

Studien für Pianoforte

Variationen über ein Thema von Paganini

II.

Johannes Brahms, Op.35 Heft 2
(Veröffentlicht 1866)

Thema
Non troppo presto

Var. 1

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature starts with one sharp (F#) and changes to two flats (Bb, Eb) in the fourth system. The time signature is 2/4. The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (f, sf, ff con forza), articulation marks, and slurs. The piece concludes with a double bar line and the instruction 'ff con forza'.

The main musical score consists of three systems of piano notation. Each system has a treble and bass staff. The first system features a melodic line in the treble with a trill-like figure and a bass line with eighth notes. The second system continues the melodic development with various accidentals. The third system concludes with a *ritard.* marking. The key signature changes from one sharp to one flat, and the time signature is 3/4.

Var. 2
Poco animato

Var. 2 is in 2/4 time and begins with the instruction *poco f espress. legato*. The score is written for piano with treble and bass staves. It features a prominent triplet in the bass line. The piece includes a repeat sign with first and second endings. The second ending is marked *espress.* and concludes with a fermata. The key signature is one sharp.

Var. 3

p leggiero

sfp

sfp

1. 2.

p leggiero *poco ritard.* *p*

sfp

Var. 4

Poco Allegretto

p con grazia

Var. 6

Poco più vivace

p m.d. *m.s.* *leggiero* *m.d.* *m.d.* *m.s.* *m.s.*

Var. 7

p leggiero e ben marcato

8 *non legato*

8

p

8

8

sempre p e leggiero

8

8

Var. 8

Allegro

p leggiero *quasi pizz.*

Red. * Red. * Red.

Ossia *p leggiero*

Red. * Red. * Red.

This system contains two systems of music. The first system has a treble and bass staff with a piano (*p*) dynamic and a *leggiero* (light) articulation. It features a *quasi pizz.* (quasi pizzicato) marking. The second system is an ossia version, also marked *p leggiero*. Both systems include first and second endings, marked with '1.' and '2.', and are followed by a section of eighth notes marked with an '8' and a dotted line. The bass staff includes markings for 'Red.' (Reduction) and asterisks.

1. 2.

1. 2.

This system contains two systems of music. Both systems feature first and second endings, marked with '1.' and '2.'. The first system includes a treble staff with a first ending marked '1.' and a second ending marked '2.'. The second system is similar but includes a '3' marking in the bass staff. Both systems are followed by a section of eighth notes marked with an '8' and a dotted line.

8 3

8 3

This system contains two systems of music. Both systems feature eighth notes and triplets, marked with '8' and '3'. The first system includes a treble staff with a triplet marked '3' and a section of eighth notes marked '8'. The second system is similar but includes a 'b' (flat) marking in the bass staff.

Two systems of piano music. Each system consists of a treble staff and a bass staff. The music features eighth notes, slurs, and dynamic markings. The first system begins with an '8' and a dotted line above the treble staff. The second system also begins with an '8' and a dotted line above the treble staff.

Var. 9
des Thema

First system of 'Var. 9' piano music. It consists of a treble staff and a bass staff. The music is marked with a forte 'f' dynamic. The treble staff has a '4' above it. The bass staff has a '5' below it. The system ends with an '8' and a dotted line above the treble staff.

Second system of 'Var. 9' piano music. It consists of a treble staff and a bass staff. The music is marked with a forte 'f' dynamic. The system ends with an '8' and a dotted line above the treble staff.

Third system of 'Var. 9' piano music. It consists of a treble staff and a bass staff. The music is marked with 'con forza' and 'fz' dynamics. The system ends with an '8' and a dotted line above the treble staff.

Var. 10
Feroce, energico

The first system of musical notation consists of two staves, treble and bass clef. The music is in 6/8 time and features a complex, rhythmic melody with many accidentals. The piece begins with a forte (*f*) dynamic marking. The melody is characterized by rapid sixteenth-note passages and is heavily ornamented with sharps and naturals.

The second system continues the musical piece with two staves. It maintains the same complex, rhythmic character as the first system, with intricate melodic lines and a strong sense of forward motion.

The third system of musical notation shows the continuation of the piece. The melodic lines remain highly active and technically demanding, with frequent use of accidentals and rapid note values.

The fourth system concludes the piece and includes two distinct endings. The first ending, marked '1.', leads to a final cadence. The second ending, marked '2.', provides an alternative conclusion to the piece. Both endings maintain the piece's energetic and complex style.

Var. 11
Vivace

non legato e scherzando

Var. 12
Un poco Andante

p dolce espress.

dolce

First system of musical notation, featuring a treble and bass clef. The music is marked *dolce*. It consists of two staves with various notes, rests, and slurs.

Second system of musical notation, continuing the piece with two staves and similar notation to the first system.

Third system of musical notation, including first and second endings. It features two staves with musical notation and repeat signs.

Var. 13
Un poco più Andante

p *poco espress.*

Fourth system of musical notation, starting with a piano (*p*) and *poco espress.* marking. It includes first and second endings and features fingerings such as 4, 35, 45, 45, and 5.

Fifth system of musical notation, continuing the variation with two staves and various musical notations.

The first system consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain intricate, flowing arpeggiated figures with various accidentals (sharps, flats, naturals) and slurs. The music is written in a key signature of one sharp (F#) and a common time signature.

Var. 14

Presto, ma non troppo

The second system begins with a piano dynamic marking 'p' and the instruction 'scherzando'. It features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment. A fermata is placed over the first measure of the treble staff. The key signature remains one sharp.

The third system continues the musical piece. It shows a continuation of the melodic line in the treble staff and the accompaniment in the bass staff. There are slurs and accents throughout. A fingering '5' is indicated in the treble staff. The key signature is one sharp.

The fourth system concludes the piece with two endings. The first ending is marked '1.' and the second ending is marked '2.'. Both endings lead to a final cadence. The key signature is one sharp.

p
non legato, leggiero

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The music is marked with a piano (*p*) dynamic and the performance instruction *non legato, leggiero*.

8.....

The second system continues the piece. It features similar melodic and rhythmic patterns. A marking '8.....' is placed above the first few notes of the upper staff. The dynamics and performance style remain consistent with the first system.

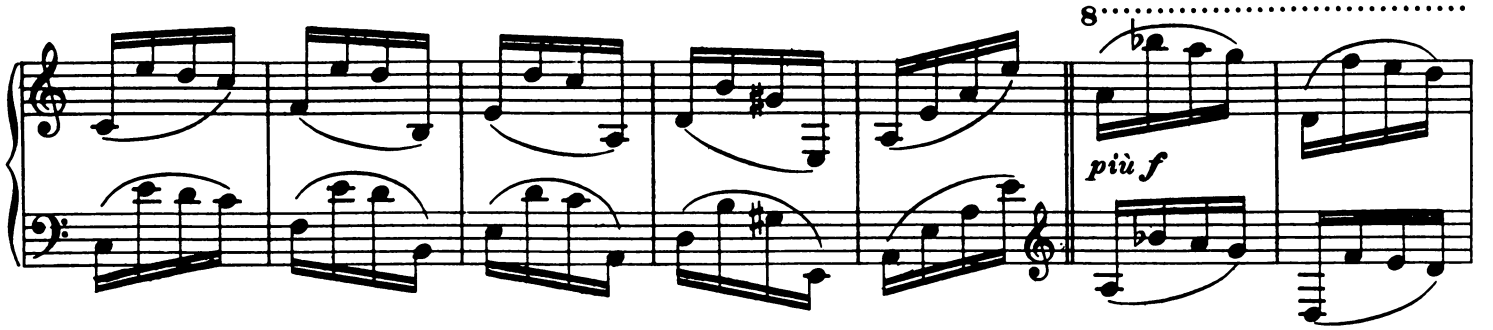
The third system shows further development of the musical themes. The melodic line in the upper staff continues with various intervals and rests, while the bass line provides a steady accompaniment. The overall texture is light and delicate.

legato cresc.

The fourth system introduces a change in performance style. The marking *legato cresc.* (legato crescendo) is placed above the music. The notes are now connected by slurs, and the dynamics are increasing. The bass line continues with its rhythmic accompaniment.

f

The final system of music on the page. The melodic line in the upper staff features slurs and a final flourish. The bass line concludes with a few final notes. The piece ends with a forte (*f*) dynamic marking.



8.....

più f

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the eighth measure of the upper staff, with a dotted line extending to the right.



8.....

cresc. poco sostenuto sempre e con forza

This system continues the musical piece with two staves. The upper staff has a melodic line with slurs and a fermata over the eighth measure. The lower staff has a rhythmic accompaniment. The instruction *cresc. poco sostenuto sempre e con forza* is written across the middle of the system.

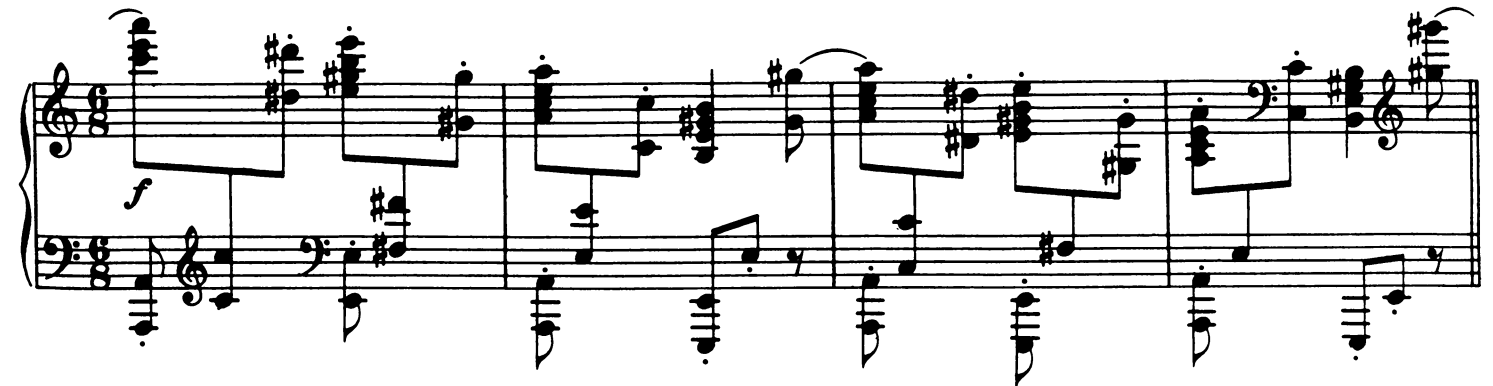


This system consists of two staves of music. The upper staff has a melodic line with slurs and a fermata over the eighth measure. The lower staff has a rhythmic accompaniment.



8.....

This system consists of two staves of music. The upper staff has a melodic line with slurs and a fermata over the eighth measure. The lower staff has a rhythmic accompaniment.



This system consists of two staves of music. The upper staff has a melodic line with slurs and a fermata over the eighth measure. The lower staff has a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chordal textures and melodic lines. A first ending bracket labeled '8' spans the final measures of the system.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *fz* and *mf*. A first ending bracket labeled '8' is present at the beginning of the system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a section labeled 'Ossia' in the bass clef. A first ending bracket labeled '8' is present at the end of the system.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *f* and *mf*. A first ending bracket labeled '8' is present at the beginning of the system.

JOHANNES BRAHMS' SÄMTLICHE WERKE

I. Band

Symphonien für Orchester I

Nr. 1. C moll. Op. 68
Nr. 2. D dur. Op. 73

II. Band

Symphonien für Orchester II

Nr. 3. F dur. Op. 90
Nr. 4. E moll. Op. 98

III. Band

Ouvertüren und Variationen für Orchester

Akademische Festouvertüre. C moll. Op. 80
Tragische Ouvertüre. D moll. Op. 81
Variationen über ein Thema von J. Haydn. B dur. Op. 56a

IV. Band

Serenaden und Tänze für Orchester

Serenade. D dur. Op. 11
Serenade. A dur. Op. 16
Ungarische Tänze. Nr. 1. G moll — 3. F dur — 10. F dur

Konzerte für Violine und Violoncell

Konzert für Violine. D dur. Op. 77
Konzert für Violine und Violoncello. Op. 102

VI. Band

Klavierkonzerte

Nr. 1. D moll. Op. 15
Nr. 2. B dur. Op. 83

VII. Band

Kammermusik für Streichinstrumente

Sextett Nr. 1 für 2 Violinen, 2 Bratschen und 2 Violoncellos. B dur. Op. 18
Sextett Nr. 2. G dur. Op. 36
Quintett Nr. 1 für 2 Violinen, 2 Bratschen und Violoncello. F dur. Op. 88 — Nr. 2. G dur. Op. 111
Quintett für Klarinette (oder Bratsche), 2 Violinen, Bratsche und Violoncello. Op. 115
Quartett Nr. 1 für 2 Violinen, Bratsche und Violoncello. C moll. Op. 51 Nr. 1
Quartett Nr. 2. A moll. Op. 51 Nr. 2
Quartett Nr. 3. B dur. Op. 67

VIII. Band

Klavier-Quintett und -Quartette

Quintett für Klavier, 2 Violinen, Bratsche und Violoncello. F moll. Op. 34
Quartett Nr. 1 für Klavier, Violine, Bratsche und Violoncello. G moll. Op. 25 — Nr. 2. A dur. Op. 26 — Nr. 3. C moll. Op. 60

IX. Band

Klavier-Trios

Trio Nr. 1 für Klavier, Violine und Violoncello. H dur. Op. 8. Erste Fassung
— Spätere Fassung
Trio Nr. 2. C dur. Op. 87 — Nr. 3. C moll. Op. 101
Trio für Klavier, Violine und Waldhorn (oder Bratsche oder Violoncello). Es dur. Op. 40
Trio für Klavier, Klarinette (oder Bratsche) und Violoncello. A moll. Op. 114

X. Band

Klavier-Duos

Für Klavier und Violine

Sonate Nr. 1. G dur. Op. 78
Sonate Nr. 2. A dur. Op. 100
Sonate Nr. 3. D moll. Op. 108
Sonatensatz, nachgel. Werk

Für Klavier und Violoncello

Sonate Nr. 1. E moll. Op. 38
Sonate Nr. 2. F dur. Op. 99

Für Klavier und Klarinette (oder Bratsche)

Sonate Nr. 1. F moll. Op. 120 Nr. 1
Sonate Nr. 2. Es dur. Op. 120 Nr. 2

XI. Band

Werke für 2 Klaviere zu 4 Händen

Sonate nach dem Quintett. Op. 34 bis, F moll
Variationen über ein Thema von J. Haydn. B dur. Op. 56b

XII. Band

Werke für 1 Klavier zu 4 Händen

Variationen über ein Thema von Rob. Schumann. Es dur. Op. 23
Walzer. Op. 39
Liebeslieder. Walzer, Op. 52a
Neue Liebeslieder. Walzer. Op. 65
Ungarische Tänze

XIII. Band

Klavier-Sonaten und -Variationen

Sonate Nr. 1. C dur. Op. 1
Sonate Nr. 2. Fismoll. Op. 2
Sonate Nr. 3. F moll. Op. 5
16 Variationen über ein Thema von Robert Schumann. Fismoll. Op. 9
11 Variationen über ein eigenes Thema. D dur. Op. 21 Nr. 1
13 Variationen über ein ungarisches Lied. D dur. Op. 21 Nr. 2
25 Variationen und Fuge über ein Thema von Händel. B dur. Op. 24
28 Variationen über ein Thema von Paganini. A moll. Op. 35

XIV. Band

Kleinere Klavierwerke

Scherzo. Esmoll. Op. 4
Balladen. Op. 10
Walzer. Op. 39
Klavierstücke (Capricci u. Intermezzi). Op. 76
2 Rhapsodien. H moll. G moll. Op. 79
Fantasien. Op. 116
3 Intermezzi. Op. 117
Klavierstücke (Intermezzi, Ballade und Romanze). Op. 118
Klavierstücke (Intermezzi und Rhapsodie). Op. 119

XV. Band

Studien und Bearbeitungen für Klavier

Étude nach Chopin. F moll
Rondo (Perpetuum mobile) nach Weber. C dur
Presto nach Bach. 1. und 2. Bearbeitung
Chaconne nach Bach für die linke Hand allein. D moll
Gavotte nach Glück. A dur
Impromptu nach Schubert für die linke Hand allein
2 Gigueen. A moll. H moll
2 Sarabanden. A moll. H moll
Thema mit Variationen (nach dem 2. Satze des Sextetts. Op. 18). D moll
Ungarische Tänze
Kadenzen zu Bachs Konzert in D moll
Kadenzen zu Mozarts Konzerten in D moll, G dur, C moll
Kadenzen zu Beethovens Klavierkonzert. Op. 58
51 Übungen

XVI. Band

Orgelwerke

2 Präludien und Fugen. A moll. G moll
Choralvorspiel und Fuge über »O Traurigkeit, o Herzeleid«. A moll
Fuge. As moll
11 Choralvorspiele. Op. 122

XVII. Band

Chorwerke mit Orchester I

Ein deutsches Requiem für Soli und Chor. Op. 45

XVIII. Band

Chorwerke mit Orchester II

Triumphlied für 8stimmigen Chor. Op. 55
Rinaldo, Kantate für Tenorsolo und Männerchor. Op. 50

XIX. Band

Chorwerke mit Orchester III

Rhapsodie für Altsolo und Männerchor. Op. 53
Schicksalslied von Fr. Hölderlin für Chor. Op. 54
Nänie von Fr. Schiller für Chor. Op. 82
Gesang der Parzen für 6stimmigen Chor. Op. 89
Ave Maria für Frauenchor. Op. 12
Begräbnisgesang für Chor und Blasinstrumente. Op. 13
Gesänge für Frauenchor mit 2 Hörnern und Harfe. Op. 17
Ellens 2. Gesang aus W. Scotts »Fräulein vom See« von Schubert für 3stimmigen Frauenchor, 4 Hörnern und 2 Fagotte

XX. Band

Mehrstimmige Gesänge mit Klavier oder Orgel

Der 23. Psalm für 3stimmigen Frauenchor. Op. 27
Geistliches Lied von Flemming für gemischten Chor. Op. 30
3 Quartette für 4 Solostimmen. Op. 31
3 Quartette für 4 Solostimmen. Op. 64
Liebeslieder. Walzer für Klavier zu 4 Händen und Gesang ad libitum. Op. 52
Neue Liebeslieder. Walzer für 4 Singstimmen und Klavier zu 4 Händen. Op. 65
4 Quartette für Sopran, Alt, Tenor und Baß. Op. 92
Zigeunerlieder für 4 Singstimmen. Op. 103
6 Quartette für Sopran, Alt, Tenor und Baß. Op. 112
Tafellied (Dank der Damen) von Eichendorff für 6stimm. Chor. Op. 83b
Hochzeitskantäthen von G. Keller. Für Sopran, Alt, Tenor und Baß

XXI. Band

Mehrstimmige Gesänge ohne Begleitung

Für gemischten Chor

Marienlieder. Op. 22
2 Motetten. 5stimmig. Op. 29
2 Motetten. 4-6stimmig. Op. 74
3 Motetten. 4 und 8stimmig. Op. 110
Fest- und Gedenksprüche. 8stimmig. Op. 109
3 Gesänge. 6stimmig. Op. 42
7 Lieder. Op. 62
6 Lieder und Romanzen. Op. 93a
5 Gesänge. Op. 104
Deutsche Volkslieder. 4stimmig
»Dem dunklen Schoß der heiligen Erde« aus Schillers »Lied von der Glode«. 4stimmig
Töne, lindernder Klang. Kanon
Rauh. Kanon

Für Frauenchor

3 geistliche Chöre. Op. 37
12 Lieder und Romanzen. Op. 44
13 Kanons. 3-, 4- und 6stimmig. Op. 113
Mir lächelt kein Frühling. Kanon
Grausam erweist sich Amor. Kanon
O wie sanft. Kanon
Wann? Kanon
Spruch, von Hoffmann von Fallersleben

Für Männerchor

5 Lieder. Op. 41

XXII. Band

Duette mit Klavierbegleitung

3 Duette für Sopran und Alt. Op. 20
4 Duette für Alt und Bariton. Op. 28
4 Duette für Sopran und Alt. Op. 61
5 Duette für Sopran und Alt. Op. 66
Balladen und Romanzen. Op. 75

XXIII. Band

Einstimmige Lieder mit Klavierbegleitung I

6 Gesänge für Tenor oder Sopran. Op. 3
6 Gesänge. Op. 6
6 Gesänge. Op. 7
8 Lieder und Romanzen. Op. 14
5 Gedichte. Op. 19
9 Lieder und Gesänge. Op. 32
15 Romanzen aus Tiecks »Magelone«. Op. 33

XXIV. Band

Einstimmige Lieder mit Klavierbegleitung II

4 Gesänge. Op. 43
4 Gesänge. Op. 46
5 Lieder. Op. 47
7 Lieder. Op. 48
5 Lieder. Op. 49
8 Lieder und Gesänge. Op. 57
8 Lieder und Gesänge. Op. 58
8 Lieder und Gesänge. Op. 59
9 Lieder und Gesänge. Op. 63

XXV. Band

Einstimmige Lieder mit Klavierbegleitung III

9 Gesänge. Op. 69
4 Gesänge. Op. 70
5 Gesänge. Op. 71
5 Gesänge. Op. 72
5 Romanzen und Lieder für 1 oder 2 Singstimmen. Op. 84
6 Lieder. Op. 85
6 Lieder für eine tiefere Stimme. Op. 86
2 Gesänge für Alt mit Bratsche und Klavier. Op. 91
5 Lieder für eine tiefe Stimme. Op. 94
7 Lieder. Op. 95
4 Lieder. Op. 96
6 Lieder. Op. 97

XXVI. Band

Einstimmige Lieder mit Klavierbegleitung IV

5 Lieder für eine tiefere Stimme. Op. 105
5 Lieder. Op. 106
5 Lieder. Op. 107
4 ernste Gesänge für eine Baßstimme. Op. 121
Mondnacht
Regenlied
8 Zigeunerlieder aus Op. 103 bearbeitet
Deutsche Volkslieder
14 Volkskinderlieder
Anhang: 28 Nachgelassene Volkslieder