

6 CORRECTORS



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No 1.

1

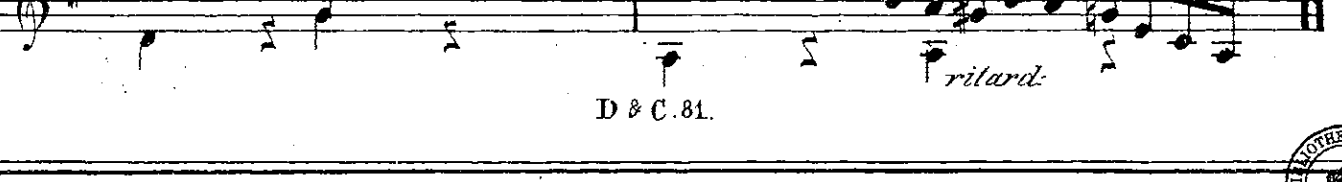
# VARIATIONEN

componirt und seinem Freunde Carl Suppus  
gewidmet von

LEONARD SCHULZ.

*Andante*

## INTRODUCTION.



*ritard.*

D & C. 81.



Thema  
von Diabelli.

*Andante.*

The main theme is written in G major and 3/4 time. It consists of a single melodic line on a treble clef staff. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Andante'.

*VAR. 1.*

The first variation is written in G major and 3/4 time. It features a more complex rhythmic structure with frequent sixteenth and thirty-second notes. The melody is written on a treble clef staff. The variation includes a double bar line with a repeat sign and a first ending bracket. The tempo remains 'Andante'.

VAR. 2.

Musical score for Variation 2, consisting of four staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the variation with a double bar line.

VAR. 3.

Musical score for Variation 3, consisting of seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation is more complex than Variation 2, featuring many sixteenth and thirty-second notes, often beamed together. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves show intricate rhythmic patterns and melodic lines. The seventh staff concludes the variation with a double bar line.

VAR. 4. 



VAR. 5. 



*Allegro.*

3

3

FINALE.

This page of musical notation consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second staff through the eighth staff continue the melodic line, featuring various rhythmic values including eighth and sixteenth notes, and some slurs. The ninth staff shows a change in texture, with the melody moving to a lower register and some chords appearing. The tenth staff concludes the piece with a double bar line and the word "Fine" written in italics.