

Damijan Močnik

The Prayer

(Prošnja)

for mixed choir (SAATTBB) a cappella
za mešani zbor (SAATTBB) brez spremljave

The Prayer

Prošnja

For unaccompanied mixed choir (SAATTBB)

za mešani zbor (SAATTBB) brez spremljave

Text: Isa. 63:15-17

English text written under by Irma Močnik

Damijan Močnik (*1967)

1 Andante (♩ = ca. 86)

Soprano *f* 2 *mf*
o God, and see from your

Alto I *div. f* *unis. mf*
o God, and see from your

Tenor I *mf* *(mf)*
Look down from the heaven, and see from your

Tenor II *mf* *(mf)*
Look down from the heaven, and see from your

Bass I *mf* *(mf)*
Look down from the heaven, and see from your

Bass II *mf* *(mf)*
Look down from the heaven, and see from your

(for rehearsal only)

Detailed description: This block contains the first system of the musical score. It features five vocal staves (Soprano, Alto I, Alto II, Tenor I, Tenor II) and two Bass staves (Bass I, Bass II). The tempo is marked 'Andante' with a quarter note equal to approximately 86 beats per minute. The key signature has two flats (B-flat and E-flat). The Soprano part begins with a first ending bracket [1] and a dynamic of *f*, followed by a second ending bracket [2] with a dynamic of *mf*. The Alto parts have dynamics of *div. f* and *unis. mf*. The Tenor and Bass parts have dynamics of *mf* and *(mf)*. The lyrics are: 'o God, and see from your' for Soprano and Alto; 'Look down from the heaven, and see from your' for Tenor and Bass. Below the vocal staves is a piano accompaniment section labeled '(for rehearsal only)' with dynamics of *mf*, *f*, and *mf*.

3 *f*

lof-ty throne, ho - ly and glo - ri - ous. Where are, where are your zeal

lof-ty throne, ho - ly and glo - ri - ous. Where are, where are your zeal

lof-ty throne, ho - ly

lof-ty throne, ho - ly

Where are, where are your zeal

Where are, where are your zeal

Where are, where are your zeal

Where are, where are your zeal

Detailed description: This block contains the second system of the musical score. It features five vocal staves and two piano staves. The tempo remains 'Andante'. The Soprano part begins with a first ending bracket [1] and a dynamic of *f*, followed by a second ending bracket [2] with a dynamic of *f*. The Alto parts have dynamics of *div. f* and *f*. The Tenor and Bass parts have dynamics of *f*. The lyrics are: 'lof-ty throne, ho - ly and glo - ri - ous. Where are, where are your zeal' for Soprano and Alto; 'lof-ty throne, ho - ly' for Tenor and Bass. Below the vocal staves is a piano accompaniment section with dynamics of *f*, *f*, and *f*. A large 'ASTRUM' logo is overlaid on the bottom right of the piano part.

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Edited by Tomaž Faganel
and Janez Močnik

4

ff and your might? _____ *mf* o God, _____

ff and your might? _____ *mf* o God, _____

div. ff and your might? _____ *unis. mp* Your ten - - - der-ness,

ff and your might? _____ *unis. mp* Your ten - - - der-ness,

4

5

mp and your _____ con _____ from us.

unis. mp and your _____ con _____ from us.

(mp) and your _____ con _____ from us.

(mp) and your _____ com-pas - sion are with - held _____ from us.

5

mp



6 *più mosso*

f

But_ you_ are our Fa - ther, though A - bra - ham_ does_ not_ know us_ or_

div. f

But you are our Fa - ther, though A - bra - ham does not know us or

6 *più mosso*

f

7

f

I - sra - el_ ac - know - ledge_ us; you, o_ Lord, are our Fa - ther,

f

I - sra - el ac - know - ledge us; you, o Lord, are our Fa - ther,

div. f

Lord, are our

our Fa - ther,

our Fa - ther,

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8

our Re - dee - mer from of old is your name.

our Re - dee - mer from of old is your name.

our Re - dee - mer from of old is your name.

our Re - dee - mer from of old is your name.

unis.

8

9 *a tempo*
p

Why

unis. p

Why

unis. p

Why

p

Why do you, o Lord,



10 *mp*

make us wan - der from your ways.

mp

make us wan - der from your ways.

mp

make us wan - der from your ways.

9 *a tempo*
p

10 *mp*

11 *p* and har - den our hearts so we do not re - vere you? *mf* *f*

12 *div. mf* *f*

11 *p* and har - den our hearts so we do not re - vere you? *mf* *f*

12 *div. mf* *f*

11 *p* and har - den our hearts so we do not re - vere you? *mf* *f*

12 *div. mf* *f*

11 *p* and har - den our hearts so we do not re - vere you? *mf* *f*

12 *div. mf* *f*

13 *ff* Re - turn for the sake of your ser - vants, the tribes that are in your in - he - ri - tance. *ff*

14 *ff* Re - turn for the sake of your ser - vants, the tribes that are in your in - he - ri - tance. *ff*

unis. ff Re - turn for the sake sake

13 *ff* Re - turn for the sake

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15

mf

and_ see ___ from your lof-ty throne, ho - ly_ and_ glo - - rious.

unis. mf

and_ see ___ from your lof-ty throne, ho - ly_ and_ glo - - rious.

mf (*mf*)

Look down ___ from the heaven and_ see ___ from your lof-ty throne, ho - ly_ and_ glo - - rious.

unis. mf (*mf*)

Look down ___ from the heaven and_ see ___ from your lof-ty throne, ho - ly_ and_ glo - - rious.

15

mf (*mf*)

16

1st time: SA
2nd time: TB

p *crescendo* -

But_ you, Lord, you

div. p *crescendo* -

But you, Lord, you

p *crescendo* -

But_ you, Lord, you

div. p *crescendo* -

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molto - - - *ff*

rd, you are our Fa - ther!

ff

d, you are our Fa - ther!

ff

you - - -

ff

rd, you are our Fa - ther!

ff

But you, Lord, you are our Fa - ther, but you, Lord, you are our Fa - ther!

16

1st time: SA
2nd time: TB

p *crescendo* - - - *molto* - - - *ff*

Damijan Močnik (1967 –) živi v Cerkljah na Gorenjskem. Po študiju in odlični diplomni 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 Škofijski klasični gimnaziji v Ljubljani, kjer ob uspehih 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 Cerklj 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 (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 inovative 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 glaslu. Njegove zborovske skladbe so uspеле na več slovenskih cerkvenoglasbenih natečajih, z dvema skladbama je bil nagrajen na natečaju ob 50-letnici revije Naši zbori, skladba Dyphtichon 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 zazvenela 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 trdner večinoma v pestro polifono, politonalno in polik

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 Dyphtichon 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);

ojeja imena (for soloists, choir and chamber nj on the occasion of the 200th anniversary of lovenian poet). His instrumental pieces are ene chamber ensembles and by the Slovene anguage is inspired by selected texts and is odic impulses. In his melodic one can perceive of archetypal sound ideas, even those from folk a firm structured frame mostly develops into a polychord structure.

¹⁵Ozri se iz nebes, o Bog, in

kje sta tvoji

Utrip tvojega srca, o Bog in tvoje usmiljenje s

¹⁶Saj si ti naš oče, ka

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see from your lofty throne,

ight?

are withheld from us.

Abraham does not know us

Ti, Gospod, si naš oče,

naš odkupitelj iz davnine ti je ime.

¹⁷Zakaj si dopustil, Gospod, da smo zašli s pravih poti, zakaj si nam zakrnil srce, da se te ne bojimo?

Vrni se zaradi svojih služabnikov, zaradi rodov, ki so tvoja dediščina.

Or do not acknowledge us, you, O Lord, are our Father, our Redeemer from of old is your name.

¹⁷Why, O Lord, do you make us wander from your ways and harden our hearts so we do not revere you? Return for the sake of your servants, the tribes that are your inheritance.

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