

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 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 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.

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 [imsip.org](https://www.imsip.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

Flute Excerpts

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

- Movement IV, m. 89 – m.105

Strauss, Jr., Overture to *Die Fledermaus*

- m. 351 – end

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

- Movement II, #40 - #45
- Movement IV, #104 - #107

Strauss, *Tod und Verklärung*, Op. 24

- A - D
- 18th bar of L – 8 before M

Piccolo Excerpts

Strauss, Jr., Overture to *Die Fledermaus*

- m. 388 - end

Ravel, Piano Concerto in G Major

- Movement I, Beginning - #1

Brahms — Symphony No. 4 in E Minor

Flöte I

9

Movement IV, Allegro energico e passionato

87 *p dolce* *pp* *dim.*

95 *Solo* *p espressivo* *poco cresc.*

100

103

Flöte I

Allegro moderato

Musical score for Flute I, measures 351-411. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked "Allegro moderato".

Measures 351-362: *ff* (first measure), *f* (measures 354, 356, 358, 360, 362). Includes a triplet of eighth notes in measure 354.

Measures 370-385: *f* (measures 372, 374, 376, 378, 380, 382, 384). Includes an eighth-note triplet in measure 372.

Measures 393-400: *f* (measures 394, 396, 398, 400). Includes a dynamic change to *Più vivo* in measure 394.

Measures 406-411: *ff* (measures 408, 410). Includes a dynamic change to *p staccato* in measure 406.

Prokofiev, Symphony No. 5, Mov't II

(allegro marcato - più mosso)

Musical score for Flute I, measures 40-42. The score is written on five staves. Measure 40 starts with a piano (*p*) dynamic. Measure 41 includes a mezzo-forte (*mf*) dynamic. Measure 42 includes a forte (*f*) dynamic. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *p*, *mf*, and *f*. A handwritten note 'Tr-ba I Sola' is present in measure 42. The key signature is one sharp (F#) and the time signature is 2/4.

Flauto I

8

Musical score for Flauto I, measures 43 and 44. The score is written on five staves in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. Measure 43 is marked with a box containing the number 43. Measure 44 is marked with a box containing the number 44. The music features various notes, rests, and articulation marks such as accents and slurs. A dynamic marking of *f* (forte) is present in measure 43. The notation includes eighth and sixteenth notes, as well as rests.

Flauto I

1

Prokofiev, Symphony No. 5, Mov't IV

(allegro giocoso)

Musical score for Flute I, measures 104-110. The score is written on five staves. Measure 104 is marked with a box containing the number 104. A bracket above the staff indicates a solo section starting at measure 104, with the instruction "Solo" and "p dolce" written below it. Measure 105 is marked with a box containing the number 105. Measure 106 is marked with a box containing the number 106. Measure 107 is marked with a box containing the number 107. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*.

Flauto I

Handwritten musical score for Flauto I, measures 107-110. The score is written on two staves in treble clef with a key signature of one flat (B-flat).
Measure 107: Starts with a B-flat note, followed by a quarter rest, then a half note B-flat with an accent (>).
Measure 108: A quarter rest, followed by a half note B-flat with an accent (>).
Measure 109: A quarter rest, followed by a half note B-flat with an accent (>).
Measure 110: A quarter rest, followed by a half note B-flat with an accent (>).
Dynamics: *mf* is written below the first staff, and *cresc.* is written below the second staff.
Performance markings: *poco più mosso* is written above the second staff.
Rehearsal marks: A box containing "107" is at the start of the second staff, and "110" is at the end of the first staff.

Richard Strauss
Death and Transfiguration, Op. 24

1. Flauto.

Largo.

The image shows the first three staves of the Flute 1 part in Richard Strauss's 'Death and Transfiguration'. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The first staff begins with a blue bracketed section labeled 'A 1' containing a complex, chromatic passage marked *pp dolce*. This is followed by a rest and then a melodic line marked *pp*. The second staff, labeled 'Oboe 1.', starts with a rest, then a melodic line marked *pp dolce*, followed by another rest and a melodic line also marked *pp dolce*. The third staff begins with a melodic line marked *pp*, followed by a rest and a melodic line marked *pp*. The notation includes various dynamics, articulation marks, and fingerings.

1. Flauto.

Meno mosso.



ma sempre all'breve.



p dolce senza espressione

Flöte II (Kleine Flöte)

Più vivo

388

398

406

411

f

p stacc.

ff

1

1

1 2 3 4

1 2 3 4

CONCERTO

OTTAVINO, FLAUTO

MAURICE RAVEL

I

Allegramente

OTTAVINO

FLAUTO

Solo



1

