

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

Tuba Excerpts

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

- Movement I, #3 – #6
- Movement I, 3 before #23 – #25
- Movement IV, #109 – 3 before #113

Strauss, *Tod und Verklärung*, Op. 24

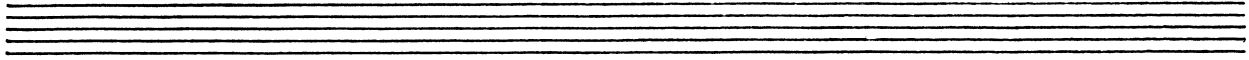
- S – W
- 5 before Z – 4th of Bb

PROOF ED 1937

Tuba

SYMPHONY No. 5

S. PROKOFIEFF. Op. 100



Andante

A musical score for the Tuba part, consisting of three staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a circled number '3' and contains a melodic line with dynamics *mp* and *mf*. The middle staff is in bass clef with a 2/4 time signature, containing a bass line with dynamics *p*, *f*, and *espress.*. The bottom staff is in bass clef with a 2/4 time signature, containing a bass line with dynamics *mf*. A circled number '4' is placed above the second measure of the bottom staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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Tuba

mf *pesante*

mp *f*

5

f *mf*

dim. *p*

Prokofiev, Symphony No. 5, Mov't I, Andante

rit, ma non

troppo *mp* **23** *Tempo I*

f

cresc. *ff* **24**

ff

Tuba

7

The image shows two staves of musical notation for a Tuba part. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains two measures: the first measure has a quarter note G2 and a half note G2, with the instruction "cresc." below; the second measure has a half note G2 and a half note G2, with a dynamic marking of *ff* below. The bottom staff also begins with a treble clef, a key signature of one flat, and a common time signature. It contains two measures: the first measure has a quarter note G2 and a quarter note G2, with a dynamic marking of *ff* below; the second measure has a half note G2 and a half note G2, with the instruction "dim." below. The notation includes various note values, rests, and dynamic markings.

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

109

110

111

Tuba

112

Musical score for Tuba, measures 112-114. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of three staves. The first staff contains measures 112 and 113. The second staff contains measures 112, 113, and 114. The third staff contains measure 114. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also accents and slurs present. The first staff begins with a *ff* marking and a series of notes: B-flat, A, G, F, E, D, C, B-flat. The second staff begins with a *ff* marking and notes: B-flat, A, G, F, E, D, C, B-flat. The third staff begins with a *mf* marking and notes: B-flat, A, G, F, E, D, C, B-flat.

(Molto appassionato)

Tuba.

R *ff* **1** **3** **S** *ff*

cresc. **T** *poco string. rit.* **8** *Sehr breit. accel. a tempo calando* **U** **3**

Solo *mf espr.* *poco a poco string.* **V** **1** *mf cresc.*

allargando *Sehr breit.* *f* *cresc.* *fff* *dim.*

Excerpt II

(Moderato - tranquillo)

2 **Solo** **Z 14 Aa Solo**

p espr. *mf* *fff* *molto espr.* *cresc.*

cresc. *ff* *fff* *molto espr.* *cresc.*

Bb *dim.* *poco a poco*