

2024-25 Ensemble Audition Excerpts

Laurier Singers

All vocalists auditioning for **Laurier Singers** should prepare the following:

- Fill out the form sent to you via email to book your ensemble audition time slot no later than August 23, 2024.

Audition Requirements:

- For the mandatory audition interview, please prepare 2 brief solo excerpts, one of which must be English (no more than 4 minutes total), that demonstrate the strength, beauty and/or clarity of your voice. These can be with pre-recorded accompaniment - bring your own device and accompaniment track - or without accompaniment.
- There will be a quick range and sight-singing check.
- Please prepare the following 3 excerpts for your preferred voice-type - you will be asked to sing at least one in your placement interview

Excerpts:

1. **Aaron Copland, *The Little Horses*** – beginning to m.20
2. **Ola Gjeilo, *Northern Lights*** – beginning to m. 18
3. **Chatman** – m.17-30

All excerpts can be found below.

1. Aaron Copland, *The Little Horses* – beginning to m.20



Second Set
1. THE LITTLE HORSES Arranged by
(Lullaby) AARON COPLAND
Transcribed for chorus by
DAVID L. BRUNNER

Slowly, somewhat dragging (♩ = 76)
pp legato (almost sotto voce)

Soprano
Hush you bye, Don't you cry. Go to sleep-y lit-tle
pp legato (almost sotto voce)

Alto
Hush you bye, Don't you cry. Go to sleep-y lit-tle
pp legato (almost sotto voce)

Tenor
Hush you bye, Don't you cry. Go to sleep-y lit-tle
pp legato (almost sotto voce)

Bass
Hush you bye, Don't you cry. Go to sleep-y lit-tle

Piano
Slowly, somewhat dragging (♩ = 76)
p *pp*

6 *pp sempre*

Soprano
ba - by. When you wake, You shall have, All the pret-ty lit-tle hor- ses.
pp sempre

Alto
ba - by. When you wake, You shall have, All the lit-tle hor- ses.
pp sempre

Tenor
ba - by. When you wake, You shall have, All the hor- ses.
pp sempre

Bass
ba - by. When you wake, You shall have, All the hor- ses.

Piano
p *pp*

Faster and rhythmically precise (starting a little slowly)

11 *mp*

Blacks and bays, Dap-ples and grays, Coach and six-a lit-tle hor - ses.

Blacks and bays, Dap-ples and grays, Coach and six - a lit-tle hor - ses.

Blacks and grays, Dap-ples and grays, six-a lit-tle

Blacks and bays, Dap-ples and six - a lit-tle hor - ses.

Faster and rhythmically precise (starting a little slowly)

p (a little dry)

Tempo II (♩ = 76)

15 *mf (with a slight accent)* *f hold back*

Blacks and — grays and Dap-ples and grays, and dap-ples and grays.... and

Blacks and bays, dap-ples and grays, Coach

hor ses. Dap-ples and Coach

Blacks and bays and Coach

Tempo II (♩ = 76)

mp *cresc.* *f hold back*

19

As at first (slowly)

(in the background) pp

stop

six - a lit - tle hor - ses. _____

Oh _____

(in the background) pp

Oh _____

p

Hush you bye,

p

Hush you bye,

mf *mf* *p*

2. Ola Gjeilo, *Northern Lights* – beginning to m. 18

start →

NORTHERN LIGHTS
For SATB Chorus, a cappella
Oslo, Jan., 2008 OLA GJEILO

♩ = 63

p

Soprano
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me - a,

Alto
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me -

Tenor
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me -

Bass
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me -

Keyboard (for rehearsal only)
♩ = 63

5 A

mf a, Pul-chra es, a-mi-ca me - a, su-a-vis et de-co-ra fi-li-a Je-

mp a, Pul - chra es, a - mi - ca

mp Pul - chra es, a - mi - ca

5 *mp*

9 *mf* **B**

a, Pul - chra es, a-mi-ca me - a, su-a-vis et de-co-ra si - cut Je -

ru-sa-lem, Pul - chra es, su-a-vis et de-co-ra si - cut Je -

8 *mf*

me - a, Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

me - a, Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

9

13 *mp* *p*

ru-sa-lem, Pul - chra es, pul - chra

ru-sa-lem, et de-co-ra fi-li-a Je - ru-sa-lem, et de-co-ra si - cut Je -

8 *mp* *p*

me - a, pul - chra es, pul - chra

me - a, pul - chra es, pul - chra

13 *mp* *p*

mf *mp* *p*



17 5

es, ter - ri - bi - lis

ru - sa - lem,

es,

es,

17

mp

stop

3. Chatman – m.17-30

15 *twines,* *unis. mf* *div. trawls*
Get sore hands and full of boils, Traps and trawls and fin-ger stalls, Rub-ber boots and
mf
Get sore hands and full of boils, Traps and trawls and fin-ger stalls, Rub-ber boots and
mf **start**
Get sore hands and full of boils, Traps and trawls and fin-ger stalls, Rub-ber boots and
unis. mf
trap-ping, trawl-ing, trap-ping, Traps and trawls and fin-ger stalls, Rub-ber boots and

19 *unis. f* *div. twines,* *ff*
kil-lick claws, Lines, twines, ropes and coils, Get sore hands and full of boils, Traps and trawls and fin-ger stalls,
f *ff*
kil-lick claws, Lines, twines, ropes and coils, Get sore hands and full of boils, Traps and trawls and fin-ger stalls,
f *ff*
kil-lick claws, Lines, twines, ropes and coils, Get sore hands and full of boils, Traps and trawls and fin-ger stalls,
f *ff*
*kil-lick claws, Lines, twines, ropes and coils, Get sore hands and full of boils, Traps and trawls and fin-ger stalls,

18

24

S
A

Rub-ber boots and kil-lick claws, Lines, twines, ropes and coils, Rub-ber boots and kil-lick claws,

T
B

Rub-ber boots and kil-lick claws, Lines, twines, ropes and coils, Rub-ber boots and kil-lick claws,

29

p sub.

Fish-ing, sail-ing, fish-ing, sail-ing, fish-ing, sail-ing, fish-ing, sail-ing, What a brave young bank-er's crew, *cresc. poco a poco*

p sub.

Fish-ing, sail-ing, fish-ing, sail-ing, fish-ing, sail-ing, fish-ing, sail-ing, What a brave young bank-er's crew, *cresc. poco a poco*

stop