

PREPOJ IN PREIGRAJ BACHOVE KORALE:

(POSEBNA DATOTEKA)

34, 37,

44, 47,

51, 52, 53, 55,

67,

90

INTONIRANJE SEKUNDNIH SOZVOČIJ (zaigraj akorde in zapoj vse tone vertikalne, intoniraj tudi četrttonske clustre)

Pavel Šivic, *Pojdem na ravno polje*

Aldo Kumar, *Pa da bi zna*

Johnny Mercer, prir. Gene Puerling, *Emily*

Pojdem na ravno polje

(Tone Pavček)

Pavel Šivic

TI
TII
B
B

poj - dem
poj - dem

Poj - dem,
poj - dem

poj - dem

(event. solist)
espress

5
Poj-dem na ra -vno pol-je.
Pojdem na ra -vno pol-je

8
Poj - dem
poj-dem!
poj-dem,poj-dem

10
Na ra-vno po - lje
poj-dem, poj-dem

8
Naj -- naj -- naj -- naj -- naj -- naj --

15
naj mi pod pr - sti
bil - ke šu - me, najse

8 naj se mi ze - mlja, naj se mi ze - mlja naj se mi

naj se mi ze - mlja

20 naj se mi ze - mlja ze - mlja ze - mlja od - pre

mlja od

8 ze - mlja od - pre, od

ze - mlja od

25 od - pre bil - ke pod pr - sti mi bil - ke pod pr - sti šu -

Poco meno mosso

8 pre *pp* poj - dem poj - dem, poj - dem,

pre *pp* poj - dem,

30 - me, šu - me, šu - me

a tempo

8 poj - dem

poj - dem

35 na rav - no po - lje

Pritajeno

T

p Jaz bom po - slu - šal, ka - ko dr

B

40

8 - hti Ka - ko dr - hti In se bom skril

mf

46 In se bom skril

8 med - nje - ne dla - ni

51 med - nje - ne, med - nje - ne dla -

Solo

8 da tam pri njej na sre -

56 ni da tam pri njej na sre -

8 - di po - - - lja ža - lost me ne

ljo me ne

61 di sre - di po - lja *mf* ža - *mf*

8 bo na — šla *ritard.* ne bo
 ža - lost me ne bo *sempre*
 66 - lost ža — lost ne bo

8 na - šla. Poj - dem, poj - dem
 na - šla. *crescendo molto accelerando* poj - dem
 71 na ra - vno po -

8 poj - dem da me ža - lost ne
 poj - dem da me ža - lost ne
 76 lje tam kjer ži - to cve - té *Široko* drugič se širše

8 bo na - šla *Konec* na - šla.
 bo na - šla na - šla.
 bo na - šla ten.

Pa-da-bi-znal

Aldo Kumar

(S. Kosovel)

1982

♩ = 58

Legatissimo

S
A
T
B

Pa da bi znal, bi vam za-pel o sve-tlo su-me-čih to-pa-lih,
o kra-škem son-ču v hla-dnem sep-tem-bru, o be-lih aj-do-
vih do-lih. Pa da bi znal, bi vam za-pel
o e-nem, o e-nem de-kle-tu; ta-ko rad ga i-mam
in ga-ne-dam za-vse, za vse na tem sve-tu.

Ob naraščanju števila glasov dinamika postopoma
pada in sicer od *ff* do *pp*.

4. EMILY

17

Arrangement by
GENE PUERLING

SSAATBB, unaccompanied

Words by
JOHNNY MANDEL
Music by
JOHNNY MERCER

Freely

SOPRANO *(div.) p*
ALTO *p*
TENOR *p*
BASS *(div.) p*

Oh oh

Freely

(For rehearsal only)

A *mf* Has the

Em - i - ly, Em - i - ly, Em - i - ly — Has the mur - mur-ing

mf

Em - i - ly, Em - i - ly, Em - i - ly — Has the mur - mur-ing

mf

A *mf*

Performance time: approx, 4:00

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Solfeggio B3

B (unis.) *mp*

sound of May: _____ Sil - ver bells, cor - al shells, Doo _____

(div.) *mp*

* Mel. (*mf*)

sound of May: _____ All sil - ver bells, cor - al shells, car - ou - sels,

sound of May: _____ **B** Sil - ver bells, cor - al shells, Doo _____

Detailed description: This system contains the first two vocal parts and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The first vocal part has lyrics 'sound of May: _____ Sil - ver bells, cor - al shells, Doo _____' with a 'div.' marking. The second vocal part has lyrics 'sound of May: _____ All sil - ver bells, cor - al shells, car - ou - sels, sound of May: _____' with a '* Mel. (mf)' marking. The piano accompaniment features chords and moving lines in both hands.

mf (div.) **C**

And the laugh - ter of chil - dren at play. Say, "Em - i - ly,

mf (unis.)

Laugh - ter of chil - dren at play. Say, "Em - i - ly,

mf

C

Detailed description: This system contains the second two vocal parts and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The third vocal part has lyrics 'And the laugh - ter of chil - dren at play. Say, "Em - i - ly,' with a 'div.' marking. The fourth vocal part has lyrics 'Laugh - ter of chil - dren at play. Say, "Em - i - ly,' with a '(h)' marking. The piano accompaniment features chords and moving lines in both hands.

* Opt. Ten. solo through 3 measures of **B**. If solo is used, Tenor section sings Alto II part, Altos sing unis.

Em - i - ly, Em - i - ly," And we fade to a mar - vel - ous view:
(div.)

Em - i - ly, Em - i - ly," And we fade to a mar - vel - ous view:

D

**Two lov - ers a - lone and out of sight, See - ing im - ag - es
mf *p* *oo* *oo*
p (unis.)

D

p

* Dotted slur means no breath here.
** Sop. I part may be sung solo, next 8 measures.

in the fire - light. *(tutti)* **E** *mf*

As my eyes vis - ual - ize a

mf

As my eyes vis - ual - ize a

mf **E**

fam - i - ly, They see Em - i - ly, Em - i - ly, too.

fam - i - ly, They see Em - i - ly, Em - i - ly, too.

In Tempo (♩ = ca. 100)

F FEMALE SOLO (or selected voices)

mp oo oo oo oo

(S.unis.) *p*

(A.) oo doo doo doo oo

(T.) *p*

(B.unis.) Doo doo doo doo

G *mp* MALE SOLO (or selected voices)*

FEMALE SOLO (opt.)

mp doo doo_ doo doo_ doo doo_ doo_ oo

oo doo oo doo

doo doo

rit.

H *mp* Freely MALE SOLO* Em - i - ly,

(Female Solo) *mp* Em - i - ly.

p (S.div.)

rit.

oo doo oo

doo doo

(Male solo)

Em - i - ly, And we fade to a mar - vel - ous view:

(S.unis.)

oo ah

* MALE SOLO sounds 8va lower.

I (S. div.)

mf

Two lov - ers a - lone and out of sight, See - ing im - ag - es

(A.) *mf*

Two lov - ers a - lone and out of sight, Im - ag - es

(T.) *mf*

Two lov - ers a - lone and out of sight, Im - ag - es

(B. div.) *mf* (unis.)

I

mf
(for rehearsal)

J

in the fire - light. As my eyes vis - ual - ize a fam - i - ly,

(div.) (unis.)

fire - light.

fire - light. As my eyes vis - ual - ize a fam - i - ly,

(div.)

J

Musical score for the first system of "5. MY SHIP". It includes vocal lines for Soprano and Alto, and piano accompaniment. The lyrics are: "They see Em-i - ly, dream-i - ly, oo too." The score features dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes a key signature change marked with a 'K' in a box.

5. MY SHIP

Vocal Arrangement by
GENE PUERLING
Instrumental Arrangement by
LES HOOPER

SSAATBB and Jazz Ensemble*

Words by
IRA GERSHWIN
Music by
KURT WEILL

Freely

SOPRANO ALTO

TENOR BASS

Musical score for the second system, featuring vocal lines for Soprano and Alto, and Tenor and Bass. The lyrics are: "My ship has sails that are made of silk;— The decks are trimmed— with". The score includes dynamic markings like *mf* and a tempo marking "Freely".

And of jam and spice— there's a par-a-dise in the hold. **In Tempo (♩ = ca.66)**

Musical score for the third system, featuring vocal lines for Soprano and Alto, and Tenor and Bass. The lyrics are: "Gold; oo Hold." The score includes dynamic markings like *mf* and a tempo marking "In Tempo (♩ = ca.66)".

Performance time: approx. 4:00

* See page 2.

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INTONANČNE IN RITMIČNE VAJE

122

123

124

125

XIII. Wszystkie dotychczas poznane interwały

126

XIV. Nona

132

Musical notation for measures 132-133, top two staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in treble clef. The music consists of eighth and quarter notes with various accidentals.

133

Musical notation for measures 132-133, bottom two staves. The third staff is in bass clef with a 3/4 time signature. The fourth staff is in bass clef. The music consists of eighth and quarter notes with various accidentals.

134

Musical notation for measures 134-135, top four staves. The fifth staff is in treble clef with a 3/4 time signature. The sixth and seventh staves are in treble clef. The eighth staff is in treble clef. The music consists of eighth and quarter notes with various accidentals.

135

Musical notation for measures 134-135, bottom two staves. The ninth staff is in treble clef with a 3/4 time signature. The tenth staff is in treble clef. The music consists of eighth and quarter notes with various accidentals.

136

Musical notation for measures 136-137, bottom two staves. The eleventh staff is in bass clef with a 6/8 time signature. The twelfth staff is in bass clef. The music consists of eighth and quarter notes with various accidentals.

Larghetto

260

p

cresc.

p

mp

p

mf

p

Vivo

242

The first system of music consists of three measures. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 16/16 time signature. It contains a complex melodic line with many sixteenth notes and some triplets. The bottom staff contains a rhythmic accompaniment of eighth notes, with some notes beamed together. The number '16' is written below the first measure of the bottom staff.

The second system of music consists of three measures. The notation continues from the first system, with the top staff showing a melodic line and the bottom staff showing a rhythmic accompaniment of eighth notes.

The third system of music consists of three measures. The notation continues from the second system, with the top staff showing a melodic line and the bottom staff showing a rhythmic accompaniment of eighth notes.

The fourth system of music consists of three measures. The notation continues from the third system, with the top staff showing a melodic line and the bottom staff showing a rhythmic accompaniment of eighth notes. The system ends with a double bar line.

10. G. P. da Palestrina: Maša De Feria; »Benedictus« (vaja št. 5)

Cantus

Altus

Bassus

11. G. P. da Palestrina: Maša Spem in alium; »Benedictus« (vaja št. 6)

Cantus

Altus

Tenor

12. Igrajte zgornji glas, pojte srednjega in udarjajte ritem spodnjega:

25-38

RHYTHMUS I

Hiermit werden Taktwechsel mit Taktverhältnis „Unterteilung bleibt Unterteilung“ (und nicht „Schlag bleibt Schlag“) systematisch geübt.

Dabei gilt also durchgehend $\text{♩} = \text{♩}$ (bzw. $\text{♩} = \text{♩}$), diese Unterteilungen werden jedoch nicht geschlagen: taktiert wird immer die „normale“ Schlageinheit (♩ bei $\frac{3}{4}$ -Takt, ♩ bei $\frac{6}{8}$ oder $\frac{9}{8}$ -Takte, usw.).

Das Tempo sollte nicht zu langsam sein (es ist schwieriger!), am Anfang jedoch bequem üben ($\text{♩} = \text{ca. } 132$) und dann je nach Übung bis zu $\text{♩} = \text{ca. } 240$ ($\text{♩} = 120$) steigern.

1



2



3



INTONANČNE IN RITMIČNE VAJE IZ LITERATURE (prepoj izbrani odlomek; izbrani odlomek ritmično izvedi, dvoglasno, z recitiranjem in udarjanjem; izbrani odlomek intervalno zapoj, brez ritma)

Charles Ives, *Psalm 24*

Olivier Messiaen, *L'ascension*

Alexander Skrjabin, *12 Etudes*

Psalm 24
for S.A.T.B. Chorus, a cappella

CHARLES E. IVES (1874-1954)

Soprano
The earth is the Lord's and the full-ness there-of, the world and

Alto
The earth is the Lord's and the full-ness there-of, the world and

Tenor
The earth is the Lord's and the full-ness there-of, the world and

Bass
The earth is the Lord's and the full-ness there-of, the world and

Piano
(For rehearsal only)

they that dwell there - in for He hath found - ed it up - on the

they that dwell there - in for He hath found - ed it up - on the

they that dwell there - in for He hath found - ed it up - on the

they that dwell there - in for He hath found - ed it up - on the

seas and es - tab - lished it up - on the floods.

seas and es - tab - lished it up - on the floods.

seas and es - tab - lished it up - on the floods.

seas and es - tab - lished it up - on the floods.

pp rit.
Who should as - cend un - to the hill of the Lord? Who shall stand in His ho - ly

pp rit.
Who should as - cend un - to the hill of the Lord? Who shall stand in His ho - ly

pp rit.
Who should as - cend un - to the hill of the Lord? Who shall stand in His ho - ly

pp rit.
Who should as - cend un - to the hill of the Lord? Who shall stand in His ho - ly

pp rit.

place? He that hath cleanhands and a pure heart, who hath not lift-ed up his

place? He that hath cleanhands and a pure heart, who hath not lift-ed up his

place? He that hath cleanhands and a pure heart, who hath not lift-ed up his

place? He that hath cleanhands and a pure heart, who hath not lift-ed up his

soul un-to van-i-ty nor sworn de-ceit-ful-ly. He shall re-ceive the

soul un-to van-i-ty nor sworn de-ceit-ful-ly. He shall re-ceive the

soul un-to van-i-ty nor sworn de-ceit-ful-ly. He shall re-ceive the

soul un-to van-i-ty nor sworn de-ceit-ful-ly. He shall re-ceive the

bless - ing from the Lord, and right-eous-ness from the

bless - ing from the Lord, and right-eous-ness from the

bless - ing from the Lord, and right-eous-ness from the

bless - ing from the Lord, and right-eous-ness from the

God of his sal - va - tion. This is the gen-er - a - tion of

God of his sal - va - tion. This is the gen-er - a - tion of

God of his sal - va - tion. This is the gen-er - a - tion of

God of his sal - va - tion. This is the gen-er - a - tion of

them that seek Him, that seek thy face, O Ja-cob. —

them that seek Him, that seek thy face, — O Ja-cob. —

them that seek Him, that seek thy face, O Ja-cob. —

them that seek Him, that seek thy face, O Ja-cob. —

mf Lift up your heads, O ye gates; and be ye lift-ed up, ye ev-er.

Lift up your heads, O ye gates; and be ye lift-ed up, ye ev-er.

Lift up your heads, O ye gates; and be ye lift-ed up, ye ev-er.

mf Lift up your heads, O ye gates; and be ye lift-ed up, ye ev-er.

-last - ing doors, and the King of Glo-ry shall come in.

-last - ing doors, and the King of Glo-ry shall come in.

-last - ing doors, and the King of Glo-ry shall come in.

-last - ing doors, and the King of Glo-ry shall come in.

Who is this King of Glo-ry? The Lord, strong and might-y, the Lord might-y in

Who is this King of Glo-ry? The Lord, strong and might-y, the Lord might-y in

Who is this King of Glo-ry? The Lord, strong and might-y, the Lord might-y in

Who is this King of Glo-ry? The Lord, strong and might-y, the Lord might-y in

34

Solfeggio B3

bat-tle! Lift up your heads, O ye gates, ev-en lift them up, ye

bat-tle! Lift up your heads, O ye gates, ev-en lift them up, ye

bat-tle! Lift up your heads, O ye gates, ev-en lift them up, ye

bat-tle! Lift up your heads, O ye gates, ev-en lift them up, ye

ev-er-last-ing doors and the King of Glo-ry shall come

ev-er-last-ing doors and the King of Glo-ry shall come

ev-er-last-ing doors and the King of Glo-ry shall come

ev-er-last-ing doors and the King of Glo-ry shall come

in. Who is this King of Glo-ry The Lord of

in. Who is this King of Glo-ry The Lord of

in. Who is this King of Glo-ry The Lord of

in. Who is this King of Glo-ry The Lord of

Hosts, the Lord of Hosts, He is the King of Glo-ry.

Hosts, the Lord of Hosts, He is the King of Glo-ry.

Hosts, the Lord of Hosts, He is the King of Glo-ry.

Hosts, the Lord of Hosts, He is the King of Glo-ry.

II

Alléluias sereins d'une âme qui désire le ciel

Nous vous en supplions, ô Dieu,... faites que nous habitons aux cieus en esprit.

(Messe de l'Ascension)

Pas trop modéré, et clair
Not too moderate, and clear
G. P. R. Flûtes 8, 4, Octavin
Gr. Ch. Sw. Flutes 8, 4, 2

MANUEL

PÉDALE

R. Flûtes 8, Octavin *pp*
Sw. Flute 8, 2 *pp*

P. Clarinette
Ch. Clarinet

Tir. R. seule
Sw. to Pd.

G. Flûte harm.
Gr. Claribel

First system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The music includes complex rhythmic patterns with triplets and sixteenth notes, and various accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both hands.

Third system of musical notation, including performance instructions: *R. Flûte 4, Octavin seuls*, *Sw. Fl. 4, 2 alone*, and *pp*. It also lists the source: *P. Quintaton 16, Flûte 4* and *Ch. Bdots 16, 4*.

Fourth system of musical notation, concluding the piece with dense chordal textures and intricate melodic passages.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chordal textures in the upper register and a more melodic line in the lower register. The time signature is 4/4.

Second system of musical notation, continuing the piece. It includes dynamic markings *cresc.* and *f*. The notation shows a progression of chords and a melodic line with some triplet figures. The time signature remains 4/4.

Un peu plus lent, et tendre
 A little slower and tenderly
 P. Salicional 8
 Ch. Salicional 8

Rall. - - -

Third system of musical notation, starting with a *Rall.* marking. It includes performance instructions: (R.) and (Sw.) for the left hand, and R. V. cél., Gambe, Flûte et Bourdon; Sw: V. cel. Gba, Flute, Bdon 8 for the right hand. The dynamic marking *pp* is present. The time signature is 4/4.

(G. Bourdon 8)
 (Gr. soft Bourdon 8)

Fourth system of musical notation, featuring a *tr* (trill) marking. It includes performance instructions: G.P. and Gr. Ch. for the right hand. The time signature is 4/4.

A capriccio, con forza ♩ = 92

Op.8 Nr. 2

2

3

5

7

9

11

INTONANČNE IN RITMIČNE VAJE – LASTNA PRIMERA (na osnovi vaj iz literature)