

10

S Solo *mp* speech-like Pa-ven - da ... *mp* speech-like *mp* E-

B Solo *mp* speech-like *mf* loud speech *f* Flen - da ... Lu-gen-da ... Do - le-

S *mp* half-speech-like Pa - ve - te ... *p* A H A H A H

A *mp* A H *mf* H A H

T *mf* A H A

B (speech like) *f* half-speech like Lu - ge - te ... Do - len - da!

14

S Solo *mf* ta - tes *mp* speech *mf* ni vi - ti - um *mf* pec - ca - ta ty-

B Solo *mp* speech *mf* cur - runt, la - bun - tur, re - ma - net, cres - cunt,

S *mf* singers start individually *mf* A (H) A H

A *mf* singers start individually *mf* A H

T *p* singers start individually *mf* A (H)

B *mf* A H



18 -----> on the stage (left)

S Solo *f* ran-ni ty - ran-ni sta-tu-un - tur,

B Solo *f* on the stage (right) sta-tu-un - tur, ty - ran-ni sta-tu-un - tur,

S *mf* A H ty - ran-ni sta-tu-un - tur.

S *mf* A sta-tu-un - tur.

A whisper *mf* ty-ran-ni A (H)

A (H)

T whi A A

B *)

B 21

S *p* whisper *mp* *f* *mp* *f* A ty - ran-ni, A A H ty-ran-ni

A *p* whisper *mp* *f* ty-ran-ni, ty - - - ran -

T *f* *mp* *f* *) Ty - ran - ni, ty-ran-ni, A sta-tu-un - tur. Ty-ran-ni, ty-ran-ni, ty-ran-ni

B whi Ty-ran-ni, ty - ran-ni, ty-ran-ni sta-tu-un-tur, ty - ran - ni.

*) Foot-stomp



24 *mp* *mp* *f* *mp*

S O A H A A H ni A

A ni, A H A A H A ti-

T sta-tu-un-tur, ty-ran-ni, A ti-

B ty-ran-ni, ty-ran-ni, ty-ran-ni, ty-ran-ni sta-tu-un-tur,

resembling military march

R - right L - left

R L

R - right L - left

R L

R - right L - left

R L

R - right L - left

R L

27 *mp* *f* *ff* very loud speech

S ty - ni sta - tu - un - tur!

A ran - ni ty - ran sta - tu - un - tur!

T ran - ni ty - ran - tur, sta - tu - un - tur!

B sta - tu - un - tur, sta - tu - un - tur!

mp *f* *ff* very loud speech

R - right L - left

R L

R - right L - left

R L

R - right L - left

R L

R - right L - left

R L

Senza misura
 each singer marches in place - the sound is gradually diluted

S

A

T

B



30 **C** $\text{♩} = 120$
 Perc. **H** $\frac{4}{4}$ Muffled sound from the throat Ha! Ty - ran - ni! Ha!

S *mp* Ty - ran - ni, *f* ty - ran - ni sta - tu - un - tur,

A *mp* Ty - ran - ni, *f* ty - ran - ni sta - tu - un - tur.

T *p* Ty - ra - ni, *mp* ty - ra - ni, *p* ty - ra - ni, *mp* ty - ra - ni,

B *p* Ty - ran - ni, *mp* ty - ran - ni, *p* ty - ran - ni, *mp* ty - ran - ni,

34 Perc. **H** $\frac{4}{4}$ *f* Ty - ran - ni!

S *mp* ty - ran - ni sta - tu - un - tur, *mp* sta - tu - un - tur, ty - ran - ni sta - tu - un - tur,

A *mp* ty - ran - ni sta - tu - un - tur, *mf* ty - ran - ni sta - tu - un - tur, ty - ran - ni sta - tu - un - tur,

T *mf* ty - ran - ni, *mf* ty - ran - ni,

B *mf* ty - ran - ni, *mf* ty - ran - ni,

37 S *f* sta - tu - un - tur, *mp* pec - ca - ta cres - cunt an - ni la - bun - tur! E - ta - tes cur - runt,

A *mp* sta - tu - un - tur, *mp* pec - ca - ta cres - cunt an - ni la - bun - tur! E - ta - tes cur - runt,

T *mp* pec - ca - ta cres - cunt an - ni la - bun - tur! E - ta - tes cur - runt,

B *mp* sta - tu - un - tur, *mf* pec - ca - ta an - ni la - bun - tur! E - ta - tes,

41

S e - ta - tes cur - runt, an - ni la - bun - tur, ty - ran - ni sta - tu - tur!

A e - ta - tes cur - runt, an - ni la - bun - tur, ty - ran - ni sta - tu - tur!

T e - ta - tes cur - runt, an - ni la - bun - tur, ty - ran - ni sta - tu - tur!

B e - ta - tes, an - ni la - bun - tur, ty - ran - ni sta - tu - tur!

più f

D In a narrative manner ♩ = 60

46

S De - fas - tus i - ni - mi - ci - ti - e

A De - li - ci - e fas - tus i - ni - mi - ci - ti - e

T e - ner - vant, tur - get, e - xer

B e - ner - vant, tur - get, e - xer

Softly speech-like

speech-like legato

In a resonant manner

speech-like non legato

speech-like non legato

mf

mf

R L

R L

R L

R L

52

S tu - mor as - tus ur - get!

A tu - mor as - tus ur - get!

T cen - tu - rit, ur - get!

B tur, fu - rit, ur - get!

PH! Exhale while performing.

Inhale while performing. H!

*) The conductor moves an arm from the left side (from S and T) to the right one (to A and B) and then back. Each singer stamps their foot as the conductor's arm passes. The action lasts four beats.

**) One step forward (R – with right, L – with left foot) and simultaneously hit the chest with the right hand (marked by a cross above the note). For each male soloist the men step one step forward and therefore come in to the foreground and stand in a choir in front of the women.

***) The conductor moves an arm from the left (from S and T) to the right one (to A and B). Each singer releases a muffled sound from the lungs when the conductor's arm passes. The action lasts four beats.



E Visual Effect – senza misura *)
f speech

S Solo **Aer tabet, languores adaugentur** languores adaugentur,

S *mp* whisper $\text{♩} = 92$
 Blan-di-men-ta su-a-de ne ad- h-

A *mp* whisper $\text{♩} = 92$
 Blan-di-me- su- ad-dun-tur!

Muffled sound from the throat (as if suffocating) – grabbing the neck with both hands.

T A

Muffled sound from the throat (as if suffocating) – grabbing the neck with both hands.

B A

S Solo **incendia cons** **mucro sevit!**

gradually sings as if starting *mf* half-speech-like the following pattern gradually transit to whispering

S Ra-bi-es se-vit, u-su-ra trac-ta-tur!

gradually singers are undertaking *mf* half-speech-like the following pattern gradually transit to whispering

A Ra-bi-es se-vit, u-su-ra trac-ta-tur!

T On the ground

B On the ground

*) Part E has a fixed duration – it is to be accommodated to the visual action.

**) Singers gradually lower themselves towards the floor (their knees totter) – they repeat the action until they reach the floor (they collapse to the floor – to their knees or to a squatting position).



whisper *mf* *p* speech-like *mf*

S Ra - pi - ne a - gun - tur! A - gun - tur!

A Ra - pi - ne a - gun - tur! A - gun - tur!

T The singers are in the squatting position and are completely still – the head is bent, arms are resting on the floor.

B The singers are in the squatting position and are completely still – the head is bent, arms are resting on the floor.

62 very loud yell

S Solo Timores habentur! *f*

T The singers start moving around the stage, they stay in the squatting position and touch the floor – as if searching for gold. text-whispering at one's perception Aurum

B The singers start moving around the stage, they stay in the squatting position and touch the floor – as if searching for gold. text-whispering at one's perception Aurum

Action within the box lasts as long as the line indicates.

F Like the shimmer of gold

64 Taking inspiration from the gold fork *p* *mp* 3

S Au - rum (M) Au - rum (M)

S M U M U M U M

A M U M U M Hidden breathing (a choral breath) *p*

B *accel.* *rit.*

*) o – open mouth / + – closed mouth



68

S Solo *mp* 3 *mf* 3
 A Au - rum (M) A A

S *mp*
 M U M U M U M M M M

A *mp* 3 3 *p* *mp*
 M U M U M U M M M M

T ****** PH PH PH PH PH

B ****** PH PH PH PH PH

71

S Solo *mp* 3 *mf* *p*
 Au - rum (M) A Au - rum.

S *p* 3 M M

A *p* 3 *p* 3 *p* 3
 M U M M U M M

T *p* 3 *p* 3 *p* 3
 M U M U M U M

B *p* 3 *p* 3 *p* 3
 M U M U M U M

Hidden breathing (a choral breath)

*) o – open mouth + – closed mouth

***) Blow strongly towards the audience (syllable PH - letters P and H pronounced together) – without activating vocal cords – only air and make a hand gesture, as if holding gold, which you put in the pocket. Stand up jerkily as you blow. This part is performed by men individually and depends on the number of singers. The arrows graphically indicate an approximate placing of the action according to the number of singers (certain actions could be performed by multiple singers simultaneously). When the singer finishes the action, he returns to his place in the choir (quiet and quickly).



Senza misura - 30"

mp

S Solo
U*) U U U U U A U A A A A A

Hidden breathing (a choral breath) **) *mp*

S **) *mp*

A **) *mp*

T **) *mp*

B **) *mp*

76 *mf* gliss.

S fal - lit, fal - lun - tur, pre - sum - iu - sti de - sunt, me - li - o - res ra - pi - un - tur.

A *mf* gliss. *f* *più f*
fal - lit, fal - lun - tur, pre - sum - iu - sti de - sunt, me - li - o - res ra - pi - un - tur.

T *mf* *mf* *più f*
Au - rum cen - sen - ti - ra - vi iu - sti de - sunt, me - li - o - res ra - pi - un - tur.

B *mf* *f* *più f*
Au - rum cen - sen - ti - ra - vi iu - sti de - sunt, me - li - o - res ra - pi - un - tur.

G ♩ = 120
81 *f* whisper

Perc. H *f* Ha!

S *mp* *mf*
ty - ran - ni sta - tu - un - tur, ty - ran - ni sta - tu - un - tur,

A *mp* *mf*
Ty - ran - ni, ty - ran - ni sta - tu - un - tur, ty - ran - ni sta - tu - un - tur,

T *mp* *p* *mp* *mf* *mp* *mf*
- ra - ni, ty - ra - ni, ty - ran -

B *mp* *p* *mp* *mf* *mp* *mf*
Ty - ran - ni, ty - ran - ni, ty - ran - ni

*) Multiple soloists, which sing alternately (they stop singing the sound M, sing the solo then continue to sing the choir part again).
 **) Hand rubbing within regular movements. The dynamics indicates only the intensity of action and is not real. The line indicates the duration.

86 Perc. *f* Ty - ran - ni!

S *mf* *mp* *mf*
sta - tu - un - tur, sta - tu - un - tur, ty - ran - ni sta - tu - un - tur, sta - tu - un - tur, un - tur, cres - cunt

A *mf* *mp* *f*
sta - tu - un - tur, sta - tu - un - tur, ty - ran - ni sta - tu - un - tur, sta - tu - un - tur, un - tur, ca - ta cres - cunt,

T *mp* *mf*
ni, ty - ran ni, pec - ca - cres - cunt,

B *mp* *mf*
sta - tu - un - tur, ty - ran - ni sta - tu - un - tur, pec - ca - ta,

90 S *mp*
an - ni la - bun - tur! E - ta - tes cur - runt, e - ta - tes cur - runt, an - ni la - bun - tur,

A *mp*
an - ni la - bun - tur! E - ta - tes cur - runt, e - ta - tes cur - runt, an - ni la - bun - tur

T *mp*
an - ni la - bun - tur! E - ta - tes cur - runt, e - ta - tes cur - runt, an - ni la - bun - tur,

B *mp*
an - ni la - bun - tur, ta - tes, ta - tes, an - ni la - bun - tur,

94 B Solo *speech-like mf* *f*
Su - bi - e - cti dis - si - li - unt, stul - ti gau - dent, gna - ri

S *più f*
sta - tu - un - tur! U

A *p*
ty - ran ni sta - tu - un - tur! U

B *p*
ty - ran - ni sta - tu - un - tur! U

Cluster *mp* Hidden breathing (a choral breath)

Cluster *p* Hidden breathing *mp* (a choral breath)



H 100 **Cryingly** ♩ = ca. 60 Taking intonation from a tuning fork *f* (only air)

S Solo
T Solo
B Solo

me-*rent*, con-tem-*ptus* at-*tol-li-tur*, i-nul-ti au-*dent!*

mp Cluster Hidden breathing (a choral breath)

S *) Flete perhorrete
lugete pavete dolete.

A *) start to walking
Flete perhorrete
lugete pavete dolete.

T
B

mf *mp*

S Solo
T Solo
S
A
T
B

only the consonants individually

*) start to walking individually only the consonants

Flenda perhorrete
lugenda pavenda

108

S Solo
T Solo
S
T
B

whisper freeze ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

whisper freeze ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

heads down

*) The text in the frame is spoken individually: each singer interprets in his/her own way. At first, singers deliver the whole text and then cease uttering the vowels of the text; only the consonants are left. Singers gradually start whispering the consonants and then fade out (al niente). At the beginning of the performance, singers leave their spots and walk around the stage; later on, they go off the stage and disperse among the audience. When they finish their performances individually, they stop walking and freeze. They remain frozen until the end of the piece.



Tadeja Vulc, *Flete perhorrete*

Flete perhorrete lugete pavete dolete
flenda perhorrenda lugenda pavenda
dolenda!

Etates anni vitiumpeccata tyranni
currunt alabuntur remanet crescunt
statuuntur.

Delicie fastus inimicitie tumor astus
enervant turget exercentur furit urget.

Blandimenta mine rabies usura rapine
suadent adduntur sevitur tractatur
aguntur.

Aër languores incendia mucro timores
tabet adaugentur consumunt sevitur
habentur.

Aurum censores pravi iusti meliores
fallit falluntur presunt desunt rapiuntur.

Subiecti stulti gnari contemptus inulti
dissiliunt gaudent merent attollitur
audent.

Beweint Beweinenswertes, scheuet
Scheußliches, betrauert Trauriges,
fürchtet Fürchterliches, beklagt
Beklagenswertes!

Die Zeit verrinnt, die Jahre verfliegen,
das Laster bleibt bestehen, die Sünde
weitet sich aus, Tyrannen treten auf.

Vergnügungen entkräften, Hochmut
strotzt, Feindschaften werden geübt,
Aufbrausen wütet, Verschlagenheit
bedrückt.

Schmeichelei erteilt Botschaften,
Drohungen verfolgt, Freitretler
Unwesen, Wucher, Raub, Raub
geht vorstatten.

Die Luft verwest, Krankheit greift
sich, Brände verzehren, es wütet das
Schwert, alle sind in Furcht.

Gold täuscht, Richter werden getäuscht,
Schlechte stehen pretty, Gerechte feh-
len, die Besten werden dahingerafft.

Die Untertanen fliehen, die Unmen-
schen freuen sich, die Ehrlosen,
wer ehrlos ist, wird exalziert,
gestraft bricht man Regeln.

Übersetzung: Christopher Inman, © Helbling
Lieder aus Beccaria's *Carmina*. Lieder aus Be-
diktion. Ausg. Übers. Matthias
Schwarze.
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grieve for what is worthless, grieve
for what is repulsive, feel what is
repulsive, lament what is
lamentable!

The years pass away, the years fly by,
vice remains, sin proliferates,
tyrants appear.

Pleasures debilitate, arrogance abounds,
enmities are cultivated,
rage rages, cunningness is
oppressive.

Flattery gives counsel, followed up with
threats, fury walks abroad,
profane acts, robbery, robbery
robberies take place.

The air putrefies, disease is rampant,
fires consume, the sword is
on the rampage, all live in fear.

Gold deceives, judges are deceived,
the wicked are sitting pretty,
the just are absent, the best are carried off.

Underlings take flight, the foolish rejoice,
the intelligent grieve,
those without honour are exalted,
rules are broken with impunity.

Translation: Christopher Inman, © Helbling

Tadeja Vulc



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Tatjana

Tadeja Vulc (geb. 1978) vervollständigte ihre Kenntnisse durch ein Studium an der Musikakademie in Ljubljana und verfeinerte ihre Fähigkeiten an der Universität für Musik und darstellende Kunst Wien. Sie wurde mit verschiedenen Preisen ausgezeichnet: 4. Preis beim Rostrom-Wettbewerb in den Niederlanden, France-Prešeren-Studentenpreis für die Komposition *Tri iveri* (Drei Splitter), 2. Preis beim anonymen Wettbewerb des Kulturministeriums der Republik Slowenien, 1. Preis beim internationalen Wettbewerb des Akademischen Chors Tone Tomšič für das Arrangement eines Volkslieds, Gallus-Statuette für besondere Leistungen beim Akademischen Chor Maribor, 3. Platz beim Grand Prix Seghizzi-Wettbewerb, 1. Preis beim Internationalen Chorwettbewerb in Debrecen (Ungarn, 2016) und einigen Sonderpreisen für Liedvorträge. 2016 erhielt sie außerdem einen Preis als Dirigentin: den Sonderpreis für herausragende Dirigierleistungen in Debrecen, Ungarn. In ihrem Werk spiegelt sich eine beständige Verkettung von dirigieren und Komponieren. Sie ist außerdem Dozentin an der Fakultät für Bildungswissenschaften der Universität Maribor.

Tadeja Vulc (geb. 1978) perfected her knowledge by studying at the Academy of Music in Ljubljana and refining her skills at the University of Music and Performing Arts Vienna. She has won various prizes: 4th prize at the competition Rostrom in the Netherlands, the France-Prešeren Student Prize for the composition *Tri iveri* (Three Slivers), the 2nd prize in the anonymous competition of the Ministry of Culture of the Republic of Slovenia, the 1st prize in the international competition of the Academic Choir Tone Tomšič for the arrangement of a folk piece, the statuette Gallus for special achievements with the Academic Choir Maribor, the 3rd place in the Grand Prix Seghizzi competition, the 1st prize in the International choral competition in Debrecen (Hungary, 2016) and many special prizes for performances of songs. In 2016 she also received an award as a conductor: the Special prize for excellent conducting performance in Debrecen, Hungary. Her work is a constant interweaving of conducting and composing. She is also a lecturer at the Faculty of Education of the University of Maribor.