EQUITY ARC

2027 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.

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Please choose 3 excerpts from the list below

Please note that our partners who request List 1 repertoire are considered highly intensive, and the excerpts reflect the expectations of prospective participants. If you have any questions about this list, please feel free to contact us at info@equityarc.org. We also recommend working with your teacher to determine if these programs will provide the right learning environment and experience.

Violin

1. Berlioz: Symphony Fantastique, mvt. 2, 11 before [33] - end
2. Brahms: Symphony 2, mvt 1, [E] to [F]
3. Mendelssohn: A Midsummer Night's Dream, Scherzo, beginning to 7 m. after [D]
4. Mozart: Symphony 39, mvt 4, beginning to 1 before [B]
5. Price: Symphony No. 3, mvt. 3 (Juba), opening to m. 17
6. Shostakovich: Symphony No. 5, mvt 1, [9] to [12]
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. 5, mvt 2, m. 1-10 and m. 98-106
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, Beginning – m. 93
6. Shostakovich: Symphony No. 5, mvt. 1, [15] - [17]
7. Strauss: Don Quixote, [29] to [34]

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Cello

1. Beethoven: Symphony No. 5, mvt. 2, m. 1-10, m. 49-59, m. 98-106
2. Brahms: Symphony No. 2, mvt. 2, beginning to [A]
3. Debussy: La Mer, mvt. 1, two before [9] - 6 m. after [9] (top line only)
4. Felix Mendelssohn: A Midsummer Night's Dream, Scherzo: [C] – [D] and [N] - [O]
5. Mozart: Symphony No. 35, mvt. 4, m. 134 to [E]
6. Montogomery: Starburst, beginning to m. 28
7. Strauss: Ein Heldenleben, beginning to 5 m. after [2]

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Double Bass

1. Beethoven: Symphony No. 5, mvt. 3, Trio, pickup to m. 141–218 (no repeat)
2. Brahms: Symphony No. 2, mvt. 4, m. 244 – m. 279
3. Haydn: Symphony No. 31, mvt. 4, Variation VII (top line, with repeats)
4. Mozart: Symphony No. 39, Mvt I: m. 40 - [C]
5. Strauss: Ein Heldenleben: [9] to 6 m. after [12]

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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. Mendelssohn: A Midsummer Night's Dream: Scherzo, 12 m. before [P] to end
6. Ravel: Daphnis et Chloe, Suite No. 2: [176] to 2 m. after [179]
7. PICCOLO: Symphony No. 9 in D minor, fourth movement, measures 343–431

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

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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. Kodály: Dances of Galánta, m. 31–65
4. Mendelssohn: Midsummer Night's Dream: Scherzo, Beginning - [B]
5. Puccini: Tosca, Act III: Solo
6. Rimsky-Korsakov: Capriccio Espagnol, mvt. 1, [A] to [B] and [C] to 14 m. after [C]
7. Stravinsky: Firebird Suite (1919): 6/8 Variation [9]
8. E FLAT CLARINET: Ravel: *Boléro*, three measures after rehearsal 3–rehearsal 4
9. BASS CLARINET: R. Strauss: *Don Quixote*, rehearsal 72–74

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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 [53]
2. Mozart: Marriage of Figaro Overture: m. 101-123 AND 139-171
3. Price: Symphony No. 1: mvt. 1, m. 1-22
4. Ravel: Bolero: 3m after [2] to [3]
5. Rimsky-Korsakov: Scheherazade, mvt. 2, m. 5 (Andantino)–rehearsal A and rehearsal L–rehearsal M
6. Stravinsky: Firebird Suite, Berceuse: [1] - 5 after [2]; [6] - [8]
7. Tchaikovsky: Symphony No. 4, mvt. 2, mm. 274-end
8. CONTRABASSOON: Beethoven: Symphony No. 5, fourth movement, beginning–rehearsal A (measures 374–399)
9. CONTRABASSOON: SHOSTAKOVICH - Symphony No. 5, Mvt. III: [87]—[89]

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Horn

1. Brahms: Symphony No. 3, mvt. 3, one m. before [F]–12 m. after rehearsal [F] (Horn 1)
2. Mendelssohn Symphony No. 3, mvt 2 (horn 3), mm 189 –229
3. Shostakovich: Symphony No. 5, mvt. 1: [17] to [21]
4. Strauss: Ein Heldenleben, beginning to 5 m. after #1
5. Strauss: *Till Eulenspiegels lustige Streiche,* m. 6 to 20 and nine m. before [31] - two m. after [33]
6. Tchaikovsky: Symphony No.5, Mvt. II: Horn I, pickup to m.9 through m.28

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Trumpet

1. Beethoven: *Leonore* Overture No. 2, offstage fanfare
2. Copland: *An Outdoor Overture*, m. 16-34
3. Mahler: Symphony No. 5, mvt. 1, beginning to 5 m. after rehearsal 1
4. Mussorgsky: Opening to Pictures at an Exhibition
5. Ravel: Piano Concerto in G major, mvt. 1, [2]–[3]
6. Respighi: Pines of Rome, mvt. 2, offstage solo (BUTI and NOI only)
7. Stravinsky: Petrushka (1947 Version): Ballerina's Dance, 1 m. before #135 to 7 after #138
8. Tchaikovsky: Swan Lake, Neapolitan Dance: beginning to rehearsal 2
9. 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 [20]–2 m. after [21] (second trombone)
2. Mahler: Symphony No. 3, mvt. 1, [13]–[17]
3. Mozart "Tuba Mirum" from Requiem, beginning to bar 34
4. Ravel: Bolero, 3 m. after [10] to [11]
5. Rossini: Overture to William Tell, [C] to [E]
6. Saint-Saëns: Symphony No. 3, mvmt 1: [Q] to 2 m. after [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. Strauss: Ein Heldenleben, [61] - [65]
6. Tchaikovsky: Symphony No. 4, mvt. 1, one m. after [P] - 15 m. before [R]
7. Wagner: *Das Rheingold*, Scene IV: "Entrance of the Gods to Valhalla"

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Tuba

1. Berlioz: *Hungarian March*, [4] to 2 m. after [5] and [6] to end
2. Brahms: Symphony No. 2, mvt. 4, [O] - 14 m. before [P]
3. Hindemith: *Symphonic Metamorphosis after Themes by Carl Maria von Weber*, mvt. 2, [L] – two m. after [P]
4. Prokofiev: Symphony No. 5, mvt. 1: [3] to two m. before [6]
5. Respighi Fountains of Rome: Pickup to [11] to 9 m. after [15]
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 end
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 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. Mahler: Symphony No. 7, mvt. 5, [223] - [225]
6. Tchaikovsky: Symphony No. 4, mvt. 1, 4 before [T] to [V]

Xylophone

1. Copland: Appalachian Spring: 10 before [49] to 4 after [49]
2. Gershwin: Porgy and Bess, m. 1-18
3. Schumann: Symphony No. 3, [230] to [244]

Snare

1. Prokofiev: Lt. Kije, mvt. 1, [13] - 5 after [14]
2. Prokofiev: Symphony No. 5, mvt. 2, [37] - [40], and mvt. 4, 12 m. before [112] - end
3. Shostakovich: Symphony 10, mvt. 2, [98] - end
4. Rimsky-Korsakov: Scheherazade: mvt. 4, [P] to [U]

Tambourine

1. Dvořák: Carnival Overture, beginning to 4 before [C]
2. Tchaikovsky: “Trepak” from *The Nutcracker Suite*, five measures after rehearsal C–end

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. Rachmaninoff: Piano Concerto No.2, mvt. III: [32] to 13 after [32]
2. Sibelius: *Finlandia*, Andante, [L] - [O]
3. Tchaikovsky: Romeo and Juliet, 2 before [O] to [P]