

Audition Repertoire for the following Summer 2026 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.

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Category I

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

84 Klar. Fag. I *lunga* **F** *p* *p espr.*

102

110

This musical score snippet shows measures 84 to 110 of Brahms' Symphony No. 3, third movement. It features a Clarinet in F and Bassoon I. Measure 84 includes a 'lunga' (long) marking and a boxed 'F' with a red arrow pointing to it. Dynamics include *p* and *p espr.*. Measure 102 has a '5' marking. Measure 110 has a red arrow pointing to it.

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

Andante cantabile, con alcuna licenza.

7 **F** SOLO. *dolce con molto espress.*

animando *riten.* **Sostenuto** *mf* *p*

animando **Sostenuto** *mf* *p*

Con moto *dolce* *anim.* *p*

mp

This musical score snippet shows the opening of the second movement of Tchaikovsky's Symphony No. 5. It is marked 'Andante cantabile, con alcuna licenza.' and features a 'SOLO.' marking. Measure 7 includes a boxed 'F' with a red arrow pointing to it. Dynamics include *dolce con molto espress.*, *mf*, *p*, and *mp*. Performance markings include 'animando', 'riten.', 'Sostenuto', 'Con moto', 'dolce', and 'anim.'.

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

And^{te} SOLO.
p espress. *f_s*
dim. pp *pp* *poco cresc.*
dim.

This musical score is for the Overture to Mignon by Hector Berlioz, specifically rehearsal B to 13 measures after B. It is written for a single melodic line in 6/8 time. The score begins with a red L-shaped bracket on the first measure. The tempo is marked 'And^{te}' and the mood is 'SOLO.'. The dynamics start at 'p espress.', followed by a crescendo to 'f_s'. The score then features a first ending marked '1.' leading to a 'pp' (pianissimo) section, followed by a 'poco cresc.' (poco crescendo) and a final 'dim.' (diminuendo) section. A red T-shaped bracket marks the end of the score on the third line.

Category II

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

TRIO *JJ*
sf *cresc.*
f *sf*
cresc. *f* *f*
Viola Bässe Viola Bässe
sf *cresc.*
sf *sf*
sf *pp* *f* *pp*

This musical score is for the Trio section of the third movement of Beethoven's Symphony No. 3, measures 171-201. It is written for a single melodic line in 3/4 time. The score begins with a red L-shaped bracket on the first measure. The tempo is marked 'TRIO' and the mood is 'JJ'. The dynamics start at 'sf' (sforzando), followed by a 'cresc.' (crescendo). The score then features a first ending marked '1.' leading to a 'pp' (pianissimo) section, followed by a 'f' (forte) section, and a final 'pp' (pianissimo) section. A red T-shaped bracket marks the end of the score on the third line.

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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 score is written for a piano and includes the following details:

- Measure 17:** The piano part begins with a **Piano 2** marking and a **f** (forte) dynamic. The melody consists of a half note F4, followed by a quarter note G4, and a half note A4.
- Measure 18:** The piano part continues with a half note Bb4, followed by a quarter note C5, and a half note D5. The **poco animando** instruction is written below the staff.
- Measure 19:** The piano part continues with a half note E5, followed by a quarter note F5, and a half note G5. The **mp** (mezzo-piano) dynamic is written below the staff.
- Measure 20:** The piano part continues with a half note A5, followed by a quarter note Bb5, and a half note C6. The **f** (forte) dynamic is written below the staff.
- Measure 21:** The piano part continues with a half note D6, followed by a quarter note E6, and a half note F6. The **ff** (fortissimo) dynamic is written below the staff.

Red L-shaped markers are placed above measure 17 and below measure 21, indicating the start and end of the excerpt.

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Strauss, R.: Don Quixote, HN2, Variation 7 in E-flat

6 2. Horn.

Var. VII. 57 *ein wenig ruhiger als vorher.*

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.

1 2 3 4 5

6 7 8 [C]

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

Lebhaft bewegt.

The musical score is in 4/4 time and features a bass line and a treble line. The bass line starts with a forte (f) dynamic and a triplet of eighth notes. The treble line features a melodic line with various ornaments and a triplet of eighth notes. The score is marked with a red '7' and a red '3'.

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

**in F.
Vivace.**

The musical score is in 6/8 time and features a single treble line. The score is marked with a red '6' and a red '5'. The tempo is marked 'Vivace' and the dynamic is 'f (sulla scena)'. The key signature is one flat (F major).

Allegro (♩ = ♩)

f in F.