

UNIVERSAL-EDITION

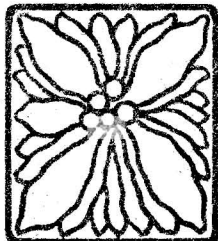
~~VERLAG~~  
No 1293

BACH

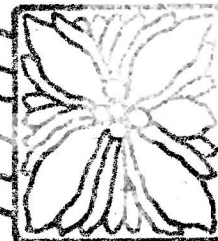
KLAVIERWERKE

BEARBEITUNG FÜR ORGEL.

IV.



MAX REGER.



# JOH. SEB. BACH

## Ausgewählte Klavierwerke

für die

# Orgel

bearbeitet  
von

# MAX REGER

- |              |   |
|--------------|---|
| *<br>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<br>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 13

# TOCCATA con FUGA

(G moll)

für die Orgel.

Bearbeitet von  
Max Reger.

Allegro. (♩ = 152)

Manuale.

*f* II. Man. (Sw.)

*sempre cre - - -*

Pedale.

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

*p* - - - *do*

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

*p*

Adagio. (♩ = 76)

I. Man. (Gt.)

*ff*

II. Man. (Sw.)

*meno ff*

II. Man. (Sw.)

*meno ff*

I. Man. (Gt.)

*ff*

I. Man. (Gt.)

ff

ff

ff

rit.

III. Man. (Ch.)

p

pp

ff

p

w

w

Allegro vivace. (♩ = 96)

f

II. Man. (Sw.)

p

III. Man. (Ch.)

f

p

f

II. Man. (Sw.)

p

III. Man. (Ch.)

p

f

musical score system 1, featuring piano accompaniment with dynamics *molto* and *p*. The right hand includes the instruction *f* *sempre cre.* and *I. Man. (Gt.)*. A first ending bracket labeled *8* is present at the bottom right.

musical score system 2, featuring piano accompaniment with dynamics *ff* and *p*. The right hand includes the instruction *III. Man. (Ch.)*. The lyrics *scen do* are written below the notes. A first ending bracket labeled *8* is present at the bottom left.

musical score system 3, featuring piano accompaniment with dynamics *mf* and *f*. The right hand includes the instruction *II. Man. (Sw.)*. The left hand includes the instruction *I. Man. (Gt.)*. The lyrics *scen do* are written below the notes.

musical score system 4, featuring piano accompaniment with dynamics *f* and *p*. The right hand includes the instruction *I. Man. (Gt.)*. The left hand includes the instruction *III. Man. (Ch.)*.

II. Man. (Sw.)

I. Man. (Gt.)

II. Man. (Sw.)

III. Man. (Ch.)

*mf* *f* *ff* *mf* *p*

II. Man. (Sw.)

I. Man. (Gt.)

*f* *mf* *f* *p*

II. Man. (Sw.)

III. Man. (Ch.)

II. Man. (Sw.)

*f* *p* *f* *f* *p* *f*

III. Man. (Ch.)

I. Man. (Gt.)

*p* *pp* *ff* *p* *pp* *ff*



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

I. Man. (Gt.) *f*  
II. Man. (Sw.) *mf*  
I. Man. (Gt.) *f*

III. Man. (Ch.) *f*  
II. Man. (Sw.) *piu. f*  
I. Man. (Gt.) *ff*  
II. Man. (Sw.) *f*  
I. Man. (Gt.) *ff*

III. Man. (Ch.)  
II. Man. (Sw.) *mf*  
III. Man. *p*  
II. Man. (Sw.)  
I. Man. (Gt.) *f*  
*sempre rit.*  
I. Man. (Gt.)

Adagio. (♩ = 68.)

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

*mp* *f*

*mp* *f*

*mp* *f*

*espress.* *sempre rit.*

I. Man. II. Man.

*mf* *p*

*mf* *p*

*a tempo* *sempre rit.*

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

*f* *ff* *p* *ppp*

*p* *ppp*

*mf* *ppp*

Energico. (*vivace*) (♩ = 96)

I. Man. (Gt.) II. Man. I. Man. (Gt.) *mf* *f marc.*

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

*f* *mf* *f marc.*

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



*mf* II. Man. (Sw.)

*(sf)* *sempre cre* *scen* *do* *f*

*sempre* II. Man. (Sw.)

*f marc.*

*sempre* II. Man. (Sw.)

*ff* I. Man. (Gt.)

*meno f* *ff*

*(sf)*

*marc.*

II. Man.

*(sf)* *meno f* *f* *sempre* II. Man. (Sw.)

I. Man. (Gt.)

*meno f* *f marc.* *f*

*(sf)* *meno f* *p* III. Man. (Ch.)

*mp* II. Man. (Sw.)

*meno f*

sempre III. Man. (Ch.) *e p* sempre *p*

*f*

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

*f* *mf*

*marc.* II. Man. (Sw.)

*f* I. Man. (Gt.) *mf*

*f* *mf*

II. Man. (Sw.)

*f* *p* *f*

*f* I. Man. (Gt.)

*f* *marc.*

III. Man. (Ch.) III. Man. (Ch.)

*mf* *mf*

cre - - scen - - do *f*

*f* *marc.*

Musical score system 1, first system. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Dynamics include *ff*, *mf*, and *p*. A marking *mf* II. Man. (Sw.) is present in the middle staff.

Musical score system 2, second system. It consists of three staves. Dynamics include *f* I. Man. (Gt.), *f* *sempre* II. Man. (Sw.), *f*, *p* III. Man. (Ch.), and *f*.

Musical score system 3, third system. It consists of three staves. Dynamics include *mf*, *f*, *p*, *f*, *mf*, and *p*. Markings include II. Man. (Sw.), III. Man., I. Man. (Gt.), *mf marc.*, and *mf* II. Man.

Musical score system 4, fourth system. It consists of three staves. Dynamics include *mf*, *f*, *mf*, *f*, and *mf*. Markings include I. Man. (Gt.), *sempre* II. Man., II. Man. (Sw.), and III. Man. (Ch.).

II. Man. (Sw.)

System 1: Treble clef (II. Man. (Sw.)), Bass clef (I. Man. (Gt.) *f*), Bass clef (III. Man. (Ch.) *f*). Includes dynamic markings *f* and *mf*.

III. Man. (Ch.)

II. Man. (Sw.)

System 2: Treble clef (III. Man. (Ch.) *p*), Bass clef (II. Man. (Sw.) *f*), Bass clef (II. Man. (Sw.) *f marc.*). Includes dynamic markings *p*, *f*, and *f marc.*.

I. Man. (Gt.)

System 3: Treble clef (I. Man. (Gt.) *ff*), Bass clef (I. Man. (Gt.) *ff marc.*), Bass clef (I. Man. (Gt.) *meno f*). Includes dynamic markings *ff*, *ff marc.*, and *meno f*.

II. Man. (Sw.)

sempre II. Man. (Sw.)

System 4: Treble clef (II. Man. (Sw.) *sempre f*), Bass clef (I. Man. *marc.*), Bass clef (II. Man. (Sw.) *sempre f*). Includes dynamic markings *sempre f* and *marc.*.

III. Man. (Ch.)

*p* *pp* *sempre* *poco* *a*

*sf*

II. Man. (Sw.)

*pp* III. Man. (Ch.)

*poco* *cre* *scen* *do* *mf*

*p poco marc.*

II. Man. (Sw.)

*3* *(f)*

*sempre* III. Man. (Ch.)

II. Man. (Sw.)

I. Man. (Gt.)

*sempre* *cre* *scen* *do*

*sempre* II. Man. (Sw.)

*sempre* II. Man. (Sw.)

*ff* *meno ff*

I. Man. (Gt.)

*ff marc* *(f)*

II. Man. (Sw.)

*p*

III. Man. (Ch.)

*pp*

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

*poco marc.*

*pp* (*sempre p*)

II. Man. (Sw.)

*sempre p*

*mf*

*mf*

II. Man. (Sw.)

*f*

*f*

*marc.*

I. Man. (Gt.)

*(sf)*

*sempre* II. Man. (Sw.)

*meno f*

II. Man. (Sw.)

*marc.*

*p*

*p*

*mf*

I. Man. (Gt.)

*f*

*sempre f*

*ff*

II. Man. (Sw.)

*ff*

*ff*

*(sf)*

*f*

II. Man. (Sw.)

*(sf)*

*meno ff*

*sempre II. Man. (Sw.)*

*sempre II. Man.*

I. Man. (Gt.)

*f marc.*

*ff e sempre cre*

*(sf)*

*sempre I. Man. (Gt.)*

*ff*

*sempre cre*

*rit.*

Allegro. (♩ = 152)

*scen*

*do*

*fff*

II. Man. (Sw.)

*mf*

*scen*

*do*

*fff*

III. Man. (Ch.)

I. Man. (Gt.)

III. Man. (Ch.)

*rit.*

Adagio. (♩ = 60)

*trm*

I. Man. (Gt.)

Org. Pl.

*fff*

III. Man. (Ch.)

*p*

*f*

*p*

III. Man. (Ch.)

I. Man. (Gt.)

*rit.*

*fff*

Org. Pl.