

ZWEI ROMANZEN

für
VIOLINE

mit Begleitung
von kleinem Orchester

von

MAX REGGER

OP. 50.

1. ROMANZE G dur

Verl. N^o 2986 ^a Partitur... M 3, ^{netto}

Verl. N^o 2986 ^b Orch. Stimmen

u. Viol. Stimme... 6, ^{netto}

Verl. N^o 2986 ^c Klavierauszug... 2, ^{netto}

2. ROMANZE D dur

Verl. N^o 2987 ^a Partitur... M 3, ^{netto}

Verl. N^o 2987 ^b Orch. Stimmen

u. Viol. Stimme... 6, ^{netto}

Verl. N^o 2987 ^c Klavierauszug... 2, ^{netto}

Eigentum des Verlegers. Eingetragen in das Vereinsarchiv.

LEIPZIG

JOS. AIBL. VERLAG, G. m. b. H.

Copyright 1901 by Jos. Aibl Verlag.

Aufführungsrecht vorbehalten.

IN DIE „UNIVERSAL-EDITION“ AUFGENOMMEN.

SOLE AGENTS FOR THE UNITED STATES

BREITKOPF & HÄRTEL, N. Y.

Herrn Eugen Spitzweg
in herzlichster Dankbarkeit hochachtungsvollst gewidmet.

ROMANZE.

Max Reger, Op. 50. N^o 1.
(Klavierauszug vom Komponisten.)

Andante sostenuto (ma un poco con moto).

VIOLINE.

PIANO.

The musical score is written for Violin and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante sostenuto (ma un poco con moto)'. The score is divided into three systems. The first system shows the Violin part with a 'molto espressivo' marking and the Piano part with a 'p' (piano) dynamic. The second system continues the Piano part with 'espress.' (espressivo) markings and includes a '(Bl.)' instruction. The third system features a 'tr' (trill) marking and dynamic markings 'p', 'mf', and 'pp' (pianissimo). Performance instructions include '(Str.)' and '(Bl.)' in parentheses, and 'sul D...' and 'sul E' for specific string positions.

Stich und Druck von Jos. Eberle & C^o Wien, VII. Seidengasse 3-9.

Leipzig, Jos. Aibl Verlag, G.m.b.H.
Copyright 1901 by Jos. Aibl Verlag.

29886

Eigentum des Verlegers für alle Länder.
Aufführungsrecht vorbehalten.

mp *f agitato*

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

p

tr *tr* *tr*

più f *p*

tr

(Bl.) *pp*

f *più f* *agitato*

(Str.) *pp* *f*

tr *tr* *tr*

meno f *poco rit.*

(Bl.) *p* *poco* *pp*

poco rit.

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*

do *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

fff *tr* *mf* *p* *poco* *tr* *più p* *poco* *tr*

rit. *rit.*

ff (Fl. Cl.) *p* (Bl.) *pp* *poco* *più pp* *poco*

a tempo

a tempo *espress.* *espress. (Bl.)*

pp *p*

molto espress.

meno p *mf* *p*

(Bl. u. Str.) *pp*

molto espressivo

f *p*

meno pp *p* *pp* *poco*

First system of musical notation. The upper staff is a single melodic line with dynamics *f* and *p*. The lower staff is a piano accompaniment with dynamics *pp*.

Second system of musical notation. The upper staff is marked *molto espressione* and has dynamics *pp* and *f*. The lower staff is marked (Bl.) and has a fermata over the first measure.

Third system of musical notation. The upper staff is marked *molto espress.* and has dynamics *p* and *f*. The lower staff is marked (Bl.) and has dynamics *pp*. Both staves include the instruction *sempre poco a poco strin -*.

Fourth system of musical notation. The upper staff is marked *sul G... più f agitato* and has dynamics *f* and *gen*. The lower staff is marked *mf* and has dynamics *gen* and a triplet of eighth notes.

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.*

ZWEI ROMANZEN

für
VIOLINE

mit Begleitung
von kleinem Orchester

von

MAX REGGER

OP. 50.

Eigenthum des Verlegers. Eingetragen in das Vereinsarchiv.

MÜNCHEN, JOS. AIBL VERLAG.

Copyright 1901 by Jos. Aibl Verlag.
Aufführungsrecht vorbehalten.

Oscar Brandstötter, Leipzig.

1. ROMANZE G dur

Verl. N^o 2986 ^a Partitur... M 3, netto

Verl. N^o 2986 ^b Orch. Stimmen

u. Viol. Stimme... 6, netto

Verl. N^o 2986 ^c Klavierauszug... 2,...

2. ROMANZE D dur

Verl. N^o 2987 ^a Partitur... M 3, netto

Verl. N^o 2987 ^b Orch. Stimmen

u. Viol. Stimme... 6, netto

Verl. N^o 2987 ^c Klavierauszug... 2,...



5/18

- 12

Max Reger.

Verl.-No.		Mk.
2911	Op. 19. Zwei geistliche Gesänge für mittlere Stimme mit Orgel. Text deutsch und englisch	1.80
2906	Op. 20. Fünf Humoresken für Klavier zu 2 Händen	2.50
	Op. 21. Hymne an den Gesang. Für Männerchor mit grossem Orchester.	
2903a	Partitur netto	6.—
2903b	Orchesterstimmen netto	9.—
2903c	Chorstimmen à	—30
2903d	Klavierauszug mit Text	3.—
	Op. 22. Sechs Walzer für Klavier zu 4 Händen. (Original).	
2901a	Heft 1	2.50
2901b	Heft 2	2.—
	Op. 22. Dieselben. Für Klavier zu 2 Händen. Uebertr. v. Komponisten.	
2914a	Heft 1	1.50
2914b	Heft 2	1.20
	Op. 23. Vier Lieder, K. Hammerling. Anna Ritter. E. Geibel, Anna Ritter, für 1 Singstimme m. Klavier.	
2912a	No. 1. Das kleinste Lied } Für hohe Stimme	1.—
2912b	No. 2. Pythia } Für hohe Stimme	1.—
2912c	No. 3. Das sterbende Kind } Für mittlere Stimme	1.—
2912d	No. 4. Vom Küssen } Für mittlere Stimme	1.—
2907	Op. 28. Zweite Sonate in G moll für Violoncell und Klavier	6.—
2908	Op. 30. Phantasie für Orgel über den Text: „Freu' dich sehr, o meine Seele“	3.—
	Op. 31. Sechs Gedichte von Anna Ritter für mittlere Singstimme mit Klavier.	
2910a	No. 1. Allein	1.—
2910b	No. 2. Ich glaub, lieber Schatz	1.—
2910c	No. 3. Unbegehrt	1.—
2910d	No. 4. Und hab' so grosse Sehnsucht	1.—
2910e	No. 5. Mein Traum	1.—
2910f	No. 6. Schlimme Geschichte	1.—
	Fünf Spezialstudien für Klavier zu 2 Händen. Bearbeitung Chopin'scher Werke.	
2913a	No. 1. Valse Des-dur op. 64 No. 1	1.20
2913b	No. 2. Valse As-dur op. 42	1.50
2913c	No. 3. Impromptu As-dur op. 29	1.20
2913d	No. 4. Etude Gis-moll op. 25 No. 6	1.20
2913e	No. 5. Valse Cis-moll op. 64 No. 2	1.50

Verl.-No.		Mk.
	Fünf ausgewählte Volkslieder. Für Männerchor bearbeitet.	
2902a	No. 1. Herzweh.	
2902b	No. 2. Liebchens Bote.	
2902c	No. 3. Das Sternlein.	
2902d	No. 4. Mein Dearndel tief drunten.	
2902e	No. 5. Ich hab die Nacht geträumet.	
	Partitur und Stimmen No. 1—5 à	1.30
	Einzelne Stimmen à	—20
	Neun ausgewählte Volkslieder (Neue Folge). Für Männerchor bearbeitet.	
2909a	No. 1. Die Erde braucht Regen.	
2909b	No. 2. Lebewohl.	
2909c	No. 3. Ach Bäumchen, du stehst.	
2909d	No. 4. Das Lieben bringt gross' Freud.	
2909e	No. 5. Ich ging durch einen grasgrünen Wald.	
2909f	No. 6. Sehnsucht.	
2909g	No. 7. Verlorenes Glück.	
2909h	No. 8. Trutze nicht.	
2909i	No. 9. Der Tod als Schnitter.	
	Partitur und Stimmen No. 1—9 à	1.30
	Einzelne Stimmen à	—20
	Op. 32. Sieben Characterstücke für Klavier zu 2 Händen.	
2915a	Heft 1, No. 1. Improvisation, No. 2. Capriccio, No. 3. Burleske, No. 4. Intermezzo.	3.—
2915b	Heft 2, No. 5. Intermezzo, No. 6. Humoreske, No. 7. Impromptus.	3.—
	Sechs ausgewählte Volkslieder. Für gemischten Chor bearbeitet.	
2918a	No. 1. Liebesscherz.	
2918b	No. 2. Das Sternlein.	
2918c	No. 3. Liebesqual.	
2918d	No. 4. Vergebens.	
2918e	No. 5. Liebchens Bote.	
2918f	No. 6. Das Mädchen vom Lande.	
	Partitur und Stimmen No. 1—6 à	1.30
	Einzelne Stimmen No. 1—6 à	—20
2935	Op. 33. Orgelsonate (Fis-moll)	3.50
	Op. 34. Cinq Pièces pittoresques à 4 ms	
2936a	Heft 1	2.—
2936b	Heft 2	2.—

München, Jos. Aibl Verlag.

Aufführungsrecht vorbehalten.

ZWEI ROMANZEN

für
VIOLINE

mit Begleitung
von kleinem Orchester

von

MAX REGGER

OP. 50.

Eigentum des Verlegers. Eingetragen in das Vereinsarchiv.

MÜNCHEN, JOS. AIBL VERLAG.

Copyright 1901 by Jos. Aibl Verlag.
Aufführungsrecht vorbehalten.

Oscar Brandstetter, Leipzig.

1. ROMANZE G dur

Verl. N^o 2986^a Partitur... M 3, netto

Verl. N^o 2986^b Orch. Stimmen
u. Viol. Stimme... 6, netto

Verl. N^o 2986^c Klavierauszug... 2, netto

2. ROMANZE D dur

Verl. N^o 2987^a Partitur... M 3, netto

Verl. N^o 2987^b Orch. Stimmen
u. Viol. Stimme... 6, netto

Verl. N^o 2987^c Klavierauszug... 2, netto

Herrn Dr. B. Rebitzer freundschaftlich gewidmet.

ROMANZE.

Max Reger, Op.50. N° 2.
(Klavierauszug vom Komponisten.)

Larghetto.

VIOLINE.

PIANO.

Hob. Vel. *espress.*

(Clar.)

Vln.

pp

meno pp

p

poco f

poco rit.

pp

molto

pp

più pp

poco rit.

a tempo

pp espressivo

meno pp

p

a tempo

Fl.

Fl.

(Cl. Fag.)

Ob.

ppp

Clar.

meno pp

p

First system of the musical score. The top staff is a vocal line starting with a forte (*f*) dynamic, featuring a triplet of eighth notes. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

Second system of the musical score. The vocal line continues with dynamics *p* and *f*, and includes the lyrics "sempru cre - - - - - scen - - - - - do". The piano accompaniment includes a Clarinet (Clar.) part and an Oboe (Ob.) part, both marked with a piano (*p*) dynamic.

Third system of the musical score. The vocal line features dynamics *ff*, *p*, and *mf*. The piano accompaniment includes Clarinet in F (Cl. Fg.) and Violin (Vln.) parts. The Cl. Fg. part is marked *più p* and the Vln. part is marked *mp*.

Fourth system of the musical score. The vocal line features dynamics *f*, *ff*, and *p*, and includes the instruction *poco rit.*. The piano accompaniment includes Oboe/Horn (Ob. Horn.) and Clarinet in F (Cl. Fag.) parts. The Ob. Horn. part is marked *f*, the Cl. Fag. part is marked *p* and *più p*, and the piano accompaniment is marked *pp*.

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

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

gen
gen
ff
agitato

(Clar.)
mf
3

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

(Oboe.)
p
3
 (Ob.)
pp

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 part is marked *p* and includes the instruction *(Fl. Vl.)*. The second piano part is marked *mf* and includes the instruction *(Cl.)*. A fermata is placed over the first piano part.

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

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 a section for *(Clar. Fl. Ob.)* marked *f* and *agitato*. The piano part continues with chords and arpeggiated figures. The tempo marking *poco rit.* appears above the piano part.

Musical score for the fourth system. The piano accompaniment includes a section for *(Voll. Orch.)* marked *ff*. The piano part continues with chords and arpeggiated figures. A fermata is placed over the piano part.

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 next two 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 next two staves. The top staff continues the piano part with a forte (*f*) dynamic. The bottom staff is for woodwinds, specifically Flute and Clarinet (Fl. Cl.) and Bassoon (Fag.), with a mezzo-piano (*mp*) dynamic.

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

(Vln.) *pp* *poco*

Bl. *p*

This system contains the final two staves. The top staff continues the piano part with dynamics *p*, *p*, *espress.*, *molto espress.*, and *meno p*. The bottom staff is for woodwinds, including Violin (Vln.) and Bassoon (Bl.), with dynamics *pp*, *poco*, and *p*.

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

(Vl. 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* *rit.* *ppp*

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

