

# Symphony No. 3 in E $\flat$ Major

Eroica

Violin II

Ludwig van Beethoven (1770-1827)

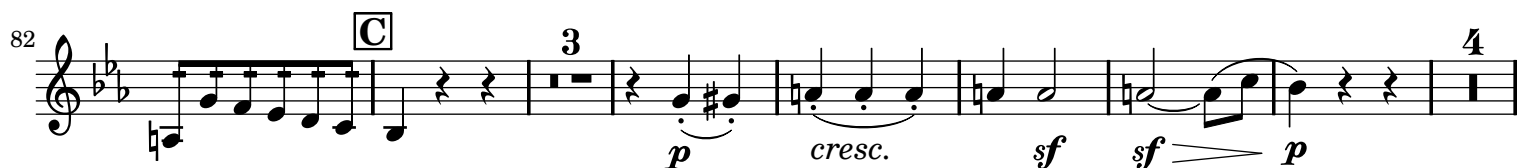
Op. 55

Allegro con brio ( $\text{♩} = 60$ )

The musical score for Violin II of Symphony No. 3 in E $\flat$  Major, Eroica, Op. 55 by Ludwig van Beethoven, is presented in 3/4 time. The tempo is marked "Allegro con brio" with a quarter note equal to 60 beats per minute. The key signature is E $\flat$  Major. The score consists of 63 measures, divided into two systems. The first system contains measures 1 through 35, and the second system contains measures 36 through 63. The score includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *ff* (fortissimo). It also features articulations like slurs, accents, and a repeat sign. The score is written for a single violinist, with the instrument name "Violin II" indicated at the top.

Measures 1-35: The first system contains measures 1 through 35. It begins with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The score includes various articulations such as slurs, accents, and a repeat sign. The dynamics range from *f* to *p*, with *cresc.* and *sf* markings.

Measures 36-63: The second system contains measures 36 through 63. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The score includes various articulations such as slurs, accents, and a repeat sign. The dynamics range from *p* to *ff*, with *cresc.* and *sf* markings. The system is divided into two parts, A and B, marked with brackets.



Violin II musical score, measures 148-218. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics and articulations.

Measures 148-157: *fp* (fortissimo piano), *decresc.* (decrescendo), *pp* (pianissimo), *sfp* (sforzando piano), *pp* (pianissimo). Includes first and second endings.

Measures 158-169: *cresc.* (crescendo), *sf* (sforzando).

Measures 170-175: *p* (piano).

Measures 176-181: *p* (piano).

Measures 182-191: *pp* (pianissimo), *cresc.* (crescendo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo). Includes a section marked **F**.

Measures 192-196: *ff* (fortissimo).

Measures 197-201: *p* (piano), *cresc.* (crescendo).

Measures 202-207: *ff* (fortissimo).

Measures 208-212: *p* (piano), *cresc.* (crescendo).

Measures 213-217: *p* (piano), *cresc.* (crescendo).

Measures 218-222: *f* (forte), *ff* (fortissimo), *p* (piano). Includes a section marked **G**.

[illegible]

314 *sf* *sf*

324 *ff* *fp* *decresc.* **K**

332 *cresc.* *p*

341 *p* *sfp* *sfp*

353 *sfp* *sfp* *cresc.* *sfp* *sempre cresc.* *sf*

366 *ff* *f* *p* *decresc.* **L**

379 *pizz.* *arco* *pp*

388 *pizz.* *arco* *pp* *pp* *ppp*

400 *f* *ff* *fp* *cresc.* *sf* **M**

409 *p*

418 *cresc.* *p* *cresc.* *decresc.* *pp*

429 *cresc.* *f* *sf*

438 *più f* *ff* *sf* *sf*

447 *sf* *sf* *p* **N**

454

460 *ff* *p*  $<$   $>$

468 *cresc.* *f* **O**

475

482 *cresc.*

488 *ff* *p* *cresc.* *sf* **P** 3

498 *p* 4 *pp*

511 Q

*cresc.* *f* *sf*

518 *sf* *sf* *ff*

525 *sf* *sf* *sf* *sf* *ff*

531 R

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

540 *sfp* *sfp* *cresc.*

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

S

555 *fp* *decresc.* *pp* *f* *p* *ff*

566 *p* *decrepp*

576

585 *sf* *sf* *sf* *cresc.*

593 **T**

*p*

601 *decresc.* *pp*

610 *cresc.*

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

632 **U** *p*

638

644 *sf*

649 **V** *sf* *cresc.*

656 *f*

665 *sf* *sf* *sf* *ff*

**W** 677 *p* *cresc.*



685

*f f f f f f ff*

## Marcia funebre

Adagio assai (♩ = 80)

*pp sf*

8

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

20 *f p sf p p*

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

37 *cresc. f p*

42

47 *sf p cresc.* **B**

54 *f p p sf*

60

60-65: Musical staff with treble clef and key signature of two flats. It begins with a whole rest, followed by a quarter rest, then a series of eighth notes with triplets. Dynamics include *p*, *sf*, and *sf sf*.

66

**Maggiore**

66-70: Musical staff continuing the previous piece. It features eighth notes with triplets and quarter notes. Dynamics include *f*, *p*, and *p*.

71

71-74: Musical staff with continuous eighth notes and triplets. Dynamics include *cresc.*

75

75-79: Musical staff with eighth notes, triplets, and sixteenth notes. Dynamics include *ff*, *sf*, and *sf*. A box labeled 'C' is present at the end of the staff.

80

80-85: Musical staff with eighth notes, triplets, and sixteenth notes. Dynamics include *p*, *cresc.*, and *p*.

86

86-90: Musical staff with eighth notes, triplets, and sixteenth notes. Dynamics include *sempre p* and *p*.

91

91-94: Musical staff with eighth notes, triplets, and sixteenth notes. Dynamics include *cresc.*

95

95-100: Musical staff with eighth notes, triplets, and sixteenth notes. Dynamics include *f*, *sempre più f*, *ff*, *sf*, *sf*, *sf*, and *sf*.

101

**Minore**  
*sotto voce*

101-108: Musical staff with eighth notes, triplets, and quarter notes. Dynamics include *fp*, *cresc.*, *p*, and *p*.

109

109-112: Musical staff with eighth notes, triplets, and quarter notes. Dynamics include *sf*, *p*, *f*, *sf*, and *sf*. A trill (tr) is marked above the final note.

117 

124

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a quarter rest, followed by a half note G4 (marked *sf*), a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The next measure contains a half note D5 (marked *sf*) and a quarter note C5. The following measure has a half note B4 (marked *sf*) and a quarter note A4. The next measure contains a half note G4 (marked *sf*) and a quarter note F#4. This is followed by a half note E4 (marked *sf*) and a quarter note D4. The next measure contains a half note C4 (marked *sf*) and a quarter note B3. The following measure has a half note A3 (marked *sf*) and a quarter note G3. The next measure contains a half note F#3 (marked *sf*) and a quarter note E3. The final measure of the system contains a half note D3 (marked *sf*) and a quarter note C3. A dynamic marking of *ff* is placed below the first measure of the system.

132

Example 132 is a single-staff musical score in treble clef with a key signature of two flats (B-flat and E-flat). The piece begins with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, and a triplet of eighth notes on B-flat4, A4, and G4. This is followed by a quarter note on F4, a dotted quarter note on E-flat4, and an eighth note on D4. A slur covers a quarter note on C4, a quarter note on B-flat3, and a quarter note on A3. The next measure contains a triplet of eighth notes on G3, F3, and E3, followed by a quarter note on D3. The final measure consists of a quarter note on C3, a quarter rest, and a fermata over the quarter note.

[illegible]

146

*sf* *sf* *sf* 3 3 6 **E** *sf*

152

decresc.

*ff*


2

6 6 6 6 6 6 6 6

164

*decresc.*

[illegible]

178 

184

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

191 *cresc.*

194 **G** *sf* *p*

197 *cresc.* *f* *p* *cresc.* *p*

200

203 *f* *sf*

206 *p* *cresc.*

209 **H** *f* *decresc.* *pp*

215 *sf*

220 *sf cresc.* *decresc.* *pp* *pp* *cresc.*

226 *p cresc.* *p*

234

*cresc. decresc.* *pp* *f*

## Scherzo

Allegro vivace (♩ = 116)

*pp* *sempre pianissimo e staccato*

9

*sempre staccato*

19

*sempre pp*

29

*sempre pp*

39

*sempre pp*

49

*sempre pp*

61

*pp*

76

*pp*

86

*cresc. ff*

96 *sf* *sf* *sf*

107 *sf* *sf* *sf*

118 *tr* *p* *f* *sf* *sf* *sf* *sf* *tr* *p*

130 *p* *p* *p*

142

150 *p* *cresc.* *ff*

160 1. 2. *f* *f* *f* *f* *f*

170 **Trio 6** 6 6 5 *p* *p* *p* *p*

201 *f* 12

222 *p* *cresc.* *f* 5 *p*

237 6 3 2

*p sf* *pp*

258 1. 3 2

*pp f pp*

273 *pp*  
*sempre staccato*

283

293

303

313

325 *sempre pp*

335 6

*pp*

351 *cresc.*

361 **C** *ff sf sf*

372 *sf* *sf*

383 *sf* *sf* *sf* *tr* *p* *f* *ff* **Alla breve (♩ = 116)**

394 *p* *p* *p*

406 *p*

415 *p*

423 *cresc.* *ff*

431 **Coda** *f* *f* *pp*

441 *cresc.* *f* *ff* *ff* *ff* *ff*

Finale

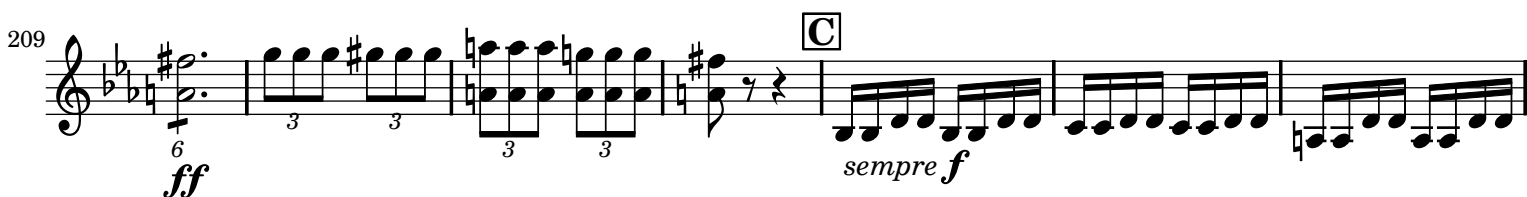
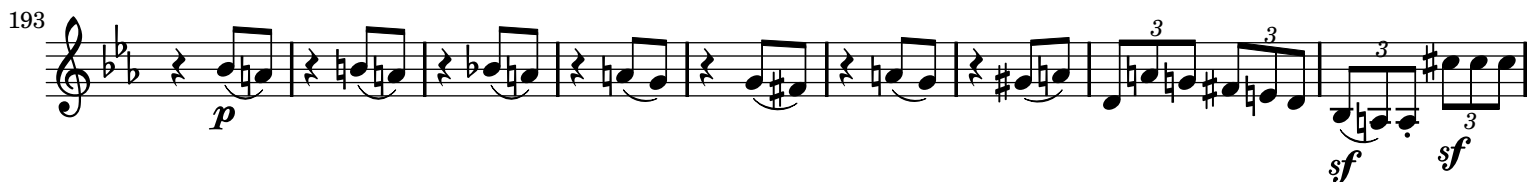
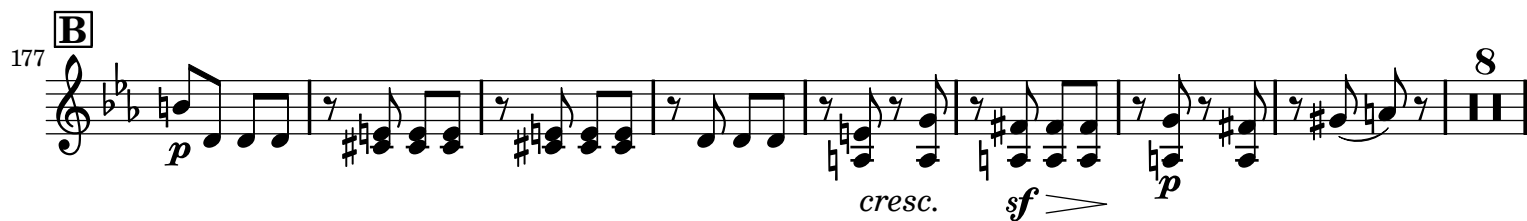
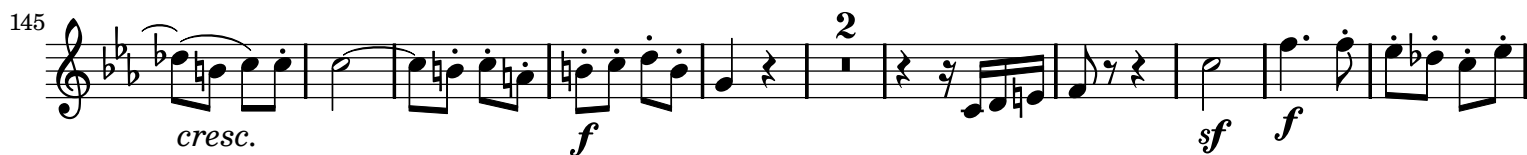
**Allegro molto (♩ = 76)**

*ff*

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







222

228

237

245

251

258

268

283

290

297

311

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

*pp*

*cresc.* *f*

*sf* *sf* *ff*

**D**

**E**

319

327

336

345 **Poco Andante** (♩ = 108)

363

373

380

385

390

396

402

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

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

*p* *p* *ff*

*p* *cresc.*

*p* *cresc.* *p*

**F**

**G**

408 *cresc.* *ff*

413 *cresc.* *ff*

417 *sempre più f* *ff* *p*

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

431 *decresc.* *pp* *ff*

437 *ff*

445 *sf* *sf* *sf* *sf* *sf*

452 *sf* *sf* *sf*

457 *sf* *sf* *sf* *sf* *sempre più f* *ff*

465 *ff*