

New York Youth Symphony

Orchestra Auditions | 2024-2025

Dear Orchestra Applicant,

Thank you for applying to join the New York Youth Symphony for our 2024-2025 season! We have many exciting plans for the orchestra and are looking forward to meeting you and hearing you play.

Your live 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, **new string players will have a prescreening stage**, which will include solo repertoire as well as orchestral excerpts. Excerpts for the pre-screening stage are denoted so on the list. We may ask you to play those excerpts again at the live audition. **More instructions regarding prescreening can be found in your confirmation email when you submit your application.**

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. The Prokofiev score is available on New York Philharmonic Archives online for perusal.

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

Contrabass Excerpts

Brahms, Symphony No. 4 in E minor, Op. 98

- Movement II, m. 76 – m. 97
- Movement III, m. 1 – 17 – Pre-screening

Prokofiev, Symphony No. 5 in B-flat Major, Op. 100

- Movement I, #3 - #5 – Pre-screening
- Movement IV, #93 - #96

Strauss, *Tod und Verklärung*, Op. 24

- 7 before T – 5 after T

Principal Excerpt

Prokofiev, Symphony No. 5 in B-flat Major, Op. 100

- Movement IV, #113 - end

Brahms — Symphony No. 4 in E Minor

6

Kontrabaß

Mov't II
Andante moderato

72

pp

f

f

arco

The image shows a musical score for the Contrabass part of Brahms' Symphony No. 4 in E Minor, Movement II, Andante moderato. The score is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The piece begins at measure 72, marked *pp* (pianissimo). The music consists of a series of eighth and sixteenth notes, with a crescendo leading to a *f* (forte) dynamic. The word "arco" is written above the staff, indicating that the instrument should be played with the bow. The score ends with a blue bracketed section containing a few more notes.

Brahms — Symphony No. 4 in E Minor

Kontrabaß

7

77

80 **E**

83 *ff*

85

87 *poco f espr. legato*

94 *f*

Detailed description: This system contains six staves of music for the double bass. The key signature is E minor (three sharps). The time signature is 2/4. The music begins at measure 77 with a complex rhythmic pattern. At measure 80, a boxed 'E' indicates the key signature change to E major (three sharps). Measure 83 features a fortissimo (*ff*) dynamic and triplet markings. Measure 87 is marked *poco f espr. legato*. Measure 94 ends with a forte (*f*) dynamic.

Mov't III
Allegro giocoso

95 *ff*

96 *ffz*

97 *sf*

98

99

100

101

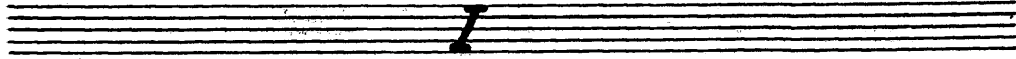
102

Detailed description: This system contains two staves of music for the double bass. The key signature is E major (three sharps). The time signature is 2/4. The music begins at measure 95 with a fortissimo (*ff*) dynamic. Measure 96 is marked *ffz*. Measure 97 is marked *sf*. Measures 98-102 continue the rhythmic and melodic development with various dynamics and triplet markings.

Contrabassi

SYMPHONY No. 5

S. PROKOFIEFF. Op. 100



Andante

mp espr.

mf

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Contrabassi

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The image shows a handwritten musical score for Contrabassi, consisting of three staves of music. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. The first staff begins with the dynamic marking *f espr.* and contains several measures of music, including a measure with a circled '4'. The second staff starts with *f* and includes a measure with a circled '2', followed by a measure with a circled '1', and ends with *mf*. The third staff begins with *mf* and includes a measure with a circled '5' and the marking *div.*, ending with *f*. Various performance markings such as accents (>), slurs, and fingering numbers (1, 2, 5) are present throughout the score.

Contrabassi

Prokofiev, Symphony No. 5, Mov't IV, Allegro giocoso

93 *Tempo I*
arco n

pp dolce *mp*

94 *p* *mp*

95 *mf*

96 *f*

(Molto appassionato)

The musical score is written for the Bassoon (Basso) and consists of four staves. The first staff begins with a series of chords in the left hand, marked with accents (>) and slurs. A bracket on the right side of the first staff indicates the start of a melodic line. The second and third staves continue this melodic line with triplets and slurs, marked with *ff*. The fourth staff features a trill (T) and concludes with a *ff* dynamic marking and the instruction **Tempo I.**

Contrabassi

Prokofiev, Symphony No. 5, Mov't IV

113 *solo* 1-6 2 3

f

4 5 6

tutti

p cresc. *ff*