

Max REGER

Kompositionen op. 79b

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Für Vorwort und Kritischen Bericht verweisen wir auf den
Band der Werkausgabe sowie die zugehörige DVD.
Die DVD ist auch separat erhältlich.

For Foreword and Critical Report please refer to the volume
from the Werkausgabe and the respective DVD.
The DVD is also available separately.

Kompositionen

für Orgel

Opus 79b (1904)

Nr. 1 »Ach Gott, verlass mich nicht«

Max Reger
1873–1916

Andante *sempre ben legato*

Manuale

p I. Man 8'
II. Man 8', 4'

Pedal

8', 16'

p

5

un poco meno p

10

mf - - - do *f*

14

poco ritardando

pp

le di - - - mi - - - ni

Nr. 2 »Ein' feste Burg ist unser Gott«

Vivace

I. Man **ff** 8', 16', 4', 2' *sempre ben legato* *

8', 16'

ff *sempre ben marcato e ben legato*

The first system of the musical score is in G major and 4/4 time. It features a treble and bass staff for the piano and a separate bass staff for the organ. The piano part begins with a forte (ff) dynamic and is marked 'sempre ben legato'. The organ part is marked 'ff' and 'sempre ben marcato e ben legato'. A first manual (I. Man) instruction is present. A small asterisk (*) is placed above the piano staff in the second measure.

5

The second system continues the musical score, maintaining the same instrumentation and dynamics. The piano part continues with its melodic line, and the organ part provides harmonic support.

10

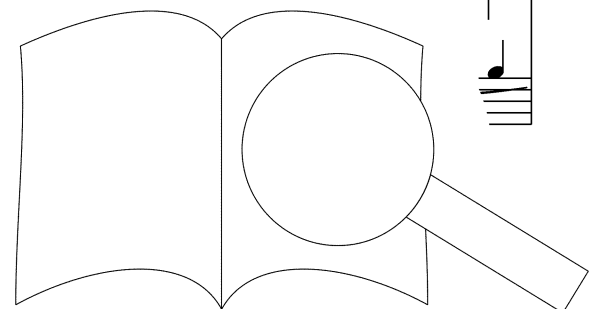
The third system continues the musical score. The piano part features a more active melodic line, and the organ part continues with its accompaniment.

15

The fourth system concludes the musical score on this page. The piano part ends with a final cadence, and the organ part provides a concluding accompaniment.

* Таб. *abuch* (siehe Kritischer Bericht) Unterstimme ebenfalls *cis*². / In the Präludien Carus 52.8

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20

sempre ff

sempre ff

25

sempre ben legato

30

sempre cre

35

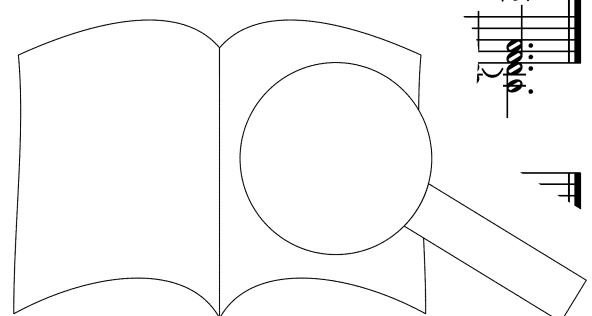
scen

Org Pl

do

ri - tar - dan - do

äludienbuch Unterstimme durchgehend *cis*¹ statt *c*¹. / In the Präludienbuch th



Nr. 3 »Herr, nun selbst den Wagen halt«

Andante

(II. Man)

II. Man *p* 8', 4' *sempre ben legato*

I. Man 8', 4'

8', 16'

p *ben legato*

6

crescendo *mf*

mf

11

crescendo *f*

crescendo *f*

di - - - -

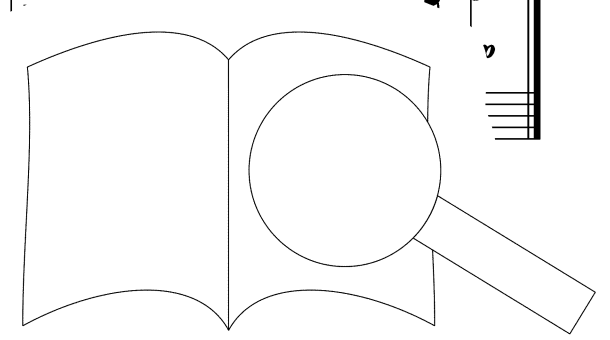
di - - - -

16

mi *do* *p*

nu - - - en - - - do *p*

ri - tar - dan - do



Nr. 4 »Morgenglanz der Ewigkeit«

Poco Adagio (ma con moto)

I. Man

p sempre ben legato

II. Man

p sempre ben legato

4

8

11

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sempre dim.

meno p

sempre dim.

ppp

Nr. 5 »Mit Fried und Freud ich fahr dahin«

Sostenuto

I. Man *mf* 8', 4'

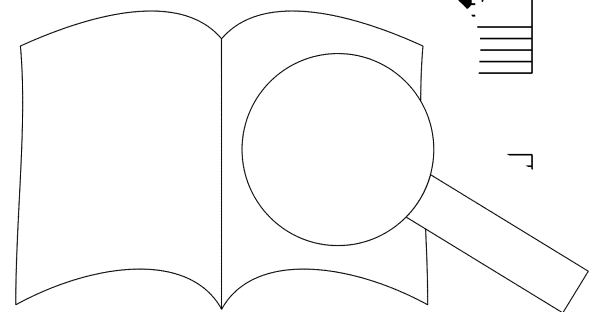
3

8', 16'

Choral, un poco marcato ben legato

6

Carus 52.8



9

sempre poco a poco cre -

Musical score for measures 9-11. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a melodic line with slurs and dynamic markings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

12

scen - - - do **ff** sempre

Musical score for measures 12-14. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a long note for 'scen' followed by a dotted line and 'do', then continues with a melodic line. The piano accompaniment features a dynamic marking of **ff** and a 'sempre' marking.

15

a poco diminuendo **mf** mi - - - nu - - -

Musical score for measures 15-17. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a dynamic marking of **mf** and a 'diminuendo' marking. The piano accompaniment features a dynamic marking of **mf**.

18

ri - tar - dan - do

Musical score for measures 18-20. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a dynamic marking of **p** and a 'ritardando' marking. The piano accompaniment features a dynamic marking of **p**.

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Nr. 6 »Wer weiß, wie nahe mir mein Ende!«

Sostenuto (nicht schleppend)
sempre ben legato

I. Man 8' *p*

II. Man 8', 4' *p*

p *sempre ben legato*

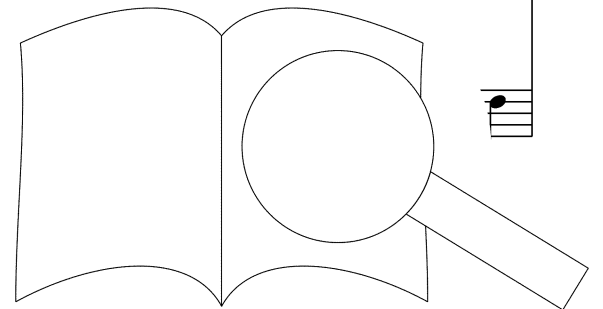
p *sempre ben legato*

3

5 *poco ri - - tar - - dan - - do a tempo*

pp

7



9 *poco ri - - tar - - dan - - do a tempo*

11 *strin - - - - - gen*
cre - - - - - scen

13 *do* *ar* *do a tempo*

15 *ri - - tar - - dan - - do*

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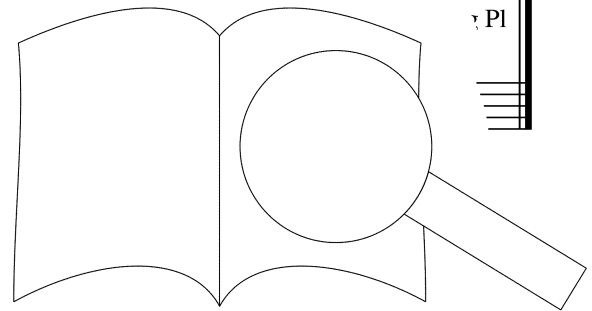
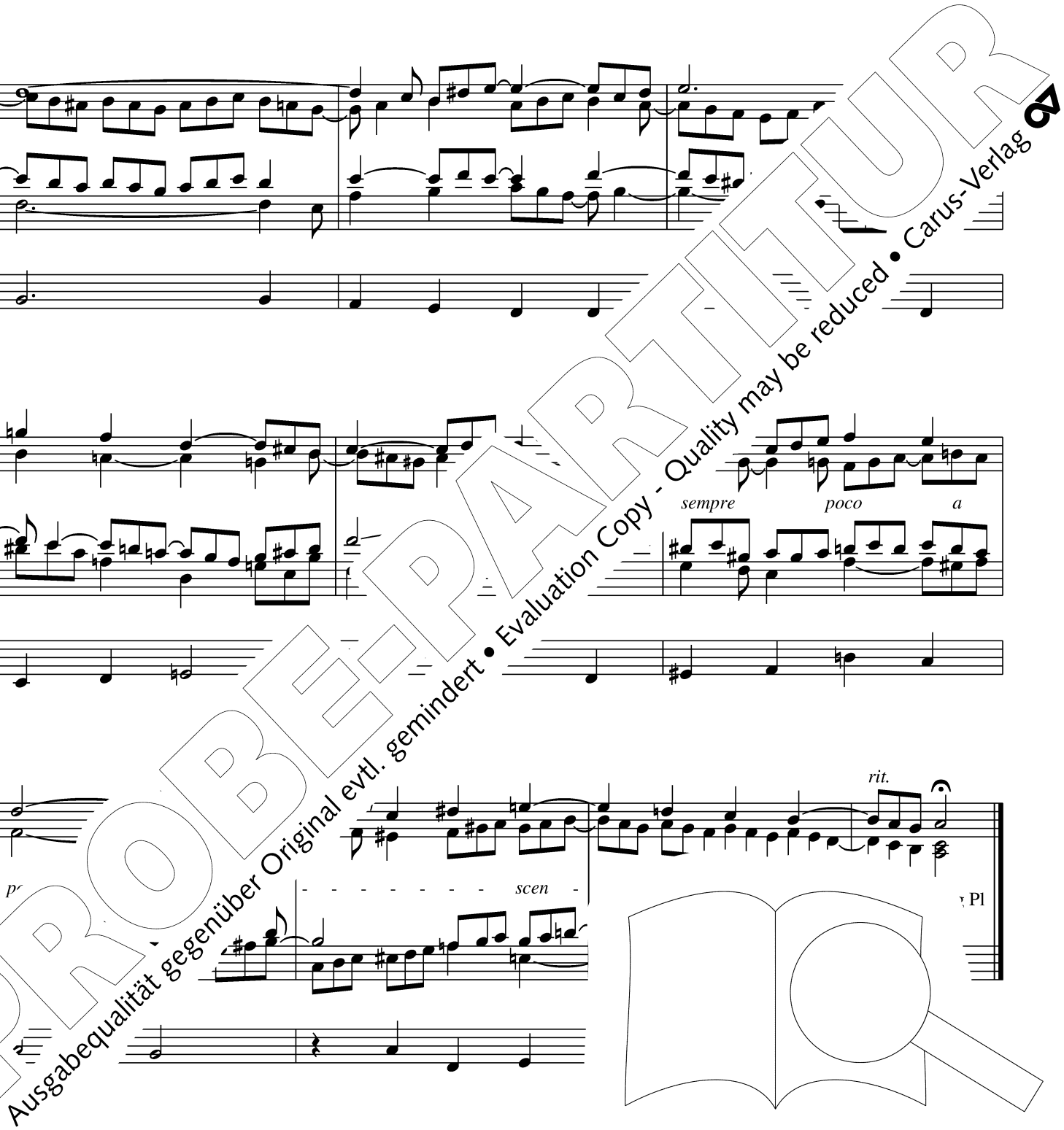
Nr. 7 »Aufersteh, ja aufersteh«

Etwas lebhaft, doch nicht zu sehr

I. Man *ff* 8', 4', 2' *sempre ben legato*

ff (ben marcato il Choral)

p *scen* *rit.* Pl



Nr. 8 »Christ ist erstanden von dem Tod«

Allegro (ma non troppo)

Musical score for the first system, measures 1-5. The score is in 2/4 time and B-flat major. It features a piano introduction with a forte dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Musical score for the second system, measures 6-10. The right hand continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains a steady accompaniment.

Musical score for the third system, measures 11-15. The melodic line in the right hand becomes more active with sixteenth notes. The left hand accompaniment remains consistent.

Musical score for the fourth system, measures 16-20. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

uellen ohne Manualangaben. / All sources lack specifications for the manual.



Nr. 9 »Christus, der ist mein Leben«

Etwas langsam
sempre ben legato

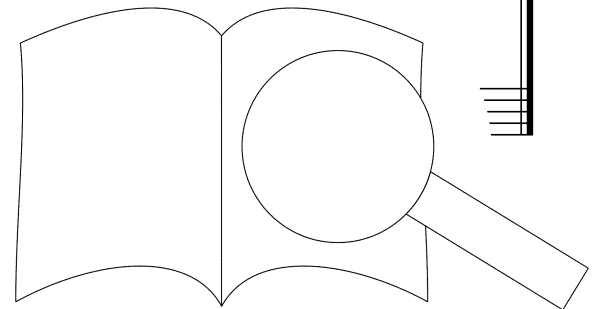
I. Man 8'
p
II. Man 8', 4'
8', 16'
p

3
cre

5
scen
sempre di

7
m'
ri - tar - dan - do
en

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Nr. 10 »Mit Fried und Freud ich fahr dahin«

Con moto I. Man 8'

p *sempre ben legato*

II. Man 8', 4'

8', 16' *

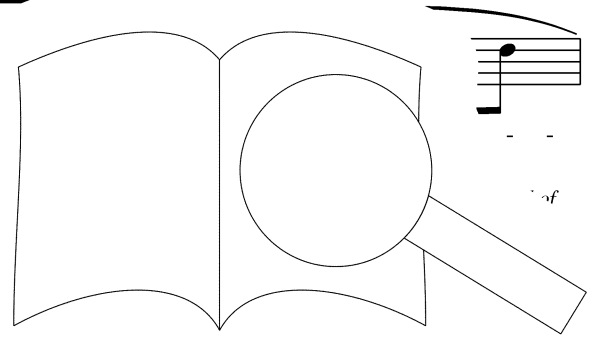
3

meno p

5

cre - - - - -

...eigabe folgt am Ende des Stücks ein Hinweis Regers: »(Die Bäss
...eger follows: "The Basses quite 'weighty'!"



7

scen - - - - do *f* *trm* *più f* *trm*

* scen - - - - do *f* *più f*

9

** poco a poco *trm* di - - - -

poco a poco

11

mi

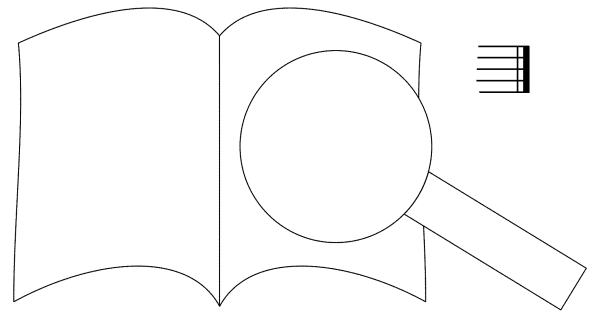
mi

13

en - - - -

do *pp* *ppp*

* In der Ausgabe steht B statt H. / In the journal supplement appears B flat instead of H. / Zum fehlenden Schlusson c¹ der Choralzeile siehe Kritischer Bericht, I, 2. / see the Critical Report, II. Choralvorlage.



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Nr. 11 »Nun danket alle Gott«

Allegro vivace

Musical score for the first system. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first measure of the top staff is marked 'I. Man **f** 8', 4' *sempre ben legato*. The second measure of the middle staff is marked 'II. Man **f**'. The system ends with a repeat sign and a fermata over the final note.

Musical score for the second system. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first measure of the top staff is marked '3/10' and 'I. Man'. The system ends with a fermata over the final note.

Musical score for the third system. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first measure of the top staff is marked '5/12'. The system ends with a fermata over the final note.

Musical score for the fourth system. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first measure of the top staff is marked '7/14'. The system includes a first ending and a second ending. The system ends with a fermata over the final note.

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16

sempre **f** e cre - - - - scen - - - - do **ff**

sempre **f** e cre - - - - scen - - - - do **ff**

Musical score for measures 16-17. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The lyrics are 'sempre f e cre - - - - scen - - - - do ff'.

18

Musical score for measures 18-20. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The lyrics are 'sempre f e cre - - - - scen - - - - do ff'.

21

sempre **ff** e

sempre **ff** e

Musical score for measures 21-23. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The lyrics are 'sempre ff e'.

24

cre - - - - scen - - - - sempre ri - - tar - - dan - - do

Org Pl

scen

Musical score for measures 24-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The lyrics are 'cre - - - - scen - - - - sempre ri - - tar - - dan - - do'. An 'Org Pl' marking is present. A large watermark 'PROBEEPARTITUR' is overlaid on the page.

Nr. 12 »Herr, nun selbst den Wagen halt«

Moderato

I. Man 8'

mf sempre ben legato

II. Man 8', 4'

8', 16'

mf (un poco marcato)

5

poco f

cre - - - - - scen

poco f

9

f

meno f

f

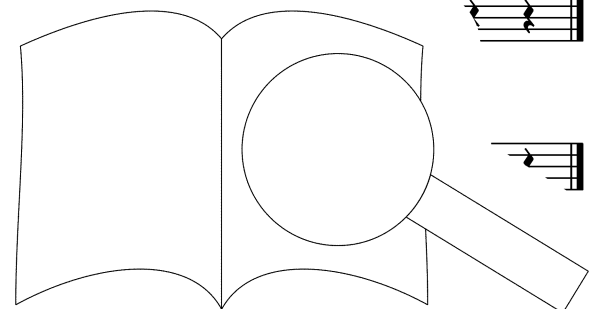
14

diminuendo

pp

pp

„tage für geplanten Paralleldruck (siehe Kritischer Bericht) gis statt g. / The sharp instead of g.



Nr. 13 »Warum sollt ich mich denn grämen?«

Bewegt

sempre ben legato

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

8', 16'

ben marcato

5

10

più f

più f

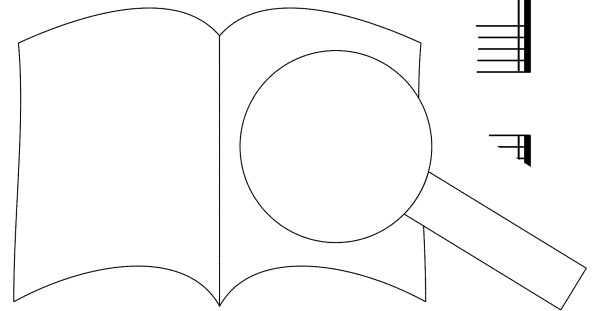
sempre cre - - scen -

14

poco ritardando

sempre ff c1

* of i. , 2, Oberstimme: Zum fehlenden ersten Ton c^2 der Choralzeile siehe Kritisel
see the Critical Report, II. Choralvorlage.



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