

• UNIVERSAL-EDITION •

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BEETHOVEN

STREICH-TRIOS

TRIOS À CORDES STRING TRIOS

OP. 3. 8. 9. 25.
(STIMMEN.)

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BUDAPEST
RÓZSAVÖLGYI ÉS TÁRSÁNÁL
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SERENADE II.

(Für Flöte Violine und Viola.)

ENTRATA.
Allegro.

VIOLINO.

Op. 25.

The musical score for the Violino part of "Serenade II. Op. 25" is written in G major and 2/4 time. It begins with a dynamic of *f* and a tempo marking of *Allegro*. The score includes various dynamics such as *f*, *mf*, *p*, *pp*, and *cresc.* (crescendo). There are also markings for *V* (Violino) and *1* (first ending). The piece concludes with a *Fine* marking.

D. C. l'Entrata e la seconda volta senza repetizione.

Allegro molto.

VIOLINO.

Violino musical score, first system (measures 1-12). The music is in 3/8 time and D major. It features a series of eighth-note patterns with dynamic markings *f*, *sf*, *f*, *sf*, *f*, *sf*, *f*, *sf*, *f*, *sf*, *f*, *sf*. A first ending bracket covers measures 11-12. The second system (measures 13-24) continues with similar patterns, including a *p* dynamic in measure 14 and a *ff* dynamic in measure 23. The third system (measures 25-36) includes a *f* dynamic in measure 25, a *p* dynamic in measure 26, a *f* dynamic in measure 27, a *Fine.* marking in measure 35, and a *p* dynamic in measure 36. The fourth system (measures 37-48) starts with a *f* dynamic in measure 37, a *p* dynamic in measure 38, and a *pp* dynamic in measure 47. The fifth system (measures 49-60) features a *p* dynamic in measure 49, a *decresc.* marking in measure 50, and *pp* dynamics in measures 59 and 60. The sixth system (measures 61-72) begins with a *cresc.* marking in measure 61, a *p* dynamic in measure 62, *sf* dynamics in measures 63 and 64, a *f* dynamic in measure 65, *sf* dynamics in measures 66 and 67, and a *sf* dynamic in measure 72.

Minore D. C. senza repetizione e poi la Coda.

CODA.

Violino musical score, second system (measures 73-84). The music is in 3/8 time and D major. The first system (measures 73-84) starts with a *pp* dynamic in measure 73 and a first ending bracket over measures 83-84. The second system (measures 85-96) begins with a *cresc.* marking in measure 85, a *sf* dynamic in measure 86, *f* dynamics in measures 87 and 88, and a *ff* dynamic in measure 95.

Andante con Variazioni.

Violino musical score, third system (measures 97-144). The music is in 2/4 time and D major. The first system (measures 97-108) starts with a *p* dynamic in measure 97 and a *cresc.* marking in measure 107. The second system (measures 109-120) begins with a *f* dynamic in measure 109, a *pp* dynamic in measure 110, and a *f* dynamic in measure 119. The third system (measures 121-132) includes a first ending bracket over measures 121-122, a *f* dynamic in measure 121, a *p* dynamic in measure 122, a *III. C.* marking in measure 123, a *cresc.* marking in measure 124, a *sf* dynamic in measure 125, and a *p* dynamic in measure 131. The fourth system (measures 133-144) starts with a *p* dynamic in measure 133, a *cresc.* marking in measure 134, a *sf* dynamic in measure 135, and a *p* dynamic in measure 143.

VAR I.

VIOLINO.

VAR II.

VAR III.

VIOLINO.

p

cresc. *p*

CODA. *pp*

p cresc.

p *dim.*

p *pp* *ff*
pizz. arco.

Allegro scherzando e vivace. *p* II.C. *cresc.* *f*

p *p* *sf* *pp* *mf* *pp*

cresc. *sf* *cresc.* *ff*

p *p Fine.* *p*

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

cresc. *f* Allegro D. C.

Adagio.

Musical score for the Adagio section, measures 1 through 16. The music is in 2/4 time with a key signature of two sharps (F# and C#). The dynamics range from *mf* to *pp*, with markings for *cresc.* and *decresc.*. The piece concludes with the instruction *sf. attacca subito.*

Allegro vivace e disinvolto.

Musical score for the Allegro vivace e disinvolto section, measures 17 through 32. The tempo and key signature remain the same. The music is characterized by rapid sixteenth-note passages and dynamic contrasts between *p* and *sf*. The section ends with a final *sf* dynamic marking.

VIOLINO.

The musical score for the Violino part consists of ten staves of music in G major. The notation includes various dynamics such as *p*, *pp*, *cresc.*, *f*, *sf*, *dim.*, and *segue*. It also features articulations like slurs, accents, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a first ending and a final *p* dynamic marking.

f sf

p sf p sf p sf p sf p sf

p sf p sf p sf p sf p sf p sf

mf pp cresc. f

cresc. ff sf sf

sf sf dim. sf p cresc.

p p

cresc. f sf

pp sf sf sf sf sf cresc. p sf p sf

Presto.

p dim. pp f sf sf

sf sf

sf ff