

## Phantasie für Orgel über den Choral

## WIE SCHÖN LEUCHT' UNS DER MORGENSTERN

a)  
Introduzione.  
Pesante.

Max Reger, Op. 40, No. 1.

Manuale. Org. Pl. I. Man.

Pedale. Org. Pl.

II. Man. *ppp*

III. Man. *ppp*

*ppp*

Org. Pl. I. Man. II. Man. III. Man. *ppp* *sempre III. Man.* (8; 4)

Org. Pl. (- C. I.) (- C. II.) (- C. III.)

a) Unter Organo Pleno (Org. Pl.) verstehe ich volles Werk mit sämtlichen Coppelnen (C).

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II. Man. *pppp* (8') *f* (8' 4' 2')

I. Man. *f*

III. Man. (8' 16' 4')

+ C. III.

*sempre I. Man. e sempre poco a poco*

(+ C. III.) + C. II.

*cre* + C. II. *scen*

(+ C. I.) *tr*

*do* *(quasi vivacissimo)*

Org. Pl.

Org. Pl.

*sempre Org. Pl.*

*sempre diminuendo* *p* *pp* *ppp*

II. Man. *pp* III. Man. *ppp* (8; 4') II. Man. *ppp* (8')

1. Wie

*Andante sostenuto (ma non troppo).*

*sempre ppp*

schön leucht' uns der Mor - gen - stern voll Gnad' und Wahr - heit von dem Herrn, die

(8; 16')

*un poco meno ppp*

*un poco meno ppp*

süs - se Wur zel Jes - se; du Sohn Da - vids aus Ja - kobs Stamm, mein

*un poco meno ppp*

Kö - nig und mein Bräu - ti - gam, hast mir mein Herz be -

*più ppp (sempre III. Man.)* *meno ppp*  
*più ppp (sempre II. Man.)* *meno ppp*  
 ses - sen; lieb - lich, freund - lich,

*più ppp* *meno ppp*

*poco* *a* *poco* *cre - - - scen - - -*  
*poco* *a* *poco* *cre - - - scen - - -*  
 schön und herr - lich, gross und ehr - lich, reich an Ga -

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

*- do* *quasi mf* *sempre poco a*  
*- do* *quasi mf* *sempre poco a*  
 ben, hoch und sehr präch - tig er - ha - ben.

*- do* *quasi mf* *sempre poco a*

*poco* cre - scen - do e strin - gen - do **II. Man. *f* (8; 4; 2; 16')**

*poco* strin - - gen - - do **II. Man. *f* (8; 16; 4')**

2. Ei mei - ne Perl, du

*poco* cre - scen - do e strin - gendo ***f* (8; 16; 4', C. II & III.)**

*poco* cre - scen - do e strin - gendo ***f* (8; 16; 4', C. II & III.)**

wer - te Kron - wahr Got - tes und Ma - ri - en Sohn, ein

*poco* cre - scen - do e strin - gendo ***f* (8; 16; 4', C. II & III.)**

**III. Man. (quasi ritenuto)**

**II. Man. *p***

hoch - ge bor - ner Kö - - - nig! Du bist des Her - zens

*poco* cre - scen - do e strin - gendo ***f* (8; 16; 4', C. II & III.)**

*poco* cre - scen - do e strin - gendo ***f* (8; 16; 4', C. II & III.)**

schön ste Blum, dein süs - ses E - van - ge - li - um ist lau - ter Milch und

*poco* cre - scen - do e strin - gendo ***f* (8; 16; 4', C. II & III.)**

- quasi più mosso)

3 (8;4)

*meno pp sempre III. Man.*  
*meno pp sempre II. Man.*

*meno p*  
*meno p*

Ho - nig. Ei mein Blüm lein,

*meno pp (+ C.III.)* *meno p (+ C.II.)*

*II. Man. f sempre poco a poco cre*

*I. Man. f*

Ho - si - an - na! Himm - lisch Man - na, das wir es

*f sempre poco a poco cre*

*scen - do Piu mosso.*

*ff*

sen, dei - ner kann ich nicht ver - ges - sen.

*scen - do ff (+ C.I.)* *II. Man.*

*(+ C.III.)*

*sempre cre - - scen - - do* *I. Man.*

*sempre cre - - scen - - do*

I. Man. (+ C. II.)  
 I. Man. sempre cre - scen - do *fff*

sempre cre - scen - do *fff*

(8; 4; 2')  
 p III. Man. III. Man. sempre III. Man. e poco a

III. Man. pp(8; 4')

(- C. I, II, III)  
 p sempre poco

poco a poco ri - tar -

poco di - mi - nu - en -

a poco di - mi - nu -

dan - do Adagio con espression. II. Man. (8')

do do *pppp* III. Man. (8; 4')

3. Geuss

en - do *pppp*

*meno ppp*

sehr tief in mein Herz hin ein, du

*meno ppp*

*tr*

*più ppp*

hel - ler Jas - pis, ed - ler Stein, die

*più ppp*

*tr*

*meno ppp*

Flam - me dei - ner Lie - be. Ach

*meno ppp*

*meno ppp*

*poco a poco cre -*

möcht es sein, dass ich durch dich an

*poco a poco cre -*

*poco a poco cre -*

*tr*



scen - - - do *quasi f* *poco* *a*  
 dei - nem Lei - be e - wig - lich ein  
 scen - - - do *quasi f* *poco*  
 scen - - - do *quasi f* *poco* *a*

*poco* *di - - mi - - nu - - en - - do* *pp*  
 le - bend Glied - mass blie - - be!  
*a poco* *di - - mi - - nu - - en - - do* *pp*  
*poco* *di - - mi - - nu - - en - - do* *pp*

*Un poco più andante.*  
*meno pp* *sempre* *poco* *a*  
 Nach dir wallt mir  
*meno pp* *meno pp* *sempre* *poco* *a*  
 (+ C.III.) *sempre* *poco* *a*

*poco* *cre* *scen*  
 mein Ge - mü - te, ew' - ge Gü - te,  
*poco* *cre* *scen*  
*poco* *cre* *scen*

*do* **Più Andante.**  
 bis er fin det dich, des  
*do* **f**  
*do* **f**

*(sempre II. Man.)* *sempre crescendo e*  
 Lie be es ent zün det.  
*(sempre III. Man.)*

*stringendo* *(8' 4')* **Allegro vivace.** *sempre I. Man.*  
 I.M. *f* II. Man. (8;16;4;2') *più f*  
 (+ C.II.) (+ C.I.) *più f*  
 4. Von

*sempre II. Man.*  
 Gott kommt mir ein

*sempre* *cre -*

*sempre* *cre -*

*sempre* *cre -*

Freu - den - schein, wenn

*scen*

*scen*

*scen*

du mich mit den

*do* *fff*

*do* *fff* *sempre I. Man.*

*do* *fff (+ G. III.)*

*do* *fff* *sempre II. Man.*

Au - gen dein so

freund lich thust an

*sempre fff*

*dimin. p dimin.*

(-C.III.)

*sempre fff*

*sempre fff*

bli - cken. Dein

*II. Man. pp*

*III. Man. pp*

*più pp*

*più pp*

*più pp*

Sohn hat mich ihm selbst ver - traut; er

*sempre II. Man.*

*sempre III. Man.*

*sempre*

*poco a poco*

*sempre*

*poco a poco*

*sempre*

*poco a poco*

ist mein Schatz, ich bin sein Braut, sehr

*di - mi - nu - en - do pppp*

*di - mi - nu - en - do pppp*

*di - mi - nu - en - do pppp*

hoch in ihm er freu - et

Vivace assai.

II. Man. *f* *più f*

I. Man. *f* (+ C. II, III.) *più f* (+ C. I.)

Ei - - - a, Ei - - -

*sempre poco a poco*

*sempre poco a poco*

*sempre poco a poco*

a, himm - - lisch Le - - ben

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

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

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

wird er ge - - ben mir dort

(+ C. III.) alle Register im II. & III. Man.

*fff* (quasi trillo) *più vivacissimo*

*fff* *fff*

o - - - ben. *fff* E - - wig

*sempre II. Man.*  
*sempre I. Man.*

soll mein Herz ihn lo - ben.

*meno fff im I. Man.*

*poco a poco di - mi - nu -*

*poco a poco di - mi - nu -*

*ritardando* *Adagio.*

*pp* *III. Man.* *pppp*

*ppp* *pppp* *attacca*

*en - do*

*en - do*

Allegro vivace.

II. Man. *f*

First system of musical notation. The treble clef staff contains the main melody with dynamic markings *f* and *mf*. The bass clef staff contains accompaniment. Performance instructions include *f* II. Man. (8;4;2;16'), III. Man. (8;4'), and *sempre* III. Man. A *tr* (trill) is indicated over a note in the treble staff.

Second system of musical notation. The treble clef staff continues the melody with a *tr* (trill) over a note. The bass clef staff continues the accompaniment. Performance instructions include III. Man. and *sempre* III. Man.

Third system of musical notation. The treble clef staff features the instruction *un poco f* (III. Man.) and II. Man. *f*. The bass clef staff continues the accompaniment with a *tr* (trill) over a note. Performance instructions include III. Man.

Fourth system of musical notation. The treble clef staff continues the melody with a *tr* (trill) over a note. The bass clef staff continues the accompaniment with *tr* (trills) over notes. Performance instructions include *f* (+ C. II. & III.) and (- C. II.).

*poco a poco crescendo*

(+ G.I.)

*sempre III. Man. (alle Register)*

*sempre III. Man.*

*II. Man. f*

*sempre II. Man.*

*II. Man.*

*sempre II. Man.*

*I. Man. f*

*f (G.II.&III.)*

*II. Man. poco a poco diminuendo*

*p*

(+ G.I.)

*ff*



Musical score system 1, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first measure is marked "I. Man. *ff*". The second measure is marked "II. Man.". The third measure is marked "I. Man.". The bottom staff has a measure marked "I. Man.".

Musical score system 2, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first measure is marked "(+ C. II.)" and "più *ff*". The second measure is marked "(- C. II.)". The bottom staff has a measure marked "tr".

Musical score system 3, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first measure is marked "II. Man. (+ C. III.)". The second measure is marked "sempre II. Man.". The third measure is marked "sempre I. Man.". The fourth measure is marked "(sempre I. Man.)".

Musical score system 4, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first measure is marked "I. Man.". The second measure is marked "II. Man.".

I. Man. *ff*  
 sempre II. Man.  
 I. Man.  
 più *ff* marcato

5. Zwingt die Sai - ten zu süs - sem

(-C.I.)  
 Klang  
 sempre I. Man. *eff*

II. Man.  
 sempre I. Man.

und lasst den

I. Man.

ho hen Lob - ge - sang

II. Man. (*ff* + C. III.)

*sempre* II. Man.  
II. Man.  
I. Man.  
*marcato*  
ganz

freu - den - reich er - schal - len;  
(-C.I.)

II. Man.  
I. Man. *fff*  
*fff* (+ C.I.)  
dass

ich mö - ge mit Je - su sein,  
*tr*

*sempre I. Man.*

dem wun - der - schö - nen Bräut' gam

*sempre fff e I. Man.*

mein

(+ C. III.)

in ste - ter Lie - be wal - len.

*piu fff*

*sempre fff e I. Man.*

+ C. II. *più fff*

Sin - get, sprin - get,

Pedal (alle Register und selbstverst. alle Coppeln)

Ju - bi - lie - ret, tri - um - phie - ret,

*Org. Pl. fff*

dankt dem Her - ren!

*sempre I. Man. e Org. Pl. al Fine.*

Gross ist der Kö - nig der

*tr*

Eh - - - ren.

*sempre strin*

- - - gen - - - do

*rit.*

*Adagio.*

*sempre Org. Fl.*

*rit.*