

UNIVERSAL-EDITION

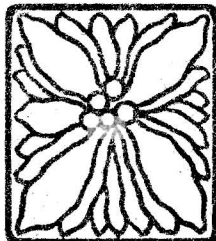
~~VERLAG~~
No 1293

BACH

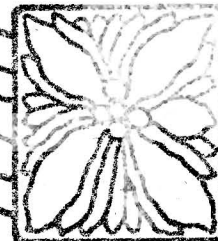
KLAVIERWERKE

BEARBEITUNG FÜR ORGEL.

IV.



MAX Reger.



JOH. SEB. BACH

Ausgewählte Klavierwerke

für die

Orgel

bearbeitet
von

MAX REGER

- *
Band I. {
N 1. Toccata und Fuga (D moll) M 2, —
N 2. Präludium und Fuge (B moll) , 1,20.
N 3. Präludium und Fuge (C dur) , 1,80.
N 4. Präludium und Fuge (D dur) , 2, —
Band II. {
N 5. Präludium und Fuge (Cis dur) , 1,20.
N 6. Präludium und Fuge (G dur) , 1,50.
N 7. Präludium und Fuge (G moll) , 1,50.
N 8. Präludium und Fuge (B dur) , 1,20.
Band III. {
N 9. Präludium und Fuge (Cis moll) , 1,50.
N 10. Fantasie und Fuge . . (D dur) , 3, —
N 11. Fantasie und Fuge . . (A moll) , 2, —
Band IV. {
N 12. Toccata und Fuga . . (Fis moll) , 3, —
N 13. Toccata con Fuga . . . (G moll) , 2,50.
Band V. {
N 14. Toccata und Fuga . . . (C moll) , 3, —
N 15. Chromatische Fantasie
und Fuge (D moll) , 3, —

Eigentum des Verlegers.
Eingetragen in das Vereinsarchiv.

LEIPZIG, JOS. AIBL VERLAG. G.m.b.H.

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IN DIE „UNIVERSAL-EDITION“ AUFGENOMMEN.

J. S. Bach:

Nº 12.

TOCCATA und FUGE

(Fis moll)

für die Orgel.

Bearbeitet von
Max Reger.

Moderato. (♩ = 70)
sempre ben legato

Manuale. II. Man. (Sw.)

poco rit. *a t.* *ff* I. M. (Gt.)

Pedale.

sempre ff

f

Eigenthum des Verlegers für alle Länder.

II. Man. (Sw.) *fff* *p* e sempre cre - - - - - scen - - - - - do

fff *p* e sempre cre - - - - - scen - - - - - do *f*

I. Man. (Gt.) *f* sempre di - - mi - - nu - - en -

sempre di - - mi - - nu - - en -

II. Man. (Sw.) *p* - - do sempre poco a poco di - - mi - -

- do *p*

poco rit. - - - - - *a tempo*

nu - en - do *ppp* *f* I. Man. (Gt.)

pp *ppp*

Lento e molto espressivo. (♩ = 68)

I. Man. (Gt.)

ff poco a poco di - mi - nu - en -

ff poco a poco di - mi - nu - en -

I. Man. (Gt.)

ff poco a poco di - mi - nu - en -

II. Man. (Sw.)

sempre II. Man. (Sw.)

I. Man. (Gt.)

mf do

mf do

f e

sempre I. Man. (Gt.)

sempre I. Man. (Gt.)

p do

mf sempre poco a poco cre -

mf scen -

ff do

ff do

ff do

ff ben marc.

First system of a musical score in A major (three sharps). The treble staff begins with a *fff* dynamic and contains a melodic line with slurs and wavy hairpins. The bass staff also starts with *fff* and features a more rhythmic accompaniment. The system concludes with the instruction *sempre fff* in both staves.

Second system of the musical score. The tempo and mood change to *Più lento. espress.*. The treble staff is marked *p* and includes the instruction *II. Man. (Sw.)*. The bass staff is also marked *p* and includes *p II. Man. (Sw.)*. The system ends with a *rit.* (ritardando) marking.

Third system of the musical score. The tempo changes to *Allegro vivace. (♩ = 100)*. The treble staff begins with a *pp* dynamic, followed by a *f* (forte) dynamic, and includes the instruction *I. Man. (Gt.) (8' 4')*. The bass staff also includes *I. Man. (Gt.) (8' 4')*. The system concludes with *sempre I. Man. (Gt.)* and a *f* dynamic.

Fourth system of the musical score, continuing the *Allegro vivace* tempo. It features rapid sixteenth-note passages in both the treble and bass staves, with a *f* (forte) dynamic at the end.

III. Man. (Ch.)

p

II. Man. (Sw.)

p

II. Man. (Sw.)

III. Man. (Ch.)

sempre p e sempre cre -

sempre p e sempre cre -

- scen -

- scen -

sempre II. Man. (Sw.)

do f

II. Man.

do f

p III. Man. (Ch.) *f* I. M. (Gt.) *f* II. Man.

sempre I. Man. (Gt.)
sempre f
sempre II. Man. (Sw.)

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

f

III. Man. (Ch.)

f *sempre f* *p*

sempre III. Man. (Ch.)

p

sempre III. Man. (Ch.)

sempre poco a poco cre -

II. Man. (Sw.)

sempre poco a poco cre -

II. Man. (Sw.)

- scen -

- scen -

f *marc.* *f*

I. Man. (Gt.)

- do

- do

ff

ff

poco rit. - - *a tempo*

p II. Man. (Sw.)

p III. Man. (Ch.)

sempre poco

a poco cre -

2.

f

scen -

f e cre - - - *scen -*

sempre II. Man. (Sw.)

do

ff I. Man. (Gt.)

meno f II. Man. (Sw.)

ff

meno f

This system contains three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a melodic line marked 'sempre II. Man. (Sw.)' and a 'do' syllable. The middle staff has a treble clef and a key signature of three sharps, with a melodic line marked 'II. Man. (Sw.)'. The bottom staff has a bass clef and a key signature of three sharps, with a melodic line marked 'do' and a 'ff' dynamic. The system concludes with a melodic line marked 'meno f' and 'II. Man. (Sw.)'.

poco a poco rit.

a tempo

p III. Man. (Ch.)

pp

mf II. Man. (Sw.)

p

mf

This system contains three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a melodic line marked 'poco a poco rit.' and ends with a melodic line marked 'a tempo'. The middle staff has a treble clef and a key signature of three sharps, with a melodic line marked 'p' and 'III. Man. (Ch.)'. The bottom staff has a bass clef and a key signature of three sharps, with a melodic line marked 'p' and 'mf'.

p III. Man. (Ch.)

mf II. Man. (Sw.)

f I. Man. (Gt.)

p

mf

This system contains three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a melodic line marked 'p' and 'III. Man. (Ch.)'. The middle staff has a treble clef and a key signature of three sharps, with a melodic line marked 'mf' and 'II. Man. (Sw.)'. The bottom staff has a bass clef and a key signature of three sharps, with a melodic line marked 'f' and 'I. Man. (Gt.)'.

più f

meno f II. Man. (Sw.)

f

più f

meno f

This system contains three staves. The top staff has a treble clef and a key signature of three sharps. It begins with a melodic line marked 'più f'. The middle staff has a treble clef and a key signature of three sharps, with a melodic line marked 'meno f' and 'II. Man. (Sw.)'. The bottom staff has a bass clef and a key signature of three sharps, with a melodic line marked 'f' and 'più f'.

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

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

poco strin II. Man. (Sw.) *p* *mf* *f* I. Man. (Gt.)

gen *p* *più f* *sempre cre* *scen* *do* *rit.* *do*

a tempo

ff

p III. Man. (Ch.)

mf

I. M.

sempre cre

mf *sempre cre*

II. Man. (Sw.)

scen

sempre rit.

do

do

I. Man. (Gt.)

Org. Pl.

(kurz) Allegretto. (♩. = 50)

p II. Man. (Sw.)

p

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

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

f sempre II. Man. (Sw.)

do

f I. Man. (Gt.)

II. Man. (Sw.)

do *f*

I. Man. (Gt.)

sempre *f*

sempre I. Man. (Gt.)

I. Man. (Gt.)

ff

First system of musical notation. The top staff (treble clef) contains a melodic line with many accidentals and slurs. The middle staff (treble clef) contains a similar melodic line. The bottom staff (bass clef) contains a bass line. Dynamics include *ff* at the beginning and *sempre ff* at the end.

Second system of musical notation. The top staff continues the melodic line. The middle staff has a rest. The bottom staff continues the bass line. Dynamics include *mf* and *II. Man. (Sw.)*.

Third system of musical notation. The top staff continues the melodic line with a trill (*tr*) in the final measure. The middle staff has a rest. The bottom staff continues the bass line. Dynamics include *sempre II. Man. (Sw.)* and *f* *I. Man. (Gt.)*.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff has a rest. The bottom staff continues the bass line. Dynamics include *sempre II. Man. (Sw.)*, *rit. -*, *a tempo*, *ff*, *III. M.*, *p*, *f*, and *ff*.

meno *p* e sempre cre -

p

This system contains the first two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a measure with a 7/8 time signature. The bottom staff is in bass clef with the same key signature, starting with a whole rest followed by eighth notes. A dynamic marking of *p* (piano) is placed below the first measure of the bottom staff.

scen - - - do *f*

f

This system contains the next two staves. The top staff continues the melodic line with eighth notes and a 7/8 time signature. The bottom staff provides harmonic support with eighth notes. A dynamic marking of *f* (forte) is placed below the second measure of the bottom staff.

This system contains two staves of music. The top staff features a complex melodic line with many beamed eighth notes and a 7/8 time signature. The bottom staff continues the harmonic accompaniment with eighth notes.

p sempre cre -

p

This system contains the final two staves. The top staff continues the melodic line with eighth notes and a 7/8 time signature. The bottom staff provides harmonic support. A dynamic marking of *p* (piano) is placed below the first measure of the bottom staff.

scen - - - do

f I. Man. (Gt.)

f

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

ff

fff

fff

poco a poco rit.

Org. Pl.

sempre Org. Pl.

Org. Pl.