



Additional Chamber Singers Audition Components Fall 2024

Students auditioning for the ECU Chamber Singers must prepare additional excerpts and complete a more difficult sight reading excerpt.

A. Prepared Excerpts

1. “The Angel” by Ivo Antognini

- Prepare mm. 1-19 on text.
- The piece is in the key of E Major (or C# Minor), you might wish to learn it on solfege first. Then, prepare it on the text. (Sopranos begin on Mi; Altos begin on Do; Tenors begin on La; and Basses begin on La.)

If there is a division in your part, e.g., two notes in the alto part, take the part you sing most often.

2. “Cum Sancto Spiritu” by Antonio Vivaldi

- Prepare mm. 1-45 on D Major solfege.
- *Note: The half note gets the beat in this movement.*

****Excerpts are located on the following pages.**

****Print both pieces, write in the solfege, and BRING the scores with you to the audition.**

****The GOAL for the prepared excerpts is that you are PERFECT on pitch and rhythm AND able to perform with a nice vocal quality in all registers (low, middle, and high). Bonus points will be given for observing any musical markings in the score, e.g., dynamics, expressive markings, etc.**

****Members of the ECU Chamber Singers are expected to learn portions of music on their own, so it is imperative that you possess this skill.**

B. Sightreading

While all students will sightread during the choir audition, the Chamber Singers sightreading will be more difficult. Take time over the next two weeks to *practice* your sightreading skills. In your practice, make certain to:

1. Use solfege
2. Have a method for how you approach an exercise
3. Take a slow tempo
4. Have a process for *how you fix mistakes*
5. Be prepared for either a major key or minor key excerpt

Dr. Franklin is just as interested in hearing that you have a process for how to approach sightreading, *especially how you address mistakes*, as he is in hearing a perfect excerpt.

dedicated to the University of Houston Concert Chorale
Betsy Cook Weber - conductor

The Angel

poem by
William Blake (1757 - 1827)

a cappella mixed choir

music by
Ivo Antognini

♩ = 58 p

Soprano
I dreamt a dream! What can it mean?

Alto
I dreamt a dream! What can it mean?

Tenor
I dreamt a dream! What can it mean?

Bass
I dreamt a dream! What can it mean?

Dream... I dreamt a dream! What can it

for rehearsal only

♩ = 58

5

p mf p mf

And that I was a maid-en Queen guard-ed by an An-gel

p mf p mf

And that I was a maid-en Queen (hum)

p mf p mf

And that I was a maid-en Queen (hum)

mean? a maid-en Queen (hum)

9

mild, guard - ed by an Ang - el mild:

guard-ed by an Ang - el mild:

guard-ed by an Ang - el mild:

guard-ed by an Ang - el mild:

13

Wit-less woe was ne'er be - guiled, Wit - less woe

Wit-less woe was ne'er be - guiled, Wit - less woe

Wit-less woe was ne'er be - guiled, Wit - less woe

Wit-less woe was ne'er be - guiled, Wit - less woe

17

— was ne'er be - guiled, be - guiled!

— was ne'er be - guiled, be - guiled!

— was ne'er be - guiled, be - guiled!

— was ne'er be - guiled, be - guiled!

The musical score for measures 17-20 consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "— was ne'er be - guiled, be - guiled!".

21

mp And I wept both night and day,

mp And I wept night and day,

mp And I wept night and day,

mp And I wept night and

The musical score for measures 21-24 consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "And I wept both night and day,". The piano part includes dynamic markings like *mp* and some performance instructions like *(b)* and *(#)*.

11. Cum Sancto Spiritu

Allegro

SOPRANO
CONTRALTO
TENORE
BASSO

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i

Cum San-cto Spi - ri-tu, in glo - ri-a De - i Pa - tris,

Allegro

Bc.

5

Pa - tris. A - men, a - - - men, a -

Cum San - cto Spi - ri - tu, in glo - ri - a

Cum San-cto Spi - ri-tu, in glo-ri-a De - i

De - i Pa-tris. A - men.

Org.

9

- men, a - - - men. Cum San - cto Spi - ri - tu,

De - i Pa - tris, De - i Pa-tris. A - men, a - - - men,

Pa - tris, in glo - ri-a De - i Pa - tris. A - men, a - - - men, a -

Cum San-cto

Ob., Str., Bc.

13

in glo - ri - a De - i Pa - tris, De - i Pa - tris. A - men,
a - men, a - men, a - men.
Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - men,
Ob., Str., Org.

17

+Tpt.

22

a - men, a -
Cum San - cto Spi - ri - tu, in
Cum San - cto Spi - ri - tu, in
a - men.
+Bc. Ob., Str., Bc. Ob., Str., Org.

26

men, a - men.
 glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris. A-men, a
 glo - ri - a De - i Pa - tris, De - i Pa-tris. A - men, a
 Cum San - cto Spi - ri -

Ob., Str., Bc.

30

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men,
 men, a men.
 - men, a men,
 - tu, in glo-ri-a De-i Pa-tris. A-men.

+Tpt.

34

a - men. Cum San - cto
 Cum San-cto Spi - ri-tu, in glo-ri - a De - i
 a - men, a
 Cum San-cto Spi - ri-tu, in glo-ri-a De-i

Ob., Str., Org. +Bc.

39

Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a -
Pa - tris. A - - - - - men, a - - - - - men, a - - - - -
- men, a - men, a - men, a - men, a - -
Pa-tris. A - men. Cum San-cto Spi - ri-tu, in glo-ri-a De - i Pa - tris. A - - -

43

- men, a - - - - - men, a - - - - - men.
- men, a - - - - - men, a - - - - - men.
- men, a - men, a - men, a - men,
- men, a - - - - - men, a - - - - - men,
- men, a - - - - - men, a - - - - - men.

47

Cum San-cto
a - -
Bc.