

Max
REGER

Drei Suiten für Violoncello allein

Three Suites for violoncello solo

op. 131c

im Auftrag des Max-Reger-Instituts herausgegeben von
on behalf of Max-Reger-Institut edited by
Jürgen Schaarwächter

Urtext



Carus 52.204

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Vorwort

Als Max Reger sich der Komposition für Solocello zuwandte, hatte er sich bereits umfassend im Bereich der Komposition für Solovioline profiliert (1899, 1905 sowie seit 1909). Sein schwerer Zusammenbruch am 28. Februar 1914 während eines Konzerts in Hagen (Westfalen) zog einen längeren Kur- und Erholungsaufenthalt nach sich, und seine Ärzte erteilten ihm vollständiges Auftritts- und Schreibverbot. Natürlich stand Regers musikalischer Geist aber nicht lange still und schon während der Kur in Martinsbrunn bei Meran entstanden Entwürfe für die nächste große Orchesterkomposition, mit der sich Reger von seinem Posten als Generalmusikdirektor der Meininger Hofkapelle verabschieden würde – *Variationen und Fuge über ein Thema von Mozart* op. 132. Gleichzeitig kehrte er zu der Komposition von Musik für Solostreicher zurück, zunächst mit den *Sechs Präludien und Fugen* op. 131a für Violine allein und den *Drei Duos (Canons und Fugen im alten Stil)* op. 131b für zwei Violinen (beides im April 1914).

Auch wenn Reger schon Ende September 1914 einen Brief an Karl Straube mit den Worten schloss »Dein alter Reger, der Solo-sonaten [sic] für Violoncello schreibt! Verrückte Idee – aber erzieherisch ungemein wertvoll betr. „musikalischer Keuschheit“«,¹ stellte er dieses Projekt doch erst einmal zurück, um mit dem unvollendet gebliebenen *Requiem d-moll* WoO V/9 seinen Beitrag zu den Ereignissen der Zeit zu leisten. Erst im Dezember kam er auf das Projekt zurück, das ihm musikalisch aus der durch den Abbruch des Requiems verursachten Schaffenskrise half. Zentral war zu diesem Zeitpunkt wahrscheinlich die »Reinigung« seiner musikalisch überreichen Möglichkeiten durch die Reduktion auf ein Soloinstrument (deshalb »musikalische Keuschheit«). Und was lag näher, als zu BACH zurückzukehren, »Anfang und Ende aller Musik«, wie Reger zeitlebens betonte? Dabei ist Bach zwar eindeutig der Ausgangspunkt, aber nicht das Modell, auf dem Reger aufbaut. Reger versteht unter Suite keine Folge von Tanzsätzen – im Gegenteil füllt er die Gattung mit neuer, auch formal sorgsam ausgearbeiteter Substanz. Die Kopfsätze aller drei Suiten etwa sind freie Sonatensatzformen mit motivischer Verdichtung und (teilweise stark verknappter) Reprise; das Adagio der ersten Suite ist nur aus der Ferne noch einer Sarabande verwandt, und mit der abschließenden Fuge greift Reger eine bei ihm häufig zu findende Form auf. Mit Gavotte und Gigue, die in der zweiten Suite den langsamen Satz umrahmen, hat sich Reger seit den späten 1890er-Jahren mehrfach auseinandergesetzt, besonders in Kompositionen für Klavier oder Orgel. Als Mittelsatz der dritten Suite schreibt Reger (wie in der *Violinsonate fis-moll* op. 84) ein fast walzerartig ausgelassenes Scherzo mit kantablerem, expressiverem Trio, ehe ein umfangreicher Satz mit fünf Variationen über ein eigenes Thema das Tripelopus beschließt.

Am 15. Januar 1915 reichte Reger die Manuskripte (zusammen mit den Bearbeitungen der langsamen Sätze aus Johannes Brahms' Sinfonien für Klavier solo) zum Druck ein. Nachdem Reger am 23. April noch die Korrekturen anmahnen musste, konnte er diese am 22. Mai erledigt zurücksenden – wie wir heute aus der Quellenkollationierung wissen, mit teilweise substanzialen Ergänzungen in der »roten Manuskriptschicht« der Aufführungsanweisungen, ganz besonders mit Blick auf die Verwendung von Flageolettönen; doch auch einige Töne wurden

noch durch Alterationszeichen verändert.² Mit knapp zweimonatiger kriegsbedingter Verzögerung erschienen die Suiten im Juli 1915 (Reger bestätigte den Empfang der Druckexemplare am 23. Juli, fast genau ein Jahr nach Erscheinen der Opera 131a und 131b).³ Die Stichvorlagen der Cellosuiten schenkte Reger diesmal nicht dem N. Simrock Verlag (wie jene der Opera 131a, b und d), sondern dessen Geschäftsführer Richard Chrzescinski persönlich, »da doch Herr Regierungsrat Cellist ist.«⁴ Als Honorar forderte Reger für die drei Suiten 300 Mark.

Reger widmete seine Suiten drei Koryphäen des Instruments, mit denen er freundschaftlich verbunden war. Der wohl engste Freund unter diesen war Julius Klengel (1859–1933), schon seit 1876 Solocellist des Gewandhausorchesters und seit 1881 Professor am Leipziger Konvatorium, wo er zum legendären »europäischen Cellistenmacher« wurde, zu dessen Schülern Gregor Piatigorsky, Guilhermina Suggia, Rudolf Metzmacher und Emanuel Feuermann gehörten. Er brachte drei große Kammermusikwerke Regers zur Uraufführung und war außerdem Widmungsträger der *Cellosonate a-moll* op. 116.⁵ Hugo Becker (1863–1941), Lehrer u.a. von Beatrice Harrison und Enrico Mainardi, erwarb sich gleichfalls als Exponent kammermusikalischer Novitäten große Verdienste; ihm hatte Reger schon 1898 seine *Cellosonate g-moll* op. 28 zugeeignet. Paul Grümmer (1879–1965) schließlich war ein Schüler Klengels und Beckers, der ab 1912 als Mitglied des Concertvereins-Quartetts Wien, des späteren legendären Busch-Quartetts, Maßstäbe des Kammermusikspiels setzte und im selben Jahr auch persönlich mit Reger bekannt geworden war.

Die Uraufführungsdaten der Cellosuiten sind nicht überliefert – in einem Konzert am 18. März 1916 in Aschaffenburg, in dem auch Reger mitwirkte, spielte Maurits Frank die erste Suite; in der Aschaffener Zeitung vom 20. März stand, ohne unmittelbar

² Die Cellistin Katharina Troe (Hemmingen), der ich für sorgfältige Durchsicht der Druckfahnen danke, weist besonders auf zwei Varianten des Autographs hin, die »durchaus denkbar und in jedem Fall reizvoll« seien: II. Suite, I. Satz, Takt 25²⁻³ (ohne b-Akzidenz vor As und as in der aufsteigenden Bewegung; as erst bei der 15. Note im Takt, mit Rückkehr zu A auf folgender Zählzeit) und III. Suite, I. Satz, Takt 47⁴ (ohne Auflösungszeichen vor c kurz nach Cis, demnach cis) (E-Mail an den Herausgeber vom 29. März 2019).

³ Max Reger, *Briefe an den Verlag N. Simrock*, hrsg. von Susanne Popp, Stuttgart 2005 (= Schriftenreihe des Max-Reger-Instituts, Bd. XVIII), S. 348.

⁴ Vgl. Brief Regers an den N. Simrock Verlag (Wilhelm Graf), 15. Januar 1915, zitiert nach Max Reger, *Briefe an den Verlag N. Simrock* (siehe Anm. 3), S. 193.

⁵ Die erhaltene Korrespondenz Regers mit Klengel vertieft sich im Juli 1915 in Sachen op. 131c und möglicher Folgeprojekte. Reger, der gerne davon schrieb, mit seinen Kompositionen als »ewiger Wöchner« »in Geburtswen« zu liegen, übernahm die fiktive Rolle der »Lisbeth« (neben dem »Vater« Julius Klengel): »Die glückliche Geburt von strammen Drillingen gestatten sich hochofrenut anzuzeigen. I J. Klengel I Lisbeth Klengel.« (Postkarte Regers an Julius Klengel, vor dem 10. Juli 1915; Original: Universitätsbibliothek Leipzig) bzw. »Geliebter Julius! I Unseren Drillingen geht es gut; sie wachsen u. gedeihen – nur wollen sie keine Milch trinken, schreien „egal“ nach Cognac u. Rum! Sollten die 3 Bengels in dieser Hinrichtung so fortfahren solche Mengen von Cognac u. Rum zu trinken, dann haben sie in 1/2 Jahr das schönste Delirium tremens! Welche Schande dann für uns!!! Es ist gar nicht auszudenken! Ich bin in tiefster Sorge! Möchten unsere nächsten Drillinge anders beschaffen sein.« (Postkarte Regers an Julius Klengel, 10. Juli 1915; Original: Universitätsbibliothek Leipzig). Danach kam Reger in seiner Korrespondenz, ohne weitere Bezugnahme auf mögliche Folgekompositionen, am 23. Juli mit der Mitteilung des Erscheinens der Drucke auf die Suiten op. 131c zurück. Er erwähnt mehrfach den Wunsch, Klengel möge die Suiten möglichst häufig im Unterricht benutzen (23. Juli, 26. Juli). Seiner brieflichen Bitte vom 18. September 1915 im Rahmen der Vorbereitung eines Konzerts in Jena am 22. November, von einer Aufführung einer Solosuite abzusehen: »soviel „Reger“ dürfen wir den Leuten nicht vorsetzen!«, zeugt angesichts der geplanten Aufführung der großen *Cellosonate a-moll* op. 116 keineswegs von einer Geringschätzung der Solosuiten.

¹ Brief Regers an Karl Straube, ohne Ort und Datum, zitiert nach Max Reger, *Briefe an Karl Straube*, hrsg. von Susanne Popp, Bonn 1986 (= Veröffentlichungen des Max-Reger-Instituts, Bd. 10), S. 242.

auf das Werk Bezug zu nehmen, zu lesen: »Der Frankfurter Cellist spielte die Regersche Suite für Cello allein mit bedeutender technischer und musikalischer Ueberlegenheit. Die Tonqualität besteht [sic] durch Schönheit und Wärme, besitzt auch die nötige Kraft und Fülle. Die Doppelgriffe klangen sogar sehr rein, nur muß sich der Künstler von einem allzu feurigen Temperament fernhalten.«⁶ Noch vor Regers Tod spielte auch Paul Grümmer eine Suite in Weimar (vermutlich die dritte; die *Neue Musik-Zeitung* gibt leider keine genaueren Details);⁷ am 25. Juni 1917 spielte Grümmer die dritte Suite in der Jenaer Stadtkirche im Rahmen des ersten von Elsa Reger veranstalteten Reger-Festes und am 23. Juni 1918 im Jenaer Volkshaus im Rahmen des 2. Reger-Festes auch die zweite Suite. Klengel spielte zunächst das Adagio aus der ersten Suite in der Regers Gedächtnis gewidmeten Motette in der Leipziger Thomaskirche am 20. Mai 1916 und später die gesamte Suite am 16. Dezember 1916 im Rahmen eines Reger-Abends mit dem Gewandhaus-Quartett und der Pianistin Frieda Kwast-Hodapp im Prager Rudolfinum.

Seit dem Reger-Jahr 1966 haben sich Regers Cellosuiten als Standardwerke jedes ambitionierten Solisten etabliert, sie bereichern sein Repertoire durch drei expressive Kompositionen von hohem Rang und ebensolchem Schwierigkeitsgrad. Besonders mit Reger erlebte die Gattung der Komposition für Solocello eine Renaissance, die, über Ysaÿe, Kodály, Hindemith u.a. führend, bis in die heutige Zeit stark fortwirkt.

Karlsruhe, Juli 2019

Jürgen Schaarwächter

⁶ J. S., »Konzert. Max Reger in Aschaffenburg«, in *Aschaffener Zeitung* vom 20. März 1916.

⁷ Gustav Lewin, »Weimarer Musikbrief«, in *Neue Musik-Zeitung*, 37. Jg. (1916), 14. Heft, S. 216.

Foreword

When Max Reger began composing for solo cello, he had already made a substantial name for himself in the field of composition for solo violin (1899, 1905 and from 1909 onwards). His severe breakdown on 28 February 1914 during a concert in Hagen (Westphalia) resulted in a prolonged stay for recovery at a health resort, and his doctors completely prohibited both performing and composing. Naturally however, Reger's musical spirit did not remain dormant for long, and already during the treatment in Martinsbrunn near Merano, he made sketches for the next large orchestral composition, with which he would bid farewell to his post as General Music Director of the Meininger Hofkapelle – *Variations and Fugue on a theme by Mozart* op. 132. At the same time he returned to composing music for solo strings, beginning with the *Six Preludes and Fugues* op. 131a for violin solo and the *Three Duos (Canons and Fugues in the Old style)* op. 131b for two violins (both in April 1914).

Even though Reger closed a letter to Karl Straube at the end of September 1914 with the words “Your old Reger, who is writing solo sonatas [sic] for Violoncello! A crazy idea – but extremely valuable from an educational point of view with regard to ‘musical chastity’,¹ he postponed this project for the time being in order to make his contribution to current events with the *Requiem in D minor* WoO V/9, which remained unfinished. It was not until December that he returned to the project, which helped him recover musically from the creative crisis caused by the abandonment of the Requiem. At that time, the “purification” of his overabundant musical options by reduction to a solo instrument (hence “musical chastity”) was probably a central consideration. And what could be more logical than to return to BACH, “the beginning and end of all music,” as Reger emphasized all his life? Nevertheless, although Bach is clearly the starting point, he is not the model on which Reger builds. Reger does not consider the suite as a sequence of dance movements – on the contrary, he fills the genre with a new, formally carefully elaborated substance. The first movements of all three suites, for example, are free sonata forms with motivic condensation and (in some cases strongly abbreviated) recapitulations; the Adagio of the first suite is only remotely related to a Sarabande, and the concluding fugue is a form frequently found in Reger's music. The Gavotte and Gigue which frame the slow movement in the second suite are forms that Reger explored several times from the late 1890s onwards, especially in compositions for piano or organ. As the middle movement of the third suite, Reger wrote (as in the *Violin Sonata in F sharp minor* op. 84) an almost waltz-like, exuberant scherzo with a more cantabile, expressive trio; an extensive movement with five variations on an original theme concludes the triple opus.

On 15 January 1915 Reger submitted the manuscripts for printing (together with the arrangements for piano solo of the slow movements from Johannes Brahms's Symphonies). After Reger was forced to send a reminder asking for the corrections on April 23, he was able to return them completed on May 22 – as we know today from the collation of sources – with in some cases substantial additions to the “red manuscript layer” of performance instructions, especially with regard to the use of flageolet notes; however, some notes were also actually altered

¹ Letter by Reger to Karl Straube, place and date not given, quoted after Max Reger, *Briefe an Karl Straube*, ed. by Susanne Popp, Bonn, 1986 (= Veröffentlichungen des Max-Reger-Instituts, vol. 10), p. 242.

by the addition of accidentals.² The suites were published in July 1915 with a delay of almost two months due to the war (Reger confirmed receipt of the printed copies on July 23, almost exactly one year after the publication of opus 131a and 131b).³ This time, Reger did not make a gift of the engraver's copy of the cello suites to the publishing house N. Simrock (like those of opus 131a, b and d), but to its managing director Richard Chrzescinski personally, “since the Herr Regierungsrat himself is a cellist.”⁴ For the three suites, Reger demanded a fee of 300 Mark.

Reger dedicated his suites to three luminaries of the instrument who were his friends. Probably his closest friend among them was Julius Klengel (1859–1933) who had been solo cellist of the Gewandhaus Orchestra since 1876 and professor at the Leipzig Conservatory since 1881, where he became the legendary “European cellist maker” whose pupils included Gregor Piatigorsky, Guilhermina Suggia, Rudolf Metzmacher and Emanuel Feuermann. Klengel premiered three of Reger's great chamber music works and was also the dedicatee of the *Cello Sonata in A minor* op. 116.⁵ Hugo Becker (1863–1941), teacher of Beatrice Harrison and Enrico Mainardi among others, also earned great renown as performer of chamber music novelties; Reger had already dedicated his *Cello Sonata in G minor* op. 28 to him in 1898. Finally, Paul Grümmer (1879–1965) was a pupil of Klengel and Becker; from 1912 onwards – the same year in which he became personally acquainted with Reger – he set standards in chamber music as a member of the Concertvereins-Quartett in Vienna which became the legendary Busch Quartet.

The world premiere dates of the cello suites have not been handed down – in a concert on 18 March 1916 in Aschaffenburg in which Reger also took part, Maurits Frank played the first suite; the *Aschaffenburger Zeitung* dated 20 March reported,

² The cellist Katharina Troe (Hemmingen), whom I would like to thank for carefully checking the galley proofs, points out two variants of the autograph particularly which are “quite plausible and in any case attractive”: Suite II, movement I, measure 25²⁻³ (with *A naturals* until the thirteenth note in the ascending motion, *A flat* being sounded only on the 15th note of the measure, returning to *A natural* on the following beat); and Suite III, movement I, measure 47⁴ (missing the natural sign for C after *C sharp* in the previous beat, thus *C sharp*) (E-mail to the editor dated 29 March 2019).

³ Max Reger, *Briefe an den Verlag N. Simrock*, ed. by Susanne Popp, Stuttgart, 2005 (= Veröffentlichungen des Max-Reger-Instituts, vol. XVIII), p. 348.

⁴ Cf. Reger's letter to the publishing house N. Simrock (Wilhelm Graf), 15 January 1915, quoted after Max Reger, *Briefe an den Verlag N. Simrock* (see fn. 3), p. 193.

⁵ The extant correspondence between Reger and Klengel deepened in July 1915 with regard to op. 131c and possible follow-up projects. Reger, who liked to write of his composing process as being “in labour” in “continual childbirth,” took on the fictional role of “Lisbeth” (alongside the “father” Julius Klengel): “We are delighted to be able to announce the happy birth of strapping triplets. I J. Klengel I Lisbeth Klengel.” (Postcard from Reger to Julius Klengel, before 10 July 1915; Original: Leipzig University Library); or “Beloved Julius! I Our triplets are doing well; they grow and thrive – but they don't want to drink milk, they scream ‘regardless’ for cognac and rum! Should the 3 rascals continue to drink such amounts of cognac and rum in this manner, they will have the most beautiful delirium tremens in half a year! What a mortification for us!! It is not to be imagined at all! I am deeply concerned! May our next triplets be different.” (Postcard from Reger to Julius Klengel, 10 July 1915; Original: Leipzig University Library). Subsequently – on July 23 – Reger returned in his correspondence to information regarding the print publication of the suites op. 131c without further reference to possible subsequent compositions. He repeatedly expressed the wish that Klengel should use the suites as often as possible in teaching (July 23, July 26). His request by letter dated 18 September 1915 in the course of preparations for a concert in Jena on 22 November – to refrain from the performance of a solo suite: “we must not confront the people with so much ‘Reger’” – does not in any way testify to a disdain for the solo suites in view of the fact that a performance of the great *Cello Sonata in A minor* op. 116 was planned.

without making direct reference to the work: "The Frankfurt cellist played the Reger suite for cello solo with significant technical and musical superiority. The sound quality consists [sic] by beauty and warmth, and also possesses the necessary strength and fullness. The double stops sounded very pure indeed, but the artist has to restrain himself from an all too fiery temperament."⁶ Before Reger's death, Paul Grümmer, too, performed a suite in Weimar (presumably the third; the *Neue Musik-Zeitung* unfortunately gives no details);⁷ on 25 June 1917, Grümmer played the third suite in the Jena town church as part of the first Reger Festival organized by Elsa Reger, and on 23 June 1918, he also played the second suite in Jena's Volkshaus as part of the second Reger Festival. Klengel first played the Adagio from the first suite on 20 May 1916 in the "Motette" memorial service dedicated to Reger in St. Thomas's Church Leipzig; he later performed the entire suite as part of a Reger evening with the Gewandhaus Quartet and the pianist Frieda Kwast-Hodapp in the Prague Rudolfinum on 16 December 1916.

Since the Reger memorial year 1966, Reger's cello suites have established themselves as standard works for every ambitious soloist, enriching the repertoire by three expressive compositions of high standard and an equal degree of difficulty. Particularly with Reger, the genre of composition for solo cello experienced a renaissance which, leading through Ysaÿe, Kodály, Hindemith and others, continues powerfully to the present day.

Karlsruhe, July 2019 Jürgen Schaarwächter
Translation: Gudrun and David Kosviner

⁶ J. S., "Konzert. Max Reger in Aschaffenburg," in *Aschaffener Zeitung*, dated 20 March 1916.

⁷ Gustav Lewin, "Weimarer Musikbrief," in *Neue Musik-Zeitung*, vol. 37 (1916), issue 14, p. 216.

Herrn Professor Julius Klengel zugeeignet

I. Suite G-dur

I. Präludium

Max Reger
1873–1916

Vivace ♩ = 112

1 *p* cre - - - - - scen - - - - -

3 do *f*

6 *f* cre -

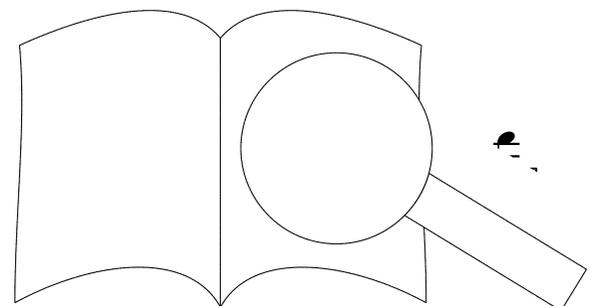
9 scen - - - - - do *ff*

12 *p* poco a poco cre - - - - -

15 scen - - - - -

18 do *f*

poco ri - - - tar -



24

scen - - - do *f*

27

p *f* *p cre* - -

31

scen - - - do *f*

34

p *mf* *mf* *mf*

38

p

41

f *f*

44

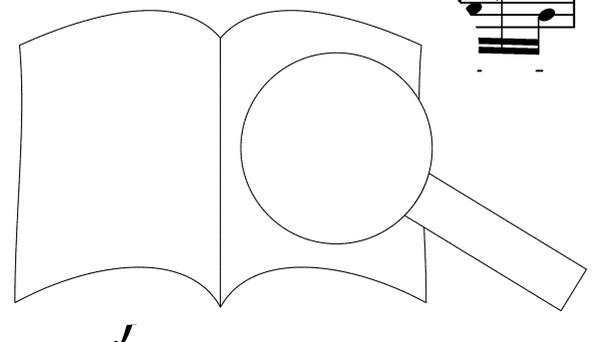
p cre - - - scen - - - do

47

mpre di - - -

ri - - tar - - dan -

p do



53

p *f* *p*

56

cre - - - - - *scen* - - - - - *do* *f* *cre* - -

59

- - - *scen* - - - - - *do* *ff*

62

p

66

p *sempre cre* - - - - -

70

- - *do* *ff* *mf*

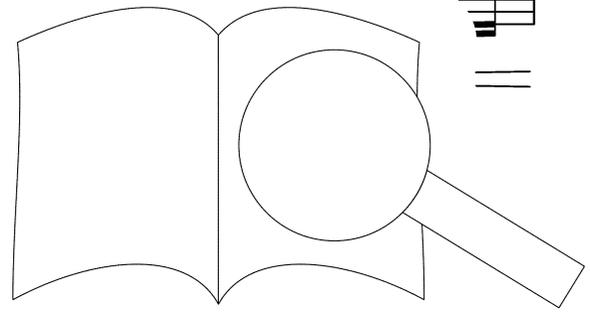
73

sempre ff

77

ri - tar - dan - do *a tempo*

ff *al fine*



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II. Adagio

Adagio ♩ = 54
espressivo

1 *poco f* *p*

5 *sempre espressivo* *p* *mf*

9 *sempre espressivo* *f*

13 *poco ri - - tar - - dan - - do* *a tempo* *p* *f*

15 *più f* *trm* *p*

18 *f*

21 *ri - tar* *p* *3* *3*

24 *poco ri - tar - dan - do* *a tempo* *f* *p* *trm*

trm *dan -*

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29 - do a tempo

ff mf f mf

Musical notation for measures 29-30, featuring a vocal line and piano accompaniment. Dynamics include fortissimo (ff), mezzo-forte (mf), and piano (p).

31

f ff mf cre

Musical notation for measures 31-32, featuring a vocal line and piano accompaniment. Dynamics include forte (f), fortissimo (ff), and mezzo-forte (mf).

35

scen - - - do ff

Musical notation for measures 35-36, featuring a vocal line and piano accompaniment. Dynamics include fortissimo (ff).

38

espressivo p p

ri - tar -

Musical notation for measures 38-39, featuring a vocal line and piano accompaniment. Dynamics include piano (p) and piano (p). The word 'espressivo' is written above the staff.

41 a tempo

poco f p

Musical notation for measures 41-42, featuring a vocal line and piano accompaniment. Dynamics include piano (p), piano-forte (poco f), and piano (p). The tempo marking 'a tempo' is present.

45

pp mf

Musical notation for measures 45-46, featuring a vocal line and piano accompaniment. Dynamics include pianissimo (pp) and mezzo-forte (mf).

49

pp mf f p f

Musical notation for measures 49-50, featuring a vocal line and piano accompaniment. Dynamics include pianissimo (pp), mezzo-forte (mf), forte (f), piano (p), and forte (f).

53

p cre - - - do f

Musical notation for measures 53-54, featuring a vocal line and piano accompaniment. Dynamics include piano (p) and forte (f). The word 'cre' is written below the staff.

57

a tempo mf p

Musical notation for measures 57-58, featuring a vocal line and piano accompaniment. Dynamics include mezzo-forte (mf) and piano (p). The tempo marking 'a tempo' is present.

sempre ri - - -

p

Musical notation for measures 59-60, featuring a vocal line and piano accompaniment. Dynamics include piano (p). The word 'sempre' is written above the staff.

III. Fuge

Allegro ♩ = 112

f *marcato*

7 *sempre f*

13 *marcato*

19 *p*

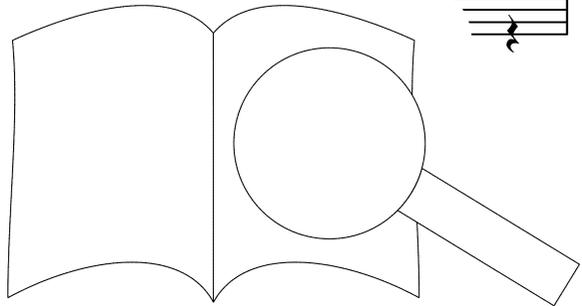
24 *arco*

29 *f marcato*

35 *meno f* *f marcato*

41 *p* *cre*

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52 *f* *p*

59 *f*

65 *sempre f*

70 *p* *marcato* *f*

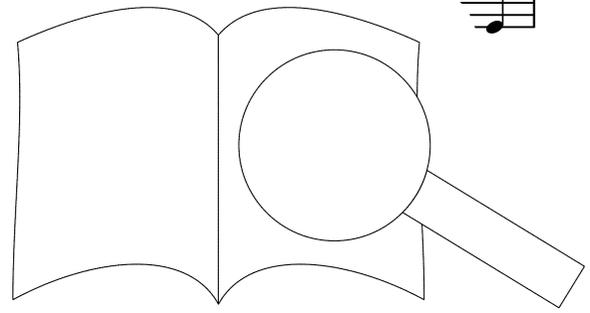
75 *più f* *pre poco a poco*

80 *cre*

86 *do* *f* *marcato* *ff*

92 *p*

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Herrn Professor Hugo Becker zugeeignet

II. Suite d-moll

I. Präludium

Largo ♩ = 54

espressivo

First system of musical notation, measures 1-2. Bass clef, common time signature. Starts with a forte (*f*) dynamic. The music features a series of eighth notes and quarter notes, some with slurs and accents.

Second system of musical notation, measures 3-4. Treble clef, common time signature. Starts with a forte (*f*) dynamic. The music continues with eighth and quarter notes, including some slurs.

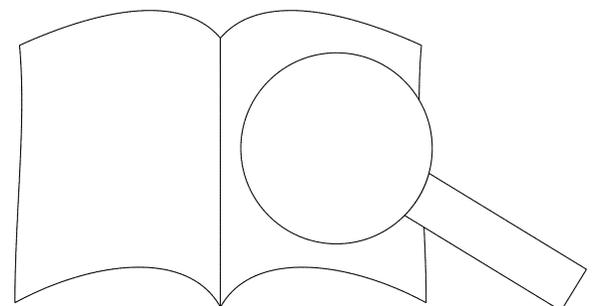
Third system of musical notation, measures 5-6. Treble clef, common time signature. The music continues with eighth and quarter notes, including slurs.

Fourth system of musical notation, measures 7-8. Bass clef, common time signature. Starts with a fortissimo (*ff*) dynamic. Measure 8 includes a *ri - -* marking. The system ends with a piano (*p*) and pianissimo (*pp*) dynamic. The tempo marking *a tempo* is present.

Fifth system of musical notation, measures 9-10. Bass clef, common time signature. Starts with a pianissimo (*pp*) dynamic. The tempo marking *sempre espressi* is present. The system ends with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation, measures 11-12. Bass clef, common time signature. The tempo marking *poco ritardando* is present. The system ends with a forte (*f*) dynamic.

Seventh system of musical notation, measures 13-14. Treble and bass clefs, common time signature. The music concludes with a forte (*f*) dynamic.



- do a tempo

17

p *ff*

19

mf sempre cre - - - - - scen - -

21

do *ff*

23

mf *p* *f*

25

f *p*

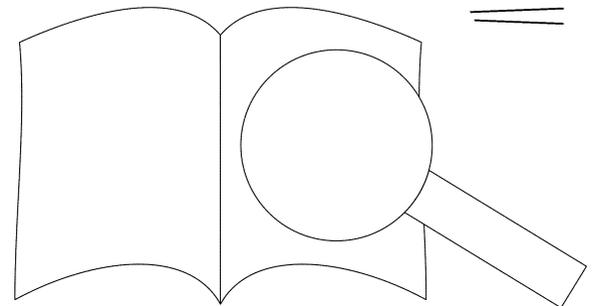
26

ff *p* sempre di - - - - - mi -

29

- en - - - - - do 1

ardando
a tempo espressivo
pp *f*



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35

f

37

f

39

41

ff *meno ff*

43

f *p*

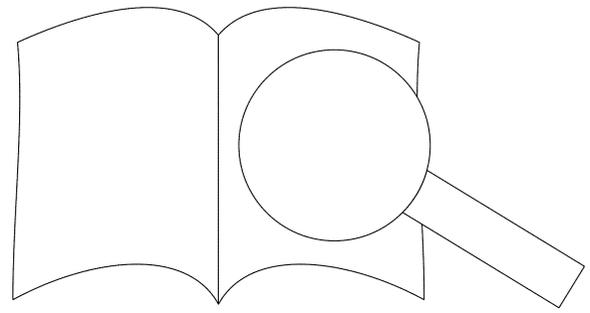
45

sempre cre

47

do ff *dan - - do a tempo* *ritardando*

sempre ri - - - tar
p *pp*



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36 arco
mf *f*

39 *ri - tar - dan - do a tempo*
pizz. arco p pizz. arco *pp p pp p f*

43 arco p pizz. arco *pp p f p f p* *ritardando*

Tempo primo
47 *f p*

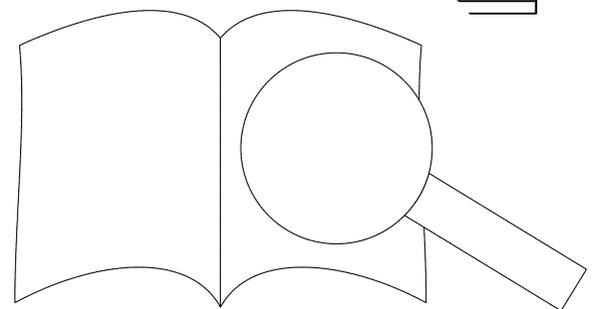
51 arco *p*

55 *f* pizz. *f*

59 arco *f* *ri - tar - dan - do* *p*

63 *a tempo* *p*

ff



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36 *ri - - - tar - - - dan - - - do a tempo*
sempre espressivo
ff p pp mp cre - - -

40
scen - - - do f p

44 *ri - tar - dan - do a tempo espressivo*
pp

49

54

58

62 *ff p*

66

p pp ppp sei

IV. Gigue

Vivace ♩ = 126

6



6



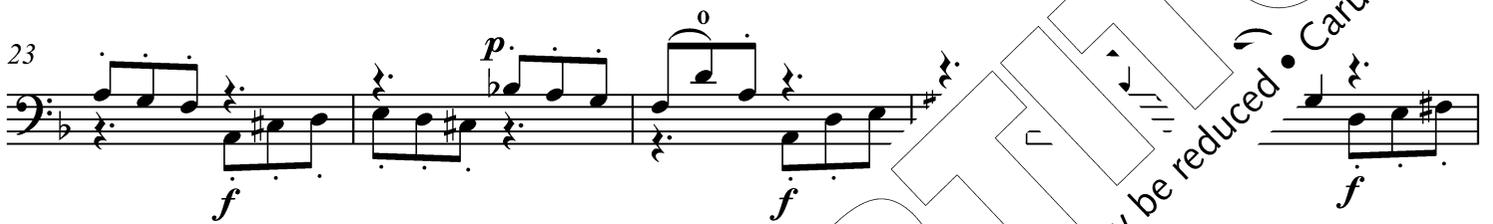
12



17



23



28



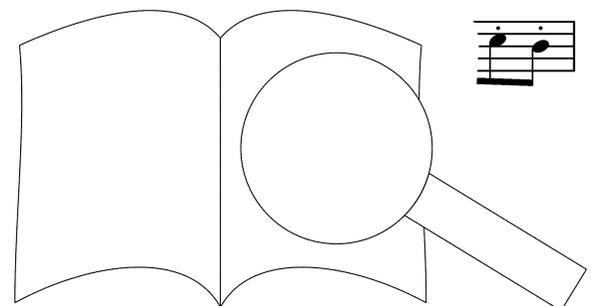
34



39



44



55 *p* *sempre cre*

60 *scen* - - - - - *do*

65 *ff* *ri - tar - dan - do* *p*

70 *a tempo* *f*

75 *me*

80 *f*

85

90 *meno f* *p* *f*

95 *p* *ff*

101

ff *al fine*

Herrn Professor Paul Grümmer zugeeignet

III. Suite a-moll

I. Präludium

Sostenuto ♩ = 46

espressivo

Measures 1-3 of the prelude. The bass clef staff contains the main melody with dynamic markings *p* and *f*. The treble clef staff contains a supporting line.

Measures 4-6. The treble clef staff contains the main melody with dynamic markings *p* and *f*. The bass clef staff contains a supporting line.

Measures 7-9. The bass clef staff contains the main melody with dynamic markings *p*, *mf*, and *f*. The treble clef staff contains a supporting line. The lyrics "e cre - - - scen - - - do" are written below the notes.

Measures 10-12. The bass clef staff contains the main melody with dynamic markings *p* and *f*. The treble clef staff contains a supporting line. The lyrics "do" are written below the notes.

Measures 13-15. The treble clef staff contains the main melody with dynamic markings *ff* and *p*. The bass clef staff contains a supporting line.

Measures 16-18. The bass clef staff contains the main melody with dynamic markings *p* and *f*. The treble clef staff contains a supporting line. The lyrics "ri - tar - dan - do" are written below the notes.

Measures 19-21. The bass clef staff contains the main melody with dynamic markings *f* and *ff*. The treble clef staff contains a supporting line. The lyrics "e cr - - - scen - - - do" are written below the notes.

Measures 22-24. The bass clef staff contains the main melody with dynamic markings *p* and *f*. The treble clef staff contains a supporting line. The lyrics "ri - tar - dan - do" are written below the notes.

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27 *ff* *p pp*

30

33 *ri - tar - dan - do a tempo*
ff pp mp pp mp

36 *pp mp pp mp f*

39 *ri - - tar - - dan - - do a temr*
sempre di - - mi - - nu - - en - - do pp

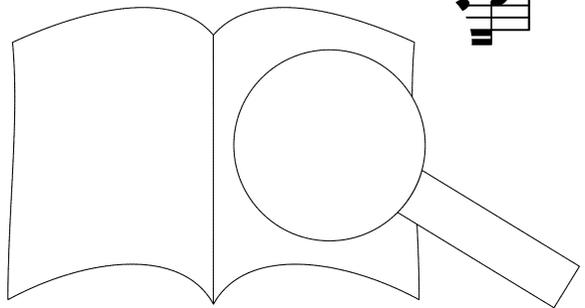
42 *ff*

45 *mp pp* *sempre cre - - -*

48 *scen - - - - - do ff*

50 *ri - tar - dan - do*
mi - - - - - nu - - - - -

51



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II. Scherzo

Vivace $\text{♩} = 72$

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat. The first measure starts with a forte (*f*) dynamic. The second measure has a piano (*p*) dynamic. The third measure returns to forte (*f*). The notation includes various note values and rests.

Musical notation for measures 7-12. The piece starts with a piano (*p*) dynamic. The lyrics "cre - - - - - scen - - - - - do" are written below the notes. The piece ends with a forte (*f*) dynamic.

Musical notation for measures 13-18. The piece starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

Musical notation for measures 19-24. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

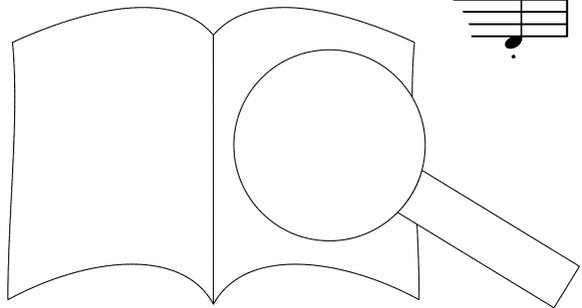
Musical notation for measures 25-30. The piece starts with a piano (*p*) dynamic and contains two forte (*f*) dynamic markings.

Musical notation for measures 31-36. The piece starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The lyrics "cre - - -" are written below the notes.

Musical notation for measures 37-42. The piece starts with a piano (*p*) dynamic and contains a fortissimo (*ff*) dynamic marking. The lyrics "scen - - - - - do" and "ri - tar -" are written below the notes.

Musical notation for measures 43-48. The piece starts with a piano (*p*) dynamic. The lyrics "dan" are written below the notes.

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55

f *p* *f*

61

p *f*

67

p *f*

73

p

80

p *f*

Fine

Un poco meno mosso
espressivo

86

p *p*

95

p *pp*

104

f *pp*

sul r

ri - tar -

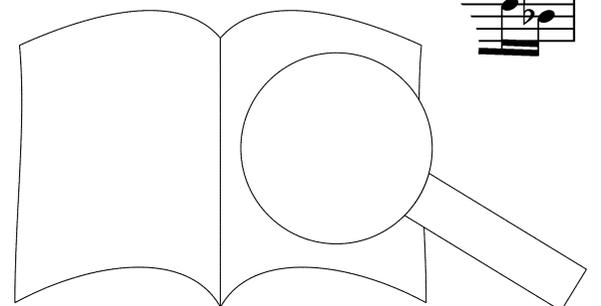
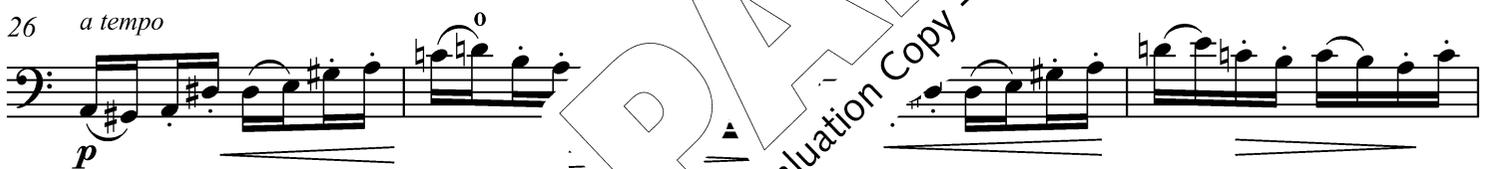
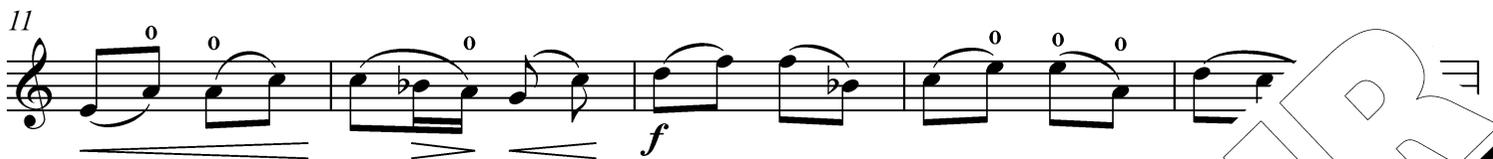
114

p

p

III. Andante con variazioni

Andante ♩ = 72
espressivo



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43 *a tempo*

p

47 *poco ri - - tar - - dan - - do*

pp

51 *a tempo*

p

54

57

60

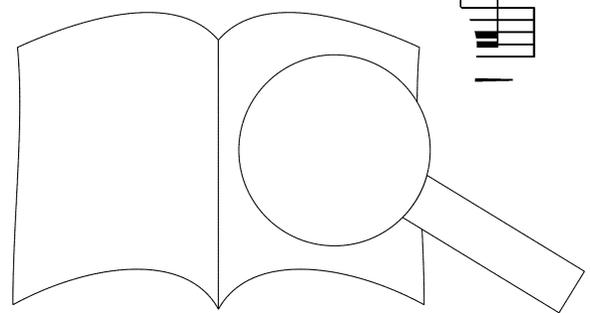
63

66 *- - dan - - do a tempo*

p

69

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76 *a tempo*

f *p*

78

f *p*

80

f

82

f *p*

84

f

86

f

88

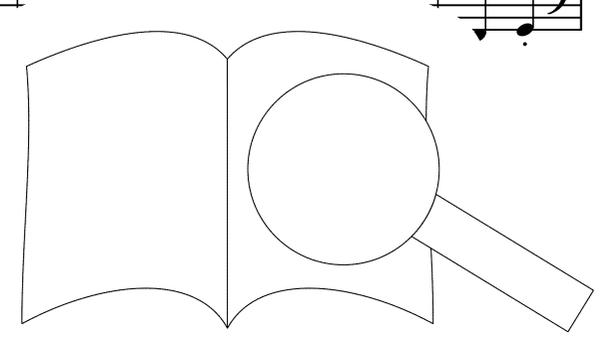
f *p* *f* *p* *sf*

90

f

ri - - tar - - dan - - do *a tempo*

p *f*



94

p *f*

Musical notation for measures 94-95 in bass clef. Measure 94 starts with a piano (*p*) dynamic and a fermata over the first note. Measure 95 starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes.

96

p *f*

Musical notation for measures 96-97 in bass clef. Measure 96 starts with a piano (*p*) dynamic and a fermata over the first note. Measure 97 starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes.

98

sempre ri - - - tar - - - dan - - - do

p *mf*

Musical notation for measures 98-100 in bass clef. Measure 98 starts with a piano (*p*) dynamic. Measure 99 starts with a mezzo-forte (*mf*) dynamic. The music consists of eighth and sixteenth notes.

101

a tempo
sempre espressivo

f *pp*

Musical notation for measures 101-104 in bass clef. Measure 101 starts with a forte (*f*) dynamic. Measure 104 ends with a pianissimo (*pp*) dynamic. The music consists of eighth and sixteenth notes.

105

f *cre*

Musical notation for measures 105-109 in bass clef. Measure 105 starts with a forte (*f*) dynamic. Measure 109 ends with a *cre* (crescendo) marking. The music consists of eighth and sixteenth notes.

110

scen

sempre espressivo
p

Musical notation for measures 110-113 in bass clef. Measure 110 starts with a piano (*p*) dynamic. Measure 113 ends with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

114

poco ri - tar - dan - do

p

Musical notation for measures 114-117 in bass clef. Measure 114 starts with a piano (*p*) dynamic. Measure 117 ends with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

118

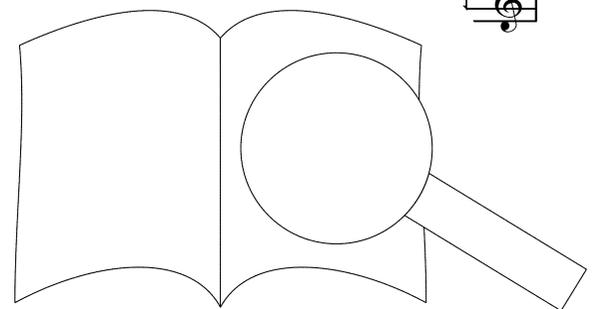
a tempo
sempre

pp

Musical notation for measures 118-121 in bass clef. Measure 118 starts with a pianissimo (*pp*) dynamic. Measure 121 ends with a pianissimo (*pp*) dynamic. The music consists of eighth and sixteenth notes.

p

Musical notation for measures 122-125 in bass clef. Measure 122 starts with a piano (*p*) dynamic. Measure 125 ends with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.



126 pizz. arco 0 pizz. arco 0

f *p* *f* *f* *p* *f*

128 pizz. arco 0 pizz. arco 0

f *p* *f* *f* *p* *f*

130 pizz. arco

f *p* *f*

132

ff

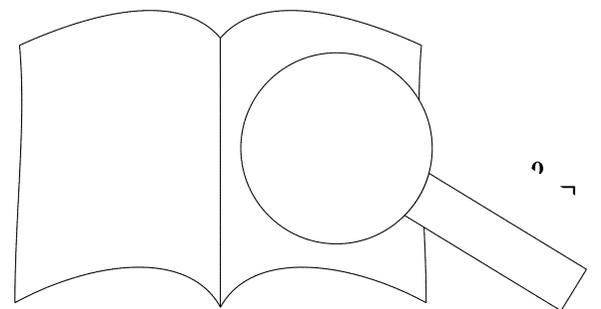
134

p

136

p *f*

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140

f p f p

142

ri - - - tar - - - dan - - - do

pp f p

a tempo

144

f p f p

146

f p f p

148

f f f ff

150

pp

ri - tar - dan - do

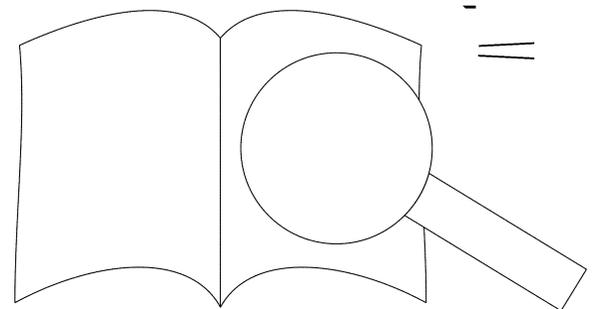
153

a tempo
sempre espress.

mp

f p pp

tar



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