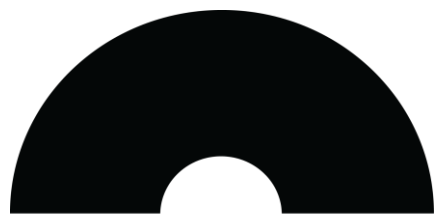




## **2026 Equity Arc Common Application Shared Excerpt List**

The Common Application Shared Excerpt List enables musicians to showcase their strongest artistic work while making applications to top-tier summer study programs more accessible and efficient. Developed in collaboration with Common Application partner programs that require excerpts as part of their auditions, this shared list is accepted by all [“List 1” partners](#) as part of an application submitted through the Common App. Applicants may also choose to use the program-specific excerpts listed on individual program websites. For example, a violinist applying to NYO may submit excerpts from the shared violin list or the excerpts specified on the NYO website.



# EQUITY ARC

Common App 2026 Excerpt List

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## Violin

1. Bartók: Concerto for Orchestra, mvt. 5, fugue, m. 265–317, top line (second violin)
2. Berlioz: Symphony Fantastique, mvt. 2, 11 before [33] - end
3. Brahms: Symphony 4, mvt 4, m. 33 - [D]
4. Mendelssohn: A Midsummer Night's Dream, Scherzo, beginning to 7 m. after [D]
5. Mozart: Symphony 39, mvt 4, beginning to 1 before [B]
6. Price: Symphony No. 3, mvt. 3 (Juba), opening to m. 17
7. Strauss: Don Juan, beginning to 13 m. after [C]



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Viola

1. Berlioz: Roman Carnival Overture, pickup to 3 after [1] - 8 after [3]
2. Beethoven: Symphony No.3, mvt. 4, m. 286 to m. 330
3. Mozart: Symphony 35, mvt 1, m. 41 to m. 66
4. Mozart: Symphony 35, mvt 4, m. 134 - The End
5. Mendelssohn: A Midsummer Night's Dream, Scherzo, m. 17-93
6. Tchaikovsky: Symphony No. 6, mvt. 1, m. 19-63 AND 86-88
7. Shostakovich: Symphony No. 5, mvt. 1, [15] - [17]



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Cello

1. Mozart: Symphony No. 35, mvt. 4, m. 134 to m. 181
2. Beethoven: Symphony No. 5, mvt. 3, beginning to m. 79
3. Brahms: Symphony No. 2, mvt. 2, beginning to [A]
4. Debussy: La Mer, mvt. 1, two before [9] - 6 m. after [9] (top line only)
5. Felix Mendelssohn: A Midsummer Night's Dream, Scherzo: [C] – [D]
6. Strauss: Ein Heldenleben, beginning to 5 m. after [2]
7. Tchaikovsky: Symphony No. 6, mvt. 2, m. 1–16 (no repeat)



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Double Bass

1. Beethoven: Symphony No. 5, mvt. 3, Trio, pickup to m. 141–218 (no repeat)
2. Ginastera: Variaciones Concertantes, mvt. XI: [65] to 3 after [67]
3. Haydn: Symphony No. 31, mvt. 4, Variation VII (top line, no repeat)
4. Jessie Montgomery: Coincident Dances, beginning to m. 12 and m. 17 to 20
5. Mozart: Symphony No. 35, Mvt I: m. 13 through 48
6. Strauss: Ein Heldenleben: rehearsal 9 to 6 m. after rehearsal 12
7. Brahms: Symphony No. 1, mvt. 1: 4 m. before Reh. E to 2nd ending



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*If you are interested in playing piccolo, please also include the piccolo excerpt.*

Flute:

1. Bartok: Concerto for Orchestra: mvt. 4, pickup to 140-144
2. Beethoven: Leonore Overture No. 3: m. 328-360
3. Brahms: Symphony No. 4, mvt. 4, m. 89–105
4. Debussy: Prelude to Afternoon of a Faun - [2] - [3]
5. Dvořák: Symphony No. 8, mvt. 4: Reh. D–Reh. E (with repeats)
6. Mendelssohn: A Midsummer Night’s Dream: Scherzo, 12 m. before Rehearsal P to end
7. Ravel: Daphnis et Chloe, Suite No. 2: 3 m. after #176 to 2 m. after #179
8. PICCOLO: Ippolitov-Ivanov: Caucasian Sketches, Suite No. 1, “Procession of the Sardar,” m. 3–19



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*If you are interested in playing English horn, please also include an excerpt from the English horn list.*

Oboe:

1. Brahms: Violin Concerto, mvt. 2: beginning to m. 32
2. Beethoven: Symphony No. 3, mvt. 2: m. 8–16, 36–47
3. Mendelssohn: Symphony No. 3, mvt. 2: m. 32 to 67 AND m. 83 to 100
4. Rossini: La Scala di seta: m. 5-21 AND m. 37-53
5. Strauss: Don Juan - beginning to Reh. B AND Reh. L to N
6. Stravinsky: Pulcinella: Gavotte - Var. 1a, #77 to #81
7. Tchaikovsky: Swan Lake, Act II, No. 10, m. 1–19
8. ENGLISH HORN: Dvorák: Symphony No. 9, mvt. 2, m. 7 to 18



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*If you are interested in playing bass clarinet or E-flat clarinet, please also include excerpts from those lists.*

Clarinet:

1. Beethoven: Symphony No. 6, mvmt. 2: Reh. D to 2 m. before E
2. Debussy: Prélude à l'après-midi d'un faune: Reh. 3–4, Reh. 6–5 m. after Reh. 7 (top line)
3. Gershwin: Rhapsody in Blue, beginning–rehearsal 2
4. Kodály: Dances of Galánta, m. 31–65
5. Mendelssohn: Midsummer Night's Dream: Scherzo, Beginning - B
6. Mendelssohn: Symphony No. 3, mvmt. 2: m. 9-56 AND m. 84-102
7. Stravinsky: Firebird Suite (1919): 6/8 Variation [9]
8. E FLAT CLARINET: Berlioz: Symphonie fantastique, "Hexensabbat," rehearsal 63–6 m. after rehearsal 64
9. BASS CLARINET: Grofe: The Grand Canyon Suite, mvmt. 3 "On the Trail": rehearsal 2 to 1 after rehearsal 3



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*If you are interested in playing contrabassoon, please also include an excerpt from the contrabassoon list.*

**Bassoon**

1. Berlioz Symphonie Fantastique, mvt. 4, 2 m. before [52] to downbeat of [53]
2. Mozart: Marriage of Figaro Overture: m. 101-123 AND 139-171
3. Mozart: Symphony No. 41, mvt. 1, m. 105–120
4. Price: Symphony No. 1: mvt. 1, m. 1-22
5. Ravel: Bolero: 3m after Reh 2 to Reh 3
6. Rimsky-Korsakov: Scheherazade, mvt. 2, m. 5 (Andantino)—rehearsal A and rehearsal L–rehearsal M
7. Stravinsky: Rite of Spring: beginning to 3 after rehearsal 3
8. CONTRABASSOON: Shostakovich: Symphony No. 5, mvt 2: [65] to 9 m. after [68]



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Horn

1. Brahms: Symphony No. 3, mvt. 3, one m. before rehearsal F–12 m. after rehearsal F
2. Mendelssohn Symphony No. 3, mvt 2 (horn 3), mm 189 –229
3. Price: Symphony No. 1, mvt. 3, m. 80–97 (third horn), and mvt. 4, m. 97–105 (first horn)
4. Shostakovich: Symphony No. 5, mvt. 1: [17] to 2 m. after [21]
5. Strauss: Ein Heldenleben, beginning to 5 m. after #1
6. Strauss: *Till Eulenspiegels lustige Streiche*, m. 6 to 20
7. Tchaikovsky: Symphony No.5, Mvt. II: Horn I, pickup to m.9 through m.28



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Trumpet

1. Mahler: Symphony No. 5, mvt. 1, beginning to 5 m. after rehearsal 1
2. Price: Symphony No. 1, mvt. 1: m. 215-240
3. Price: Symphony No. 1, mvt. 2, beginning–m. 28
4. Ravel: Piano Concerto in G major, mvt. 1, rehearsal 2–rehearsal 3
5. Stravinsky: Petrushka (1947 Version): Ballerina’s Dance, 1 m. before #135 to 7 after #138
6. Tchaikovsky: Swan Lake, Neapolitan Dance: beginning to rehearsal 2
7. C trumpet: Respighi: Pines of Rome, mvt. 2, offstage solo (for Tanglewood and NOI only)
8. E-flat trumpet: Strauss: Ein Heldenleben, (1st, Eb Trumpet) 7 m. before [50] to [55] (for National Repertory Orchestra only)



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Tenor Trombone

1. Berlioz: Hungarian March from *La damnation de Faust*, 6 m. before rehearsal 20–2 m. after rehearsal 21 (second trombone)
2. Bernstein: Symphonic Dances from *West Side Story*, “Mambo,” m. 498–541
3. Mahler: Symphony No. 3, mvt. 1, rehearsal 13–rehearsal 17
4. Mozart “Tuba Mirum” from Requiem, beginning to bar 34
5. Ravel: Bolero, 3 m. after [10] to [11]
6. Rossini: Overture to William Tell, storm scene: rehearsal C to rehearsal E
7. Saint-Saëns: Symphony No. 3, mvmt 1: rehearsal Q to 2 m. after rehearsal S



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Bass Trombone

1. Berlioz: La damnation de Faust, “Hungarian March:” six before rehearsal 4 – two after rehearsal 5
2. Franck: Symphony in D minor, Mvt. III: Reh N to 18 m after Reh N
3. Haydn: The Creation, No. 26, beginning–rehearsal C
4. Respighi: Fountains of Rome, pickup to #11 to 2 after #14
5. Schumann: Symphony No. 3, mvt. 4: m. 1-18
6. Strauss: Ein Heldenleben, 2 after rehearsal 61 to one after rehearsal 65
7. Wagner: *Das Rheingold*, Scene IV: “Entrance of the Gods to Valhalla”



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Tuba

1. Hindemith: *Symphonic Metamorphosis after Themes by Carl Maria von Weber*, mvt. 2, 5 m. after [L] – [N]
2. Holst: *The Planets*, mvt. 4 (“Jupiter the Bringer of Jollity”), m. 16 – 4 m. after [1] AND 4 m. after [11] – 5 m. before [12]
3. Prokofiev: *Symphony No. 5*, mvt. 1: [3] to two m. before [6]
4. Respighi *Fountains of Rome*: Pickup to [11] to 9 m. after [15]
5. Revueltas: *Sensemaya*, [2] to [11]
6. Strauss: *Ein Heldenleben*, 1 m. after [62] to 2 m. after [65]
7. Wagner: *Overture to Die Meistersinger von Nürnberg*, m. 158 - 188



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Harp

1. Berlioz: Symphonie Fantastique, mvt. 2, beginning to [35]
2. Britten: Young Person's Guide to the Orchestra, Var. 1 AND Fugue [i] to [J]
3. Debussy: Prelude to the Afternoon of a Faun, beginning to 5 m. before [8]
4. Tchaikovsky: The Nutcracker, "Waltz of the Flowers," cadenza only



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*All programs require timpani excerpts. Please select additional percussion excerpts based on your interest and contact us at [info@equityarc.org](mailto:info@equityarc.org) with any questions.*

#### Timpani

1. Bartók: Concerto for Orchestra, mvt. 4, m. 42-50
2. Beethoven Symphony No. 9, mvt. 1, m. 513 to end
3. Carlos Simon: Fate Now Conquers: m. 26 to 36 AND m. 61 to end
4. Hindemith: Symphonic Metamorphosis, mvt. 2, [S] to the end
5. Tchaikovsky: Symphony No. 4, mvt. 1, 4 before [T] to [V]

#### Xylophone

1. Carlos Simon: AMEN: m. 122 to 133
2. Copland: Appalachian Spring: 10 before [49] to 4 after [49]
3. Gershwin: Porgy and Bess, m. 1-18
4. Kabalevsky: Overture to Colas Breugnon

#### Snare

1. Prokofiev: Lt. Kije, mvt. 1, [13] - 5 after [14]
2. Shostakovich: Symphony 10, mvt. 2, [98] - end
3. Rimsky-Korsakov: Scheherazade: mvt. 4, [P] to [U]

### Tambourine

1. Bizet: "Aragonaise" from Carmen, Suite 1: beginning to 17 after [B]
2. Dvořák: Carnival Overture, beginning to 4 before [C]

### Glockenspiel

1. Mozart: The Magic Flute: Act I: No. 8 Finale (Complete)
2. Respighi: Pines of Rome, mvt. 1 (condense long m. of rest)

### Cymbals

1. Dvorak: Scherzo capriccioso, Op. 66, [Q] to end
2. Rachmaninoff: Piano Concerto No.2, mvt. III: [32] to 13 after [32]
3. Tchaikovsky: Romeo and Juliet, 2 before [O] to [P]