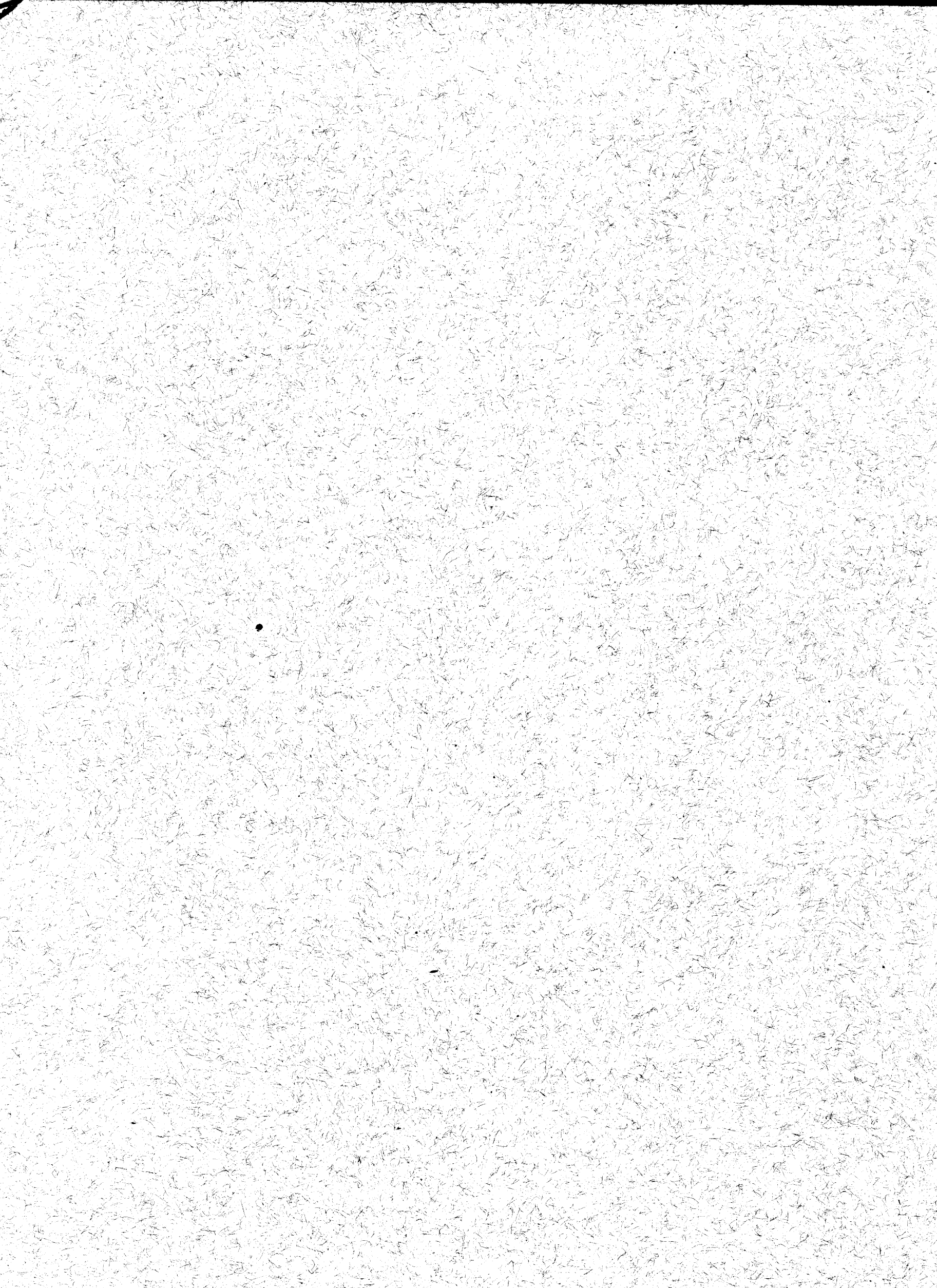


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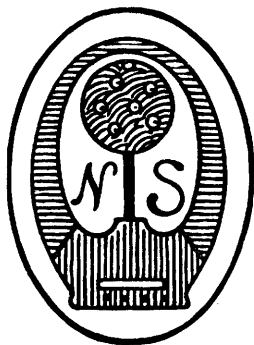
MAX REGER

OPUS 133

QUARTETT

⟨A MOLL⟩ FÜR VIOLINE, BRATSCHHE
VIOLONCELL UND KLAVIER

HERRN UND FRAU
PROFESSOR DR. WALTHER
ZUGEEIGNET



AUFFÜHRUNGSRECHT VORBEHALTEN
N. SIMROCK G.M.B.H.
BERLIN & LEIPZIG

PREIS M 15.-

1333.2



Aufführungsrecht vorbehalten.

Quartett

(A moll)

für

Violine, Bratsche, Violoncell und Klavier.

Max Reger, Op. 133.

Allegro con passione (non troppo Allegro) (♩ = 76)

espress.

Violine.

Bratsche.

Violoncell.

Allegro con passione (non troppo Allegro) (♩ = 76)

dolce

Klavier.

a tempo *espress.*
pp *espress.*
pp *espress.*
pp

a tempo
ppp

mp sempre espress. *sempre cres* *cen* *do*
mp sempre espress. *sempre cres* *cen* *do*
mp sempre espress. *sempre cres* *cen* *do*

3 dolce
p *sempre cres* *cen* *do*
3 *2* *3*

f

mf

ff *ff* *ff* *marc.* *marc.* *marc.*

f *3* *3* *3* *marc.*

sempre espress.
fff
sempre espress.
sempre espress.
fff
sf
sempre dim.
ff

espress.
p
dolce
espress.
p

sul A
p
sempre espress.
espress.
sempre espress. mf
marc.
p
dolce
p

sul D
p
sul D
p
dolce, poco espress.
dolce
p

espress. *pp* *mf* *sempre espress.* *p* *sempre rit.*

espress. *pp* *mf* *sempre espress.* *p* *sempre rit.*

espress. *pp* *mp* *mp* *p* *sempre rit.*

sul D. *pp* *ppp* *a tempo (tranquillo)*

pp *ppp*

pp *ppp*

a tempo (tranquillo) *espress.* *ppp* *p*

espress. *p*

molto espress. *mf* *p* *pp* *pp*

poco rit. *p* *mf* *a tempo* *molto espress.* *p* *molto espress.*

marc. *mf* *p* *pizz.* *arco*

poco rit. *a tempo* *mf* *p dolce* *3*

First system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent triplet in the right hand and a bass line with triplets and pairs. Dynamics include *ff* and *f*. Performance instructions include *(sempre dolce)* and *f (dolce)*.

Second system of musical notation. The vocal line continues with lyrics. The piano accompaniment features a triplet in the right hand and a bass line with pairs. Dynamics include *mp* and *p*.

Third system of musical notation. The vocal line continues with lyrics. The piano accompaniment features a triplet in the right hand and a bass line with pairs. Dynamics include *piu f* and *agitato*.

Fourth system of musical notation. The vocal line continues with lyrics. The piano accompaniment features a triplet in the right hand and a bass line with pairs. Dynamics include *ff* and *espress.*. Performance instructions include *f e sempre* and *espr.*.

Fifth system of musical notation. The vocal line continues with lyrics. The piano accompaniment features a triplet in the right hand and a bass line with pairs. Dynamics include *ff* and *fe sem*.

cre - marc. - scen - do ff

cre - marc. - scen - do ff

cre - marc. - scen - do ff

pre - cre - marc. - scen - do ff

sempre ff sf

sempre ff sf

sempre ff sf

sempre ff sf

sempre poco a poco rit. - ff f mf mp

sempre poco a poco rit. - ff f mf mp

marc. sempre poco a poco rit. - ff f mf mp

a tempo espress. pp espress. pp espress. pp

a tempo ppp

sempre espress.
pp *poco rit.* *p*
pizz. *pp*
pp *poco rit.* *p*

a tempo
sempre espress.
p sempre cre
pp espress. *arco* *pp espress.*
sempre espress. *mp* *sempre espress.* *mp* *cre*
a tempo
pp *pp sempre* *cre*

scen *do* *f*
scen *do* *f*
scen *do* *f*
scen *do* *mf*

molto espress. *p* *mf*
molto espress. *mf*
molto espress. *mf*
p *mp* *bd.*

agitato

marc.

marc.

f marc.

Red. *

sf

marc.

f marc.

sf

sempre ff

Red. *

ff

ff marc.

Red. *

marc.

ff marc.

ff

rit.

rit.

marc.

a tempo
sul G -

f espress. e marc.

f espress. e marc.

f espress. e marc.

poco agitato

a tempo

mp

pp

sempre sostenuto

p

più p

sul D

pp

pp

pp

sempre sostenuto

espress.

pp

sul D

ppp

sul A

quasi rit.

a tempo

espress.

espress.

p molto

ppp (una corda)

quasi riten.

ppp

a tempo molto espress.

p

(tre corde)

molto espress.

mf

p

molto espress.

molto espress.

sul G -

f espress. e marc.

f espress. e marc.

f espress. e marc.

espress.

mp

agitato *f marc.* *marc.*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part is marked *agitato* and includes a section marked *f marc.* and another *marc.* section. There are various musical notations such as slurs, ties, and dynamic markings.

ff *ff* *ff* *marc.* *ff*

This system contains the second system of music. It continues the vocal and piano parts. The piano part features several triplet markings and is marked with *ff* and *marc.* throughout.

ben marc. *ff* *ben marc.* *ff* *ben marc.* *ff*

This system contains the third system of music. The piano part is marked *ben marc.* and *ff*. It includes complex rhythmic patterns and slurs.

sempre ff *sempre ff* *sempre ff* *agitato* *sempre ff*

This system contains the fourth system of music. The piano part is marked *sempre ff* and *agitato*. It features a dense texture with many notes and slurs.

sempre espress.
mp *f*
sempre espress.
mp *f* *marc.*
sempre espress.
mp *f*
mp *f dolce*

ff *pp* *espress.*
ff *pp* *espress.*
ff *pp* *espress.*
ff dolce *pp* *ppp*
rit. *a tempo*
rit. *a tempo*

sempre espress.
mp *sempre* *cre* *scen* *do*
sempre espress.
mp *sempre* *cre* *scen* *do*
sempre espress.
mp *sempre* *cre* *scen* *do*
p *dolce* *sempre* *cre* *scen* *do*

f *f* *f*

mf

First system of musical notation. It consists of three staves: two vocal staves (Soprano and Alto) and a grand piano staff. The vocal staves begin with a dynamic marking of *ff* and feature melodic lines with some rests. The piano accompaniment is highly rhythmic, featuring many triplets and sixteenth-note patterns. Dynamic markings include *ff* and *marc.* (marcato).

Second system of musical notation. The vocal staves continue with melodic lines, marked with *fff* and *sf*. The piano accompaniment features more complex rhythmic patterns, including pairs of eighth notes and triplets. Dynamic markings include *fff*, *sf*, and *sempre dim.* (sempre diminuendo).

Third system of musical notation. The vocal staves show a dynamic shift to *p* (piano) and *pp* (pianissimo). The piano accompaniment continues with rhythmic complexity, including triplets and sixteenth-note runs. Dynamic markings include *espress.* (espressivo), *p*, *pp*, and *mf*.

Fourth system of musical notation. The vocal staves feature a *p* dynamic and include the instruction *sul D* (sul tasto). The piano accompaniment continues with rhythmic patterns and includes dynamic markings such as *mp*, *p*, *pp*, and *ppp*. The system concludes with a *rit.* (ritardando) marking.

atempo (tranquillo)

espress.

mf *ff*

a tempo (tranquillo)

espress. p *mf* *f* *dolce*

mp

mp

mp

p

f *più f* *più f* *agitato*

f *più f* *agitato*

ff

ff

ff

espress. *ppp* *espress.* *pp* *poco a poco strin* *mp* *p* *gen*

espress. *ppp* *pp* *mp* *p* *espress.* *marc.*

espress. *ppp* *pp* *mp* *p*

poco a poco strin *gen*

ppp *ppp* *pp* *mp* *p*

do *quasi Tempo primo* (♩ = 76) *mf* *f*

mp *mf* *f*

do *quasi Tempo primo* (♩ = 76) *mf marc.* *f marc.*

mf marc. *f marc.*

ben marcato

ben marcato

ben marcato

ben marcato *marc.*

ben marcato *f* *ben marcato*

ben marcato *f* *ben marcato*

f ben marcato

agitato
piu f *ff*
agitato *ff*
agitato *ff*
piu f *ff*
agitato *ff*
piu f

rit. *sempre ff* *ff*
sempre ff *ff*
sempre ff *ff*
 (quasi Largo) *poco a poco sempre rit.*
 Meno allegro (♩ = 56)
 (quasi Largo) *poco a poco sempre rit.*
 Meno allegro (♩ = 56)
fff

con tutta forza *mf*
con tutta forza *mf*
con tutta forza *mf*
con tutta forza *mf*

Adagio (♩ = 42) *rit.*
p *pp* *piu pp* *ppp*
p *pp* *piu pp* *ppp*
 Adagio (♩ = 42) *rit.*
mf *p* *pp* *ppp*

First system of musical notation, featuring three staves. The top staff has a treble clef, the middle a bass clef, and the bottom a grand staff. Dynamics include *ff* and *ff* 3. A triplet of eighth notes is marked with a '3' and a bracket.

Second system of musical notation, featuring three staves. Dynamics include *pp* and *f*. The bottom staff has a grand staff.

Third system of musical notation, featuring three staves. Dynamics include *ff*. The bottom staff has a grand staff. A triplet of eighth notes is marked with a '3' and a bracket.

Fourth system of musical notation, featuring three staves. Dynamics include *mf* and *ff*. The bottom staff has a grand staff.

ff sempre ff pizz.

ff sempre ff pizz.

ff sempre ff pizz.

sempre ff

arco p. di mi nu en do pp sul A

p di mi nu en do pp

p di mi nu en do pp

pp

pizz. sempre rit. arco con Sordino a tempo

pp arco pp ppp pizz. pp ppp

arco pizz. ppp ppp

sempre rit. a tempo

più pp ppp sempre una

con Sordino arco

con Sordino pizz. pp

corda

First system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The music is in a key with one flat (B-flat). Dynamics include *pp*, *p*, *pizz.*, *arco*, and *mf*. There are various musical notations such as slurs, ties, and accents.

Second system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. Dynamics include *pp*, *p*, and *sempre pp*. The instruction *sempre pp e una corda* is written across the bottom staff.

Third system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. Dynamics include *pp*, *pizz.*, and *sempre pp*. The instruction *sempre pp* is repeated in the bottom staff.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. Dynamics include *sempre pp* and *pizz.*.

Fifth system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. Dynamics include *sempre pp* and *sempre pp e una corda*.

Violin I: *pizz.* *ppp*

Violin II: *pizz.* *ppp*

Viola: *ppp*

Piano: *ppp*

Meno Allegro. sempre poco a poco rit.

Violin I: *arco* *pp*

Violin II: *arco espress.* *pp*

Viola: *espress.* *pp*

Piano: *pp* *Meno Allegro. sempre poco a poco rit.*

Molto meno vivace. (♩ = 90)

Violin I: *pizz.* *ppp* *sempre con sordino* *sul A* *pp espress.* *sul D*

Violin II: *pizz.* *ppp* *sempre con sordino* *ppp* *pp espress.*

Viola: *pizz.* *ppp* *sempre con sordino* *pp espress.*

Molto meno vivace. (♩ = 90)

Piano: *ppp* *sempre una corda* *ppp*

Violin I: *sul A* *pp* *mp* *pp* *sul D*

Violin II: *pp* *ppp* *sul D*

Viola: *sul D* *pp* *ppp* *sul D*

Piano: *pp* *mp* *pp*

Piano: *poco* *ppp*

First system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The music is in a minor key. The top staff begins with a *pp* dynamic and includes the instruction *arco*. The middle staff includes *pp* and *sempre pizz.*. The bottom staff includes *pp*. The system concludes with a fermata over a whole note chord.

Second system of musical notation. It consists of three staves. The top staff includes *p*, *pizz.*, *pp*, and *arco*. The middle staff includes *pp* and *pizz.*. The bottom staff includes *pp*. The system concludes with a fermata over a whole note chord.

Third system of musical notation. It consists of three staves. The top staff includes *pp* and *sempre pp*. The middle staff includes *pp* and *pizz.*. The bottom staff includes *sempre pp*, *pp*, and *sempre ppp*. The system concludes with a fermata over a whole note chord.

Fourth system of musical notation. It consists of three staves. The top staff includes *pp*. The middle staff includes *pp* and *pizz.*. The bottom staff includes *pp*. The system concludes with a fermata over a whole note chord.

pp pizz. pp arco pp arco pp

pp

pp

sempre pp pp

sempre pp pp

sempre pp pp

sempre pp ed una corda

pp ppp pizz. pp ppp pizz. pp

sempre pp

pizz. sempre rit. arco pp ppp ppp ppp

pp ppp ppp

pp sempre rit.

a tempo
pp
pizz.
pp
a tempo
sempre ppp ed una corda

arco
pp
arco
pp
pizz.
sempre ppp

sempre pp
sempre pp
sempre pp
sempre pp
sempre ppp ed una corda
pizz.
ppp
pizz.
ppp
pizz.
ppp

sul D
arco
arco
dim.
dim.
ppp
ppp
ppp
ppp
ppp
rit.
rit.
3
8
ppp
ppp

Finis

III.

Largo con gran espressione. (♩ = 44)

espress. *mp* *f* *p* *un poco strin* (4)

espress. *mp* *f* *p* *ben marcato*

sul D. *espress.* *mp* *f* *p* *ben marcato*

Largo con gran espressione. (♩ = 44)

pp *mp* *pp* *p* *un poco strin*

mp *f* *p*

gen do rit. *ff* *p* *pp* *f* *a tempo*

ff *p* *pp* *f* *marc.*

ff *p* *pp* *f*

gen do rit. *a tempo*

ff *p-pp* *f*

un poco rit. *a tempo* *sul A sul D* *pp* *pp*

p *molto* *p* *pp* *pp*

p *molto* *p* *pp* *pp* *sul D*

un poco rit. *a tempo* *espress.*

p *p* *pp* *pp* *dolciss.* *ppp* *pp*

sul A - sul D un poco animato espress. sul A
 ppp espress. ppp pp f molto espress.

un poco animato espress. ma dolce
 ppp poco pp mf

poco a poco rit. sul D a tempo espress. sul A
 p ppp ppp ppp espress. pp p

poco espress. a poco rit. - a tempo (♩ = 44)
 dolce pp ppp ppp p

sul D molto espress. molto espress. molto espress. f
 pp ppp ppp ppp

dolciss. pp ppp mf

sul A pp espress. pp
 f ff p p espress. pp

mf f pp

con Sordino *ppp* *ppp* *ppp* *mf* *p* *strin -*
ppp *ppp* *ppp* *mp* *agitato*
pp *ppp* *pp* *p* *strin -*
pp *ppp* *pp* *p*

gen - do rit. *a tempo* ($\text{♩} = 50$) *espress.*
f *pp* *mp espress.* *cre* *cre sempre ben*
gen - do rit. *a tempo* ($\text{♩} = 50$) *cre*
mf *pp* *p*

poco strin *gen* *scen*
marcato *scen*
poco strin *scen* *gen*
scen

do *rit.* *a tempo* ($\text{♩} = 50$)
do *ff* *p*
do *ff* *p*
do *rit.* *a tempo* ($\text{♩} = 50$)
do *ff* *p*

pp *sempre* *espress.* *cre* *strin* *gen*

pp *pp* *p* *sempre* *cre*

pp *un poco* *strin* *gen*

pp *p* *sempre* *cre*

do *rit.*

scen *do* *ff* *p*

scen *do* *ff* *sf* *p*

scen *do* *ff* *sf* *p*

do *rit.*

scen *do* *ff* *sf* *p*

scen *do* *ff* *sf* *p*

a tempo *molto rit.* *sul A* *a tempo* (♩ = 50)

pp *espress.* *ppp* *espress.* *mp* *marc. e molto espress.* *f*

pp *molto espress.* *mp*

a tempo *espress.* *molto rit.* *a tempo* (♩ = 50)

pp *p* *e sempre* *cre*

poco strin *molto espress.* *gen* *do* *poco* *a* *poco* *rit.* *a tempo* (♩ = 50)

f *ff* *mp* *espress.* *p* *espress.* *sul D*

f *ff* *mp* *pp* *pp* *sul D* *p* *espress.*

poco strin *gen* *do* *poco* *a poco* *rit.* *a tempo* (♩ = 50)

scen *do* *ff* *mp*

a tempo

mf marc. p ff

a tempo

mp più p quasi ff

poco rit.

f p

poco rit.

mf p

Un poco più lento. *sul A. espress.* *sul A.* *rit. . .*

pp ppp

Un poco più lento. *rit. . .*

mp ppp

a tempo (più lento) *espress.* *rit.*

mp pp ppp

a tempo (più lento) *rit.*

mp ppp

IV.

Allegro con spirito. (♩=68)

pp *grazioso* pizz. sempre pp pizz. sempre pp

pp pizz. sempre pp

pp sempre pp

Allegro con spirito. (♩=68)

ppp *sempre una corda* sempre ppp

p *poco espr.* arco p *poco espr.* arco p *poco espr.*

sempre pp *ed una corda*

p p p

pp

f (tre corde) più f f

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with many beamed notes and dynamic markings such as *ff*.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with complex textures and dynamic markings like *ff* and *marc.*

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features complex textures and dynamic markings such as *sf* and *sempre ff*.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain lyrics: *f e cre - scen do ff*. The piano part features complex textures and dynamic markings like *f e cre*, *scen*, and *do ff*.

First system of musical notation. It consists of five staves: three for the vocal line (Soprano, Alto, Tenor) and two for the piano accompaniment (Right and Left Hand). The key signature has two sharps (F# and C#). The vocal parts feature long, sustained notes with fermatas. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

Second system of musical notation. Similar to the first system, it features vocal staves and piano accompaniment. The piano part has a more active eighth-note accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo).

Third system of musical notation. The piano accompaniment continues with a rhythmic eighth-note pattern. Dynamics include *ff* (fortissimo) and *poco a poco* (poco a poco). There are markings for *marc.* (marcato) in the vocal parts.

Fourth system of musical notation. This system includes a *rit.* (ritardando) marking. The piano accompaniment features a *mf marc.* (mezzo-forte marcato) section. The system concludes with a *p dolce* (piano dolce) section. Tempo markings include *a tempo (tranquillo)*.

First system of musical notation. It consists of three staves: two for the vocal line (soprano and alto) and one for the piano accompaniment. The key signature has two sharps (F# and C#). The vocal line features a melodic line with various dynamics including *p*, *pp*, *mf*, and *pp*. The piano accompaniment includes chords and moving lines with dynamics such as *p*, *piu p*, *mf*, and *espress.*

Second system of musical notation. It consists of three staves. The vocal line continues with dynamics like *p espress.* and *p*. The piano accompaniment features a more active texture with dynamics including *p dolce*, *p*, and *mp espress.*

Third system of musical notation. It consists of three staves. The vocal line has dynamics such as *poco espress.*, *pp*, and *espress.*. The piano accompaniment includes markings like *p*, *pp*, *poco espress.*, *grazioso*, *pp*, *ppp (una corda)*, *sempre*, and *pp*.

Fourth system of musical notation. It consists of three staves. The vocal line has dynamics like *sempre pp*, *poco espress.*, and *p espress. e dolce*. The piano accompaniment includes markings such as *pp*, *ppp*, *sempre espress. ma dolce*, and *(sempre una corda)*.

sempre rit.
sempre espress. e dolce
pp
sempre espress. e dolce
pp
pp

sempre rit.
poco
poco

a tempo (♩ = 68) (non troppo Allegro)
pp
pizz.
pp
grazioso
pp
pizz.

a tempo (♩ = 68) (non troppo Allegro)
ppp
ppp (sempre una corda)

pp marc.
arco
arco
mp marc.
marc.
pizz.
pp
arco
marc.
sempre ppp (sempre una corda)

poco espress.
poco espress.
poco espress.

sempre pp
marc.

mf marc. *pizz.* *f* *arco* *f marc.*

mf *pizz.* *f* *arco*

mp (sempre una corda) *f (tre corde)*

ff *ff* *ff*

ff

ff *mf* *espress.* *p* *espress.*

ff *mf* *p*

ff *mf* *p*

p dolce *poco*

p *poco* *p* *f* *f*

p *f* *f*

p *poco* *p*

First system of musical notation. It consists of three staves: two vocal staves (soprano and alto) and a grand piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts are marked with *più f*. The piano part features a complex rhythmic pattern with eighth notes and rests, marked with *più f*. A circled '8' is placed above the piano part.

Second system of musical notation. It consists of three staves: two vocal staves and a grand piano accompaniment. The key signature remains two sharps. The vocal parts are marked with *ff*. The piano part continues with a complex rhythmic pattern, marked with *ff*. There are asterisks (*) in the piano part.

Third system of musical notation. It consists of three staves: two vocal staves and a grand piano accompaniment. The key signature changes to one sharp (F#). The vocal parts are marked with *ff* and *espress.*. The piano part features a triplet of eighth notes, marked with *ff*, *espress.*, and *poco a poco rit.*. A *dim.* marking is present in the piano part.

Fourth system of musical notation. It consists of three staves: two vocal staves and a grand piano accompaniment. The key signature remains one sharp. The vocal parts are marked with *espress.* and *a tempo (tranquillo)*. The piano part features a triplet of eighth notes, marked with *p*, *a tempo (tranquillo)*, and *dolce*. The system concludes with a *mp* marking.

mf f mf p sempre espress. sempre espress. mf espress. f mf p dolce pp

espress. p pp dolce pp una corda ppp

pp marc. f marc. mf pizz. marc. pp mf tre corde

ff arco ff f piu f

più f *ff*

più f. *ff*

più f *ff*

ff

marc.

meno ff e di mi nu en

meno ff e di mi nu en

meno ff e di mi nu en

espress. *espress.* *espress.*

poco a poco quasi rit.

meno ff e di mi nu en

poco a poco quasi rit.

tranquillo *espress.* *rit.*

do p

espress. e marc. p

do p

do p

pp *pp* *pp* *espress.* *pp*

tranquillo *rit.*

do p

pp *poco* *pp*

Tempo primo.

Tempo primo.

f *f* *più f*

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the bass line.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the bass line.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the bass line.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal lines include the lyrics "sempre ff", "f e cre", and "scen". The piano part features a triplet of eighth notes in the bass line.

First system of musical notation. It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a grand piano (bottom). The key signature has two sharps (F# and C#). The vocal line starts with a long note, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern. The grand piano part has a melodic line with slurs and dynamic markings including *p*, *pp*, and *espress.*

Second system of musical notation. It continues the three-staff format. The vocal line has dynamic markings *mf* and *p*. The piano accompaniment has *mf* and *pp*. The grand piano part includes *espress.* and *p dolce* markings. The piano accompaniment has a more active eighth-note pattern.

Third system of musical notation. The vocal line has *poco espress.* and *pp* markings. The piano accompaniment has *poco espress.* and *pp*. The grand piano part has *grazioso* and *una corda* markings, along with dynamic markings *p*, *pp*, and *ppp*. The piano accompaniment has a steady eighth-note pattern.

Fourth system of musical notation. The vocal line has *poco espress.* and *sempre pp* markings. The piano accompaniment has *pp* and *ppp*. The grand piano part has *espress.* and *sempre espress., ma dolce* markings, along with *sempre pp* and *(sempre una corda)*. The piano accompaniment has a steady eighth-note pattern.

poco a poco quasi rit. -

pp

poco a poco quasi rit. -

poco

poco

tranquillo poco espress.

ppp

ppp dolciss. sempre una corda

espress.

espress.

espress.

espress.

sempre ppp

pp

pp

marc.

quasi animato

mf

p

mf

p

mf

p

quasi animato (tre corde)

pp

f

pp

espress.

mf

p

mf espress.
espress. *marc.*
espress. mf
mp *p espress.*

f *p* *p*
marc.

f *sf* *f*
f *sf*
f *sf*

mf *sf* *f*
3

più ff *f e cres.*
più f *f e cres.*
f e cres.

più f *f e cres.*
3

- cen - do *ff* *f*
- cen - do *ff* *f*
- cen - do *ff* *f*

- cen - do *ff*
3

espress.
mf e sempre *cre*

scen *do* *ff* *marc.*

sf *sf* *marc.*

marc. *marcato*

sempre ff sf mf

sempre ff sf mf

sempre ff sf mp

sempre ff sf mp

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *sempre ff*, *sf*, and *mf*.

f ff

f ff

f ff

This system contains the next four staves. Dynamics include *f* and *ff*.

sempre ff

sempre ff

sempre ff

This system contains the next four staves. Dynamics include *sempre ff*.

con tutta forza

con tutta forza

con tutta forza

con tutta forza

This system contains the final four staves. Dynamics include *con tutta forza*. The system concludes with a double bar line and a repeat sign.

MAX REGGER

IM VERLAGE VON N. SIMROCK G.M.B.H., BERLIN

Op. 58.	Sechs Burlesken für Klavier zu 4 Händen. 2 Hefte je	M.	3,—	Op.133.	Quartett (A moll) für Violine, Bratsche, Violoncell und Klavier	M.	15,—
	Daraus Nr. 6 für Klavier zweihändig, bearbeitet vom Komponisten		1,50	Op.134.	Variationen u. Fuge über ein Thema von G. Ph. Telemann für Klavier zu 2 Händen n.		6,—
Op. 88.	Vier Gesänge für eine mittlere Singstimme mit Klavier			Op.135a.	30 kleine Choralvorspiele zu den gebräuchlichsten Chorälen für die Orgel.		4,—
	1. Notturmo (<i>Mart. Boelitz</i>) „Vor meinem Fenster schläft die Nacht“		1,50		*Dieselben für Harmonium von <i>Karl Kämpf</i> (in Vorbereitung).		
	2. Stelldichein (<i>L. v. Hörmann</i>) „Husch, husch, es kommt wer“		1,50	Op.135b.	Fantasie und Fuge (D moll) für Orgel n.		3,—
	3. Flötenspielerin (<i>Franz Evers</i>) „Weiche Flötentöne“		1,50	*Op.136.	Hymnus der Liebe. Aus „Vom Geschlecht der Promethiden“ von L. Jacobowski: „Höre mich, Ewiger“ für Bariton (oder Alt) mit Orchester. Partitur n.		4,—
	4. Spatz und Spätzin (<i>Karl Meyer</i>) „Auf dem Dache sitzt der Spatz“		1,50		Orchesterstimmen		10,—
Op. 98.	Fünf Gesänge für mittlere und tiefe Stimme mit Klavier				Klavierauszug		3,—
	1. „Aus den Himmelsaugen“ (<i>H. Heine</i>). Für mittlere Stimme		2,—	*Op.138a.	Acht geistliche Gesänge für gemischten Chor (4—8 stimmig).		
	2. Der gute Rat (<i>Schatz</i>) „Hier ein Weiden!“ Für mittlere Stimme		2,—		1. „Der Mensch lebt u. besteht“. 2. Morgen- gesang: „Du höchstes Licht“. 3. Nachtlid: „Die Nacht ist kommen“. 4. Unser lieben Frauen Traum. 5. Kreuzfahrerlied: „In Gottes Namen“. 6. Das Agnus Dei: „O Lamm Gottes“. 7. Schlachtgesang: „Mit Gottes Hilf sei unser Fahrt“. 8. Wir glauben an einen Gott“. Partitur		4,—
	3. Sonntag (Volkslied) „So hab' ich doch die ganze Woche“		2,—		Stimmen (Sopran, Alt, Tenor, Baß je 1 M.)		4,—
	4. „Es schläft ein stiller Garten“ (<i>C. Hauptmann</i>). Für tiefe Stimme		2,—	Op.139.	Sonate C moll für Violine und Klavier n.		7,50
	5. Sommernacht (<i>G. Triepel</i>) „Im Garten rauscht die Sommernacht“. Für tiefe Stim.		2,—	Op.140.	Eine vaterländische Ouvertüre (Dem deutschen Heere) f. groß. Orchest. Partitur n.		10,—
Op. 98	Nr.1. Aus den Himmelsaugen (<i>Heine</i>) für mittlere Stimme. Vom Komponisten mit Orchester eingerichtet. Partitur n.		2,—		Stimmen (Streichstim. einzeln je 3 M. n.) n.		45,—
	Stimmen (Streichstim. einzeln je 30 Pf. n.) n.		3,—		Kleine Partitur (16 ^o) n.		1,50
Op.131a.	Präludien u. Fugen für die Violine allein:				Für Klavier zu 4 Händen vom Komponisten		5,—
	1. A moll		2,—		Musikalische Einführung von <i>H. Poppen</i> (mit Notenbeispielen) n.		—,50
	2. D moll		2,—	*Op.142a.	Fünf neue Kinderlieder für hohe Stimme mit Klavier.		
	3. G dur		2,—		1. Wiegenlied (<i>Grethel Stein</i>): „Schlaf ein, mein liebes Kindlein —“. 2. „Schwalbenmütterlein“ (<i>R. Reinick</i>). 3. Maria am Rosenstrauch (<i>E. L. Schellenberg</i>): „Maria sitzt am Rosenbusch —“. 4. Klein-Evelinde (<i>Cl. H. Weber</i>): „Prinzeßlein tanzt durch die Wiese —“. 5. Bitte: „Alle Sternlein, die am Himmel stehn —“ je		2,—
	4. G moll		2,—		Ausgabe für tiefere Stimme je		2,—
	5. D dur		2,—	*Op.143.	Träume am Kamin. Heft I. 12 kleine Klavierstücke n.		3,—
	6. E moll		2,—	*Op.144.	Zwei Gesänge für gemischten Chor mit Orchester.		
Op.131b.	Drei Duos, Canons und Fugen im alten Stil für 2 Violinen: 1. E moll		2,50		a) Der Einsiedler (<i>Eichendorff</i>) für Bariton, 5stimmigen Chor und Orchester.		
	2. D moll		2,50		b) Requiem (<i>Hebbel</i>) für Alt oder Bariton, gemischten Chor und Orchester. Partitur		
	3. A dur		2,50		Orchesterstimmen		
Op.131c.	Drei Suiten für Violoncell allein				Klavierauszug		
	1. G dur		2,—		Chorstimmen		
	2. D moll		2,—				
	3. A moll		2,—				
*Op.131d.	Drei Suiten für Bratsche allein						
	1. G moll		2,—				
	2. D dur		2,—				
	3. E moll		2,—				
Op.132.	Variationen und Fuge über ein Thema von <i>Mozart</i> für Orchester. Partitur . . n.		12,—				
	Stimmen (einzeln Viol. I. II, Bratsche je n. M. 6,—, Cello, Baß je n. M. 4,50) . . . n.		60,—				
	Kleine Partitur (16 ^o) n.		2,—				
	Für Klavier zu 4 Händen v. Komponisten n.		6,—				
Op.132a.	Dasselbe Werk für 2 Klaviere zu 4 Händen. Partiturausgabe (zur Aufführung gehören 2 Exemplare) n.		6,—				

Die mit * versehenen Werke befinden sich noch in Vorbereitung