

Nottebohm, Gustav

Variationen über ein Thema von Johann Sebastian Bach ; für d. Pianoforte  
zu 4 Hdn. ; op. 17

Leipzig

4 Mus.pr. 17232

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M 232

# Variationen

über ein Thema von

Johann Sebastian Bach

für das Pianoforte zu 4 Händen

componirt

von

GUSTAV NOTTEBOHM.

Op. 17.

Eigenthum der Verleger für alle Länder.

Leipzig, Breitkopf & Härtel.

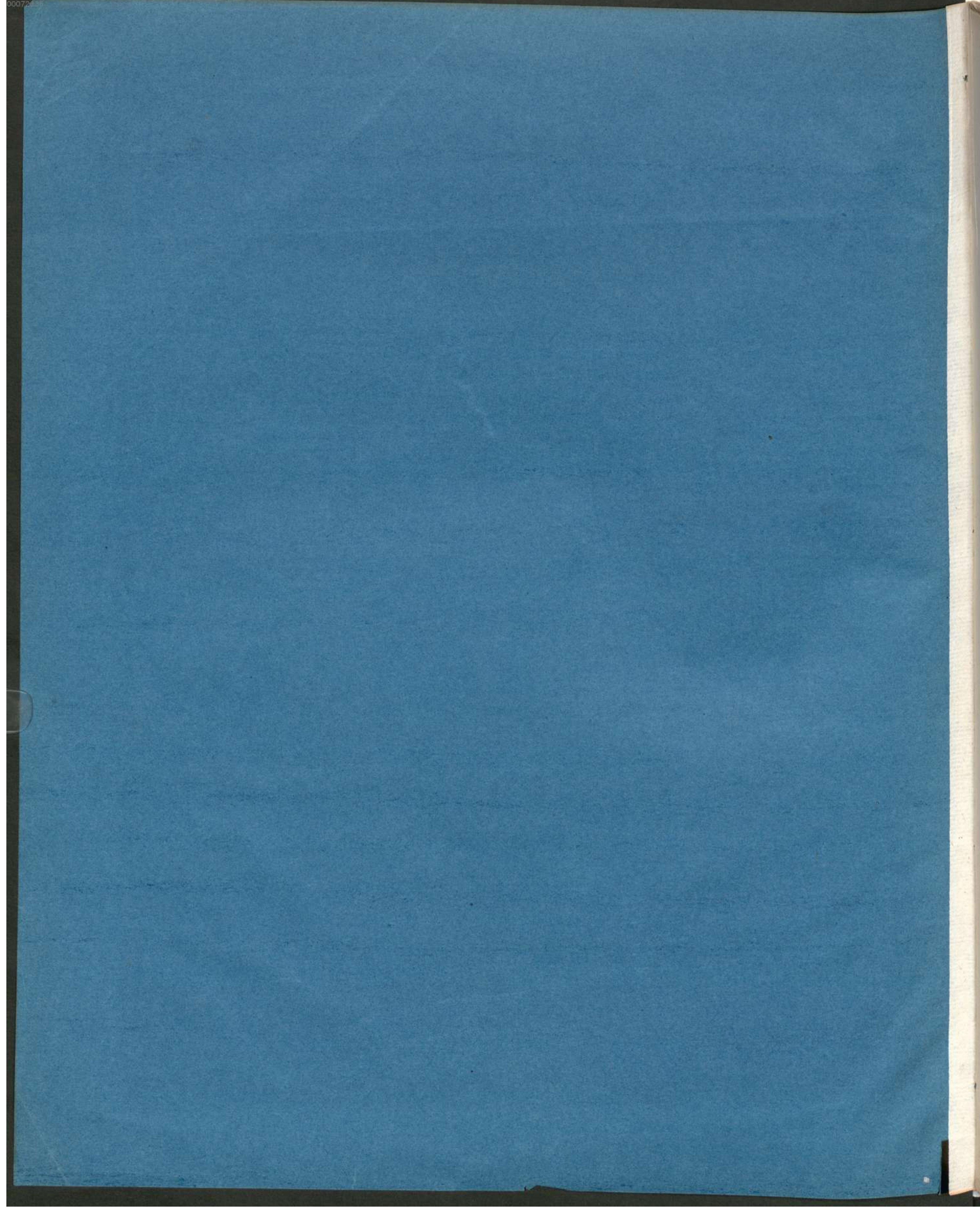
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# VARIATIONEN.

## SARABANDE.

Andantino.

*Etwas langsam.*

## SECONDO.

Gustav Nottebohm, Op. 17.

The musical score is written for piano in 3/4 time and B-flat major. It begins with the Sarabande section, marked 'Andantino' and 'Etwas langsam'. The first system of the Sarabande features a piano (p) dynamic. The second system continues with piano (p) dynamics. The third system concludes the Sarabande with a forte (f) dynamic. Variation I follows, starting with a piano (p) dynamic. The first system of Variation I includes piano (p) dynamics. The second system features piano (p) dynamics. The third system includes piano (p), forte (f), and piano (p) dynamics. The fourth system concludes with piano (p) dynamics, including a crescendo (cresc.) and a diminuendo (dimin.) marking.



# VARIATIONEN.

## SARABANDE.

Andantino.  
*Etwas langsam.*

PRIMO.

Gustav Nottebohm, Op. 17.

The first system of the Sarabande consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The lower staff continues the accompaniment. The second system begins with a repeat sign and a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third system continues with piano (*p*) dynamics.

## VAR. I.

The first system of Variation I consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The lower staff continues the accompaniment. The second system begins with a repeat sign and a piano (*p*) dynamic. The third system continues with piano (*p*) dynamics. The fourth system begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The fifth system continues with piano (*p*) dynamics. The sixth system begins with a crescendo (*cresc.*) dynamic, followed by a forte (*f*) dynamic, then a diminuendo (*dimin.*) dynamic, and finally a piano (*p*) dynamic.



**VAR. II.**  
Allegro.  
*Rasch.*

**SECONDO.**

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo marking of *Rasch.* (Allegro). The piece is in 3/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. The score includes several dynamic changes, such as *p* (piano) and *cresc.* (crescendo), leading to a final forte (*f*) section. The piece concludes with a first ending and a second ending, both marked with repeat signs. The key signature is one flat (B-flat major or D minor).



VAR. II.  
Allegro.  
Rasch.

The musical score consists of six systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic. The second system includes a first ending bracket labeled '1.'. The third system features a piano (*p*) dynamic and a second ending bracket labeled '2.'. The fourth system has an 8-measure rest indicated by a dashed line above the staff. The fifth system starts with a crescendo (*cresc.*) and a forte (*f*) dynamic, also featuring an 8-measure rest. The sixth system concludes the piece with a final cadence. The score is written in a key signature of one flat and a 3/4 time signature.



**VAR. III.**  
Allegretto.  
*Ruhig.*

**SECONDO.**

*p* *pp*

*cresc.* *dim. p* *f* *pp*

*p* *cresc.* *f* *dim.* *pp*

**VAR. IV.**  
Allegretto.  
*Anmuthig bewegt.*

*p* *cresc.* *poco*

*riten.* *p* *cresc.*

*f* *dim.* *p*

*pp* *poco riten.* *cresc.* *p*

1. 2.



**VAR. III.**  
Allegretto.  
*Ruhig.*

*p* *pp*

*cresc.* *dim. p* *f* *pp*

**VAR. IV.**  
Allegretto.  
*Anmuthig bewegt.*

*p* *cresc.* *poco*

*riten.* *p* *cresc.*

*f* *dim.* *p*

*pp* *cresc. poco* *riten.* *P*



**VAR. V.**  
Allegretto con moto.

**SECONDO.**

The musical score consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The piece is marked 'Allegretto con moto'. Dynamics include piano (*p*), dimesso (*dim.*), and crescendo (*cresc.*). A fortissimo (*f*) marking appears in the third system. The notation includes eighth and sixteenth notes, rests, and slurs.



PRIMO.

VAR. V.

Allegretto con moto.

1 *p* *cresc.*

*dim.* *p* *cresc.*

*dim.* *f*

*p*

*dim.*



SECONDO.

pp cresc. dim.

p cresc. f dim.

f p dim. pp

VAR. VI.  
Allegro vivace.  
Schnell und lebhaft.

f p f p f p

f p f p

f p f p f p



pp cresc. dim. p

cresc. f dim.

p

f p dim. pp

**VAR. VI.**  
Allegro vivace.  
Schnell und lebhaft.

f p f p f p

f p f p

f p f p f p



VAR. VII.

Allegro ma non troppo.

*Nicht zu schnell.*

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of five systems, each with two staves. The first system begins with a piano (*p*) dynamic and includes accents (*sf*) and a crescendo (*cresc.*). The second system features a piano (*p*) dynamic and accents (*sf*). The third system includes a piano (*p*) dynamic, accents (*sf*), and a crescendo (*cresc.*). The fourth system starts with a piano (*p*) dynamic and includes accents (*sf*). The fifth system includes accents (*sf*) and first and second endings. The score concludes with a double bar line.



VAR. VII.

Allegro ma non troppo.  
Nicht zu schnell.

The musical score consists of six systems, each with two staves. The first system begins with a piano (*p*) dynamic and includes a forte (*sf*) dynamic. The second system continues with *sf* dynamics. The third system features *sf* dynamics and a crescendo (*cresc.*) marking. The fourth system includes a decrescendo (*dim.*) and a piano (*p*) dynamic, followed by *sf* dynamics. The fifth system is primarily marked with *sf* dynamics. The sixth system concludes with *sf* dynamics and a final double bar line.



VAR. VIII.

SECONDO.

Andante.

Ziemlich langsam.

*p legato*

*mf*

*p*

*mf*

*dim. p*

*mf*

*p* *f* *dim.* *p*

*p* *mf* *dim.*

*p* *calando* *pp*

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**VAR. VIII.**

**PRIMO.**

Andante.

*Ziemlich langsam.*

3 *p* *mf*

*p* *mf* *dim.* *p*

*f* *dim.* *p* *mf* *dim.*

*p* *calando* *pp*



VAR. IX.

SECONDO.

*Etwas schneller als das Thema.*

The musical score is arranged in eight systems, each with two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic in the first measure and piano (*p*) in the second. The third system has forte (*f*) in the second measure and piano (*p*) in the third. The fourth system includes a forte (*f*) dynamic. The fifth system has forte (*f*) in the first measure and piano (*p*) in the second. The sixth system features a *sp* (sforzando) dynamic. The seventh system also features a *sp* dynamic. The eighth system continues with the *sp* dynamic. The score concludes with a final cadence.



VAR. IX.

PRIMO.

*Etwas schneller als das Thema.*

The musical score consists of eight systems, each with a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The piece is marked 'PRIMO' and 'VAR. IX.' with the instruction 'Etwas schneller als das Thema.' The dynamics are marked as *p* (piano), *f* (forte), and *sf* (sforzando). The score includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests. A fermata is placed over the eighth measure of the fifth system. The piece concludes with a final cadence in the eighth system.



SECONDO.

The musical score consists of seven systems of piano and bass staves. The first system includes dynamics *sp* and *cresc.*. The second system includes *ff* and *mf*. The third system features a treble clef staff with a forte *f* dynamic. The fourth system includes *dim.* and *p*. The fifth system includes *cresc.*. The sixth system includes *ff*. The seventh system includes *a tempo.*, *poco riten.*, and *mf*. The score is written in a key with one flat and a 7/8 time signature.



The first system of music consists of two staves. The upper staff (treble clef) contains a series of sixteenth-note runs and chords. The lower staff (bass clef) has a few notes with rests. A dynamic marking of *f* is placed below the first note of the bass staff, and *sp* is placed above the first measure of the treble staff.

The second system of music consists of two staves. The upper staff (treble clef) contains chords and some melodic lines. The lower staff (bass clef) contains chords and some melodic lines. A dynamic marking of *cresc.* is placed above the first measure of the bass staff, and *ff* is placed above the second measure of the treble staff.

The third system of music consists of two staves. The upper staff (treble clef) contains chords and some melodic lines. The lower staff (bass clef) contains chords and some melodic lines. A dynamic marking of *p* is placed above the second measure of the treble staff.

The fourth system of music consists of two staves. The upper staff (treble clef) contains chords and some melodic lines. The lower staff (bass clef) contains chords and some melodic lines. A dynamic marking of *cresc.* is placed above the first measure of the bass staff, and *ff* is placed above the second measure of the treble staff.

The fifth system of music consists of two staves. The upper staff (treble clef) contains chords and some melodic lines. The lower staff (bass clef) contains chords and some melodic lines. A dynamic marking of *poco riten.* is placed above the second measure of the bass staff, and *a tempo.* is placed above the third measure of the treble staff.



The musical score is written for piano and consists of seven systems of staves. The notation includes various dynamics such as *f*, *p*, *ff*, *dim.*, *cresc.*, and *riten.*. It also features articulation marks like accents and phrasing slurs. The score concludes with a double bar line and a repeat sign.



First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a fermata over the final note. The lower staff features a crescendo leading to a fortissimo (*ff*) section. A dynamic marking of *cresc.* is present in the second measure, and *ff* is present in the third measure.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a ritardando section. A dynamic marking of *riten.* is present in the third measure.

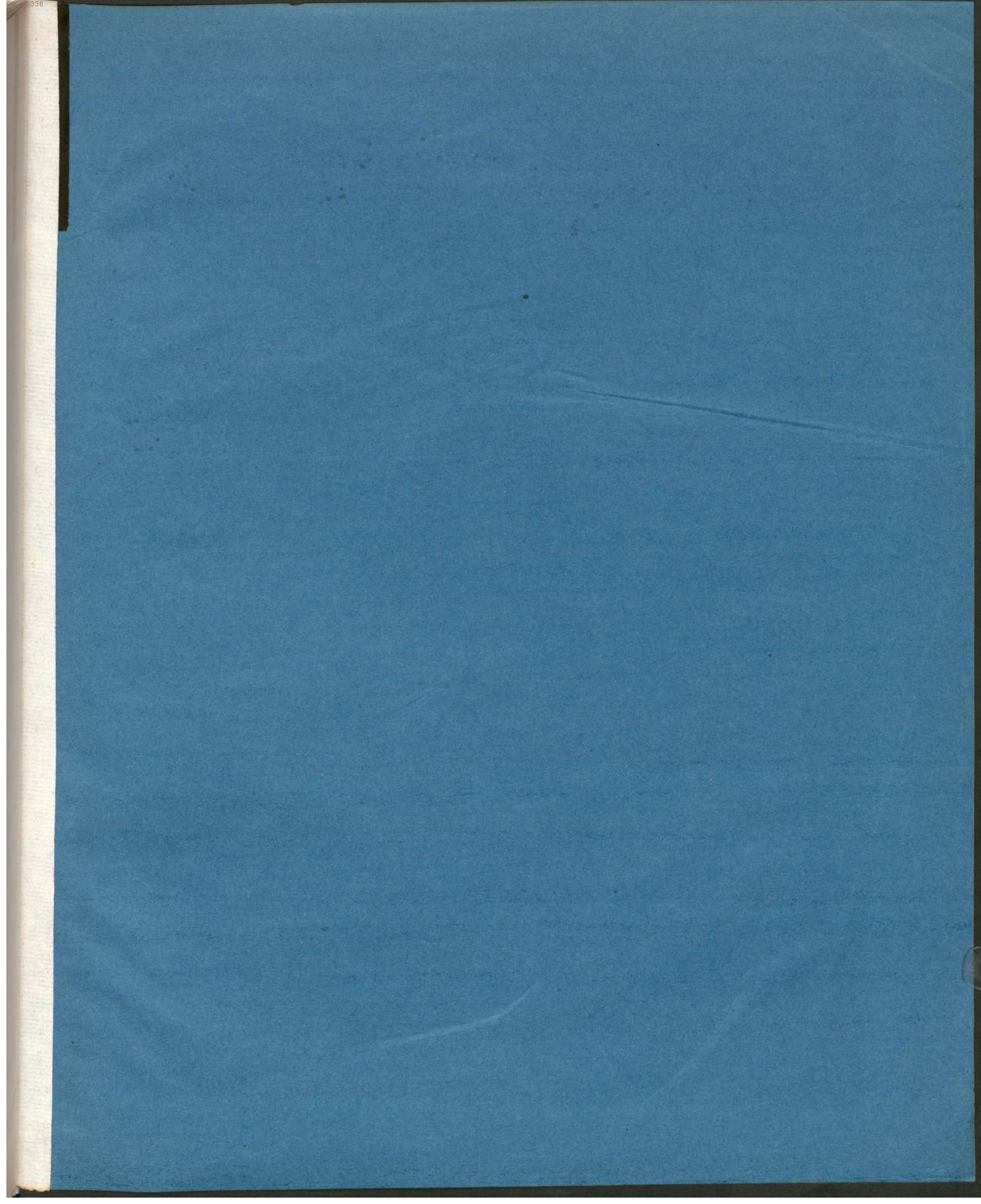
Fourth system of musical notation, consisting of two staves. The upper staff features a rapid, sixteenth-note melodic passage. The lower staff provides a simple harmonic accompaniment. A dynamic marking of *a tempo.* is present in the first measure.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a fermata over the final note. The lower staff features a ritardando section. A dynamic marking of *riten.* is present in the third measure.



1880







# PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von

## Breitkopf & Härtel in Leipzig.

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Op. 80. Phantasie mit Chor. C moll, arr. v. F. L. Schubert . . . . .	1 10	Op. 145. Naples et Florence. 2 petites Fantaisies sur des motifs de Bellini et Donizetti, No. 1. G dur. . . . .	10	Op. 2. Elsas Brautzug zum Münster. . . . .	15
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Op. 85. Christus am Oelberge. Oratorium, arr. von E. F. Richter . . . . .	2 15	<b>Fritsch, E.</b> , Op. 1. Sechs Stücke . . . . .	25	<b>Reinthal, C.</b> , Op. 12. Symphonie f. Orchester in D dur. Arrang. vom Componisten . . . . .	2 20
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No. 4. B dur, arr. v. Fr. Mockwitz. . . . .	1 15	No. 3. A moll. . . . .	2	Op. 41. 3 Quartette f. 2 Violinen, Viola u. Violon. arr.: No. 1. A moll. No. 2. F dur. No. 3. A dur. . . . .	1 20
No. 5. C moll, arr. v. C. F. Ebers . . . . .	2	No. 5. D moll. . . . .	2 20	Op. 44. Quintett für Pianoforte etc., arr. von Clara Schumann. . . . .	2 10
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No. 6. F dur (Pastorale) arr. v. H. A. Ehrlich . . . . .	2	Alceste. Oper, arr. . . . .	5 15	Op. 110. Trio. G moll, arr. von A. Horn. . . . .	2
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No. 9. D moll (m. Schlusschor) arr. v. A. Horn . . . . .	1 15	<b>Grenzbach, E.</b> , 12 Klavierstücke im Umfange von fünf Tönen für Anfänger. Heft 1 u. 2 . . . . .	15	Op. 130. Kinderball. Gleichte Tanzstücke . . . . .	1 10
<b>Neue Ausgaben:</b>		Heft 3 u. 4 . . . . .	1	Op. 132. Märchenerzählungen. 4 Stücke für Clarinette, Viola und Pianoforte, arr. von F. G. Jansen. . . . .	1 10
Op. 6. Sonate. D dur. . . . .	9	<b>Hamm, J. Val.</b> , Der Tanz. Bravour-Mazurka für Sopran mit Begleitung des Pianoforte (Fräulein Artôt gewidmet und von ihr im Concert gesungen), arr. . . . .	12½	Vierhändige Klavierstücke arr. nach den Entrees und Melodramen aus Manfred . . . . .	25
Op. 45. 3 Märsche. C. Es. D. . . . .	12	Turner-Festmarsch für das dritte deutsche Turnfest, arr. . . . .	7½	<b>Trutschel, A.</b> , Op. 20. Acht vierhändige Klavierstücke im Umfange von fünf Tönen, bei stillstehender Hand, für den ersten Unterricht . . . . .	15
Variationen (Waldstein) C. . . . .	12	<b>Heller, St.</b> , Op. 37. Fantaisie (Charles VI), arr. . . . .	1	Op. 29. Rosen ohne Dornen. 12 kleine Tondichtungen. Zwei Hefte à 15 Ngr. . . . .	1
6 Variat. (Lied mit Veränderungen) D. n. Dieselben compl. in broch. Bande. n. . . . .	1 6	Op. 77. Saltarello, arr. . . . .	25	<b>Vogt, J.</b> , Op. 18. Prélude et Fugue p. 2 Pianos, arr. . . . .	18
compl. in eleg. Sarsenet-Bande n. . . . .	1 21	Op. 85. No. 1. Tarantella, arr. . . . .	18	<b>Voss, Charles.</b> , Op. 101. Le Prophète de Meyerbeer. Fantaisie dramatique, arr. . . . .	1
<b>Bellini, V.</b> , La Straniera (die Unbekannte). Oper, arr. p. F. Mockwitz . . . . .	3 15	Op. 85. No. 2. Tarantella, arr. . . . .	20	Op. 104. Melodien, arr.: No. 1. D dur. No. 2. G moll. No. 3. Es dur. . . . .	7½
I Capuleti ed i Montechi (Romeo u. Julie). Oper, arr. p. F. Mockwitz . . . . .	3 15	Op. 86. Im Walde. 7 Charakterstücke. Heft I. u. IV. . . . .	20	Op. 105. Deux motifs du Prophète de G. Meyerbeer, arr.: No. 1. Es dur. No. 2. E moll. . . . .	10
<b>Bertini, H.</b> , Op. 77. Rondino. A dur . . . . .	1 10	Heft II. u. III. . . . .	25	<b>Wagner, R.</b> , Op. 2. Polonaise. D dur . . . . .	10
Op. 97. Etudes musicales. . . . .	1 10	<b>Henselt, A.</b> , Op. 1. La Source. Caprice, arr. . . . .	15	Lohengrin. Oper, arr. . . . .	7
Op. 125. Duo brill. (Les fées). Es dur . . . . .	1	Op. 3. Hexentanz. A moll . . . . .	7½	Vorspiel daraus arr. . . . .	7½
<b>Beyer, F.</b> , Op. 52. La Perle. Le Cor des Alpes varié. F dur. . . . .	20	Op. 4. Ave Maria. E dur. . . . .	5	Potpourri daraus arr. . . . .	25
Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. D moll. No. 2. B dur. No. 3. C dur . . . . .	25	Op. 5. Verlorne Heimath. Fis moll . . . . .	7½	Tristan und Isolde, arr. . . . .	10
Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. Es dur. No. 2. F dur No. 3. A dur . . . . .	20	Op. 8. Romanze m. Chor-Refrain. G moll . . . . .	5	Vorspiel daraus arr. . . . .	18
<b>Bibl, R.</b> , Op. 13. Sechs kurze Klavierstücke. . . . .	1	Op. 9. Etude. A dur. . . . .	10	Potpourri daraus arr. . . . .	25
<b>Blumenthal, J.</b> , Op. 1. La Source. Caprice, arr. . . . .	15				
Op. 8. Les deux anges. Morceau caractéristique, arr. . . . .	25				
Chant national des Croates, arr. . . . .	12				
<b>Brahms, J.</b> , Op. 11. Serenade. D dur, arr. . . . .	2 15				



First system of musical notation, consisting of two staves. The music features chords and melodic lines. A dynamic marking *p* (piano) is present in the second measure.

Second system of musical notation, consisting of two staves. It includes dynamic markings *cresc.* (crescendo) and *ff* (fortissimo). A fermata is placed over the final measure of the system.

Third system of musical notation, consisting of two staves. A large reference chart is overlaid on the system. The chart includes a ruler from 0 to 50mm, a color calibration grid, and various geometric patterns. Text on the chart includes "BSB Bayerische Staatsbibliothek" and "© 2007 digitalfoto-trainer.de".

Fourth system of musical notation, consisting of two staves. It features a fermata over the first measure and a dynamic marking *riten.* (ritardando) in the final measure.