

## Andante con moto ♩ = 100

*p e dolce sempre legato*

*(ten.)*

*sfp*

*Tutto l'Andante 1 Corda*

*espress.*

*Più agevole Plus facile Easier*

*(sempre p)*

*espress.*

*p*

**Var. I.**  
*(la m.d. senza espressione)*

*(ten.)*

*p b) legatissimo e con espressione*

*senza pedale*

**1.**

**2.**

*p cresc.*

*ten.*

*espr.*

*ten.*



**1.**

**2.**



*f*

*ten.*



*ten.*

a) Si abbia cura di eseguire colla massima precisione ritmica questa  e di non trasformarla, come troppo sovente accade, in una 

b) Si noti bene che Beethoven non segnò nea sun punto sopra alcuna nota della m.d. durante tutta la prima variazione. Niente «staccato», dunque, ma invece una rigida osservanza dei valori scritti

a) Il faut avoir soin d'exécuter cette  avec la plus grande précision rythmique et de ne pas la transformer en une , comme il arrive trop souvent.

b) A noter que Beethoven n'a marqué aucun point sur aucune note de la m.d. pendant toute la première variation. Pas de «staccato» donc, mais au contraire une observation rigoureuse des valeurs écrites.

a) One should take to play this  with the greatest rhythmical precision and not transform it into a  as too often happens.

b) It should be observed that Beethoven has put no dot on any note in the right hand during the whole of the first variation. No «staccato» therefore, but on the contrary a rigorous observation of the right value of the written notes.

Var. II. (sempre l'istesso tempo)

*P legatissimo* *sf* *p*

1. 2. *sf* *p*

1. 2. *sf* *p* *sf (poco)* *sf adom.*  
*piano e molto leggiero*  
*senza pedale*

*sf* *f (non molto)*

*(p)* *sf (sempre sf poco)* *f*

a) La raccomandazione bülowiana, di suonare cioè nel seguente modo la m.d. della

2<sup>a</sup> variazione:

è resa superflua dall'uso odierno del pedale.

b) La legatura dei la figura omessa, per visibile errore, sull'autografo.

a) La recommandation de Bülow de jouer de la façon suivante la m.d. dans la 2<sup>ème</sup>

variation:

est rendue superflue par l'usage moderne de la pédale.

b) La liaison des la est omise, visiblement par erreur, dans le manuscrit autographe.

a) Bülow's recommendation to play in the following manner the right hand in the 2<sup>nd</sup>

variation:

is reduced superfluous by the modern employment of the pedal.

b) The tie binding the two A's is omitted, obviously by mistake, in the autograph.

System 1: Treble and bass staves. Treble staff contains a complex melodic line with many slurs and fingering numbers (1-5). Bass staff contains chords and some melodic fragments. Dynamics include *(p)* and *sf*.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff has chords and some melodic fragments. Dynamics include *(p)* and *sf*.

System 3: Treble and bass staves. Treble staff has chords and some melodic fragments. Bass staff has a complex melodic line with many slurs and fingering numbers. Dynamics include *(p)* and *sf*.

System 4: Treble and bass staves. Treble staff has chords and some melodic fragments. Bass staff has a complex melodic line with many slurs and fingering numbers. Dynamics include *sf* and *cresc.*

System 5: Treble and bass staves. Treble staff has chords and some melodic fragments. Bass staff has a complex melodic line with many slurs and fingering numbers. Dynamics include *(ten.)*, *ff*, *sf*, and *dolce*.

a) Modificazione che uso da parecchi anni:

a) Modification que j'emploie depuis plusieurs années:

a) A modification that I use since a number of years:

System 6: Treble and bass staves. Treble staff has a melodic line with slurs and fingering numbers. Bass staff has chords and some melodic fragments. Dynamics include *sf* and *ecc. etc.*

First system of musical notation. Treble clef with a key signature of two flats. The right hand contains a complex arpeggiated figure with numerous fingerings (e.g., 2 3 2 5 2 3 1 5 1 2 1 3 1 1 5 2 3 2 2 2 1 3 4 3 1 3 4 3). The left hand has a bass line with dynamics *(p)*, *sf*, and *(ten.)*.

Second system of musical notation. Treble clef. The right hand continues the arpeggiated figure with fingerings like 4 1 2 1 5 1 2 1 5 1 2 1 4 1 2 1 3 1 5 1 2 1 4 1 2 1 4 1 2 1. The left hand has dynamics *sf* and *(ten.)*. A *cresc.* marking is present.

Third system of musical notation. Treble clef. The right hand has dynamics *ff* and *dim.*. The left hand has dynamics *(sf)* and *sf*. A *(Tempo I<sup>o</sup>)* marking is present. The right hand ends with *p dolce* and *(espressivo, quasi violoncello)*.

Fourth system of musical notation. Treble clef. The right hand has dynamics *sf* and *espress.*. The left hand has dynamics *sfp* and *(sempre p)*. A *(espressivo)* marking is present.

Oppure:  
Ou bien:  
Or else:

Fifth system of musical notation. Treble clef. It shows an alternative arpeggiated figure with dynamics *espress.* and *ecc. etc.*

Sixth system of musical notation. Treble clef. The right hand has dynamics *sf*, *p*, and *pp misterioso*. The left hand has dynamics *sf* and *pp*. A *3 C.* marking is present. The system ends with *attaca l'Allegro*.

Seventh system of musical notation. Treble clef. It shows an alternative arpeggiated figure with dynamics *(rapidissimo)*, *m.s.*, and *ecc.*. The text *Il mano.* is written below.

scritto porta l'indicazione «secco» per questo secondo arpeggio. Ciò significa che Beethoven lo esigeva strappato (oltreché ff). La presente modificazione permetterà un accento più violento.

Eighth system of musical notation. Treble clef. It shows an alternative arpeggiated figure with dynamics *(rapidissima)*, *m.g.*, and *etc.*. The text *Le manu.* is written below.

scrit porte l'indication «secco» pour ce second arpegge. Cela signifie que Beethoven le voulait arraché (oultre que ff). La présente modification permettra un accent plus violent.

Ninth system of musical notation. Treble clef. It shows an alternative arpeggiated figure with dynamics *(rapidissimo)*, *l.h.*, and *etc.*. The text *The ma.* is written below.

nuscript has the indication «secco» for this second arpeggio. This signifies that Beethoven wished the chord to be broken off (apart from ff). The modification here given will permit of a more violent accent.