

86068

MAX REGER.

SUITE IM ALTEN STYL FÜR VIOLINE UND KLAVIER.

OPUS 93.

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Instrumental-Werke

von

Max Reger.

	Netto M		Netto M
Op. 67. Zweiundfünfzig leicht ausführbare Vorspiele zu den gebräuchlichsten evangelischen Chorälen. Für Orgel.		Op. 91. Sieben Sonaten. Für Violine.	
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		Schule des Triospiels. J. S. Bachs zweistimmige Inventionen. Für Orgel bearbeitet von Max Reger und Karl Straube	1.50

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SUITE

(im alten Styl)
für
VIOLINE und KLAVIER.

Präludium.

MAX REGER, Op.93.
Rev. von Th. Prusse.

Allegro comodo (*non troppo vivace*). (♩ = 96-102)

Violine:

Klavier.

The musical score is written for Violin and Piano. It begins with a forte (f) dynamic. The first system shows the initial melodic lines. The second system features piano (p) dynamics. The third system includes markings for pp, delicatamente, and poco.

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pp cre - - - - - seen - - - - - do

pp cre - - - - - seen - - - - - do

f *p*

f *p*

poco rit. *a tempo*

mf *p* *pp*

poco rit. *a tempo*

mf *p* *pp* *leggiero*

sempre pp *poco* *pp* *f*

sempre pp *poco* *p* *f*

sempre rit.
p *pp*

sempre rit.
p di - mi - ni - mu - en -

a tempo
mf *f*

a tempo
pp *mf* *f*

do

p *mf* *f* *p*

p *mf* *f* *p*

pp ere - - - - - scen - - - - - do

pp ere - - - - - scen - - - - - do

f *poco rit.* *p* *a tempo* *pp* *(sempre pp)*

f *poco rit.* *p* *a tempo* *pp* *(sempre pp)*

f *poco rit.* *sf* *pp*

f *poco rit.* *sf* *p*

tempo *poco*

tempo *pp* *poco*

pp *cre* *scen* *do* *f* *sf*

pp *cre* *scen* *do* *f* *sf*

p *molto* *p* *pp*

p *sempre pp* *poco*

pp *mf* *f*

poco rit. *p* *pp* *f (non dim.)* *a tempo* *pp*

sempre *pp* (*non cresc.*) *f*

This system contains the first two systems of a musical score. The top system is a single treble clef staff with a melodic line. The second system is a grand staff with treble and bass clefs, featuring a complex accompaniment with many beamed notes. Dynamics include *sempre pp (non cresc.)* and *f*.

poco rit. - - - *a tempo* *pp* *ff*

poco rit. - - - *a tempo* *pp* *f* *ff*

This system contains the third and fourth systems. The top system has a melodic line with a *poco rit.* marking followed by *a tempo*. The grand staff below has a more active accompaniment. Dynamics include *pp*, *ff*, *pp*, *f*, and *ff*.

pp *pp*

This system contains the fifth and sixth systems. The top system features a melodic line with some rests and a *pp* dynamic. The grand staff below has a dense accompaniment with many beamed notes and a *pp* dynamic.

sempre pp *sempre pp*

This system contains the seventh and eighth systems. The top system has a melodic line with a *sempre pp* dynamic. The grand staff below has a very dense accompaniment with many beamed notes and a *sempre pp* dynamic.

System 1: Treble and bass staves with piano accompaniment. Dynamics include *f*, *p*, *pp*, and *ff*.

System 2: Vocal line with lyrics "cre - - - - - scen - - - - - do" and piano accompaniment. Dynamics include *pp* and *f*.

System 3: Treble and bass staves with piano accompaniment. Tempo markings "poco rit." and "a tempo" are present. Dynamics include *p*, *f*, and *pp*.

System 4: Treble and bass staves with piano accompaniment. Tempo markings "sempre rit." and "a tempo espress." are present. Dynamics include *(sempre pp)*, *pp*, and *ppp*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *ff* dynamic and ends with a *p* dynamic. The piano accompaniment also features *ff* and *p* dynamics. The key signature has one flat.

Second system of musical notation. The vocal line includes the lyrics "scen" and "do" with a *f* dynamic. The piano accompaniment includes the lyrics "scen" and "do" with a *pp* dynamic. The key signature has one flat.

Third system of musical notation. The vocal line includes the lyrics "scen" and "do" with a *f* dynamic. The piano accompaniment includes the lyrics "scen" and "do" with a *pp* dynamic. The key signature has one flat.

Fourth system of musical notation. The vocal line includes the lyrics "scen" and "do" with a *f* dynamic. The piano accompaniment includes the lyrics "scen" and "do" with a *f* dynamic. The key signature has one flat.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff begins with a *p* dynamic and a *poco rit.* tempo marking. It then transitions to *mf* and finally *p pp* with a return to *a tempo*. The grand staff begins with *p*, then *mf*, and ends with *p pp* and *a tempo*.

Second system of musical notation, continuing the grand staff from the first system. It features a *sempre pp* dynamic marking across the system, with a *poco* marking at the end.

Third system of musical notation. The top staff starts with *poco rit.* and *pp ff*, then changes to *a tempo* and *(sempre ff)*, ending with *p*. The grand staff starts with *poco rit.* and *pp ff*, then changes to *a tempo* and *(sempre ff)*, ending with *p*.

Fourth system of musical notation. The top staff starts with *p*, then *pp*, *f*, and *ff*. The grand staff starts with *p*, then *pp*, *f*, and *ff*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the grand staff. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The accompaniment in the grand staff is particularly active with sixteenth-note patterns. Dynamics range from *p* to *f*.

Third system of musical notation. The upper staff has a melodic line with some slurs and dynamics like *p*, *pp*, and *f*. The grand staff continues with rhythmic accompaniment. The word *rit.* (ritardando) is written above the staff. The lyrics *p di - - mi - - nu - - en - - do pp* are written below the grand staff.

Meno mosso.

Fourth system of musical notation, starting with the tempo change *Meno mosso.* The upper staff begins with a melodic line and dynamics *ff*, *poco a poco sempre rit.*, and *sul G*. The grand staff continues with accompaniment and dynamics *ff* and *sempre ff al Fine.*

Largo.

Largo. (♩ = 48-52)

sul D *espressivo*
p *molto* *p* *ppp*

sul E *molto espressivo* sul A
ppp *p* *molto* *p* *ppp*

espress.
p *molto* *p* *ppp* *ppp* *p* *ppp*

sul D sul G sul E sul A
ppp *p* *pp* *mf agitato* *f* *p* *ppp*

sul G *molto espressivo* sul D *poco rit.*
ppp *mf* *ff* *p* *pp* *ppp*

sul E *a tempo* sul A
espress. *mf* *ff molto espress.*
a tempo *pp* *ppp*

sul D *p* *sul G* *ff rit.* (Non troppo largo.) *sul G con Sordino* *mf* (Non troppo largo.)

pp *ff rit.* *p* *pp* *molto* *espress.*

espress. *pp* *espress.* *mf* *pp* *mf* *sul A* *agitato*

pp *molto* *pp* *mf cre* *espress.*

sul E *ff* *agitato* *p*

scen do *quasi ff* *p*

pp *pp* *p* *ff* *espress., agitato* *0* *sul G* *espress.* *pp*

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

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff has dynamics *ff*, *pp*, *f*, and *p*. The grand staff has dynamics *ff*, *pp*, *f*, and *p*. The word "sul G" is written above the first staff.

Second system of musical notation. It consists of three staves. The first staff has dynamics *f* and *ppp*. The grand staff has dynamics *mf*, *pp*, and *ppp*. The word "molto espress." is written above the first staff, and "sul G" is written above the second staff.

Largo. (Tempo primo.)

Third system of musical notation. It consists of three staves. The first staff has dynamics *ppp*, *f*, *molto*, and *f*. The grand staff has dynamics *ppp*, *mf*, and *mf*. The word "rit." is written above the first staff, "senza Sordino" is written below the first staff, and "espress." is written above the second staff. The word "sul G" is written above the first staff, and "sul D" is written above the second staff.

Fourth system of musical notation. It consists of three staves. The first staff has dynamics *pp*, *f*, *ff*, and *pp*. The grand staff has dynamics *pp*, *f*, *ff*, and *pp*. The word "sul G" is written above the first staff, and "sul A" is written above the second staff.

Fuge.

Allegro con spirito. (*ma non troppo vivace*) (♩ = 80-96)

(*sempre una corda*)

ppp *poco*

ppp *poco*

poco *ppp*

assai leggiero

pp *poco*

pp *poco*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a dynamic marking of *pp* and a circled 'v'. The grand staff also begins with *pp*. The system concludes with a dynamic marking of *p*, the instruction *(sempre una corda)*, and *poco marc.*

Second system of musical notation, continuing the grand staff from the first system. It features various rhythmic patterns and dynamic markings, including *pp* and *p*. The system ends with a *tr* (trill) marking.

Third system of musical notation. It includes a *tr* marking at the beginning. The system contains dynamic markings of *f*, *pp*, and *poco marc.*. The instruction *(sempre una corda)* is repeated. The system concludes with a dynamic marking of *m.g.* (mezzo-giochiato).

Fourth system of musical notation. It features dynamic markings of *pp* and *sempre pp*. The system concludes with a *pp* marking.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a fermata over a half note, followed by a melodic line. The grand staff features a complex accompaniment with sixteenth-note patterns. Performance markings include *poco marc.* and *p* in the treble staff, and *pp* in the grand staff. A trill (*tr*) is indicated in the bass staff.

Second system of musical notation, continuing the piece. It features the same staff layout as the first system. The accompaniment in the grand staff continues with rhythmic patterns, and the treble staff has a melodic line with some rests.

Third system of musical notation. The treble staff has a melodic line with a fermata and a *f* dynamic marking. The grand staff accompaniment is marked *poco marcato.* and *p*. There are also *f* markings in the grand staff.

Fourth system of musical notation. The treble staff is marked *sempre dolce* and *ppp*. The grand staff is also marked *sempre dolce* and *ppp*. A specific instruction *(sempre una corda)* is written in the grand staff. The system concludes with a final cadence in the bass staff.

poco rit.

pp sf pp sf sf

pp sf pp sf sf

a tempo (poco marcato)

pp mp

a tempo (sempre una corda)

pp

poco marcato

p cre - - - - - scen - - - - -

mf p cre - - - - - scen - - - - -

do f mp

(sempre una corda)

do f mp

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a dynamic marking of *p* and a tempo marking of *(poco mare.)*. The middle and bottom staves begin with *p*. The top staff has a *sempre dolce* marking. The system concludes with a *pp* marking.

Second system of musical notation, continuing from the first. It features three staves. The top staff has a *poco* marking. The middle and bottom staves have *poco* markings. The system includes *pp* markings in the top and middle staves, and a *sempre pp* marking in the bottom staff.

Third system of musical notation, continuing from the second. It features three staves. The top staff has a circled *(n)* marking. The middle and bottom staves have *sempre pp* markings.

Fourth system of musical notation, continuing from the third. It features three staves. The top staff has a *f* marking. The middle and bottom staves have *f* markings.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music features dynamic markings of *mf* and *pp*. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has lyrics: "meno *p* cre - - - - - scen - - - - - do *f*". Above the vocal line, there is a tempo marking "poco marc." and a dynamic marking "p". A circled number "11" is written above the vocal staff. The piano accompaniment has dynamic markings of *meno p* and *poco marc.*

Third system of musical notation, continuing the piano accompaniment. It features dynamic markings of *p* and *pp* across the three staves.

Fourth system of musical notation, continuing the piano accompaniment. It features dynamic markings of *pp* and *sf* across the three staves.

f *f* *(tre corde)* *f* *marc.*

p *rit.* *rit.* *p*

Meno mosso. (♩ = 68 - 72)

sul D.
espressivo
tranquillo

sul A.

sul D.

pp *f molto espress.* *espressivo* *pp (tranquillo)* *f sempre ben legato ed espressivo*

sul A.
molto espress.

pp *poco marc.*

f *trium* *p* cre scen

f *p* cre - - - scen

do f sempre espress. *p* *agitato*

do f *p* *agitato*

m.d.

ff *pp sempre espress.*

ff *espress.* *pp*

f *f*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The first staff has dynamics *ppp*, *f*, and *pp*. The instruction *(una corda)* is written below the first staff. The second and third staves also have dynamics *ppp* and *f*. The word *sul D* is written above the first staff towards the end of the system.

Second system of musical notation, continuing the three-staff format. Dynamics include *ppp* and *mf espress.* in the top staff, and *ppp* and *mf* in the grand staff.

Third system of musical notation. Dynamics include *p* and *f* in the top staff, and *ben marc.* and *p* in the grand staff.

Fourth system of musical notation. Dynamics include *p* and *pp* in the top staff, and *p* and *pp* in the grand staff. The instruction *poco rit.* appears twice in the system.

a tempo
espress.

pp *a tempo* *f*

p *mf* *marcato*

p *mf* *(sempre tre corde)*
ben marc.
mf cre

f

scen *do* *f*

p *mf*

p

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line begins with a *p* dynamic marking and includes the instruction *p sempre poco a poco cre*. The piano accompaniment also starts with a *p* dynamic and includes the instruction *p sempre poco a poco cre*. The key signature has one flat, and the time signature is common time.

Second system of musical notation, continuing the vocal and piano parts. The vocal line features the instruction *scen*. The piano accompaniment also includes the instruction *scen*. The musical notation continues with various rhythmic patterns and dynamics.

Third system of musical notation. The vocal line includes the instruction *rit* and the syllable *do*. The piano accompaniment also includes the instruction *rit.* and the syllable *do*. The system concludes with a *do* syllable in the vocal line.

Fourth system of musical notation, starting with the tempo instruction *Poco meno mosso.* and dynamic markings *ff ben marc.* and *ff*. The piano accompaniment features a complex rhythmic texture with multiple chords and moving lines. The system ends with a *ff* dynamic marking.

musical score system 1, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The dynamic marking *meno ff* is present in both staves.

musical score system 2, continuing the previous system. It includes the tempo marking *allargando* and the dynamic marking *ff assai marc.* The section concludes with the tempo marking *(Quasi Largo)*.

musical score system 3, featuring a treble clef staff and a grand staff. The dynamic marking *ff sempre con tutta forza* is indicated throughout the system.

musical score system 4, the final system on the page. It includes the tempo marking *sempre rit.* and the dynamic marking *assai marc.* The system concludes with the instruction *sempre con tutta forza al Fine* and a double bar line.

Neue Werke :: New works

von

by

MAX REGER

- Op. 76 No. 5. **Herzenstausch:** Du sagst, mein liebes Mütterlein (Heart for heart: You say my heart, o, mother mine). Für einstimmigen Kinderchor Netto M —,20
- Op. 76 No. 22. **Des Kindes Gebet:** Wenn die kleinen Kinder beten (The children's prayer: When the little ones are praying). Für einstimmigen Kinderchor —,20
- Op. 76 **Schlichte Weisen.** Heft IV (No. 37—43).
 Hoch. Mittel. Tief. Broschiert je 3,—
 Hoch. Mittel. Tief. Gebunden je 4,—
- No. 37. **Heimat:** Ich habe lieb die helle Sonne (Home: O how I love the golden sunlight).
 Hoch. Mittel. Tief je 1,—
- No. 38. **Das Mägdlein und der Spatz:** Früh am Morgen ging die Maid (The maiden and the sparrow: In the morning as the maid steps).
 Hoch. Mittel. Tief je 1,—
- No. 39. **Abendlied:** Langsam wird mein Kindchen müde (Evening song: Slowly sinks my child to slumber).
 Hoch. Mittel. Tief je 1,—
- No. 40. **Wunsch:** Mein Liedlein ward ein Büblein (Wish: O were my song a youngster).
 Hoch. Mittel. Tief je 1,—
- No. 41. **An den Frühlingsregen:** Regen, linder Frühlingsregen (To the spring rain: Rain, o gentle rain of springtime).
 Hoch. Mittel. Tief je 1,—
- No. 42. **Der Postillon:** Trara mein Hörnlein (The Postilion: Trara my little horn).
 Hoch. Mittel. Tief je 1,—
- No. 43. **Brunnensang:** Aus dunkler Nacht (The fountain's song: In deepest night).
 Hoch. Mittel. Tief je 1,—
- Heft V (No. 44—51). **Aus der Kinderwelt.** Acht kleine Lieder.
 Broschiert 3,—
 Gebunden 4,—
- No. 44. **Klein Marie:** Marie auf der Wiese (Little Marie: Marie on the meadow) 1,—
- No. 45. **Lutschemäulchen:** Lutschemund, treib's nur nicht gar zu bunt (Little Thuck-away: Thuck-away, don't eat my thumb in play) 1,—
- No. 46. **Soldatenlied:** So ein rechter Soldat (A Soldiers Song: And a soldier right true) 1,—
- No. 47. **Schlaf ein:** Leise tritt der Mond heraus (Lullaby: Gently the moon steps forth) 1,—
- No. 48. **Zwei Mäuschen:** Es waren mal zwei Mäuschen (Two little Mice: One day, there were two little mice) 1,—
- No. 49. **Ein Tänzchen:** Auf der schönen Wiese (A Dance: In the garden o'er grass and daisy) 1,—
- No. 50. **Knecht Ruprecht:** Draußen weht es bitterkalt (Santa Claus: Outside blows a bitter breeze) 1,—
- No. 51. **Die fünf Hühnerchen:** Ich war mal in dem Dorfe (The five Chickens: One day in our village) 1,—
- Op. 83 No. 9. **Abschied:** Abendlich schon rauscht der Wald. Für Männerchor. Partitur 1,—. Stimmen (je —,20) —,80 1,80
- Op. 103. **Hausmusik.**
 B. **Zwei kleine Sonaten.** Für Violine und Klavier.
 No. 1. D moll. No. 2. A dur je 2,50
- Op. 107. **Sonate** (B dur). Für Klarinette (original) oder Bratsche oder Violine und Klavier je 6,—
- Op. 109. **Quartett** (Es dur). Für zwei Violinen, Bratsche und Violoncell. Partitur und Stimmen 15,—

- Op. 110 No. 1. **Motette:** Mein Odem ist schwach (Motet: My breath is corrupt). Für fünfstimmigen gemischten Chor.
 Partitur 2,50. Stimmen (je —,50) 2,— 4,50
- Op. 111 A. **Drei Duette.** Für Sopran und Alt. Komplet 3,—
 No. 1. **Waldesstille:** Und haben auch im grünen Wald (Woodland silence: And though within the woodland green) 1,50
 No. 2. **Frühlingsfeier:** Sonntag und Frühlingsmorgen (Spring festival: Springtime and sunday morning) 1,50
 No. 3. **Abendgang:** Aus schimmernden Zweigen (Evening walk: From shimmering branches) 1,50
- Op. 111 B. **Drei Gesänge.** Für vierstimmigen Frauenchor.
 No. 1. **Im Himmelreich ein Haus steht** (In heaven doth a house rise).
 Partitur 1,—. Stimmen (je —,20) —,80 1,80
 No. 2. **Abendgang im Lenz:** Selig durch die Fluren gehn (Evening walk in spring: Silent through the fields we go).
 Partitur 1,—. Stimmen (je —,20) —,80 1,80
 No. 3. **Er ist's:** Frühling läßt sein blaues Band ('Tis spring: Springtime lets its azure band).
 Partitur 1,—. Stimmen (je —,20) —,80 1,80
- Op. 111 C. **Drei Gesänge.** Für dreistimmigen Frauenchor.
 No. 1. **Im Himmelreich ein Haus steht** (In heaven doth a house rise).
 Partitur 1,—. Stimmen (je —,20) —,60 1,60
 No. 2. **Abendgang im Lenz:** Selig durch die Fluren gehn (Evening walk in spring: Silent through the fields we go).
 Partitur 1,—. Stimmen (je —,20) —,60 1,60
 No. 3. **Er ist's:** Frühling läßt sein blaues Band ('Tis spring: Springtime lets its azure band).
 Partitur 1,—. Stimmen (je —,20) —,60 1,60
- Op. 112. **Die Nonnen:** Helle Silberglocken schwingen (The nuns: Little bells of silver swinging). Für gemischten Chor und großes Orchester.
 Partitur } Preis nach Vereinbarung.
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 Chorstimmen (je 1,—) 4,—
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 No. 3. **Präludium und Fuge** (E moll) 2,—
 No. 4. **Chaconne** (G moll) 2,—
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 Für eine Singstimme und Klavier 1,—
 Für Männerchor.
 Partitur —,60. Stimmen (je —,15) —,60 1,20
- Weihesang:** Hochgieblig Haus, umragt von Baumeskronen. Für Alt-Solo, gemischten Chor, Blasinstrumente und Pauken.
 Partitur 4,—
 Blasinstrumente 6,—
 Alt-Solostimme —,50
 Chorstimmen (je —,50) 2,—
- Wiegenlied.** Schließe, mein Kind, schließe die Äuglein zu (Cradle Song: Sleep now, my child, close thy dear eyes).
 Hoch (E dur). Tief (C dur) je 1,—

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