

# MAX REGER

Opus 129

## Neun Stücke für die Orgel

1. Heft (No. 1—4) M 3,— no.  
2. Heft (No. 5—9) M 3,— no.



Meinem lieben Freunde HANS VON OHLENDORFF zugeeignet

# Neun Stücke für die Orgel

komponiert von

## MAX REGER

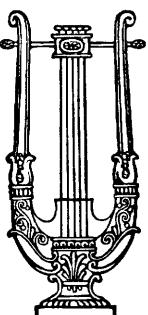
Op. 129

1. Heft M 3,— no.

- 1. Toccata
- 2. Fuge
- 3. Kanon
- 4. Melodia

2. Heft M 3,— no.

- 5. Capriccio
- 6. Basso ostinato
- 7. Intermezzo
- 8. Praeludium
- 9. Fuge



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# Neun Stücke für die Orgel.

## 1. Toccata.

Max Reger, Op. 129 Heft I.

Manual.

Grave. ( $\text{♩} = 60$ )

I. Man. *fff*

Pedal. *fff*

*sempre poco*

*a poco rit.*

*mf*

*a tempo*

II. Man. *p*

III. Man. *pp*

*p*

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[B. & B.]

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*rit.*

*a tempo*

III. Man.  
*ppp più ppp*  
II. Man.

*ppp*      *ppp*

*poco riten.*

*pppp*

*più ppp*      *pppp*

*a tempo*

*mp*

I. Man.

*mp*

Musical score page 5, measures 1-2. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes between measures. Dynamics include *fff* and *ffff*. Measure 1 ends with a fermata over the bass clef staff.

Musical score page 5, measures 3-4. The score continues with three staves. Measures 3 and 4 show rhythmic patterns with eighth and sixteenth notes. Dynamics include *trum* and *p*.

Musical score page 5, measures 5-6. The score features three staves. The top staff is labeled "Org. Pl." and the bottom staff is also labeled "Org. Pl.". Measure 5 includes a dynamic *p*. Measure 6 includes dynamics *pp* and *p*. Measure 6 concludes with a dynamic *p*.

Musical score page 5, measures 7-8. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes. Dynamics include *semper rit.*, *III. Man. ppp*, *pppp*, and *pppp*.

## 2. Fuge.

Molto sostenuto. ( $d = 42$ )

*III. Man.*

*II. Man.*

*II. Man.*

*sempre III. Man.*

*III. Man.*

*sempre III. Man.*

*sempre pp*

*II. Man.*

*p* III. Man.

*p*

II. Man.

*f* sempre III. Man.

*f*

II. Man.

II. Man.

*più f*

*più f*

I. Man.

II. Man. *sempre*

I. Man.

*poco rit.*

*più ff*

*sempre cre-*

*scen-*

*- do*

*più ff*

*sempre*

*cre-*

*- scen-*

*- do*

*a tempo*

III. Man.

*fff*

*pp III. Man.*

*fff*

semper III. Man.  
*pp* semper  
poco  
a  
II. Man.

poco  
cre-  
II. Man.  
- scen -  
I. Man.

I. Man.  
- do  
**f**  
sempre  
sempre  
**f**

poco  
a  
poco  
cre-

Musical score page 10, measures 1-3. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 1 starts with a forte dynamic (f). Measure 2 contains the text "scen - - - do". Measure 3 contains the text "scen - - - do". Dynamics include ff and fff.

Musical score page 10, measures 4-6. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 4 ends with fff. Measure 5 begins with a forte dynamic (f). Measure 6 ends with fff.

Musical score page 10, measures 7-9. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 7 ends with Org. Pl. Measure 8 begins with a forte dynamic (f). Measure 9 ends with Org. Pl.

Musical score page 10, measures 10-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures. Measure 10 starts with a forte dynamic (f). Measure 11 contains the text "poco a poco rit.". Measure 12 contains the text "poco a poco rit.". Measures 10-12 are in common time (C), while measure 13 is in 8/8 time (8:).

### 3. Kanon.

Poco sostenuto. ( $\text{♩} = 66$ )

III. Man.  
*pp*

II. Man.

*pp*

*p*      *pp*

pp      #

*mf*      *p sempre*      *poco*      *a*  
*p sempre*      *poco*      *a*

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

*rit.*      *a tempo*      *p*      *pp*  
*- mi -*      *- nu -*      *- en -*      *- do -*  
*- mi -*      *- nu -*      *- en -*      *- do -*

Musical score for piano, four staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, four staves. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, four staves. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, four staves. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

## 4. Melodia.

Larghetto. ( $\text{♩} = 56$ )

II. Man.

*p*

*poco rit.**a tempo*

*pp*

*poco rit.* - - - *a tempo*

*rit.* - - -

*ppp*

*a tempo*

ppp ——————  
pp ——————  
mf ——————  
pp ——————  
mf ——————

*poco rit.* — *a tempo*

p —————— p mf —————— mf ——————  
p —————— p mf —————— mf ——————  
p —————— p

pp ——————  
pp ——————

*poco a poco rit.* — — —

f ——————  
p ——————  
ppp ——————



The following is a list of the names of the members of the  
Society of the Sons of the American Revolution, who have  
been admitted into the Society since the last publication  
of the list, and also a list of the names of those who have  
been admitted into the Society since the last publication  
of the list.

# MAX REGER

Op. 67. Zweiundfünfzig leicht ausführbare Vorspiele für die Orgel zu den gebräuchlichsten evangelischen Chorälen. Heft 1–3 à 3 M. no.

## Heft I.

1. Allein Gott in der Höh' sei Ehr
2. Alles ist an Gottes Segen
3. Aus tiefer Not schrei ich zu dir
4. Aus meines Herzens Grunde
5. Christus, der ist mein Leben  
(Ach, bleib mit deiner Gnade)
6. Ein' feste Burg ist unser Gott
7. Dir, dir, Jehovah, will ich singen
8. Erschienen ist der herrlich Tag
9. Herr Jesu Christ, dich zu uns wend
10. Es ist das Heil uns kommen her  
(Sei Lob und Ehr dem höchsten Gut)
11. Freu' dich sehr, o meine Seele
12. Gott des Himmels und der Erden
13. Herr, wie du willst, so schick's  
mit mir
14. Herzlich thut mich verlangen  
(O Haupt voll Blut und Wunden)
15. Jauchz, Erd, und Himmel, juble!

## Heft II.

16. Ich dank dir, lieber Herre
17. Ich will dich lieben, meine Stärke
18. Jerusalem, du hochgebaute Stadt
19. Jesu Leiden, Pein und Tod
20. Jesus, meine Zuversicht
21. Jesu, meine Freude
22. Komm, o komm, du Geist des Lebens
23. Lobt Gott, ihr Christen alle gleich
24. Lobe den Herren, den mächtigen  
König der Ehren
25. Mach's mit mir, Gott, nach deiner  
Güt'
26. Meinen Jesum lass ich nicht
27. Nun danket alle Gott
28. Nun freut euch, lieben Christen
29. Nun komm, der Heiden Heiland
30. O Gott, du frommer Gott
31. O Jesu Christ, meines Lebens Licht
32. O Lamm Gottes, unschuldig
33. O Welt, ich muss dich lassen
34. Schmücke dich, o liebe Seele
35. Seelenbräutigam

## Heft III.

36. Sollt ich meinem Gott nicht singen
37. Straf mich nicht in deinem Zorn
38. Valet will ich dir geben
39. Vater unser im Himmelreich
40. Vom Himmel hoch, da komm ich her
41. Wachet auf, ruft uns die Stimme
42. Von Gott will ich nicht lassen  
(Mit Ernst, o Menschenkinder)
43. Warum sollt ich mich denn grämen
44. Was Gott thut, das ist wohlgethan
45. Wer nur den lieben Gott lässt walten  
(Zu ernsten Liedern)
46. Wer nur den lieben Gott lässt walten  
(Zu Liedern freudigen Inhalts)
47. Werde munter, mein Gemüte  
(Der am Kreuz ist meine Liebe)
48. Wer weiss, wie nahe mir mein Ende
49. Wie schön leuchtet der Morgenstern
50. Wie wohl ist mir, o Freund der  
Seelen
51. Jesus ist kommen
52. O wie selig

„Wenn REGER auch auf allen Gebieten der musikalischen Komposition Hervorragendes geleistet hat, so erscheint doch sein glänzendes begnadetes Kunstatalent am grossartigsten in seinen Orgelkompositionen; denn hier zeigt er ein wahrhaft seltes Erfassthaben des Stilprinzips Sebastian Bachs „im Geist und in der Wahrheit“ jenes „Urvaters der Harmonie“. Vor allem sind es die Grossartigkeit und Gewalt seiner Tonschöpfungen, die Kraft und Originalität der Schaffensgabe, die Tiefe und Kühnheit der Ideen, die Unerschöpflichkeit in Anwendung der musikalischen Darstellungsmittel, die souveräne Beherrschung der kontrapunktischen Satzkunst, welche Reger nicht nur zu den Ersten seines Faches, sondern in die vorderste Reihe der Komponisten überhaupt gerückt haben. Zahllos sind darum die begeisterten Anerkennungen, welche dem jungen Meister die ersten Kritiker der Gegenwart in den vornehmsten Zeitschriften gezollt haben.“

(Neue Zeitschrift für Musik. 8. Okt. 1902.)

Meinem lieben Freunde HANS VON OHLENDORFF zugeeignet

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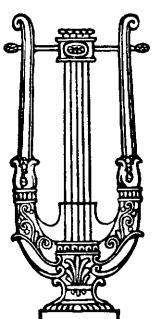
Op. 129

1. Heft M 3,— no.

- 1. Toccata
- 2. Fuge
- 3. Kanon
- 4. Melodia

2. Heft M 3,— no.

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- 8. Praeludium
- 9. Fuge



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*Meinem lieben Freunde Hans von Ohlendorff zugeeignet.*

# Neun Stücke für die Orgel.

## 5. Capriccio.

Max Reger, Op.129 Heft II.

Poco vivace. ( $\text{♩} = 112$ )

I. Man.

Manual. {

II. Man.

Pedal. {

sempre fff

(8' + 16' + 4')

fff

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Musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts consist of eighth-note patterns. The bass line features sustained notes with grace notes.

Continuation of the musical score, measures 6 through 10. The vocal parts maintain their eighth-note patterns, and the bass line continues with sustained notes and grace notes.

Continuation of the musical score, measures 11 through 15. The vocal parts and bass line follow the established patterns of eighth-note groups and sustained notes with grace notes.

Continuation of the musical score, measures 16 through 20. The vocal parts and bass line continue with their respective patterns of eighth-note groups and sustained notes.

Musical score page 4, measures 1-4. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 1: The top two staves have eighth-note patterns with grace notes. The bass staff has a single note followed by a fermata. Measure 2: The top two staves continue their eighth-note patterns. The bass staff is silent. Measure 3: The top two staves continue their eighth-note patterns. The bass staff is silent. Measure 4: The top two staves continue their eighth-note patterns. The bass staff is silent.

*meno fff*

Musical score page 4, measures 5-8. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 5: The top two staves have eighth-note patterns with grace notes. The bass staff has a single note followed by a fermata. Measure 6: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata. Measure 7: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata. Measure 8: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata.

*mf*      *sempre*

*poco*

*a*

*mf*      *sempre*

*poco*

*a*

Musical score page 4, measures 9-12. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 9: The top two staves have eighth-note patterns with grace notes. The bass staff has a single note followed by a fermata. Measure 10: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata. Measure 11: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata. Measure 12: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata.

*poco*

*di -*

*- mi -*

*sempre*

*poco*

*di -*

*- mi -*

Musical score page 4, measures 13-16. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 13: The top two staves have eighth-note patterns with grace notes. The bass staff has a single note followed by a fermata. Measure 14: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata. Measure 15: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata. Measure 16: The top two staves continue their eighth-note patterns. The bass staff has a single note followed by a fermata.

*poco*

*a*

*poco*

*ri -*

*nu -*

*poco*

*a*

*ri -*

*nu -*

*tar -*

(nur 8' + 4') (-16')

*dan -*

*en -*

*do*

*en -*

*do*

*Andante.* ( $\text{♩} = 56$ )

*III. Man.*

*do*

*pp II. Man.*

$(8' + 16') (-4')$

*pp*

*più pp*

*più pp*

*sempre*

*poco*

*a*

*poco*

*ri -*

*sempre*

*poco*

*a*

*poco*

*di -*

(nur 8)

*sempre*

*poco*

*a*

*poco*

*di -*

*tar - dan - do* **Largo.**

*mi - nu - en -*

*do* *ppp*

*mi - nu - en -*

*do* *ppp*

## 6. Basso ostinato.

Molto sostenuto. ( $\text{♩} = 42$ )

III. Man.

III. Man.

*sempre ppp*

*sempre ppp*

*meno ppp e sempre*

*poco a*

*poco cre-*

*scen-*

*do mp sempre III. Man. cre-*

I. Man.

scen - do f sempre  
sempre II. Man.

scen - do ff sempre

cre - 3

cre -

- scen -

- scen -

- scen -

sempre I. Man.

do ff I. Man. cre -

I. Man.

do ff cre -

scen - do ***fff***

scen - do ***fff***

***meno fff***

***meno fff***

***II. Man.***

***III. Man.***

***III. Man.***

***p sempre di-***

***sempr III. Man.***

***mf***

***p sempre di-***

***sempre poco a poco rit.***

***mi nu en do***

***ppp***

***mi nu en do***

***ppp***

## 7. Intermezzo.

**Adagio. ( $\text{♩} = 56$ )**

II. Man.  
III. Man.

B.C.

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

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

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

II. Man. *p*      III. Man. *pp*

II. Man. *f*      III. Man. *p*

III. Man. *pp*

I. Man. *f*      I. Man. *p*

III. Man. *pp*

II. Man. *p*      II. Man. *pp*

II. Man. *p*      III. Man. *pp*

II. Man. *pp*

I. Man. *mf*      I. Man. *pp*

*poco rit.* -      *a tempo*

*mp*

II. Man. *pp*

III. Man. *ppp*

II. Man. *pp*

I. Man. *ppp*

*poco*    *a poco*    *sempre*    *rit.* -

II. Man. *pp*

II. Man. *pp*

II. Man. *pp*

II. Man. *pp*

I. Man. *pp*

## 8. Präludium.

Quasi grave. ( $\text{d} = 56$ )

III. Man. (8' + 4' + 2')

*pp*

(8' + 4')

II. Man.

*ppp*

Sheet music for piano, four hands, in G major (two sharps). The music consists of four staves:

- Top Staff:** Treble clef, dynamic *ppp*. Notes are mostly eighth notes.
- Second Staff:** Bass clef, dynamic *ppp*. Notes are mostly eighth notes.
- Third Staff:** Bass clef, dynamic *f*. Notes are mostly eighth notes.
- Bottom Staff:** Bass clef, dynamic *f*. Notes are mostly eighth notes.

Rehearsal marks "I. Man." appear above the top and second staves. The bass staff has a melodic line with grace notes. The music ends with dynamic *fff*.

*sempre rit. - - - -*

*Molto sostenuto - - - -*

B. & B.  
18157

*rit.*

**Tempo primo.**  
III. Man.

Musical score for three voices (II. Man., III. Man., I. Man.) in G major, 2/4 time. The vocal parts are supported by a basso continuo line. The vocal entries are marked with dynamic instructions: *p*, *pp*, and *p*. The vocal parts are grouped by curly braces under the heading "Tempo primo. III. Man.". The basso continuo part consists of a single line with various note heads and rests.

Musical score for three voices (II. Man., III. Man., I. Man.) in G major, 2/4 time. The vocal parts are supported by a basso continuo line. The vocal entries are marked with dynamic instructions: *ppp* and *ppp*. The vocal parts are grouped by curly braces under the heading "Tempo primo. III. Man.". The basso continuo part consists of a single line with various note heads and rests.

Musical score for three voices (II. Man., III. Man., I. Man.) in G major, 2/4 time. The vocal parts are supported by a basso continuo line. The vocal parts consist of two staves, each with a different melodic line. The basso continuo part consists of a single line with various note heads and rests.

Musical score for three voices (II. Man., III. Man., I. Man.) in G major, 2/4 time. The vocal parts are supported by a basso continuo line. The vocal entries are marked with dynamic instructions: *ff*, *fff*, *fff*, *ppp*, and *ff*. The vocal parts are grouped by curly braces under the heading "Tempo primo. III. Man.". The basso continuo part consists of a single line with various note heads and rests.

II. Man.

I. Man.

I. Man. *sempre*

I. Man.

poco a poco rit. - - - - - Più grave.

fff

f

fff

sempre rit. - - - - -

(sempre Org. Pl. al Fine)

## 9. Fuge.

**Grave. ( $\text{♩} = 50$ )**

II. Man.

**III. Man.**

**II. Man.**

**sempre III. Man.**

**III. Man.**

**II. Man.**

**III. Man.**

**ppp**

Musical score for three staves (Treble, Bass, and Bass) in G major. The music consists of four measures of continuous eighth-note patterns.

II. Man.

Musical score for three staves (Treble, Bass, and Bass) in G major. The music consists of four measures. The first three measures show eighth-note patterns. The fourth measure begins with a bass note followed by a treble note, with dynamics 'sempre III. Man.' and 'ppp' indicated.

III. Man.

Musical score for three staves (Treble, Bass, and Bass) in G major. The music consists of four measures. The first three measures show eighth-note patterns. The fourth measure shows a continuation of the bass line.

Musical score for three staves (Treble, Bass, and Bass) in G major. The music consists of four measures. The first three measures show eighth-note patterns. The fourth measure shows a continuation of the bass line.

II. Man.

*mf sempre III. Man.*

*II. Man.*

*marc.*

*mf*

*sempre II. Man.*

*f*

*I. Man.*

*f*

*II. Man.*

*mf*

*marc.*

*mp*



Musical score page 19, measures 5-8. Treble and bass staves in G major. Includes dynamic markings *pp*, *sempre poco*, and *pp* again.

Musical score page 19, measures 9-12. Treble and bass staves in G major. Includes lyrics "a poco", "di -", and "mi -".

Musical score page 19, measures 13-16. Treble and bass staves in G major. Includes lyrics "- nu -", "- en -", "- do -", and "- do -". A bracket labeled "III. Man." covers the first two measures.