

OPUS IGNOTUM

VIII International Composition Competition for Choirs

Organizer: National Information and Consulting Centre for Culture (NIPOS)
Fügnerovo náměstí 1866/5
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Aim of the Competition: The organizers aim to initiate the creation of new choral pieces, which would be compositionally distinctive, but at the same time interpretationally feasible, and could enrich the repertoire of non-professional choirs.

Competition deadline for youth and adult choirs: May 31, 2020

Competition deadline for children's choirs: May 31, 2021

COMPETITION RULES

I. General Conditions

Art. 1

The Competition is announced every year. The deadline for children's choir compositions in odd years alternates with the deadline for youth and adult choirs in even years. All categories have identical General Conditions, however, there are specific rules for each target group.

Art. 2

The scores must be sent by 31 May of the respective year either by e-mail in pdf format to opusignotum@nipos.cz, or by post in A4 format (legible manuscripts, their copies or prints) to the Competition Organizer's address, labelled with „Opus ignotum“ (date is determined by the postmark). We also recommend sending a demo recording of the composition.

Art. 3

The Competition is anonymous. Each piece must be labelled solely by its category and a codename, which substitutes the author's name for the duration of the Competition. The email must also contain a text document named with the author's codename and containing *the author's name, address, phone number, postal and email address*.¹ In case of sending by post, a sealed envelope labelled by the codename and containing the aforementioned data should be enclosed.

¹ We process your personal data according to GDPR requirements - Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 and Czech Republic Act no. 101/2000 Coll. on the Protection of Personal Data, as amended. Learn more about the protection of personal data within NIPOS under link <https://www.nipos.cz/ochrana-osobnich-udaju/>

Art. 4

Each author is allowed to submit one composition in each category. Compositions that have already been awarded a prize in another competition, have been commercially published or do not meet the conditions set out in the Competition Rules, will not be admitted.

Art. 5

The received scores, manuscripts, copies or prints will not be returned, they will remain property of the Competition Organizer. Following the end of each Competition, selected scores will be placed in musical section of the NIPOS library, where it will be available for borrowing.

Art. 6

Official results of the Competition will be published in October of every year. Winning compositions may be published in the Polyhymnia Bohemica edition and will be presented at national festivals and seminars organized by NIPOS. The award ceremony will take place at an upcoming choir festival or competition organized by NIPOS.

Art. 7

The Competition Rules are published in the Czech and English language. In case of doubt or ambiguities, the Czech version takes precedence.

II. Conditions for Children's Choirs (deadline May 31, 2021)

Art. 1

The composers may send their scores intended for children's choirs, composed with lyrics primarily in Czech, Slovak or Latin.

Art. 2

Categories of children's choirs:

A1 (children up to ~10 years)

A2 (children up to ~15 years)

A3 (children up to ~18 years)

Art. 3

Recommended **voice types** for each category:

Category A1: one or two voices (SA)

Category A2: two voices (SA), three voices (S1, S2, A), or four voices (S1, S2, A1, A2)

Category A3: two voices (SA), three voices (S1, S2, A), or four voices (S1, S2, A1, A2)

Art. 4

Recommended **vocal range** for each category:

Category A1: B₃ – E₅

Category A2: A₃ – F₅

Category A3: G₃ – G₅

Art. 5

Compositions may be **a cappella, accompanied** by piano, or other commonly available instruments (accompaniment is recommended especially for the A1 category).

Art. 6

Duration of the compositions should not exceed:

Category A1: 2 minutes

Category A2: 3 minutes

Category A3: 4 minutes

III. Conditions for Youth Choirs (deadline May 31, 2020)

Art. 1

The composers may enter the Competition with their compositions intended for youth choirs (boys', girls', mixed), with regard to the vocal abilities of young people and the specifics of the work in youth choirs.

Art. 2

The Competition will accept scores with lyrics primarily in Czech or Latin, possibly in other languages. Lyrics written in other than the Latin script need to be supplemented by phonetic transcription in the Latin script (incl. the names of the composer and lyricist) as well as indicative Czech or English translation.

Art. 3

Categories of youth choirs:

B1 (compositions for girls' choirs)

B2 (compositions for boys' choirs)

B3 (compositions for mixed choirs)

Art. 4

Recommended **voice types** for each category:

Category B1: four voices (S1, S2, A1, A2), or three voices (S, Mz, A)

Category B2: four voices (T1, T2, B1, B2), or three voices (T, Bar, B)

Category B3: four voices (SATB), or three voices (SAB)

The voices in youth choir compositions should not be further divided.

Art. 5

Recommended **vocal range** for each voice:

Soprano: highest note G₅

Alto: lowest note G₃

Tenor: highest note E₄

Bass: lowest note G₂

Art. 6

Compositions may be **a cappella** with the possibility of piano, percussion, or one or two melodic instruments, but primarily based on singing, with the possibility of using other means of expression or spoken word. Required **duration** is 2–4 minutes.

IV. Conditions for Adult Choirs (deadline May 31, 2020)

Art. 1

The composers may send adaptations or original scores intended for adult choirs (women's, men's, mixed).

Art. 2

The Competition accepts adaptations or original scores composed from specific textual and melodic incipits, stated below. The authors can choose one of two incipits in each category and adapt it for three- or four-part harmony, or create their own composition based on it. The authors do not have to observe the original key of the melody, they should however respect the character of the song.

Art. 3

Categories of adult choirs:

C1 (compositions for women's choirs)

C2 (compositions for men's choirs)

C3 (compositions for mixed choirs)

The composers may send a maximum of one adaptation/original composition for each category.

Art. 4

Recommended **voice types** for each category:

Category C1: four voices (S1, S2, A1, A2), or three voices (S, Mz, A)

Category C2: four voices (T1, T2, B1, B2), or three voices (T, Bar, B)

Category C3: four voices (SATB), or three voices (SABar)

The voices should not be further divided.

Art. 5

Recommended **vocal range** for each voice:

Soprano: B₃ – G₅

Alto: G₃ – D₅

Tenor: E₃ – F₄

Bass: G₂ – D₄

Art. 6

Adaptations/compositions may be **a cappella, accompanied** by piano or with the possibility of using other commonly available instruments or spoken word but primarily based on singing. The **duration** should not exceed 4 minutes.

Art. 7

Melodic incipits

In each category, the composer may choose one from two incipits, which will form the base of the composition. For further information, we also provide the name of the collection, from where the incipits were taken, and literal translation.

C1 (women's compositions): ***Co se to tam blejská***
(Holas, Čeněk: *České národní písně a tance. Part 3, Jižní Čechy*, Praha 1909, 157, no. 232.)
Což ten slaviček (*Jindřichův chodský zpěvník. Part III*, Kdyně 1928, p. 25, no. 18.)

C2 (men's compositions):

Sluníčko polední

(Bělík, Vratislav: Horácký zpěvník, Havlíčkův Brod 1954, s. 40.)

Ešče som sa neoženil

(Poláček, Jan: Slovácké písničky VI., Praha 1951, p. 33, no. 47.)

C3 (mixed compositions):

Už je slůnko

(Kunc, Jan: *Slovácké jednohlasé písně*, Moravská Ostrava 21918, p. 151, no. 194.)

Zelené sem sela

(František Bartoš: *Nové národní písně moravské*, Brno 1882, p. 22, no. 56.)

Co se to tam blejská

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VIII International Composition Competition for Choirs

Adult Choirs

Category C1 - Compositions for women's choirs

Z Kundratic u Veselí nad Lužnicí

The musical score is written in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff contains measures 1-6, the second staff contains measures 7-13, and the third staff contains measures 14-18. The lyrics are written below the notes, with some words underlined. The melody is simple and folk-like, with many notes having fermatas.

Co se to tam blej - ská pod tou do - li - nou. Hou a hou a hou,
7 pod tou do - li - nou? Cí - sař - ský dra - gou - ni, cí - sař - ský dra - gou - ni po mo -
14 stě je - dou, — hou a hou a hou, po mo - stě je - dou.

Zachovej je, Bože,
vod zlý příhody,
hou - a hou - a hou,
vod zlý příhody,
aby žádnéj nepad,
z koně do vody,
hou - a hou - a hou,
z koně do vody.

Holas, Čeněk: *České národní písně a tance. Díl 3, Jižní Čechy*, Praha 1909, s. 157, č. 232.

Což ten slavíček

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VIII International Composition Competition for Choirs

Adult Choirs

Category C1 - Compositions for women's choirs

The image shows a musical score for a women's choir. It consists of three staves of music in G minor (one flat) and 6/8 time. The lyrics are written below the notes. The first staff starts with a treble clef and a key signature of one flat. The second staff begins with a measure rest of 4 measures, followed by a treble clef and a key signature of one flat. The third staff begins with a measure rest of 7 measures, followed by a treble clef and a key signature of one flat. The lyrics are: 'Což ten sla - ví - ček vo půl - no - ci__ zpí - vá?! Jak se ten hlá - sek pě - kně roz - lí - há! Se - dne na__ kot - vji - čku,*) zpí - vá__ si__ pji - sni - čku, ha - by sly - ší - la__ sa - mji - čka__ mji - lá.'

Samjička jak to zpívání slyšila,
hned se ze spaní v lese zbudila:
Vlétla na kotvjičku, poslouchá pjišničku,
huž se mjilují ftáčkové vobá!

*) Kotev = větev

Jindřichův chodský zpěvník. Díl III., Kdyně 1928, s. 25, č. 18.

Sluníčko polední

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Adult Choirs

Category C2 - Compositions for men's choirs

Z Dukovan

Slu-ní-čko po-led-ní, jen dro-bek po-hled-ni, co mo-je mi-la dě-lá!

5

Za sto-leč-kem se-dí, a-ni o tom ne-ví, že mi-lé-ho ztra-ti-la.

Neztratila ještě, jsem na dvojí cestě,
nevím, po které půjdu.
Ze dvou panen jednu za ženu si vemu
a tu druhou zaženu.

Bělík, Vratislav: *Horácký zpěvník*, Havlíčkův Brod 1954, s. 40.

Eště som sa neoženil

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VIII International Composition Competition for Choirs

Adult Choirs

Category C2 - Compositions for men's choirs

Z Uh. Brodska (Kopanice)

The musical score is written in G major (one sharp) and common time (C). It consists of four staves of music with lyrics underneath. The first staff starts with a treble clef and a key signature of one sharp. The lyrics are: E - ště som sa ně - o - že - nil, už ma že - na bi - je, a já som si. The second staff starts with a measure rest (6) and continues with: na - ry - chto - val tri du - bo - vé ky - je. S je - dným bu - dzem. The third staff starts with a measure rest (10) and continues with: že - nu bi - ci, a s tým dru - hým dze - ci, dze - ci, dze - ci, dze - ci a s tým tre - tím. The fourth staff starts with a measure rest (14) and continues with: ky - ja, ky - ja - či - skom poj - dzem na zá - le - ty. The score ends with a double bar line and repeat dots.

E - ště som sa ně - o - že - nil, už ma že - na bi - je, a já som si

na - ry - chto - val tri du - bo - vé ky - je. S je - dným bu - dzem

že - nu bi - ci, a s tým dru - hým dze - ci, dze - ci, dze - ci, dze - ci a s tým tre - tím

ky - ja, ky - ja - či - skom poj - dzem na zá - le - ty.

Kam ty zajdeš, aj já zajdu,
pojdzeme do mlýna;
opýtáme sa mlynára
čo že za novina.

[: Kolečka sa otáčajú,
žitečko sa mele, mele, mele, mele,
moja milá sa vy-, sa vydáva,
pojdzem' na veselie. :]

Poláček, Jan: *Slovácké písničky VI.*, Praha 1951, s. 33, č. 47.

Už je slůnko

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Adult Choirs

Category C3 - Compositions for mixed choirs

Už je slůn-ko z tej ho-ry ven, už je slůn-ko z téj ho - ry ven,
8
stá-vaj, mi-lá, už bu - de deň, ej, ej, *) stá-vaj, mi-lá, už bu - de deň.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of two staves. The first staff contains the first line of music, and the second staff contains the second line, starting with a measure rest of 8 measures. The lyrics are written below the notes. There are triplets marked with a '3' and a slur over the first three notes of the first and second lines. The piece ends with a double bar line.

[: Stávaj hore, frajírečko, :]
[: krvácí mně mé srdečko :]

*) Ej, ej se zpívá vždy při opakování druhého verše

[: Co mně, milý, za dar necháš :]
[: dyž sa se mnú rozlúčiť máš? :]

[: Zanechám ti strom zelený, :]
[: pod okénkem zasaděný. :]

[: Pokeré na strom pohlédneš, :]
[: dycky si na mňa zpomeneš. :]

Kunc, Jan: *Slovácké jednohlasé písně*, Moravská Ostrava 1918, s. 151, č. 194.

Zelené sem seľa

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Adult Choirs

Category C3 - Compositions for mixed choirs

The image shows a musical score for the song 'Zelené sem seľa'. It consists of two staves of music in a 2/4 time signature, with a key signature of one flat (B-flat). The melody is written on a treble clef. The lyrics are written below the notes. The first staff contains the first six measures, and the second staff contains the remaining five measures, starting with a measure number '7' above the first note.

Ze - le - né sem se - ľa, čer - ve - né mi scho - dí,
po - věz mi sy - neč - ku, kdo te - be roz - vo - dí.

Rozvodí, rozvodí
celá má rodina,
že si ty chudobnej
maměnky děvčina.

Nedaj, Bože, nedaj
fialence rozkvést,
nedaj sa, synečku,
od céřečky rozkvést.

Šak já nedám, nedám,
ani nerozvedú,
dokud' já, céřečko,
dokud' já živ budu.

František Bartoš: *Národní písně moravské s nápěvy do textu vřaděnými*, Brno 1882, s. 22, č. 56.

C1: Co se to tam blejská

Co se to tam blejská pod tou dolinou,
hou a hou a hou, pod tou dolinou?
Císařský dragouni, císařský dragouni po mostě
jedou,
hou a hou a hou, po mostě jedou.

Zachovej je, Bože vod zlý příhody,
hou a hou a hou, vod zlý příhody,
aby žádněj nepad z koně do vody,
hou a hou a hou, z koně do vody.

C1: Což ten slavíček

Což ten slavíček vo půlnoci zpívá?!
Jak se ten hlásek pěkně rozlívá!
Sedne na kotvjičku, zpívá si písničku,
haby slyšila samjička mjlá.

Samjička jak to zpívání slyšila,
hned se ze spaní v lese zbudila:
Vlétla na kotvjičku, poslouchá písničku,
huž se mjlují ftáčkové vobá!

C2: Sluníčko polední

Sluníčko polední, jen drobek pohledni,
co moje mila dělá!
Za stolečkem sedí, ani o tom neví,
že milého ztratila.

Neztratila ještě, jsem na dvojí cestě,
nevím, po které půjdu.
Ze dvou panen jednu za ženu si vemu
a tu druhou zaženu.

C2: Eště som sa neoženil

Eště som sa neoženil,
už ma žena bije,
a já som si narychtoval
tri dubové kyje.
[: S jedným budzem ženu bici,
a s tým druhým dzeci, dzeci, dzeci, dzeci
a s tým tretím kyja-, kyjačiskom
pojdzem na zálety. :]

C1: What is glittering there

What is glittering there down in the valley,
ho a-ho a-ho, down in the valley?
Imperial dragoons, imperial dragoons are riding over the
bridge
ho a-ho a-ho, are riding over the bridge.

O God save them from misfortune,
ho a-ho a-ho, from misfortune,
let none of them fall into the water
ho a-ho a-ho, into the water.

C1: Why is the nightingale

Why is the nightingale singing at midnight?!
Its voice echoing far and wide!
Sits on a branch and sings its song,
for the female to hear.

As the female heard the song,
she woke up from her slumber.
She flew to the branch, listened to the song,
now both birds are in love!

C2: Midday sun

O midday sun, take a little look,
what my love is doing!
She sits by the table and does not know,
that she lost her lover.

She did not lose me yet, I am not decided,
which way I will take.
From two girls I will marry one
and chase away the other.

C2: I'm not married yet

I'm not married yet,
already my woman beats me,
so I made myself
three oaken clubs.
[: With the first I will beat my woman,
with the second the children, children, children, children
and with the third club
I will go see other women. :]

Kam ty zajdeš, aj já zajdu,
pojdzeme do mlýna;
opýtáme sa mlynára
čo že za novina.
[: Kolečka sa otáčajú,
žitečko sa mele, mele, mele, mele,
moja milá sa vy-, sa vydáva,
pojdzem' na veselie. :]

C3: Už je slúňko

[: Už je slúňko z tej hory ven, :]
[: stávaj, miľá, už bude deň, ej, ej :]

[: Stávaj hore, frajírečko, :]
[: krváci mně mé srdéčko :]

[: Co mně, miľý, za dar necháš :]
[: dyž sa se mnú rozlúčit máš? :]

[: Zanechám ti strom zelený, :]
[: pod okénkem zasaděný. :]

[: Pokeré na strom pohlédneš, :]
[: dycky si na mňa zpomeneš. :]

C3: Zelené sem sela

Zelené sem sela,
červené mi schodí,
pověz mi synečku,
kdo tebe rozvodí.

Rozvodí, rozvodí
celá má rodina,
že si ty chudobnej
maměňky děvčina.

Nedaj, Bože, nedaj
fialence rozkvést,
nedaj sa, synečku,
od cérečky rozvést.

Šak já nedám, nedám,
ani nerozvedú,
dokud' já, cérečko,
dokud' já živ budu.

Where you go, I will go too,
we will go to the mill;
we will ask the miller
what are the news.
[: The wheels are turning,
the grain is grinding, grinding, grinding, grinding,
my love has a wedding,
let's go celebrate. :]

C3: The sun has risen

[: The sun has risen over the mountain :]
[: wake up, my love, a new day is beginning, ey, ey :]

[: Rise, my beloved, :]
[: my heart is bleeding :]

[: What will you leave me as a gift, my love :]
[: when you depart? :]

[: I will leave you a green tree :]
[: planted under the window :]

[: Whenever you look upon it, :]
[: you shall think of me :]

C3: I sowed green seeds

I sowed green seeds,
the fruit will grow red,
tell me, my boy,
who will tear you away from me?

My whole family
will tear me away from you,
for you are a daughter
of a poor mother.

Do not let, oh god,
the pansy grow to bloom,
do not let yourself, oh boy,
be torn away from your girl.

I will not, I will not,
be torn away,
for as long, my girl,
for as long as I live.