

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.

Cellos

1st movement

Excerpt 1: follow the dynamics, with a gradual crescendo in the beginning. 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*.

Dritte Symphonie.

(Eroica.)

Violoncello e Basso.

L. van Beethoven, Op. 55.

Allegro con brio. $\text{♩} = 60.$

Vel.

The musical score is written for Violoncello and Bass. It begins with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 60 beats per minute. The score is divided into systems, with measure numbers 11, 23, 32, 41, 51, 61, 68, 76, and 86 indicated at the start of their respective lines. The first system (measures 1-10) features a single melodic line with dynamics *f*, *cresc.*, and *sf*. The second system (measures 11-22) shows the entry of the Basses (Bassi) with dynamics *p* and *cresc.*. The third system (measures 23-31) is a grand staff for Violoncello and Bass, with dynamics *fp*, *sf*, and *sf*. The fourth system (measures 32-40) continues the grand staff with dynamics *sf*, *cresc.*, and *ff*. The fifth system (measures 41-50) includes first and second endings (1 and 2) and dynamics *sf*, *ff*, and *p*. The sixth system (measures 51-60) also includes first and second endings and dynamics *ff* and *p*. The seventh system (measures 61-67) is a grand staff with dynamics *cresc.* and *f*. The eighth system (measures 68-75) continues the grand staff with dynamics *ff* and *p*. The ninth system (measures 76-85) includes first and second endings, dynamics *ff*, *p*, and *arco*. The final system (measures 86-90) includes first and second endings, dynamics *pizz.*, *p*, *cresc.*, *sf*, *sf*, *p*, and *arco*.

99

pp cresc. pp cresc.

109 D Bassi

f sf sf sf ff

sf sf sf sf

sf sf sf sf sf sf p sfp sfp

cresc. ff f f f fp decresc.

pp sfp pp

cresc. sf p sfp

pp p cresc. ff

p cresc.

ff sf sf sf p cresc.

p f

ff p

Violoncello e Basso.

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

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

380 *pizz.* *pp*

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

414 *pizz.* *arco* *cresc.* *decresc.*

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

439 *sf* *più f* *ff* *sf* *sf* *sf*

450 *p*

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

471 *f*

480 *ff*

489 *p* *arco* *p* *cresc.* *sf* *pizz.* *sf* *p*

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 p

62

f *f* *f* *p*

69 **Maggiore.**

cresc. *ff*

77

p *cresc.* *p*

85

p

91

cresc. *cresc.*

95

f *sempre più f* *ff*

99

fp *cresc.* *p*

105 **Minore.**

p

111

f *p* *f*

Violoncello e Basso.

121 *Vel.* *f sf* *Bassi* *f sf* *ff*

131 *f*

141 *sf sf ff sf sf sf sf sf* *tr* *decresc.* *decresc.* *p*

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

163 *p*

171 *cresc. decresc. p*

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

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

203 *f sf p cresc. f pp cresc.* *H 6 6*

221 *decresc. pp pp cresc. p p*

235

pizz. *cresc. decresc.*

arco *f* *decresc. p*

pizz. *cresc. decresc.*

f *decresc. p*

SCHERZO.
 Allegro vivace. $\text{♩} = 116$.

4

Vel. *pp sempre e staccato*

Bassi

11

pp sempre staccato

23

sempre pp

35

47

sempre pp

63

pp

78

6 7 8 9 10 11 12

90

cresc. ff

A

102

sf

115

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

129

Vel. *p* *f* *sf* *p* *f* *sf* *p* *f* *sf*

141

Bassi

p *p* *cresc.*

159

ff *f* *f* *f* *p* *f* *f* *f*

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

171 **TRIO.** 6 6 6 5

Musical staff 171-199. Bass clef, 3/4 time signature. Measures 171-199. Dynamics: *p*. Fingering: 6, 6, 6, 5. Rehearsal marks above measures 171, 175, 179, and 183.

200

Musical staff 200-208. Bass clef, 3/4 time signature. Measures 200-208. Dynamics: *p* to *f*. Rehearsal mark above measure 200.

209 12

Musical staff 209-228. Bass clef, 3/4 time signature. Measures 209-228. Dynamics: *p* to *f*. *cresc.* above measure 213. Rehearsal mark above measure 209. Slurs over measures 213-216 and 221-224.

229 5 6 3

Musical staff 229-250. Bass clef, 3/4 time signature. Measures 229-250. Dynamics: *p* to *f*. Fingering: 5, 6, 3. Rehearsal mark above measure 229.

251 3 1. 3

Musical staff 251-264. Bass clef, 3/4 time signature. Measures 251-264. Dynamics: *pp* to *f*. Fingering: 3, 1. 3. Rehearsal mark above measure 251.

265 2. Vcl.

Musical staff 265-273. Bass clef, 3/4 time signature. Measures 265-273. Dynamics: *pp*. Fingering: 2. *Vcl.* above measure 265. Rehearsal mark above measure 265.

274 Bassi

Musical staff 274-282. Bass clef, 3/4 time signature. Measures 274-282. Dynamics: *pp*. *Bassi* above measure 274. *sempre staccato e pp* below measure 274. Rehearsal mark above measure 274.

283

Musical staff 283-291. Bass clef, 3/4 time signature. Measures 283-291. Dynamics: *p*. Rehearsal mark above measure 283.

292

Musical staff 292-300. Bass clef, 3/4 time signature. Measures 292-300. Dynamics: *p*. Rehearsal mark above measure 292.

301

Musical staff 301-309. Bass clef, 3/4 time signature. Measures 301-309. Dynamics: *p*. Rehearsal mark above measure 301.

310 2

Musical staff 310-318. Bass clef, 3/4 time signature. Measures 310-318. Dynamics: *p*. Fingering: 2. Rehearsal mark above measure 310.

320

Musical staff 320-328. Bass clef, 3/4 time signature. Measures 320-328. Dynamics: *pp*. Fingering: 2. *sempre pp* below measure 320. Rehearsal mark above measure 320.

330

341

pp

350

359

368

377

Alla breve. Op. 116.

386

395

406

422

Coda. 12

432

14
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usic
Fine

Violoncello e Basso.

FINALE.
Allegro molto. $\text{♩} = 76$.

8

ff

ff

Handwritten: 4/31

19

pizz.

sf sf sf p

20

3

pizz.

p

34

arco

1

V

pizz.

ff p p

Handwritten: arco

45

2

1.

2.

p dolce

cresc. p p

58

3

3

3

p cresc. p

70

cresc. RALL

p

cresc.

p

78

Bassi pizz.

p cresc. decresc. p

arco

f

Handwritten: 5

88

f

3/4 1/2

1

95

1

V

pizz.

f

arco

f

104 *f* A

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

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

150 *f*

163 *più f*

171 *ff* B *pizz.*

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

200 *f* *arco* *sf*

209 *ff* *sempre forte* *molto marcato*

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

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

246 *p* D 1

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

278 *p* *cresc.*

304 *f*

310 *f* *ff*

317 *sf*

330

340 *ff*

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

367 pizz. *cresc.* *p*

375 *arco* *p* *arco*

379 *p* *ff*

