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## **Andante F dur für das Pianoforte**

**Beethoven, Ludwig**

**Stuttgart [u.a.], c 1891**

Klavier

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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<sup>o</sup> X.  
Andante  
für das Pianoforte  
von  
L. van BEETHOVEN.

N<sup>o</sup> X.  
Andante  
for the Pianoforte  
by  
L. van BEETHOVEN.

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

HS.  
PS.  
(a) *p dolce*  
*cresc.*  
*p*  
*cresc.*  
*f*  
*cresc.* - - - *decrease.* *p* U.C. *mp*  
T.C. *cresc.* *f* *p* *cresc.*

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



(b) (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 treble and bass staves. It includes dynamic markings such as *p*, *mp*, *cresc.*, *sf*, and *p*. A first ending bracket labeled "1. 1." spans the final measures. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, continuing the piece with treble and bass staves. It includes dynamic markings *mp*, *p*, and *mp*. Fingerings are indicated by numbers 1-5.

Third system of musical notation, featuring treble and bass staves. It includes dynamic markings *cresc.*, *sf*, and *p*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, featuring treble and bass staves. It includes dynamic markings *p* and *simile*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, featuring treble and bass staves. It includes dynamic markings *cresc.*, *f*, and *p*. Fingerings are indicated by numbers 1-5.

(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  $64^{\text{tel}}$  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  $64^{\text{th}}$ -notes, which seems to us more improbable.

RG. R. II. S. PS.

(a)

*dolce*

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

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

*cresc.* *p*

(a)

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The musical score is arranged in five systems, each with a treble and bass clef. The first system includes a second ending marked 'ss. II.' and a 'dolce' marking. The second system has a '(a)' marking in the bass line. The third system features 'para cresc.' and 'cresc.' markings. The fourth system has a 'cresc.' marking. The fifth system includes 'sf', 'para cresc.', and 'cresc.' markings, along with first and second endings. The page number '51' is located in the top right corner.

(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.

This page of musical notation is for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical symbols and markings:

- System 1:** Treble clef staff has a fermata over the first measure. Bass clef staff has a *cresc.* marking. A dynamic marking of *f* appears in the second measure. Above the first measure, the letters "H.S." and "P.S." are written.
- System 2:** Treble clef staff has a *cresc.* marking. Bass clef staff has a *p* marking. A *cresc.* marking appears in the final measure of the system.
- System 3:** Treble clef staff has a *f* marking. Bass clef staff has a *pp* marking. There are several *acc.* markings in the bass staff.
- System 4:** Treble clef staff has a *p* marking. Bass clef staff has a *cresc.* marking. There are several *acc.* markings in the bass staff.
- System 5:** Treble clef staff has a *decrease.* marking. Bass clef staff has a *p* marking, followed by a *pp* marking. There are several *acc.* markings in the bass staff.
- System 6:** Treble clef staff has a *cresc.* marking. Bass clef staff has a *p* marking. There are several *acc.* markings in the bass staff.

The page number "31" is located at the bottom center of the page.

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 *mp* dynamics. 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.

