

Tadeja Vulc

# The Sun

(Tea Plaftak)

for two part chorus of high voices (SA div),  
body percussion and piano accompaniment

## THE SUN

After the storm the Sun comes along.  
With rise of the Sun all life has begun.  
All birds and the trees, all branches and leaves,  
all mountains and valleys and sunflower alleys.

Treasure is hidden in blossoming cherry,  
adventurous dragonfly,  
sunbathed berries.

Treasure is hidden  
in meadows and streams,  
in rivers and oceans,  
in shiny sunbeams.

Treasure is hidden in flight of the bee,  
treasure is hidden in you and me!

Treasure is hidden in me and you!  
And this Sun is for you!

(TEA PLAFIAK)

# The Sun

for two part chorus of high voices (SA div),  
body percussion and piano accompaniment

English lyrics by: Tea Plaftak (born 1992)

music by: Tadeja Vulc (born 1978)  
2018

## A Senza misura

ALL (1 in 3)

- 1) very fast and strong slaps with hands against legs (imitation of the rain).
- 2) somewhat slower slaps with the palm against the back of the palm (gradual decreasing of the rain intensity).

## B Calmly ♩ = 100

"mp"

Calmly ♩ = 100

8<sup>va</sup>----

- 5) Intensive opening and closing of the mouth (with lips, like you were saying the letter P) - without activating the vocal cords (like tiny drops).
- 6) A few singers should do a few snaps with the tongue - like single drops, which should be performed at a different pitches

7) A few singers only.

7) A few singers should do a few finger snaps - like individual drops. "mp"

*mp p mp*

*8va*

*3*

*3*

*3*

*3*

*ped.*

*ped.*

**C** **Thoughtfully** ♩ = 100

ALL, 1 and 3 - if they are standing in the circle (otherwise all - all the time).

16 *mp* Af-ter the storm... the Sun comes a - long. *mf* All

ALL, 2 and 4 - if they are standing in the circle (otherwise all - all the time). *mp* *mf* *mp*

Thoughtfully ♩ = 100 With rise of the Sun... all life has be - gun...

*mp*

*3*

*8va*

*3*

20 *mf* birds and the trees, - all branch-es & *mf* s and sun-flow-er al - leys.

all branch-es & *mf* s and sun-flow er al - leys.

**ASTAUM**

*mf*

*mf*

*3*

24 *mp* Treas - - ure is hid - den in *mf* blos - - som - ing

*p* Treas-ure is, *mp* is hid-den in *mf* blos - - som - ing

8<sup>va</sup>

5 *mp* 8<sup>va</sup> *mf*

ASTAUM

28 *mp* cher - ry *mf* ad - - ven - tur - ous drag - on - fly, sun - bath - ed

*mp* cher - ry *mf* ad - - ven - tur - ous drag - on - fly sun - bath - ed

*mf* *mp* *mf*

♩ = 72 poco accel.

3 3

8<sup>2b</sup> Ped. Ped.

32 *f* ber - ries. Treas - ure s - ure is hid - den!

*f* ber - ries. Treas - ure s - ure is hid - den!

♩ = 80

ASTAUM

Ped. Ped. 8<sup>2b</sup> Ped. 8<sup>2b</sup>

**D**

As the sea drops  
when hitting the rock.  
(only a few singers can do this  
by their own feeling)

37 ♩ = 100

Treas - - ure! \*S ST F(U) KU A

\*Only air, without activating the vocal cords (like waves, sea...)

F(U) KU I J J R A E N

\*Only air, without activating the vocal cord:

Fast changing of the  
vocals O, J and R.  
Only a few singers.

only air,  
without sound

**ASTAUM**

Ped.

Thinkingly ♩ = 100

GROUP 1 *mp* GROUP 3 "mf" GROUP 3 *mp* GROUP 1 "mf"

Treas-ure is hid - den Š in riv - ers and o - ceans, Š

GROUP 2 *p* GROUP 4 "mp" GROUP 4 *p* GROUP 2 "mp" GROUP 2 *mf*

F(U) in mead-ows in shin-y sun - beams.

Stag

1 LISTEN  
2 Hall

ADDITIONAL OPTION:  
Smaller group of singers  
in the hall  
(i.e. two out of each group).

① F(U) ④ Š ③ Š

Thinkingly ♩ = 100

*p pp mp mp*

**ASTAUM**

Ped.

48 *mf* *ALL (1 and 3)* *f* *mf*

Treas-ure is hid - den in flight of the bee... Treas-ure is hid - den in

*ALL (2 and 4)* *mf* *f* *mf*

...in flight of the bee... Treas-ure is hid - den in

51 *f* *mf*

you and me! You and me! You and

you and me! me and you! Me and you! And

**ASTAUM**

54 *f* *mf* *mp* *mf*

me! Me and you! Treas-ure! Treas-ure is hid-den!

me! Treas - - - ure is hid - den in

57 *mp*

Treas-ure are we, in you, you and

flight of the bee, in you, you and

*mp*

*mp*

8<sup>vb</sup>

60 **E** Excitedly,  $\text{♩} = 69$  strictly rhythmical *mp* The singers step on the first bit forward *mf* ALL (1st and 2nd voice) take yet another step forward

me! Treas ure is hid - den, treas-ure is hid - den in

me! den, treas-ure is hid - den in

The singers step on the first bit forward *mp* *mf*

**E** Excitedly,  $\text{♩} = 69$  strictly rhythmical

*mf* *mp*

**ASTRUM**

8 Ped.

64 *f* *f* (*Intensive whispering*)

you, in you and me! Treas-ure is hid - den in flight of the bee, treas-ure is hid-

you, in you and me! Treas-ure is hid - den in flight of the bee, treas-ure is hid - den in

*f* (*Intensive whispering*)

*mf* *f* *mp*

8<sup>vb</sup>



**F** Singers move into the hall / along the stage  
Look at the directions at the beginning of the piece.

The number of repetition of this form depends on the agreement with the conductor (according to the space/ the hall).

\*\*Each voice in this part (1. and 2. voice of the choir) can be divided (according to the singers' abilities) on two parts (A and B) - in that case first group starts (A) as it's written while the second group (B) starts a quarter note later. With that we create a 4-voiced spoken canon. If performed in a circle, the sound can be divided among the groups.

**F**

The next form starts when singers are arranged into the circle across the hall.

semi-speech

the repetition of this payyerm - can also be an improvisation on the theme - the sound somewhat reminds of the vibration (sound) of the Sun - the NASA video: <https://www.youtube.com/watch?v=fKkr7D807Y>

The next form starts when singers are arranged into the circle around the conductor. When they are performing the next form, they start to move clockwise along the circle.

83 **G** *mp*

me! Treas-ure is hid - den in flight of the bee, —

me! Treas-ure is hid - den in flight of the bee, —

**G** *mp*

86

treas-ure is hid - den in hid - den in

treas-ure is hid - den in hid - den in

**ASTRUM**

*Ped.*

90

me and you! And this Sun is for you! —

me and you! And this Sun is for you! —

*mf* *f* 3 3

*8<sup>vb</sup>* *Ped.* *8<sup>vb</sup>*

*\*The small notes indicate the possibility of the choral trio. If used, use only one or the other, you shouldn't use both!*

## DIRECTIONS

There are two possible ways of performing the song  
and two different choir layouts:

### 1. CLASSIC STAGE LAYOUT

The choir stands on the stage and then in the F part  
it moves into the hall in which  
singers spread around the listeners.

A few singers and the conductor stay on the stage  
and they form a circle around the conductor  
(he/she represents the Sun).

At the end of part F  
(when singers are saying: are you and me)  
they start to move clockwise along the circle  
(they are spinning around the Sun).

Then they form a semicircle (open up) in G part.  
In that case one can use effects from bar 44 to bar 47.

3D-like – for the smaller group which creates sea waves  
– it is not obligatory.

When singing, only the 1st and 2r  
are taken into consid  
but not yet the marks for 1st, 2nd,

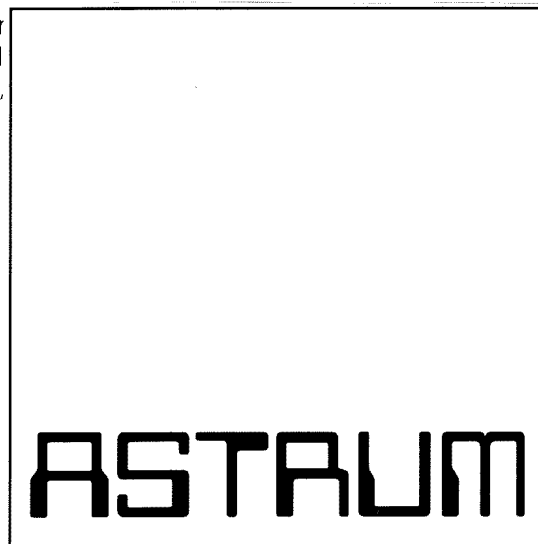
### 2. LAYOUT IN THE HALL, AROUND THE LISTENERS

The choir performs the entire song in a circle  
arranged around the listeners.

In this case, the conductor is in the middle,  
among the listeners.

The layout should be as follows:  
the circle should be divided into quarters (groups):  
1 – first voice front-left,  
2 – second voice right-front;  
3 – first voice right-back and  
4 – second voice left-back  
(everything is in dependence of the center of the circle  
and the listeners (front, back)).

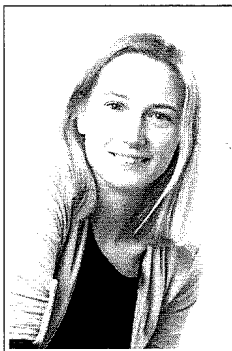
The performance, therefore, takes into account  
the numbers that indicate which group sings a particular part.



**Tadeja Vulc** was born on May 31, 1978 in Slovenj Gradec (Slovenia). Following her school education she studied at the Middle School for Musik and Ballet in Maribor, where she simultaneously studied piano and music theory.

After completing high school in 1997 Mrs. Vulc began intensifying her studies in composition. She continued her studies with Professor Uroš Rojko at the Music Academy in Ljubljana where she also graduated. She received first prize in the Maribor Competition for her creativity in music and fourth prize in the Rostrum (Netherlands) Competition in 2000. In the academic year 1999/2000 the Music Academy of the University of Ljubljana awarded her the so-called France Prešeren Prize for her composition "Tri iveri" (Three Slivers).

Her music is performed by the recognized Slovene performers like Pihalni kvintet Slowind / Wind Quintet Slowind, pihalni trio Con Brio / Wind Trio Con Brio, folkalna skupina STOP / Percussion Ensemble STOP, Simfonični orkester RTV / Radio and Television Symphony Orchestra, Komorni orkester Slavko Osterc / Slavko Osterc Chamber Orchestra and others.



**Tadeja Vulc** (Slovenj Gradec, 31. maj 1978) je po končani osnovni šoli nadaljevala svoje izobraževanje na Srednji glasbeni in baletni šoli v Mariboru, na kateri je vzporedno delala dva oddelka: pianist in glasbeni teoretik.

Srednješolsko izobraževanje obeh oddelkov je končala leta 1997, iz želje po glasbeni izobrazbi na področju kompozicije pa je nadaljevala in končala študij na Akademiji za glasbo v Ljubljani pri izr. prof. Urošu Rojku. Na tekmovanju v Mariboru je prejela prvo nagrado za njeno ustvarjalnost v glasbi ter četrto nagrado na tekmovanju Rostrum (Nizozemska) leta 2000. V akademskem letu 1999/2000 ji je Glasbena akademija Univerze v Ljubljani podelila za skladbo Tri iveri tudi študentsko Prešernovo nagrado.

Njene skladbe izvajajo priznani slovenski izvajalci, kot so Pihalni kvintet Slowind, pihalni trio Con Brio, folkalna skupina STOP, simfonični orkester RTV, komorni orkester Slavko Osterc in drugi.

**PREMIERE PERFORMANCE:**

Good Hope School Choir (Hong Kong, China)  
conductor Melody Tang

January 1, 2019

Good Hope School (Hong Kong, China)



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