

Humoristische Variationen  
**SCHERZO**  
UND  
**FESTMARSCH**  
für das  
Pianoforte zu vier Händen  
componirt  
und  
SEINEM FREUNDE  
**FERDINAND HILLER**  
gewidmet  
von  
**Ignaz Moscheles.**

Op. 128.

Pr. 1Thlr. 15 Ngr.

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Dieses Werk ist auch für Pianoforte zu 2 Händen erschienen.

SECONDO.

M. M. ♩ = 96.

J. Moscheles Op. 128.

Tempo di Menuetto, ma moderato, e ben marcato.

TRIEFA.

ff f f ff f

teu. tranquillamente pp ff

f ff teu. p

p cresc. p ff f

con tutta la Forza. f f

piu moderato, e tranquillo. f p pp

PRIMO.

M. M. ♩ = 96.

J. Moscheles Op. 128.

Tempo di Menuetto, ma moderato, e ben marcato.

TRINIA.

ff 8...

8... loco. pp traquillamente pp ff teu. 8...

8... loco. p traquillo. cresc. Ped.\*

> ff f 8... Ped.\*

8... loco., più moderato, e tranquillo. f ritenuto. f > pp pp 1ma 2da Ped.\*

SECONDO.

Un poco più mosso. ♩ = 106.

**VAR. 1.**

mf ff ff mf

*più moderato.*

p rallent.

Ped. \*

*Tempo 1<sup>o</sup>*

f p f p ff f f ff

f > pp p p

Ped. \*

p cresc. ff ff f > p

PRIMO.

Un poco più mosso. ♩ = 106.

VAR. 1.

Musical notation for the first system of 'VAR. 1.'. It consists of two staves in 3/4 time with a key signature of two sharps (F# and C#). The first staff has dynamics *mf* and *pp*, and includes a trill (*tr*) in the second measure. The second staff has dynamics *mf* and *pp*, and includes a trill (*tr*) in the second measure. A '2da' marking is present in the first measure of the second staff.

Musical notation for the second system of 'VAR. 1.'. It consists of two staves. The first staff has dynamics *p*, *rallent.*, and *f*, and includes a trill (*tr*) in the second measure. The second staff has dynamics *p*, *rallent.*, and *f*, and includes a trill (*tr*) in the second measure. A 'Tempo 1°' marking is present in the first measure of the second staff. A '2da' marking is present in the first measure of the first staff.

Musical notation for the third system of 'VAR. 1.'. It consists of two staves. The first staff has dynamics *p*, *f*, *f*, *f*, *f*, *f*, *ff*, and *f > pp*, and includes a trill (*tr*) in the first measure. The second staff has dynamics *f*, *f*, *f*, *f*, *f*, *f*, *ff*, and *f > pp*, and includes a trill (*tr*) in the first measure. A 'teu.' marking is present in the first measure of the first staff.

Musical notation for the fourth system of 'VAR. 1.'. It consists of two staves. The first staff has dynamics *p* and *p*, and includes a trill (*tr*) in the first measure. The second staff has dynamics *p* and *p*, and includes a trill (*tr*) in the first measure. An '8va loco.' marking is present in the first measure of the first staff. A 'cre' marking is present in the first measure of the second staff.

Musical notation for the fifth system of 'VAR. 1.'. It consists of two staves. The first staff has dynamics *ff*, *ff*, and *f > p*, and includes a trill (*tr*) in the first measure. The second staff has dynamics *ff*, *ff*, and *f > p*, and includes a trill (*tr*) in the first measure. An '8va loco.' marking is present in the first measure of the first staff. A 'scu' marking is present in the first measure of the second staff. A 'do.' marking is present in the first measure of the second staff.

First system of musical notation, featuring two staves. Dynamics include *f* and *tr*.

Second system of musical notation, including a triplet and dynamic markings *f*, *p*, and *pp*. The word *Più* is written at the end of the system.

Third system of musical notation, with dynamic markings *p*, *f*, and *ff*. The instruction *p sotto* is present. The word *Più* is also present.

- moderato.

ritenuto sino al Fine

Fourth system of musical notation, including the instruction *voce* and dynamic marking *pp*.

Allegro moderato ♩ = 120.

attaca Var. 2.

VAR. 2.

Fifth system of musical notation, labeled *VAR. 2.*, in 9/8 time with dynamic marking *p*.

Sixth system of musical notation, including the instruction *poco cresc.* and dynamic markings.

Ped. \*

First system of musical notation. The upper staff contains a melodic line with several trills (tr) and dynamic markings of *f*. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It continues the melodic and harmonic development with dynamic markings ranging from *f* to *ff* and *p*. Trills are used for ornamentation.

Third system of musical notation. It begins with a tempo change to *Più moderato. loco.* and includes the instruction *p sotto voce*. The dynamics are marked *p*, *f*, and *ff*.

Fourth system of musical notation. It concludes with the instruction *ritenuito sino al Fine*. The system ends with a double bar line and a repeat sign. Dynamics include *pp*.

Fifth system of musical notation, labeled **VAR. 2.** and *Allegro moderato. ♩ = 120.* The upper staff features a rhythmic pattern of eighth notes, starting with *p leggiero.*

Sixth system of musical notation. It continues the rhythmic pattern with dynamic markings *poco cresc.* and *Dim.*

# SECONDO.

cre - - - scien - - - do.

*p*

sempre *f*

*f*

*f* *p* sotto voce

*f* *p*

Ped. \* f \* Ped.

*f* *p*

*f* *p*

Ped. \*

*p* *f* *p* *f* *ff* teu. 5

*p* *f* *p* *f* *ff*

teu. 5

Ped. \* Ped. \* Ped. \*

*ff* *p*



The first system of music consists of two staves. The upper staff contains a series of chords, each marked with an accent (^). The lower staff begins with a piano (p) dynamic and a crescendo (cresc.) marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

The second system continues with two staves. The upper staff features a series of chords with accents (^) and dynamic markings of forte (f) and piano (p). The lower staff has a steady eighth-note accompaniment. A fermata is placed over the final measure of the upper staff.

The third system consists of two staves. The upper staff includes a piano (p) dynamic, a *sotto voce* marking, and a sequence of notes numbered 4, 3, 2, 3, 2, 1. The lower staff continues with the accompaniment. A fermata is present at the end of the system.

The fourth system consists of two staves. The upper staff features a series of chords with piano (p) dynamics. The lower staff continues with the accompaniment. A fermata is present at the end of the system.

The fifth system consists of two staves. The upper staff features chords with piano (pp) and forte (ff) dynamics. The lower staff continues with the accompaniment. A fermata is present at the end of the system. The page number 214 is written at the bottom right.

SECONDO.

1 2

pp

cresc.

f f

p

f >

Pa. \*

p

f >

p

ritenuito.

p

Pa. \*

Pa. \*

Pa. \*

Pa. \*

ri - tar - dou - do. ff

f f f

ritenuito.

attacca.

Allegro appassionato. ♩ = 120.

VAR. 3.

f f > p

f > p

f > p

< f p

cre - - - - - sceu - - - - - do. f

Pa. \*

Pa. \*

*p* sotto voce

8<sup>.....</sup> loco.

cresc.

*f*

*f*

*f*

*f*

*f*

2<sup>da</sup> *pp*

ri - te - uu - to. 2<sup>da</sup> *p*

iu tempo.

loco.

ri - tar - dan - do. *ff*

*f*

*f*

attacca.

Allegro appassionato. ♩. = 120.

VAR. 3.

*f*

*f* > *p*

*f* > *p*

2<sup>da</sup>

*p* cre - - sceu - - do. *f*

2<sup>da</sup>

*Ad.* \* *Ad.* \*

SECONDO.

First system of the musical score. It consists of two staves (treble and bass clef). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first staff has dynamics *f*, *f*, *p*, *ff*, *f*, *p*, and *f*. The second staff has dynamics *f* and *ff*. There are markings *Ad.* and *\** below the staves.

Second system of the musical score. It consists of two staves. The first staff has dynamics *p*, *ff*, and *p*. The second staff has dynamics *f* and *ff*. There is a *cresc.* marking above the first staff.

Third system of the musical score. It consists of two staves. The first staff has dynamics *f* and *ff*. The second staff has dynamics *f* and *ff*. There are markings *10* and *4* above the first staff.

Fourth system of the musical score. It consists of two staves. The first staff has dynamics *f*, *f*, *p*, *pp*, and *p*. The second staff has dynamics *f*, *f*, *p*, and *pp*. There are markings *152*, *152*, *Adagio. Tempo 1°*, *ritard. dim.*, *Ad.*, and *\** above and below the staves.

Fifth system of the musical score. It consists of two staves. The first staff has dynamics *f*, *p*, *f*, and *p*. The second staff has dynamics *f*, *p*, and *pp*. There are markings *1ma*, *2da*, *1 2 1*, *rit.*, and *Ad.* above and below the staves.

Sixth system of the musical score. It consists of two staves. The first staff has dynamics *p*, *cresc.*, *f*, *pp*, *f*, and *ff*. The second staff has dynamics *f*, *pp*, *f*, and *ff*. There are markings *Lentamente* and *attaca.* above and below the staves.

2da  
f  
p

Musical notation system 1, first system. Treble and bass staves. Includes dynamic markings *f* and *p*, and a *2da* marking.

2da  
p  
ff  
p  
cresc.

Musical notation system 2, second system. Treble and bass staves. Includes dynamic markings *p*, *ff*, *p*, and *cresc.*, and a *2da* marking.

*f*  
*f*  
*f*  
*f*

Musical notation system 3, third system. Treble and bass staves. Includes dynamic marking *f*.

3  
1 3  
1 3  
1 3  
ff  
f  
p  
2  
1 5 2  
rit.  
Tempo 1?  
2da

Musical notation system 4, fourth system. Treble and bass staves. Includes dynamic markings *ff*, *f*, *p*, *rit.*, and a *Tempo 1?* marking. Fingerings and a *2da* marking are also present.

1ma  
8  
cresc.  
f  
p  
2da  
8  
Piu moderato. ♩. = 92  
p sotto voce  
p

Musical notation system 5, fifth system. Treble and bass staves. Includes dynamic markings *cresc.*, *f*, *p*, *p sotto voce*, and *p*. Tempo marking *Piu moderato. ♩. = 92* and first/second endings (*1ma*, *2da*) are present.

cresc.  
f  
lento  
pp  
pp  
pp  
attacca.

Musical notation system 6, sixth system. Treble and bass staves. Includes dynamic markings *cresc.*, *f*, *lento*, *pp*, *pp*, *pp*, and *attacca.*

Tempo moderato, maestoso e ben marcato. ♩ = 112.

VAR. 4.

The first system of musical notation for 'VAR. 4.' consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a forte (ff) dynamic, followed by a gradual decrease to a forte (f) dynamic. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two sharps (F# and C#).

The second system of musical notation continues the piece. The upper staff features a dynamic progression from forte (f) to fortissimo (ff), then to piano (p), and finally a crescendo (cresc.). The lower staff includes the word 'teu.' in two measures, with a 'Ped.' (pedal) marking and an asterisk below. The key signature remains two sharps.

The third system of musical notation shows the continuation of the piece. The upper staff starts with a crescendo (cresc.) and then moves through forte (f) and piano (p) dynamics. The lower staff includes 'Ped.' markings and asterisks in several measures. The key signature remains two sharps.

The fourth system of musical notation concludes the piece. The upper staff features a dynamic range from forte (f) to piano (p) and back to forte (f). The lower staff includes the word 'teu.' in two measures, 'tett.' in two measures, and 'ff' in two measures, all with 'Ped.' markings and asterisks below. The key signature remains two sharps.

Tempo moderato, maestoso e ben marcato. ♩ = 112.

VAR. 4.

The musical score for 'VAR. 4' is written in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system begins with a forte (*ff*) dynamic and includes a trill marked '8...' and a 'loco.' instruction. The second system continues with dynamics ranging from *ff* to *p*, featuring a 'teu.' marking and a 'cresc.' instruction. The third system shows a dynamic increase from *f* to *f>* and includes another 'loco.' and 'teu.' marking. The fourth system concludes with dynamics from *f* to *p* and features a large slur over the right-hand part and a 'Ped.' marking with asterisks in the left-hand part.

in tempo.

ri - le uo - to.

*f* *ff* *f* *f*

teu.

teu.

*ff* *f* > *p* ritard. *ff* *f* > *p* dim.

*ff* *Ad.* *p*

poco più moderato.

*p* sotto voce *cresc.* *f* *f* > *p* *p* *cresc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

Tempo ritenuto.

*cresc.* poco a poco ral - leu - tau - *p* *pp* - do.

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

attaca il Scherzo.



*in tempo.*

ri - te - uu - to. *f ff*

teu. *f*

teu. *ff*

*f > p ritard.*

*f > p*

*diminu.*

*sotto voce*

*p meditando sino al Fine*

*poco più moderato.*

teu.

*Ad. Ad. Ad.*

*Tempo ritenuto.*

teu. *cresc.*

*f f > p p*

teu. teu.

*poco a poco* ral - leu - tau - do

teu. teu.

*Ad. Ad. Ad.*

attacca il Scherzo.

SCHERZO.

ANDANTINO  
quasi  
ALLEGRETTO  
♩ = 72.

*p leggiero.*

Allegro, Tempo di Polka ♩ = 112.

Tempo di Minuetto, moderato ♩ = 96.

Tempo 1<sup>o</sup>

All<sup>o</sup> tempo I<sup>o</sup>

Tempo di Minuetto, moderato.

Allegro, tempo I<sup>o</sup>

Tempo 1<sup>o</sup>

*lunga pausa*



*Tempo 1º*

**Più mosso.**

Tempo 1º

*p*

*f* *p* *cresc.* *loco.*

*loco.* *sempre p*

*Più mosso.*

*sempre p*

*accelerando*

*p* *Ped.*

## SECONDO.

Musical score for "SECONDO." in 2/4 time, key of D major. The score consists of three systems of piano accompaniment. The first system includes the tempo marking "Allegro marcato. ♩ = 104." and dynamic markings "f", "p", "sempre", and "stringendo". The second system features a triplet of sixteenth notes and dynamic markings "f" and "ff". The third system includes dynamic markings "ff", "f", and "ff", and concludes with the instruction "\*attacca."

## FESTMARSCH.

Musical score for "FESTMARSCH." in 2/4 time, key of D major. The score is divided into two systems. The first system is marked "ALLEGRO MAESTOSO" with a tempo of "♩ = 111." and includes a first ending bracket. The second system continues the piece with dynamic markings "f" and "ff".

*f p sempre stringendo.* *f p*

*Ad.* **Allegro marcato.** ♩ = 104.

*f* *ff*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*ff* *f* *ff* *ff*

*Ad.* \* *Ad.* \* *Ad.* \* \*attacca.

**FESTMARSCH.**

**ALLEGRO MAESTOSO**  
♩ = 144.

*f*

*ff*

*sempre f*

*Ad* \* *Ad.* \*

SECONDO.

First system of musical notation. The upper staff contains complex chordal textures with many notes. The lower staff has a few notes and rests. Dynamics include *ff* in the first and third measures. Pedal markings include *Ped.* in the second measure and *\* Ped.* in the fourth measure.

Second system of musical notation. The upper staff features a melodic line with a *1<sup>mo</sup>* marking. The lower staff has rests and some notes. Dynamics include *f* in the second and fourth measures. A *Ped.* marking is at the end of the system.

Third system of musical notation. The upper staff has dense chordal patterns. The lower staff has notes and rests. Dynamics include *f* and *ff*. Pedal markings include *\* Ped.* and *Ped.* with asterisks.

Fourth system of musical notation. The upper staff has complex textures. The lower staff has notes and rests. Dynamics include *ff*. Pedal markings include *Ped.* and *\* Ped.*



8

*ff*

*Ad.* \* *Ad.* \*

This system contains two staves of music. The upper staff begins with a dotted line and the number '8' above it. The music features complex chordal textures and melodic lines. A dynamic marking of *ff* is present. The lower staff includes performance markings *Ad.* and asterisks.

8... *loco.*

*f* *f*

*Ad.* \*

This system contains two staves of music. The upper staff starts with a dotted line, the number '8', and the marking *loco.*. It features a prominent melodic line with a dynamic marking of *f*. The lower staff includes performance markings *Ad.* and an asterisk.

*ff*

*Ad.* \* *Ad.* \*

This system contains two staves of music. The upper staff has a dynamic marking of *ff*. The lower staff includes performance markings *Ad.* and asterisks.

1 2

*Ad.* \* *Ad.* \*

This system contains two staves of music. The upper staff has fingerings '1' and '2' indicated above it. The lower staff includes performance markings *Ad.* and asterisks.

8

*ff*

*loco.*

*Ad.* \* *Ad.* \*

This system contains two staves of music. The upper staff begins with a dotted line and the number '8'. It features a dynamic marking of *ff* and the marking *loco.*. The lower staff includes performance markings *Ad.* and asterisks.

SECONDO.

ff

ff

ff

Ped. \*

Ped. \*

Ped. \*

Ped. \*

ff

mf

Ped. \*

Ped. \*

Ped. \*

f

ff

ff

ff

ff

ff

Ped. \*

Ped. \*

f

f

f

f

f

f

f

f

**Più moderato.**

*ritenuto.*

p

p

p

p

Ped. \*

Ped. \*

8

ff f f f ff f f

Ped. \* Ped. \* Ped. \*

8

f mf f

Ped. \* Ped.\*

8

f f f f

Ped. \* Ped.\*

8

f f f f

loco.

**Più moderato**

p leggiero.

2<sup>do</sup> 2<sup>do</sup> ritenuto.

Quasi Adagio.

*p* lentamente      *pp*      sempre rit.      *p*       $\rightrightarrows$        $\rightrightarrows$

*Ad.* \*      *Ad.* \*      *Ad.* \*      *Ad.* \*

Tempo 1<sup>o</sup>

*mf*      *f*

*Ad.* \*      *Ad.* \*      *Ad.* \*

*f*      *f f*      *f f*      *f f ff*

poco più moderato.

*f*      ritenuto.      *f p*

*f*      *p*

*Ad.*

Quasi Adagio.

Tempo 1<sup>o</sup>

2<sup>do</sup> *lento* *molto* *pp* *sempre rit.* *pp* *mf*

*Ad.* \* *Ad.* \* *Ad.* \* *v*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *fff* *f* *ritenuito.* *f* *poco più moderato.*

sempre p

sempre *Qd.*

sempre p

p

*Qd.*

p

p

*Qd.*

*f*

*Qd.*

cre - - scu - - do. sempre cresc. ed accelerando.

Tempo 1° energico.

*ff*


*f*

*f*

*f*

*ff*

8.....



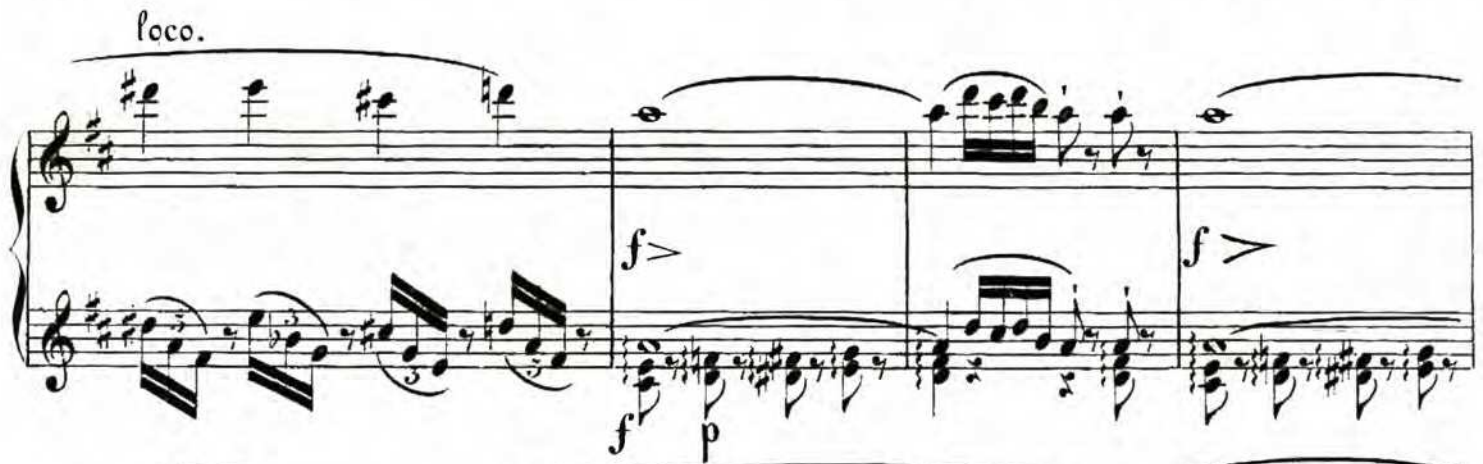
*molto leggiero.*

8.....



*sempre p*

*loco.*



*f* *p*

*f* *p*



*cre - scu - do. sempre cresc. accel.*

8.....

*Tempo 1° energico.*  
*loco.*



*ff* *f* *f* *f* *ff*

SECONDO.

First system of musical notation, featuring piano and bass staves with dynamic markings *ff*, *mf*, and *f*.

Second system of musical notation, including fingerings (2 1, 2 1, 2 1 2) and articulation marks (Péd., \*).

Third system of musical notation, including the instruction *sempre ff* and *p affrettando.*

Fourth system of musical notation, including the instruction *cresc.* and dynamic markings *f*.

Fifth system of musical notation, including fingerings (5, 3, 5) and the instruction *p cre -*.



*f* *f ff* *mf* *ff* *mf* *ff* *mf* *ff*

8.....  
loco.  
3 2 1 2 1  
sempre *ff*  
8.....  
Ped.\* Ped.\* Ped.\* \* Ped.\* Ped.\*

8.... loco.  
*p* affrettando.

cresc. *f*

*f* cresc.

SECONDO.

- sceu - do. *f* > *p* cre - - - sceu - - - do.

*f*

*f* > *f* > *f* > *f* *f* *f* *ff* *ritenuto*

*pesante* *f* *f* *ff* *ralleu - tau - do.* *f* *ff* *Tempo 1º* *f* *ff* *La.*

*La.* *f* *f* *f* *f* *ff* *\* FINE.*

*f* *p* cre - -

scen - do. *f*

*f*

*f*

*f* *ff* *Tempo 1º* *f* *ff*

*f* *ff* \*

FINE.