

VARIATIONS DE CONCERT

pour le
PIANO-FORTE,

sur la
Capitaine du Pirate, de Bellini.

Monsieur Adolph Henselt

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*Opus 8.
Propriété de l'Éditeur.*



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VARIATIONS DE CONCERT

pour le Pianoforte seul

par

CLARA WIECK.

Oeuvre 8.

Introduzione.

Recitativo. ff sf ff precipitato.

ff sf ff precipitato.

f *energico e grandioso.*

fp *leggierissimo*

sf fp *leggierissimo* *loco.* *un poco ritenuto.*

Die richtige Anwendung des Pedals mit strenger Beobachtung des Harmoniewechsels wird vorausgesetzt, nur an den nöthigsten Stellen ist dasselbe näher bezeichnet.

(7368.)

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dolce.
a piacere.
cantando.



un poco stringendo.
poco a poco cres.
ed appassionato.



8
ff marcato.
loco.
ff appassionato assai.
Più All^o.



loco. calmato espressivo.
dolce.



mf
pp
pp
Ped.



Andantino.
molto espressivo.

CAVATINA.

p
Pedale.
sempre piano il Basso.

cresc.
ten.

Ped.
mf

ten.

Ped.
stringendo.
cre - - scen -

ritardando.
do. *p* *ten.*

The first system of music consists of two staves. The treble staff begins with a melodic line marked *ritardando.* and *do.* The bass staff provides a harmonic accompaniment. Dynamics include *p* and *ten.*

Ped. *mf* *stringendo.*

The second system continues the piece. It features a *Ped.* (pedal) marking in the bass staff. The treble staff has a *mf* dynamic. The system concludes with a *stringendo.* marking.

ritard. *con duolo.* *p* *ritenuto. 3*

The third system includes a *ritard.* marking in the treble staff. The bass staff has a *p* dynamic. The system ends with a *ritenuto. 3* marking.

Ritornello. *Ped.* *p*

The fourth system is labeled *Ritornello.* It begins with a *Ped.* marking in the bass staff and a *p* dynamic in the treble staff.

stringendo. *s* *dolce.* *pp* *Ped.*

The fifth system starts with a *stringendo.* marking. The treble staff has a *s* dynamic, followed by *dolce.* and *pp* dynamics. The bass staff includes a *Ped.* marking.

Var. 1.

The musical score for 'Var. 1.' is written for piano and bass. It begins with a piano (*p*) dynamic and features numerous triplet figures in both hands. The first system includes a *cresc.* marking and a *sf p* dynamic. The second system contains a *sf f* dynamic, a first ending (*1^a*) marked *loco.*, and a *ta secondavolta piano.* instruction. The third system features a second ending (*2^a*) and a *ff energico.* dynamic. The final system includes *ritenuto.* and *marcato.* markings, followed by a *sf p* dynamic. The score concludes with a repeat sign.

7

8

cresc. *f p* *loco.* *ff*

This system contains the first two measures of the piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment. Dynamics include *cresc.*, *f p*, and *ff*. A first ending bracket labeled '8' spans the first two measures.

3

This system contains measures 3 and 4. The right hand continues with intricate sixteenth-note passages. A triplet of sixteenth notes is marked with a '3' above it. The left hand maintains a consistent rhythmic accompaniment.

ritenuto. 8

ff p *f* *p*

This system contains measures 5 and 6. The tempo is marked *ritenuto.* The right hand has a first ending bracket labeled '8' over the final measure. Dynamics include *ff p*, *f*, and *p*.

loco. 8 *calmato.* *ff.* *p* *Ped.*

cresc.

This system contains measures 7 and 8. The right hand is marked *loco.* and *calmato.*. The left hand has a first ending bracket labeled '8' over the first measure. Dynamics include *cresc.*, *ff.*, and *p*. A *Ped.* (pedal) instruction is present at the end of the system.

perdendosi. *dimin.* *Ped.*

This system contains measures 9 and 10. The tempo is marked *perdendosi.* The right hand features a descending melodic line. Dynamics include *dimin.* and *Ped.* (pedal).

Var. 2.

f ben pronunziato
la melodia.

la seconda volta piano *f*

cresc.

f *mf*

1^a *loco.* *p*

2^a *loco.* *mf* *dolce.*

ritenuto.

a tempo.

p

eresc.

eresc.

2^a

8^a

loco.

Ritornello.

p

pp

Ped.

Ped.

Ped.

Brillante.

Var. 3.

The musical score consists of six systems of two staves each (treble and bass clef). The piece is in 3/4 time and B-flat major. It begins with a repeat sign and a first ending bracket. The first system includes a forte (*f*) dynamic marking. The second system features a sforzando (*sf*) dynamic. The third system includes a first ending bracket and a forte (*f*) dynamic. The fourth system includes a second ending bracket, a piano (*p*) dynamic, and a forte (*f*) dynamic. The fifth system includes a crescendo (*cresc.*) marking and a sforzando (*sf*) dynamic. The sixth system continues with various dynamics and articulation marks. The score is highly technical, featuring many slurs, ties, and complex rhythmic patterns.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of sixteenth-note chords, some beamed together. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth and sixteenth notes. Dynamics include a forte *f* marking and a sforzando *sf* marking.

The second system continues the piece and includes first and second endings. The first ending is marked *1^a* and the second ending is marked *2^a*. The upper staff has a melodic line with slurs, and the lower staff provides harmonic support. A forte *f* dynamic is present.

The third system shows a change in dynamics, starting with piano *p*. It includes markings for *poco cresc.* (poco crescendo) and *a* (accelerando). The musical texture remains consistent with the previous systems.

The fourth system includes the lyrics *ri - tar* written above the notes in the upper staff. The music continues with the same instrumental texture.

The fifth system includes the lyrics *dan - do.* written above the notes in the upper staff. The musical notation continues with various note values and rests.

The sixth system concludes the piece and features a *Ped.* (pedal) marking in the lower staff, indicating where the sustain pedal should be used. The music ends with a final chord.

Adagio
quasi
Fantasia
à capriccio.

p
con Pedale.

m.s. *m.s.* *m.s.* *m.s.*

Ped. \oplus Ped. \oplus Ped. \oplus Ped. \oplus

m.s. *m.s.* *m.s.* *m.d.* *m.s.* *m.d.*

cresc. *e* *stringendo.*

m.d. *m.s.*

una corda.

stringendo.

mf

m.s. *m.d.*

ritenuto. *m.s.*

m.d. *dolcissimo.*

a tempo. *Recitativo.* *stringendo.* *ritenuto.*

Ped. pp *perdendosi.* *ff* *Ped.* *pesante.*

pp *smorzando.* *ff* *furioso.*

ri - - te - - nu - - to. *pesante.*

Presto. *assai risoluto.* *pp* *m.s.*

una corda. *con duolo.*

ri - - tar - - dan - - do. *pp* *ff* *precipitato.*

Brillante e passionato.

Var. 4.

f sempre forte e fuoco.

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The key signature has one sharp (F#) and one flat (Bb). The first system is marked *f* sempre forte e fuoco. The second system ends with a *mf* dynamic. The third system includes a *cresc.* marking. The fourth system is marked *ff* and *strepitoso.* The piece concludes with a final chord in the fifth system.

First system of musical notation. The right hand features a melodic line with triplet markings (3) and a piano (*p*) dynamic marking. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes a *cresc.* (crescendo) marking and a *sf* (sforzando) dynamic marking. The right hand continues with triplet markings and a melodic line.

Third system of musical notation. It begins with a piano (*p*) dynamic marking, followed by *cresc.* and *e* (e) markings, and ends with a *stringendo.* marking. The right hand has a melodic line with triplet markings.

Fourth system of musical notation. It features a *spiritoso.* marking, followed by *pomposo.* and *loco.* markings. The right hand has a melodic line with triplet markings. Dynamics include *ff* and *sf*.

Fifth system of musical notation. It features a *pomposo.* marking, followed by *loco.* and *ritardando.* markings. The right hand has a melodic line with triplet markings. Dynamics include *sf*.

Volante.

The musical score is written for piano in 2/4 time. It consists of seven systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and a 'Volante' (fast) tempo. The first system includes a *cresc.* marking. The second system features a forte (*f*) dynamic and a *spiritoso* (spirited) marking. The third system returns to a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system features a piano (*p*) dynamic and a *cresc.* marking. The sixth system includes a forte (*f*) dynamic. The seventh system features a piano (*p*) dynamic and a *cresc.* marking. The score is characterized by rapid sixteenth-note passages in the right hand and block chords in the left hand.

8

loco.

ff *sf* *sf*

pesante

ff trionfante.

Presto.

ff *f*

loco.

8

ff

Detailed description: This is a page of a musical score for piano, numbered 17 in the top right corner. The score is written in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. It consists of six systems of music, each with a treble and bass staff. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system features a melodic line with a dynamic marking of *ff* and a *loco.* marking. The third system is marked *pesante* and *ff trionfante.*, with a large, dense chordal texture. The fourth system is marked *Presto.* and shows a more active melodic line. The fifth system continues with a melodic line and a dynamic marking of *ff*. The sixth system concludes with a melodic line and a dynamic marking of *ff*, ending with a double bar line. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.