Max

REGER

(1873-1916)

Sonata No. 7 in A minor

for Solo Violin

Op. 91 no. 7

(1905)

An Amateur Critical Edition from Two Sources

Prepared for IMSLP by

User: **Komponisto**

Editor's Preface

This edition aims to fill a gap in the currently (as of January 2017) available repertory in the International Music Score Library Project (IMSLP, http://imslp.org) by contributing the score of one of Max Reger's best-known works for the violin, the seventh sonata of the op. 91 set, which features the famous Chaconne, an obvious homage to the corresponding movement of J.S. Bach's D-minor violin partita, as its finale.

While analytical and critical study was the motivating use-case for this edition, it is also designed to be usable by, and useful to, performers. I hope that violinists will appreciate the availability not only of a free edition of this work, but a specially edited one whose text reflects multiple sources.

The two sources for this edition were:

- the first edition of the work, published (along with the other six sonatas of op. 91) circa 1906 by the Leipzig firm of Lauterbach & Kuhn, hereafter denoted by [LK];

- the critical edition by Hermann Grabner, published in 1957 in Volume 24 of the Breitkopf & Härtel complete-works set (*Max Reger: Sämtliche Werke*), hereafter denoted by [BH].

Since [BH] took into account the autograph and can be presumed to reflect the latter in cases where it differs from [LK], I have generally given preference to [BH] in such cases. By far the vast majority of such discrepancies consist of indications (mostly bowing marks, occasionally cautionary accidentals) that are present in [LK] and absent in [BH]; I have included these in parentheses.

In the less frequent reverse situation, where notations are present in [BH] that are absent in [LK], I have included them without any special indication in the score. A complete list of such cases is given on the next page.

Fingerings, other than instructions to use an open string (in particular, natural harmonics), have not been included. These are widespread in [LK] but mostly absent in [BH], with the exception mentioned.

Reger's notational style, including idiosyncrasies such as the breaking of secondary beams, the use of the arpeggiation symbol for triple- and quadruple-stops, and the writing out in full of words such as *crescendo* and *ritardando* (reflected in [BH] but not in [LK]), has been preserved to the extent possible.

One important discrepancy between the present edition and [BH] concerns the numbering of measures in the Chaconne (measures are not numbered in [LK]): in this edition, the numbering begins with the first complete measure, whereas in [BH] it begins with the intial incomplete measure (whose duration totals two quarters). This affects the list of discrepancies below.

In m. 102 of the third movement (m. 103 in [BH]), the second sixteenth (f") is missing a sharp in both source editions. This has been corrected here.

This score was typeset with Finale 2010.

- IMSLP user **Komponisto**

Markings in the complete edition [BH] but not in the original edition [LK]

First movement:

m. 42: beat 3, second 16th: up-bow

m. 66: beat 3, fourth 16th: natural sign before b"

m. 73: beat 1, second 16th: (harmonic) circle above a"

Second movement:

m. 4: second quarter: circle above d'

m. 18: third quarter, first eighth: circle

m. 21: second quarter: circle

m. 40: 2nd quarter: *portato* slur between the two eighths

m. 43: 2nd and 3rd quarters: *portato* slur

m. 44: second quarter, first eighth: circle above d'

m. 48: second quarter: circle above d'

m. 59: first eighth: *staccato* dot

m. 75: first quarter: circle

Third movement (**N.B.: measure numbers in [BH] given inside parentheses**):

m. 16 (17): second quarter, first sixteenth: circle

m. 18 (19): second quarter, third sixteenth: circle

m. 20 (21): second quarter, third sixteenth: circle

m. 23 (24): first quarter, second sixteenth: circle

m. 26 (27): last sixteenth: circle

m. 32 (33):
- first quarter, fourth sixteenth: *pianissimo* (*piano* in [LK])
- second quarter, first triplet-eight: circle

m. 45 (46): third and fourth sixteenths of each quarter: *portato* slurs

m. 46 (47): third and fourth sixteenths of first quarter: up-bow and down-bow markings (respectively)

m. 128 (129), second quarter: performance direction *recht breit*

This page intentionally left blank.

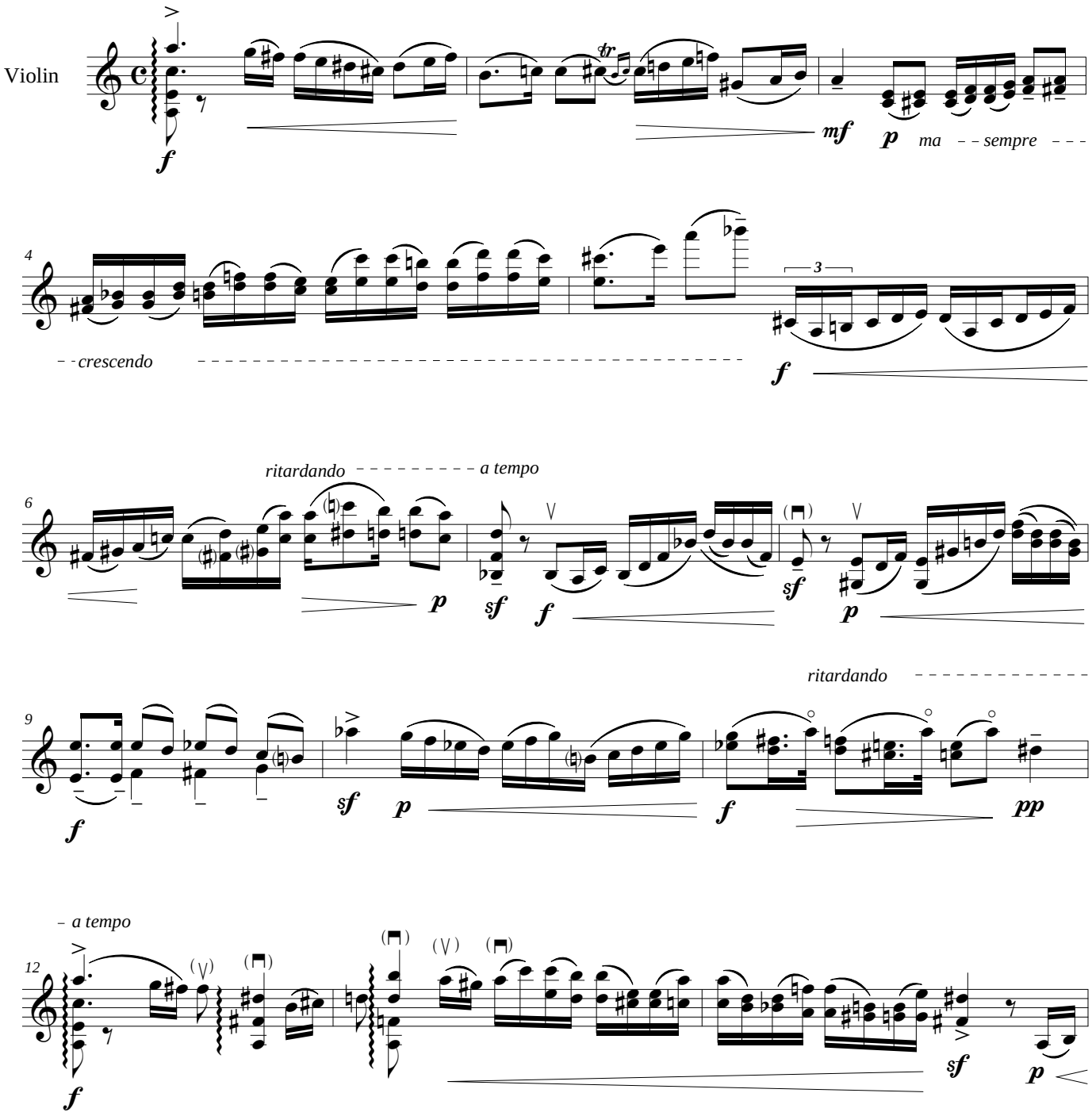
Edited for IMSLP by User: Komponisto
http://imslp.org

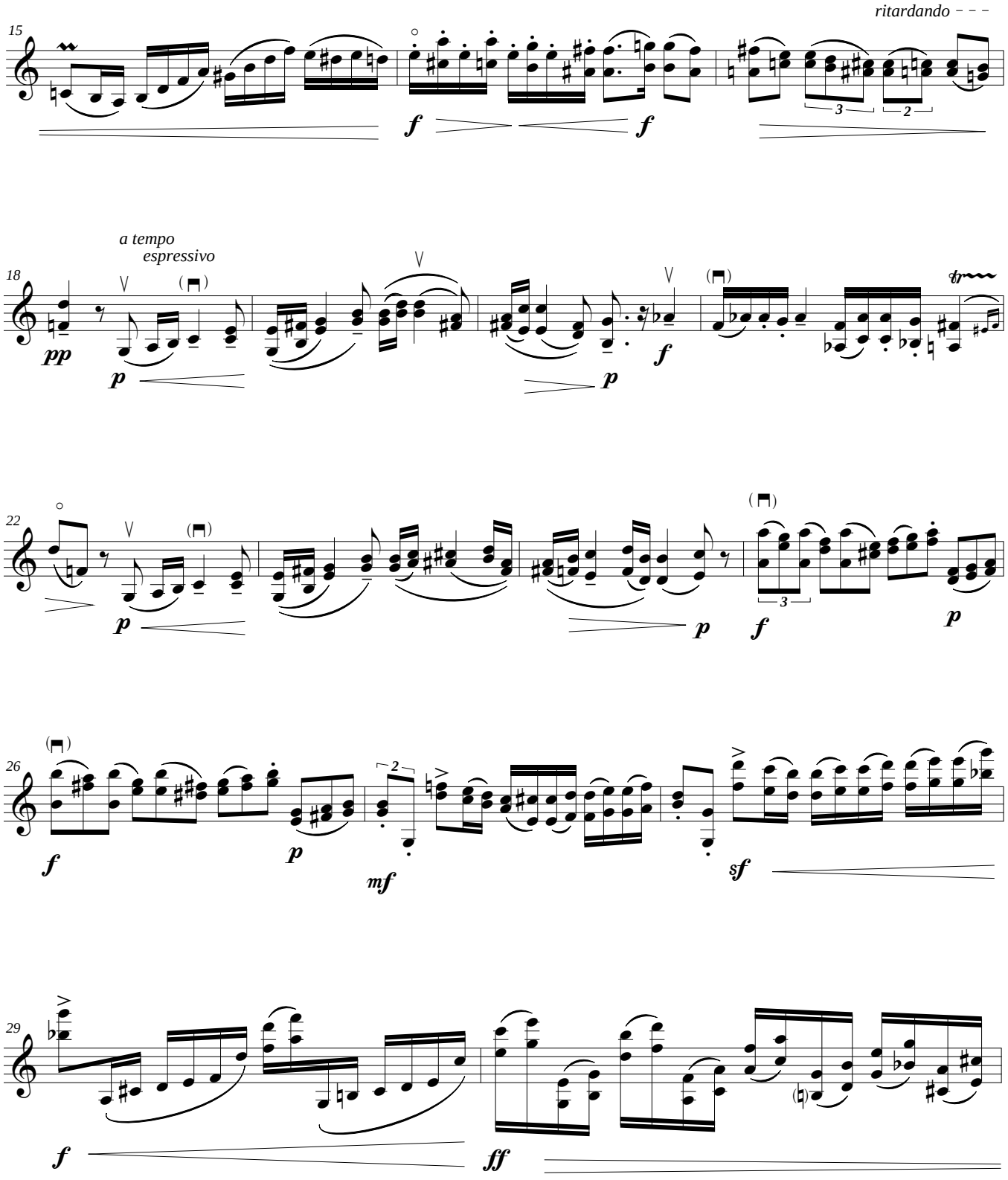
Sonata VII

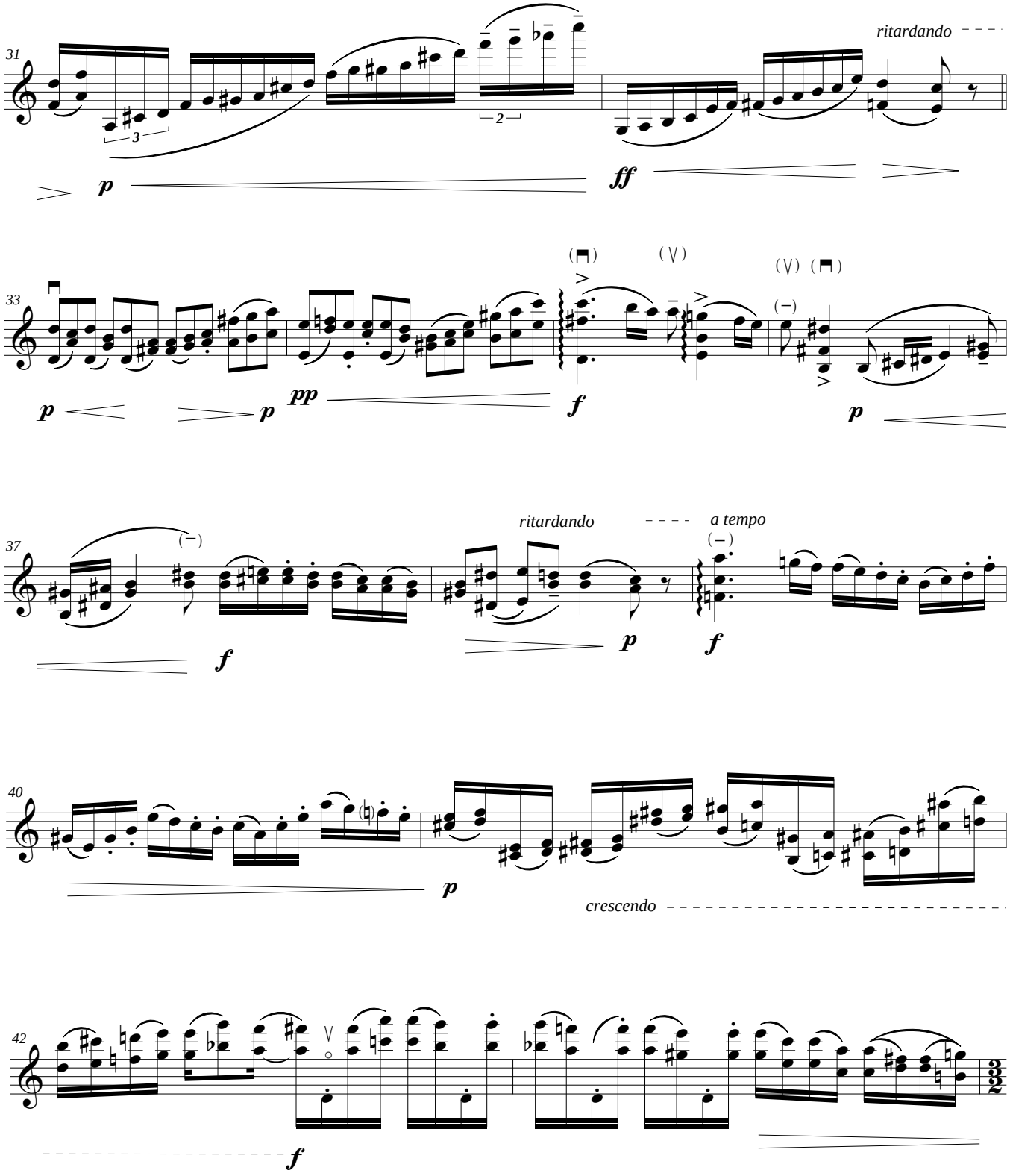
Ossip Schnirlin zugeeignet

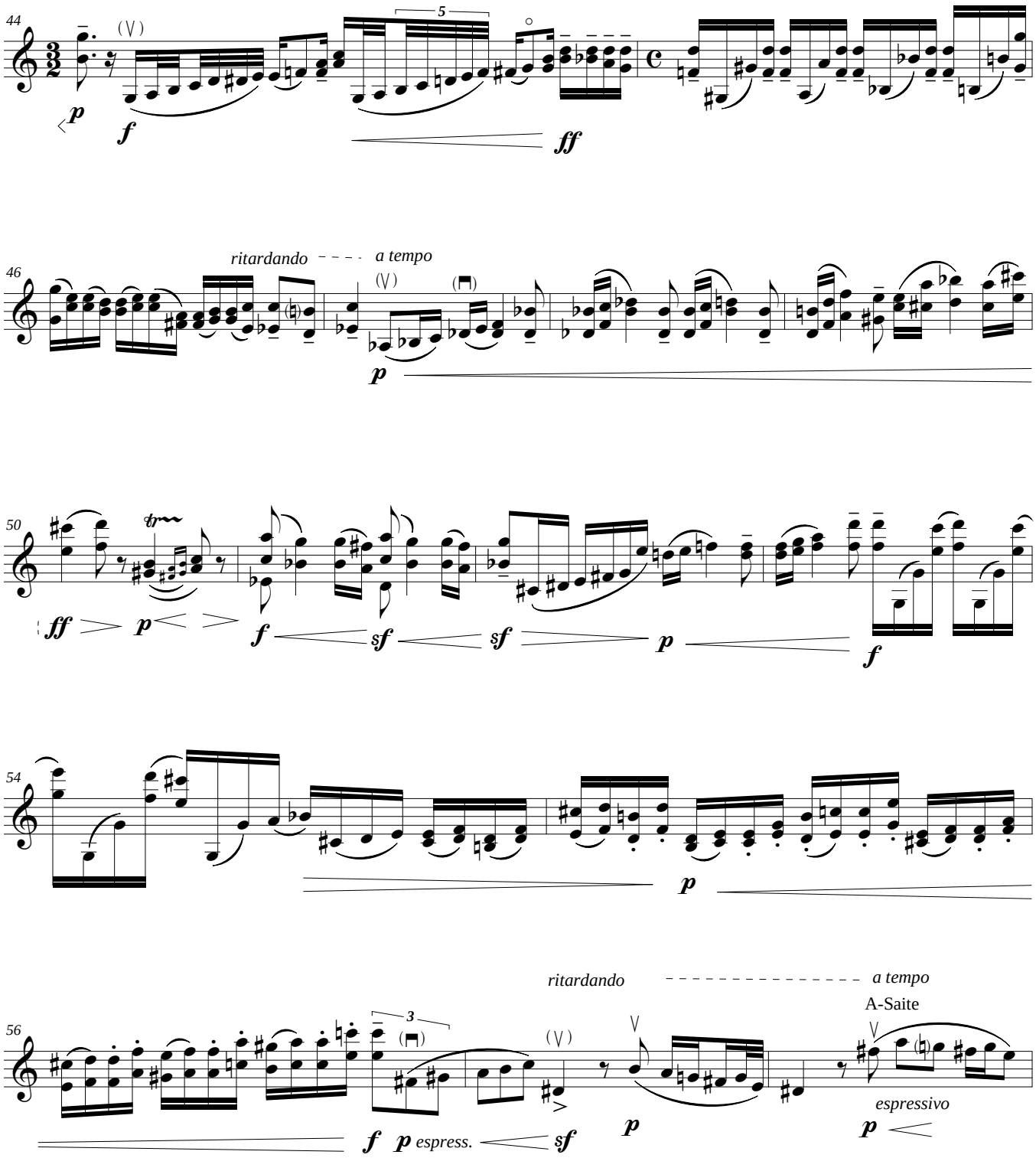
Max Reger, op. 91 no. 7
(1905)

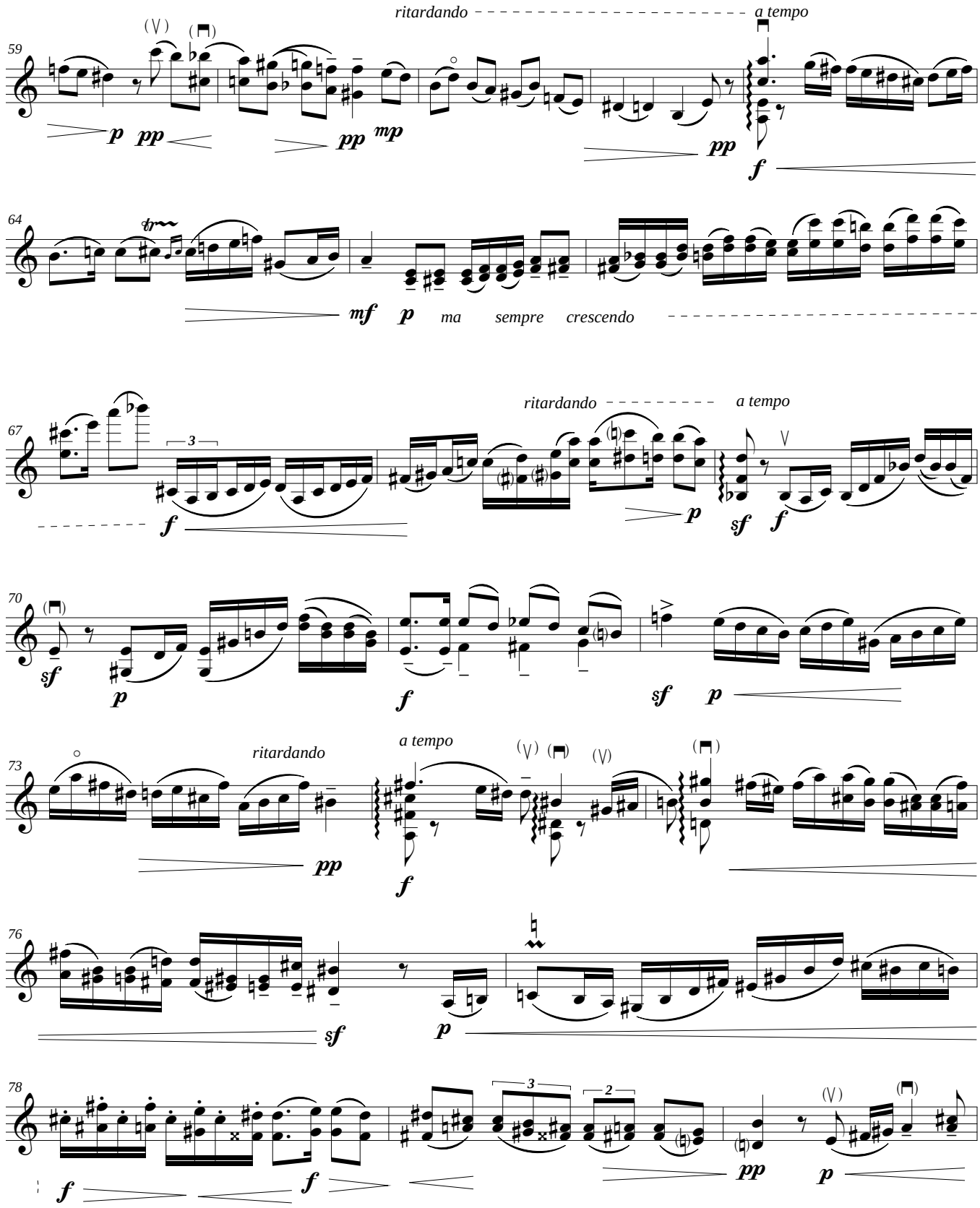
I. Allegro energico

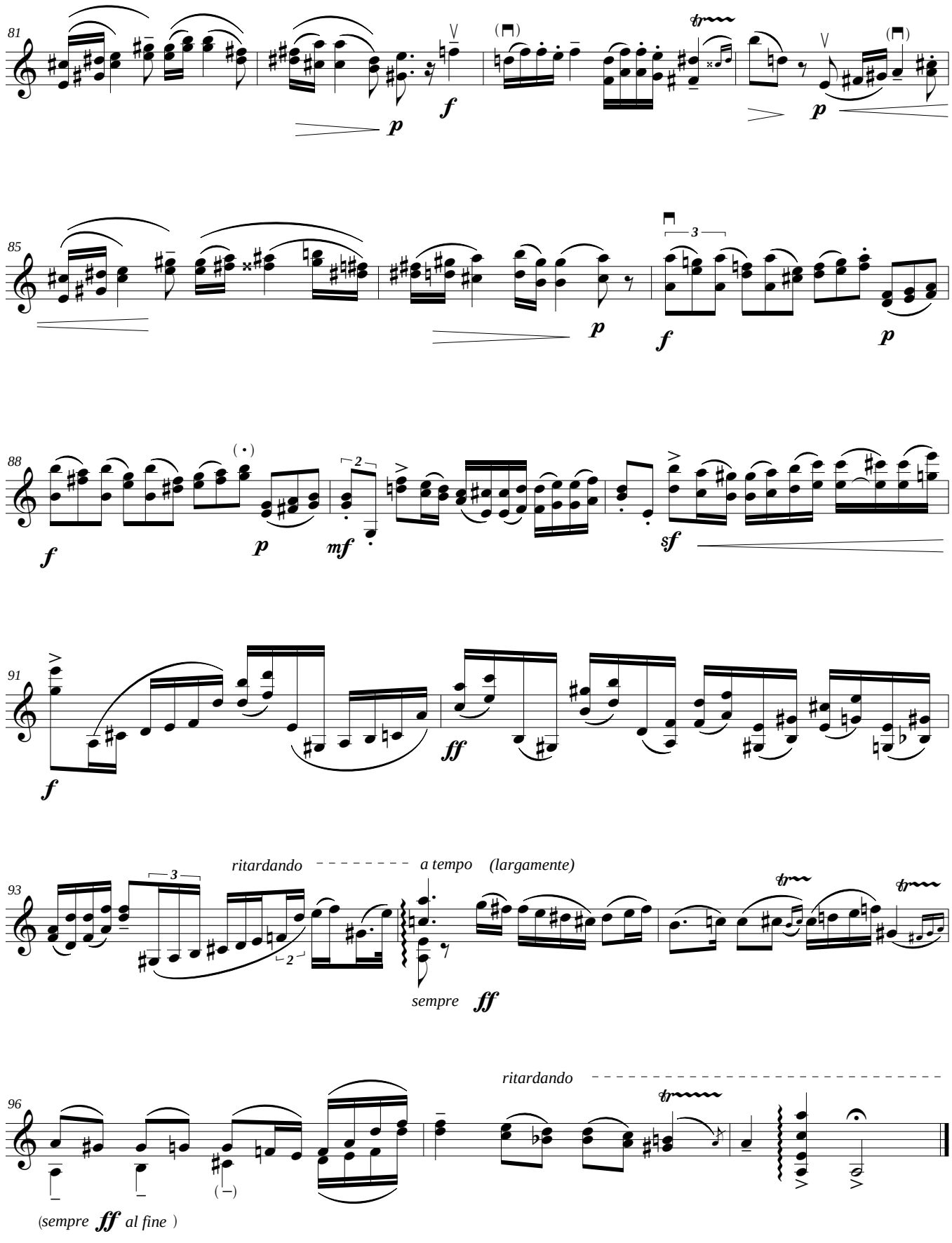



15
ritardando
f
f
18
a tempo
espressivo
pp
p
p
f
22
p
p
f
p
26
f
p
mf
sf
29
f
ff

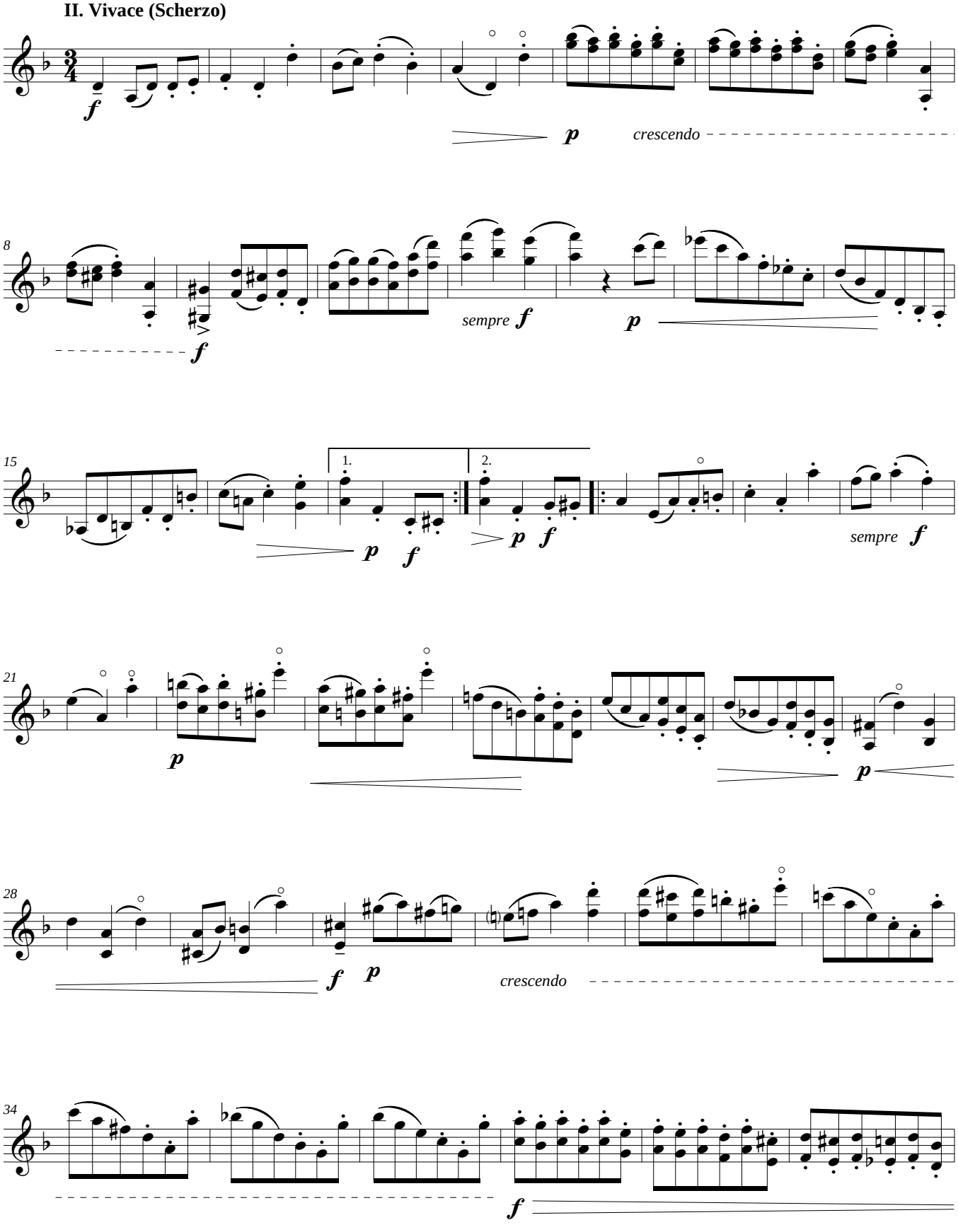

31
ritardando
p
ff
33
p
p
pp
f
p
37
f
ritardando
a tempo
p
f
40
p
crescendo
42
f

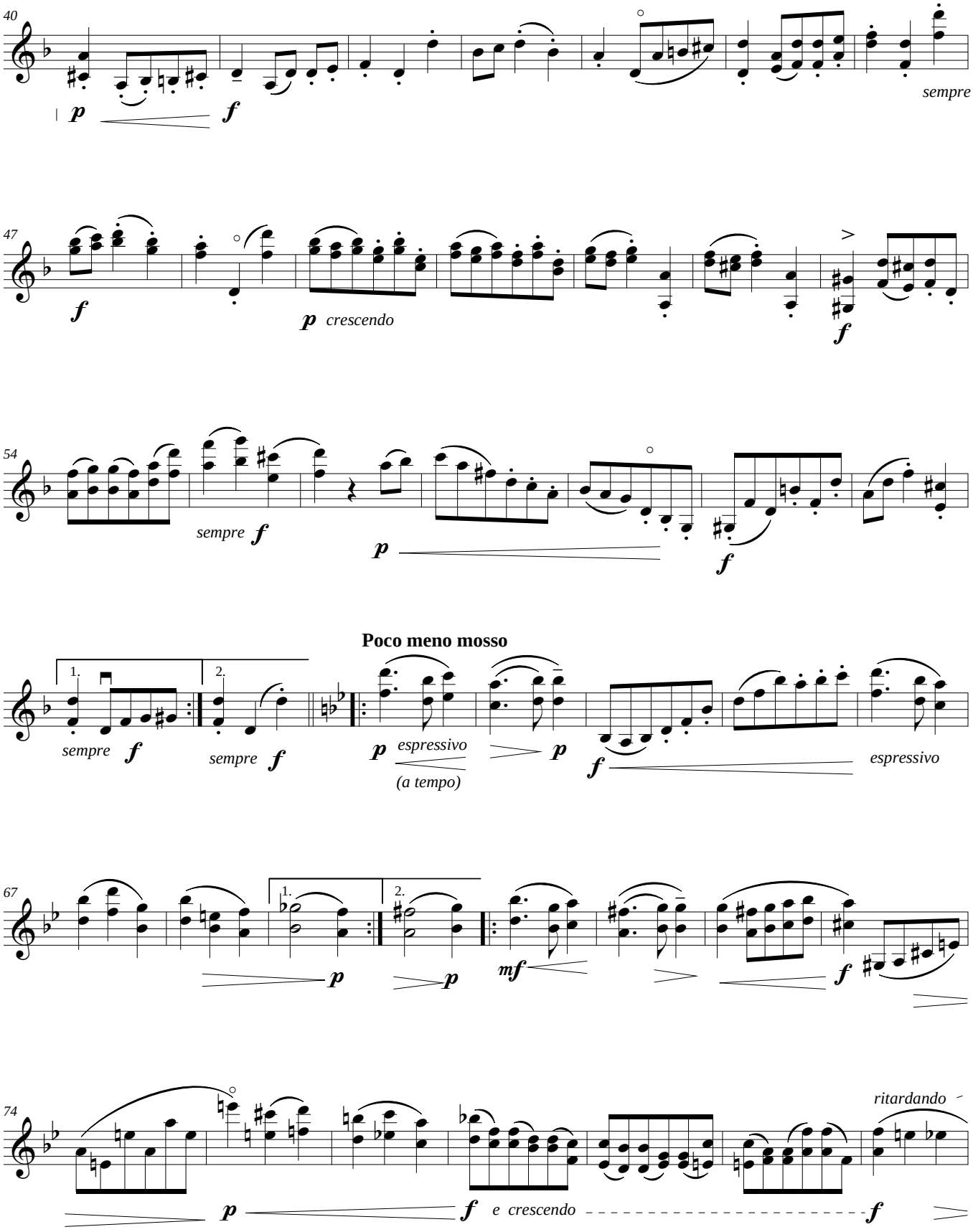

44
p
f
5
ff
46
ritardando
a tempo
p
50
ff
p
f
sf
sf
p
f
54
p
56
ritardando
a tempo
A-Saite
3
f
p espress.
sf
p
espressivo
p

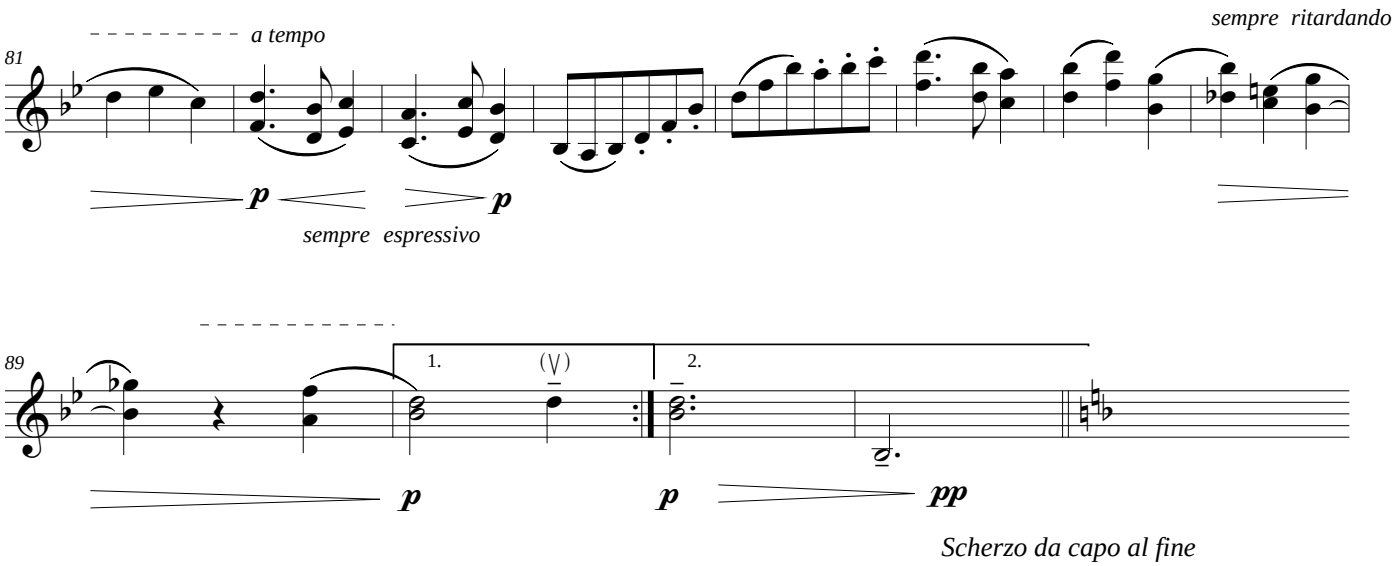

59
ritardando
a tempo
p pp
pp mp
pp
f
64
mf p ma sempre crescendo
67
3
f
ritardando
a tempo
p
sf f
70
sf
p
f
sf p
73
ritardando
pp
a tempo
f
76
sf
p
78
3
2
f f
pp
p


81
p
f
p
85
p
f
p
88
f
p
mf
sf
91
f
ff
93
ritardando
a tempo
(largamente)
sempre
ff
96
ritardando
(sempre ff al fine)

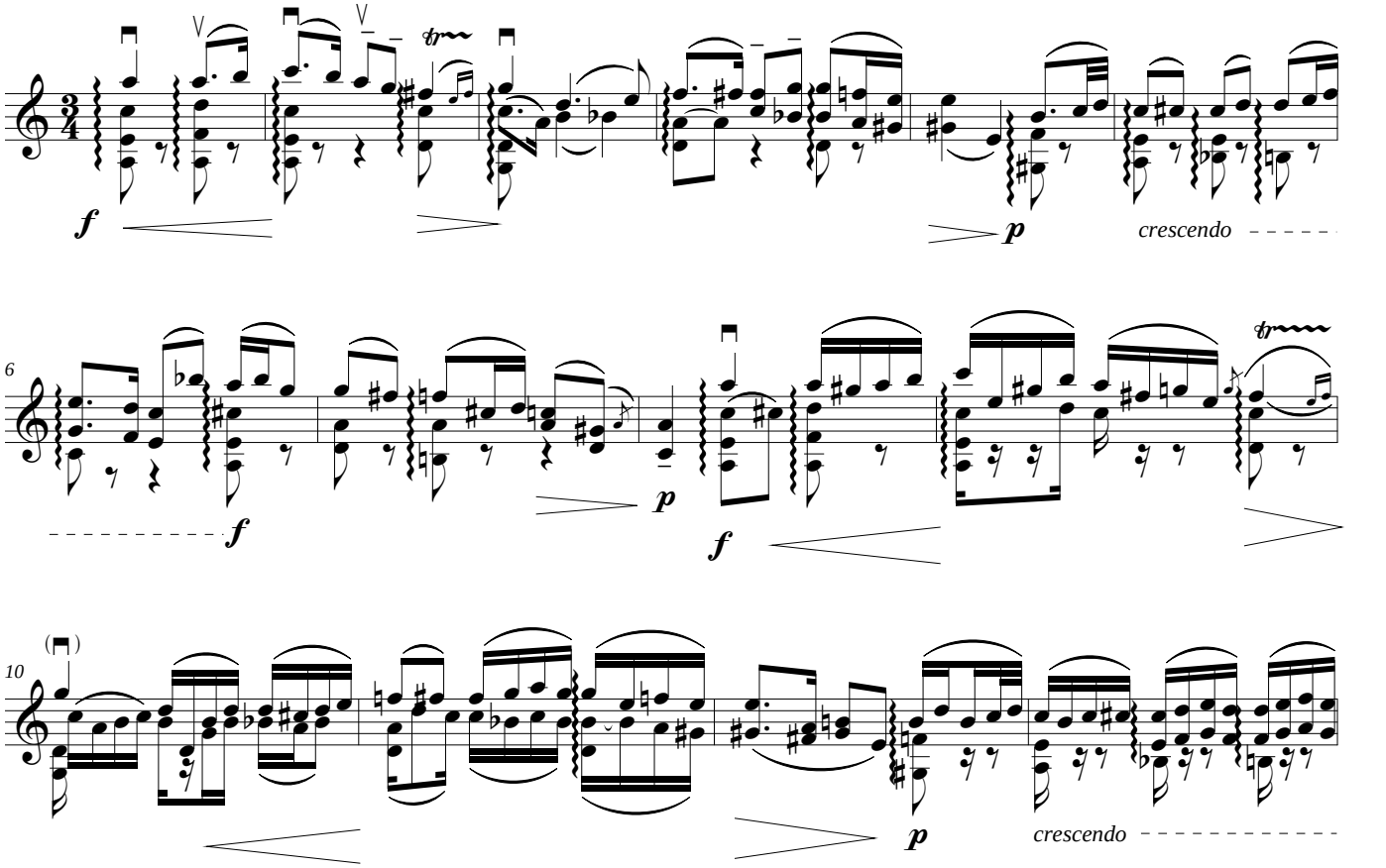
II. Vivace (Scherzo)



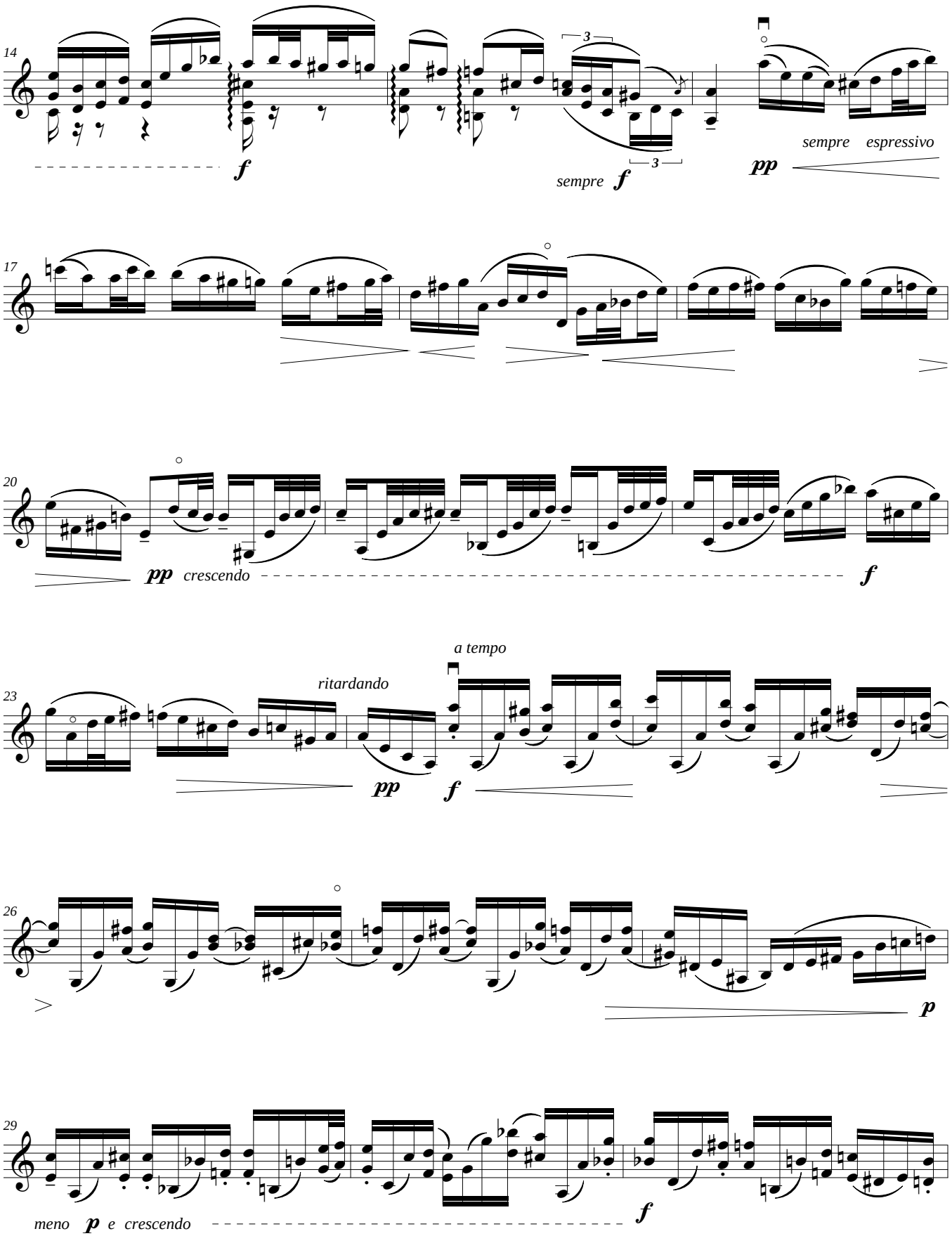

40
p
f
sempre
47
f
p crescendo
f
54
sempre f
p
f
Poco meno mosso
1.
2.
sempre f
sempre f
p espressivo
(a tempo)
p
f
espressivo
67
1.
2.
p
p
mf
f
74
p
f e crescendo
f
ritardando

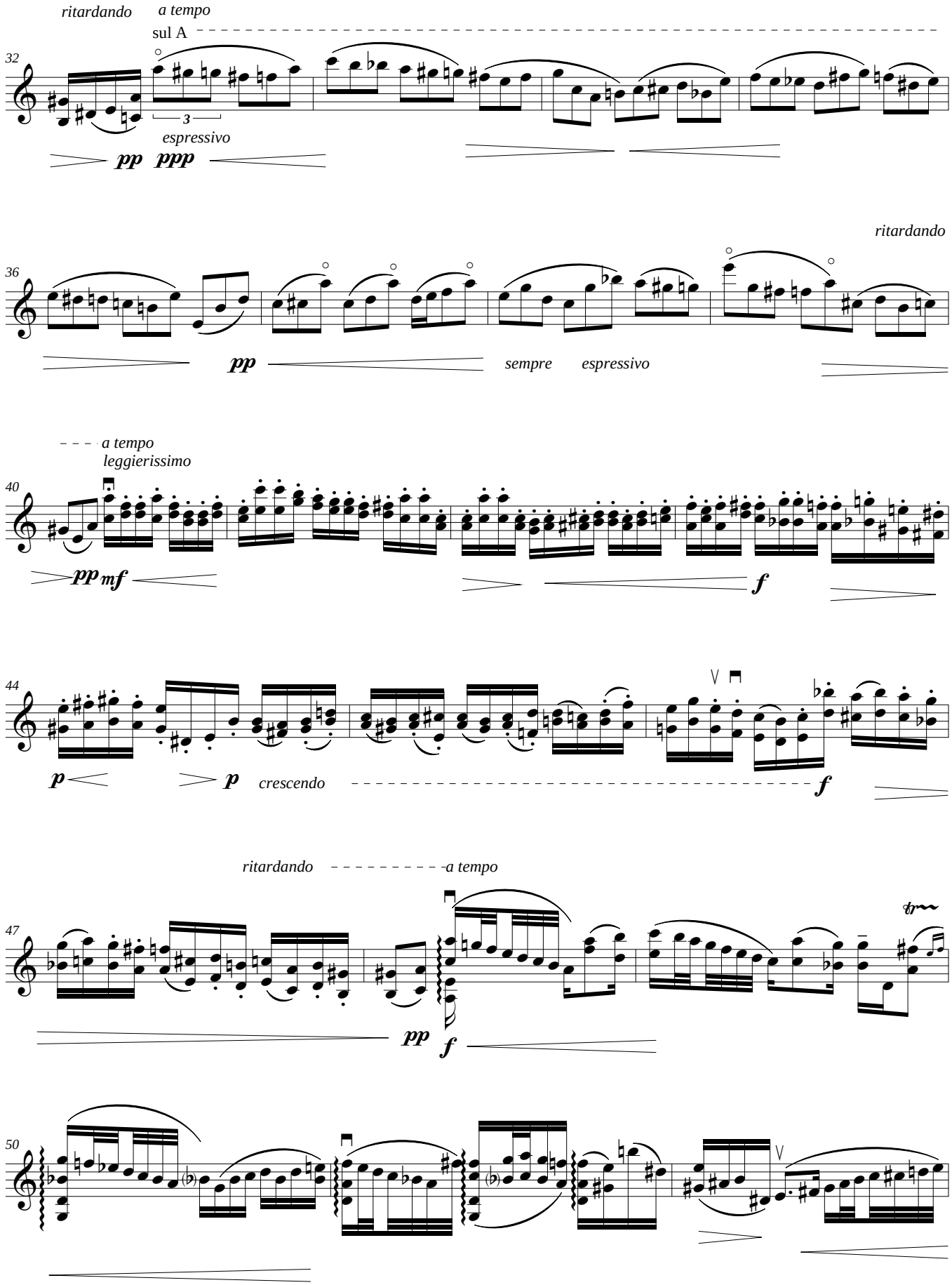


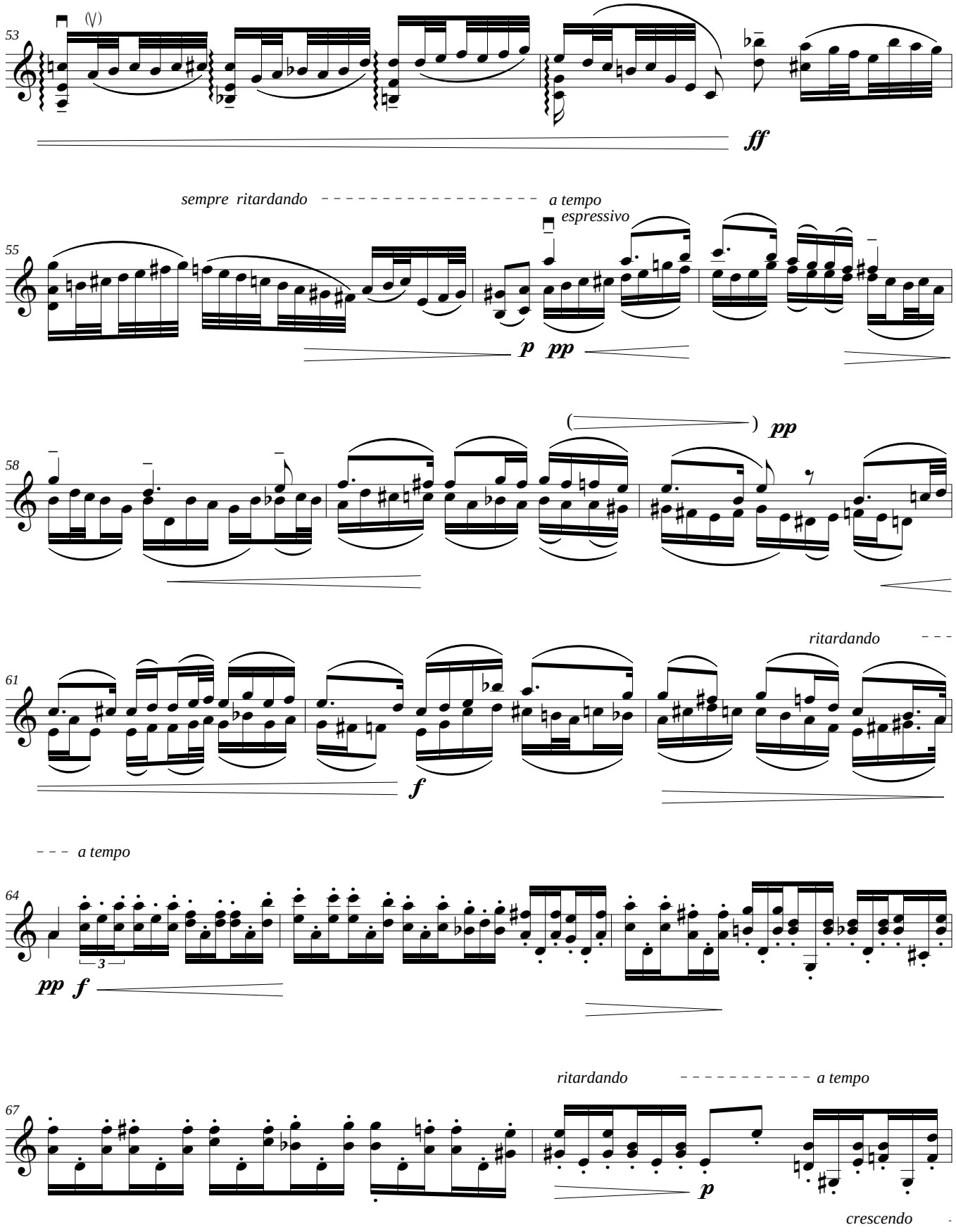
III. Grave (Chaconne) *

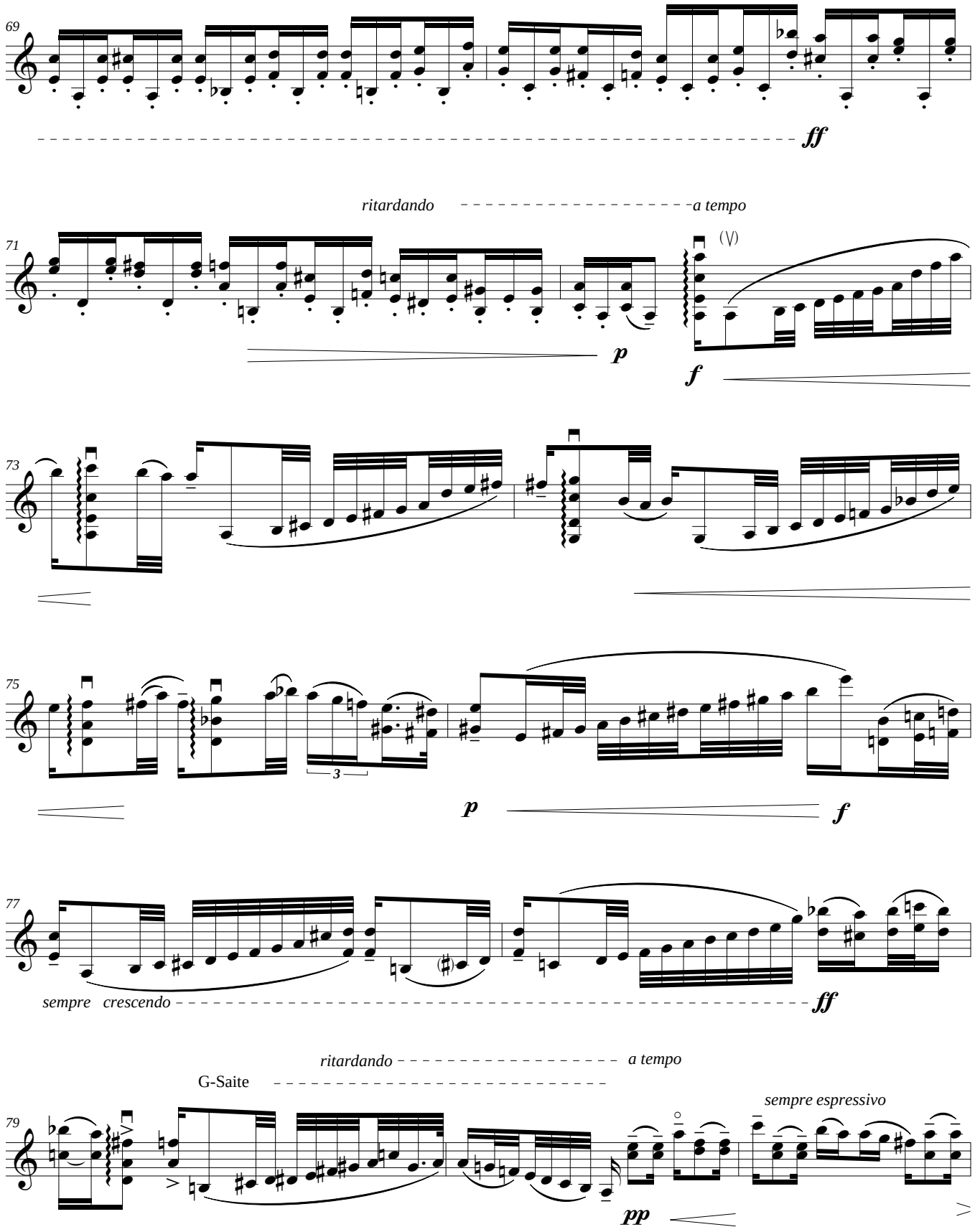


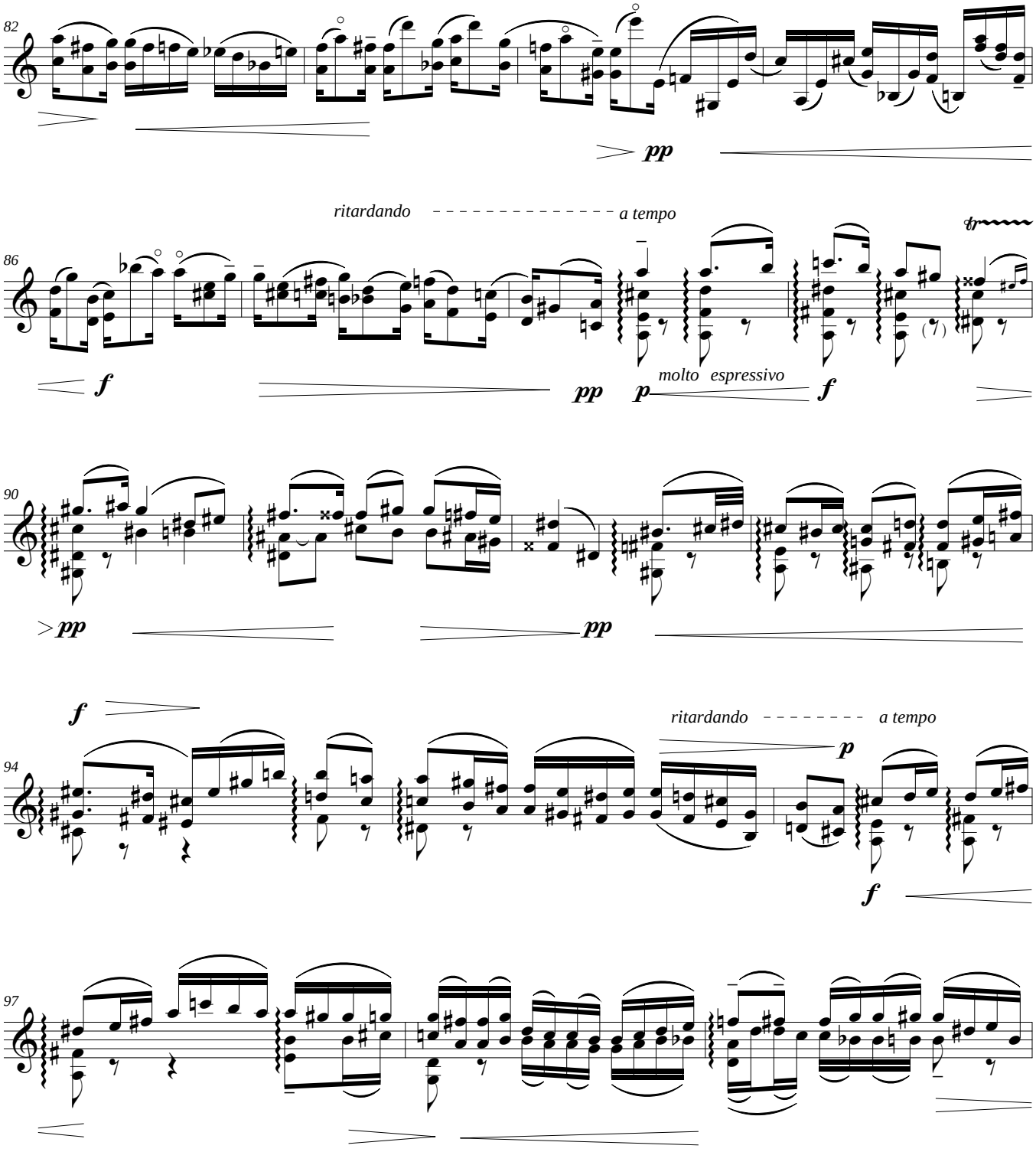
* N.B. Unlike in the complete edition [BH], the measure numbering given here does not include the initial incomplete measure. [Ed.]

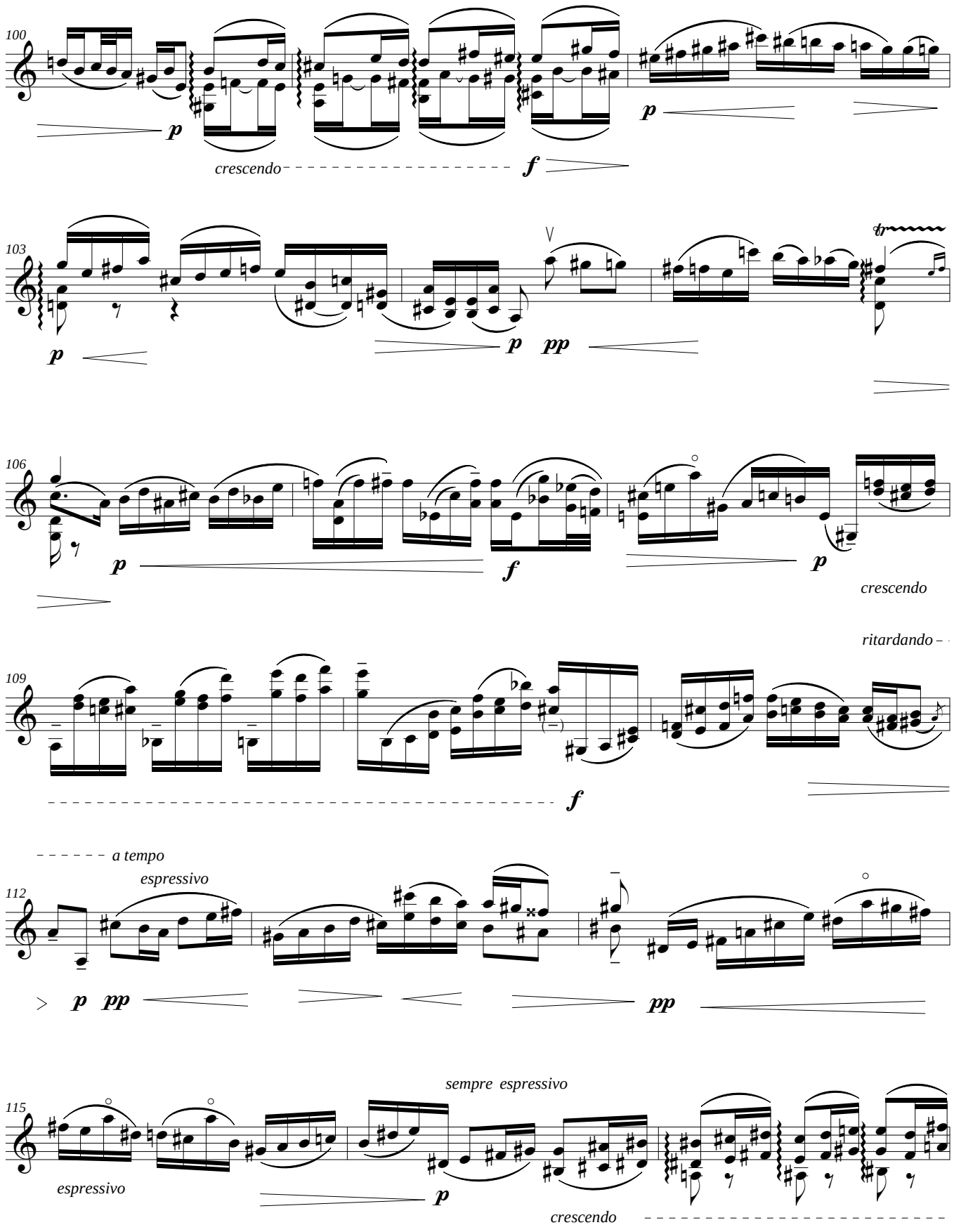

14
f
3
sempre f
3
pp
sempre espressivo
17
20
pp crescendo
f
23
ritardando
pp
a tempo
f
26
p
29
meno p e crescendo
f

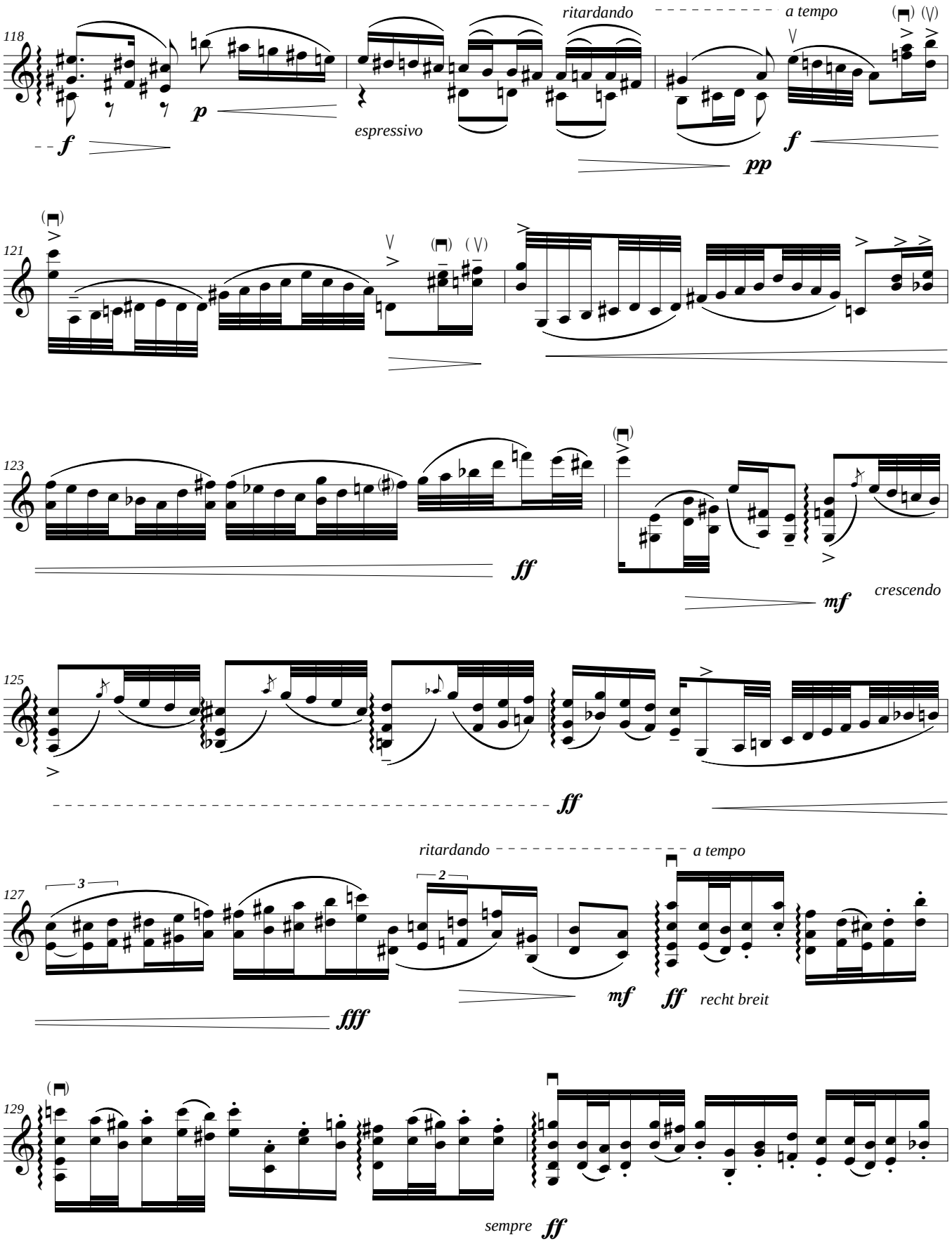

ritardando
a tempo
sul A
32
3
espressivo
pp
ppp
ritardando
36
pp
sempre
espressivo
a tempo
leggierissimo
40
pp
mf
f
44
p
p
crescendo
f
ritardando
a tempo
47
pp
f
tr
50

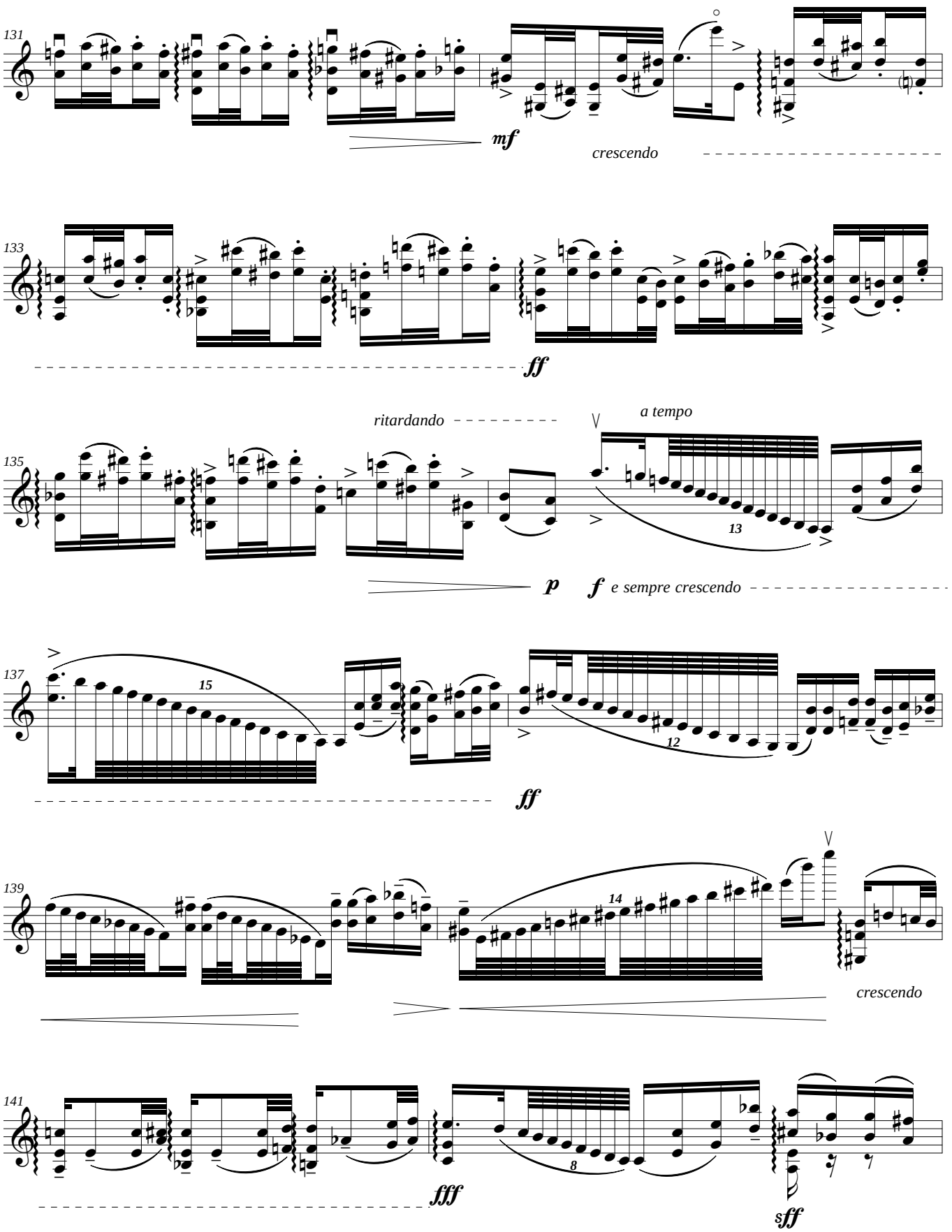

53
ff
sempre ritardando
a tempo
espressivo
55
p
pp
58
pp
61
ritardando
f
a tempo
64
3
pp
f
ritardando
a tempo
67
p
crescendo

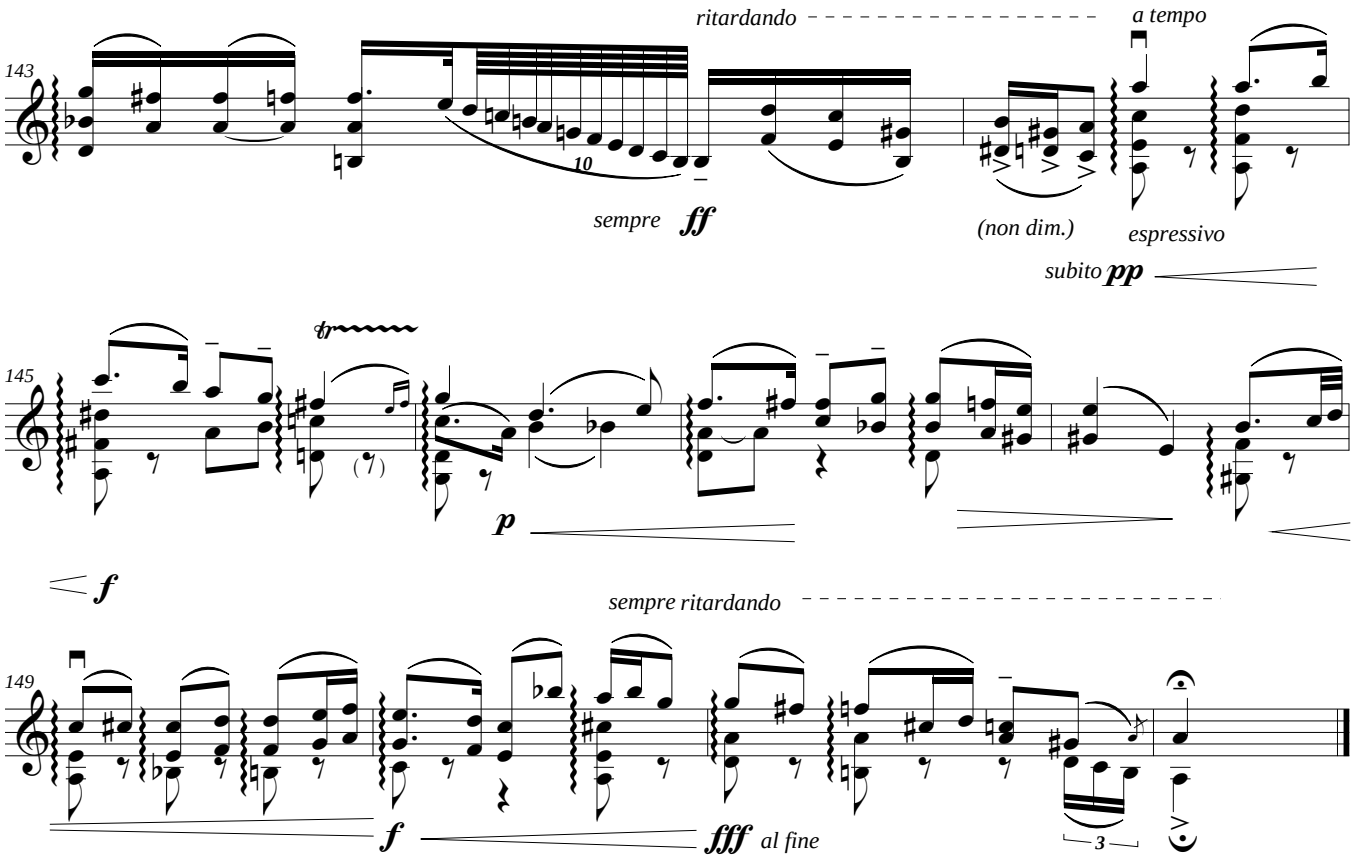

69
ff
ritardando
a tempo
71
(V)
p
f
73
75
3
p
f
77
sempre crescendo
ff
ritardando
a tempo
G-Saite
sempre espressivo
79
pp


82
pp
ritardando
a tempo
86
f
pp
p
molto espressivo
f
tr
90
pp
pp
f
ritardando
a tempo
94
p
f
97


100
p
crescendo
f
p
103
p
p
pp
tr
106
p
f
p
crescendo
ritardando
109
f
a tempo
espressivo
112
p
pp
pp
sempre espressivo
115
espressivo
p
crescendo


118
ritardando
a tempo
f
p
espressivo
f
pp
121
123
ff
mf
crescendo
125
ff
ritardando
a tempo
127
3
2
fff
mf
ff
recht breit
129
sempre ff


131
mf
crescendo
133
ff
ritardando
a tempo
135
13
p
f
e sempre crescendo
137
15
12
ff
139
14
crescendo
141
8
fff
sff


143
ritardando
a tempo
10
sempre ff
(non dim.)
espressivo
subito pp
145
tr
(7)
p
f
sempre ritardando
149
f
fff al fine
3