

Stillroom 2026

# Vocalist Audition Materials

# Stillroom

## Ensemble Audition Excerpts - Soprano

Please choose 2 out of the 3 excerpts provided to prepare for your audition. Your solo may not be from one of the same movements/pieces featured below.

### 1. Barber, Samuel; "St. Ita's Vision" (1953)

**III. St. Ita's Vision**  
*original key*

Attributed to Saint Ita, 8th century  
Translated by Chester Kallman

Samuel Barber  
Op. 29, No. 3  
1953

**Recit.**

*f* *mf*

"I will take noth-ing from my Lord," said she, "un-less He gives me His Son from

*f* *sonoro* *mf*

*f* *lunga* *p* *dolce*

Heav-en In the form of a Ba-by that I may nurse Him." So that

*f* *lento* *p*

3

Christ came down to her in the form of a Ba-by and then she said:

*p*

\*Ita - pronounce Eeta  
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2. Copeland, Aaron; "Laurie's Song" (1954) Rehearsal 47 up to 49

**47** Moving forward (♩. 96)

Laurie *f*  
Now the time has grown so short; The world has grown so wide.

*mf*

*faster.....* *rit.....*

Laurie *mf* *f*  
I'll be gra-du-a-ted soon. Why am I strange in-side?

*mp* *cresc.*

**48** ad. lib. A tempo (♩. 80)

Laurie *sub. ff* *mf*  
What makes me think I'd like to try to go down all those roads be-yond that line a-bove the

*f* *ifp* *mf*

*rit.....* *rit..... a tempo* **49** *rit.....*

Laurie *f* *mp*  
earth and neath the sky? To - mor-row when I sit up - on the

*f* *mf tenderly* *p*

3. Bushman, John; *The Comet* (2024) mm. 46-53

11 The Comet

**C**

44 *mf*  
as he flies Whizz ing pla nets\_ shrink be fore the spect ure

45 *mf*  
as he flies Whizz ing pla nets\_ shrink be fore the spect ure

46 *mf*  
as he flies Pla nets\_ shrink be fore the spect ure

47 *mf*  
as he flies Pla - nets\_ shrink be - fore the spect - ure

48 *mf*  
as he flies Whizz - ing Pla - nets\_ shrink be - fore the spect - ure

49 *mf*  
as he flies Whizz - ing Pla - nets\_ shrink be - fore the spect - ure

50 *mf*  
as he flies shri - ink be - fore the spect - ure

51 *mf*  
as he flies shri - ink be - fore the spect - ure

49

of the skies... ah...

of the skies... ah...

of the skies well may re gal orbs burn blue and sa te lites turn pale

of the skies well may re - gal orbs burn blue and sa - te - lites - turn pale

of the skies... ah...

of the skies... ah...

of the skies well may re - gal orbs burn blue and sa - te - lites - turn pale

of the skies well may re - gal orbs burn blue and sa - te - lites - turn pale

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## Ensemble Audition Excerpts - Alto

Please choose 2 out of the 3 excerpts provided to prepare for your audition. Your solo may not be from one of the same movements/pieces featured below.

1. Barber, Samuel; *Prayers of Kierkegaard* (1954) pickups to rehearsal mark 14 through two after rehearsal mark 15

The image shows a page of a musical score for Samuel Barber's *Prayers of Kierkegaard*. The score is in 4/4 time and features five vocal parts and piano accompaniment. The vocal parts are labeled "Five Alto Soli\*" and "(Tenor Solo)". The piano part includes a section for the left hand labeled "l.h. Vla. solo". The lyrics are in English and German. A red box highlights a specific measure in the vocal part, marked with a rehearsal mark "14" and the dynamic marking "mp espr.". The lyrics for this measure are "But when long - ing lays hold of us,—" and "Hält Ver - lan - gen die Hand auf uns,-".

Five Alto Soli\* 14

*mp espr.*

But when long - ing lays hold of us,—  
Hält Ver - lan - gen die Hand auf uns,—

(Tenor Solo)

we might lay hold of the long - ing,— when it would  
wir dann nur fest am Ver - lan - gen,— Trüg es uns

lays hold \_\_\_\_\_ of us, \_\_\_\_\_  
die Hand \_\_\_\_\_ auf uns, \_\_\_\_\_

*l.h. Vla. solo*

that we al - so lay hold of the long - ing,  
 hiel - ten auch - nur fest am Ver - lan - gen,  
 car - ry us a - way,  
 a - ber mit sich fort,  
 O - that we might  
 hiel - ten wir dann

*mf*  
*marc.*  
*mf*  
*sempre pp*  
*mf*  
*bd.*

(Alto) *mf*  
 when it would car - ry us a - way, that we al - so  
 Trüg - es uns a - ber mit sich fort, dass wir ihm dann

(Tenor)  
 lay hold of the long -  
 nur fest am Ver - lan -

*marcato*  
*mp*

— might give ourselves up.  
un - end - lich ver - traun.

15

*p*

*p*

2. Brundage, Bella; *Tonight I've Watched the Moon* (2023) mm. 9-17

A

*p*

Oo

solo  
*mp*

To-

10

Oo the

oo the

*fp*

*mf* *p*

- night I've watched the moon and the Plei - a - des go down. A 1,2 The

The

12

S. *mp* *p*  
 night is gone goes and I To -

A.S. *mp* *p*  
 night is gone goes and I To -

A. 1 *p* *mf* *mp*  
 night is now half gone youth goes and I To -

A. 2 *mp* *p*  
 night is gone goes and I To -

14

S. *mf*  
 - night the moon o - ver - comes me with

M.S. *mf*  
 - night the moon o - ver o - ver comes

A. 1  
 - night I've watch'd the moon, and Aph - ro di - te o - ver - comes me with

A. 2  
 - night the moon o - ver - - comes

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16 **poco accel.** *mf* <> <> **a tempo** *mp* <>

S. lon - ging lon - ging lon - ging.

M.S. *mf* <> <> *mp* <>

lon - ging lon - ging lon - ging.

A. 1 *mf* <> <> **tutti** *mp* <>

lon - ging lon - ging lon - ging.

A. 2 *mf* <> <> *mp* <>

lon - ging lon - ging lon - ging.

- Thompson, Joel; *Dark Matters* (2024) pickups to 31-mm. 40; follow A1 line for split

I searched the night by

I searched the night by

I searched the night by

searched the night by

*pp*

Dark Matters

33

stringendo - - - - Defiant  $\text{♩} = 72$

S lamp-light for my self, I stand ac-cused of bleed - ing

A lamp - light for my self, I stand ac-cused of bleed - ing

T lamp-light for my self, I stand ac-cused of bleed-ing

B lamp - light for my self, I stand ac-cused of bleed - ing

*accelerando*

*p* *f*

36

S  
red. Old words knit to

A  
red. Old words knit to

T  
red. Old words knit to

B  
Old words knit to

*p* *f* 3 3 3 3

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Dark Matters

38

*rall. - - - - -*

S  
new lan - - gua-ges the whole world soon for -

A  
new lan - - gua-ges the whole world soon for -

T  
new lan - - gua-ges the whole world soon for -

B  
new lan - - gua-ges the whole world soon for -

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "new lan - - gua-ges the whole world soon for -". The piano part features triplets in both hands. A "rall." (ritardando) marking is placed above the vocal staves, with a dashed line extending across the measure.

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40 **The ache returns** ♩ = 48

Soprano (S): - gets. *pp*

Alto (A): - gets. *pp*

Tenor (T): - gets. *pp*

Bass (B): - gets. *pp*

Piano (p): *p* *pp*

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## Ensemble Audition Excerpts - Tenor

Please choose 2 out of the 3 excerpts provided to prepare for your audition. Your solo may not be from one of the same movements/pieces featured below.

### 1. Cipullo, Tom; "Another Reason Why I Don't Keep a Gun in the House"

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The first system (measures 28-34) features a vocal line starting with a *p* dynamic and a piano accompaniment with a *p* dynamic and a *cresc.* marking. The lyrics are "The neighbors' dog will not stop bark-ing." The second system (measures 35-42) has a vocal line with dynamics *p*, *poco a poco cresc.*, and *mp*. The piano accompaniment includes dynamics *f*, *p*, *poco a poco cresc.*, *mp*, and *mf*. The lyrics are "I close all the win-dows in the house...". The third system (measures 43-49) has a vocal line with dynamics *poco f*, *ff*, and *sotto voce ppp*. The piano accompaniment includes dynamics *ff* and *ppp hushed*. The lyrics are "and put on a Bee-tho-ven sym-pho-ny full blast... but". The score concludes with the instruction *una corda*.

2. Stravinsky, Igor; *In Memoriam* "Do not go gentle..." (1954)

Musical score for the first system of "Do not go gentle...". The score includes parts for Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Cello (Vc.). The Tenor part has the lyrics: "danced in a green bay, Rage, rage a - gainst the dy - - ing of the light...". The score features dynamic markings such as *meno f*, *f*, and *meno f*. A circled number 5 is present above the Violin I staff.

Musical score for the second system of "Do not go gentle...". The score includes parts for Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Cello (Vc.). The Tenor part has the lyrics: "Wild men who caught and sang the sun in flight, And". The score features dynamic markings such as *dolce*, *pizz.*, and *sempre poco marc.*. A circled number 6 is present above the Violin I staff. A red bracket highlights the first measure of the Tenor part.

B. & H. 17597

8

Musical score for measures 7-8. The score includes parts for Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Violoncello (Vc.). The Tenor part has lyrics: "learn, too late, they grieved.... it on its way, Do not go gen-tle in-to". A circled measure number "7" is placed above the Violin I staff. The Viola part is marked "arco".

Musical score for measures 8-9. The score includes parts for Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Violoncello (Vc.). The Tenor part has lyrics: "that good night. Grave men, near death, who see with blind-ing sight Blind". A circled measure number "8" is placed above the Violin I staff. The Violin I and Viola parts are marked "dolce".

Ten. eyes could blaze like me-te-ors and... be gay, Rage, rage a - gainst the dy -

Vln. I

Vln. II

Vla.

Vc.

B. & H. 17697

Ten. - ing of the light - An you, my fa-ther, there on the sad height, Curse, bless, me now with

Vln. I

Vln. II

Vla.

Vc.

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3. Brundage, Bella; *Tonight I've Watched the Moon* (2023) mm. 79-86; T1/T2

The musical score is written for four vocal parts and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The first system covers measures 79-86. The vocal parts are labeled T. 1 (Tenor 1), T. 2 (Tenor 2), Bar. (Baritone), and B. (Bass). The piano part is labeled Pno. The lyrics for the first system are: "- fill E - ros, gi - ver of pain E - ros com - ing from". The second system continues the lyrics: "hea - ven ah pains and sor - row and". The piano accompaniment features a steady bass line and chords in the right hand, with a forte (*ff*) dynamic marking.

T. 1  
 bring me to hea - - - ven *p*

T. 2  
 bring me to hea - - - ven *p*

Bar.  
 bring me to hea - - - ven

B.  
 I'm com - ing to hea - - - ven

Pno

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## Ensemble Audition Excerpts - Bass/Baritone

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1. Vaughan Williams, Ralph; *Sea Symphony* (1903) Rehearsal F to “all nations”

**F** BARITONE SOLO.

To-day a rude brief re-ci-ta-tive, Of ships sail-ing the  
seas, each with its special flag or ship-sig-nal,

The image shows a musical score for a baritone solo. It consists of two systems of music. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a prominent, rhythmic pattern in the left hand, consisting of eighth notes in a descending sequence. The vocal line begins with a rest, followed by the lyrics. The second system continues the vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern, now with a more complex harmonic structure in the right hand. The lyrics are spread across both systems.

Of un-named he-roes in the ships of waves  
 spread - ing and spread - ing — far as the eye can reach,  
 Of dash - ing spray, and the winds pip-ing and blow - ing,

Musical score details: The score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and piano accompaniment. The first system includes a 'G' chord symbol above the vocal line and a 'simile' marking above the piano part. The second system includes a 'f marcato' marking above the piano part. The third system includes 'p' and 'simile' markings above the piano part.

(permitted to break between the end of this segment and the next as they are not usually sung in succession)

Andante.  $\text{♩} = 116.$   
BARITONE SOLO.

And out of these a chant for the sai-lors of

The first system of the musical score consists of three staves. The top staff is a baritone solo line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 116 beats per minute. The lyrics for this system are 'And out of these a chant for the sai-lors of'.

all na-tions,  
And out of these a chant for the sai-lors of all  
And out of these a chant for the sai-lors of all  
And out of these a chant for the sai-lors of all  
And out of these a chant for the sai-lors of all

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The middle four staves are vocal parts for other voices. The bottom staff is piano accompaniment. The lyrics for this system are 'all na-tions, And out of these a chant for the sai-lors of all' repeated four times.

2. Bushman, John; *The Comet* (2024) mm. 47-53

11 The Comet

**C**

44 *mf*  
as he flies Whizz ing pla nets\_ shrink be fore the spect ure

*mf*  
as he flies Whizz ing pla nets\_ shrink be fore the spect ure

*mf*  
as he flies Pla nets\_ shrink be fore the spect ure

*mf*  
as he flies Pla - nets\_ shrink be - fore the spect - ure

*mf*  
as he flies Whizz - ing Pla - nets\_ shrink be - fore the spect - ure

*mf*  
as he flies Whizz - ing Pla - nets\_ shrink be - fore the spect - ure

*mf*  
as he flies shri - ink be - fore the spect - ure

*mf*  
as he flies shri - ink be - fore the spect - ure

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49

of the skies\_\_\_\_\_ ah\_\_\_\_\_

of the skies\_\_\_\_\_ ah\_\_\_\_\_

of the skies well may re gal orbs burn blue and sa te lites turn pale

of the skies well may re - gal orbs burn blue and sa - te - lites turn pale

of the skies\_\_\_\_\_ ah\_\_\_\_\_

of the skies\_\_\_\_\_ ah\_\_\_\_\_

of the skies well may re - gal orbs burn blue and sa - te - lites - turn pale

of the skies well may re - gal orbs burn blue and sa - te - lites - turn pale

Detailed description: The image shows a page of musical notation for the song 'The Comet', page 12, starting at measure 49. There are eight staves of music. The first two staves are vocal lines with lyrics 'of the skies\_\_\_\_\_ ah\_\_\_\_\_'. The next two staves are vocal lines with lyrics 'of the skies well may re gal orbs burn blue and sa te lites turn pale'. The last two staves are vocal lines with lyrics 'of the skies well may re - gal orbs burn blue and sa - te - lites turn pale'. The music is written in a key with one flat (B-flat) and a 4/4 time signature. Dynamic markings include *p* (piano) and *f* (forte). The lyrics are written below the notes, with some words hyphenated across lines.

3. Stravinsky, Igor; *The Rake's Progress* "Come, Master" pickups to 23-m.36

17

be - tween which sla - ve - ries there is no - thing to choose. Would

21

you be hap - py? Then — learn to act free - ly. Would you act free - ly?

158

24

Then learn to ig - nore those twin ty - rants of ap - pe - tite and

28

con - science. There - fore I coun - sel you, Mas - ter—

31 *f* *rubato* *a tempo*  $\text{♩} = 104$  *p marc.* *poco meno mosso*

Take Ba - ba the Turk to wife. Con - si - der her pic - ture once

34 *poco rall.*  $\text{♩} = 92$

more, and — as you do so re - flect u - pon my words.