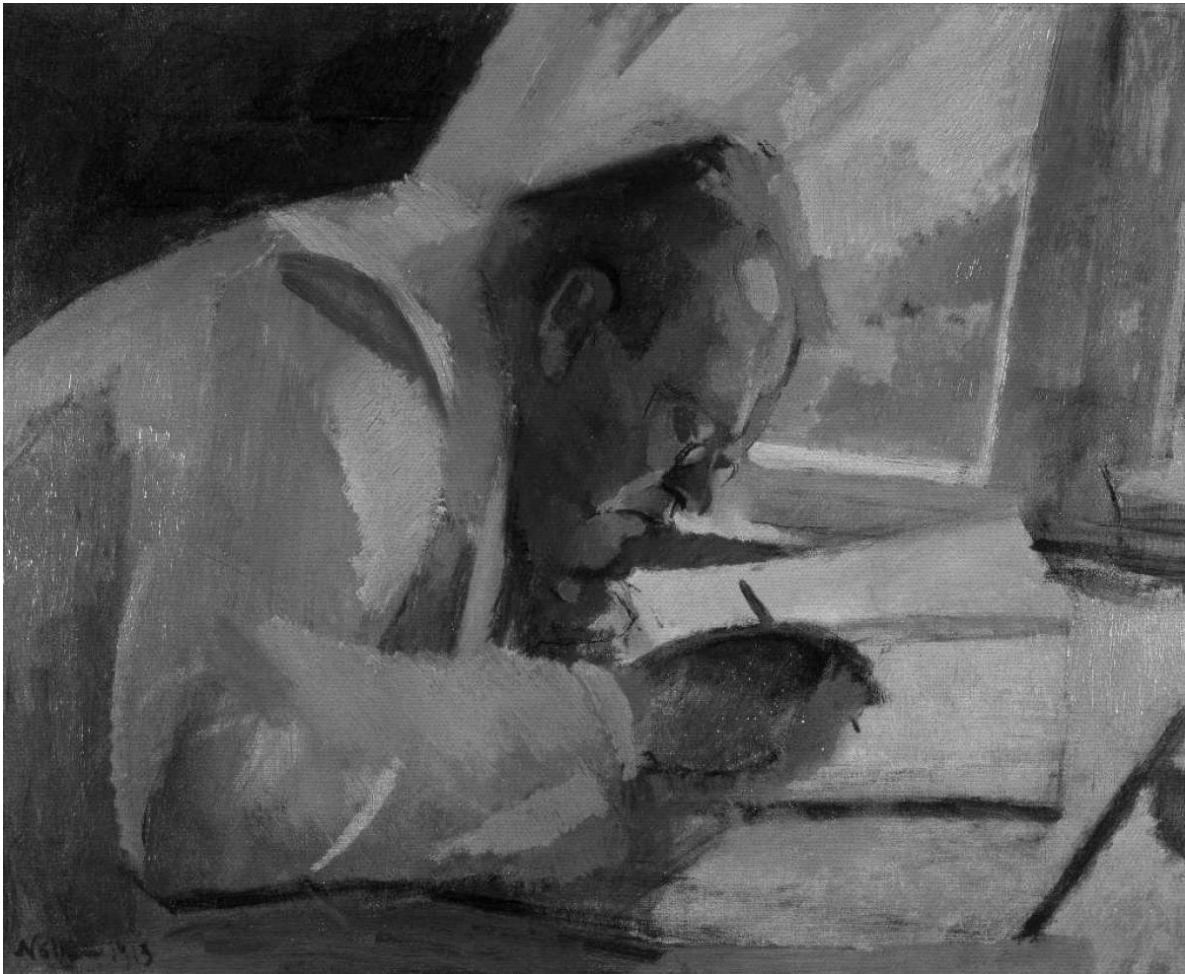


# MAX REGER

## *Präludium in C Moll*

*WoO VIII/6*



# Preface

This *Prelude in C minor* for organ by Max Reger was left without a title in the original manuscript. The first edition of the piece published by Breitkopf & Hartel titled it *Präludium in c moll.* This piece was written on the 23rd of August, 1900 while the composer was visiting Adalbert Lindner. According to Lindner, Reger agreed to write the piece in exchange for Lindner making him a glass of fresh lemonade. When Lindner returned with the drink, Reger had already completed the composition. This short period of time likely explains the errors and oversights present in the original manuscript. The anecdote also contributed to the piece's epithet, the *Limonadenpräludium*.

The music itself consists of only seven measures, marked as *pesante, ma con moto*. Curiously, the bottom of the manuscript from this *Prelude in C minor* includes a short melody of only three measures, suggesting that a fugue written on that material could follow. In the present edition it is placed as in the manuscript: after the double bar of the prelude.

The *Prelude in C minor* was written during a transitional period when Reger began expressing more interest in the organ. Other organ works from this time include the Op. 46 *Fantasie und Fuge über B-A-C-H* and the famous *Introduction und Passacaglia* in D minor.

## Sources and Editorial Principles

The *Prelude in C minor* survives in an autograph manuscript, complete with the composer's signature and date at the bottom. A facsimile of the manuscript was published in 1922 in the book *Max Reger: Ein Bildnis seines Jugendlebens und künstlerischen Werdens* by Adalbert Lindner. The first edition of the piece finally appeared in 1943 in the *Allgemeine Musikzeitung*. The present edition was prepared consulting both the autograph manuscript and the first edition. In cases of differences between the sources, the writing in the manuscript has been followed unless it clearly reflects an oversight by the composer. Square brackets designate corrections that most likely reflect the composer's intention but are absent from the autograph manuscript.

## Critical Notes

*Abbreviations: A = Autograph manuscript; FE = First edition; m. = Measure number; b. = Beat number in measure; U = upper (first) staff; L = lower (second) staff; P = pedal (third) staff*

m.2 b.3 L: FE marks 3rd 32nd note with ♯, A does not; m.3: no time signature change in A, FE switches to  $\frac{3}{4}$  time signature and returns to common time in m.4, this edition includes the FE alterations in brackets to address the missing fourth beat of m.3; m.3 b.3 L: D 8th and 16th notes not tied in FE, A does; m.3 b.3 P: neither A nor FE has a B ♭ in the pedal, however it was certainly an oversight by the composer since B ♭ is written in the other notes of the chord; m.4 b.1 L: 3rd 32nd note has a ♭ in A, ♭ not included in FE; m.6 b.2-3: breath marks added in FE, not present in A; m.6 b.3 P: A has a 32nd note rest, certainly an error by the composer since only a 16th rest fits in the measure; m.6 b.3 L: D♯16th notes tied in A, not tied in FE; m.6 b.4 U: G♯s tied in A, not tied in FE; A includes possible fugue subject, FE does not.

# Präludium in c moll

"Limonadenpräludium"

Max Reger

**Pesante, ma con moto**

WoO VIII/6

Org. pl.

3

4

2

5

Musical score for measures 5-6. The score is written for piano in three staves: two for the right hand and one for the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The right hand part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand part consists of a steady eighth-note accompaniment. A dynamic marking of *frumum* is present above the right hand staff. Measure 6 ends with a double bar line.

6

Musical score for measures 7-8. The score is written for piano in three staves: two for the right hand and one for the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The right hand part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand part consists of a steady eighth-note accompaniment. Measure 8 ends with a double bar line.

Max Reger  
23.8.1900

Musical score for measure 9. The score is written for piano in one staff. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The melody consists of a series of eighth notes. A dynamic marking of *frum* is present above the staff. The measure ends with a double bar line.