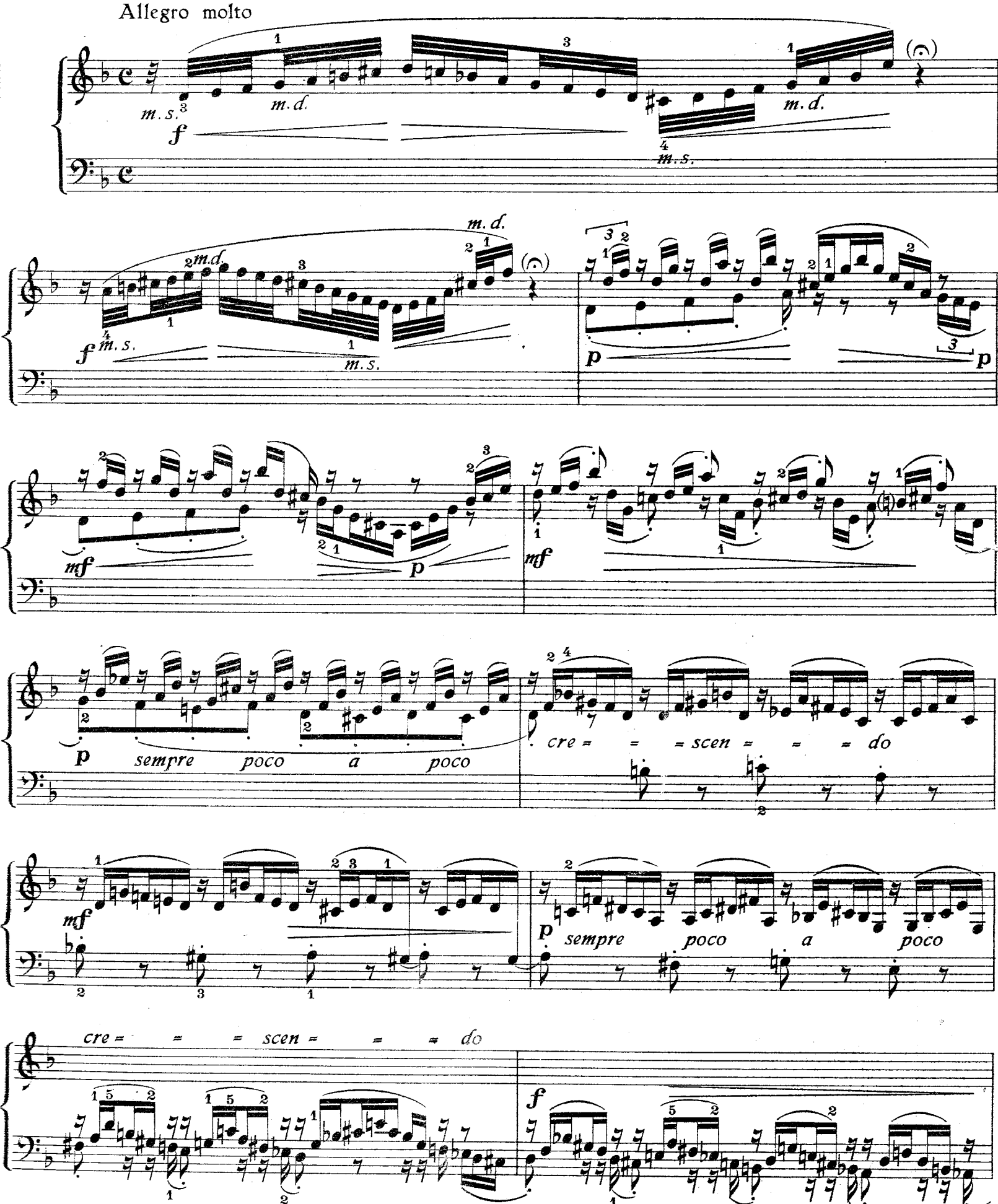
CHROMATISCHE PHANTASIE UND FUGE

BEARBEITET VON MAX REGER UND A. SCHMID-LINDNER

PHANTASIE

Allegro molto



Edition Schott No. 01083/85

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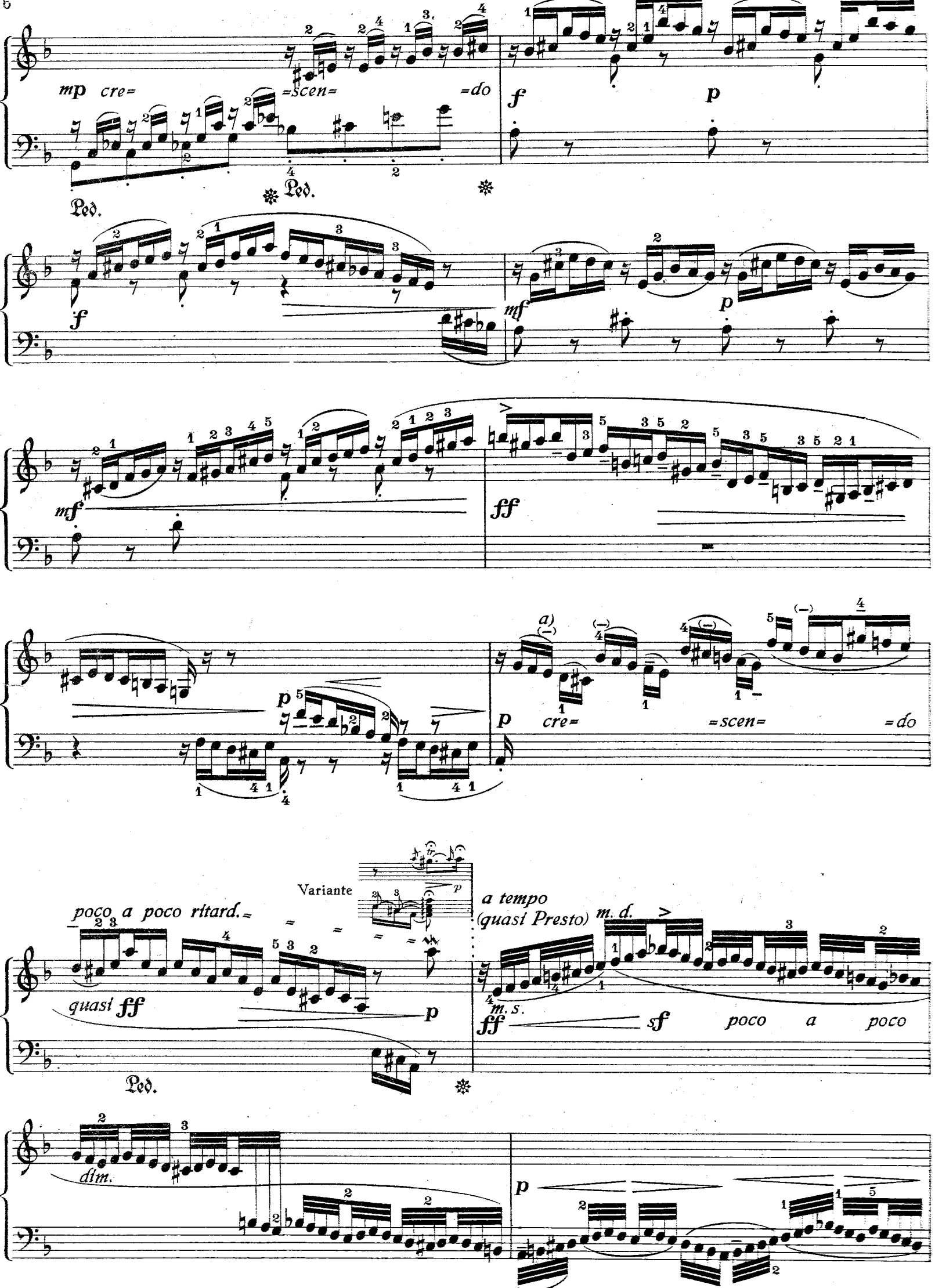
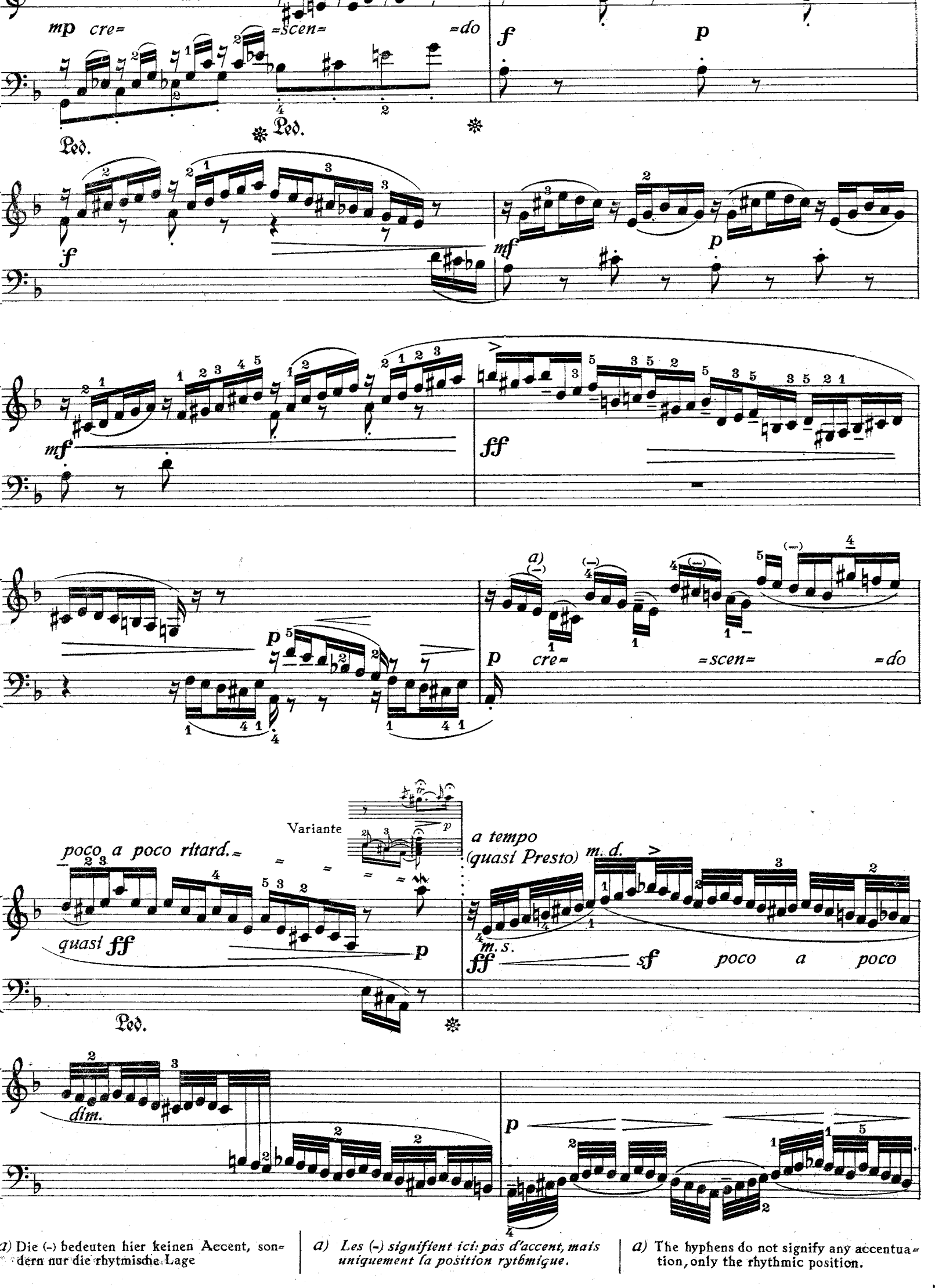
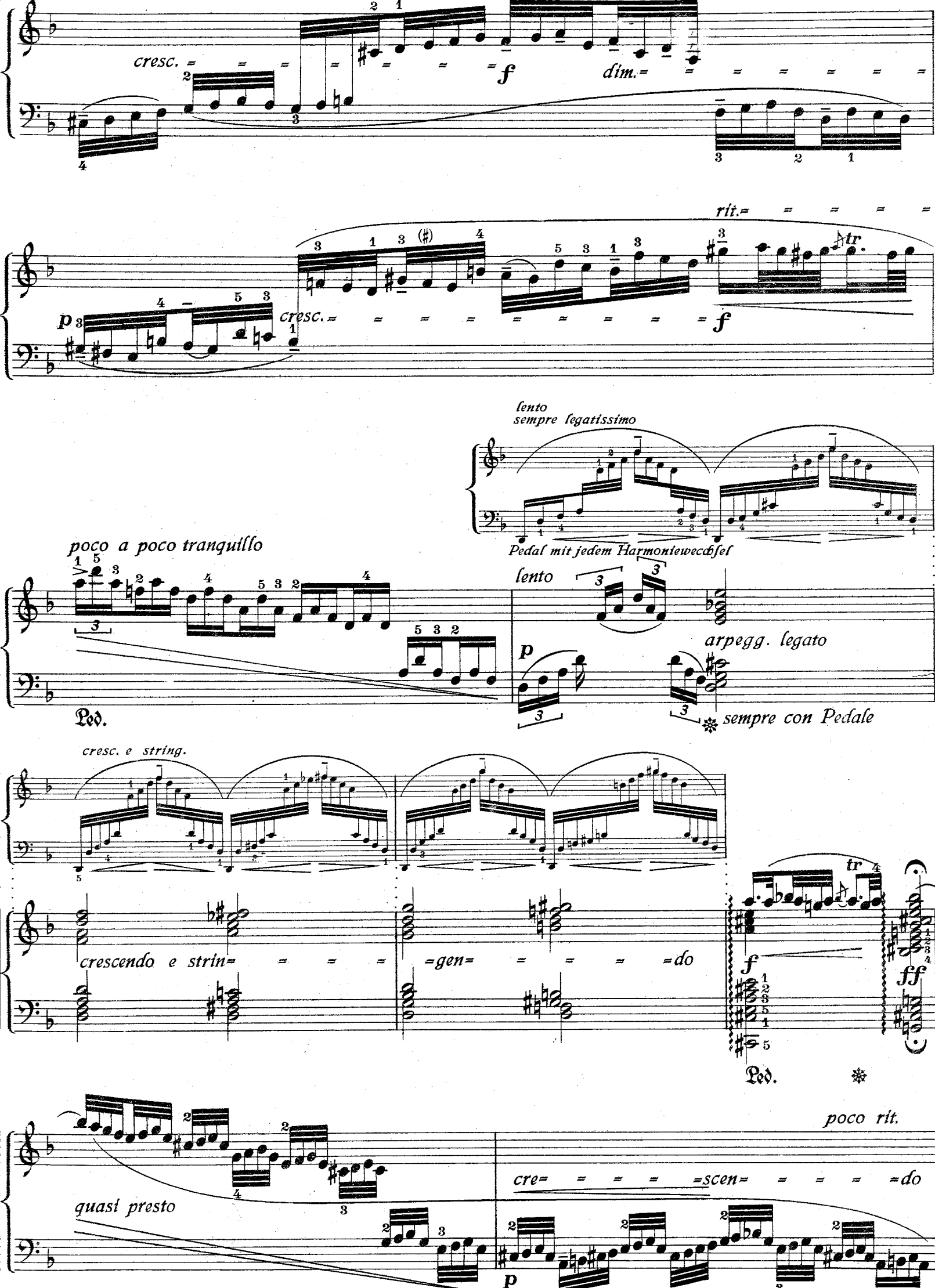

mp cre= =scen= =do
Ped.
f
p
mf
ff
a)
cre= =scen= =do
Variante
poco a poco ritard.
quasi ff
a tempo
(quasi Presto)
m. d.
m. s.
sf
poco a poco
dim.

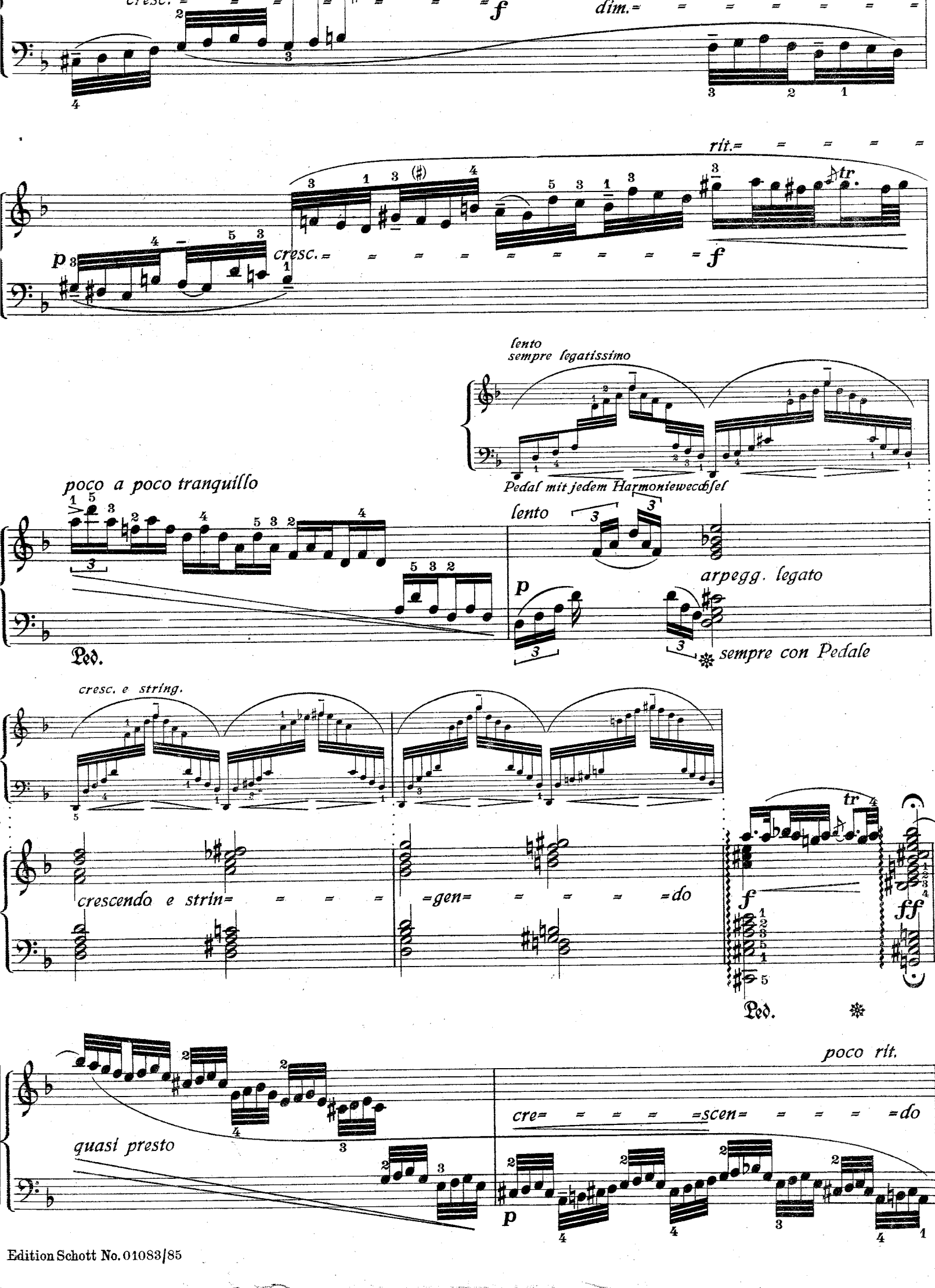


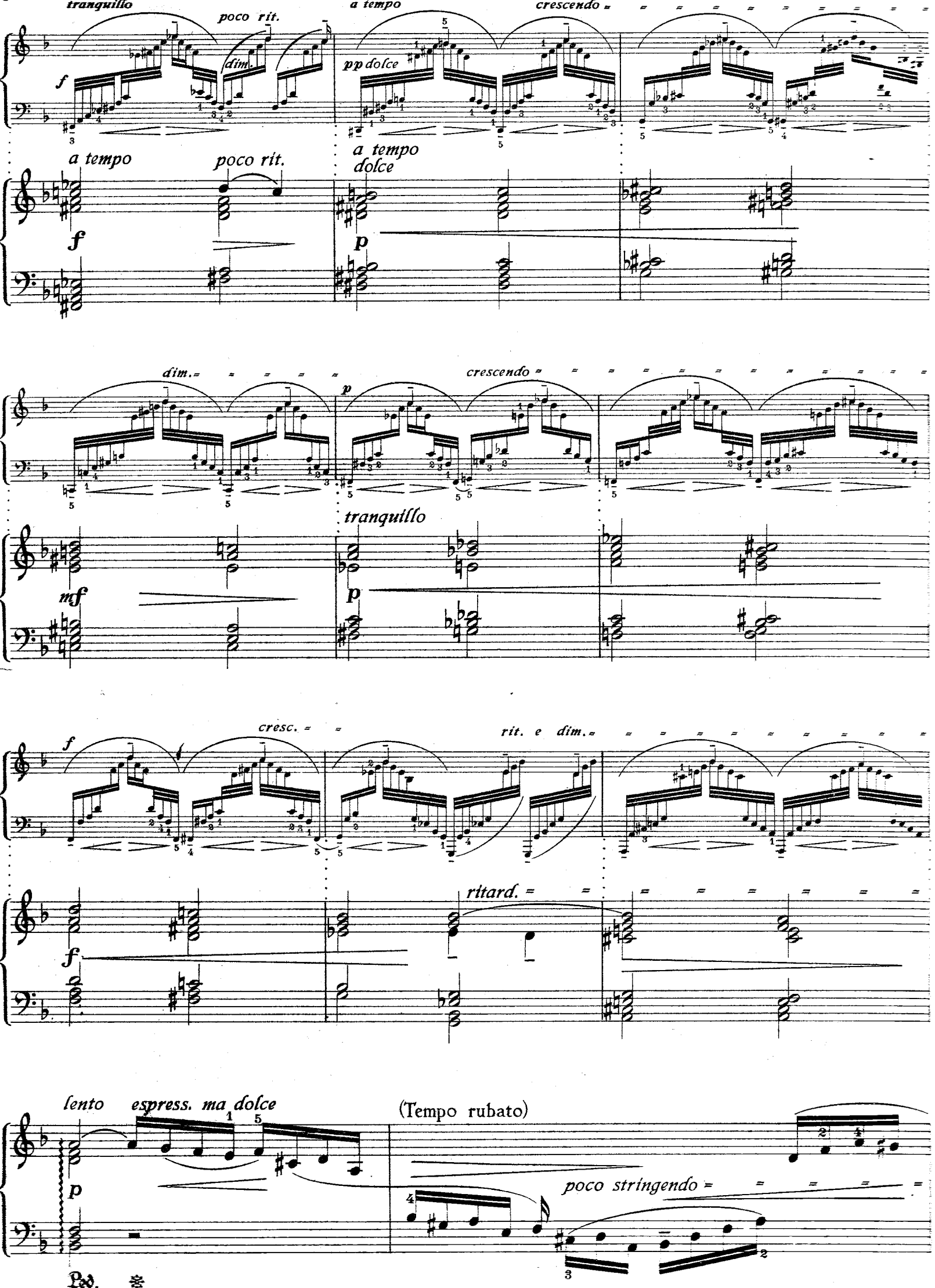
a) Die (-) bedeuten hier keinen Accent, sondern nur die rhytmische Lage

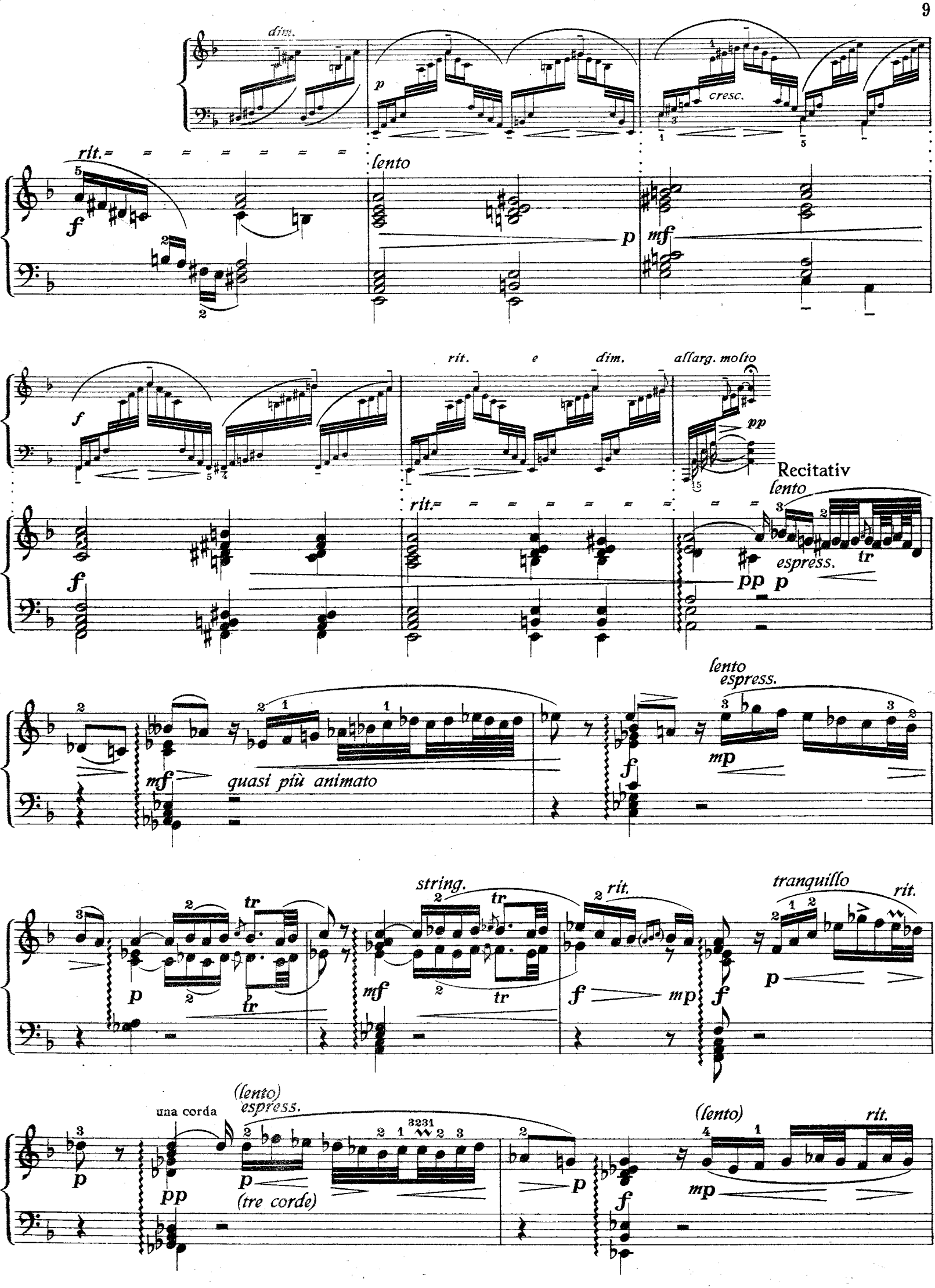
a) *Les (-) signifient ici: pas d'accent, mais uniquement la position rythmique.*

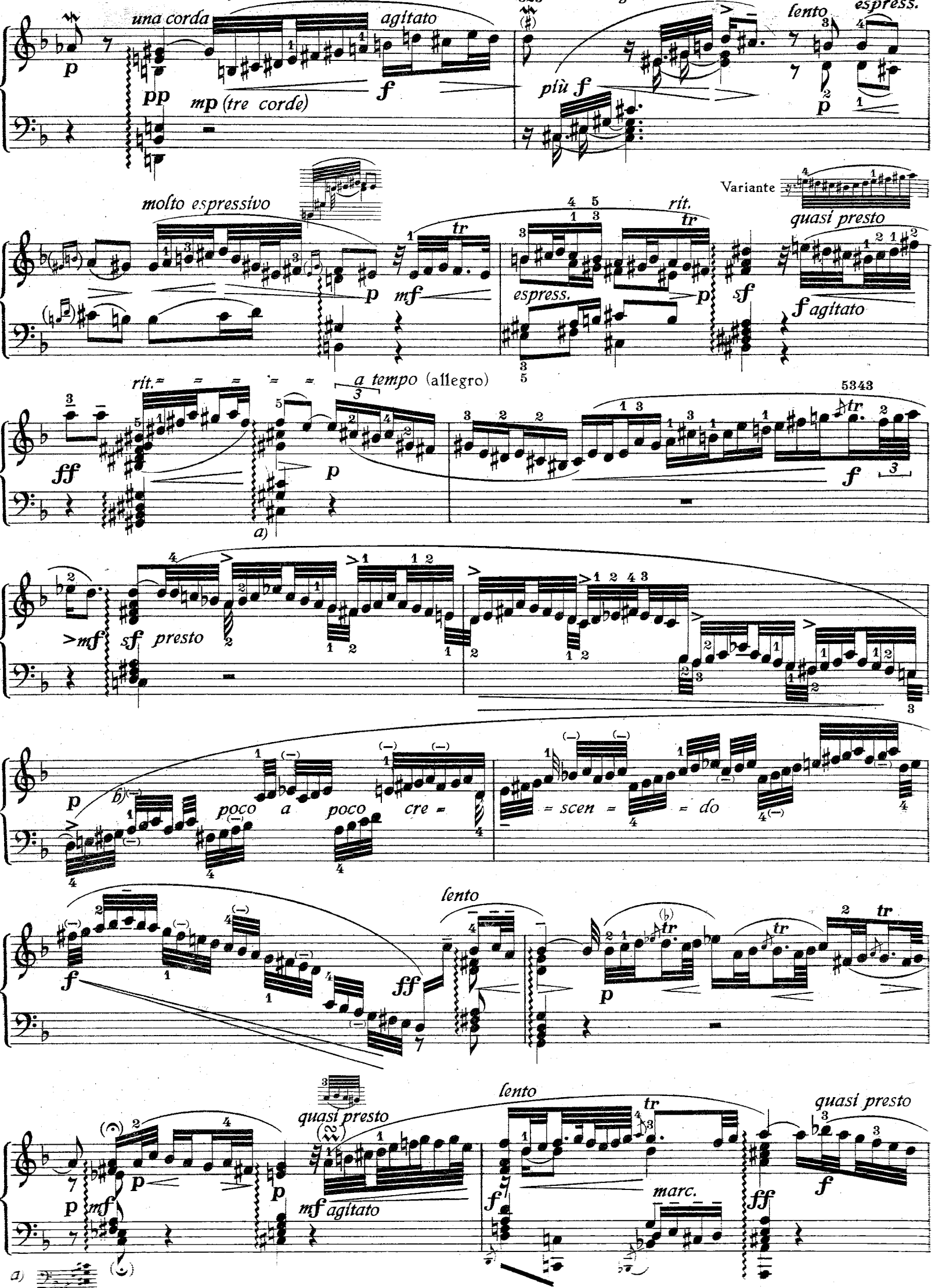
a) The hyphens do not signify any accentuation, only the rhythmic position.

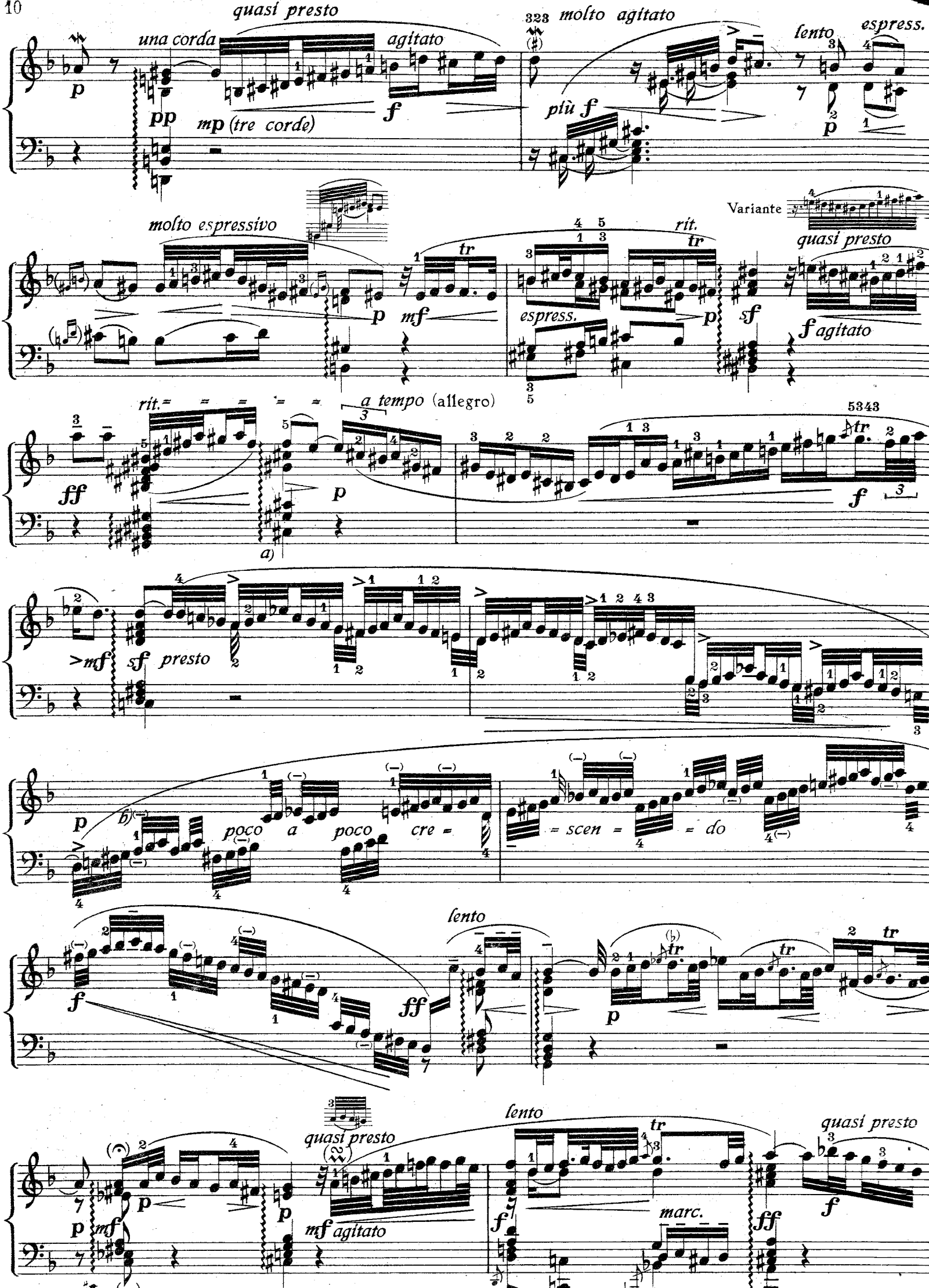

cresc.
f
dim.
rit.
tr.
p
cresc.
f
lento
sempre legatissimo
Pedal mit jedem Harmoniewechsel
poco a poco tranquillo
lento
arpegg. legato
Ped.
sempre con Pedale
cresc. e string.
crescendo e strin=gen=do
tr
f
ff
Ped.
poco rit.
quasi presto
cre=scen=do
p

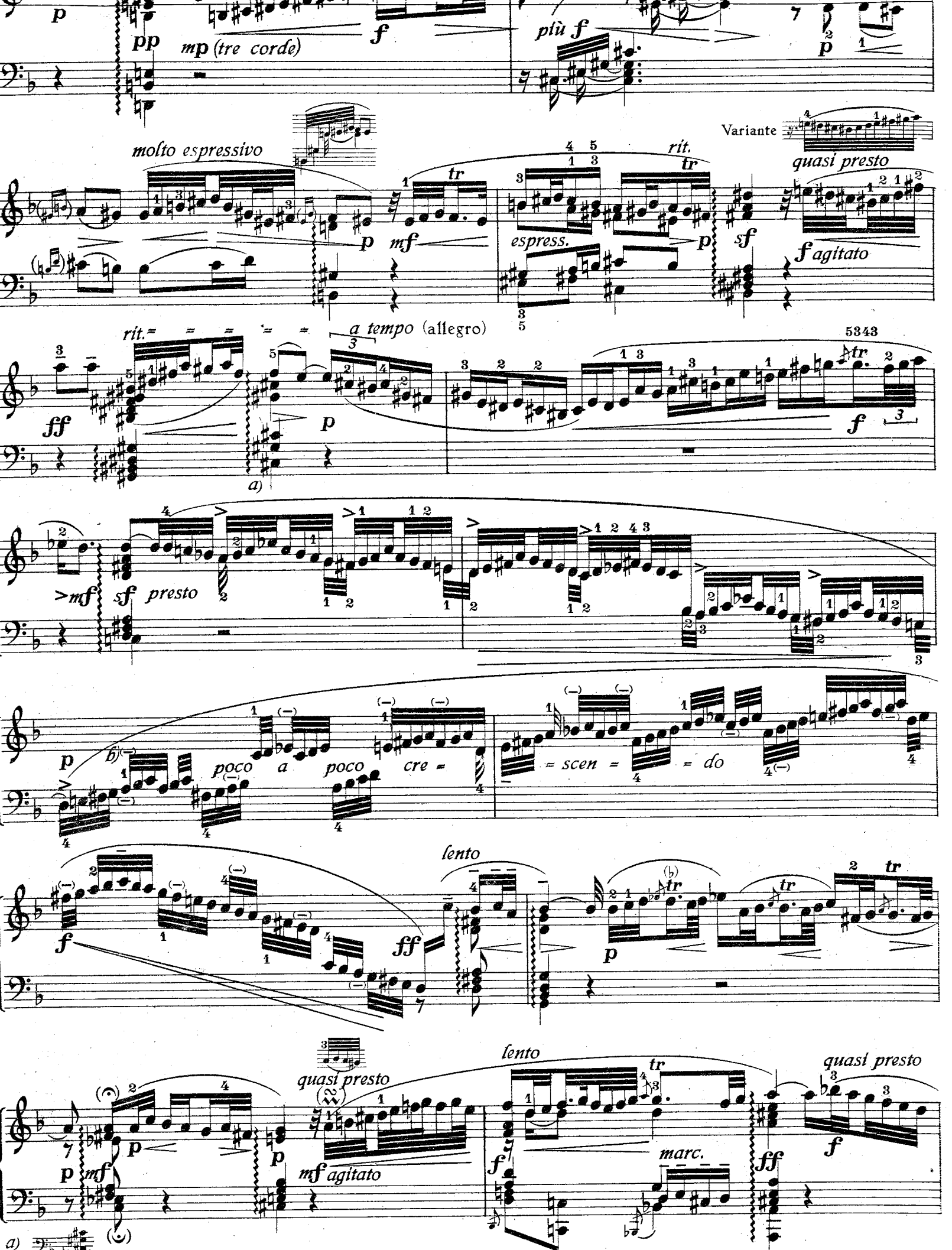

cresc.
f
dim.
rit.
p
cresc.
f
tr
lento
sempre legatissimo
Pedal mit jedem Harmoniewechsel
poco a poco tranquillo
lento
arpegg. legato
Ped.
sempre con Pedale
cresc. e string.
crescendo e strin= =gen= =do
f
tr
ff
Ped.
poco rit.
quasi presto
cre= =scen= =do
p


tranquillo
poco rit.
a tempo
crescendo
dim.
pp dolce
a tempo
poco rit.
a tempo
dolce
dim.
crescendo
tranquillo
cresc.
rit. e dim.
ritard.
lento
espress. ma dolce
(Tempo rubato)
poco stringendo
Ped.


dim.
p
cresc.
rit.
lento
f
p
mf
rit.
e
dim.
allarg. molto
pp
Recitativ
lento
espress.
tr
pp
p
mf
quasi più animato
lento
espress.
mp
f
string.
tr
rit.
tranquillo
rit.
una corda
(lento)
espress.
(tre corde)
(lento)
rit.


una corda
agitato
lento
espress.
più f
mp (tre corde)
molto espressivo
espress.
rit.
Variante
quasi presto
f agitato
rit.
a tempo (allegro)
presto
poco a poco cre = scen = do
lento
quasi presto
mf agitato
lento
marc.
quasi presto

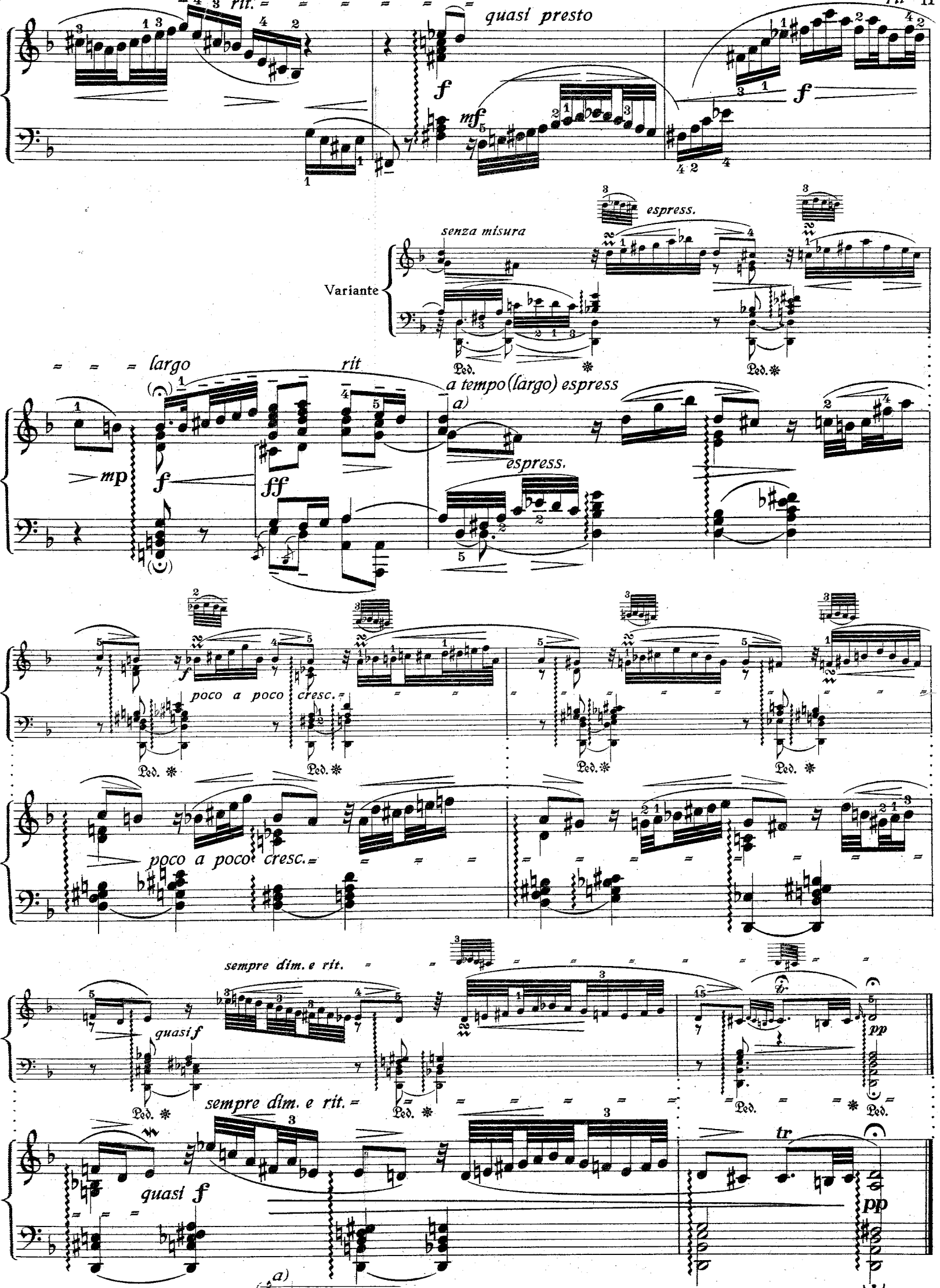

quasi presto
una corda
agitato
molto agitato
lento
espress.
più f
mp (tre corde)
molto espressivo
rit.
espress.
Variante
quasi presto
f agitato
rit.
a tempo (allegro)
presto
poco a poco cre = scen = do
lento
quasi presto
mf agitato
lento
marc.
quasi presto

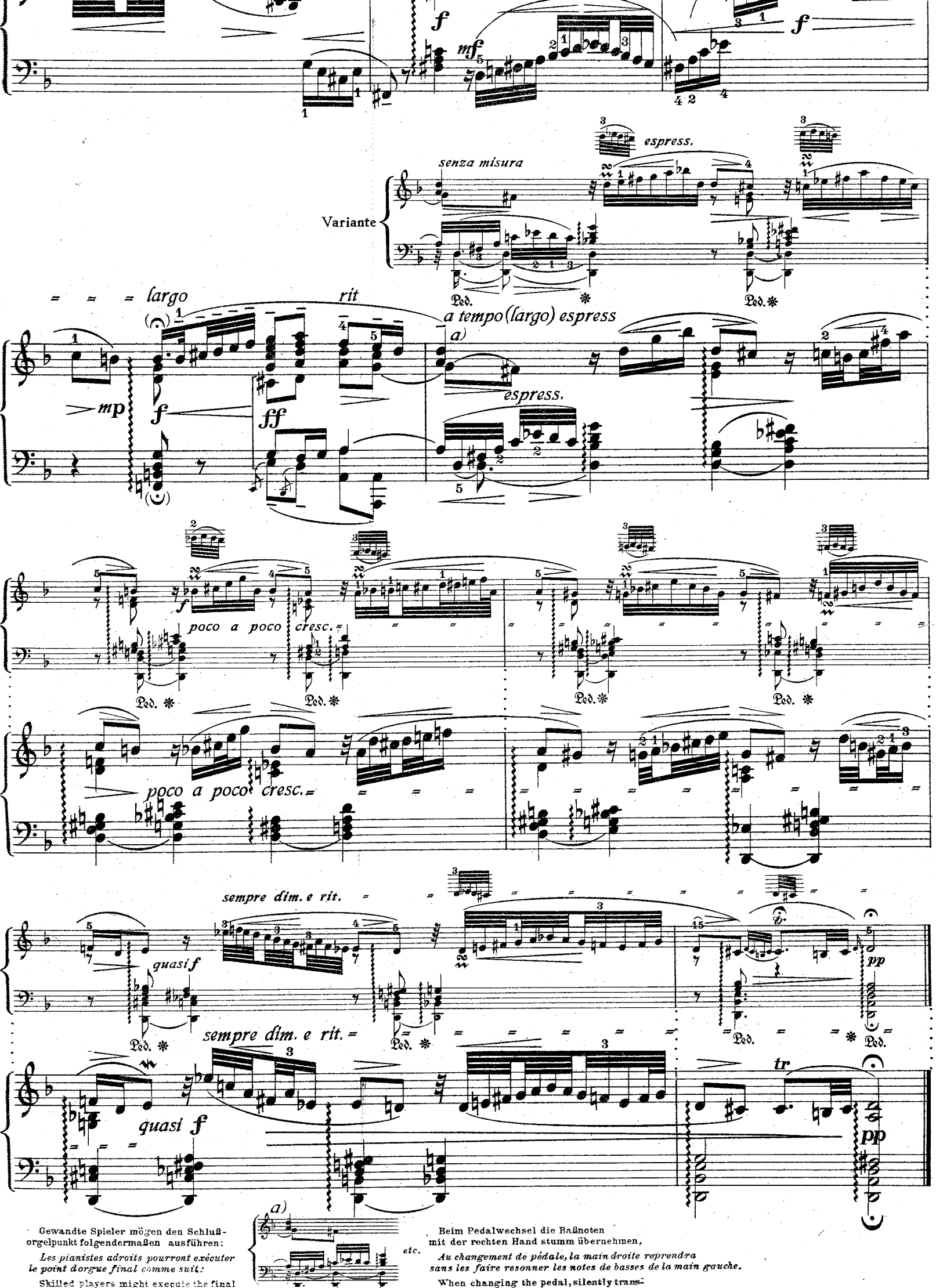


b) Die(-) bedeuten hier keinen Accent, sondern nur die rhytmische Lage

a) *Les (-) signifient ici: pas d'accent, mais uniquement la position rythmique.*

a) The hyphens do not signify any accentuation, only the rhythmic position.


rit.
quasi presto
f
mf
f
espress.
senza misura
Variante
Ped.
largo
rit
a tempo (largo) espress
a)
mp
f
ff
espress.
poco a poco cresc.
sempre dim. e rit.
quasi f
pp
tr
a)



Gewandte Spieler mögen den Schlußorgelpunkt folgendermaßen ausführen:

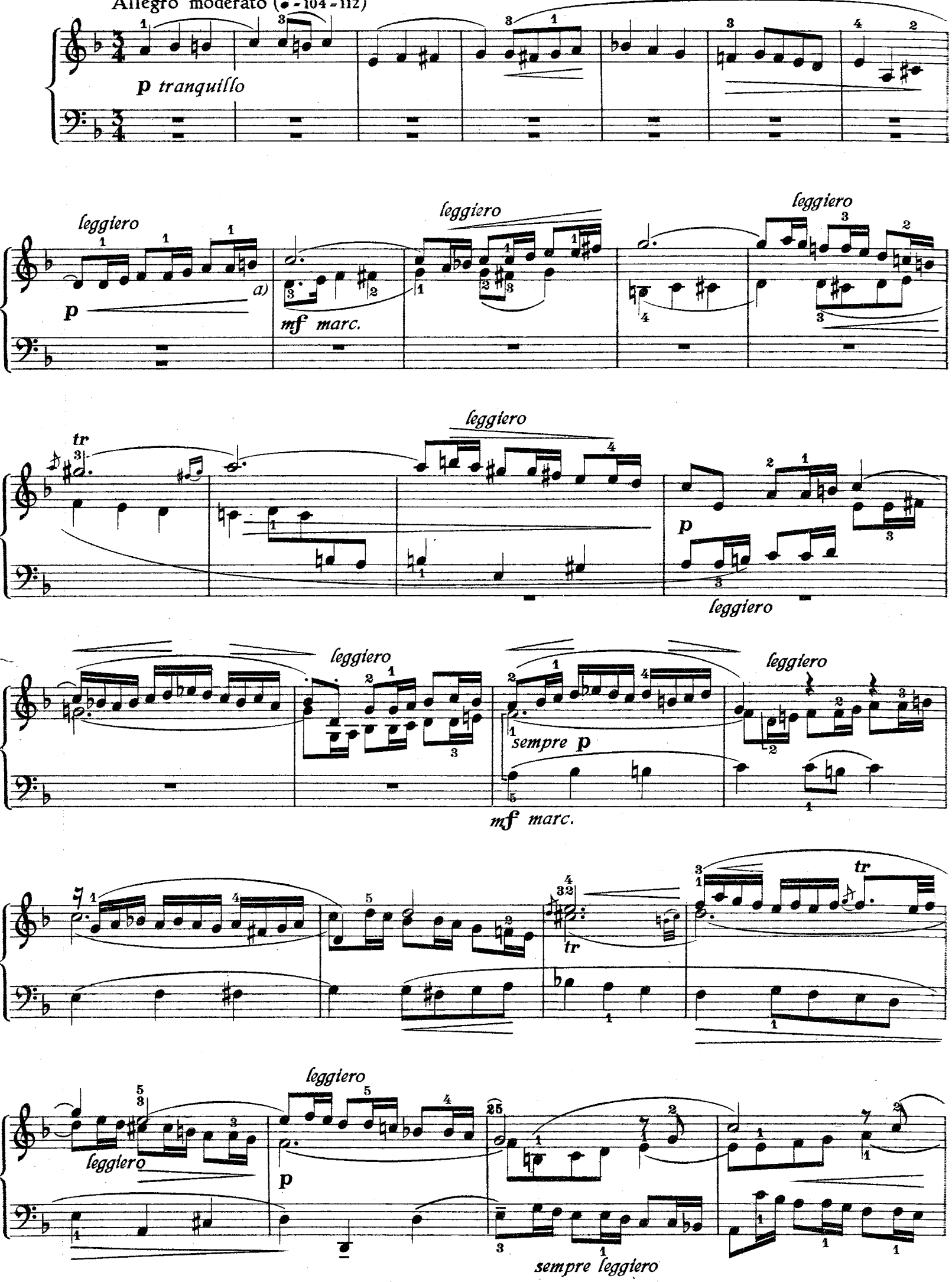
Les pianistes adroits pourront exécuter le point d'orgue final comme suit:

Skilled players might execute the final

Beim Pedalwechsel die Baßnoten mit der rechten Hand stumm übernehmen,

Au changement de pédale, la main droite reprendra sans les faire resonner les notes de basses de la main gauche.

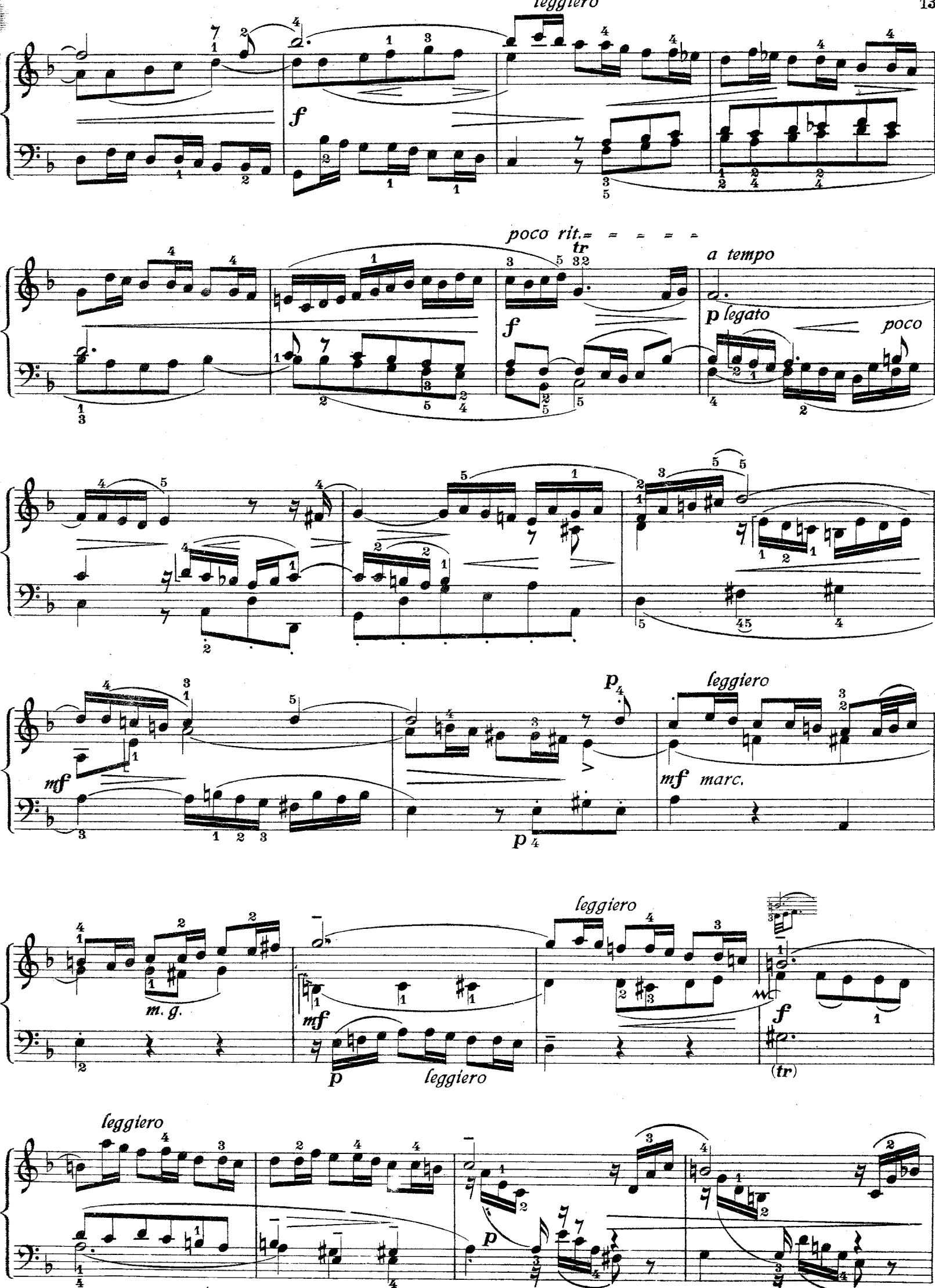
When changing the pedal, silently trans-

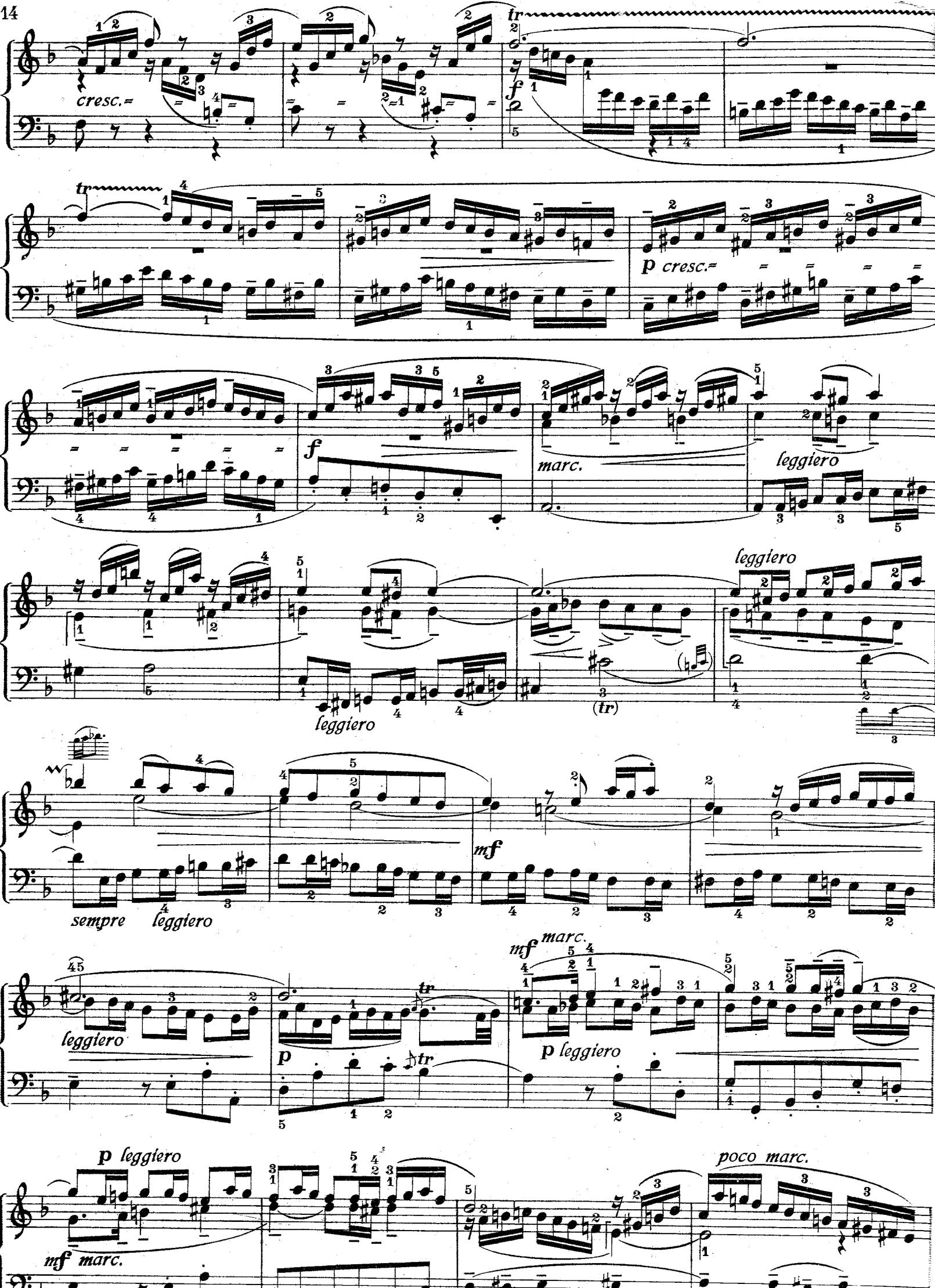


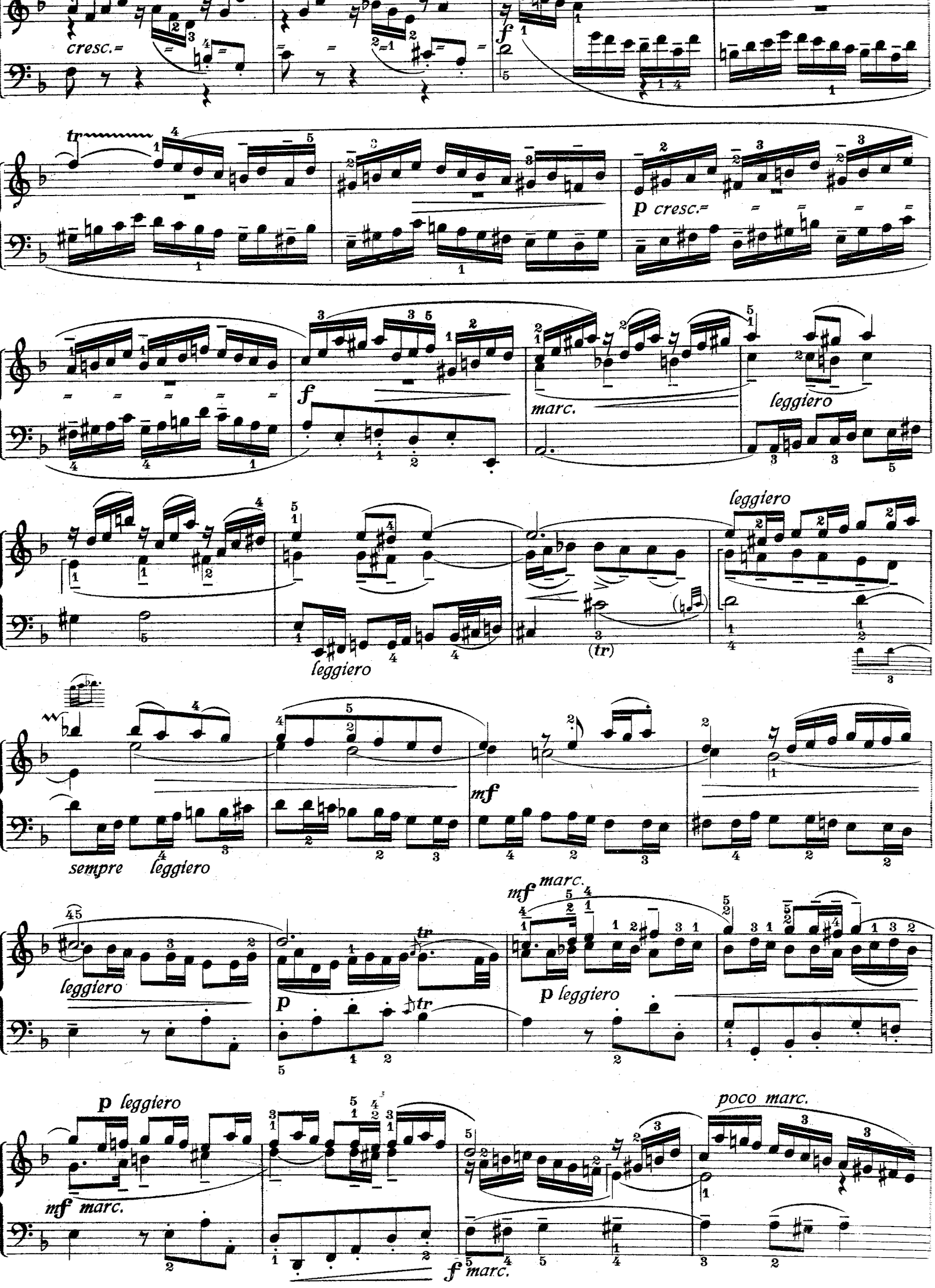
a) Man beachte sehr wohl die Beantwortung des Fugenthemas!

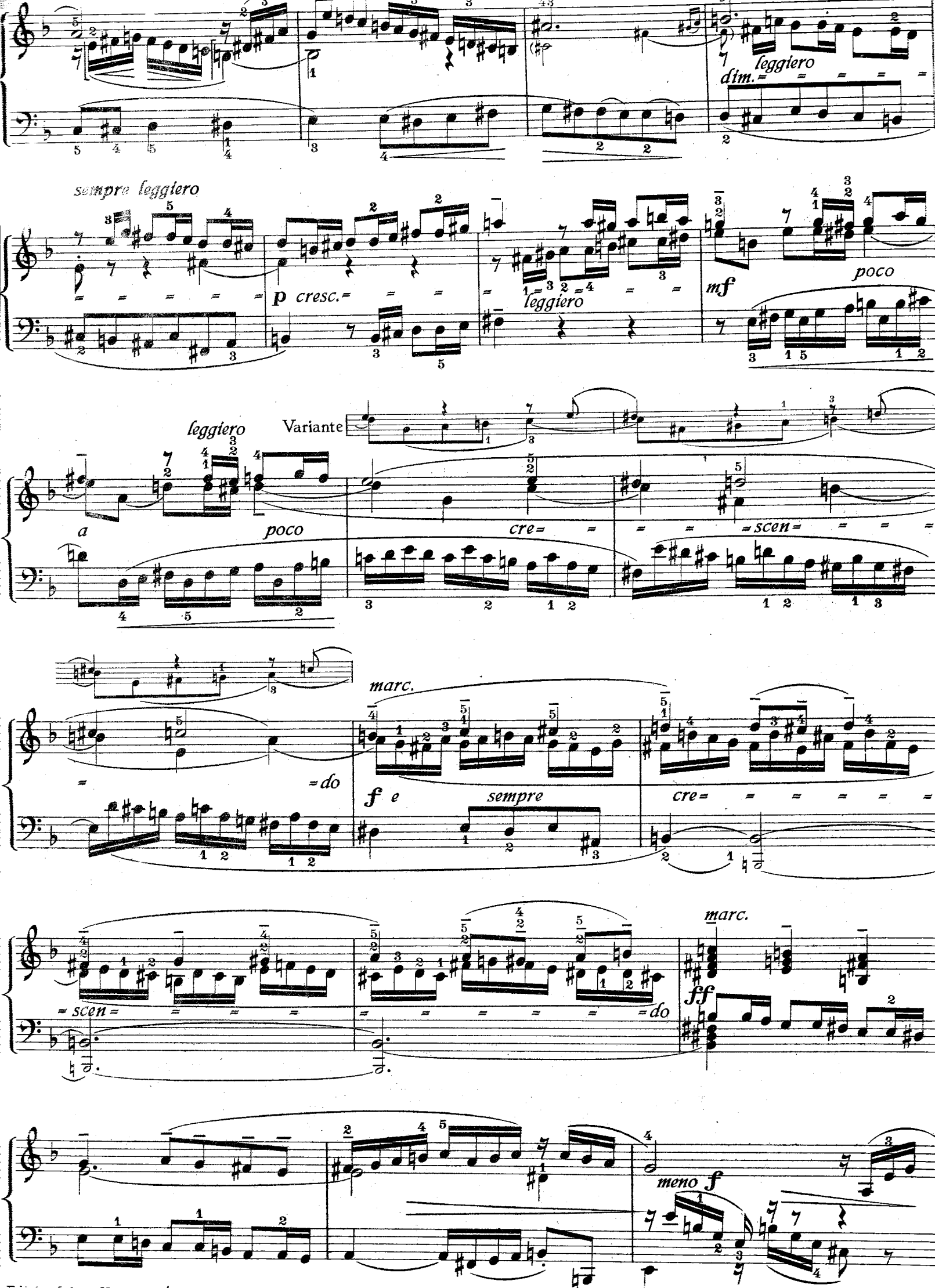
a) *On prêtera une attention extrême à la reponse du sujet fugal.*

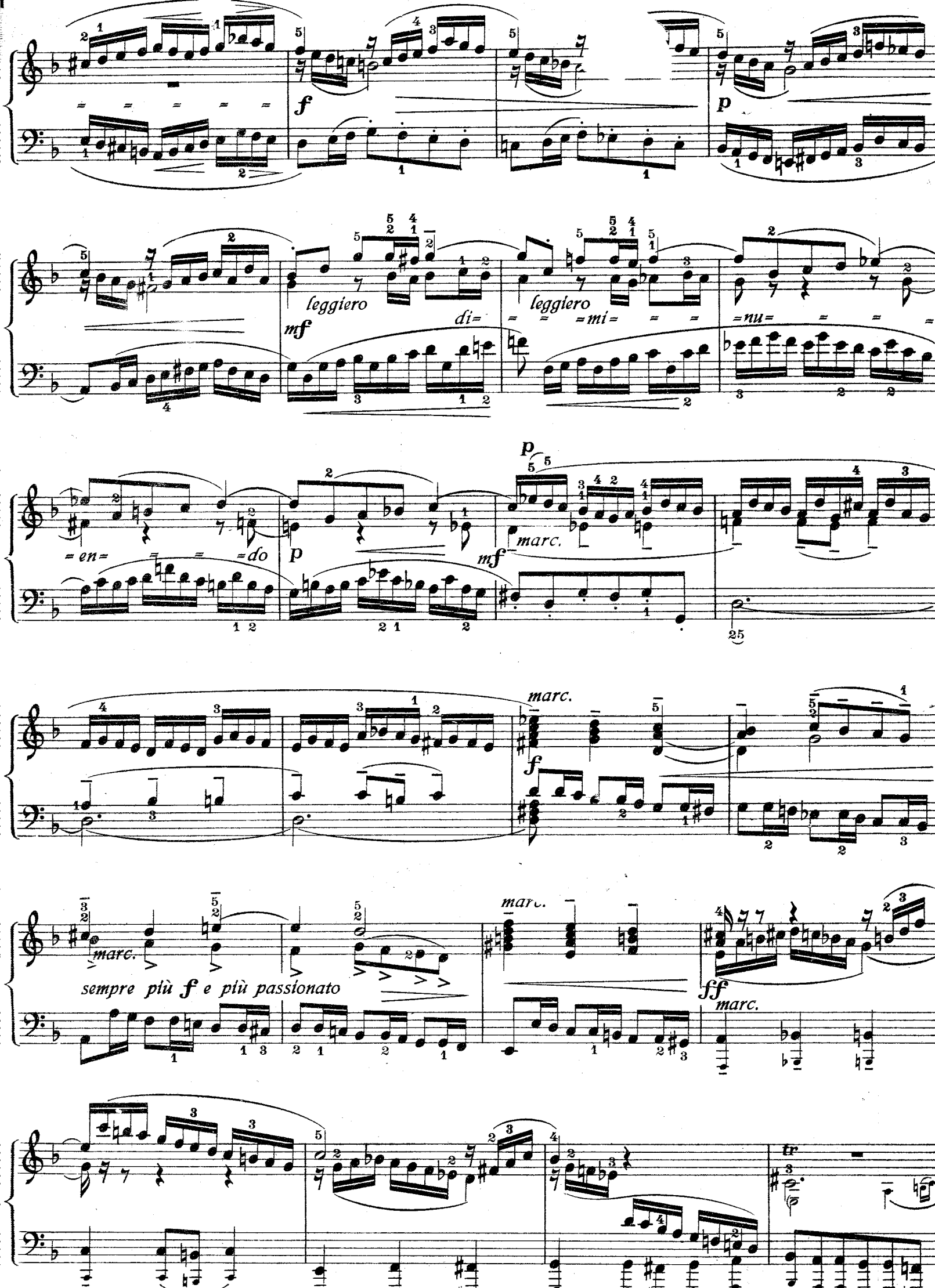
a) The student should very carefully note the answer to the fugue theme.

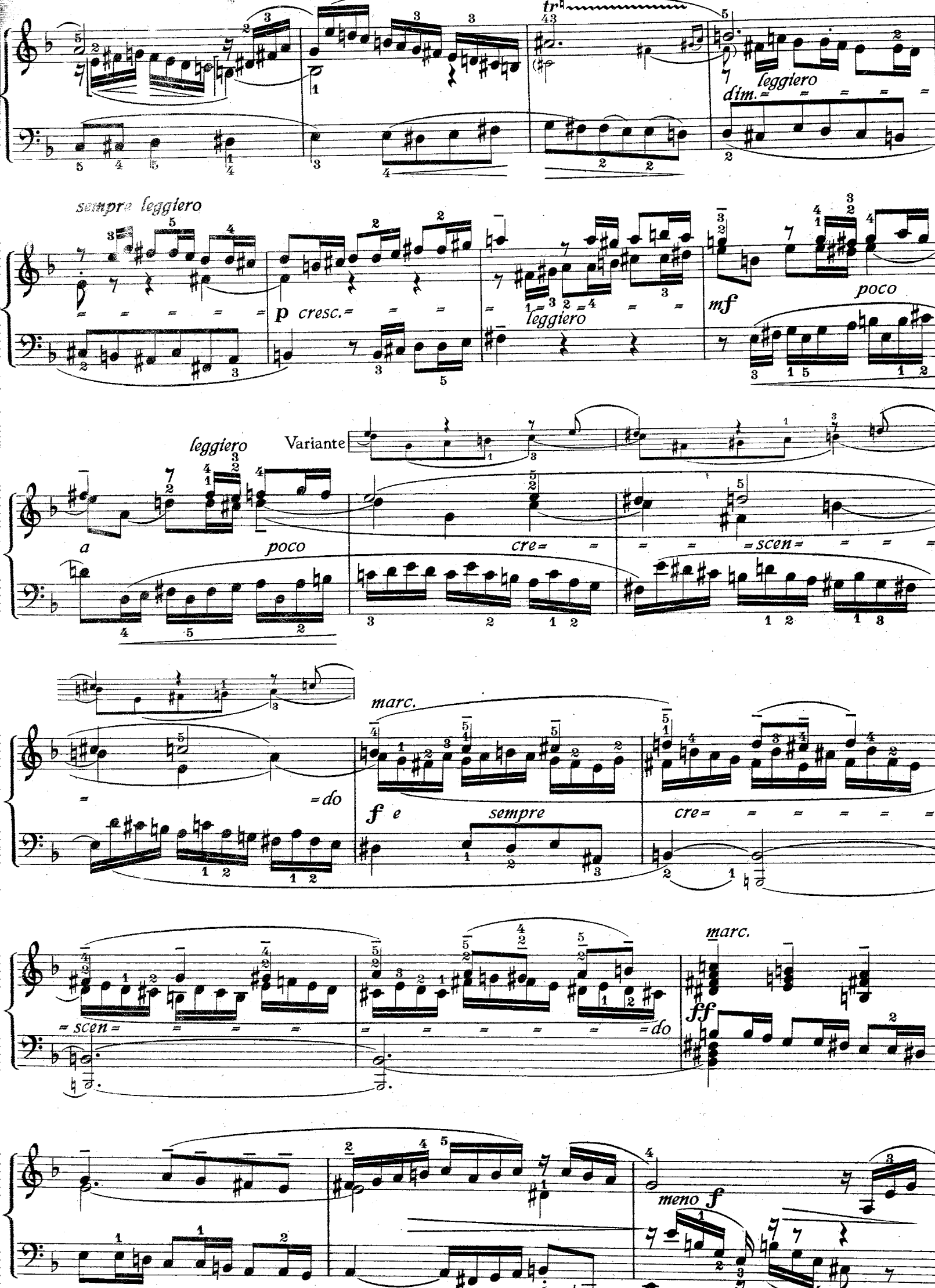

leggiero
f
poco rit.
tr
a tempo
p legato
poco
mf
p
leggiero
mf marc.
m. g.
mf
p
leggiero
leggiero
f
(tr)
leggiero
p

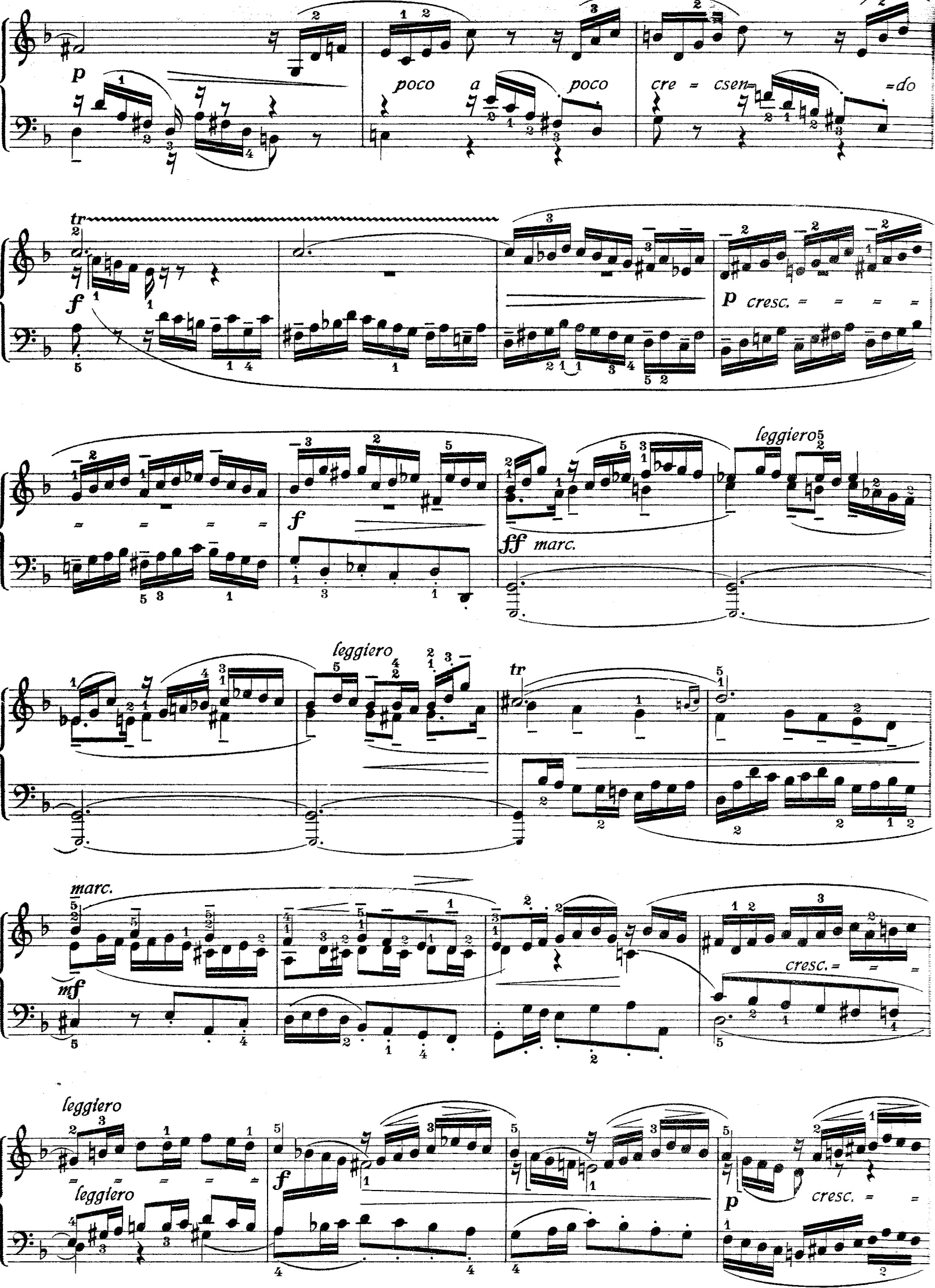

cresc.
tr
f
tr
p cresc.
f
marc.
leggiero
leggiero
leggiero
(tr)
sempre leggiero
mf
leggiero
tr
p
mf marc.
p leggiero
p leggiero
mf marc.
poco marc.

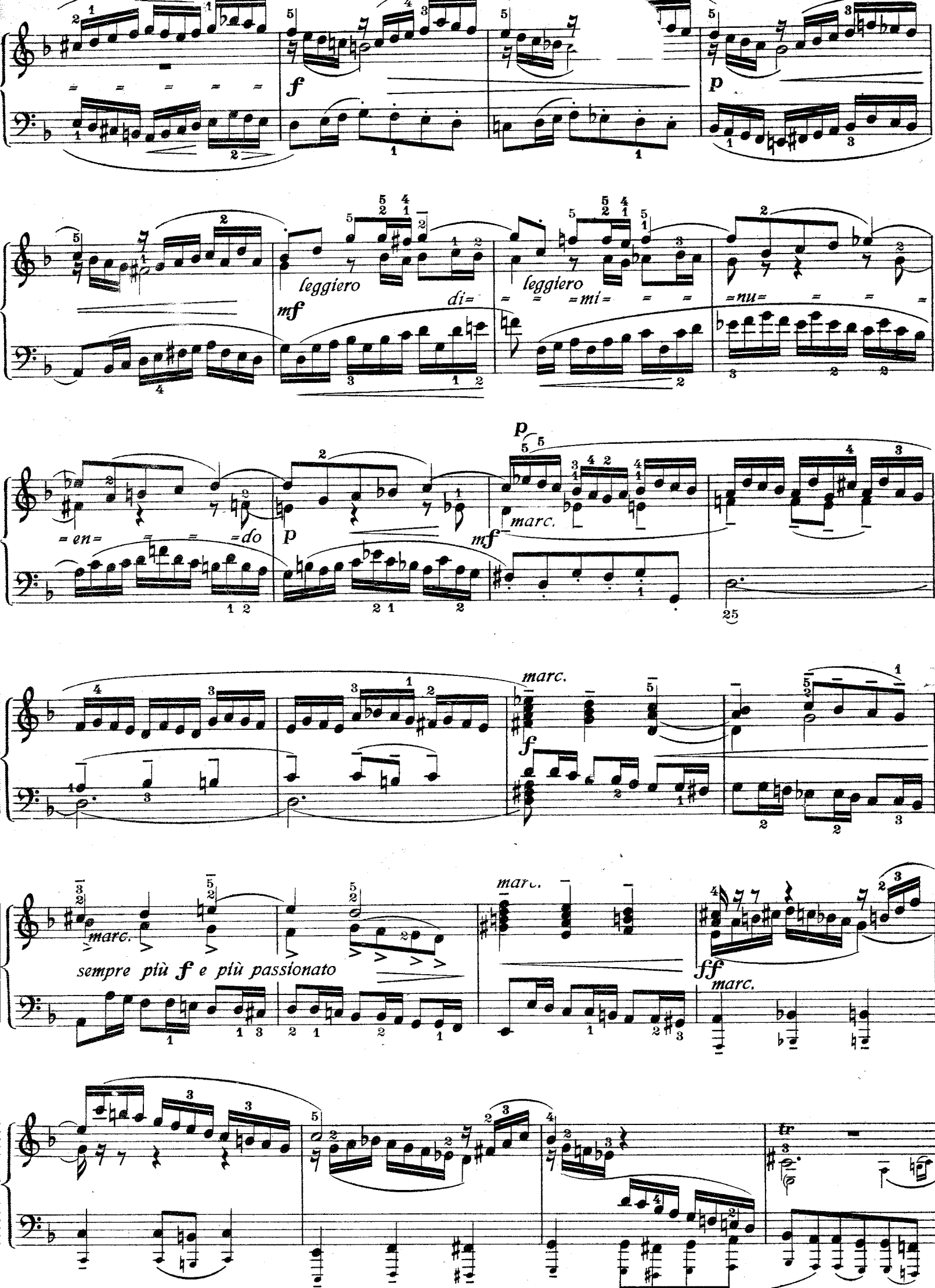

cresc.
f
tr
p cresc.
f
marc.
leggiero
leggiero
leggiero
(tr)
sempre leggiero
mf
mf marc.
leggiero
tr
p
p leggiero
p leggiero
mf marc.
poco marc.
f marc.

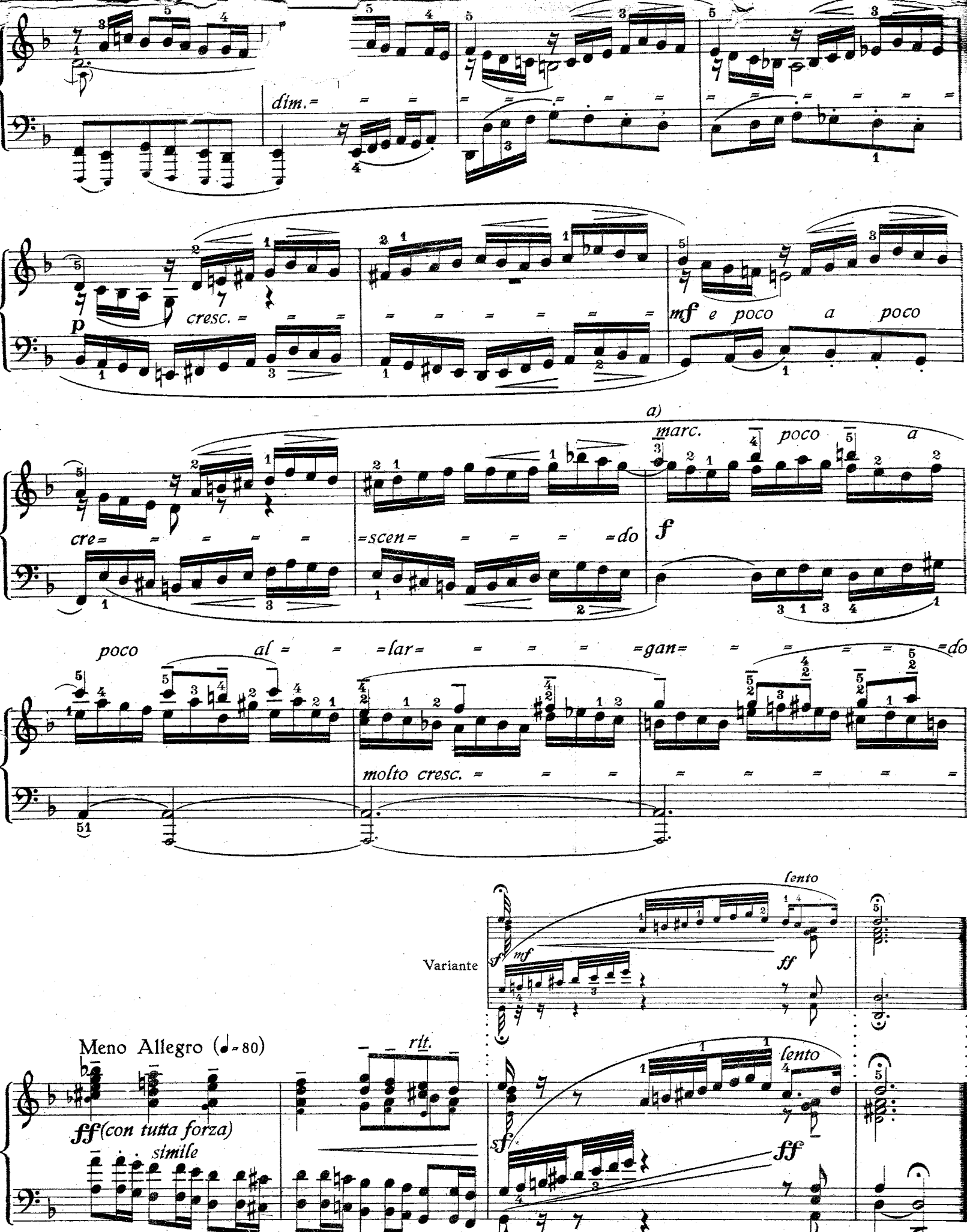

leggiero
dim.
sempre leggiero
p cresc.
leggiero
mf
poco
leggiero
Variante
a
poco
cre
scen
marc.
do
f e
sempre
cre
scen
do
marc.
ff
meno f


f
p
leggiero
mf
di=
leggiero
=mi=
=nu=
=en=
=do
p
mf
marc.
25
marc.
f
marc.
sempre più f e più passionato
ff
marc.
tr


tr
leggiero
dim.
sempre leggiero
p cresc.
leggiero
mf
poco
leggiero
Variante
a
poco
cre
scen
marc.
do
f e
sempre
cre
scen
do
marc.
ff
meno f


p
poco a poco
cre = csen= =do
tr
f
p cresc. = = = =
f
leggiero
fff marc.
leggiero
tr
marc.
mf
cresc. = =
leggiero
leggiero
f
p
cresc. = =

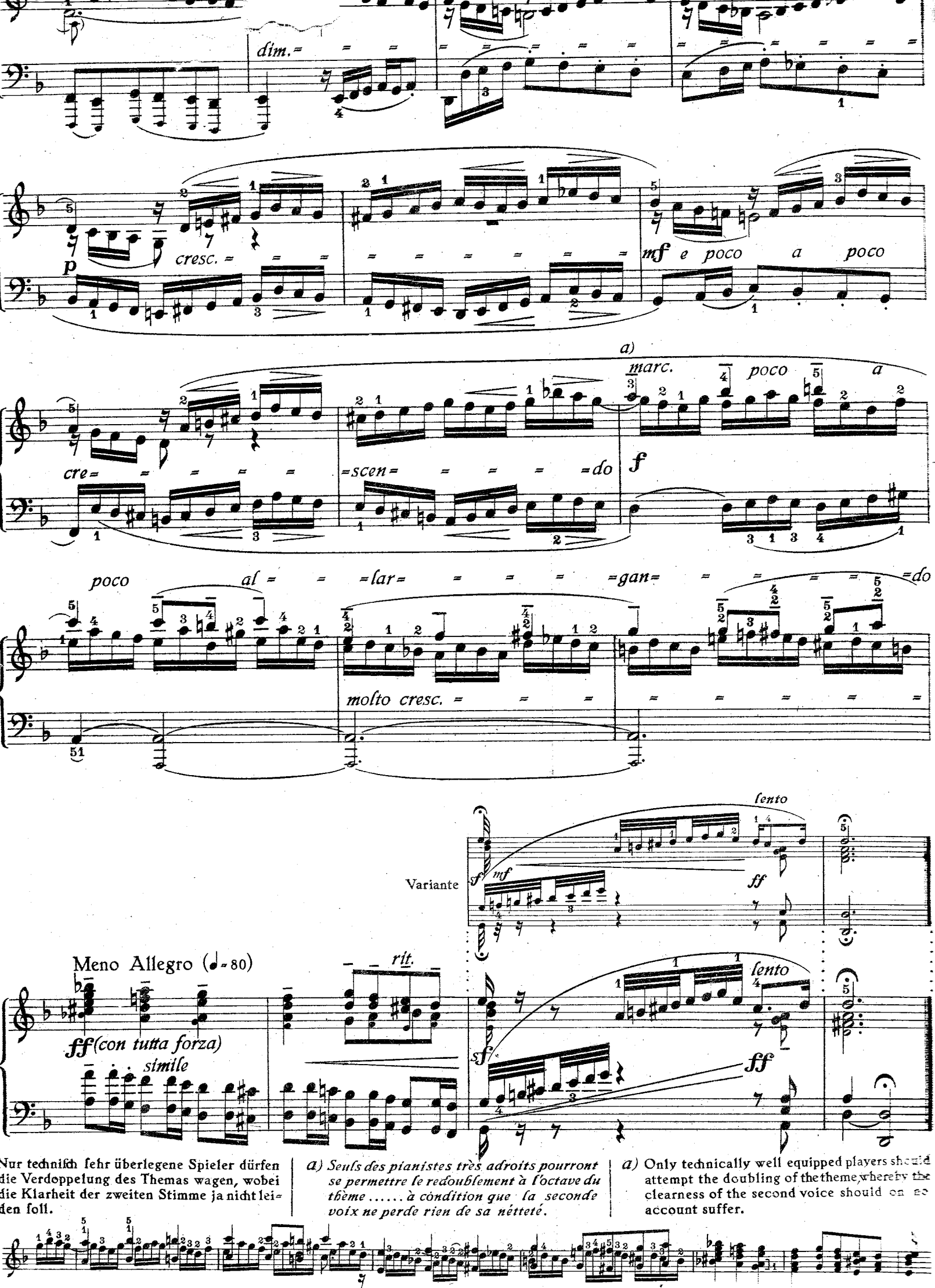

f
p
leggiero
mf
di=
leggiero
=mi=
=nu=
=en=
=do
p
p
marc.
mf
25
marc.
f
marc.
sempre più f e più passionato
marc.
ff
marc.
tr



Nur technisch sehr überlegene Spieler dürfen die Verdoppelung des Themas wagen, wobei die Klarheit der zweiten Stimme ja nicht leiden soll.

a) Seuls des pianistes très adroits pourront se permettre le redoublement à l'octave du thème ..... à condition que la seconde voix ne perde rien de sa netteté.

a) Only technically well equipped players should attempt the doubling of the theme, whereby the clearness of the second voice should on no account suffer.



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