

CELEBRATED PIECES FOR THE PIANO BY THE OLD MASTERS

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G. SCHIRMER, Inc.
NEW YORK

Edited and fingered by
Siegmond Lebert.

Andante con Variazioni.

JOSEPH HAYDN.

Andante. (♩ = 88.)

P.S. I *mp* (a) *cresc.* *f* (b)

p *mp* *cresc.* *f* *dimin.*

II *mp* (b) *p* (c)

(d) *mp* *p* *mf* *f* *p*

(a) Passages to be rendered somewhat more prominent than the *piano* of the accompaniment, are marked *mp* (*mezzo piano*, half-soft).

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(b) or

(c) As at b.

(d) Let the embellishment begin on the beat.

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ten. *p* *f* *dimin.* *p*

ped. *

Trio.

I 1 *p* *f* *p*

(b)

f *dimin.* *fz* *p*

II 2 *p* *p* *p* *cresc.*

f *p*

(a) Arpeggiate from the lowest bass tone to the highest in soprano, and with increasing force, so that the strongest emphasis falls on the high D \flat .

(b) Play this undulating figure *crescendo* in ascending and *diminuendo* in descending, with strong emphasis on the highest tone. The septuplets are divided 3+4, i.e., 3 notes to the first ♩, and four to the second.

Var I.

The first system of music features a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs, starting with a 2-measure rest. The bass clef provides a harmonic accompaniment. Dynamics include *p* (piano) at the beginning and *f* (forte) later in the system. The word *dimin.* (diminuendo) is written above the final measure.

The second system continues the piece. The treble clef has a melodic line with triplets and slurs. The bass clef has a rhythmic accompaniment. Dynamics include *p*, *mp* (mezzo-piano), and *cresc.* (crescendo).

The third system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *mp*, *dimin.*, *p*, and *cresc.*. There are fingerings indicated below the notes.

The fourth system continues with a treble clef melodic line and a bass clef accompaniment. Dynamics include *p*. There are fingerings indicated below the notes.

The fifth system features a treble clef melodic line and a bass clef accompaniment. Dynamics include *cresc.*, *f*, *mf*, and *p*. There are fingerings indicated below the notes.

The sixth system continues with a treble clef melodic line and a bass clef accompaniment. Dynamics include *f*, *p*, and *f*. There are fingerings indicated below the notes.

The seventh system features a treble clef melodic line and a bass clef accompaniment. Dynamics include *p*, *f*, and *p*. There are fingerings indicated below the notes.

13 tr 23 13 tr 23 tr 2 2 4 2 13 23 13 23 34 tr 2 3

a) *cresc.* b) *tr* c) *f*

d) *p* e) *tr* *p*

23 tr 13 tr 23 tr 34 tr 23 tr 34 tr 23 tr 23 tr 3 3 5 4

21 32 32 1 2 5 5 2

f *p*

Var. II.

f) *mf* *dim.* *p* *cresc.*

f *p*

cresc. *mf* *cresc.* *f*

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a) The trilled notes take no after-beat; but the added small notes indicate whether the trill is to end on the principal note, or on the higher auxiliary; thus:

b) c) d) etc. Closing e)

f) The accompaniment in quarter-notes and eighths, at first in the left hand and then in the right, must be kept subordinate to the 32d-note passages.

mp
p
f
cresc.
p
f
ff
cresc.
Ped.
Led.
p
p

a) The 4 notes in the left hand and the 3 in the right, are combined as a septuplet occupying one eighth-note.

First system of musical notation. Treble staff contains a series of chords and melodic lines with fingerings 4, 4, 4, 4, 3, 3, 3. Bass staff contains a simple accompaniment line.

Second system of musical notation. Treble staff has fingerings 5, 3, 3, 3, 3, 3, 4, 4, 4, 4, 4. Bass staff has fingerings 4, 4, 4. Dynamic markings include *p* and *cresc.*.

Third system of musical notation. Treble staff has first and second endings. Bass staff has fingerings 1, 2, 3, 2, 1, 3, 3. Dynamic marking includes *p*.

Fourth system of musical notation. Treble staff has fingerings 3, 5, 2, 1, 2, 3, 1, 2, 3, 1, 4, 1, 3. Bass staff has fingerings 2, 1, 3. A change in bass staff notation occurs in the final measure.

Fifth system of musical notation. Treble staff has fingerings 3, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 3, 4, 3, 4. Bass staff has fingerings 3, 2. Dynamic markings include *mp* and *cresc.*.

Sixth system of musical notation. Treble staff has fingerings 3, 2, 1, 4, 2, 4, 1, 3, 1, 3, 3. Bass staff has fingerings 2, 4, 1. Dynamic markings include *f*, *dim.*, and *mf*.

(Finale.)

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor). The dynamics and markings are as follows:

- System 1:** Treble clef starts with *mp*. Bass clef starts with *p*. Dynamics include *cresc.*, *f*, and *dim.*
- System 2:** Treble clef starts with *p*. Bass clef starts with *mp*. Dynamics include *cresc.* and *f*.
- System 3:** Treble clef starts with *mp*. Bass clef starts with *p*. Dynamics include *dim.*
- System 4:** Treble clef starts with *mp*. Bass clef starts with *p*.
- System 5:** Treble clef starts with *cresc.*. Bass clef starts with *mf*. Dynamics include *f*.
- System 6:** Treble clef starts with *p*. Bass clef starts with *f*. Dynamics include *p*.

First system of musical notation. The upper staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 5). The lower staff provides harmonic accompaniment with chords and a 2/4 time signature. Dynamics include *crese.*, *mf*, and *p*.

Second system of musical notation. Similar to the first, it features a melodic line with ornaments and fingerings, and a harmonic accompaniment. Dynamics include *crese.*, *mf*, and *p*.

Third system of musical notation. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a more active accompaniment. Dynamics include *dim.*, *pp*, and *ff*. A *Ped.* marking is present in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line with ornaments. The lower staff features a rhythmic accompaniment of eighth notes. *Ped.* markings and asterisks are used throughout the system.

Fifth system of musical notation. The upper staff has a melodic line with ornaments and fingerings. The lower staff has a rhythmic accompaniment. Dynamics include *ff*. *Ped.* markings and asterisks are present.

Sixth system of musical notation. The upper staff features a melodic line with ornaments and fingerings, including a large slur over measures 19 and 20. The lower staff has a rhythmic accompaniment. Dynamics include *ff*. *Ped.* markings and asterisks are present.

Musical score system 1. The upper staff features a melodic line with a *sempre f* dynamic marking. The lower staff is marked *a)* and *ped.*. The system concludes with an asterisk (*).

Musical score system 2. The upper staff continues the melodic line. The lower staff is marked *ped.*. The system concludes with two asterisks (**).

Musical score system 3. The upper staff includes fingerings (2, 3) and dynamic markings *mf*, *dim.*, and *pp*. The lower staff continues the accompaniment.

Musical score system 4. The upper staff includes fingerings (1, 2, 3, 2, 4, 2, 3, 4) and a *cresc.* marking. The lower staff continues the accompaniment.

Musical score system 5. The upper staff includes fingerings (1, 2, 3, 4, 2, 3, 4, 2, 3, 4) and dynamic markings *f*, *ten.*, *dim. e rit.*, *p*, and *a tempo*. The lower staff continues the accompaniment.

a) Six notes to each ♩, as indicated by the accent on each ♩-beat.

System 1: Treble clef, key signature of two flats. Dynamics include *mp*. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is shown at the top of the system.

System 2: Treble clef, key signature of two flats. Dynamics include *mf*, *sf*, *p*, *f*, and *fz*. A *Red.* (Reduction) marking is present at the end of the system.

System 3: Treble clef, key signature of two flats. Dynamics include *p* and *f*. A *Red.* (Reduction) marking is present at the end of the system.

System 4: Treble clef, key signature of two flats. Dynamics include *f* and *p*. A *Red.* (Reduction) marking is present at the end of the system.

System 5: Treble clef, key signature of two flats. Dynamics include *calando* and *pp rit.*. A *Red.* (Reduction) marking is present at the end of the system.

a) Carefully observe, that this rest is only a 16th, and that the triplet-figure runs twice as fast as the preceding one in the left hand.

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