Reger

Urtext

Drei Suiten
Viola solo
Opus 131d

Three Suites for Viola Solo
op. 131d

C. Henle Verlag

468

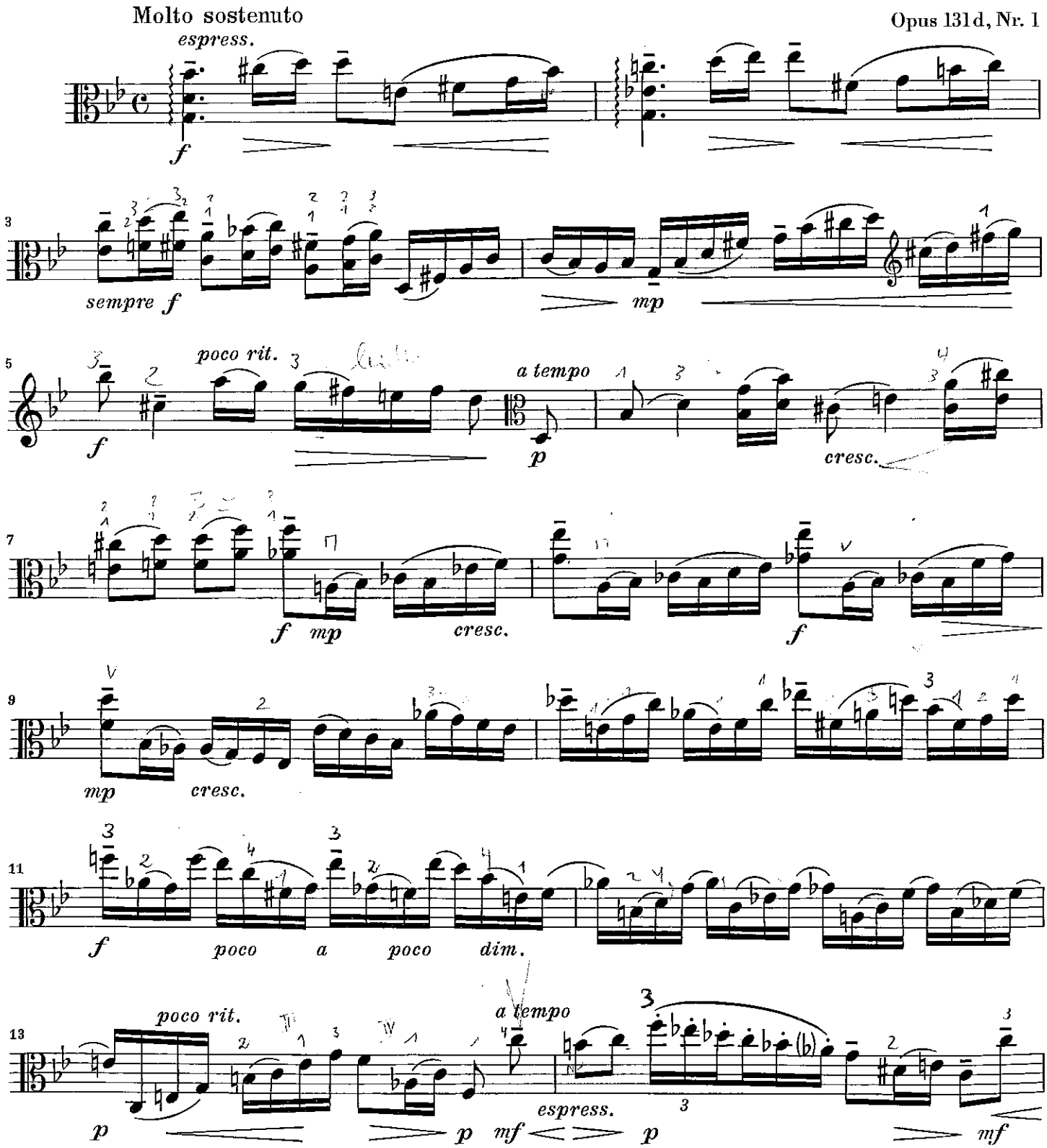
DREI SUITEN FÜR BRATSCHE ALLEIN

OPUS 131d

Komponiert 1915 · Erschienen 1916

I

Meinem lieben Freunde Prof. Dr. H. Walther zugeeignet



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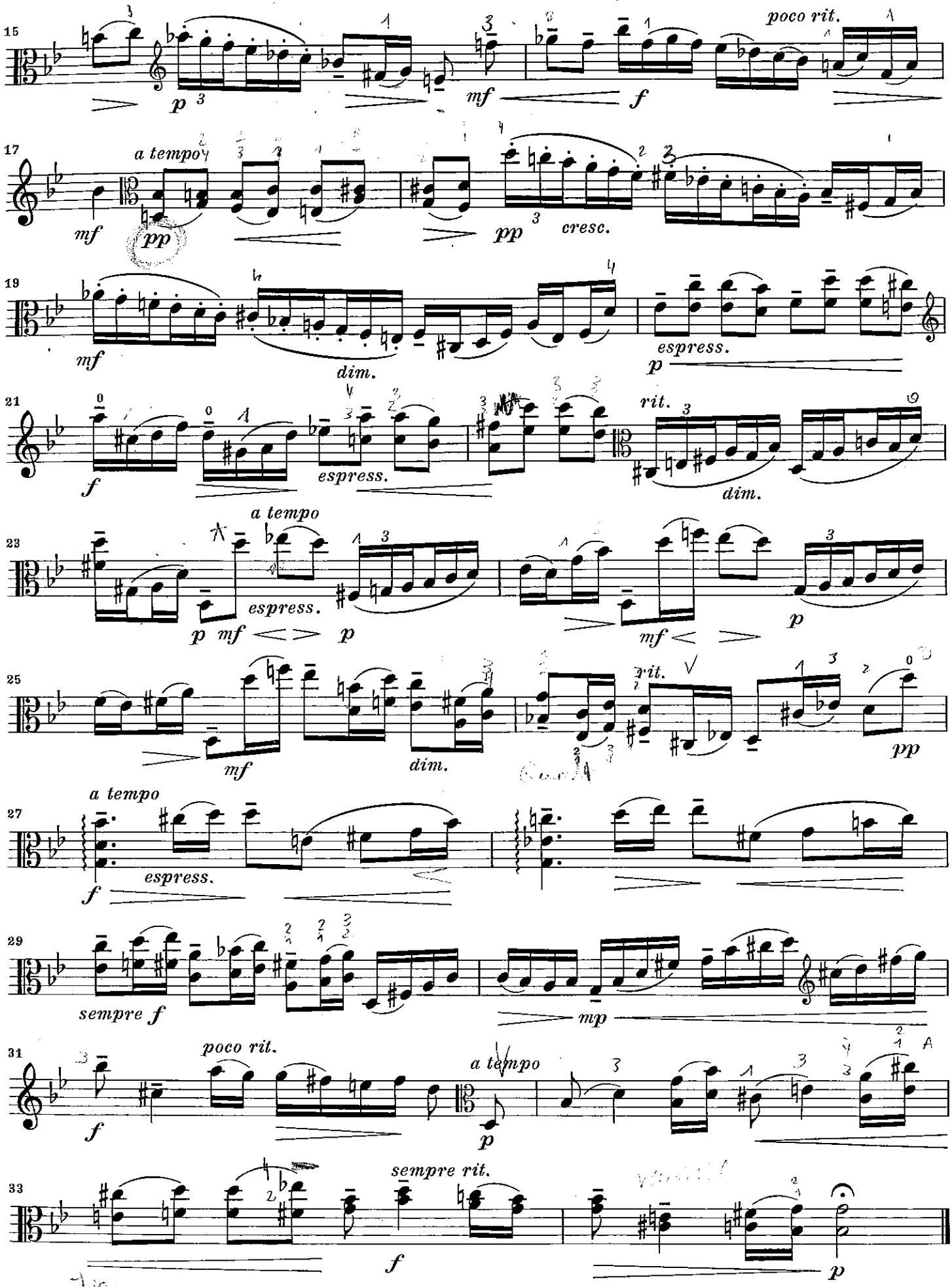
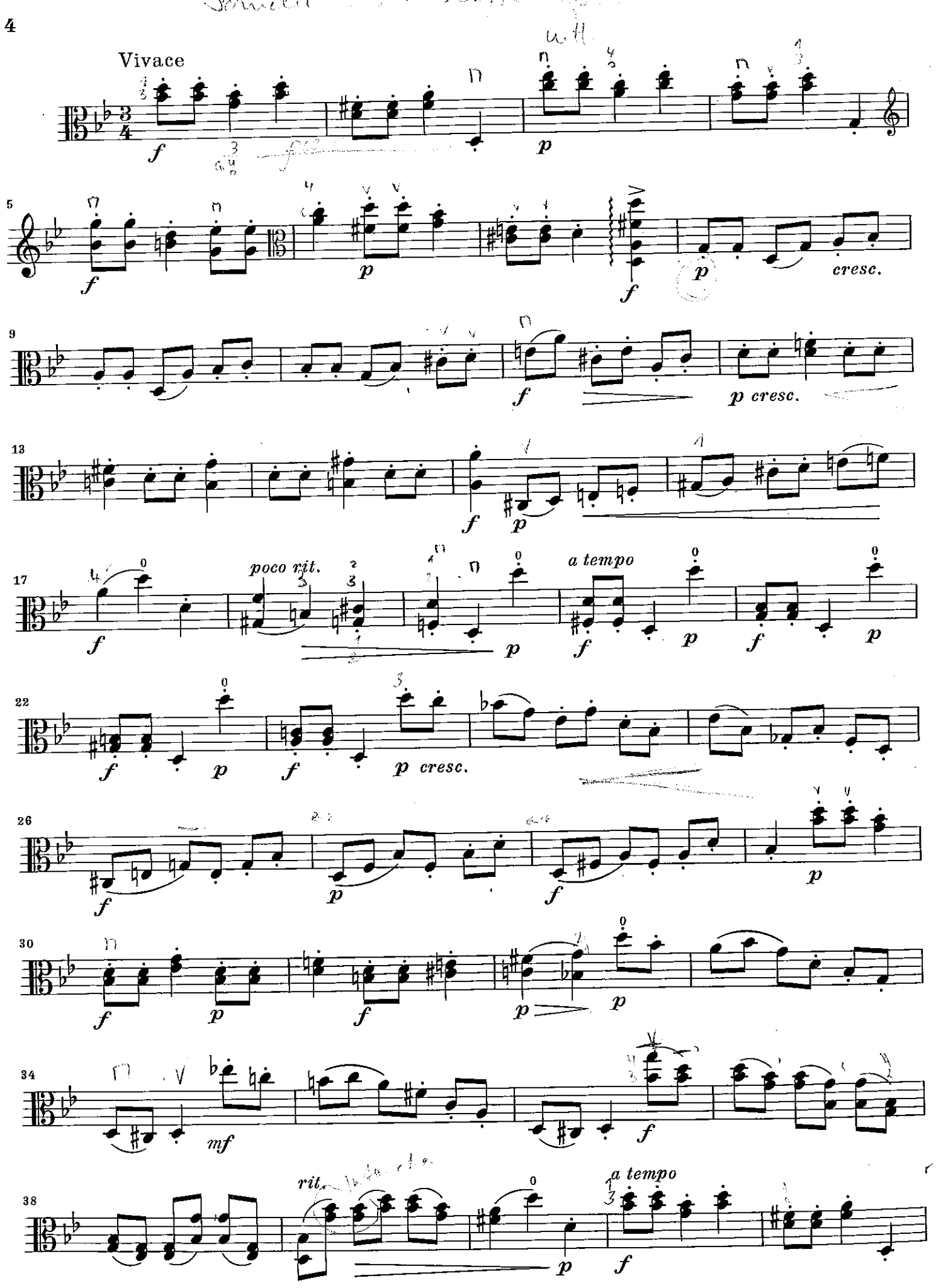
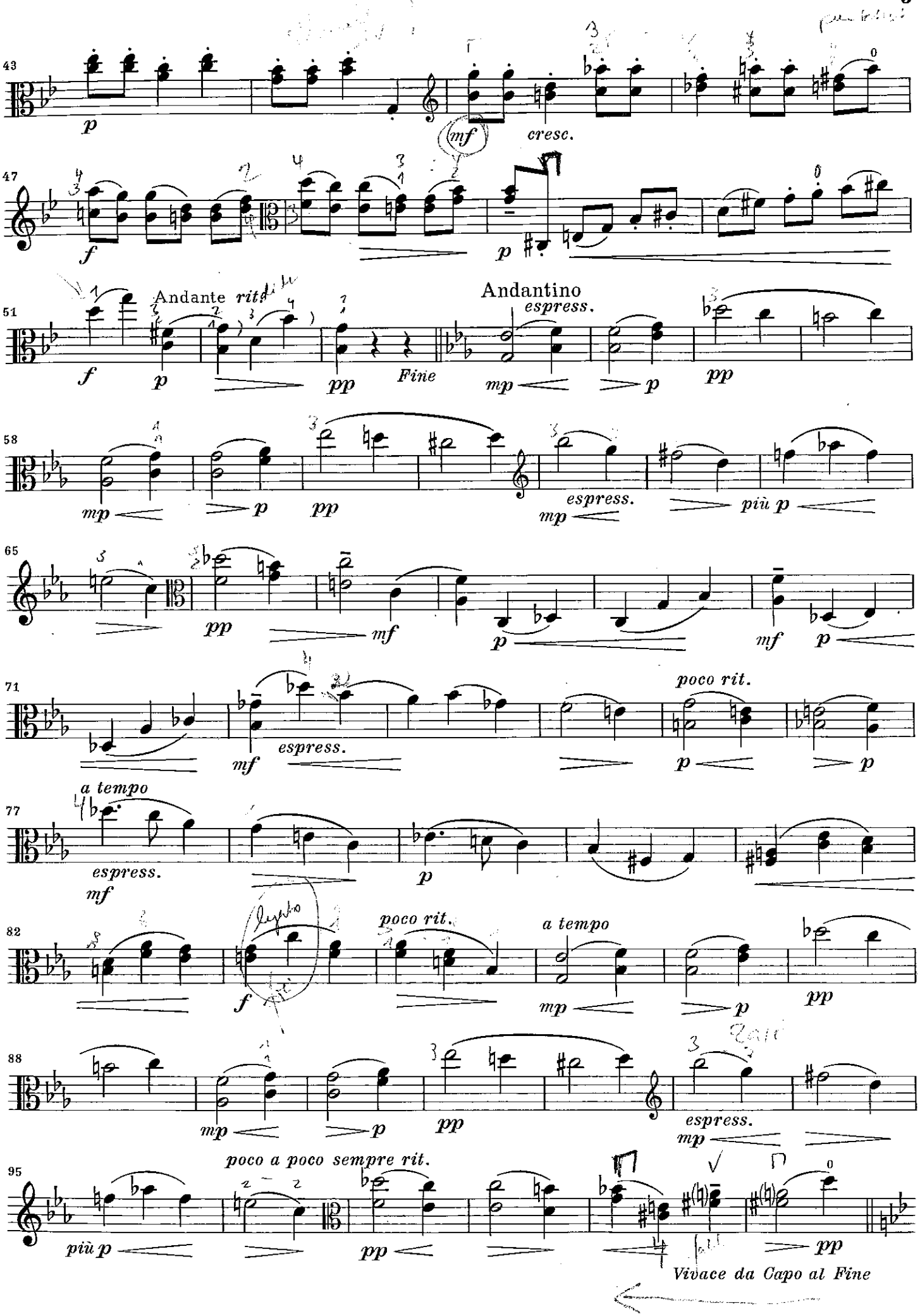
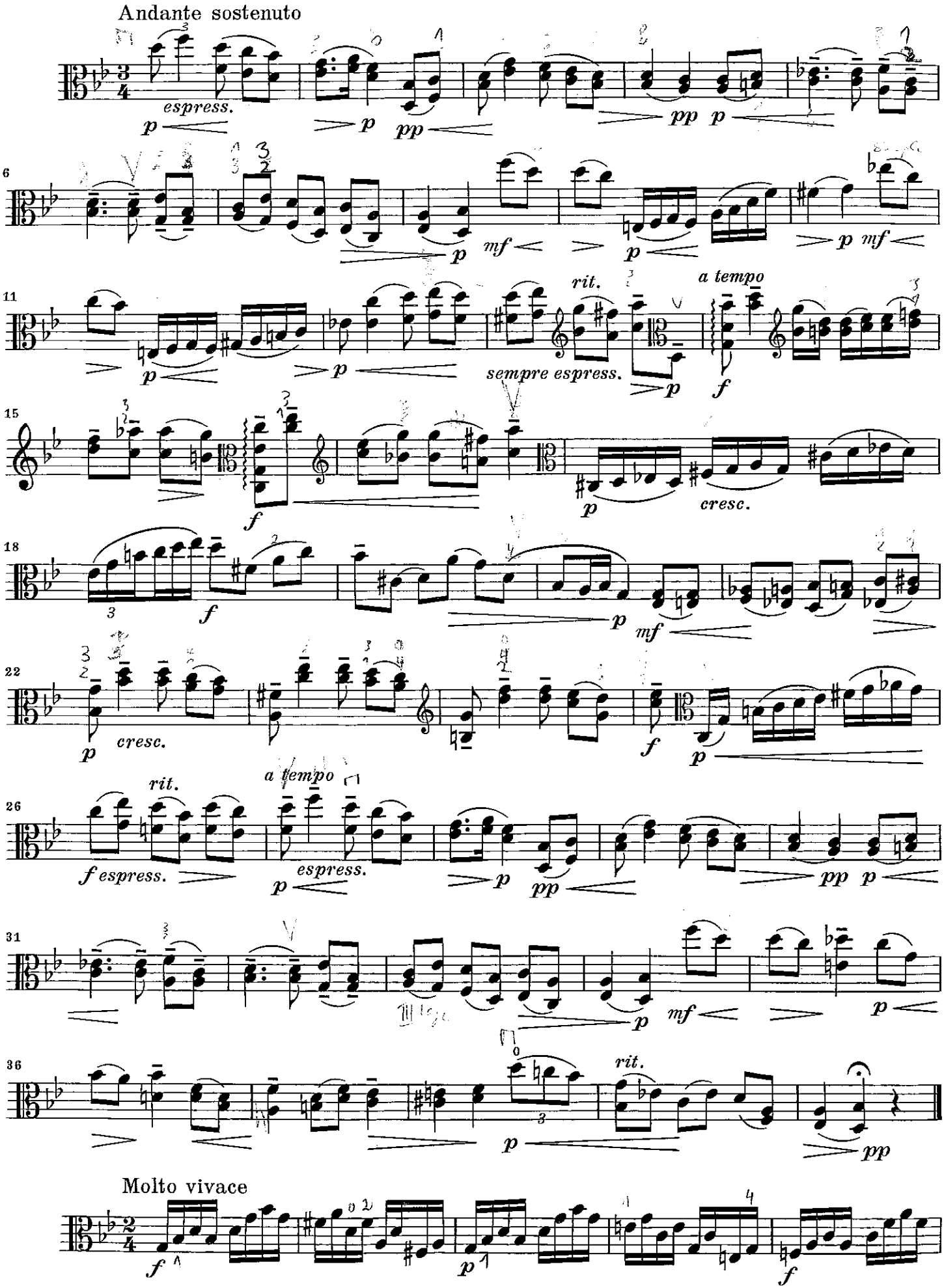
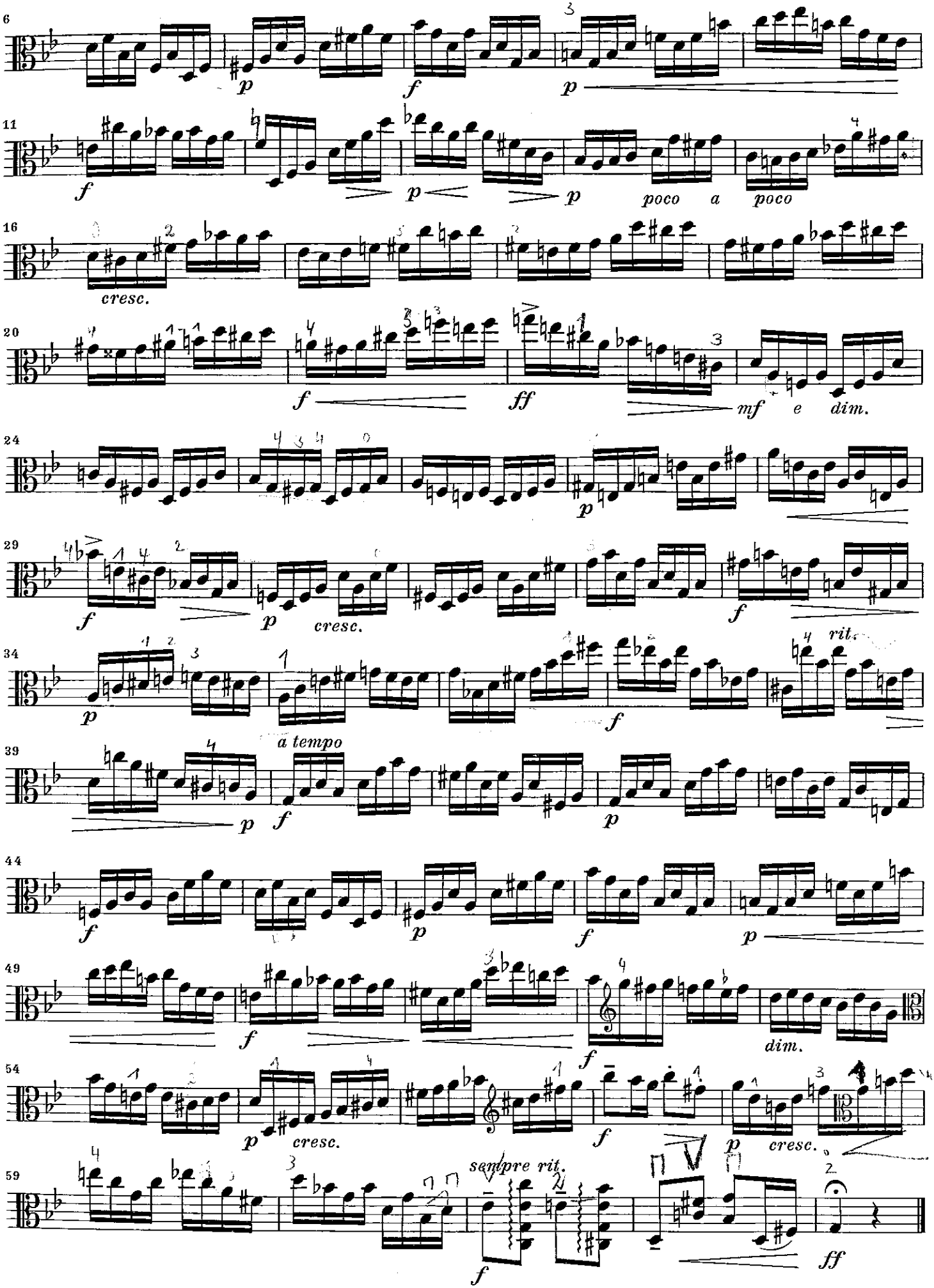

15
poco rit.
p
mf
f
17
a tempo
mf
pp
pp
cresc.
19
mf
dim.
espress.
p
21
rit.
f
espress.
dim.
23
a tempo
espress.
p mf p
mf
p
25
mf
dim.
rit.
pp
27
a tempo
espress.
f
29
sempre f
mp
31
poco rit.
a tempo
f
p
33
sempre rit.
f
p


Vivace
f
p
5
f
p
f
p
cresc.
9
f
p cresc.
13
f
p
17
f
poco rit.
p
f
a tempo
p
f
p
22
f
p
f
p cresc.
26
f
p
f
p
30
f
p
f
p
p
34
mf
f
38
rit.
p
a tempo
f


43
p
(mf)
cresc.
47
f
p
51
Andante rit.
f
p
pp
Fine
Andantino
espress.
mp
p
pp
58
mp
p
pp
espress.
mp
più p
65
pp
mf
p
mf
p
71
espress.
mf
poco rit.
p
p
a tempo
77
espress.
mf
p
82
f
poco rit.
a tempo
mp
p
pp
88
mp
p
pp
espress.
mp
95
poco a poco sempre rit.
più p
pp
pp
Vivace da Capo al Fine

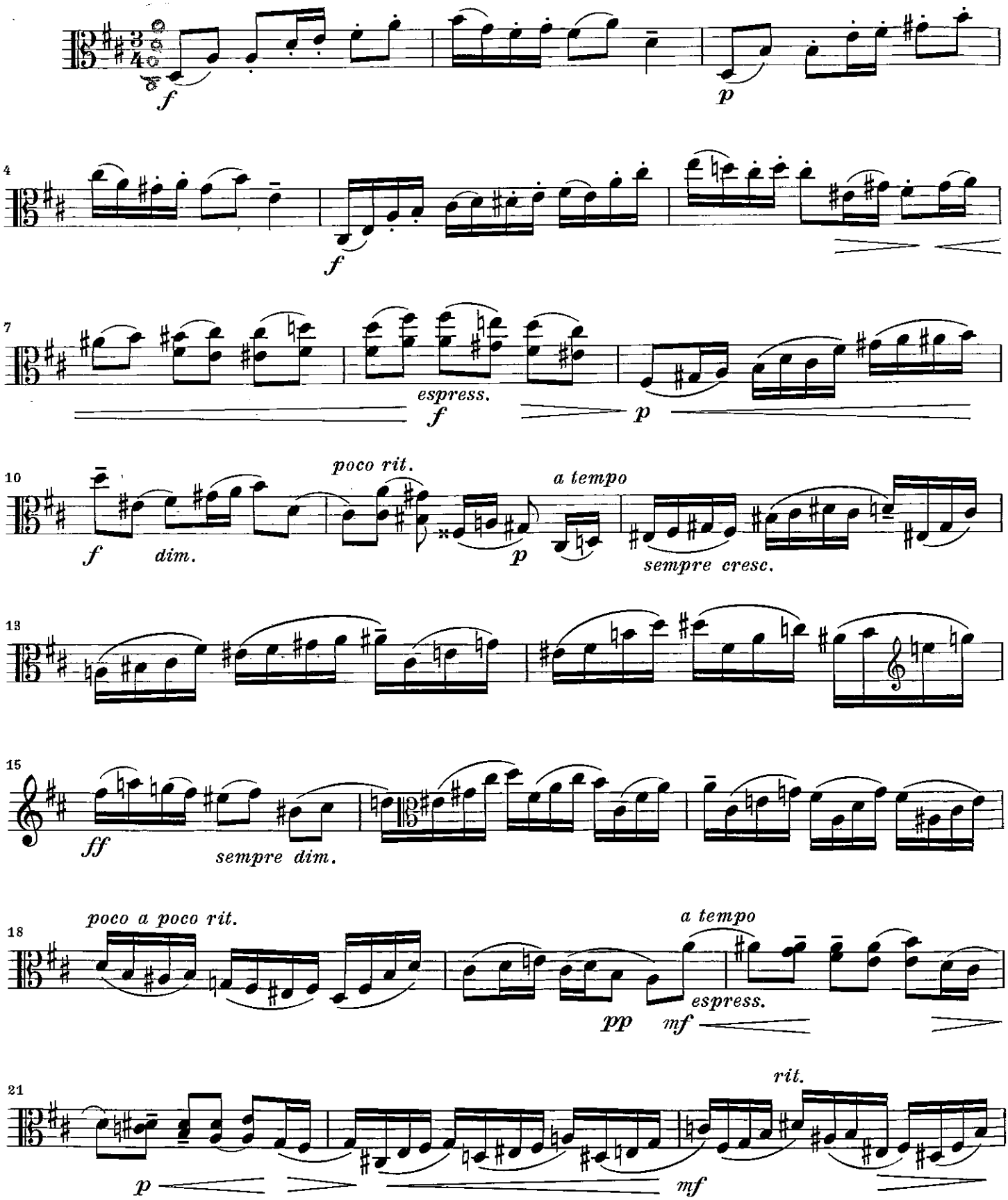

Andante sostenuto
espress.
Molto vivace

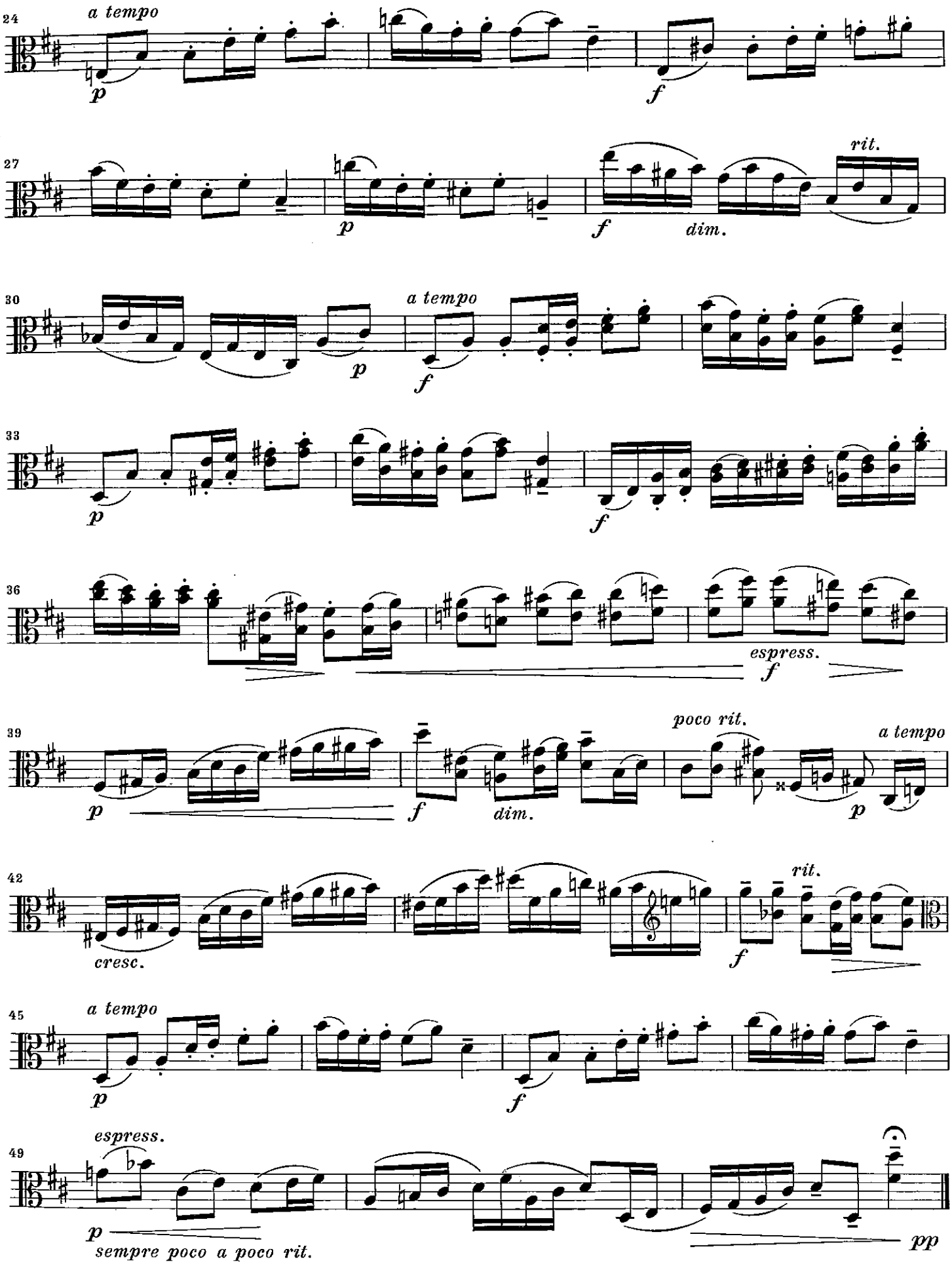

6
p
f
p
11
f
p
p
poco a poco
16
cresc.
20
f
ff
mf e dim.
24
p
29
f
p
cresc.
f
34
p
rit.
f
39
a tempo
p
f
p
44
f
p
f
p
49
f
dim.
f
54
p
cresc.
f
p
cresc.
59
sempre rit.
f
ff

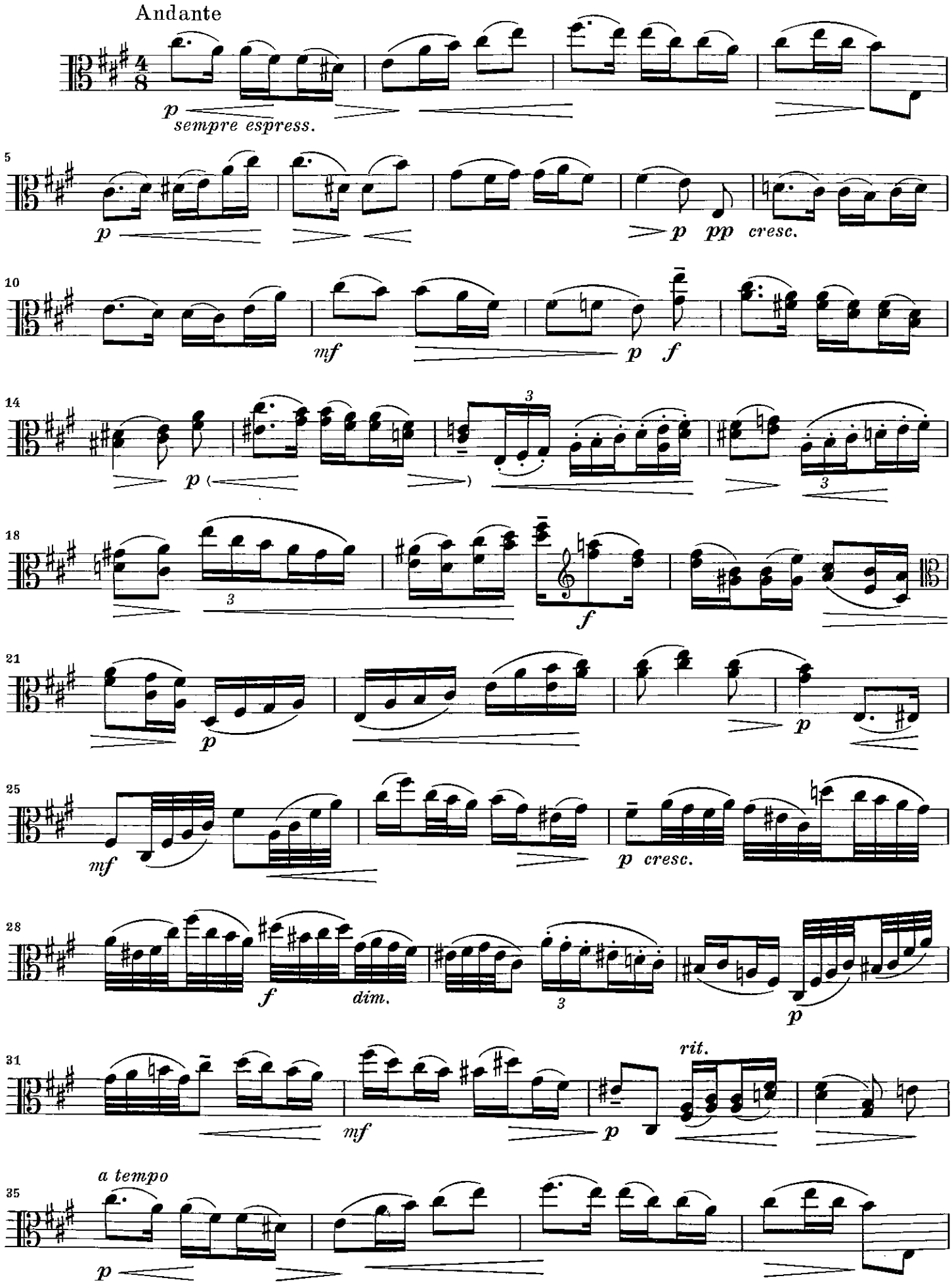
II

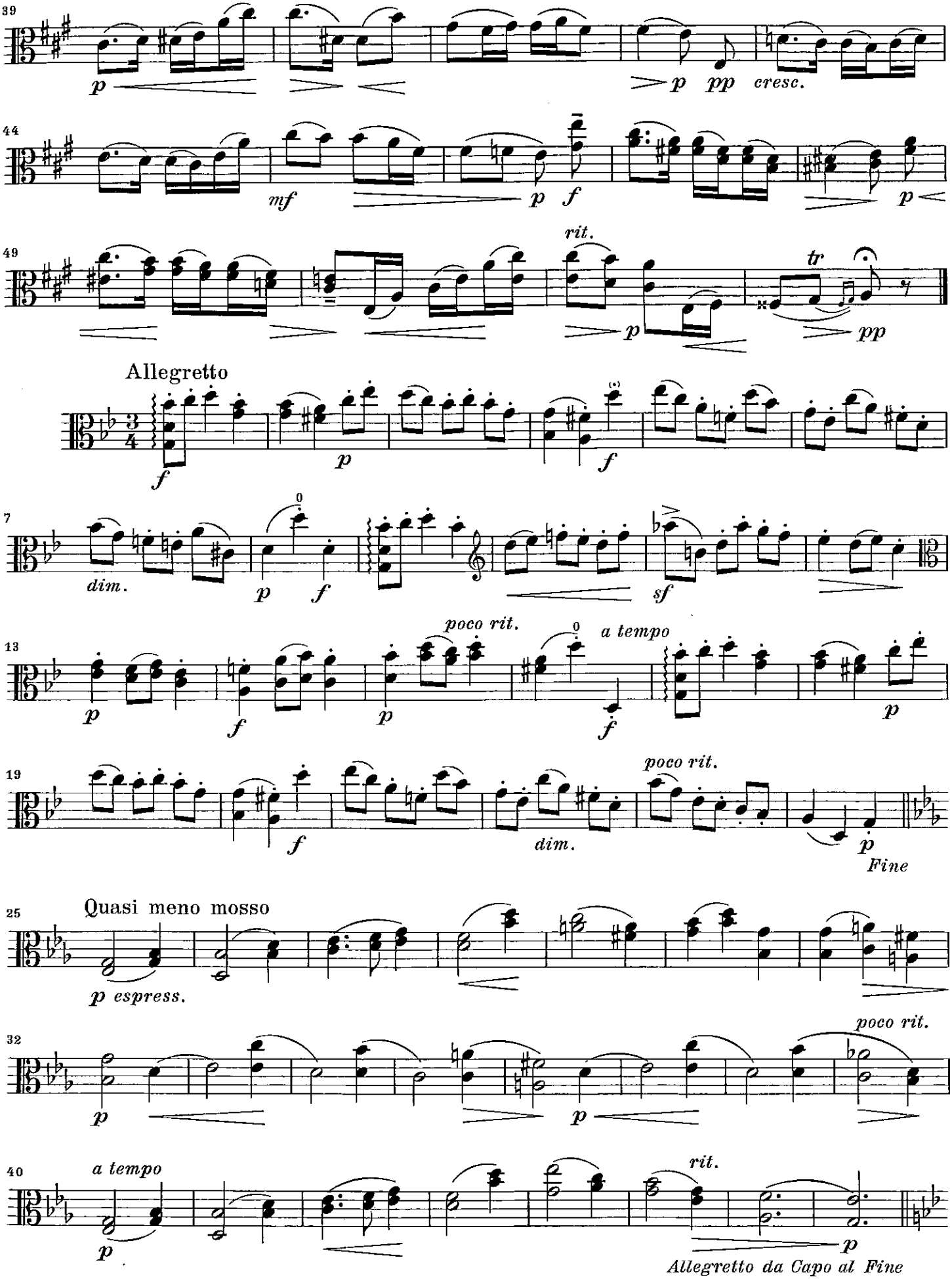
Herrn Professor R. Sahla zugeeignet

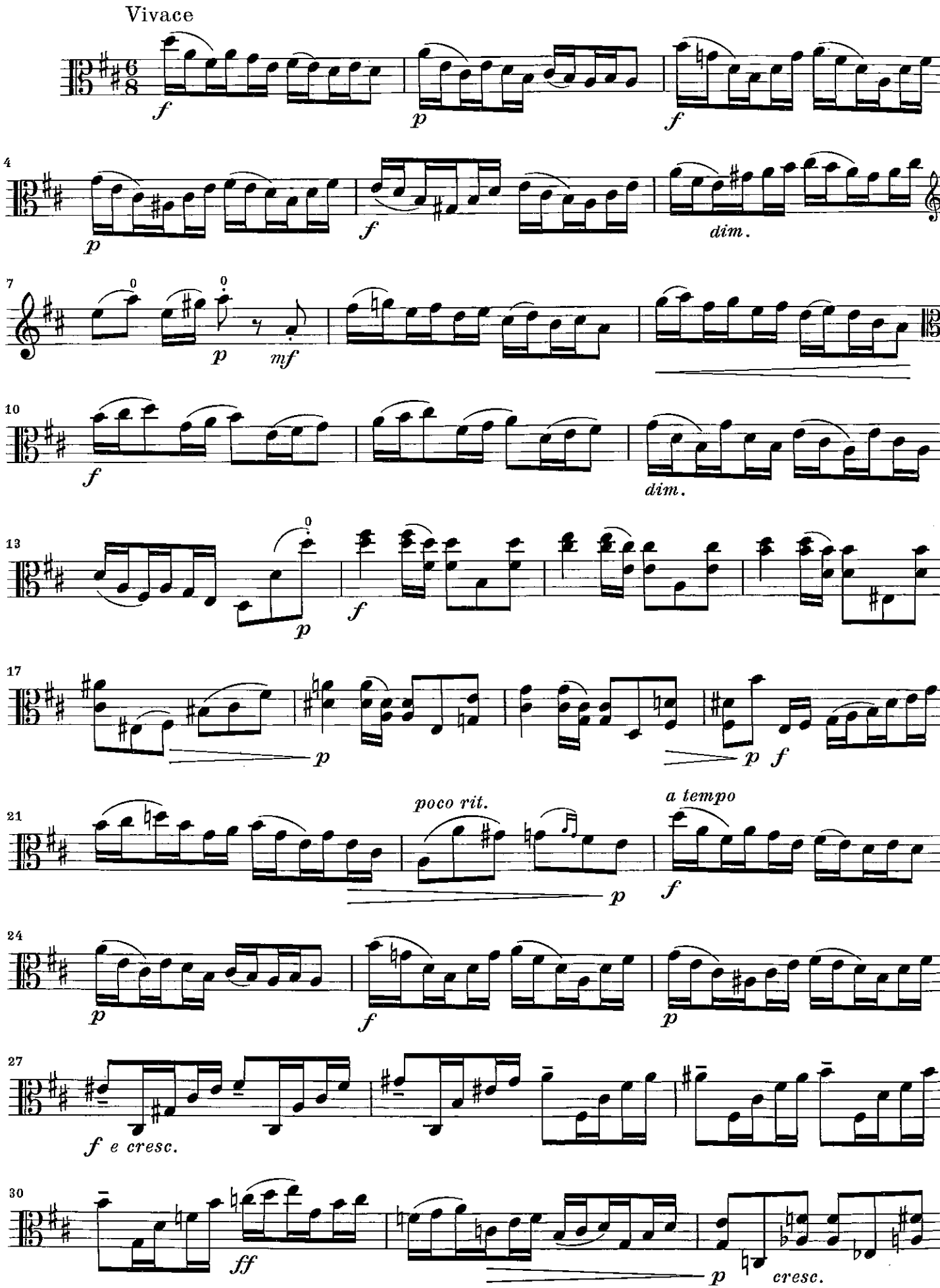
Con moto *(non troppo vivace)* Opus 131d, Nr. 2

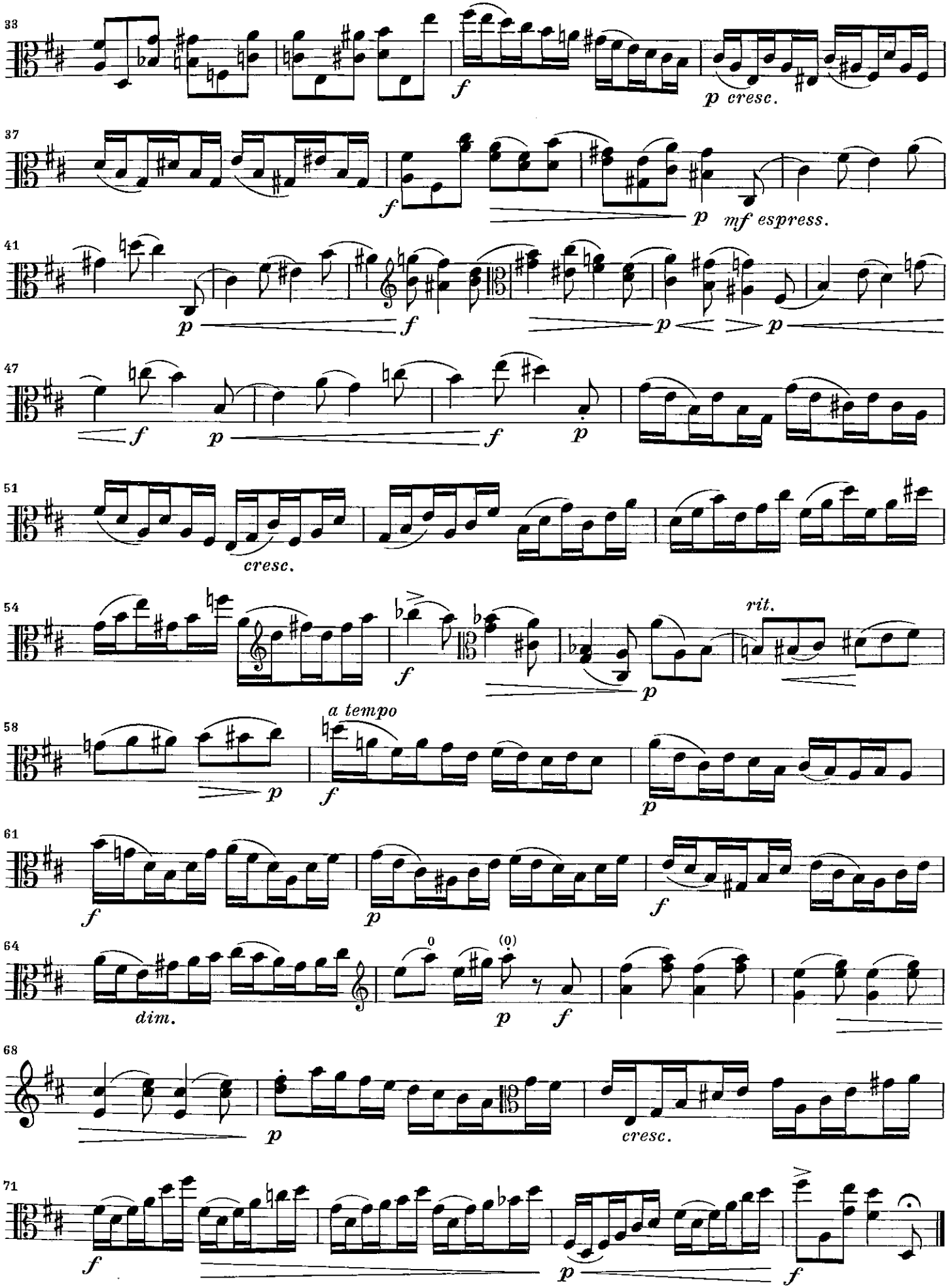



24
a tempo
p
f
27
p
f
dim.
rit.
30
a tempo
p
f
33
p
f
36
espress.
f
39
p
f
dim.
poco rit.
a tempo
p
42
cresc.
f
rit.
45
a tempo
p
f
49
espress.
p
sempre poco a poco rit.
pp


Andante
p
sempre espress.
5
p
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


39
p
p pp cresc.
44
mf
p f
p
49
rit.
tr
p
pp
Allegretto
f
p
f
7
dim.
p f
sf
13
poco rit.
a tempo
p
f
p
f
p
19
poco rit.
f
dim.
p
Fine
25
Quasi meno mosso
p espress.
32
poco rit.
p
p
40
a tempo
p
rit.
p
Allegretto da Capo al Fine


Vivace
f
p
f
4
p
f
dim.
7
p
mf
10
f
dim.
13
p
f
17
p
p
f
21
poco rit.
p
a tempo
f
24
p
f
p
27
f e cresc.
30
ff
p
cresc.

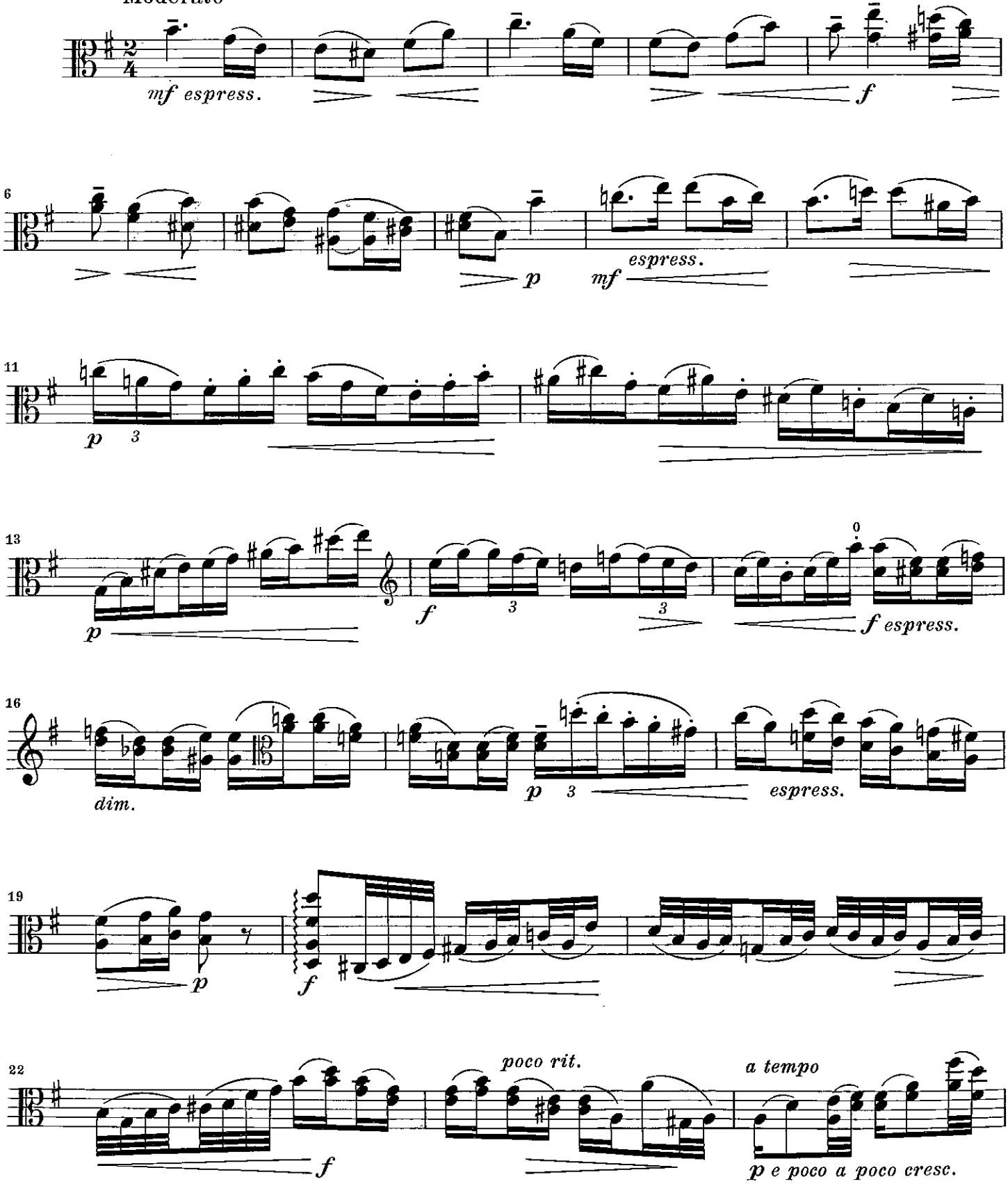

33
f
p cresc.
37
f
p
mf espress.
41
p
f
p
p
47
f
p
f
p
51
cresc.
54
f
p
rit.
a tempo
58
p
f
p
61
f
p
f
64
dim.
0
(0)
p
f
68
p
cresc.
71
f
p
f

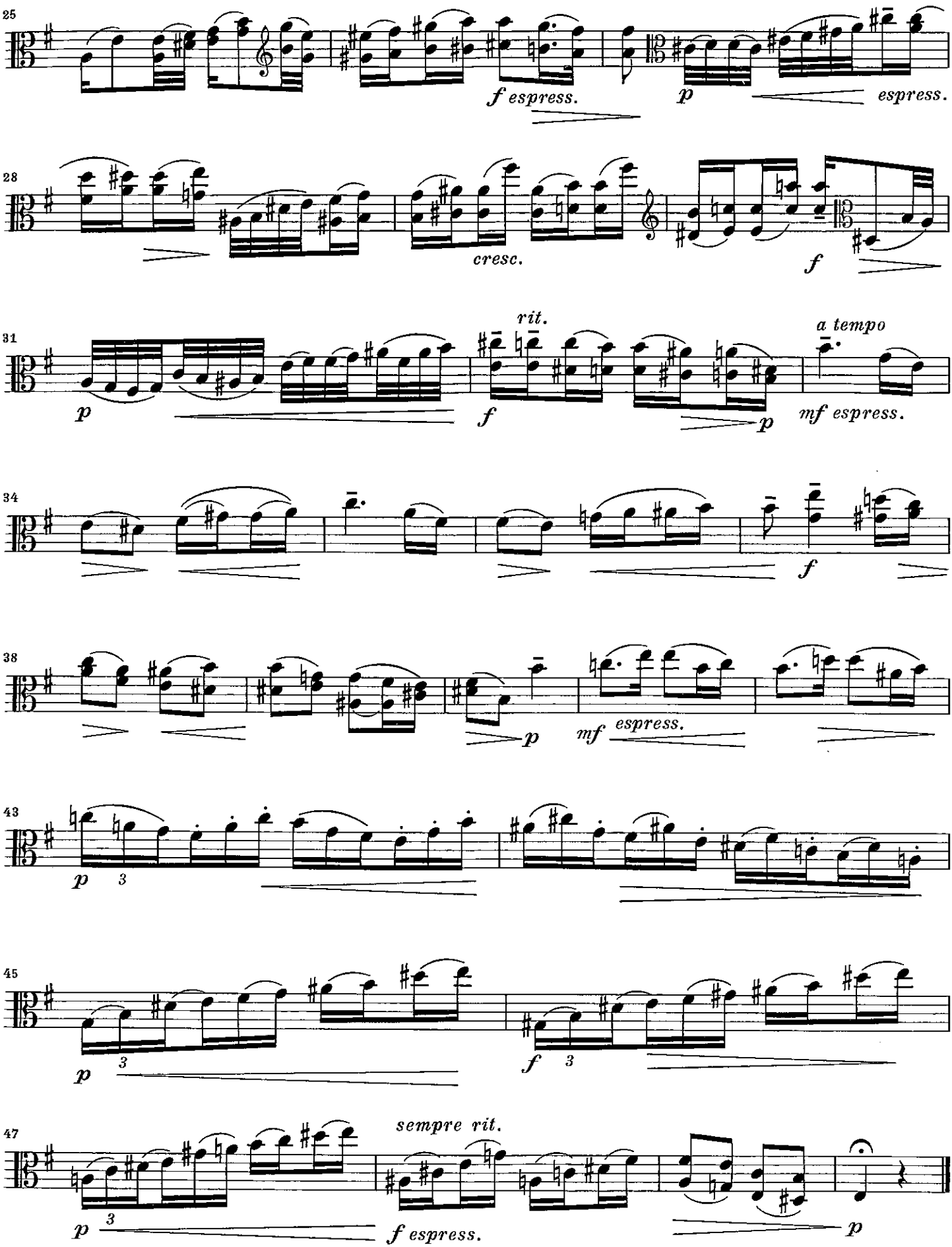
III

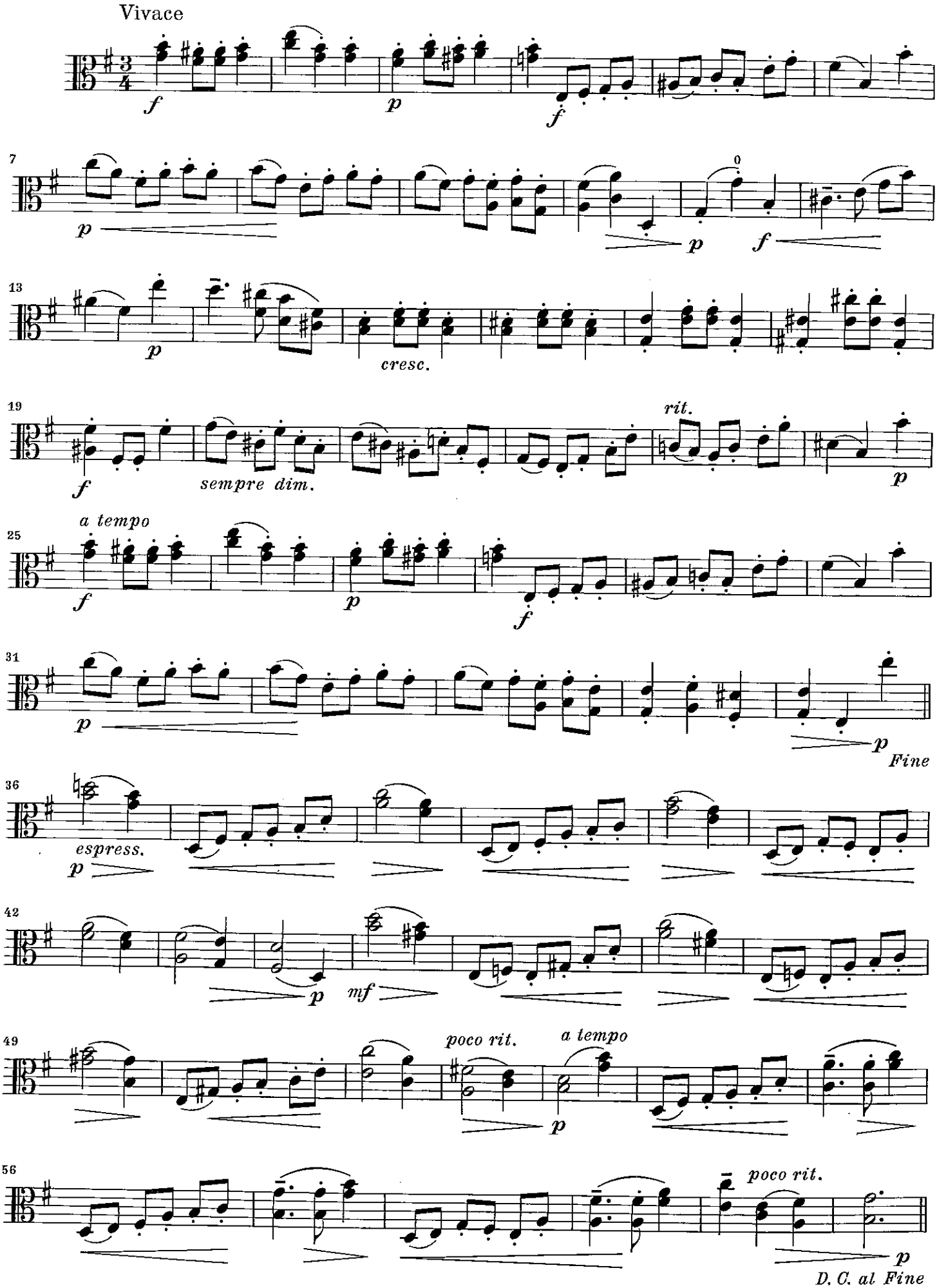
Herrn Jos. Hösl zugeeignet

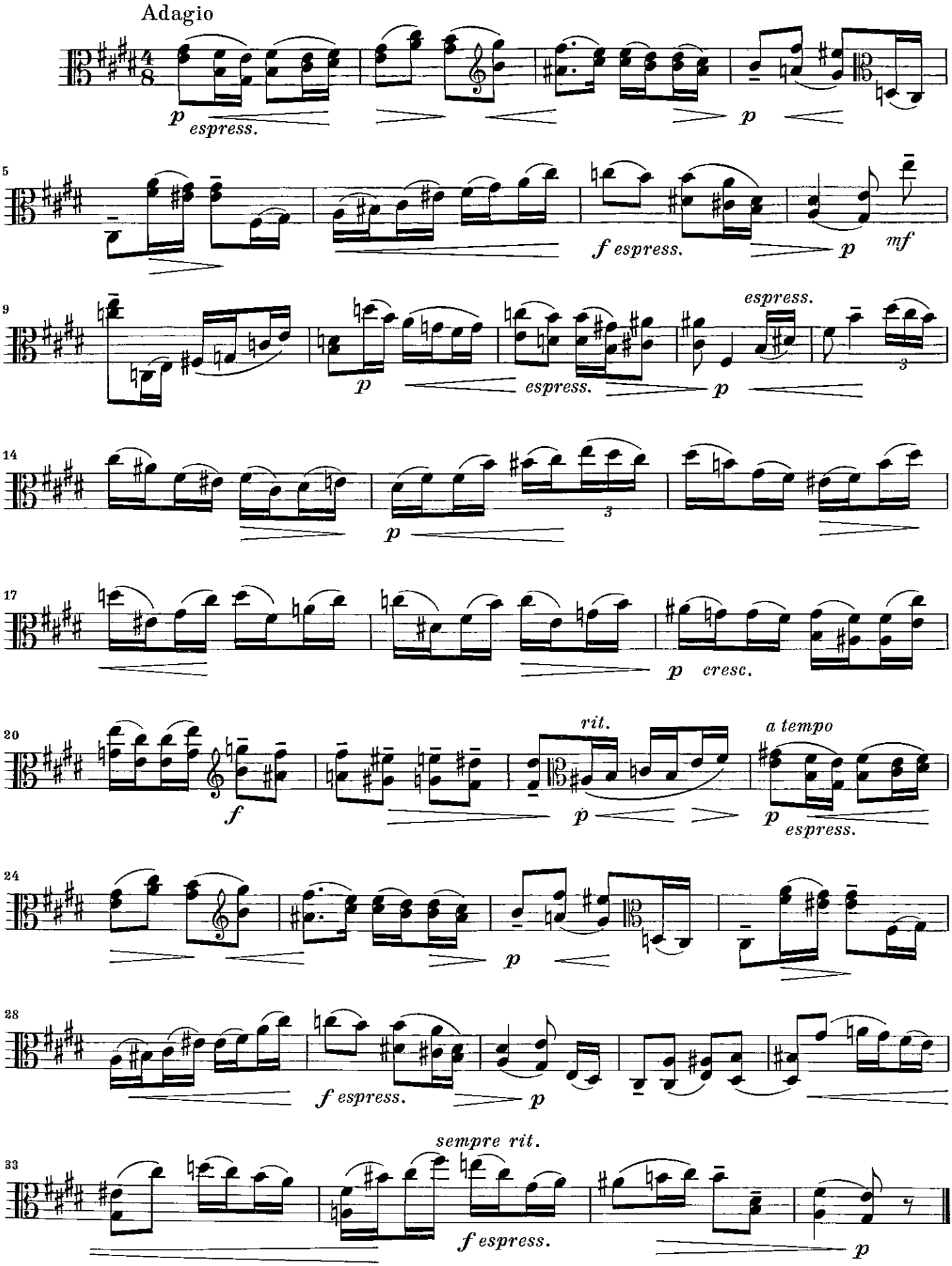
Opus 131d, Nr. 3

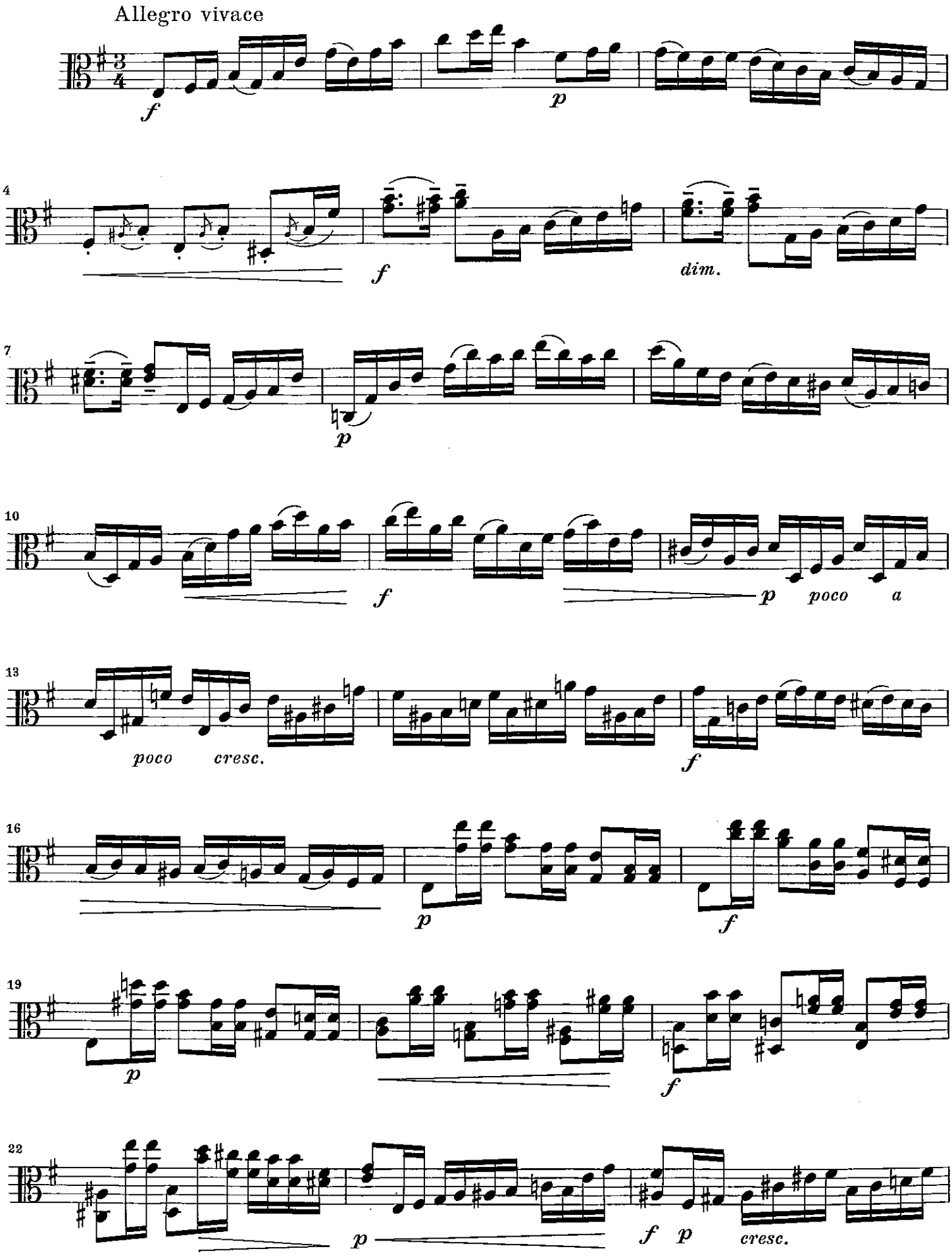
Moderato

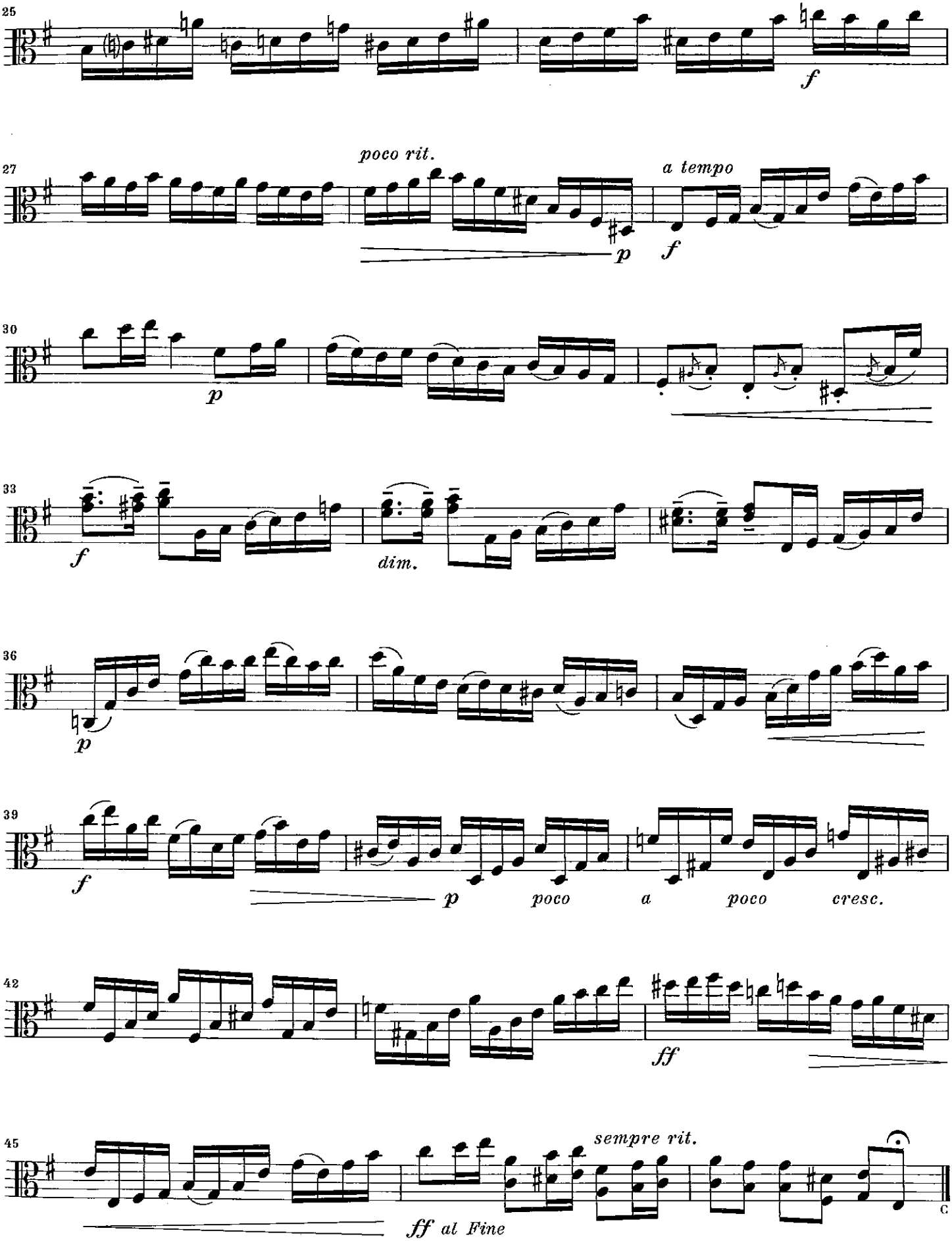



25
f espress.
p
espress.
28
cresc.
f
31
p
rit.
f
p
a tempo
mf espress.
34
f
38
p
mf espress.
43
p
3
45
p
3
f
3
47
sempre rit.
p
3
f espress.
p


Vivace
f
p
f
7
p
0
p
f
13
p
cresc.
19
f
sempre dim.
rit.
p
a tempo
25
f
p
f
31
p
p
Fine
36
espress.
p
42
p
mf
49
poco rit.
a tempo
p
56
poco rit.
p
D. C. al Fine


Adagio
p espress.
p
5
f espress.
p
mf
9
espress.
p
espress.
p
3
14
p
3
17
p cresc.
20
f
rit.
p
a tempo
p espress.
24
p
28
f espress.
p
33
sempre rit.
f espress.
p


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.


25
f
27
poco rit.
p
a tempo
f
30
p
33
f
dim.
36
p
39
f
p
poco
a
poco
cresc.
42
ff
45
sempre rit.
ff al Fine
C

Bemerkungen

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

Suite Nr. 1 g-moll

1. Satz

8, 9: Tenutostriche 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 GA ***p*** zum 2. 4tel.

4. Satz

57: Tenutostrich und Staccatopunkte nicht in E und GA.

Suite Nr. 2 D-dur

1. Satz

21: In GA ***p*** zum 1. 8tel.
36, 3. 8tel: In E und GA Tenutostrich 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 GA zu letzter Note irrtümlich Staccatopunkt.
15, 5. 8tel: In E und GA versehentlich *h*.
54, 5. Note: In E und GA wohl irrtümlich a^1.
64: *dim.* in E und GA zu letzter Note in T 63 (vgl. T 6).

Suite Nr. 3 e-moll

1. Satz

11, 3. Note: In GA fälschlicherweise *fis*^{1}.
13, 15, letztes 8tel: In GA fehlt Bogen.
26: Bei vorletztem Doppelgriff fehlt in E und GA versehentlich ♮ zu h^1.
36: Vgl. die abweichende Bogentrennung in T 34.

2. Satz

26, 1. 4tel: In GA fälschlich $a^1 + c^2$.
36: In GA $<$ anstatt $>$ (vgl. T 38, 40, 45, 47, 49).

3. Satz

24/25: In GA fehlt $<$.

4. Satz

15, 5. 8tel: In GA fehlt Bindebogen.
18: Zu 5. 8tel in E und GA versehentlich Staccatopunkt.
39/40: In GA fehlt $>$.

München, Frühjahr 1991
Franz Beyer

Comments

A = autograph; FE = 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 $f\sharp^1$ by mistake.
13, 15, final eighth-note: CE omits slur.
26: FE and CE mistakenly omit ♮ 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 $<$ instead $>$ (cf. M 38, 40, 45, 47, 49).

3rd Movement

24–25: CE lacks $<$.

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 >.

Munich, spring 1991
Franz Beyer

Remarques

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

Suite N° 1 en sol mineur

1er Mouvement

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

2ème Mouvement

12: dans PE/EC, pas de point de staccato sur 2ème noire.
18, 1ère/2ème noires: dans A, points de staccato au lieu de liaisons.

3ème Mouvement

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

4ème Mouvement

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

Suite N° 2 en Ré majeur

1er Mouvement

21: dans EC, *p* sur 1ère croche.
36, 3ème 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, 1ère noire: liaison seulement dans PE.

2ème Mouvement

23/24: pas de liaison dans EC.

4ème Mouvement

8: PE et EC notent par erreur un point de staccato sur la dernière note.
15, 5ème croche: PE et EC comportent *si* par erreur.
54, 5ème 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

1er Mouvement

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

2ème Mouvement

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

3ème Mouvement

24/25: < absent de EC.

4ème Mouvement

15, 5ème croche: liaison absente de EC.
18: point de staccato par erreur sur 5ème croche dans PE et EC.
39/40: > absent de EC.

Munich, printemps 1991
Franz Beyer