

# ZWEI ROMANZEN

für  
**VIOLINE**

mit Begleitung  
von kleinem Orchester

von

## MAX REGGER

OP. 50.

### 1. ROMANZE G dur

Verl. N<sup>o</sup> 2986 <sup>a</sup> Partitur... M 3, <sup>netto</sup>

Verl. N<sup>o</sup> 2986 <sup>b</sup> Orch. Stimmen

u. Viol. Stimme... 6, <sup>netto</sup>

Verl. N<sup>o</sup> 2986 <sup>c</sup> Klavierauszug... 2, <sup>netto</sup>

### 2. ROMANZE D dur

Verl. N<sup>o</sup> 2987 <sup>a</sup> Partitur... M 3, <sup>netto</sup>

Verl. N<sup>o</sup> 2987 <sup>b</sup> Orch. Stimmen

u. Viol. Stimme... 6, <sup>netto</sup>

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Eigentum des Verlegers. Eingetragen in das Vereinsarchiv.

LEIPZIG

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# ROMANZE.

Max Reger, Op. 50. N<sup>o</sup> 1.  
(Klavierauszug vom Komponisten.)

Andante sostenuto (ma un poco con moto).

VIOLINE.

PIANO.

*molto espressivo*  
(Str.)

*espress.*  
(Str.)

*espress.*  
(Bl.)

*espress.*  
sul D. . . . . A. . . . . sul E

*trium*

*trium*

*pp*

*pp*

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*mp* *f agitato*

(Bl.)

(Bl. u. Str.) *espress.*

*p*

*più f* *p*

*f*

(Bl.)

*pp*

*f* *più f* *agitato*

(Str.)

*pp* *f*

*meno f* *poco rit.*

(Bl.)

*p* *poco* *pp*

*a tempo*  
*molto espressivo*

*p* *f*

(Str.) *a tempo* (Bl.)

*ppp* *mf*

*p* *poco rit.*

sul G.  
sonore

*poco rit.*

*a tempo* *p* *f*

(Bl.) *a tempo* (Str.)

*p* *pp*

**Più mosso.**  
*con passione ed agitato*

*più f* *mf*

(Kl. Fg.)

(Str.) *mf* *p* *espress.*

*f* *meno f* *p* *f* *ff* *piu ff*

*mf* *p* *pp* *pp* *mf* *f*

*sempre strin - - gen - - do - - rit. - - al*

*ff* *fff*

*sempre strin - - gen - - do rit. - - al*

*Ganzes Orch.* *ff*

**Tempo: Più mosso.**

*fff* *meno f* *poco a poco rit. molto espressivo* *ff*

*ff* *p* *più p* *poco a poco rit.* *f*

(Ob. Horn.)

**al Tempo: Andante sostenuto.**

*p* *pp* *molto espress.* *ppp* *ppp* *ppp*

*poco* *(Cl. Fg.)*

*sempre poco a poco strin - - gen -*

*trmm trmm*

*ff*

*sempre poco a poco strin - - gen*

(Str.) *f*

(Ob. Fg.) *p*

*Più mosso. sempre strin - - gen - - do*

sul G *ff*

*assai agitato*

*trmm*

*sempre strin - - gen - - do*

*f*

Volles Orch. *p*

*un poco rit. - - al Tempo: Più mosso.*

*trmm tr trmm*

*fff*

*un poco rit. - - al*

*f*

*p*

*f*

*agitato assai*

*poco a poco rit. -*

*poco a poco rit. -*

*al* Tempo: Andante sostenuto.

sul G

First system of the musical score. The vocal line (top staff) begins with a fortissimo (*fff*) dynamic, followed by a mezzo-forte (*mf*) section with trills, then a piano (*p*) section with a trill, and finally a *rit.* section with *più p* and *poco* markings. The piano accompaniment (middle and bottom staves) starts with *ff* dynamics, includes a Flute/Oboe (*(Fl. Cl.)*) part, and features a Bassoon (*(Bl.)*) part. Dynamics range from *ff* to *pp*, with *poco* and *rit.* markings.

Second system of the musical score. The vocal line is mostly silent, with a few notes at the end marked *pp*. The piano accompaniment (middle and bottom staves) is marked *a tempo* and *espress.* with a *pp* dynamic. It includes a Bassoon (*(Bl.)*) part.

Third system of the musical score. The vocal line (top staff) is marked *molto espress.* and *meno p*, with a *mf* section and a *p* section. The piano accompaniment (middle and bottom staves) is marked *pp* and includes a Bassoon and Strings (*(Bl. u. Str.)*) part.

Fourth system of the musical score. The vocal line (top staff) is marked *f* and *p*, with a *molto espressivo* section. The piano accompaniment (middle and bottom staves) is marked *meno pp*, *p*, and *pp* with *poco* markings. It includes a Bassoon and Strings (*(Bl. u. Str.)*) part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and dynamics, including *f* and *p*. The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a bass line. A *pp* dynamic marking is present in the piano part.

Second system of musical notation. The vocal line is marked *molto espressione* and *pp*. The piano accompaniment includes a *(Bl.)* marking above the right hand. Dynamics range from *pp* to *f*. The piano part features complex chordal textures and arpeggiated figures.

Third system of musical notation. The vocal line is marked *molto espress.* and *p*. The piano accompaniment is marked *pp* and includes a *(Bl.)* marking. The system concludes with a triplet of notes in the vocal line and the instruction *sempre poco a poco strin -*.

Fourth system of musical notation. The vocal line is marked *f* and includes the instruction *sul G... più f agitato*. The piano accompaniment is marked *mf* and includes a *(Bl.)* marking. The system concludes with a triplet of notes in the piano part and the instruction *gen*.



do rit. -

*tr*

*ff* *fff*

*a tempo*

*pp* *espress.*

*a tempo* (Str.) (Horn.)

*ppp* *poco*

*ff* *f*

sul G. *poco a poco ritard.*

*p* *pp* *ppp*

(Bl.) *poco a poco ritard.*



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OP. 50.

Eigenthum des Verlegers. Eingetragen in das Vereinsarchiv.

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Verl. N<sup>o</sup> 2986 <sup>a</sup> Partitur... M 3, netto

Verl. N<sup>o</sup> 2986 <sup>b</sup> Orch. Stimmen

u. Viol. Stimme... 6, netto

Verl. N<sup>o</sup> 2986 <sup>c</sup> Klavierauszug... 2,...

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Verl. N<sup>o</sup> 2987 <sup>b</sup> Orch. Stimmen

u. Viol. Stimme... 6, netto

Verl. N<sup>o</sup> 2987 <sup>c</sup> Klavierauszug... 2,...



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u. Viol. Stimme... 6, netto

Verl. N<sup>o</sup> 2987<sup>c</sup> Klavierauszug... 2, netto

Herrn Dr. B. Rebitzer freundschaftlich gewidmet.

# ROMANZE.

Max Reger, Op.50. N<sup>o</sup> 2.  
(Klavierauszug vom Komponisten.)

Larghetto.

VIOLINE.

espress.  
Hob. Vel.  
pp  
meno pp  
(Clar.)  
Vln.  
p  
poco f

poco rit. -  
pp  
molto  
pp  
più pp  
poco rit. -

a tempo  
pp  
espressivo  
meno pp  
p  
a tempo  
Fl.  
ppp  
Clar.  
meno pp  
p  
(Cl. Fag.)  
Ob.

First system of the musical score. The vocal line (top staff) begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment (middle and bottom staves) features a complex texture with chords and moving lines. A clarinet part is indicated by the label "(Clar.)" above the middle staff.

Second system of the musical score. The vocal line continues with lyrics: "sempru cre - - - - - scen - - - - - do". Dynamics include piano (*p*) and forte (*f*). The piano accompaniment continues. Woodwind parts for Oboe ("(Ob.)") and Flute ("(Flöte.)") are shown, with dynamics of piano (*p*).

Third system of the musical score. The piano accompaniment continues with dynamics of fortissimo (*ff*), piano (*p*), and mezzo-forte (*mf*). The string section ("(Vln.)") is marked mezzo-piano (*mp*). Woodwind parts for Clarinet in F major ("Cl. Fg.") and Oboe/Horn ("(Ob. Horn.)") are present, with dynamics of piano (*p*) and "più p".

Fourth system of the musical score. The piano accompaniment features fortissimo (*ff*) and piano (*p*) dynamics. The woodwind parts for Oboe/Horn ("(Ob. Horn.)") and Clarinet in F major ("(Cl. Fag.)") are marked piano (*p*) and "più p". The system concludes with a piano (*pp*) dynamic and a "poco rit." (poco ritardando) instruction.

*a tempo*  
*pp*  
*poco rit.* - - *a tempo*  
*espress.*  
*sempre poco a poco strin -*

(*a tempo*)  
 (Horn, Fag.) (suivez) (Clar.) (Ob.)  
*pp* - - *poco*  
*sempre poco a poco strin -*

*gen*  
*gen*  
*ff*  
*agitato*

Clar.  
*mf*  
*3*

- do  
 - do  
*fff con tutta forza*  
*rit.* - - - - - *al*  
*rit.* - - - - - *al*  
*p*  
*Tempo*  
*Tempo*

(Oboe.)  
*p*  
*3*  
*pp*  
 (Ob.)

*pp*  
 (Vln.)  
*pp*



Più mosso.

*agitato*  
*f* *3*

*espress. ed agitato*  
 (Ob., Horn.)  
*mf* *3*

*ff*

(Fl. Cl.)  
*mf*

*sempre poco a ff poco strin -*

*sempre poco a f poco strin -*

*più agitato*  
 Ob. Horn.

*gen - fff - do*

*f gen - f - do*

*3* *2*

Più andante.

sonore *franco*

Musical score for the first system. The vocal line (top staff) begins with a melodic phrase marked *sonore franco*. The piano accompaniment (middle and bottom staves) features chords and arpeggiated figures. The first piano staff is marked *p* and includes the instruction *(Fl. Vl.)*. The second piano staff is marked *mf* and includes the instruction *(Cl.)*. A fermata is placed over the first measure of the piano accompaniment.

Musical score for the second system. The vocal line continues with the lyrics *sempre cre - - - - - scen - - - - - do*. The piano accompaniment includes a section marked *ff* and *(Ob. Horn.)*. The piano part features sustained chords and arpeggiated patterns.

Musical score for the third system. The tempo changes to *Più Allegro.* The vocal line is marked *fff con tutta forza* and *agitato*. The piano accompaniment includes markings for *poco rit.*, *agitato*, and *3*. The first piano staff is marked *più f* and *p*. The second piano staff is marked *f* and includes the instruction *(Clar. Fl. Ob.)*. The piano part features rhythmic patterns and arpeggiated figures.

Musical score for the fourth system. The piano accompaniment features a section marked *ff* and *(Voll. Orch.)*. The piano part includes a section marked *2* and *7*. The piano part features complex rhythmic patterns and arpeggiated figures.

agitato  
mf  
mp  
tranquillo  
Cl. Fl.  
3

*ff* *meno f* *p* *molto* *p*

*meno p* *sempre poco a poco* *cre - - - - - scen - - - - -*

*ff* *do* *fff con tutta forza*

*poco a poco ritard. -*  
*sul G. - - - - -*  
*largamente* *ff*

*p* *ritard. - - - - -* *pp*

*a tempo (Larghetto)* *espressivo*  
*p* *p* *p*

*a tempo (Larghetto.)*  
Vln. *pp*

(Bl.) *p* *tr*

This system contains the first two staves of music. The top staff is for piano, starting with a piano (*p*) dynamic and a tempo marking of *a tempo (Larghetto)*. It includes an *espressivo* instruction and a *p* dynamic. The bottom staff is for violin (Vln.), starting with a pianissimo (*pp*) dynamic and a tempo marking of *a tempo (Larghetto.)*. It features a triplet and a trill (*tr*) in the upper register.

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

Str. *ppp* *mp* *tr*

This system contains the third and fourth staves. The top staff continues the piano part with dynamics *pp*, *p*, *molto espress.*, and *f*. The bottom staff is for strings (Str.), starting with a pianississimo (*ppp*) dynamic and moving to *mp*. It includes a trill (*tr*) in the upper register.

*f*

Fl. Cl. *mp*

(Fag.)

This system contains the fifth and sixth staves. The top staff continues the piano part with a forte (*f*) dynamic. The bottom staff is for woodwinds, with Flute/Clarinet (Fl. Cl.) at *mp* and Bassoon (Fag.) below. The piano part continues with a trill (*tr*) in the upper register.

*p* *p* *espress.* *molto espress.* *meno p*

(Vln.) *pp* *poco*

Bl. *p*

This system contains the seventh and eighth staves. The top staff continues the piano part with dynamics *p*, *p*, *espress.*, *molto espress.*, and *meno p*. The bottom staff is for woodwinds, with Violin (Vln.) at *pp* and Clarinet/Bassoon (Bl.) at *p*. The piano part includes a triplet and a trill (*tr*) in the upper register.

*poco f* *poco rit.* *a tempo, espress.*  
sul G.....

(Vi. Ob. Cl.) *poco rit.* *a tempo*

Vi.

*f* *p*

(Horn, Clar.) *p* (Fl.) *più p*

sul G..... *molto espress. ma sonore* *tr* *più p*

Bl. *p* *pp*

*rit.* *a tempo* *pp* *ppp*

*rit.* *a tempo* *rit.* *pp* (Str.) *ppp*

