

Audition Repertoire for the following Summer 2025 programs:

Two-Week Horn Workshop
Two-Week Woodwind Quintet Workshop
Young Artists Wind Ensemble
Young Artists Orchestra

Applicants should prepare the following:

- Two contrasting movements of different works that best demonstrate the full range of your technical and expressive skills.
 - **Optional:** A movement or work written by a composer who represents a group historically excluded from the classical canon is welcome.
- One excerpt from each of the following three categories **(totaling 3 excerpts)**.

Excerpt Categories

Category I:

Brahms Symphony 3, HN1. Mvmt. 3. 1 before F to 13 after F.
Tchaikovsky Symphony 5, HN1. Mvmt. 2 (opening)
Thomas Overture to Mignon, HN1. Letter B to 13 after B.

Category II:

Beethoven Symphony No. 3, Mvmt. 3, HN 2, mm. 171-201, Trio
Shostakovich Symphony No. 5, HN2. Mvmt. 1. Third bar of REH 17 to 2nd bar of REH 21.
Strauss, R. Don Quixote, HN2. Variation 7.

Category III:

Beethoven Symphony No. 7, HN 1. Mvmt. 1 mm. 84-103
Strauss, R. Ein Heldenleben, HN1. Opening
Wagner Gotterdammerung, HN1. Short Call from Siegfried's Rhine Journey.

Category I

Brahms: Symphony No. 3, HN1, third movement, one bar before F–13 bars after F in C

84

102

110

Klar. Fag. I

lunga F

p *p espr.*

Red L-shaped markers are placed at the beginning of measure 84 and measure 110.

Tchaikovsky: Symphony No. 5, HN1, second movement (opening)

Andante cantabile, con alcuna licenza.

7 SOLO.

dolce con molto espress.

animando

riten. **A** Sostenuto

mf *p*

animando

Sostenuto

mf *p*

Con moto *dolce* anim.

p

mp

Red L-shaped markers are placed at the beginning of measure 7 and measure 2.

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Thomas: Overture to Mignon, HN1, rehearsal B to 13 measures after B

SOLO.
p espress.
dim. pp
pp
poco cresc.
dim.

Category II

Beethoven: Symphony No. 3, Mvmt. 3, HN 2, mm. 171-201, Trio in E-Flat

TRIO *ff*
sf
cresc.
cresc.
sf
f
Viola Bässe Viola Bässe
sf
sf
3
1.
2.
pp

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Shostakovich: Symphony No. 5, first movement, [17]—one bar after [21] in F

This musical score excerpt covers measures 17 through 21 of the first movement of Shostakovich's Symphony No. 5. The music is in F major and 2/4 time. Measure 17 begins with a piano (p) dynamic and a second ending bracket. The bass line features a half note F2, while the treble line has a half note F4. Measure 18 continues the bass line with a half note F2 and a half note Bb2, while the treble line has a half note F4. Measure 19 features a mezzo-piano (mp) dynamic and a half note F4 in the treble line. Measure 20 begins with a forte (f) dynamic and a half note F4 in the treble line. Measure 21 concludes with a fortissimo (ff) dynamic and a half note F4 in the treble line. The score includes various musical notations such as notes, rests, and dynamic markings.

17 *Piano* 2

f

18

poco animando

19 *mp*

20 *f*

21 *ff*

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Strauss, R.: Don Quixote, HN2, Variation 7 in F

6 2. Horn.

57 *ein wenig ruhiger als vorher.*

Var. VII.

58

Var. VIII.

Category III

Beethoven: Symphony No. 7, first movement, bars 84–110 in A

81

94

106

f > p f sf sf sf sf sf ff

p cresc.

C

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R. Strauss: R. Strauss: *Ein Heldenleben*, first movement, beginning—three bars before [2] in F

Lebhaft bewegt.

f

f

f

3 2

Wagner: *Götterdämmerung*, HN1, Short Call from Siegfried's Rhine Journey

**in F.
Vivace.**

6 *f* (sulla scena)

5 *f*

Allegro (♩ ♪)

f in F.

