

Herrn Paul Gerhardt hochachtungsvollst zugeeignet

Phantasie über den Choral  
STRAF' MICH NICHT IN DEINEM ZORN

MAX REGER op. 40/2

Grave. Più mosso. (+ G. II.)

Manuale. *ppp* *pppp* III. Man. (8') *fff* II. Man. *più fff* I. M. Org. Pl. a)

Pedale. (8; 16') *ppp* *pppp* (+ G. III.) (+ G. II.) *più fff* b) Org. Pl.

Più Allegro. *tr* II. Man. *sempre* Org. Pl. I. Man. (+ G. II.)

Tempo primo (Grave). *sempre poco a poco di - mi - nu - en - do*

*sempre stringendo* *mf* (8; 16; 4') II. Man. III. Man. *p* *pp* *ppp*

*sempre* Org. Pl. *mf* *sempre poco a poco di - mi - nu - en - do* *p* *pp* *ppp*

(+ G. I.) (- G. I, II, III)

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

Più mosso.

I. Man. *fff* *mf* *pp* *ppp*

III. Man. *p* *mf* *pp* *ppp*

III. M. *fff* *mf* *pp* *ppp*

Andante sostenuto.

1. Straf mich nicht in dei - nem Zorn, gros - ser Gott, ver - scho - ne,

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

*pppp* (8; 16')

III. Man. (8; - 4')

*sempre ppp*

ach, lass mich nicht sein ver - lor'n, nach Ver - dienst nicht loh - ne!

II. Man. (8; 16')

(+ 4')

*un poco meno ppp*

Hat die Sünd' dich ent - zünd't,

*mp* löscht ab in dem Lamme *p*

*pp* deines Grimmes Flamme. *ppp*

*ff* II. Man. II. Man. (+ C. III.) 10

2. Herr, wer denkt im

*più ff* I. Man. 9 (+ C. III.) 9

*più ff* To de dein?

Un poco più mosso.

II. Man.  
I. Man.  
(- C. III.)

Wer dankt in der Höl - len?

*sempre* II. Man. e ben legato  
*più fff*  
Ret te mich aus

*sempre* I. Man. e ben legato  
*più fff*

je - ner Pein

der ver - damm - ten

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



See - len,

*tr*

*tr*

Quasi Allegro vivace.

*f* III. Man.

II. Man.

II. Man.

*piu f*

I. Man.

dass ich dir für und für

(- C. I, II, III.)

*piu f* (+ C. III.)

*sempre ben legato*

*e*

cre - - scen - - do

dort an je - nem Ta - - ge,

*sempre ben legato*

*e*

cre - - scen - - do

(+ C. III.)

*ff*

*ff*

höchs - ter Gott, Lob sa - - ge.

I. Man. *più ff* *sempre* cre - scen  
 II. Man. I. Man. *sempre* cre - scen  
*più ff (+ C.II.)* *sempre* cre - scen

Andante. III. Man. *do fff*  
 III. Man. *p sempre dimin.*  
 (+ C.I.) *do fff* (- C.I, II, III) *p* *pp*

4. Aoh, III. Man. (8', 4') *pp*  
 II. Man. (8') *pp* *sempre poco a poco* di -  
 II. Man. *pp* *sempre poco a poco* di -  
 sieh mein Ge - bei - ne an,

*poco rit.* *pppp*  
 mi - nu - en - do  
 wie sie all' er - star - ren,  
 mi - nu - en - do *pppp*

Andante sostenuto (ma non troppo).

*sempre III. Man.*  
*mp*  
*sempre II. Man.*

mei - ne See - le gar nicht kann dei - ner Hil - fe

*ppp* *mp* *pp* *meno p*

har - ren; ich ver - schmacht, Tag und Nacht

*f* *p* *pp*

muss mein La - ger flie - ssen von den Thrä - nen

(8; - 4) *sempre III. Man.* *poco rit.*

*ppp* *pppp*

*ppp* *sempre II. Man.* *pppp*

güs - sen.



Un poco piu mosso.

II. Man. (8')

5. Ach, ich bin so müd und matt

*p*

III. Man. (8', 4')

*p*

von den schwe - ren Pla - - - - - gen;

*pp*

*pp*

*sempre* II. Man.

mein Herz ist der Seuf - zer satt,

*meno p*

*sempre* III. Man.

*meno p*

*più p* *meno p*

*meno p* *più p* *meno p*

die nach Hil - fe fra - - - - - gen:

*mf*

*mf*



Più mosso.

sempre II. Man. sempre poco a poco strin -

wie so lang machst du bang gen

*mp* *mp* *mf*

*mp* sempre III. Man.

mei ner ar - men do rit. See

*mf* *ff*

le piu p in der Schwer mits

*pp* *pp*

*pp*

hüh le? *ppp* *pppp* (8, - 4) sempre III. Man. *pppp*

Più mosso.

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

6. Weicht, ihr Fein de,

*più ff* (+ C. III.) (+ C. II.) *fff* III. Man.  
*più ff* (+ C. I.) *fff* (- C. I, II, III.)

weicht von mir,

Andante con moto.

III. Man. (8', 4')

*p* II. Man. (8)

Gott er hört mein Be ten.

*p*

II. Man.

Nun mehr darf ich mit Be gier

III. Man. *meno p*

*meno p*

vor dein Ant litz tre - ten. *pp*

**Più mosso.**

II. Man. *ff* I. Man. *p*

Teu - fel, weich;

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

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

Höl - le, fleuch!

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

II. Man. *mf*

Was mich vor ge krän - ket,

III. Man. *mf* (-C. I, II, III.)



*sempre* - - - *strin* - - - *gen* - - -

hat mir Gott ge - schen

*mf*

- do

ket.

*Allegro.*

*f sempre* II. Man.

II. Man.

(+ C. III.)

*più f*

(+ C. II.)

7. Va ter, dir sei e - wig Preis

I. Man.

*sempre* II. Man. *ff*

Più Allegro.

II. Man. più ff

sempre II. Man. più ff

fff sempre II. Man.

III. Man. (Alle Register).

hier und auch dort o - - - - - ben,

I. Man. più ff

II. Man.

(+ C. I.)

Più mosso.

II. Man.

sempre fff

III. Man. (Alle Register).

(- C. I.)

I. Man. *fff*  
 wie auch Chris - to  
 II. Man. *fff*  
 (+ C.I.)

glei - cher - weis,  
 II. Man.  
*sempre*  
*sempre II. Man.*  
 (- C.I.) *sempre*

*cre* - *scen* *do* + C.III.  
*cre* - *scen* *do*

der all - zeit lo - ben;  
*più fff* (*sempre II. Man.*)  
*più fff*



III. Man. II. Man. I. Man. *ff*  
 heil' - ger Geist,  
 II. Man. (- C. III.) III. Man.  
 II. Man. (+ C. I.)

*più ff* Più vivace.  
 sei ge - preisst,  
 I. Man. III. Man. *sempre fff*  
 II. Man. (- C. I.)

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

III. Man. II. Man.  
*sempre II. Man.* *fff (+ C. I.)*

I. Man.  
hoch ge - rüht, ge eh - ret,

*sempre fff*  
II. Man. (+ C. III.)

Detailed description: This system contains the first two measures of the piece. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are 'hoch ge - rüht, ge eh - ret,'. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piano part is marked 'sempre fff' and 'II. Man. (+ C. III.)'. The music features a complex texture with many sixteenth and thirty-second notes.

Vivace assai.

II. Man. I. Man.

III. Man. II. Man. I. Man. II. Man.

Detailed description: This system contains measures 3 and 4. The tempo is 'Vivace assai.'. The piano accompaniment is divided into four parts: the grand staff (treble and bass clefs) and two separate bass clef staves. The markings are 'II. Man.', 'I. Man.', 'III. Man.', 'II. Man.', 'I. Man.', and 'II. Man.'. The music is highly rhythmic and complex.

*sempre* I. Man.

I. Man.

Detailed description: This system contains measures 5 and 6. The piano accompaniment is on a grand staff and a separate bass clef staff. The markings are '*sempre* I. Man.' and 'I. Man.'. The music continues with complex textures.

dass du mich er

*sempre* I. Man.

(+ C. III.) *più fff*

Detailed description: This system contains measures 7 and 8. The vocal line is on a treble clef staff with the lyrics 'dass du mich er'. The piano accompaniment is on a grand staff and a separate bass clef staff. The markings are '*sempre* I. Man.' and '(+ C. III.) *più fff*'. The music is marked with a forte dynamic.

hō - ret.

*sempre*

*sempre*

cre - scen - do

*cre*

*scen*

*do*

*piu fff (+ C. II.)* *sempre* strin - gen - do

*strin*

*gen*

*do*

**Maestoso.**

*fff sempre Org. Pl.*

*fff sempre Org. Pl.*

*fff sempre Org. Pl.*