

Fortis Atque amara

Stans a longe

for 2 sopranos and alto

Paul Frankhuijzen

Fortis Atque amara, duration: c. 3:00'

Stans a Longe, duration: c. 2:00'

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Paul Frankhuijzen.

www.paulfrankhuijzen.com

E-mail p.frankhuijzen@gmail.com

Canto X

Deel I

Non fu mai el più bel sollazzo

Fortis Atque amara

Stans a longe

In Voce

Ik ben zwart

Deel II

Canto X

The Wealdon Trio (Benjamin Britten)

Deel III

Duo Voce

Ego flos campi (Clemens non Papa)

Gij zijt schoon

Canto X

Part I

Non fu mai el più bel sollazzo

Fortis Atque amara

Stans a longe

In Voce

I am black

Part II

Canto X

The Wealdon Trio (Benjamin Britten)

Part III

Duo Voce

Ego flos campi (Clemens non Papa)

You are beauty

'Canto X' by Paul Frankhuijzen: a consonance journey into purification

From follower to individual', thus reads the subtitle of this project of its composer Paul Frankhuijzen.

'From follower to individual', thus reads the subtitle of this project of its composer Paul Frankhuijzen. In the large-scale song-cycle 'Canto X' Frankhuijzen gives voice to a universal search by humankind: i.e. the one of faithful follower of God into a more unconventional and enlightened individual. A rebirth of humanity placed in a historical perspective. From the dark, gloomy Middle Ages during which religion left a large mark on life into the enlightened era of the Renaissance, in which much more meaning was attached to personal initiative, as well as to Arts and Science.

The composer uses remarkably contemporary texts originating from the Song of Solomon and Dante's *La Divina Commedia* [The Divine Comedy], but a heretic argument of fifteenth-century monk Savonarola has been included as well. In addition Frankhuijzen incorporated inciting and inspiring texts in Dutch, old Italian, Latin and English.

The cycle has been divided up in three chapters, which have been set up as one long composition, joined tightly together. A consonance journey with one end only: 'from follower to individual'.

Marc van der Voort

First signs of mental resistance emerge at the beginning of the composition. Savonarola, the heretical monk, sings in 'Non fu mai el piu bell sollazzo' about the insanity of Christ and Christianity.

The same vital questions are also given a chance in the edited sequentias from around 850 A.D.: 'Fortis Atque amara' [full of bitter force] and 'Stans a longe' [standing at a distance].

'In Voce', a short duet for baroque trombones, is followed by 'Ik ben zwart' [I am black]. In this part text fragments from Canticles no.1 by Solomon are mixed with heretical texts by Tertullian (3rd century A.D.). 'Ik ben zwart' [I am black] deals with Love and Respect for Higher Things, as well as with man's weaknesses and his prejudices.

The second part, called 'Canto X', takes up centre stage.

Text fragments from Dante Alighieri's 'Hell' from 'La Divina Commedia' [The Divine Comedy] are used in this part. A hellish journey through no man's land is undertaken in the part in question. A Dantesque world in which lies, fraud, cheating and exorbitant profits prevail, and one in which sinners don't want to acknowledge their sins.

In the third part Love and Beauty are at the forefront.

'It is Love which will triumph in the end', according to the composer. 'Love for a person, an object or love of work, but especially the kind of love that gives drive to life.'

The third part starts with 'Due Voce', a duet for baroque trombones. Then the conclusion follows with 'Gij zijt schoon' ['Thou art beautiful']. It consists of text fragments originating from Canticles No. IV. by Solomon. 'It is one big languorous declaration of love to Beauty', observes Frankhuijzen

Canto X forms a whole, but the parts can also be performed separately.

Fortis atque amara
erit tunc dies illa
In qua perient cuncta
quae videntur, corporea, tellus et omnia natantia.
Judex mitis parebit ut districte puniat.
Judicabitque saecula, qui creavit omnia.
Columna caeli ad nutum tilius tremescet alta.
O dies illa, in qua manifesta sic erunt cuncta!
Et quid faciet virgula, quid tabella,
si sic pavescet poli columnella?
Et quid sentiet humana, quid terrena, si ita tremescet
polorum caterva?

O rex sempiternae, qui largiris nobis omnia moderna,
Ne nos sinas ire in inferni teatra zabulorum loca,
Sed duc ad angelorum regna. Amen.

Full strength and bitter
will be then that day,
on what everything will fare, what one sees, bodies,
ground and all what swims.
The peaceful judge will appear to punish strictly.
And he will judge all generations, which he has created.
High pillar's of the sky he will do tremble.
O, which day, on which everything will be obvious (irrefutable)!
And what it will do a twig? what a contact,
if the pillar of the sky roof will become this way frightened?
And what will people and the ground feel, if the multitude
of the pools will start drone this way?

O eternal king, thou, who us give everything do
not permit that we go to the harbours of the hell and the devil,
but lead our to rich of angels. Amen.

Vol kracht en bitter
zal dan die dag zijn,
waarop alles zal vergaan, wat men ziet, lichamen,
aarde en al wat zwemt.
De vreedzame rechter zal verschijnen om streng te straffen.
En hij zal alle generaties oordelen, die hij heeft geschapen.
Hoge zuilen van de hemel zal hij doen trillen.
O, die dag, waarop alles zonneklaar (onweerlegbaar) zal zijn!
En wat zal het een twijgje er toe doen?,
wat een contract, als de zuil van het hemelgewelf zo bang
zal worden?
En wat zal de mens en de aarde voelen, als de schare van de
polen zo zal beginnen te dreunen?

O eeuwige koning, gij, die ons alles schenkt sta niet toe dat wij
gaan naar de oorden van de hel en de duivel, maar leid ons naar
het rijk van de engelen. Amen.

Stans a longe

qui plurima perpetrarat facinora,
atque sua revolvens secum crimina,
Nolebat alta contemplare coeli sidera
Sed pectus tundens deprome bat ore lacrimans:
Deus, propitius mihi peccatori esto
Et mea omnia pius dele facinora.
Hac voce benigna promeruit clementia
Nec non et justificatus venit domum suam.
Cujus nos sacra sectantes exempla dicamus Deo:
Deus benigne, nostri miserere laxans debita
Mitis et nos justifica.

During of distant

He achieved very a lot of crime.
And whereas he at themselves crime has been considered,
savage he do not observe the high stars of the sky but on its
udder beating he gave with its mouth to know, already crying:
'God, indicated me sinner mercifully and exterminates
mercy-full already my crime'.
He mercy deserved by these good favourable words and
certainly, however, honestly went he to its house.
To leave we, are to saint examples pursuing, to say:
'Kind God, have compassion with our and take good-natured
ours sent away, and make our honestly'.

Staande van verre

bracht hij zeer vele misdaden tot stand.
En terwijl hij bij zichzelf zijn misdaden overdacht,
wilde hij niet de hoge sterren van de hemel gadeslaan
maar op zijn borst slaande gaf hij met zijn mond te
kennen, al huilend : 'God, wees mij zondaar genadig en
verdelg genadevol al mijn misdaden'.
Door deze goedgunstige woorden verdiende hij genade
en zeker wel rechtschapen ging hij naar zijn huis.
Laten wij, zijn heilige voorbeelden nastrevend, zeggen :
'Welwillende God, heb medelijden met ons en neem
zachtzinnig onze zonden weg en maak ons rechtschapen.'

Fortis Atque amara

♩ = 58

*divoto
canta distinto con articolare*

Paul Frankhuijzen Op. 0027

2006

Lyric: anonymous

Soprano 1

mf

For-tis at-que a-ma - ra e - rit tunc di - es il - la In qua pe - ri - ent cun - cta

*divoto
canta distinto con articolare*

Soprano 2

mf

For-tis at-que a-ma - ra e _____ il - la In _____ cun - cta

*divoto
canta distinto con articolare*

Alto

mf

For-tis at-que a-ma - ra e _____ il - la In _____ cun - cta

4

quea vi - den - tur, cor - po - re - a, tel - lus et om - ni - a na - tan - ti - a

Quae vi - den - tur, cor - po - re - a tel - lus et om - ni - a na - tan - ti - a.

Quae vi - den - tur, cor - po - re - a tel - lus et om - ni - a na - tan - ti - a.

5

Ju - dex mi - tis pa - re - bit ut di - stric - te pu - ni - at. Ju - di - ca - bit - que sae - cla, qui cre - a - vit om - ni - a

Ju - dex mi pa - re - bit Ju - di - ca - bit - que sae - cla,

Ju - dex mi pa - re - bit Ju - di - ca - bit - que sae - cla,

Fortis Atque amara

7

Co - lum - na cae - li ad nu - tum ti - li - us tre - me - scet al - ta.

Co - lum - na cae _____ ti - li - us

Co - lum - na cae _____ ti - li - us

8

O di - es il - la, in qua ma - ni - fe - sta sic e - runt cun - cta!

O di - es il ma - ni - fe - sta

O di - es il ma - ni - fe - sta

9

Et quid fac - ci - et vir - gu - la, quid ta - bel - la, si sic pa - ve - scet po - li co - lum - nel - la?

Et quid _____ quid ta - bel - la

Et quid _____ quid ta - bel - la

10

Et quid sen-ti et hu-ma-na, quid ter-re - na, si i - ta tre-me-scet po - lo - rum ca - ter - va?

Et quid__ quid ter-re - na

Et quid__ quid ter-re - na

11

O rex sem - pi - ter - ne, qui lar - gi - ris no - bis om - ni - a mo - der - na,

O rex sem - - - ne, qui lar mo - der - na,

O rex sem - - - ne, qui lar mo - der - na,

12

Ne nos si - nas i - re in in - fer - ni tea - tra za - bu - lo - rum lo - ca,

Ne nos si re in_____ lo - co,

Ne nos si re in_____ lo - co,

Fortis Atque amara

13

Sed _____ duc ad an - ge - lo - rum re - gna. A - men. Rit.

Sed _____ duc ad an - ge - lo - rum re - gna. A - men. Rit.

Sed _____ duc ad an - ge - lo - rum re - gna. A - men. Rit.

Stans a longe

Paul Frankhuijzen Op. 0026
2006
Lyric: anonymous

♩ = 70
cantabile
(*poch. contenimento*)

mp

Stans a lon - ge — qui plu - ri - ma per-pe-tra-rat fa - ci - no - ra,

cantabile
(*poch. contenimento*)

mp

Stans a lon - ge — qui plu - ri - ma per-pe-tra-rat fa - ci - no - ra,

cantabile
(*poch. contenimento*)

mp

Stans a lon - ge — qui plu - ri - ma per-pe-tra-rat fa - ci - no - ra,

3

at-que su-a re-vol-vens se-cum cri-mi-na, No-le-bat al-ta con-tem-pla-re coe-li si-de-ra

at-que su-a re-vol-vens se-cum cri-mi-na, No-le-bat al-ta con-tem-pla-re coe-li si-de-ra

at-que su-a re-vol-vens se-cum cri-mi-na, No-le-bat al-ta con-tem-pla-re coe-li si-de-ra

5

Sed pec-tus tun-dens de-pro-me bat o-re lac-ri-mans: De-us pro-pi-ti-us mi-hi pec-ca-to-ri es-to

Sed pec-tus tun-dens de-pro-me bat o-re lac-ri-mans: De-us pro-pi-ti-us mi-hi pec-ca-to-ri es-to

Sed ec-tus tun-dens de-pro-me bat o-re lac-ri-mans: De-us pro-pi-ti-us mi-hi pec-ca-to-ri es-to

Stans a longe

7

Et me-a om-ni-a pi-us de-le fa-ci-no-ra. Hac vo-ce be-nig-na pro-me-ru-it cle-men-ti-a

Et me-a om-ni-a pi-us de-le fa-ci-no-ra. Hac vo-ce be-nig-na pro-me-ru-it cle-men-ti-a

Et me-a om-ni-a pi-us de-le fa-ci-no-ra. Hac vo-ce be-nig-na pro-me-ru-it cle-men-ti-a

9

Nec non et jus-ti-fi-ca-tus ve-nit do-mum su-am. Cu-jus nos sac-ra sec-tan-tes ex-emp-la di-ca-mus De-o:

Nec non et jus-ti-fi-ca-tus ve-nit do-mum su-am. Cu-jus nos sac-ra sec-tan-tes ex-emp-la di-ca-mus De-o:

Nec non et jus-ti-fi-ca-tus ve-nit do-mum su-am. Cu-jus nos sac-ra sec-tan-tes ex-emp-la di-ca-mus De-o:

11

$\text{♩} = 70$

De-us be-nig-ne, nos-tri mi-se-re-re la-xans de-bi-ta Mi-tis et nos jus-ti-fi-ca.

De-us be-nig-ne, nos-tri mi-se-re-re la-xans de-bi-ta Mi-tis et nos jus-ti-fi-ca.

De-us be-nig-ne, nos-tri mii-se-re-re la-xans de-bi-ta Mi-tis et nos jus-ti-fi-ca.