BRAHMS

OP. 26

ZWEITES
KLAVIER-QUARTETT
A dur

Revisions-Ausgabe
OSSIP SCHNIRLIN

EDITION SIMROCK
Nr. 793

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

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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

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

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

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

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

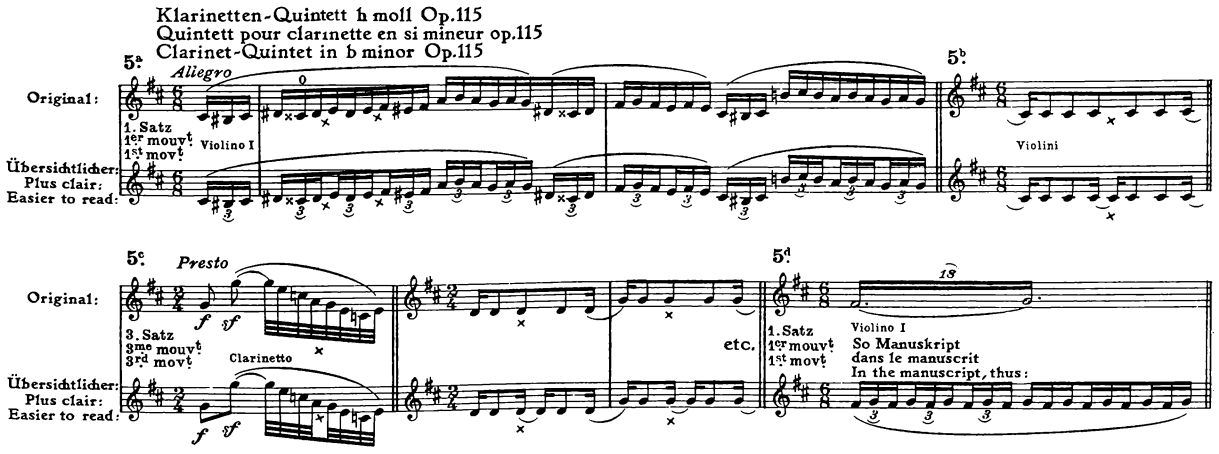
** Bei dieser Abkürzung führt es sehr leicht zu Irrtümern, da die Legatos nicht angegeben werden können.

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

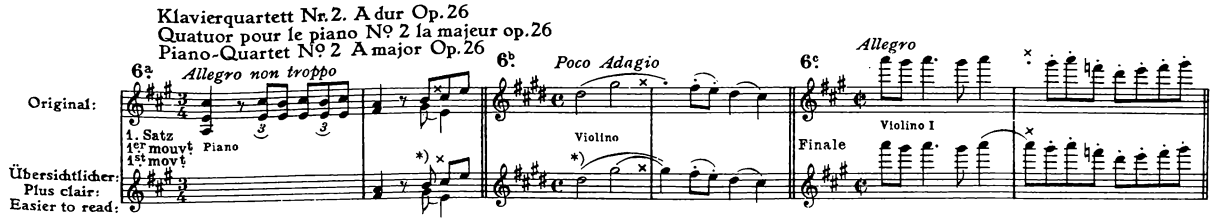
** Cette abréviation conduit trés facilement à des erreurs, car les légatos ne sont pas donnés.

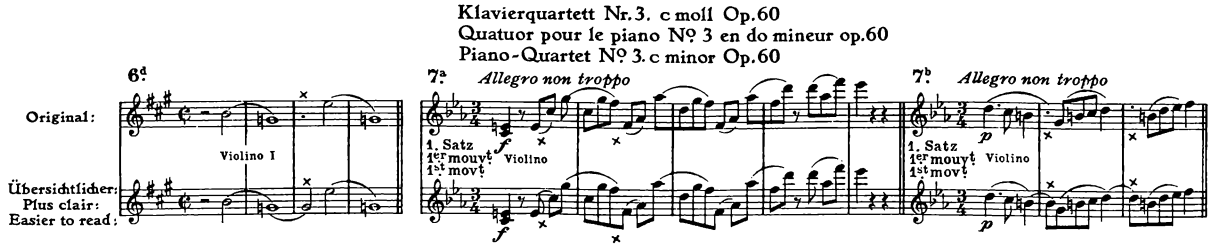
* In a similar passage in his Piano-Quartet A major Op. 26, 1st movement, page 17 Brahms himself has made a similar correction.

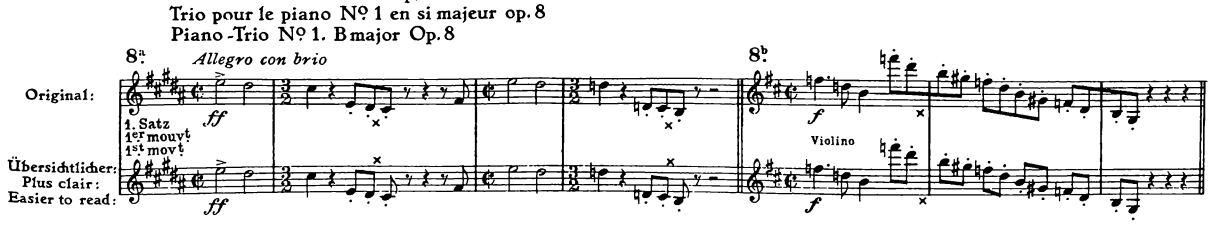
** This abbreviation is very apt to lead to mistakes, as the legati cannot be indicated.

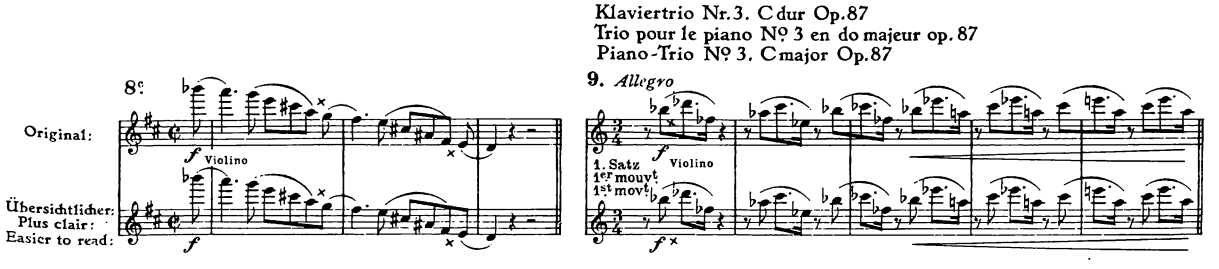


Kammermusik mit Klavier – Musique de chambre avec piano – Chamber Music with Piano

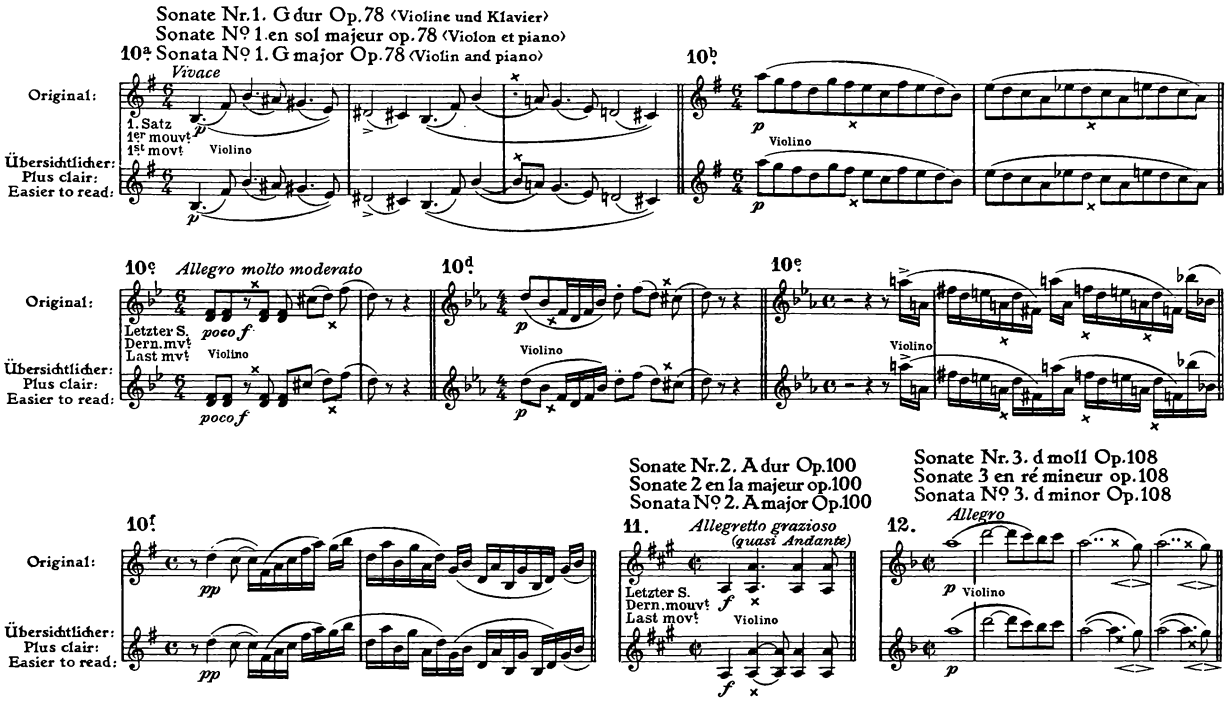




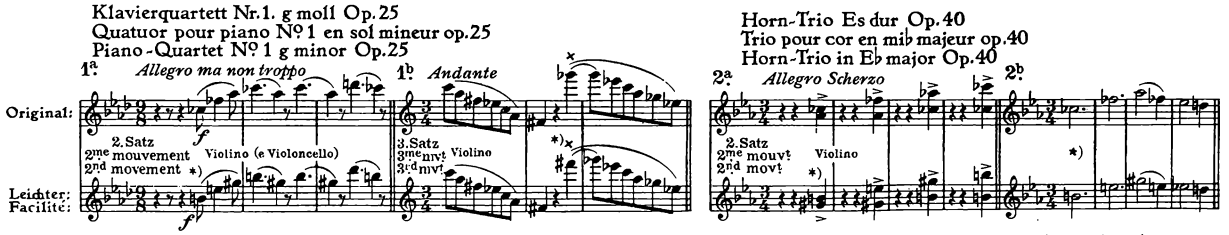




* Ist auch im Manuskript von Brahms so verbessert. — * Ainsi corrigé par Brahms dans le manuscrit. — * Has been so corrected by Brahms in his manuscript.



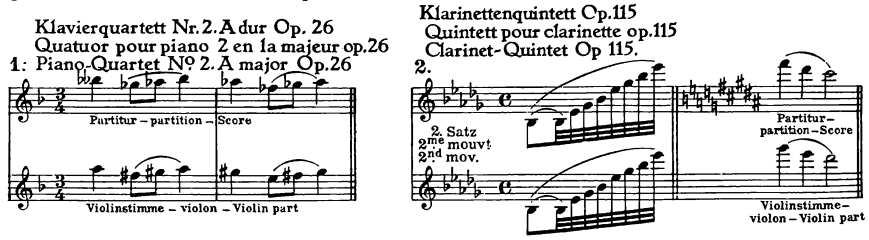
Enharmonische Erleichterungen | Facilitations en changements harmoniques | Facilitations by Enharmonic Changes



* 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:



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 été 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.

Zweites Klavier-Quartett

A-dur

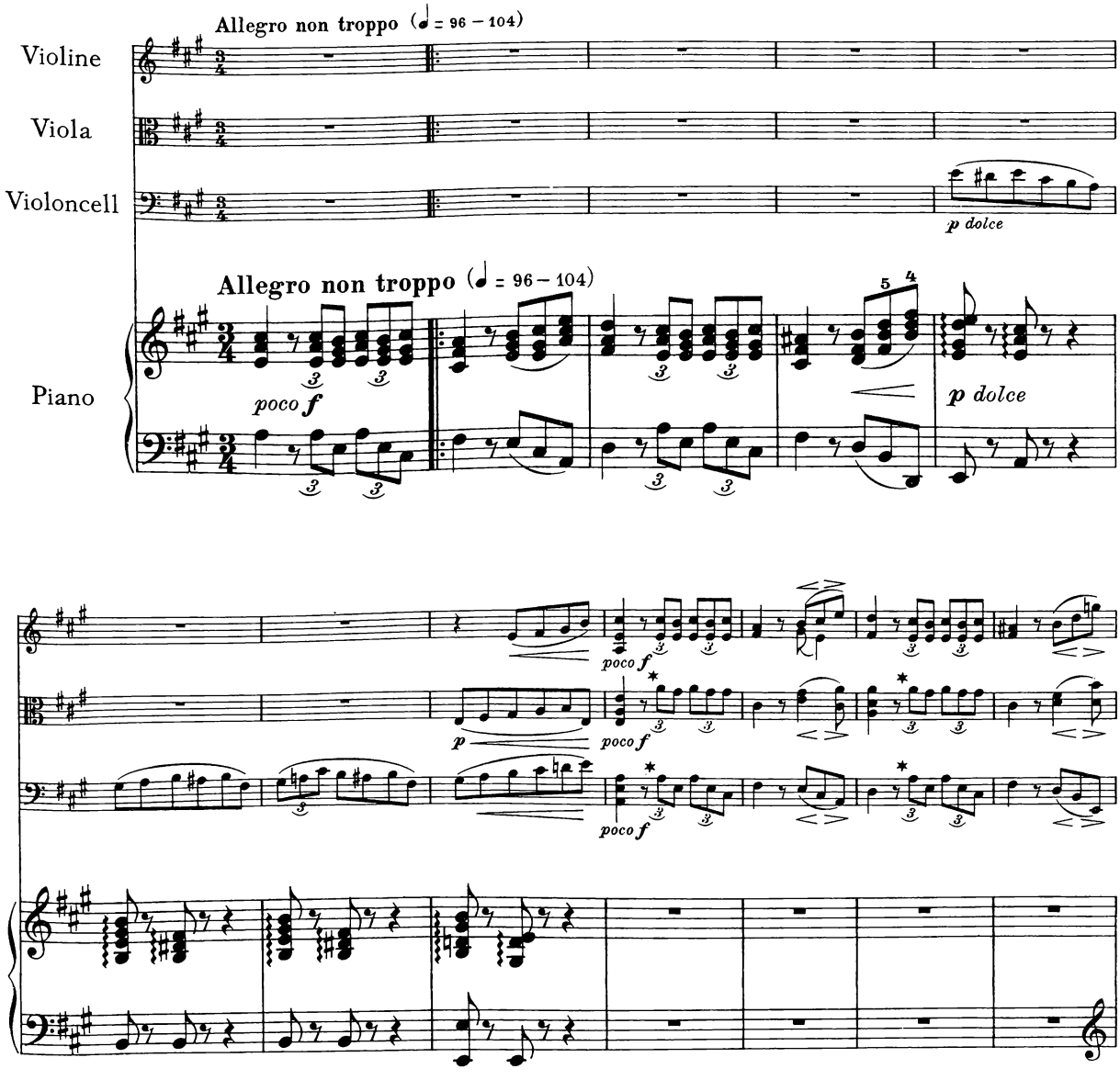
DEUXIÈME QUATUOR
pour piano
La majeur

SECOND QUARTET
for piano
A major

Revisions-Ausgabe
Ossip Schnirlin

I

Johannes Brahms, Op. 26



Klavierfingersatz und Pedalgebrauch von Robert Kahn.

* Wie aus dem Manuskript zu ersehen ist, stammen die in den früheren Ausgaben stehenden uneinheitlichen Bogenstriche nicht von Brahms.

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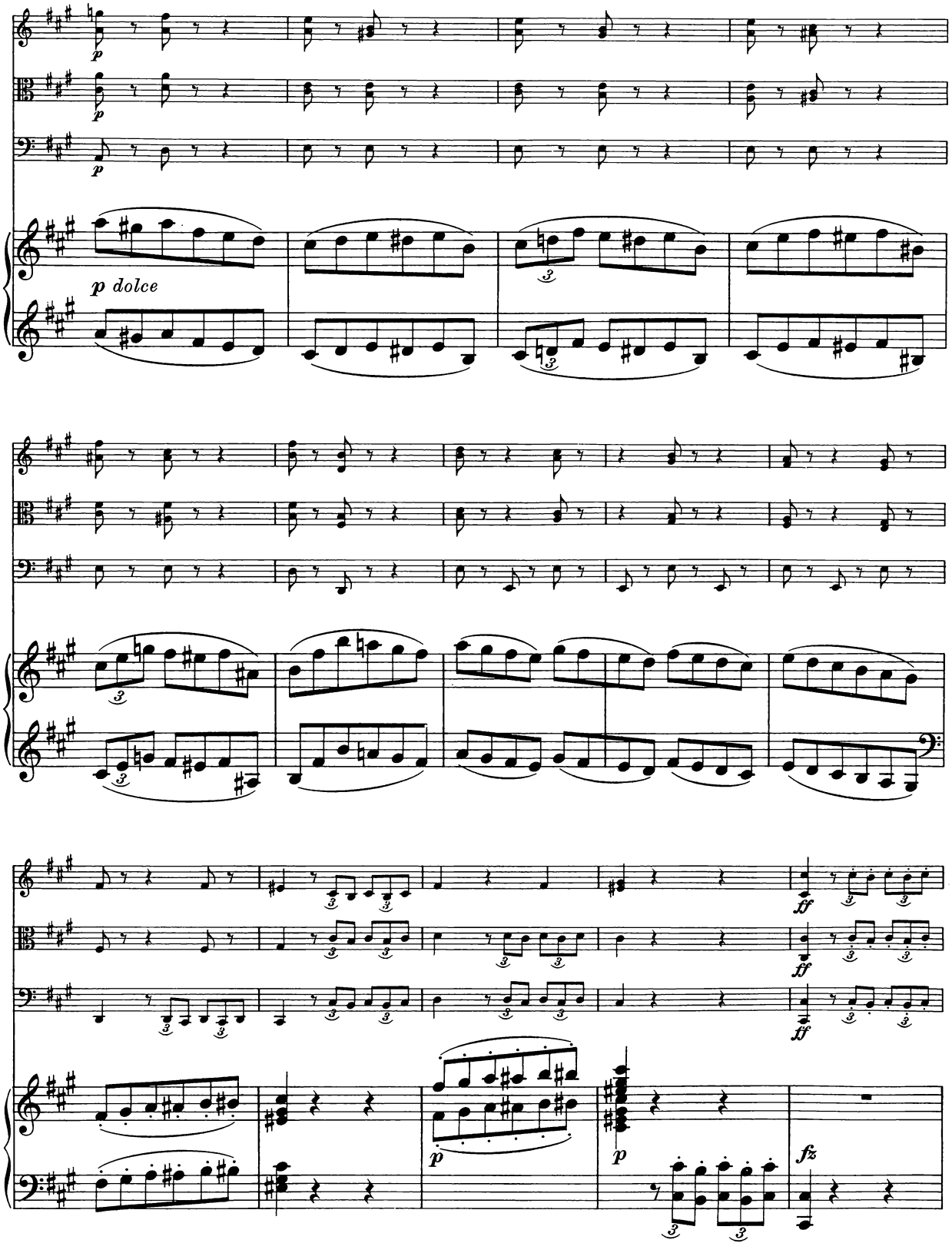
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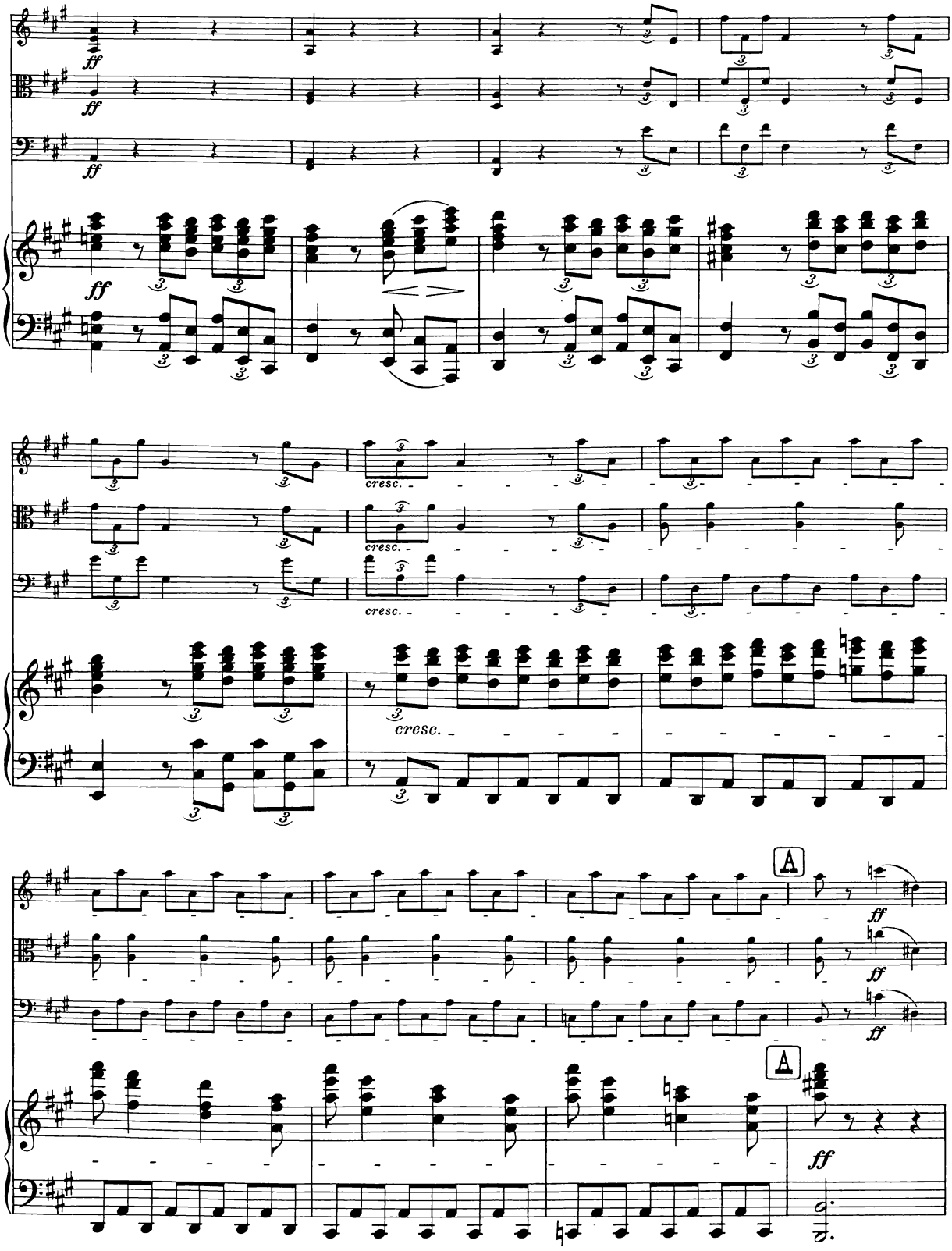
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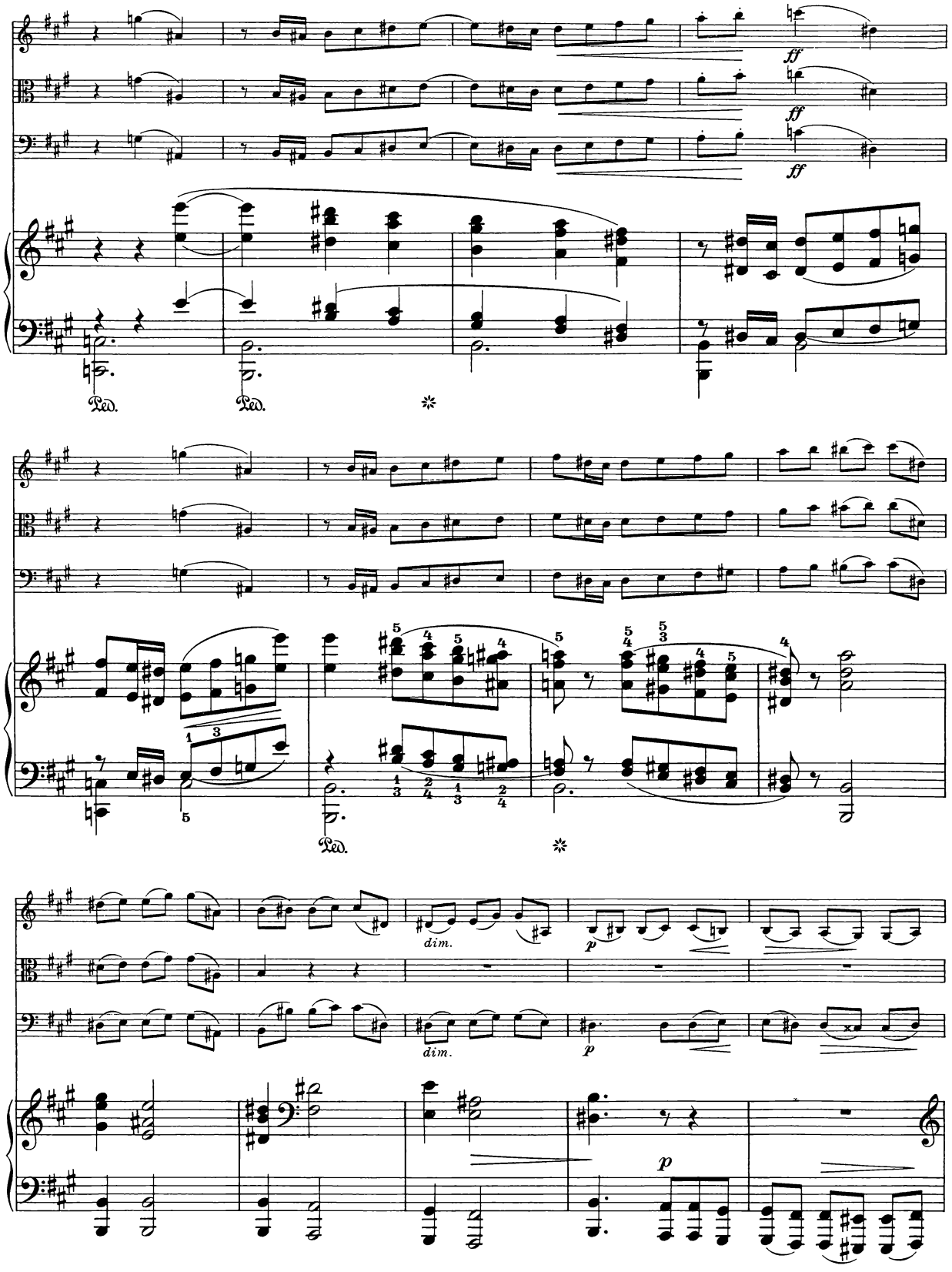
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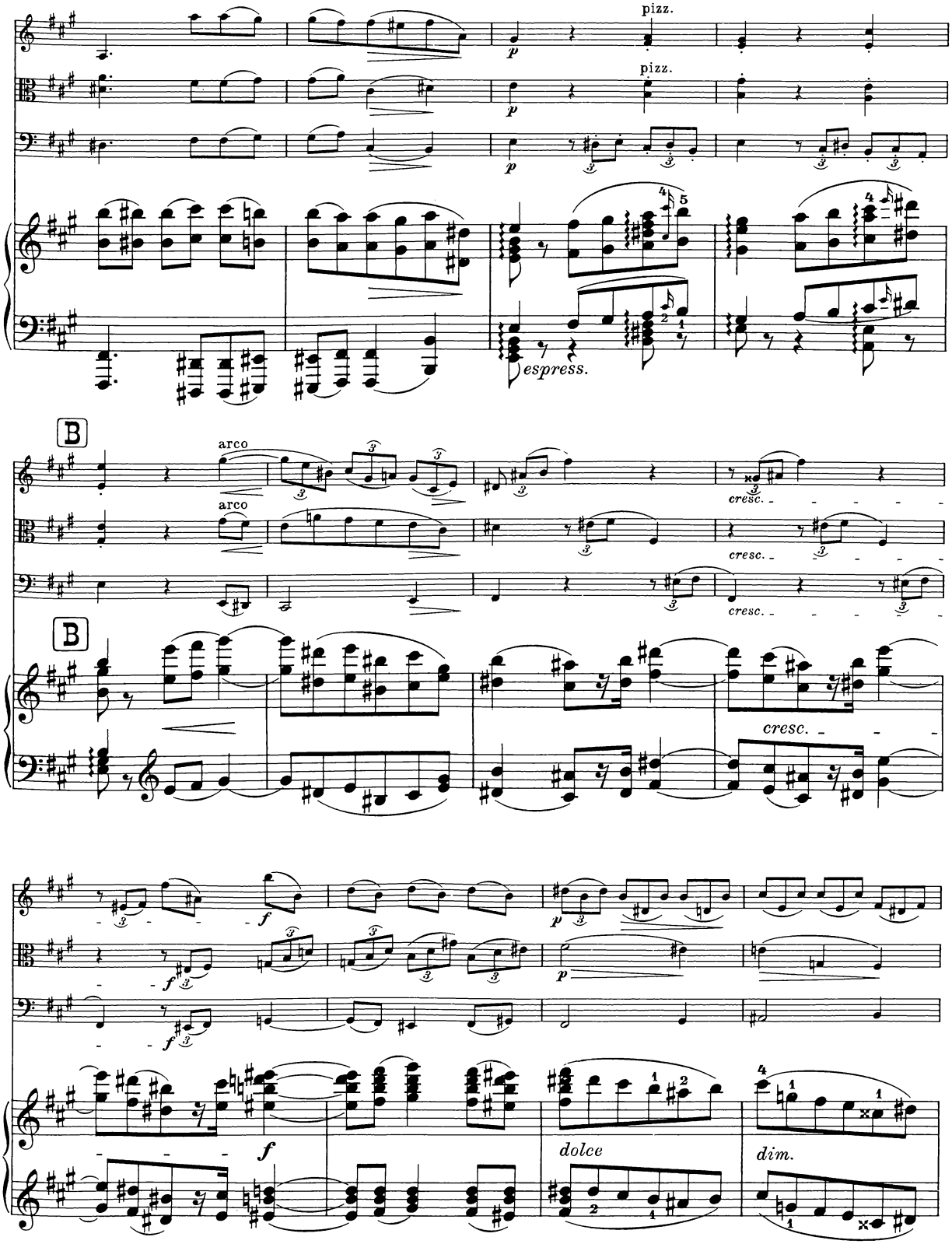
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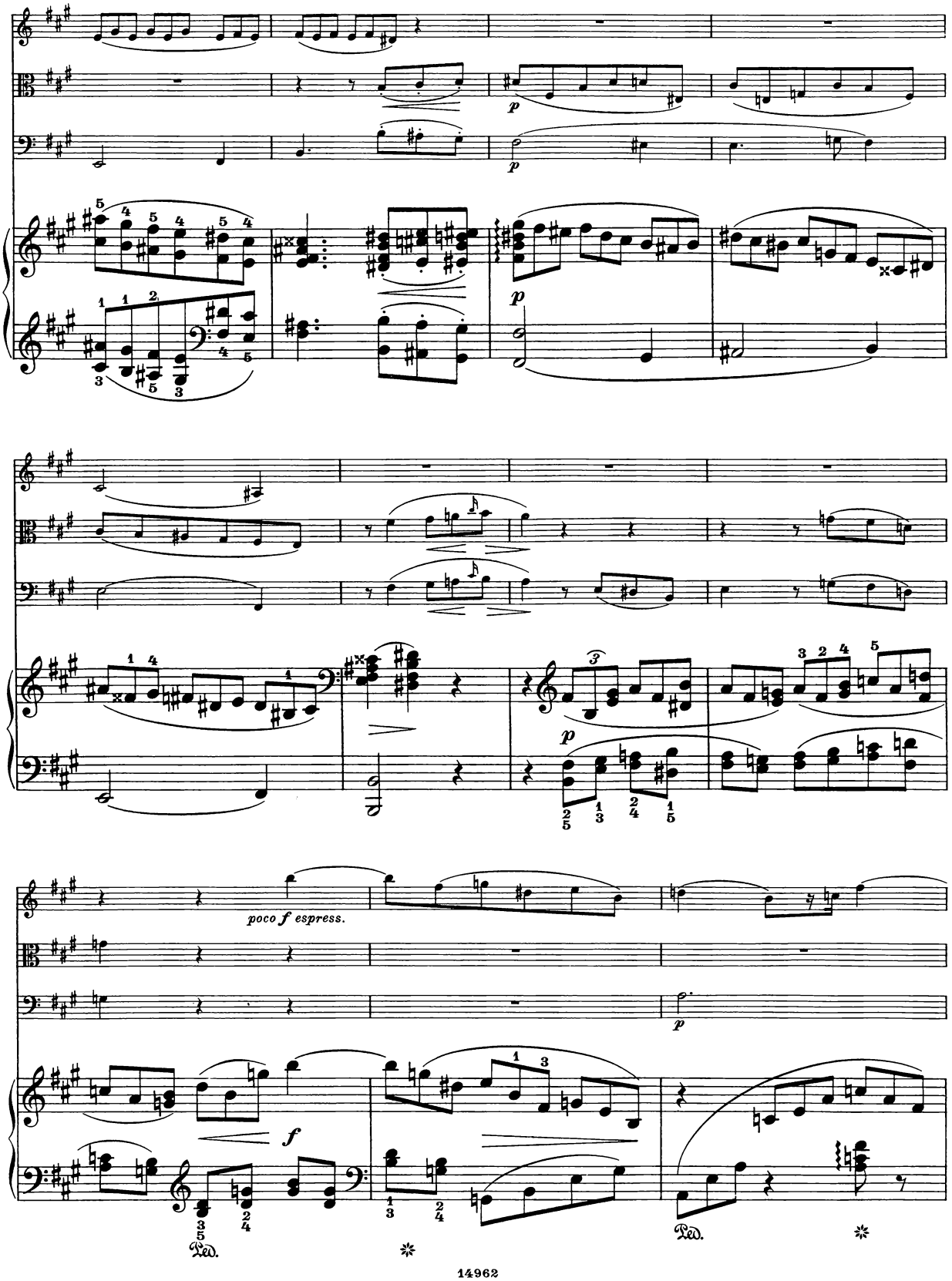
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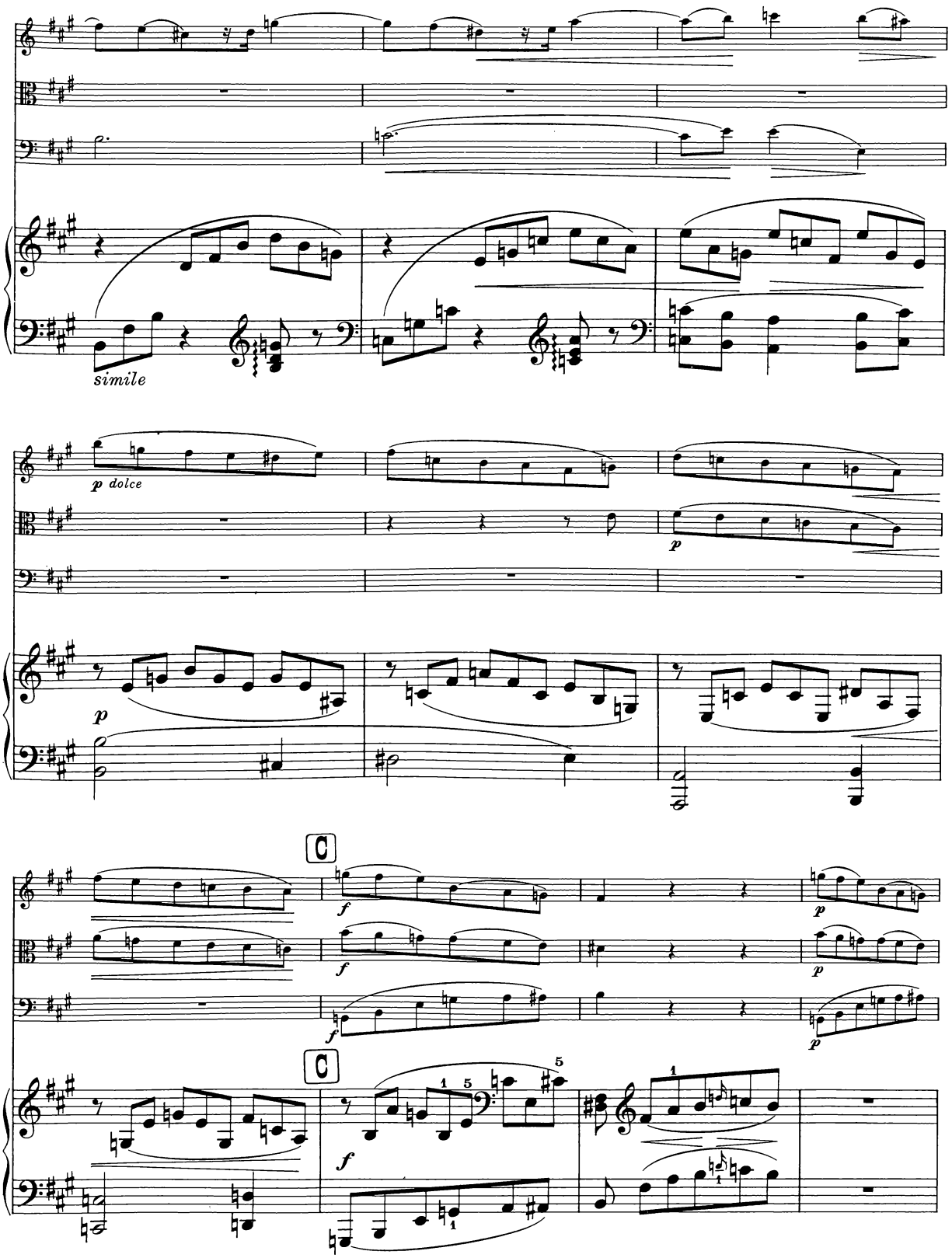
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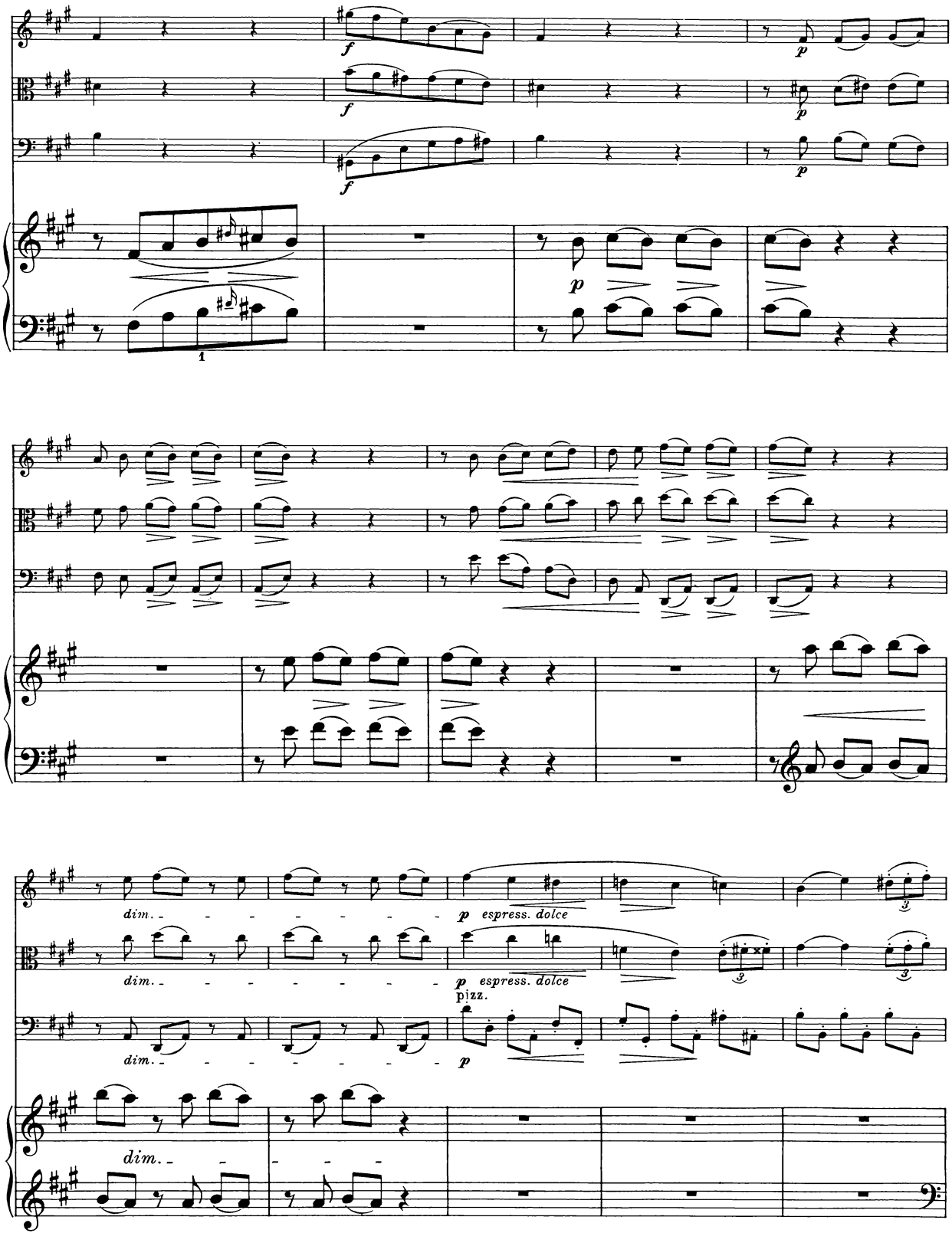
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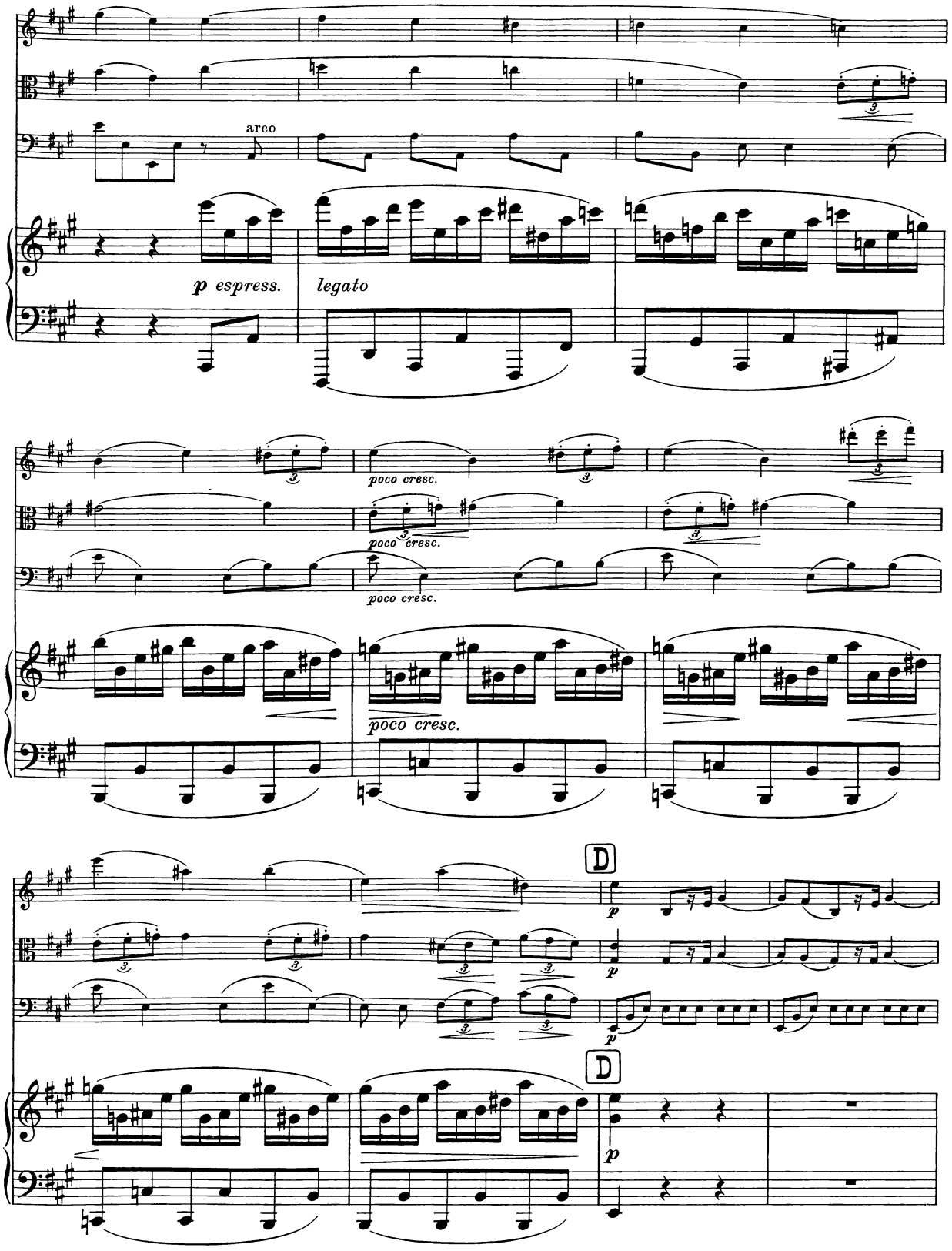
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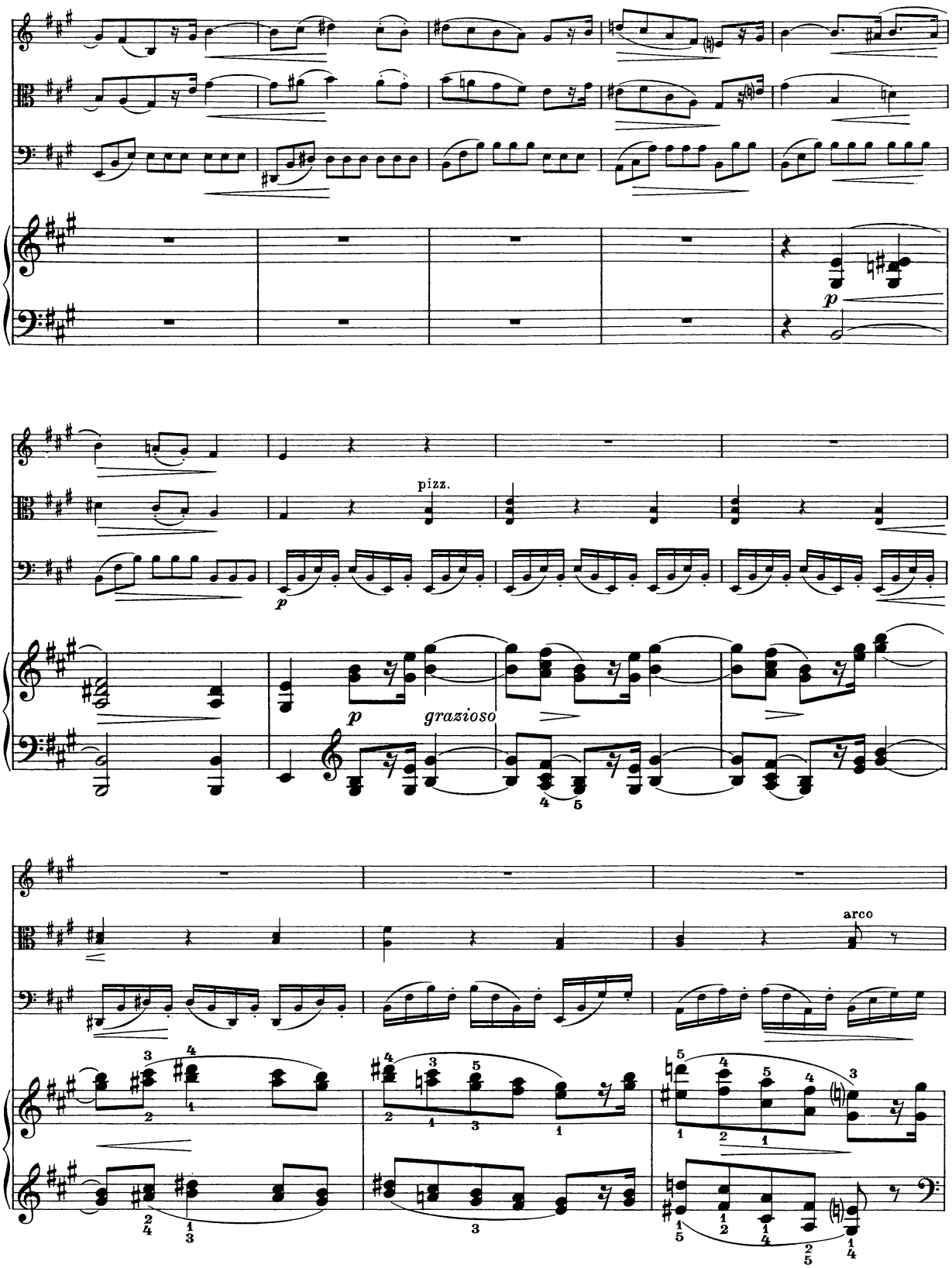
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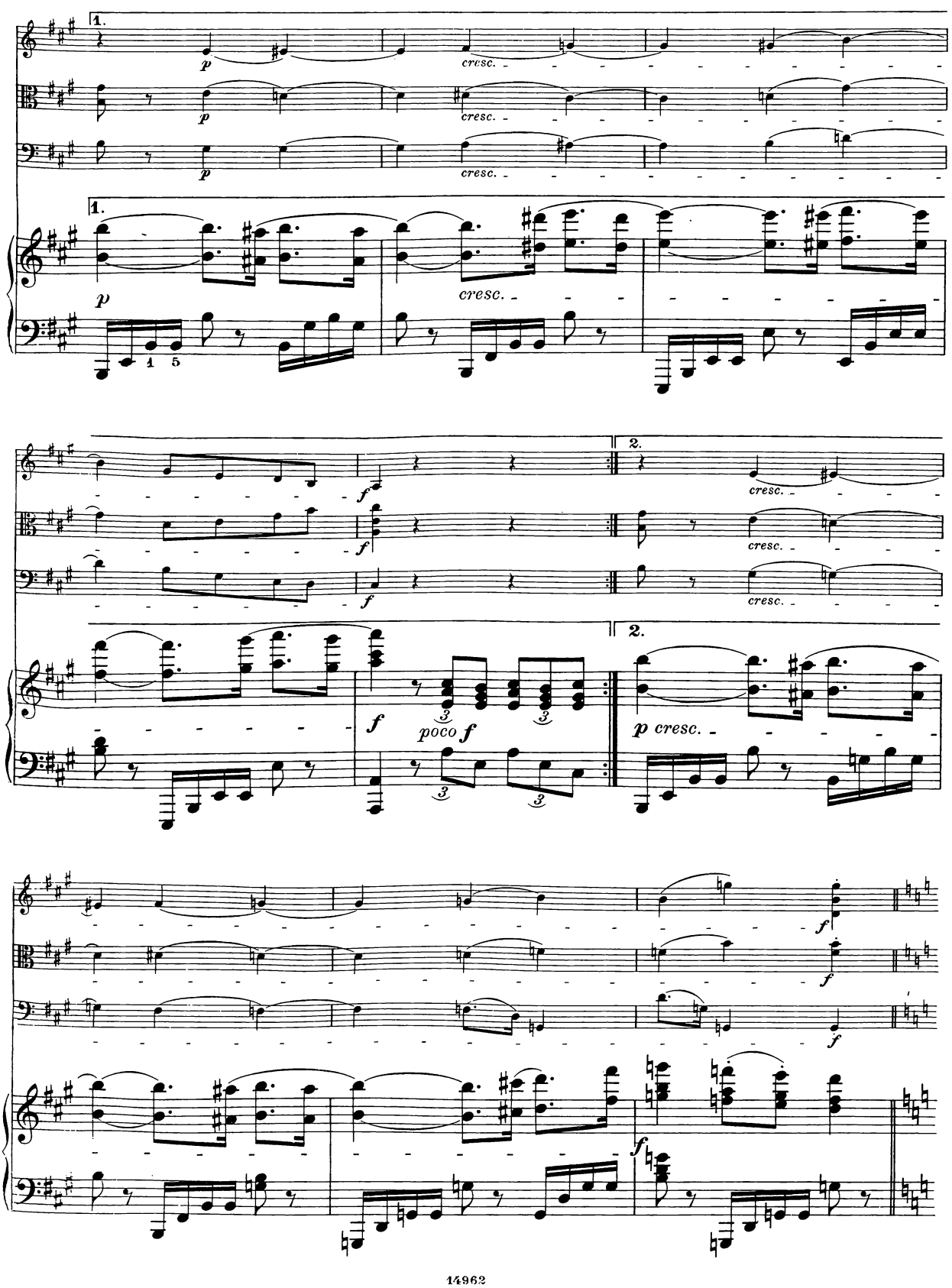
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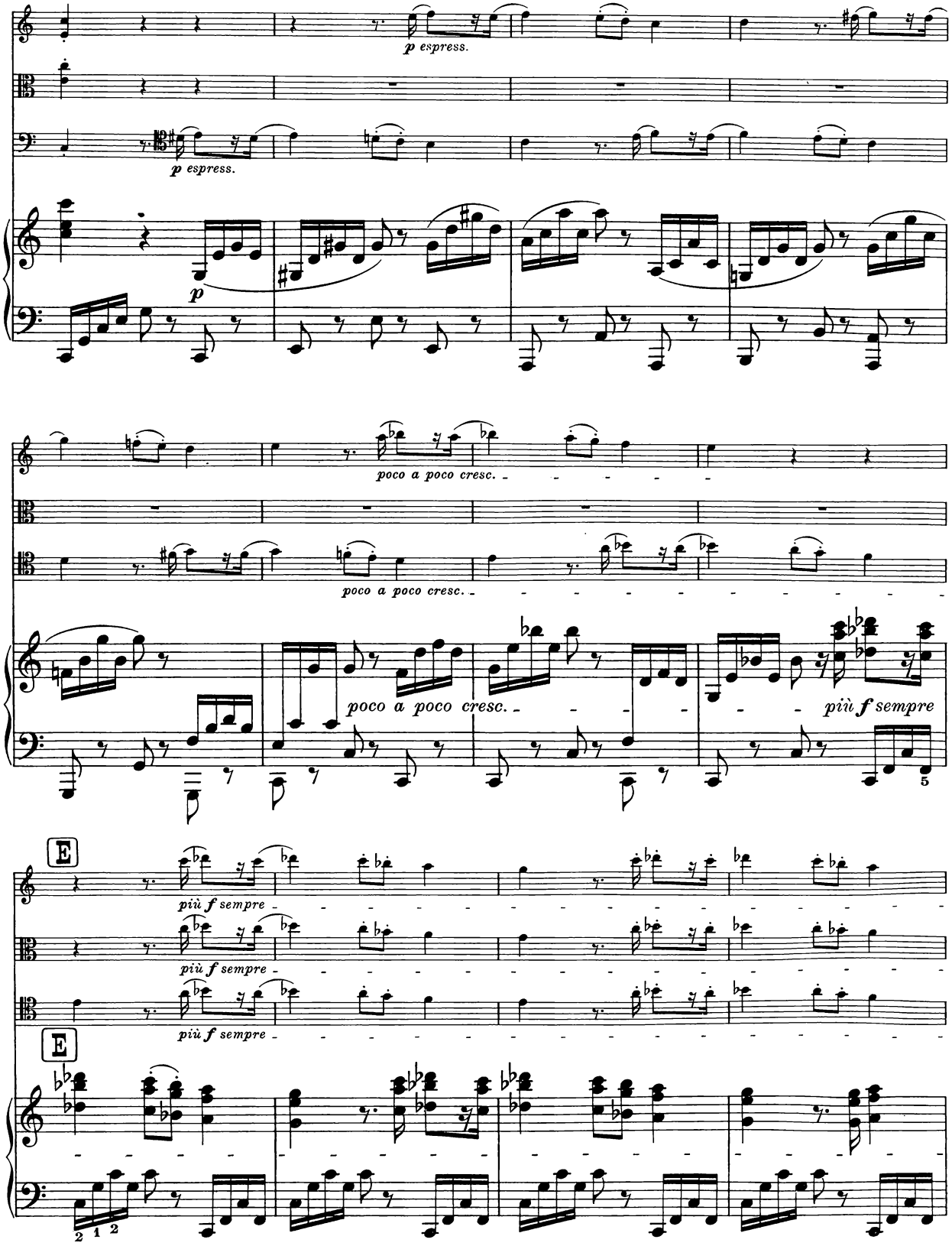
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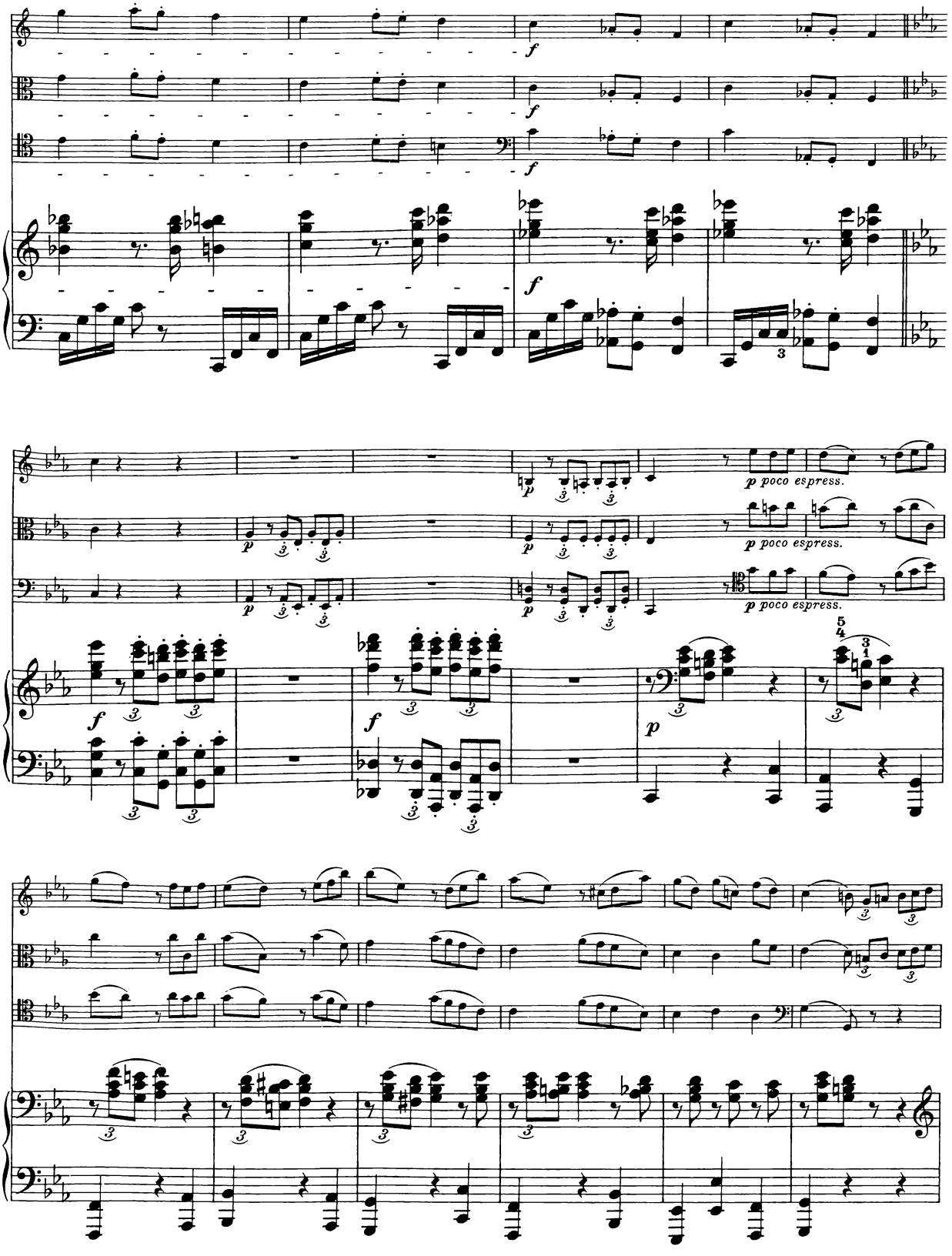
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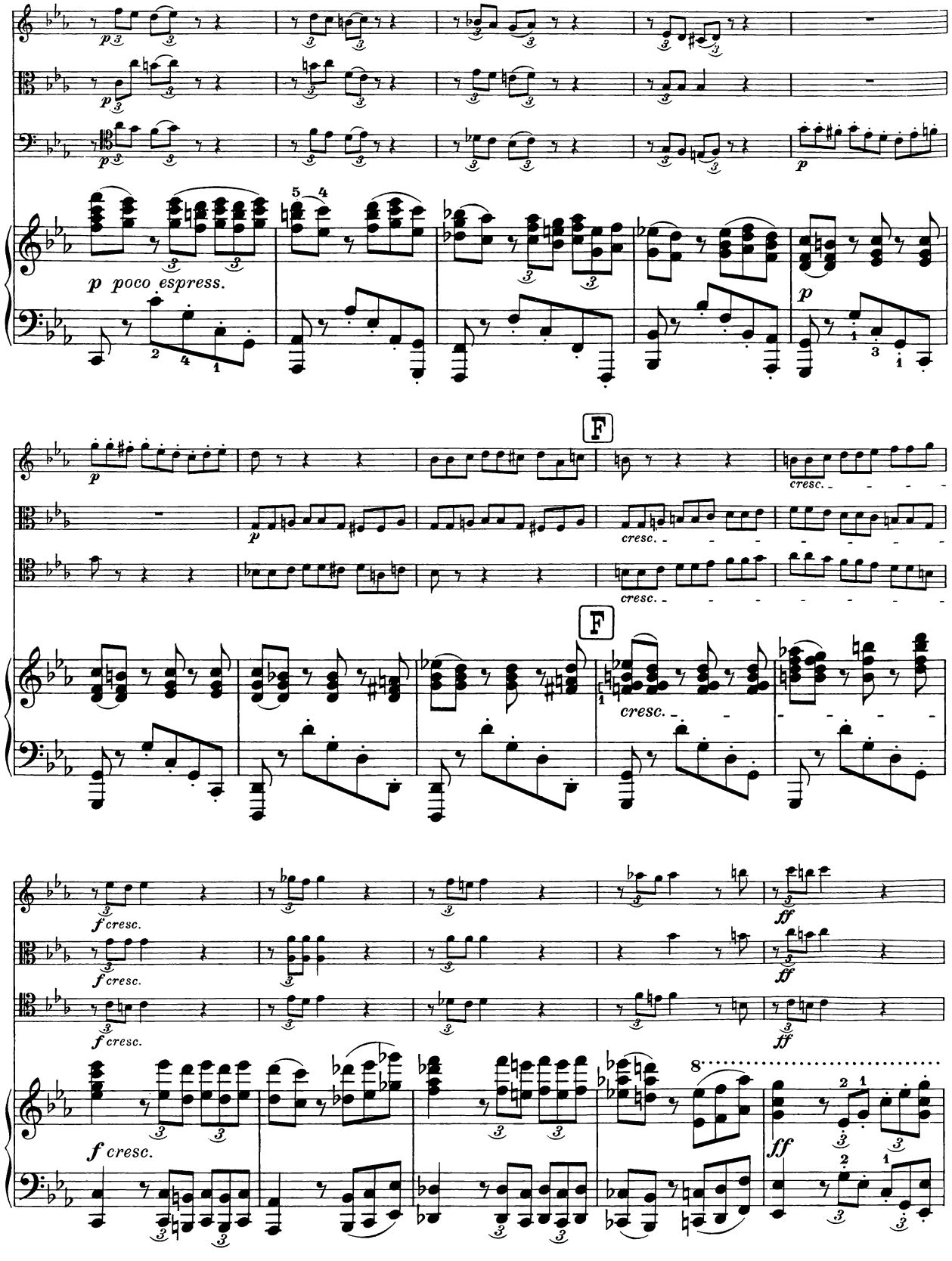
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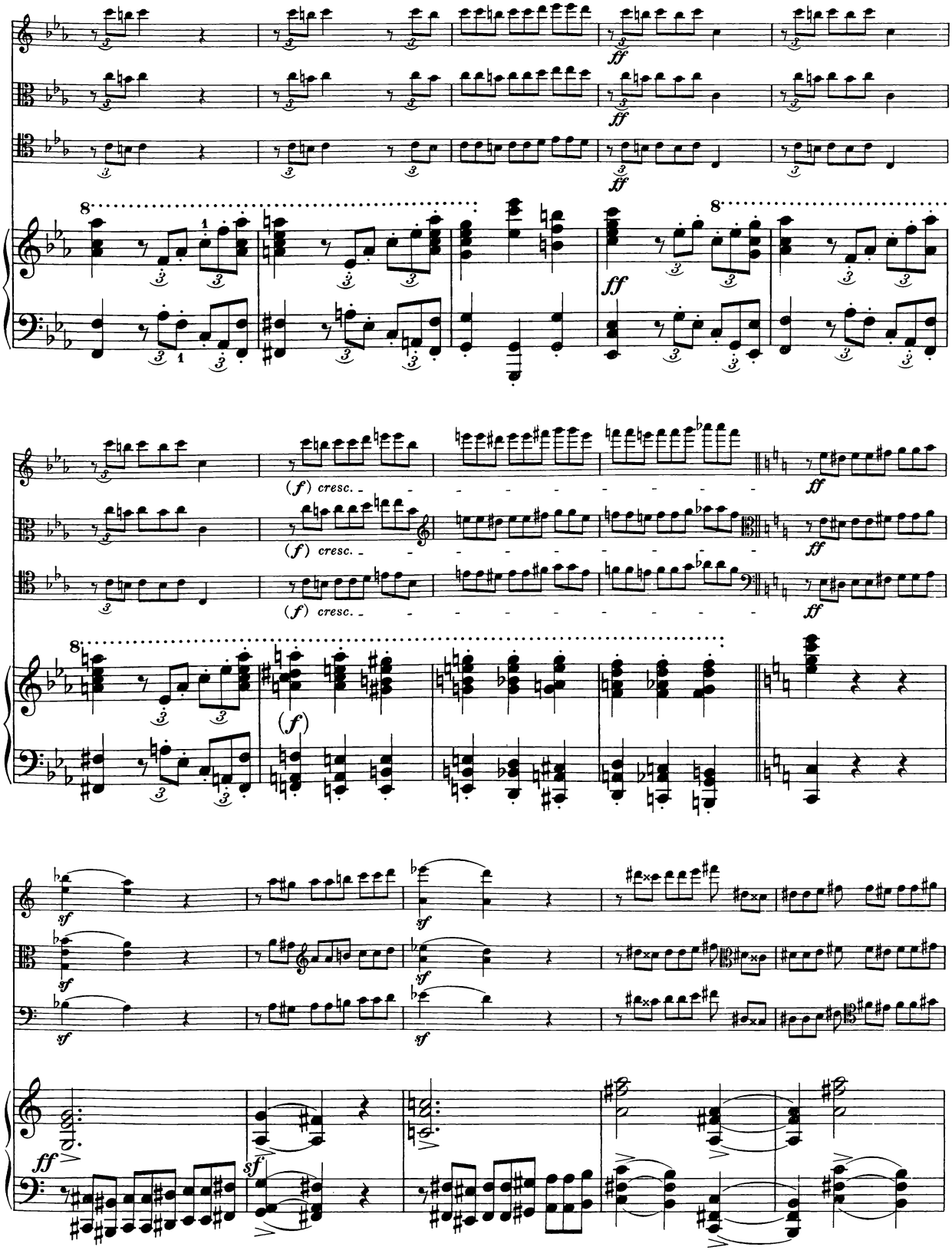
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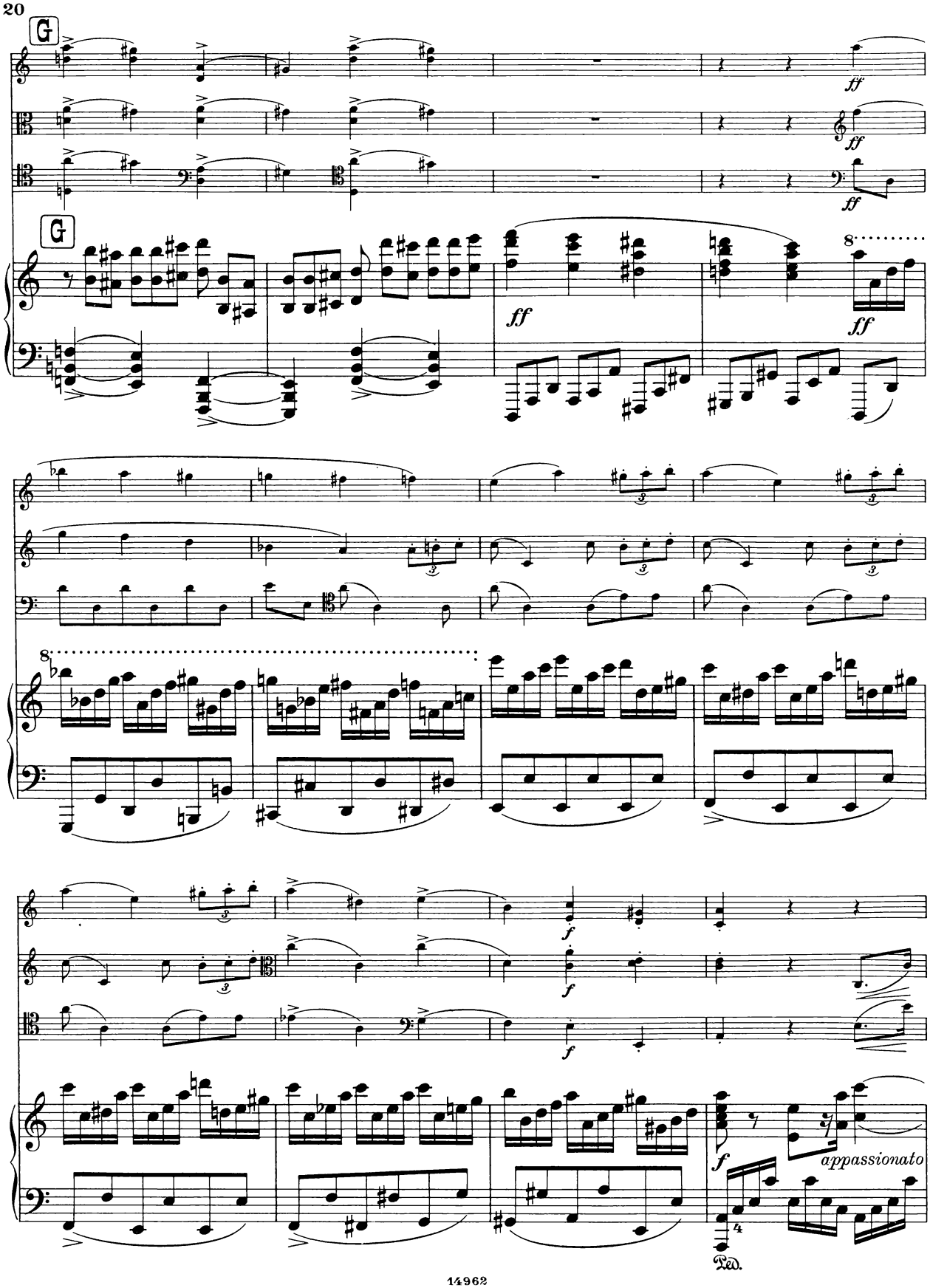
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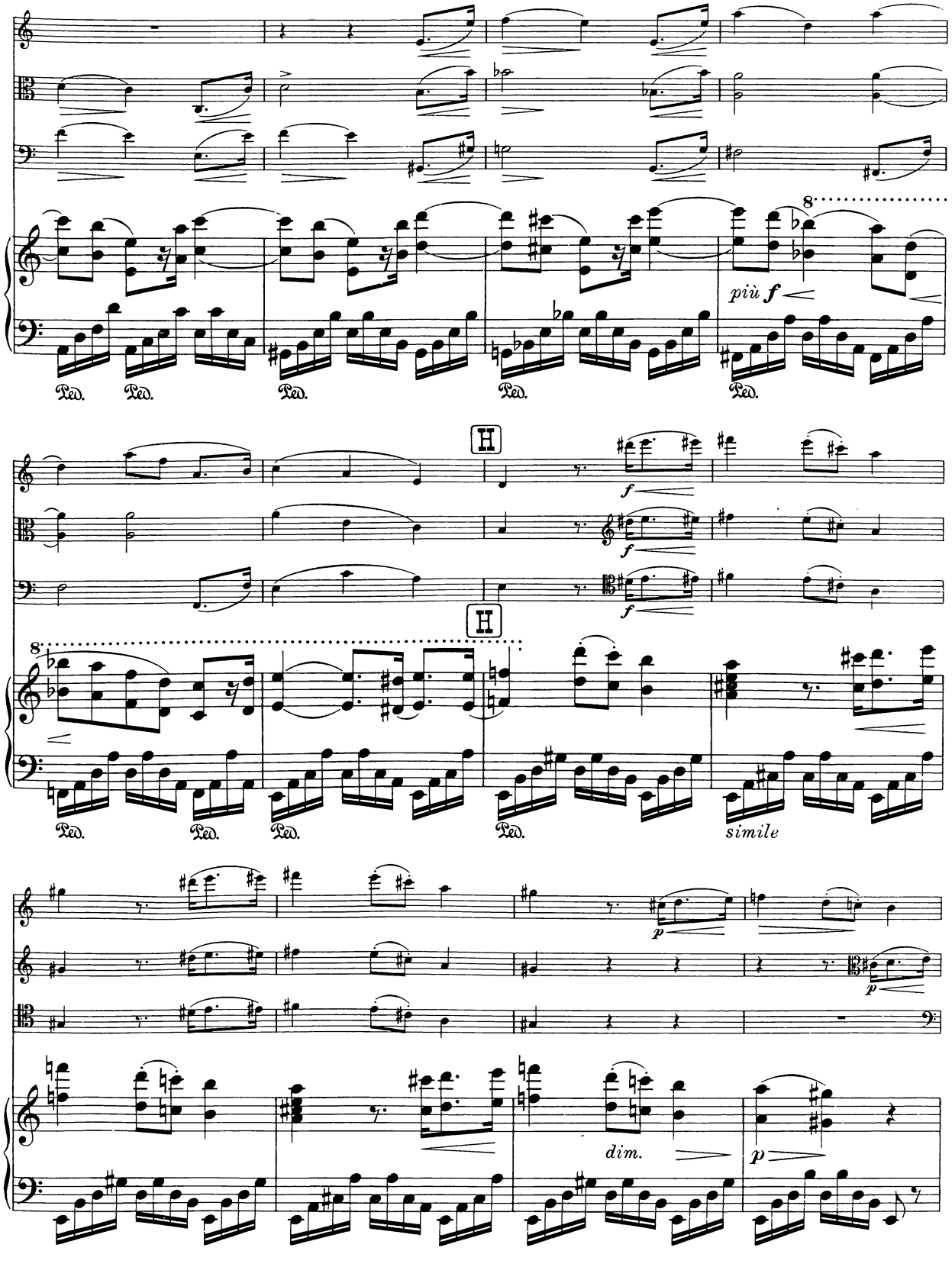
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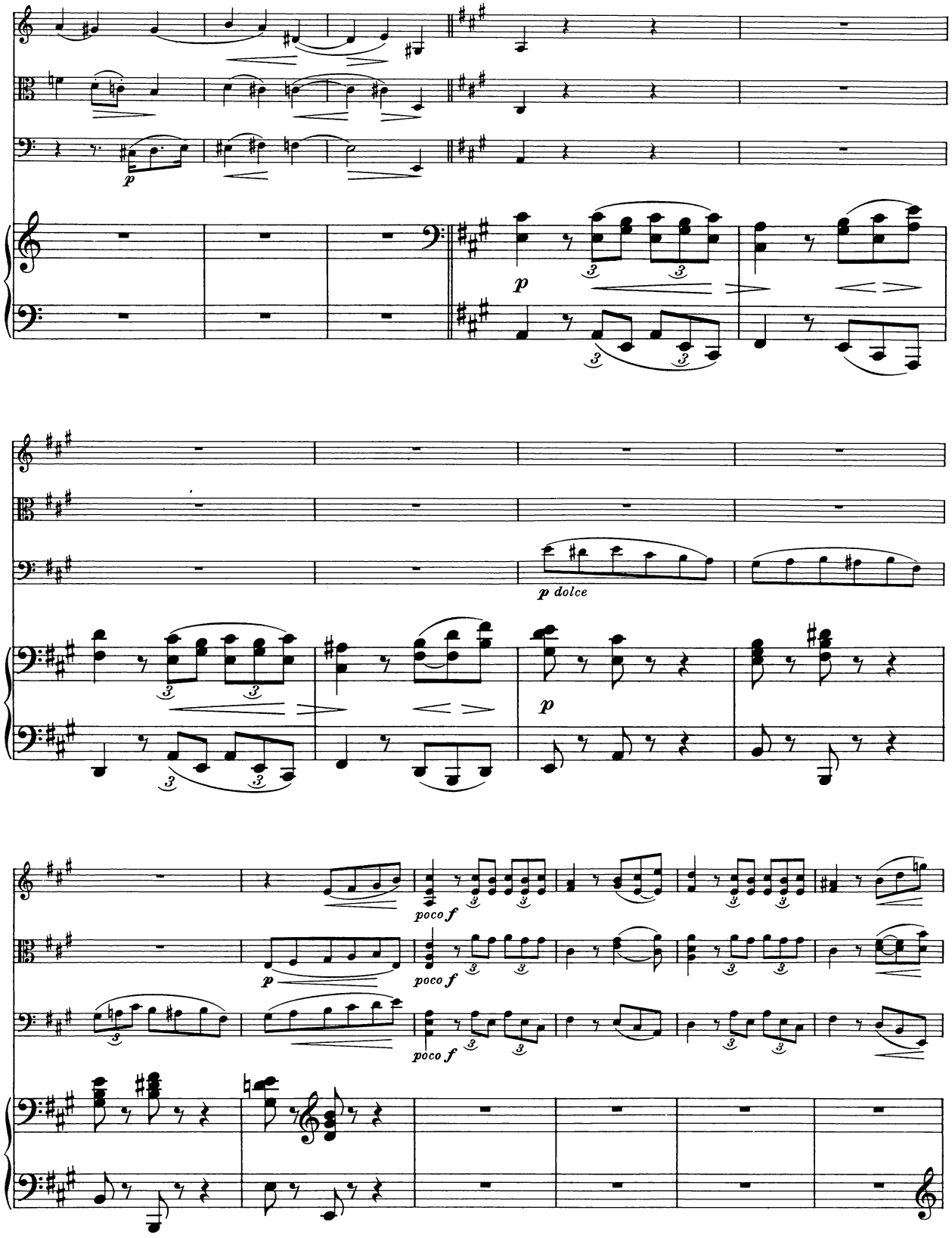
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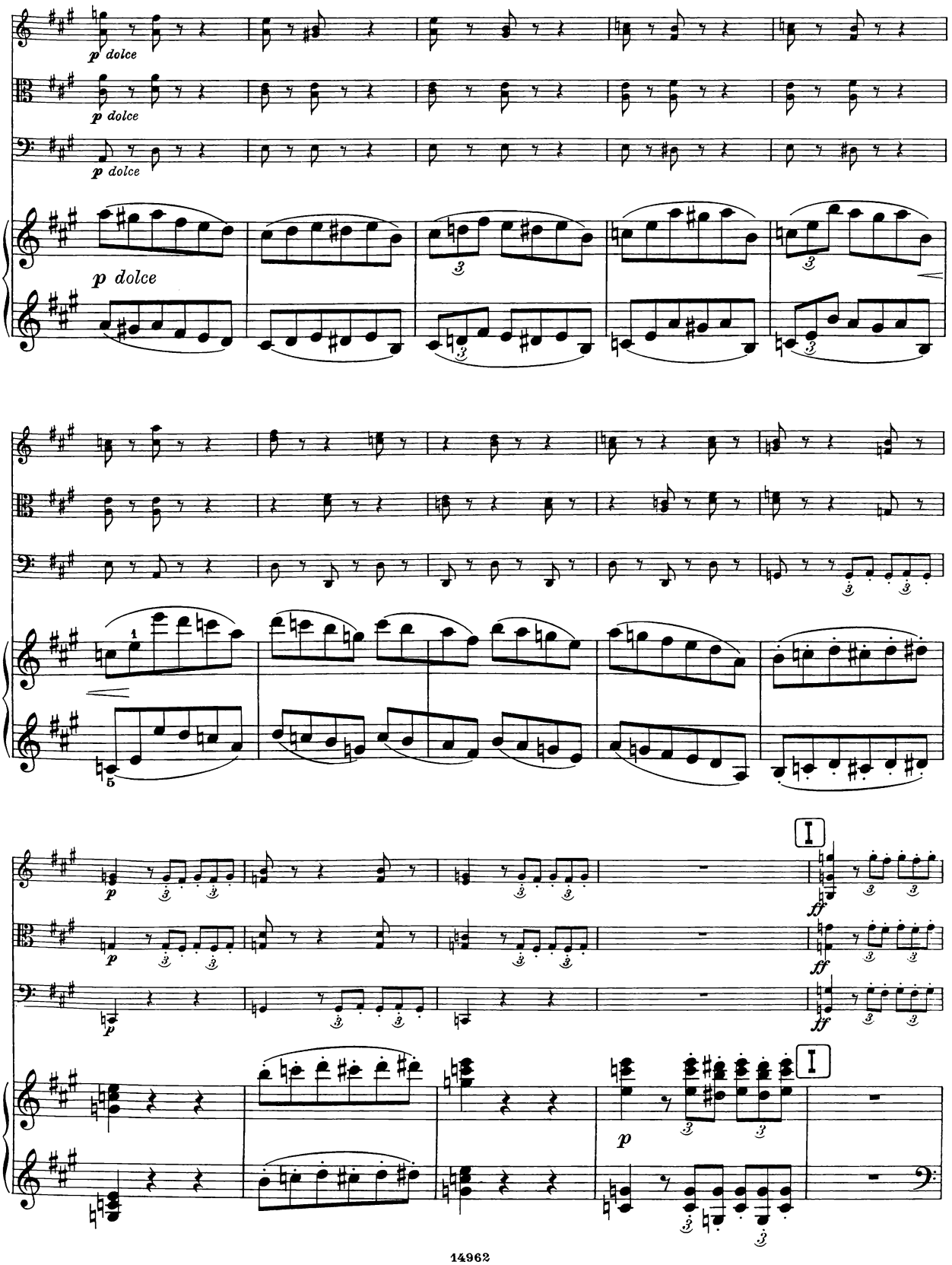
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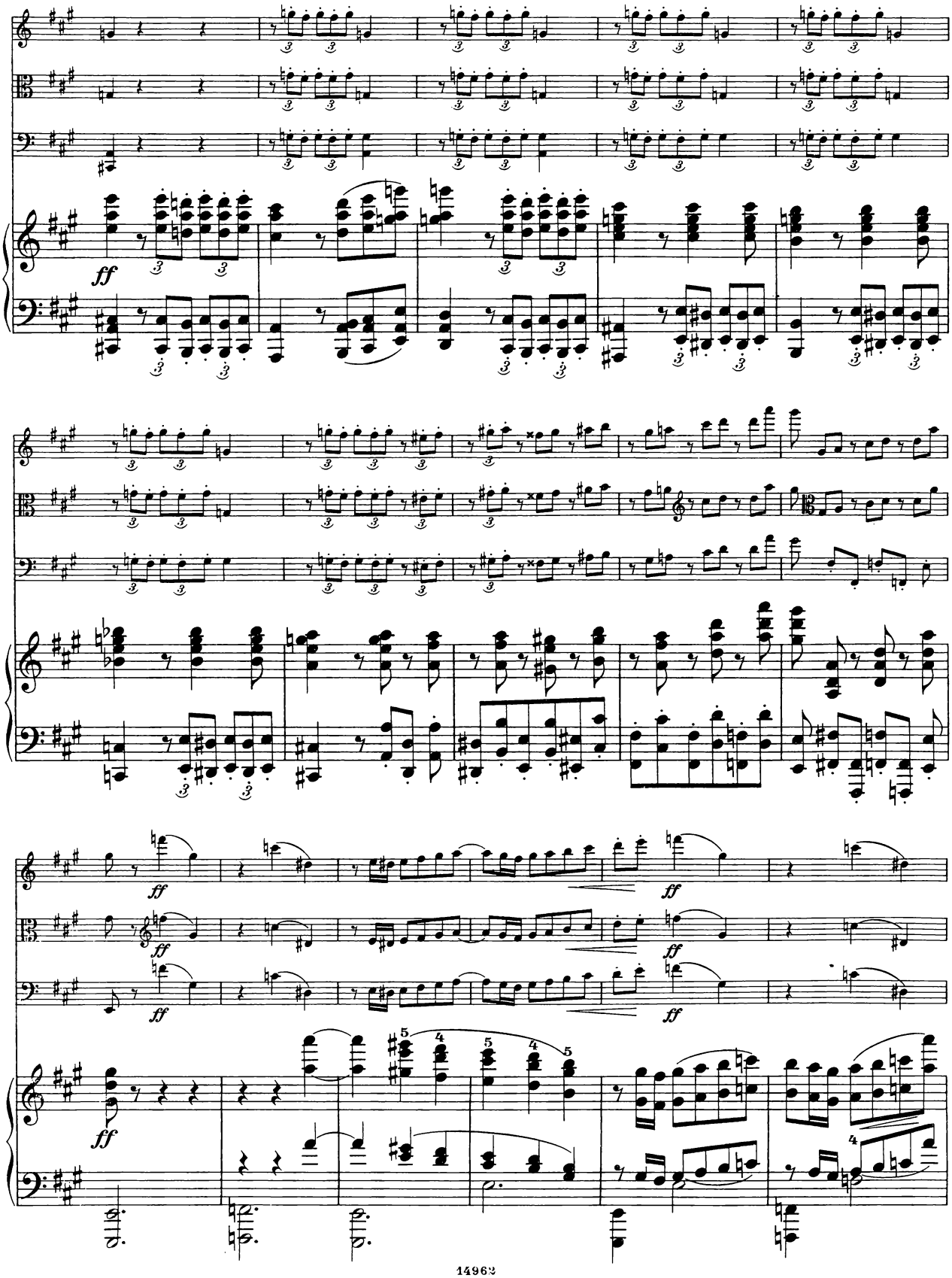
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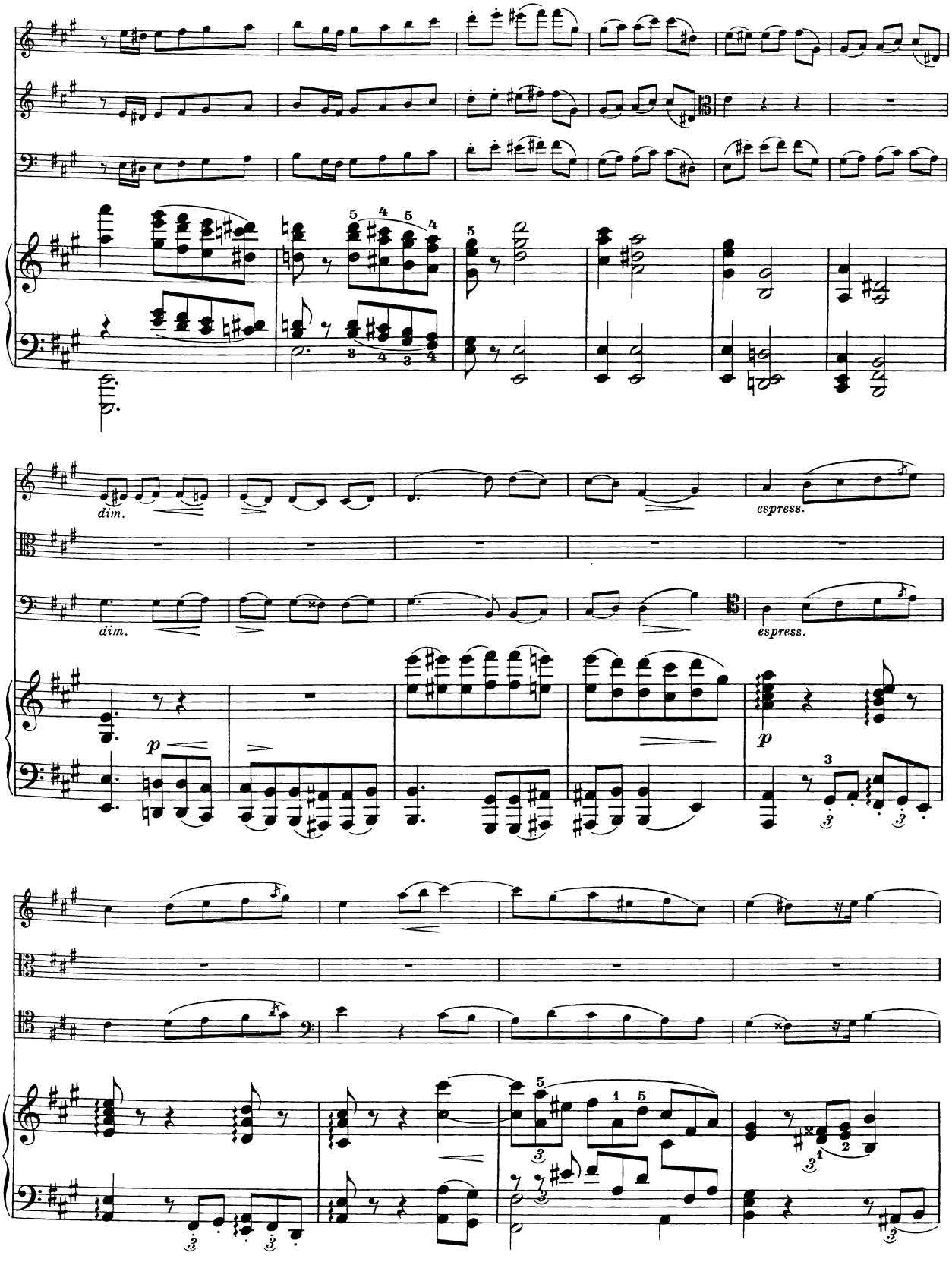
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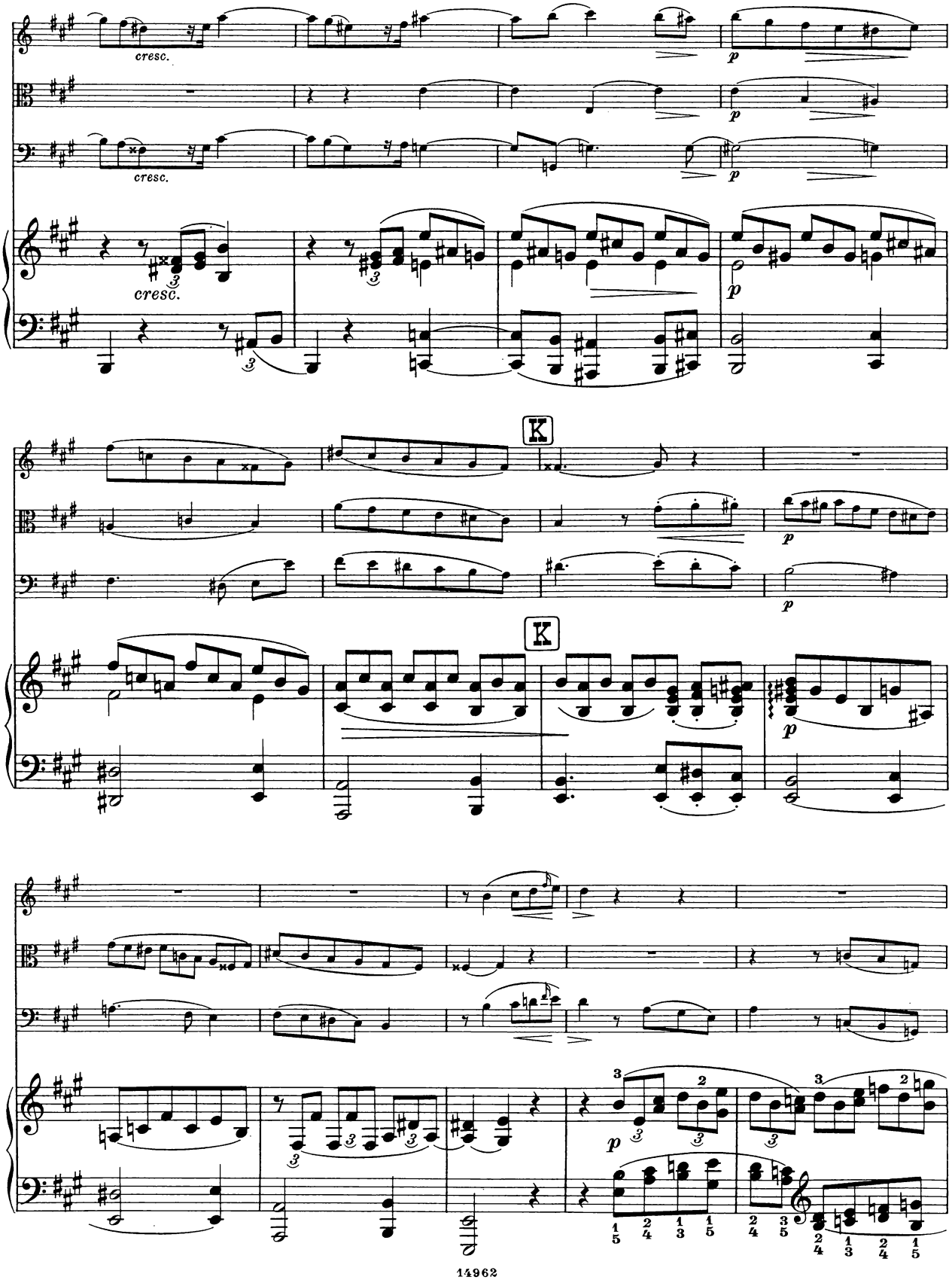
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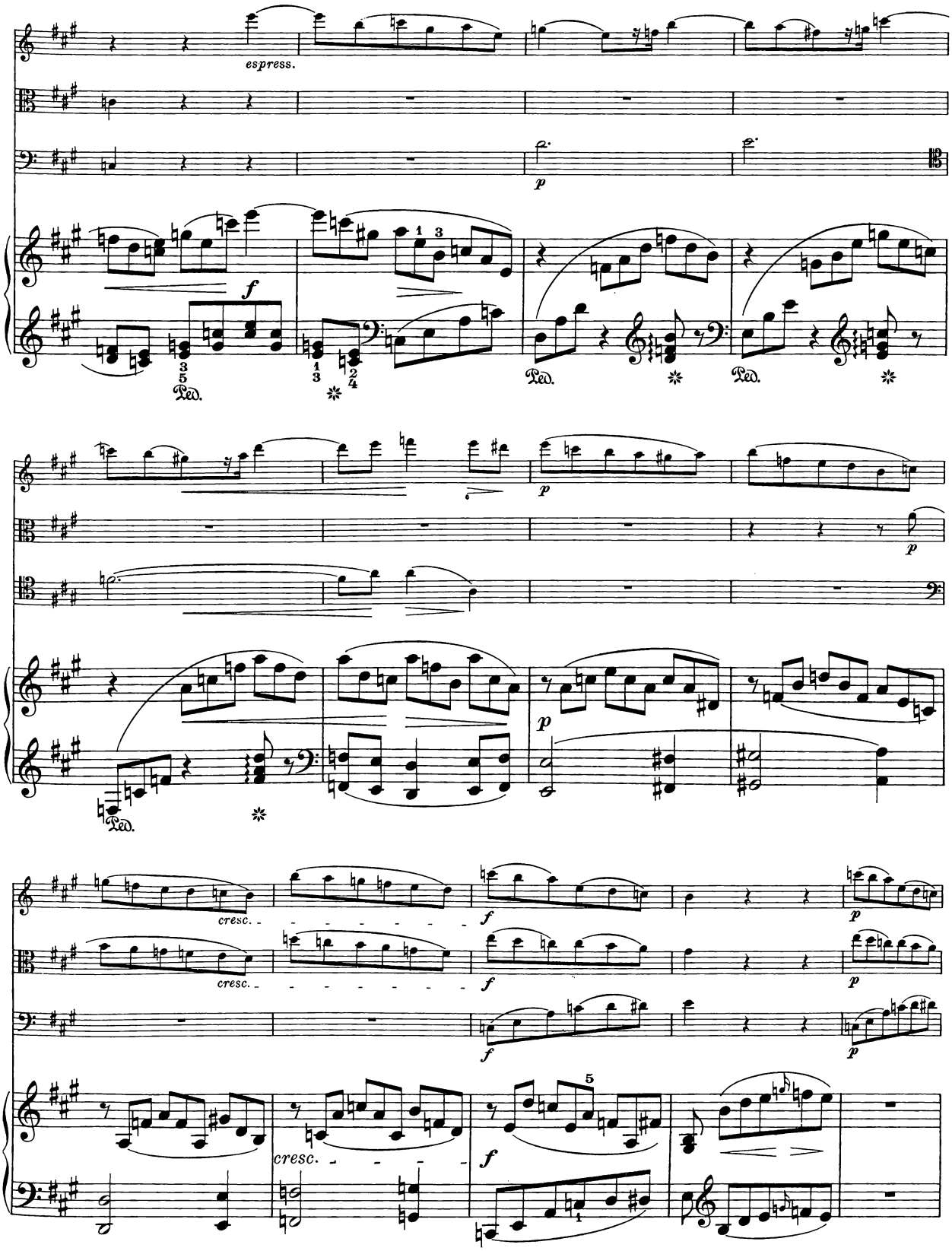
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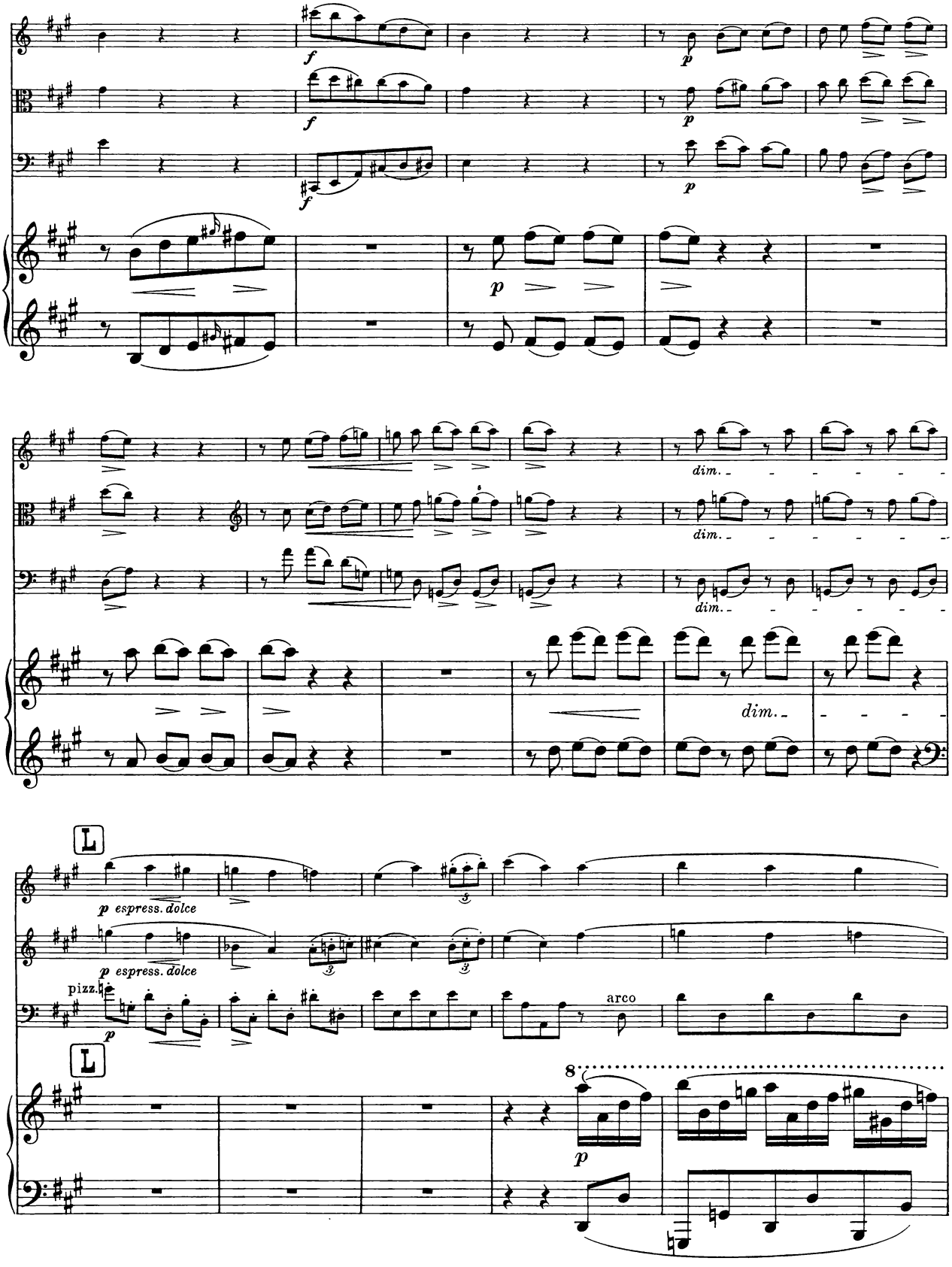
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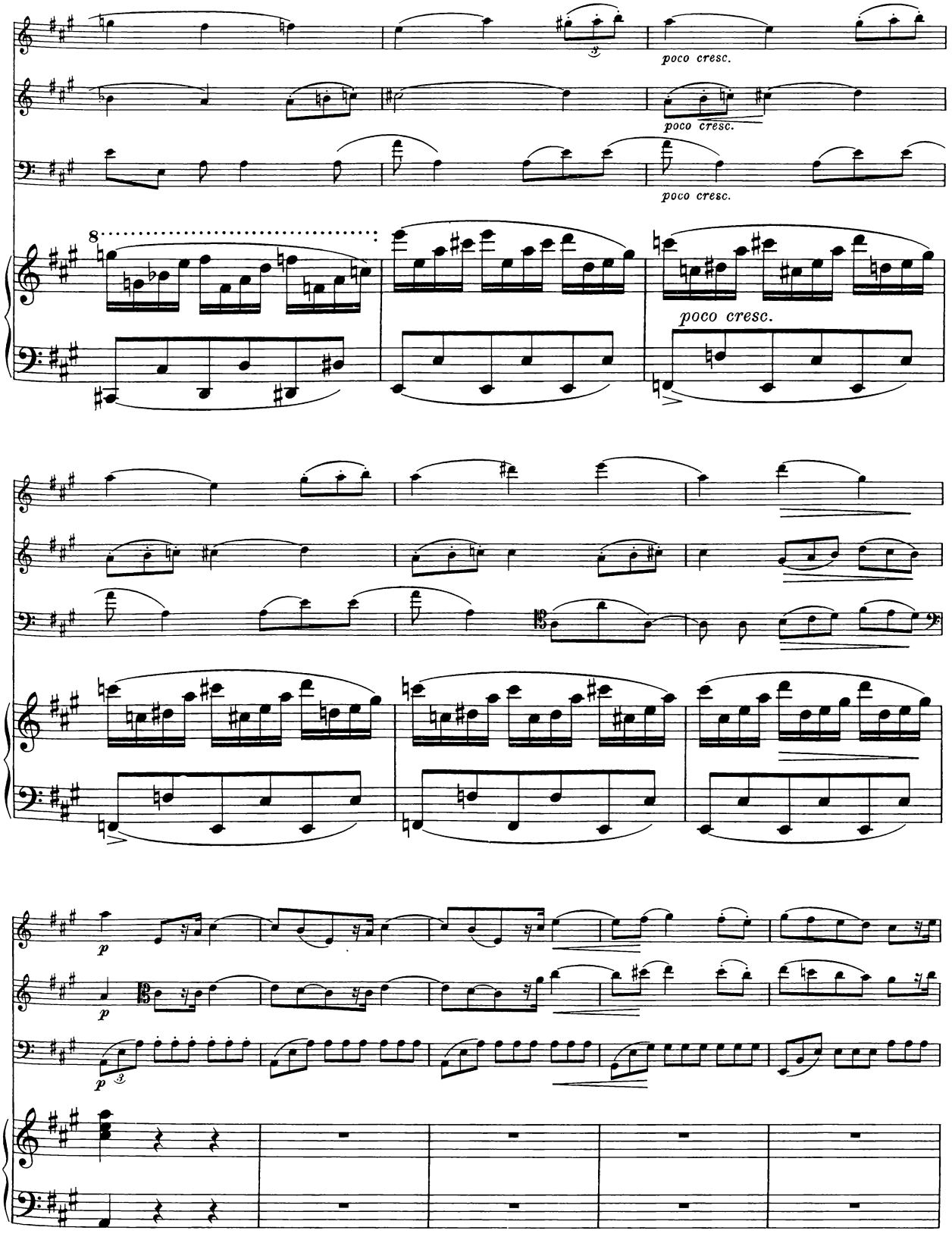
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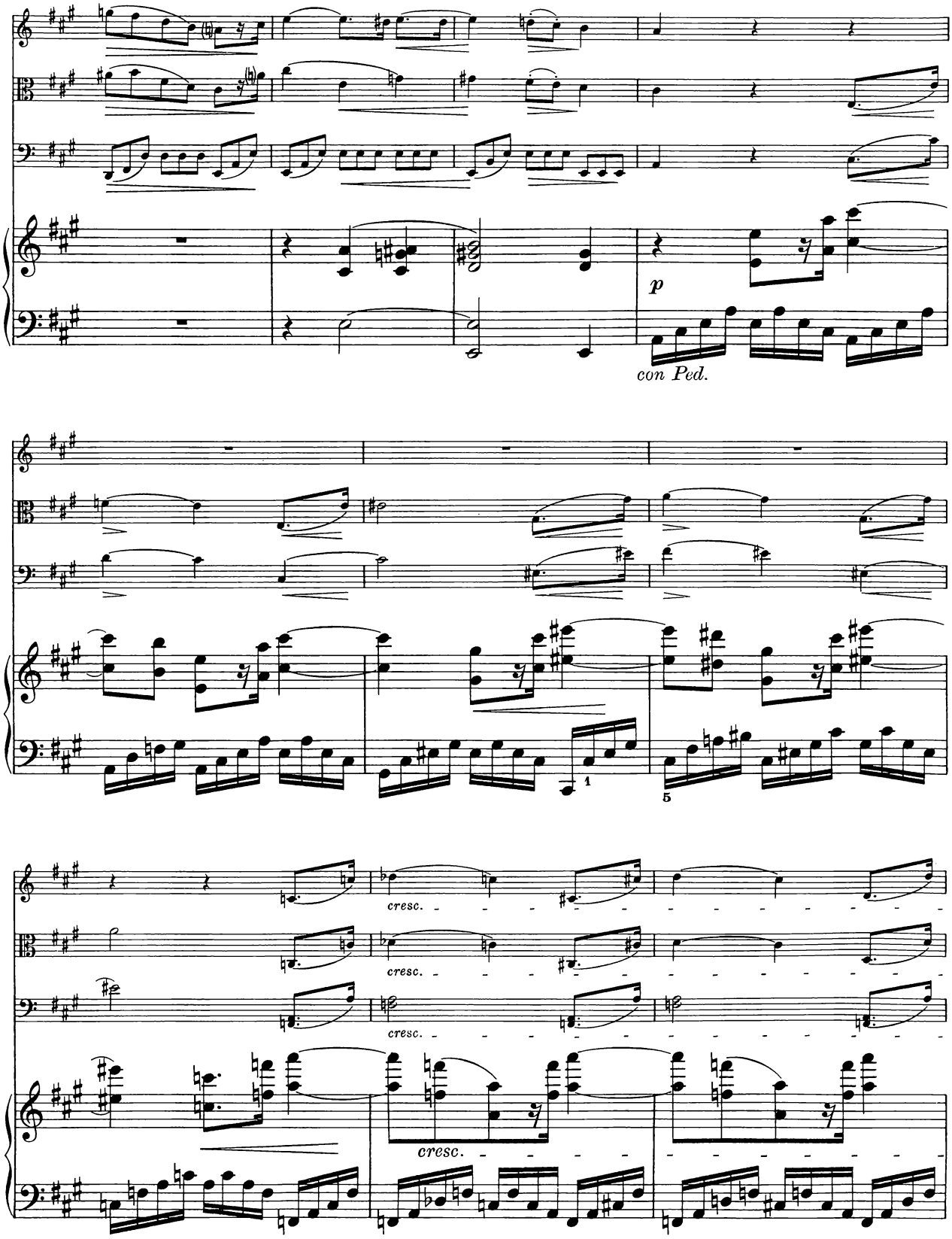
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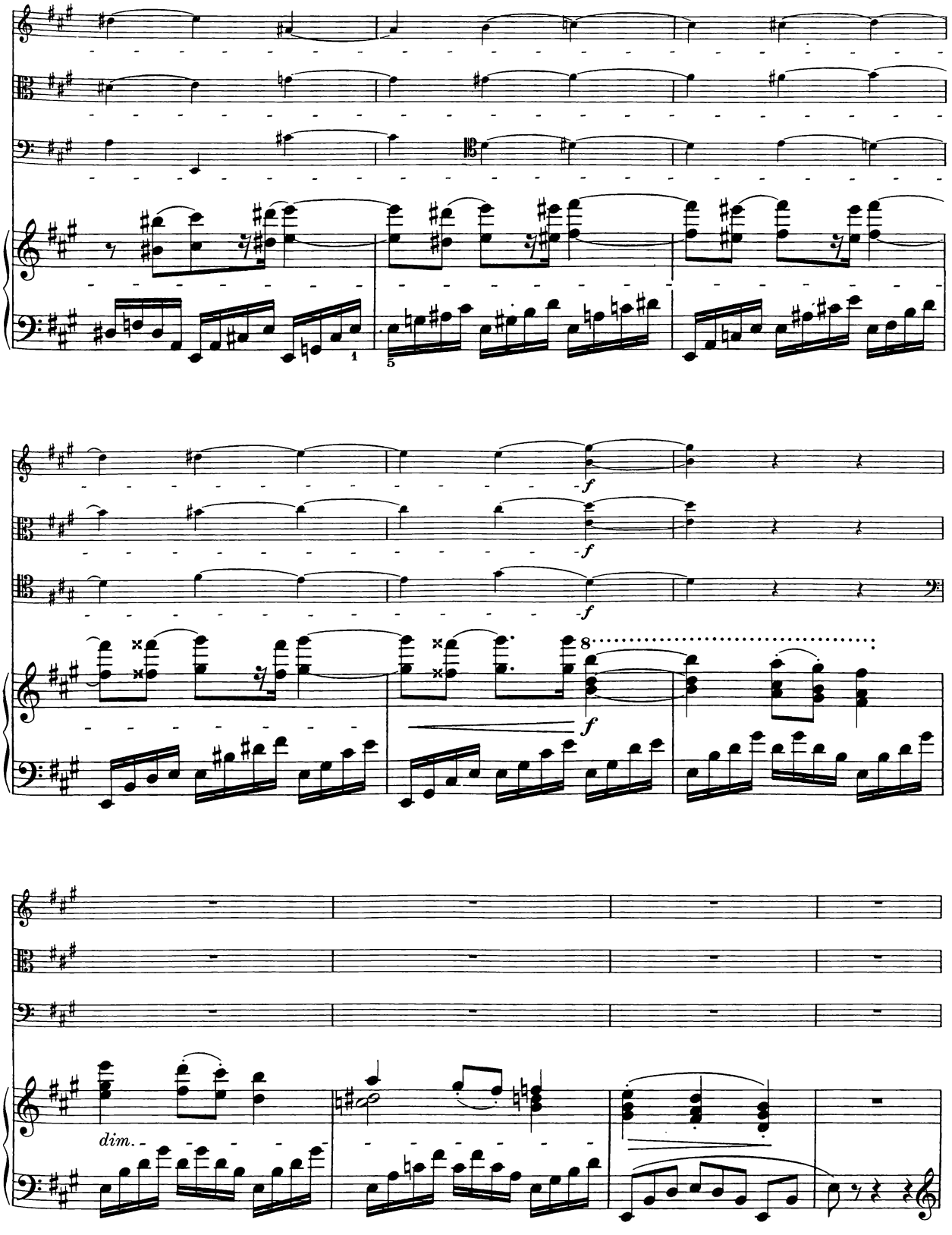
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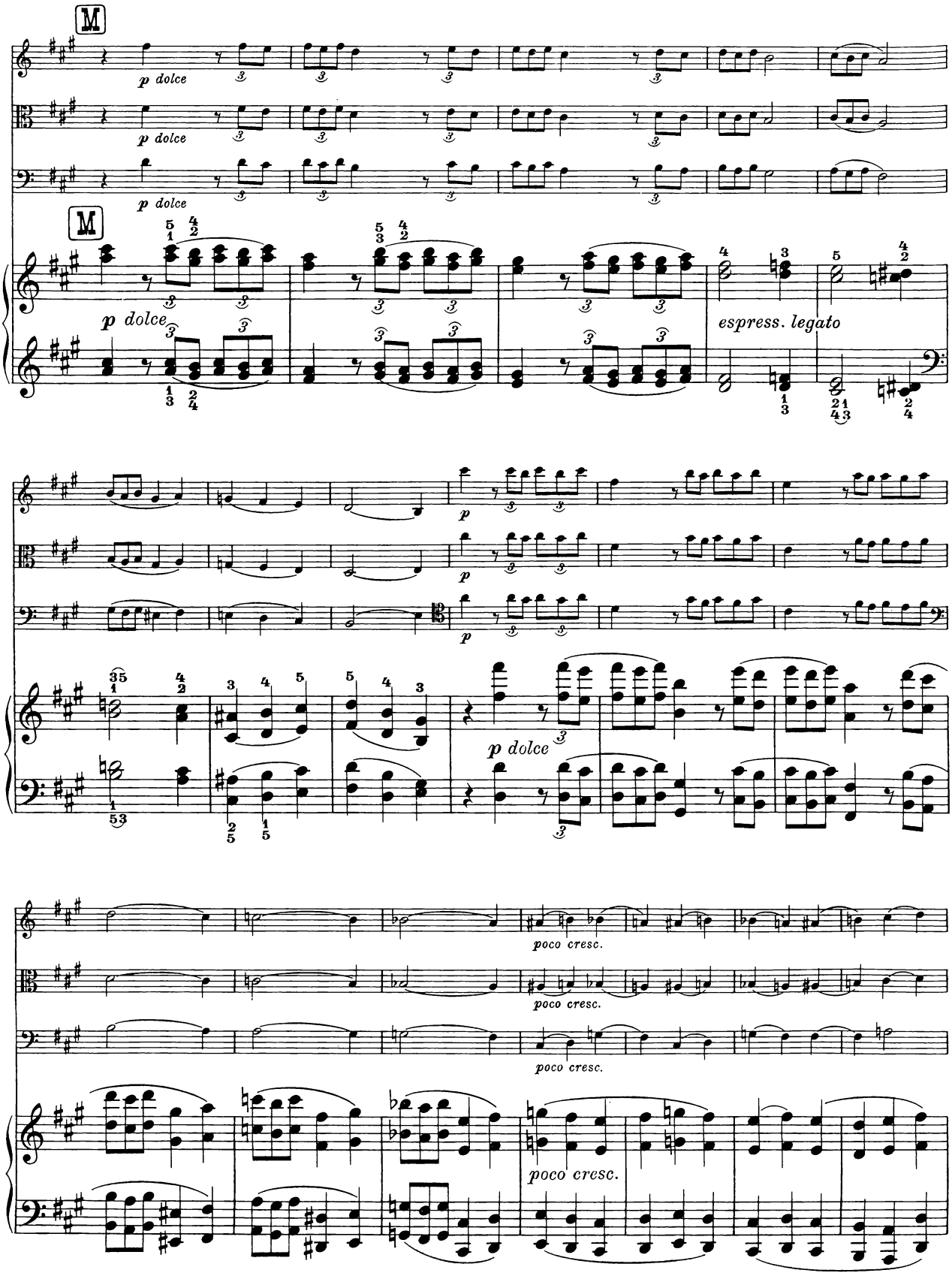
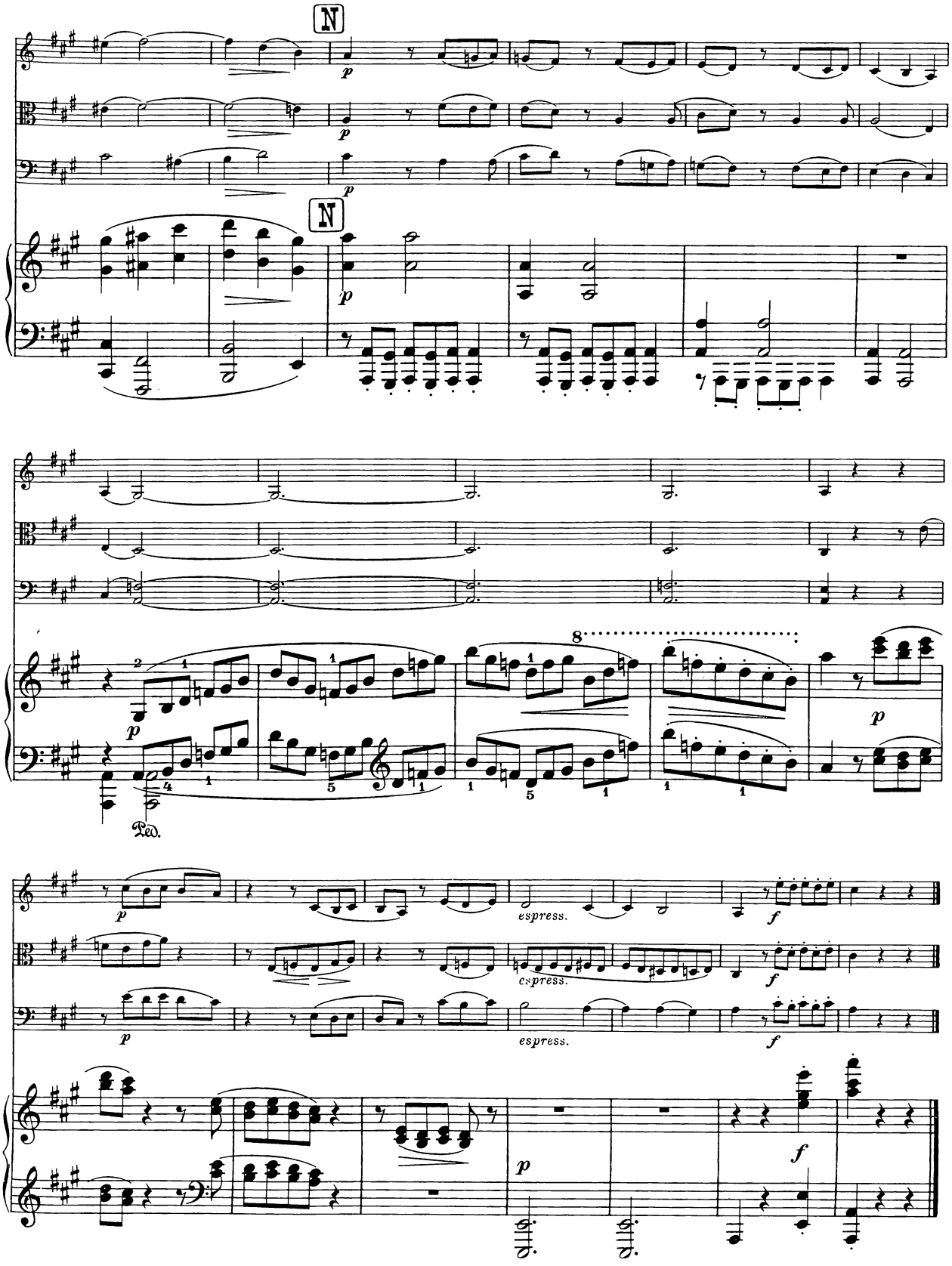
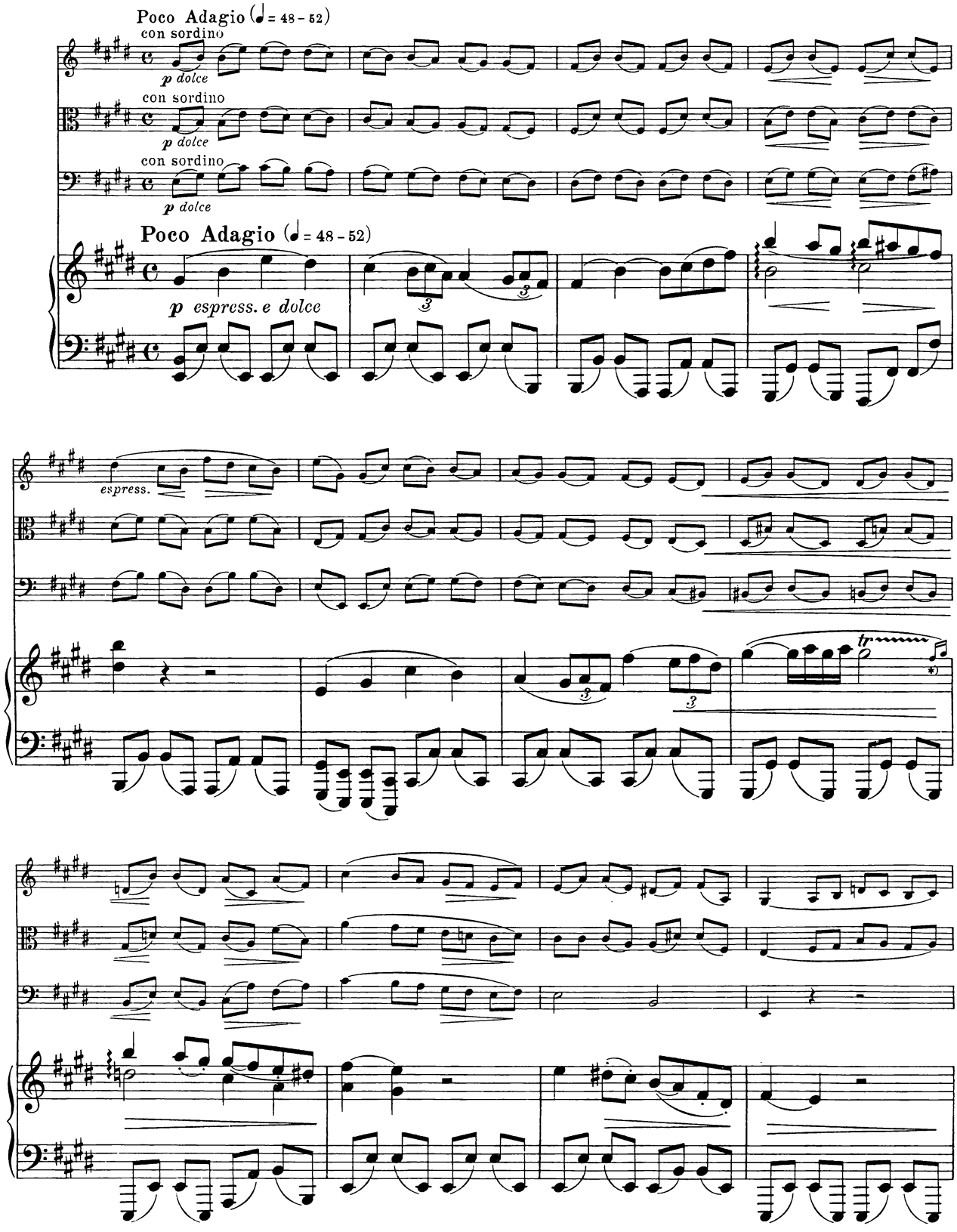
8
f
dim.

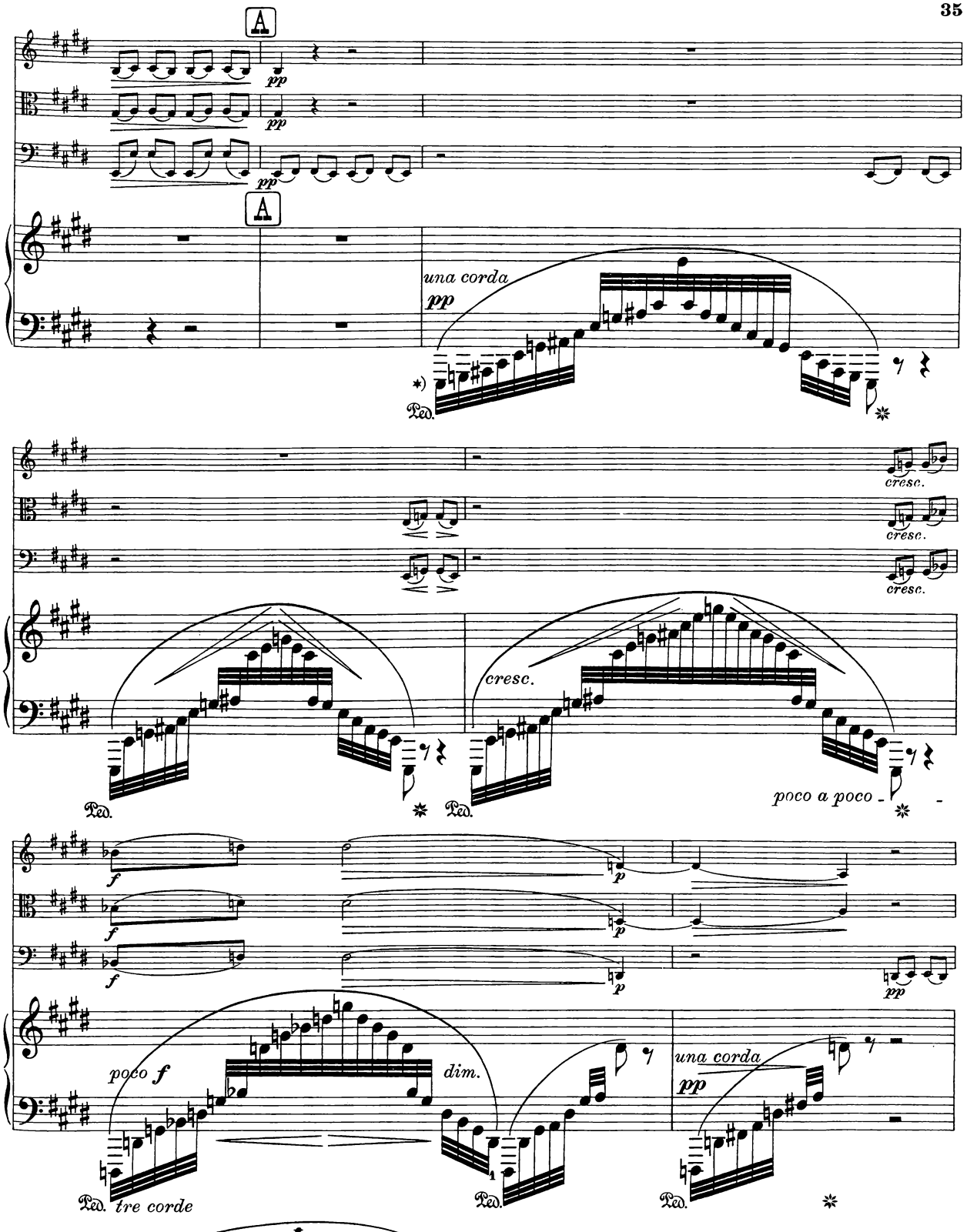

M
p dolce
p dolce
p dolce
M
p dolce
espress. legato
p
p
p
p dolce
poco cresc.
poco cresc.
poco cresc.
poco cresc.


N
p
N
p
8
Ped.
espress.
espress.
espress.
f
f
f
p
p
p

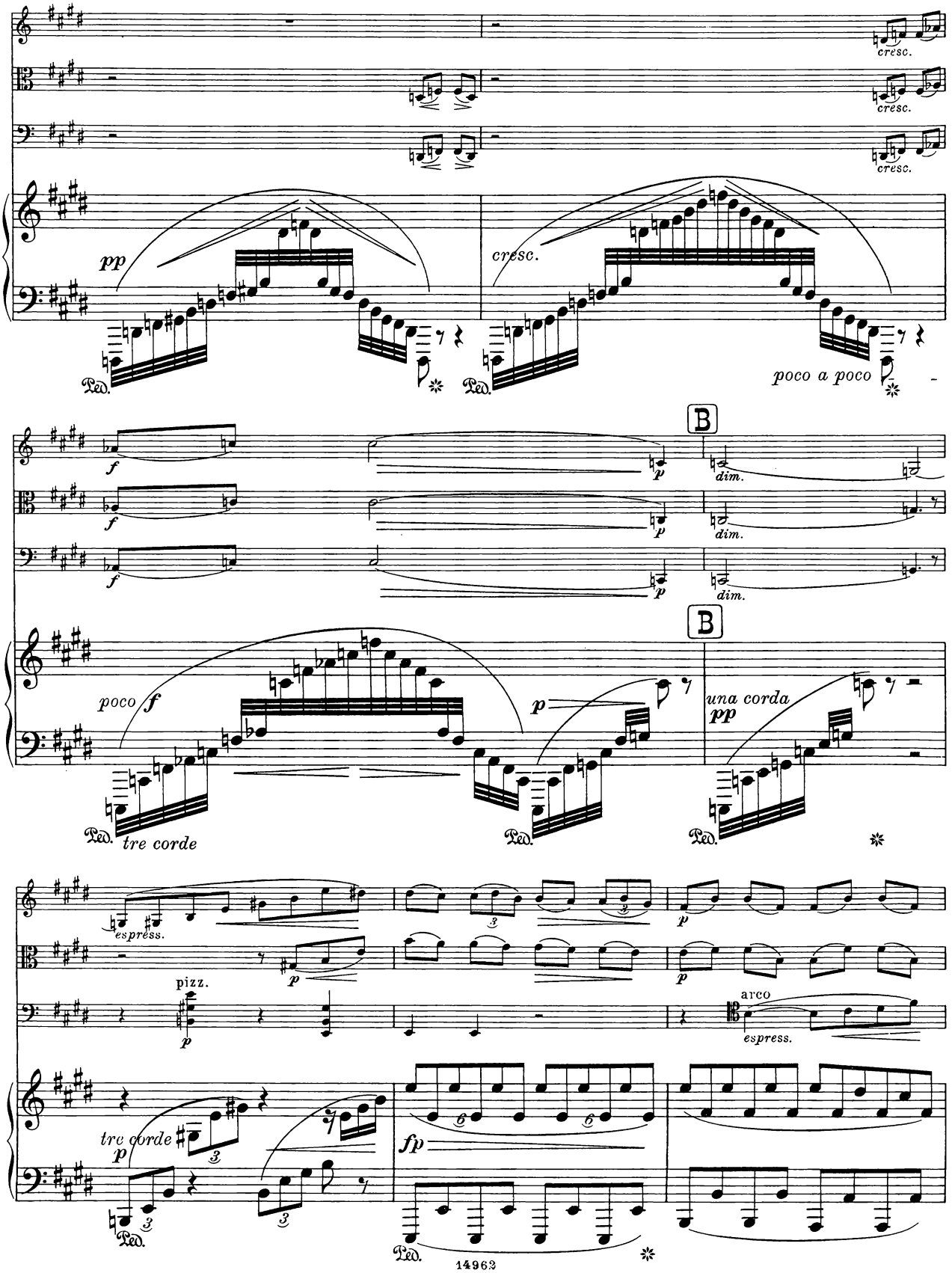
II

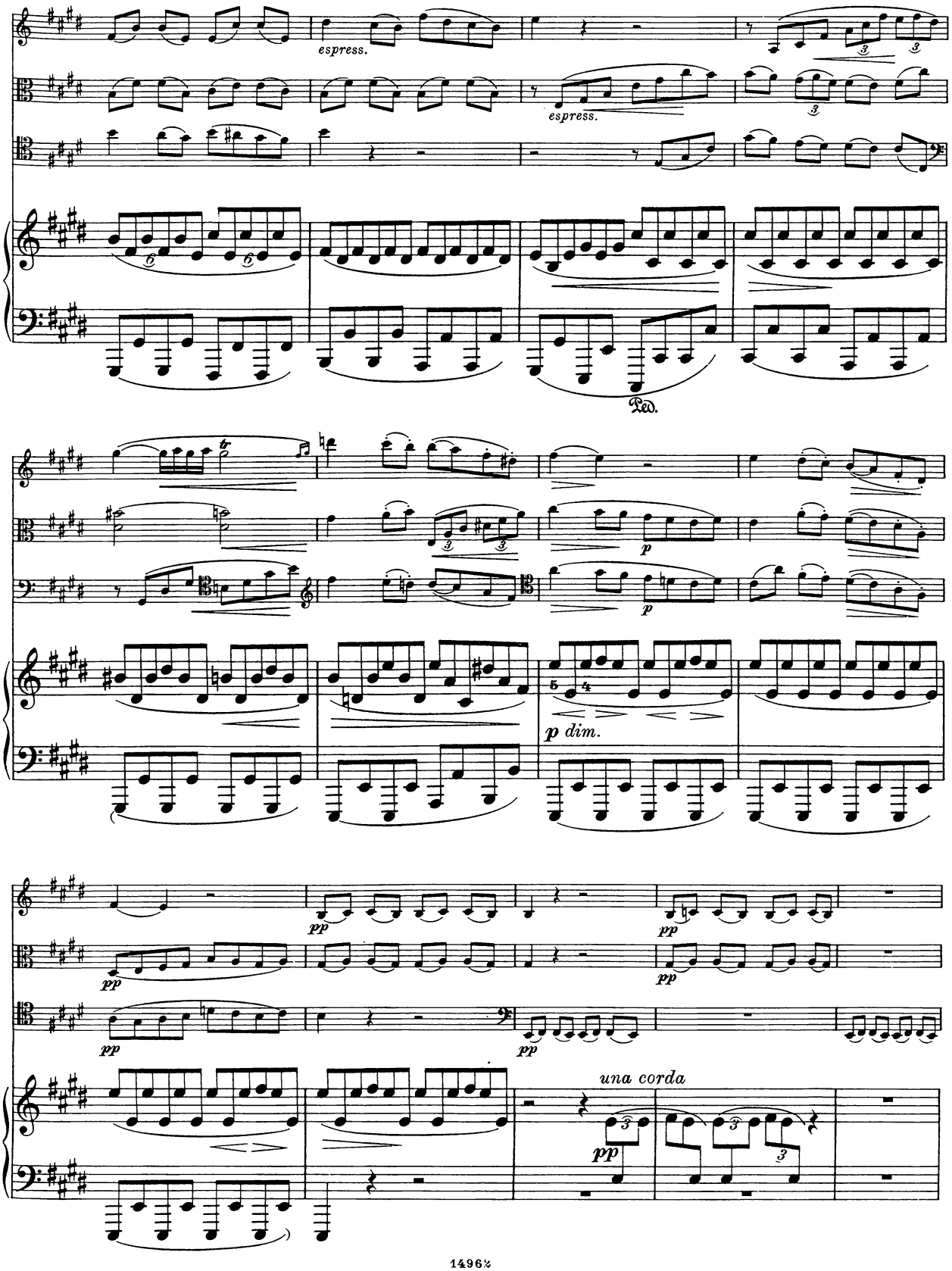


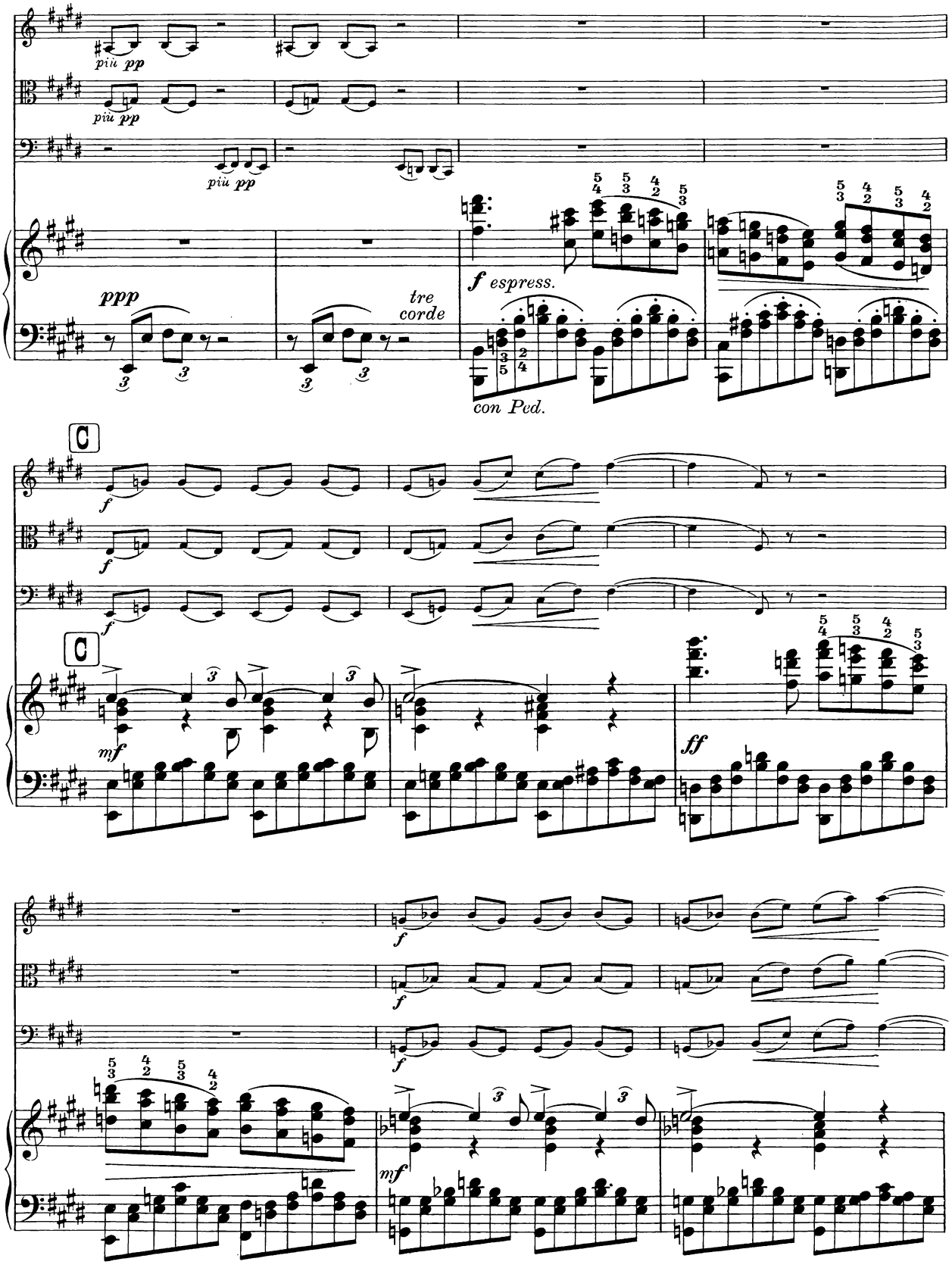
*) Auf Grund des Original-Manuscriptes wurde das fehlerhafte ♮ bezw. × der früheren Ausgaben fortgelassen.

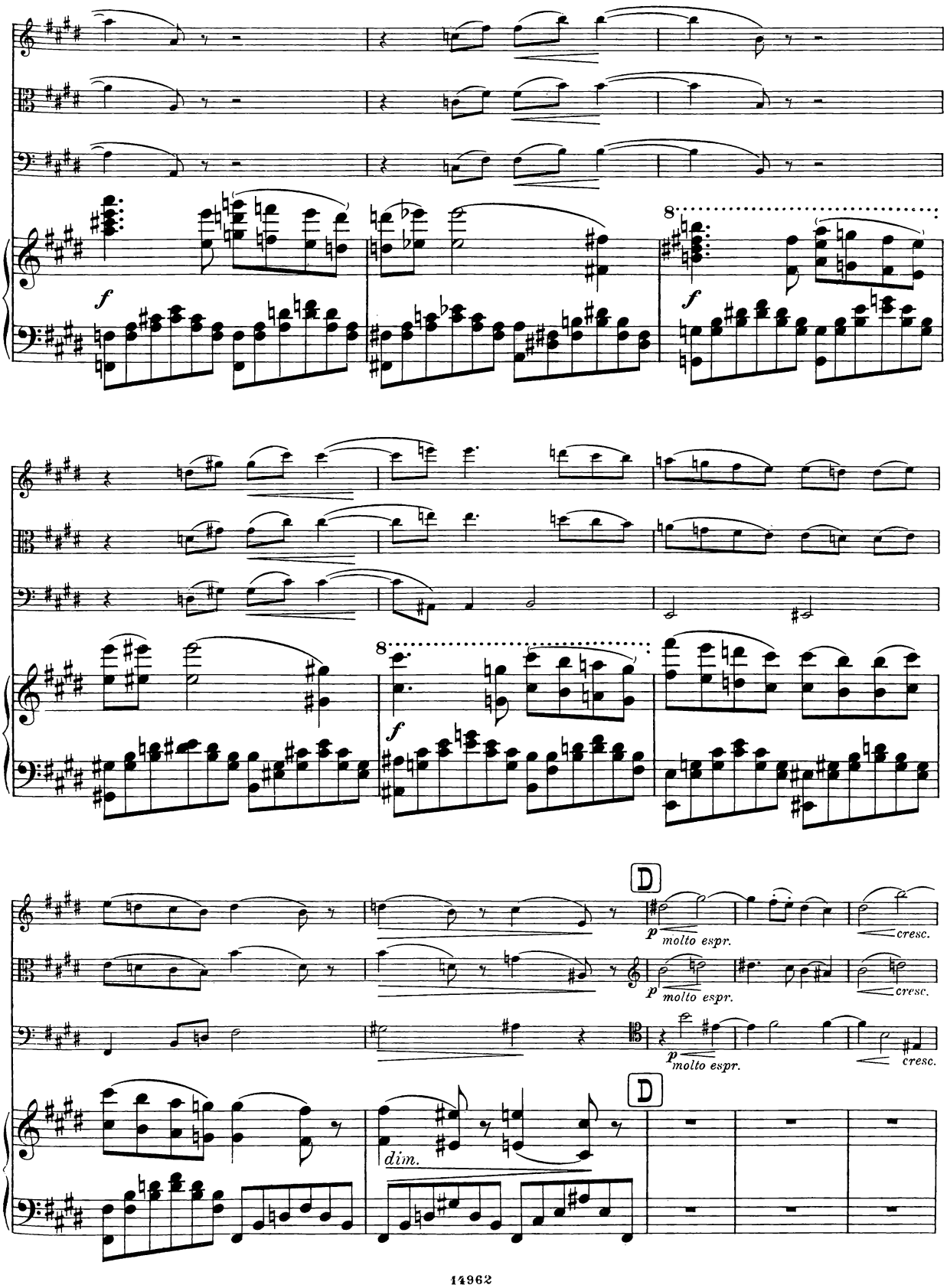


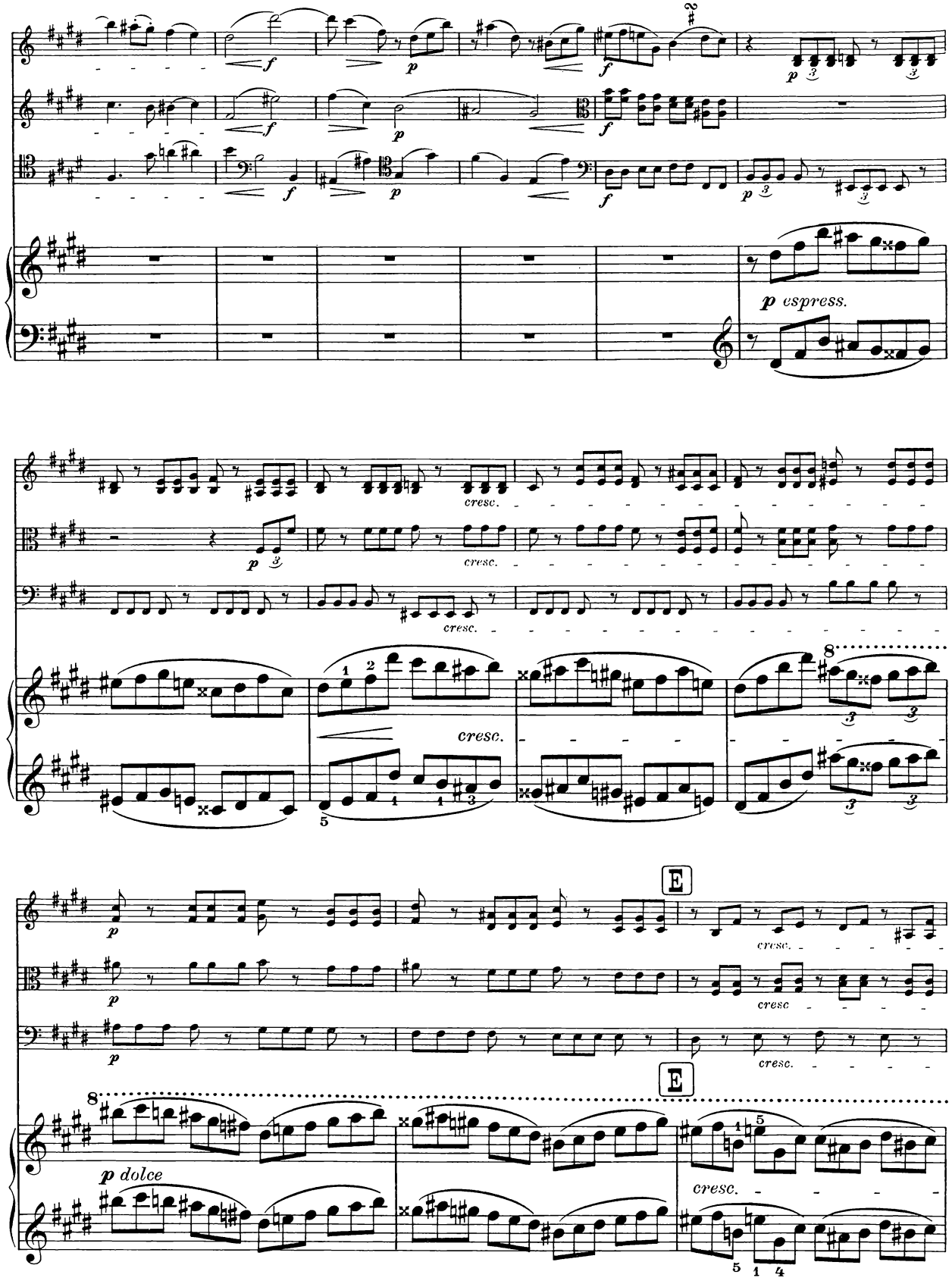
*) Rhythmisch übersichtlicher

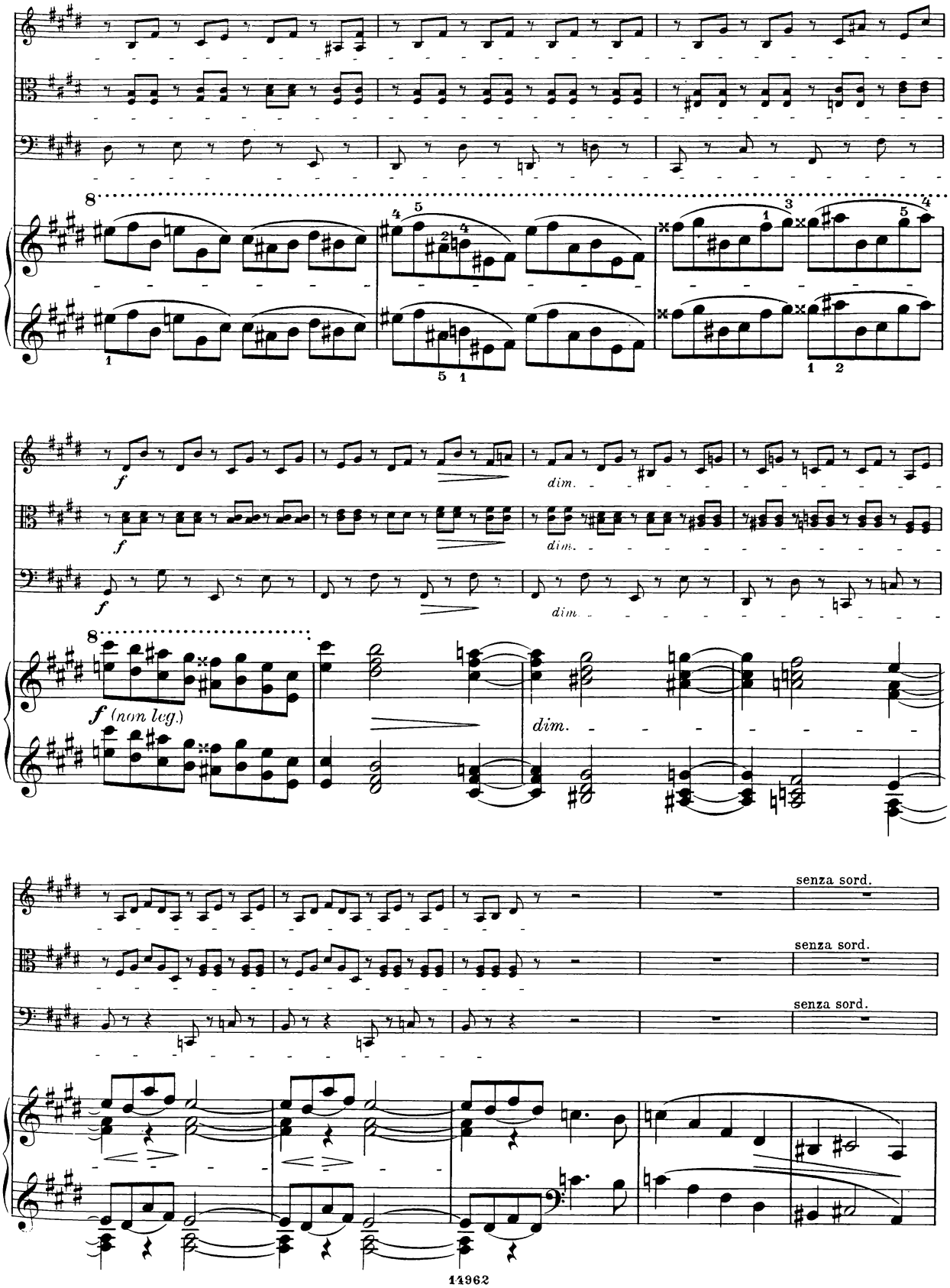

cresc.
cresc.
cresc.
pp
cresc.
poco a poco
B
dim.
dim.
dim.
B
poco f
una corda
pp
tre corde
espress.
pizz.
arco
espress.
tre corde
fp

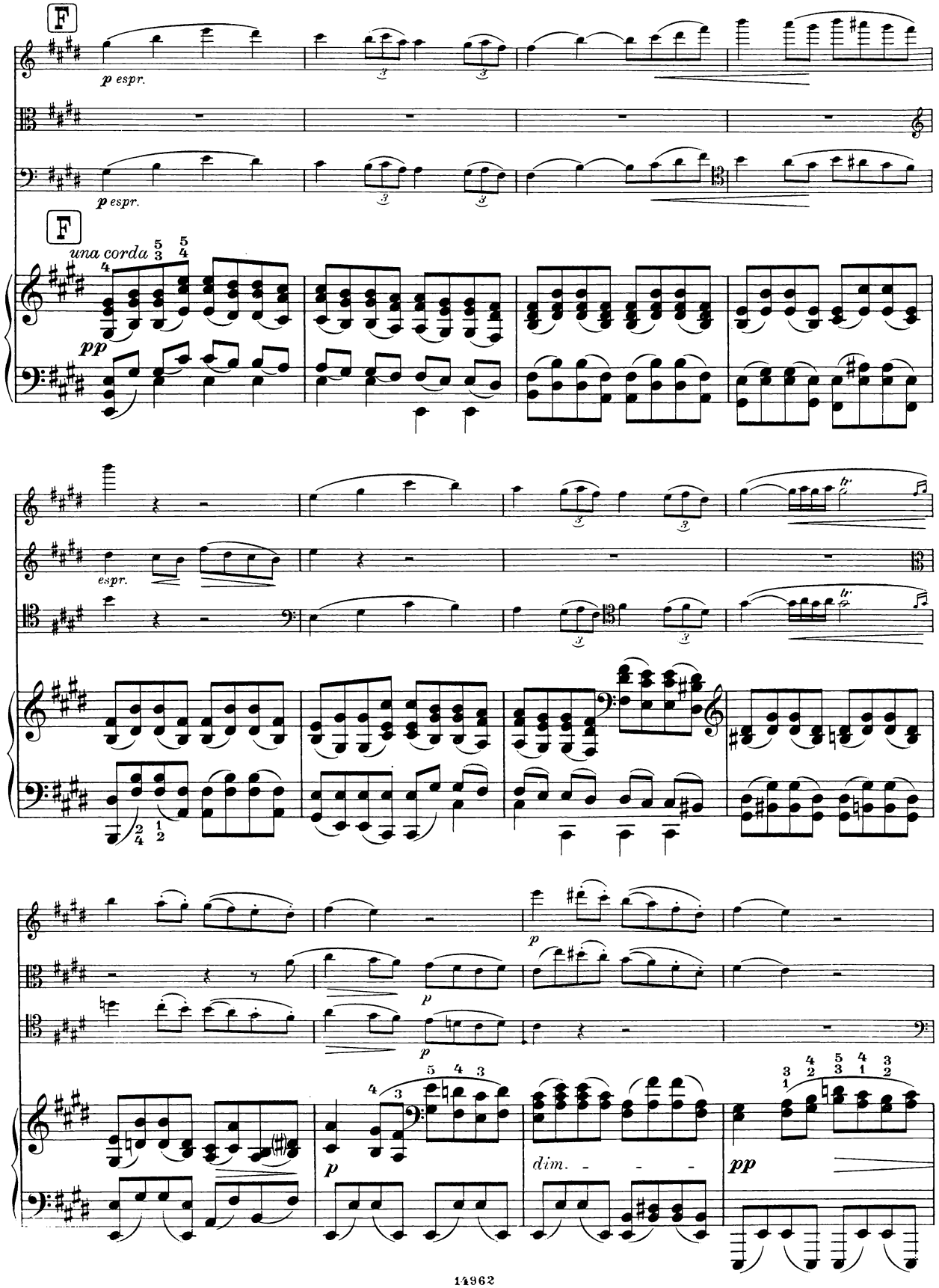

espress.
espress.
Ped.
p
p
p dim.
pp
pp
pp
pp
pp
pp
una corda

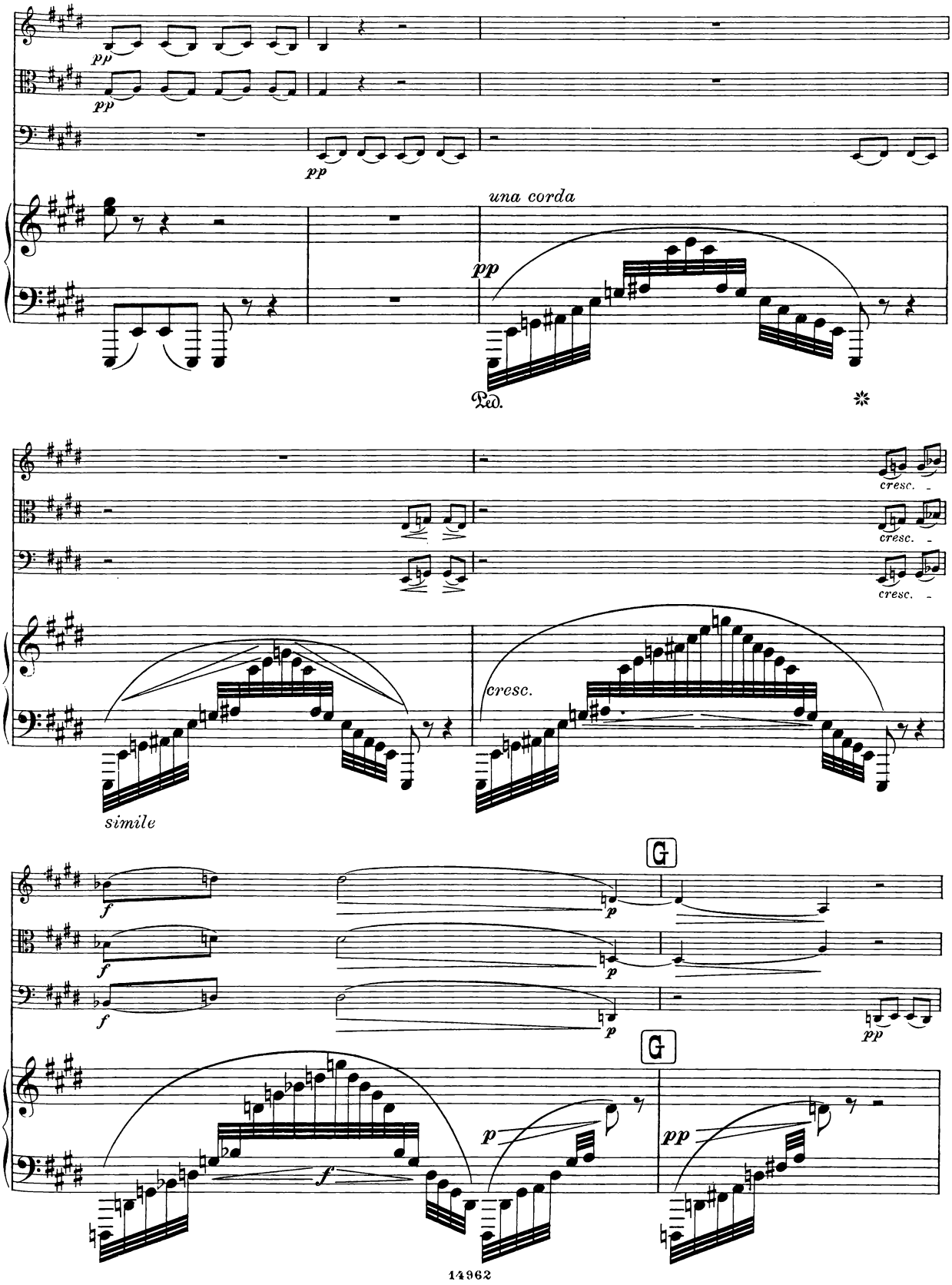

più pp
più pp
più pp
ppp
tre corde
f espress.
con Ped.
C
f
C
mf
ff
f
mf

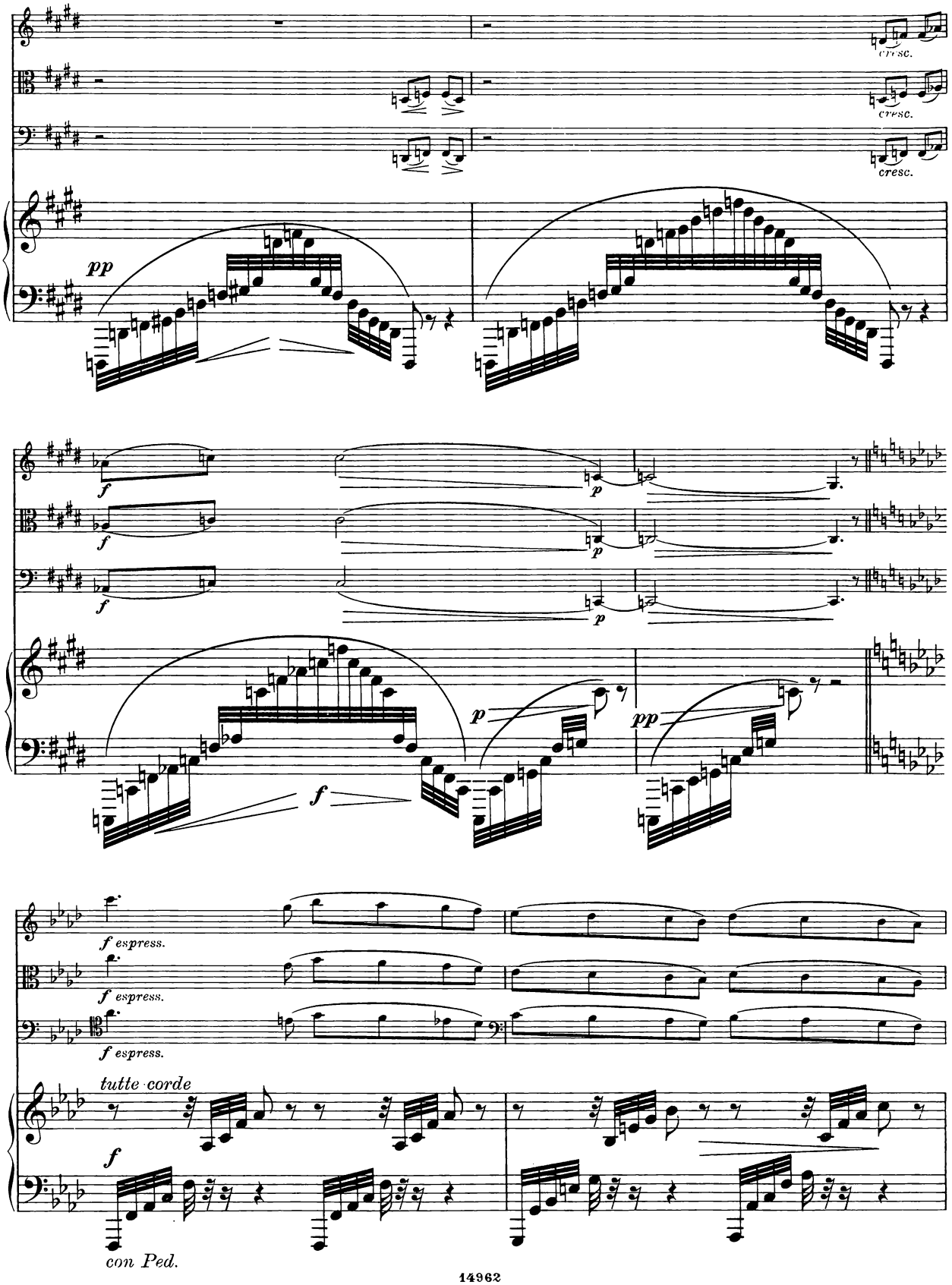

f
8
f
8
f
D
p molto espr.
cresc.
p molto espr.
cresc.
p molto espr.
cresc.
D
dim.

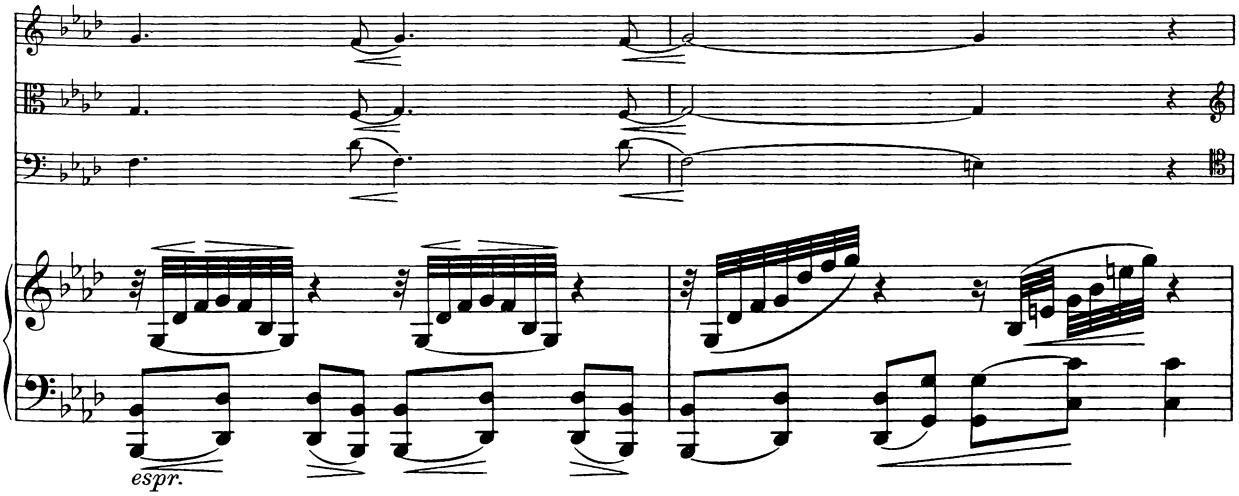

p espress.
cresc.
E
p dolce

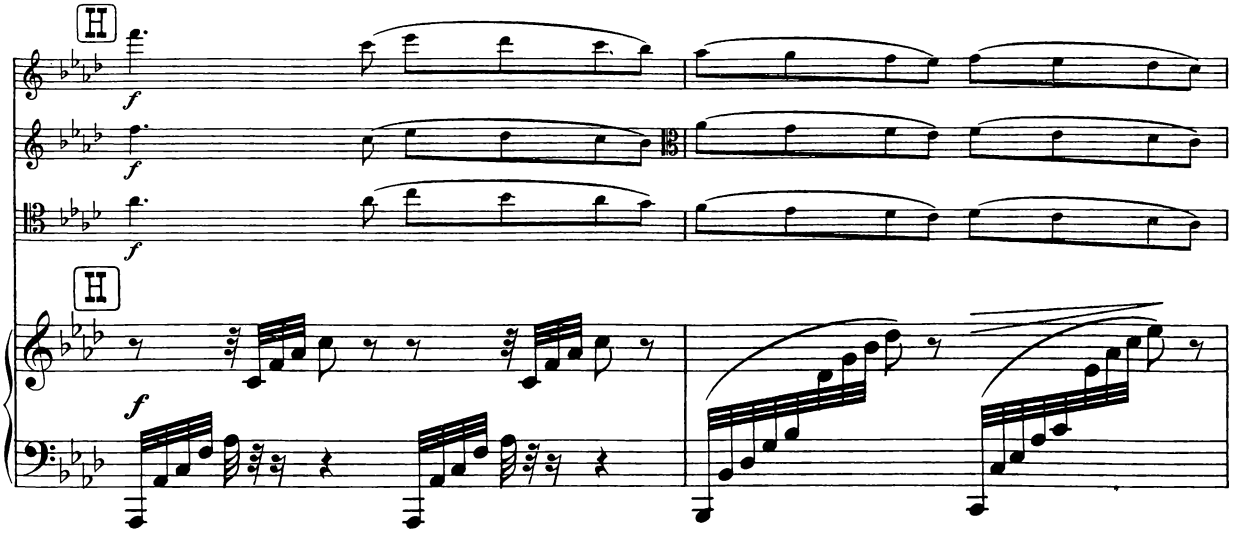

8
f
dim.
f (non leg.)
senza sord.
senza sord.
senza sord.

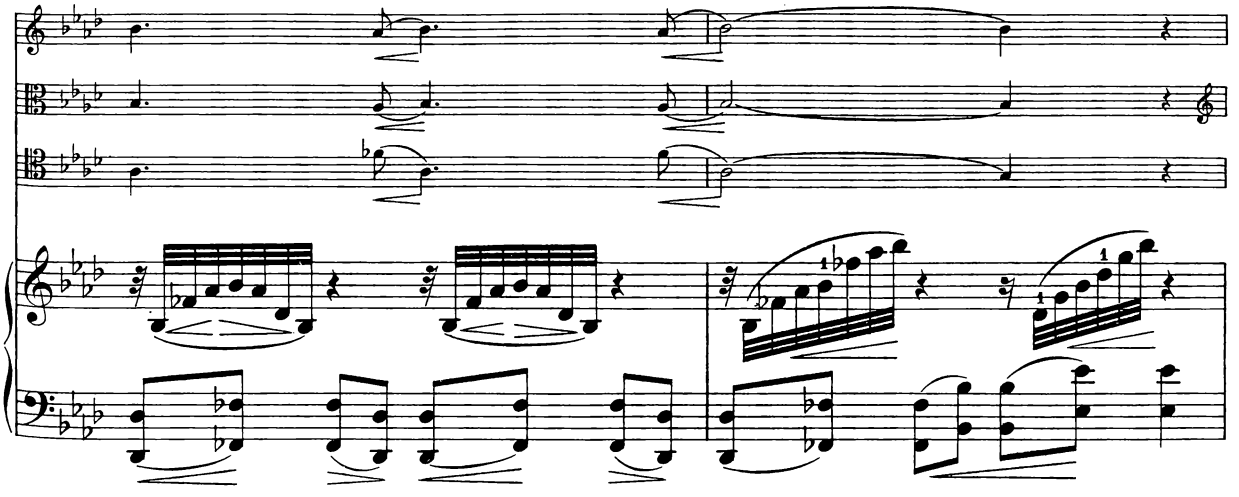

F
p espr.
F
una corda
pp
espr.
p
dim.
pp

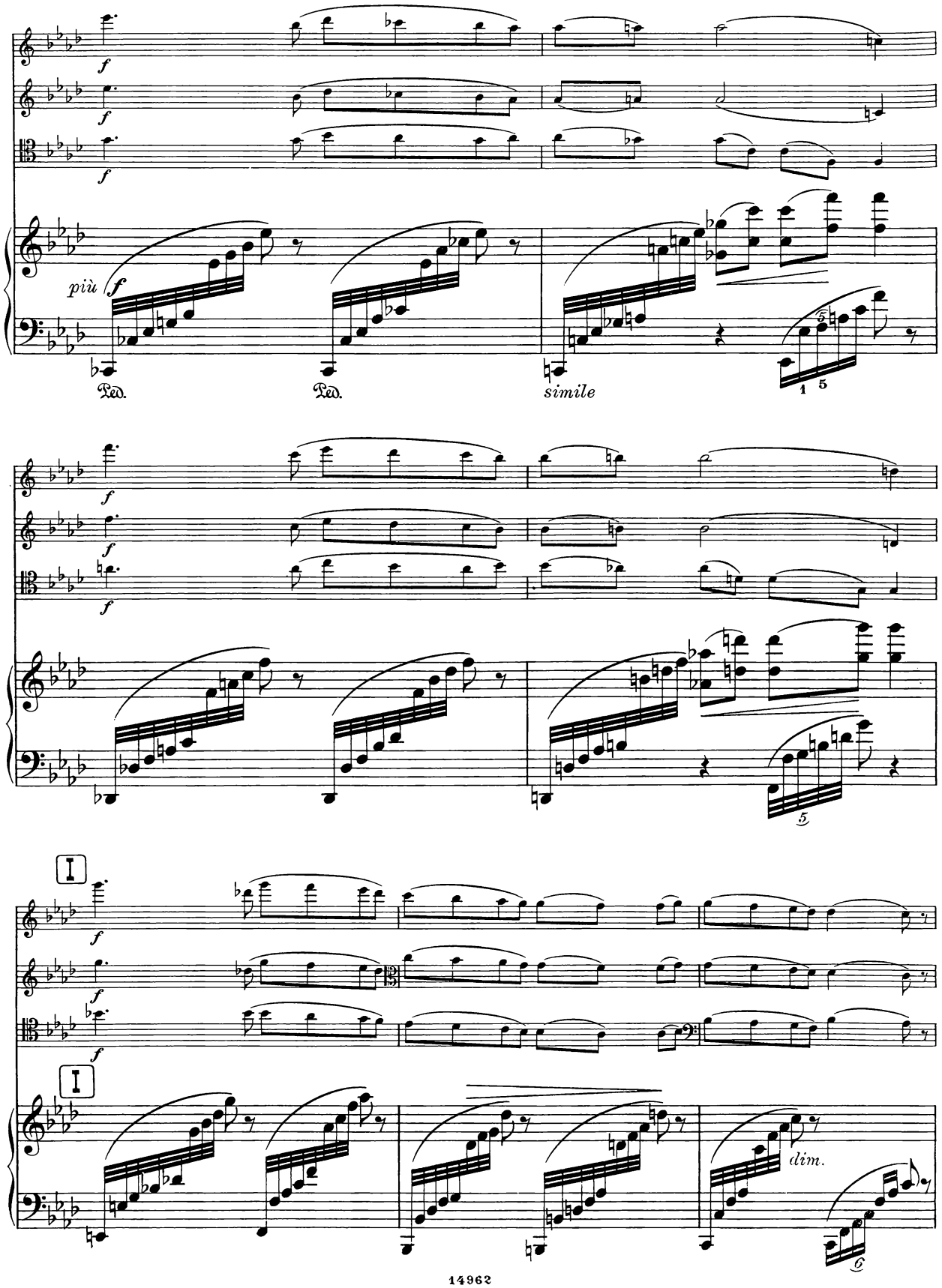

pp
pp
pp
una corda
pp
Ped.
cresc.
cresc.
cresc.
cresc.
simile
G
f
f
f
p
p
p
pp
G
f
p
pp

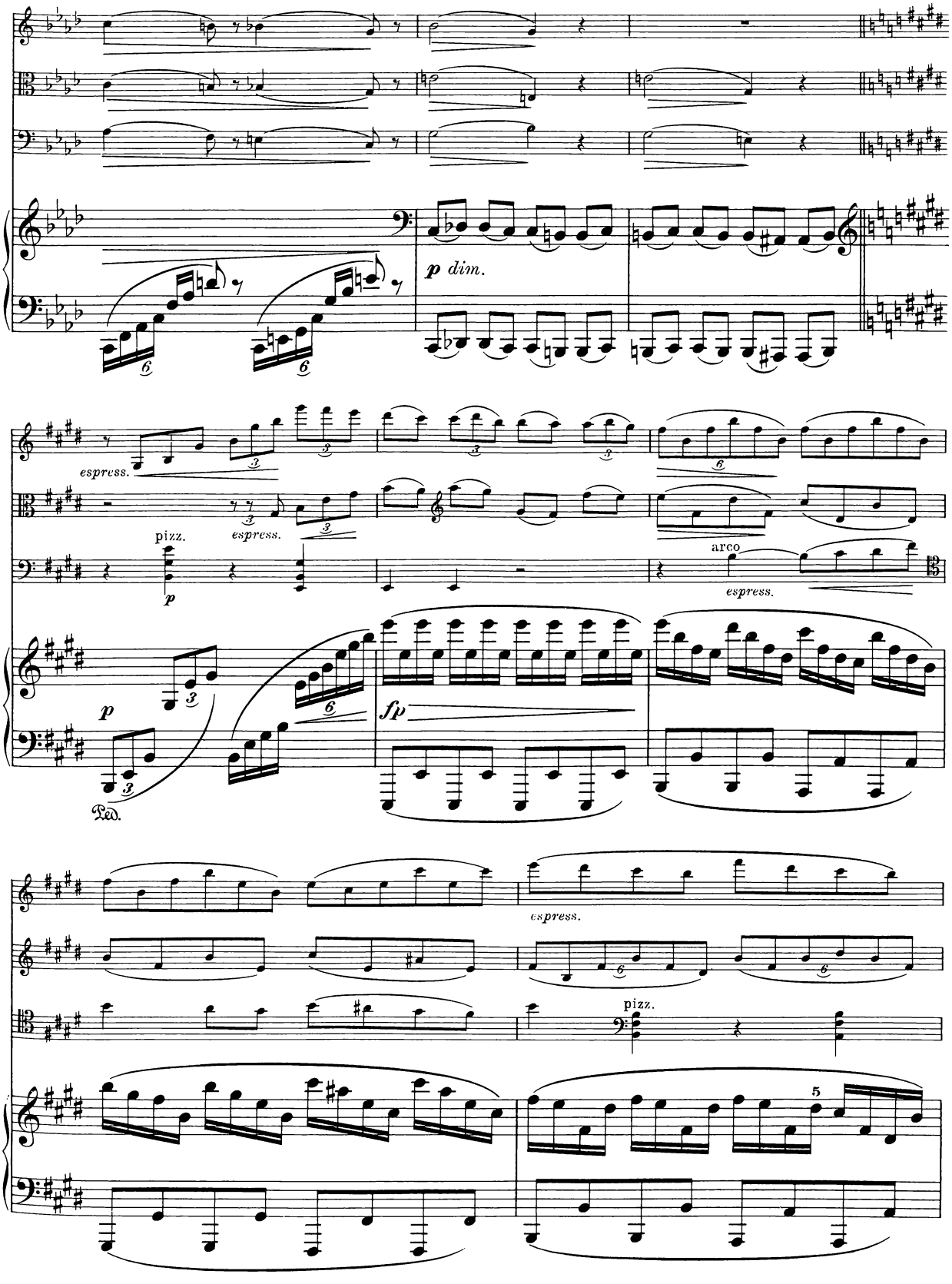

cresc.
cresc.
cresc.
pp
f
p
f
p
f
p
p
pp
f
f espress.
f espress.
f espress.
tutte corde
f
con Ped.

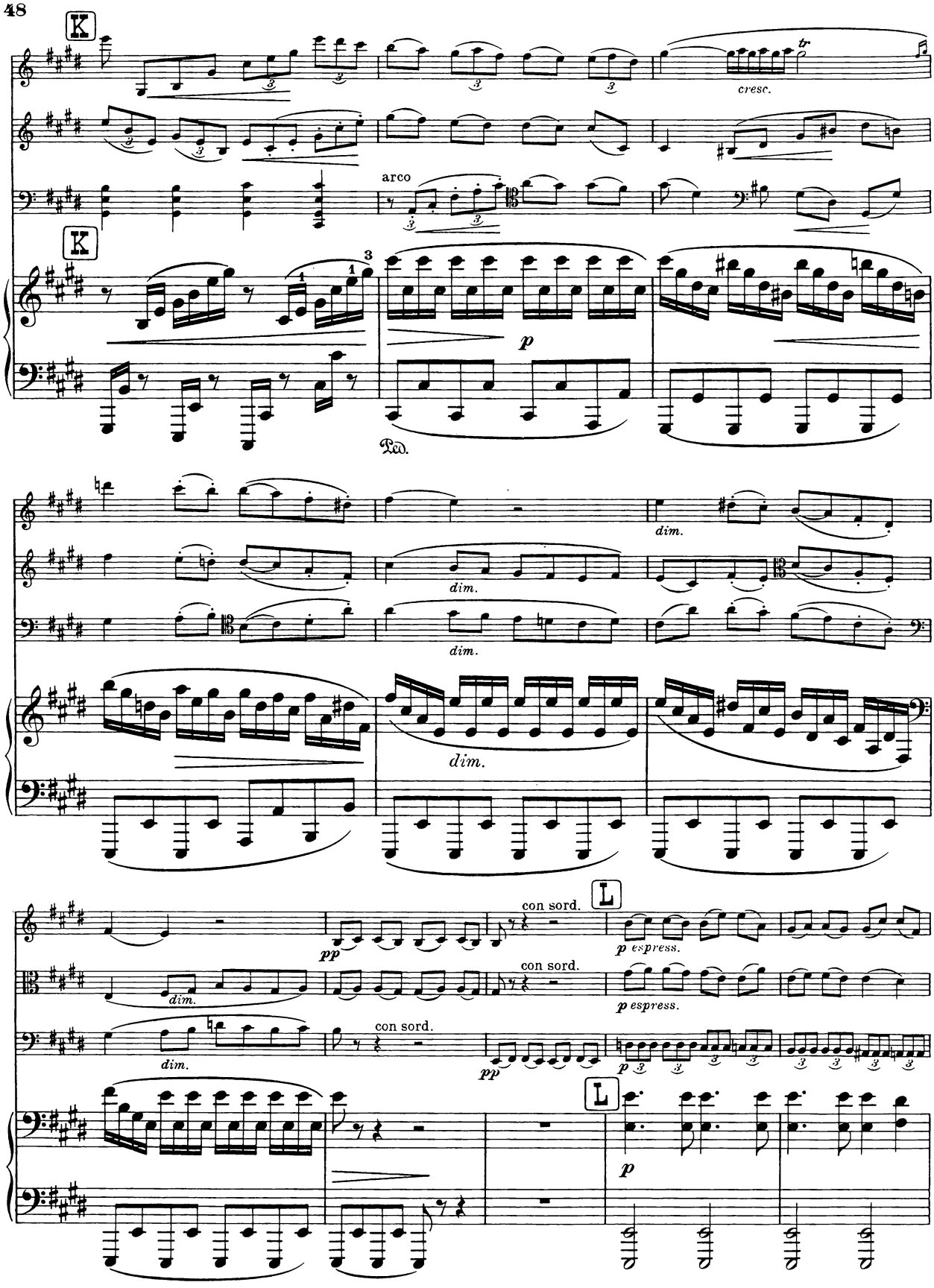

espr.

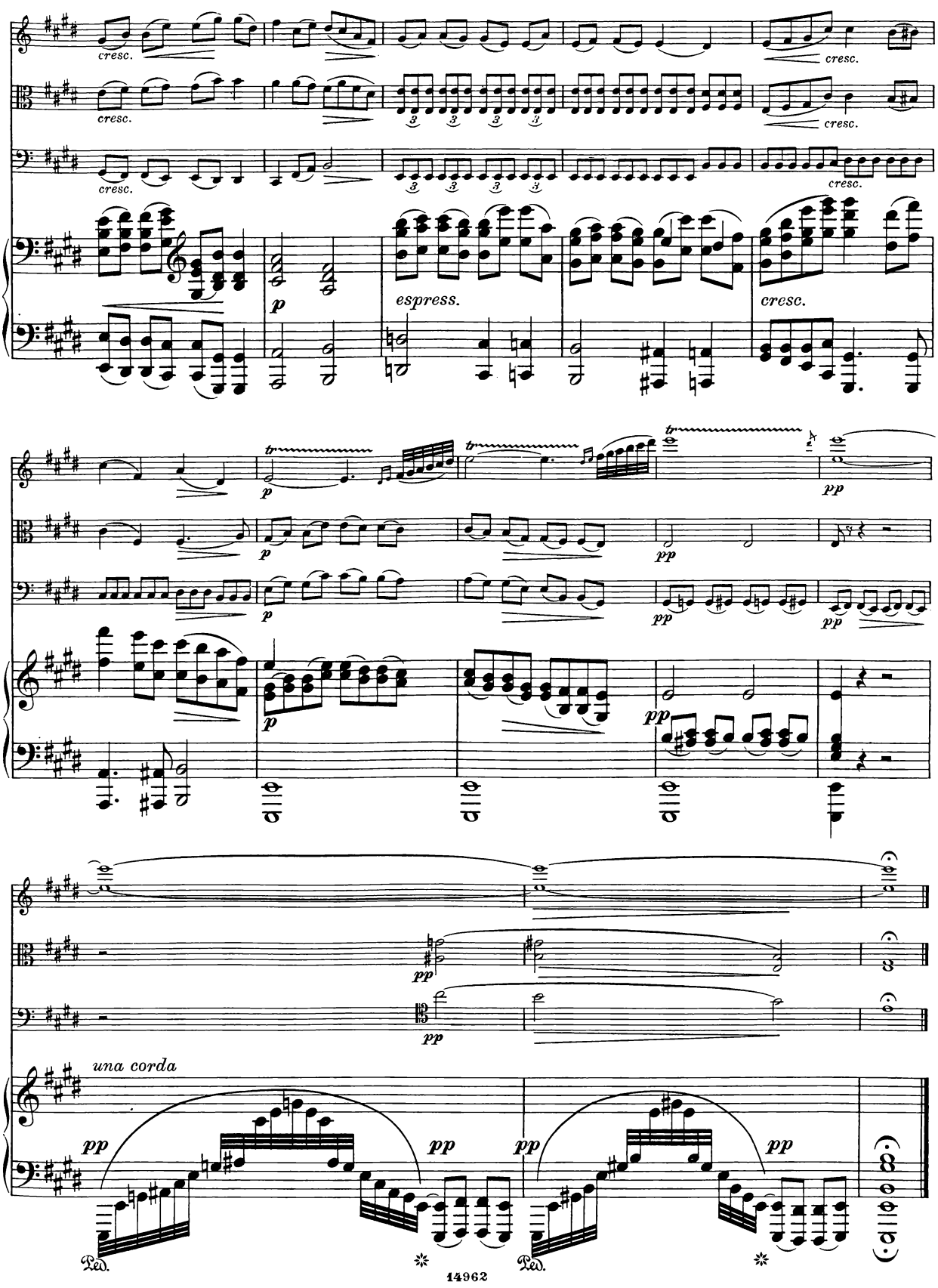

H
f
f
f
H
f



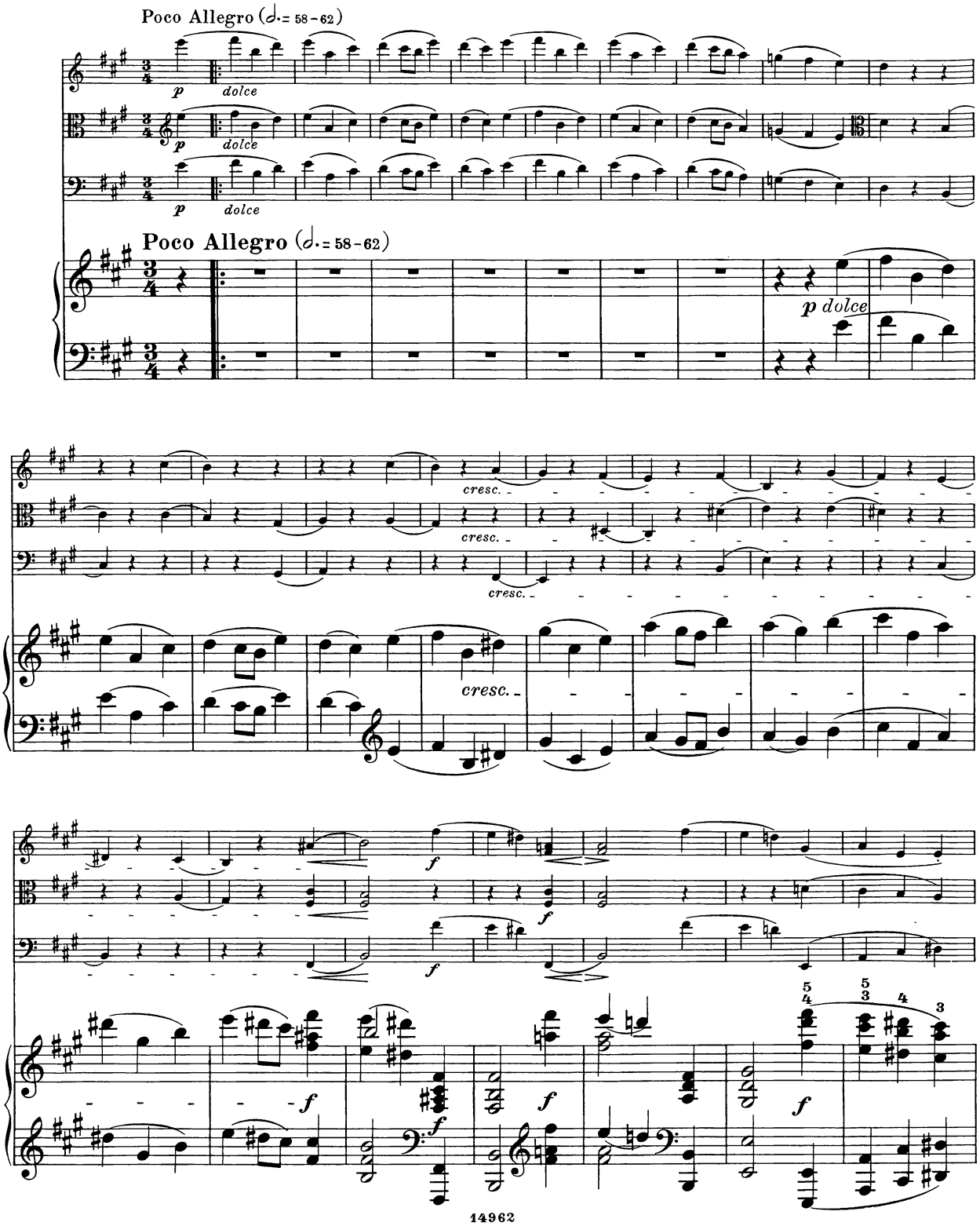

f
più f
Ped.
Ped.
simile
I
dim.

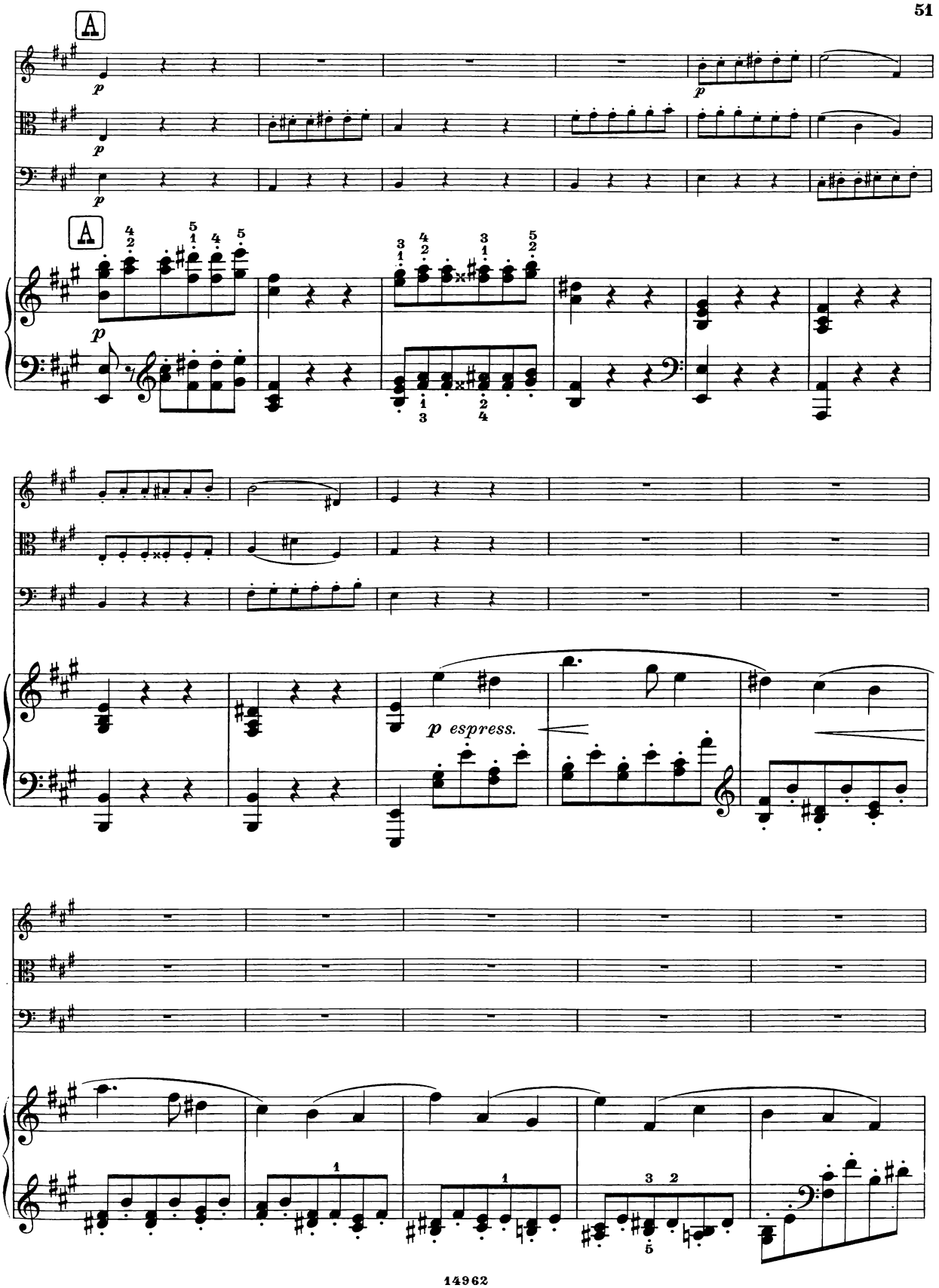

p dim.
espress.
pizz.
p
espress.
arco
espress.
p
Ped.
fp
espress.
pizz.
5

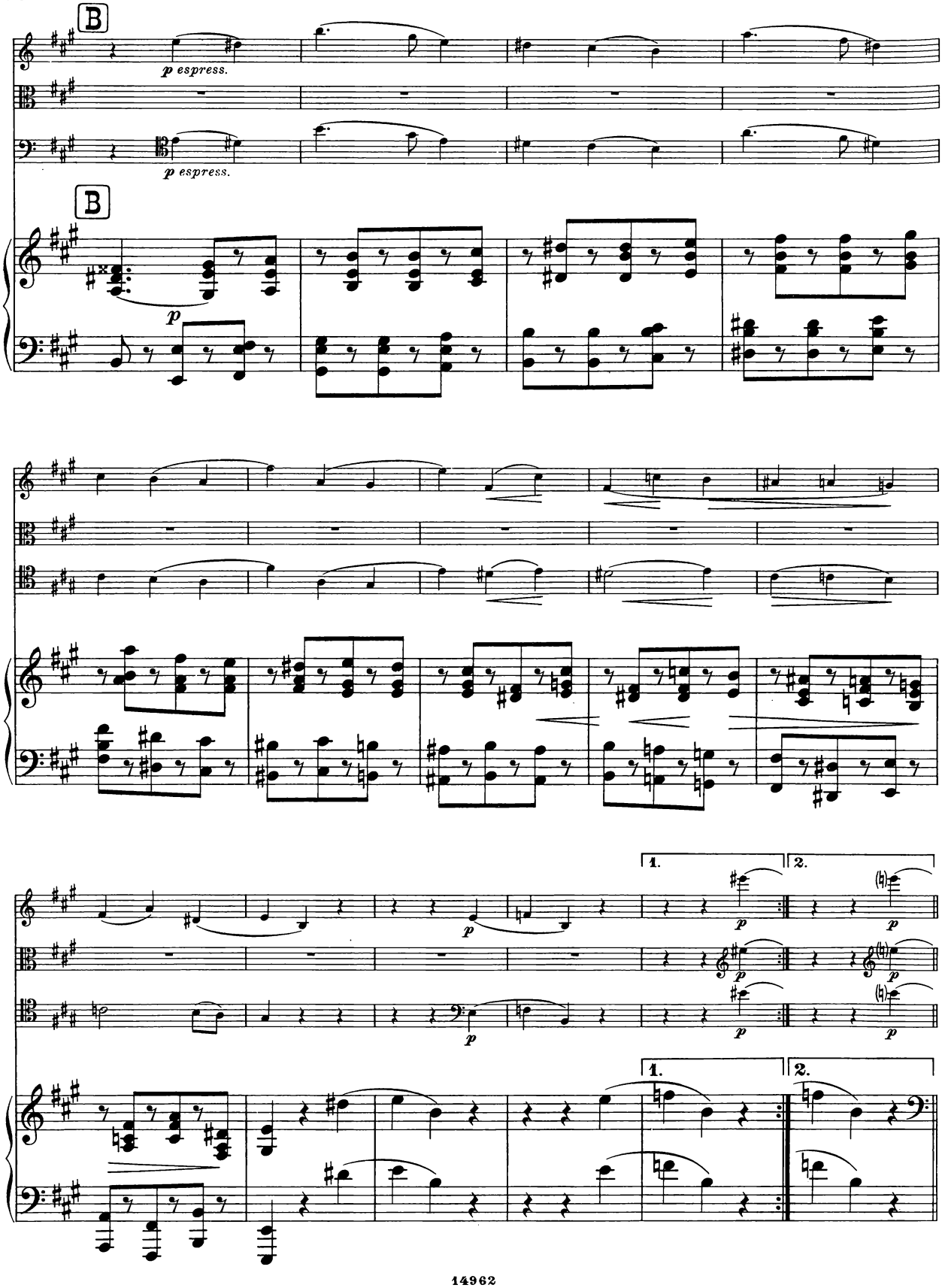

K
cresc.
arco
K
p
Ped.
dim.
dim.
dim.
dim.
con sord.
L
pp
p espress.
con sord.
dim.
p espress.
con sord.
dim.
pp
L
p

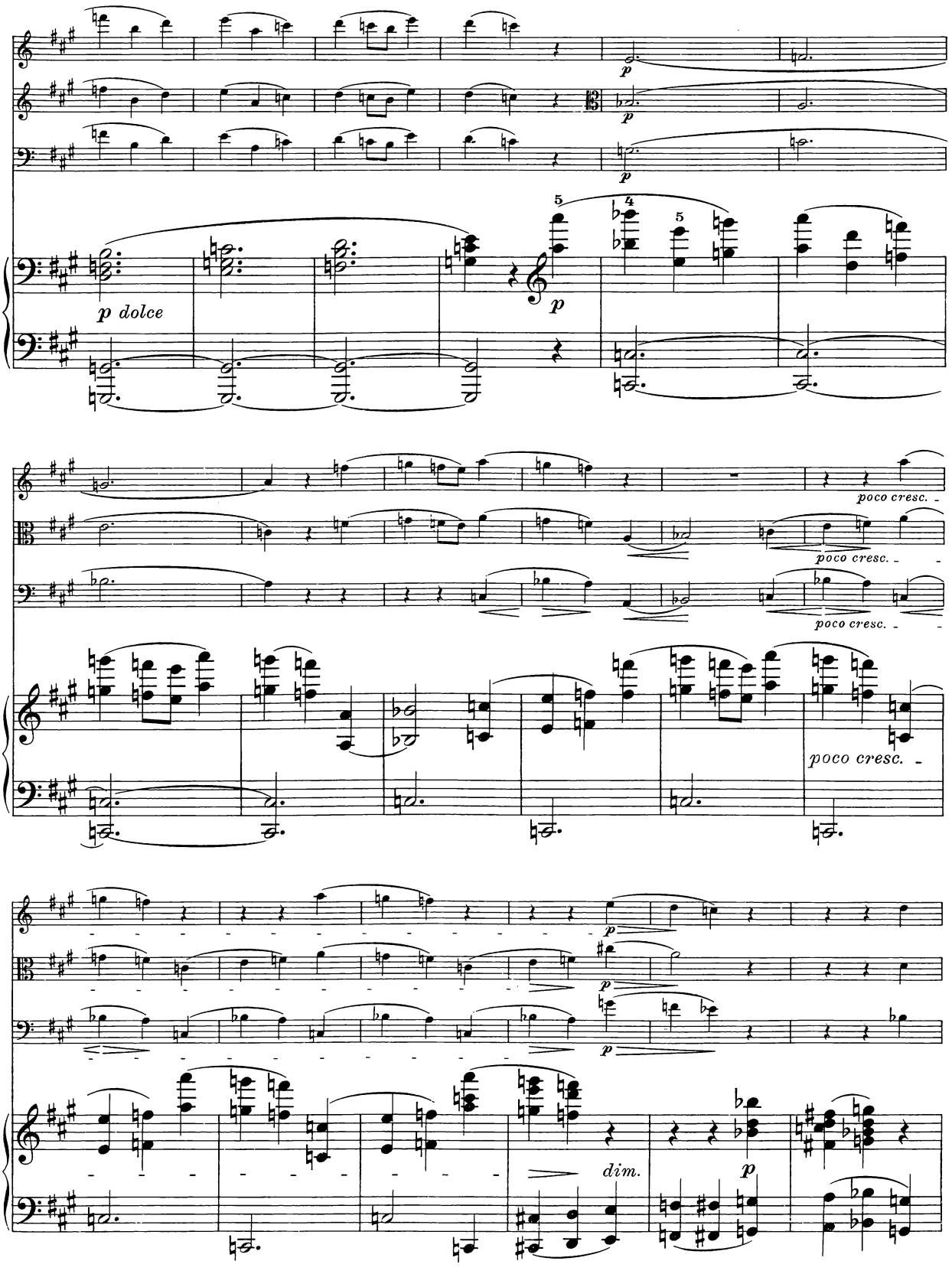

cresc.
espress.
una corda
Ped.

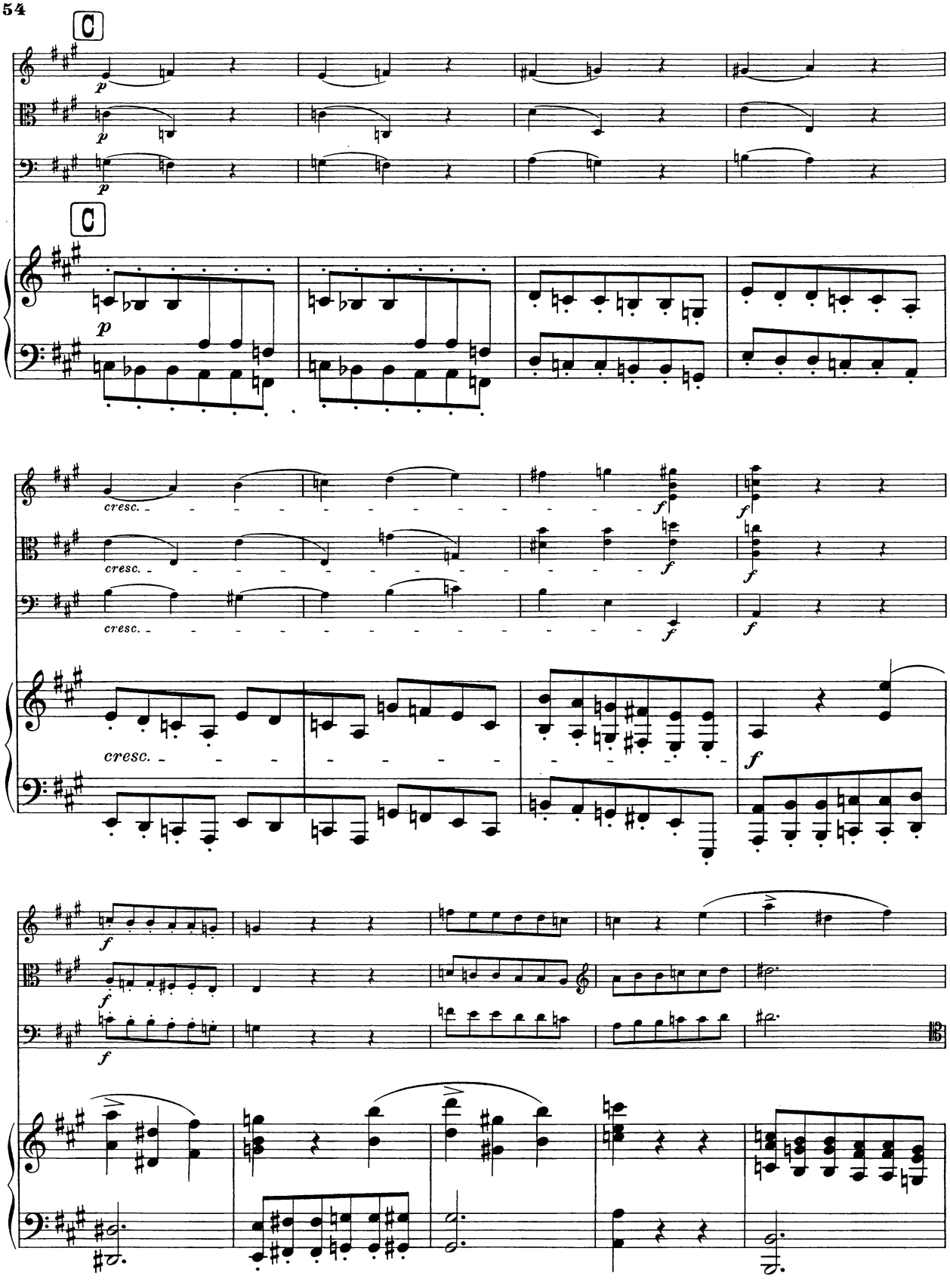
III
Scherzo

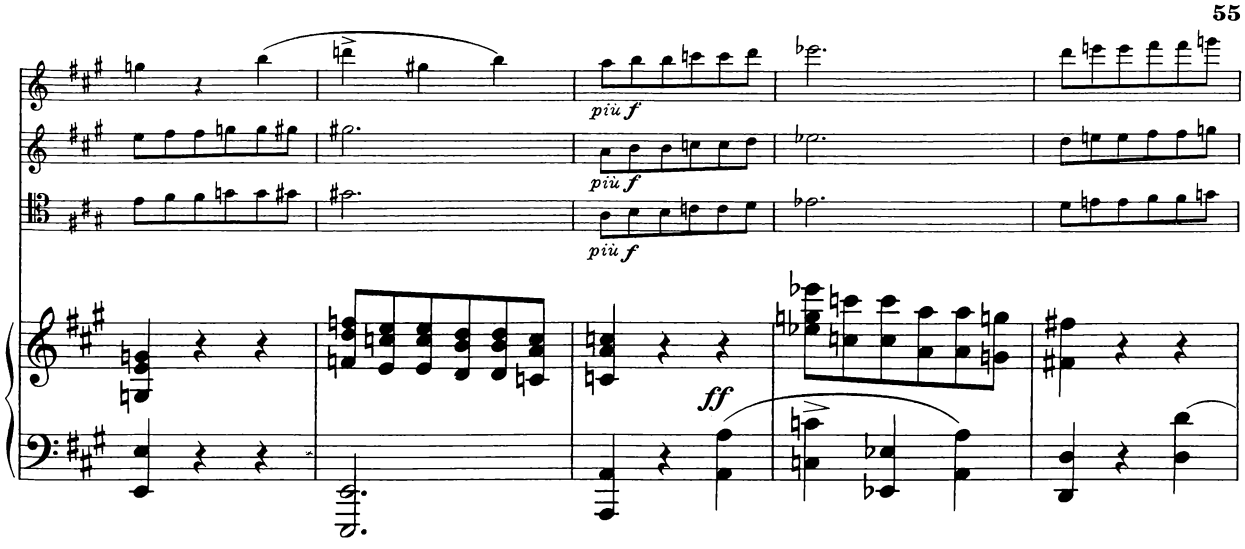


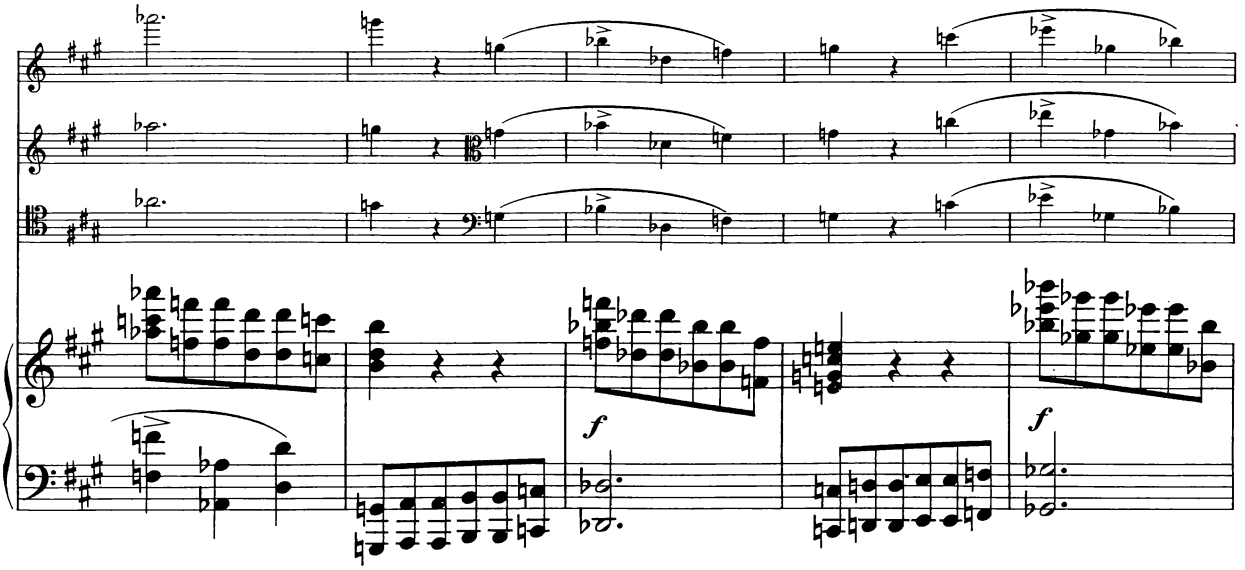

A
p
A
p
p espress.

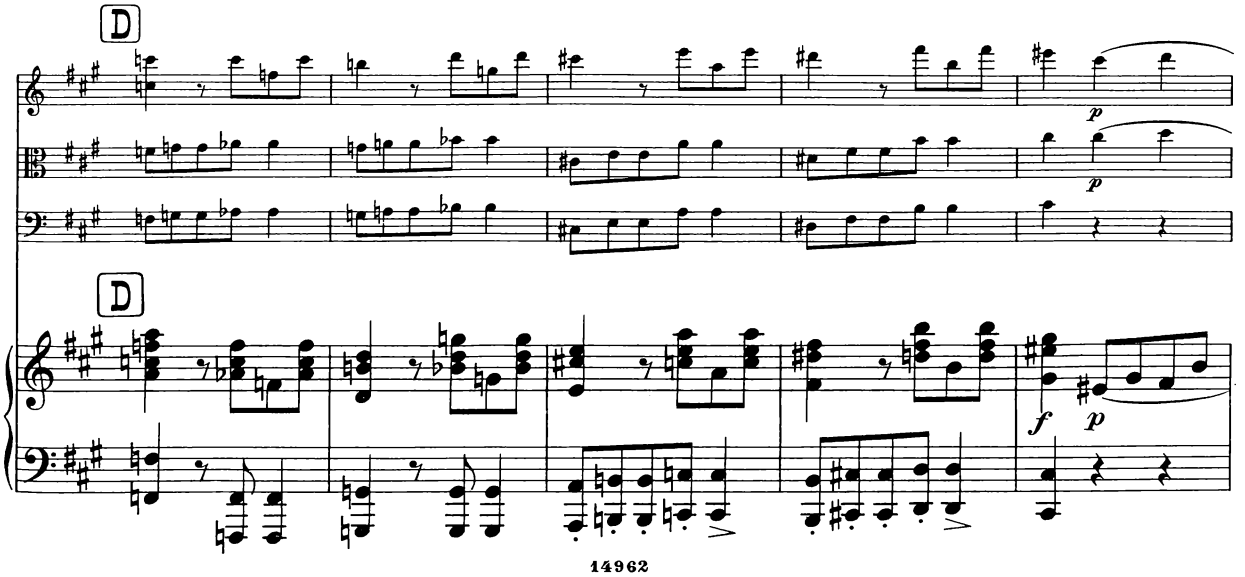

B
p espress.
B
p
1.
2.
p
1.
2.

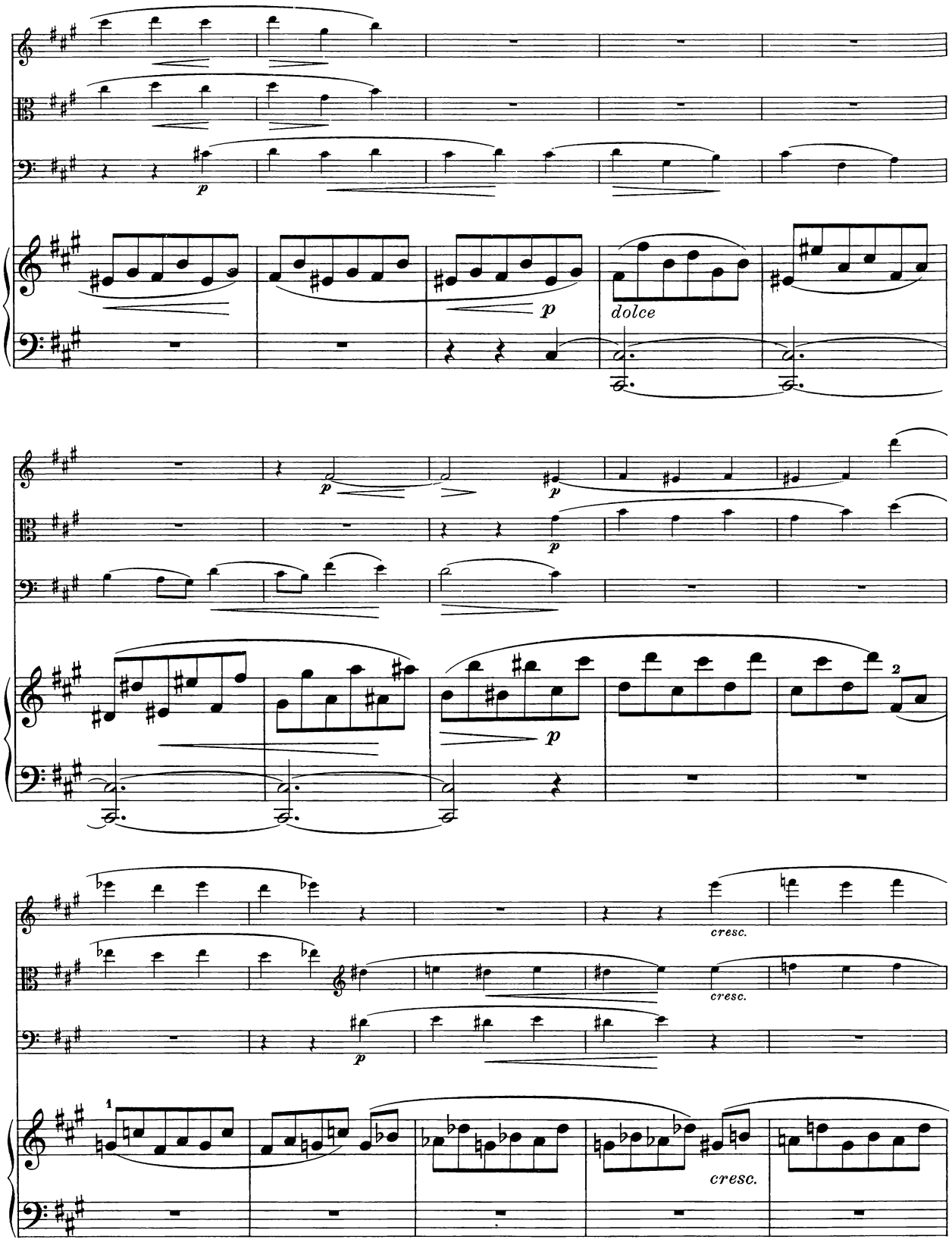

p
p
p
p dolce
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
p
p
p
dim.
p

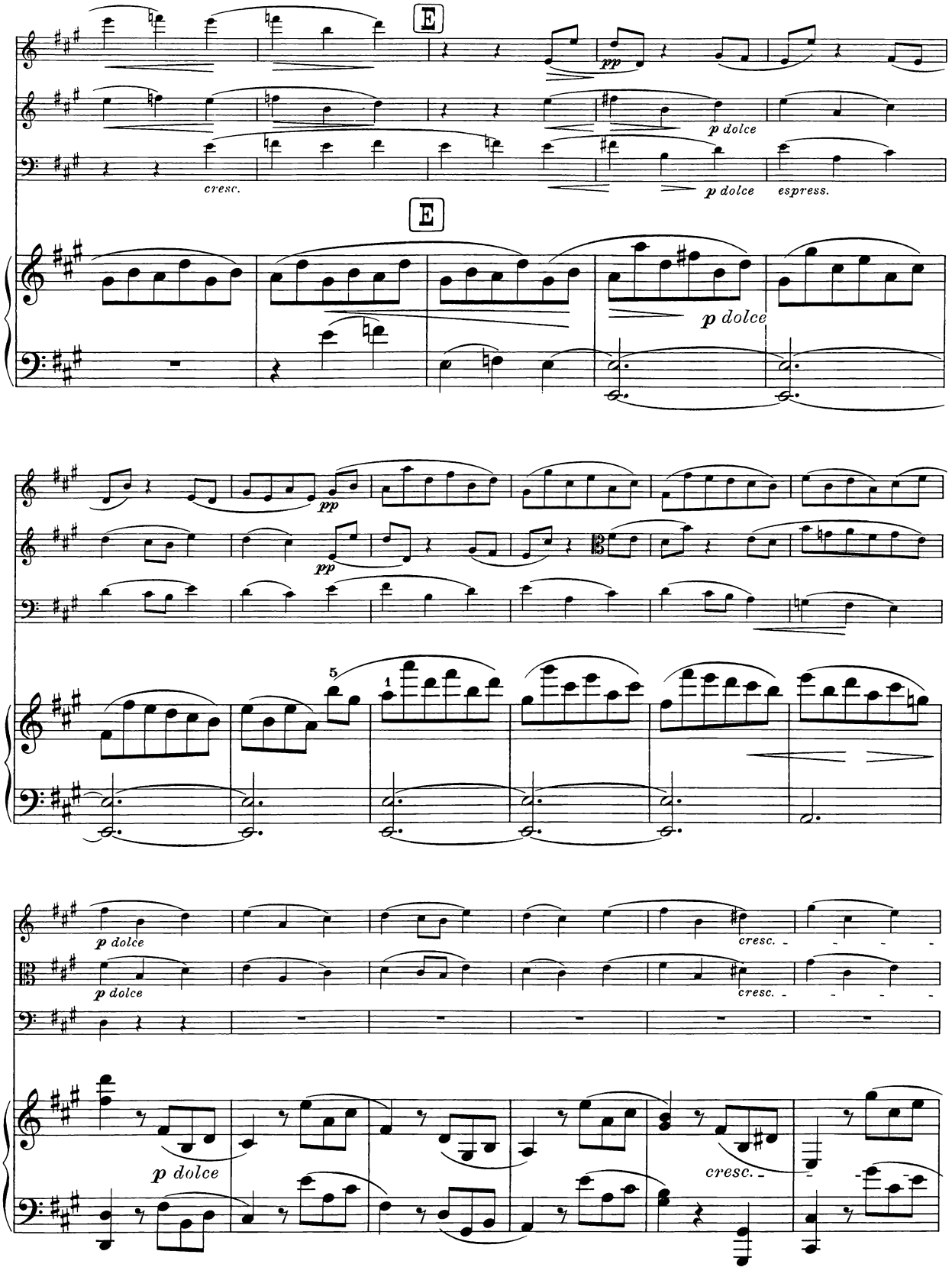

C
p
C
p
cresc.
f
cresc.
f
cresc.
f
f
f
f

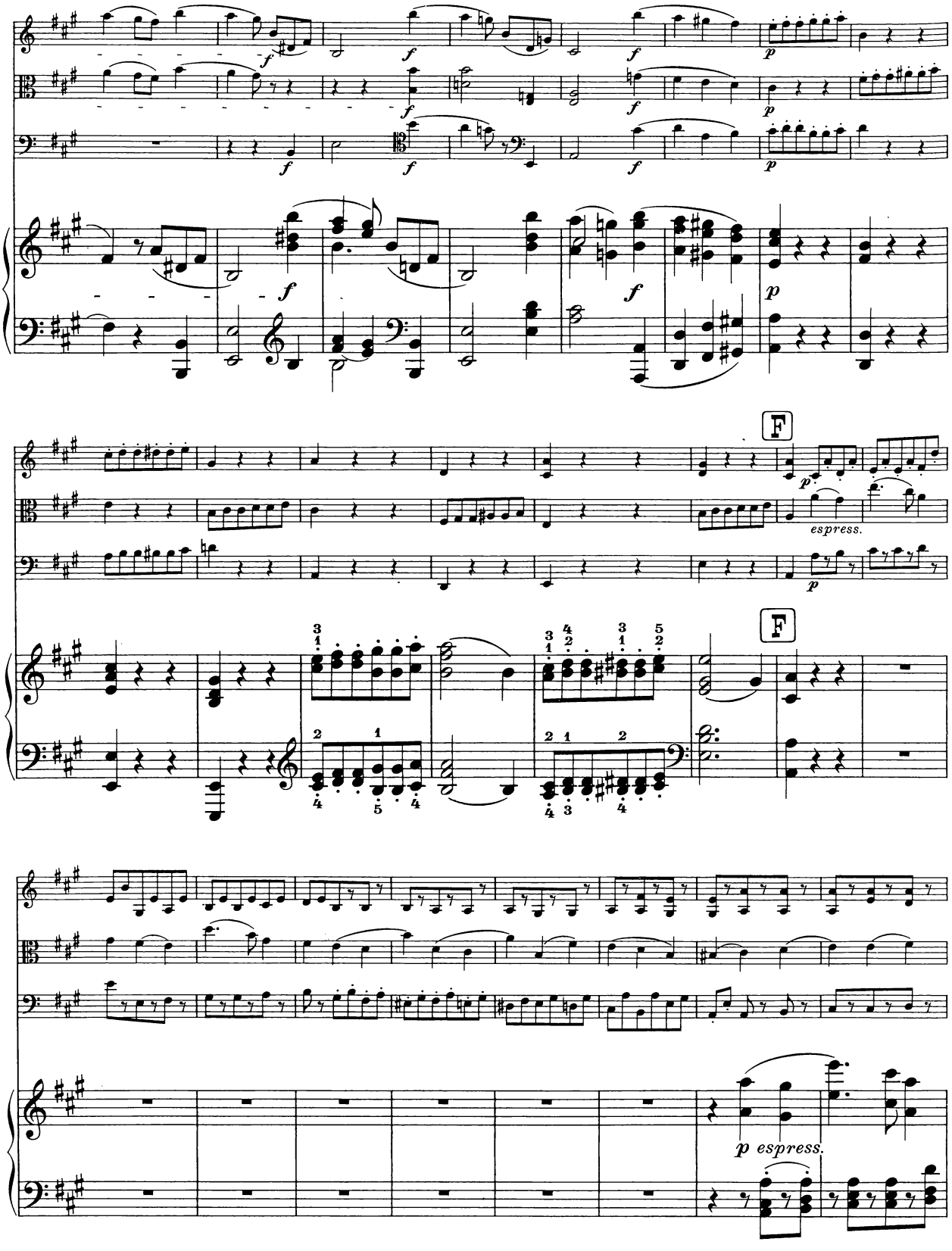

piu f
piu f
piu f
ff

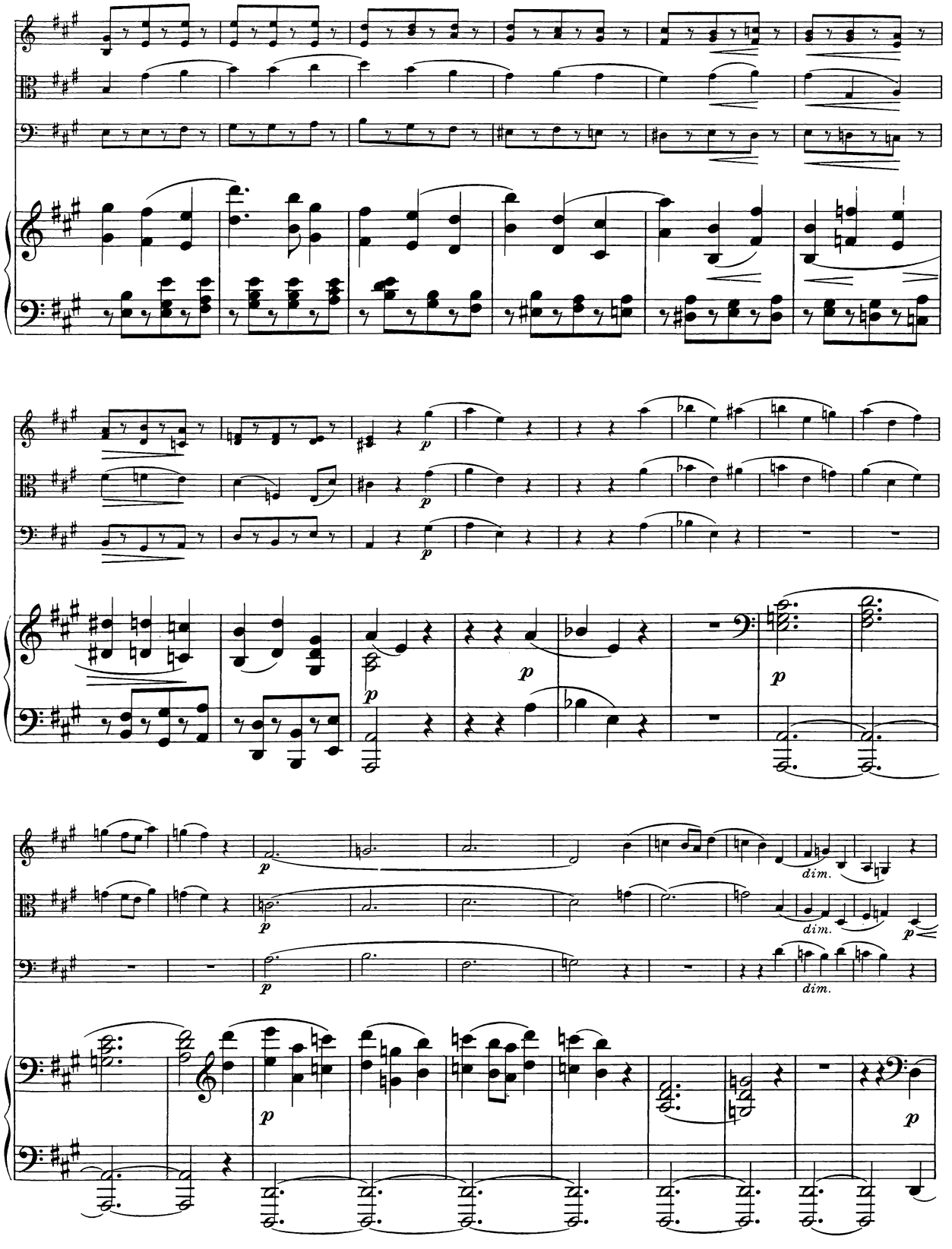

f
f

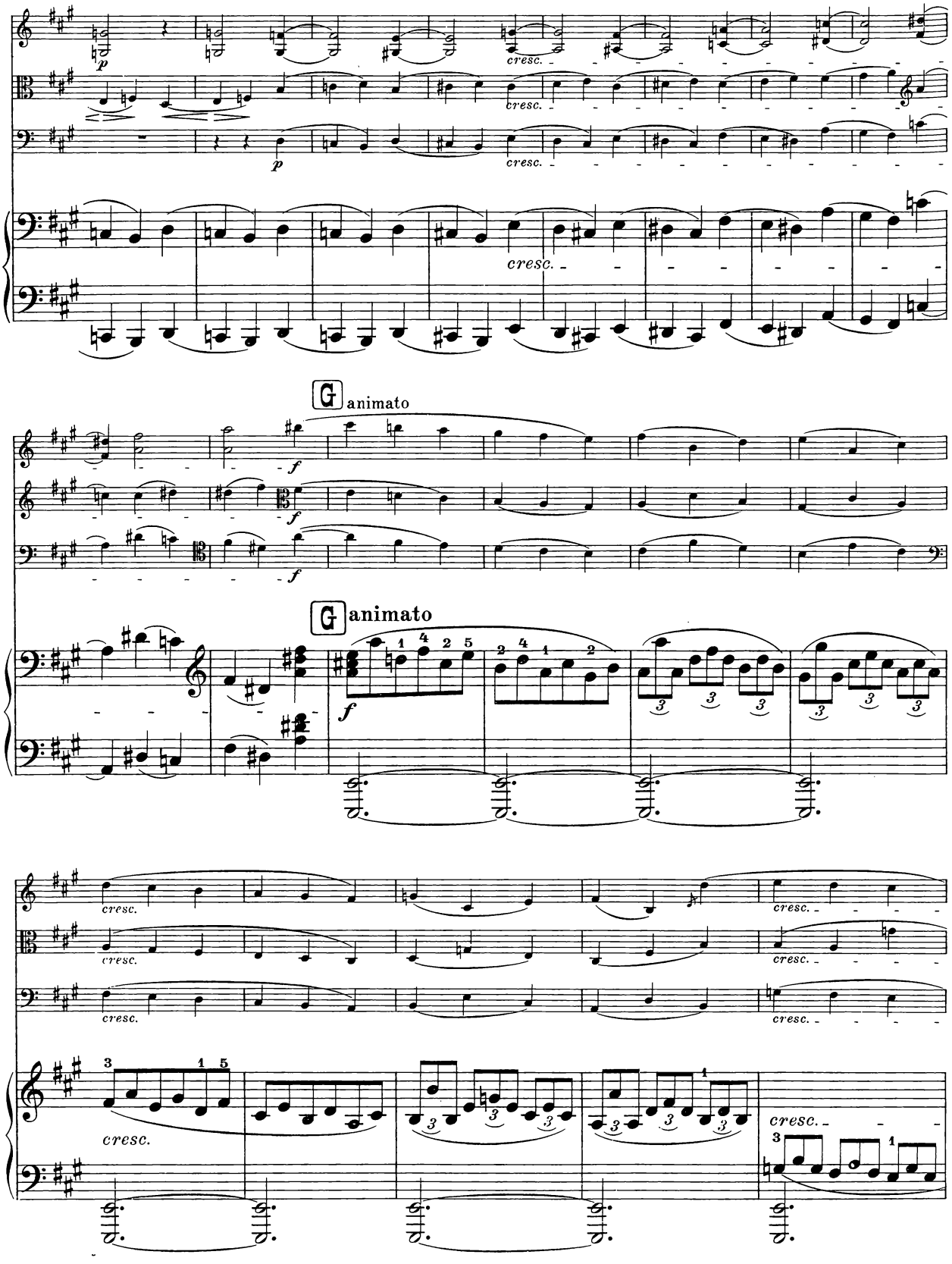

D
D
p
p
f
p

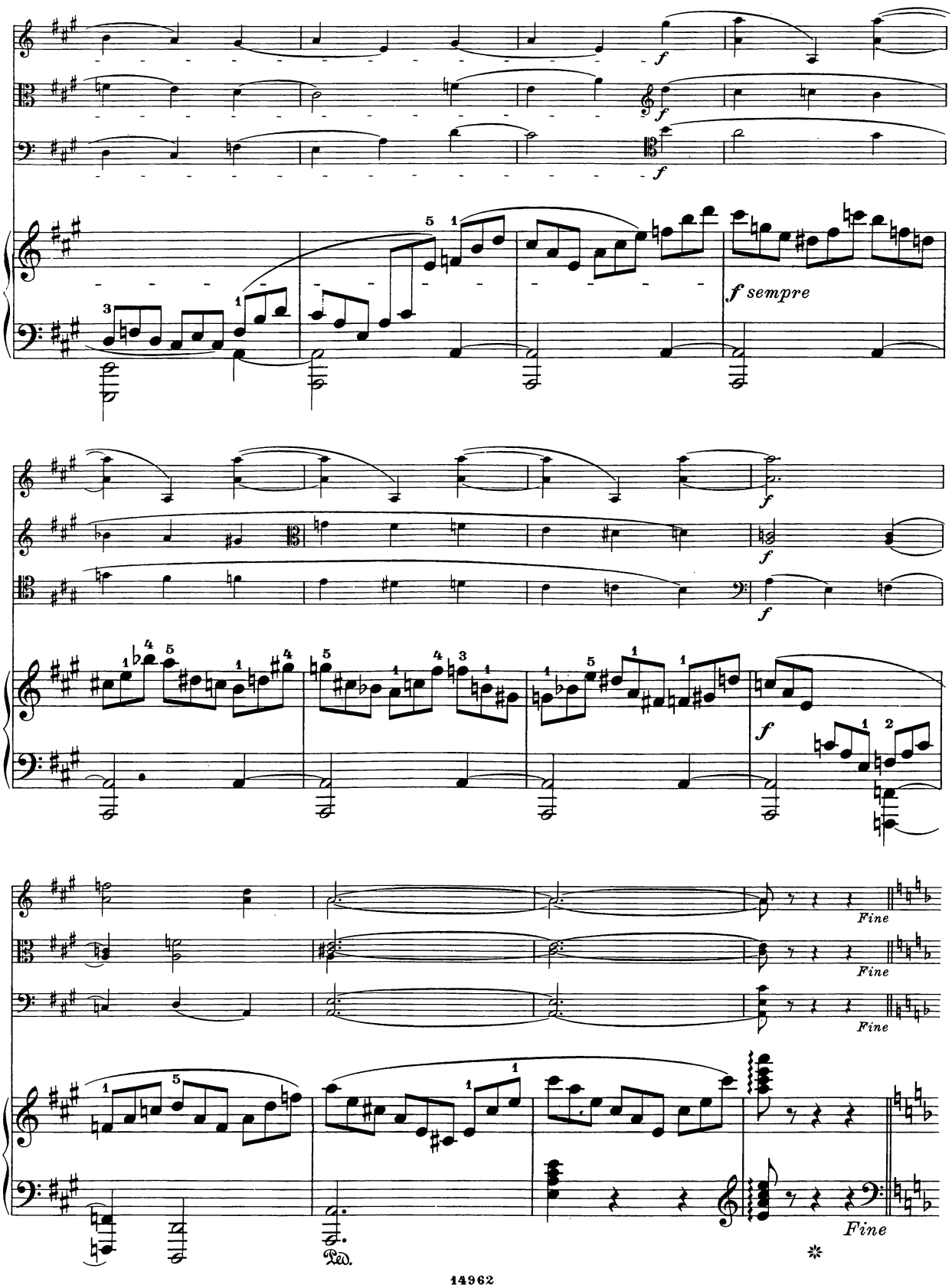

p
dolce
p
p
p
2
cresc.
cresc.
p
1
cresc.

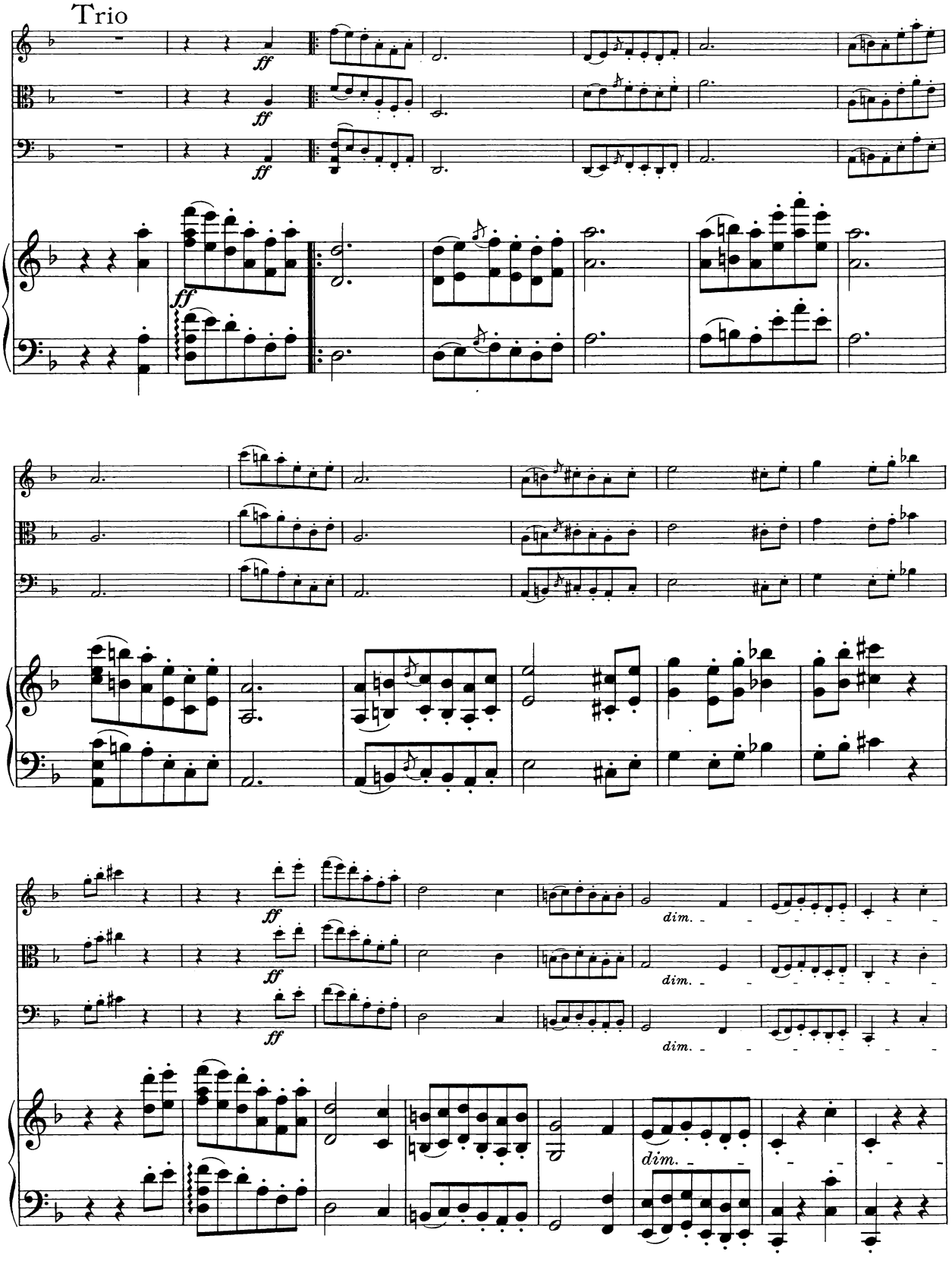

E
cresc.
p dolce
espress.
E
p dolce
pp
pp
5
1
p dolce
p dolce
cresc.
cresc.
p dolce
cresc.

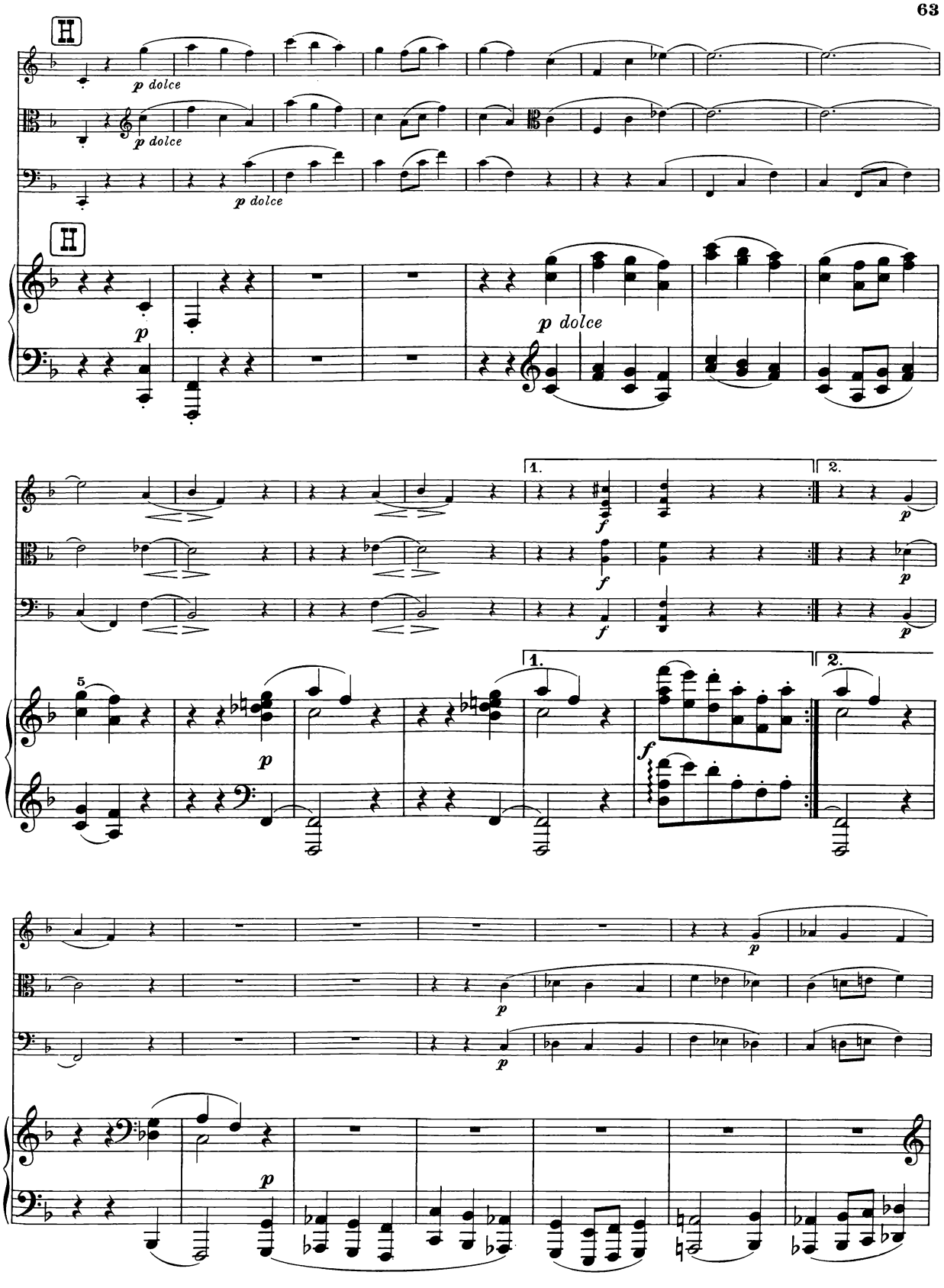

F
espress.
F
p espress.

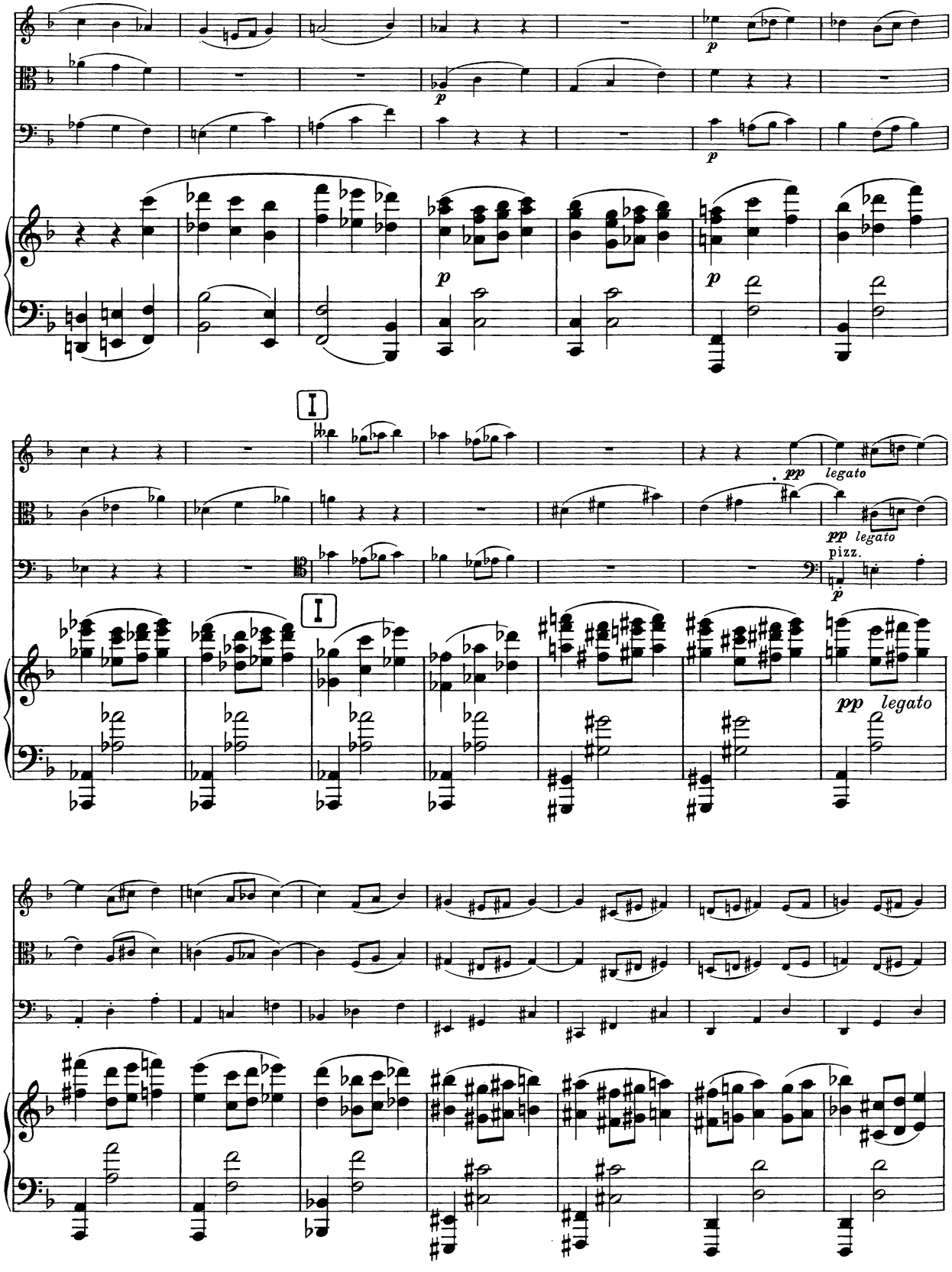

p
dim.
dim.
dim.
p

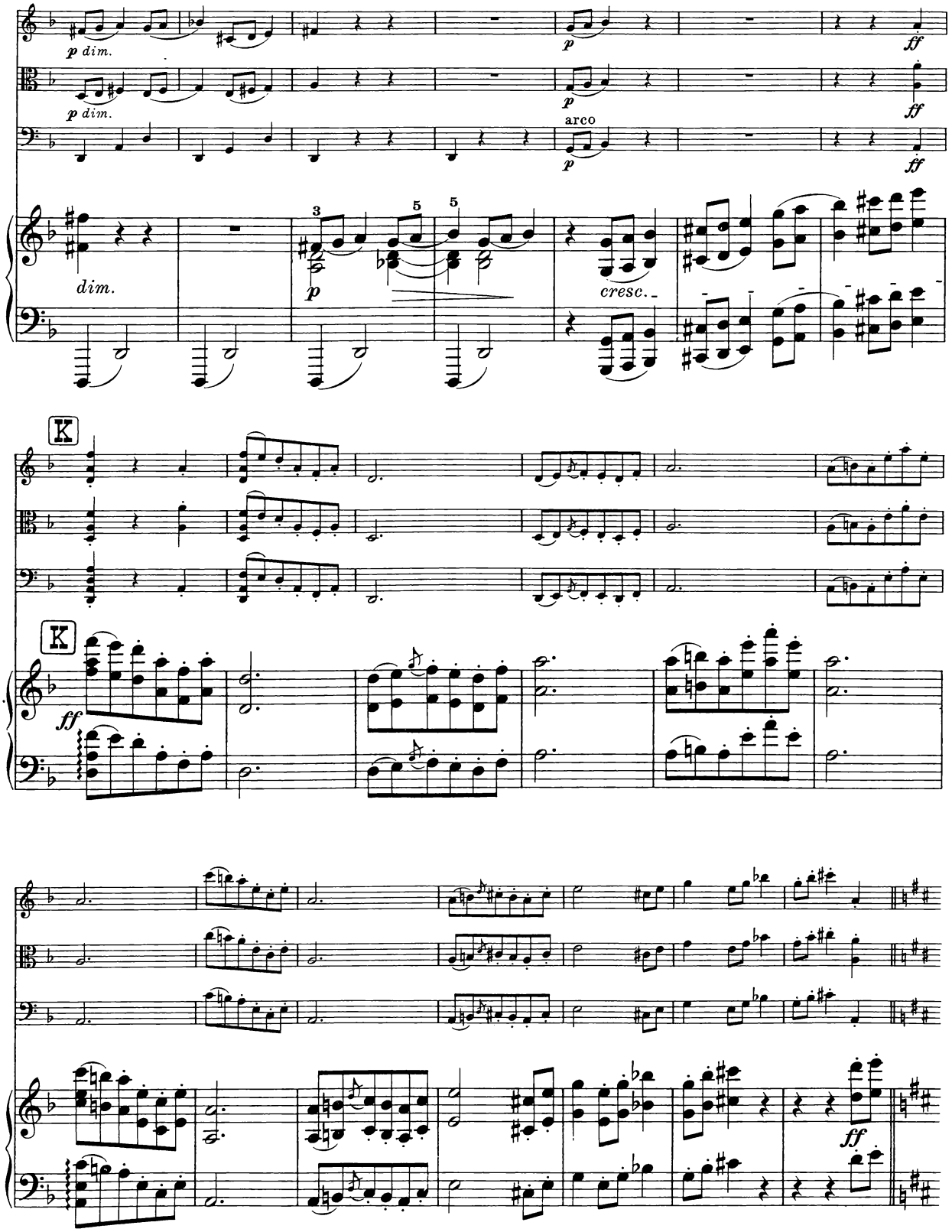

p
cresc.
G animato
f
cresc.

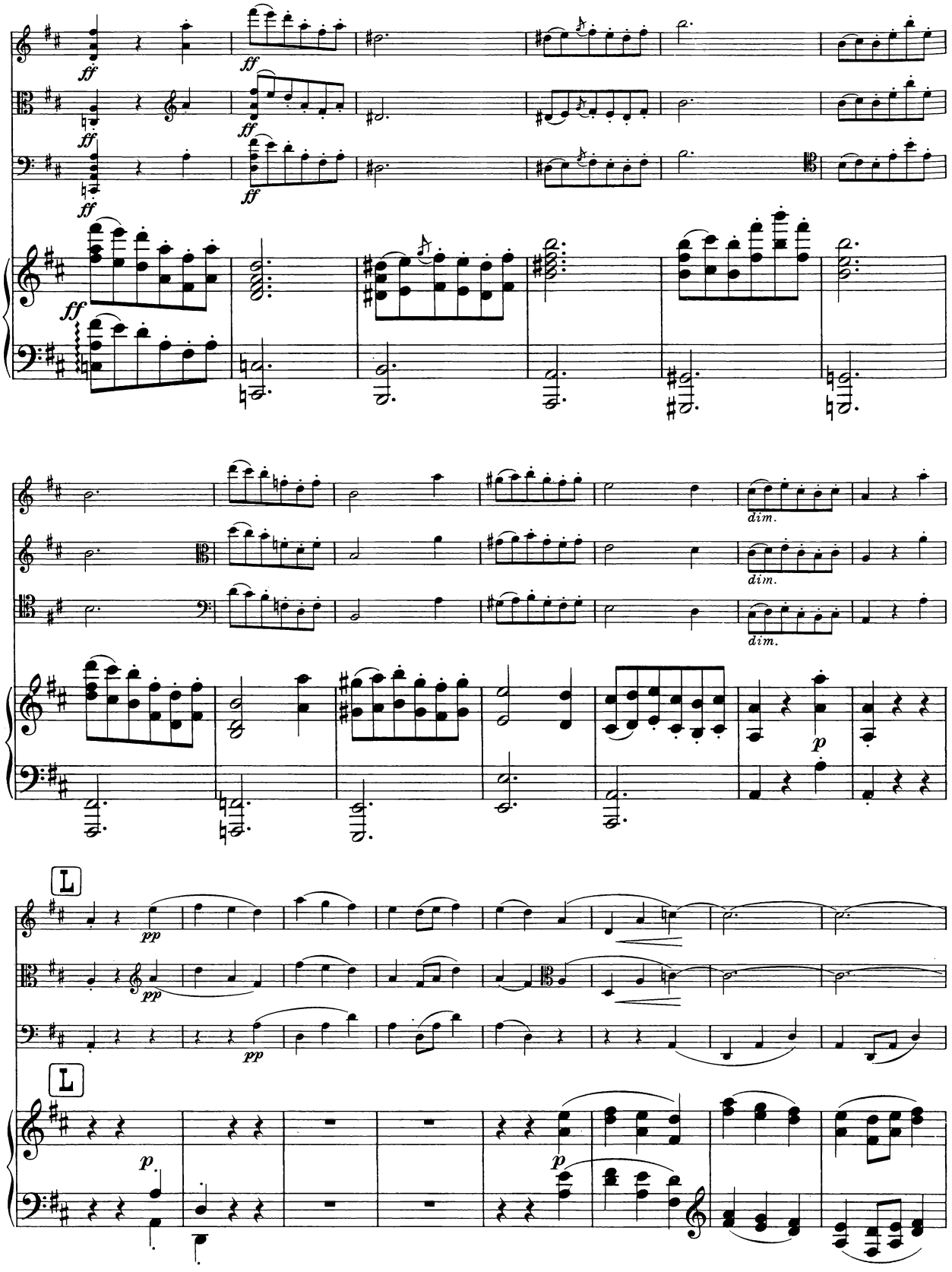

f
f sempre
Fine
Ped.

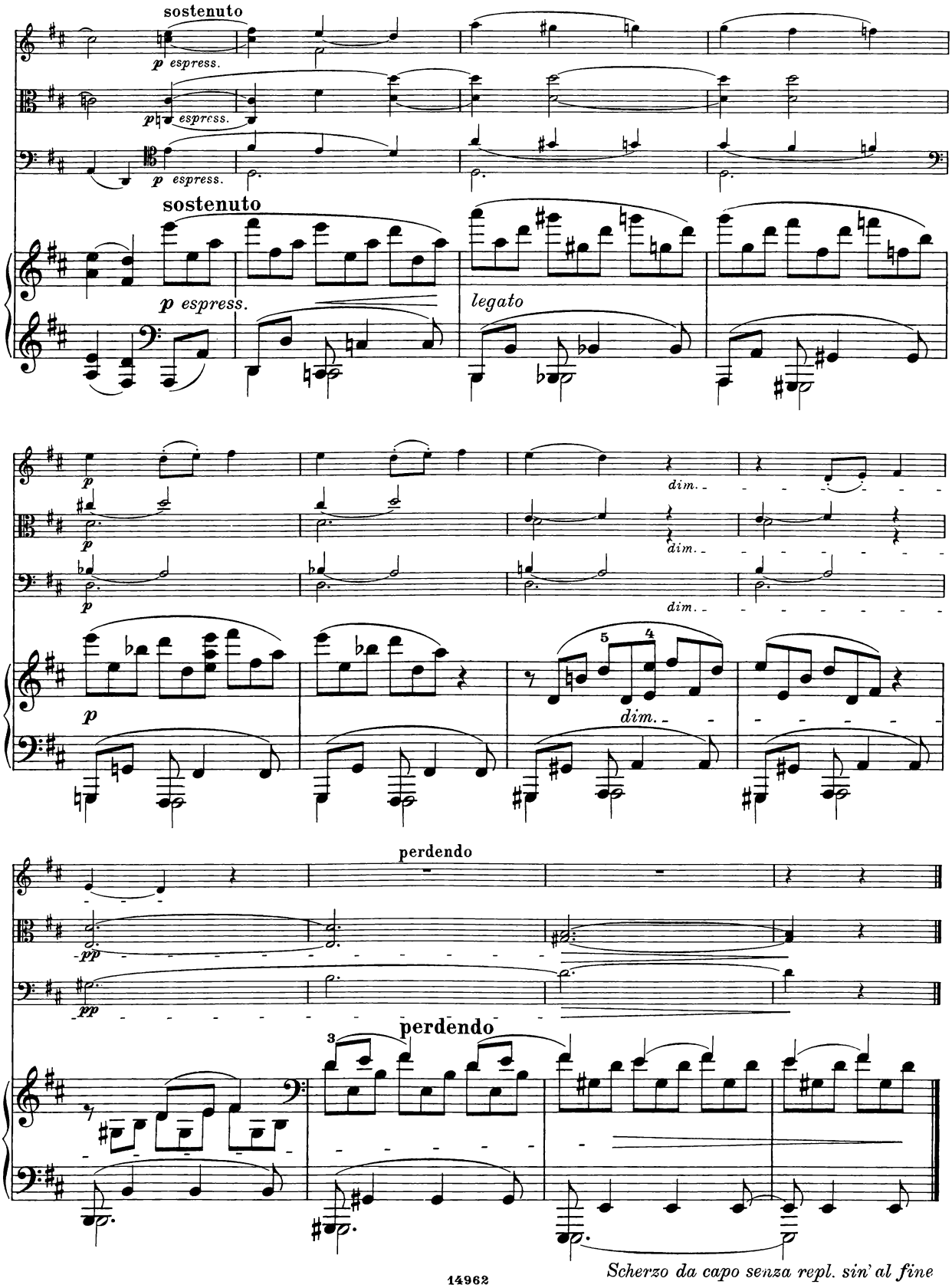

Trio
ff
dim.


H
p dolce
p dolce
p dolce
H
p
p dolce
1.
2.
f
f
f
p
p
p
5
p
1.
2.
f
p
p
p
p

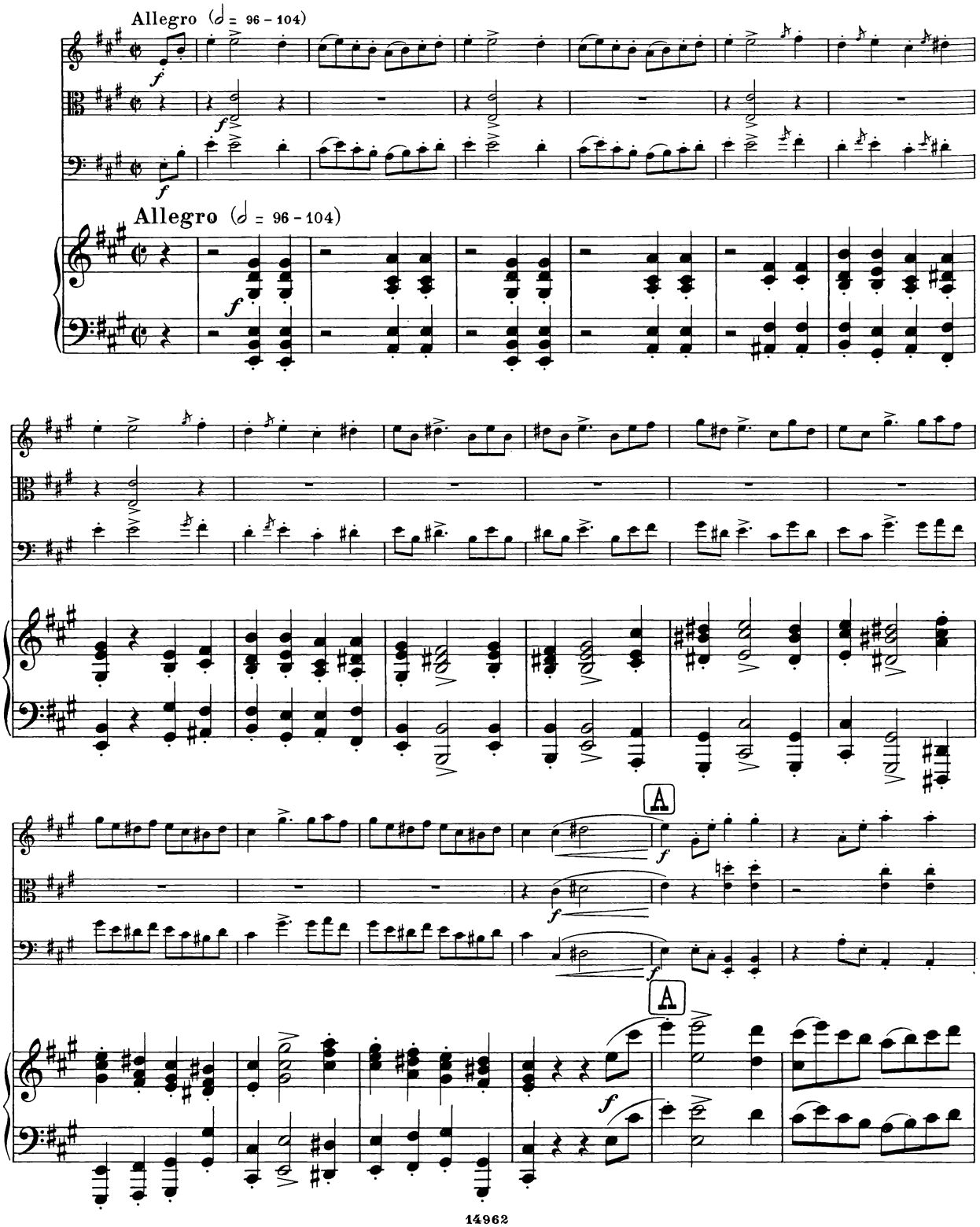

I
I
pp legato
pp legato
pizz.
pp legato

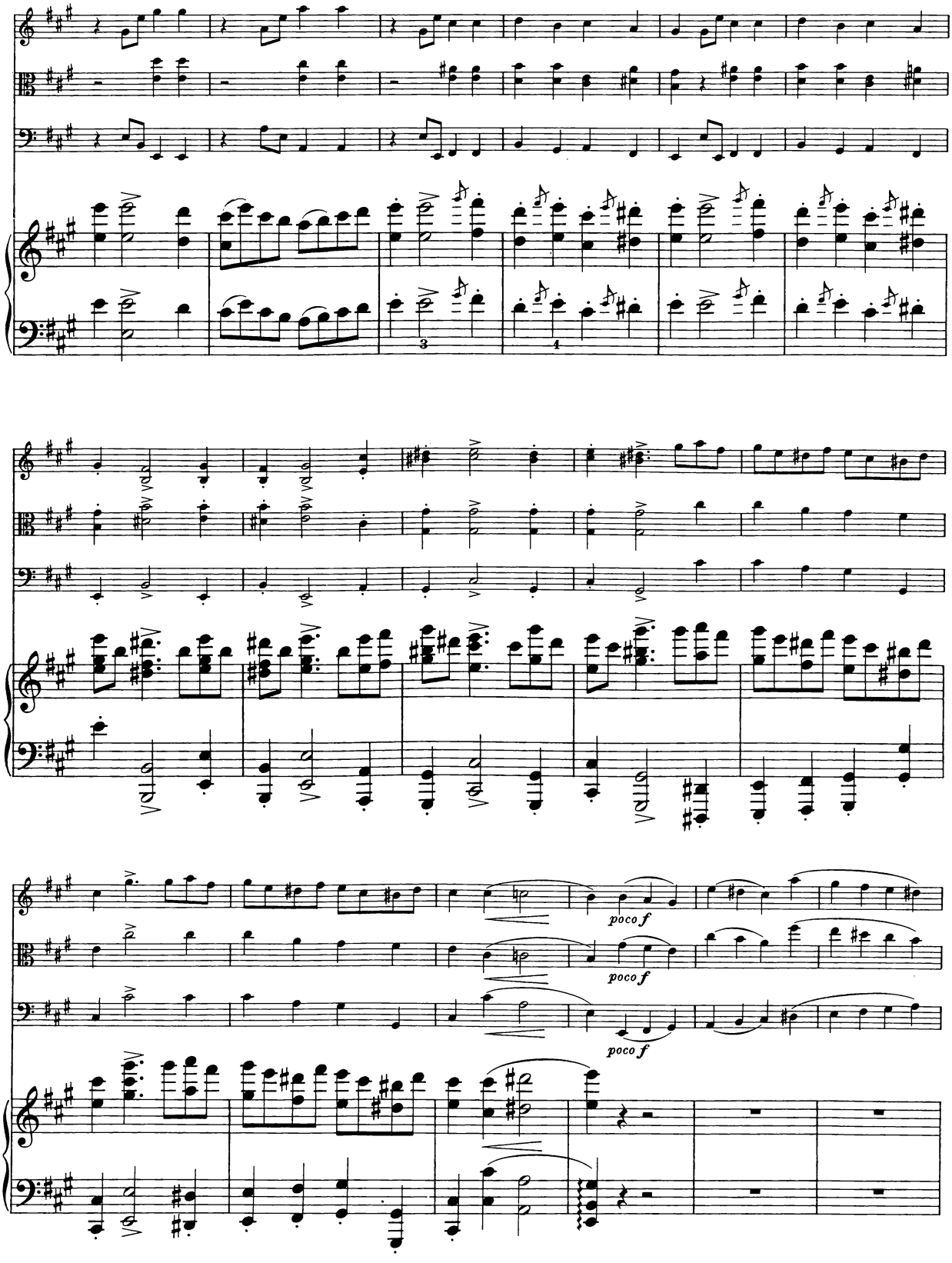

p dim.
p dim.
p
ff
p
arco
ff
dim.
3
5
5
p
cresc.
K
K
ff
ff

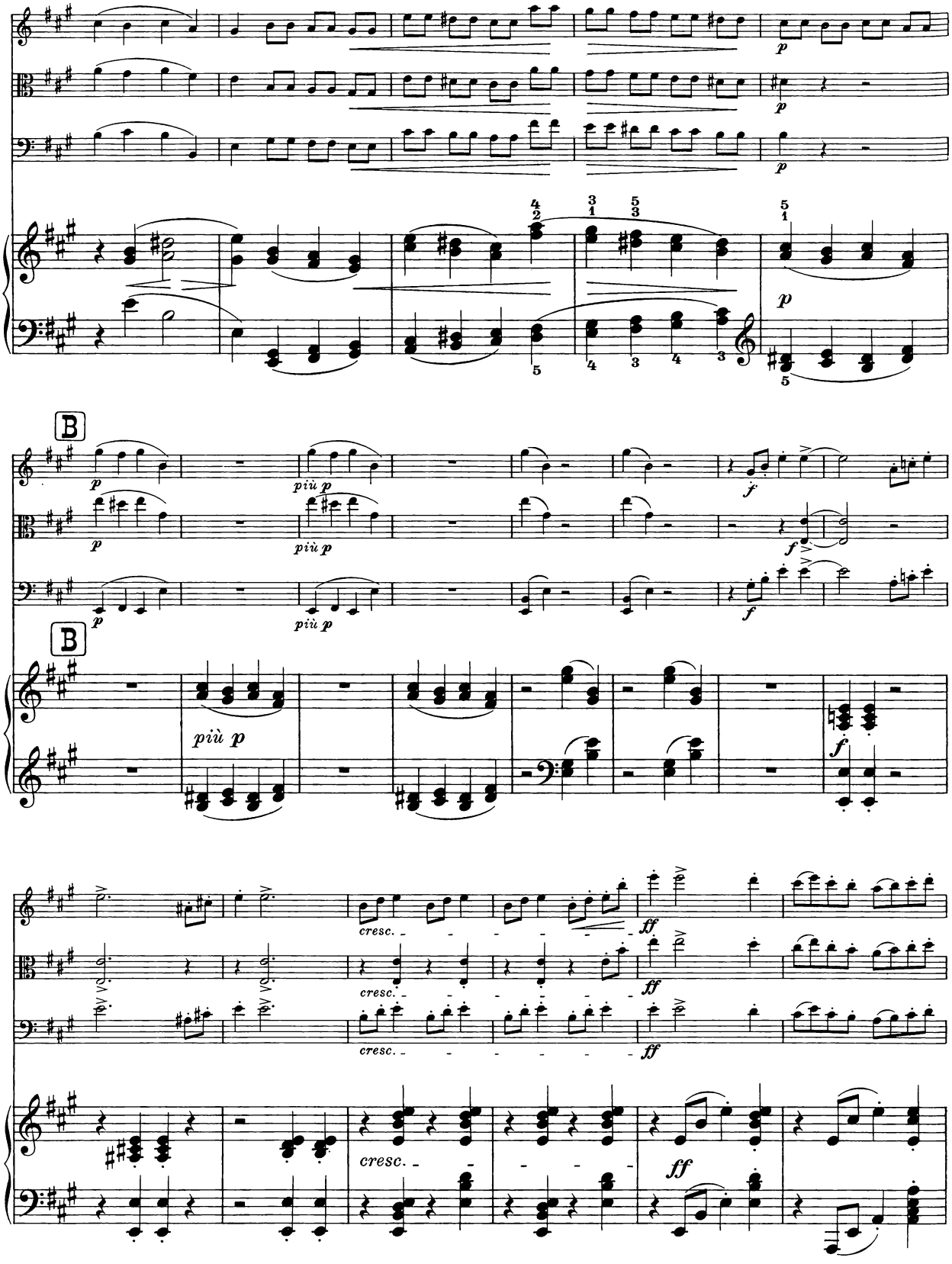

ff
dim.
p
pp
L

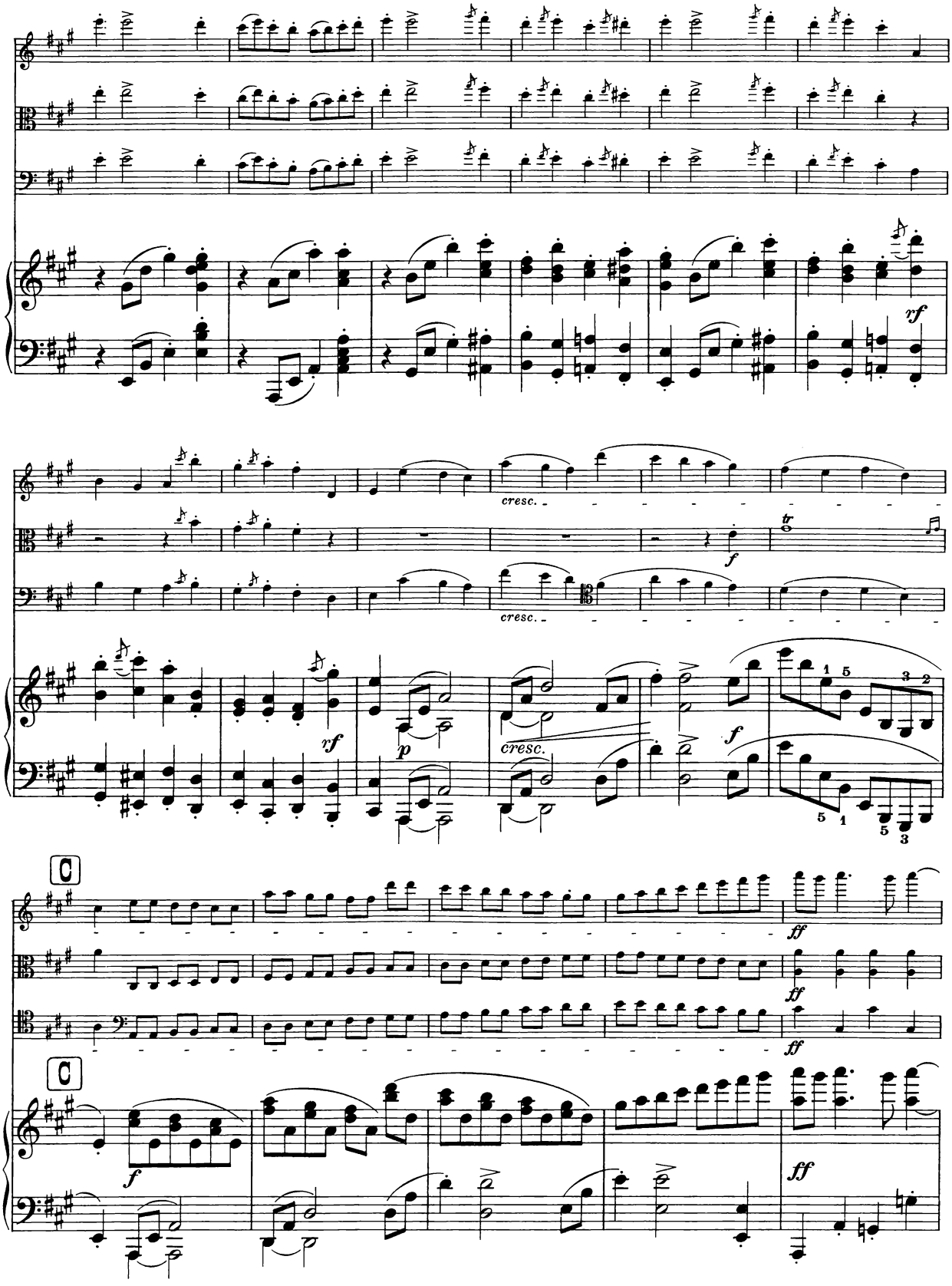

sostenuto
p espress.
sostenuto
p espress.
legato
dim.
perdendo
perdendo
Scherzo da capo senza repl. sin' al fine

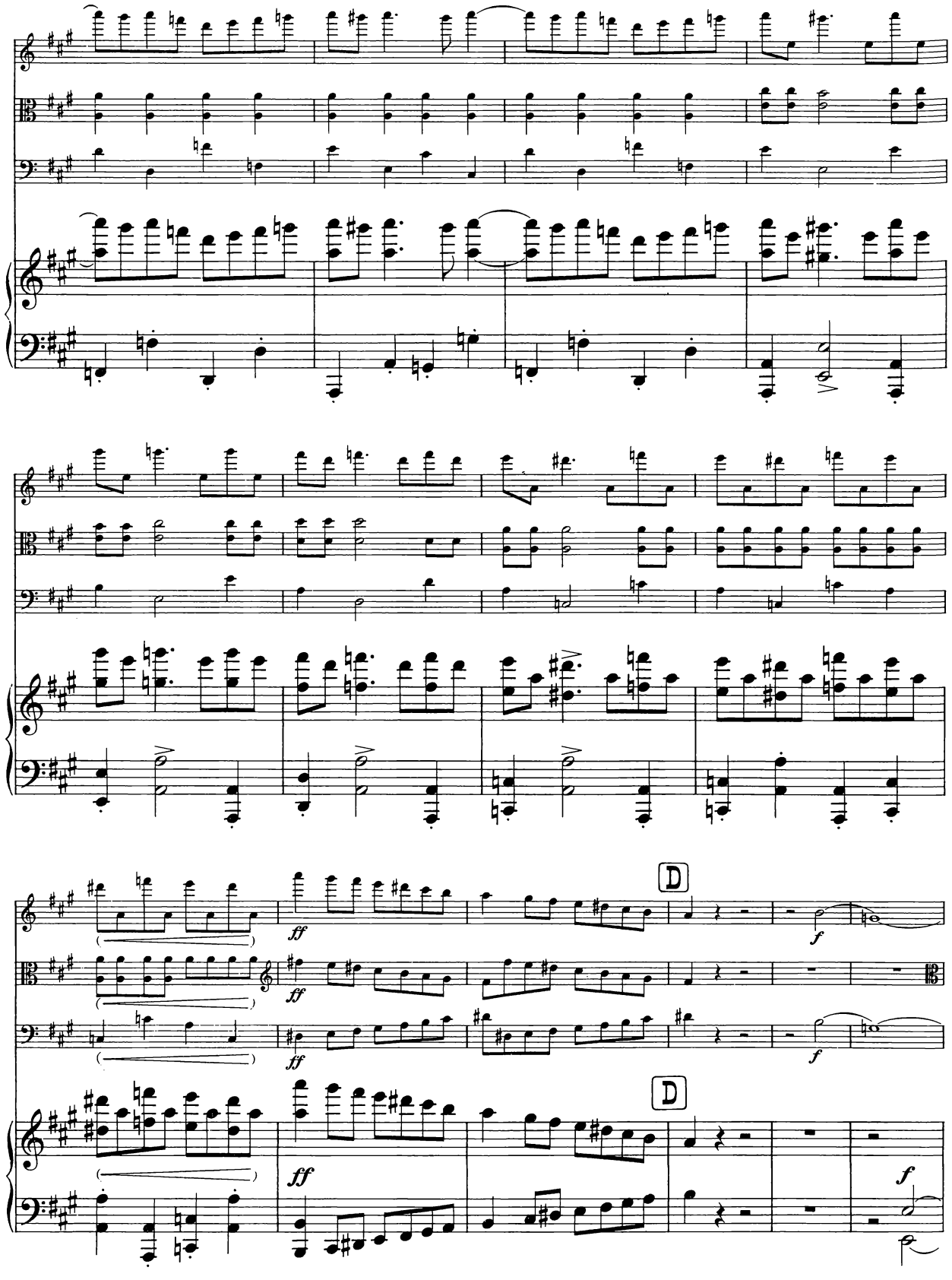
IV
Finale




poco f
poco f
poco f


B
B
più p
cresc.
ff


rf
cresc.
f
tr
rf
p
cresc.
f
C
ff
ff
ff
C
f
ff


D
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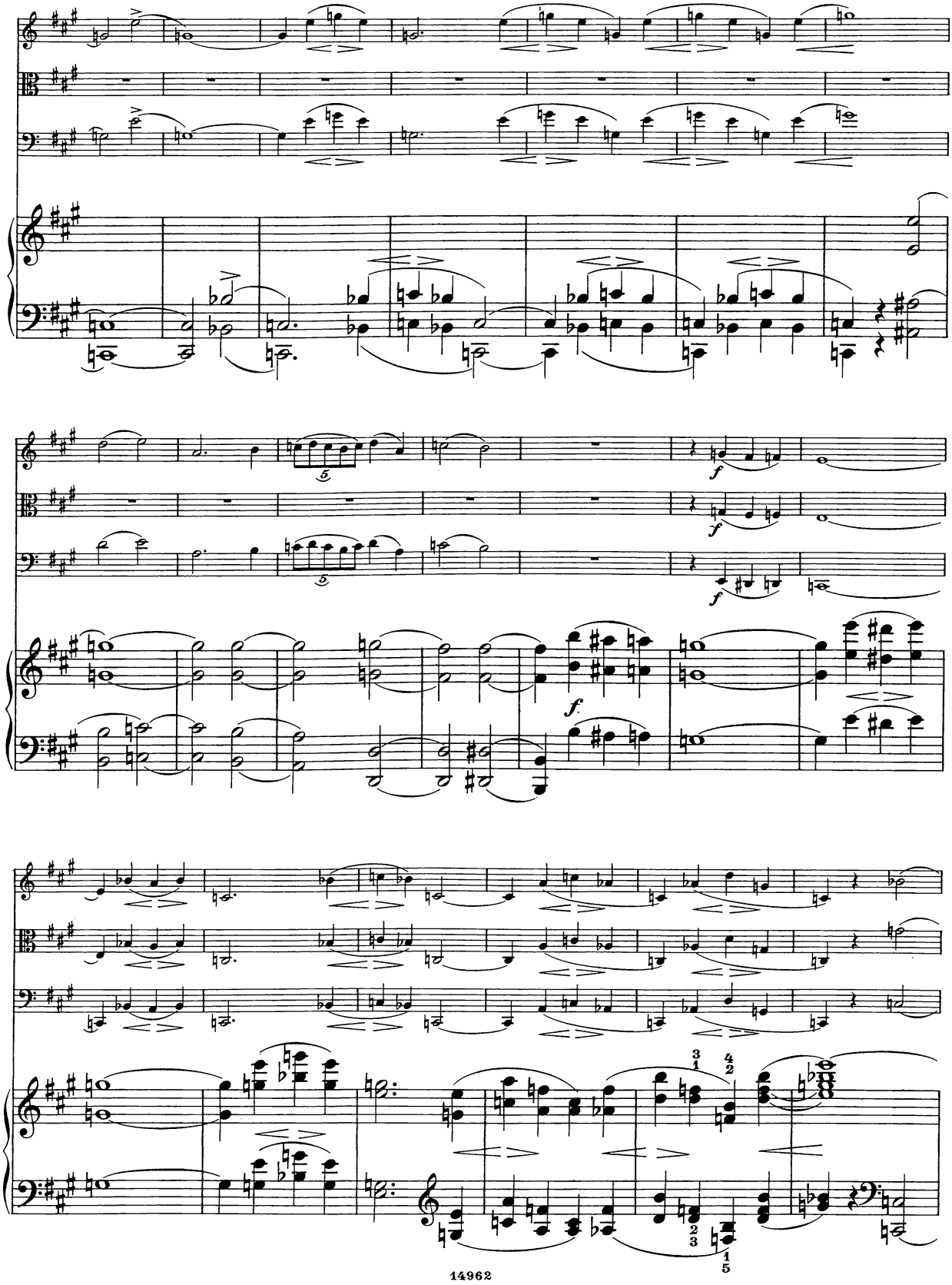

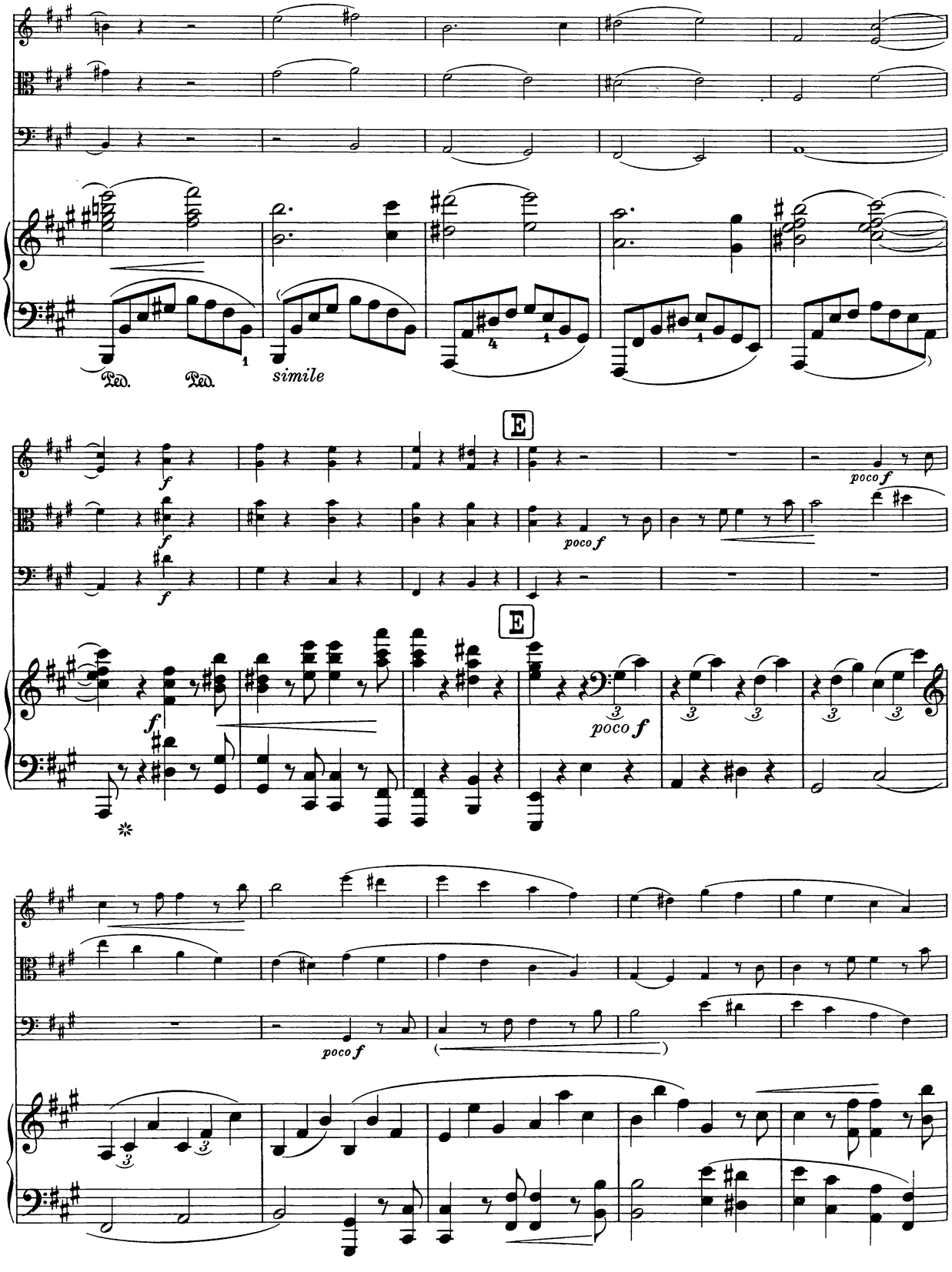
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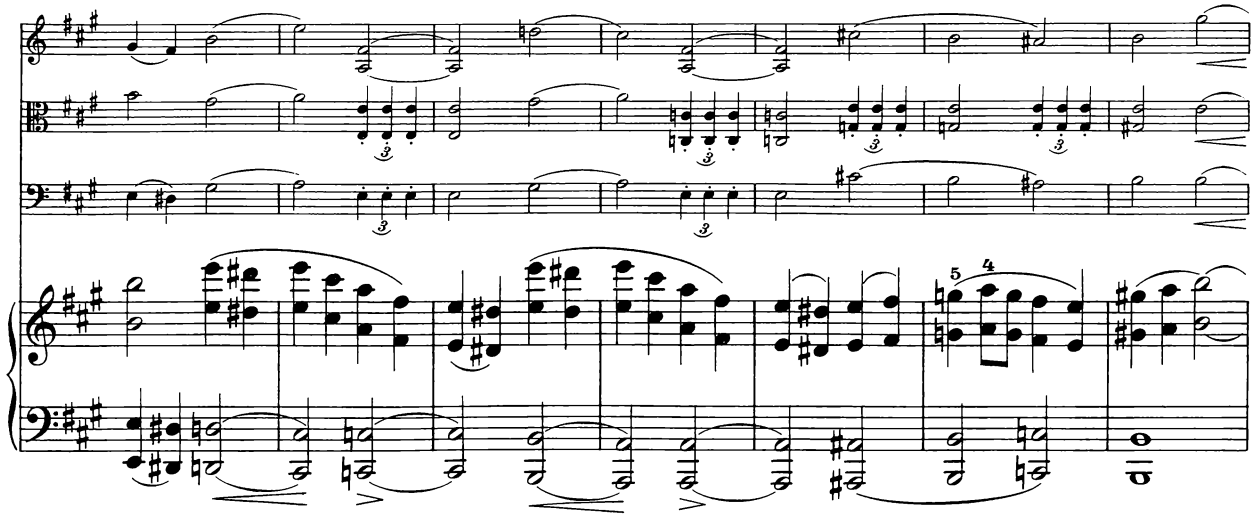

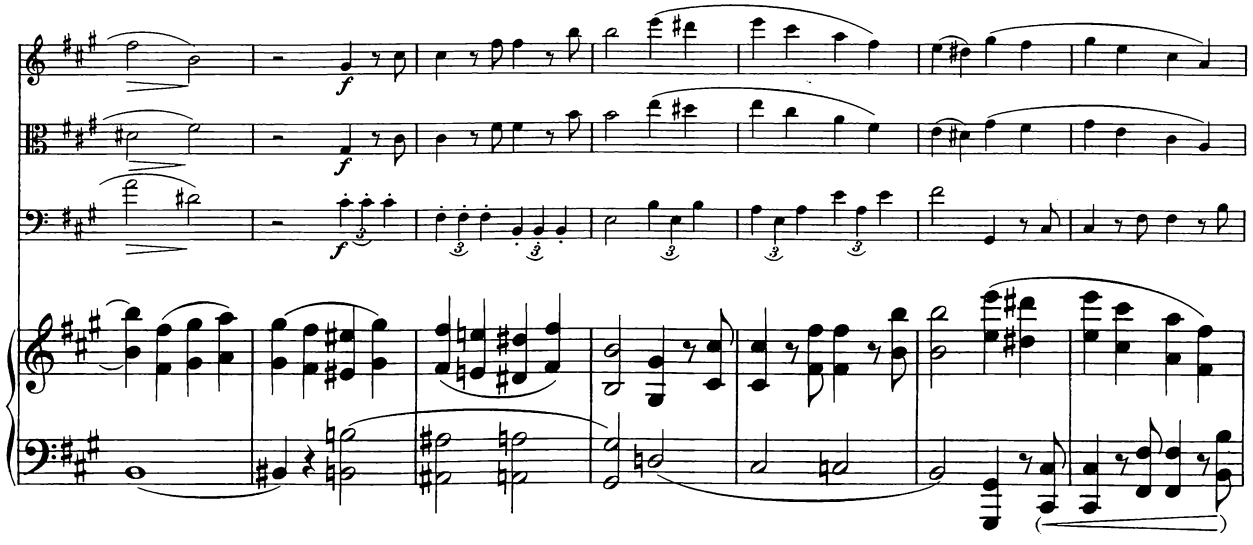

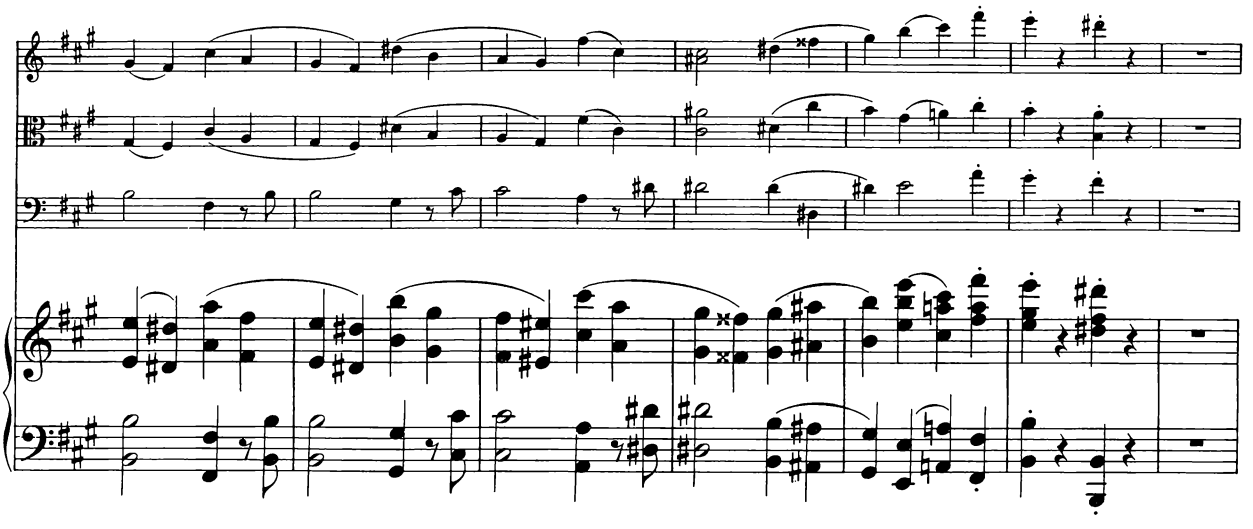

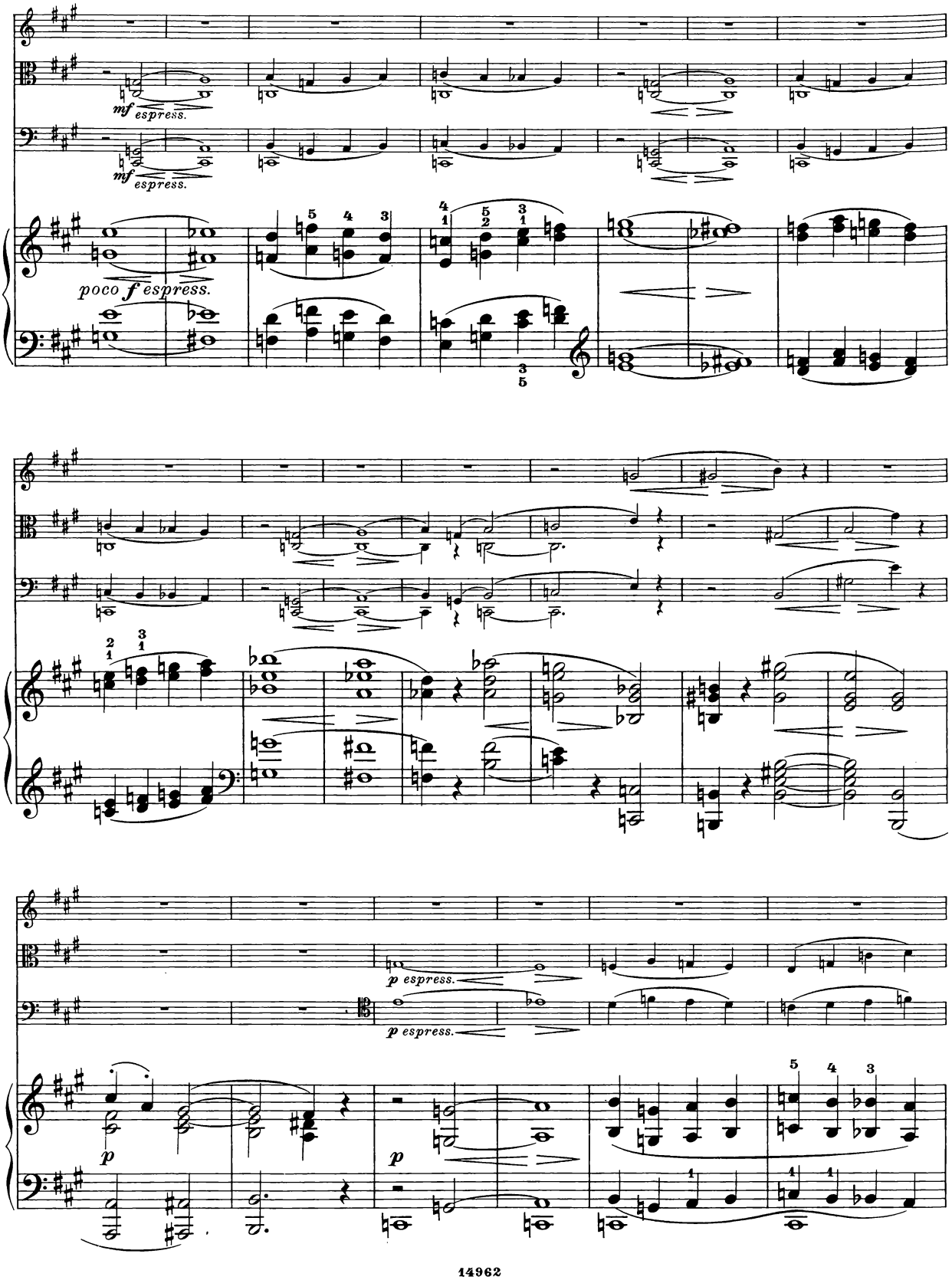
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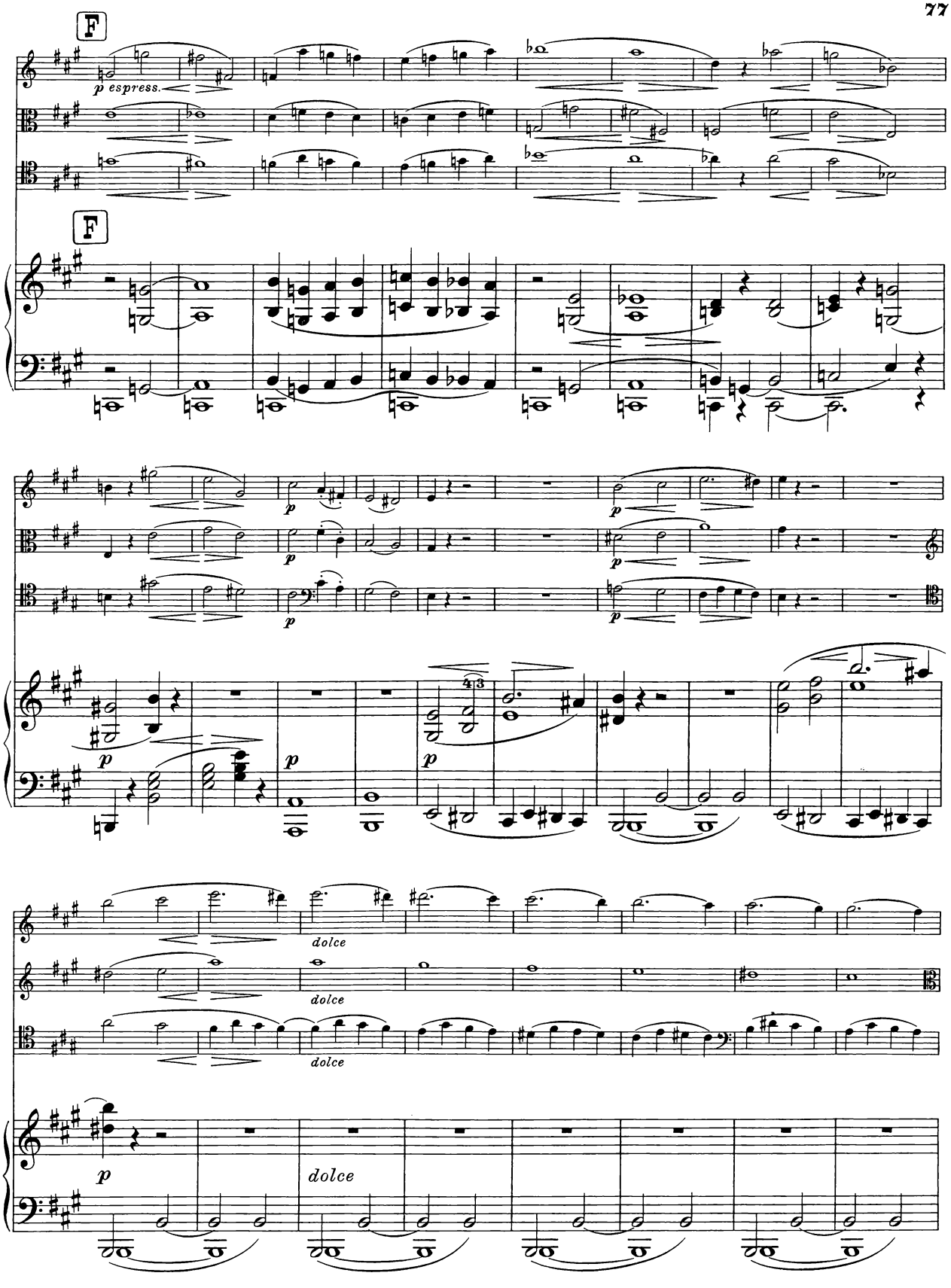
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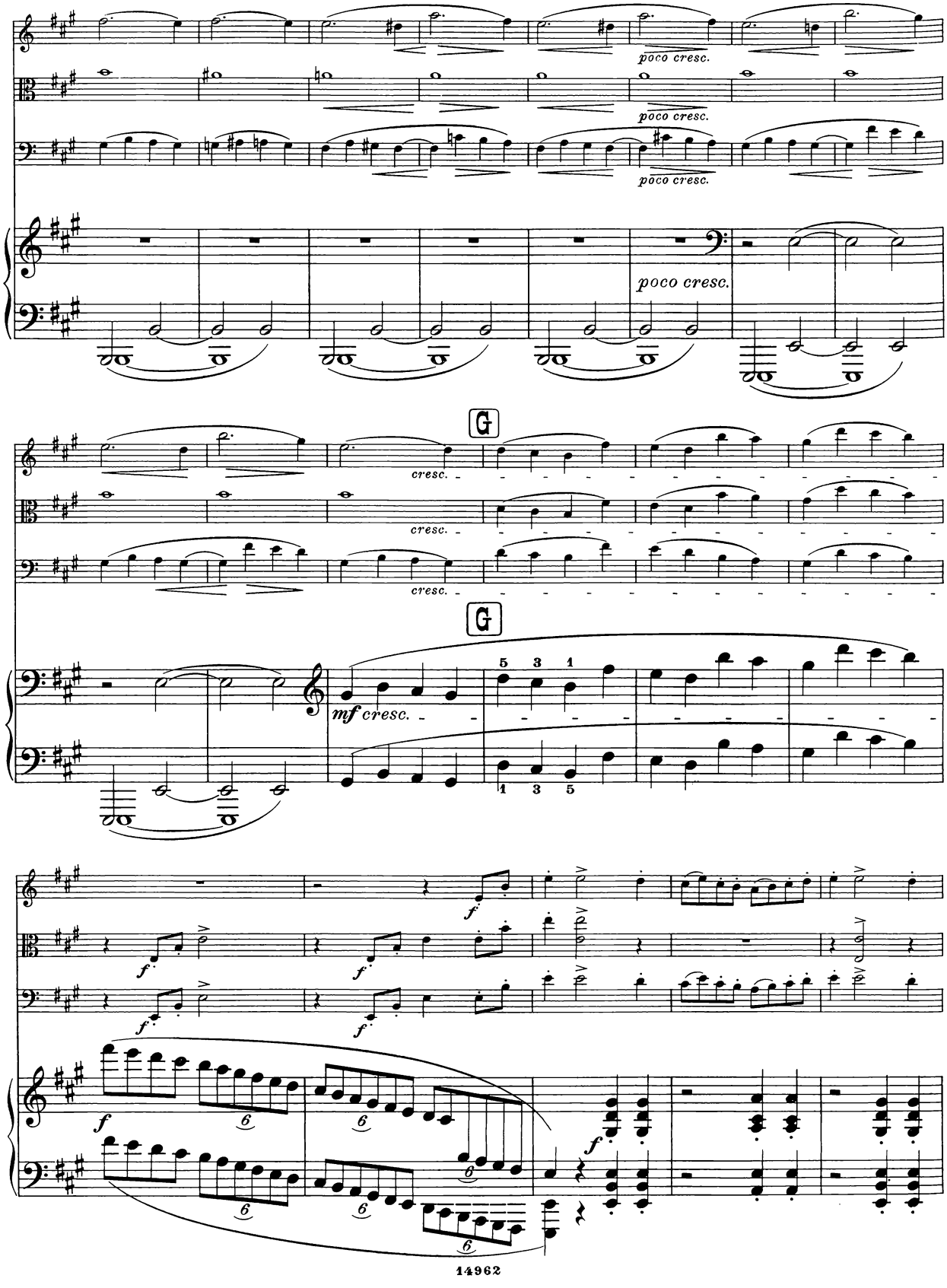
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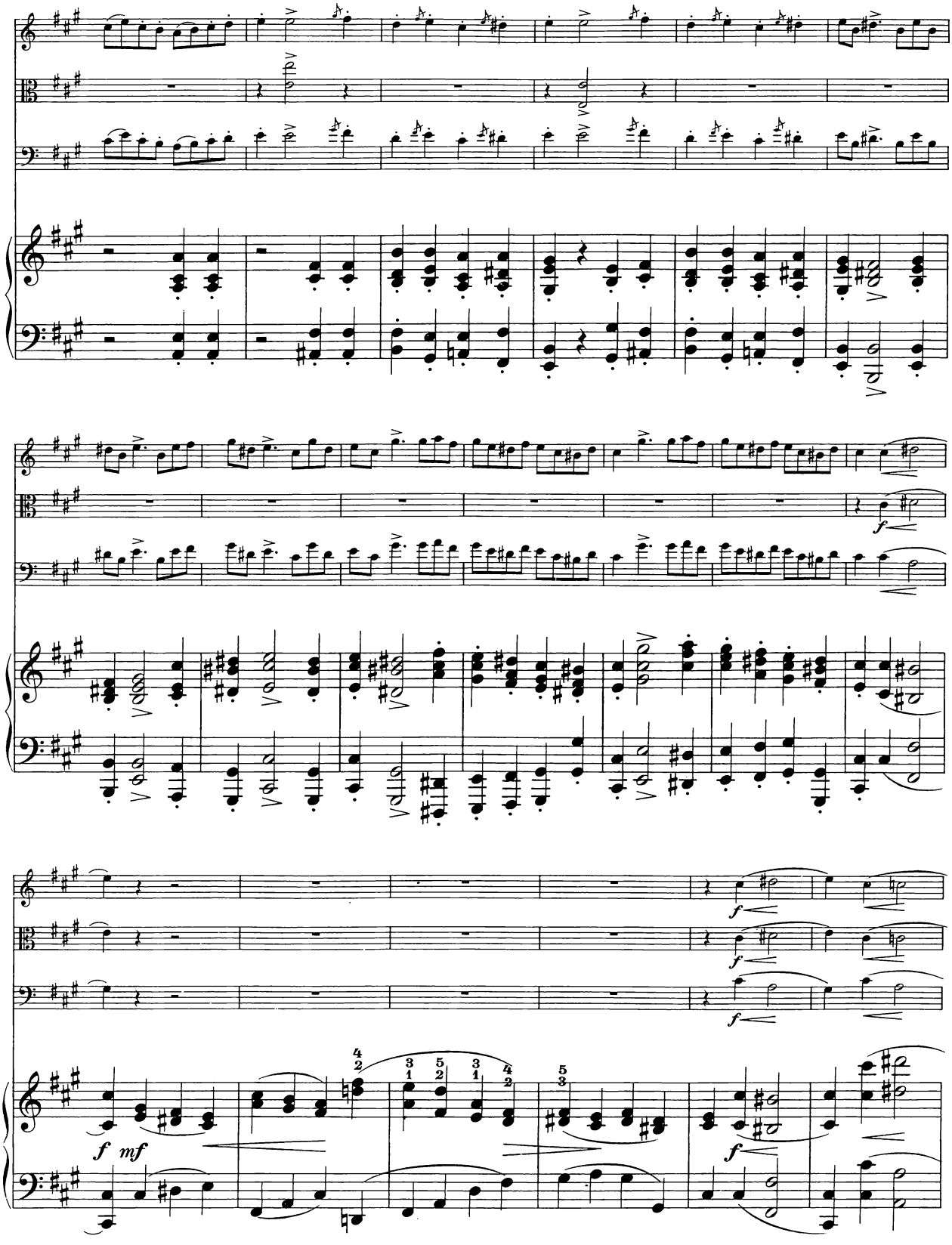
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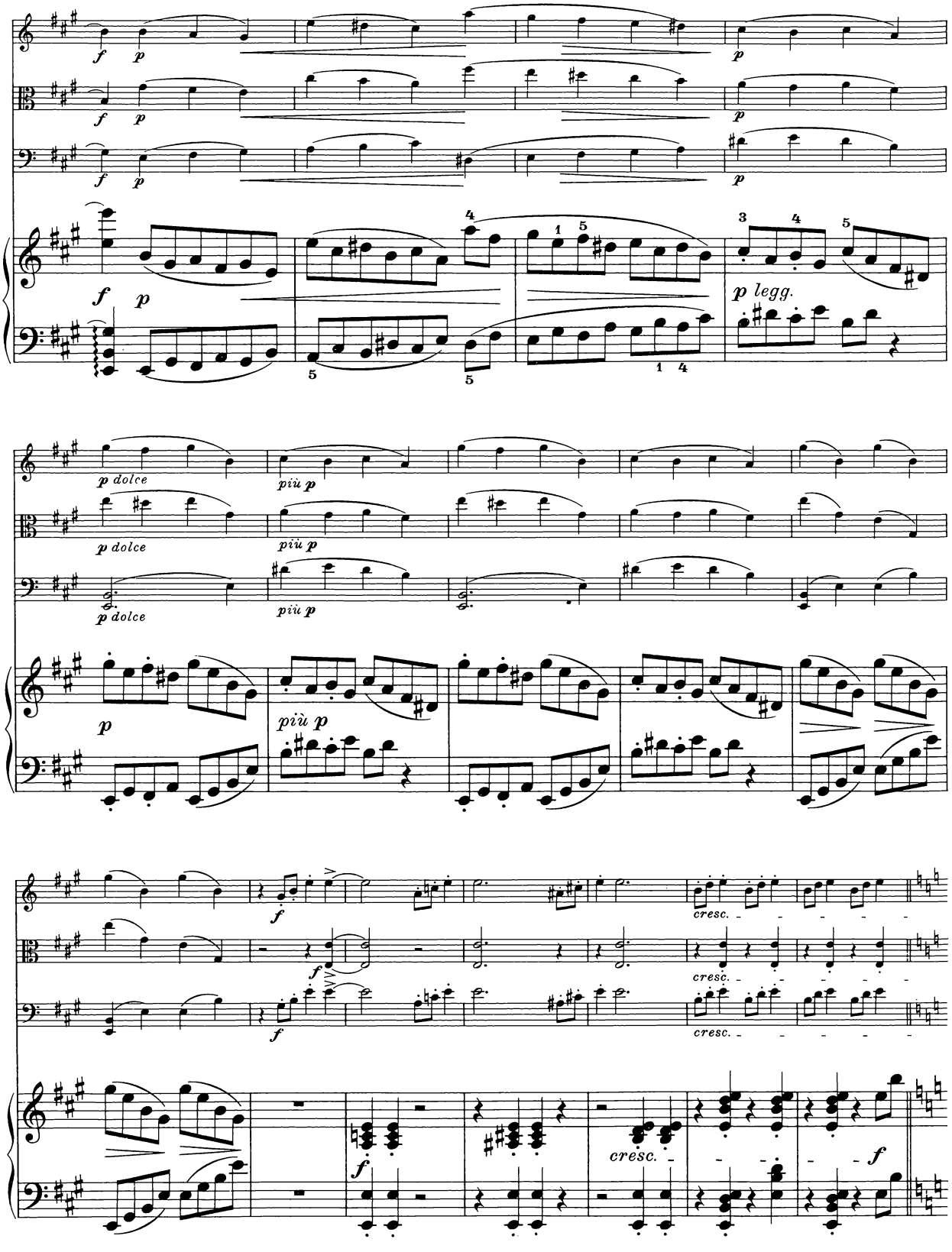
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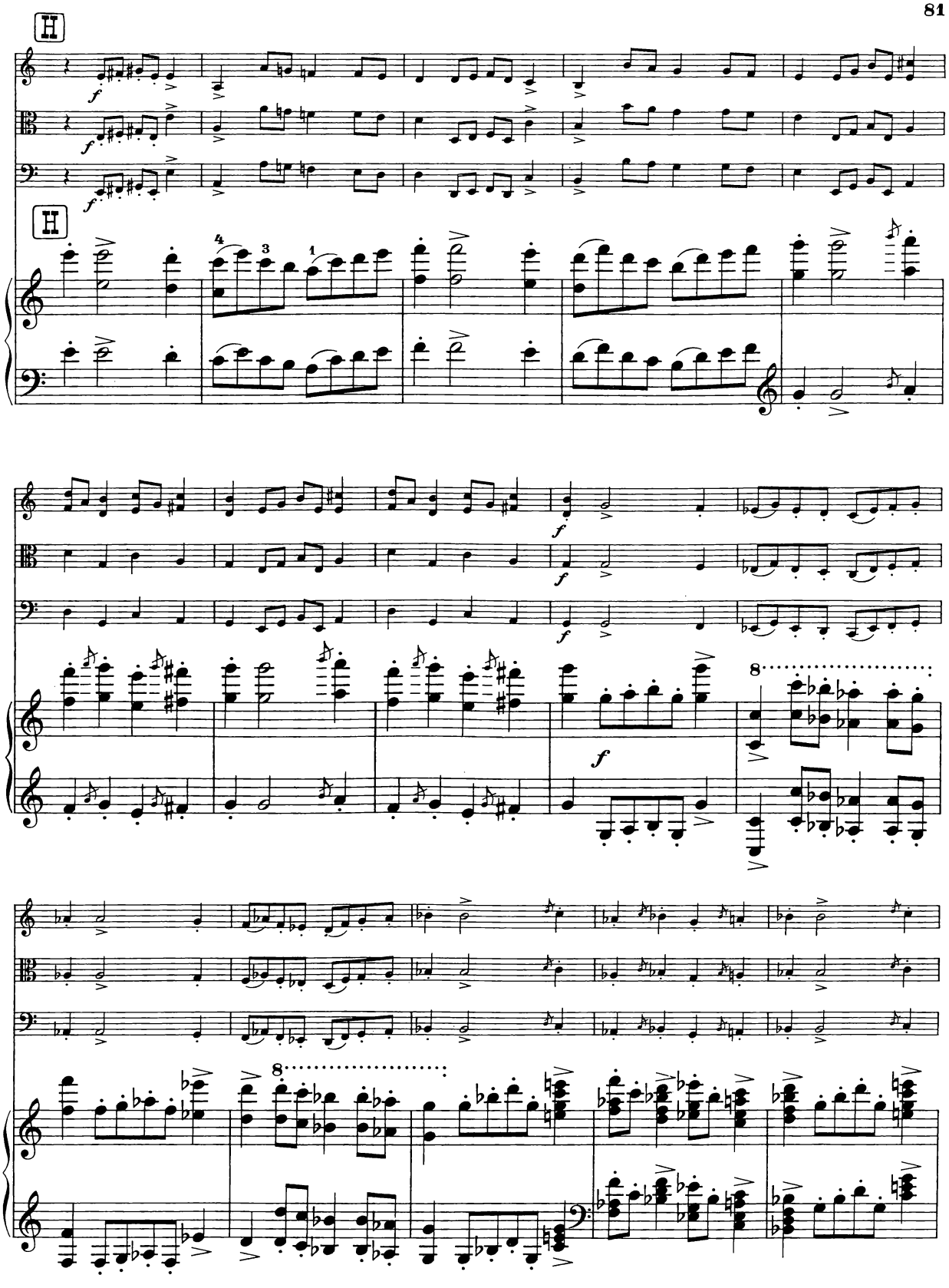

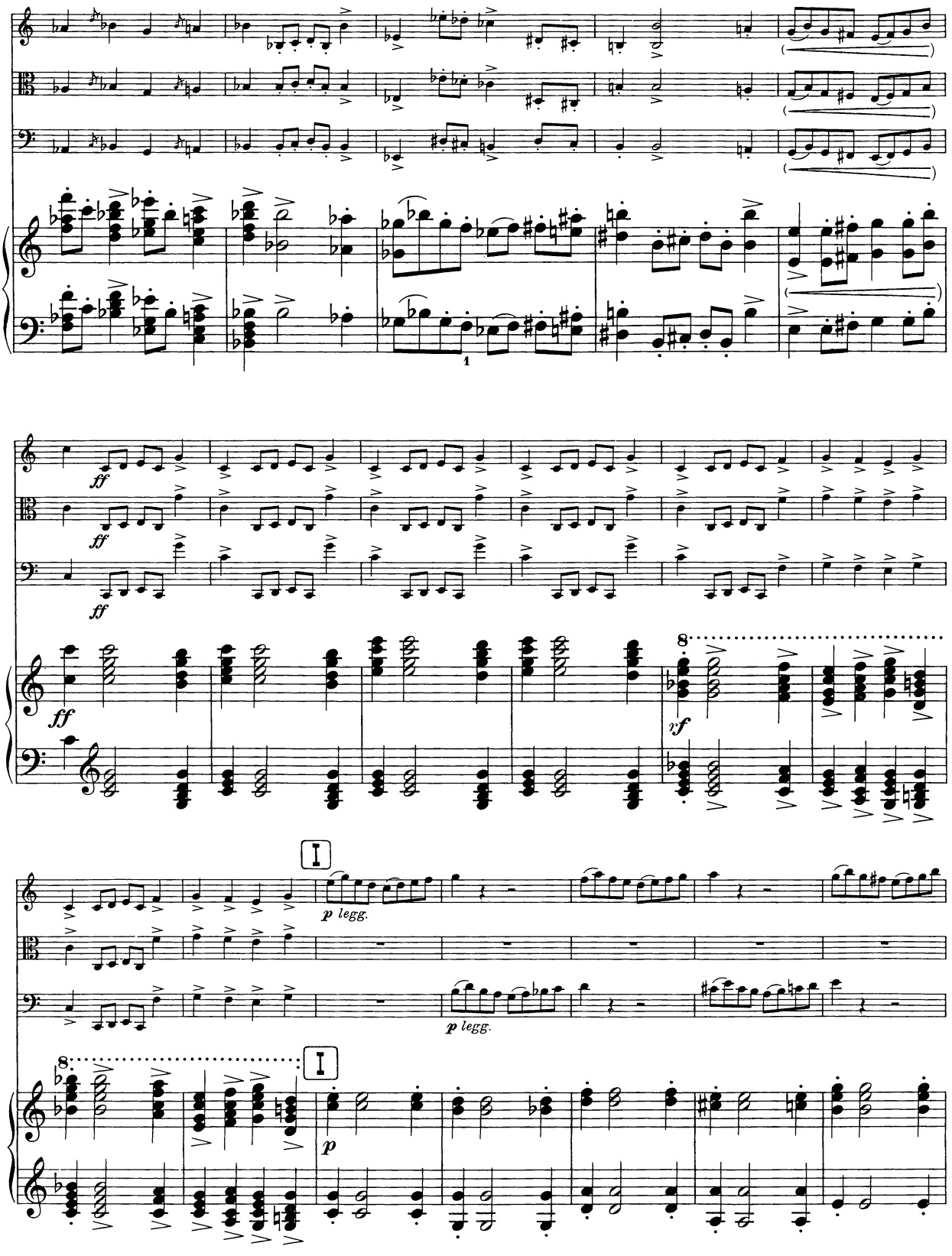
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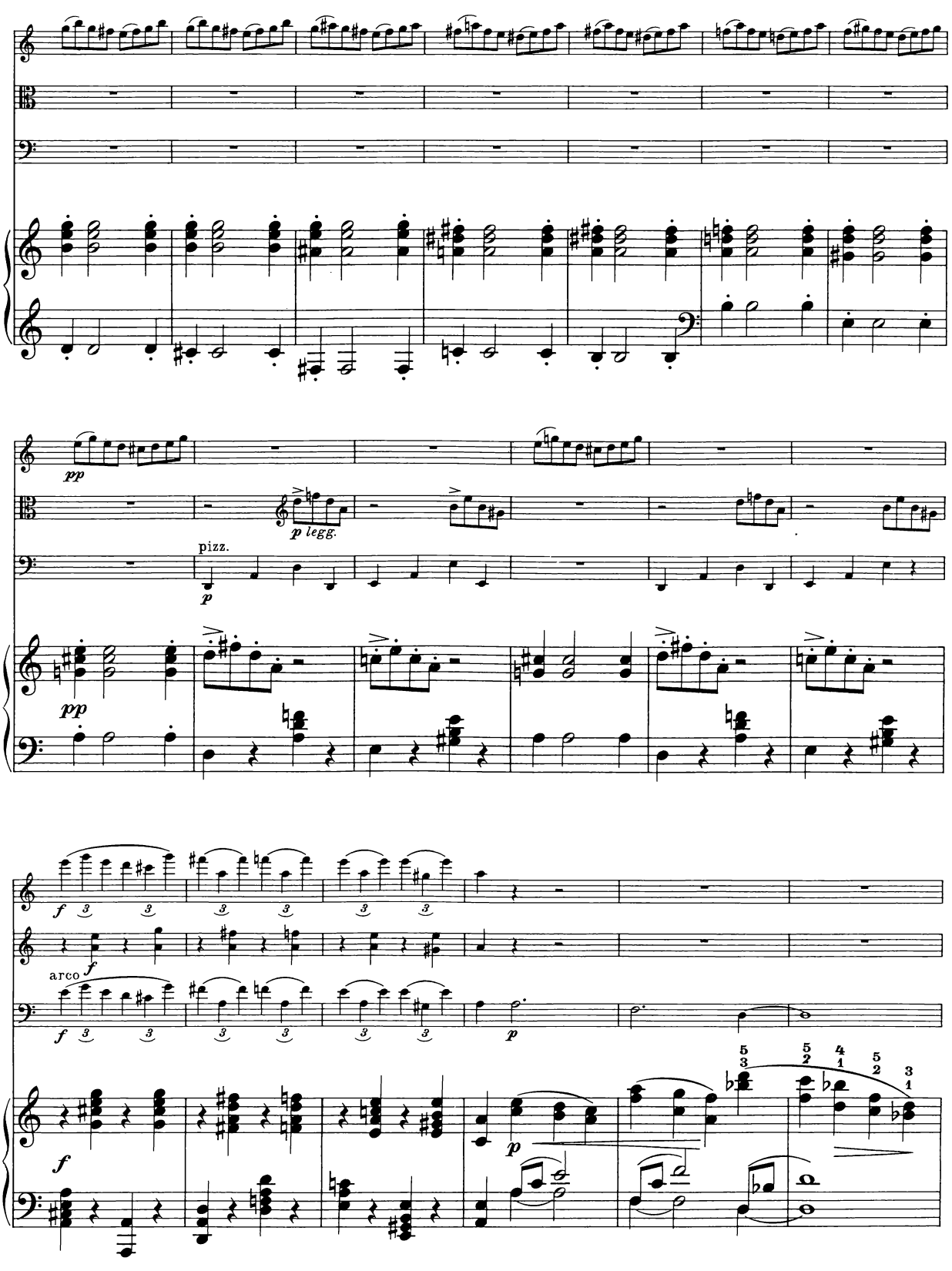
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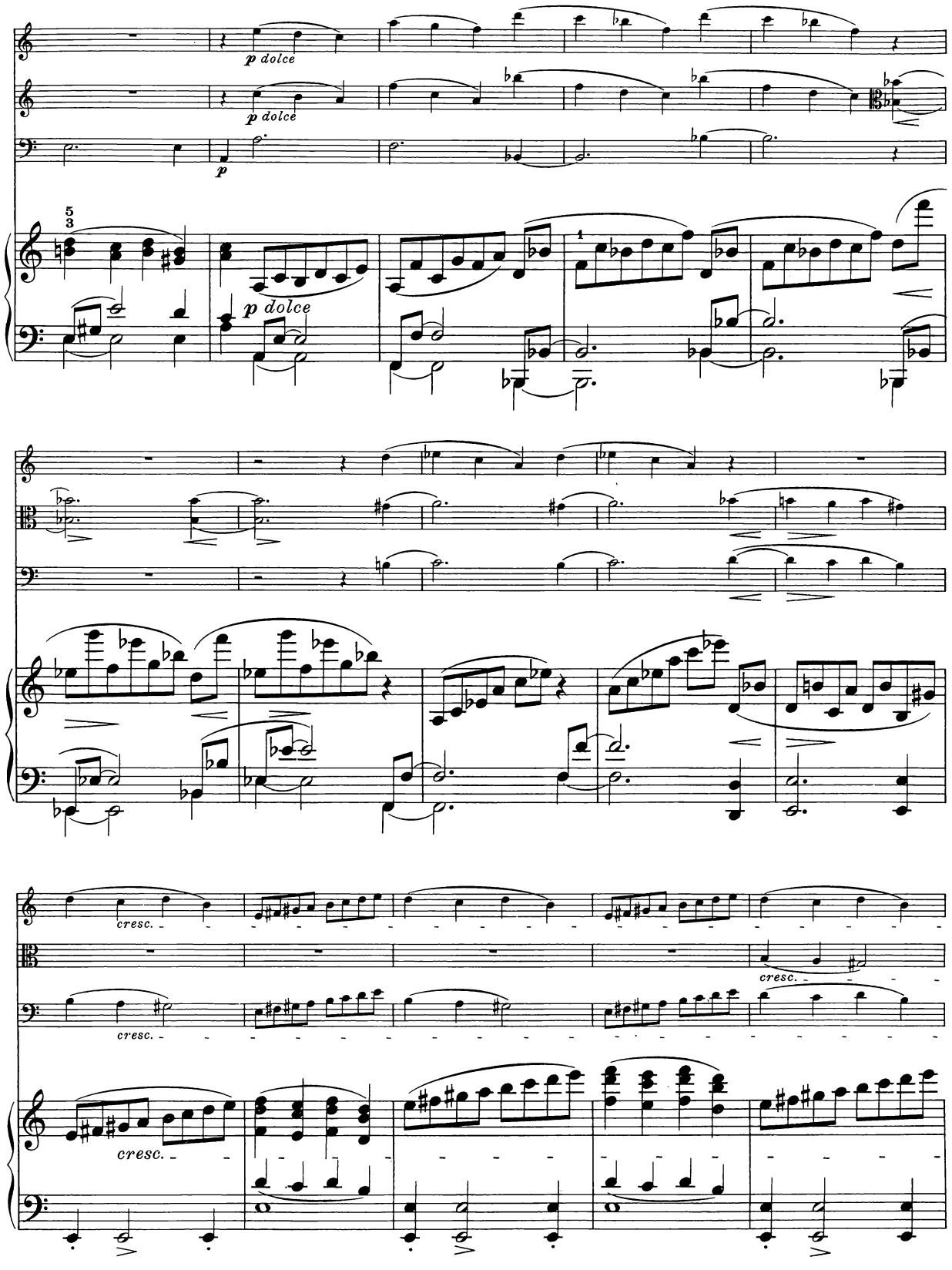
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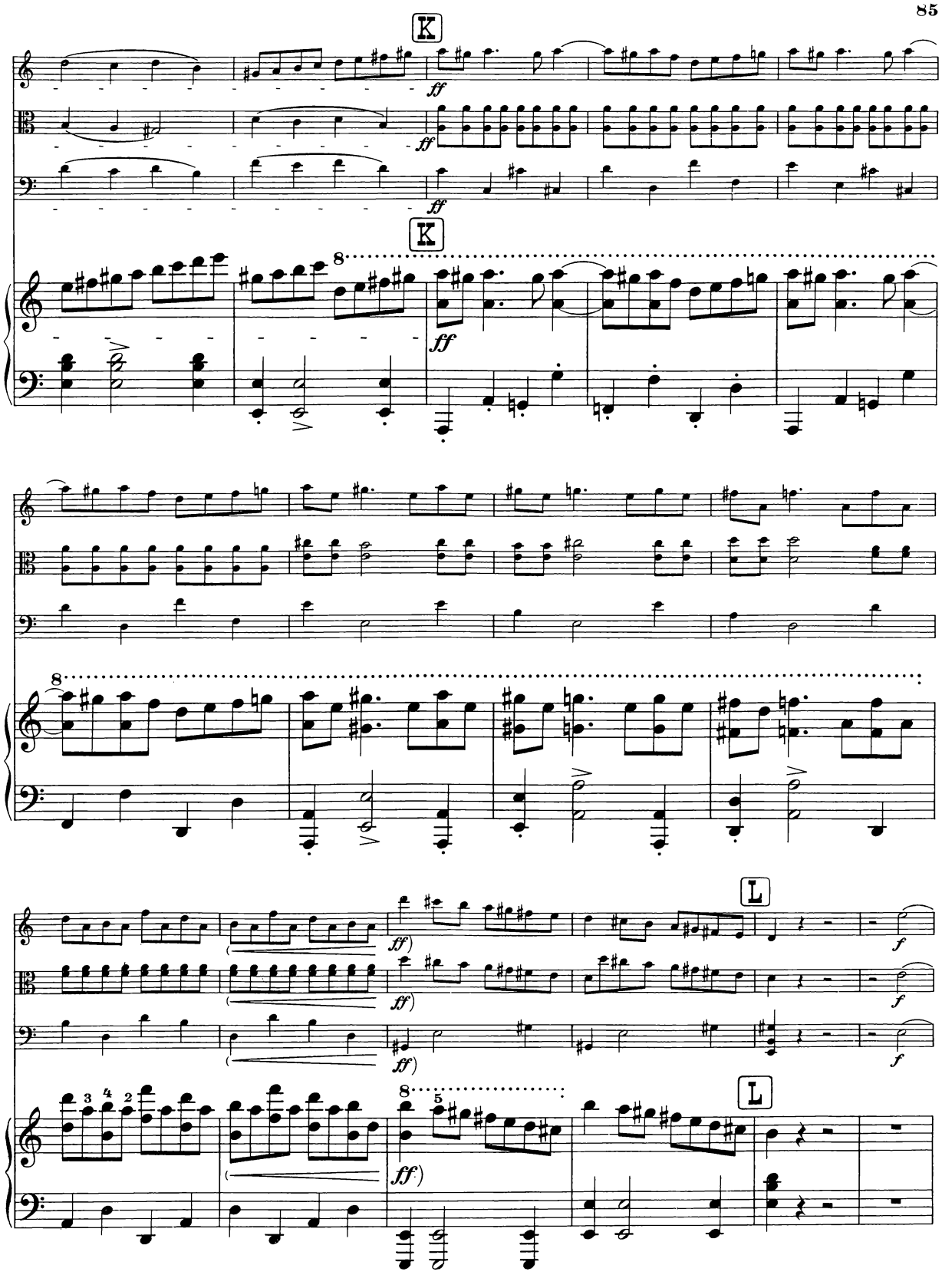
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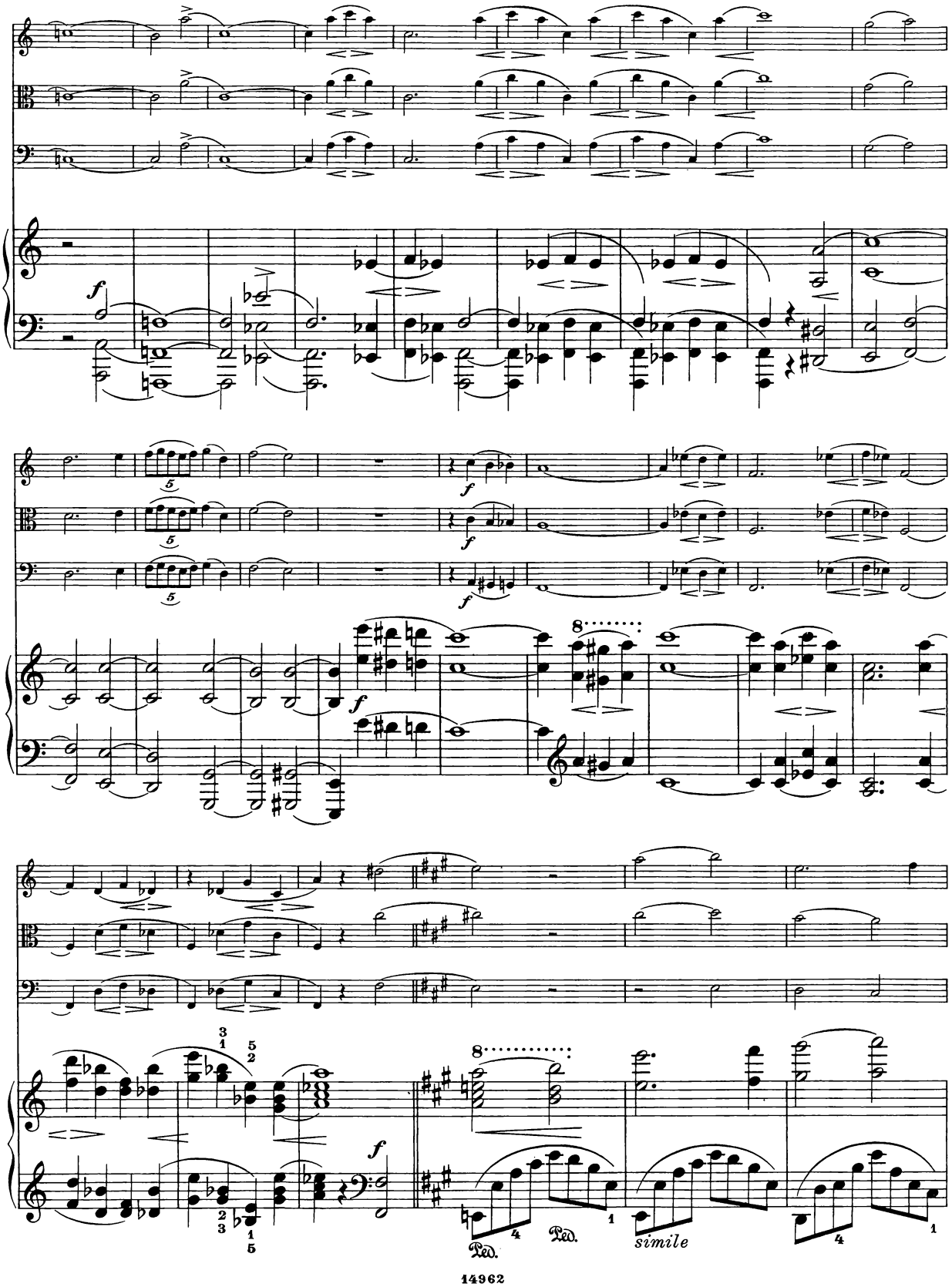
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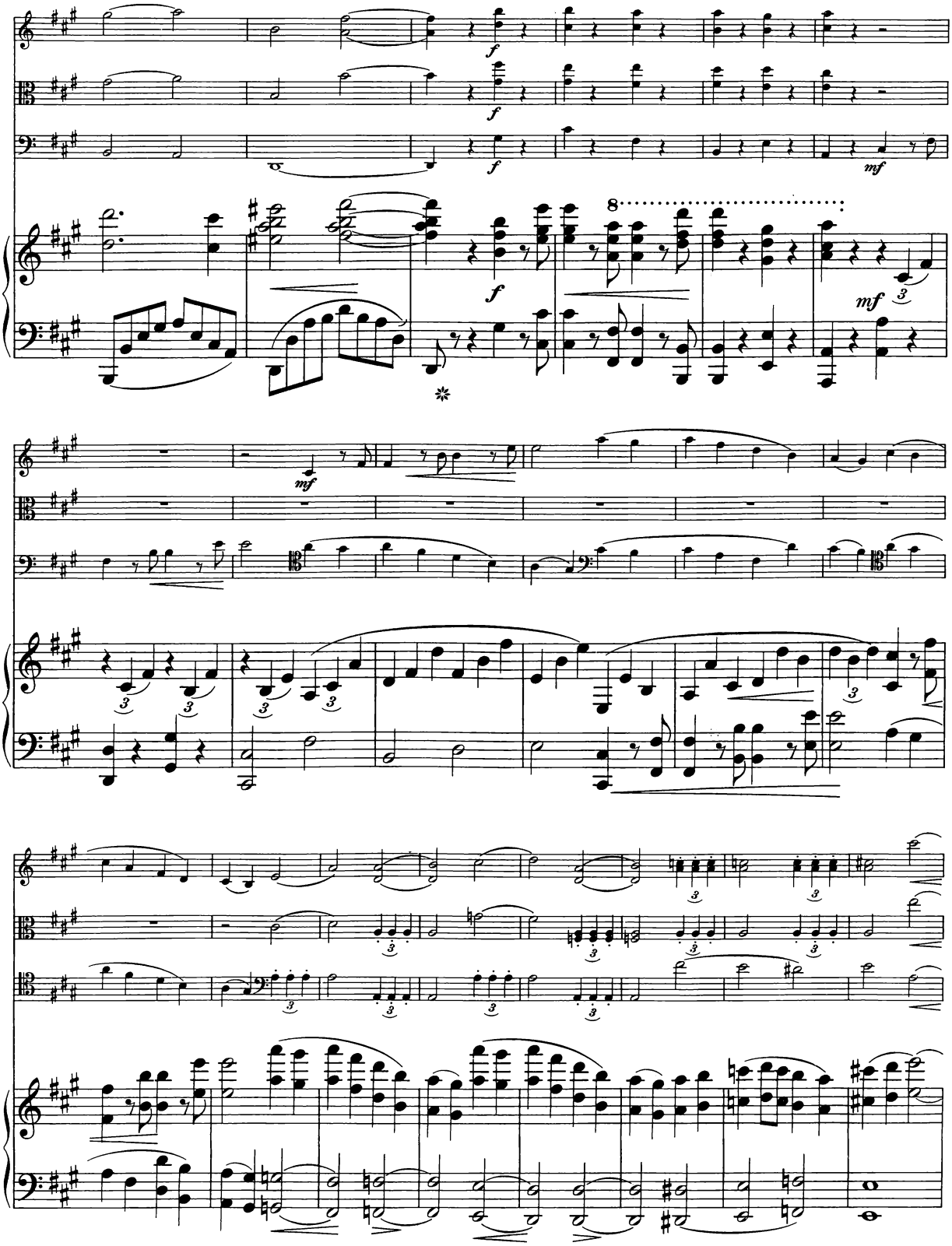

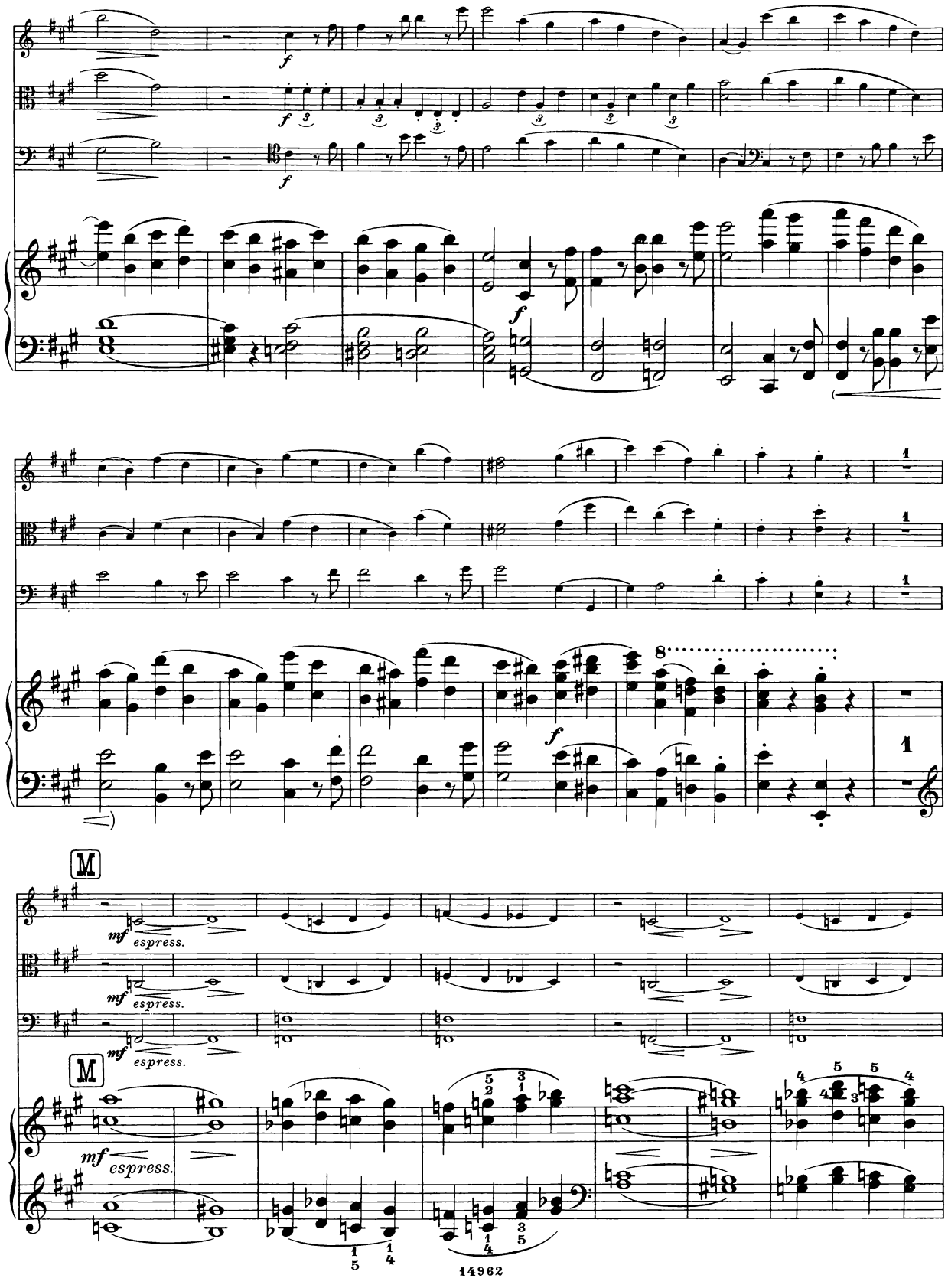
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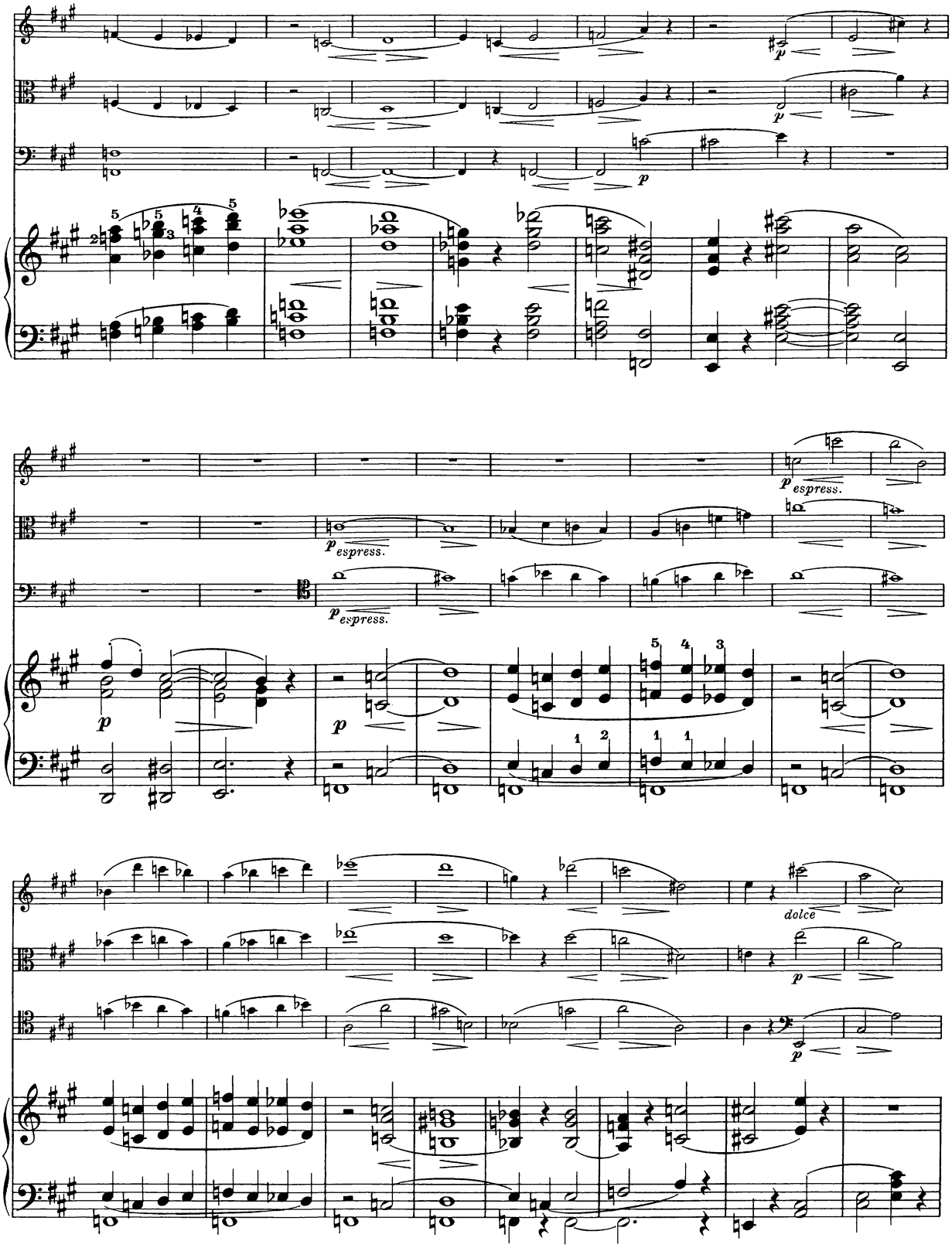
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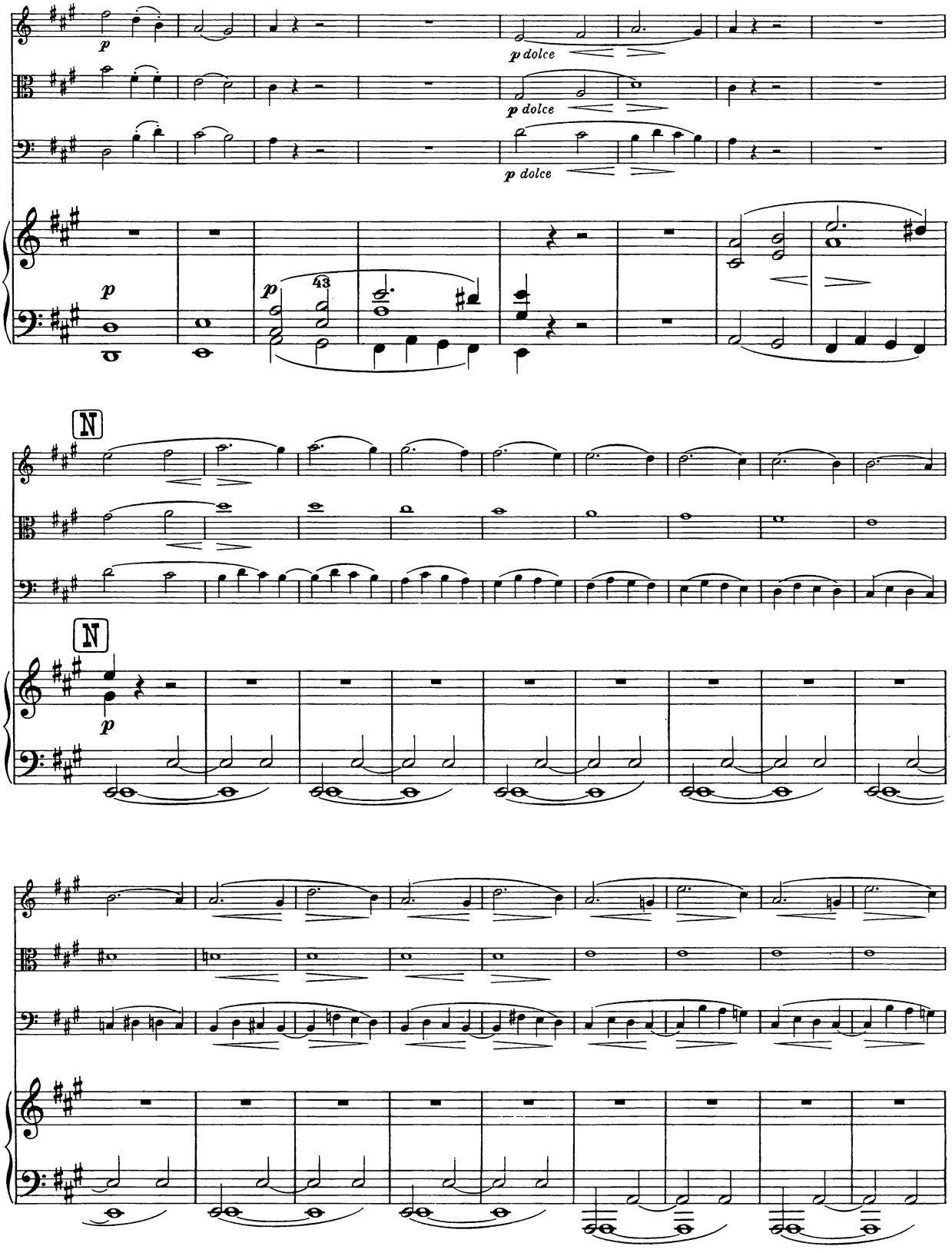
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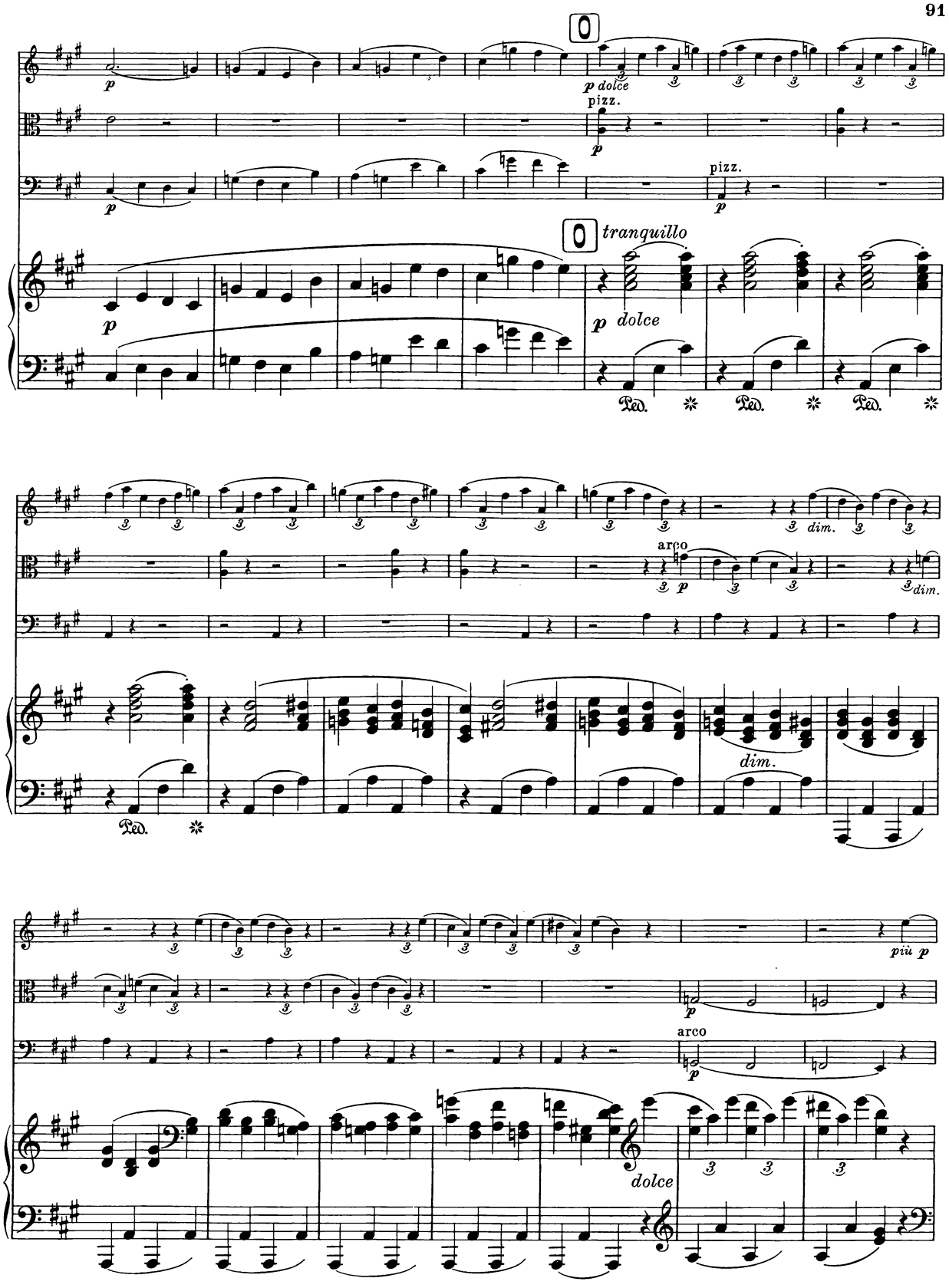
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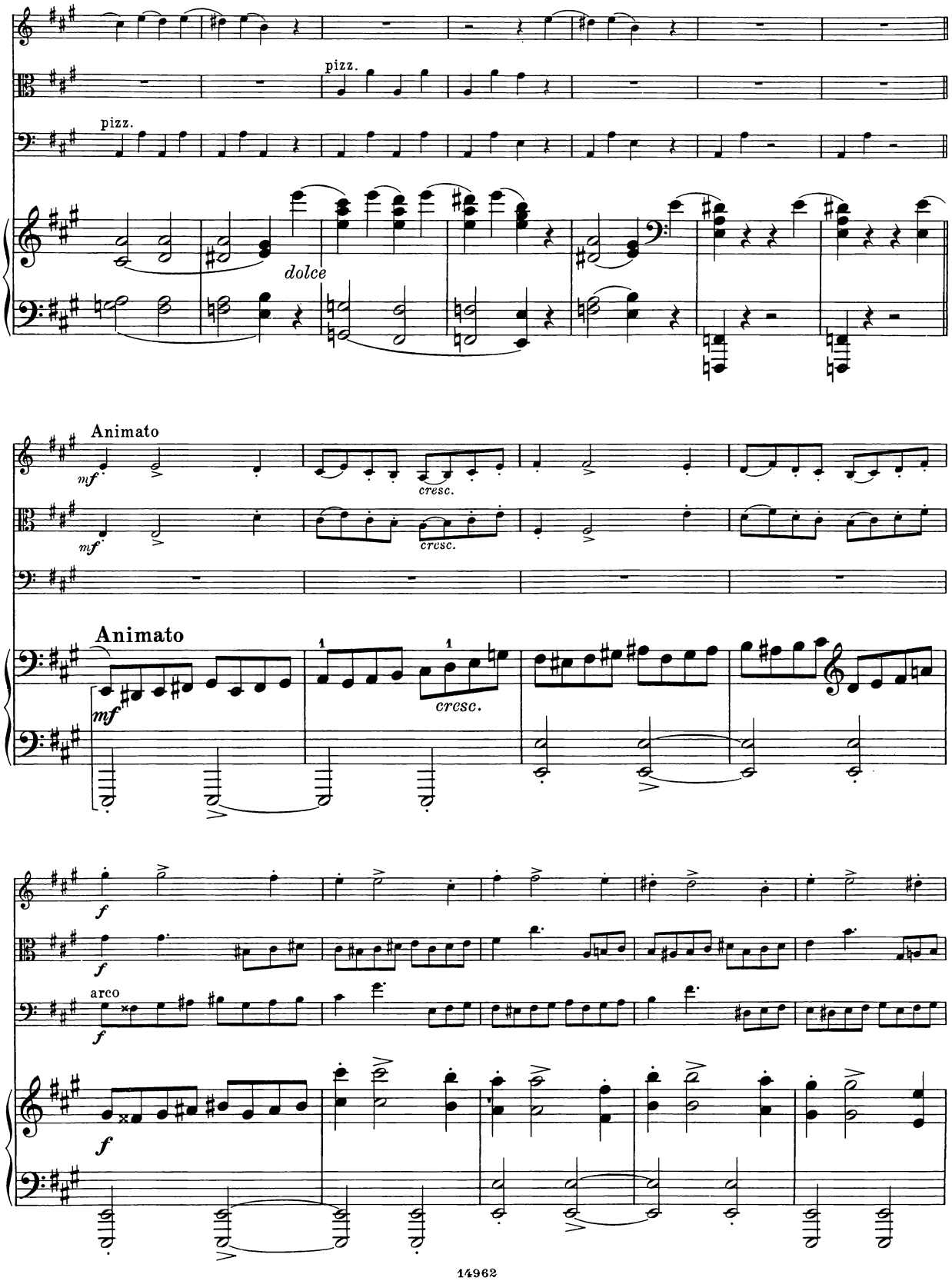
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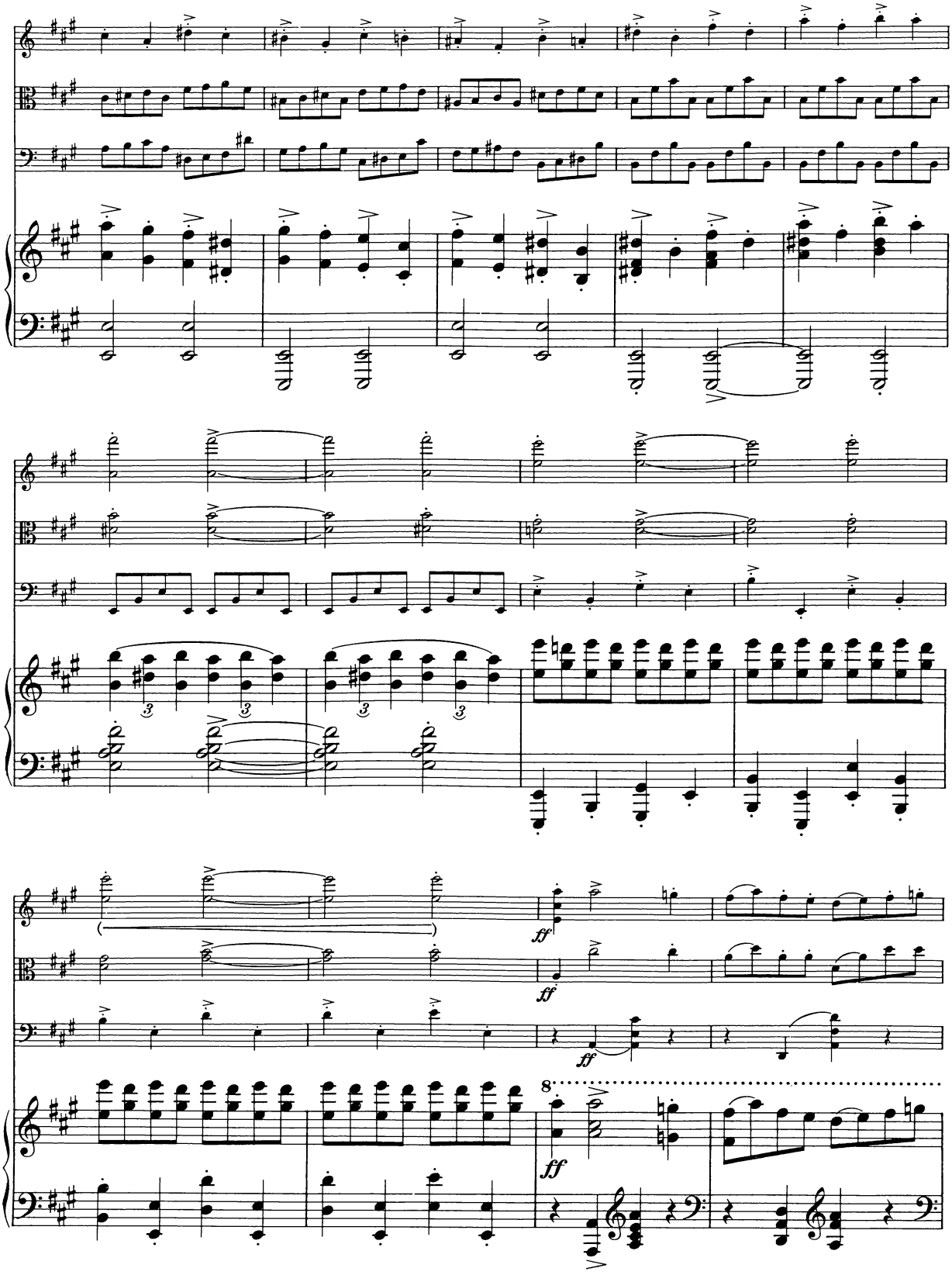
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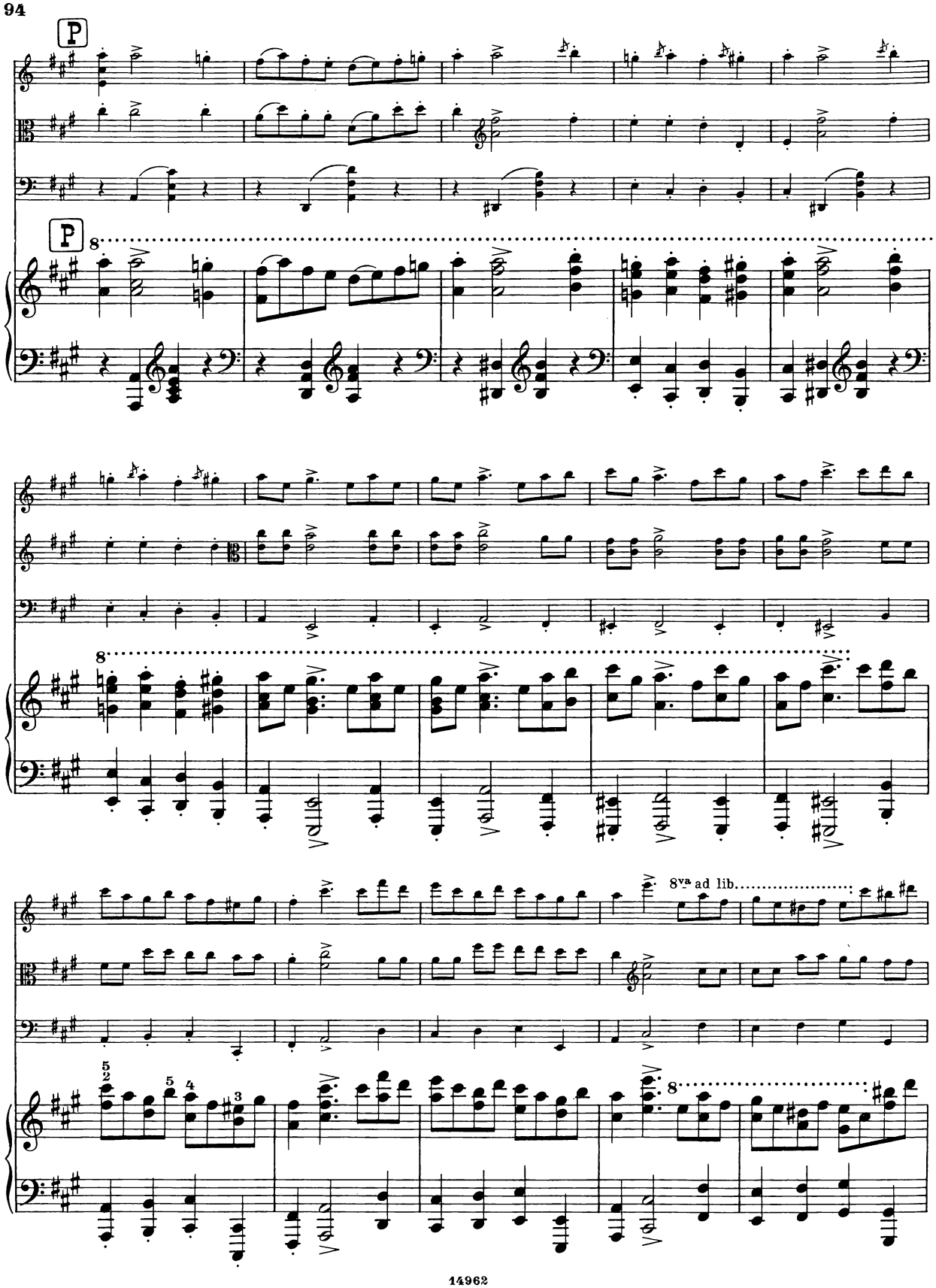
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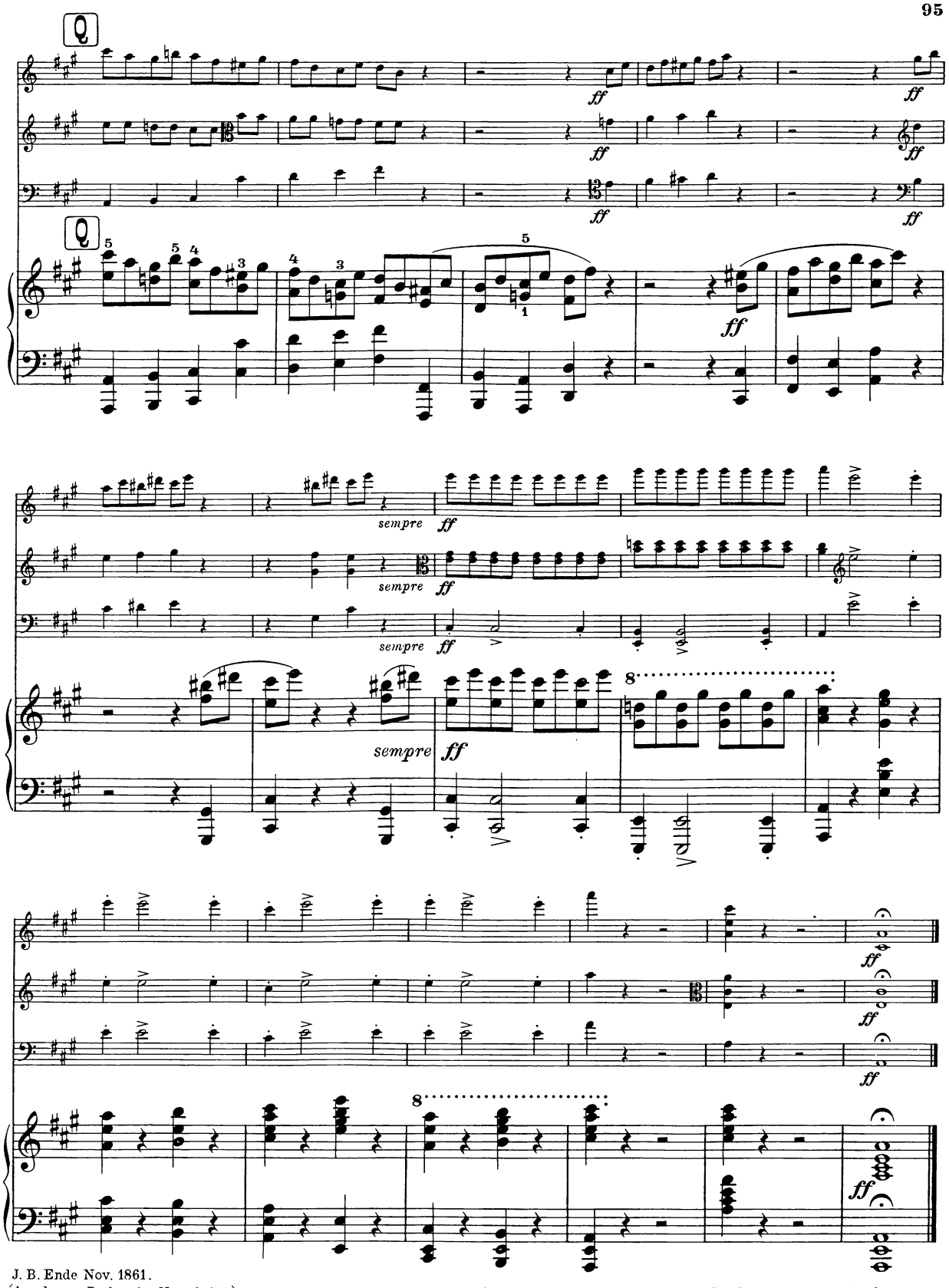

J. B. Ende Nov. 1861.
(Angabe von Brahms im Manuskript.)

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