BRAHMS

OP. 25

ERSTES

KLAVIER-QUARTETT

gmoll

Revisions-Ausgabe

OSSIP SCHNIRLIN

EDITION SIMROCK

Nr. 792

JOHANNES BRAHMS

Klavier-Quartette

Edition Nr. 792	op. 25	Erstes Quartett (g moll)
„ „ 793	op. 26	Zweites Quartett (A dur)
„ „ 794	op. 60	Drittes Quartett (c moll)

für

Klavier, Violine, Viola
und Violoncell

Neue revidierte Ausgabe
von

OSSIP SCHNIRLIN

Verlag und Eigentum für alle Länder von

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Vorwort

Vom Herausgeber ist in dieser neuen Ausgabe Folgendes hinzugefügt:

1. Metronombezeichnungen;
2. Fingersätze und Bogenstriche zur Erreichung des einheitlichen Zusammenspiels; (die Fingersätze für Klavier nebst Pedalgebrauch sind von Robert Kahn);
3. durchlaufende Stichnoten zu den Pausen;
4. die Angabe aller Solostellen der Instrumente mit Ausnahme des Klaviers.

Ferner sind

5. schwierige Stellen enharmonisch erleichtert, sowie rhythmisch schwierige Takte übersichtlich gefaßt, was beides Brahms selber später in manchen Fällen getan hat. In den Partituren sowie in den Klavierstimmen ist hierbei das Original meistens unverändert geblieben. Um nicht zu umfangreich zu werden, sind hier nur einige Beispiele meistens der ersten Geige beigefügt worden:

Preface

Dans cette nouvelle édition j'ai fait les adaptions qui sont indiquées ci-dessous:

1. Les indications de métronôme.
2. Les doigtés et les coups d'archet pour atteindre un jeu égal. (Les doigtés pour le piano ainsi que l'emploi de la pédale sont de Robert Kahn.)
3. Aux silences, les phrases musicales des instruments jouants sont indiquées en petites notes.
4. La donnée de toutes les places, ou les instruments jouent seuls, à l'exception du piano.
5. Les passages difficiles sont facilités harmoniquement, ainsi que les mesures rhytmiques compliquées plus clairement expliquées, ce que Brahms a lui-même fait plus tard dans plusieurs cas. La partition ainsi que la partie de piano sont restées, la plupart du temps, les mêmes comme dans l'original.

Pour ne pas donner trop d'étendue au contenu, j'indique ici, seulement quelques exemples appartenant presque tous au premier violon:

Preface

To the present new edition the Editor has added:

1. Metronome marks;
2. the fingering and the bowing; with a view of attaining a uniform, concerted (ensemble) playing; (the fingering for the piano and the pedalling has been added by Robert Kahn);
3. cue* notes in the rests, throughout.
4. the solo-parts of all the instruments with the exception of those of the piano.

The Editor has furthermore:

5. facilitated difficult passages by enharmonic changes, and has rendered rhythmically difficult passages easier to read by altering the notation, etc; two things which Brahms himself did, later on, in many cases. Which alterations have in most cases in no way affected either the full scores or the piano-parts. In order to economise space, only a few examples are given, taken mostly from the leading violin part:

* notes played by the other instruments, while one instrument has a rest.

Streich-Musik – Instruments à cordes – Music for String-instruments

Sextett Nr. 1. B dur Op. 18
Sextour Nº 1. Sib majeur op. 18
Sestet Nº 1. Bb major Op. 18

Beispiel – Exemple – Example

Original:

Übersichtlicher:
Plus clair:
Easier to read:

1a. *Allegro ma non troppo*
1. Satz / 1er mouvt / 1st movt
Violino II e Viola

1b.
Violino II

1c. *Poco Allegretto*
Letzter S. / Dern. mvt / Last mvt
Violoncello

Sextett Nr. 2. G dur Op. 36
Sextour Nº 2. Sol majeur op. 36
Sestet Nº 2. G major Op. 36

2a. *Allegro non troppo*
1. Satz / 1er mouvt / 1st movt
Violini e Violoncello

Streichquintett Nr. 1. F dur Op. 88
Quintett Nº 1. Fa majeur op. 88
String-Quintet Nº 1. F major Op. 88

2b. *Poco Adagio*
3. Satz / 3me mouvt / 3rd movt
p dolce
cresc.
f

3. *Allegro non troppo, ma con brio*
1. Satz / 1er mouvt / 1st movt
Violino I

Streichquintett Nr. 2. G dur Op. 111
Quintett Nº 2. Sol majeur op. 111
String-Quintet Nº 2. G major Op. 111

4a. *Allegro non troppo, ma con brio*
1. Satz. / 1er mouvt / 1st movt
Violino I
f

4b. *Adagio*
2. Satz / 2me mvt / 2nd mvt
Violino II e Viola
ff

4c. *Vivace ma non troppo presto*
Letzter S. / Dern. mvt / Last mvt
Violino

4d.
Viola
f

* An ähnlicher Stelle im Klavierquartett A dur Op. 26, 1. Satz Seite 17 hat Brahms im Manuskript selbst so verbessert.

** Bei dieser Abkürzung führt es sehr leicht zu Irrtümern, da die Legatos nicht angegeben werden können.

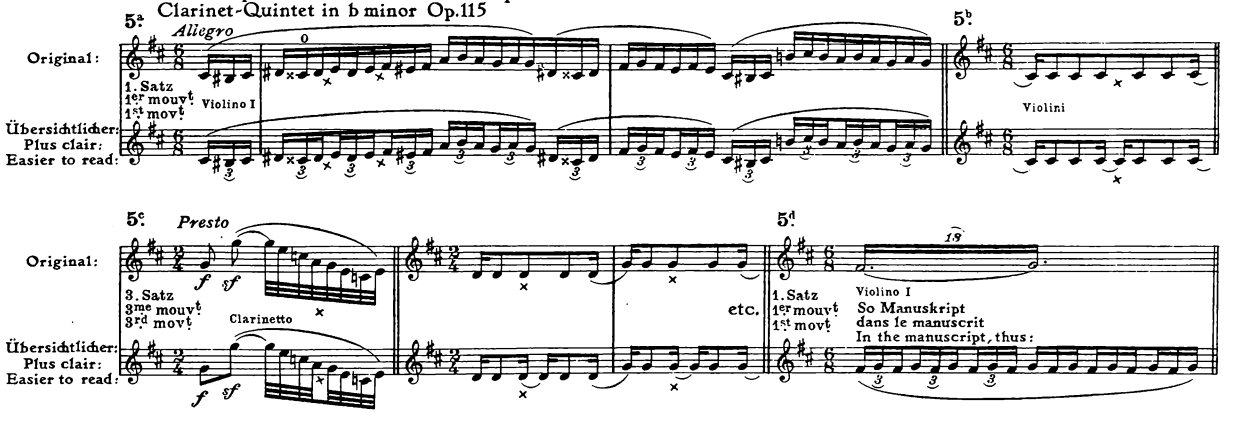
* Dans le quatuor pour piano op. 26 en la majeur, 1er mouvement page 17 Brahms a lui-même corrigé ce passage.

** Cette abréviation conduit trés facilement à des erreurs, car les légatos ne sont pas donnés.

* In a similar passage in his Piano-Quartet A major Op. 26, 1st movement, page 17 Brahms himself has made a similar correction.

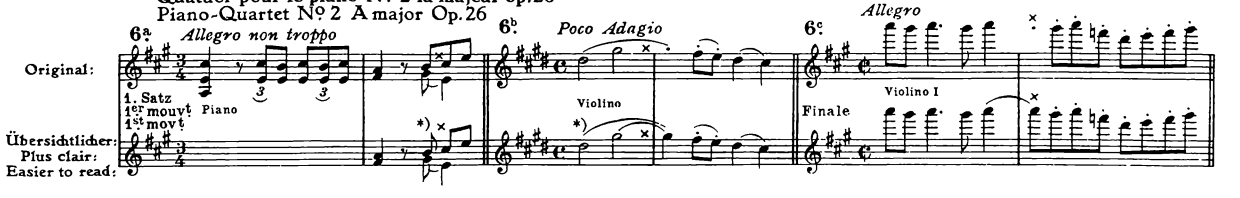
** This abbreviation is very apt to lead to mistakes, as the legati cannot be indicated.

Klarinetten-Quintett h moll Op.115
Quintett pour clarinette en si mineur op.115
Clarinet-Quintet in b minor Op.115

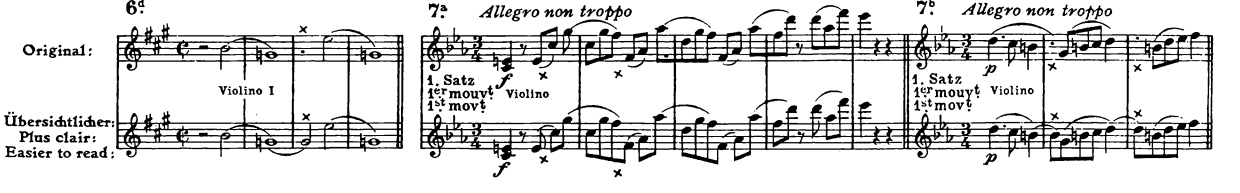


Kammermusik mit Klavier – Musique de chambre avec piano – Chamber Music with Piano

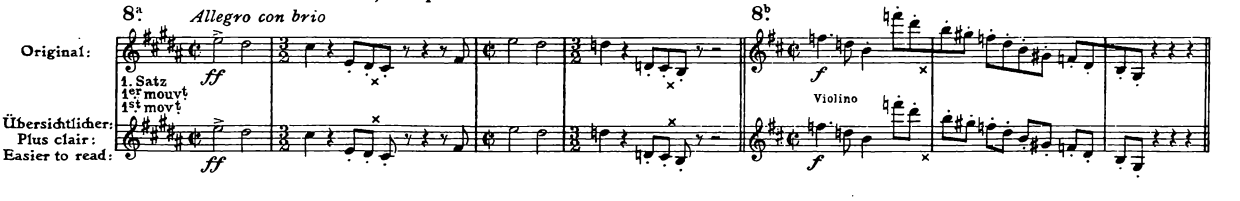
Klavierquartett Nr. 2. A dur Op. 26
Quatuor pour le piano Nº 2 la majeur op. 26
Piano-Quartet Nº 2 A major Op. 26



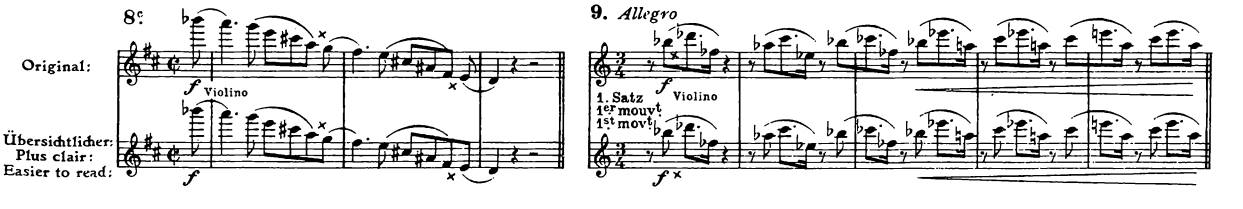
Klavierquartett Nr. 3. c moll Op. 60
Quatuor pour le piano Nº 3 en do mineur op. 60
Piano-Quartet Nº 3. c minor Op. 60



Klaviertrio Nr. 1. H dur Op. 8
Trio pour le piano Nº 1 en si majeur op. 8
Piano-Trio Nº 1. B major Op. 8

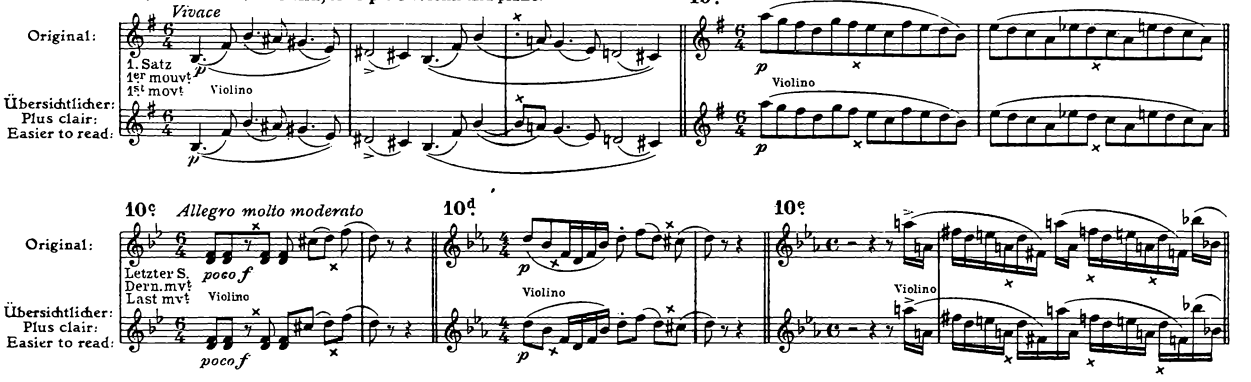


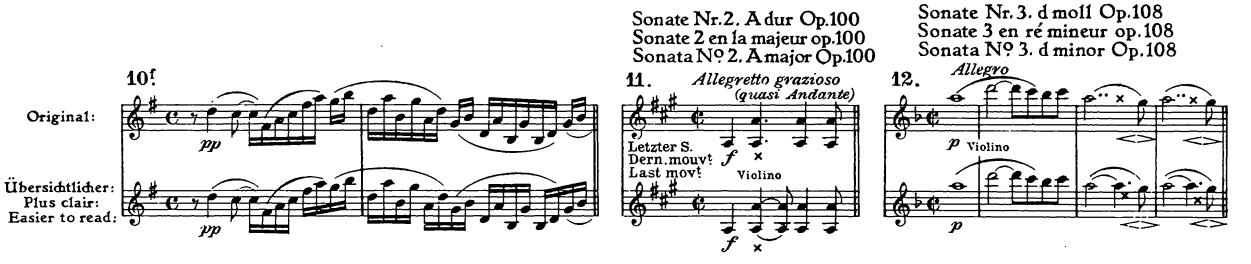
Klaviertrio Nr. 3. C dur Op. 87
Trio pour le piano Nº 3 en do majeur op. 87
Piano-Trio Nº 3. C major Op. 87



* Ist auch im Manuskript von Brahms so verbessert. — * Ainsi corrigé par Brahms dans le manuscrit. — * Has been so corrected by Brahms in his manuscript.

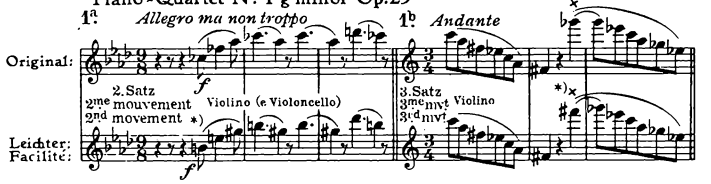
Sonate Nr. 1. G dur Op. 78 ‹Violine und Klavier›
Sonate Nº 1 en sol majeur op. 78 ‹Violon et piano›
10a Sonata Nº 1. G major Op. 78 ‹Violin and piano›



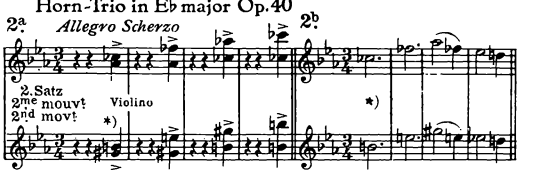


Enharmonische Erleichterungen | Facilitations en changements harmoniques | Facilitations by Enharmonic Changes

Klavierquartett Nr. 1. g moll Op. 25
Quatuor pour piano Nº 1 en sol mineur op. 25
Piano-Quartet Nº 1 g minor Op. 25



Horn-Trio Es dur Op. 40
Trio pour cor en mib majeur op. 40
Horn-Trio in Eb major Op. 40

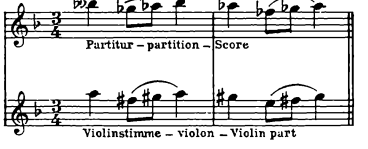


* Im Klavierquartett Nr. 2 A dur Op. 26 ‹Scherzo, I. Viol.› sowie im Klarinetten-Quintett Op. 115 ist Brahms selbst ähnlich so verfahren. Siehe 2 Beispiele:

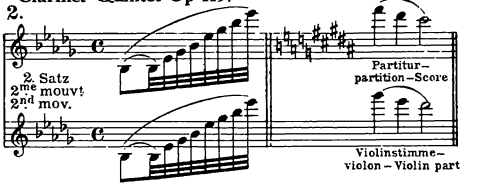
* Brahms, lui-même, fait de semblables altérations dans son quatuor pour piano Nº 2 en la majeur op. 26 ‹Scherzo, violon I› et dans son quintett pour clarinette op. 115. Voyez les 2 exemples:

* Brahms himself made similar alterations in his Piano-Quartet Nº 2 A major Op. 26 ‹Scherzo, Viol. I› and in his Clarinet-Quintet Op. 115. See 2 examples:

Klavierquartett Nr. 2. A dur Op. 26
Quatuor pour piano 2 en la majeur op. 26
1. Piano-Quartet Nº 2. A major Op. 26



Klarinettenquintett Op. 115
Quintett pour clarinette op. 115
Clarinet-Quintet Op 115.
2.



Sonstige Zusätze des Herausgebers sind durch runde Klammern gekennzeichnet. Der oft ganz überflüssigerweise für die Viola verwandte Violinschlüssel ist durch den Violenschlüssel ersetzt worden. Auf Versehen oder Stichfehler, die sich bisher in den Stimmen befunden haben, wird an anderer Stelle noch besonders aufmerksam gemacht werden.

In den vorhandenen gedruckten Ausgaben sind oft die Tempibezeichnungen in den Sätzen anders als in den Manuskripten. Auch lauten dort manchmal ganze Takte anders. Diese Änderungen können aber nur von Brahms herrühren, da er selbst die erste Ausgabe redigiert hat.

J'ai fait d'autres additions celles-ci sont indiquées par des parentheses. La cléf de sol écrite fréquemment pour l'alto a élé remplacée par la cléf de fa. Votre attention sera tout spécialement attirée a une autre place sur les méprises et les fautes de gravure qui se sont jusqu'à maintenant trouvées dans les différentes parties.

Other additions made by the Editor are distinguished by having been set in brackets. The violon-clef frequently written uselessly for the viola, has been replaced by the viola-clef. Mistakes or engraver's errors, hitherto contained in the parts, shall be specially pointed out in another place.

Erstes Klavier-Quartett

g moll

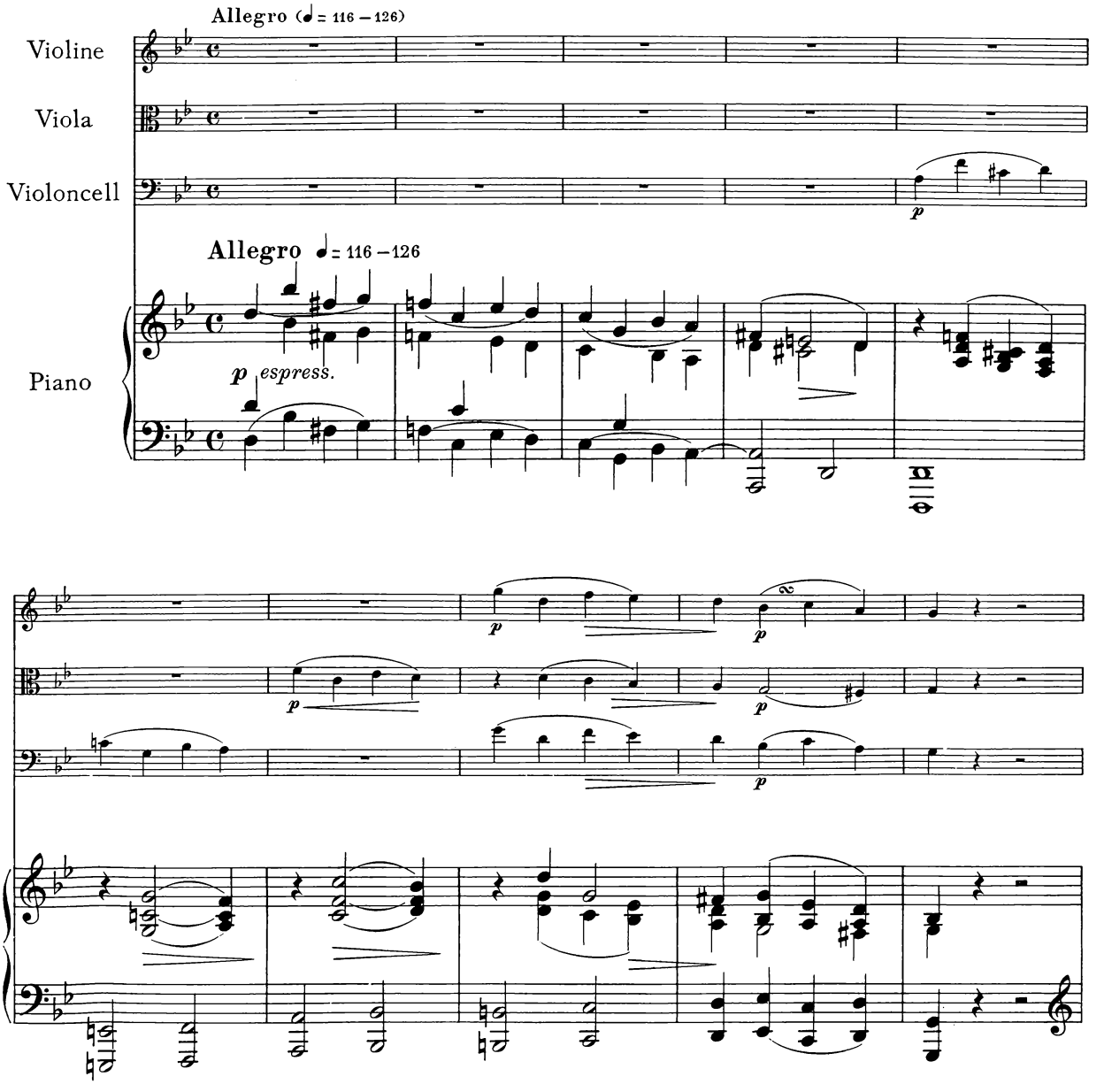
PREMIER QUATUOR
pour piano
sol mineur

FIRST QUARTET
for piano
g minor

Revisions-Ausgabe
Ossip Schnirlin

I

Johannes Brahms, Op. 25



Klavierfingersatz und Pedalgebrauch von Robert Kahn

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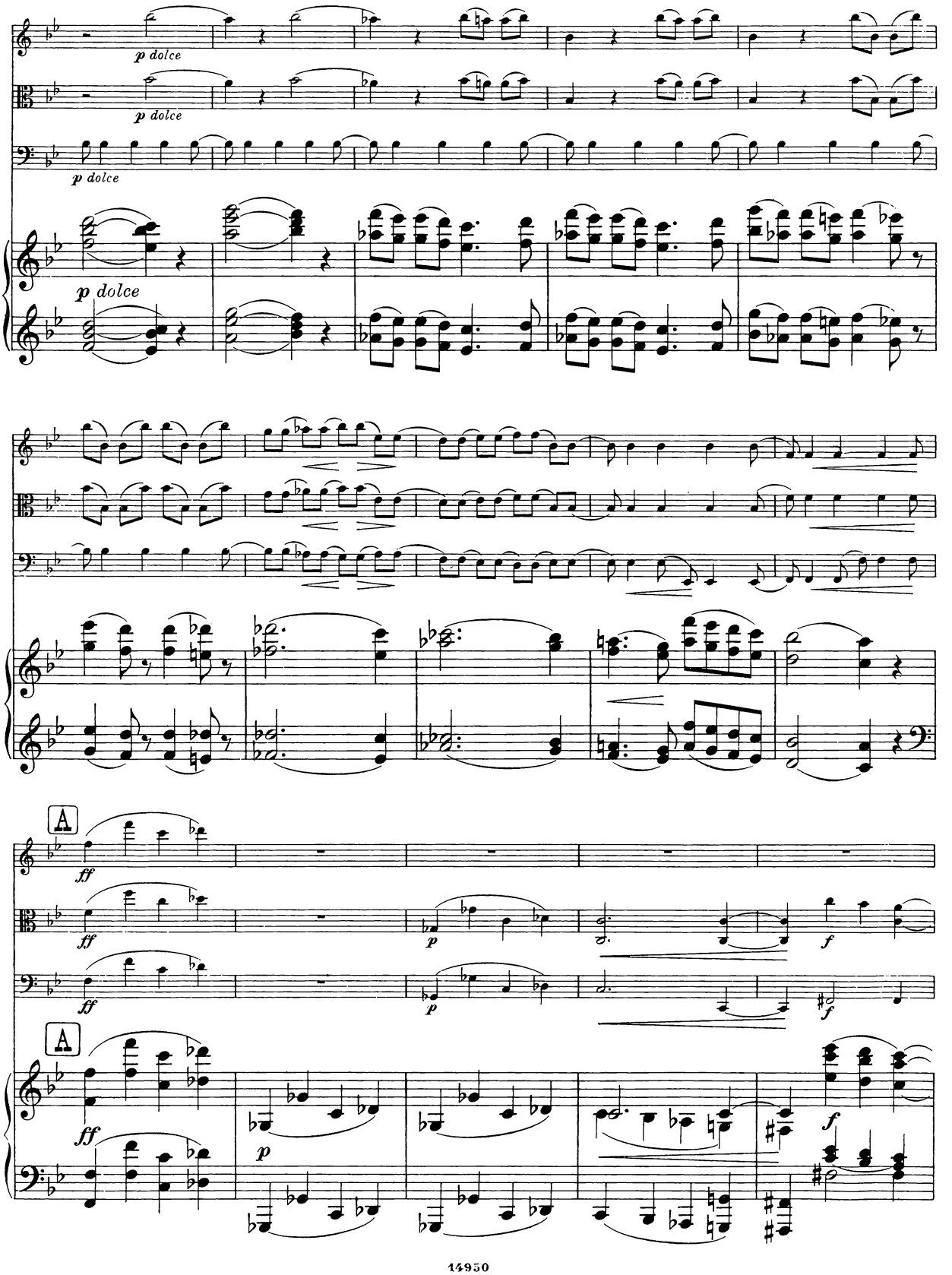
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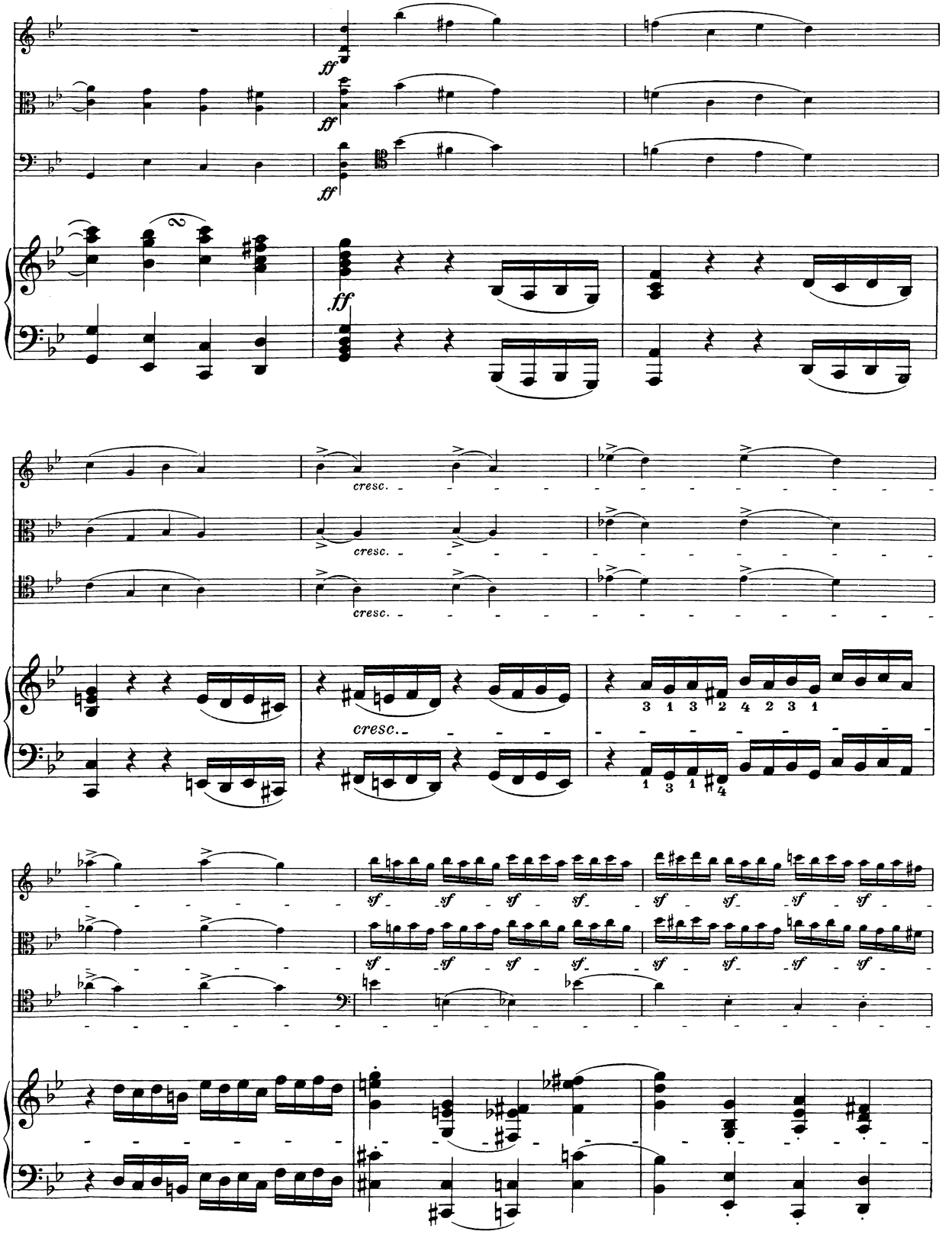
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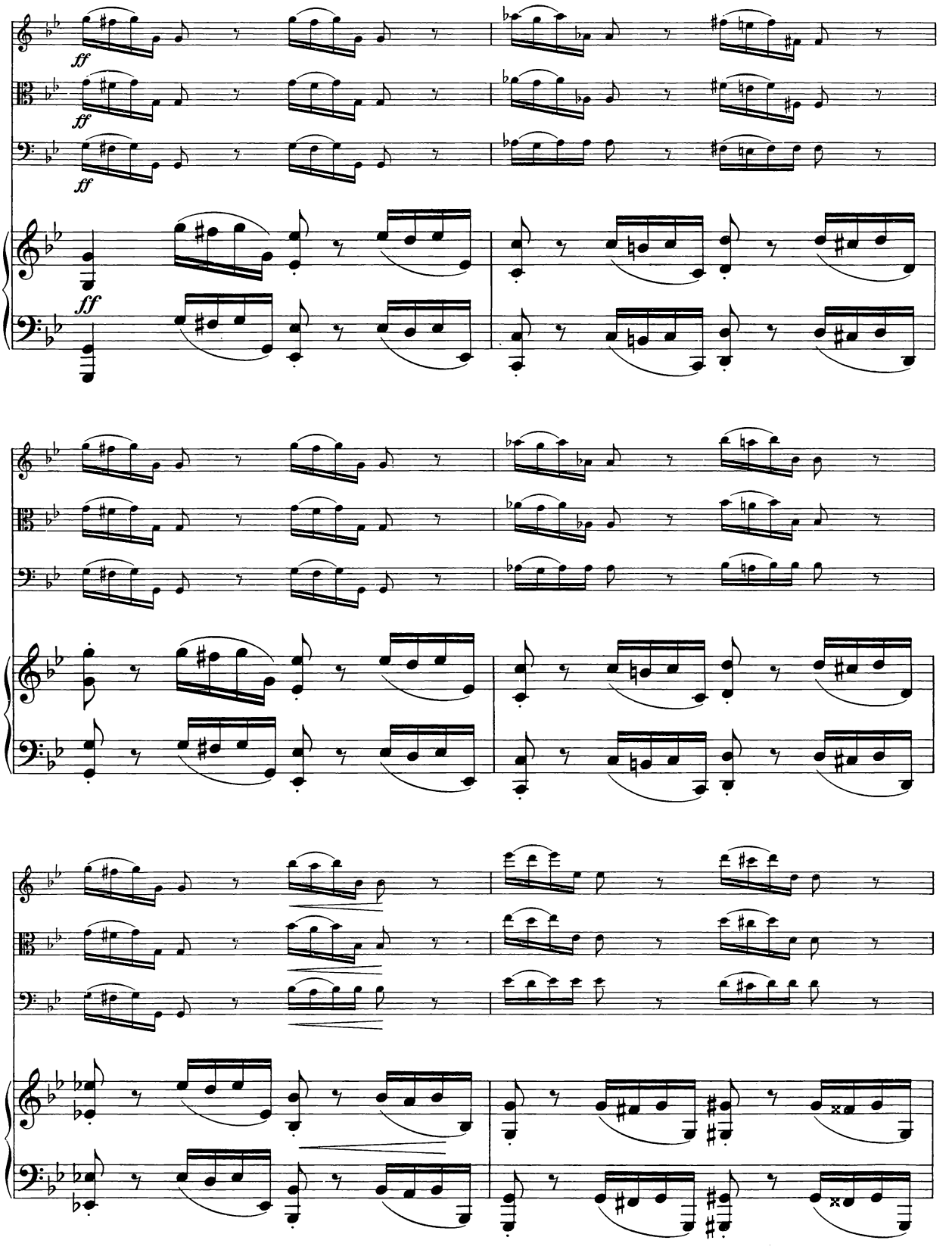
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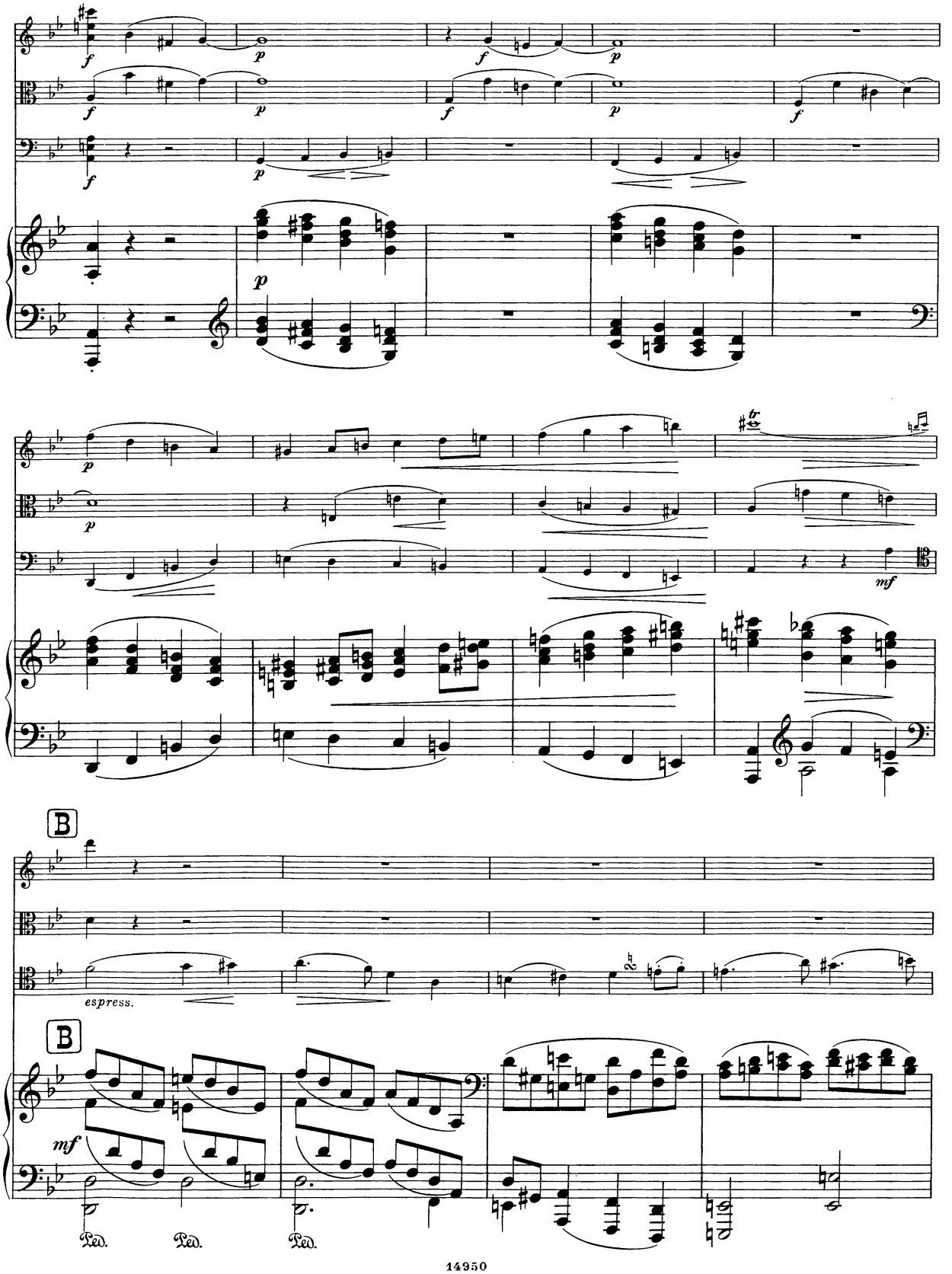
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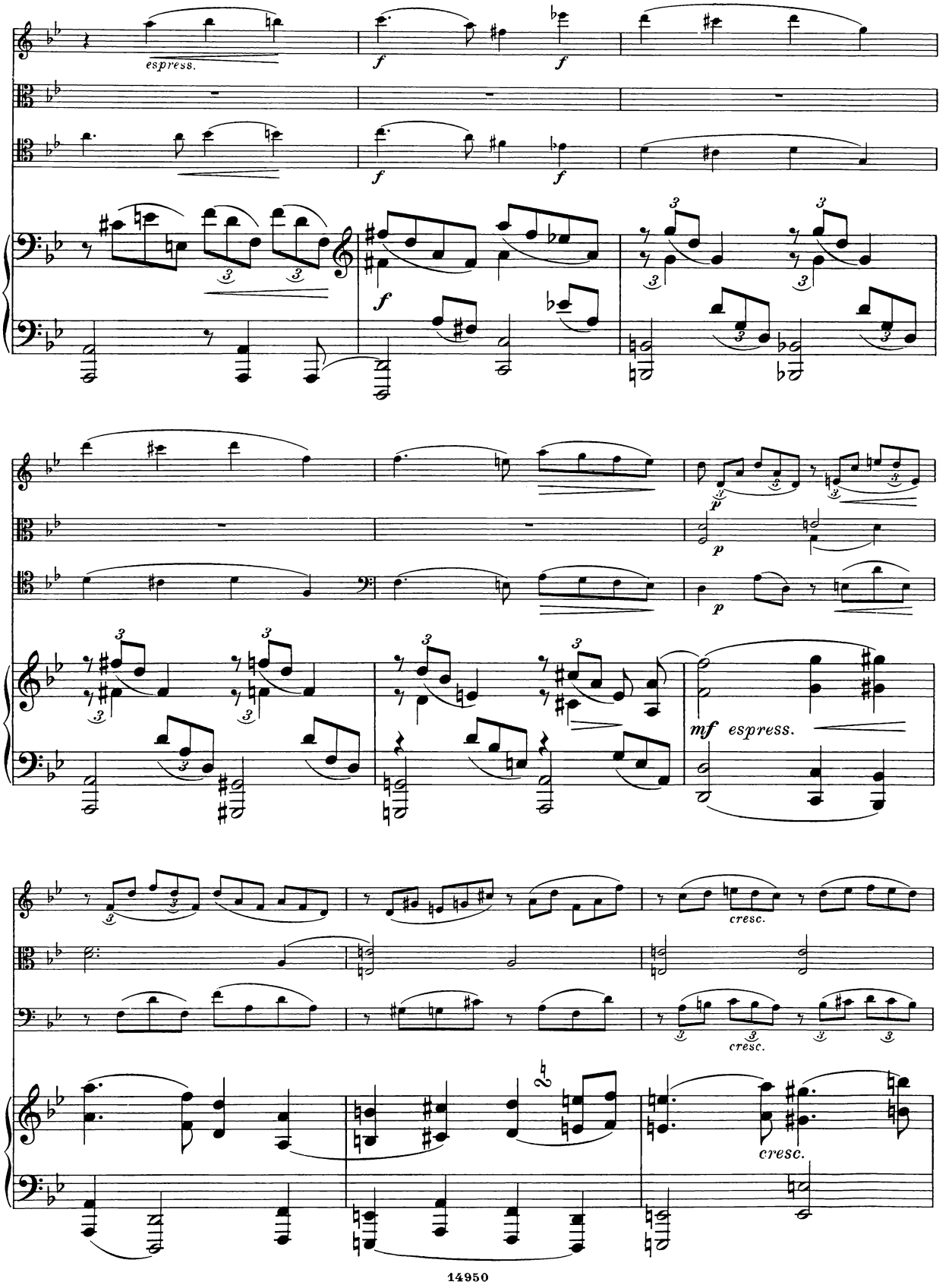
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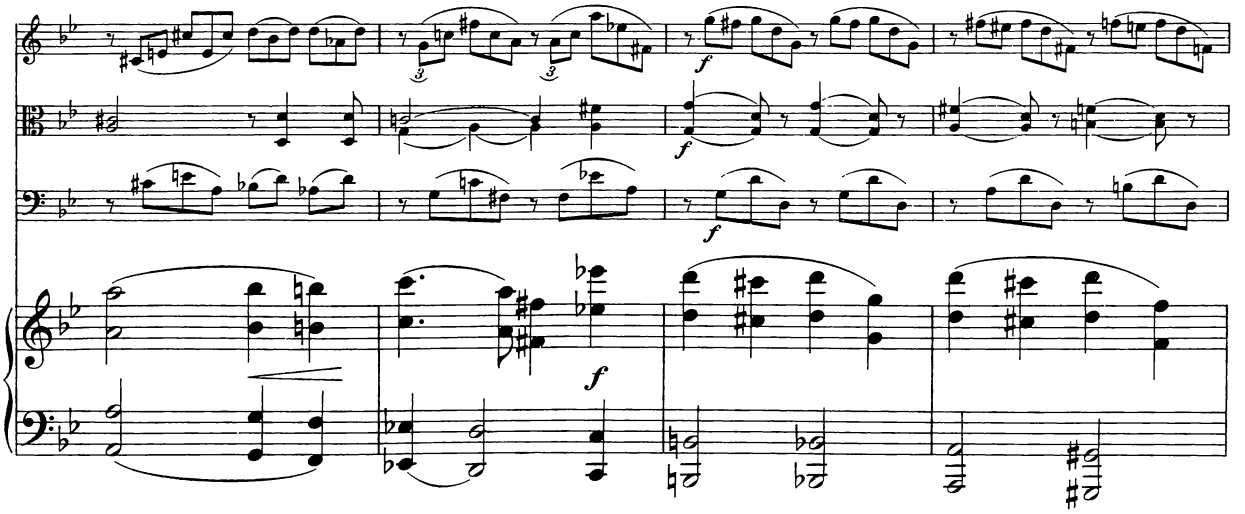
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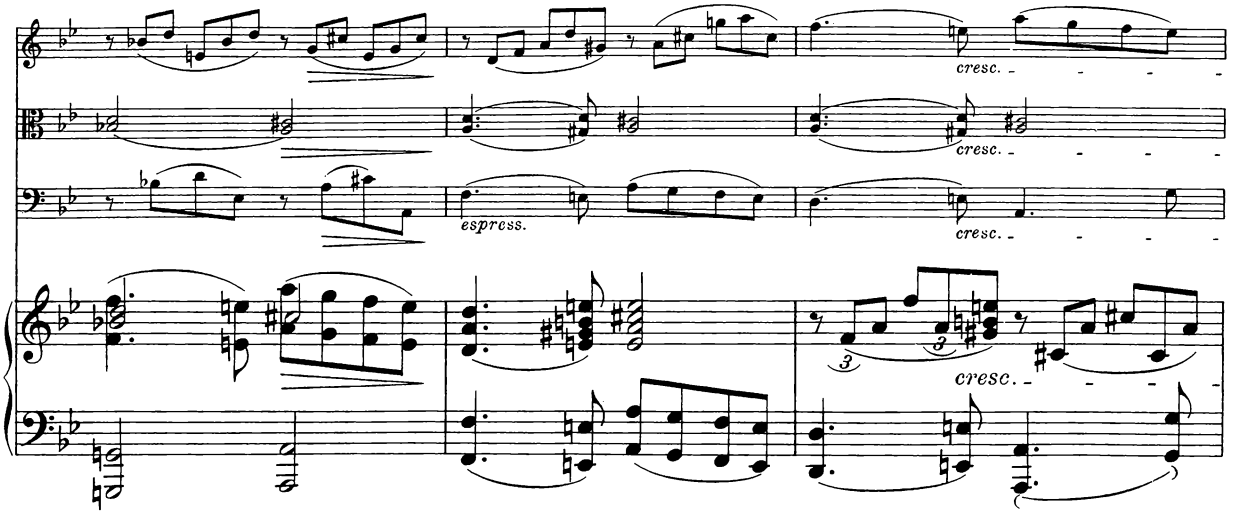
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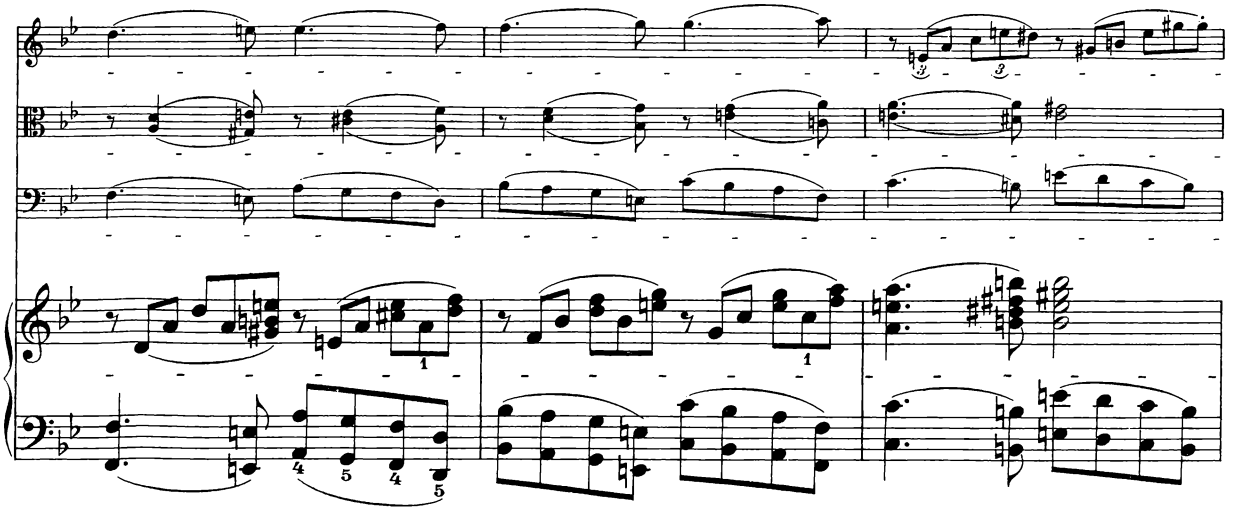

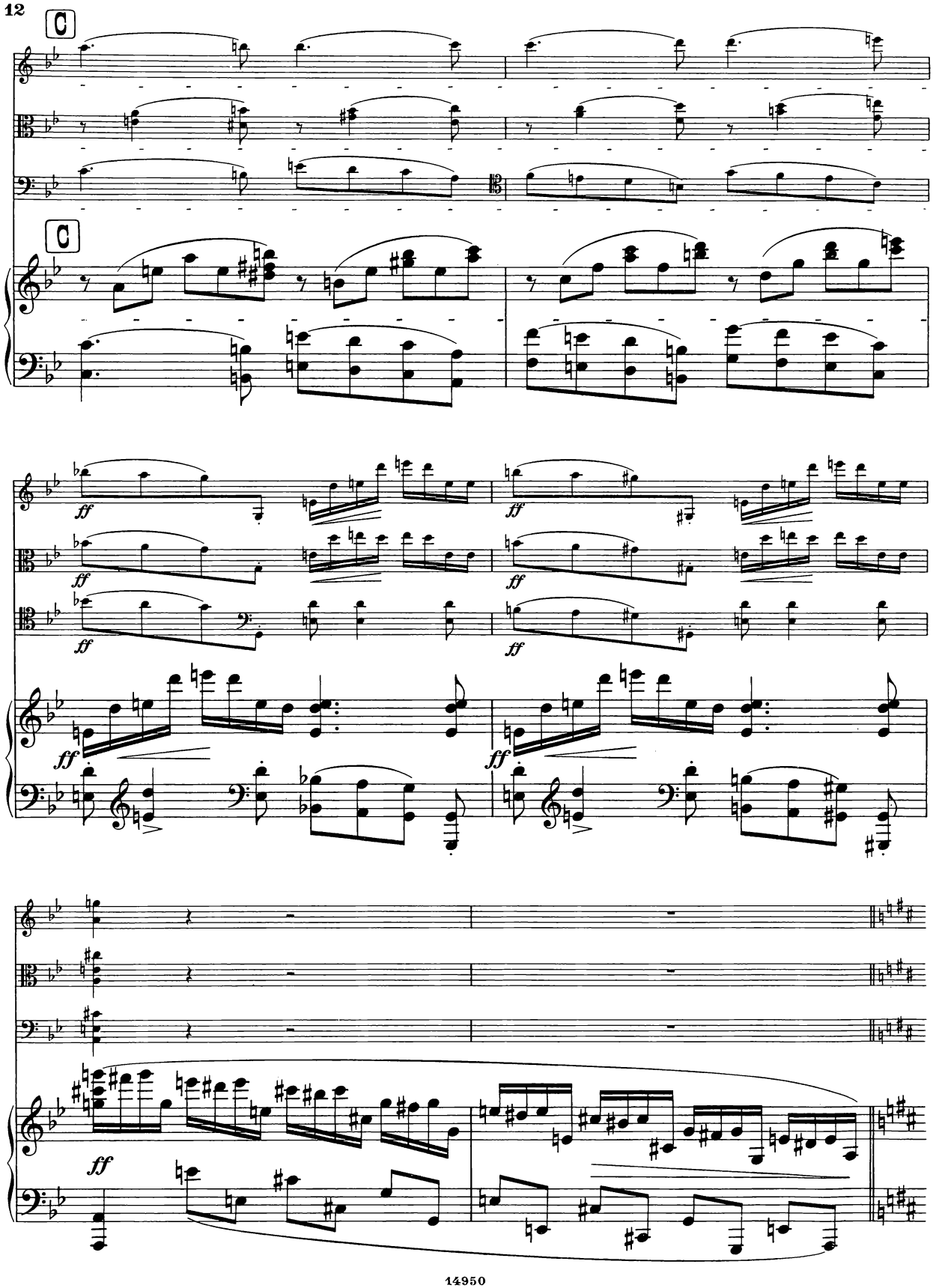
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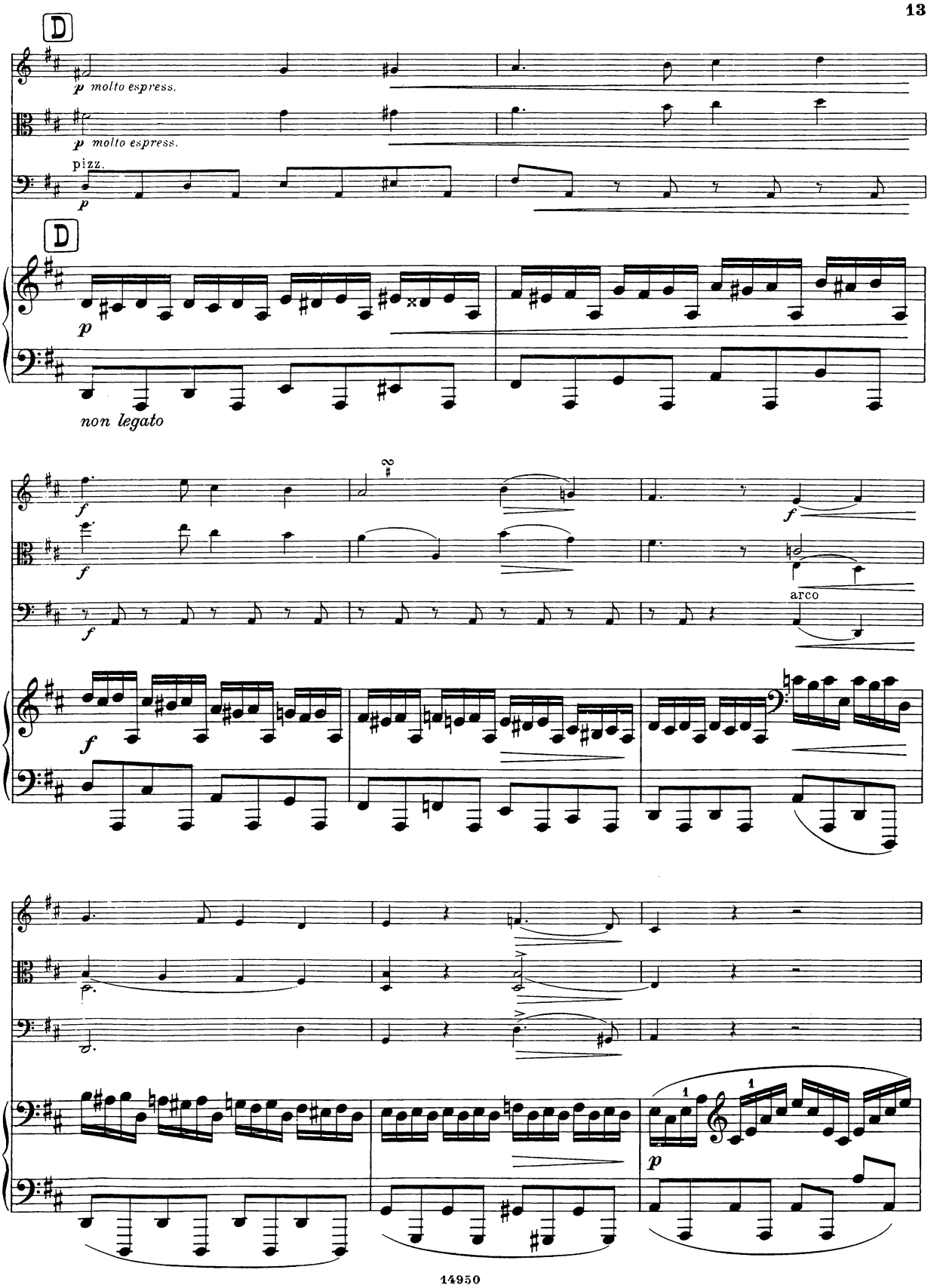
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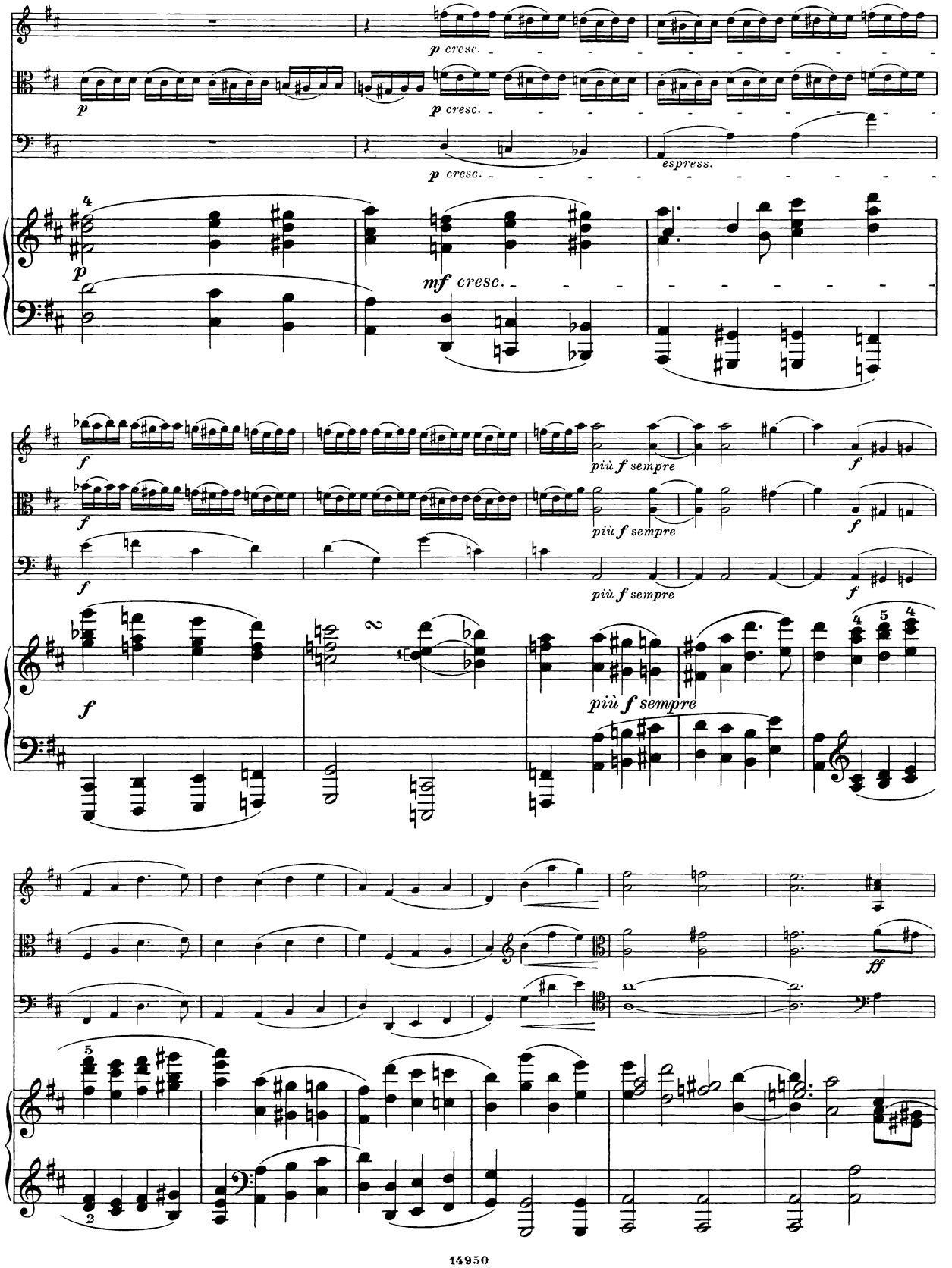
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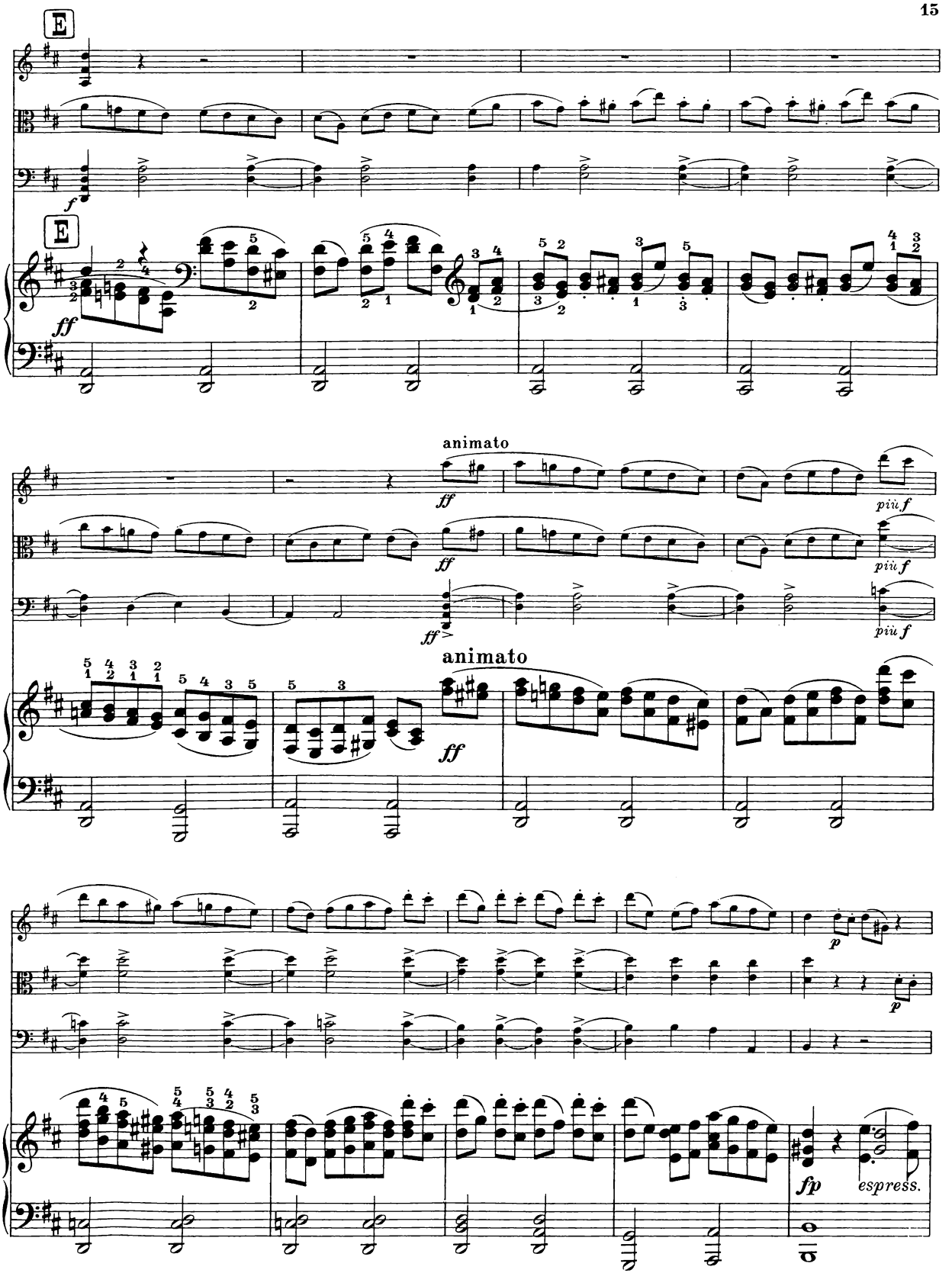
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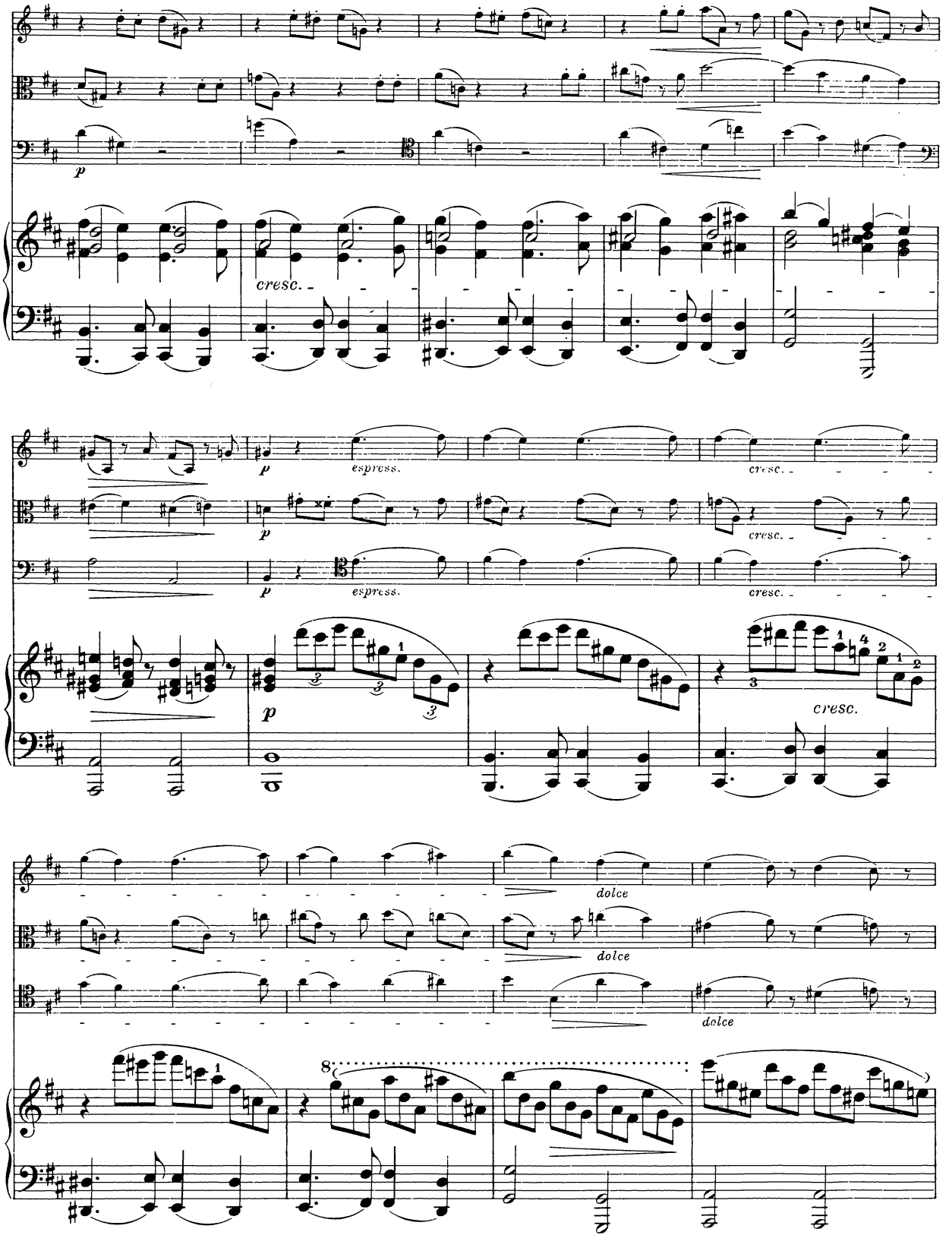
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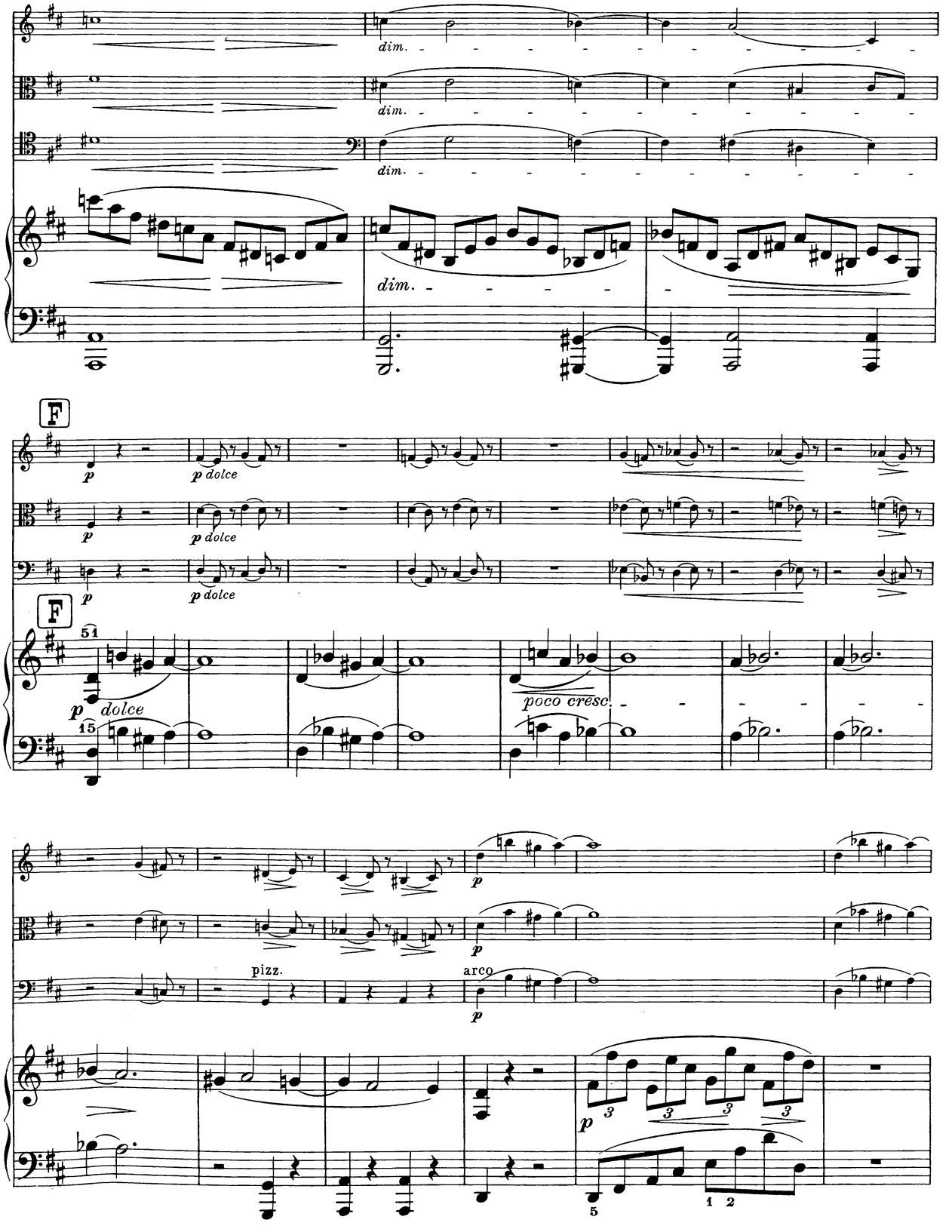
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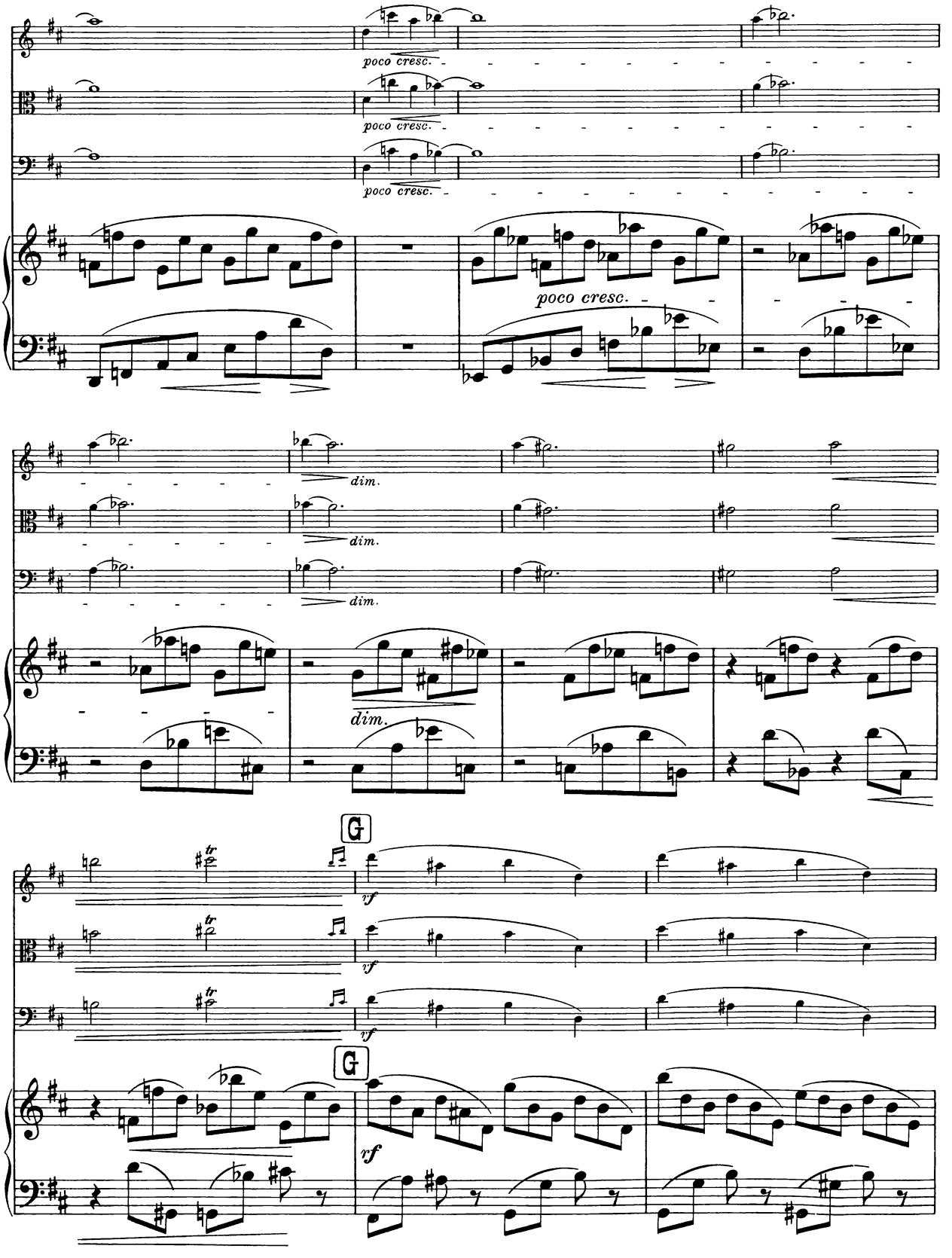
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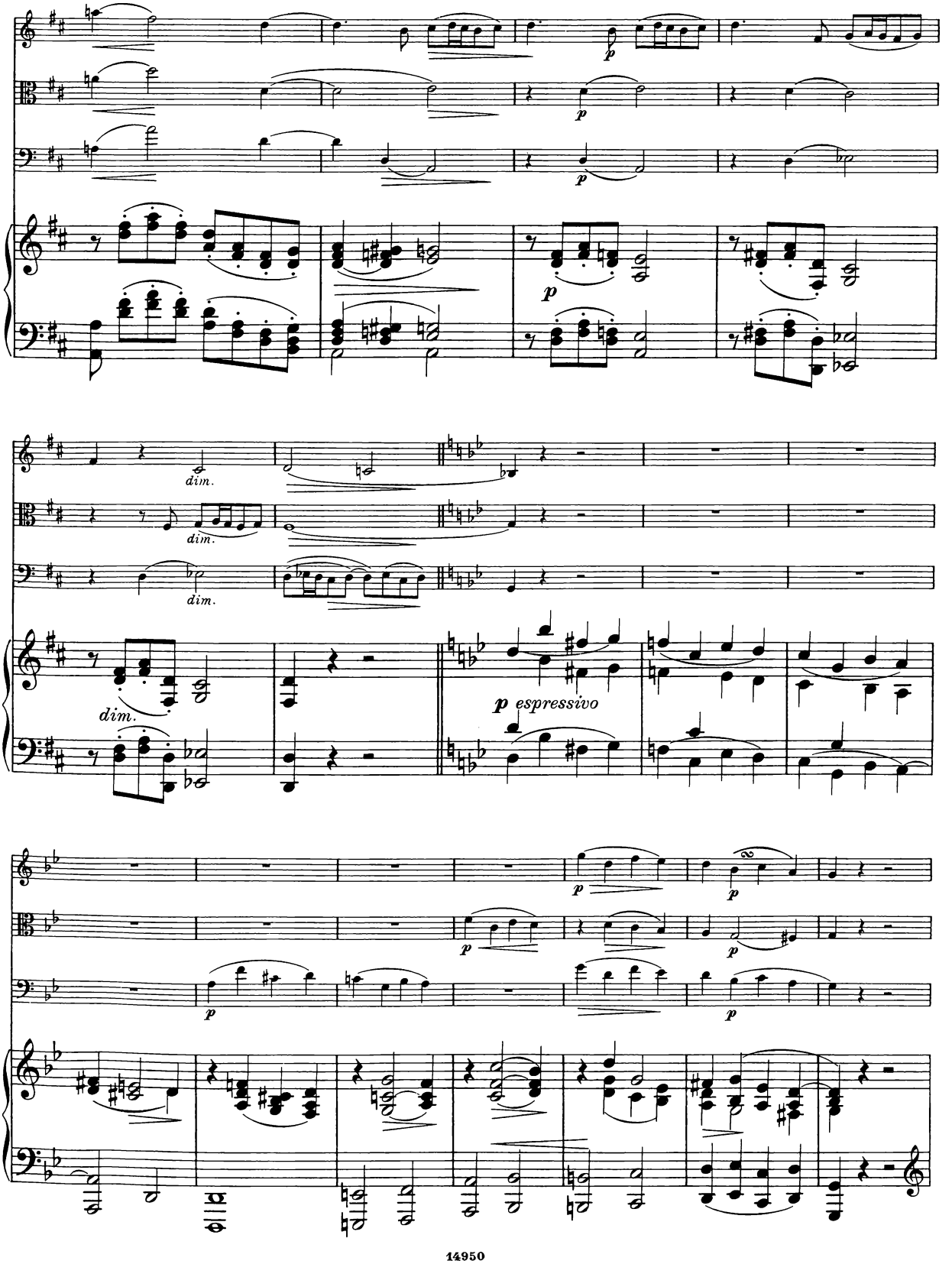
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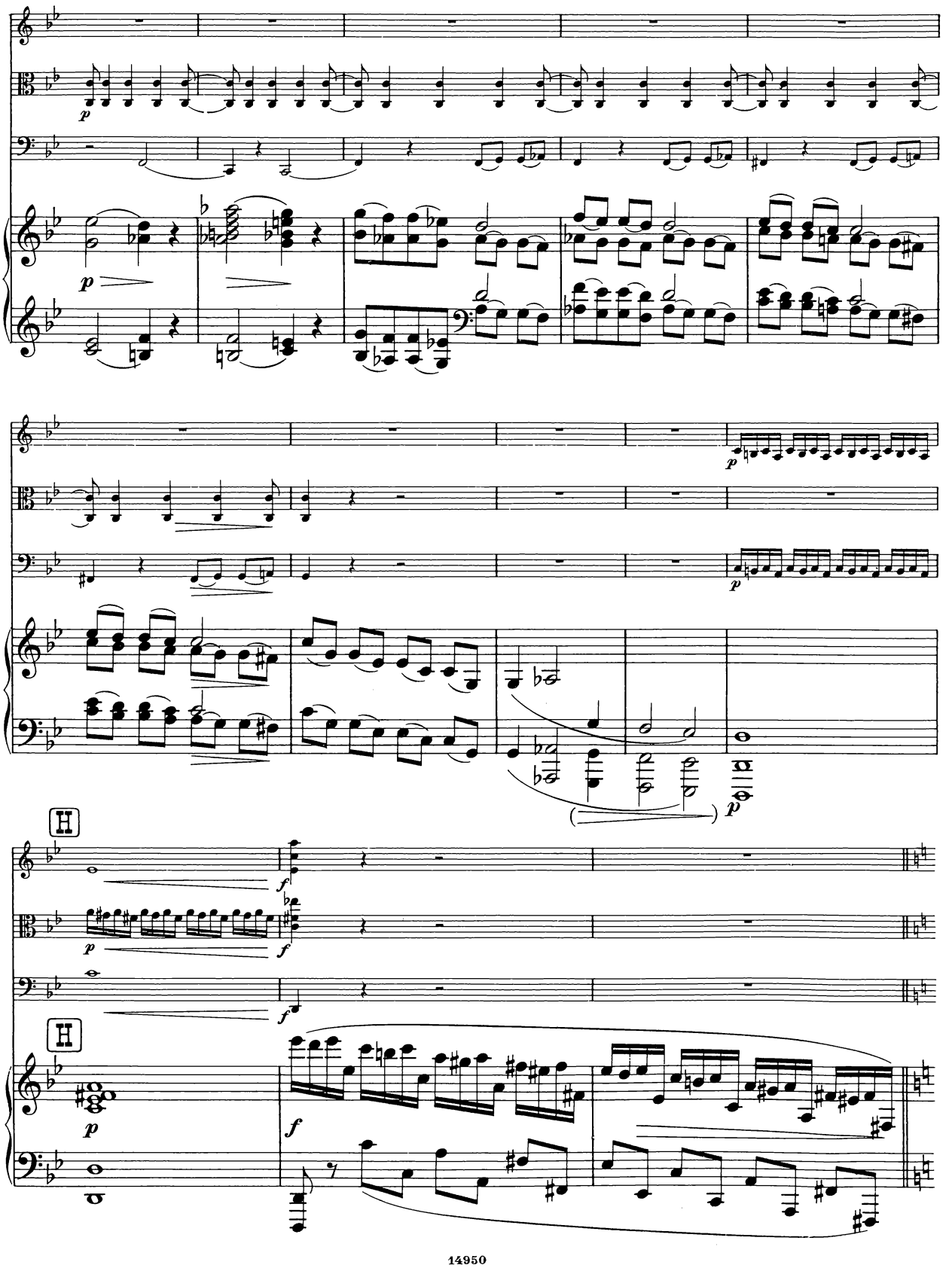
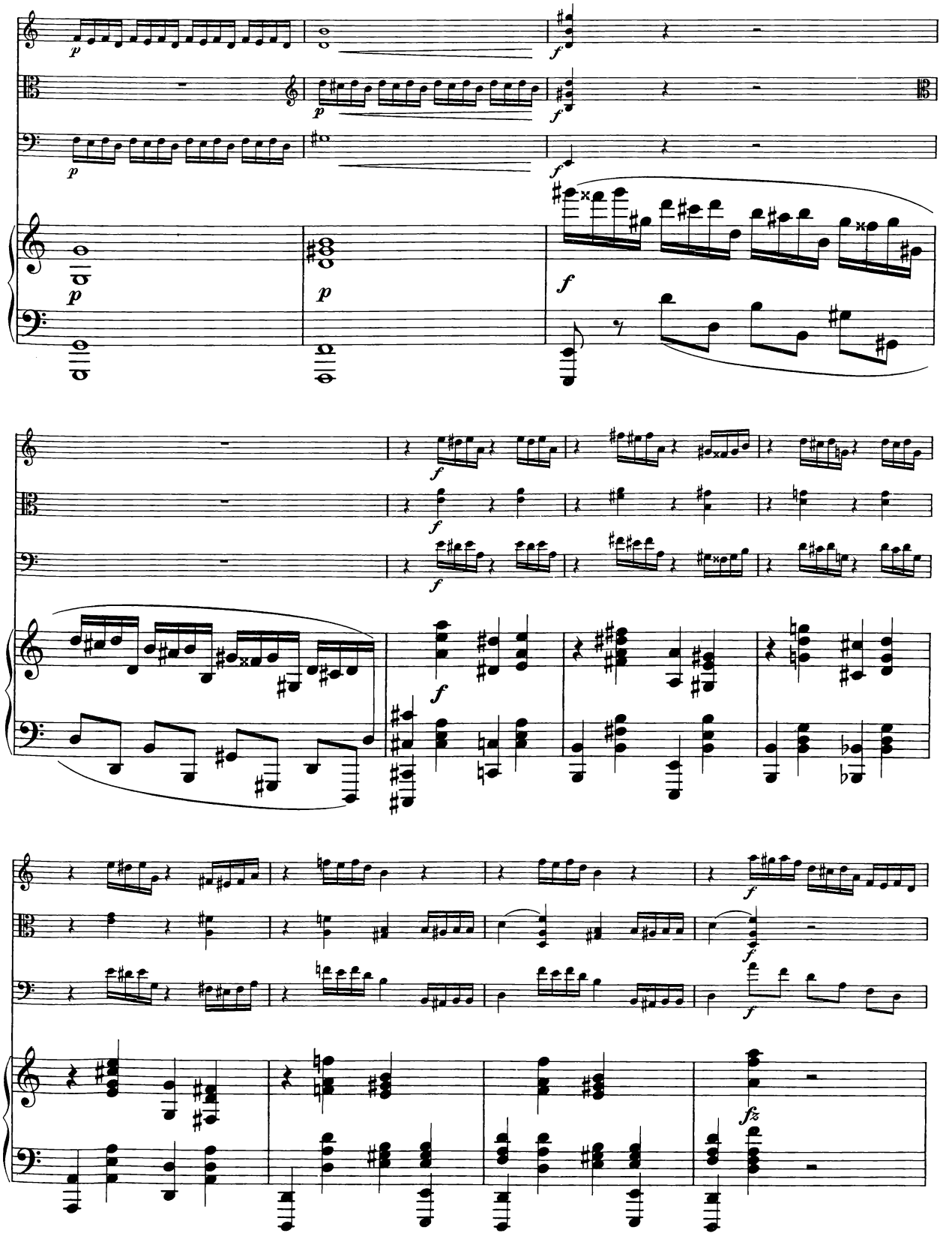
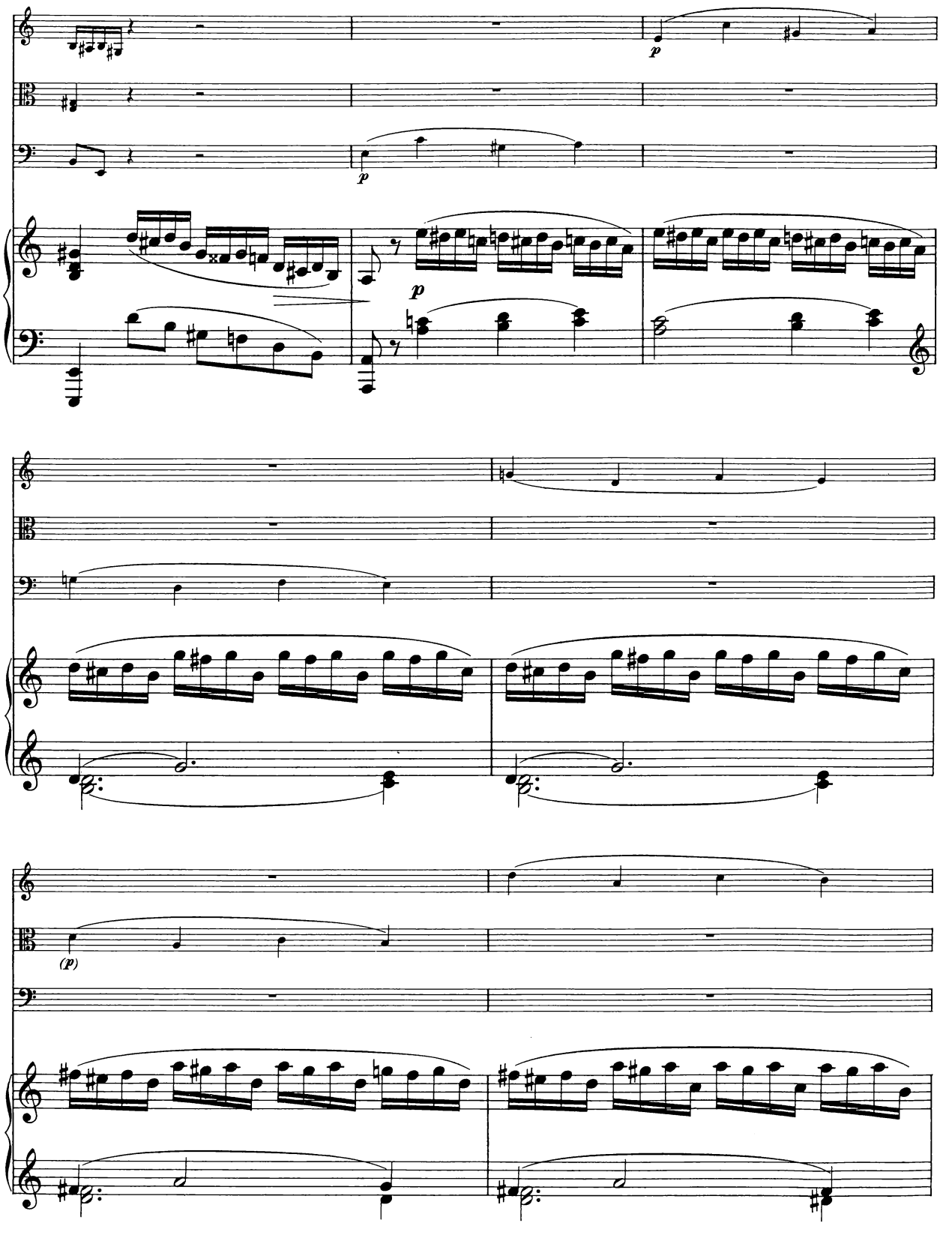
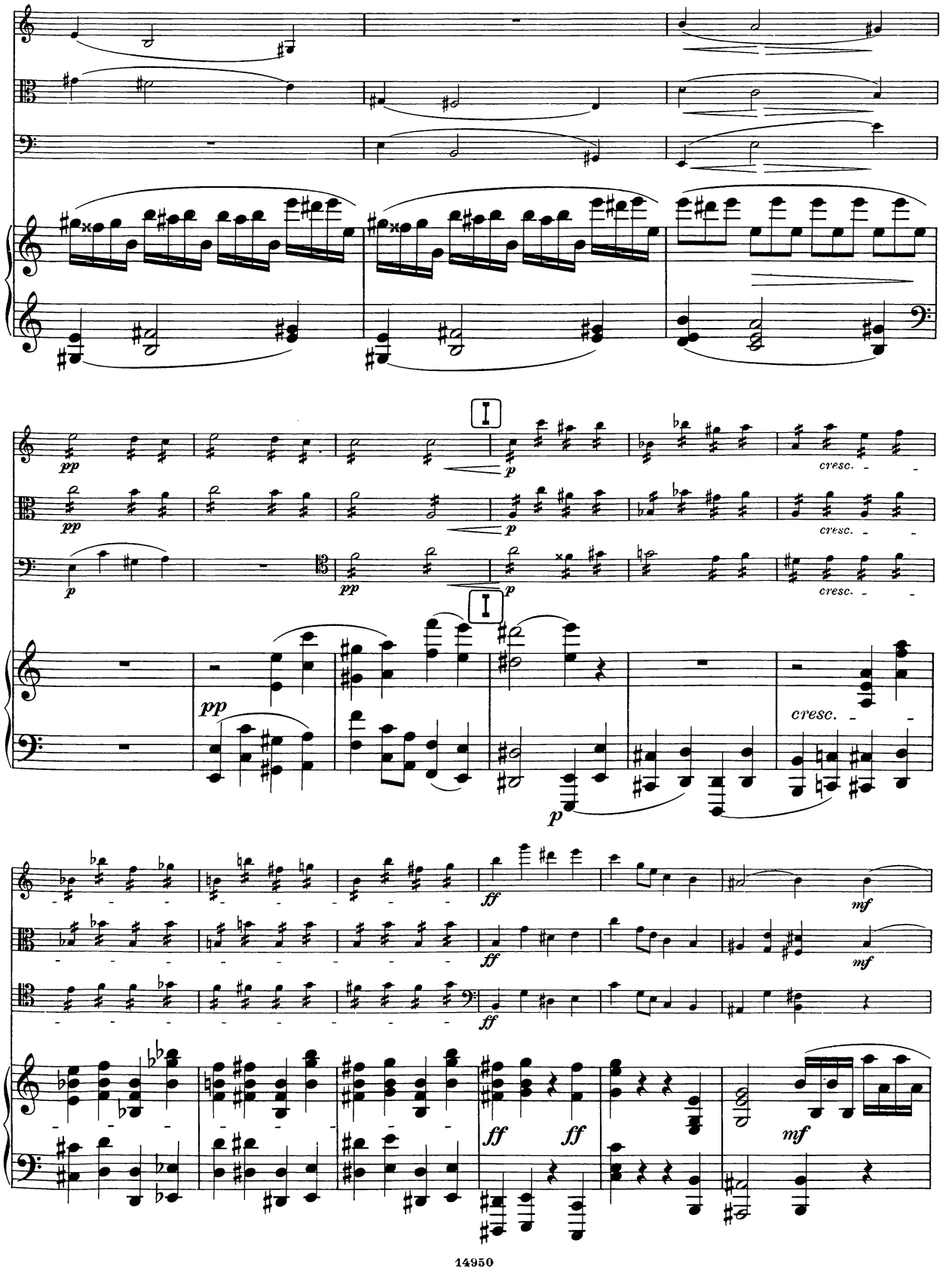
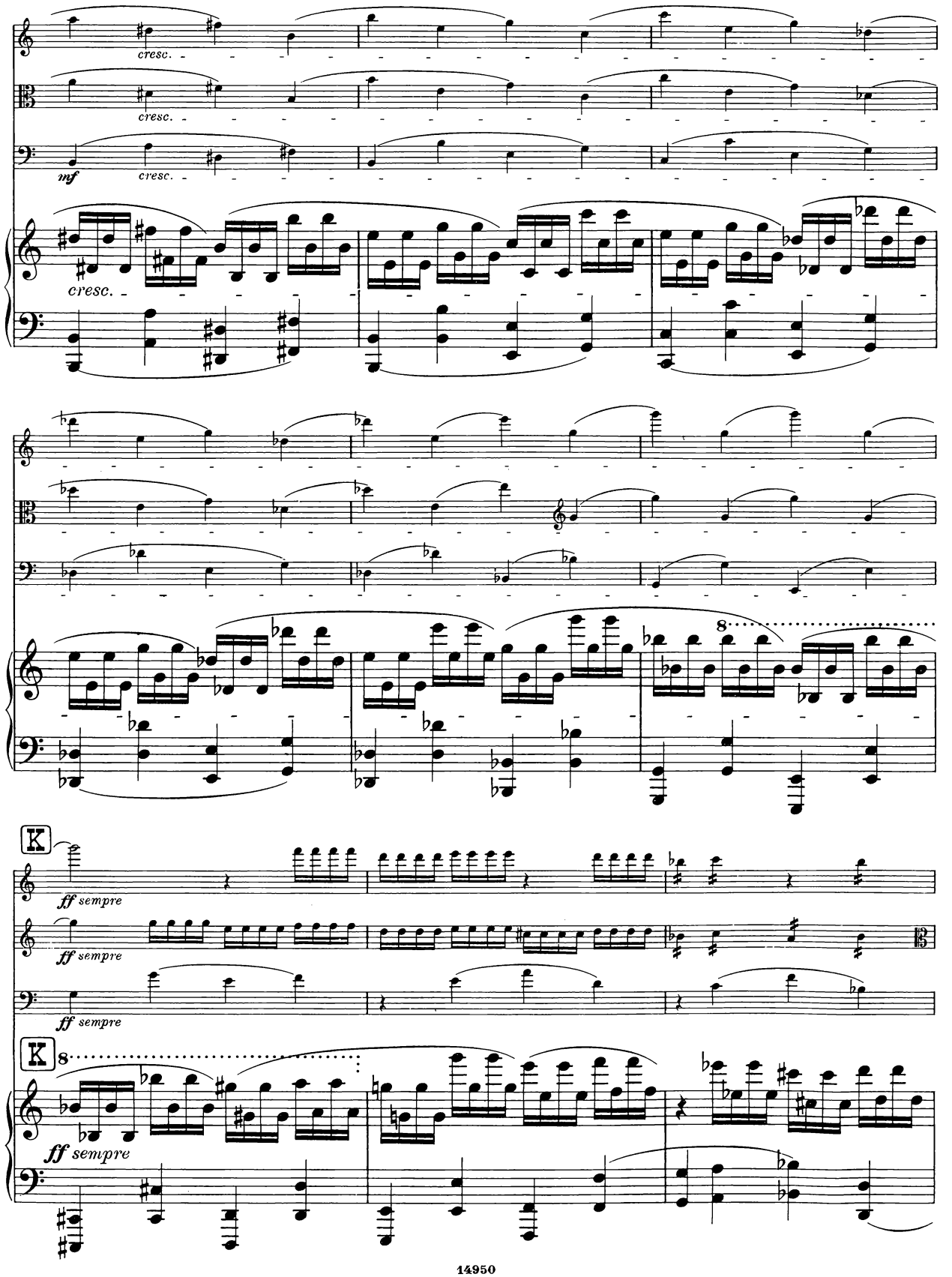
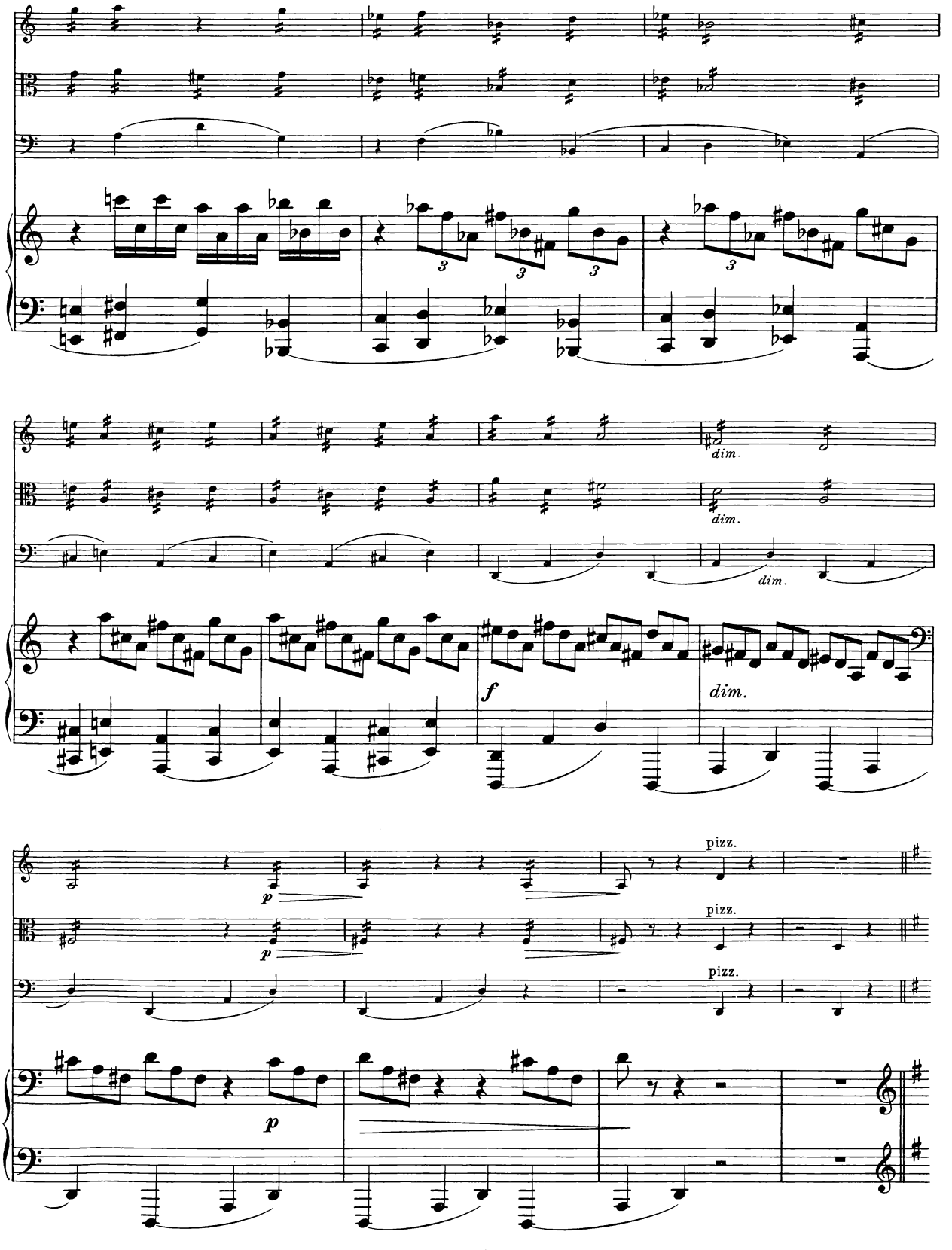


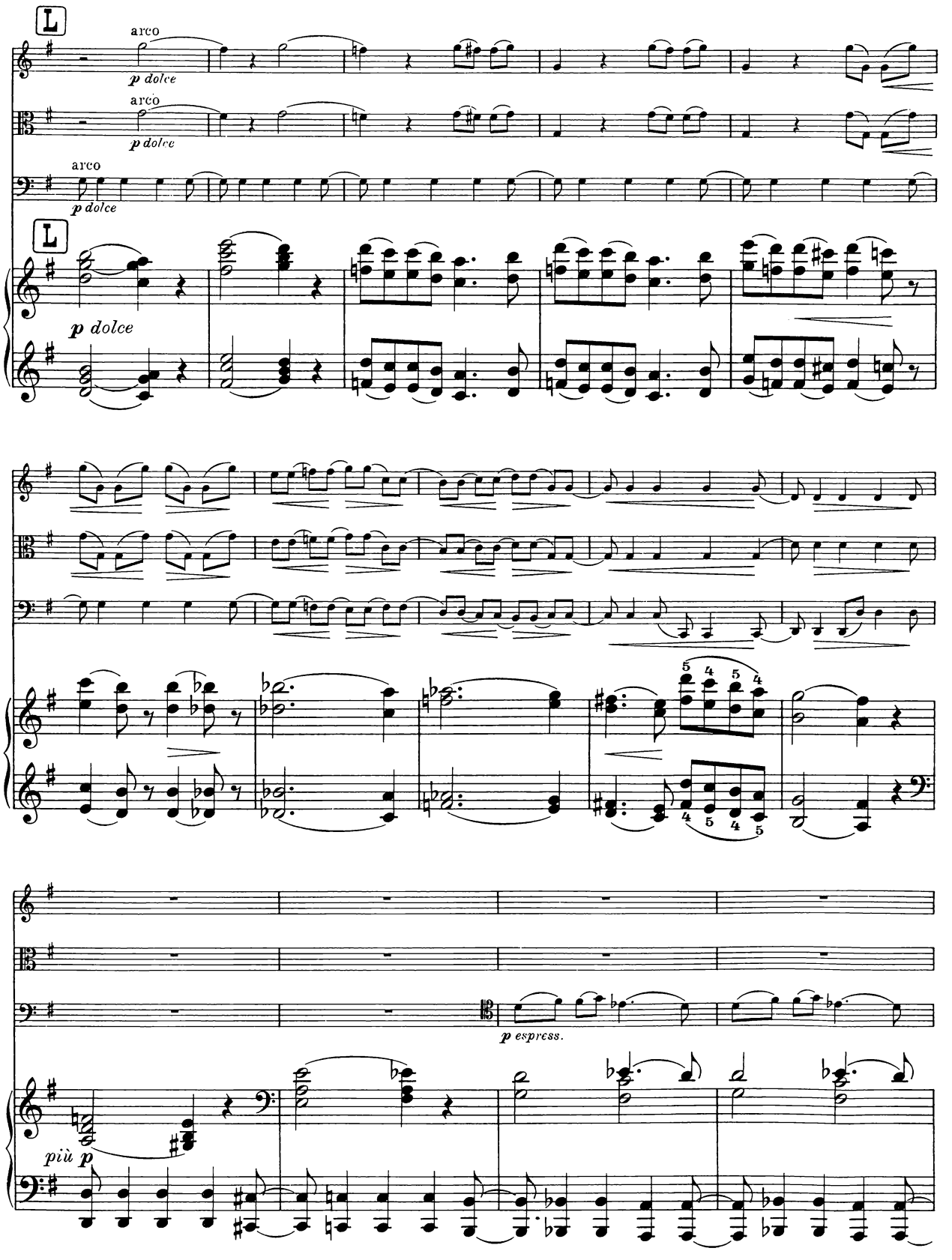


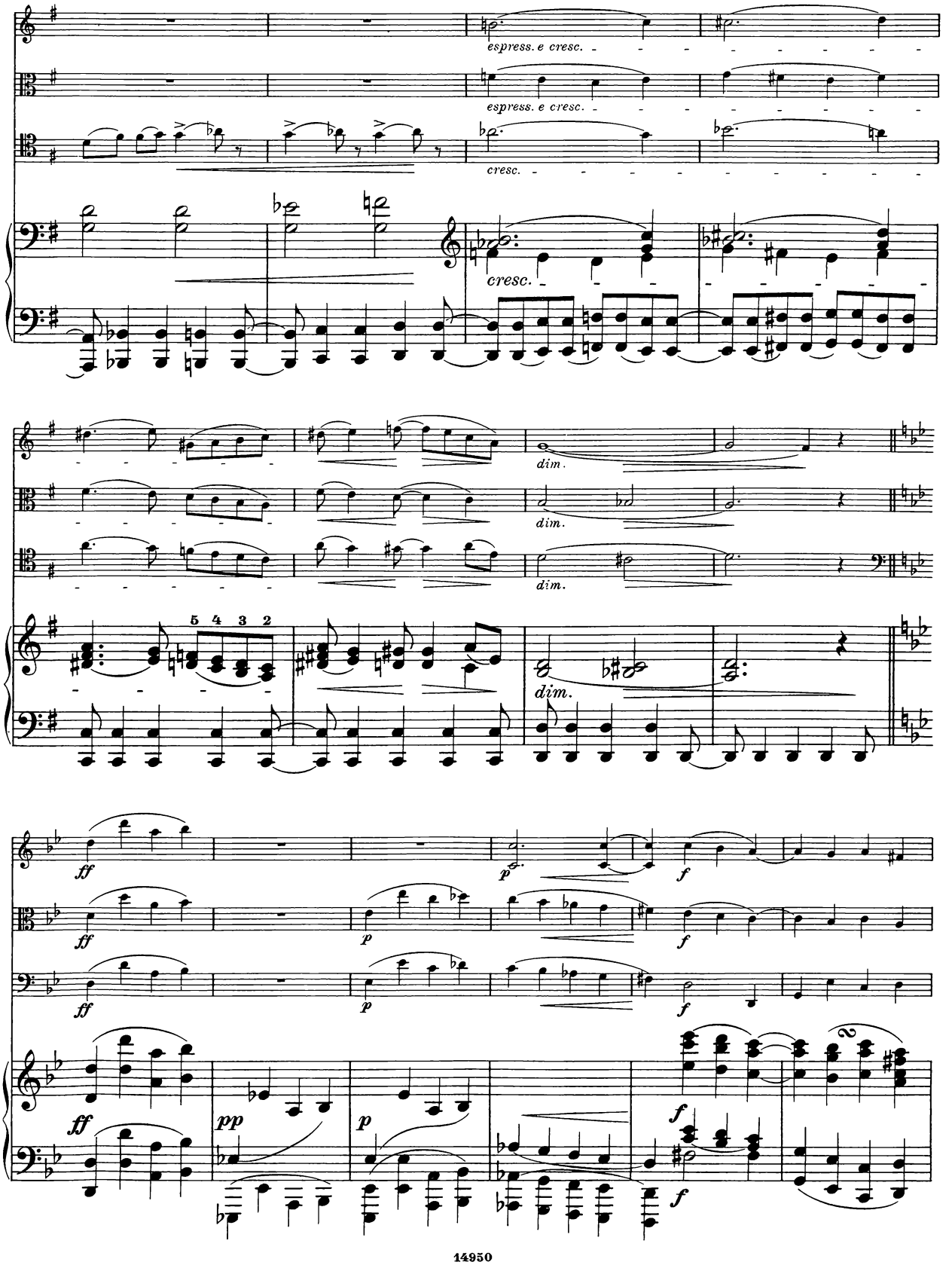

p
p
p
(p)

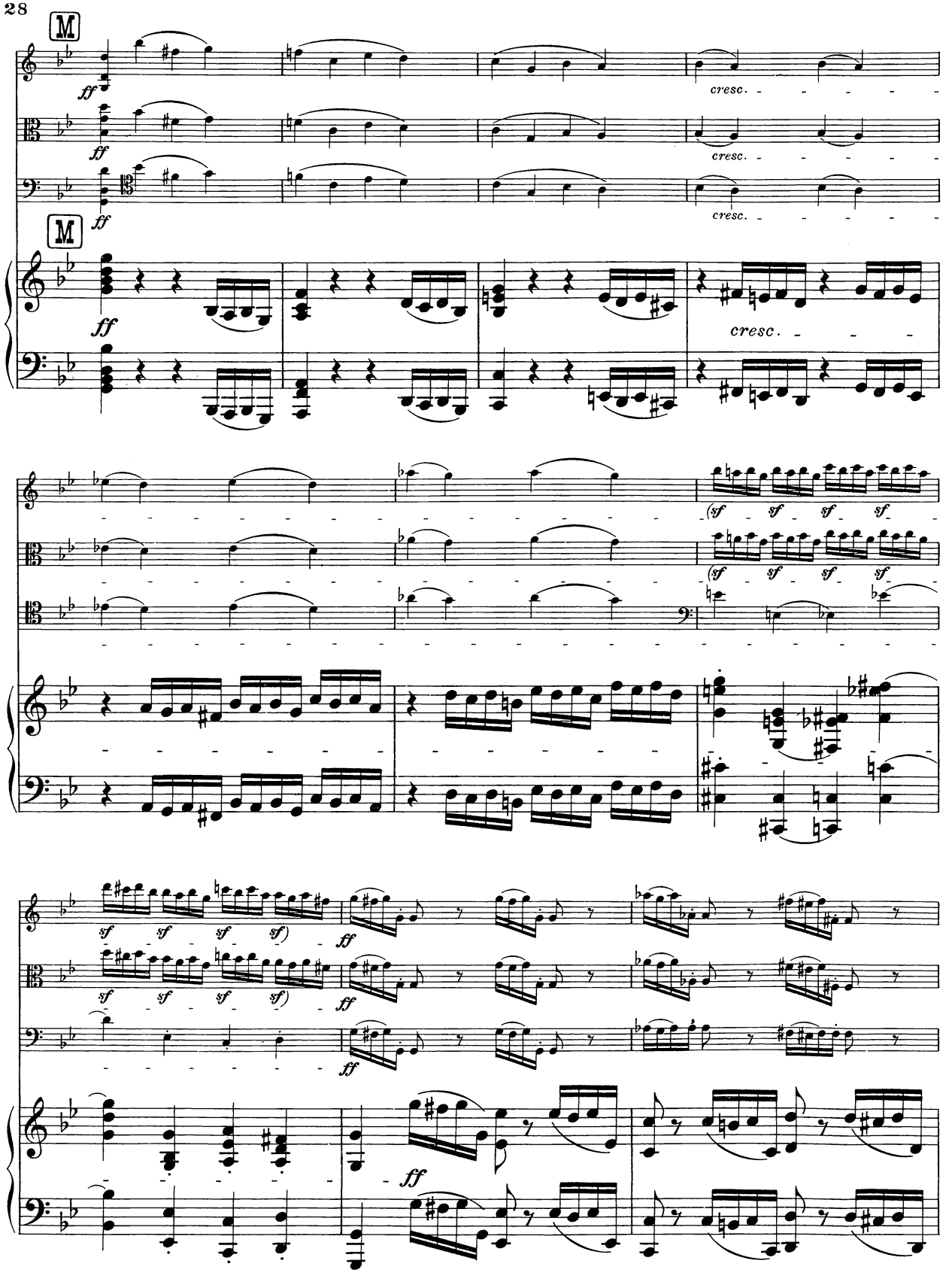

I
pp
p
cresc.
I
pp
p
cresc.
pp
p
cresc.
ff
mf
ff
mf
ff
ff
mf

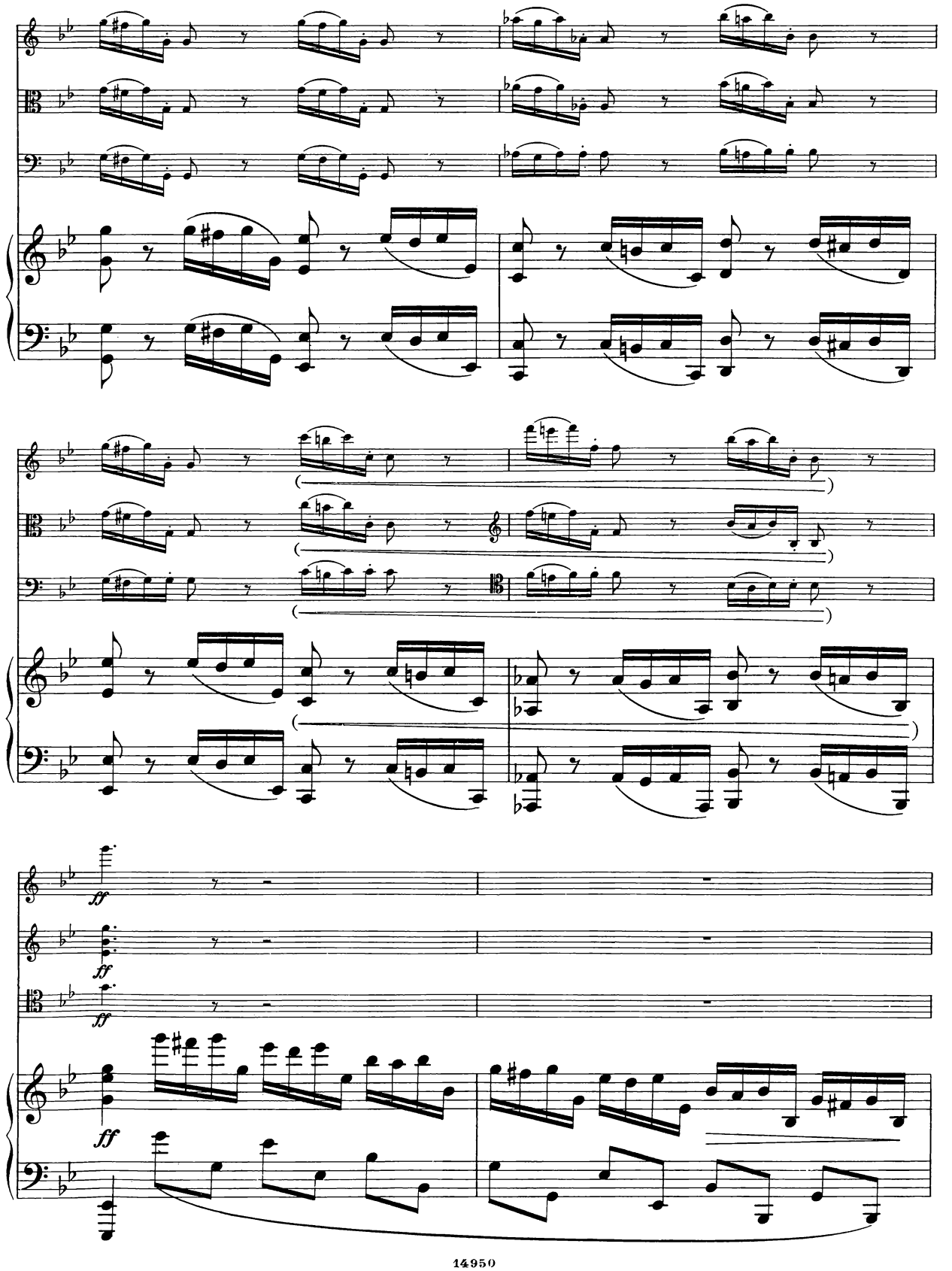

cresc.
cresc.
mf
cresc.
cresc.
K
ff sempre
ff sempre
ff sempre
K
8
8
ff sempre

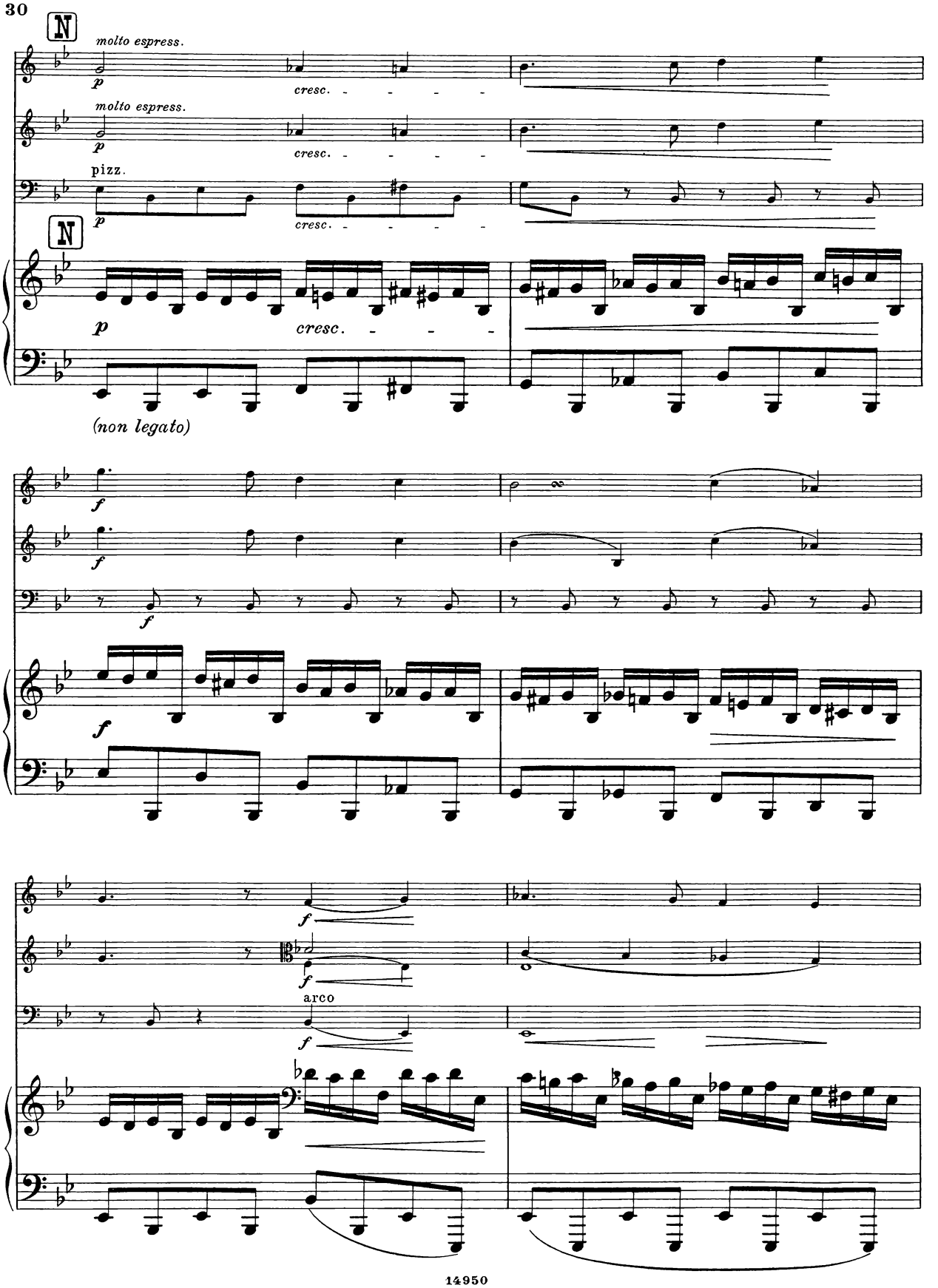

dim.
dim.
dim.
f
dim.
p
pizz.
p
pizz.
pizz.
p

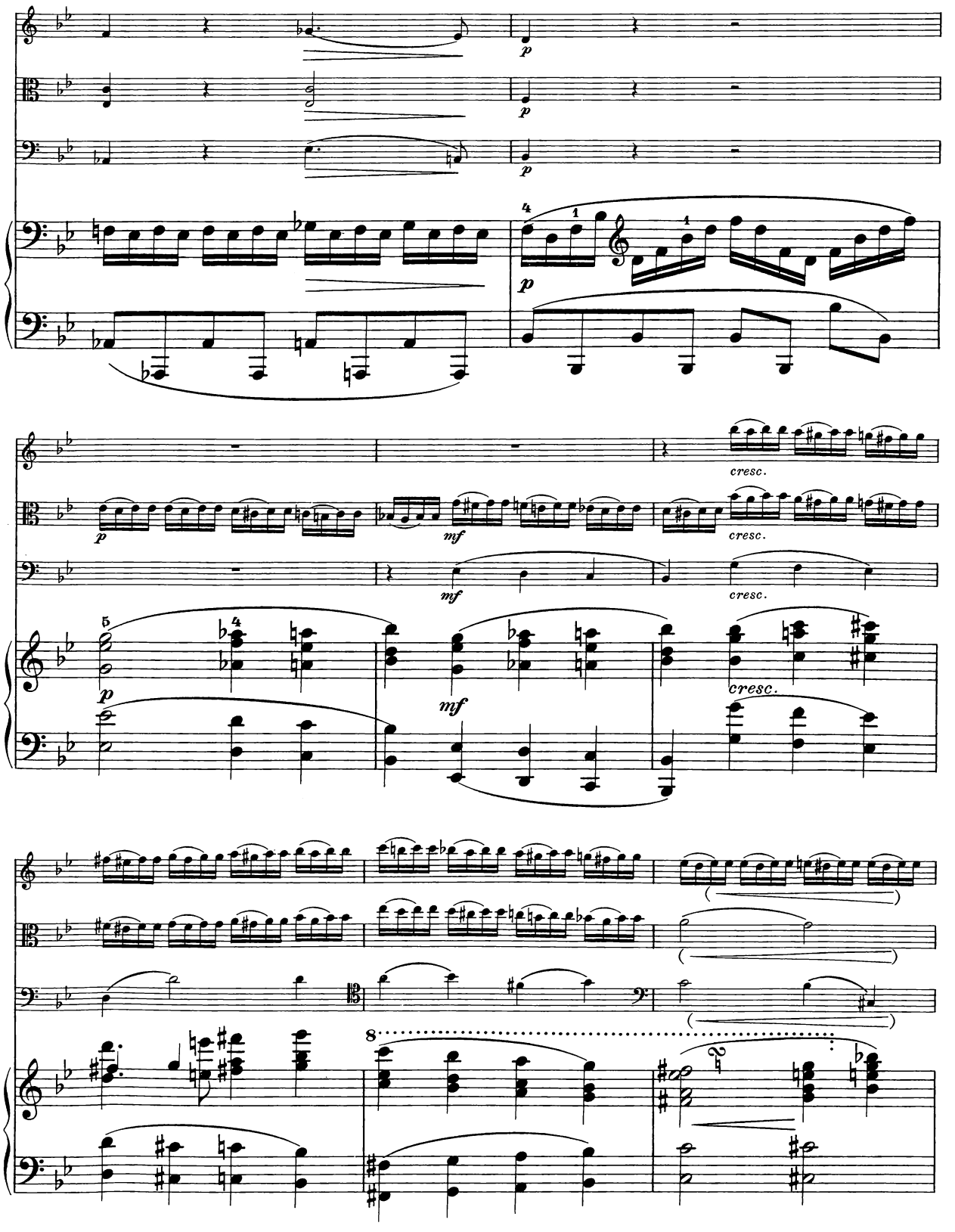

L
arco
p dolce
arco
p dolce
arco
p dolce
L
p dolce
p espress.
più p

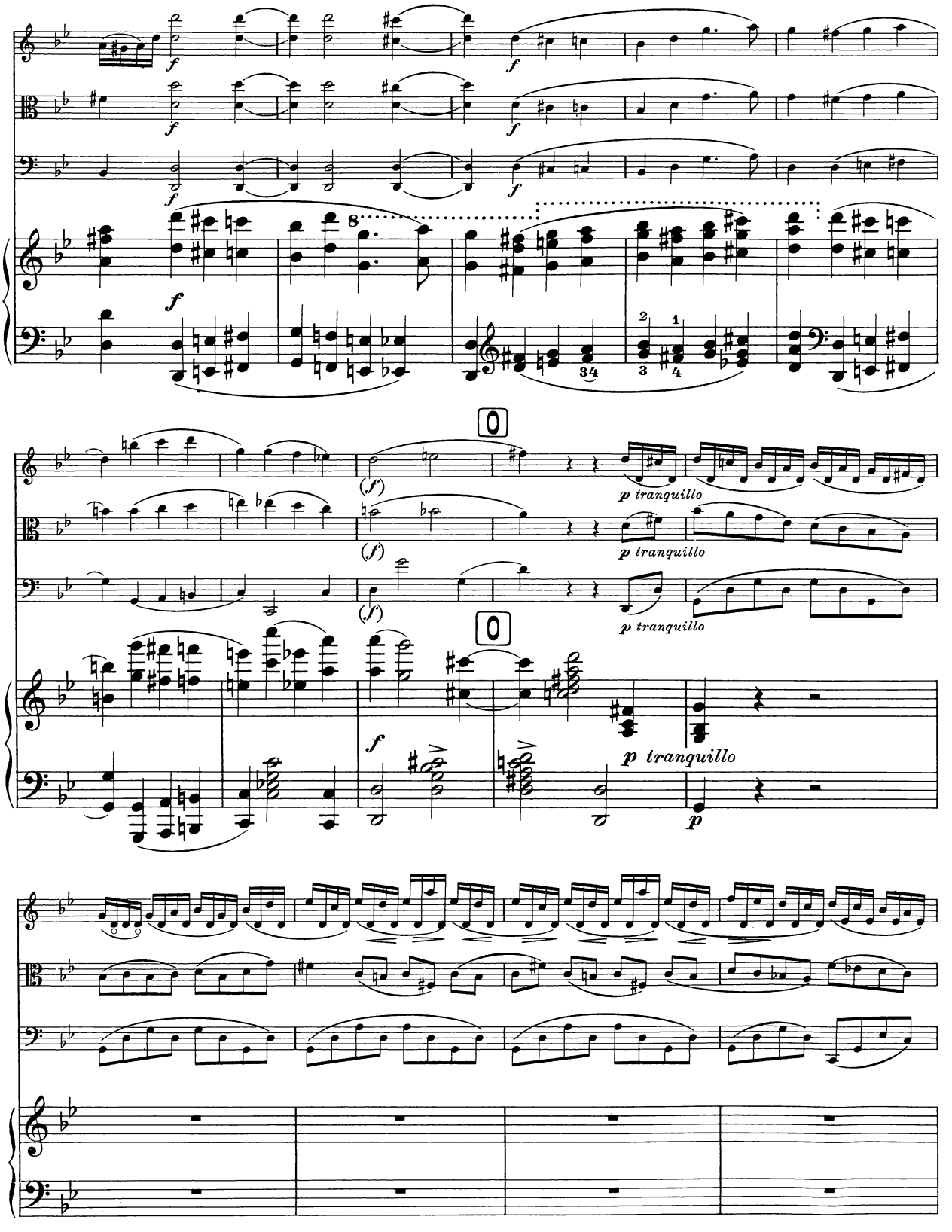

espress. e cresc.
espress. e cresc.
cresc.
cresc.
dim.
dim.
dim.
5 4 3 2
ff
ff
ff
p
p
p
f
f
f
pp
f

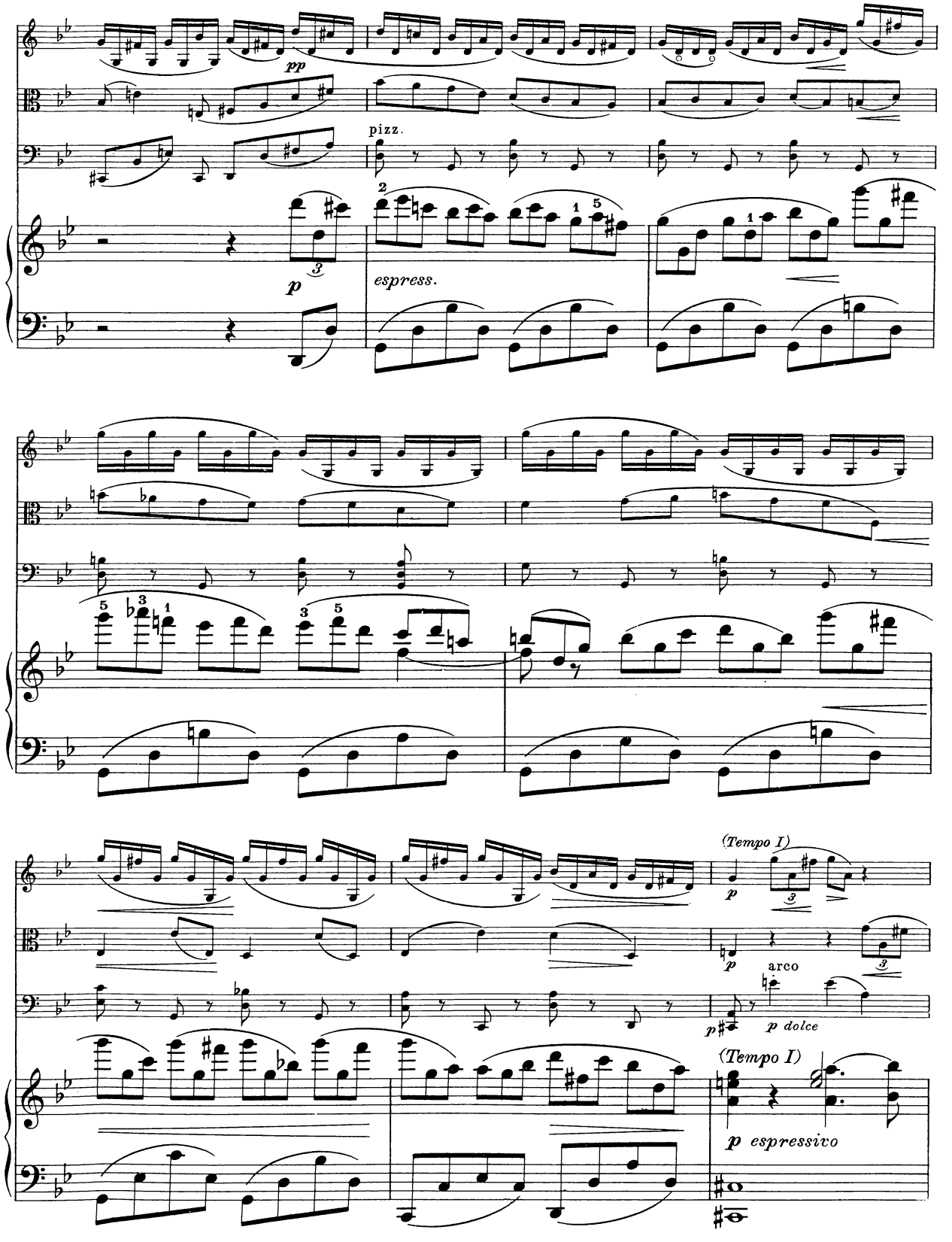

M
ff
cresc.
M
ff
cresc.
(sf sf sf sf
sf sf sf sf)
ff

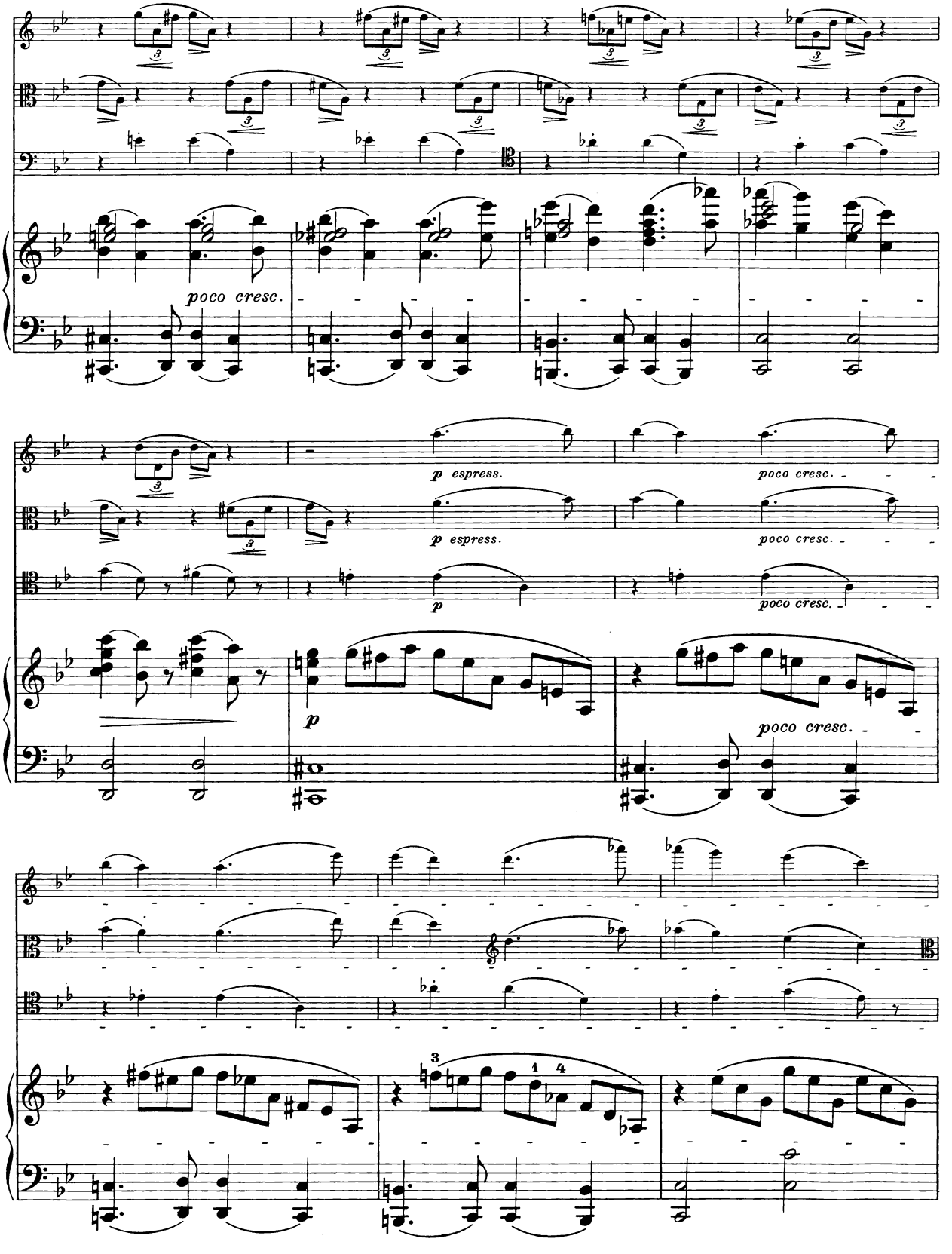

ff
ff
ff
ff

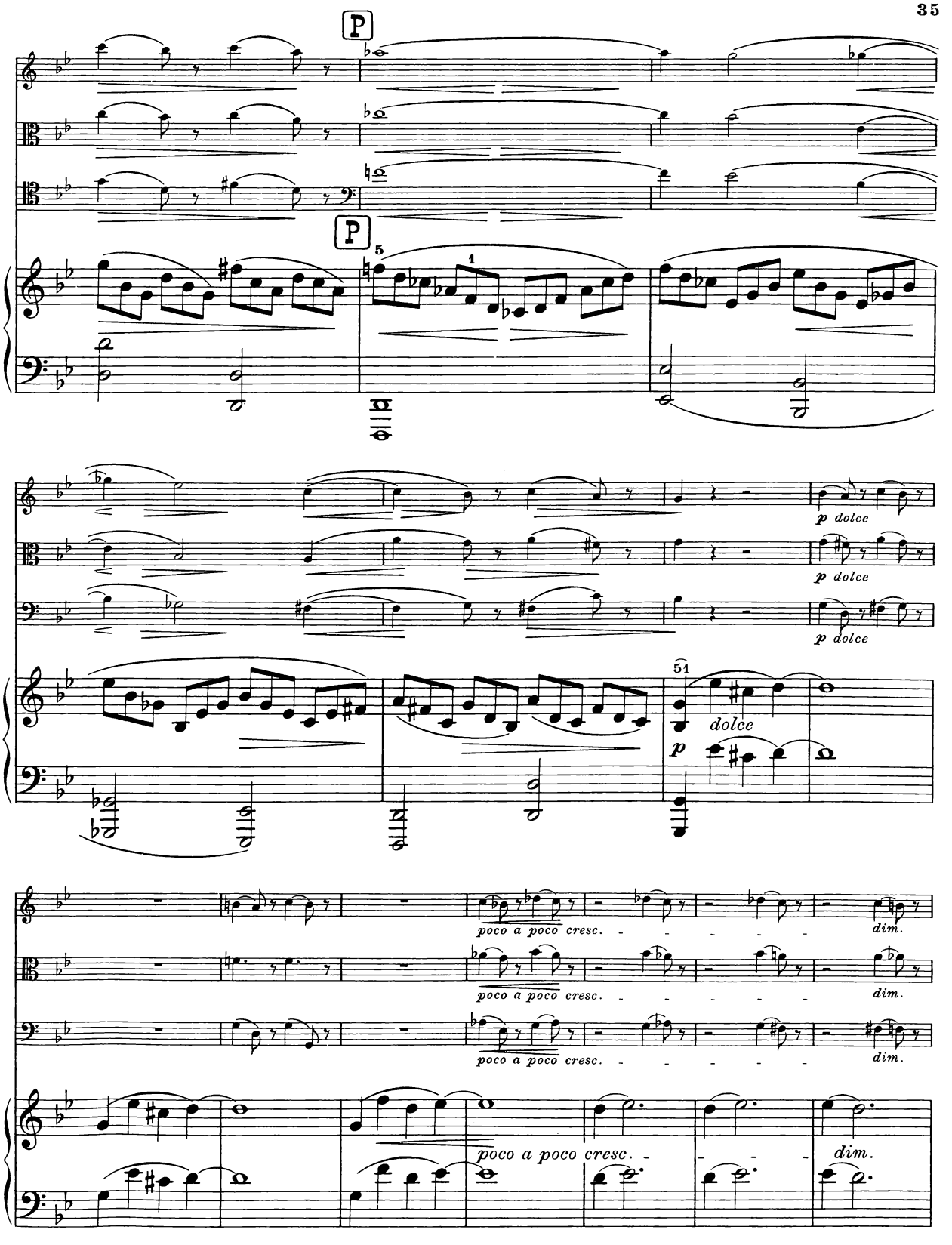

N
molto espress.
p
cresc.
molto espress.
p
cresc.
pizz.
p
cresc.
N
p
cresc.
(non legato)
f
f
f
f
f
arco
f

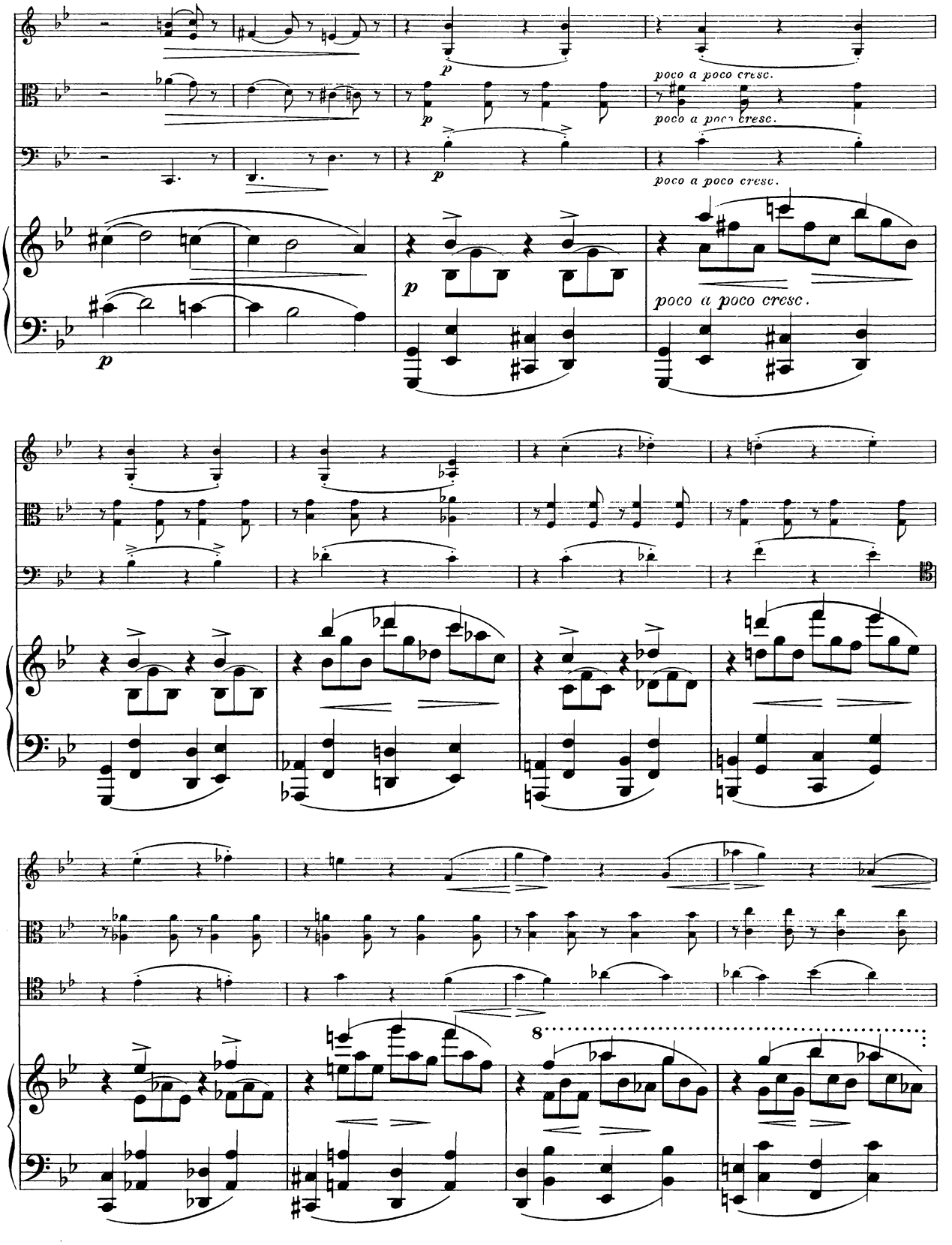

p
p
p
cresc.
mf
cresc.
mf
cresc.
8

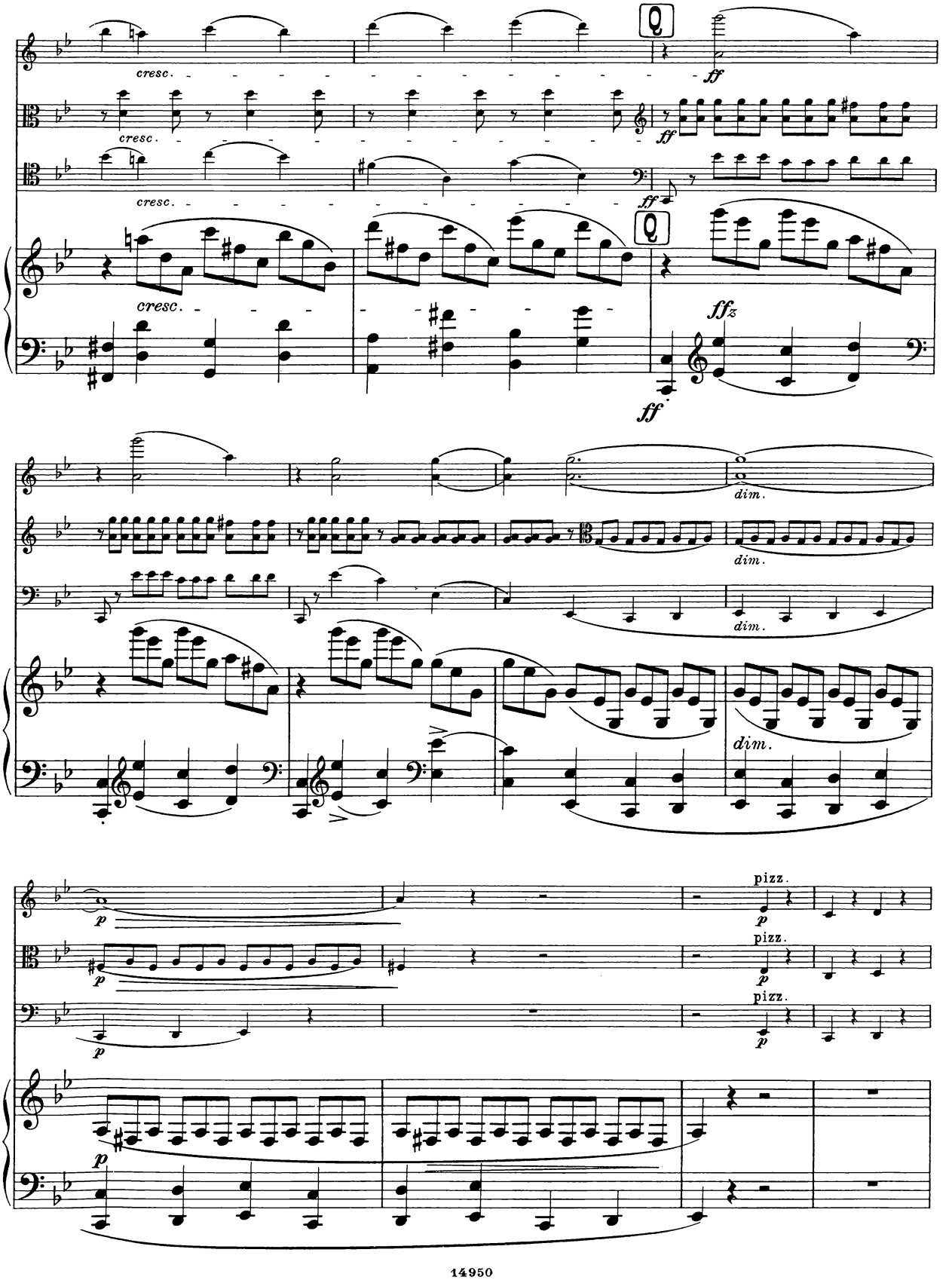

f
8
2
1
34
3
4
O
(f)
p tranquillo
p

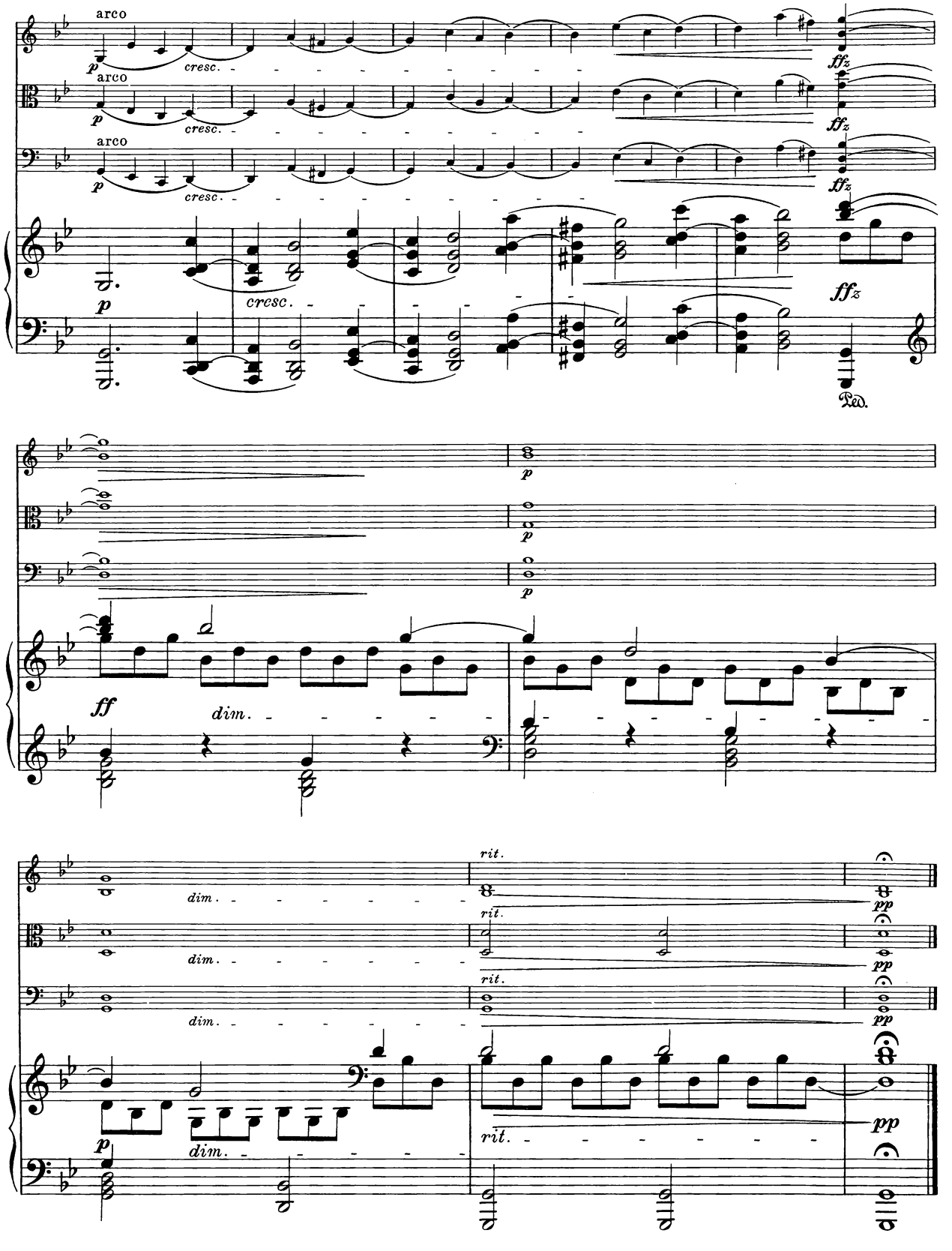

pp
pizz.
p
espress.
(Tempo I)
p
arco
p dolce
(Tempo I)
p espressivo


poco cresc.
p espress.
poco cresc.
p espress.
poco cresc.
p
poco cresc.
p
poco cresc.

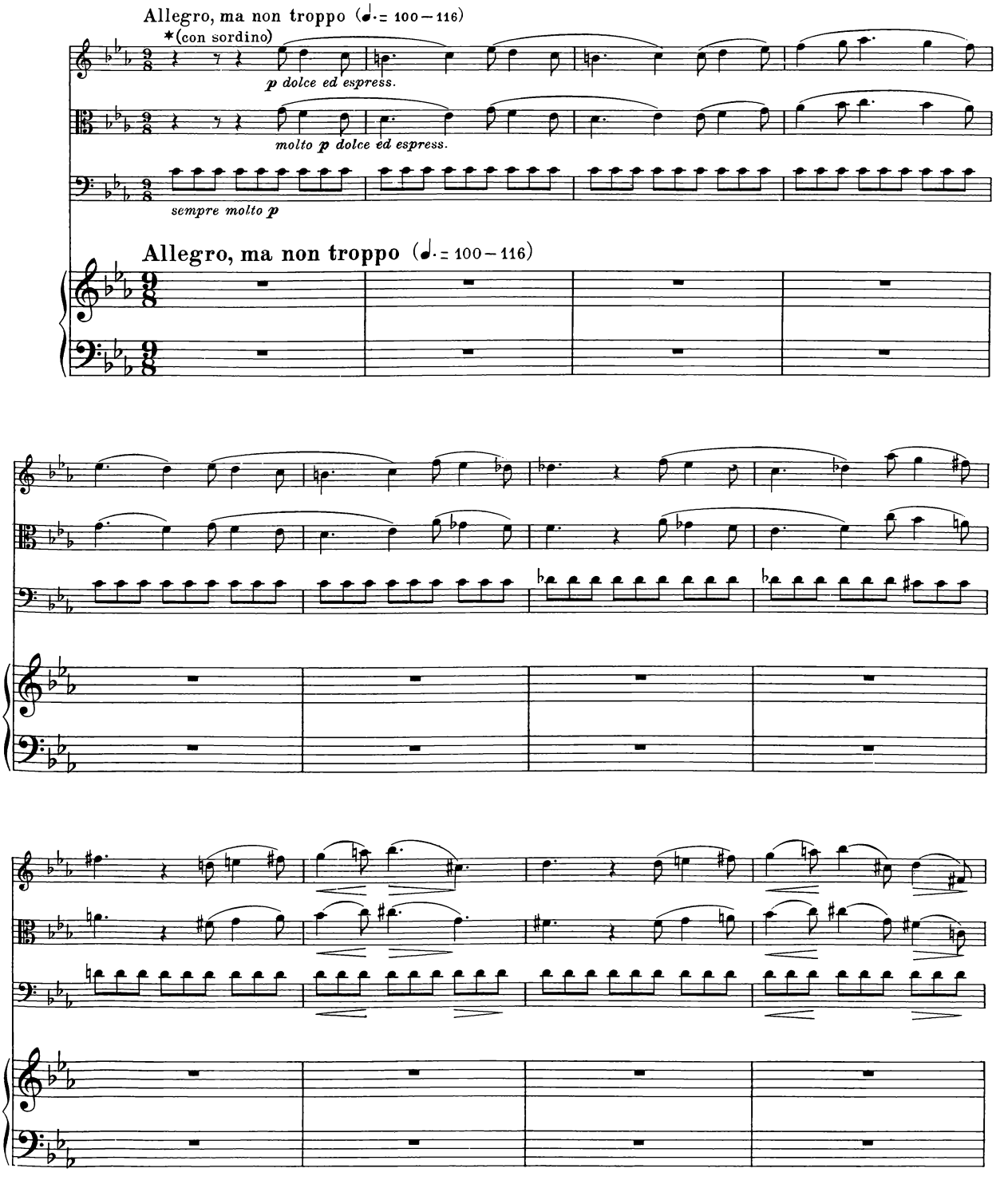

P
P
5
1
p dolce
p dolce
p dolce
51
dolce
p
poco a poco cresc.
dim.
poco a poco cresc.
dim.
poco a poco cresc.
dim.
poco a poco cresc.
dim.


p
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
p
p
poco a poco cresc.
8

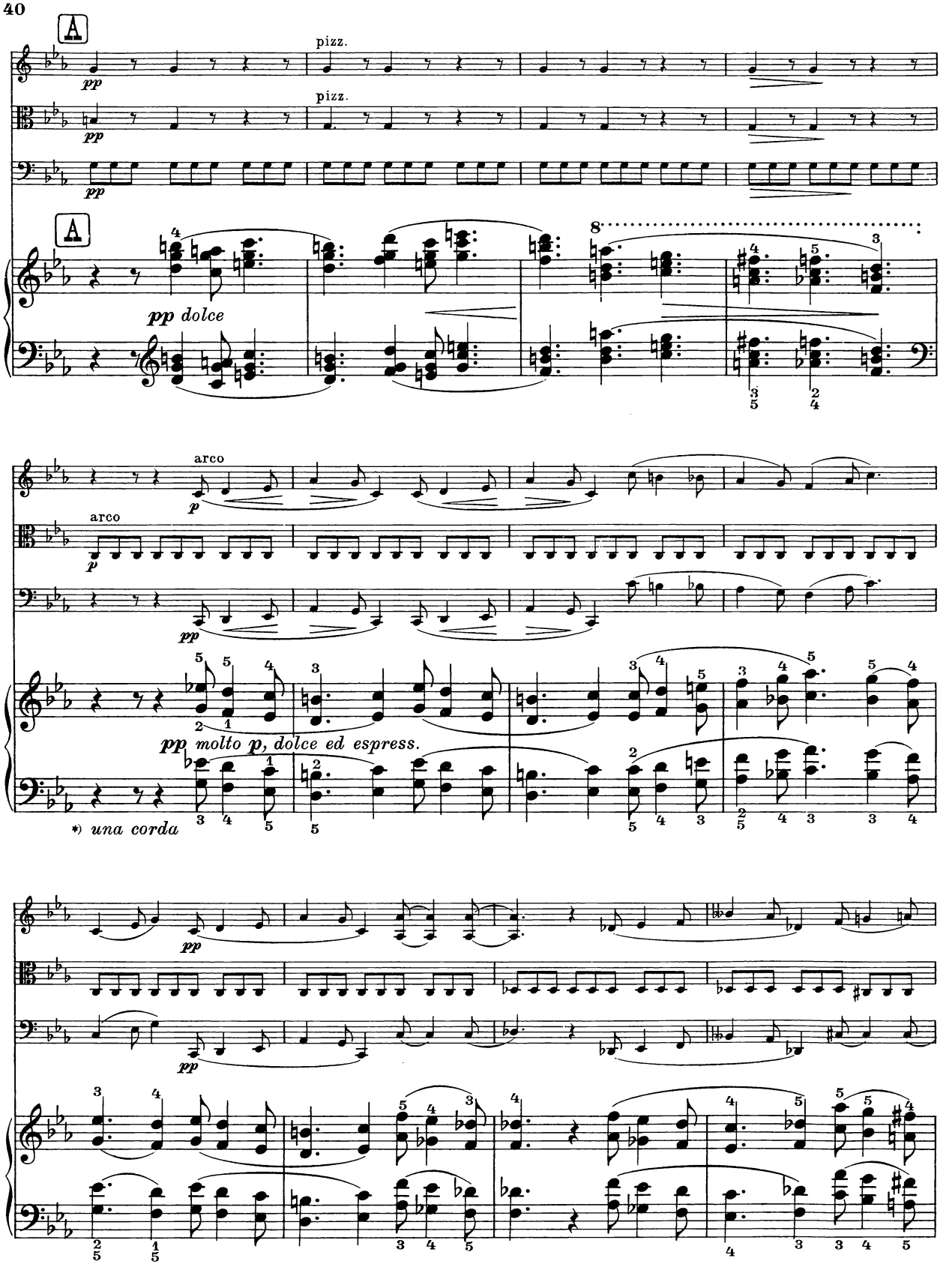

cresc.
ff
ffz
dim.
pizz.
p


arco
p
cresc.
arco
p
cresc.
arco
p
cresc.
p
cresc.
ffz
ffz
ffz
Ped.
p
p
p
ff
dim.
dim.
dim.
dim.
dim.
rit.
rit.
rit.
rit.
p
pp
pp
pp
pp

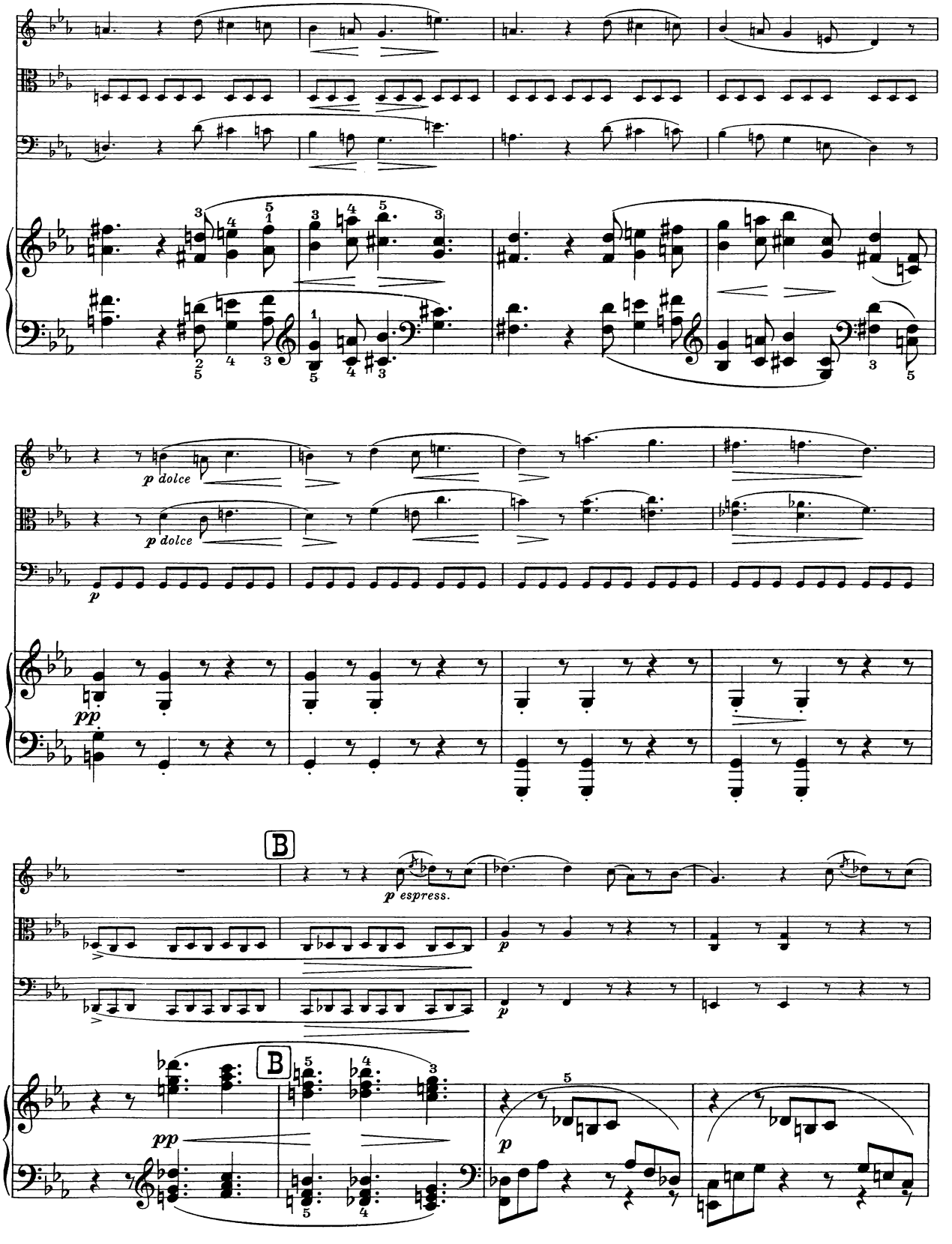
II
Intermezzo

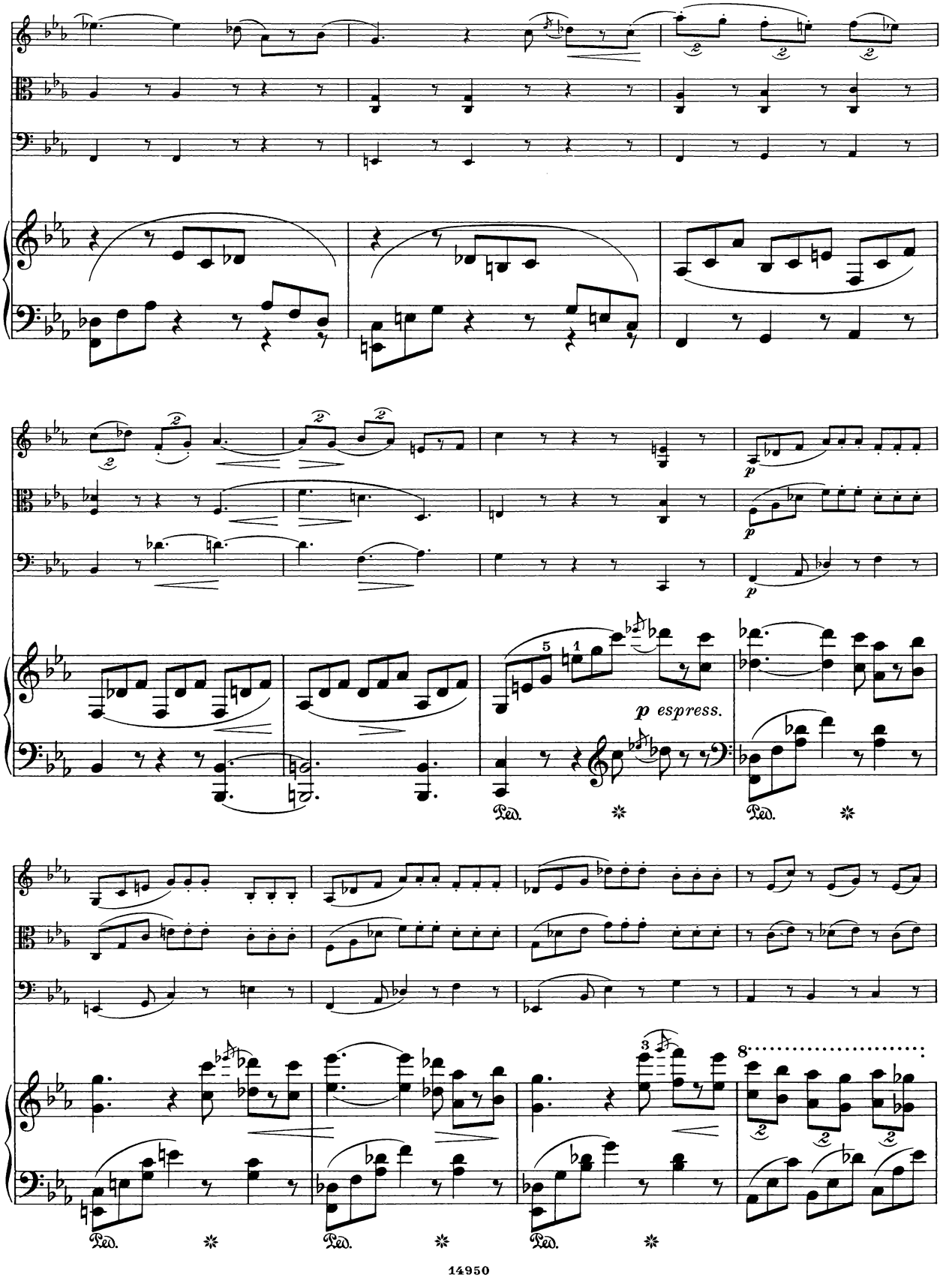


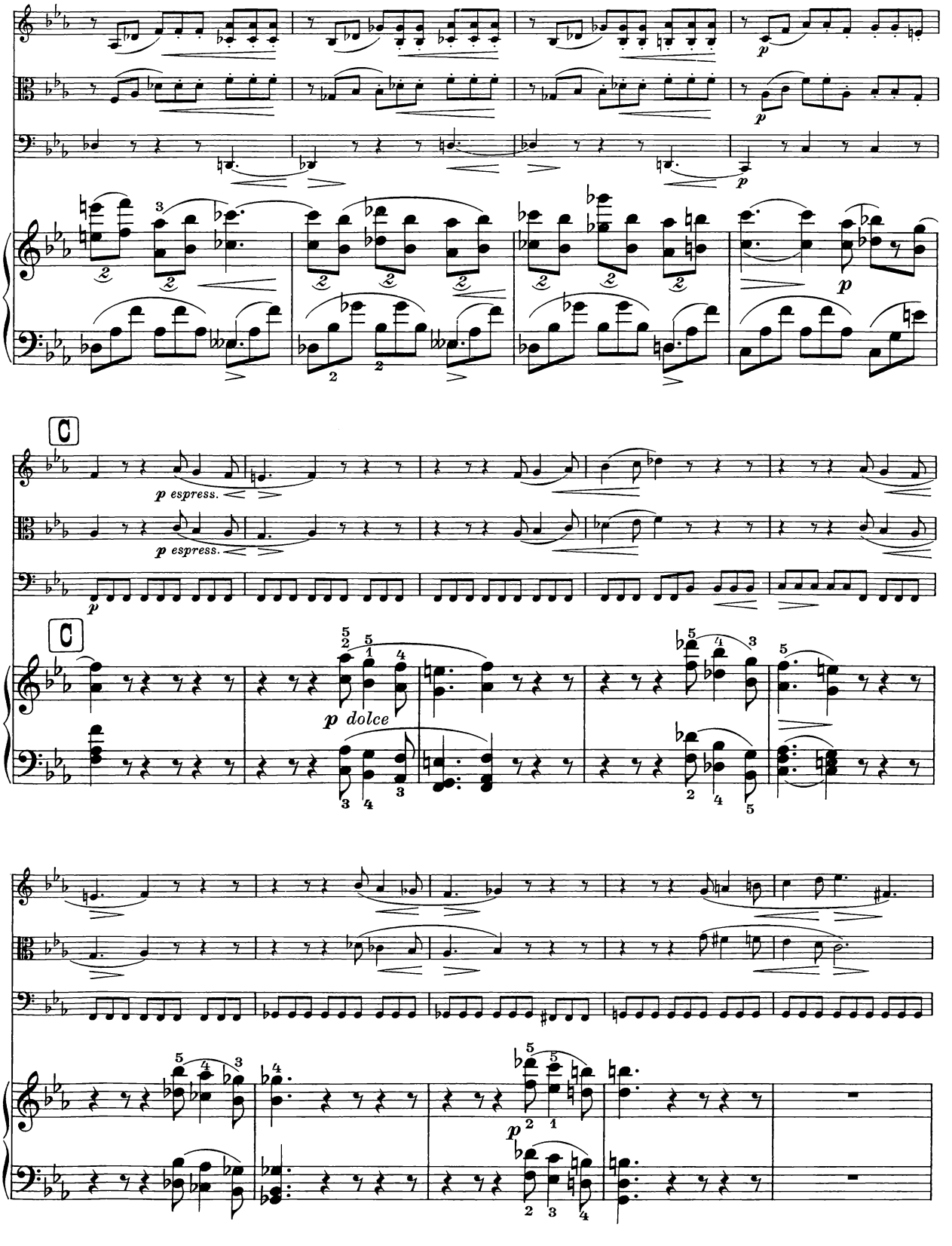
(*) Nur Violine con sordino)

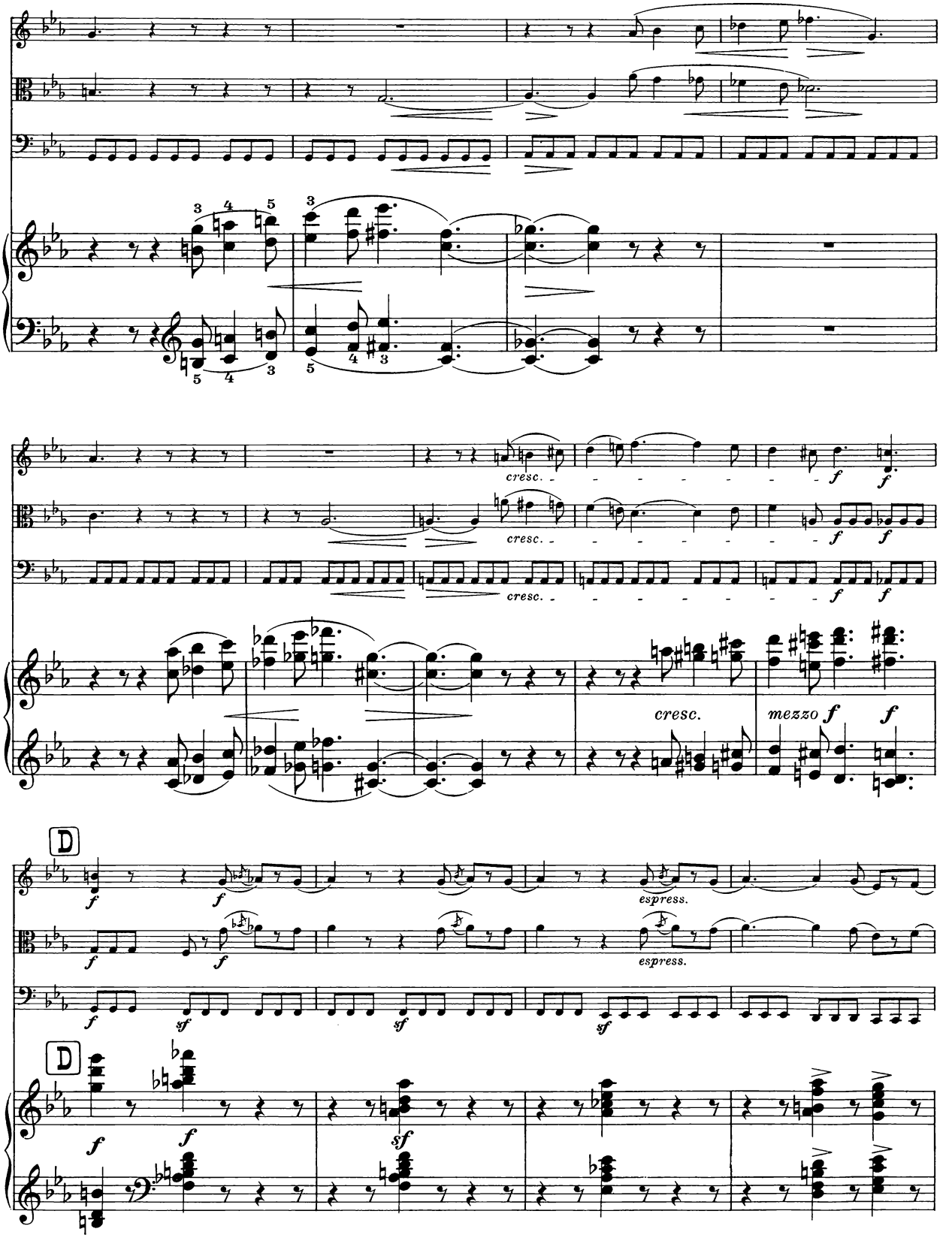


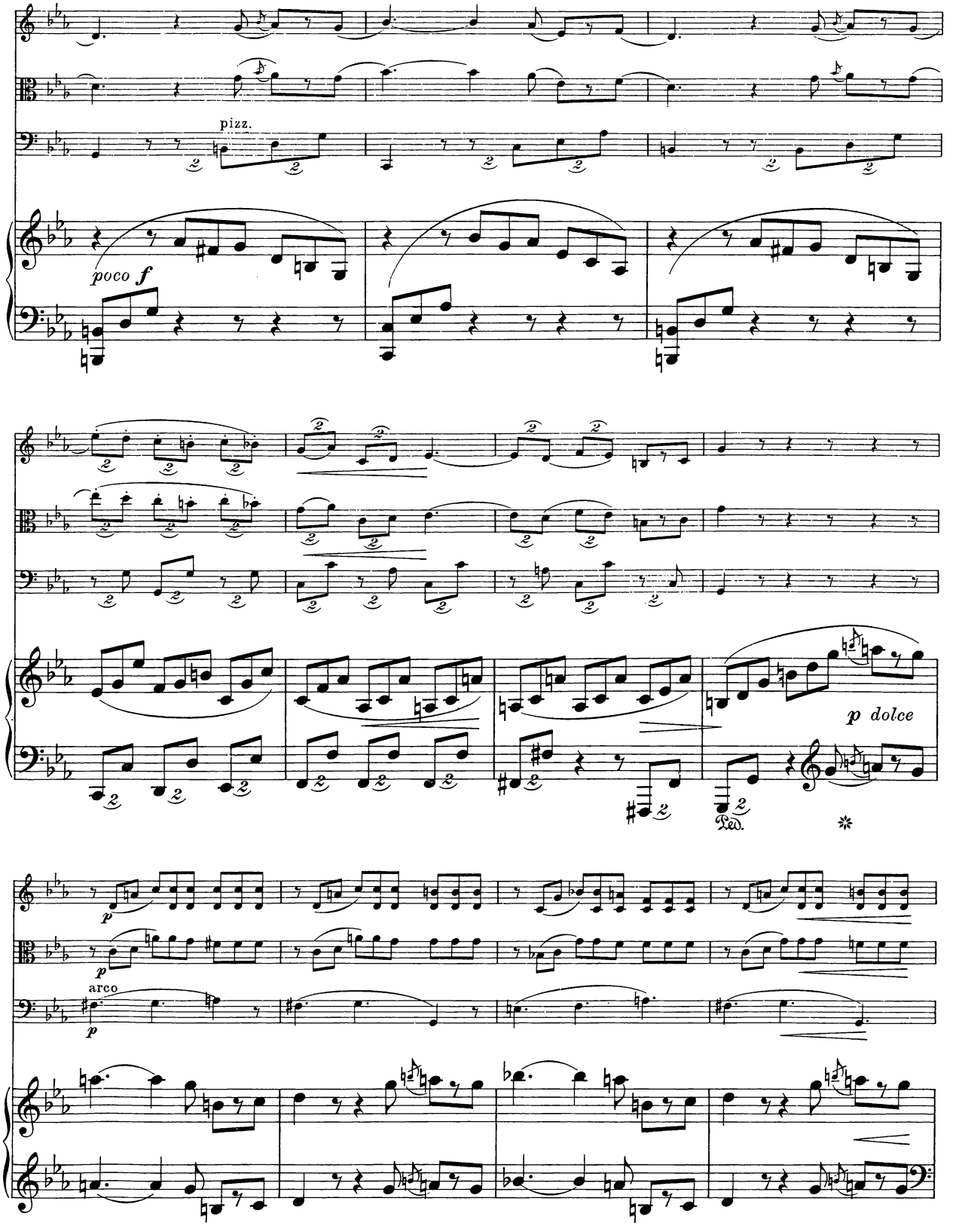
*) Die öftere Benutzung des Einsaiters im Intermezzo und seinem Trio bleibt der Einsicht des Spielers überlassen (Bemerkung von Brahms)

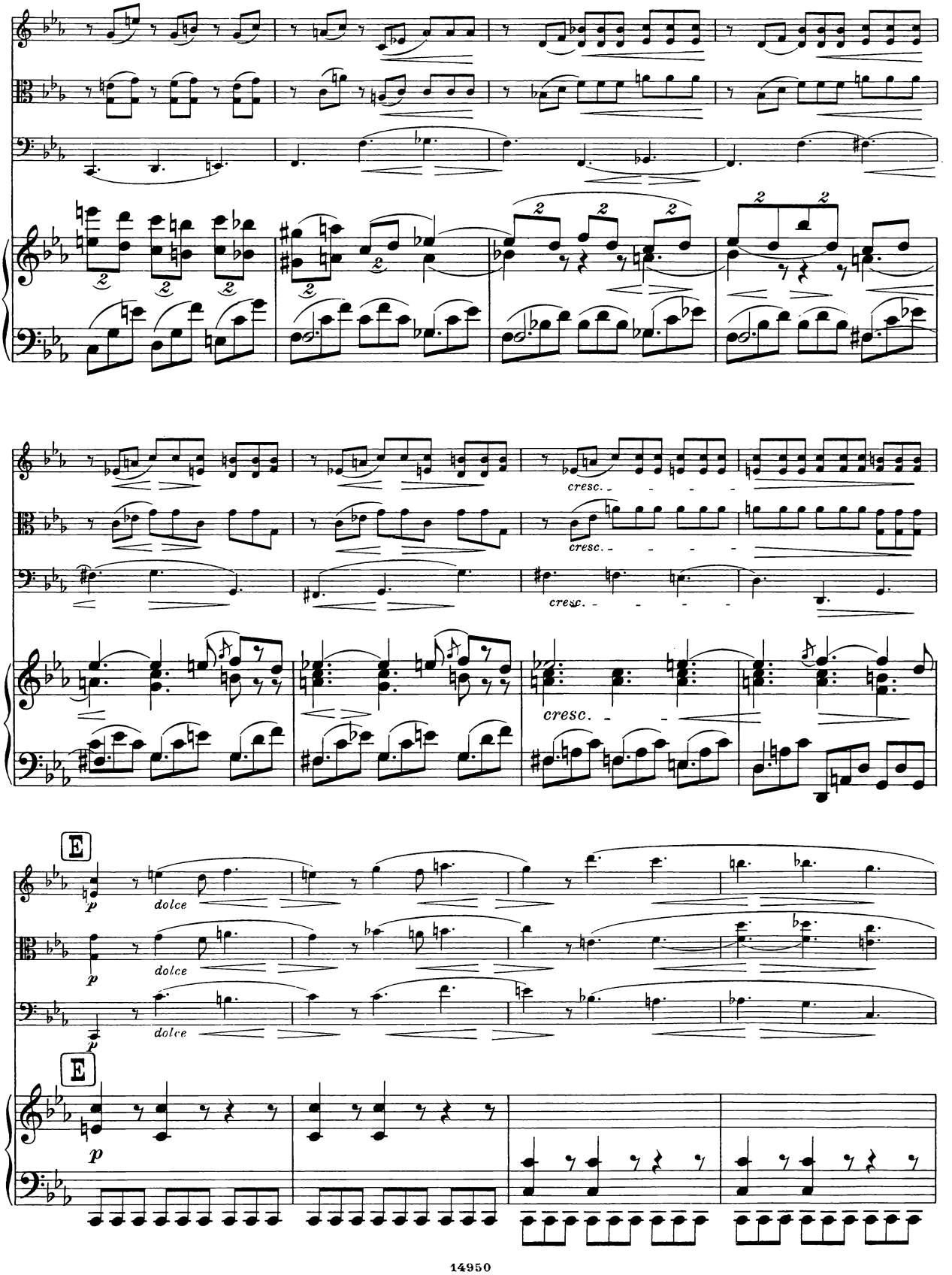

p dolce
p dolce
p
pp
B
p espress.
p
B
pp
p

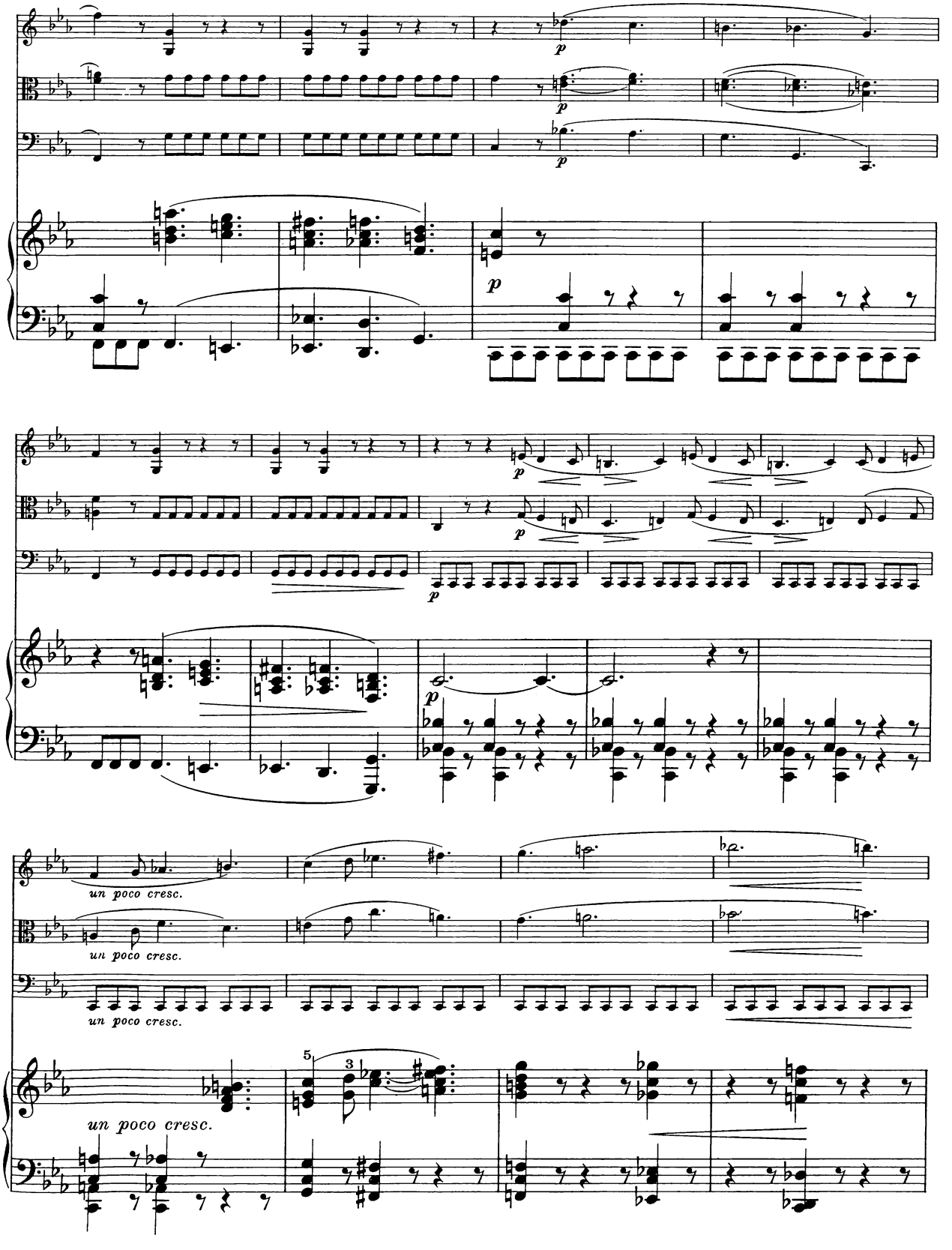

p espress.
Ped.
Ped.
Ped.
Ped.

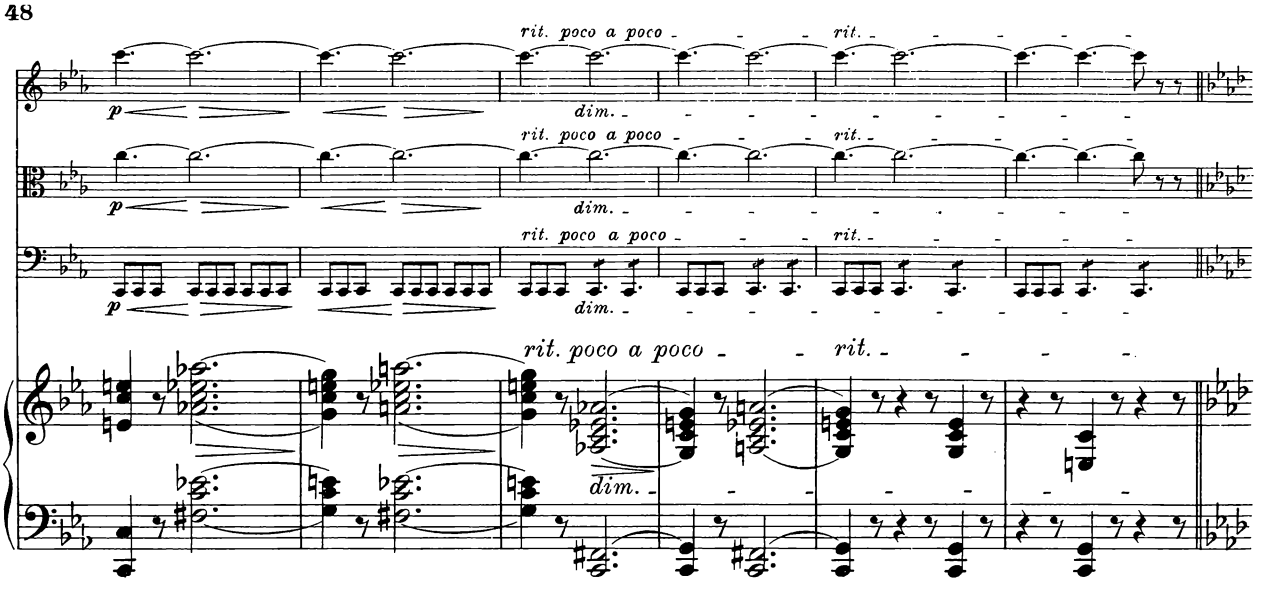

C
p espress.
p espress.
p
C
p dolce
p


cresc.
cresc.
cresc.
cresc.
mezzo f
espress.
espress.
D
D

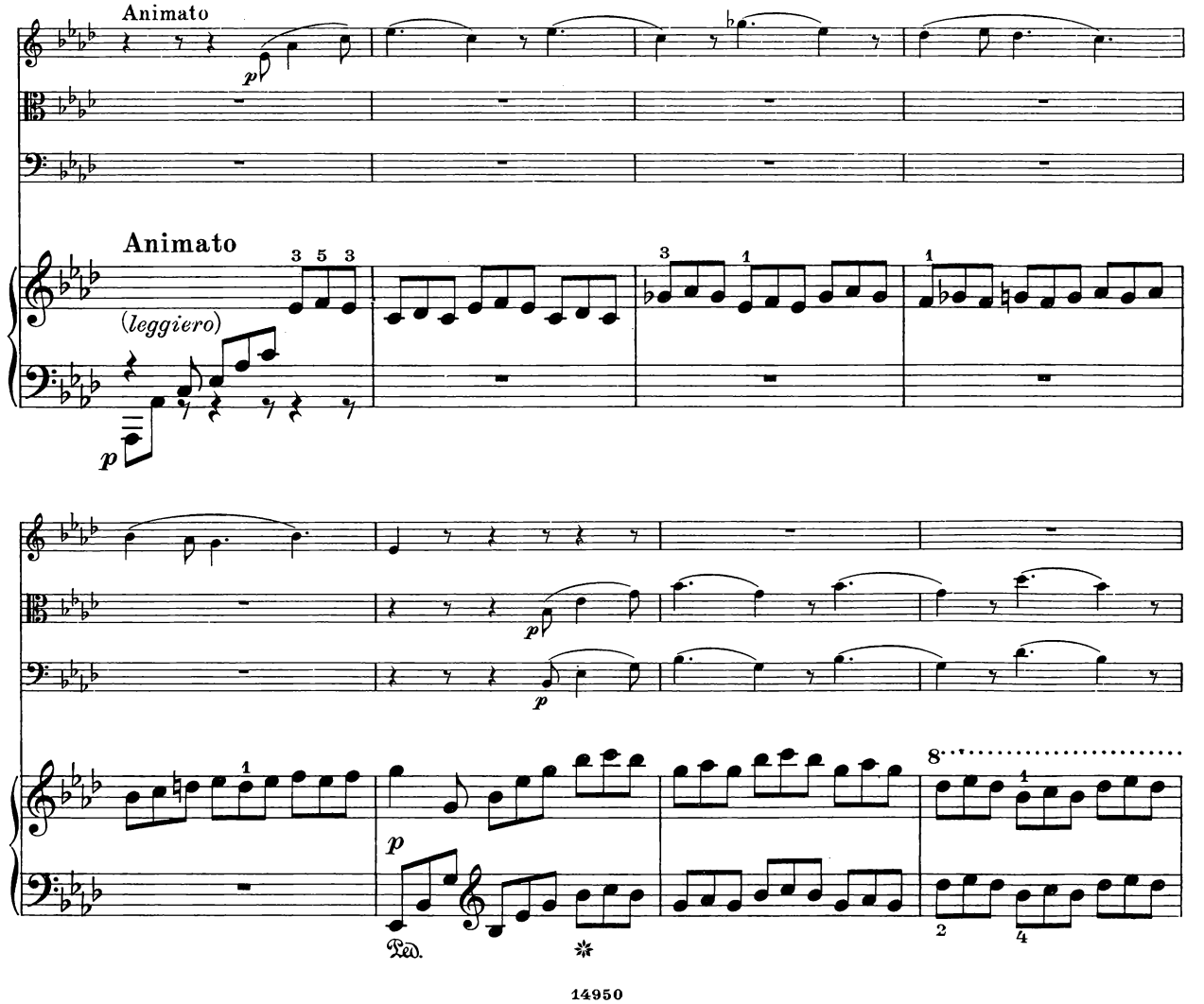

pizz.
poco f
p dolce
Ped.
p
arco

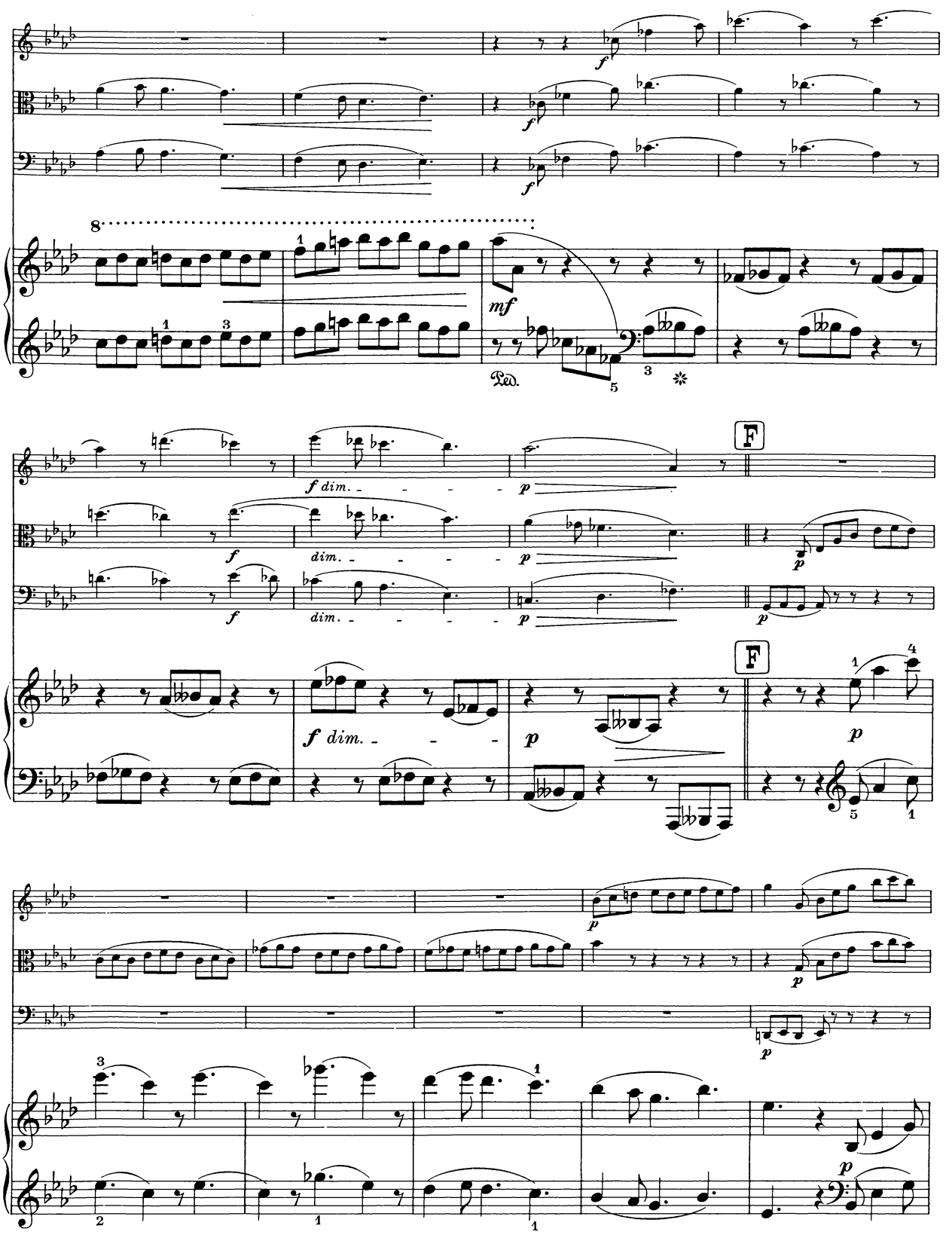

cresc.
cresc.
cresc.
cresc.
E
p
dolce
p
dolce
p
dolce
E
p

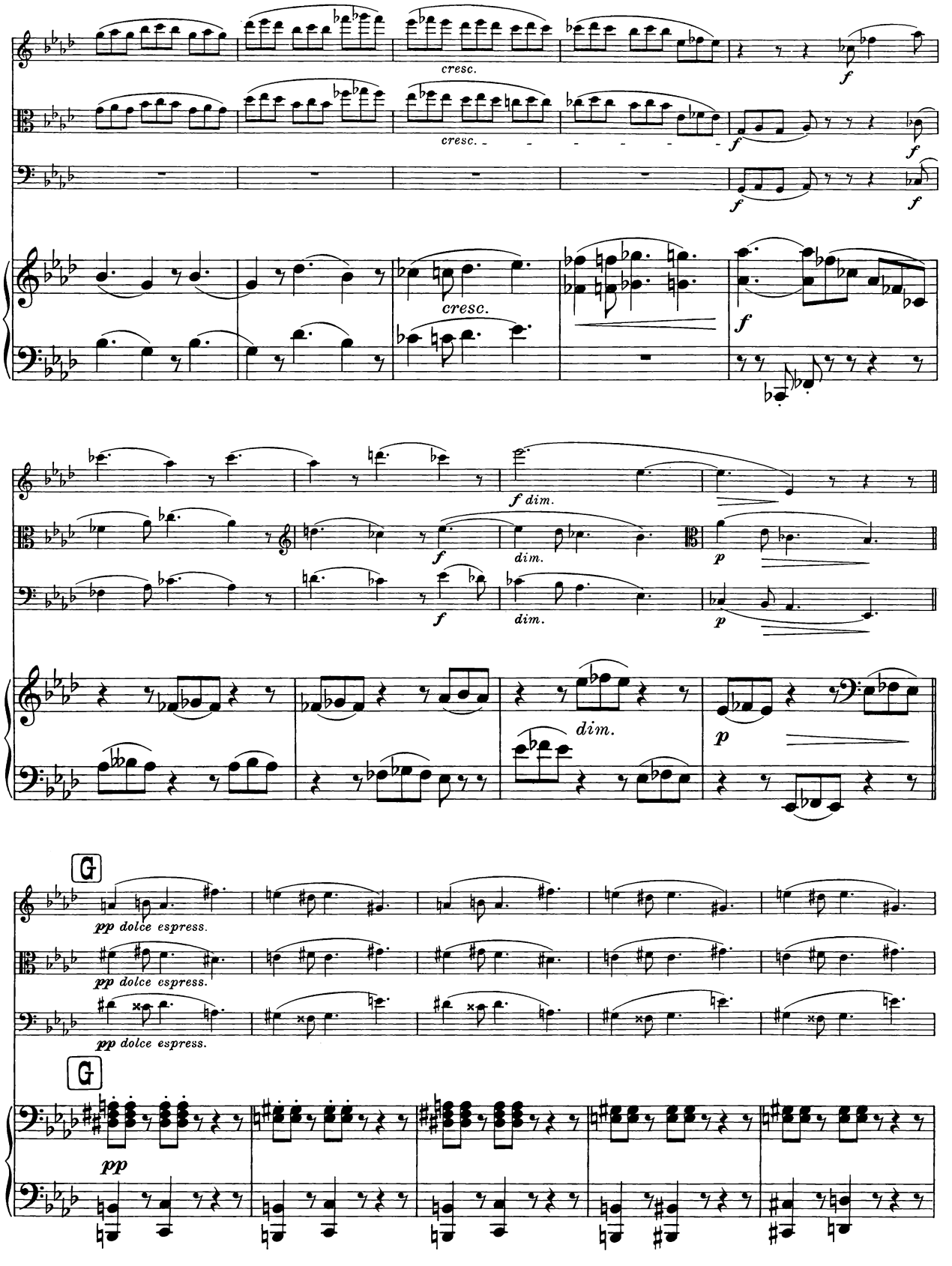

p
un poco cresc.
un poco cresc.
un poco cresc.
un poco cresc.

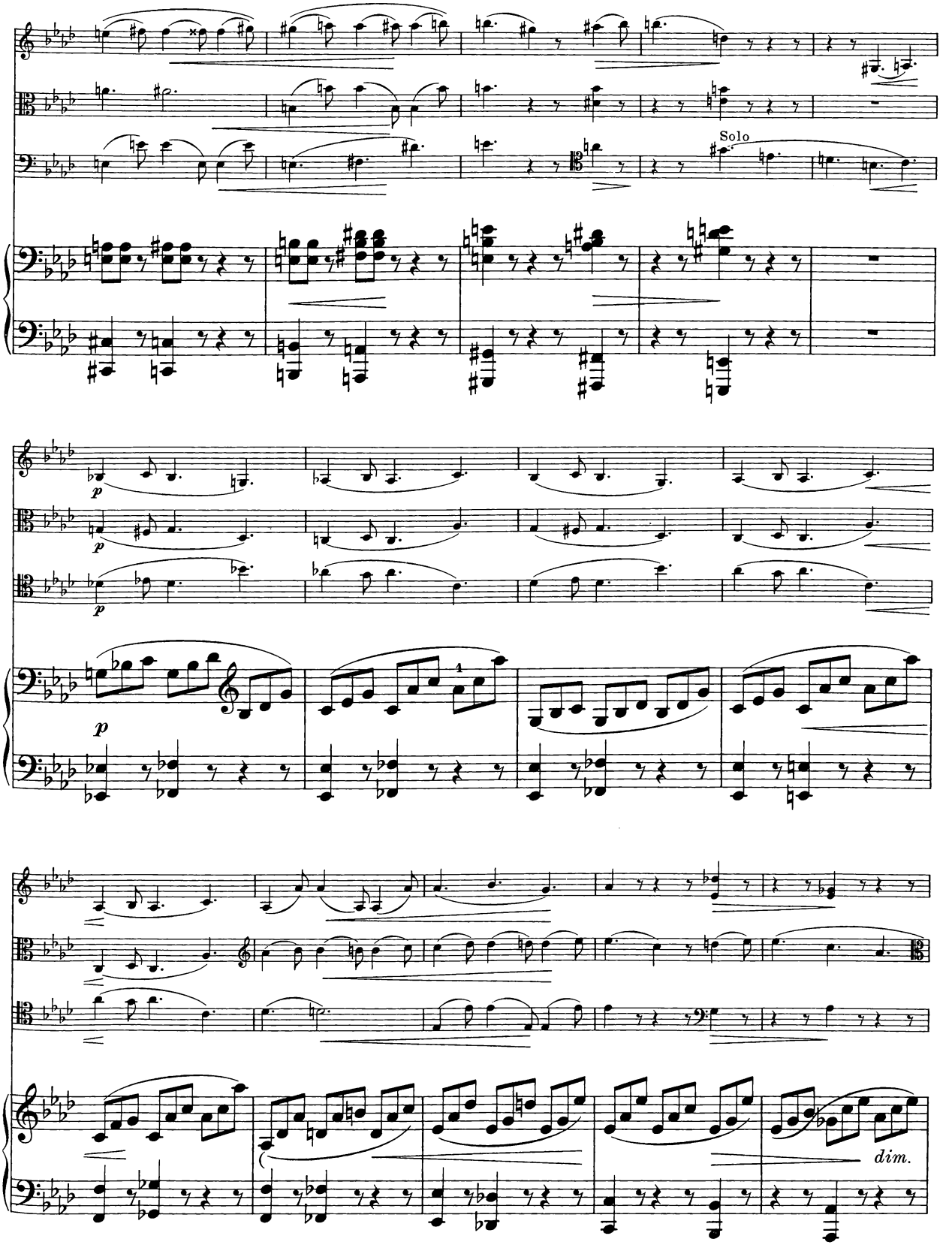


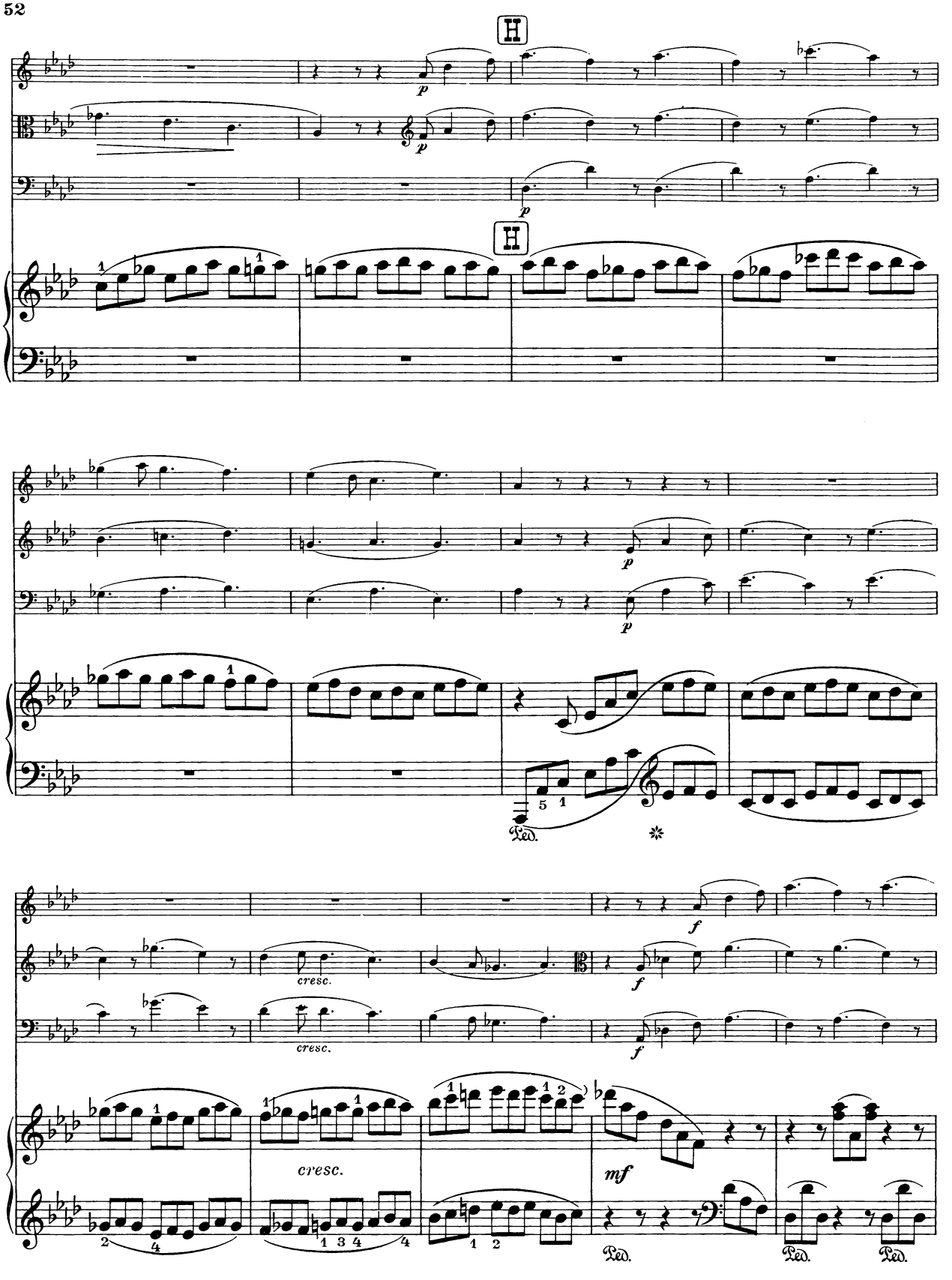
Trio

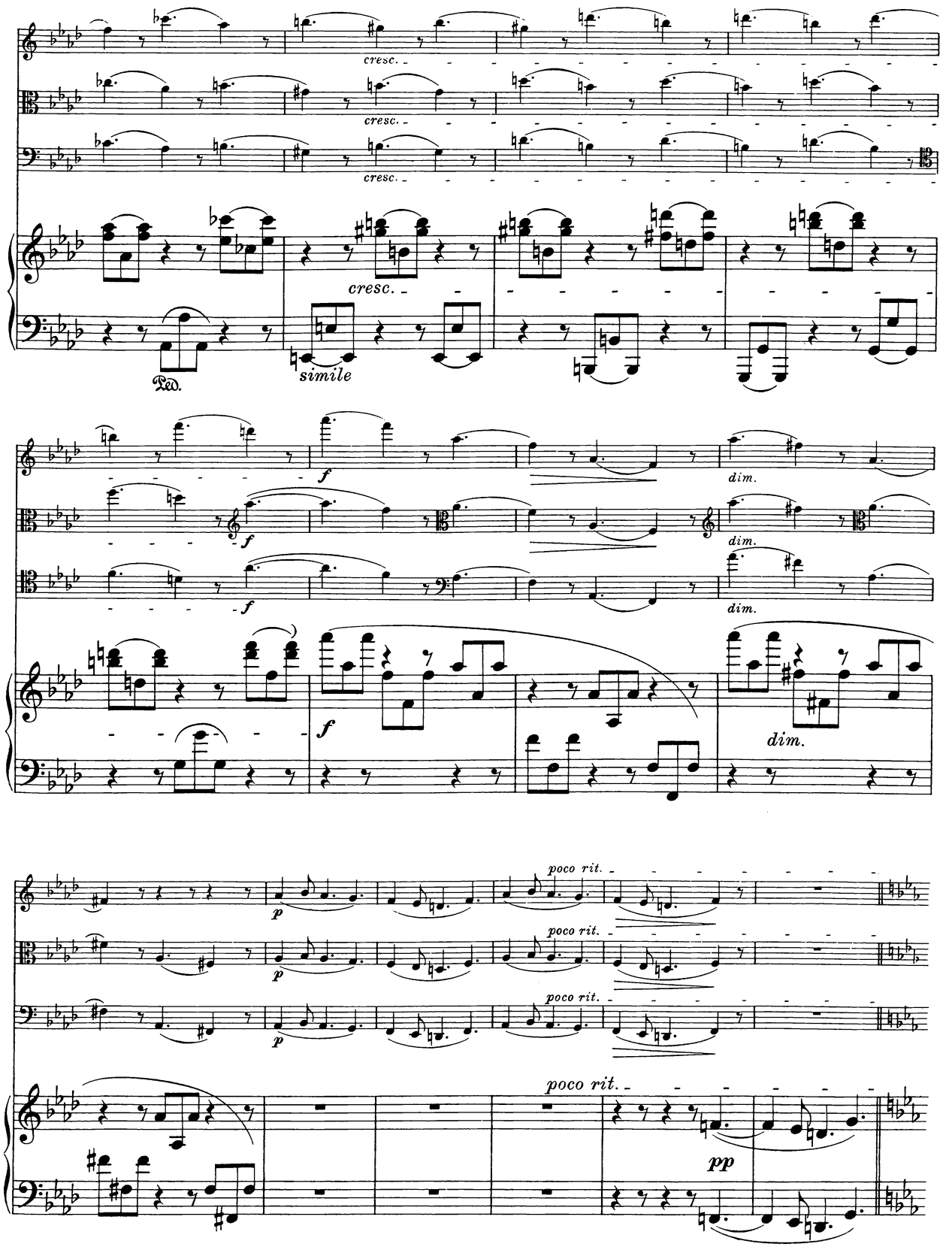


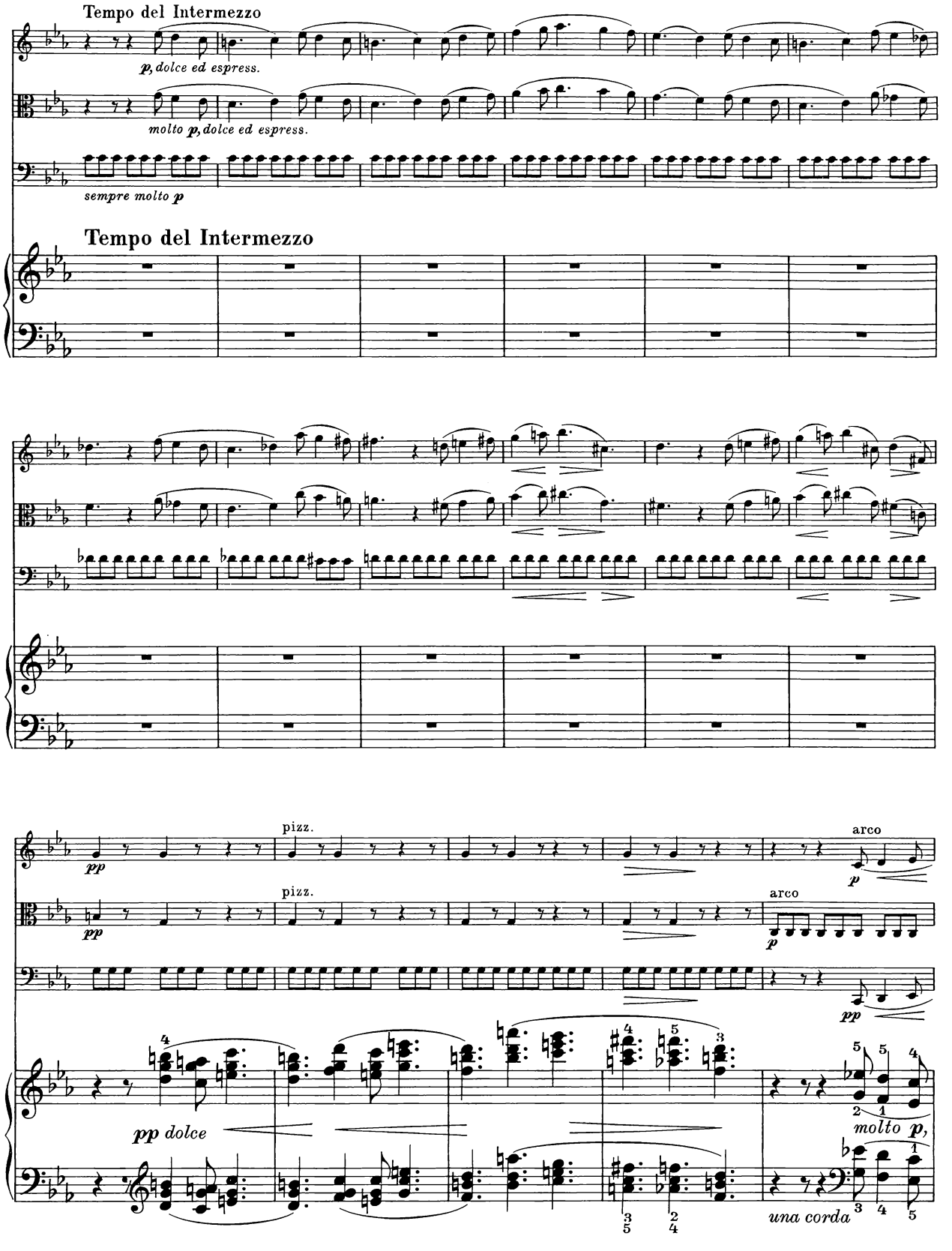

f
mf
Ped.
f dim.
p
F

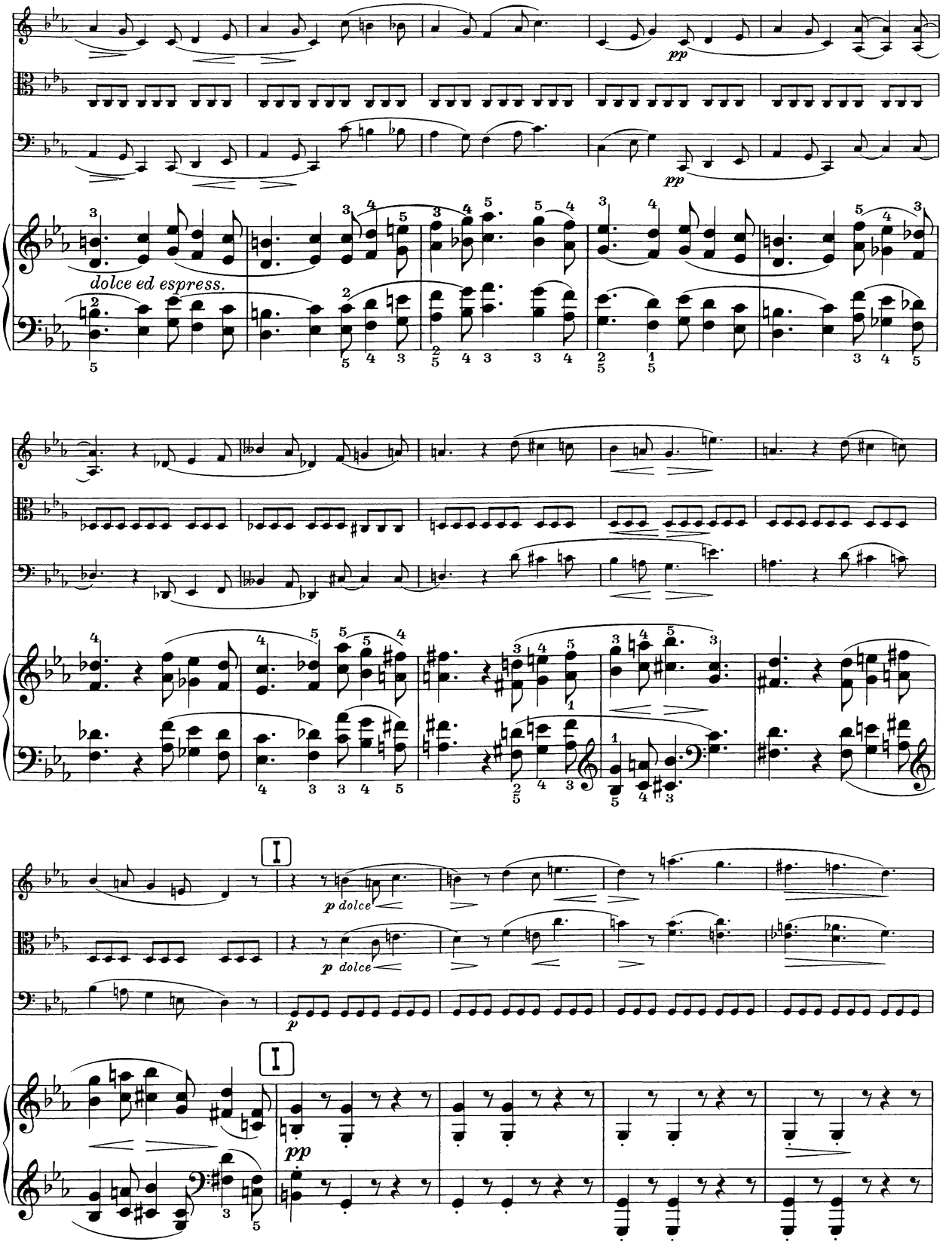

cresc.
cresc.
cresc.
f
f
f
f
f
f dim.
dim.
dim.
p
p
dim.
p
G
pp dolce espress.
pp dolce espress.
pp dolce espress.
G
pp

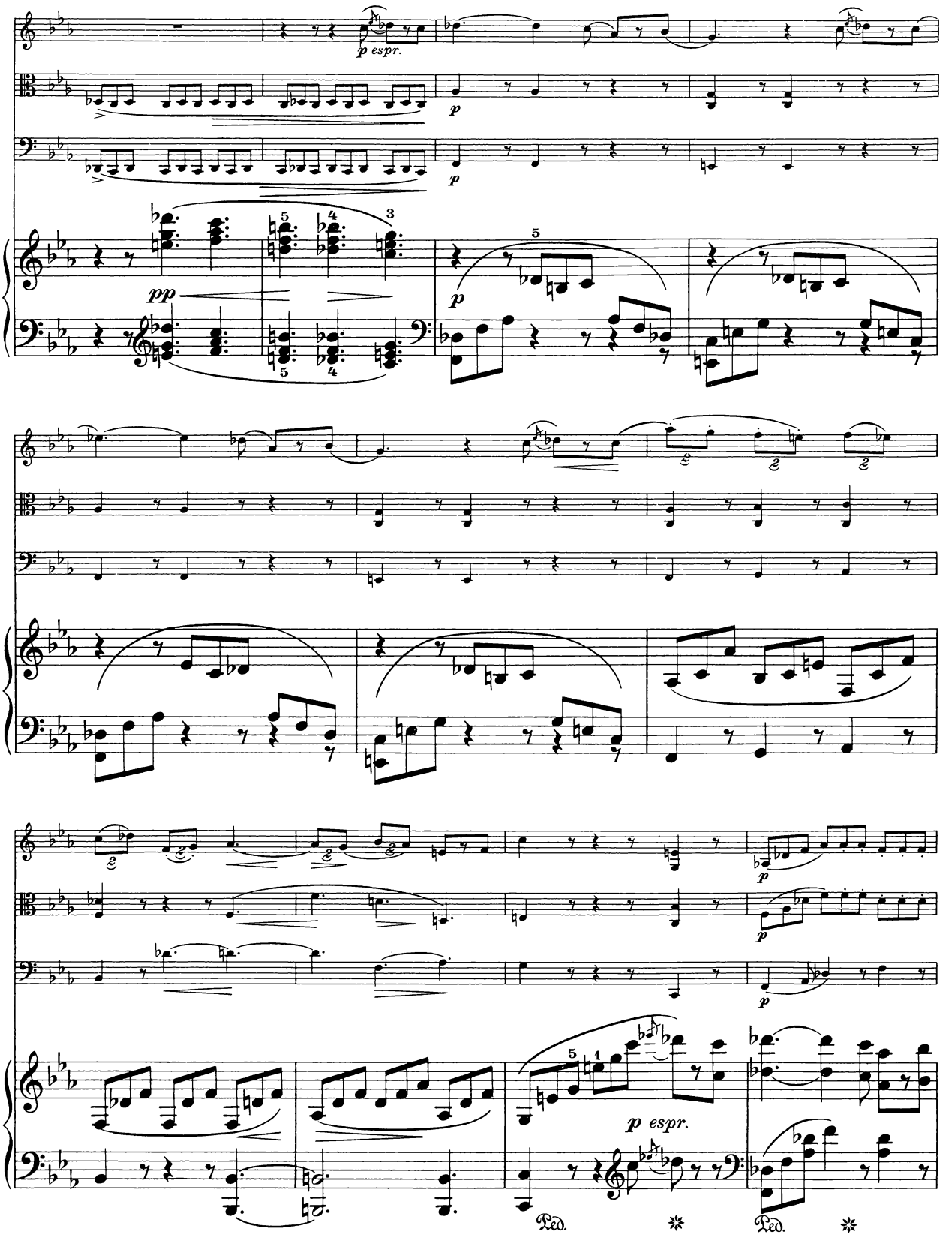

Solo
p
p
p
dim.

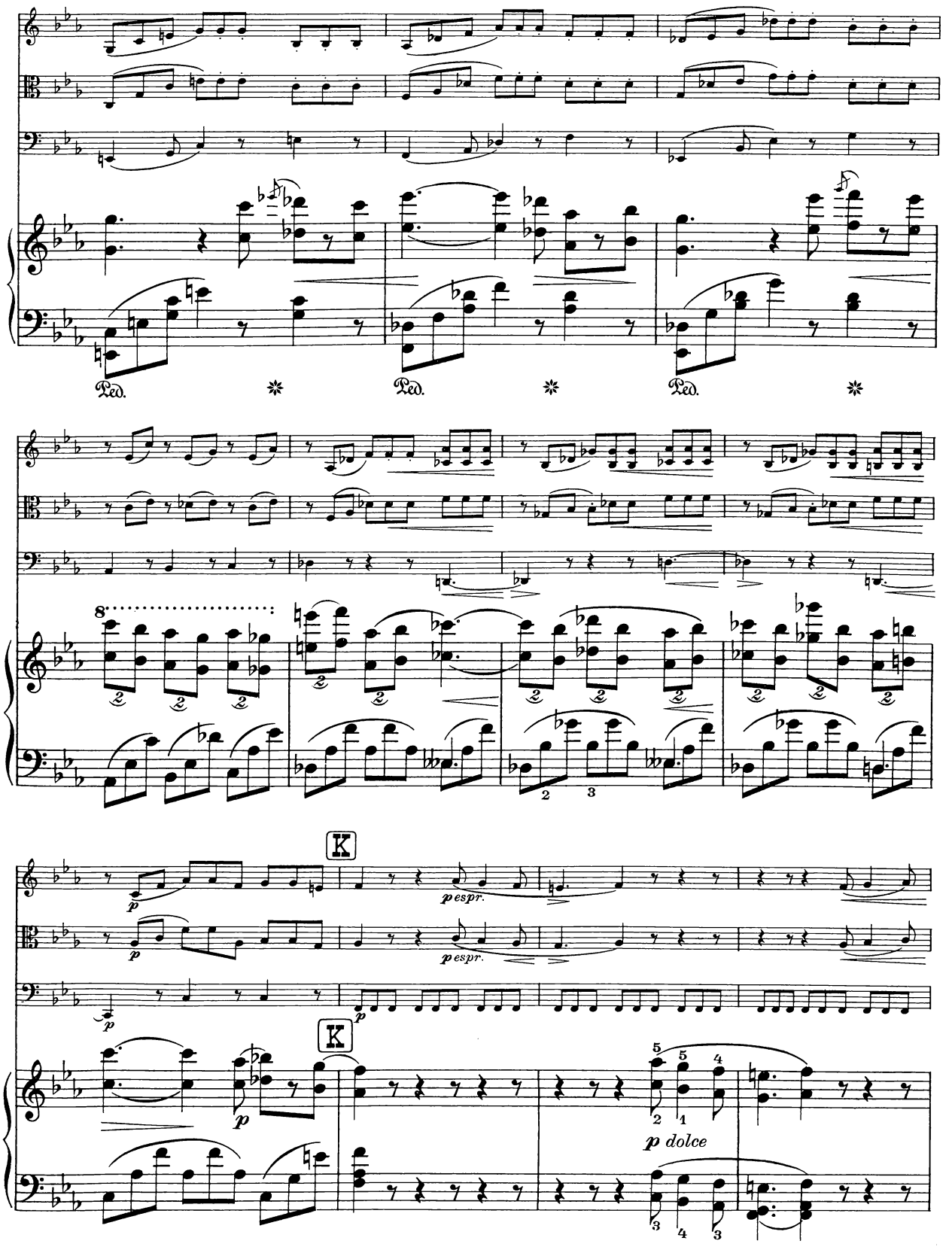

H
p
p
p
H
p
p
Ped.
f
f
f
cresc.
cresc.
cresc.
mf
Ped.
Ped.
Ped.

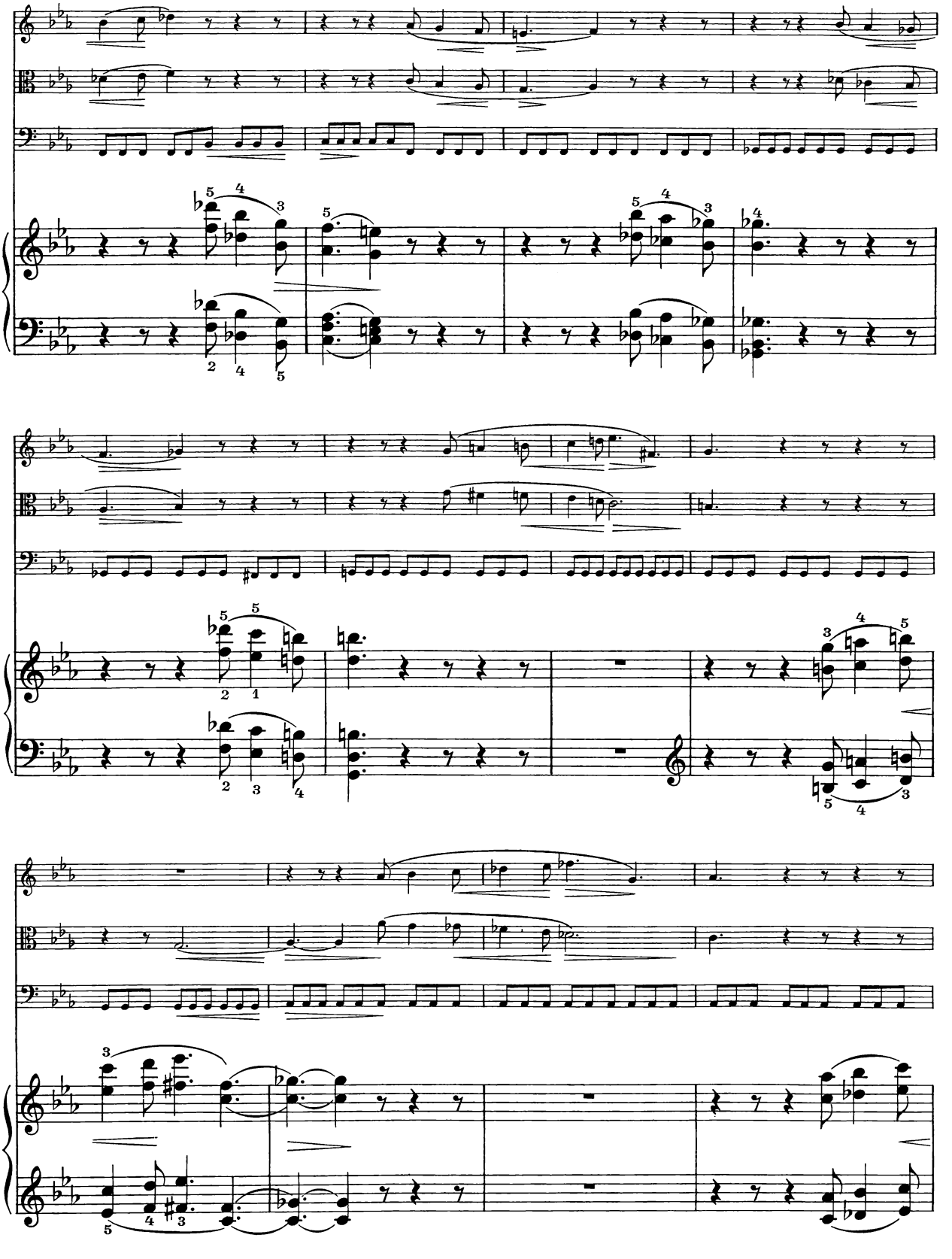

cresc.
cresc.
cresc.
cresc.
Ped.
simile
f
f
f
dim.
dim.
dim.
dim.
p
p
p
poco rit.
poco rit.
poco rit.
poco rit.
pp

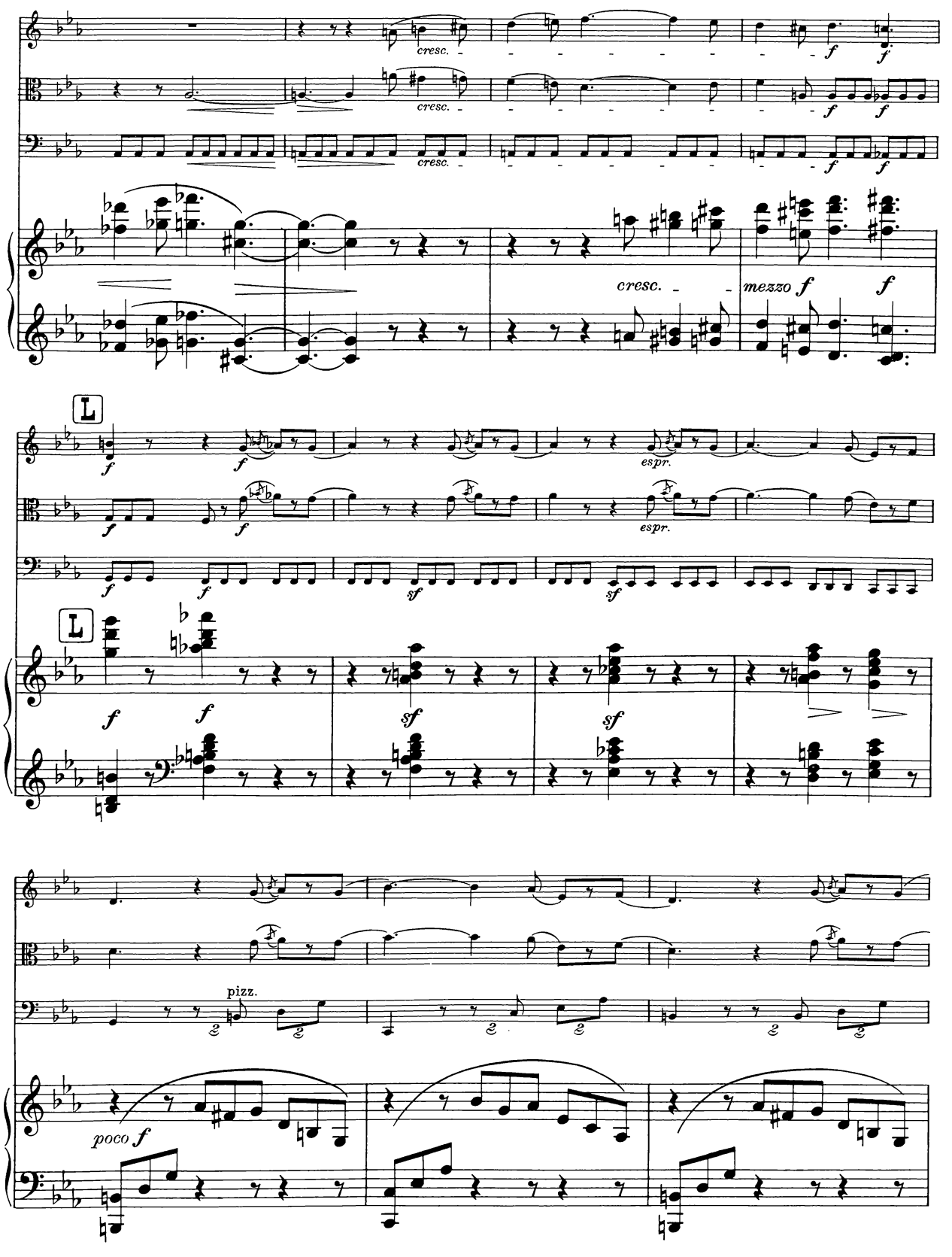

Tempo del Intermezzo
p, dolce ed espress.
molto p, dolce ed espress.
sempre molto p
Tempo del Intermezzo
pizz.
pizz.
arco
arco
pp
pp
p
p
pp
pp dolce
molto p,
una corda

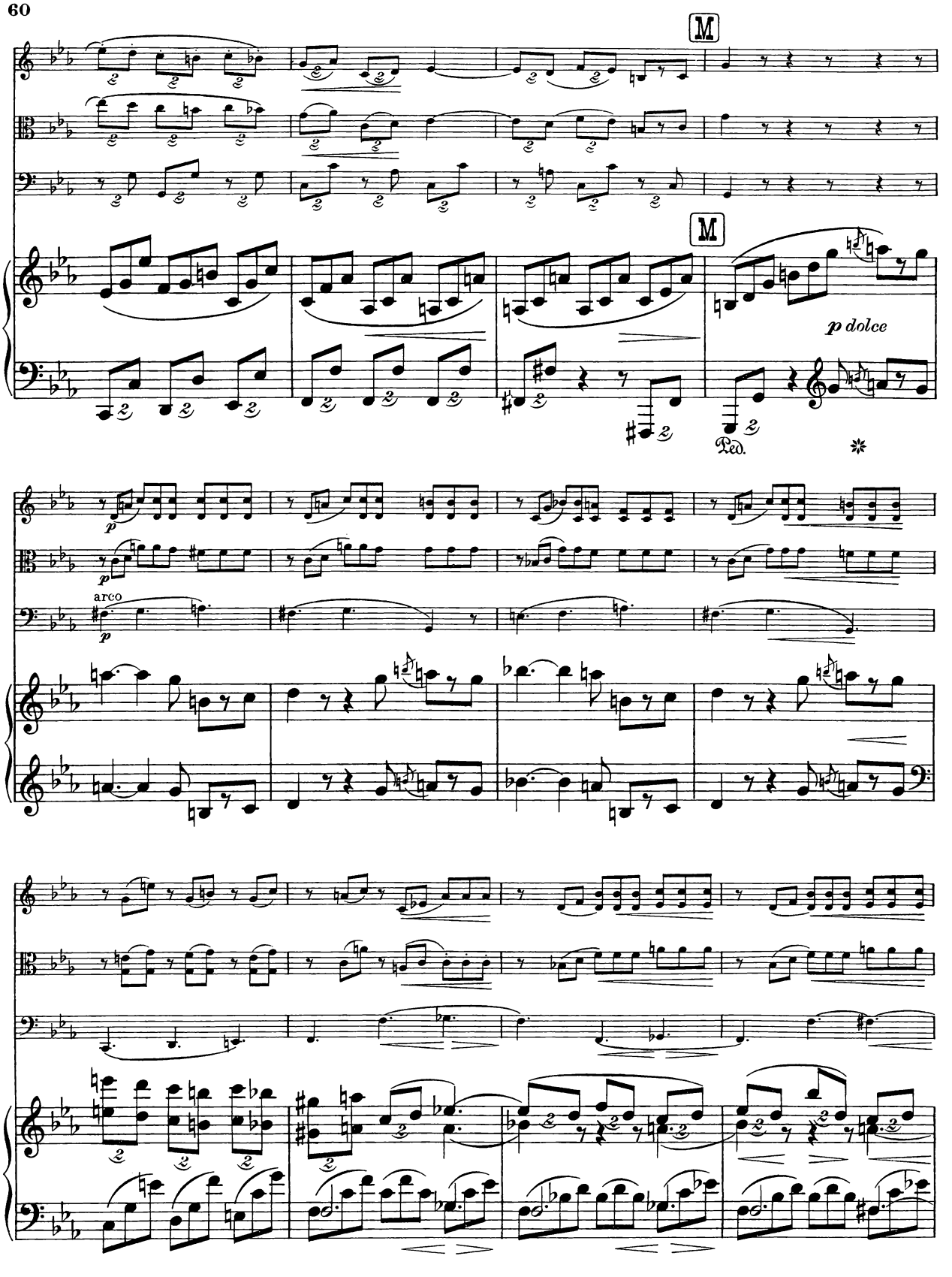

dolce ed espress.
pp
pp
p dolce
p dolce
p
pp
I
I

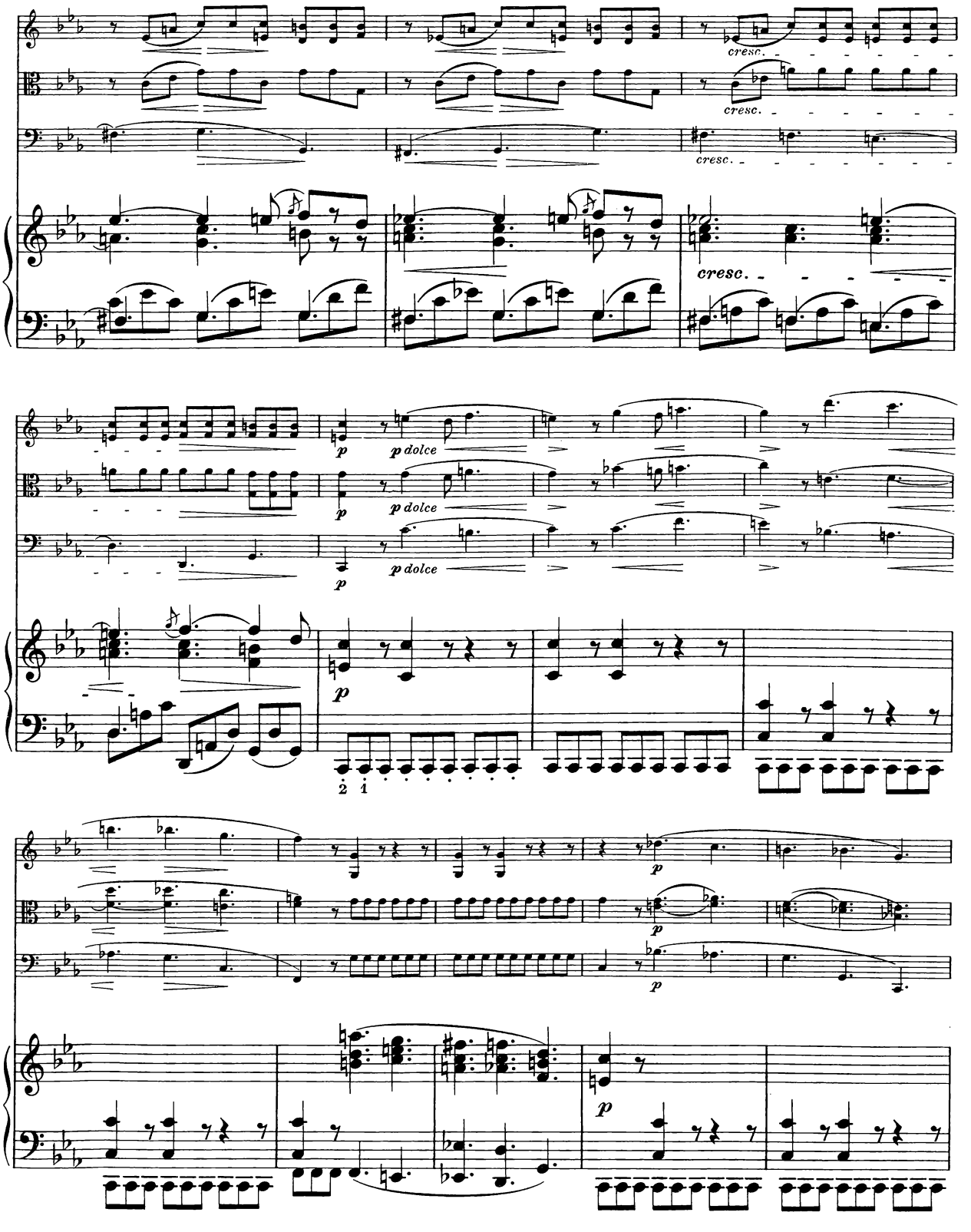

p espr.
p
pp
p
p
p
p
p espr.
Ped.
Ped.

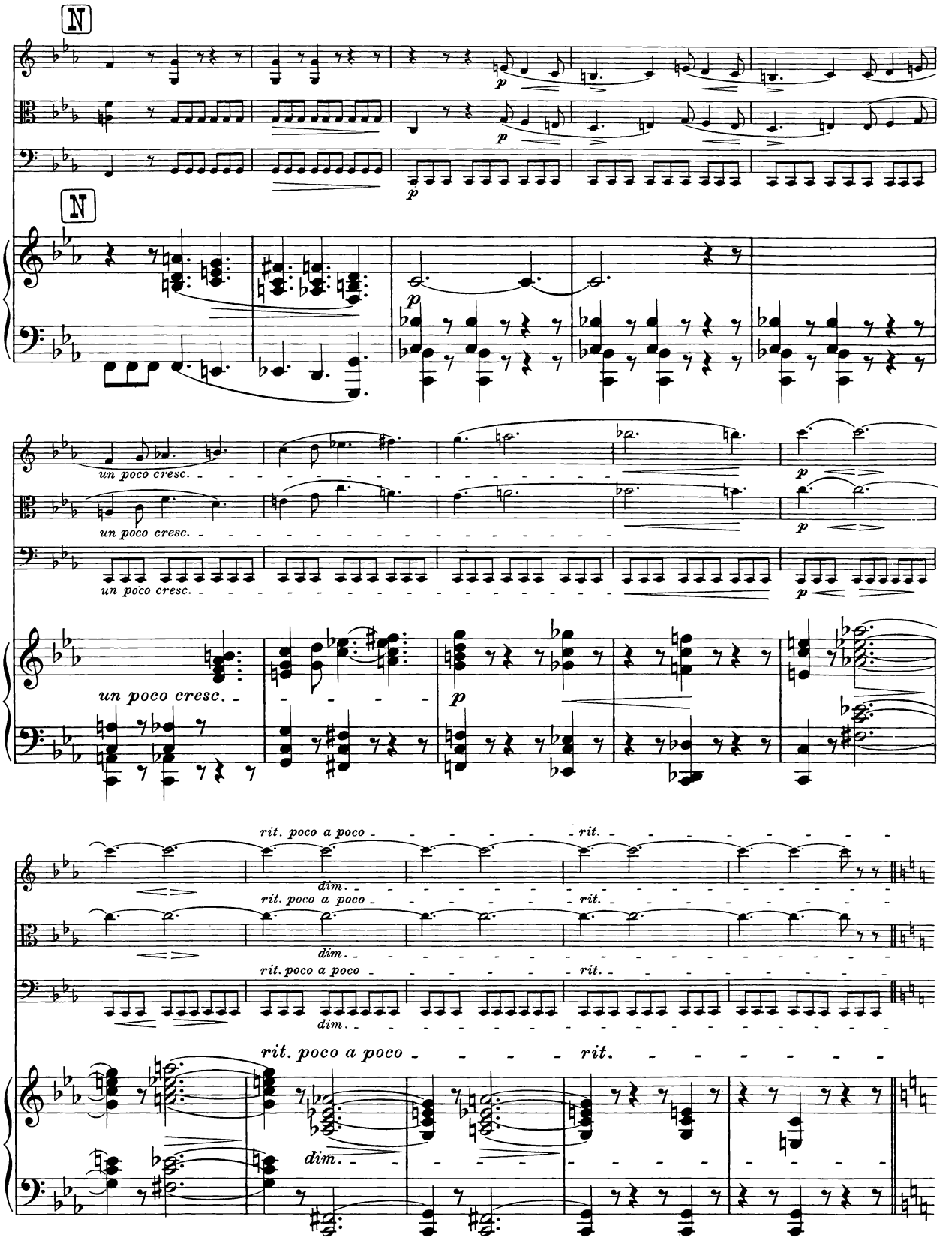

Ped.
Ped.
Ped.
8
K
p espr.
p espr.
K
p
p dolce

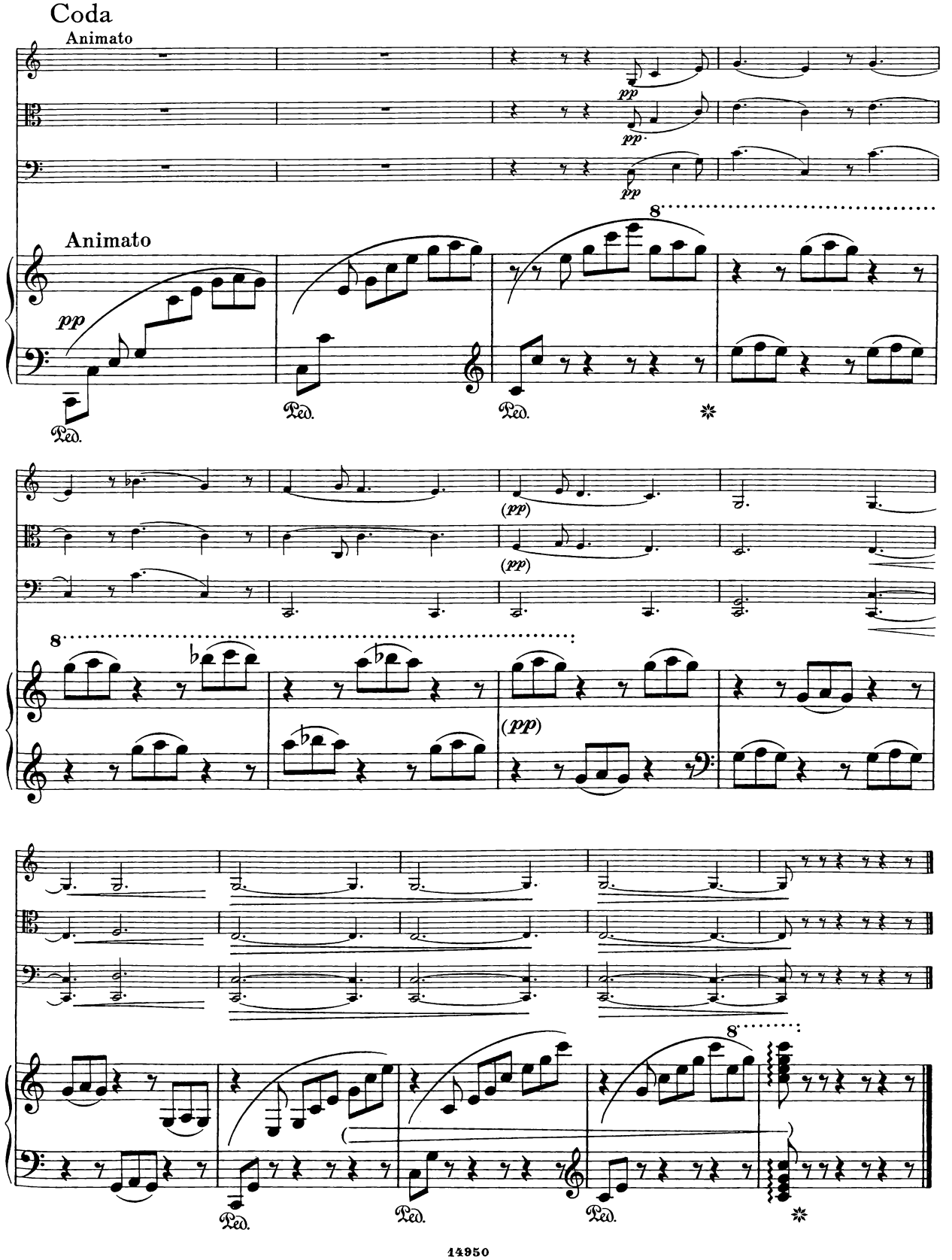



cresc.
cresc.
cresc.
f
f
f
f
cresc.
mezzo f
f
L
f
f
espr.
f
f
espr.
f
sf
sf
L
f
f
sf
sf
pizz.
poco f

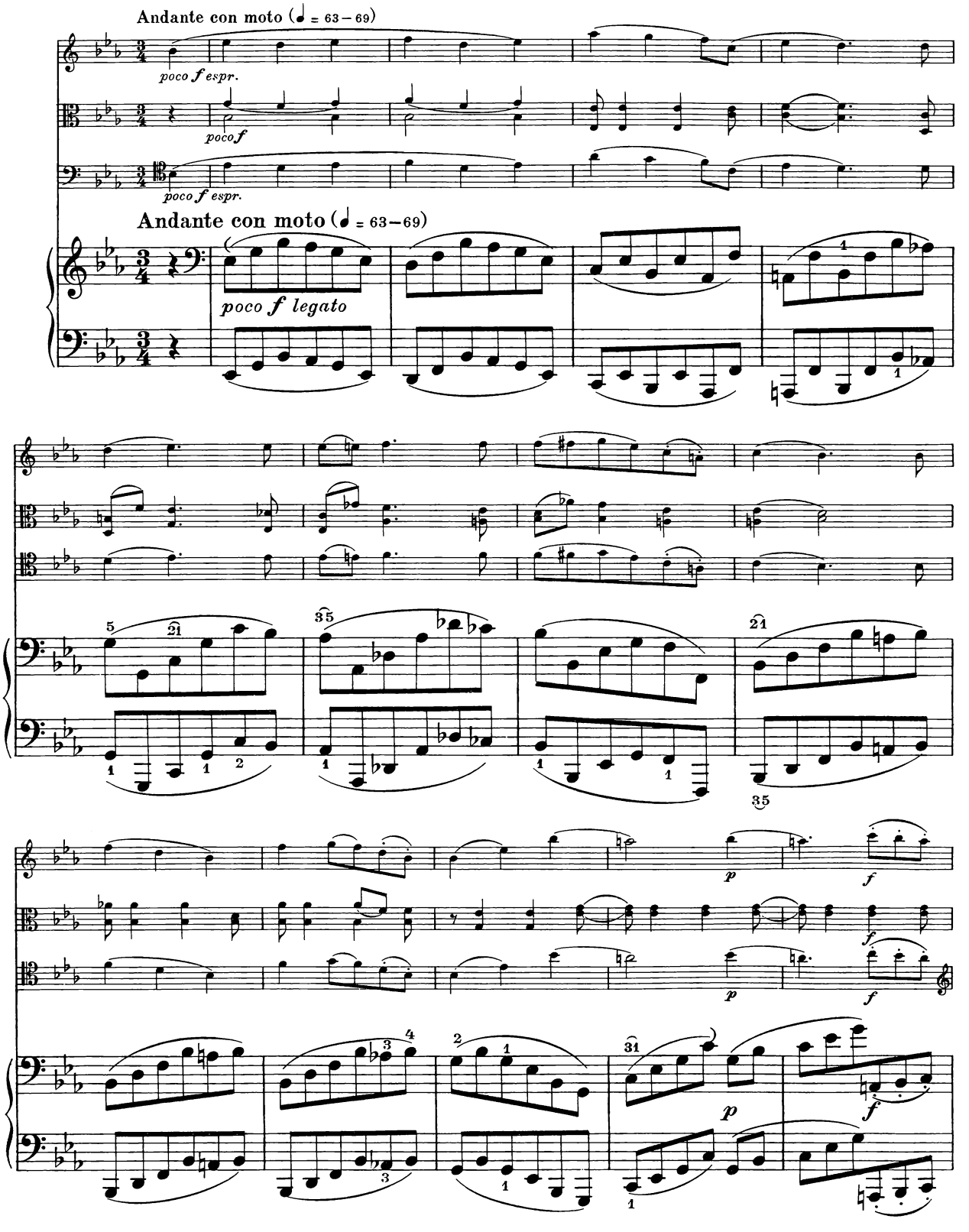

M
M
p dolce
Ped.
arco

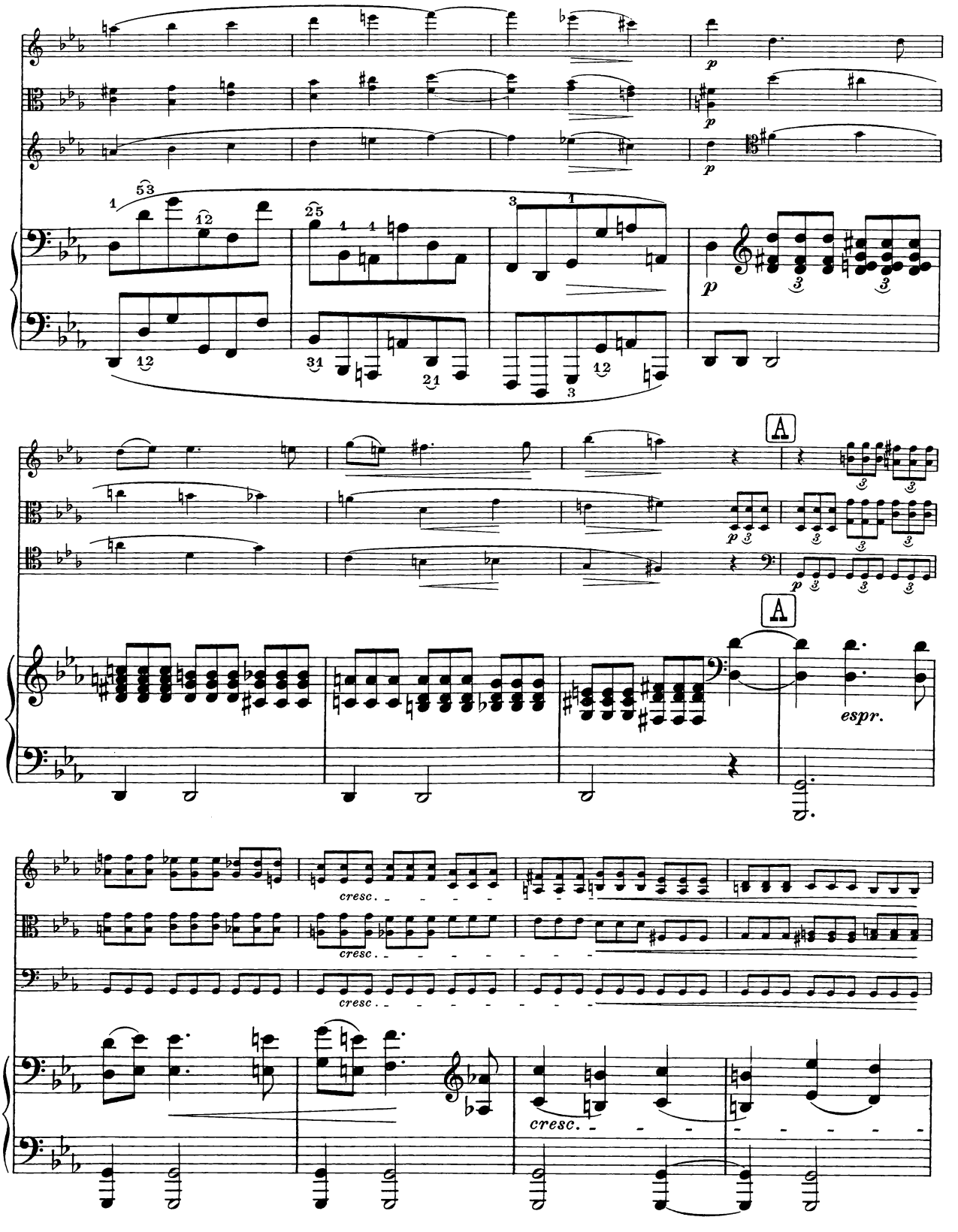

cresc.
cresc.
cresc.
cresc.
p
p dolce
p dolce
p dolce
p
2 1
p
p
p

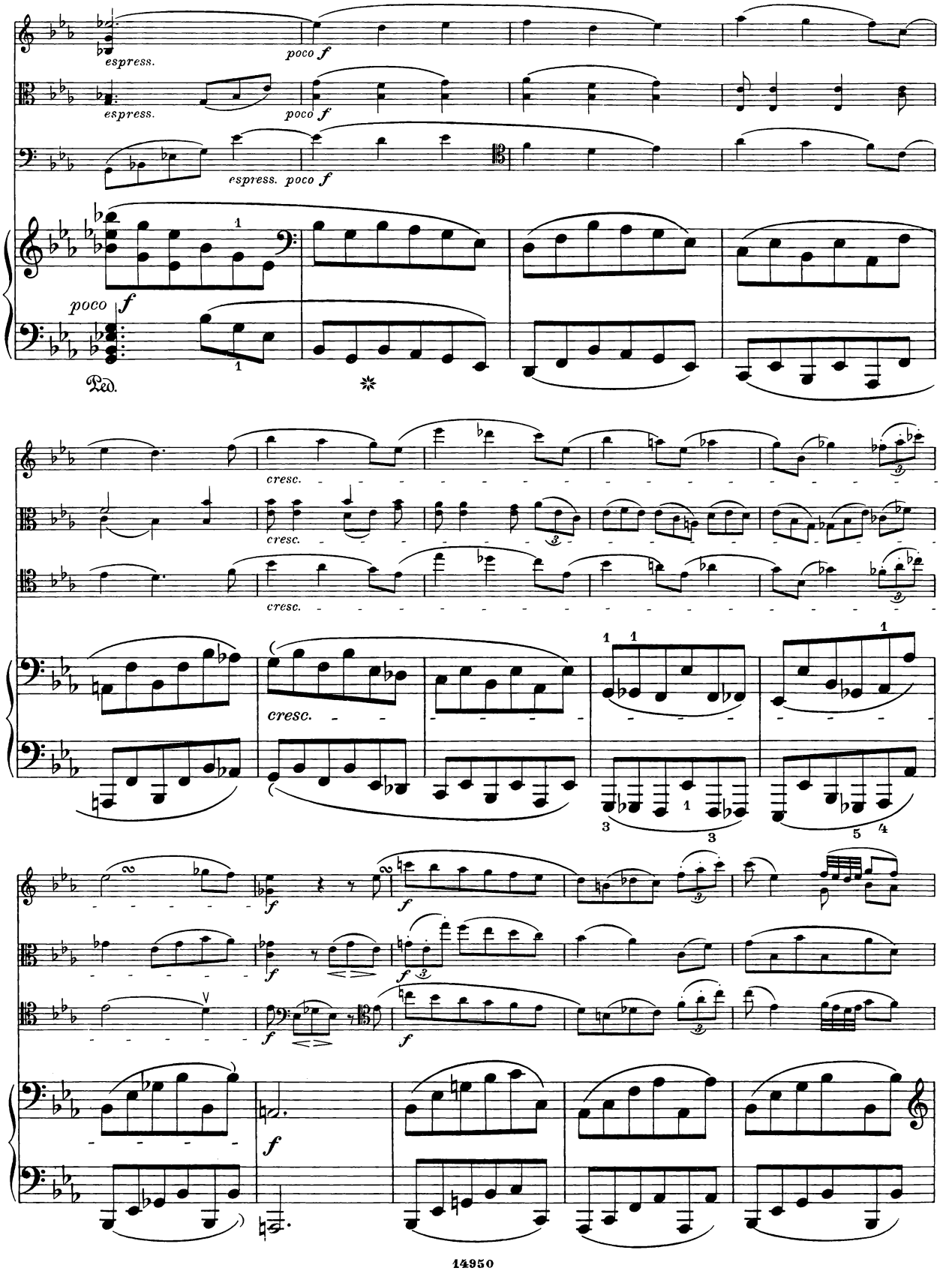

N
N
p
un poco cresc.
un poco cresc.
un poco cresc.
p
p
rit. poco a poco
rit.
dim.
rit. poco a poco
rit.
dim.
rit. poco a poco
rit.
dim.
rit. poco a poco
rit.
dim.

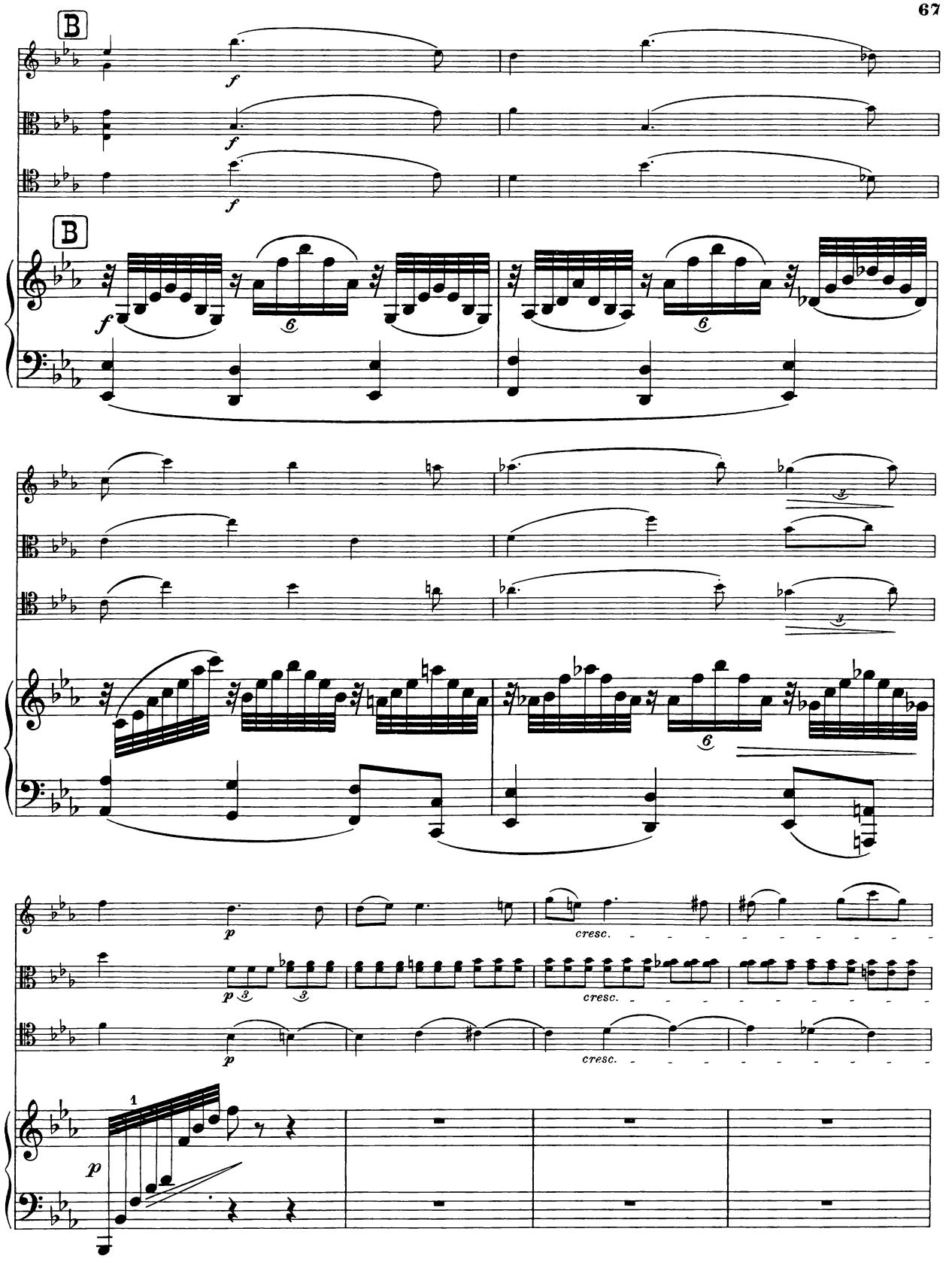

Coda
Animato
pp
pp
pp
8
Animato
pp
Ped.
Ped.
Ped.
(pp)
(pp)
8
(pp)
8
Ped.
Ped.
Ped.

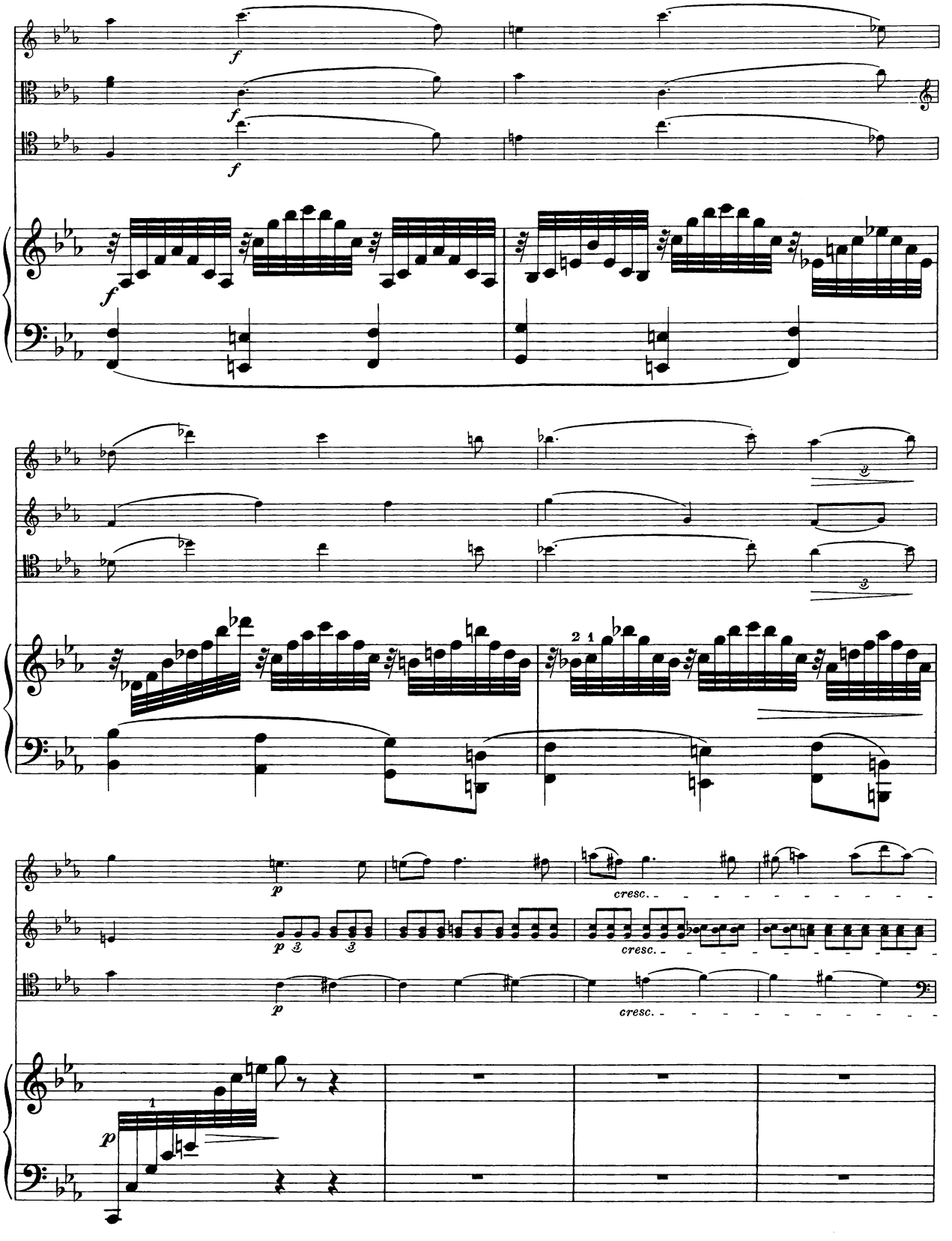
III

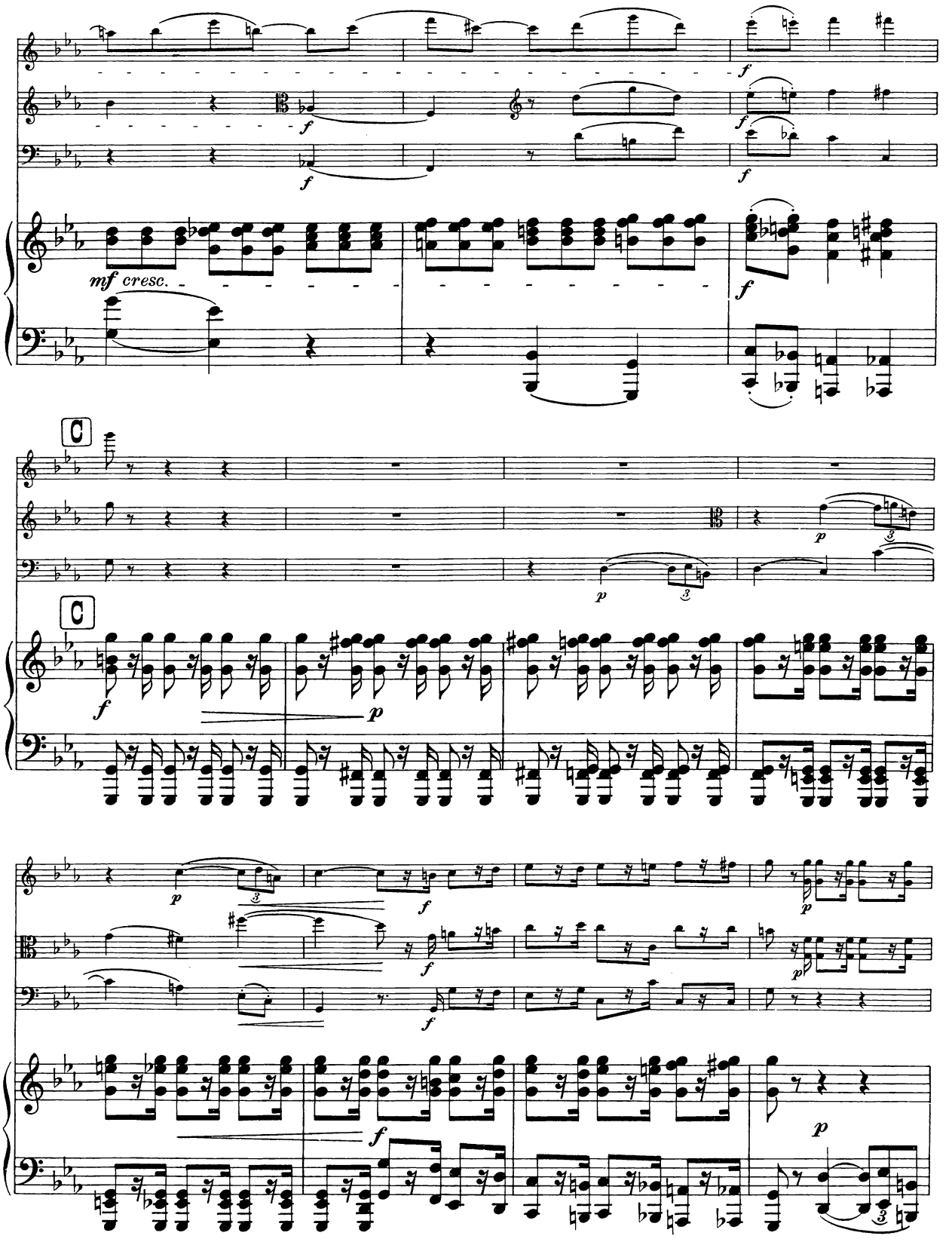

Andante con moto (♩ = 63 – 69)
poco f espr.
poco f
poco f espr.
Andante con moto (♩ = 63 – 69)
poco f legato
p
f
p
f
p
f

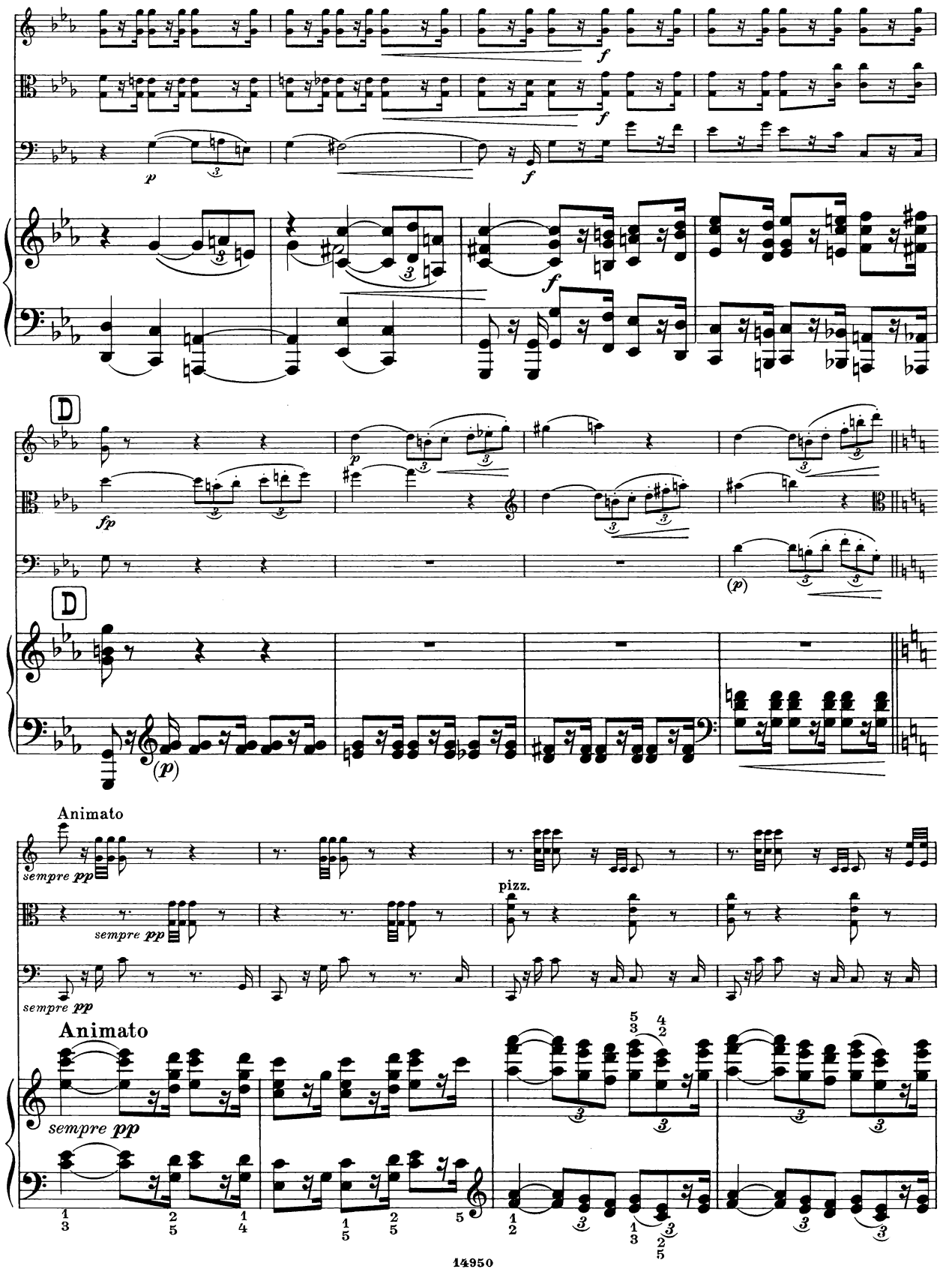

A
A
espr.
cresc.
cresc.
cresc.
cresc.

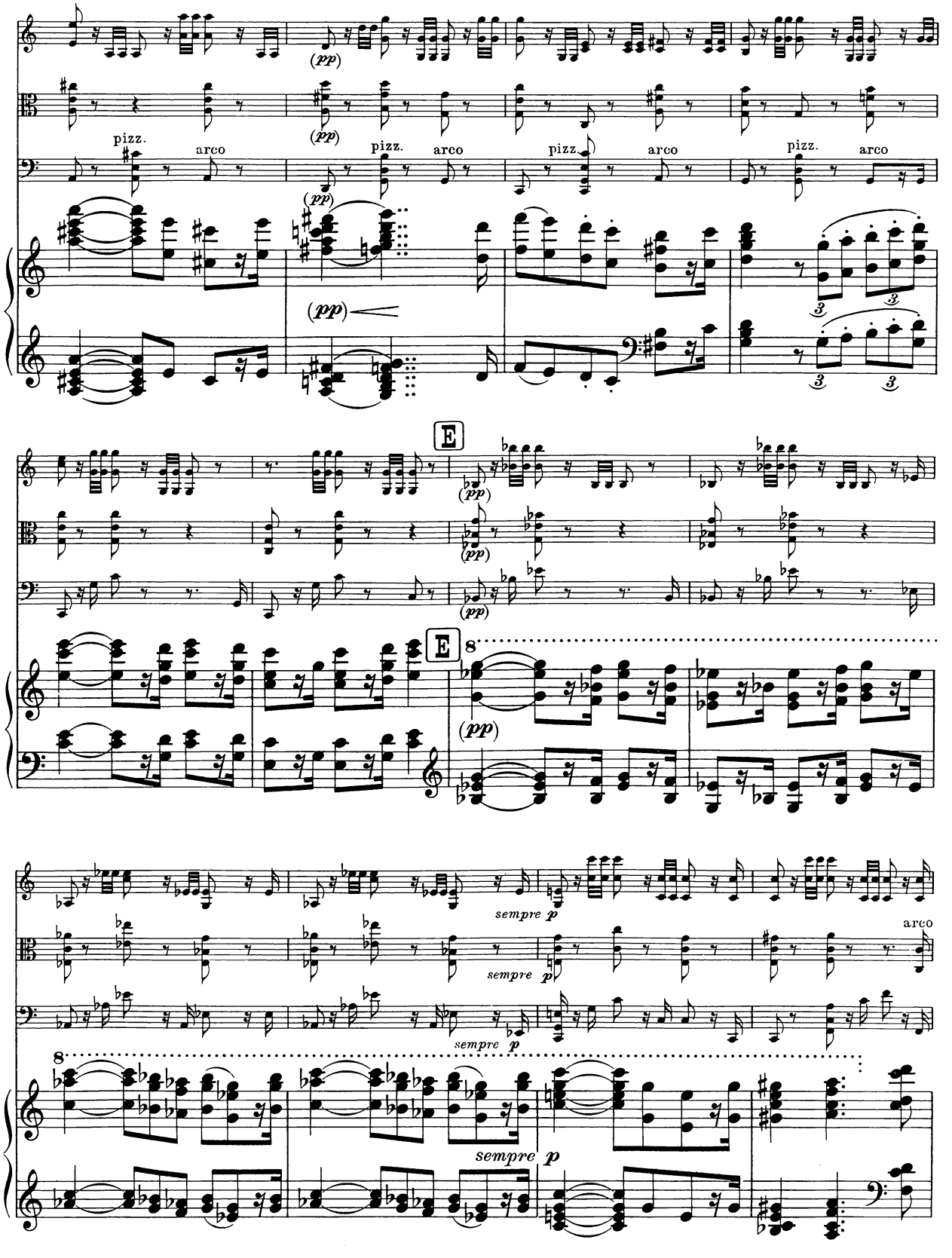

espress.
poco f
Ped.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
f
f

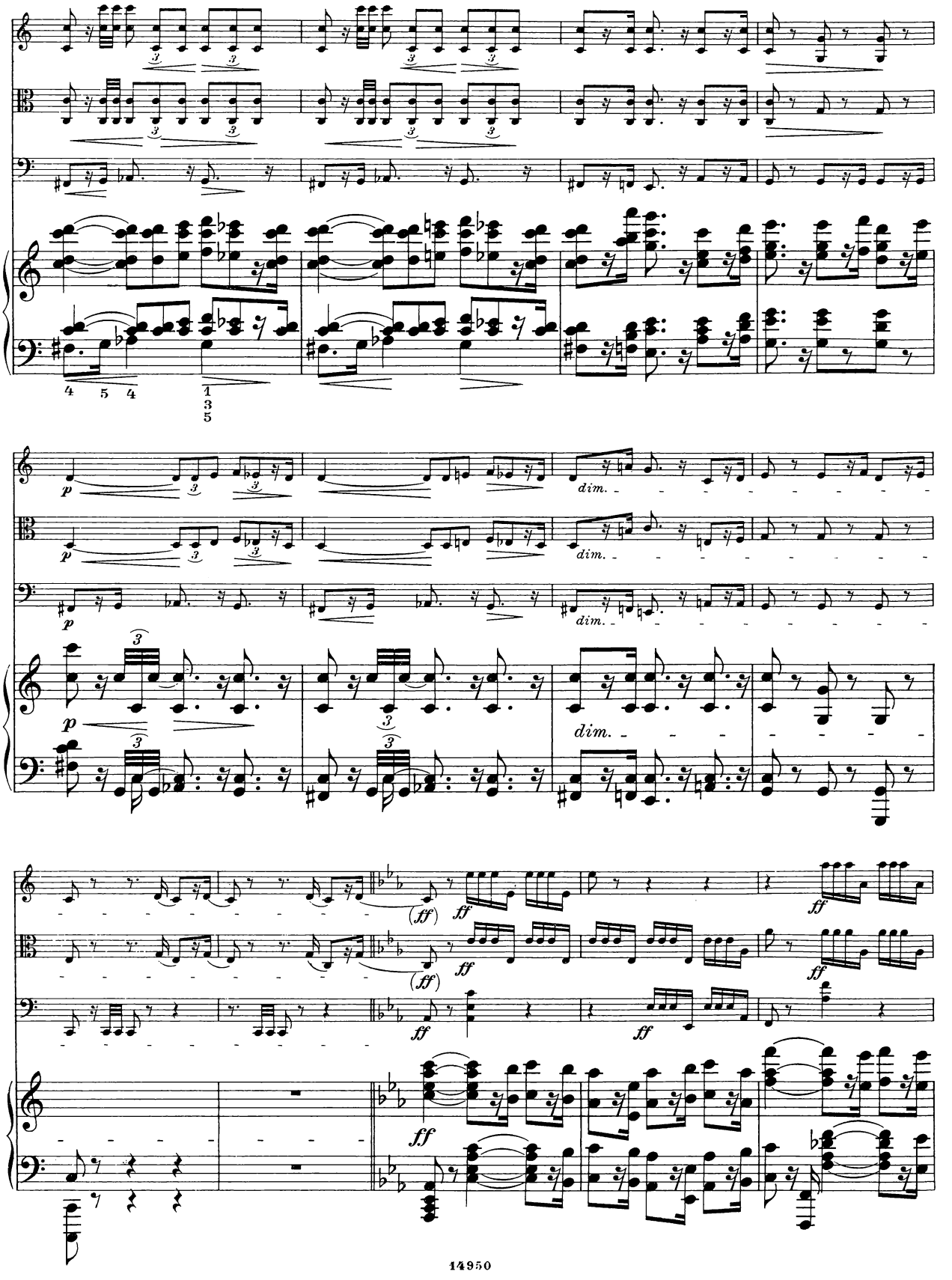

B
B
f
cresc.
p
1

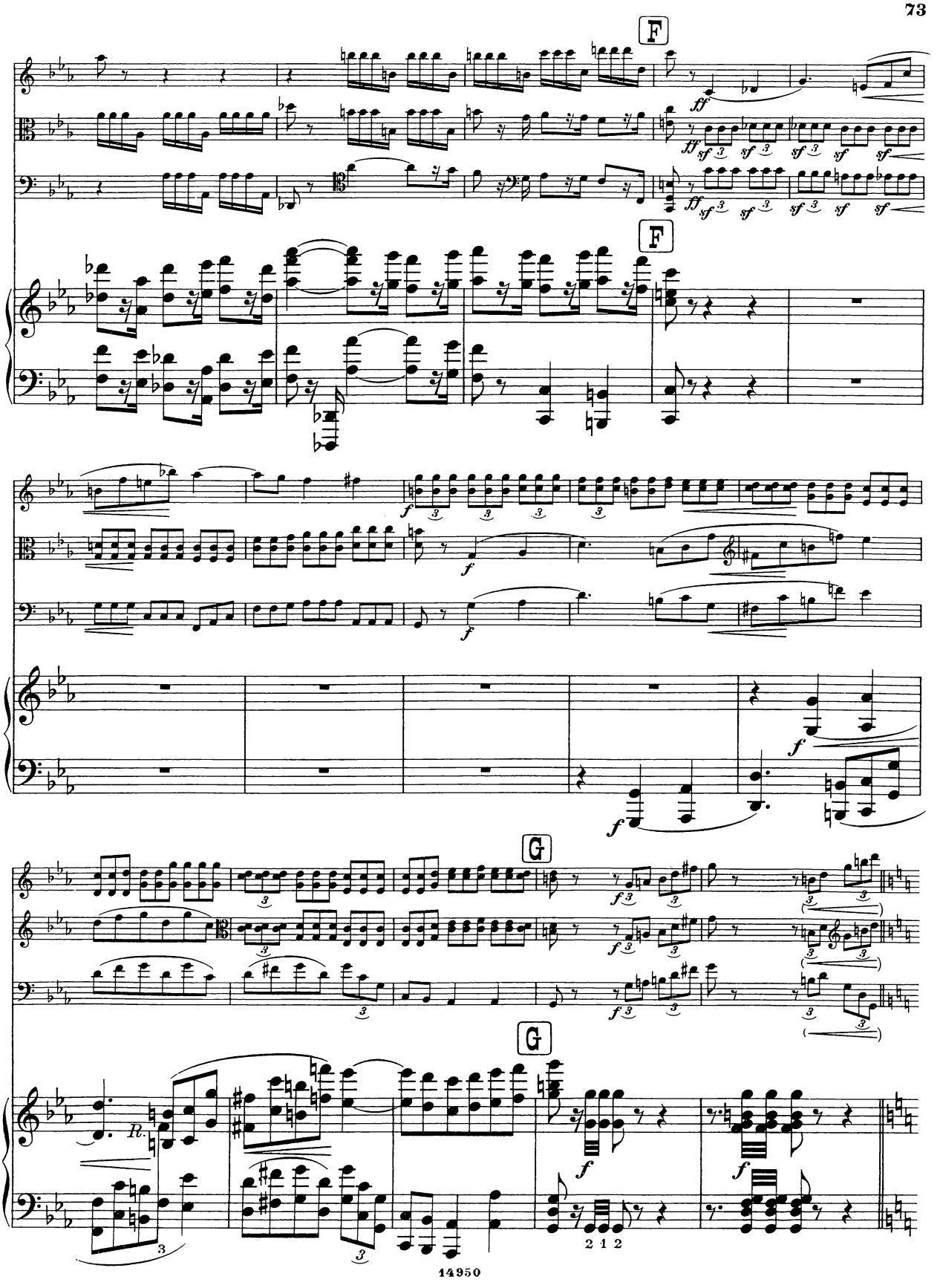

f
f
f
f
p
p
cresc.
cresc.
cresc.
p

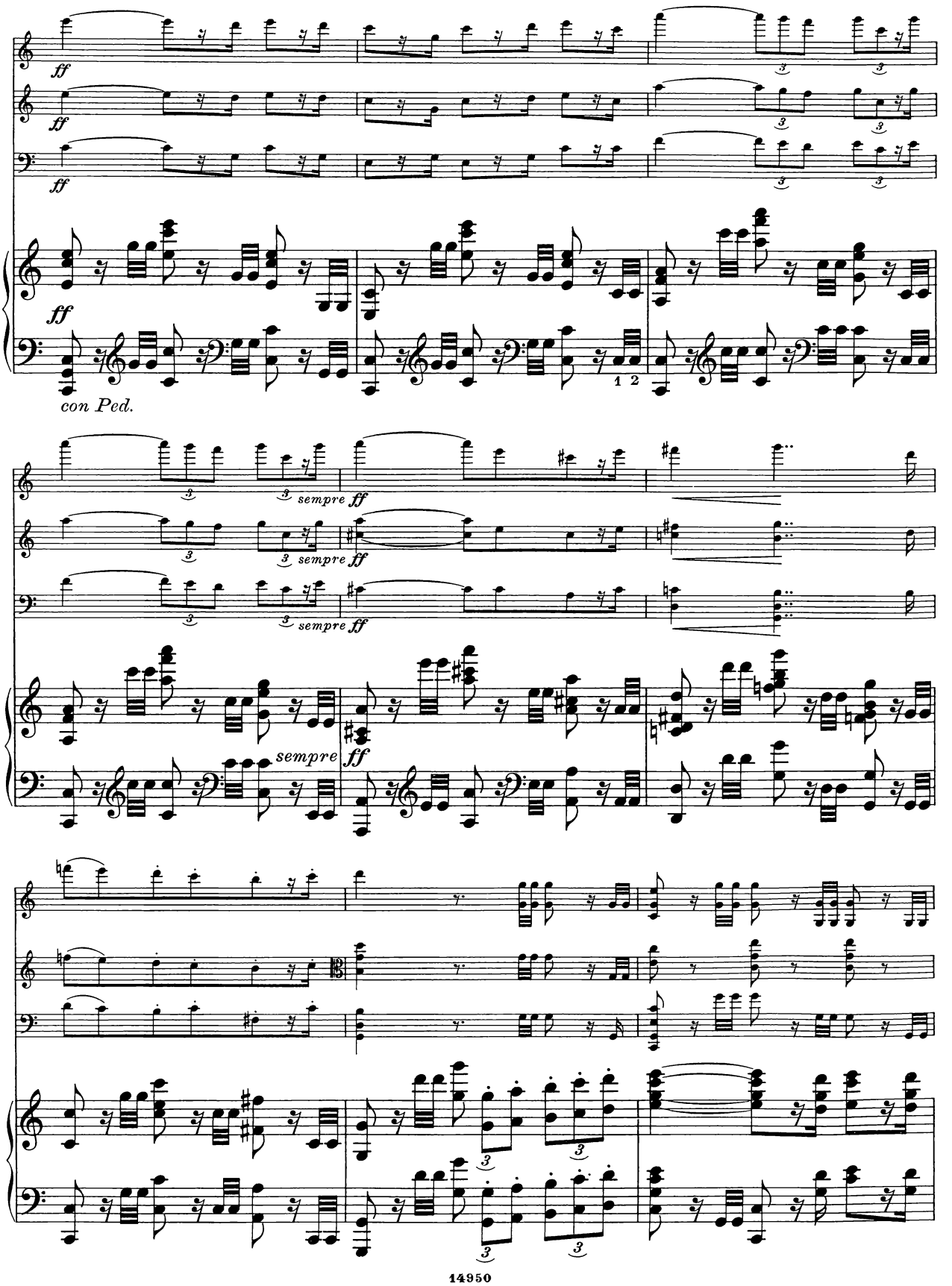

mf cresc.
C
C

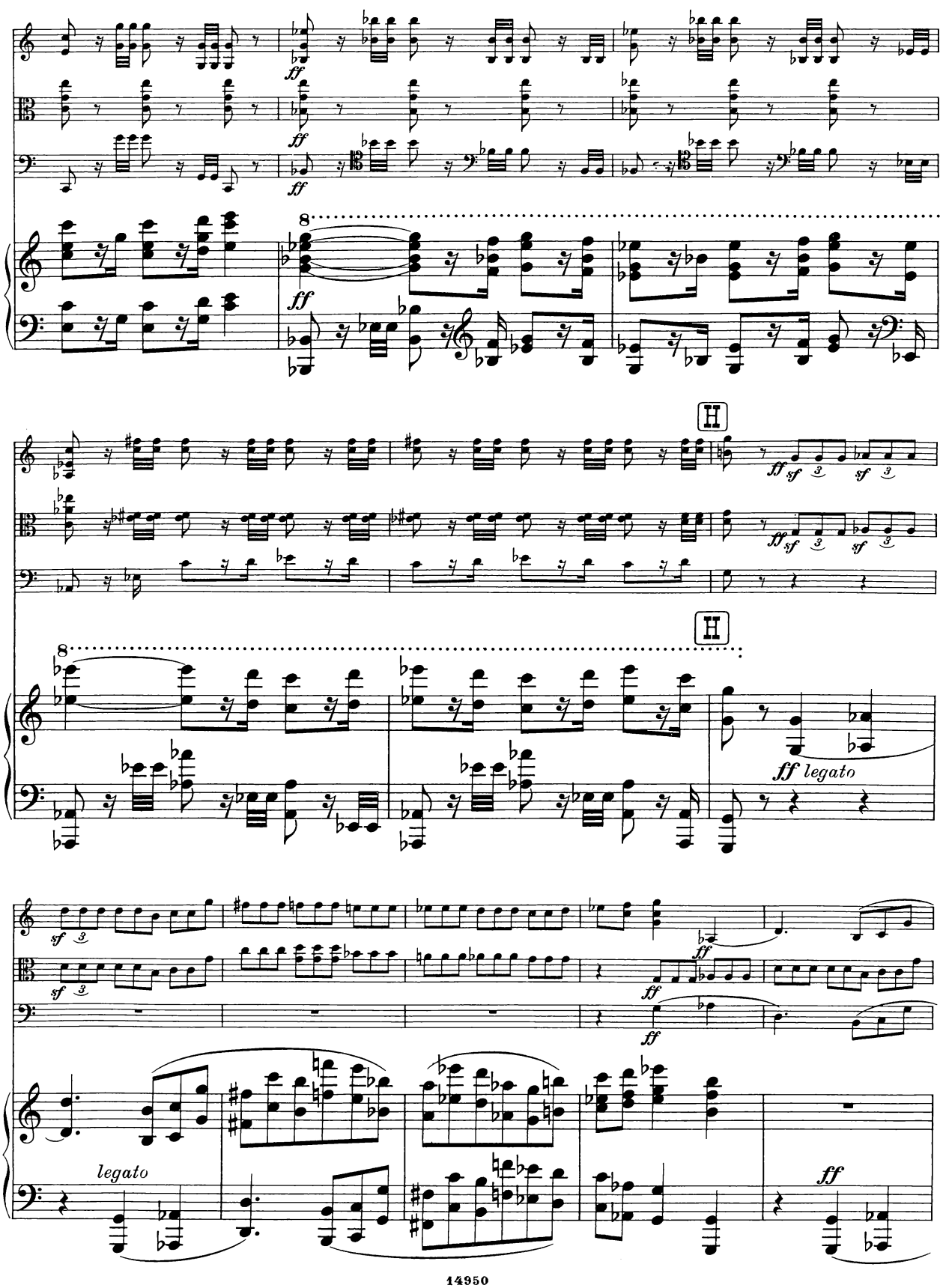

D
D
Animato
sempre pp
pizz.
Animato
sempre pp

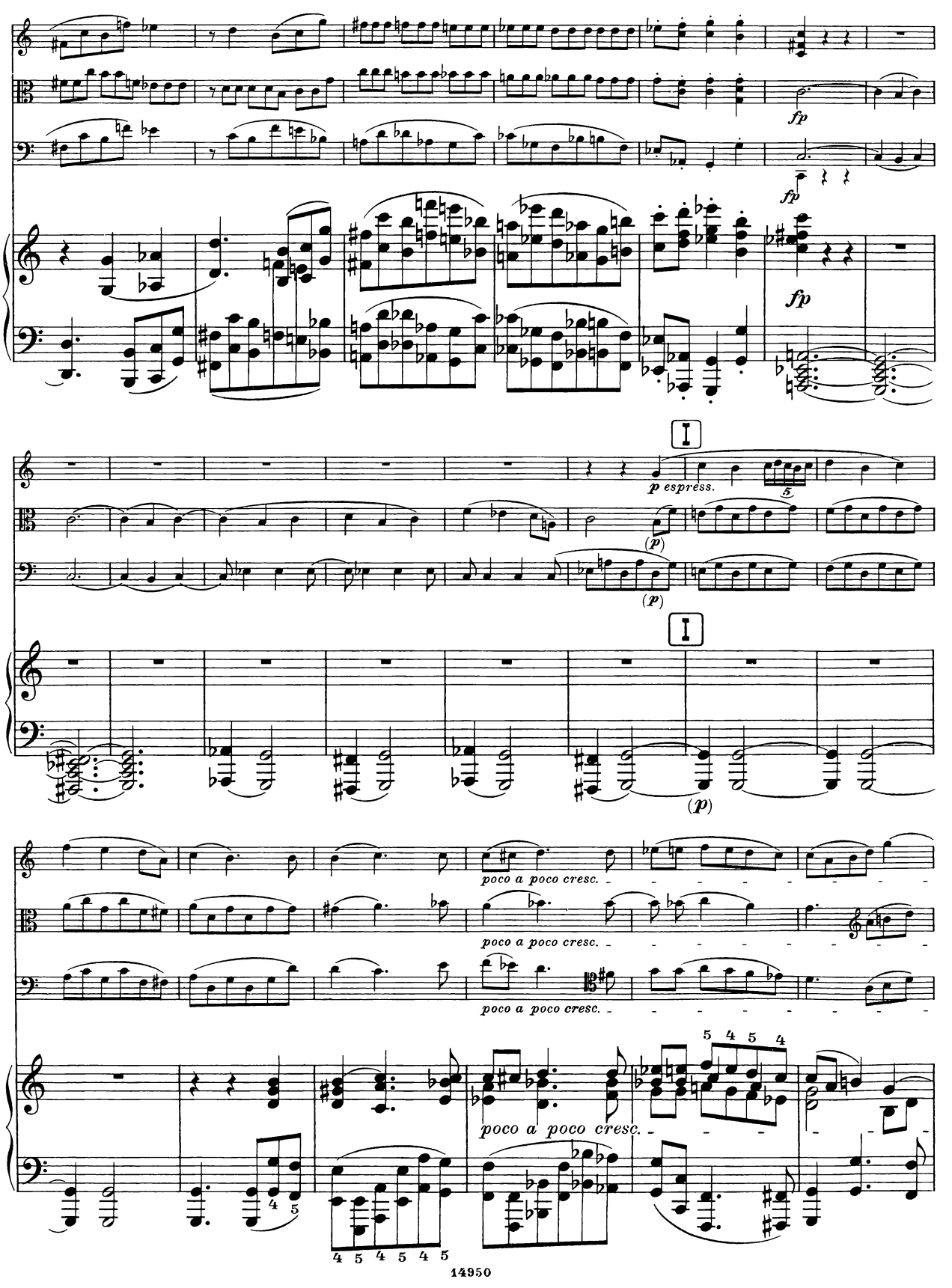

pizz.
arco
(pp)
E
8
sempre p
arco

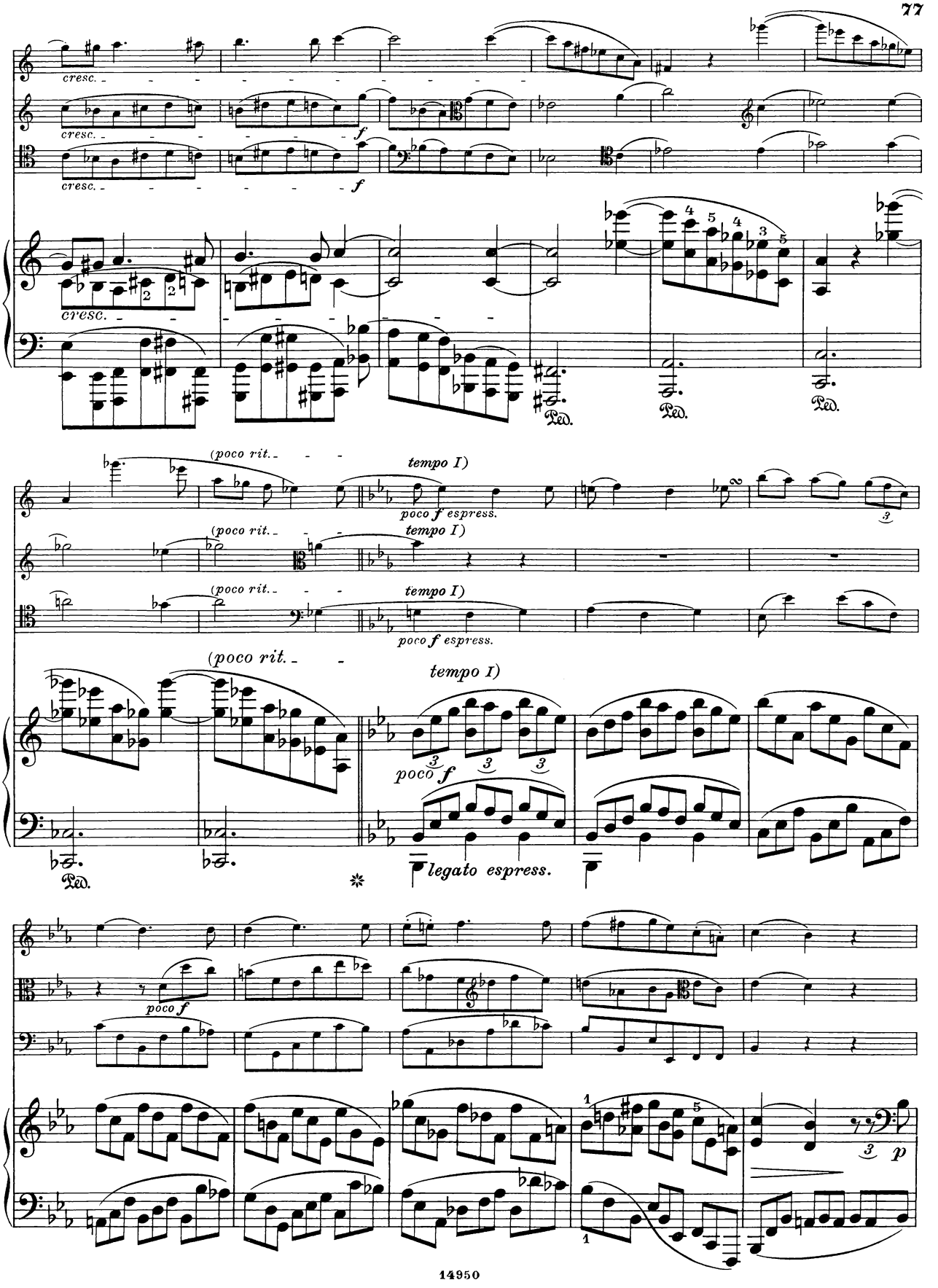

p
dim.
(ff)
ff

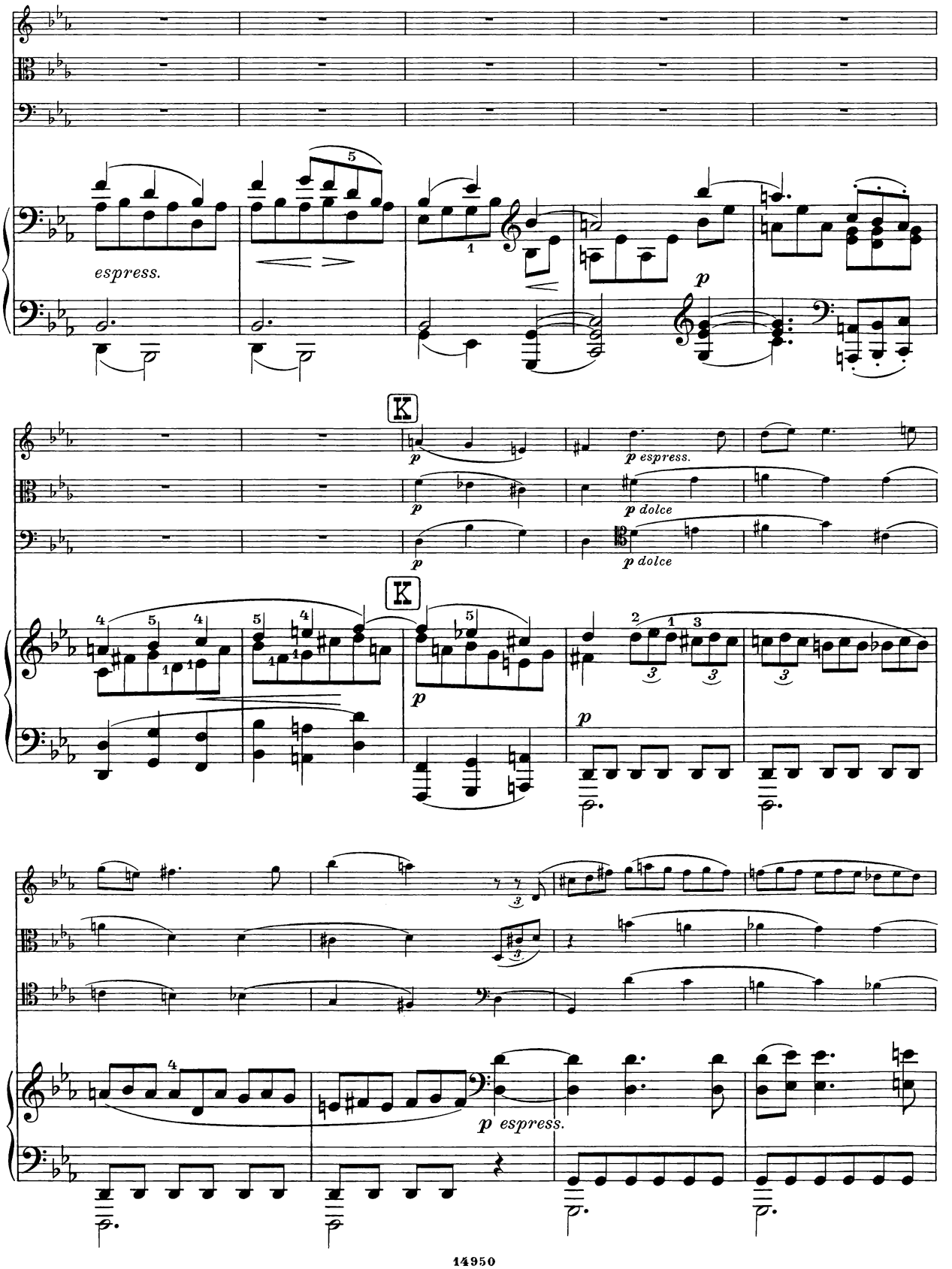

F
F
G
G
R.

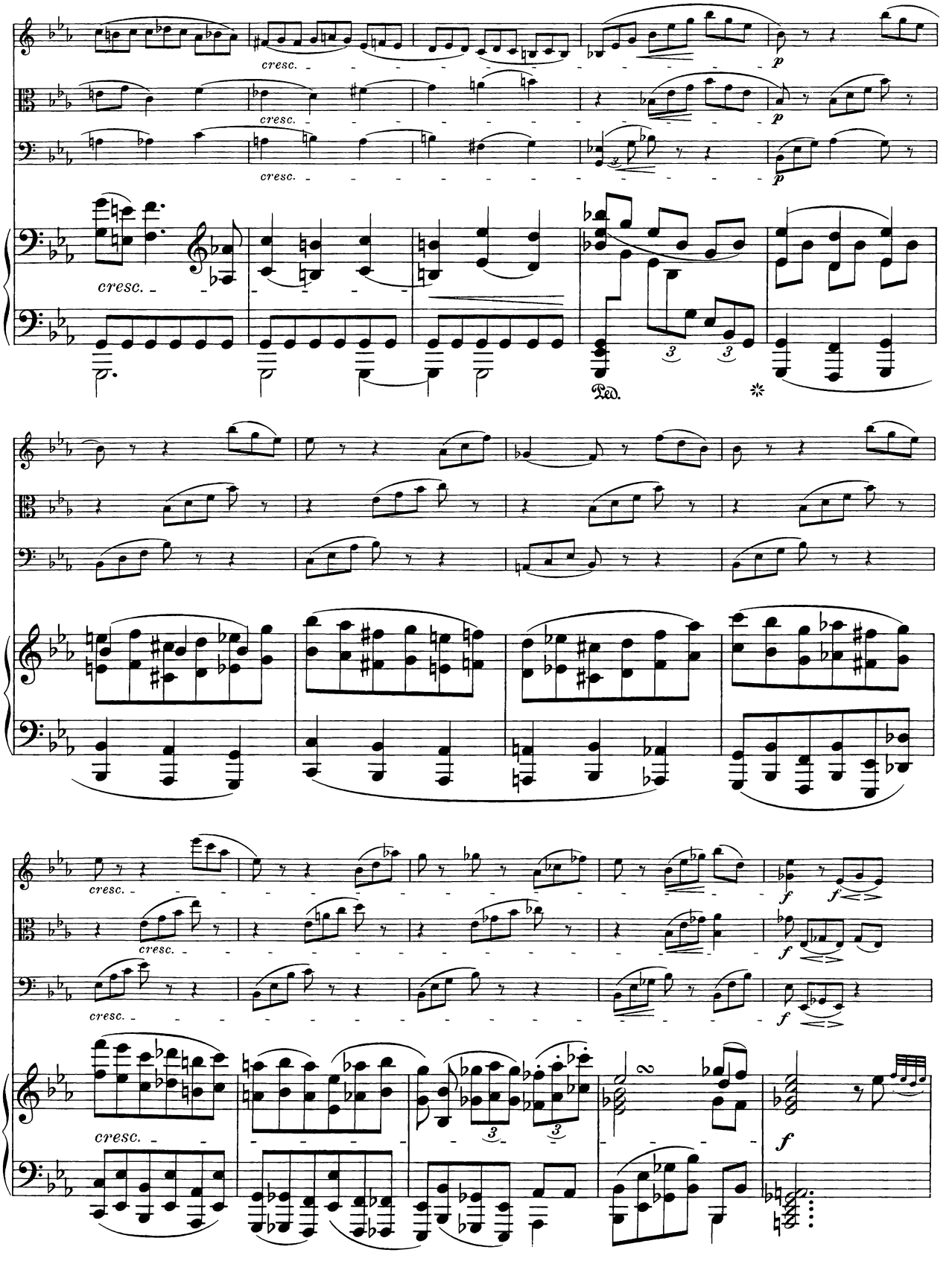

ff
ff
ff
con Ped.
1 2
sempre ff
sempre ff
sempre ff
sempre
ff

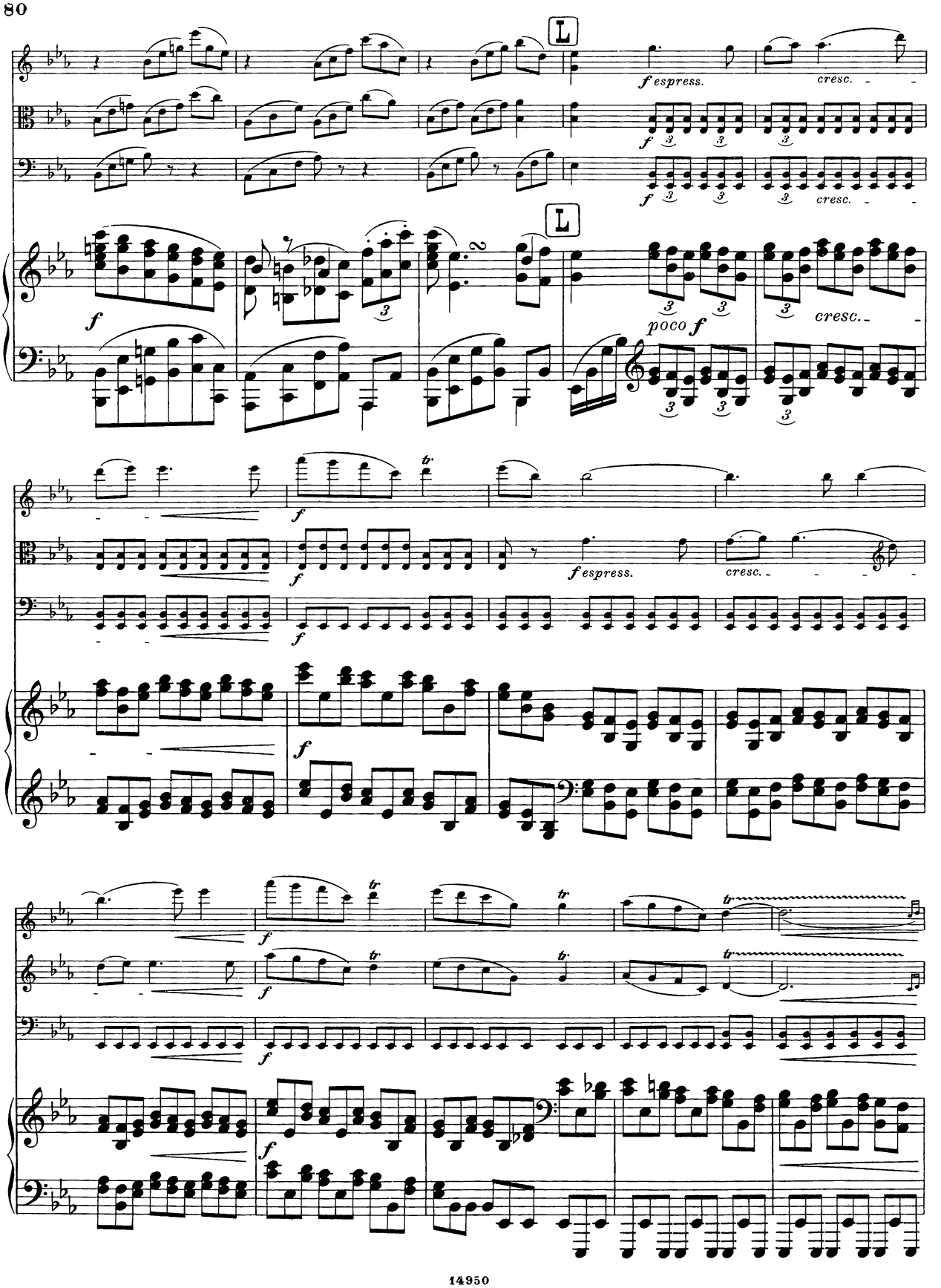

ff
8
H
sf
ff legato
legato

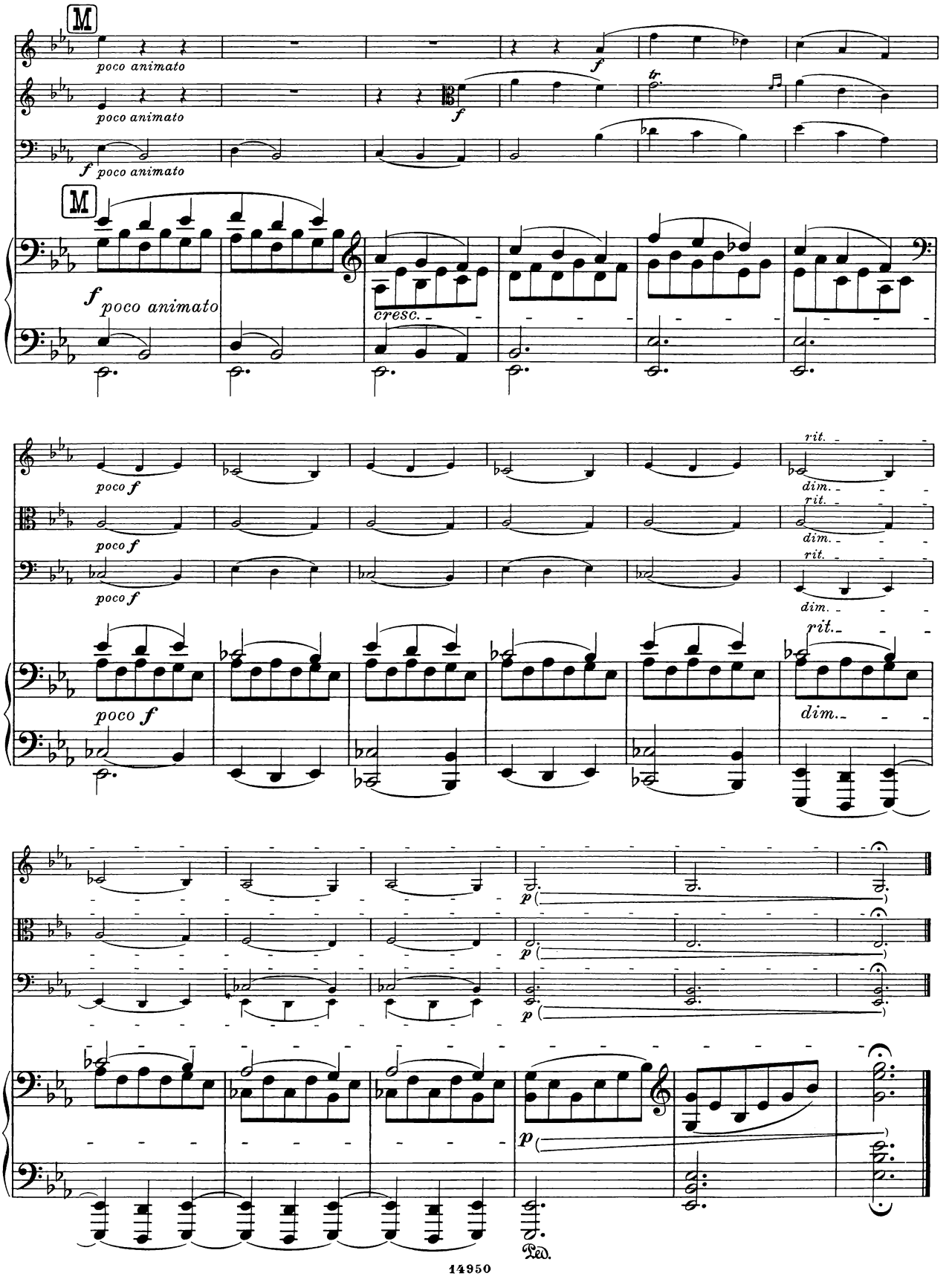

fp
fp
fp
I
p espress.
(p)
(p)
I
(p)
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
5 4 5 4
4 5
4 5 4 5 4 5


cresc.
f
Ped.
(poco rit.
tempo I)
poco f espress.
poco f
legato espress.
p


espress.
p
K
p espress.
p dolce
p dolce
K
p
p
p espress.

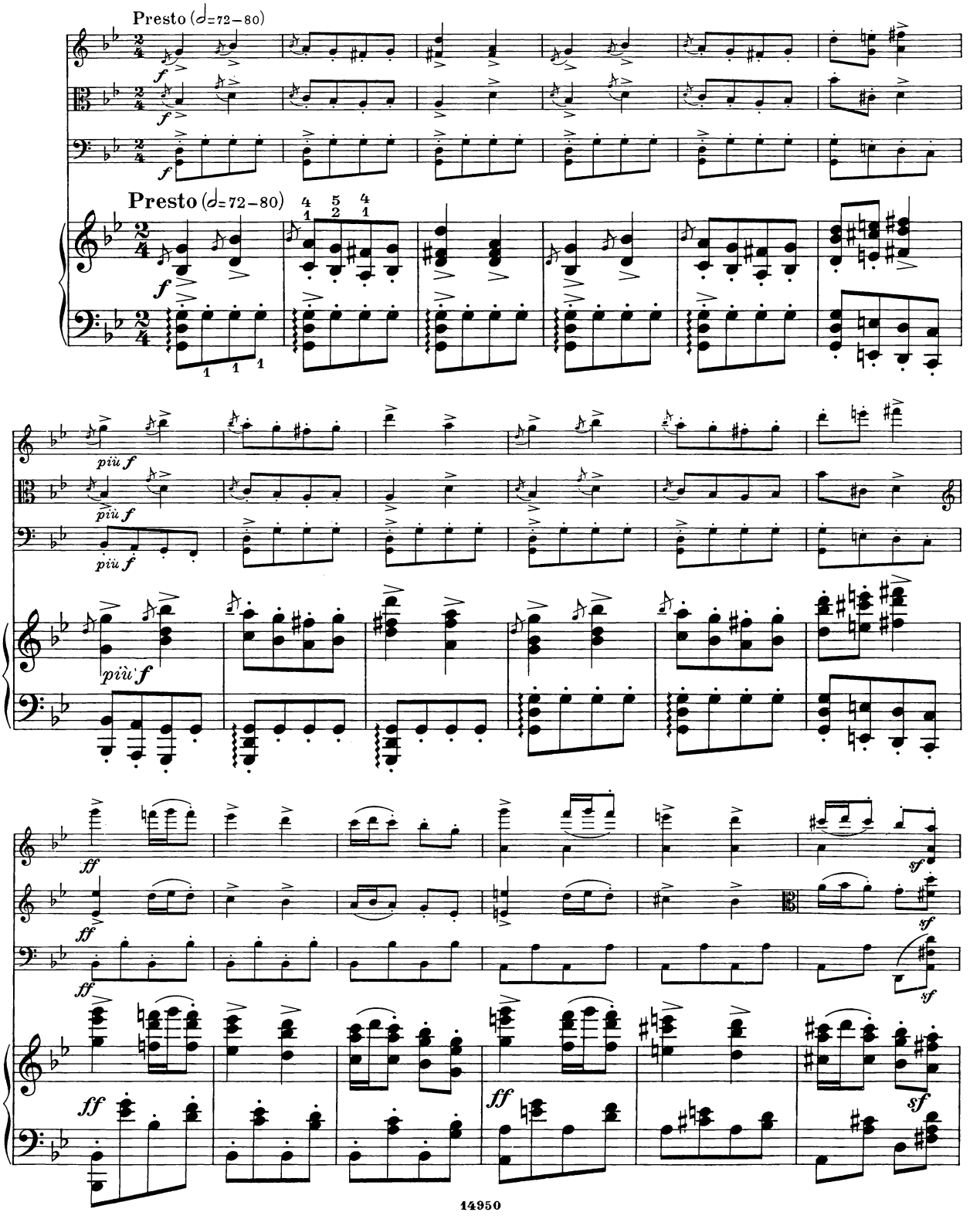

cresc.
cresc.
cresc.
cresc.
p
p
p
Ped.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f

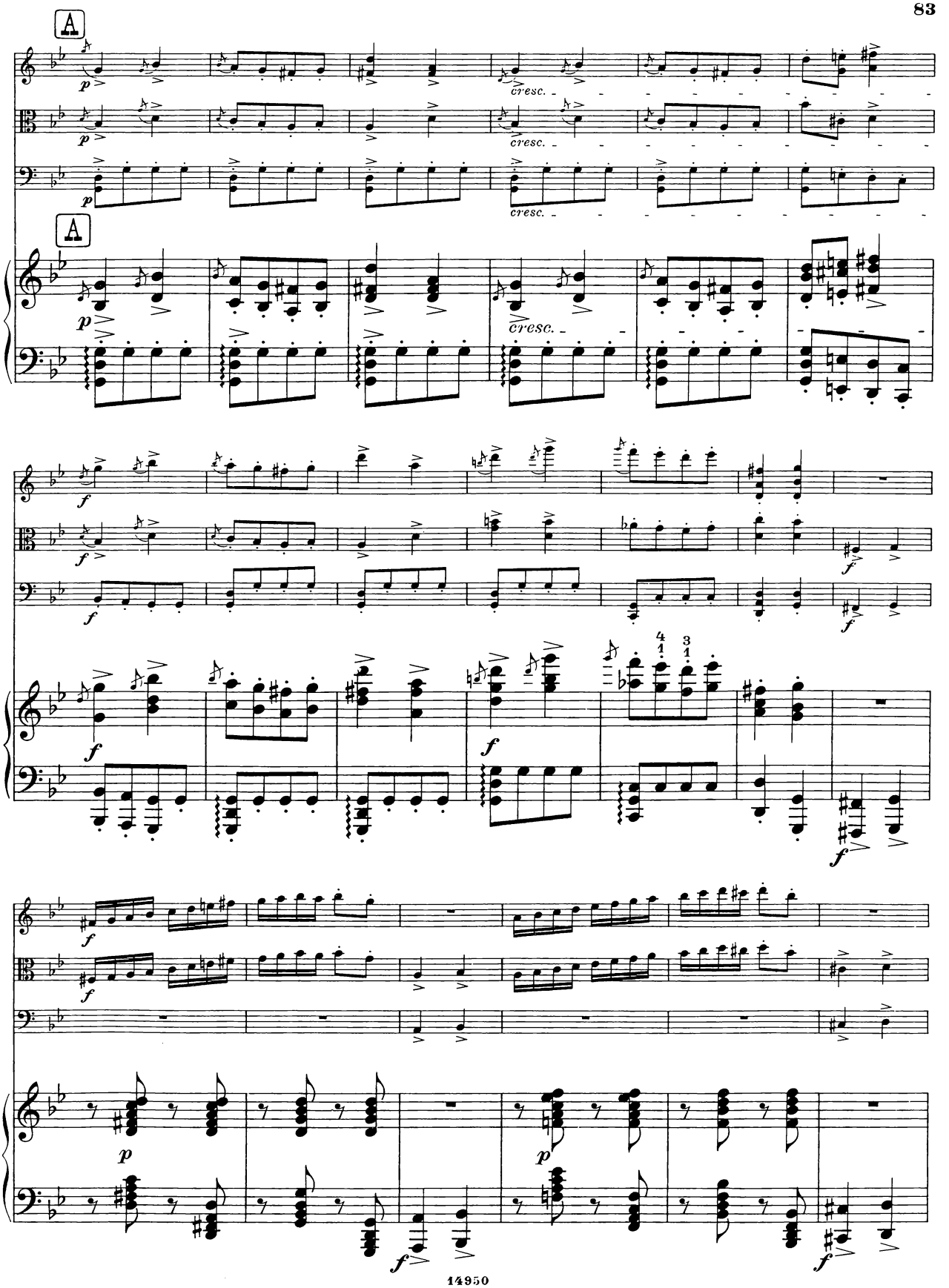

L
f espress.
cresc.
L
poco f
cresc.
f espress.
cresc.

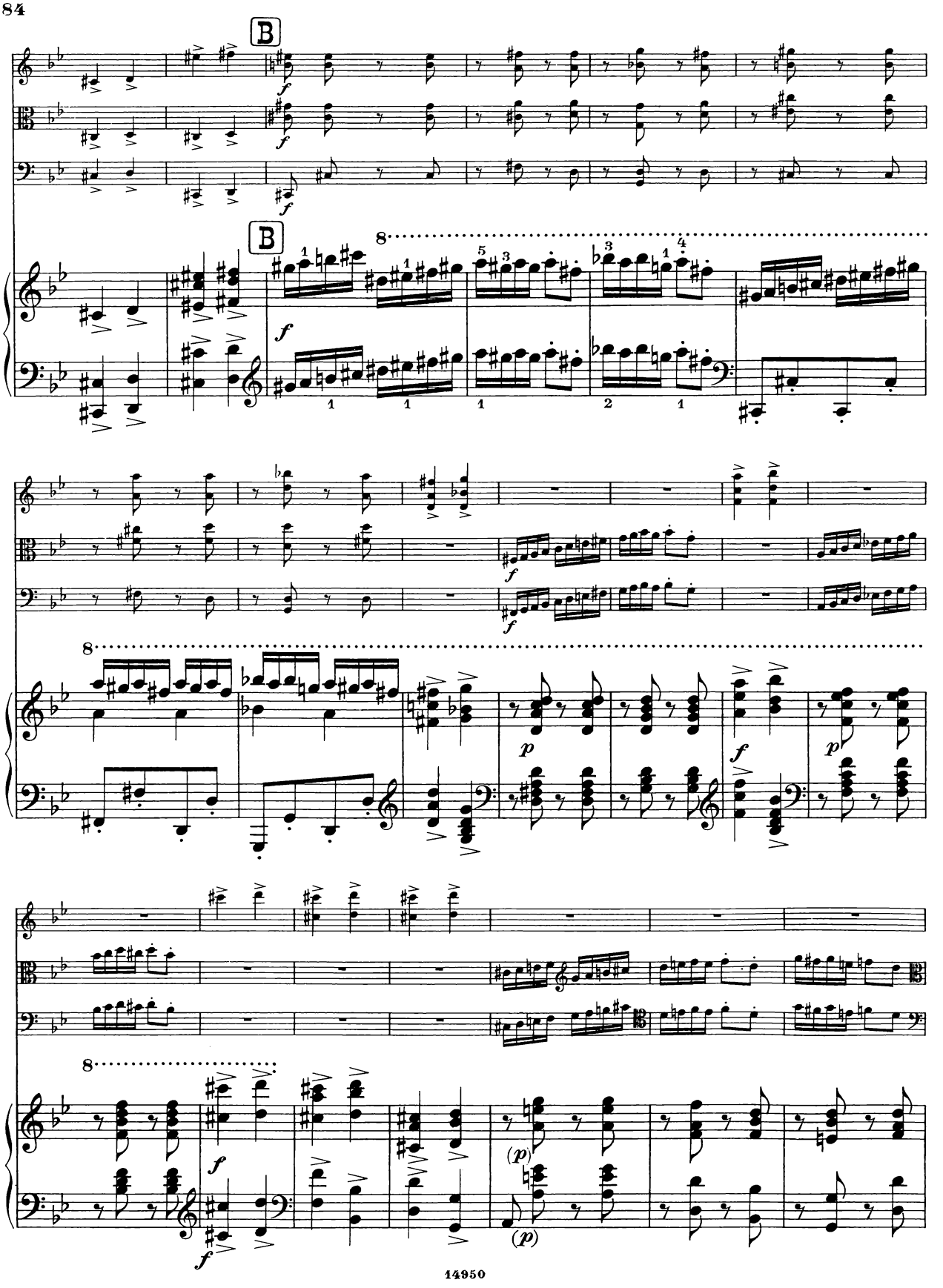

M
poco animato
f
tr.
M
f poco animato
cresc.
poco f
rit.
dim.
p
Ped.

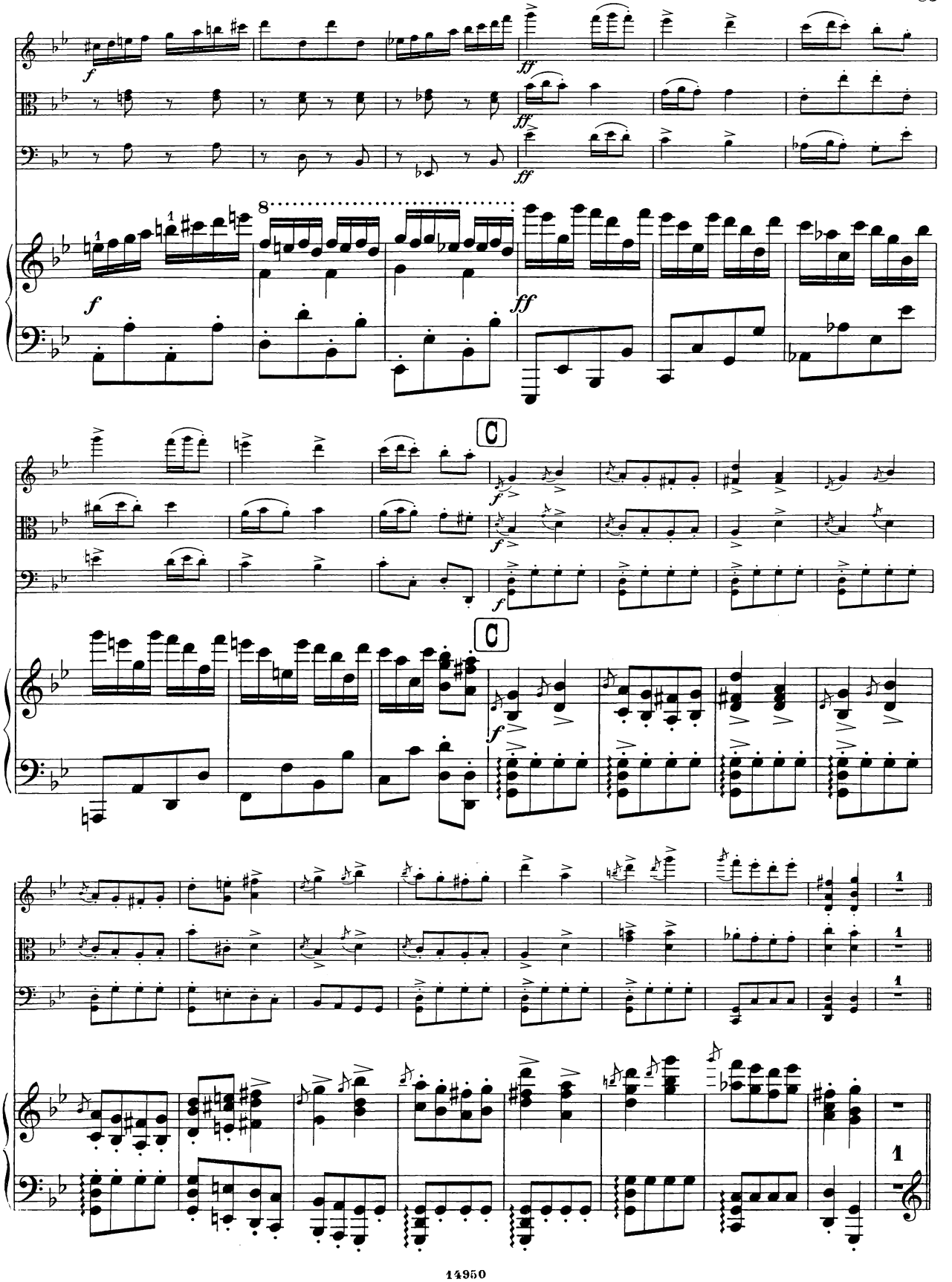
IV

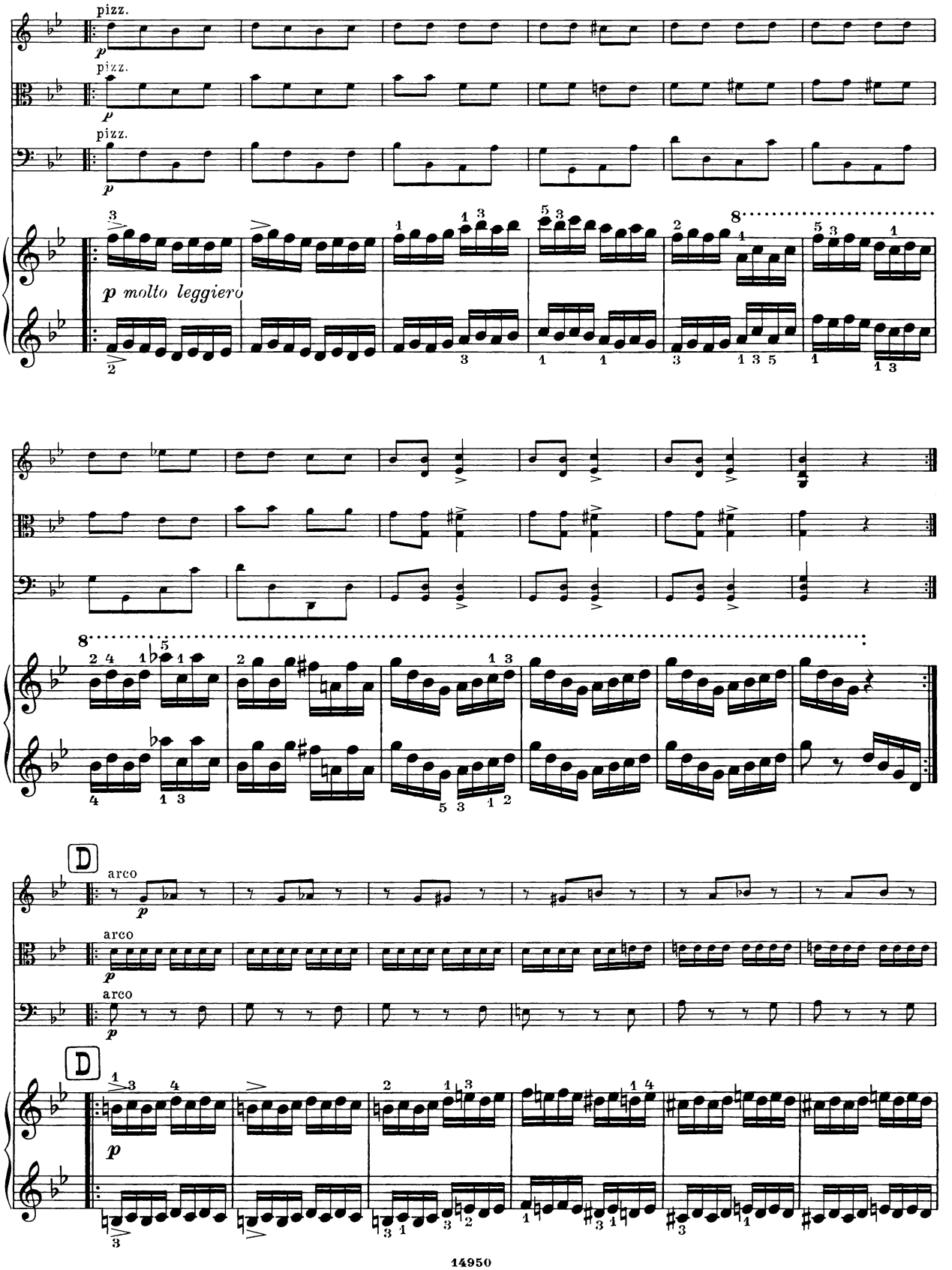
Rondo alla Zingarese

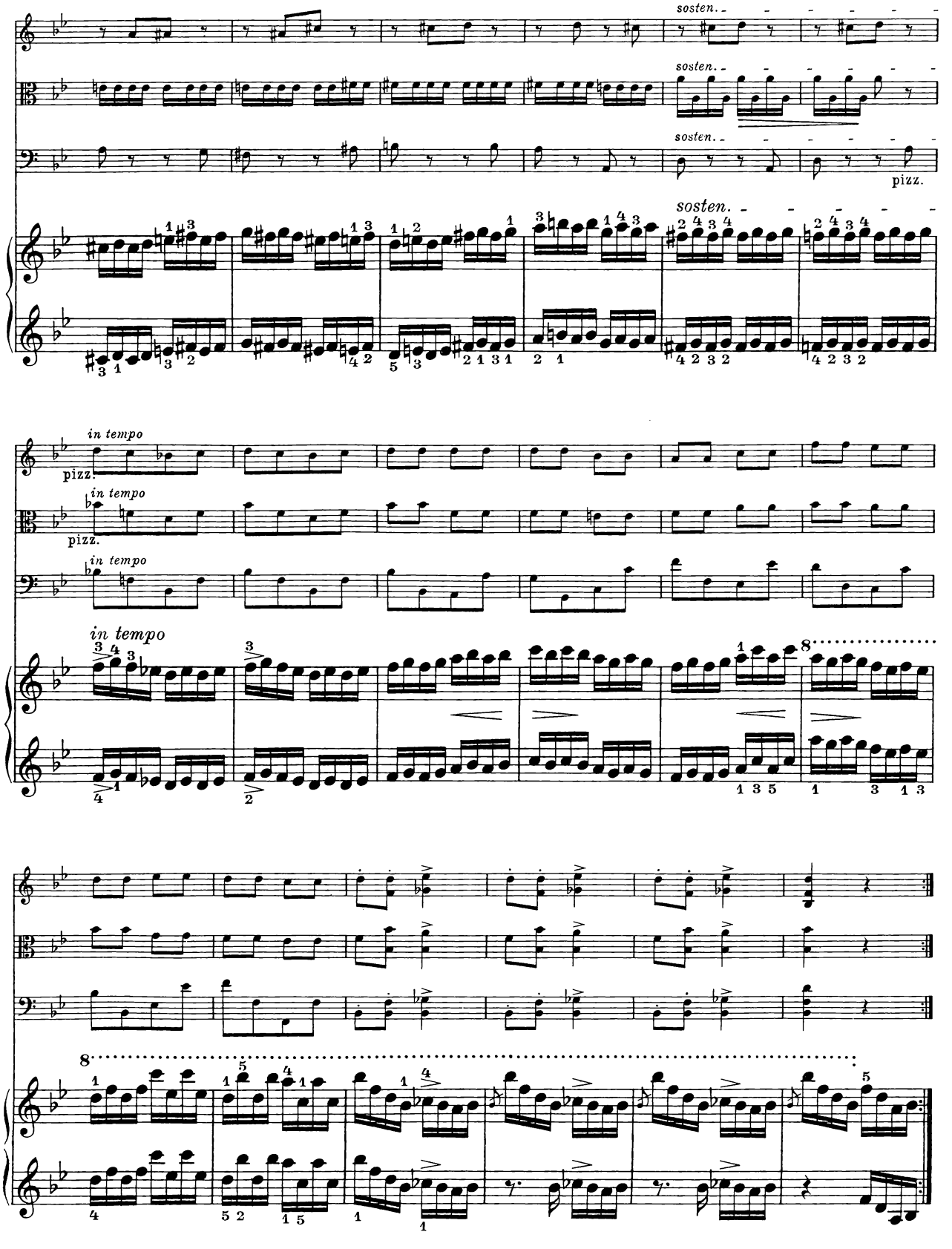


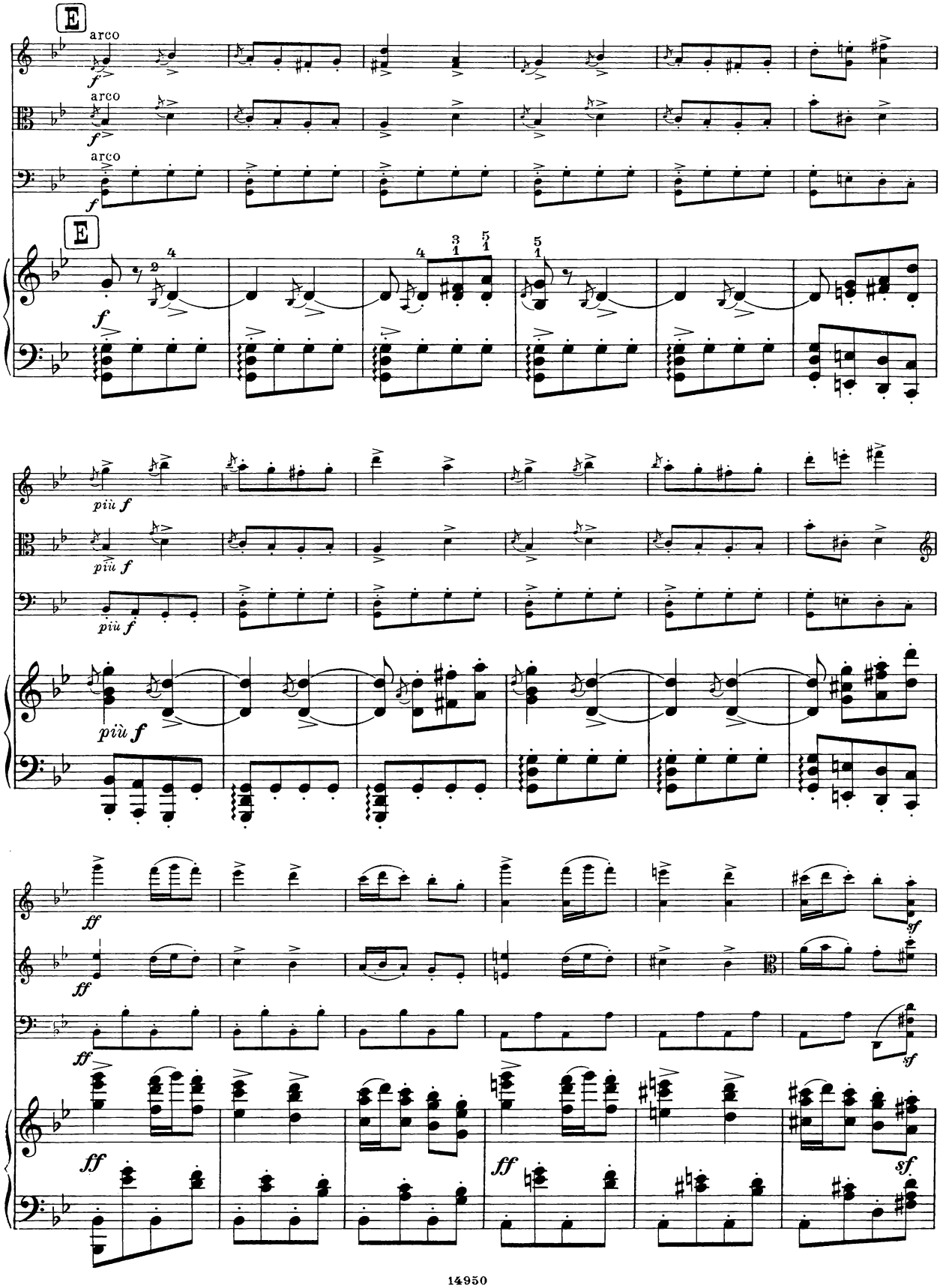

A
A
cresc.
cresc.
cresc.
cresc.

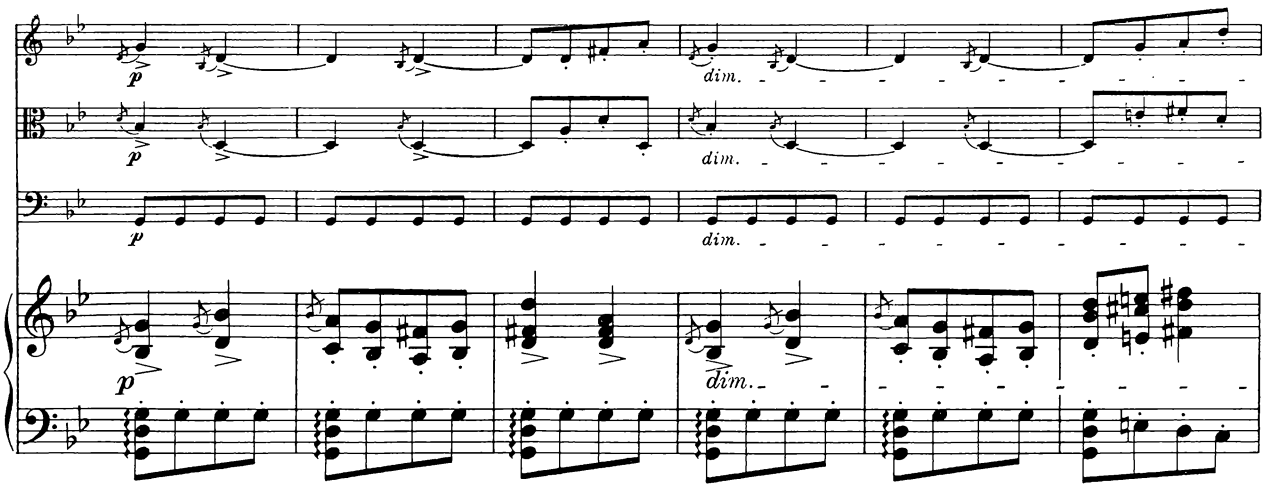

B
B
8
8
8
8

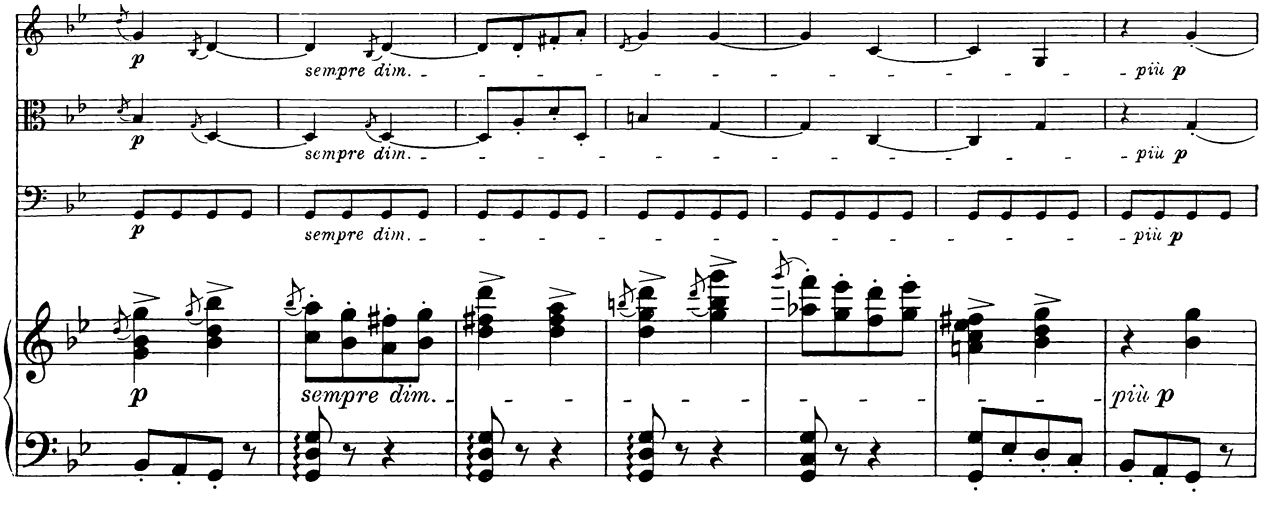


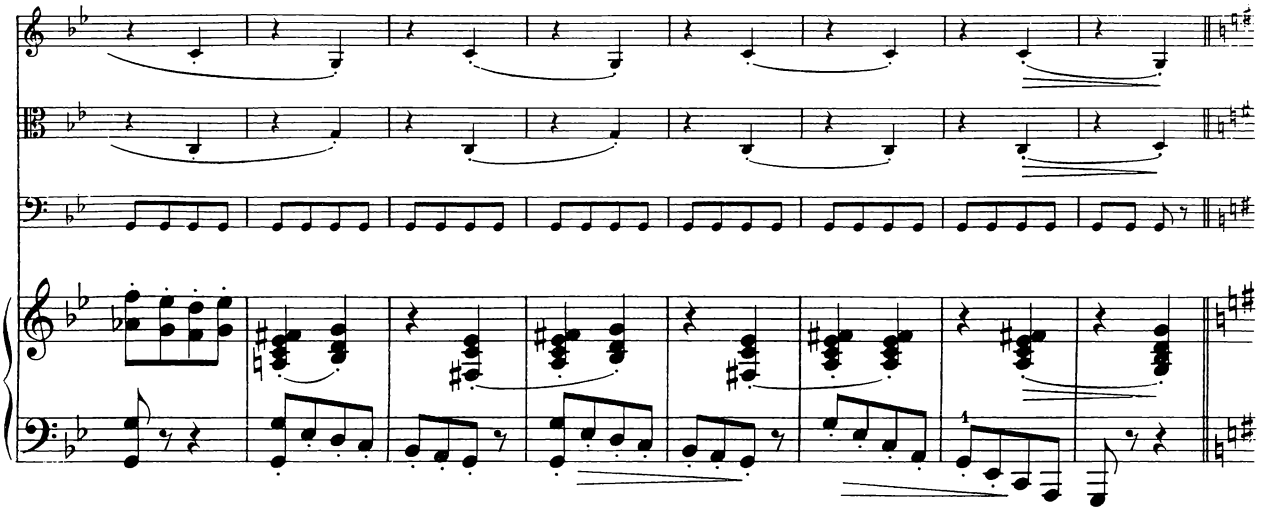

pizz.
pizz.
pizz.
p molto leggiero
D
arco
arco
arco
D

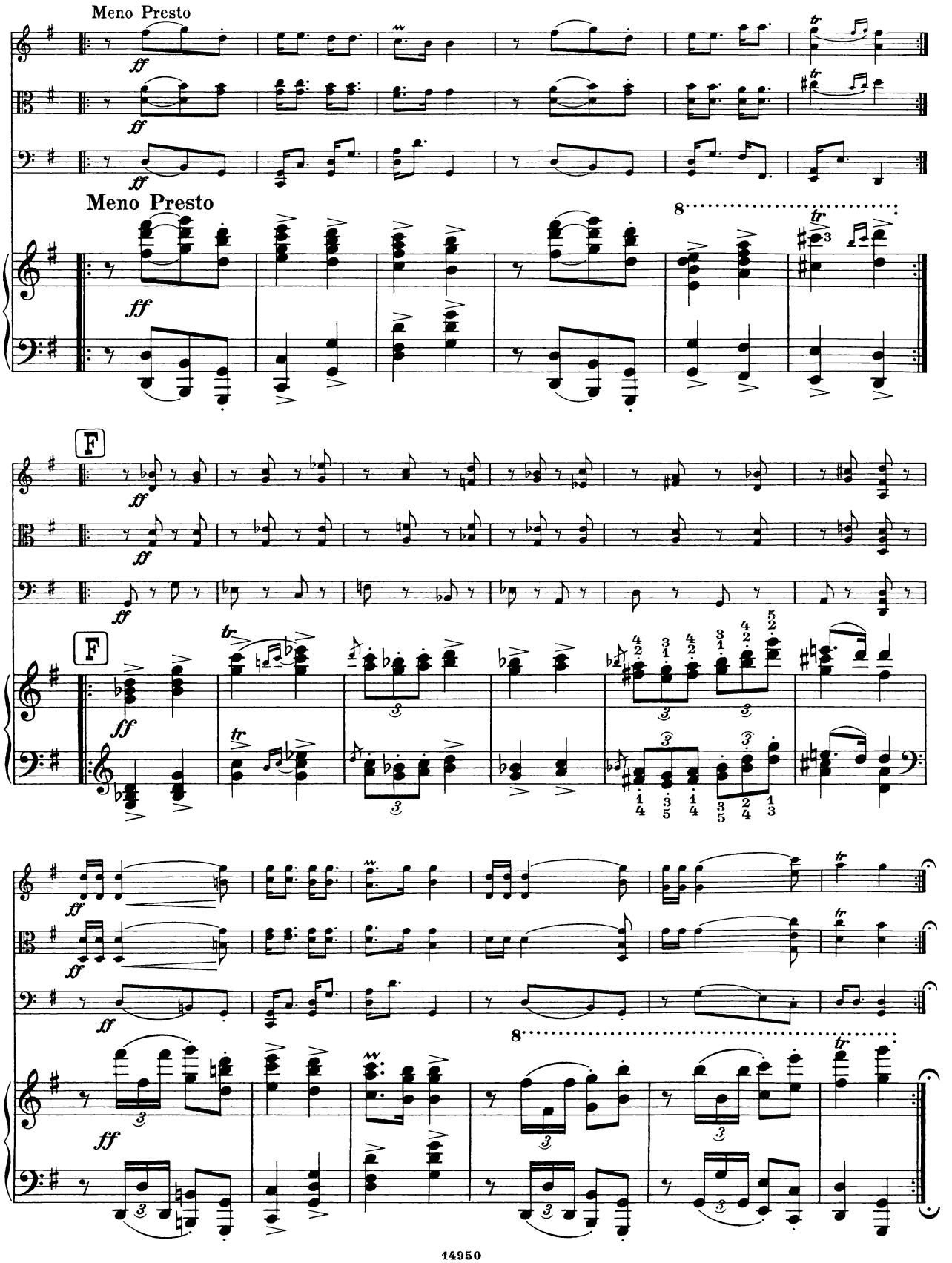

sosten.
sosten.
sosten.
pizz.
sosten.
in tempo
pizz.
in tempo
pizz.
in tempo
in tempo
8
8

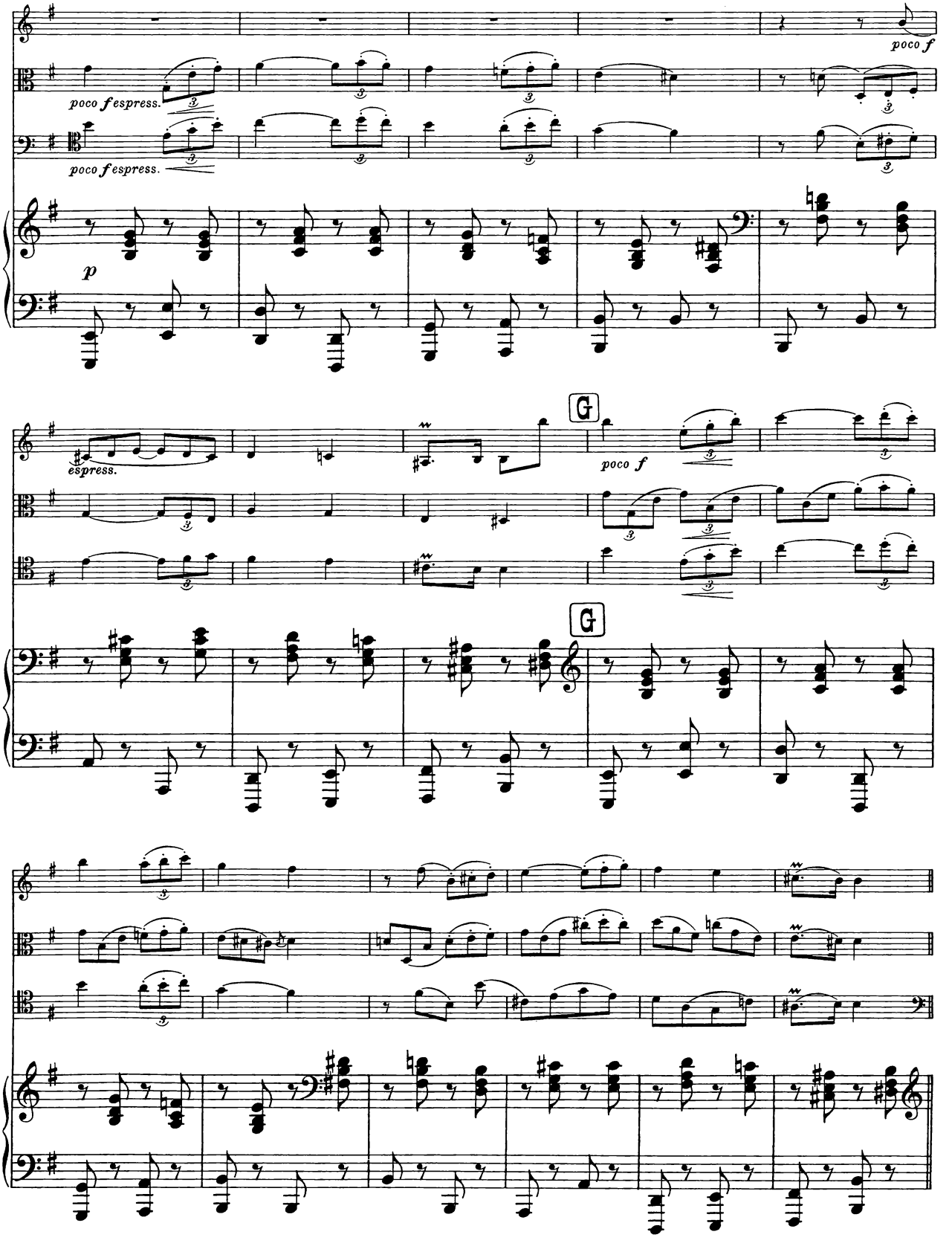

E
arco
f
arco
f
arco
f
E
f
più f
più f
più f
più f
ff
ff
ff
ff
ff
sf
sf
sf

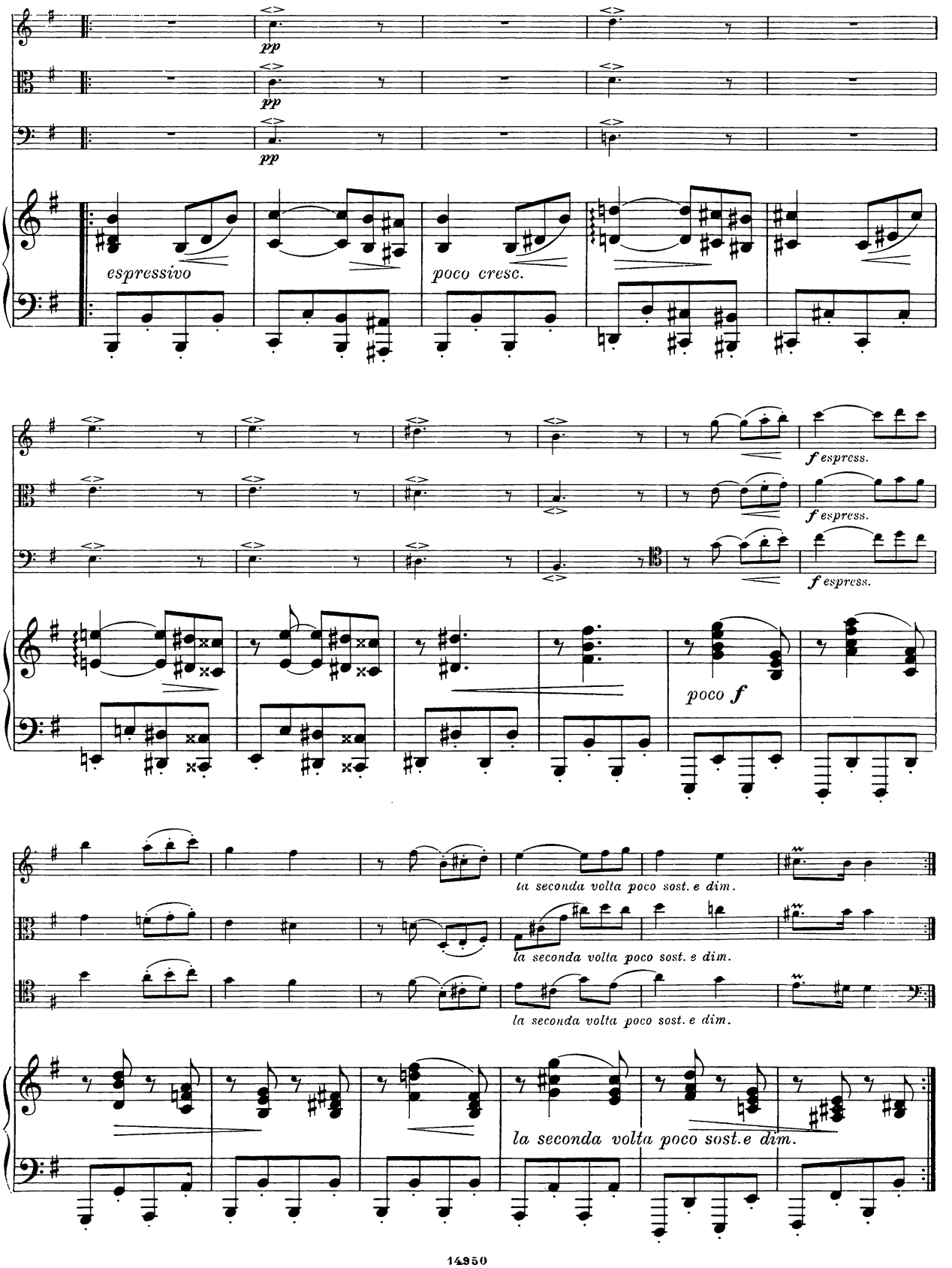

p
dim.
p
dim.
p
dim.
p
dim.

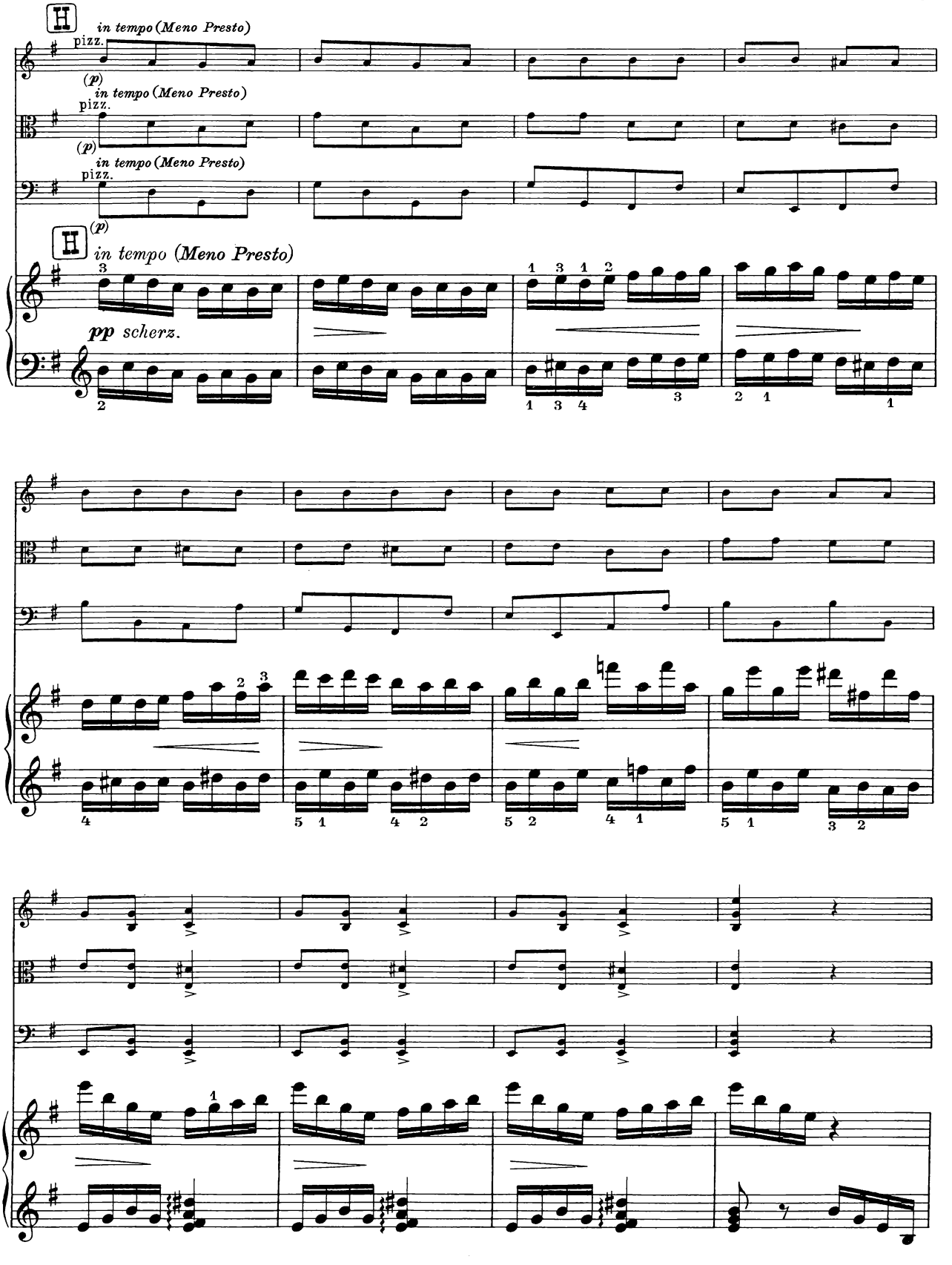

p
sempre dim.
più p
p
sempre dim.
più p
p
sempre dim.
più p
p
sempre dim.
più p

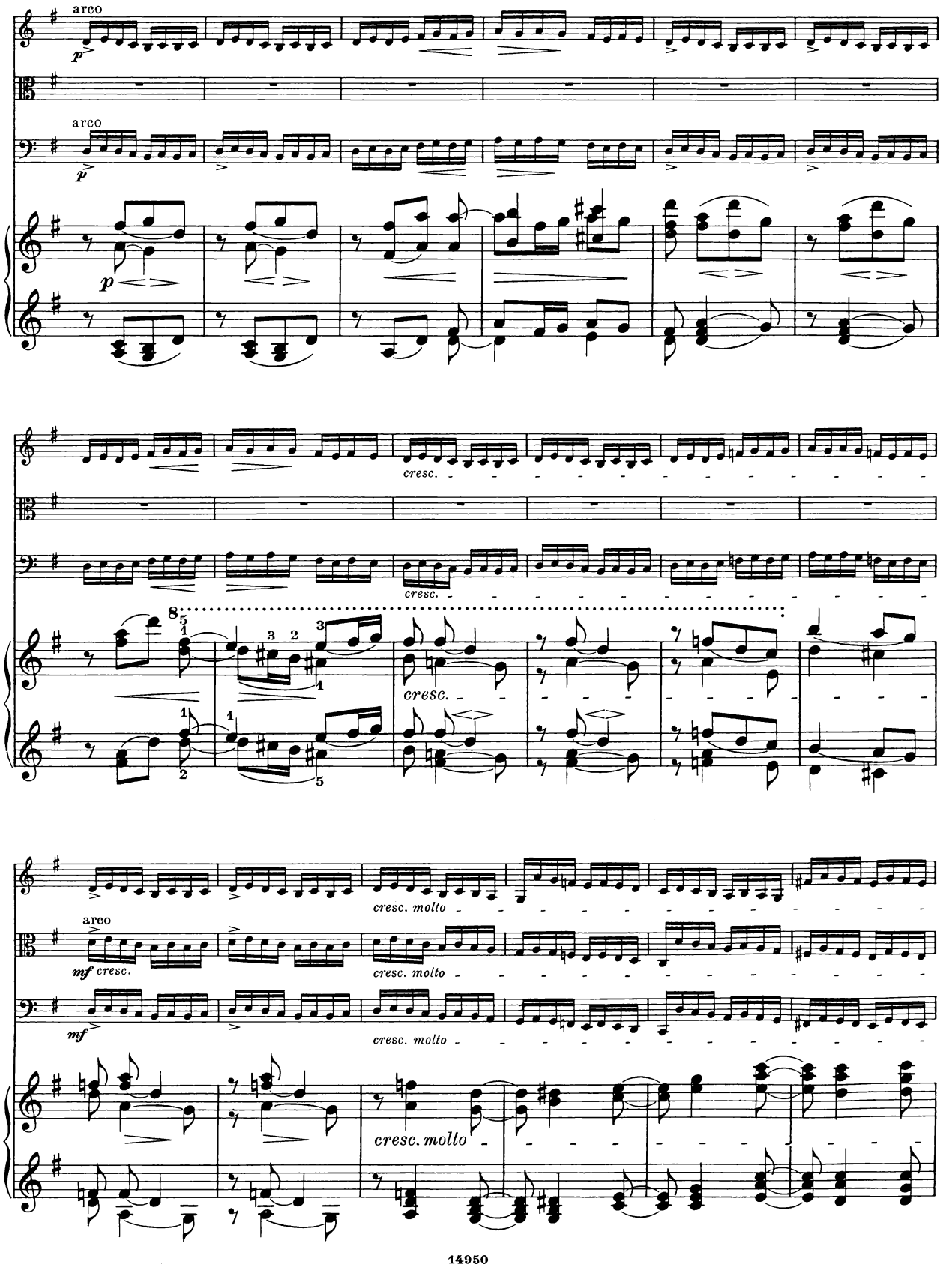


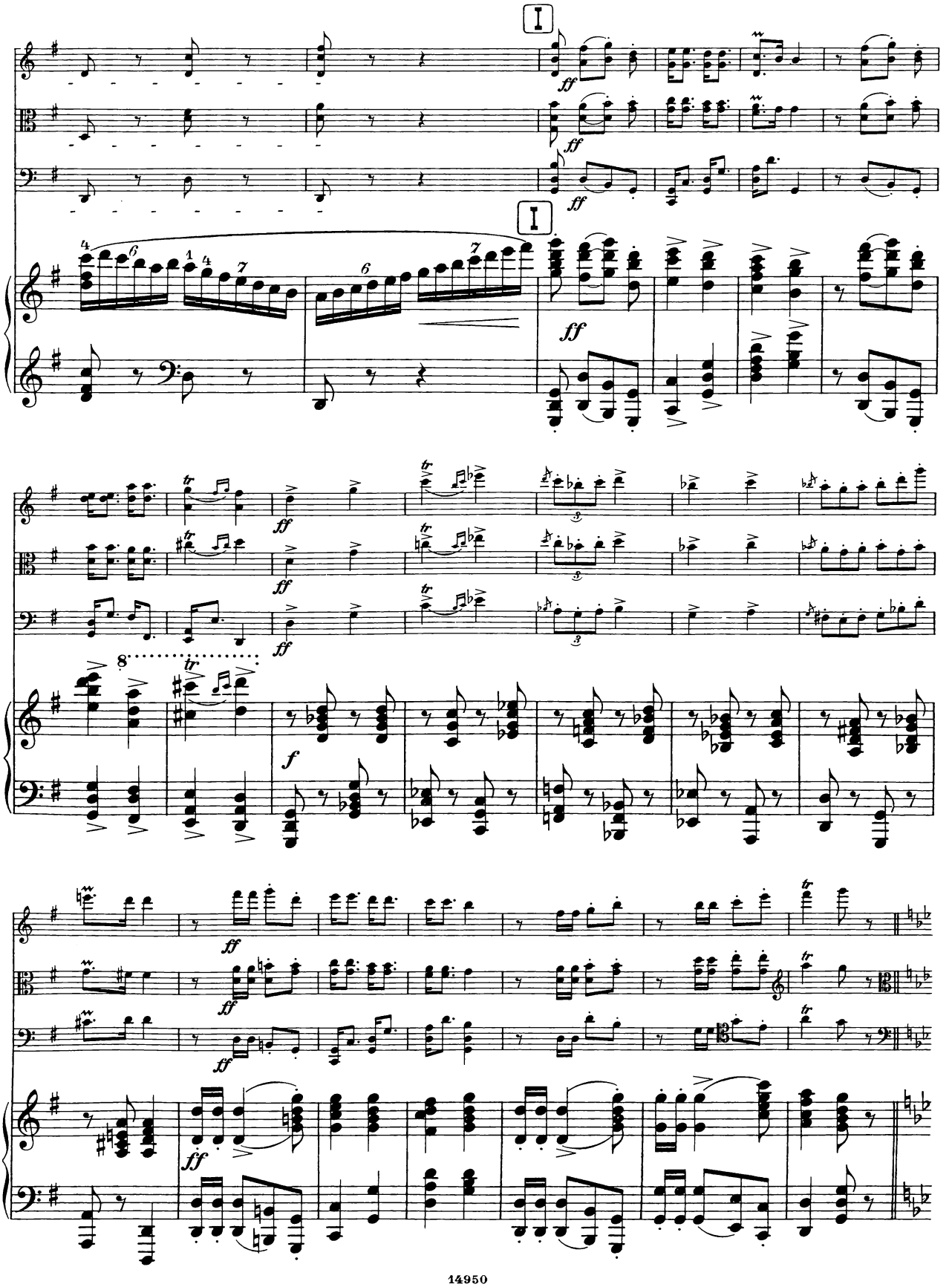

Meno Presto
Meno Presto
F
F

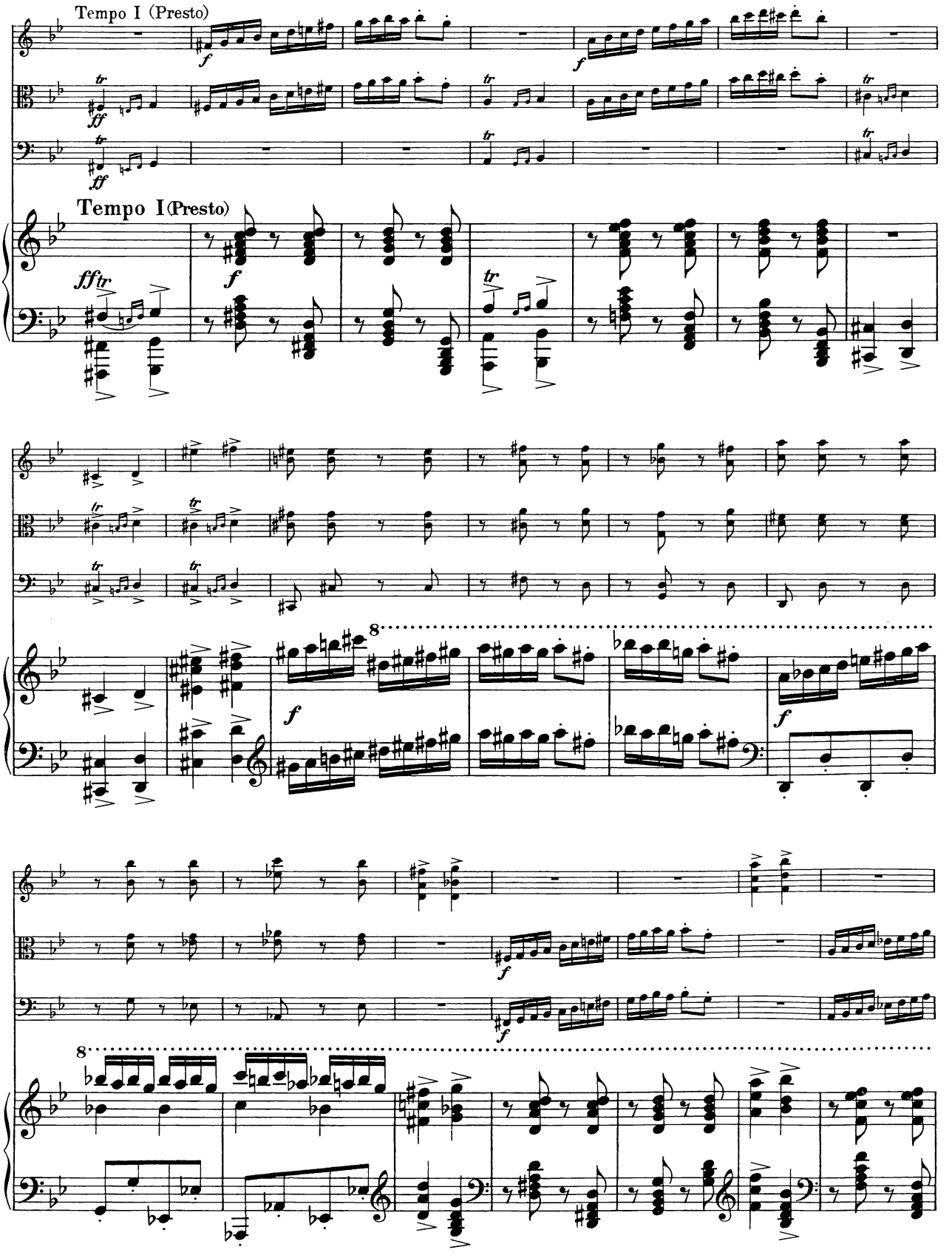

poco f
poco f espress.
poco f espress.
p
espress.
G
poco f
G

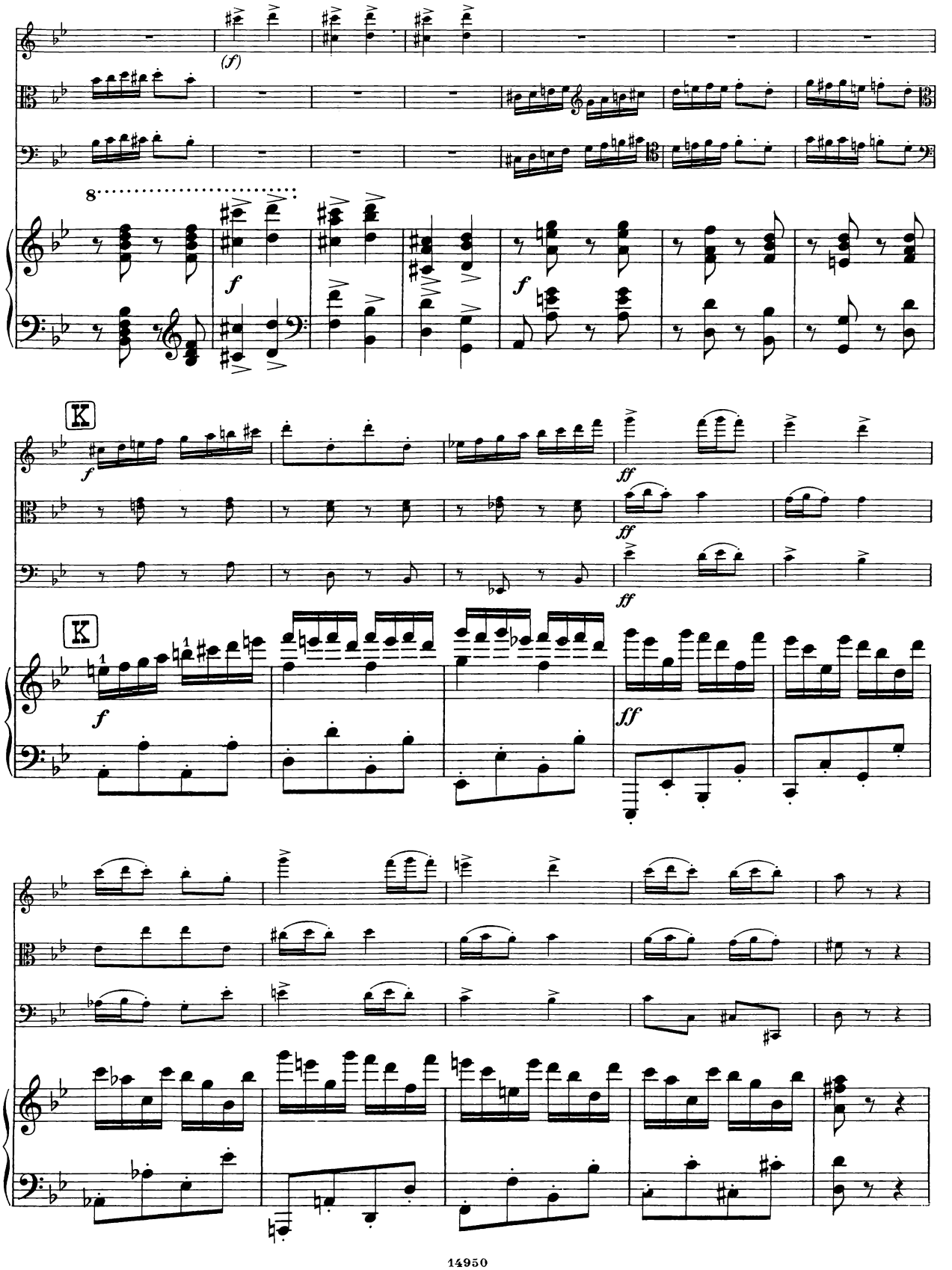

pp
pp
pp
espressivo
poco cresc.
f espress.
f espress.
f espress.
poco f
la seconda volta poco sost. e dim.
la seconda volta poco sost. e dim.
la seconda volta poco sost. e dim.
la seconda volta poco sost.e dim.

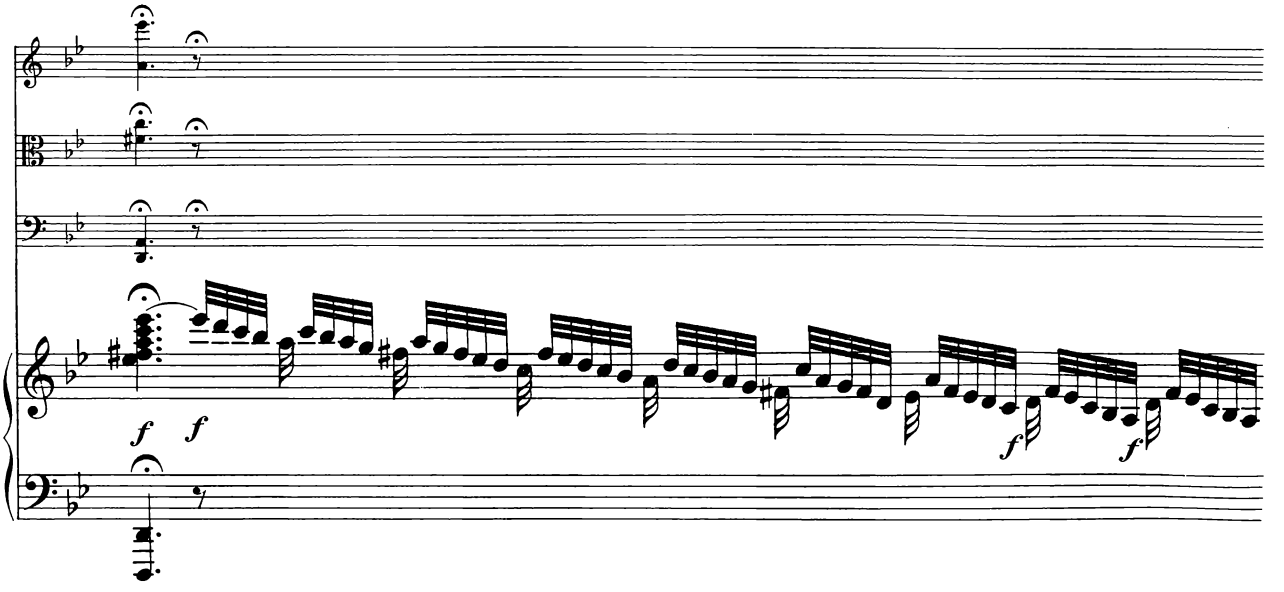

H
in tempo (Meno Presto)
pizz.
(p)
in tempo (Meno Presto)
pizz.
(p)
in tempo (Meno Presto)
pizz.
(p)
H
in tempo (Meno Presto)
pp scherz.

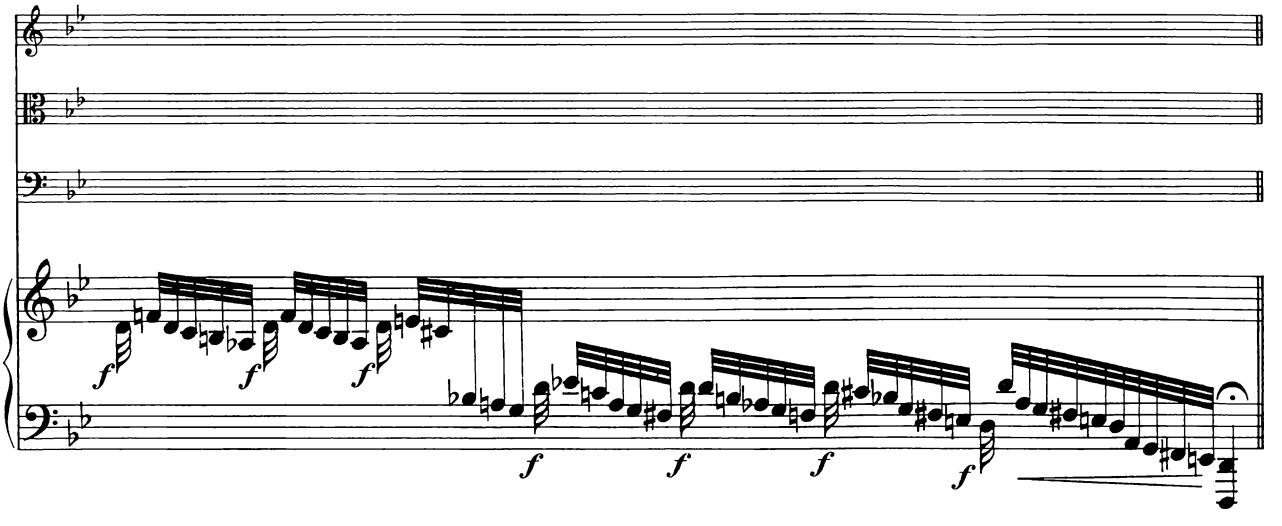

arco
p
arco
p
p
cresc.
cresc.
8
cresc.
cresc. molto
cresc. molto
cresc. molto
arco
mf cresc.
mf
cresc. molto

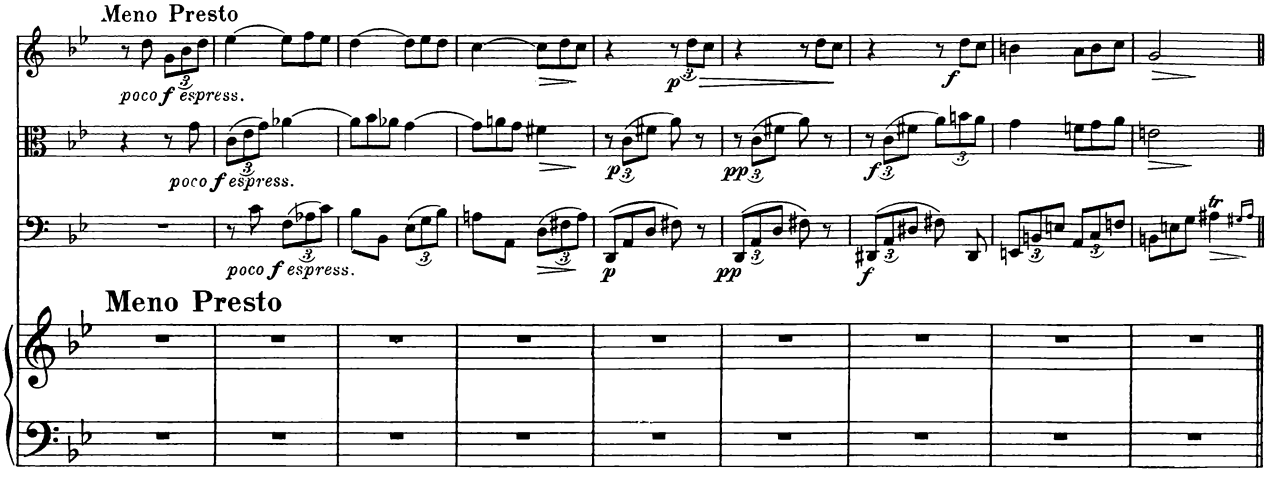


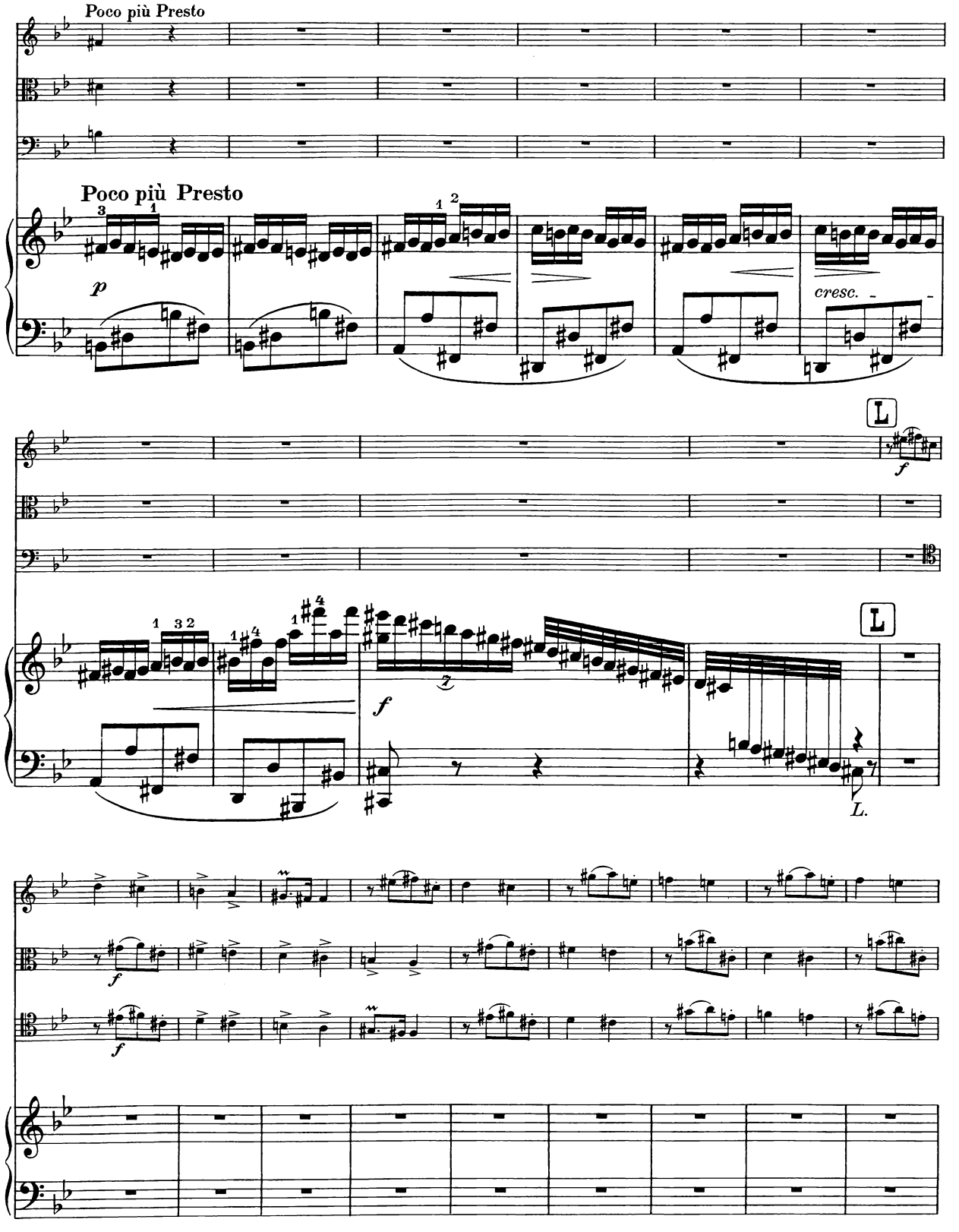

Tempo I (Presto)
Tempo I (Presto)

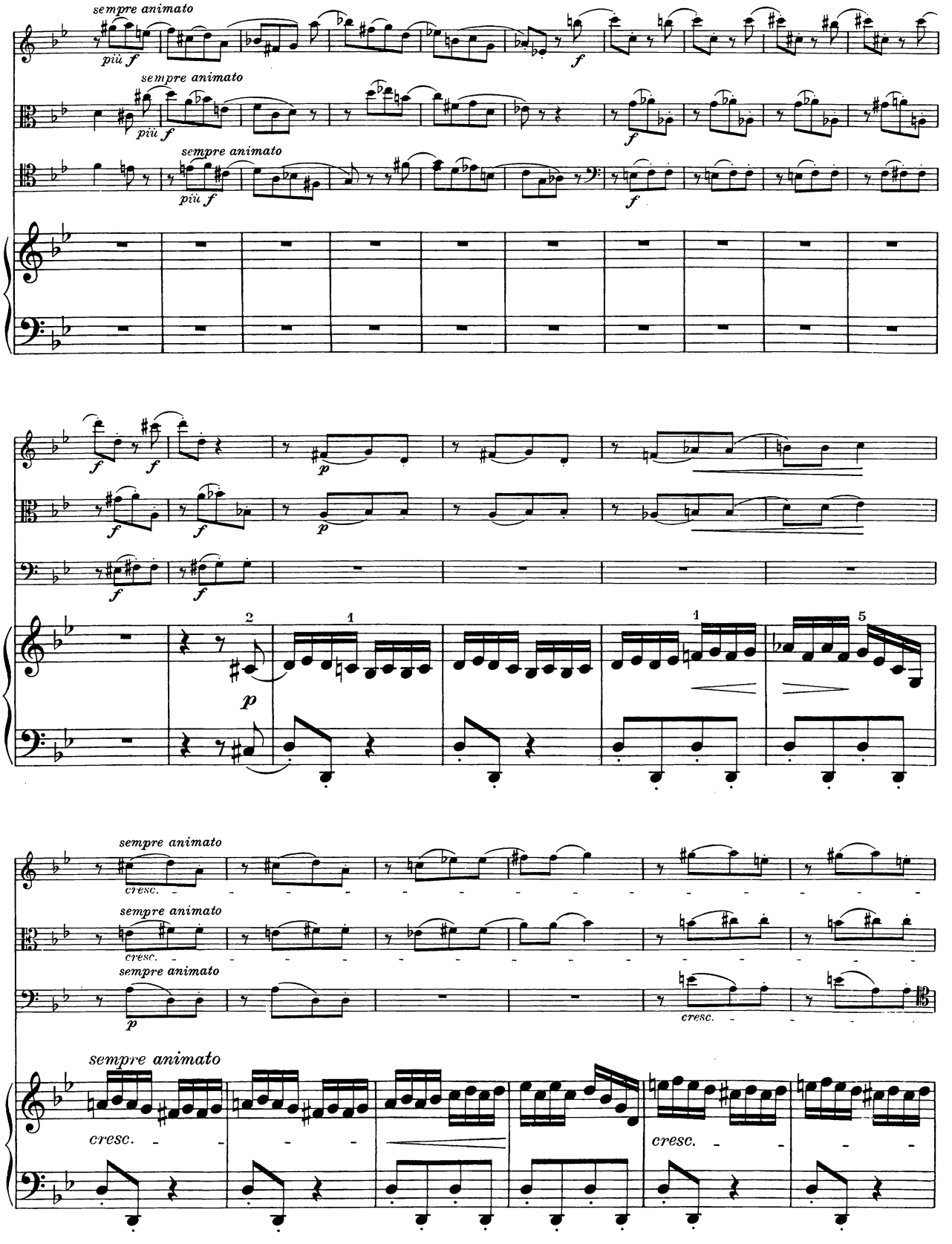

(f)
8
f
K
ff
K
f
ff

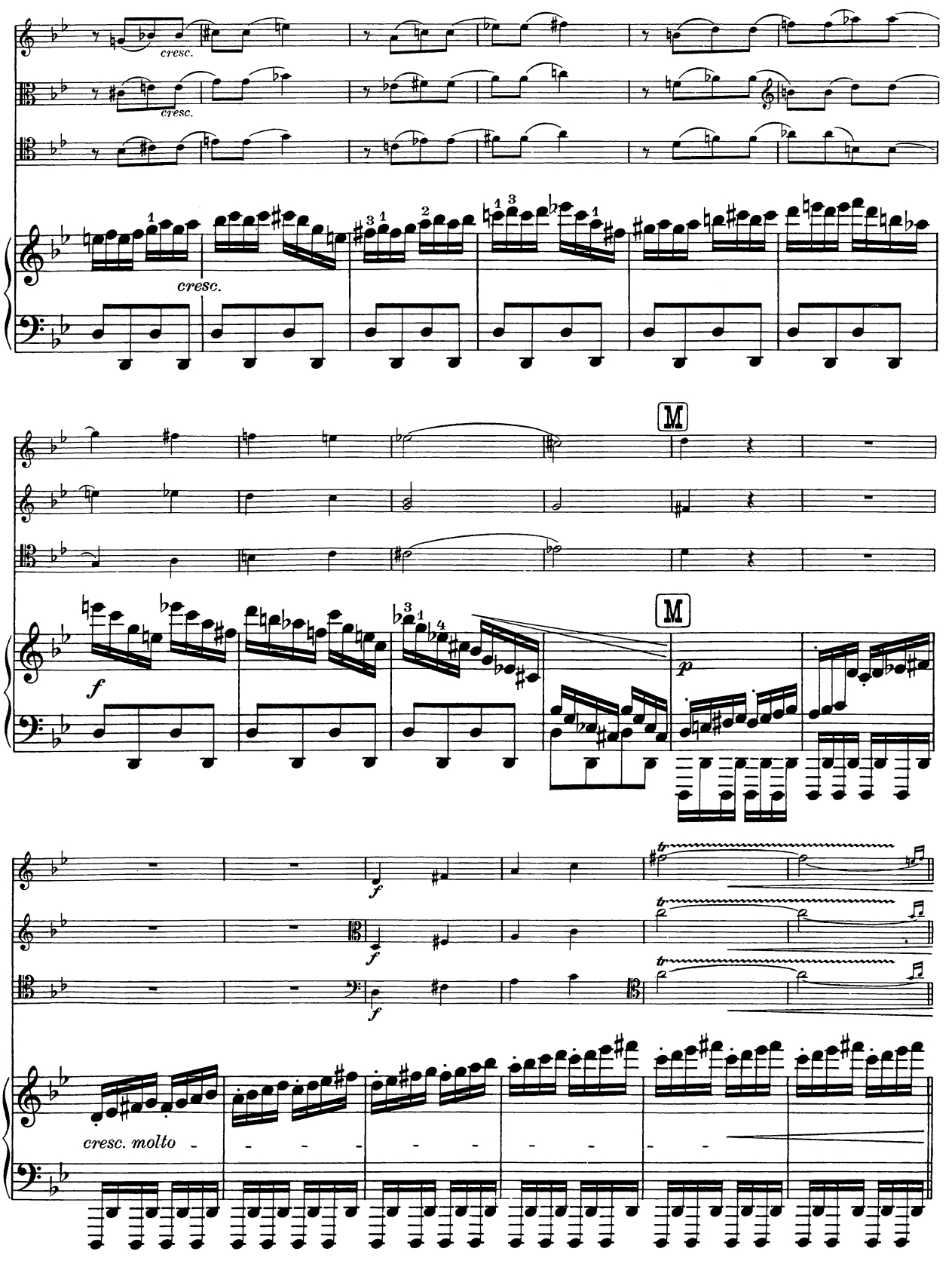

f f
f
f

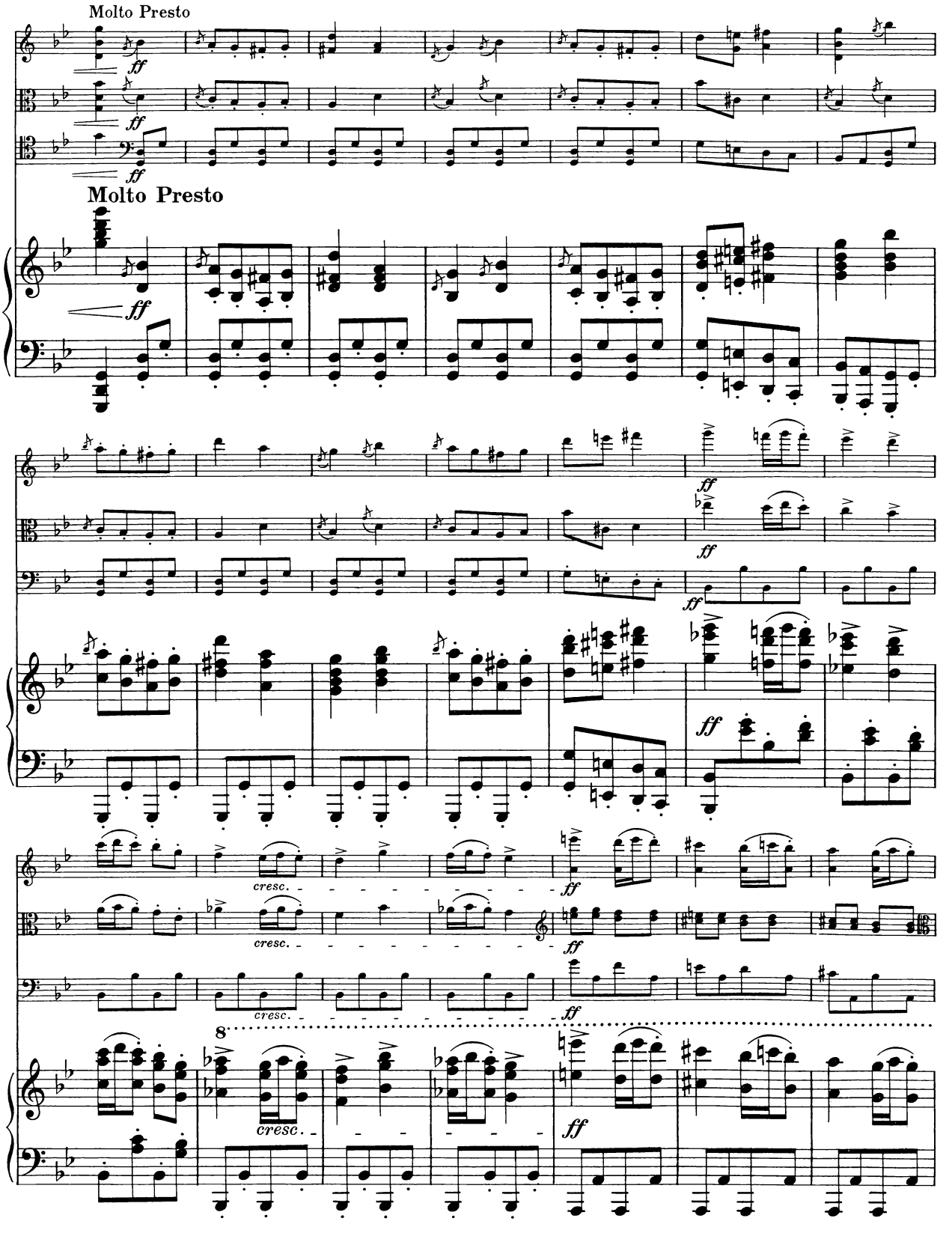

f
f
f
f
f
f
f

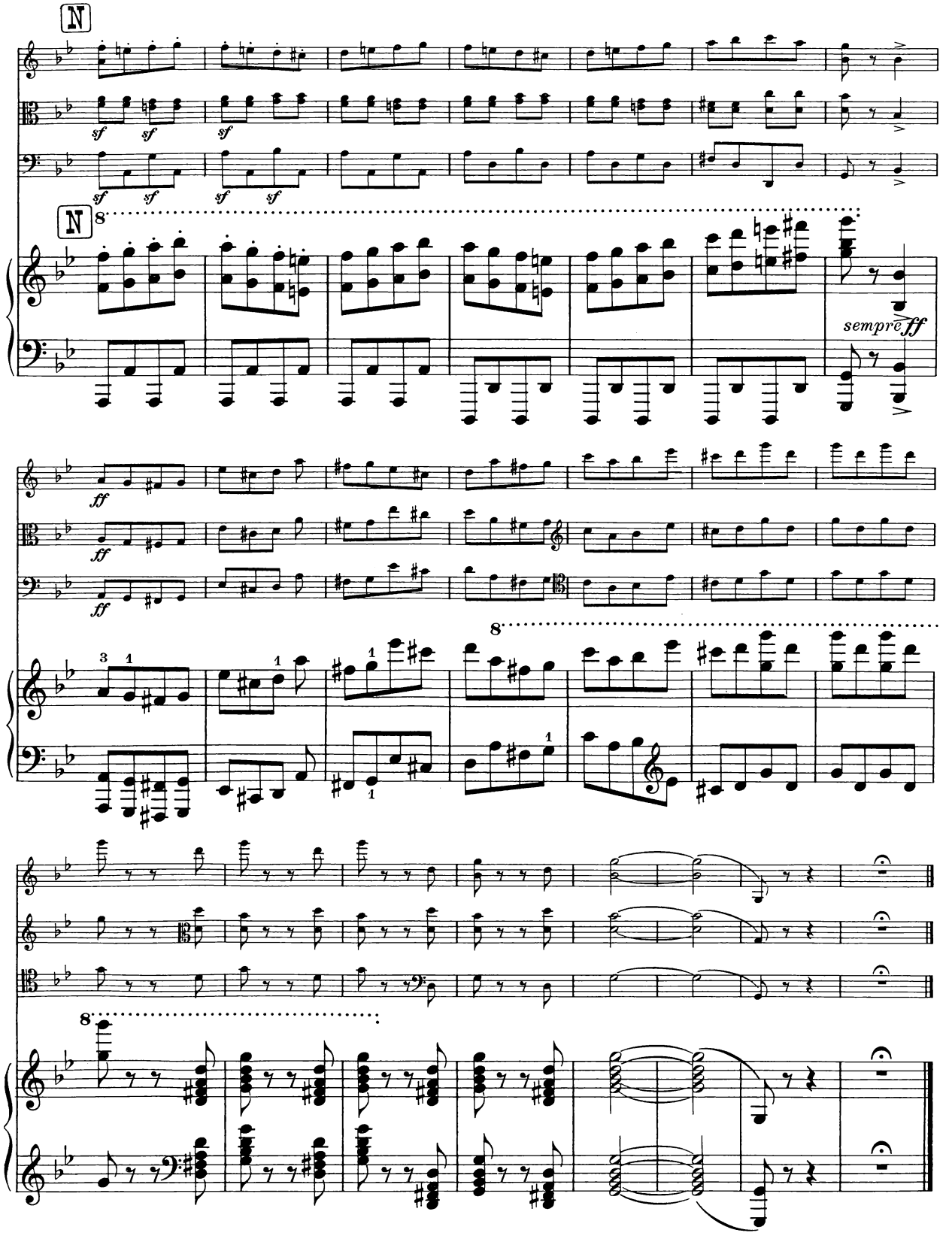

Meno Presto
poco f espress.
poco f espress.
poco f espress.
p
pp
f
p
pp
f
Meno Presto


Poco più Presto
Poco più Presto
p
cresc.
L
f
L
f
L.
f
f


sempre animato
più f
f
cresc.
p
1
2
5


cresc.
cresc.
cresc.
M
M
f
p
f
f
f
cresc. molto


Molto Presto
ff
Molto Presto
ff
cresc.
ff
8
cresc.
ff



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