

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.

violas

1st movement

Excerpt 1: This excerpt presents several characteristics of Beethoven's style: sudden changes of pulse, abrupt dynamic changes and also gradual dynamic changes through crescendo, etc. Each passage within the excerpt needs to have a different character – and look how many ***sf***!

Excerpt 2: there is an incredible build up from ***pp*** until ***ff*** that needs to be gradual. It is important to make a differentiation between ***f*** and ***ff***. Another major characteristic of this movement is the use of ***sf*** (they need to be aggressive!)

Excerpt 3: Be careful with dynamic subtleties, the changes in articulation and keeping the pulse through the syncopations.

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: Try to play this introduction with a lot of self-esteem!

Excerpt 6: first of all, this excerpt is about nuances, because it is very rich. Above all, try to keep the flow while maintaining the pulse, no matter what you have (8th notes, triplets or 16th notes). You should notice the displaced accents through the ***sf*** and the wide dynamic amplitude.

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***. By the way, the violas here carry the main theme.

SYMPHONY No. 3

(Eroica)

Viola

Ludwig van Beethoven, Op. 55

Allegro con brio $\text{♩} = 60$

The musical score for the Viola part of the first movement of Beethoven's Symphony No. 3 (Eroica) is presented in a single system. The key signature is B-flat major (two flats), and 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 measures, with measure numbers 15, 26, 37, 47, 57, 67, 76, 82, 101, 110, 116, and 122 indicated. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *sf* (sforzando), *ff* (fortissimo), and *pp* (pianissimo). There are also markings for *div.* (divisi) and *sfz* (sforzando). The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The score ends with a double bar line at measure 122.

Viola

Handwritten musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and violin. The score includes measures 132 to 278, with various musical notations such as notes, rests, and dynamic markings like "p", "ff", "cresc.", and "decresc.".

3

296



306



316



326



338



350



364



378



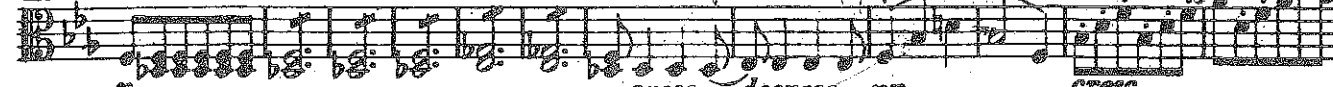
392



407



420



432



442



450



Viola

5

This page of musical notation contains ten staves of music, likely for a piano. The notation includes various dynamics such as *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), *f* (forte), *sf* (sforzando), *decresc. pp* (decrescendo pianissimo), and *pizz.* (pizzicato). There are also performance markings like *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*. The notation is in a single system, with the staves numbered 456, 488, 478, 486, 496, 512, 520, 526, 531, 544, 558, 570, 589, and 7. The page is numbered 1 at the top left.

Viola

607 arco

619 *pp* *sf* *sf* *sf* *sf*

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

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

658

665

672

684

cresc.

MARCIA FUNEBRE

Adagio assai,

MARZIA FUNEBRE

Adagio assai. *Andantino*

pp sotto voce

10

cresc.

15

decresc. p p cresc. p p cresc. p

24

p cresc. f p cresc. f

36

cresc.

2

41 *p*

46 *p* *cresc.*

54 *f* *p*

61 *p* *f*

67 *p* *Maggiore* *cresc.*

76 *f* *p*

81 *cresc.* *p*

85

89 *p* *cresc.*

93 *sempre più f*

97 *f*

101 *fp* *cresc.* *p* *Minore* *p sotto voce*

110 *f* *p*

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

9

SCHERZO

Allegro vivace $\text{♩} = 116$

[illegible]

171 **TRIO** 6 *p* 6 *p* 6 *p* 5

200 *p* *f* 10

220 *p* 1 *cresc.* *f* 5

235 6 *p* *f* 3 *pp*

254 3 1/3 *pp* *f* 2.3 *pp*

272 *sempre staccato e pp*

282 *V*

293 3 *V*

306 *V* *V*

316 *V* *V* *sempre pp*

327

337 3 *pp* *V* *pp*

349

Viola

41

359 *cresc.* *ff*

370 *f*

380 *p*

391 *Alla breve* $\text{♩} = 116$ *f* *ff* *p*

401 *p*

412 *p*

423 *cresc.* *ff* *f*

433 *CODA* *pp*

445 *cresc.* *f* *ff*

FINALE

Allegro molto $\text{♩} = 76$

5 *f*

7 *pizz.* *p*

21 *pizz.* *f*

36 *arco* *f* *p* *Var. 1* *f* *6* *1. 2* *2.*

Viola
Var. 2

54 3 3

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

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

81 *cresc.* *f* *decresc.* *p* *f* *f*

92 1 1 *f* *p* *f*

102 *f*

108 *f* *f* *cresc.* *f*

116 *f* *p*

141 *cresc.* *f*

150 *f* *f* *f* *f* *f* *f*

159 *f* *f* *f* *f* *f* *f*

169 *più f* *f* *p* *Var. 5*

Viola

13

180 *cresc.* *p* 8 *p*

198

205

212 *Var. 6* *C* *sempre forte*

218

224

230

238

246

251 *D*

258 *Var. 7* *p* *cresc.* *p*

267 *Var. 8* 8 6

The musical score for Viola, measures 180 to 267, is presented on a single page. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations are present throughout the score, including 'Var. 6', 'C', 'sempre forte', 'D', 'Var. 7', and 'Var. 8'. The page number 13 is located in the top right corner.

Viola

286



297



305



317



324



332



343



360



371



378



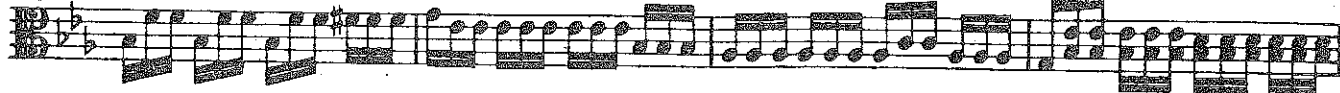
383



387



394



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

405 *p* *cresc.*

411 *cresc.*

415 *sempre più forte*

419 *ff* *p* *simile* *cresc.*

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

433 *Presto* $\text{♩} = 116$

436 3

443 *f*

450 *f*

453 *f*

458 *f* *sempre più f*

466