

Carlotta Ferrari

Monodie sacre

Per coro femminile o virile e bordone



Columba aspergit
Dirigere et sanctificare
Fecisti nos ad te
O pastore amantissimo
Quando l'anima

2017

Columba aspexit

Monodia per coro (femminile o virile) e bordone

Carlotta Ferrari 2017

Columba aspexit
per cancellos fenestræ
ubi ante faciem eius
sudando sudavit balsamum
de lucido Maximino.
Calor solis exarsit
et in tenebras resplenduit
unde gemma surrexit
in edificatione templi
purissimi cordis benivoli.
(Hildegard)

The dove peered in
through the lattices of the windows
where, before its face,
a balm exuded
from incandescent Maximilian.
The heat of the sun burned
dazzling into the gloom:
whence a jewel sprang forth
in the building of the temple
of the purest loving heart.

Musical score for the first section of the song. The music is in common time, key signature is one flat. The vocal line starts with a fermata over a whole note, followed by eighth notes. The bass line consists of sustained notes. The vocal part includes lyrics: "Co-lum-ba a - spe-xit, co-lum-ba a - spe-xit, per can - cel - los fe -". Measure number 8 is indicated above the staff.

Musical score for the second section of the song. The vocal line continues with eighth notes. The bass line consists of sustained notes. The vocal part includes lyrics: "ne - stræ, co-lum-ba a - spe-xit, co-lum-ba a - spe-xit, per can -". Measure number 8 is indicated above the staff.

Musical score for the third section of the song. The vocal line continues with eighth notes. The bass line consists of sustained notes. The vocal part includes lyrics: "cel - los fe - ne - stræ, u - bi an - te fa - ciem e - ius, su - dan - do,". Measure number 15 is indicated above the staff.

Musical score for the final section of the song. The vocal line continues with eighth notes. The bass line consists of sustained notes. The vocal part includes lyrics: "su - da - vit bal - sa - mum, su - da - vit bal - sa - mum de lu - ci - do Ma - xi - mi - no.". Measure number 23 is indicated above the staff.

30

Ca-lor so - lis e - xar - sit,
ca-lor so - lis e - xar - sit,
et in

39

te - ne-bras re - splendu-it,
un-de gem - ma sur - re - xit,
in e - di - fi - ca - ti - o - ne

47

tem - pli,
pu - ris - si-mi cor - dis be - ni - vo - li,
pu - ris - si-mi

57

cor - dis be - ni - vo - li.
Co-lum-ba a - spe-xit,

66

per can - cel - los fe - ne - stræ,
co-lum-ba a - spe-xit,
co-lum-ba

74

a - spe-xit,
per can - cel - los fe - ne - stræ,
per can - cel - los fe - ne - stræ.

Dirigere et sanctificare

Monodia per coro (femminile o virile) e bordone

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Dirigere et sanctificare, regere et gubernare dignare, Domine Deus, Rex cœli et terræ,
hodie corda et corpora nostra, sensus, sermones et actus nostros in legge tua
et in operibus mandatorum tuorum; ut hic et in æternum, te auxiliante,
salvi et liberi esse mereamur, Salvator mundi: qui vivis et regnas in sæcula sæculorum. Amen.
(*Liturgia Horarum*)

O Lord God, King of heaven and earth, may it please Thee this day to order and to hallow, to rule and to govern our hearts and our bodies, our thoughts, our words and our works, according to Thy law and in the doing of Thy commandments, that we, being helped by Thee, may here and hereafter worthily be saved and delivered by Thee, O Savior of the world, who livest and reignest for ever and ever. Amen.

Le dinamiche assecondino la linea melodica: crescendo verso l'acuto e diminuendo verso il grave.

(8)

Di - ri - ge - re et sanc - ti - fi - ca - re, re - ge - re et gu - ber - na - re di - gnare, Rex cæ - li et ter - ræ, ho - di - e, cor - da et

10

gna - re, Rex cæ - li et ter - ræ, ho - di - e, cor - da et

22

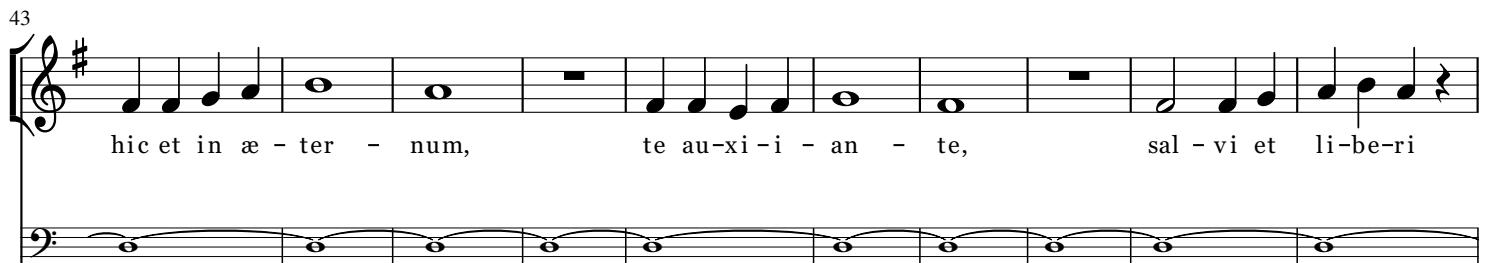
cor - po - ra no - stra, sen - susser - mo - nes et ac - tus no - stros, in le -

32



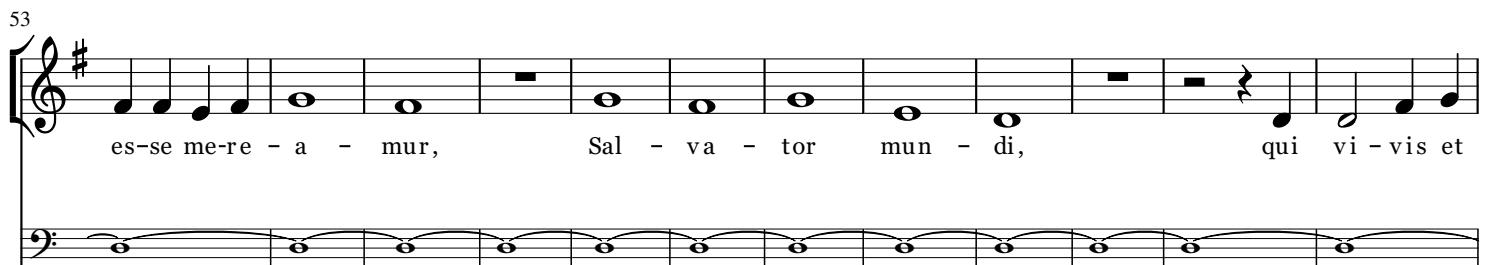
ge tu - a, et in o - pe-ri - bus, man da - to - rum tu - o - rum, ut

43



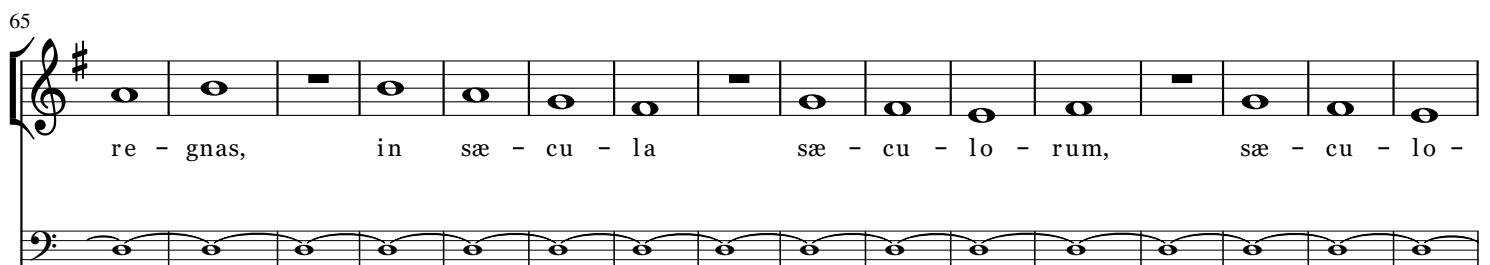
hic et in æ - ter - num, te au - xi - i - an - te, sal - vi et li - be - ri

53



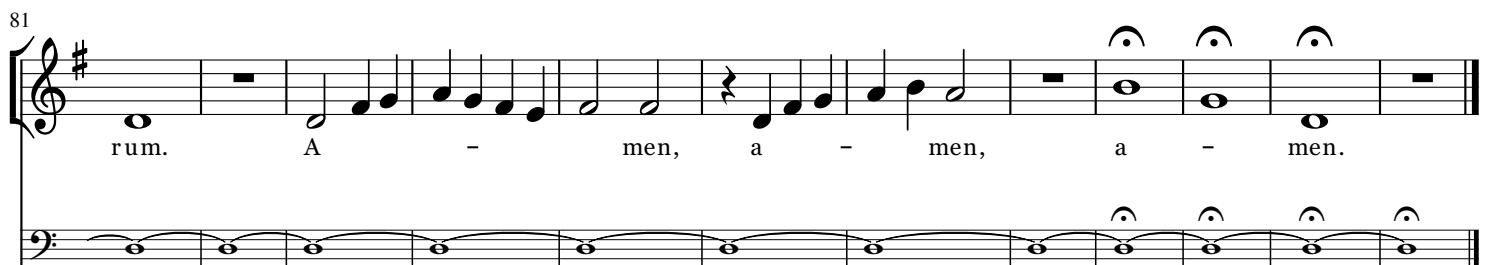
es-se me-re - a - mur, Sal - va - tor mun - di, qui vi - vis et

65



re - gnas, in sæ - cu - la sæ - cu - lo - rum, sæ - cu - lo -

81



rum. A - men, a - men, a - men.

Fecisti nos ad te

Monodia per coro (femminile o virile) e bordone

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Fecisti nos ad te et inquietum est cor nostrum donec requiescat in te.
(Agostino d'Ippona)
You have made us for yourself, O Lord, and our hearts are restless until they rest in you.

17

p

(8) Fe - ci - sti nos ad te, fe - ci - sti nos ad te, et in - qui-

cresc. sempre...

mf

e - tum, in - qui - e - tum, est cor no - strum, est cor no - strum,

34

p

fe - ci - sti nos ad te, fe - ci - sti nos ad te, et in - qui-

cresc. sempre...

mf

e - tum, in - qui - e - tum, est cor no - strum, est cor no - strum,

50

mf

e - tum, in - qui - e - tum, est cor no - strum, est cor no - strum,

67

p

do - nec re - qui - e - scat in te, in te.

pp

O pastore amantissimo

Monodia per coro (femminile o virile) e bordone

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O pastore amantissimo delle vostre pecorelle, mentre per esse avete spese non tutte le vostre ricchezze, ma tutto il vostro sangue!
O bontà, o amore, o tenerezza di un Dio verso dell'anime! Oh potessi ancor io, Gesù mio,
dare il mio sangue e la vita su d'una croce o sotto una mannaia per amore di voi che avete data la vita su della croce per me!
(Alfonso Maria de' Liguori)

The musical score consists of three staves of music. The top staff is for soprano or alto voices, the middle staff is for bass voices, and the bottom staff is for the organ or harpsichord (bordone). The music is in common time, with a key signature of one flat. The vocal parts are mostly in eighth-note patterns, while the organ part features sustained notes and some sixteenth-note patterns. The lyrics are written below the notes in Italian. Measure numbers 8, 9, and 16 are indicated at the beginning of each section.

8
O pa - sto-re a-man - tis-si-mo, del-le vo-stre pe-co - rel - le,

9
men-tre per es-se_a-ve-te spe - se non tut - te le vo-stre ric-chez-ze,

16
ma tut-to_il vo-stro san - gue, ma tut-to_il vo-stro san - gue.

24 *mf* *espressivo*

O bon - tà, o te-ne - rez - za, o te-ne - rez - za di un Dio ver - so del -

31 *mf*

l'a-ni-me, oh po - tes - si_an-cor i - o Ge-sù mi - o, Ge-sù mi - o,

38 *mf*

da - re il mio san - gue, e la vi - ta su d'u-na cro - ce, o

45

sot-to_u-na man - na-ia per a - mo - re, di vo - i, che_ave-te da - ta la vi - ta

54 *p*

su del-la cro - ce per me, su del-la cro - ce per me.

Quando l'anima

Monodia per coro (femminile o virile) e bordone

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Quando l'anima, per interior vista, si vede così da Dio tirare con tanto amoroso fuoco,
allora per quel calore dell'affocato amore del suo dolce Signore e Dio, che sente ridondar nella sua mente, tutta si liquefà.
(Caterina da Genova)

The musical score consists of five systems of music, each with two staves: soprano (treble clef) and basso continuo (bass clef). The key signature is G major (one sharp). The tempo is indicated by a metronome mark of 120 BPM.

System 1 (Measures 8-12): Dynamics: *mf*. The soprano part begins with eighth-note chords. The basso continuo part consists of sustained notes with grace notes.

System 2 (Measures 13-17): Dynamics: *p*. The soprano part continues with eighth-note chords. The basso continuo part consists of sustained notes with grace notes.

System 3 (Measures 25-29): Dynamics: *mf* and *p*. The soprano part begins with eighth-note chords. The basso continuo part consists of sustained notes with grace notes.

System 4 (Measures 37-41): The soprano part begins with eighth-note chords. The basso continuo part consists of sustained notes with grace notes.

System 5 (Measures 50-54): The soprano part begins with eighth-note chords. The basso continuo part consists of sustained notes with grace notes.

Text:

Quando l'a-ni-ma, per in-te-ri-or vi-sta, si ve-de co-sì da Di-o, ti-ra-recon
tan-to a-mo-ro-so fuo-co, ti-ra-recon tan-to a-mo-ro-so fuo-co, al-lo-raper quel ca-lo-re, del-
l'af-fo-ca-to a-mo-re, del suo dol-ce Si-gno-re e Di-o, del suo dol-ce Si-gno-re e Di-
o, che sen-te ri-don-dar nel-la su-a men-te, tut-ta, tut-ta si li-que fa, tut-ta,
tut-ta, tut-ta si li-que fa, tut-ta, tut-ta si li-que fa.