

Max REGER

Variationen und Fuge über ein Originalthema fis-moll op. 73

herausgegeben von / edited by
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Susanne Popp und Thomas Seedorf

Für Vorwort und Kritischen Bericht verweisen wir auf den
Band der Werkausgabe sowie die zugehörige DVD.
Die DVD ist auch separat erhältlich.

For Foreword and Critical Report please refer to the volume
from the Werkausgabe and the respective DVD.
The DVD is also available separately.

Karl Straube zur Erinnerung an den 14. Juni 1903

Variationen und Fuge über ein Originalthema fis-moll

für Orgel • Opus 73 (1903)

Max Reger
1873–1916

Introduzione
Adagio

Manuale

Pedal

pp *ppp* *f* *un poco più mosso*

II. Man *p* III. Man *ppp*

I. Man *f* e cre - scen - do

pp *ppp* *f* e cre - - do

ritardando al Tempo primo

(3)

ff *p* *pp* *molto*

II. Man *p* III. Man *pp*

mpre

poco strin *do* *Tempo primo*

6

cre *do* *fff*

II. Man *mf* di - mi - nu -

f *sempre* *cr* *scen* *do* *fff*

un poco strin

8

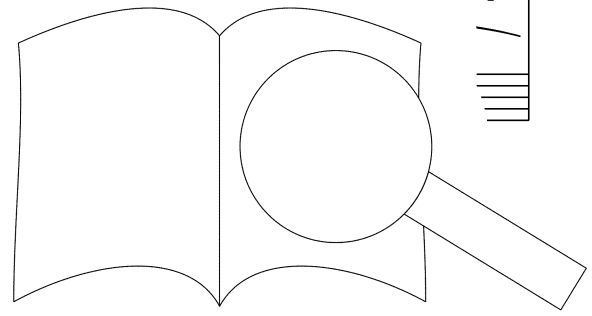
ppp

10 *gen - - - do* *II. Man* *Più mosso*
scen - - - do *mf* *I. Man* *f e sempre cre - - -*
scen - - - do *f e sempre cre - - -*

12 *poco strin - - - - - gen - - - - - do* *poco a poco ri - - - - - tar - - -*
scen - - - - - do *fff* *sempre di - - - - - mi -*
scen - - - - - do *fff sr* *nu -*

14 *dan - - - do* *Adagio*
en - - - do *(I. Man)* *p* *III* *ppp*
II. Man *II. Man*
en - - - do *pp*

17 *Più mosso assai*
II. Man *3*
immer 8', 16' *pppp*



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19

scen - - - - - do

20

ff I. Man *sempre cre*

ff *sempre cr*

21

scen - - - - - do

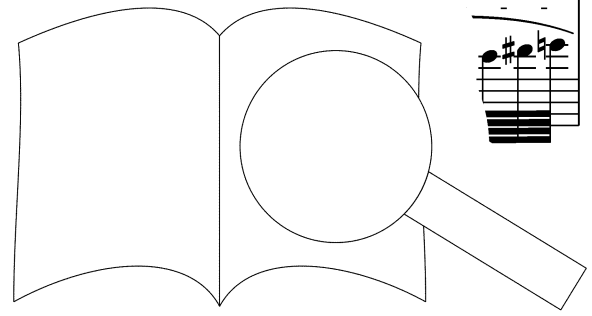
22

(I. Man) do *fff* e sempre cre

do

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23 *Adagio (con moto)*

scen - - - - - *do*

(kurz!) Org Pl *ppp*

Org Pl *ppp*

24

poco

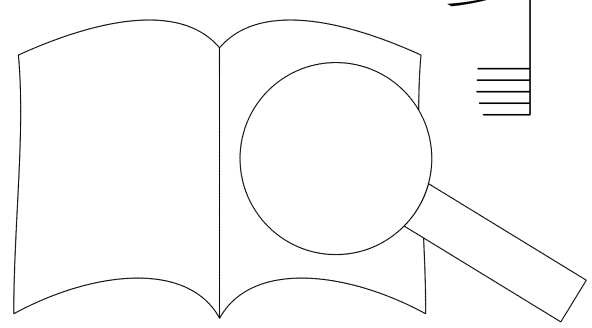
25

26 *rit. - - (quasi vi*

mm

II. Man *3*

(I. Man)



27 *sempre vivacissimo*

I. Man
più **ff** e sempre cre

ff ben marcato e sempre cre

28

scen

scen

29

do

Org Pl

II. Man
p

Adagio (con moto)

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(30)

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

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

33

poco strin - - - gen - - -

II. Man *p pp*

III. Man *ppp*

III. Man *ppp*

pp pp

36

ritardando a tempo

ff (III. Man alle Register)

pp ppp

f p pp

(38)

ppp

58

più f

60

di - mi - nu - en - do

p *pp*

+ 16'

63

molto

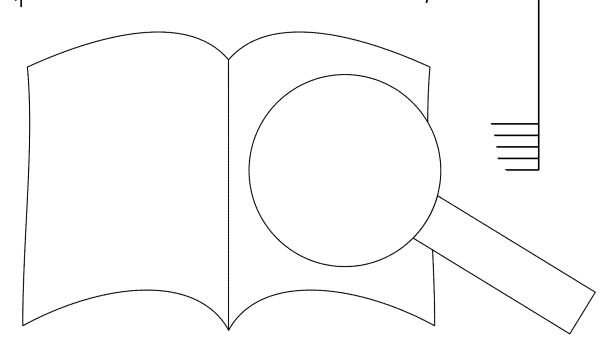
scen

65

p

do

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67

p *molto crescendo* *f* *sempre*

nur C II

p *molto crescendo* *f* *sempre*

69

di - - - mi - - - nu - - -

diminuendo

71

poco ri - tar - dan - do *a tempo (quasi Allegretto con m.*
 III. Man

do *pp* *f* (II. Man)

di - - mi - - nu -

III. Man

di - -

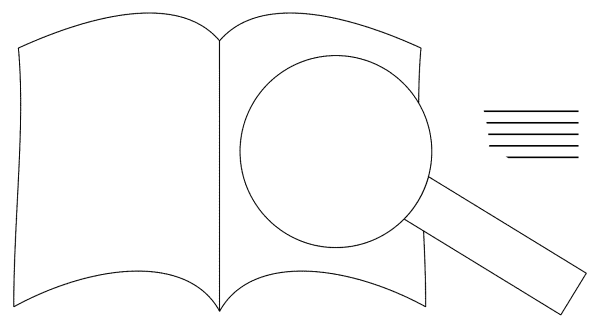
73

do *p* I. Man

II. Man

f

mi - nu - en - do *p*



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(74)

II. Man

III. Man
sempre f

II. Man
sempre f e poco a poco di

76

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

p sempre f

sempre f e diminuendo

(77)

sempre poc

e l co cre

79

scen

88

I. Man *ff*

II. Man *f*

(89)

I. Man *ff*

(non diminuendo)

91

III. Man *p*

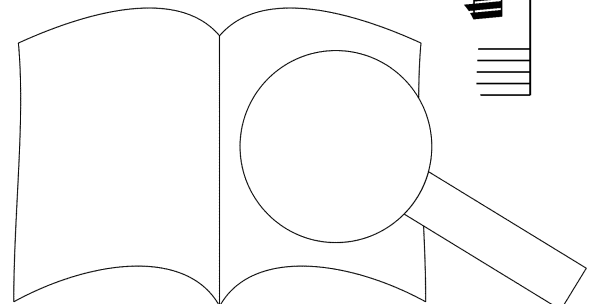
p

93

(III. Man) *pp cre*

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95

scen - - - - - do

fff (III. Man) *sempre* di - - mi - - nu -

97

- - - - - do *pp*

I. Man *ff* II. Man *f*

99

non dim. (*ff*)

III. Man *p* *sempre poco a poco* di -

p *sempre* di - - - - -

(100)

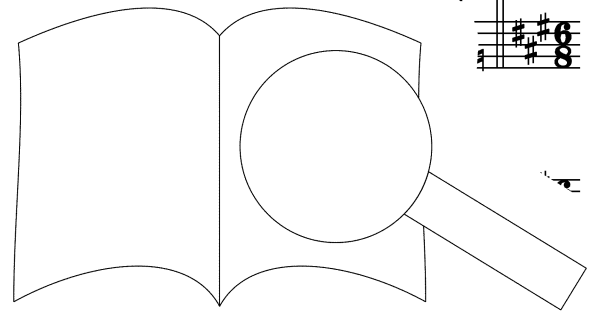
mi - - - - - en - - - - -

mp *ri - - - - - tar - - - - - dan - - - - - do* *quasi Tempo*

nu - - - - - en

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

102

(III. Man) *molto* *p* *pp* *ppp* *molto cresc.*

molto *p* *pp* *ppp* *molto cresc.*

Detailed description: This system contains measures 102 through 107. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in 3/8 time with a key signature of two sharps (F# and C#). Dynamics include *molto*, *p*, *pp*, *ppp*, and *molto cresc.*. The instruction "(III. Man)" is present in the first staff.

108

quasi f *p* *ppp* (III. Man) *poco* *p* *pp* *ppp*

quasi f *p* *ppp* *poco*

Detailed description: This system contains measures 108 through 113. It features three staves: a grand staff and a separate bass clef staff. Dynamics include *quasi f*, *p*, *ppp*, *poco*, *p*, *pp*, and *ppp*. The instruction "(III. Man)" is present in the first staff.

114

molto

III. Man *sempre ppp*

sempre ppp

Detailed description: This system contains measures 114 through 117. It features three staves: a grand staff and a separate bass clef staff. Dynamics include *molto* and *sempre ppp*. The instruction "III. Man" is present in the first staff.

118

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

poco cresc. *sempre di - mi*

Detailed description: This system contains measures 118 through 123. It features three staves: a grand staff and a separate bass clef staff. Dynamics include *esc.*, *sempre di - mi - nu - en - do*, *molto cresc.*, *f*, *sempre di -*, *poco cresc.*, and *sempre di - mi*.

123 *poco ri - tar - dan - do* *quasi Prestissimo*

pppp *molto* *ppp*

II. Man *f e*

mi - un - en - do

pppp *molto* *ppp*

mi - un - en - do

128 *sempre cre*

3

129 *scen*

3 *2* *3*

130 *do* *ff*

3 *3*

do *ff*

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131

132

poco ritardando

I. Man *p* ***ff*** *non diminuendo* (*sempre ff*)

p ***ff*** *non diminuendo* (*sempre*)

133

a tempo (keine Pause!)

III. Man *p* *cre* - - - - - do

134

(keine Pause!)

II. Man *f* - - - - - do

I. Man *p* ***f*** *e cre*

ff *e cre*

135

scen

scen

136

do **ff** (I. Man)

do **ff**

137

138

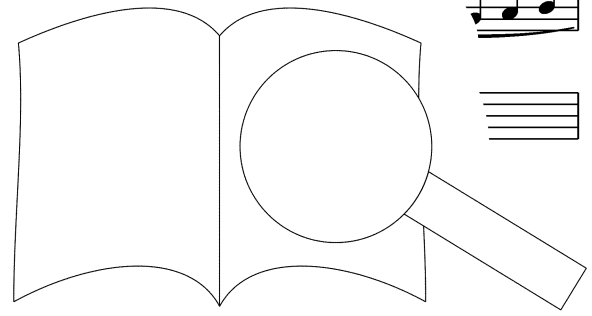
scen - - do **fff**

II. Man **f** e cre - - -

✓ sicherweise *ais*¹ statt *a*¹; siehe Kritischer Bericht. / Possibly a sharp¹ inst
 Möglicherweise *c*² statt *cis*²; siehe Kritischer Bericht. / Possibly *c*² instead of

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139

(II. Man) *scen*

f e cre

140

scen

do *fff*

141

III. Man
mf sempre di

a tempo

p sempre di - - - mi

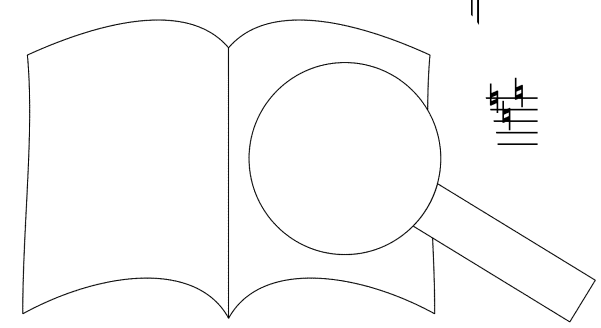
142

sempre

do *pp*

Sostenuto

en do *pp*



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143

III. Man *ppp*

II. Man *pp*

un poco cre - -

pp un poco cre - -

145

scen do

ni do *pp*

scen

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

147

III. Man *ppp*

Original evtl. gemindert

ppp

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149

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

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

151

ri-tar-dan-do

Più mosso assai

(III. Man) *do* *fff* *pp*

II. Man *f*

subito

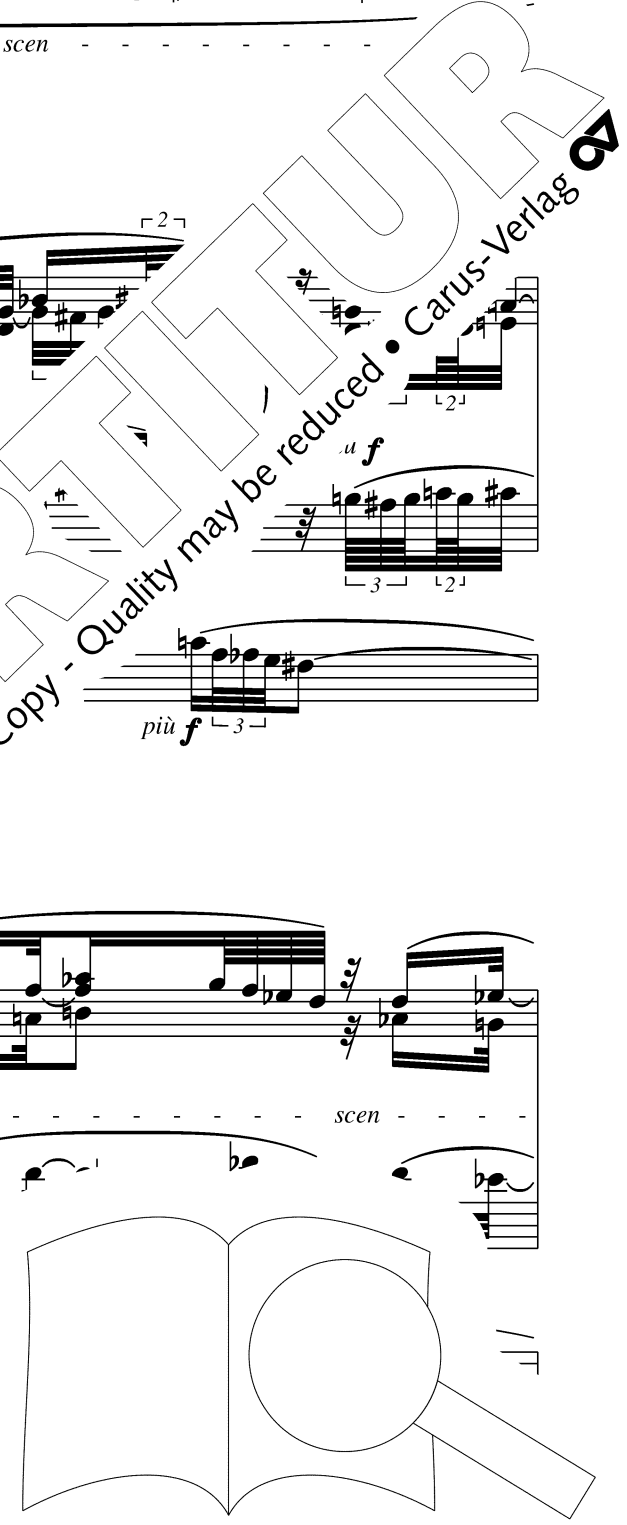
do quasi ff *pp*

più f

153

sempre cre - - - - - *scen*

* Так аек steht *a*¹ statt *g*¹; siehe Kritischer Bericht. / In the engraver's copy appear.



154

do **ff**

do **ff**

poco strin - gen - do ri - tar -

155

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

III. Man **p**

Org Pl

fff e sempre cre - - - - - do

(156)

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

Vivacissimo

II. Man **ff**

pp sempre di - mi -

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158

I. Man III. Man II. Man I. Man II. Man III. Man I. Man II. Man

160

III. Man I. Man II. Man III. Man I. Man II. Man *sempre ff*

162

II. Man III. Man I. Man II. Man II. Man III. Man

164

I. Man II. Man III. Man II. Man I. Man

sc *sempre ff*

166

II. Man I. Man II. Man III. Man I. Man III. Man II. Man III. Man

168

II. Man I. Man II. Man I. Man II. Man I. Man

170

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

sempre ff e poco a poco di

sempre ff e poco a poco

nu - en

172

poco ri

do *pp* *acissimo* *pp* *f* *e* *sempre c*

sempre ben legato

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174

scen

scen

176 (I. Man)

(II. Man)

do *fff*

sempre

178

di -

nu -

di - mi - nu -

180

en - tar - dan - do Grave

Man

en

182 *quasi Prestissimo*

I. Man
sempre **ff**

sempre **ff**

sempre **ff**

Detailed description: This system contains measures 182 and 183. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in 6/8 time and includes complex rhythmic patterns with many sixteenth notes. Dynamic markings include 'quasi Prestissimo' at the start, 'I. Man sempre ff' above the first staff, and 'sempre ff' in the second and third staves.

183

Detailed description: This system contains measures 183 and 184. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

(183)

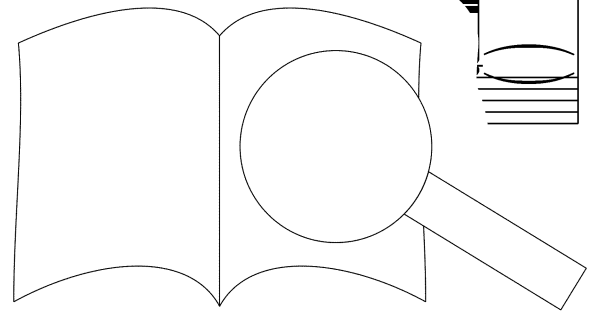
sempre **ff** e cre

sempre **ff** e cre

Detailed description: This system contains measures 183 and 184. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns. Dynamic markings include 'sempre ff e cre' above the first staff and below the second staff. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

184

Detailed description: This system contains measures 184 and 185. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



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185

do *fff*

do *fff*

Musical score for measures 185-186. It features a vocal line with lyrics 'do' and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a corresponding bass line. The dynamic marking *fff* is present.

186

più fff e sempre cre

più fff e sempre cre

Musical score for measures 186-187. The vocal line continues with the lyrics 'più fff e sempre cre'. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamic marking *più fff* is used.

187

Musical score for measure 187. It shows the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The dynamic marking *fff* is present.

molto agitato

(187)

scen

scen

188

do Org Pl (*ffff*)

Andante

do (*ffff*)

Org Pl

190

III. Man *ppp*

ppp

194

II. Man *ppp*

ppp

molto cresc.

Unterbrechung der Taktordnung siehe Kritischer Bericht. / With regard to the

197

quasi f *pp* sempre poco a poco di - - - mi -

201

ri - tar - dan - do
nu - en - do

ppp

mi - nu - en -

(III. Man)

204

ppp

II. Man 8', 16'

ppp (die Sechzehntel in fließender B e!)

(206)

pppp

* Taktarten des Rhythmus siehe Kritischer Bericht. / Concerning the readings for th
Carus 52.86.

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209

(III. Man)
213

pppp
(III. Man) 8', 4', 16'

215

sempre pppp

217

dan - - -

II. Man

ff

ben marcato

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219

II. Man I. Man

Musical score for measures 219-220. It features two vocal parts, II. Man and I. Man, and a piano accompaniment. The key signature has two sharps (F# and C#). The music is in a complex, rhythmic style with many accidentals.

220

II. Man *sempre ff e cre* I. Man *scen*

sempre ff e cre

Musical score for measures 220-221. It features two vocal parts, II. Man and I. Man, and a piano accompaniment. The key signature has two sharps. The lyrics "sempre ff e cre" and "scen" are written under the vocal lines.

221

II. Man I. Man

do fff

Musical score for measures 221-222. It features two vocal parts, II. Man and I. Man, and a piano accompaniment. The key signature has two sharps. The lyrics "do fff" are written under the vocal lines. There is a trill in the piano part.

222

III. Mar

sempre Vivacissim

(keine Pause!)

Musical score for measures 222-223. It features a vocal part, III. Mar, and a piano accompaniment. The key signature has two sharps. The lyrics "sempre Vivacissim" and "(keine Pause!)" are written under the vocal line. There is a triplet in the piano part.

223

p *molto* *sempre cre*

pp

(keine Pause!)

224

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

cre - - - - *scen* - - - - *do* ***ff*** *e se*

225

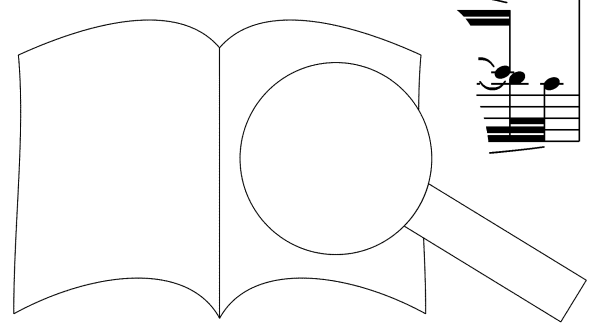
scen

scen

226

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

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



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227

(III. Man)

III. Man *f* sempre di - - - - - mi - - - - - nu - - - - -

II. Man

228

poco ri - - tar - - dan - - do a tempo

en - - - - - do *pp*

III. Man

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

229

(Vivacissimo!)

II. Man

(229)

I. 1

230

(230)

sempre ff

(keine Pause!)

231

III. Man *p*

III. Man *fff*

I. Man *fff*

p *f*

232

sen

do

Andante con moto

sempre p

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234

III. Man

(II. Man) *pp*

III. Man *sempre pp*

(III. Man)

II. Man *ppp*

ppp

239

III. Man *pp*

sempre ben legato

(III. Man) *f* *p*

243

pp

II. Man *ppp*

III. Man *molto*

ppp

247

sempre ben

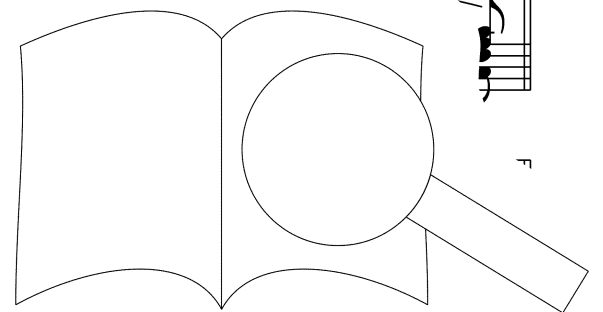
ri - - tar - - dan - - do (kurz!)

mi - - nu - -

pppp

ppp *sempre di - - mi - - nu -*

* Ta. ng in Stichvorlage und Erstdruck siehe Kritischer Bericht. / Concerning the di see t. -port.



Fuge
Vivacissimo

II. Man *f*

(II. Man)
sempre f

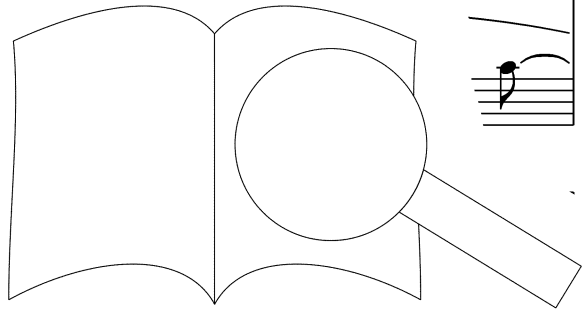
sempre f e II. Man

I. Man
f

f

f

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III. Man

16

sempre f

p

(III. Man)
sempre p

sempre f

19

p *mf*

22

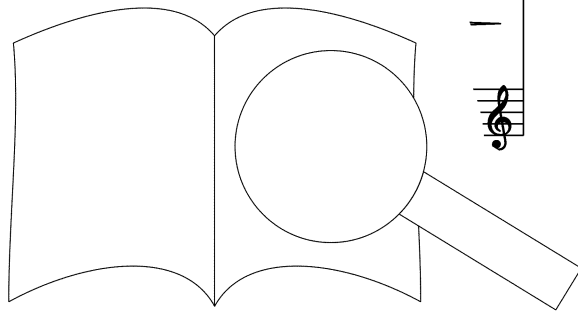
sempre cre

do *f*

(III. Man)

II. Man *f*

25



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28

III. Man *p* *sempre p* *cre* - - - - - *scen* - -

p poco marcato *cre* - - - - - *scen* - -

32

II. Man *f* *do*

(III. Man)

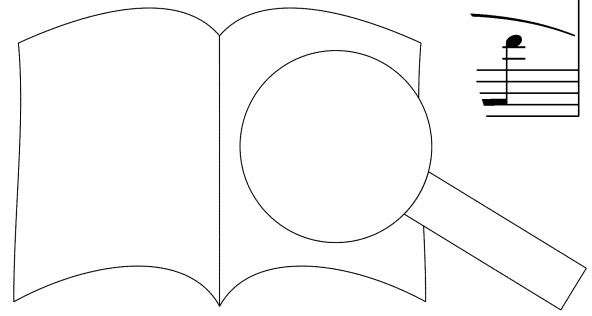
do *f*

35

38

(III. Man)

(III. Man)



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41

sempre f e poco a poco cre -

II. Man

sempre f

44

scen - - - - - do

(II. Man)

47

sempre ff

50

sempre di - - - - -

sempre di - - - - -

53

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

en - - - do *p* *poco marcato* *sempre cre*

56

scen - - - do *f*

scen - - -

59

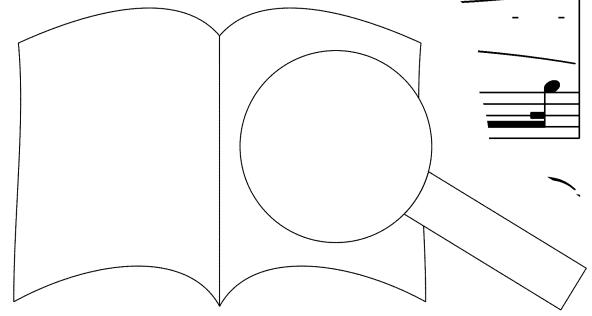
sempre poco a poco cre

sempre poco a poc

62

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65

(II. Man)
do **ff**

do] **ff** ben marcato

68

mf poco marcato

71

hervortretend!

(Man)

sempre cre

74

scen

scen

77 (III. Man)

(II. Man, hier hervortretend!)

do

80 alle Register im III. Man

do

II. Man *ff*

83

cre - - - - - scen

fff I. Man

fff I. Man

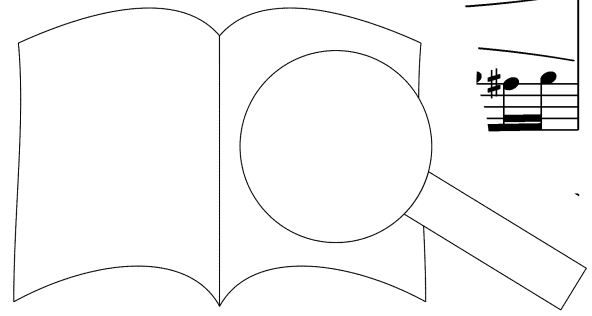
fff ben marcato

86

(sempre ~)

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89

sempre fff e cre
(I. Man)

scen

sempre fff e cre

scen

92

do più fff

do più fff

95

cre

sempre cre

98

scen

do

Org Pl

Adagio

ritardando

sempre fff al fine

Org Pl

do

sempre f

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