

MAX R E G E R

Lyrisches Andante
für Violine und Klavier

Lyric Andante
for Violin and Pianoforte

*Dem Dr. Willy Gemünd u. seiner nachher
Fräulein Braut resp. Frau Gemündin zur
freundlichen Erinnerung an ihren Hochzeitstag
am 14. Mai 1898 gewidmet*
Wiesbaden 6. Mai 1898
Max Reger

VORWORT

Max Reger hat die nachstehende Komposition seinem Freunde Dr. Willy Gemünd unter der Bezeichnung „Liebestraum“ als Hochzeitsgeschenk gewidmet, und zwar hat er sie sowohl als „Lyrisches Tonstück für das Pianoforte“ wie als „Intermezzo für Streichorchester“ geschrieben und bezeichnet. - Das Stück, datiert vom 6. Mai 1898, entstammt jener Zeit, als Max Reger durch seine ersten, von Karl Straube gespielten Orgelkompositionen die Aufmerksamkeit der musikalischen Welt auf sich gelenkt und sich die Achtung eines Johannes Brahms wie die Freundschaft eines d'Albert und Busoni erworben hatte, aber zugleich auch die ersten Widerstände einer reaktionären Musikklique zu fühlen bekam, die in ihm den Revolutionär sah und bekämpfte. Er schrieb in jenen Tagen einmal seinem alten Weidener Lehrer und Mentor Adalbert Lindner: „Ich, der glühendste Verehrer Johann Sebastian Bachs, Beethovens und Brahms', sollte den Umsturz predigen? Was ich will, ist ja doch nur eine Weiterbildung dieses Stils!“ - Heute ist Max Reger unter die klassischen Meister der deutschen Musik längst in die Unsterblichkeit eingegangen. Aber diese kleine, hier vorgelegte Gelegenheitskomposition, die ihn zugleich als treuen Freund und warmherzigen Menschen zeigt, besitzt, abgesehen von ihrem starken, künstlerischen Gehalt, doch auch den Reiz einer Äußerung aus früherer Zeit. Damals war Reger vom Schüler zum Meister geworden und strebte aus Wiesbaden fort, um, von schwerer Krankheit genesen, seine Kräfte im Ringen um den Aufstieg zu höchster Reife zu entfalten, gestützt nicht allein auf das Wissen um seine Berufung, sondern ebenso um die Zuneigung zahlreicher, ihm als Künstler und Mensch gleich ergebener Freunde.

FOREWORD

Max Reger dedicated this composition to his friend Dr. Willy Gemünd, Cologne, as a wedding gift, with the title „Liebestraum“ (Love's Dream). He had also written and entitled it as „Lyrisches Tonstück für das Pianoforte“ (Lyric Piece for the Pianoforte) and „Intermezzo für Streichorchester“ (Intermezzo for Strings). This composition, dated 6th May 1898, belongs to that period when Max Reger, with his first organ compositions, played by Karl Straube, had attracted the attention of the musical world and had won the respect of Johannes Brahms and the friendship of d'Albert and Busoni. But at the same time he met with the opposition of a reactionary musical clique, who looked upon him as a rebel and attacked him as such. During this period he wrote to his old teacher and master Adalbert Lindner: „I, the most ardent admirer of Johann Sebastian Bach, Beethoven and Brahms, I am accused of preaching their downfall? All I desire is a development of their style!“ To-day Max Reger has for many years belonged to the Immortals. But this little occasional composition, which shows him as a true and warmhearted friend, has, apart from its artistic content, the charm of a voice out of the past.

HERMANN UNGER

Dedicated to Dr. Willy Gemünd and his
gentle bride and wife in pleasant memory
of their wedding day, 14th May 1898.

Wiesbaden 6th May 1898

Lyrisches Andante

Max Reger
für Violine u. Klavier bearb. von
H. Unger

Andante espressivo

Violine

Klavier

p *poco f*

p *poco f*

con Ped. *

Ped. Ped. * Ped.* Ped. sim.*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melodic line with a *cresc.* marking and a dynamic of *f*. The piano accompaniment has a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand features a rhythmic pattern of eighth notes with triplets. A *cresc.* marking is also present in the piano part.

Second system of musical notation. The vocal line continues with a dynamic of *f*. The piano accompaniment features a prominent triplet pattern in the right hand. Below the piano part, there are three markings: *Red. **, *Red.*, and *Red. sim.*, which likely refer to a reduction or a specific performance instruction.

Third system of musical notation. The vocal line is marked with *ff*. The piano accompaniment is also marked with *ff* and features a complex, dense texture with many chords and moving lines in both hands.

Fourth system of musical notation. The tempo is marked *scherzando*. The vocal line starts with a dynamic of *p*. The piano accompaniment is also marked *p* and includes the instruction *L.H.* (Left Hand) for a specific section. The music is characterized by light, playful textures.

rit. a tempo
pp f
rit. a tempo
pp f
Red. * Red. * sim.

This system contains the first two staves of music. The top staff is a single melodic line with a dynamic range from *pp* to *f*. The bottom staff is a piano accompaniment with a dynamic range from *pp* to *f*. The tempo markings are *rit.* and *a tempo*. The bottom staff includes the instruction *Red. * Red. * sim.*

string. ff
string. ff

This system contains the third and fourth staves of music. Both staves are marked *string.* and *ff*. The music consists of sustained chords and arpeggiated patterns.

rit. a tempo
rit. a tempo
pp una corda ppp

This system contains the fifth and sixth staves of music. The top staff has a dynamic of *p* and a tempo marking of *rit.* followed by *a tempo*. The bottom staff has a dynamic of *pp* and a tempo marking of *rit.* followed by *a tempo*. The instruction *pp una corda* is present in the middle of the system, and *ppp* appears at the end.

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

This system contains the seventh and eighth staves of music. Both staves begin with a dynamic of *p* and a tempo marking of *rit.*. The bottom staff concludes with the instruction *Red.*Red.**.

Lyrisches Andante

Violine

Max Reger
für Violine u. Klavier bearb. von
H. Unger

Andante espressivo

p *poco f*

p *p*

cresc. *f*

f *ff*

scherzando *p* *1* *p*

rit. *a tempo* *pp* *f*

string. *ff* *rit.* *a tempo*

2 *p* *1* *rit.*