

Aufführungsrecht vorbehalten.

SONATE

(C moll)

für

Violine und Klavier.

Max Reger, Op.139.

Con passione. (♩ = 160)

Violine.

ff ed agitato

mf e cresc.

Con passione. (♩ = 160)

Klavier

ff ed agitato

mf e cresc.

The first system of the musical score consists of two staves. The top staff is for the Violin, and the bottom staff is for the Piano. Both parts are marked "Con passione. (♩ = 160)". The Violin part begins with a dynamic of *ff ed agitato* and later transitions to *mf e cresc.*. The Piano part also begins with *ff ed agitato* and later transitions to *mf e cresc.*. The key signature is C minor (three flats) and the time signature is 6/8. The music is highly rhythmic and expressive.

The second system of the musical score continues the Violin and Piano parts. The Violin part is marked *sempre ff ed agitato*. The Piano part is also marked *sempre ff ed agitato*. The dynamics for the Piano part transition to *mf* and *cresc.*. The system includes two circled numbers, 1 and 2, indicating specific measures or phrases. The key signature and time signature remain the same as in the first system.

Der Querstrich \ bedeutet eine kurze Luftpause.

First system of musical notation. The vocal line (top) begins with the instruction *più ff* and ends with *sf con tutta forza*. The piano accompaniment (bottom) also starts with *più ff* and includes *sf con tutta forza* in the right hand.

Second system of musical notation. The vocal line features *mf e cresc.* and *fff sf*. The piano accompaniment includes *mf e cresc.* and *fff*.

Third system of musical notation. The vocal line includes *sul A*, *mp espress. e cre*, and *scen*. The piano accompaniment includes *p e cre* and *scen*. A circled number **3** is placed above the piano part.

Fourth system of musical notation. The vocal line includes *do f f* and *agitato*. The piano accompaniment includes *do f* and *agitato*. A circled number **4** is placed above the piano part.

mf *più f* *agitato*

This system contains the first system of music. The vocal line starts with a *mf* dynamic and includes the instruction *più f* and *agitato*. The piano accompaniment also begins with *mf* and includes *più f* and *agitato*. The key signature has two flats and the time signature is 4/4.

mf *sempre cre - scen - do*

5

mf *sempre cre - scen - do*

This system contains the second system of music. The vocal line has the lyrics "sempre cre - scen - do" and a circled measure number "5". The piano accompaniment also has the lyrics "sempre cre - scen - do". The key signature changes to three flats in the second measure of this system.

rit. *fff* *con tutta forza* *sul G*

rit. *ff* *fff*

This system contains the third system of music. It features a *rit.* section with *fff* dynamics and the instruction *con tutta forza*. The piano part includes *ff* and *fff* dynamics. The key signature changes to four flats. The system ends with the instruction *sul G*.

a tempo *p* *sul A* *p espress.*

6 *a tempo* *espress. dolce* *p* *espress.* *p* *pp*

This system contains the fourth system of music. It begins with *a tempo* and *p* dynamics. The piano part includes *espress. dolce*, *p*, *espress.*, *p*, and *pp* dynamics. A circled measure number "6" is present. The system ends with the instruction *sul A*.

sul D

rit.

a tempo (tranquillo)

espress.

sul D

pp *espress.* *rit.* *pp* *R*

dolciss. *pp* *a tempo (tranquillo)*

7

sempre espress.

sul A

poco espress. *f* *p* *più p*

dolce *p* *pp*

poco a poco rit.

8

poco a poco rit.

dolce *pp* *ppp*

a tempo

f *agitato*
a tempo

f *agitato*

ben marc.

più f e sempre cre -

9

più f e sempre cre -

ben marc.

scen -

do ff

scen -

do fff marc.

fff

10

marc.

fff

molto

marc.

marc.

fff

agitato

espress.
f (meno ff) (♩ = ♩)

espress.
f (meno ff)

sul A (♩ = ♩) *sempre rit.* sul D *sempre rit.* *sempre espress.* *p* *pp* *più p*

11

quasi Adagio *a tempo (ma tranquillo)* *espress.* *pp*

quasi Adagio *a tempo (ma tranquillo)* *ppp* *pp* *più pp*

12

sul G *poco espress. ma dolce* *dolce* *pp* *più pp* *pp*

espress. *p* *mf espress* *p* *sul A* *(sempre tranquillo)*

espress. marc. *mp* *p* *(sempre tranquillo)* *poco espress. ma dolce*

sul A *dolce p poco espress.* *tranquillo* *pp* *mf*

13 *pp* *mp*

sempre tranquillo *sul D* *sul A* *pp* *meno p e*

dolcissimo *meno pp e*

ppp

sul D *sempre espress.* *agitato* *f* *mf*

sempre cre - scen - do

14 *agitato* *mf*

sempre cre - scen - do

poco a poco sempre rit.

espress.

ff

poco a poco sempre rit.

quasi ff

a tempo

(tranquillo)

più p

a tempo (tranquillo)

15

più p

espress.

sul D

rit.

pp

rit.

pp

a tempo (tranquillo) espress.

mp

16

p

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *f* and includes the instruction *più f* later in the system. The piano accompaniment features a complex texture with many beamed sixteenth notes and is marked *f* and *espress.* (espressivo). The key signature has two flats and the time signature is 4/4.

Second system of musical notation. The vocal line continues with a *più f* marking and includes a circled measure number 17. The piano accompaniment also features a *più f* marking. The musical texture remains dense with rapid sixteenth-note passages.

Third system of musical notation. The vocal line begins with a *ff* (fortissimo) dynamic and includes the instruction *tranquillo*. A circled measure number 18 is present. The piano accompaniment starts with *ff* and then changes to *mp* (mezzo-piano). The tempo/mood instruction *mf tranquillo* is also present.

Fourth system of musical notation, featuring lyrics. The vocal line has lyrics: *p f e cre - - - scen -*. The piano accompaniment has lyrics: *quasi strin -*. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo/mood instruction *quasi strin -* is repeated above the piano part.

gen - do molto agitato (quasi molto allegro)

gen - do *ff*
 gen - do *ff* molto agitato (quasi molto allegro) (19)

poco rit. - meno molto Allegro

più ff

poco rit.

fff meno molto Allegro

più ff

fff meno mosso 稍快三

sempre rit.

mp

(20) sempre rit.

tranquillo

espress.

espress.

rit. (quasi Adagio)

tranquillo

rit. (quasi Adagio)

p poco espress.

pp poco espress.

ppp

quasi a tempo (poco sostenuto)

Tempo primo:

pp *mf e cre* *scen*

21 quasi a tempo (poco sostenuto)

Tempo primo.

pp *mf e cre* *scen*

do *ff ed agitato*

22 *do* *ff*

sf *con tutta forza* *mf e cresc.*

sf *con tutta forza* *mf e cresc.*

fff *sf* *sf*

fff *sf* *sf*

p espress. e cre - scen

(23) *p* e cre - scen

do *f* *f* *agitato*

do *f marc.* *agitato*

mf *più f* *agitato*

(24) *mf* *più f marc.* *agitato*

mf sempre cre - scen - do

mf sempre cre - scen - do

rit.

ff

25 *rit.*

con tutta forza

a tempo

espress.

sul D

p

a tempo

espress.

espress.

p

pp *dolciss.*

rit.

espress.

pp

rit.

a tempo (tranquillo)

p

p espress.

26

a tempo (tranquillo)

pp

sul A

poco espress.

f

p

sempre espress.

piu p

dolce

p

pp

sul A

sui D -
poco a poco rit.

pp **27** poco a poco rit. ppp
dolce pp ppp

a tempo f agitato
a tempo f agitato

ben marcato
piu f e sempre cre
28
piu f e sempre ben marc. cre

scen
scen

do *ff marc.* *marc.*

do *ff marc.*

This system contains the first two staves of music. The top staff is a vocal line with the word "do" and dynamic markings *ff* and *marc.*. The piano accompaniment consists of two staves with complex rhythmic patterns and chords, also marked *ff* and *marc.*.

fff *ff marc.* *molto agitato*

This system contains the next two staves. The piano accompaniment features a triplet of eighth notes in the right hand and is marked *fff* and *molto agitato*. The left hand continues with a steady accompaniment marked *ff marc.*.

fff *mf e cresc.* (29) *ff* *mf e cresc.*

This system contains three staves. The top staff is marked *fff* and *mf e cresc.*. The middle staff begins with a circled number 29 and is marked *ff* and *mf e cresc.*. The bottom staff continues the piano accompaniment.

sempre ff *sempre ff*

This system contains the final two staves of music on the page. Both the vocal line and the piano accompaniment are marked *sempre ff*, indicating a constant fortissimo dynamic throughout.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef with various chords and melodic lines.

sempre rit.

30 *sempre rit.*

Second system of musical notation, continuing the vocal and piano parts. The piano part features a more active melodic line in the treble clef.

tranquillo sul D.

p espress. tranquillo dolciss.

sul A.

p

pp

dolce

pp

dolciss.

Third system of musical notation, characterized by sustained chords in the piano accompaniment. The vocal line is sparse and expressive.

(♩ = ♩)

(♩ = ♩)

(♩ = ♩) rit.

pp

ppp

31

rit.

pp

ppp

Fourth system of musical notation, featuring a vocal line with a fermata and piano accompaniment with a descending melodic line. The system concludes with a *ppp* dynamic marking.

Tempo primo (♩ = ♩.)

ben marc. sempre cre

32 Tempo primo.

sempre cre ben marc.

scen - - - - - do *fff*

scen - - - - - do *fff*

sempre poco a poco rit. - - - - - sempre *fff*

sempre poco a poco rit. - - - - - sempre *fff*

33

sempre *fff*

sempre *fff*

Largo (♩ = 40)

sul G -
sempre espress. e sonore

poco rit.

poco rit.

Largo. (♩ = 40)

p e cre - scen - do ff

p e cre - scen - do f p

a tempo

sul D -

sul G -

poco string.

rit. -

a tempo
espress.

dolce

p e cre -

poco string.

rit. -

mp e cre - scen - do

p e cre - scen - do

a tempo

espress.

sul D -

sul D -
espress.

ff

p

a tempo

poco espress.

pp

pp

p

f p pp p

espress.

sul D -

sul D

sul A -

espress.

espress.

p

dolce

p

dolce

p

p

agitato
mf espress. *ff* *p sempre espress.* *sul A*

mp *f* *p* **2**

sul A *pp* *ppp* *rit. sul D.*

piu p *pp* *ppp* *rit.*

a tempo *sul A* *agitato* *sul E* *(♩ = ♩)* *sul A* *ff*

a tempo *agitato* *(♩ = ♩)* *f*

mp *mp* *f*

rit. *sul D* *a tempo sempre espressa.* *sul D*

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

mf *p*

sul G - *poco a poco strin*

p

poco a poco strin

espress.

pp *3*

sul D - *gen* - sul A - *do* - sul E - *rit.*

f *f* *sf* *ff*

mf

gen - *do* *rit.*

f

2

a tempo

ff

sul A -

a tempo

ff

3

poco rit. - *a tempo* sul A - *espress.* sul D - sul D -

p *a tempo* *più p* *pp*

poco rit. *4* *poco espress.* *ppp*

a tempo
sul G
sempre espress. e sonore

rit. *pp* *a tempo*

dolciss. *p e cre*

sul G

poco rit.

ff

poco rit.

scen

do

f

p

a tempo

sul D

a tempo
espress.

mp e cre

5

dolce

mp e cre

poco string.

rit.

scen

do

ff

p

poco string.

rit.

scen

do

ff

p

a tempo *espress.* *sul D* *espress.* *espr.*

a tempo *pp* *pp* *p* *espr.* *3* *p* *dolce*

ppp *3* *pp* *pp* *p* *dolce*

6

This system contains the first two staves of music. The vocal line (top staff) begins with a rest, then enters with a melodic phrase marked *a tempo*, *espress.*, and *sul D*. It continues with a more active passage marked *espress.* and *espr.*, ending with a rest. The piano accompaniment (middle and bottom staves) starts with a *ppp* dynamic and a triplet of eighth notes. It features several chords and moving lines, with dynamics ranging from *pp* to *p*. A circled number '6' is placed above the piano part. The system concludes with a *dolce* marking over the piano part.

sul D *3* *espr.* *3* *p* *sul D* *sul A*

dolce *p* *dolce*

This system continues the vocal and piano parts. The vocal line (top staff) has a rest, then enters with a melodic phrase marked *sul D*. It continues with a more active passage marked *espr.* and *espr.*, ending with a rest. The piano accompaniment (middle and bottom staves) features several chords and moving lines, with dynamics ranging from *p* to *pp*. The system concludes with a *dolce* marking over the piano part.

sul A *rit.* *sul A* *mf* *p*

rit.

7

pp *pp* *più pp* *3* *mp* *mf* *p*

This system continues the vocal and piano parts. The vocal line (top staff) has a rest, then enters with a melodic phrase marked *sul A*. It continues with a more active passage marked *rit.* and *rit.*, ending with a rest. The piano accompaniment (middle and bottom staves) features several chords and moving lines, with dynamics ranging from *pp* to *mp*. A circled number '7' is placed above the piano part. The system concludes with a *p* dynamic marking over the piano part.

a tempo *sul G* *sempre espress. e sonore* *rit.* *sul G*

p *f* *pp* *ppp*

a tempo *rit.* *3* *pp* *ppp*

p *quasi f* *pp* *ppp*

This system continues the vocal and piano parts. The vocal line (top staff) has a rest, then enters with a melodic phrase marked *a tempo*, *sul G*, and *sempre espress. e sonore*. It continues with a more active passage marked *rit.* and *rit.*, ending with a rest. The piano accompaniment (middle and bottom staves) features several chords and moving lines, with dynamics ranging from *p* to *ppp*. The system concludes with a *ppp* dynamic marking over the piano part.

Vivace. (♩. = 56-60)

sul A

poco espress.

pp

pp

sempre ppp ed una corda

sul D

pp

ppp

sempre ppp ed una corda

sul A

pp

sf pp

ppp

sempre pp

sempre ppp ed una corda

First system of musical notation. It consists of a single staff at the top and a grand staff (treble and bass clefs) below. The single staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line with dynamics *f* and *pizz.* (pizzicato). The grand staff contains a complex accompaniment with many chords and moving lines. A circled number '3' is placed at the beginning of the grand staff. The system concludes with the instruction *sempre ppp ed una corda*.

Second system of musical notation. It features a single staff at the top and a grand staff below. The single staff continues the melodic line with dynamics *f* and *tre corde* (arco). The grand staff continues the accompaniment. The system concludes with a dynamic marking *f*.

Third system of musical notation. It features a single staff at the top and a grand staff below. The single staff includes the instruction *arco* and *sul A*. The grand staff contains a circled number '4' and the instruction *ppp ed una corda*. The system concludes with a dynamic marking *f* and the instruction *tre corde*.

Fourth system of musical notation. It features a single staff at the top and a grand staff below. The single staff includes a dynamic marking *pp* and a *ba.* (basso continuo) line. The grand staff contains a circled number '5' and the instruction *ppp ed una corda*. The system concludes with a dynamic marking *pp*.

Fifth system of musical notation. It features a single staff at the top and a grand staff below. The single staff includes a dynamic marking *pp* and the instruction *sempre pp*. The grand staff contains a circled number '5' and a dynamic marking *ppp*. The system concludes with a dynamic marking *ppp*.

sempre *ppp* ed una corda

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides harmonic support with chords and single notes. The instruction "sempre *ppp* ed una corda" is written in the lower staff.

sempre *pp*

6

sempre *ppp* ed una corda

This system contains the third and fourth staves. The upper staff continues the melodic line, with a circled measure number "6" appearing above it. The lower staff has a section of rests followed by chords. The instruction "sempre *pp*" is in the upper staff, and "sempre *ppp* ed una corda" is in the lower staff.

This system contains the fifth and sixth staves. The upper staff continues the melodic line with various note values. The lower staff continues with harmonic accompaniment, including chords and moving lines.

sul A

sempre *pp*

7

espress.

sempre *ppp* ed una corda

This system contains the seventh and eighth staves. The upper staff has a circled measure number "7" above it. The instruction "sul A" appears above the staff. The lower staff has the instruction "sempre *ppp* ed una corda". The instruction "espress." is written below the upper staff.

sul A

pp

This system contains the ninth and tenth staves. The upper staff continues the melodic line with a circled measure number "7" above it. The instruction "sul A" is written above the staff. The lower staff continues with harmonic accompaniment. The instruction "*pp*" is written below the upper staff.

tre corde

8 *pp* una corda

f *sf* *ppp*

tre corde

sul D -

pp una corda

ff *sf* *ppp*

sul A -

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

pp *ppp* *mp* *pp*

espress. *p* *ppp* *mf* *p*

9 *sempre ppp ed una corda*

sul A -

sempre rit. *pp* *mf* *Tempo*

sempre rit. *Tempo*

primo *poco espress.*

10 *primo*

pp

mp

ppp (sempre una corda)

pp *Un poco meno mosso* (♩ = 152)

pp

Un poco meno mosso (♩ = 152)

ppp e sempre una corda

sul A

sempre rit. sul D

sempre dim.

sempre rit.

ppp

sempre ppp

ppp

Poco vivace (♩ = 144)

sul G

sempre espress. e sonore

11 *Poco vivace* (♩ = 144)

dolcissimo

(tre corde)

p

mf

f

sempre espress.

sul A

mp

f

sul D

p

dolce

p

mf

dolce

sul A - *mp* *f* *sempre espress.*

poco espress.

mf

poco rit. *f* *a tempo* *sempre espress. ed agitato* *mf* *p*

poco rit. *a tempo* *sempre espress.*

mf *p* *mf*

sul A - *mf* *f* *molto espress.* *ff*

12 *mf* *f* *quasi ff*

sul A - *mf* *p* *sul D -*

espress. *mf*

rit. *a tempo* *sempre espress.* *mf* *f*

rit. 13 *a tempo* *ma dolce* *f (ma dolce)*

p *p* *mf* *f*

mf ff

mf ff (ma dolce)

This system contains the first two staves of music. The upper staff has a dynamic marking of *mf* followed by *ff*. The lower staff has *mf* followed by *ff (ma dolce)*.

mp p dolce sempre rit. sul D

mp p dolce sempre rit. sul D

14

This system contains the third and fourth staves. The upper staff has *mp* followed by *p* and *dolce*. The lower staff has *mp* followed by *p* and *dolce*. A circled number '14' is placed between the staves. The instruction *sempre rit.* appears above both staves, and *sul D* is written at the end of the upper staff.

Tempo primo (Vivace) (♩ = 56-60)
sul A.

pp mf pp

Tempo primo (Vivace) (♩ = 56-60)
sempre una corda

ppp mp ppp

This system contains the fifth and sixth staves. The upper staff has *pp*, *mf*, and *pp*. The lower staff has *ppp*, *mp*, and *ppp*. The tempo instruction *Tempo primo (Vivace) (♩ = 56-60)* is written above the upper staff, with *sul A.* below it. The instruction *sempre una corda* is written between the staves.

pp

sempre ppp ed una corda

This system contains the seventh and eighth staves. The upper staff has *pp*. The lower staff has *sempre ppp ed una corda*. There are triplets in both staves.

sul A.

pp sfpp ppp

15

This system contains the ninth and tenth staves. The upper staff has *pp*, *sfpp*, and *ppp*. The lower staff has *ppp*. A circled number '15' is placed at the beginning of the upper staff. There are triplets in both staves.

sempre pp

sempre ppp ed una corda

sempre pp

pp

16

sempre pp

sempre ppp ed una corda

sempre pp

sempre pp

17

sempre ppp ed una corda

sempre ppp

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various intervals and accidentals. The lower staff provides harmonic support with chords and moving lines. The dynamic marking 'sempre ppp' is placed in the lower staff.

sul A -
sempre pp

sempre ppp

tre corde

f

sf

This system continues the musical score. It features a change in fingering or position indicated by 'sul A'. The dynamics range from 'sempre pp' to 'sf'. The instruction 'tre corde' is present in the upper staff.

pp

18 una corda

ppp

tre corde

ff

sf

This system includes the measure number '18' circled. The instruction 'una corda' is written in the upper staff. Dynamics include 'pp', 'ppp', 'ff', and 'sf'.

sul D -

pp

una corda

ppp

sul A -

espress.

p

pp

ppp

This system shows a change to 'sul D' and then back to 'sul A'. The dynamics are 'pp', 'ppp', 'espress.', 'p', 'pp', and 'ppp'.

mf

p

espress.

p

19

mp

pp

sempre ppp ed una corda

This system includes the measure number '19' circled. The dynamics are 'mf', 'p', 'espress.', 'p', 'mp', 'pp', and 'sempre ppp ed una corda'.

sul A - - - sempre rit. - - -

First system of musical notation. The vocal line (top staff) features a melodic line with a 'sempre rit.' (ritardando) instruction. The piano accompaniment (middle and bottom staves) consists of chords and arpeggiated figures. The key signature has one flat (B-flat).

Tempo primo

20

Tempo primo

Second system of musical notation. The vocal line begins with a circled measure number '20'. The piano accompaniment includes triplets and dynamic markings such as 'pp' (pianissimo) and 'mf' (mezzo-forte). The tempo is marked 'Tempo primo'.

poco espress.
pp

ppp sempre una corda

Third system of musical notation. The vocal line is marked 'poco espress.' and 'pp'. The piano accompaniment features triplets and is marked 'ppp sempre una corda'.

Un poco meno mosso (♩=152)

sul A - - -

Un poco meno mosso (♩=152)

21

ppp e sempre una corda

Fourth system of musical notation. The vocal line is marked 'Un poco meno mosso (♩=152)'. The piano accompaniment is marked 'ppp e sempre una corda'. A circled measure number '21' is present. The system ends with 'semp-' (sempre).

sempre rit. sul D - - -

sul D - - -

sempre dim.

sempre rit. - - -

ppp

ppp

re ppp

ppp

dalciss.

Fifth system of musical notation. The vocal line is marked 'sempre rit.' and 'sempre dim.'. The piano accompaniment is marked 'ppp' and 'dalciss.' (dolcissimo). The system concludes with a fermata over a final chord.

Andantino con variazioni. (♩=58)

sul A

sempre espress.
p *p* *mp*

Andantino con variazioni. (♩=58)

p *p* *mp*

poco rit.

sul D

a tempo

sul A

p *mp* *molto espress.*
f

poco rit. - - - *a tempo*

p *mp* *f dolce*

poco rit.

sul D

a tempo

sul A

p *sempre espress.*
p *p*

poco rit. - - - *a tempo*

p *pp* *p* *p*

sul D *sempre rit.*

sul G

mp *f* *pp*

sempre rit.

mp *f dolce* *pp*

3.

a tempo (♩ = 58)

sul A

sul E

First system of the musical score. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two sharps (F# and C#). The tempo is marked 'a tempo' with a quarter note equal to 58 beats. The first measure is marked 'p' (piano) and 'dolciss.' (dolcissimo). The vocal line features a melodic line with slurs. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

sul A

poco rit.

sul D

a tempo

sul A

Second system of the musical score. It continues the three-staff format. The tempo changes to 'poco rit.' (poco ritardando) and then back to 'a tempo'. The piano part includes dynamic markings 'p' and 'mp'. A circled number '2' appears above the piano right-hand part in the final measure of this system. The vocal line continues with melodic phrases.

sul A

rit.

sul D

Third system of the musical score. It continues the three-staff format. The tempo is marked 'rit.' (ritardando). The piano part features dynamic markings 'f' (forte) and 'dolce' (dolce). The vocal line has a melodic line with slurs. At the end of the system, there is a 'Red.' (Reduction) symbol and an asterisk.

a tempo

sul A

sempre espress.

a tempo

Fourth system of the musical score. It continues the three-staff format. The tempo is marked 'a tempo'. The piano part includes dynamic markings 'p' and 'mp'. The vocal line continues with melodic phrases. The system concludes with a final cadence in the piano accompaniment.

sul A - - - - - sul D - - - - - sempre rit. - - - - - sul G

f *dolce* *sempre rit.* *pp*

Poco Adagio (♩ = 50)

espress. *mp*

sul A - - - - - sul D - - - - -

espress. *mp* *p*

3

poco rit. sul D - - - - - *a tempo* sul A - - - - -

p *mf* *a tempo* *dolce*

poco rit. *p* *mf*

sul A - *poco rit.*

f

poco rit.

f *p*

a tempo sul A - *un poco rit.*

mp *f* *p*

a tempo *un poco rit.*

f dolce *p* *pp*

a tempo sul A -

p espress.

a tempo

p dolce

(b)

sul A - *molto espress.*

mf *f*

mf *f dolce*

sul A - - sul D *sempre rit.* - - - sul G - - - *pp*

④ *sempre rit.* - - - *pp*

Più mosso (♩ = 104)
sul A - - - sul E

poco f e agitato *più f*

Più mosso (♩ = 104)
poco f *più f*

sul A - - - *p*

sul E - - - sul A - - - sul E - - - sul A - - - *rit.*

f *mf p* *p*

rit.

a tempo
sul A - - - - -

poco f agitato *più f*

⑤ *a tempo*

poco f *più f*

sempre rit. - - - - -

sul D - - - - -

p

sempre rit. - - - - -

p

Allegretto (♩ = 152) sul A - - sul A - -

dolciss. *pp* *dolciss.* *pp*

Allegretto (♩ = 152)
grazioso

pp sempre una corda *pp* *pp* *mp* *espress.*

espress. *mp* *mf* *p* sul D - -

pp *dolciss.* *pp*

espress. *rit.* *a tempo* ⑥

p *mp* *p* *pp*

sul A *pp dolciss.* *pp dolciss.* rit. sul A *pp dolciss.* quasi a tempo

sempre una corda *espress.*

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

tranquillo (♩ = 126) *p* *p* *mf sempre espress.* sul A *rit.* *sempre rit.*

tranquillo (♩ = 126) *sempre una corda* *espress.* *p mp* *mf sempre espress.* *sempre rit.*

a tempo (♩ = 152) *p* *a tempo* (♩ = 152) *grazioso* (*sempre una corda*) *pp* *pp* *pp* *ppp* *pp* *ppp*

7

sul A *pp dolciss.* *pp* *espress.* *mp* *p* *pp* *ppp* *pp* *ppp*

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

Poco vivace (♩ = 84) (quasi Andantino)
poco espress.

mp p pp sul A mp

Poco vivace (♩ = 84) (una corda) (tre corde)

mp p pp mp

The first system consists of a vocal line and piano accompaniment. The vocal line starts with a melody in G major, marked *mp*, *p*, *pp*, and *mp* with a *sul A* instruction. The piano accompaniment features chords in the right hand and a bass line in the left hand, marked *mp*, *p*, *pp*, and *mp*. The tempo is *Poco vivace* (♩ = 84) and the style is *quasi Andantino*. The first two measures are marked *(una corda)* and the last two *(tre corde)*.

sul A f p mf f

f dolce p mf f dolce

The second system continues the vocal and piano parts. The vocal line is marked *f*, *p*, *mf*, and *f* with a *sul A* instruction. The piano accompaniment is marked *f dolce*, *p*, *mf*, and *f dolce*.

sul A p sempre espress. pp

p pp (una corda)

8

The third system features a vocal line marked *p*, *sempre espress.*, and *pp* with a *sul A* instruction. The piano accompaniment is marked *p*, *pp*, and *pp* with a *(una corda)* instruction. A circled number '8' is placed above the piano part.

mf p mf

(tre corde) mf p mf

The fourth system continues the vocal and piano parts. The vocal line is marked *mf*, *p*, and *mf*. The piano accompaniment is marked *(tre corde)*, *mf*, *p*, and *mf*.

poco a poco rit. - - - - - *sul A* - - - - - *a tempo* *sul D*

p *pp*

poco a poco rit. - - - - - *a tempo*
(una corda)

p *pp*

sul A *mp espress.* *sul D* *pp* *sul A* *mp espress.*

mp espress. *pp* *mp espress.*

sempre pp ed una corda

sul A *pp* *mp espress.*

pp *mp espress.*

9 *sempre pp ed una corda*

sul A *p*

p

44

sul A

f (*tre corde*) *p* *mf*

sul A

f *p* *mf* *f*

10

sul A

p *sempre poco a poco rit.* *sempre ospress.*

p *sempre poco a poco rit.*

sul A sul D sul G

p *pp* *pp*

3

Largo. (♩ = 32)

Musical score system 1. Treble clef: *sul A*, *p espress.*, *pp*, *sul D*, *p*, *sempre espress.*, *sul A*.
 Piano accompaniment: *p*, *pp*, *p*.

Musical score system 2. Treble clef: *pp*, *p*, *più pp*, *sul D*, *espress.*, *mp*, *p*, *mf*, *rit. - a tempo*.
 Piano accompaniment: *più pp*, *p*, *mp*, *p*. Includes measure 11.

Musical score system 3. Treble clef: *sul A*, *p dolce ed espress.*, *mf*, *rit. - a tempo*, *mf*, *pp*, *sul D*, *p espress.*, *rit. - a tempo*, *sul A*.
 Piano accompaniment: *dolce*, *pp*, *p*.

Musical score system 4. Treble clef: *pp*, *sonore e molto espr.*, *sul D*, *p*, *sempre rit.*, *molto*, *pp*.
 Piano accompaniment: *pp*, *espress.*, *molto*, *pp*.

ff *p* *ff*

Vivace. (♩. = 168)

p *f*

sempre f *più f*

sempre f *più f* *sf*

12

ff marc.

ff *marc.*

con tutta forza *(non dim.)*

con tutta forza *(non dim.)*

13

(4)

pp *sempre pp*

con Sordino
sul A

poco espress.

pp
sempre dolcissimo
e sempre una corda
ppp

sul A - - - - - sul D - - - - -

sempre pp

sempre ppp ed una corda

sul D - - - - -

sempre ppp ed una corda

senza Sordino ,

f *ppp* *f* *ppp*

ff *tre corde* p ff

p f

sempre f *più f*

ff marc. *marc.*

con tutta forza

con tutta forza

(4)

sul D
rit.
poco espress.

pp

sempre rit.

pp

Molto sostenuto. (♩ = 36)

sul D
molto espress.
sonore

sul A

mf

molto

f

Molto sostenuto. (♩ = 36)

espress. sempre ben legato

(sonore)
(ma dolce)

mf

molto

f dolce

sul A

sul D

sul A

sul D

mf

f molto espress.

16 sempre espress. e ben legato

rit.

mf dolce

f dolce

52

a tempo
sul D
sempre espress.

mp

sul A

molto

a tempo

mp

molto

rit.

f

Adagietto. (♩ = 44)
sul A

p dolce ed espress.

Adagietto. (♩ = 44)
dolciss.

rit.

f dolce

pp (una corda)

sul A

p *mp* *molto*

sempre dolciss.

mp *molto ma dolce*

sul D *poco rit.* sul A *a tempo* *poco strin* *gen*

poco rit. *p* *mp* *a tempo* *sempre dolciss.* *poco strin* *gen* *sempre dolciss.*

17

sul A do poco a poco rit. sul D

do poco a poco rit. p

f p

sul A a tempo

dolciss. p sempre espress. p

a tempo (18) dolciss. espress.

pp pp sempre una corda

sul A poco a poco sempre rit. sul D

mp f molto espress.

dolciss. poco a poco sempre rit.

mf dolce

sul G

p molto pp ppp

p pp ppp

Aufführungsrecht vorbehalten.

SONATE

(C moll)

für

Violine und Klavier.

Violine.

Max Reger, Op.139

Con passione. (♩=160)

ff ed agitato *mf e cresc.*

① *sempre ff ed agitato* *mf* *cresc.*

② *più ff* *sf* *con tutta forza* *mf*

cresc. *fff* *sf* *sf* *mp espress. e cre-* *scen-*

③ *sul A.*

do f *f* *agitato* *mf* *più f*

④ *rit.*

agitato *mf* *sempre cre-* *scen-* *do* *fff*

⑤ *sul G.* ⑥ *a tempo* *sul A.* *sul D.* *rit. espr.*

con tutta forza *p* *p espress.* *pp*

a tempo (tranquillo)

⑦ *sul D.*

pp *p espress.* *f* *p*

sempre espr. *sul A.* *poco a poco rit.*

⑧ *più p* *pp* *ppp*

Der Querstrich — bedeutet eine kurze Luftpause!

Violine.

u tempo
fugitato *ben marc.*
più f e sempre cre.

scen. *do* *ff* *fff*

espress. *sul A.*
fff *f (meno ff)*

sempre rit. *sul D.* *sul A.*
p *pp* *pp*

Quasi Adagio a tempo (ma tranquillo) espress. *sul G.*
pp *1*

espress. *sul A.* *(sempre tranquillo)* *sul A.*
p *mf* *p* *2* *p dolce* *poco espress.* *pp* *mf*

sempre tranquillo *sul D.* *sul A.* *sul D.* *sempre espress.*
pp *meno p e sempre cre* *scen.* *do*

agitato. *poco a poco sempre rit.* *espress.* *a tempo (tranquillo)*
f *mf* *ff* *1*

espress. *sul D.* *rit.* *a tempo (tranquillo) espress.*
più p *pp* *mp*

f *più f*

tranquillo
più f *ff* *mf*

p f cre. - - - - - scen. - - - - - *quasi strin- gen- do* *ff molto agitato (quasi molto allegro)*

poco rit. - - - - - meno molto
rit. fff

Allegro *espress.*
sempre rit. - - - - - mp 1 p

espress. *(quasi Adagio)* *quasi a tempo (poco sostenuto)* *Tempo primo.*
pp 3 pp *agitato* *mf e cre - - - - - scen - -*

do ff ed agitato *sf con tutta*

forza mf e cresc. *fff sf sf* *mp espress. e cre - - - - - scen - -*

do f f *agitato* *mf* *piu f* *agitato*

mf sempre cre - - - - - scen - - - - - do *fff* *con tutta forza*

a tempo *espress.* *sul D.* *1* *rit. espress.*
p *pp*

a tempo (tranquillo) *sul A.*
pp *p espress.* *f* *p*

sempre espress. *sul A.* *sul D.* *poco a poco rit.* *1*
piu p *pp* *ppp*

VIOLINE.

a tempo

f agitato (28) *ben marc.*

più f e sempre cre.

scen. do ff

fff (29)

mf e cresc. sempre ff

sempre rit. (30)

tranquillo sul D. sul A.

p espress. p pp

(31) *rit.*

pp ppp

Tempo primo. (♩=♩)

(32) *ben marc.*

f sempre cre. scen. do fff

(33) *sempre fff poco a poco rit. sempre fff*

Largo. (♩=40)

sul G. sul D.

sempre espress. e sonore poco rit. a tempo

p e cre. scen. do ff p

sul G. poco string. rit.

p mp e cre. scen. do ff p

(1) *a tempo* sul D.

pp espress. pp espress. p espress.

Violine.

sul D. sul D. sul A.
agitato *mf* *ff* *p* *sempre espress.*
pp *ppp* *rit.* sul D. *a tempo* sul A. *agitato* sul E.
ff *rit.* sul D. *a tempo* sul G. *poco a*
sempre espress. *mf* *p*
poco string. sul D. sul A. sul E.
f *sf* *sf* *rit.* *a tempo* *fff*
 sul A. *poco rit.* *a tempo* sul A. sul D.
p *espress. più p* *3* *3* *3* *1*
 sul D. *a tempo* sul G. *sempre espress. e sonore* *poco rit.*
pp *pp* *mp* *ff*
a tempo sul D. *poco string.* *rit.*
p *mp e cre.* *scen* *do* *ff* *p*
a tempo sul D. *espress.* *espress.* sul D.
pp *pp* *p* *p*
 sul D. sul A. *7*
pp
rit. *a tempo* sul G. *sempre espress. sonore* *rit.*
mf *p* *p* *f* *pp* *ppp*

Violine.

Vivace. (♩. = 56-60)

Musical score for Violin, page 6. The score is in 3/4 time and consists of 11 staves of music. The key signature has one flat (B-flat). The tempo is marked "Vivace" with a quarter note equal to 56-60 beats per minute. The score includes various performance instructions such as "sul A", "poco espress.", "pizz.", "arco", "sempre pp", "espress.", and dynamic markings like "pp", "f", and "fpp". There are also circled numbers 1 through 7 indicating specific measures or phrases.

Staff 1: *poco espress.*, *pp*, *sul A*, *pp*. Measure 2.

Staff 2: *pp*, *sul D*, *pp*, *sul A*, *fpp*. Measure 3.

Staff 3: *sempre pp*.

Staff 4: *f*.

Staff 5: *pizz.*, *pp*. Measure 3.

Staff 6: *arco*, *pp*, *sul A*, *pp*. Measure 3.

Staff 7: *pp*, *pp*. Measure 5.

Staff 8: *sempre pp*.

Staff 9: *sempre pp*. Measure 6.

Staff 10: *sul A*, *pp*. Measure 7.

Staff 11: *sempre pp*, *espress.*, *pp*. Measure 3.

VIOLETTA.

8 *pp* sul A - - - - - 3 9 0 sul D - - - - -

p espress. *pp* *mf* *p* 9 *espress.* sul A - - - - -

sempre rit. *pp* *mf* *pp* *poco espr.*

Un poco meno mosso. (♩=152) sul A - - - - -

sempre rit. *pp* 2 *pp* *sempre dim.*

11 *Poco vivace.* (♩=144) sul G - - - - -

sempre espress. *ppp* sul A - - - - - *mp* *mf*

f *mp* *sempre espress.* *f* sul D - - - - - *p*

12 sul A - - - - - *poco rit.* - - - - - *a tempo*

mf *p* *mf* *f* *ff* *molto espr.* *sempre espress.* *f* *p* *sempre espress.*

13 sul A - - - - - sul D - - - - - *rit.* - - - - - *a tempo*

mf *p* *p* *p* *p* *mf* *sempre espress.*

14 *f* *mf* *ff* *mp* *p* *sempre rit.*

Tempo primo. (*Vivace*) (♩=56-60) sul A - - - - -

sul D - - - - - *pp* *mf* *pp* *pp* 3

violine.

5

15 *sul A*

pp *sfpp*

sempre pp

16 *pp*

sempre pp

17 *sempre pp*

sul A

sempre pp *pp*

sul D

pp *espress.* *pp*

sul A

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

Tempo primo.

19 *espress.*

20 *pp* *mf* *poco espress.* *pp*

Un poco meno mosso. (♩ = 152) *sul A*

21 *pp* *sempre dim.*

sul D *sempre rit.* *sul D* *ppp* *ppp*

Andantino con variazioni. (♩ = 58)

sul A

sul D
poco rit.

sul A
a tempo

Allegretto. (♩ = 152)

1 *sul A 0* *dolciss. pp* *espress.* *rit. - a tempo*

6 *sul D 0* *dolciss. pp* *sul A 0* *dolciss. pp* *sul A 0* *dolciss. pp* *rit. sul A 0* *dolciss. pp*

quasi a tempo (tranquillo) (♩ = 126) *p* *mf* *sempre espress.* *p* *sul A* *sempre rit.*

(♩ = 152) *a tempo* *sul A 0* *dolciss. pp* *sul A 0* *dolciss. pp* *rit. - sul A* *dolciss. pp*

Poco vivace. (♩ = 84) (quasi Andantino) *mp* *p* *pp* *mp* *f* *p* *sul A*

mf *f* *p* *sempre espress.* *pp*

mf *p* *mf* *poco a poco rit. -*

sul A *a tempo* *sul D* *0* *sul A* *espress. mp* *sul D* *pp* *sul A* *espress. mp*

9 *pp* *sul A* *espress. mp* *p*

f *p* *mf* *sul A*

sul A. **10**
f *p* *mf* *f* *p*
sempre poco a poco rit.
sempre espress. *p* sul A sul D sul G *pp*

Largo. (♩ = 32)
 sul A *p espress.* sul D *pp* *p* *sempre espress.* sul A (sul D) *pp* *più pp*

11 sul A *espress.* *mp* *p* *mf* *rit. a tempo* *p dolce ed espress.* sul D *rit.*

a tempo sul A *mf* *pp* *p espress.* sul D *sonore e molto espress. sempre rit.* *pp* *p* *molto* *pp*

Vivace. (♩ = 168)
ff *p* *ff* *p*

f *sempre f*

12 *più f* *ff marc.*

13 *con tutta forza* *(non dim.)*

con sordino sul A *pp poco espress.*

sul D *sempre pp* senza sord. *8*

VIOLE. (Violin)

14 *ff* *p* *ff* *p*

f *sempre f*

15 *più f* *ff marc.*

con tutta forza (4)

rit. sul D *Molto sostenuto. (♩=36)* *sul D.* *molto espress. sonore* *sul A.*
pp poco espress. *mf* *molto*

f *rit.* *mf* *f molto espr.*

a tempo *mp sempre espress.* *sul A.* *molto* *rit.* *f*

Adagietto. (♩=44) *sul A.* *sul D.* *poco rit.* *17* *sul A.* *a tempo*
dolce ed espress. *p* *mp* *molto* *p* *mp* *poco string.*

poco a poco rit. *sul D.* *a tempo* *sul A.* *18* *sul A.*
f *p* *sempre espress.* *p* *mp*

sul A. *poco a poco sempre rit.* *sul D.* *sul G.*
molto espress. *f* *p* *molto* *pp* *ppp*