

# 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.

This year, string players will have a prescreening stage, which will include five minutes of solo repertoire as well as orchestral excerpts. The excerpts for this round are highlighted in yellow on the list page. We may ask you to play those excerpts again at the live audition.

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



Stravinsky - Rite of Spring  
#142 - 149

(141) 1

Cl. bass.!

**DANSE SACRALE**

arco

sempre *f*

div.  
a  
3

unis

*ff*

(2/8)

(142)

(143)

(2/8)

(144)

*sub. ff*

(145)

*sub. ff*

(2/8)

(146)

div.  
a  
3

Detailed description: This is a page of a musical score for the 'Danse Sacrale' section of Stravinsky's 'Rite of Spring'. The score covers measures 141 through 149. It features a variety of rhythmic patterns, including 3/4, 2/4, 3/4, 4/16, and 2/16. The notation includes treble and bass clefs, and a key signature of one flat. Performance instructions include 'arco', 'sempre f', 'unis', and 'sub. ff'. A 'Cl. bass.' part is indicated in measure 141. The score is divided into systems, with some parts marked 'div.' (divisi) for three parts (a, b, c). Measure numbers 141 through 146 are circled. A '1' above measure 141 indicates a first ending. The score ends with a double bar line in measure 149.

FOR EDUCATIONAL PURPOSES ONLY

The excerpt from **Stravinsky - Rite of Spring** is protected under copyright.

FOR EDUCATIONAL PURPOSES ONLY

The excerpt from **Stravinsky - Rite of Spring** is protected under copyright.

Smetana - Ma Vlast: The Moldau (Vltava)  
mm. 395 to End

390

398

406

415

*ff*

*ff*

*ff dim.*

*rall.*

*2*

*sempre dim. al*

*pp*

*pp*

*ff*

*f<sub>2</sub>*

Smetana - Ma Vlast: Blanik

Pickup to measure with "dim." until downbeat of Tempo I

The image displays a musical score for Smetana's "Ma Vlast: Blanik". It consists of five staves of music. The first staff begins with a pickup measure followed by a measure with a dynamic marking of *p* and a fermata. The second staff continues with a melodic line, marked with *p* and *dim.* (diminuendo), and ends with a *cresc.* (crescendo) marking. The third staff shows a more active melodic line. The fourth staff features a melodic line with a *f* (forte) dynamic marking and a *cresc.* marking. The fifth staff is a chordal accompaniment, starting with a *Tempo I.* marking and a *ff* (fortissimo) dynamic marking, followed by a *sfz* (sforzando) marking.

Mozart - Symphony No. 35, Mov't I  
mm. 41-66

**Allegro con spirito**

The image displays a musical score for the first movement of Mozart's Symphony No. 35, measures 41 through 66. The score is written in G major (one sharp) and 3/8 time. It consists of five staves of music. The first staff begins at measure 33 and is marked with a forte dynamic (*fp*). A section marker 'A' is placed above the first measure. The second staff starts at measure 44 and is marked with a piano dynamic (*p*). The third staff begins at measure 51 and includes trill ornaments (*tr*) above several notes. The fourth staff starts at measure 57. The fifth and final staff begins at measure 62 and concludes with a section marker 'B' above the final measure, which is a whole note chord. A large closing bracket spans the final measure of the fifth staff, with the number '4' written below it, indicating the end of the page.

*The excerpt from **Zemlinsky - Die Seejungfrau (The Mermaid)** is under copyright and may not be shared publicly. It will be sent via email only to applicants invited to the live audition, once prescreening results are announced.*



Berlioz - Harold in Italy, Mvt. I  
Solo Excerpt 2

12 *ff* Fl. 13 14 15 **Solo.**  
*espress.*  
*riten* **Tempo I.**  
*cresc. molto* *sf* *mf espress.*  
*f* *espress.* *p* *f*  
*mf*  
*mf* *f*  
*mf* *f* *mf* *pp*  
**8**  
*cresc. poco à poco*