

Damijan Močnik

Adventus Spiritus Sancti

for unaccompanied
eight-part mixed choir (SSAATTBB)

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Text: Actus apostolorum 2:2-4, 6 and 9-11

Damijan Močnik (born 1967)

[2006]

Andante [♩ = ca. 76-80]

Soprano I *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Soprano II *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Alto I *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Alto II *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Tenor I *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Tenor II *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Baritone *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

Bass *mf* Fa - ctus est re - pen - te, re - pen - - te de cae - lo, de

6 cae - lo so - - nus, spi - -

cae - lo so - - nus, spi - -

cae - lo so - - nus, 1. 2. (3.) tam - quam a - dve - ni - en - tis, tam - quam a - dve - ni - en - tis,

cae - lo so - - nus, quam a - dve - ni - en - tis,

cae - lo so - - nus,

cae - lo so - - nus,

cae - lo so - - nus,

cae - lo so - - nus,

cae - lo so - - nus,



① a canon (voices enter at the distance of an eighth note), 2 or 3 entries; ② a canon (voices enter at the distance of a half note), 2 or 3 entries;

11 2. (3.)

-ri - tus ve - he - men - tis,

2. (3.)

-ri - tus ve - he - men - tis,

mp

et re - ple - vit to - tam do - mum u - bi e -

mp

et re - ple - vit to - tam do - mum u - bi e -

mp

et re - ple - vit to - tam do - mum u - bi e -

mp

et re - ple - vit to - tam do - mum u - bi e -

20

Più mosso [♩ = ca. 90-96]

-rant se - den - - - tes. - runt il - - lis,

-rant se - den - - - tes. - runt il - - lis,

-rant se - den - - - tes. Et ap - pa - ru - e - - - runt il - - lis,

-rant se - den - - - tes. Et ap - pa - ru - e - - - runt il - - lis,

ASTRUM

ap-pa-ru-e - runt il - lis dis - per-ti - tae, dis - per - ti - tae lin - guae, lin - guae, lin -

ap-pa-ru-e - runt il - lis dis - per-ti - tae, dis - per - ti - tae lin - guae, lin - guae, lin -

ap-pa-ru-e - runt il - lis dis - per-ti - tae, dis - per - ti - tae lin - guae, lin - guae, lin -

ap-pa-ru-e - runt il - lis dis - per-ti - tae, dis - per - ti - tae lin - guae, lin - guae, lin -

as from 'another realm'

tam - quam i - gnis, tam-quam i - gnis, -

tam - quam

tam - quam

tam - quam

tam - quam

- - guae

- - guae

- - guae

- - guae

se - dit - que su -

se - dit - que su -

se - dit - que su -

se - dit - que su -

se - dit - que su -

se - dit - que su -



-runt lo - - - - - qui va - ri - is, va - ri - is lin - guis, prout

-runt lo - - - - - qui va - ri - is, va - ri - is lin - guis, prout

-runt lo - - - - - qui va - ri - is, va - ri - is lin - guis, prout

-runt lo - - - - - qui va - ri - is, va - ri - is lin - guis, prout

mp Spi - ri - tus San - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - ctus da - bat e - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - ctus da - bat e - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - ctus e - lo - qui il - lis, il - lis.

mp Spi - ri - tus San - ctus e - lo - qui il - lis, il - lis.



mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

mf Fac - - ta au - tem hac vo - ce, con - ve - nit mul - ti - tu - -

f - do, et men-te con - fu - - - sa est, quo - ni - am au - di - e - bat

f - do, et men-te con - fu - - - sa est, quo - ni - am au - di - e - bat

f - do, et men-te quo - ni - am au - di - e - bat

f - do, et men-te quo - ni - am au - di - e - bat

f - do, et men-te quo - ni - am au - di - e - bat

f - do, et men-te quo - ni - am au - di - e - bat

f - do, et men-te quo - ni - am au - di - e - bat

f - do, et men-te con - fu - - - sa est, quo - ni - am au - di - e - bat

f - do, et men-te con - fu - - - sa est, quo - ni - am au - di - e - bat



-dae - am, et Cap-pa - do - ci - am, Phry - gi - am,

-dae - am, et Cap-pa - do - ci - am, Phry - gi - am,

-dae - am, et Cap-pa - do - ci - am, Phry - gi - am,

-dae - am, et Cap-pa - do - ci - am, Phry - gi - am,

Pon - tum, et A - si - am, et Pam-

Pon - tum, et A - si - am, et Pam-

Pon - tum, et A - si - am, et Pam-

Pon - tum, et A - si - am, et Pam-

Ae - gyp - tum, et par-tes Li - by - ae,

Ae - gyp

Ae - gyp

Ae - gyp

Ae - gyp

-phy - li - am, quae est cir-ca Cy-re - nen, et

-phy - li - am, quae est cir-ca Cy-re - nen, et

-phy - li - am, quae est cir-ca Cy-re - nen, et

-phy - li - am, quae est cir-ca Cy-re - nen, et



Iu-dae - i qou - que, —
 Iu-dae - i qou - que, —
 Iu-dae - i qou - que, —
 Iu-dae - i qou - que, —
 — ad - ve-nae Ro-ma - ni, — et Pro-se - ly - ti, — Cre - tes, —
 — ad - ve-nae Ro-ma - ni, — et Pro-se - ly - ti, — Cre - tes, —
 — ad - ve-nae Ro-ma - ni, — et Pro-se - ly - ti, — Cre - tes, —
 — ad - ve-nae Ro-ma - ni, — et Pro-se - ly - ti, — Cre - tes, —

Poco meno mosso [♩ = ca. 96] *poco a poco cresc.* - - -

et A - ra - e - os, au - di - - -
 et A - ra - e - os, au - di - - -
 et A - ra - e - os, au - di - - -
 et A - ra - e - os, au - di - - -
 au - di - vi - mus e - os, au - di - - -
 au - di - vi - mus e - os, au - di - - -
 au - di - vi - mus e - os, au - di - - -
 au - di - vi - mus e - os, au - di - - -



ABOUT THE COMPOSER

Damijan Močnik (born 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.



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. Močnik's musical language is inspired by selected texts and is founded on his rhythmic and melodic impulses. In his melodic 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.

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 tvoje ime (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. His choral works have been performed by choirs and vocal groups throughout the world, including: *World Youth Choir* (Gary Graden), *The London Sinfonietta Voices* (Terry Edwards), *St. Jacob's Chamber Choir Stockholm* (Gary Graden), *Singer Pur* (Regensburg), *Opus 7* (Seattle, USA), *Chamber Choir Ave Ljubljana* (Andraž Hauptman), *APZ Tone Tomšič Ljubljana* (Stojan Kuret), *Missouri State Concert Chorale* (Guy B. Webb), *The Cardinal Singers University of Louisville* (Kent Hatteberg), and many other choirs from Europe, USA, Japan and Taiwan. Other important achievements: cantata *Circulus aeternus* was performed at the *Europa Cantat Singingweek* in Ljubljana 2004 conducted by Malcolm Goldring, *Composer in residence* at the *Bavarian Musikakademie* in Marktberdorf 2006 – resulted a new piece *Im-Moralia* for SSAATTBB and *Europa Cantat 2006* in Mainz – leader of the *Composers conducting atelier*.

TEXT and TRANSLATIONS

LATIN / LATINSKO

ENGLISH / ANGLEŠKO

SLOVENE / SLOVENSKO

Adventus Spiritus Sancti

² [et] factus est repente de caelo sonus, tamquam advenientis spiritus vehementis, et replevit totam domum ubi erant sedentes.
³ Et apparuerunt illis dispartitae linguae tamquam ignis, seditque supra singulos eorum:
⁴ et repleti sunt omnes Spiritu Sancto, et coeperunt loqui variis linguis, prout Spiritus Sanctus dabat eloqui illis. [...]
⁶ Facta autem hac voce, convenit multitudo, et mente confusa est, quoniam audiebant unusquisque lingua sua illos loquentes. [...]
⁹ Parthi, et Medii, et Aelamite, et qui habitant Mesopotamiam, Iudaeam, et Cappadociam, Pontum, et Asiam,
¹⁰ Phrygiam, et Pamphyliam, Aegyptum, et partes Libyae, quae est circa Cyrenen, et advenae Romani,
¹¹ Iudaei quoque, et Proselyti, Cretes, et Arabes: audivimus eos loquentes nostris linguis magnalia Dei.

ACTUS APOSTOLORUM 2, 2-4.6.9-11

BIBLIA SACRA
 VULGATAE EDITIONIS SIXTI V ET CLEMENTIS VIII
 the 1861 edition, edited by Carolus Vercellone
 (NOVUM TESTAMENTUM, ACTUS APOSTOLORUM)
 Public Domain

The Coming of the Holy Spirit

² And suddenly, there came a sound from heaven, like that of a wind approaching violently, and it filled the entire house where they were sitting.
³ And there appeared to them separate tongues, as if of fire, which settled upon each one of them.
⁴ And they were all filled with the Holy Spirit. And they began to speak in various languages, just as the Holy Spirit bestowed eloquence to them. [...]
⁶ And when this sound occurred, the multitude came together and was confused in mind, because each one was listening to them speaking in his own language. [...]
⁹ Parthians and Medes and Elamites, and those who inhabit Mesopotamia, Judea and Cappadocia, Pontus and Asia,
¹⁰ Phrygia and Pamphylia, Egypt and the parts of Libya which are around Cyrene, and new arrivals of the Romans,
¹¹ likewise Jews and new converts, Cretans and Arabs: we have heard them speaking in our own languages the mighty deeds of God.

The Acts of the Apostles 2, 2-4.6.9-11

English translation of the texts from the
 THE SACRED BIBLE, CATHOLIC PUBLIC DOMAIN VERSION
 Original Edition translated and edited by Ronald L. Conte Jr.
 (The Sacred Bible / New Testament / The Acts of the Apostles)
 Public Domain

Prihod Svetega Duha

² Nenadoma je nastal z neba šum, kot da bi se bližal silovit vihar, in napolnil vso hišo, kjer so se zadrževali.
³ Prikazali so se jim jeziki, podobni plamenom, ki so se razdelili, in nad vsakim je obstal po eden.
⁴ Vsi so bili napolnjeni s Svetim Duhom in začeli so govoriti v tujih jezikih, kakor jim je Duh dajal izgovarjati. [...]
⁶ Ko se je razširil glas o tem, se je zbrala množica ljudi, ki so bili vsi iz sebe, kako da jih vsakdo sliši govoriti v svojem jeziku. [...]
⁹ Parti, Médijci in Alamiti in tisti, ki prebivamo v Mezopotamiji, Judeji in Kapadokiji, v Pontu in Aziji,
¹⁰ v Frigiji in Pamfiliji, v Egiptu in v libijskih krajih blizu Ciréne in mi iz Rima, ki se zdaj mudimo tukaj,
¹¹ Judje in spreobrnjenci, Krečani in Arabci – vsi jih slišimo, kako v naših jezikih oznanjajo velika božja dela!

Apostolska dela 2,2-4; 2,6 in 2,9-11

Prevod v slovenščino iz:
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Regarding Močnik's new score, Prof. Helena Fojkar Zupančič, choirmaster of the Zbor svetega Nikolaja, writes, "Adventus Spiritus Sancti was created as a result of collaboration between Damijan Močnik and myself. When selecting lyrics for the composition, I was most impressed by the description of the Pentecost event: fifty days after Easter, the disciples were gathered in a room when a violent storm appeared and a sudden tumult filled the house. We decided that the new score

was to be a two-chorus motet (female+male chorus). During its creation, however, it was soon transformed into a sonorous 8-voice composition with a clearly audible dialog between the earthly (male) and heavenly (female) voices. The composition is unified by three polychoral sections exhibiting colorful and interesting harmonies."
 [Marian Dolan, English editing]

Damijan Močnik: **Adventus Spiritus Sancti** for unaccompanied eight-part mixed choir (SSAATTBB)

FIRST PERFORMANCE: July 2, 2006 · Zavod sv. Stanislava Concert Hall, Ljubljana-Šentvid, Slovenia

Mixed Choir "Zbor svetega Nikolaja" / Saint Nicholas Choir from Litija, Slovenia · Helena Fojkar Zupančič, Conductor

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AS 34.019

M 979-0-709017-22-5



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