

Karl Straube  
zur Erinnerung an den 14. Juni 1903

# Variationen und Fuge

## über ein Originalthema

### für Orgel

Max Reger, op. 73

**MANUALE**

**Adagio**

II. Man. (Sw.) *p*

*pp*

III. Man. (Ch.) *ppp*

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

II. Man. (Sw.) *p*

*un poco più mosso*

*rit. - al Tempo primo*

**PEDAL**

*p*

*pp*

*ppp*

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

II. Man. (Sw.) *poco strin -*

III. Man. (Ch.) *pp*

*molto* *ppp*

*mf*

I. Man. (Gt.) *f* *sempre cre - scen -*

*f* *sempre cre - scen -*

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gen - do

*Tempo primo*

do **fff** II. Man. (Sw.) *mf* di - mi - nu - en - do **p** III. Man. (Ch.) *pp* *m. d.* **ppp** un poco strin -

(sempre III. Man. (Ch.) *pp* meno *pp* e cre -

gen - do **fff** II. Man. (Sw.) *mf* scen - do

*Più mosso.*

*Se sempre cre -* I. Man. (Gt.) *ppp* poco strin - - gen - do

- scen - do

scen - do *Se sempre cre -* - scen - do

poco a poco ri - tar - dan - do I. Man. (Gt.) *Adagio.*

**fff** sempre di - mi - nu - en - do II. Man. (Sw.) *p* III. Man. (Ch.) *pp*

II. Man. (sw.) III. Man. (Ch.) *p* *pp*

**fff** sempre di - mi - nu - en - do

*Più mosso assai.*

*molto* *pp* *pppp*  
 (immer 8' u. 16')

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

*e sempre cre.*

*scen* *do*

*scen* *do*

*I. Man. (Gt.)*  
*ff* *sempre cre*

*sempre I. Man. (Gt.)*  
*ff* *sempre cre*



*poco*

*rit. - (quasi vivacissimo)*  
*ppp ff* I. Man. (Gt.)  
 II. Man. (Sw.)  
*poco*  
*sempre I. Man. (Gt.)*

*pppp*  
*sempre vivacissimo*  
 I. Man. (Gt.)  
*più ff e sempre cre*  
*sempre* I. Man. (Gt.)  
*ff ben marc. e sempre cre*

3  
scen -

scen -

2  
- do

- do

*Adagio (con moto).*

Org. Pl. II. Man. (sw.) *p*

*poco cre - - scen - - do di - - mi - nu - en - do p*

Org. Pl. *p*

*poco cre - - scen - - do di - - mi - nu - en - do p*

3 2

*poco strin - - - en - - - do*

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

*ppp*      *ppp*

*pp*      *pp*      *ppp*

*rit. - - - a tempo*

*ff* (alle Register in 3. Man.)      *p*      *pp*      *ppp*      *molto*      *ppp*

*f*      *p*      *pp*      *ppp*

*ppp*      *poco*      *pppp*

Andante espress.

III. Man. (ch.) *pp* (8' 4' u. 16', falls ein äußerst schwach intonierter 16' vorhanden) *pp* *molto*

(nur Coppel zum 3. Man.) *pp*

*pp* *ppp* *molto cresc.* *scen.* *do quasi f*

(+ 16') *molto cresc.* *scen.* *do quasi f*

*p* *più p* *pp* *molto* *pp* *ppp*

(nur Coppel zum 3. Man.) *p* *più p*



*poco rit.*      *a tempo (quasi un poco più mosso)*

*ppp*      *f* II. Man. (Sw.)      *più f*

*ppp*      (nur Coppel zum 2. Man.)

di - mi - nu - en - do *p*

*pp*      *delicato*      *molto cre - scen -*

(+16') *pp*      *molto cre - scen -*

Detailed description of the musical score: The score is written for piano and consists of three systems. Each system has three staves: a top staff with a treble clef, a middle staff with a middle C clef (C-clef), and a bottom staff with a bass clef. The key signature is two sharps (F# and C#). The first system begins with a 'poco rit.' marking and a 'poco più mosso' tempo change. It features a 'poco rit.' section with 'ppp' dynamics, followed by a section marked 'a tempo' with 'f' dynamics. The middle staff has a 'II. Man. (Sw.)' instruction. The second system contains the lyrics 'di - mi - nu - en - do' and a 'p' dynamic marking. The third system includes 'pp' dynamics, a 'delicato' instruction, and 'molto cre - scen -' markings. The score concludes with a repeat sign and a '(+16')' marking.

do *f* *p* *f* *p* *f* *p*

(nur Coppel)

*molto cresc.* *f* *sempre dim.*

di - mi - nu - en - do

zum 2. Man.) *f* *sempre dim.*

*poco rit.* *f* *ppf* *f* *p* *f*

do *ppf* *f* *p* *f*

di - mi - nu - en - do *p* *f*

di - mi - nu - en - do

III. Man. (Ch.) *f* *ppf* *f* *p* *f*

II. Man. (Sw.) *f* *p* *f*

sempre II. Man. (sw.) (+16) *f* *ppf* *f* *p* *f*

I. Man. (Gt.) *f* *ppf* *f* *p* *f*

*sempre* II. Man. (Sw.)

sempre *f*  
III. Man.  
(Ch.)

*m.d.*

II. Man. (sw.)  
*sempre f poco a poco di*

II. Man. (Sw.)

*mi - nu - en - do*

*p sempre ben legato*

*sempre f e dim.*

*p*

*sempre poco a poco cre*

*scen*

*sempre poco a poco cre*

*scen*

do *ff*

III. Man. (Ch.) *meno ff e di* mi

*sempre* II. Man. (Sw.)

*ff*

*meno ff e sempre di*

nu - en - do *p*

III. Man. (Ch.)

II. Man. (Sw.)

*meno p*

*molto cresc. sempre di*

mi - nu - en - do *p*

*meno p*

*molto cresc. sempre di*

mi - nu - en - do *p*

III. Man. (Ch.) *piu p*

*pp*

*ppp*

*pp*

*ppp*

mi - nu - en - do

*sempre poco rit.*

*quasi Prestissimo*

First system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time. The first measure has a triplet of eighth notes in the top staff, marked *ff* I. Man. (Gt.). The second measure is marked II. Man. (Sw.). The third measure is marked *mf* III. Man. (Ch.). The fourth measure is marked *ff* I. Man. (Gt.).

Second system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music continues in 2/4 time. The first measure is marked II. Man. (Sw.). The second measure is marked *ff* I. Man. (Gt.). The third measure is marked *(non dim.)*. The fourth measure is marked *p* III. Man. (Ch.). The fifth measure has a triplet of eighth notes in the top staff, marked *p*. The sixth measure is marked *p*.

Third system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music continues in 2/4 time. The first measure has a triplet of eighth notes in the top staff. The second measure has a triplet of eighth notes in the top staff. The third measure has a triplet of eighth notes in the top staff. The fourth measure has a triplet of eighth notes in the top staff. The fifth measure has a triplet of eighth notes in the top staff. The sixth measure has a triplet of eighth notes in the top staff. The seventh measure has a triplet of eighth notes in the top staff. The eighth measure has a triplet of eighth notes in the top staff. The ninth measure has a triplet of eighth notes in the top staff. The tenth measure has a triplet of eighth notes in the top staff. The eleventh measure has a triplet of eighth notes in the top staff. The twelfth measure has a triplet of eighth notes in the top staff.

*pp* *cre* *sempre* III. Man. Ch. - - - - - *scen* - - - - - *do* *fff* *sempre* III. Man. Ch. *sempre di*

*mi* - *nu* - *en* - *do* *pp* *fff* I. Man. (Gt.) *fff* II. Man. (Sw.) *fff* I. Man. (Gt.)

*non dim. (sempre ff)* *p* *sempre poco a poco* di - - - - - *mi* - - - - - *nu* - - - - - *en* - - - - - *do* *quasi* *ppp*

*pp* *sempre di* - - - - - *mi* - - - - - *nu* - - - - - *en* - - - - - *do* *ppp*

Tempo primo (Andante) ma con moto. (Etwas schneller als das Tempo des Themas.)

The musical score is divided into three systems, each with a grand staff (treble and bass clefs) and a separate bass line.

**System 1:**

- Upper staff: *sempre III. Man. (Ch.)*, *molto*, *p*, *pp*, *ppp*, *molto cresc.*
- Lower staff: *molto*, *p*, *pp*, *ppp*, *molto cresc.*
- Bottom line: *sempre III. Man. (Ch.)*

**System 2:**

- Upper staff: *quasi f*, *p*, *ppp*, *poco*, *p*, *pp*, *ppp*
- Lower staff: *quasi f*, *p*, *ppp*, *poco*, *p*, *pp*, *ppp*
- Bottom line: *sempre III. Man. (Ch.)*

**System 3:**

- Upper staff: *molto*, *pppp*, *III. Man. (Ch.) sempre ppp*
- Lower staff: *molto*, *pppp*, *II. Man. (Sw.)*, *III. Man. (Ch.) sempre ppp*
- Bottom line: *molto*, *sempre ppp*

*poco cresc. sempre di - mi - nu - en - do ppp molto cresc. f sempre di - mi - un - en - do*

*poco cresc. sempre di - mi - nu - en - do molto cresc. f sempre di - mi - nu - en - do*

*ppp*

*pppp molto ppp*

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

*pppp molto ppp f ben marc. e cre*

*scen do ff*

*scen do ff*



*poco rit.*  
 I Man. *più ff* *non dim.* *(sempre ff)*

*a tempo*  
 (Keine Pause!) *p* *cre scen do* *f* *cre scen do* I. Man. (Gt.) *più f o cre*  
 (Keine Pause!) *più ff* *non dim.* *(sempre ff)* (Keine Pause!)  
*p* *ff* *e cre*

*scen* *do* *ff* *(sempre I. Man. Gt.)* *sempre*  
*scen* *do* *ff*

cre - - - - - scen - - - - - do *fff*

*ff* *crescendo* *fff*

*ff* *II Man. (Sw.) f e cre*

*poco rit.*

sempre *II. Man.* scen - - - - - do *fff*

*a tempo* *f e cre* - - - - - scen - - - - - do *fff* *sostenuto*

*sempre ril.*

*III. Man. (Ch.)* *mf* sempre di - - - - - mi - - - - - nu - - - - - en - - - - - do *pp*

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

*p* sempre di - - - - - mi - - - - - nu - - - - - en - - - - - do *pp*

ppp III. Man. (Ch.)  
pp II. Man. (Sw.)  
un poco cre  
scen

This system contains the first two systems of a musical score. The top system features a grand staff with three staves. The right hand has two staves, and the left hand has one. The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ppp* and *pp*. Performance instructions include *un poco cre* and *scen*. The bottom system continues the piece with similar notation and dynamics.

do dim. pp  
ppp III. Man. (Ch.)  
do dim. pp ppp

This system contains the third and fourth systems of the musical score. The notation continues with complex rhythmic figures and dynamic markings such as *ppp*, *pp*, and *dim.*. The piece concludes with a *ppp* marking and a long horizontal line indicating a sustained or fading sound.

sempre poco a poco cre  
scen  
sempre poco a poco cre  
scen

This system contains the fifth and sixth systems of the musical score. The notation features intricate rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *ppp* and *pp*. Performance instructions include *sempre poco a poco cre* and *scen*. The piece ends with a *ppp* marking and a long horizontal line.

Più mosso assai.

*fff* *do sempre* III. Man. (Ch.) *pp*  
 II. Man. (Sw.) *f* I. Man. (Gt.) *più f*  
*subito*  
*do quasi fff* *mp* *f* *più f*  
*sempre cre* *scen* *do ff*  
*sempre cre* *poco strin - gen - do rit.* *scen* *do ff*  
*do ff*  
 Org. Pl. *p* III. Man. (Ch.)  
*fff e sempre cre* *scen* *do* Org. Pl. *do* Org. Pl.  
*fff e sempre cre* *scen* *do* Org. Pl.



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

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

*sempre ff e poco a poco di - mi - nu - en -*

*sempre ff e poco a poco di - mi - nu - en -*

*poco rit.* *Vivacissimo.*

I. Man. (Gt.) II. Man. (Sw.) III. Man. (Gt.) *sempre I. Man. (Gt.)* *f e sempre cre* *scen*

*do pp* *f e sempre cre* *scen*

*sempre ben legato*

*sempre I. Man. (Gt.)*

do *fff* *sempre di*

*sempre II. Man. (Sw.)* *do fff* *sempre di*

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

mi nu en do *ppp ff*

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

mi nu en do *ppp ff*

*quasi Prestissimo*

*I. Man. (Gt.)* *sempre ff*

*sempre ff*

*sempre ff*

The musical score is arranged in three systems, each with three staves. The top staff of each system contains a vocal line with lyrics, while the middle and bottom staves contain piano accompaniment. The score includes various dynamic markings such as *sempre ff e cre*, *scen*, *do fff*, *più fff e sempre cre*, *molto agitato*, and *Andante*. It also features performance instructions for the organ, including *Org. Pl. (ffff) III. Man. (Ch.)* and *III. Man. (Ch.)*. The piece concludes with a *do* note and the instruction *Org. Pl. (ffff)*. The score is written in a key with one flat and a 3/4 time signature.



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

*ppp* *ppp*

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

*ppp*

This system contains three measures of music. The first measure is a piano accompaniment in the left hand. The second and third measures feature two manual parts: the second manual (II. Man. (Sw.)) and the third manual (III. Man. (Ch.)). The dynamics are marked *ppp* throughout.

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

*ppp* *ppp* *molto cresc.* *quasi f* *pp sempre poco a poco*

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

*ppp*

This system contains five measures of music. The first measure is a piano accompaniment in the left hand. The second and fifth measures feature two manual parts: the second manual (II. Man. (Sw.)) and the third manual (III. Man. (Ch.)). The dynamics are marked *ppp*, *molto cresc.*, *quasi f*, and *pp sempre poco a poco* respectively.

di - - - mi - - - nu - - - en - - - do *ppp*

*pp sempre poco a poco* di - - - mi - - - nu - - - en - - - do *ppp*

*ppp*

*rit.*

This system contains five measures of music. The first measure is a piano accompaniment in the left hand. The second and fifth measures feature two manual parts: the second manual (II. Man. (Sw.)) and the third manual (III. Man. (Ch.)). The lyrics are "di - - - mi - - - nu - - - en - - - do" and "di - - - mi - - - nu - - - en - - - do". The dynamics are marked *ppp*, *pp sempre poco a poco*, and *ppp*. The tempo marking *rit.* is present above the final measure.

Andantino:

sempre  
III. Man.  
(Ch.)

ppp

II. Man. (Die Sechzehntel in fließender Bewegung.)  
(Sw.) ppp

(8' 16')

sempre III. Man. (Ch.)

pppp

III Man. (Ch.)

pppp

sempre III. Man. (Ch.)

pppp

(8 4' 16)

sempre III. Man. (Ch.)

pppp

poco a poco rit.

Vivacissimo

pppp

sempre pppp

ff

II. Man. (Sw.) *ff*

I Man. (Gt.)

*ben marc.*

II. Man. (Sw.) *sempre ff e cre*

I Man. (Gt.) *scen*

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

I Man. (Gt.) *do fff*

*sempre ff e cre*

*sempre Vivacissimo.*

III. Man. (Ch.) *p*

*molto*

*pp*

(Keine Pause!)

*sempre cre* - - - - - *scen* - - - - - *do fff* (alle Reg. im III. Man.) *ff e sempre cre* I. Man. (Gt.)

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

*scen* - - - - - *do fff* *ff*

*scen* - - - - - *do fff*

III. Man. (Ch.) *f* *sempre di* - - - - - *mi* - - - - - *nu* - - - - - *en* - - - - - *do pp*

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

III. Man. (Ch.) *ff*

II. Man. (Sw.) *ff*

*p e di - mi - nu - en - do pp*

*(Vivacissimo!)*

II. Man.  
Sw.

I. Man.  
(Gt.)

*sempre ff*

*sempre ff*

(keine Pause!)

III. Man. *p*

Alle Register im III. Man. *fff*

I. Man. (Gt.) *fff*

*sempre cre - scen - do*

*sempre cre - scen - do*

Org. Pl. *p*

II. M. (Sw.) *p*

*Andante.*

*con moto.*

III. Man. (Ch.) *pp*

*sempre p*

*sempre II. Man. (sw.)*

III. Man. (Ch.) *sempre pp*

III. Man. (Ch.)

*ppp*

II. Man. (sw.)

*pp*

III. Man. (Ch.) *pp*

*sempre III. Man. (Ch.)*

*sempre ben legato*

*f* *p* *pp* *pp*

III. Man. (Ch.)

II. Man. (sw.) *ppp*

*ppp*

III. Man. (Ch.) *ppp*

*sempre ben legato*

*rit.*

(kurs!)

*ppp* *sempre di - - - mi - - nu - - en - - do* *pppp*

III. Man. (Ch.) *molto*

III. Man. (Ch.)

*ppp* *sempre di - - - mi - - nu - - en - - do* *ppp*

Vivacissimo

II. Man. (Sw.)

II. Man. (Sw.)

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

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

I. Man. (Gt.)

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

II. Man. (Sw.)

Musical score system 1, featuring three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with the instruction *sempre f*. The middle and bottom staves are in bass clef. The middle staff begins with a dynamic marking of *p* and the instruction *III. Man. (Ch.)*. The system concludes with the instruction *sempre p*.

Musical score system 2, featuring three staves. The top staff continues the melodic line from the first system, with dynamic markings *p* and *mf*. The middle and bottom staves are mostly empty. The system concludes with the instruction *sempre III. Man. (Ch.)* and the text *- scen. -*.

Musical score system 3, featuring three staves. The top staff continues the melodic line with the instruction *sempre III. Man. (Ch.)*. The middle staff begins with the vocal syllable *- do* and the instruction *II. Man. (Sw.)*. The bottom staff is mostly empty. The system concludes with a final treble clef on the right.



III. Man. (Ch.) *p* *sempre p* *cre -* *sempre III. Man. (Ch.)* *scen -*  
*ppoco marc.* *cre -* *-scen -*

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

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

sempre III. Man. (Ch.)

II. Man. (Sw.)

II. Man. (Sw.)

*sempre* *se poco a poco cre.*

II. Man. (Sw.)

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

*sempre* *f*

*scn.*

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

*do* *ff*

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

*sempre* *ff*

*sempre* *di.*

*ff*

*sempre* *di.*

mi - nu - en - do *p* (sempre II. Man.) sempre cre.

mi - nu - en - do *p* poco marc. sempre cre.

- scen - do *f* sempre poco a poco cre.

- scen - do *f* sempre poco a poco cre.

- scen -

- scen -

do. *ff*  
*sempre* II. Man. (sw.)  
*ff* ben marc.

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines. The dynamic marking *do. ff* is placed above the first measure of the top staff, and *sempre II. Man. (sw.)* is written below the first two measures. At the end of the system, *ff ben marc.* is written below the bottom staff.

III. Man. (Ch.)  
*mf*  
*sempre* II. Man. (sw.) (nicht hervortretend.)  
*mf* poco marc.

This system continues the three-staff arrangement. The top staff has a new melodic entry marked *III. Man. (Ch.)* above the first measure. The dynamic *mf* is placed below the first measure of the top staff. Below the middle staff, *sempre II. Man. (sw.) (nicht hervortretend.)* is written. At the end of the system, *mf poco marc.* is written below the bottom staff.

III. Man. (Ch.)  
*sempre* cre.  
*sempre* II. Man. (sw.)  
*sempre* cre.  
 -scen-

This system concludes the page with three staves. The top staff features a melodic line with the marking *III. Man. (Ch.)* above the first measure and *sempre cre.* below it. The middle staff has *sempre II. Man. (sw.)* written below the first measure. The bottom staff has *sempre cre.* written below the first measure. The system ends with the word *-scen-* centered below the bottom staff.

scen -

II. Man. (hier hervortretend)

- do

alle Register im III. Man.

II. Man. (sw.)

do

**ff** II. Man. (sw.)

cre -

sempre II. Man. (sw.)

I. Man. (Gt.)

do

**fff**

I. Man. (Gt.)

I. Man. (Gt.)

**fff** bon marc.

(sempre m. g.)

*sempre I. Man. (Gt.)*

*sempre **fff** e cre - scen -*

*sempre **fff** e cre - scen -*

*do più **fff***

*do più **fff***

*rit. Adagio rit.*

*sempre cre - scen - do*

*Org. Pl. sempre **fff** al Fine*

*Org. Pl. sempre **fff** al Fine*