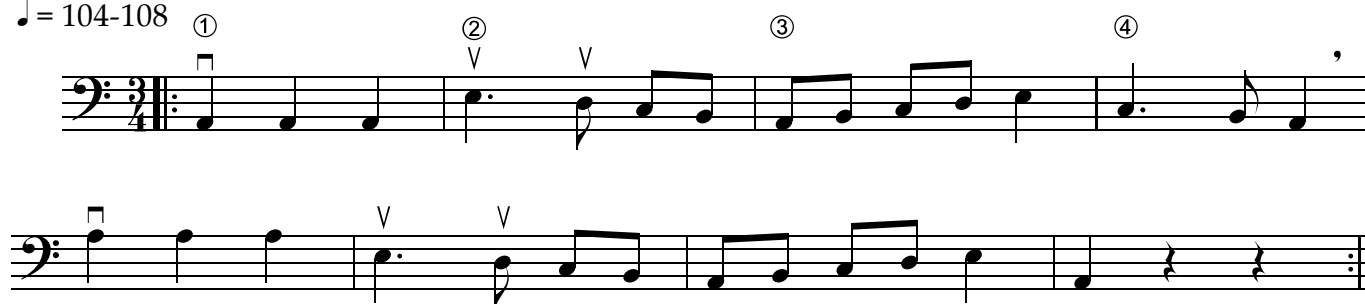


Cello/Bass Excerpts

Public Schools String Orchestra 2026 Auditions (for entry in 2027)

1. *Lively* by Michael Praetorius (arr. Louis Bergonzi)

♩ = 104-108



Important Instructions: This excerpt is to be performed during the audition *in canon (round)* with one of the conductors. The student will start at the beginning and take the repeat *twice*, stopping on the downbeat of the first line after two full repetitions. The conductor will play in unison with the student the first time through, then play in canon with them after the first repeat (starting when the student reaches ②). The student must play with accurate pitch, rhythm, intonation and bowings during the canon.

Tips:

1. Practise this excerpt *with a metronome* for rhythmic accuracy and independence.
2. Ask your teacher to practise playing this excerpt with you in canon.
3. Where there are bowings and fingerings marked, make every effort to follow them. Marked fingerings are suggestions only and can be changed *with your teacher*.

2. *Solemn March (from Judas Maccabeus)* by G.F. Handel (arr. Sheila M. Nelson)

♩ = 108



Tips:

1. Pay attention to *dynamics* and practise to make them as obvious as possible (very soft *pianos* and very strong *fortes*). Try to maintain a strong, even tone in both soft and strong dynamics.
2. Count through all of the *minims*, *dotted minims*, *semibreves* and *dotted crotchets* to ensure correct rhythm.
3. Where there are *bowings* and *fingerings* marked, make every effort to follow them. Marked fingerings are suggestions only and can be changed *with your teacher*.
4. Note the *D-sharp* in the second line, 5th bar - speak to your teacher about how to do this before you audition.

Audition Information & Tips for Students

Please read through the following as you begin preparing for your audition. This document should serve as a general guide/checklist to aid students in having a positive and successful audition experience.

What to bring

- Your instrument
- Your music (with copies of your solos for the audition panel)
- ***A brief (1 paragraph) recommendation from your instrumental teacher***

What to prepare

- Scales & Arpeggios
- Excerpts
- Solo works
- Sightreading

Preparing your Scales & Arpeggios

- Check the requirements:
 - **PSSO**
 - **Any 2-octave scale and its arpeggio** using détaché whole bows
 - **Any 1-octave scale**, slurred 2 notes to a bow **and its arpeggio**, slurred 3 notes to a bow
 - **SSSS**
 - **Any 2-octave major scale**, slurred 2 notes to a bow **and its arpeggio**, slurred 3 notes to a bow
 - **Any 2-octave minor scale (harmonic or melodic) and its arpeggio**, separate whole bows
 - Work with your instrumental teacher to determine scales & arpeggios appropriate to your level of development.
 - Practise for fluency of performance.

Preparing your Solo Pieces

- Check the requirements:
 - **PSSO**: a **(1)** prepared piece of music that demonstrates your technical and musical ability
 - **SSSS**: **Two** contrasting music pieces that demonstrate your technical and musical ability
- Please choose solo works written for that purpose; avoid parts from ensemble pieces.
- Work with your teacher to determine repertoire suitable for your level.
- Practise for fluency of performance.

Preparing your Excerpts

- Check the requirements: both PSSO and SSSS require 2 excerpts to be played, provided in this document.
- ***Work on these in lessons with your instrumental teacher.***
- Check things like key signatures, time signatures, accidentals, articulations, dynamics, etc. *before* you begin learning the excerpts.

Preparing your Sightreading

- The only way to get better at sightreading is to do sightreading! There are a number of websites designed to help students work on their sightreading, but picking up some random music or flipping ahead in your instrumental tutor book works just as well!

General Advice

- ***Please work on these materials with your instrumental teacher*** – their insight and experience is key to a successful audition.
- ***Don't sweat the small stuff***: We know from experience that auditions can make you nervous, and nerves can make your playing do all sorts of funny things. The important thing is to turn up and *try*.
- ***We do not expect perfection***. We want students to have a positive and successful audition experience and will offer any help we can to make this happen. The purpose of the audition is for us to get the most accurate snapshot of your playing as we can in 10 minutes, no matter where you are on your playing journey.

Best of luck in your audition – we can't wait to hear you play!