



Quartette

für

Sopran, Alt, Tenor und Bass

mit  
Pianoforte

von

Johannes Brahms.

Op. 92.

PARTITUR.

Preis Mk. 5.

(Die 4 Singstimmen kosten jede Mk. 1.)

Ein\* Stab\* Hal.

Verlag und Eigenthum für alle Länder

von  
N. SIMROCK in BERLIN.

1884.





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N. SIMROCK.

# 1. O schöne Nacht!

(G. Fr. Daane)

Johannes Brahms, Op. 92

*Andante con moto.*

SOPRAN.  
ALT.  
TENOR.  
BASS.

Pianoforte.

*p dolce*

so - lo  
so - lo  
so - lo  
so - lo

Nacht!

Am Kin - det mer - ches - hall er - glück der

*dolce*

Mein In - sel - ... der Herr - ...

*dolce*

... der Herr - ...

*dolce*

First system of musical notation, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "sch... sch... schall. O... sch... er, sch...".

Piano accompaniment for the first system, featuring a rhythmic pattern in the right hand and a steady bass line in the left hand.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "Nacht! Es schin... mer! hell... der Thau...".

Piano accompaniment for the second system, continuing the rhythmic pattern with some harmonic changes.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal line contains the lyrics: "schin... mer! hell... der Thau... an... grü... ere Halm...".

Piano accompaniment for the third system, ending with a *cresc.* (crescendo) marking.

Macht, mit Macht im Fie-der-ge- - we erliegt die Nach - li - gheit, die Nach - li -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'Macht, mit Macht im Fie-der-ge- we erliegt die Nach - li - gheit, die Nach - li -'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

gott,

*passato tempo*  
 bei  
*passato tempo*  
 dem Kön-ig -

*f*

*del tutto tuo sempre*

The second system continues the vocal line with the word 'gott,'. The piano accompaniment features a more complex texture with sixteenth-note runs. The tempo marking '*passato tempo*' appears above the vocal line and below the piano accompaniment. The piano part ends with the instruction '*del tutto tuo sempre*'.

schreit an sei- - ner Lieb- - heit, werth,

The third system shows the vocal line with the lyrics 'schreit an sei- - ner Lieb- - heit, werth,'. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.





This page of musical notation contains three systems of vocal and piano parts. Each system consists of four staves: Soprano, Alto, Tenor, and Piano. The vocal parts are written in a soprano, alto, and tenor clef, respectively, and include the lyrics "Noch, noch, noch" repeated across the lines. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings such as *pp* (pianissimo) and *p* (piano) are present. The score concludes with a double bar line and a repeat sign.

## 2. Spätherbst.

(Bernhard Allmers.)

*Andante.*

SOPRAN.  
der grün - e Ne - bel trübt

ALT.  
der grün - e Ne - bel trübt

TENOR.  
der grün - e Ne - bel trübt

BASS.  
der grün - e Ne - bel trübt

*Andante.*

Pianoforte.

Her - ab auf Feld und Wald hat - de, als  
Her - ab auf Feld und Wald  
Her - ab auf Feld und Wald  
Her - ab auf Feld und Wald hat - de, als

ob der Him- mel... mel- den will in U- ber- grü- nen Lei-  
Him- mel, ob der Him- mel... mel- den will in U- ber- grü- nen Lei-  
Him- mel, ob der Him- mel... mel- den will in U- ber- grü- nen Lei-

... mel- den will in U- ber- grü- nen Lei-  
... mel- den will in U- ber- grü- nen Lei-  
... mel- den will in U- ber- grü- nen Lei-

... mel- den will in U- ber- grü- nen Lei-  
... mel- den will in U- ber- grü- nen Lei-  
... mel- den will in U- ber- grü- nen Lei-

*poco*  
*f*  
*p*

The musical score is arranged in three systems. Each system contains vocal staves and piano accompaniment. The lyrics are in German and appear to be a religious or liturgical text.

**System 1:**

Vocal staves (Soprano, Alto, Tenor/Bass):  
Soprano: in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen.  
Alto: schrei - en, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen.  
Tenor/Bass: in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen, in - dem Hei - gen.

Piano accompaniment: Features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

**System 2:**

Vocal staves:  
Soprano: mag er auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen.  
Alto: der das Hei - le, die Hei - le, die Hei - le, die Hei - le, die Hei - le, die Hei - le, die Hei - le, die Hei - le.  
Tenor/Bass: mag er auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen, auch wohl wei - ßen.

Piano accompaniment: Continues with the eighth-note accompaniment, with some chordal textures in the right hand.

**System 3:**

Vocal staves:  
Soprano: ...  
Alto: ...  
Tenor/Bass: ...

Piano accompaniment: The piano part concludes with a series of chords in the right hand and a final bass line.

### 3. Abendlied.

(Friedrich Hebbel.)

*Andante.*

SOPRAN. *p dol.*  
 ALT. *p dol.*  
 TENOR. *p dol.*  
 BASS. *p dol.*

*Andante.*

Pianoforte. *p dol.*

Nacht — ich und Tag, wie das zu dem — phn,

Nacht — ich und Tag, wie das zu dem — phn,

wie das ja si - - - - - wie - - - - - wie - - - - -  
 wie das ja si - - - - - wie - - - - - wie - - - - -

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

wie - - - - - wie - - - - - wie - - - - -  
 wie - - - - - wie - - - - - wie - - - - -

This system contains the third and fourth systems of music. The vocal lines continue with lyrics. The piano accompaniment continues with the same rhythmic pattern. There are some dynamic markings like *pp* and *ppp*.

drück - - - - - schließ' du schon, Schmerz? schließ' du schon, Schmerz? Was nich' be -  
 drück - - - - - schließ' du schon, Schmerz? schließ' du schon, Schmerz? Was nich' be -  
 ti, schließ' du schon, Schmerz? schließ' du schon, Schmerz? Was nich' be -

This system contains the fifth and sixth systems of music. The vocal lines have more complex lyrics. The piano accompaniment includes dynamic markings like *pp*, *ppp*, and *fff*. The piano part has some rests and a final chord.

er - le - be - te, er - le - be - te, was - der - dich, mein Herr?  
 er - le - be - te, er - le - be - te, was - der - dich, mein Herr?

Freu - de wie Kom - men, daß ich, er -  
 Freu - de wie Kom - men, daß ich, er -

ren, a - ber den Schick - ser Ehr - len die  
 ren, a - ber den Schick - ser Ehr - len die



In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -  
 In - - - - - In - - - - - In - - - - - In - - - - -

*p*  
*p dolce*  
*dim. sempre*  
*dim.*

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*più p sempre*

Sol-ten - - - - - mer - led - - - - - ve, - - - - - be-ant - - - - - nit - - - - - des - - - - - Le - - - - - tes - - - - - que - - - - -

*più p sempre*

Sol-ten - - - - - mer - led - - - - - ve, - - - - - be-ant - - - - - nit - - - - - des - - - - - Le - - - - - tes - - - - - que - - - - -

*più p sempre*

*più p sempre*

*pp*

ve, - - - - - rit Sol-ten - - - - - mer - led - - - - - ve,

ve, - - - - - rit Sol-ten - - - - - mer - led - - - - - ve,

*p*

# 4. Warum?

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(Garten)

Lebhaft.

SOPRAN.

ALT.

TENOR.

BASS.

Pianoforte.

Lebhaft.

doch er schal - ... die Min - nel - wirts die Lie -

wa - ... - rum doch er -

wa - ... rum,

wa - ... rum,

The musical score consists of two systems. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. Dynamics include *mf*, *p*, and *p dol.*

**System 1:**  
 Voice 1: *mf* hin - auf - wirts die - - Lie - der! *mf* Wa -  
 Voice 2: *mf* wald - - - - - hin - auf - wirts die - - Lie - der! *mf* Wa -  
 Voice 3: *mf* wa - - - - - *mf* wa -  
 Piano: *mf* wa - - - - - *mf* von dem er - wald - - - - - hin - auf -

**System 2:**  
 Voice 1: *mf* ren, wa - - - - - ren, wa - - - - - dem doch er - wald - - - - - hin - auf -  
 Voice 2: *mf* ren, wa - - - - - ren, wa - - - - - dem doch er - wald - - - - - hin -  
 Voice 3: *mf* von dem er - wald - - - - - hin - auf - wirts die - - - - - hin - auf -  
 Piano: *mf* wirts die - - - - - Lie - - - - - der! *mf* Wa - - - - - von dem er - wald - - - - - hin

**System 3:**  
 Piano: *mf* *p* *p dol.*

wirts, hin - auf - wirts, du - - - - - *dim.*  
 hin - auf - - - wirts, du - - - - - *dim.*  
 wirts, hin - auf - wirts, du - - - - - *dim.*  
 hin - auf - - - wirts, du - - - - - *dim.*

*dim.*

Lu - - - - - *dim.*  
 Lu - - - - - *dim.*  
 Lu - - - - - *dim.*  
 Lu - - - - - *dim.*

*pp*

## Anmutig bewegt. (♩, ♩)

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

## Grazioso. (♩, ♩)

Second system of musical notation, starting with a piano introduction marked *p. dol.* The piano part features a rhythmic pattern of eighth and sixteenth notes.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Fourth system of musical notation, featuring piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Fifth system of musical notation, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Sixth system of musical notation, featuring piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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