



No. 3217

The name "REGER" is rendered in a highly decorative, blackletter-style font. The letters are thick and bold, with elaborate flourishes and scrollwork extending from the top and bottom of the letters. The 'R' is particularly large and features a prominent, swirling flourish. The entire name is set against a background of horizontal lines and decorative scrollwork.

Symphonischer Prolog

zu einer Tragödie

Opus 108

Klavier zu vier Händen



Arthur Nikisch zugeeignet.

Symphonischer Prolog

zu einer Tragödie
für großes Orchester

von
MAX REGER

OPUS 108

Für Pianoforte zu 4 Händen bearbeitet
vom Komponisten.

*Ausführungsrecht vorbehalten.
Eigentum des Verlegers.
9428.*

LEIPZIG
C. F. PETERS.

Symphonischer Prolog zu einer Tragödie.

Max Reger, Op.108.

Grave. (♩ = ungefähr 52-58)

Secondo.

ff v.o. Str. ppp Pk. ff v.o.

fff Hr. pp Str. Pk. 3 Str. Pk. 3 ppp

Str. Pk. 3 ppp ff v.o. 3

Pos. sempre ff fff p espress. E.H.

rit. - - - a tempo

Symphonischer Prolog zu einer Tragödie.

Max Reger, Op.108.

Grave. (♩ = ungefähr 52-58)

Primo.

The musical score consists of three systems of staves. The first system is for Violin I and Violin II, with dynamics ranging from *ff* to *ppp*. The second system includes parts for Horn, Trumpet, and Clarinet, with dynamics like *pp* and *pppp*. The third system features Flute I and Flute II parts, with dynamics such as *fff* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings like *rit.*, *a tempo*, and *sempre ff*.

Str. *pp* Hbl. Hr. Str. *p* Pk. *pp* *rit.* *ppp*

pk. 3 3 3 3 3 3 3 2

Allegro agitato. (♩ = 132-152)

Str. *f agitato* Str. u. Hbl. *ff* Pos.

v.o. Hr. Str. *mf* Hbl. *pp* *rit.* *a tempo* B

pp Str. *sempre cre - - - scen - - - do* Pos. *f*

Violin (Vln.) *pp*
 Horn (Hbl.)
 Horn (Hr.)
 Violin (Vln.) *p*
espress.
 Flute (Fl.) *rit.*
 Horn (Hr.) *pp*
ppp

Allegro agitato. (♩ = 132-152)

Strings (Str.) *f agitato*
 Horns (Hbl.)
 Horns (Hr.) *ff*
marcatissimo

Violin (Vln.) *rit.*
 Trumpet (Trp.)
 Violin (Vln.) *a tempo espress.*
 Horns (Hbl.) *pp*

Oboe (Ob.) *pp sempre*
 Flute (Fl.)
 Horns (Hbl.) *f*
 Trumpet (Trp.)

First system of the musical score. It features a grand staff with two bass staves and a single treble staff. The treble staff contains a violin part (labeled 'Vin.') and a double bass part (labeled 'Pos.'). The bass staves contain piano accompaniment. The system includes dynamic markings such as *fff* v.o., *mf*, and *ff* *assai marc.*. There are also articulation marks like accents and slurs, and some rhythmic groupings indicated by numbers 2 and 3.

Second system of the musical score. It features a grand staff with two bass staves and a single treble staff. The treble staff contains a violin part (labeled 'Str.') and a double bass part (labeled 'Pos.'). The bass staves contain piano accompaniment. The system includes dynamic markings such as *ffz* and *p*. There are also articulation marks like accents and slurs, and some rhythmic groupings indicated by numbers 2 and 3. The tempo marking *Ca tempo* is present.

Third system of the musical score. It features a grand staff with two bass staves and a single treble staff. The treble staff contains a violin part (labeled 'Str.') and a double bass part (labeled 'Pos.'). The bass staves contain piano accompaniment. The system includes dynamic markings such as *pp* *Str. Hbl.*, *poco*, *a*, *poco*, and *cre-*. There are also articulation marks like accents and slurs, and some rhythmic groupings indicated by numbers 2 and 3. The tempo marking *rit.* is present.

Fourth system of the musical score. It features a grand staff with two bass staves and a single treble staff. The treble staff contains a violin part (labeled 'Str.') and a double bass part (labeled 'Pk.'). The bass staves contain piano accompaniment. The system includes dynamic markings such as *f* *marc.*, *ffz*, and *ffz*. There are also articulation marks like accents and slurs, and some rhythmic groupings indicated by numbers 2 and 3.

First system of the musical score. It features a grand staff with two staves. The upper staff contains several measures of music with dynamic markings *pp*, *mf*, and *ff*. The lower staff contains a complex rhythmic pattern with triplets and sixteenth notes. There are also some markings like *v.o.* and *Hbl.* above the staff.

Second system of the musical score. The upper staff shows a dense texture of notes with dynamic markings *rit.*, *a tempo*, *espress.*, and *ffz*. The lower staff continues the rhythmic pattern with dynamic markings *Str.* and *p*. There are also markings for *Ob.* and *Hbl.*.

Third system of the musical score. The upper staff features a melodic line with dynamic markings *espress.* and *pp*. The lower staff has a bass line with dynamic markings *pp* and *a poco*. There are also markings for *Vln. u. Hbl.* and *cre - scen - do*.

Fourth system of the musical score. The upper staff shows a melodic line with dynamic markings *ffz* and *Str.*. The lower staff continues the rhythmic pattern with dynamic markings *ffz* and *Str.*. There are also markings for *Hr.*, *Vln.*, and *Hbl.*. A large number '1' is visible at the end of the system.

Str. *pp* Hr. *pp* Hr. *mf* Str. Hbl.

This system contains the first two systems of a musical score. The top system features a piano part with a *pp* dynamic and a horn part with *pp* and *mf* dynamics. The bottom system continues the piano accompaniment with various chordal textures.

D Str. Hr. *pp* sempre cre - - - - - scen - - - - - do *f* più *f*

This system includes the vocal line with the lyrics "cre - - - - - scen - - - - - do" and "più". The piano accompaniment features triplets and dynamic markings *pp* and *f*. A section marker 'D' is placed at the beginning.

ff Hr. *mp* Str. Hr. Hbl.

This system continues the piano accompaniment with a *ff* dynamic for the horn part and *mp* for the strings. It includes a section marker 'E' at the end.

ff Pos. *fff* v.o. rit. - - - - -

This system features a woodwind part with *ff* dynamics and a vocal line with *fff* dynamics and a *rit.* marking. The piano accompaniment continues with complex textures.

espress.

Ob.

Fl.

Vln. *pp*

Vln. *pp*

Str. Hbl. *mf*

D

Vln. *pp* *sempre cre-*

- scen - do

f

VI. Ob. *più f*

ff

Hbl. *ff*

Str. *ffz*

mp

E molto espress.

VI. Ob. *mp*

rit.

ff

Trp.

fff v.o.

First system of musical notation. The upper staff contains a melodic line with various dynamics and articulations. The lower staff contains a bass line. Dynamics include *pp* and *p*. Instrumentation markings include Hr., Pk., Hbl., and Str. Hr. The tempo marking *a tempo* is present at the end of the system.

Second system of musical notation. The upper staff features a complex melodic passage with a forte *f* dynamic. The lower staff provides a steady bass accompaniment. Dynamics include *f* and *pp*. A fermata is placed over a measure in the upper staff.

Third system of musical notation. The upper staff continues the melodic development with dynamics *p* and *f*. The lower staff has a consistent bass line. Dynamics include *p*, *f*, and *pp*. Instrumentation markings include Hbl. and Str.

Fourth system of musical notation. The upper staff begins with a *rit.* marking and a *sempre poco a poco* instruction. It then transitions to a section marked *Molto sostenuto. (♩ = 72-80)* and *espress.*. The lower staff includes a triplet of notes. Dynamics include *ppp*, *pp*, and *ppp*. Instrumentation markings include Vel. K.B., E.H., and Pk.

a tempo

Hr. *pp*

Hbl. *pp*

Vln. Hr. *ppp*

Fl. Kl. *espress.*

f

Ob. Vel. *F sempre espress.*

pp

p f

Vl. *f*

espress.

Ob.

Hbl. *pp*

Vln. Hr. *espress.*

sempre poco a poco

rit. -

Molto sostenuto. (♩ = 72-80)

ppp

Vln. *pp*

espress.

Ob.

ppp

ppp

ppp

ppp

rit. -

Tempo I. (non troppo allegro) (♩ = 132-152)

Str. Hbl. *f agitato* *sempre f*

This system contains the first two staves of music. The upper staff is for the strings and woodwinds, marked *f agitato* and *sempre f*. The lower staff is for the piano, also marked *f agitato* and *sempre f*. The music features complex rhythmic patterns with many accents and slurs.

simile *sempre f*

This system contains the next two staves of music. The upper staff is marked *simile* and *sempre f*. The lower staff is also marked *sempre f*. The music continues with similar rhythmic complexity and includes some triplet markings.

G *marc.* *sempre f* *ff*

This system contains the next two staves of music. The upper staff begins with a 'G' marking and is marked *marc.*, *sempre f*, and *ff*. The lower staff is marked *sempre f* and *ff*. The music features a prominent triplet in the upper staff.

f Str. Hbl. *marc.* *ff* Hr.

This system contains the final two staves of music on the page. The upper staff is marked *f* and *marc.*, and the lower staff is marked *ff* and *Hr.*. The music concludes with a final chord in the upper staff.

Tempo I. (non troppo allegro) (♩ = 132-152)

Str. Hbl. *f* *agitato* *sempre f*

This system contains two staves. The upper staff is for the first string section (Str. Hbl.) and features a melodic line with triplets and accents, marked *f* and *agitato*. The lower staff provides harmonic support with chords and rhythmic patterns. The tempo is marked as *Tempo I. (non troppo allegro)* with a quarter note equal to 132-152 beats per minute. The dynamic *sempre f* is indicated at the end of the system.

Hr. Trp. Str. Hbl. *agitato* *sempre f* Hr. G

This system contains two staves. The upper staff includes parts for Horns (Hr.), Trumpets (Trp.), and the first string section (Str. Hbl.). The lower staff continues the string accompaniment. The woodwinds play melodic lines with accents. The first string section is marked *agitato*. A key signature change to G major is indicated by a 'G' above the staff. The dynamic *sempre f* is maintained throughout.

Str. Hbl. VI. *sempre f* *marc.* *ff*

This system contains two staves. The upper staff features parts for the first string section (Str.) and the second string section (Hbl.). The lower staff continues the string accompaniment. The second string section is marked *VI.* and *sempre f*. The dynamic *marc.* (marcato) is introduced, followed by *ff* (fortissimo) in the final measures.

f Str. Hbl. *ff*

This system contains two staves, both for the first string section (Str. Hbl.). The upper staff has a melodic line with accents, and the lower staff provides harmonic support. The dynamic *f* is marked at the beginning, and *ff* is marked in the final measures.

Str. Hbl. Hr. *sempre ff* *marcatissimo* V. o.

This system features a grand staff with treble and bass clefs. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. Performance markings include *sempre ff* and *marcatissimo*. A *V. o.* marking is present at the end of the system.

assai rit. - *quasi Largo* *sempre ff* *marcatissimo* *fff* *sehr lang ppp* *fff* Str. *ppp* Pk. 3

This system continues the musical piece with dynamic and tempo changes. It includes markings for *assai rit.*, *quasi Largo*, *sempre ff*, *marcatissimo*, *fff*, *sehr lang ppp*, *fff*, and *Str. ppp*. A *Pk. 3* marking is also visible.

rit. - *Andante sostenuto. (♩ = 54)* *pp* *marc.* *molto* *marc.* Str. Hbl. Hr. *pp* *molto*

This system introduces a new tempo, *Andante sostenuto. (♩ = 54)*. The music is marked *pp* and *marc.* (marcato). The *Str. Hbl. Hr.* part is marked *pp*. The tempo and dynamics change to *molto* and *marc.* later in the system.

ff V. o. *p* *rit.* Str. Hr. *pp* *ppp*

The final system on the page features a *V. o.* marking and dynamics ranging from *ff* to *ppp*. It includes a *rit.* (ritardando) marking and a *Str. Hr.* marking.

espress. e molto agitato
sempre ff Str. Hbl. Hr.

v. o.
sempre ff
assai rit.
sehr lang.
quasi Largo
fff
ppp
fff
ppp Hbl. Str.

rit. - Andante sostenuto. (♩ = 54)
sempre espress.
pp
molto
pp Str. Hbl. Hr.
molto

molto espress.
ff
p
pp Str. Hr.
ppp
rit. - Ob. Kl.

Poco sostenuto. (♩ = 66)

poco a poco strin - - gen -

Hr. *ppp*
Str. Vel. K. B.
Hbl. *pp*
Str. *pp cre -*

do -
scen - - - do

Tempo I. (Allegro) (♩ = 132-152)

do
scen - - - do

f Str. *sempre f e*

cre - - - scen -

V. O. *marcātissimo*
Pos.

do *fff*
più fff

non rit. sostenuto -
K. B. *ppp espress* 1

Poco sostenuto. (♩=66)
espress.

poco a poco

strin-

-gen-

-do

5 Hbl. *pp*
Hbl. *pp* Str. *cre -*
scen - *do* *f* Str.

marc. Hbl. *marc.*
Hr. *sempre f e* Str. *cre -*

H Vln. Fl. V.O.
- scen -

marcatissimo
- do fff *più fff* *pp* Vln. E.H. *espress.*

rit. *Fig.* *a tempo*

1 Hr. pp pp ppp p Str.

pp f pp Str. Hbl.

animato *marc.* *scen.* *marc.* *do*

p marc. scen. marc. do

Pos. Trp. *ff* *rit.*

Pos. Trp. ff Str. Hbl. pp

rit. *a tempo* *espress.* *sempre espress.*

pp *ppp* *pp* *pp*

Vln. Hr. Kl. Vln. Kl.

f *pp* *p*

Ob. Hr. Kl. Vln. Fl. Kl.

I animato *p* *ben marc.*

Vln. Hr. *cre-* *scen-* *do*

ff *pp* *rit.*

V. o. Kl.

Molto sostenuto. Tempo I. (ma non troppo allegro) (♩ = 132-152)
assai rit.

Pos. *pp* 1 Str. *f*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled '1' spans across both staves.

Trp. Pos. *ff*

This system contains the next two staves. The upper staff continues the melodic development with a triplet of eighth notes. The lower staff has a more active accompaniment. A tritone position (Trp. Pos.) instruction is present for the upper staff.

mp Str. Hbl. Hr. *mf* *fff* v. o. 3

This system contains the third and fourth staves. The upper staff has a dense texture with many notes. The lower staff features a rhythmic accompaniment with eighth notes. A key signature change to B-flat major (K_b) is indicated. Dynamics range from mezzo-piano to fortissimo.

Str. Hr. Hbl. *mf* *rit.* *fff* v. o. 2

This system contains the final two staves. The upper staff includes a triplet and a second ending bracket labeled '2'. The lower staff continues the accompaniment. The piece concludes with a ritardando and fortissimo dynamic.

Molto sostenuto.
(♩ = 62) *assai rit.*

Tempo I. (ma non troppo allegro)
(♩ = 132-152)

Violin I (Vin.) *pp*
 Flute I (Fl.)
 Trumpet (Trp.) *pp*
 Violin II (Vin.) *ppp espress.*
 E. H.
 Horn I (Hr.)
 Horn II (Str. Hbl.) *f*

Oboe Violin (Ob. Vin.) *marc.*
 Violin I (Vin.) *tr*
 Violin II (Vin.) *tr*
 Violin Flute I (Vin. Fl.)
 Trumpet (Trp.) *marc.*
 Horn I (Hr.)
 Horn II (Str. Hbl.) *ff*

Violin I (Vin.) *mp*
 Horn I (Hbl. Hr.) *mf*
 Horn II (Str. Hbl.) *mf*
 Violin II (Vin.) *mp*
 Violin Flute I (Vin. Fl.)
 Horn I (Hr.)
 Horn II (Str. Hbl.) *fff v.o.*

Violin I (Vin.) *a tempo*
 Violin II (Vin.) *a tempo*
 Violin Flute I (Vin. Fl.)
 Horn I (Hr.)
 Horn II (Str. Hbl.) *mf*
 Horn I (Hr.) *fff v.o.*
 Horn II (Str. Hbl.) *fff v.o.*

a tempo poco a poco rit. - marc.

Molto SOS -

Str. Hbl. *mp* cre - - - - - scen - - - - - do *ffz fff* Str.

tenuto. (♩ = 69)

Più mosso. (♩ = 108 - 116)

Molto sostenuto. (♩ = 69)

Più mosso.

Molto sostenuto.

Bl. Pk. Str. *sempre fff* Hbl. Str.

Più mosso.

Molto sostenuto.

Più mosso.

Bl. Pk. Str. *sempre fff* Hbl. Bl.

Molto sostenuto. (♩ = 56)

marc. lang.

marc.

Hbl. Pk. Str. Hbl. Hr. V. O. *sempre fff* V. O. *fff* *sehr lang.*

a tempo poco a poco rit.

Str. *mp marc.* *cre-* *-scen-* *-do* *ffz* *fff* *Vln.* **Molto SOS-**

tenuto (♩ = 69) **L** Più mosso. (♩ = 108 - 116) **Molto sostenuto.** (♩ = 69) **Più**

sempre fff *Vln.* *B1.* *Hbl.*

mosso. **Molto sostenuto.** **Più mosso.** **Molto sostenuto.** **Più**

Vln. *B1.* *sempre fff* *Vln.* *Hbl.*

mosso. **Molto sostenuto.** (♩ = 56) *lang.* **(sehr lang.)**

B1. *Hbl.* *B1.* *Str. Hbl. Hr.* *sempre fff* *V.O.* *fff* *V.O.*

Largo. (♩ = 42)

Pk. Str. *pp* *ppp* Pk. *ppp* Pk. *rit.*

Allegro agitato. (♩ = 132-152)

Str. *fagitato* Str. u. Hbl. *ff* Pos. *3*

M a tempo

v.o. *rit.* Hr. Str. *mf* Hbl. *pp* Str. *sempre* cre - - - scen -

do *f* *fff* v.o. *mf*

Allegro agitato. (♩ = 132 - 152)

Largo. (♩ = 42) *rit. -* *ob. espress.* *Vln.* *ppp* *Hr.* *ppp* *Str.* *fagitato*

Str. u. Hbl. *ff* *Hr. marcatisimo* *Vln.* *Trp.* *v.o.*

rit. - *a tempo* *Vln.* *M espress.* *Ob.* *Fl.* *mf* *Hbl.* *pp* *pp sempre* *Str. Hr.* *cre-* *- scen -* *- do*

Str. Hbl. *v.o.* *mf*

Vln. *ff*
assai marc.
Pos.

N
Vcl. *ppp*
Bk.

mf *pp* *sempre* cre - - - scen - - - do

f *marc.* *ff*
Hr.

Musical score for Horn 1 (Hbl.). The staff shows a series of triplets and sixteenth-note patterns. The dynamic marking is *ff*.

Musical score for Violin (Vln.) and Oboe (Ob.). The Violin part includes dynamic markings *p*, *pp*, *espress.*, and *mf*. The Oboe part includes *espress.*. A fermata is present over the first measure.

Musical score for Violin (Vln.) and Horn 1 (Hbl.). The Violin part includes dynamic markings *pp* and *f*. The Horn 1 part includes *pp*. The lyrics "cre - - - scen - - - do" are written below the staff.

Musical score for Horn 1 (Hbl.) and Violin (Vln.). The Horn 1 part includes dynamic markings *ff* and *ff*. The Violin part includes *ff*. A fermata is present over the first measure.

molto espress.

mp Str. Hbl. Hrn.

ff

Pos.

rit.

fff v. o.

pp Hbl.

ppp

ppp

p Str.

a tempo

f

pp

espress.

f

p

f

molto espress.
Vln. Ob.

ffz
Kl. Vln.

mp

rit.

ff Trp.

fff V. O.

pp espress. Hbl.

a tempo

ppp Fl. Kl.

ppp Str. Hr.

p espress.

f Fl.

pp Ob. *sempre espress.*

molto espress. Vln.

f

p

f Str.

p Hbl. Hr.

pp Hbl. pp ppp f Str. Hbl. marc.

This system contains the first two staves of music. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. Dynamics range from *pp* to *ppp* and *f*. The marking *Str. Hbl.* is present, and the system concludes with *marc.*

marc. *sempref* simile *ff*

This system continues the musical development. The upper staff has a more rhythmic character with many slurs and accents. The lower staff continues with harmonic accompaniment. Dynamics include *marc.*, *sempref*, *simile*, and *ff*. There are also some triplet markings in the lower staff.

sempref Str. Hbl. marc. Pos.

This system shows further progression. The upper staff has a melodic line with a *P* marking. The lower staff continues with accompaniment. Dynamics include *sempref*, *Str. Hbl.*, *marc.*, and *Pos.*

Str. Hbl. *sempref* Hr. *ff* *marcatissimo*

This system concludes the page. The upper staff features a melodic line with a *Hr.* marking. The lower staff continues with accompaniment. Dynamics include *Str. Hbl.*, *sempref*, *ff*, and *marcatissimo*. There are also triplet markings in the lower staff.

Tempo I (non troppo allegro) (♩=132-152)

espress. sempre poco a poco rit.

Ob. *pp* Hbl. *pp* Str. Hr. *ppp fagitato* Str. Hbl.

Hbl. *sempre f* Trp. *ff* Vln. *agitato* Hr. *sempre*

P *fagitato* Hbl. *marc.* Vln. Hr.

sempre f Str. Hbl. *agitato* *ff*

sempre *ff* Str. Hr. Hbl. *marcatissimo*

This system contains two staves of music. The upper staff features a complex rhythmic pattern with many beamed notes and rests, marked with accents and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked *marcatissimo* and the dynamic is *sempre ff*. The instrument group is indicated as *Str. Hr. Hbl.*

assai rit. *fff* v.o. *ppp* Str. *fff* v.o. *ppp*

(sehr lang) Quasi Largo. *(ziemlich lang)* *(sehr lang)*

This system continues the musical piece. It includes dynamic markings *fff* and *ppp* for both the strings and voice parts. The tempo is *Quasi Largo*, with a note that it is *(sehr lang)* (very long) and *(ziemlich lang)* (quite long). The instrument group *Str.* is also present.

Molto agitato (Allegro) (♩ = 152)

f Str. Hbl. Hr. *cre - - - - - scen - - - - - do*

This system is marked *Molto agitato (Allegro)* with a tempo of 152 beats per minute. It features a vocal line with lyrics *cre - - - - - scen - - - - - do* and a piano accompaniment. The dynamic is *f*. The instrument group is *Str. Hbl. Hr.*

assai rit. Molto sostenuto (♩ = 60) Quasi Largo. (♩ = 42)

ff *fff* Str. *pp* Hr. *ppp* *ppp*

This system is marked *Molto sostenuto* with a tempo of 60 beats per minute, and *Quasi Largo* with a tempo of 42 beats per minute. It includes dynamic markings *ff*, *fff*, and *ppp* for the strings and piano. The instrument group is *Str. Hr.*

espress. e molto agitato
sempre ff
 Str. Hr. Hbl.

assai rit.
Quasi Largo.
(sehr lang)
fff v.o.
ppp fff
 Str. v.o.

(ziemlich lang)
(sehr lang)
 Molto agitato (Allegro) (♩ = 152)
 Molto sostenuto. (♩ = 60)
ppp f cre - - - scen - - - do
ff Bl.
 Str. Hbl.

Quasi Largo. (♩ = 42)
 Hr. Ob. Kl. rit.
fff
pp vln.
 Hr. *ppp*
 Hr. *ppp*

Str. Kl. Fg.
pp marc.
pp Pos.

molto
fff v.o.

pp Pk. 3
rit.
f cre
scen
marc. il basso v.o.
Largo. (♩ = 40)

rit.
a tempo (♩ = 40)
do *fff* *f*
Più largo.
pp Pos.
pppp

Andante sostenuto. (♩ = 50)

pp *Str. Kl.*
sempre sonore ed espress. *molto* *pp* *sempre espress.* *molto*

molto espress.
fff *pp* *Kl.*

Largo. (♩ = 40)

rit. *f espress. cre* *scen* *v.o.* *do* *fff* *a tempo (♩ = 40)* *f*

rit. Più largo.

pp *3 v.o.* *ppp*

EDITION PETERS

AUSGEWÄHLTE MUSIK FÜR KLAVIER ZU VIER HÄNDEN

3108a/b BACH: 6 Brandenbg. Konzerte (Reger).
285 BEETHOVEN: Original-Komposit.
9/10 BEETHOVEN: Symphonien.
3654 BRAHMS: Op. 15 Konzert D moll.
3659 BRAHMS: Op. 23 Schumann-Variat.
3693 BRAHMS: Op. 34 Quintett F moll.
3665 BRAHMS: Op. 39 Walzer.
3043a/b BRAHMS: Symphonien.
3800a/c BRUCKNER: Symphonien (Singer).
2430 GRIEG: Op. 11 Konzert-Ouvertüre.
2505 GRIEG: Op. 16 Konzert A moll.
2700 GRIEG: Op. 27 Streich-Quart. G m.
2419 GRIEG: Op. 34 Elegische Melodien.
2056 GRIEG: Op. 35 Norwegische Tänze.
2156 GRIEG: Op. 37 Walzer-Capricen.
2266 GRIEG: Op. 40 Holberg-Suite.

2432 GRIEG: Op. 46 Peer Gynt-Suite I.
2663 GRIEG: Op. 55 Peer Gynt-Suite II.
2697 GRIEG: Op. 56 Sigurd Jorsalfar.
2857 GRIEG: Op. 64 Symphonische Tänze.
2591a/b HANDEL: 12 Orgel-Konzerte.
186a/d HAYDN: 24 Symphonien.
3081 MAHLER: 5. Symphonie (Singer).
1715 MENDELSSOHN: Original-Komposit.
1716a/b MENDELSSOHN: Symphonien.
2465 MOSZKOWSKI: Walzer.
2125 MOSZKOWSKI: Spanische Tänze.
2777 MOSZKOWSKI: Polnische Volkstänze.
2992 MOSZKOWSKI: Neue spanische Tänze.
12 MOZART: Original-Kompositionen.
187a/b MOZART: 12 Symphonien.
3111 REGER: Op. 94 Sechs Klavierstücke.

3217 REGER: Op. 108 Symphonischer Prolog.
3381 REGER: Op. 130 Ballett-Suite.
155a/c SCHUBERT: Original-Kompositionen.
719 SCHUBERT: Tänze.
1892 SCHUBERT: Symphonien.
2355 SCHUMANN: Op. 54 Konzert A moll.
2347 SCHUMANN: Original-Kompositionen.
2348 SCHUMANN: Symphonien.
2704 SINDING: Op. 21 Symphonie D moll.
2868 SINDING: Op. 35 Suite.
3054 SINDING: Op. 71 Acht Klavierstücke.
2701 SMETANA: Aus meinem Leben.
3461 VOLKMANN: Op. 11 Bilderbuch.
3464 VOLKMANN: Drei Serenaden.
3436 WAGNER: Siegfried-Idyll (Singer).
188a WEBER: Original-Kompositionen.

UNTERRICHTS-WERKE

3349 BERENS: Op. 62 Übungen.
1323 CLEMENTI: Original-Sonaten.
2440a DIABELLI: Op. 24, 54, 58, 60, Sonatin.
2443a/b DIABELLI: Op. 32, 33, 37, 38, 73, Sonat.
2442 DIABELLI: Melodische Übungsstücke.
2441 DIABELLI: Sonaten und Rondeau.
2440b DIABELLI: Op. 163 Jugendfreuden.
3306 GRIEG: Gratulanten kommen.
2720 LEHRER UND SCHÜLER.
1011 LOESCHHORN: Op. 51 Tonbilder.
2136 LOESCHHORN: Op. 182 Kinderst.
2752/54 MEISTER FÜR DIE JUGEND.
2165a/b SCHMITT, Jac.: Op. 208, 209, Sonatin.
1330 WOHLFAHRT, H.: Op. 87 Kinderfrd.
3473 WOHLFAHRT, H.: Klavierfreund.

FÜR ZWEI KLAVIERE ZU VIER HÄNDEN

2200a/b BACH: 2 Konzerte C, C moll.
2912 BACH: Konzert D moll.
2894a/c BEETHOVEN: 5 Konzerte.
2951 BEETHOVEN: Op. 20 Septett.
3033a/b BEETHOVEN: Symphonien (Singer).
3655 BRAHMS: Op. 15 Konz. D moll (Sauer).
3662 BRAHMS: Op. 34 bis Sonate n. d. Quint.
3667 BRAHMS: Op. 39, 5 ausgew. Walzer.
2895a/b CHOPIN: 2 Konzerte.
2968 CHOPIN: Op. 22 Polonaise.
1914 CHOPIN: Op. 73 Rondo (Original).

1982 CLEMENTI: Sonaten (Original).
3741 FRANCK: Symphonische Variationen.
2164 GRIEG: Op. 16 Klavier-Konzert A moll.
2494 GRIEG: Op. 51 Romanze m. Variationen.
3724 HENSELT: Op. 16 Klavier-Konzert.
2952 HUMMEL: Op. 85 Konzert.
3615 LISZT: 3 Klavierstücke (Sauer).
3606/7 LISZT: Konzerte Es, A (Sauer).
3621/24 LISZT: Symphon. Dichtungen (Singer).
3612 LISZT: Ungarische Phantasie (Sauer).
2896a/b MENDELSSOHN: 2 Konzerte.

2942 MENDELSSOHN: Op. 22 Capriccio.
3491 MENDELSSOHN: Op. 29 Rondo.
3492 MENDELSSOHN: Op. 43 Serenade.
2984 MOSCHELES: Hommage à Händel.
3254 MOSZKOWSKI: Op. 12 Span. Tänze.
2872 MOSZKOWSKI: Op. 59 Konzert E.
2212 MOZART: Konzert Es.
2897a/c MOZART: Konzert D moll, C, D.
3309a/d MOZART: Konzert A, Es, B, C moll.
1327 MOZART: Sonate D u. Fuge (Original).
3169 MOZART: Sonate F dur (Reinecke).

3467a/c MOZART: 3 Symphonien (Singer).
1898 REINECKE: Improv. üb. Glück (Orig.).
1171 RUBINSTEIN: Op. 25 Konzert E.
3378 SCHÖNBERG: Op. 16, 5 Orchesterst.
3077a SCHUBERT: Symph. C dur (Singer).
3077b SCHUBERT: Symph. H moll (Singer).
2362 SCHUMANN: Andante. u. Variat.
2898 SCHUMANN: Op. 54 Konzert.
3213 STOJOWSKI: Op. 23 Rhapsodie.
3437a/b WAGNER: Auserles. Stücke (Reger).
2899 WEBER: Op. 79 Konzertstück.