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FJH STRING ORCHESTRA

Grade 3.5

THEMES FROM SYMPHONY NO. 3 "EROICA"

LUDWIG VAN BEETHOVEN

Arranged by

Robert D. McCashin

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

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The Arranger

Dr. Robert McCashin is the director of orchestras at James Madison University. He serves as Music Director/Conductor for the orchestras and teaches graduate orchestral conducting. Dr. McCashin earned B.M. and M.M. degrees in violin performance from LSU, and a D.M.A. in conducting from the University of Arizona.

Dr. McCashin was previously on the faculties of UT Arlington and Texas Wesleyan University. He was a member of the Fort Worth Symphony and Opera orchestras, and performed extensively as an orchestral and chamber musician throughout the north Texas region. He was founding conductor of the Arlington Youth Symphony, and also served as associate conductor of the Youth Orchestras of Greater Fort Worth.

As a guest conductor and active clinician, Dr. McCashin has spent nearly 35 years working with young string players, elementary through high school. He maintains a busy schedule of conducting at the regional, state, and national levels. His conducting appearances include professional regional orchestras as well as regional and all-state honor orchestras. Dr. McCashin served two terms as founding president of the College Orchestra Directors Association and has been a board member for the Virginia ASTA organization.

About the Music

The subtitle *Eroica* is the Italian word for “heroic.” One can certainly hear the strong and assertive character of this work with the two bold chords right from the start. The chords, in fact, are the foundation from which the themes for the entire movement awaken. The key of E \flat major also gives depth and strength to its melodic and harmonic content.

Eroica is nearly twice the length of the standard Classical symphony, as those written by Mozart and Haydn, for instance. As such, many have pointed to this work as the beginning of a new path for Beethoven, and thus, a bold extension upon Viennese classicism and a move toward the Romantic period. It was written mostly in 1803, with final completion the following year.

This arrangement is based on the first theme of the symphony, which is born in the low string voices, but soon gives way to full-throttle strings. Toscanini, a famous conductor, once said of this first movement, “To some, it is Napoleon, to some, it is a philosophical struggle, but to me, it is Allegro con brio!”

Beethoven’s *Eroica* provides teachers and directors the perfect doorway into the exploration of the symphony’s historical connections to Napoleon Bonaparte, as well as into the field of musical composition, where the use of contrary motion and counterpoint are used as popular compositional devices.

String Editing: Dr. Robert D. McCashin

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

16 17 18 19 20

mp

L4

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

21 22 23 24 25

f

mf

mp

mf

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

26 27 28 29 30

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

div.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

31 32 33 34 35

This system contains measures 31 through 35. It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The music is in a minor key with a common time signature. Measures 31-33 show a steady rhythmic pattern with some melodic movement. Measures 34-35 introduce a new melodic line in the upper strings, marked with 'V' for vibrato.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

37

36 37 38 39 40

mf
mf
mf
ff

This system contains measures 36 through 40. It features six staves. Measure 37 is marked with a box containing the number 37. The dynamic markings are *mf* for the strings and *ff* for the cello and bass. The music continues with a consistent rhythmic pattern.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

41 42 43 44 45

mp
p
p
p

This system contains measures 41 through 45. It features six staves. The dynamic markings are *mp* for the strings and *p* for the cello and bass. The music concludes with a final melodic phrase in the upper strings.

49

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

46 47 *mf* 48 49 50

Detailed description: This system of musical notation covers measures 46 to 50. It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The key signature is two flats (B-flat and E-flat). Measure 47 is marked with a dynamic of *mp*. Measure 48 is marked with a dynamic of *mf*. A rehearsal mark '49' is placed above the first staff in measure 49. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

51 52 53 54 55

Detailed description: This system of musical notation covers measures 51 to 55. It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The key signature is two flats. Measure 55 is marked with a dynamic of *mp*. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

57

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

56 57 58 59 60

Detailed description: This system of musical notation covers measures 56 to 60. It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The key signature is two flats. Measure 57 is marked with a dynamic of *p*. A rehearsal mark '57' is placed above the first staff in measure 57. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

cresc. *f*

61 *p cresc.* 62 63 65

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

x4 4 3 4 x4 L2 -2

66 67 68 69 70

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

4 -4 1 2 3 0 L1
L3 L3

71 72 73 74

75

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

75 76 77

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

78 79 80

83

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

ff *p* *cresc.*

81 *ff* 82 83 84

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

85 86 mp 87 88 89 sf

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

Measures 85-89: This system contains five measures of music. Measures 85 and 86 feature a *sf* dynamic. Measure 86 includes a hairpin crescendo. Measures 87, 88, and 89 start with a *p* dynamic, followed by a hairpin crescendo leading to a *sf* dynamic. The strings play sustained notes with various articulations like accents and breath marks.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

90 sf sf p mf 92 93 94

p *f*
p *mf*
p *mf*
p *mf*
p *mf*

Measures 90-94: This system contains five measures. Measures 90 and 91 are marked *sf*. Measure 91 has a hairpin crescendo. Measures 92, 93, and 94 are marked *p* and *mf*. The strings play sustained notes with various articulations like accents and breath marks.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

95 96 97 p 98 99 100

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

Measures 95-100: This system contains six measures. Measures 95 and 96 are marked *p*. Measure 97 is marked *p* and has a hairpin crescendo. Measures 98, 99, and 100 are marked *p* and *poco cresc.*. The strings play sustained notes with various articulations like accents and breath marks.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

cresc.
cresc.
mp cresc.
mp cresc.
cresc.
p cresc. (V)

101 102 103 104

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

f sf sf sf sf sf ff
f sf sf sf sf sf ff
f sf sf sf sf sf ff
f sf sf sf sf sf ff
f sf sf sf sf sf ff
f sf sf sf sf sf ff

105 106 107 108 109

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

div.
sf sf sf sf sf
sf sf sf sf sf
sf sf sf sf sf
sf sf sf sf sf

110 111 112 113 114 115