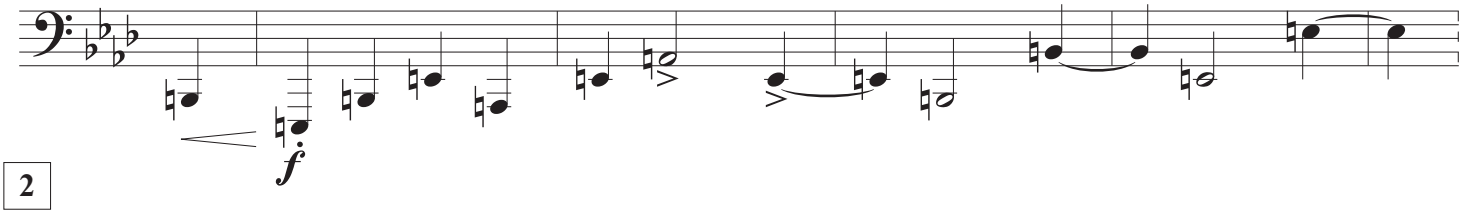

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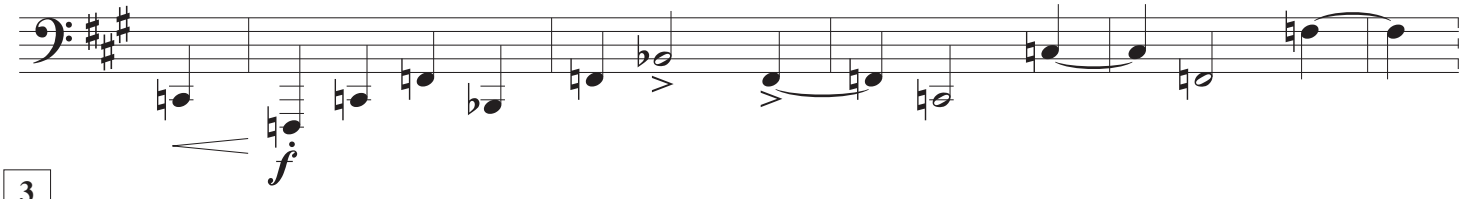

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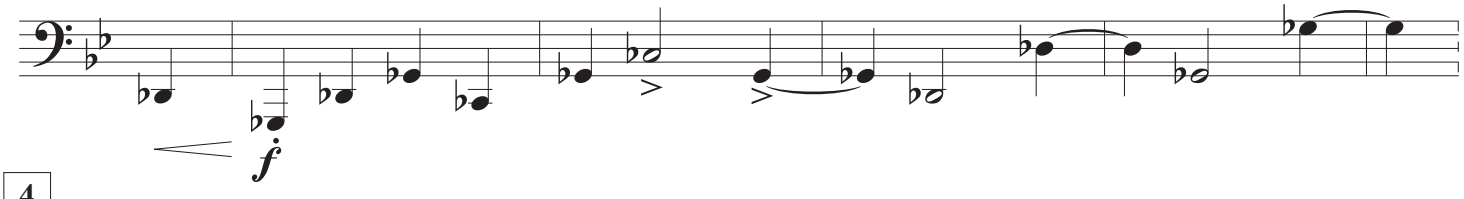

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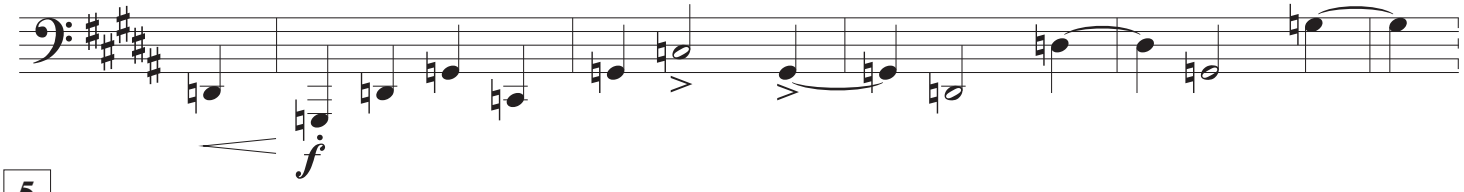

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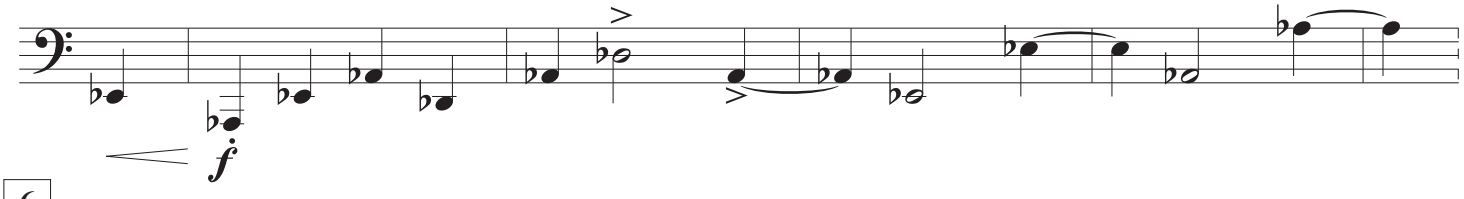

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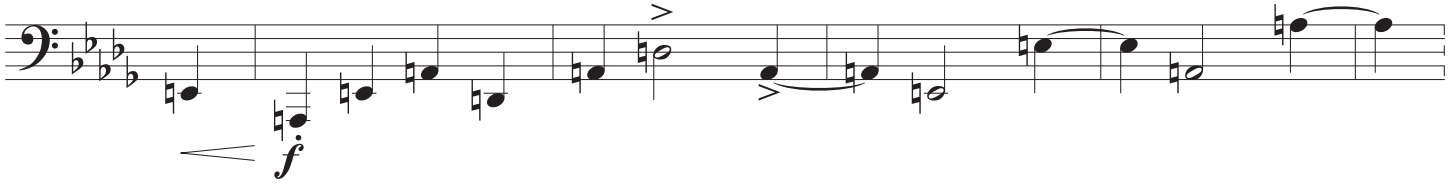
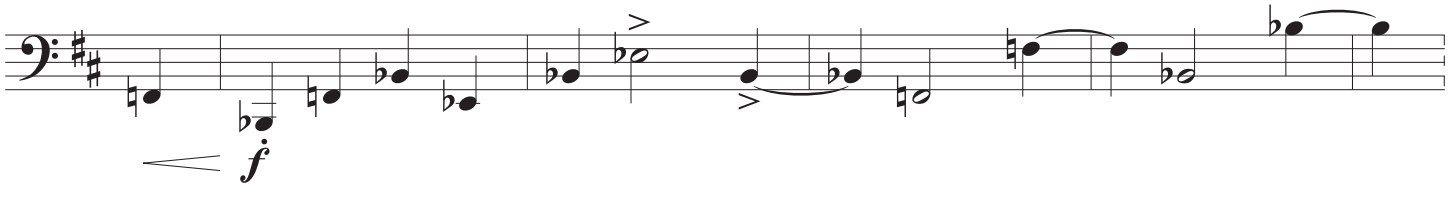


7 **Original Key:**



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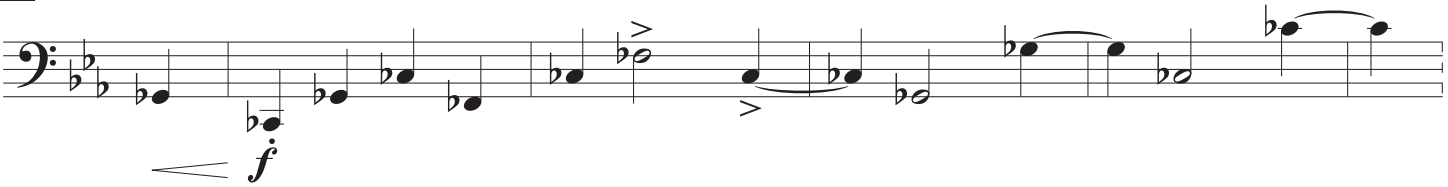

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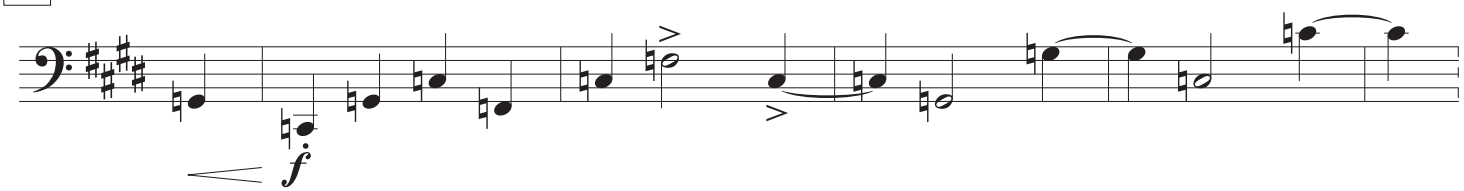

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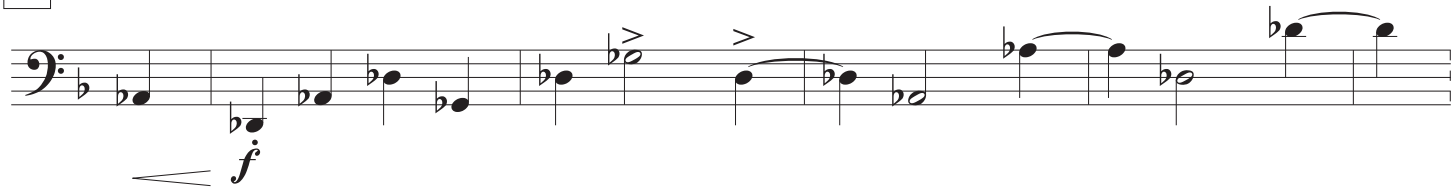

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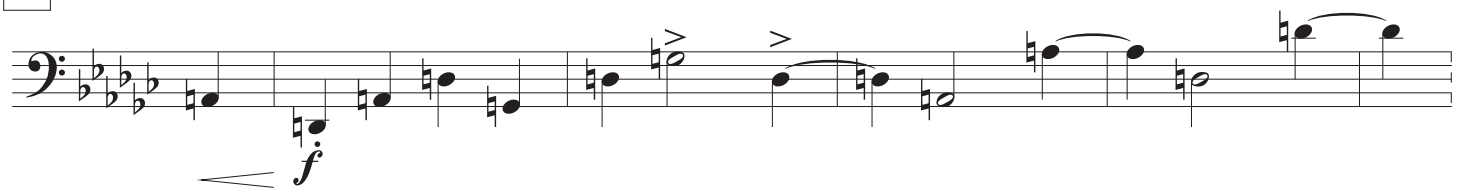

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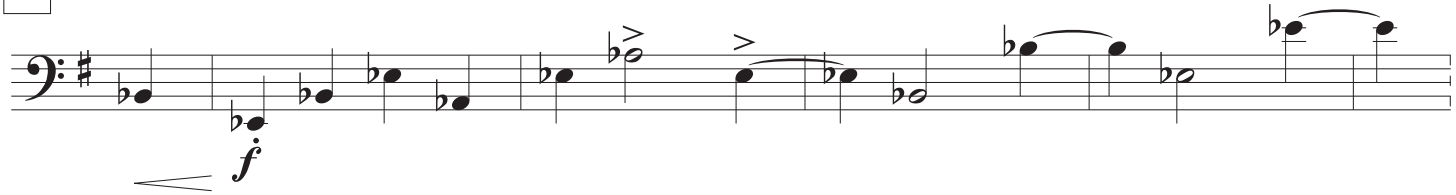
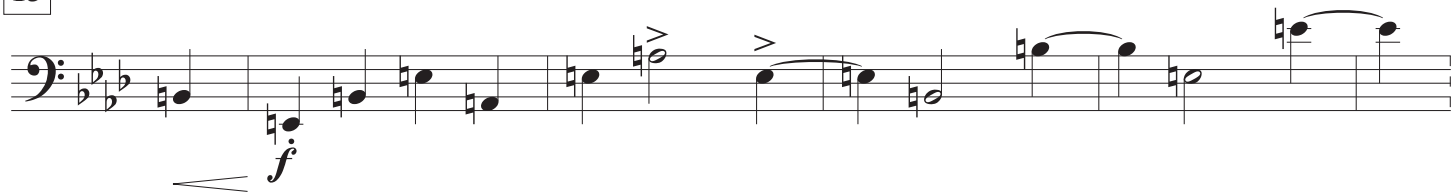
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