

*THEMA**Andante*

The main theme is presented in three systems. The first system consists of a vocal line (treble clef, 2/4 time) and a bass line (bass clef, 2/4 time). The second system consists of a grand piano (treble and bass clefs, 3/8 time) and a bass line (bass clef, 3/8 time). The third system continues the grand piano and bass line. The tempo is marked *Andante* and the dynamics are *p* (piano). Measure numbers 1 through 9 are indicated.

## VAR. I

The first variation is presented in three systems. The first system consists of a vocal line (treble clef, 2/4 time) and a bass line (bass clef, 2/4 time). The second system consists of a grand piano (treble and bass clefs, 3/8 time) and a bass line (bass clef, 3/8 time). The third system continues the grand piano and bass line. The tempo is *Andante* and the dynamics are *p*. Measure numbers 1 through 9 are indicated.

## VAR. II

9

\*)

## VAR. III

5

\*) Zur Var. II, T. 13–14 im oberen System des Klaviers, vgl. Vorwort, S. XIII.

9

13

## VAR. IV

9

\*) Zur jeweils ersten Note im unteren System des Klaviers in den Takten 10 und 12 der Variation IV vgl. Vorwort, S. XIII.

## VAR. V

Musical score for Variation V, measures 1-13. The score is in 3/8 time and B-flat major. It features a violin part and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The violin part has a melodic line with some grace notes and a fermata at the end of measure 13.

## VAR. VI

Musical score for Variation VI, measures 1-13. The score is in 3/8 time and B-flat major. It features a violin part and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The violin part has a melodic line with some grace notes and a fermata at the end of measure 13.

\*) Var. V. T. 13. Violine: f<sup>♯</sup> nach dem Autograph; alle sonstigen Quellen lesen übereinstimmend d<sup>♯</sup>; vgl. Krit. Bericht.

9

13

18

Allegretto <sup>3)</sup>

Allegretto <sup>3)</sup>

*p*

\*) Zur Dynamik dieses Satzes vgl. Vorwort, S. XIII.