

# Breitkopf & Härtel's Klavier-Bibliothek

Editions Breitkopf & Härtel  
La Bibliothèque du Pianiste.

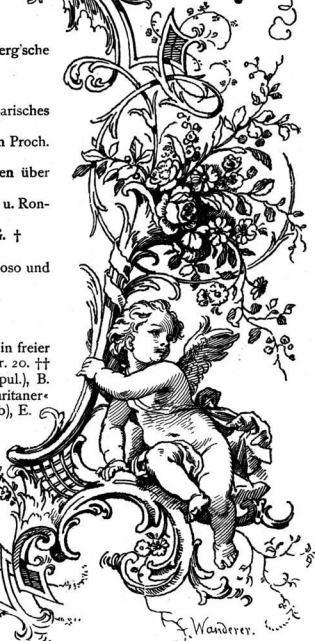
Breitkopf & Härtel's Editions  
The Pianist's Library.

## Variationen.

Je 1. A. mit † bezeichnet 2. A. mit † † 3. A.

- Bach, Aria mit 30 Veränderungen (Goldberg'sche Variationen). †
- Bach, Aria variata, A.m.
- Beethoven. Siehe besonderen Umschlag.
- Beliczay, Op. 23. 8 Variationen über ein ungarisches Volkslied, Dm.
- Beyer, Op. 52. Die Perle. Das Alphenhorn von Proch. Melodie mit Variationen, F.
- Beyer, Op. 58. 4 instruktive Stücke. Variationen über schweizer und tiroler Lieder: Heft I, II.
- Beyer, Op. 73. Die ersten Erfolge. Variationen u. Rondos über beliebte Motive: Heft I, II.
- Bezceny, Op. 1. Thema mit Veränderungen, G. †
- Böhner, Op. 3. 7 Variationen, G.
- Böhner, Op. 102. Ave Maria. Adagio religioso und brillante Variationen, Des.
- Brüll, Op. 45. Thema mit Variationen, As. †
- v. Bruyck, Op. 21. Variationen, A. †
- v. Bruyck, Op. 22. Variationen, Des. †
- Busoni, Op. 22. Variationen und Fuge, Cm., in freier Form über Chopin's Präludium Cm., Op. 28 Nr. 20. † †
- Chopin, Op. 12. Brill. Variat. (Je vends des Scapul.), B.
- Chopin, Variation üb. d. Marsch aus »Die Puritaner« v. Bellini, E, und Variationen (Schweizerbub), E.

Breitkopf & Härtel  
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Kassberg

Wanderr.

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## Heftausgabe.

Je 1 M, mit + 2 M, mit ++ 3 M.

### Variationen.

- Bach**, Aria mit 30 Veränderungen (Goldberg'sche Variationen), †  
**Bach**, Aria variata, A. m.  
**Beethoven**, Variationen. (Serie XVII der Gesamtausg.) № 17.40.  
**Beethoven**, Variationen. (Bd. VIII der Gesamtausgabe für Unterricht und praktischen Gebrauch.) 7. №.  
**Beethoven**, Variationen. (Reinecke.) 8°. Siehe VA. 47.  
**Beethoven**, Op. 34. 6 Variationen (Original-Thema), F.  
**Beethoven**, Op. 35. 15 Variationen mit Fuge (über ein Thema der Eroica), Es.  
**Beethoven**, Op. 76. 6 Variationen, D.  
**Beethoven**, Op. 120. 33 Veränderungen über einen Walzer von Diabelli, C. †  
**Beethoven**, 9 Variationen über einen Marsch von Dressler, Cm.  
**Beethoven**, 9 Variationen (Quanto è bello l'amor contadino), A.  
**Beethoven**, 6 Variationen (Paisiello, Nel cor più non mi sento), G.  
**Beethoven**, 12 Variationen (Haibl, Menuett à la Vigano), C.  
**Beethoven**, 12 Variationen (Russischer Tanz), A.  
**Beethoven**, 8 Variationen (Grétry, Une fièvre brûlante), C.  
**Beethoven**, 10 Variationen (Salieri, La stessa, la stessissima), B.  
**Beethoven**, 7 Variationen (Kind, willst du ruhig schlafen), F.  
**Beethoven**, 8 Variationen (Tändeln und Scherzen), F.  
**Beethoven**, 13 Variationen (Es war einmal ein alter Mann), A.  
**Beethoven**, 6 Variationen (leichte), G, u. 6 Variationen (Schweizerlied), F.  
**Beethoven**, 24 Variationen (Righini, Vieni amore), D.  
**Beethoven**, 7 Variationen (God save the King), C.  
**Beethoven**, 5 Variationen (Rule Britannia), D.  
**Beethoven**, 32 Variationen, Cm.  
**Beethoven**, 8 Variationen (Ich hab' ein kleines Hütchen nur), B.  
**Belliosay**, Op. 23. 8 Variat. über ein ungar. Volklied, D. m.  
**Beyer**, Op. 52. Die Perle. Das Alpenhorn von Proch. Melodie mit Variationen, F.  
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Eigentum der Verleger.

## Breitkopf & Härtel,

Leipzig-Brüssel-London-New York

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Ihrer kaiserlichen und königlichen Hoheit der durchlauchtigsten Frau Erzherzogin Kronprinzessin Stefanie von Oesterreich-Ungarn in tiefster Ehrfurcht gewidmet.

# VIII Variationen

über ein ungarisches Volkslied.

Julius von Beliczay, Op. 28.

**Thema.**  
*Moderato.*

**Var. I.**  
*Lo stesso tempo.*

*p* *leggiero*

*pp*

**Var. II.**  
 Listesso tempo.

*f* *p*

*p* *cresc. al*

*f*

*mf* *p* *pp*

Var. III.  
Listesso tempo.

8.....

*f*

*p*

*pp*

Var. IV.  
Più lento.

*mf*

*p*

*pp*

Musical score for the first system, featuring piano and forte dynamics and various articulations.

### Var. V.

**Maestoso.**

*8. ten.*

Musical score for Variation V, marked **Maestoso**. The score includes dynamics such as *ff*, *risoluto*, *ten.*, and *p*. It features various articulations and a key signature change from C major to F major.

### Var. VI.

**Moderato.**

Musical score for Variation VI, marked **Moderato**. The score includes dynamics such as *pp* and *misterioso*. It features *legato* markings and a key signature change from C major to F major.

First system of musical notation. Treble and bass staves. Dynamics include *p* and *legato*. The key signature has one flat and the time signature is common time.

Second system of musical notation. Treble and bass staves. Dynamics include *mf legato* and *legato*. The key signature has one flat and the time signature is common time.

Third system of musical notation. Treble and bass staves. Dynamics include *pp* and *legato*. The tempo marking *Adagio.* is present. The key signature has one flat and the time signature is common time.

**Var. VII.**  
**Lento.**

Fourth system of musical notation. Treble and bass staves. Dynamics include *mf* and *p*. The key signature has one flat and the time signature is common time.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p espress.*, *poco accel.*, and *cresc. al*. The key signature has one flat and the time signature is common time.

Sixth system of musical notation. Treble and bass staves. Dynamics include *p*, *pp*, and *f*. Tempo markings include *a tempo*, *Moderato.*, and *Cadenza*. The text *ri - te - nu - to.* is written below the treble staff. The key signature has one flat and the time signature is common time.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a supporting accompaniment with chords and eighth-note patterns.

Second system of musical notation. The treble clef continues the melodic line. The bass clef includes a dynamic marking of *mf* (mezzo-forte) and features a more active accompaniment.

Third system of musical notation. The treble clef has a melodic line with a slur. The bass clef includes a dynamic marking of *mf* and continues the accompaniment.

Fourth system of musical notation. The treble clef features a melodic line with slurs and a dynamic marking of *p* (piano). The bass clef includes a dynamic marking of *cresc. al* (crescendo allargando) and features a melodic line with slurs.

Fifth system of musical notation. The treble clef features a melodic line with slurs. The bass clef continues the accompaniment.

Sixth system of musical notation. The treble clef features a melodic line with slurs. The bass clef includes a dynamic marking of *rit.* (ritardando) and features a melodic line with slurs. The system concludes with a double bar line and a repeat sign.

Var. VIII.  
Allegro moderato.

*f* *ten.* *p* *mf*

*poco a poco accel. al*

*f* *ten.* *p*

*ten.* *mf* *Allegro con moto.*

*f* *ten.* *p* *ten.* *mf*

*Allegro con moto.* *f* *ten.*

*p* *ten.* *mf*

**Allegro.**

*riten.* **ff** *ten.* *ten.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano introduction marked *riten.* and **ff**. The main piece starts with a tempo of **Allegro.** and includes several measures with accents and the marking *ten.* (tenuendo).

**Poco più animato.**

**mf**

The second system begins with the tempo change **Poco più animato.** and a dynamic marking of **mf**. The music continues with various chordal textures and melodic lines in both staves.

The third system features a more active piano part with sixteenth-note patterns in the right hand, while the left hand provides harmonic support with chords and moving bass lines.

**p** *ten.* *ten.* *ten.*

The fourth system starts with a piano dynamic marking **p** and includes several measures with *ten.* markings. The piano part has a steady eighth-note accompaniment.

*brillante* **f** *ten.*

The fifth system is marked *brillante* and **f**. The piano part features a rapid sixteenth-note figure, and the right hand has a more complex melodic line with *ten.* markings.

**Stretto.** **ff**

The sixth system begins with the tempo change **Stretto.** and a dynamic marking of **ff**. The music becomes more densely packed with chords and rapid passages in both staves.