

22

Variationen

für

Clavier und Violoncell

von

Franz Wüllner.

Op. 39.

Frau Elise von Herzogenberg.

Zweundzwanzig
VARIATIONEN
über ein Thema

von
FRANZ SCHUBERT

für
Clavier und Violoncell

componirt
von
FRANZ WÜLLNER.

Op. 39.

Pr. 4 Mark.

Eigenthum des Verlegers.

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22 Variationen.

Thema. Andante.

Franz Wüllner, Op.39.

Violoncell.

Clavier.

The first system of the 'Thema' section consists of three staves. The top staff is for the Violoncell (Cello) in bass clef, 2/4 time, starting with a piano (*p*) dynamic. The middle and bottom staves are for the Clavier (Piano) in treble and bass clefs, respectively, in 3/4 time, also starting with a piano (*p*) dynamic. The Clavier part features a complex harmonic accompaniment with many chords and moving lines.

The second system continues the 'Thema' section. The Violoncell part includes dynamic markings for *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). The Clavier part also includes *cresc.* and *dim.* markings, with a *p* marking at the end of the system.

Variation I.

The first system of Variation I features a more rhythmic and technically demanding Violoncell part, marked *espress.* (espressivo). The Clavier part has a more active accompaniment. Dynamic markings include *cresc.*, *dim.*, and *p*.

The second system of Variation I continues the variation. The Violoncell part has dynamic markings for *cresc.*, *dim.*, and *p*. The Clavier part also includes *cresc.* and *dim.* markings, with a *p* marking at the end of the system.

Variation IV.

mf poco marcato
mp
cresc.
simili
cresc.

f
f.

più f
dim.
più f
dim.

Variation V.

Più Allegro.

p leggiero
Più Allegro.
p leggiero
Ped. * *Ped.* *
Ped. * *Ped.* *

Ped. * *Ped.* * *col Pedale*
p *psf* 913 *psf*

Variation VI.

Molto vivace.

f Molto vivace.

Ped. * Ped. *

Ped. * Ped. *

Variation VII.

Moderato.

Moderato.

p

dolcissimo *mp* *dim.*

dolcissimo *cresc.* *dim.*

Ped. * Ped. *

Variation VIII.

Più moderato.

dolce molto espressivo
simili
cresc.
p
cresc.
dim.
p
cresc.
dim.
dolce
cresc.
f
dim.
p
mf
cresc.
f
dim.
col Pedale

Variation IX.

Poco moto.

mp
simili
cresc.
Poco moto.
mp
cresc.
molto marcato

First system of musical notation, featuring a bass line and a grand staff (treble and bass clefs). The music includes dynamic markings such as *f* and *ped.*, and a star symbol.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Variation X.
 Listesso tempo.

Third system of musical notation, marking the beginning of Variation X. It features sixteenth-note patterns in the bass line and dynamic markings *f*, *ten.*, and *sf*.

Fourth system of musical notation, continuing the sixteenth-note patterns in the bass line and melodic lines in the treble.

Fifth system of musical notation, concluding the variation with sixteenth-note runs and dynamic markings *sf* and *p.*

First system of musical notation. The bass line features a series of eighth notes with accents. The treble line contains a melodic line with slurs and dynamic markings *M.D.* and *sf*. The piano part includes chords and a melodic line with slurs, marked *M.S.* and *sf*.

Second system of musical notation. The bass line continues with eighth notes and accents. The treble line has a melodic line with slurs, marked *M.D.* and *ff*. The piano part features chords and a melodic line with slurs, marked *M.S.* and *M.D.*.

Third system of musical notation. The bass line continues with eighth notes and accents. The treble line has a melodic line with slurs, marked *M.D.*. The piano part features chords and a melodic line with slurs, marked *M.S.*.

Variation XI.
Listesso tempo.

Fourth system of musical notation. The bass line begins with a dynamic marking *mf appassionato*. The treble line has a melodic line with slurs and dynamic marking *mf*. The piano part features chords with fingerings 6 and 5, and a melodic line with slurs, marked *col Pedale*.

Fifth system of musical notation. The bass line continues with a dynamic marking *cresc.*. The treble line has a melodic line with slurs and dynamic marking *cresc.*. The piano part features chords with fingerings 6 and 5, and a melodic line with slurs, marked *sf*.

1. *dim.* 2. *dim.*

dim. *dim.*

This system contains the first two measures of a musical piece. The top staff is a vocal line with a melodic line and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes with slurs. Dynamics include *dim.* and *dim.* in both staves.

mf *mf*

This system contains the next two measures. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* in both staves.

cresc. *cresc.*

This system contains the next two measures. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *cresc.* in both staves.

f *dim.* *dim.*

This system contains the final two measures of the piece. The piano accompaniment concludes with a final chord. Dynamics include *f* and *dim.* in both staves.

Variation XII.
Sostenuto.

molto dolce **Sostenuto.** *molto dolce*

This system contains the first two measures of Variation XII. The tempo is marked *Sostenuto.* and the mood is *molto dolce*. The piano accompaniment features a more complex rhythmic pattern with slurs and ties.

p *cresc.* *dim.*

p *cresc.* *dim.*

1. 2.

Variation XIII.
Quasi più moto.

pp *Quasi più moto.*

pp *Pedale*

Una corda

cresc. *cresc.*

tutte corde

f *dim.* *f* *dim.*

1. 2.

Variation XIV.

Andante.

Andante.

mf espressivo *cresc.* *col Pedale*

dim. *mf* *cresc.*

if dim. *mf* *rf dim.* *mf*

cresc. *f* *cresc.* *f*

Variation XV.

Poco moto.

p leggiero

Poco moto.

p

sempre p

sempre p

poco cresc.

dim.

pp

poco cresc.

dim.

Variation XVI.

pp una corda

sempre p

sempre p

Variation XVII.
Moderato, poco rubato.

p *espression* *cresc.* *dim.* *p*

Moderato, poco rubato.

p *tutte corde* *cresc.* *rf* *dim.* *p*

col Pedale

cresc. *dim.* *p quasi ritard.* *p più ritard.*

molto cresc. *dim.* *p quasi ritard.* *p più ritard.*

Variation XVIII.
Allegro moderato

Allegro moderato.

f *non legato*

p più f *p più f*

ff *ff* *ff*

Variation XIX.

Presto. (Doppio movimento.)

mf marcato
Presto. (Doppio movimento.)
mf *cresc.*

f *dim.*

p *cresc.* *f*

Variation XX.

Sostenuto.

p
Sostenuto.
dolce e molto espressivo

p espressivo

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with slurs and a harmonic accompaniment. Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo). The system concludes with a first ending (1.) and a second ending (2.) marked with a *p* (piano) dynamic.

Variation XXI.
Più sostenuto.

The second system begins with the tempo marking *molto dolce* and the instruction **Più sostenuto.** The music is marked *p* (piano). The upper staff features a melodic line with long slurs, while the lower staff provides a steady accompaniment. The instruction *col Pedale* is written below the bass staff, indicating the use of the sustain pedal. The system ends with a repeat sign.

The third system continues the musical piece with dynamic markings of *cresc.* and *dim.*. It includes first and second endings. The notation shows intricate melodic and harmonic details with various slurs and articulation marks.

The fourth system features the tempo marking *dolce* and dynamic markings of *dolce* and *molto cresc.* (molto crescendo). The music maintains a lyrical character with flowing lines and a gradual increase in volume.

The fifth system concludes the variation with dynamic markings of *dim.* and *p*. It features first and second endings, leading to the final notes of the piece.

Variation XXII. und Coda.

Tempo des Thema.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The music features complex rhythmic patterns and dynamic markings. A *fz* marking is present in the middle system, and *M.S.* is written below the grand staff.

Second system of musical notation, continuing the piece with similar complex rhythmic and melodic lines across the three staves.

Third system of musical notation. It includes the instruction *più f e più stringendo* written above the top staff and below the bottom staff. The *fz* dynamic marking is also present.

Fourth system of musical notation, featuring intricate rhythmic patterns and dynamic markings.

Fifth system of musical notation. It includes the instruction *con molto fuoco* written above the top staff and below the bottom staff. The *ff* dynamic marking is present, along with *M.S.* written below the grand staff.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and another bass staff at the bottom. The music features a key signature of two sharps (F# and C#) and a 3/4 time signature. The first two staves contain melodic lines with triplets and slurs. The bottom staff has a bass line with triplets. Dynamics include *fz* (forzando) and *fz* (forzando).

Second system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music continues with similar melodic and harmonic patterns. Dynamics include *ff* (fortissimo) and *fz* (forzando). There are also markings for *6* (sexta) and *3* (tripla).

Third system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music shows a gradual change in mood. Dynamics include *meno f* (meno forte) and *dim.* (diminuendo). The instruction *poco a poco più tranquillo* (little by little more tranquil) is written above the staves.

Tempo I.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music is marked *Tempo I.* and *p* (piano). The instruction *espressivo* (expressive) is written below the staves. The music features a more active bass line and complex harmonic textures.

Fifth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music continues with expressive textures. Dynamics include *espressivo* and *fz* (forzando). The instruction *espressivo* is written below the staves.

First system of musical notation. It consists of a bass line and a grand staff (treble and bass clefs). The bass line starts with a *p* dynamic. The grand staff includes a *tr* (trill) marking. Pedal points are indicated with *Ped.* and asterisks.

Second system of musical notation. The bass line begins with *più p*. The grand staff features a *pp* dynamic. Pedal markings include *Ped.* and asterisks.

Third system of musical notation. This system continues the melodic and harmonic development with various articulations and dynamic markings.

Fourth system of musical notation. The bass line continues with a steady rhythm, while the grand staff shows complex chordal textures.

Fifth system of musical notation. The bass line starts with *p*, followed by *più p* and *pp*. The grand staff includes the instruction *sempre più p* and *pp*. Pedal markings are present at the end of the system.

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22 Variationen.

Violoncell.

Thema.
Andante.

Franz Wüllner, Op. 39

Variation I.

Variation II.

tranquillo

Variation III.

Più moto.

Violoncell.

Variation IV.

mf poco marcato *cresc.* *rf* *f* *più f* *sf* *dim.*

Variation V. Più Allegro.

p *leggiero*

Variation VI. Molto vivace.

f

Variation VII. Moderato.

p *dolcissimo* *mp* *dim.*

Variation VIII. Più moderato.

dolce molto espressivo *simili* *cresc.* *dim.* *dolce.* *p* *mf cresc.* *f* *dim.*

Violoncell.

Variation IX.
Poco moto.

mp *simili* *cresc.*
f

Variation X.
Listesso tempo. *ten.*

f *6* *ten.* *sf* *ten.* *sf* *ten.* *sf* *ten.* *sf*
ff

Variation XI.
Listesso tempo.

mf *passionato* *cresc.* *dim.* *dim.* *1.* *2.*
mf *cresc.* *f* *1.* *2.*

Variation XII.
Sostenuto.

molto dolce
p *cresc.* *dim.* *1.* *2.*

Variation XIII.
Quasi più moto.

pp *cresc.* *f dim.* *1.* *2.*

Variation XIV.
Andante.

Violoncell.

Clavier.

Variation XV.
Poco moto.

Variation XVI.

Variation XVII.
Moderato, poco rubato.

Variation XVIII.
Allegro moderato.

Variation XIX.
Presto. (Doppio movimento.)

Variation XX.
Sostenuto.

Clavier.

Violoncell.

1. 2. *cresc. dim. p*

Variation XXI. Più sostenuto.

molto dolce cresc. dim. dim.

dolce molto cresc. dim. p

Variation XXII. und Coda. Tempo des Thema.

mf marcato cresc. dim.

dim. mf f mf

f poco stringendo più e più stringendo

con molto fuoco ff

6 poco a poco

più tranquillo

Tempo I.

meno f dim. p

p

più p pp

p più p pp