

Reger

Urtext

Direkt System

Viola solo

Opus 131 d.

Three Suites for Viola Solo
op. 131 d.

G. Henle Verlag



1. Fingers in broken!

DREI SUITEN FÜR BRÄTSCHE ALLEIN

OPUS 131d

Komponiert 1915 · Erschienen 1916

I

Meinem lieben Freunde Prof. Dr. H. Walther zugeeignet

Molto sostenuto
espress.

Opus 131d, Nr. 1

The musical score consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a *Molto sostenuto* tempo. The second staff continues with *sempre f* and includes a *poco rit.* section. The third staff features a *p* dynamic and a *a tempo* section. The score is marked with various dynamics including *f*, *mp*, *p*, *cresc.*, and *dim.*. It also includes tempo markings such as *Molto sostenuto*, *poco rit.*, and *a tempo*. The notation includes slurs, accents, and detailed fingerings for the instrument.

Handwritten: *rit.*
Musical notation (Measures 33-34): *d* *f*
Musical notation (Measures 35-36): *sempre rit.*
Musical notation (Measures 37-38): *d* *f*

Musical notation (Measures 39-40): *a tempo*
Musical notation (Measures 41-42): *poco rit.* *f*

Musical notation (Measures 43-44): *rit.* *f*
Musical notation (Measures 45-46): *sempre f*

Musical notation (Measures 47-48): *a tempo* *ess.* *f*
Musical notation (Measures 49-50): *a tempo*

Handwritten: *rit.*
Musical notation (Measures 51-52): *dim.* *fu*
Musical notation (Measures 53-54): *fu*

Musical notation (Measures 55-56): *d* *fu* *d*
Musical notation (Measures 57-58): *ess.* *a tempo*

Musical notation (Measures 59-60): *dim.* *ess.* *f*

Musical notation (Measures 61-62): *ess.* *dim.* *fu*

Musical notation (Measures 63-64): *cresc.* *dd* *fu*
Musical notation (Measures 65-66): *a tempo* *dd*

Musical notation (Measures 67-68): *f* *fu* *d*
Musical notation (Measures 69-70): *poco rit.*

Schnelli 117 - Romanza

Vivace

with

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music, numbered 4, 5, 9, 13, 17, 22, 26, 30, 34, and 38. The piece is marked 'Vivace' and includes various dynamic markings such as *f*, *p*, *mf*, and *cresc.*. There are also tempo markings including *poco rit.*, *a tempo*, and *rit. molto*. The score features a variety of rhythmic patterns, including triplets and sixteenth notes, and includes performance instructions like 'with' and 'rit. molto'.

Vuolce da Capo al Fine

The musical score consists of ten staves of music, numbered 47 through 96. The notation includes various rhythmic values, slurs, and dynamic markings such as *Andante*, *Andantino*, *espress.*, *f*, *pp*, *mf*, *ff*, *rit.*, and *rit. dim.*. There are also performance instructions like *Andante rit. dim.* and *Andantino*. The score is written in a key with one sharp (F#) and a 4/4 time signature. Handwritten annotations and corrections are visible throughout the score, including a large arrow at the top pointing right, a circled *Andante* marking, and various numbers and symbols.

96

88

82

77

71

65

58

51

47

43

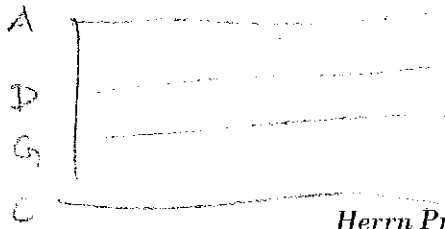
Andante sostenuto

Musical score for the section "Andante sostenuto". The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of ten staves of music, with measure numbers 6, 11, 15, 18, 22, 26, 31, and 36 indicated at the beginning of their respective staves. The music features various dynamics including *p*, *mf*, *pp*, *f*, and *ppp*, as well as performance instructions such as *espress.*, *rit.*, *a tempo*, and *sempre espress.*. The notation includes numerous slurs, ties, and fingerings. A double bar line with repeat dots appears at the end of the section.

Molto vivace

Musical score for the section "Molto vivace". The score is written in bass clef with a key signature of two flats and a 2/4 time signature. It consists of a single staff of music starting with measure number 36. The music is characterized by a fast tempo and includes dynamics such as *f* and *p*. The notation features many sixteenth and thirty-second notes, often beamed together, and includes slurs and fingerings.

This musical score consists of ten staves of music, likely for a piano. The notation includes various dynamic markings such as *ff*, *f*, *cresc.*, *dim.*, *mf*, *rit.*, *a tempo*, and *poco*. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are also some handwritten annotations, such as "scritto mt." and "z". The score is numbered on the right side of each staff, with numbers 4, 11, 16, 20, 24, 29, 34, 39, 44, 49, 54, and 59. The key signature is one flat (B-flat), and the time signature is 4/4.



II

Herrn Professor R. Sahla zugeeignet

Con moto (*non troppo vivace*)

Opus 131d, Nr. 2

f *p*

f

espress. *f* *p*

poco rit. *a tempo*

f *dim.* *p* *sempre cresc.*

ff *sempre dim.*

poco a poco rit. *a tempo*

pp *mf* *espress.*

rit.

p *mf*

dd *sempre poco a poco rit.* *p*
74 *espess.*

75 *a tempo* *f* *d*

76 *f* *cresc.* *rit.*

79 *a tempo* *d* *dim.* *f* *d* *poco rit.*

86 *f* *espess.*

88 *f* *d*

90 *a tempo* *f* *d*

97 *dim.* *f* *d*

99 *f* *a tempo* *d*

Andante

p
sempre espress.

5
p *pp cresc.*

10
mf *p* *f*

14
p 3 3

18
3 *f*

21
p *p*

25
mf *p cresc.*

28
f *dim.* 3 *p*

31
mf *p* *rit.*

35
a tempo
p

Allegretto da Capo al Fine

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *rit.*, *a tempo*. Markings: *d* above notes.

Musical staff 2: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *poco rit.*. Markings: *d* above notes.

Musical staff 3: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *Quasi meno mosso*, *espress.*. Markings: *d* above notes.

Musical staff 4: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *rit.*, *dim.*, *f*. Markings: *rit.*, *Allegretto*.

Musical staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *a tempo*, *poco rit.*. Markings: *d* above notes.

Musical staff 6: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *sf*, *f*, *dim.*. Markings: *d* above notes.

Musical staff 7: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *a tempo*. Markings: *d* above notes.

Musical staff 8: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*, *rit.*. Markings: *d* above notes.

Musical staff 9: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *fu*. Markings: *d* above notes.

Musical staff 10: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *pp*, *cresc.*. Markings: *d* above notes.

Vivace

f *p* *f*

4 *p* *f* *dim.*

7 *p* *mf*

10 *f* *dim.*

13 *p* *f*

17 *p* *p f*

21 *poco rit.* *a tempo*
p *f*

24 *p* *f* *p*

27 *f e cresc.*

30 *ff* *p* *cresc.*

71 *f* *d* *f*

89 *cresc.* *d*

84 *f* *d* *mp*

89 *f* *d* *f*

88 *d* *f* *d*

84 *d* *f*

81 *cresc.*

87 *d* *f* *d* *f*

84 *d* *f* *d*

87 *mf espress.* *d* *f*

88 *p cresc.* *f*

III

Herrn Jos. Hösl zugeeignet

Opus 131d, Nr. 3

Moderato

mf espress. *f*
 6 *p* *mf espress.*
 11 *p* 3
 13 *p* *f* 3 3 *f espress.*
 16 *dim.* *p* 3 *espress.*
 19 *p* *f*
 22 *f* *poco rit.* *a tempo* *p e poco a poco cresc.*

d *f espress.* *d*
47
sempre rit.

f *d*
48

d
49

f *d*
50
f *d*

f
51

f *d* *f* *d*
52
a tempo *rit.*

f *cresc.*
53

f *d* *f*
54
f *d*

Vivace

Musical score for a piece in 3/4 time, key of D major, marked *Vivace*. The score consists of ten staves of music with various dynamics and performance instructions.

Staff 1: *f* *p* *f*

Staff 7: *p* *p* *f*

Staff 13: *p* *cresc.*

Staff 19: *f* *sempre dim.* *rit.* *p*

Staff 25: *a tempo* *f* *p* *f*

Staff 31: *p* *p* *Fine*

Staff 36: *espress.* *p*

Staff 42: *p* *mf*

Staff 49: *poco rit.* *a tempo* *p*

Staff 56: *poco rit.* *p* *D. C. al Fine*

d *f* *ess.*
33

d *f* *ess.*
32

d
31

f *d* *ess.* *a tempo* *rit.*
30

d *cresc.*
29

d
28

d *ess.* *d*
27

f *d* *f* *ess.*
26

d *p* *ess.*
25

Adagio

Allegro vivace

f *p*

4 *f* *dim.*

7 *p*

10 *f* *p* *poco a*

13 *poco cresc.* *f*

16 *p* *f*

19 *p* *f*

22 *p* *f* *p* *cresc.*

45 *ff al Fine*
sempre rit.

46 *ff*

47 *cresc.* *poco* *v* *poco* *d* *f*

48 *d*

49 *dim.* *f*

50 *d*

51 *f* *a tempo* *d* *poco rit.*

52 *f*

Bemerkungen

A = Autograph; E = Erstdruck;
GA = Gesamtausgabe; T = Takt(e)

Suite Nr. 1 g-moll

1. Satz
8, 9: Tenorstriche nur in A.
14: In E und GA *mf* zu vorletztem 8tel.
16, 1. 4tel: In A zusätzlicher Bindebogen.
20: In E fehlt wohl versehentlich die Artikulation.

2. Satz
12: In E und GA kein Staccatopunkt zum 2. 4tel.
18, 1.-2. 4tel: In A Staccatopunkte statt Bindebogen.

3. Satz

- 1, 27, 4. 8tel: In A nur *d*².
38: In E und CA *p* zum 2. 4tel.

4. Satz

- 57: Tenorstrich und Staccatopunkte nicht in E und GA.

Suite Nr. 2 D-dur

1. Satz
21: In CA *p* zum 1. 8tel.
36, 3. 8tel: In E und GA Tenorstrich statt Staccatopunkt (vgl. T 6).
44: *f* in den Quellen zu letztem 8tel in T 43 (vgl. aber T 14/15).
47, 1. 4tel: Bindebogen nur in E.

2. Satz

- 23/24: Kein Bindebogen in GA.

4. Satz

- 8: In E und CA zu letzter Note Irrtum: hoch Staccatopunkt.
15, 5. 8tel: In E und GA versehentlich hoch *a*¹.
54, 5. Note: In E und GA wohl Irrtum: hoch *a*¹.
64: *dim.* in E und CA zu letzter Note in T 63 (vgl. T 6).

Suite Nr. 3 e-moll

1. Satz
11, 3. Note: In GA fälschlicherweise *fs*¹.
13, 15, letztes 8tel: In GA fehlt Bogen.
26: Bei vorletztem Doppelpunkt fehlt in E und GA versehentlich *h* zu *h*¹.
36: Vgl. die abweichende Bogenführung in T 34.

2. Satz

- 26, 1. 4tel: In GA fälschlich *a*¹ + *c*².
36: In GA \leftarrow anstatt \triangleright (vgl. T 38, 40, 45, 47, 49).

3. Satz

- 24/25: In GA fehlt \leftarrow .

4. Satz

- 15, 5. 8tel: In GA fehlt Bindebogen.
18: Zn 5. 8tel in E und GA versehentlich hoch Staccatopunkt.
39/40: In GA fehlt \triangleright .

München, Frühjahr 1991

Franz Beyer

Comments

A = autograph; E = first edition;
CE = complete edition; M = measure(s)

Suite no. 1 in g minor

- 1st Movement
8, 9: Tenuto marks in A only.
14: FE and CE place *mf* on penultimate eighth-note.
16, first quarter-note: Slur added in A.
20: FE omits articulation, probably by mistake.

2nd Movement

- 12: FE and CE omit staccato dot on second quarter-note.
18, quarter-notes 1-2: A has staccato dots instead of slur.

3rd Movement

- 1, 27, fourth eighth-note: A gives *d*² only.
38: FE and CE have *p* on second quarter-note.
4th Movement
57: Tenuto mark and staccato dots omitted in FE and CE.

Suite no. 2 in D major

- 1st Movement
21: CE has *p* on first eighth-note.
36, third eighth-note: FE and CE give tenuto mark instead of staccato dot (see M 6).
44: Sources extend *f* to final eighth-note in M 43; (cf. however M 14-15).
47, first quarter-note: Slur given in FE only.

2nd Movement

- 23-24: CE omits slur.
4th Movement
8: FE and CE mistakenly place staccato dot on final note.
15, fifth eighth-note: FE and CE mistakenly give *b*.
54, fifth note: FE and CE give *a*¹, probably by mistake.
64: FE and CE extend *dim.* to final note in M 63 (cf. M 6).

Suite no. 3 in e minor

- 1st Movement
11, third note: CE gives *f*^{#1} by mistake.
13, 15, final eighth-note: CE omits slur.
26: FE and CE mistakenly omit *h* on *b*¹ in penultimate double stop.
36: Cf. alternative slurring in M 34.
2nd Movement
26, first quarter-note: CE gives *a*¹ + *c*² by mistake.
36: CE gives \leftarrow instead \triangleright (cf. M 38, 40, 45, 47, 49).
3rd Movement
24-25: CE lacks \leftarrow

4th Movement

15. fifth eighth-note: CE lacks slur.
 18: FE and CE place staccato dot in fifth eighth-note by mistake.
 39-40: CE lacks \gg .

Munich, spring 1991
 Franz Beyer

Remarques

A = autographe; *PE* = première édition;
EC = édition complète; *M* = mesure(s)

Suite N° 1 en sol mineur**1^{er} Mouvement**

- 8, 9: traits de tenuto seulement dans A.
 14: dans PE/EC, *mf* sur l'avant-dernière croche.
 16, 1^{ère} noire: Liaison supplémentaire dans A.

2^{ème} Mouvement

- 12: dans PE/EC, pas de point de staccato sur 2^{ème} noire.

- 18, 1^{ère}/2^{ème} noires: dans A, points de staccato au lieu de liaisons.

3^{ème} Mouvement

- 1, 27, 4^{ème} croche: dans A, seulement *ré*².
 38: dans PE/EC, *p* sur 2^{ème} noire.

4^{ème} Mouvement

- 57: trait de tenuto et points de staccato absents de PE et EC.

Suite N° 2 en Ré majeur**1^{er} Mouvement**

- 21: dans EC, *p* sur 1^{ère} croche.
 36, 3^{ème} croche: dans PE/EC, trait de tenuto au lieu de point de staccato (cf. M 6).
 44: dans les sources, *f* sur dernière croche de M 43 (cf. cependant M 14/15).
 47, 1^{ère} noire: liaison seulement dans PE.

2^{ème} Mouvement

- 23/24: pas de liaison dans EC.

4^{ème} Mouvement

- 8: PE et EC notent par erreur un point de staccato sur la dernière note.
 15, 5^{ème} croche: PE et EC comportent *si* par erreur.

- 54, 5^{ème} note: dans PE/EC, *la*¹ probablement par erreur.
 64: dans PE/EC, *dim.* sur dernière note de M 63 (cf. M 6).

Suite N° 3 en mi mineur**1^{er} Mouvement**

- 11, 3^{ème} note: EC note par erreur *fa*^{♯1}.
 13, 15, dernière croche: liaison absente de EC.
 26: dans PE/EC, *h* de *si*¹ absent par erreur sur l'avant-dernière double corde.
 36: cf. coupure de liaison divergente dans M 34.

2^{ème} Mouvement

- 26, 1^{ère} noire: EC note par erreur *la*¹ + *do*².
 36: dans EC, \ll au lieu de \gg (cf. M 38, 40, 45, 47, 49).

3^{ème} Mouvement

- 24/25: \ll absent de EC.

4^{ème} Mouvement

- 15, 5^{ème} croche: liaison absente de EC.
 18: point de staccato par erreur sur 5^{ème} croche dans PE et EC.
 39/40: \gg absent de EC.

Munich, printemps 1991
 Franz Beyer