



## ATLANTA SYMPHONY YOUTH ORCHESTRA AUDITIONS

### Audition materials for HARP

Thank you for applying for the **2025-2026** ASYO Season! Included in this packet are the audition materials for this upcoming year.

These auditions will consist of two parts: preliminary auditions and seating auditions\*. Those selected for participation in the ASYO will take part in the additional seating audition. After preliminary auditions, additional materials may be provided for seating auditions at a later date.

\*All seating will be rotated throughout the season.

#### **Repertoire requirements:**

1. Two solo pieces of contrasting style.
2. The following orchestral excerpts: Please play the bracketed [ ] passages only.

**Students are strongly encouraged to listen to recordings of the selected pieces.**

Audition materials begin on next page.



Bedrich Smetana  
Ma Vlast  
Vysehrad  
Beginning to rehearsal 1

The musical score is divided into several systems, each with specific performance instructions and dynamics. The first system is marked *Lento* and includes a *Cadenza* section. It features alternating parts for *Arpa I.+II. unis.* and *Arpa I. Solo*. Dynamics range from *sf* to *ff*. The second system continues the *Lento* tempo and includes markings for *Arpa I.+II. unis.* and *Arpa I. Solo*, with dynamics like *sf*, *p*, and *f*. It also includes tempo changes: *lento*, *accel. p. a p*, and *simile*. The third system is marked *cres* and *cen*, with dynamics *pp* and *ff*. The fourth system is marked *a tempo* and includes a *do* section, with dynamics *pp*, *cres*, and *ff*. The fifth system is marked *Largo maestoso* and includes a *dolce* section, with dynamics *p* and *ff*. The score concludes with a *1* and *2* marking, and a *Cl., Ob.* marking.

Benjamin Britten  
Young Person's Guide to the Orchestra  
Variation I  
Complete

VARIATION I  
Maestoso (♩=♩)

Solo *f* *ff*

253

255

*sf cresc* *sf* *fff con bravura*

257

260

\*) as before 262A \*) 261

1 2  
1 1

Bela Bartok  
Concerto for Orchestra  
Movement 4  
Complete

The musical score is divided into four systems. The first system is a single staff with a tempo marking of *Allegretto* and a metronome marking of  $\text{♩} = \text{ca } 110$ . It contains measures 1 through 13, with measure numbers 1, 5, 13, and 1 in boxes. The second system features a First Clarinet (1st Cl.) and Flute (Fl.) parts, with measures 14 through 21. Measure 21 is boxed. The dynamic marking *p* is present. The third system continues with measures 22 through 38, including a *Rall.* section and a dynamic marking of *pp*. Measure 38 is boxed. The fourth system is marked *Calmo* and contains measures 39 through 43, with measure 43 boxed. The score includes various musical notations such as rests, notes, and dynamic markings.

Bela Bartok  
Concerto for Orchestra  
Movement 4  
Complete, continued

Piano accompaniment for measures 51-75. The music is written in bass clef with a 2/4 time signature. It features complex rhythmic patterns and chromatic harmonies. Measure numbers 51, 59, 66, and 75 are indicated in boxes.

Tempo I

Piano accompaniment for measures 59-75, continuing from the previous system. Measure numbers 59, 66, and 75 are indicated in boxes.

Accel. - - - Più mosso

First Flute (1st Fl.) and Trumpet (Trb.) parts for measures 84-92. The flute part includes measure numbers 84, 92, 100, and 108. The trumpet part includes measure number 112. The music is in treble clef with a 2/4 time signature.

Calmo

Piano accompaniment for measures 120-127. The music is written in bass clef with a 2/4 time signature. It features complex rhythmic patterns and chromatic harmonies. Measure numbers 120 and 127 are indicated in boxes. The dynamic marking *p* is present.

(non cresc.)

Piano accompaniment for measures 127-129. The music is written in bass clef with a 2/4 time signature. Measure number 127 is indicated in a box. The section concludes with a **TACET** instruction.