

Max REGER

Symphonische Phantasie und Fuge op. 57

herausgegeben von / edited by
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Band 2: Phantasien und Fugen,
Variationen, Sonaten, Suiten I

Editionsleitung / Editorial Directors:
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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.

Herrn Gustav Beckmann zugeeignet

Symphonische Phantasie und Fuge

für Orgel

Opus 57 (1901)

Max Reger
1873–1916

Phantasie
Vivacissimo ed agitato assai e molto espressivo

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

+ C I + C III

Pedal *fff*

2 *più fff* + C II *sempre* cre - - - - -

+ C II

3 *ff* *sempre* cre - - - - - scen - - - - - do

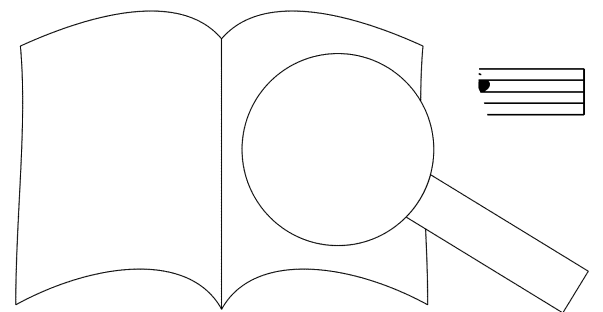
(I, III Man) e

- C I

1: *f* - stelle in Takt 45 zusätzlich mit gehaltenem g^2 ; vgl. außerdem die Tak
-; furthermore, see mm. 2, 46, 58 and 59.

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4

più ff *e* *sempre* *poco*

(4)

a *poco* *cre*

5

(5)

fff

6

poco a poco cre -

(6)

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

scen - - - - - do

a tempo

8

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

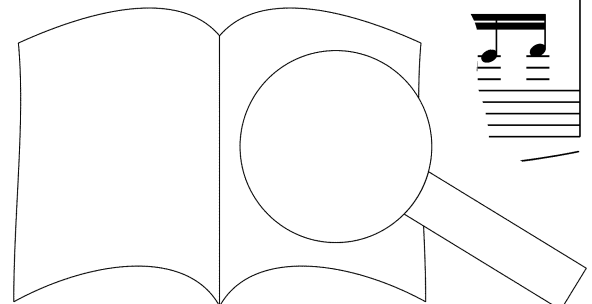
p

pressivo
ppp
III. Man 8'

10

16

+ 8' 3



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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* - - - - - + 16'

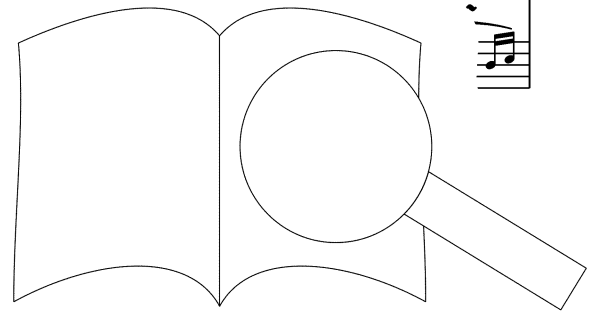
(8')

f

13

14

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alle Register im III. Man

15

do

II. Man *fff*

+ C III

16

sempre *cre* *più fff* *scen*

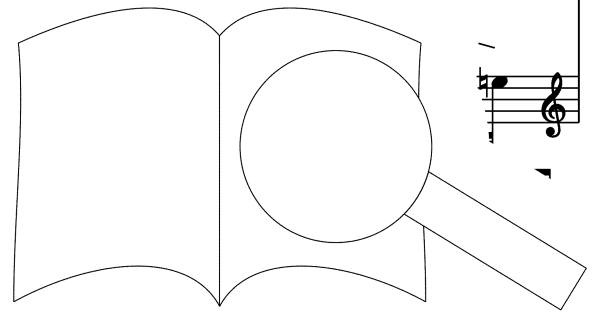
+ C II

17

sempre *poco*

18

poco *cre*



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Vivacissimo assai

19

I. Man + 16'

+ CI

20

21

scen

simc

2

22

Org Pl

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23

III. Man (alle Register)

- C I, II

24

II. Man *sempre fff*

sempre II

+ C II

25

e strin

26

sempre marcato

sempre cre

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im II. und III. Man alle Register
scen

do quasi vivacissimo assai

27

do I. Man *fff* e sempre

+ CI

28

poco a poco

29

cre

30

+ C II 1a.

3

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(30)

+ C II

do

31

sempre vivacissimo assai

Org Pl

(31)

quasi Adagio espressivo

(Org Pl)

(k)

ppp 16', 8'

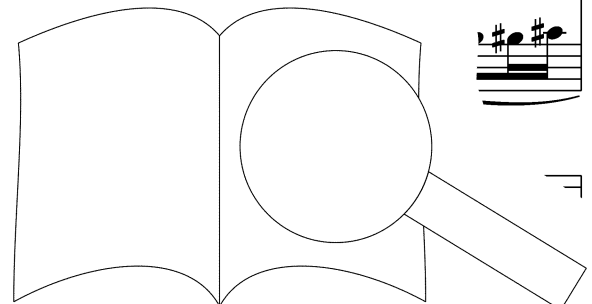
33

poco string. (♩ = 68)

pppp (8', 4')

8', 16'

Stichvorlage steht vor Beginn des *quasi Adagio*-Teils die Anweisung: »(kein
 .. "(no rest!)."



35 *ma sempre dolcissimo*

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

8', 16' *ppp* - 8'

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

molto pp ppp molto ppp

8', 16' nur 16' *ppp* - 8'

39 *molto strin - gen - do meno mosso poco a poco*

cre - scen - do *f* *pp* *meno mosso* (♩ = 72)

8', 16' *pp*

41 *poco a poco* do (♩ = 72) *poco a poco ritardando* (♩ = 64)

ff (III. Man^o)

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

43

(8', 4')

ppp - 4' (III. Man 8')

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

fff

Vivacissimo assai

45

I. Man *fff* e sempre cre

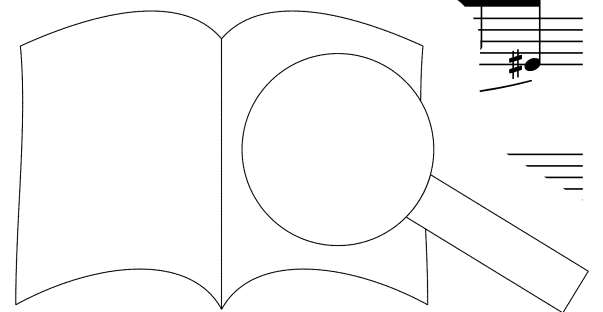
(45)

+ C III

46

+ C I

Die Stichvorlage sind die Sechzehntelgruppen mit durchgehenden Balken notiert;
as cross-beams; see the Critical Report.



(46)

do Org Pl (sehr kurz!)

(quasi prestissimo assai)

(47)

ff - C II, III (I. Man) e sempre cre

- CI

48

+ CI

(48)

fff + C II

+ C II

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

scen *Org Pl* *III. Man* *meno fff*

- C I, II *meno fff*

(50)

II. Man *III. Man fff* *II. Man*

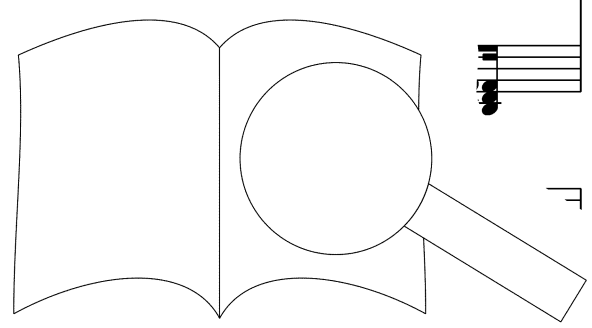
+ C II

51 *e sempre cre* *(s. acissimo assai)*

(II. Man) *III. Man scen*

(52)

II. Man



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53

I. Man più *fff* *e* *sempre*

(53)

poco *a* *poco*

+ CI 3

54

cre

(54)

sce

55

sempre non ritardando

+ C II

do Org Pl

tr

56

Vivacissimo assai

(Org Pl)

ritardando

III. Man

I. Man *ff* e se

II. Man

ppp

- C I, II, III

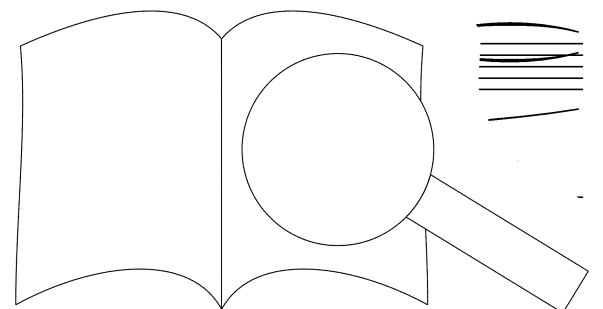
ppp

(57)

a poco cre

58

sc



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(58)

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

59

cre *più vivacissir*

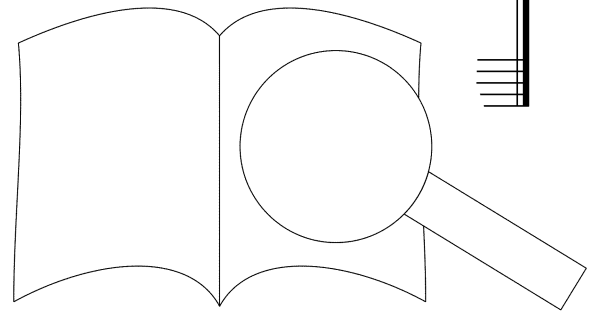
60

scen *sempre vivacis* *non.*

(61)

do *Grave* *Org Pl al Fine*

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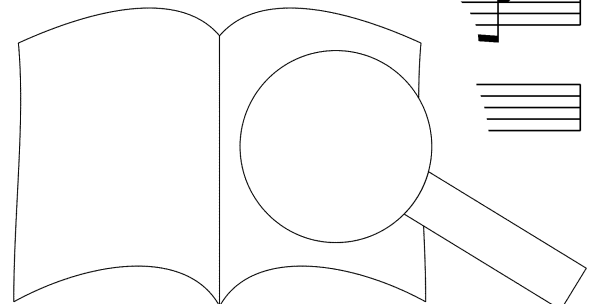
Fuge
Allegro brillante e vivacissimo

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

II. Man
(II. Man)

5: ... »Die Auslassung des einen Taktes aus dem Thema ist hier Absicht
ne i
8: ... der seit T. 6 mit der Oberstimme parallel geführte Phrasierungsbogen in
in the sources, the phrasing slur which moves parallel to the upper voices fr

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

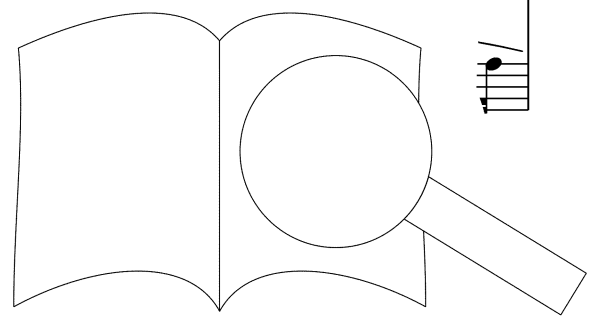
+ C II
f

12 *trm* *trmm*

14

16 *trm*
do ff

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

meno f

sempre II. Man e sempre poco a poc cre - - -

- C II, + C III

20

scen *tm*

do

22

II. Man *ff*

+ C II

24

(II. Man)

I. M

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26

28 (II. Man)

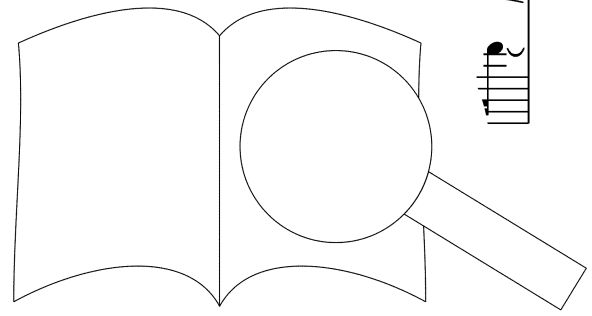
sempre poco a poco I. Man *cre*

I. Man *weniger hervortretend!*

30

scen

32



(I. Man)

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

meno fff

II. Man 8', 4'

- C I, II

meno fff

(III. Man)

36

sempre ff e poco a poco cre -

II. Man *nicht mehr hervortretend!*

fff

38

III. Man *scen* - - - - - *do*

tr

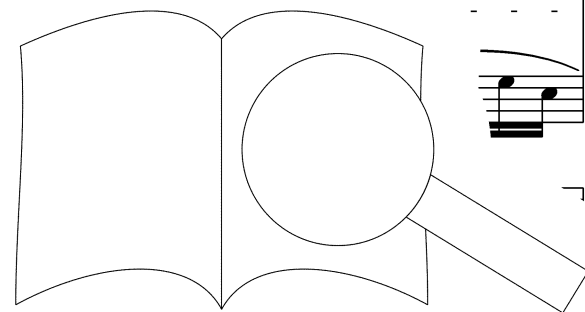
ff

III. Man *alle Re*

40

cre - - - - -

stretend!



42

tr

II. Man do

più fff + C III

sempre

+ C II, III

fff

44

poco a poco cre

46

scen

im II. Man alle Register!

48

I. M

r

poco a poco cre

50

+ C III

scen

trmm

52

+ C II

54

poco a poco un poco

H. Man
meno *fff*

- C I

meno *fff*

56

ri - - t

Un poco meno mosso

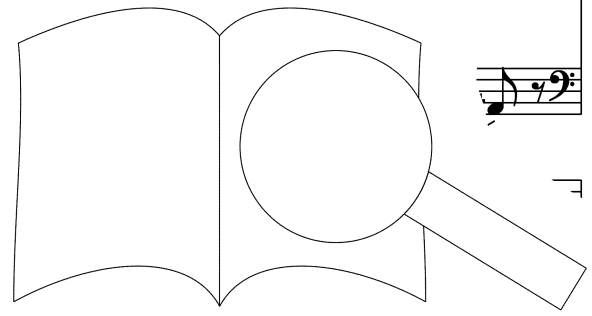
III. Man *ppp* 8', 4'

(II. Man)

III. Mar

pp

pp



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59

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

62

di mi

64

nu

66

sempre III. Man cre

(8', 16') *pppp*

68

poco a poco strin - - - - - gen - - - - - do

70

Tempo primo. Allegro brillante e vivacissimo

II. Man 8', 4'

72

mf f beide Manuale etwa gleich stark!

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

74

Man) sempre r cre - -

(III. Man)

+ C II, III

ff

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76

scen -

II. Man

78

do

ff cre

80

scen - - - - - dr

III. Man **ff** 8', 4'. 1'

sempre poco

vas hervortretend!

arco

tr

82

cre - - - - -

II. Man *n*

(III. Man)

n)

84

alle Register im III. Man

do

fff

III. Man

II. Man

86

(III. Man)

(II. Man)

88

(II. Man)

III. Man immer alle Register!

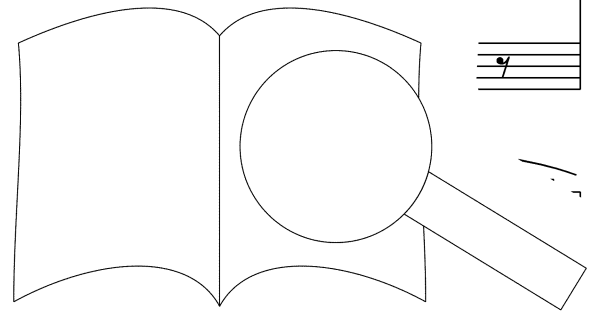
sempre fff

90

III. Man

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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 4/4 time signature. The piano part features a complex rhythmic pattern with many beamed notes.

94

scen - - - - + C III

This system contains the second and third systems of music for measures 94 and 95. The vocal line continues with a melodic line. The piano accompaniment maintains its complex rhythmic texture. A large watermark 'PROBEEPARTITUR' is visible across the page.

96

do II.

This system contains the third and fourth systems of music for measures 96 and 97. The vocal line has a note marked 'do'. The piano accompaniment continues with its characteristic rhythmic complexity.

98

un poco ritardando

This system contains the fourth and fifth systems of music for measures 98 and 99. The vocal line concludes with a melodic phrase. The piano accompaniment also concludes. The instruction 'un poco ritardando' is written above the final measures. A large watermark 'PROBEEPARTITUR' is visible across the page.

a tempo (Allegro brillante e vivacissimo)

100

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

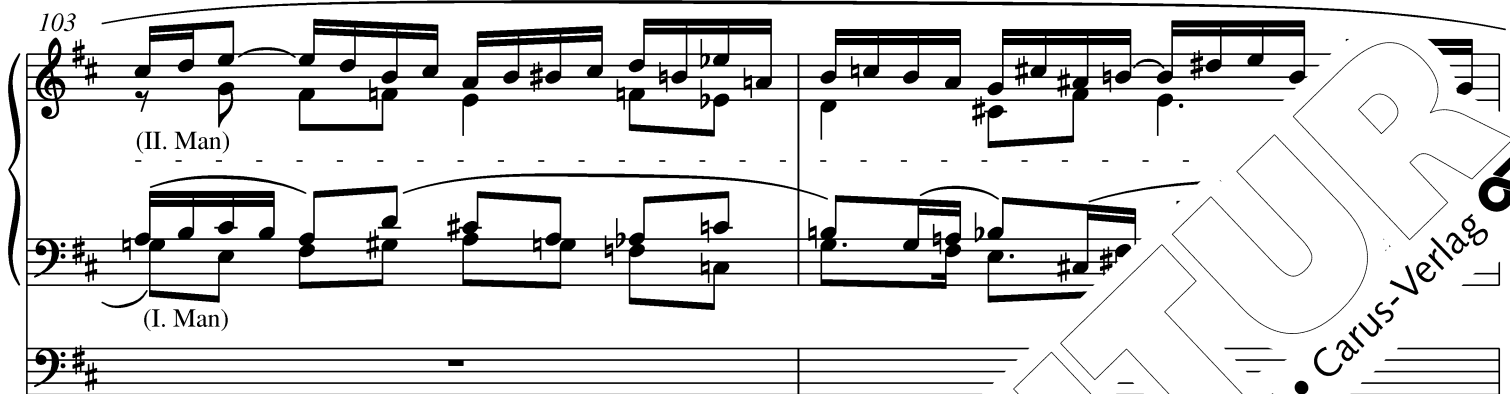
I. Man



103

(II. Man)

(I. Man)



105

I. Man



107

- do

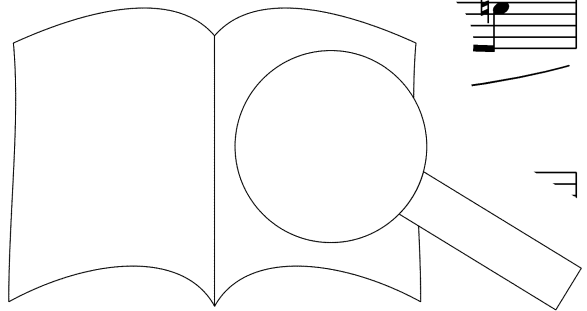
fff

+ C II.

fff "



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109

tr

Musical score for measures 109-110. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one sharp (F#) and a common time signature. Measure 109 features a complex melodic line with many accidentals and a trill in the right hand. Measure 110 continues the melodic development.

111

sempre **fff** e cre

Musical score for measures 111-113. The system consists of three staves. Measure 111 has a dynamic marking of *sempre fff* and a hairpin crescendo. Measure 112 continues the intense texture. Measure 113 shows the beginning of a new melodic phrase.

114

scen - - - do

Musical score for measures 114-115. The system consists of three staves. Measure 114 includes the vocal line with the lyrics "scen - - - do". Measure 115 continues the piano accompaniment.

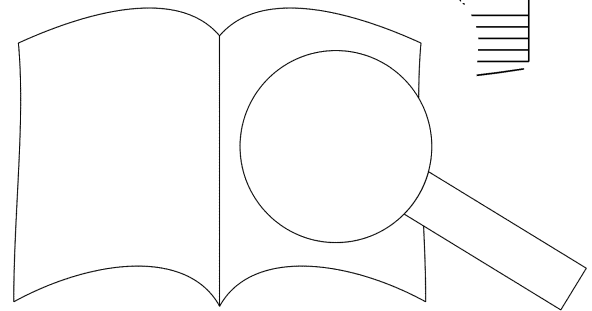
116

(I. Man)

Musical score for measures 116-117. The system consists of three staves. Measure 116 has a dynamic marking of *f*. Measure 117 includes the vocal line with the lyrics "(I. Man)".



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118

sempre poco a poco cre

120

scen

122

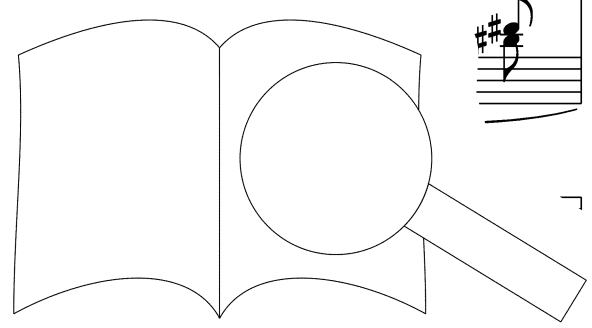
do

124 (I. Mar)

(I. Mar)

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126

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

128

+ C II

130

sempre vivacissimo

132

sc - - - - - a poco cre

* '1. Ausgabe und Erstdruck steht *d'* statt *f'*; vgl. Kritischer Bericht. / In the engraver's proof.

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134

scen

136

strin - - - - - gen

138

vivacissimo assai

a tempo

do Org Pl al Fine

140

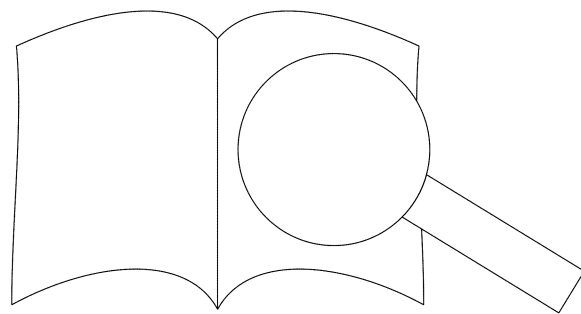
Grave

- do

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