

• UNIVERSAL-EDITION •

№ 1376

MAX REGER

FÜNF LEICHT AUSFÜHRBARE
PRÄLUDIEN UND FUGEN

OP. 56

I

ORGEL

RICHARD BRAUNGART ZU EIGEN.

Fünf leicht ausführbare

Präludien und **F**ugen
(E dur, D moll, G dur, C dur, F moll)



komponiert von

MAX REGER.

OP. 56.

In zwei Heften.

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Fünf leicht ausführbare
PRÄLUDIEN UND FUGEN
 für die Orgel.

1. Präludium und Fuge (E-dur).

Max Reger, Op. 56.
 Heft I, No. 1-2.

Andante.

Manuale. III. Man. (Ch.)
pp

II. Man. (Sw.)

Pedale.

pp sempre ben legato

sempre III. Man. (Ch.)

pp *sempre pp* *pp*

sempre II. Man. (Sw.)

sempre pp e ben legato

This system contains the first three measures of the piece. The right hand (RH) plays a complex, multi-voiced texture with many beamed notes, while the left hand (LH) plays a more rhythmic accompaniment. Dynamic markings include *pp* and *sempre pp*. Performance instructions include *sempre III. Man. (Ch.)* and *sempre II. Man. (Sw.)*. The phrase *sempre pp e ben legato* is written at the bottom of the system.

ppp *ppp* *pp* *pp*

ppp *pp*

This system contains measures 4 through 7. The RH continues with intricate textures, and the LH provides a steady accompaniment. Dynamic markings include *ppp* and *pp*.

ppp *ppp* *ppp* *pp*

ppp *ppp*

sempre III. Man. (Ch.) *sempre II. Man. (Sw.)*

This system contains measures 8 through 11. It features a change in the RH texture, with some notes marked with an 'x' to indicate a specific fingering. Dynamic markings include *ppp* and *pp*. Performance instructions include *sempre III. Man. (Ch.)* and *sempre II. Man. (Sw.)*.

ppp *pp*

sempre II. Man. (Sw.)

pp

This system contains measures 12 through 15. The RH continues with complex textures, and the LH has a more active role. Dynamic markings include *ppp* and *pp*. Performance instructions include *sempre II. Man. (Sw.)*.

sempre III. Man. (Ch.)

semprepp *poco cre - - - scen - - - do*

III. Man. (Ch.)

semprepp

pp *poco cresc.* *ppp* *pp*

II. Man. (Sw.)

pp

III. Man. (Ch.) *ppp*

ppp *sempre III. Man. (Ch.)*
pp *sempre II. Man. (Sw.) (zart)*

ppp *(sempre ben legato)*

ppp *e sempre ben legato*

hervortretend!

First system of musical notation, featuring three staves (treble, middle, and bass clefs) with complex rhythmic patterns and dynamic markings.

semprepp

Second system of musical notation, continuing the piece with intricate melodic and harmonic developments.

Third system of musical notation, showing further progression of the musical themes.

sempre rit.

Fourth system of musical notation, concluding the page with a final cadence and dynamic markings.

pp sempre dim.

III. Man. (Ch.)

sempre dim.

-ppp

Allegretto.

II. Man. (Sw.) *pp* *sempre ben legato*

This system shows the first four measures of the piece. The right hand has a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo).

This system contains measures 5 through 8. The melodic line in the right hand continues with slurs and ties, and the accompaniment in the left hand remains consistent.

sempre pp *poco cre -*

pp *poco cre -*

This system covers measures 9 through 12. The dynamics are marked 'sempre pp' and 'poco cre -' (poco crescendo). The melodic line continues with slurs and ties.

scen - do mf *di - mi -*

scen - do mf *di - mi -*

This system contains measures 13 through 16. The lyrics 'scen - do' and 'di - mi -' are written under the notes. The dynamics are marked 'mf' (mezzo-forte). The melodic line continues with slurs and ties.

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

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

Detailed description: This system contains the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (three sharps). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. The lyrics 'nu - - - en - - - do' are written below the notes. The dynamic marking *pp* (pianissimo) is present at the end of the phrase.

poco cre - - - scen - - - do *mp*

sempre II. Man. (Sw.)

I. Man. (Gt.)

mp

sempre ben legato

pp poco cre - - - scen - - - do *mp*

Detailed description: This system contains the next two staves. The top staff continues the melodic line with the lyrics 'poco cre - - - scen - - - do' and a dynamic marking of *mp* (mezzo-piano). A performance instruction '*sempre* II. Man. (Sw.)' is written above the staff. The bottom staff has the instruction '*sempre ben legato*' and a dynamic marking of *pp*. A guitar part is introduced in the bottom staff with the instruction 'I. Man. (Gt.)' and a dynamic marking of *mp*. The lyrics 'poco cre - - - scen - - - do' are repeated at the bottom of the system.

mf

diminuendo - - - p

sempre

II. Man. (Sw.)

mf *diminuendo - - - p*

Detailed description: This system contains the next two staves. The top staff starts with a dynamic marking of *mf* (mezzo-forte) and includes the instruction '*sempre*'. The music then transitions to a *diminuendo* (decrescendo) leading to a dynamic marking of *p* (piano). The instruction 'II. Man. (Sw.)' is written below the staff. The bottom staff also starts with *mf* and includes the *diminuendo - - - p* instruction.

poco a poco cre - - -

Detailed description: This system contains the final two staves. The top staff begins with the instruction 'poco a poco cre - - -' (poco a poco crescendo). The music continues with a steady increase in volume across the system.

scen -

This system contains the first system of a musical score. It features a grand staff with three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff has a melodic line with slurs and ties. The second staff has a bass line with some rests. The third staff is mostly empty. The word "scen -" is written below the first staff.

do f di -

do f di -

This system contains the second system of the musical score. It features a grand staff with three staves. The first staff has a melodic line with slurs and ties. The second staff has a bass line with some rests. The third staff has a bass line with some rests. The word "do f" is written below the first staff, and "di -" is written below the second staff. The word "di -" is also written below the third staff.

mi - nu - en - do p cre - scen -

mi - nu - en - do p

This system contains the third system of the musical score. It features a grand staff with three staves. The first staff has a melodic line with slurs and ties. The second staff has a bass line with some rests. The third staff has a bass line with some rests. The words "mi - nu - en - do p" are written below the first staff, "cre - scen -" below the second staff, and "mi - nu - en - do p" below the third staff.

do f piu f

sempre II. Man. (Sw.)

I. Man. (Gt.)

This system contains the fourth system of the musical score. It features a grand staff with three staves. The first staff has a melodic line with slurs and ties. The second staff has a bass line with some rests. The third staff has a bass line with some rests. The word "do" is written below the first staff, "f" below the second staff, and "piu f" below the third staff. The instruction "sempre II. Man. (Sw.)" is written above the second staff, and "I. Man. (Gt.)" is written below the third staff.

Musical score system 1, featuring a treble and two bass staves. The treble staff contains a complex melodic line with many accidentals and a fermata. The first bass staff provides harmonic accompaniment, and the second bass staff is mostly empty. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *I. Man. (Gt.)*. The instruction *sempre poco a poco cre -* is written below the treble staff, and *sempre I. Man. (Gt.)* is written below the first bass staff. A fermata is placed over the first measure of the treble staff.

Musical score system 2, continuing the piece. The treble staff has a melodic line with a fermata. The first bass staff continues the accompaniment. The instruction *-scen -* is written below the treble staff.

Musical score system 3. The treble staff features a melodic line with a fermata. The first bass staff has a more active accompaniment. The instruction *-do ff* is written below the treble staff, and *sempre cre -* is written below the first bass staff. The instruction *ff* is written below the second bass staff, and *sempre cre -* is written below the first bass staff at the end of the system.

Musical score system 4, the final system on the page. The treble staff has a melodic line with a fermata. The first bass staff has a more active accompaniment. The instruction *sempre rit. -* is written above the treble staff. The instruction *-scen -* is written below the treble staff. The instruction *do* is written below the first bass staff, and *Org. Pl.* is written below the second bass staff. The instruction *do* is written below the second bass staff at the end of the system, and *Org. Pl.* is written below the second bass staff at the end of the system.

2. Präludium und Fuge (D-moll).

Vivace.

II. Man. (Sw.) *pp*

III. Man. (Ch.) *ppp*

II. Man. (Sw.) *pp*

III. Man. (Ch.) *ppp*

II. Man. (Sw.) *pp*

ppp *sempre ppp*

III. Man. (Ch.) *ppp*

sempre ppp *f*

I. Man. (Gt.) *f sempre cre*

sempre cre

scer

scen

- do *fff*

II. Man. (Sw.) *pp*

III. Man. (Ch.) *ppp*

II. Man. (Sw.) *pp*

III. Man. (Ch.) *ppp*

- do *fff*

ppp

II. Man. (Sw.) *pp*

III. Man. (Ch.) *ppp*

sempre ppp

f I. Man. (Gt.)

II. Man. (Sw.) *p*

pp III. Man. (Ch.)

f

p

pp

molto

sempre III. Man. (Ch.) *ppp*

f I. Man. (Gt.)

II. Man. (Sw.) (*nicht hervortretend*)

molto

ppp

(quasi vivacissimo)

sempre *f* e cre - - -

f

This system contains three staves of music. The top staff features a complex, rhythmic melody with many beamed notes and slurs. The middle staff has a more melodic line with some rests. The bottom staff provides a bass line with a few notes and rests. The tempo marking '(quasi vivacissimo)' is at the top right, and the dynamic 'sempre f e cre' is written across the first two staves. A forte 'f' dynamic is marked at the beginning of the bottom staff.

scen - - -

f cresc.

This system continues the musical piece. The top staff has a melodic line with some chromaticism. The middle staff has a rhythmic accompaniment. The bottom staff has a bass line. The tempo 'scen' is written across the first two staves. A forte 'f' dynamic with a crescendo 'cresc.' is marked at the beginning of the bottom staff.

do

ff ben marc.

sempre cre - - -

This system features a vocal line starting with the syllable 'do'. The piano accompaniment is dense and rhythmic. The tempo 'ff ben marc.' is written across the first two staves. The dynamic 'sempre cre' is written across the top staff.

scen - - - do

fff

scen - - - do

fff

This system concludes the page. It features a vocal line with 'scen' and 'do' syllables. The piano accompaniment is highly rhythmic. The tempo 'scen' is written across the first two staves. The dynamic 'fff' is marked at the end of the system.

sempre cre - - - - - scen - - - - - do Org. Pl.

sempre cre - - - - - scen - - - - - do Org. Pl.

II. Man. (Sw.) *meno ff*

III. Man. (Ch.) *p*

pp

meno fff

p

p

pp

II. Man. (Sw.) *ppp*

p

ppp sempre II. Man. (Sw.)

ppp sempre III. Man. (Ch.)

III. Man. (Ch.) *p*

ppp

p

pp

I. Man. (Gt.) *f* sempre cre - - - - - scen - - - - - do

f sempre cre - - - - - scen - - - - - do

ff sempre cre - - - - - *scen* - - - - - *do* Org. Pl.

ff sempre cre - - - - - *scen* - - - - - *do* Org. Pl.

II.Man. *pp* (Sw.)

III.Man. *ppp* (Ch.)

II.Man. *pp* (Sw.)

ppp *sempre ppp*

III.Man. *ppp* (Ch.)

II.Man. *pp* (Sw.)

III.Man. *ppp* (Ch.)

sempre ppp

f *pp* *ppp* *ppp*

rit.

sempre ppp *sempre ppp*

Allegrissimo.

Musical score system 1. Treble clef, 3/8 time signature, key signature of one flat. The system contains three staves. The top staff is labeled "I. Man. (Gt.)" and contains a melodic line with slurs and accents. The middle staff is labeled "II. Man. (Sw.)" and contains a melodic line with a slur and the word "sempre". The bottom staff is empty. Dynamics include *f* and *p*.

Musical score system 2. Treble clef, 3/8 time signature, key signature of one flat. The system contains three staves. The top staff is labeled "II. Man. (Sw.) e p" and contains a melodic line with slurs. The middle staff is labeled "I. Man. (Gt.)" and contains a melodic line with slurs and accents. The bottom staff is empty. Dynamics include *f* and *p*.

Musical score system 3. Treble clef, 3/8 time signature, key signature of one flat. The system contains three staves. The top staff is labeled "I. Man. (Gt.)" and contains a melodic line with slurs and accents. The middle staff is labeled "II. Man. (Sw.)" and contains a melodic line with a slur and the word "sempre". The bottom staff is empty. Dynamics include *f* and *p*.

Musical score system 4. Treble clef, 3/8 time signature, key signature of one flat. The system contains three staves. The top staff is labeled "I. Man. (Gt.)" and contains a melodic line with slurs and accents. The middle staff is labeled "II. Man. (Sw.)" and contains a melodic line with a slur and the word "sempre". The bottom staff is empty. Dynamics include *f* and *p*.

I. Man.(Gt.) *f*

II. Man.(Sw.) *p*

sempre II. Man.(Sw.) *sempre p*

sempre p

sempre p

sempre p

sempre II. Man.(Sw.)

p II. Man.(Sw.)

I. Man.(Gt.) *f*

sempre II. Man.(Sw.)

sempre p

(sempre p)

sempre f

sempre cre - - - - - *scen* - - -

p III. Man.(Ch.)

sempre II. Man.(Sw.) *mf*

f I. Man.(Gt.)

do

II. Man.(Sw.) *mf*

mf

p

sempre III. Man. (Ch.)

III. Man. (Ch.) *mf*

sempre poco a poco cre - sempre II. Man. (Sw.)

sempre poco a poco cre

scen - - - do

f II. Man. (Sw.)

f I. Man. (Gt.)

scen - - - do

f I. Man. (Gt.)

II. Man. (Sw.)

sempre II. Man. (Sw.)

mf

II. Man. (Sw.)

sempre f I. Man. (Gt.)

sempre II. Man. (Sw.)

sempre ben legato

II. Man. (Sw.)

II. Man.

(Gt.) I. Man. *f*

II. Man. (Sw.)

mf

p III. Man. (Ch.)

This system contains three staves. The top staff is for the piano (II. Man.), the middle for guitar (Gt.), and the bottom for the second manual (II. Man. Sw.). A third manual part (III. Man. Ch.) is indicated by a brace on the right side of the piano staff. Dynamics include *f* and *mf*.

sempre poco a poco cre - - - - - scen

mp

This system features piano accompaniment across three staves. The top staff is the piano (II. Man.), the middle is the bass line, and the bottom is the second manual (II. Man. Sw.). The dynamic is *mp*.

do

f II. Man. (Sw.)

I. Man. (Gt.)

This system includes a vocal line on the top staff starting with the word "do". The piano accompaniment consists of three staves: piano (II. Man. Sw.), guitar (I. Man. Gt.), and second manual (II. Man. Sw.). The dynamic is *f*.

II. Man. (Sw.)

III. Man. (Ch.)

sempre I. Man.

III. Man. (Ch.)

II. Man. (Sw.)

II. Man. (Sw.)

I. Man. (Gt.)

This system features a vocal line on the top staff with the word "sempre". The piano accompaniment consists of three staves: piano (II. Man. Sw.), guitar (I. Man. Gt.), and second manual (II. Man. Sw.). A third manual part (III. Man. Ch.) is indicated by a brace on the right side of the piano staff.

(sempre f)

ff I. Man. (Gt.)

II. Man. (Sw.)

ff II. Man. (Sw.)

II. Man. (Sw.)

sempre II. Man. (Sw.)

I. Man. (Gt.)

sempre ff

ff

sempre cre

sempre cre

poco a poco sempre rit.

scen - - - do Org. Pl.

scen - - - do Org. Pl.

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(Inhalt: Glück, „Klester“, Glück, „Iphigénie in Aulis“, Mozart, „Figaro“, Mozart, „Don Juan“, Mozart, „Così fan tutte“, Mozart, „Zauberflöte“, Cherubini, „Wasserträger“, Beethoven, „Prometheus“, Beethoven, „Coriolan“, Beethoven, „Leonore“, Nr. 3, Beethoven, „Fidelio“, Beethoven, „Egmont“). 154 — do. III. (Inhalt: Schubert, Rosamunde, Schubert, Alfonsio und Estrella, Weber, „Ibel-Ouverture“, Weber, „Frischluft“, Weber, „Preceosa“, Weber, „Rurysinde“, Weber, „Oret“, Schumann, „Genoveva“, Mendelssohn, „Sommerabend“, do. IV. (Inhalt: Kossert, „Die Felsenstimme“, Spohr, „Jesonda“, Kreutzer, „Das Nachtlager in Granada“, Lortzing, „Czar und Zimmermann“, Vivaldi, „Die lustigen Weiber von Windsor“, Marschner, „Hans Heiling“, Meyerbeer, „Die Hugenotten“, Walzee, „Martina“, Balfe, „Die Zigeunerin“). 386/7 Saloni-Album (Ed. Kremser) I—II. 946 — Schmitt, Jacob, Sonaten (Rich. Epstein) I, op. 208. 947 — do. 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Klavier zu 2 Händen.

<p>678 Strauss, Johann, Die zwei letzten Walzer, op. posth. (Abschieds- u. Lecker Walzer). 817 — Volksmorgen-Album (Gustav Bläser). 10 — Weber, Original-Compositionen (Dr. Fritz Vobach). 905 — Aufforderung zum Tanz, op. 65 (Georg Kremser). 125 — Ouverturen (Brandts Bays). 675 — Weihnachts-Album für Klavier zu zwei und vier Händen, sowie für Gesang (Schorio). 891 — Wiener Marsch-Album, (Inhalt: Strauss, „Festmarsch-Suppe“, Nicolomarsch, „Zeit, Hoeh- u. Deutsch-marsch“, Kitzler, „Hauwarte u. Cavalieriet-Konzert“, Kaisermarsch, „Zehrer“, „Seufzettel-marsch“, „Mittler“, „Apollonmarsch“). 892 — Wiener Walzer-Album, (Inhalt: Strauss, „Hochzeitsreigen“, Zehrer, „Wiener Bürger-Suppe“, „Colletta-Walzer“, Zehrer, „Nautsänger“, Zoller, „Kometen-Walzer“, Zehrer, „Monographien-Walzer“). 70 — Beethoven, Sämmtliche Ouverturen. 453 — Ital. Opern-Ouverturen (Rossini, Bellini, Cimarose). 442 — Mendelssohn, Ouverturen. 569 — do. Ausgabe für England. 172 — Mozart, Sämmtliche Ouverturen. 454 — Schubert, Ouverturen. 739 — Smetana, Ouverturen. 735 — do. Ausgabe für Frankreich, Belgien und Italien (enthalten auch Ouverture zu „Die verkaufte Braut“ [La fiancée vendue]). 929 — Weber, Ouverturen. 621/24 — Ouverturen-Album (Bläser) I—IV. (Inhalt: siehe Klavier zu 4 Händen.)</p>	<p>678 — Strauß, Johann, Die zwei letzten Walzer, op. posth. (Abschieds- u. Lecker Walzer). 817 — Volksmorgen-Album (Gustav Bläser). 10 — Weber, Original-Compositionen (Dr. Fritz Vobach). 905 — Aufforderung zum Tanz, op. 65 (Georg Kremser). 125 — Ouverturen (Brandts Bays). 675 — Weihnachts-Album für Klavier zu zwei und vier Händen, sowie für Gesang (Schorio). 891 — Wiener Marsch-Album, (Inhalt: Strauss, „Festmarsch-Suppe“, Nicolomarsch, „Zeit, Hoeh- u. Deutsch-marsch“, Kitzler, „Hauwarte u. Cavalieriet-Konzert“, Kaisermarsch, „Zehrer“, „Seufzettel-marsch“, „Mittler“, „Apollonmarsch“). 892 — Wiener Walzer-Album, (Inhalt: Strauss, „Hochzeitsreigen“, Zehrer, „Wiener Bürger-Suppe“, „Colletta-Walzer“, Zehrer, „Nautsänger“, Zoller, „Kometen-Walzer“, Zehrer, „Monographien-Walzer“). 70 — Beethoven, Sämmtliche Ouverturen. 453 — Ital. Opern-Ouverturen (Rossini, Bellini, Cimarose). 442 — Mendelssohn, Ouverturen. 569 — do. Ausgabe für England. 172 — Mozart, Sämmtliche Ouverturen. 454 — Schubert, Ouverturen. 739 — Smetana, Ouverturen. 735 — do. Ausgabe für Frankreich, Belgien und Italien (enthalten auch Ouverture zu „Die verkaufte Braut“ [La fiancée vendue]). 929 — Weber, Ouverturen. 621/24 — Ouverturen-Album (Bläser) I—IV. (Inhalt: siehe Klavier zu 4 Händen.)</p>
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Klavier-Auszüge zu 2 Händen.

<p>71 Beethoven, Sämmtliche Ouverturen. Fuchs, Robert, op. 59, Ouverture zu „Des Meeres und der Liebe Wellen“. 15 — Mendelssohn, Sämmtliche Ouverturen. 566 — do. Ausgabe für England. 109 — Mozart, Sämmtliche Ouverturen. 443 — Schubert, Ouverturen. 734 — Smetana, Ouverturen. 735 — do. Ausgabe für Frankreich, Belgien und Italien (enthalten auch Ouverture zu „Die verkaufte Braut“ [La fiancée vendue]). 125 — Weber, Ouverturen. 152/55 — Ouverturen-Album I—IV. (Inhalt: siehe Klavier zu 4 Händen.)</p>	<p>71 — Beethoven, Sämmtliche Ouverturen. Fuchs, Robert, op. 59, Ouverture zu „Des Meeres und der Liebe Wellen“. 15 — Mendelssohn, Sämmtliche Ouverturen. 566 — do. Ausgabe für England. 109 — Mozart, Sämmtliche Ouverturen. 443 — Schubert, Ouverturen. 734 — Smetana, Ouverturen. 735 — do. Ausgabe für Frankreich, Belgien und Italien (enthalten auch Ouverture zu „Die verkaufte Braut“ [La fiancée vendue]). 125 — Weber, Ouverturen. 152/55 — Ouverturen-Album I—IV. (Inhalt: siehe Klavier zu 4 Händen.)</p>
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Klavier-Auszüge zu 4 Händen.

<p>690 Beethoven, Fielido. 607 — Bellini, Norma. 640 — Ponzetti, Lucia. 786 — Haydn, Die Schöpfung. 785 — Die Jahreszeiten. 838 — Kreutzer, Das Nachtlager in Granada. 879 — Lortzing, Der Wärschmied von Worms. 500 — Mendelssohn, Sommerabend. 861 — Dittus. 872 — Paurin. 688 — Mozart, Don Juan. 708 — Zauberkolde. 767 — Die Hochzeit des Figaro. 709 — Nicolai, Lustige Weiber von Windsor. 890 — Rossini, Der Barber von Sevilla. 909 — Schubert, Rosamunde. 910 — Schumann, Der Rose Pilgerfahrt. 707 — Weber, Freischütz.</p>	<p>690 — Beethoven, Fielido. 607 — Bellini, Norma. 640 — Ponzetti, Lucia. 786 — Haydn, Die Schöpfung. 785 — Die Jahreszeiten. 838 — Kreutzer, Das Nachtlager in Granada. 879 — Lortzing, Der Wärschmied von Worms. 500 — Mendelssohn, Sommerabend. 861 — Dittus. 872 — Paurin. 688 — Mozart, Don Juan. 708 — Zauberkolde. 767 — Die Hochzeit des Figaro. 709 — Nicolai, Lustige Weiber von Windsor. 890 — Rossini, Der Barber von Sevilla. 909 — Schubert, Rosamunde. 910 — Schumann, Der Rose Pilgerfahrt. 707 — Weber, Freischütz.</p>
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Orgel und Harmonium.

<p>700 Bach, Joh. Seb., Orgel-Album (Josef Vobach). Duo-Album für Harmonium und Klavier (R. Bibb). 307 — I. Klavier. 308 — II. Romanzette. 309 — III. Opennoloden. 392 — Gotthard, I. P., Akademische Messgesänge. 486 — Mendelssohn, Orgel-Compositionen (Rud. Bibb). 444 — Präludien-Album für Orgel (Rudolf Bibb). 603 — Selfr Zion, Israelische Tempel-Gesänge von S. Salzer, für Klavier oder Harmonium heraus gegeben von Prof. Joseph Salzer.</p>	<p>700 — Bach, Joh. Seb., Orgel-Album (Josef Vobach). Duo-Album für Harmonium und Klavier (R. Bibb). 307 — I. Klavier. 308 — II. Romanzette. 309 — III. Opennoloden. 392 — Gotthard, I. P., Akademische Messgesänge. 486 — Mendelssohn, Orgel-Compositionen (Rud. Bibb). 444 — Präludien-Album für Orgel (Rudolf Bibb). 603 — Selfr Zion, Israelische Tempel-Gesänge von S. Salzer, für Klavier oder Harmonium heraus gegeben von Prof. Joseph Salzer.</p>
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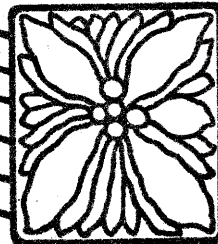
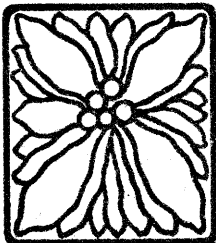
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3. Präludium und Fuge (G-dur).

Max Reger, Op.56.
Heft II, No.3-5.

Andante.

Manuale. III. Man. (Ch.) *pp* II. Man. (Sw.) *ppp* III. Man. (Ch.) *pp*

Pedale. *pp* *ppp* *p* *ppp*

III. Man. (Ch.) *ppp* II. Man. (Sw.) *pp* *ppp* III. Man. (Ch.) *p* II. Man. *ppp* III. Man. (Ch.) *ppp*

pp II. Man. (Sw.) *ppp* III. Man. *ppp*

musical score system 1. Treble clef: *molto*, *pp*. Bass clef: *sempre pp*, *ppp*. Labels: II. Man. (Sw.) *pp*, III. Man. (Ch.) *p*.

musical score system 2. Treble clef: *p*, *pp*, *pp*. Bass clef: *mp molto crescendo*, *mp molto crescendo*. Labels: *sempre III. Man. (Ch.)*, II. Man. (Sw.), III. Man. (Ch.) *p*.

musical score system 3. Treble clef: *pp*, *molto*, *p*, *pp*, *ppp*. Bass clef: *pp*, *molto*, *p*, *pp*, *ppp*. Labels: II. Man. (Sw.) *p*, *mf*.

musical score system 4. Treble clef: *pp*, III. Man. (Ch.) *ppp*, II. Man. (Sw.) *p molto cre - scen - do*, III. Man. (Ch.) *p sempre dim.*, *ppp*. Bass clef: *pp*, *ppp*, *p*, *molto cre - scen - do*, *p sempre dim.*, *f*, *ppp*.

mf molto cre -
II.Man.(Sw.)

scen - do **ff** sempre di - mi - nu -

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

endo **p** **pp** **ppp**

endo **p** **pp** **ppp**

pp III.Man.(Ch.)

ppp II.Man.(Sw.)

pp III.Man.(Ch.)

ppp II.Man.(Sw.)

pp III.Man.(Ch.)

pp III.Man.(Ch.)

p II.Man.(Sw.)

ppp **p** **pp** **p**

III. Man. (Ch.) *pp* II. Man. (Sw.) *p* *f* III. Man. (Ch.) *ppp*

pp *mf* *ppp*

f *p* I. Man. *sempre poco a poco cre -*
(Gt.)

f *p* *sempre poco a poco cre -*

scen - *do* *fff* Org. Pl. II. Man. (Sw.) III. Man. (Ch.) *diminuendo*

scen - *do* *fff* Org. Pl.

pp *pppp*

pp *pppp*

Con moto.

III. Man.(Ch.)
ppp

sempre ben legato

sempre ppp

sempre ben legato

sempre ben legato
sempre ppp

un poco cre - - scen - - do

sempre p

p

sempre ben legato

sempre *p* e ben legato

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex texture with many beamed notes and slurs. The instruction "sempre *p* e ben legato" is written above the first staff.

sempre *p*

This system contains the next two staves of music. The upper staff continues with complex textures, while the lower staff has some rests. The instruction "sempre *p*" is written above the second staff.

sempre ben legato e poco a poco cre -

p poco a poco cre -

This system contains two staves of music. The upper staff has the instruction "sempre ben legato e poco a poco cre -" above it. The lower staff has a dynamic marking "*p*" and the instruction "poco a poco cre -" below it.

scen do

sempre ben legato

scen do

This system contains two staves of music. The upper staff has the instruction "scen do" above it. The lower staff has the instruction "sempre ben legato" above it and "scen do" below it.

II. Man. (Sw.)

f II. Man. (Sw.)

II. Man. (Sw.)

f

sempre f

f

sempre ben legato

sempre cre -

I. Man. (Gt.)

scen *do*

ff I. Man. (Gt.)

I. Man. (Gt.)

sempre ben legato

sempre cre *scen* *do*

sempre ben legato

fff

sempre cre

fff *sempre cre*

rit.

scen *do* Org. Pl.

scen *do* Org. Pl.

4. Präludium und Fuge (C-dur).

Allegro.

I. Man (Gt.)
f

poco rit. - - - a
trm
sempre f **II. Man. (Sw.)** *p*

tempo
poco cre - - - scen - - - do *f*
p

pp **III. Man. (Sw.)** *p*
f e cre - - - scen - - - do *f* **I. Man. (Gt.)**
f e cre - - - scen - - - do *p*

System 1: Treble and bass staves. Treble clef staff has a *ff* dynamic marking. Bass clef staff has a vocal line with the syllable *- do*.

System 2: Treble and bass staves. Treble clef staff has *fff* and *ppp* markings. Bass clef staff has *fff* and *ppp* markings. A bracketed section is labeled *III. Man. (Ch.)*.

System 3: Treble and bass staves. Treble clef staff has a vocal line with the syllables *poco cre - - - scen - - - do*.

System 4: Treble and bass staves. Treble clef staff has *poco rit.* and *- a tempo* markings. Bass clef staff has *quasi f* and *ppp* markings. A bracketed section is labeled *I. Man. (Gt.)*. Another bracketed section is labeled *II. Man. (Sw.)*. The text *Org. Pl.* appears twice. The syllables *ff e cre - - - scen - - - do* are written across the system.

sempre cre -

sempre cre -

This system contains two systems of piano accompaniment. The upper system has a treble clef and the lower system has a bass clef. Both systems feature complex rhythmic patterns with many sixteenth and thirty-second notes. The instruction "sempre cre -" is written below the treble staff of the upper system and below the bass staff of the lower system.

scen - do

I. Man. (Gt.)

scen - do ff

This system includes vocal lines and piano accompaniment. The vocal line in the treble clef has the lyrics "scen - do" and "do". The piano accompaniment in the bass clef has the lyrics "scen - do" and "ff". A bracketed section in the middle of the system is labeled "I. Man. (Gt.)".

sempre ff e poco a poco cre -

sempre ff e poco a poco cre -

This system contains two systems of piano accompaniment. The upper system has a treble clef and the lower system has a bass clef. Both systems feature complex rhythmic patterns. The instruction "sempre ff e poco a poco cre -" is written below the treble staff of the upper system and below the bass staff of the lower system.

sempre rit. -

scen - do Org. Pl.

scen - do Org. Pl.

This system includes vocal lines and piano accompaniment. The vocal line in the treble clef has the lyrics "scen - do" and "do". The piano accompaniment in the bass clef has the lyrics "scen - do" and "do". The instruction "sempre rit. -" is written above the treble staff. The instruction "Org. Pl." is written below the treble staff. There are also some markings below the bass staff.

Vivace.

sempre II. Man. (Sw.)

f II. Man. (Sw.)

sempre f
I. Man. (Gt.)

f

f

sempre f

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

sempre f

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

(sempre II. Man.) (Sw.)
p III. Man. (Ch.)
sempre
p *sempre*

p
p (un poco marc.)

sempre II. Man. (Sw.)
cre - - - scen - - - do f
sempre III. Man. (Ch.)
f

sempre f e poco a poco cre - - - scen - - - do ff (sempre
 I. Man. (Gt.)
sempre f e poco a poco cre - - - scen - - - do ff

II. Man.) (Sw.)

sempre ff

sempre ff

sempre ff

poco a poco sempre di

poco a poco sempre di

sempre rit.

mi nu en do pp

mi nu en do pp

5. Präludium und Fuge (H-moll).

Quasi Adagio.

II. Man. (Sw.) *pp* *meno pp*

pp

pp *ppp* *poco cre* *scen* *do*

III. Man. (Ch.) *ppp* *poco cre* *scen* *do*

ppp *poco cre* *scen* *do*

ppp *mf* II. Man. (Sw.)

ppp *mf*

poco rit. *a tempo*

ff *pp* *f* I. Man. (Gt.) *cre*

ff *pp* *f* *cre*

ff *pp* *f* *cre*

poco rit. - - - *a tempo*

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

pp *poco a poco cre*
III. Man. (Ch.)

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

pp *poco a poco cre*

scen - - - *do*

scen - - - *do*

quasi f - - - ***pp***

f I. Man. (Gt.) *cre*

quasi f - - - ***pp***

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

pp II. Man. (Sw.) *poco cresc.*

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

f - - - ***ff***

pp

First system of musical notation. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of several measures with various note values and rests. Dynamic markings include *pp* and *ppp*. A bracket on the right side of the system is labeled "III. Man. (Ch.)".

Second system of musical notation. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with various note values and rests. Dynamic markings include *ppp* and *pp*. A bracket on the right side of the system is labeled "III. Man. (Ch.)". Above the top staff, the text "II. Man. (Sw.)" is written, and below it, "(sempre)".

Third system of musical notation. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with various note values and rests. Dynamic markings include *pp* and *sempre pp*. Above the top staff, the text "II. Man. (Sw.)" is written, and below it, "sempre pp".

Fourth system of musical notation. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with various note values and rests. Dynamic markings include *poco cresc.*, *dim.*, and *ppp*. Above the top staff, the text "sempre II. Man. (Sw.)" is written, and below it, "sempre III. Man. (Ch.)".

ppp

sempre III.

Man. (Ch.) *I. Man. (Gt.)*

ppp *I. Man. (Gt.)*

mf *mf e sempre cre* - - - *scen*

mf e cre - - - *scen*

sempre rit.

rit. *III. Man. (Ch.)*

do fff *pp e di* - - *mi* - - *nu* - - *en* - - *do ppp*

do fff *pp e di* - - *mi* - - *nu* - - *en* - - *do ppp*

Moderato.

II. Man. (Sw.)
pp

pp

First system of musical notation, featuring a treble and two bass staves. The treble staff contains a melodic line with a *pp* dynamic marking. The two bass staves provide harmonic accompaniment.

sempre pp

pp

Second system of musical notation, continuing the piece with *sempre pp* in the treble and *pp* in the bass.

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

Third system of musical notation, featuring a crescendo marked *sempre poco a poco cre* and a scene change indicated by *scen*.

do f

Fourth system of musical notation, starting with a vocal line marked *do f* and continuing with piano accompaniment.

sempre II. Man. (Sw.)

sempre *diminuen* - - do *p* *pp*
 (sempre II. Man.) (Sw.)

sempre *diminuen* - - do *p*

This system contains the first two systems of music. The first system features a treble clef with a melodic line and a bass clef with a supporting line. The second system continues the bass line. Dynamics include *pp* and *p*. The instruction *sempre II. Man. (Sw.)* is present.

poco cre - - *scen* - - do *mf*

mf

This system contains the third and fourth systems of music. The treble clef continues with a melodic line, and the bass clef continues with a supporting line. Dynamics include *mf* and *poco cre*.

pp
 III. Man. (Ch.)

p

This system contains the fifth and sixth systems of music. The treble clef has a melodic line with a *trmm* marking. The bass clef has a supporting line. Dynamics include *pp* and *p*. The instruction *III. Man. (Ch.)* is present.

trmm
 sempre *ppp* *mf*
 I. Man. (Gt.)

ppp

This system contains the seventh and eighth systems of music. The treble clef has a melodic line with a *trmm* marking. The bass clef has a supporting line. Dynamics include *ppp* and *mf*. The instruction *I. Man. (Gt.)* is present.

p II. Man. (Sw.)

I. Man. (Gt.)

mf

II. Man. (Sw.)

This system contains the first four measures of the piece. The top staff is for the second manual (piano) and the middle staff is for the first manual (guitar). The key signature has two sharps (F# and C#). The piano part begins with a *p* dynamic and features a melodic line with some chromaticism. The guitar part starts with a *mf* dynamic and provides a harmonic accompaniment. The second manual part enters in the second measure.

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

This system contains measures 5 through 8. It includes vocal lines in the middle and bottom staves. The lyrics are "sempre cre" (measures 5-6), "scen" (measures 7-8), and "do" (measures 9-10). The piano accompaniment continues in the top and bottom staves, with the second manual part being more active.

f (*sempre* II. Man.) (Sw.)

f

This system contains measures 9 through 12. The piano part in the top staff is marked *f* and includes the instruction "(sempre II. Man.) (Sw.)". The bottom staff also has a *f* dynamic marking. The music is more rhythmically active and complex in texture.

sempre fe cre - - - - -

This system contains measures 13 through 16. It includes a vocal line in the middle staff with the lyrics "sempre fe cre". The piano accompaniment continues in the top and bottom staves, maintaining the *f* dynamic.

scen - - do *ff*

ff

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The lyrics 'scen - - do' are written below the top staff, with 'ff' indicating fortissimo dynamics.

I. Man.(Gt.)

I. Man. (Gt.)
cre - - - - - scen - - - - - do

sempre II. Man. (Sw.)

(I. Man. Gt.)

This system contains three staves of music. The top staff is in treble clef. The middle and bottom staves are in bass clef. The music continues with similar rhythmic complexity. The lyrics 'cre - - - - - scen - - - - - do' are written below the top staff. Performance instructions include 'I. Man.(Gt.)', 'sempre II. Man. (Sw.)', and '(I. Man. Gt.)'.

fff

fff

sempre cre

sempre cre

This system contains three staves of music. The top staff is in treble clef. The middle and bottom staves are in bass clef. The music features a very dense texture. The lyrics 'sempre cre' are written below the top and middle staves. Dynamics include *fff* (fortississimo).

scen

do Org. Pl.

scen

do Org. Pl.

sempre rit.

This system contains three staves of music. The top staff is in treble clef. The middle and bottom staves are in bass clef. The music concludes with a final cadence. The lyrics 'scen' and 'do Org. Pl.' are written below the top and middle staves. The instruction 'sempre rit.' (sempre ritardando) is written above the top staff.

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468	— Streichquartette, op. 18, I—III. (Brandts Bugg).	152	— Overturen-Album (Gustav Blasser).	891	— Wiener Marsch-Album (Inhalt: Strauss, „Festmarsch“).
469	— do. „Op. 18, I—VI.“	153	— „Si j'étais roi“, „Auber“, „Die Stimme von Porcic“.	891	— Suppe „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
470	— do. „Op. 59, I—II.“	153	— „Auber“, „Fra. Diavolo“, „Bellini“, „Norma“, „Mefis-“.	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
471	— do. „Op. 59, III, op. 74.“	153	— „Joseph“, „Bohème“, „Die weiße Dame“, „Biel-“.	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
472	— do. „Op. 95, op. 137.“	153	— „Der Kaff von Bardad“, „Zampa“, „Rossini“,	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
473	— do. „Op. 130, op. 131.“	153	— „Wilhelm Tell“, „Rossini“, „Der Barbier von“.	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
474	— do. „Op. 132, 133, 135.“	153	— „Savilla“, „Rossini“, „Die diebische Elster“.	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
645	— Streich-Quintette, op. 4, 29, 137 (Brandts Bugg).	153	— do. II. Inhalt: „Glock“, „Alvise“, „Glock“, „Johanne“.	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
599	— Klavier-Concerte, op. 15 und 19 (Brandts Bugg).	153	— in „Anlaß Mozart“, „Figaro“, „Mozart“, „Don Juan“.	891	— to. „Nicolomarsch“, Zitiert „Hoch- u. Deutsch-
600	— do. „Op. 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.				

Orgel und Harmonium.

700	Bach, Joh. Seb., Orgel-Album (Josef Vockner).
307	— Duo-Album für Harmonium und Klavier (R. Bitt).
308	— I. Klavier.
309	— II. Harmonium.
310	— III. Orgel.
311	— Orgel oder Harmonium.
486	Mendelssohn, Orgel-Compositionen (Rud. Bitt).
944	Schir, Zion, Israhelische Tempel-Gesänge von S. Sitzer, für Klavier oder Harmonium herausgegeben von Prof. Joseph Sitzer.