

• UNIVERSAL-EDITION •

№ 919

# BEETHOVEN

STREICH-TRIOS

TRIOS À CORDES

STRING TRIOS

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

RUDOLF FITZNER.



TRIOS  
FÜR  
VIOLINE, VIOLA UND VIOLONCELL  
OP. 3. 8. 9.

UND  
SERENADE  
FÜR  
FLÖTE, VIOLINE UND VIOLA  
OP. 25.

VON  
**L. VAN BEETHOVEN.**

NEU REVIDIERT  
VON  
**RUDOLF FITZNER**

„UNIVERSAL-EDITION“  
ACTIENGESELLSCHAFT  
IN WIEN.

BUDAPEST  
RÓZSAVÖLGYI ÉS TÁRSÁNÁL  
POZSONY  
STAMPFEL KÁROLYNÁL

FÜR DEUTSCHLAND BEI  
FRIEDRICH HOFMEISTER  
LEIPZIG.

SOLE AGENTS FOR  
GREAT BRITAIN AND THE COLONIES  
LONDON  
E. ASCHERBERG & CO  
46, BERNERS STREET W.

# SERENADE I.

## VIOLINO.

Marcia. Allegro.

Op. 8.

The score is written for a single violin in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and includes a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in slurs or triplets. Dynamics range from piano (*p*) to fortissimo (*ff*), with frequent use of crescendo and sforzando (*sf*) markings. The piece is marked 'Marcia. Allegro.' and concludes with a double bar line and repeat dots.

VIOLINO.

Adagio.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Adagio'. The first staff starts with a piano (*p*) dynamic and features a series of eighth-note patterns with slurs and fingerings (1, 2, 3). The second staff continues with similar patterns, including a trill marked 'tr'. The third staff introduces a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic, followed by a piano (*p*) section. The fourth staff features a piano (*p*) section with a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic, and then a piano (*p*) section with a fortissimo (*ff*) dynamic. The fifth staff begins with a piano (*p*) section and a 'dolce' marking. The sixth staff has a first ending (1.) and a second ending (2.) leading to a piano (*p*) section. The seventh staff starts with a fortissimo piano (*fp*) dynamic and a 'dolce' marking, followed by a fortissimo (*ff*) dynamic. The eighth staff begins with a piano (*p*) section and a 'dolce' marking, followed by a fortissimo (*f*) dynamic and a piano (*p*) section. The ninth staff continues with a piano (*p*) section. The tenth staff ends with a fortissimo piano (*fp*) dynamic.

VIOLINO.

Violino musical score, first system. The music is in treble clef with a key signature of two sharps (F# and C#). It begins with a 5-measure rest, followed by a series of sixteenth-note patterns. Dynamics include *cresc.*, *sf*, *sf*, *sf*, and *sf*. There are fingerings 2 and 3, and a *cresc.* marking. The system ends with a *dolce* marking and a 1-measure rest.

MENUETTO. Allegretto.

Violino musical score, second system. The music is in treble clef with a key signature of two sharps and a 3/4 time signature. It starts with a *f* dynamic, followed by a *p* dynamic. There are fingerings 1, 2, 3, and 4, and a *cresc.* marking. The system ends with a *f* dynamic and a *ten.* marking.

TRIO.

Violino musical score, third system. The music is in treble clef with a key signature of two sharps and a 3/4 time signature. It starts with a *p* dynamic, followed by a *cresc.* marking and a *f* dynamic. There are fingerings 1, 2, 3, 4, and 0, and a *V* marking. The system ends with a *f* dynamic and a *V* marking.

M. D. C. e poi la Coda.

Violino musical score, fourth system. The music is in treble clef with a key signature of two sharps. It consists of a *pizz.* section with a 2-measure rest, followed by a 2-measure rest, and another 2-measure rest.

VIOLINO.

Adagio.

II.C.

1  
p  
cresc.

SCHERZO.

Allegro molto.

p  
sf

6 Adagio. Tempo I.

II.C.

p  
cresc.

7 Allegro molto.

p  
f  
sf  
p

Adagio.

p  
sf  
pp

Allegretto alla Polacca.

VIOLINO.

This page contains a violin score for the piece 'Allegretto alla Polacca'. The music is written in a single system of ten staves. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. The piece begins with a *p* (piano) dynamic and features a variety of articulations and phrasing throughout. Measure numbers 8, 9, 10, and 11 are clearly marked. The score concludes with a final measure marked with a '1' above the staff.

VIOLINO.

12

*f sf sf*

13 *pp* *ten.* *cresc.*

*ten.* *ten.* *ten.* *ten.* *ten.*

*ten.* *ten.* *ten.* *ten.*

*pp* *ten.* *ten.*

*cresc. sf*

*sf p pp pp*

14 *calando*

*f*

15 *sf*



*f* *ff* *fp* *calando* *a tempo*

*G. P.* *G. P.* *cresc.* *f*

*più ri - tar - dan - do*

Andante quasi allegretto.

*dolce* *sf* *cresc.* *fp*

I.C. III.C. *rinf.*

VAR. I.

*dolce* *f* *p*

II.C. V.

VIOLINO.

VAR. II.

*p*

VAR. III.

*p cresc. sf sf sf f*

*p sf ff sfp p*

VAR. IV.

*p p*

*pp cresc. fp p*

*attacca.*

Allegro.(poco)

*p*

*f*

*p sf sf sf*

*sf f sf sf sf*

*cresc. ff ff*

Tempo I.

VIOLINO.

pp

sf

p

pp

ten.

Marcia. Allegro.

f

sf

p

sf

sf

sf

p

cresc.

f

fp

fp

cresc.

ff

sf

p

cresc.

fp

p

sf

sf

sf

p

cresc.

ff

pp

16

cresc.

f

ff