



VARIATIONEN

für

* Klavier. *

Zum Unterricht für die Mittelstufe

componirt
von

Adolf Ruthardt.

Op. 32.

Pr. M 2.00.

Eingeführt am Königl. Conservatorium in Leipzig.

Eigenthum des Verlegers.

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Variationen

über ein Originalthema.

Introduzione:
Allegretto grazioso.

Adolf Ruthardt, Op. 32.

The musical score is written for piano and bass. It consists of four systems of two staves each. The first system begins with a forte (*f*) dynamic and includes fingerings (4, 3, 1) and a *dim.* marking. The second system continues with *dim.* and ends with a piano (>*p*) dynamic. The third system features a *cresc.* marking and includes fingerings (1, 4, 3, 4, 2). The fourth system also features a *cresc.* marking and includes fingerings (4, 1, 5, 2, 1, 5, 4). The score includes various musical notations such as slurs, accents, and dynamic markings.

dolce e leggiero

dim.

cresc.

1 1 * 3 5 * 1 1 * 3 4 1 4 * *

p

cresc. - - - f

1 4 3 5 1 4 5

a tempo

poco a poco dim. e rallent.

basso marcato

poco a

1 2 1 2 4 1 2 1 3 2 1

a tempo

poco cresc. e string.

sf

1 3 2 1 3 1 2 3 2 1 4 5 4

sf

dim. e rallent.

1 2 2 2 4 5 4 2 4

Thema: (L'istesso tempo.)

p semplice

4 3 5

♩. * ♩. * ♩. * ♩. *

3 5 4 3

♩. * ♩. * ♩. * ♩. *

cresc. - *f* *dim.* *pp*

4 1 1 3 4 5 1 4 2 4 3 4

♩. * ♩. * ♩. * ♩. *

poco cresc. - *mf* *p*

4 2 4 1 5 4 4 5 1 2

♩. * ♩. * ♩. *

poco rallent.

4 2 2 1 2 1 4 2 3 2 4 8 2 1

♩. * ♩. * ♩. * ♩. *

Più mosso.

System 1: Treble and Bass staves. Treble staff starts with a piano (*p*) dynamic and contains a melodic line with slurs and fingerings (5, 3, 2, 1, 2, 1, 1, 2). Bass staff contains a harmonic accompaniment with chords and fingerings (8, 5, 8, 1, 4, 8, 4, 4). A *rinforz.* (ritardando) marking is present in the second measure.

System 2: Treble and Bass staves. Treble staff continues the melodic line with slurs and fingerings (2, 5, 5, 5, 5, 1, 2, 3, 1, 4). Bass staff continues the accompaniment with slurs and fingerings (2, 4, 5, 5, 4, 3, 4, 1/5, 2, 4, 4, 8). A *cresc.* (crescendo) marking is present in the second measure, and a forte (*f*) dynamic appears in the fifth measure.

System 3: Treble and Bass staves. Treble staff features a melodic line with slurs and fingerings (4, 1, 1, 4, 5, 5, 5, 5, 1, 5, 5, 5, 5). Bass staff continues the accompaniment with slurs and fingerings (5, 4, 2, 1, 3, 1, 3, 4, 3, 4, 1, 2, 1, 4, 2, 1, 3, 4). A mezzo-forte (*mf*) dynamic is present in the third measure.

System 4: Treble and Bass staves. Treble staff contains chords and slurs with fingerings (4, 5, 4, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5). Bass staff continues the accompaniment with slurs and fingerings (1, 2, 4, 3, 4, 1, 3, 4, 1, 8, 2). A forte (*f*) dynamic is present in the first measure, and a mezzo-forte (*mf*) dynamic appears in the fourth measure.

System 5: Treble and Bass staves. Treble staff contains chords and slurs with fingerings (4, 8, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). Bass staff continues the accompaniment with slurs and fingerings (1, 4, 2, 1, 3, 1, 2, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). A *dim.* (diminuendo) marking is present in the fourth measure, and a piano (*p*) dynamic appears in the fifth measure. The system ends with a fermata and a star symbol.

5

rinf.

f_z

pp cresc.

5 3 5 2 3 1 3 1 2 1

5 3 4 3 4 5

5 3 1 4 3 5 1/2 3

3 1 5

molto

f

dim.

3 3 1 5 3 3 4

4

2 1 1 2 4 1 5 3

p

più dim.

2 1 2 3 5 1 2 3 2

Ad. 1/2 1/3 2/5 * *Ad.* * *Ad.* 2 *

Allegro energico.

sempre f e marcatisimo

3 1 4 3 5 1 3 2 2 1 5 2 1 5 2 1 5 3 2 1 4

4 3 2 4 1 4 5 3 4 4 5

3 4 5 1 2 4 5 4 5

1. 5 4 1

2. 5 4 1

2 3 1 2 1 3 1 1 1 1 1 3 1 4

First system of musical notation. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a bass line with some triplets and slurs. Fingerings are indicated with numbers 1-5. Dynamics include *dim.* (diminuendo).

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a steady bass line. Dynamics include *cresc.* (crescendo).

Third system of musical notation. The right hand has a more active melodic line. The left hand features a bass line with some slurs. Dynamics include *f* (forte) and *cresc.* (crescendo).

Fourth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a bass line with slurs. Dynamics include *ff* (fortissimo) and *poco a poco dim.* (poco a poco diminuendo).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *p* (piano), *rallent.* (rallentando), and *poco cresc.* (poco crescendo).

Andante espressivo.

5 4 1 2 1 5 8 4 3 1 3 1 3
mf p cresc.
1 3 2 * 2 2 * 2 2 4 * 1 1 2 1 3 4
♭

1. 2.
fz p
♭

4 1 4 1 4 2 1 4 1 4 5
♭

cresc. poco rallent.
5 5 2 1 21 2 4
♭

a tempo cresc. f pp
5 5 5 5
♭

8

cresc. - - - - *f*

8

ritard. *a tempo*
mf

p *cresc.*

f *dim.*

dolce tranquillo

dolce tranquillo *allargando*
sf

Allegro scherzando.

p e leggierissimo

5 4 3 2 4 5 2 1

cresc. - - *dim.*

3 2 1 5 1 3 3

p *dim.*

5 4 3 4 1 5 1 4

pp *cresc.* - - *f*

3 3 2 2 3 1 2

dim. *p*

2 3 1 2 4 5 4

1 1 1 3 1 3 1 4 1 1 8 1 1

8 1 4 1 4 1 4 1 3 4 4

cresc.

1 3 5 2 4 2 5 1 3

1 3 5 3 1 2 1 3 5 3 1 2 1

p *f* *p*

4 5 4

1 2 5 1 1 2 1 1 2 1 1 4

f *p poco cresc.*

1 4 5 2 1 3 1 4 5 1 2 1 3

8 5 3 4 5 2 3 4 3 4 5 1 2 3 4 3 4 5 1 2 3

p cresc. *f*

4 4 2 1 5 4

8

f brillante

f

8

p

f

p

8

f

p

cresc.

8

f

8

mf

p

1 5 3 2 1 2
 3
 4
 L. H. 1
 5 2
cresc. *sf* *p semplice*
Ad. *

1 5
 3 1 5
 4 3
Ad. * *Ad.* * *Ad.* * *Ad.* *

4 2 5 3 4 2 5 3 4 2 4 3
 2 3 1 1 4 1
fz *cresc.* *f*

1 5 5 5 5 4 5 3
 3 1 4 1 4 1 4 1 4
marcato *dim.* - *poco rallent.* *a tempo* *p* *poco a*

2 1 2 1 2 1 2 1 2 1 8 2 1 4 1 1
 3
poco cresc.

8

ff *dim.*

4 5 4 4 4 4

This system contains the first six measures of the piece. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. The dynamic marking starts at fortissimo (*ff*) and gradually decreases to *dim.* over the first two measures.

8

f *dim.*

3 2 1 5 1 4 3 1 2 5 1 4 3 1 2 5

This system contains measures 7 through 12. The right hand continues the melodic development with slurs and ornaments. The left hand accompaniment includes chords and moving lines. The dynamic marking starts at forte (*f*) and then moves to *dim.* in the third measure.

8

p *mf*

4 4 4 3 4 4 5 2 3 1 4 1 2 3 1 4 1

rit. * *rit.* * *rit.* *

This system contains measures 13 through 18. The right hand has a more active melodic line with slurs. The left hand accompaniment is more rhythmic. The dynamic marking starts at piano (*p*) and increases to mezzo-forte (*mf*) in the sixth measure. There are three *rit.* (ritardando) markings with asterisks in the left hand.

8

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

This system contains measures 19 through 24. The right hand continues with a melodic line featuring slurs and ornaments. The left hand accompaniment is primarily chords. There are seven *rit.* markings with asterisks in the left hand.

8

p

rit. * *rit.* * *rit.* * *rit.* * *rit.* *

This system contains measures 25 through 30. The right hand has a melodic line with slurs and ornaments. The left hand accompaniment includes chords and moving lines. The dynamic marking starts at piano (*p*). There are five *rit.* markings with asterisks in the left hand.

5 4 1 3 5 1 2 1 1 1 8 1 3 1 3 1 2 3 1 2 4

sf *p* *cresc.*

Ad. * *Ad.* *

8 13 3 4 2 1 3 3 3 3 3 3 3

f *sf* *dim.* *accel. cresc.*

Presto.

5 2 5 2 4 2 2 5 2 2 1 2 4 5 2

sf *p* *cresc.*

1 2 3 4 1 2 3 4 1 5 1 4 2 5 3 1 3 2 4 1 2 3

1 1 1 1 4 1 5 1 1 1

f risoluto *sempre cresc. e string.*

1 3 1 2 2 5

pesante il basso

5 1 1 3 2 1 3 4 5 5 2 1 5 5

ff

4 5 2 4 4 4 4 4

Ad. *

Den Directoren von Musikinstituten, Seminarien, sowie allen Musiklehrern zur besonderen
Beachtung empfohlen!

Vorzügliche Unterrichtswerke:

Biehl, Albert, op. 66. Neue Schule der Geläufigkeit und des Vortrags für das Pianoforte. 3 Hefte à M. 3.—.

NB. Dieses Werk, welches von hohem pädagogischen Werthe, findet mit Recht immer mehr Verbreitung und gilt als ein würdiger Ersatz für Czerny's Schule der Geläufigkeit.

Ebenfalls sehr empfehlenswerth:

Biehl, Albert, op. 133. Leichte Etuden. Vorstufe zur Neuen Schule der Geläufigkeit. Hefte à M. 1.50.

Krause, Emil, op. 25. Studien zur Bildung des Anschlags und Gefühls für das Pianoforte. M. 3.—.

NB. Der hochberühmte Klavierpädagoge bietet den angehenden besseren Klavierspielern mit diesen Studien ein Werk, welches dieselben ein gutes Stück in Bezug auf schönen, eleganten Vortrag vorwärts bringen wird.

Krause, Emil, op. 67. Vierundzwanzig Etuden mittlerer Schwierigkeit in allen Tonarten. Für Klavier. Heft I, M. 2.50; Heft II, M. 3.—.

NB. Der Autor schreibt über diese Etüden in einem kurzen Vorwort:

Die vorliegenden Etüden in allen Tonarten können als eine Vorbereitung zu den werthvollen Studien gleicher Tendenz von Fr. Kalkbrenner, op. 20, angesehen werden und somit dürfte ihr Zweck ein ähnlicher sein, wie der von Bertini's op. 29—32 in Beziehung zu den berühmten Etüden von J. B. Cramer.

Rübner, Cornelius, Praktische Fingerübungen. Für Pianoforte.
M. 2.50.

NB. Dieselben bieten ganz Neues für die Technik und haben daher schnell Eingang beim Unterricht gefunden.

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