

# VARIATIONS

## SUR UN THÈME DE HAYDN

Chorale St. Antoni

J. BRAHMS op. 56 a

1833-1897

**Andante**

PICCOLO

FLAUTI

OBOI

CLARINETTI in  $\begin{matrix} B \\ Sib \end{matrix}$

FAGOTTI

CONTRAFAGOTTO

in  $\begin{matrix} B \\ Sib \end{matrix}$  basso grave

CORNI in  $\begin{matrix} Es \\ Mi b \end{matrix}$

TROMBE in  $\begin{matrix} B \\ Sib \end{matrix}$

TIMPANI in  $\begin{matrix} F B \\ Fa Sib \end{matrix}$

TRIANGOLO

**Andante**

VIOLINO I

VIOLINO II

VIOLA

VIOLONCELLO

CONTRABASSO

HEUGEL & C<sup>ie</sup>, Editeurs, Paris

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Ob. *f*

Fg. *f*

Cfr. *f*

Cor. (B) *mf*

(Es) *mf*

Tr. (B) *mf*

Vlc. *f*

Cb. *f*

Ob. *p* *pp*

Fg. *p* *pp*

Cfr. *p* *pp*

Cor. (B) *p* *pp*

(Es) *pp*

Vlc. *p* *pp*

Cb. *p* *pp*



# Variationen

über ein Thema von Jos. Haydn.

Johannes Brahms Op. 56<sup>b</sup>

## Chorale St. Antoni. Andante.

Klavier I.

*p*

Klavier II.

*p*

Andante.

The first system of the score shows the beginning of the piece. Klavier I (top) and Klavier II (bottom) both play in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante.' and the dynamics are marked 'p' (piano). Klavier I starts with a melodic line, while Klavier II provides a harmonic accompaniment with chords and moving bass lines.

I

*f*

The second system of the score continues the piece. It begins with a double bar line and a fermata over the first measure. The dynamics are marked 'f' (forte). Klavier I (top) and Klavier II (bottom) both play in a 2/4 time signature with a key signature of two flats. Klavier I features a more active melodic line with slurs and accents, while Klavier II continues with a steady accompaniment.

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I

*p* *pp*

I

*f*

I

*dim. smorzando* *p*

1. 2.

*Ped. liberamente*