

# 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

# HORN

## NYYS Orchestra Audition Repertoire 2026-2027

### Excerpts

Stravinsky	Rite of Spring, #57 - 8th bar of #63 (Horn I) #189 - #196 (Horn II)
Zemlinsky	Die Seejungfrau, Mov't I, mm. 141 - mm. 180 Mov't II, pickup into mm. 12 - mm. 23
Shostakovich	Symphony No. 5, Low Horn
Smetana	Ma Vlast: Blanik, Solo (Horn I)
Tchaikovsky	Symphony No. 4, Mov't II, Pickup to mm. 9 - mm. 28

Stravinsky - Rite of Spring  
#57 - 8th bar of #63 (Horn I in F)

JEU DES CITÉS RIVALES  
Molto allegro

57 Tuba I *f* *marcato*

58 *f* *marc.*

59 *f*

60 Cor. Ingl. *p*

61

62 C. Fag. Cor. III *f*

63 *f* *f* *ff* *simile*

*gliss.*

*ff stacc. ffp — ff sim.*

*ben ten.*

*tr#*

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

Stravinsky - Rite of Spring  
#189 - #196 (Horn II in F)

Musical score for Horn II in F, measures 189-196. The score is written on a single staff in treble clef with a key signature of one flat (F major). The time signature is 2/16. The score includes various dynamics and articulations:

- Measure 189: *poco sf*
- Measure 190: *sub.f*, *mf*, *f*, *mf*, *f*
- Measure 191: *mf cresc.*, *sim.*, *(2)*
- Measure 192: *p*
- Measure 193: *p*
- Measure 194: *p*
- Measure 195: *p*
- Measure 196: *p*

The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. It also includes dynamic markings such as *poco sf*, *sub.f*, *mf*, *f*, *mf cresc.*, *sim.*, and *p*. The score is divided into measures 189 through 196, with a final measure (196) ending with a double bar line.

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

*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](mailto:librarian@nyys.org)*

Shostakovich - Symphony No. 5  
Low Horn Tutti

Musical score for Low Horn Tutti from Shostakovich's Symphony No. 5, measures 15-21. The score is written for a single horn part and consists of four staves. The first staff contains measures 15, 16, 17, and 18. The second staff contains measures 18 and 19. The third staff contains measures 19 and 20. The fourth staff contains measures 20 and 21. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score includes dynamic markings: *f* (forte) at the beginning of measure 18, *mp* (mezzo-piano) at the beginning of measure 19, *f* at the beginning of measure 20, and *ff* (fortissimo) at the beginning of measure 21. The tempo marking *poco animando* is placed above the second staff. The score is enclosed in a large bracket on the right side, with a final measure number '6' at the end of the fourth staff.

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The excerpt from **Shostakovich - Symphony No. 5** is  
protected under copyright.

Smetana - Ma Vlast: Blanik  
Solo (Horn 1 in F)

The musical score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features two triplet markings (3) and a *dim.* dynamic. A bracketed section labeled "Solo" starts with a *p* dynamic, followed by an accent (^) and a *sfz* dynamic. The tempo is marked "Tempo di Marcia." and the dynamics continue with *p dolce*. The second staff starts with a treble clef and a key signature of one sharp (F#). It includes a first ending bracket (1) and a *Solo* marking with a *p dolce* dynamic. A second ending bracket (7) is also present, with a *Solo* marking and a *p* dynamic. The dynamics conclude with *p cresc.*. The third staff continues the melodic line with a *cresc.* dynamic, followed by a *sfz* dynamic and a final *p* dynamic. The piece concludes with a double bar line.

Tchaikovsky - Symphony No. 4, Mov't II  
Pickup to mm. 9 - mm. 28  
(dotted quarter = 54)

**Andante cantabile, con alcuna licenza.**

**SOLO.**  
*dolce con molto espress.*

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

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

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

**Sostenuto**  
*mp*