

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 *mp*

Voice Soft - ly the love - ly light of

Piano *mp*

ev - 'ning falls, The leaves are red and glow a - gainst the

sky, — Up - on the hill — the pines — are dark - ly

p

still, And the end of the day steals slow - ly by —

p

mp

The tints of Au - tumn - gent - ler

p

seem Af - ter the parch - ing heat of wind and sun.

There is a mel - low - ing of all which brings a qui - et - ness of

Res

morendo

soul When - day - when day is done

morendo

Res

31. Down by the Salley Gardens

Words by WILLIAM BUTLER YEATS (1865-1939)

IRISH FOLK SONG
Arranged by PATRICK M. LIEBERGEN

Expressively, freely (♩ = ca. 72) 3 *mp*

Down— by the— Sal— ley—

Gar— dens my— love and— I did meet. She— passed the— Sal— ley—
(his) (he)

8 II *mf*

Gar— dens with— lit— tle— snow white feet. She bid me— take life
(him)

mf

Detailed description: This is a musical score for the Irish folk song 'Down by the Salley Gardens'. It is arranged by Patrick M. Liebergen. The score is in 4/4 time and B-flat major. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The first system starts with the tempo marking 'Expressively, freely (♩ = ca. 72)' and a dynamic marking of 'mp'. It includes a first ending bracketed with the number '3'. The second system includes lyrics with parentheticals '(his)' and '(he)'. The third system includes a second ending bracketed with the Roman numeral 'II' and a dynamic marking of 'mf'. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

12

mp

easy, as the leaves grow on the tree; But

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*

21

mf 22

In a field by the riv-er my-

(his)

love and I did stand. And on my lean - ing -

(he) (his)

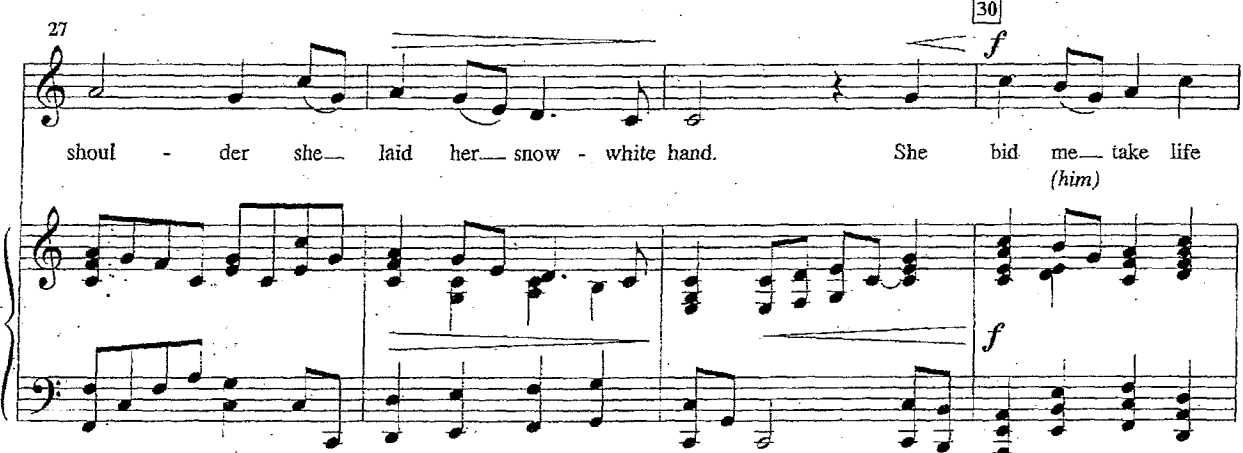


27

shoul - der she - laid her - snow - white hand. She bid me - take life

(him)

30 *f*



31

eas - y, as the grass grows on the - weirs. But I was - young and -

(he)

mf *mp*




35

fool - ish, and - now am - full of tears.

(is)

dim. e rit. *pp*



The Handsome Butcher

Albert L. Lloyd
(1908–1982)

Hungarian folk song
arr. Mátyás Seiber



Allegretto ♩ = 132 – 138

poco rit.

6

a tempo

f

Sev - en locks up - on the red gate, Sev - en gates a -

f a tempo

12

mf leggiero

bout the red town. In the town there lives a butch-er and his name is Hand-some John

mf leggiero

18 *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

44

gold-en spurs ring, In the dark, the leath-er boots shine.

Presto $\text{♩} = 100$

50

pp

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

Moderato $\text{♩} = 112$

55

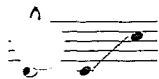
mf *rit.*

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

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, —

Musical score for measure 13. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

16

What do I find? — A health - y bal - ance — on the cred - it side. —

Musical score for measure 16. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

19

Medium jump tempo $\text{♩} = 76 - 88$

Got no dia - mond,

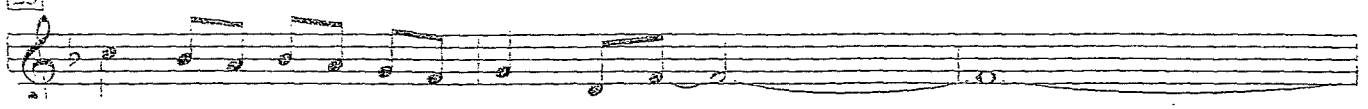
Musical score for measure 19. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A double bar line is present in the piano part.

22

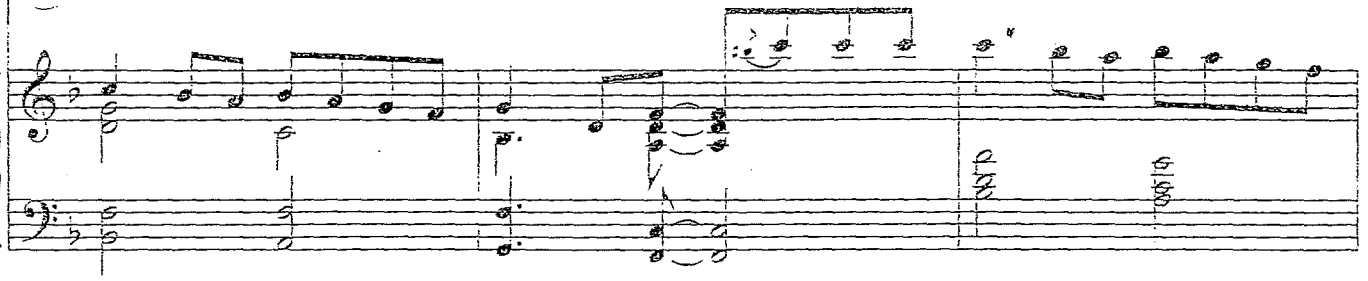
got no pearl, — still I think — I'm a luck - y girl. — I got the

Musical score for measure 22. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

25



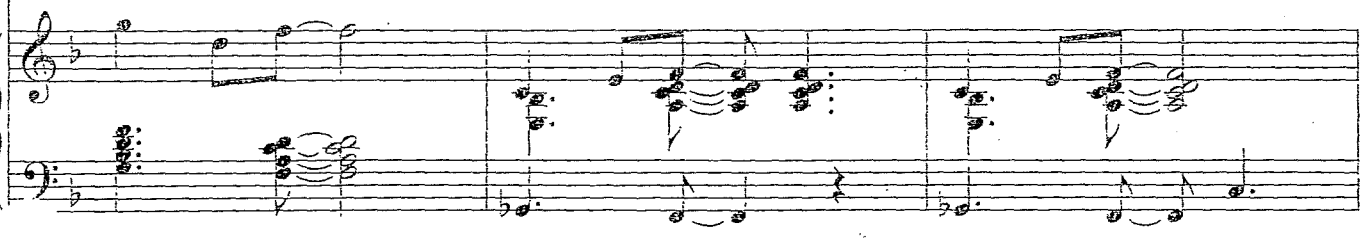
sun in the morn-ing and the moon at night.



28



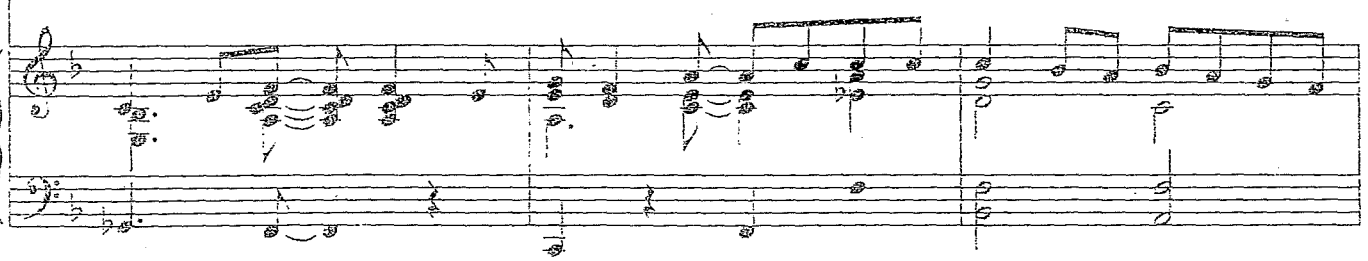
Got no man - sion, — got no yacht, —



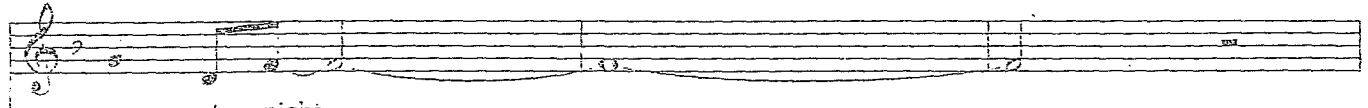
31



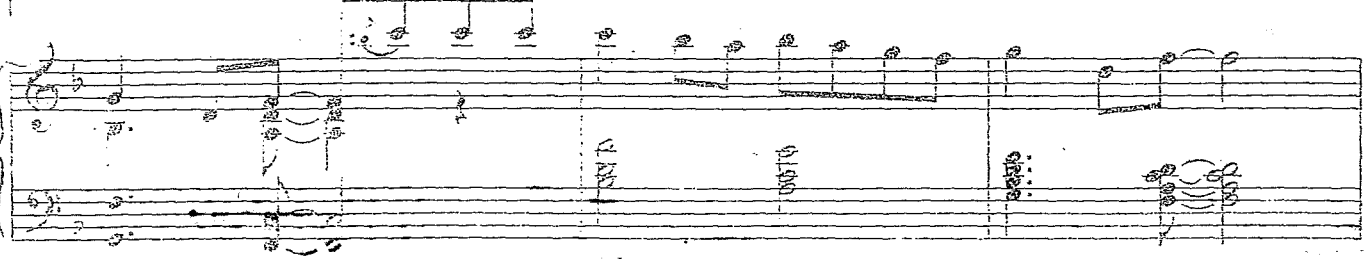
still I'm hap - py with what I've got. — I got the sun in the morn-ing and the



34



moon at night.



37

Sun - shine gives me a love ly day.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (Bb) and the time signature is 2/4. The music features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

40

Moon - light gives me the milk -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (Bb) and the time signature is 2/4. The piano accompaniment continues with a consistent harmonic pattern.

43

way. Got no check - books.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (Bb) and the time signature is 2/4. The piano accompaniment features a steady bass line and chords in the right hand.

46

got no banks, still I'd like to ex - press my thanks. I got the

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (Bb) and the time signature is 2/4. The piano accompaniment continues with a consistent harmonic pattern.

40

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

all right. —

1. 2.

SONG (Gilbert)

"WOND'RIN'"

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

Moderato

A Gilbert

Wond - 'rin', All at once I'm wond - 'rin'

Hn. *fp* Str. *rall.* *mp a tempo* Str.

GIL
What it's like to grow up And have some-one show up

+W.W. Hn. *mf*

GIL
Who'll be Aw-ful nice and you'll be Such a sil - ly fool she'll

Ob. *mp*

B

GIL
Ne-ver look your way. Wond - 'rin', Now they'll all be

+W.W. Hns. *rall.* *mp a tempo* Str.

GIL

wond - 'rin', And they'll gab like par - rots, 'Cause I called her

p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wond - 'rin', And they'll gab like par - rots, 'Cause I called her". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *p* (piano) is placed below the piano part.

GIL

"car - rots" Wond - 'rin' What it was that hit

Ob. Ft. Ob.

+ W.W. Hn. *mf* *mp*

Detailed description: This system continues the vocal line and piano accompaniment. The lyrics are "'car - rots" Wond - 'rin' What it was that hit". The piano part includes woodwind and horn entries: "Ob." (Oboe) and "Ft. Ob." (First Oboe) in the upper staff, and "+ W.W. Hn." (Woodwinds and Horns) in the lower staff. Dynamic markings *mf* and *mp* are present.

GIL

me, And blund - 'rin', Like I might be wond - 'rin'

pp *p* *p* *p*

Detailed description: This system continues the vocal line and piano accompaniment. The lyrics are "me, And blund - 'rin', Like I might be wond - 'rin'". The piano part features several dynamic markings: *pp* (pianissimo), *p* (piano), and *p* (piano) in the lower staff.

GIL

poco rall. [C] If she might be wond - 'rin', A-bout me this way.

Vins.Via. Clt. Tutti Brass Cello Bsn.

poco rall.

Detailed description: This system concludes the vocal line and piano accompaniment. The lyrics are "If she might be wond - 'rin', A-bout me this way.". Above the vocal line, there is a tempo marking *poco rall.* and a rehearsal mark [C]. The piano part includes orchestral markings: "Vins.Via." (Violins and Violas), "Clt. Tutti Brass" (Cello and Bassoon), and "Cello Bsn." in the lower staff. A dynamic marking of *poco rall.* is also present in the piano part.

(Spoken)

"Anne, I'm sorry your slate got broken - I -"

Piano accompaniment for the spoken line, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and simple melodic lines.

Gilbert (sings)

(Anne suddenly rushes off)

Wond - 'rin'

What it was that hit

Musical score for Gilbert's first line of singing. It includes a vocal line and piano accompaniment. The piano part features a Harp section. Dynamics include *mf* and *mp*. Instrumentation includes Ob. and Flt. Ob.

GIL

me, And blund - 'rin', Like I might be wond - 'rin' If she might be

Musical score for Gilbert's second line of singing. It includes a vocal line and piano accompaniment. Dynamics include *p* and *mp*.

GIL

wond - 'rin' A-bouf me this way.

poco rall.

Meno mosso

Musical score for Gilbert's third line of singing. It includes a vocal line and piano accompaniment. Dynamics include *poco rall.*, *mp*, *p*, and *sfs*. Instrumentation includes +Br. Timp.

Segue
(Scene II)

No 7

SONG - (Oliver)

"WHERE IS LOVE?"

Lento $\text{♩} = 72$
Oliver

Where is love? Does it fall from skies a - bove?

Cl. Bsn. Cello C. B. Cor. Ang. Fl. add Fl. add Trom. (Cup mute)

OLI Is it un - der - neath the wil - low tree that i've been dream - ing of?

add Vibra. Vln.

A
OLI Where is she Who I close my eyes to see?

OLI Will I ev - er know the sweet 'hel - lo' that's meant for on - ly me?

add Vibra.

Oliver

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 Where Where is love?

Vln. Fl. Vln. Cello

poco rit. *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.

OLI

Where? Where is love?

rit.

Hn. Piano Ob.

rit. Timp.

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

Vln. Str. W.W. Timp.

Play if wanted

dim. *pp* *attacca*

No 8

NEXT MORNING

d. = 60

Tutti *f*

W.W. Vibra.

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

Meno mosso $\text{♩} = 112$
B NOAH (off) Open the door will yer?
Fl. Perc.

rit. Vln. Hn. Vln. Ob. Bsn. Cello Cello Bsn.

OLIVER: I will directly sir
(undoing the chain and
turning the key)

NOAH: (through the keyhole)
Are you the new boy?

OLIVER: NOAH: (still outside)
Yes sir How old ara yer? Thirteen
sir

Dialogue continues

Oliver