MAX REGER

OPUS 146

QUINTETT

⟨A DUR⟩

FÜR KLARINETTE ⟨ODER BRATSCHE⟩
ZWEI VIOLINEN, BRATSCHE UND
VIOLONCELL

MEINEM FREUNDE
PROFESSOR KARL WENDLING
ZUGEEIGNET

AUFFÜHRUNGSRECHT VORBEHALTEN

N. SIMROCK G.M.B.H.
BERLIN & LEIPZIG

PARTITUR M 3.– n.
STIMMEN M 15.— n.
FÜR KLAVIER ZU VIER HÄNDEN
VON JOSEPH HAAS
M 8.– n.

Aufführungsrecht vorbehalten.

QUINTETT

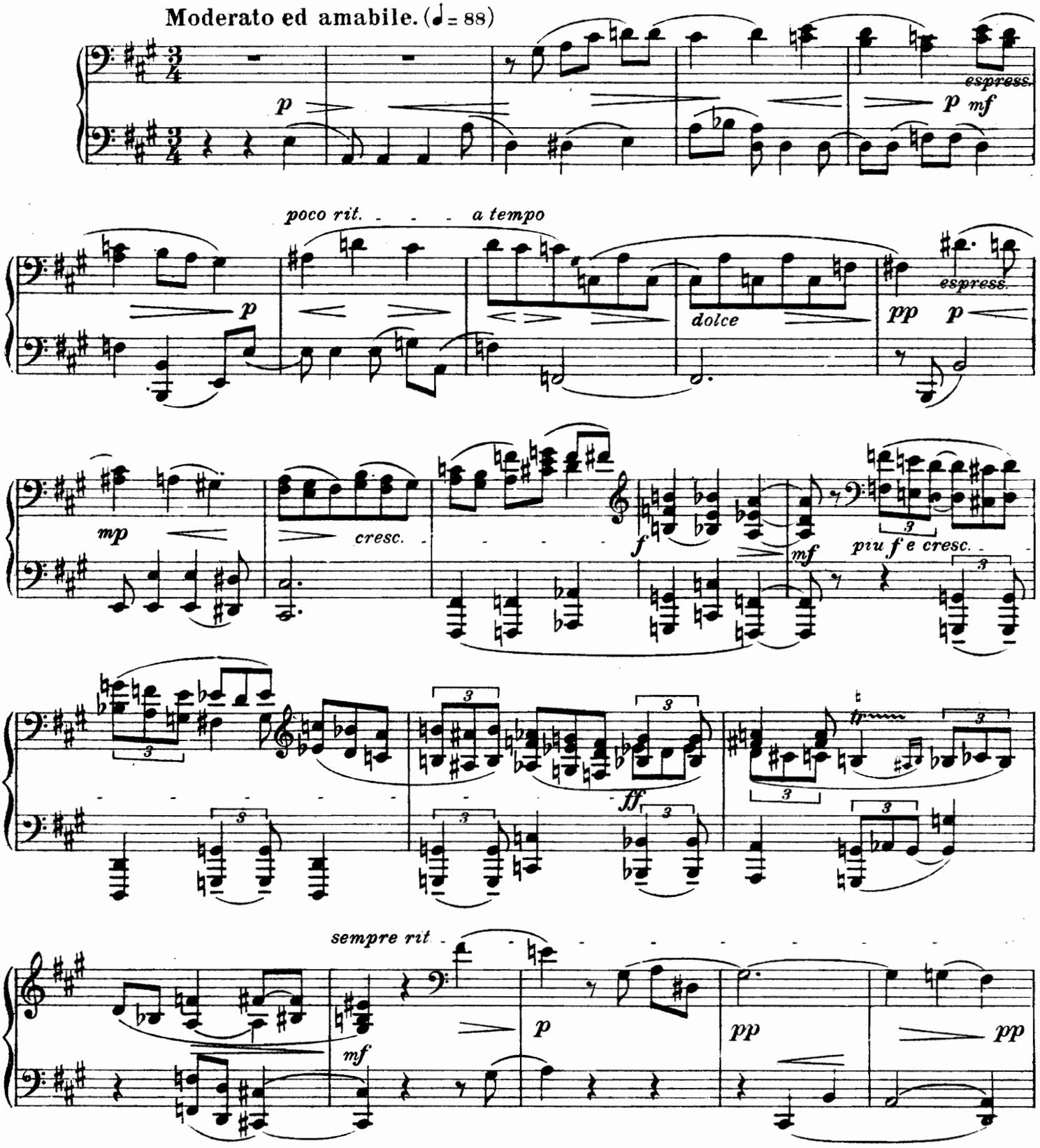
(A dur)

für Klarinette, 2 Violinen, Bratsche und Violoncell.

Max Reger, Op 146
Vierhandig bearbeitet von
Joseph Haas.

Secondo.

Moderato ed amabile. (♩ = 88)



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QUINTETT

(A dur)

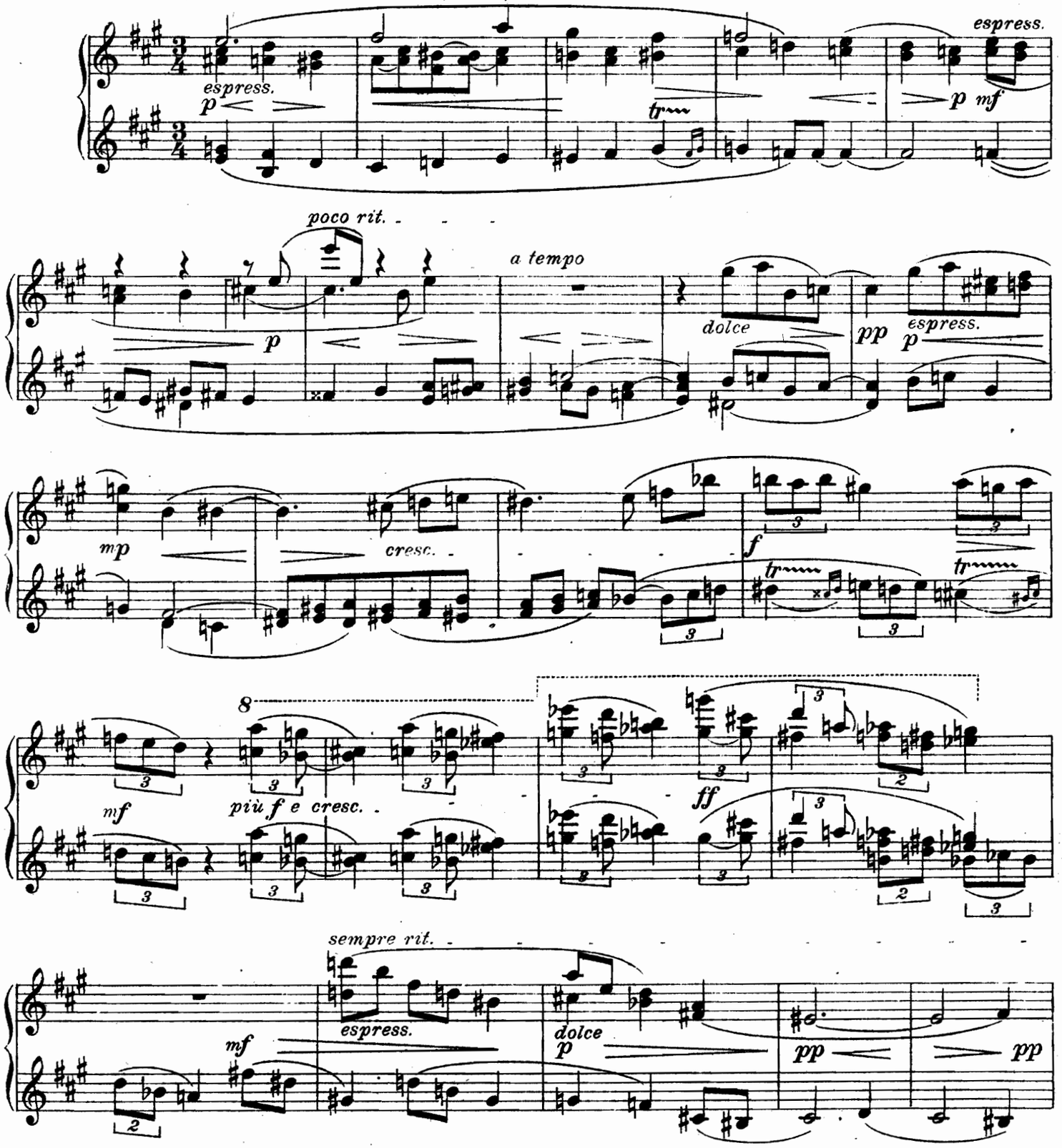
für Klarinette, 2 Violinen. Bratsche und Violoncell.

Aufführungsrecht vorbehalten.

Primo.

Max Reger, Op. 146.
Vierhändig bearbeitet von
Joseph Haas.

Moderato ed amabile. (♩= 88)



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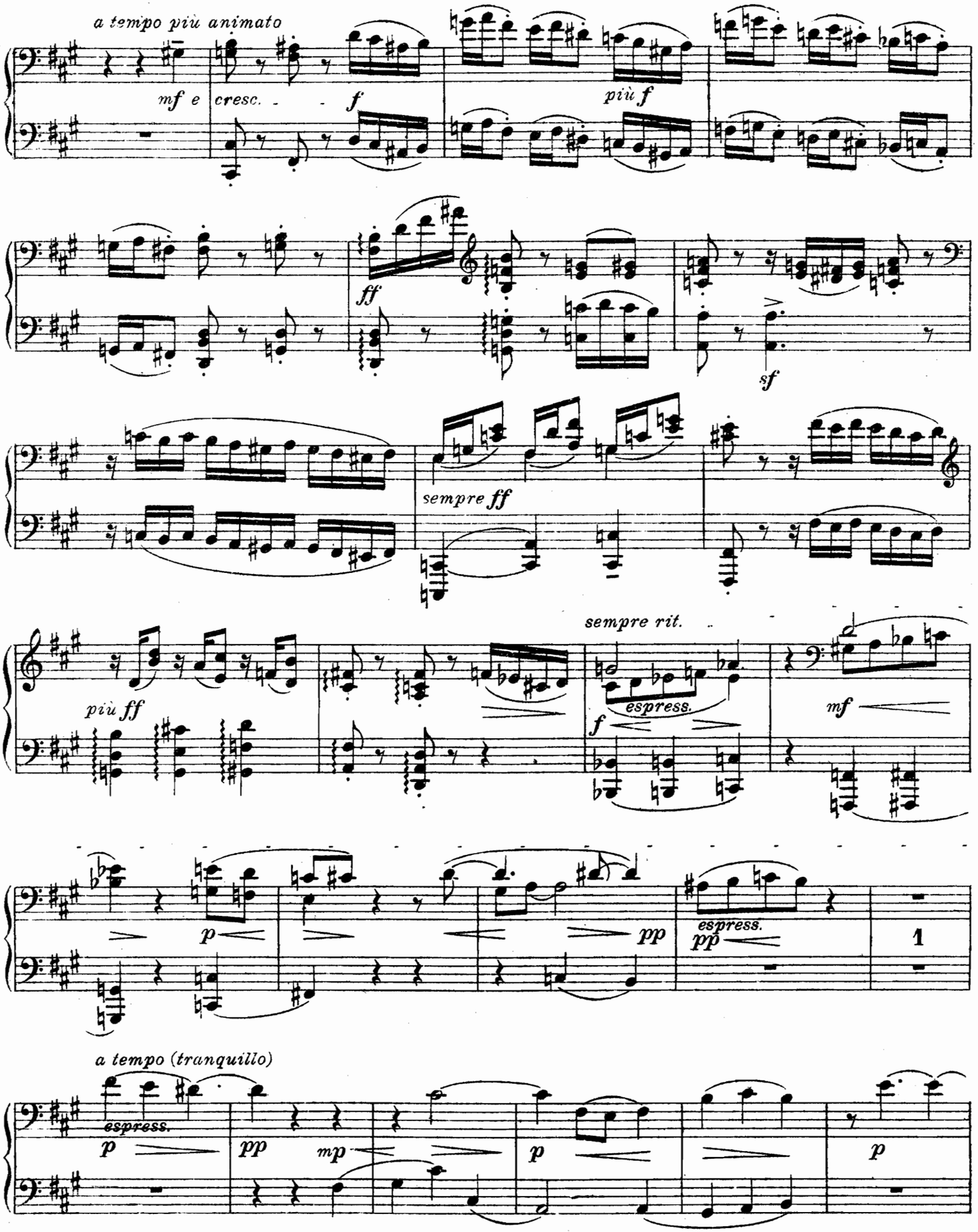
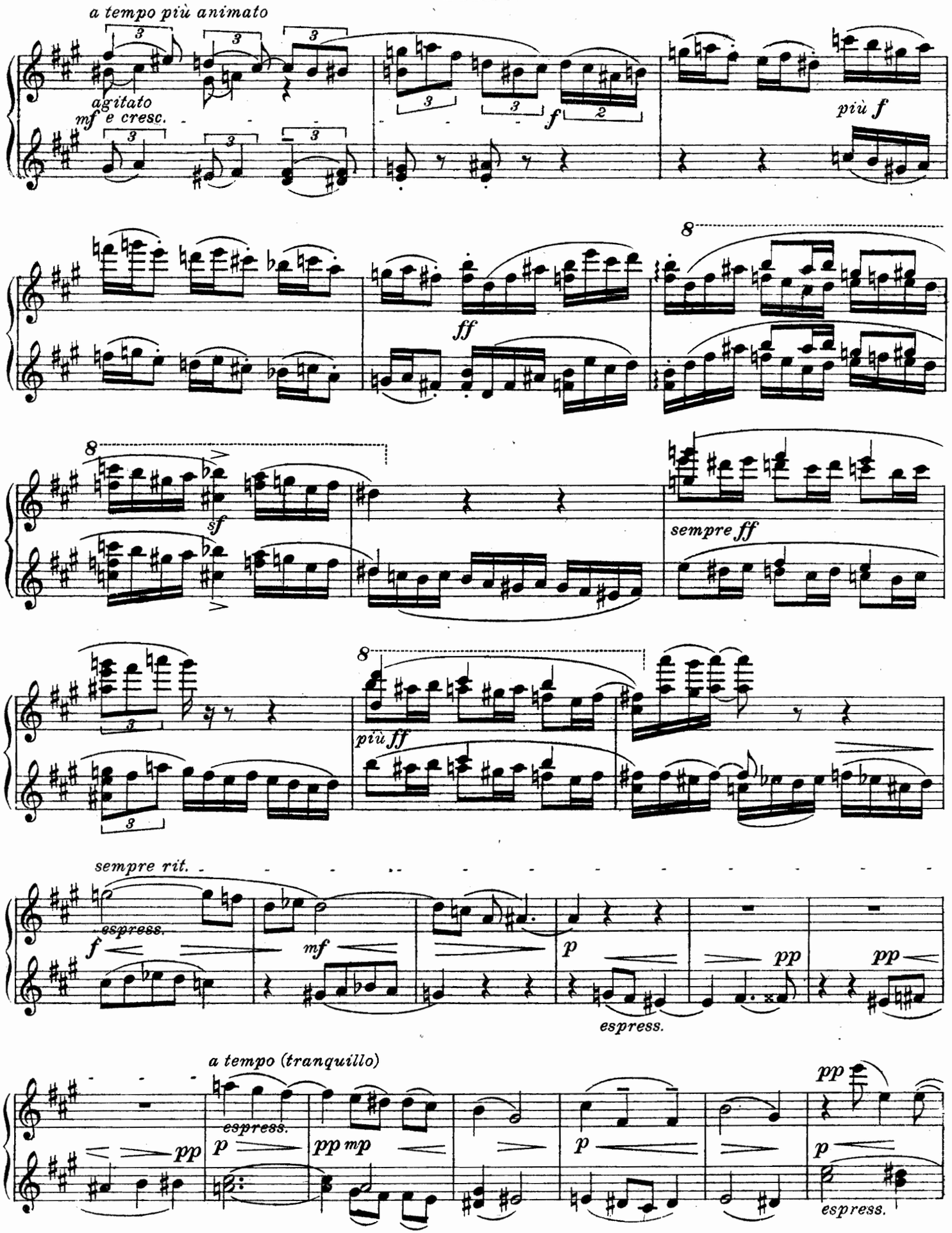
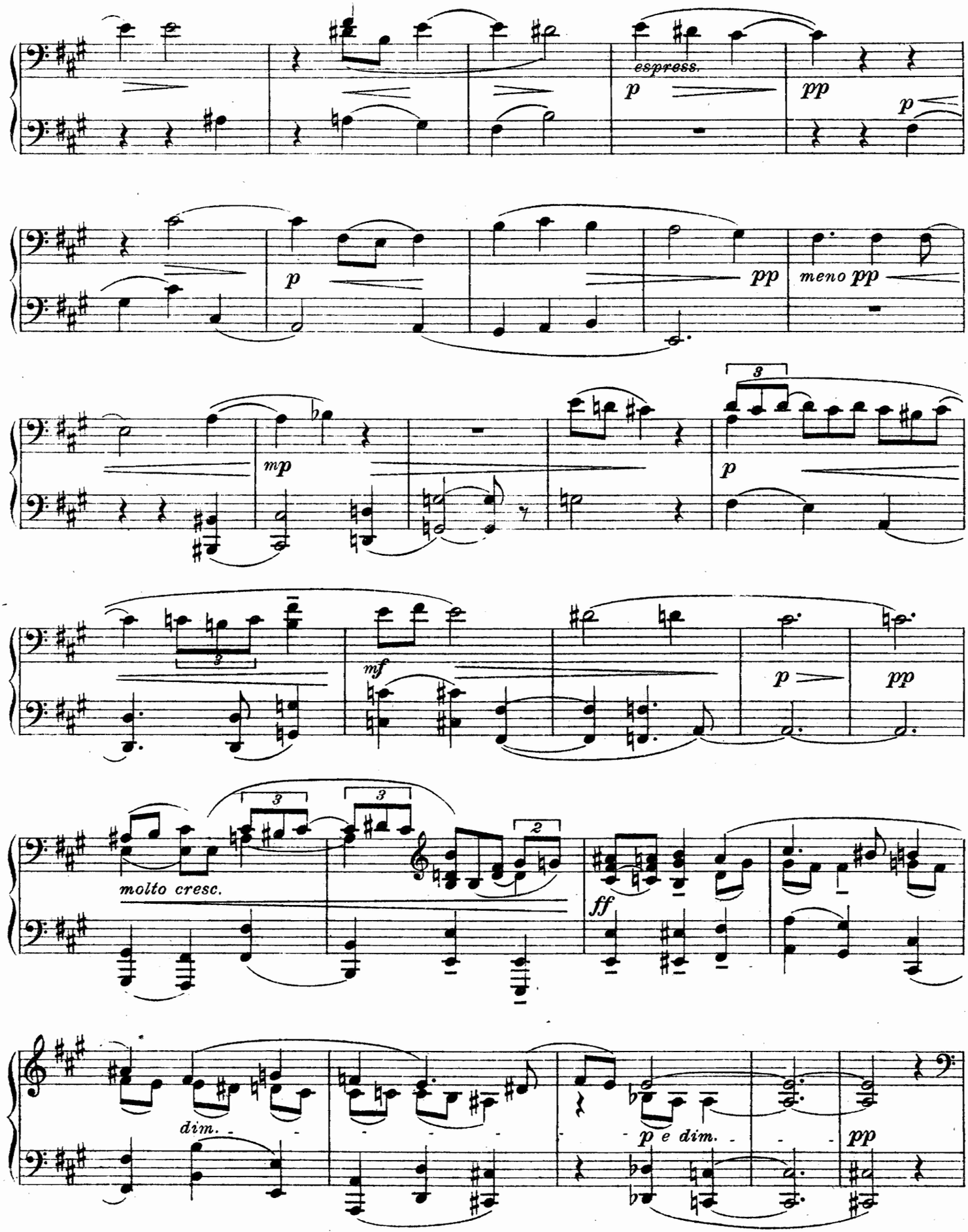
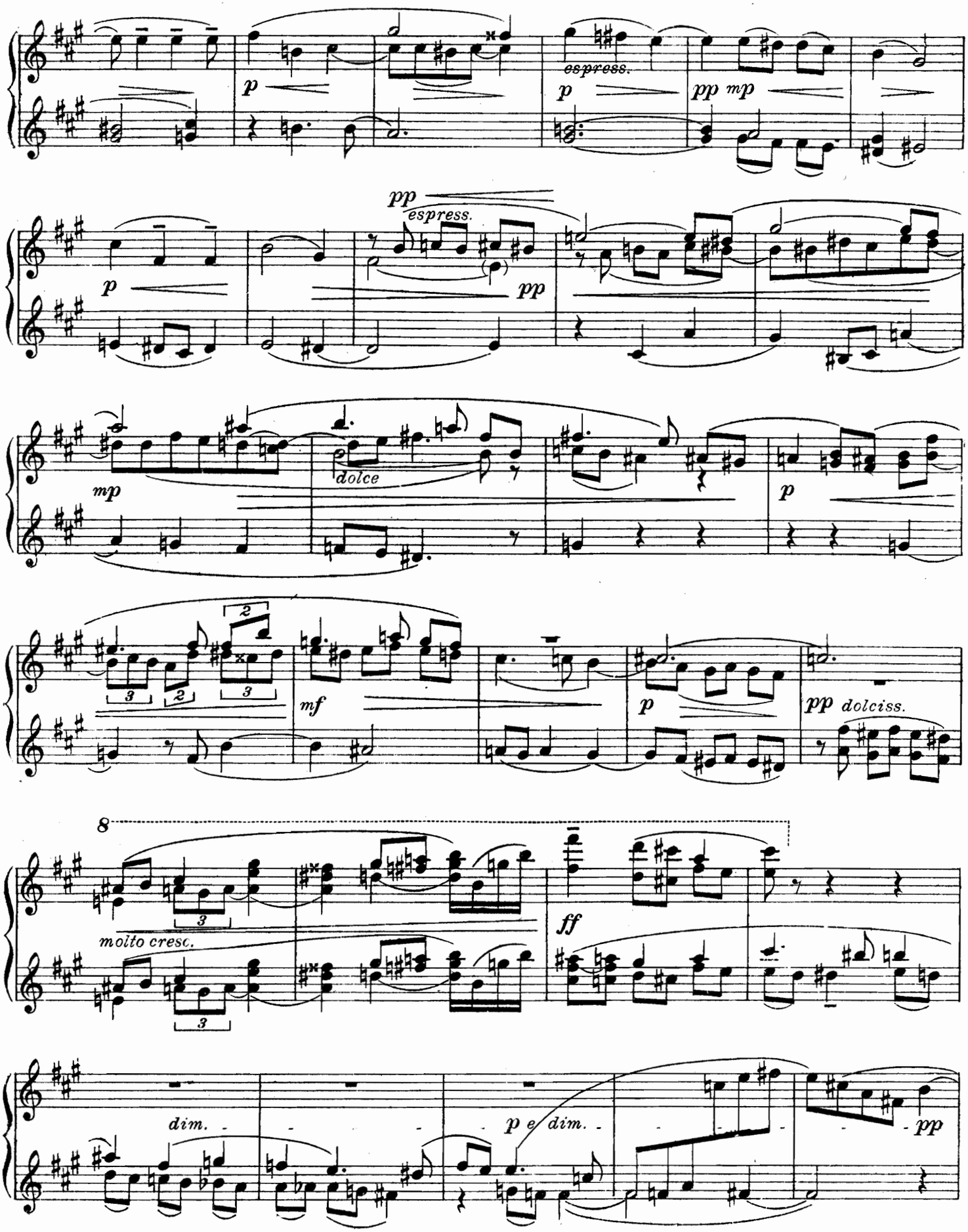
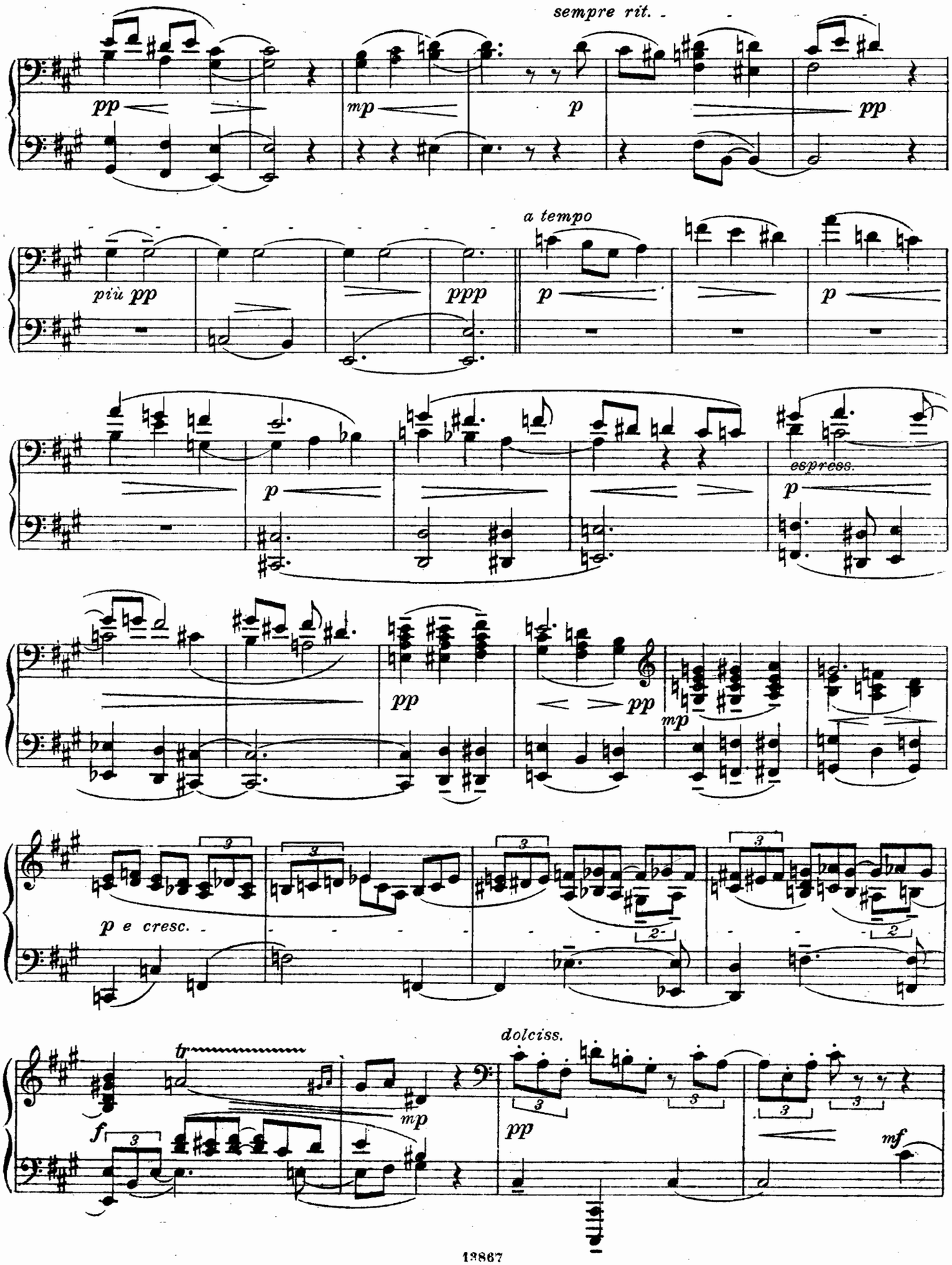

a tempo più animato
mf e
cresc.
f
più f
ff
sf
sempre ff
più ff
sempre rit.
espress.
f
mf
p
pp
espress.
pp
1
a tempo (tranquillo)
espress.
p
pp
mp
p
p

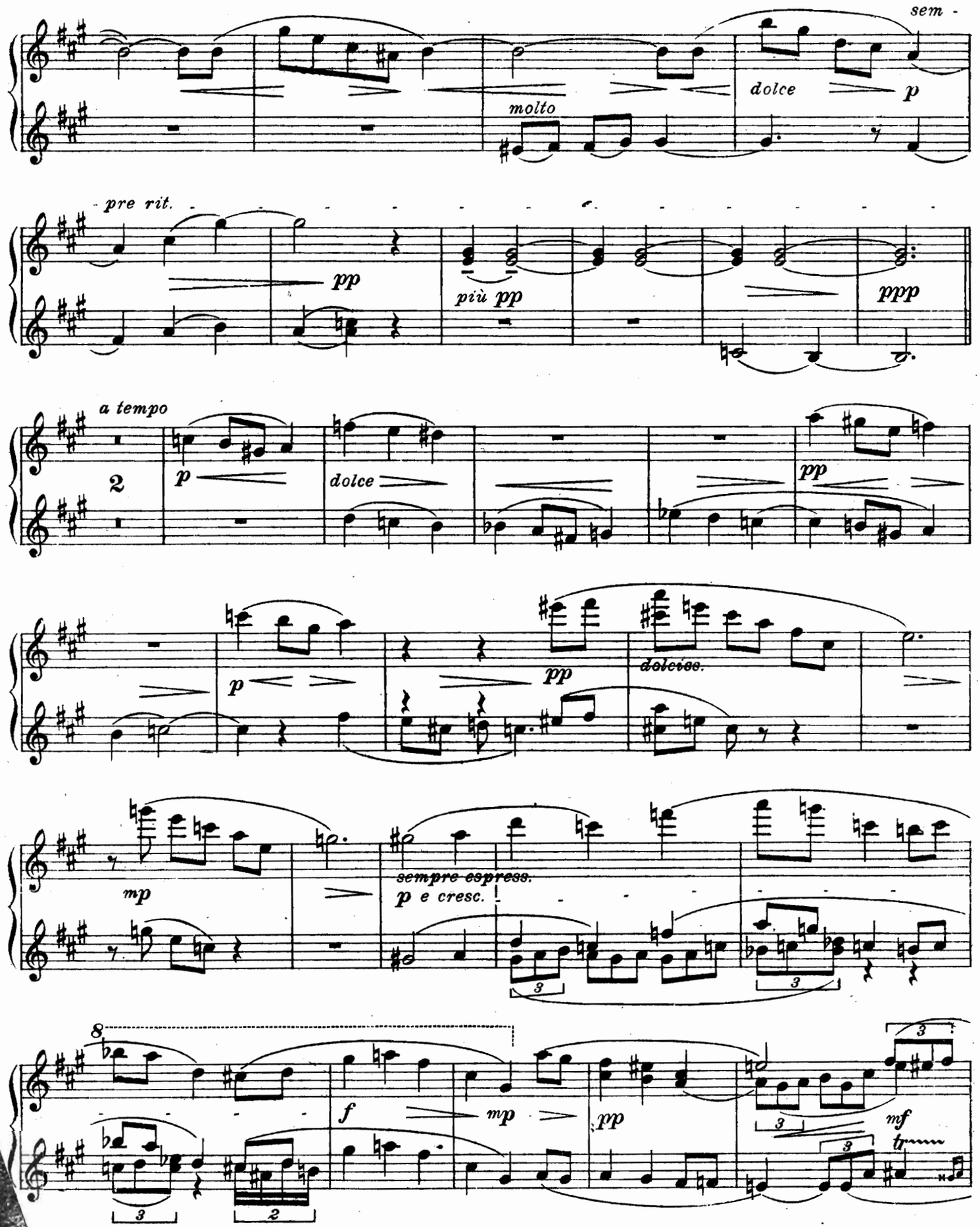

a tempo più animato
agitato
mf e cresc.
più f
ff
sf
sempre ff
più ff
sempre rit.
espress.
mf
pp
espress.
a tempo (tranquillo)
espress.
pp mp
espress.

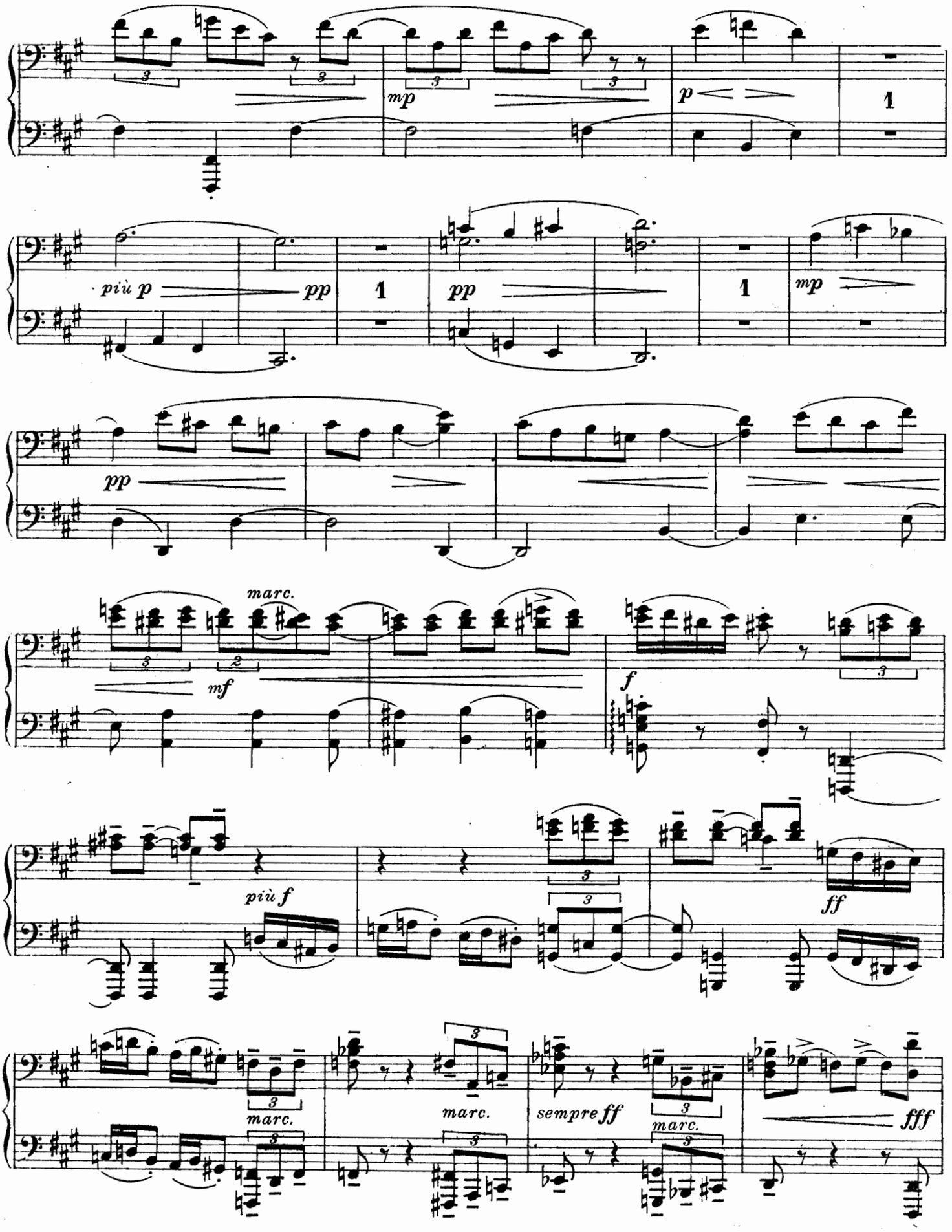
Secondo.

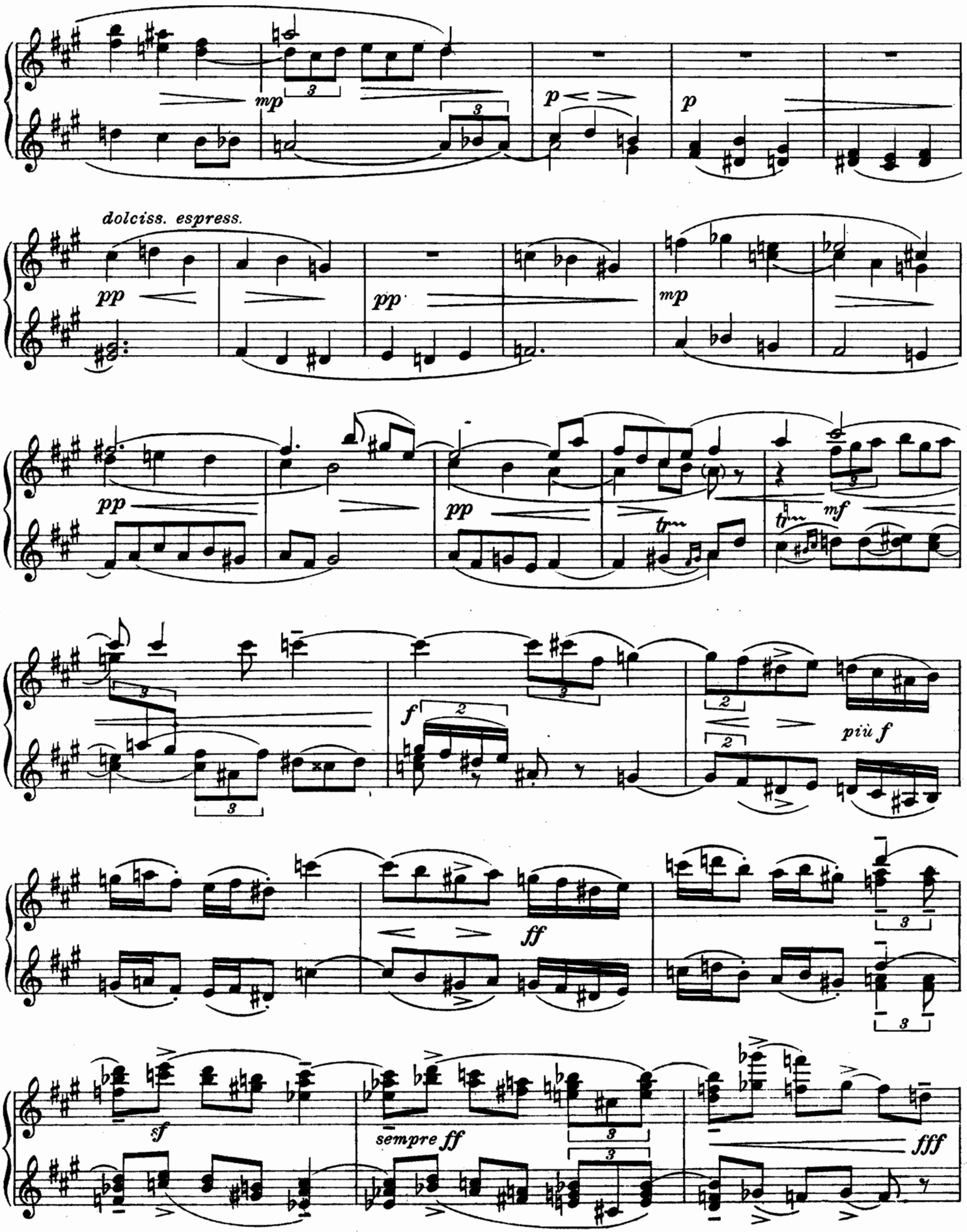

espress.
p
pp
p
p
pp
meno pp
mp
3
p
3
mf
p
pp
3
3
2
molto cresc.
ff
dim.
p e dim.
pp

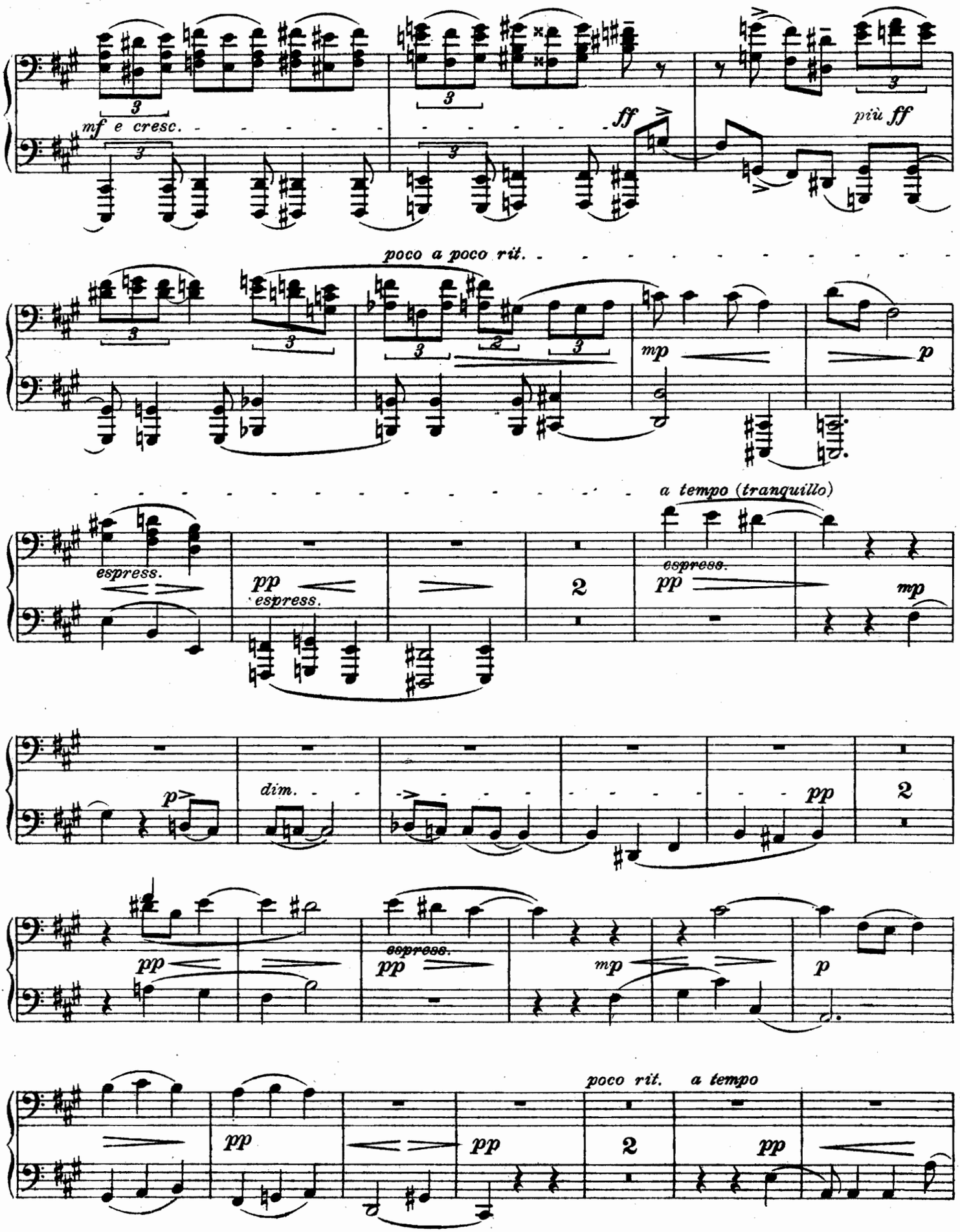

espress.
p
pp mp
pp
espress.
p
pp
mp
dolce
p
2
3
2
3
mf
p
pp dolciss.
8
molto cresc.
3
3
ff
dim.
p e dim.
pp

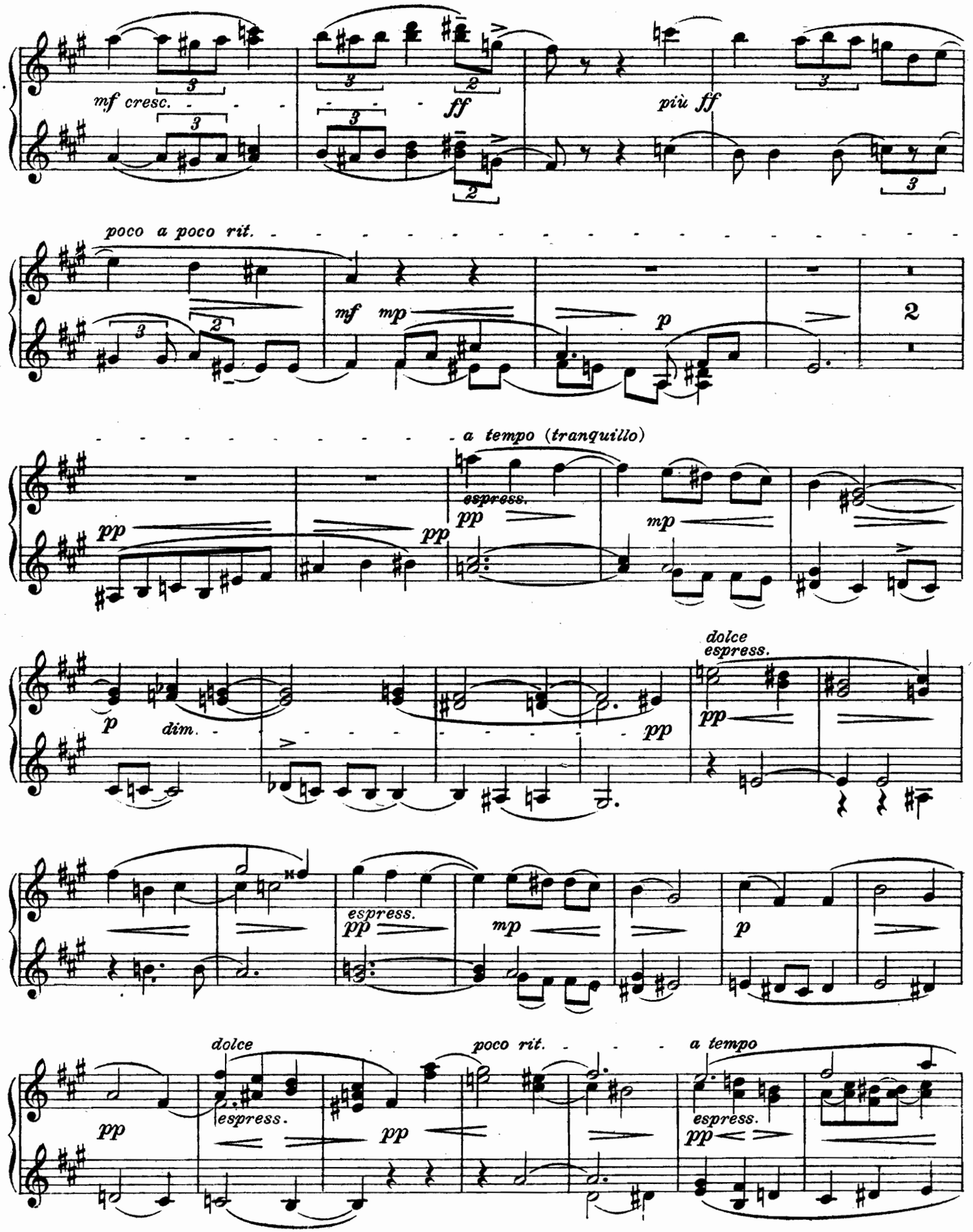

sempre rit.
pp
mp
p
pp
più pp
ppp
a tempo
p
p
espress.
p
pp
pp
mp
p e cresc.
dolciss.
tr
f
mp
pp
mf

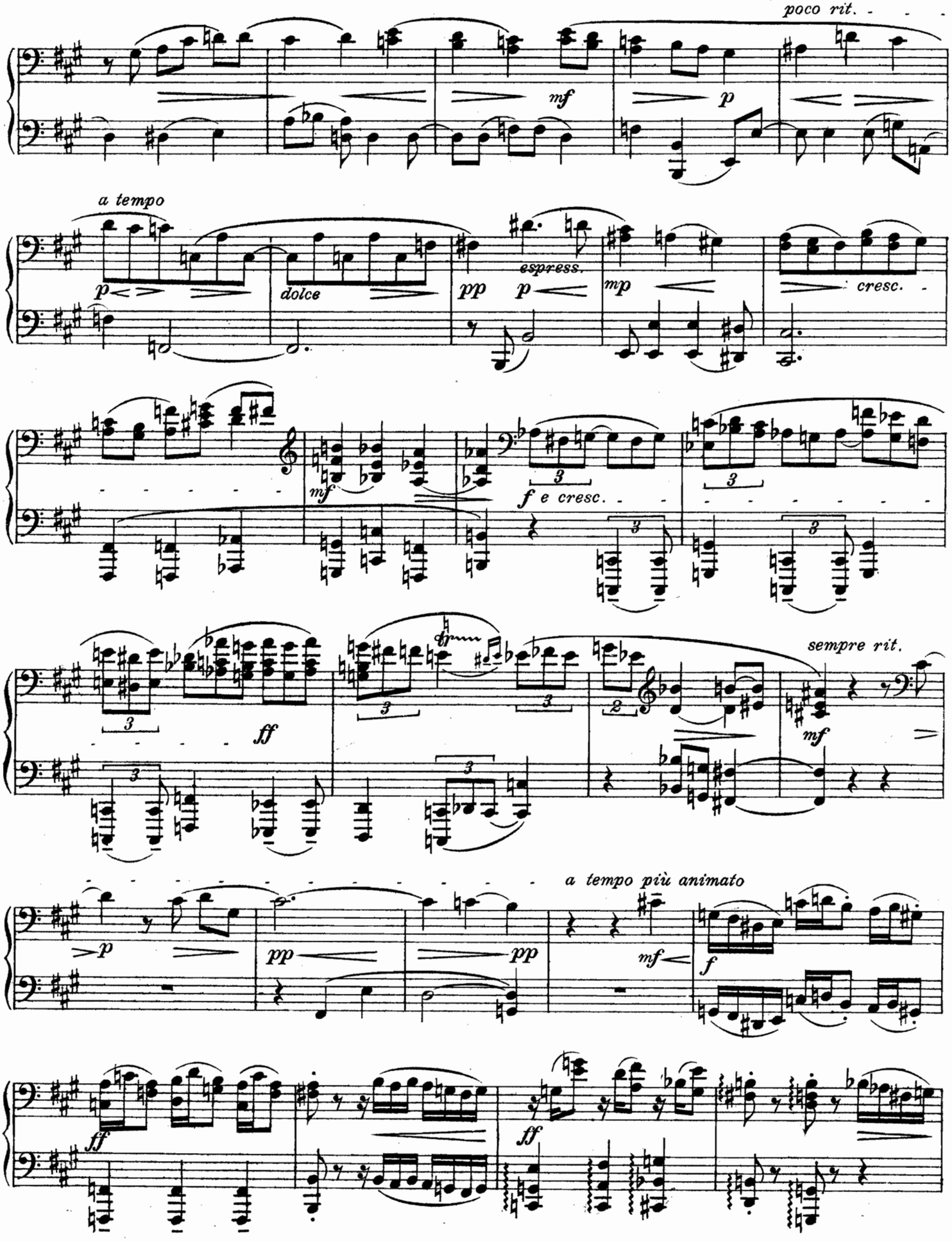

sem -
dolce
p
molto
pre rit.
pp
più pp
ppp
a tempo
2
p
dolce
pp
p
pp
dolciss.
mp
sempre espress.
p e cresc.
3
3
8
f
mp
pp
3
mf
tr
3
2

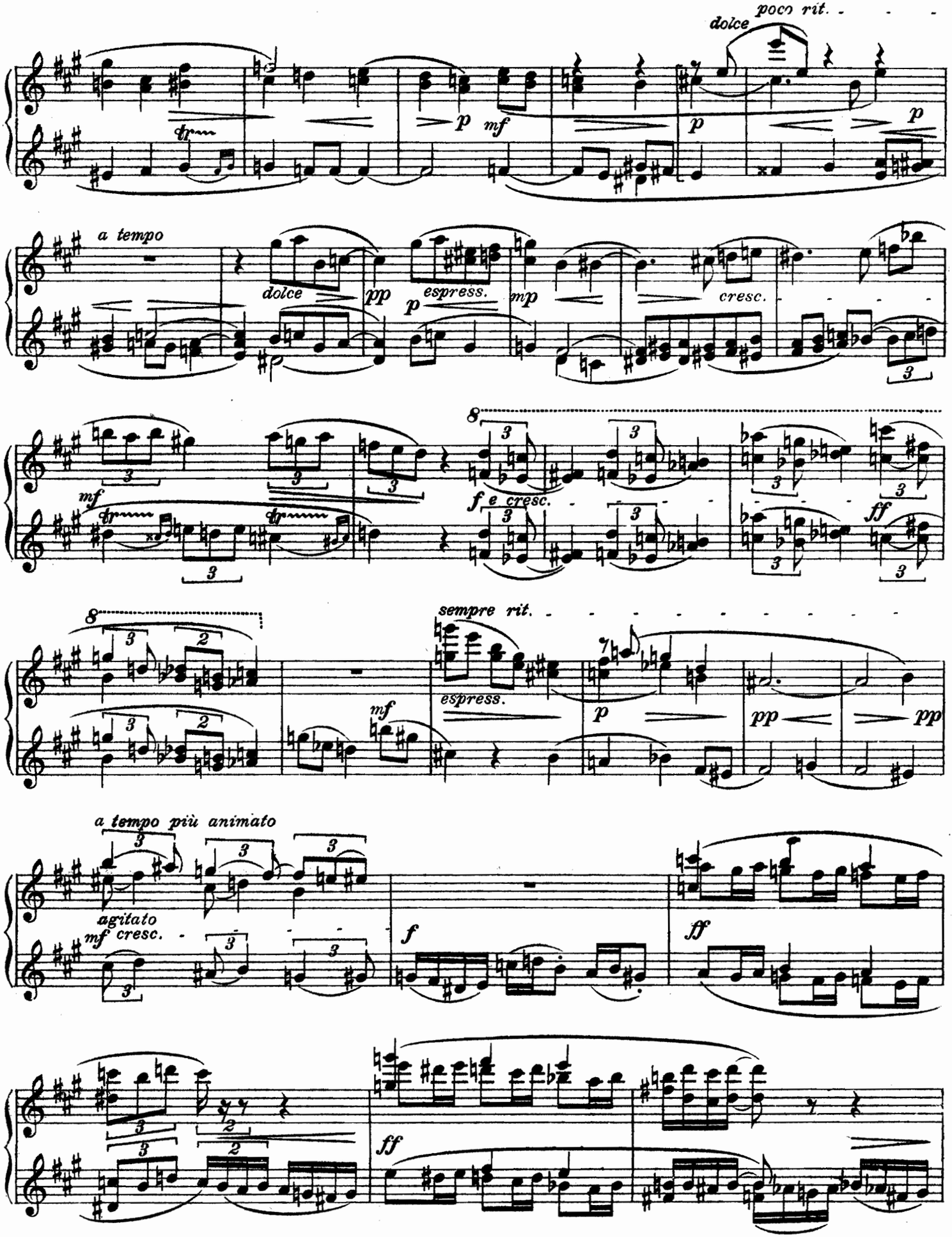

mp
p
più p
pp
pp
mp
pp
marc.
mf
f
più f
ff
marc.
marc.
sempre ff
marc.
fff

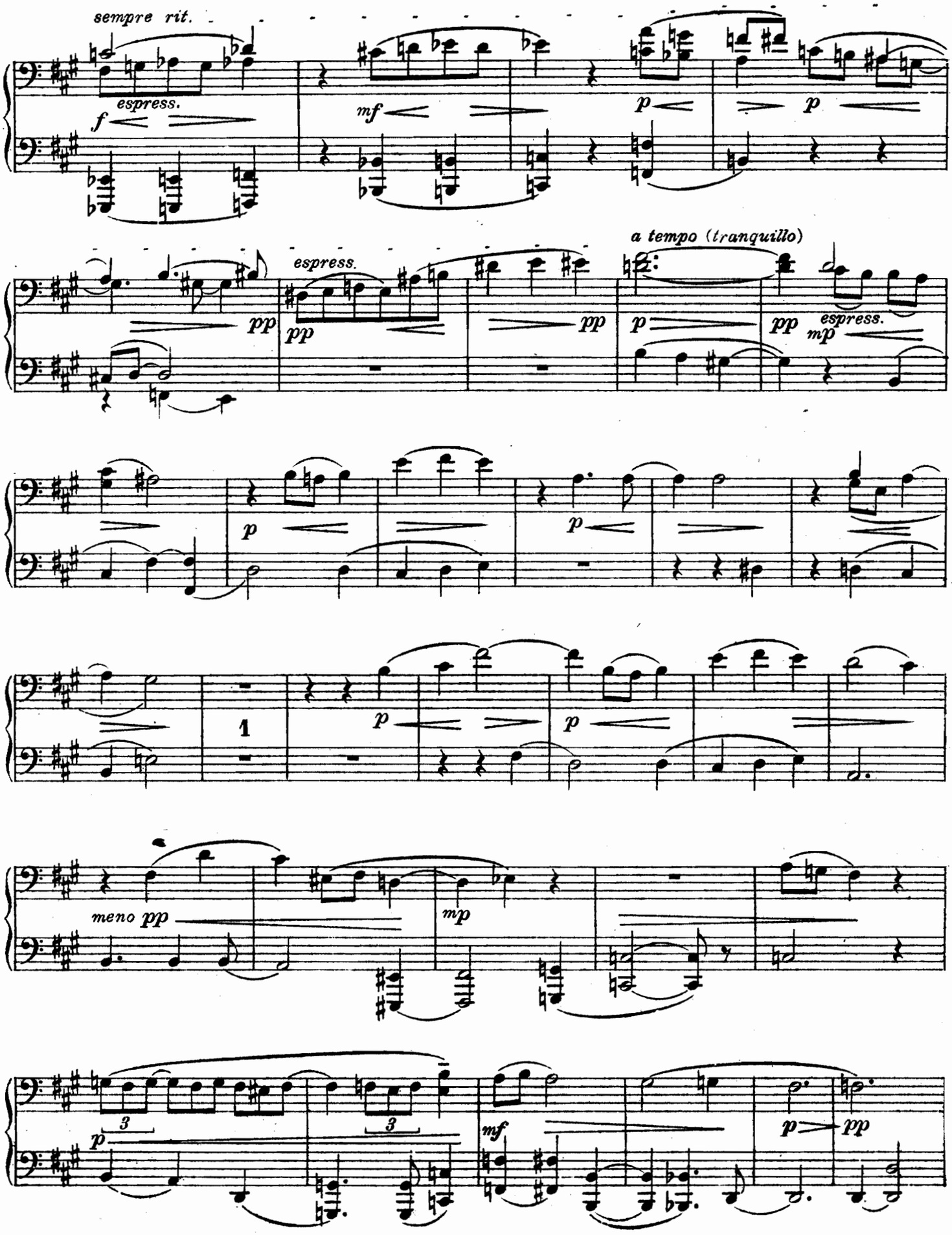

mp
p
p
dolciss. espress.
pp
pp
mp
pp
pp
tr
tr
mf
f
più f
ff
sf
sempre ff
fff

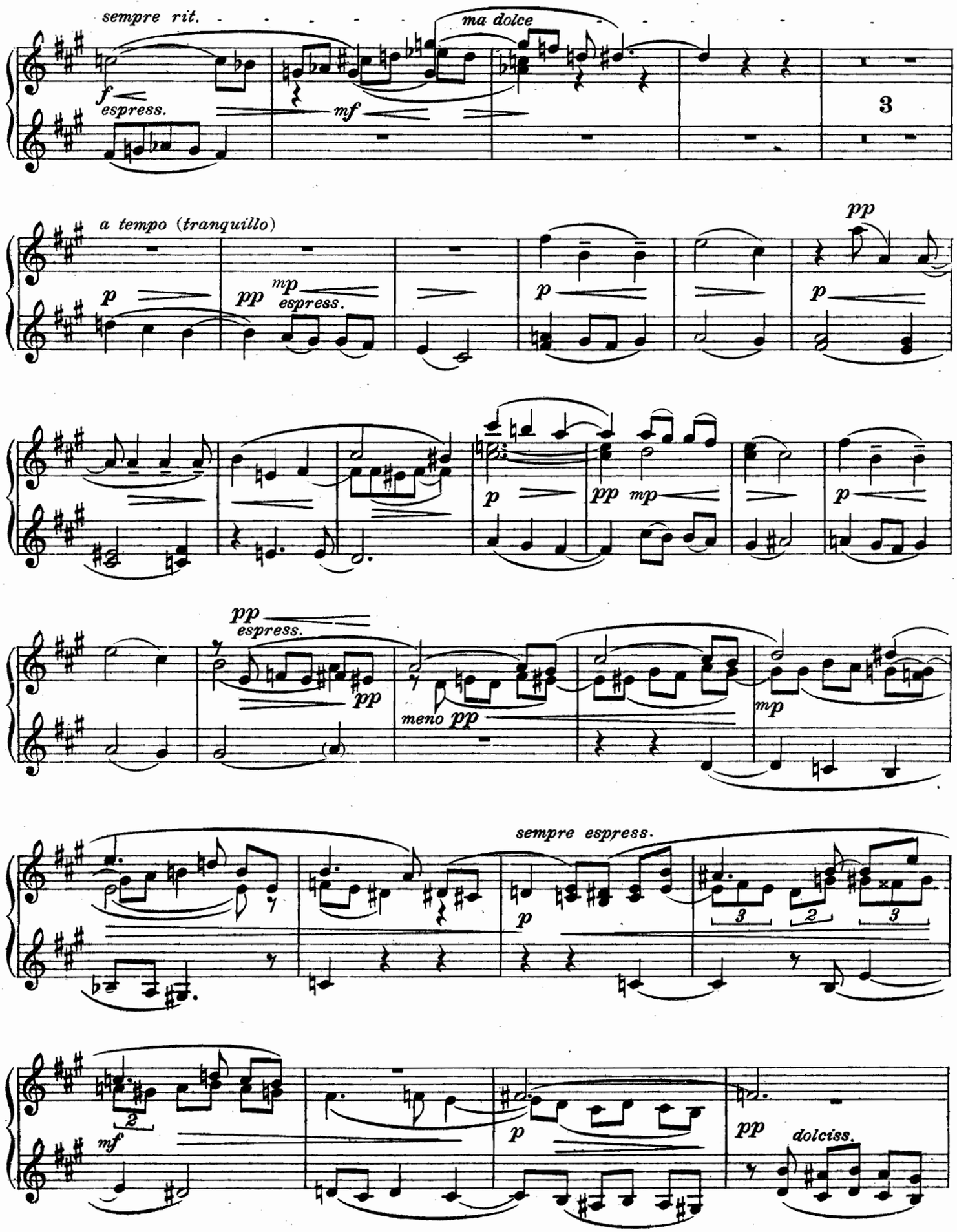

mf e cresc.
ff
più ff
poco a poco rit.
mp
p
espress.
pp
espress.
a tempo (tranquillo)
espress.
pp
mp
p
dim.
pp
2
pp
espress.
pp
mp
p
pp
pp
poco rit.
a tempo
pp
2
pp

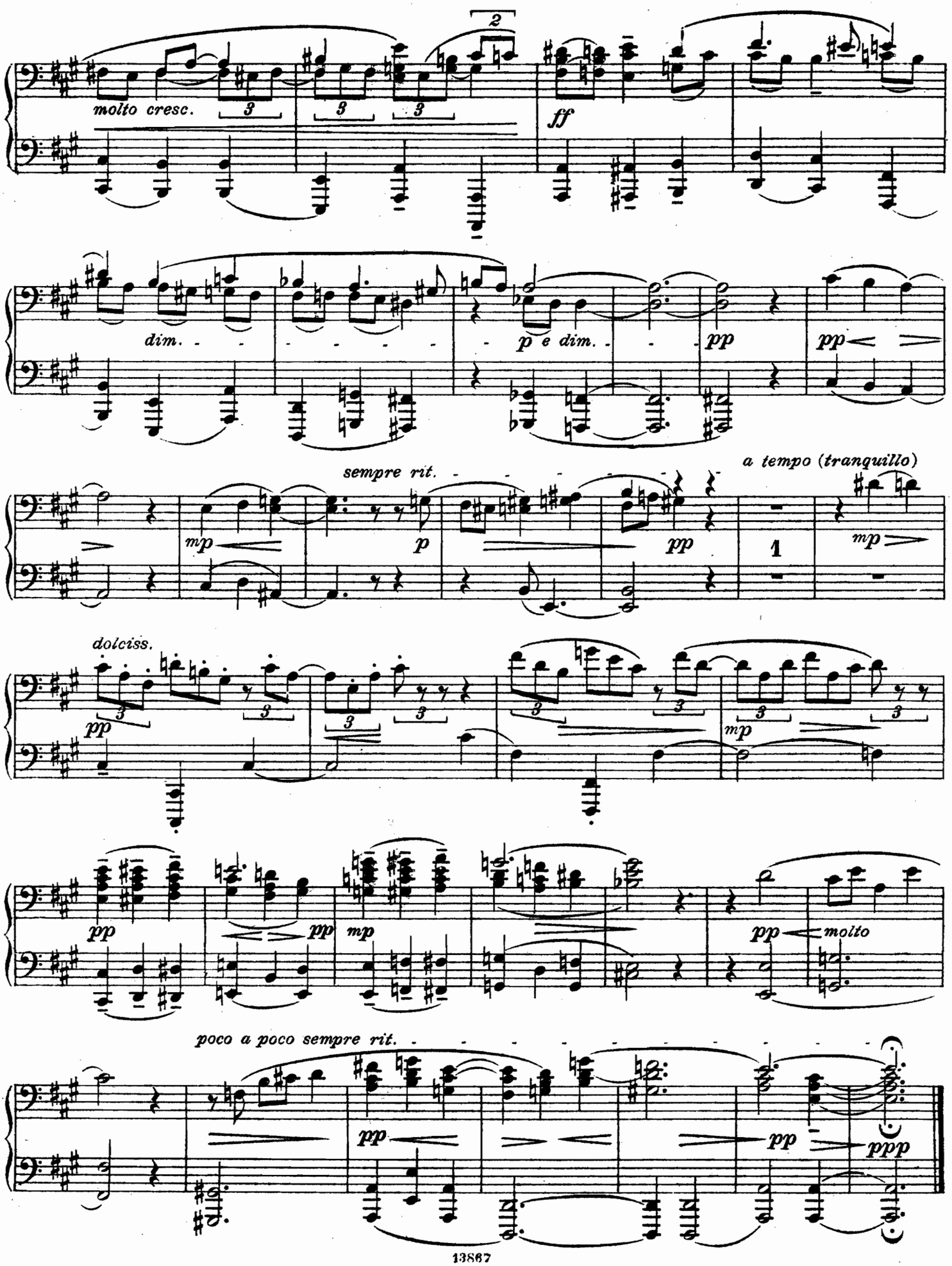

mf cresc.
ff
più ff
poco a poco rit.
mf
mp
p
2
a tempo (tranquillo)
pp
espress.
mp
p
dim.
dolce
espress.
espress.
dolce
poco rit.
a tempo
espress.

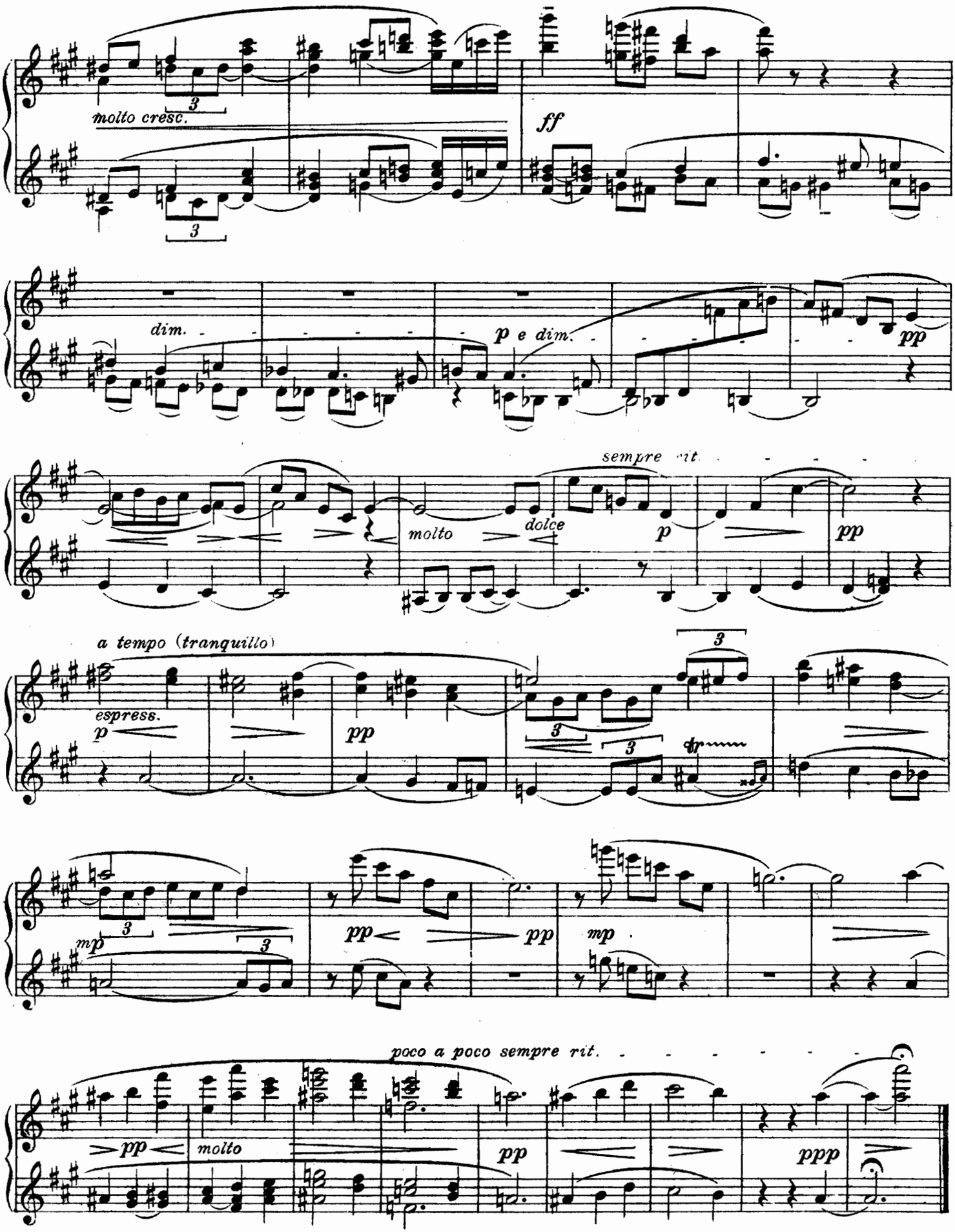

poco rit.
mf
p
a tempo
p
dolce
pp
p
espress.
mp
cresc.
mf
f e cresc.
3
ff
sempre rit.
mf
a tempo più animato
p
pp
pp
mf
f
ff
ff

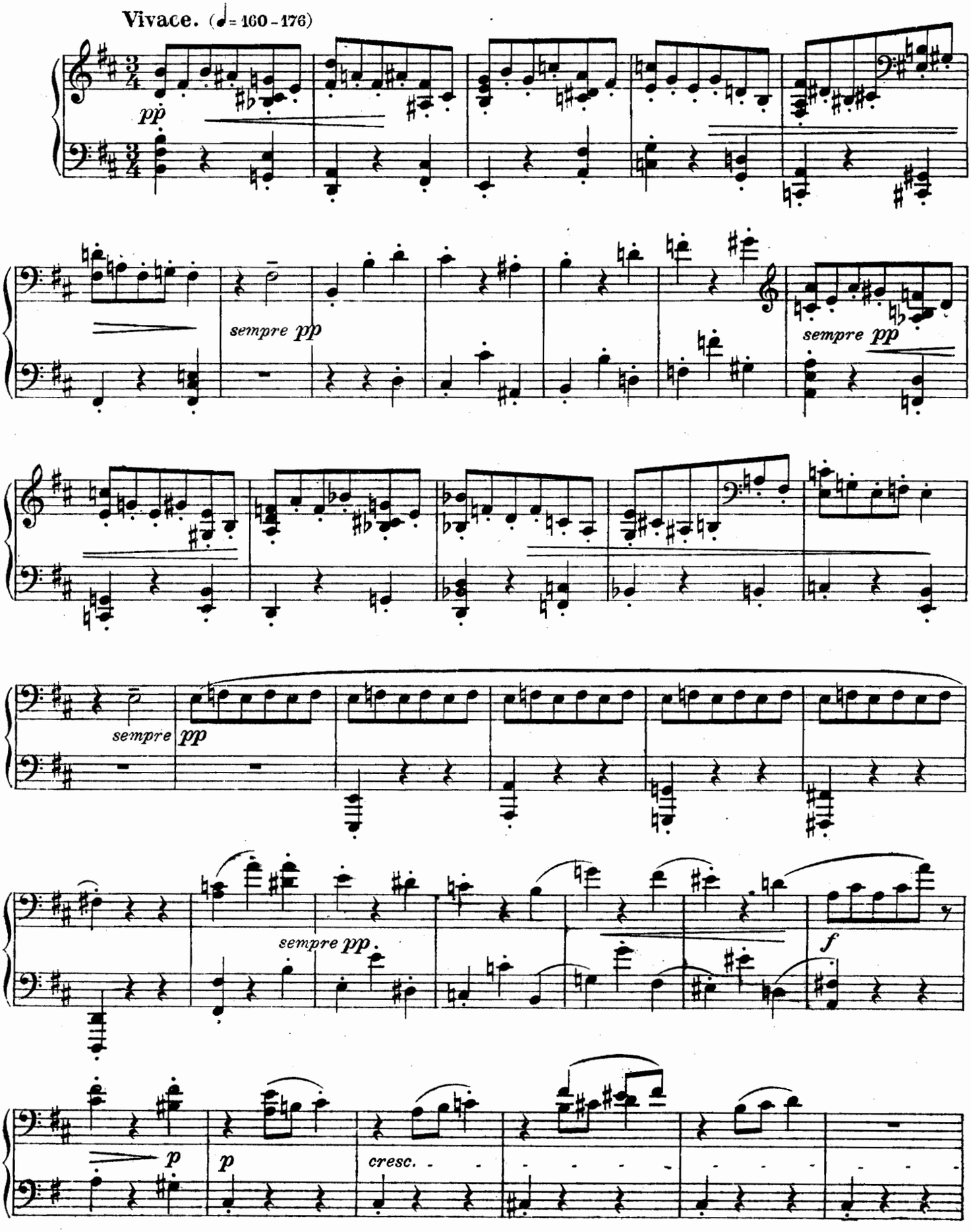

dolce
poco rit.
p
mf
p
p
a tempo
dolce
pp
espress.
p
mp
cresc.
mf
f e cresc.
ff
sempre rit.
espress.
mf
p
pp
pp
a tempo più animato
agitato
mf cresc.
f
ff
ff

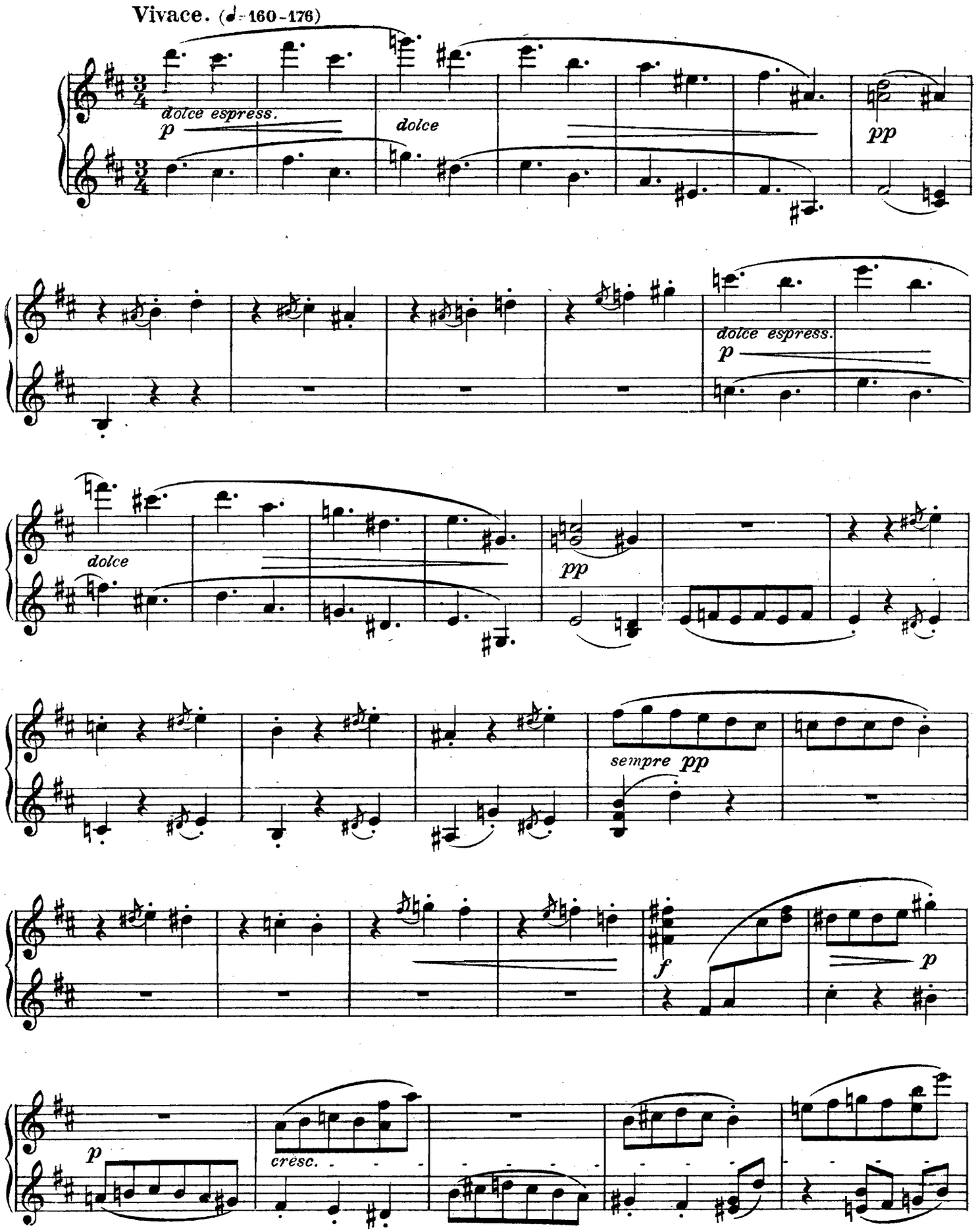

sempre rit.
espress.
f
mf
p
p
pp
espress.
pp
pp
a tempo (tranquillo)
p
pp
espress.
mp
p
p
1
p
p
meno pp
mp
3
3
p
mf
p
pp


sempre rit.
ma dolce
f
espress.
mf
3
a tempo (tranquillo)
p
pp
mp
espress.
p
pp
p
p
pp
mp
p
pp
espress.
pp
meno pp
mp
sempre espress.
p
3
2
3
2
mf
p
pp
dolciss.

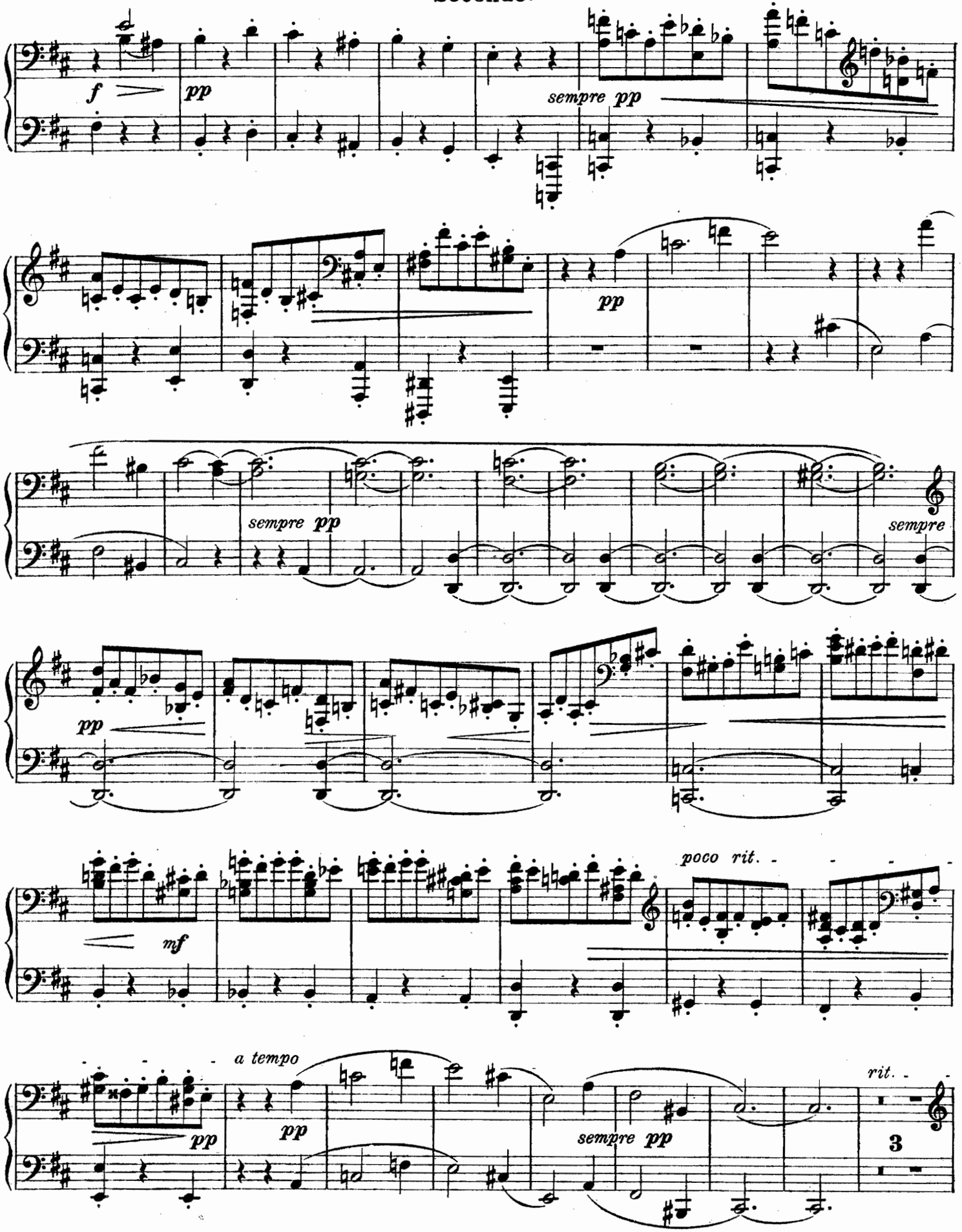

molto cresc.
ff
dim.
p e dim.
pp
pp
sempre rit.
a tempo (tranquillo)
mp
p
pp
1
mp
dolciss.
pp
mp
pp
pp
mp
pp
molto
poco a poco sempre rit.
pp
pp
ppp


molto cresc.
ff
dim.
p e dim.
pp
sempre rit.
molto
dolce
p
pp
a tempo (tranquillo)
espress.
p
pp
3
tr
mp
pp
pp
mp
poco a poco sempre rit.
pp
molto
pp
ppp

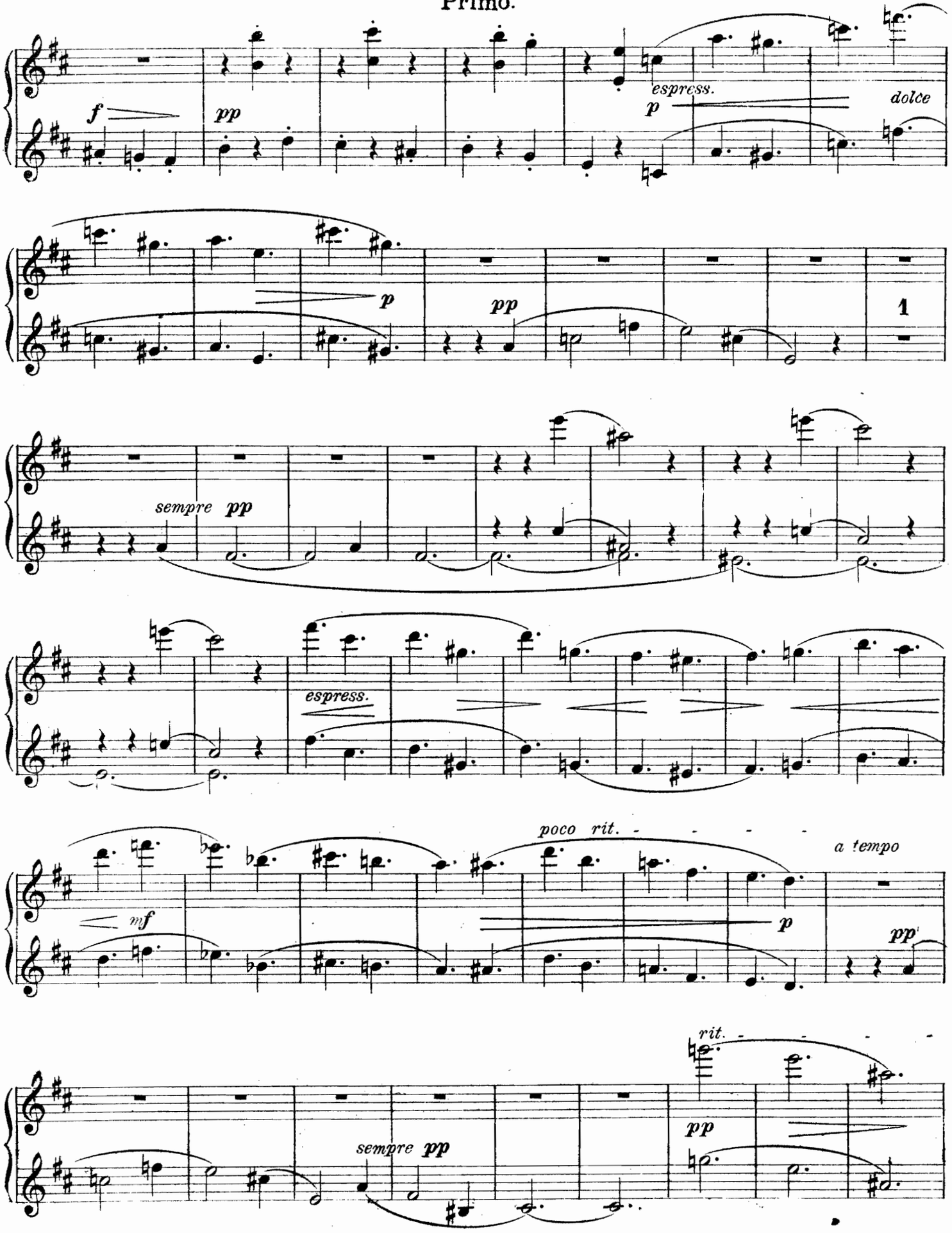

Vivace. (♩= 160 - 176)
pp
sempre pp
sempre pp
sempre
pp
sempre pp
f
p
p
cresc.


Vivace. (♩= 160-176)
dolce espress.
p
dolce
pp
dolce espress.
p
dolce
pp
sempre pp
f
p
p
cresc.

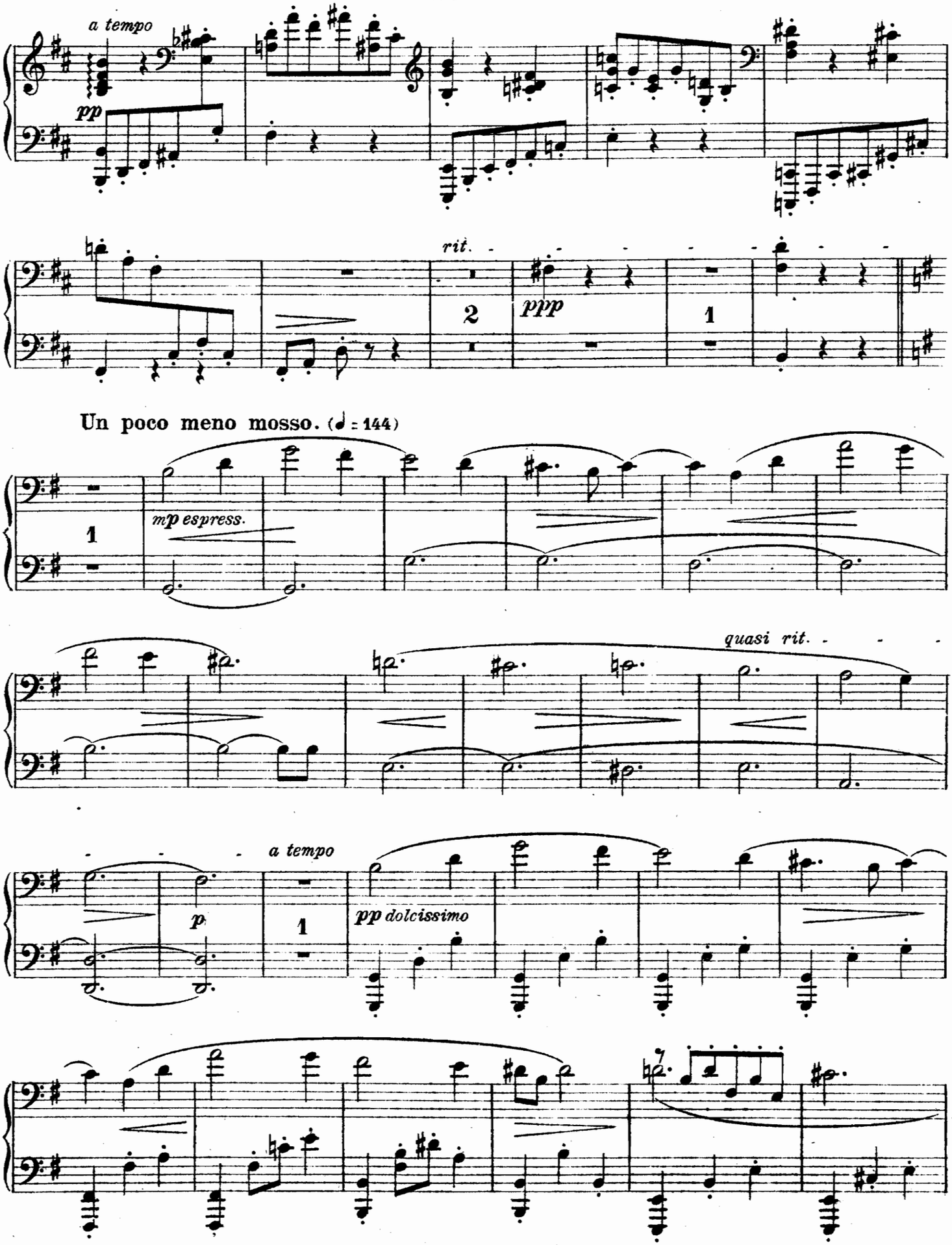
Secondo.


f
pp
sempre pp
pp
sempre pp
sempre
pp
mf
poco rit.
a tempo
pp
pp
sempre pp
rit.
3

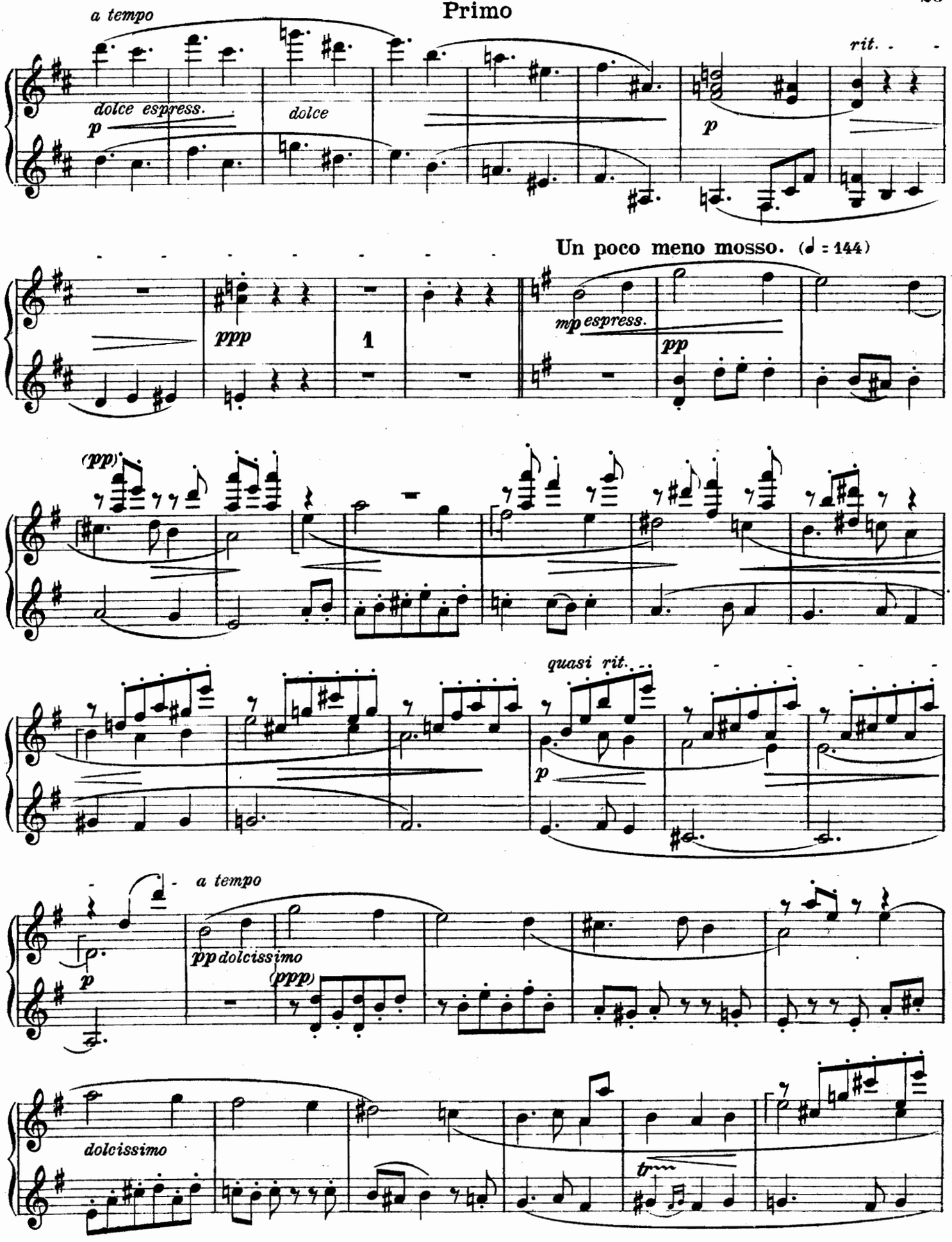
Primo.


f
pp
espress.
p
dolce
p
pp
1
sempre pp
espress.
poco rit.
a tempo
mf
p
pp
rit.
pp
sempre pp

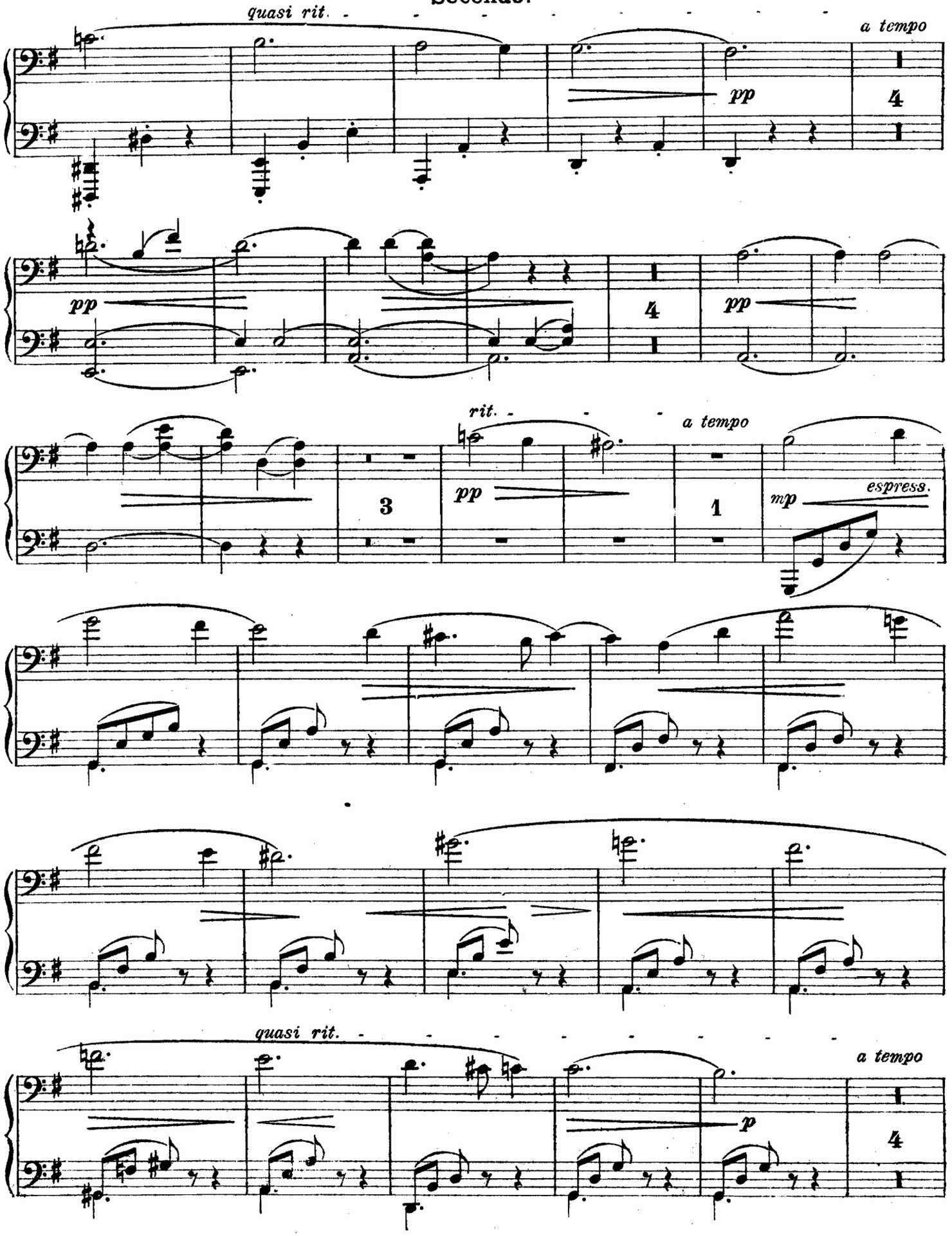
Secondo.

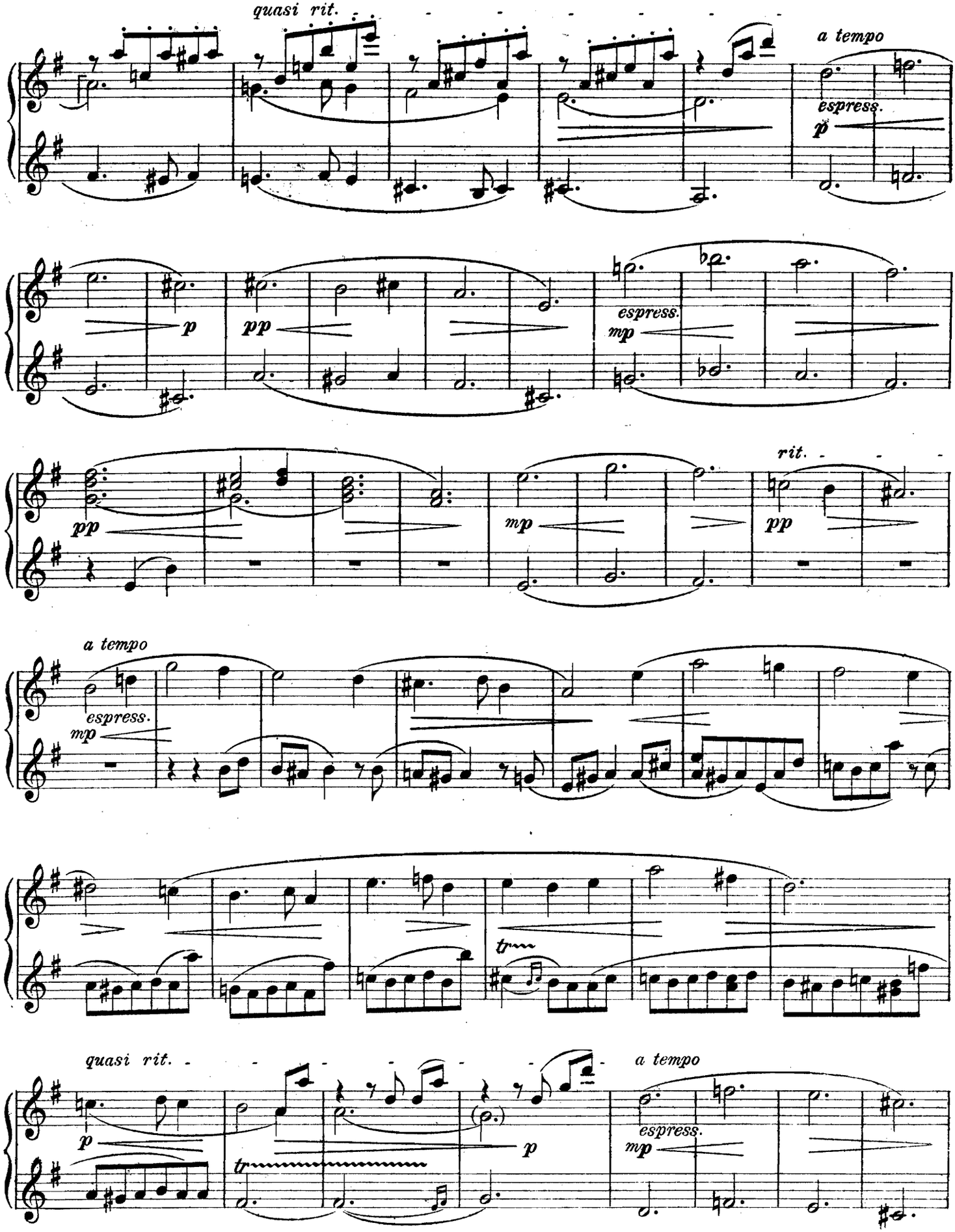

a tempo
pp
rit.
2
ppp
1
Un poco meno mosso. (♩ = 144)
1
mp espress.
quasi rit.
a tempo
p
1
pp dolcissimo

Primo

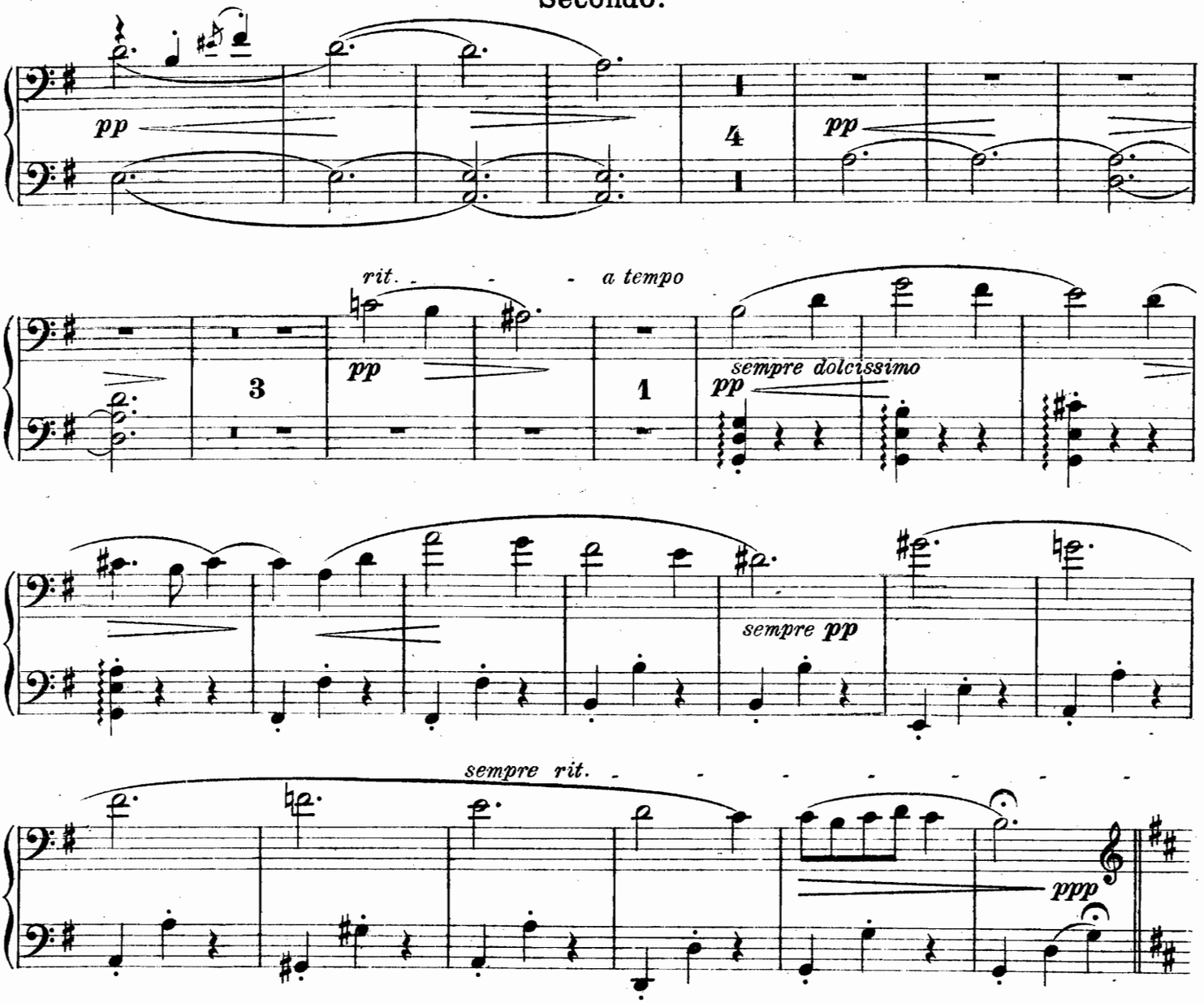

a tempo
dolce espress.
p
dolce
p
rit.
Un poco meno mosso. (♩ = 144)
ppp
1
mp espress.
pp
(pp)
quasi rit.
p
a tempo
p
pp dolcissimo
(ppp)
dolcissimo
tr

Secondo.

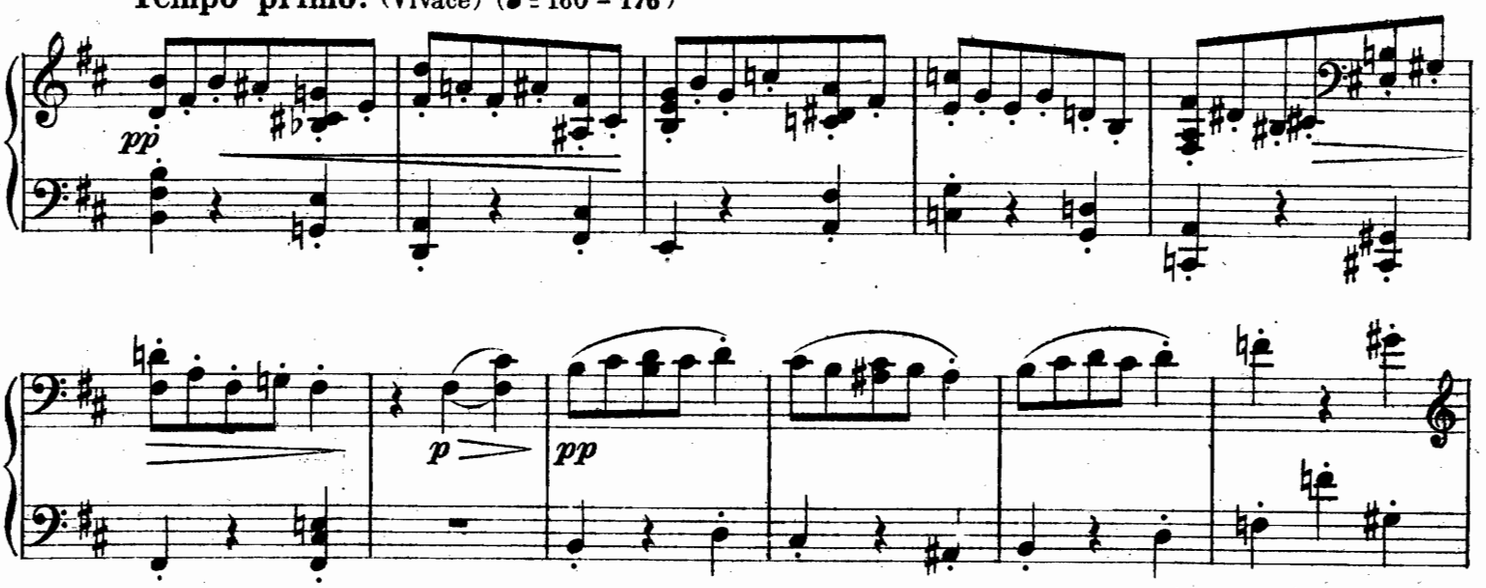

quasi rit.
a tempo
pp
4
pp
pp
4
rit.
a tempo
3
pp
1
mp
espress.
quasi rit.
a tempo
p
4

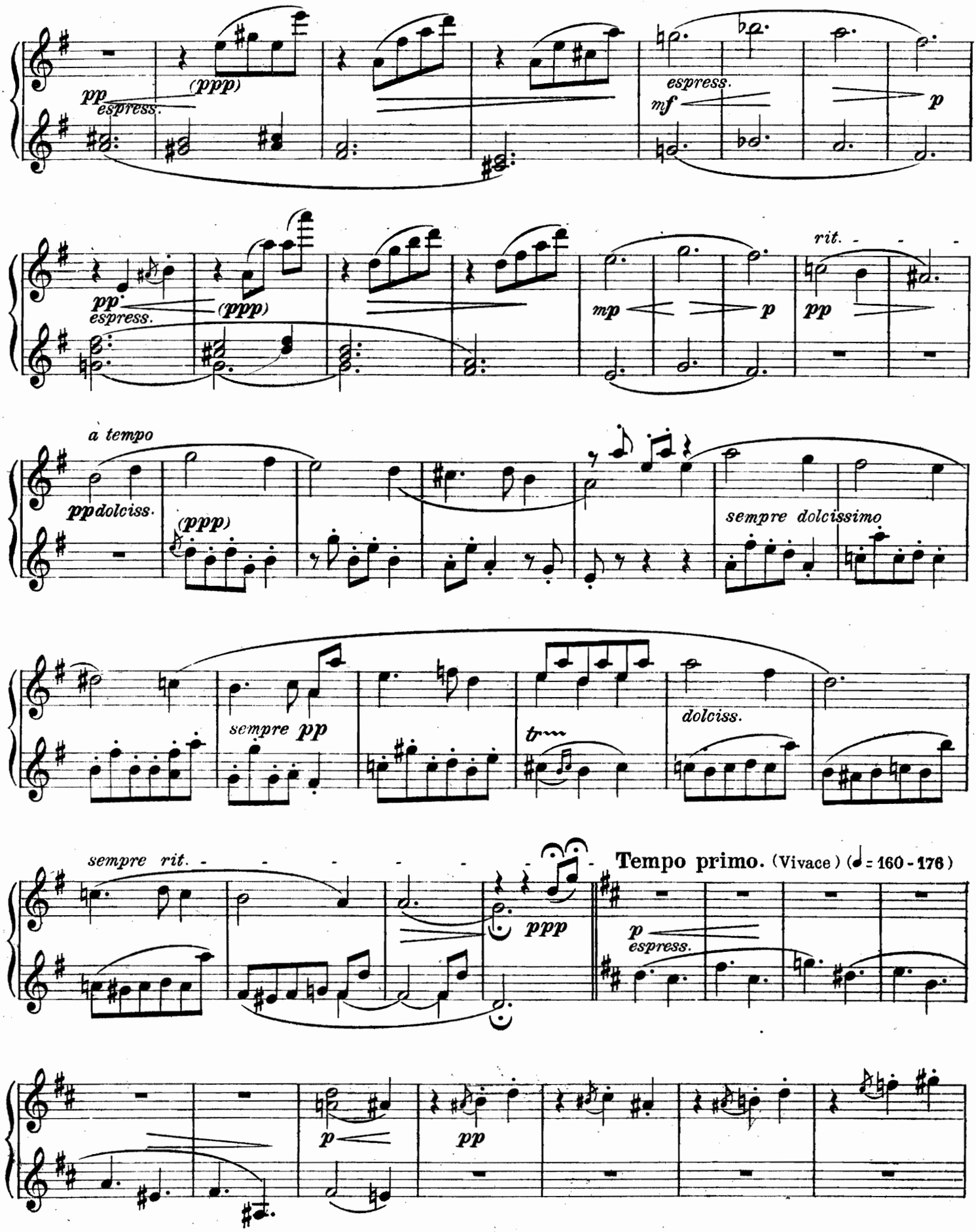

quasi rit.
a tempo
espress.
p
p
pp
espress.
mp
pp
mp
rit.
pp
a tempo
espress.
mp
tr
quasi rit.
p
tr
p
a tempo
espress.
mp

Secondo.

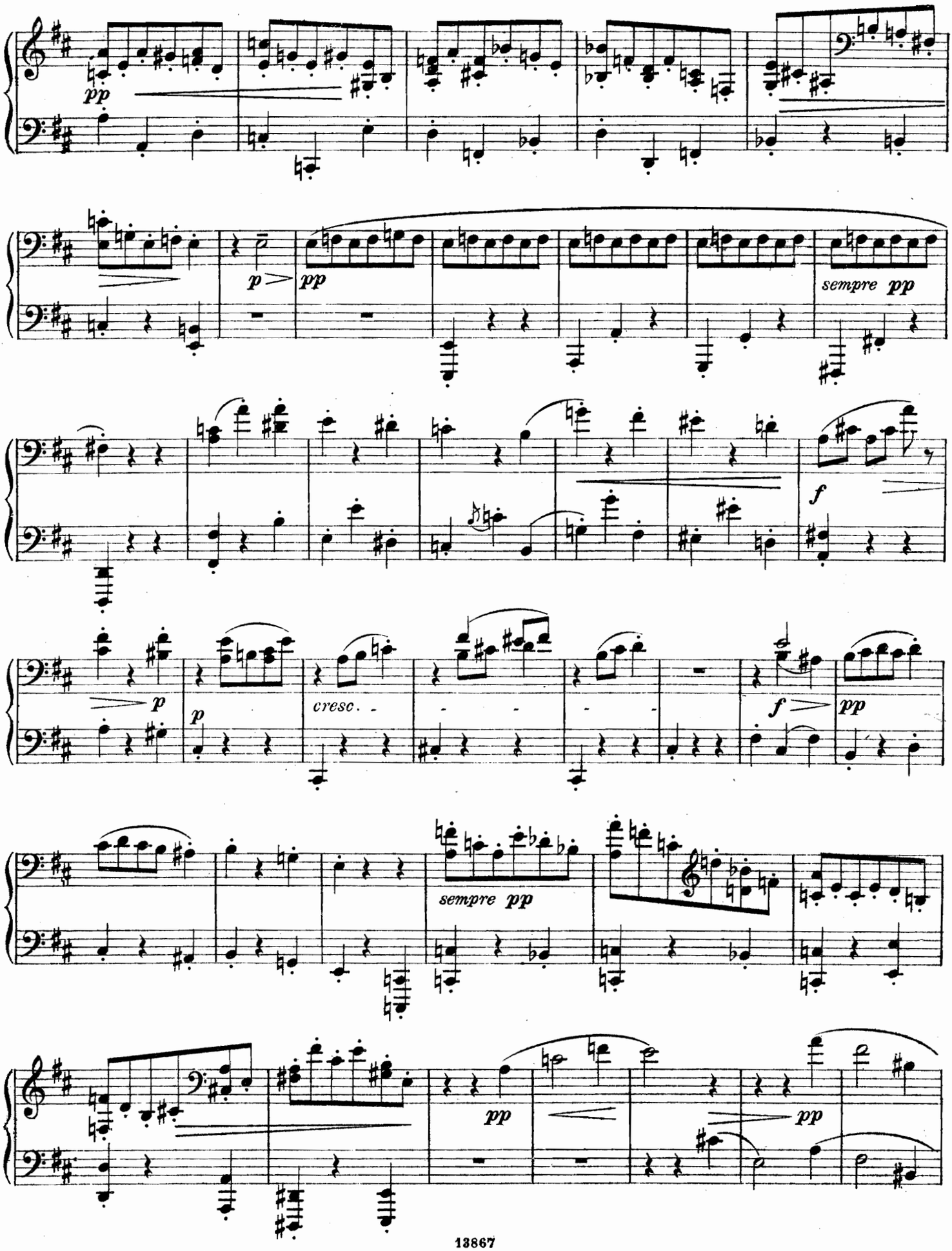


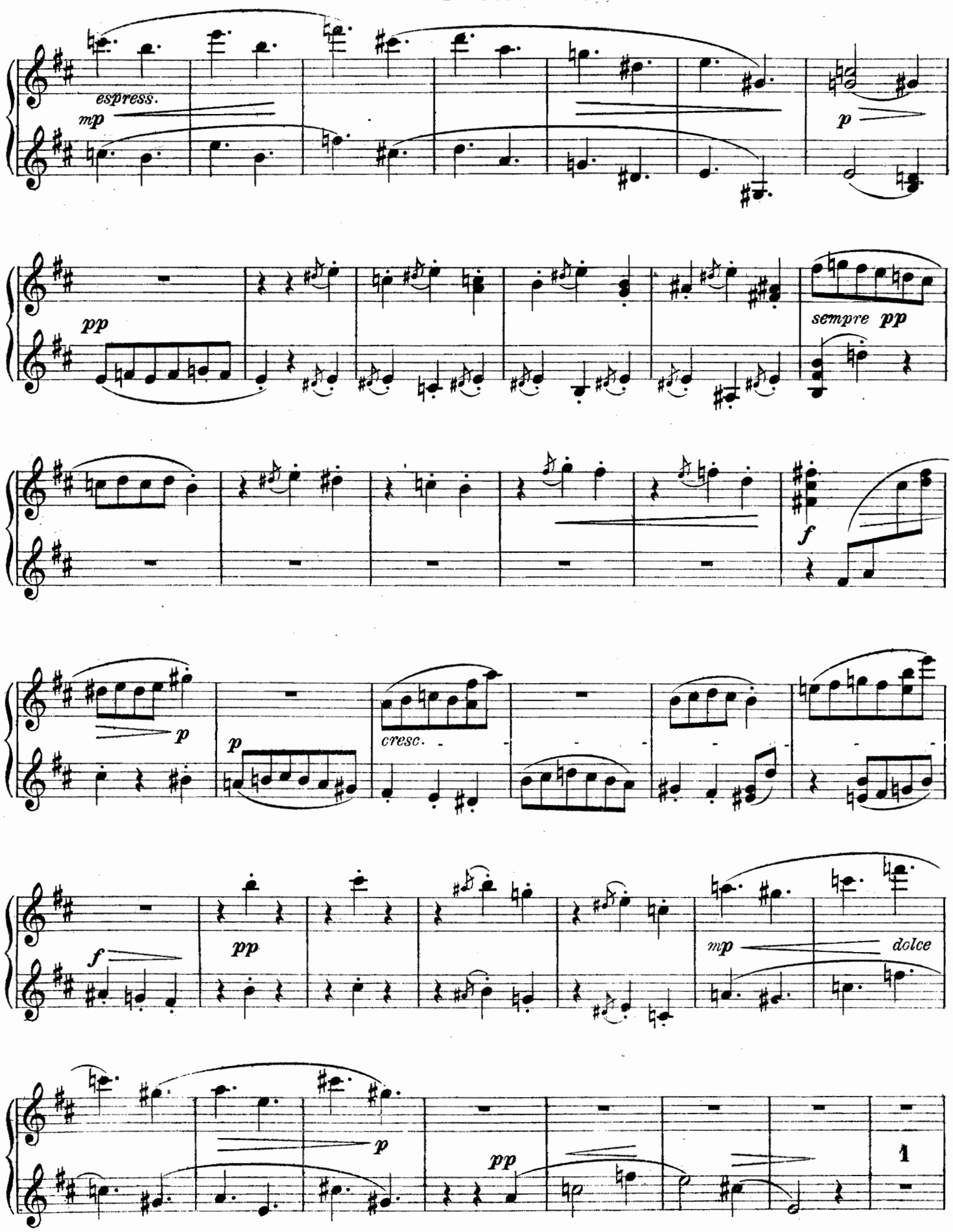
Tempo primo. (Vivace) (♩ = 160 – 176)



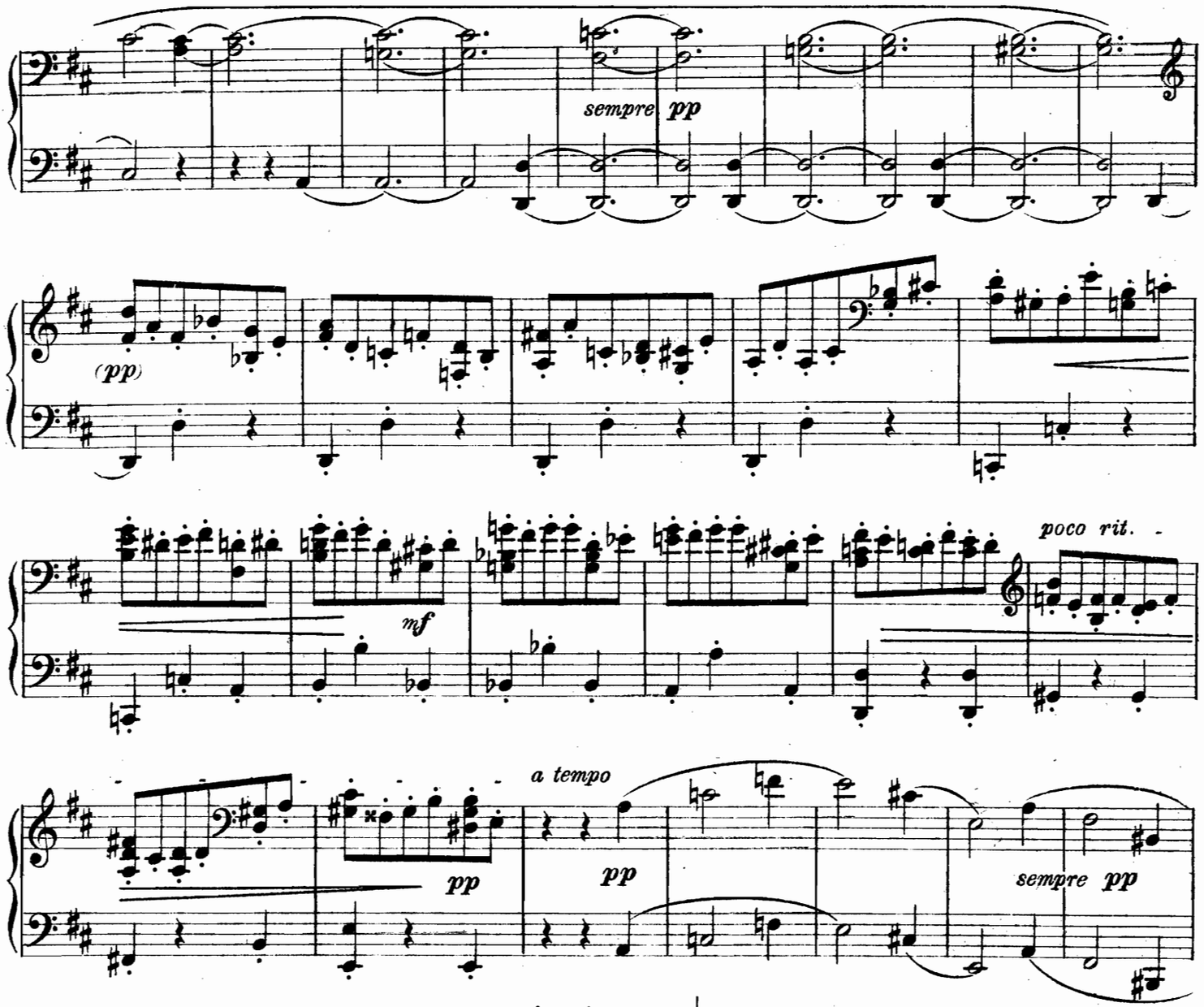

pp espress.
(ppp)
espress.
mf
p
pp espress.
(ppp)
mp
p
rit.
pp
a tempo
pp dolciss.
(ppp)
sempre dolcissimo
sempre pp
tr
dolciss.
sempre rit.
ppp
Tempo primo. (Vivace) (♩ = 160 - 176)
p espress.
p
pp

Secondo.

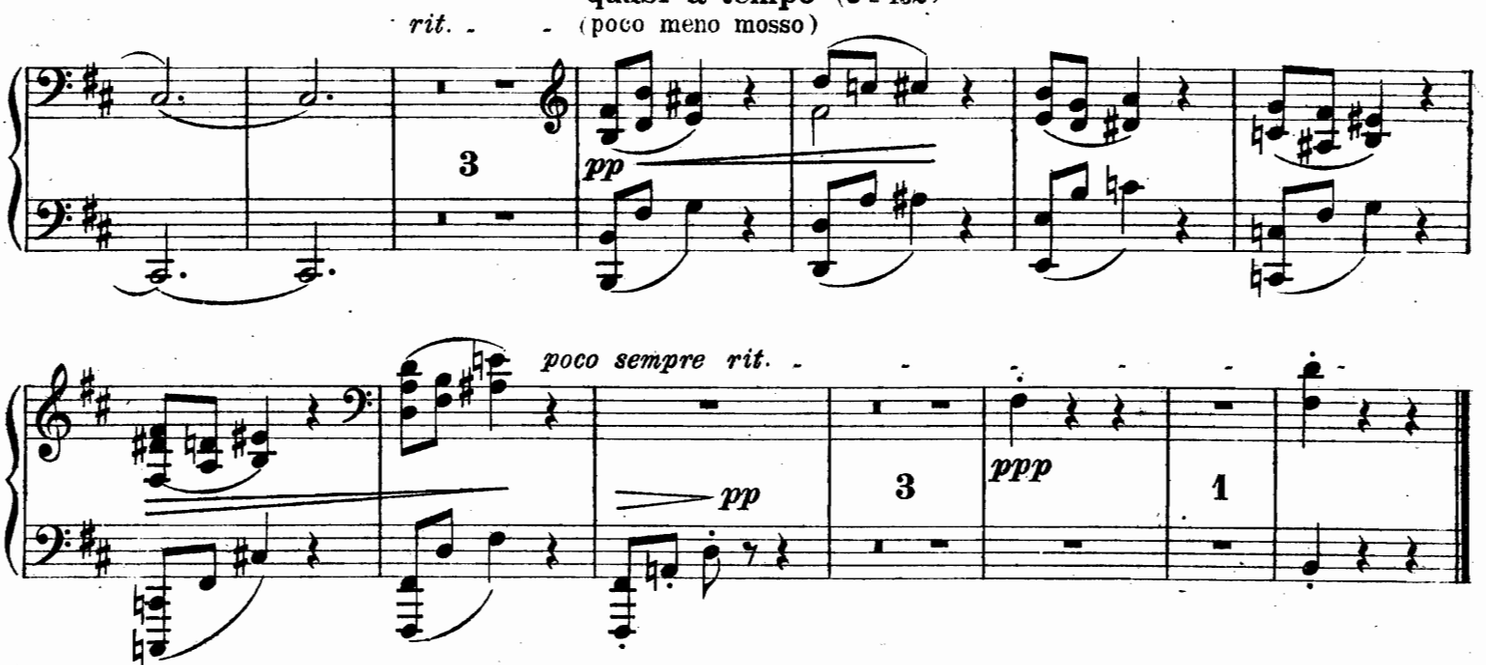


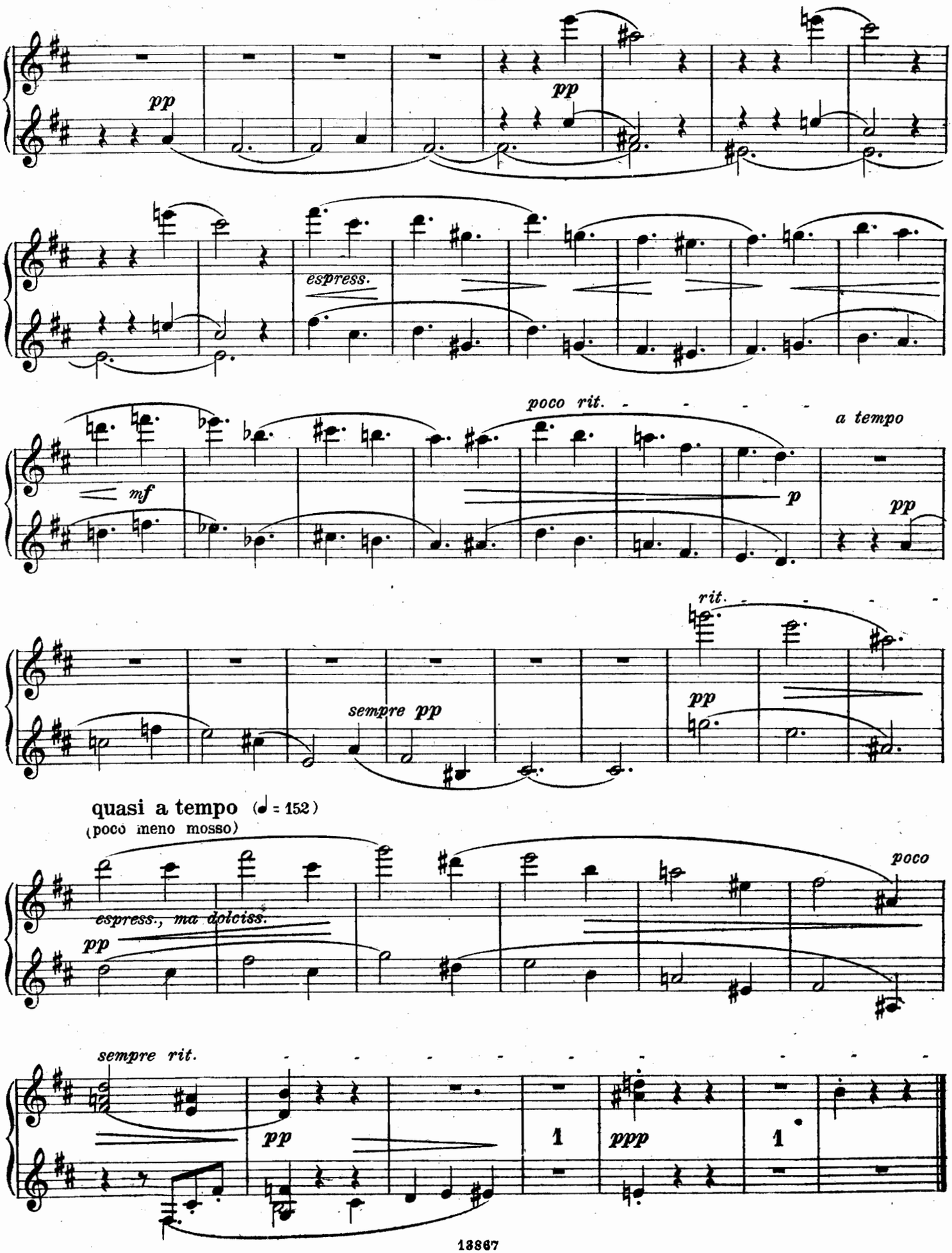

espress.
mp
p
pp
sempre pp
f
p
p
cresc.
f
pp
mp
dolce
p
pp
1

Secondo.

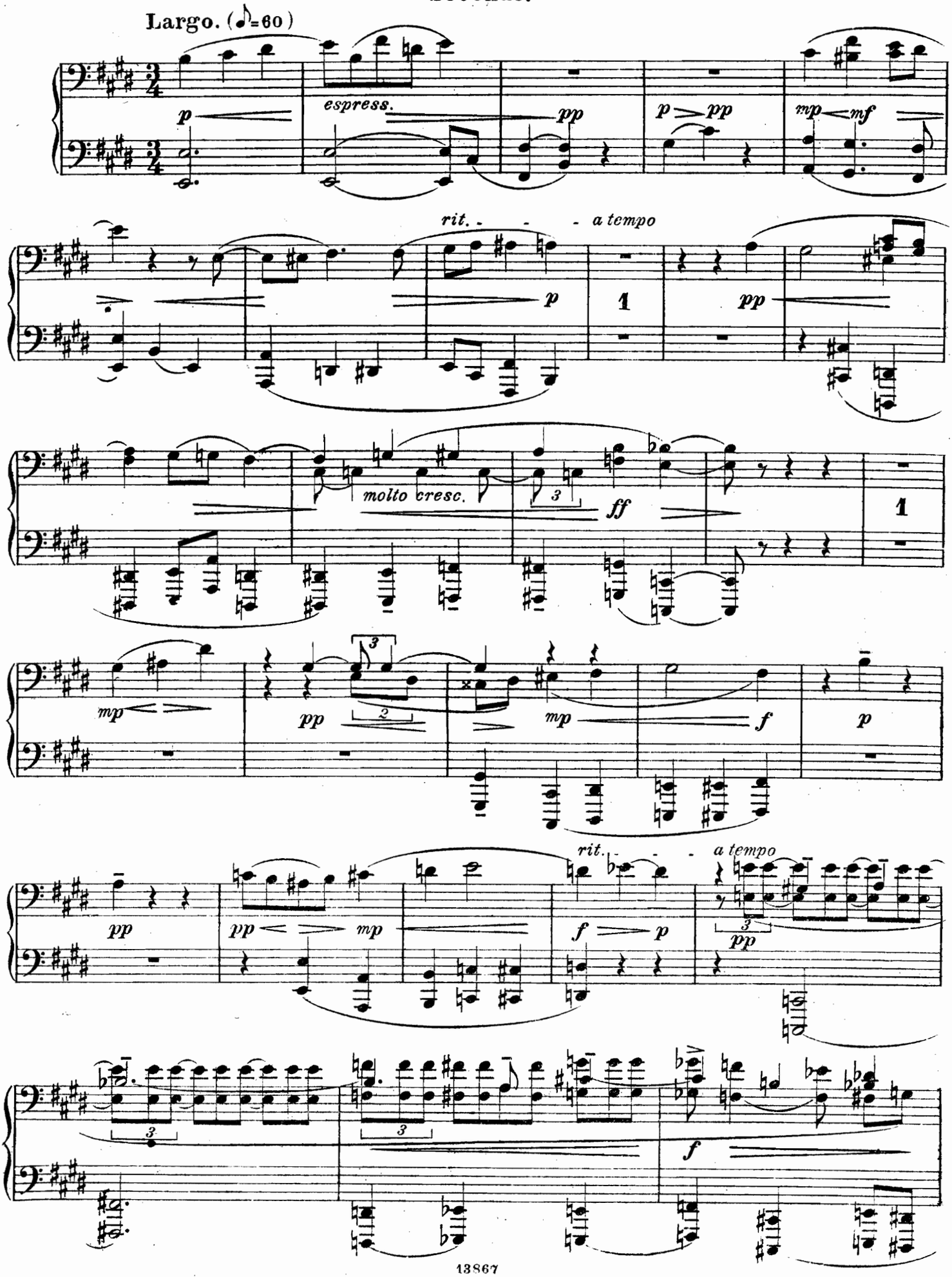


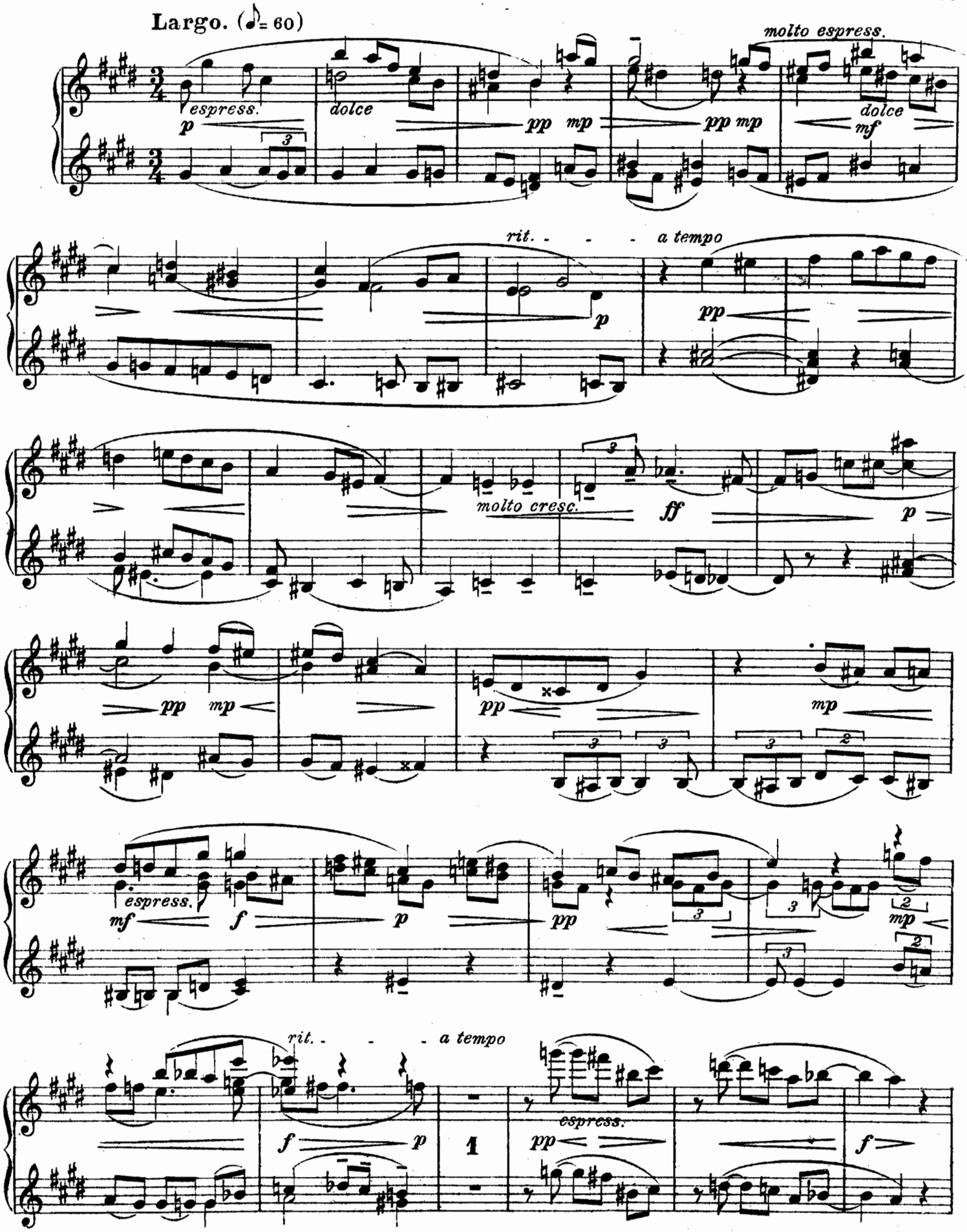
quasi a tempo (♩ = 152)

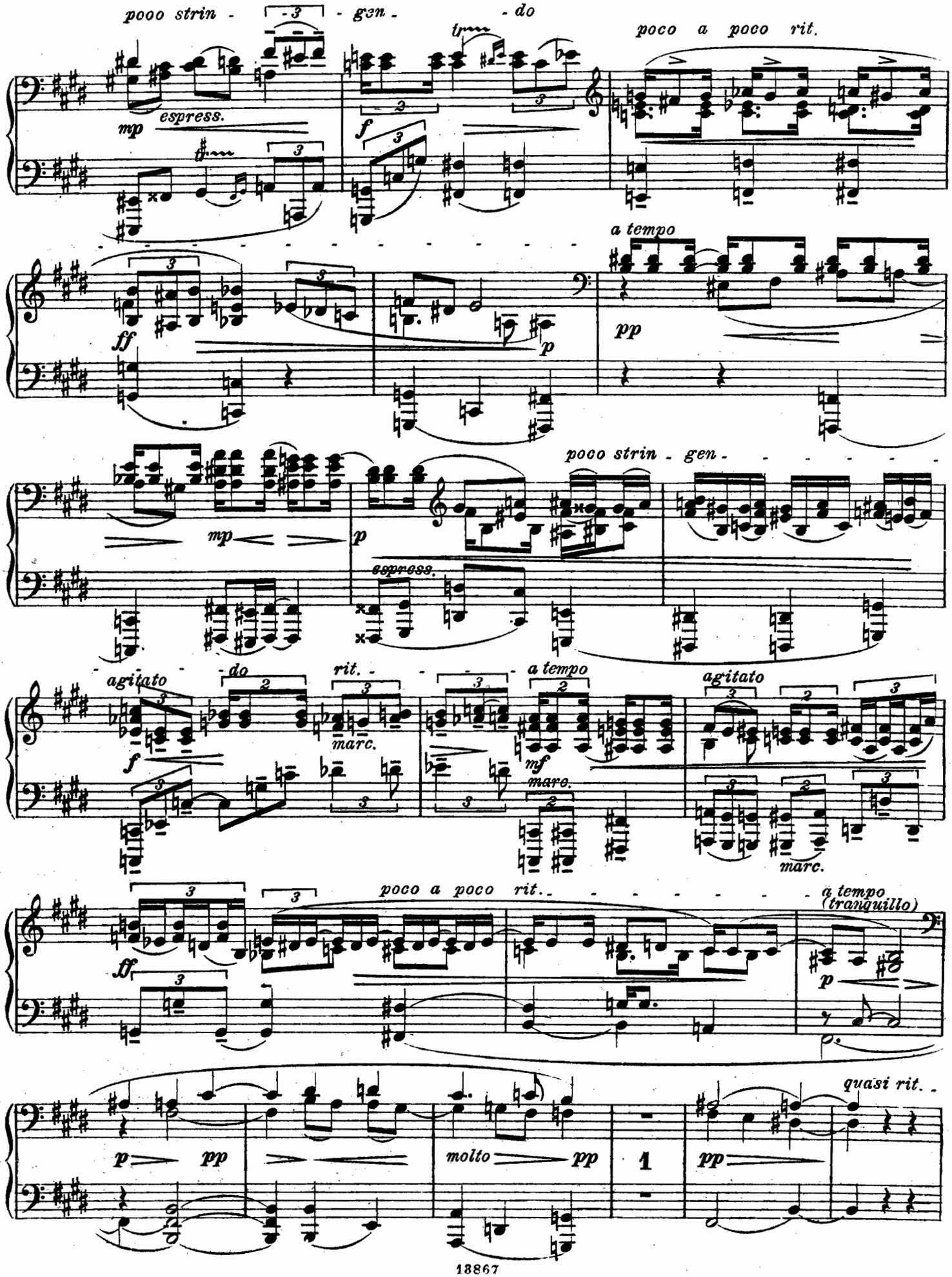


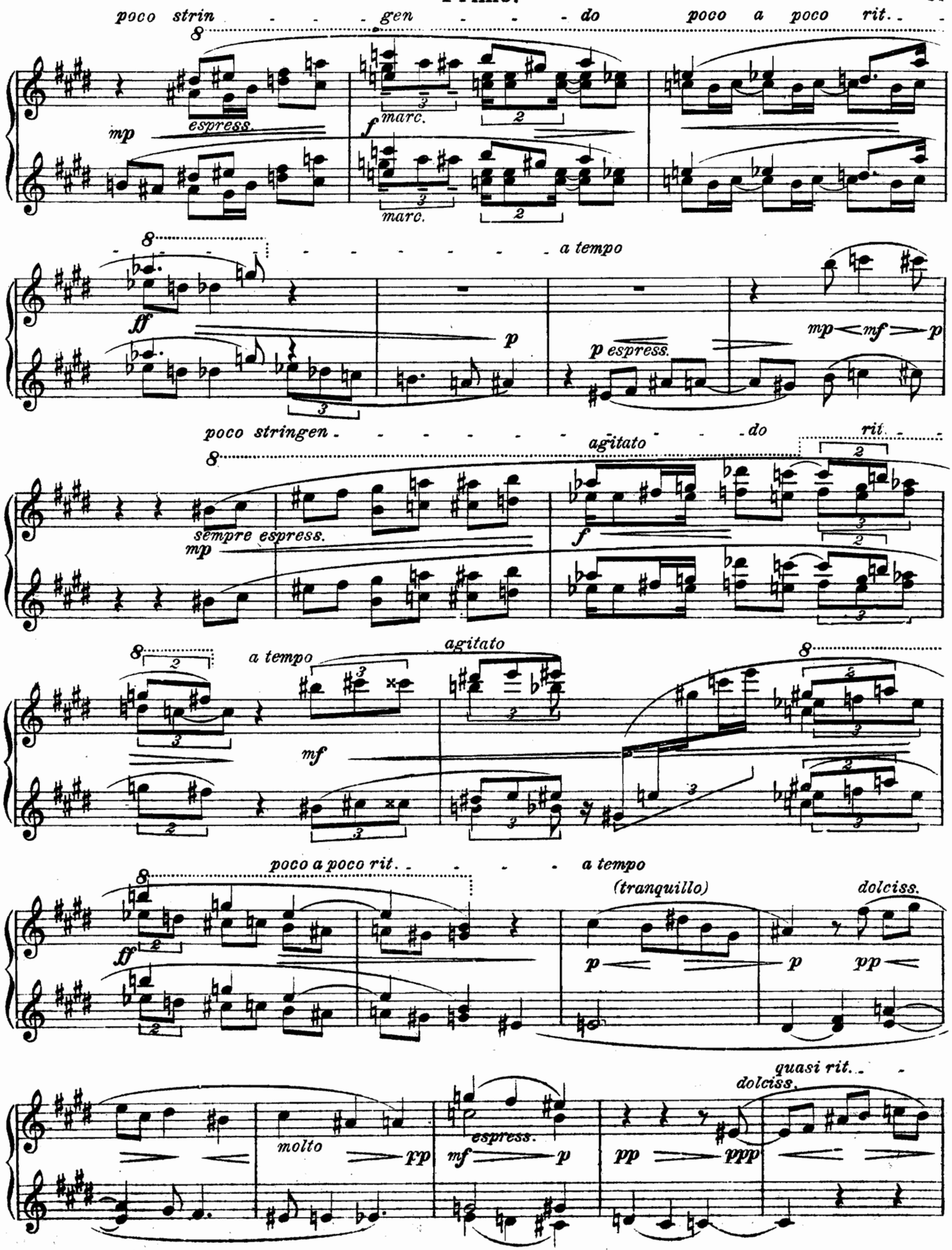

pp
pp
espress.
mf
poco rit.
a tempo
p
pp
rit.
pp
sempre pp
quasi a tempo (♩ = 152)
(poco meno mosso)
espress., ma dolciss.
pp
poco
sempre rit.
pp
1
ppp
1

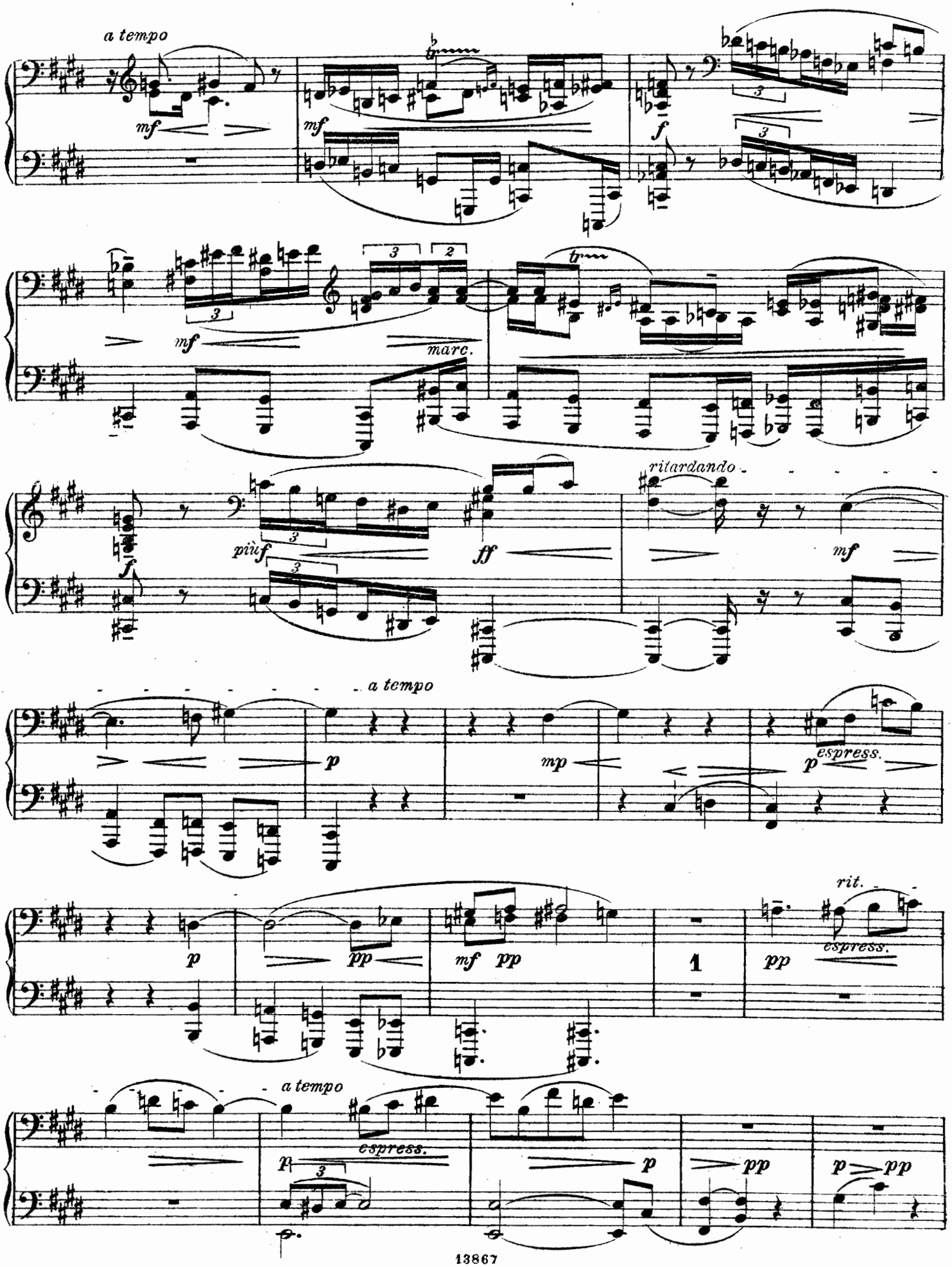
Secondo.

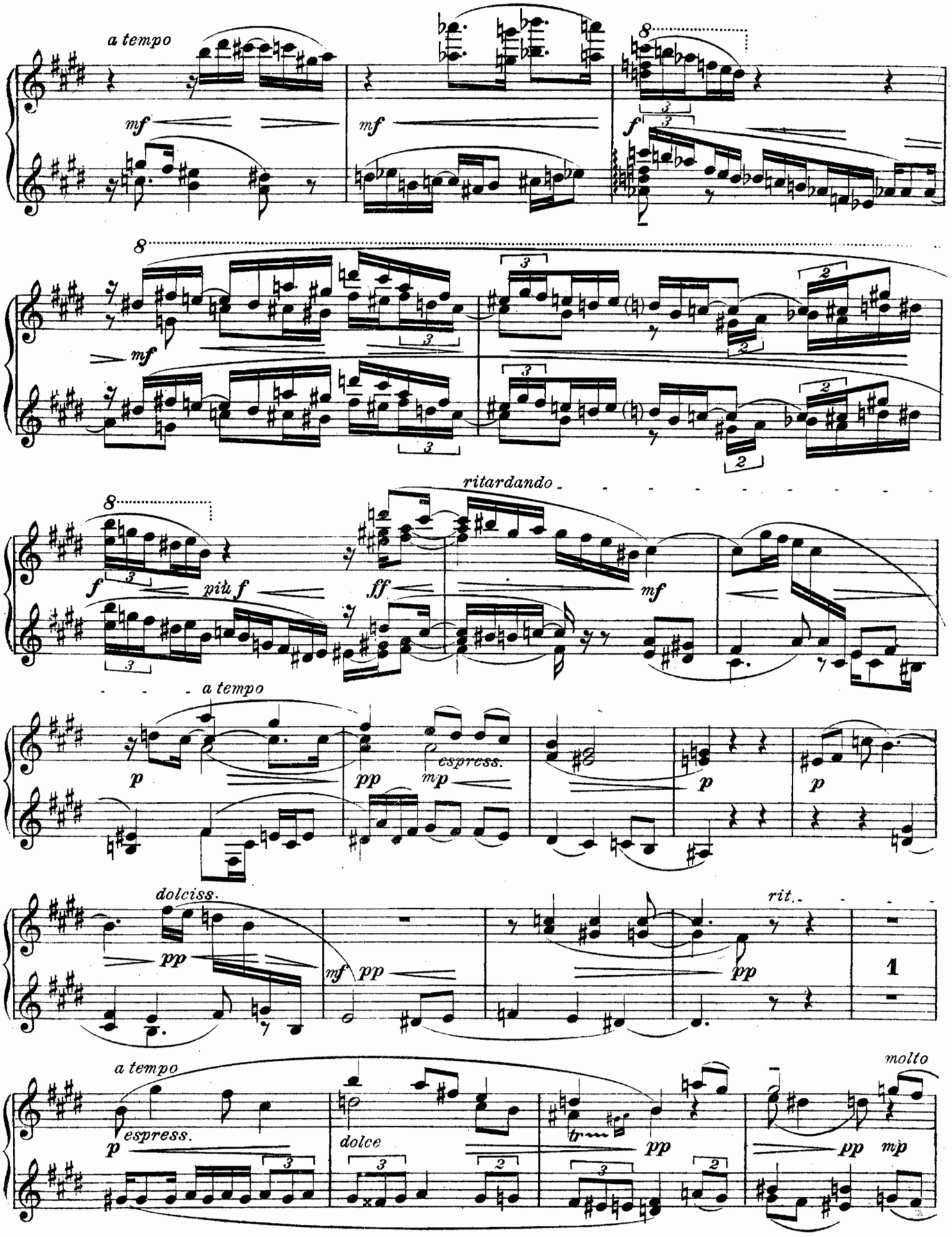

Largo. (♪=60)
p
espress.
pp
p pp
mp mf
rit.
a tempo
p
1
pp
molto cresc.
3
ff
1
mp
pp
2
mp
f
p
pp
pp mp
f p
rit.
a tempo
3
pp
3
3
f

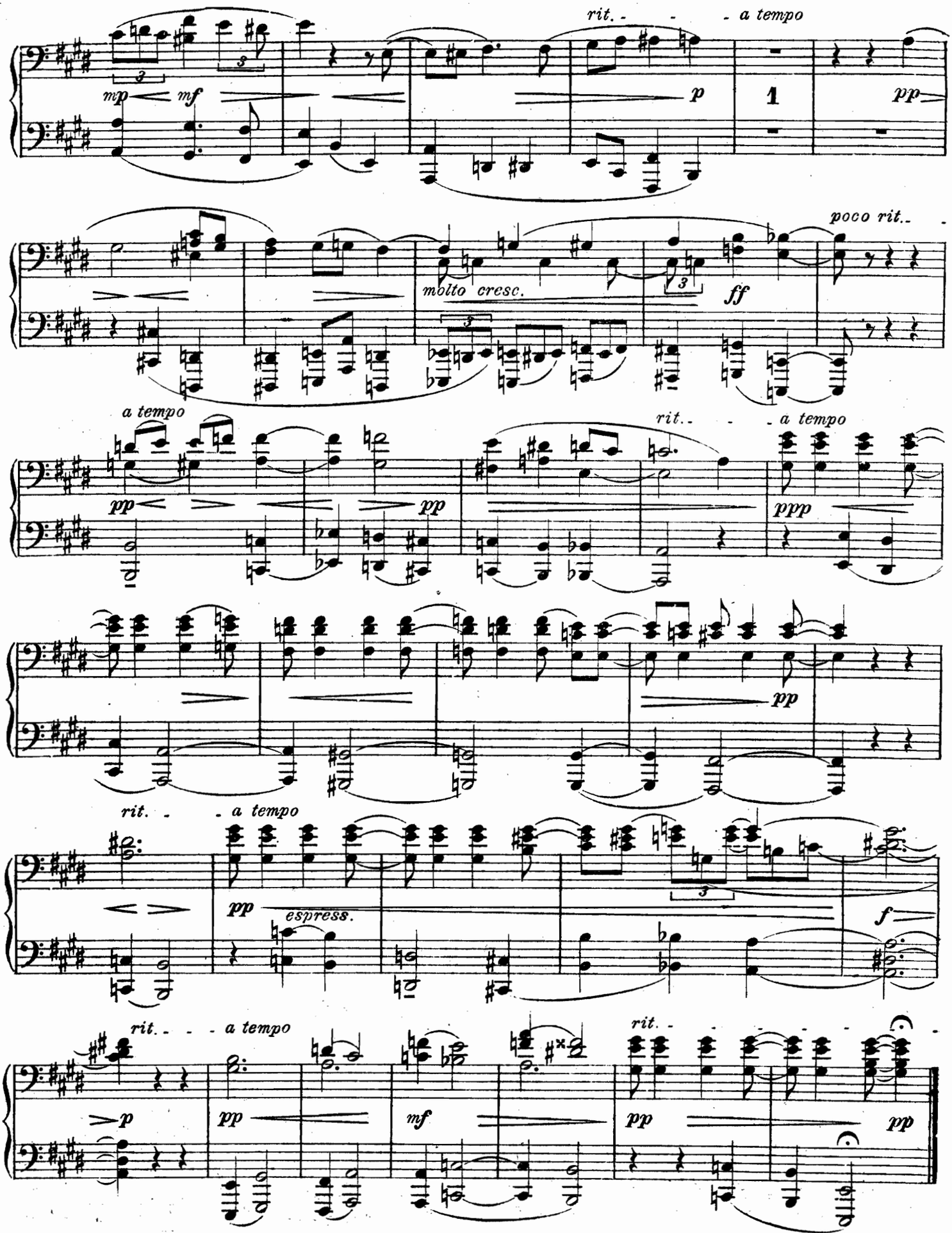

Largo. (♪= 60)
espress.
p
dolce
pp mp
pp mp
molto espress.
dolce
mf
rit.
a tempo
p
pp
molto cresc.
ff
p
pp mp
pp
mp
espress.
mf
f
p
pp
mp
rit.
a tempo
f
p
1
espress.
pp
f

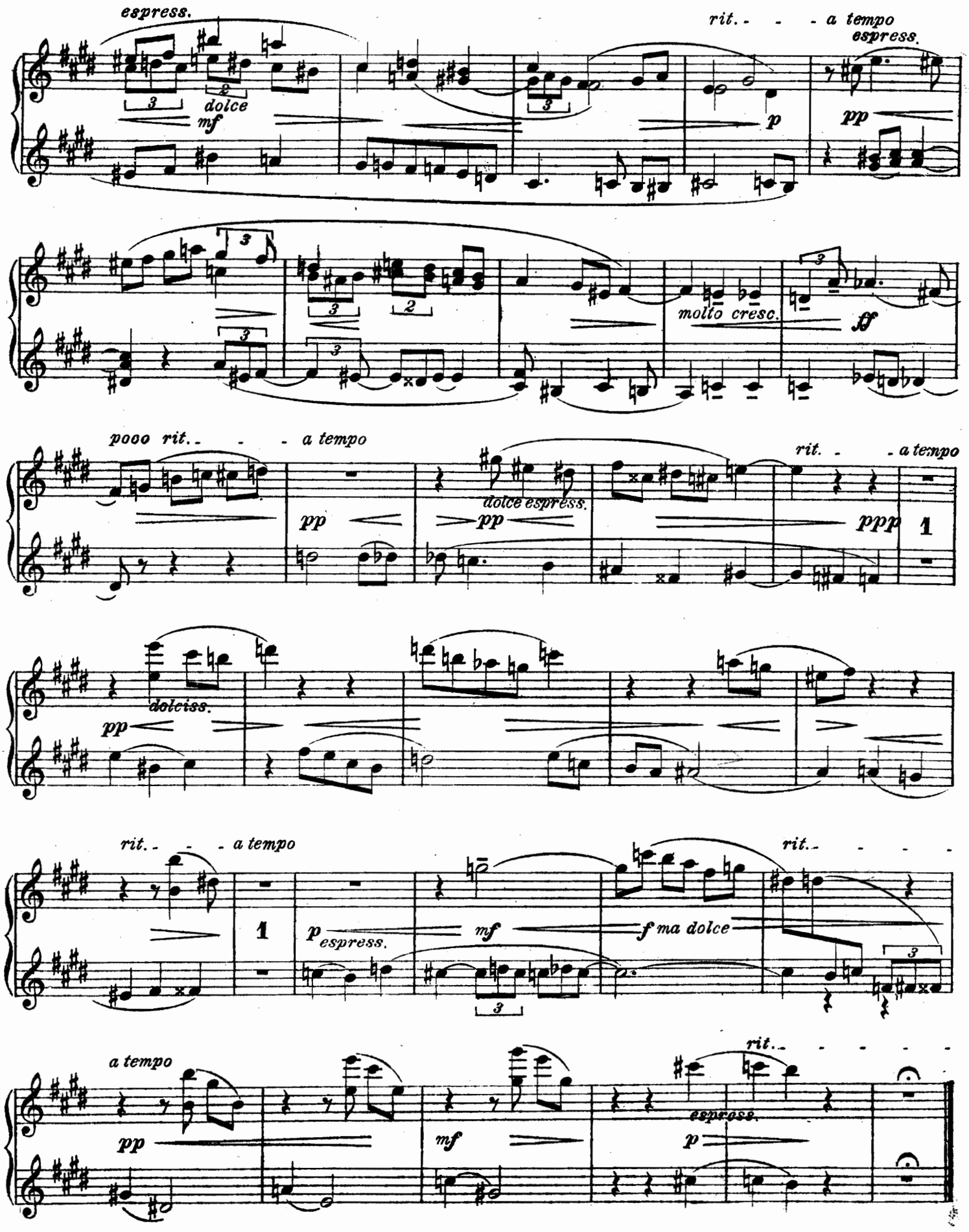

pooo strin - gen - do
espress.
poco a poco rit.
a tempo
poco strin - gen -
espress.
agitato
do
rit.
marc.
a tempo
agitato
marc.
poco a poco rit.
a tempo (tranquillo)
quasi rit.
molto pp

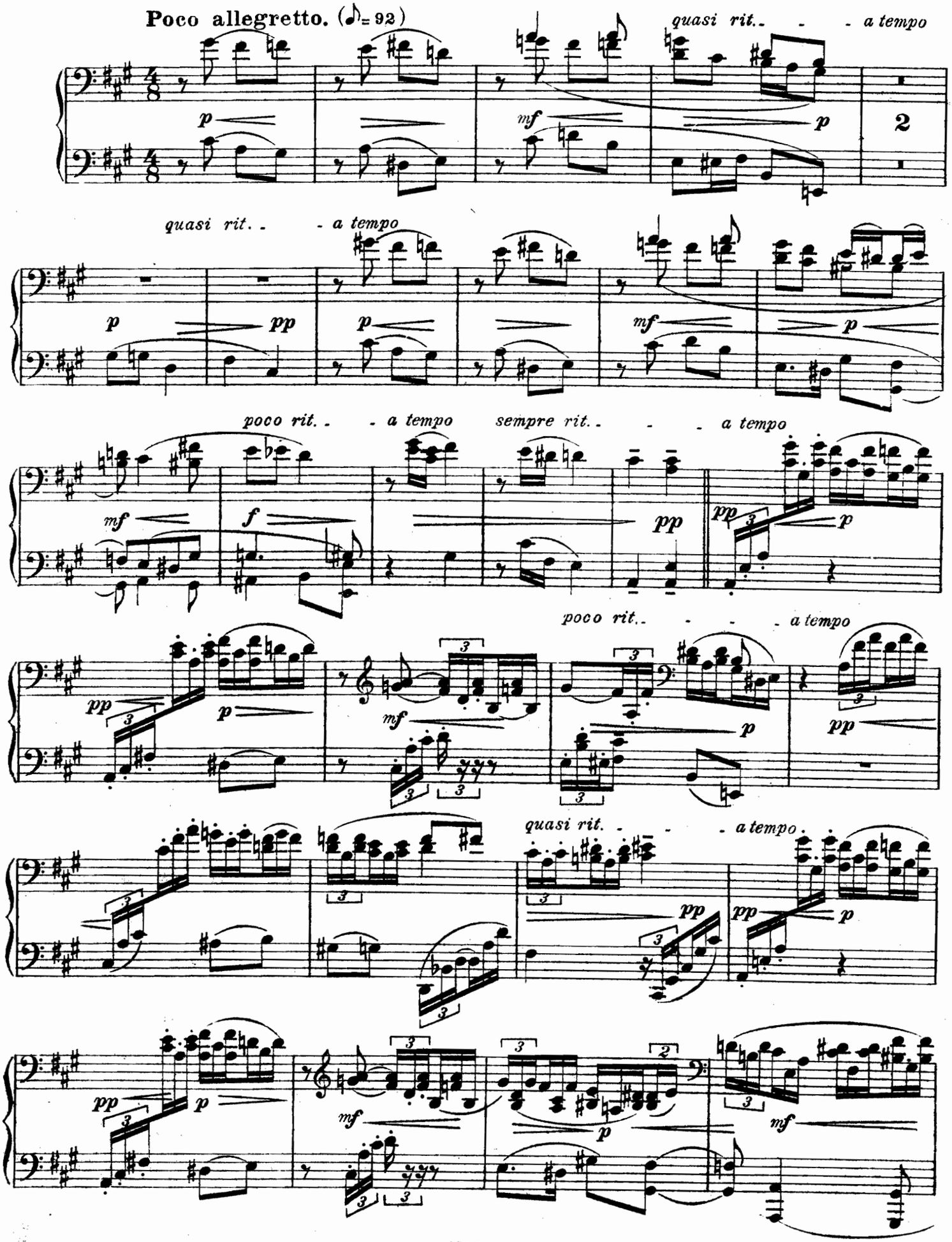

poco strin - - - gen - - - do
poco a poco rit. - -
espress.
mp
marc.
f
marc.
a tempo
ff
p
p espress.
mp mf p
poco stringen - - - - - - - agitato - - do
rit. - -
sempre espress.
mp
f
a tempo
agitato
mf
poco a poco rit. - - - - a tempo
(tranquillo)
dolciss.
ff
p
p
pp
molto
pp
mf
espress.
p
pp
ppp
quasi rit. - -
dolciss.

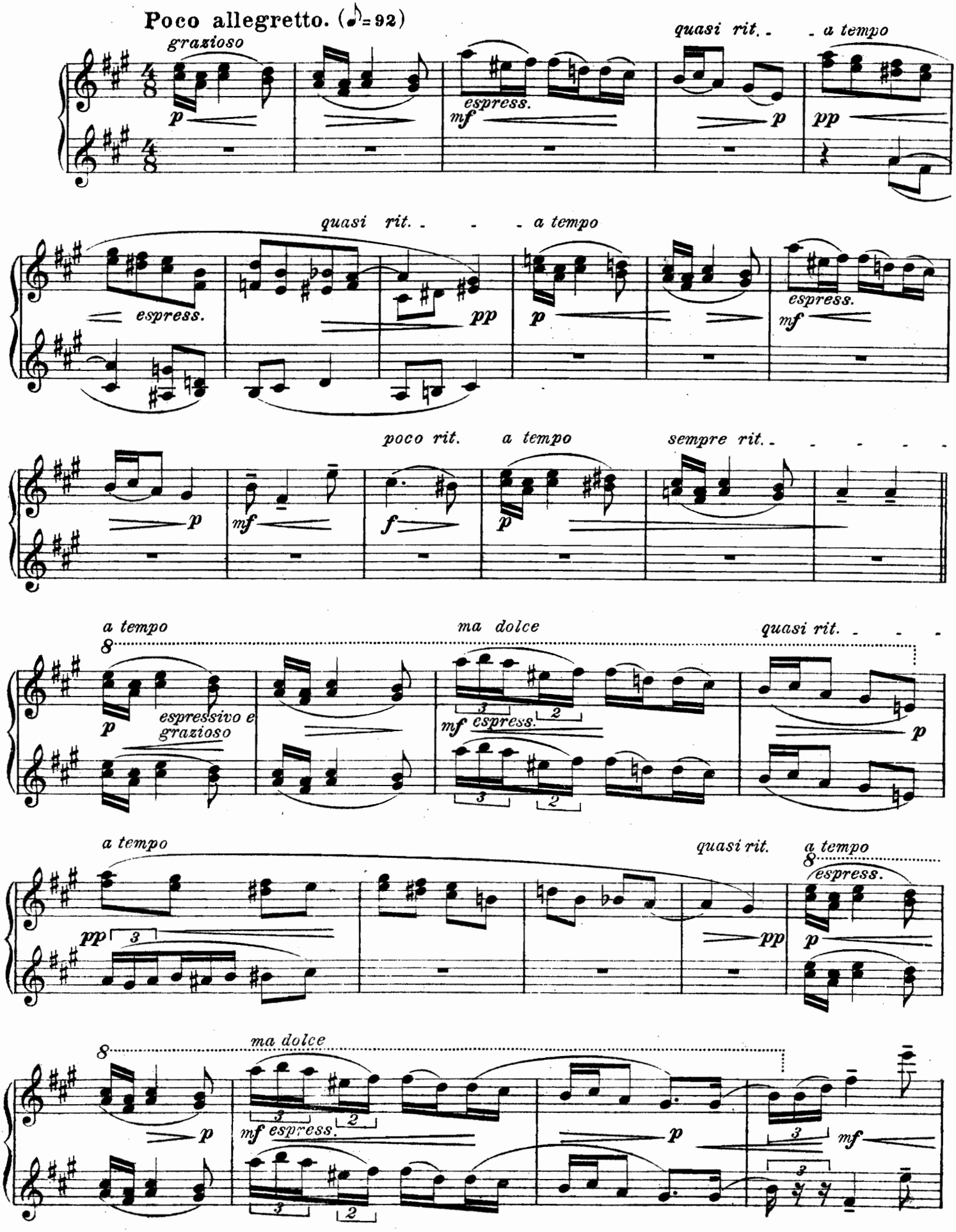

a tempo
mf
mf
f
mf
marc.
f
più f
ff
ritardando
mf
a tempo
p
mp
p espress.
p
pp
mf pp
1
pp
rit.
espress.
a tempo
p espress.
p
pp
p pp


a tempo
mf
mf
f
8
mf
ritardando
f
più f
ff
mf
a tempo
p
pp
espress.
mp
p
p
dolciss.
pp
mf pp
rit.
pp
1
a tempo
molto
p
espress.
dolce
pp
pp
mp

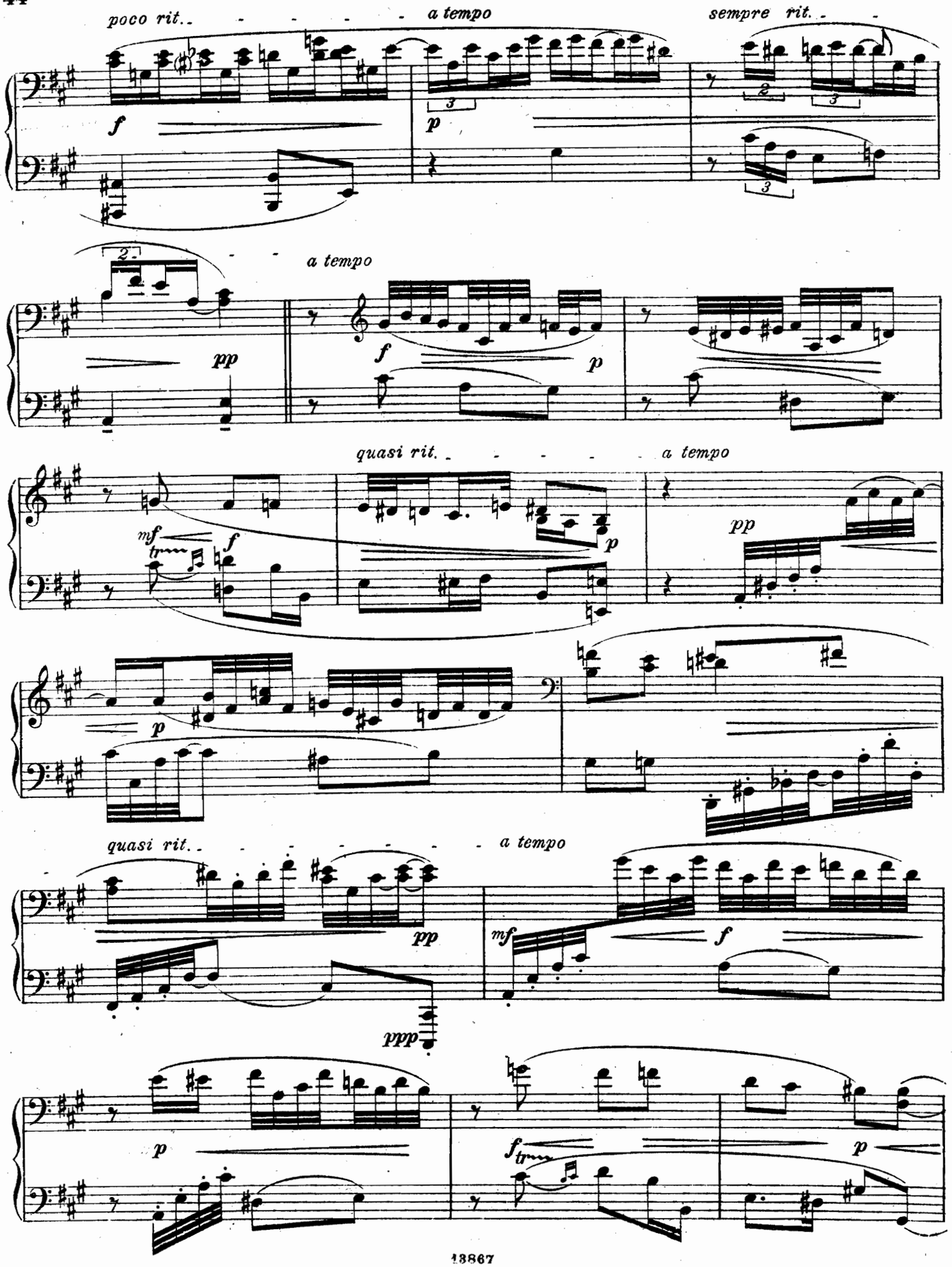

rit. - - - a tempo
mp mf
p
1
pp
molto cresc.
3
ff
poco rit. -
a tempo
pp
pp
rit. - - - a tempo
ppp
pp
rit. - - a tempo
pp
espress.
f
rit. - - - a tempo
p
pp
mf
pp
rit. - - - - - -
pp

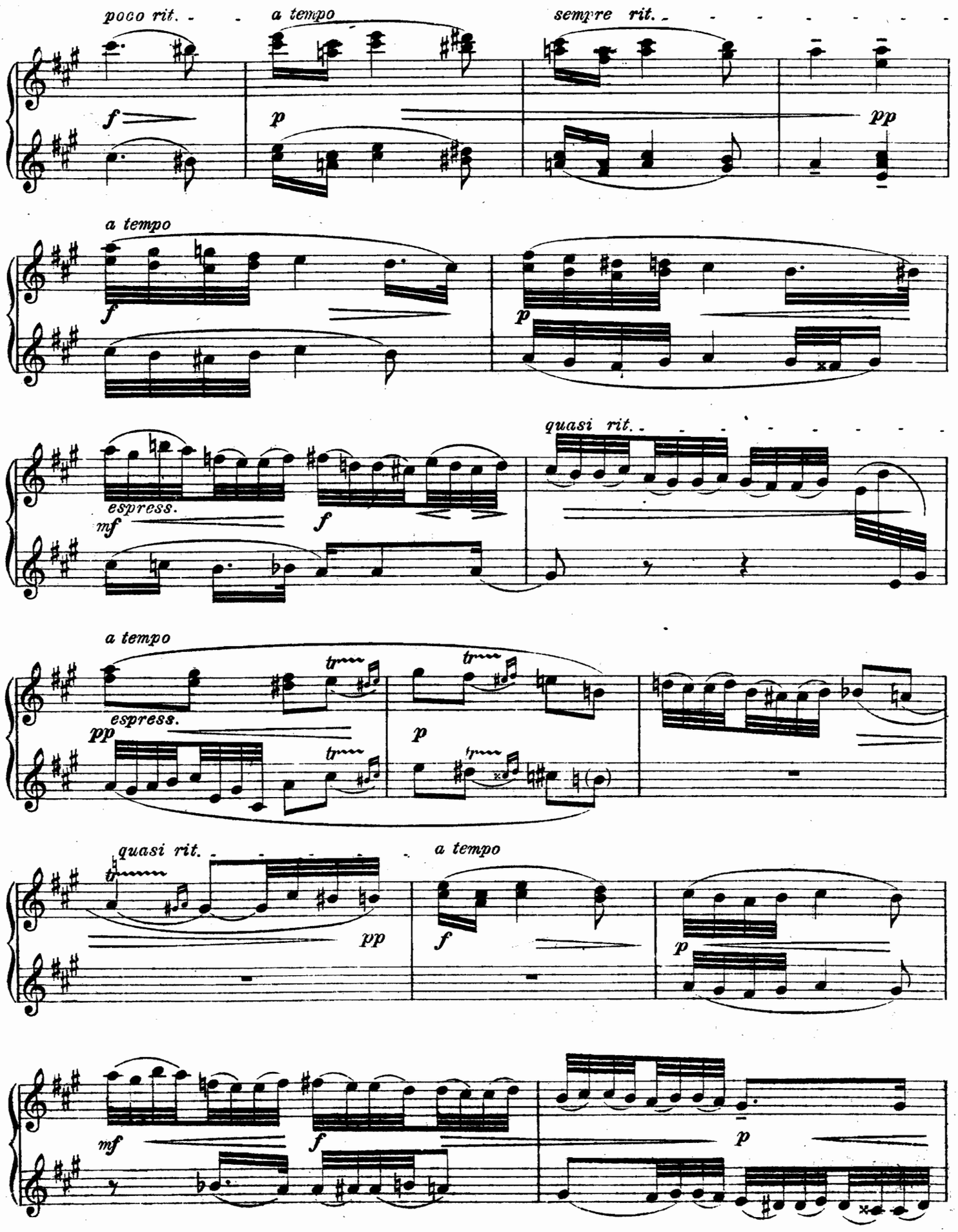

espress.
dolce
mf
rit. - - - a tempo
espress.
p
pp
molto cresc.
ff
pocо rit. - - - a tempo
pp
dolce espress.
pp
rit. - - a tempo
ppp
1
dolciss.
pp
rit. - - - a tempo
1
p espress.
mf
f ma dolce
rit. - - - -
a tempo
pp
mf
rit. - - - - -
espress.
p

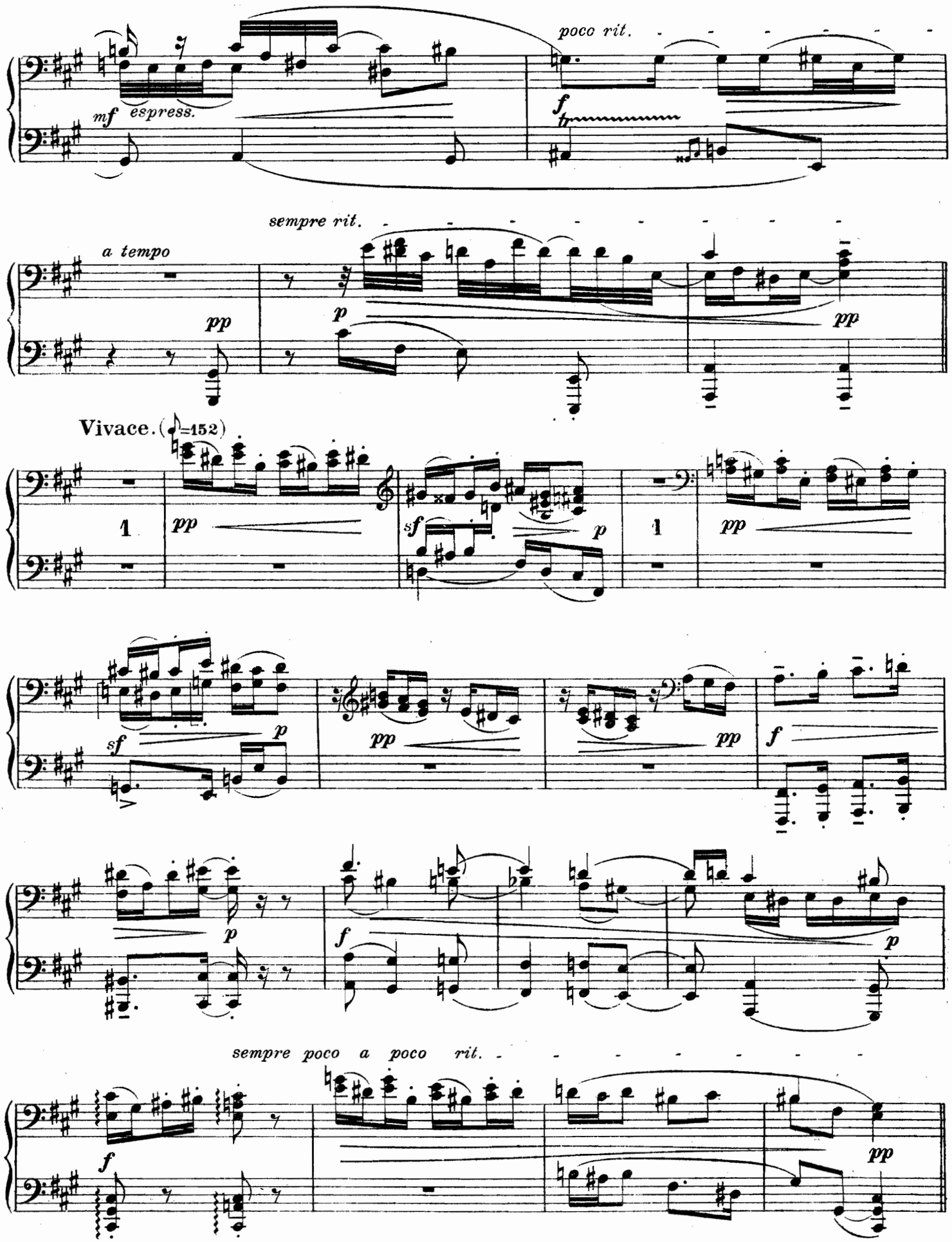

Poco allegretto. (♪= 92)
quasi rit. - - - a tempo
2
quasi rit. - - a tempo
poco rit. - - a tempo
sempre rit. - - - a tempo
poco rit. - - - a tempo
quasi rit. - - - a tempo

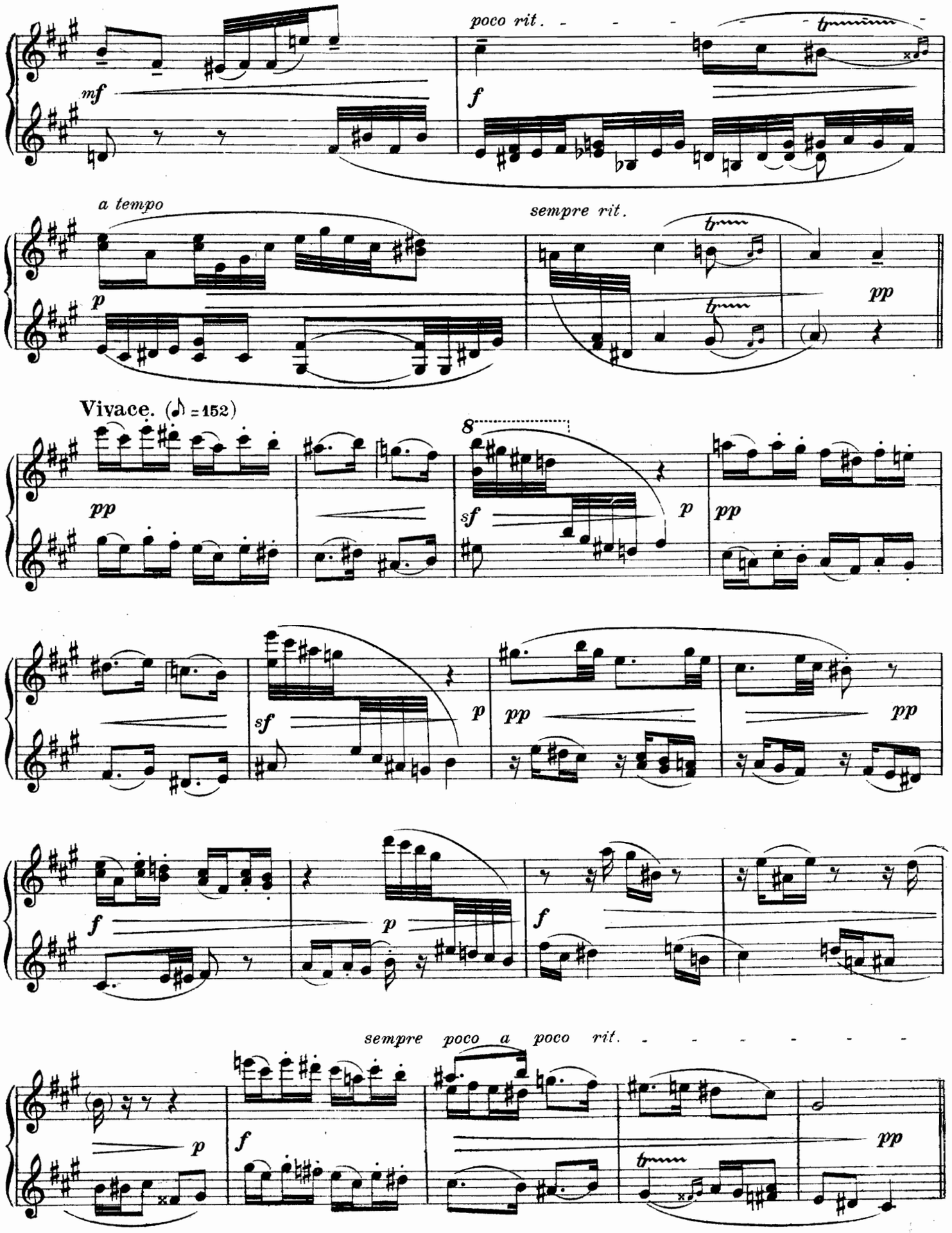

Poco allegretto. (♪=92)
grazioso
espress.
quasi rit.
a tempo
espress.
quasi rit.
a tempo
espress.
poco rit.
a tempo
sempre rit.
a tempo
espressivo e grazioso
ma dolce
espress.
quasi rit.
a tempo
quasi rit.
a tempo
espress.
ma dolce
espress.

Secondo.


poco rit.
a tempo
sempre rit.
a tempo
quasi rit.
a tempo
quasi rit.
a tempo


poco rit.
a tempo
sempre rit.
f
p
pp
a tempo
f
p
espress.
mf
f
quasi rit.
a tempo
espress.
pp
p
quasi rit.
pp
a tempo
f
p
mf
f
p


poco rit.
mf espress.
f
sempre rit.
a tempo
pp
p
pp
Vivace. (♩=152)
1
pp
sf
p
1
pp
sf
p
pp
pp
f
p
f
p
sempre poco a poco rit.
f
pp


poco rit.
mf
f
a tempo
sempre rit.
p
pp
Vivace. (♪ = 152)
8
pp
sf
p
pp
sempre poco a poco rit.

Quasi Tempo primo. (♪ = 108)

f *rit.* *p* *a tempo* *poco espress.* *pp*

poco rit. *molto* *pp* *a tempo* *f*

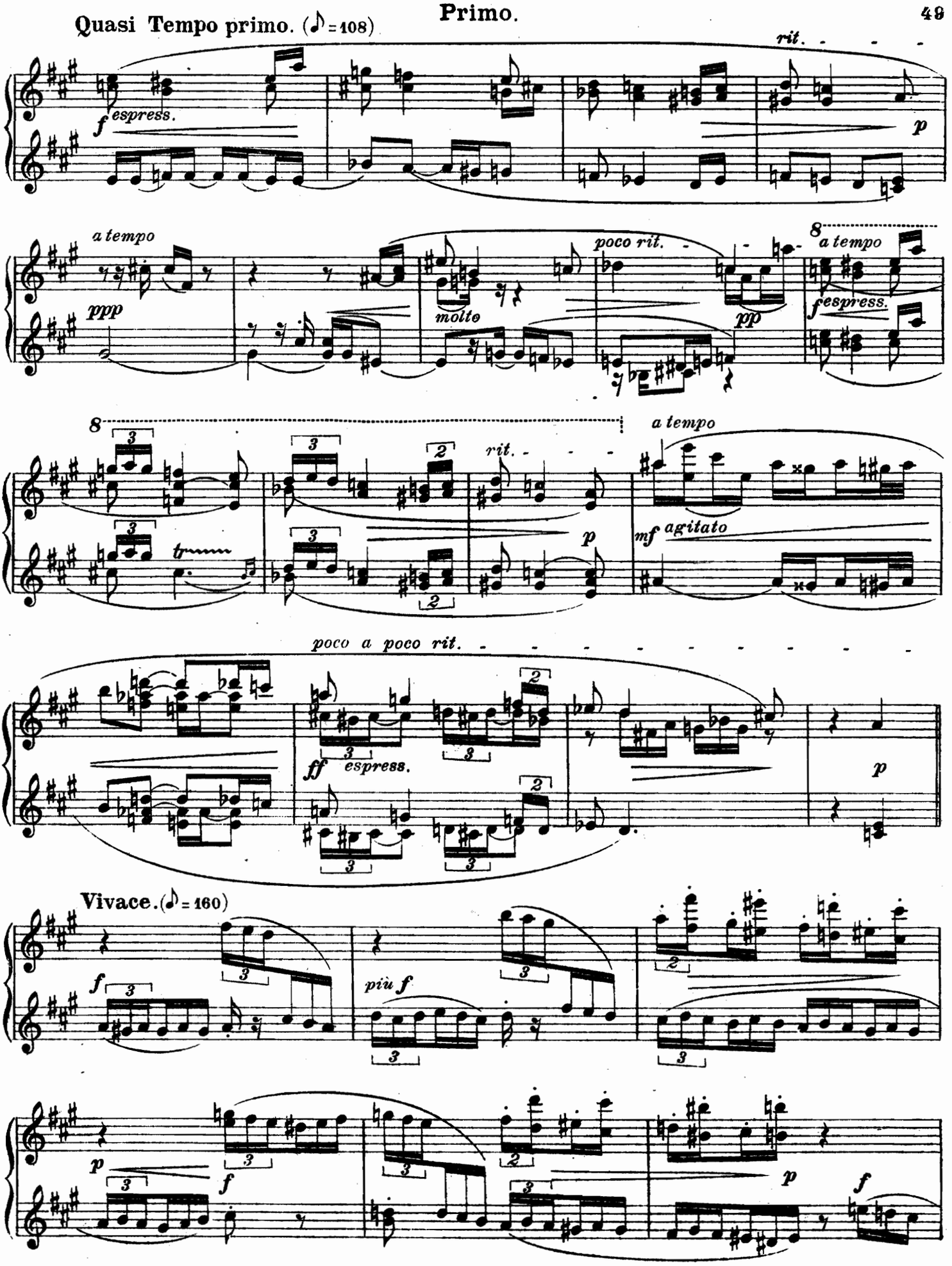
rit. *p* *a tempo* *agitato* *mf*

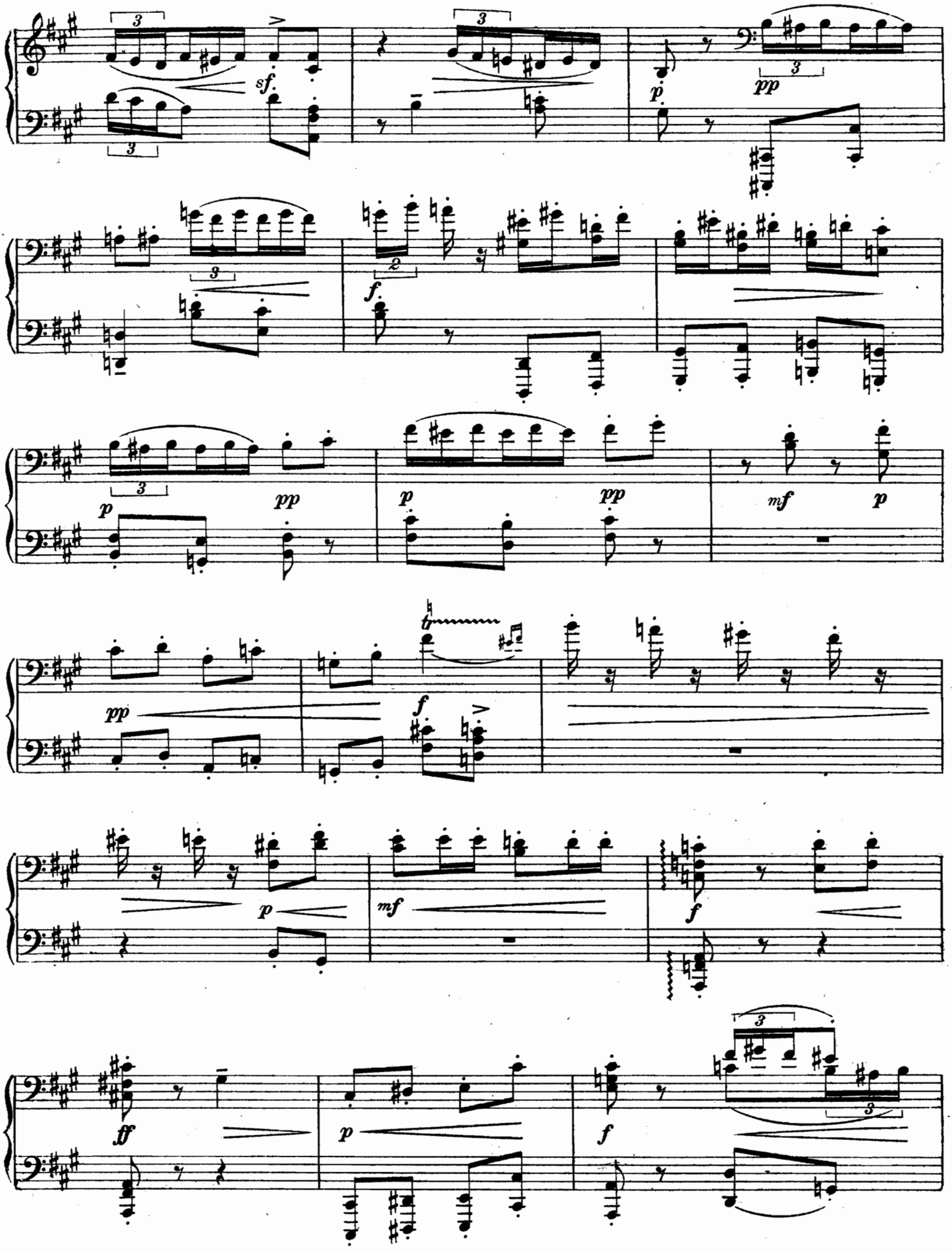
poco a poco rit. *ff* *p*

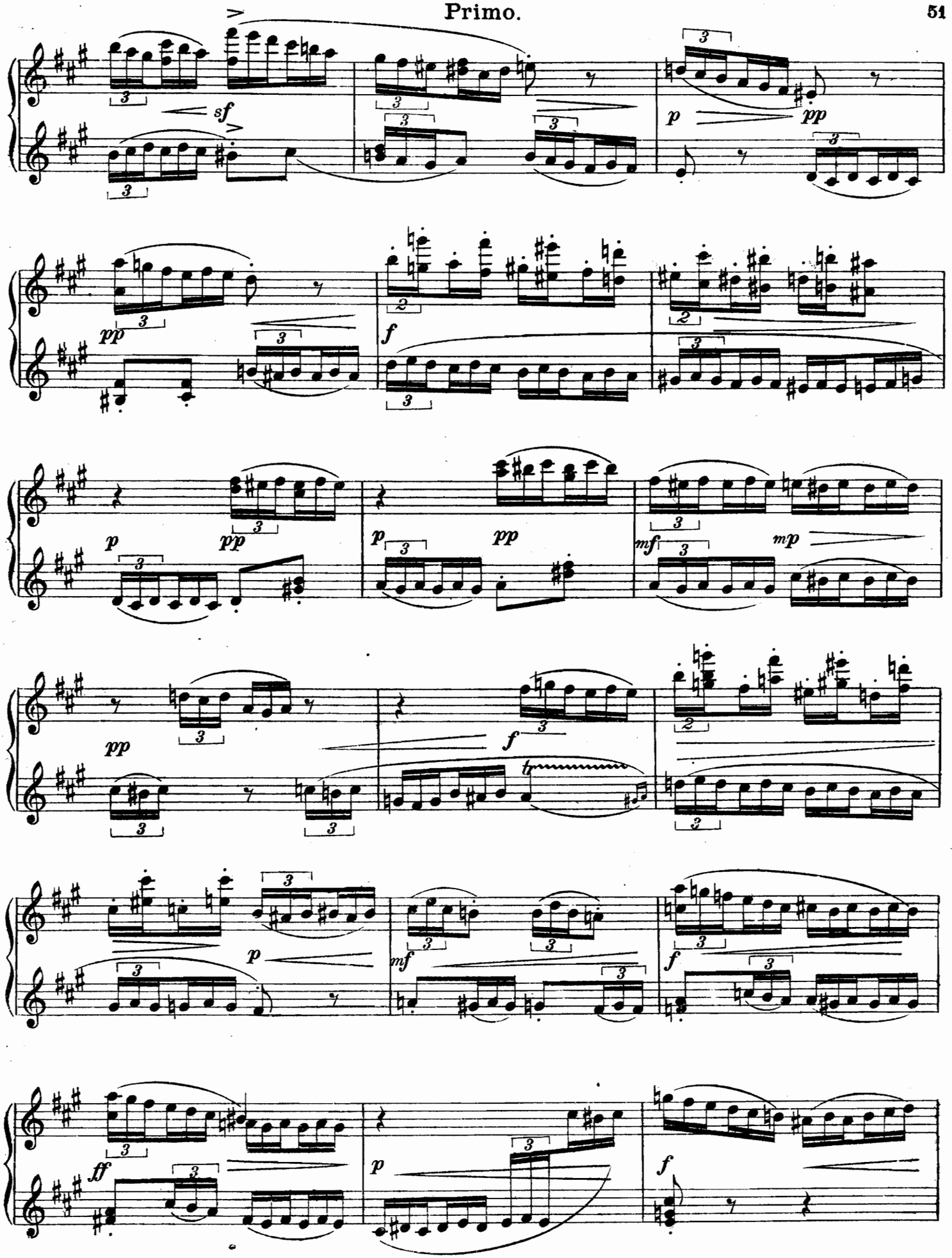
Vivace. (♪ = 160)

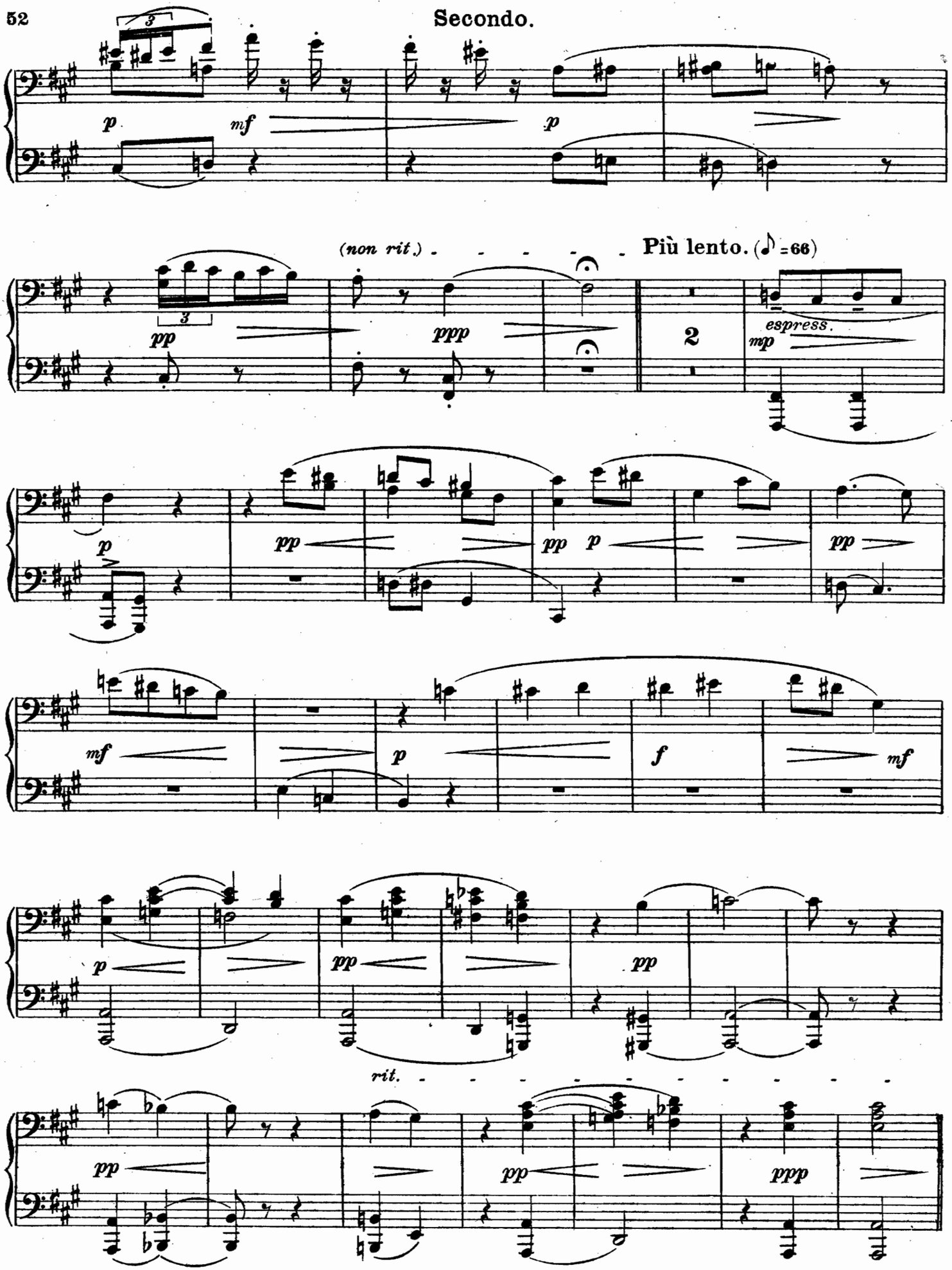
f *più f*

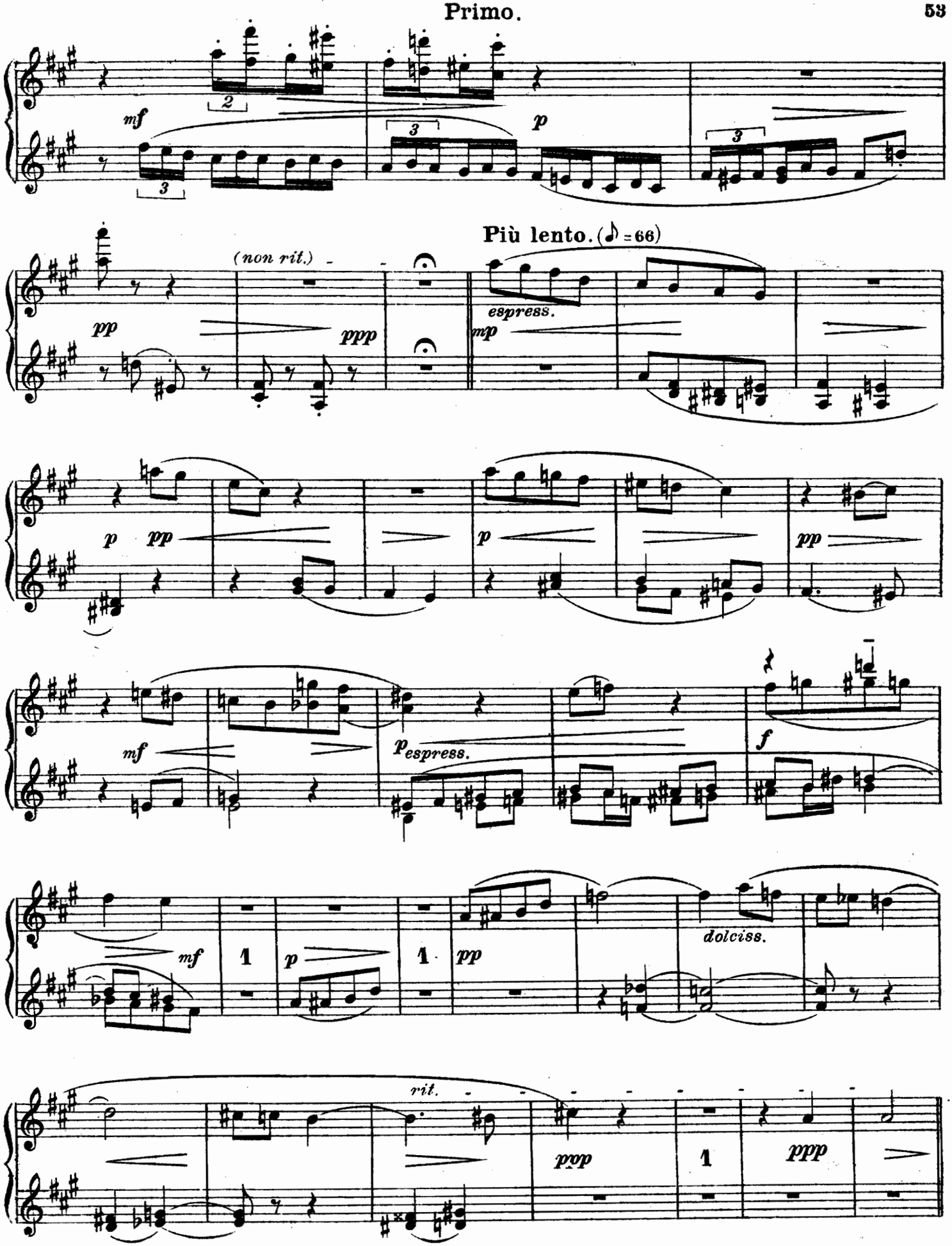
p *f* *p* *f*


Quasi Tempo primo. (♪=108)
rit.
f espress.
p
a tempo
ppp
molto
poco rit.
pp
8
a tempo
fespress.
8
a tempo
rit.
p
mf agitato
poco a poco rit.
ff espress.
p
Vivace. (♪=160)
f
più f
p
f
p
f

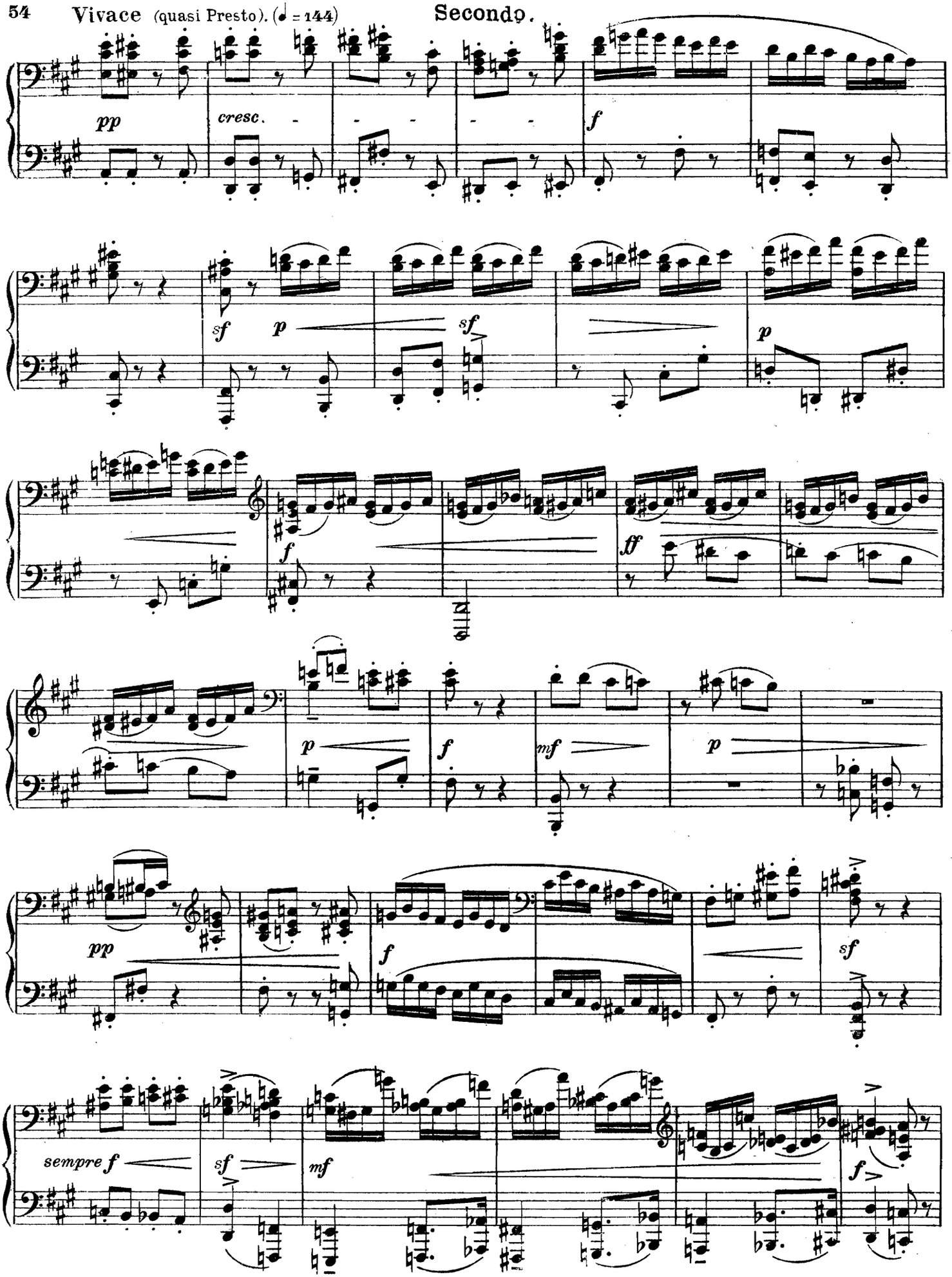

sf.
p
pp
f
pp
p
pp
p
pp
mf
p
pp
f
p
mf
f
ff
p
f


sf
p
pp
pp
f
p
pp
p
pp
mf
mp
pp
f
p
mf
f
ff
p
f

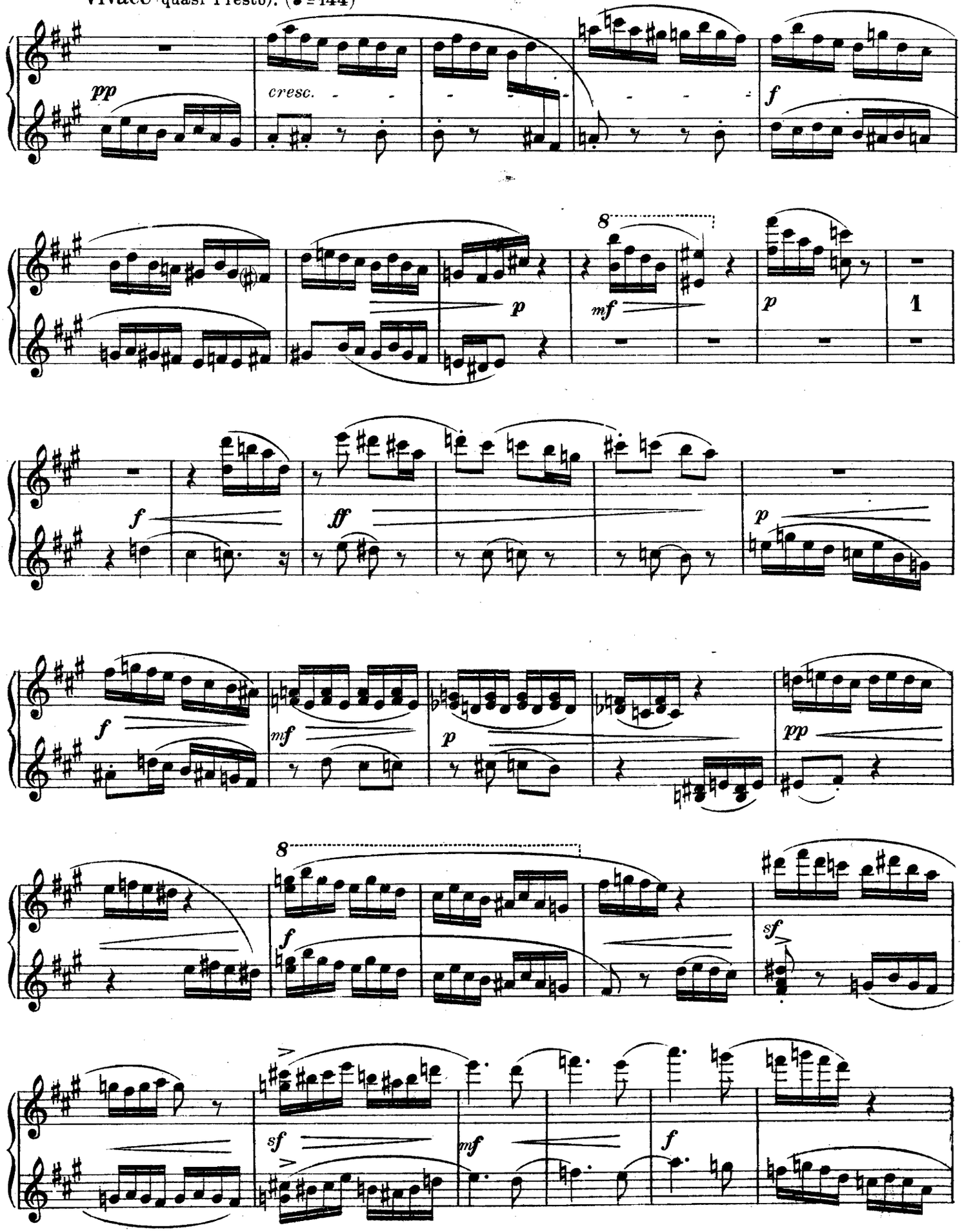

p
mf
p
(non rit.)
Più lento. (♪=66)
pp
ppp
2
espress.
mp
p
pp
pp
p
pp
mf
p
f
mf
p
pp
pp
rit.
pp
pp
ppp

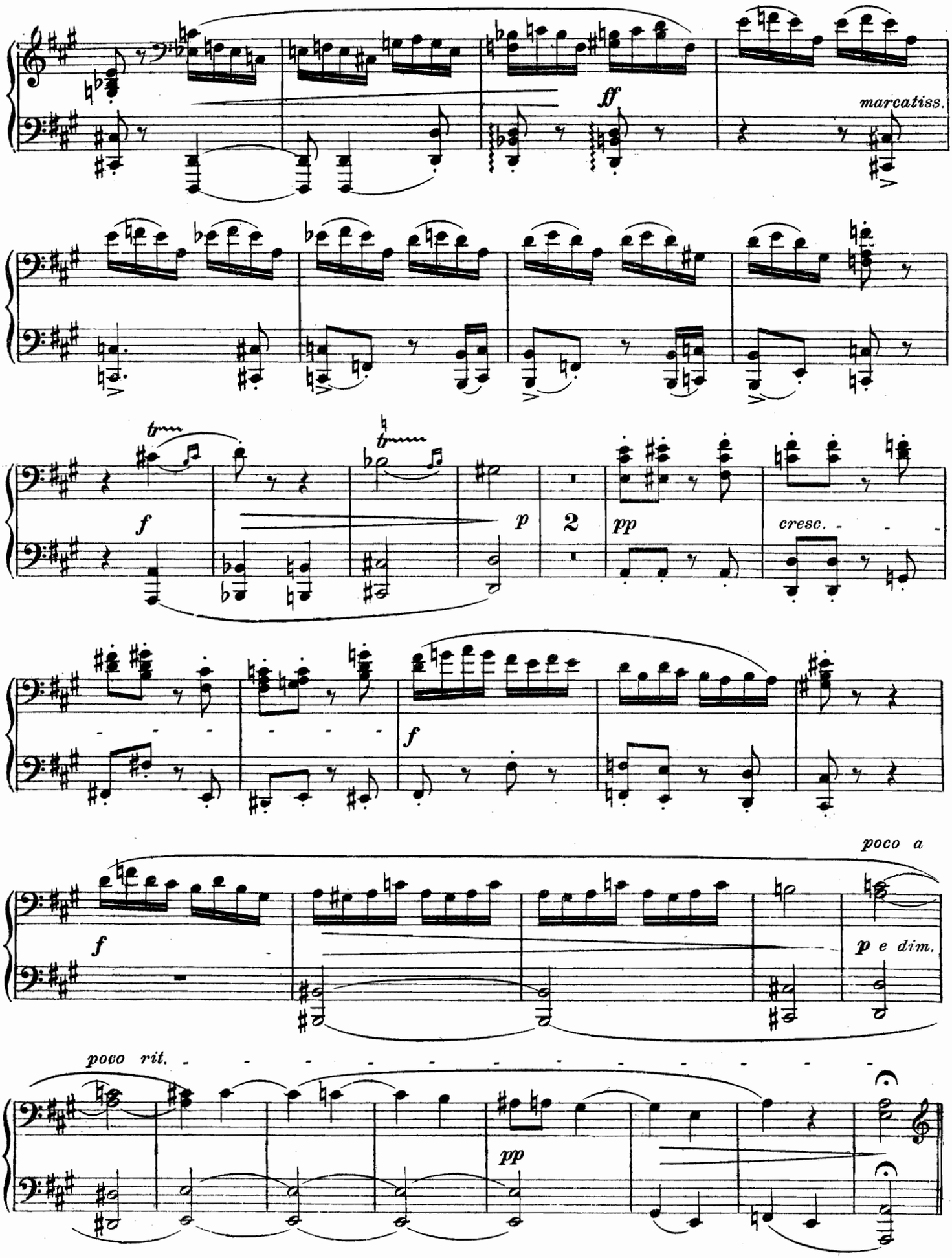

mf
p
Più lento. (♪ = 66)
(non rit.)
pp
ppp
espress.
mp
p
pp
mf
espress.
f
dolciss.
rit.
ppp

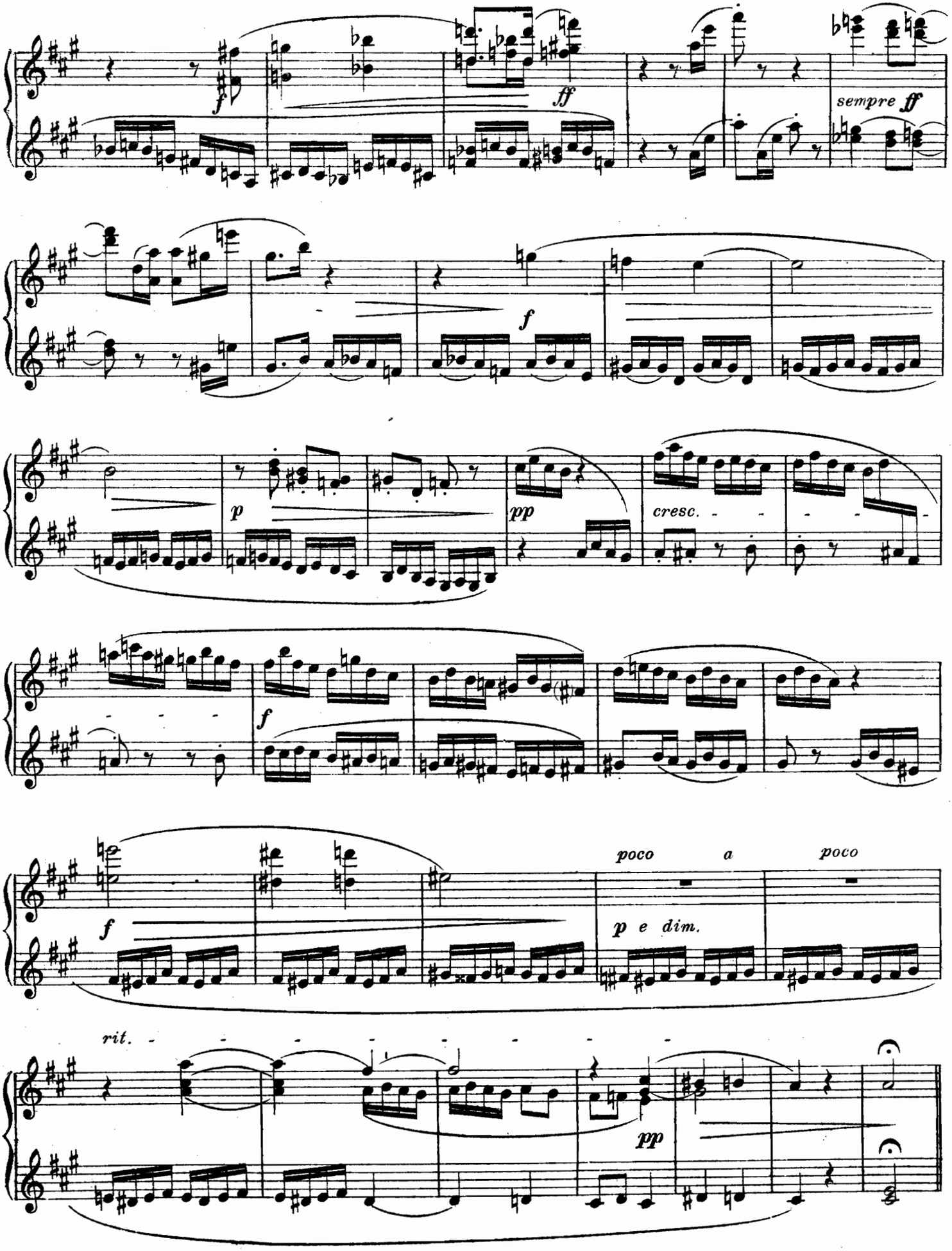
Vivace (quasi Presto). (♩ = 144) Secondo.



Vivace (quasi Presto). (♩ = 144)




ff
marcatiss.
f
p
2
pp
cresc.
f
poco a
f
p e dim.
poco rit.
pp


f
ff
sempre ff
f
p
pp
cresc.
f
f
poco a poco
p e dim.
rit.
pp

Secondo.

Sostenuto. (♪=64)

f espress.

pp

espress. *mp*

p

espress. *f* *ff*

rit. *p*

a tempo *f espress.* *p*

molto espress. *f*

poco a *p*

Più lento. (♪=44)

poco *più p*

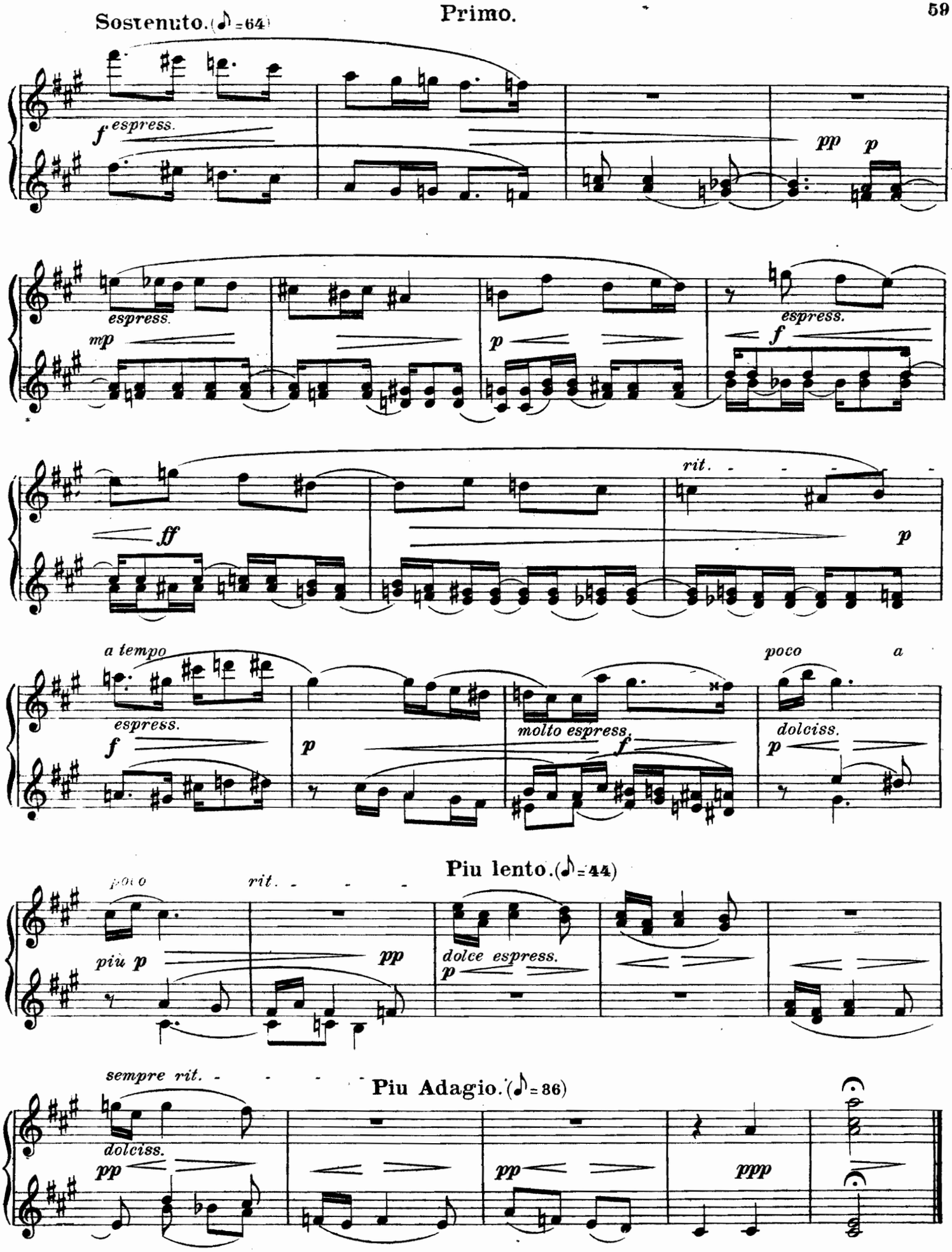
rit. *pp*

dolce espress. *p*

sempre rit. *pp*

Più Adagio. (♪=36)

ppp


Sostenuto. (♪=64)
f espress.
pp
p
espress.
mp
p
espress.
f
ff
rit.
p
a tempo
espress.
f
p
molto espress.
f
poco
a
dolciss.
p
Piu lento. (♪=44)
poco
rit.
piu p
pp
dolce espress.
p
sempre rit.
dolciss.
pp
Piu Adagio. (♪=36)
pp
ppp

MAX REGER

IM VERLAGE VON N. SIMROCK G.M.B.H., BERLIN

		M
Op. 58.	**Sechs Burlesken** für Klavier zu 4 Händen. 2 Hefte ..... je	3,—
	Daraus Nr. 6 für Klavier zweihändig	1,50
Op. 88.	**Vier Gesänge** für eine mittlere Singstimme mit Klavier	
	1. Notturno *(Mart. Boelitz)*	1,50
	2. Stelldichein *(L. v. Hörmann)*	1,50
	3. Flötenspielerin *(Franz Evers)*	1,50
	4. Spatz und Spätzin *(Karl Meyer)* .	1,50
Op. 98.	**Fünf Gesänge** für mittlere und tiefe Stimme mit Klavier	
	1. „Aus den Himmelsaugen" *(H. Heine)*. Für mittlere Stimme.....	2,—
	2. Der gute Rat *(Schatz)* „Hier ein Veilchen!" Für mittlere Stimme.....	2,—
	3. Sonntag ⟨Volkslied⟩ „So hab' ich doch die ganze Woche"	2,—
	4. „Es schläft ein stiller Garten" *(C. Hauptmann)*. Für tiefe Stimme	2,—
	5. Sommernacht *(G. Triepel)* „Im Garten rauscht die Sommernacht". Für tiefe Stim.	2,—
Op. 98	Nr. 1. **Aus den Himmelsaugen** *(Heine)* für mittlere Stimme. Vom Komponisten mit Orchester eingerichtet. Partitur ..... n.	2,—
	Stimmen ⟨Streichstim. einzeln je 30 Pf. n.⟩ n.	3,—
Op. 131a.	**Präludien u. Fugen** für die Violine allein:	
	1. A moll ... M. 2,— 4. G moll	2,—
	2. D moll ... M. 2,— 5. D dur	2,—
	3. G dur ... M. 2,— 6. E moll	2,—
Op. 131b.	**Drei Duos. Canons und Fugen im alten Stil** für 2 Violinen: 1. E moll. 2. D moll 3. A dur ..... je	2,50
Op. 131c.	**Drei Suiten für Violoncell allein** 1. G dur — 2. D moll — 3. A moll . je	2,—
Op. 131d.	**Drei Suiten für Bratsche allein** 1. G moll — 2. D dur — 3. E moll . je	2,—
Op. 132.	**Variationen und Fuge** über ein Thema von *Mozart* für Orchester. Partitur .. n.	12,—
	Stimmen ⟨einzeln Viol. I. II, Bratsche je n. M. 6,—, Cello, Baß je n. M. 4,50⟩ .... n.	60,—
	Kleine Partitur ⟨16°⟩ ..... n.	2,—
	Für Klavier zu 4 Händen v. Komponisten n.	6,—
	Für Klavier z. 2 Händen v. *Karl Salomon* n.	5,—
Op. 132a.	Dasselbe Werk für 2 Klaviere zu 4 Händen. Partiturausgabe ⟨zur Aufführung gehören 2 Exemplare⟩	6,—
Op. 133.	**Quartett** ⟨A moll⟩ für Violine, Bratsche, Violoncell und Klavier	15,—
	Für Klavier zu 4 Händen v. *Jos. Haas* n.	9,—
Op. 134.	**Variationen u. Fuge** über ein Thema von *G. Ph. Telemann* für Klavier zu 2 Händen n.	6,—
Op. 135a.	**30 kleine Choralvorspiele** zu den gebräuchlichsten Chorälen für die Orgel....	4,—
	Dieselben für Harmonium von *Karl Kämpf*	4,—
	Dieselben für Klavier von *R. Volkmann*	4,—
Op. 135b.	**Fantasie und Fuge** ⟨D moll⟩ für Orgel n.	3,—
Op. 136.	**Hymnus der Liebe.** Aus „Vom Geschlecht der Promethiden" von L. Jacobowski: „Höre mich, Ewiger" für Bariton ⟨oder Alt⟩ mit Orchester. Partitur ..... n.	4,—
	Orchesterstimmen	10,—
	Klavierauszug	3,—
Op. 138.	**Acht geistliche Gesänge** für gemischten Chor ⟨4—8 stimmig⟩. 1. „Der Mensch lebt u. bestehet". 2. Morgengesang: „Du höchstes Licht". 3. Nachtlied: „Die Nacht ist kommen". 4. Unser lieben Frauen Traum. 5. Kreuzfahrerlied: „In Gottes Namen". 6. Das Agnus Dei: „O Lamm Gottes". 7. Schlachtgesang: „Mit Gottes Hilf sei unser Fahrt". 8. Wir glauben an einen Gott". Partitur	4,—
	Stimmen ⟨Sopran, Alt, Tenor, Baß je 1 M.⟩	4,—
Op. 139.	**Sonate C moll** für Violine und Klavier n.	7,50
	Hieraus einzeln: Largo	2,—
Op. 140.	**Eine vaterländische Ouvertüre** ⟨Dem deutschen Heere⟩ f. groß. Orchest. Partitur n.	10,—
	Stimmen ⟨Streichstim. einzeln je 3 M. n.⟩ n.	45,—
	Kleine Partitur ⟨16°⟩ ..... n.	1,50
	Für Klavier zu 4 Händen vom Komponisten	5,—
	Für Militärmusik von *A. Schmidt* .... Partitur n. 10.—, Stimmen ..... n.	30,—
	Musikalische Einführung von *H. Poppen* ⟨mit Notenbeispielen⟩..... n.	—,50
Op. 142.	**Fünf neue Kinderlieder** für hohe Stimme mit Klavier. 1. Wiegenlied *(Gretel Stein)*: „Schlaf ein, mein liebes Kindlein —". 2. „Schwalbenmütterlein" *(R. Reinick)*. 3. Maria am Rosenstrauch *(E. L. Schellenberg)*: „Maria sitzt am Rosenbusch —". 4. Klein-Evelinde *(Cl. H. Weber)*: „Prinzeßlein tanzt durch die Wiese —". 5. Bitte: „Alle Sternlein, die am Himmel stehn —" *(Ad. Holst)* je	1,50
	Ausgabe für tiefe Stimme ..... je	1,50
	In einem Heft hoch und tief ..... je n.	3,—
Op. 143.	**Träume am Kamin.** 12 kleine Klavierstücke ..... n.	3,—
Op. 144.	**Zwei Gesänge** für gemischten Chor mit Orchester. a) Der Einsiedler *(Eichendorff)* für Bariton, 5stimmigen Chor und Orchester. b) Requiem *(Hebbel)* für Alt oder Bariton, gemischten Chor u. Orchest. Partitur je n.	7,50
	Orchesterstimmen ⟨Streichstimmen einzeln je M. 2,50 n.⟩ ..... je n.	25,—
	Klavierauszug ..... je n.	3,—
	Chorstimmen ⟨jede 30 Pf. n.⟩ Satz .. je n.	1,20
	Musikal. Einführung von *K. Salomon* n.	—,50
Op. 146.	**Quintett** ⟨A dur⟩ f. Klarinette ⟨od. Bratsche⟩, 2 Viol., Bratsche u. Violoncell. Part. ⟨16°⟩ n.	6,—
	Stimmen ..... n.	12,—
	Für Klavier zu 4 Händen v. *Jos. Haas* n.	8,—