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## **Trois sonates pour le pianoforte avec violon obligé**

oeuvre 30

No. 1, A dur

**Beethoven, Ludwig**

**Offenbach, [ca. 1845]**

Sonata in A-Dur

[urn:nbn:de:bsz:31-284349](https://nbn-resolving.org/urn:nbn:de:bsz:31-284349)



VIOLINO.

te - - - nu - to.

The score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). It features a variety of dynamic markings and performance instructions. The first staff begins with a piano (*p*) dynamic and includes a *pp* marking. The second staff contains the lyrics 'te - - - nu - to.' and features a crescendo (*cres.*) leading to a fortissimo (*f*) dynamic, followed by a decrescendo (*decres.*) to piano (*p*). The third staff continues with a *cres.* marking and a *f* dynamic. The fourth staff includes a *p* dynamic and a *f* dynamic. The fifth staff features a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff includes a *f* dynamic and a *p* dynamic. The eighth staff has a *p* dynamic and a *pp* dynamic. The ninth staff includes a *cres.* marking and a *pp* dynamic. The tenth staff features a *f* dynamic and a *pp* dynamic.

Adagio  
molto espressivo.

The Adagio section consists of two staves of music in treble clef with a key signature of two sharps. The first staff begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic, a crescendo (*cres.*), and a piano (*p*) dynamic. The second staff starts with a piano (*p*) dynamic and includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic.

VIOLINO.

The musical score consists of 13 staves of music for violin. The key signature is one sharp (F#), and the time signature is 2/4. The score is marked with various dynamics including *p*, *f*, *pp*, and *ppp*, along with articulation marks like *acc.* and *tr.*. Dynamic markings include *cres.* (crescendo), *deces.* (decrescendo), and *pizz.* (pizzicato). There are also numerical markings above some notes, such as '3' for triplets and '1' for first endings. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and phrasing slurs.



VIOLINO

Var. 5. *p* *cres.* *p*

*p* *cres. decres.* *p* *cres.*

*decres.* *cres.*

Adagio. tempo 1<sup>mo</sup>

*sp* *p*

All<sup>o</sup> ma non tanto.

Var. 6. *dol.* *cres.*

*f* *f* *p* *cres.*

*p* *cres.*

*f* *p*

*pp* *cres.* *f* *f* *pp*

*cres.* *decres.* *pp* *cres.*

*f* *p* *cres.* *p* *cres.* *p*

*cres.* *p* *cres.* *p* *cres.* *f* *ff*

