Max Reger

Op. 92.

Suite

für die

Orgel.

Praeludium, Fuge, Intermezzo, Basso ostinato, Romanze, Toccata, Fuge.

Pr. Mk. 4,—.

Eigenthum des Verlegers für alle Länder.

Otto Forberg, Leipzig.

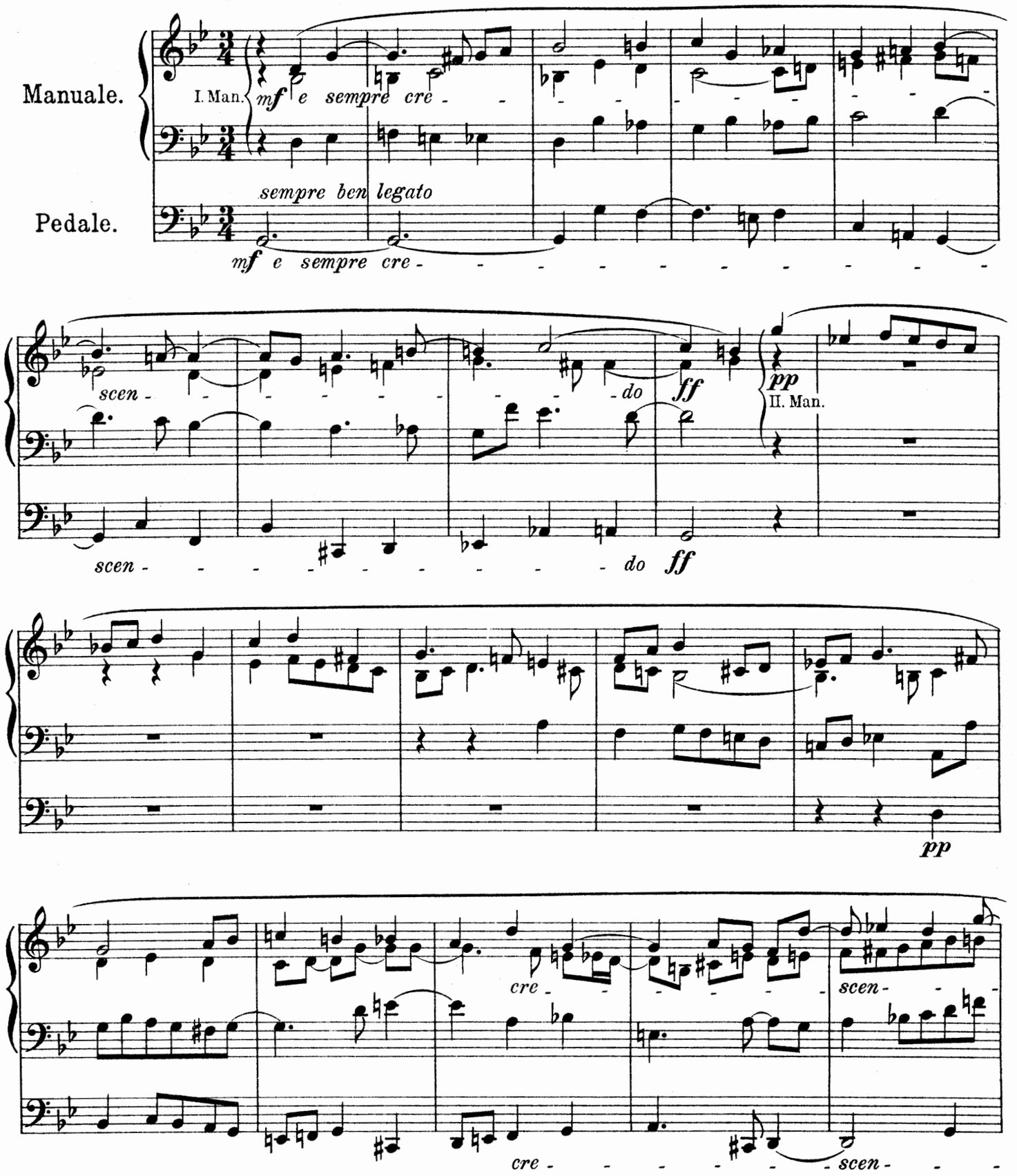
3111.

Lith. Anst. v. C. G. Röder G.m.b.H. Leipzig.

Nº 1. Präludium.

Max Reger, Op. 92.

Andante con moto.



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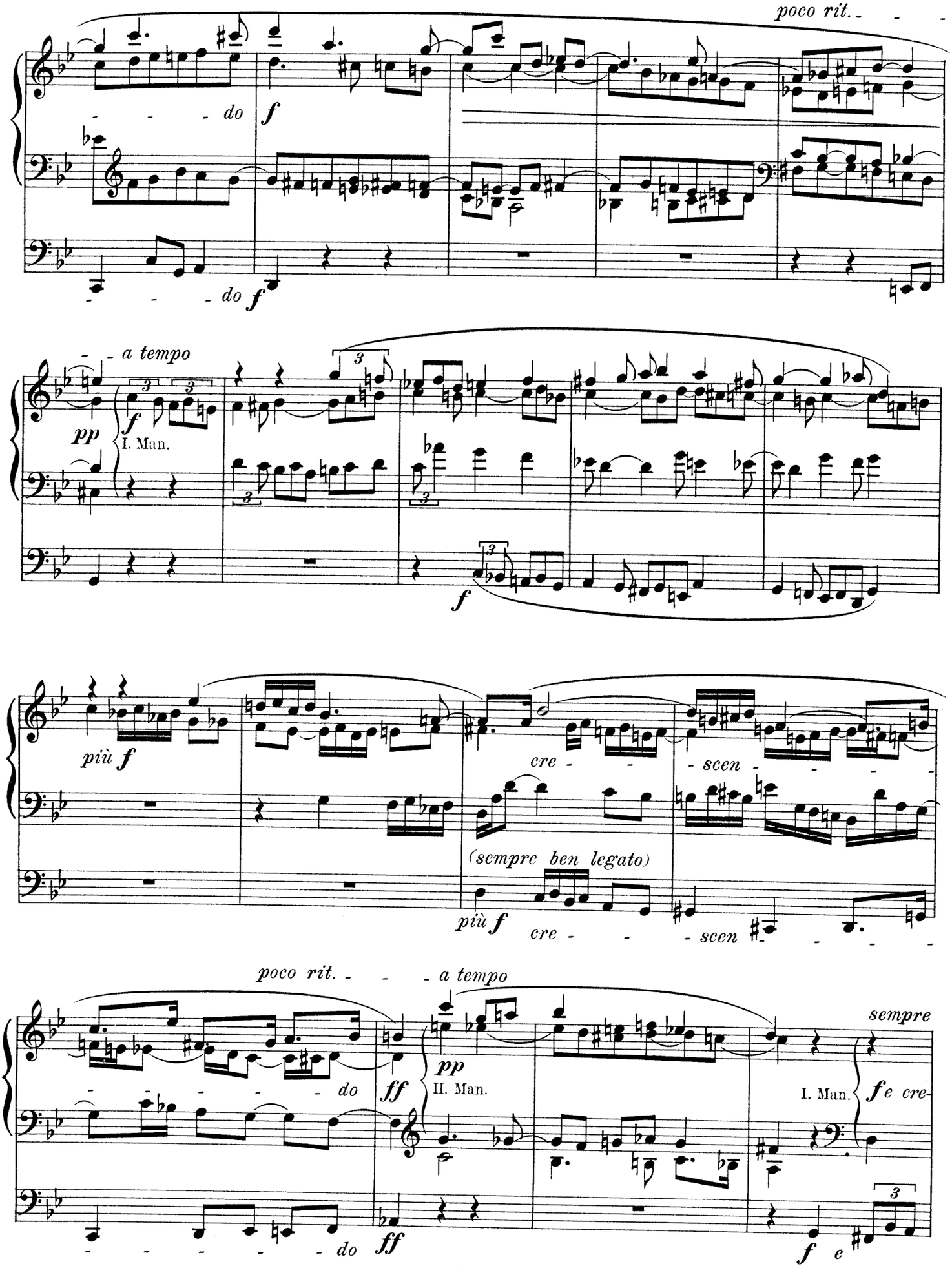
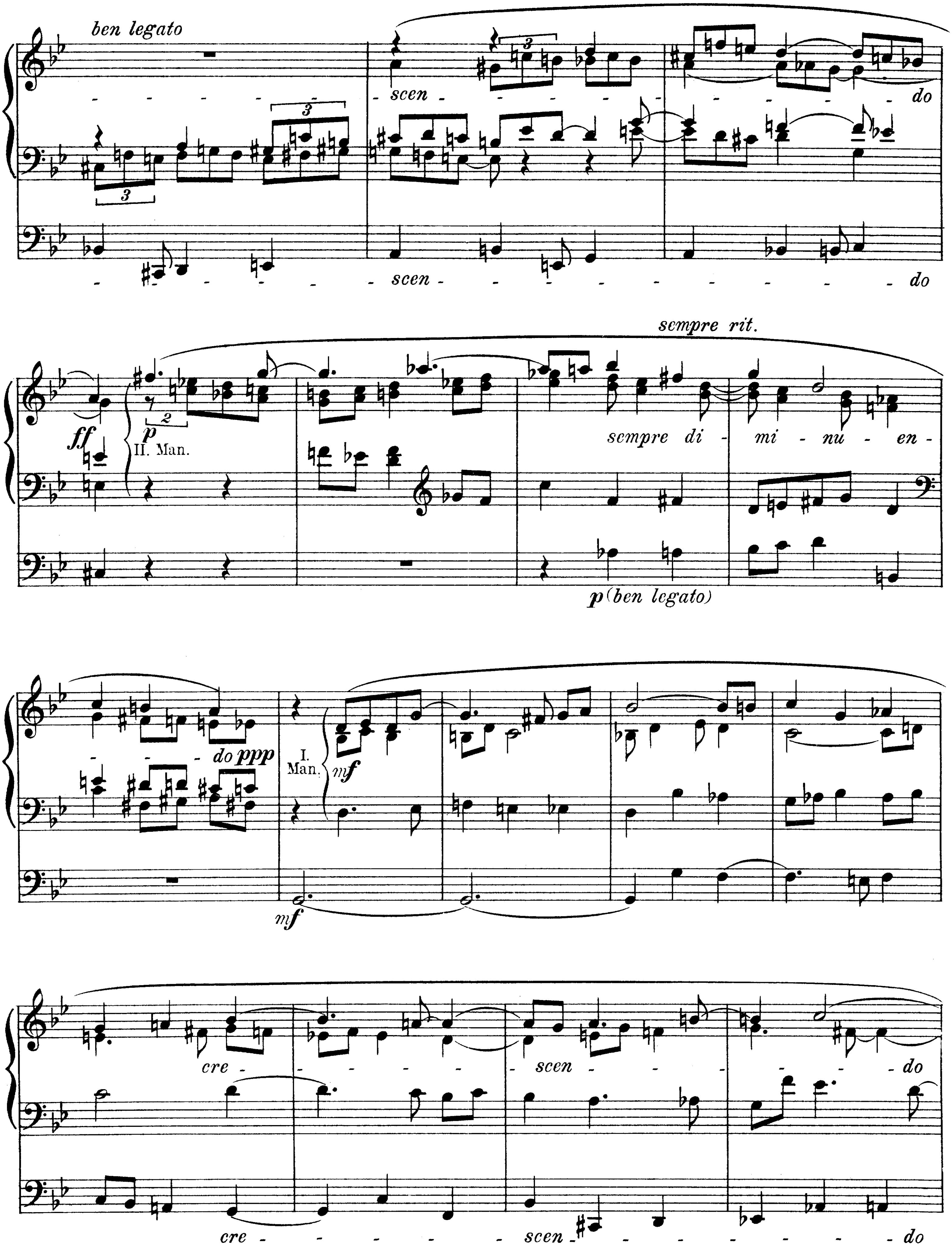
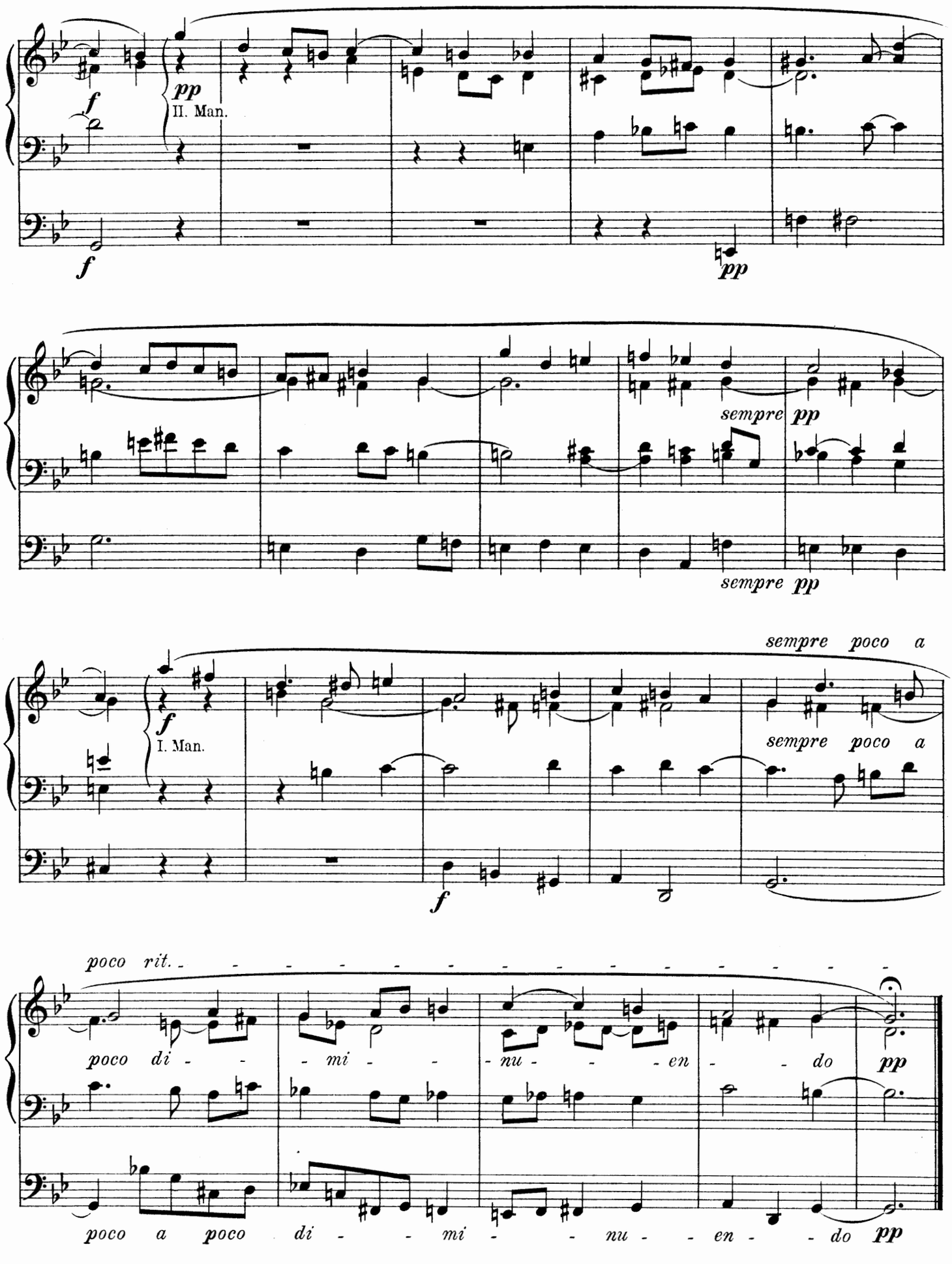
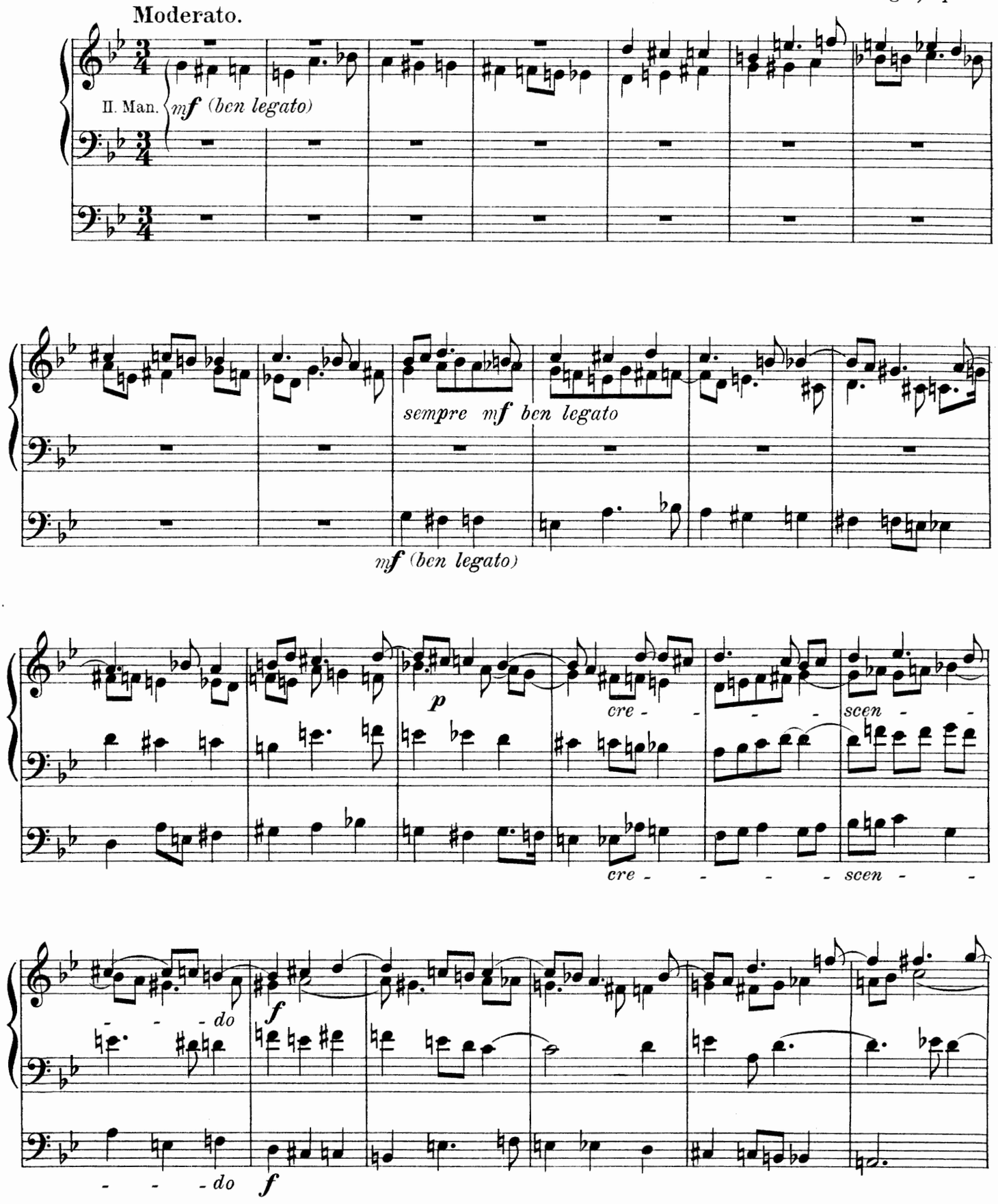

poco rit.
do
f
do
f
a tempo
pp
f
I. Man.
f
più f
cre - scen -
(sempre ben legato)
più f
cre - scen
poco rit.
a tempo
do
ff
pp
II. Man.
sempre
I. Man.
f e cre-
do
ff
f e


ben legato
scen
do
scen
do
sempre rit.
ff
p
II. Man.
sempre di - mi - nu - en -
p (ben legato)
do ppp
I. Man.
mf
mf
cre
scen
do
cre
scen
do


f
pp
II. Man.
f
pp
sempre pp
sempre pp
sempre poco a
f
I. Man.
sempre poco a
f
poco rit.
poco di - - - mi - - - nu - - - en - - - do pp
poco a poco di - - - mi - - - nu - - - en - - - do pp

No 2. Fuge.

Max Reger, Op. 92.



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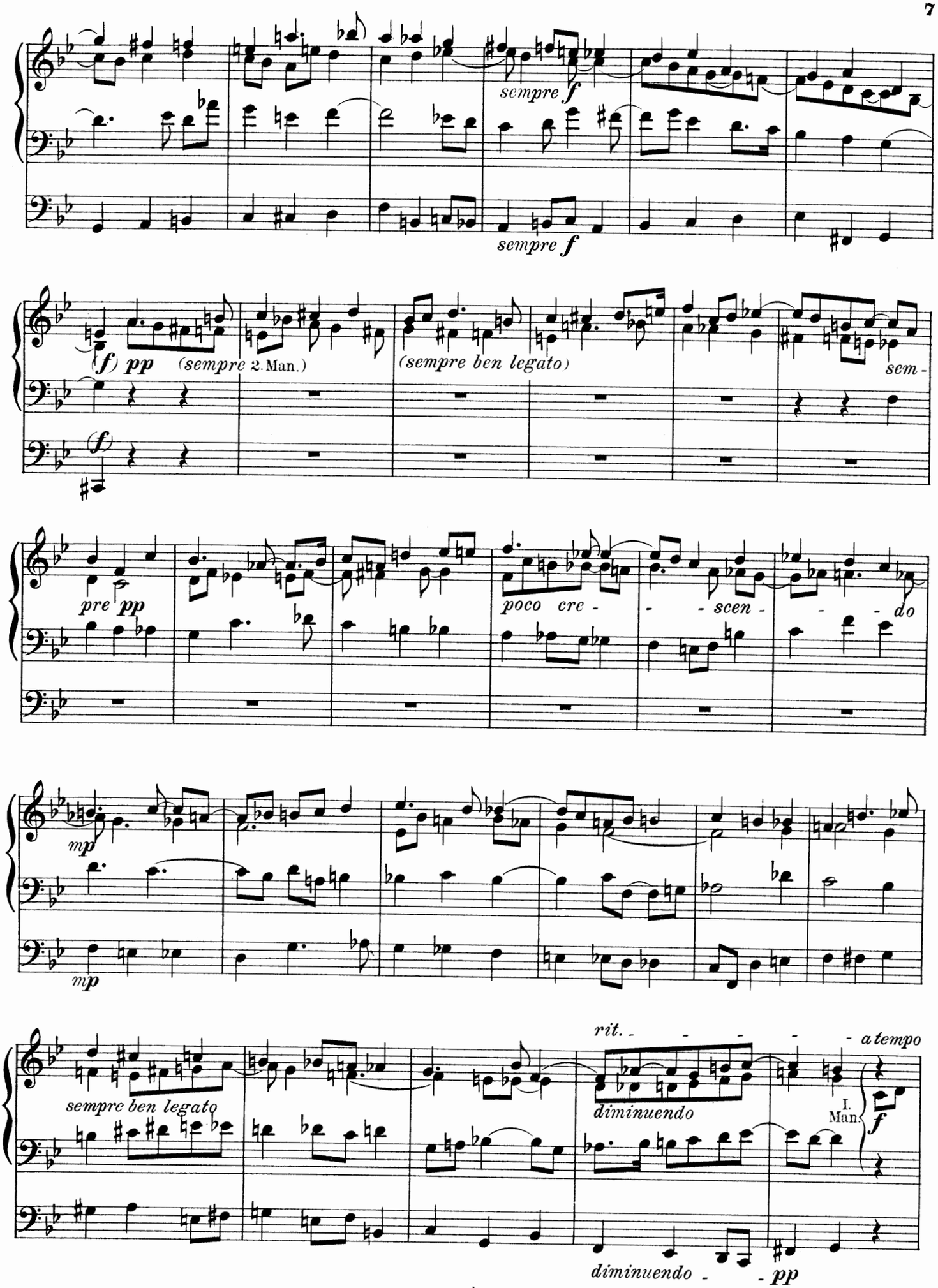
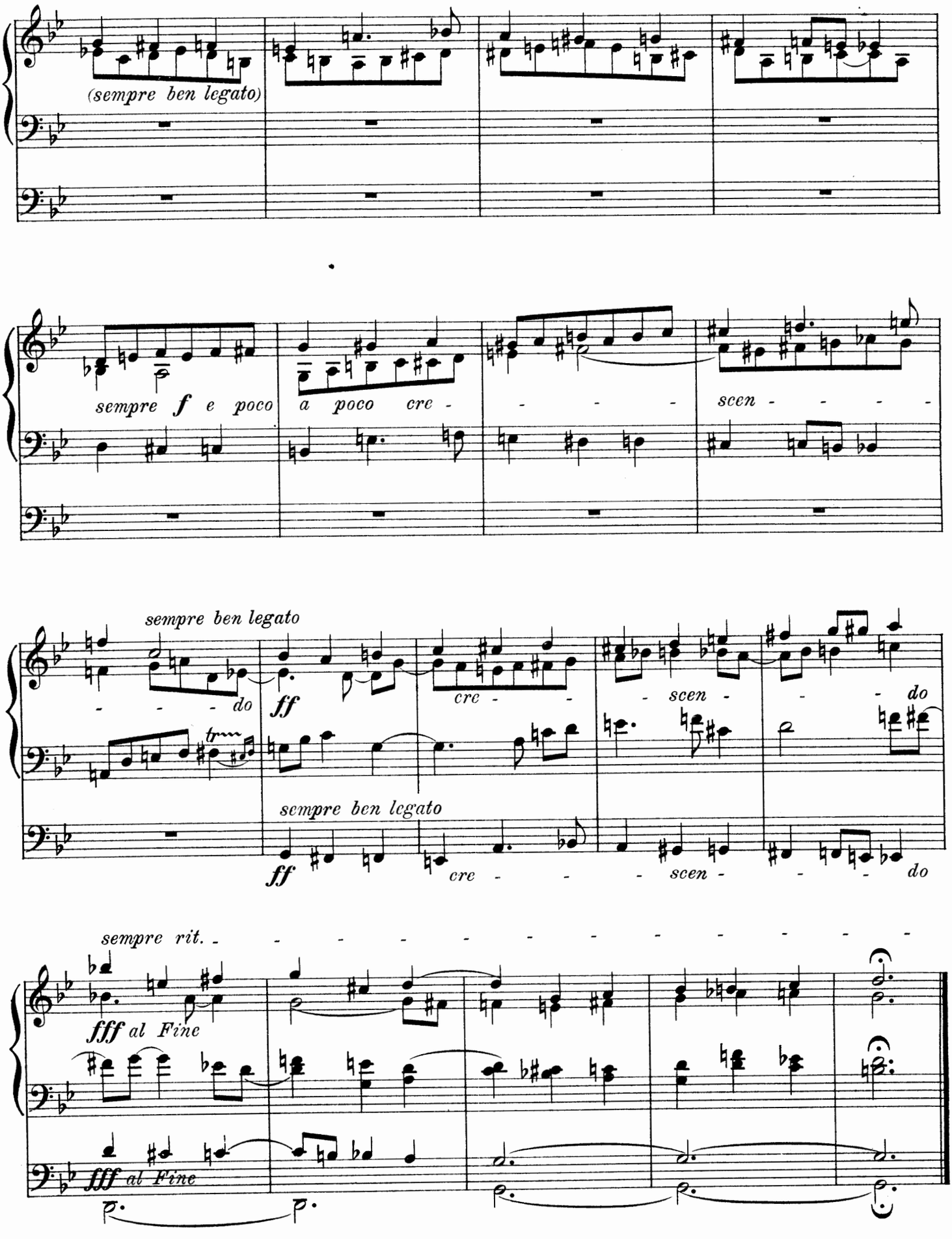
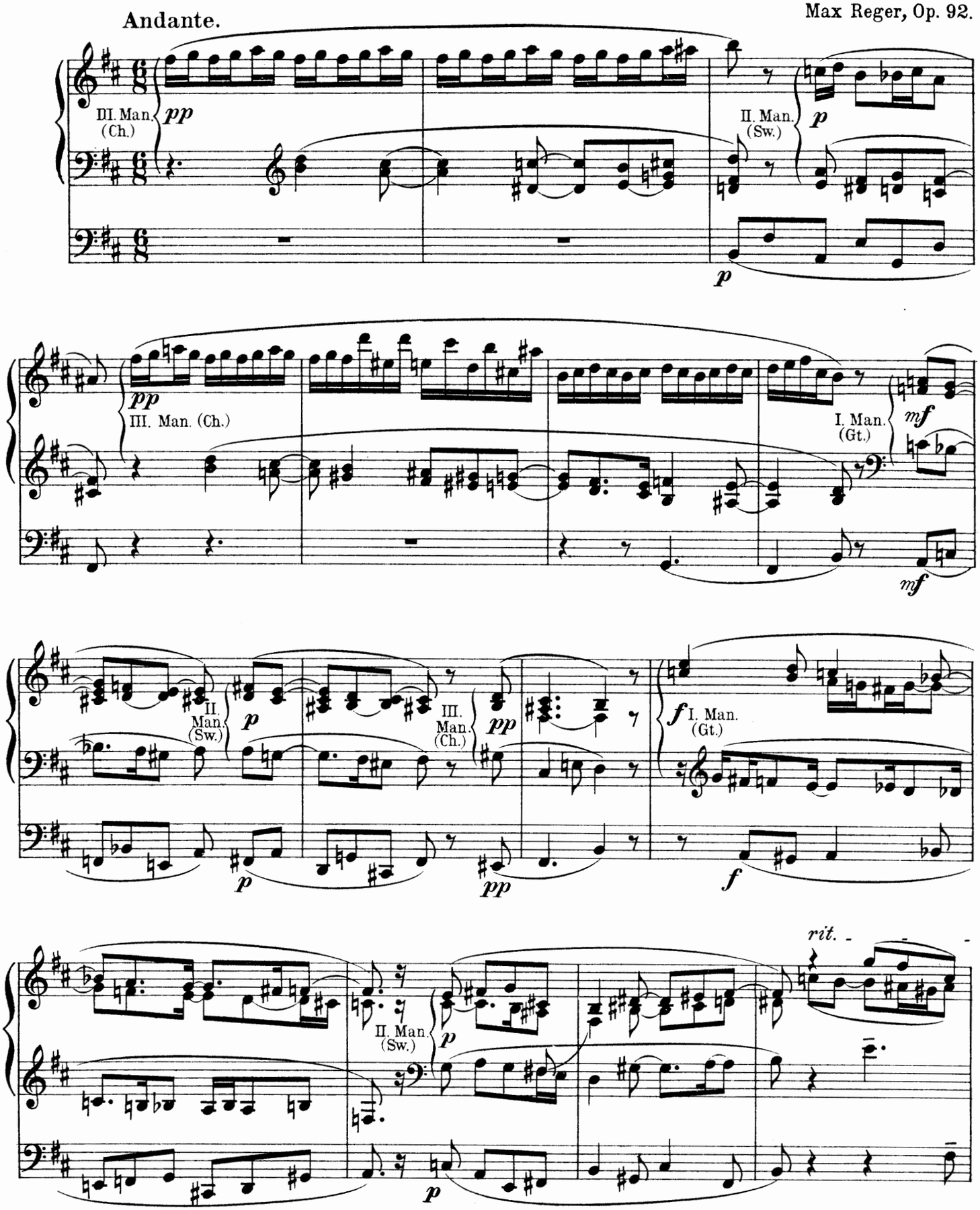

sempre f
sempre f
(f) pp
(sempre 2. Man.)
(sempre ben legato)
sem -
(f)
pre pp
poco cre -
- - scen -
- - do
mp
mp
rit. - - - - - a tempo
sempre ben legato
diminuendo
I. Man.
f
diminuendo - - pp


(sempre ben legato)
sempre f e poco a poco cre - - - - - scen - - - - -
sempre ben legato
- - - - do
ff
cre - - - scen - - - do
tr
sempre ben legato
ff
cre - - - scen - - - do
sempre rit. - - - - - - - - - - - - - - -
fff al Fine
fff al Fine

Nº 3. Intermezzo.

Andante.

Max Reger, Op. 92.



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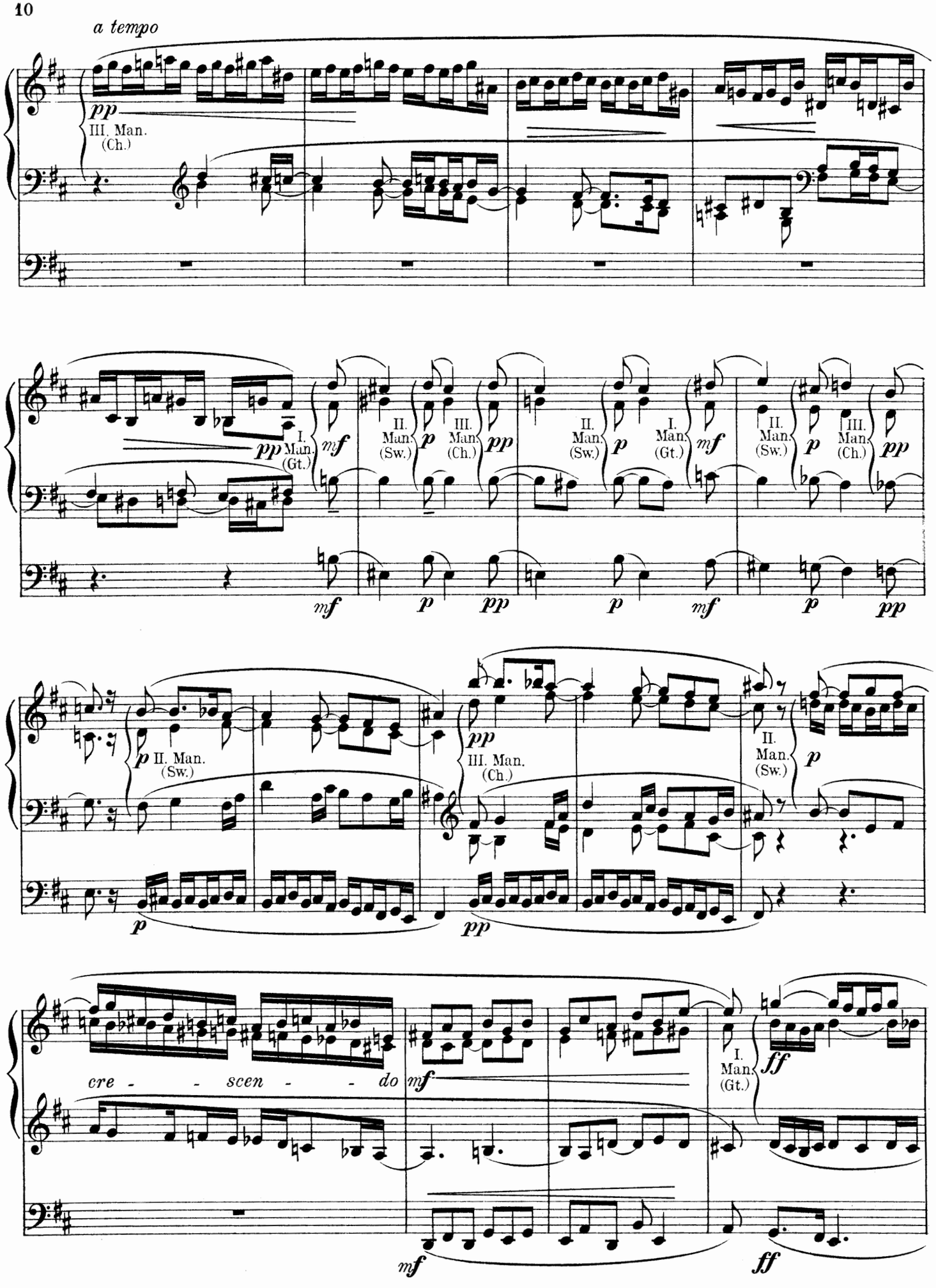
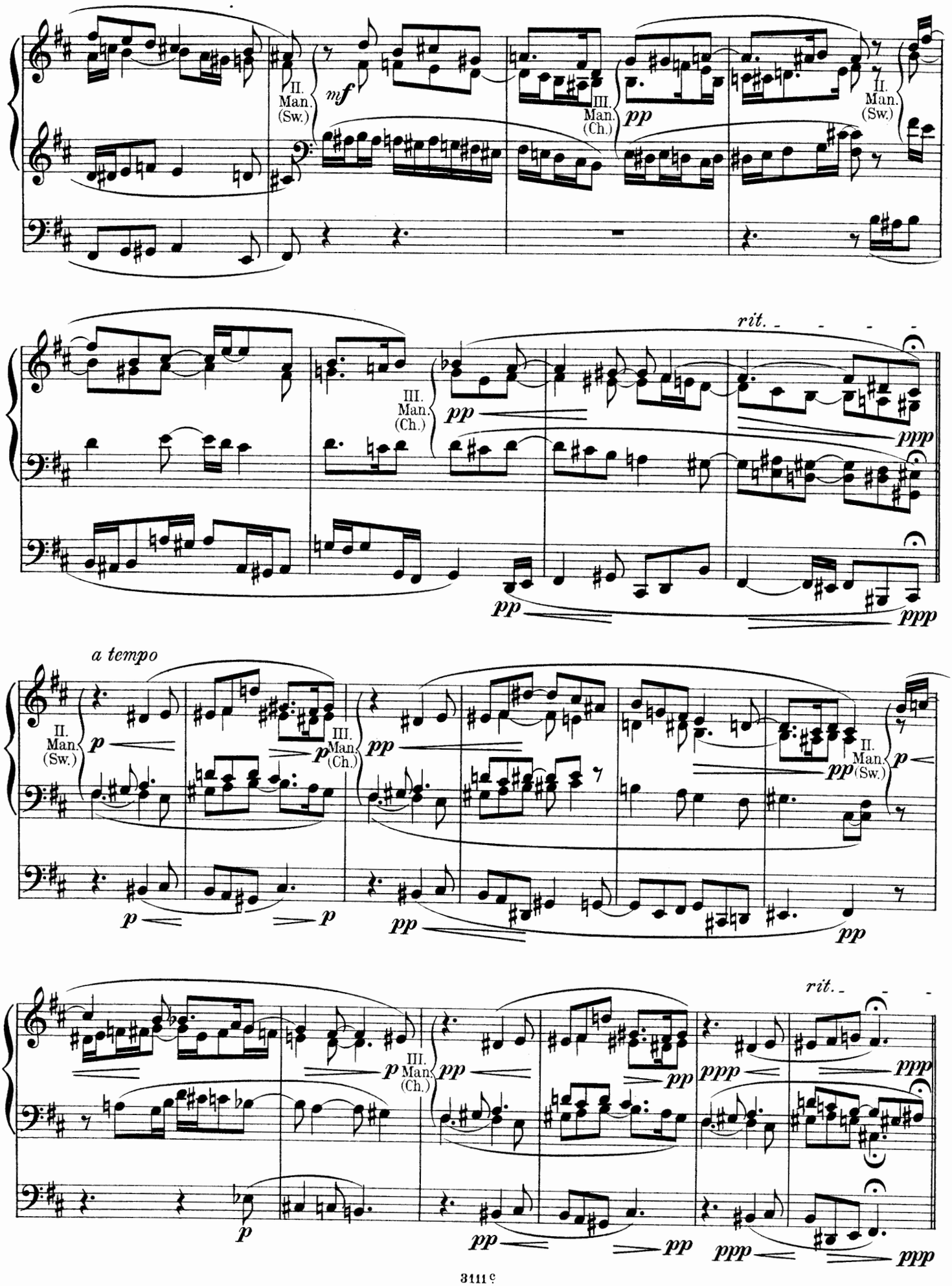
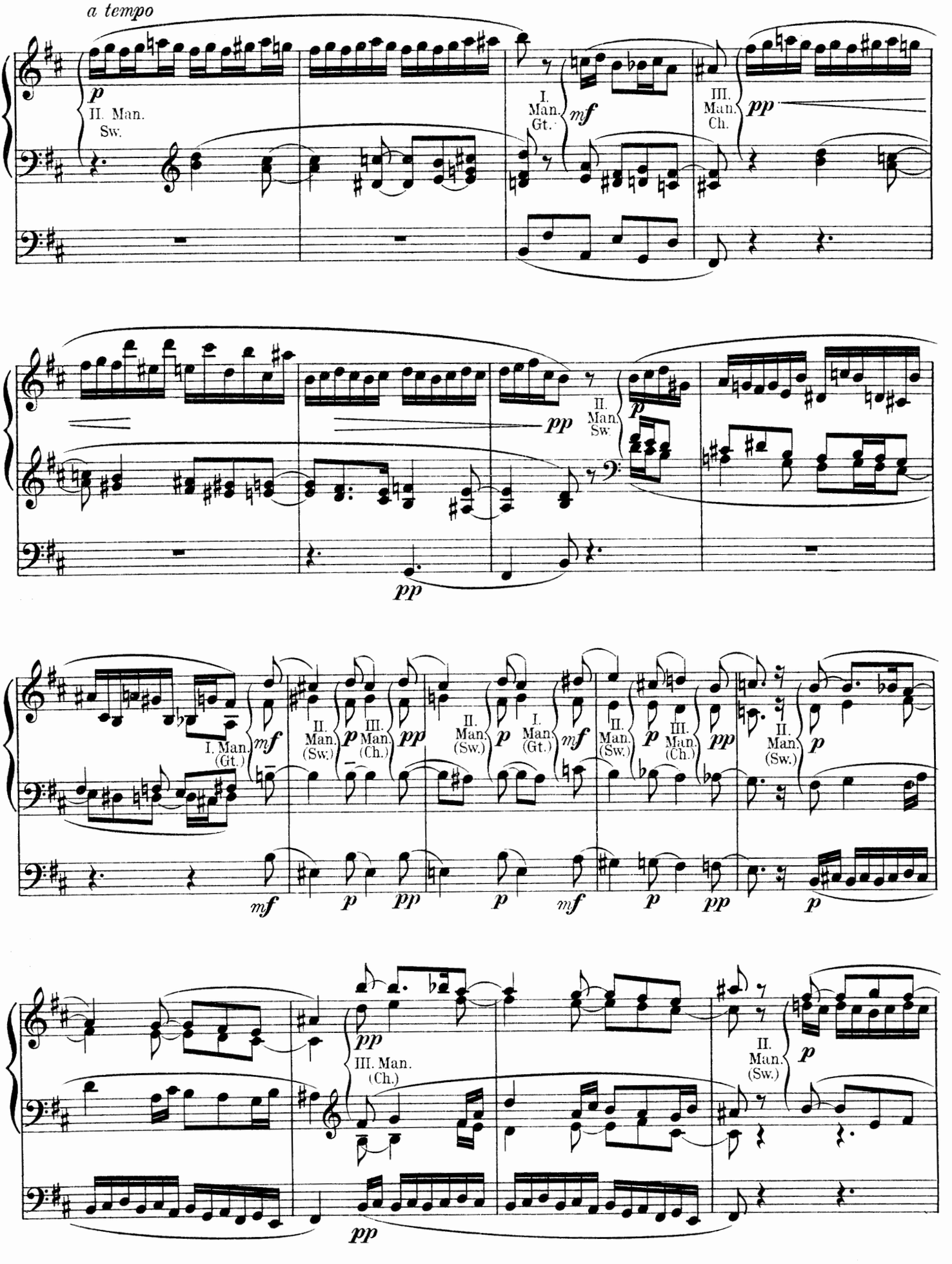
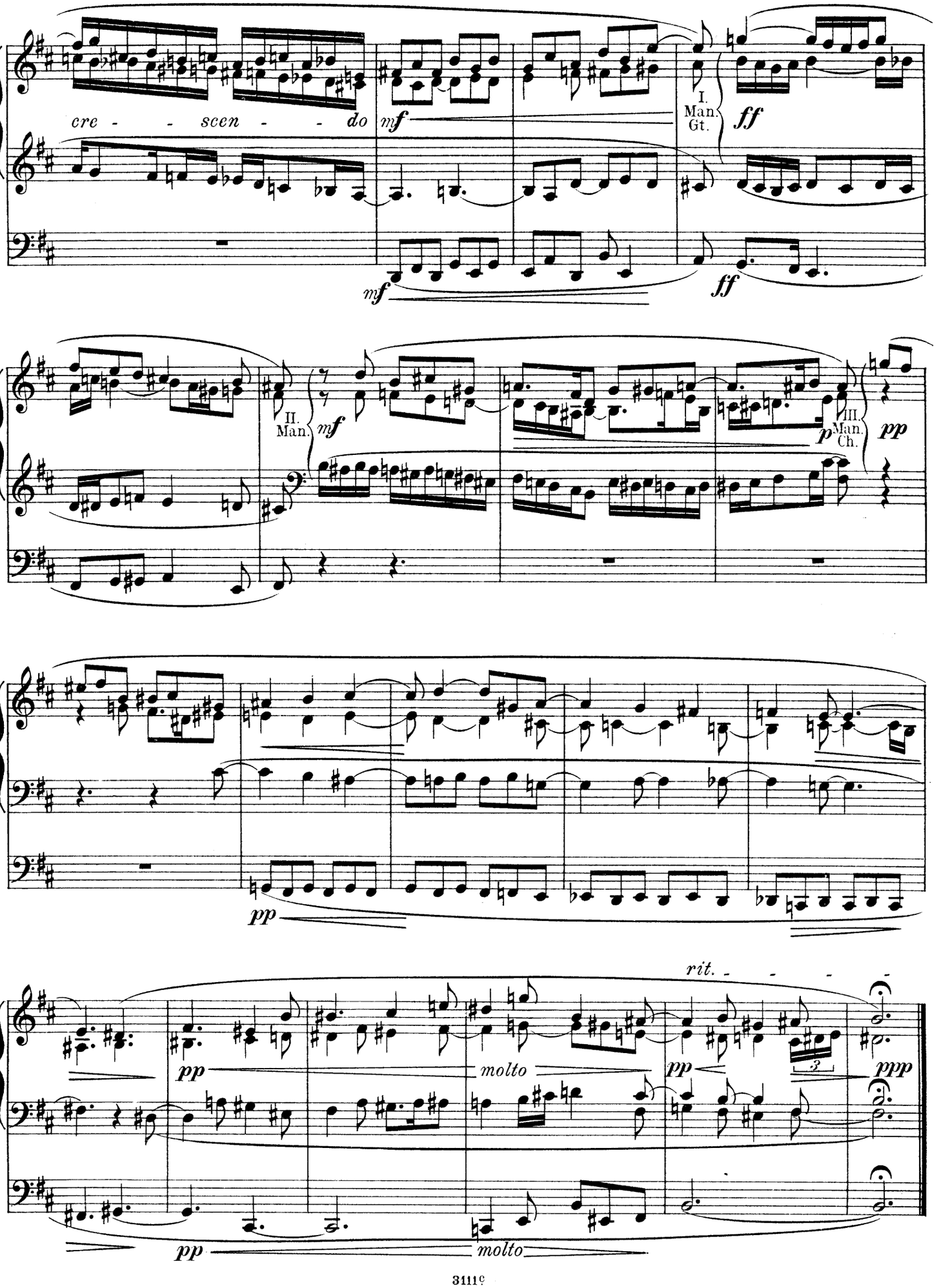

a tempo
pp
III. Man. (Ch.)
I. Man. (Gt.)
II. Man. (Sw.)
III. Man. (Ch.)
mf
p
pp
cre - - scen - - do
ff

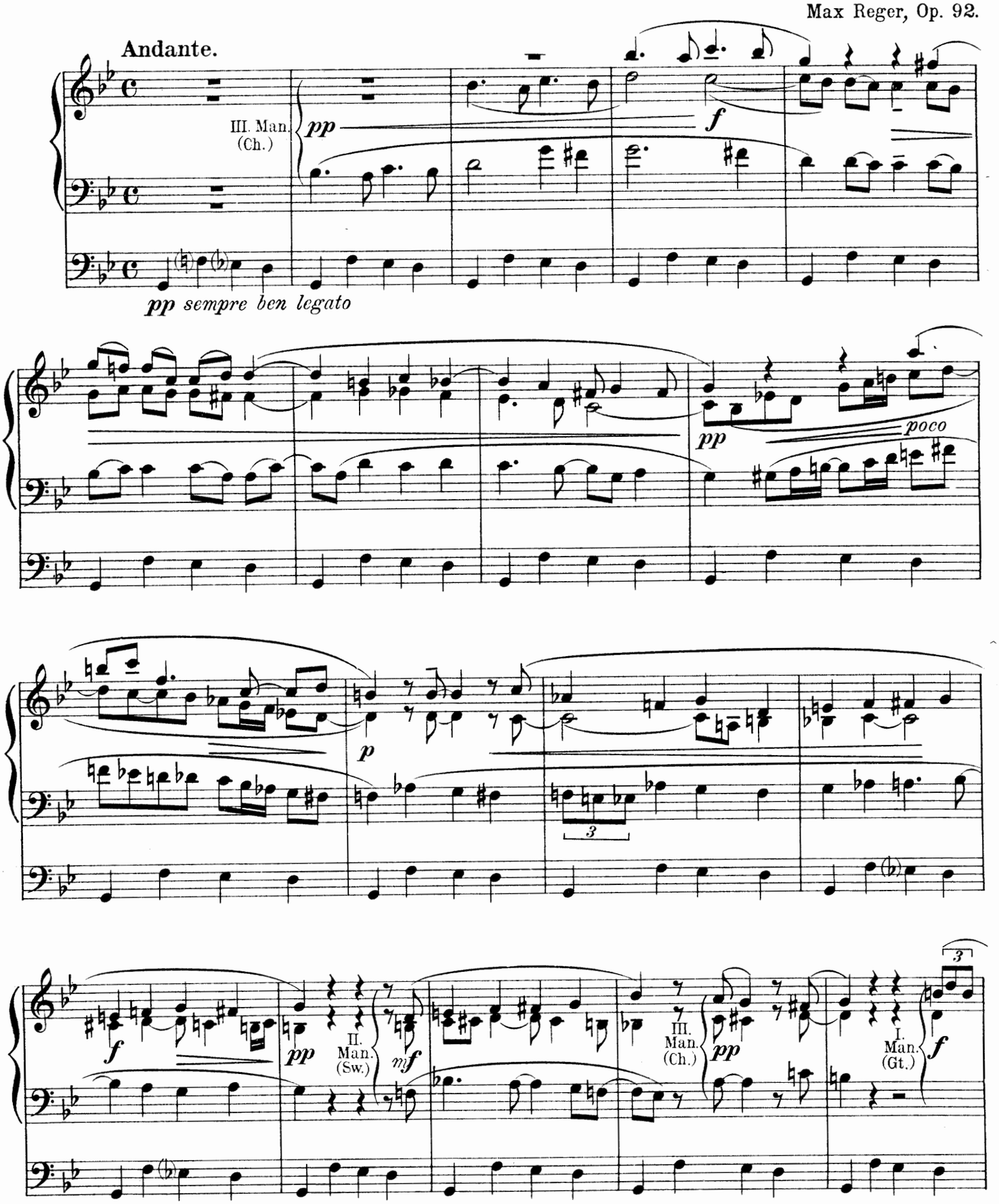

II. Man. (Sw.)
mf
III. Man. (Ch.)
pp
II. Man. (Sw.)
rit.
III. Man. (Ch.)
pp
ppp
pp
ppp
a tempo
II. Man. (Sw.)
p
III. Man. (Ch.)
p
pp
II. Man. (Sw.)
p
p
p
pp
pp
rit.
III. Man. (Ch.)
p
pp
pp
ppp
pp
ppp
ppp
ppp


a tempo
II. Man. Sw.
I. Man. Gt.
III. Man. Ch.
II. Man. Sw.
I. Man. (Gt.)
II. Man. (Sw.)
III. Man. (Ch.)
III. Man. (Ch.)
II. Man. (Sw.)


cre - - scen - - do
mf
I. Man. Gt.
ff
II. Man.
III. Man. Ch.
p
pp
rit.
molto
ppp

Nº 4. Basso ostinato.

Max Reger, Op. 92.



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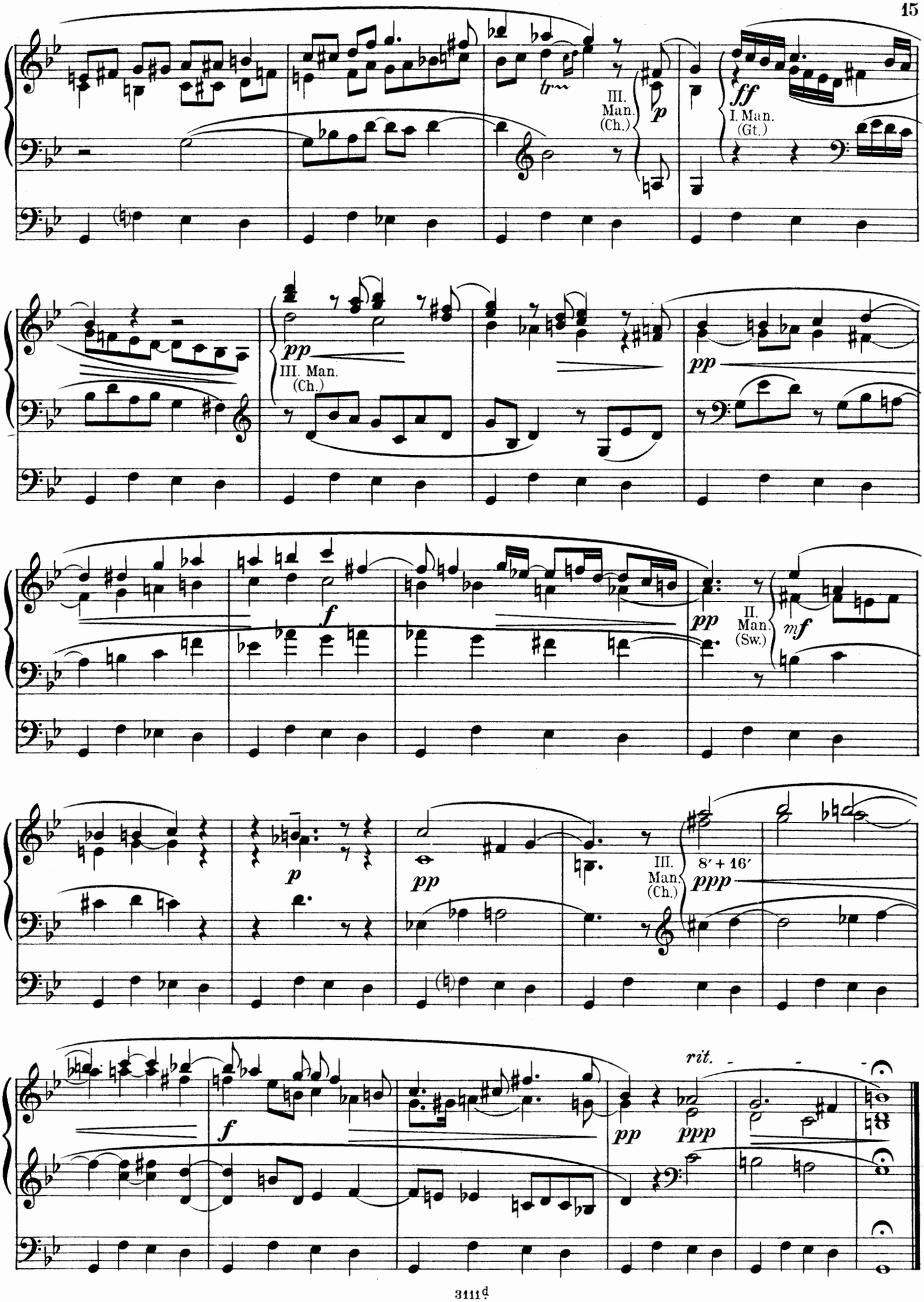
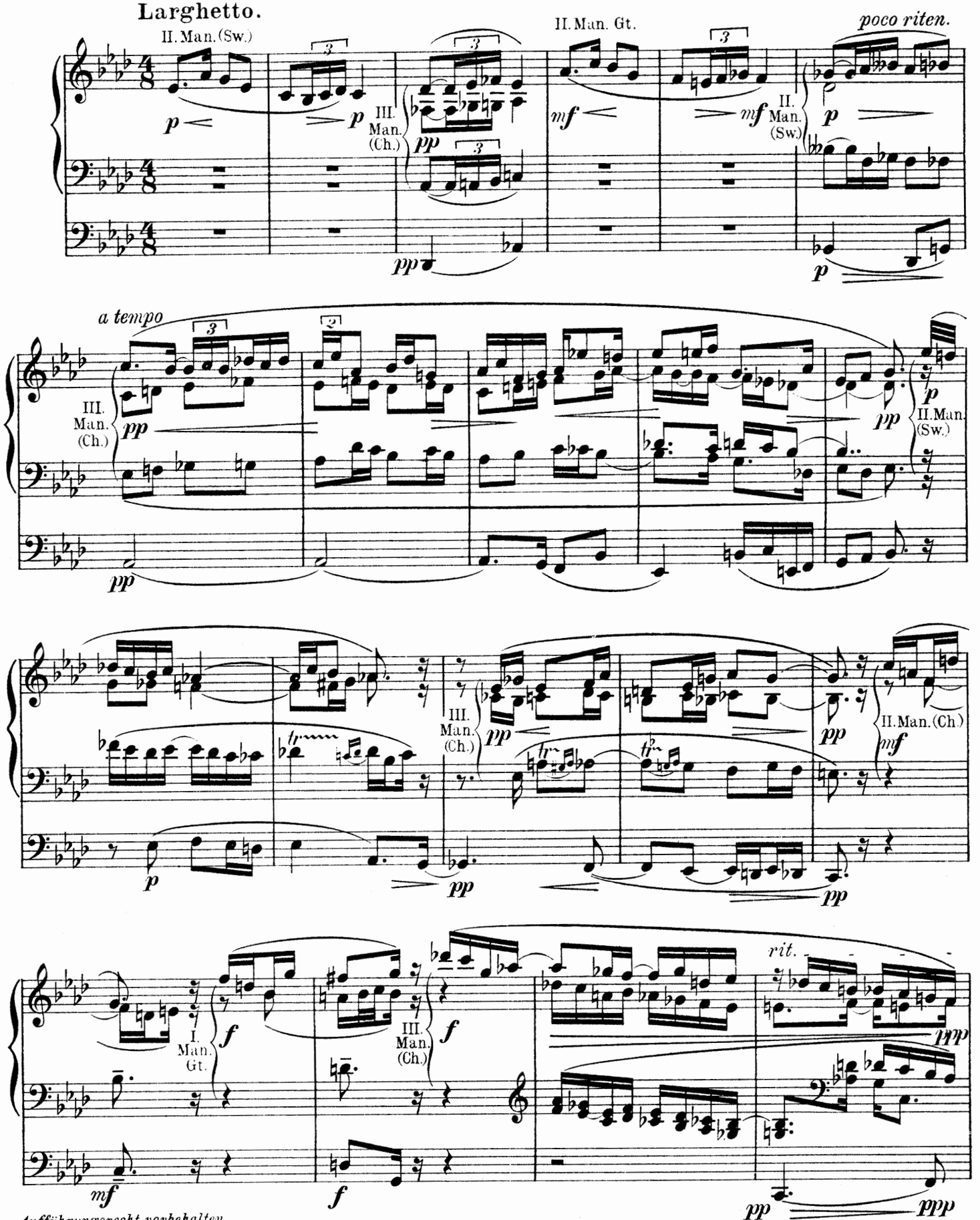

III. Man. (Ch.)
I. Man. (Gt.)
III. Man. (Ch.)
II. Man. (Sw.)
III. Man. (Ch.)
8′ + 16′
rit.

№ 5. Romanze.

Max Reger, Op. 92.



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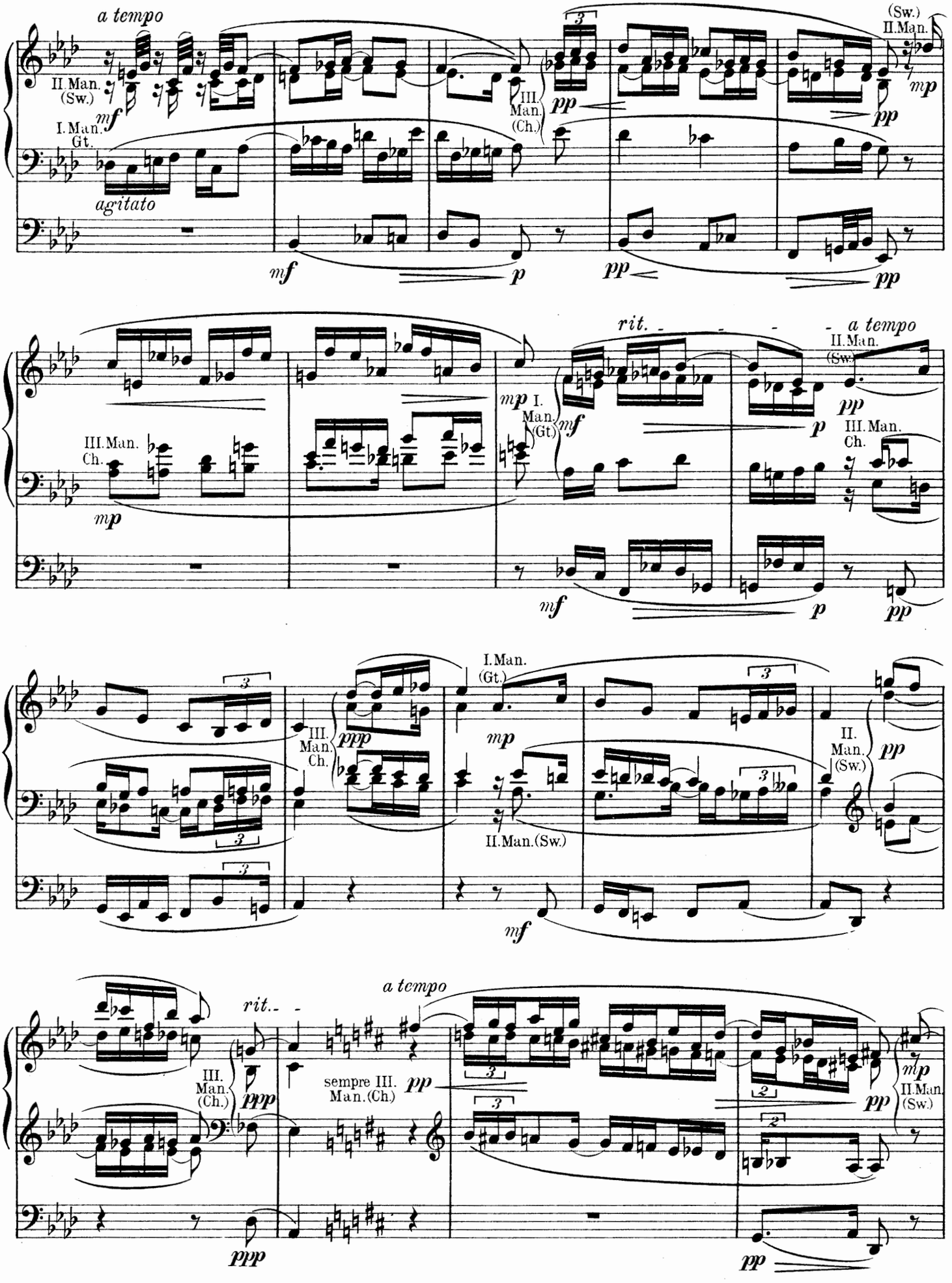
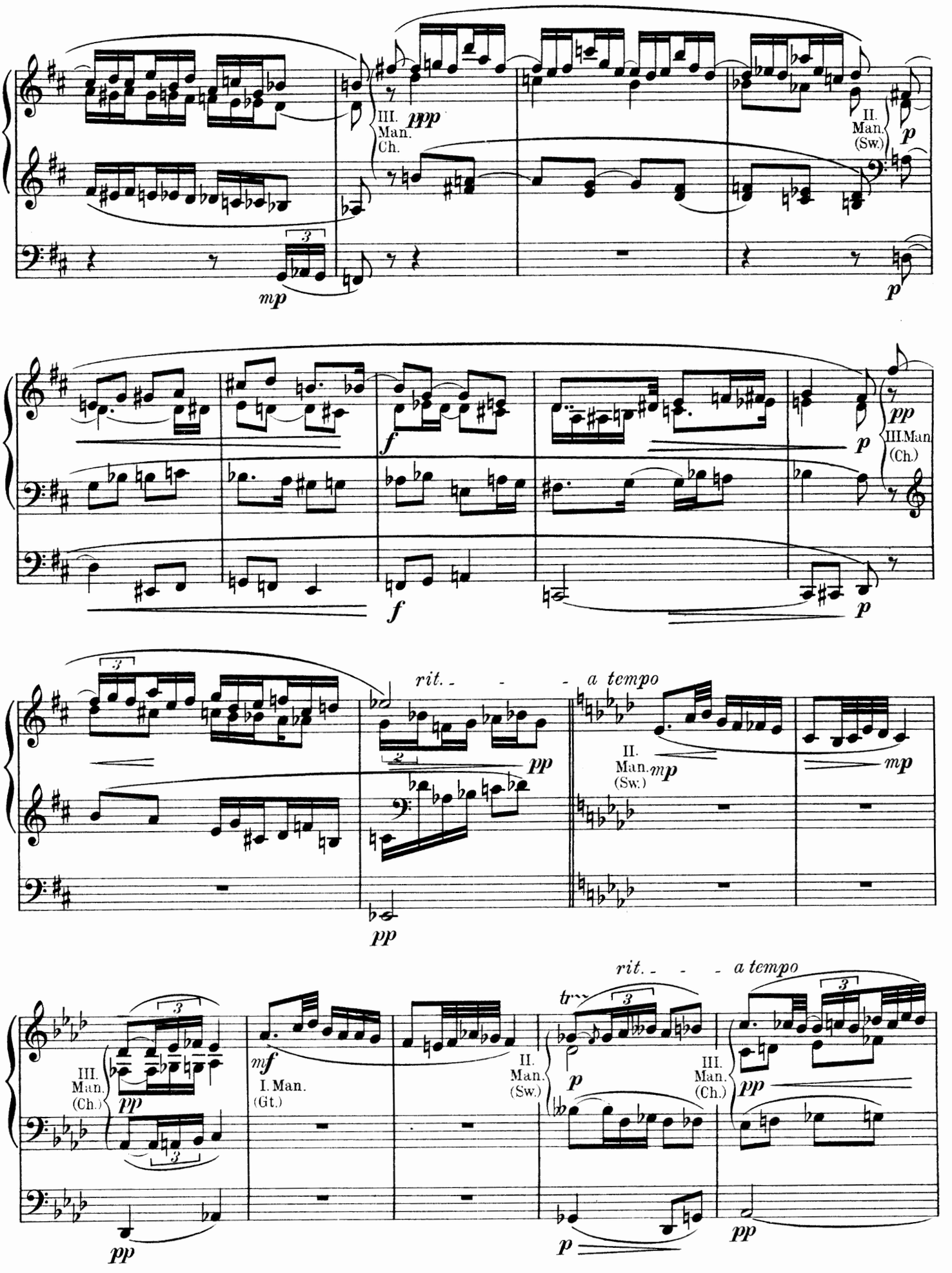
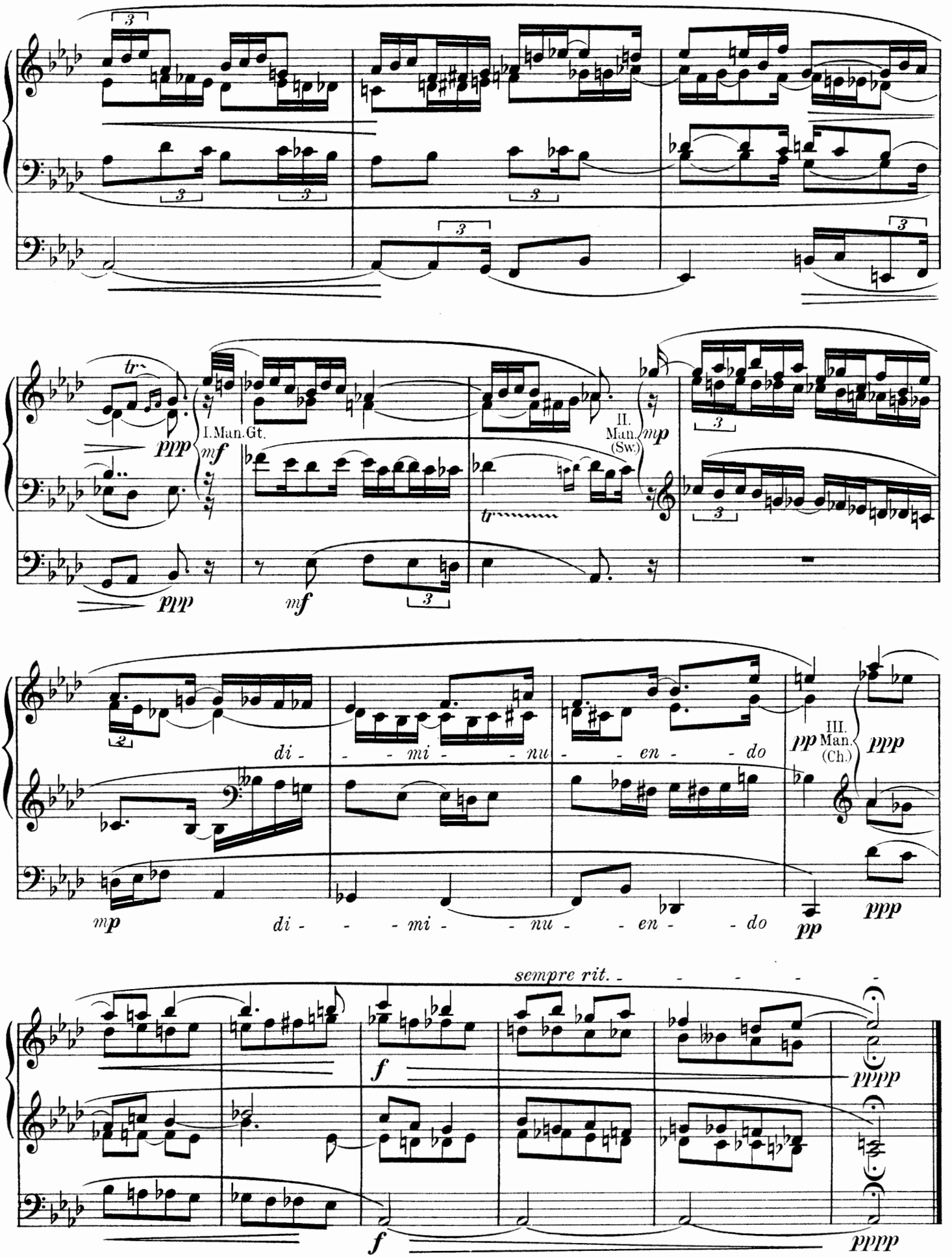
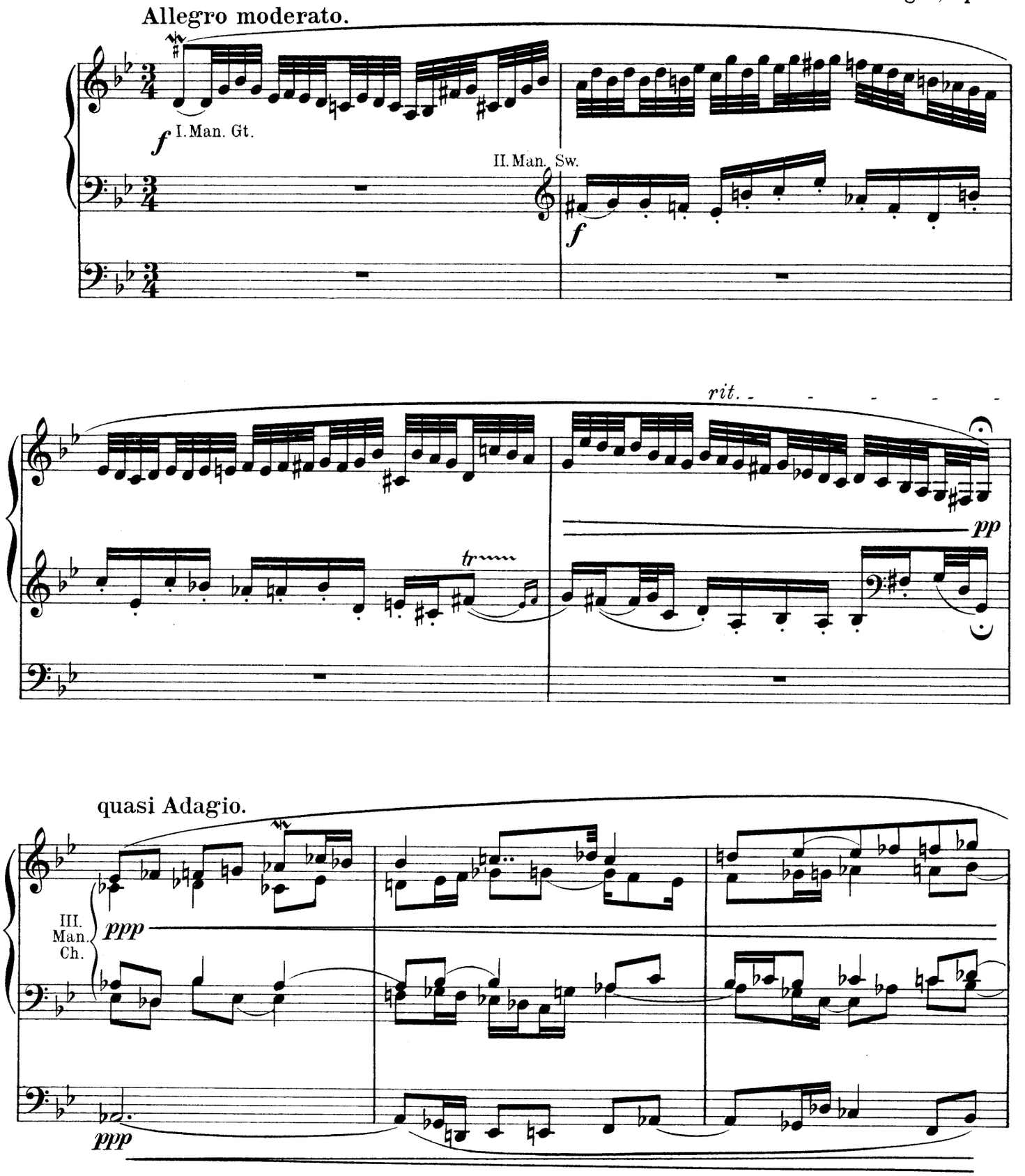

a tempo
II. Man. (Sw.)
mf
I. Man. Gt.
agitato
III. Man. (Ch.)
pp
(Sw.) II. Man.
mp
mf
p
pp
rit.
a tempo
III. Man. Ch.
mp
I. Man. (Gt.)
III. Man. Ch.
ppp
II. Man. (Sw.)
sempre III. Man. (Ch.)


III. Man. Ch.
ppp
II. Man. (Sw.)
p
mp
p
f
f
p
pp
III. Man (Ch.)
rit. - - - a tempo
pp
II. Man. (Sw.) mp
mp
pp
III. Man. (Ch.)
mf
I. Man. (Gt.)
rit. - - - a tempo
II. Man. (Sw.)
p
III. Man. (Ch.)
pp
p
pp


I. Man. Gt.
II. Man. (Sw.)
III. Man. (Ch.)
di - - - mi - - - nu - - - en - - - do
di - - - mi - - - nu - - - en - - - do
sempre rit.

No. 6. Toccata.

Max Reger, Op. 92.



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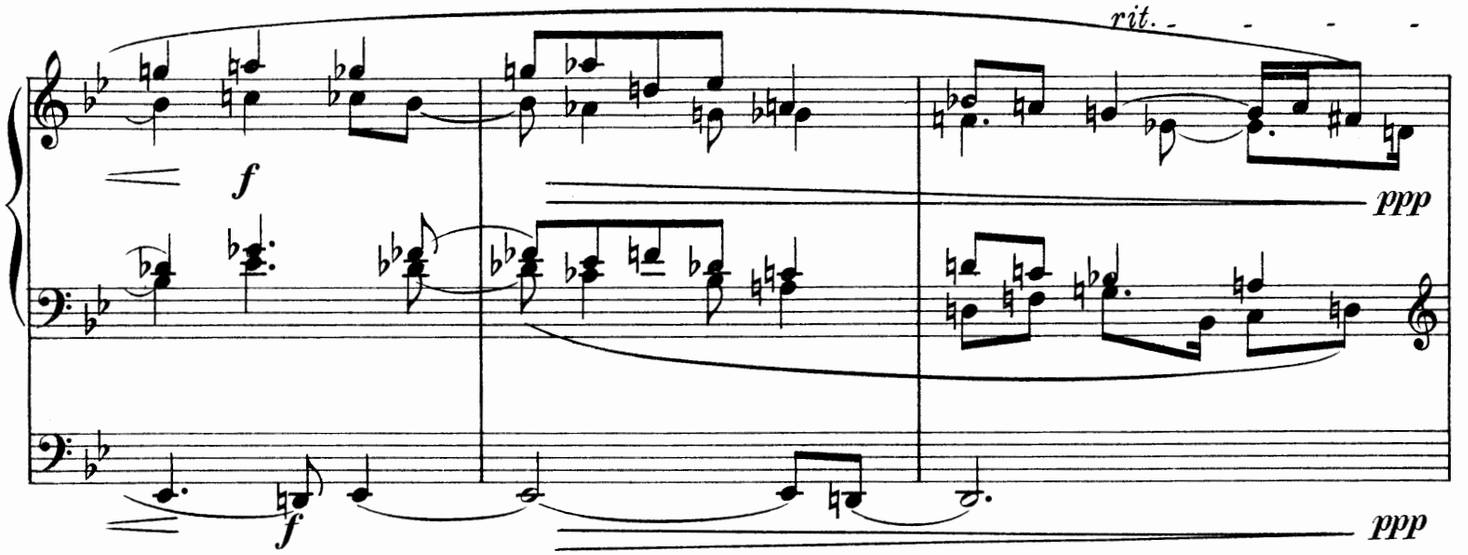
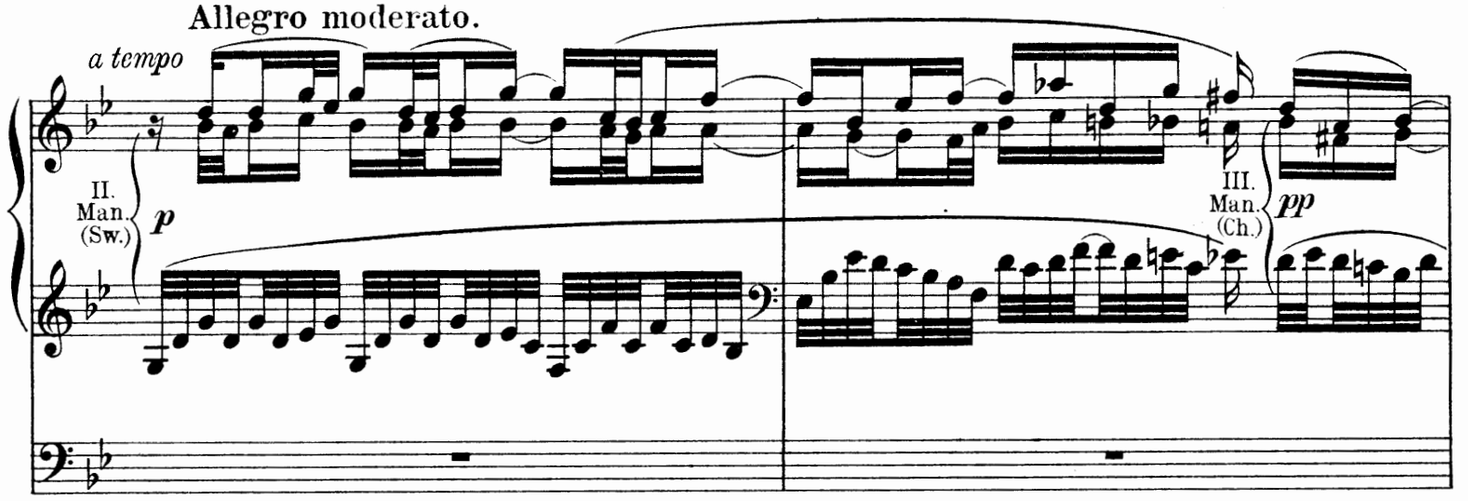
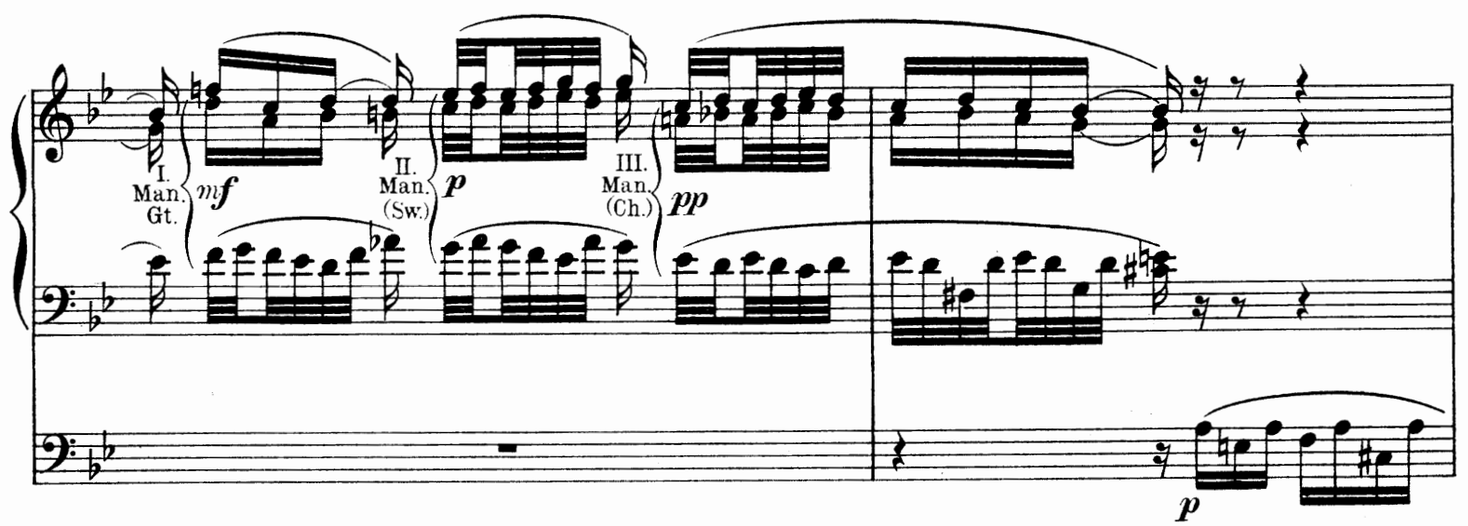
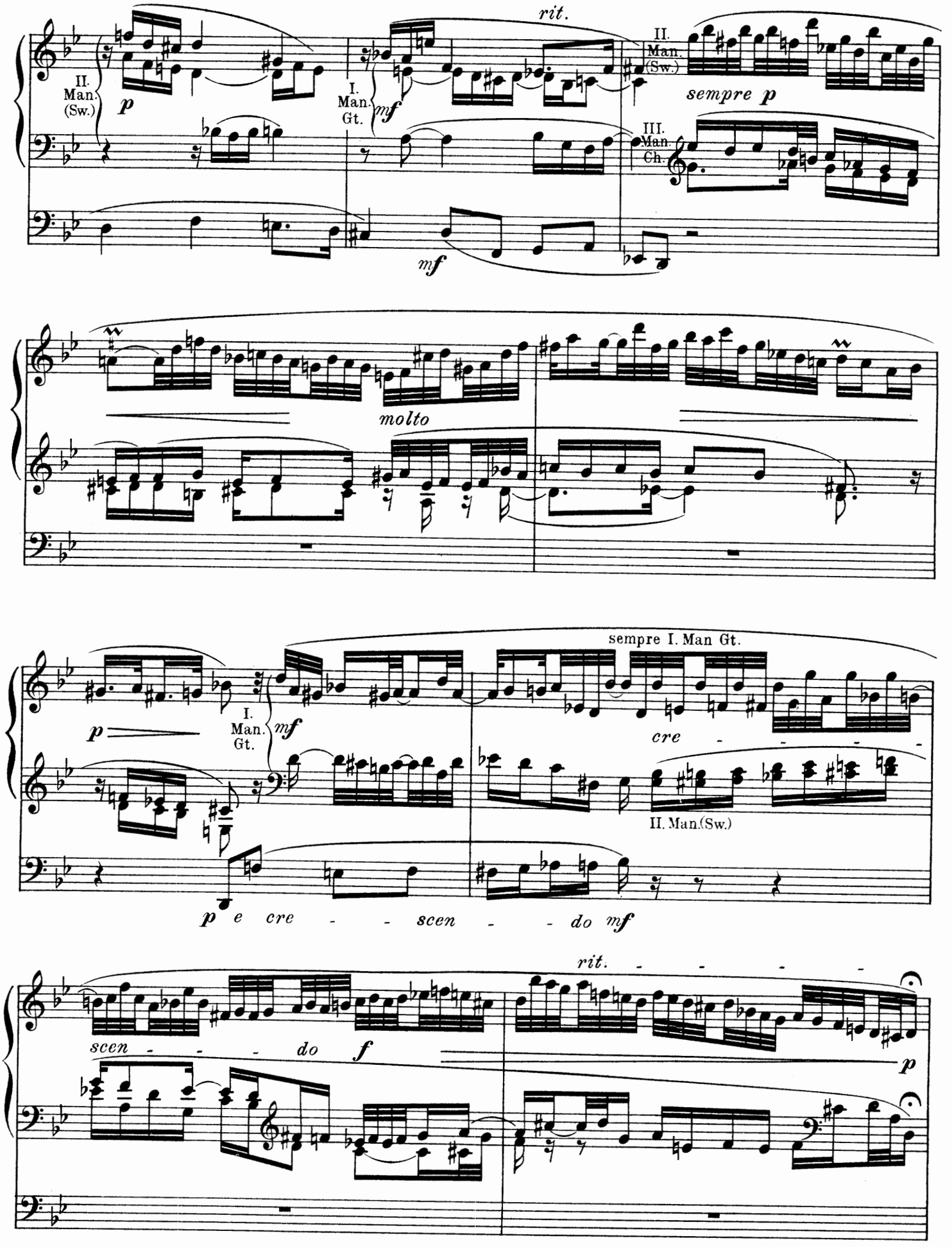
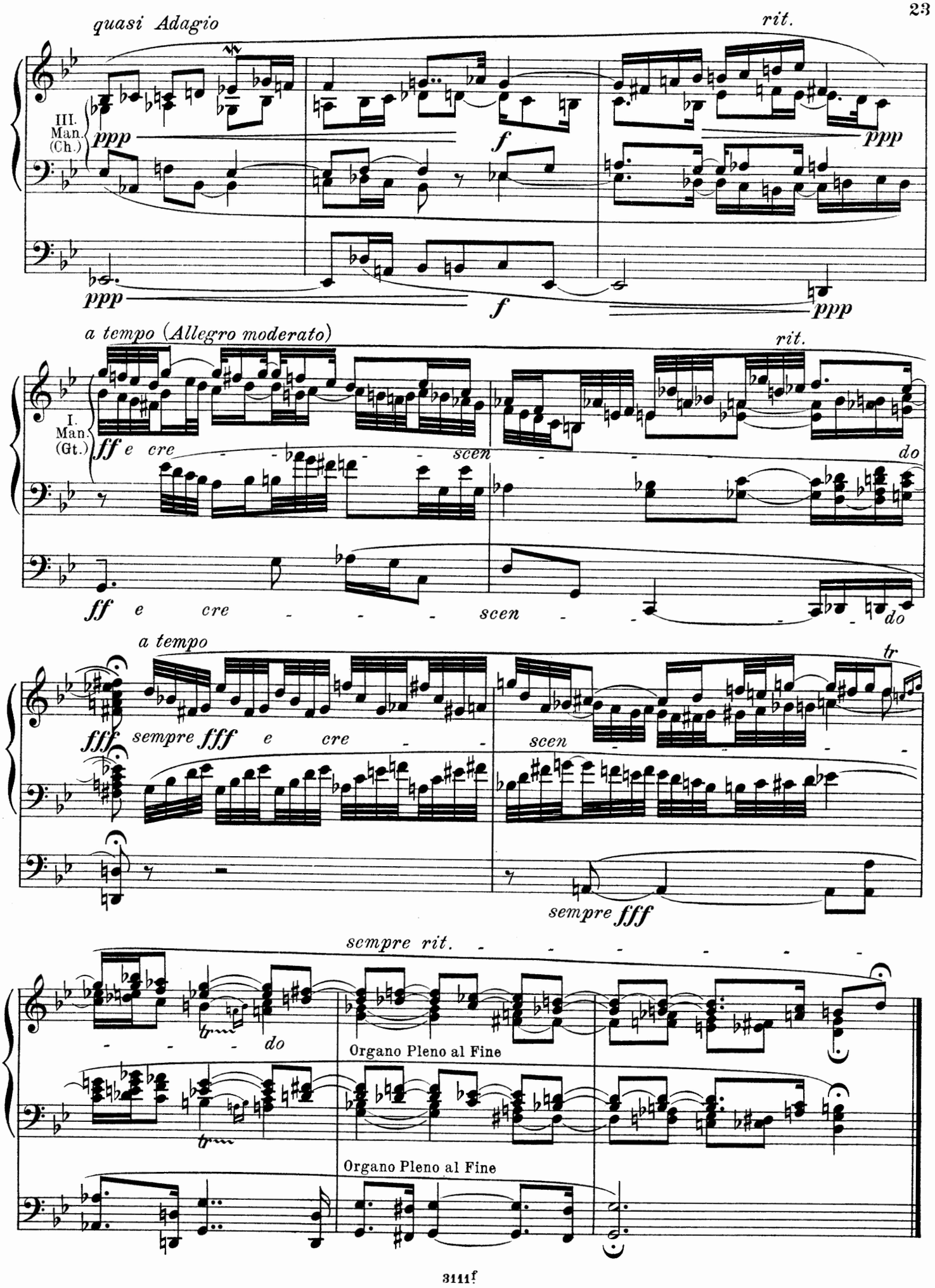


Allegro moderato.



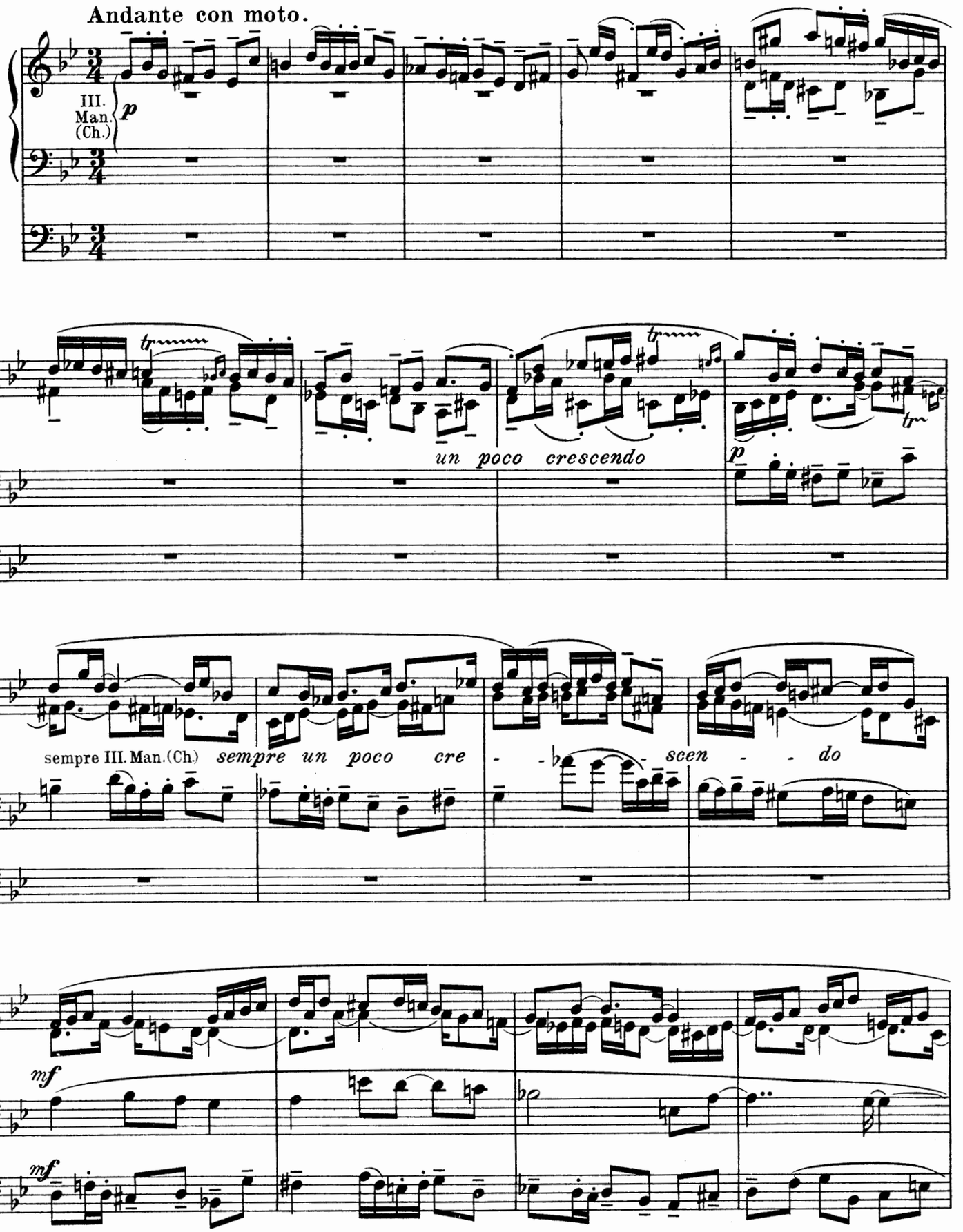



rit.
II. Man. (Sw.)
p
I. Man. Gt.
mf
II. Man. (Sw.)
sempre p
III. Man. Ch.
mf
molto
sempre I. Man Gt.
p
I. Man. Gt.
mf
cre - - - - -
II. Man.(Sw.)
p e cre - - scen - - do mf
rit. - - - - -
scen - - - do
f
p


quasi Adagio
rit.
III. Man. (Ch.)
ppp
f
ppp
a tempo (Allegro moderato)
rit.
I. Man. (Gt.)
ff e cre - - - scen - - - do
a tempo
tr
fff sempre fff e cre - - - scen - - -
sempre fff
sempre rit.
do
Organo Pleno al Fine
Organo Pleno al Fine

No. 7 Fuge.

Max Reger, Op. 92.



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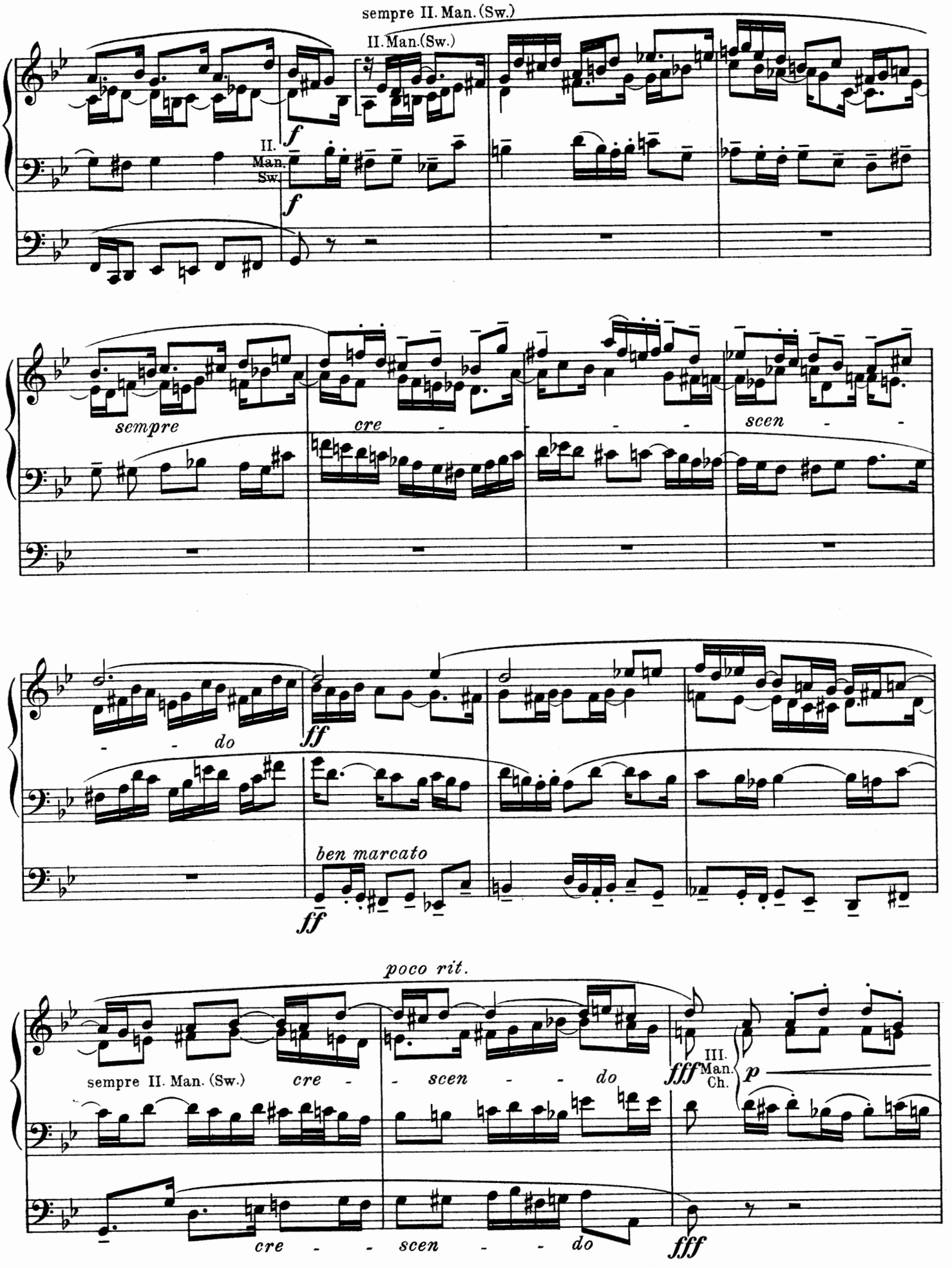
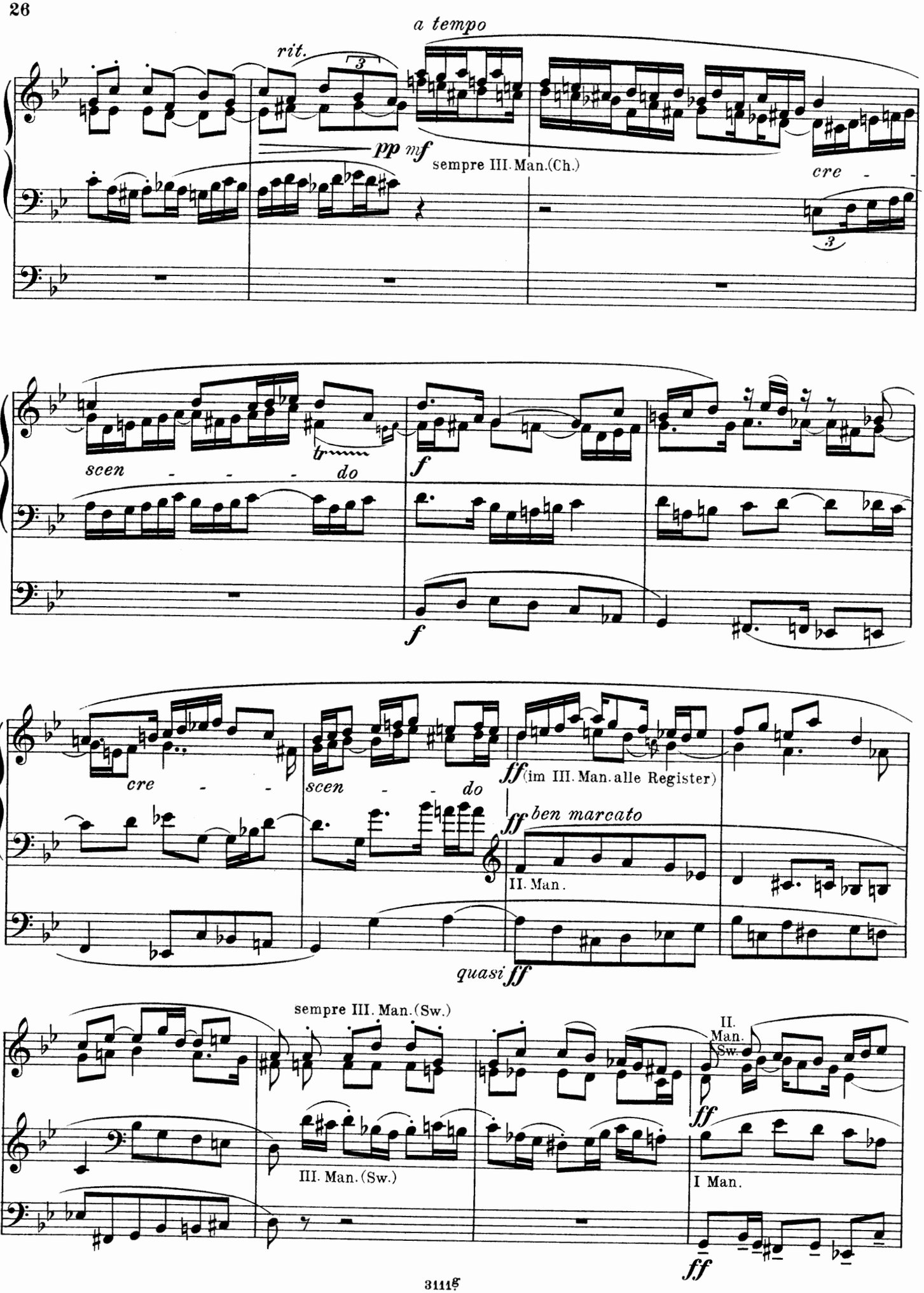
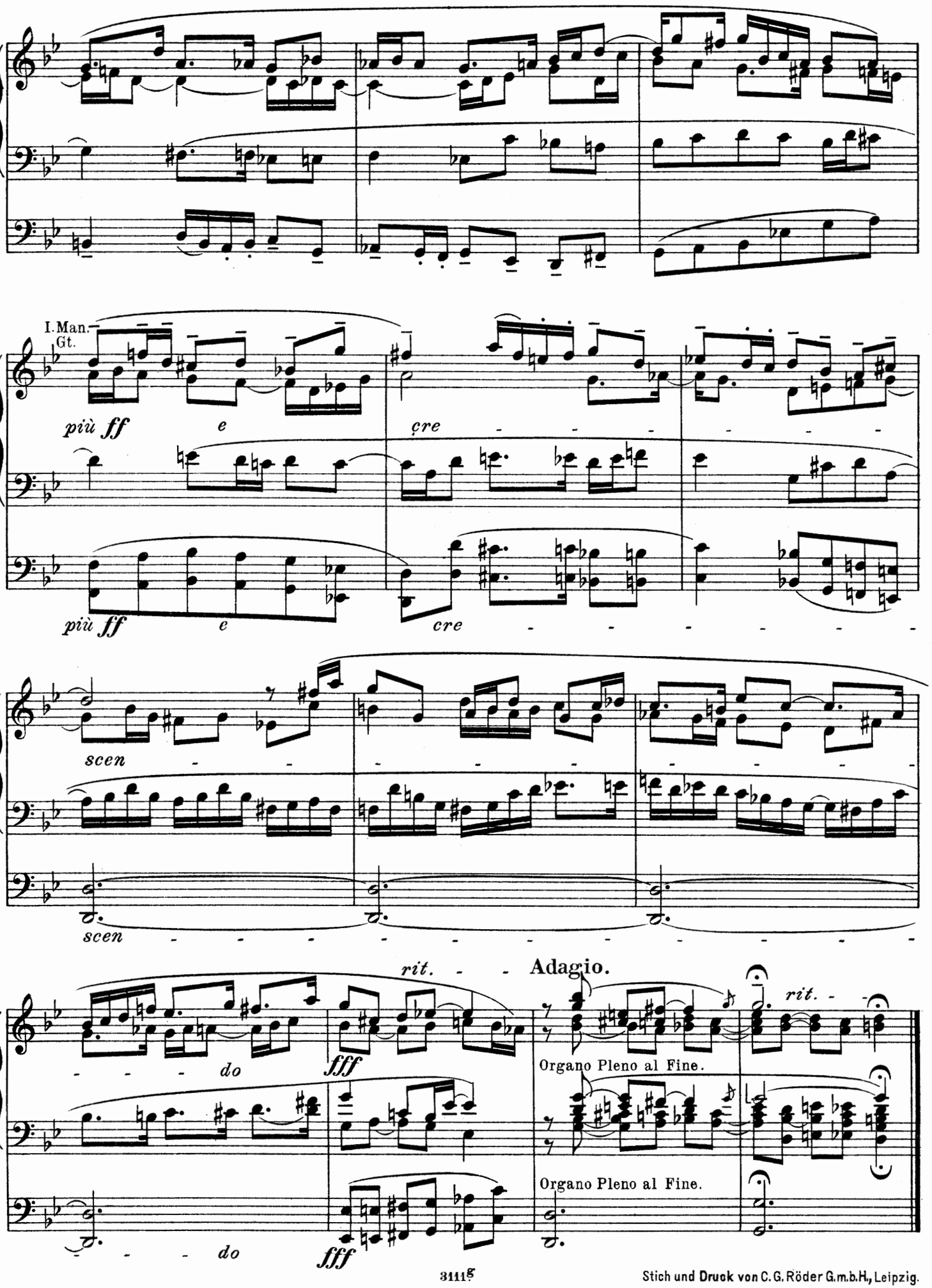

sempre II. Man. (Sw.)
II. Man. (Sw.)
f
II. Man. Sw.
f
sempre
cre - - - - -
scen - -
- - do
ff
ben marcato
ff
poco rit.
sempre II. Man. (Sw.)
cre - - scen - - do
fff
III. Man. Ch.
p
cre - - scen - - do
fff


a tempo
rit.
pp mf
sempre III. Man.(Ch.)
cre - -
scen - - - do
f
f
cre - -
scen - - do
ff (im III. Man. alle Register)
ff ben marcato
II. Man.
quasi ff
sempre III. Man.(Sw.)
III. Man.(Sw.)
II. Man. Sw.
ff
I Man.
ff



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Verlag von OTTO FORBERG in Leipzig.

Compositionen

von

Josef Rheinberger.

Messen mit Orgelbegleitung

Op. 155. Messe (Reginae Sti Rosarii.) Für dreistimmigen Frauenchor mit Orgelbegleitung. (Leicht ausführbar) Partitur und Stimmen (jede 50 Pf.) Mk. 5.—

Op. 187. Missa (Sincere in memoriam) Für dreistimmigen Frauenchor mit Orgelbegleitung. Partitur und Stimmen (jede 50 Pf.) Mk. 5.—

Op. 190. Messe für vierstimmigen Männerchor mit Orgelbegleitung. Partitur und Stimmen (jede 50 Pf.) Mk. 6.75.

Op. 192. Messe (misericordias Domini) für vierstimmigen gemischten Chor mit Orgelbegleitung. Partitur und Stimmen (jede 50 Pf.) Mk. 7.—

Motetten.

Op. 163. Fünf Motetten mit lateinischem und deutschem Text für fünfstimmigen Chor. (Sopran, Alt, Tenor I, Tenor II und Bass.)

Nº 1. Benedictus Dominus. (Hochgebenedeit der Herr.) Partitur und Stimmen (jede 15 Pf.) Mk. 1,25.

Nº 2. In Deo speravit cor meum. (Auf Gott stand des Herzens Vertrauen.) Partitur und Stimmen (jede 15 Pf.) Mk. 1,25.

Nº 3. Sederunt principes. (Fürsten berathen sich.) Partitur und Stimmen (jede 15 Pf.) Mk. 1,25.

Nº 4. Confitebor tibi Domine. (Dich bekenn' ich.) Partitur und Stimmen (jede 15 Pf.) Mk. 1,25.

Nº 5. Benedicta es tu. (Auserkoren bist du.) Partitur und Stimmen (jede 15 Pf.) Mk. 1,25.

Für Orgel solo.

Op. 162. Monologe. Zwölf Stücke für Orgel. Heft I, II à 2 Mk. 50 Pf.