

 classicato

AFTER THE SECOND DRINK

EASY CLASSICS
FOR LAID-BACK EVENINGS



After the Second Drink

Easy classics for laid-back evenings

MUSIC	Giuseppe Verdi, Ludwig van Beethoven, Muzio Clementi, Jean-Philippe Rameau, Claude Debussy
ARRANGEMENT	Martin Malto
GENRE	Classical, Baroque Era, Classical Era, Impressionist, Romantic Era
INSTRUMENTATION	Piano

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Hamburger Str. 180
22083 Hamburg
Germany
www.soundnotation.com

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Table of Contents

Foreword	4
The Savages (Les Sauvages)	5
<i>RCT 6, No. 14 – Simplified Version</i>	
The Black Joke	6
<i>WoO 2 – Simplified Version</i>	
Drinking Song	7
<i>WoO 109 – Simplified Version</i>	
Golliwogg's Cake-walk	9
<i>Children's Corner, L 119 – Simplified Version</i>	
Brindisi (Libiamo ne' lieti calici)	11
<i>from La Traviata, Act I – Simplified Version</i>	

Foreword

Sometimes all it takes is a relaxed evening, a glass of wine 🍷 on the table and the simple wish to sit down and play – no pressure, no lengthy preparation. That is exactly what this little collection is for: five pieces full of character and wit, asking nothing of your fingers but a good mood.

What connects all five works is their rhythm – lively, dance-like, propulsive. None of these pieces stand still; all of them want to move. And that is no coincidence: rhythm is the first thing you feel, and the last thing you lose – even after the second glass 😊. Add to that some pleasantly straightforward keys: A minor, G major, C major and B flat major – few accidentals, comfortable hand positions, no stress for the fingers.

Les Sauvages by Jean-Philippe Rameau opens the evening with a springy bounce – exotic, dance-like, immediately infectious. **The Black Joke** (WoO 2) by Muzio Clementi follows with rough-and-tumble British humour – a boisterous set of variations on a folk tune that arrives grinning 😊. The **Drinking Song** (WoO 109) by Ludwig van Beethoven is easy-going and singable – convivial, folksy, and on an evening like this, naturally indispensable. The **Golliwogg's Cake-walk** (L 119) by Claude Debussy trips through the evening with jazzy mischief – full of rhythmic surprises, never quite serious. Rounding things off in style is the **Brindisi** from Giuseppe Verdi's *La Traviata* – a fiery waltz-toast from the first act that brings the evening to a grand close, as if the whole salon were raising their glasses 🥂.

Ten or fifteen minutes at the piano 🎹 is all you need. No concert, no exam – just the pleasure of playing and the evening still ahead of you.

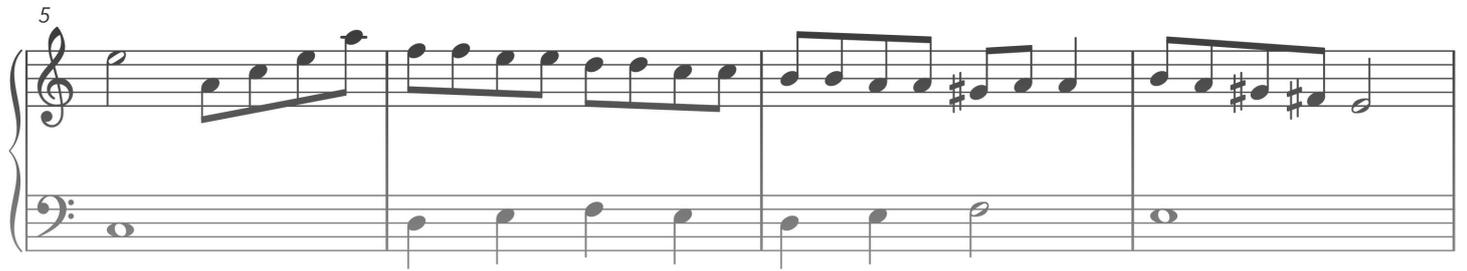
Pour yourself a glass, sit down at the piano and let your fingers do the rest. Cheers!

PREVIEW

The Savages (Les Sauvages)

RCT 6, No. 14 – Simplified Version

Music: Jean-Philippe Rameau



PREVIEW

The Black Joke

WoO 2 – Simplified Version

Music: Muzio Clementi

Allegro

The first system of musical notation for 'The Black Joke' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The treble clef part begins with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part starts with a quarter rest followed by a series of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3. The system contains five measures.

The second system of musical notation continues the piece. It begins with a measure number '5' above the treble clef. The treble clef part features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a repeat sign and then a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef part consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3. The system contains five measures.

The third system of musical notation is shown in a lighter, faded font. It begins with a measure number '9' above the treble clef. The treble clef part features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a series of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass clef part consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3. The system contains five measures.

PREVIEW

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Drinking Song

WoO 109 – Simplified Version

Music: Ludwig van Beethoven

Allegretto

The first system of musical notation for 'Drinking Song' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The tempo is marked 'Allegretto' and the dynamic is 'mp'. The first four measures show a simple melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter note, followed by two eighth notes, a dotted quarter note, and a quarter note. The bass line consists of quarter notes.

The second system of musical notation continues the piece. It starts with a measure number '5' above the first staff. The melody in the right hand continues with a quarter note, two eighth notes, a dotted quarter note, and a quarter note. The bass line continues with quarter notes. The dynamic is marked 'mf' at the end of the system.

The third system of musical notation continues the piece. It starts with a measure number '9' above the first staff. The melody in the right hand continues with a quarter note, two eighth notes, a dotted quarter note, and a quarter note. The bass line continues with quarter notes. The dynamic is marked 'mf' at the end of the system.

PREVIEW

Golliwogg's Cake-walk

Children's Corner, L 119 – Simplified Version

Music: Claude Debussy

Allegro giusto

First system of musical notation (measures 1-5). The piece is in 2/4 time. The right hand plays a melody with accents and slurs, while the left hand provides a simple accompaniment. Dynamics include *f*, *f*, and *sf*.

très net et très sec

Second system of musical notation (measures 6-10). The right hand continues the melody with accents and slurs, and the left hand plays a steady accompaniment. Dynamics include *p*, *mf*, and *sf*. The instruction *très net et très sec* is written above the staff.

Third system of musical notation (measures 11-15). The right hand continues the melody, and the left hand plays a steady accompaniment. Dynamics include *p*. The instruction *très net et très sec* is written above the staff.

PREVIEW

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Brindisi (Libiamo ne' lieti calici)

from La Traviata, Act I – Simplified Version

Music: Giuseppe Verdi

Allegretto

Musical notation for measures 1-6. The piece is in 3/8 time and B-flat major. The tempo is marked 'Allegretto'. The first staff (treble clef) contains the melody, starting with a whole rest in measure 1, followed by eighth notes and a dotted quarter note. The second staff (bass clef) contains a piano accompaniment of chords, marked with a piano (*p*) dynamic.

Musical notation for measures 7-12. The melody continues in the treble clef, featuring eighth notes and a dotted quarter note. The piano accompaniment in the bass clef is marked with a pianissimo (*pp*) dynamic.

Musical notation for measures 13-18. The melody continues in the treble clef, featuring eighth notes and a dotted quarter note. The piano accompaniment in the bass clef is marked with a pianissimo (*pp*) dynamic.

PREVIEW