

folksong from Primorska (West Slovenia), arranged by:
primorska ljudska, priredil:
Karol Pahor

You Can Hear Pa se sliš'

for male voices (TB / TTBB) a cappella
za nizke glasove (TB / TTBB) brez spremljave

Pa se sliš'

You can hear

For TB / TTBB a cappella

Slovenian Folk Verses

Slovenian Folksong
Arranged by Karol Pahor (1896–1974)

mf

1. Pa se sliš', pa se sliš', od svet'-ga Vi - da
2. Pa se sliš', pa se sliš', u ta de - vet' ko -
3. Pa se sliš', pa se sliš', od svet'-ga Vi - da

pp

Bim, bim, bim, bim, bim,

Bim, bim, bim, bim, bim, bim, bim,

pp

Bam, bam, bam, bam, bam, bam,

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zgun, od svet'-ga Vi - da zgun, od svet'-ga Vi - da zgun. Pa se sliš', pa se sliš', od
mun, u ta de - vet' ko - mun, u ta de - vet' ko - mun. Pa se sliš', pa se sliš', u
zgun, od svet'-ga Vi - da zgun, od svet'-ga Vi - da zgun. Pa se sliš', pa se sliš', u

bim, bim, bim,

bim, bim, bim,

bim, bim, bim,

bim, bim, bim,

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svet'-ga Vi -
ta de - vet'
ta de - vet' ko - mun, u ta de - vet' ko - mun ta zgun.
mun ta zgun.
mun ta zgun.

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bim, bim, bim, bim, bim, bim, bim, ta zgun.
bim, bim, bim, bim, bim, bim, ta zgun.

bam, bam, bam, bam, bam, bam, ta zgun.

The suggested pronunciation is: *bim* = *beem*; *bam* = *bahm*; *bom* = *bawn*.

Karol Pahor se je rodil 6. julija 1896 v Vrdeli pri Trstu. Glasbeno se je izobraževal pri violinskem pedagogu Arturju Vramu, medtem, ko je teoretične predmete študiral pri Antonu Ilesbergu, profesorju na tržaškem konservatoriju "Tartini". Diplomiral je iz violine na konservatoriju "G. B. Martini" v Bologni pri prof. Josipu Michlu leta 1923. Naslednje leto je postal violinist v ljubljanski operi. Profesor kompozicije na Akademiji za glasbo je postal leta 1945 in tam poučeval do leta 1966. Umrl je v Ljubljani 25. novembra 1974.



Karol Pahor was born on July 6, 1896 in Vrdela near Trieste (Italy). He began his musical education on the violin with Arturj Vram and had theoretical studies with Anton Ilesberg, then professor at the Conservatorio Tartini in Trieste. Pahor completed his degree in violin at the Conservatorio "G. B. Martini" in Bologna, Italy in 1923. The following year he became violinist in the orchestra for the Opera of Ljubljana (Slovenia). In 1945 he was appointed professor of composition at the Academy of Music in Ljubljana.

He died on November 25, 1974.

Njegova najpomembnejša dela so: *Istrijanka*, 15 plesnih miniaturn v duhu istrske narodne melodike za simfonična pihala (1950); *Tri istrske predigre* za klavir in orkester (1959); *Simfonija v slogu diatonike* za orkester (1968); dva godalna kvarteta iz let 1935 in 1938 in *Slovenska suita* za klavir (tudi orkestrirana) (1943-4).

Med zborovskimi skladbami je največ izvajana priredba slovenske ljudske *Pa se sliš* in *Očenaš hlapca Jerneja* (1939) za šestglasni mešani zbor. Za visoke glasove je napisal med drugim tudi *Šest belokranjskih suit* za otroški zbor in pihala (1957-8).

Pahor's principal works are: *Istrijanka*, 15 dance miniatures in the spirit of Istrian folk music, for symphonic wind band (1950); *Three Istrian Preludes* for piano and orchestra (1959); *Symphony in Diatonic Style* for orchestra (1968); two string quartets from 1935 and 1938; and *Slovenska suita* (Slovene Suite) for piano (1943-4) of which there also exists an orchestral version. Of his choral music, his arrangement of the Slovenian folksong *Pa se slis'* (You Can Hear) and his *Oče nas Hlapca Jerneja* (Lord's Prayer of the Servant Jernej) (1939) for six-voice mixed choir are the most frequently performed. For high voices he wrote *Six Suites* from Bela Krajina for children's choir and wind instruments (1957-8) among other works.

Karol Pahor je o spominih iz svojega otroštva zapisal naslednje: "V dolgih zimskih večerih, ko je zunaj divjala tržaška burja, je sedelo nas petero otrok z materjo in očetom ter dva delavca, ki sta očetu pomagala pri vrtnarskem delu, na starinskem primorskem ognjišču. Mati in oče, ki sta bila oba odlična pevca, sta nam prepevala stare primorske pesmi in mi otroci smo prepevali z njima. Delavca pa, ki sta bila doma iz južne Istre, pa sta negovala stare istrske popevke. Vse te melodije so se mi vtisnile v neizbrisen spomin..."

Najverjetneje je ena izmed melodij, ki se je skladatelju otroku vtisnila v spomin tudi ljudska *Pa se sliš*. Po spominih zborovodje Janeza Boleta, Pahorjevega sodobnika, je priredba nastala nekje okrog leta 1956. Prof. Bole tudi poroča, da je Pahor večkrat prisostvoval izvedbam priredbe (za mešani zbor) tudi s sestavi za visoke ali nizke glasove in da jih je na nek način "odobril", čeprav so se izvajale iz istih not, kot original za mešani zbor. Zato jih založba Astrum prinaša tudi v zapisih za visoke in nizke glasove v ustreznih ključih.

Priredba je tudi vpodbudila različne pristope. Tako npr. lahko na zgoščenki World Youth Choir '99 (Carus-Verlag; CV 83.199) prisluhnemo improvizaciji na to Pahorjevo skladbo. Dirigent Gary Graden in Svetovni zbor mladih iz leta 1999 sta na skladbo improvizirala celih 6 minut.

Karol Pahor wrote about his childhood memories: "During long winter evenings, when the Triestine "bora" wind was blowing a gale around the house, we, the five children, sat around the old-fashioned Istrian hearth, together with our father, our mother and the two labourers, who helped father in his gardening business. Father and mother, both excellent singers, sang ancient songs of the Primorje region and the children sang along. The labourers, who were from Southern Istria, presented old Istrian tunes. All these melodies were indelibly imprinted into my memory..."

It is highly probable that one of those melodies - *Pa se slis'* - impressed Pahor as a child. According to choral conductor Janez Bole, Pahor's contemporary, the arrangement was written about 1956. Prof. Bole also recalls that during his lifetime, Pahor heard a number of performances of his arrangement (for mixed choir) transcribed for solely treble or male voices, and it is believed that he approved of those versions, although they were performed from the mixed choir arrangement. Therefore, Astrum Music Publications is printing those arrangements for treble and male voices in the appropriate clefs. The arrangement can give rise to numerous modes of performance: for example, we can hear the World Youth Choir '99 with conductor Gary Graden strikingly improvise for 6 minutes using Pahor's arrangement as a foundation on the CD World Youth Choir '99 (Carus-Verlag; CV 83.199).



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