

# presto

## Fundamental Conducting Technique Repertoire booklet

choir



### CHORAL RESOURCES: FUNDAMENTAL CONDUCTING TECHNIQUE

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## CONTENTS

	<b>Page</b>
Contents .....	2
Introduction .....	4

### STAGE 1

Video	Section	Piece	
1.4.3	Ictus	Óró sé do bheatha 'bhaile .....	7
1.5.1	The preparatory beat	I've been to France .....	8
1.6.1	Beat patterns	Bobby Shaftoe .....	9
1.6.2	Beat patterns	Dona nobis pacem .....	10
1.6.3	Beat patterns	Praetorius: Jubilate Deo .....	11
1.6.6	Beat patterns	Beethoven: Ode to Joy .....	12
1.7.2	The cut-off	Here Comes a Bluebird .....	13
1.8.1	Repertoire for practice	Rocky Mountain .....	14
1.8.2	Repertoire for practice	Music Alone Shall Live .....	15
1.8.3	Repertoire for practice	Steal Away .....	16

### STAGE 2

Video	Section	Piece	
2.1.1	Passive and active beats	Rocky Mountain .....	18
2.1.2	Passive and active beats	Mason: Nearer my God to thee .....	19
2.2.1	Phrasing 1	Lavender's Blue .....	20
2.2.2	Phrasing 1	John Brown's Body .....	21
2.2.3	Phrasing 1	Li'l Liza Jane .....	22
2.3.1	Dynamics 1	Oo-a-lay-lay .....	23
2.3.2	Dynamics 1	Seoithín Seo .....	24
2.4.2	Anacrusis 1	Down by the Salley Gardens .....	25
2.4.3	Anacrusis 1	Chevaliers de la Table Ronde .....	26
2.4.4	Anacrusis 1	Amazing Grace .....	27
2.4.5	Anacrusis 1	Zumba, Zumba .....	28



## STAGE 3

Video	Section	Piece	Page
3.1.5	Cueing 1	Frère Jacques .....	30
3.1.5	Cueing 1	Frère Jacques (full score) .....	31
3.1.6	Cueing 1	Music Alone Shall Live .....	33
3.1.6	Cueing 1	Music Alone Shall Live (full score) .....	34
3.1.7	Cueing 1	Ah, Poor Bird .....	36
3.1.7	Cueing 1	Ah, Poor Bird (full score) .....	37
3.2.1	Anacrusis 2	The Praties .....	38
3.2.2	Anacrusis 2	Sibelius: Be Still, My Soul .....	39
3.2.3	Anacrusis 2	Blow the Man Down .....	40
3.3.1	Mixed meters	Little Swallow .....	41
3.3.1	Mixed meters	Stravinsky: Ave Maria .....	42
3.4.2	Fermata 1	Mendelssohn: To the Evening Service .....	45
3.4.4	Fermata 1	Bach: Wie soll ich dich empfangen .....	46

## STAGE 4

Video	Section	Piece	
4.1.1	Dynamics 2	Morley: Sing Sing we and Chant it .....	47
4.1.2	Dynamics 2	Oo-a-lay-lay .....	48
4.1.4	Dynamics 2	Thomas: African Noel .....	49
4.1.7	Dynamics 2	Steal Away .....	50
4.2.1	Tempo changes	Bartók: Van Egy Gyűrűm, Karika .....	52
4.2.2	Tempo changes	Bartók: Bolyongás .....	54
4.2.3	Tempo changes	Kalinka .....	57
4.2.4	Tempo changes	Dilín o Deamhas .....	58
4.3.2	Cueing 2	Kodály: Pange Lingua .....	59
4.3.3	Cueing 2	Beidh Aonach Amárach .....	62
4.4.3	Fermata 2	Bach: Du Friedefürst, Herr Jesu Christ .....	63



# INTRODUCTION

## Conducting

Conducting is an art that requires vast knowledge, musicianship and skill. Ideally, a conductor would possess every one of the following:

- Highly developed musicianship skills, above all highly developed hearing and inner hearing, and a strong sense of rhythm
- Keyboard skills and proficiency in one or more orchestral instruments and/or voice
- Skill in score-reading
- Pedagogical skills
- A thorough knowledge of vocal technique
- A solid foundation in conducting technique including a repertoire of automatic gestures that convey meaning clearly
- A thorough knowledge of matters of tempo, dynamics, timbre, texture, form, theory and harmony
- A wide knowledge of performance practices
- A wide knowledge of the repertoire that embraces all styles and periods
- A capacity for remaining calm
- A well-developed capacity to think ahead
- Skill in repertoire selection
- The ability to programme music according to the strengths and weaknesses of the performers
- The ability to programme a rich and varied repertoire
- The ability to create an atmosphere of cooperative effort and mutual respect in both rehearsal and performance
- The ability to lead and inspire an ensemble in rehearsal and performance
- Efficient, organised and economical rehearsal technique
- A profound love for the art of music and a sense of humility towards the art of music
- A thorough knowledge of orchestration, including the properties, capabilities, and technical considerations of orchestral instruments

Don't be intimidated! This list goes far beyond the basics presented in the following videos. However, they are all qualities for every conductor to aspire towards. And if we were to recommend one above all, it would be the development of your musicianship skills. Conductors need to be strong musicians if they are to lead others. They need to know their scores thoroughly, being able to hear them in their minds and inner ear.

Once a conductor has this kind of deep acquaintance with a piece of music, the thing that allows them to exploit it in their gestures is technique.

In short, a conductor's success in performance is determined mainly by the quality of two things: their musicianship and their technique.

The fundamentals of conducting technique are the focus of the following videos. These fundamentals apply to all conducting, whether of a band, a choir, or an orchestra or other ensemble, and whether the group is amateur or professional. The basic skills are presented in a practical and empirical sequence. Each skill is introduced in clear language and with detailed diagrams and video demonstrations. There are then musical examples, most of them easy to access. Each skill is practised and assimilated before the next one is introduced.

Conducting technique is made up of psychomotor skills which need to be practised continuously until they become automatic – a conductor can't afford to be thinking about technique while they're trying to lead an ensemble. Once technique is automatic, the conductor is free to concentrate on musical interpretation.

## How to use this resource

There are two ways to work through this resource:

- as part of a course
- on your own

If on your own, it's important to practise in front of a mirror. If possible, video yourself and assess your progress.

Beginners find it helpful to sing a line as they conduct. This ensures that their gestures are connected to the music.

A note about tuning forks. Many choral conductors use a tuning fork to give the starting note(s) to their singers. The 'A' tuning fork is a common choice (A = 440). Building up your ability to work out any and all notes from an 'A' is not only handy, for both rehearsal and performance, but is also a very valuable development of the inner-hearing element of your overall musicianship.

Good luck!

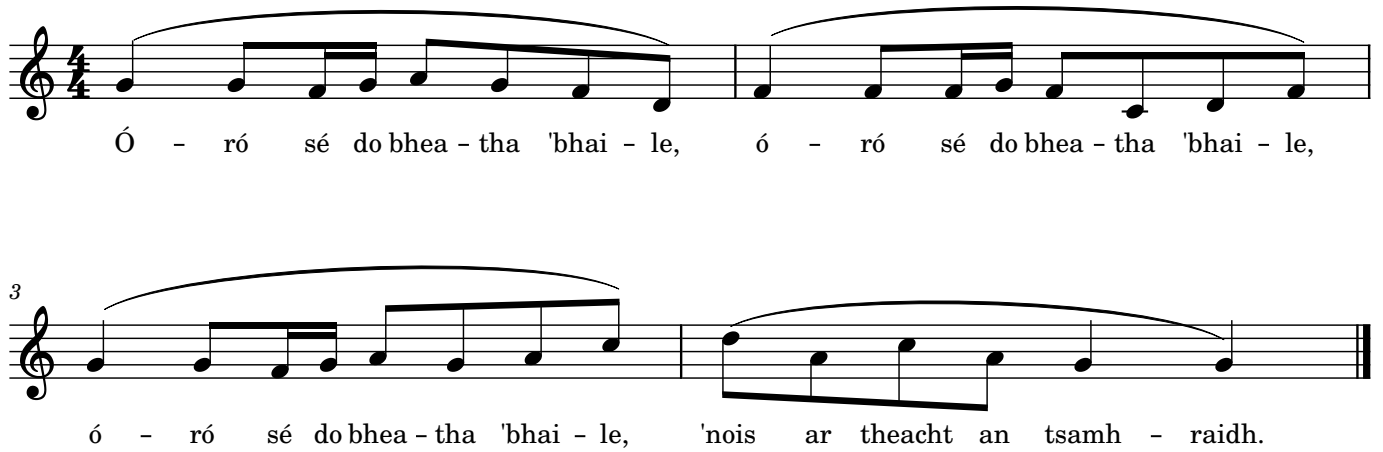
Bernie Sherlock & Brian Dungan

# Stage 1

# Óró sé do Bheatha 'Bhaile

Video 1.4.3

Irish traditional folksong



Musical score for the Irish traditional folksong "Óró sé do Bheatha 'Bhaile". The score is written in 4/4 time and consists of two staves. The first staff contains the first two phrases of the melody, and the second staff contains the final two phrases. The lyrics are written below the notes.

Ó - ró sé do bhea - tha 'bhai - le, ó - ró sé do bhea - tha 'bhai - le,

3  
ó - ró sé do bhea - tha 'bhai - le, 'nois ar theacht an tsamh - raidh.

# I've been to France

## Video 1.5.1

U.S. traditional folksong

1 I've been to France and I've been to Do - ver,

5 I've been a wan - der - ing all the world o - ver.

9 O - ver, o - ver, three times o - ver,

13 drink up your drink and then turn your glass o - ver.



# Bobby Shaftoe


## Video 1.6.1

English traditional folksong



Bob - by Shaf - toe's gone to sea, — Sil - ver buck - les on his knee, —

5



He'll come back and mar - ry me, — Bon - ny Bob - by Shaf - toe.

9



Bob - by Shaf - toe's bright and fair, Comb - ing down his yel - low hair,

13



He's my ain for e - ver - mair, Bon - ny Bob - by Shaf - toe.

# Dona nobis pacem

## Video 1.6.2

1

Do - na no - bis pa - cem, pa - cem, do - na no - bis

2

7 pa - cem. Do - na no - bis pa - cem;

3

13 do - na no - bis pa - cem. Do - na

19 no - bis pa - cem; don - na no - bis pa - cem.

# Jubilate Deo

## Video 1.6.3

Praetorius (1571-1621)

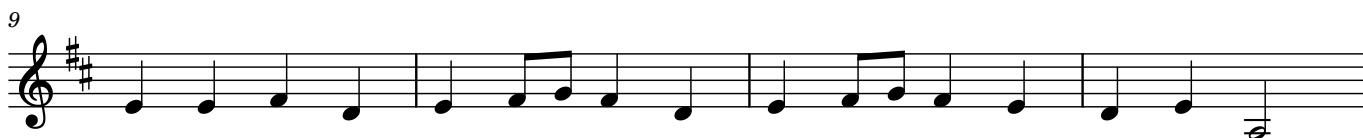
1 2 3 4 5 6

Ju - bi - la - te De - o, Ju - bi - la - te De - o, A - le - lu - ia.

# Ode to Joy

## Video 1.6.6

Beethoven, Ludwig van  
(1770-1827)



# Here Comes a Bluebird

Video 1.7.2

American folksong

1  
Here comes a blue - bird in through my win - dow,

5  
Hey, did - dle dum - a - day, day, day.

9  
Take a lit - tle part - ner, hop in the gar - den,

13  
Hey, did - dle dum - a - day, day, day.

# Rocky Mountain

## Video 1.8.1

American folksong

Rock - y moun-tain, rock - y moun-tain, rock - y moun-tain high.

5  
When you're on that rock - y moun-tain, hang your head and cry.

9  
Do, do, do, do, do re - mem - ber me.

13  
Do, do, do, do, do rem - mem - ber me.

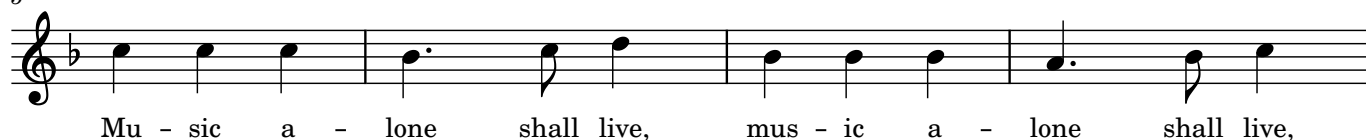
# Music Alone Shall Live

## Video 1.8.2

1



2



3



# Steal Away

## Video 1.8.3



Steal a - way, steal a - way, steal a - way to Je - sus.

5



Steal a - way, steal a - way home, I ain't got long to stay here.



# Stage 2

# Rocky Mountain

## Video 2.1.1

Rock - y moun-tain, rock - y moun-tain, rock - y moun-tain high.

5  
When you're on that rock - y moun-tain, hang your head and cry.

9  
Do, do, do, do, do re - mem - ber me.

13  
Do, do, do, do, do rem - mem - ber me.

# Nearer my God to thee

Sarah Flower Adams

Video 2.1.2

Mason, Lowell (1792-1872)

1

Near - er, my God, to thee, near - er to thee!

5

E'en though it be a cross that rais - eth me;

9

still all my song shall be, near - er, my God, to thee;

13

near - er, my God, to thee, near - er to thee!




# Lavender's Blue

## Video 2.2.1

1  
  
 Lav - en - der's blue, did - dle did - dle, lav - ven - ders green,  
 Who told you so, did - dle did - dle, who told you so?

5  
  
 When I am king, did - dle did - dle, you shall be queen.  
 'Twas my own heart, did - dle did - dle, that told me so.

9  
  
 Lav - en - ders blue, did - dle did - dle, lav - ven - ders green, When I am  
 Who told you so, did - dle did - dle, who told you so? 'Twas my own

14  
  
 king, did - dle did - dle, you shall be queen.  
 heart, did - dle did - dle, that told me so.

# John Brown's Body

## Video 2.2.2

American marching song



John Brown's bo - dy lies a - mould-'ring in the grave, John Brown's bo - dy lies a -



mould-'ring in the grave, John Brown's bo - dy lies a - mould-'ring in the grave, His



soul is march-ing on! Glo - ry, Glo-ry, Hal - le - lu - jah! Glo - ry, Glo-ry, Hal - le -



lu - jah! Glo - ry, Glo - ry, Hal - le - lu - jah! His soul is march-ing on!



# Li'l Liza Jane

## Video 2.2.3

American folksong



I know a girl that you don't know, Li'l Li - za Jane,



Way down south in Bal - ti - more Li'l Li - za Jane,



Oh, E - li - za, li'l Li - za Jane,



Oh, E - li - za, li'l Li - za Jane!

# Oo-a-lay-lay

## Video 2.3.1

Polynesian folksong

Call Response Call

Oo - a - lay - lay, Oo - a - lay - ya, Oo - a - lay - lay,

4 Response Call Response

Oo - a - lay - lay, Ma - la tik - ka tum - ba, Ma - la tik - ka tum - ba,

7 Call Response

Oo - a-lay ma-lu wa ma-lu way, Oo - a-lay ma-lu wa ma-lu way.


# Seoithín Seo

## Video 2.3.2



Seoi-thín seo, seo-thú ló, seoi-thín seo, s'tú mo lean-bh,

5



seoi-thín seo, seo - thú ló, Lú lo ló is tú mo\_lean - bh.



Down. by the Sal - ley gar - dens, my love and I did meet. She.

5

passed the Sal - ley gar - dens with lit - tle snow white feet. She

9

bid me take love ea - sy, As the leaves grow on the trees. But.

13

I being young and fool - ish, With her did not a - gree.

4

Che - va - li-ers de la tab - le ron - de al-lons voir si le vin est

8

bon. Che - va - li-ers de la tab - le ron - de al-lons voir si le vin est

11

bon. Al-lons voir, oui, oui,oui, al - lons voir, non, non,non, al - lons

14

voir si le vin est bon. Al - lons voir, oui, oui,oui, al - lons

17

voir, non, non,non, al - lons voir si le vin est bon.

# Amazing Grace

John Newton

Video 2.4.4

Christian hymn

3  
A - ma - zing — grace, how sweet the sound. That

5 3  
saved a — wretch like — me. — I

9 3  
once — was — lost but now I'm found. Was —

13 3  
blind but — now I see.

# Zumba, Zumba

## Video 2.4.5

Zum - ba, zum - ba, los pla - ti - llos, zum - ba, zum - ba el tamb - bor. Zum - ba,

5 Fine

zum - ba, los pla - ti - llos, zum - ba zum - ba el tam - bor.

9

En es - ta no - che/ha Na - ci - do, el Rey de

14 D.C. al Capo

to - da la tie - ra. tie - ra.

# Stage 3

1 2

Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?

3

5  
Son-nez le ma-ti - nes! Son-nez le ma-ti - nes! Din, dan, don! Din, dan, don!

Detailed description: The image shows a musical score for the French round 'Frère Jacques'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the first two phrases, marked with boxed numbers 1 and 2. The lyrics are 'Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?'. The second staff contains the last two phrases, marked with a boxed number 3. The lyrics are 'Son-nez le ma-ti - nes! Son-nez le ma-ti - nes! Din, dan, don! Din, dan, don!'. A measure number '5' is placed at the beginning of the second staff. The music is written in treble clef.

**1**

**2**

1. 

Frère Jacques, Frère Jacques, Dormez vous? Dormez vous?

1. 

Frère Jacques, Frère Jacques,

1. 

Frère Jacques, Frère Jacques, Dormez vous?

**3**

5. 

Sonnez le matines! Sonnez le matines! Din, dan, don!

1. 

Dormez vous? Dormez vous? Sonnez le matines!

1. 

Frère Jacques, Frère Jacques, Dormez vous?

8. 

Din, dan, don! Frère Jacques, Frère Jacques,

1. 

Sonnez le matines! Din, dan, don! Din, dan, don!

1. 

Dormez vous? Sonnez le matines! Sonnez le matines!



1. Dor - mez vous? Dor - mez vous?

1. Frè - re Jac - ques, Frè - re Jac - ques,

1. Din, dan, don! Din, dan, don!



1

All things shall per - ish from un - der the sky.

2

5

Mu - sic a - lone shall live, mu - sic a - lone shall live,

3

9

mu - sic a - lone shall live, ne - ver to die.

**1**

1. All things shall per - ish from un - der the sky.

2.

3.

**2**

5

1. Mu - sic a - lone shall live, mu - sic a - lone shall live,

3. All things shall per - ish from un - der the sky.

3.

**3**

9

1. mu - sic a - lone shall live, ne - ver to die.

3. Mu - sic a - lone shall live, mu - sic a - lone shall live,

3. All things shall per - ish from un - der the sky.

13

1. All things shall per - ish from un - der the sky.

3. mu - sic a - lone shall live, ne - ver to die.

3. Mu - sic a - lone shall live, mu - sic a - lone shall live,

17

1. Mu - sic a - lone shall live, mu - sic a - lone shall live,

3. All things shall per - ish from un - der the sky.

3. mu - sic a - lone shall live, ne - ver to die.



# Ah, Poor Bird

*Video 3.1.7*

Elizabethan round

1                      2                      3

Ah, poor bird,      take thy flight,      far a-bove the sor - rows of      this dark night.

# Ah, Poor Bird - full score

## Video 3.1.7

Elizabethan round

1. Ah, poor bird, take thy flight, far a - bove the sor - rows of

2. Ah, poor bird, take thy flight,

3. Ah, poor bird,

4. 1. this dark night. Ah, poor bird, take thy flight,

2. far a - bove the sor - rows of this dark night. Ah, poor bird,

3. take thy flight, far a - bove the sor - rows of this dark night.

# The Praties

## Video 3.2.1

1 O the prat - ies they grow small, o - ver here, o - ver here. O the

5 prat - ies they grow small, o - ver here, o - ver here, O the

9 prat - ies they grow small, and way up in Cush - en - dall we—

13 eat them skins and all, o - ver here, o - ver here.

# Be Still, My Soul

## Video 3.2.2

Katharina A. von Schlegel

Sibelius, Jean (1865-1957)

Be still, my soul: the Lord is on thy side. Bear pa-tient - ly the

7

cross of grief or pain. Leave to thy God to or - der and pro - vide;

13

— In eve ry change, He faith - ful will re - main. Be still, my soul: thy

19

best, thy heav'n - ly Friend Through thorn - y ways leads to a joy - ful end.



# Blow the Man Down

## Video 3.2.3

1 O — blow the man down, bul - lies, blow the man down, to me

5 way - ay, blow the man down. O

9 blow the man down, bul - lies, blow him a - way. O

13 give me some time to blow the man down.



# Little Swallow

## Video 3.3.1

French-Canadian folksong

The musical score is written on a single treble clef staff in G major (one sharp). It consists of three lines of music. The first line starts with a 3/4 time signature and contains the lyrics "Lit - tle swal - low fly to your nest,". The second line starts with a measure rest (marked '3') and contains the lyrics "Who goes there? Fly-a, fly-a - way now! Lit-tle swal - low fly to your nest,". The third line starts with a measure rest (marked '7') and contains the lyrics "Fly - a, fly - a - way!". The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, and rests.

Lit - tle swal - low fly to your nest,

3  
Who goes there? Fly-a, fly-a - way now! Lit-tle swal - low fly to your nest,

7  
Fly - a, fly - a - way!

# Ave Maria

3.3.1

Stravinsky, Igor (1882-1971)

*♩ = 72*

Soprano  
A - - ve Ma - ri - a, gra - ti - a

Alto  
A - - ve Ma - ri - a, gra - ti - a

Tenor  
A - - ve Ma - ri - a gra - ti - a

Bass  
A - - ve Ma - ri - a, gra - ti - a

6

S.  
ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu in mu - li -

A.  
ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu in mu - li -

T.  
ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu in mu - li -

B.  
ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu in mu - li -



11

S. e - ri - bus, et be - ne - dic tus fruc - tus ven - tris

A. e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris

T. e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris

B. e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris.

17


S. tu - i Je - sus... Sanc - ta Ma - ri - a, ma -

A. tu - i Je - sus... Sanc - ta Ma - ri - a, ma -

T. tu - i Je - sus... Sanc - ta Ma - ri - a, ma -

B. tu - i Je - sus... Sanc - ta Ma - ri - a, ma -

23


S.    
 - ter De - i, o - ra pro no - bis pec-ca-to-ri bus, nunc


A.    
 - ter De - i, o - ra pro no - bis pec-ca-to-ri bus, nunc

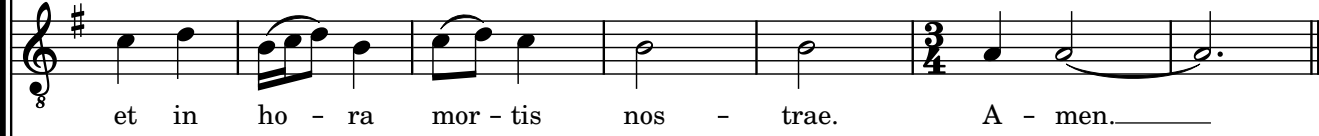
T.    
 - ter De - i, o - ra pro no - bis pec-ca-to-ri bus, nunc

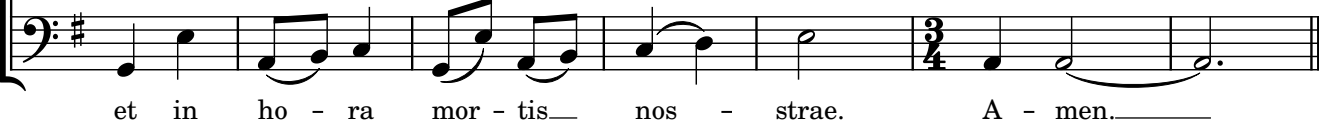
B.    
 - ter De - i, o - ra pro no - bis pec-ca-to-ri bus, nunc.

29

S.    
 et in ho - ra mor - tis nos - trae. A - men.

A.    
 et in ho - ra mor - tis nos - trae. A - men.

T.    
 et in ho - ra mor - tis nos - trae. A - men.

B.    
 et in ho - ra mor - tis nos - trae. A - men.

# To the Evening Service

## Video 3.4.2

Mendelssohn, Felix  
Bartholdy (1809-1847)

**Andante**

Soprano  
Lord, Lord!

Alto  
Lord, Lord!

Tenor  
8 Lord, Lord! Lord, have mer - cy have

Bass  
Lord, Lord!

5

S.  
—

A.  
Lord, have mer - cy have mer - cy

T.  
8 mer - cy up - on us, have mer - cy

B.  
—

# Wie soll ich dich empfangen

Video 3.4.4

Bach, J.S. (1865-1750)


Wie soll ich dich em - pfan - gen, und wie be - gegn ich dir?  
O al - ler Welt Ver - lan - gen, o mei - ner See - le Zier!


# Stage 4


# Sing we and Chant it

## Video 4.1.1

Morley, Thomas (1557-1603)

1.    
 1: Sing we and - chant it While love doth - grant it.  
 2: All things in - vite us Now to de - light us

2.    
 1: Sing we and - chant it While love doth - grant it.  
 2: All things in - vite us Now to de - light us.

3.    
 1: Sing we and in - chant vite it While love doth - grant it.  
 2: All things in - vite us Now to de - light us.

5.    
 1. Fa la la la la la la la, fa la la la.

2.    
 2. Fa la la la la la la, fa la la la.

3.    
 3. Fa la la la la la, la la la la la.





# Sing Noel / African Noel

Video 4.1.4

Thomas, Andre J. (b.1952)

$\text{♩} = 100$



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-6. The score is in 2/4 time, key of B-flat major. Dynamics are marked *f* / 2. x *p* and *mp* / 2. x *mf*. Lyrics are: Sing No-el, sing No-el No-el No-el, sing No-el, sing No-el.



Musical score for Soprano, Alto, Tenor, and Bass parts, measures 7-9. The score is in 2/4 time, key of B-flat major. Dynamics are marked *f* / 2. x *p* and *mp* / 2. x *mf*. Lyrics are: No-el, No-el, sing we all - No-el, sing we all - No-el.

13

*pp* *p / 2.x mp*

S. 
  
sing No-el, sing No-el, No-el No-el, sing No-el, sing No-el

*pp* *p / 2.x mp*

A. 
  
sing No-el, sing No-el, No-el No-el, sing No-el, sing No-el

*pp* *p / 2.x mp*

T. 
  
sing No-el, sing No-el, No-el No-el, sing No-el, sing No-el

*pp* *p / 2.x mp*

B. 
  
sing No-el, sing No-el, No-el No-el, sing No-el, sing No-el

19

*f*

S. 
  
No-el, No-el, Sing we all - No-el, sing we all - No-el

*f*

A. 
  
No-el, No-el, Sing we all - No-el, sing we all No-el

T. 
  
No-el, No-el, Sing we all - No-el

B. 
  
No-el, No-el, Sing we all No-el

24

S. *mf*  
 Sing we all - No-el, \_\_\_\_\_ Oh Sing.

A. *mf*  
 Sing we all - No-el, \_\_\_\_\_ Oh Sing.

T. *mf*  
 sing we all No-el sing we all No-el sing No-el Sing No-el

B. *mf*  
 sing we all No-el sing we all No-el sing No-el sing No-el

# Steal Away

Video 4.1.7

Afro-American Spiritual

*p*

Steal a - way, steal a - way, steal a - way to Je - sus.

5

Steal a - way, steal a - way home, I ain't got long to stay here.

9

*mf* *ff*

My Lord \_\_\_\_\_ calls me, he calls me by the thun - der, The

13

*mp*

trum - pet sounds with - in \_\_\_\_\_ my soul, I ain't got long to stay here.

# Van egy gyűrűm, Karika

## Video 4.2.1

Bartók, Béla (1881 -1945)

**Allegro giocoso, ben marcato** ♩ = 144

*ff*

Soprano

Haj, ic - ca te, ric - ca te, ic - ca - ri - ca te!

Alto

*ff*

Sej - ic - ca te, ric - ca te, ic - ca - ri - ca te!

7 *f* **Pesante**, ♩ = 132

S.

Van egy gyü - rűm, ka - ri - ka, Teg - nap vet - te Ja - ni - ka, Ha még e - gyet

A.

*f*

Va egy gyü - rűm, ka - ri - ka, Teg - nap vet - te Ja - ni - ka. Ha még

12 **Tempo 1.** *ff*

S.

i - lyet vesz Két ka - ri - ka gyü - rűm lesz, Hej,

A.

*ff*

e - gyet i - lyet vesz, Két ka - ri - ka gyü - rűm lesz

17 **poco allarg.**

S.

ic - ca te, ric - ca te, Két kar - ri - ka gyü - rűm lesz.

A.

ic - ca te, ric - ca te, Két kar - ri - ka gyü - rűm lesz,



Andante, tranquillo ♩ = 62

*p*

Soprano

Vad er - dö - ben já -

Mezzo

Vad er - dö - ben já -

Alto

Vad er - dö - ben já - rok, já - rok,

8

S.

rok, vad er - dö - ben, Raj -

M.

rok, vad er - dö - ben, Raj - tam

A.

éj-sza-ka I - de ker-get en - gem szí - vem fáj-dal-ma, Vad er - dö-ben já - rok

15

S.

tam Is - ten sem kö - nyö - rül.

M.

az Úr - is - ten sem kö - nyö - rül.

A.

e - gye-dül, Raj-tam az Is - ten sem kö - nyö - rül. nem!

*pp*

*pp*

*pp*

**Agitato, piú mosso** ♩ = 152

22 *mf*

S. Há - zam volt, e - lé - gett, ezt bá-non Szöl - löm volt, ep - pusz - tult,

M. Há - zam volt, e - lé - gett, ezt bá-non Szöl - löm volt, ep - pusz - tult,

A. Há - zam volt, e - lé - gett, ezt bá-non Szöl - löm volt, ep - pusz - tult,

28 *f* *poco rit.*

S. saj - ná - lom, Lo-vam volt, el - lop - ták, az is tör,

M. saj - ná - lom, Lo-vam volt, el - lop - ták, az is tör,

A. saj - ná - lom, el - vit - ték,

**Meno mosso** ♩ = 110

34 *meno f* *rallent.* *dim.* *mf*

S. Ró - szám volt, el - vit - ték, ez meg-öl, meg!

M. Ró - szám volt, el - vit - ték, ez meg-öl, meg!

A. Ró - szám volt, el - vit - ték, ez meg-öl, meg!

Tempo I. ♩ = 62

43 *p*

S. A - mi - ó - ta az én ró - szám el - ve - szett, Szo - mo - rú - an töl - tüm

M. *p*  
A - mi - ó - ta ró - szám el - ve - szett, Szo - mo -

A. *p*  
Szo - mo - rú - an töl - tüm az

49 *meno p*

S. én az él - te - met, Vad er - dö - ben já - rok, e - gye - dül, Raj - tam az Is - ten sem

M. *rallent. - - - - -*  
*meno p*  
rú - an töl - tüm én az él - te - met, Szo - mo - rú - an az én

A. *meno p*  
él - te - met, Is - ten sem

56

S. kö - nyö - rül, nem!

M. él - te - met.

A. kö - nyö - rül,



**Allegretto (accel. last time only)**

6

Ka - lin - ka, Ka - lin - ka, Ka - lin - ka mo - ia! V'sa du

1. ✓ | 2. *fine*

ia - go-da ma - lin - ka, ma - lin - ka mo - ia! Ka - ia! Ka - ya!

12

**Andante**

1. Akh, pod sos - no - iou, pod ze - le - no - iou,

17

Spat' po - loz - hi - te vy me - nya!

21

Ay - lyu - li, lyu - li, ay - lyu - li, lyu - li,

25

Spat' po - loz - hi - te vy me - nya! Ka'

# Dilín ó Deamhas

## Video 4.2.4

**Curfá**

Di - lín ó deamhas, ó deamhas, di - lín ó deamhas ó dí,

3 2nd time *Rallentando* . . . . .

di - lín ó deamhas, ó deamhas, ó deamhas, ó di - lín ó deamhas ó dí.

Andante ♩ = 88

Soprano

*pp*

Pan - ge lin - gua glo - ri - o - si Cor-po - ris my -  
 Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
 Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

Alto

Pan - ge lin - gua glo - ri - o - si Cor-po -  
 Tan - tum er - go Sa - cra - men - tum Ve - ne -  
 Ge - ni - to - ri, Ge - ni - to - que Laus et

Bass

6

S.

ste - ri - um, San - gui - nis - que pre - ti - o - si,  
 cer - nu - i: Et an - ti - quum do - cu - men - tum  
 la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

A.


ris my - ste - ri - um, San - gui - nis - que pre - ti -  
 re - mur cer - nu - i: Et an - ti - quum do - cu -  
 ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus


B.


*pp*

San - gui - nis - que  
 Et an - ti - quum  
 Sa - lus, ho - nor,


11

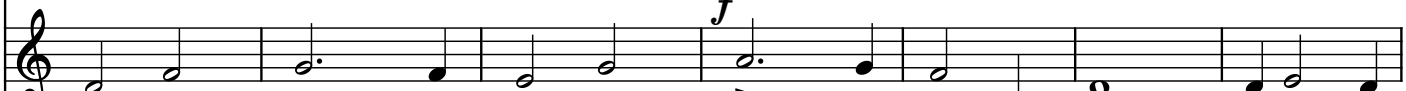
S.    
 Quem in mun - di pre - ti - um. Fru - ctus ven - tris  
 No - vo ce - dat ri - tu - i: Prae - stet fi - des  
 Sit et be - ne - dic - ti - o. Pro - ce - den - ti

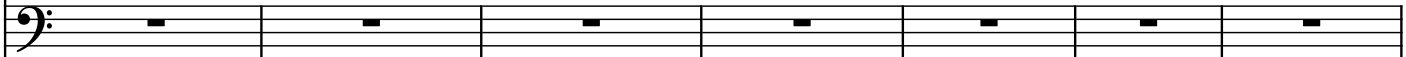
A.    
 o - si, Quem in mun - di pre - ti - um. Fru - ctus  
 men - tum No - vo ce - dat ri - tu - i: Prae - stet  
 quo - que Sit et be - ne - dic - ti - o. Pro - ce -

B.    
 pre - ti - o - si, Quem in mun - di pre - ti - um.  
 do - cu - men - tum No - vo ce - dat ri - tu - i:  
 vir - tus quo - que Sit et be - ne - dic - ti - o.

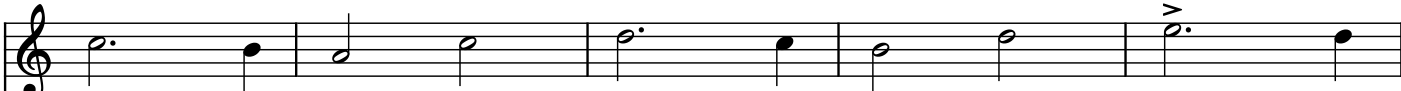
17

S.  **f**  
 ge - ne ro si Rex ef - fu - dit gen - ti um.  
 sup - ple - men - tum Sen - su - um de - fec - tu - i.  
 ab u - tro - que Com - par sit lau - da - ti - o.

A.  **f**  
 ven - tris ge - ne ro si Rex ef - fu - dit gen - ti  
 fi - des sup - ple - men - tum Sen - su - um de - fec - tu -  
 den - ti ab u - tro - que Com - par sit lau - da - ti -


B. 

24 *p cresc.* *f*

S.  *f*


Fruc - tus ven - tris ge - ne - ro - si Rex ef -  
 Prae - stet fi - des sup - ple - men - trum Sen - su -  
 Pro - ce - den - ti ab u - tro - que Com - par

*p cresc.* *f*

A. 


um. Fruc - tus ven - tris ge - ne - ro - si Rex  
 i. Prae - stet fi - des sup - ple - men - trum Sen -  
 o. Pro - ce - den - ti ab u - tro - que Com -

*p cresc.*

B. 


Fruc - tus ven - tris ge - ne - ro - si  
 Prae - stet fi - des sup - ple - men - trum  
 Pro - ce - den - ti ab u - tro - que

29

S.  *pp* *p* *pp*


fu - dit gen - ti - um. A - men.  
 um de - fec - tu - i.  
 sit lau - da - ti - o.

*pp* *p* *pp*

A. 

ef - fu - dit gen - ti - um. A - men.  
 - su - um de - fec - tu - i.  
 - par sit lau - da - ti - o.

*f* *pp* *p* *pp*

B. 

Rex ef - fu - dit gen - ti - um. A - men.  
 Sen - su - um de - fec - tu - i.  
 Com - par sit lau - da - ti - o.



Beidh ao - nach a - má - rach i gCon - tae an Chláir, Beidh ao - nach a - má - rach i



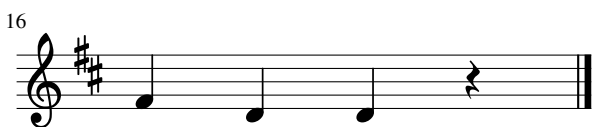
gCon - tae an Chláir Beidh ao - nach a - má - rach i gCon - tae an Chláir, cén mhaith dom é? Ní



bheidh mé ann! a mháith - rín, a' lig - fidh tú chun ao - naigh mé? A mháith - rín, a' lig - fidh tú chun



ao - naigh mé? A mháith - rín a' lig - fidh tú chun ao - naigh mé? A mhuir - nín ó, ná



héil - igh é!

Du Frie - de - fürst, Herr Je - su Christ, wahr'r Mensch und wah - rer  
 ein star - ker Noth - hel - fer du bist im Le - ben und im

4  
 S. Gott, drum wir al - lein im Na - men dein zu  
 Tod:

8  
 S. dei - nem Va - - ter schrei - en.  
 B.

*presto*

