

# Max Reger Variations and Fugue on a Theme by Mozart, Op. 132

## Bratschen.

Orchestra Musician's  
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Andante grazioso.

8 senza sordino

divisi *p*

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

dreifach geteilt zweifach geteilt 4

senza sord. unis 1

get. *f* con sord. *pp* divisi *pp*

unis. *pp* *f* *p* *f* *rit.*

I.

Lo stesso tempo. (quasi un poco più lento)

sempre senza sordino

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

sempre con sordino *ppz.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

divisi unis

un poco rit. 2 a tempo

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

arco divisi

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II.

Poco agitato. (Più mosso) (non troppo allegro)  
sempre senza sordino

The musical score is arranged in six systems, each with a piano part on the left and a violin part on the right. The piano part is written in G major with a key signature of one sharp (F#) and a 6/8 time signature. The violin part is written in G major with a key signature of one sharp (F#) and a 6/8 time signature. The score includes various dynamics such as *mp*, *p*, *f*, *mf*, *pp*, *ff*, *espr.*, and *marc.*. Tempo markings include *a tempo*, *un poco rit.*, and *5 a tempo*. The score is marked *sempre senza sordino* (always without mutes). The piece concludes with a *ff* dynamic marking.

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6 *sempre poco a poco rit. espress.* *Meno mosso.*

*mf* *p* *p* *marc.*

*mf* *p* *ppp* *p*

1

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

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

*rit.* *Largo. rit.*

III.

*Con moto.* *sempre senza sord. poco rit. a tempo* *poco rit. sempre senza sord. a tempo*

*pp* *pp*

*sempre con sord.* *poco rit. a tempo* *sempre senza sord. a tempo*

*pp* *pp* *unis.*

*div.* *mp*

*p espress.* *pp* *f* *poco rit.* *a tempo* *poco rit.* *a tempo* *7 poco rit.*

*p espress.* *pp* *f* *poco rit.* *a tempo* *poco rit.* *a tempo* *7 poco rit.*

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

*a tempo* *poco rit.* *a tempo* *poco rit.* *a tempo*

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

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

*a tempo* *poco rit.* *a tempo* *poco rit.* *a tempo*

*poco rit.* *a tempo* *rit. b*

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

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

*poco rit.* *a tempo* *rit. b*

*pp* *f* *p* *pp* *senza sord.*

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Vivace.  
senza sordino

IV.

V.

Quasi Presto.

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11

*più ff* *ff*  
*pizz.* *arco* *div.* *unis.* *pizz.*  
*f* *p* *f* *mf*  
*molto rit.* *arco-* *a tempo*  
*p* *pp* *f marc.*  
*sempre ff* *ff* *mf* *p* *pp* *ppp*

VI.

Sostenuto. (quasi Adagietto)

12 13

*p* *p sempre dim.*  
*pp* *ppp* *mf espress. e marc.*  
*mf* *p* *mf espr.*  
*poco rit.* *a tempo* *pp*  
*ff* *trm* *divisi* *p cresc.*  
*unis.* *rit.* *f*  
*a tempo* *sempre rit.* *Più lento.* *rit.*  
*p* *p* *pp* *ppp*

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VII.

Andante grazioso.  
sempre senza sordino

*pp*  
*mp espress.*  
*sempre con sordino*  
*pp* *mf* *ppp*  
*espress.* *f* *p*  
*div.* *unis.* *pp*  
*p poco espress.* *espress.* *poco rit.* *pp* *pp*

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14 *a tempo*

Musical score for measures 14-15. The score is written for two staves in 3/4 time. The key signature has one flat (B-flat). The first staff begins with a dynamic marking of *mf* and the second staff with *mf*. Both staves feature a rhythmic pattern of eighth and sixteenth notes. The second measure of the first staff has a dynamic marking of *ff*.

Musical score for measures 16-17. The score is written for two staves in 3/4 time. The key signature has one flat. The first staff begins with a dynamic marking of *p* and the second staff with *p*. The first staff has an *express.* marking above it. The music consists of flowing eighth and sixteenth notes.

Musical score for measures 18-19. The score is written for two staves in 3/4 time. The key signature has one flat. The first staff begins with a dynamic marking of *f* and the second staff with *f*. The first staff has a *poco rit.* marking above it. The second measure of the first staff has a dynamic marking of *p*. The second measure of the second staff has a dynamic marking of *p*. The third measure of the first staff has a dynamic marking of *p*. The fourth measure of the first staff has a dynamic marking of *f*. The fourth measure of the second staff has a dynamic marking of *f*.

Musical score for measures 20-21. The score is written for two staves in 3/4 time. The key signature has one flat. The first staff begins with a dynamic marking of *f marc.* and the second staff with *mf*. The first staff has a *p* marking above it. The second measure of the first staff has a dynamic marking of *p*. The third measure of the first staff has a dynamic marking of *pp*. The fourth measure of the first staff has a dynamic marking of *mf*. The fifth measure of the first staff has a dynamic marking of *mp*. The sixth measure of the first staff has a dynamic marking of *mp*. The second staff has a *p* marking above it. The second measure of the second staff has a dynamic marking of *p*. The third measure of the second staff has a dynamic marking of *pp*. The fourth measure of the second staff has a dynamic marking of *mf*. The fifth measure of the second staff has a dynamic marking of *pp*. The sixth measure of the second staff has a dynamic marking of *mp*.

Musical score for measures 22-23. The score is written for two staves in 3/4 time. The key signature has one flat. The first staff begins with a dynamic marking of *p* and the second staff with *pp*. The first staff has a *sempre poco a poco rit.* marking above it. The second measure of the first staff has a dynamic marking of *p*. The third measure of the first staff has a dynamic marking of *ppp*. The fourth measure of the first staff has a dynamic marking of *ppp*. The fifth measure of the first staff has a dynamic marking of *ppp*. The sixth measure of the first staff has a dynamic marking of *ppp*. The second staff has a *pp* marking above it. The second measure of the second staff has a dynamic marking of *pp*. The third measure of the second staff has a dynamic marking of *ppp*. The fourth measure of the second staff has a dynamic marking of *ppp*. The fifth measure of the second staff has a dynamic marking of *ppp*. The sixth measure of the second staff has a dynamic marking of *ppp*.

Più lento.  
*sempre rit.*

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VIII.

Molto sostenuto.  
sempre senza sordino

rit.

*p*  
sempre con sordino

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

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

a tempo

16

*pp* *mf*

*ppp* *mf*

divisi

unis.

*pp* *mf* *ff*

*pp* *ppp* *mf* *ff*

sempre

*ff* *mf* *unis.* *p*

*ff* *mf* *div.* *espress.* *p*

poco a poco rit.

espress.

a tempo

espress.

*pp* *ppp* *pp* *p*

*pp* *pp* *p* *mf*

17

*pp* *pp* *p*

*pp* *pp* *p*

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div. unis. Più andante.  
poco rit. mf p div.  
pp p pp

espress poco rit. a tempo (Tempo primo.)  
mp p pp unis.  
pp p pp

18 divisi 3  
ff p ppp div. unis.  
ff ppp

unis. mf marc. f ff  
pp mf ff

19

rit. a tempo rit. Più lento. (molto largo).  
pp p pp pp ppp  
pp ppp  
unif. dreifach geteilt  
pp poco marc. ppp senza sord.

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Fuge.

Allegretto grazioso.

16

*mp p mp p*

*ppp ppp*

*sempre ppp*

*sempre ppp*

20

*f p ppp*

*ppp*

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21

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp* *marc.*

*sempre pp* *mf*

22

*pp* *mf* *pp* *mp*

*f* *ff* *p* *unis.*

*pp* *p* 1

Detailed description: This page contains the musical score for the Bratschen (Violins) part of Reger's Variations and Fugue, Op. 132. It covers measures 21 and 22. The music is written in a key with two sharps (D major) and a 3/4 time signature. Measure 21 begins with a dynamic of *sempre pp* (pianissimo) and features a melodic line with various articulations, including slurs and accents. A *marcato* (*marc.*) marking appears towards the end of the measure. Measure 22 starts with a *pp* dynamic and includes a *diviso* (*div.*) section. The dynamics fluctuate, including *mf*, *pp*, *mp*, *f*, *ff*, and *p*. A *unis.* (unison) marking is present. The score concludes with a first ending bracket and a fermata over a whole note.

Bratschen.

mf marc. div. p

23 unis. mf f sf f sempre f

dim. p

sempre poco a poco cresc

24 marc. f

ff

sempre ff

25 marc.

marc. sempre ff

marc.

26 marc. marc.

marcatissimo

marc.

p mp pu p

Bratschen.

*pp* *pp* *ppp* *ppp* *pp* *pp* *ppp* *ppp*

*div.* *27* *2* *pp* *ppp* *ppp*

*pp* *mf* *mf* *f* *f* *f* *f* *f*

*marc.* *28* *f* *f* *ff marc.* *sempre f* *sempre f*

*sempre f* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f*

*sempre f* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f*

*marc.* *29* *marc.* *marc.* *marc.* *marc.* *marc.* *marc.*

*poco a poco rit.* *rit.* *sempre cresc.* *Meno mosso.* *Meno mosso.* *Meno mosso.* *Meno mosso.* *Meno mosso.*

*simili* *fff marc. tutissimo* *fff marc. tutissimo* *fff marc. tutissimo* *fff marc. tutissimo* *fff marc. tutissimo* *fff marc. tutissimo* *fff marc. tutissimo*

*sempre fff* *sempre fff* *sempre fff* *sempre fff* *sempre fff* *sempre fff* *sempre fff* *sempre fff*

*rit.* *30* *fff* *Maestoso.* *Maestoso.* *Maestoso.* *Maestoso.* *Maestoso.*

*Largo.* *sempre rit.* *sempre rit.* *sempre rit.* *sempre rit.* *sempre rit.* *sempre rit.* *sempre rit.*

*molto largo* *molto largo* *molto largo* *molto largo* *molto largo* *molto largo* *molto largo* *molto largo*

*div.* *div.* *div.* *div.* *div.* *div.* *div.* *div.*

*sempre fff al Fine* *sempre fff al Fine* *sempre fff al Fine* *sempre fff al Fine* *sempre fff al Fine* *sempre fff al Fine* *sempre fff al Fine* *sempre fff al Fine*

*Fine.* *Fine.* *Fine.* *Fine.* *Fine.* *Fine.* *Fine.* *Fine.*