



columbus
symphony
chorus

Audition Form

Please complete this form, make a second copy, and bring both to your audition.

Today's Date _____

The voice part for which you are auditioning. (circle) S1 S2 A1 A2 T1 T2 B1 B2

CONTACT INFORMATION

_____ *Print formal name (for printed programs)* _____ *Print email*

(_____) _____
Cell / best phone _____ *Mailing address: street, city, zip*

GETTING TO KNOW YOU

_____ *How did you learn about the CSO Chorus auditions?*

_____ *Musical / Vocal Training (college and post-college)*

_____ *List the choral ensembles with which you have performed, past and present.*

_____ *Kindly share something about your present and past occupation(s).*

_____ *Note any instrument(s) you may play currently.*

AUDITION EVALUATION (for use by the Chorus Director).

Range _____ Strength Light Medium Strong

_____ Tone _____

Clarity _____

Rolled and Stroked Rs _____ Phrasing/Musical Singing

Pattern Echo _____ Pitch Accuracy

Melismas _____ Score Preparation

Overall Technique _____ Latin _____ English _____

_____ *Additional notes*

Requiem and Kyrie

(Requiem et Kyrie)

Soprano, Mezzo-Soprano, Tenor, Bass and Chorus

G. VERDI

Andante

SOPRANO

CONTRALTO

TENOR

BASS

PIANO

Andante (♩ = 80)

pp

sotto voce. *il più p possibile*

Re - qui - em, Re - qui - em ae - ter - nam

sotto voce. *il più p possibile*

Re - qui - em, Re - qui - em ae - ter - nam

(Four Sopranos only)

do - na, do - na e - is, Do - mi - ne:

This system contains the first vocal line for four sopranos. The lyrics are "do - na, do - na e - is, Do - mi - ne:". The music is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

con espressione

rinf.

This system contains the piano accompaniment for the first system. It features a complex texture with many sixteenth and thirty-second notes. The instruction "con espressione" is written above the first staff. The instruction "rinf." (rinforscendo) is written above the second staff.

Tutti sempre pp

et lux per - pe - tu - a, et lux per - pe - tu - a

et lux per - pe - tu - a, et lux per - pe - tu - a

This system contains the vocal lines for four sopranos. The lyrics are "et lux per - pe - tu - a, et lux per - pe - tu - a" on the first line and "et lux per - pe - tu - a, et lux per - pe - tu - a" on the second line. The music is written on four staves with a treble clef and a key signature of two sharps. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

ppp
dolciss.

rinf. pp

This system contains the piano accompaniment for the third system. It features a complex texture with many sixteenth and thirty-second notes. The instruction "ppp" (pianississimo) and "dolciss." (dolcissimo) are written above the first staff. The instruction "rinf. pp" (rinforscendo pianissimo) is written above the second staff.

ppp
lu - ce - at e - is,

ppp
lu - ce - at e - is,

ppp
lu - ce - at
lu - ce - at e - is.

Poco più mosso
lu - ce - at e - is.

f
Te de - cet

f
e - is. Te de - cet hymnus, De - us, in

f
Te de - cet hymnus, De - us, in Si - on, et
Poco più mosso (♩ = 88)

ppp
senza accomp.

f *dim.* *ppp*

Te de-cet hy - mnus, De -

hy - mnus, De - us, in Si - on, et

Si - en, et ti - bi red - de - tur vo - tum in Je -

ti - bi red - de - tur vo - tum in Je - ru - sa - lem:

f *dim.* *pp*

cresc. *ff*

us, in Si - on, et ti - bi red - de - tur vo - tum in Je - ru - sa -

ti - bi red - de - tur, ti - bi red - de - tur vo - tum in Je - ru - sa -

- ru - sa - lem: e - xau - di o - ra - ti - o - nem me -

e - xau - di o - ra - ti - o - nem me -

cresc.

lem: e - xau - di o - ra - ti - o - nem me - am,

lem: o - ra - ti - o - nem me - am,

am, o - ra - ti - o - nem me - am, ad te

am, o - ra - ti - o - - - - - nem me - am,

pp ad te o - mnis ca - ro ve - ni - et.

pp ad te o - mnis ca - ro ve - ni - et.

pp o - mnis ca - ro ve - ni - et.

ad te o - mnis ca - ro ve - ni - et. *Tempo I*

pp *dim. sempre* *pp*

Achieved is the glorious work

Franz Joseph Haydn
(1732-1809)

Vivace
f

S *f* A - chiev - ed is the glo - rious work;

A *f* A - chiev - ed is the glo - rious work; The Lord be - holds it,

T *f* A - chiev - ed is the glo - rious work;

B *f* A - chiev - ed is the glo - rious work; The Lord be - holds it,

S ¹⁰ The Lord be - holds it, and is pleas'd, the Lord be - holds, and is well

A and is - pleas'd, the Lord is pleas'd, the Lord be - holds, and is well

T ⁸ The Lord be - holds it, and is pleas'd, the Lord be - holds, and is well

B and is pleas'd, the Lord be - holds it, and is pleas'd the Lord be - holds, and is well

S pleas'd, *f* In lof-ty

A pleas'd, *f* In lof-ty strains let

T 8 pleas'd, *f* In lof-ty strains let us re-joyce, in lof-ty

B pleas'd, *f* In lof-ty strains let us re-joyce, let us re-joyce,

S strains let us re-joyce, in lof-ty strains let us re-

A us re-joyce, let us re-joyce, in lof-ty strains let us re-joyce, let us re-

T 8 strains let us re-joyce, let us re-joyce,

B in lof-ty strains, in lof-ty strains let us re-

S joyce, *f* Our song let be the praise of

A joyce, *f* Our song let be the praise of God, the praise of God,

T 8 *f* our song let be the praise of God, the praise of God, the praise of God,

B joyce, *f* Our song let be

S
praise of God.

A
praise of God.

T
8
praise of God.

B
praise of God.