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**Anmerkung** - Jede Variation ist durch ein kurzes Motto gekennzeichnet.

Hiermit wird der Meister vorangekündigt, der für die jeweilige Musik als Vorbild gilt.

Die 14 kurzen mottoartigen Sätze sind im Original nicht vorhanden. Sie wurden von den Arrangeuren im Nachhinein hinzugefügt und haben deshalb einen unverbindlichen Charakter. Sie befinden sich jeweils unterhalb der Variationsüberschrift und sollen - falls man sich dafür entscheidet - deutlich und mit differenziertem Ausdruck vorgetragen werden.

**Note** - For each variation is given a short announcement which points out the author the composition is inspired by. There are fourteen short phrases added by those who transcribed it written under the title. They are neither original nor compulsory and they are to be declared with clear voice and with different expressions.

**Nota** - Per ogni variazione viene proposto un breve annuncio che indica l'autore a cui la composizione si ispira. Sono quattordici brevi frasi aggiunte dai trascrittori, non originali, assolutamente non obbligatorie. Vengono riportate sotto il titolo; da recitare con voce chiara e diversa espressione.



# „Happy Birthday“-Variationen

für Klavier zu vier Händen nach dem Original für Streichquartett  
 for piano four hands from the original for string quartet  
 per pianoforte a quattro mani dall'originale per quartetto d'archi

Bearbeitung / Arrangement / Arrangiamento:  
 Mario Lanaro, Federico Donadoni

Peter Heidrich  
 (\*1935)

## Thema

**Moderato** ♩ = 120

Piano I

Ad lib.  
*Der Pianist I betritt die Bühne mit einer Torte und einer brennenden Geburtstagskerze*  
*The pianist I comes into the stage with a cake and a small lighted candle;*  
*Il pianista I entra in palcoscenico con una torta e una candelina accesa;*

Piano II

*f*

4

*und löscht die Kerze aus, indem er „im Takt“ bläst.*  
*he blows out the candle by following a rhythm.*  
*spegne la candela con un soffio „pronunciato“ a tempo.*

*mf* *f*

*Pffff*

# Variation I (nach Johann Sebastian Bach)

*So viele Geburtstagskerzen im Hause Bach!*  
*So many candles at the Bach's house!*  
*Quante candeline in casa Bach!*

**Andante sostenuto**

The musical score is written for two pianos, Piano I and Piano II, in 4/4 time. The tempo is marked 'Andante sostenuto'. The key signature has one sharp (F#), indicating D major or B minor. The score consists of three systems of music, each with four staves (two for Piano I and two for Piano II). The lyrics are written below the staves in German, English, and Italian. The first system starts with a *mf* dynamic. The second system includes a *p* (piano) dynamic and a *mf* dynamic. The third system ends with a *mf* dynamic. The score includes various musical notations such as notes, rests, beams, and slurs. A specific note in the second system is marked 'orig. La'.

**Piano I**

**Piano II**

*mf*

*mf*

*p*

*mf*

*p*

*mf*

orig. La

# Variation II (nach Joseph Haydn)

*Ein Menuett für den Grafen Esterházy*

*A Minuetto for the Earl Esterházy*

*Un Minuetto per il Conte Esterházy*

## Minuetto

Piano I

*f* *sfz*

Piano II

*f* *sfz*

7

*sfz*

*sfz*

13

*mp* *mf* *p* *mf*

*p* *mf* *mp*

## (Poco meno)

20

*p*

*mf*

*mf cantabile*

27

*pp*

*pp*

33

(Tempo I)

*mf*

*f*

*mf*

39

*f* *sfz* *sfz*

46

*mp* *p*

52

rall. poco

*mf* *p* *mf* *mf*

# Variation III (nach Wolfgang Amadeus Mozart)

Wolfgang hat Constanze ein Andante geschenkt  
 Wolfgang gave Constanze an Andante as a present  
 Wolfgang a Constanze donò un Andante

## Andante sostenuto

Piano I

*p*

Piano II

*p*

6

11

rall. poco



# Variation IV (nach Ludwig van Beethoven)

*Herzlichen Glückwunsch zum Geburtstag, Beethoven!*

*Happy Birthday, Beethoven!*

*Buon Compleanno, Beethoven!*

**Allegretto**

*8va*

Piano I

Piano II

*p*

*p*

1. 2.

6

*(8va)*

*p* *mp*

*p* *mp*

12

*(8va)*

*mf* *f*

*mf* *f*

18 *(8<sup>va</sup>)*

*sfz p f*

24 *(8<sup>va</sup>)*

*p mp p*

30 *rit. 8<sup>va</sup> a tempo loco*

*sfz p pp*

# Variation V (nach Robert Schumann)

... nicht nur Regeln, lieber Schumann ...

... not only rules, dear Schumann ...

... non solo regole, caro Schumann ...

## Assai agitato

Piano I

*p*

Piano II

*p*

9

*mf*

1.

17

2.

*sfz p*

*mf*

*p*

*sfz p*

*p*

24

*espr.*

30

*mf*

36

*mf* *mf* *pp espr.*

*p* *p* *p*

*p* *p* *p*

*mf* *p*

# Variation VI (nach Johannes Brahms)

*Ein anständig großes Tortenstück für Brahms*

*A very big slice for Brahms*

*Una fetta bella grossa per Brahms*

**Allegro ma non troppo**

Piano I *poco f espress.*

Piano II *poco f*

8<sup>vb</sup>-----

5

(8<sup>vb</sup>)-----

9

*loco*

(8<sup>vb</sup>)-----

13

(8va)

17

*p dolce*

(8va)

21

(8va) *loco*

*f*

(8va)

# Variation VII (nach Richard Wagner)

... wird es für Siegfried oder Brünnhilde sein?

... will it be for Siegfried or for Brünnhilde?

... sarà per Sigfrido o per Brunilde?

**Ruhig bewegt**

Piano I

Piano II

The musical score is written for two pianos, Piano I and Piano II, in 4/4 time. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked 'Ruhig bewegt'. The score is divided into three systems. The first system (measures 1-4) features a piano introduction with a melody in the right hand of Piano I and a bass line in the left hand of Piano II. The second system (measures 5-8) continues the melody and bass line, with Piano I moving to a mezzo-forte (mf) dynamic and Piano II to mezzo-piano (mp). The third system (measures 9-12) features a more complex texture with sixteenth-note runs in both hands, marked mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and fingerings (3, 6, 8).

9

3 *p* *p* *mp* 3 3 3

14

*mp* 3 3 *fp* *p* 3 *pp*

20

*pp* *ppp* *ppp* 3



„Aus der Neuen Welt“  
„From the New World“  
„Dal Nuovo Mondo“

The musical score for measures 3-6 is divided into two systems. The first system contains measures 3 and 4. Piano I (treble clef) plays a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, marked *p*. Piano II (bass clef) is silent in measure 3 and enters in measure 4 with a single eighth note, also marked *p*. The second system contains measures 5 and 6. Piano I continues its eighth-note pattern. Piano II (bass clef) plays a melodic line in the right hand, marked *mf*, and a supporting bass line in the left hand, marked *p*. A dashed line labeled *8va* indicates an octave shift for the right hand of Piano II in measure 5.

9 (8<sup>va</sup>) rit.

12

a tempo

a tempo

f

15 ff

ff

# Variation IX (nach Max Reger)

*Reger gefällt es so!*  
*Reger likes it that way!*  
*A Reger piace così!*

## Allegro moderato

Piano I

*mp* *pp* *mp*

Piano II

*mp* *pp* *mp*

8

*pp* *mf* *p*

*pp* *mf* *p*

15

*pp* *ppp*

*pp* *ppp*

## Variation X (im Wienerischen Stil)

*Mmh ... schmeckt die Sacher gut!*  
*Mmh ... how good tastes the Sacher!*  
*Mmh ... quant'è buona la Sacher!*

## Polka

6

8va

*f* 3

*f*

11

Handwritten musical score for "The Rose Tree". The score is written on five staves. The first two staves are for the vocal melody (Soprano and Alto parts), and the last three staves are for the piano accompaniment (Right and Left Hand parts). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *p*. There are also handwritten annotations like "Gua---" and "3" above some notes. A small icon of a hand and a document is visible in the bottom right corner.

## Walzer

17

*p*

Sub

23

*f*

Sub

29

*f*

Sub

**largamente** **presto**

34

*ff*

(8vb)

**rall.**

40

*ff*

**presto**

46

# Variation XI (im Stil von Filmmusik)

*Prost, Hollywood, Prost!*  
*Cheers, Hollywood, cheers!*  
*Cin cin, Hollywood, cin cin!*

**Slow** **rit.**

Piano I *p espr.*

Piano II *p*

5 **a tempo**

9 *mf* *p espr.*

*ad lib.*

The musical score is written for two pianos, Piano I and Piano II, in 4/4 time. The key signature has one sharp (F#). The score is divided into three systems. The first system, marked 'Slow', spans measures 1-4. Piano I has a melodic line with slurs and a dynamic of 'p espr.'. Piano II has a supporting bass line with a dynamic of 'p'. The second system, marked 'a tempo' at measure 5, spans measures 5-8. Both pianos continue their respective parts. The third system, starting at measure 9, spans measures 9-12. Piano I's part includes a dynamic change from 'mf' to 'p espr.' and ends with a fermata. Piano II's part also includes a dynamic change from 'mf' to 'p' and ends with a fermata. The score concludes with the instruction 'ad lib.' and a fermata over the final notes.

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## Variation XII (im Jazz-Stil)

*Ohne Jazz kein Fest!*  
*No Jazz, no party!*  
*Senza Jazz non c'è festa!*

### Ragtime

The musical score is written for two pianos, Piano I and Piano II, in a 2/4 time signature. The key signature has one sharp (F#). The score is divided into three systems, each containing four measures. The first system (measures 1-4) features Piano I with a melody starting on a half note G4, followed by eighth notes, and Piano II with a bass line of eighth notes. Dynamics include *mf* and *f*. The second system (measures 5-8) continues the melody and bass line, with dynamics *p* and *mf*. The third system (measures 9-12) features a more complex melody with many beamed eighth notes and a corresponding bass line, with dynamics *p* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

12 *f* *mf* *loco* *tr* *8va*

16 *f* *loco*

20 *p* *f* *p stacc.* *f* *3*

Detailed description: This musical score is for a piano piece, spanning measures 12 to 24. It is written for four staves: two for the right hand and two for the left hand. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 12-15) features a right-hand melody with trills and an octave shift (8va) in measure 13, and a left-hand accompaniment with chords and single notes. Dynamics include forte (f) and mezzo-forte (mf). The second system (measures 16-19) continues the right-hand melody with a 'loco' section in measure 17, and the left-hand accompaniment with chords. Dynamics include f and mf. The third system (measures 20-24) shows a right-hand melody with a piano (p) section in measure 20 and a forte (f) section in measure 21, and a left-hand accompaniment with staccato (p stacc.) and forte (f) sections. Dynamics include p, f, and p stacc. A triplet of eighth notes is marked with a '3' in measure 22. The piece concludes with a double bar line in measure 24.

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# Variation XIII (im Stil von Tanzmusik)

... aber auch nicht ohne Tango!  
 ... but not even without a Tango!  
 ... ma nemmeno senza un Tango!

**Tango** ♩ = 108

Piano I

8<sup>va</sup>

*f*

3

Piano II

*f*

4 (8<sup>va</sup>)

*p poco stacc.*

*mf*

*p*

*resta p*

*mf*

7

*p*

*mf*

*p*

*p*

*mf*

*p*

10

Measures 10-12 of a musical score. The score is written for piano with four staves: two treble and two bass. The key signature has one sharp (F#). Measure 10 starts with a treble staff melodic line and a bass staff accompaniment. Measure 11 continues the melodic line in the treble and has a more active bass line. Measure 12 features a treble staff with a melodic phrase and a bass staff with a simple accompaniment. The dynamic marking *mf* (mezzo-forte) is present in measures 10 and 11.

13

Measures 13-14 of a musical score. The score is written for piano with four staves: two treble and two bass. The key signature has two sharps (F# and C#). Measure 13 features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. Measure 14 continues the melodic line in the treble and has a more active bass line. The dynamic marking *p* (piano) is present in measure 14.

15

Measures 15-18 of a musical score. The score is written for piano with four staves: two treble and two bass. The key signature has two sharps (F# and C#). Measure 15 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 16 continues the melodic line in the treble and has a more active bass line. Measure 17 features a treble staff with a melodic phrase and a bass staff with a simple accompaniment. Measure 18 continues the melodic line in the treble and has a more active bass line. The dynamic marking *p* (piano) is present in measure 15. There are also triplets in measures 16 and 18.

19 *8va*

*mf* *f* 3

24 *(8va)*

*mf* 3 3 3

27 *(8va)*

*mf* *p* 3 3 3

orig. LA

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# Variation XIV (im ungarischen Stil)

*Ein Czardas zum Schluss!*

*A Czardas to conclude!*

*Una Czardas per finire!*

**Rubato**

*Delicately*

**Piano I**

**Piano II**

**f**

**Lento**

**4**

**p** **mp** **mf** **p**

**accelerando poco**

**9**

**p**

**idem** →



14

*ad lib.*

20

*sempre cresc.*

### Allegro

*gza*

25

*mf*

*sfz*

*stacc.*

(8<sup>va</sup>)

30

(8<sup>va</sup>)

34

(8<sup>va</sup>)

loco

(8<sup>va</sup>)

39

*veloce*

*ff*

*sfz*

*sfz*

*sfz*