

Symphony No. 3 in E \flat Major

Eroica

Viola

Ludwig van Beethoven (1770-1827)

Op. 55

Allegro con brio ($\text{♩} = 60$)



82 **C**

3

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

99

pp *cresc.*

108 **D**

f *sf* *sf* *sf* *ff*

115

sf *sf* *sf* *sf*

122

sf *sf* *sf* *sf* *sf* *sf*

132 **E**

p *sfp* *cresc.*

141

ff *f* *sf* *sf* *fp*

150

1. *decresc.* *pp* *sfp* 2. *pp*

162

cresc. *sf* *p*

172

179

pp *cresc.* *p*

188

F

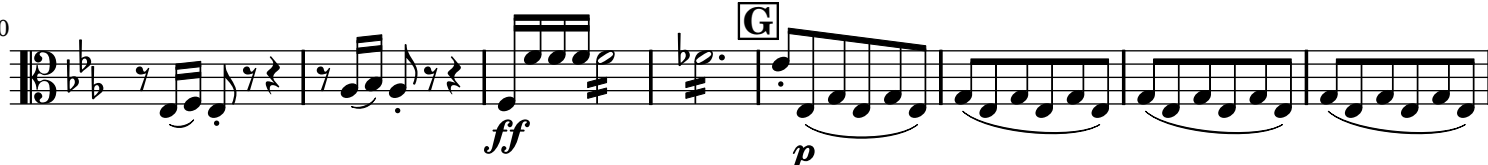
199



210



220

G

228



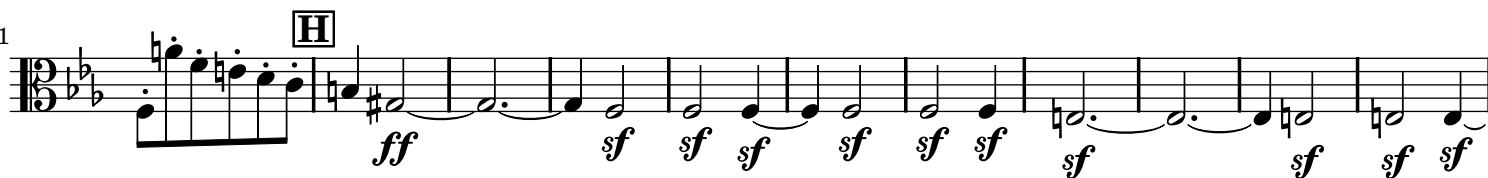
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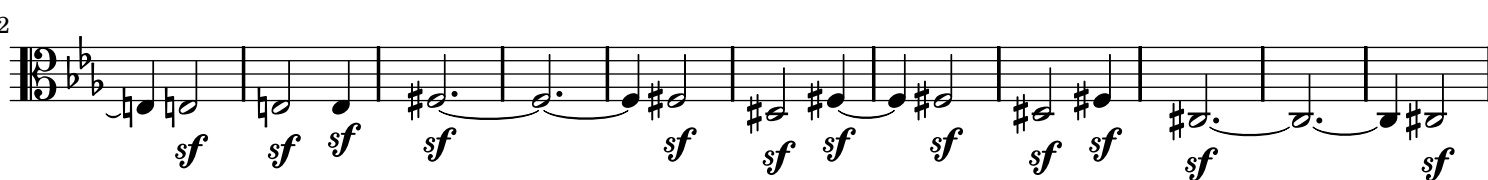
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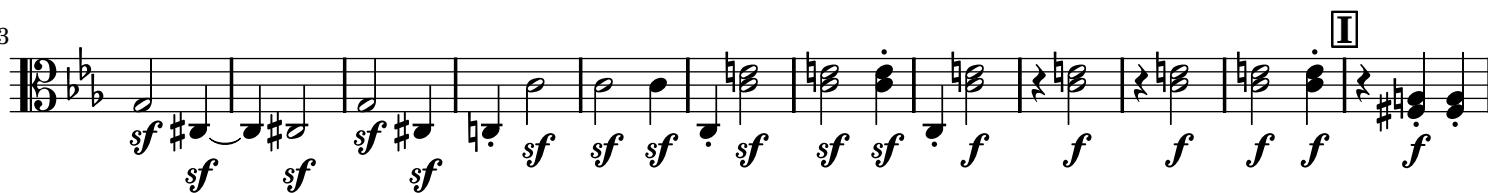
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H

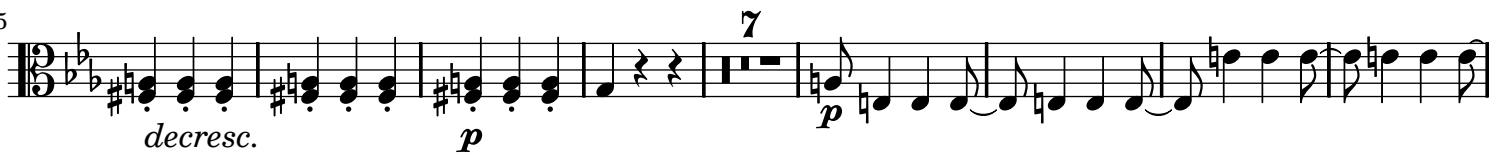
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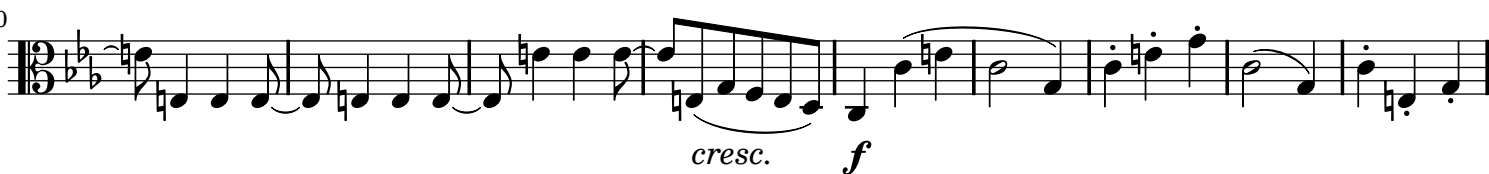
273

I

285



300



309



317

326 **K**

336



344



355

366 **L**

379



390



408 *sf* > *p* *tr* *cresc.* *p*

421 *cresc.* *decresc.* *pp* *cresc.*

431 *f* *sf* *sf* *più f*

441 *ff* *sf* *sf* *sf* *sf*

450 *p* **N**

458 *ff* *p*

467 *cresc.* *f* **O**

475

483 *cresc.* *ff* **P** 3

494 *cresc.* *sf* *sf* > *p* <> *pp* 4

508 *cresc.*

516 **Q**

f sf sf sf ff

523

sf sf sf sf

530 **R**

ff sf sf sf sf sf sf sf

541

sfp cresc.

549 **S**

ff f sf sf fp decresc. pp

560

f p ff p decresc. pp

574

p sf

588 *pizz.*

sf sf cresc. sf p

598 **T** *arco*

pp sf sf

615

sfp sfp cresc. cresc.

625 *decresc. p cresc. p*

635 **U** *p*

647 **V** *cresc.*

659 *f sf*

665 *sf sf sf sf sf*

673 **W** *ff p 5*

685 *f f f f f f ff*

Marcia funebre

Adagio assai (♩ = 80)

pp sf

8 *sf*

13 **A** *cresc. decresc. p*

19 *cresc.* *f* *p* *sf* *p*

26 *sf* *p* *cresc.* 3 3

34 *f* *p cresc.* *sf* *p* 3 3

39 *cresc.* 3 3 *f* *p* 3 3 3 3

43 3 3 3 3 3 2

50 **B** *sf* *p* 3 3 *cresc.* 3 3 *f* *p*

55 *p* *sf*

61 *p* 3 3 3 3 *sf* *sf*

66 *f* *p* *p* **Maggiore**

73 *cresc.* 3 3 3 6 6 6 *ff*

78 **C**

sf sf p cresc.

83

p

87

p

91

cresc.

95

sempre più f ff sf sf sf sf

101 **Minore**
sotto voce

fp cresc. p p

110

sf p f sf tr

118

f sf tr

127 **D**

ff

132

sf

Detailed description of the musical score: The score is for a Viola part, measures 78 to 132. It is written in 3/8 time. Measures 78-82: Measure 78 starts with a box 'C'. It contains two measures of eighth notes, each marked *sf*, followed by a quarter rest. The next two measures are eighth-note triplets marked *p*. The final measure of this system is a triplet of eighth notes marked *cresc.*. Measures 83-86: Measure 83 is a triplet of eighth notes marked *p*. Measures 84-86 consist of eighth-note triplets, some with slurs and ties. Measures 87-90: Measure 87 is a triplet of eighth notes marked *p*. Measures 88-90 are eighth-note triplets. Measures 91-94: Measures 91-94 are eighth-note triplets, with *cresc.* written below measure 91. Measures 95-100: Measure 95 is a triplet of eighth notes. Measures 96-100 are sixteenth-note groups, some marked *ff*, *sf*, and *f*. A *sempre più f* instruction is written below measures 95-100. Measures 101-104: Measure 101 is marked *fp*. Measures 102-104 are eighth notes, with *cresc.* below measure 102 and *p* below measure 103. A section change to **Minore** (minor) is indicated above measure 101, with *sotto voce* below measure 102. Measures 105-108: Measures 105-108 are eighth notes, with *p* below measure 105. Measures 109-112: Measures 109-112 are eighth notes, with *sf* below measure 109, *p* below measure 110, *f* below measure 111, and *sf* below measure 112. A trill (*tr*) is marked above measure 112. Measures 113-116: Measures 113-116 are eighth notes, with *f* below measure 113, *sf* below measure 114, and a trill (*tr*) marked above measure 115. Measures 117-120: Measures 117-120 are eighth notes, with *f* below measure 117, *sf* below measure 118, and a trill (*tr*) marked above measure 119. Measures 121-124: Measures 121-124 are eighth notes, with *f* below measure 121, *sf* below measure 122, and a trill (*tr*) marked above measure 123. Measures 125-128: Measures 125-128 are eighth notes, with *f* below measure 125, *sf* below measure 126, and a trill (*tr*) marked above measure 127. Measures 129-132: Measures 129-132 are eighth notes, with *ff* below measure 129. A section change to **D** is indicated above measure 129. Measures 133-136: Measures 133-136 are eighth notes, with *sf* below measure 133.

138

145

151

162

169

178

183

189

196

199

sf *sf*

sf *sf* *sf* *sf*

decresc. *ff*

decresc.

p

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

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

sf *p*

cresc. *f* *p*

cresc. *p*

Section markers: E, F, G

202 *f*

205 *sf* *p*

208 *cresc.* *f* *pp* *3*

216 *pp* *3*

225 *cresc.* *p cresc p*

233 *cresc. decresc.* *pp* *f* *7*

Scherzo

Allegro vivace (♩ = 116)

pp sempre pianissimo e staccato

9 *sempre staccato*

19

29 *sempre pp* *2*

156 *ff* *f f f* 1.

166 *f f f* *p* *p* 2. **Trio 6** 6 6

193 *p* *p* *f* 5

207 *p* 10 *cresc.*

227 *f* *p* *p* *sf* 5 6

248 *pp* *pp* *f* 3 2 1. 3

265 *pp* *pp* 2. 2 *sempre staccato*

276

286

296 3

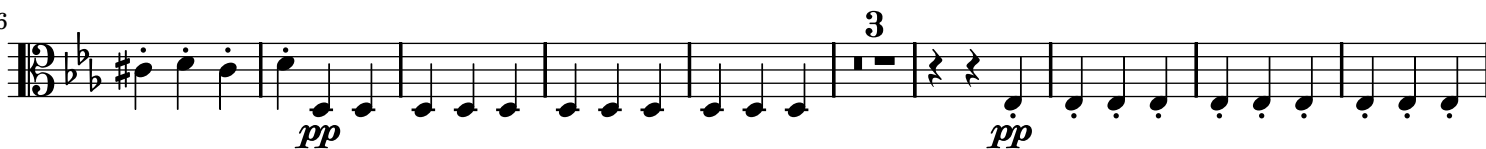
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317 *sempre pp*

327



336



348



358



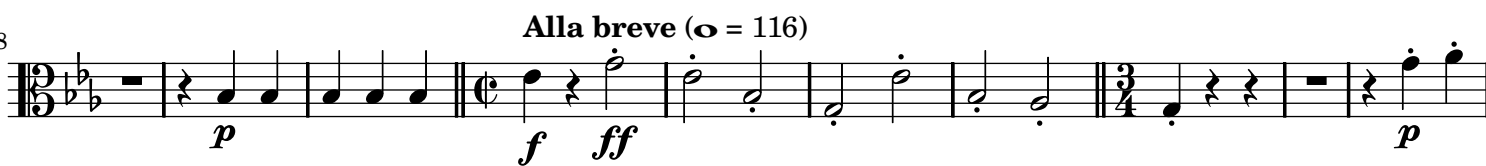
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378



388



398



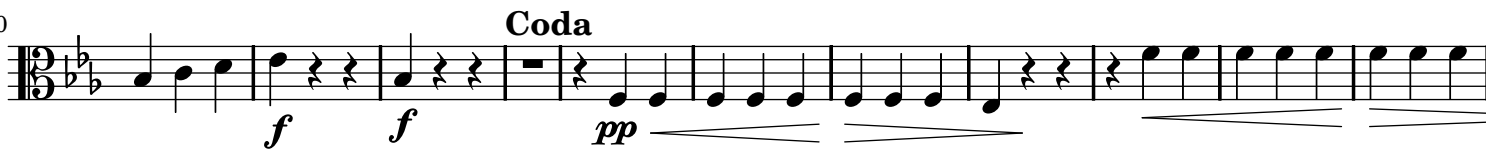
410



420



430



441

cresc. *ff* *ff* *ff*

Finale

Allegro molto ($\text{♩} = 76$)

ff *sf* *sf* *sf* *pizz.* *p*

pizz. *p* *arco* *fff* *p* *pizz.*

cresc. *p*

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

p *cresc.* *sf* *decresc.* *p* *f*

sf *f* *p*

f *f*

221

The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece ends with a double bar line.

227

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The melody ends with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line ends with a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

236

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a complex rhythmic pattern involving triplets and a fermata. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando).

245

The bass line of 'The Rose Tree' is written in 2/4 time, key of B-flat major (two flats). It consists of six measures. The first three measures feature a steady eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. The last three measures feature a steady eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. The melody is written in the treble clef.

251

257

[illegible]

267

286

5

296

5 

303

312

411  *cresc.*

415  *f* *sempre più f*

419  *ff* *p* *cresc.*

426  *decresc.* *p* *decresc.* *pp*

Presto (♩ = 116)

433  *ff*

442  *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

449  *sf* *sf* *sf* *sf*

454  *sf* *sf* *sf* *sf* *sf* *sempre più f*

460  *ff*

468  *sf* *sf* *sf* *sf*