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Andante F dur für das Pianoforte

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Instruktive Ausgabe klassischer Klavierwerke.

ANDANTE

F dur

für das Pianoforte

von

L. VAN BEETHOVEN.

Unter Mitwirkung von Immanuel von Faisst
bearbeitet von Sigmund Lebert.

ANDANTE

F major

for the Pianoforte

composed by

L. VAN BEETHOVEN.

English translation of the instructive text by J. H. CORNELL.

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

<p>SONATE Op. 2, No. 1. F moll. M. 1. —</p> <p>SONATE Op. 2, No. 2. A dur. M. 1. —</p> <p>SONATE Op. 2, No. 3. C dur. M. 1. 40.</p> <p>SONATE Op. 7. Es dur. M. 1. 40.</p> <p>SONATE Op. 10, No. 1. C moll. 90 Pf.</p> <p>SONATE Op. 10, No. 2. F dur. 90 Pf.</p> <p>SONATE Op. 10, No. 3. D dur. M. 1. —</p> <p>SONATE Op. 13. C moll. M. 1. —</p> <p>SONATE Op. 14, No. 1. E dur. 60 Pf.</p> <p>SONATE Op. 14, No. 2. G dur. M. 1. —</p> <p>SONATE Op. 22. B dur. M. 1. 40.</p> <p>SONATE Op. 26. As dur. M. 1. —</p> <p>SONATE Op. 27, No. 1. Es dur. M. 1. —</p> <p>SONATE Op. 27, No. 2. Cis moll. 90 Pf.</p> <p>SONATE Op. 28. D dur. M. 1. —</p> <p>SONATE Op. 31, No. 1. G dur. M. 1. 40.</p> <p>SONATE Op. 31, No. 2. D moll. M. 1. —</p> <p>SONATE Op. 31, No. 3. Es dur. M. 1. —</p> <p>SONATE Op. 49, No. 1. G moll. 90 Pf.</p> <p>SONATE Op. 49, No. 2. G dur. 90 Pf.</p> <p>6 VARIATIONEN über „Nel our pié“. G dur. 60 Pf.</p>	<p>6 leichte VARIATIONEN über ein Schweizerlied. F dur. 50 Pf.</p>	<p>6 leichte VARIATIONEN. G dur. 90 Pf.</p>	<p>6 VARIATIONEN Op. 34, F dur. 60 Pf.</p>	<p>15 VARIATIONEN mit Fuge Op. 35, Es dur. M. 1. —</p>	<p>32 VARIATIONEN. C moll. M. 1. —</p>	<p>7 BAGATELLEN Op. 33. M. 1. —</p> <p>RONDO Op. 51, No. 1. C dur. 50 Pf.</p> <p>RONDO Op. 51, No. 2. G dur. 60 Pf.</p> <p>ANDANTE F dur. 50 Pf.</p> <p>SONATE Op. 53. C dur. M. 2. —</p> <p>SONATE Op. 54. F dur. 90 Pf.</p> <p>SONATE Op. 57. F moll. M. 2. —</p> <p>6 VARIATIONEN Op. 76. D dur. 50 Pf.</p> <p>FANTASIE Op. 77. G moll. 90 Pf.</p> <p>SONATE Op. 78. Fis dur. 90 Pf.</p> <p>SONATINE Op. 79. G dur. 90 Pf.</p> <p>SONATE Op. 81a. Es dur. M. 1. —</p> <p>POLONAISE Op. 89. C dur. 90 Pf.</p> <p>SONATE Op. 90. E moll. M. 1. —</p> <p>SONATE Op. 101. A dur. M. 1. —</p> <p>SONATE Op. 106. B dur. M. 2. —</p> <p>SONATE Op. 109. E dur. M. 1. 40.</p> <p>SONATE Op. 110. As dur. M. 1. 40.</p> <p>SONATE Op. 111. C moll. M. 1. 40.</p> <p>11 neue BAGATELLEN Op. 119. 90 Pf.</p> <p>33 VARIATIONEN über einen Walzer von Diabelli Op. 120. M. 2. —</p> <p>6 BAGATELLEN Op. 126. M. 1. —</p> <p>RONDO a Capriccio Op. 129, G dur. 90 Pf.</p>
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Abkürzungen: HS. bedeutet Hauptsatz, SS. Seitensatz,
RG. Rückgang, SchlS. Schlusssatz.

Abbreviations: PS. signifies Principal Subject, SS., Sec-
ondary Subject, R., Return, Cl. S., Closing Subject.

N^o X.
Andante
für das Pianoforte
von
L. van BEETHOVEN.

N^o X.
Andante
for the Pianoforte
by
L. van BEETHOVEN.

Andante grazioso con moto. M.M. ♩ = 76.

(a) Ueberall die Melodie schön hindurchklingen lassen.
Let the melody everywhere predominate beautifully above all.



(c) Die Vorschlagsnote ist hier wie in der Regel, gleichzeitig mit der Begleitung anzuschlagen.
The appoggiatura - note should here, according to the rule, be struck simultaneously with the accompaniment.

English translation by J. H. Cornell.
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First system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *p*, *mp*, *sf*, and *pp*. A first ending bracket labeled "1. 1." spans the final measures. A circled annotation "(a)" is placed above the first measure.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamic markings like *p* and *mp*.

Third system of musical notation, featuring a *cresc.* marking and dynamic changes to *sf* and *p*.

Fourth system of musical notation, including a *simile* marking and dynamic markings *p* and *mp*.

Fifth system of musical notation, featuring a circled annotation "(b)" and dynamic markings *cresc.*, *f*, and *p*.

(a) Wie vorige Seite (c)

(b) Wir glauben diese Figuren, wiewohl in den bisherigen Ausgaben nicht als Triolen bezeichnet, doch als solche annehmen zu sollen; andernfalls müssten die Noten 64^{tel} sein, was uns unwahrscheinlicher ist.

(a) As on the previous page, c).

(b) We think that these figures, although not designated as triplets in the previous editions, should yet be accepted as such; otherwise the notes would have to be 64^{th} -notes, which seems to us more improbable.

(a)

RG. R. II. S. PS.

dolce

cresc. *p* *cresc.* *sf*

cresc. *decresc.* *p* *pp*

cresc. *p*

(a)

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The musical score is written for piano and consists of five systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The notation includes various dynamics such as *sf*, *p*, *dolce*, *cresc.*, and *decresc.*. There are also performance instructions like "1." and "2." indicating first and second endings. Fingerings are indicated with numbers 1-5. A specific instruction "(a)" is placed in the left hand of the first system.

(a) In der linken Hand die Akkorde nur als untergeordnete Begleitung zu spielen, das Uebrige, namentlich die Gänge in Takt 4 u. 6 dieses Theiles, mehr hervorzuheben.

(a) In the left hand, play the chords only as subordinate accompaniment; the rest, on the other hand, especially the passages in measures 4 and 6 of this part, should be more emphasized.

First system of musical notation. Treble clef, bass clef. Includes markings: *cresc.*, *ff*, *HS.*, *PS.*

Second system of musical notation. Treble clef, bass clef. Includes markings: *cresc.*, *p*, *cresc.*

Third system of musical notation. Treble clef, bass clef. Includes markings: *ff*, *p*, *pp*, *ca.*

Fourth system of musical notation. Treble clef, bass clef. Includes markings: *p*, *cresc.*, *ca.*

Fifth system of musical notation. Treble clef, bass clef. Includes markings: *decrease.*, *p*, *pp*, *U.C.*, *ca.*

Sixth system of musical notation. Treble clef, bass clef. Includes markings: *cresc.*, *p*, *T.C.*, *ca.*

The musical score consists of six systems of staves. The first system shows a piano introduction with a *cresc.* marking. The second system continues with *cresc.* and *sf* dynamics, ending with a *p* dynamic and a *Schl. Cl. S. mp* instruction. The third system features *ten.* markings. The fourth system includes a *mp* dynamic. The fifth system has *p leggiermente* and *sf* markings, followed by a *cresc.* marking. The sixth system is marked with *p* and *sf* dynamics.

(a) Die rechte Hand gehörig zurücktreten lassen.
 (b) Das *piano* muss nach einem bis unmittelbar vorher fortgesetzten *crescendo* plötzlich eintreten.

(a) Let the right hand be duly subordinate.
 (b) The piano should, after a *crescendo* continued until just before, enter suddenly.

p *cresc.*
p *decresc.* *pp*
cresc. *decresc. pp* *riten. un pochettino* *p a tempo* *cresc.* *p*
ten. *sf* *sf* *pp* *legato*
cresc. *(a) p*
cresc. *sf*

(a) Wie bei b auf der vorigen Seite.

(a) As at b, on the preceding page.

f *decresc.* *p* *p* U.C.
contin. *pp* *ppp* *cresc.* (a) *p* U.C.
decresc. *f* U.C. *p*
f *p* *cresc. poco stringendo* (a) *p* *ritard.*

(a) Plötzlicher Eintritt des *piano*, wie in den früheren Fällen 31
 Sudden entrance of the *piano*, as in the former cases.

