

KLARINETTENQUINTETT

Komponiert im Juni 1891

1

Allegro

Opus 115

Klarinette in A

Violine I

Violine II

Viola

Violoncello

5

10

A

10
Klarinette in A
Violine I
Violine II
Viola
Violoncello

f
p
f
f espress.
p
f espress.

Notenbeispiel/Example 2:

39
Klarinette in A
Violine I
Violine II
Viola
Violoncello

f
f espress.
f
f espress.
f
f espress.

cl = clarinet; vn = violin; va = viola; vc = violoncello; M = measure(s)

COMMENTS

Sources:

A Autograph score, signed and dated “1schl, Summer 91/ J.B.”; Gesellschaft der Musikfreunde, Vienna, shelf mark: A 112.

CM Copyist’s manuscript of score, prepared from A by William Kupfer and examined and corrected by Brahms; engraver’s copy for FES; Brahms Institute, Linbeck.

FES First edition in score, published by Nicolaus Simrock (Berlin, 1892), plate no. 9710. Brahms’s personal copy with autograph corrections (see comment on M 1–2, 161 and 193 of movement 4); Gesellschaft der Musikfreunde, Vienna.

FEP₁ First edition in parts, first impression, published by Nicolaus Simrock (Berlin, 1892), plate no. 9711; Biblioteca del Conservatorio “Giuseppe Verdi”, Milan, shelf mark: A da camera 23/10.

FEP₂ Same as FEP₁ but with altered title page and numerous corrections to the plates; published after 1897; Biblioteca del Conservatorio “Giuseppe Verdi”, Milan, shelf mark: A da camera 23/10.

Movement 1, Allegro

Tempo mark in A/CM: “Allegro non troppo ma molto appassionato”. Corrected to definitive reading by Brahms in CM.

M 10–13: A/CM originally read as in Example 1, p. 62. Deleted by Brahms in CM and replaced by new four-bar version. At same time, final two notes in M 9, vn 1, corrected from

subsequent rests deleted in M 14 (= M 12 of earlier version).

M 12 cl: FES mistakenly has *p* at beginning of bar (changed for consistency with other parts).

M 31 cl: FES ends slur on ; extended in A/CM presumably up to and including .

M 35, 36: FES has staccato dot instead of *r* on note 1 in M 35, vn 2, va and vc, and in M 36 cl, vn 1, vn 2 and va (somewhat indistinct in A/CM, but probably dot); changed for consistency with M 156, 157 and FEP₁₊₂.

M 39–43: A/CM originally read as in Example 2, p. 62. Changed by Brahms to definitive reading through octave displacement (cl), written instruction (vn 1) or new notation (vn 2).

M 43 vn 1: lacking in CM/FES. M 43 va: Slur on lacking in FES. M 59 vn 2: Both *sf* lacking in CM/FES. M 70–71 vc: The beneath lacking in CM/FES. M 96 cl: Staccato dot lacking in CM/FES. M 102 cl, vn 1: CM/FES postpone *cresc.* fourth .

M 110 vn 2, va, vc: CM/FES postpone *cresc.* first .

M 112–113 cl, vn 1: already from note of M 112 in CM/FES.

M 130 cl: CM/FES/FEP₁₊₂ extend from first to final note; probably a mistake, since refers exclusively to vn 1 in A.

M 136, 137 vn 1/2: lacking in A/CM/FES added by analogy with M 1, 2 and M 207, 208 and for consistency with FEP₁₊₂ (indistinct), M 151 cl and 156 vn 2: *r* on notes 4 and 2, *r* respectively, lacking in FES.

M 178 cl, vn 1, vc: too short in source (from final or next-to-last note); changed for consistency with vn 2 and va. See also M 57, M 180, 181 vn 2, va: *sf* on next-to-last note lacking in CM/FES; added from A (second half of M 180 written as shorthand repeat without explicit *sf*) and FEP₁₊₂ (admittedly on note 4 M 181 by mistake). See also parallel passage in M 59, 60.

M 187 vn 1: *cresc.* lacking in CM/FES.

M 189 vn 2: Lowest note in final double-stroke mistakenly given as *d*¹ instead of *e*¹ in FES.