

# JSB Ensemble 2025

## Audition Requirements Choir

Your audition should be submitted as an MP3 file. Arias may be performed at either modern or Baroque Pitch. However, please perform Choral Excerpts at historical pitch A=415 and the vocalizes at modern pitch = A440. All JSB programs will be performed on Baroque Pitch A415. Your audition should consist of the following items in the order listed below:

- Please identify yourself and the part for which you are auditioning (soprano, alto, etc.).
- Please record the following excerpts and exercises in the same order as listed below:

### • 1. Solo Excerpt from Händel's Messiah (Scores provided)

Perform the aria listed for your voice below with piano accompaniment. We are also interested in the ability of each singer (especially sopranos and tenors) to control vibrato throughout the vocal range and at all dynamic levels. Please keep this in mind as you prepare for your audition.

This solo may be performed at A = 440 or 415 at a tempo of your choice.

Soprano: 34a. How beautiful are the Feet

Alto: 34b. How beautiful are the Feet

Tenor: 2. Comfort Ye

Bass: 10. The people that walked in darkness

### • 2. Choral Excerpts (Scores provided)

**Singet dem Herrn BWV 225: Chorus I, "Die Kinder Zion" Fugue Subject**

Record this excerpt a cappella at A=415 using a tempo of 1/4 = 102-106. Please do not include the metronome click as part of your recording.

Soprano: mm 75-90

Alto: mm 82-96

Tenor: mm 89-101

Bass: mm 96-113

**Chorale: BWV 78 Herr ich glaube**

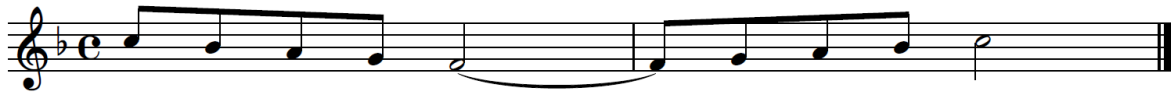
Please record this chorale a cappella at A=415 using a tempo of 1/4 = 63-66. Please do not include the metronome click as part of your recording.

### • 3. Vocal Exercises

Sing exercise #1 on "ah", beginning in D major at 1/4=70-72. Repeat the exercise, each time a half step higher, until you have reached the upper limit of your useful range:



Sing exercise #2 on whatever vowel you wish, starting in F major, at the same tempo as exercise #1. Repeat the exercise, each time a half step lower, until you have reached the lower limit of your useful range:



**In creating your audition files, please note the following:**

- Record in a space with a clean, clear acoustic.
- Use a recording app. Good voice recorder apps for Androids include Hi-Q MP3 Voice Recorder or RecForge Pro. For iPhone users, there are multiple options such as Voice Record Pro, Voice Recorder HD, and Multi Track DAW.
- Check the distance between you and your recording device and volume level so that your voice is clear and prominent.
- Make sure that the accompanying instrument plays softly enough to clearly hear all vocal passages.
- Review all audio files and make sure there is no distortion, ambient noise or corruption in the recording.

34a. Air (Soprano) \*)

Viol. I, II

*f*

Continuo  
(Cemb., Vc.,  
Violone, Fag.)

S.

How beau-ti-ful are the feet of them that preach the gospel of peace, how

4

*s. Fag. p*

*p*

S.

beau-ti-ful are the feet, how beau-ti-ful are the feet of them that

7

S.

preach the gos-pel of peace, how beautiful are the feet of them that

9

*f c. Fag.*

*s. Fag.*

S.

preach the gos-pel of peace, and bring glad ti - - dings, and

12

*p*

\*) Original version in the autograph.

S. bring glad ti - dings, glad ti - dings of good things, and bring glad ti - dings, glad

S. ti - dings of good things, and bring — glad ti-dings, glad ti-dings of good things, glad ti - dings

S. of — good things.

*f. Fig.*

S. 1. 2.

\*) Their

*Fine*

\*) If the following chorus, no. 35a, "Their sound is gone out" is sung the middle section of this aria should be omitted.

S. sound\_ is gone out in - to all lands, their

25 *p*  
*s. Fag.*

S. sound\_ is gone out\_\_\_\_\_ in - to all\_ lands, and\_\_\_\_\_ their words un -

27

S. to\_\_ the\_\_ ends\_\_ of the world\_\_\_\_\_, and their wordsun-to the

30

S. ends of the world. How

33 *p*

*dal segno* §

ge - macht hat, freu - - - - e sich, freu - - - -  
 ge - macht hat, freu - - - - e sich, freu - - - -  
 ge - macht hat, freu - - - - e sich, freu - - - -  
 ge - macht hat, freu - - - - e sich, freu - - - -

ihn ge-macht hat, Is - ra - el, Is - ra - el  
 ihn ge-macht hat, Is - ra - el, Is - ra - el  
 ihn ge-macht hat, Is - ra - el, Is - ra - el  
 ihn ge-macht hat, Is - ra - el, Is - ra - el

- e sich, Is - ra - el freu - e sich des, der *tr* ihn ge - macht hat. Die Kin - der Zi - on sei'n fröh -  
 - e sich, Is - ra - el freu - e sich des, der ihn ge-macht hat.  
 - e sich, Is - ra - el freu - e sich des, der ihn ge-macht hat.  
 - e sich, Is - ra - el freu - e sich des, der ihn ge-macht hat.

freu - - - - e sich des, der ihn ge-macht hat. Sin - get, sin - get,  
 freu - - - - e sich des, der ihn ge-macht hat. Sin - get, sin - get,  
 freu - - - - e sich des, der ihn ge-macht hat. Sin - get, sin - get,  
 freu - - - - e sich des, der ihn ge-macht hat. Sin - get, sin - get,

77

- lich ü - ber ih - rem Kö - ni - ge, sie sol - len lo - ben sei - nen Na - men im Rei -

sin - get, sin - get dem Herrn ein neu - es Lied, ein neu - es

sin - get, sin - get dem Herrn ein neu - es Lied, ein neu - es

sin - get, sin - get dem Herrn ein neu - es Lied, ein neu - es

sin - get, sin - get dem Herrn ein neu - es

82

Die Kin - der Zi - on sei'n fröh - lich ü - ber ih - rem Kö - ni - ge, sie sol - len

Lied, sin - get, sin - get, sin - get dem

Lied, sin - get, sin - get, sin - get, sin - get

Lied, sin - get, sin - get, sin - get, sin - get dem

Lied, sin - get, sin - get, sin - get, sin - get dem

86

lo - ben sei - nen Na - men im Rei -

Die Kin - der

Herrn ein neu - es Lied, ein neu - es

get dem Herrn ein neu - es, ein neu - es

Herrn ein neu - es Lied, ein neu - es Lied, ein neu - es

Herrn ein neu - es

90

hen; mit Pau - ken und mit Har - fen sol - len

Zi - on sei'n fröh - lich ü - ber ih - rem Kö - ni - ge, sie sol - len lo - ben sei - nen

Lied, sin - get, sin - get, sin - get dem

Lied, sin - get, sin - get dem, Herrn

Lied, sin - get, sin - get, sin - get dem, Herrn

Lied, sin - get, sin - get, sin - get dem Herrn ein neu - es



**Choral.** (Mel: „Jesu, der du meine Seele“.)

**Soprano.**  
 Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!  
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

**Alto.**  
 Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!  
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

**Tenore.**  
 Herr, ich glau-be, hilf mir Schwachen, lass mich ja ver - za-gen nicht!  
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

**Basso.**  
 Herr, ich glau-be, hilf mir Schwa-chen, lass mich ja ver - za-gen nicht!  
 Lord, I trust Thee, I a - dore Thee, help my weak - ness, my de - spair;

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
 Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
 Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
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Du, du kannst mich stär - ker ma - chen, wenn mich Sünd' und Tod an - ficht.  
 Thou canst strength - en and re - store me, when mis - deeds my faith im - pair.

Dei - ner Gü - te will ich trau - en bis ich fröh - lich wer - de schau - en  
*On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;*

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*On Thy lov - ing grace re - ly - ing, God Al - migh - ty glo - ri - fy - ing;*

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.  
*by Thy side I hope to be, ev - er through e - ter - ni - ty.*

dich, Herr Je - su, nach dem Streit in der sü - ssen E - wig - keit.  
*by Thy side I hope to be, ev - er through e - ter - ni - ty.*

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