

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 initial 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^o) 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.

Sonata VII

Ossip Schnirlin zugeeignet

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

I. Allegro energico

Violin

The score consists of five staves of music for a violin. The first staff (measures 1-3) begins with a forte (*f*) dynamic and includes a trill (*tr*) in measure 3. The second staff (measures 4-5) features a crescendo leading to a forte (*f*) dynamic. The third staff (measures 6-8) includes a ritardando followed by a return to *a tempo*, with dynamics ranging from piano (*p*) to fortissimo (*sf*). The fourth staff (measures 9-11) shows a further ritardando, with dynamics from forte (*f*) to pianissimo (*pp*). The fifth staff (measures 12) returns to *a tempo* and ends with a fortissimo (*sf*) dynamic followed by a piano (*p*) dynamic.

f *mf* *p* *ma -- sempre*

-- crescendo *f*

ritardando *a tempo* *p* *sf* *f* *sf* *p*

ritardando *f* *pp*

a tempo *f* *sf* *p*

15 *ritardando* ---

f *f*

18 *a tempo*
espressivo

pp *p* *f* *p*

22

p *p* *f* *p*

26

f *p* *mf* *sf*

29

f *ff*

31 *p* *ff* *ritardando*

33 *p* *pp* *f* *p*

37 *f* *p* *f*

40 *p* *crescendo*

42 *f*

44 (V)

p *f* *ff*

46 *ritardando* ----- *a tempo*

p

50 *tr*

ff *p* *f* *sf* *sf* *p* *f*

54

p

56 *ritardando* ----- *a tempo*

A-Saite

f *p* *espress.* *sf* *p* *p* *espressivo*

59 *ritardando* ----- *a tempo*

p pp pp mp pp f

64

mf p ma sempre crescendo

67 *ritardando* ----- *a tempo*

f p sf f

70

sf p f sf p

73 *ritardando* ----- *a tempo*

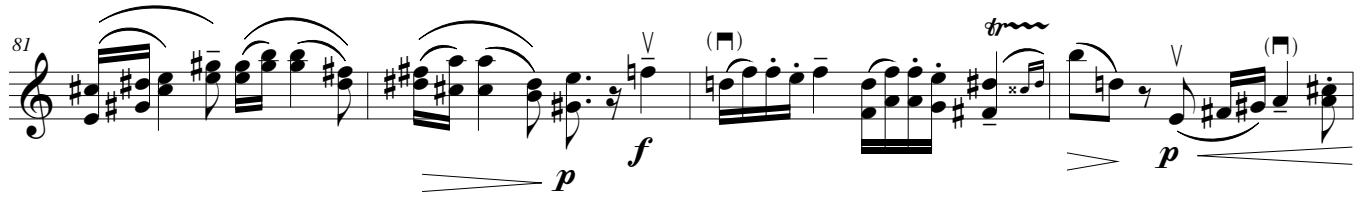
pp f

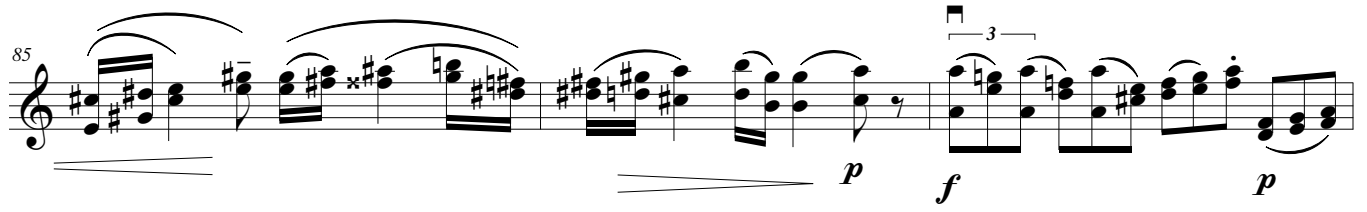
76

sf p

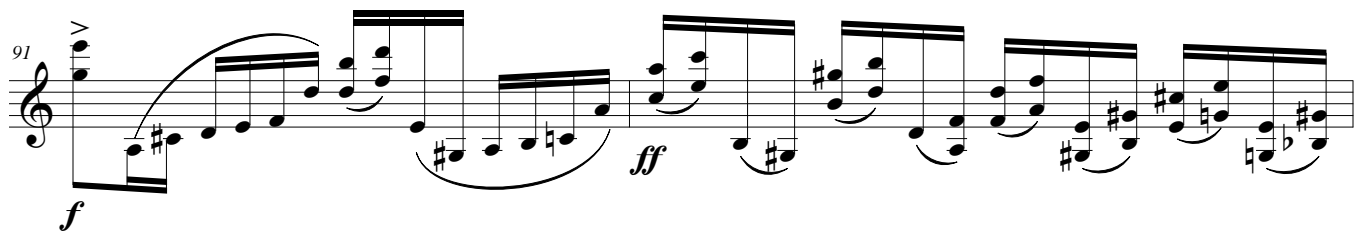
78

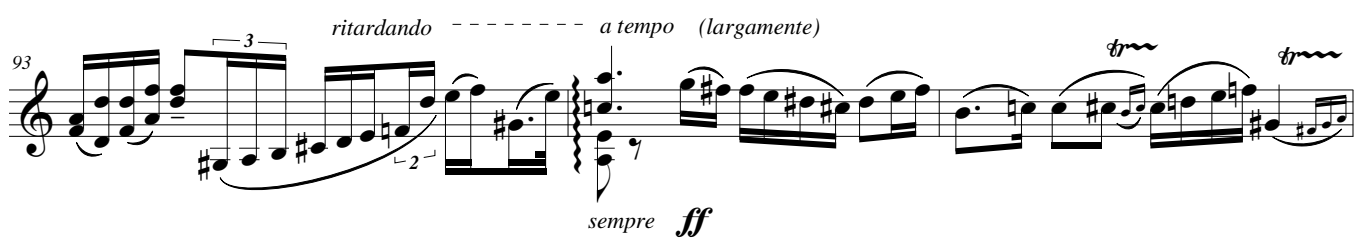
f f pp p

81 

85 

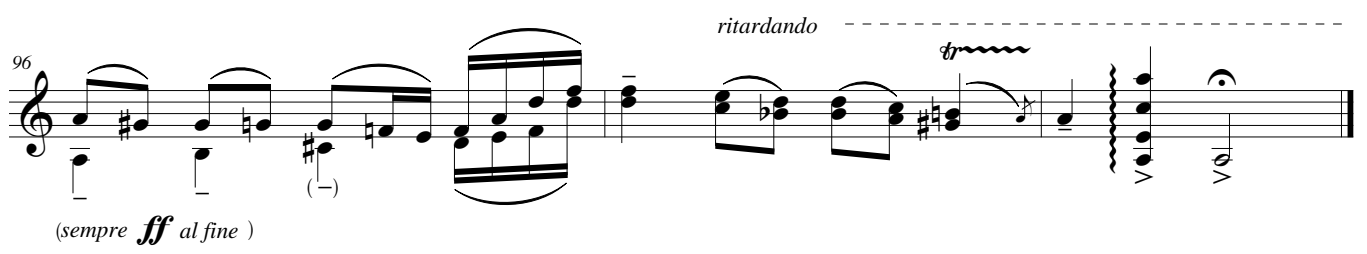
88 

91 

93 

ritardando ----- *a tempo (largamente)*

sempre ff

96 

ritardando -----

(sempre *ff* al fine)

II. Vivace (Scherzo)

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of seven staves of music, each with a measure number at the beginning: 1, 8, 15, 21, 28, and 34. The score includes various dynamic markings: *f* (forte), *p* (piano), *sempre f* (always forte), and *crescendo*. There are also articulation marks such as accents and slurs. A first and second ending bracket is present between measures 15 and 18. The piece concludes with a final *f* dynamic marking.

40 *p* *f* *sempre*

Musical staff 40-46: Treble clef, key signature of one flat. Measures 40-46. Dynamics: *p* (measures 40-41), *f* (measures 42-46). *sempre* is written at the end of the staff.

47 *f* *p crescendo* *f*

Musical staff 47-53: Treble clef, key signature of one flat. Measures 47-53. Dynamics: *f* (measures 47-48), *p crescendo* (measures 49-52), *f* (measures 53).

54 *sempre f* *p* *f*

Musical staff 54-60: Treble clef, key signature of one flat. Measures 54-60. Dynamics: *sempre f* (measures 54-55), *p* (measures 56-59), *f* (measures 60).

Poco meno mosso

1. *sempre f* 2. *sempre f* *p espressivo* *p* *f* *espressivo*
(a tempo)

Musical staff 61-66: Treble clef, key signature of one flat. Measures 61-66. Dynamics: *sempre f* (measures 61-62), *sempre f* (measures 63-64), *p espressivo* (measures 65-66). *(a tempo)* is written below the staff. *p* and *f* are also indicated with slurs.

67 *p* *p* *mf* *f*

Musical staff 67-73: Treble clef, key signature of one flat. Measures 67-73. Dynamics: *p* (measures 67-68), *p* (measures 69-70), *mf* (measures 71-72), *f* (measures 73).

74 *p* *f e crescendo* *f* *ritardando*

Musical staff 74-80: Treble clef, key signature of one flat. Measures 74-80. Dynamics: *p* (measures 74-75), *f e crescendo* (measures 76-79), *f* (measures 80). *ritardando* is written above the staff.

81 *a tempo* *sempre ritardando*

p *p*
sempre espressivo

89

1. (V) 2.
p *p* *pp*

Scherzo da capo al fine

III. Grave (Chaconne) *

f *p* *crescendo*

6

f *p*

10

p *crescendo*

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

14 *f* *pp* *sempre espressivo*

17

20

23

26

29

meno p e crescendo *f*

ritardando a tempo
sul A

32

3

espressivo

pp ppp

Detailed description: This musical staff contains measures 32 through 35. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with slurs and a triplet of eighth notes in measure 33. Dynamic markings include *pp* and *ppp*. Performance instructions include *ritardando*, *a tempo*, and *espressivo*. A dashed line above the staff indicates a tempo change to *a tempo* starting at measure 33.

ritardando

36

pp sempre espressivo

Detailed description: This musical staff contains measures 36 through 39. It continues the melodic line from the previous staff. Dynamic markings include *pp*. Performance instructions include *ritardando* and *sempre espressivo*.

--- a tempo
leggierissimo

40

pp mf *f*

Detailed description: This musical staff contains measures 40 through 43. The music is characterized by dense chordal textures. Dynamic markings include *pp mf* and *f*. Performance instructions include *a tempo* and *leggierissimo*.

44

p *p* crescendo *f*

Detailed description: This musical staff contains measures 44 through 46. It features a melodic line with slurs and a crescendo leading to a dynamic of *f*. Performance instructions include *crescendo*.

ritardando --- a tempo

47

pp f

Detailed description: This musical staff contains measures 47 through 49. It features a melodic line with slurs and a dynamic of *f*. Performance instructions include *ritardando* and *a tempo*.

50

Detailed description: This musical staff contains measures 50 through 52. It features a melodic line with slurs and a dynamic of *f*. Performance instructions include *ritardando* and *a tempo*.

53 *(V)*

ff

55

sempre ritardando ----- *a tempo espressivo*

p pp

58

pp

61

ritardando -----

f

--- *a tempo*

64

pp f

67

ritardando ----- *a tempo*

p

crescendo

69 *ff*

ritardando ----- *a tempo*

71 *p* *f* (V)

73

75 *p* *f*

77 *sempre crescendo* ----- *ff*

G-Saite ----- *ritardando* ----- *a tempo*

79 *pp* *sempre espressivo*

82

> *pp*

86

ritardando ----- *a tempo*

f *pp* *p molto espressivo* *f*

90

> *pp* *pp*

94

f *ritardando* ----- *a tempo*

f *p* *f*

97

> *pp*

100

p *crescendo* *f*

103

p *p* *pp*

106

p *f* *p* *crescendo*
ritardando

109

f

112

a tempo
espressivo
p *pp* *pp*

115

sempre espressivo
espressivo *p* *crescendo*

118 *p* *espressivo* *ritardando* *a tempo* *f* *pp* () (V)

121 () (V)

123 *ff* *mf* *crescendo*

125 *ff*

127 *fff* *mf* *ff* *recht breit* *ritardando* *a tempo*

129 *sempre ff*

131

mf *crescendo*

133

ff

135

ritardando *a tempo*
p f e sempre crescendo

137

ff

139

ff *crescendo*

141

fff *fff*

143

ritardando ----- *a tempo*

sempre ff (non dim.) *espressivo*

subito **pp**

145

p *f*

149

f *fff al fine*

[3]