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A Division of Alabama Music Educators Association

2026 Festival and Sinfonia Orchestra Audition Material – Scales and Excerpts

Students will be asked to play the following scales, slurring two (2) eighth notes per bow (QN=60), and quarter-note arpeggios with separate bows (QN=100). In addition to the scales, students are asked to perform instrument-specific excerpts. Copies of the scales, arpeggios, and excerpts are found on the following pages. Scale and arpeggio fingerings are suggestions only. Your teacher may have different fingerings they would like you to use. Please perform the excerpts at appropriate tempos.

Violin

Scales: Ab Major – 3 octaves **and** B Melodic Minor – 3 octaves

Excerpt 1 – III, Anitras Dance, Peer Gynt Suite #1, Edvard Grieg, **With Repeats**

Excerpt 2 – Danse Bacchanale, Camille Saint-Saëns

Excerpt 3 – William Tell Overture, Gioachino Rossini

Viola

Scales: Db Major – 3 octaves **and** E Melodic Minor – 3 octaves

Excerpt 1 – IV, New World Symphony, Antonín Dvořák

Excerpt 2 & 3 – 1812 Overture, Peter Tchaikovsky

Cello

Scales: F Major – 3 octaves **and** F Melodic Minor – 3 octaves

Excerpt 1 – I, Carmen Suite #1, Georges Bizet

Excerpt 2 – IV, New World Symphony, Antonín Dvořák

Excerpt 3 – 1812 Overture, Peter Tchaikovsky

Bass

Scales: G Minor – 2 octaves **and** D Harmonic Minor – 1 octave

Excerpt 1 – Finlandia, Jean Sibelius

Excerpt 2 – II, New World Symphony, Antonín Dvořák

Excerpt 3 – William Tell Overture, Gioachino Rossini

Excerpt 4 – 1812 Overture, Peter Tchaikovsky

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III.
Tempo di Mazurka. Anitras Tanz.

#1

First system of the musical score for "Anitras Tanz". It consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a dynamic marking of *p* (piano). The middle staff continues the melody with a dynamic marking of *pp* (pianissimo). The bottom staff features a bass line with a dynamic marking of *f* (forte). It includes a section marked "pizz." (pizzicato) and another marked "arco" (arco). A bracket indicates a first ending ("1.") and a second ending ("2. pizz."). A double bar line separates the two endings. A handwritten note below the first staff reads: "*) Die Triller ohne Nachschlag."

#2

Second system of the musical score for "Anitras Tanz". It consists of two staves. The top staff continues the melody with a dynamic marking of *f* (forte). The bottom staff continues the bass line with a dynamic marking of *ff* (fortissimo). The system is numbered 281 and 289.

Violin 1

5

Third system of the musical score for "Violin 1". It consists of two staves. The top staff continues the melody with a dynamic marking of *f* (forte). The bottom staff continues the bass line with a dynamic marking of *ff* (fortissimo). The system is numbered 296, 303, and 309.

#3

300

305

311

316

L

pp

322

328

334

340

M

ff

346

352

358

ff

365

373

N

Festival & Sinfonia Scales and Arpeggios

Viola

♩ = 60



♩ = 100



♩ = 60



♩ = 100



#1

154

ff *p* *dim.*

159

pp

164

fp **G**

169

174

cresc. *ff* *pp* *cresc.*

180

ff

#2

B Poco più mosso

ff *fff* *marcatiss.*

61

67

Bratsche

163 **G** Vol. R.-B. *p*

170 *p cresc. f*

177

183 *sempre f*

190

196 *1*

204 *mf*

Detailed description of the musical score: The score is for a violin part, indicated by the 'Bratsche' title. It consists of seven staves of music. The key signature has one sharp (F#), and the time signature is 3/4. Measure 163 starts with a box containing the letter 'G' and the text 'Vol. R.-B.' below it. A large bracket spans from measure 163 to measure 170. Measure 170 includes a crescendo marking 'cresc.' and a dynamic change from 'p' to 'f'. Measure 183 is marked 'sempre f'. Measure 196 features a first ending bracket with the number '1' above it. Measure 204 is marked 'mf'. The notation includes various note values, slurs, and accents.

Festival & Sinfonia Scales and Arpeggios

Cello

♩ = 60

1 x4 2 x1 0

1 4 x2 1 x2 1 x2

4 2 x1 2 x1 4 1 0 1 x4 2

♩ = 100 IV III II 2 1 3 2 3 2 3

7 2 1 3 2 1 2 1 3 2 3 2 3

♩ = 60

14 1 0 x2 0 4 1 x2 1 4 1 1 x2 1 x2

17 x2 x1 2 x1 2 1 4 x1 4 x1 x1 4 4

♩ = 100

20 2 1 3 2 1 3 2 1 3 2 3 2 3 2 3

Violoncello

#1

CARMEN

Suite No. 1 from the Opera

1. PRELUDE

(Prelude to Act I, second half)

GEORGES BIZET
Compiled by Ernest Guiraud

Andante moderato

Measures 1-22 of the Prelude. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 1 is crossed out with a large 'X' and labeled '1-2' and '2'. Measure 11 is boxed. Measure 19 is boxed. Dynamics include *ff*, *p*, *f*, *meno p*, and *fff*. The piece ends with a repeat sign and the instruction *[attacca]*.

#2

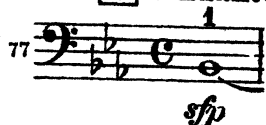
Measures 243-257. The key signature changes to three sharps (F#, C#, G#). Measure 243 is marked with a triplet of eighth notes. Dynamics include *p*, *molto cresc.*, *fz cresc.*, *mf*, *fz*, *dim.*, *mf*, *mp*, *dim.*, *p*, *fz*, and *pp*. The section is marked with a large 'K' and the instruction *Un poco sostenuto*.

Cello
#3

B Poco più mosso

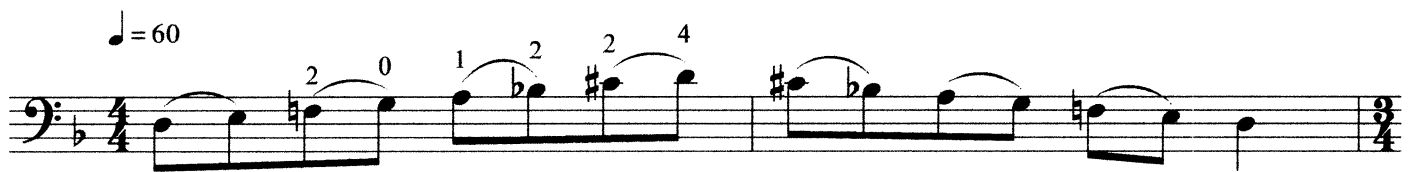
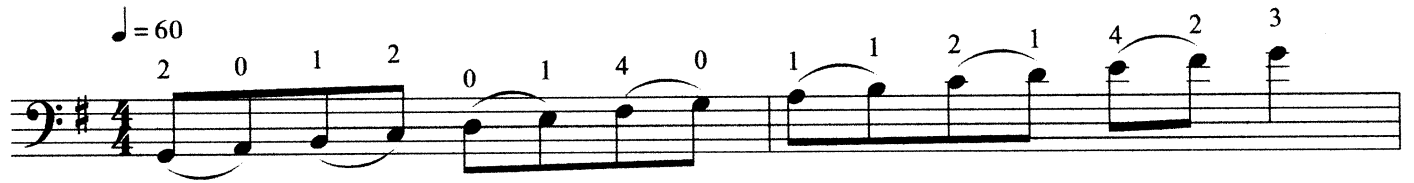


C Andante



Festival & Sinfonia Scales and Arpeggios

String Bass



Bass

#1

156 **L**
mf

164

172

#2

Poco meno mosso ♩ = 66

pizz.

pp

56

pp *cresc.*

60

mf *p* *dim.* *pp*

64 **C**

ppp

Bass

3

C

ff



4

[B] Poco più mosso



[C] Andante

