

Max Reger

Sechs Vortragsstücke

(Suite in F-moll)

für Violine und Pianoforte

Opus 103^a

Verl.=No. 394	Præludium	Verl.=No. 397	Burleske
„ „ 395	Gavotte	„ „ 398	Menuet
„ „ 396	Aria	„ „ 399	Gigue

Preis einzeln je M. 1.50 no.;

Heftausgabe (Verl.=No. 400) M. 5.- no.

Lauterbach & Kuhn

Musik-Verlag, Leipzig



Werke von Max Reger



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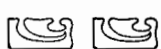
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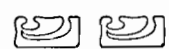
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• 87219

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Max Reger

Opus 103^a

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Lauterbach & Kuhn, Musik-Verlag, Leipzig

Herrn Konzertmeister EDGAR WOLLGANDT zugeeignet.

Sechs Vortragsstücke (SUITE — A-moll) für Violine und Pianoforte.

1. Praeludium.

Max Reger, Op. 103^a

17 Apr. 20, 9, Schrammer, 2, 25

Violine. Grave. (♩ = 42) *con passione* *rit.* *sul G* *tr* *a tempo*

Pianoforte. *ff* *f* *p* *rit.* *a tempo*

poco a poco rit. *tr* *a tempo* *sul A* *pp sempre espress.*

poco a poco rit. *ff* *mf* *pp a tempo*

sul A *sul G* *molto espress.* *p* *f* *ff* *p dolce*

espress. *f* *ff* *p*

Aufführungsrecht vorbehalten.

sul G

f *ff*

rit. sul G *a tempo* sul A *pp espress.*

rit. *pp* *a tempo* *espress.*

sul A *espress.* *p* *strin* sul D *strin*

espress. *p* *strin* *strin*

sul D *gen* *do* *rit.* *ff molto espress.* *a tempo* *p* *gen* *do* *rit.* *a tempo* *p*

gen *do* *rit.* *ff molto espress.* *a tempo* *p* *gen* *do* *rit.* *a tempo* *p*

strin - - - gen - - - do rit. - - - a tempo

strin - - - gen - - - do rit. - - - a tempo

ff

ff

rit. - - - sul A - - - a tempo
sempre espress.

pp

rit. - - - a tempo

pp

rit.

a tempo
con passione

ff

rit. - - - trum

f

rit.

ff

a tempo

f

a tempo
sul G
espress.

p

f

poco a poco rit.

trium

ff

mf

a tempo

poco a poco rit.

p

f

ff

mf

a tempo sul D
pp espress.

sul D *pp* *sempre* *strin - - - gen - - - do* *molto espress.* *rit.* *ff*

strin - - - gen - - - do *rit.*

a tempo *strin - - - gen - - - do* *rit.* *a tempo* *strin - - -*

ff *sempre ff*

a tempo *strin - - - gen - - - do* *rit.* *a tempo* *strin - - -*

ff *sempre ff*

gen - - do *rit.* *a tempo* *rit.*

fff *sempre fff al Fine*

gen - - do *rit.* *a tempo* *rit.*

fff *sempre fff al Fine*

2. Gavotte.

Allegretto. (♩ = 138-144.)

Max Reger, Op. 103^a

Violine. *f* (arco)

Pianoforte. *f*

pp

f *p*

sempre pp *f* *p*

rit. *ff* *p* *pizz.* *pp*

rit. *ff* *p* *pp*

Aufführungsrecht vorbehalten.

a tempo
ARGO

ff *p*

pp *mf* *grazioso*

f *pp*

rit. *sempre pp* *p* *p* *f* *a tempo*

rit. *sempre pp* *f* *p* *f* *pp* *f* *a tempo*

First system of musical notation. The upper staff contains a melodic line with a *pp* dynamic marking. The lower staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It features dynamic markings *f*, *p*, and *ff*. The lower staff includes the instruction *sempre pp*. The system concludes with a *rit.* marking.

Third system of musical notation. It includes the instruction *pizz.* and dynamic markings *pp*, *Fine.*, and *a tempo*. The lower staff features the instruction *pp (sempre una corda)* and *Fine.* The system ends with *con Sordino*.

Fourth system of musical notation. It includes the instruction *sul D arco sempre espress.* and dynamic markings *pp*. The lower staff features the instruction *sul A* and a *pp* dynamic marking.

sul D
sempre espress.

mp *f espress.*

sul D

sempre espress.

p

sul D

sul A

p *pp* *ppp*

ri - tar - dan - do

senza Sordino

Gavotte D. C. al Fine.

ri - tar - dan - do

Gavotte D. C. al Fine.

3. Aria.

Max Reger, Op.103^a

Adagissimo (♩ = 52-56.)

Violine. *sempre sul G*
p sempre sonore ed espressivo

Pianoforte. *p sempre espress.*

sempre sul G

ff

quasi ff

sempre sul G

molto espress. *ff* *rit.* *a tempo* *p*

rit. *a tempo* *p*

sempre sul G

mp

sempre sul G

ff *rit.* *mf* *a tempo* *p* *strin - gen - do* *rit.*

ff *rit.* *mf* *a tempo* *p* *strin - gen - do* *rit.*

sempre sul G

f *a tempo* *p* *mf*

f *a tempo* *p* *sempre espress.*

f *a tempo* *p* *mf*

f *a tempo* *p* *sempre espress.*

sempre sul G

f *mf*

sempre sul G

molto espress. *ff* *p*

sempre sul G

f *rit.* *a tempo* *p sempre sonoro ed espressivo*

rit. *a tempo* *f* *p*

sempre sul G

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is marked 'sempre sul G'. The piano part features a complex texture with many sixteenth and thirty-second notes.

sempre sul G

Second system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic marking of *ff* and a tempo marking of *molto espress.*

sempre sul G

Third system of musical notation. It continues the vocal and piano parts. The piano part has dynamic markings of *ff* and *p*, and tempo markings of *rit.* and *a tempo*.

sempre sul G

sempre sonore ed espress.

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has dynamic markings of *pp* and *ff*, and a tempo marking of *rit.*. The system ends with a double bar line and a repeat sign.

4. Burleske.

Allegro. (♩ = 152-160.)

Max Reger, Op. 103^a

The musical score is arranged in four systems. Each system contains a Violin staff and a Piano staff (with Treble and Bass clefs). The Violin part begins with a forte (*f*) dynamic and features melodic lines with slurs and accents. The Piano part provides a rhythmic accompaniment with complex textures, including triplets and rapid sixteenth-note passages. Dynamics in the piano part range from forte (*f*) to piano (*p*), with some sections marked *p espress.* (piano, expressive). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 5, 7).

espress. e marc.
sempre f *sempre f*

pp espress. *pp espress.*

pp *p espress.*
pp *f* *p*

p *f*
p *f*

First system of musical notation. The upper staff features a melodic line with a slur over the first two measures, followed by a dynamic marking of *mf* and the instruction *sempre espress.*. The lower staff consists of piano accompaniment with chords and moving lines. A dynamic marking of *p* is present at the end of the system.

Second system of musical notation. The upper staff begins with a dynamic marking of *pp* and ends with *pp* and the instruction *sempre espress.*. The lower staff continues the piano accompaniment with a dynamic marking of *pp* in the middle.

Third system of musical notation. The upper staff has a dynamic marking of *mf* in the middle and *p* at the end. The lower staff features a complex piano accompaniment with a dynamic marking of *mf* in the middle and *p* at the end.

Fourth system of musical notation. The upper staff starts with a dynamic marking of *f*, followed by *p* and another *f*. The lower staff begins with *f* and ends with *f*. This system concludes the piece with a final cadence.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat). The first staff has a dynamic marking of *ff*. The grand staff has a *ff* marking in the first measure and *f* markings in the second and third measures. There are various musical notations including slurs, accents, and rests.

Second system of musical notation. It consists of three staves. The top staff has a dynamic marking of *p* and the instruction *espress.*. The grand staff below has a *p* marking in the first measure and another *p* marking at the end of the system. The music features a continuous eighth-note pattern in the right hand of the grand staff.

Third system of musical notation. It consists of three staves. The top staff has dynamic markings of *ff*, *f*, and *f*, followed by *p* and the instruction *espress.*. The middle staff has *ff* and *f* markings. The bottom staff has *f* and *f* markings. The system concludes with the instruction *poco a poco rit.* and a *p* marking.

Fourth system of musical notation. It consists of three staves. The top staff has a long slur over the notes. The grand staff below has a *p* marking in the first measure. The music continues with eighth-note patterns in the right hand and chords in the left hand.

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first measure of the top staff has a dynamic marking of *pp*. The second measure has a dynamic marking of *f*. The tempo marking *a tempo* appears above the second measure of the top staff and above the first measure of the grand staff.

Second system of the musical score. It consists of three staves. The top staff has a dynamic marking of *p* and the tempo marking *espress.* above it. The grand staff below has a dynamic marking of *pp* above the first measure.

Third system of the musical score. It consists of three staves. The top staff has a dynamic marking of *f*. The grand staff below has a dynamic marking of *f* above the first measure. There are also some articulation marks like accents and slurs.

Fourth system of the musical score. It consists of three staves. The top staff has a dynamic marking of *ff*. The grand staff below has a dynamic marking of *ff* above the first measure. There are also some articulation marks like accents and slurs.

5. Menuet.

Max Reger, Op. 103^a

Moderato. (♩ = 72.)

Violine. *dolce ed espress.* *p*

Pianoforte. *dolce e poco espress.* *p*

molto *p*

molto *p*

rit. *pp* *a tempo* *p*

rit. *pp* *a tempo* *p*

molto *p* *rit.* *pp*

molto *p* *rit.* *pp*

a tempo *espress.* *mf* *ff molto espress.* *poco rit.*

sul D. *a tempo* *mf* *p* *sempre espress.* *rit.*

a tempo *dolcissimo* *ppp* *sempre espress.* *pp* *f* *molto espress.*

a tempo *una corda* *ppp* *pp* *(tre corde)* *f*

sempre cresc. *p* *pp* *ppp* *1. rit.* *2. rit.* *Fine.*

Più mosso. (♩ = 176)

The first system of musical notation consists of four measures. The upper staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with slurs and ties. The lower staff (bass clef) provides harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system of musical notation consists of four measures. The upper staff continues the melodic line, ending with a piano-piano (*pp*) dynamic. The lower staff continues the accompaniment. The key signature and time signature remain the same.

The third system of musical notation consists of four measures. The upper staff begins with a forte (*f*) dynamic and features a melodic line with slurs and ties. The lower staff provides harmonic accompaniment with chords and moving lines. The key signature and time signature remain the same.

The fourth system of musical notation consists of four measures. The upper staff continues the melodic line, ending with a piano-piano (*pp*) dynamic. The lower staff continues the accompaniment. The key signature and time signature remain the same.

First system of the musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with dynamics *f*, *sf*, *pp*, and *f*. The grand staff contains a piano accompaniment with triplets and slurs, with dynamics *f*, *sf*, *pp*, and *f*.

Second system of the musical score. The treble staff has dynamics *ff*, *sempre f*, and *f*. The grand staff has dynamics *ff*, *sempre f*, *p*, and *f*.

Third system of the musical score. The treble staff has a *pizz.* marking and a dynamic of *p*. The grand staff has dynamics *p*, *f*, *pp*, and *ff*.

Fourth system of the musical score. The treble staff has an *arco* marking and dynamics *f* and *pp*. The grand staff has dynamics *p*, *f*, and *pp*.

Menuet D. C. al Fine.

6. Gigue.

Allegro. (♩. = 126.)

Max Reger, Op. 103^a

Violine.

f *sempre con grazia*

Pianoforte.

f

sempre f
sempre con grazia
sempre f
ben marc.

p *f*
p *f*

p
marc. p

Aufführungsrecht vorbehalten.

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L. & K. 380VI

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First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and dynamic markings *f*, *p*, and *f*. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff begins with a rest and then contains a melodic line with the dynamic marking *f marc.*. The grand staff continues the piano accompaniment with dynamic markings *p* and *f*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with the dynamic marking *mf*. The grand staff contains the piano accompaniment with dynamic markings *mf*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamic markings *ff* and *sempre ff*. The grand staff contains the piano accompaniment with dynamic markings *ff* and *sempre ff*. The system concludes with a double bar line and repeat dots.

pp

p

f ff marc.

mf p pizz.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a few notes with a *p* dynamic marking. The grand staff contains a complex accompaniment with chords and moving lines. A *pp* dynamic marking is placed above the grand staff, and *sempre cre* is written below it. A *marc.* marking is placed below the bass staff.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff features a melodic line with a *arco* marking above it and a *mp* dynamic marking below it. The grand staff continues the accompaniment. A *scen* marking is placed below the grand staff, and a *do* marking is placed below the bass staff.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a *f marc.* marking above it. The grand staff has a *f* dynamic marking above it.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a *sempre f* marking above it and a *mf* dynamic marking above it. The grand staff has a *sempre f* marking above it and a *ben marc.* marking above it.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *mf* dynamic marking. The grand staff contains complex chordal textures with various accidentals and articulation marks.

Second system of musical notation. The treble staff starts with a *pizz.* marking and a *mp* dynamic. The grand staff continues with similar chordal patterns, featuring slurs and dynamic markings like *mp*.

Third system of musical notation. The treble staff includes a *f arco* marking. The grand staff features a variety of dynamics including *f*, *sf*, and *p*, with complex rhythmic and harmonic structures.

Fourth system of musical notation. The treble staff is marked with *ff* and *poco a poco rit.*, and later *sempre ff*. The grand staff also features *ff poco a poco rit.* and *sempre ff* markings, with a final double bar line and repeat dots.



Werke von Max Reger



Op. 66. Zwölf Lieder für mittlere Stimme und Klavier.

1. Sehnsucht. 2. Freundliche Vision. 3. Aus der Ferne in der Nacht. 4. Du bist mir gut. 5. Maienblüten. 6. Die Primeln. 7. Die Liebe. 8. An Dich. 9. Erlöst. 10. Morgen. 11. Jetzt und immer. 12. Kindergeschichte.

Einzeln je M. 1.—; Bändausgabe no. M. 3.—

Op. 67. 52 leicht ausführbare Vorspiele für die Orgel zu den gebräuchlichsten evangelischen Chorälen.

Heft I, II und III je M. 3.—

Op. 68. Sechs Gesänge für mittlere Stimme und Klavier.

1. Eine Seele. 2. Unterwegs. 3. Märchenland. 4. Engelwacht. 5. Nachtseele. 6. An die Geliebte.

Einzeln je M. 1.—; Bändausgabe no. M. 2.—

Op. 69. Zehn Stücke für die Orgel (mittelschwer).

Heft I: Präludium. — Fuge. — Basso ostinato. — Moment musical. — Capriccio. M. 2.—

Heft II: Toccata. — Fuge. — Romanze. — Präludium. — Fuge. M. 2.—

Op. 70. Siebzehn Lieder für hohe Stimme und Klavier.

1. Präludium. 2. Der König bei der Krönung. 3. Ritter rät dem Knappen dies. 4. Die bunten Kühe. 5. Gruss. 6. Elternstolz. 7. Meine Seele. 8. Die Verschmähte. 9. Sehnsucht. 10. Hoffnungstrost. 11. Gegen Abend. 12. Dein Bild. 13. Mein und Dein. 14. Der Bote. 15. Tränen. 16. Des Durstes Erklärung. 17. Sommernacht.

Einzeln je M. 1.—; Bändausgabe no. M. 3.—

Op. 72. Sonate für Violine und Klavier. no. M. 6.—

Op. 73. Variationen und Fuge über ein Originalthema für Orgel no. M. 4.—

Schule des Triospiels: J. S. Bach's Zweistimmige Inventionen, für Orgel bearbeitet von Max Reger und Karl Straube. no. M. 1.50

Op. 74. Streichquartett in D moll. Partitur no. M. 9.—; Stimmen no. M. 7.—

Op. 75. Achtzehn Lieder für hohe Stimme und Klavier.

1. Merkspruch. 2. Mondnacht. 3. Der Knabe an die Mutter. 4. Dämmer. 5. Böses Weib. 6. „Ihr, ihr Herrlichen“. 7. Schlimm für die Männer. 8. Wäsche im Wind. 9. All mein Gedanken. 10. Schwäbische Treue. 11. Aeolsharfe. 12. Hat gesagt — bleibt's nicht dabei. 13. Das Ringlein. 14. Schlafliedchen. 15. Darum. 16. „Das Fenster klang im Winde“. 17. „Du brachtest mir deiner Seele Trank“. 18. Einsamkeit.

Einzeln je M. 1.—; Bändausgabe no. M. 3.—

Op. 76. Schlichte Weisen für eine Singstimme und Klavier. Ausgabe für mittlere und tiefe Stimme.

English Words by Edward Oxenford.

1. Du meines Herzens Krönelein. 2. Und willst du von mir scheiden. 3. Waldeinsamkeit. 4. „Wenn die Linde blüht“. 5. Herzenstausch. 6. Beim Schneewetter. 7. Schlecht Wetter. 8. Einen Brief sollt ich schreiben. 9. Am Brünnele. 10. Warte nur! 11. Mei Bua. 12. Mit Rosen bestreut. 13. Der verliebte Jäger. 14. „Mein Schätzelein“. 15. Maiennacht.

Einzeln je M. 1.—; **Band I (No. 1—15)** brosch. no. M. 3.—
„ I („ 1—15) gebd. no. M. 4.—

16. Glück. 17. „Wenn alle Welt so einig wär“. 18. „In einem Rosengärtelein“. 19. Hans und Grete. 20. „Es blüht ein Blümlein rosenrot“. 21. Minnelied. 22. Des Kindes Gebet. 23. Zwiesprach. 24. Abgeguckt. 25. Friede. 26. Schwur. 27. Kindeslächeln. 28. Die Mutter spricht. 29. Schmeichelkätzchen. 30. Vorbeimarsch.

Einzeln je M. 1.—; **Band II (No. 16—30)** brosch. no. M. 3.—
„ II („ 16—30) gebd. no. M. 4.—

31. Gottes Segen. 32. Von der Liebe. 33. Das Wölklein. 34. Reiterlied. 35. Mittag. 36. Schelmenliedchen.
Einzeln je M. 1.—; **Band III (No. 31—36)** brosch. no. M. 2.—
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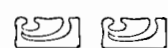
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