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*[Handwritten note: Haydn's Variations]*

# VARIATIONEN

No. 20. F moll

für das Pianoforte

Instruktive Ausgabe

Unter Mitwirkung von Immanuel von Faisst und Ignaz Lachner  
bearbeitet von Sigmund Lebert

# VARIATIONS

No. 20. F minor

for the Pianoforte

English translation of the instructive text by PERCY GOETSCHIUS



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J. G. Cotta'sche Buchhandlung Nachfolger  
Stuttgart und Berlin

# Andante con Variazioni.

Joseph Haydn.

**Andante.** M. d. M.  $\frac{2}{4}$  88.

**Nº 20.**

a) Mit *mp* (mezzo piano, ziemlich schwach) bezeichnen wir hier diejenigen Partien, welche gegenüber dem *piano* der Begleitung etwas hervortreten müssen.

b) oder: 

c) wie b).  
*As at b).*

d) Die Verzierung auf den Schlag.  
*The embellishment begins exactly upon the beat.*

a) We have marked those passages *mp* (mezzo piano = medium soft) which are to be rendered somewhat more prominent than the piano of the accompaniment.

Sheet music for piano, page 10, featuring six staves of musical notation. The music is in common time and includes the following sections:

- Section I:** Starts with a dynamic *f*. It includes a section labeled "a)" with a dynamic *fz*, followed by a section labeled "b)" with a dynamic *f*. The section ends with a dynamic *dim.*
- Section II:** Labeled "TRIO". It starts with a dynamic *p*, followed by a section labeled "I." with a dynamic *f*. This is followed by a section labeled "b)" with a dynamic *p*.
- Section III:** Starts with a dynamic *f*, followed by a section labeled "dim.". This is followed by a section labeled "fz" and a section labeled "p".
- Section IV:** Labeled "II." It starts with a dynamic *p*, followed by a section labeled "p".
- Section V:** Labeled "scendo". It starts with a dynamic *f*, followed by a section labeled "p".

The music includes various performance instructions such as tenuto (ten.), dynamic markings (f, fz, p, f, dim., TRIO, II., scendo), and fingerings (e.g., 1, 2, 3, 4, 5). The notation uses standard musical symbols like notes, rests, and chords, with some unique rhythmic patterns and dynamic markings.

a) Vom untersten Bass-bis zum obersten Discantton hinauf zu hängen, und zwar mit anwachsender Stärke bis zum äussersten Nachdruck auf dem hohen *des*.

b) Diese auf- und absteigende Figur ist jedesmal von unten auf *cre-scendo* mit starker Accentuirung des höchsten Tons und sodann ab-wärts wieder *decrecendo* zu spielen. Bei den Septolen fallen 3 No-ten auf das erste und 4 auf das zweite Sechszzehntel.

a) To be arpeggiated from the lowest tone in bass to the highest in soprano, and with increasing force, so that the utmost stress falls upon the upper  $\text{d}^{\flat}$ .

b) This undulating figure is to be played each time crescendo in ascending and diminuendo in descending, and with strong emphasis upon the highest tone. In the septolets, three tones go with the first ♩ and four with the second.

(Var. I.) *mp* 

*p* 

*dim.* *p* 

*p* 

*cresc.* *f* *mf* 

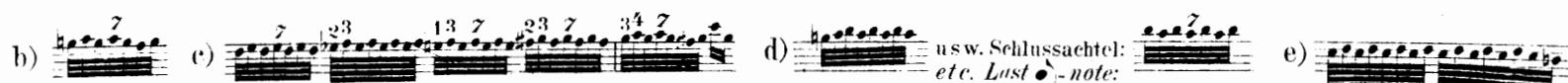
*f* *p* 

*p* 

5

a) Diese getrillerten Noten erhalten keinen Nachschlag; dagegen ist hier durch die angehängten kleinen Noten angezeigt, ob der Triller jedesmal mit dem Haupt- oder dem Nebentone zu schliessen ist, nämlich:

*These trilled notes have no final turn; but the added small notes indicate each time whether the trill is to end with the principal tone, or with the upper neighboring-note, thus:*



f) Die in Vierteln und Achteln gehende Begleitung der linken und nachher der rechten Hand muss gegen die 32-stelgänge etwas zurücktreten.  
*The accompaniment in quarter and eighth-notes, first in the left hand and afterwards in the right, must be kept subordinate to the 32-note pos...  
 sition.*

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2'). The key signature is one flat (B-flat). The music features various dynamics such as *mp*, *f*, *p*, *cresc.*, and *decresc.*. Fingerings are marked above the notes, for example, '1' over a sixteenth-note figure in the first staff. The notation includes sixteenth-note patterns, eighth-note chords, and sustained notes. The score is divided into measures by vertical bar lines.

a) Die 4 Noten der linken und die 3 der rechten Hand gehen zusammen auf 1 Achtel als Septolenfigur.  
*The 4 notes in the left and 3 in the right represent one  $\frac{1}{8}$ -note, as septolet.*

7

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note heads, stems, and bar lines. Performance instructions and dynamics are indicated throughout:

- Staff 1 (Top Left):** Measures 1-2. Dynamics:  $\frac{4}{4}$ ,  $\frac{4}{4}$ .
- Staff 2 (Top Right):** Measures 3-4. Dynamics:  $\frac{4}{4}$ ,  $\frac{4}{4}$ .
- Staff 3 (Second Column Left):** Measures 5-6. Dynamics:  $p$ ,  $p$ .
- Staff 4 (Second Column Right):** Measures 7-8. Dynamics: *cresc.*,  $p$ .
- Staff 5 (Third Column Left):** Measures 9-10. Dynamics:  $p$ .
- Staff 6 (Third Column Right):** Measures 11-12. Dynamics:  $p$ .
- Staff 7 (Bottom Left):** Measures 13-14. Dynamics:  $p$ ,  $mfp$ .
- Staff 8 (Bottom Right):** Measures 15-16. Dynamics: *cresc.*
- Staff 9 (Bottom Left):** Measures 17-18. Dynamics:  $f$ .
- Staff 10 (Bottom Right):** Measures 19-20. Dynamics: *dim.*,  $mf$ .

8

(Finale.) *mp*

*cresc.* *f* *dim.*

*p*

*mp* *cresc.* *f*

*dim.* *mp*

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

*p* *p* *p* *p*

*cresc.* *mf* *f*

*p* *f* *p* *p*

This image shows six staves of musical notation for a piano, spanning measures 18 through 25. The music is in common time and consists of two systems. The top system begins with a dynamic of *cresc.*, followed by *mf* and *p*. The bottom system begins with *cresc.*, followed by *mf* and *p*. Measure 19 concludes with a dynamic of *dim.* and *pp*. Measure 20 starts with *ff* and ends with a dynamic of *2ed.*. Measures 21 and 22 show eighth-note patterns with grace notes, each ending with a dynamic of *2ed.*. Measures 23 and 24 continue this pattern. Measure 25 begins with a dynamic of *ff* and ends with a dynamic of *20A*. The notation includes various dynamics, fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions like *cresc.*, *mf*, *p*, *dim.*, *pp*, *ff*, *2ed.*, and *20A*.

The musical score consists of five staves of piano music. Staff 1 (top) starts with a dynamic of *sempre forte*, indicated by a circled *ff*. It features sixteenth-note patterns with accents and dynamic markings *a)* and *\**. Staff 2 follows with a dynamic of *ff*, indicated by a circled *ff*, and includes a tempo marking *R.W.* Staff 3 continues with *ff* and *R.W.* Staff 4 begins with *mf*, followed by *dim.*, and ends with *pp*. Staff 5 concludes with *cre-*, *scen-*, and *do-* (with a 2/4 time signature), followed by *f ten.*, *dim. ritard.*, *p*, and *a Tempo*.

a) Je 6 Noten an ein Achtel, wie die auf den Anfang jedes Achtels fallenden Accente andeuten.  
*Six notes to an 8th note, as indicated by the accents at the beginning of each 8th-beat.*

The musical score consists of five staves of piano music. Staff 1 (top) shows a treble clef, a bass clef, and a treble clef. It includes dynamic markings *mp*, *mf*, and *f*. Fingerings 3, 3, 3, 3, 4, 5, 5, 1, 5 are indicated above the notes. Staff 2 shows a treble clef, a bass clef, and a treble clef. It includes dynamic markings *s*, *p*, *f*, and *fz*. A performance instruction *ped.* is at the end. Staff 3 shows a treble clef and a bass clef. It includes dynamic markings *p* and *f*. A performance instruction *\* ped.* is at the end. Staff 4 shows a treble clef and a bass clef. It includes dynamic markings *a)*, *f*, *p*, and *p*. Staff 5 shows a treble clef and a bass clef. It includes dynamic markings *calando*, *pp ritard.*, *ped.*, and *\**.

a) Man beachte, dass die Pause nur ein 16tel gilt und die Triolenfigur doppelt so schnell geht als die vorige in der linken Hand.

a) *Do not overlook that this rest is only a  $\frac{1}{16}$  note, and that the triplet-figure runs twice as fast as the preceding one in the left hand.*