

Zwölf kleine Stücke nach eigenen Liedern

(113) 1

(aus den „Schlichten Weisen“, op. 76)

Waldeinsamkeit

(Volkslied aus Franken)

Gestern abend in der stillen Ruh'
Sah ich im Wald einer Amsel zu;
Als ich da so saß, meiner ganz vergaß:
Kommt mein Schatz und schleicht sich um mich
Und küsset mich.

So viel Laub, als an der Linden ist,
Und so viel tausendmal hat mich mein Schatz geküßt;
Denn ich muß gestehn, es hat 's niemand gesehn,
Und die Amsel soll mein Zeuge sein:
Wir war'n allein.

Max Reger, op. 103c, 1

(op. 76,3)

Zart bewegt

sempre espressivo

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a 3/4 time signature. It begins with a rest, followed by a melodic phrase that rises and then falls. The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/4 time signature. It features a steady, flowing accompaniment with a 'p' dynamic marking and a 'crescendo' hairpin. The tempo/mood is indicated as 'Zart bewegt' and the performance style as 'sempre espressivo' and 'sempre ben legato'.

The second system of the musical score continues the vocal and piano parts. The vocal line starts at measure 6 and continues with a similar melodic pattern. The piano accompaniment maintains its accompaniment role with 'p' dynamics and 'crescendo' markings. The tempo/mood remains 'Zart bewegt' and the performance style 'sempre espressivo'.

The third system of the musical score concludes the piece. The vocal line ends with a final melodic phrase. The piano accompaniment features a 'meno p' dynamic marking and a 'crescendo' hairpin. The tempo/mood remains 'Zart bewegt' and the performance style 'sempre espressivo'.

18 *molto espressivo* *poco ritardando* - - - *a tempo* *sempre espressivo*

f *p* *p* *crescendo* - - -

poco ritardando - - - *a tempo* *sempre espressivo*

f *p* *p*

24

p *p*

30

crescendo - - - *f* *3*

crescendo - - - *f* *3* *p*

(b)

36 *molto espressivo* *ritardando* - - -

p *mf* *f* *p*

ritardando - - -

f *p* *pp*

Herzenstausch

(Enslin)

Du sagst, mein liebes Mütterlein,
Ich soll mein Herz dir schenken;
Dann hätt' ich aber selber keins,
Das mußt du doch bedenken.

Drum wenn ich dir nun meines schenk',
So schenk du mir auch deines;
O dann bekomm ich ganz gewiß
Ein liebes, gutes, reines.

Max Reger, op. 103c, 2

(op. 76,5)

Zart bewegt

espressivo

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a *p* dynamic and a *crescendo* hairpin, followed by a slur over the first four measures. The middle staff is the right-hand piano accompaniment, starting with a treble clef and a *sempre dolce* marking. The bottom staff is the left-hand piano accompaniment, starting with a bass clef. Dynamics include *p* and *crescendo* in both piano parts. The system concludes with a *cre= scendo* marking in the right hand.

4

The second system of the musical score continues from the first. The vocal line (top staff) features a *p* dynamic followed by a *f* dynamic. The piano accompaniment (middle and bottom staves) includes markings for *sivo*, *espressivo*, and *molto*. The system concludes with a *molto* marking in the piano part.

8

The third system of the musical score continues from the second. The vocal line (top staff) features a *p* dynamic and a *poco ritardando* marking. The piano accompaniment (middle and bottom staves) includes markings for *espressivo*, *poco ritardando*, and *dolcis=*. The system concludes with a *p* dynamic in the piano part.

12 *a tempo* *poco ritardando*

a tempo
simo sempre *poco ritardando*

p sf sf pp

16 *a tempo espressivo*

p f mp crescendo

a tempo espressivo

molto meno P crescendo

19 *poco ritardando* *a tempo*

f p crescendo

poco ritardando *a tempo*

f diminuendo p crescendo

22 *ritardando*

crescendo *p*

molto espressivo ritardando

pp

Beim Schneewetter

(117) 5

(Dichter unbekannt)

Die Englein haben's Bett gemacht,
Die Federn fliegen 'runter;
Alle Tag' da schlafen sie,
Zur Nacht da sind sie munter.
Wären sie nicht munter zur Nacht,
Wer hätte dann mein Kind bewacht?

Max Reger, op. 103c, 3

(op. 76,6)

Mäßig bewegt

p crescendo *p* *meno p crescendo*

p *meno p crescendo*

4 *p crescendo* *diminuendo*

p crescendo *diminuendo*

8 *p* *p* *diminuendo* *p* *crescendo*

p *diminuendo* *cre =*

13

ritardando - - - - - *a tempo*

Musical score for measures 13-17. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a *ritardando* section, and ends with *a tempo*. Dynamics include *f*, *p*, and *pp*. The piano accompaniment features chords and moving lines, with dynamics *f*, *p*, and *pp*. The word *scendo* is written below the piano part. The system concludes with *meno p* and *cre =*.

18

Musical score for measures 18-22. The system includes a vocal line and a piano accompaniment. The vocal line begins with *meno p*, followed by *p*, *mf* *crescendo*, and *p* *crescen=*. The piano accompaniment features chords and moving lines, with dynamics *mf* and *p* *cre =*. The word *scendo* is written below the piano part.

23

Musical score for measures 23-27. The system includes a vocal line and a piano accompaniment. The vocal line starts with the syllable *do*, followed by *diminuendo* and *p*. The piano accompaniment features chords and moving lines, with dynamics *p* and *pp*. The word *scendo* is written below the piano part.

28

Musical score for measures 28-32. The system includes a vocal line and a piano accompaniment. The vocal line begins with *diminuendo*, followed by *più lento* and *pp*, then *ritardando* and *pp*. The piano accompaniment features chords and moving lines, with dynamics *pp* and *pp*. The word *diminuendo* is written below the piano part.

Glück

(119) 7

(E. L. Schellenberg)

Das machte dein stiller, keuscher Blick -
Nun hab ich dich herzlich lieb.
In meiner Seele ein Leuchten blieb,
Ein süßes, heimliches Glück.

Nun hör' ich durch alle Lüfte ziehn
Ein friedefrommes Tönen
Von großen, von tiefen, schönen
Heimwehmelodien.

Max Reger, op. 103c, 4

(op. 76,16)

Ziemlich langsam

espressivo
sempre dolce
p
sempre espressivo
P crescendo

5
p
molto
p
espressivo
P cre-

10
meno P crescendo
f
diminuendo
p
più P crescendo
dolce
dolcissimo
scendo
molto
più p crescendo

15 *poco ritardando* - - - - *a tempo*

espressivo *poco ritardando* - - - - *a tempo dolce*

p *mp* *pp*

20 *f* *diminuendo* - - - - *p crescendo*

molto (quasi f) *diminuendo* - - - - *p cresc =*

25 *ff* *diminuendo*

do *f* *diminuendo*

29 *ritardando* - - - - *a tempo*

ritardando *a tempo* *poco ritardando*

sempre dolcissimo

delicato *pp* *crescendo* *diminuendo* *ppp*

In einem Rosengärtelein

(121) 9

(Daniel Friderici, 1633: altdeutsch)

In einem Rosengärtelein
Da steht ein Bäumelein;
Darauf steht ein Röselein,
Ist wunderschön und fein.

Ach Gott, mag mir 's bescheret sein,
Das edle Röselein!
Ganz freundlich wollt' ich 's schließen ein
Tief in meines Herzens Schrein.

Max Reger, op. 103c, 5
(op. 76,18)

Zart bewegt *sempre espressivo*

5

9

p *più p* *pp* *mp cre=*

dolcissimo

p *più p* *pp* *meno P cre=*

scendo *f* *diminuendo* *p* *poco ritardando* *a tempo*

scendo *quasi f* *diminuendo* *p* *a tempo dolcissimo* *crescendo*

13 *ritardando* - - - - *a tempo*

f

ritardando - - - - *a tempo*

p *quasi f*

sempre ben legato

16

mf *p* *mf*

mf *p* *p* *meno p*

20 *espressivo*

mp *mp* *p* *molto*

p *p* *più p* *molto*

24 *poco ritardando* - - *più lento* *ritardando* - - - -

p *più p* *pp*

poco ritardando - - *più lento* *ritardando* - - - -

p *pp* *pp* *ppp*

Friede

(123) 11

(Joseph Huggenberger)

Tief im Talgrund überm Bach
Sich die Weiden neigen;
Leis' zieht Well' der Welle nach,
Friede rings und Schweigen.

Auch in meinem Herzen mild
Schlummert ein die Klage;
Und mich grüßen, Bild an Bild,
Sel'ge Jugendtage.

Max Reger, op. 103c, 6

(op. 76,25)

Ziemlich langsam

espressivo

p *crescendo* *pp* *crescendo* *crescendo*

5

poco stringendo

diminuendo

p

meno p *crescendo*

poco stringendo

diminuendo

p

meno pp *crescendo*

9

ritardando

a tempo

espressivo

ritardando

a tempo

espressivo

pp *pp*

diminuendo

pp

crescendo

15 *espressivo*

19 *espressivo*

23 *molto espressivo*

27 *ritardando* - - - *quasi a tempo* *ritardando* - - -

Du meines Herzens Krönelein

(Felix Dahn)

Du meines Herzens Krönelein,
 Du bist von lautrem Golde;
 Wenn andere daneben sein,
 Dann bist du noch viel holde.
 Die andern tun so gern gescheut,
 Du bist gar sanft und stille,
 Daß jedes Herz sich dein erfreut,
 Dein Glück ist 's, nicht dein Wille.

Die andern suchen Lieb' und Gunst
 Mit tausend falschen Worten;
 Du ohne Mund- und Augenkunst
 Bist wert an allen Orten.
 Du bist als wie die Ros' im Wald,
 Sie weiß nichts von ihrer Blüte;
 Doch jedem, der vorüberwallt,
 Erfreut sie das Gemüte.

Max Reger, op. 103c, 7
 (op. 76, 1)

Zart bewegt
espressivo
p

espressivo e sempre dolce
p

sempre con pedale e ben legato

4 *p* *meno p* *p* *p*

p *meno p* *p* *p*

7 *meno p crescendo* *p* *diminuendo*

meno p crescendo *p* *diminuendo*

10

p crescendo - - - - - *f* - - - - - *p*

p crescendo - - - - - *f* - - - - - *p* *dimi =*

13

poco a poco ritardando - - - - - *a tempo*

pp *poco a poco ritardando* - - - - - *a tempo*
espressivo

nuendo - - pp - - - - - *meno p* - - - - - *p*

16

mf - - - - - *f* - - - - - *p*

p *mf* - - - - - *f*

19

molto espressivo

mf crescendo - - - - - *p cre-*
dolce

mp crescendo - - - - - *f* - - - - - *p cre-*

22

scendo *p* *molto espressivo* *più p crescendo*

scendo *p* *pp* *sempre dolce* *crescendo*

25

crescendo *crescendo*

crescendo *crescendo*

27

espressivo *crescendo*

molto espressivo *crescendo*

29

poco a poco ritardando *f* *diminuendo* *p*

poco a poco ritardando *f* *diminuendo* *pp*

Wenn die Linde blüht

(Karl Busse)

Wenn die Linde blüht,
Sind die jungen Gänschen da.
Wenn ich dann die jungen Gänschen hüt',
Ist mein Liebster da.

Wenn mich dann mein lieber Liebster küßt,
Gehn die Gänschen in die Saat hinein.
Wenn 's der Bauer wüßt',
Lieber Liebster, laß das Küssen sein!

Max Reger, op. 103c, 8

(op. 76,4)

Lebhaft, anmutig

5

10

p

p

pp
cre =

meno p

p

p

scendo

pp

meno p

pp

p

grazioso

poco ritardando - -

p crescendo

f

poco ritardando

p

crescendo - -

f

15

a tempo
a tempo grazioso
p
p
molto
p crescendo
p crescendo

19

poco ritardando - - a tempo
p
poco ritardando - a tempo
p

23

ritardando - - - a tempo
p
più lento
pp cre =
ritardando - - - a tempo
p
più lento
pp cre =
molto

26

a tempo (lebhaft)
scendo
crescendo
ritardando - - -
a tempo (lebhaft)
scendo
crescendo
ritardando
p
pp

Mein Schätzelein

(Joseph Huggenberger)

Mein Schätzelein ist ein gar köstliches Ding,
 So findet man nirgends ein zweites;
 Mit Lächeln, mit Schäkern treibt 's mir aus dem Haus
 Die Grillen, die Sorg' und das Leid.
 Juheida, wie sollt' ich nicht lustig sein
 Mit solch einem Schätzelein!

Und spitzt es sein Mäulchen, sein süßes, zum Kuß,
 Das Reizendste ist es auf Erden,
 Und bin ich 's noch nicht, so muß ich vor Glück
 Ein Narr, ein ganzer, noch werden...
 Juheida, wie sollt' ich nicht lustig sein
 Mit solch einem Schätzelein!

Max Reger, op. 103c, 9
 (op. 76,14)

Ziemlich lebhaft und sehr anmutig

The musical score is presented in three systems. The first system (measures 1-2) is marked *mf crescendo* and *cre =*. The second system (measures 3-5) is marked *scendo* and *p*. The third system (measures 6-8) is marked *mf* and *crescendo*. The piano part features complex chordal textures and arpeggiated figures.

9

poco a poco ritardando - - - - - *a tempo*

f *p* *mf cre = a tempo*

poco a poco ritardando - - - - - *a tempo*

12

scendo - - - - - *f* *p*

scendo *f* *p crescendo*

scendo *f* *p*

scendo *f* *p crescendo*

15

crescendo - - - - - *p cre =*

p *p cre =*

crescendo - - - - - *p cre =*

p *p cre =*

18

scendo - - - - - *p crescendo*

scendo - - - - - *p crescendo*

scendo - - - - - *p crescendo*

scendo - - - - - *p crescendo*

21 *ritardando* - - - *a tempo*
p *mf* *crescendo*

24 *f* *mf* *crescendo*

27 *f* *p* *crescendo*

30 *diminuendo* *p*
sempre dolce *p* *pp*

Klein Marie

(Johannes Trojan)

Marie auf der Wiese, auf der Wiese Marie,
 Alle Gräser und Blumen sind größer als sie.
 Mir wird schon ganz bang, weil ich nirgends sie seh'.
 Ich hab' sie verloren, verloren im Klee.
 Zwischen Sternblumen weiß und den Glocken so blau
 Und den goldnen Ranunkeln, ei, was ich da schau:
 Das ist keine Sternblum', ein Köpfchen ist das!
 Ich hab' sie gefunden, gefunden im Gras.

Max Reger, op. 103c, 10

(op. 76,44)

Andantino

espressivo

7

13

mp *f* *p* *mp*

scendo *sf* *p* *p*

mp *cre =*

20

Musical score for measures 20-25. The system 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 one flat (B-flat). Measure 20 starts with a piano (*p*) dynamic. The first staff has dynamics *mf* and *dimi=*. The grand staff has dynamics *p*, *mf*, and *dimi=*. There are various musical notations including slurs, ties, and accidentals.

26

Musical score for measures 26-30. The system 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 one flat (B-flat). Measure 26 starts with a piano (*p*) dynamic. The first staff has dynamics *nuendo* and *ritardando*. The grand staff has dynamics *nuendo* and *ritardando*. There are various musical notations including slurs, ties, and accidentals.

31

Musical score for measures 31-35. The system 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 one flat (B-flat). Measure 31 starts with a piano (*p*) dynamic. The first staff has dynamics *a tempo* and *crescendo*. The grand staff has dynamics *a tempo* and *crescendo*. There are various musical notations including slurs, ties, and accidentals.

36

Musical score for measures 36-40. The system 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 one flat (B-flat). Measure 36 starts with a piano (*p*) dynamic. The first staff has dynamics *ritardando* and *a tempo*. The grand staff has dynamics *ritardando*, *a tempo*, and *ritardando*. There are various musical notations including slurs, ties, and accidentals.

Mariae Wiegenlied

(Martin Boelitz)

Maria sitzt am Rosenhag und wiegt ihr Jesuskind;
 Durch die Blätter leise weht der warme Sommerwind.
 Zu ihren Füßen singt ein buntes Vögelein.
 Schlaf, Kindlein, süße, schlaf nun ein!
 Hold ist dein Lächeln, holder deines Schlummers Lust;
 Leg dein müdes Köpfchen fest an deiner Mutter Brust!
 Schlaf, Kindlein, süße, schlaf nun ein!

Max Reger, op. 103c, 11
 (op. 76,52)

Allegretto

espressivo
p

espressivo
pp
diminuendo

7
pp

ppp

12
p
pp

pp
ppp (una corda)
diminuendo

18

espressivo *ritardando* *a tempo*
ritardando *dolcissimo* *a tempo* *espressivo*
p *p*

25

espressivo *espressivo*
p *pp*
diminuendo *pp*

31

meno p *pp* *espressivo* *dolcissimo*
ppp

37

ritardando *pp* *ritardando dolcissimo*
diminuendo *ppp*

Zum Schlafen

(E. L. Schellenberg)

Oben in dem Birnenbaum
 Sitzt ein Vöglein, ganz aus Gold;
 Singt so leis', man hört es kaum,
 Singt so fein und singt so hold.

Will die Grete artig sein,
 Hört sie 's auch im Birnenbaum;
 Hat mein liebes Töchterlein
 Einen goldnen Traum.

Max Reger, op. 103c, 12
 (op. 76,59)

Sostenuto

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a half note F, a quarter note E, a quarter note D, a half note C, and a quarter note B. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The right hand starts with a *dolce* marking and a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand plays a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system of the musical score continues the vocal and piano parts. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and then a pianissimo (*pp*) dynamic. The piano accompaniment continues with similar dynamics, including *mf*, *p*, and *pp*. The system ends with a fermata over the final note of the vocal line.

The third system of the musical score continues the vocal and piano parts. The vocal line starts with a pianissimo (*pp*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and then a piano (*p*) dynamic. The piano accompaniment includes a *crescendo* marking leading to a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The system concludes with a *poco ritardando* marking that returns to *a tempo*.

19

p *dolcissimo*

24

dolcissimo *dolcissimo* *p* *crescendo*

29

ritar = *pp* *crescend*

ritar = *pp* *crescend*

crescendo *p*

34

dando *a tempo* *ritardando*

do *dando* *pp*

dolcissimo al fine *ritardando*

do *pp* *PPP*