

VIER TONDICHTUNGEN

nach Arnold Böcklin

Max Reger
(1873 - 1916)
Op. 128

I. Der geigende Eremit

Molto sostenuto (♩ = 60-66) (*doch nie schleppend!*)

Flöte 1 2
Oboe 1 2
Klarinette (B \flat) 1 2
Fagott 1 2
Trompete (C) 1 2
Horn (F) 1 2 3 4
Pauken
Solo-Violine senza sordino
Violine I senza sordino
Violine II senza sordino
Bratsche senza sordino
Violoncello senza sordino
Violine I con sordino
Violine II con sordino
Bratsche con sordino
Violoncello con sordino
Kontrabaß

Annotations: *sul D.*, *sul A.*, *espress.*, *pp*, *mf*, *ppp*, *ppp f*, *divisi*, *unis.*, *sul G.*

poco strin - gen - do rit. - - - -

9

Fl. *pp* *mf* *espress.* *pp*

Ob.

Kl. *pp* *mf* *f* *pp*

Fg.

Trp.

Hr.

Pk.

Solo Vl. s. sord.

Vln. s. sord. *pp* *espress. ben marc. sul D.* *p cre - scen - do f* *pp*

Vln. s. sord. *pp* *p* *espress. sul G.* *p cre - scen - do f* *pp* *espress. sul D.* *pp*

Br. s. sord. *pp* *p cre - scen - do f* *pp*

Vcl. s. sord. *pp* *p cre - scen - do f* *pp*

Vln. c. sord. *sul A.* *p* *sul D.* *p* *mf* *p* *espress. sul A.* *mf* *p*

Br. c. sord. *p* *mf* *pp* *espress.* *pp* *espress. sul D.* *espress. marc. f* *pp*

Vcl. c. sord. *p* *p* *mf* *pp* *espress.* *pp* *f* *pp*

Kb. *divisi pp* *p* *unis.* *ore - scen - do f* *pp*

1

17 a tempo

poco stringendo

The musical score is arranged in a standard orchestral format. The top section includes the woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hr.), and Trombone (Pk.). The middle section features the Solo Violin (Solo Vl. s. sord.) and the string section (Vln. s. sord., Br. s. sord., Vcl. s. sord.). The bottom section includes the Violin (Vln. c. sord.), Horn (Br. c. sord.), Cello (Vcl. c. sord.), and Double Bass (Kb.).

Key performance instructions and dynamics include:

- Flute (Fl.):** *pp* at the end of the section.
- Clarinet (Kl.) and Bassoon (Fg.):** *ppp* throughout the first part.
- Solo Violin (Solo Vl. s. sord.):** *espress.* with dynamic markings *p*, *f*, *p*, *p*, *p*. Fingerings are indicated above the notes. Tunings are marked: sul A., sul E., sul A., sul D., sul A., sul E.
- Violin (Vln. s. c. sord.):** *pp* at the end.
- Violin (Vln. c. sord.):** *ppp* and *pp* markings, with *divisi* and *unis.* instructions.
- Double Bass (Kb.):** *p* and *pp* markings, with *divisi* instruction.

2

poco rit. - a tempo

Fl. *pp*

Ob. *pp*

Kl. *pp*

Fg. *pp*

Trp.

Hr. gedämpft *ppp*

Pk. *ppp* A nach G, d nach c umstimmen!

Solo-Vl. s. sord. *mf* *ff* *p* *p*

agitato sul A. sul D. sul G. sul A sul E.

Vln. s. sord. *mf* *p* *pp*

divisi unis.

Br. s. sord. unis. *mp* *pp* *ppp*

Vcl. s. sord. *p* *pp* *ppp*

Vln. c. sord. *mf* *p* *pp* *ppp*

divisi

Br. c. sord. *pp* *pp* *pp* *pp* *pp*

divisi

Vcl. c. sord. *pp*

Kb. *p* *pp*

divisi

39

strin - - - - - gen - - - - - do *mp* rit. - - - - -

Fl.

Ob.

Kl. *Soli a 2 espress.*
mp cre - - - - - *sempre ben marc.* scen - - - - - *molto espress.* do *f*

Fg. *pp* cre - - - - - scen - - - - - do *mf*

Trp.

Hr. *offen pp* *offen mp marc.* *offen p* *offen mp* *marc.* *mp* *pp* *pp*

Pk. *p*

Solo Vl. s.sord. *molto espress.* *mf* cre - - - - - *sul A* scen - - - - - *sul E* do *molto espress.* *ff*

Vln. s.sord. *pp* cre - - - - - *divisi* scen - - - - - do *mp* unis.

Br. s.sord. *pp* *divisi* cre - - - - - *divisi* scen - - - - - do *mp* unis. *marc.*

Vcl. s.sord. *p* cre - - - - - scen - - - - - do *mf*

Vln. c.sord. *divisi* *p* cre - - - - - *divisi* scen - - - - - do *mp*

Br. c.sord. *pp* unis. cre - - - - - unis. *marc.* scen - - - - - do *mp*

Vcl. c.sord. *pp* cre - - - - - scen - - - - - do *mp*

Kb. *p* unis. cre - - - - - unis. scen - - - - - do *mf* *divisi*

43

a tempo

poco rit. - a tempo

poco rit. -
dolciss.

The musical score consists of 13 staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have relatively sparse parts, with some dynamic markings like *p*, *pp*, and *ppf*. The brass (Trumpet and Horns) parts are mostly rests, with a *gedämpft* marking for the Horns. The Piano part features a prominent melody in the final measures with a *ppp* dynamic and a *ped.* marking. The strings (Violins, Viola, Cello, Double Bass) are more active, with detailed phrasing and dynamics. Specific string markings include *sul D*, *sul A*, *unis.*, *divisi*, and *espress.* The Solo Violin part starts with *mf* and moves to *p* and *pp*. The Violin I part uses *pp* and *ppp*, with a *sul D divisi espress.* section. The Viola and Cello parts are marked *pp* and *ppp*, with *divisi* markings. The Double Bass part is marked *pp* and *ppp*. The Keyboard part has a *pp* dynamic.

51 **3**
a tempo

F1

Ob.

Kl.

Fg.

Trp.

Hr.

Pk. G nach A umstimmen!

Solo Vl. s. sord.

sul A. *express.* sul E *dolce* sul A.

Vln. s. sord.

Br. s. sord.

Vcl. s. sord.

sul D. unis. sul A.

Vln. c. sord.

Br. c. sord.

Vcl. c. sord.

dolciss. *pp* sul A. *express.* sul D. *dolciss.* *pp* *divisi* *unis.* *dolciss.* *pp* *unis.* *pp*

Kb.

pp *pp* *ppp*

59 *pp* poco rit. a tempo

Fl. *pp* *f*

Ob. *pp* *f*

Kl. *pp* *mp dolce* *mf*

Fg. *pp* *p* *mf*

Trp.

Hr. *pp* *gedämpft* *p* *pp*

Pk.

Solo-Vl. s. sord. *p* *express.* *p* *molto* *p* *express.* *p* *molto* *p* *express.* *p* *mf* *ff molto espress.*

Vln. s. sord. *pp* *sul D.* *mf* *express. e marc.* *ff molto espress.* *divisi*

Br. s. sord. *pp* *divisi pp* *pp* *p unis.* *mp* *ff*

Vcl. s. sord. *pp* *f* *molto espress.*

Vln. c. sord. *pp* *pp* *divisi* *p* *mf* *molto espress.* *divisi* *pp* *pp* *pp* *pp* *f*

Br. c. sord. *pp* *divisi* *p* *f*

Vcl. c. sord. *pp* *pp* *pp* *pp* *p* *f*

Kb. *pp* *ppp* *pp* *pp* *f*

sul A. *sul D.* *sul G.*

4

strin- - - - gen - - - - - do

67 a tempo

Fl. Solo *mp espress. e marc.* *p sempre* *cre - - - - - scen -*

Ob. Solo *mf espress.* *pp* *espress. e marc.* Solo *mf* *espress. e marc. cre* *- - - - - scen -*

Kl. *p* *pp* *pp* *a 2 sempre* *cre - - - - - scen -*

Fg. *p* *pp* *sempre* *cre - - - - - scen -*

Trp. *offen pp* *pp* *cre - - - - - scen -*

Hr. *offen pp* *pp* *cre - - - - - scen -*

Pk. *pp* *cre - - - - - scen -*

Solo Vl. s. sord. *p* *mf e sempre* *cre - - - - - scen -*

Vln. s. sord. *pp* *p sempre* *cre - - - - - scen -*

Vln. c. sord. *divisi pp* *pp* *espress. e marc. sempre* *cre - - - - - scen -*

Br. s. sord. *pp* *p sempre* *cre - - - - - scen -*

Vcl. s. sord. *p* *p* *espress. e marc. sempre* *cre - - - - - scen -*

Vln. c. sord. *pp* *pp* *sempre* *cre - - - - - scen -*

Br. c. sord. *pp* *pp* *sempre* *cre - - - - - scen -*

Vcl. c. sord. *pp* *pp* *sempre* *cre - - - - - scen -*

Kb. *p* *pp* *sempre* *cre - - - - - scen -*

poco a poco rit. - - - - - a tempo

72

Fl. *scen - do ff pp*

Ob. *scen - do ff p Solo mp dolce pp*

Kl. *scen - do ff p Solo mp dolce p espress.*

Fg. *scen - do ff pp*

Trp. *mf marc. scen - do ff marc. pp*

Hr. *scen - do ff pp*

Pk. *scen - do p ppp*

Solo Vl. s. sord. *do ff molto espress. mf espress. p*

Vln. s. sord. *do ff molto espress. p unis. pp*

Br. s. sord. *do ff molto espress. p pp*

Vcl. s. sord. *do ff molto espress. p pp*

Vln. c. sord. *scen - do ff pp*

Br. c. sord. *scen - do ff pp*

Vcl. c. sord. *scen - do ff pp*

Kb. *scen - do ff pp divisi p ppp*

