

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

$\text{♩} = 126$

DANSE SACRALE

The musical score consists of seven staves of music in bass clef. Measure 142 begins with a bracketed section marked 'arco' and 'sempre f'. The time signature changes from 3/4 to 2/4, then to 3/16, 2/16, 3/16, and 4/16. Measure 143 continues with time signatures 4/16, 2/16, 3/16, and 4/16. Measure 144 features a dynamic shift from 'ff' to 'f' and time signatures 3/16, 2/8, 3/16, 4/16, and 2/16. Measure 145 is marked 'ff subito' and includes time signatures 3/16, 2/8, 3/16, 4/16, and 2/16. Measure 146 has time signatures 3/16, 2/16, 3/16, 4/16, and 2/16. Measure 147 has time signatures 3/16, 2/8, 3/16, and 2/16. Measure 148 has time signatures 2/16, 3/16, 4/16, 2/16, 3/16, 4/16, and 2/8. Measure 149 is marked 'p sempre' and has time signatures 3/8, 2/8, and 3/8. Measure 150 has time signatures 3/8 and 2/8. The score includes various musical notations such as slurs, accents, and dynamic markings.

FOR EDUCATIONAL PURPOSES ONLY

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

Stravinsky - Rite of Spring
2 before #41 - #48
(must count all multimeasure rests)

The image shows a musical score for the Rite of Spring, measures 40 through 48. The score is written in bass clef with various time signatures and dynamic markings. Measure 40 starts with a pizzicato (pizz.) instruction and a forte (f) dynamic. Measure 41 includes an arco instruction and a fortissimo (ff) dynamic. Measure 42 features a crescendo (cresc. poco a poco) and a pizzicato instruction. Measure 43 has a fortissimo (ff) dynamic. Measure 44 includes a diviso (div.) instruction and a mezzo-forte (mf) dynamic. Measure 45 has a fortissimo (ff) dynamic. Measure 46 has a fortissimo (ff) dynamic. Measure 47 has a fortissimo (ff) dynamic. Measure 48 is the start of the section 'RONDES PRINTANIÈRES' and is marked 'tranquillo'.

40 (pizz.) f

41 arco ff

42 cresc. poco a poco pizz

43 ff

44 div. mf

45 ff

46 ff

47 ff

48 RONDES PRINTANIÈRES (tranquillo)

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Brahms - Symphony No. 3, Mov't III
Beginning to B

Poco Allegretto
mezza voce

espress.

7

14

A

23

dolce

30

dim. *dolce*

35

B

39

p legg.

arco

Detailed description: This is a page of musical notation for the beginning of the third movement of Brahms' Symphony No. 3. The score is written in bass clef with a 3/8 time signature and a key signature of two flats (B-flat major or D-flat minor). The tempo is 'Poco Allegretto' and the dynamic is 'mezza voce'. The piece begins with an 'espress.' (expressive) marking. The first staff (measures 1-8) features a melodic line with slurs and accents. The second staff (measures 9-16) continues the melody, including a measure with a '5' fingering. The third staff (measures 17-22) has some rests. The fourth staff (measures 23-29) is marked 'dolce' and contains a section labeled 'A'. The fifth staff (measures 30-34) is marked 'dim.' and 'dolce'. The sixth staff (measures 35-38) features triplets and a question mark above a note. The seventh staff (measures 39-44) is marked 'p legg.' and contains a section labeled 'B'. The piece concludes with an 'arco' marking.

Mozart - Symphony No. 35, Mov't I
Beginning to B

Allegro con spirito

This musical score is for the beginning of the first movement of Mozart's Symphony No. 35, marked **Allegro con spirito**. It is written for the bass clef in the key of D major (two sharps) and 3/4 time. The score consists of ten staves of music, starting at measure 1 and ending at measure 63. The notation includes various dynamics such as *f* (forte), *p* (piano), and *fp* (fortissimo-piano), as well as articulation marks like accents and trills. The piece begins with a strong *f* dynamic and a half-note bass line. It features several melodic lines with trills and slurs, and a section of sixteenth-note patterns starting at measure 28. A section labeled 'A' begins at measure 33, and another section labeled 'B' begins at measure 63. The score concludes with a final chord and a fermata.

*The excerpts from **Zemlinsky - Die Seejungfrau (The Mermaid)** are 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.*

Tchaikovsky - Swan Lake, No. 4. Scène
3 before [6] to end

Solo con sordino **Solo ritenuto** **Tempo I**
6 *con molto espressione*

p *Altri* *pizz.*
pp

poco cresc.
poco cresc.

mf
poco f

riten.
p

Solo **Tutti pizz.**
pp