



Zwölf Stücke

für die Orgel

von

MAX REGER.

Opus 59.

Ausführungsrecht vorbehalten.

Eigentum des Verlegers

8757.

C. F. PETERS CORPORATION
NEW YORK LONDON FRANKFURT

Ausgewählte Orgel-Stücke

von

MAX REGER.

Op. 59. Zwölf Stücke (*Ed. N^o 3008 a/b.*)

I. 1. Präludium; 2. Pastorale; 3. Intermezzo;
4. Kanon; 5. Toccata; 6. Fuge.

II. 7. Kyrie eleison; 8. Gloria in excelsis;
9. Benedictus; 10. Capriccio; 11. Melodia;
12. Te Deum.

Op. 80. Zwölf Stücke (*Ed. N^o 3064 a/b.*)

I. 1. Präludium; 2. Fughetta; 3. Canzonetta;
4. Gigue; 5. Ave Maria; 6. Intermezzo.

II. 7. Scherzo; 8. Romanze; 9. Perpetuum mobile;
10. Intermezzo; 11. Toccata; 12. Fuge.

Op. 65. Zwölf Stücke (*Ed. N^o 3012 a/b.*)

I. 1. Rhapsodie; 2. Capriccio; 3. Pastorale;
4. Consolation; 5. Improvisation; 6. Fuge.

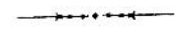
II. 7. Präludium; 8. Fuge; 9. Canzone;
10. Scherzo; 11. Toccata; 12. Fuge.

Op. 85. Vier Präludien und Fugen

(*Ed. N^o 3110.*)

1. Cis moll; 2. G dur; 3. F dur; 4. E moll.

Inhalt.



1.	Praeludium.....	Pag. 4.
2.	Pastorale.....	” 10.
3.	Intermezzo.....	” 13.
4.	Canon.....	” 18.
5.	Toccata.....	” 20.
6.	Fuge.....	” 25.

Praeludium.

Con moto. ($\text{♩} = 72$)

Max Reger, Op. 59, Heft I.

Manual. 1. *ff* *sempre ben legato*
M.I. Gt. (16, 8; 4, ev. 2')

Pedal. *ff* (16 8 4)

ppm *sempre ff*

ppm *poco rit. (kurz!)* *a tempo*

sempre M.I. Gt. e ff, ben legato

e poco a poco cre - scen - do

sempre poco a poco cre - scen - do

poco rit. - - *a tempo*

Org. Pl. *mf*

M. II. *Sw.*

sempre *cre* *scen* *sempre*

ben legato

do - *ff*

M. I. *Gt.*

sempre *cre* - - *scen* - -

marc.

do - *fff*

brillante M. III. *Ch.*

sempre fff

M. II. *Sw.*

M. I. *Gt.*

M. III. *Ch.*

M. II. *Sw.*

M. I. *Gt.* *sempre fff e*

(+ 32')

cre - - - scen - - - do

fff e cre - - - scen - - - do

(kurz!) M. II. Sw. *p* Org. Pl. M. II. Sw.

pp *ppp* *pp* *ppp* *ppp*

sempre ben legato sempre

sempre

poco rit. *a tempo*

ppp *f* *f* *f*

M. I. (8' 18' 4')

Gt. (8' 16' 4')

f (8' 16')

poco rit. - - (kurz!)

più f

più f

a tempo

sempre M. I. Gt. e poco a poco cre

ff

ff

sempre cre

poco rit.

a tempo

M. II. Sw.

mf (8' 4')

M. II. Sw. e sempre poco

scen do Org. Pl.

scen do Org. Pl.

mf

M. II. Sw.

a poco crescen - do ff

marc. sempre crescen - do

brillante M. III. Ch. M. II. Sw.

sempre ff

M. III. Ch. M. II. Sw. M. I. Gt.

sempre M. I. Gt.

ff marc. e sempre

sempre crescen - do fff

cre scen do fff

assai marc.

sempre *fff* e

sempre *fff* e

poco a poco cre scen do

cre scen do

Maestoso.

Org. Pl.

rit.

sempre Org. Pl.

Org. Pl.

Pastorale.

Allegretto (quasi Andante con moto.) (♩ = 120)
(8' espress.

poco rit. - a tempo

Man. I. *Gt.*
2.
Man. II. *Sw.*

poco rit. - - - a tempo e poco agitato

scen - - do - - sempre di - mi - nu - en - do *pp* *mp* e sempre cre - -

sempre poco a poco strin - gen - do

scen - - - do *mf* *p* sempre molto cre - scen - - do -

This system contains the first system of a piano score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key with a common time signature. The first staff has a melodic line with slurs and dynamic markings *mf* and *p*. The second and third staves provide harmonic accompaniment.

poco a poco rit.

quasi *ff* sempre poco a poco di - - mi - -

This system contains the second system of the piano score. It features three staves. The first staff has a melodic line with slurs and dynamic markings *quasi ff* and *poco a poco*. The second and third staves provide harmonic accompaniment.

a tempo sempre rit. a tempo espress. poco rit.

nu - - en - - do *pp*(8') *pp*(8' 4') *pp*(8' 16')

This system contains the third system of the piano score. It features three staves. The first staff has a melodic line with slurs and dynamic markings *pp*(8'), *pp*(8' 4'), and *pp*(8' 16'). The second and third staves provide harmonic accompaniment.

a tempo

meno pp *pp*

un poco ere - - - scen - - - do

molto espress. poco a poco sempre rit.

pp molto cre - scen - do quasi f pp M. II. Sw. ppp

sempre M. II. (Sw.)

Intermezzo.

3. *Vivace. (♩. = 60)* *sempre M. I. Gt.*

M. I. Gt. f (8' 4') *sempre* *poco a poco* *cre - - scen*

M. II. Sw. (8' 4') *meno f* *ma sempre* *poco a poco* *cre - - scen*

f (8' 16') *do* *ff* *M. I. Gt.* *fff* *p* *M. II. Sw.* *M. I. Gt. mf e sempre*

do *ff* *fff* *p* *mf e sem-*

sempre ben legato *poco a poco rit.*

cre - - scen *do ff* *sempre* *di - - mi - - nu - - en - - do pp*

pre cre - - scen - - do ff *sempre* *di - - mi - - nu - - en - - do pp*

a tempo

mf sempre M. I. *Gt.* e cre - scen -

mf e cre - scen

do - - - - - *ff*

M. II. *p* (8:4) molto cre - scendo

f

mf (sempre M. II. *Sw.*) e sempre cre -

f

mf sempre cre -

sempre M. II. Sw. scen
M. I. Gt.
scen
do ff

sempre rit. Un poco meno mosso.

sempre M. II. Sw. espress.
p
M. II. Sw.
più p
p

molto espress. *sempre rit.* Tempo I. (Vivace.)

f
ppp
M. I. Gt. ff
f
ppp
ff

Lo stesso tempo.
espress.

(8)

M.I.
Sw. *pp*

pp

(+ 4)
meno pp

f

p

molto espress.

pp

pp

(kurzl)

poco rit.

molto

p

Tempo I. (Vivace.)

M. I. *ff* (8' 4")
Gt. (16')

ff

meno *ff* ma sempre poco a poco cre

meno *ff* ma sempre cre

Vivace assai.

scen do *fff* ben legato

scen do *fff*

sempre poco cre

a poco ri - - - tar - - - dan - - - do

scen do Org. Pl.

Canon.

Andante espressivo, ma con moto.

Man. I. *p* *p* *molto*

4. *p* (8; 4')

Man. II. *p* (8; 16')

p *meno p* *e sempre cre* - - - - - *scen* - - - - -

- - - - - *do f di - mi - nu - en - do*

p sempre cre - - - scen - - - do *f* *rit.* - - - *a tempo* (sempre 4')

p (sempre 8; 4')

poco a *poco* cre - - - scen - - -

poco a *poco* *rit.*

- - do quasi *f* sempre *poco* a *poco* di - - - mi - - - nu - - - en - - do *ppp*

Toccata.

Vivacissimo.

5.

The musical score is arranged in three systems, each with three staves. The top staff is for piano (M. II. Sw.), the middle for organ (Org. Pl.), and the bottom for guitar (M. I. Gt.). The piano part includes dynamic markings such as *ff* and *più ff*, and articulation like slurs and accents. The organ part features a *(kurzl)* marking and *ff* dynamics. The guitar part includes *ff* and *più ff* markings. The third system includes the lyrics "e sempre poco a poco cre - - -" under the guitar staff. The piece concludes with a *ff* dynamic marking in the piano part.

M. I. Gt.

Org. Pl.

scen - do

sempre M. I. Gt.

sempre cre - scen - do

Org. Pl.

fff 3

sempre M. I. Gt.

meno *ff* ma poco a poco cre - scen -

3 3

sempre M. I. Gt.

Org. Pl.

do

meno *ff* ma sempre

3 3

Org. Pl.

fff

poco a poco cre-

ff

This system contains the first two systems of a musical score. The top system has a treble clef and a bass clef. The bottom system has a bass clef. The music is in a minor key and features a complex, flowing melody with many accidentals. The tempo/mood is indicated as *poco a poco cre-*. A dynamic marking of *ff* (fortissimo) is placed below the bottom staff.

brillante

scen *do* *Org. Pl.*

This system contains the next two systems of the musical score. The top system has a treble clef and a bass clef. The bottom system has a bass clef. The music continues with a similar complex texture. The tempo/mood is indicated as *brillante*. There are vocal-like markings *scen* and *do* above the top staff. A marking *Org. Pl.* is also present. The system concludes with a fermata over the final notes.

Un poco meno mosso.

M.II. Sw. p pp ppp

This system contains the final two systems of the musical score. The top system has a treble clef and a bass clef. The bottom system has a bass clef. The tempo/mood is indicated as *Un poco meno mosso.*. The dynamic markings *p*, *pp*, and *ppp* are clearly visible. A marking *M.II. Sw.* is present on the left side of the top staff.

Vivacissimo.

rit. - - - (kurz!) *ff* *ppp* *sempre* M. II. *Sw.*

e cre - scen - do

M. II. *Sw.* *ff*

M. I. *Gt.* *ff* e *sempre poco a poco* cre -

ff

strin - gen - do (sehr kurz) *quasi Prestissimo assai*

scen - do *sempre* Org. Pl.

Org. Pl.

sempre strin - gen - do

a tempo

M. II.

Sv.

sempre Org. Pl.

meno ff e sempre
sempre M. I. Gt.

meno ff e sempre

di - mi - nu - en - do *p molto cresc.*

di - mi - nu - en - do *p molto cresc.*

M. I.
Gt.

f e stringendo e sempre cre - scen - do *molto rit.*

sempre M. I. Gt.

Org. Pl.

sempre Org. Pl.

Fuge.

Con moto. (♩ = 56)

M. II.
Sw.

6.

ppp (8')
M. II.
Sw.
sempre ppp
ppp (8; 16')
sempre ben legato

M. II.
Sw.
e ben legato
meno ppp
sempre ben
sempre poco a

legato - ed un poco strin - - - gen - - - do (♩ = 60)
poco cre - - - scen - - - do *pp*
sempre poco a
pp un poco marc.

(♩ = 64)

poco cre - - - - - scen - - - - - do meno pp (+ 4) sempre M. II. Sw.

sempre ben legato

sempre ben legato e poco a poco cre - - - - -

poco strin -

- - - - - gen - - - - - do

- - - - - scen - - - - - do

(♩ = 68)

p sempre M. II. Sw. e poco a poco

poco strin - - - - - gen - - - - - do (♩ = 72)

cre - - - - - scen - - - - - do *mf*

mf un poco marc.

poco a *poco* cre - - - - - scen - - - - - do

sempre ben legato

(♩ = 74) *f* (8' 4' 16; 2') *sempre* M II. Sw. *sempre ben legato*

un poco marc.

sempre poco a poco cre - - - - - scen - - - - - do

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'sempre poco a poco'.

(♩ = 76) sempre M. II. Sw. *più f* M. I. Gt. sempre poco a poco cre - - - - - sempre ben legato *tr*

f marc.

This system contains the second system of music. It includes performance instructions such as '(♩ = 76) sempre M. II. Sw.', '*più f* M. I. Gt.', and 'sempre ben legato'. The piano part continues with two staves. The tempo remains 'sempre poco a poco'. The system concludes with the marking '*f marc.*'.

sempre M. II. Sw. *tr* *tr* M. I. (♩ = 78) Gt. do *ff* sempre M. I. Gt. *tr*

sempre ben legato *ff*

This system contains the third system of music. It includes performance instructions such as 'sempre M. II. Sw.', '*tr*', 'M. I. (♩ = 78) Gt.', and '*ff* sempre M. I. Gt.'. The piano part continues with two staves. The tempo changes to '(♩ = 78)'. The system concludes with the marking '*ff*'.

First system of a musical score. It consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The key signature has two sharps (F# and C#). The vocal line contains the lyrics "e sempre poco a poco cre -". The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes.

Second system of the musical score. It continues the three-staff format. The vocal line has the lyrics "scen -". The piano accompaniment continues with its intricate, rhythmic patterns.

Third system of the musical score. The vocal line includes the lyrics "sempre bñ legãto" and "do". The piano accompaniment includes a tempo marking "(♩ = 80)" and a dynamic marking "fff". The system concludes with the instruction "assai marc." and a final dynamic marking "fff" with a repeat sign and a measure rest of 32 measures "(+ 32)".

sempre ben legato

sempre strin -

(♩ = 88)

assai strin -

- gendo e cre -

- scen -

Adagio.

molto rit. -

- do

Org. Pl.

sempre Org. Pl.