

**CHORO ARTISTO (TENORO)
vietai užimti**

Pretendentui keliami kvalifikaciniai reikalavimai:

- aukštasis muzikinis išsilavinimas;
- darbo muzikiniame teatre specifikos išmanymas;
- choro darbo specifikos ir sceninio darbo išmanymas;
- gebėjimas gerai skaityti iš lapo;
- gebėjimas atlikti įvairaus sudėtingumo, apimties, stiliaus ir žanro chorines partijas;
- gebėjimas kūrybiškai bendradarbiauti su kolegomis choro dainininkais, chormeisteriais, dirigentais, vokalo pedagogais ir režisieriais.

Konkurso reikalavimai ir eiga

Iki 2024 m. rugsėjo 9 d. vykstančios registracijos metu pretendentai privalo pateikti visus reikiamus dokumentus ir aukštos kokybės vaizdo įrašus arba nuorodas vaizdo įrašus internete adresu emilia.kozlowska@kvm.lt. Išsamesnės informacijos galite teirautis telefonu +370 650 94457.

Dokumentai:

- prašymas dalyvauti konkurse;
- gyvenimo aprašymas, kuriame būtų nurodyta: vardas, pavardė, gimimo data, gyvenamosios vietos adresas, telefono numeris, elektroninio pašto adresas, išsilavinimas, darbo patirtis, privalumų sąrašas (nurodyti tik dalykines savybes);
- išsilavinimą bei kitus profesinius pasiekimus patvirtinančių dokumentų kopijos.

Programa vaizdo įrašui:

- laisvai pasirinktas vokalinis kūrinys (operos/operetės arija arba miuziklo daina);
- ištraukos iš sceninių kūrinių chorų (kūrinių natos prisegtos prie šio skelbimo):
choras „Rataplan, rataplan, rataplan“ iš Gaetano Donizetti operos *Pulko duktė*;
choras „In taberna quando sumus“ iš Carlo Orffo sceninės kantatos *Carmina Burana*.

Pasibaigus registracijai, vyks nuotolinės vaizdo sesijos atrinktiems kandidatams (data bus paskelbta kiekvienam asmeniškai elektroniniu paštu). Nuotolinės vaizdo sesijos metu kandidatų bus prašoma:

- gyvai skaityti iš lapo ištrauką iš komisijos pateikto kūrinio;
- atsakyti į komisijos narių klausimus.

Darbo užmokestis

Pareiginis choro artisto atlygimas susideda iš bazinio atlyginimo (nuo 1285 EUR bruto) ir kintamosios atlyginimo dalies (priedai už vaidmenis). Galutinis atlyginimo dydis priklauso nuo darbuotojo kompetencijos ir patirties. Bandomasis laikotarpis – trys mėnesiai.

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

**ALLEGRO
CON BRIO**

CAPORALE

C O R O

SOLDATI

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

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

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

64

(tamburo sopra la scena)

ff

c

- 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 -

c

- 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 -

c

- 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 -

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 plan

pp

plan plan plan plan plan plan plan plan

PIÙ MOSSO

f

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

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

f

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

PIÙ MOSSO

f

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

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

f

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

f - va la mor - te che ognun di no - i nel - le bat - ta - -

f - va la mor - te che ognun di no - i nel - le bat - ta - -

f - va la mor - te che ognun 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!

The first system of music consists of four staves. The top staff is a bass clef line with a 'C' time signature. The second staff is a vocal line in treble clef with lyrics. The third staff is a bass clef line with lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *f*, *ff*, and *cris.*

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-

The second system of music consists of four staves. The top staff is a bass clef line with a 'C' time signature. The second staff is a vocal line in treble clef with lyrics. The third staff is a bass clef line with lyrics. The fourth staff is a piano accompaniment in grand staff. Dynamics include *f* and *ff*.

f *ff* *pp* *pp* *pp*

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

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

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

The third system of music consists of four staves. The top staff is a bass clef line with a 'C' time signature. The second staff is a vocal line in treble clef with lyrics. The third staff is a bass clef line with lyrics. The fourth staff is a piano accompaniment in grand staff. Dynamics include *f*, *ff*, and *pp*.

C

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

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

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

66

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

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

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

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

c

p

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-----

c

f

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

f

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 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

T *mf* *sempre eccitato*
In ta-ber-na quan-do su-mus,

B *mf* *sempre eccitato*

♩ = 132

pp

pp

8

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

p poco espr.

legato

8

94

pp

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

8

ff

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

8

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

p

legato

8

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

8

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

8

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 pro mi - li - ti - bus sil - va - nis.

poco rit.

97

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

a tempo

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 - decies pro i - ter - a - gen - ti - bus.

a tempo

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

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

Bi - bit he - ra, bi - bit he - rus,

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

bi - bit mi - les, bi - bit cle - rus, bi - bit il - le, bi - bit il - la, bi - bit ser - vus cum an - cil - la,

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

bi - bit vo - lox, bi - bit pi - ger, bi - bit al - bus, bi - bit ni - ger, bi - bit constans, bi - bit va - gus,

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 a-gro-tus, bi-bit e-xul et i-gno-tus,

poco a poco cresc.

poco a poco cresc.

bi-bit pu-or, 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-sie, bi-bit li-lo, bi-bunt con-tum, bi-bunt mil-le.

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

Pa-rum sex cen-to nummaje du-rant, cum im-mo-de-ra-te

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

pizz.

f sfrenato

bl - 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

fff

io, io, io, io,

a tempo

fff

p *fff*