

Star Lake Musicamp 2017

Vocal Major & Chorus Audition for ALL Students

“Everybody sings” at Star Lake! Vocal proficiency is a great skill for musicians in The Salvation Army. Preparing the following material will help you give your best audition as the staff members assign all campers to one of four choruses.

VOCAL MAJORS should note that this Choral Audition will need to be completed in addition to the Vocal School audition.

PART I – Solo Singing

Be prepared to sing the attached song in either the high voice or low voice scoring. Please refer to the Chorus Placement Evaluation sheet to assist you in fully preparing most fully.

PART II – Rhythmic Sight-reading

Be prepared to demonstrate your ability to clap rhythms that will be presented to you during the audition.

PART III – Sight-singing

Be prepared to demonstrate your ability to sight-sing your voice part for a 4-part song arrangement that will be presented to you during the audition.

5. COME, THOU FOUNT OF EVERY BLESSING ¹⁷

(high voice)

Robert Robinson

Wyeth's Repository of Sacred Music, 1813

arr. Graeme Press (ASCAP)

Andante con moto ♩ = 76

mf

5

mf

1. Come, thou

9

Fount of ev - 'ry bless - ing, Tune my heart to sing thy grace; Streams of

13

mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. Teach me

This system contains measures 13 through 16. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. Teach me". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

17

some me - lo-dious son - net, Sung by flam - ing tongues a - bove; Praise the

This system contains measures 17 through 20. The vocal line continues with the lyrics: "some me - lo-dious son - net, Sung by flam - ing tongues a - bove; Praise the". The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the vocal line at the end of measure 19 and in the piano line at the end of measure 20.

21

mount! I'm fixed up - on it, Mount of thy re - deem-ing love.

This system contains measures 21 through 24. The vocal line continues with the lyrics: "mount! I'm fixed up - on it, Mount of thy re - deem-ing love.". The piano accompaniment continues with chords and moving lines.

25

mp

This system contains measures 25 through 28. The vocal line is mostly silent, with a few notes in measure 25. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is present in the piano line at the beginning of measure 25. The system ends with a double bar line and a *Ped.* (pedal) marking.

30 *mp*

2. Here I raise my Eb - e - ne - zer, Hith-er by thy help I'm

L.H.

mp

This musical score is for the second system of the hymn 'Here I raise my Ebenezer'. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is written on two staves, with the left hand (L.H.) on the bottom staff and the right hand on the top staff. The key signature for the piano part is also two sharps. The tempo/mood is marked 'mp' (mezzo-piano). The lyrics are: '2. Here I raise my Eb - e - ne - zer, Hith-er by thy help I'm'. The score includes a repeat sign at the beginning of the vocal line and a crescendo hairpin in the piano accompaniment.

34

come; And I hope, by thy good plea - sure, Safe-ly to ar - rive at

38

home. Je - sus_ sought me when a strang - er, wan-d'ring from the fold of

42

God; He, to res - cue me from dan - ger, In - ter - posed his pre - cious

This musical score is for a hymn. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "God; He, to res - cue me from dan - ger, In - ter - posed his pre - cious". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both in one sharp. The right hand plays chords and single notes, while the left hand plays a bass line with some grace notes.

46 *rall.*

blood.

51 **Meno mosso** ♩ = 72 *mf*

3. O to

56

grace how great a debt - or, Dai - ly I'm con-strained to be! Let that

60

grace, Lord, like a fet - ter, Bind my wan-d'ring heart to thee. Prone to—

64

wan - der, Lord, I feel it, Prone to leave the God I love; Here's my

68

a little slower *p*

heart, Lord, take and seal it, Seal it for thy courts a - bove. Here's my

72

heart, Lord, take and seal it, Seal it for thy

76

molto rall. *pp*

— courts a - bove.

pp *mp* *mf* R.H. *pp*

Red. Red.

5. COME, THOU FOUNT OF EVERY BLESSING ⁹⁵

(low voice)

Robert Robinson

Wyeth's Repository of Sacred Music, 1813

arr. Graeme Press (ASCAP)

Andante con moto ♩ = 76

5

mf

1. Come, thou

9

Fount of ev - 'ry bless - ing, Tune my heart to sing thy grace; Streams of

13

mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. Teach me

This system contains measures 13 through 16. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. Teach me". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

17

some me - lo-dious son - net, Sung by — flam - ing tongues a - bove; Praise the

This system contains measures 17 through 20. The vocal line continues with the lyrics: "some me - lo-dious son - net, Sung by — flam - ing tongues a - bove; Praise the". The piano accompaniment continues with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) above the vocal line and below the piano line in measure 20.

21

mount! I'm fixed up - on it, Mount of thy re - deem-ing love.

This system contains measures 21 through 24. The vocal line continues with the lyrics: "mount! I'm fixed up - on it, Mount of thy re - deem-ing love.". The piano accompaniment continues with chords and moving lines.

25

mp

This system contains measures 25 through 28. The vocal line is mostly silent, with a final note in measure 28. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is present in measure 25. The system concludes with a double bar line and the word "Red." below the piano line.

30 *mp*

2. Here I raise my Eb - e - ne - zer, Hith-er by thy help I'm

L.H.

34

come; And I hope, by thy good plea - sure, Safe-ly to ar - rive at

38

home. Je - sus_ sought me when a strang - er, wan-d'ring from the fold of

42

God; He, to res - cue me from dan - ger, In - ter - posed his pre - cious

46 *rall.*

blood.

p



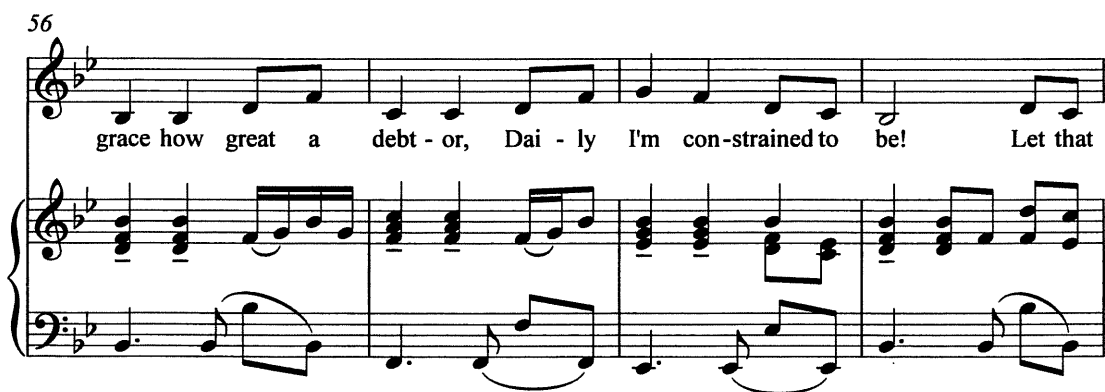
51 *Meno mosso* ♩ = 72 *mf*

3. O to



56

grace how great a debt - or, Dai - ly I'm con-strained to be! Let that



60

grace, Lord, like a fet - ter, Bind my wan-d'ring heart to thee. Prone to—



64

wan - der, Lord, I feel it, Prone to leave the God I love; Here's my

68

a little slower *p*

heart, Lord, take and seal it, Seal it for thy courts a - bove. Here's my

72

heart, Lord, take and seal it, Seal it for thy

76

molto rall.

— courts a - bove.

pp

8va

p *mp* *mf* *R.H.* *pp*

Red. *Red.*

CHORUS PLACEMENT EVALUATION



Name:	Age & Gender:	Division:	Last Year's Chorus Assignment: (circle)

TECHNIQUE & MUSICIANSHIP

Sing one verse of "Kneeling in Penitence" — Up to 8 pts in each area

Intonation	
Vowel Color & Formation	
Clarity of consonants	
Phrasing & Breath Control	
Facial & Body Expression/Posture	
Section Total	Possible 40 Points

SIGHT-READING

Demonstrate accuracy and confidence in the following:

Rhythmic Ability	/20 points	
Pitch-matching	/20 points	
Sight-reading voice part	/20 points	
Section Total	Possible 60 points	

SCORES

Technique & Musicianship (transfer score from above)	/40	
Sight-reading (transfer section score from above)	/60	
GRAND TOTAL	Possible 100 points	

Range	Voice Part	Chorus Placement
_____	SOP 1 SOP 2	STAR LAKE
_____	ALTO 1 ALTO 2	TABERNACLE
_____	TEN 1 TEN 2	RAMAPO
_____	BASS 1 BASS 2	MEN'S WOMEN'S