

• 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)                        |           |
| Band IV.  | N 11. Fantasie und Fuge . . (A moll)                       | U.E. 1293 |
|           | N 12. Toccata und Fuga . . (Fis moll)                      |           |
| Band V.   | N 13. Toccata con Fuga . . . (G moll)                      | U.E. 1294 |
|           | N 14. Toccata und Fuga . . . (C moll)                      |           |
|           | N 15. Chromatische Fantasie<br>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:  
No 14.

# TOCCATA und FUGA

(C moll.)

für die Orgel.

Aufführungsrecht vorbehalten.  
*Droits d'exécution réservés.*

Bearbeitet von  
Max Reger.

Moderato. (♩ = 64)

Manuale. I. Man. (Gt.) *f* II. Man. (Sw.) *p* *f*

Pedale.

I. Man. (Gt.)

*sempre f e poco a poco cre - - - - -*

*f e cre -*

*sempre I. Man. (Gt.)* *a tempo*

*scen - - - - - do ff II. Man. (Sw.) mf*

*scen - - - - - do ff*

*poco rit.*

*a tempo*

I.  
Man.  
(Gt.)

*f e sempre cre -*

*f e sempre cre -*

*scen*

*scen*

*un poco rit.*

Adagio con sentimento. (♩ = 58.)

III.  
Man.  
(Ch.)

*do*

*fff*

*pp*

*do*

*fff*

*pp*

*sempre III. Man. (Ch.)*

III. Man.  
(Ch.)

II. Man. (Sw.)

II. Man. *äußerst zart her-  
vortretend*

*sempre* III. Man. (Ch.)  
 II. Man. (Sw.)  
 III. Man. (Ch.)  
*sempre cre*  
 II. Man. (Sw.)

*sempre* III. Man. (Ch.)  
 - scen - do quasi *f*  
*f*  
*sempre* II. Man. (Sw.)

*sempre* III. Man. (Ch.)  
*sempre f*  
*sempre* III. Man. (Ch.)  
*più f*  
 II. Man. (Sw.)  
 III. Man. (Ch.)

I. Man. (Gt.)  
*sempre cre* - - - - - scen - - - - - do *poco rit.* - *ff* *a tempo*

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 7/8 time signature. The first staff contains a complex melodic line with many sixteenth notes. The second staff provides a harmonic accompaniment. The first measure is marked *sempre ff*. The second measure is marked *sempre cre*. The third measure is marked *fff*.

Musical score system 2, continuing the grand staff. The first measure is marked *scen*. The second measure is marked *rit.* and *(kurz!)*. The third measure is marked *Allegro. (♩ = 84)*. The first staff has a melodic line with a *do* vocal cue. The second staff is marked *Org. Pl.* and *mf*. The third staff is marked *II. Man. (Sw.)*.

Musical score system 3, consisting of a grand staff. The first staff has a melodic line starting with a *p* dynamic, followed by a *mf* dynamic. The second staff is mostly empty, with some notes in the final measure.

Musical score system 4, featuring a grand staff. The first staff is divided into three sections: *I. Man. (Gt.)* with *mf*, *III. Man. (Ch.)* with *p*, and *I. Man. (Gt.)*. The second staff is marked *sempre II. Man. (Sw.) (mf)*.

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

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

cre - - - scen -

I. Man. (Gt.)

do *f*

II. Man.

*f* *mf* *f*

sempre I. Man. (Gt.)

sempre *f* e cre - - -

I. Man. (Gt.)

sempre *f* e cre - - -

poco rit. a tempo III. Man. (Ch.)

scen - - - do *ff*

*mf* II. Man. (Sw.)

scen - - - do *ff* *mf*



sempre III. Man. (Ch.)

sempre di - - - mi - - - nu

III. Man. (Ch.)

II. Man. (Sw.)

en - - - do *p*

meno *p* e sempre cre -

sempre III. Man. (Ch.)

en - - - do *p* meno *p* e sempre cre -

sempre II.

scen - - - do *f*

I. Man. (Gt.)

scen - - - do *f*

Man. (Sw.)

III. Man. (Ch.)

I. Man. (Gt.)



I. Man. (Gt.) III. Man. (Ch.) II. Man. (Sw.)

*sempre cresc.* **ff** II. Man. (Sw.) I. Man. (Gt.)

**ff** *meno ff* **ff**

I. Man. (Gt.)

*sempre ff e cre*

*sempre rit.*

**Presto.**

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

**ff** **fff**

*rit.*

(kurz!) *a tempo*

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

**fff**

*a tempo* III. Man. (Ch.) *sempre* III. Man. (Ch.)

*p*

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

II. Man. (Sw.)

*poco a poco* cre - - - - - scen - - - - - do *mf*

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

III. Man. (Ch.) *sempre poco a poco*

*sempre* III. Man. (Ch.)

cre - - - - - scen - - - - -

*f*

I. Man. (Gt.)

do *f*

II. Man. (Sw.)

*meno f* *f*

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

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

II. Man. (Sw.)

*do ff*

I. Man. (Gt.)

*do ff*

*mf sempre cre* - - - - -

*sempre cre* - - - - -

*sempre* II. Man. (Sw.)

scen - - - do *f* I. Man. (Gt.)

scen - - - do *f*

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

*sempre* I. Man. (Gt.)

I. Man. (Gt.)

*sempre* I. Man.

*sempre*



*a tempo*

I. Man. (Gt.)

III. Man. (Ch.)

I. Man. (Gt.)

*p* *f* *f* *(sempre f)*

II. Man.

*f*

do *pp* *sempre II. Man. (Sw.)*

*sempre poco a poco cre -*

*sempre poco a poco cre - - - - -*

*scen -*

*scen -*

do *ff* II. Man. (Sw.)

I. Man. (Gt.) III. Man. (Ch.)

do *ff*

*sempre ff* di - mi - nuendo

I. Man. (Gt.)

*ff* di - mi - nu - en -

I. Man. (Gt.) II. Man.

*meno f* *p* cre - -

II. Man. (Sw.) *sempre II. Man. (Sw.)*

do *meno f* *p* cre - -

scen - - - - - do *ff*

I. Man. (Gt.)

scen - - - - - do *ff*



III. Man. (Ch.)

I. Man. (Gt.)

sempre II. Man. (Sw.)

I. Man. (Gt.)

I. Man. (Gt.)

II. Man. (Sw.)

sempre *ff*

sempre *ff*

sempre cre - - - - - scen - - -

sempre cre - - - - - scen - - -

I. Man. (Gt.)

II. Man. (Sw.)

sempre *fff*

sempre I. Man. (Gt.)

I. Man. (Gt.)

sempre *fff*

- - - do *fff*

sempre *fff*

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music is highly rhythmic with many sixteenth and thirty-second notes.

Second system of musical notation, including vocal lines and piano accompaniment. The top staff has lyrics: *sempre cre - - - - - scen - - - - - do*. The middle staff has lyrics: *sempre cre - - - - - scen - - - - - do*. The bottom staff is piano accompaniment. Above the top staff, the instruction *sempre rit.* is written.

Third system of musical notation, marked **Adagio.** It features two staves for organ and piano. The top staff is labeled **Org. Pl.** and the bottom staff is labeled **Org. Pl.**. The instruction *sempre Org. Pl.* appears at the end of both staves.

Fourth system of musical notation, marked **Presto.** and **Adagio.** It features three staves. The top staff has a triplet of eighth notes. The middle staff is labeled **II. Man. (Sw.)** and the bottom staff is labeled **sempre Org. Pl.**. The instruction *sempre I. Man. (Gt.)* and *sempre Org. Pl.* are written above the middle staff.