

NOTES ON PREPARING THE EXCERPTS:

- Prepare all audition excerpts as provided on the following pages.
- Bracketed portions only (if indicated) will be heard at the auditions.
- Tempo: if there is a metronome mark observe it strictly; if there is no metronome mark it is your responsibility to make a knowledgeable choice of tempo (consult your teacher; listen to recordings, for example). Maintain a steady tempo in your playing.
- Rests: count all rests of up to four measures.
- Generally pay attention to accurate note values and rhythmic patterns; accurate pitches and clean intonation; good tone; accurate and clearly conveyed dynamics.
- Be sure you understand all foreign language indications.
- If the music calls for a mute practise the excerpt muted (and be ready to play it muted at your audition).
- In 'divisi' passages prepare the upper line.
- Listen to recordings and/or you-tube videos.



MAHLER Symphony No. 5

1. Satz ('Trauermarsch)

cis-Moll

In gemessenem Schritt. Streng. Wie ein Kondukt [♩ ca. 63]

Gustav Mahler

1. in B♭

6

12

19

278

1. Trp. in F ⁽¹³⁾ molto portamento

286



TCHAIKOVSKY Swan Lake

3. Akt
Nr. 26 Neapolitanischer Tanz

Andante quasi moderato [$\text{♩} = \text{ca. } 104$]

Peter Tschaikowsky
op. 20

6 **Solo**
I. Kornett in A

p

10

14 *più f*

18 *molto*

23 *più mosso* *mf*

27 *f*



BERLIOZ Symphonie Fantastique

Nr. 4 Marche du Supplice

Ⓑ *Allegretto non troppo* (play top voice)

I u. II Cornet in B \flat

ff

ff *f*