

Variations and Fugue on a theme by Handel

Op. 24

Johannes Brahms (1833-1897)

Arranged for two harpsichords by William Carragan

Aria $\text{♩} = 96$

Harpsichord 1

Harpsichord 2

Harpsichord 1

Harpsichord 2

5 [5]

Hscd. 1

Hscd. 2

5 [5]

Hscd. 1

Hscd. 2

9 [9]

Hscd. 1

Hscd. 2

Hsced. 1

13 [13]

Hsced. 2

13 [13]

5

Brahms: Variations and Fugue on a theme of Handel

Var. 1 $\text{♩} = 84$

Hscd. 1

17 [17] *détaché* *f*

Hscd. 2

17 [17] *f*

Hscd. 1

20 [20] 1. 2.

Hscd. 2

20 [20] 1. 2.

Hscd. 1

21 [22]

Hscd. 2

21 [22]

Hsced. 1

Hsced. 2

23 [24]

1.

2.

Brahms: Variations and Fugue on a theme of Handel

Var. 2 $\text{♩} = 88$

Hscd. 1

25 [27] p animato, legato

Hscd. 2

25 [27]

28A [31] 2.

Hscd. 1

28A [31] 2.

Hscd. 2

31 [34]

Hscd. 1

31 [34]

Hscd. 2

Var. 3 $\text{♩} = 108$

Hscd. 1

33 [36]

Hscd. 2

33 [36]

Hscd. 1

37 [40]

Hscd. 2

37 [40]

Hscd. 1

40A [44]

Hscd. 2

40A [44]

Var. 4 $\text{♩} = 76$

Hscd. 1

Hscd. 2

Hscd. 1

Hscd. 2

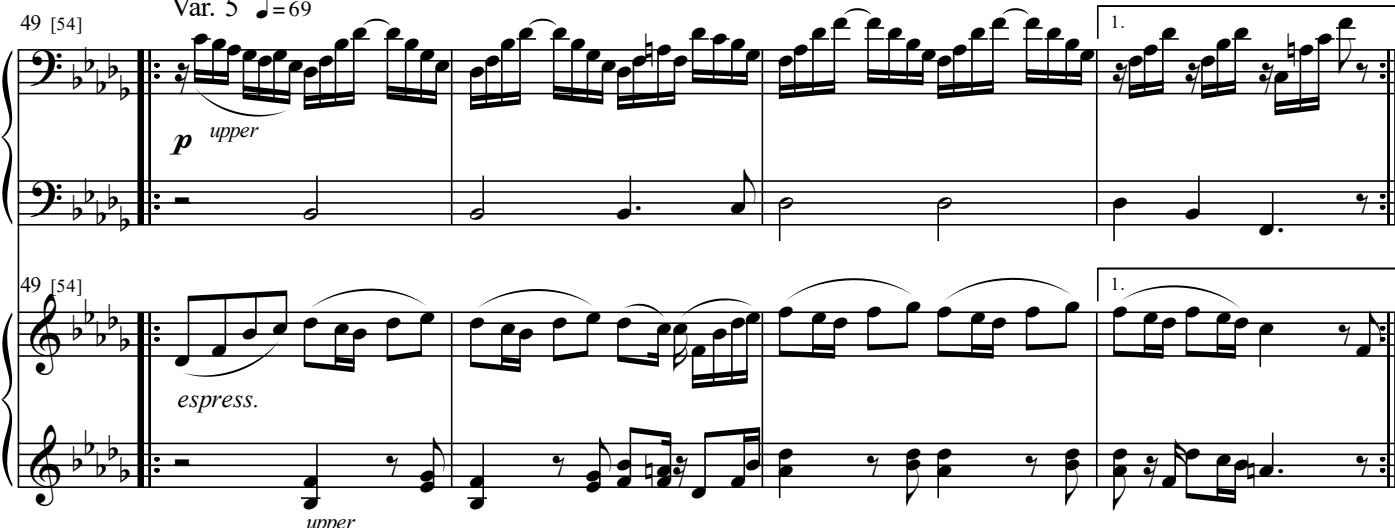
Hscd. 1

1.

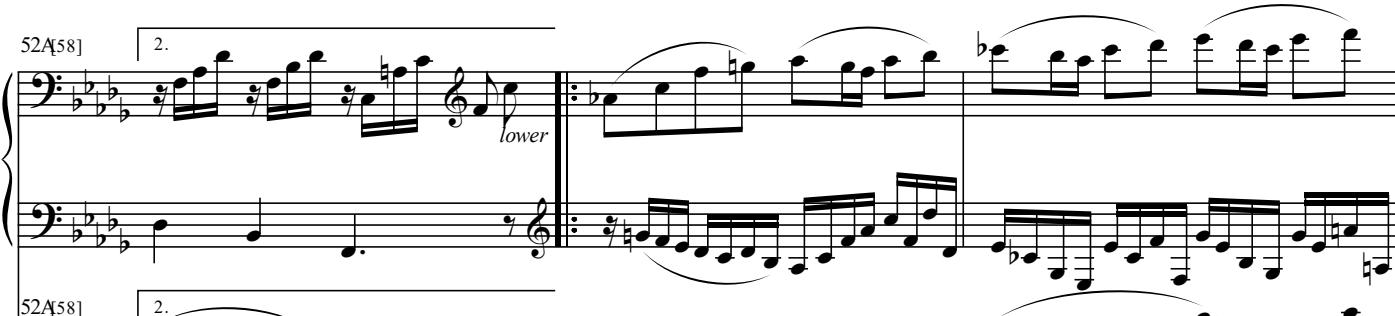
2.

Hscd. 2

Var. 5 $\text{♩} = 69$

49 [54] Hscd. 1 

49 [54] Hscd. 2

52 [58] Hscd. 1 

52 [58] Hscd. 2 

55 [61] Hscd. 1 

55 [61] Hscd. 2 

NOTE. This page is replaced by a separate two-page file!

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Brahms: Variations and Fugue on a theme of Handel

Var. 6 ♩=69

Musical score for Variation 6, measures 57-64. The score consists of two staves: Hscd. 1 (top) and Hscd. 2 (bottom). The key signature is one flat (B-flat). Measure 57 starts with a forte dynamic. The melody is primarily in eighth notes, with sixteenth-note patterns in the bass line. Measure 64 ends with a forte dynamic.

Musical score for Variation 6, measures 60-67. The score consists of two staves: Hscd. 1 (top) and Hscd. 2 (bottom). The key signature changes to one sharp (F#) at measure 60. The music features eighth-note patterns and sixteenth-note figures. Measure 67 concludes with a half note followed by a fermata.

Musical score for Variation 6, measures 62-70. The score consists of two staves: Hscd. 1 (top) and Hscd. 2 (bottom). The key signature changes to one sharp (F#) at measure 62. The music includes eighth-note patterns and sixteenth-note figures. Measure 70 ends with a half note followed by a fermata.

Var. 7 $\text{♩} = 88$

Hscd. 1

Hscd. 2

Hscd. 1

Hscd. 2

Hscd. 1

Hscd. 2

Var. 8 $\text{♩} = 92$

Hscd. 1

73 [82]

Hscd. 2

73 [82]

Hscd. 1

76 [85]

Hscd. 2

76 [85]

Hscd. 1

79 [88]

Hscd. 2

79 [88]

Hscd. 1

82 [91]

Hscd. 2

82 [91]

Hscd. 1

85 [94]

Hscd. 2

85 [94]

Hscd. 1

88 [97]

Hscd. 2

88 [97]

Brahms: Variations and Fugue on a theme of Handel

Var. 9 $\text{♩} = 88$

Hscd. 1

Hscd. 2

92A [103] 2.

Hscd. 1

Hscd. 2

97 [108]

Hscd. 1

Hscd. 2

Var. 10 $\text{♩} = 104$

Hscd. 1

101 [112]

3

3

3

Hscd. 2

101 [112]

3

3

3

Hscd. 1

104 [115]

3

3

3

Hscd. 2

104 [115]

3

3

3

Hscd. 1

107 [118]

3

3

3

Hscd. 2

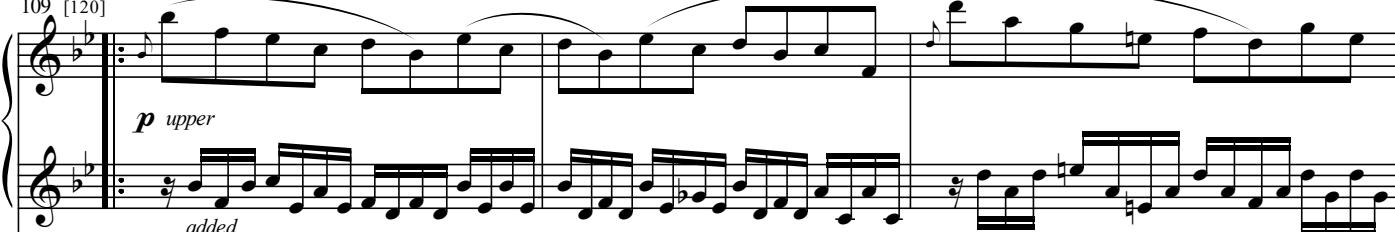
107 [118]

3

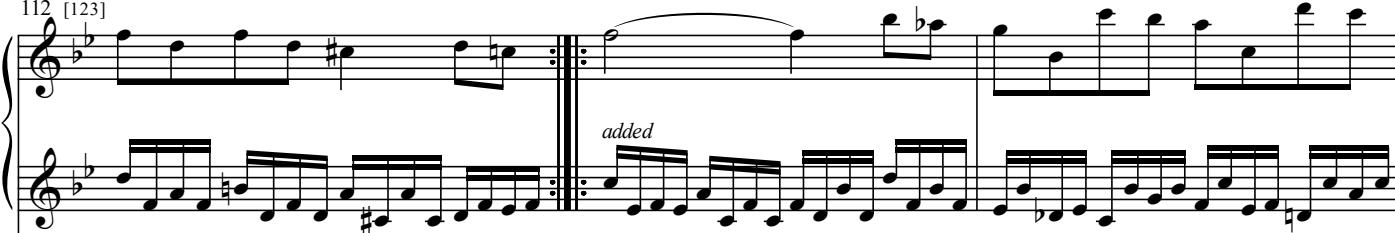
3

3

Var. 11 $\text{♩} = 84$

Hscd. 1 109 [120] 

Hscd. 2 109 [120] 

Hscd. 1 112 [123] 

Hscd. 2 112 [123] 

Hscd. 1 115 [126] 

Hscd. 2 115 [126] 

Var. 12 $\text{♩} = 88$

Hscd. 1 117 [129] *p upper*

Hscd. 2 117 [129] *added* *p upper*

Hscd. 1 120 [132]

Hscd. 2 120 [132] *added*

Hscd. 1 123 [135]

Hscd. 2 123 [135]

The musical score consists of three systems of music. System 1 (measures 117-120) shows two staves for Hscd. 1 and Hscd. 2. The top staff (Hscd. 1) has a treble clef, a key signature of one flat, and a tempo of quarter note = 88. The bottom staff (Hscd. 2) has a bass clef, a key signature of one flat, and a tempo of quarter note = 88. Measure 117 starts with eighth-note patterns in sixteenth-note groups. Measure 120 begins with eighth-note patterns in sixteenth-note groups. System 2 (measures 123-126) shows two staves for Hscd. 1 and Hscd. 2. The top staff (Hscd. 1) has a treble clef, a key signature of one flat, and a tempo of quarter note = 88. The bottom staff (Hscd. 2) has a bass clef, a key signature of one flat, and a tempo of quarter note = 88. Measure 123 starts with eighth-note patterns in sixteenth-note groups. Measure 126 begins with eighth-note patterns in sixteenth-note groups. The score uses various dynamics like *p* (piano), *f* (forte), and *mf* (mezzo-forte). Measures are separated by vertical bar lines, and sections are indicated by double bar lines with repeat dots.

Var. 13 **Largamente, ma non più** $\text{♩} = 52$

Hscd. 1

125 [138]

f lower

uncoupled lower, buff

Hscd. 2

125 [138]

Hscd. 1

128 [141]

upper 5

Hscd. 2

128 [141]

Hscd. 1

131 [144]

3

Hscd. 2

131 [144]

3

134 [147]

Hscd. 1

Hscd. 2

134 [147]

Hscd. 1

Hscd. 2

137 [150]

Hscd. 1

Hscd. 2

137 [150]

Hscd. 1

Hscd. 2

140 [153]

Hscd. 1

Hscd. 2

140 [153]

Hscd. 1

Hscd. 2

buff off!
couple!

Brahms: Variations and Fugue on a theme of Handel

Var. 14 $\text{♩} = 96$

Hscd. 1

141 [154] *lower sciolto*

Hscd. 2

141 [154] *lower sciolto*

Hscd. 1

144 [157]

Hscd. 2

144 [157]

Hscd. 1

147 [160]

Hscd. 2

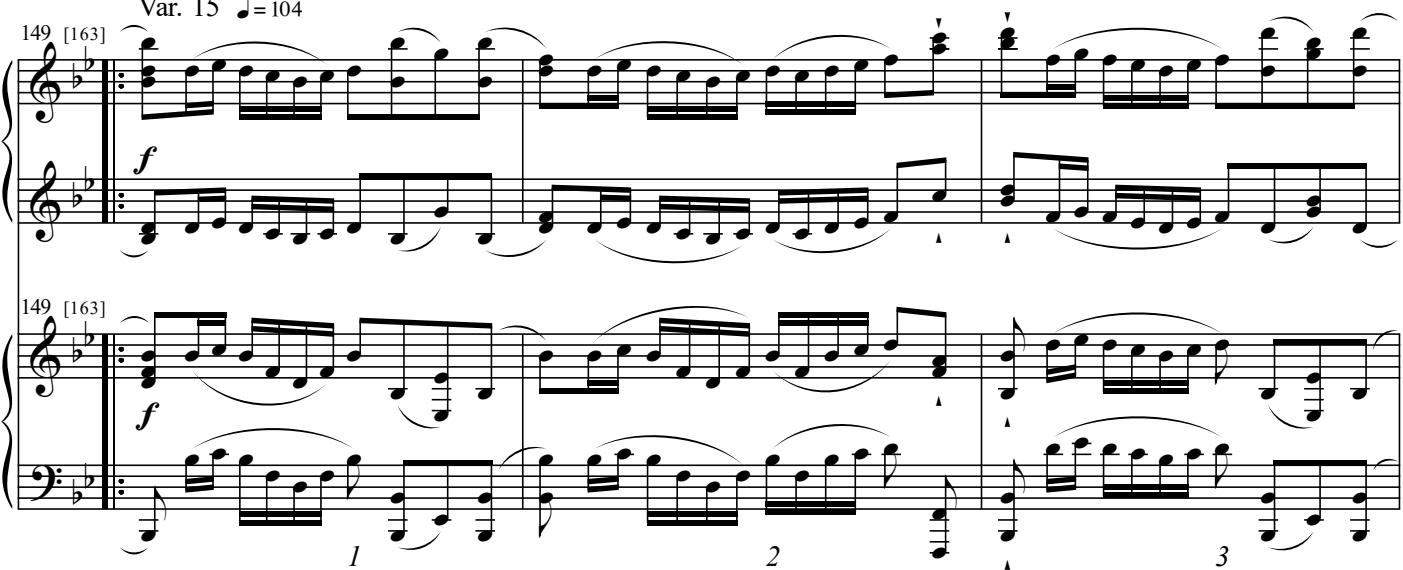
147 [160]

Brahms: Variations and Fugue on a theme of Handel

21

Var. 15 $\text{♩} = 104$

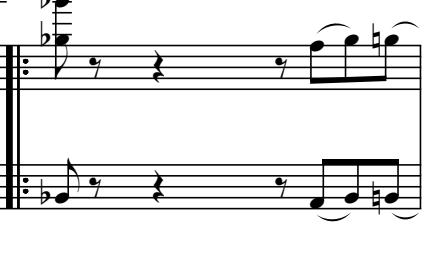
Hscd. 1

149 [163] 

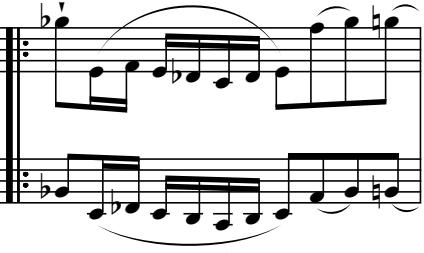
Hscd. 2

149 [163] 

Hscd. 1

152 [166] 1. 
 2. 

Hscd. 2

152 [166] 1. 
 2. 

Hscd. 1

154 [169] 
 2. 

Hscd. 2

154 [169] 
 2. 

1 2 3 4 5

Brahms: Variations and Fugue on a theme of Handel

Var. 16 $\text{♩} = 108$

157A [173] 2. Hscd. 1

Hscd. 2

157A [173] 2. f

160 [176] Hscd. 1

Hscd. 2

160 [176]

163 [179] Hscd. 1

Hscd. 2

163 [179]

Hscd. 1

166 [182]

Hscd. 2

166 [182]

Hscd. 1

169 [185]

Hscd. 2

169 [185]

Hscd. 1

172 [188]

Hscd. 1

upper

Hscd. 2

172 [188]

Hscd. 2

upper

Var. 17 Più mosso $\text{♩} = 116$

Hscd. 1

174 [190] 

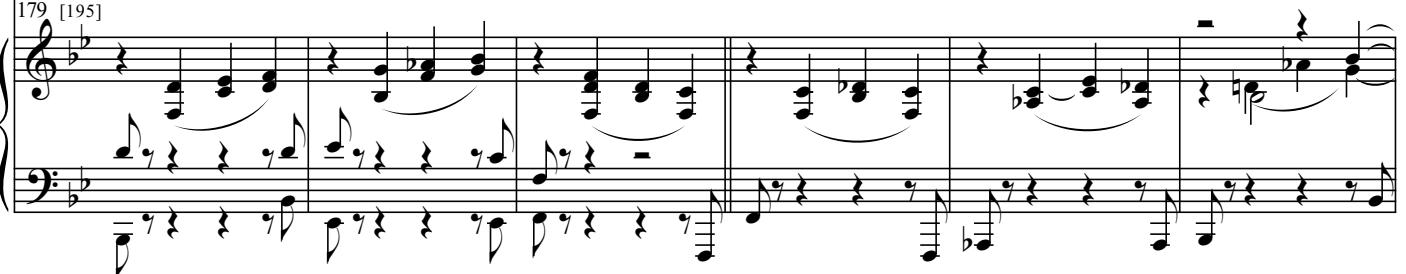
Hscd. 2

174 [190] 

Hscd. 1

179 [195] 

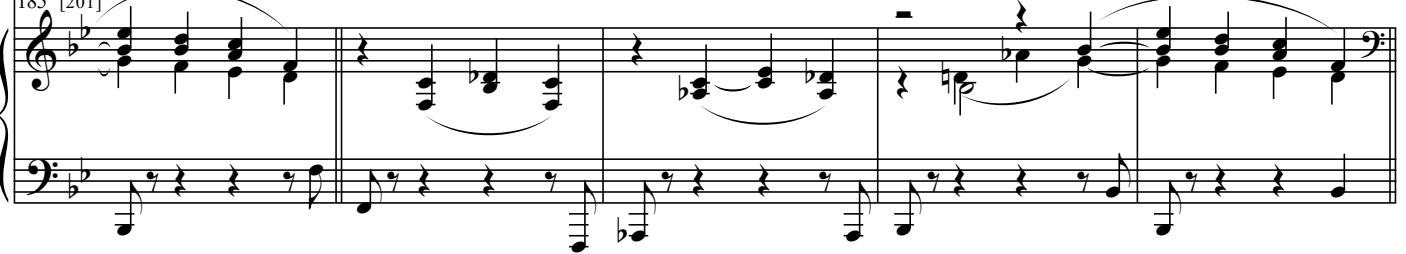
Hscd. 2

179 [195] 

Hscd. 1

185 [201] 

Hscd. 2

185 [201] 

Var. 18 *Grazioso* ♩=84

Hscd. 1

190 [206] *p*

Hscd. 2

190 [206] *p upper*

Hscd. 1

193 [209] *p*

Hscd. 2

196 [212]

Hscd. 1

196 [212]

Hscd. 2

This musical score page displays three staves of music for two voices (Hscd. 1 and Hscd. 2) in common time, one flat key signature, and a tempo of ♩=84. The title "Var. 18 *Grazioso*" is at the top, along with the measure number 190 and opus number 206. The first staff (Hscd. 1) begins with eighth-note pairs, followed by eighth-note chords, and concludes with sixteenth-note patterns. The second staff (Hscd. 2) begins with eighth-note chords, followed by sixteenth-note patterns, and concludes with eighth-note chords. Measure 193 starts with eighth-note chords in both staves, followed by sixteenth-note patterns. Measure 196 shows a change in texture with eighth-note chords in Hscd. 1 and sixteenth-note patterns in Hscd. 2. The score includes dynamic markings (p, p upper), slurs, and grace notes.

The musical score consists of two systems of music. The first system, starting at measure 199 [215], features two staves. The top staff, labeled 'Hscd. 1', begins with a quarter note followed by a half note, both in common time. The bottom staff, labeled 'Hscd. 2', has a bass clef and a key signature of one flat. Both staves continue with various notes and rests, separated by vertical bar lines. The second system, starting at measure 201A [218], also features two staves. The top staff, labeled 'Hscd. 1', shows a series of eighth-note patterns. The bottom staff, labeled 'Hscd. 2', includes a bass clef and a key signature of one flat. The music concludes with a final measure ending in common time.

Var. 19 $\text{♩} = 76$

Hscd. 1

202 [219] $\begin{array}{c} \text{upper} \\ \text{always upper} \end{array}$

Hscd. 2

202 [219] $\begin{array}{c} \text{lower} \\ \text{always upper} \end{array}$

Hscd. 1

205 [222] $\begin{array}{c} \text{lower} \\ \text{upper} \end{array}$

Hscd. 2

205 [222] $\begin{array}{c} \text{upper} \\ \text{lower} \end{array}$

Hscd. 1

208 [225] $\begin{array}{c} \text{upper} \\ \text{upper} \end{array}$

Hscd. 2

208 [225] $\begin{array}{c} \text{upper} \\ \text{lower} \end{array}$

The musical score consists of three systems of music for two hands (Hscd. 1 and Hscd. 2). The first system (measures 202-203) shows Hscd. 1 playing eighth-note patterns in the upper voice, while Hscd. 2 plays eighth-note patterns in the lower voice, labeled 'always upper'. The second system (measures 205-206) shows Hscd. 1 playing eighth-note patterns in the lower voice, while Hscd. 2 plays eighth-note patterns in the upper voice, labeled 'upper'. The third system (measures 208-209) shows both hands playing eighth-note patterns in the upper voice, labeled 'upper' for both.

211 [228]

Hscd. 1

Hscd. 2

211 [228]

211 [228]

Hscd. 1

Hscd. 2

214 [231]

lower

214 [231]

upper

217 [234] ♩ = 96

Hscd. 1

Hscd. 2

Var. 20 $\text{♩} = 96$

218 [235]

Hscd. 1

upper p

218 [235]

Hscd. 2

upper p

222 [239]

Hscd. 1



222 [239]

Hscd. 2



226 [243]

Hscd. 1



226 [243]

Hscd. 2



Hscd. 1

230 [247]

Hscd. 2

230 [247]

$\text{♩} = 80$

$\text{♩} = 66$

Var. 21 $\text{♩} = 76$

234 [251]

Hscd. 1

p upper
added

234 [251]

Hscd. 2

p

uncoupled lower

237 [254]

Hscd. 1

3 3 3 3
3 3 3 3
p added

237 [254]

Hscd. 2

240 [257]

Hscd. 1

3 3 3 3
3 3 3 3
1. 3 3 3 3
2. 3 3 3 3

240 [257]

Hscd. 2

1. 3 3 3 3
2. 3 3 3 3

Var. 22 $\text{♩} = 66$

Hscd. 1

242 [260] *upper*

lower (coupled)

Hscd. 2

242 [260] *upper*

Hscd. 1

245 [263]

Hscd. 2

245 [263]

Hscd. 1

248 [266]

Hscd. 2

248 [266]

Var. 23 $\text{♩} = 120$

250 [269] 

Hscd. 1 lower

Hscd. 2 lower

253 [272] 

Hscd. 1

Hscd. 2

256 [275] 

Hscd. 1

Hscd. 2

Var. 24 $\text{d} = 108$

258 [277]

Hscd. 1

Hscd. 2

258 [277]

Hscd. 1

Hscd. 2

260 [279]

260 [279]

Hscd. 1

Hscd. 2

262 [281]

Hscd. 1

Hscd. 2

262 [281]

264 [283]

Hscd. 1

264 [283]

Hscd. 2

Var. 25 $\text{♩} = 92$

266 [285] f

Hscd. 1

Hscd. 2

266 [285] f

266 [285]

Hscd. 1

Hscd. 2

269 [288] 1. f 2. f

Hscd. 1

Hscd. 2

269 [288] 1. f 2. f

271 [291]

Hscd. 1

Hscd. 2

271 [291]

Fuga $\text{♩} = 92$

273A [294] 2.

Hscd. 1

Hscd. 2

273A [294] 2.

I 2

276 [297]

Hscd. 1

Hscd. 2

276 [297]

3 4 I

279 [300]

Hscd. 1

Hscd. 2

279 [300]

2 3 4

282 [303]

Hscd. 1

Hscd. 2

282 [303]

1 2 3

285 [306]

Hscd. 1

Hscd. 2

285 [306]

4 1 2

288 [309]

Hscd. 1

Hscd. 2

288 [309]

3 4 5

291 [312]

Hscd. 1

Hscd. 2

291 [312]

6 7 1

294 [315]

Hscd. 1

Hscd. 2

294 [315]

2 3 4

297 [318]

Hscd. 1

Hscd. 2

297 [318]

5 1 2

300 [321]

Hscd. 1

Hscd. 2

300 [321]

upper

upper

3

4

5

303 [324]

Hscd. 1

Hscd. 2

303 [324]

upper

I

2

6

7

8

306 [327]

Hscd. 1

Hscd. 2

306 [327]

lower

upper

lower

3

4

5

309 [330]

Hscd. 1

lower

309 [330]

lower

6 7 8

Hscd. 1

312 [333]

Hscd. 2

312 [333]

1 2 3

Hscd. 1

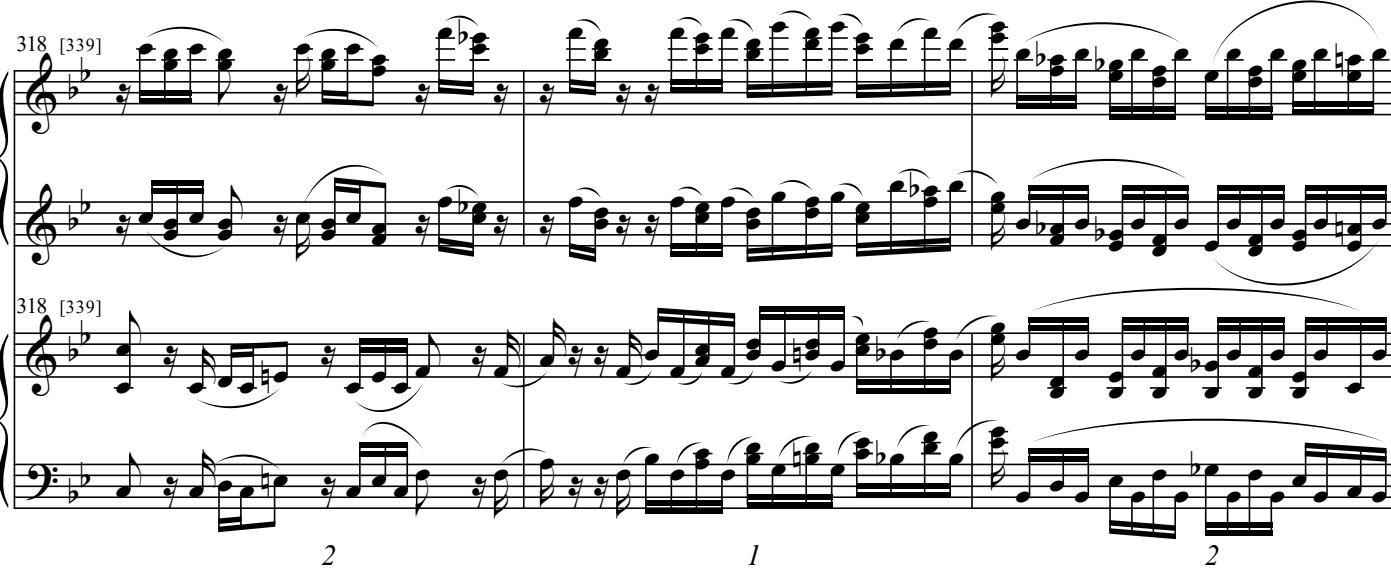
315 [336]

Hscd. 2

315 [336]

4 5 1

Hscd. 1

318 [339] 

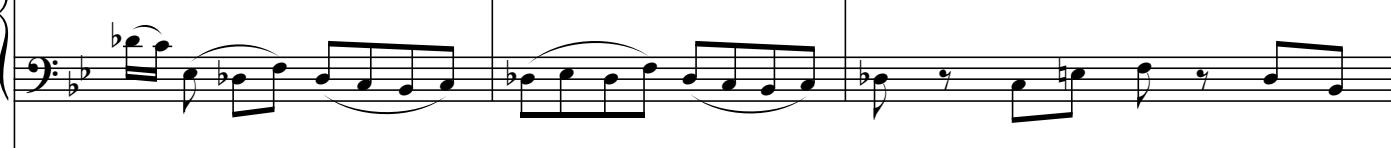
Hscd. 2

318 [339] 

Hscd. 1

321 [342] 

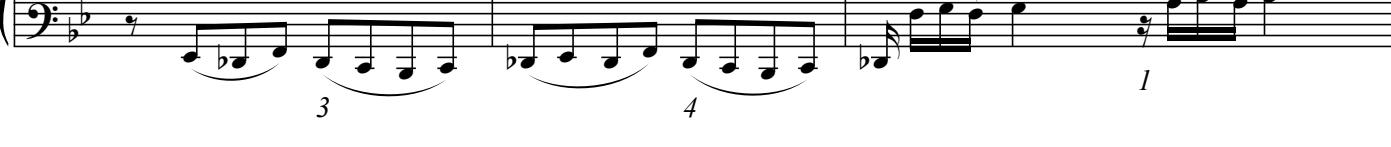
Hscd. 2

321 [342] 

Hscd. 1

324 [345] 

Hscd. 2

324 [345] 

327 [348]

Hscd. 1

Hscd. 2

327 [348]

2 1 2

330 [351]

Hscd. 1

Hscd. 2

330 [351]

3 4 I

333 [354]

Hscd. 1

Hscd. 2

333 [354]

2 3 I

336 [357]

Hscd. 1

Hscd. 2

2 3 4

339 [360]

Hscd. 1

Hscd. 2

upper

5 1 2

342 [363]

Hscd. 1

Hscd. 2

lower

3 4 1

345 [366]

Hscd. 1

lower

Hscd. 2

2 3 4

348 [369]

Hscd. 1

Hscd. 2

1 2 3

351 [372]

Hscd. 1

Hscd. 2

4 5 6

The musical score consists of three systems of music, each with two staves: Hscd. 1 (top) and Hscd. 2 (bottom). The music is in common time, with a key signature of one flat.

System 1: Measures 354 [375] through 357 [378]. Measure 354 [375] shows eighth-note patterns in sixteenth-note heads. Measure 355 [376] continues with eighth-note patterns. Measure 356 [377] features eighth-note patterns with some grace notes. Measure 357 [378] begins with eighth-note patterns, followed by sixteenth-note patterns, and concludes with a series of eighth-note chords. The measures are numbered 7, 8, and 1 below the staff.

System 2: Measures 360 [381] through 363 [384]. Measure 360 [381] shows eighth-note patterns. Measure 361 [382] continues with eighth-note patterns. Measure 362 [383] features eighth-note patterns with grace notes. Measure 363 [384] concludes with eighth-note chords. The measures are numbered 2, 3, and 4 below the staff.

System 3: Measures 366 [387] through 369 [390]. Measure 366 [387] shows eighth-note patterns. Measure 367 [388] continues with eighth-note patterns. Measure 368 [389] features eighth-note patterns with grace notes. Measure 369 [390] concludes with eighth-note chords. The measures are numbered 1, 2, and 3 below the staff.

Hscd. 1

Hscd. 2

363 [384]

366 [387]

369 [390]

Hscd. 1

Hscd. 2

1 2

4

3 4 5

1 2 3

372 [393]

Hscd. 1

Hscd. 2

372 [393]

4 1 2

375 [396]

Hscd. 1

Hscd. 2

375 [396]

3 4 5

378 [399]

Hscd. 1

Hscd. 2

378 [399]

6 7 8

381 [402]

Hscd. 1

381 [402]

Hscd. 2

1 2