

Max REGER

Phantasie und Fuge c-moll op. 29

herausgegeben von / edited by
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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 Richard Strauß verehrungsvollst zugeeignet

Phantasie und Fuge c-moll

für Orgel

Opus 29 (1898)

Max Reger
1873–1916

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)

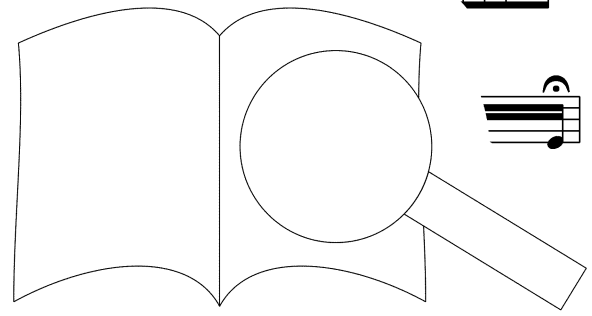
6

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

III. Man *pp* 8', 4'

8', 16'

5: I für Karl Straube ist b lediglich mit Hals nach oben notiert; vgl. I. System
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 Pl

Org Pl

ritu. *mpo* III. Man 8', 4' (III. Man)

pp

14

ma p

poco ritardando *a tempo*

Man)

16

II. Man *sempre crescendo*

I. Man *ff*

più f

(17)

II. Man *ff*

(II. Man hervortretend)

III. Man *fff* alle Register

19

I. Man *ff*

(20)

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22

II. Man I. Man (I. Man)

24

non ritardando

III. Man II. Man I. Man *sempre crescendo*

[b] *trm* (III. Man)

meno f ma poco a poco crescendo

26

pù f *trm*

pù f

Org Pl

28

ppp

a (I. Man) *poco*

poco *a* *poco*

(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 Org Pl

attacca la Fuga

Fuge Allegro

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

3

5 (II. Man)

poco a poco cre - - -

I. Man *mf* 8', 4'

8

scen - - - do *f*

tr

C II, III

f

11

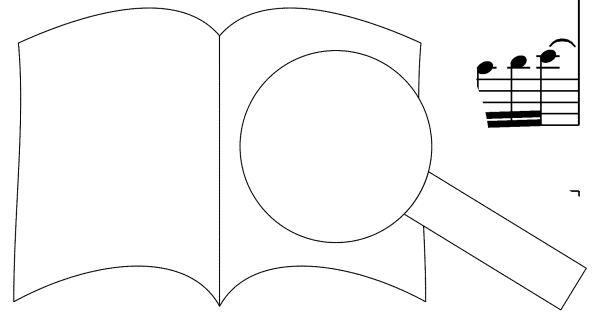
sempre f

14

I. Man *ff*

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17

II. Man

(II. Man) *ma meno f*

I. Man *ma meno f*

(II. Man)

(I. Man)

20

poco a tempo poco

crescendo

I. Man *ff*

ff

23

più f

(I. Man)

III. Man

II. Man *ma meno f*

26

I. Man

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29

32

p **pp** (II. Man)

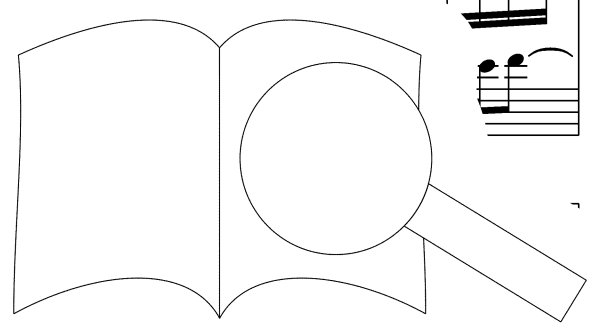
35

I. Man **ff**

38

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

III. Man *p*
II. Man *p* *tr*

44 (III. Man)

sempre II. Man *e sempre p*

47

p ma marcato

50

a *poco*

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53

f + C III

sempre crescendo

56

Alle Register im II. Man

I. Man *fff* alle 8', 4', 2' ohne Trompete C°
ohne C II, III

(II. Man)

59

62

+ 16'

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65

III. Man *ma ff*

(II. Man)

I. Man *un poco meno f*

68

II. Man *ma ff*

(I. Man)

più ff

71

(II. Man)

(I. Man)

sempre ff

(II. Man)

(I. Man)

74

sempre ff e

77

80

(II. Man)

(I. Man)

più ff

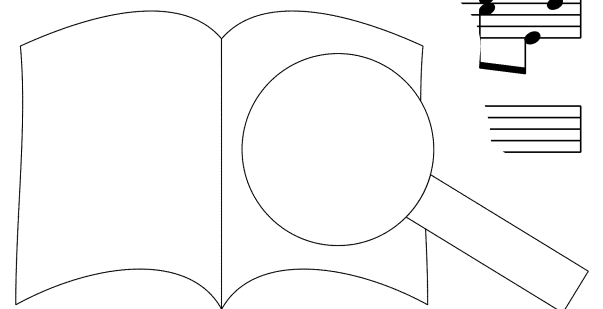
più ff

83

(I. Man) *ma senza C II, III*

86

6: R- a Brief vom 11. Juli 1900 an den Organisten Richard Jung: »Seite 14,
 n r a]. Tenor I. Man.« / In a letter to the organist Richard Jung from 11 Jul
 z important. Therefore, use the Soprano and Alto in manual II, Tenor in man



89

Tutti
+ C II, III

I. Man

C I, II, III

fff

92

94

96

meno f

meno f

meno f

sempre un poco meno f

ato

99

I. Man più f
sempre cre - - scen - -

marcato
più f

Detailed description: This system contains measures 99, 100, and 101. The vocal line starts with a rest in measure 99, then enters in measure 100 with the lyrics "I. Man più f" and continues in measure 101 with "sempre cre - - scen - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Performance markings include *marcato* and *più f*.

102

- do
più fff
+ C II, III
arcato
più fff

Detailed description: This system contains measures 102, 103, and 104. The vocal line has a rest in measure 102, then enters in measure 103 with the lyric "- do" and continues in measure 104. The piano accompaniment includes a section marked *+ C II, III* in measure 103. Performance markings include *più fff*, *arcato*, and *più fff*.

105

sempre cre - -

Detailed description: This system contains measures 105 and 106. The vocal line continues with the lyrics "sempre cre - -". The piano accompaniment maintains its rhythmic pattern. Performance markings include *sempre* and *cre - -*.

107

poco ritardando
Adagio
do
Org Pl

Detailed description: This system contains measures 107, 108, and 109. The vocal line has a rest in measure 107, then enters in measure 108 with the lyric "do". The piano accompaniment features a slower, more sustained texture. Performance markings include *poco ritardando*, *Adagio*, *do*, and *Org Pl*. A large graphic of an open book is overlaid on the bottom right of the page.

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