

# Max REGER

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## Fünf leicht ausführbare Präludien und Fugen op. 56

herausgegeben von / edited by  
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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.

Richard Braungart zu eigen

# Fünf leicht ausführbare Präludien und Fugen

für Orgel

Opus 56 (1903)

Heft 1 (Nr. 1–2)

## Nr. 1 Präludium und Fuge E-dur

Max Reger  
1873–1916

Andante

Manuale

III. Man  
*pp*

II. Man

Pedal

*sempre ben legato*

*pp*

6

12

*pp* (II. Man)

*più pp*

*sempre pp e ben legato*

18

(Man)

*pp*

23

(II. Man)

*ppp*

*pp*

*ppp*

*pp*

28

(III. Man)

*pp*

*ppp*

*ppp*

33

*pp*

*ppp*

38

(III. Man)

*pp*

*sempre pp*

*poco*

*scen*

*sempre pp*

44

III. Man

do

*pp*

*poco crescendo*

48

*ppp*

II. Man *pp*

53

III. Man

*ppp*

*(II. Man) (zart hervortretend!)*

*pp*

*(sempre ben legato)*

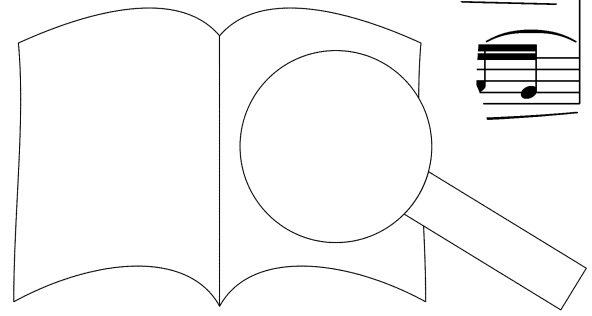
*ppp*

*ppp e sempre ben legato*

58

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61

sempre *pp*

This system contains measures 61, 62, and 63. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a complex piano accompaniment with many sixteenth and thirty-second notes, and a vocal line with a melodic contour. A dynamic marking of *sempre pp* is present.

64

This system contains measures 64, 65, and 66. The musical notation continues with similar complexity in the piano part and a vocal line. The dynamic marking *pp* is maintained.

67

This system contains measures 67, 68, and 69. The piano accompaniment features some triplets. The vocal line continues with a melodic line. The dynamic marking *pp* is present.

70

sempre ri - - tar - - dan - - do

*pp* *sempre* *ppp*

sempre di -

This system contains measures 70, 71, and 72. It includes the vocal line with lyrics: "sempre ri - - tar - - dan - - do" and "sempre di -". The piano accompaniment includes a triplet in measure 71. Dynamic markings include *pp*, *sempre*, and *ppp*. A large magnifying glass graphic is overlaid on the bottom right of the page.

Allegretto

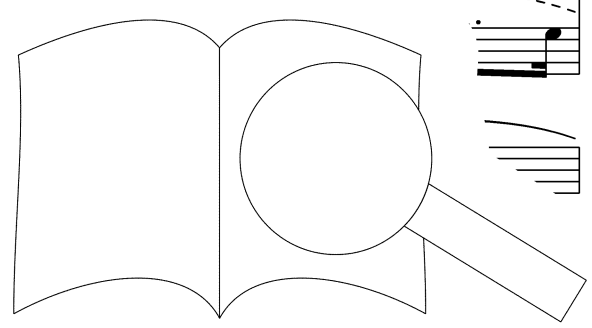
II. Man *pp* *sempre ben legato*

5

10 *sempre pp* *poco cre*

15 *sc* *do mf* *di mi*

...sierung des Fugenthemas siehe Kritischer Bericht. / For phrasing of the fugi



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20

nu - - - en - - - do *pp*

nu - - - en - - - do *pp*

25

poco cre - - - scen - - - do (II. Man) *mp*

I. Mar

*sempre ben legato*

*pp* poco cre - - - scen - - -

30

*mf* II. Man di do *p* *sempre*

*mf* - mi - nu - en - do *p*

35

40

scen - - - - -

45

do **f**

di - - -

50

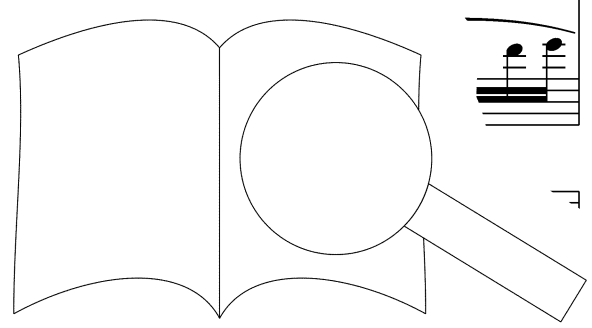
mi - nu - en - do **p**

scen -

mi - nu -

55

(II. Man)



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60

*sempre poco a poco cre -*  
I. Man

65

*scen*

70

*do ff*  
*sempre cre -*  
*ff*  
*sempre cre -*

75

*sempre ri - tar - dan - do*  
*scen*  
Org Pl  
*scen*

# Nr. 2 Präludium und Fuge d-moll

**Vivace**

II. Man *pp*

III. Man *ppp*

II. Man *pp*

III. Man *ppp*

II. Man *pp*

*ppp*

*sempre ppp*

8

III. Man *ppp*

13

I. Man  
*f e sempre cre*

*sempre cre*

18

*sempre*

22

do *fff*

II. Man *pp*

III. Man *ppp*

II. Man *pp*

III. Man *ppp*

do *fff* *ppp*

29

II. Man *pp*

III. Man *ppp*

34

I. Man *f*

II. Man *p*

pp Man

*f* *pp*

39

*ppp*

II. Man (nicht hervortretend)

*molto ppp*

44 *(quasi vivacissimo)*

*sempre f e cre*

48

*scen*

*f crescendo*

51

*do*

*ff*

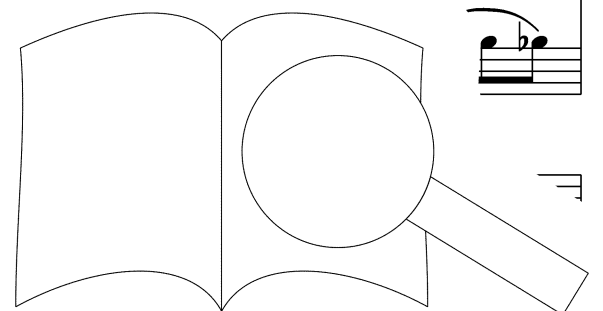
*ben marcato*

*cre*

*sempre cre*

54

*scen*



57

*sempre cre - - - - - scen do*

Org Pl

Org Pl

*sempre cre - - - - - scen do*

62

II. Man *meno fff*

III. Man *p*

*p pp*

*meno fff p*

70

II. Man *p*

III. Man *ppp*

*ppp p ppp pp*

75

I. Man *s.*

*scen do*

*f e sempre cre - - - - -*

79

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

Org Pl

Org Pl

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

85

II. Man *pp*

III. Man *ppp*

II. Man *pp*

*ppp*

90

III. Man *ppp*

II. Man *pp*

I. Man *ppp*

*sempre ppp*

95

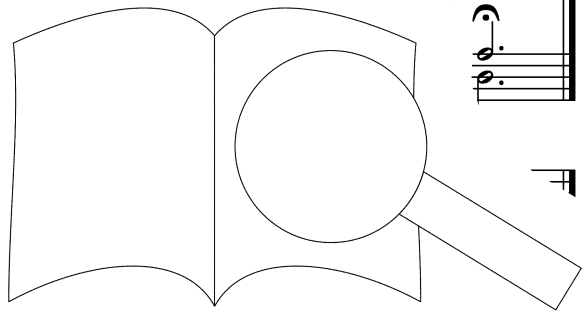
*pp*

*sempre ppp*

*ppp*

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Allegrissimo

I. Man *f* II. Man *p*

11

sempre II. Man *e p* I. Man *f* II. Man

20

I. Man *f ben legato* II. Man *p*

29

I. Man *f ben legro*

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39

I. Man **f**

II. Man **p**

(II. Man) (II. Man)

*sempre p*

*p*

*sempre p*

49

(II. Man)

II. Man **p**

I. Man

59

(II. Man)

(sempre p)

III. Man

*sempre f*

**p**

scen

69

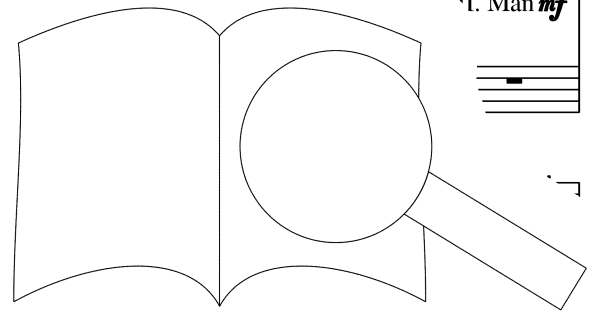
(I)

I. Man **mf**

**mf**

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77 III. Man *mf* (III. Man)

(II. Man) *sempre poco a poco cre* - - - - - *scen* - - - - -

*sempre poco a poco cre* - - - - - *scen* - - - - -

84 II. Man

*f* (II. Man)

I. Man *f*

do

do

93 II. Man

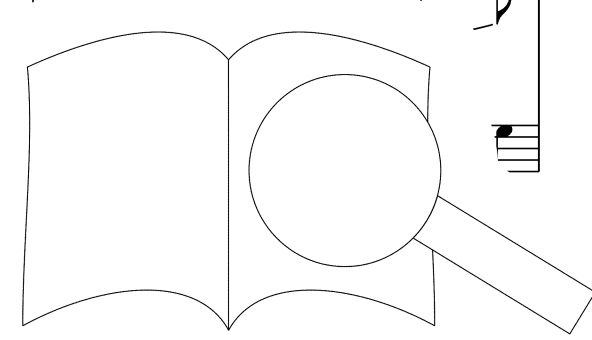
I. Man *f*

(II. Man)

103

*f* *sempre f*

(II. Man)



112 II. Man *sempre ben legato*

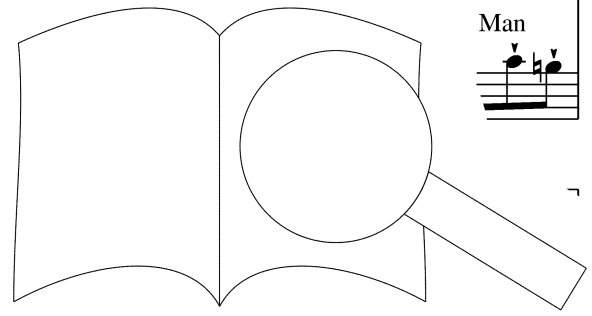
II. Man I. Man II. Man III. Man *p*

*f* *mf*

123 *sempre poco a poco cre*

134 *do* II. Man *f*

145 II. Man (I. Man) III. Man II. Man Man



156

(sempre *f*)

I. Man

II. Man

*ff*

(II. Man)

*ff*

167

II. Man

I. Man *sc*

178

*sempre cre*

189

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

*scen*

\* 1. but  $\uparrow$  ge und Erstdruck  $\sharp$  vor  $d^1$ , jedoch ist möglicherweise  $h$  gemeint. / Engraver's  $\cdot$ tended.

Nr. 3 Präludium und Fuge G-dur

Andante

Manuale

Pedal

III. Man *pp*

II. Man *ppp*

III. Man *pp*

*pp*

5

II. Man *ppp*

III. Man *pp*

*pp*

*pp*

9

II. Man *p*

III. Man *ppp*

*p*

*p*

13

*ppp*

*molto*

*pp*

*pp*

17

II. Man *pp*

III. Man *p*

(III. Man) *pp*

*ppp*

*p*

*pp*

*ppp*

21

*pp*

*mp* molto cre - - scen - - - do *f*

III. Man *p*

*pp*

*mp* molto cre - - scen - - - do |

25

*molto*

*p*

*pp*

*ppp*

*mf*

III. Man *pp*

*ppp*

*molto*

*p*

*mf*

*pp*

*ppp*

29

II. Man *p*

*f*

scen - - - do

*f*

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

33

*mf* molto cre - - - - - scen - - - - - do *ff* sempre di - - mi - - nu - -  
II. Man

*mf* molto cre - - - - - scen - - - - - do *ff* sempre di - - mi - - nu - -

37

en - do *p* *pp* *ppp*

en - do *p* *pp*

42

II. Man *ppp*

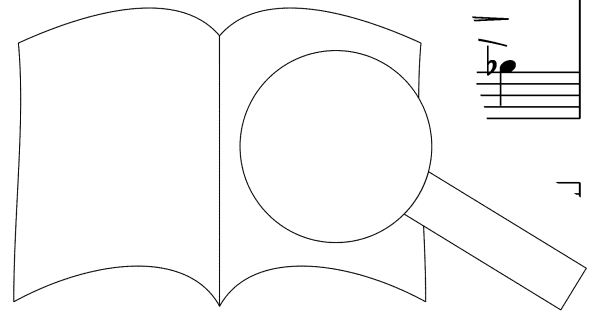
*pp*

46

*p* *pp*

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50

III. Man *pp*

I. Man *p*

*f*

III. Man *ppp*

*pp* *mf* *ppp*

54

*f* *p*

I. Man *sempre poco a poco c*

*f* *p* *cre* *cre*

58

*scen*

*diminuendo*

*fff* Org Pl II. Man III. Man

Org Pl

*do* *fff*

62

*pp*

*ppp*

Con moto

III. Man *ppp*

*sempre ben legato*

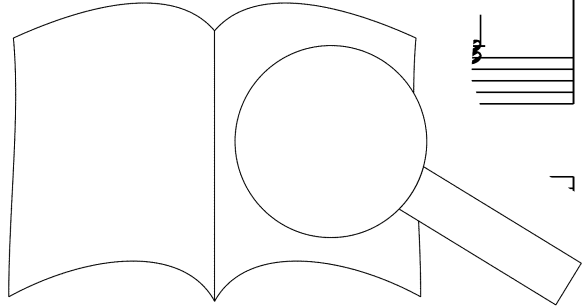
*sempre ppp*

*semp. semp.*

un poco cre - - - do

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16 *sempre ben legato*

*sempre p*

*sempre ben legato*

*p*

20

23

*sempre p e ben legato*

27

30

*sempre p* *sempre ben legato e poco a poco cre*

*p* *poco a*

34

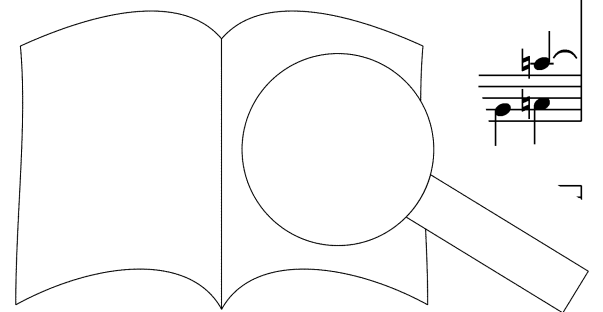
*poco cre* *en*

37

*scen* *do*

40 II. Man

*II. Man*



44

*sempre f*

*f*

48

*sempre ben legato*

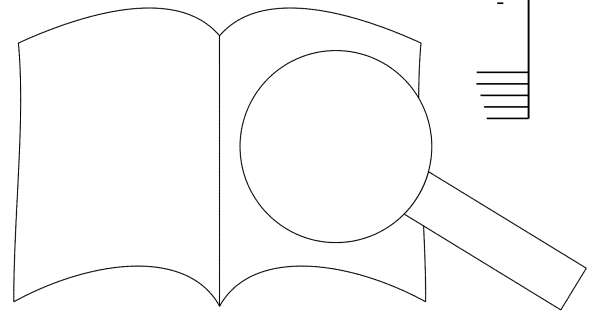
51

54

*sempre cre*

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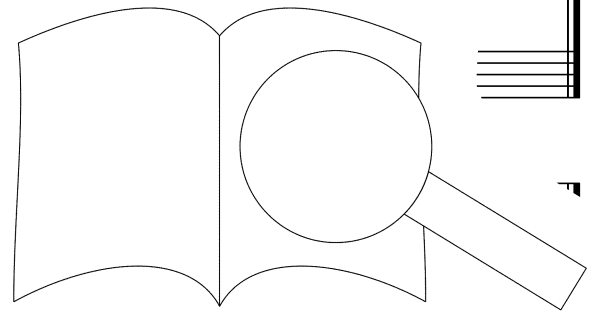


57 *scen* *do* **ff** I. Man

60 *sempre cre* *scen* *ve.* *sempre ben legato*

63 **fff** *sempre cre*

67 *ri - - tar - - dan - - do* *do* *scen*

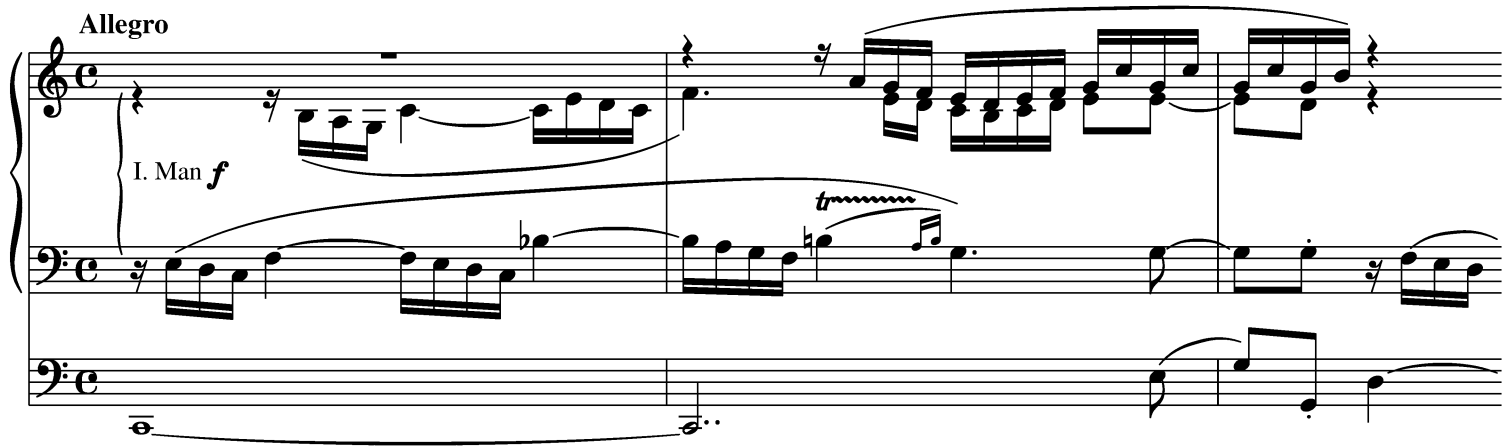


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# Nr. 4 Präludium und Fuge C-dur

Allegro

I. Man *f*



(3)



6

*ardando* *a tempo*

*sempre f* *tr*

II. Man *p*



9

*poco cre*

*p* *poco cre*



11

scen - - - - - do **f**

scen - - - - - do **f**

Musical score for measures 11-12. The system includes a vocal line with lyrics 'scen - - - - - do' and a piano accompaniment. The piano part features a treble and bass clef. The vocal line has a dynamic marking of **f** at the end. The piano accompaniment has a dynamic marking of **f** at the end.

13

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

**p**

Musical score for measures 13-14. The system includes a vocal line with lyrics 'III. Man' and a piano accompaniment. The piano part features a treble and bass clef. The vocal line has a dynamic marking of **pp**. The piano accompaniment has a dynamic marking of **p**.

15

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

I. Man

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

Musical score for measures 15-16. The system includes a vocal line with lyrics 'f e cre - - - - - scen' and a piano accompaniment. The piano part features a treble and bass clef. The vocal line has a dynamic marking of **f**. The piano accompaniment has a dynamic marking of **f**.

17

do

Musical score for measure 17. The system includes a vocal line with lyrics 'do' and a piano accompaniment. The piano part features a treble and bass clef. The vocal line has a dynamic marking of **do**.

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(18)

*fff* *ppp* III. Man

21

*poco cre - - - - - scen*

23

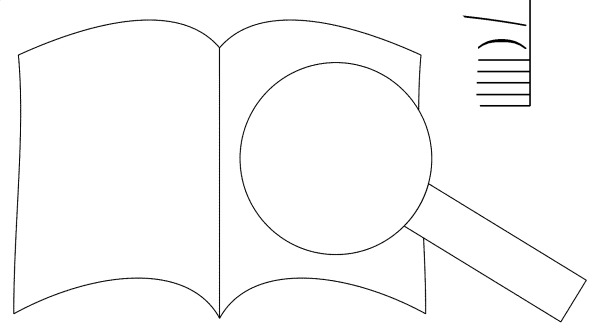
*quasi f* *ppp* I. Man *ff* *e* *poco ri - tar - dan - do* *a tempo* *scen*

26 (poco rit.)

*do* Oro I

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29

scen

scen

Detailed description: This system contains measures 29 and 30. 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 music consists of eighth and sixteenth notes with various accidentals. The word 'scen' is written below the middle and bottom staves.

31

do

I. Man **ff**

do **ff**

Detailed description: This system contains measures 31, 32, and 33. 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 music includes dynamic markings 'ff' and 'I. Man ff'. The word 'do' is written below the top and bottom staves.

34

sempre **ff** e

a poco cre

Detailed description: This system contains measures 34 and 35. 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 music includes dynamic markings 'sempre ff e' and 'a poco cre'.

36

scen

scen

Detailed description: This system contains measures 36 and 37. 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 music includes dynamic markings 'scen' and 'scen'.

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Vivace

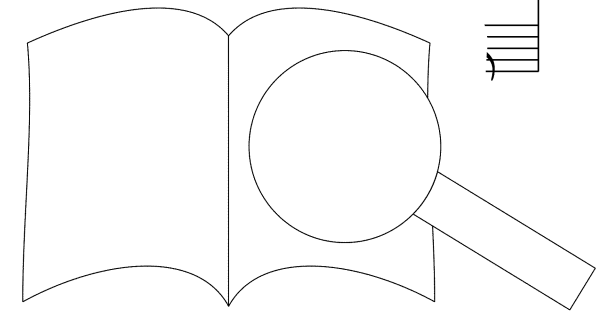
Musical score for measures 1-5. The piece is in 2/4 time and marked 'Vivace'. The first system shows the right hand (II. Man) playing a melody with eighth notes and slurs, starting with a forte (*f*) dynamic. The left hand (I. Man) is silent in these measures.

Musical score for measures 6-10. Measure 6 is marked with a '6' and '(II. Man)'. The right hand continues with a melody, marked 'sempre *f*'. The left hand (I. Man) enters in measure 6 with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth notes.

Musical score for measures 11-15. The right hand continues with a melody, and the left hand provides a rhythmic accompaniment. The dynamics remain consistent with the previous sections.

Musical score for measures 16-20. Measure 16 is marked with a '16'. The right hand continues with a melody, and the left hand provides a rhythmic accompaniment. The piece ends with a 'sempre *f*' marking.

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21

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

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

26 (II. Man)

*p* III. Man

31

*sempre p*

*re - - ) marcato)*

36

41 (II. Man)

scen - - - do *f*

(III. Man)

*f*

46

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

sempre *f* e poco a

51 (II. Man)

scen - - -

scen - - -

56

61

*sempre ff*

66

*sempre ff*

*sempre ff*

71

*poco a poco sempre*

mi

mi

*sempre* ri

dan

do

en

do *pp*

nu en

# Nr. 5 Präludium und Fuge h-moll

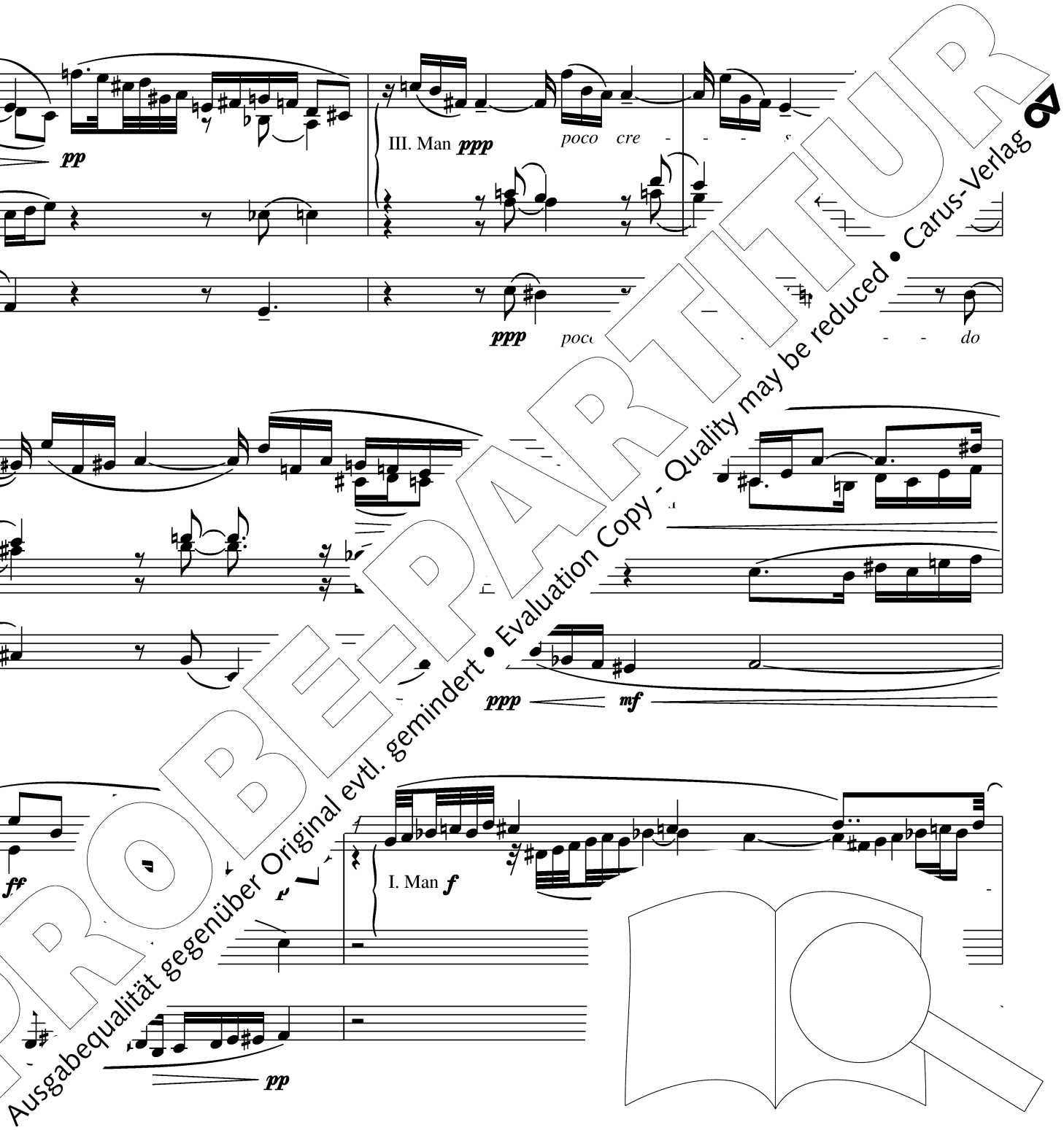
Quasi adagio

Musical score for measures 1-2. The piece is in G minor (one sharp) and common time. The first system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff begins with a half note G4, followed by a series of eighth notes. The Bass staff has a whole rest, and the lower Bass staff has a half note G3. Dynamics include *pp* and *meno pp*.

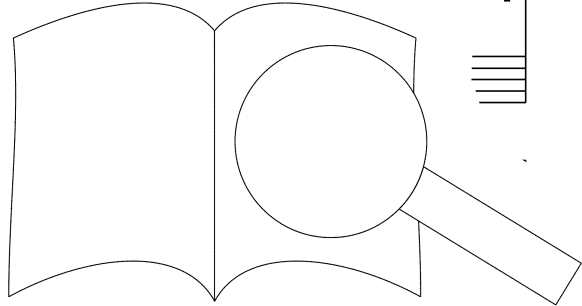
Musical score for measures 3-5. Measure 3 starts with a triplet of eighth notes in the Treble staff. Measure 4 features a *ppp* dynamic. Measure 5 includes the instruction *poco cres.* and a fermata over a half note. The lower Bass staff has a half note G3.

Musical score for measures 6-7. Measure 6 continues the melodic line in the Treble staff. Measure 7 features a *mf* dynamic. The lower Bass staff has a half note G3.

Musical score for measures 8-9. Measure 8 begins with a half note G4. Measure 9 features a *f* dynamic and the instruction *I. Man*. The lower Bass staff has a half note G3.



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10 *poco ritardando* *a tempo*

scen - - - - - do **fff**

**pp** poco a poco cre - - - - -

III. Man

scen - - - - - do **fff** **pp** poco a poco cre - - - - -

12

scen - - - - -

scen - - - - - do

14

*quasi f*

cre - - - - -

*quasi f*

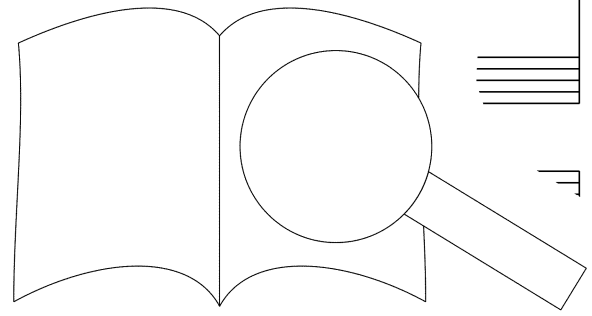
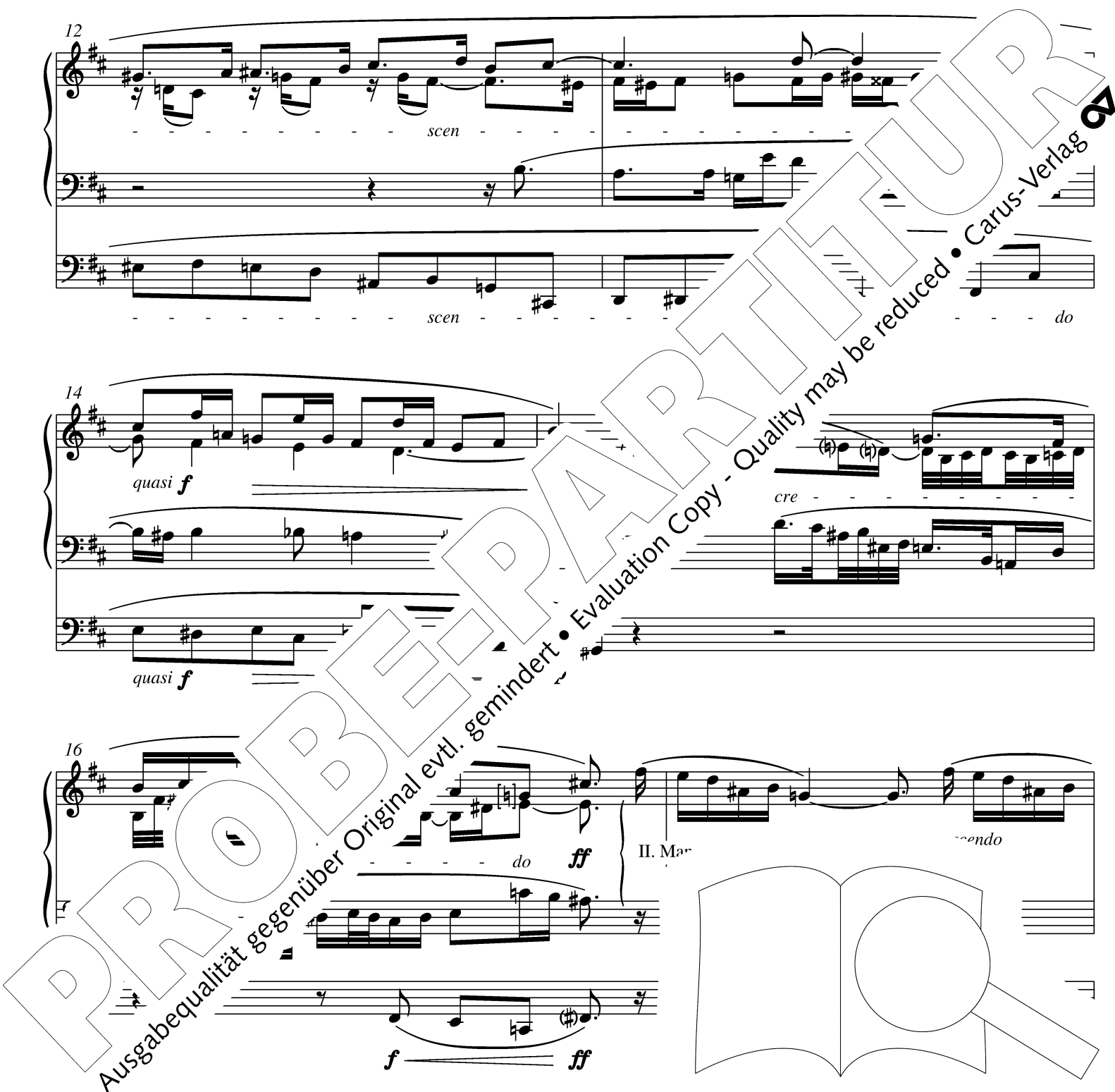
16

do **ff**

II. Mar

*scendo*

**f** **ff**



18

*pp* *ppp* III. Man

*ppp*

21

*ppp* II. Man *pp*

*pp* [*p*]

24

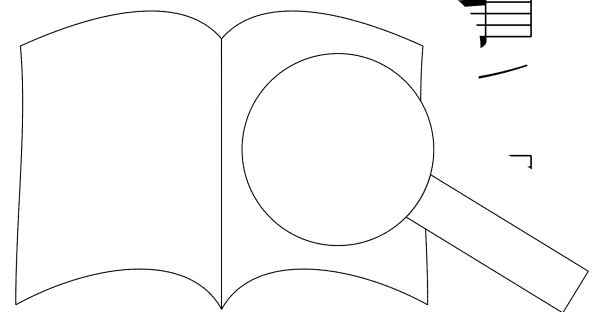
*pp*

27

*poco crescendo* *diminuendo* *mmm* (II. Man)

*di*

\* 1. Takten siehe Kritischer Bericht. / Concerning the meters, see the Critical K



30

*ppp*

(33)

*ppp* \*

(36)

I. Man  
*mf* e sempre cre - - - - - sc - - - - - do *fff*

*mf* e sempre cr - - - - - scen - - - - - do *fff*

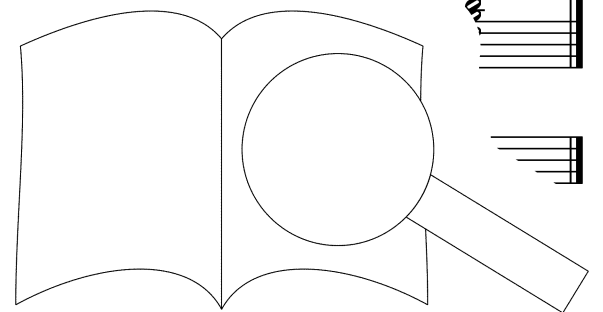
sempre - - - - - dan - - - - - do

(38)

III. M.  
*pp*

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

«Age und Erstdruck »sempre III. Man. (Ch.)« für das I. System; siehe Kritische Ausgabe und first edition have "sempre III. Man. (Ch.)" for system I; see the Critical





Moderato

II. Man *pp*

*pp*

6

*sempre pp*

*pp*

11

*sempre poco a poco cre*

*p*

16

*f*

*f*

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(II. Man)

21

sempre di - mi - nu - en - do *p*

(II. Man) *pp*

sempre di - mi - nu - en - do *p*

26

poco cre - - scen - - do *mf*

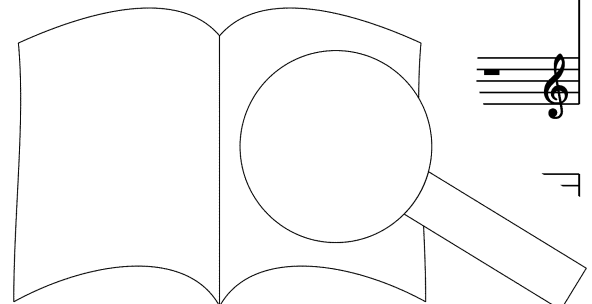
*mf*

31

*p* III. Man *pp* [*p*]

37

I. Man *mf*



43

II. Man

*p*

I. Man

*mf*

II. Man

[*p*]

47

*sempre cre - - - - - scen*

\*

51

*f* (II. Man)

*f*

55

*sempre*

\* '1. eise *f*<sup>1</sup> statt *fis*<sup>1</sup>. / Possibly *f*<sup>1</sup> instead of *f* sharp<sup>1</sup>.

59

scen - - - do *ff*

*ff*

63

I. Man  
cre - - - - - scen - - - - - I. M

(II. Man)

*ff*

67

*fff*

*fff*

*sempre cre*

*fff*

*sempre cre*

71

*sempre ri - tar - dan - do*

scen

*sempre ri - tar - dan - do*

scen

PROBEPARTITUR

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