

ECA MUSIC DEPARTMENT

After the application deadline, you will be scheduled to come in and perform/show your work. The following outlines the music requirements:

1) Instrumentalists:

- a. Prepare two contrasting pieces, each two minutes in length, suitable to your ability level that will represent your best work.
- b. Prepare 2-3 scales and arpeggios of your choice.
- c. You will be asked to sight read and demonstrate other musical skills.
- d. Percussionists should be able to demonstrate several styles of drumming. Amplifiers and drum set will be provided; bring your own sticks, mallets, etc.

2) Vocalists:

- a. Prepare one two minute song (or section of a song) suitable to your ability level that will represent your best work and demonstrate your vocal range.
- b. Bring sheet music for your song with you, and do not plan to perform with a recording. An accompanist will be provided, or you may bring your own accompanist.
- c. Prepare to perform a major scale on a neutral vowel and on solfege syllables to demonstrate vocal range and the ability to sing in tune.
- d. If you know how to read music, please prepare your voice part for the 4-part choral piece (Soprano, Alto, Tenor, or Bass) which is attached, posted on-line, and mailed along with your scheduled review appointment.
- e. ALL VOCALISTS will perform their solo piece in room 113, and a musicianship assessment in room 115. Make sure you visit both rooms during your 15 minute audition time slot.

Your musical performance may be recorded for office use only.

Come Again! Sweet Love Doth Now Invite

SATB (with optional lute part)

Source: First Booke of Songs or Ayres (1613)
originally published 1597, revised 1613

John Dowland
(1562-1626)

Musical score for the first system, featuring Soprano, Alto, Tenor, Bass, and Lute parts. The lyrics are:

1. Come a - gain! sweet love doth now in - vite
2. Come a - gain! that I may cease to mourn

Musical score for the second system, featuring Soprano, Alto, Tenor, Bass, and Lute parts. The lyrics are:

thy grac - es that re - frain To do me due de - light,
Through thy un - kind dis - dain; For now left and for - lorn,

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To see, to hear, to touch, to kiss, to die,
I sit, I sigh, I weep, I faint, I die,

To see, to hear, to touch, to kiss, to die,
I sit, I sigh, I weep, I faint, I die,

To see, to hear, to touch, to kiss, to die, to die with die in
I sit, I sigh, I weep, I faint, I die, I die in

To see, to hear, to touch, to kiss, to die, to
I sit, I sigh, I weep, I faint, I die, I

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with thee a - gain in sweet - est sym - pa - thy.
in dead - ly pain and end - less mi - se - ry.

to die with thee a - gain in sweet - est sym - pa - thy.
I die in dead - ly pain and end - less mi - se - ry.

thee a - gain, with thee a - gain in sweet - est sym - pa - thy.
dead - ly pain, in dead - ly pain and end - less mi - se - ry.

die with thee a - gain in sweet - est sym - pa - thy.
die in dead - ly pain and end - less mi - se - ry.

3. All the day the sun that lends me shine
By frowns doth cause me pine
And feeds me with delay;
Her smiles, my springs that makes my joy to grow,
Her frowns the winter of my woe

4. All the night my sleeps are full of dreams,
My eyes are full of streams.
My heart takes no delight
To see the fruits and joys that some do find
And mark the stormes are me assign'd.

5. But alas, my faith is ever true,
Yet will she never rue
Nor yield me any grace;
Her Eyes of fire, her heart of flint is made,
Whom tears, nor truth may once invade..

6. Gentle Love, draw forth thy wounding dart,
Thou canst not pierce her heart;
For I, that to approve
By sighs and tears more hot than are my shafts
Did tempt, while she for triumph laughs.