

Variationen über ein Thema von Joseph Haydn

für zwei Pianoforte

Johannes Brahms, Op. 56^b
Veröffentlicht 1873

Chorale St. Antoni

Andante

Pianoforte I

Pianoforte II

The musical score is arranged for two pianos, labeled Pianoforte I and Pianoforte II. It begins with the title 'Chorale St. Antoni' and the tempo marking 'Andante'. The key signature is one flat (B-flat) and the time signature is 2/4. The score is divided into three systems. The first system shows the initial presentation of the chorale, with both pianos playing in parallel motion. The second system features a variation where the right hand of both pianos plays a more active, rhythmic pattern while the left hands continue with the original harmonic structure. The third system shows further variations, including changes in dynamics (pp) and more complex rhythmic patterns in both hands. The score includes various musical notations such as slurs, accents, and dynamic markings (p, pp, f).

Musical score for two pianos (I and II). The score is in a key with two flats and a 2/4 time signature. It features a first ending (1.) and a second ending (2.) marked with a repeat sign and a double bar line. The dynamic markings are *dim. smorzando* and *p*.

Var. 1
Andante con moto

Musical score for two pianos (I and II) for 'Var. 1'. The tempo is *Andante con moto*. The score is in a key with two flats and a 2/4 time signature. It features a first ending (1.) and a second ending (2.) marked with a repeat sign and a double bar line. The dynamic marking is *p*.

Musical score for two pianos (I and II). The score is in a key with two flats and a 2/4 time signature. It features a first ending (1.) and a second ending (2.) marked with a repeat sign and a double bar line. The dynamic marking is *mf*.

I

II

I

II

I

II

I *p* *dim.*

II *dim.*

The first system of music consists of two staves, labeled I and II. Staff I is in the treble clef and staff II is in the bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music begins with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. Staff I features a melodic line with a slur over the first two measures and a fermata at the end. Staff II provides a harmonic accompaniment with a similar slur and fermata. The system concludes with repeat signs and first/second endings.

Var. 2
Vivace

I *f* *p*

II *f* *p*

The second system, titled 'Var. 2 Vivace', continues with two staves, I and II. The key signature remains three flats and the time signature is 2/4. The tempo is marked 'Vivace'. Both staves start with a forte (*f*) dynamic. Staff I has a melodic line with a slur and a piano (*p*) dynamic marking in the second measure. Staff II has a similar accompaniment with a slur and piano marking. The system ends with repeat signs and first/second endings.

I *f* *p*

II *f* *p*

The third system is identical to the second system, featuring two staves (I and II) with a key signature of three flats and a 2/4 time signature. It is marked 'Vivace' and begins with a forte (*f*) dynamic. Staff I contains a melodic line with a slur and a piano (*p*) dynamic marking. Staff II provides a harmonic accompaniment with a slur and piano marking. The system concludes with repeat signs and first/second endings.

I

II

I

II

I

II

Var. 3
Con moto

I

p dolce e legato

II

p legato

I

p sempre e legato

II

molto p dolce e legato

I

p

II

p

I

II

I

II

I

II

I

II

I

p

II

p dolce

I

rit. dim.

II

p

rit. dim.

Var. 4
Andante
dolce e semplice

The musical score is arranged in three 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 3/8. The first system is marked *p* and *dolce e semplice*. The second system is marked *p dolce*. The third system is marked *più f*. The fourth system is marked *p* and *più f*. The fifth system is marked *p espress.* and *più f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

I

II

I

II

I

II

I *p* *sfz* *semplice*

II *p* *sfz*

I *p*

II *p*

I *poco f* *p*

II *poco f* *p*

I

II

sf *p* *sfz* *p*

sf *p* *sfz* *p semplice*

Detailed description: This system contains two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The key signature has three flats. The music features various dynamics: *sf* (sforzando), *p* (piano), *sfz* (sforzando), and *p semplice*. There are also articulation marks like accents and slurs.

Var. 5

Poco presto 8

I

II

sfz *p* *sfz* *sfz*

sfz p *sfz* *sfz*

Detailed description: This system is labeled 'Var. 5' and 'Poco presto 8'. It features two staves, I and II. The key signature has three flats. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *sfz* (sforzando), *p* (piano), and *sfz p* (sforzando piano).

I

II

f *p*

f *p*

Detailed description: This system features two staves, I and II. The key signature has three flats. The music continues with complex rhythmic patterns. Dynamics include *f* (forte) and *p* (piano).

8.....

I *sfz p* *sfz* *sfz*

II *sfz p* *sfz* *sfz*

8.....

I *f* *p*

II *f* *p*

I *f* *p*

II *f* *p*

I

II

I

II

I

II

I

II

I

II

I

II

8.....

I

II

p

p

Detailed description: This block contains the first system of a musical score for two pianos. It consists of four staves: two for the right hand (I) and two for the left hand (II). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first four measures show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The fifth measure is marked with a fermata and the number '8'. The final two measures end with a double bar line and a piano (*p*) dynamic marking.

Var. 6
Vivace

I

II

Vivace

p

Detailed description: This block contains the second system, labeled 'Var. 6' and 'Vivace'. It features a 2/4 time signature and a key signature of two flats. The right hand (I) has a melodic line with some rests, while the left hand (II) plays a complex, rhythmic accompaniment with many beamed notes. A piano (*p*) dynamic marking is present in the left hand. The system concludes with a double bar line and a fermata.

I

II

p sempre

p sempre

1. 2.

1. 2.

Detailed description: This block contains the third system, continuing the 'Vivace' variation. It features a 2/4 time signature and a key signature of two flats. Both hands (I and II) are marked with 'p sempre' (piano always). The right hand (I) has a melodic line with some rests, while the left hand (II) plays a complex, rhythmic accompaniment with many beamed notes. The system concludes with a double bar line and two first/second endings (1. and 2.) in both hands.

I

II

I

II

I

II

The first system of the musical score consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a key signature of two flats. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *sfz* and *f*. Staff II contains a treble and bass clef with a key signature of two flats. It features a dense texture of chords and arpeggios. Dynamics include *f*. Both staves have a repeat sign at the end.

Var. 7
Grazioso

The second system of the musical score is labeled "Var. 7 Grazioso" and consists of two grand staves, labeled I and II. Staff I contains a treble and bass clef with a key signature of two flats and a 6/8 time signature. It features a melodic line with a piano (*p*) dynamic. Staff II contains a treble and bass clef with a key signature of two flats and a 6/8 time signature. It features a melodic line with a piano (*p*) dynamic and the instruction *molto dolce*. Both staves have a repeat sign at the end.

I

II

p

legato

I

II

p

molto dolce

I

II

espress.

p

I

II

Musical score for two hands (I and II). Hand I has a fermata over the first measure. Hand II has a fermata over the first measure. The music is in a key with two flats and a 3/4 time signature. The first measure of hand I has a fermata and a dotted line above it with the number 8. The first measure of hand II has a fermata and a dotted line above it with the number 8. The music continues for several measures with various notes and rests.

Var. 8
Poco presto

I

II

Poco presto

p sempre m. v. e legato

Musical score for two hands (I and II) for Variation 8. The tempo is marked 'Poco presto'. The music is in a key with two flats and a 3/4 time signature. The first measure of hand I has a fermata. The first measure of hand II has a fermata. The music continues for several measures with various notes and rests. The instruction *p sempre m. v. e legato* is written below the first measure of hand II. The music ends with a fermata over the last measure of hand I.

I

II

I

II

I

II

I

II

p

I

sempre molto p

non leg.

non leg.

II

sempre molto p

I

II

non leg.

8⁸.....

Finale
Andante

I

p legato

II

p legato

I

p legato

II

p legato

I

cresc.

II

cresc.

I

II

I

sempre più *f*

II

sempre più *f*

I

II

I *più f*

II *più f*

I *sfz cresc.*

II *sf*

I *f*

II

The musical score is arranged in three systems, each with two staves labeled I and II. The key signature is one flat (B-flat major or D minor). The first system includes an *ossia* section above the main staff I. The first system features a *p* dynamic and a *dolce* marking. The second system includes a *f* dynamic and a *p dolce* marking. The third system features a *p* dynamic and a *p dolce* marking. The score contains various musical notations including triplets, slurs, and fingerings.

I

p dolce

II

sempre dolce e grazioso

I

II

I

p grazioso

II

p

I

II

I

molto dolce

II

I

marc.

p

m.s.

p

II

I

II

I

cresc.

più f

8.....

8.....

II

cresc.

poco più f ben marcato

I

p ma ben marc.

8.....

II

poco più animato sempre

p ma ben marcato

cresc.

cresc.

f marc. e sempre cresc.

f

ff

ff

I

II

I

II

I

II

I

II

I

p dim. e ritard. *molto ritard. e dim.*

II

p dim. e ritard. *molto ritard. e dim.*

I

in tempo *ff* 8...

II

in tempo

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.

V. Band

Konzerte für Violine und Violoncello

- 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 (Intermezzo, Ballade und Romanze). Op. 118
Klavierstücke (Intermezzo und Rhapsodie). Op. 119

XV. Band

Studien und Bearbeitungen für Klavier

- Etüde 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 Gluck. A dur
Impromptu nach Schubert für die linke Hand allein
2 Giguen. 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. 93b
Hochzeitskantätchen 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 Glocke«. 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

Einestimmige 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

Einestimmige 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

Einestimmige 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

Einestimmige 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
Deutsche Volkslieder
14 Volkskinderlieder
28 Deutsche Volkslieder