

Max REGER

Zweiundfünfzig leicht ausführbare
Vorspiele zu den gebräuchlichsten
evangelischen Chorälen op. 67

Heft 2

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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.

Nr. 16 »Ich dank dir, lieber Herre«

Max Reger
1873–1916

Ziemlich lebhaft

I. Man *f* *sempre ben legato*

3

5

7

9

sempre **f** e cre - -

11

scen - - - - -

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

13

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

15

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

17

19

*sempre **ff** e cre*

21

*scen - do **fff***

23

sempre ri - tar - dan - do

Org Pl

Org Pl

* Takt 23: Möglicherweise D; siehe Kritischer Bericht. / Probably D; see the Critical Report.

Nr. 17 »Ich will dich lieben, meine Stärke«

Sehr bewegt

I Man. *f* *sempre ben legato*

ben marcato

f

3

5

7

sempre f

sempre f

9

11

13

sempre f e poco a poco cre - - -

15

*sempre **f** e poco a poco cre - - - - - scen*

17

scen
do

19

fff

21

Org Pl

Nr. 18 »Jerusalem, du hochgebaute Stadt«

Sehr lebhaft

I. Man *f* *sempre ben legato* *f*

4 *f* *sempre f*

9 *f* *sempre f*

12

15

sempre

18

cre - - - sce - - - do ff

cre - - - scen - - - do ff

21

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

sempre crescendo

Org Pl

Org Pl

sempre crescendo

Nr. 19 »Jesu Leiden, Pein und Tod«

Langsam (doch nicht schleppend)

II. (III.)
Man

p *sempre ben legato*

5

9

13

sempre ri - tar - dan - do

pp *ppp*

pp *ppp*

Nr. 20 »Jesus, meine Zuversicht«

Langsam

II. Man 8'

III. Man 8', 4'

ri - tar - dan - do

quasi **f** *p* sempre di - - mi - - nu - - en - - do **ppp**

quasi **f** *p* sempre di - - mi - - nu - - en - - do **ppp**

Nr. 21 »Jesu, meine Freude«

Ziemlich langsam

III. Man

p

II. Man

p

3

5

7

pp

pp

9

3

12

mp

15

quasi f

quasi f

17

sempre di - - - mi - - - nu - - - en - - - do

ppp

sempre di - - - mi - - - nu - - - en - - - do

ppp

Nr. 22 »Komm, o komm, du Geist des Lebens«

Lebhaft

I. Man

f

3

sempre f

6

f

9

sempre f e cre -

sempre f e cre -

11

scen do

sempre ri - tar - dan - do

ff

scen do *ff*

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the beginning of the piece with a treble and bass staff for piano and a single staff for the voice (I. Man). The tempo is marked 'Lebhaft' and the dynamic is 'f'. The second system continues the piano accompaniment with a triplet of eighth notes in the treble staff. The third system features a 'triumph' marking and continues the piano accompaniment. The fourth system introduces the voice with the lyrics 'sempre f e cre -'. The fifth system continues the voice part with 'sempre ri - tar - dan - do' and 'scen do', with a 'ff' dynamic marking. The piano accompaniment is written in a 3/4 time signature with a key signature of one sharp (F#).

Nr. 23 »Lobt Gott, ihr Christen alle gleich«

Etwas bewegt

I. Man *f*

ben marcato

f

4

sempre

sempre ff

7

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

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

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

10

do

Org Pl

Org Pl

do

Nr. 24 »Lobe den Herren, den mächtigen König der Ehren«

Sehr lebhaft

I. Man *ff*

4 *ben marcato*
ff

7

11 *sempre ff*

15

sempre **ff** e

sempre **ff** e

19

poco a poco cre

poco a poco cre

23

scen

scen

27

sempre ri - - tar - - dan - - do

do Org Pl

do Org Pl

do

Nr. 25 »Mach's mit mir, Gott, nach deiner Güt«

Ziemlich langsam

II. Man 8'

[illegible]

6

trm

*

8

molto *p*

meno p

10

molto *p*

12

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

molto *ppp*

ppp

* Takt 7: Möglicherweise *es*; siehe Kritischer Bericht. / Possibly *e flat*; see the Critical Report.

Nr. 26 »Meinen Jesum laß ich nicht«

Langsam (doch nicht schleppend)

III. Man 8', 4'

p

II. Man 8', 4'

p

p

4/9

1.

2.

poco ritardando

f

f

a tempo

sempre ri - tar - dan - do

p

ppp III. Man

ppp

Nr. 27 »Nun danket alle Gott«

Sehr lebhaft

I. Man *f* *sempre ben legato*

4

7

10

This musical score is for a piano piece titled 'Nr. 27 »Nun danket alle Gott«'. It is marked 'Sehr lebhaft' (Very lively) and is in 3/4 time with a key signature of one sharp (F#). The score is divided into four systems, each containing three staves (treble, bass, and a lower bass staff). The first system includes the instruction 'I. Man' and the dynamic 'f' (forte), followed by the phrase 'sempre ben legato'. The second system begins with a measure number of 4. The third system begins with a measure number of 7. The fourth system begins with a measure number of 10. A large, stylized watermark 'Carus' is overlaid diagonally across the middle of the page.

13

*sempre **f***

*sempre **f***

15

17

*sempre **f** e poco a poco*

*sempre **f** e poco a poco*

19

cre

cre

21

23

scen

25

do ***ff***

28

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

Org Pl

Nr. 28 »Nun freut euch, lieben Christen«

Lebhaft

II. Man
I. Man

f

**

3

5

7

This musical score is for a piece titled "Lebhaft" (Allegro), identified as No. 6 from Opus 99 by Carl Czerny. It is written for piano and features three staves per system. The key signature is one sharp (F#) and the time signature is 12/8. The tempo/mood is "Lebhaft". The score is divided into two main parts: "II. Man" (Second Hand) and "I. Man" (First Hand). The first system begins with a forte dynamic marking (*f*). Subsequent measures contain performance instructions such as "*" and "**". Measure numbers 3, 5, and 7 are clearly marked at the beginning of their respective systems.

* Takt 1: Möglicherweise g^1 ; siehe Kritischer Bericht. / *Probably g^1 ; see the Critical Report.*

** Takte 2 und 6: Zur Phrasierung siehe Kritischer Bericht, II. Choralvorlagen. / For phrasing, see the Critical Report, II. Choralvorlagen.

9

sempre f

sempre f

12

14

sempre

scen

sempre

scen

16

sempre ri - - tar - - dan - - do

do

ff

II. Man

do

ff

Nr. 29 »Nun komm, der Heiden Heiland«

Ziemlich langsam

III. Man *p*

4 *meno p*

7 *sempre ri - - tar - - dan - - do*

p *pp*

p *pp*

The musical score is written for three staves. The first staff is for the vocal part, labeled 'III. Man' with a piano (*p*) dynamic. The second and third staves are for the piano accompaniment. The tempo is marked 'Ziemlich langsam'. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 4 and 7 indicated. A large, stylized watermark 'Carus' is overlaid on the middle section of the score. The piano part features various dynamics including *p*, *meno p*, and *pp*, along with triplets and slurs.

Nr. 30 »O Gott, du frommer Gott«

Langsam (doch nie schleppend)

II. Man *p*

5

9

poco a - - - - - *scen* - - - - - *do* ***f*** *poco a poco di* - -

sempre *a poco cre* - - - - - *scen* - - - - - *do* ***f*** *poco a poco di* - -

13

mi - - - - - *nu* - - - - - *en* - - - - - *do* ***pp*** ***ppp***

mi - - - - - *nu* - - - - - *en* - - - - - *do* ***pp*** ***ppp***

sempre ri - tar - dan - do

Nr. 31 »O Jesu Christ, meines Lebens Licht«

Lebhaft

I. Man *f*

f ben marcato

4

sempre f

7

poco *a poco* *cre* - - -

e poco *a poco* *cre* - - -

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

(10)

scen - - - *do* *ff*

scen - - - *do* *ff*

Nr. 32 »O Lamm Gottes, unschuldig«

Langsam

II. Man 8'

III. Man 8', 4'

The first system of the musical score for 'O Lamm Gottes, unschuldig'. It consists of three staves. The top staff is for the vocal part, marked with a piano (*p*) dynamic. The middle and bottom staves are for the piano accompaniment, with the bottom staff also marked with a piano (*p*) dynamic. The tempo is marked 'Langsam'.

The second system of the musical score, continuing the vocal and piano parts. It consists of three staves. The tempo remains 'Langsam'.

The third system of the musical score. It consists of three staves. The piano part includes markings for 'quasi *f*' (quasi forte) in both the middle and bottom staves. The tempo remains 'Langsam'.

The fourth system of the musical score, concluding the piece. It consists of three staves. The vocal part has the lyrics 'sempre ri - - tar - - dan - - do' written above it. The piano part includes markings for piano (*p*) and pianissimo (*ppp*) dynamics. The tempo remains 'Langsam'.

Nr. 33 »O Welt, ich muß dich lassen«

Langsam

II. Man *p* III. Man *ppp* II. Man *p*

III. Man *ppp* II. Man *p* III. Man *ppp* II. Man *ppp*

Man *p* III. Man *ppp* II. Man *p*

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

sempre ri - - tar - - dan - - do

Nr. 34 »Schmücke dich, o liebe Seele«

Ziemlich lebhaft (doch nicht zu schnell)

II. Man *mp*

4/9

I. Man *f*

13

II. Man *p*

piu f *ff* *p*

17

pp *ppp* *[pp]* *ppp*

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

Nr. 35 »Seelenbräutigam«

Ziemlich langsam (doch nie schleppend)

II. Man

p

I. Man

III. Man *ppp*

3

II. Man

p

I. Man

5

III. Man

p

I. Man

7

quasi f

p

III. Man *ppp*

quasi f

p

The musical score is written for three voices (I. Man, II. Man, III. Man) and piano accompaniment. It is in 12/8 time and D major. The tempo is 'Ziemlich langsam (doch nie schleppend)'. The score is divided into four systems. The first system shows the beginning of the piece. The second system starts at measure 3. The third system starts at measure 5. The fourth system starts at measure 7. Dynamics include piano (*p*), fortissimo (*f*), and pianissimo (*ppp*). The piano part features a prominent bass line in the left hand and a more active melody in the right hand.

13

II. Man

pp

I. Man

III. Man *ppp*

15

II. Man *sempre ri - - - tar - - - dan - - - do*

pp

I. Man

III. Man *ppp*

p

[*pp*]

ppp

Či POD

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