

ZWÖLF VARIATIONEN

über ein Thema aus dem Oratorium „Judas Maccabäus“ von Händel
für Pianoforte und Violoncell

Beethovens Werke.

von

Serie 13. N.º 110.

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TEMA. Der Fürstin Lichnowsky, geb. Gräfin von Thunn gewidmet.

Allegretto.

VIOLONCELLO.

The musical score consists of the following parts:

- TEMA:** A single staff in bass clef, starting with a piano (*p*) dynamic. It contains 4 measures.
- VAR. I:** A single staff in bass clef, starting with a piano (*p*) dynamic. It contains 24 measures.
- VAR. II:** A single staff in bass clef, starting with a piano (*p*) dynamic. It contains 8 measures.
- VAR. III:** A single staff in bass clef, starting with a fortissimo piano (*fp*) dynamic. It contains 8 measures.
- VAR. IV:** A single staff in bass clef, starting with a piano (*p*) dynamic. It contains 8 measures.

The score includes various musical notations such as trills (*tr*), accents (*>*), and dynamic markings (*p*, *f*, *sf*, *cresc. p*).

VIOLONCELLO.

VAR. V.

1 dolce p 2 1

The first system of Variation V consists of two staves of music. The first staff begins with a first ending bracket (1) and a *dolce* marking. The second staff continues the melody with a *p* marking and a second ending bracket (2). The system concludes with a first ending bracket (1).

VAR. VI.

p e dolce *ff* *p* *f* *f* *f*

The first system of Variation VI consists of two staves. The first staff begins with a *p e dolce* marking. The second staff features a *ff* marking and a *p* marking. The system concludes with three *f* markings.

VAR. VII.

2 3 3

The first system of Variation VII consists of two staves. The first staff begins with a second ending bracket (2) and a third ending bracket (3). The second staff continues the melody with a third ending bracket (3). The system concludes with a third ending bracket (3).

VIOLONCELLO.

Two staves of musical notation in bass clef, 2/4 time. The first staff contains a continuous sixteenth-note pattern. The second staff continues this pattern with some triplet markings and ends with a double bar line.

VAR. VIII.

One staff of musical notation in bass clef, 2/4 time. It begins with a forte (*f*) dynamic. The first two measures are bracketed as a first ending, with a '1' above the first measure and a '2' above the second. The piece concludes with a final cadence marked with a '7' above the last measure.

One staff of musical notation in bass clef, 2/4 time. It starts with a forte (*f*) dynamic. The first two measures are bracketed as a first ending, with a '2' above the first measure and a '1' above the second. The piece ends with a final cadence.

VAR. IX.

One staff of musical notation in bass clef, 2/4 time. It begins with a piano (*p*) dynamic. The first two measures are bracketed as a first ending, with a '2' above the first measure and a '2' above the second. The piece concludes with a final cadence.

One staff of musical notation in bass clef, 2/4 time. It starts with a piano (*pp*) dynamic. The first two measures are bracketed as a first ending, with a '3' above the first measure and a '2' above the second. The piece ends with a final cadence.

One staff of musical notation in bass clef, 2/4 time. It begins with a piano (*pp*) dynamic. The first two measures are bracketed as a first ending, with a '2' above the first measure and a '2' above the second. The piece concludes with a final cadence.

VAR. X.
Allegro.

One staff of musical notation in bass clef, 2/4 time. It begins with a forte (*f*) dynamic and features a series of eighth-note patterns.

One staff of musical notation in bass clef, 2/4 time. It continues with eighth-note patterns and a forte (*f*) dynamic.

One staff of musical notation in bass clef, 2/4 time. It begins with a fortissimo (*ff*) dynamic and continues with eighth-note patterns.

VOLONCELLO.

VAR. XI.
Adagio.

4

8

pp

fp

pp

VAR. XII.
Allegro.

8

7

p

sf

p

sf

ritard.

a tempo

sf

pp

sf

sf

5

p

sf

sf

sf

ff