

Suite e-moll op.16

Den Manen Joh. Seb. Bachs

Suite e-moll

für Orgel

Opus 16 (1894/95)

I.

Introduziona
Grave

Manuale

Volles Werk *ff*

Pedal

II. Man

I. Man

II. Man

5

I. Man

I. Man

11 (I. Man) *a tempo*

ri - - - tar - - - dan - - - do

Volles Werk

II. Man
8'. 4'

p

13

I. Man *ff*

p *crescendo*

17

Volles Werk

p

21

.. Ma. [I. Man]

un poco crescendo

ff *f*

p *f*

attacca la Fuga

Fuga

Allegro ma non tanto

II. Man *p* 8'

* Takt 6: In der Stichvorlage ist im II. Manual »8' + 4'« vorgeschrieben; vgl. Kritischer Bericht. / In the engraver's copy "8' + 4'" is specified for the second manual; see the Critical Report.

14 I. Man **f** 8' *

(II. Man)

II. Man 8', 4'

18 (II. Man)

II. Man

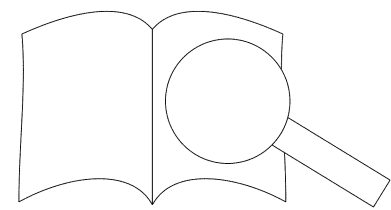
I. Man

22 II. Man **f** 8'

(I. Man 8', 4')

mf

25 I. Man **f**



* Takt 15: In der Stichvorlage mit der Anweisung »(hervortretend!)«; zu weiteren gleichlautenden Anweisungen in diesem Satz siehe den Abschnitt *Kommentare und Erläuterungen* im Kritischen Bericht. / In the engraver's copy with the remark "pronounced!"; for further identical remarks in this movement see the section *Kommentare und Erläuterungen in the Critical Report*.

28

31

34

40

I. Man *sempre crescendo* **ff**

43

al - - - lar - - - gan - - - do *a tempo*

II. Man 8' *p* II. Man

47

tr + 4' (*r*)

5

p (II. Man)

54

poco a poco crescendo

This system contains measures 54, 55, and 56. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of eighth and sixteenth notes, with a dynamic marking of *poco a poco crescendo* in the middle of the system.

57

f (II. Man)
+ 4' (I. Man)

f

This system contains measures 57, 58, and 59. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of eighth and sixteenth notes. Dynamic markings include **f** (II. Man) and + 4' (I. Man) in the treble staff, and **f** in the bass staff.

60

an **f** 8', 4', 2'

I. Man

This system contains measures 60, 61, and 62. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of eighth and sixteenth notes. Dynamic markings include *an* **f** 8', 4', 2' in the treble staff and I. Man in the bass staff.

tremolo

II. Man 8', 4'

(I. Man)

This system contains measures 63, 64, and 65. It features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music consists of eighth and sixteenth notes. Dynamic markings include **tremolo** in the treble staff, II. Man 8', 4' in the middle of the system, and (I. Man) in the bass staff. A magnifying glass icon is located in the bottom right corner of the system.

66

tr

tr

Musical score for measures 66-68. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex melodic line in the right hand with many accidentals and a steady bass line in the left hand. Trills are indicated in the right hand at measures 67 and 68.

69

crescendo

f

Musical score for measures 69-71. The system consists of three staves. The music continues with a complex melodic line in the right hand and a bass line in the left hand. A crescendo marking is present in the right hand at measure 70, and a forte (f) marking is in the left hand at measure 70.

72

ff

II. Man 8', 4'

a tempo

p

(I. Man) 8'

II. Man

pp

p

Musical score for measures 72-75. The system consists of three staves. The music features a complex melodic line in the right hand and a bass line in the left hand. A fortissimo (ff) marking is in the left hand at measure 72. The piece concludes with a first ending (I. Man) and a second ending (II. Man) in 8' and 4' time, marked a tempo. Dynamics include piano (p) and pianissimo (pp).

7

II. Man

(II. Man)

I. Man

Musical score for measures 76-78. The system consists of three staves. The music features a complex melodic line in the right hand and a bass line in the left hand. The piece concludes with a first ending (I. Man) and a second ending (II. Man). A magnifying glass icon is present in the bottom right corner.

81

II. Man

sempre pp

84

pp

mf

87

(II. Man) 8', 4'

(I. Man)

I. Man 8'

II. Man (8', 4')

II. Man

I. Man

93

II. Man *quasi improvisato!*

(I. Man)

95

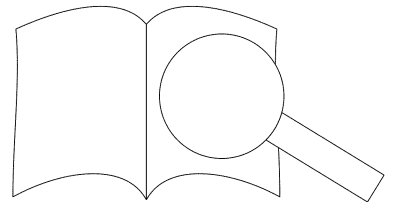
sempre f

I. M

98

II. Man 8', 4', 2'

I. Man 16', 8', 4'



104 *ritar-*

I. Man *decrescendo*

107 *- dando* **Tempo primo**

I. Man **f** 8', 4'

II. Man **f** 8', 4'

110 *tr* *più f*

tr *più f*

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115

sempre poco a poco cre - - -

118

scen dr

121

ff Volles Werk

Volles Werk

ff

1.

tr

126

un poco sostenuto

a tempo

Musical score for measures 126-128. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The tempo markings are *un poco sostenuto* and *a tempo*.

129

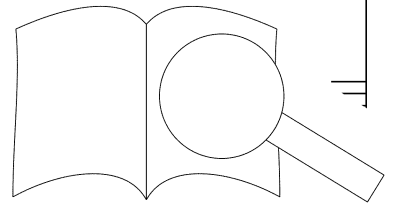
Musical score for measures 129-130. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

131

Musical score for measures 131-132. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

Musical score for measures 133-134. The score is written for piano in G major (one sharp) and 4/4 time. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The text "(Volles Werk)" is written above the second staff. A watermark "PROBE" is visible across the score.

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137 *trmm* *rit.* (I. Man) 8'

p II. Man 8', 4'

p

141 *f* *I. Man* *allargando* *e* *crescen*

trmm

f

marcato

144 *Andante* *rit.*

fff Volles Werk

fff

rit.

147 *Adagio* (II. Man) 8', 4', 2'

fff I. Man

pp II. Man

f

ppp

II.

Adagio assai

I. Man *p* 8'

II. Man *pp* 8', 4'
16', 8'

pp

un poco crescendo

trmn

This system contains the first four measures of the piece. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff is marked 'I. Man p 8'' and the second staff is marked 'II. Man pp 8', 4' 16', 8'' with a *pp* dynamic marking. The music includes various articulations such as accents and trills, and a *trmn* marking. The tempo is 'Adagio assai' and the dynamics range from *p* to *pp*. The phrase 'un poco crescendo' is written above the first staff.

4

trmn

This system contains measures 5 through 8. It continues the musical themes established in the first system, with similar articulations and dynamics. A *trmn* marking is present in the first staff.

6

crescendo ed un poco scitato

trmn

mf

This system contains measures 9 through 12. The tempo and dynamics change, marked with '*crescendo ed un poco scitato*' and '*mf*'. A *trmn* marking is also present.

poco a poco decrescendo

This system contains the final four measures of the piece. It is marked with '*poco a poco decrescendo*', indicating a gradual decrease in volume. The music concludes with a final cadence.

10 *ritardando* **Più andante** II. Man (8', 4') (II. Man)
 I. Man 8', 4'

13 *poco* *a* *poco*

16 (II. Man) (I. Man) *sempre* *poco* *a*

19 *do]* I. Man *f* 8', 4', 2' *crescendo e stringendo* *ff*

22 + 16' *sempre crescendo*

25 *ritardando* *Volles Werk* *fff* *Largo (lunga)* *Adagio (Re II. Man)* *Man pp* (16', 8')

(29) *ppp* *I. Man pp* *a. a tempo* *II. Man*

*I. Man mp** *ritardan -* *I. Man* *II. Man*

* Takt 36: In der Stichvorlage mit der Anweisung »(die Melodie hervortretend)«. / The engraver's copy contains the instruction "(melody pronounced)."

Tempo primo *

un poco crescendo

38 - do

(I. Man) *pp* 8', 4'

(II. Man) *ppp* 8', 4'

8', 16'

pp

41

44

46

un poco ritardando (I. Man) - 4'

(I. Man) - 4'

sempre decrescendo *ritardand'*

ppp

* Takt 38: Zu den Abweichungen der Takte 38-48 von den Takten 1-11 siehe Kritischer Bericht. / With regard to the differences between mm. 38-48 and mm. 1-11, see the Critical Report.

III. Intermezzo

Un poco allegro (ma non troppo)

I. Man 8', 4'

II. Man 8', 4', 2'

Pedalkoppel

Musical notation for measures 1-6. The score is in 3/8 time and consists of three staves: Treble, Middle, and Bass. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staves. Dynamics include *f*, *mf*, and *p*. Fingerings are indicated by numbers 1-5. Pedal markings include $-4'$, $-2'$, and $+16', -4'$.

Musical notation for measures 7-12. The score continues with three staves. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated. Dynamics include *f*, *mf*, *p*, and *pp*. Pedal markings include $+4'$, $+2'$, $-2'$, and $-16', +4'$.

Musical notation for measures 13-18. The score continues with three staves. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated. Dynamics include *ff*, *mf*, and *p*. Pedal markings include $+4', 2'$, $+4', 2'$, $-16' [+4']$, $+16', -4'$, and $-4', -2'$.

Musical notation for measures 19-24. The score continues with three staves. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated. Dynamics include *mf* and *p*. Pedal markings include $-4'$. The word *crescendo* is written above the staves in two places. A large watermark 'PROBE' is overlaid on the page.

25 *ritardando* **Andante**

-2' *mf* -4' *p* -16' *pp*

+16', -4'

34 **Tempo primo**

8' *mf* +4' *f* (8') +4', 2' *f* 4', -2' *p*

16', 8' -16' *f* *p*

41

+4' *p* -4', -2' *ff* +4', 2' *ff*

-16', +4' *ff*

48

-4' *f* +4' *f* -4', -2' *pp* +4', 2' *f*

-16', +4' *f* -4', +16' *p* *pp*

55

-4'

+4'

-2'

mf

-4'

+4', 2'

mf

p

+16', -4'

-16', +4'

f

61

-4'

+4', 2'

mf

-4' [-2']

pp

ff

mf

+16', -4'

-16', +4'

-4', +16'

68

-4', -2'

+4'

p

-4'

p

ritardando Andante

-4'

pp

(8',

ppp

4', +16'

-16'

Fine

Trio
Andantino

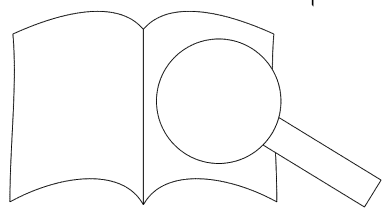
I. Man *p* 8'

7

14

21

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35

41

47

53

Da capo il Intermezzo al Fine
(senza repetizione)

IV. Passacaglia

Andante

Musical score for the first system of 'IV. Passacaglia'. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The first system includes a section labeled 'II. Man' with a dynamic marking of *pp* and a fermata over an 8-measure rest. Below the grand staff, there is a separate bass line starting at measure 8 and 16, marked with *pp*.

Musical score for the second system of 'IV. Passacaglia', starting at measure 11. It continues the grand staff notation with treble and bass clefs. A dynamic marking of *pp* is present. The system concludes with a measure marked '+ 4'.

Musical score for the third system of 'IV. Passacaglia', starting at measure 17. It continues the grand staff notation. Dynamic markings include *p poco* and *a* (accelerando).

Musical score for the fourth system of 'IV. Passacaglia', starting at measure 2. It continues the grand staff notation. Dynamic markings include *poco* and *cre* (crescendo). The system ends with a graphic of an open book and a magnifying glass.

29

scen

34

do

f

3

39

(II. Man)

f

3

I. Man
8', 4'

44

3

49

I. Man *

II. Man

53

57

ff

61

tr

I. Man
sempre ff

* Takt 50: In der Stichvorlage mit der Anweisung »(hervortretend!)«; zu weiteren gleichlautenden Anweisungen in diesem Satz und Erläuterungen (Satz I, Fuga, Takt 15) im Kritischen Bericht. / In the engraver's copy with the remark "(pronounced)"; for further identical remarks in this movement see the section Kommentare und Erläuterungen (Satz I, Fuga, Takt 15) in the Critical Report.

** Takt 63: In der Klavierfassung steht *g*¹ statt *gis*¹. / In the piano version appears *g*¹ instead of *gis*¹.

65

69

73

sempre I. Man e ff

81

85 Volles Werk

2 *fff*

Volles Werk

* *fff*

93 II. Man *ff* (alle Register)

(I. Man) *f*

poco a poco di - - -

99

mf

mi - - - nu - - -

* Takt 85: In der Stichvorlage mit Haltebogen von E zu E. / The engraver's copy has a tie between E and E.

103

en

do

p

109

ri - - tar - - dan - - do

pp

II. M

8', 1

116

Man *pp*

(II. Man)

(I. Man) *mf*

(II. Man)

trmn

129

trm

134

mf

139

1. Man *mf* 8'

I. Man *f* 8', 4'

1

146

f

II. Man
pp 8', 4'

pp

151

sempre pp

an d

4', 2'

156

162

poco f

166

169

sempre cre - - - -

scen - - - -

I

175

I. Man
ff

178

181

II. Man
ff

(I. Man)
ff

187

190

I. Man 8', 16', 4'

ff

II. Man alle Register

ff

192

1.

* Takt 189: In der Stichvorlage steht *eis*¹ statt *e*¹; vgl. Kritischer Bericht. / In the engraver's copy appears *e sharp*¹ instead of *e*¹; see the Critical Report.

196 *ff* (I. Man)

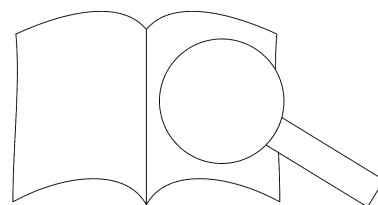
198 *ff* (II. Man)

203 Volles I. Man

al - - - lar - - - gan - - - do

Phantasie und Fuge c-moll op. 29

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Herrn Richard Strauß verehrungsvollst zugeeignet

Phantasie und Fuge c-moll

für Orgel

Opus 29 (1898)

Phantasie
Vivace (ma non troppo)

Manuale

I. Man **ff** 8', 4', 2', 16'

Pedal

2

ritardando **Poco adagio**

Org Pl

Org Pl

4

(I. Man, Org Pl)

(Org Pl)

6

ritardando **Adagissimo**

II. Man **pp** 8' *sempre diminuendo e ritardando* **ppp**

III. Man **pp** 8', 4'

8', 16'

* Takt 5: Im Autograph für Karl Straube ist *b* lediglich mit Hals nach oben notiert; vgl. I. System und Kritischer Bericht. / In the autograph for Karl Straube *b* flat is notated with the stem pointing upward only; see the first system and the Critical Report.

Tempo primo (Adagio e maestoso)

8

I. Man *fff* Org Pl

Org Pl

10

II. Man *un poco meno f*

II. Man

un poco meno f

(11)

I. Man Org *ritardando*

a tempo III. Man 8', 4' (III. Man)

pp

14

rescendo II. Man *ma p*

dim.

poco ritardando *a tempo*

f

16

II. Man *sempre crescendo*

I. Man *ff*

più f

(17)

II. Man *ff*

(II. Man hervortretend)

III. Man *fff* alle Register

(III. Man)

19

I. Man *ff*

scendo

Org Pl

22

II. Man I. Man (I. Man)

24

non ritardando

III. Man II. Man I. Man

[b] *trm* (III. Man)

meno f ma poco *ff*

26

più f

Org Pl

Org Pl

28

(I. Man)

poco a poco cre -

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

♩, 16'

30

do

ff

do

ff

(31)

trmm trmm

più f

trm

più f

33

(An)

sempre crescendo

[7]

sempre crescendo

35

trmm

(Org Pl)

Org Pl

(36)

Alle Register
im III. Man

III. Man *ppp*

sempre crescendo

(*ff*)

I. Man *ff*

tr

8', 16'

ppp

poco a poco crescendo

ff

38

sempre crescendo

39

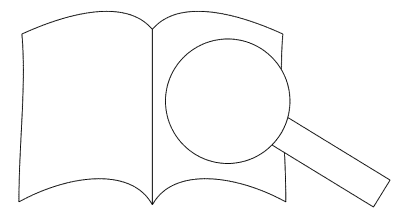
poco a poco ritardando

più ff

attacca la Fuga

Fuge
Allegro

II. Man *m*



5 (II. Man)

poco a poco cre - - -

I. Man *mf* 8', 4'

8 scen - - -

11

II. Man *ma sempre f*

sempre ff

17

II. Man

(II. Man) *ma meno f*

I. Man *ma meno f*

(II. Man)

(I. Man)

20

poco a poco crescendo

I. M

23

(I. Man)

III. Man

II. Man *ma meno f*

2.

mo

II. Man

29

32

più pp (II. Man)

35

41 *poco rit.* *a tempo* *un poco meno p*

III. Man *p*

II. Man *p* *trm*

44 (III. Man)

sempre II. Man *e sempre p*

47

trm

p *ma marcato*

50

poco *a* *poco* *crescendo*

53

f + C III

sempre crescendo

56

Alle Register im II. Man

I. Man *fff* alle 8' obr

p *più f* *assai marcato*

59

+ 16'

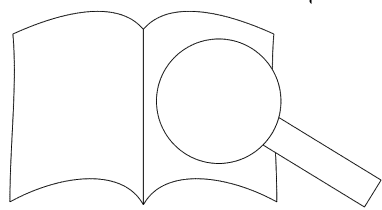
65 *tr* III. Man *ma ff*
(II. Man) I. Man *un poco meno f*

68 II. Man *ma ff*
(I. Man) *più ff*

71 (II. Man) (II. Man)
(I. Man) *sempre ff* (I. Man)

74 *ff*

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77

80

83

86

* Takt 86: Reger in einem Brief vom 11. Juli 1900 an den Organisten Richard Jung: »Seite 14, 2. Zeile [des Erstdrucks] ist Sopran u. Alt II. M[an]. Tenor I. Man.« / In a letter to the organist Richard Jung from 11 July 1900 Reger writes: "page 14, 2nd line [of the first edition] the tenor is more important. Therefore, use the Soprano and Alto in manual II, Tenor in manual I."

89

Tutti
+ C II, III

I. Man

C I, II, III

fff

92

94

96

II. Man

meno f

sempre un poco meno f

tr

- C II, III (I. Man)

meno f

99

I. Man più f
sempre cre - - scen - -
marcato
più f

102

- do
+ C r
assai marcato
più fff

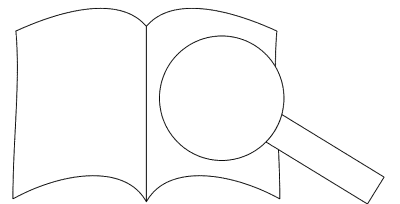
105

sempre
scen - -

poco ritardando
Adagio
do
Org Pl
Org Pl

I. Sonate fis-moll op. 33

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Herrn Prof. A.W. Gottschalg, großherz. sächs. Hoforganisten,
in verehrungsvoller Dankbarkeit gewidmet

I. Sonate fis-moll

für Orgel

Opus 33 (1899)

I. Phantasie

Allegro energico

Manuale

I. Man

ff 8', 4', 2'
ohne 16'

Pedal

8', 16', 4'

ff

4

+ C III

cresc.

+ C III

cresc.

7

più f

+ C II

+ C I

più f

più f

10

sempre poco a poco cre - - scen - - - do Org Pl

+ 32'

sempre poco a poco cre - - scen - - -

13 *ri - tar - dan - do* **Un poco meno mosso** II. Man **pp** 8'

III. Man **pp** 8', 4'

18

pp

22

poco a poco di - mi - nu - en

ri - - tar - - dan - - do

- 8', nur 16'

ppp

* Takt 15: Zu den Phrasierungen der Takte 15-16, 18 und 21 siehe Kritischer Bericht. / For the phrasing of 15-16, 18, and 21, see the Critical Report.

Tempo primo (Allegro energico)

25 III. Man *mf* 3 3

II. Man *mf* 3 3

8', 16', 4' *marcato, ma legato* *mf*

Un poco più mosso

27 I. Man *f marcato, ma ben legato*

29

sempre poco a poco cre - - scen - -

Più allegro

e *strin - - - - - gen - - - - - do + C III*

33

sempre cre - - - - - scen - - - - -

+ C II

35

do + 16' più f

(legato)

più f

37

Più mosso

più f C II

sempre poco a poco

+ C I

più f

sempre poco a poco

39

scen do

cre - - - - - scen - - - - - do

41

fff *sempre poco a poco cre*

Pedal *alle Register*

fff

43

poco a poco ri - - tar - - dan - - do *ie.*

scen *do*

poco a poco ri - - tar do tempo primo

45

Org Pl

Org P

SSO

(Org Pl) *ritardando*

3 2 3

ri - - - - tar - - - - dan - - - - do

(Org Pl)

II. Intermezzo

Sostenuto

II. Man 8' (*etwas hervortretend*)

p
p
p

più p
più p
più p

pp
pp
pp

più pp ma sempre 8''
più pp ma sempre 8', 4''
più pp
meno pp

14 un poco strin - - gen - - do ri - tar - dan - do al tempo primo

Musical score for measures 14-16. It features a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of eighth and sixteenth notes with various articulations.

17

Musical score for measures 17-21. It features a vocal line and two piano accompaniment staves. The key signature has one sharp (F#) and the time signature is common time (C). Dynamic markings include *più pp* and *pppp*. There is a fermata over measure 20.

Più andante

22

Musical score for measures 22-25. It features a vocal line and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked *Più andante*. Dynamic markings include *f* and *f* 8', 4'. There are large slurs over the vocal line and piano accompaniment.

II. Man

8', 16', 4'

(II. Man)

più f + 2'

I. Man *f* 8', 16', 4' (etwas hervortretend)

Musical score for measures 26-30. It features a vocal line and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Dynamic markings include *più f* + 2' and *f* 8', 16', 4' (etwas hervortretend). There are slurs and accents throughout the passage.

26 **Un poco mosso** + 16' (II. Man) *sempre poco a poco*

(I. Man)

29 *strin - - - - - gen*

+ C III

più f

più f

+ C II

più f

31 **Allegro**

I. Man *più f* + C III

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

pi

32

+ C I

35

più ff e sempre cre

+ 32'

più ff

37

II. Man III. Man *poco a*

scen - - - do Org Pl (I. Man) *poco* *poco*

- C I

poco di - mi - - -

40

dan *etwas hervortretend*

nu - - - en

III. Man 8', 4'

pp 8', 16'

pp

do

42

III. Man - 4'

di - - - mi - - - nu - - - en - - - do *pppp*

III. Passacaglia

Andante con moto

Musical notation for measures 1-8. The piece is in A major (two sharps) and 3/4 time. The right hand has whole rests. The left hand plays a descending eighth-note pattern: A4, G4, F4, E4, D4, C4, B3, A3. A dynamic marking of *ppp* is at the beginning. A rehearsal mark '8', 16'' is above the first measure. A third ending mark 'III. Man 8', 4'' is above the final measure.

Musical notation for measures 9-14. The right hand plays a descending eighth-note pattern: G4, F4, E4, D4, C4, B3, A3. The left hand continues the descending eighth-note pattern: G3, F3, E3, D3, C3, B2, A2. A dynamic marking of *ppp* is at the beginning.

Musical notation for measures 15-20. The right hand plays a descending eighth-note pattern: F4, E4, D4, C4, B3, A3. The left hand continues the descending eighth-note pattern: F3, E3, D3, C3, B2, A2. A dynamic marking of *pp* is at the beginning. Rehearsal marks 'II. Man *pp* 8'' and '(III. Ma' are present.

Musical notation for measures 21-24. The right hand plays a descending eighth-note pattern: E4, D4, C4, B3, A3. The left hand continues the descending eighth-note pattern: E3, D3, C3, B2, A2. A dynamic marking of *pp* is at the beginning. Rehearsal marks '(II. Man)' and 'un poco r' are present. A third ending mark '(III.)' is at the end. A magnifying glass icon is in the bottom right corner.

26

poco a poco cre

poco a poco cre

31

scen - - - do

II. Man 8', 4'

trm *sempre* *cre*

mf

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

35

trm *scen* *trm* *trm*

sc

38

trm *trm* *trm* *trm* *do*

trm *do*

do *più f*

41

I. Man 8', (ohne 4')

44

+ 16'

p **più f**

+ 2'

p **più f**

47

p **più f + 4'**

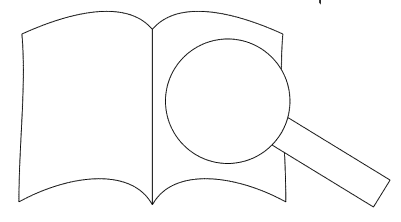
p **più f**

5

tr

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53

tr

56

+ 2' (I. Man)

più ff

II. Man

+ C III, alle Register im III. Man

+ C II

più ff

59

alle Register im II. Man

+ C I

+ 32'

66

p

65 III. Man *p* 8', 4'

sempre poco a poco di - - mi - - - -

69

nu - - en - - - - do

(II. Man) *pp*

73

nu - - en - - - - do

78

II. Man 8' + 4'

III. Man (8', 4')

più *pp*

più *pp*

* Takt 75: Die Takte 75–88 weichen vom entsprechenden Abschnitt der Erstschrift grundlegend ab, da Reger die beiden betreffende... variatione... die Druckfassung des Werks neu komponierte; siehe Kritischer Bericht und DVD, Anhang 1. / *Mm.* 75–88 differ fundamentally from the corresponding passage in the first copy, since Reger newly composed both variations in question for the first edition; see the Critical Report and the DVD, Anhang 1.

III. Man (8', 4')

83

- 4'

più ppp

II. Man (8')

più ppp

sempre

di - - mi - - un -

più ppp

sempre di

87

II. Man alle Register

pppp

ff

I. Man Trompete 8', Oktave 4'

pppp

ff

en - - - - do

en - - - - do *pppp*

91

+ C III, III. Man alle Register

più ff

+ Posaune 16'

più ff

+ C II 3

più ff

99

103

I. Man (ohne C II, II^r)
fff - Trompete 8'
- Posaune

106

+ C III

109

112

più ff
+ C II

3

3

3

+ 32'

più ff

115

118

II. Man (C III)

III. Man

- C I, II, III, - 32'

sempre *poco* *a* *poco*

I. Man - C III

sempre *poco* *a* *poco* di - - - mi - - -

124

nu - en - do

nu - en

127

pp *fff* I. Man

pp *fff* + C II, III

129

II. Man

13

I. Man

133

Musical score for measures 133-134. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The first staff has a long melodic line with many accidentals. The second and third staves provide harmonic support. The piece is divided into two sections: 'I. Man' (measures 133-134) and 'II. Man' (measures 133-134).

135

Musical score for measures 135-136. The score is written for piano with three staves. The key signature has two sharps. The music continues with complex rhythmic patterns. The first staff has a melodic line with many accidentals. The second and third staves provide harmonic support. The piece is divided into two sections: 'I. Man più fff' (measures 135-136) and 'I. Man' (measures 135-136). There is a '+ CI' marking in the lower Bass staff.

137

Musical score for measures 137-138. The score is written for piano with three staves. The key signature has two sharps. The music continues with complex rhythmic patterns. The first staff has a melodic line with many accidentals. The second and third staves provide harmonic support. The piece is divided into two sections: 'II. Man' (measures 137-138) and 'I. Man' (measures 137-138).

Musical score for measures 139-140. The score is written for piano with three staves. The key signature has two sharps. The music continues with complex rhythmic patterns. The first staff has a melodic line with many accidentals. The second and third staves provide harmonic support. The piece is divided into two sections: 'II. Man' (measures 139-140) and 'I. Man' (measures 139-140). There is a 'Man' marking at the end of the first staff.

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143

III. Man 8', 4'

II. Man

meno f

8', 4', 16' [- C III]

(II. Man)

- C I

meno f

- C II

145

sempre *poco* *a* *pr*

- C III

sempre *poco* *di*

147

mi *nu*

mi *nu*

1.

en

151

do

III. Man *pp*

più pp *più pp* - 4'

do *pp* *più pp* *più pp*

156

do

pppp I. Man *fff* ohne C II

+ C III

pppp

162

sempre cre

+ C I

sempre cre

166

Adagio

do

Org Pl

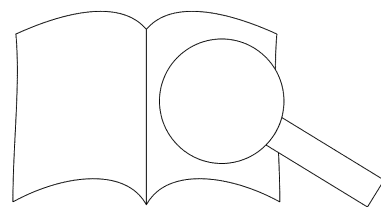
Org Pl

scen - - - - do

* Takt 159: Nach Erscheinen des Erstdrucks komponierte Reger für Karl Straube fünf Variationen hinzu, die an dieser Stelle einzufügen wären, siehe Knuscher Bericht und DVD, Anhang 2. / After publication of the first edition, Reger composed five additional variations for Karl Straube; see the Critical Report and the DVD, Anhang 2.

Introduction und
Passacaglia d-moll WoO IV/6

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Introduction und Passacaglia d-moll

für Orgel

WoO IV/6 (1899)

Introduction
Grave

Manuale
I. Man
Org Pl

Pedal
Org Pl *

5

(Org Pl)

7

tr

poco rit.

. Man

II. Man

sempre II. Man

e

meno ff

* Takt 1: Fußnote Regers: »Unter Org. Pl. verstehe ich „Volles Werk“ mit sämtlichen Koppeln.« / Reger's footnote: "By Org. Pl. I mean "full organ" with all couplers."

11

fff I. Man *fff*

[6]

f

fff

13

sempre I. Man *e* cre - - scen - - do

Org Pl

lan

Passacaglia
Andante

8', 16'

ppp

II. Man, 8'

ppp

sempre ppp

14

+ 4'
meno *ppp*

meno *ppp*

18

22

(II. Man)
p 3

30

mf (II. Man)

mf

34

II. Man *sempre* *poco* *a* *poco*

sempre *poco* *a*

38

scen

do *f* (II. Man)

do *f*

(II. Man)

45

45-48

più f

This system contains measures 45 through 48. It features a grand staff with treble and bass clefs. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble. A dynamic marking of *più f* is present at the end of the system.

49

49-51

This system contains measures 49 through 51. The accompaniment continues with eighth notes, while the treble part features a series of chords and moving lines. The dynamic remains *più f*.

52

52-54

This system contains measures 52 through 54. The musical texture is dense with many chords and moving lines in both hands. The dynamic is *più f*.

55-58

ben legato
I. Man
più f

This system contains measures 55 through 58. The music is marked *ben legato* and *più f*. It includes a first ending bracket labeled "I. Man". The system concludes with a double bar line and repeat dots.

58

61

64

67

sempre ben legato

70

musical score for measures 70-72, featuring treble and bass clefs, dynamic markings *più ff* and *tr*, and a watermark.

73

musical score for measures 73-75, featuring treble and bass clefs, dynamic markings *tr*, and a watermark.

76

musical score for measures 76-78, featuring treble and bass clefs, dynamic markings *tr*, and a watermark.

musical score for measures 79-81, featuring treble and bass clefs, dynamic markings *tr*, and a watermark.

82

Musical score for measures 82-84. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 82 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. There are slurs over the melodic lines and fingerings of 12 and 9 are indicated.

85

Musical score for measures 85-87. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 85 starts with a treble clef and a key signature of one flat. The music continues with melodic and rhythmic patterns. Fingerings of 10 and 8 are indicated.

88

Musical score for measures 88-90. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 88 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *fff* is present. A slur covers the melodic line.

91

Musical score for measures 91-93. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 91 starts with a treble clef and a key signature of one flat. The music continues with melodic and rhythmic patterns. A slur covers the melodic line.

92

Musical score for measures 92-93. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex melodic line in the right hand with many accidentals and a steady accompaniment in the left hand.

94

Musical score for measures 94-95. Similar to the previous system, it features a grand staff and a lower bass clef staff. The melodic line continues with intricate phrasing and numerous accidentals.

96

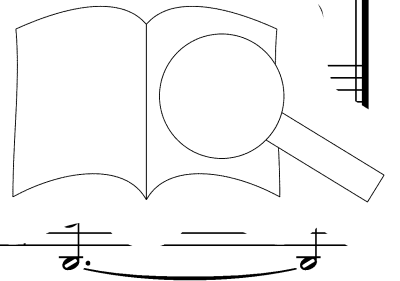
Musical score for measures 96-97. The system includes a grand staff and a lower bass clef staff. The notation includes the words "sempre" and "cre" above the notes. The melodic line is highly ornamented with accidentals.

ritardando

Adagio

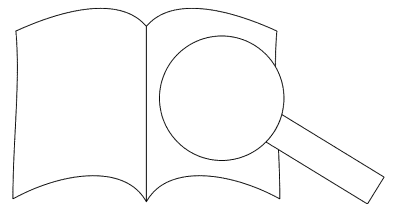
do Org Pl

Org Pl



Phantasie und Fuge über B-A-C-H
op. 46

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Phantasie und Fuge

über 

für Orgel
Opus 46 (1900)

Phantasie Grave (sempre quasi improvisazione)

Manuale

I. Man *fff* *più fff*

Pedal

C II, III + C I Org Pl



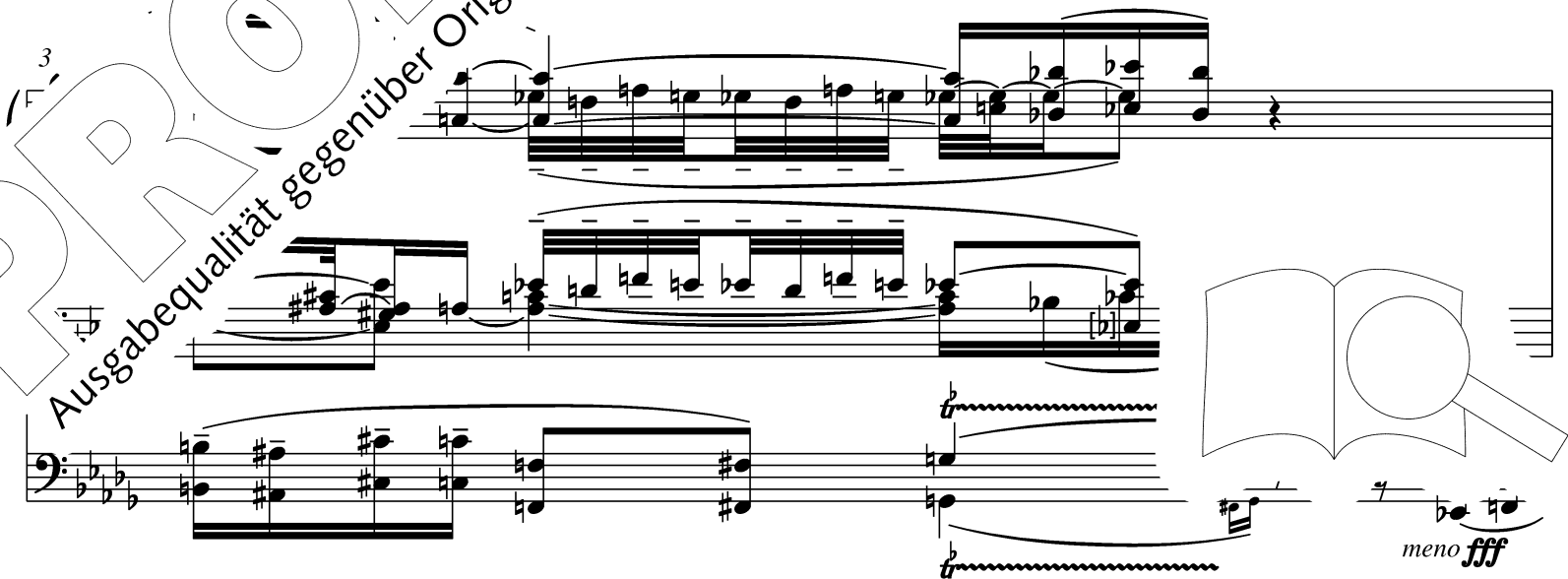
2

Org Pl (Org Pl)



3

meno *fff*



4 (I. Man) *ri - tar - dan - do a tempo* II. Man

meno fff *meno ff* *meno f* *p* *pp* *ppp* I. Man

II. Man III. Man

- C I - C II - C III + C I, II, III

meno ff *meno f* *p* *pp* *ppp* *fff*

(5) *più fff* (I. Man)

fff

(6) Org Pl *quasi presto* (I. Man)

f

strin - - - - - gen - - - - - do a tempo

8

fff

Org Pl

Org Pl

fff

- C I

9

p

II. Man
p
p
pp

ri - tar - dan - do

quasi adagissimo

nur 8'

pp

I.

- C II

p *p*
pp

pppp

11

poco *a*

+ 4' (III. Man)

ff

+ C I, II, III

fff

Più andante (quasi vivace)

I. M

III. Man
meno ff

sempre *cre -*

II. Man
- C I, II, III

meno ff

13

scen

musical notation for measures 13-14, including treble and bass clefs, notes, rests, and dynamic markings.

14

- do
quasi più *f*
II. Man

musical notation for measures 14-15, including treble and bass clefs, notes, rests, and dynamic markings.

15

più *f* + C III *sempre*

musical notation for measures 15-16, including treble and bass clefs, notes, rests, and dynamic markings.

16

(I. Man)
I. Man (etwas hervortretend)

musical notation for measures 16-17, including treble and bass clefs, notes, rests, and dynamic markings.

17

scen - - - - - do e

+ C II

18

strin - - - - - gen

sempre

t. n.

C I

ff

19

sempre

strin - - - - - do

cre - - - - - do

fff

Vivace assai

fff

(III. Man)

III. Man

meno ff sempre poco a poco

II. Man

- C I

- C II

- C III

meno ff

21

scen - - - - - do

II. Man
ff *sempre cre*

+ C III

+ C II

22

scen

23

(II. Man)

+ C III

fff

I. Man

sempre

cr

scen

+ C I

24

do

I. Man

Org Pl

25

II. Man - C III

I. Man

p *p* *ff*

III. Man

II. Man

- C I

+ C I

- C I

p *ff*

26

II. Man

III. Man

- C II

meno f *sempre* *di - - - mi - - - nu - - - en*

(III. Man)

pp

28

ri - - - dan - - - do

p *ppp* *pppp*

p *ppp* *pppp*

p *ppp* *pppp*

f marcato

* Takt 31: In Stichvorlage und Erstdruck steht *d*¹; vgl. Kritischer Bericht. / In the engraver's copy and the first edition appears *d*¹; see the Critical Report.

32

ff

+ C II

ff

This system contains measures 32 and 33. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats. The dynamic marking *ff* is present in both systems. A second ending marked '+ C II' begins in measure 33.

33

sempre cre - - - - - scen - - - - - do

This system contains measures 33 and 34. The vocal line includes the lyrics 'sempre cre - - - - - scen - - - - - do'. The piano accompaniment continues with complex rhythmic patterns.

34

(II. Man)

sempre cre

This system contains measures 34 and 35. The vocal line is marked '(II. Man)' and includes the lyrics 'sempre cre'. The piano accompaniment features a dense texture of chords and moving lines.

35

do

fff (II. Man)

This system contains measures 35 and 36. The vocal line includes the lyric 'do'. The piano accompaniment is marked *fff* and includes the instruction '(II. Man)'. The system concludes with a graphic of an open book and a magnifying glass.

36

sempre cre - - - - - scen - - - - -

più

37

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

Org

(I. Man) -

38

II. Man - C III

p *f sempre cre - - - - -*

III. Man

(II. Man)

- C I, II, III

40

scen - - - - - do

(II. Man) **ff** sempre cre - - - -

+ C III + C II

I. Man

41

scen - - - - -

42

I. Man

+ C I + 32'

43

+ C II
più **fff**

7

+ C III

44

Musical score for measures 44-45. The system consists of three staves: two treble clefs and one bass clef. The key signature has three flats. Measure 44 features a complex texture with many beamed notes. Measure 45 includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A large slur covers the right hand across both measures.

45

sempre cre - - - - - *scen*

Musical score for measures 45-46. The system consists of three staves. Measure 45 continues from the previous system. Measure 46 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A large slur covers the right hand across both measures. The text *sempre cre* and *scen* is written below the first two staves.

46

do

Org Pl

Musical score for measures 46-47. The system consists of three staves. Measure 46 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A large slur covers the right hand across both measures. The text *do* is written below the first staff. The text *Org Pl* is written to the right of the first and second staves.

II. Man

Musical score for measures 47-48. The system consists of three staves. Measure 47 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A large slur covers the right hand across both measures. The text *II. Man* is written below the first staff.

48

48

ritenuto

Vivace assai

(III. Man)

II. Man - C III

- C I

- C II

p *ff*

(III. Man) *alle*

(II. Man)

50

II. Man

più ff + C III

+ C

51

- C II, III

sempre cre

(II. Man)

+ C I

* Takt 49: In der Erstschrift steht als Auftakt ein in 128stel-Noten notierter Lauf, beginnend mit *fis*¹ (r.H.) bzw. *a* (l.H.); vgl. Kritischer Bericht und DVD. / In the first copy is notated as an upbeat a run in 128th-notes, beginning with *f sharp*¹ (r.h.) and *a* (l.h.); see the Critical Report and the DVD.

** Takt 49: In Stichvorlage und Erstdruck steht *es*²; vgl. Kritischer Bericht. / In the engraver's copy and the first edition appears *e flat*²; see the Critical Report.

52

scen - - - do

I. Man
più **ff** sempre cre

53

scen - - - do

II. Man + C III. :
fff
(I. :
-

54

sempre cre - - - scen - - - do

I. Man
+ C II + C III

Adagio

attaca la Fuga

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Fuge

Sostenuto (nach und nach beschleunigen!)

(♩ = 50) *

III. Man

pppp nur 8' *sempre ben legato*

6

[III. Man]

sempre pppp

10

un poco cre -

14

scen

* Takt 1: Fußnote Regers: »Die angegebene Metronomisierung ist nur eine ungefähre Andeutung der allmählichen Beschleunigung des Tempos.« / Reger's footnote: "The metronome marking is only approximate indication of the gradual acceleration of the tempo."

17 (♩ = 52)

do *ppp* (III. Man)

ppp

20

poco *a* *poco* *scen*

24

III. Man *e poco a poco cre*

(♩ = 54)

scen *do*

(♩ = 56)
(III. Man) 8', 4'

32

p

II. Man 8'

sempre poco a poco cre

35

scen

(III. Man)

do

(II. Man)

(♩ = 58)
(III. Man)

38

II. Man
mf + 4'

41

(♩ = 60)

pc

a

poco

cre

scen

44 $(\text{♩} = 64)$

(II. Man)

+ 2'

+ C II

47

a

, 4', 16', 2'

50

do

(II. Man)

, 16'

III. M.

+ C III

56 $(\text{♩} = 68)$
I. Man 16', 8', 4'

ff

II. Man 16', 8', 4', 2'

59 III. Man alle Register

(II. Man)

+ C I

62

I. Man

65

più ff + C III (I. Man)

* Takt 65: In Erstschrift und Stichvorlage steht *dis*!; siehe Kritischer Bericht. / In the first copy and the engraver's copy appears *d sharp*!; see the Critical Report.

68

71

(♩ = 80)

sempre ff

(I. Man)

III. Man 8', 4', 2' *sempre ben*

mf

74

(♩ = 84)

III. M^o

* Takt 75: Zur Bogensetzung siehe Kritischer Bericht. / For the placement of slurs, see the Critical Report.

80

poco *cre - - - - - scen*

This system contains measures 80, 81, and 82. The music is written for piano in a key with one flat. The upper staff features a melodic line with a slur over measures 80 and 81, and a fermata over measure 82. The lower staff provides harmonic accompaniment with chords and moving lines. The tempo marking 'poco' is present.

83

(♩ = 86)

do *f* (III. Man)

This system contains measures 83, 84, and 85. Measure 83 has a tempo marking '(♩ = 86)'. The upper staff has a melodic line with a slur over measures 83 and 84, and a fermata over measure 85. The lower staff has a rhythmic accompaniment. The dynamic marking 'f' and the instruction '(III. Man)' are present.

86

This system contains measures 86, 87, and 88. The music continues with a melodic line in the upper staff and accompaniment in the lower staff. The key signature remains one flat.

89

This system contains measures 89, 90, and 91. The music concludes with a melodic line in the upper staff and accompaniment in the lower staff. The key signature remains one flat.

92 (III. Man)

scen do **ff**
II. Man

95

98 (d = 90)

piu ff

(III. Man)

fff

(II. M.)

104

sempre cre - - -

This system contains measures 104, 105, and 106. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The music is in a minor key and includes a fermata over the final measure.

107

scen - - - - do

$\text{♩} = 94$

(III. Man) alle Register
più fff
(II. Man)

This system contains measures 107, 108, 109, and 110. It includes a vocal line with lyrics and piano accompaniment. A tempo marking of quarter note = 94 is present. Performance instructions for the second and third men are provided.

110

This system contains measures 110, 111, 112, and 113. It features piano accompaniment in the lower staves. The music continues with a steady rhythmic pattern.

114

$\text{♩} = 96$
II. Man + C III

(II. Man)
ff
I. Man 8', 16' (ohne C II, III)

This system contains measures 114, 115, 116, and 117. It includes piano accompaniment with performance instructions for the second man and first man. A tempo marking of quarter note = 96 is present. A magnifying glass icon is located in the bottom right corner of the system.

116

(♩ = 98)
(II. Man)

più ff

(I. Man)

119

122

(♩ = 102)

più ff

(♩ = 104)

128

fff

+ C I, II, III

fff

(♩ = 106)

(I. Man)

131

fff

an

134

fff

I. Man

(♩ = 110)

II. Man + C III, alle Register (II. u. III. Man)

1

fff

(I. Man)

140

I. Man

143

(♩ = 118)

146

più fff + C III

(♩ = 122)

II. Man
+ C III, alle Register im II. und III. Man

(♩ = 126)

152

I. Man
più **fff** + C II

+ C I

(♩ = 132)

155

pre c

158

161

scen

do

Org Pl

* Takt 156: Fußnote Regers: »Von (c-d) können die oberen Noten der linken Hand ausgelassen werden. (4²/3 Takte.)« / Reger's footnote: "From (c-d) the upper notes of the left hand can be omitted. (4²/3 measures.)"

164

167 $\text{♩} = 140$

sempre Org Pl e strin

170

gen

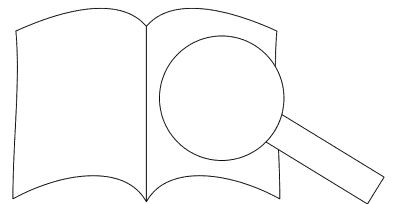
Adagio

do

(Org Pl)

Variationen und Fuge über
»Heil, unserm König Heil!«
WoO IV/7

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Variationen und Fuge
über
»Heil, unserm König Heil!«

Variations and Fugue
on
The English National Anthem

für Orgel / for Organ

WoO IV/7 (1901)

Maestoso

Manuale

I. Man / Gt.
ff *sempre* cre - - - - - scen - - - - - do

Pedal
ff

8

II. Man / Sw.
mf *p* *pp* *poco rit.*

16

Variationen / Variations
a tempo (con moto)

I. Man / Gt.
f

sempre f e ben legato

26

più f

più f

This system contains measures 26 through 31. It features a grand staff with three staves. The upper two staves are treble clef, and the lower staff is bass clef. The music consists of eighth and sixteenth notes, often beamed together. A dynamic marking of *più f* appears in the upper right of the system, and another *più f* is located in the lower right.

32

se,

poco

This system contains measures 32 through 37. It features a grand staff with three staves. The upper two staves are treble clef, and the lower staff is bass clef. The music continues with similar rhythmic patterns. A dynamic marking of *se,* is placed above the upper right staff, and *poco* is placed above the lower right staff.

38

a

poco

scen

This system contains measures 38 through 43. It features a grand staff with three staves. The upper two staves are treble clef, and the lower staff is bass clef. A dynamic marking of *a* is placed above the upper left staff, and *poco* is placed above the upper middle staff. A fermata is placed over the end of the system, with the word *scen* written below it.

44

ff

sempre ben legato

sempre ff

ff

poco ri -

This system contains measures 44 through 49. It features a grand staff with three staves. The upper two staves are treble clef, and the lower staff is bass clef. A dynamic marking of *ff* is placed above the upper left staff. The phrase *sempre ben legato* is written below the upper middle staff, and *sempre ff* is written below the upper right staff. A dynamic marking of *ff* is placed below the lower right staff. The phrase *poco ri -* is written above the upper right staff. A large watermark of a magnifying glass is visible in the bottom right corner of the page.

Andante

48 - tar - dan - do

Musical score for measures 48-52. The system includes a vocal line and a piano accompaniment. The piano part is marked with *p* and *pp*. A dynamic marking *pp ma un poco marcato* is placed below the piano part. A performance instruction *II. Man / Sw.* is written above the piano part. The tempo is *Andante*.

53

Musical score for measures 53-57. The system includes a vocal line and a piano accompaniment. The piano part is marked with *molto* and *un p.*. The tempo is *Andante*.

58

Musical score for measures 58-62. The system includes a vocal line and a piano accompaniment. The piano part is marked with *molt* and *pp*. The tempo is *Andante*.

sempre ri - tar - dan - do

Musical score for measures 63-67. The system includes a vocal line and a piano accompaniment. The piano part is marked with *pp* and *ppp*. The tempo is *Andante*.

Fuge / Fugue
Più mosso

f I. Man / Gt.

sempre f e I. Man / Gt.

9

14

f

2

26

sempre f e I. Man / Gt.

This system contains measures 26 through 31. It features three staves: a treble clef staff at the top, and two bass clef staves below it. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first staff has a melodic line with some rests, while the lower staves provide a rhythmic accompaniment. A dynamic marking of *sempre f e* is present, along with the instruction *I. Man / Gt.*

32

sempre poco a

This system contains measures 32 through 36. It features three staves: a treble clef staff at the top, and two bass clef staves below it. The music continues with a similar texture. Dynamic markings include *sempre*, *poco*, and *a*. The notation includes various note values and rests.

37

scen *ff*

This system contains measures 37 through 41. It features three staves: a treble clef staff at the top, and two bass clef staves below it. The music shows a change in dynamics with a *ff* marking. The word *scen* is written below the first staff. The notation includes various note values and rests.

This system contains measures 42 through 46. It features three staves: a treble clef staff at the top, and two bass clef staves below it. The music continues with a similar texture. The notation includes various note values and rests.

49

II. Man / Sw.
p

sempre

cre - - - - - scen - - - - -

54

- do

f

sempre crescendo

59

65

sempre f

marcato

68

71

II. Man / Sw.

(I. Man / Gt.)

* Takt 67: In der Klavierfassung endet der Phrasierungsbogen aus Takt 64 bereits auf Zählzeit 3 von Takt 66, der nächste beginnt mit Zählzeit 1 von Takt 67, vgl. Kritischer Bericht. / In the piano version, the phrasing slur from m. 64 already ends on beat 3 of m. 66; the next phrase begins on beat 1 of m. 67; see the Critical Report.

77

*sempre **f** e ben legato* *sempre cre*

81

scen - - - - do *I. Man / Gt.
più **f***

85

e - - - - scen - - - - do

88

ff

93

96

sempre *poco* *a* *poco* *cr.* *scel.* *do*

brillante

Maestoso

100

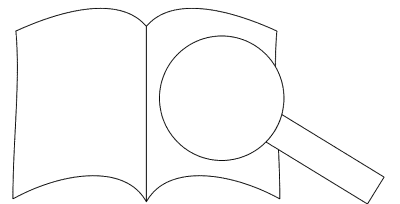
fff *sempre* *fff*

ri - tar - dan - do **Adagio** *sempre* *ri - tar - dan - do*

scen *do* **Org Pl**

Symphonische Phantasie und Fuge
op. 57

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Symphonische Phantasie und Fuge

für Orgel

Opus 57 (1901)

Phantasie

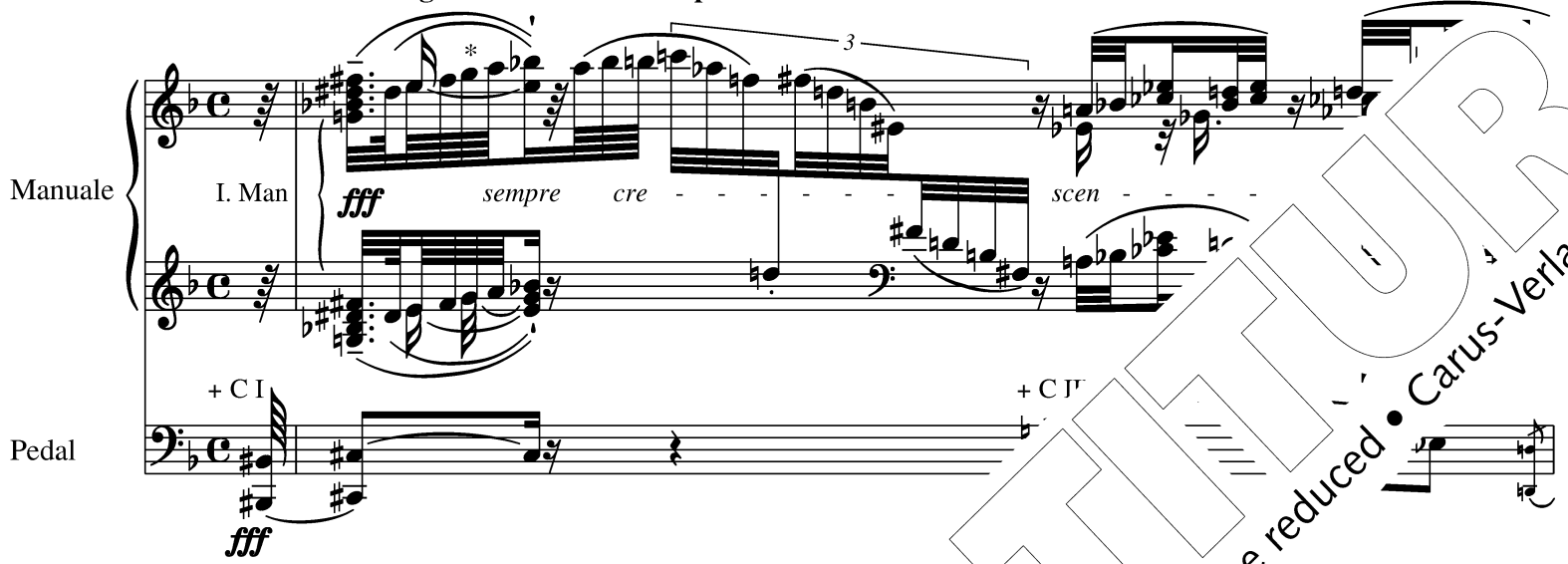
Vivacissimo ed agitato assai e molto espressivo

Manuale

I. Man *fff* *sempre* cre - - - - - scen - - - - -


+ C I + C II

Pedal *fff*



2 *più fff* + C II *sempre* *cr*

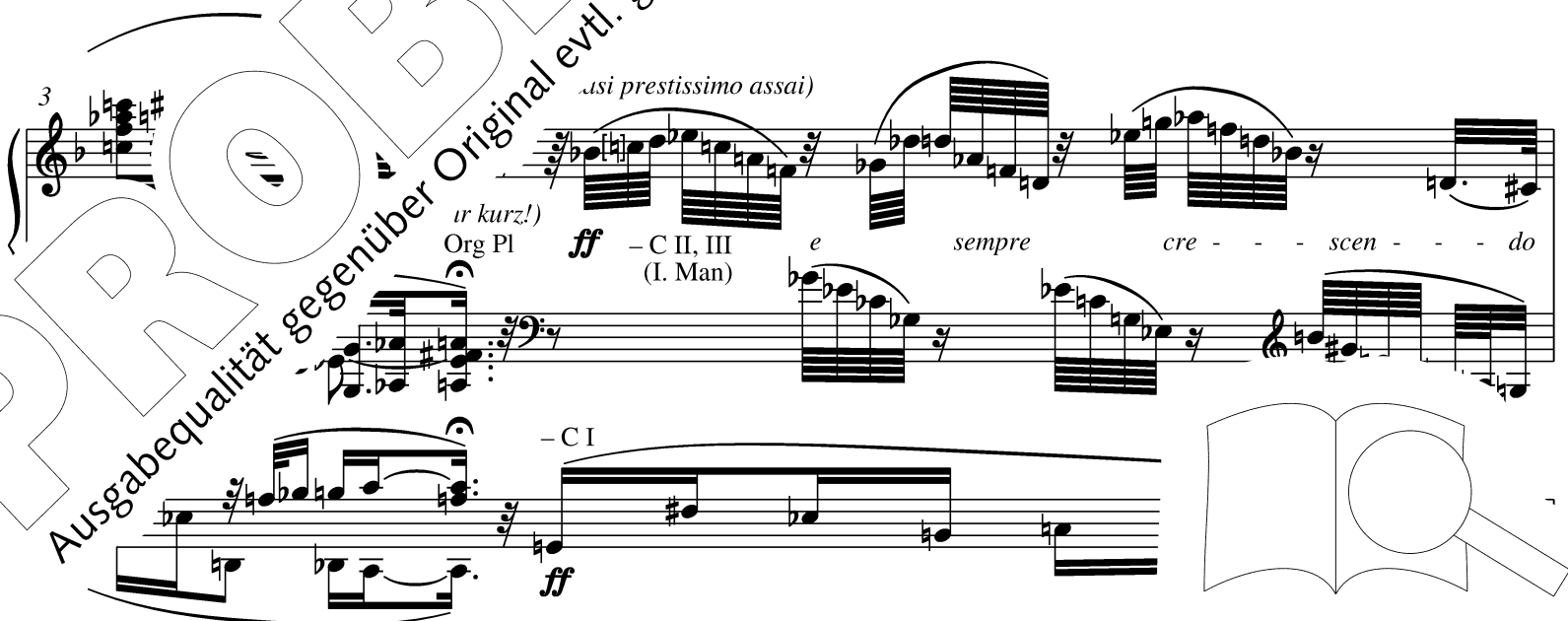
+ C II



3 *asi prestissimo assai*

ur kurz!)
Org Pl *ff* - C II, III (I. Man) *e* *sempre* cre - - - - - scen - - - - - do

- C I *ff*



* Takt 1: An der Parallelstelle in Takt 45 zusätzlich mit gehaltenem g^2 ; vgl. außerdem die Takte 2, 46, 58 und 59. / At the parallel passage in m. 45 in addition with a sustained g^2 ; furthermore, see mm. 2, 46, 58 and 59.

4

p ***ff*** *e* *sempre* *poco*

(4)

a *poco* *cre* *3* *11*

5

(5)

do ***fff*** *sempre* *3*

6

poco a poco *cre*

(6)

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

8

poco a poco ri -

quasi Adagio

espressivo
ppp
III. Man 8'

p *pp*

quasi f

+ 4'

16'

+ 8'

ppp

11 *sempre* ri - - tar - - dan - - do *Vivace assai*

pp - 4' *pppp* *f* *e*

(III. Man) 8', 4'

II. Man 8'

12 *sempre* *poco* *a* *poco* *cre* - - -

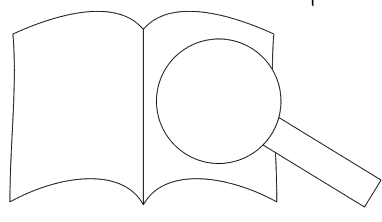
f

13

14

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alle Register im III. Man

15

II. Man
do
fff

+ C III

16

sempre cre - - - - - più fff

17

più fff sempre poco

I. Man 8', 4' (ohne 16')

poco cre - - - - -


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Vivacissimo assai

19

I. Man + 16'

+ CI



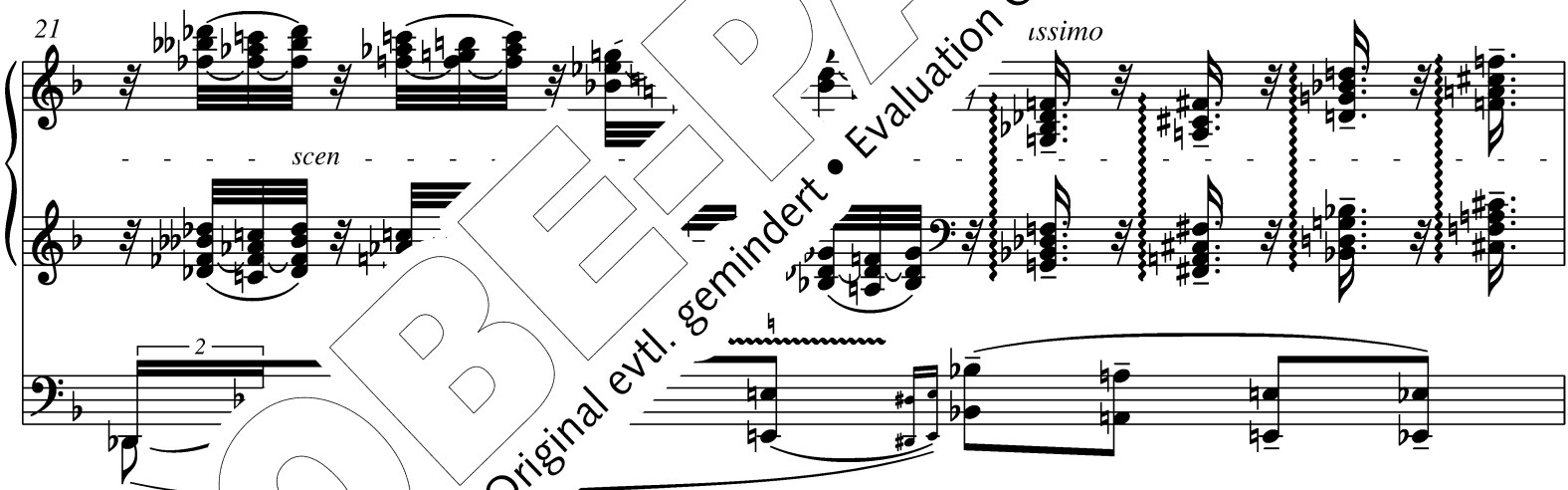
20



21

scen


ssimo



22

do

Org Pl



23

III. Man (alle Register)

- C I, II



24

II. Man *sempre fff*

+ C II



25

e *strin*

marcato



sempre cre

sempre marcato



im II. und III. Man alle Register
scen

do quasi vivacissimo assai

27

do I. Man *fff* e sempre

+ CI

This system contains measures 27 and 28. It features a grand staff with treble and bass clefs. Measure 27 includes a vocal line with the syllable 'do' and a piano accompaniment. Measure 28 continues the piano accompaniment with dynamic markings *fff* and *sempre*. A bass line with triplets and a fermata is shown below the grand staff.

28

poco *a*

This system contains measures 28 and 29. It features a grand staff with treble and bass clefs. Measure 28 includes a vocal line with the syllable 'a' and a piano accompaniment with dynamic markings *poco* and *a*. Measure 29 continues the piano accompaniment.

29

cre

This system contains measures 29 and 30. It features a grand staff with treble and bass clefs. Measure 29 includes a vocal line with the syllable 'cre' and a piano accompaniment with dynamic marking *cre*. Measure 30 continues the piano accompaniment.

30

scen

This system contains measures 30 and 31. It features a grand staff with treble and bass clefs. Measure 30 includes a vocal line with the syllable 'scen' and a piano accompaniment. Measure 31 continues the piano accompaniment with triplets and a fermata.

(30)

+ C II

do

31

Org Pl

sempre vivacissimo assai

(31)

(Org Pl)

ppp 8', 4'

- C I, II, III

- 8'

ppp 16', 8'

poco rit. (♩ = 50)

poco string. (♩ = 68)

pppp (8', 4')

poco a poco cre -

8', 16'

nu

* Takt 32: In der Stichvorlage steht vor Beginn des *quasi Adagio*-Teils die Anweisung: »(keine Pause!)«. / In the engraver's copy, before the *quasi Adagio* passage is the remark: "(no rest!)."

35 *ma sempre dolcissimo*

scen - - - - - do di - mi - nu - en - do *ppp*

8', 16' *ppp*

37 *strin - - gen - - do a tempo poco stringendo*

molto pp ppp *n.* *pp e molto*

8', 16' nur 16' *ppp*

39 *molto strin - gen - do meno mosso* *ci tar - dan - do meno mosso* (♩ = 72)

cre - scen - do f *pp*

pp

4' *gen - - do* (♩ = 72) *poco a poco ritardando* (♩ = 64)

lto espressivo *ff (III. Man)* *p*

pp *mp* *pp*

sempre poco a poco ri - tar - dan - do Adagissimo sempre ri - tar - dan - do

43

(8', 4')

pppp - 4' (III. Man 8')

(nur 32', falls ein äußerst schwacher
- 8' (16'), + 32' - 16' (32') vorhanden ist!)

Vivacissimo assai

45

I. Man *fff*

e sempre cre

(45)

+ C III

46

C II

* Takt 44: In der Stichvorlage sind die Sechzehntelgruppen mit durchgehenden Balken notiert; vgl. Kritischer Bericht. / In the engraver's copy the 16th-note groups have continuous cross-beams; see the Critical Report.

(46)

do Org Pl (sehr kurz!)

trium

(quasi prestissimo assai)

(47)

- C II, III (I. Man)

ff e sempre cre

- C I

48

+ C I

2

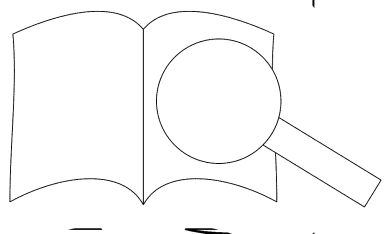
3

2

(48)

+ C II

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49 *strin - - - gen - - - do ri - tar - dan - do a tempo*

scen - - - do

Org Pl

III. Man
meno fff

- C I, II

meno fff

(50)

II. Man

III. Man
fff

+ C II

più fff

51

e sempre cre

(sempre vivacissimo assai)

(II. Man) *scen*

III. Man

II. Man

53

I. Man più *fff* e sempre

(53)

poco a poco

+ C I 3

54

cre

+ C III

(5)

55

sempre non ritardando

+ C II

do Org Pl

56

Vivacissimo ass

(Org Pl)

ritardando

III. Man

I.

poco

tr

tr

- C I, II, IV

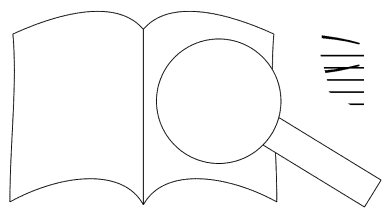
(57)

a poco cr

I. Man

58

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(58)

do *fff* + C II e *sempre*
(I. Man)

59

cre

+ C I, + 32'

60

scen

ritardando

(61)

assai ritardando *Grave*

do *Org Pl al Fine* *sempre ri*

attacca la Fuga

Fuge
Allegro brillante e vivacissimo

* Takt 5: Fußnote Regers: »Die Auslassung des einen Taktes aus dem Thema ist hier Absicht!« / Reger's footnote: "Her theme is on purpose!"

** Takt 8: Ab hier ist der seit T. 6 mit der Oberstimme parallel geführte Phrasierungsbogen in den Quellen nach einem Zeilenwechsel nicht mehr weitergeführt. / From here on, in the sources, the phrasing slur which moves parallel to the upper voices from m. 6 is not continued after the end of the system.

10 *tr* *tr*
sempre f e poco a poco cre -

+ C II
f

12 *tr*

tr

14

16 *tr*
do ff

tr

18 III. Man 8', 4', 16'

meno f

sempre II. Man e sempre poco a poc cre -

- C II, + C III

20

scen *do*

22

II. Man *ff*

+ C II

(II. Man)

I. Man 8', 16', 4'

26

28 (II. Man)

tr *sempre* *poco* *a* *poco*

I. Man *weniger hervortretend!*

30

scen

f

+ CI

3

34 (I. Man) III. Man 8', 16', 4'

meno fff
II. Man 8', 4'

- C I, II
meno fff

36 (III. Man)

sempre ff e poco a cre

II. Man *nicht mehr hervortretend!*

fff

38 III. Man

ff

do

sempre cre

II. Man *etwas hervortretend!*

42

tr

II. Man do

più fff + C III

sempre

+ C II, III

fff

44

poco a poco cre - - -

46

scen - - - do im II. Man alle Register!

48

sempre poco a poco cre - - -

+ C I

50

+ C III

scen

trium

52

+ C II

54

poco a poco un poco

Org Pl

II. Man *meno fff*

- CI

meno fff

dan - - do

trium

Un poco meno mosso

III. Man *ppp* 8', 4'

III. Man

(II. Man)

pp

pp

59

tr
sempre III. Man e ppp
e sempre poco a poco

62

di
mi

64

nu
en

66

do *pppp (8', 4')*
sempre III. Man e poco
pppp (8', 16') *tr*

68

scen

poco a poco strin - - - - - gen

70

scen

trm

trm

do

Tempo primo. Allegro brillante e vivacissim

II. Man 8', 4'

72

mf

f

beide Manu
8', 4', 16' (r)

(II. Man) sempre poco a

(III. Man)

+ C II, III - C

ff f

76

II. Man *scen*

78

do **ff** *cre*

80

scen *e sempre poco*

ben legato
 II. Man etwas hervortretend!
 + C II marcato

82

poco *cre*

II. Man nicht mehr hervortreten

alle Register im III. Man

84

do

fff

III. Man

II. Man

86

(III. Man)

(II. Man)

88

(II. Man)

III..

sempre fff

II. Man

III. Man

(II)

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92

II. Man
più *fff*

e sempre poco a poco cre - - - -

This system contains the first two systems of music for measures 92 and 93. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment.

94

scen - - - - + C III - - - - (Man)

This system contains the second and third systems of music for measures 94 and 95. The vocal line continues with a melodic phrase. The piano accompaniment includes a section marked '+ C III' and '(Man)'. The piano part continues with the eighth-note accompaniment.

96

<register!

This system contains the third and fourth systems of music for measures 96 and 97. The vocal line has a melodic phrase. The piano accompaniment includes a section marked '<register!'. The piano part continues with the eighth-note accompaniment.

98

un poco ritardando

This system contains the fourth and fifth systems of music for measures 98 and 99. The vocal line has a melodic phrase. The piano accompaniment includes a section marked 'un poco ritardando'. The piano part continues with the eighth-note accompaniment.

a tempo (Allegro brillante e vivacissimo)

100

(II. Man)
meno **fff** ma sempre poco a poco cre - - - - -

I. Man

103

(II. Man)

(I. Man)

105

scen

I. Man

1^o

- - - - - do

fff

+ C II, III

fff marcato

109

tr

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'tr' (trill) marking is present above the final measure of the system.

111

cr

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The music continues with similar rhythmic complexity. A 'cr' (crescendo) marking is present above the final measure of the system.

114

scen

+ CI

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. A 'scen' (scenariatura) marking is present above the first measure of the system. A '+ CI' (Crescendo) marking is present above the second measure of the system.

116

(I. Man)

tr

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. A '(I. Man)' marking is present above the second measure of the system. A 'tr' (trill) marking is present above the final measure of the system.

118

sempre poco a poco cre - - -

This system contains measures 118 and 119. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The melody in the treble clef is marked with a hairpin crescendo and the instruction 'sempre poco a poco cre'. The bass clef provides a steady accompaniment.

120

en

This system contains measures 120 and 121. The musical notation continues from the previous system, maintaining the same key and time signature. The melody in the treble clef shows some dynamic fluctuations.

122

C III

tr

This system contains measures 122 and 123. Measure 122 includes a dynamic marking of 'C III'. The bass clef part in measure 123 features a trill, indicated by the 'tr' symbol.

I. Man

II. Man

This system contains measures 124 and 125. It includes two first endings, labeled 'I. Man' and 'II. Man', which branch off from the main melody. The notation is complex, with many beamed notes and accidentals.

126

sempre cre - - - - - scen - - - - - do

trm

128

+ C II

trm

sempre vivacissimo

130

trm

132

sempre poco a poco cre

trm

* Takt 133: In Stichvorlage und Erstdruck steht d^1 statt f^1 ; vgl. Kritischer Bericht. / In the engraver's copy and the first edition appears d^1 instead of f^1 ; see the Critical Report.

134

scen -

strin - - - - - gen

This system contains two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The second system has a grand staff with a similar accompaniment. The key signature has two sharps (F# and C#).

136

This system contains two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with accompaniment. The second system has a grand staff with accompaniment. The key signature has two sharps.

138

vivacissimo assai

do a tempo

do Org Pl al Fine

This system contains two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with accompaniment. The second system has a grand staff with accompaniment. The key signature has two sharps.

156

in ritardando

Grave

assai ri - -

This system contains two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with accompaniment. The second system has a grand staff with accompaniment. The key signature has two sharps.