

CARNEGIE HALL

Weill Music Institute

Instructions/FAQ for Tallis Scholars Workshop Audition Recordings

As one element of your audition, please record the Tallis *Gaude gloriosa* excerpt on the following pages, in such a way that you sing the line of the voice part for which you are auditioning and have fellow musicians singing or playing the other (two or three) lines. As the historical vocal ranges/nomenclature for this type of Renaissance sacred music don't correspond precisely to today's conventions, you may find two parts equally well suited for your voice (or nearly so). In such cases, we encourage you to submit the 2 or perhaps even 3, corresponding excerpts, as part of your audition/application.

In step 2 of the online application form, use the Instrument/Voice Type field to indicate your voice part as you normally would for choral auditions. Then, select the voice part or parts you wish to audition for/within the next field(s), labeled "Tallis Scholars Audition Voice Part", "Second Tallis Scholars Audition Voice Part" and "Third Tallis Scholars Audition Voice Part".

When you are naming the files during the Media Upload (Step 5), please include the voice part of each Tallis excerpt you are submitting in the file name. For example, "Tallis Gaude gloriosa—Treble excerpt." Your additional solo should include the name of the composer and the title of the piece.

Frequently Asked Questions

1. I don't call my voice by any of the voice part names in the audition excerpts.

What part should I audition for?

Choose any voice part with a range that is comfortable for you. Sopranos might choose to sing treble, mean, and/or countertenor. Altos might choose mean and/or countertenor. Tenors, baritones and basses might choose to sing countertenor, tenor or bass, and/or conceivably mean.

2. May I audition for more than one voice part?

Absolutely! We fully expect that some applicants might be suited to more than one part.

3. How should I perform the excerpt?

It is important that we are able to clearly hear your voice. You can have fellow musicians sing or play the other parts on any instruments (organ, piano, gambas, etc.), so long as the pitch is A = 440. Please be sure no one else is singing, playing, or otherwise doubling your part.

4. What key should I perform the audition excerpt in?

Please sing the designated excerpts at the pitch at which they are notated, taking an A = 440.

5. How should I pronounce the Latin?

Sing the Latin in whatever pronunciation you prefer. The concert will most likely use Italianate "church Latin" pronunciation (as set forth in the *Liber Usualis*).

6. Is there a recording of these excerpts?

The Tallis Scholars' commercial recording of *Gaude gloriosa* is at the audition excerpt pitch (except for the tenor excerpt, which is performed down a tone.)

Gaude gloriosa Dei Mater (excerpt)

Audition excerpt for **TREBLE**

Thomas Tallis

[c. ♩=60]

TREBLE

4-part setting in G major, 3/2 time. The first three parts (1, 2, and 3) have rests in measures 1-3. Part 4 enters in measure 1 with a half note G. In measure 2, parts 1, 2, and 3 enter with half notes G, A, and B respectively. In measure 3, parts 1, 2, and 3 have rests, while part 4 has a half note G. In measure 4, parts 1, 2, and 3 have rests, while part 4 has a half note G. The lyrics are: Gau - de Vir - go Ma - ri -

Tr.

4-part setting in G major, 3/2 time. The first three parts (1, 2, and 3) have rests in measures 1-3. Part 4 enters in measure 1 with a half note G. In measure 2, parts 1, 2, and 3 enter with half notes G, A, and B respectively. In measure 3, parts 1, 2, and 3 have rests, while part 4 has a half note G. In measure 4, parts 1, 2, and 3 have rests, while part 4 has a half note G. The lyrics are: cu - i an -

Tr. 8
ge - li-cae tur - - - - - mae

2 8
- - - - -

3 8
- - - - - mae dul - ces in

4 8
- - - - - mae dul - ces in - cae - lis re - so-nant lau -

Tr. 12
dul - ces in cae - lis re - so-nant lau - - - - - des: ____

2 12
dul - ces in cae - lis re - so-nant lau - - - - - des: iam

3 12
cae - lis re - so-nant lau - - - - - des: iam e - nim lae -

4 12
- - - - - des: iam e -

16

Tr. 
iam e - nim lae - ta - - - - - ris vi -

2 
e - nim lae - ta - - - - -

3 
ta - - - - -

4 
nim lae - ta - - - - - ris

21

Tr. 
- si-o - ne Re - - - - - ge cu -

2 
- - ris vi - si-o - ne re - - - - - gis cu -

3 
- - ris vi - si-o - ne Re - - - - - gis cu -

4 
vi - si-o - ne Re - - - - - gis _____ cu -

26

Tr. 
- - - - - i.

2 
- - - - - i. _____

3 
- - - - - i.

4 
- - - - - i.