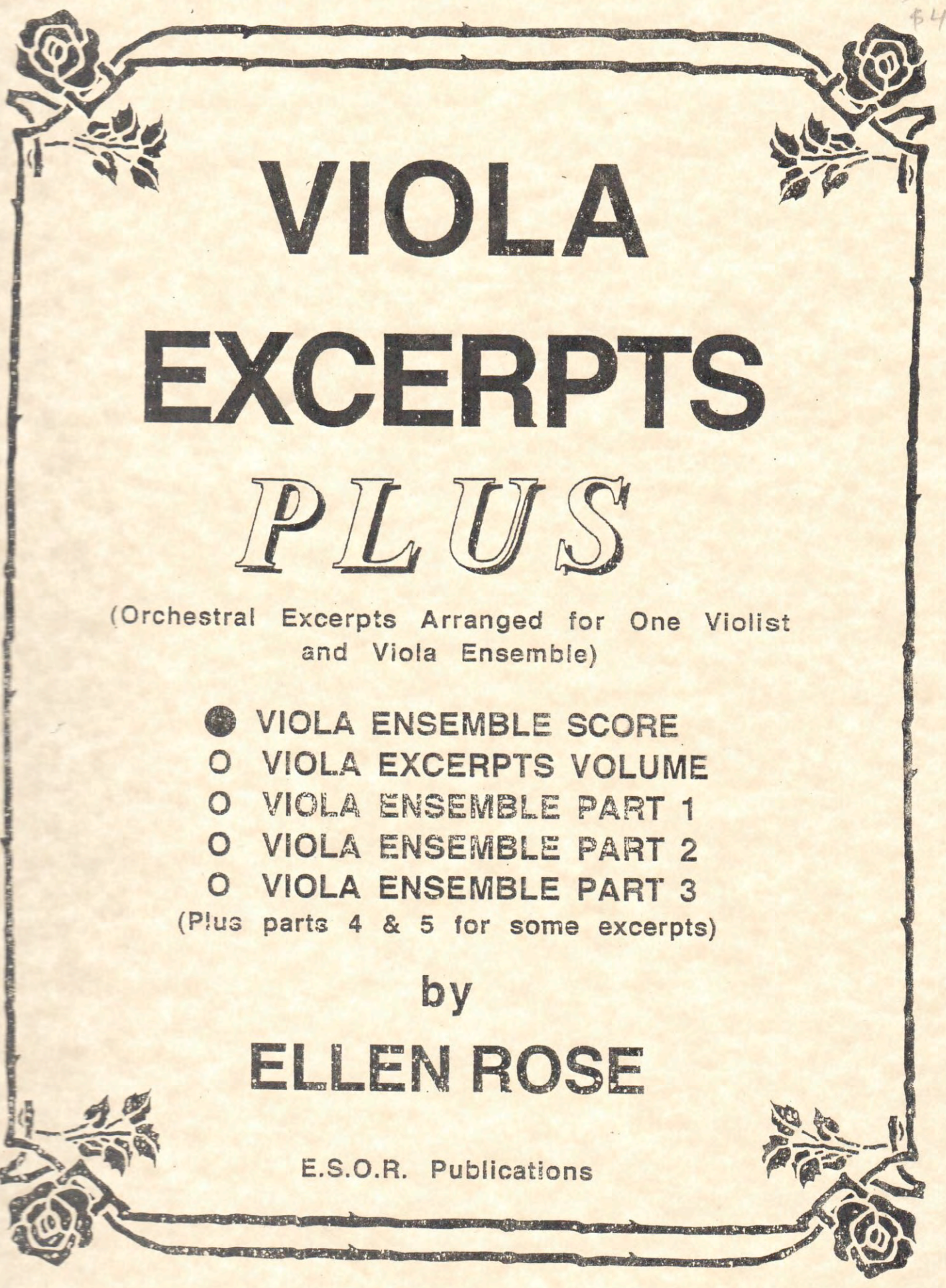


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VIOLA

EXCERPTS

PLUS

(Orchestral Excerpts Arranged for One Violist
and Viola Ensemble)

- VIOLA ENSEMBLE SCORE
 - VIOLA EXCERPTS VOLUME
 - VIOLA ENSEMBLE PART 1
 - VIOLA ENSEMBLE PART 2
 - VIOLA ENSEMBLE PART 3
- (Plus parts 4 & 5 for some excerpts)

by

ELLEN ROSE

E.S.O.R. Publications

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PREFACE

The idea for this project came from the excerpt classes that I have done for several years at Southern Methodist University. It occurred to me that the students would be able to play the excerpts better if they had the experience of playing them in an orchestral setting. Hence, the viola ensemble that plays the other important orchestral parts and provides the harmonic structure that is so essential for performing well. I then realized that I needed to do several different excerpts, especially those that are included most frequently on most audition lists. I avoided the Brahms Symphonies, because that would be another book in itself, but Brahms' Haydn Variations were manageable and an important excerpt.

The ideal way to use this book is to play all of the parts round-robin style. That way, one will be familiar with the bass line, the first and second violin parts and sometimes woodwind or brass parts. Please take notice of the cymbal crash in Don Juan that my Finale person was able to leave in without disturbing the format!

Some of the arrangements can be sight-read, and others will need to be practiced. It will always be a more pleasant experience if the group spends just a little time looking at the music before getting together. These arrangements have been proof-read and checked for mistakes. Measures 52-61 in Don Juan in the accompaniment are CORRECT! The ensemble music may sound a little different at times because I had to take some lines down an octave to make them playable, so they are out of context and may sound a little odd on first reading. The metronome markings are some of my suggestions and other markings were given by the composer. It is important to practice within the range of these tempo indications (both faster and slower as well as the suggested marking) to develop flexibility, mastery, and the ability to accommodate tempo concepts that different committees and conductors will have.

My current Finale person, Rich Williams, worked under a difficult deadline to format this book, design the layout, and enter the more recent arrangements. He was enthusiastic, supportive, and did a wonderful job for me and I owe him special thanks. Jon Schweikhard was my first Finale person, and I used his printouts for classes and for earlier arrangements. Without him, I could not have started this project. David Wiley, who did a few of the arrangements that I then added on to, was invaluable in helping me with some of the more difficult music, such as Don Juan, which I was not sure I could do well, since score reading was not my forte.

I would like to acknowledge my colleagues in the viola section of the Dallas Symphony, Mitta Angell, Tom Demer, Valerie Dimond, Kay Gardner, John Geisel, and Barbara Hustis for reading through many of the excerpts and assisting me in finding errors and making suggestions. Special thanks goes to Mitta Angell who played with me at every proof-reading session and also suggested I write the guidelines for writing a resume. Thanks also go to my team-teaching colleagues at the Aspen Music Festival, Victoria Chiang and Heidi Castleman who were very enthusiastic about my project and gave me great support over the two-year period to finish it! I would like to give thanks to my private students, the Southern Methodist University violists in the studios of Barbara Hustis and myself, and the Aspen team-teaching students who have used these arrangements for the past two years in my excerpt classes. And, finally, I thank my husband, Robert Adams, for formatting the text and Table of Contents, for insisting that I meet a deadline, and for giving me the special encouragement I needed to finish this project.

Variations On A Theme By Haydn

Variation 7

Brahms

Grazioso $\text{♩} = 44$

The musical score for Variation 7 is presented in five staves. The top staff is labeled 'Excerpt' and begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It starts with a repeat sign and a first ending bracket. The dynamic marking is *p espress.*. The second staff is for 'Viola 1', the third for 'Viola 2', and the fourth for 'Viola 3', all in bass clef with a key signature of one flat. They are marked *p dolce*. The fifth staff is for 'Viola 4', also in bass clef with a key signature of one flat, marked *p dolce*. The score includes various musical notations: slurs, ties, and accents. Fingering is indicated by numbers 1-4. Bowing directions are shown with 'V' and 'v' above or below notes. Dynamic markings include *p* and *p dolce*. The piece concludes with a repeat sign and a first ending bracket.