



# KLAIPĖDA STATE MUSIC THEATRE

announces

## VACANCY

### for Chorus Singer (Tenor) position

We offer a full-time job with a contract starting after the probation period of three months.

#### Required professional qualifications and skills

- Diploma provided by a musical institution (conservatory, academy of music, etc.)
- Sight reading skills
- Fair ensemble skills
- Previous work experience in music theatre or choir
- Lithuanian language skills or any other second language will be considered an advantage.

#### Audition requirements and procedure

Please, send your resume, legal Lithuanian translations of the diploma(s) and other professional qualifications, and a high-quality video recording (file or link) **by 9 September 2024** to **emilia.kozlowska@kvmt.lt**. For more details about the selection procedure offered salary, contact us by telephone at +370 650 94457.

Programme for video recording:

- performance of a freely chosen opera or operetta aria or freely chosen song from a musical;
- performance of the following chorus part excerpts (attached to this announcement):  
Gaetano Donizetti – the regiment's chorus "Rataplan, rataplan, rataplan" from the opera *The Daughter of the Regiment*;  
Carl Orff – final chorus "In taberna quando sumus" from the cantata *Carmina Burana*.

Auditions will be held in the form of online video sessions. The eligible candidates will be informed of their participation in the audition and the exact date individually. During online video session, a candidate will be asked to sight-read an excerpt from the given work and have an interview with the members of the audition panel.

By submitting your personal data, you agree that the Klaipėda State Music Theatre will process the information for auditioning purposes only. Your data will not be passed onto third parties without your written consent.

63 (Odesi un prolungato suono di tamburo. I soldati accorrono, col Caporale, da ogni parte)

ALLEGRO  
CON BRIO

CAPORALE

Ra-ta-plan ra-ta-plan ra-ta-plan ra-ta-

Ra-ta-plan ra-ta-plan ra-ta-plan ra-ta-

64 Ra-ta-plan ra-ta-plan ra-ta-plan ra-ta-

(tamburo sopra la scena)

ff

C

*pp*

- plan plan plan plan plan ra.ta - plan! se il gentil fra - gor del tamburo a.ni.ma -

- plan plan plan plan plan ra.ta - plan! se il gentil fra - gor del tamburo a.ni.ma -

- plan plan plan plan plan ra.ta - plan! se il gentil fra - gor del tamburo a.ni.ma -

The first system of the musical score consists of four staves. The top three staves are vocal parts: a bass line (labeled 'C'), a treble line, and another bass line. Each vocal line has the lyrics '- plan plan plan plan plan ra.ta - plan! se il gentil fra - gor del tamburo a.ni.ma -'. The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a rhythmic pattern of eighth notes and chords. Dynamics include *pp* and *f*. There are also some markings like '8' and '1' above the piano staff.

C

*f*

- tor ne domanda con a - mor, ra.ta - plan ra.taplan ra.ta - plan ra.ta -

- tor ne domanda con a - mor, ra.ta - plan ra.taplan ra.ta - plan ra.ta -

- tor ne domanda con a - mor, ra.ta - plan ra.taplan ra.ta - plan ra.ta -

The second system of the musical score consists of four staves. The top three staves are vocal parts: a bass line (labeled 'C'), a treble line, and another bass line. Each vocal line has the lyrics '- tor ne domanda con a - mor, ra.ta - plan ra.taplan ra.ta - plan ra.ta -'. The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a rhythmic pattern of eighth notes and chords. Dynamics include *f* and *p*.

C

*pp*

- plan! sul momen.to o.gni cor non si sa fre - nar; a - ne - la a guer.reg -

- plan! sul momen.to o.gni cor non si sa fre - nar; a - ne - la a guer.reg -

- plan! sul momen.to o.gni cor non si sa fre - nar; a - ne - la a guer.reg -

The third system of the musical score consists of four staves. The top three staves are vocal parts: a bass line (labeled 'C'), a treble line, and another bass line. Each vocal line has the lyrics '- plan! sul momen.to o.gni cor non si sa fre - nar; a - ne - la a guer.reg -'. The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a rhythmic pattern of eighth notes and chords. Dynamics include *pp* and *f*. There are also some markings like '8' and '1' above the piano staff.

C

-giar e l'oste a de-bel-lar. Ra-ta-plan plan plan

-giar e l'oste a de-bel-lar. Ra-ta-plan plan plan ra-ta-

-giar e l'oste a de-bel-lar. Ra-ta-plan plan plan

C

ra-ta-plan ra-taplan ra-ta-plan ra-ta-plan ra-ta-plan

-plan plan plan ra-taplan ra-ta-plan ra-ta-plan ra-ta-plan

ra-ta-plan ra-taplan ra-ta-plan ra-ta-plan ra-ta-plan

C

ra-ta-plan ra-taplan ra-ta-plan ra-ta-plan ra-taplan plan

ra-ta-plan ra-taplan ra-ta-plan ra-ta-plan ra-taplan plan

ra-ta-plan ra-taplan ra-ta-plan ra-ta-plan ra-taplan plan

*pp*

plan plan plan plan plan plan plan plan

plan - ra - ta - plan! del tam - buro a - ni - ma - tor, plan plan plan plan plan plan plan

*pp*

plan plan plan plan plan plan plan plan

*PIÙ MOSSO*

*f*

plan - ra - ta - plan plan plan plan plan plan plan ra - ta - plan plan plan plan plan plan

plan - ra - ta - plan plan plan plan plan plan plan ra - ta - plan plan plan plan plan plan

plan - ra - ta - plan plan plan plan plan plan plan ra - ta - plan plan plan plan plan plan

*f*

*PIÙ MOSSO*

plan plan! vi - va la guer - ra co' ma - li suo - i

plan plan! vi - va la guer - ra co' ma - li suo - i

plan plan! vi - va la guer - ra co' ma - li suo - i

65

*c*

*f* e la vit - to - ria, la vit - to - ria e il sac - cheg - giar! *f* vi -

*f* e la vit - to - ria, la vit - to - ria e il sac - cheg - giar! *f* vi -

*f* e la vit - to - ria, la vit - to - ria e il sac - cheg - giar! *f* vi -

*c*

*v* - va la mor - te che o - gnun di no - i nel - le bat - ta - -

*v* - va la mor - te che o - gnun di no - i nel - le bat - ta - -

*v* - va la mor - te che o - gnun di no - i nel - le bat - ta - -

*c*

*f* - glie, nel - le bat - ta - glie cor - re a sfi - dar! ra - ta - plan ra - ta - plan

*f* - glie, nel - le bat - ta - glie cor - re a sfi - dar! *f* vi - va la

*f* - glie, nel - le bat - ta - glie cor - re a sfi - dar! *f* vi - va la

*f* *f* *cris.*

ra-taplan ra-ta - plan ra-taplan ra-ta - plan ra-taplan ra-ta -

guer - ra, il sac - cheg - giar!

guer - ra, il sac - cheg - giar!

*f* *f*

plan plan plan plan plan plan plan ra - ta - plan ra - ta - plan ra - ta -

ra - ta - plan ra - ta - plan ra - ta

ra - ta - plan ra - ta - plan ra - ta -

*f* *ff* *ff* *ff*

- plan ra-ta - plan plan plan plan plan ra-ta - plan! se il gen - til fra - -

- plan ra-ta - plan plan plan plan plan ra-ta - plan! se il gen - til fra - -

- plan ra-ta - plan plan plan plan plan ra-ta - plan! se il gen - til fra - -

C

gor del tamburo a-ni-ma-tor ne doman-da con a-mor, ra-ta-plan

gor del tamburo a-ni-ma-tor ne doman-da con a-mor, ra-ta-

gor del tamburo a-ni-ma-tor ne doman-da con a-mor, ra-ta-

8-----

66

*f*

C

ra-ta-plan ra-ta-plan ra-ta-plan

plan ra-ta-plan ra-ta-plan ra-ta-

plan ra-ta-plan ra-ta-plan ra-ta-

C

*ff*

ra-ta-plan plan plan ra-ta-plan plan plan ra-ta-plan plan

*ff*

plan ra-ta-plan plan plan ra-ta-plan plan plan ra-ta-plan plan

*ff*

plan ra-ta-plan plan plan ra-ta-plan plan plan ra-ta-plan plan

8-----

*ff*



**C**

*f*

plan ra - ta - plan plan plan ra - ta - plan ra - ta - plan

plan ra - ta - plan plan plan ra - ta - plan ra - ta -

plan ra - ta - plan plan plan ra - ta - plan ra - ta -

**C**

*ff*

ra - ta - plan ra - ta - plan ra - ta - plan plan

-plan ra - ta - plan ra - ta - plan ra - ta - plan plan

-plan ra - ta - plan ra - ta - plan ra - ta - plan plan

8-----

**C**

plan ra - ta - plan plan plan plan plan plan plan plan plan plan

plan ra - ta - plan plan plan ra - ta - plan ra - ta - plan ra - ta - plan plan

plan ra - ta - plan plan plan ra - ta - plan ra - ta - plan ra - ta - plan plan

8-----

*f*

C

ra - ta - plan plan plan plan plan plan plan ra - ta - plan plan

plan ra - ta - plan plan plan plan plan plan plan ra - ta - plan plan

plan ra - ta - plan plan plan plan plan plan plan ra - ta - plan plan

C

plan plan plan plan plan plan plan plan plan plan plan plan

plan plan plan plan plan plan plan plan plan plan plan plan

plan plan plan plan plan plan plan plan plan plan plan plan

C

plan plan plan plan plan plan plan plan plan ra - ta - plan ra - ta - plan.

plan plan plan plan plan plan plan plan plan ra - ta - plan ra - ta - plan.

plan plan plan plan plan plan plan plan plan ra - ta - plan ra - ta - plan.

14. IN TABERNA QUANDO SUMUS

♩ = 132

*mf sempre eccitato*

In ta-ber-na quan-do su-mus,

*mf sempre eccitato*

♩ = 132

*pp*

*pp*

non cu-ra-mus quid sit hu-mus, sed ad lu-dum pro-pe-ra-mus, cu-i sem-per in-su-da-mus.

*pp*

*pp*

*P poco espr.*

*legato*

Quid a-ga-tur in ta-ber-na, u-bi num-mus est pin-er-na, hoc est o-pus ut que-ra-tur,

*pp*

*pp*

*P*

*legato*

sic quid lo-quar, au-di-a-tur, hoc est o-pus ut que-ra-tur, sic quid lo-quar, au-di-a-tur.

*ff*

*ff*

Qui - dam lu - dunt, qui - dam bi - bunt

*mf*

*pp*

qui - dam in - dis - cre - te vi - vunt. Sed in lu - do qui mo - ran - tur, ex his qui - dam de - nu - dan - tur.

*pp*

*pp*

*p*

*legato*

95  
qui - dam i - bi ve - sti - un - tur, qui - dam sac - cis in - du - un - tur. I - bi nul - lus ti - met mor - tem,

*mf*

*pp*

*pp*

*p*

*legato*

sed pro Ba - cho mit - tunt sor - tem. I - bi nul - lus ti - met mor - tem, sed pro Ba - cho mit - tunt sor - tem.

*ff*

*ff*

9837

*♩ = 120*

Pri - mo pro num - ma - ta vi - ni, ex hac bi - bunt li - ber -

*♩ = 120*

*mf*

**96** *sempre staccatissimo*

- ti - ni; se - mel bi - bunt pro cap - ti - vis, post haec bi - bunt ter pro vi - vis,

*sempre staccatissimo*

*pp*

qua - ter pro Chri - stia - nis cun - ctis, quin - que pro fi - de - li - bus de - fun - ctis, se - xi - es pro so -

ro - ri - bus va - nis, sep - ti - es promi - li - ti - bus sil - va - nis.

poco rit.

97

pp Oc - ti - es pro [rat.ri.bus per - ver - sis, no - ni - es pro mo - na - chis dis - per - sis,

poco rit.

a tempo

pp de - cies pro na - vi - gan - ti - bus, un - de - cies pro dis - cor - dan - ti - bus, duo - de - cies pro pe - ni - ten - ti - bus, tre - de - cies pro i - ter - a - gen - ti - bus.

a tempo

ff Tam pro pa - pa quam pro re - ge bi - bunt om - nes si - no le - go.

Musical score for the first system, featuring a vocal line and a piano accompaniment with chords and arpeggios.

*p* = 144

Musical score for the second system, including the vocal line with lyrics and piano accompaniment.

*p*

*pp* = 144

Musical score for the third system, featuring piano accompaniment with chords and arpeggios.

Musical score for the fourth system, including the vocal line with lyrics and piano accompaniment.

Musical score for the fifth system, featuring piano accompaniment with chords and arpeggios.

Musical score for the sixth system, including the vocal line with lyrics and piano accompaniment.

Musical score for the seventh system, featuring piano accompaniment with chords and arpeggios.

*poco a poco cresc.*

bi-bit ru-dis, bi-bit ma-gus. Bi-bit pau-per et e-gro-tus, bi-bit e-xul et i-gno-tus,

*poco a poco cresc.*

*poco a poco cresc.*

bi-bit pu-er, bi-bit ca-nus, bi-bit pre-sul et de-ca-nus, bi-bit so-ror, bi-bit fra-ter,

100

bi-bit a-nus, bi-bit ma-ter, bi-bit i-sto, bi-bit li-le, bi-bunt cen-tum, bi-bunt mil-le.

sub. molto stentato rit. a tempo sub. come prima rit. a tempo sub.

Pa-rum sex con-to nummae du-rant, cum im-mo-de-ra-te

sub. molto stentato rit. a tempo sub. come prima rit. a tempo sub.

pizz.



*f* *sfronato*

bi - bunt om - nes si - no me - ta, quam vis bi - bant men - te le - ta;

*mf*

101

sic nos ro - dunt om - nes gen - tes, et sic e - ri - mus e - gen - tes.

*ff selvaggio*

Qui nos ro - dunt con - fun - dan - tur et cum ius - tis non scri - ban - tur.

*ff selvaggio*

*ff*

$\text{♩} = 160$

*scatenato*

*accel.*

io, io, io, io,

$\text{♩} = 160$

*accel.*

102

io, io, io, io,

*a tempo*

*a tempo*