

*MARCELLO LIVERANI*

# **...SAECULUM PER IGNEM**

*PER SOLI E DOPPIO CORO MISTO A CAPPELLA*

# **...SAECULUM PER IGNEM**

*PER SOLI E DUE CORI A CAPPELLA*

*CORO I: 40 – 64 ELEMENTI UGUALMENTE DIVISI TRA*

*SOPRANI I*

*SOPRANI II*

*CONTRALTI I*

*CONTRALTI II*

*TENORI I*

*TENORI II*

*BARITONI*

*BASSI*

*CORO II: 12 – 16 ELEMENTI UGUALMENTE DIVISI TRA*

*TENORI I*

*TENORI II*

*BARITONI*

*BASSI*

*SOPRANO E TENORE SOLI*

## FOREWORD

The text used in the piece is a personal rielaboration in which two very different pages of literature meet themselves: they are the Psalm "*Libera me, Domine*" and the poem "*Le Calumet de la Paix*" by Charles Baudelaire ("*Les Fleurs du Mal*").

This special combination originated a dialogical sequence that, in its continuous **crescendo**, speaks about **damnation** and **liberation** of human beings.

Damnation is the earthy one that men seek with persistence in hating their fellows and in the war. Liberation has the two faces of a spiritual invocation (*libera me, Domine*) and a ritual and Dionysiac action (the intoxicating pipe of the peace).

The first formal distinction is about differences between Latin and French text: between holy and profane, Apollo and Dionysius, superhuman and human.

In this succession of events the evolution of musical material has been thought.

Latin text punctuates the narration (in French) with a sequence of shreds taken by a **deformed and indistinct mottet**: the choice of intervals prefers near "harmonics" (as the eighth and the fifth) and very far harmonics (as the minor second). The form of this Mottet brings towards the transcription of a Sardinian folk song: *Libera me Domine* (with the same text) sung by the Sardinian "*a concordu*" choirs; the transcription of this song in the final part of the piece is the symbol of a spirituality that become human and, then, **popular**.

The French text follows a dramatic way of **adherence to the words**: it has been thought as a sequence of lyrical moments, excited recitatives and tribal dances (depending to the moment of the variegated poem).

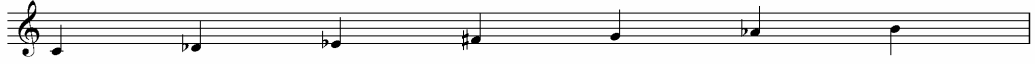
The material of the French part is built by some Indian vocal scales (*thaat*) chosen for their properties and alternated in each section of the composition.

Some words have been emphasized by the use of harmony: the harmonic construction is based here on a fundamental that open a "fan" of natural harmonic sounds and often there is a fermata in these sections.

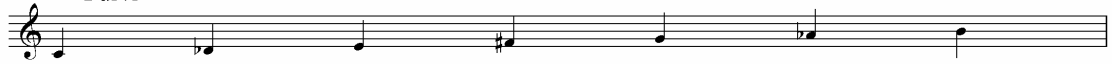
These harmonies are different because is different the "density" of each single word.

"THAAT" VOCALI INDIANI  
VOCAL INDIAN "THAAT"

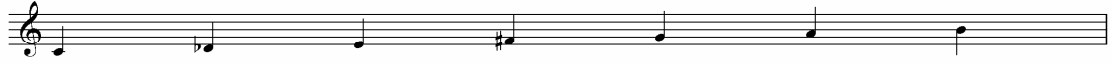
Todi



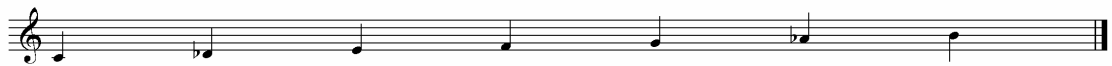
Purvi



Marwa



Bhairav



## TESTO

*QUANDO COELI MOVENDI SUNT ET TERRA  
DUM VENERIS JUDICARE SAECULUM PER IGNEM.*

*Or Gitche Manito, le Maître de la Vie,  
Le Puissant, descendit dans la verte prairie,  
Dans l'immense prairie aux coteaux montueux;  
Et là, sur les rochers de la Rouge Carrière,  
Dominant tout l'espace et baigné de lumière,  
Il se tenait debout, vaste et majestueux.*

*TREMENS FACTUS SUM EGO ET TIMEO.*

*Alors il convoqua les peuples innombrables,  
Plus nombreux que ne sont les herbes et les sables.  
Avec sa main terrible il rompit un morceau  
Du rocher, dont il fit une pipe superbe,  
Et lui, le Tout-Puissant, Créateur de la Force,  
Debout, il alluma, comme un divin fanal,  
La Pipe de la Paix. Debout sur la Carrière  
Il fumait, droit, superbe et baigné de lumière.  
Or pour les nations c'était le grand signal.*

*DUM DISCUSSIO VENERIT, ATQUE VENTURA IRA*

*Et lentement montait la divine fumée  
Dans l'air doux du matin, onduleuse, embaumée.  
Et d'abord ce ne fut qu'un sillon ténébreux;  
Puis la vapeur se fit plus bleue et plus épaisse,  
Puis blanchit; et montant, et grossissant sans cesse,  
Elle alla se briser au dur plafond des cieux.*

*QUANDO COELI MOVENDI SUNT ET TERRA:*

*Par le chemin des eaux, par la route des plaines,  
Par les quatre côtés d'où soufflent les haleines  
Du vent, tous les guerriers de chaque tribu, tous,  
Comprenant le signal du nuage qui bouge,  
Vinrent docilement à la Carrière Rouge  
Où Gitche Manito leur donnait rendez-vous.  
Les guerriers se tenaient sur la verte prairie,  
Tous équipés en guerre, et la mine aguerrie,  
Bariolés ainsi qu'un feuillage automnal;  
Et la haine qui fait combattre tous les êtres,  
La haine qui brûlait les yeux de leurs ancêtres  
Incendiait encor leurs yeux d'un feu fatal.*

*DIES ILLA, DIES IRAE,  
CALAMITATIS ET MISERIAE  
DIES MAGNA ET AMARA VALDE*

*Et leurs yeux étaient pleins de haine héréditaire.  
Or Gitche Manito, le Maître de la Terre,  
Les considérait tous avec compassion,  
Comme un père très-bon, ennemi du désordre,  
Qui voit ses chers petits batailler et se mordre.  
Tel Gitche Manito pour toute nation.*

*Il étendit sur eux sa puissante main droite  
Pour subjuguier leur coeur et leur nature étroite,  
Pour rafraîchir leur fièvre à l'ombre de sa main;  
Puis il leur dit avec sa voix majestueuse,  
Comparable à la voix d'une eau tumultueuse  
Qui tombe et rend un son monstrueux, surhumain:*

*LIBERA ME DOMINE, DE MORTE AETERNA,  
IN DIE ILLA TREMENDA  
QUANDO COELI MOVENDI SUNT ET TERRA  
DUM VENERIS JUDICARE SAECULUM PER IGNEM*

## ENGLISH TRANSLATION

*WHEN THE HEAVENS AND THE EARTH SHALL BE MOVED:  
WHEN YOU WILL COME TO JUDGE THE WORLD BY FIRE.*

*Now, Guitchi Manitou, the Master of Life,  
The Powerful, descended into the green prairie,  
Into the immense prairie encircled by mountains;  
And there, on the rocks of the Red Quarry,  
Dominating space and bathed in light,  
He stood erect, vast and majestic.*

*I TREMBLE, AND I FEAR*

*Then he convoked the countless peoples,  
More numerous than blades of grass and grains of sand.  
With his terrible hand he broke off a piece  
of rock and made a wonderful pipe.  
And, standing, he, the All-Powerful, Creator of Authority,  
He lit, like a divine beacon,  
The Peace Pipe. Standing upon the Quarry,  
He smoked, erect, proud, and bathed in light.  
Now, for the nations this was the great signal.*

*THEN JUDGMENT AND THE WRATH WILL COME*

*And slowly the divine smoke rose  
In the gentle morning air, undulating, fragrant.  
And at first it was no more than a dark trail;  
Then the vapor became bluer and thicker,  
Then white; and ceaselessly rising and growing larger,  
It broke against the hard ceiling of the heavens.*

*WHEN THE HEAVENS AND THE EARTH SHALL BE MOVED:*

*From the four quarters from which blow the breath  
Of the winds, all of the warriors of every tribe, all,  
Understanding the moving cloud signal,  
Came obediently to the Red Quarry  
Where Guitchi Manitou had called them to meet with him.*

*The warriors stood upon the green prairie,  
All dressed for war, with warlike faces,  
Streaked with many colors like the Autumn leaves;  
And the hatred that makes all beings fight,  
The hatred that burned in the eyes of their ancestors,  
Still lit their eyes with a fatal fire.*

*THE DAY OF WRATH, THE DAY OF CALAMITY AND MISERY; A GREAT AND BITTER DAY, INDEED.*

*And their eyes were full of hereditary hatred.  
Now Guitchi Manitou, the Master of the Earth,  
Contemplated them all with compassion,  
Like a very kind father, enemy of disorder,  
Who sees his dear children fight and claw.  
So Guitchi Manitou contemplated every nation.*

*He stretched forth upon them his powerful right hand  
To subjugate their hearts and their narrow natures,  
To cool their fever in the shade of his hand;  
Then he told them with his majestic voice,  
Like the sound of tumultuous waters,  
Falling and sending forth a monstrous, superhuman noise:*

*DELIVER ME, O LORD, FROM ETERNAL DEATH ON THAT AWFUL DAY,  
WHEN THE HEAVENS AND THE EARTH SHALL BE MOVED:  
WHEN YOU WILL COME TO JUDGE THE WORLD BY FIRE.*

## TRADUZIONE ITALIANA

*QUANDO COELI MOVENDI SUNT ET TERRA  
DUM VENERIS JUDICARE SAECULUM PER IGNEM.*

E Ghitchè Manitù, divinità superba,  
Signore della vita, ai prati colmi d'erba  
Discese, ai grandi prati dal dorso montagnoso,  
e là s'eresse in piedi, sopra la Cava Rossa,  
dominando lo spazio, in tutta la sua possa,  
entro il fiume di luce, immenso e maestoso.

*TREMENS FACTUS SUM EGO ET TIMEO.*

E convocò gli innumeri popoli, più frequenti  
Dei granelli di sabbia, delle erbe stromenti,  
e con mano terribile dalla roccia un brandello divelse,  
per forgiarsene una splendida pipa.  
E lui, l'onnipotente Signore della Forza,  
accese in piedi, come un divino fanale,  
la pipa della Pace. In piedi sulla cava,  
entro il fiume di luce, magnanimo fumava;  
ora questo per tutti i popoli era il grande segnale.

*DUM DISCUSSIO VENERIT, ATQUE VENTURA IRA*

Lento e fragrante a onde si librava il divino  
Fumo per entro l'aria tiepida del mattino;  
e prima non fu altro che un lieve oscuro velo,  
poi più azzurro si fece, e più denso; poi bianco;  
accrescendosi infine con palpito mai stanco,  
s'infranse contro il tetto marmoreo del cielo.

*QUANDO COELI MOVENDI SUNT ET TERRA:*

Su battelli e su carri, lungo valli e torrenti,  
da tutti i quattro angoli onde soffiano i venti,  
accorsero i guerrieri delle mille tribù,  
interpretando a gara ogni fragile scossa  
del segnale di fumo, fino alla cava rossa,  
al convegno ordinato da Ghitchè Manitù.  
E insieme in armi stettero, sui grandi verdi prati,  
con facce bellicose, coi corpi maculati  
come foglie d'autunno che il tubino solleva.  
L'odio, l'odio che scaglia l'un l'altro gli esseri,  
e che un tempo dei padri arse gli occhi, le stesse  
fatali fiamme in fondo ai loro occhi accendeva.

*DIES ILLA, DIES IRAE,  
CALAMITATI SET MISERIAE  
DIES MAGNA ET AMARA VALDE*

Eran quegli occhi gonfi d'ereditaria guerra,  
e Ghitchè Manitù, Signore della terra,  
come un buon padre, amico dell'ordine, che vede  
convulsi dilaniarsi i nati suoi nell'ira  
Tale era Manitù in cuor suo per ciascuno.  
Stese allora la sua destra possente  
Per soggiogarne il cuore e la povera mente,  
e calmarne gli ardori con l'ombra della mano;  
indi così parlò con voce maestosa,  
voce scrosciante al pari d'un'acqua tumultuosa  
che, cadendo, dà un suono mostruoso e sovrumano:

*LIBERA ME DOMINE, DE MORTE AETERNA,  
IN DIE ILLA TREMENDA  
QUANDO COELI MOVENDI SUNT ET TERRA  
DUM VENERIS JUDICARE SAECULUM PER IGNEM*

## ORGANICO

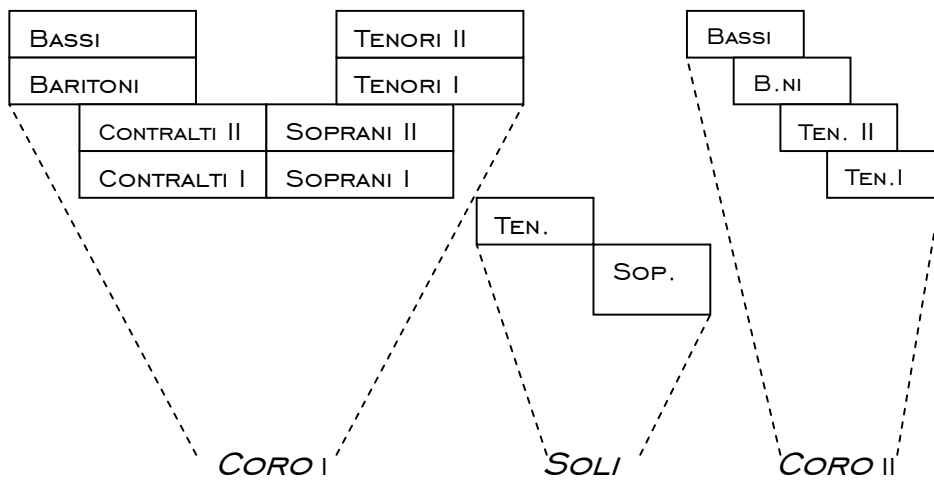
CORO I: DA 48 A 64 ESECUTORI UGUALMENTE DISTRIBUITI NELLE OTTO PARTI

CORO II: DA 12 A 16 ESECUTORI UGUALMENTE DISTRIBUITI NELLE 4 PARTI







SOPRANO SOLO

TENORE SOLO

## DISPOSIZIONE



## NOTE PER L'ESECUZIONE

	<p>TECNICA DI "FALSETTO" DA ESEGUIRSI CON IMPIEGO PARZIALE DEI RISUNATORI: IL RISULTATO SARÀ UN SUONO FISSO, NON VIBRATO, E MENO TIMBRATO POSSIBILE</p>
	<p>BOCCA APERTA</p>
	<p>BOCCA CHIUSA</p>
	<p>DA BOCCA CHIUSA AD APERTA E VICEVERSA</p>
	<p>PIÙ ACUTO POSSIBILE</p>
	<p>PARLATO NEI REGISTRI: GRAVE, MEDIO E MEDIO-ACUTO</p>
	<p>SUSSURRATO CON ALTEZZA DEFINITA</p>
	<p>MUTAMENTO GRADUALE DALLA PRIMA ALLA SECONDA VOCALE</p>
	<p>LA CONSONANTE "R" VIENE PROLUNGATA IN UN SUONO SIMILE AL <i>FRULLATO</i> NEI FIATI.</p>



LA CONSONANTE VIENE PROLUNGATA MANTENENDO LA PRESENZA DELL'ALTEZZA INDICATA







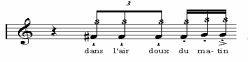
- LA TECNICA VOCALE IMPIEGATA DAL CORO II DOVRÀ ESSERE IL PIÙ SIMILE POSSIBILE ALLA TECNICA VOCALE NORMALMENTE ADOTTATA PER IL REPERTORIO RINASCIMENTALE



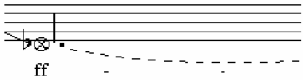
*N.B: LE ALTERAZIONI HANNO VALORE PER L'INTERA BATTUTA (SONO PRESENTI ALTERAZIONI DI CORTESIA)*

## NOTE PER LA PRONUNCIA

PER IL TESTO LATINO	
DITTONGO: OE ( COELI)	PRONUCIA: E (COME LA PAROLA ITALIANA LETTO)
DITTONGO: AE (SAECULUM)	PRONUCIA: E (COME LA PAROLA ITALIANA LETTO)
SUONO SEMIVOCALICO:J (JUDICARE)	PRONUCIA: J (COME NELLA PAROLA INGLESE: YES)
PER IL TESTO FRANCESE	
PAROLE CON VOCALI IN TERMINE DI PAROLA (COME LUMIERE O IMMENSE) NORMALMENTE MUTE	POSSONO ESSERE PRONUNCIATE COME PRESCRITTO COMUNEMENTE (LUMIER; IMMENS) O SI PUÒ TROVARE LA POSSIBILITÀ CHE LA VOCALE FINALE VENGA PRONUNCIATA IN MANIERA PROLUNGATA (LUMIERE ; IMMENSE )
PER ENTRAMBE LE LINGUE	
SUONI VOCALICI ISOLATI E CHE NON FANNO PARTE DI UNA SPECIFICA PAROLA COME: AH,EH,IH,OH,UH	LA PRONUNCIA È QUELLA NORMALE DELLA VOCALE MA LEGGERMENTE ASPIRATA( COME NELLA PAROLA INGLESE HUNGRY)

## SIGNS AND SYMBOLS

	<p>“FALSETTO” TECHNIQUE ( NOT “IN MASCHERA”). THE SOUND SHOULD BE FIXED, NOT VIBRATO, VERY “SMALL” AND WITH A VERY LIGHT COLOUR</p>
	<p>OPEN MOUTH</p>
	<p>CLOSED MOUTH</p>
	<p>FROM OPEN TO CLOSED AND VICE VERSA</p>
	<p>HIGHEST PITCH OF THE VOCAL RANGE</p>
	<p>SPOKEN IN THE LOW, MEDIUM, MEDIUM-HIGH RANGE</p>
	<p>WHISPERING WITH A DEFINITE PITHC</p>

	TURNING SLOWLY FROM THE FIRST TO THE SECOND VOWEL
	THE R MUST BE STRESSED AND CONTINUOUS (USING THE TONGUE AS IF WAS A FLUTTERTONGUE): WHEN IS PRESENT THIS INDICATION ON THE SCORE, THE CORRECT PRONUNTIATION IS THE LATIN ONE (EVEN IN THE FRENCH PARTS)
	CONSONANT SOUND WITH A LIGHT PRESENCE OF THE PITCH

*N.B: THE ALTERATIONS LAST FOR THE WHOLE MEASURE (COURTESY ALTERATIONS ARE PRESENT)*

- *VOCAL TECHNIQUE OF THE CHOIR II SHOULD BE SIMILAR TO THE TECHNIQUE OF SMALL CHORAL GROUPS WITH A 15<sup>TH</sup> AND 16<sup>TH</sup> CENTURY REPERTOIRE*

## PRONUNTIATION GUIDE

FOR LATIN TEXT	
DIPHTONG: OE ( COELI)	FONETIC PRONUNTIATION: E (AS IN ENGLISH WORD: BED)
DIPHTHONG: AE (SAECULUM)	FONETIC PRONUNTIATION :E (AS IN ENGLISH WORD: BED)
SEMIVOWEL:J (JUDICARE)	FONETIC PRONUNTIATION: J (AS IN ENGLISH WORD: YES)

FOR FRENCH TEXT

WORDS AS "IMMENSE" OR "LUMIERE" (WITH A VOWEL SOUND IN THE END NORMALLY NOT PRONOUNCED)

CAN BE PRONOUNCED WITHOUT THE VOWEL SOUND (IMMENS) (LUMIER) OR WITH THE VOWEL SOUND LONG IN THE END (IMMENSE\_\_) (LUMIERE\_\_)

GENERAL ADVICE

VOWEL SOUNDS AS A,E,I,O,U (THAT DON'T BELONG TO THE TEXT)

ARE VERY LIGHT AND SOFT, COMPLETELY UNSTRESSED.  
A = ENGLISH : ARE  
E = ENGLISH: ENEMY  
I = ENGLISH: IS  
O = ENGLISH: ORDINARY  
U = AS IN FRENCH [V]OU[S]

VOWEL SOUNDS AS AH,EH,IH,OH,UH (THAT DON'T BELONG TO THE TEXT)

THE PRONUNTIATION IS THE SAME BUT SLIGHTLY STRESSED ( AS IN THE ENGLISH: HUNGRY)