Arts Westmount
Vocal Audition Requirements

Singers will be participating in a 30min workshop that will include:

1. Theory Assessment
2. Musicianship Assessment – Sight Reading, Ear Training and Rhythm Clap Back
3. Interview (these will be scheduled individually)

Singers should prepare to sing TWO contrasting solos from memory. Singers must choose ONE solo from EACH of the following lists provided below. Substitutions will not be permitted. An accompanist will be provided.

List A

1. Evening in Autumn (W.H. Anderson)
2. Down by the Salley Gardens (Liebergen)

List B
Female Only

1. The Handsome Butcher (arr. Mátyás Sieber)
2. Sun in the Morning (Berlin)

List B
Male Only

1. Wonderin' (Campbell)
2. Where is Love? (Bart)

Recommendations:

- Singers need to prepare music from the repertoire that is provided in the audition package. Please do not learn repertoire from youtube or other social media outlets.
- Rehearsing repertoire *as written* with a live accompanist before your audition will help with memorization, calming performance anxiety and building confidence

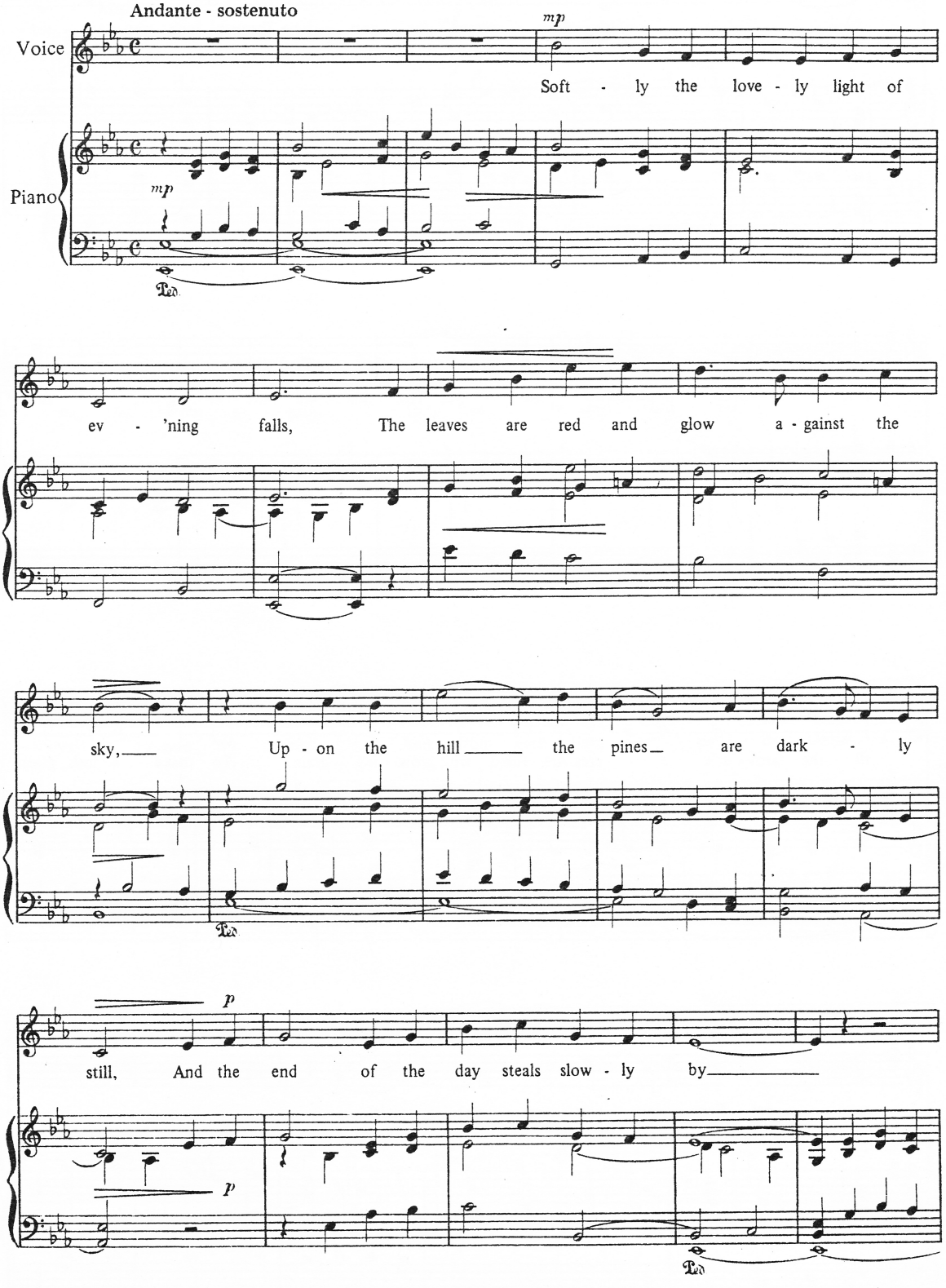
Evening in Autumn

Unison

Words Anon

Music by
W.H. Anderson

Andante - sostenuto



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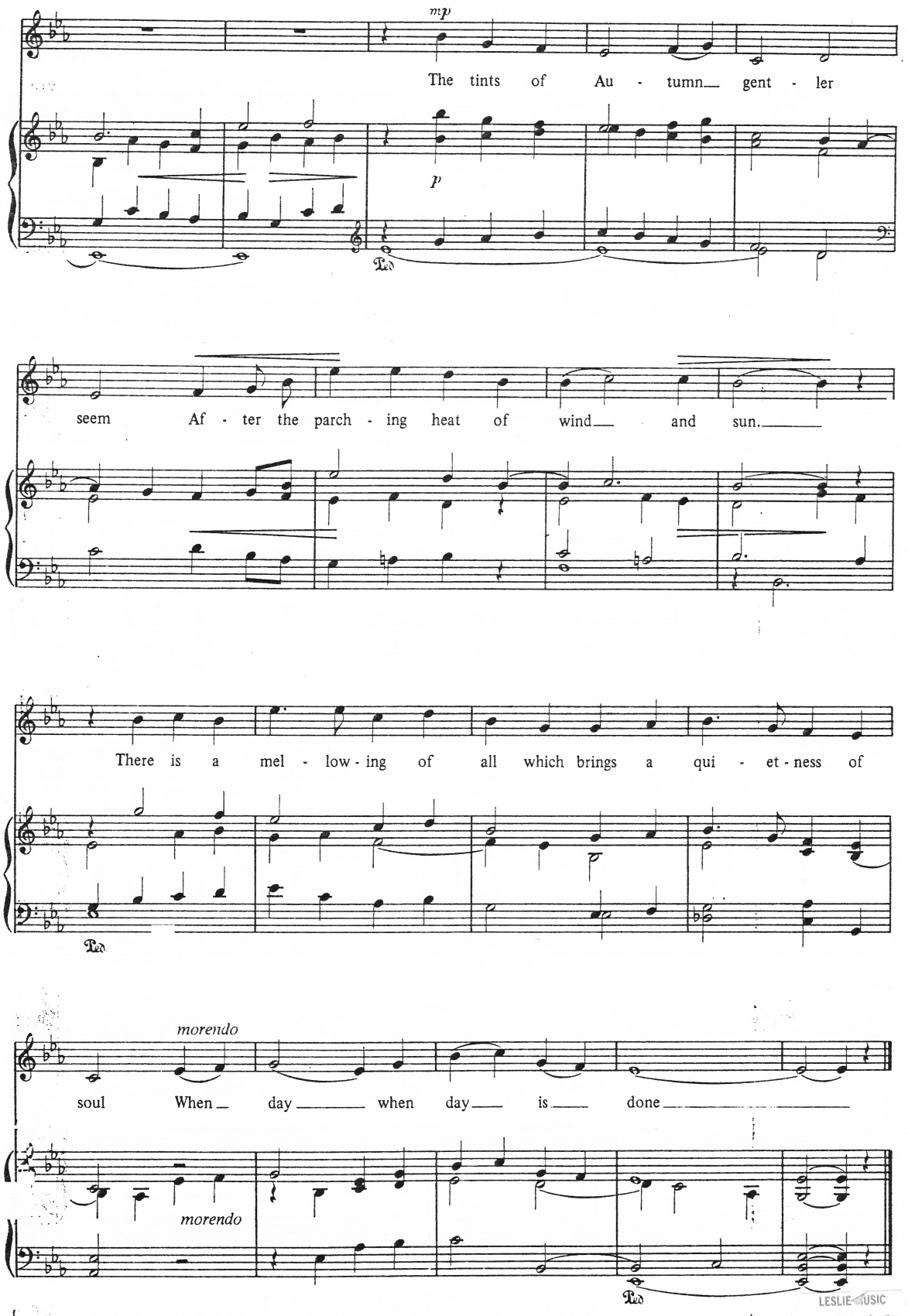
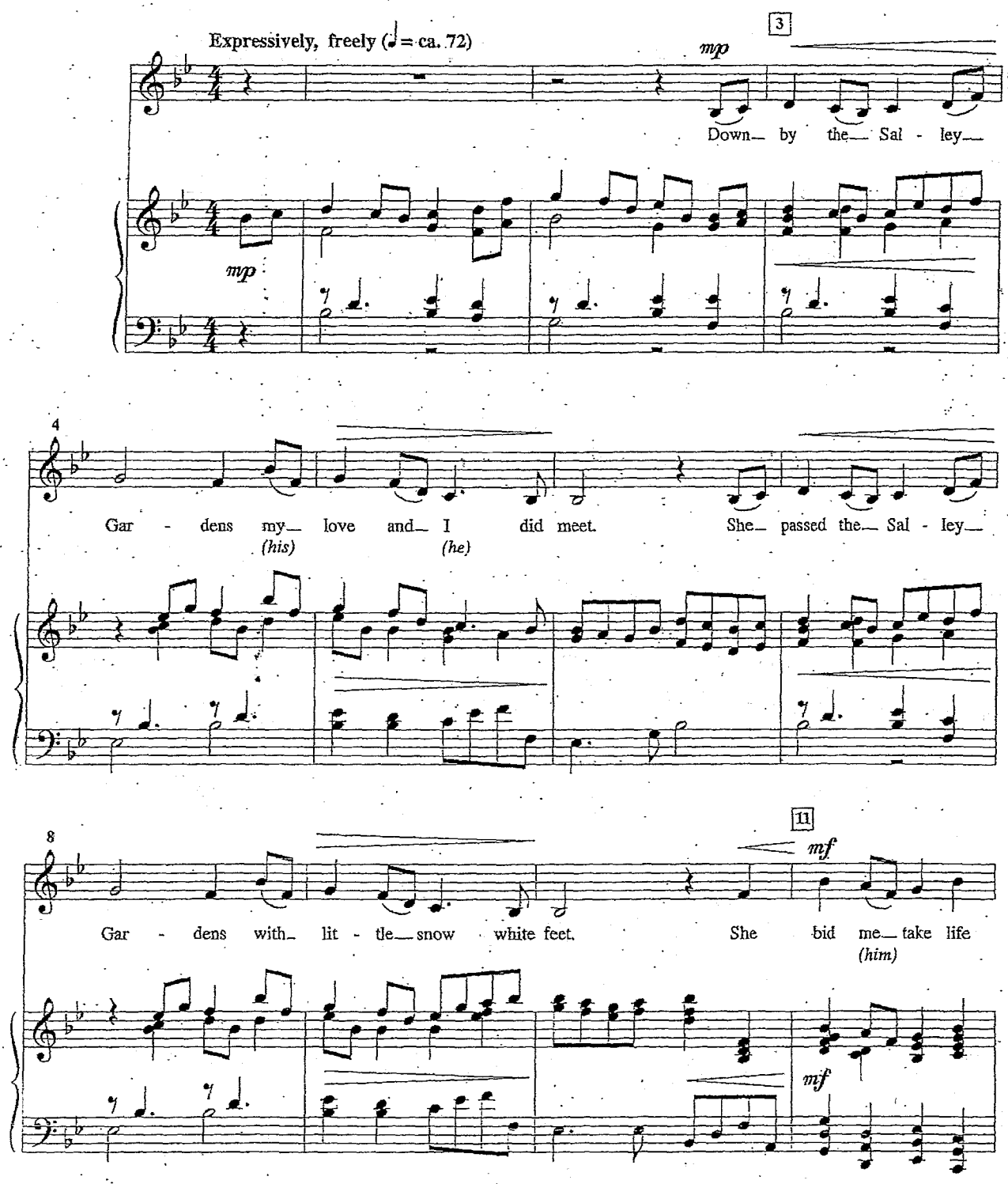


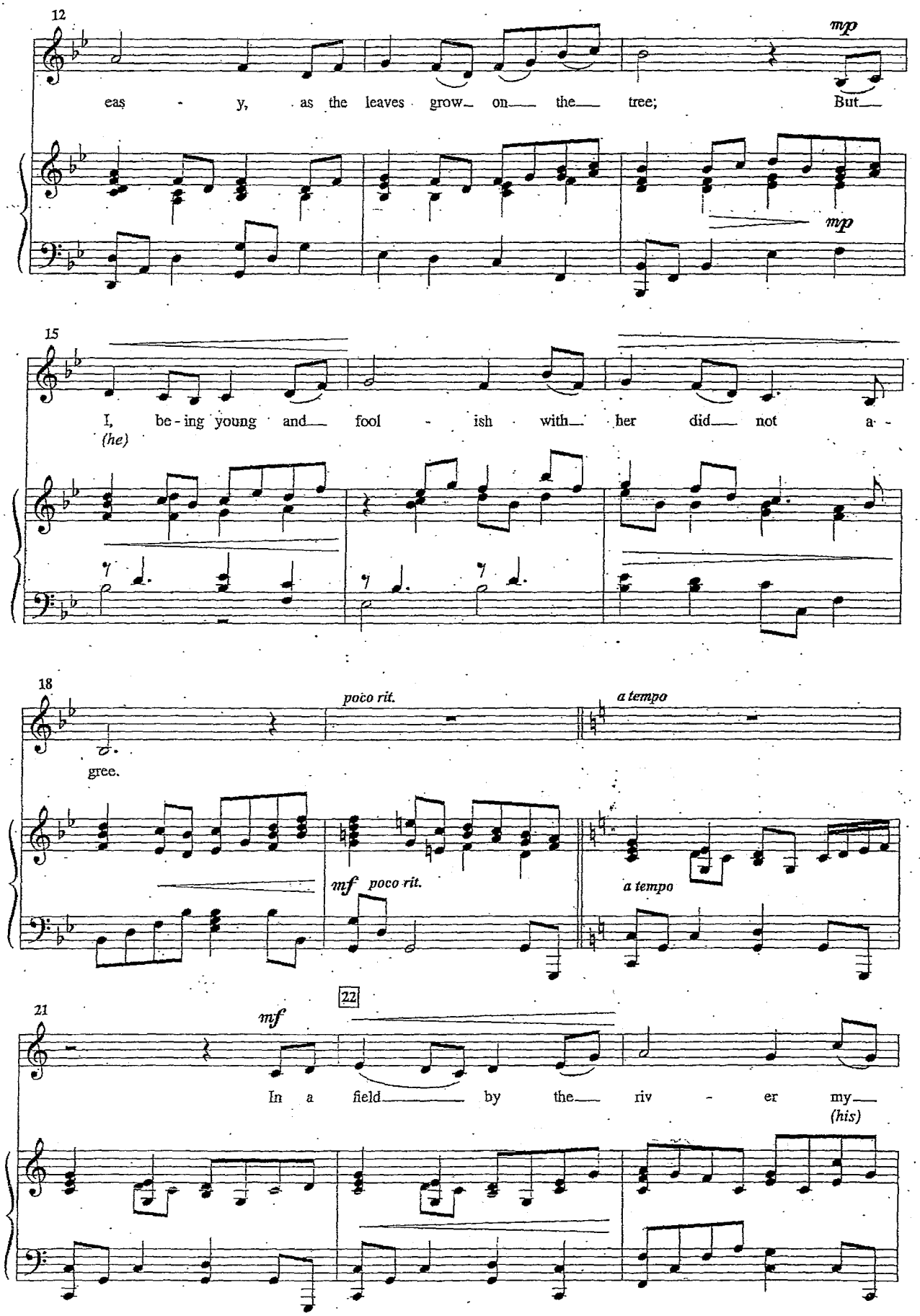
LESLIE MUSIC
$ 497

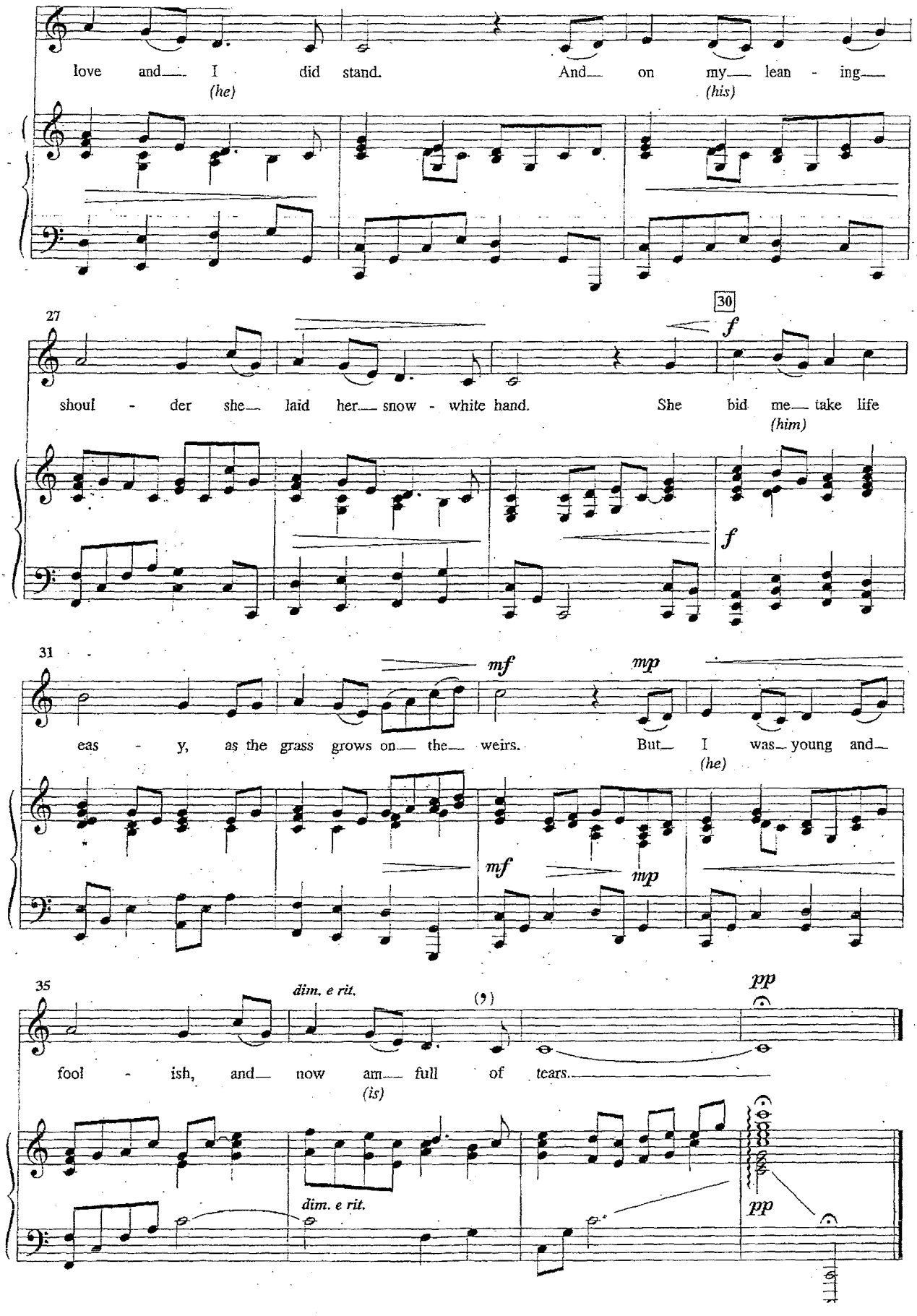
31. Down by the Salley Gardens

Words by **WILLIAM BUTLER YEATS** (1865–1939)

IRISH FOLK SONG
Arranged by **PATRICK M. LIEBERGEN**



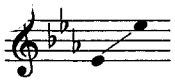

12
mp
eas - y, as the leaves grow on the tree; But
mp
15
I, be - ing young and fool - ish with her did not a -
(he)
18
poco rit.
a tempo
gree.
mf poco rit.
a tempo
22
21
mf
In a field by the riv - er my
(his)

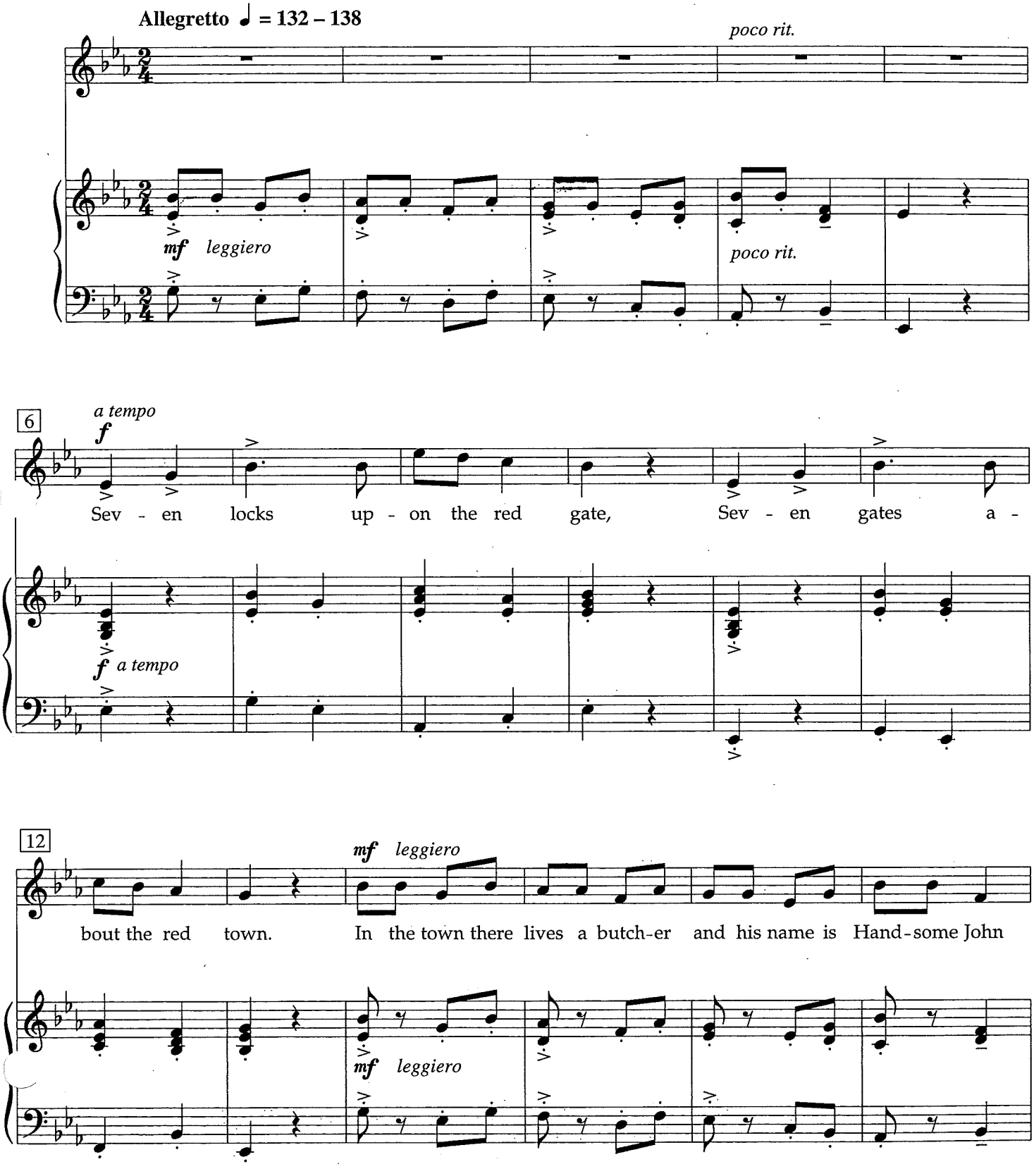

love and I (he) did stand. And on my (his) lean - ing
27
30
f
shoul - der she laid her snow - white hand. She bid me (him) take life
f
31
mf
mp
eas - y, as the grass grows on the weirs. But I (he) was young and
mf
mp
35
dim. e rit.
pp
fool - ish, and now am (is) full of tears.
dim. e rit.
pp

The Handsome Butcher

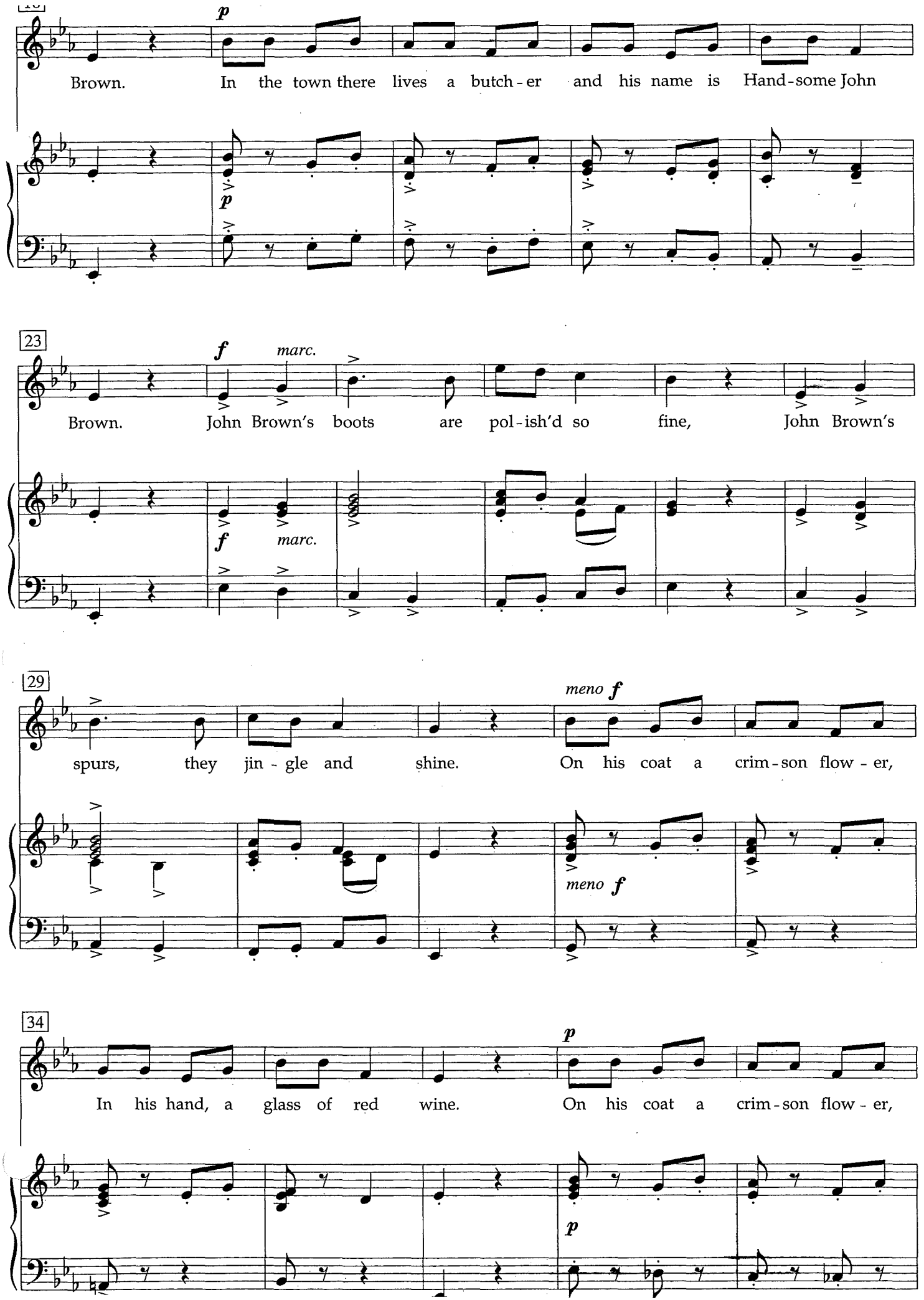
Albert L. Lloyd
(1908–1982)

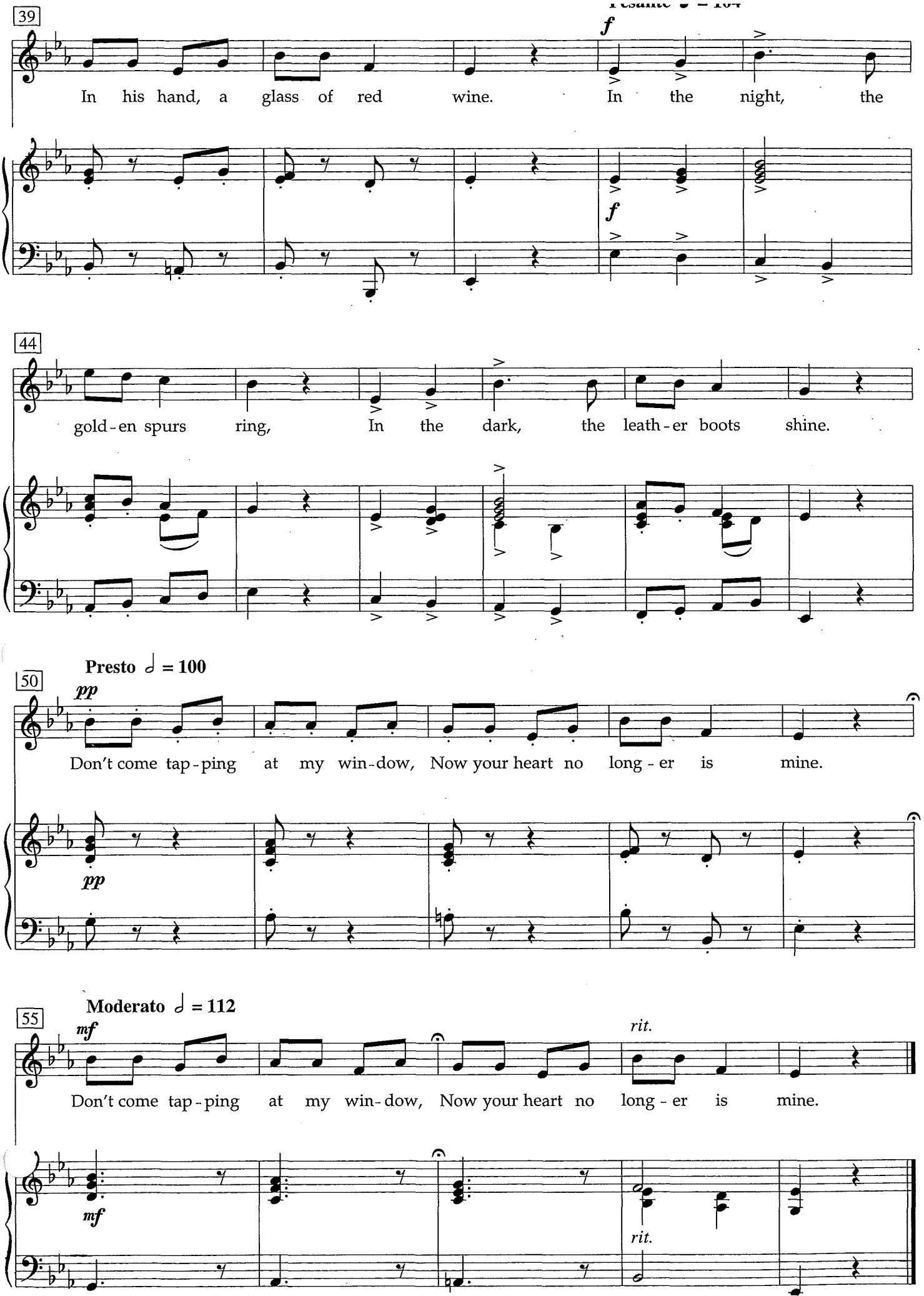
Hungarian folk song
arr. Mátyás Seiber





Source: *Three Hungarian Folk-Songs*

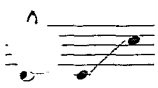

p
Brown. In the town there lives a butch - er and his name is Hand - some John
23
f marc.
Brown. John Brown's boots are pol - ish'd so fine, John Brown's
29
meno f
spurs, they jin - gle and shine. On his coat a crim - son flow - er,
34
p
In his hand, a glass of red wine. On his coat a crim - son flow - er,


39
f
In his hand, a glass of red wine. In the night, the
f
44
gold-en spurs ring, In the dark, the leath-er boots shine.
Presto ♩ = 100
50
pp
Don't come tap-ping at my win-dow, Now your heart no long-er is mine.
pp
Moderato ♩ = 112
55
mf
rit.
Don't come tap-ping at my win-dow, Now your heart no long-er is mine.
mf
rit.

I Got the Sun in the Morning

Irving Berlin

Irving Berlin
(1888–1989)



With a light bounce ♩ = 69 – 80, swing eighths

mf

4

mf

Tak - ing stock of what I have and what I

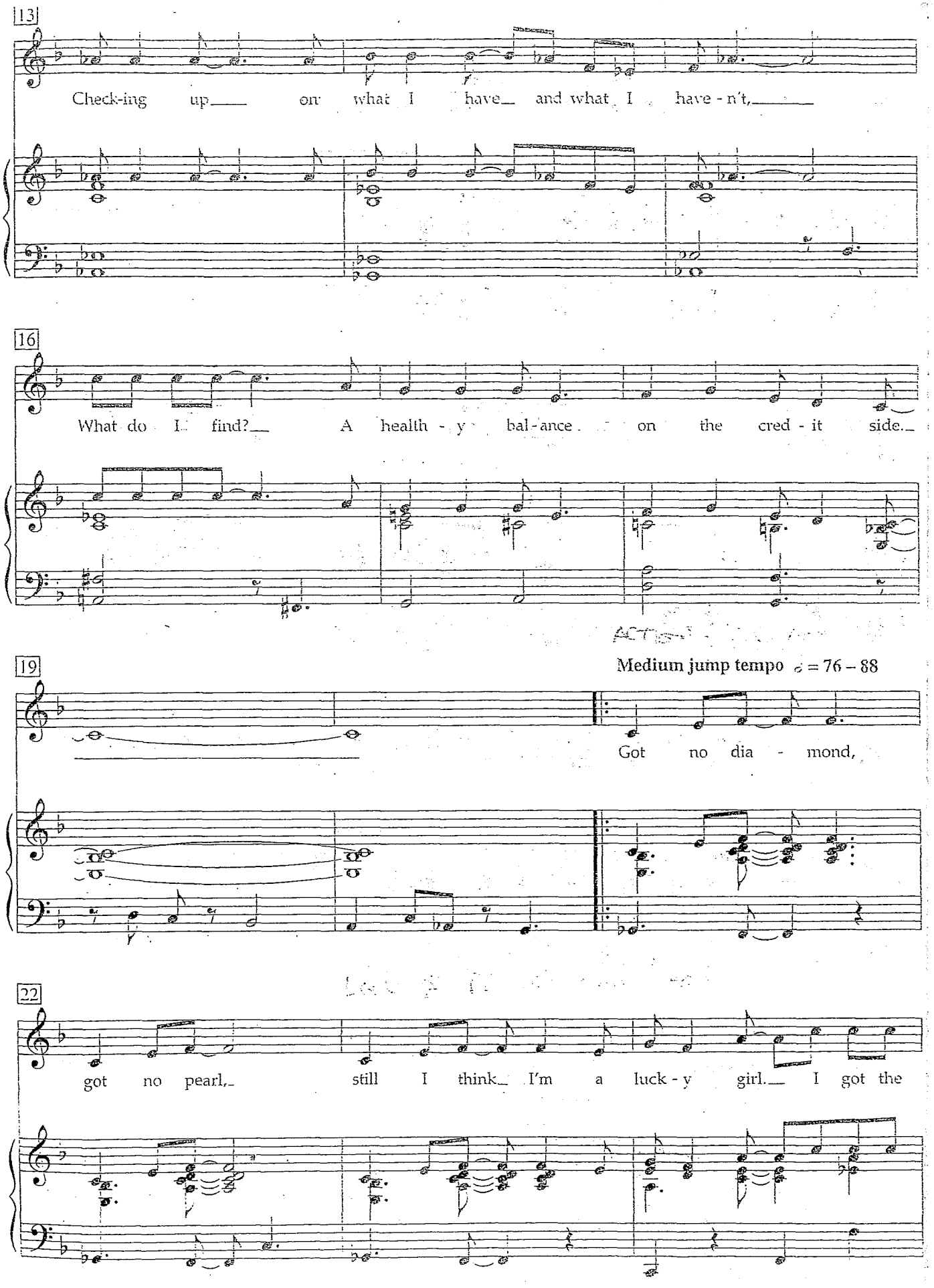
7

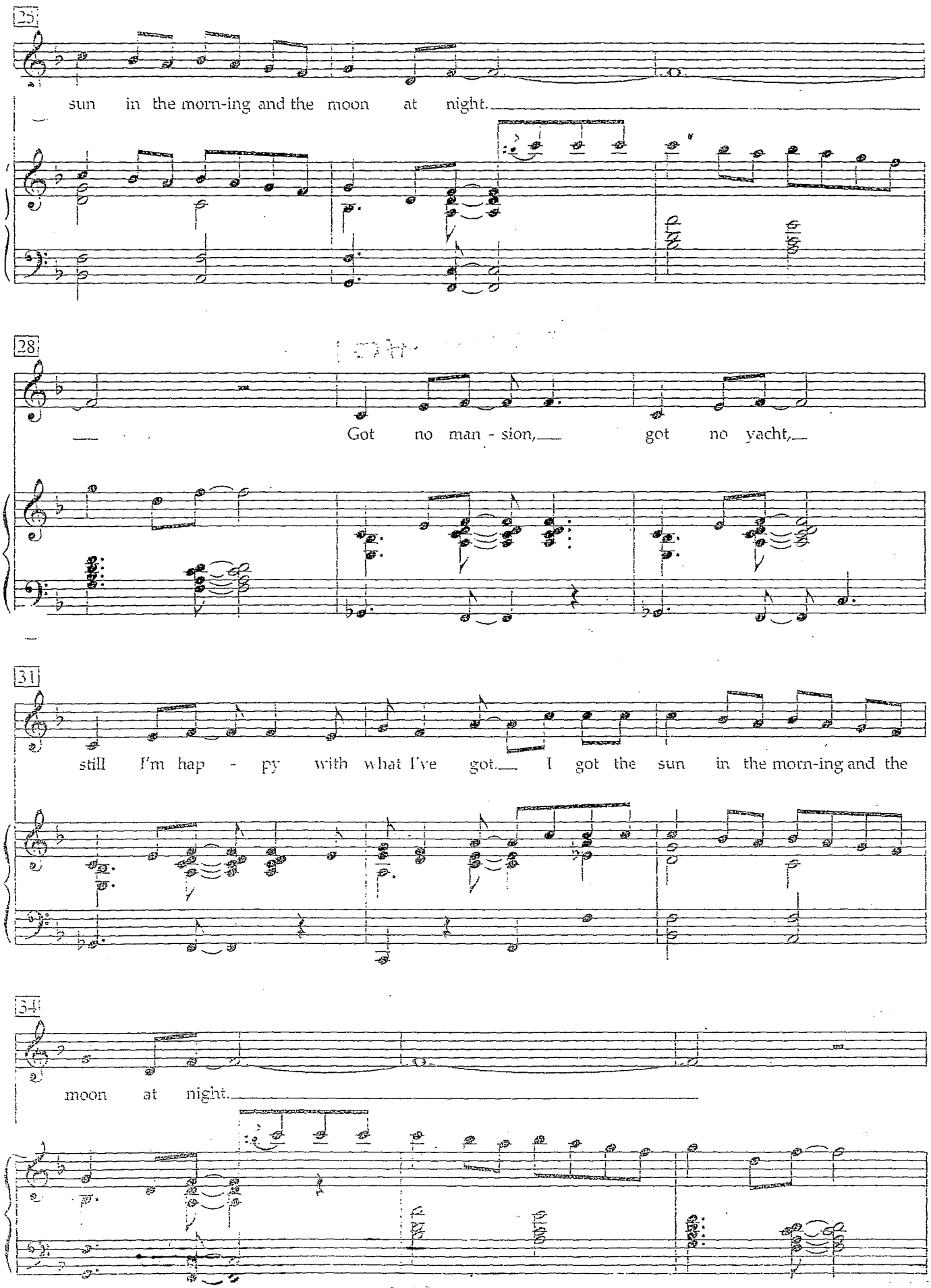
have - n't, What do I find? The things I've got will

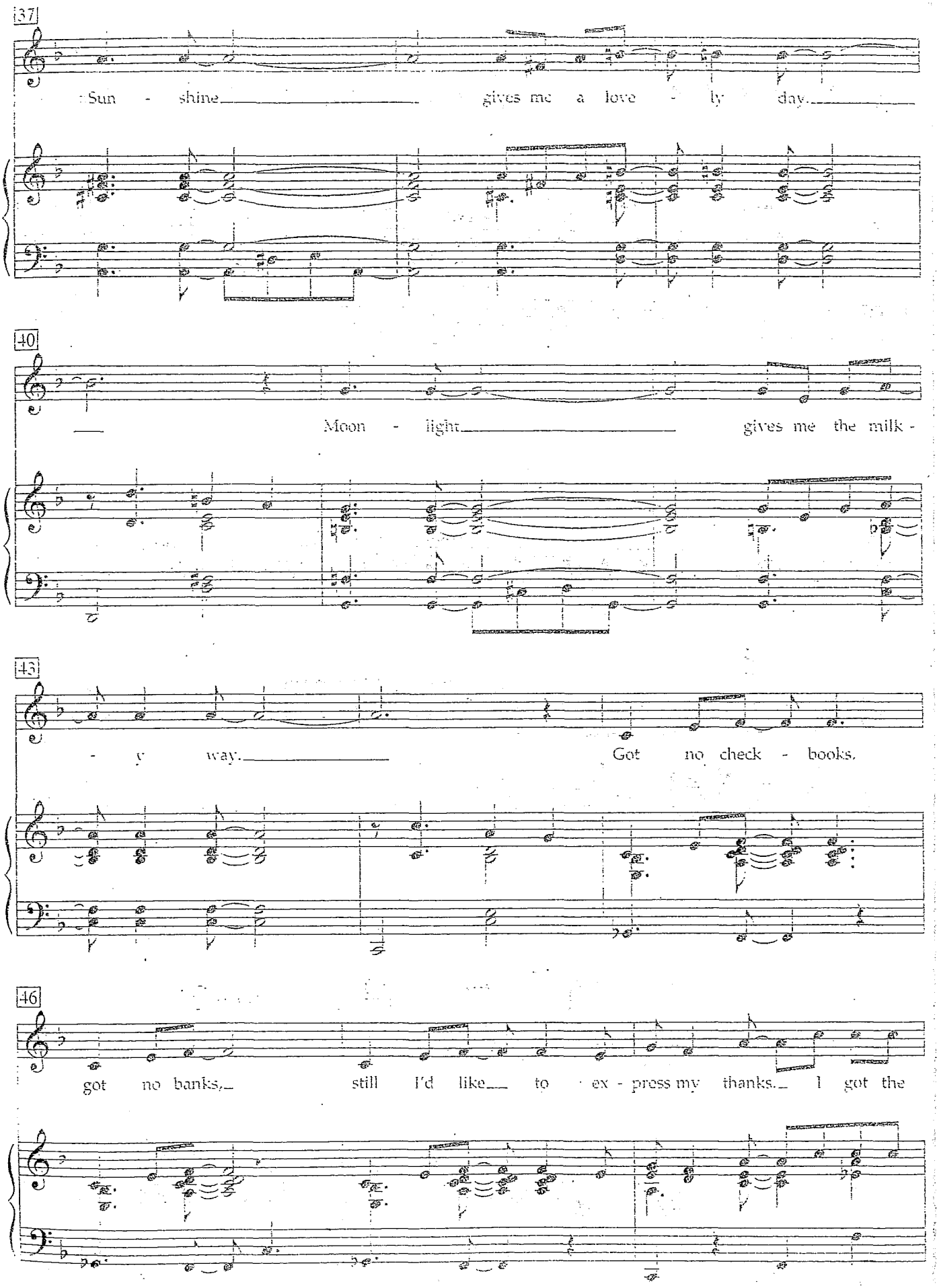
10

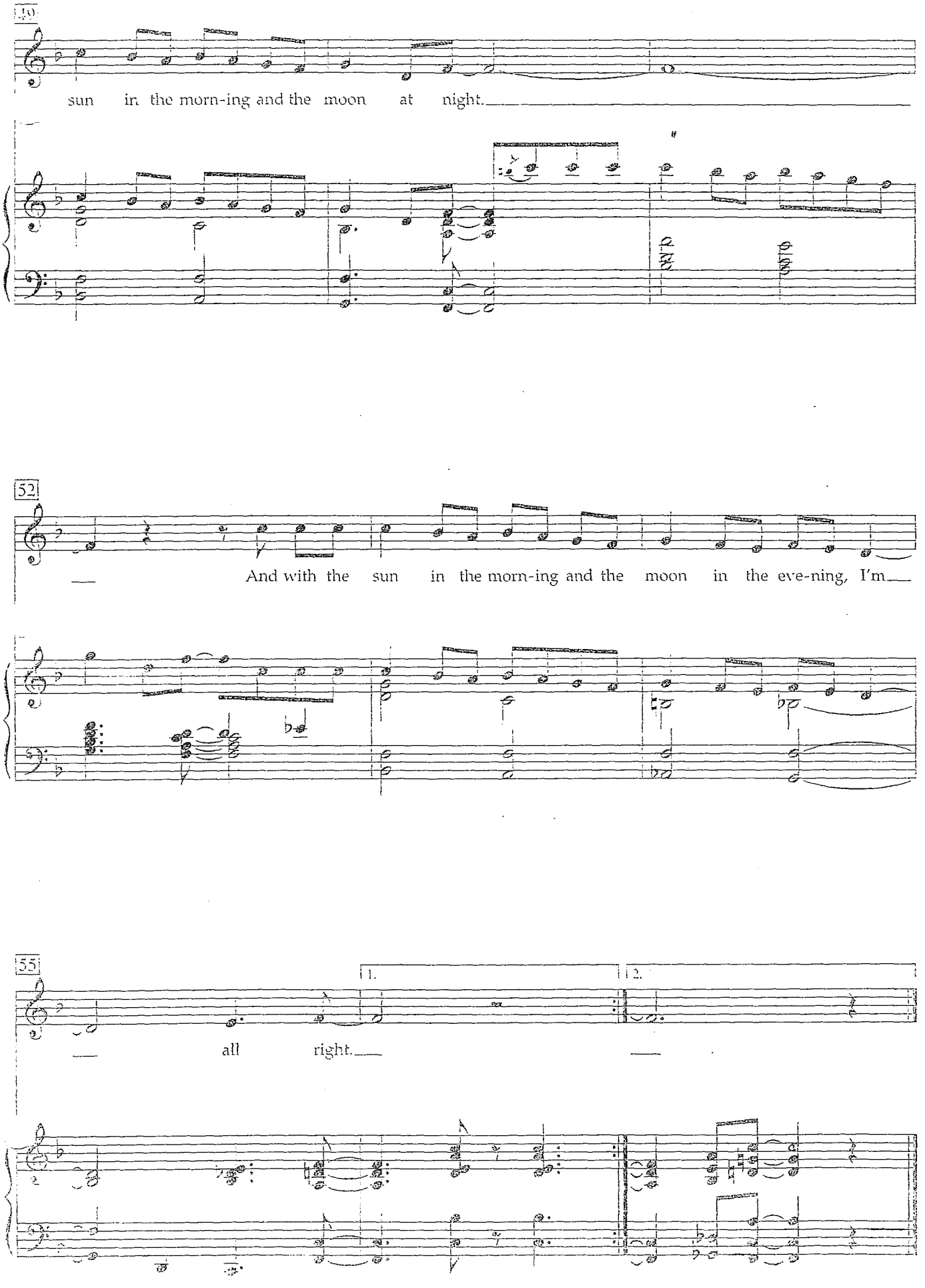
keep me sat - is - fied.

For examinations, omit the repeat and go directly to the second ending.
Source: sung by Annie in act 2 of *Annie Get Your Gun* by Irving Berlin; book by Herbert and Dorothy Fields based on the life of Annie Oakley (1860–1926).


13
Check-ing up on what I have and what I have - n't,
16
What do I find? A health - y bal - ance on the cred - it side.
19
Medium jump tempo ♩ = 76 – 88
Got no dia - mond,
22
got no pearl, still I think I'm a luck - y girl. I got the


25
sun in the morn-ing and the moon at night.
28
Got no man - sion, got no yacht,
31
still I'm hap - py with what I've got. I got the sun in the morn-ing and the
34
moon at night.


37
Sun - shine gives me a love - ly day.
40
Moon - light gives me the milk -
43
- y way. Got no check - books,
46
got no banks, still I'd like to ex - press my thanks. I got the

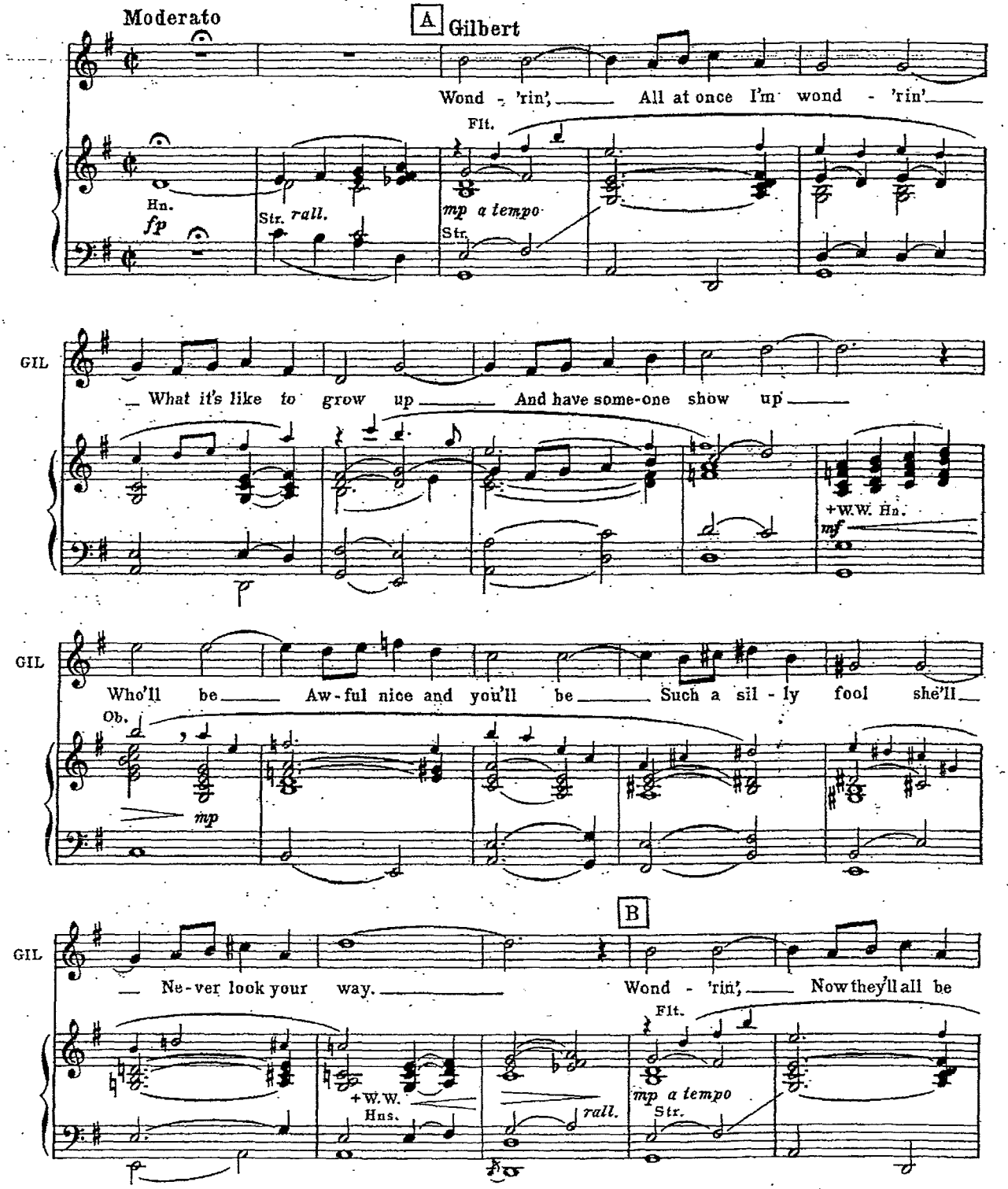

50
sun in the morn-ing and the moon at night.
52
And with the sun in the morn-ing and the moon in the eve-ning, I'm
55
1.
2.
all right.

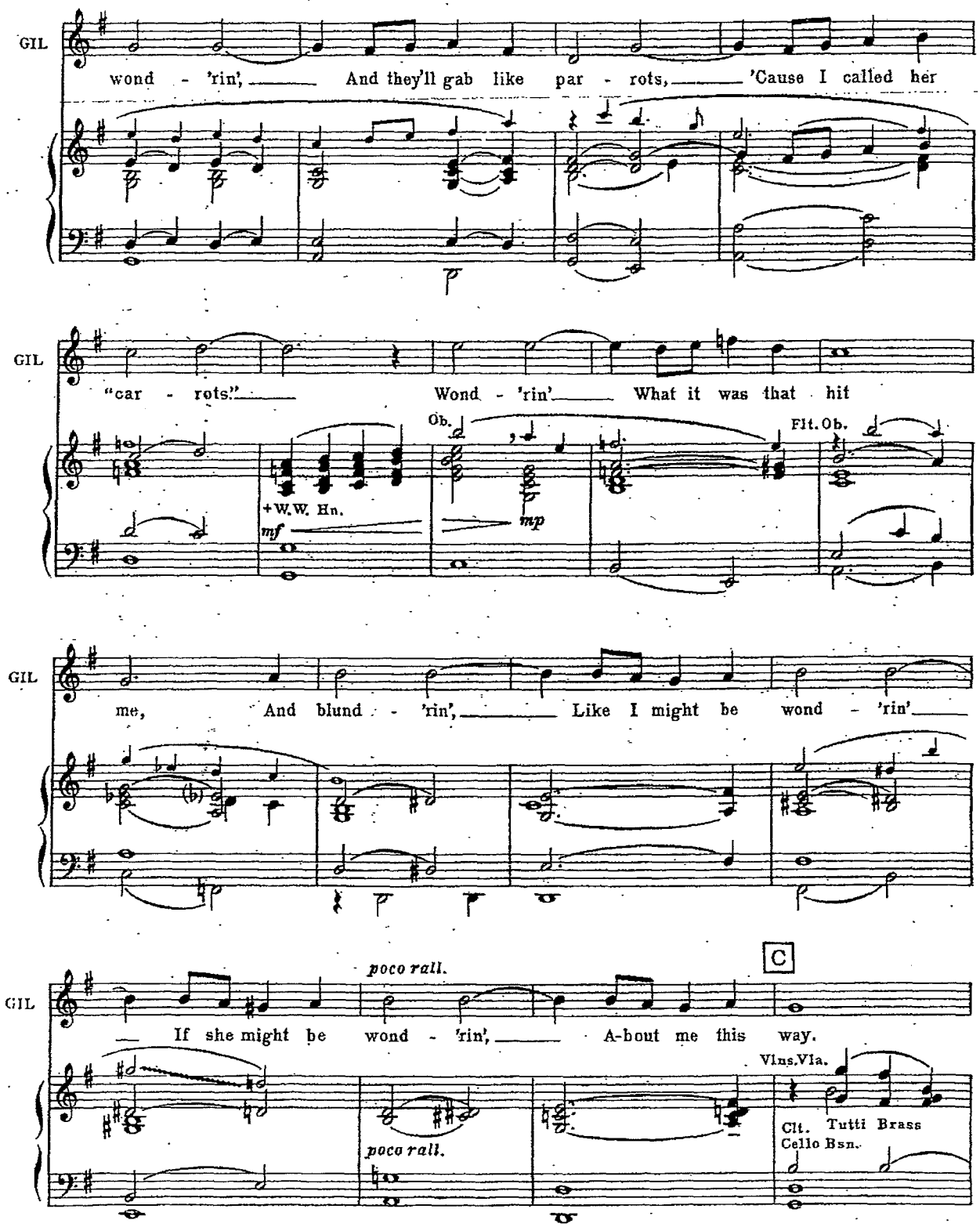
Nº 10

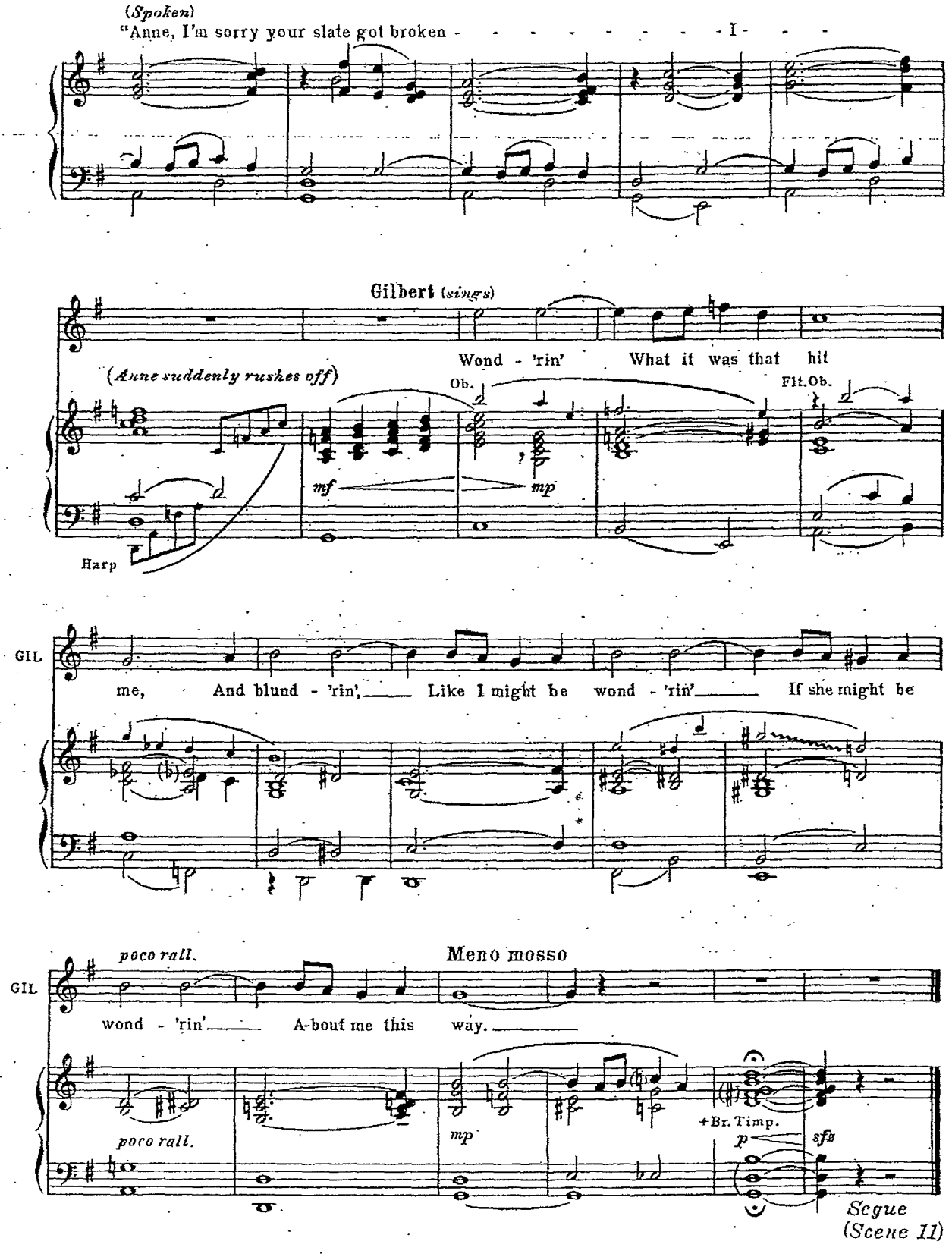
SONG (Gilbert)

"WOND'RIN'"

Cue: (*Mr Phillips*) "Dismiss in an orderly fashion" (*Class exits*)



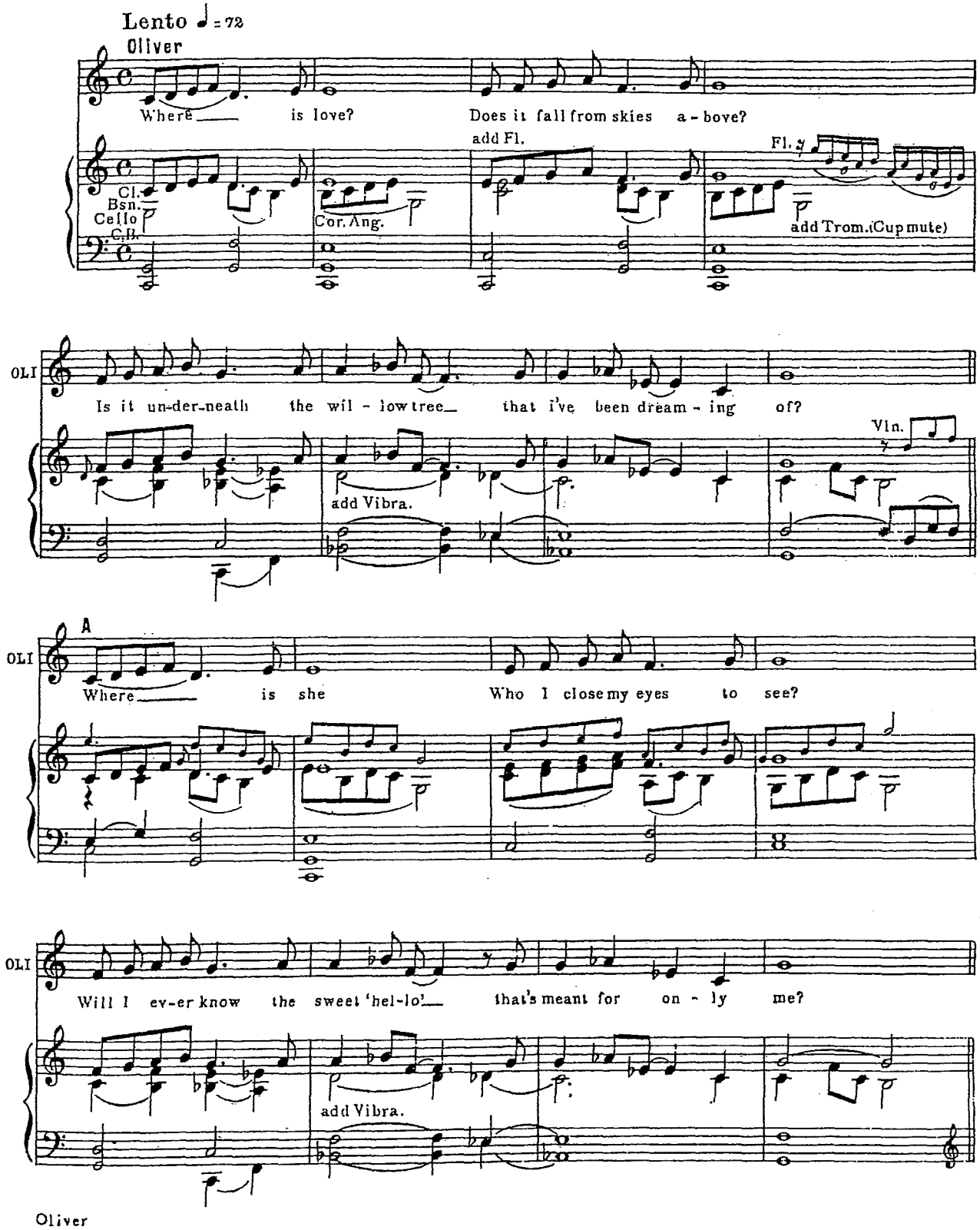

GIL
wond - 'rin', And they'll gab like par - rots, 'Cause I called her
GIL
"car - rots!" Wond - 'rin' What it was that hit
Ob.
Flt. Ob.
+W.W. Hn.
mf
mp
GIL
me, And blund - 'rin', Like I might be wond - 'rin'
C
poco rall.
GIL
If she might be wond - 'rin', A-bout me this way.
Vlns. Vla.
Clt. Tutti Brass
Cello Bsn.
poco rall.

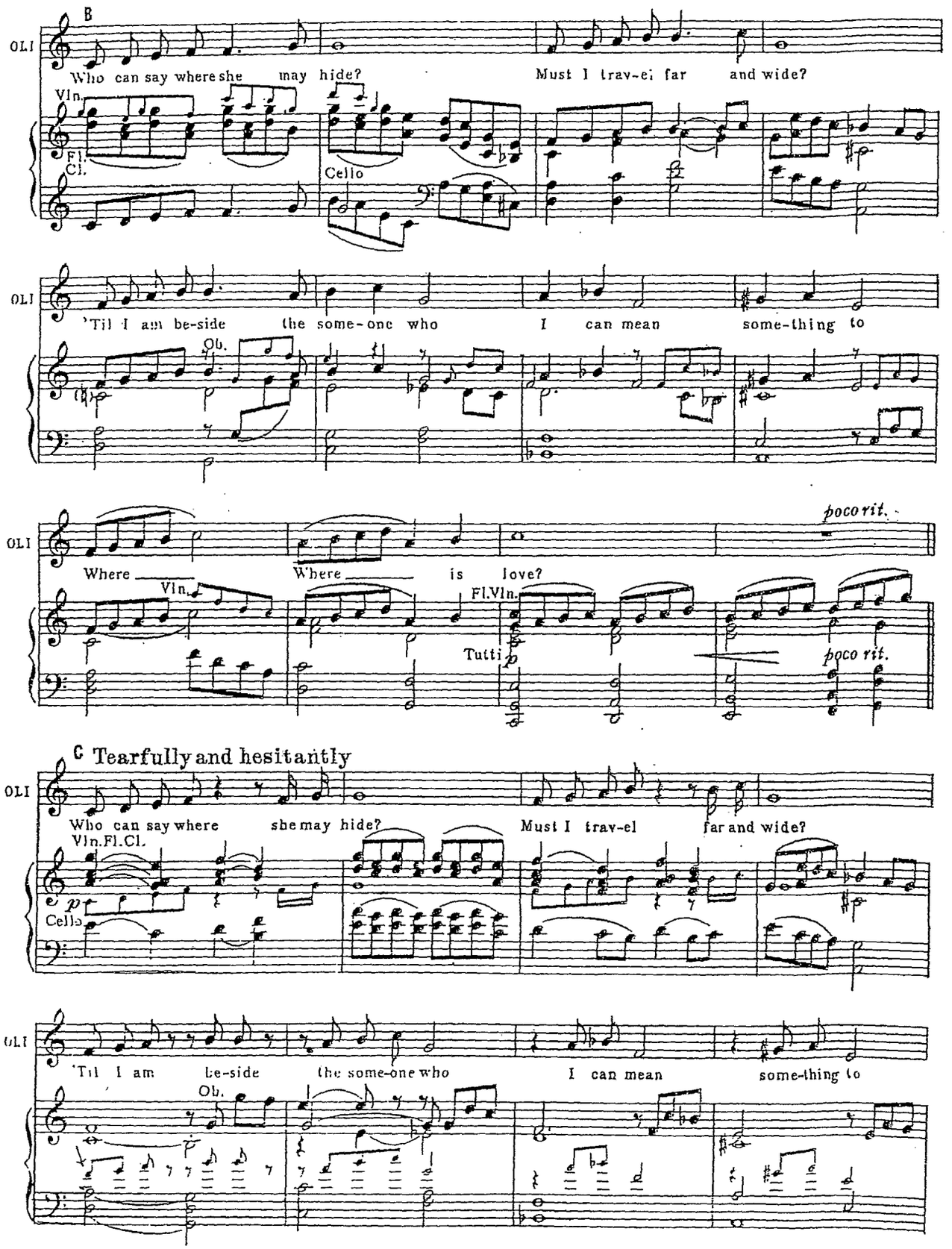

(Spoken)
"Anne, I'm sorry your slate got broken - - - - - - - - - - I - - -
Gilbert (sings)
Wond - 'rin' What it was that hit
(Anne suddenly rushes off)
Ob.
Flt.Ob.
mf
mp
Harp
GIL
me, And blund - 'rin', Like I might be wond - 'rin' If she might be
poco rall.
Meno mosso
GIL
wond - 'rin' A-bout me this way.
poco rall.
mp
+Br. Timp.
p
sfz
Segue
(Scene 11)

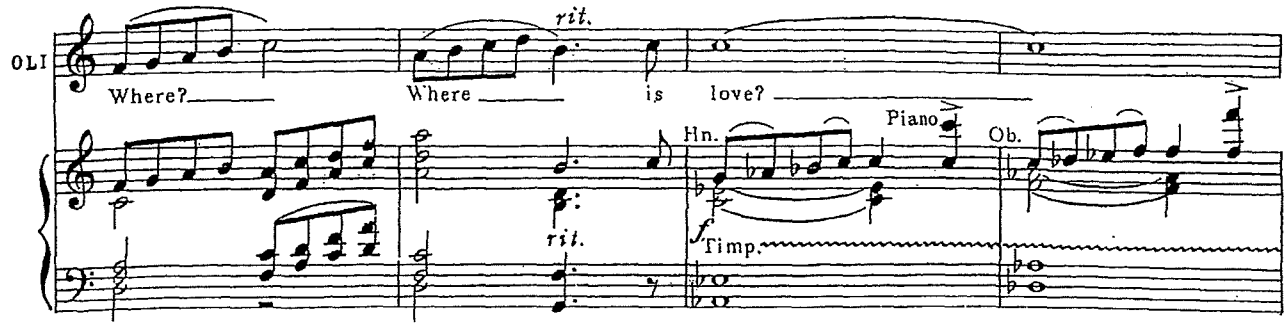
No. 7

SONG – (Oliver)

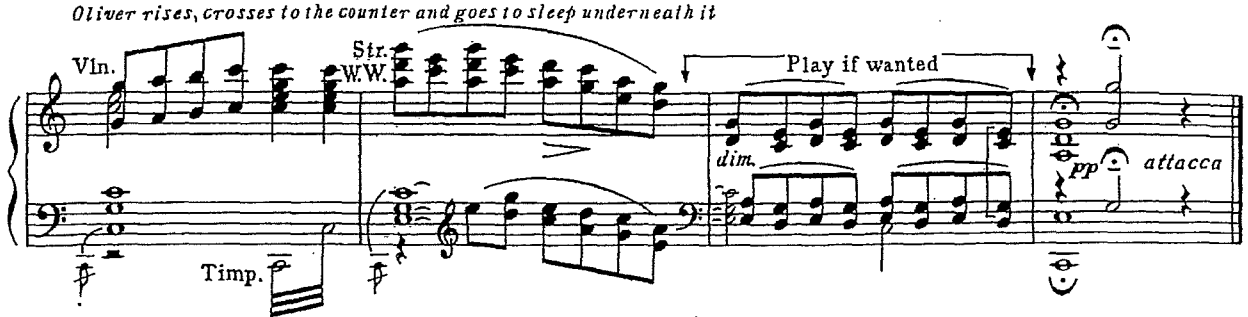
"WHERE IS LOVE?"



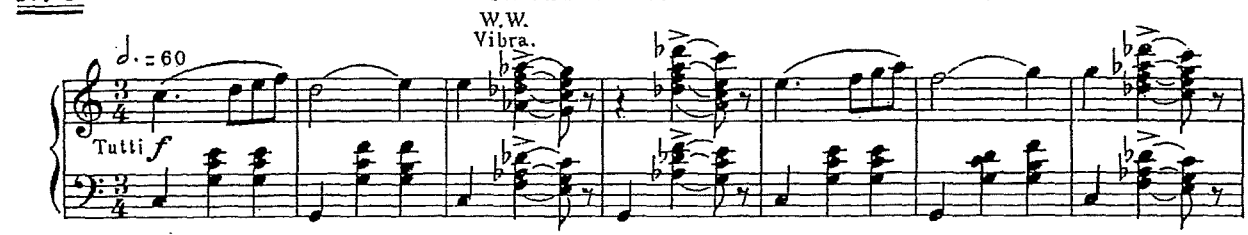
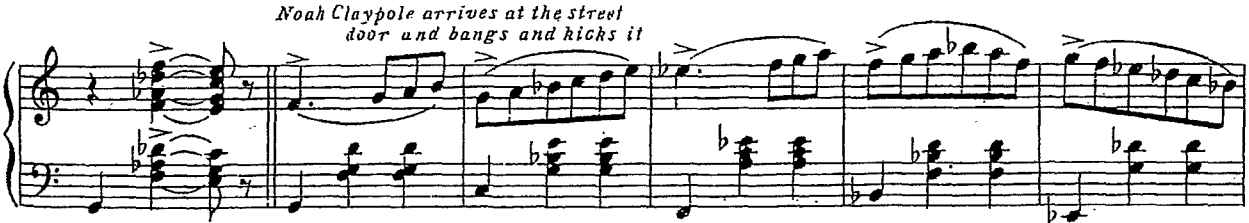
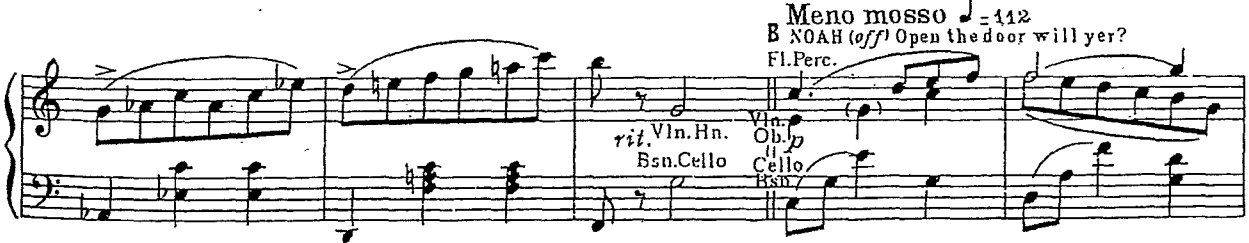
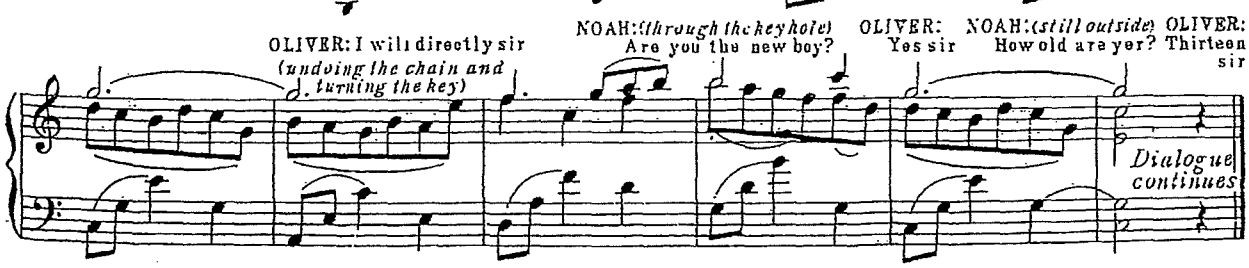

B
OLI
Who can say where she may hide?
Must I trav-el far and wide?
Vln.
Fl.
Cl.
Cello
OLI
'Til I am be-side the some-one who I can mean some-thing to
Ob.
OLI
poco rit.
Where
Where is love?
Vln.
Fl.Vln.
Tutti
poco rit.
C Tearfully and hesitantly
OLI
Who can say where she may hide?
Must I trav-el far and wide?
Vln.Fl.Cl.
Cello
OLI
'Til I am be-side the some-one who I can mean some-thing to
Ob.



Oliver rises, crosses to the counter and goes to sleep underneath it



No 8 NEXT MORNING



Noah Claypole arrives at the street door and bangs and kicks it