

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* *sempre crescen-* *do* II. Man. (Sw.) *p*

PEDAL

p *pp* *ppp* *f* *sempre crescen-* *do* *ff*

un poco più mosso *rit. - al Tempo primo*

poco strin-

III. Man. (Ch.) *pp* *molto* *ppp* *mf* I. Man. (Gt.) *f* *sempre crescen-* *do*

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Tempo primo

gen - do

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 -

Più mosso.

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

sempre cre - do I. Man. (Gt.) - scen - do

scen - do *ppp* se sempre cre - scen - do

Adagio.

poco a poco ri - tar - dan - do I. Man. (Gt.) sempre *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.) *e sempre cre.*

I. Man. (Gt.)

scen *do*

scen *do*

ff *sempre cre*

I. Man. (Gt.)

sempre I. Man. (Gt.)

sempre cre

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many beamed notes. A *poco* dynamic marking is present in the middle of the system.

Second system of musical notation, consisting of three staves. It begins with a *rit. - (quasi vivacissimo)* marking. The first staff has a *ppp ff* dynamic marking and a *I. Man. (Gt.)* instruction. The second staff has a *II. Man. (Sw.)* instruction. The third staff has a *sempre I. Man. (Gt.)* instruction. A *poco* marking is also present.

Third system of musical notation, consisting of three staves. It begins with a *pppp* dynamic marking and a *sempre vivacissimo* marking. The first staff has a *I. Man. (Gt.)* instruction and the text *più ff e sempre cre*. The second staff has a *sempre* marking and a *I. Man. (Gt.)* instruction. The third staff has a *ff ben marc. e sempre cre* marking.

3
scen

2
do
do

Adagio (con moto).

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

Org. Pl. *p*

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

This system features three staves. The top staff has a treble clef and contains complex rhythmic patterns with triplets. The middle staff has a bass clef and contains similar rhythmic patterns. The bottom staff has a bass clef and contains a simpler melodic line. Dynamic markings include *pp*, *ppp*, *p*, and *pp*. Performance instructions include *III. Man. (Ch.)*, *II. Man. p (Sw.)*, and *III. Man. (Ch.)*. The system concludes with a triplet of eighth notes.

rit. - - - a tempo

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

f *p* *pp* *ppp*

This system features three staves. The top staff has a treble clef and contains complex rhythmic patterns with triplets. The middle staff has a bass clef and contains similar rhythmic patterns. The bottom staff has a bass clef and contains a simpler melodic line. Dynamic markings include *ff*, *p*, *pp*, *ppp*, and *molto*. Performance instructions include *rit. - - - a tempo* and *ff (alle Register in 3. Man.)*. The system concludes with a triplet of eighth notes.

ppp *poco* *pppp*

This system features three staves. The top staff has a treble clef and contains complex rhythmic patterns with triplets. The middle staff has a bass clef and contains similar rhythmic patterns. The bottom staff has a bass clef and contains a simpler melodic line. Dynamic markings include *ppp*, *poco*, and *pppp*. The system concludes with a triplet of eighth notes.

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 *pp* *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 -*

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.)

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*

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

sempre poco rit.

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

This system contains the first two measures of the piece. The right hand plays a rapid, ascending scale-like figure. The left hand provides a steady accompaniment. Dynamics range from *pp* to *fff*. The instruction *sempre di* is written above the final measure.

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

This system contains measures 3 through 6. It features a vocal line with lyrics *mi nu en do*. The piano accompaniment includes a triplet in the bass line. Dynamics include *pp*, *ff*, and *f*. Specific performance instructions like *I. Man. (Gt.)* and *II. Man. (Sw.)* are present.

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

sempre rit. - - - - - *quasi*

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

This system contains measures 7 through 10. It features a complex dynamic structure with *non dim. (sempre ff)*, *p*, and *ppp*. Performance instructions include *sempre poco a poco*, *sempre rit.*, and *quasi*. The piano accompaniment includes a triplet in the bass line.

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

The musical score is divided into three systems, each with three staves (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

System 1:

- Staff 1 (Treble): *sempre III. Man. (Ch.)*, *molto*, *p*, *pp*, *ppp*, *molto cresc.*
- Staff 2 (Middle): *molto*, *p*, *pp*, *ppp*, *molto cresc.*
- Staff 3 (Bass): *molto*, *p*, *pp*, *ppp*, *molto cresc.*

System 2:

- Staff 1 (Treble): *quasi f*, *p*, *ppp*, *poco*, *p*, *pp*, *ppp*
- Staff 2 (Middle): *quasi f*, *p*, *ppp*, *poco*, *p*, *pp*, *ppp*
- Staff 3 (Bass): *quasi f*, *p*, *ppp*, *poco*, *p*, *pp*, *ppp*

System 3:

- Staff 1 (Treble): *molto*, *pppp*, *II. Man. (Sw.)*, *III. Man. (Ch.) sempre ppp*
- Staff 2 (Middle): *molto*, *pppp*, *II. Man. (Sw.)*, *III. Man. (Ch.) sempre ppp*
- Staff 3 (Bass): *molto*, *pppp*, *II. Man. (Sw.)*, *III. Man. (Ch.) 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!) *più ff* (Keine Pause!) *non dim.* (Keine Pause!) *(sempre ff)*

p *III. Man. (Ch.)* *cre scen do* *f* *cre scen do* *I. Man. (Gt.)* *più f* *cre*

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

scen do *ff*

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

ff *crescendo* *fff*

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*

Musical score for the first system. The piano part (left) includes dynamic markings *ppp* and *pp*, and performance instructions *III. Man. (Ch.)* and *II. Man. (Sw.)*. The harp part (right) includes the instruction *un poco cre* and *scen*. The system contains three measures of music.

Musical score for the second system. The piano part (left) includes dynamic markings *pp* and *ppp*, and performance instructions *do dim.* and *ppp III. Man. (Ch.)*. The harp part (right) includes the instruction *un poco cre* and *scen*. The system contains three measures of music.

Musical score for the third system. The piano part (left) includes dynamic markings *ppp* and *ppp*, and performance instructions *sempre poco a poco cre* and *scen*. The harp part (right) includes the instruction *sempre poco a poco cre* and *scen*. The system contains three measures of music.

poco a poco sempre rit. - - - - Vivacissimo.

pp sempre diminuen - - do ppp

ff (Sw.)

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

pp sempre diminuen - - do ppp

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

sempre ff

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

sempre ff

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

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.) 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

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

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

- do *fff* - - - - - *più fff* e sempre cre

- do *fff* - - - - - *più fff* e sempre cre

- *scen* - - - - - *molto agitato* - - - - - *Andante.*

- do Org. Pl. (*ffff*) III. Man. (Ch.)

- do Org. Pl. (*ffff*)

III. Man. (Ch.)

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

ppp *ppp*

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

ppp

This system contains three staves. The top staff is for the right hand of the second manual (II. Man. (Sw.)), the middle for the right hand of the third manual (III. Man. (Ch.)), and the bottom for the piano accompaniment. The piano part begins with a *ppp* dynamic. The manual parts feature complex chordal textures and melodic lines.

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 continues the three-staff arrangement. The piano accompaniment starts with *ppp* and includes dynamic markings: *molto cresc.*, *quasi f*, and *pp sempre poco a poco*. The manual parts continue with their respective textures.

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

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

ppp

rit.

This system introduces vocal lines. The top staff contains the vocal melody with lyrics: "di - - - mi - - - nu - - - en - - - do". The piano accompaniment is marked *ppp* and includes the instruction *pp sempre poco a poco*. The system concludes with a *rit.* (ritardando) marking and a *ppp* dynamic.

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

ben marc.

II. Man. (Sw.) *sempre ff e cre* I Man. (Gt.) *scen* II. Man. (Sw.) I Man. (Gt.) *do fff*

sempre ff e cre *scen* *do fff*

sempre Vivacissimo.

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

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

sempre II. Man. (sw.)

III. Man. (Ch.) *molto*

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

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, first system. The treble clef staff contains a melodic line with the instruction *sempre f*. The bass clef staff contains a bass line with the instruction *sempre f*. A bracket groups the two staves, with the instruction *p* and *III. Man. (Ch.)* below it. The system is divided into four measures.

Musical score system 2, second system. The treble clef staff contains a melodic line with the instruction *p* in the first measure and *mf* in the second measure. The bass clef staff contains a bass line. A bracket groups the two staves, with the instruction *sempre cresc.* below it. The system is divided into four measures.

Musical score system 3, third system. The treble clef staff contains a melodic line with the instruction *sempre III. Man. (Ch.)* above it. The bass clef staff contains a bass line with the instruction *do* and *II. Man. (Sw.)* below it. The system is divided into four measures.

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*

scen.

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 various rhythmic values and slurs. 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 musical piece. The top staff features a new melodic entry for the third manual, marked *III. Man. (Ch.)* and *mf*. The middle and bottom staves continue their accompaniment. The dynamic marking *mf* is placed below the first measure of the top staff. Below the second measure of the middle staff, the instruction *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. The top staff has a melodic line with the instruction *III. Man. (Ch.) sempre cre.* written below it. The middle staff has *sempre II. Man. (sw.)* written below it. The bottom staff has *sempre cre.* written below it. 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.)

m.g.

(sempre *m.g.*)

I. Man. (Gt.)

fff bon marc.

