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 vertikale, intoniraj tudi četrttonske clustre)

Pavel Šivic, *Pojdem na ravno polje*

Aldo Kumar, *Pa da bi zna*

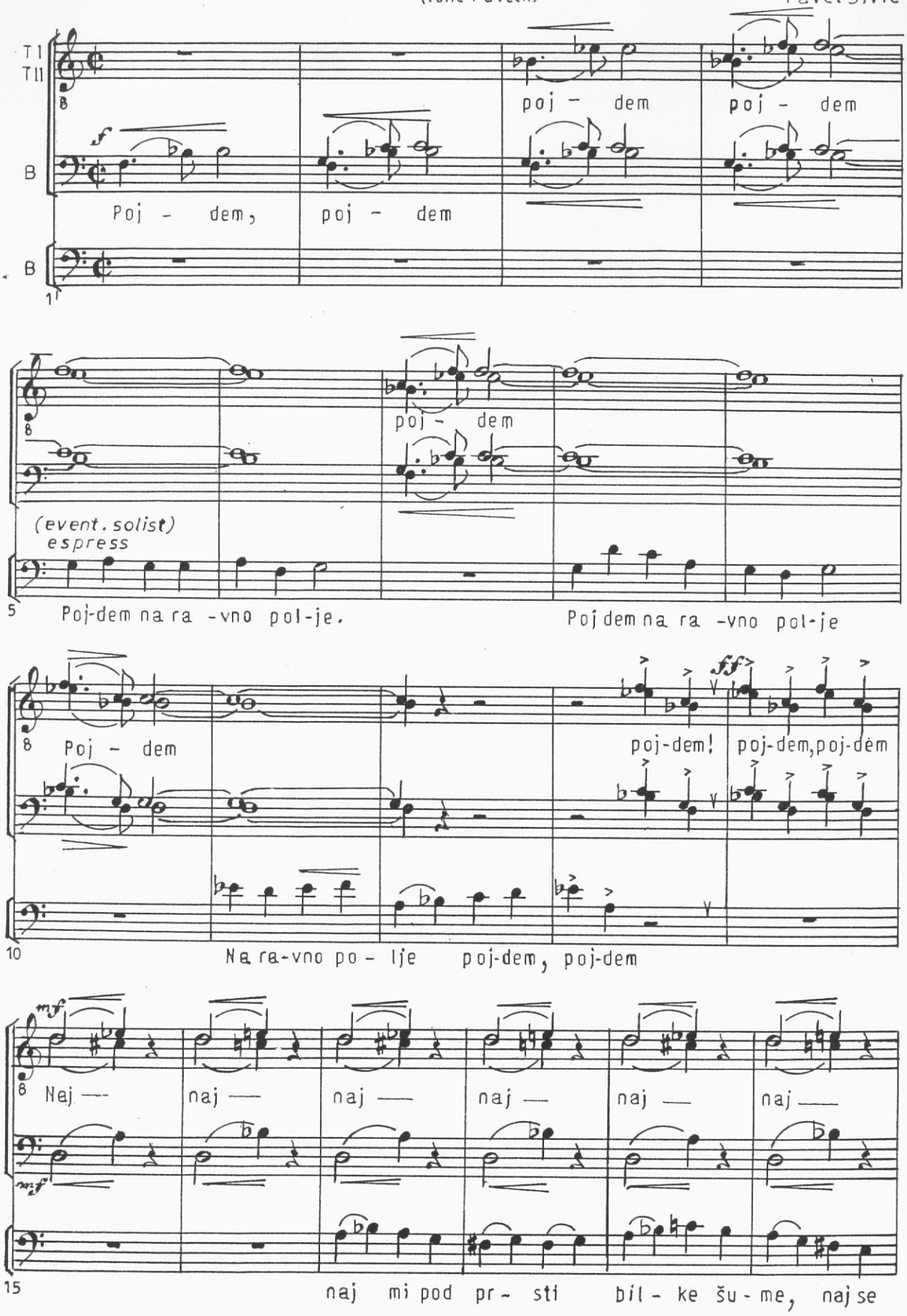
Johnny Mercer, prir. Gene Puerling, *Emily*

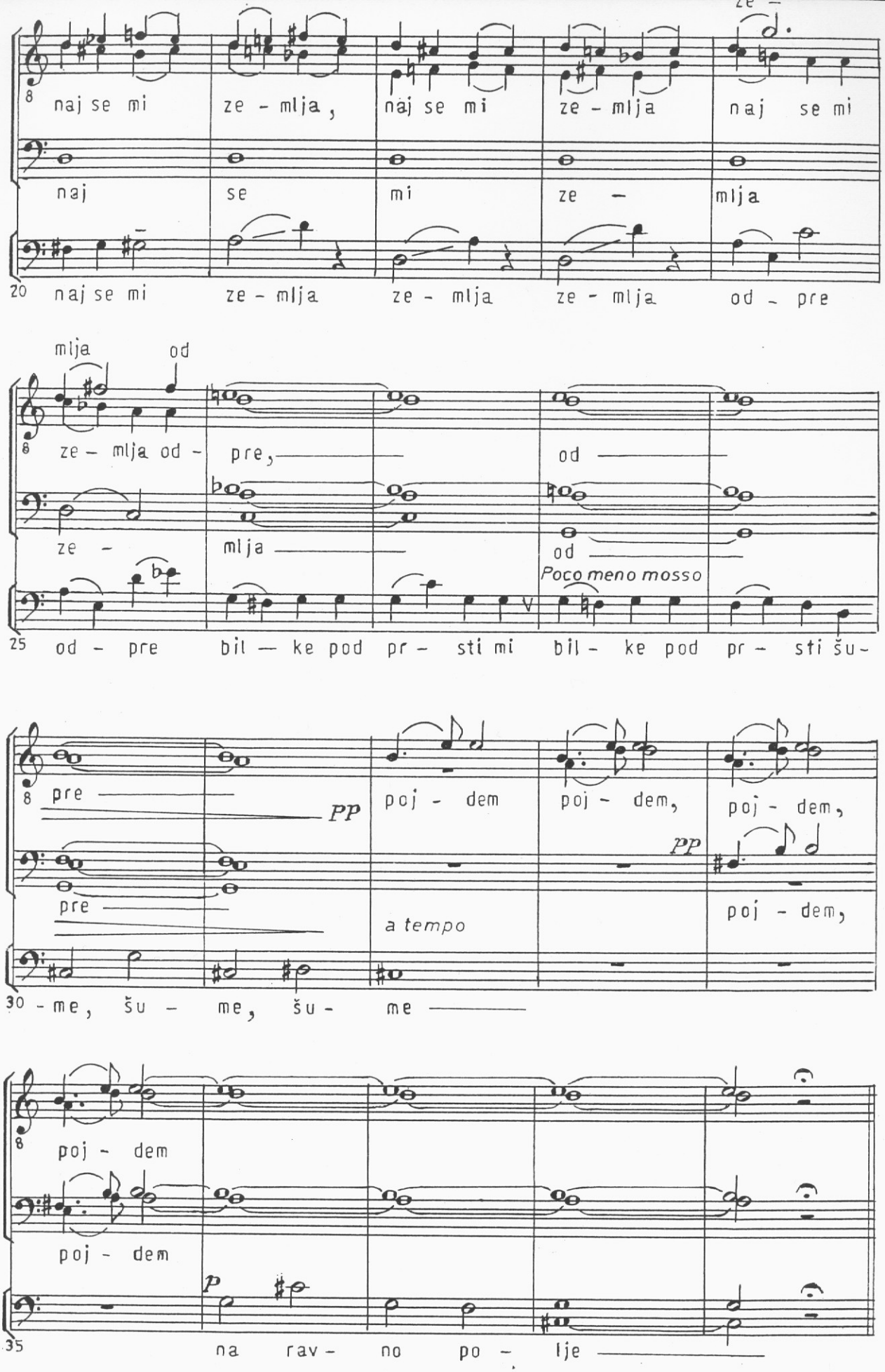
Pojdem na ravno polje

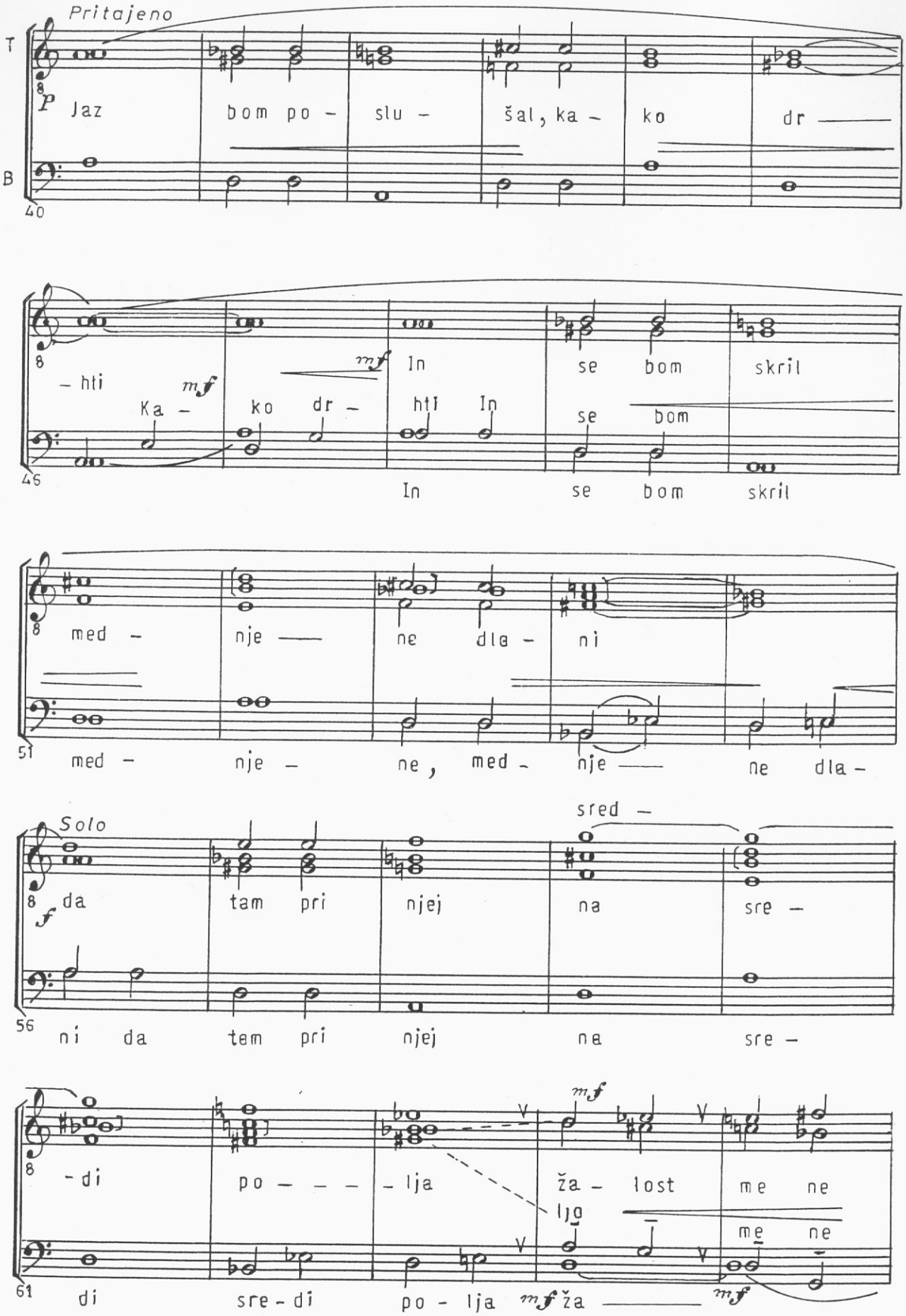
Moški zbor

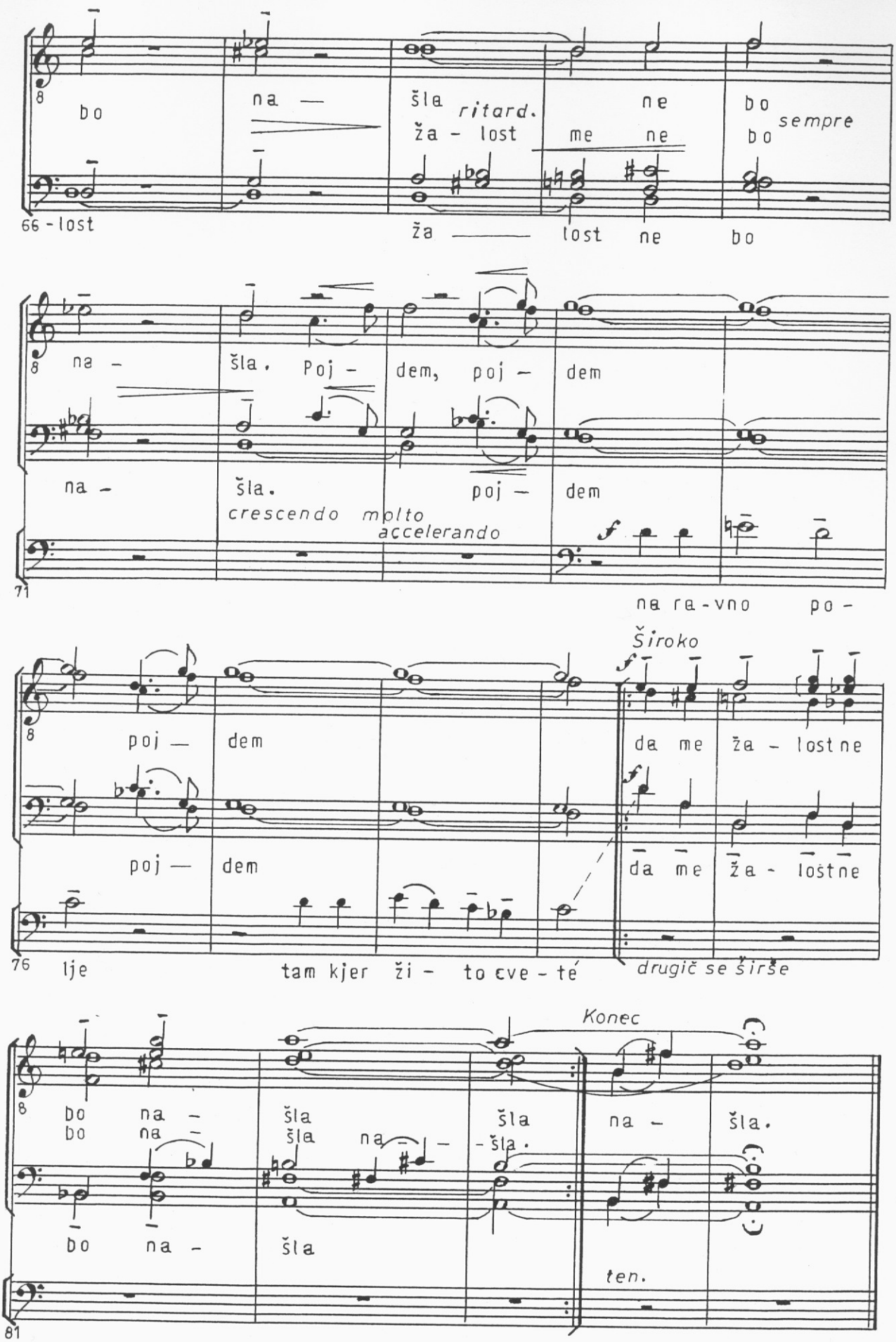
(Tone Pavček)

Pavel Šivic




naj se mi ze - mlja, naj se mi ze - mlja naj se mi
naj se mi ze - mlja ze - mlja ze - mlja od - pre
mlja od
ze - mlja od - pre, od
ze - mlja od
Poco meno mosso
od - pre bil — ke pod pr - sti mi bil - ke pod pr - sti šu -
pre PP poj - dem poj - dem, poj - dem,
pre pp
a tempo
poj - dem,
- me, šu - me, šu - me
poj - dem
poj - dem
p
na rav - no po - lje


Pritajeno
T
B
p
Jaz bom po - slu - šal, ka - ko dr
- hti
mf
Ka - ko dr - hti In se bom skril
In se bom skril
med - nje ne dla - ni
med - nje - ne, med - nje ne dla -
Solo
f
da tam pri njej na sre -
ni da tam pri njej na sre -
- di po - - - - lja ža - lost me ne
ljo me ne
di sre - di po - lja ža
mf


bo na — šla ritard. ne bo sempre
66 - lost
ža - lost me ne bo
ža —— lost ne bo
na - šla. Poj - dem, poj - dem
na - šla. poj - dem
crescendo molto accelerando
71
na ra-vno po -
Široko
poj — dem da me ža - lost ne
poj — dem da me ža - lost ne
76 lje tam kjer ži - to cve - té drugič se širše
Konec
bo na - šla šla na - šla.
bo na - šla šla na - šla.
bo na - šla
ten.
81

Pa da bi znal

(S. Kosovel)

Aldo Kumar

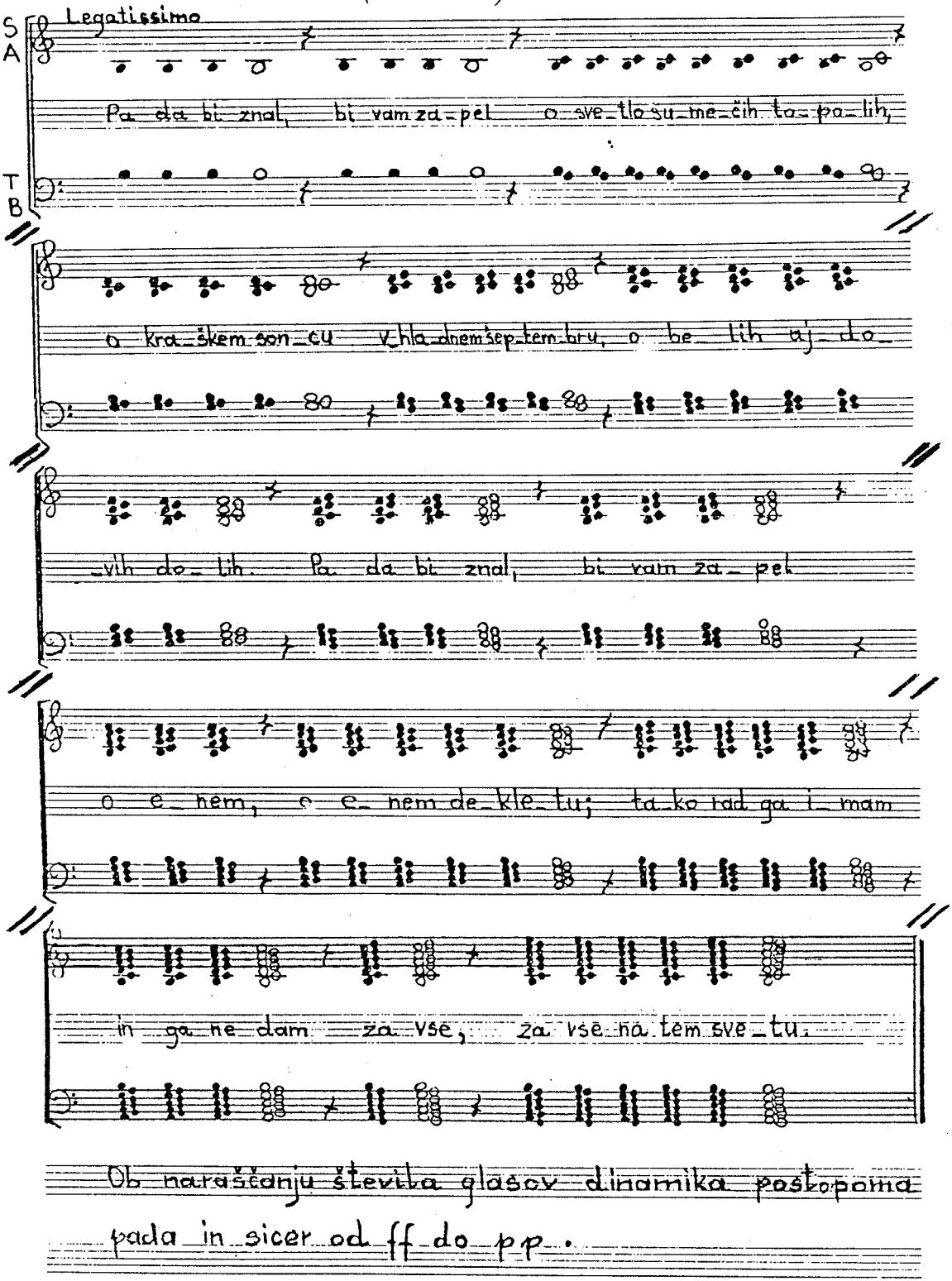
1982

♩ = 58

Legatissimo

S
A

T
B



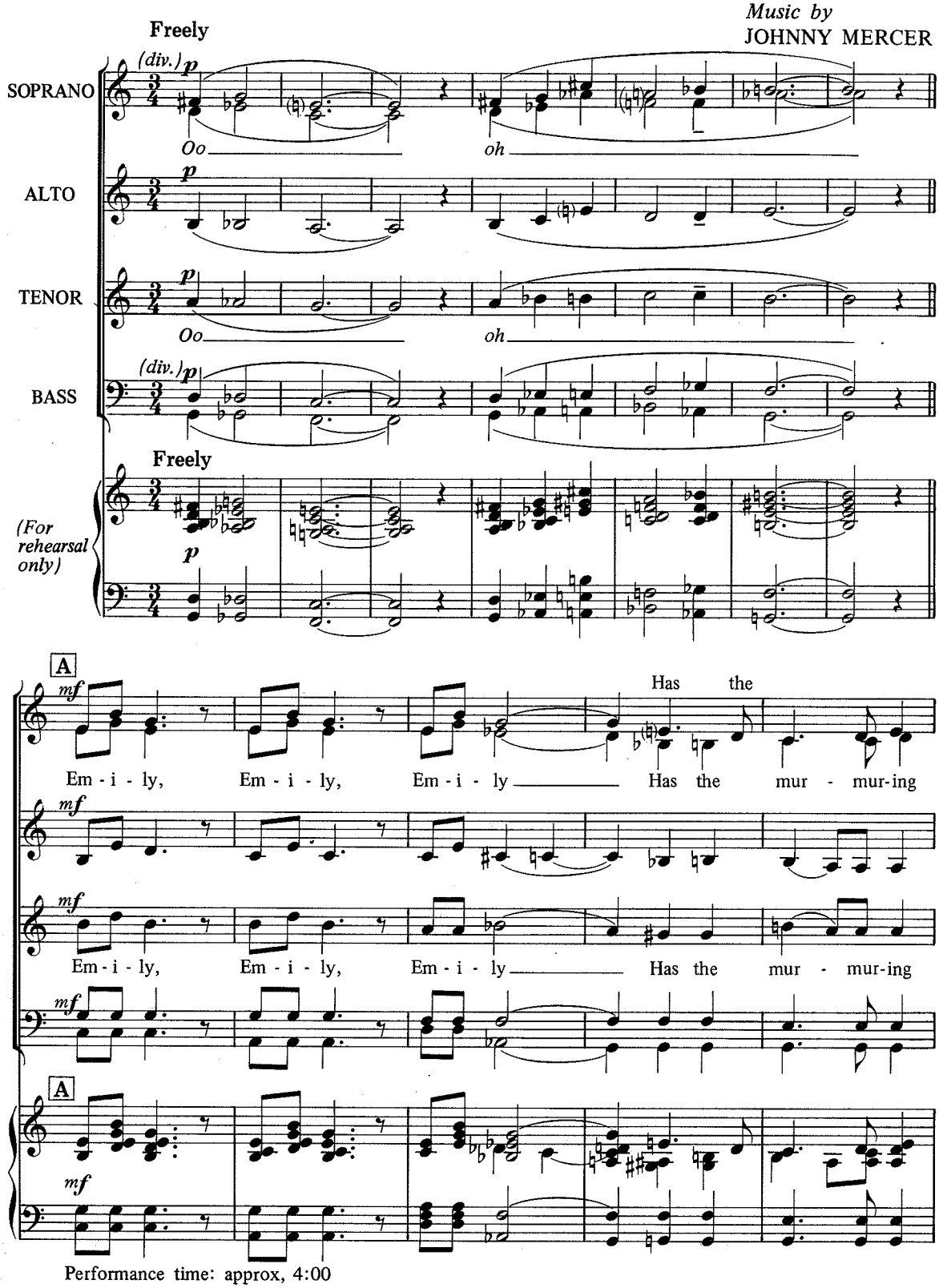
Ob naraščanju števila glasov dinamika postopoma pada in sicer od ff do pp.

4. EMILY

SSAATBB, unaccompanied

Arrangement by
GENE PUERLING

Words by
JOHNNY MANDEL
Music by
JOHNNY MERCER



Performance time: approx, 4:00

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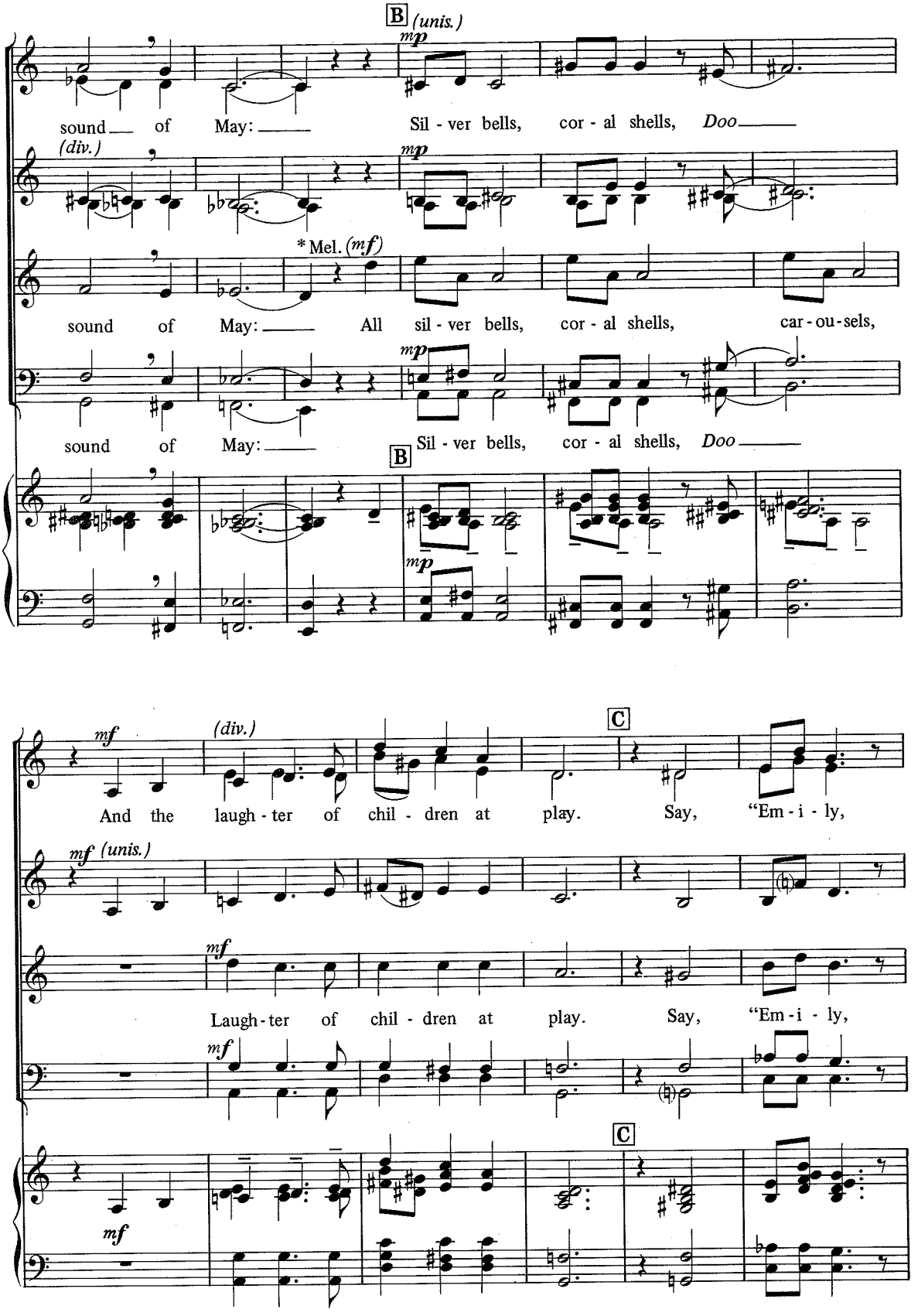
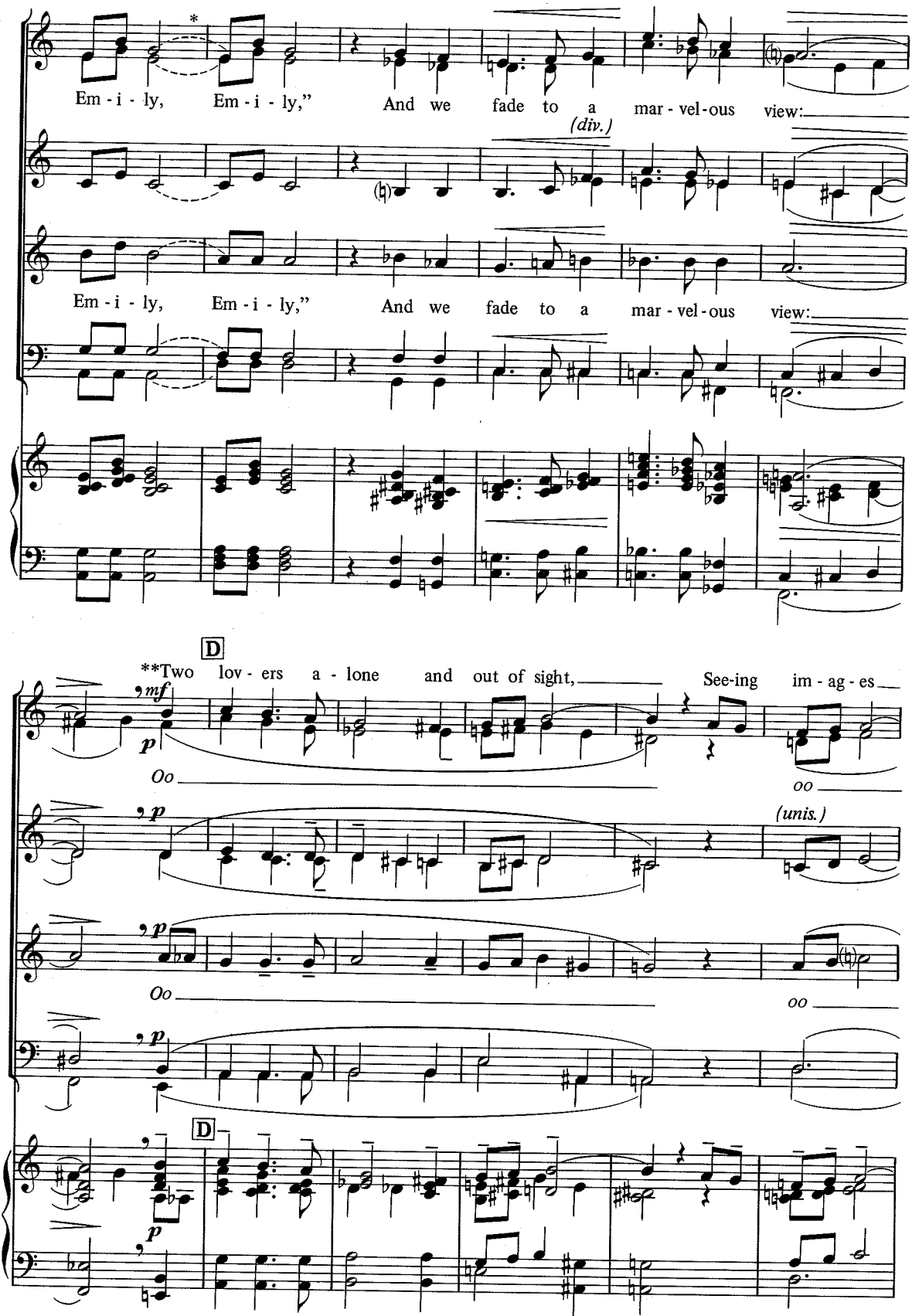
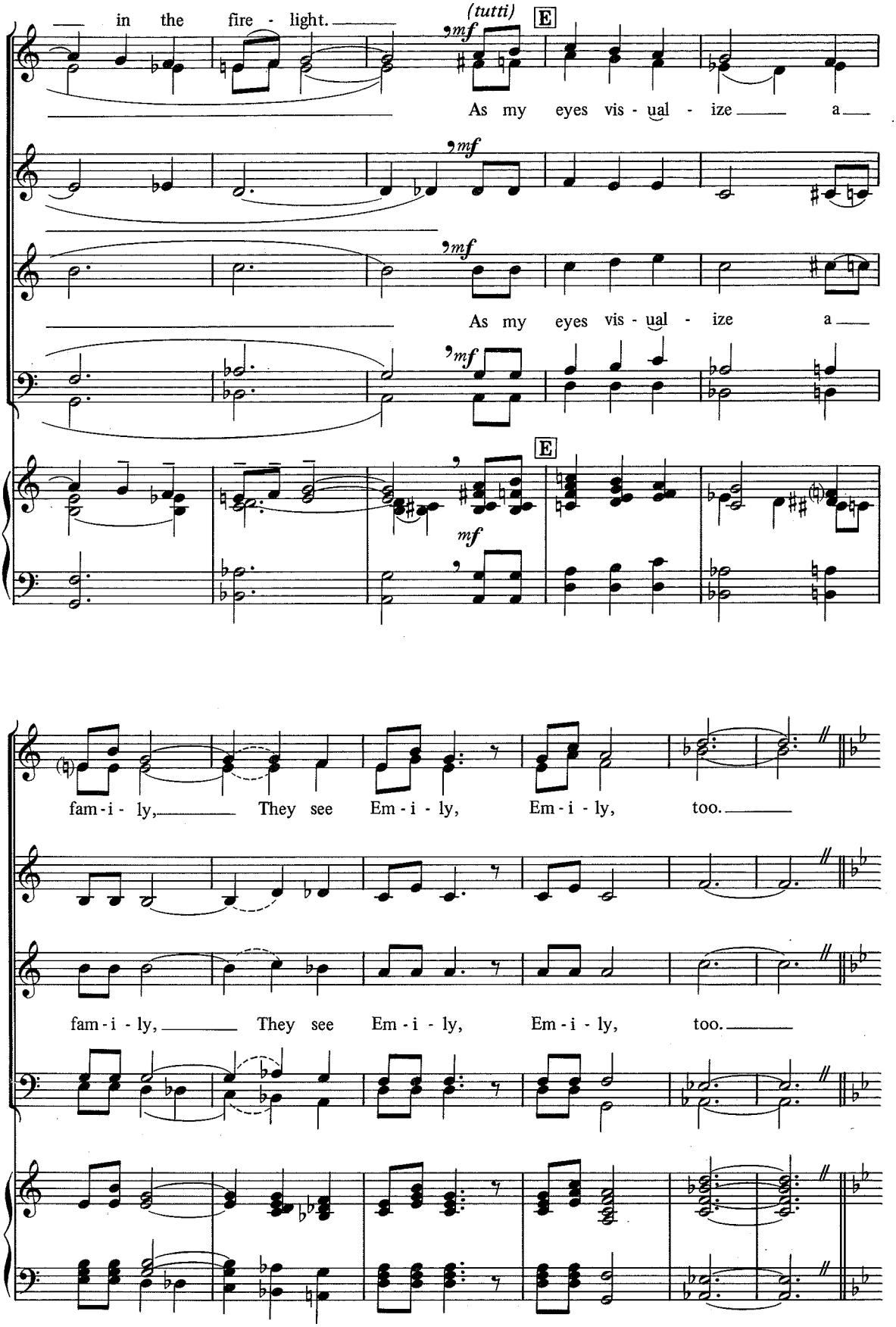
Solfeggio B3

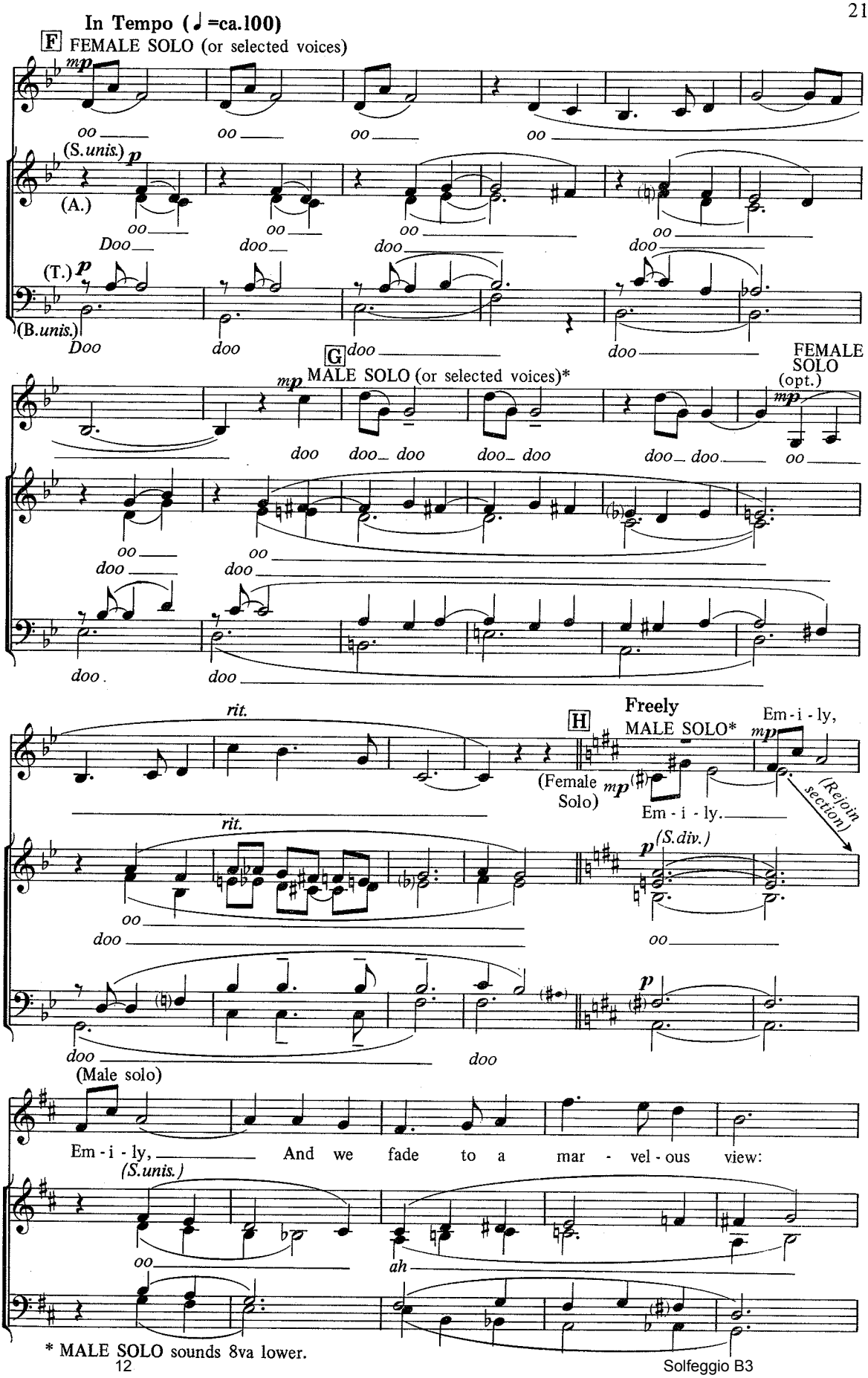


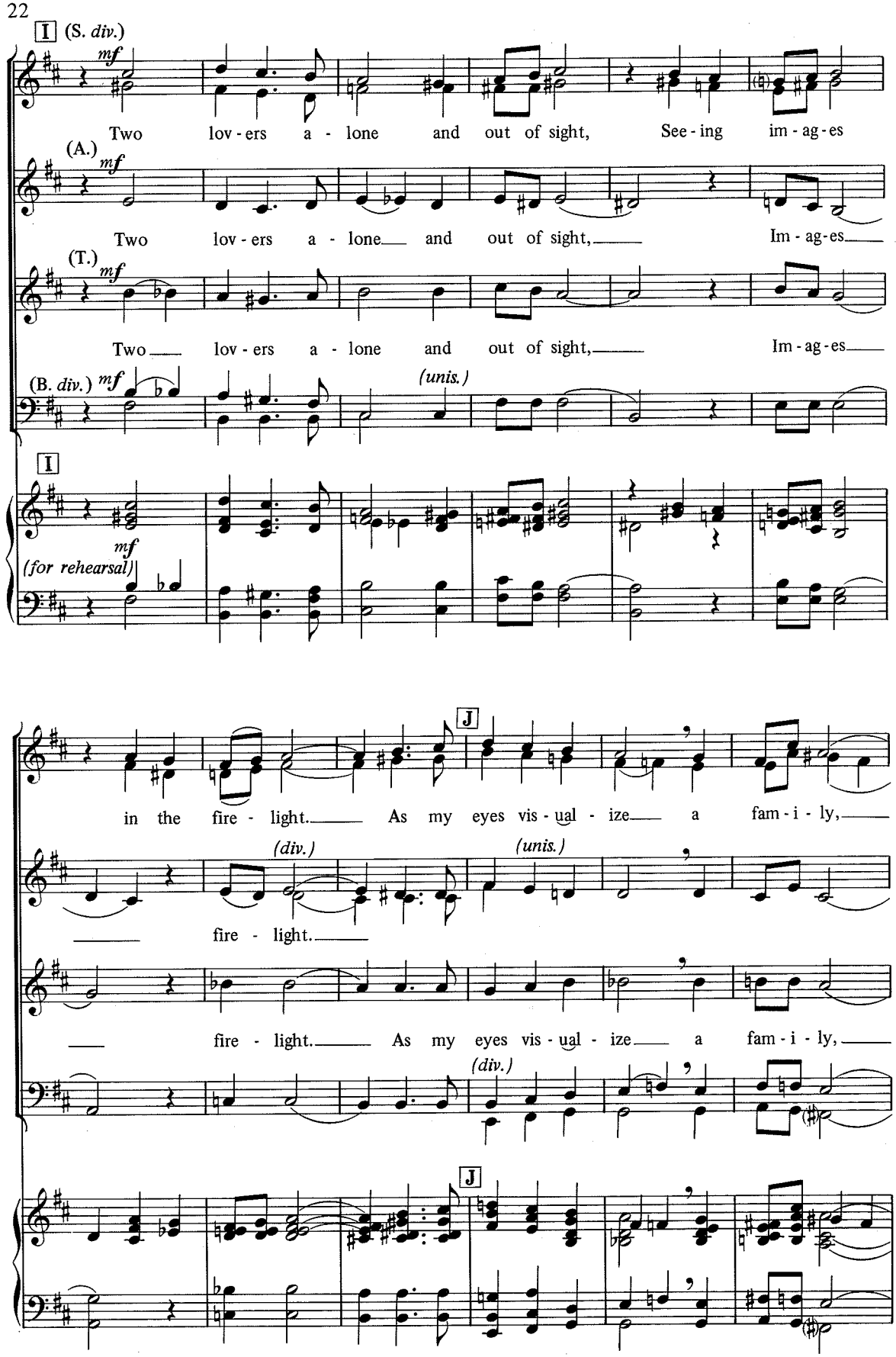
* Opt. Ten. solo through 3 measures of B . If solo is used, Tenor section sings Alto II part, Altos sing unis.

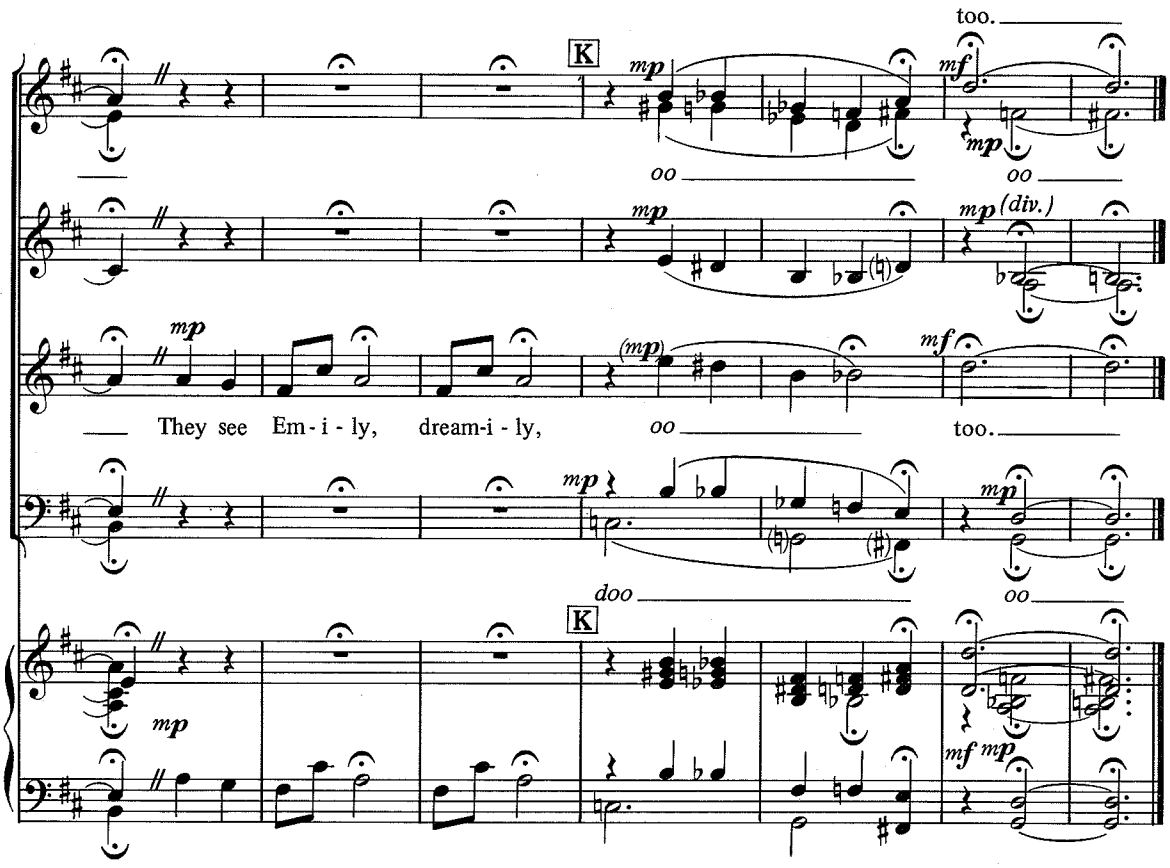


* Dotted slur means no breath here.
** Sop. I part may be sung solo, next 8 measures.


in the fire - light.
(tutti)
mf
E
As my eyes vis - ual - ize a
As my eyes vis - ual - ize a
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
(S.unis.) p
(A.)
Doo
doo
(T.) p
(B.unis.)
G MALE SOLO (or selected voices)*
mp
doo
FEMALE SOLO (opt.)
mp
rit.
H
Freely
MALE SOLO*
Em - i - ly,
mp
(Female Solo)
Em - i - ly.
(Rejoin section)
(S.div.)
p
(Male solo)
Em - i - ly, And we fade to a mar - vel - ous view:
(S.unis.)
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

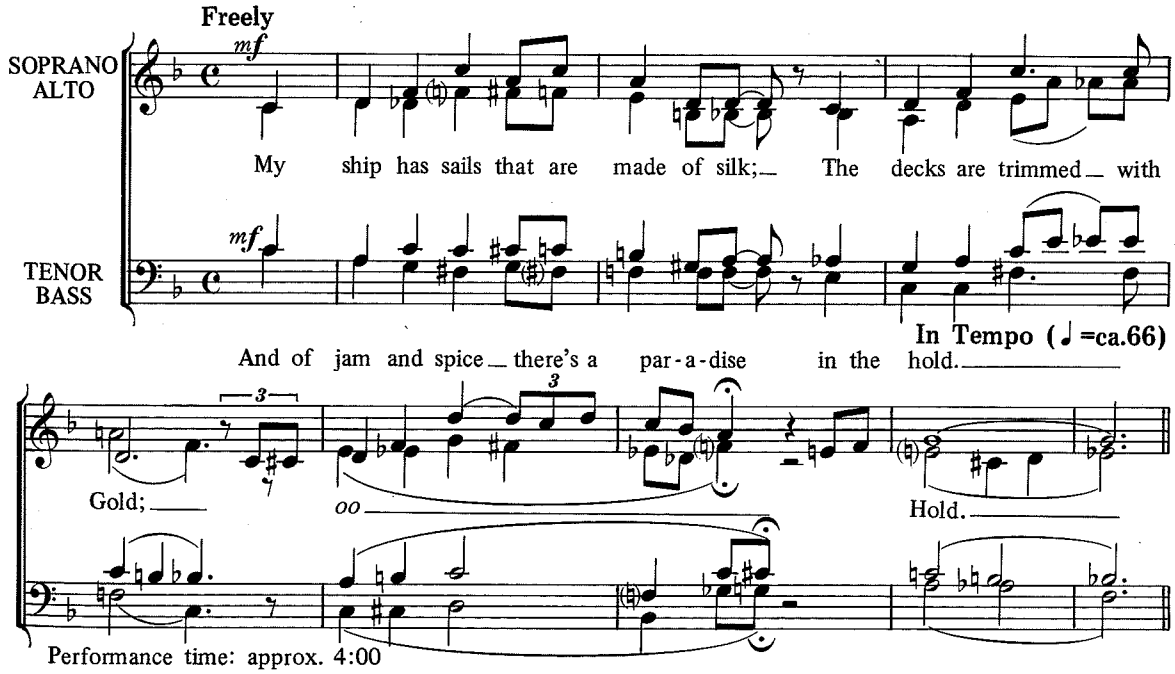


5. MY SHIP

SSAATBB and Jazz Ensembie*

Vocal Arrangement by
GENE PUERLING
Instrumental Arrangement by
LES HOOPER

Words by
IRA GERSHWIN
Music by
KURT WEILL



Performance time: approx. 4:00

* See page 2.

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INTONANČNE IN RITMIČNE VAJE

122

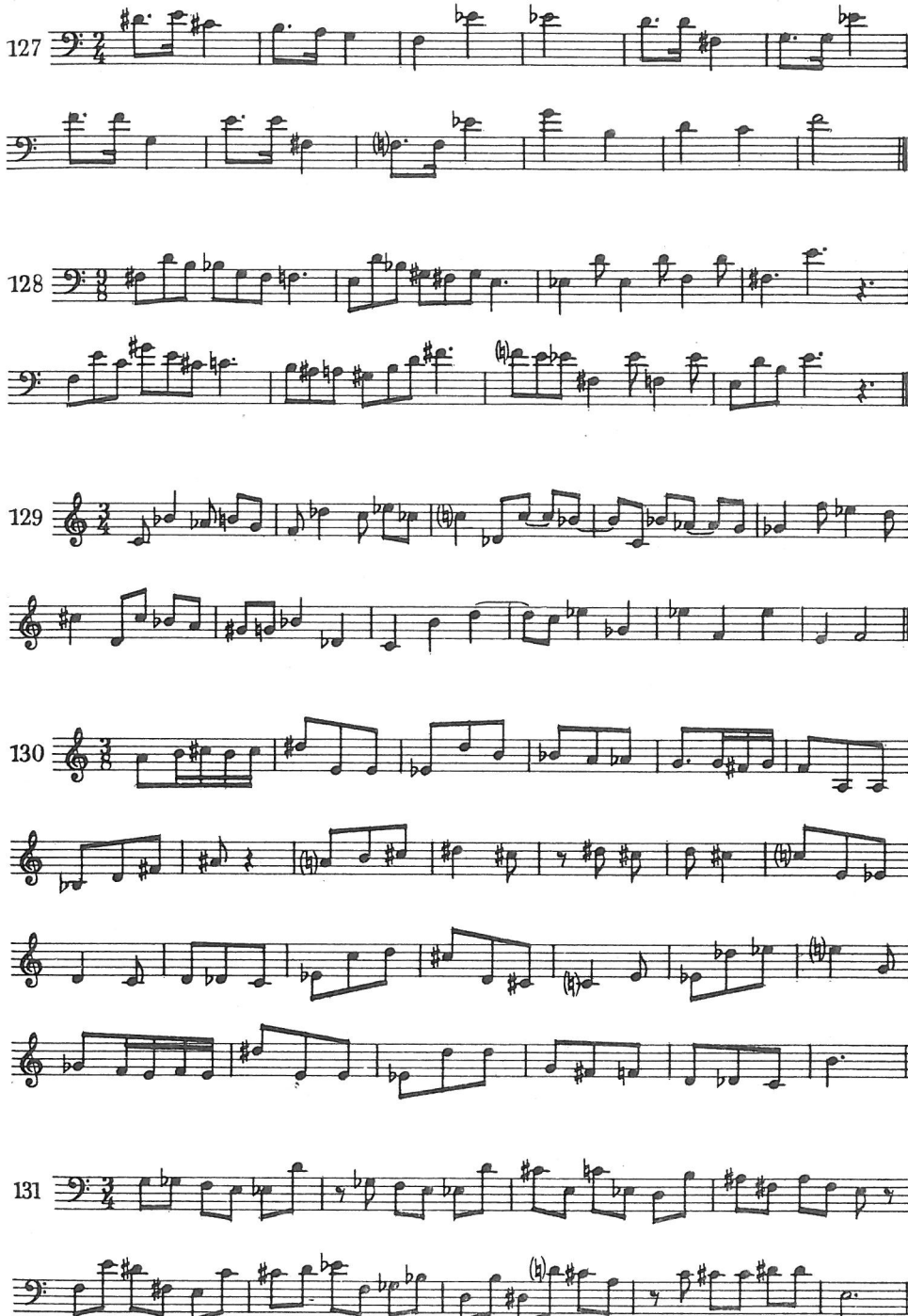
123

124

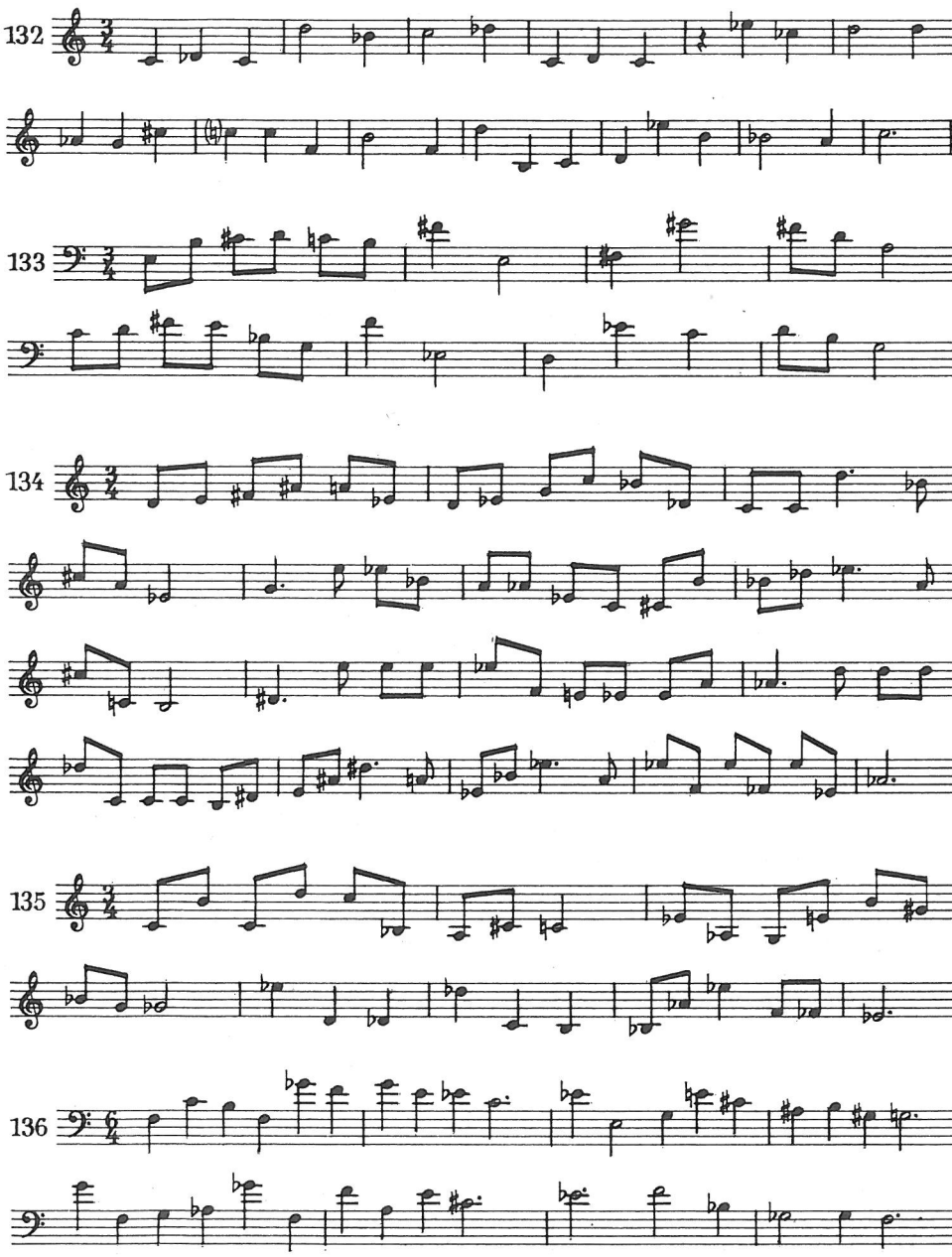
125

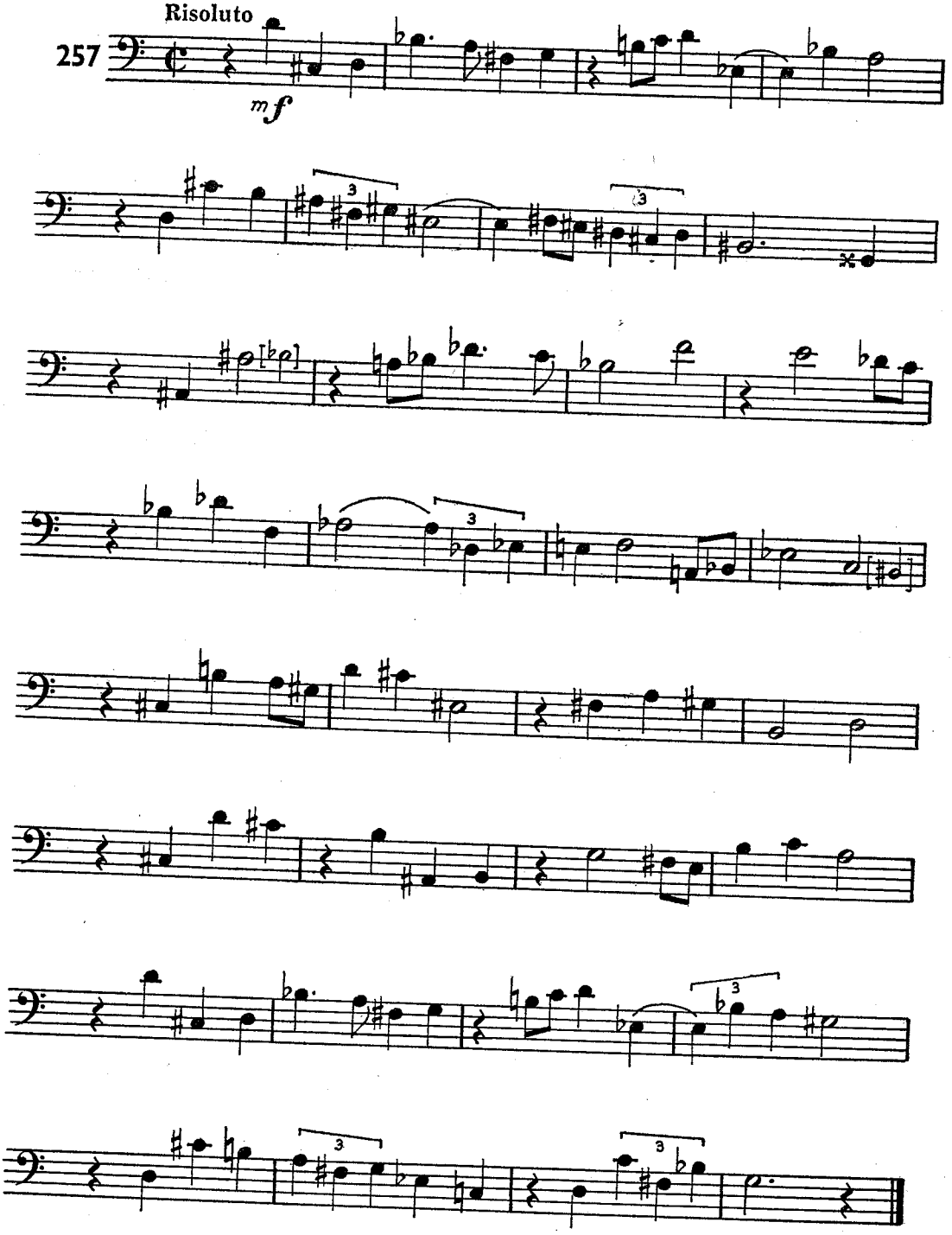
XIII. Wszystkie dotychczas poznane interwały

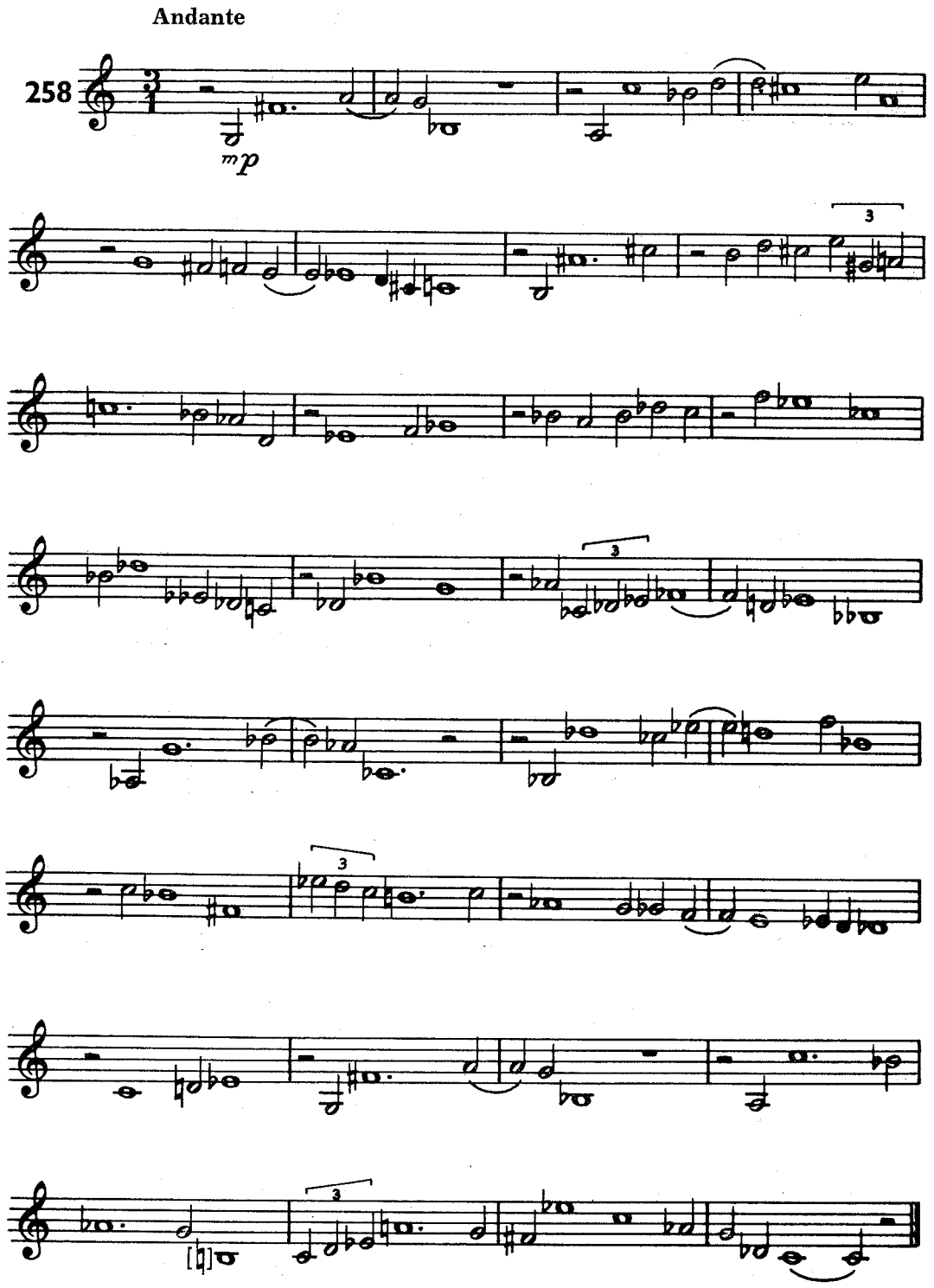
126

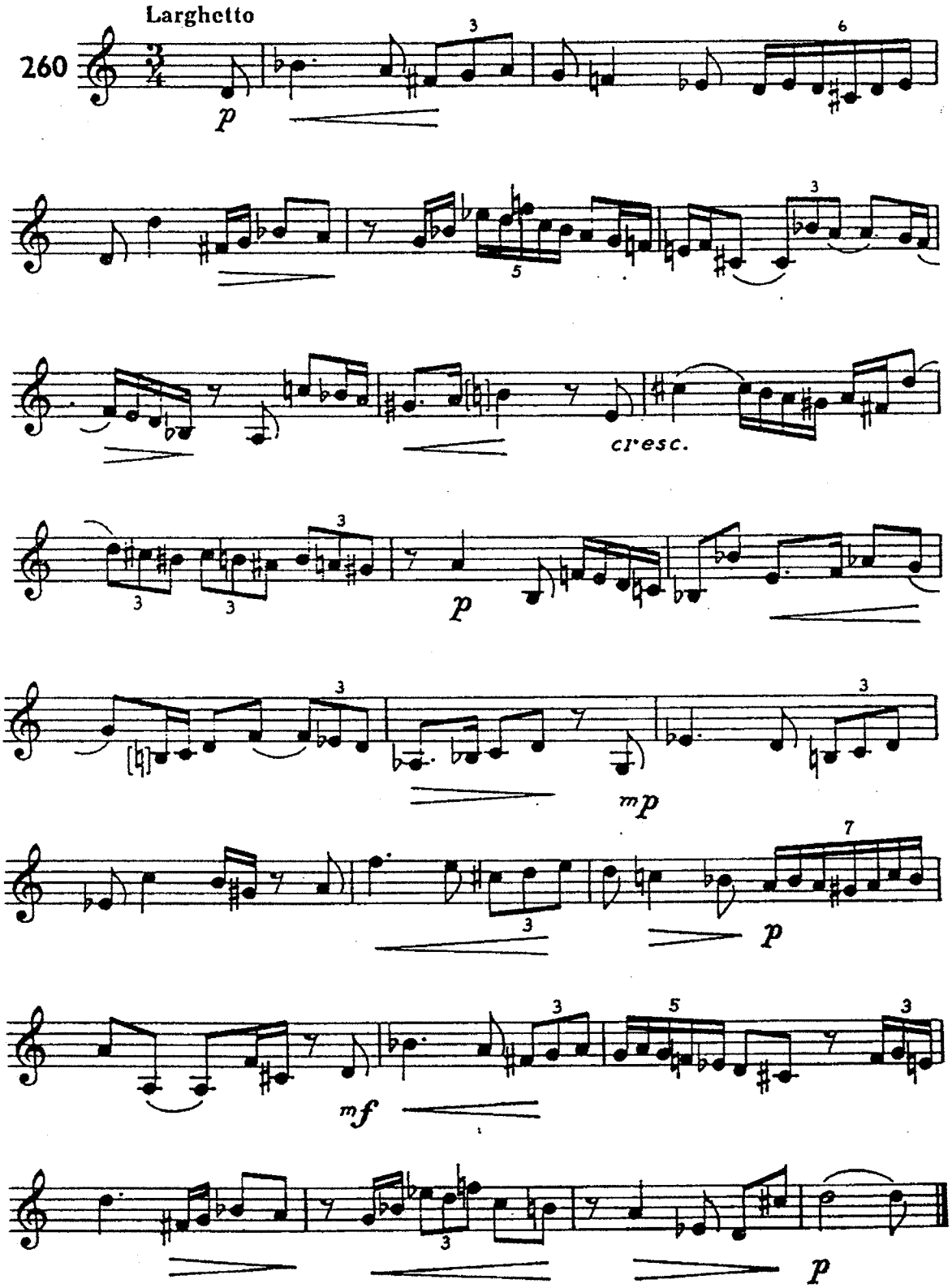

127
128
129
130
131

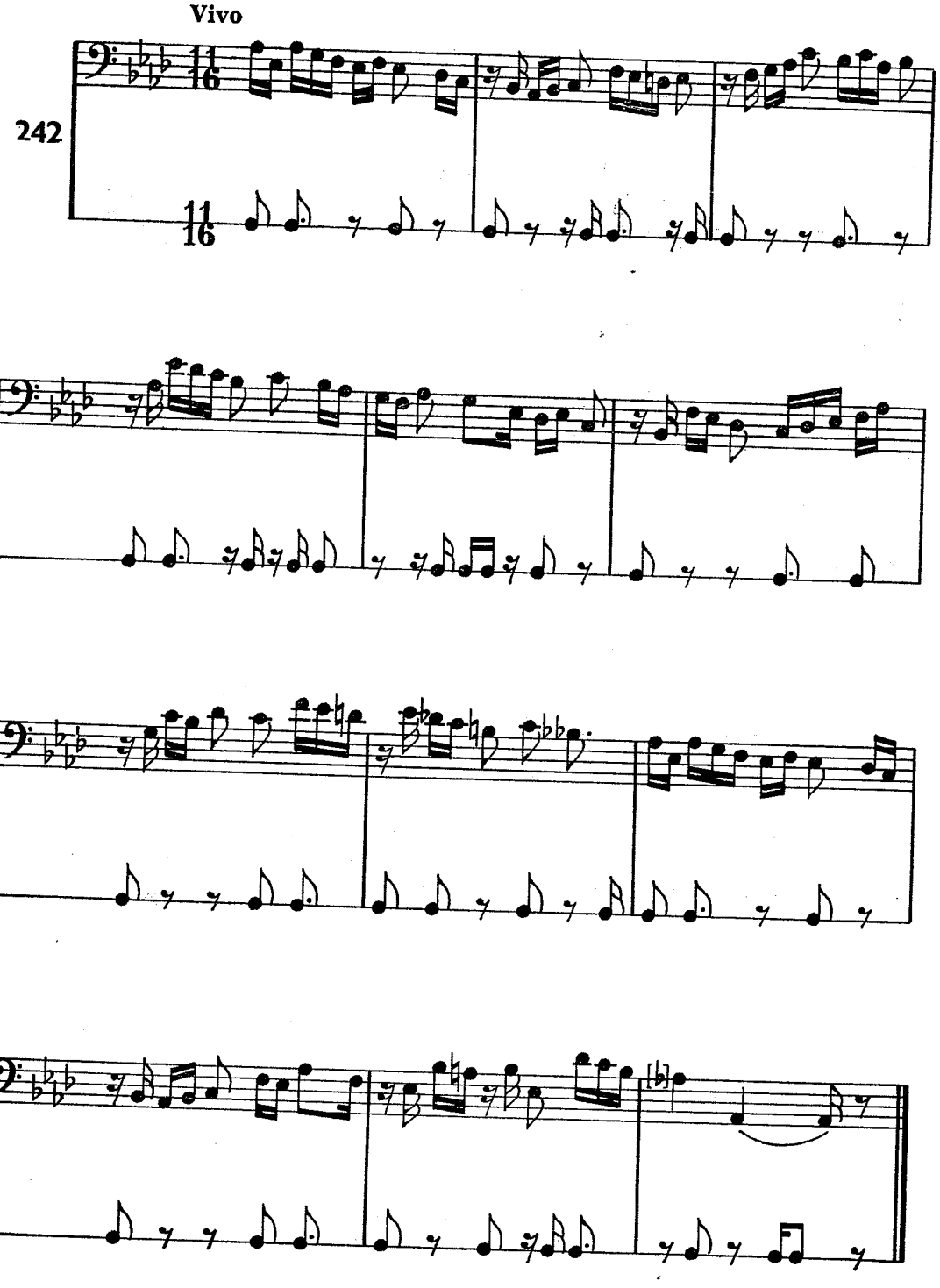
XIV. Nona




Risoluto
257
mf

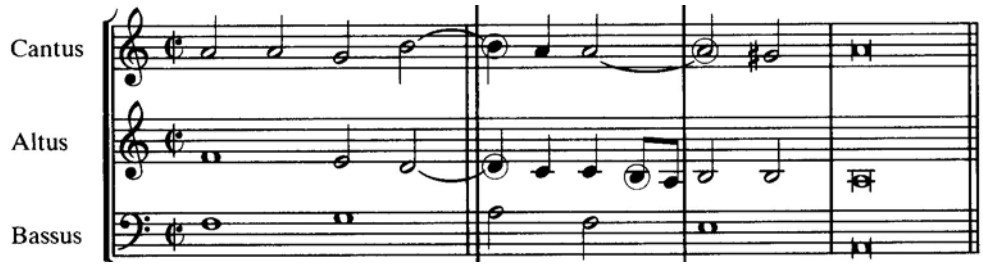

Andante
258
mp
3
3
3
3


Larghetto
260
p
cresc.
mp
mf
p

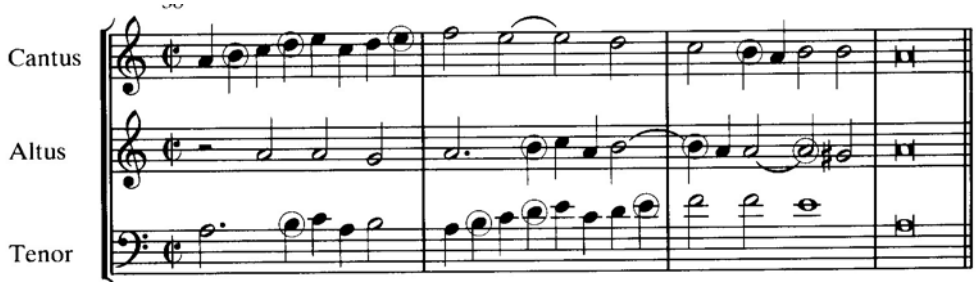


206

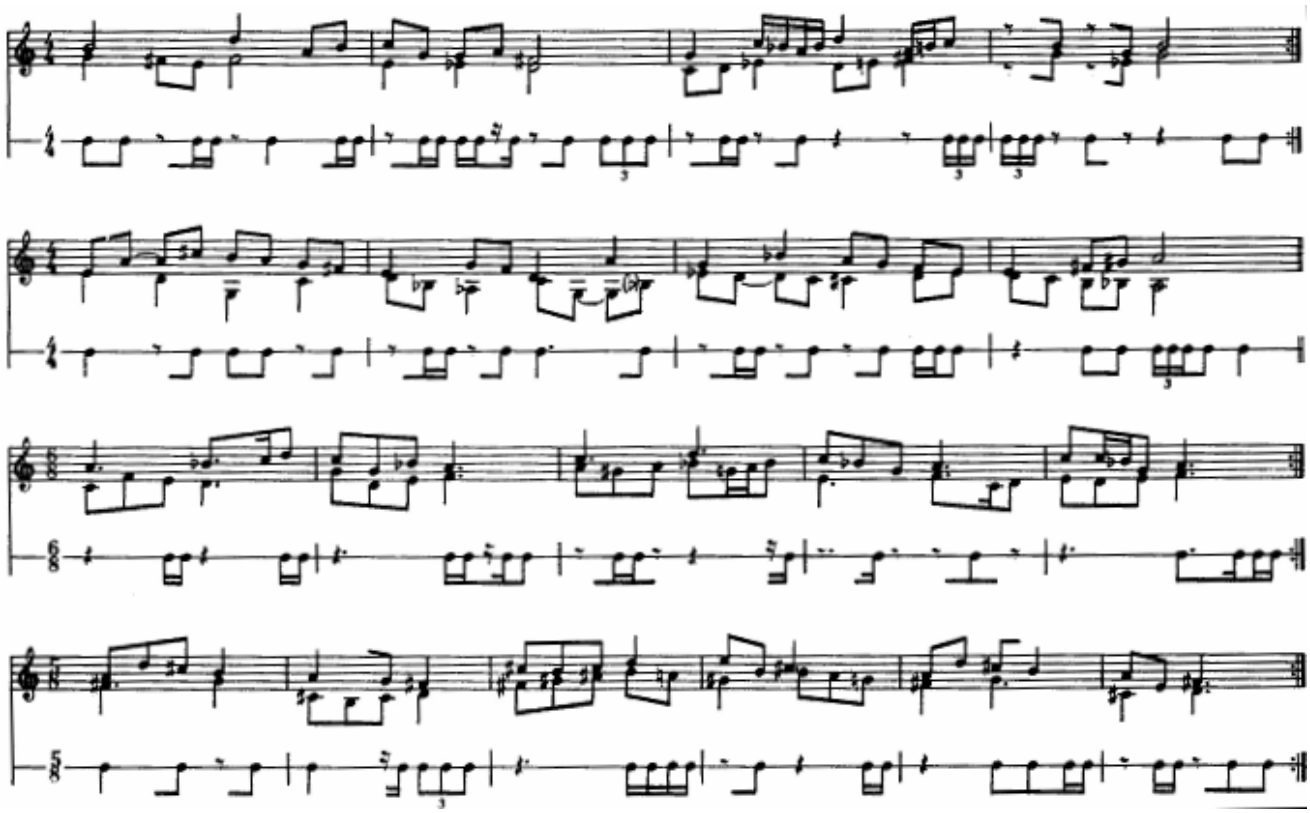
10. G. P. da Palestrina: Maša De Feria; »Benedictus« (vaja št. 5)



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



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

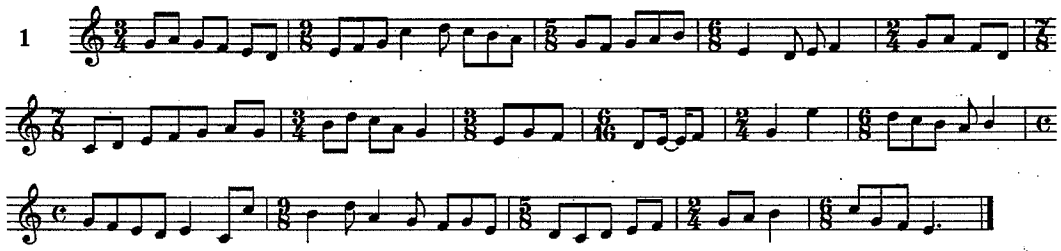


25 - 38

RHYTHMUS I

Hiermit werden Taktwechsel mit Taktverhältnis „Unterteilung bleibt Unterteilung“ (und nicht „Schlag bleibt Schlag“) systematisch geübt.
Dabei gilt also durchgehend ♪ = ♪ (bzw. 𝅘𝅥𝅯 = 𝅘𝅥𝅯), diese Unterteilungen werden jedoch nicht geschlagen: taktiert wird immer die „normale“ Schlageinheit (♩ bei $^{3}_{4}$-Takt, ♩. bei $^{6}_{8}$ oder $^{9}_{8}$-Takte, usw.).
Das Tempo sollte nicht zu langsam sein (es ist schwieriger!), am Anfang jedoch bequem üben (♪ = ca. 132) und dann je nach Übung bis zu ♪ = ca. 240 (♩ = 120) steigern.

1



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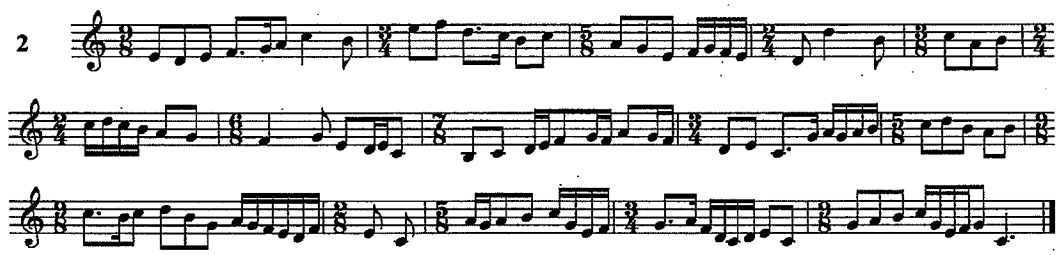
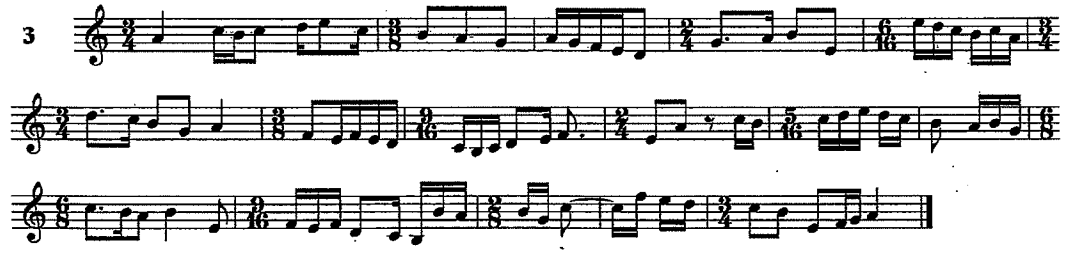


3



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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*

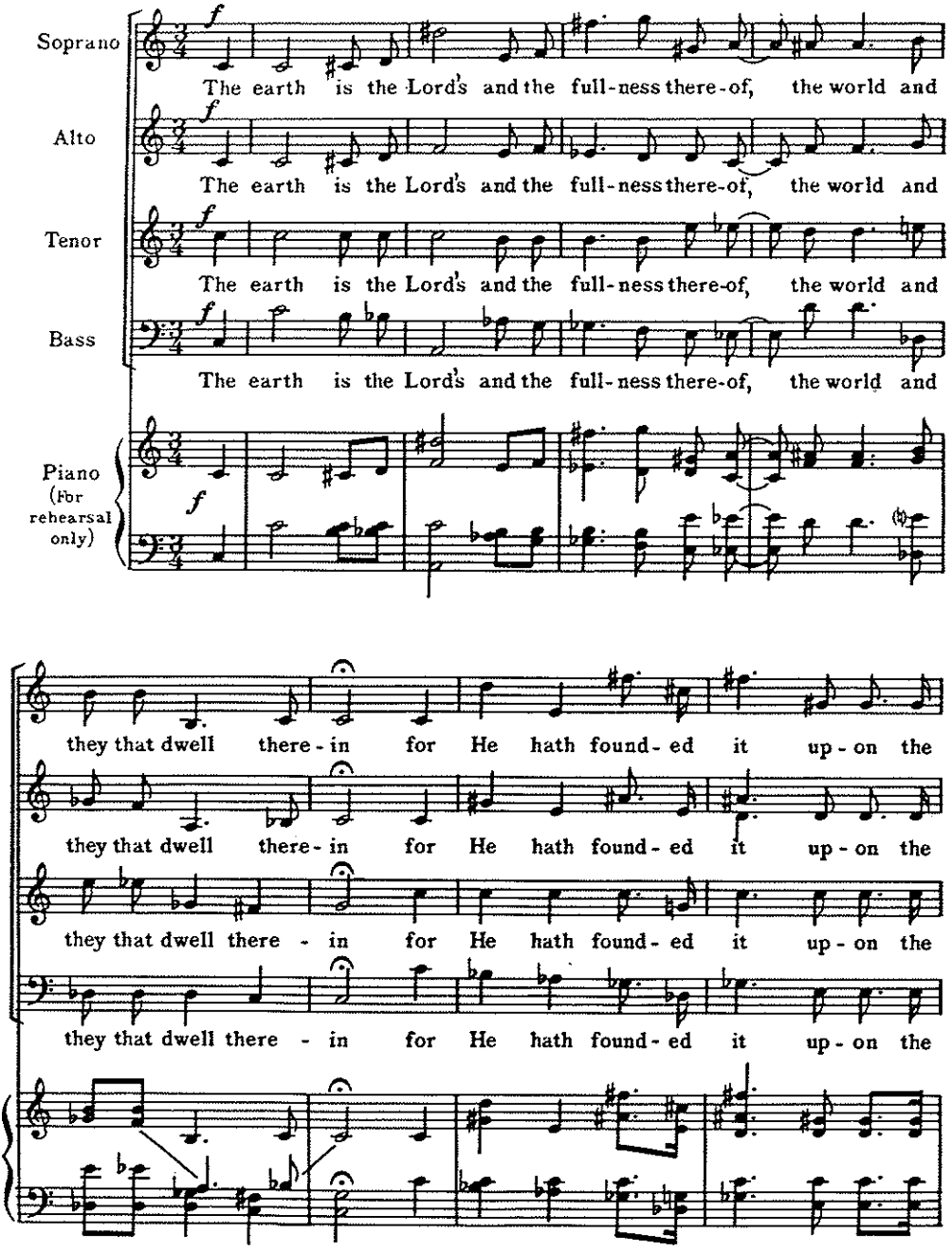
Olivier Messiaen, *L'ascension*

Alexander Skrjabin, *12 Etudes*

Psalm 24

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

CHARLES E. IVES (1874-1954)



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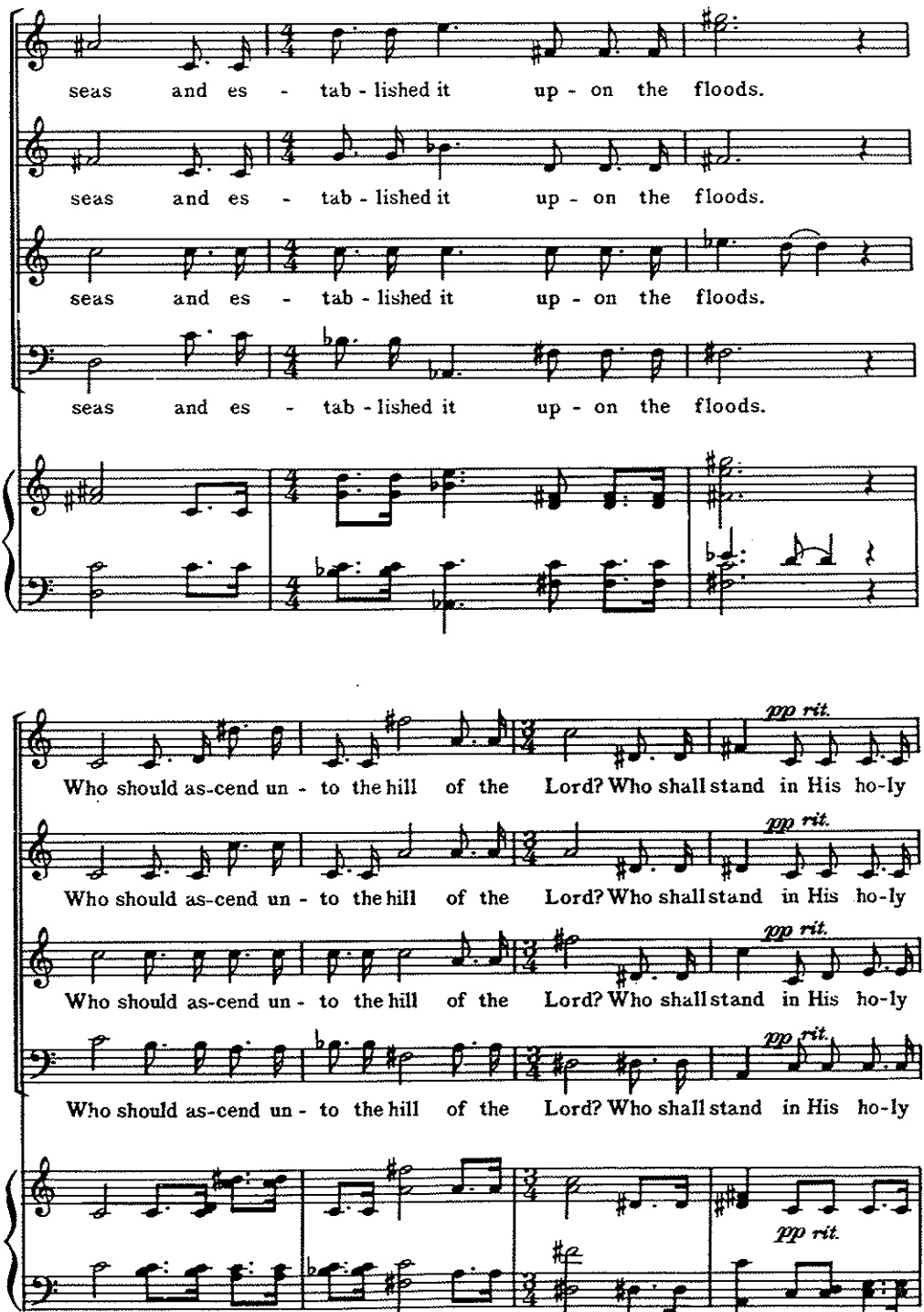
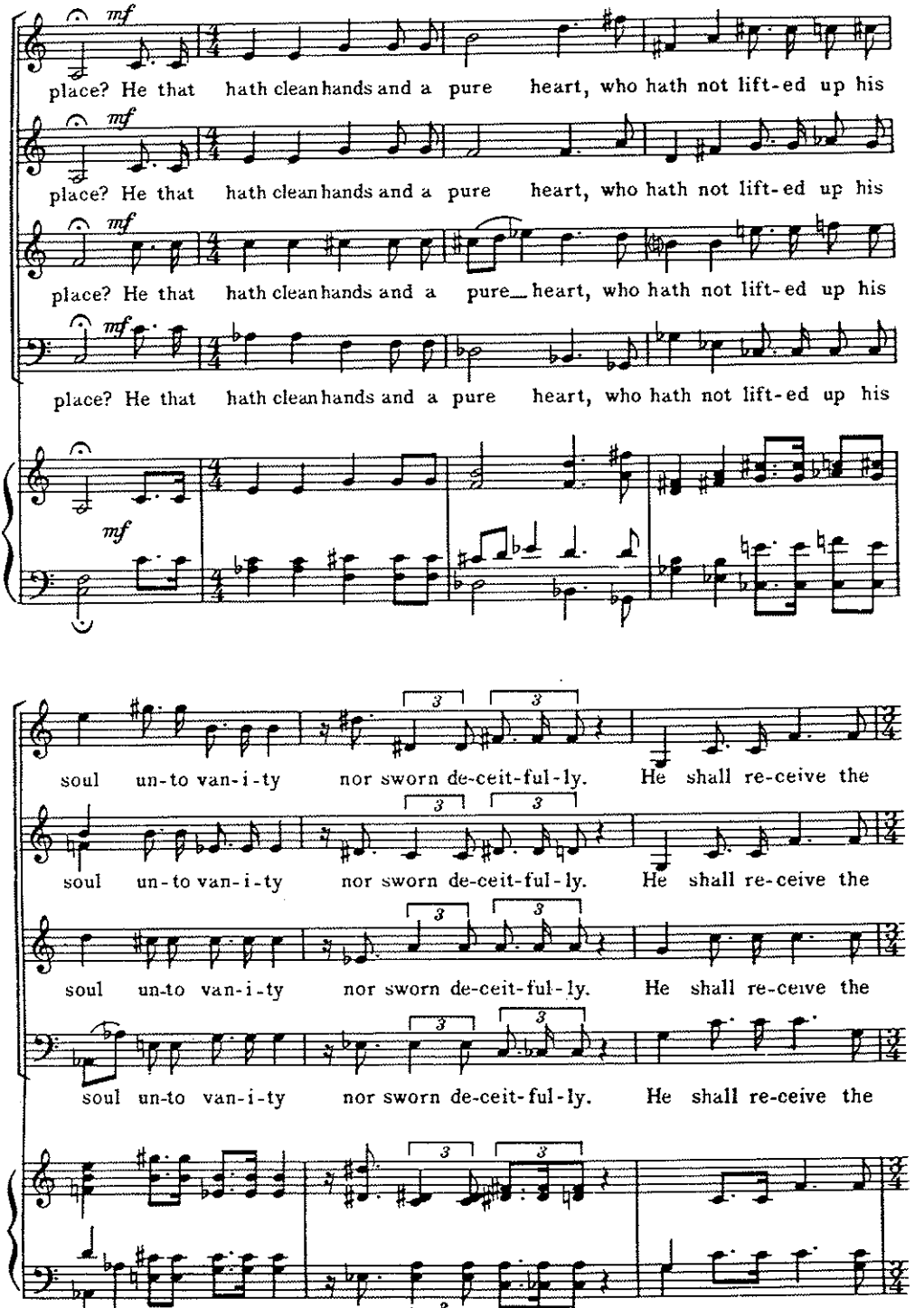
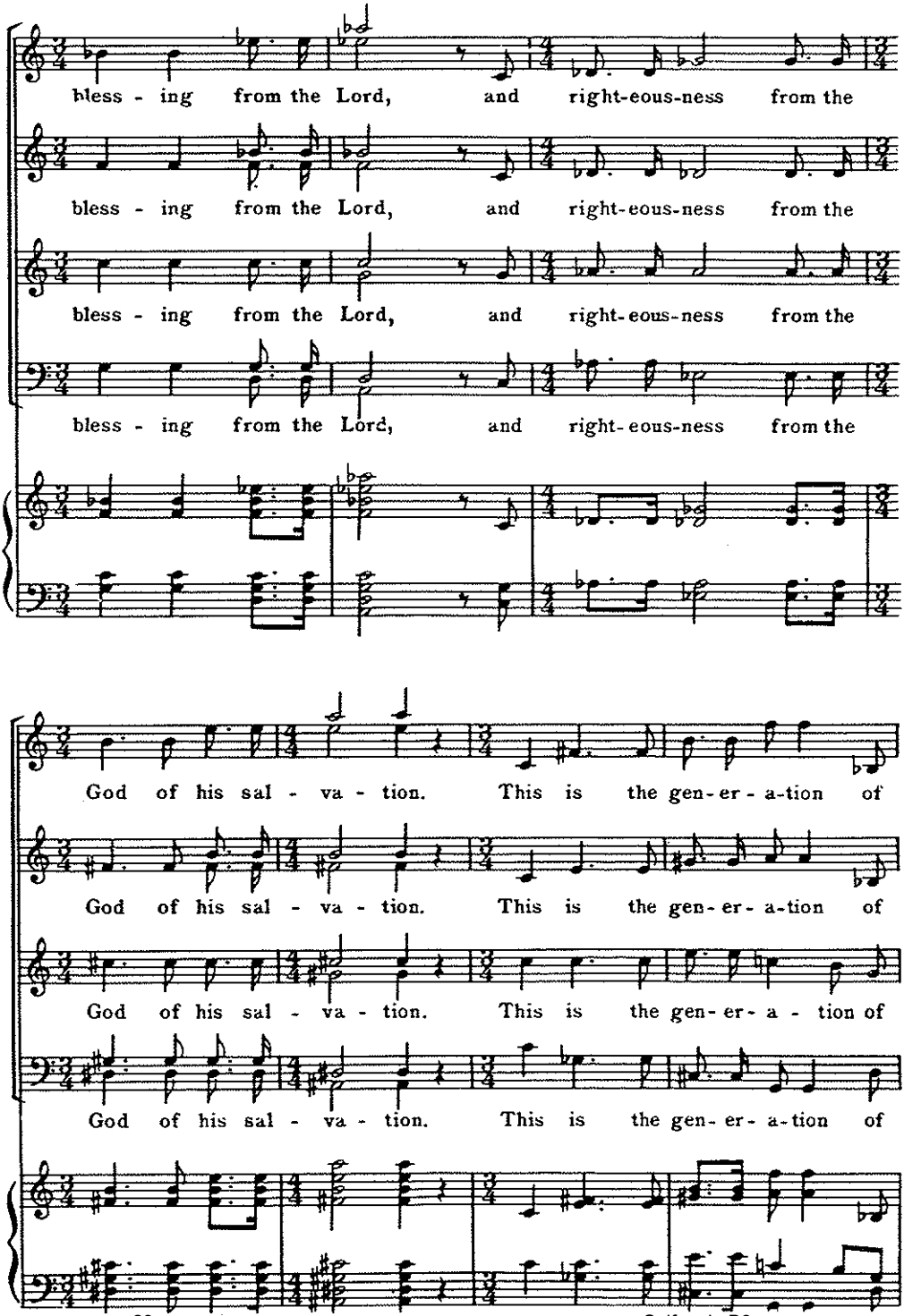
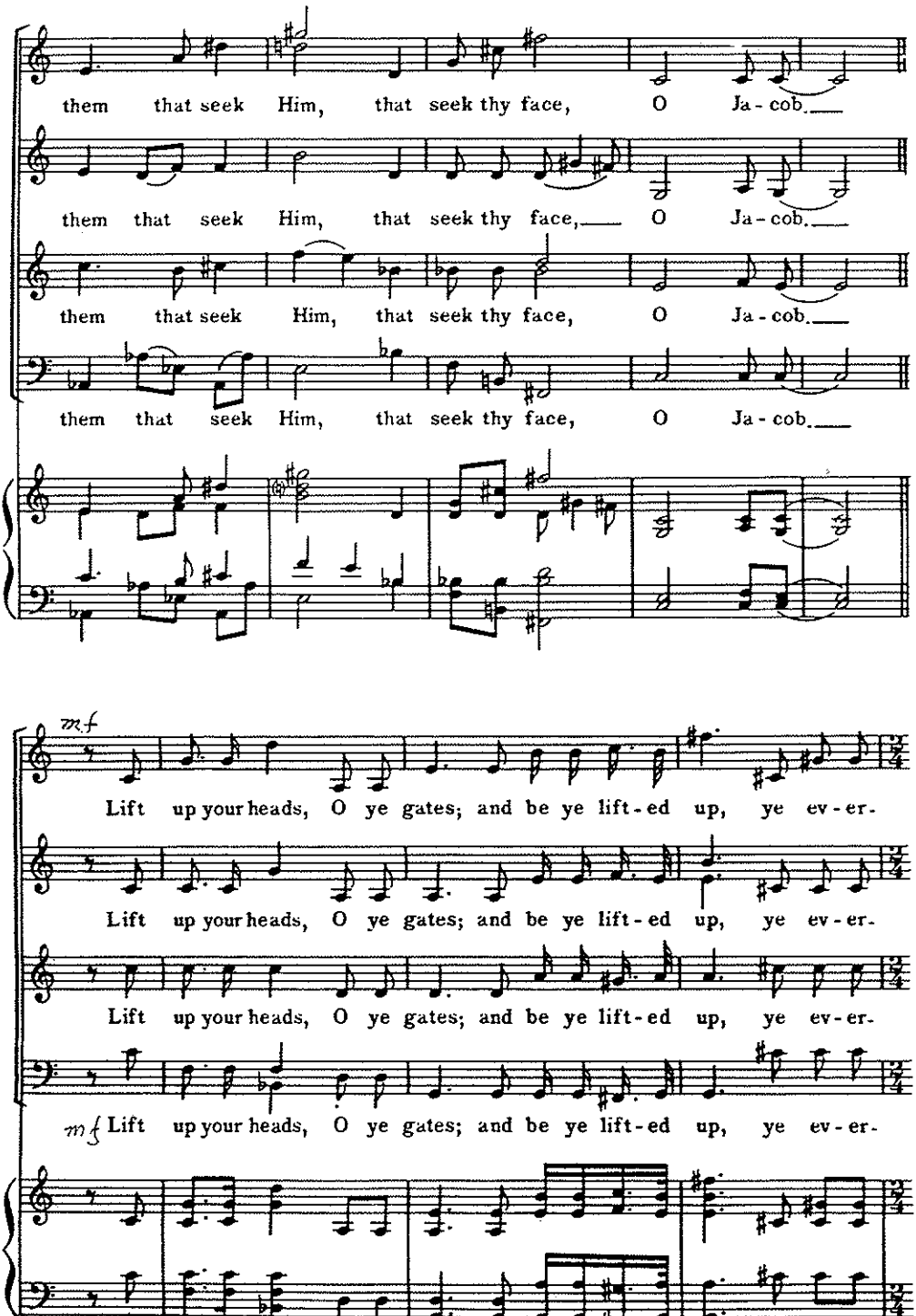
Solfeggio B3

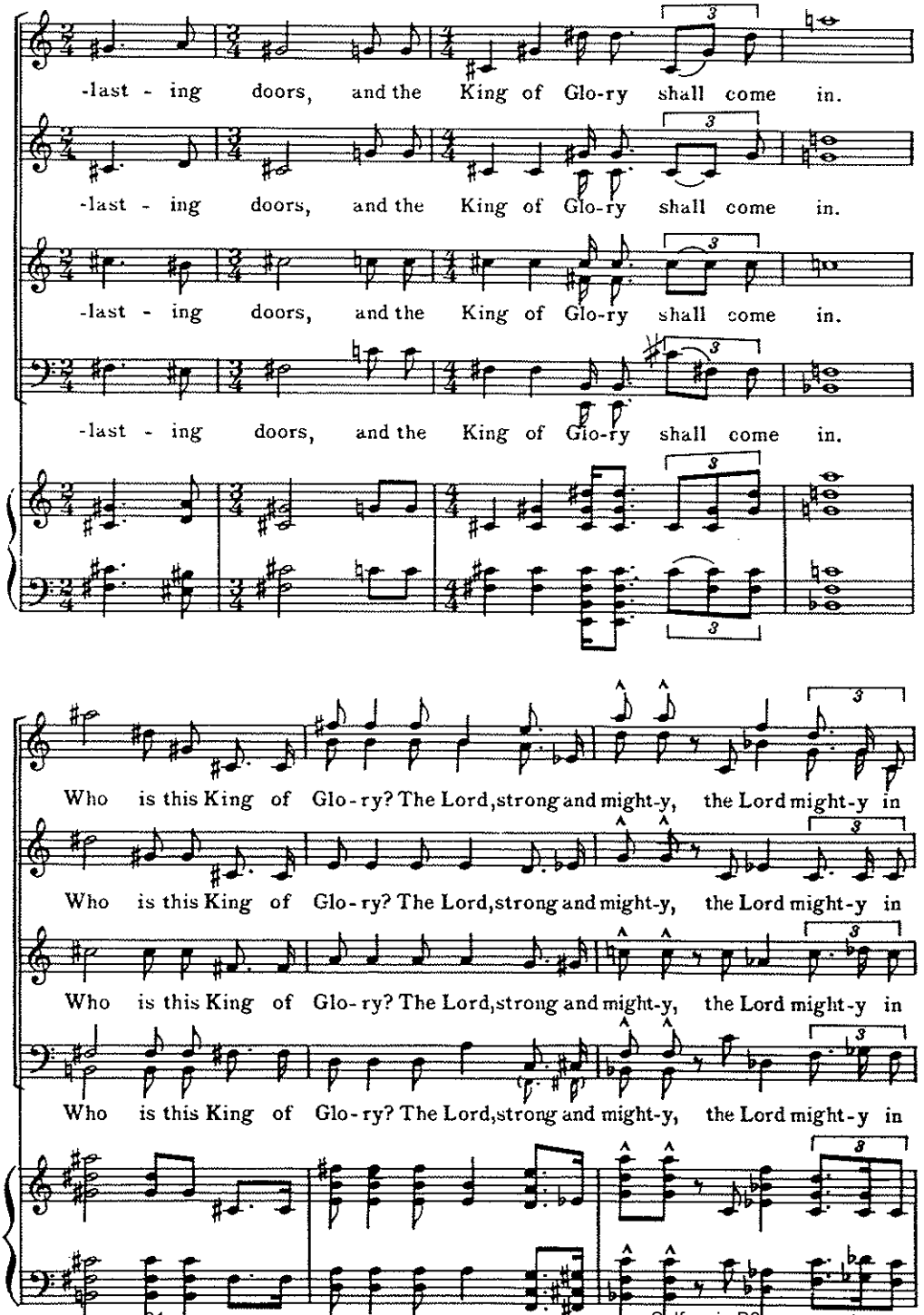

seas and es - tab - lished it up - on the floods.
seas and es - tab - lished it up - on the floods.
seas and es - tab - lished it up - on the floods.
seas and es - tab - lished it up - on the floods.
pp rit.
Who should as-cend un - to the hill of the Lord? Who shall stand in His ho-ly
pp rit.
Who should 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.

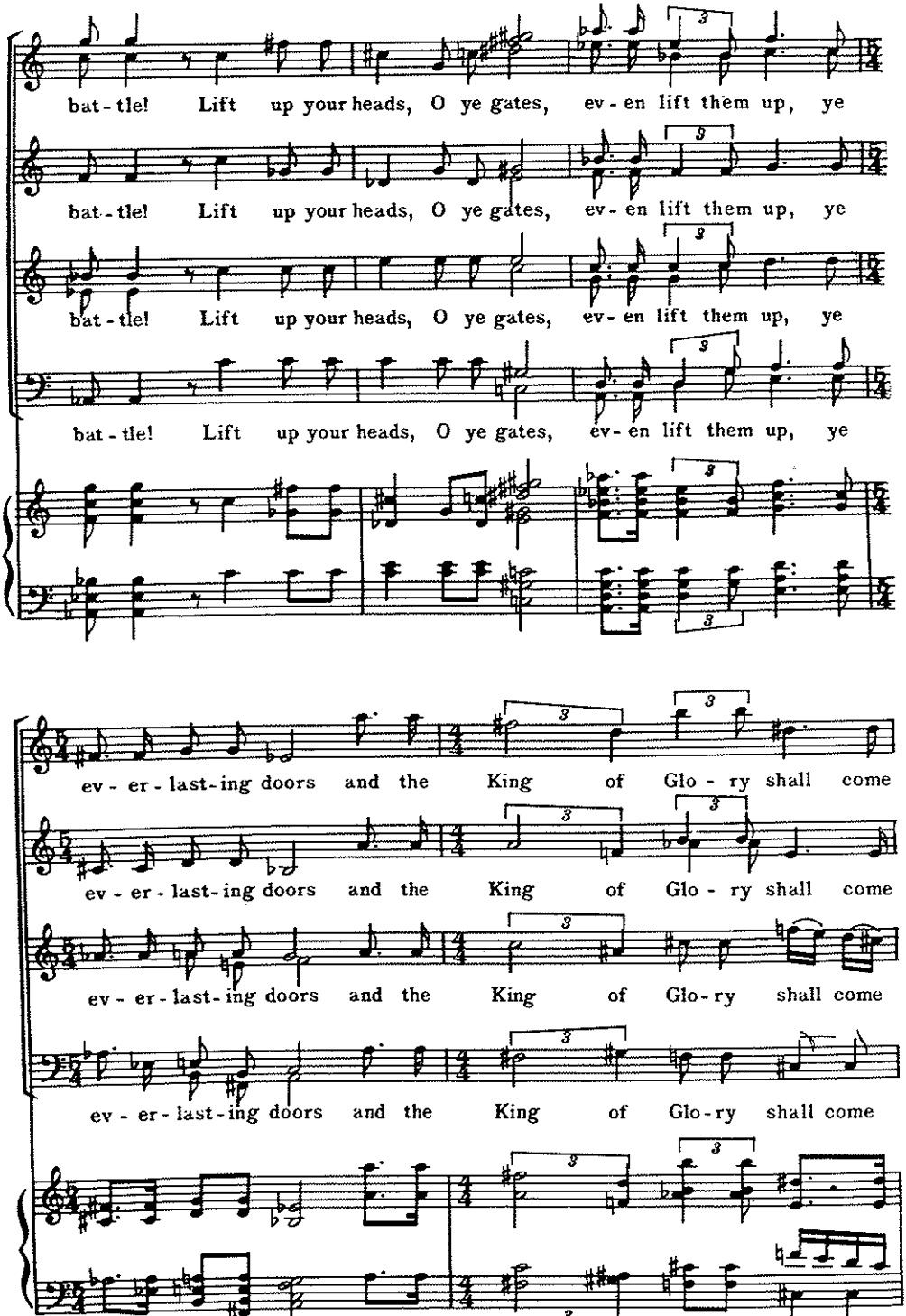

mf
place? He that hath clean hands and a pure heart, who hath not lift-ed up his
place? He that hath clean hands and a pure heart, who hath not lift-ed up his
place? He that hath clean hands and a pure heart, who hath not lift-ed up his
place? He that hath clean hands and a pure heart, who hath not lift-ed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

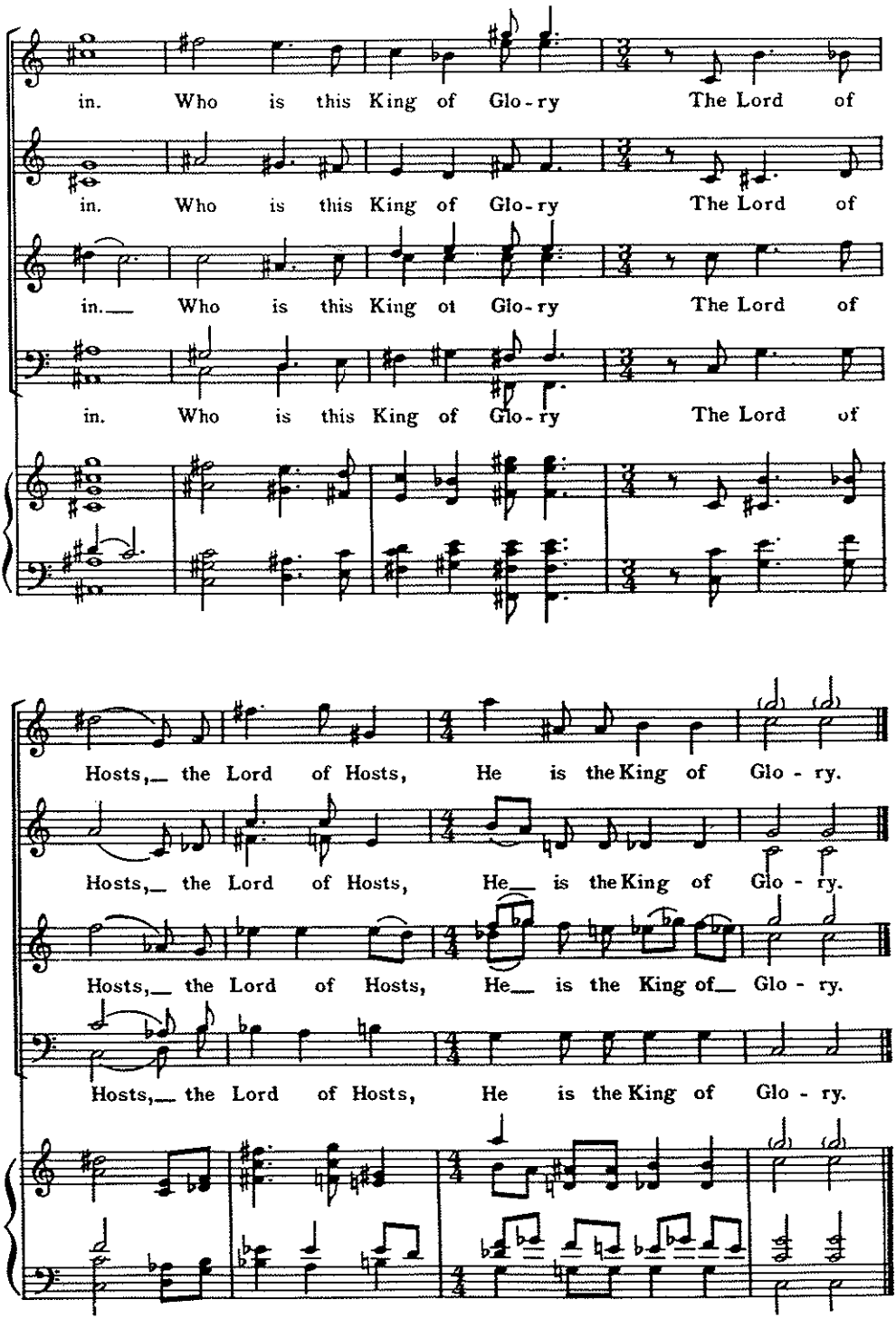

bless - ing from the Lord, and right-eous-ness from the
bless - ing from the Lord, and right-eous-ness from the
bless - ing from the Lord, and right-eous-ness from the
bless - ing from the Lord, and right-eous-ness from the
God of his sal - va - tion. This is the gen-er-a-tion of
God of his sal - va - 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



Solfeggio B3


-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


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 ot 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 habitions aux cieux 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

f

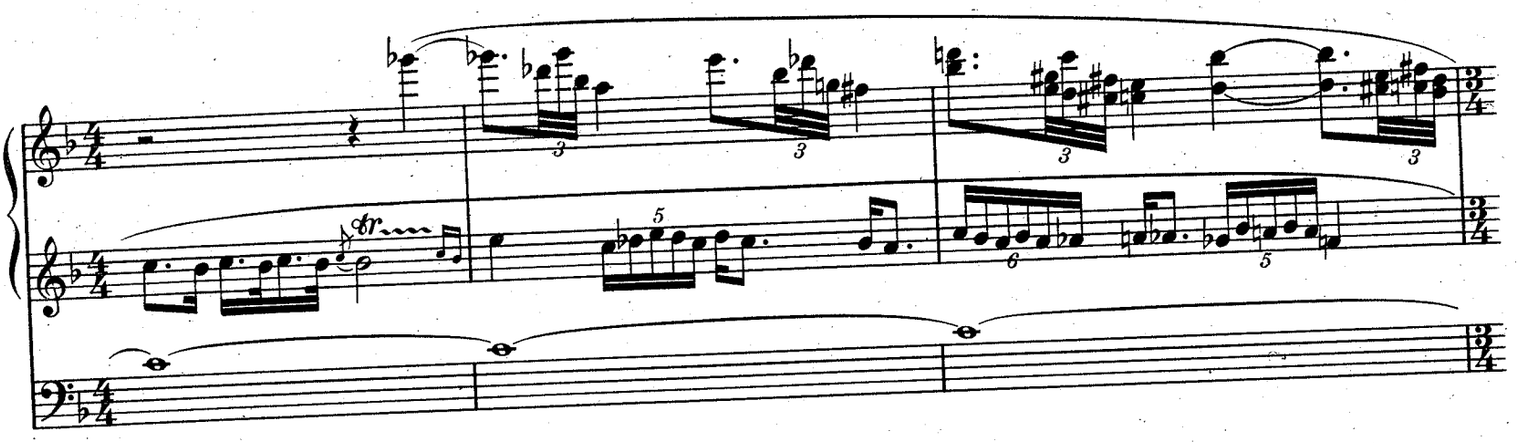
R. Flûtes 8, Octavin *pp*
Sw. Flute 8, 2 pp

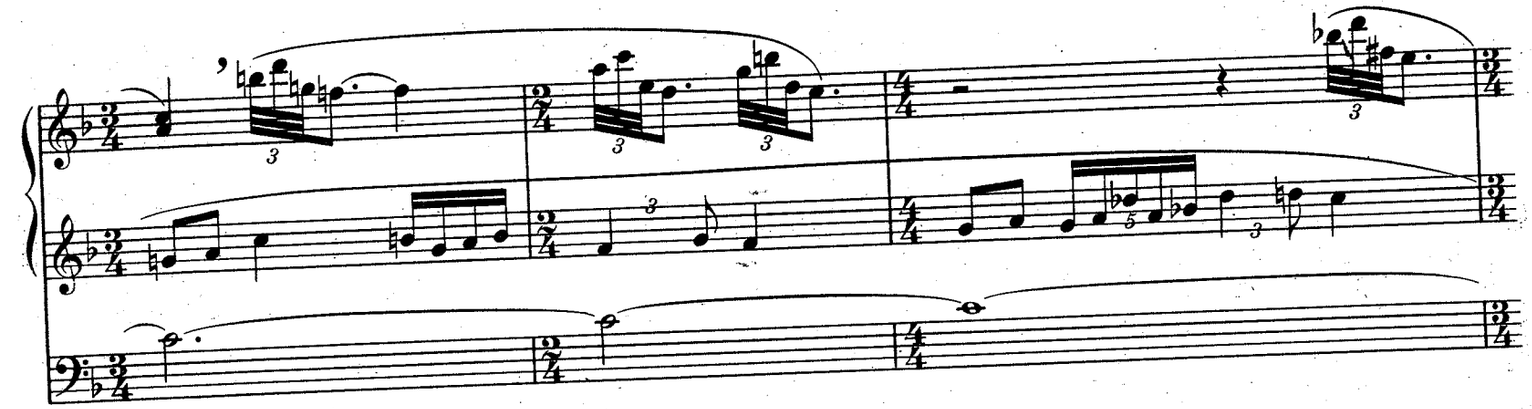
P. Clarinette
Ch. Clarinet

Tir. R. seule
Sw. to Pd.

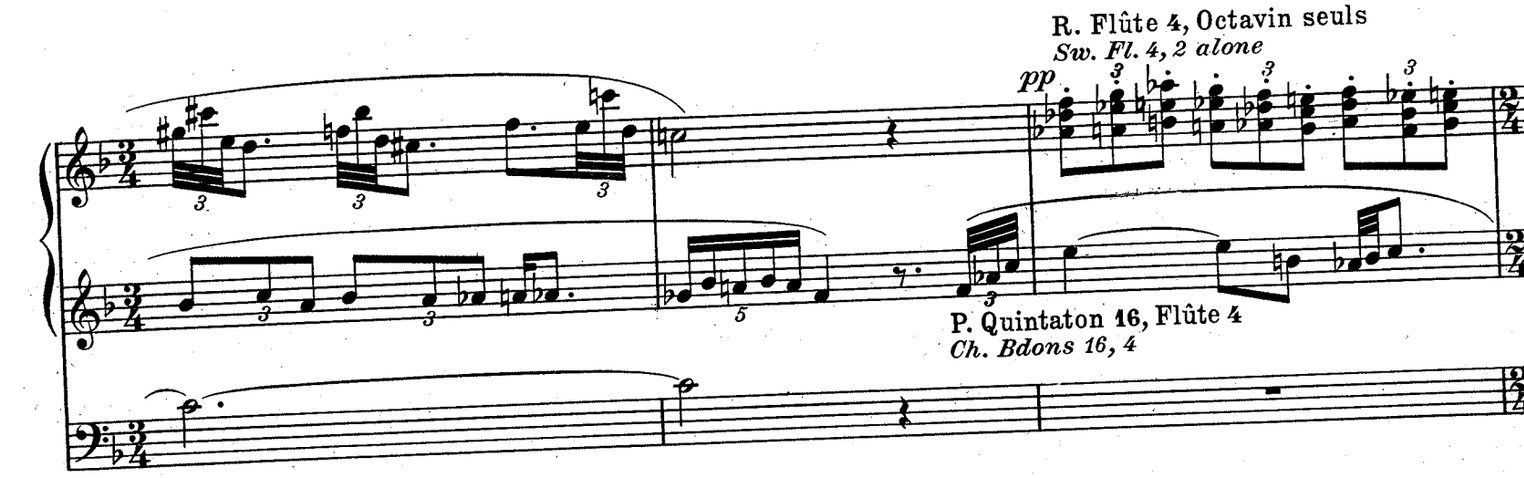
G. Flûte harm.
Gr. Claribel

A. L. 18,826

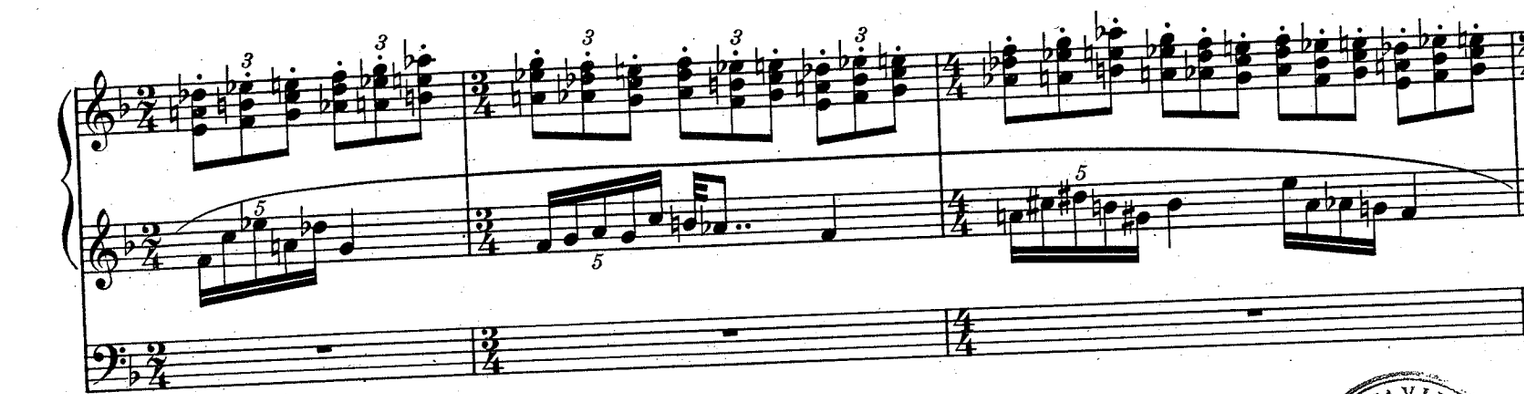




R. Flûte 4, Octavin seuls
Sw. Fl. 4, 2 alone



P. Quintaton 16, Flûte 4
Ch. Bdons 16, 4



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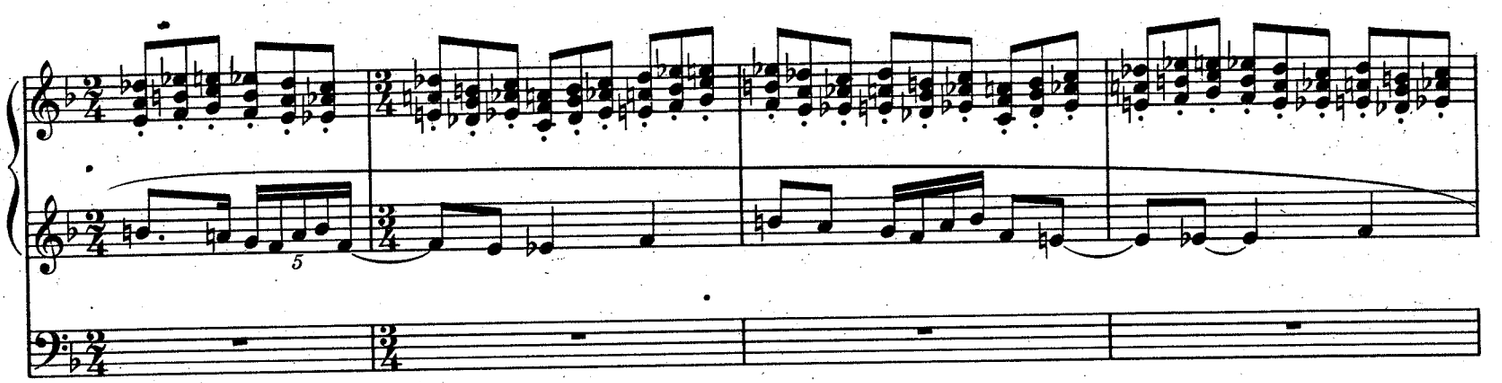
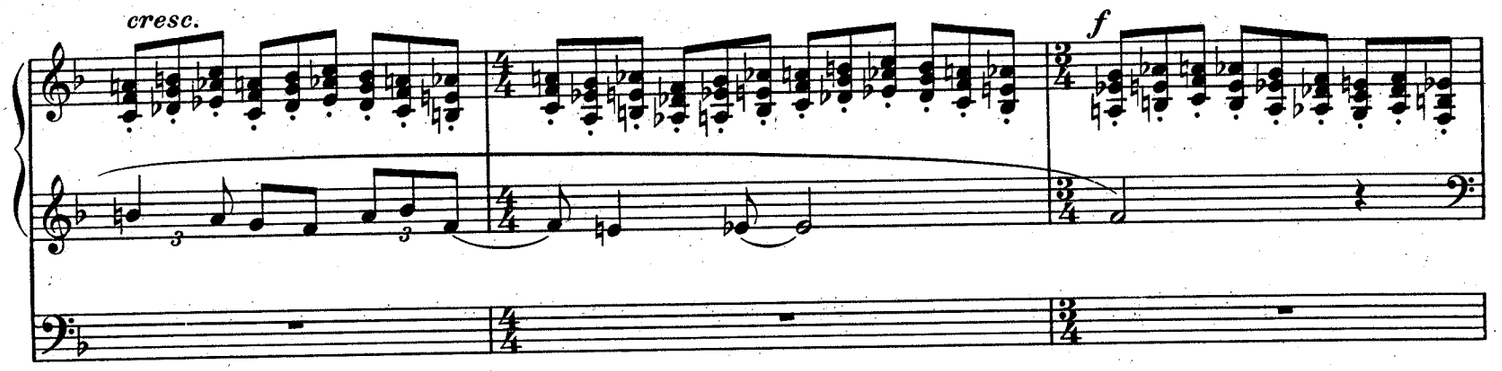
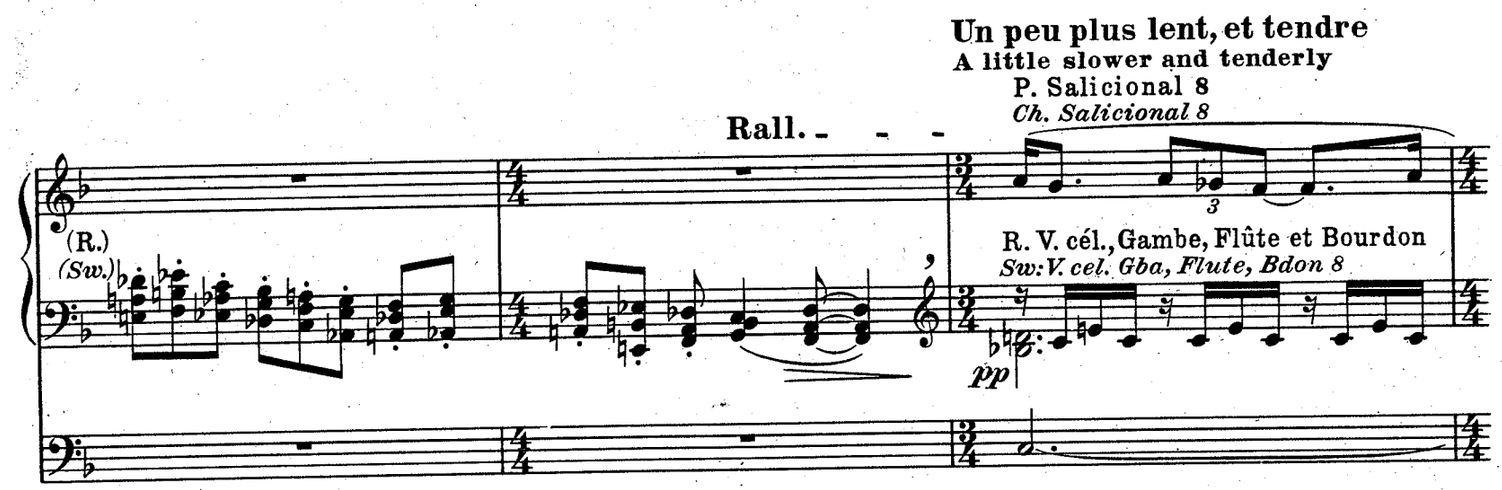
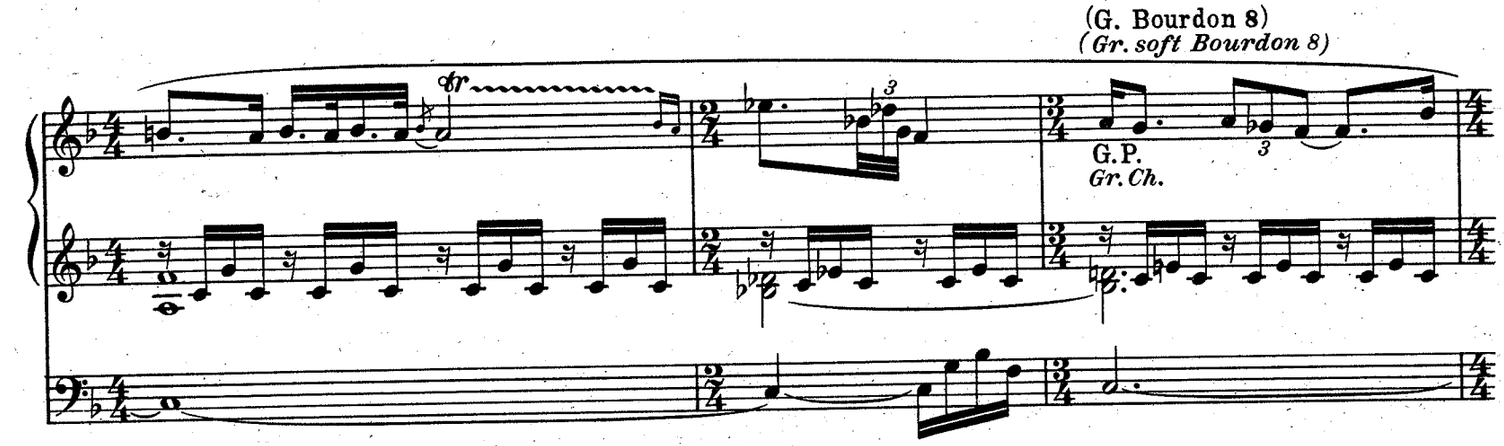
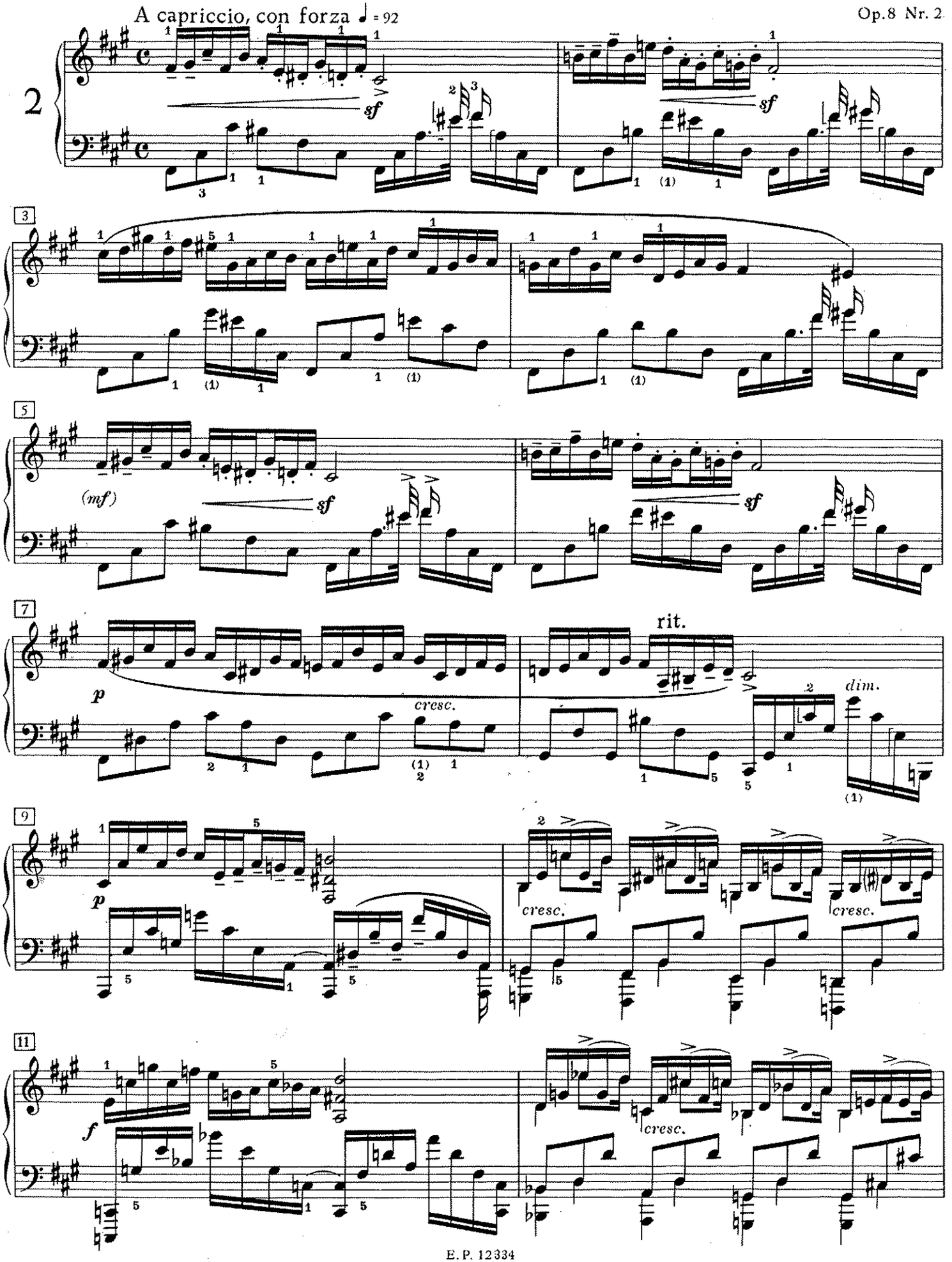
Solfeggio B3




cresc.
f


Un peu plus lent, et tendre
A little slower and tenderly
P. Salicional 8
Ch. Salicional 8
Rall.
(R.)
(Sw.)
R. V. cél., Gambe, Flûte et Bourdon
Sw: V. cel. Gba, Flute, Bdon 8
pp

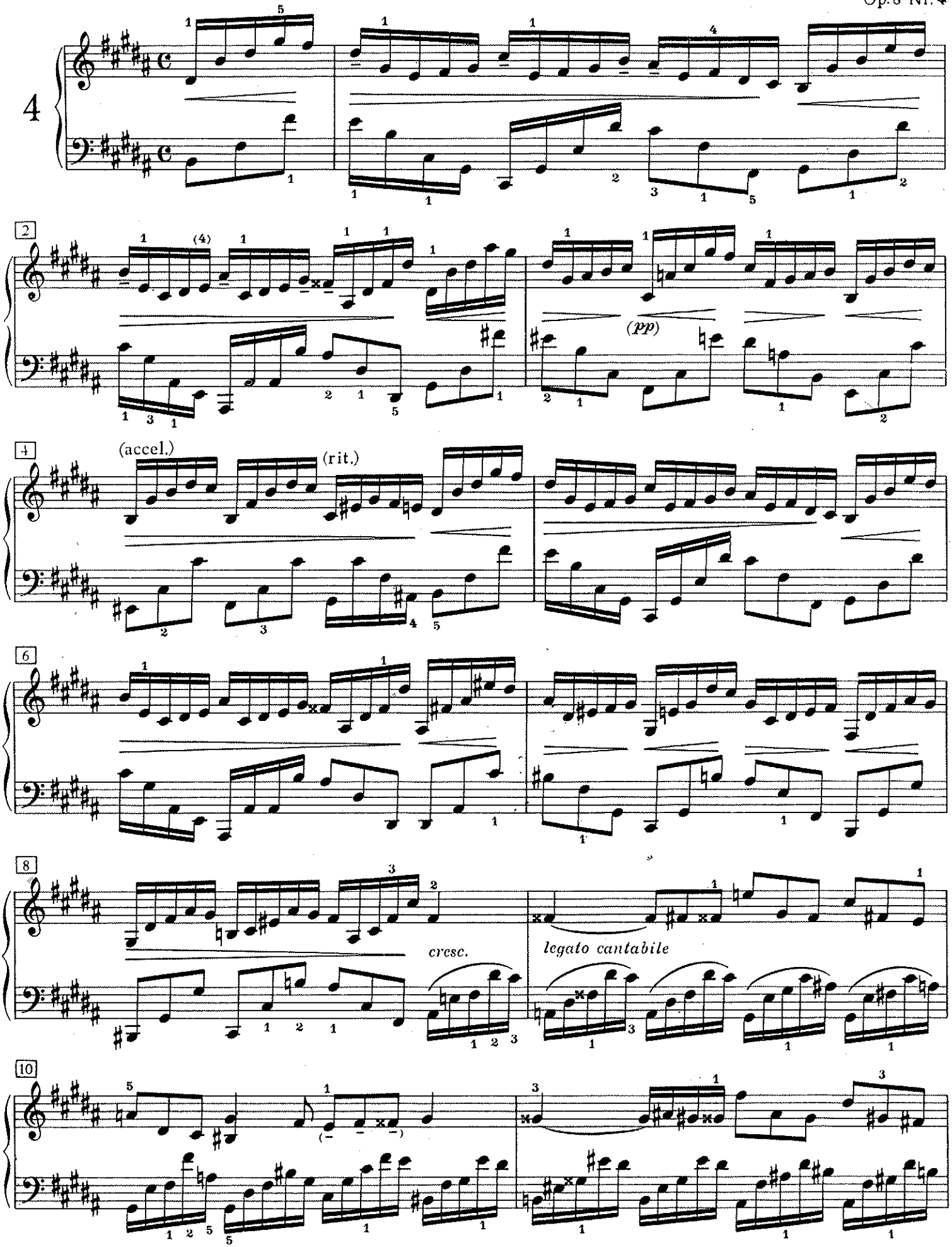

(G. Bourdon 8)
(Gr. soft Bourdon 8)
tr
G.P.
Gr. Ch.


A capriccio, con forza ♩ = 92
Op. 8 Nr. 2
2
3
5
7
9
11
(mf)
sf
p
cresc.
rit.
dim.
f

E. P. 12334

Piacevole ♩ = 100

Op. 8 Nr. 4



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