

This is a special year for us: we are celebrating the centennial of the Miami Orchestra. Miami University decided to celebrate it by asking all the incoming first year students to learn and listen to Beethoven's Symphony No. 3 "Eroica" that we will perform in our first concert. This is one of the greatest pieces ever written, so I will send you later a video explaining why this symphony is so important and an analysis of it.

You will find here the entire part of Beethoven's Eroica, and if you look at the part carefully you will find the excerpts that you need to learn for your audition clearly marked. Those are probably the most difficult excerpts, and by preparing yourself during the summer we will ensure that everybody will be prepared ready for the first rehearsal. Audition excerpts are indicated by numbers. Each instrument has 7 audition excerpts taken from the symphony, as well as explanations about the main challenges.

Once you learn the audition excerpts, you are asked to film yourself (you can use your phone, iPad, etc.) and send me the video by email. My address is: averbach@miamioh.edu This can be done in a number of ways, but sometimes it can be challenging. First of all, you need to choose the format to record the video. Choose a common format (mp4 or mov)

- **Current Miami students can upload the videos to their Google drive, and then you should share the video with me (don't forget to share it, otherwise I cannot see it!)**
- **Whoever doesn't have a Miami account can upload the video on YouTube and send me the link. Important: if you don't want other people to see your video, simply make it "unlisted" and share the link with me.**

YOUR AUDITION VIDEOS SHOULD BE SENT TO ME BY THURSDAY, AUGUST 18, 2016

Here are a few tips:

- Be sure to listen to the excerpts in context (listen to a recording). Frequently students pay attention only to pitches, but it is crucial that you perform with the correct rhythm, dynamics, phrasing, articulation and everything else that brings the appropriate character to the music.
- As you look at each excerpt, try to discern which techniques are being tested. Good intonation and rhythm are obviously important, but so is the ability to play with a good tone, shape the musical phrase and give the music a sense of direction.
- If you have divisi, play the upper one. If you are not sure if you should play divisi or not, simply play divisi.

If you are a violin player, music majors are advised to learn the 1st violin excerpts. Non-majors and minors are advised to learn the 2nd violin excerpts. Students will be placed according to their auditions.

Basses

1st movement

Excerpt 1: The ***sf*** are particularly important and should be aggressive. Learn well the chromatic passage.

Excerpt 2: This passage is about the contrast legato x staccato, but above all you should try to be musical and not mechanical.

Excerpt 3: this is a super-rich excerpt, with contrasts of articulation, dynamics, changes of character, *sf*, etc. Try to incorporate all the multiple details.

3rd movement

Excerpt 4: the challenge here is to play the entire excerpt at a completely steady pulse (spiccato in the middle of the bow) and keeping the dynamics always ***pp*** until the measure before A.

4th movement: this is a theme and variations, so I suggest that before you learn the excerpts you should familiarize yourself with the theme. It starts immediately after the first fermata and ends before the first repeat sign (listen to a recording).

Excerpt 5: This excerpt is about dexterity, so practice it slowly and clean. There is no need to rush now. It is preferable to play slowly, but keeping a steady pulse.

Excerpt 6: This is a great excerpt, because it captures the main ideas of the theme. Play the half notes marcato despite the soft dynamics. Then keep the pulse as you make the gradual crescendo. Do not make accents in the last note of each phrase.

Excerpt 7: Instead of playing as loud as possible, try to play it clean and articulated. There is no need to play it excessively fast. It is much better to play it slower, clean, not too loud and emphasizing the ***sf***.

(Eroica.)

Violoncello e Basso.

L.van Beethoven, Op.55.

Allegro con brio. $\text{♩} = 60$.

Vol.

cresc.

Sf

Bassi

2

1

— 2 — 2.2 — 22.22

————— 2 2 2

cresc.

23 Vol.

Basse

32 Bassi

41

A

10

51

Ad

P

61

I

cresc.

cresc.

68

J

76

C

86

arco

pizz.

Crest.

arco

1

p

P

99

99

pp *pp* *cresc.* *cresc.*

109 D Bassi

109 D Bassi

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

118

118

sf *sf* *sf* *sf*

128

128

sf *sf* *sf* *sf* *sf* *sf* *p* *sf* *sf* *p*

140

140

cresc. *ff* *f* *f* *f* *fp* *decresc.*

152

152

pp *sf* *pp*

167

167

cresc. *sf* *p* *sf*

180

180

pp *p* *cresc.* *ff*

192

192

p *cresc.*

202

202

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

214

214

p *cresc.* *f*

222

222

ff *p*

350 *sfp* *cresc.* *sf* *sempre cresc.*

364 *f* *ff* *f* *p* *decresc.*

380 *pizz.* *pp*

400 *arco* *f* *arco* *ff* *fp* *cresc.* *sf* *p* *pizz.* *1*

414 *pizz.* *1* *1* *b₂* *arco* *cresc.* *decresc.*

428 *pp* *cresc.* *f* *sf*

439 *sf* *più f* *ff* *sf* *sf* *sf* *sf*

450 *N* *1* *p* *1* *1*

462 *ff* *p* *cresc.* *ff* *p* *cresc.*

471 *f*

480 *ff*

489 *P* *2* *arco* *p* *cresc.* *sf* *pizz.* *sf* *p* *3*

pizz. *p*

Orch. B. $\frac{7}{8}$.

502

arco

pp

cresc.

514

Q

f

sf

sf

sf

sf

ff

522

sf

sf

sf

sf

530

ff

sf

sf

sf

sf

sf

R 1

540

sfp

sfp

p

cresc.

549

ff

f

f

f

fp

decresc.

pp

S

561

f

p

ff

p

decresc.

pp

V

575

p

pizz.

589

arco

cresc. sf

arco

p

sf

pizz.

sf

sf

cresc. sf

p

Orch. B. 7/8.

MARCIA FUNEBRE.

Adagio assai. $\text{♩} = 80$.

pp

pp

6

11 Bassi

cresc. decresc.

16 A

p p cresc. f p sf p

27

espress. decresc. sf p cresc. f p cresc. sf

36

p cresc. f

41

p

47 B

sf p cresc. f p

55

p sf

1 1 p 3 p

Orch. B. $\frac{7}{8}$.

Violoncello e Basso.

62

69 **Maggiore.**

77

85

91

95

99

105 **Minore.**

111

sf *sf* *f* *p*

cresc. *ff*

p *cresc.* *p*

p *cresc.* *p*

cresc.

cresc.

f *sempre più f* *ff*

f *sempre più f* *ff*

fp *cresc.* *p*

p

sf *p* *f*

sf *p* *f*

121 *Vcl.* *f sf* *tr* *b* *f sf* *Bassi* *f sf* *V* *b* *D. b* *ff*

131 *f*

141 *tr* *V* *E* *decresc* *sf* *decresc* *p*

154 *Bassi* *1* *3* *3* *3* *3* *ff* *sf*

163 *1* *1* *1* *p*

171 *F* *cresc. decresc. p*

181 *cresc.* *f* *p cresc. sf > p* *V* *cresc. decresc. p*

193 *V G* *cresc.* *sf* *p* *cresc.* *f* *p cresc. > p* *V* *3*

203 *V* *f* *sf* *p* *cresc.* *f* *6* *pp* *6* *cres*

221 *decresc. pp* *pp* *cresc.* *p* *p*

235

pizz.

cresc. decresc.

pizz.

cresc. decresc.

SCHERZO.

Allegro vivace. $\text{♩} = 116$.

Vcl.

pp sempre e staccato

Bassi

*pp sempre staccato**sempre pp**sempre pp**pp*cresc. *ff**sf*Vcl. *sf*

Bassi

*p**p*

cresc.

*ff**f**f**f**f**f**f**f**f**f**f**f**f**f**f*Orch. B. $\frac{7}{8}$.

171 **TRIO.** 6 6 6 5

200 *p* *f*

209 12 *p* *cresc.* *f*

229 5 6 3 *p* *f*

251 3 1. 3 *pp* *pp* *f*

265 2. *pp* *Vel.*

274 *sempre staccato e pp* **Bassi** *p*

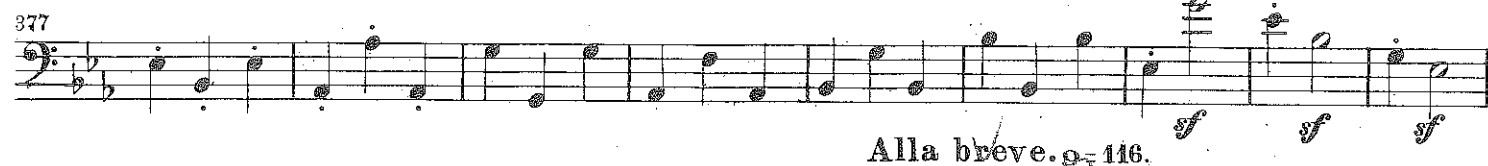
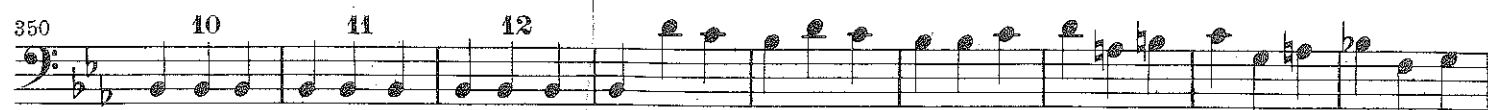
283

292

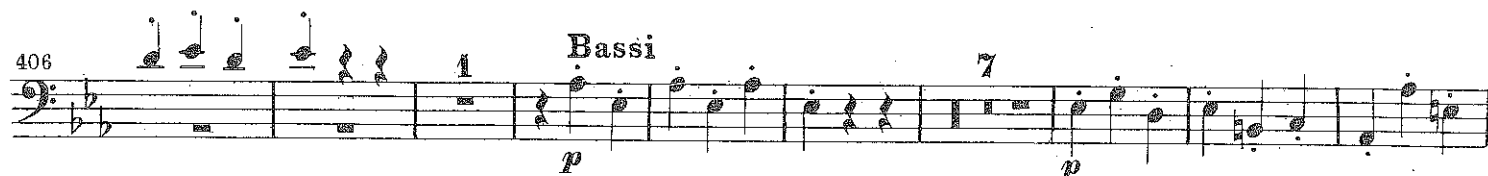
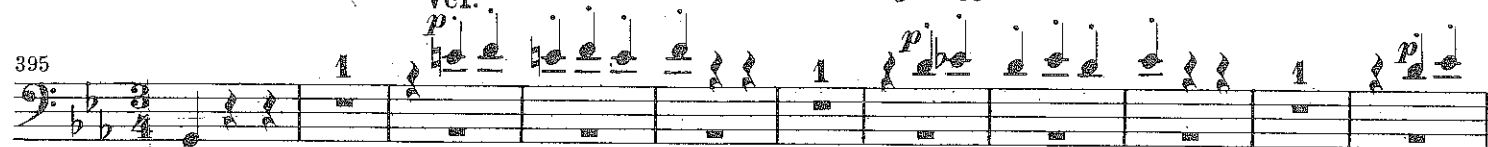
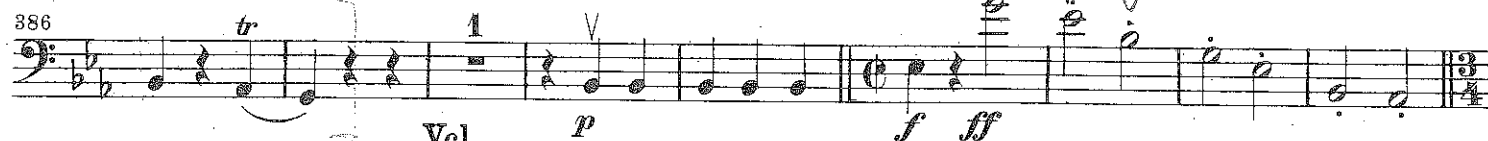
301

310 2

320 2 *sempre pp*



Alla breve. p. 116.



Coda.

FINALE.

Allegro molto. $\text{♩} = 76$.

8 *ff* *pizz.* *f* *f* *f* *p*

20 *p* *pizz.*

34 *arco* *ff* *p* *pizz.* *p* *arco* *Vel.* *p dolce*

45 *cresc.* *p* *p*

58 *p* *cresc.* *p*

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

78 Bassi *pizz.* *p* *cresc.* *decresc.* *p* *arco*

88 *sf* *arco*

95 *f* *p* *pizz.* *f* *arco*

104 *f* **A**

110 *fp* *f* *cresc.* *f* *ff* *p* 18 18

139 Bassi *p* *cresc.* *f*

150 2 *f*

163

171 *ff* *più f* **B** *pizz.*

181 *cresc.* *p* 8 *pizz.* *p*

200 *arco* *f* *sf*

209 *ff* *sempre forte* *molto marcato* *f* *f* *sf* *f* *f* *f*

223 *f* *f* *sf* *sf*

235 *f* *sf* *sf* *f*

246 **D** 1 *p*

260 pizz. *p* *cresc.* *p* *arco* *pp*

278 14 *p* *cresc.*

304 *f*

310 *sf* *ff*

317 *E* *sf*

330

340

350 Poco Andante. $\text{♩} = 108$. 8 *sf* *p* *sf* *cresc.* *sf* *p*

367 pizz. *cresc.* *p*

375 *arco* *p* *arco* *p*

379 *p* *ff* *ff*

Orch. B. $\frac{3}{4}$

383 **F**

sf sf sf sf sf

392 **G**

sf sf sf p cresc.

401

p cresc. p

408

cresc. cresc. f

418

sempre più f ff ff fp cresc. decresc. p

428 7 8 9 10 11 **Presto.** $\text{♩} = 116.$

decresc. pp ff

436

sf sf

445

sf sf sf sf sf sf sf sf sf

451

sf sf sf sempre più f

457

sf sf sf sempre più f

463

ff