Violin 1
_Symphony No. 1 in C Major, Op. 21, Ludwig van Beethoven_
1ª movement m. 12 – downbeat of m. 33
m. 197 – downbeat of m. 206
2ª movement rehearsal letter E – downbeat of m. 161

Violin 2
_Symphony No. 1 in C Major, Op. 21, Ludwig van Beethoven_
1ª movement pickups into m. 29 – m. 44
m. 197 – m. 206
2ª movement pickup to m. 101 – m. 113

Viola
_Symphony No. 1 in C Major, Op. 21, Ludwig van Beethoven_
1ª movement pickups into m. 43 – downbeat of m. 46
m. 69 – downbeat of rehearsal letter B
2ª movement 14 m. after rehearsal letter C – 1 measure before D
m. 142 – m. 153

Cello and Bass
_Symphony No. 1 in C Major, Op. 21, Ludwig van Beethoven_
1ª movement m. 73 – downbeat m. 90
m. 177 – m. 188
2ª movement upper divisi, opening to m. 14
Eighth-note pickup to m. 111 – 1 measure before rehearsal letter D
m. 142 – downbeat m. 149
**Audition Preparation Tips**

There are *many* recordings of Beethoven’s Symphony No. 1 available for listening for free on Youtube. I suggest you use them to learn the piece, and how your parts fit into the whole.

Listening to the work while looking at your parts is a very valuable exercise—it is much easier to understand how music should be played when you have an excellent example of others playing it! Listen also for dynamics, articulation, tempo, and whether your part is melody or accompaniment.

The full score of this symphony is also available for free online via the International Music Score Library Project:  

You should of course bring these excerpts to your private teachers for help in preparing them.

The Youth Symphony auditions follow in the spirit and format of other auditions. We will be listening to your prepared solo work with an ear for musicality, beauty, expression, and artistry, and suggest that you choose and prepare a piece on which you can really demonstrate your strengths as a musician. The orchestral excerpts are a way for you to show your knowledge of the work you are playing, especially its style, but also your ability to present exactly what is written on the page. Pay special attention to dynamic changes, articulations, note length, and most of all, *rhythm and tempo*!

As young musicians, auditions are a chance to begin looking deeply at the music you play, how your line of notes fits into the grand harmony produced by a group of several dozen musicians. Take the time now to learn as much as you can about the works you are playing beyond the notes—the effort will repay itself many times over in your years to come.

Finally, do not be discouraged if the posted tempos seem daunting. At the audition, we would much rather prefer to hear a well-prepared excerpt that is under tempo, than one which is going much too fast for the ability of the player. Show us your best, ladies and gentlemen, and good luck to all!