

Johannes Brahms  
Variations on a Theme by Haydn, Op. 56a

Violine I

Chorale St. Antoni

Andante

Ob.I *ten.ten.* 4 14 Ob.I 1. 2.

Var. I  
Poco più animato

Hr. III *p* *mf* *f* *p* *dim.* *cresc.* *pp* *più f*

Var. II  
Più vivace

*f* *p* *pp* *f* *p* *dim.* *pp* *più f*

Violine I

2

Var. III  
Con moto

88 Ob. I 4 *p dolce e legato* A  
102 Kl. I 3 *p* B *dolce*  
114 6 C 4 Ob. I  
133 *pp molto* Ob. I rit. 3

Var. IV  
Andante con moto

146 Ob. I 4 D *p dolce e semplice* 2-2 3  
166 Ob. II 3 E *p* 3 *piu f* 2 3  
178 3 p *sf* *p* *sf* *p* F *p* 2  
192 1 4 1-2 3 4 0 2 *piu f* *p* *sf* *p* *sf* *p semplice*

Var. V  
Vivace

206 Fl. I 3 *sfp* *f* *pp legg.*  
215 *sfp legg.* C Fl. I *sf* *sf*  
221 *f* H *f*  
227 *p* Fl. I 3 *pp sempre*

Violine I

236 *pp*

242 *f* *p*

248 *pp legg.*

257 *pp* *pizz.*

**Var. VI**  
Vivace

264 *pizz.* *arco* *pizz.* 1. 2.

274 *arco* *p* *II* *I*

281 *marc.* *f* *sf* *sf* *V* *marc. 4*

287 *f* *sf* *V* *V* *V* *V*

**Var. VII**  
Grazioso

293 *p dolce* *p espress.*

300 *p* *legato*

307 *dolce*

314 *cresu.* *p dim.* *pp*

Violine I

4

Var. VIII

Presto non troppo

Br. con sord.

con sord.

322

330

342

350

356

Finale

Andante

Bässe

Br.

senza sord.

361

372

380

389

398

406

Brahms — Variations on a Theme by Haydn

Violine I

410 *pp* 3 4 4 01 3 1

414

418 3 4 1 2 0 *pizz.*

422 0 *arco* *p* 1 2 2

430 *poco cresc.* *cresc.* II 2 3 2 1 III

436 *poco più f cresc.* *pp* *cresc.* *pp* *cresc.*

444 *P* *ff ben marc.* *ff* 4 4 2 1 4 IV

452 *ff* *f*

459 *sf* *dim.*

463 *rit.* 1 *molto rit. in tempo* 2 *ff* 4 4 2 1 4 IV

Detailed description: This page of a musical score for Violin I contains measures 410 through 463. The music is in a minor key and features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and dotted rhythms. Performance instructions include dynamics such as *pp*, *p*, *ff*, *sf*, and *dim.*, as well as articulation like *pizz.* and *arco*. There are also fingerings and bowings indicated throughout the score. The piece concludes with a *rit.* and *molto rit. in tempo* section.