

New York Youth Symphony

Orchestra Auditions | 2026-2027

Dear Orchestra Applicant,

Thank you for applying to join the New York Youth Symphony for our 2026–2027 season! We have many exciting plans for the orchestra and are looking forward to meeting you and hearing you play.

Your audition will consist of both solo repertoire and orchestral excerpts, which are selected mostly from the upcoming season's repertoire; in a few cases, I have included other excerpts to help you showcase your playing in a variety of styles.

You can expect the following at your live audition:

- 1) Begin with an orchestral excerpt of your choice from the list.
- 2) We will then choose other excerpts we would like to hear. We may not get to hear all the excerpts, but you are expected to prepare all of them.
- 3) Solo Repertoire: Please prepare at least three minutes of your solo repertoire. You do not necessarily have to start at the beginning; pick a portion (or multiple portions) that represents you the best as a musician and also helps to demonstrate a variety of different styles.
- 4) If you are applying for a principal or assistant principal position, or auxiliary instruments with specific orchestral solo excerpts, you will play them in addition to the main excerpts. Please note not all instruments have principal excerpts.

For the orchestral excerpts, we are interested in witnessing your skills as an engaged member of an ensemble. In my opinion, the best excerpts playing is one that can demonstrate your awareness of the totality of the orchestral sound and not just your part. Therefore, I picked at least one excerpt that requires such awareness. I am also only providing tempo markings and not metronome markings (unless given by the composer).

So, please keep the following elements in mind as you prepare: appropriate style for each composer, awareness of what is going on in the rest of the orchestra and your role in it, and careful observation of all indications on the part. You should utilize scores and recordings (many, not just one) as your resources. Almost all scores and parts are available on [imslp.org](https://www.imslp.org) for free.

Thank you for all the hard work you will put into your preparation, and please let us know if you have any questions. We are immensely looking forward to hearing your music!

Andrew J. Kim

OBOE

NYYS Orchestra Audition Repertoire 2026-2027

Oboe Excerpts.

Debussy	Prelude to the Afternoon of a Faun, mm. 83 - 92
Mendelssohn	Symphony No. 3, Mov't II, mm. 32 - 67
Zemlinsky	Die Seejungfrau, Mov't I, mm. 199 - 238
Brahms	Violin Concerto, Mvt. II, mm 3 - 32
Stravinsky	Rite of Spring, #80 - #84 #142 - #149

English Horn Excerpts**

Stravinsky	Rite of Spring, #2 - #7
Zemlinsky	Die Seejungfrau, Mov't II, 218 with pickup - 237

***Note: Auxiliary instrument excerpts are optional.*

Mendelssohn - Symphony No. 3
Mov't II, mm. 32 - 67

Vivace non troppo.

1 20 Clar. in B \flat A

34 *f* *cresc.* *f*

44 *f* *cresc.* *ff*

57 *f* *f* *f* *f* *f*

66 B 15 C

f *mf* *f* *p* *f*

Detailed description: This is a page of a musical score for the Clarinet in B-flat part of Mendelssohn's Symphony No. 3, Movement II, measures 32 to 67. The tempo is marked 'Vivace non troppo.' The music is in 2/4 time. The score consists of five staves. The first staff begins at measure 32 and includes a first ending bracket (1) and a second ending bracket (2). A clarinet part begins at measure 20. Section A starts at measure 34. The second staff continues from measure 34 and includes a crescendo marking. The third staff starts at measure 44 and includes a fortissimo (ff) dynamic. The fourth staff starts at measure 57 and continues with a fortissimo (f) dynamic. The fifth staff starts at measure 66 and includes a first ending bracket (B), a 15-measure repeat, and a second ending bracket (C). Dynamics in the fifth staff include fortissimo (f), mezzo-forte (mf), fortissimo (f), piano (p), and fortissimo (f).

*The excerpts from **Zemlinsky - Die Seejungfrau (The Mermaid)** are under copyright and may not be shared publicly.*

The NYYS Librarian will distribute these excerpts to your email by July 1st.

Should you not receive the email by then, please reach out to librarian@nyys.org

Brahms - Violin Concerto
Mvt. II, mm 3 - 32

Adagio

Fag. Tutti Hr. (Solo)
p dolce

8

13 Ob.II *p* *dim.*

20 *p*

28 *mf* *f* Solo **11** Solo-Viol.

Stravinsky - Rite of Spring
#80 - #84

LE SACRIFICE

(79) Largo

Musical notation for measures 79-80. Measure 79 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The music begins with a *ppp* dynamic marking. Measure 80 continues the melodic line with a *mf* dynamic marking. A first flute part (Fl. I) is indicated above the staff.

Musical notation for measures 80-81. Measure 80 continues with a *mf* dynamic marking. Measure 81 features a first flute part (Fl. I) and a *mf* dynamic marking.

Musical notation for measures 81-82. Measure 81 continues with a first flute part (Fl. I) and a *mf* dynamic marking. Measure 82 features a first flute part (Fl. I) and a *mf* dynamic marking.

Musical notation for measures 82-83. Measure 82 continues with a first flute part (Fl. I) and a *mf* dynamic marking. Measure 83 features a first flute part (Fl. I) and a *pp* dynamic marking.

Musical notation for measures 83-85. Measure 83 continues with a first flute part (Fl. I) and a *pp* dynamic marking. Measure 84 features a first flute part (Fl. I) and a *pp* dynamic marking. Measure 85 features a first flute part (Fl. I) and a *pp* dynamic marking.

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The excerpts from **Stravinsky - Rite of Spring** are protected under copyright.

Stravinsky - Rite of Spring
#142 - #149

Musical score for Stravinsky's Rite of Spring, measures 140-150. The score is written in treble clef with a tempo of quarter note = 126. It features complex, irregular time signatures including 4/4, 3/4, 2/4, 16/16, 8/16, 3/8, and 4/8. The music is marked with dynamics such as *ff* sempre, *ff marcato*, and *ff*. Measure numbers 140 through 150 are circled. A clarinet part is indicated by the label "Claro bass." in measure 140. The score includes various musical notations such as accents, slurs, and dynamic markings.

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