

VARIATIONEN

über ein Thema von Joseph Haydn

für
zwei Pianoforte

von
Johannes Brahms.

Op. 56.^b

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Variationen

über ein Thema von Jos. Haydn

FÜR ZWEI PIANOFORTE.

Chorale St. Antoni.

Johannes Brahms, Op. 50⁹

Andante.

Pianoforte I.

Pianoforte II.

I

p *pp*

II

p *pp*

I

f

II

f

I

dim. smorzando *p*

II

dim. smorzando *p*

Var. I.
Andante con moto.

The musical score is arranged in three systems, each with two staves (I and II). The key signature is one flat (B-flat) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The first staff (I) features a melodic line with slurs and accents, while the second staff (II) provides harmonic accompaniment with chords and moving lines. The second system continues the melodic development in staff I and the accompaniment in staff II. The third system concludes the piece, with a final flourish in staff I and sustained chords in staff II. Dynamics range from piano (*p*) to fortissimo (*ff*).

First system of musical notation. It consists of two grand staves, labeled I and II. Each grand staff contains a treble and a bass clef. The music is in a minor key and 3/4 time. The first grand staff (I) has a treble clef and a bass clef. The second grand staff (II) also has a treble clef and a bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *dim.* (diminuendo) and *p* (piano). There are also hairpins indicating volume changes.

Var. 2.
Vivace

Second system of musical notation, labeled "Var. 2. Vivace". It consists of two grand staves, labeled I and II. The time signature is 3/4. The music is in a minor key. The first grand staff (I) has a treble clef and a bass clef. The second grand staff (II) also has a treble clef and a bass clef. The music features a more rhythmic and driving character than the first system. Dynamic markings include *f* (forte) and *p* (piano). A large slur encompasses the first few measures of the first grand staff.

Third system of musical notation, continuing the "Var. 2. Vivace" section. It consists of two grand staves, labeled I and II. The time signature is 3/4. The music is in a minor key. The first grand staff (I) has a treble clef and a bass clef. The second grand staff (II) also has a treble clef and a bass clef. The music features a more rhythmic and driving character than the first system. Dynamic markings include *f* (forte) and *p* (piano). A large slur encompasses the first few measures of the first grand staff.

I

f *p* *pp*

II

f *p* *pp*

I

f *p* *più f*

II

f *p* *più f*

div. *p*

div. *p*

Var. 3.
Con moto.

p dolce e legato

p legato

p sempre e legato

molto p dolce e legato

p

I

II

I

II

I

II

I
 II
 I
 II
 I
 II

p
p dolce
rit. dim.
rit. dim.

Musical score for two systems, each with two staves (I and II). The score is in 3/4 time with a key signature of two flats. It features piano accompaniment with various textures and dynamics.

Var. 4.
Andante.

dolce e semplice

The musical score is arranged in two systems, each with a piano (I) and harpsichord (II) part. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' and the character is 'dolce e semplice'.

System 1:

- Piano (I):** The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a bass line with eighth notes. Dynamics include *p* (piano) and *più f* (più forte).
- Harpsichord (II):** The right hand plays a continuous sixteenth-note pattern. The left hand plays a bass line with eighth notes. Dynamics include *p dolce* and *più f*.

System 2:

- Piano (I):** The right hand continues the melodic line. The left hand has a more active bass line with eighth notes. Dynamics include *p* and *più f*.
- Harpsichord (II):** The right hand plays a melodic line with eighth notes. The left hand plays a bass line with eighth notes. Dynamics include *p* and *più f*.

System 3:

- Piano (I):** The right hand plays a melodic line with eighth notes. The left hand has a more active bass line with eighth notes. Dynamics include *p* and *più f*.
- Harpsichord (II):** The right hand plays a melodic line with eighth notes. The left hand plays a bass line with eighth notes. Dynamics include *p* and *più f*.

System 4:

- Piano (I):** The right hand plays a melodic line with eighth notes. The left hand has a more active bass line with eighth notes. Dynamics include *più f*.
- Harpsichord (II):** The right hand plays a melodic line with eighth notes. The left hand plays a bass line with eighth notes. Dynamics include *più f*.

This page contains two systems of musical notation for piano (I) and bassoon (II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

System 1:

- Piano (I):** Treble and bass staves. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano).
- Bassoon (II):** Treble and bass staves. The right hand plays a melodic line with some grace notes, and the left hand plays a rhythmic accompaniment. Dynamics include *p*.

System 2:

- Piano (I):** Treble and bass staves. The right hand features more complex chordal textures. Dynamics include *pp* (pianissimo) and *f* (forte).
- Bassoon (II):** Treble and bass staves. The right hand plays a melodic line, and the left hand continues with a rhythmic accompaniment. Dynamics include *pp* and *f*.

System 3:

- Piano (I):** Treble and bass staves. The right hand has a more active melodic role. Dynamics include *f*, *p*, and *f*. The word *sciolto* (ad libitum) is written above the final measures.
- Bassoon (II):** Treble and bass staves. The right hand plays a melodic line, and the left hand plays a rhythmic accompaniment. Dynamics include *p*, *f*, and *f*.

The score concludes with a double bar line at the end of the third system.

Musical score for two pianos (I and II) in 6/8 time, featuring complex rhythmic patterns and dynamics.

Measure 1-4: Piano I plays a melodic line with slurs and accents. Piano II provides a harmonic accompaniment with chords and eighth notes. Dynamics include *p*.

Measure 5-8: Piano I continues with a melodic line. Piano II has a more active accompaniment. Dynamics include *p*.

Measure 9-12: Piano I features a melodic line with slurs. Piano II has a rhythmic accompaniment. Dynamics include *pp* and *f*.

Measure 13-16: Piano I plays a melodic line with slurs. Piano II has a rhythmic accompaniment. Dynamics include *f*, *p*, and *pp amplifica*.

3.2001

Var. 5.
Poco presto.^N

The first system of the musical score consists of two staves, labeled I and II. Staff I is the upper voice, and Staff II is the lower voice. Both staves are in a key signature of one flat (B-flat major or E-flat minor) and a 2/4 time signature. The music is characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). A fermata is placed over the final measure of the system.

The second system of the musical score continues the piece. It features two staves, I and II, with similar rhythmic complexity as the first system. The upper staff (I) has a melodic line with some grace notes and slurs, while the lower staff (II) provides a steady accompaniment. Dynamics range from *p* to *sf*. A fermata is present at the end of the system.

The third and final system of the musical score on this page. It maintains the same musical style with two staves, I and II. The upper staff (I) shows more melodic movement with slurs and accents, while the lower staff (II) continues with rhythmic accompaniment. Dynamics include *f*, *p*, and *sf*. The system concludes with a fermata.

I

II

f *p* *p*

I

II

sf *sf* *p legg.* *p sempre*

leg. *p sempre*

I

II

p

I

f *p* *p*

II

f *p* *p*

I

p sempre e legg.

II

p sempre e legg.

I

p

II

p

Var. 6.
Vivace.

The musical score is arranged in two systems, each with a piano (II) and violin (I) part. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked "Vivace".

System 1:

- Piano (II):** Starts with a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The piece concludes with a fermata.
- Violin (I):** Remains silent for the first three measures, then enters in the fourth measure with a series of sixteenth-note runs, marked with a forte (*f*) dynamic.

System 2:

- Piano (II):** Continues with a piano (*p*) dynamic, marked "sempre". The right hand features a complex rhythmic texture with many beamed notes, while the left hand plays a steady eighth-note accompaniment. The system ends with a fermata.
- Violin (I):** Continues with a forte (*f*) dynamic, playing a melodic line with some grace notes. The system ends with a fermata.

System 3:

- Piano (II):** Features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked with a forte (*f*) dynamic.
- Violin (I):** Features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked with a forte (*f*) dynamic.

First system (measures 1-4):
Piano I: Treble clef, bass clef. Dynamics: *ff*, *f*, *f*.
Piano II: Treble clef, bass clef. Dynamics: *ff*, *f*, *more.*, *more.*

Second system (measures 5-8):
Piano I: Treble clef, bass clef. Dynamics: *f*, *ff*.
Piano II: Treble clef, bass clef. Dynamics: *f*, *ff*.

Third system (measures 9-12):
Piano I: Treble clef, bass clef. Dynamics: *f*, *ff*.
Piano II: Treble clef, bass clef. Dynamics: *f*, *ff*.

Fourth system (measures 13-16):
Piano I: Treble clef, bass clef. Dynamics: *ff*, *f*.
Piano II: Treble clef, bass clef. Dynamics: *f*, *f*.

The score is written for two pianos (I and II) in a minor key with a 3/4 time signature. It features dense chordal textures and rhythmic patterns. The first system includes dynamic markings *ff* and *f*. The second system includes *f* and *ff*. The third system includes *f* and *ff*. The fourth system includes *ff* and *f*. The word *more.* appears in the first system of Piano II.

Var. 7.
Grazioso.

I

p

II

p molto dolce

I

molto dolce

II

molto dolce

I

p

II

p

I

molto dolce

II

I

rappreso

II

I

II

Var. 8.
Poco presto.

The musical score is arranged in two systems, each with two staves labeled I and II. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system shows the beginning of the piece with a fermata on the first staff of system I. The second system contains the main body of the music, featuring complex rhythmic patterns and slurs. The third system continues the intricate texture. The fourth system concludes the piece with a final cadence. The notation includes various ornaments, slurs, and dynamic markings such as *p* and *legato*.

p sempre marcato legato

N

1997

I

II

I

II

I

sempre molto p

non leg.

II

sempre molto p

non leg.

1332

Finale.
Andante.

p legato

p legato

cresc.

cresc.

3147

I

II

sempre più f

sempre più f

più f

più f

1234

I

II

I

f marc.

II

I

pp

molto

II

f

p molto

I

II

p

p dolce

I

II

p dolce

sempre dolce e grassetto

I

II

p

p *grazioso*

p

p

molto dolc.

arr.

p

I

II

I

crac.

più f

II

crac.

poi più f ben marcato

I

p na ben marc.

Poco più animato sempre

II

p na ben marcato

First system (measures 1-4):
Piano I: Treble clef, *crac.* (measures 1-2), *f marc. e strappe cres.* (measures 3-4)
Piano II: Treble clef, *crac.* (measures 1-2), *f* (measures 3-4)

Second system (measures 5-8):
Piano I: Treble clef, *ff* (measures 5-8)
Piano II: Bass clef, *ff* (measures 5-8)

Third system (measures 9-12):
Piano I: Treble clef, *ff* (measures 9-12)
Piano II: Bass clef, *ff* (measures 9-12)

The score is written for two pianos, I and II. The key signature has one flat (B-flat). The first system shows a dynamic increase from *crac.* to *f marc. e strappe cres.* for Piano I and *f* for Piano II. The second system features a fortissimo (*ff*) dynamic for both pianos. The third system continues with *ff* dynamics, with Piano I in the treble and Piano II in the bass.

I

ff *f* *f* *f*

II

ff

I

p dim. e ritard.

II

p dim. e ritard.

I

molto ritard. e dim. *ff*

in tempo

II

molto ritard. e dim. *ff*

in tempo

