

# Introduction und Variationen

über ein Originalthema

für das Pianoforte zu vier Händen componirt

von

Schubert's Werke.

Serie 9. N<sup>o</sup> 18.

## FRANZ SCHUBERT.

(Erschien als Op. 82. N<sup>o</sup> 2.)

### INTRODUCTION. Moderato.

Secondo.

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### INTRODUCTION.

Moderato.

Primo.

The musical score is written for four hands on two staves. It begins with a forte (*ff*) dynamic. The first system contains two measures. The second system starts with a piano (*p*) dynamic and includes a decrescendo (*decresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of music consists of two staves. The upper staff contains a series of chords and dyads, with a dynamic marking of *p* (piano) appearing in the second measure. The lower staff features a more rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. It begins with a forte (*f*) dynamic. A *ritard.* (ritardando) marking is placed over the final two measures of the system. The system concludes with a *Cadenza* section, indicated by a double bar line and a fermata over the final notes.

Original - Thema.  
Moderato.

The 'Original - Thema' section is in 2/4 time and marked *Moderato*. It features a melody in the upper staff and a supporting bass line in the lower staff. The dynamics range from *p* (piano) to *dim.* (diminuendo).

This section contains the first variation of the theme. It is characterized by more complex rhythmic patterns, including sixteenth-note runs in the upper staff. Dynamics of *f* (forte) and *p* (piano) are used throughout.

VAR. I.

The first variation (VAR. I) continues with intricate textures. It features a prominent melody in the upper staff with triplets and a more active bass line. Dynamics include *p* and *f*.

The second variation section shows further development of the theme. It includes dense chordal textures and complex rhythmic figures in both staves, with a *p* (piano) dynamic marking.

The first system consists of three systems of piano music. The first system has a piano (*p*) dynamic. The second system has a forte (*f*) dynamic. The third system includes a *ritard.* (ritardando) marking, a *fp* (fortissimo piano) dynamic, and a section labeled *Cadenza ad lib.* with a dotted line above it.

Original-Thema.  
Moderato.

The *Original-Thema* section is in 2/4 time and consists of two systems. The first system starts with a piano (*p*) dynamic and ends with a *dim.* (diminuendo) marking. The second system features alternating piano (*p*) and forte (*f*) dynamics.

VAR. I.

The *VAR. I.* section consists of two systems. The first system starts with a piano (*p*) dynamic and includes triplets. The second system starts with a forte (*f*) dynamic, includes a first ending marked with the number 1, and ends with a piano (*p*) dynamic.

VAR. II.

Musical score for Variation II, consisting of four systems of piano notation. The first system begins with a piano (*p*) dynamic. The second system includes a *dim.* (diminuendo) marking and a fortissimo (*ff*) dynamic. The third system includes another *dim.* marking and a piano (*p*) dynamic. The fourth system concludes the variation with a repeat sign.

VAR. III.  
Brillante.

Musical score for Variation III, consisting of two systems of piano notation. The first system begins with a piano (*p*) dynamic and features triplet markings (*3*) in the bass line. The second system begins with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic, and also features triplet markings (*3*) in the bass line.

VAR. II.

Musical score for Variation II, consisting of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a trill in the right hand. The second system features a fortissimo (*ff*) dynamic and a *dim.* (diminuendo) marking. The third system includes another *dim.* marking and a piano (*p*) dynamic. The score is written in 2/4 time with a key signature of two flats.

VAR. III.  
Brillante.

Musical score for Variation III, consisting of three systems of piano accompaniment. The first system is marked piano (*p*) and includes a *cresc.* (crescendo) marking and triplet markings (*3*). The second system features a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The third system continues the piano (*p*) dynamic. The score is written in 2/4 time with a key signature of two flats.

First system of musical notation, consisting of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and includes a *cresc.* marking. The piece is in a key with two flats and a 2/4 time signature.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic.

Third system of musical notation, consisting of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic.

**VAR. IV.**  
Più lento.

Fourth system of musical notation, consisting of two staves. The time signature changes to 2/4. The music begins with a piano (*p*) dynamic, includes a *cresc.* marking, and ends with a *tr* (trill) and a *dim.* (diminuendo) marking.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features dynamics of *f*, *p*, *f*, *p dim.*, *pp*, and *f*.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features dynamics of *p*, *f*, *p dim.*, *pp*, *f*, and *p*.

Seventh system of musical notation, consisting of two staves. The music is marked *Andante.* and begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic and a *Cadenza* marking.

8.....

*p* *cresc.* *f*

8.....

**VAR. IV.**  
Più lento.

3 *p* *sp* *dim.*

1 *f* *p dim.* *pp ten.* *ten.* *ten.* *ten.*

1 *f* *p dim.* *pp ten.* *ten.* *ten.* *ten.*

*f* *p* *p legato*

*p* *Andante.* 1 *f ad lib.* *dim.*



Finale.  
Vivace.

Secondo.

The musical score is written for piano and consists of seven systems of staves. The first system is a grand staff with two bass clefs. The second system also has two bass clefs and includes dynamic markings *dim.* and *p*. The third system has two bass clefs. The fourth system has a treble clef on the upper staff and a bass clef on the lower staff. The fifth system has a treble clef on the upper staff and a bass clef on the lower staff, with dynamic markings *fpp* and the instruction *cre - scen - do*. The sixth system has two bass clefs and dynamic markings *p*, *f*, and *p*. The seventh system has two bass clefs and dynamic markings *f* and *p*. The score includes various musical notations such as chords, arpeggios, and slurs.

**Finale.**  
**Vivace.**

The musical score is written for piano in a 4/4 time signature, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Finale. Vivace.' and 'Primo.' The score consists of eight systems of two staves each. The first system begins with a 4-measure rest in the left hand, followed by a piano (*p*) dynamic marking. The right hand plays a rhythmic pattern of eighth and sixteenth notes with accents. The first system concludes with a *dim.* (diminuendo) marking. The second system continues the piano texture, with a *p* marking at the beginning and end. The third system features a more melodic line in the right hand with slurs and accents, while the left hand provides a steady accompaniment. The fourth system includes a 7-measure rest in the left hand. The fifth system has a 4-measure rest in the left hand and a *p* marking. The sixth system features a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic. The seventh system also features a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic. The eighth system concludes the piece with a piano (*p*) dynamic marking.

First system of musical notation, consisting of two staves. The upper staff contains a complex texture of chords and arpeggios, while the lower staff features a rhythmic bass line. Dynamic markings *dim.* and *cresc.* are present between the staves.

Second system of musical notation, consisting of two staves. The upper staff continues with dense chordal textures, and the lower staff has a steady bass line. A *p* marking is in the lower staff, and a *dim.* marking is in the upper staff.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, while the lower staff continues with a rhythmic bass line.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a rhythmic bass line.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, and the lower staff continues with a rhythmic bass line.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a rhythmic bass line.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a rhythmic bass line. A *ff* marking is in the lower staff.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score features a variety of musical textures, including arpeggiated chords, melodic lines with slurs, and rhythmic patterns. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *ff* (fortissimo). A fermata is present over a note in the fifth system. The piece concludes with a final chord marked *ff*.

Secondo.

The first system of the piano piece consists of two staves. The upper staff contains a complex texture of sixteenth-note runs and chords, while the lower staff provides a rhythmic accompaniment with eighth-note patterns. The music is marked with a forte *f* dynamic.

The second system continues the intricate texture. The upper staff features dense sixteenth-note passages, and the lower staff has a steady eighth-note accompaniment. The dynamic remains forte *f*.

The third system maintains the complex texture. The upper staff has sixteenth-note runs, and the lower staff continues with eighth-note accompaniment. The dynamic is marked *f*.

The fourth system shows a change in texture. The upper staff has a more rhythmic, chordal texture, while the lower staff continues with eighth-note accompaniment. The dynamic is marked *f*.

The fifth system is marked *ritenuto* and *p*. The upper staff features a dense texture of chords, and the lower staff has a slower eighth-note accompaniment.

The sixth system is marked *dim. e rall.*. The upper staff has a dense texture of chords, and the lower staff has a very slow eighth-note accompaniment.

The seventh system is marked *Andante*, *Presto*, *ritard.*, *pp*, *ff*, and *ff*. The upper staff has a dense texture of chords, and the lower staff has a very slow eighth-note accompaniment.

First system of musical notation, consisting of two staves. The upper staff contains a series of chords and melodic fragments, while the lower staff contains a bass line with chords and some melodic movement. Dynamics include *f* and *sf*.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic and harmonic material, and the lower staff provides a supporting bass line. Dynamics include *f*.

Third system of musical notation, consisting of two staves. The upper staff features a dense texture of chords, and the lower staff has a steady bass line. Dynamics include *f*.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests, and the lower staff has a more active bass line. The word *ritenuto* is written above the first measure, and a triplet of eighth notes is indicated by a '3' above the notes. Dynamics include *p*.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs, and the lower staff has a bass line. The word *rall.* is written above the sixth measure, and a first ending bracket is indicated by a '1' above the notes. Dynamics include *dim.*

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs, and the lower staff has a bass line. The word *Andante.* is written above the first measure, and the word *Presto.* is written above the fourth measure. Dynamics include *ritard.*, *pp*, *f*, and *ff*.







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