

ZWÖLF VARIATIONEN

über ein Thema aus: „Judas Maccabäus“ v. Händel.

TEMA.

Violoncello.

Allegretto.

p *p* *p cresc.*

VAR. I.

VAR. II.

24 *p dolce*

sf *f* *f* *p*

VAR. III.

fp *p* *p*

VAR. IV.

p *mf* *cresc.* *f* *p*

VAR. V.

Musical notation for Variations V and VI in bass clef, key of D major. The first system includes fingerings (1, 2, 3, 4), dynamics (*p*, *p*), and articulation (*dolce*). The second system includes dynamics (*mf espress.*, *mf*) and articulation (*dimin.*). The third system includes dynamics (*p*, *ff*) and articulation (*dolce*). A double bar line is present at the end of the third system.

VAR. VI.

Musical notation for Variations VI and VII in bass clef, key of D major. The first system includes dynamics (*p e dolce*) and articulation (*sf*). The second system includes dynamics (*f*, *sf*, *dimin.*, *p*, *sf*) and articulation (*cresc.*). The third system includes dynamics (*sf*) and articulation (*dimin.*). The fourth system includes dynamics (*mf*) and articulation (*dimin.*). A double bar line is present at the end of the fourth system.

VAR. VII.

Musical notation for Variation VII in bass clef, key of D major. The first system includes dynamics (*mf*). The second system includes articulation (*dimin.*). The third system includes articulation (*dimin.*). The fourth system includes articulation (*dimin.*). The fifth system includes articulation (*dimin.*). A double bar line is present at the end of the fifth system.

3 2 4

mf

2 1 3 4

cresc.

1 3 2 1 3 2 1 3 2 1 0

p

VAR. VIII.

4 2 1 2 0 7

f *f* *sf* *sf*

p *f* *sf* *sf* *sf* *sf*

VAR. IX.

3 0 1 4 3 0 1 2 3 0

pp *sf* *pp* *f* *pp*

pp *sf* *cresc.* *f* *pp*

sf *pp* *1^a* *sf* *pp*

**VAR. X.
Allegro.**

f grandioso *sf*

1^a sempre f *sf*

ff *sf* *riten.*

VAR. XI.
Adagio.

p ma espress.

1^a cresc.

mf

p

sp

dimin.

pp

1^a restez

VAR. XII.
Allegro.

pp giocoso

p

f

p poco espress.

ritard.

a tempo

sf pp

sf = p

cresc.

f

sf

ff

pp

ff

dimin.

ZWÖLF VARIATIONEN

über „Ein Mädchen oder Weibchen“

aus der Oper: die Zauberflöte von Mozart.

TEMA. Allegretto.

p *pp* **Var. I.** 13 *Cad. poco caland.*

Var. II. *dolce* *sf* *p* *restez.* *f sf p*

Var. III. *cresc. e rall.* *f* *p* *p* *cresc.* *f* *p*

Var. IV. *p dolce* *cresc. e rall.* *sf*

Var. V.

1 *f energ. sf* *f* 1

Var. VI.

p *p cresc.* *f* *p* *sf* *sf* *sf > p*

Var. VII.

pp *pp poco cresc.* *pp* *morend.*

Var. VIII.

pp spicc. *poco cresc.* *sempre cresc.* *f* *f* *p* *sf* *sf* *p cresc.* *sf > p* *cresc.* *f*

Var. IX.

1 *p cresc.* *p cresc.* *sf* *sf* *f* *p* *cresc.* *f* *p* *poco rall.* *pp*

**Var. X.
Adagio.**

**Var. XI.
Poco Adagio, quasi Andante.**

**Var. XII.
Allegro.**

SIEBEN VARIATIONEN

über das Duett: „Bei Männern welche Liebe fühlen“

aus der Oper: **Die Zauberflöte** von Mozart.

TEMA.
Andante.

Violoncello.

Handwritten markings above the staff include several checkmarks (✓) and the word "restez" with a dotted line. The score includes various musical notations such as slurs, accents, and dynamic markings.

VAR. I.

The score for Variation I includes detailed fingering (1-4) and dynamic markings such as *p leggiero*, *cresc.*, *1^a*, *mf*, and *f*.

VAR. II. 3

The score for Variation II includes dynamic markings such as *p*, *sfz*, *f*, *dolce*, *cresc.*, *mf*, and *sf*.

VAR. III.

p dolce *sf* *cresc.* -

pp *cresc.* -

p *pp* *p* *sf*

p *cresc.* *sf* *f*

VAR. IV. 3

p poco espress. *cresc.* -

sf *p*

sf *cresc.* *sf* *p*

VAR. V.

Si prenda il tempo un poco più vivace.

pp

poco cresc. *sempre cresc.* *sf*

p sfp *cresc.*

p cresc. *f* *f*

VAR. VI.
Adagio.

VAR. VII.
Allegro non troppo.