



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.)

Em<sup>h</sup> Stat<sup>h</sup> Hall.

Verlag und Eigenthum für alle Länder

von  
N. SIMROCK in BERLIN.

1884.





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N. SIMROCK.

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N. SIMROCK.

## 1.

## O schöne Nacht!

(G. Fr. Bames)

Johannes Brahms, Op. 92.

Andante con moto.

SOPRAN.  
ALT.  
TENOR.  
BASS.

Andante con moto.

Pianoforte.

*p dolce*

sol- te. Nacht!

sol- te. Nacht!

Am Kin - det mer - des heil - er - geist der

*forte*

Heil in sel - ser glo - ri - ösen Reich!

*forte*

Der - er sah - e die Ge - he - heit, die - er hat - te ge -

*forte*

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff.

Piano accompaniment for the first system, showing the right and left hand parts in grand staff.

Musical notation for the second system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff.

Piano accompaniment for the second system, showing the right and left hand parts in grand staff.

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff.

Piano accompaniment for the third system, showing the right and left hand parts in grand staff.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with dashes. The third and fourth staves are piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand playing a simpler accompaniment.

gott,

*partitura*  
del  
Pavane  
per  
Violoncello

*del, tutto tuo sempre*

The second system of the musical score consists of four staves. The top staff is a vocal line with the word 'gott,'. The second staff is a vocal line with dashes. The third and fourth staves are piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand playing a simpler accompaniment.

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

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with dashes. The third and fourth staves are piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand playing a simpler accompaniment.



*Andante*

*Andante*

—st. —st. —st. —st. —st. —st.

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: —st. —st. —st. —st. —st. —st.

The second system shows the piano accompaniment for the second system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The music features flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

schickst — an —st. —st. —st. —st. —st. —st.

schickst — an —st. —st. —st. —st. —st. —st.

The third system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: schickst — an —st. —st. —st. —st. —st. —st.

The fourth system shows the piano accompaniment for the fourth system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The music features flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

schickst — an —st. —st. —st. —st. —st. —st.

schickst — an —st. —st. —st. —st. —st. —st.

The fifth system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: schickst — an —st. —st. —st. —st. —st. —st.

The sixth system shows the piano accompaniment for the sixth system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The music features flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

The musical score consists of three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal lines feature lyrics such as "Nacht", "Nacht", "Nacht", and "Nacht". The piano accompaniment includes various musical notations such as *pp*, *ppp*, *ff*, and *sfz*. 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

ab der Him- mel- welt- uns will in U- ber- grü- nem Lei-  
 Hei- de, ab der Him- mel- welt- uns will in  
 Hei- de, ab der Him- mel- welt- uns will in  
 ab der Him- mel- welt- uns will in U- ber- grü-

U- ber- grü- nem Lei- de, Hei-  
 nem Lei- de, Hei-  
 nem Lei- de, Hei-

Hei- men- welt- uns nicht mehr kühn, die Vög- lins schrei- gen  
 Hei- men- welt- uns nicht mehr kühn, die Vög- lins  
 Hei- men- welt- uns nicht mehr kühn, die Vög- lins  
 Hei- men- welt- uns nicht mehr kühn, die Vög- lins schrei- gen

4177

In - der Hei - sen, es steh' er gar das In - te - re - se.  
 schen - den la - den, es steh' er gar  
 schen - den la - den, es steh' er gar  
 In - der Hei - sen, es steh' er gar das In - te - re - se.

mag er sich wohl wei - ßen, sich wohl  
 der das In - te - re - se, da mag er sich wohl wei - ßen,  
 der das In - te - re - se, da mag er sich wohl wei - ßen,  
 mag er sich wohl wei - ßen, sich wohl

In - der Hei - sen, es steh' er gar das In - te - re - se.  
 schen - den la - den, es steh' er gar  
 schen - den la - den, es steh' er gar  
 In - der Hei - sen, es steh' er gar das In - te - re - se.

### 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,



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?

Jesu - der - wir - ken - men - schel - ich, er -  
 Jesu - der - wir - ken - men - schel - ich, er -

renn, a - ber - den - Schick - sel - en -  
 renn, a - ber - den - Schick - sel - en -





*più p sempre*

Nobis... - mer - to... - ris, bonum... nit... des... Lu - bra... g...

*più p sempre*

Nobis... - mer - to... - ris, bonum... nit... des... Lu - bra... g...

*più p sempre*

*pp*

... nit... des... Lu - bra... g... Nobis... - mer - to... - ris,

... nit... des... Lu - bra... g... Nobis...

*p*

2||22

2||14

2||14

# 4. Warum?

17

(Garten)

Lebhaft.

SOPRAN.

ALT.

TENOR.

BASS.

Pianoforte.

Lebhaft.

doch er schal - ... die Min - nel - wirt 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 part features a complex, rhythmic accompaniment with various dynamics and articulations.

**System 1:**  
 Vocal 1: *die* - - - - - hin - auf - wirts die - - - Lie - der! - - - - - Ma -  
 Vocal 2: *schal* - - - - - los hin - auf - wirts die - - - Lie - der! - - - - - Ma -  
 Piano: *ma* - - - - - *renn*, - - - - - *ma* - - - - -  
 Bass: *ma* - - - - - *renn* doch er - *schal* - - - - - *los* hin - *auf* -

**System 2:**  
 Vocal 1: *renn*, *ma* - - - - - *renn*, *ma* - - - - - *renn* doch er - *schal* - - - - - *los* hin - *auf* -  
 Vocal 2: *renn*, *ma* - - - - - *renn*, *ma* - - - - - *renn* doch er - *schal* - - - - - *los* - - - - -  
 Piano: *renn* doch er - *schal* - - - - - *los* hin - *auf* - *wirts* hin - *auf* -  
 Bass: *wirts* die - *Lie* - - - - - *der!* - - - - - *Ma* - *renn* doch er - *schal* - *los*

**Piano Accompaniment Details:**  
 The piano part includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *p dol.* (piano dolce). It also features articulation like *div.* (diviso) and *del.* (dolce). The accompaniment is characterized by dense chordal textures and rhythmic patterns.

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 notes.

## Grazioso. (♩, ♩)

Second system of musical notation, primarily piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The vocal line is present but mostly obscured by a watermark.

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

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

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

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

A musical score for voice and piano, page 21. The score is arranged in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system also consists of a vocal line and piano accompaniment. The piano part features a prominent ascending eighth-note pattern in the right hand. The vocal line includes lyrics in a non-Latin script, likely Persian or Urdu, with some words appearing in italics. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *pp*. The page number '21' is printed in the top right corner. A faint watermark is visible in the center of the page.











