BRAHMS

OP. 60

DRITTES

KLAVIER-QUARTETT

c moll

Revisions-Ausgabe

OSSIP SCHNIRLIN

EDITION SIMROCK

Nr. 794

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

1a. *Allegro ma non troppo* 1b. 1c. *Poco Allegretto*

Original:

1. Satz
1er mouvt
1st movt

Violino II e Viola

Violino II

Letzter S.
Dern. mvt
Last mvt

Violoncello

Übersichtlicher:
Plus clair:
Easier to read:

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

4b. *Adagio*

2. Satz
2me mvt
2nd mvt

ff Violino II e Viola

Vivace ma non troppo presto

4c.

Letzter S. Violino
Dern. mvt
Last mvt

4d.

Viola

* 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.

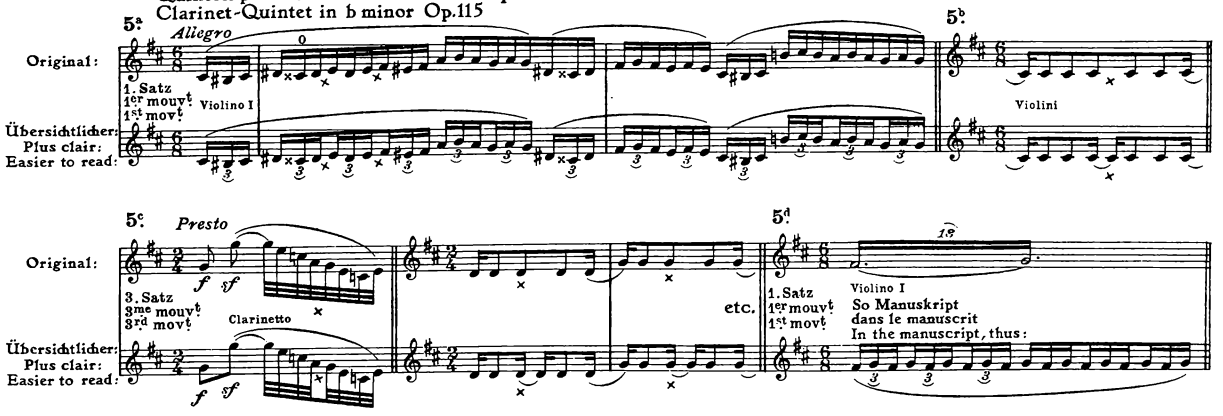
* Dans le quatuor pour piano op. 26 en la majeur, 1er mouvement page 17 Brahms a lui-même corrigé ce passage.

** Cette abréviation conduit très 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.

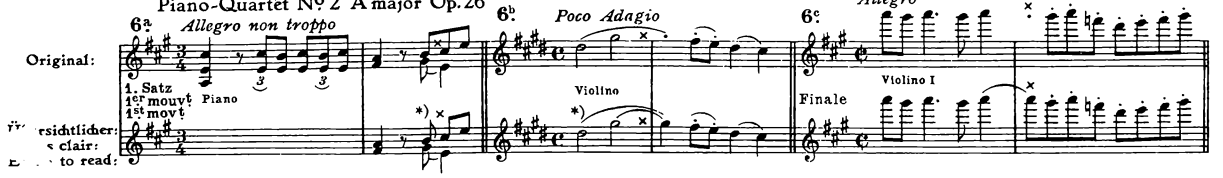
** This abbreviation is very apt to lead to mistakes, as the legati cannot be indicated.

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

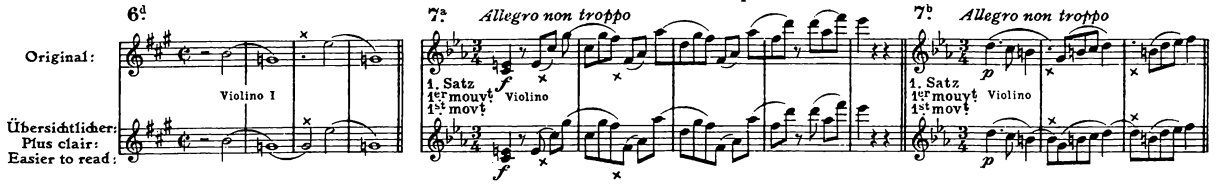


Kammermusik mit Klavier – Musique de chambre avec piano – Chamber Music with Piano

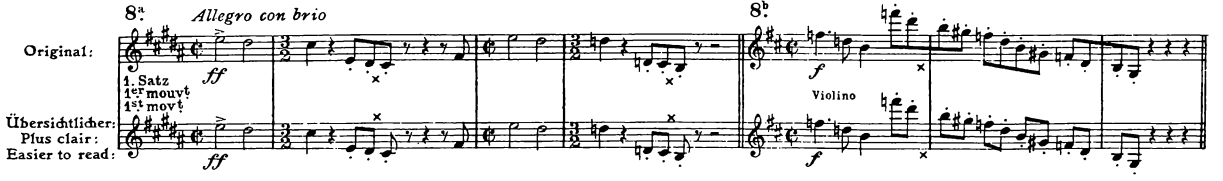
Klavierquartett Nr. 2. A dur Op. 26
Quatuor pour le piano Nº 2 la majeur op. 26
Piano-Quartet Nº 2 A major Op. 26



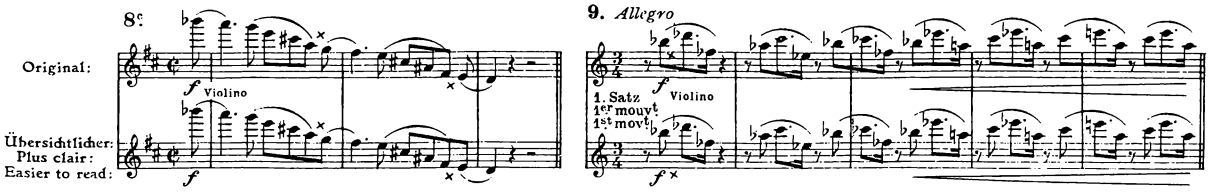
Klavierquartett Nr. 3. c moll Op. 60
Quatuor pour le piano Nº 3 en do mineur op. 60
Piano-Quartet Nº 3. c minor Op. 60



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

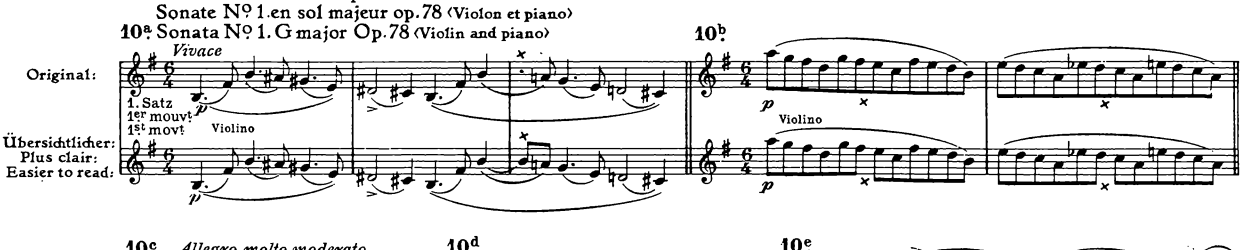


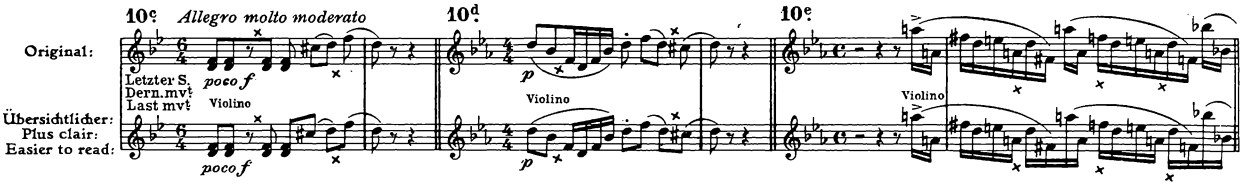
Klaviertrio Nr. 3. C dur Op. 87
Trio pour le piano Nº 3 en do majeur op. 87
Piano-Trio Nº 3. C major Op. 87



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

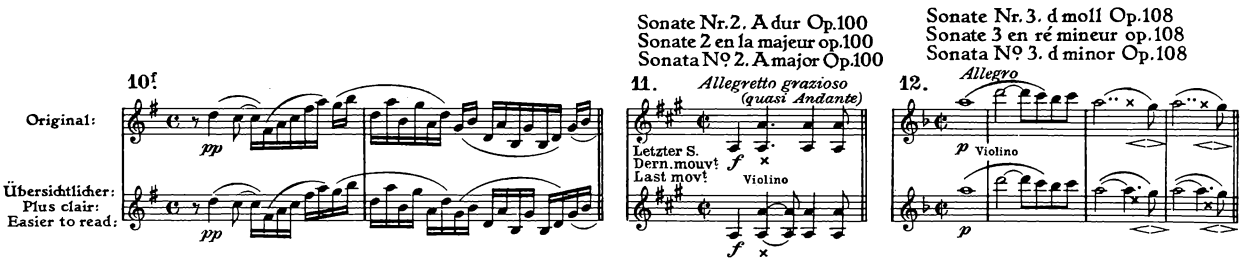
Sonate Nr. 1. G dur Op. 78 (Violine und Klavier)
Sonate Nº 1 en sol majeur op. 78 (Violon et piano)
10ª Sonata Nº 1. G major Op. 78 (Violin and piano)





Sonate Nr. 2. A dur Op. 100
Sonate 2 en la majeur op. 100
Sonata Nº 2. A major Op. 100

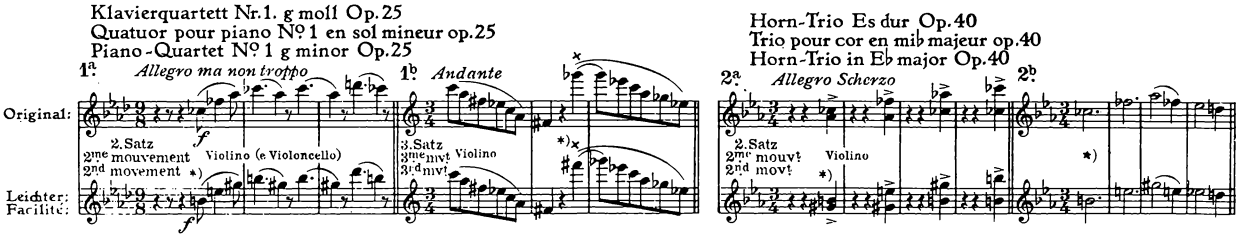
Sonate Nr. 3. d moll Op. 108
Sonate 3 en ré mineur op. 108
Sonata Nº 3. d minor Op. 108



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



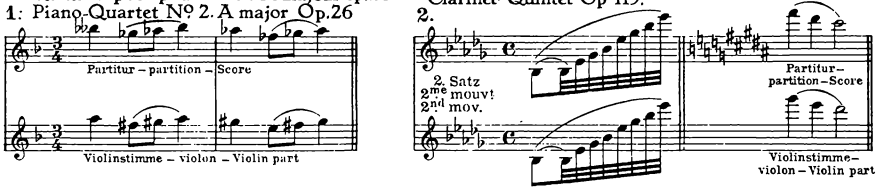
* Im Klavierquartett Nr. 2 A dur Op. 26 (Scherzo, I. Viol.) sowie im Klarinetten-Quintett Op. 115 ist Brahms selbst ähnlich so verfahren. Siehe 2 Beispiele:

* 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.



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.

Drittes Klavier-Quartett

c moll

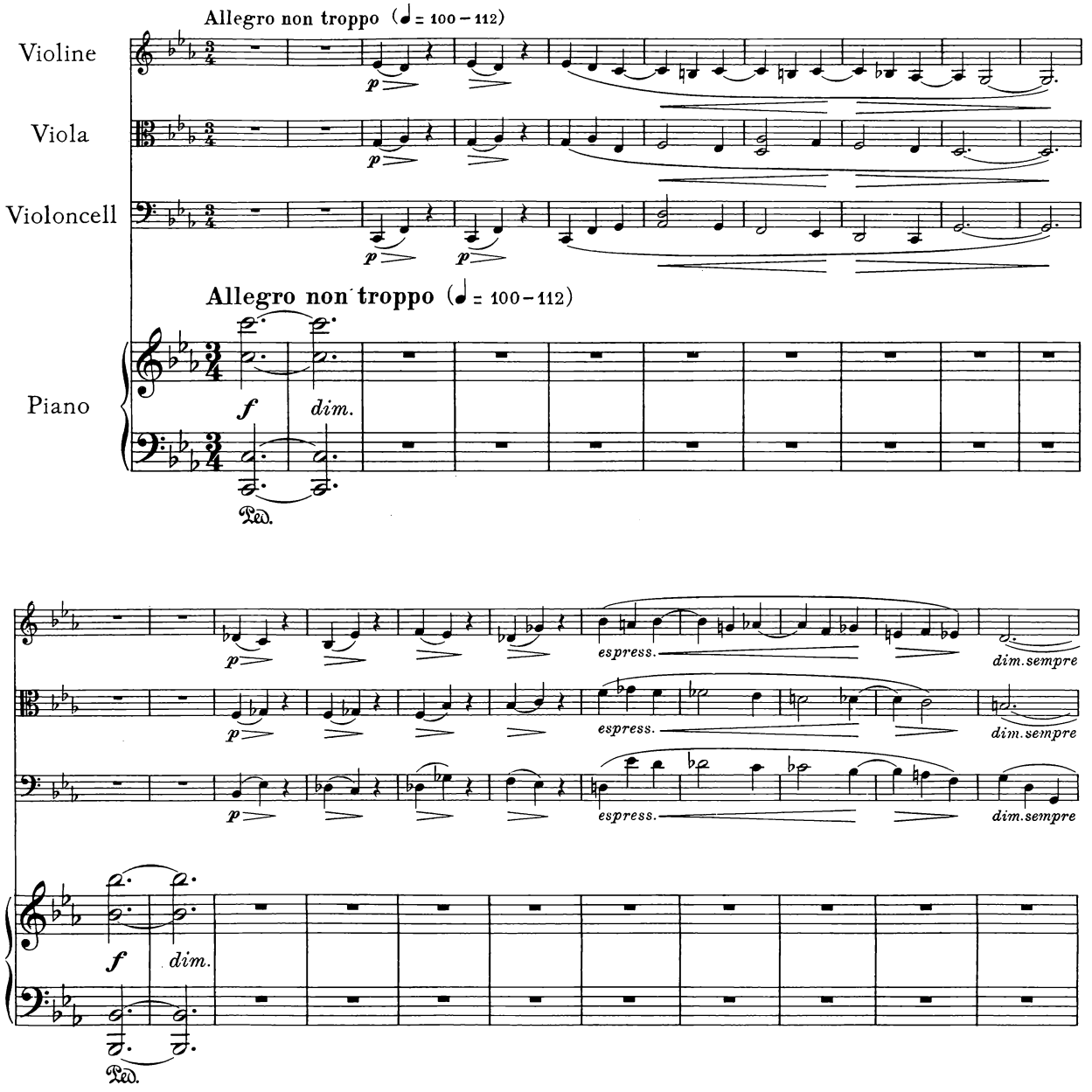
TROISIÈME QUATUOR
pour piano
ut mineur

THIRD QUARTET
for piano
c minor

Revisions-Ausgabe
Ossip Schnirlin

I

Johannes Brahms, Op. 60



Klavierfingersatz und Pedalgebrauch von Robert Kahn

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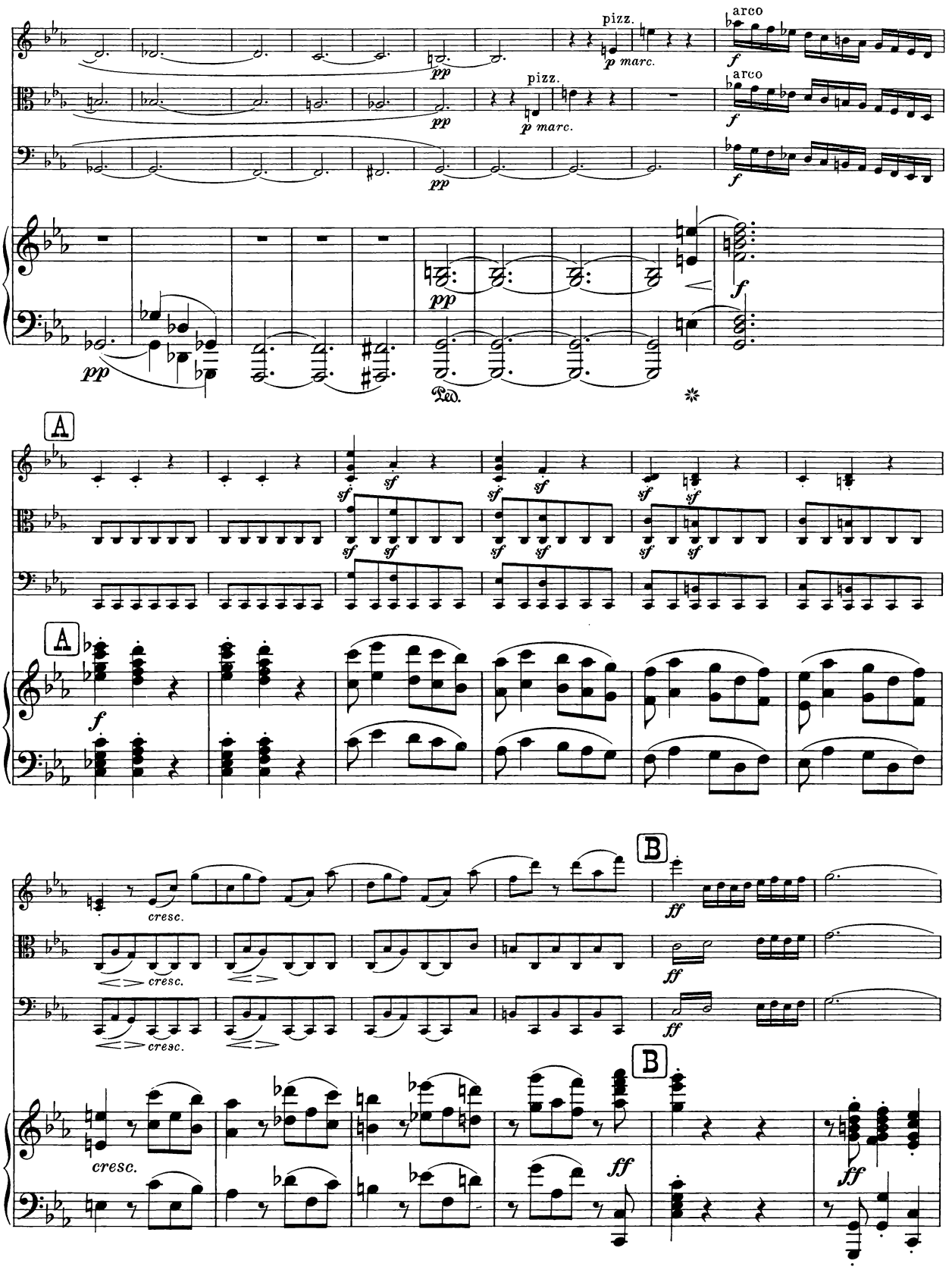
pizz.
arco
pizz.
arco
A
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cresc.
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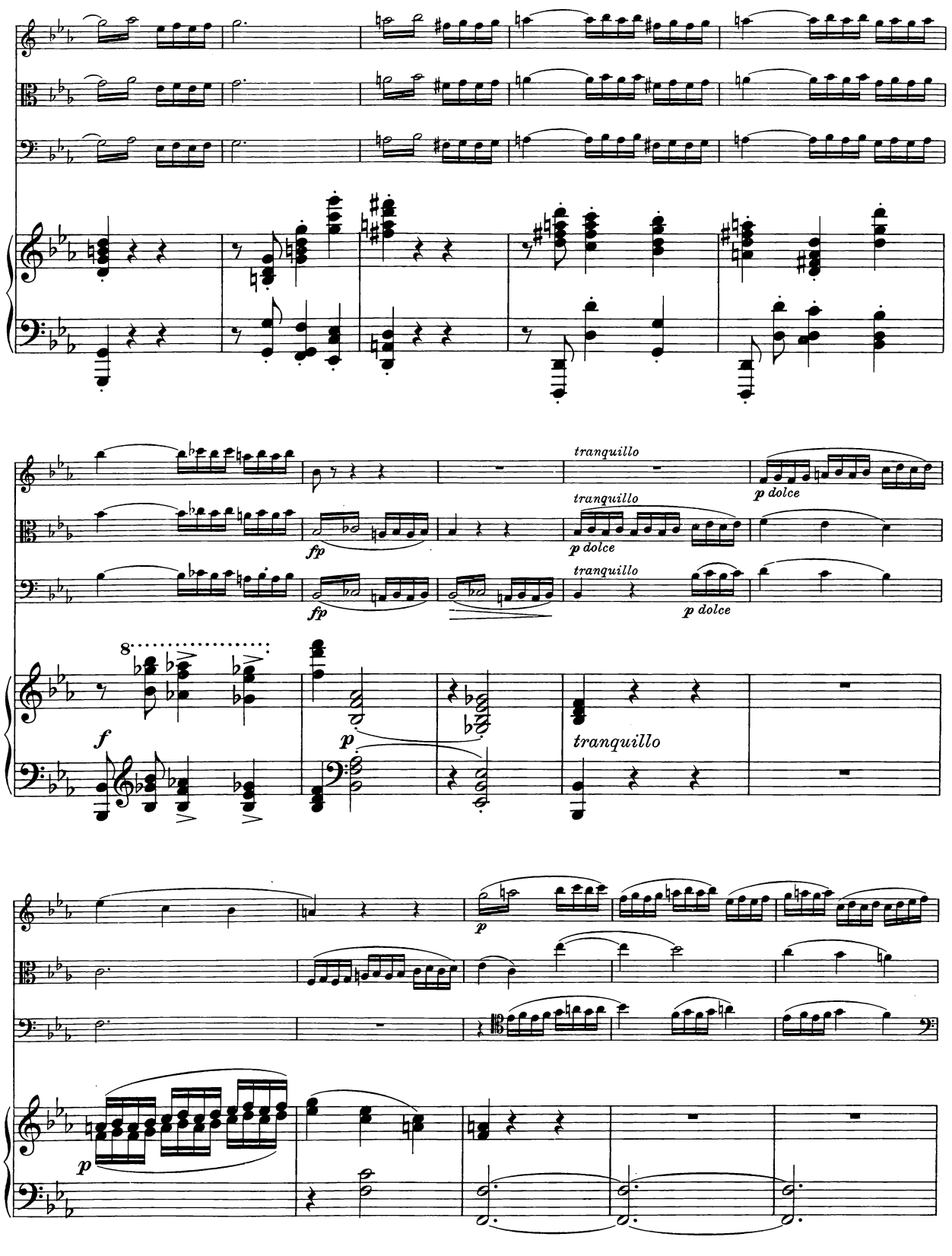
cresc.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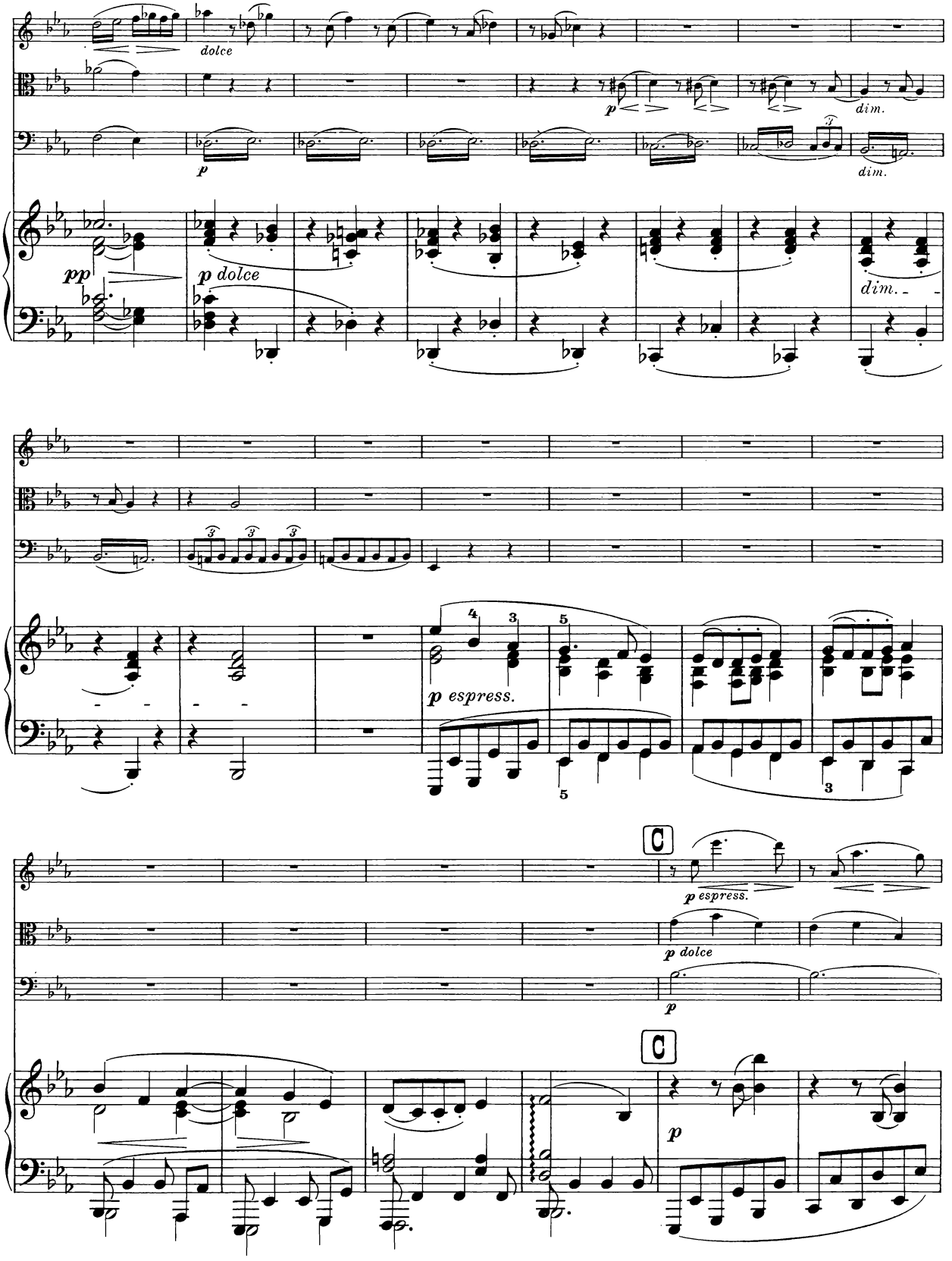
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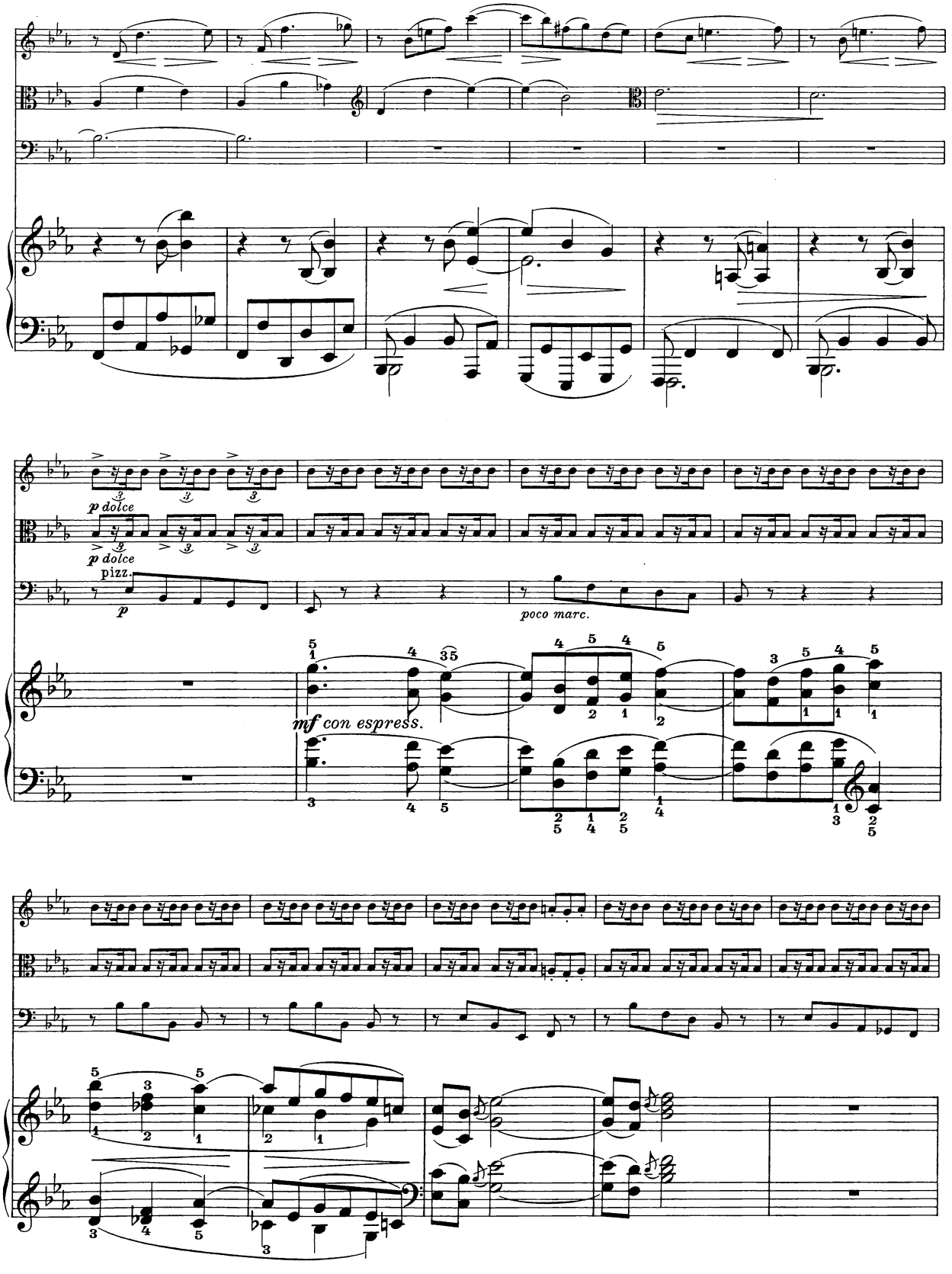
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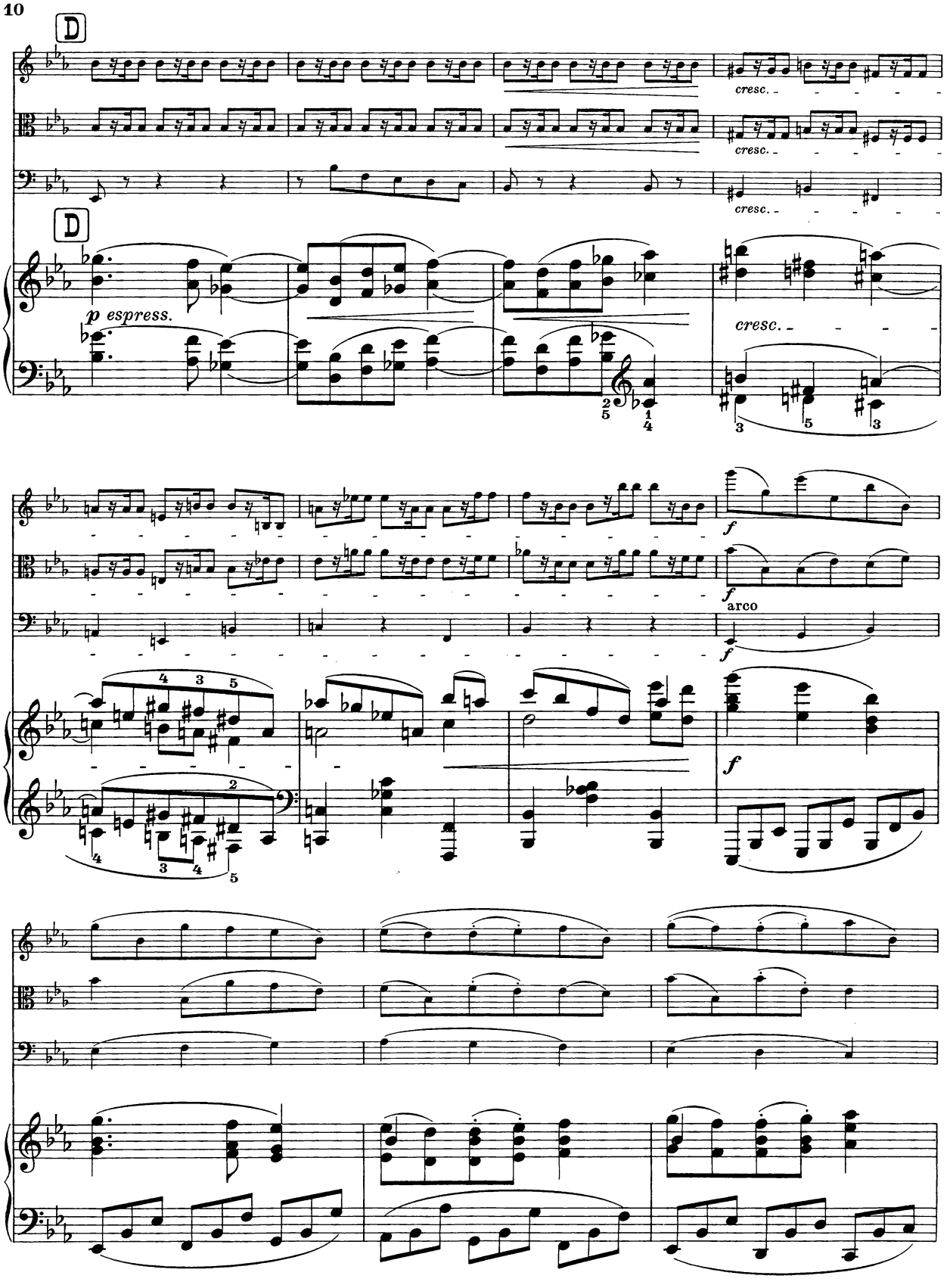
mf con espress.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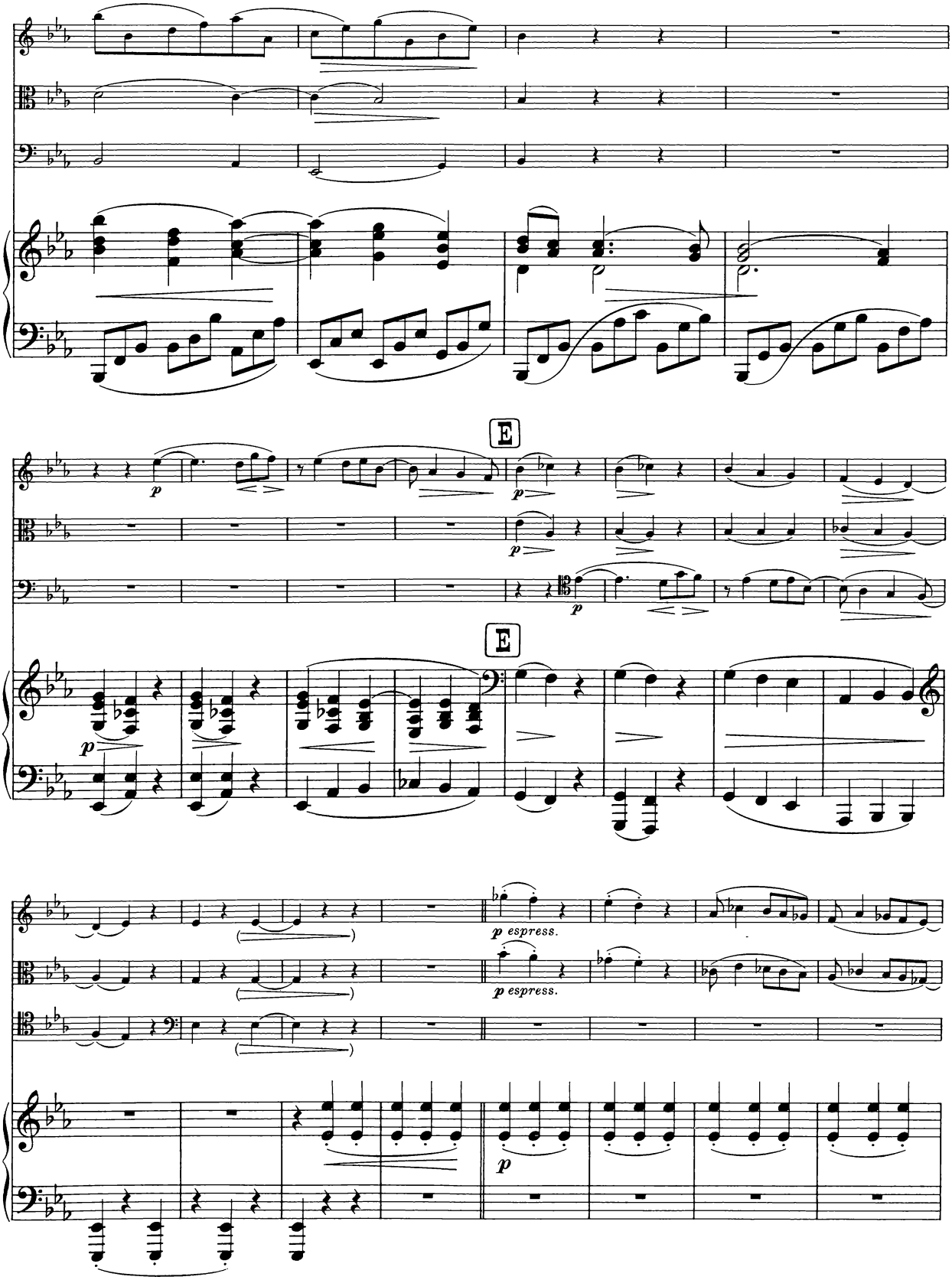
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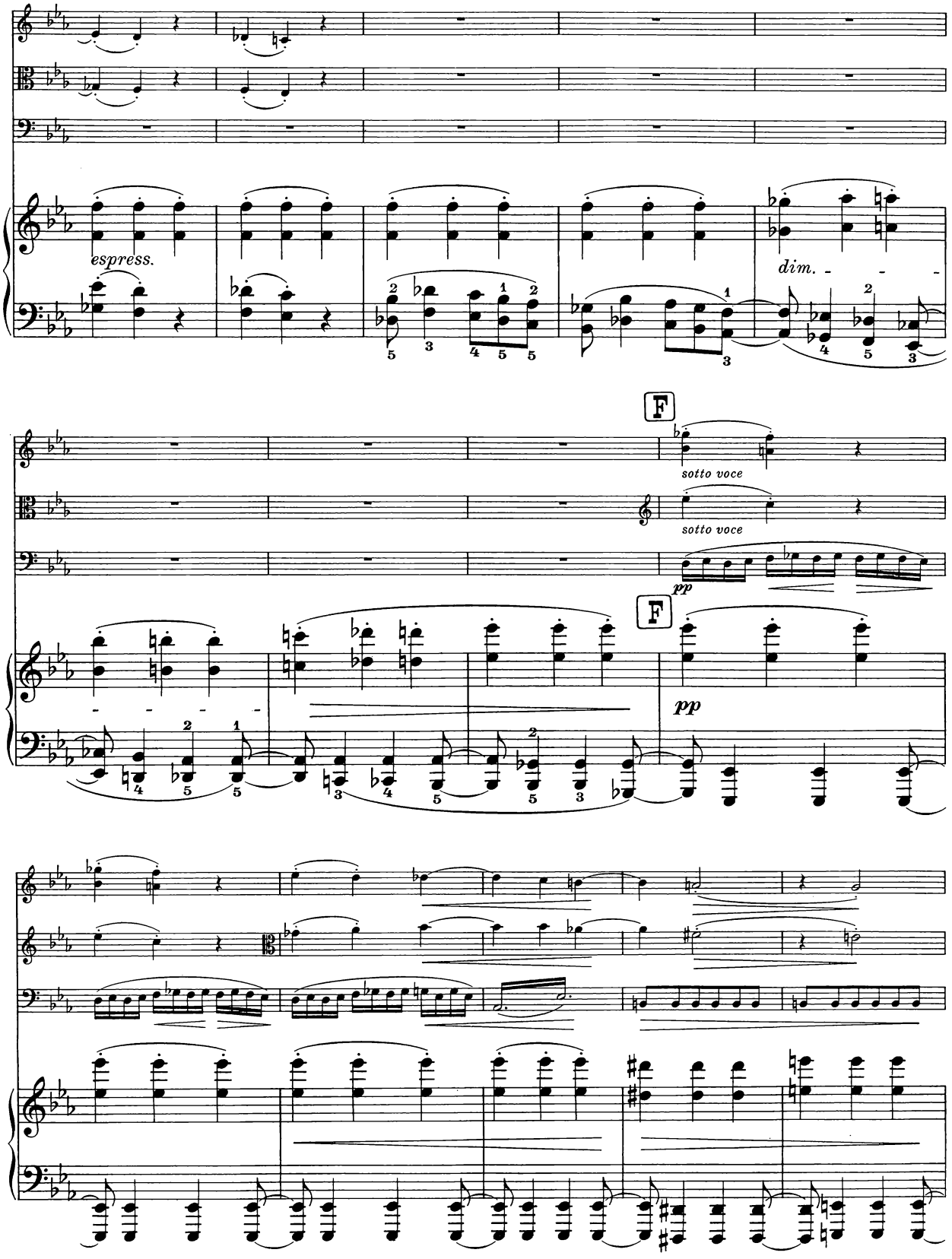
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sotto voce
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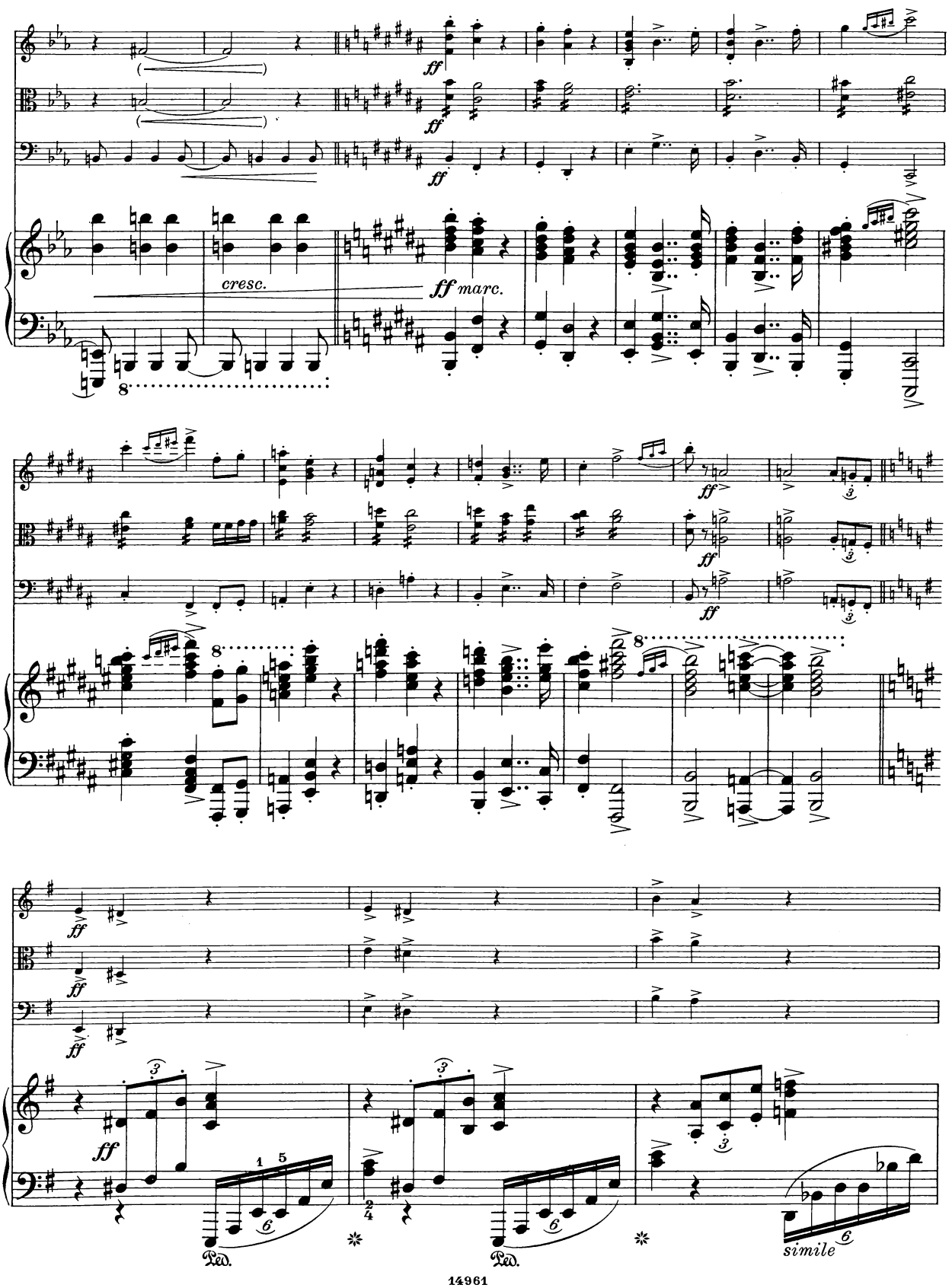
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Ped.
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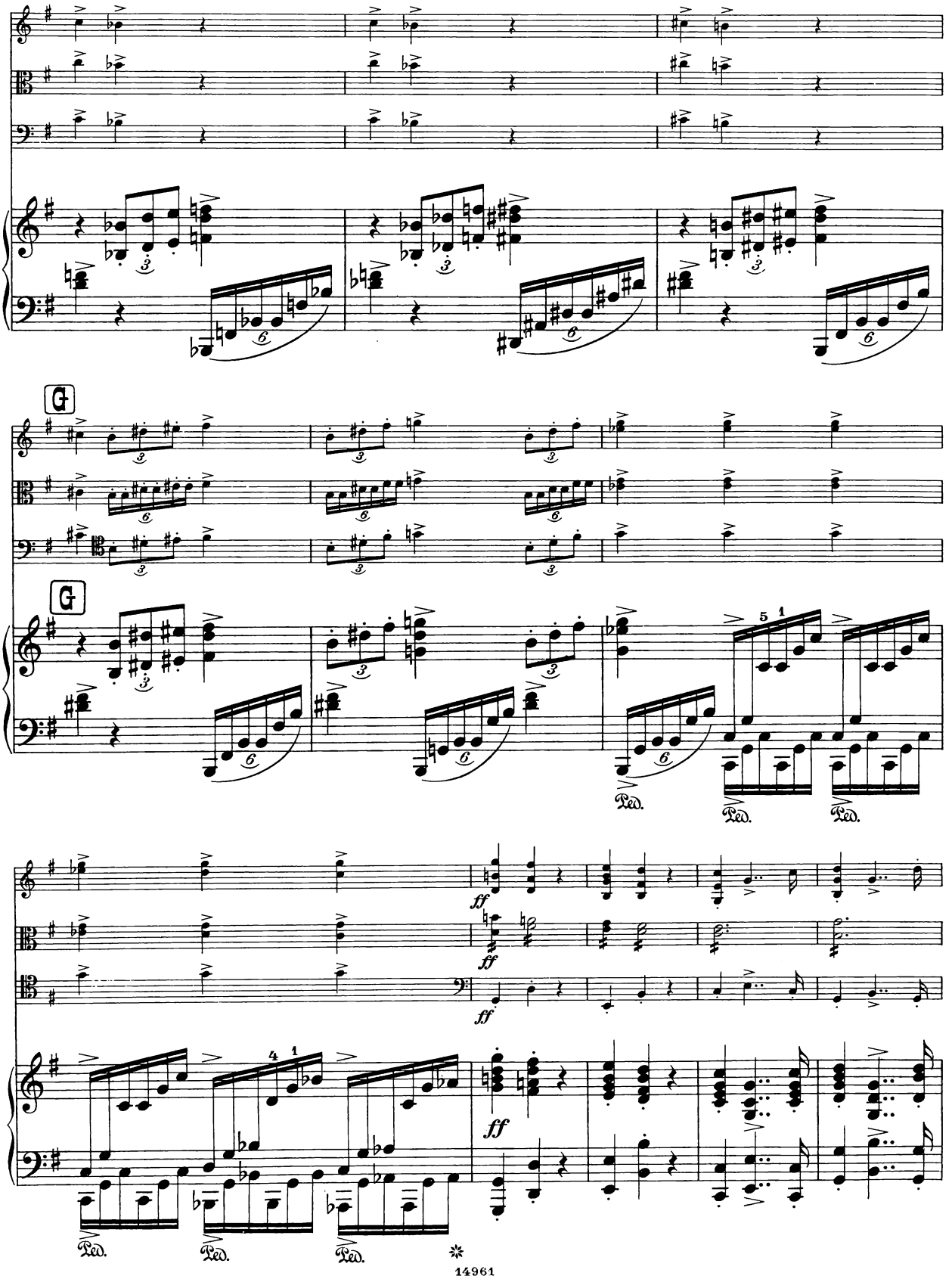
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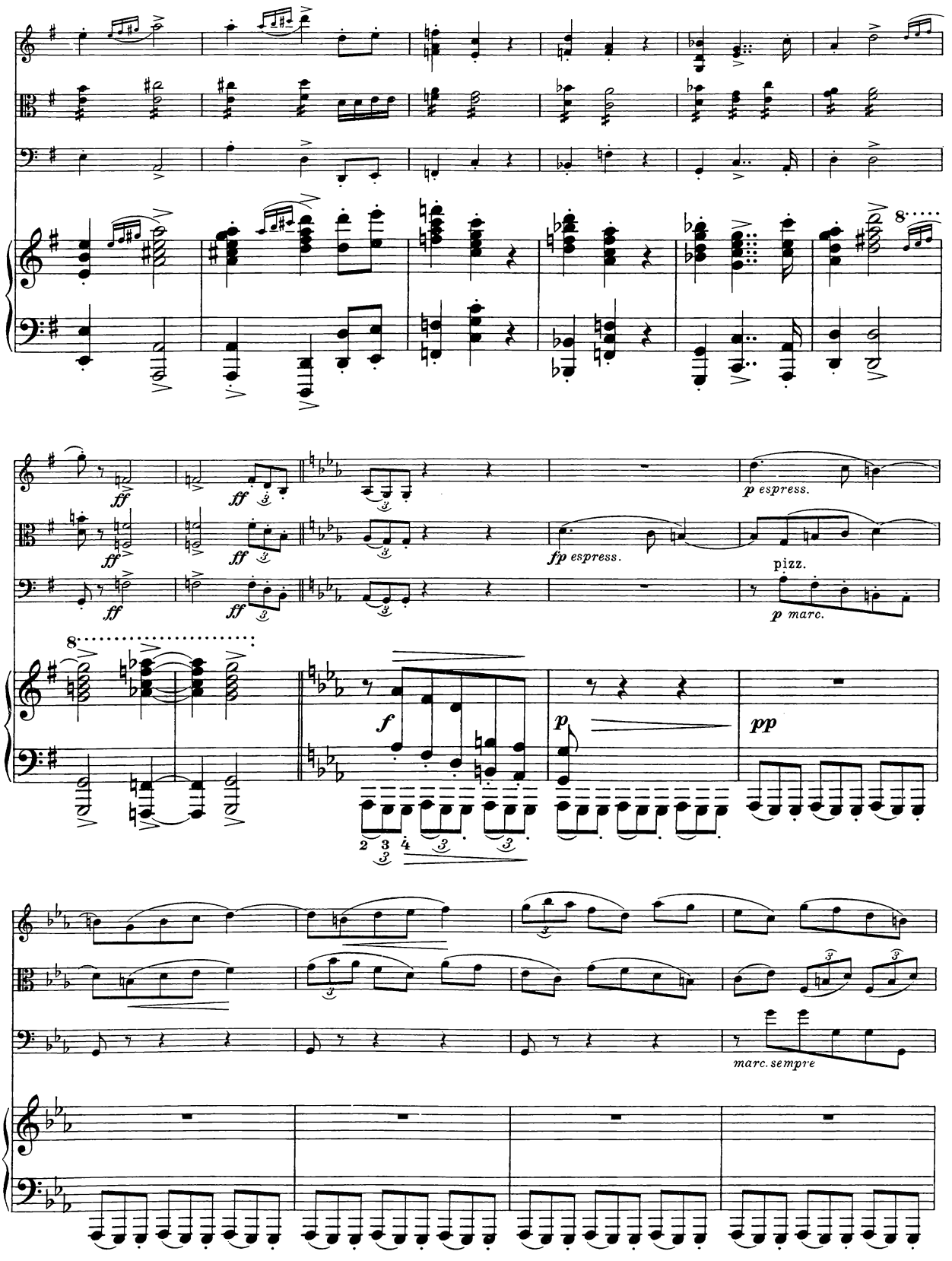
ff
p espress.
fp espress.
pizz.
p marc.
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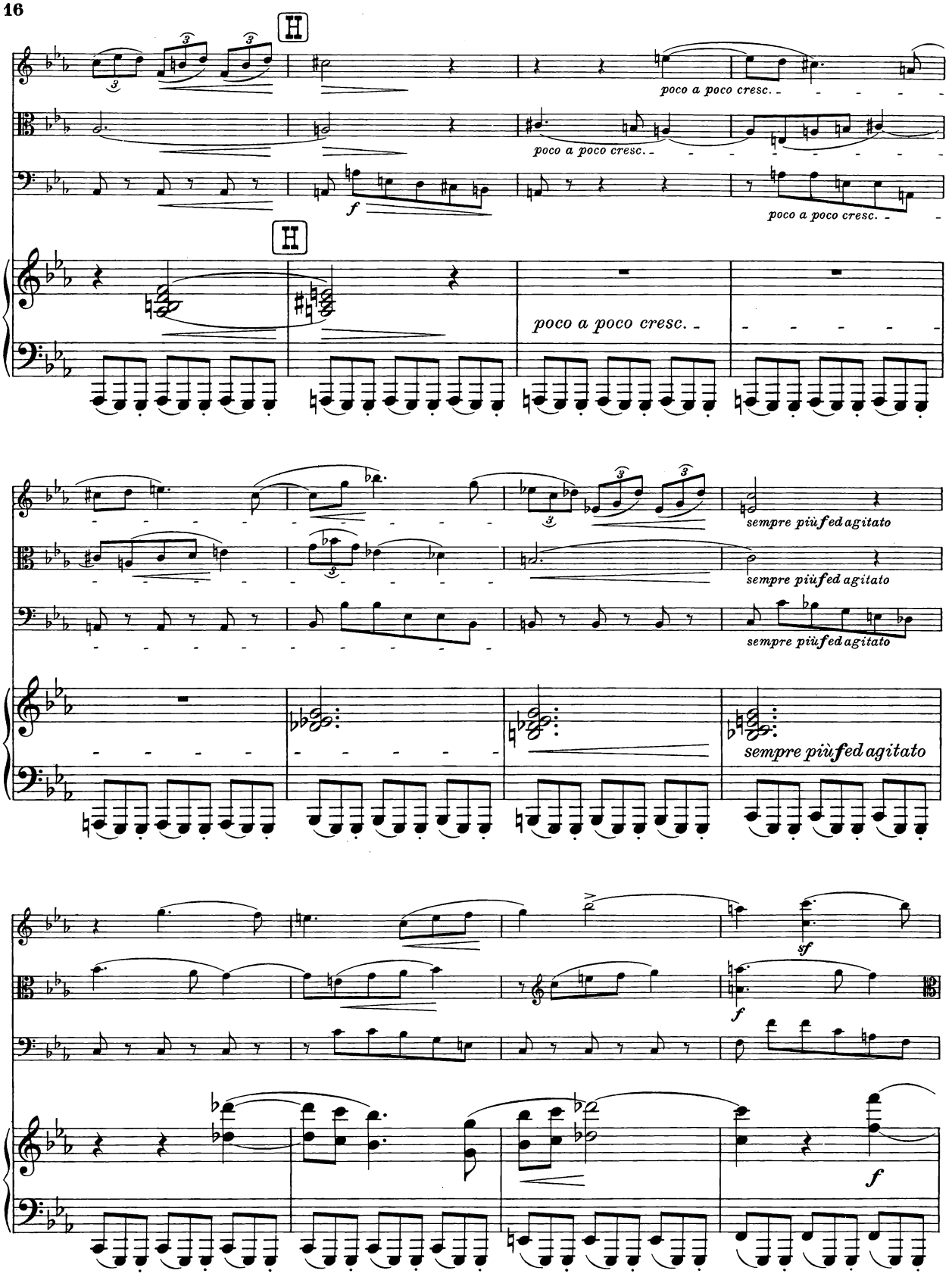
pp
marc. sempre


poco a poco cresc.
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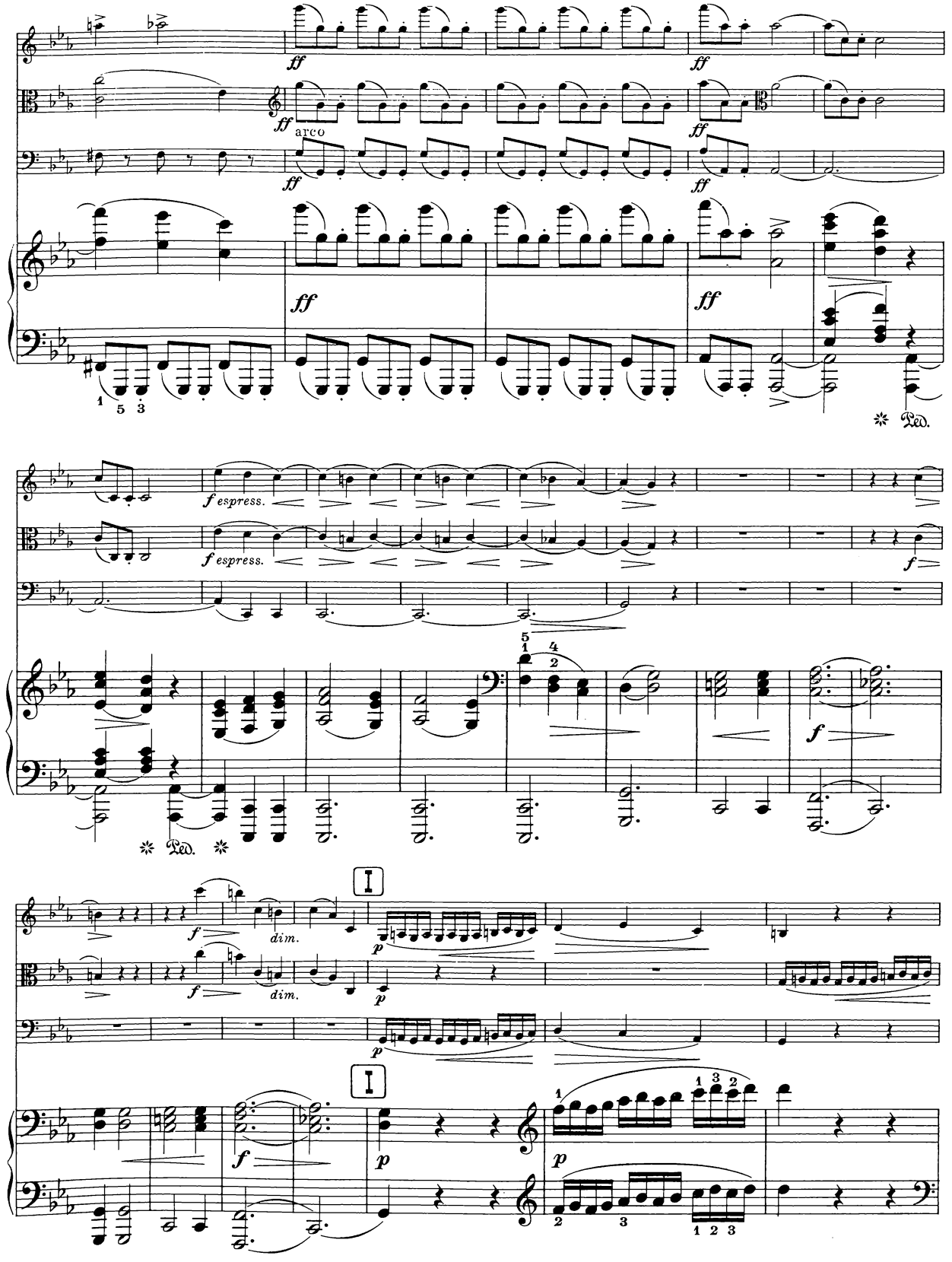
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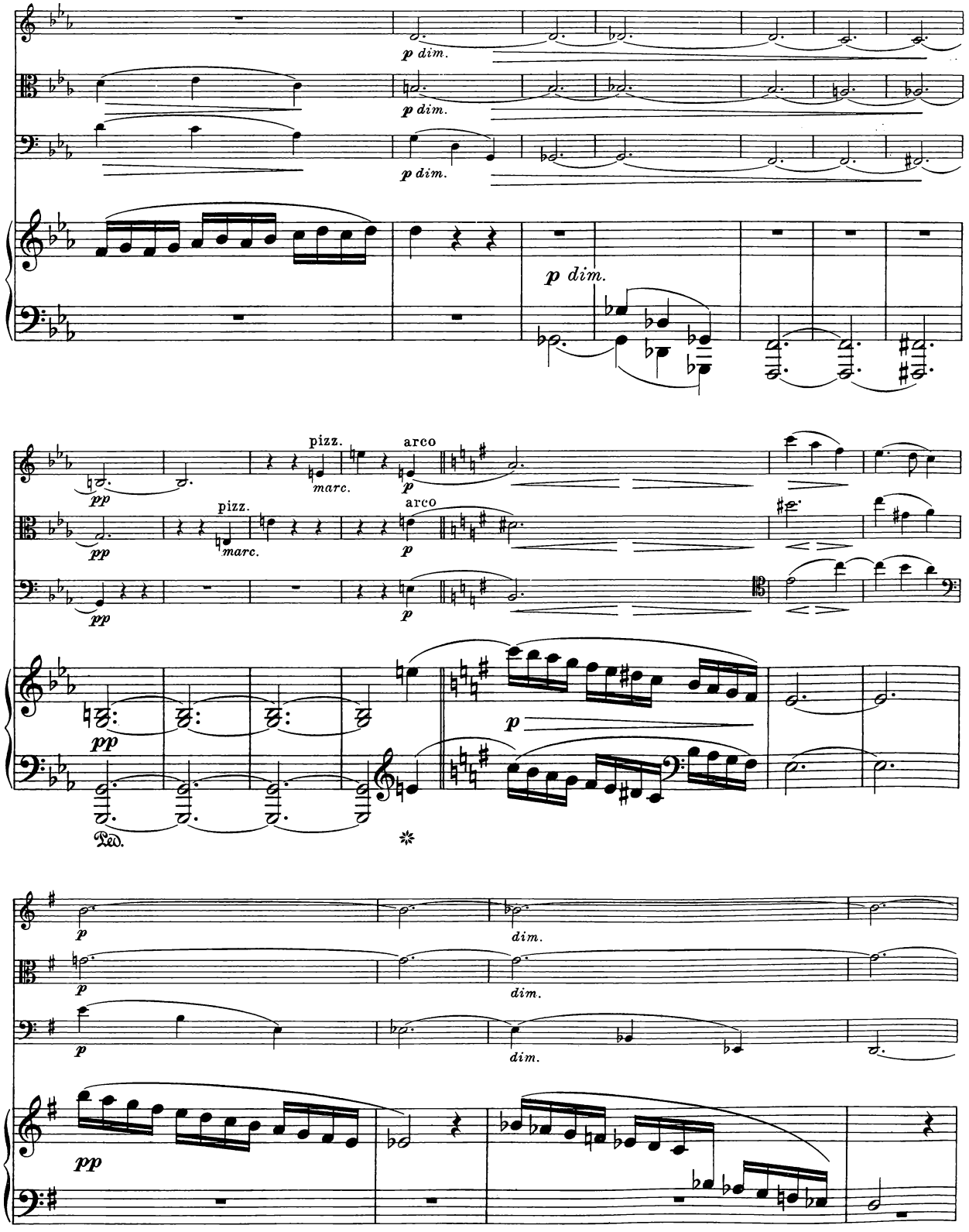
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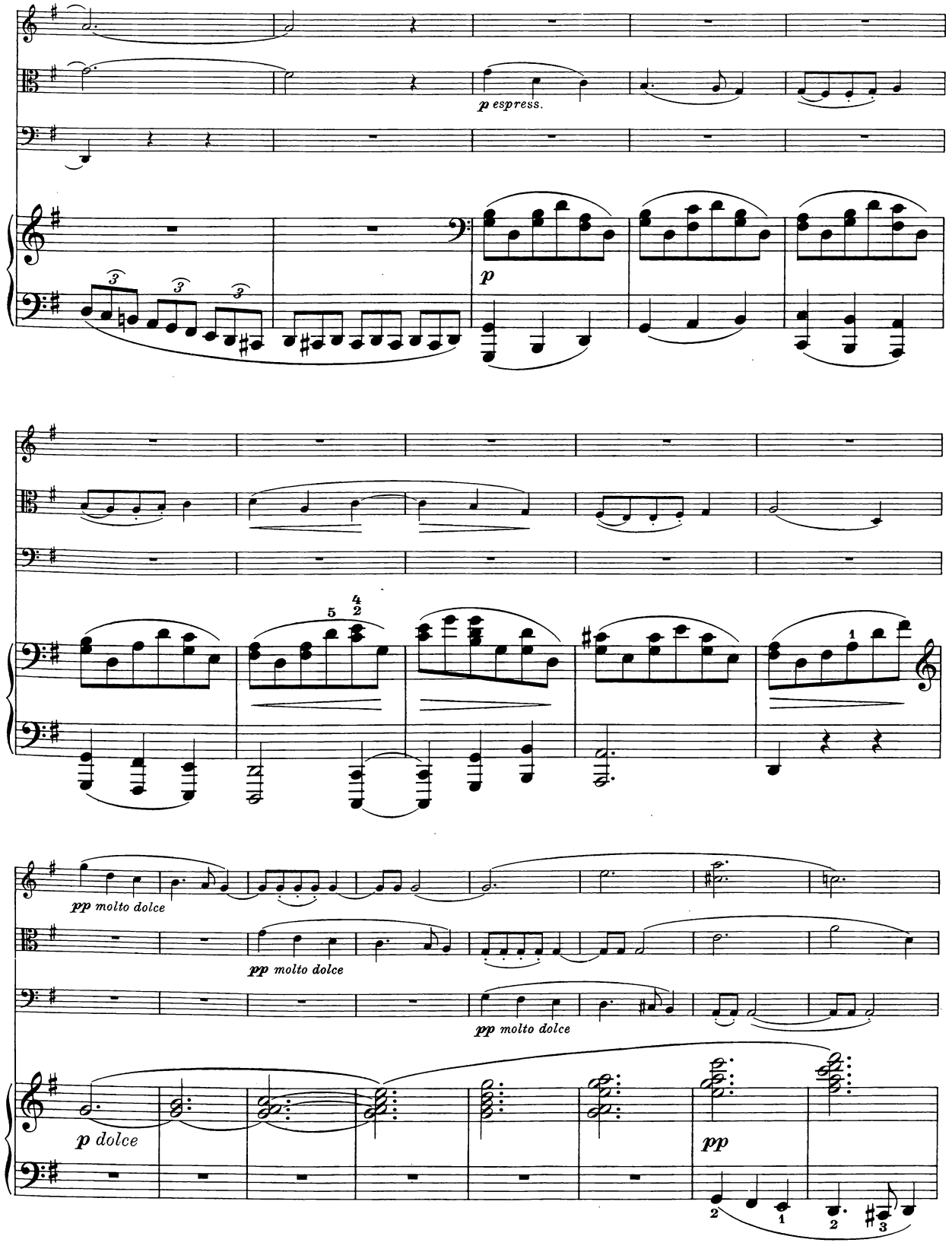
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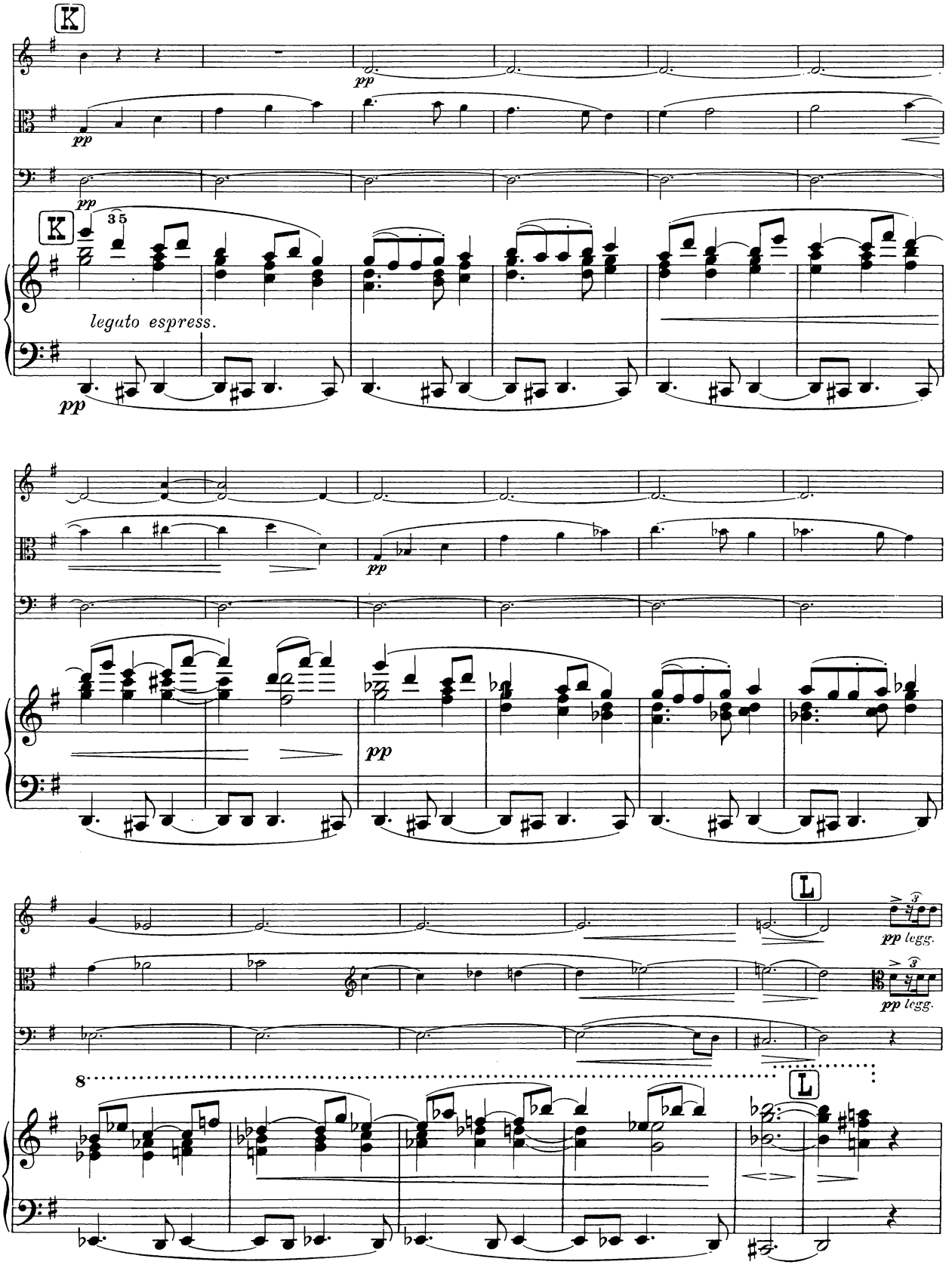
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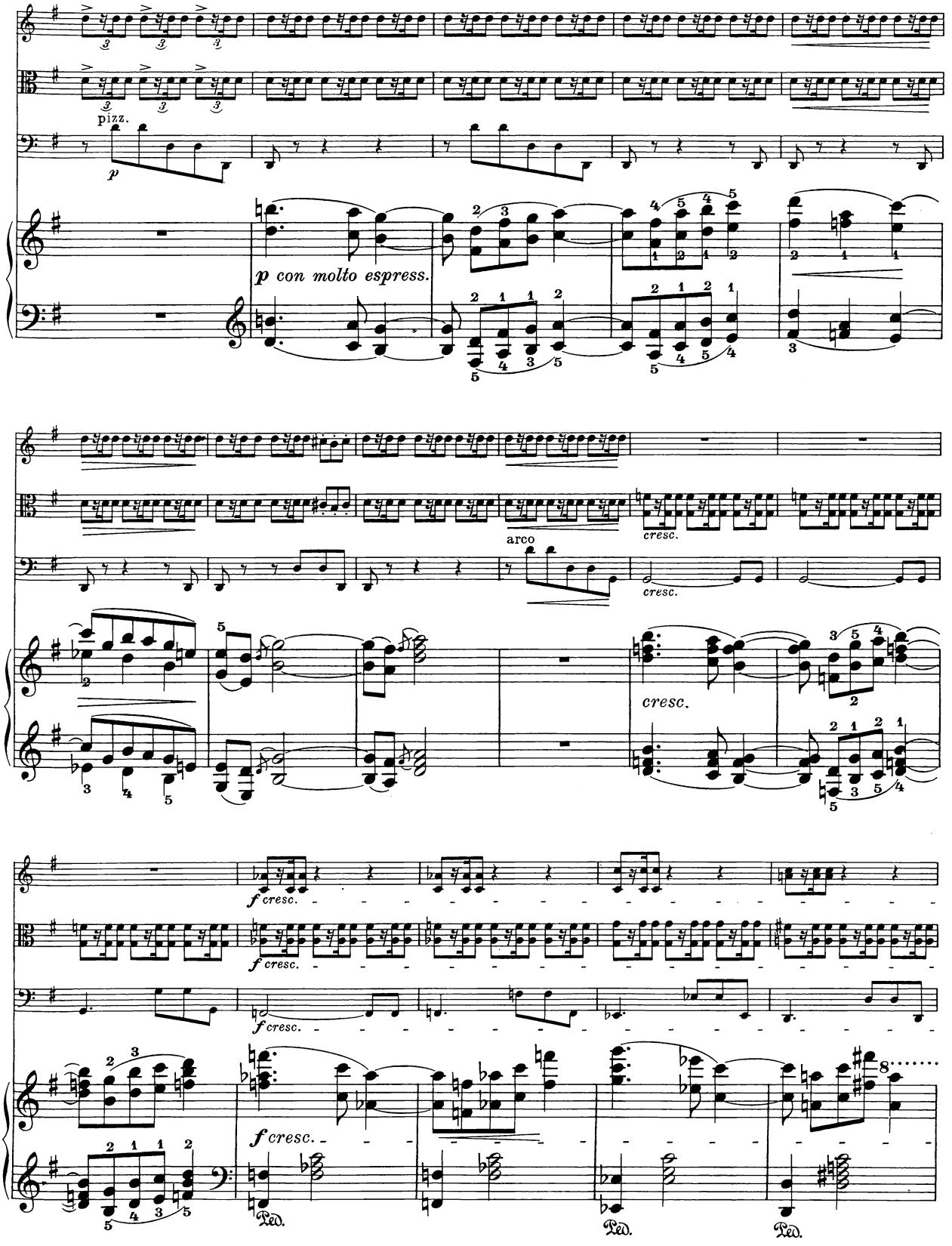
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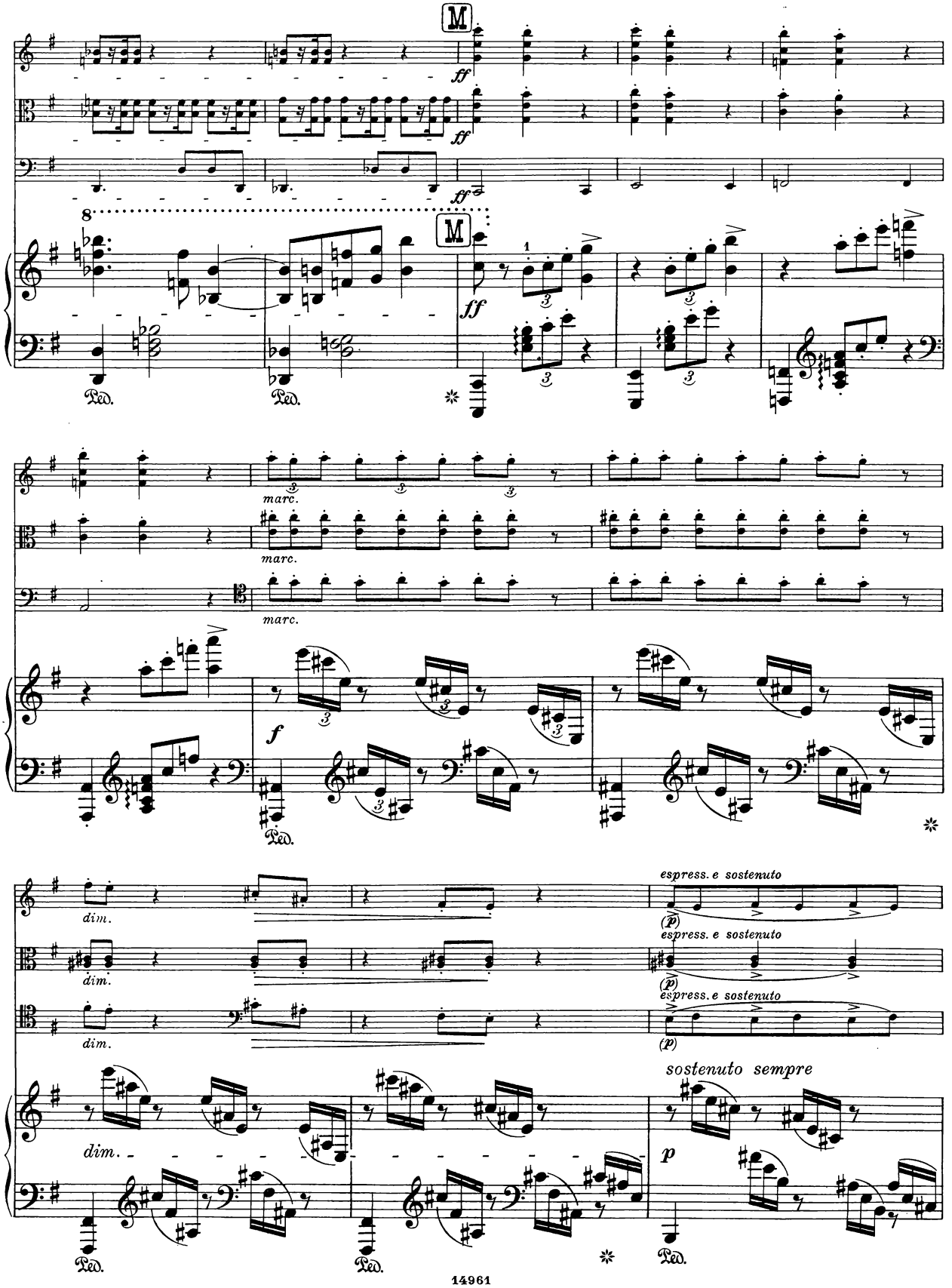
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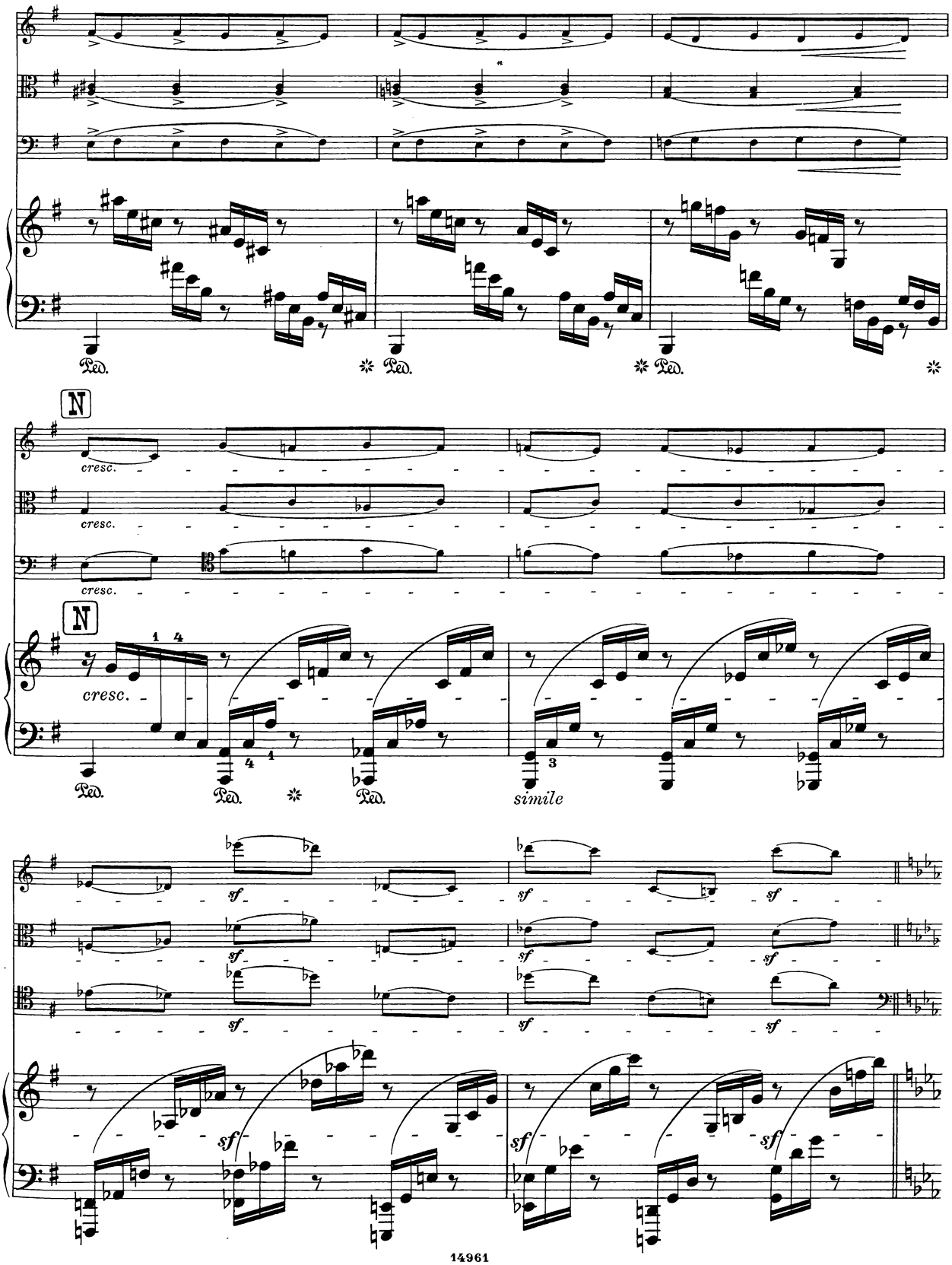
Ped.
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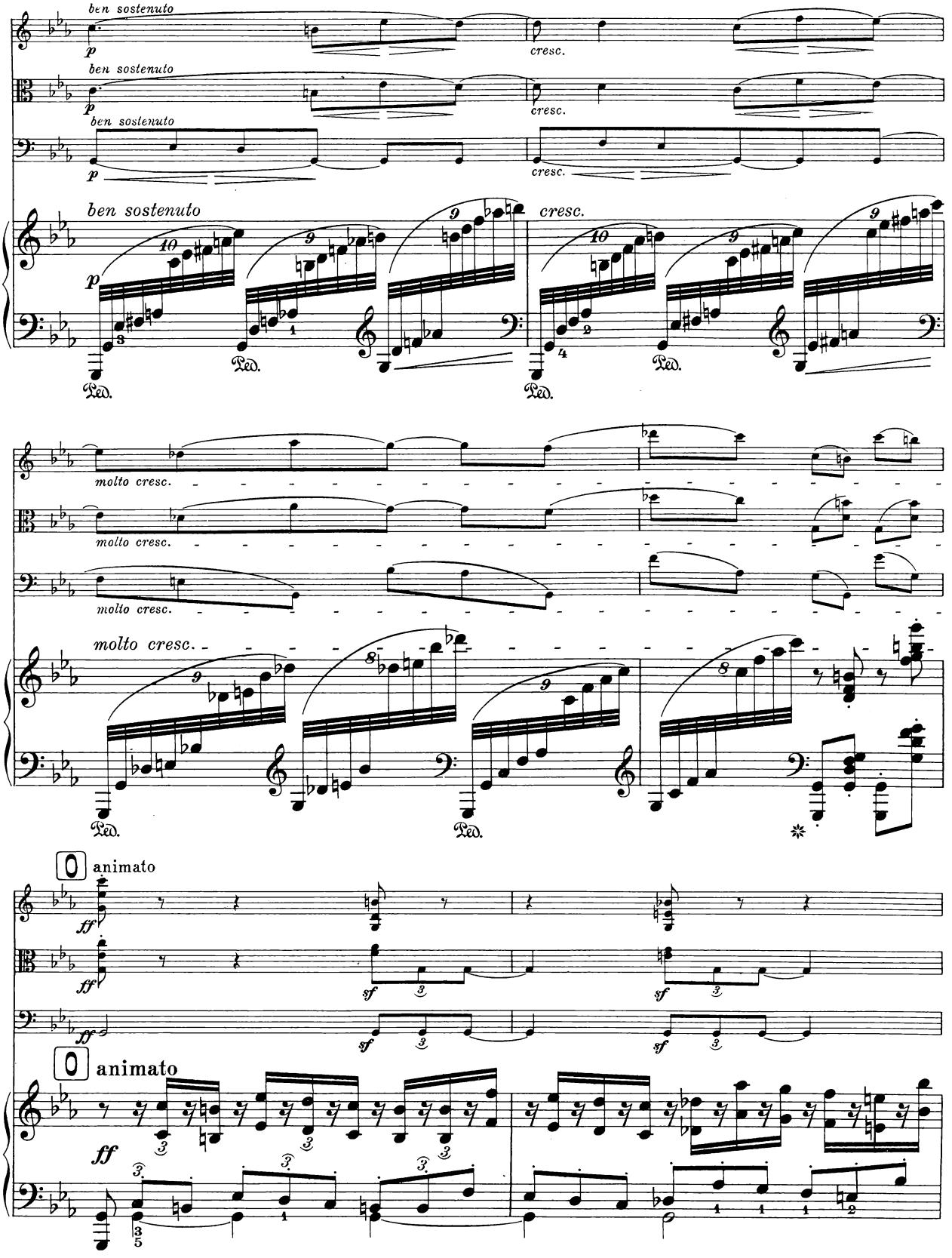
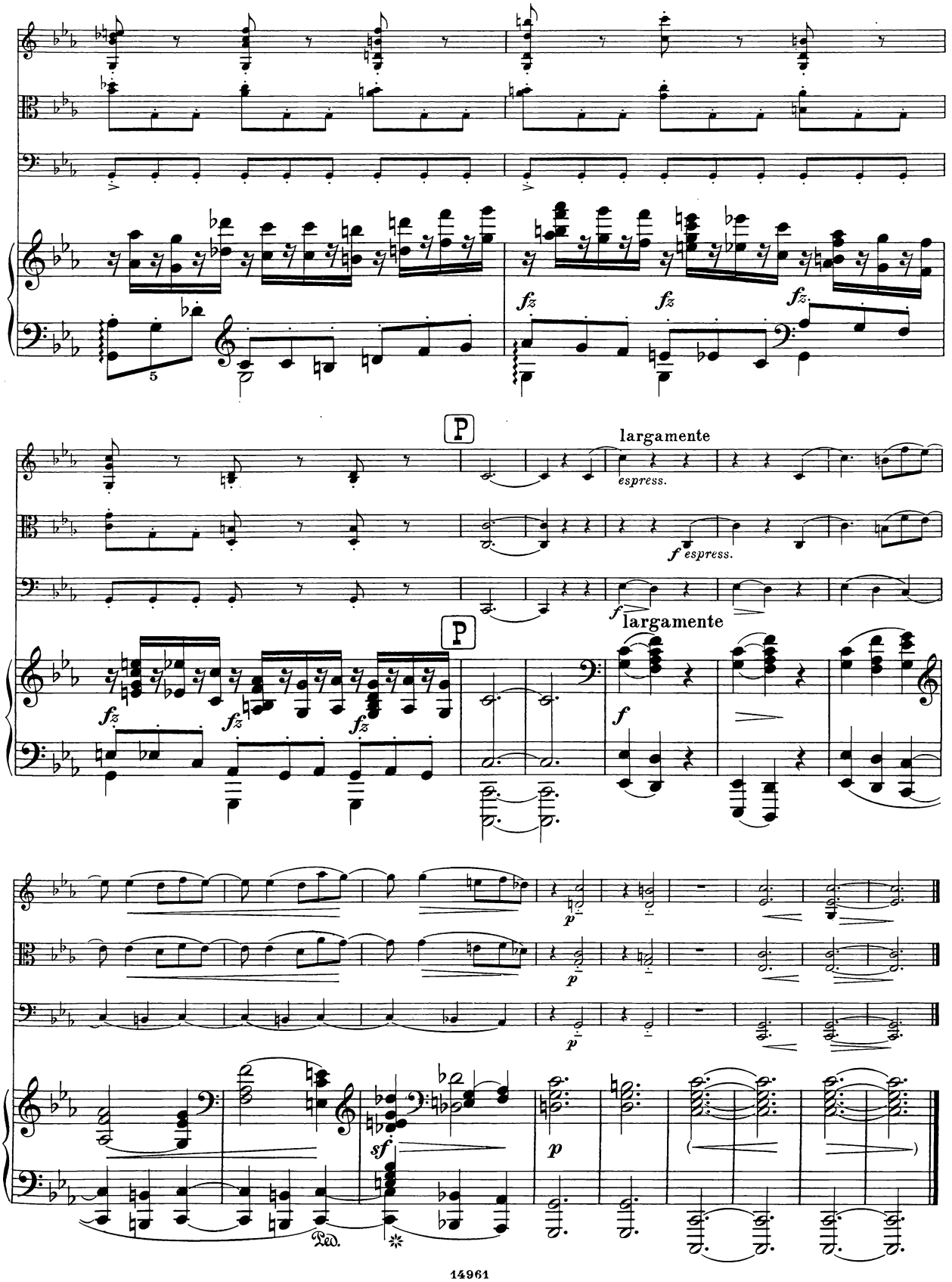
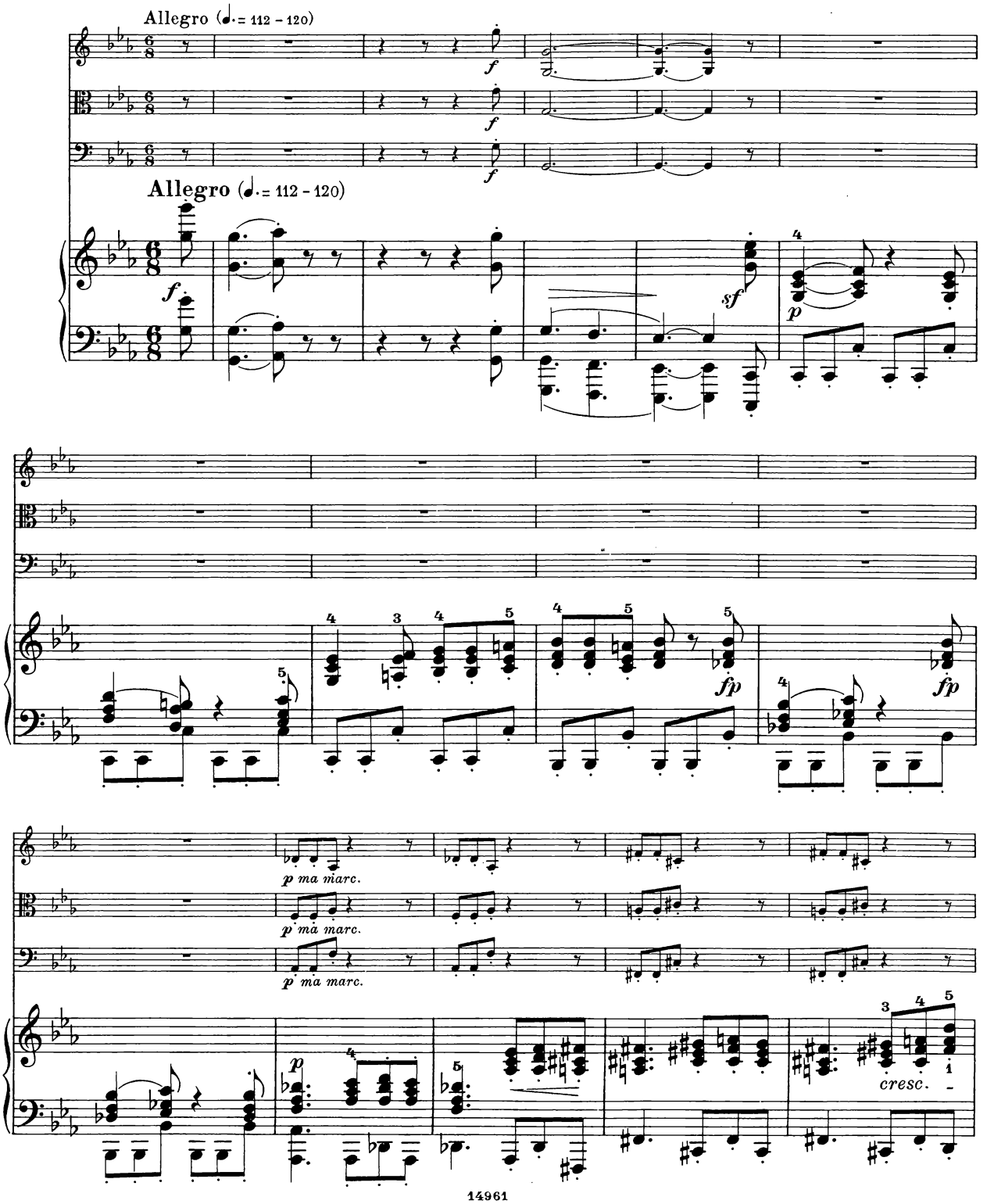
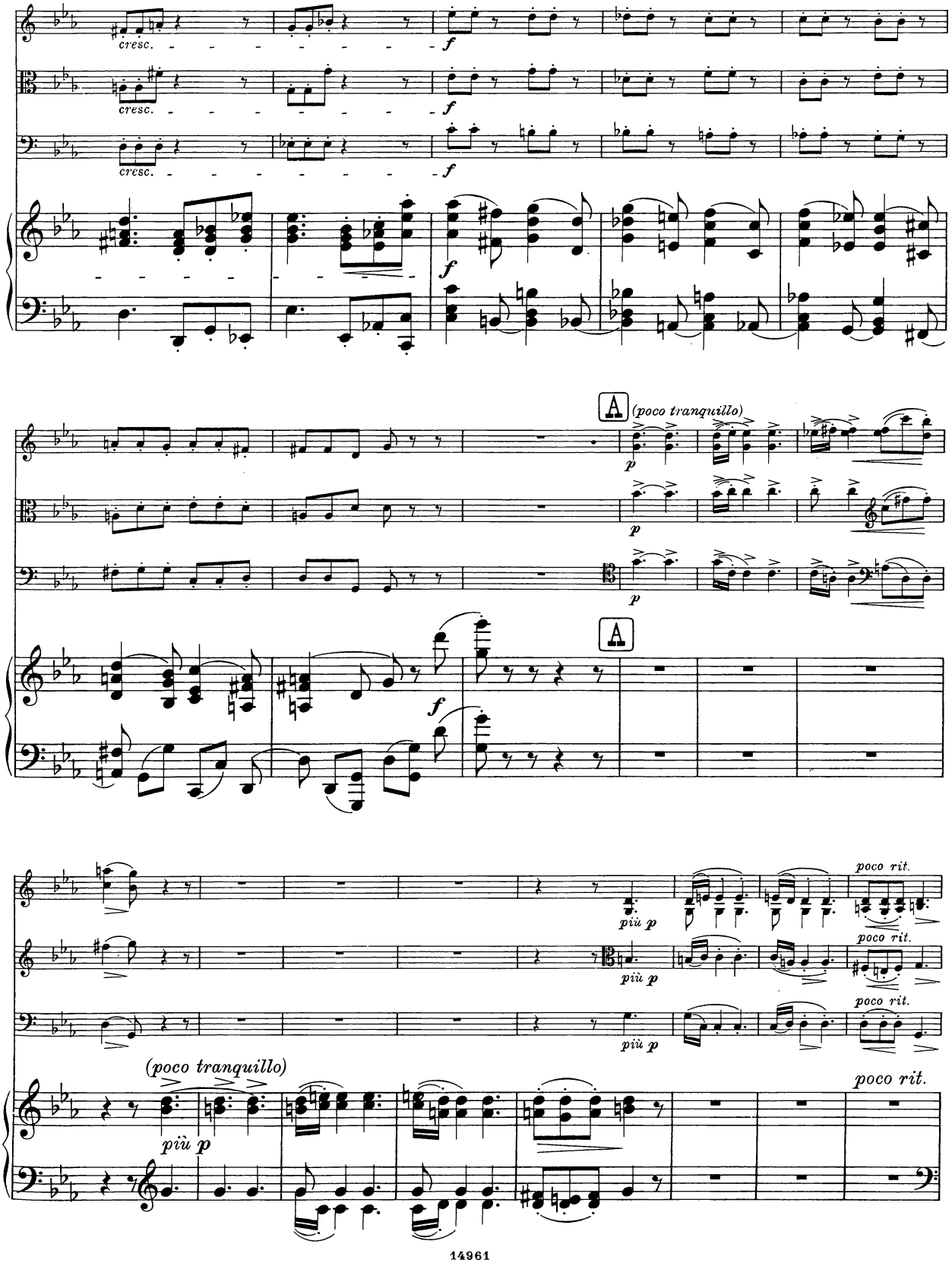
cresc.
cresc.
N
cresc.
Ped.
Ped.
Ped.
simile
sf
sf
sf
sf
sf
sf
sf
sf
sf

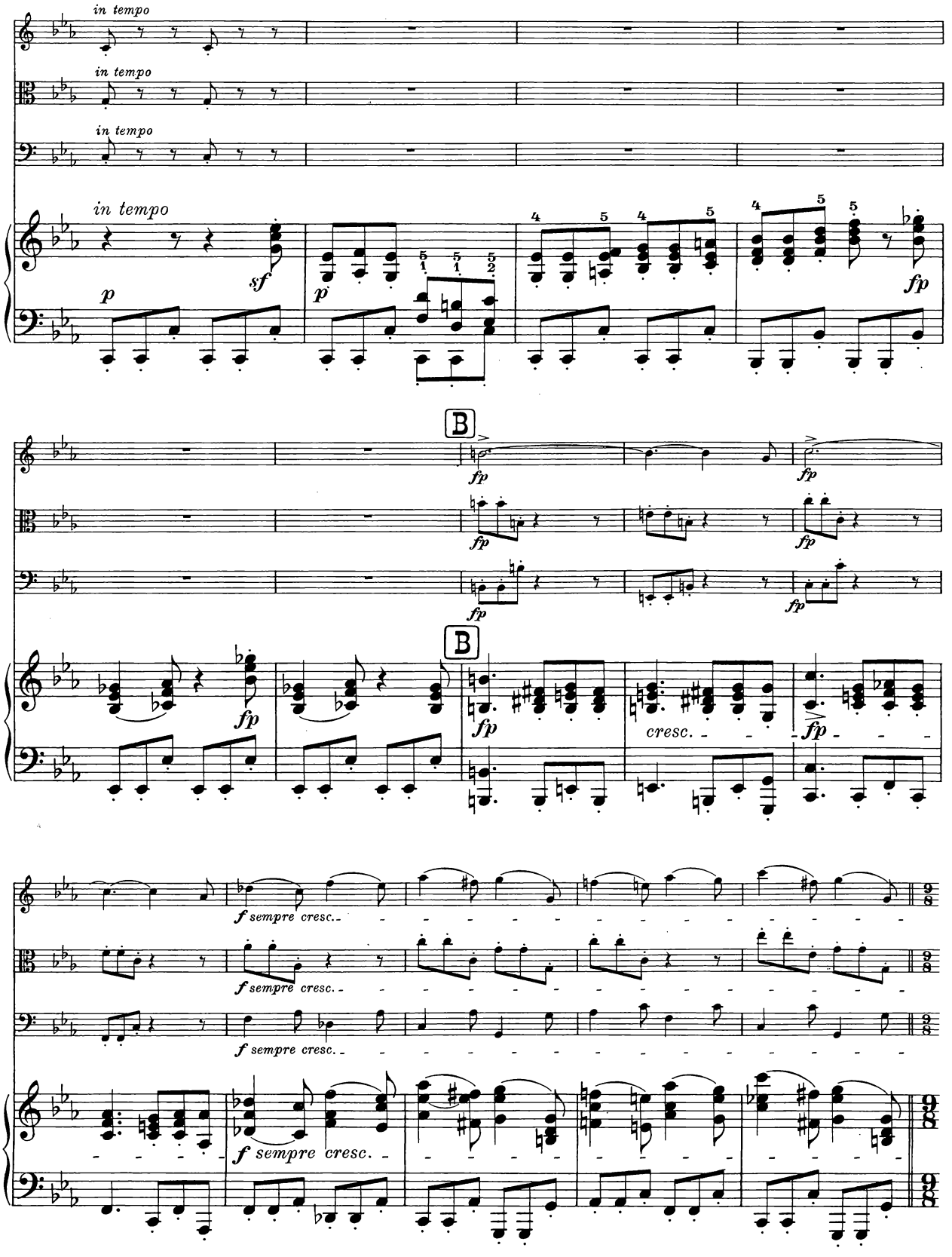

ben sostenuto
p
cresc.
ben sostenuto
p
cresc.
ben sostenuto
p
cresc.
ben sostenuto
p
cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
animato
ff
sf
animato
ff

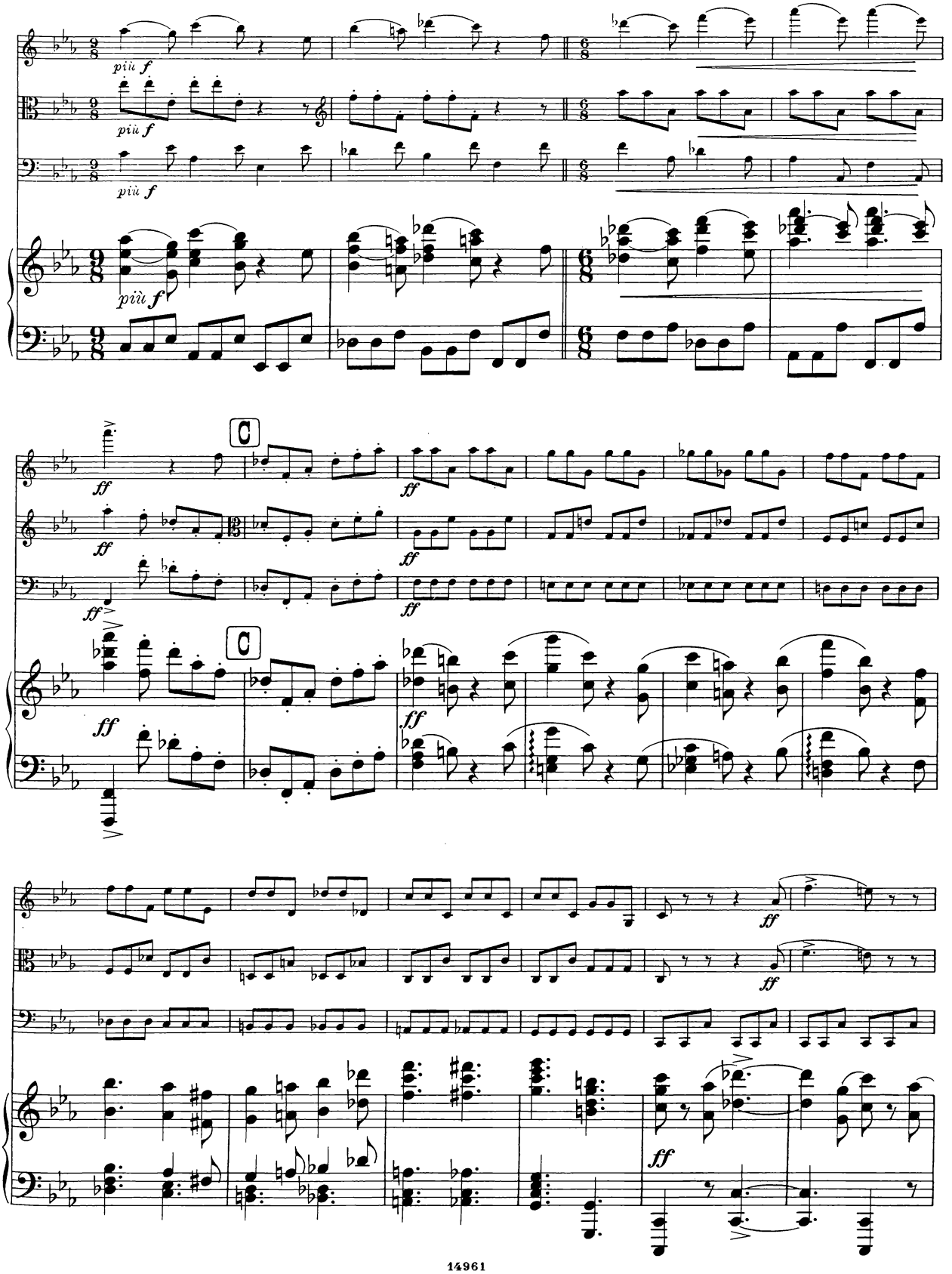

fz
fz
fz
P
largamente
espress.
f espress.
P
largamente
fz
fz
fz
f
p
p
p
sf
Ped.

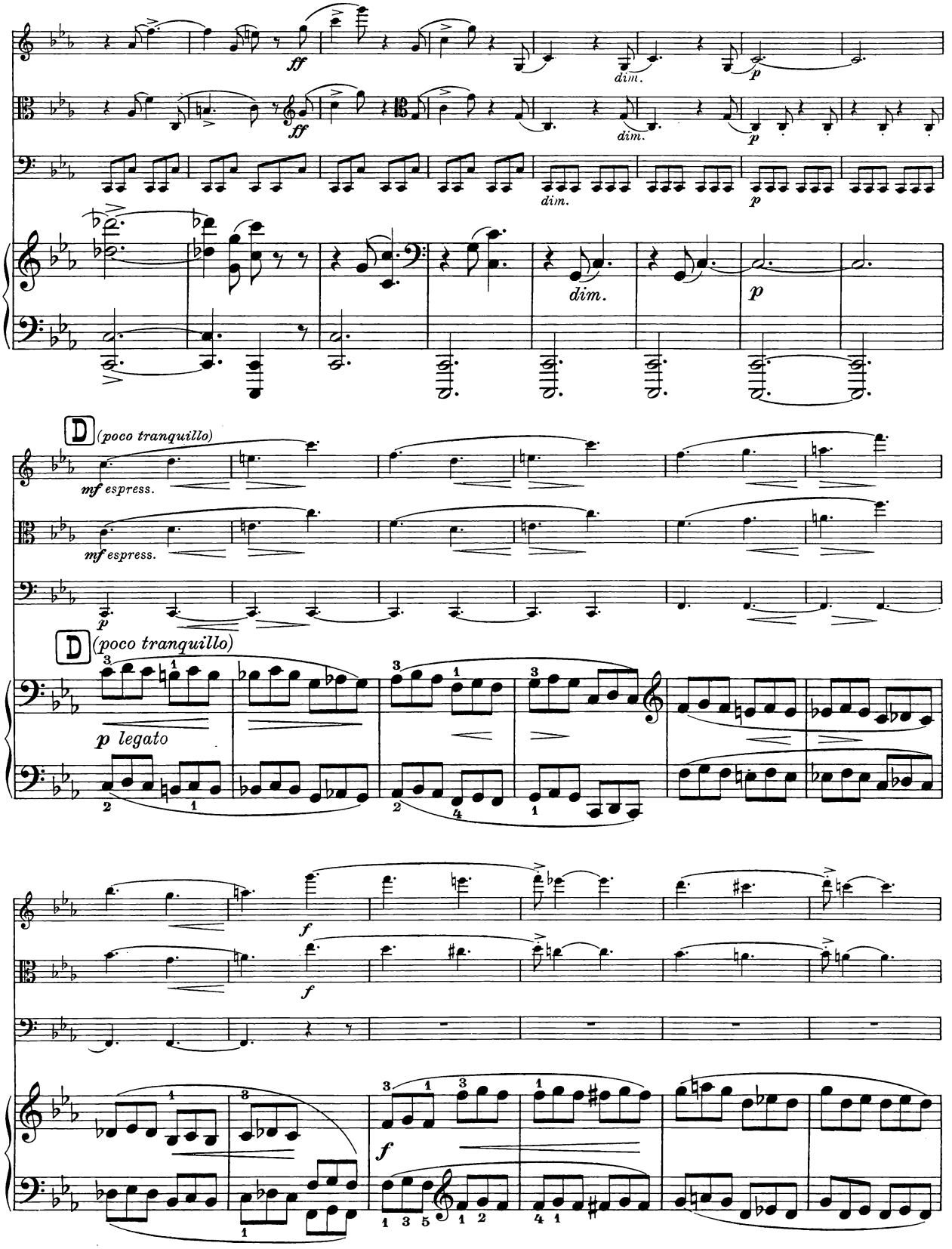
II
Scherzo

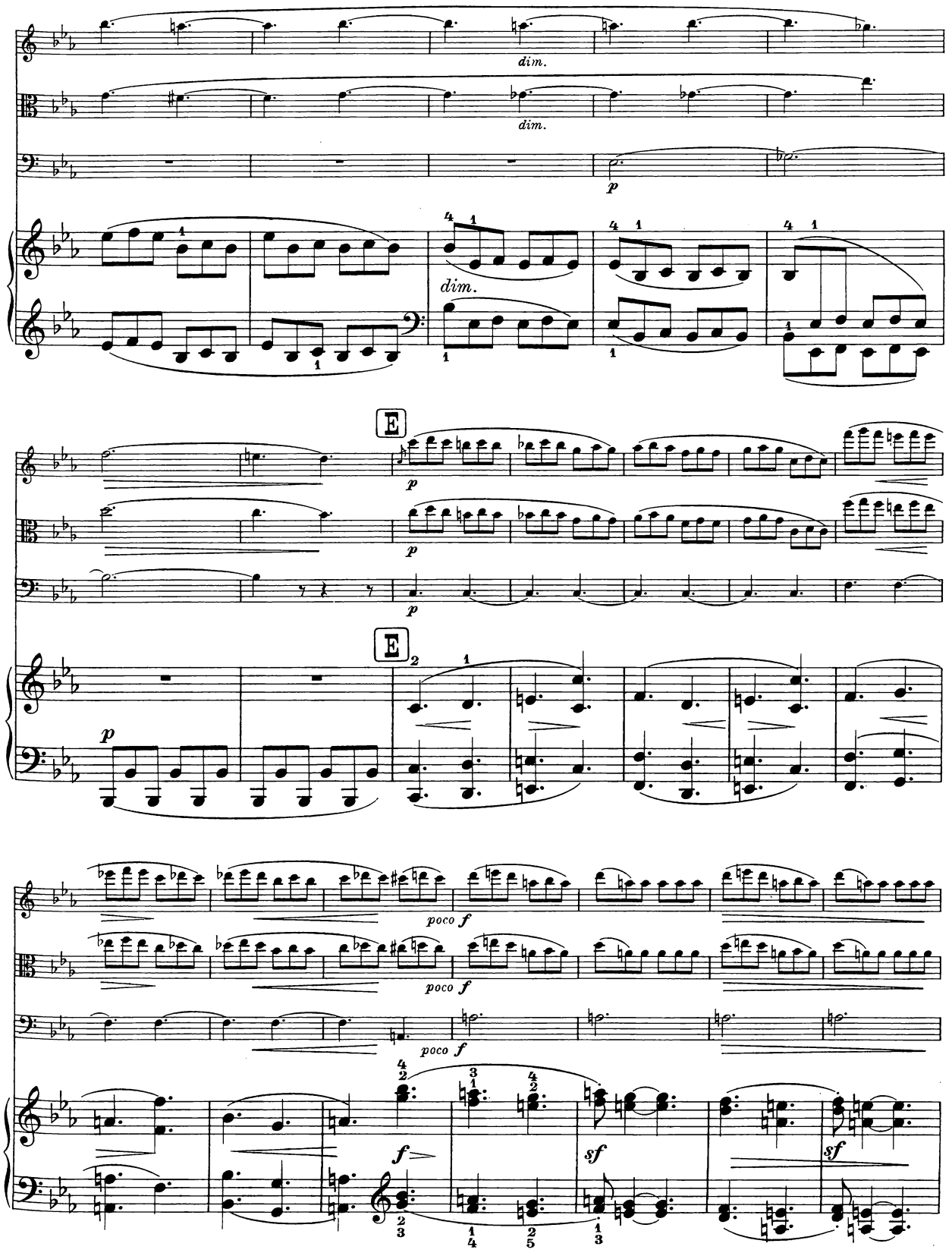


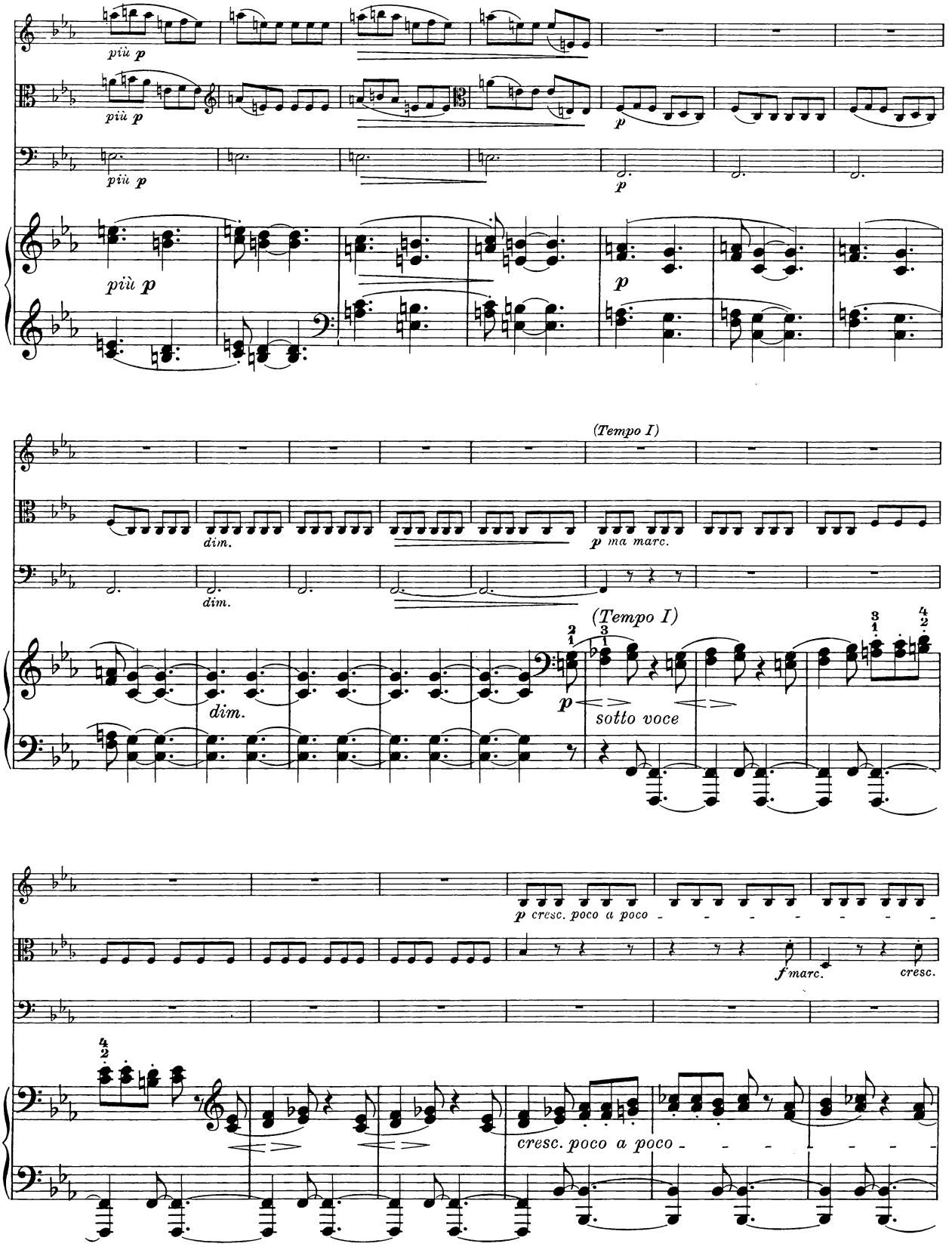

cresc.
f
A
(poco tranquillo)
p
poco rit.
più p
(poco tranquillo)
più p

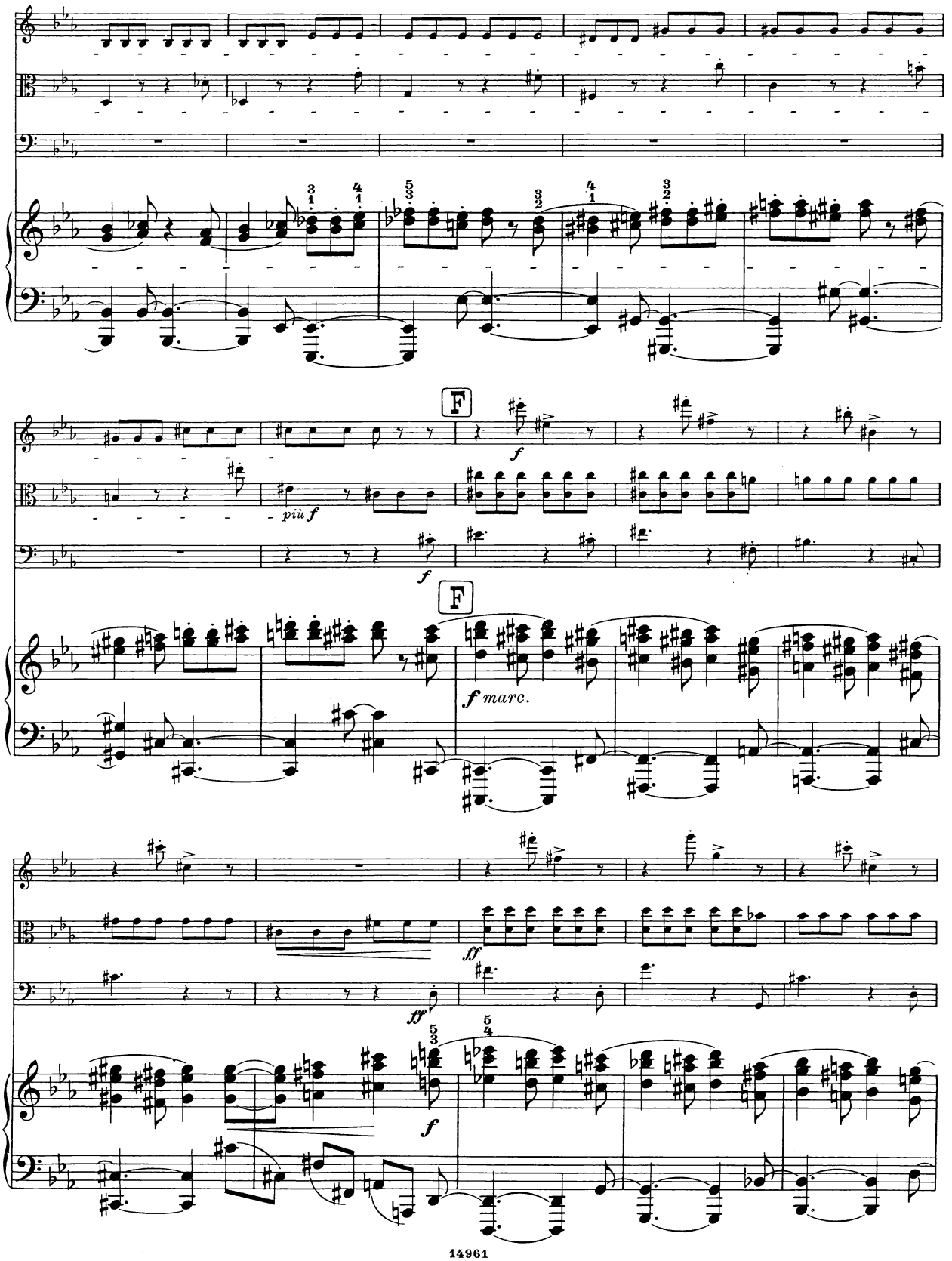

in tempo
in tempo
in tempo
in tempo
p
sf
p
fp
B
fp
fp
fp
fp
fp
B
fp
cresc.
fp
f sempre cresc.
f sempre cresc.
f sempre cresc.

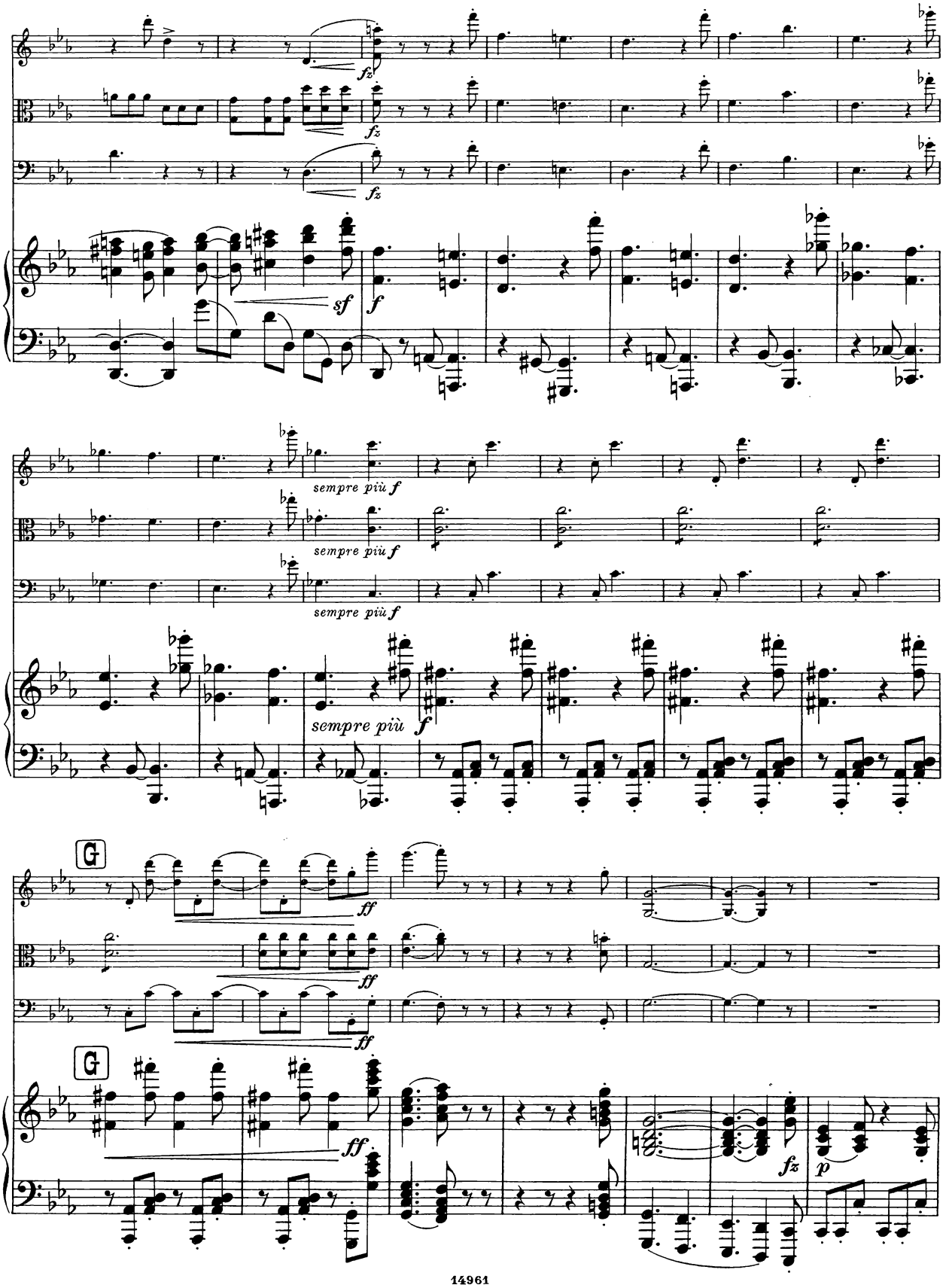

più f
più f
più f
più f
C
ff
C
ff
ff
ff
ff
ff
ff
ff
ff
ff

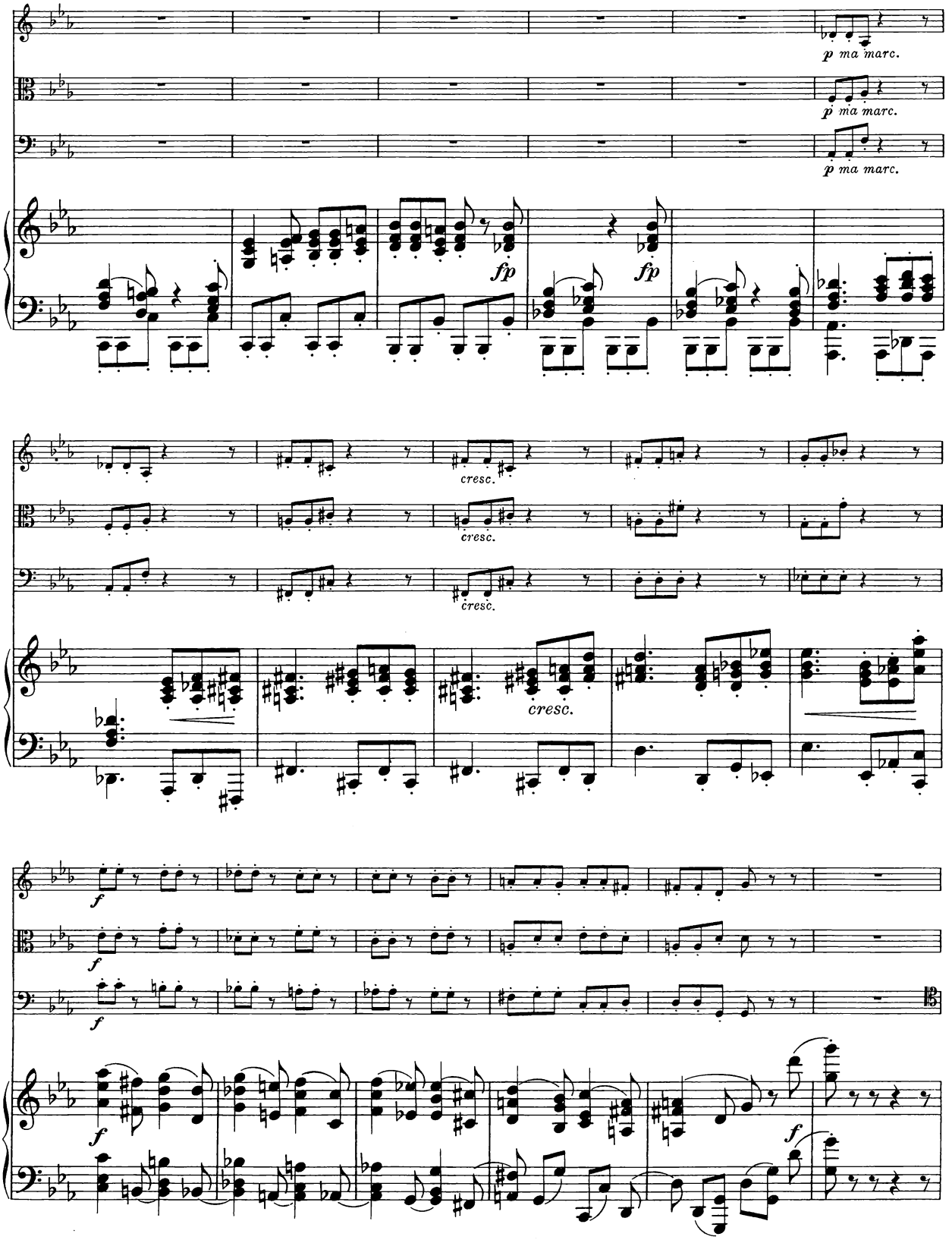

ff
dim.
p
ff
dim.
p
dim.
p
dim.
p
D (poco tranquillo)
mf espress.
mf espress.
p
D (poco tranquillo)
p legato
f
f
f

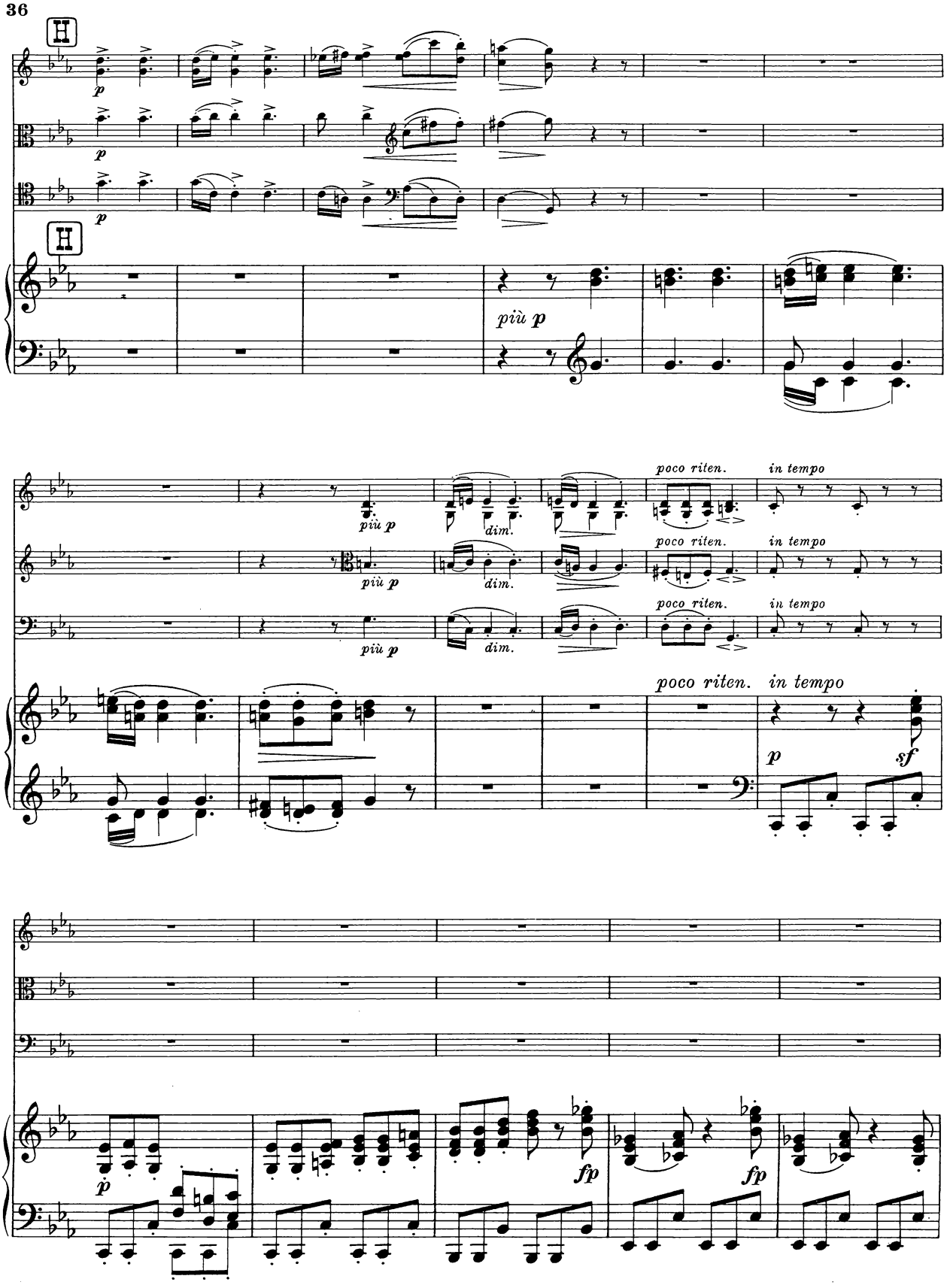

dim.
dim.
p
dim.
E
p
p
p
E
p
poco f
poco f
poco f
f
sf
sf

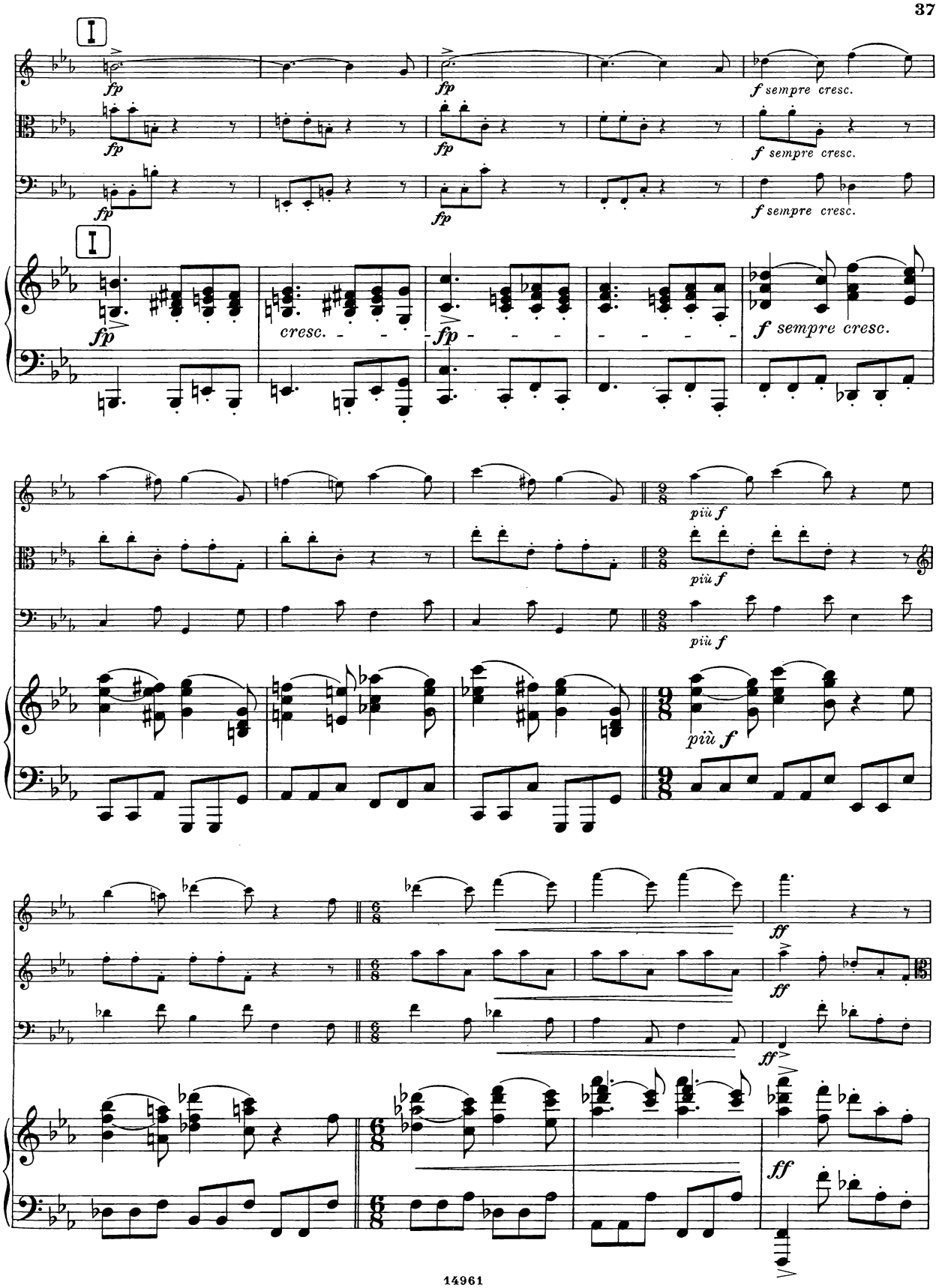

più p
più p
più p
più p
p
più p
p
(Tempo I)
dim.
dim.
p ma marc.
dim.
(Tempo I)
p
sotto voce
p cresc. poco a poco
f marc.
cresc.
cresc. poco a poco

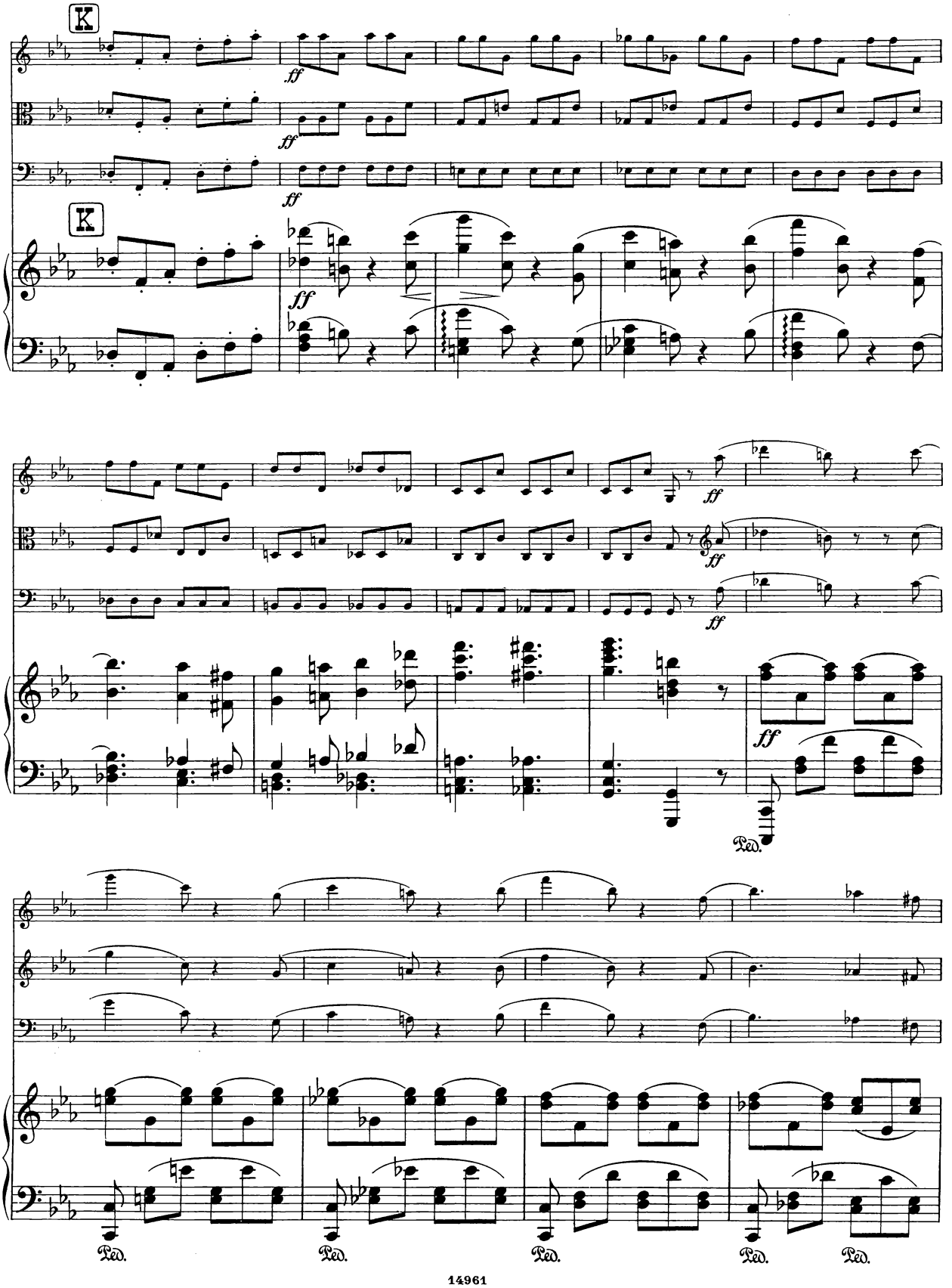

F
più f
f
F
f marc.
ff
ff
f

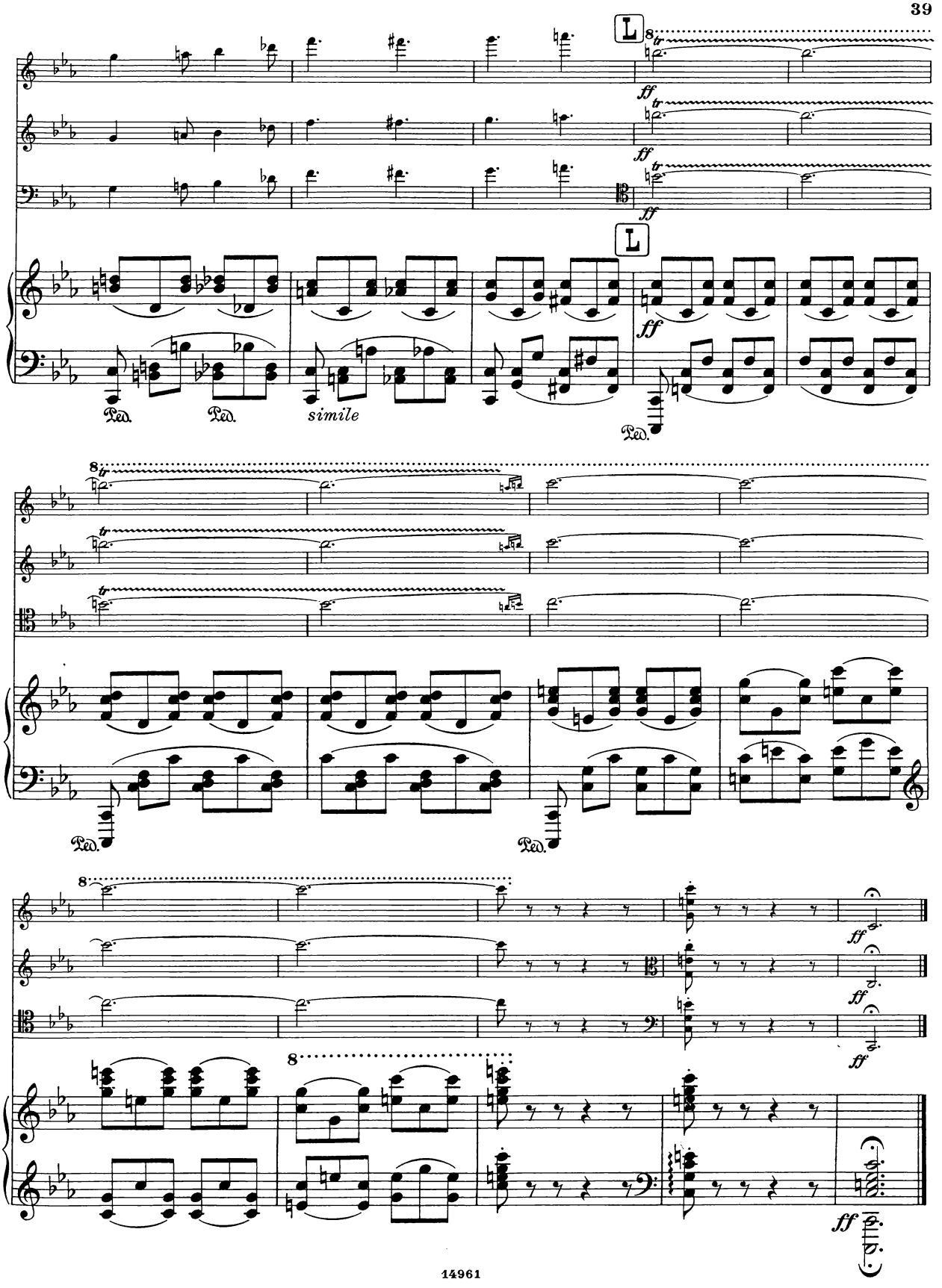

fz
fz
fz
sf
f
sempre più f
sempre più f
sempre più f
sempre più
f
G
ff
ff
G
ff
fz
p


p ma marc.
p ma marc.
p ma marc.
fp
fp
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f

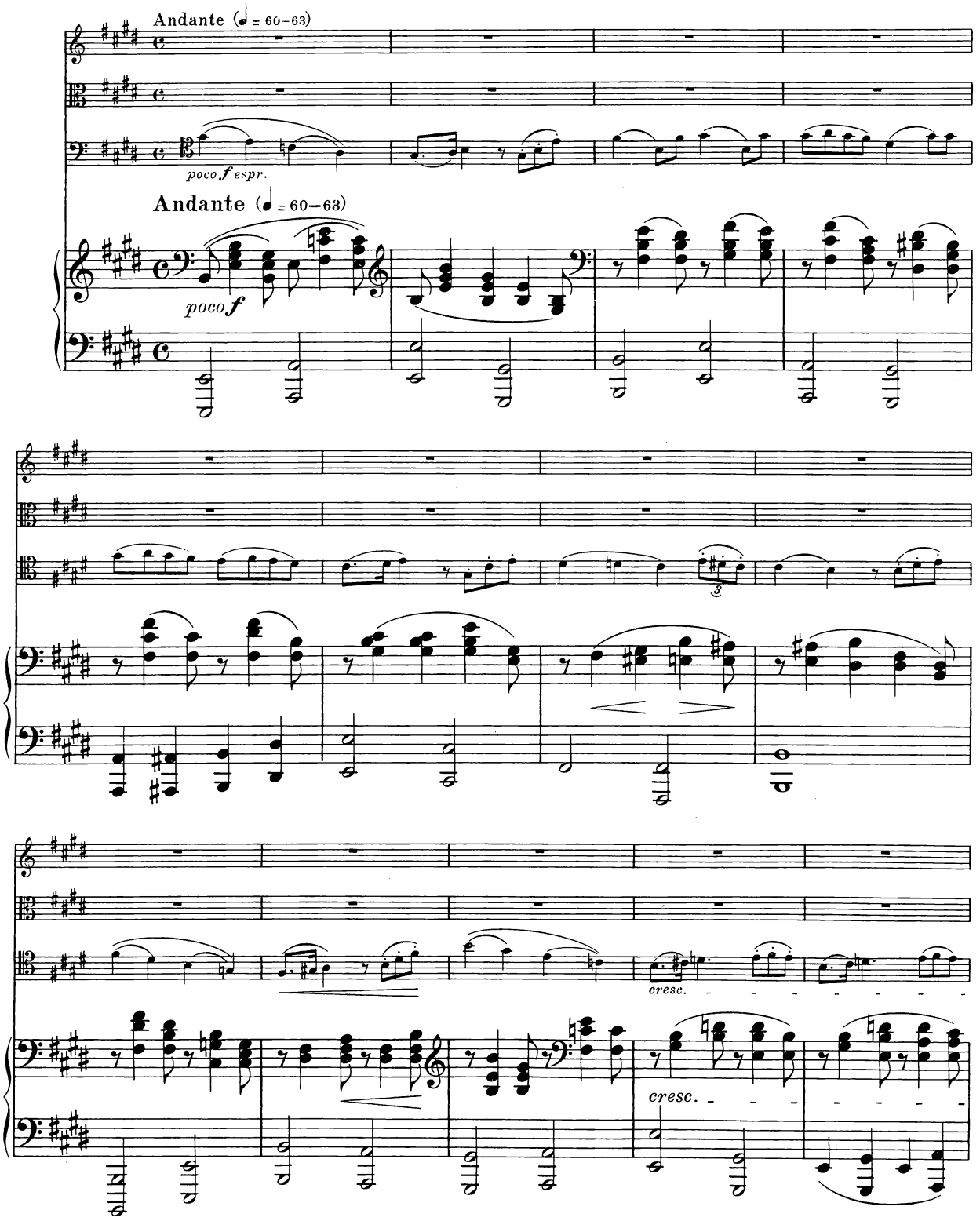

H
p
H
più p
più p
dim.
più p
dim.
più p
dim.
poco riten.
in tempo
poco riten.
in tempo
poco riten.
in tempo
poco riten.
in tempo
p
sf
p
fp
fp

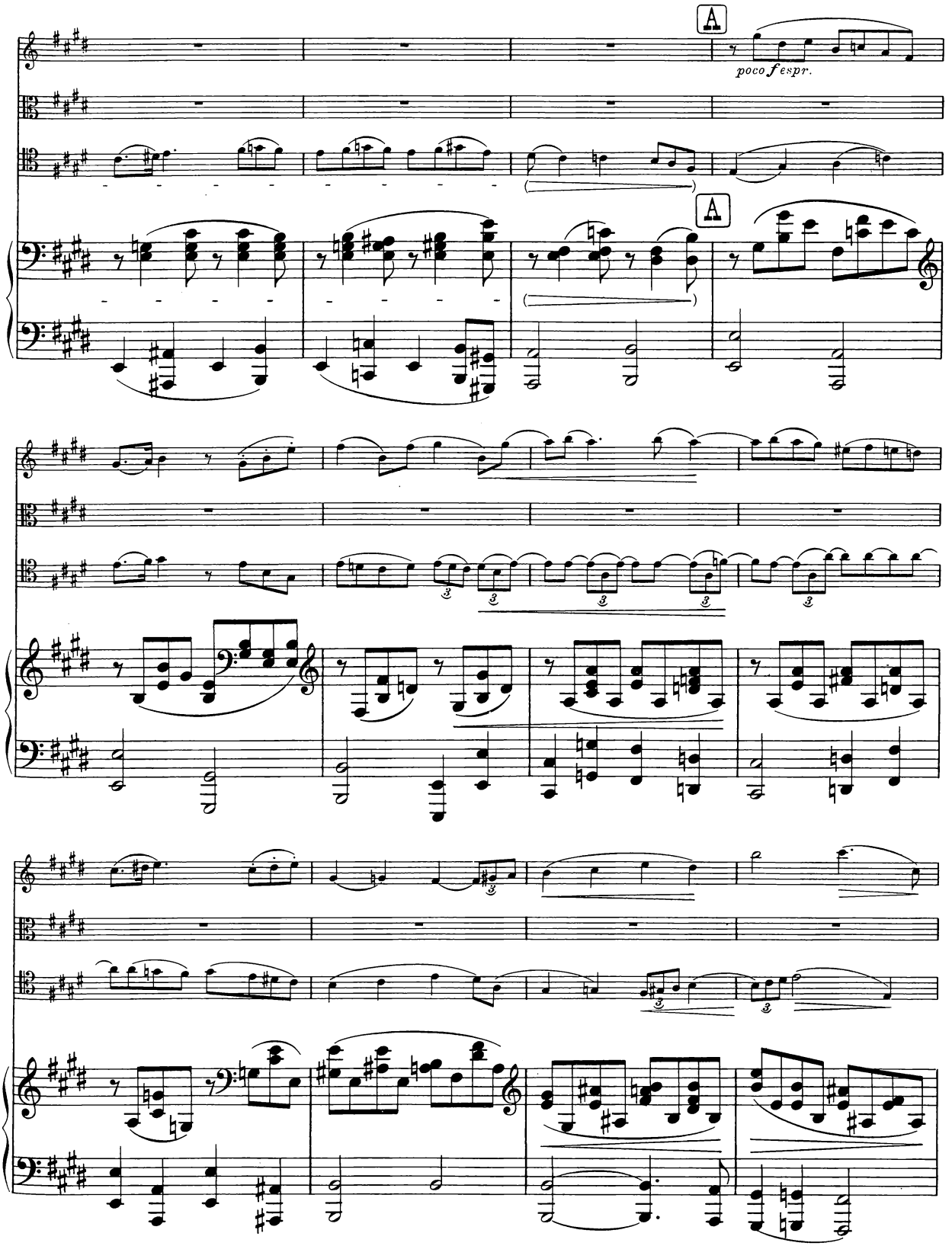

I
fp
fp
f sempre cresc.
f sempre cresc.
f sempre cresc.
I
fp
cresc.
fp
f sempre cresc.
più f
più f
più f
più f
ff
ff
ff

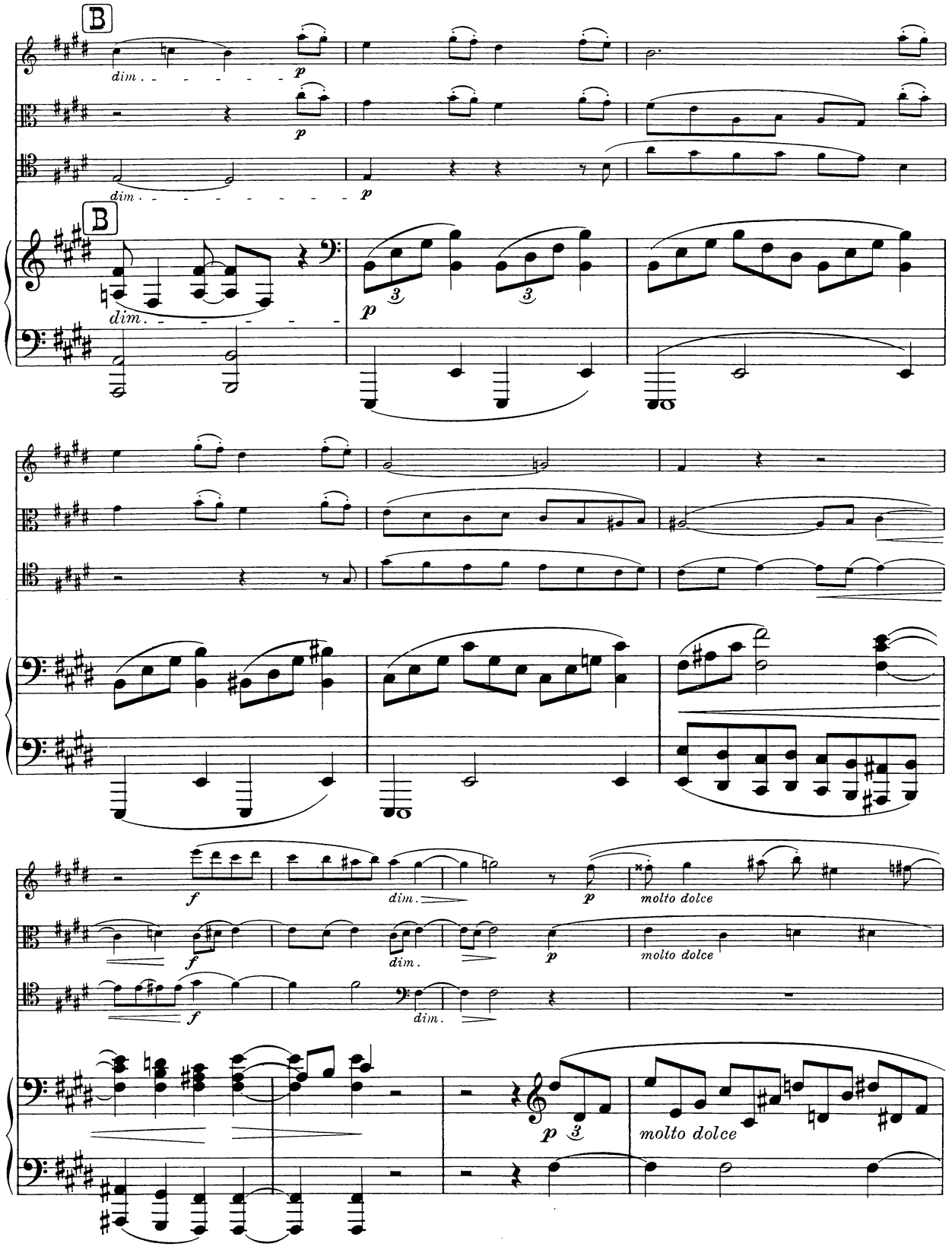

K
ff
K
ff
ff
ff
ff
ff
Ped.
Ped.
Ped.
Ped.
Ped.

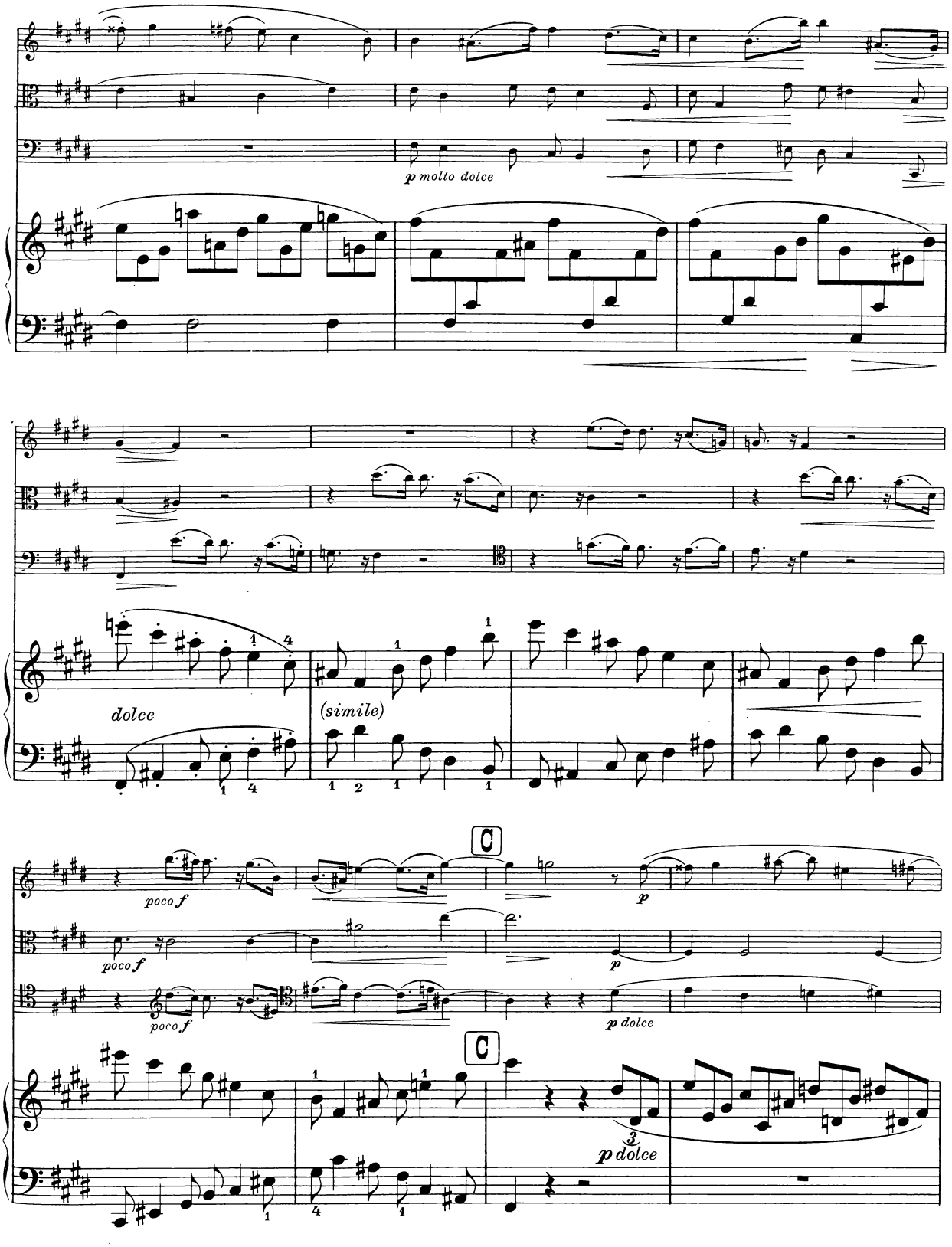

L
ff
simile
Ped.

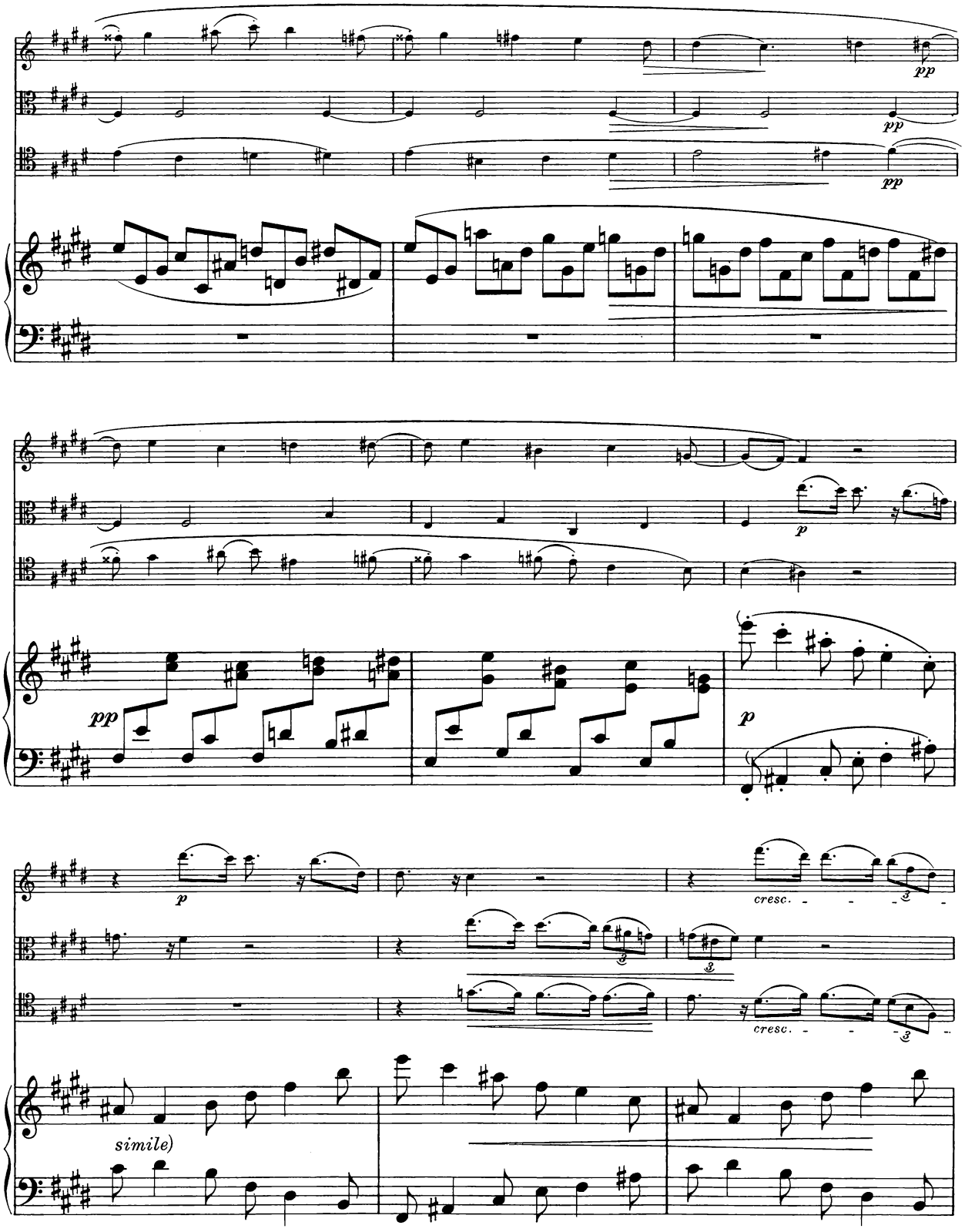
III

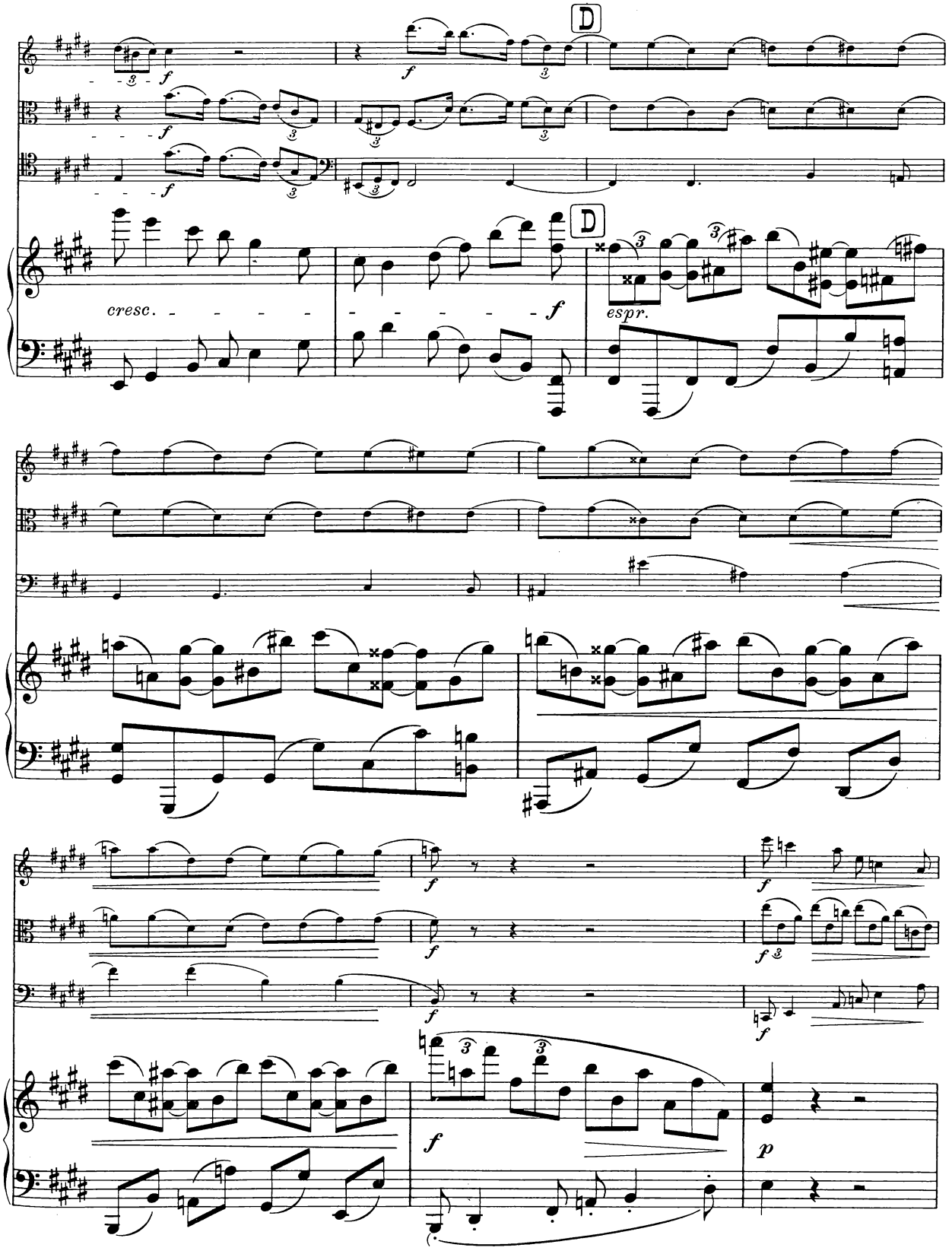


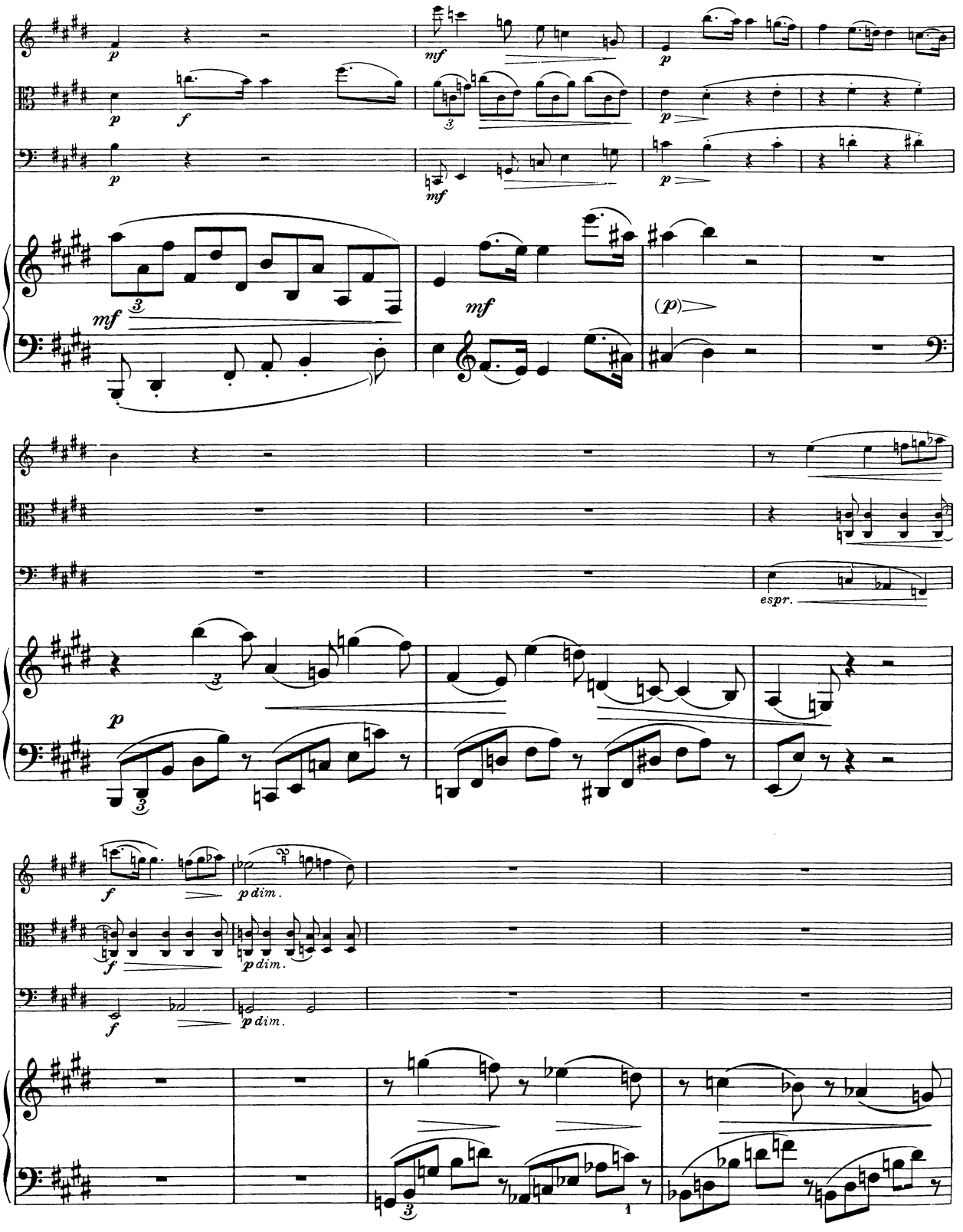

A
poco f espr.
A

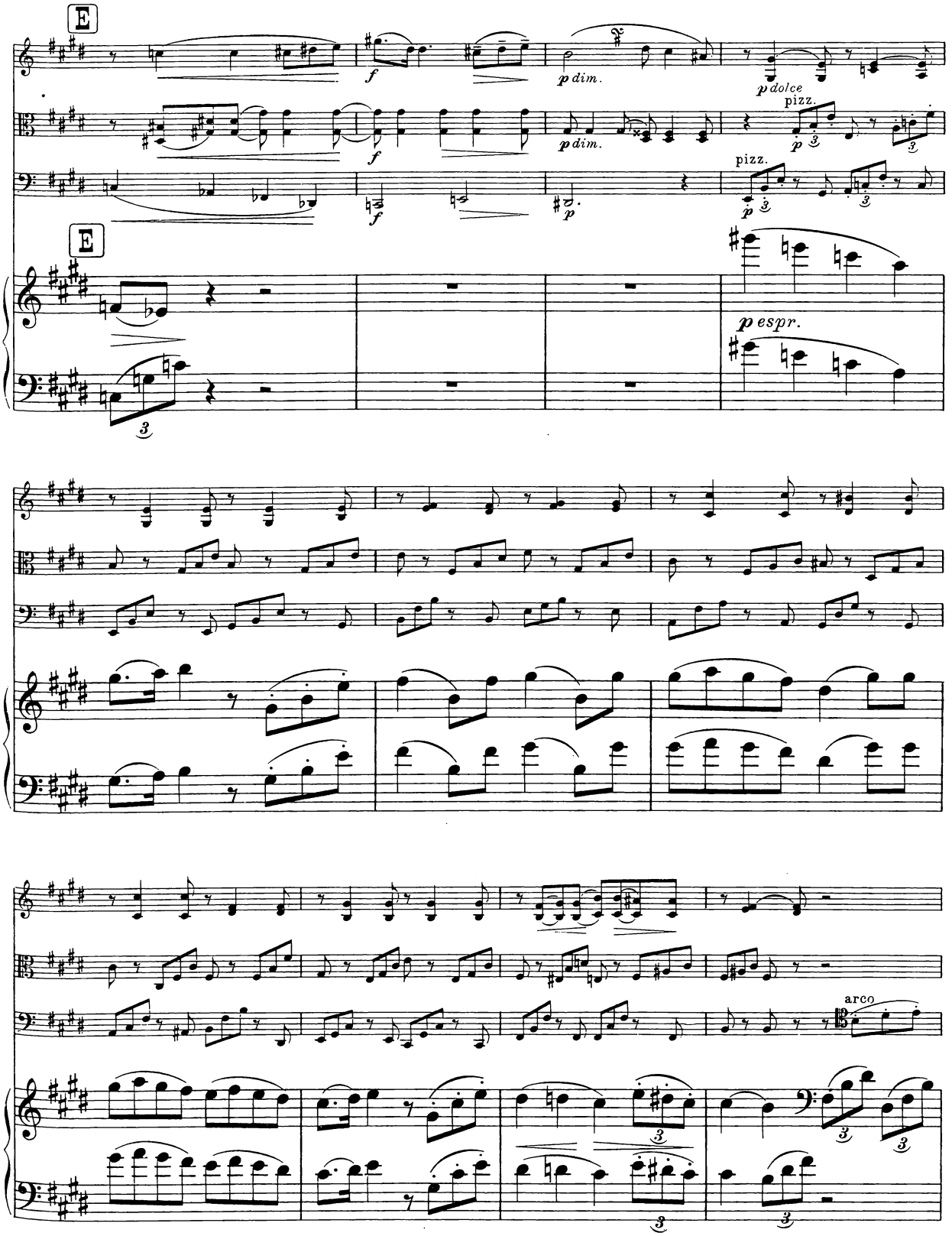

B
dim.
p
B
dim.
p
3
3
f
dim.
p
molto dolce
f
dim.
p
molto dolce
f
dim.
p 3
molto dolce

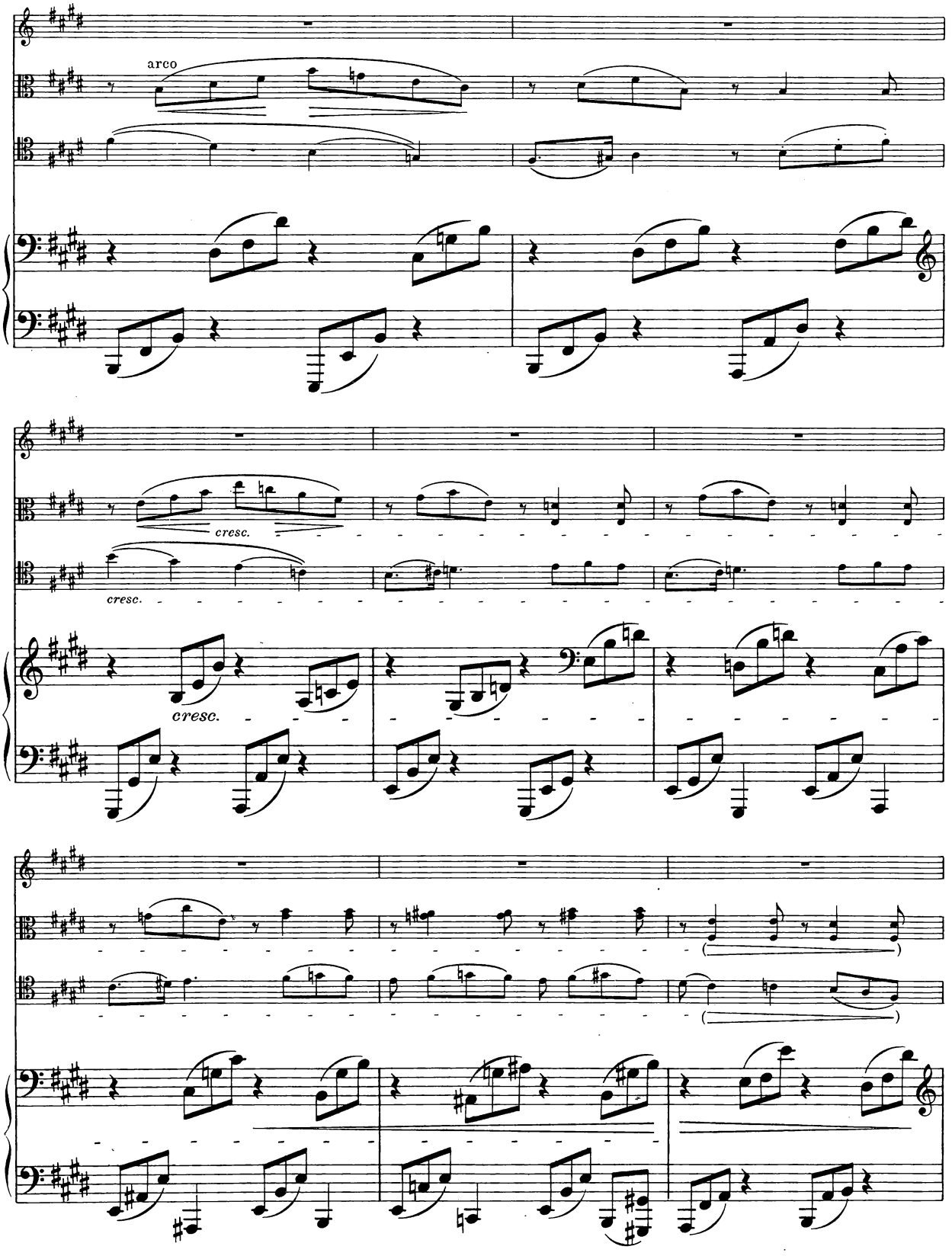

p molto dolce
dolce
(simile)
poco f
poco f
poco f
p
p
p dolce
p dolce
C
C

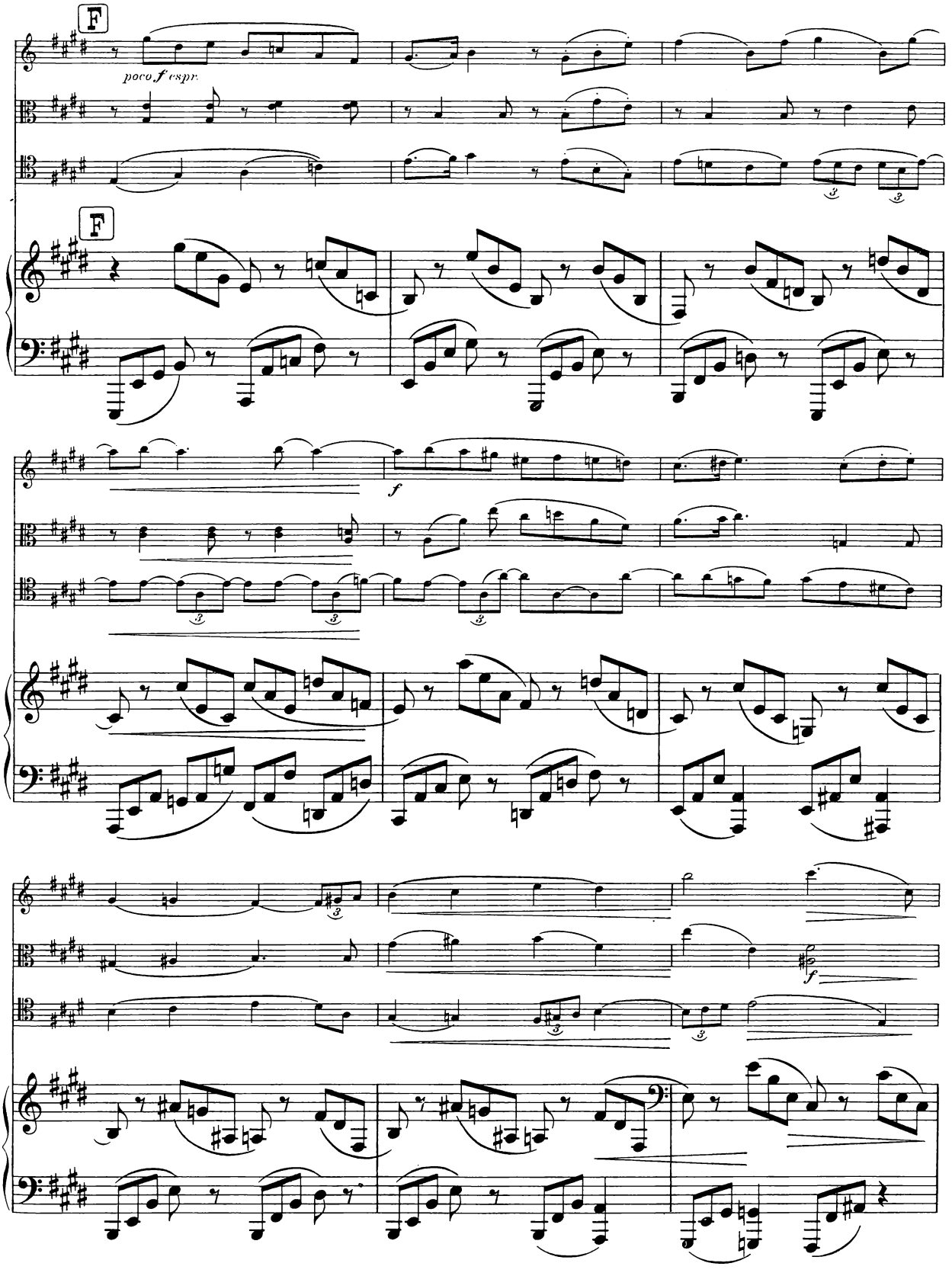

pp
pp
pp
pp
p
pp
p
p
cresc.
cresc.
simile)

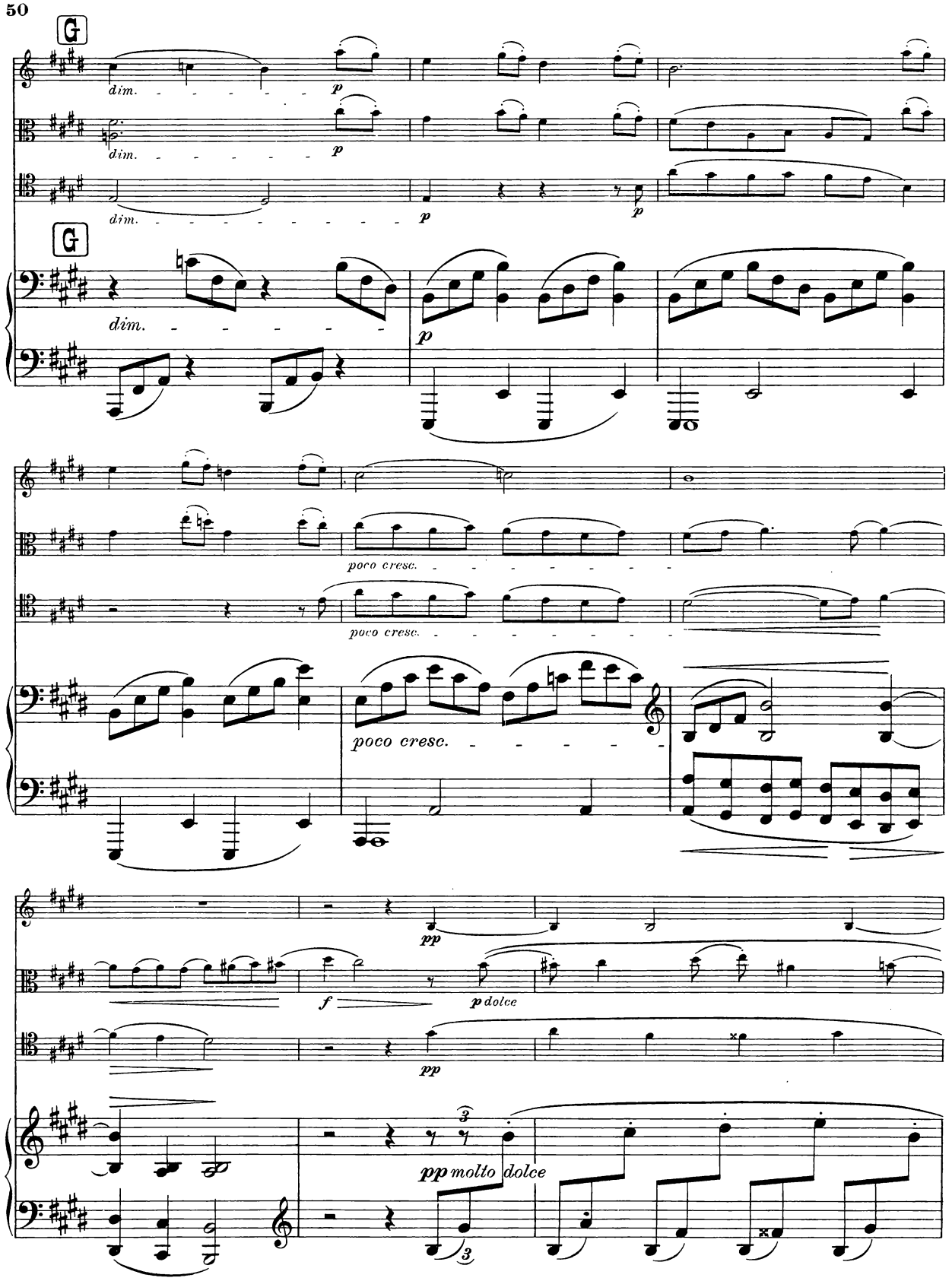

D
D
cresc.
f
espr.
f
p

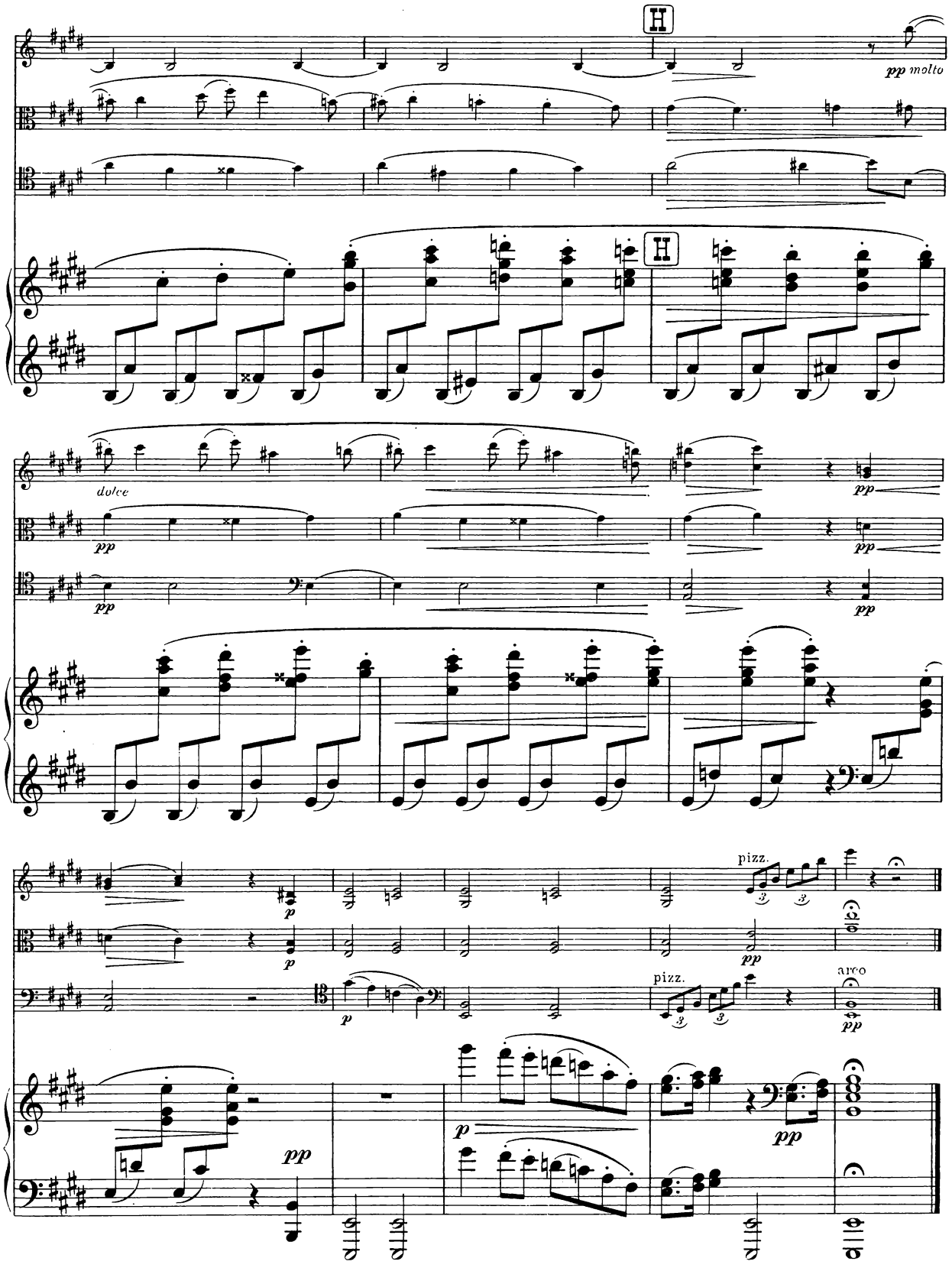

p
mf
f
(p)
espr.
p dim.


E
f
p dim.
p dolce
pizz.
p
pizz.
E
p espr.
arco

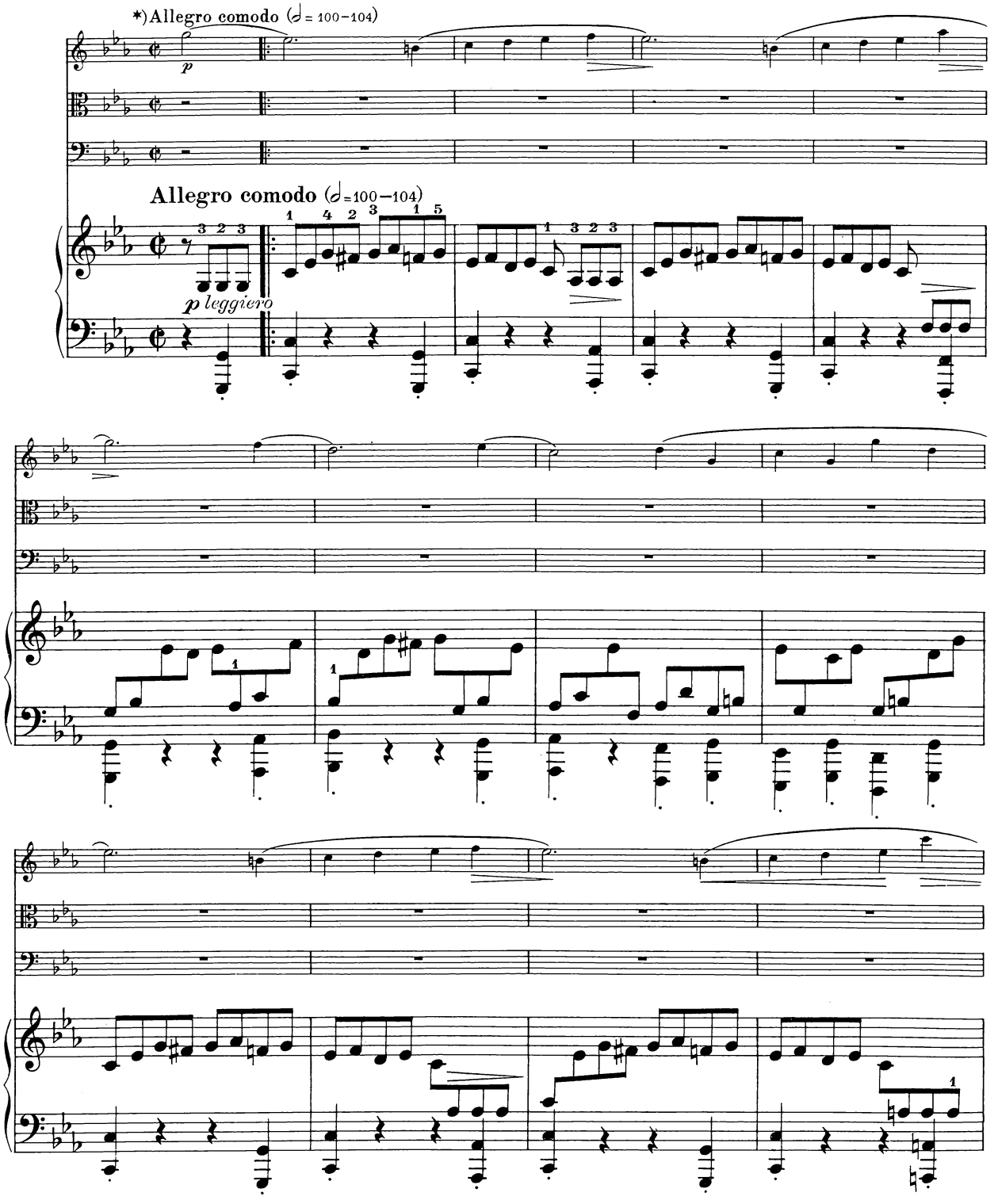

arco
cresc.
cresc.
cresc.


F
poco f espr.
F
f
f

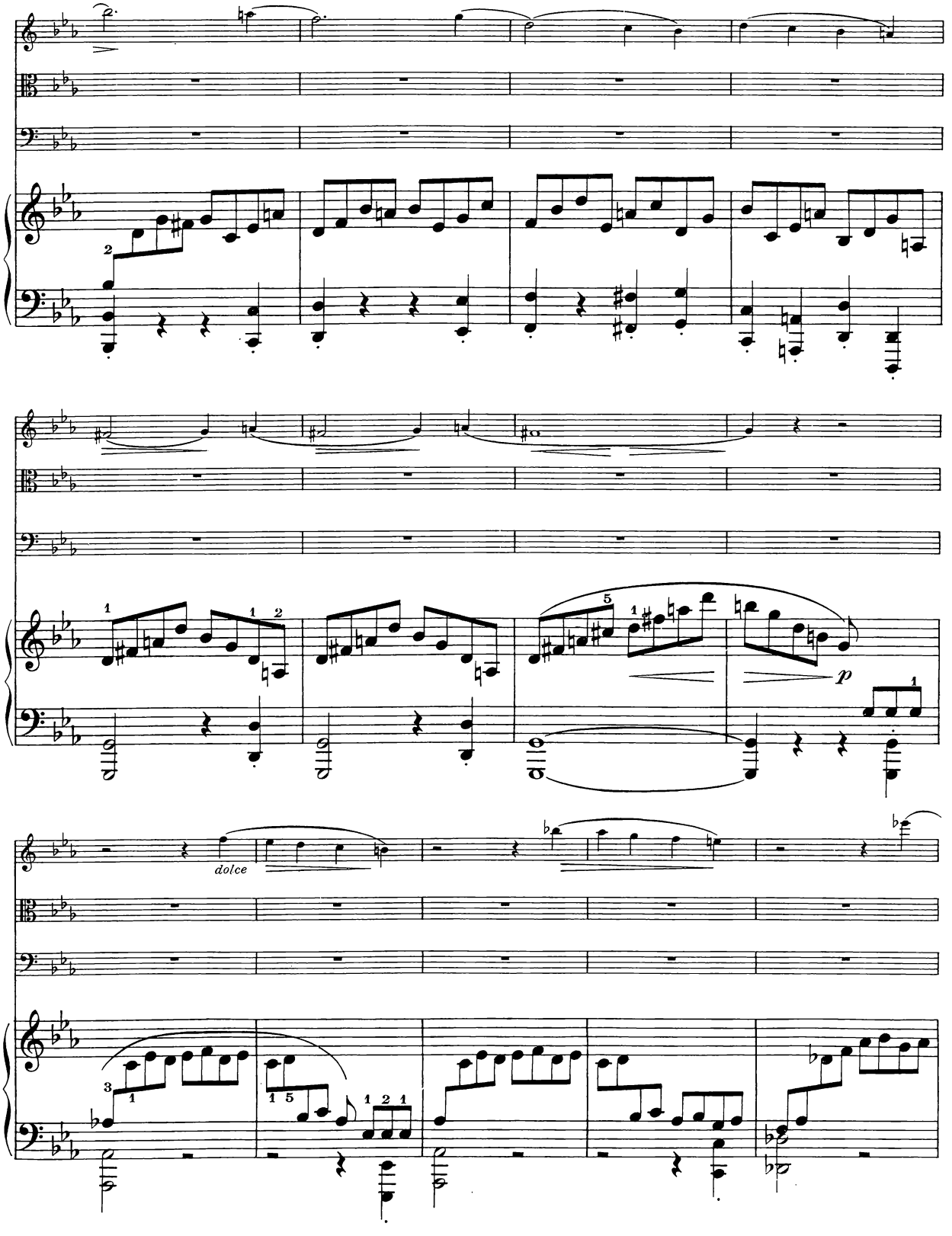

G
dim.
p
dim.
p
dim.
p
p
G
dim.
p
poco cresc.
poco cresc.
poco cresc.
pp
f
p dolce
pp
pp molto dolce

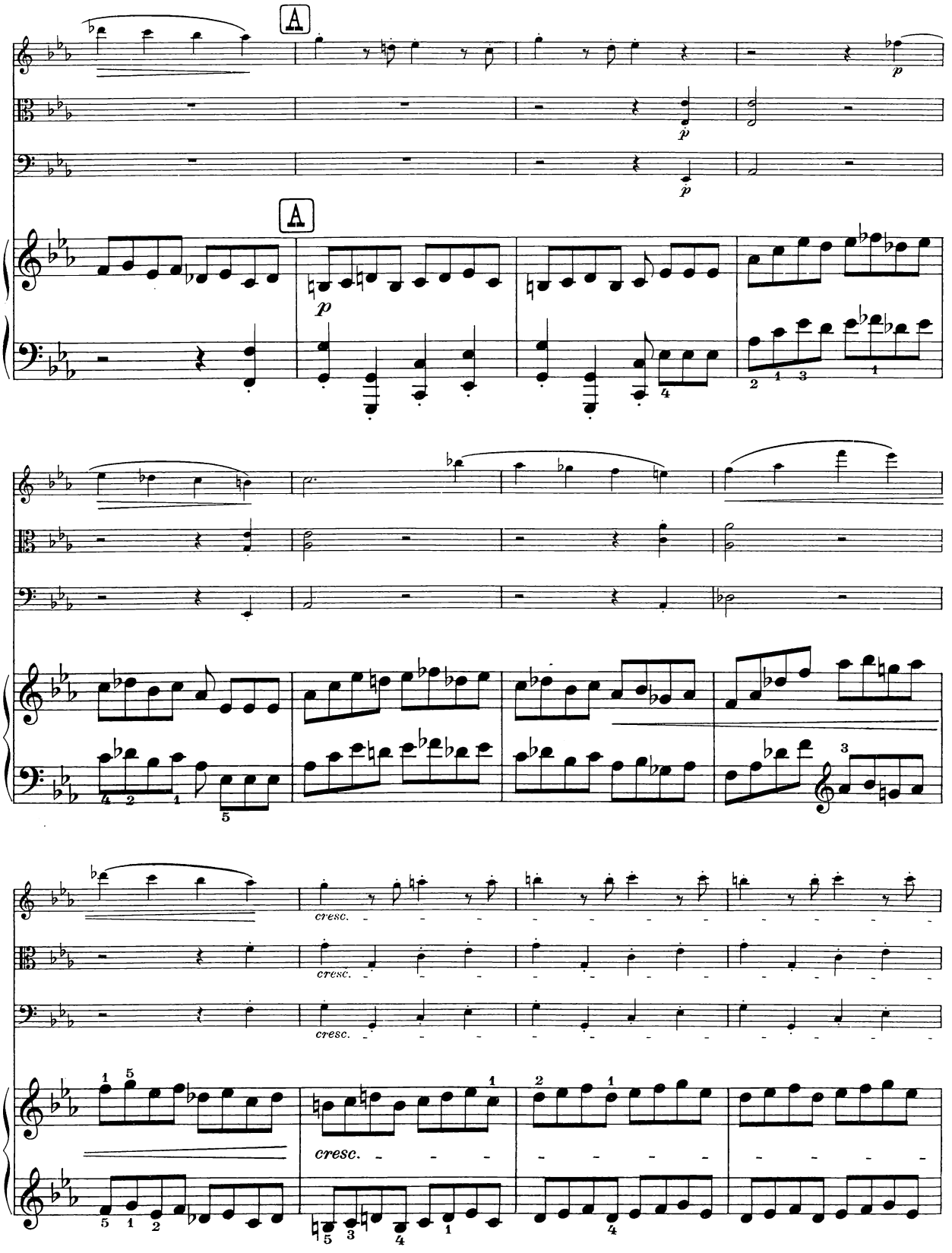

pp molto
dolce
pp
pizz.
pizz.
arco
p
pp

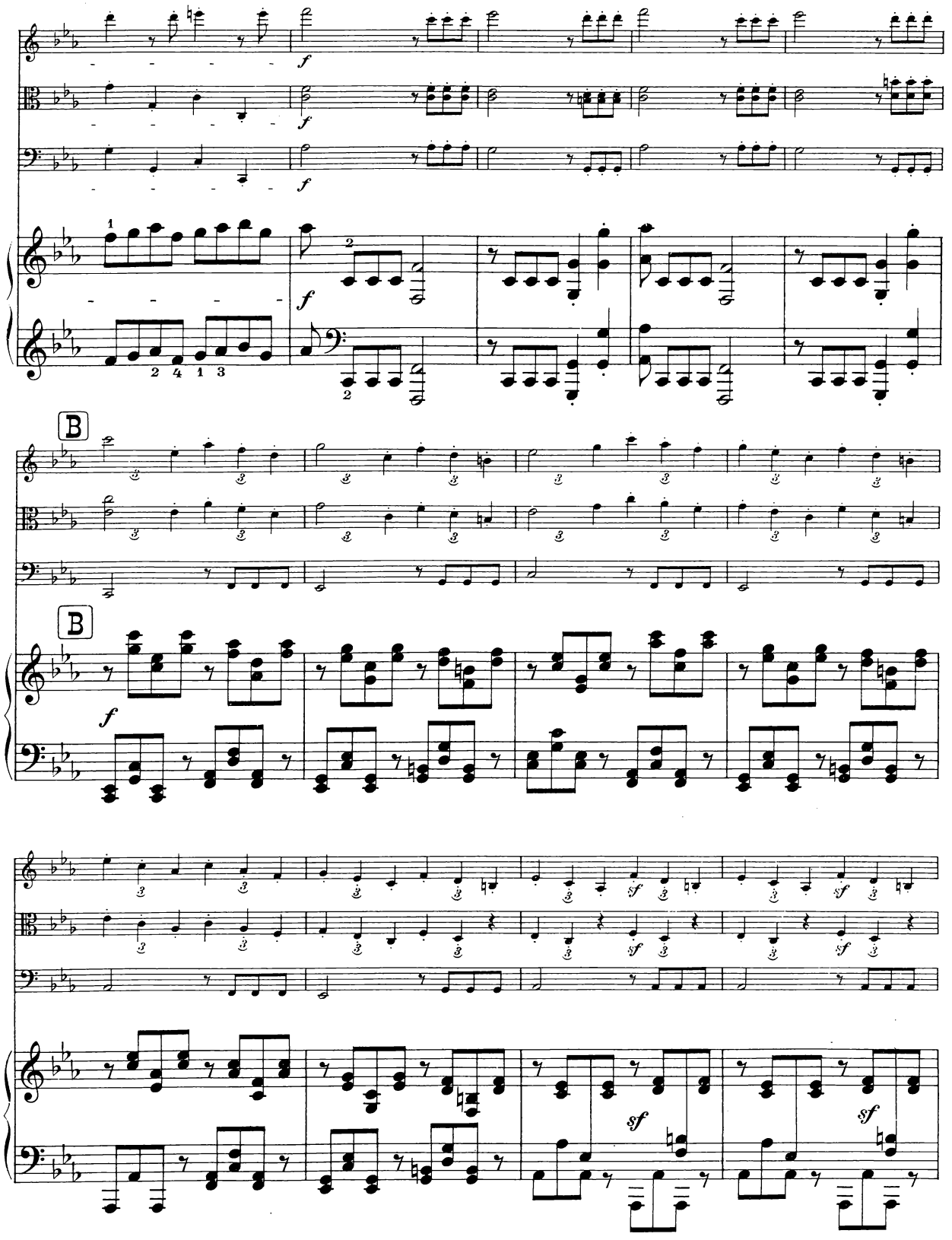
IV
Finale

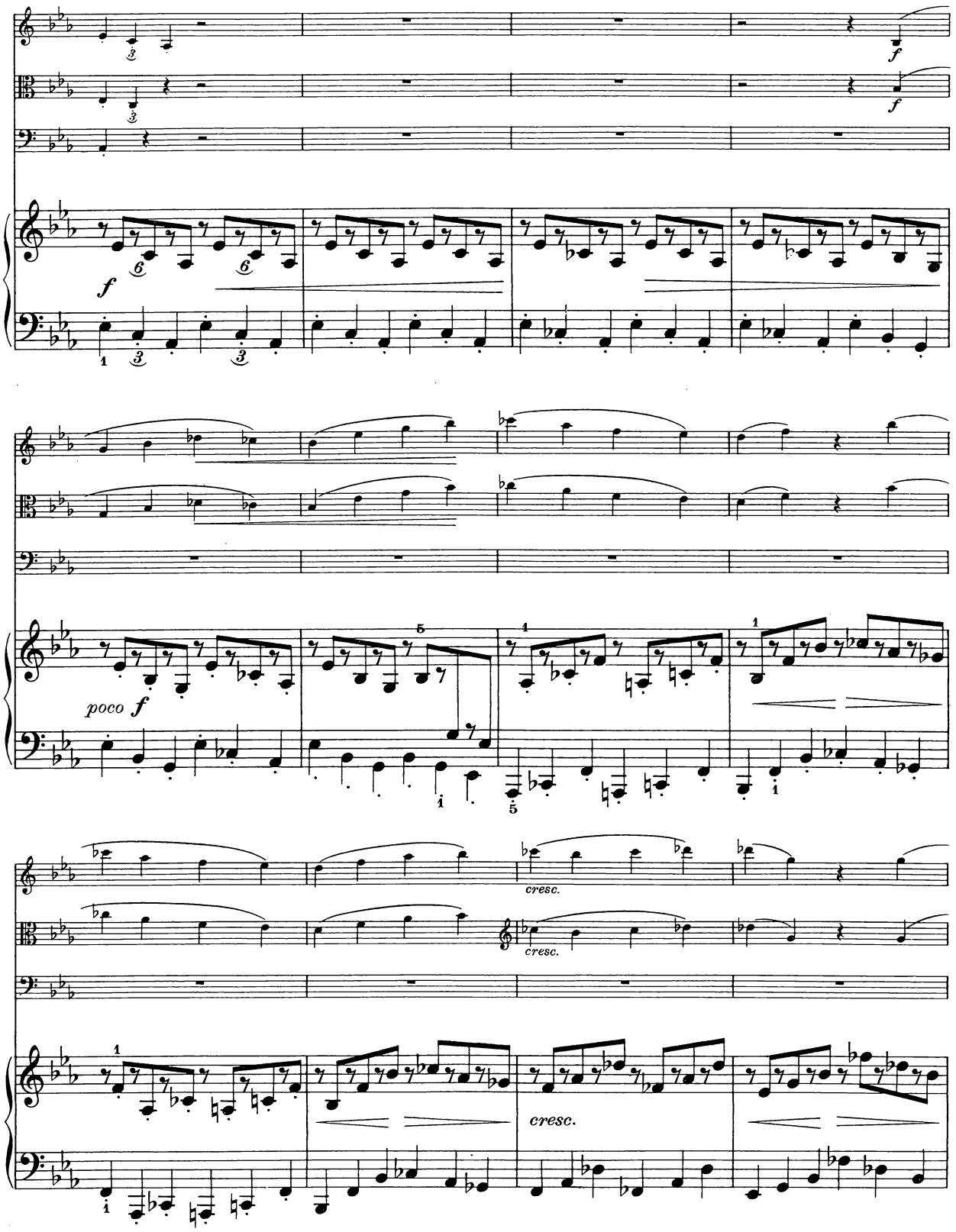


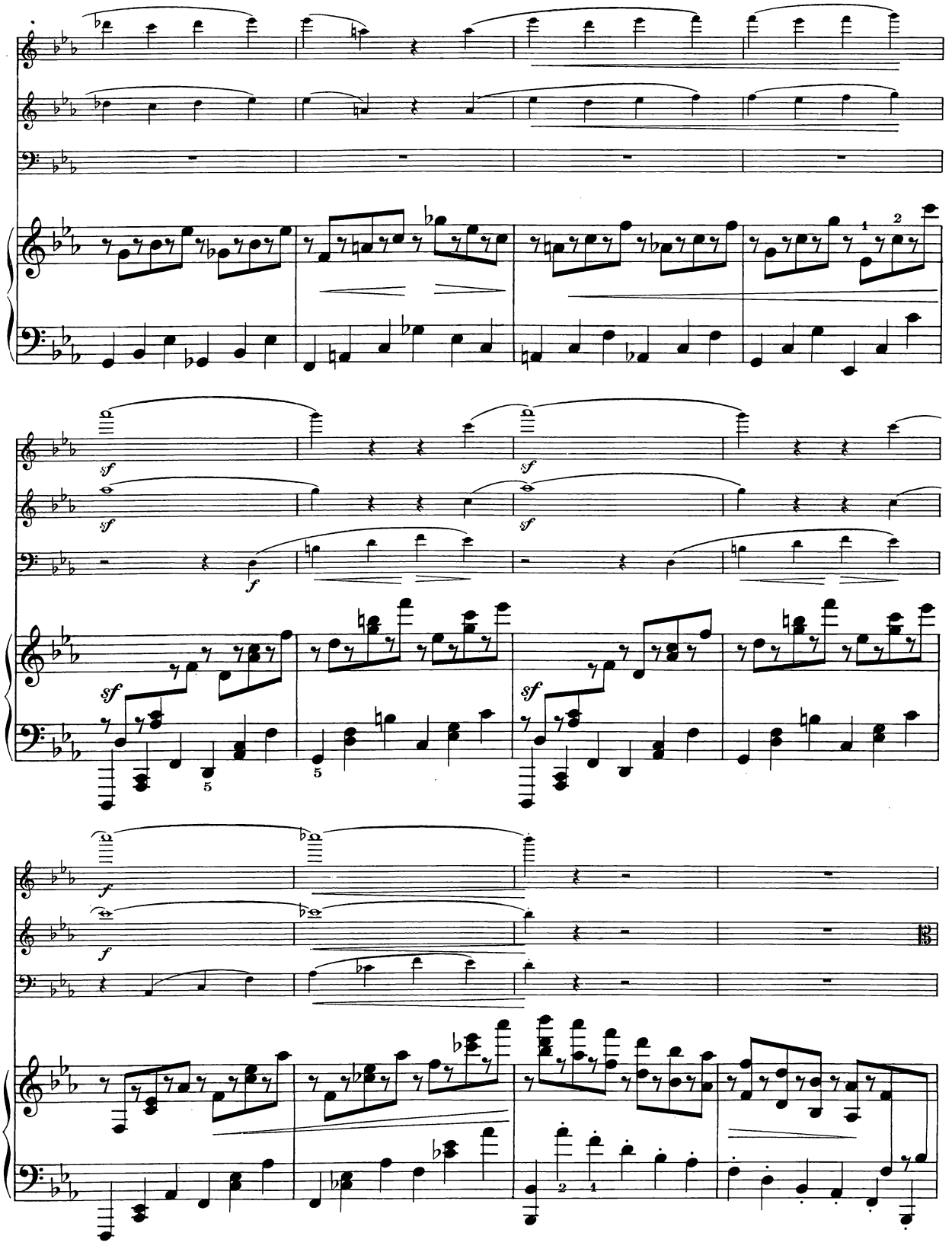
*) Im Manuskr. Tempo giusto

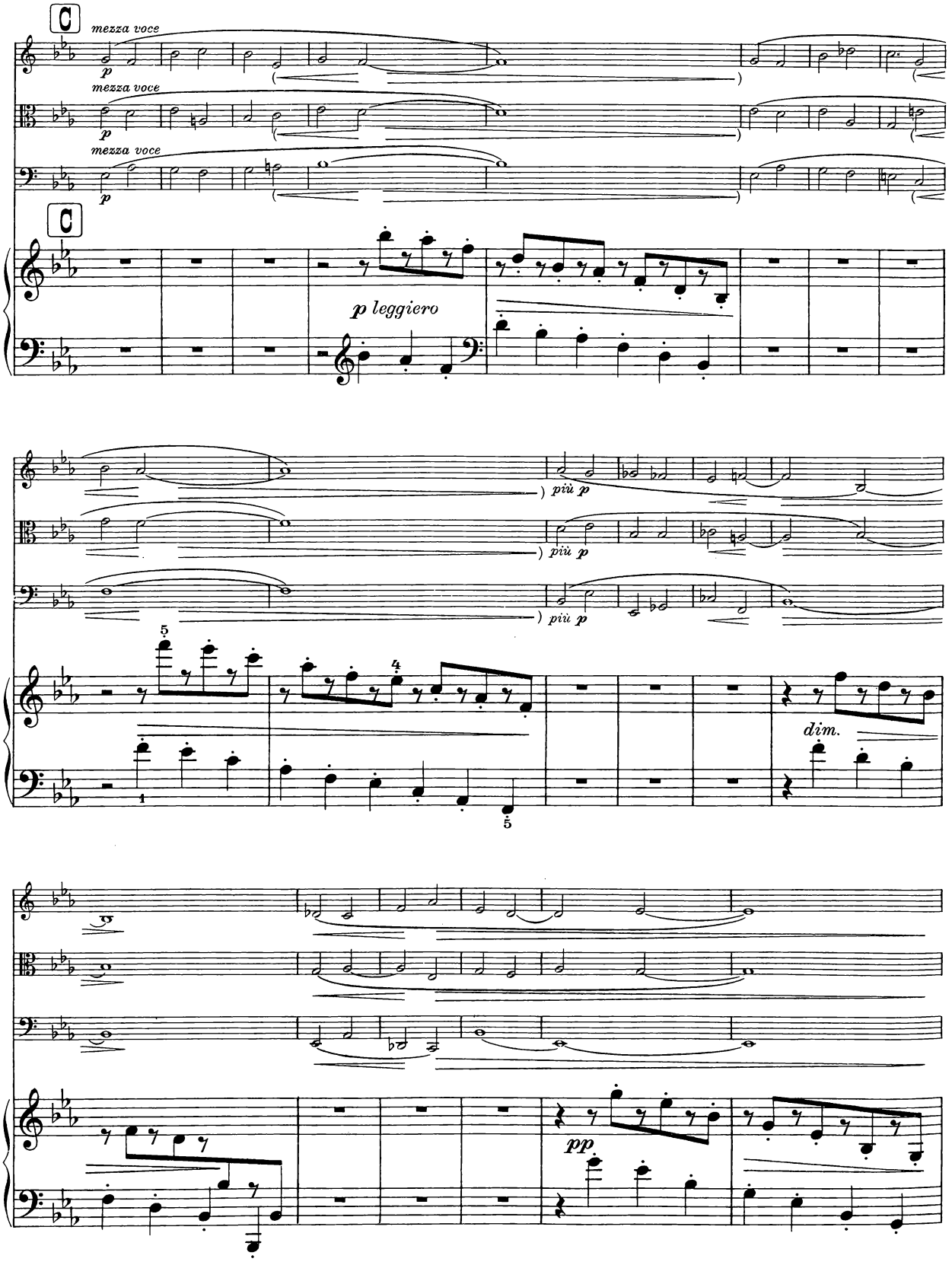

dolce
p

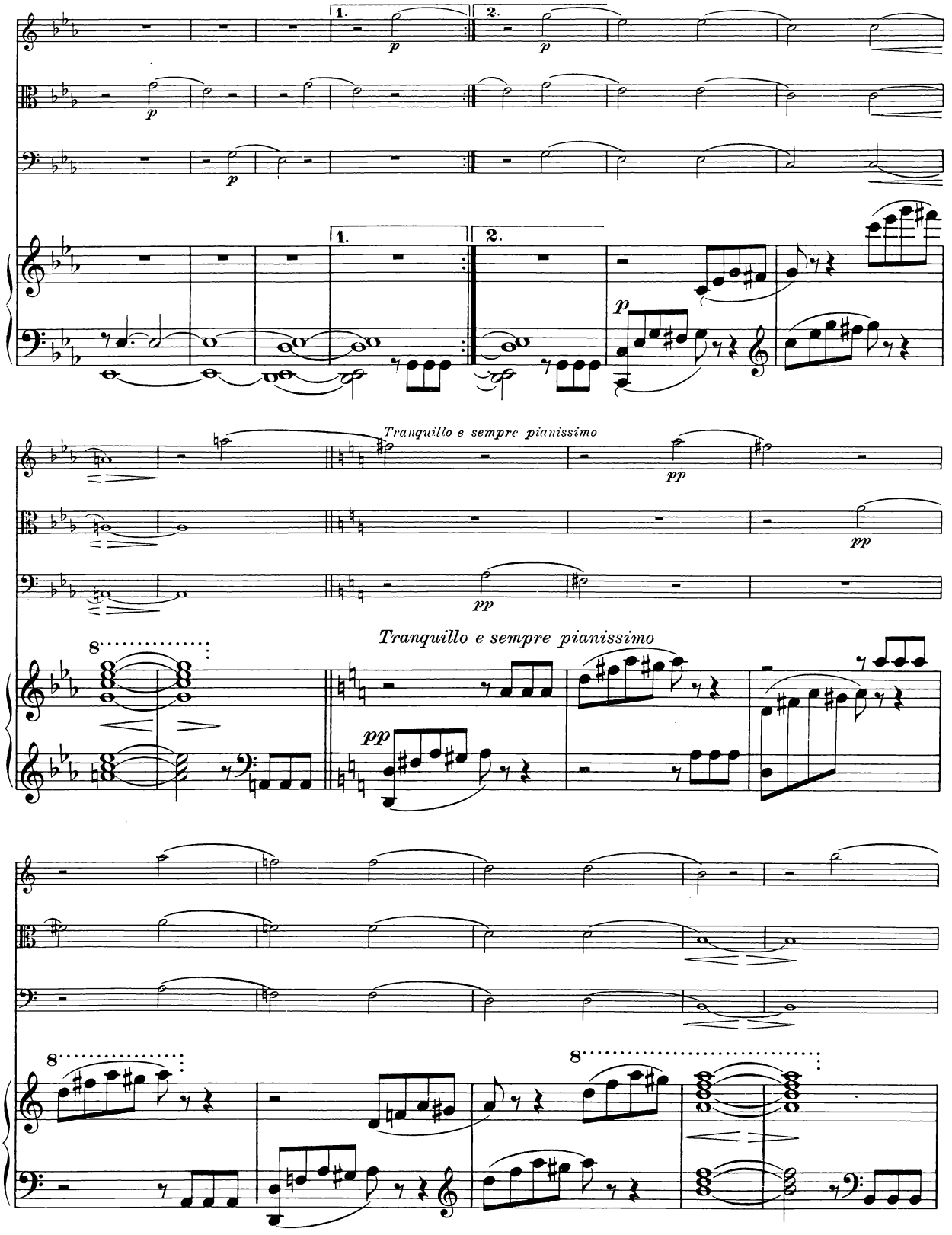

A
A
p
p
p
cresc.
cresc.
cresc.
cresc.

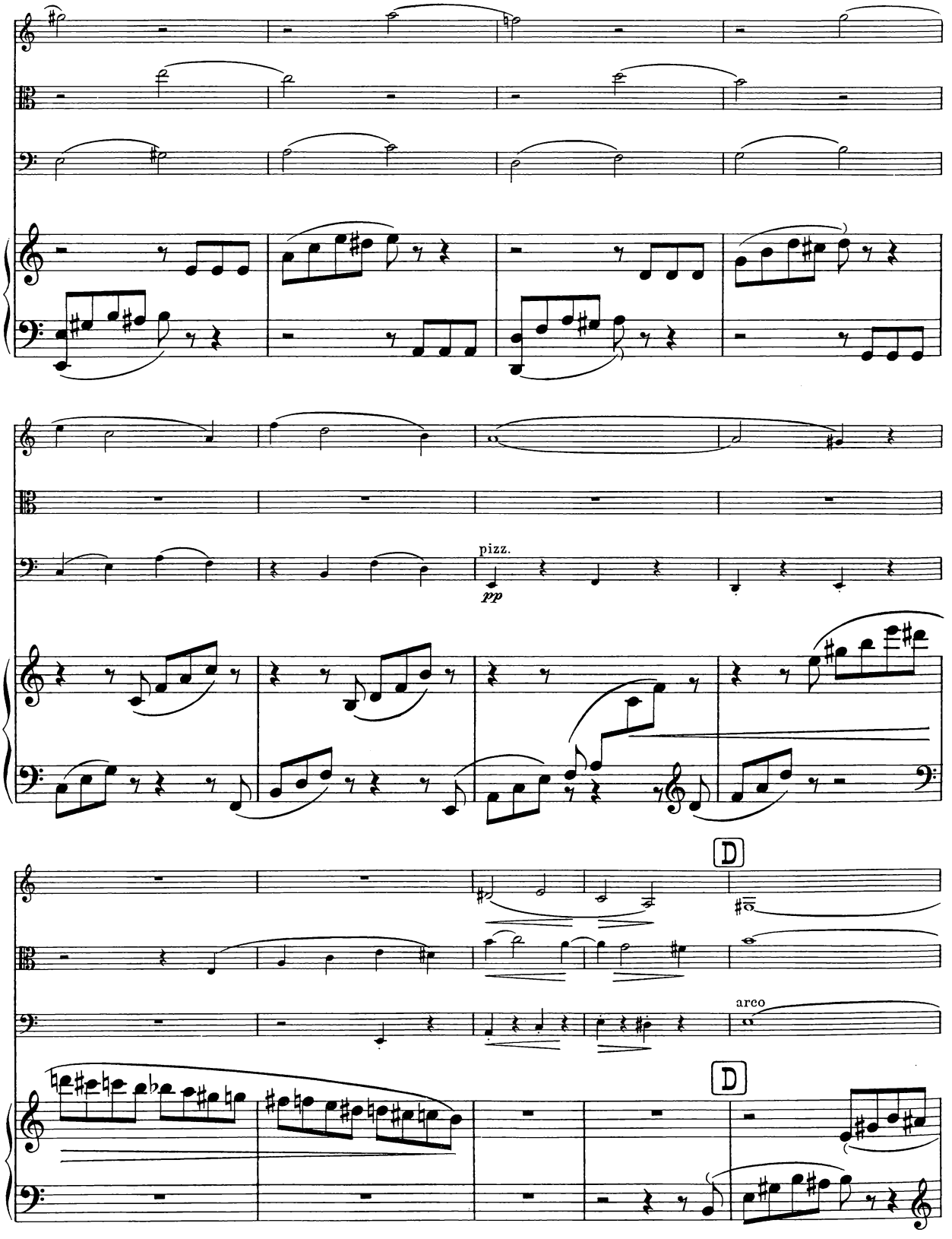

B
B
sf
sf
sf

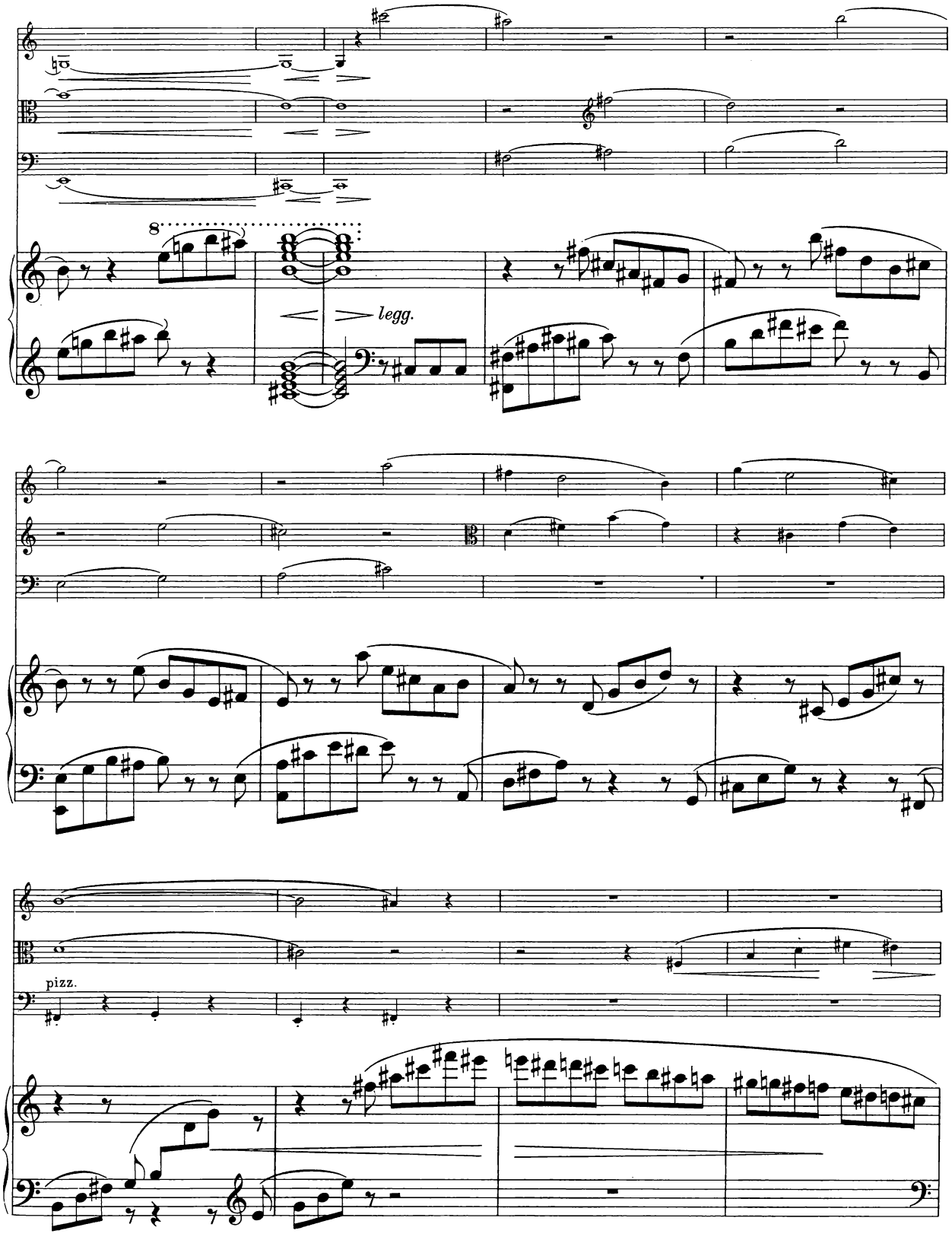

f
f
poco f
cresc.
cresc.
cresc.

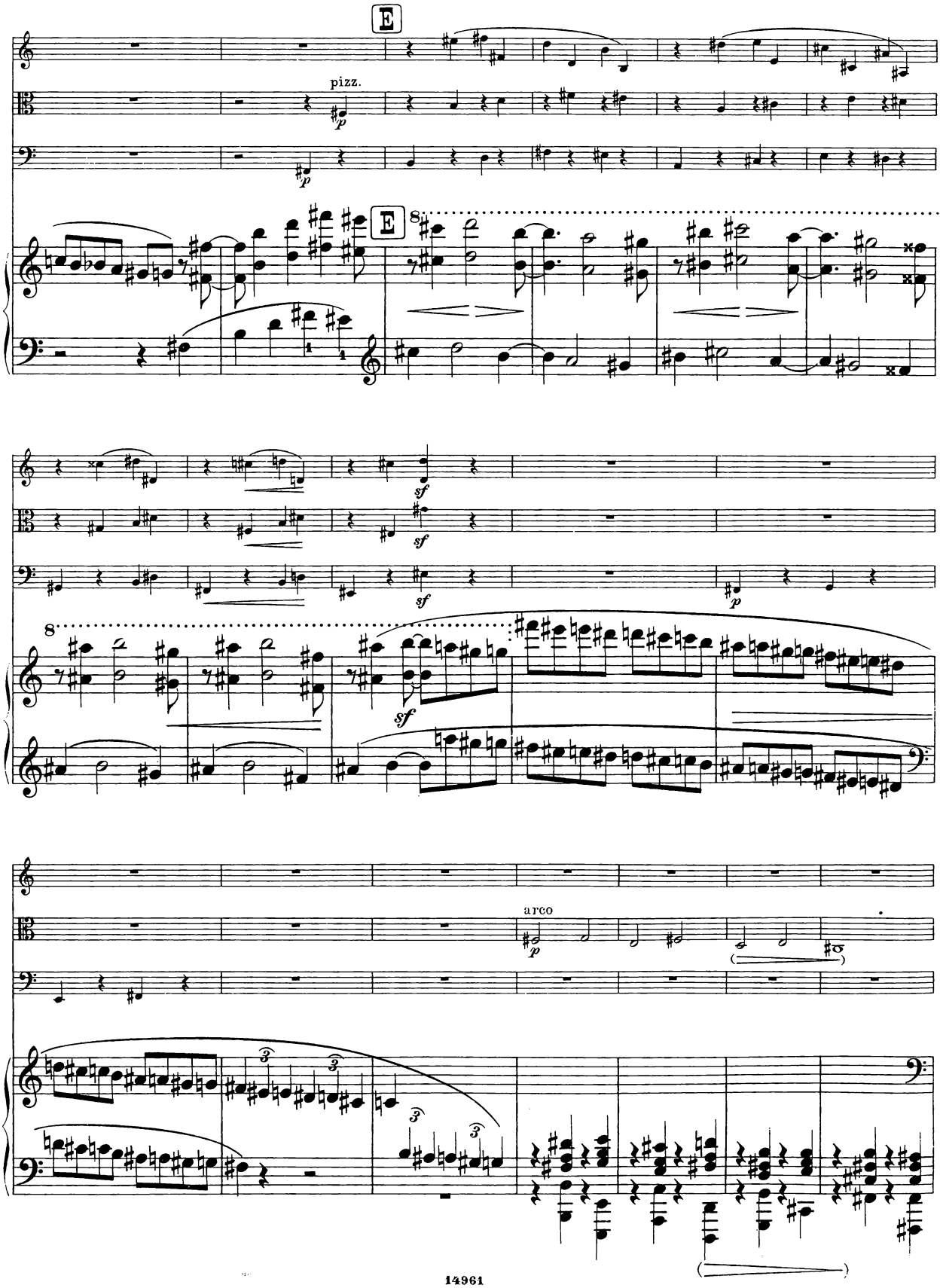


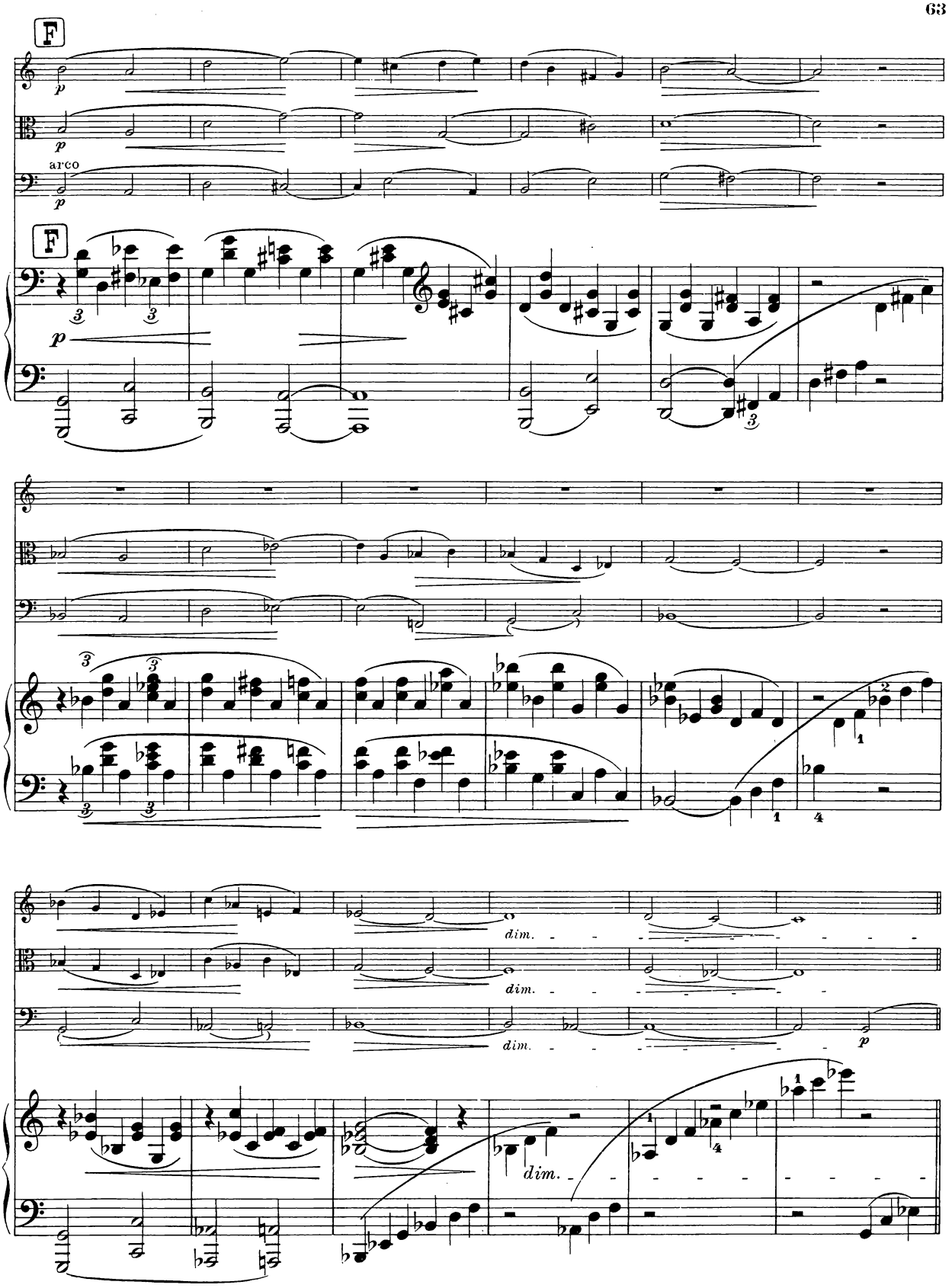

C
mezza voce
p
mezza voce
p
mezza voce
p
C
p leggiero
più p
più p
più p
dim.
pp

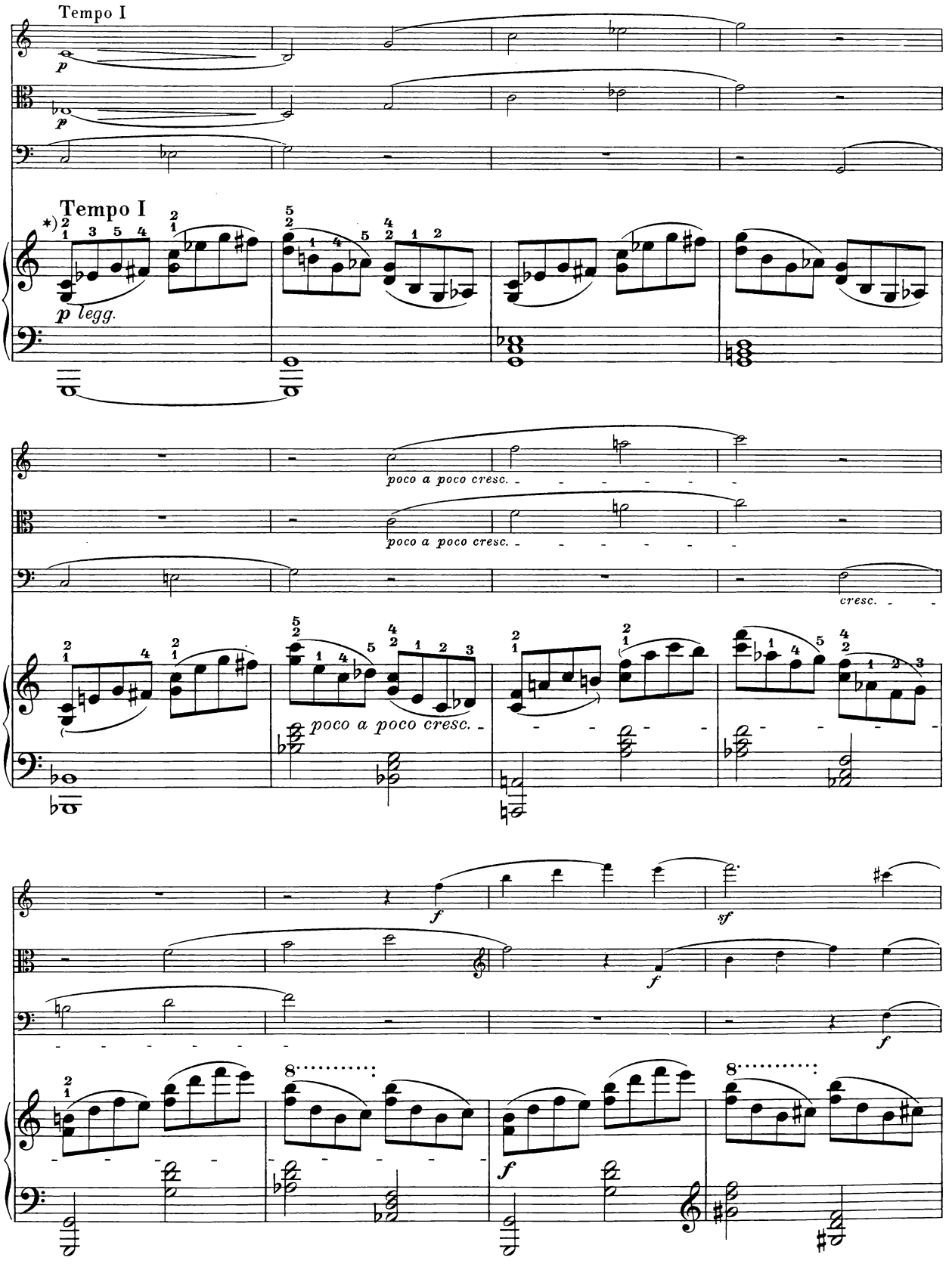

1.
2.
p
Tranquillo e sempre pianissimo
pp
8


pizz.
pp
D
arco
D

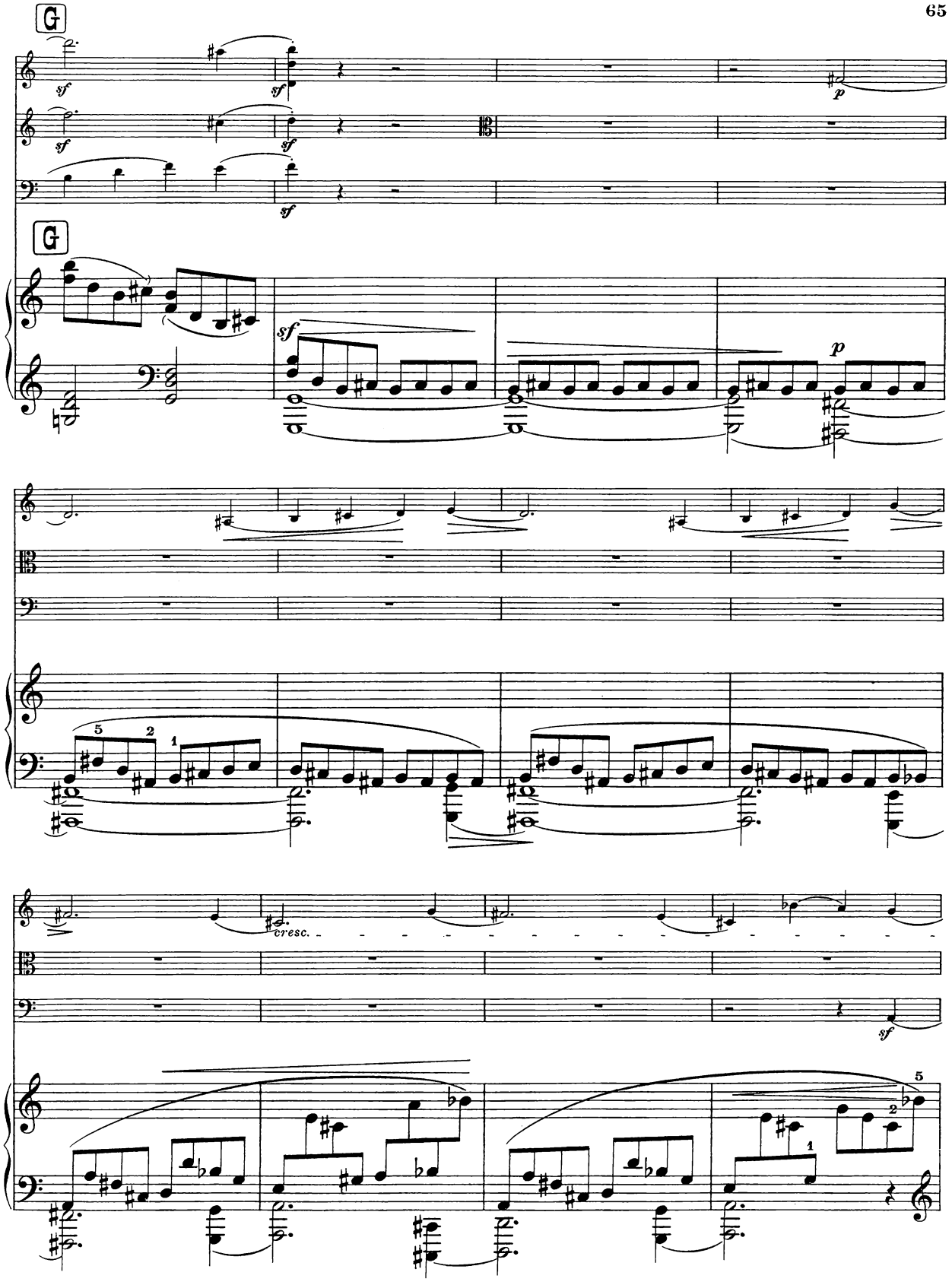

8
legg.
pizz.

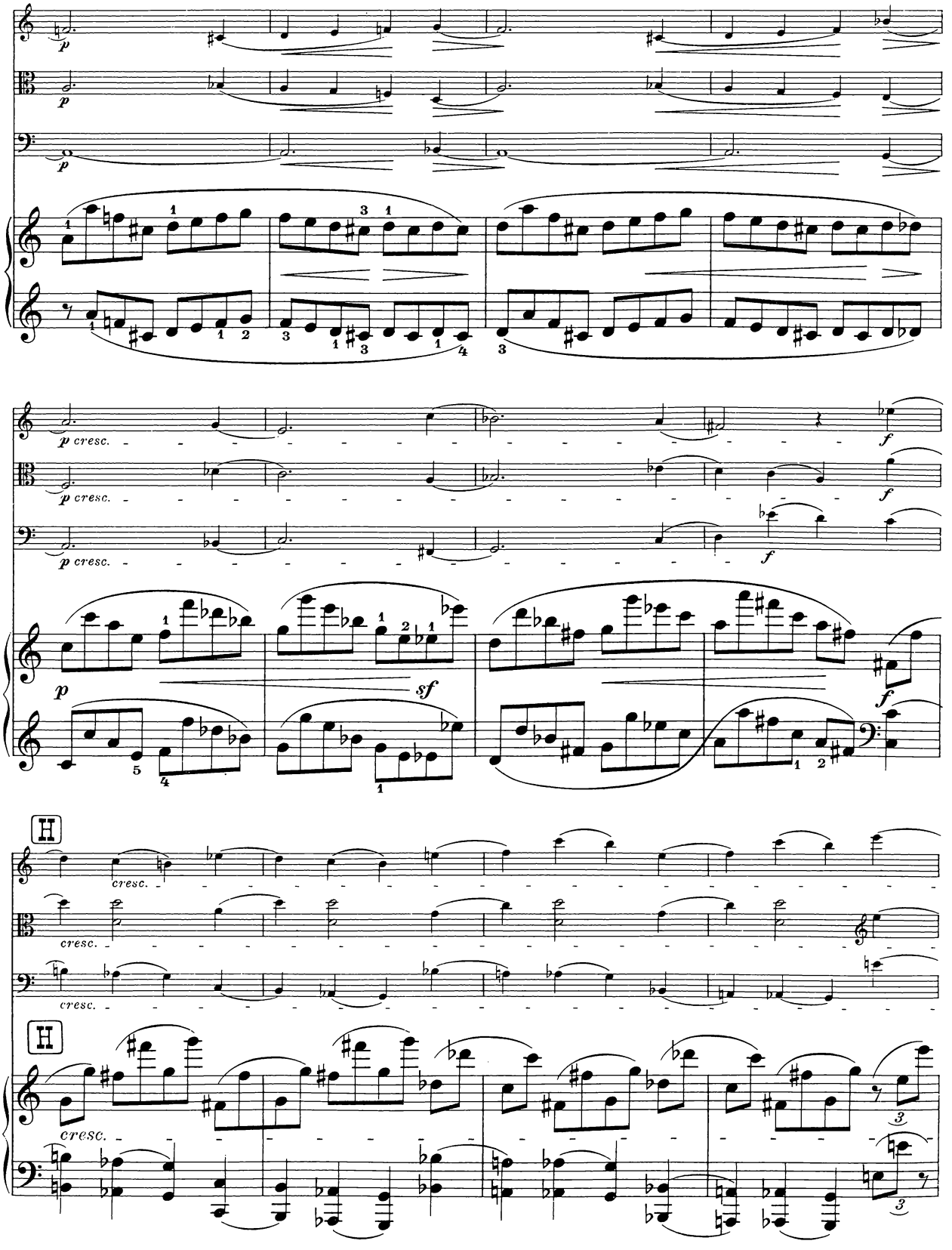

E
pizz.
p
E
8
sf
sf
sf
p
8
sf
arco
p

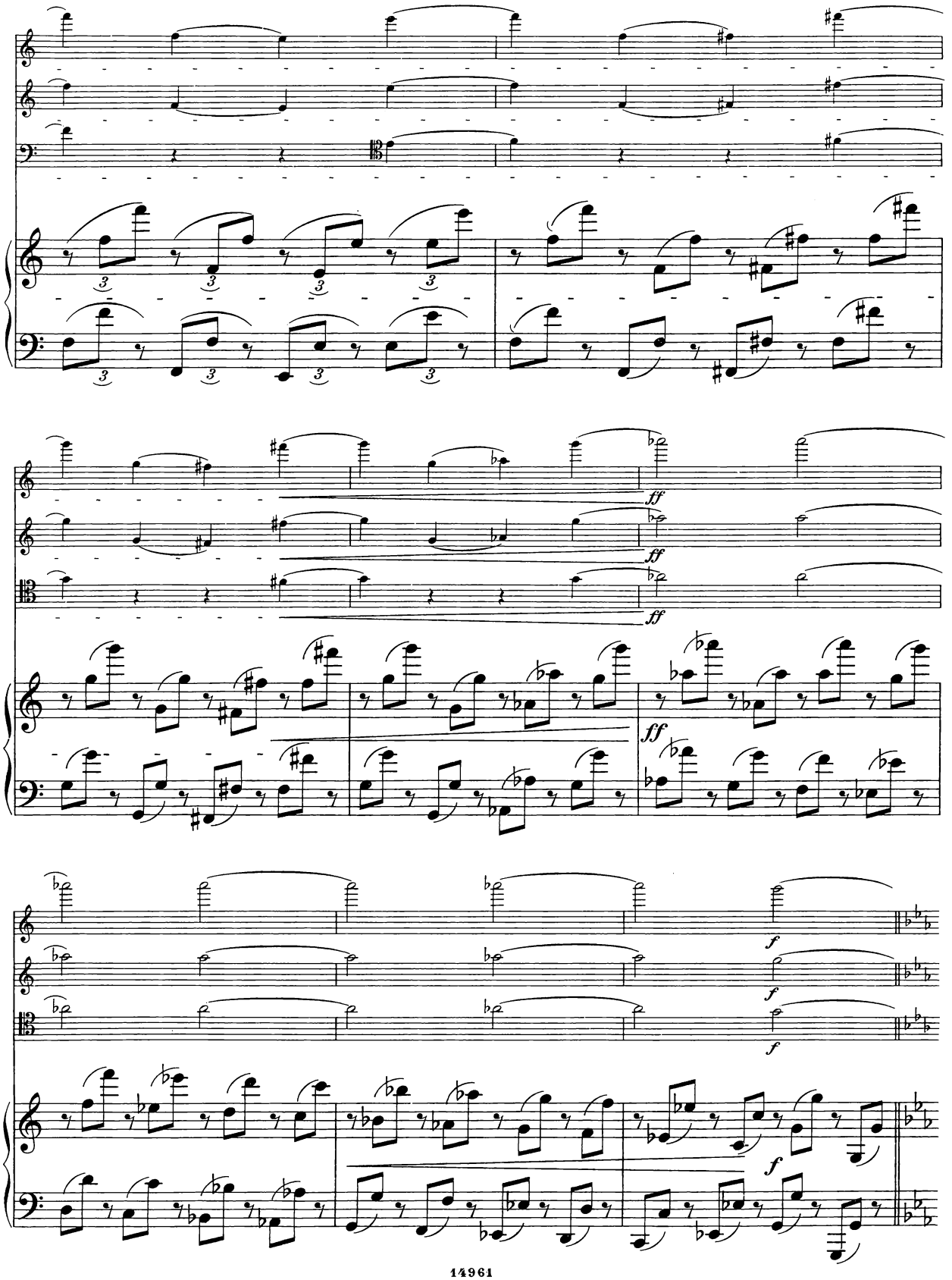

F
p
arco
F
dim.
dim.
dim.
dim.
p

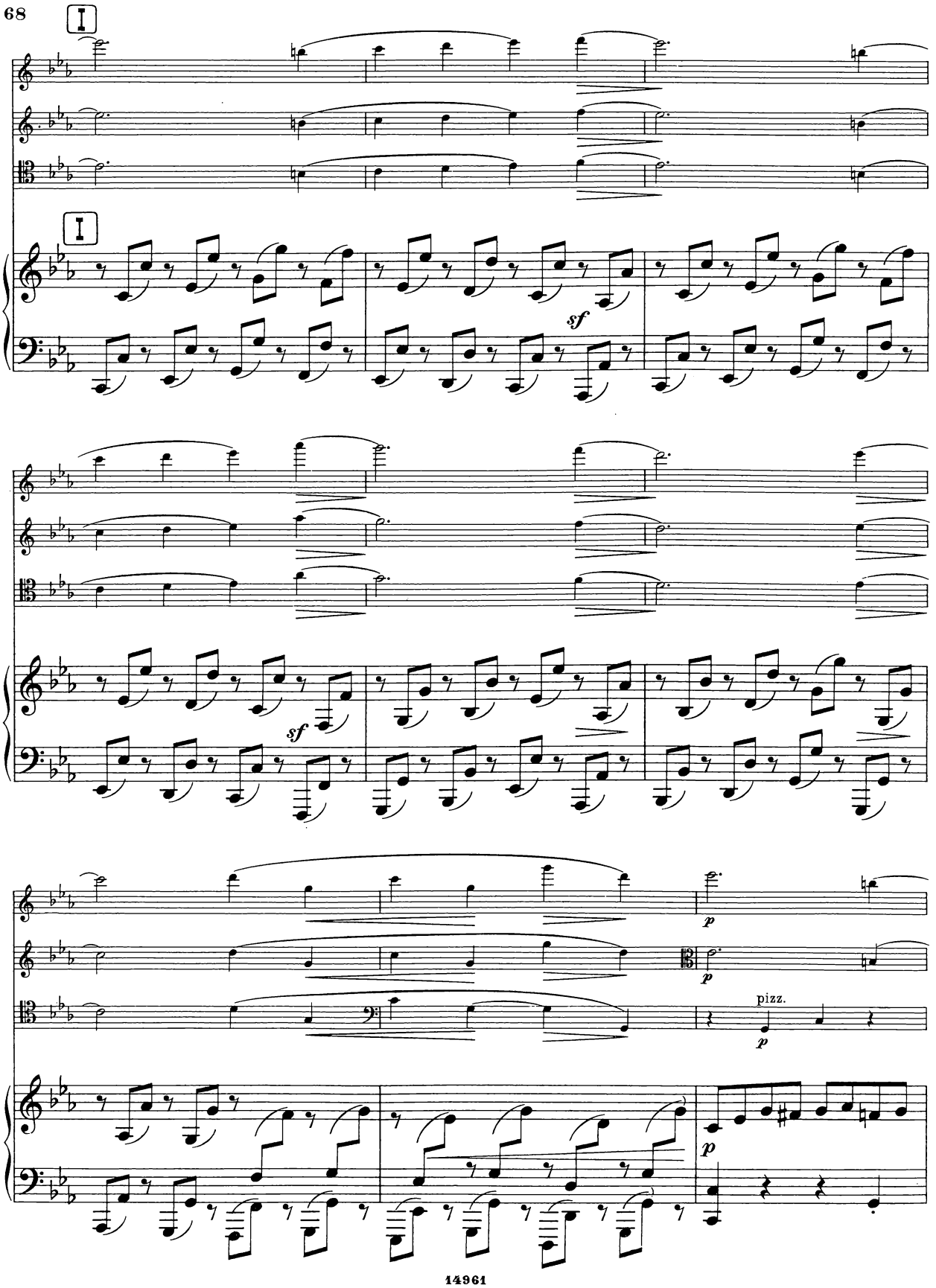


*) Fingersatz von Brahms


G
sf
sf
sf
p
G
sf
p
cresc.
sf
5
2
1
5
2
1


p
p
p
p cresc.
p cresc.
p cresc.
f
f
f
p
sf
f
H
cresc.
cresc.
cresc.
H
cresc.


ff
ff
ff
ff
f
f
f
f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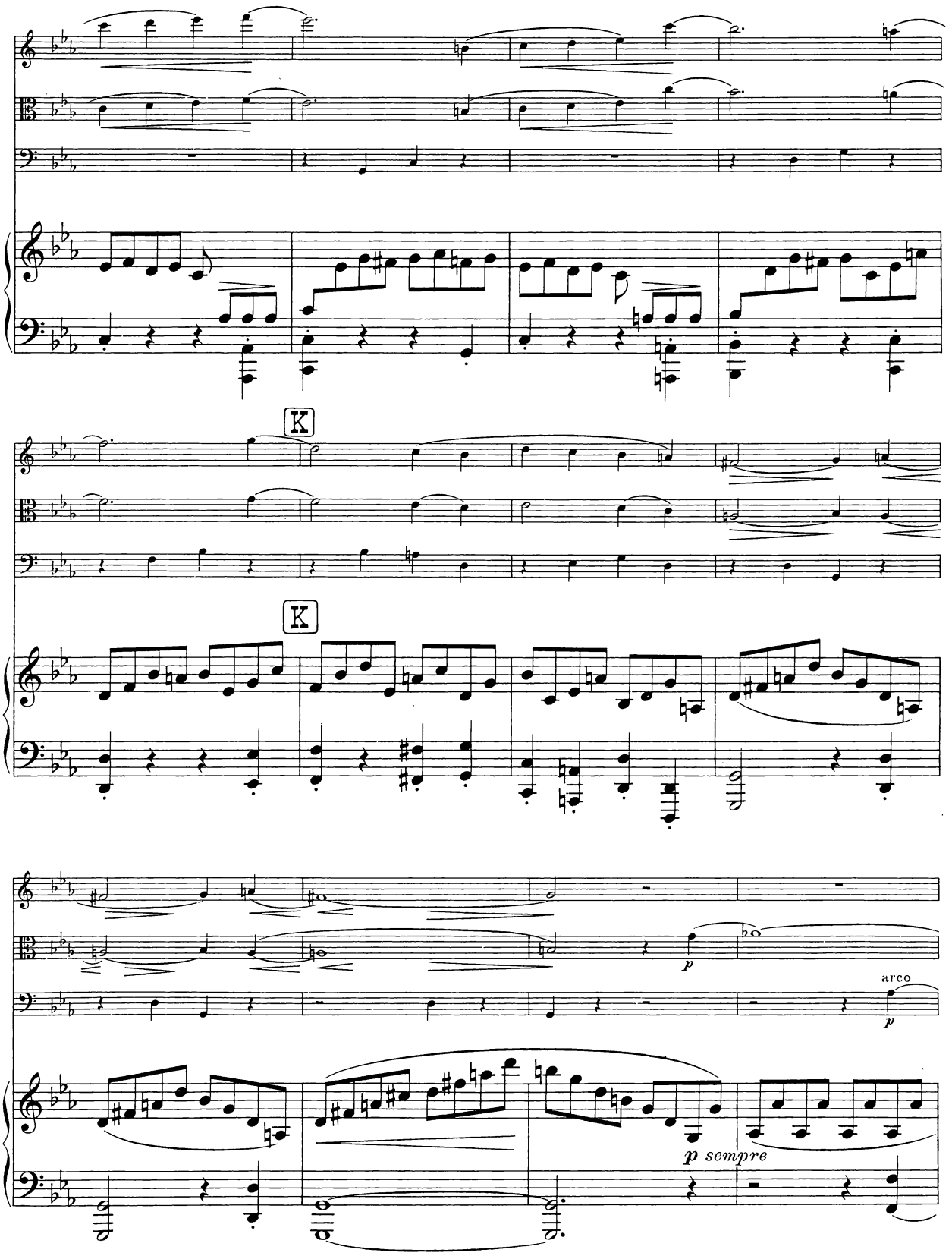
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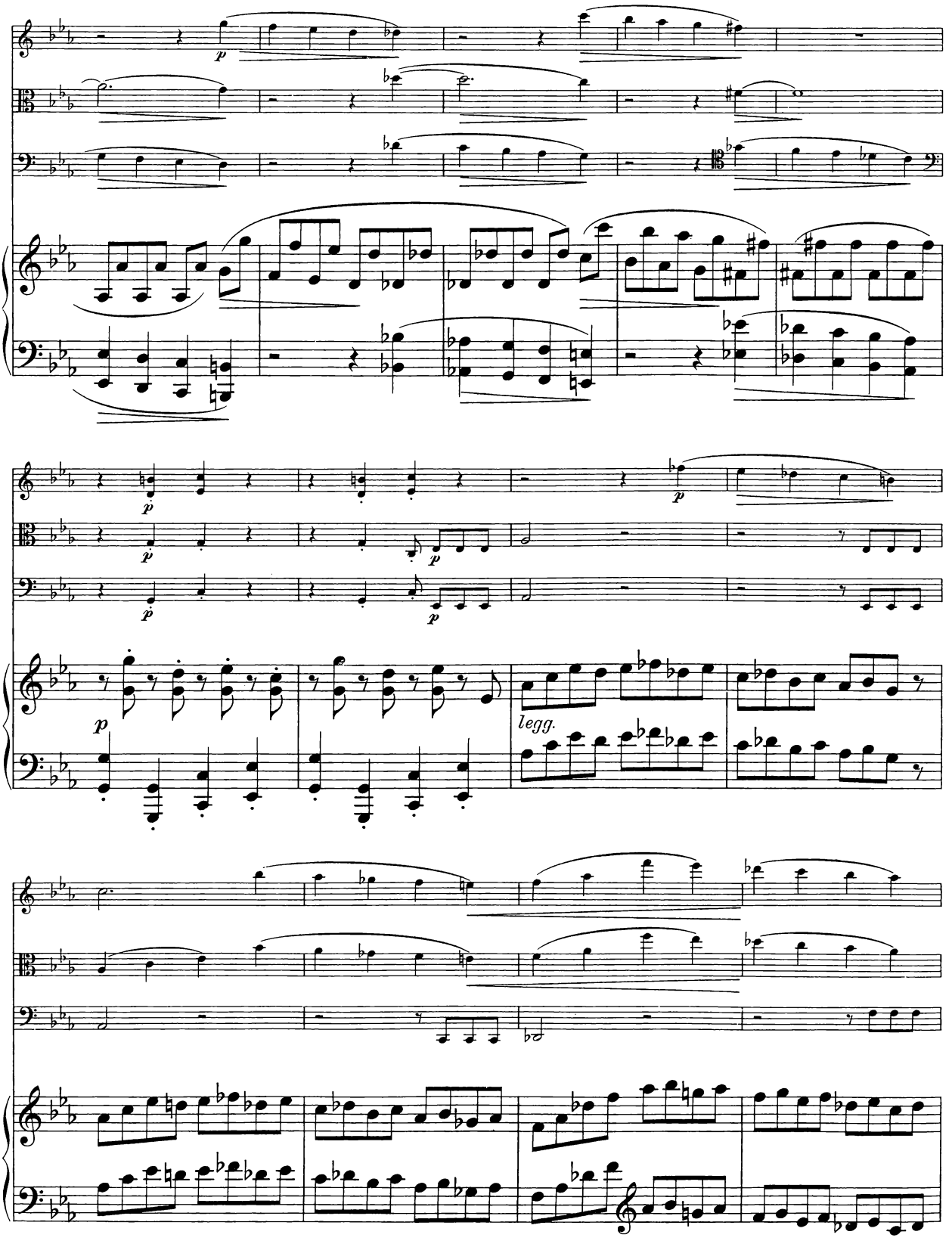
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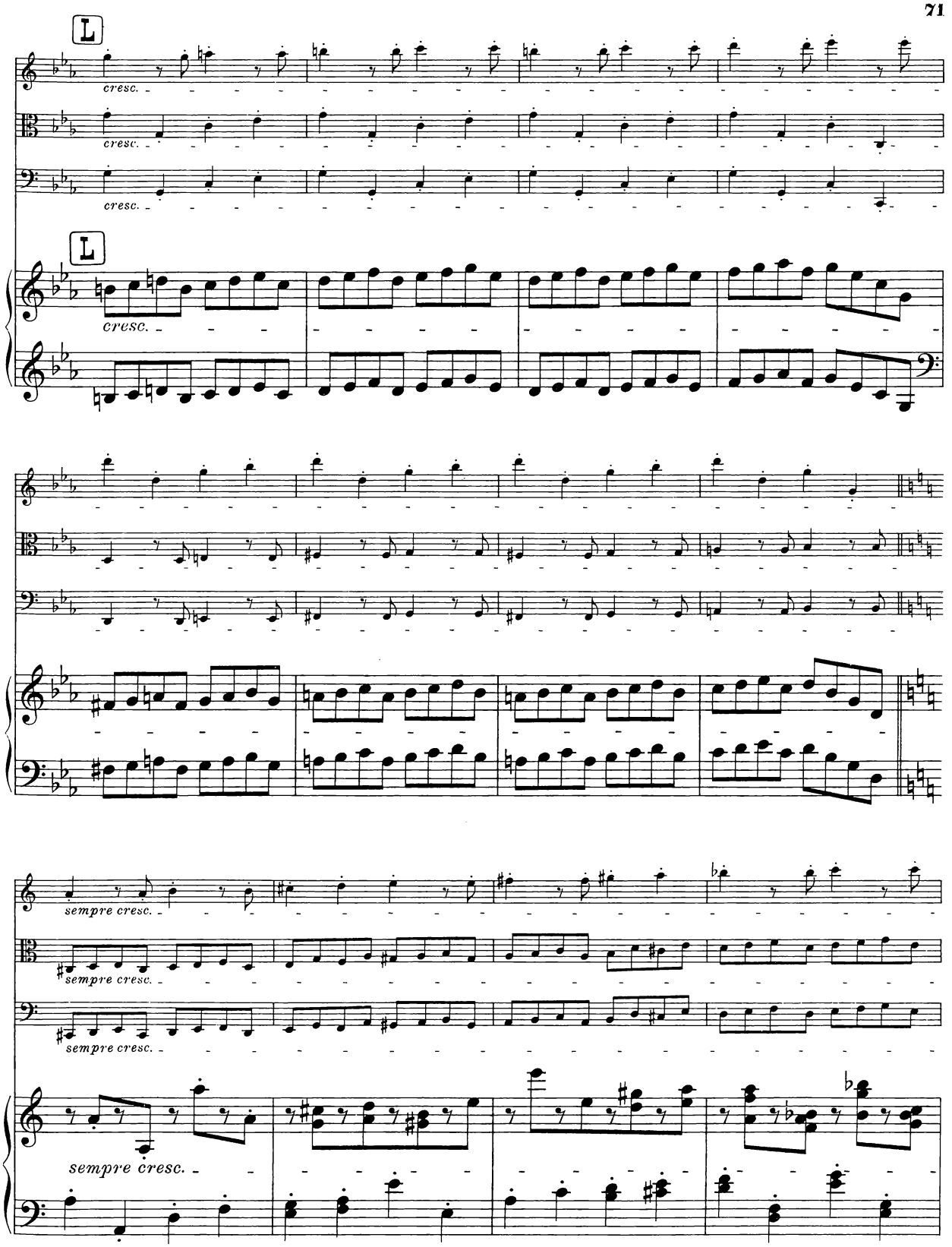
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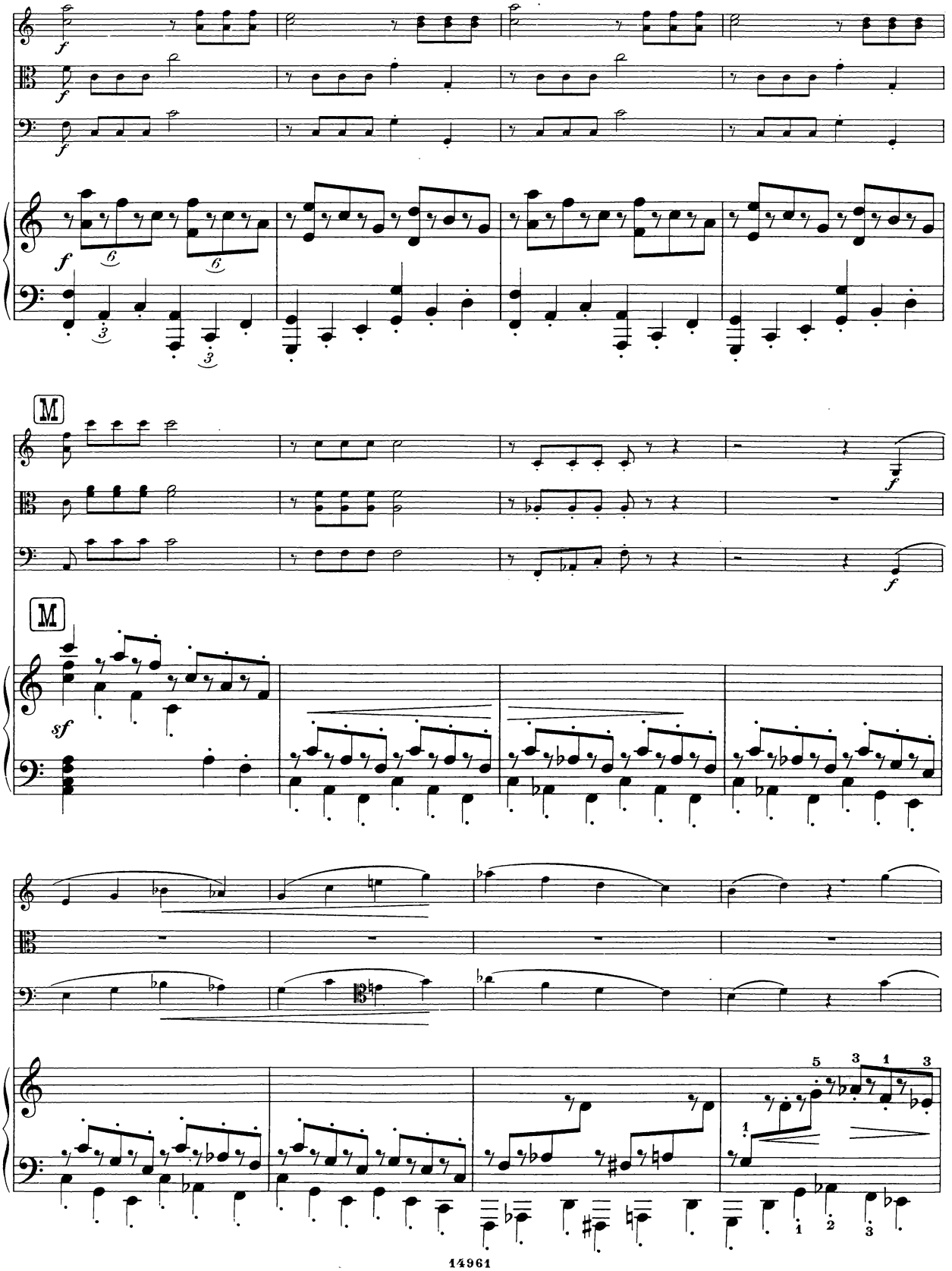

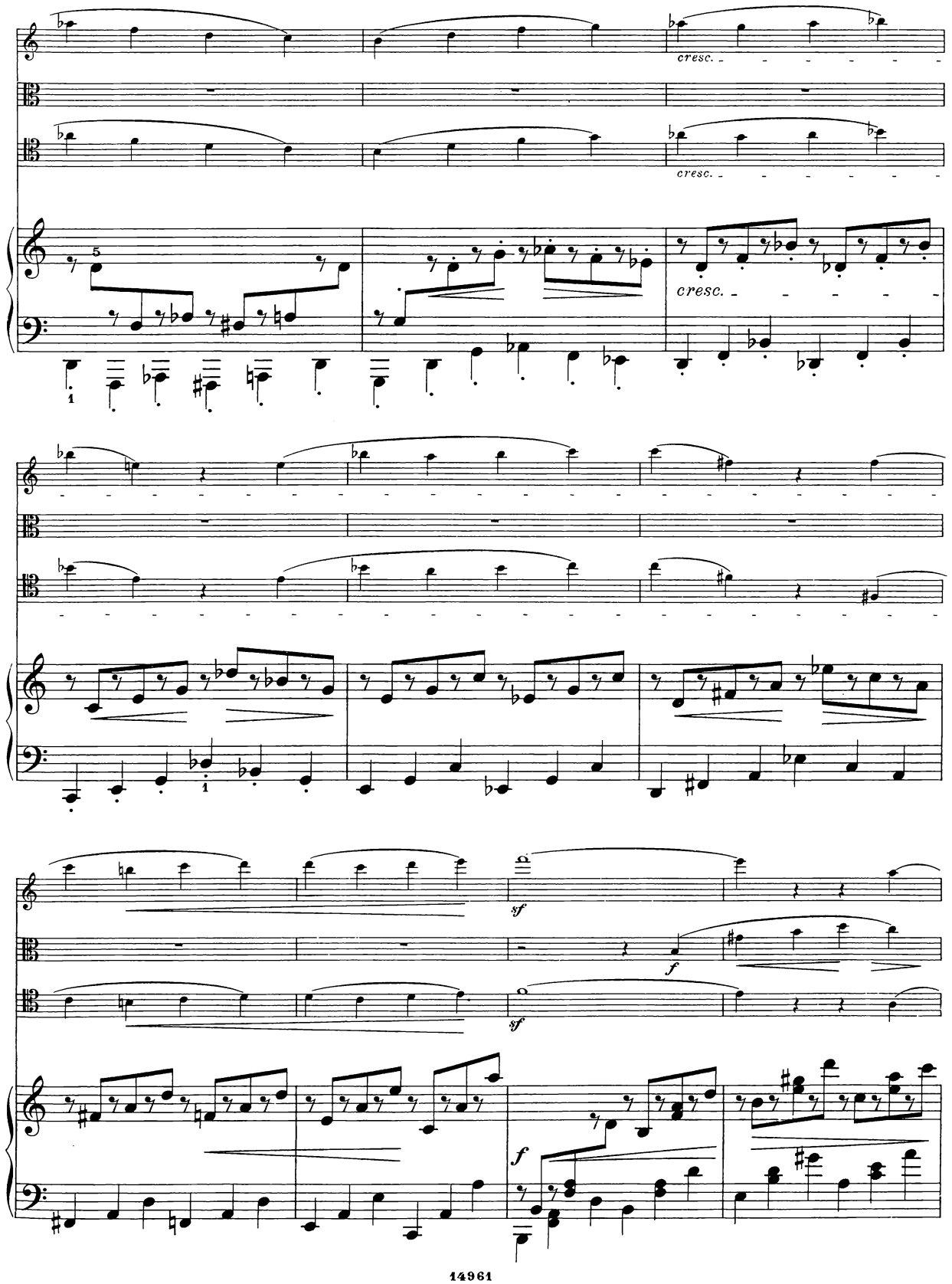
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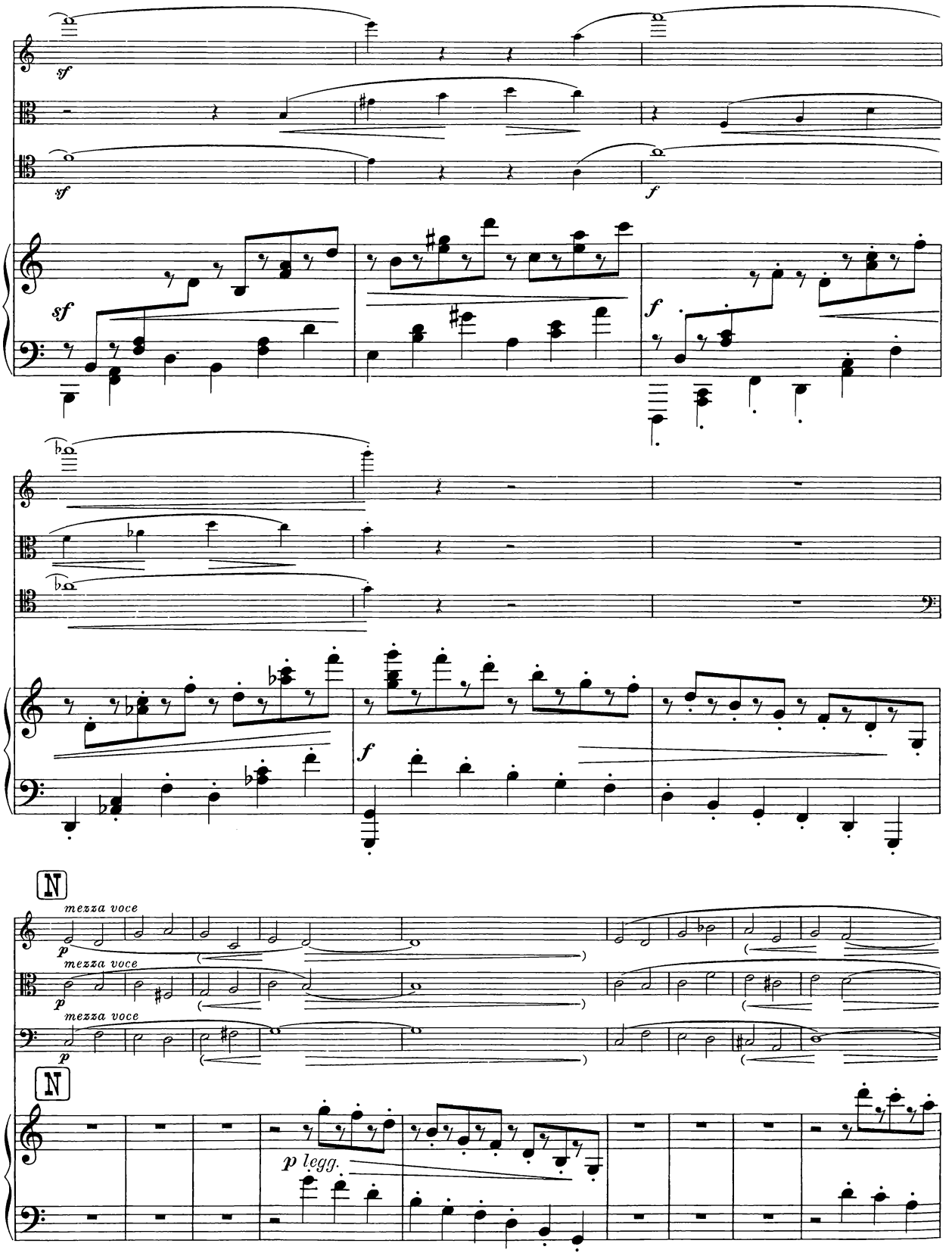
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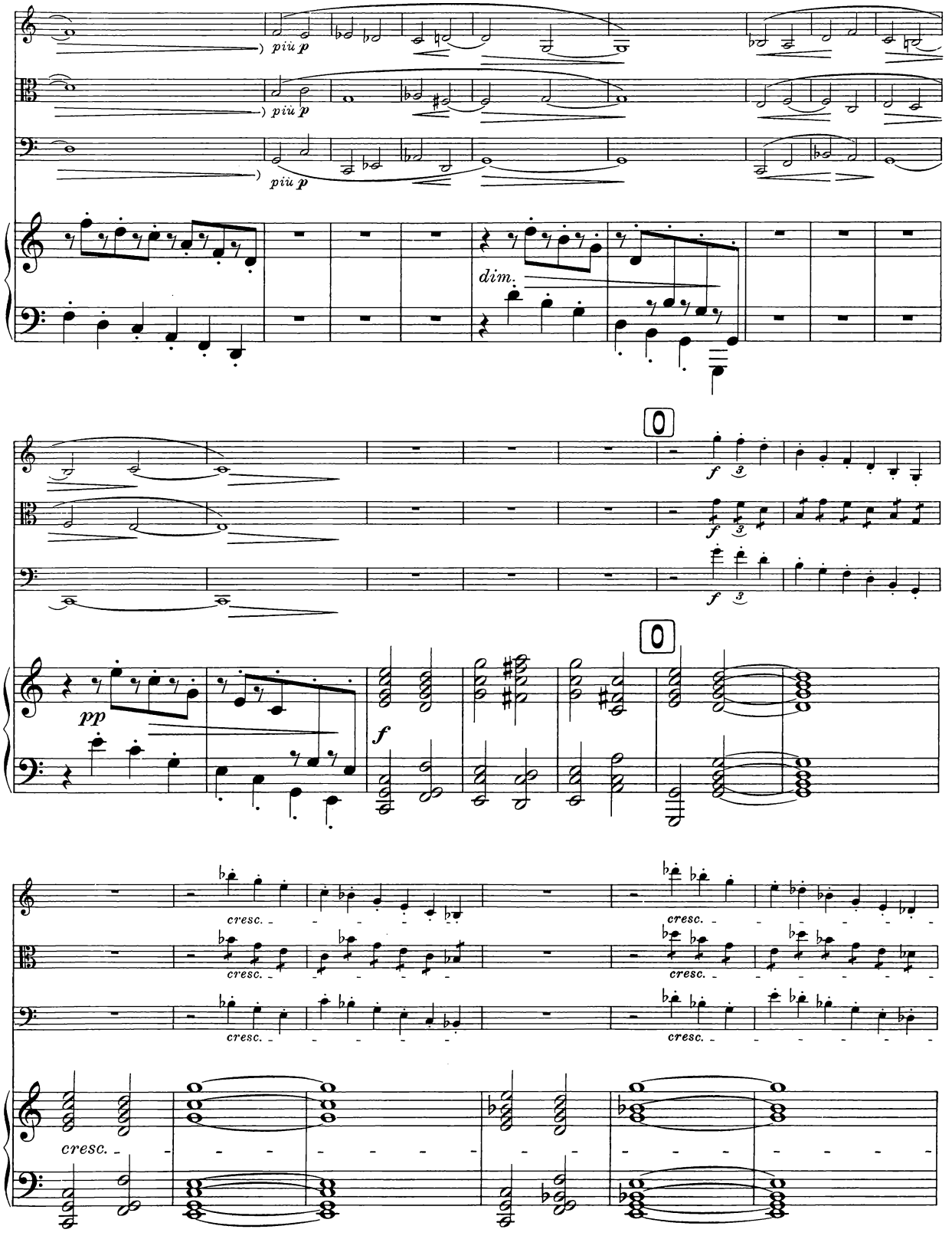
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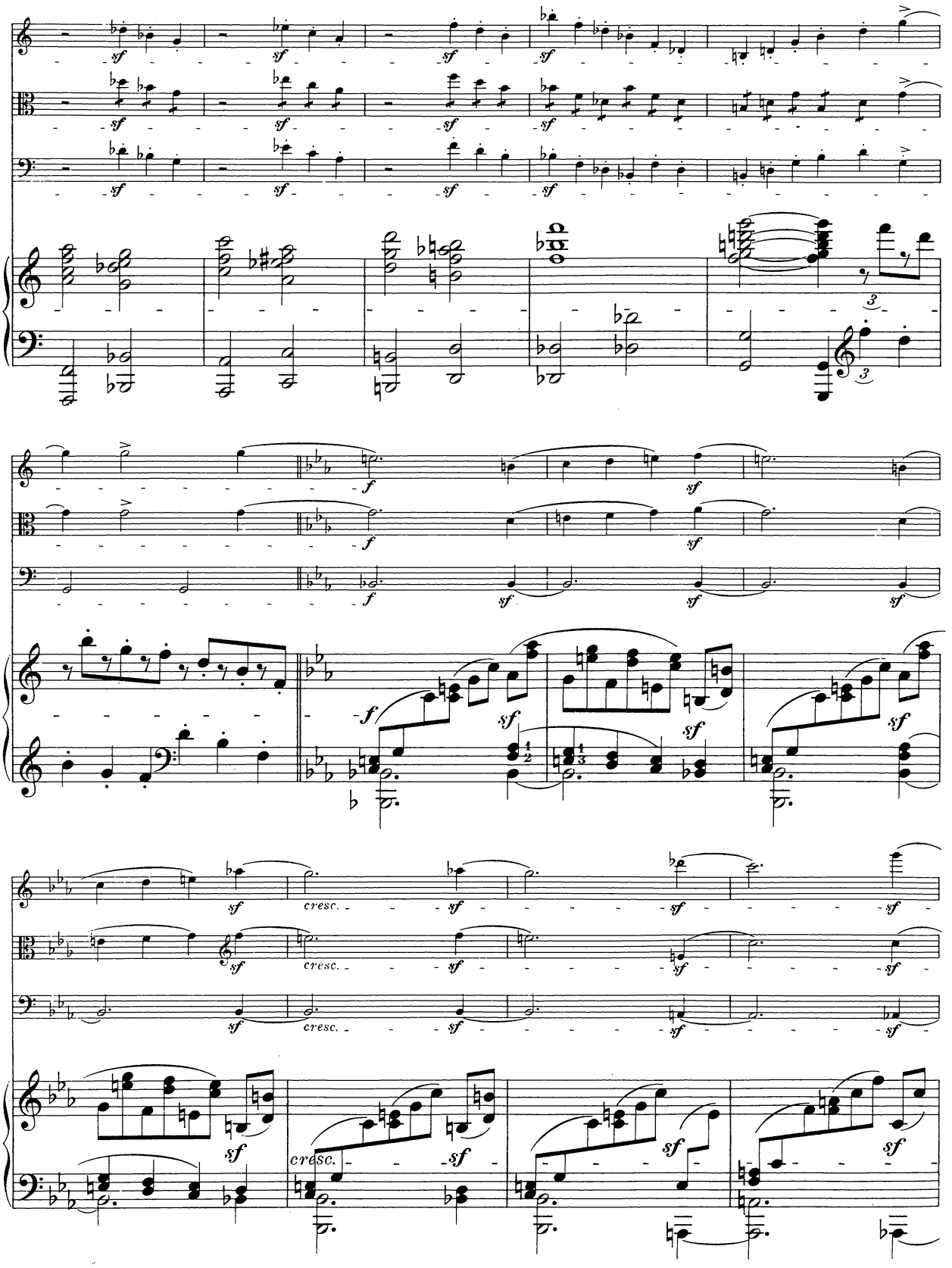
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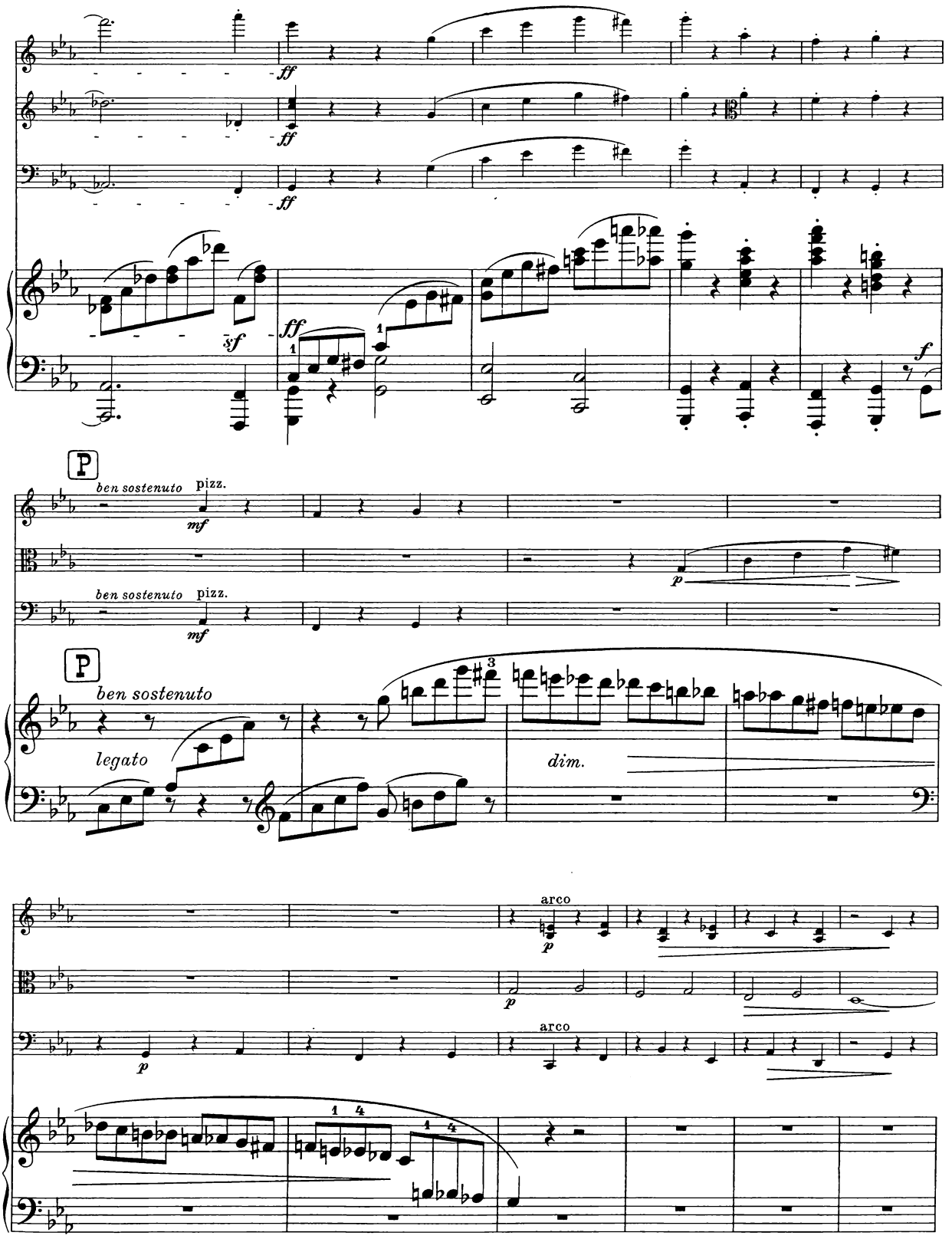
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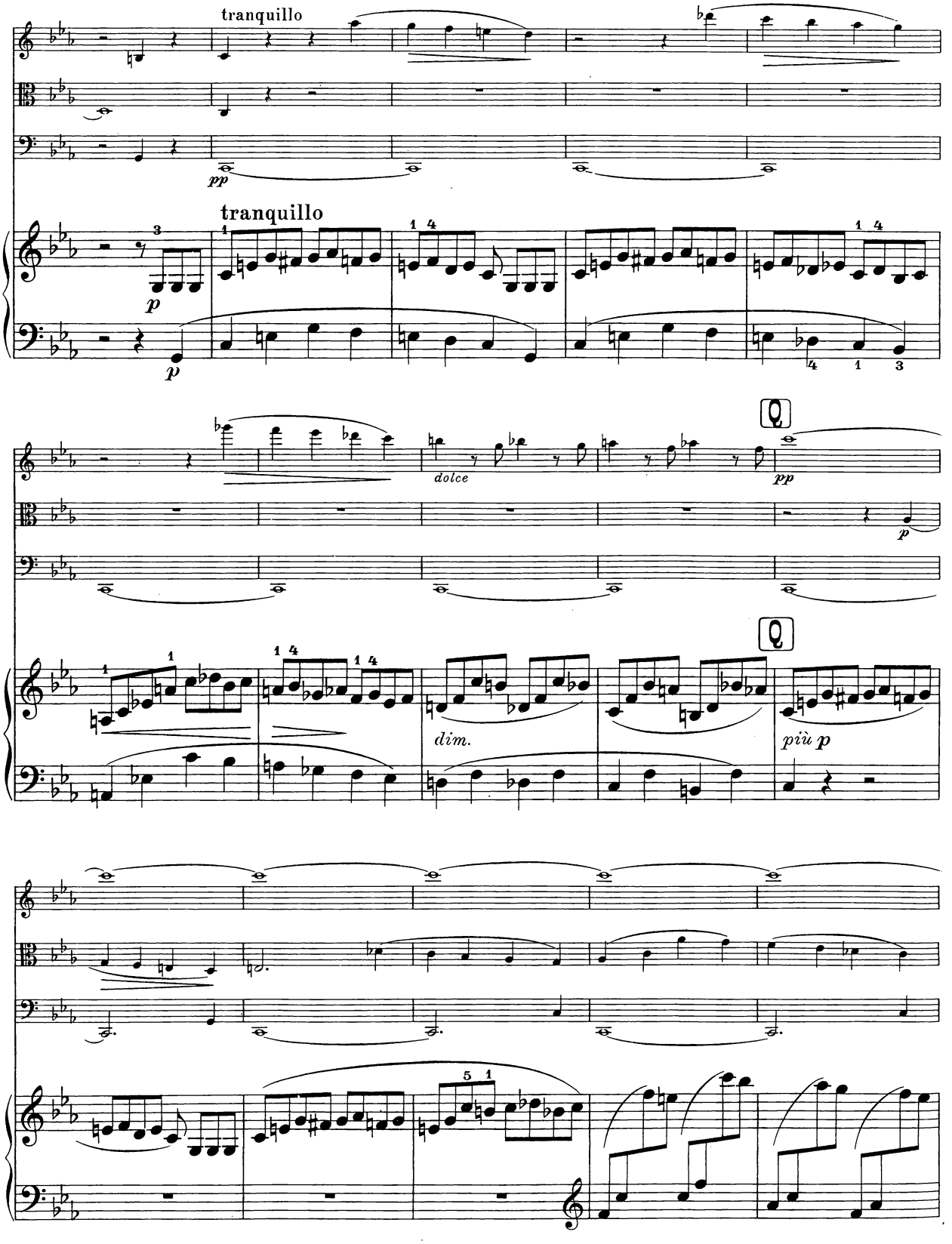
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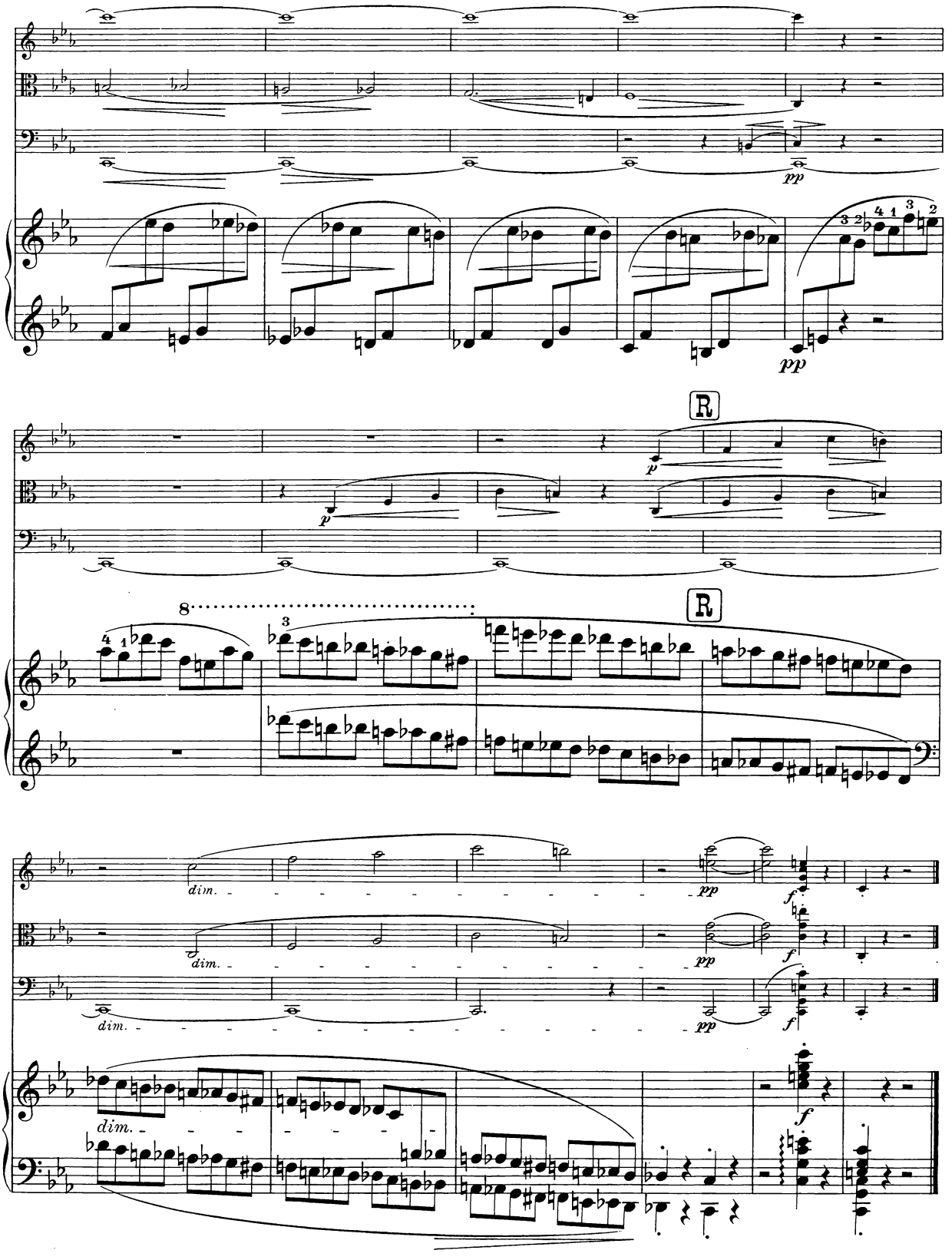

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