

• UNIVERSAL-EDITION •

№ 1294

BACH

KLAVIERWERKE

BEARBEITUNG FÜR ORGEL

V

MAX REGER

145249

JOH. SEB. BACH

Ausgewählte Klavierwerke

für die
Orgel
bearbeitet
von

MAX REGER

- | | | |
|-----------|--|-----------|
| * | N 1. Toccata und Fuga (D moll) | |
| Band I. | N 2. Präludium und Fuge (B moll) | U.E. 1290 |
| | N 3. Präludium und Fuge (C dur) | |
| | N 4. Präludium und Fuge (D dur) | |
| | N 5. Präludium und Fuge (Cis dur) | |
| Band II. | N 6. Präludium und Fuge (G dur) | U.E. 1291 |
| | N 7. Präludium und Fuge (G moll) | |
| | N 8. Präludium und Fuge (B dur) | |
| Band III. | N 9. Präludium und Fuge (Cis moll) | U.E. 1292 |
| | N 10. Fantasie und Fuge . . (D dur) | |
| | N 11. Fantasie und Fuge . . (A moll) | |
| Band IV. | N 12. Toccata und Fuga . . (Fis moll) | U.E. 1293 |
| | N 13. Toccata con Fuga . . . (G moll) | |
| Band V. | N 14. Toccata und Fuga . . . (C moll) | U.E. 1294 |
| | N 15. Chromatische Fantasie
und Fuge (D moll) | |

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:
Chromatische Phantasie und Fuge
für die Orgel

bearbeitet von
Max Reger.

Vivacissimo.

Manuale. **II. Man.** *f* (8', 4', 16')

ff

Pedale.

III. Man. *p* (8', 4')

II. Man. *f*

III. Man. *p*

III. Man. *p*

molto

(Bei Orgeln mit nur 2 Manualen ist das 3. Man. eben durch das 2. Man. zu ersetzen mit natürlich abgestufter Klangstärke.)

p sempre poco a poco di - - - mi - - -

- - - nu - - - en - - -

sempre III. Man.

- - - do - - - *ppp* molto cre - - scen - - do

sempre III. Man.

f sempre cre - - - scen - - - do - - -

mf *p* **II. (I.) Man.**

sempre II. (I.) Man.

sempre ff e sempre poco a poco cre - - - - - scen - -

III. (II.) Man. (8', 4')

pp e sempre poco a poco cre - - - - - scen - -

pp e sempre poco a poco cre - - - - - scen - -

do - - - - - do - - - - - do - - - - -

do - - - - - do - - - - - do - - - - -

do - - - - - do - - - - -

Lento (ma con moto).

ppp

f

ppp

ff

Vivacissimo.

sempre I. Man. e poco a poco cre - - scen - - do

II. (I.) Man.

ff sempre cre - - - - - scen - - - - - do

mf *f*

sempre **II. (I.) Man.**

fff sempre poco a poco di - - - - - mi - - - - -

III. (II.) Man. **II. (I.) Man.**

pp *pp*

fff *pp*

quasi Adagio

nu - - - - - sempre rit. - - - - - en - - - - - do *ppp*

III. (II.) Man.

ppp *pppp*

pp *pppp*

a tempo **II. (I.) Man.**
(Vivacissimo).

ff (8', 4', 16') brillante

II. (I.) Man.

poco a poco strin - - gen - - do assai rit. - Lento.

I. Man. *ff* **II. Man.** *mf* **I. Man.** *fff* *agitato* *molto* **I. Man.** *p* *fff* *molto espress.*

II. Man. *ff* **II. Man.** *fff* **II. Man.** *fff*

quasi presto

III. Man. *pp* **II. Man.** *p* **III. Man.** *fff* **II. Man.** *mf* **III. Man.** *ppp* **II. Man.** *f*

II. Man. *pp* **II. Man.** *ff* **II. Man.** *ppp*

molto rit. - - a tempo

II. Man. *fff* *adagio* *p* *molto espress.* **III. Man.** *ppp* **II. Man.** *p*

II. Man. *ppp*

poco strin - - - - gen - - - - do poco rit. - - - - quasi Prestissimo.

II. Man. *f* **I. Man.** *f* *agitato* **II. Man.** *f* *sempre II. Man.* *sempre II. Man.* *3* *sempre f*

III. Man. *f*

quasi Prestissimo assai

tr.
3
I. Man.
ff
sempre I. Man. e ff
ff

sempre poco a poco cre

scen *non rit.* *Largo.*
Org. Pl.

Presto. *trm* *trm* *poco rit.* *rit.* *Prestissimo.*
II. Man. *meno fff* **III. Man.** *mf* *p* **I. Man.** *pp* **II. Man.** *ff*
mf *p*

Prestissimo.

rit. - - - *fff* *sempre I. Man. e. fff* *poco rit.* - -

I. Man.

ff *fff*

Presto. *fff* *II. Man.* *I. Man. Org. Pl. non dim.* *largo*

fff

(Andante sostenuto). sempre molto espressivo

II. Man. meno ff sempre poco a poco di - - - mi - - -

III. Man. sempre legatissimo sempre poco a poco di - - - mi - - -

meno ff

sempre II. Man. sempre poco a poco rit. - - - *Largo. sempre II. Man.* *III. Man. Adagissimo.*

rit. fpp *pp* *ppp* *pppp*

nu - - - en - - - do *pp* *sempre III. Man.* *sempre III. Man.* *sempre III. Man.*

nu - - - en - - - do pp

ppp *pppp*

attacca il Fuga.

Fuga.

Allegro moderato. (♩ = 100)

mp II. Man. (8', 4')

The first system of the fugue consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a melodic line in the right hand, marked *mp* and *II. Man. (8', 4')*. The middle and bottom staves are in bass clef and contain rests, indicating that the left hand is silent in this system.

sempre II. Man.
(beide Manuale etwa gleich stark)
mp I. Man.
(8')

poco a poco un poco cre

The second system continues the fugue with three staves. The top staff has a melodic line in the right hand, marked *sempre II. Man.*. The middle staff has a melodic line in the left hand, marked *mp I. Man.* and *(8')*. The bottom staff is silent. A performance instruction *(beide Manuale etwa gleich stark)* is placed between the top and middle staves. The word *poco a poco un poco cre* is written across the system.

triumm
- - - - - *scen* - - - - -

The third system consists of three staves. The top staff has a melodic line in the right hand, marked *triumm*. The middle staff has a melodic line in the left hand. The bottom staff is silent. The word *scen* is written across the system.

do *mf*
mf (8', 16')

The fourth system consists of three staves. The top staff has a melodic line in the right hand, marked *do* and *mf*. The middle staff has a melodic line in the left hand. The bottom staff is silent. The word *do* is written across the system. The dynamic *mf* is written below the bottom staff. The marking *mf (8', 16')* is at the bottom of the system.

First system of a musical score. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line begins with a fermata and a *triumm* marking. The piano accompaniment features a *triumm* marking and a *sempre poco a poco cre* instruction. The bass line provides a steady accompaniment.

Second system of the musical score. The vocal line continues with a fermata and a *scen* marking. The piano accompaniment and bass line continue their accompaniment.

Third system of the musical score. The vocal line includes a fermata and a *do* marking, followed by a *f* dynamic marking. The piano accompaniment and bass line continue.

Fourth system of the musical score. It begins with a *poco rit.* marking and a *triumm* marking. The tempo then changes to *a tempo*. The piano accompaniment includes a *p* dynamic marking and a *poco a poco cre* instruction. The bass line continues.

scen - - - - - do

sempre II. Man. (8', 4')

mf e sempre cre -

sempre I. Man. (+4')

marc.

-scen - - - - - do

f di - - - - - mi

tr

nu - - - - - en - - - - - do

p

sempre dimin.

sempre II. Man. (8', 4')

III. Man. (8', 4')

p

p

pp

sempre II. Man. (8', 4')

meno p sempre poco a poco cre -

I. Man. (8', 4')

pp

scen - - - - - do

mf

This system contains the first two staves of a musical score. The upper staff is a vocal line with lyrics 'scen' and 'do'. The lower staff is a piano accompaniment. A dynamic marking of *mf* is present in the lower staff.

f marc. (8, 16, 4')

f

This system contains the next two staves. The upper staff has a dynamic marking of *f marc. (8, 16, 4')*. The lower staff has a dynamic marking of *f*.

trmmmmmm

più f e cre - - - - -

trmmmmmm

più f

This system contains the third and fourth staves. The upper staff has a dynamic marking of *più f e cre*. The lower staff has a dynamic marking of *più f*. There are *trmmmmmm* markings above the notes in both staves.

trmmmmmm

scen - - - - - do

sempre II. Man.

sempre I. Man.

trmm

trmm

This system contains the final two staves. The upper staff has a dynamic marking of *trmmmmmm* and lyrics 'scen' and 'do'. The lower staff has a dynamic marking of *trmm*. There are *trmm* markings above the notes in both staves.

(+ 16; 2')

marc.
ff

This system contains three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic bass line. The key signature has one sharp (F#) and the time signature is 2/4.

sempre ff

ben marc.
ff

This system continues the musical piece with three staves. The upper staves show a continuation of the melodic development, while the bass staff features a more pronounced marcato character. The dynamic markings *sempre ff* and *ben marc. ff* are present.

sempre II. Man.

sempre I. Man.

meno ff

This system introduces a change in articulation with the marking *sempre II. Man.* in the upper staves and *sempre I. Man.* in the middle staff. The dynamic marking *meno ff* is also present. The music continues with intricate melodic patterns.

meno ff

mf

mf

The final system on the page shows a shift in dynamics to *meno ff* in the upper staves and *mf* in the middle and bass staves. The melodic lines are still active and complex.

quasi *p* sempre molto cre - - - - - scen - - - - -

a)

quasi *p*

I. Man.

do

ff

sempre I. Man.

b)

II. Man.

fff

(*f*)

sempre II. Man.

mf III. Man.

p

pp

mf

mf

sempre III. Man.

p

pp

mf

^{a)}Bei Orgeln, die im Pedal die Töne *es*, *e*, *f* nicht haben und nur bis *d* reichen, ist die ganze Stelle von a) bis b) eine Oktave tiefer mit nur 8' und 4' zu spielen und bei b) (*#a*) wieder 16' zu ziehen.

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tr

sempre II. Man.
sempre poco a poco cre
I. Man.

- - - - - *- scen -*

mf

do

sempre II. Man.
f e sempre cre
marc. sempre I. Man.

- - - - - *- scen -*

f

tr

do

ff

sempre poco a poco di -

meno ff

min. - - - - - mf

sempre cre

scen - - - do *f*

This system contains the first system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and includes various rhythmic patterns and dynamics. The lyrics 'scen - - - do' are written below the first staff, with a forte (*f*) dynamic marking at the end.

sempre poco a poco cre -

This system contains the second system of the musical score. It features three staves: a grand staff and a separate bass staff. The music continues with similar rhythmic patterns. The lyrics '*sempre poco a poco cre -*' are written below the first staff.

sempre II. Man.
- scen - - - *sempre I. Man.*

This system contains the third system of the musical score. It features three staves: a grand staff and a separate bass staff. The music includes dynamic markings for *sempre II. Man.* and *sempre I. Man.*. The lyrics '- scen - - -' are written below the first staff.

ben marcato - - - do

This system contains the fourth system of the musical score. It features three staves: a grand staff and a separate bass staff. The music includes a *ben marcato* dynamic marking. The lyrics '- - - do' are written below the first staff.

sempre II. Man.

ff *sempre* I. Man.

I. Man.

più ff
sempre I. Man.

sempre ff e I. Man.

più ff

ben marcato

sempre poco a poco cre

scen

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and accidentals.

do *fff* e ben legato

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The dynamic marking *fff* is prominent.

più fff sempre cre - - - - - scen - - - - - do

(+ C. II.)

Third system of musical notation, continuing the vocal and piano parts. It includes the instruction *più fff* and the marking (+ C. II.).

Org. Fl.

Adagio.

sempre Org. Fl. al Fine

Org. Fl.

Fourth system of musical notation, primarily for the Organ Flute. It includes the tempo marking *Adagio.* and the instruction *sempre Org. Fl. al Fine*.