

Scales for 2022 All-State Choir Auditions

Sing two scales, using solfege syllables, (do, re, mi, fa, sol, la, ti, do) and take a breath at the top of the scale. Repeat the top 'do' when singing the descending scale (do, ti, la, sol, fa, mi, re, do). The starting pitches for each part are listed below. Quarter note rhythm, with a tempo of MM 72.

Please take note: For the Tenor Scales - they can start on the designated note, or the lowest note they can sing.

	<u>Low</u>	<u>High</u>
Soprano I	F (1 st space)	A (2 nd space)
Soprano II	D (below staff)	G (2 nd line)
Alto I	A (below mid C)	E _b (1 st line)
Alto II	G (below mid C)	D (above mid C)
Tenor I	D _b (3 rd line)	A _b (5 th line)
Tenor II	C (2 nd space)	F (4 th line)
Bass I	G (1 st line)	E _b (3 rd space)
Bass II	F (below staff)	D (3 rd line)

Chromatic Vocalise for 2022 All-State Choir Auditions

Sing the chromatic arpeggio pattern 8-5-3-1-3-5-8-5-3-1 using one legato syllable "MAH". Melodic rhythm should be sung with eighth note triplets at the tempo of **76mm**. At the end of the "MAH" pattern, sing modulation up a half step, then take a breath and repeat the pattern for a total of 6 times.

Starting pitches for Chromatic Vocalise

Soprano	C (third space)
Alto	G (second line)
Tenor	C (middle C)
Bass	G (fourth space)



Excerpt #1**Why I Do Not Weep**

Christopher H. Harris

flowing with much freedom, rubato, and feeling, quarter note = 60

21

S I pi-ty them as an-gels do men who have ne-ver, ne-ver seen God's face, who have

A I pi-ty them as an-gels do men who have ne-ver, ne-ver seen God's face, who have

T I pi-ty them as an-gels do men who have nev-er, ne-ver seen God's face, who have

B I pi-ty them as an-gels do men who have ne-ver, ne-ver seen God's face, who have

Pno.

26

S ne-ver, ne-ver seen God's face, ne-ver seen God's face, God's face, God's

A ne-ver, seen God's face, ne-ver seen God's face, ne-ver seen God's face, God's

T ne-ver seen, ne-ver seen God's face, ne-ver seen God's face, seen God's face, God's

B ne-ver seen, ne-ver seen God's face, ne-ver seen God's face, God's face, God's

Pno.

mp *rit.*

Why I Do Not Weep

31 *rit.* *molto rit.* *pp*

S face, God's face, God's face, who have ne-ver, ne-ver seen God's face.

A face, God's face, God's face, who have ne-ver, ne-ver seen God's face.

T 8 face, God's face, God's face ne-ver, ne-ver seen God's face.

B face, God's face, ne-ver, ne-ver seen God's face.

Pno. *rit.* *molto rit.* *pp*

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Exerpt #2

Consecrate the Place and Day

Lloyd Pfautsch

Faster $\text{♩} = \text{c. } 160$ $\text{XX} = 120$

mf Let no rough winds ap - proach, nor

mf Let no rough winds ap - proach, nor

Let no rough winds ap - proach,

Let no rough winds ap - proach,

Faster $\text{♩} = \text{c. } 160$

dare In - vade the hal - low'd bounds, Nor rude - ly shake the

dare In - vade the hal - low'd bounds, Nor rude - ly shake the

nor dare in - vade the hal - low'd bounds, Nor rude - ly

nor dare in - vade the hal - low'd bounds, Nor rude - ly

tune - ful air, Nor spoil the fleet - ing

tune - ful air, Nor spoil the fleet - ing

shake the tune - ful air, Nor spoil the

shake the tune - ful air, Nor spoil the

20

mp fleet - ing sounds. Nor mourn - ful sigh - nor

mp fleet - ing sounds. Nor mourn - ful sigh - nor

mp fleet - ing, fleet - ing sounds. Nor mourn - ful

mp fleet - ing, fleet - ing sounds. Nor mourn - ful

20

groan be heard, But glad - ness dwell on ev - 'ry tongue; Whilst

groan be heard, But glad - ness dwell on ev - 'ry tongue; Whilst

sigh nor groan be heard, But glad - ness dwell on ev - 'ry

sigh nor groan be heard, But glad - ness dwell on ev - 'ry

all, with voice and strings pre-par'd, Keep up the loud har -

all, with voice and strings pre-par'd, Keep up the loud har -

tongue; Whilst all, with voice and strings pre-par'd, Keep up the

tongue; Whilst all, with voice and strings pre-par'd, Keep up the



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Sight Reading Examples – Treble Clef

♩ = 60

1.

Example 1, measures 1-4. Treble clef, key of B-flat major (two flats), 3/4 time. Measure 1: *f* (forte), quarter note B-flat, quarter note D, quarter note E. Measure 2: *mf* (mezzo-forte), quarter note F, eighth note G, eighth note A, quarter note B. Measure 3: quarter note C, quarter note D, quarter note E, quarter rest. Measure 4: quarter note F, quarter rest, quarter rest.

2.

Example 2, measures 1-4. Treble clef, key of B-flat major (two flats), 2/4 time. Measure 1: *mf* (mezzo-forte), quarter note B-flat, quarter note D. Measure 2: quarter note E, quarter note F. Measure 3: *f* (forte), quarter note G, quarter note A. Measure 4: quarter note B, quarter rest.

3.

Example 3, measures 1-4. Treble clef, key of B-flat major (two flats), 6/8 time. Measure 1: *mf* (mezzo-forte), dotted quarter note B-flat, eighth note D. Measure 2: quarter rest, dotted quarter note E, eighth note F. Measure 3: dotted quarter note G, eighth note A, dotted quarter note B. Measure 4: dotted quarter note C, eighth note D, quarter rest.

4.

Example 4, measures 1-4. Treble clef, key of D major (one sharp), common time (C). Measure 1: *mp* (mezzo-piano), dotted half note D. Measure 2: dotted half note E. Measure 3: dotted half note F. Measure 4: dotted half note G.

5.

Example 5, measures 1-4. Treble clef, key of D major (one sharp), 4/4 time. Measure 1: *mf* (mezzo-forte), quarter note D, quarter note E, quarter note F, quarter note G. Measure 2: dotted quarter note A, eighth note B, quarter note C, quarter rest. Measure 3: quarter note D, quarter note E, quarter note F, quarter note G. Measure 4: dotted quarter note A, eighth note B, quarter note C, quarter rest.

Sight Reading Examples – Bass Clef

♩ = 60

1.

Example 1: Bass clef, 6/8 time, key of D major (one sharp). The piece consists of two staves. The first staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mp*) section. The second staff continues the melody and includes a final measure with a whole note rest.

2.

Example 2: Bass clef, 2/4 time, key of B-flat major (two flats). The piece consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a mezzo-forte (*mp*) section. The second staff continues the melody and includes a final measure with a whole note rest.

3.

Example 3: Bass clef, 9/8 time, key of D major (one sharp). The piece consists of two staves. The first staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The second staff continues the melody and includes a final measure with a whole note rest.

4.

Example 4: Bass clef, 3/4 time, key of D major (one sharp). The piece consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a mezzo-forte (*mp*) section. The second staff continues the melody and includes a final measure with a whole note rest.

5.

Example 5: Bass clef, 4/4 time, key of B-flat major (two flats). The piece consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The second staff continues the melody and includes a final measure with a whole note rest.