

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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Zwölf kleine Stücke für Klavier zu zwei
Händen.

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Ohne Opuszahl:

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M. 1.—

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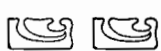
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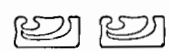
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Partitur no. M. 5.—
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• 87219

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Vortragstücke
(Suite in A-moll)
für Violine und Pianoforte

komponiert von

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, J. Schürmer, 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. *p* *pp* *a tempo* *espress.*

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

espress. *p* *strin*

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

gen *do* *rit.* *ff molto espress.* *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.

f

a tempo

f

a tempo
sul G
espress.

p

f

poco a poco rit.

triumm

ff

mf

a tempo

poco a poco rit.

p

f

ff

mf

a tempo sul D
pp espress.

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

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

gen - - do *rit.* *a tempo* *rit.* *sempre fff al Fine*
gen - - do *rit.* *a tempo* *rit.* *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 is a piano accompaniment with chords and moving lines.

Second system of musical notation. The upper staff features dynamics *f*, *p*, and *ff*, ending with a *rit.* marking. The lower staff begins with *sempre pp* and includes *f*, *p*, *ff*, and *p* dynamics, also ending with a *rit.* marking.

Third system of musical notation. The upper staff includes *pizz.*, *pp*, *Fine.*, and *a tempo* markings. The lower staff includes *pp*, *Fine.*, and *pp (sempre una corda)* markings. The instruction *L'istesso tempo.* is centered above the system, and *con Sordino* is written at the end.

Fourth system of musical notation. The upper staff is marked *sul D* and *arco*, with *pp* and *sempre espress.* markings. The lower staff is marked *sul A* and *pp*. The system concludes with a *pp* dynamic marking.

sul D
sempre espress.

mp *f espress.*

sul D

sempre espress.

p *quasi f*

sul D

sul A

p *pp* *ppp*

ri - tar - dan - do

senza Sordino

Gavotte D. C. al Fine.

p *ppp*

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

sempre sul G

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

ff *mf* *p*

sempre sul G

a tempo

f *p* *mf*

a tempo

f *p*

sempre espress.

sempre sul G

f *mf*

sempre sul G

molto espress. *ff* *p*

ff *p*

sempre sul G

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

rit. *a tempo*

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

rit. *a tempo*

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* (fortissimo) and a tempo marking of *molto espress.* (molto espressivo).

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* (piano), and tempo markings of *rit.* (ritardando) and *a tempo*.

sempre sul G

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has dynamic markings of *pp* (pianissimo), *ff*, and *pp*. It also includes the instruction *sempre sonore ed espress.* and tempo markings of *rit.* and *a tempo*.

4. Burleske.

Allegro. (♩ = 152-160.)

Max Reger, Op. 103^a

The musical score is arranged in four systems. The first system shows the beginning of the piece with a Violin part and a Piano part. The Violin part starts with a forte (*f*) dynamic and a slur over the first two measures. The Piano part also starts with a forte (*f*) dynamic and features a complex rhythmic pattern. The second system continues the development, with the Violin part marked *p espress.* and the Piano part showing a change in texture. The third system features the Violin part with a slur and a *p* dynamic, and the Piano part with triplets and a *p* dynamic. The fourth system concludes the page, with the Violin part showing a dynamic shift from *p* to *f* and the Piano part with a *p* dynamic and a final flourish.

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 and dynamic markings *mf sempre espress.* and *p*. The lower staff is a piano accompaniment with a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation. The upper staff has a melodic line with dynamics *pp* and *pp sempre espress.*. The lower staff continues the piano accompaniment with dynamic markings *pp* and *pp*.

Third system of musical notation. The upper staff has a melodic line with dynamics *mf* and *p*. The lower staff has a piano accompaniment with dynamics *mf* and *p*.

Fourth system of musical notation. The upper staff has a melodic line with dynamics *f*, *p*, and *f*. The lower staff has a piano accompaniment with dynamics *f*, *p*, and *f*.

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 key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with a *ff* dynamic marking. The grand staff contains a complex accompaniment with chords and moving lines, also marked *ff*. The system concludes with a fermata over the final notes.

Second system of musical notation. It consists of three staves. The top staff has a melodic line starting with a *p espress.* marking. The grand staff below features a rhythmic accompaniment of eighth notes, marked *p*. The system ends with a fermata.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *ff*, *f*, and *f*, followed by a *p espress.* section. The middle staff has a rhythmic accompaniment with dynamics *ff*, *f*, and *f*. The bottom staff has a bass line with chords. The system concludes with a *poco a poco rit.* marking and a *p* dynamic.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata. The grand staff below features a rhythmic accompaniment of eighth notes. The system concludes with a fermata.

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 key signature has two flats. The first staff has a melodic line with a *pp* dynamic and a *f* dynamic. The grand staff has a piano accompaniment with a *pp* dynamic. The tempo marking *a tempo* appears above the first staff.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a *p espress.* dynamic. The grand staff has a piano accompaniment with a *pp* dynamic. The tempo marking *a tempo* is also present.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a *f* dynamic. The grand staff has a piano accompaniment with a *f* dynamic. There are trill and quintuplet markings in the piano part.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a *ff* dynamic. The grand staff has a piano accompaniment with a *ff* dynamic. There are trill and quintuplet markings in the piano part.

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 three staves. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic. The middle and bottom staves are a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *p*.

The second system of musical notation consists of three staves. The top staff continues the melodic line, ending with a piano (*pp*) dynamic. The piano accompaniment continues with similar rhythmic patterns and chordal textures. Dynamics include *pp*.

The third system of musical notation consists of three staves, identical in notation to the first system. It begins with a forte (*f*) dynamic in the top staff and includes dynamics of *f* and *p* in the piano accompaniment.

The fourth system of musical notation consists of three staves, identical in notation to the second system. It concludes with a piano (*pp*) dynamic in the top staff.

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.* (pizzicato) 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* (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. The treble staff begins with a rest and then contains a melodic line with a dynamic marking of *f marc.*. The grand staff continues the piano accompaniment with dynamic markings *p* and *f*.

Third system of musical notation. The treble staff contains a melodic line with a dynamic marking of *mf*. The grand staff continues the piano accompaniment with a dynamic marking of *mf*.

Fourth system of musical notation. The treble staff contains a melodic line with dynamic markings *ff* and *sempre ff*. The grand staff continues 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 piano accompaniment with chords and moving lines. A *pp* dynamic marking is present in the piano part, along with the instruction *sempre cre*. A *marc.* marking is located at the beginning of the bass line.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with an *arco* marking and a *mp* dynamic. The grand staff continues the piano accompaniment. A *scen* marking is placed over the piano part, and a *do* marking is at the end of the system.

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 melodic line with an *f marc.* marking. The grand staff continues the piano accompaniment with a *f* dynamic marking.

Fourth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with a *sempre f* marking and a *mf* dynamic. The grand staff continues the piano accompaniment with a *sempre f* marking and a *ben marc.* instruction.

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 whole rest followed by a half note, then a series of eighth notes. A dynamic marking of *mf* is placed below the staff. The grand staff contains complex chordal textures with many accidentals.

Second system of musical notation. The treble staff starts with a *pizz.* marking above the first note and a *mp* marking below. The grand staff continues with similar chordal patterns.

Third system of musical notation. The treble staff has a *f arco* marking above the first note and a *sf* marking below. The grand staff features a *f* dynamic marking at the beginning, followed by *sf* and *p* markings.

Fourth system of musical notation. The treble staff has a *poco a poco rit.* marking above the first note and a *ff* marking below. The grand staff has a *ff poco a poco rit.* marking at the beginning and a *sempre ff* marking later in the system.



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.—; Bandausgabe 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.—; Bandausgabe 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.—; Bandausgabe 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.—; Bandausgabe 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) gebund. 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.—
„ III („ 31—36) gebd. no. M. 3.—

Op. 77a. Serenade für Flöte, Violine und Viola.

Kleine Partitur no. M. 0.50; Stimmen no. M. 5.—

Op. 77b. Trio für Violine, Viola und Violoncello.

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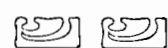
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