

# Max REGER

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Zwölf Stücke op. 80  
Heft 2

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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.

Nr. 7 Scherzo

Max Reger  
1873–1916

**Vivace**

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

*f* e cre - - - - - scen - - - - - do

8/17

*ff* III. Man *pp* *p*

23/68

II. Man *mf* I. Man *f* e cre - - - - - scen - - - - - do

30/75

*ff* *dim.*

37/82

III. Man

II. Man *mf*

*f* *mf*

44/89

*poco ritardando*

(II. Man) II. Man

*p*

50/95

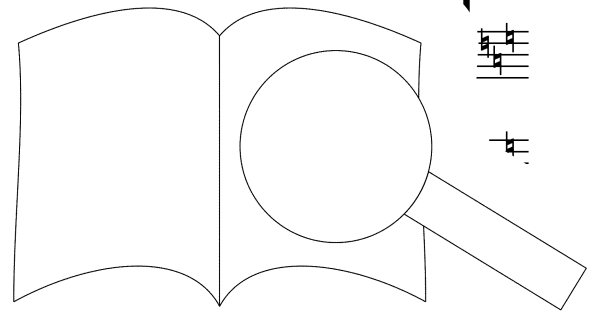
*a tempo*

I. Man *f* e cre - - - scen - - - -

*f* e cre - - - scen - - - - do

57/102

(non rit.)



(L'istesso tempo)

109

III. Man *pp* (Schweller!)  
II. Man *p*  
*pp*

120

*p*  
III. Man *pp* *molto*  
*pp*

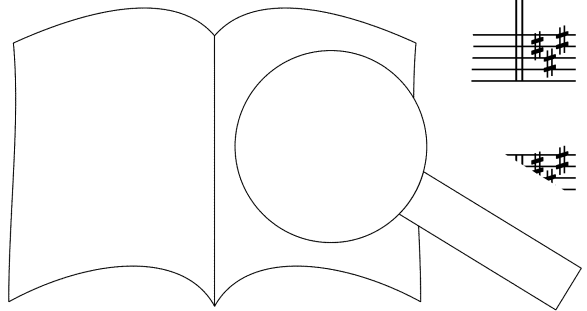
131

II. Man *pp*  
III. Man *pp*  
*pp*

143

*ppp*  
poco ri - tar - dan - do  
*ppp*  
*ppp*

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154 *a tempo*

I. Man *f* e cre - - - - - scen - - - - - do *ff*

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

162

III. Man *pp* *p* II. Man *mf*

*pp* e cre -

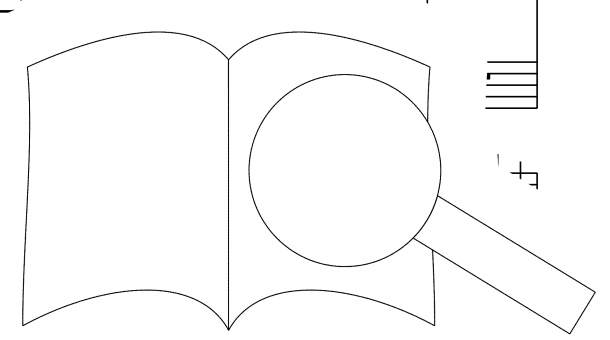
169

- - - - - scen - - - - - do *ff*

- - - - - scen - - - - - do *ff*

176

*ff* *fff* (non dim.) *fff* (non



184

III. Man

II. Man *mf*

II. Man

(II. Man)

*mf*

191

*poco ritardando* *a tempo*

*p*

I. Man *f e cre*

*p* *f e cre*

199

do *fff* III. Man *p*

do *pp*

*p* *pp*

do

*p* *pp*

*a - - - tar - - - dan - - - do*

210

*pp*

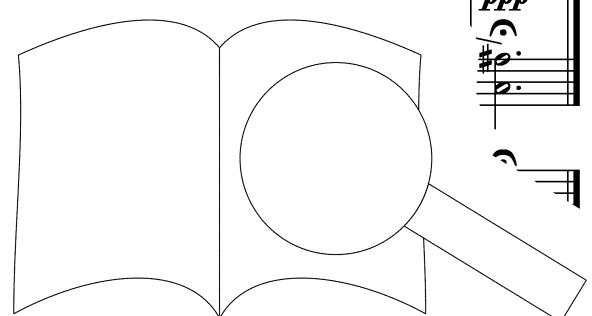
*pp*

*ppp*

*pp*

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# Nr. 8 Romanze

Andante

III. Man *pp* (Schweller!) *pp* *pp*

The first system of the musical score for 'Nr. 8 Romanze' is in 6/8 time and marked 'Andante'. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is primarily in the right hand, with some bass line activity. Dynamics include *pp* (pianissimo) and a 'Schweller!' (crescendo) marking. The key signature has one flat (B-flat).

6 *pp* II. Man *mf* I. Man *f*

The second system of the musical score starts at measure 6. It continues with the grand staff and bass staff. Dynamics include *pp*, *mf* (mezzo-forte), and *f* (forte). There are triplet markings over some chords. The key signature remains one flat.

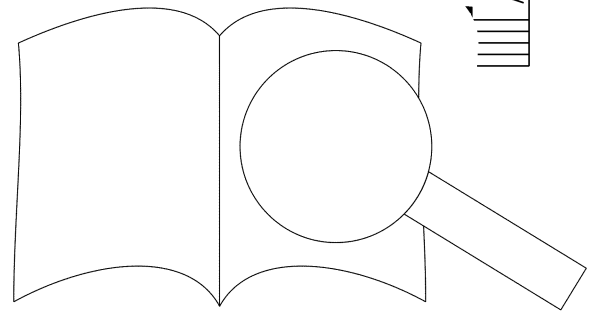
10 *sempre f* II. Man *mf* *pp*

The third system of the musical score starts at measure 10. It features a *sempre f* (piano fortissimo) marking in the grand staff and a *pp* marking in the bass staff. The key signature changes to two flats (B-flat and E-flat).

14 *pp* *p* (III. Man) II. Man *mf*

The fourth system of the musical score starts at measure 14. It includes dynamics *pp*, *p* (piano), and *mf*. The key signature remains two flats.

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18

III. Man  
*pp*

*mf* *p* *pp* *pp*

*poco ritardando* *a tempo*

22

II. Man  
*p*

*p* *f* *p*

*poco ritardando* *a tempo*

27

*p* *p<sub>1</sub>* *pp*

*molto*

*poco a poco ritardando*

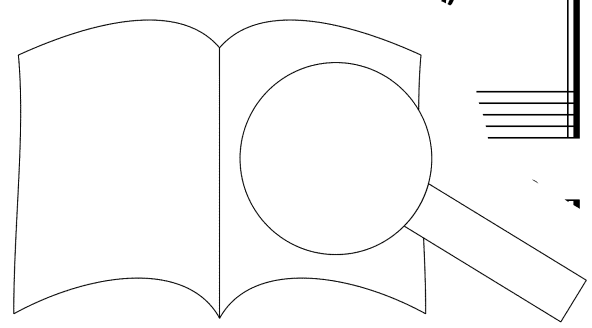
32

*ppp*

*poco a poco ritardando*

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# Nr. 9 Perpetuum mobile

Vivacissimo

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of three flats. The first system shows the right hand with a melody and the left hand with a bass line. Dynamics include *f* and *mf*. The markings "II. Man" and "III. Man" indicate the second and third endings.

Musical score for measures 6-10. The right hand continues the melody with various dynamics including *mf*, *f*, and *ff*. The markings "III. Man", "II. Man", and "I. Man" indicate the third, second, and first endings.

Musical score for measures 11-16. The right hand features a more complex melodic line with dynamics *ff* and *fff*. The markings "II. Man" and "I. Man" indicate the second and first endings.

Musical score for measures 17-20. The right hand has a melodic line with dynamics *f* and *ff*. The markings "II. Man" and "I. Man" indicate the second and first endings. The lyrics "cre - - - - - scen" and "sempre *f* e cre - - - - - scei" are written below the notes.



III. Man

42

III. Man *p*

II. Man

I. Man *ff*

*ff*

47

II. Man *f* cre - - - scen - - - do *ff*

*f* cre - - - scen - - - do *ff*

53

III. Man *f*

II. Man *f*

III. Man *mf*

I. Man

II. Man

59

I. Man *ff*

II. Man

III. Man

compre *ff* e cre -

65

I. Man

(II. Man)

scen

70

(I. Man)

do

I. Man *fff*

(II. Man)

do *fff*

74

*trill*

79

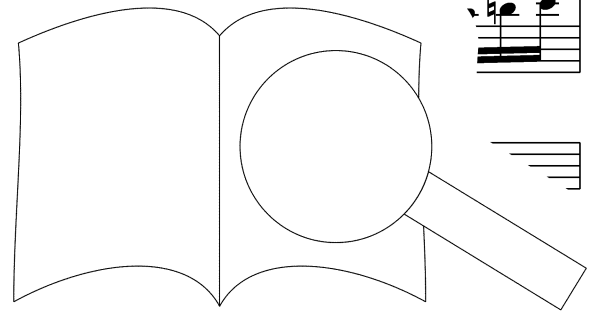
II. Man

*sempre ff*

*sem*

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83

I. Man *fff*

III. Man *mf*

II. Man *f*

*f*

87

III. Man

I. Man *ff*

*mf*

91

(tr)

*mf*

(III. M)

95

*sempre ri* - - - - - *dan* - - - - - *do*

*pp*

III. Man

*ppp*

*pp*

# Nr. 10 Intermezzo

Andante (quasi Echo!) III. Man (immer mit Schweller!)

II. Man *pp* (II. Man) *p*

*pp* *p*

7

*mf* *p*

*mf* *p*

12

*pp* *p*

*pp* *p*

17

*mp*

*mp*

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22

II. Man

III. Man

pp

II. Man

III. Man

pp

II. Man

p

26

poco ri - tar - dan - do a tempo

III. Man

pp

II. Man

pp

(III. Man)

pp

30

p

mf

mf

35

pp

(immer mit Schwere)

p

39

pp

pp

pp

pp

43

f

p

pp

pp

pp

47

(III. Man)

*pp* poco a poco

II. Man nur äußerst zart herv

sempre di - - - - - mi

p

pp

51

en - - - - - do

ppp

nu - - - - - en

p

ppp

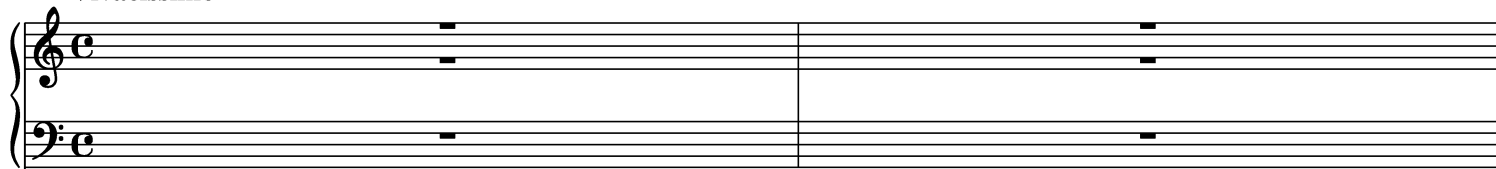
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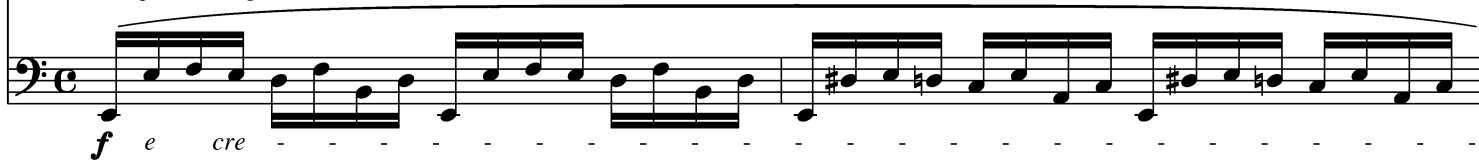


# Nr. 11 Toccata

Vivacissimo



*sempre ben legato*



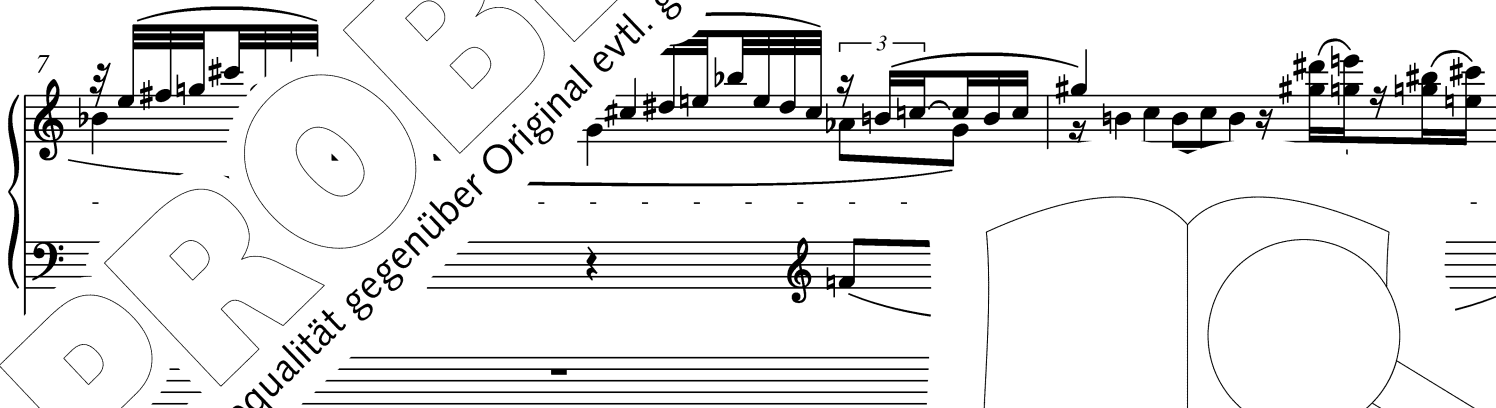
*f* e cre - - -



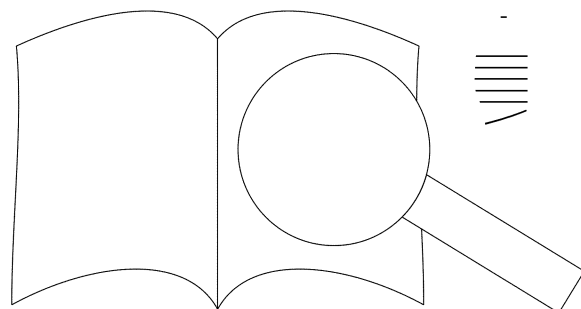
3  
scen - - -



5  
I. Ma.  
cre - - -  
*ff* *fff*



7  
3



(8)

do

II. Man  
più **f** e cre

10

scen

12

I. Man **ff** e cre

**ff** e cre

14

do

**ff**

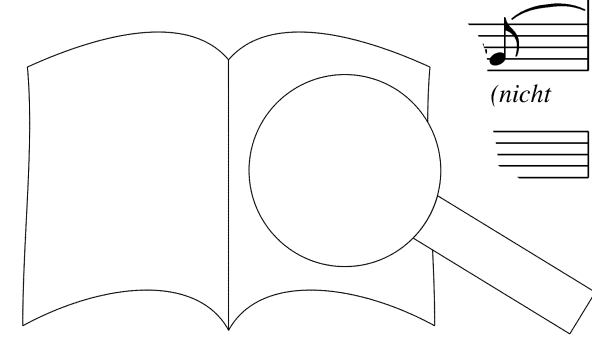
(kurz!)

egister)

II. Man

(nicht)

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16 (III. Man)

zu stark hervortretend!)

17

19 I. Man *ff*

20

21

22

*sempre ff*

*sempre ff*

*sempre cre*

(23)

*sempre cre*

II. Man I. Man II. Man II. Man

*scen*

26

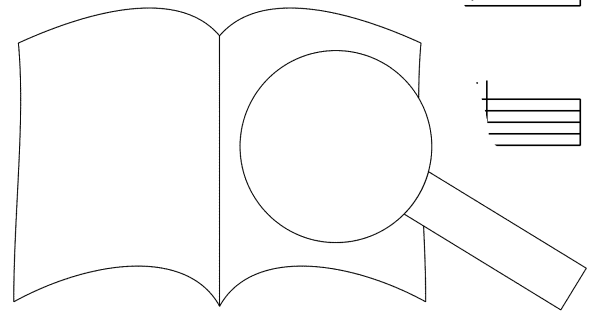
I. Man

I. Man

Org Pl

*scen* *do*

22. vorlage durchgängiger Phrasierungsbogen; siehe Kritischer Bericht. / In .seport.





35

*sempre cre*

*ri - tar - dan - do (breit!)*

*sempre cre*

36

*scen* - - - - - *do*

*fff*

*fin.*

*scen* - - - - -

38

*poco*

*sempre*

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

*fine*

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# Nr. 12 Fuge

Allegro vivace

Musical score for the first system (measures 1-3). The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 is marked 'I. Man *f*'. Measure 2 is marked 'II. Man (*mf*)'. Measure 3 is marked 'III. Man (*mp*)'. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system (measures 4-6). The top staff is in treble clef and the bottom staff is in bass clef. Measure 4 is marked 'I. Man'. Measure 5 is marked 'II. Man'. Measure 6 is marked 'III. Man'. The music continues with the fugue's characteristic rhythmic patterns.

Musical score for the third system (measures 7-9). The top staff is in treble clef and the bottom staff is in bass clef. Measure 7 is marked '(III. Man)'. Measure 8 is marked 'I. Man' and includes the instruction 'sempre *f*'. Measure 9 is marked '(III. Man)'. The music features a 'trium' marking in measure 9.

Musical score for the fourth system (measures 10-12). The top staff is in treble clef and the bottom staff is in bass clef. Measure 10 is marked 'II. Man'. Measure 11 is marked 'trium'. Measure 12 is marked 'II. Man'. The music concludes with a 'trium' marking in measure 12.

12

*sempre f* *sempre II. Man e*

15

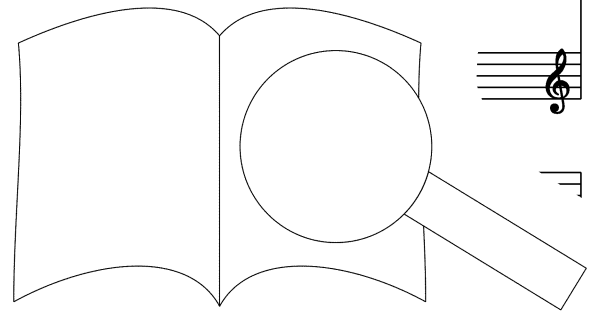
*cre* - - - - - *scen*

18

*do* *I. Man ff*

21

*II. Man*



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24 (I. Man)

I. Man  
*sempre ff*

I. Man

II. Man

*ff*

27 (I. Man)

*sempre ff*

I. Man

(II. Man)

*ff*

30

32

II. Man

34

I. Man *f*      II. Man *mf*      I. Man *f*      II. Man *mf*      I. Man *f* e cre - - -

37

scen - - - - - do

scen - - - - -

39

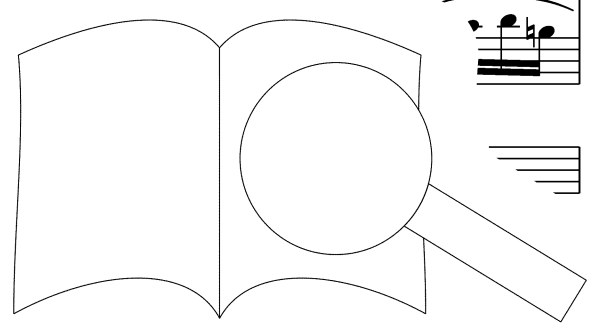
41

*sempre.*

41: ohne Triolenangabe, folglich 5/4-Takt; siehe Kritischer Bericht. / With .eport.

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43

scen - - - do *fff*

*fff*

This system contains measures 43, 44, and 45. The vocal line starts with a dotted quarter note 'scen' followed by a dotted quarter note 'do' marked with a fortissimo (*fff*) dynamic. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

46

sempre *fff* e cre

This system contains measures 46, 47, and 48. The vocal line continues with the word 'sempre' marked *fff*, followed by 'e cre'. The piano accompaniment continues with its intricate rhythmic texture.

49

scen

This system contains measures 49 and 50. The vocal line begins with the word 'scen'. The piano accompaniment continues with its intricate rhythmic texture.

51

- - do Or

This system contains measures 51 and 52. The vocal line starts with a dotted quarter note 'do' followed by a dotted quarter note 'Or'. The piano accompaniment continues with its intricate rhythmic texture.

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