

Damijan Močnik

Zarja

(Dawn)

Tri slovenske ljudske pesmi o zarji /
Three Slovene Folk Songs of Dawn

za 6-glasni moški zbor (TTTBarBarB) brez spremljave /
for 6-part male voices (TTTBarBarB), unaccompanied

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Damijan Močnik (rojen / born 1967), 2018

po slovenskih ljudskih motivih /

based on traditional Slovene folk song motives

Andantino ♩ = ca. 88

Tenor I

Tenor II

Baritone *

Bass *

(SOLO) *p* *espress.*

Svie-tla zar-ja, go-re sha-ja svie-tla_

Zar-ja, zar-ja, zar-ja, zar-ja, zar-ja,

Zar-ja, zar-ja,

6

zar-ja go-re gre, za zar-jo mi gre son-ce, oj ru-me-no son-či-

zar-ja, zar-ja, zar-ja, zar-ja, zar-ja,

zar-ja, zar-ja, zar-ja, zar-ja, zar-ja,

11

cano *a 3 (4) in* (eno dobo narazen / one beat apart) 1. 2. 3. (4.) *p*

Svie-tla zar-ja go-re sha-ja, svie-tla zar-ja go-re gre, svie-tla zar-ja go-re

- ce.

zar-ja,

zar-ja,

za zar-jo mi gre

ASTRUM

*) oba glasova naj bosta volumensko in zvočno uravnotežena / both voices should be balanced in sense of volume and sonority

17 **l'istesso tempo**
p
 sha - ja, svie - tla zar - ja go-re gre, svie-tla zar - ja go-re sha - ja, svie - tla
Poco meno mosso
**independently of TI+Bar. in 2/4 (TII ♩ ≠ TI+Bar. ♩)*
mp espressivo

De - laj se, de - laj be - li dan, k nam

l'istesso tempo
p
 son - ce, oj ru - me-no son - či - ce, za zar - jo migre son - ce, oj ru -
Poco meno mosso
**independently of TI+Bar. in 2/4 (BII ♩ ≠ TI+Bar. ♩)*
mp espressivo

De - laj se, de - laj be - li dan, k nam

22

zar - ja go-re gre, ja, svie - tla zar - ja go-re
 bo pa pri - šew Je - zus_ ški po lu - ftu lei - ta -
 - me - no son - či - ce, za zar - jo migre son - ce, oj ru - me - no son - či -
 bo pa pri - šew Je - zus_ sam. Pti - čki po lu - ftu lei - ta -

ASTRUM

mf

27

gre.
 -jo, se bel - ga dne - va tro - šta - jo.
 - ce.
 -jo, se bel - ga dne - va tro - šta - jo.

*) oba glasova naj bosta volumensko in zvočno uravnotežena /both voices should be balanced in sense of volume and sonority

Poco più mosso

31 $\text{♩} = \text{♩}$ *f* *frustico* (na ljudski način / in folk manner)

8 La-la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la -

[ord.] *f* *frustico* (na ljudski način / in folk manner)

8 La-la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la -

f *frustico* (na ljudski način / in folk manner)

8 La-la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la -

[ord.] *f* *frustico* (na ljudski način / in folk manner)

8 La-la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la - la - la - li - le, _____ la - la -

36 *mp*

8 - la - la - li - lej! _____ tuu al - bo to po - jü - tran - jo, tuu al - bo to po - jü - tran - jo, la -

8 - la - la - li - lej! _____

8 - la - la - li - lej! _____

8 - la - la - li - lej! _____

40 *mp*

T I 1 la - li - le, la-la - li - le, tuu al - bo to po - jü - tran - jo, _____ tuu al - bo to po - jü - tran

T I 2 - la - li - le, la-la - li - le, tuu _____ al - bo to po - jü - tran - jo, tuu

T II _____

Bar. 1 _____

Bar. 2 _____

B _____

1 - jo, tuu al - bo to po - jü tran

al - bo to po - jü tran - jo, la -



-jo, tuu al - bo to po - jü-tran - jo, la-la - - li - - le, la - la - li - le, tuu al - bo to po -
al - bo to po-jü - tran-jo, la - la - li - - le, la-la - li - le, tuu al - bo to po-jü-tran-
mp espress.
Gre al - ba sě čez Bu - ži-co, gre al - ba sě čez Bu - ži -
-jo, la-la - - li - - le, la - la - li - le, tuu al - bo to po - jü-tran-jo,
-la - li - - le, la - la - li - le, tuu al - bo to po-jü-tran - jo, tuu

47 poco a poco cresc.

-jü - tran-jo, - bo to po - jü - tran-
-jo, tuu - - li - - le, la -
- co, la - la - la - la - - li - - le, la -
tuu al - bo to po - jü - tra - - li - - le, la -
al - bo to po-jü - tran-jo, tuu al - bo to po-jü-tran-jo, la - la - li - - le, la - la - li -

Zarja,
svietla zarja gore shaja,
svietla zarja gore gre,
za zarjo mi gre sonce,
oj rumeno sončice.

Delaj se delaj beli dan,
k nam bo pa prišew Jezus sam.
Ptički po luftu letajo,
se belga dneva troštajo.

La - la - la - la - li - le,
la - la - la - la - li - lej!
Tuu albo to pojütranjo.
Gre alba sě čez Bužico
La - la - la - li - le.

Zarja mi gore shaja,
liepa zarja gore gre,
za zarjo mi gre sonce,
oj rumeno sončice.

50 poco a poco cresc.

- jo, la-la - - li - - le, la-la - li - le, tuu al - bo to po - jü - tran jo, _____ la - la - li - - le, la-la - li - le, tuu al - bo to po-jü - tran - jo, _____ la-la - co. _____ Gre al - ba sě čez Bu - ži - co, _____ gre al - ba sě - la - li - le, tuu al - bo to po - jü - tran - jo, la-la - - li - - le, la-la - li - le, tuu al - bo - le, tuu al - bo to po-jü - tran - jo, la - la - li - - le, la - la - li - le, tuu al - bo to

mf poco marcato

la la la la li li

53 *ff*

- la - la - la - li - le, li - le, la-la - la - la - li - le, _____ la-la - la - la - li - le, li - le. - la - la - li - le, li - le, _____ la-la - la - la - li - le, _____ la-la - la - la - li - le, li - le. čez Bu - ži - co, _____ la - to po - jü - tran - jo, _____ la - - jü - tran - jo, _____ la-la - li - le le le _____ la-la - la - la - li - le, _____ la-la - la - la - li - le. li li le.

ASTAUM

Dawn,
brightest dawn rises upwards,
brightest dawn, upwards it goes,
behind it goes the sunshine,
o the yellow sunshine small.

Braketh, o breaketh, the white day,
unto us cometh Jesus' self.
Birdies are flying in the air,
looking forward to the white day.

La - la - la - la - lee - lae,
la - la - la - la - lee - lae!

This alb of early morning new.
The alb goes still o'er Bužica
La - la - la - lee - lae.

Dawn to me up it rises,
pretty dawn way up it goes,
behind it goes the sunshine,
o yellow sunshine small.

English translation:
Martin Petrovič
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Tempo I.

58 *mf*

T I Zar - ja mi go - re___ sha - ja, lie - pa zar - ja mi go - re___

T II Zar - ja mi go - re___ sha - ja, lie - pa zar - ja mi go - re___

Bar. Zar - ja mi go - re___ sha - ja, lie - pa zar - ja mi go - re___

B

63

gre, za___ zar - jo mi grie son - ce, oj r' - mie - no___ son - či - ce, za___

gre, za___ - mie - no___ son - či - ce, za___

gre, za___ - mie - no___ son - či - ce, za___

son - - - - - ce, za___

ASTAUM

69 *p*

zar - jo mi grie son - ce,___ son - či - ce.

zar - jo mi grie son - ce,___ *p* oj ru - mie - no___ son - či - ce, *p* son - či - ce.

zar - jo mi grie son - ce,___ *p* oj ru - mie - no___ son - či - ce._____

zar - jo mi grie son - ce,___ *p* son - či - ce.

Damijan Močnik (r. 1967) živi v Cerkljah na Gorenjskem. Po študiju in odlični diplomski iz kompozicije v razredu Daneta Škerla na ljubljanski Akademiji za glasbo, kjer je za *Symphonic movement* prejel študentsko Prešernovo nagrado, se je večkrat izpopolnjeval v tujini, predvsem v zborovodstvu, tudi pri Ericu Ericsonu. Sedaj dela kot profesor in zborovodja na Škofjski klasični gimnaziji v Ljubljani, kjer ob uspešnih hišnih pevskih zborov na slovenskih tekmovanjih išče inovativnih poti v glasbenem izobraževanju in delovanju v gimnaziji. Že 17 let vodi zборе, med njimi Cerkveni ženski pevski zbor Andreja Vavkna iz Cerkelj na Gorenjskem od leta 1984, tri sezone pa je vodil tudi Akademski pevski zbor France Prešeren iz Kranja. S tema zboroma je ob uspešni koncertni dejavnosti in z inovativnimi sporedi prejel več nagrad na državnih in mednarodnem zborovskem tekmovanju v Mariboru.



Damijan Močnik (b. 1967) lives in Cerklje, a small town in Upper Carniola, Slovenia. In 1991 he finished his composition studies at the Academy of Music in Ljubljana (class of Professor Dane Škerl) and, during his studies, won the student Prešeren Award for composition *Symphonic movement*. He further improved his knowledge of conducting abroad, also under Eric Ericson. Now he works at the Diocesan Classical Gimnazija in Ljubljana as a teacher of music and choral conductor. He deals with choral conducting intensively, seeking innovative approaches to music education, and has won many awards at national and international choral competitions. He has been a choral conductor for 17 years; for 3 seasons he led the France Prešeren Academy Choir from Kranj, and since the year 1984 has been conducting the Andrej Vavken Female Church Choir from Cerklje na Gorenjskem. With these two choirs he has won several awards at national and international choral competitions in Maribor.

Težišče Močnikovega skladateljskega snovanja je posvečeno človeškemu glasu. Njegove zborovske skladbe so uspeli na več slovenskih cerkvenoglasbenih natečajih, z dvema skladbama je bil nagrajen na natečaju ob 50-letnici revije *Naši zbori*, skladba *Dyptichon in honorem tolerantibus* pa je prejela drugo nagrado (prva ni bila podeljena) na skladateljskem natečaju mednarodnega festivala Rhein/Ruhr I. 1996 v Bochumu, kjer so delo izvedli pevci London Sinfonietta Voices s Terryjem Edwardsom. Tega leta je zmagal na natečaju za himno ob papeževem obisku v Sloveniji. V domovini objavlja v revijah *Naši zbori* in *Cerkveni glasbenik*, v izdajah Slovenskega Cecilijinega društva in pri založbi Astrum, v tujini pa tiskata njegove skladbe založbi Ferrimontana v Frankfurtu in Carus-Verlag v Stuttgartu. Močnikove instrumentalne skladbe so bile trikrat izvedene v sporedu Slovenskih glasbenih dni, leta 1998 pa je Glasbena mladina ljubljanska priredila koncert njegove vokalne glasbe. Leta 1999 je dve njegovi deli izvajal Svetovni zbor mladih z Garyjem Gradnom, ob predstavitvi novih orgel v ljubljanski frančiškanski cerkvi je s Komornim zborom Slovenicum prvič zavzela *Missa in organi benedictione*, leta 2000 pa je doživel izvedbo treh kantat *Tempus fugit* (za soliste, ženski, moški in mešani zbor z instrumenti) ob posvetitvi cerkve sv. Jožefa v Ljubljani, *Vode novega neba* (za soliste, zbor in orkester) v abonmaju Glasbene mladine ljubljanske v Cankarjevem domu z združenimi gimnazijskimi zbori in s Slovensko filharmonijo ter *Pesem moja je posoda tvojega imena* (za soliste, zbor in komorni orkester) v Kranju ob 200. obletnici Prešernovega rojstva. Močnikova glasbena govorica se navdihuje v izbranem besedilu, temelji na njegovih ritmičnih in melodičnih pobudah. V njegovi melodiki zaznamo oddaljen nadih korala in arhetipskih zvočnih predstav, tudi tistih iz ljudske glasbe. Melodična pripoved pa se v trdnem oblikovnem okviru razvije večinoma v pestro polifono, politonalno in polikordalno strukturo.

The core of Močnik's composition is devoted to the human voice. His choral compositions have enjoyed great success at numerous Slovene church-music competitions, and two of his works received awards at the competition on the 50th anniversary of the Slovene choral review *Naši zbori* (Our Choirs). At the *Kompositionswettbewerb 1995 des Internationalen Chorleiterverbandes in Bochum* (Germany), his *Dyptichon in honorem tolerantibus* won 2nd prize (no 1st prize was awarded), in a performance given by the singers of the London Sinfonietta Voices with Terry Edwards. In 1996, he won the competition for a hymn composed on the occasion of the Pope's visit to Slovenia. In Slovenia his work is published in the Slovene choral review *Naši zbori* and with Astrum Music Publications. Abroad his work is printed by Ferrimontana Publishing House in Frankfurt and Carus-Verlag in Stuttgart. Močnik's instrumental pieces have been performed 3 times on the programme of the 'Slovene Music Days'. In 1998 the *Jeunesse musicale* of Ljubljana organized a concert of his vocal music; in 1999 two of his pieces were performed by the World Youth Choir with Gary Graden; in the year 2000 his *Missa in organi benedictione* was performed for the first time at the official presentation of the new organ in the Franciscan Church in Ljubljana; his three cantatas *Tempus fugit* (for soloists, female and male choir and instruments) were performed on the occasion of the consecration of St. Joseph's Church in Ljubljana, when the combined high school choirs and the Slovene Philharmonic performed *Vode novega neba* (for soloists, choir and orchestra); and *Pesem moja je posoda tvojega imena* (for soloists, choir and chamber orchestra) was performed in Kranj on the occasion of the 200th anniversary of Prešeren's birth (the famous Slovenian poet). His instrumental pieces are performed by the leading Slovene chamber ensembles and by the Slovene Philharmonic. Močnik's musical language is inspired by selected texts and is founded on his rhythmic and melodic impulses. In his melodies one can perceive a distant hint of Plain Chant and of archetypal sound ideas, even those from folk music. The melodic narrative in a firm structured frame mostly develops into a varied polyphonic, polytonal and polychord structure.

