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BEETHOVEN, MOZART, HAYDN, MENDELSSOHN, SCHUBERT and RAFF,

BY

## CARL SIDUS.

- |  |   |
|--|---|
| I. ALLEGRO from Symphony in C major, No. 1, op. 21..... <i>Beethoven</i> | VII. SCHERZO from (Pastoral) Symphony No. 6, op. 68..... <i>Beethoven</i> |
| II. FINALE from Symphony in B flat major..... <i>Haydn</i>               | VIII. FINALE from Symphony in E flat..... <i>Mozart</i>                   |
| III. MENUETTO from Symphony in E flat major..... <i>Mozart</i>           | IX. SCHERZO from "Reformation Symphony," op. 107..... <i>Mendelssohn</i>  |
| IV. ALLEGRO MODERATO from Symphony in B minor..... <i>Schubert</i>       | X. ANDANTE from Symphony in C minor, No. 5, op. 67..... <i>Beethoven</i>  |
| V. VIVACE from Symphony in A major, No. 7, op. 92..... <i>Beethoven</i>  | XI. MARCH from the "Leonora Symphony," op. 117..... <i>Raff</i>           |
| VI. ANDANTE from "Surprise Symphony"..... <i>Haydn</i>                   | XII. SCHERZO from Symphony in A minor, op. 56..... <i>Mendelssohn</i>     |

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# BETHOVEN

Allegro from Symphony in C major, Opus 21.

Carl Sidus Op. 79.

Allegro  $\text{♩} = 88$ .

*mf*

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a dynamic marking of *mf*. The second system includes first and second endings, with a dynamic marking of *f*. The third system also features first and second endings, with dynamic markings of *f* and *mf*. The fourth and fifth systems continue the melodic and harmonic development. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the fifth system.

4 *Cantabile.*

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (e.g., 2, 5, 4, 3, 5, 4, 2, 1, 2, 3, 4, 5, 4, 3, 5, 4, 2, 1, 2). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

The second system continues the piece. The upper staff features more complex melodic patterns with fingerings (e.g., 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5). The lower staff includes a *cres.* (crescendo) marking and a *cen.* (crescendo) marking. Fingerings are indicated throughout.

The third system shows a change in dynamics with a *ff* (fortissimo) marking. The upper staff includes a *do* marking and a *V* (accents) marking. The lower staff continues with a steady accompaniment. Fingerings are clearly marked.

The fourth system features a *f* (forte) marking in the upper staff and a *ff* (fortissimo) marking in the lower staff. The upper staff contains block chords and some melodic fragments, while the lower staff has a rhythmic accompaniment.

The fifth system concludes the piece with a *mf* (mezzo-forte) marking in the upper staff and a *cres.* (crescendo) marking in the lower staff. The upper staff has a *A* (accents) marking and a *3* (triplets) marking. The lower staff features a melodic line with a *1* (first ending) marking.

cen. do *ff* *p*

This system shows the vocal line and piano accompaniment. The vocal line has lyrics 'cen.' and 'do'. The piano accompaniment features chords and arpeggiated figures. Dynamics include *ff* and *p*. Fingering numbers 1-5 are present above the notes.

*mf* *f*

This system continues the piano accompaniment with intricate arpeggiated patterns in both hands. Dynamics include *mf* and *f*. Fingering numbers 1-5 are present above the notes.

*f*

This system continues the piano accompaniment with intricate arpeggiated patterns in both hands. Dynamics include *f*. Fingering numbers 1-5 are present above the notes.

1. 2. *f* *f*

This system features a first and second ending for the piano accompaniment. Dynamics include *f*. Fingering numbers 1-5 are present above the notes.

This system concludes the piano accompaniment with intricate arpeggiated patterns in both hands. Fingering numbers 1-5 are present above the notes.

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