

Sèira d'istà

for mixed voices (SATB div) unaccompanied

text in Piedmontese (Italy) dialect: Primo Goglio (born 1926)

Corrado Margutti (born 1974),
op. 90 (2012)

Scorrevole (♩ = ca. 66)

mp

Soprano
Sèi - ra d'i - stà an mes al verd ë - slon - gà, a con - tem - plé an cel le stèi - le ba - ri -

Alto
Sèi - ra d'i - stà an mes al verd ë - slon - gà, a con - tem - plé an cel le stèi - le ba - ri -

Tenor
Sèi - ra d'i - stà an mes al verd ë - slon - gà, a con - tem - plé an cel le stèi - le ba - ri -

Bass
Sèi - ra d'i - stà an mes al verd ë - slon - gà, a con - tem - plé an cel le stèi - le ba - ri -

Piano
(for rehearsal only)

5

mf *p dolce*

- ve - le, sco - té 'l bel cant dij grij an - na - mo - rà, sté 'n - can - tà, sté 'n - can -

mf *p dolce*

- ve - le, sco - té 'l bel cant dij grij an - na - mo - rà, sté 'n - can -

mf *p dolce*

- ve - le, sco té 'l bel cant dij grij an - na - mo - rà, sté 'n - can - tà, _____

mf *p dolce*

- ve - le, sco - té 'l bel cant dij grij an - na - mo - rà, sté 'n - can -

poco rit. . . .

- tà, sté'n-can - tà, sté'n-can - tà, sté'n-can - tà dal ber-lu - sé dle lu - sen -

- tà, sté'n - can-tà dal ber-lu - sé dle lu - sen-

sté'n-can - tà, sté'n-can - tà dal ber - lu - sé dle lu-sen-tè - le, dle lu - sen -

- tà, sté'n-can-tà dal ber - lu - sé dal ber-lu - sé dle lu - sen -

poco rit. . . .

14 a tempo *mf*

- tè - le. A - mi - ré la lu - n-a e ij sò ri - fless d'ar-gent, sen - te rom-pe'l si -

- tè - le. A - mi - ré la l ent, sen - te rom-pe'l si -

- tè - le. A - mi - ré la l ent, sen - te rom-pe'l si -

- tè - le. A - mi - ré la lu - n-a e ij sò ri - fless d'ar-gent, sen - te rom-pe'l si -

ASTRAUM

a tempo

28 Poco più comodo (♩ = ca. 56)

p ...d'es - - se, tra 'l bel Ca-na - vèis, Ca-na-vèis

p A-vèj pia-si, a - - - vèj pia-si d'es - se, d'es - se, tra 'l bel Ca - na-vèis

unis p A-vèj pia-si, pia - si d'es - se, d'es - se, tra 'l bel Ca - na-vèis

unis p A - vèj pia-si d'es - se, d'es-se, tra 'l bel Ca-na-vèis.

Poco più comodo (♩ = ca. 56)

34

e le mon - ta - -

e le mon-ta-gn

e le mon-ta - - gne dèl Gran... dèl Gran... dèl Gran Pa-ra-dis, an

e le mon - ta - - gne dèl Gran...dèl Gran Pa - ra - dis, an - do -

dèl Gran Pa-ra-dis,

ra-dis, an do-a aj'è la

ASTRUM

39 *f* *mf* *p subito e Intenso*

an-do-a j'è la tè-ra dle to-e rèis an - do - a a j'è, an-do-a j'è la tè - ra

tè - - ra dle to - e rèis an - do - a a j'è, an-do-a a j'è la tè-ra, an-

- do - a a j'è, an - do - a, an-do-a j'è, an-do-a j'è - la tè - ra, -

- a, an-do-a j'è, an - do - a a j'è, an-do-a j'è la tè - ra

poco rit. *ff* *mp* *ancora rit.*

dèl tò car pa - is, an - do - . . . car pa - is. Cir-con-

- do - a, an - do - - a *mp* ...car, car pa - is.

an - do - - a **ASTRUM** *mp* car pa - is.

dèl tò car pa - is, an - do - a a j'è la tè-ra dèl tò car pa - is. *sentito* *mp*

poco rit. *ancora rit.*

Tempo I (♩ = ca. 66)

49 *mf*

- dà da na, da na co - si be-la ar-mo-ni - a, men-tre èt pas - so pèr la ment 'sti

mf

Cir - con - dà da na co - sì be-la ar-mo-ni - a, men-tre èt pas - so pèr la ment

mf

Cir - con - dà da na co - sì be-la ar-mo-ni - a, men-tre èt pas - so pèr la ment 'sti

mf

Cir - con - dà da na co - si be-la ar-mo-ni - a, men-tre èt pas - so pèr la ment 'sti

Tempo I (♩ = ca. 66)

53 *f intenso*

vers, sen - t-se cit, pi cit che na fur - mi - ja an con - front, an con - front, an con -

f intenso

'sti vers, sen - t-se cit, pi an con - front,

f intenso

vers, sen - t-se cit, pi in con - front, a 'n co - si in - mens...

f intenso

vers, sen - t-se cit, pi an con - front,



59 *mf* rit.

-front, an con - front, an con - front a'n co-si in - mens u - ni - vers.

an con - front, _____ i - mens u - ni - vers. _____

an con - front a'n _____ u - ni - vers.

an con-front a'n co-si in - mens... a'n co-si in - mens _____ u - ni - vers.

ASTRUM

mf

rit.

64 *Più lento* ($\text{♩} = \text{ca. } 52$) *rit.*

P *PP*

Sèi - ra d'i - stà... ...a'n co-si in-mens... ..u - ni - vers.

P *PP*

Sèi - ra d'i - stà... ...a'n co-si in-mens... ..u - ni - vers.

P *PP*

Sèi - ra d'i - stà... ...a'n co-si in-mens... ..u - ni - vers.

div. P *PP*

P Sèi - ra d'i - stà... ..a'n co-si in-mens u - ni - vers.

Più lento ($\text{♩} = \text{ca. } 52$) *rit.*

Born in Turin in 1974 **CORRADO MARGUTTI** graduated from the Giuseppe Verdi Conservatory in Turin in composition, choral music and choral conducting. Symphonic band orchestration and music education, where he studied under Gilberto Bosco, Daniele Berio and Sergio Pasterni. He completed a Master's degree in composition at the same conservatory and he won scholarships from the De Sono Association in 2007 and 2008.

As a composer he has won numerous prizes and acknowledgements in both national and international competitions including the Forlège Vocal de Tous Competition (2000), the Los Palmas International Composition Competition (1999, 2002) the Piedmontese Choral Association Competition, Biella (2000), the Harmonization Competition, Aosta (1999) and composition competitions in conjunction with the Aosta Valley Choral Singing Workshop Competition every year from 1999 to 2001. In 2001 Corrado participated in the transcription of J.S. Bach's The Art of Fugue, a project organised and directed by Luciano Berio of the Experimental Opera Company in Spoleto. In 2012 he was invited by the SYC Ensemble Singers to hold a masterclass in Singapore about his music and Italian choral music.



His compositions have been published by Edizioni Carara (Bergamo), A Coeur Joie (Lyon), Gobierno de Canarias (Las Palmas), and Astrum (Tržič, Slovenia). Some of his works were commissioned by the Philharmonic Orchestra of Turin, Tfo Debussy (Turin), Singapore Youth Choir, St. Jacob's Chamber Choir (Stockholm), Mornington Singers (Dublin), Vars Musica (France), and Torino Vocalsensemble (Turin).

Currently the Artistic Director of the Coro del Bric (Turin), Coro Saint-Vincent (Aosta) and the Corale Roberto Golte (Turin), Corrado also performs regularly as a singer in Italy and abroad, having recently recorded the role of Mingone for the Bongiovanni label as well as Goro in Madama Butterfly and Borsa in Rigoletto for Ricordi. He recently performed in the Italian premiere of Michael Nyman's Man & Boy: DADA and the world premiere of Alberto Casali's Colore di Cenerentola of the Teatro Regio in Turin and the Teatro Comunale in Bologna. He also sang in the Italian premiere of Steve Reich's Daniel Variations in Milano with Senterli Selvaggi. In addition to the Italian premiere performance of Michael Gordon's Van Gogh in 2008.

(Updated January 2013)

English translations throughout this edition: Philip Peterson

Sèira d'istà 'n tla Vall'Òrch

text in Piedmontese (Italy) dialect:
Primo Goglio (born 1926)

Sèira d'istà an mes al verd èslongà,
a contèmpel an cel le stèlle barivele,
scotè 'l bel cant dij grij annamora,
sté 'ncantà dal berlusé die lusentéle.

Amiré la lun-a e ij sò rifless d'argent,
sente rompe 'l silens tant profond,
dal rumor dia Val portà dal vent...
Désmentì n'atim j'oròr 'd cost mond.

Avèj piàs d'esse, tra 'l bel Canavès
e le montagne diè Gran Paradis,
andoa a jè la tèra die toe rèis
andoa a jè la tèra diè tò car pais.

Circondà da na così bela armonia,
mentre èt passò pèr la ment 'sti vers,
sent-se cit, pi cit che na furnija
an confront a 'n così immens univers.

An audio pronunciation guide is freely available at: www.astrum.si

Just type „astrum.si Sèira“ into your browser ...
and you are there!

PHONETIC RULES TO READ THE PIEDMONTSE LANGUAGE IN "SÈIRA A ISTÀ"

è (sèira): It's an open e, as "and" in English.

s (sèira, sente, silens, vers, univers): as s like in "see" if not between two vowels or at the end of a word after a vowel (see the next example).

s (mes, berlusé, Canavès): this s is between two vowels or at the end of a word after a vowel: we must pronounce as "the red rose".

ss (esse, passo): as in "sea". This double ss is used to make the sound of s as in "sea" when it's between two vowels. It doesn't sound as a longer or double s like in "hiss" but only like a harder s like in "sick".

e (mes, vera) or é (contèplé): as in "Prés d'amour" in French.

Primo Goglio, nato a Pont Canavese (Torino) il 1° maggio 1926, si trasferì nel 1958 a Torino, dove vive tuttora. Ha lavorato presso le Officine Grandi Riparazioni delle Ferrovie dello Stato fino all'età della pensione. È da allora che comincia a comporre le sue rime in dialetto, scaturite dal legame emotivo forte con la valle d'origine e il tempo della giovinezza. Nelle sue poesie si succedono vivi ricordi, gli affetti, i mestieri scomparsi: non sterile rimpianto, ma documento e testimonianza a futura memoria.

Summer evening in Orco Valley 1

English literal translation by
Corrado Margutti (born 1974)

Summer evening in the outspread green,
to contemplate the whimsical stars in the sky,
to listen to the beautiful songs of the crickets in love,
to fall spellbound into the shimmer of fireflies.

To admire the moon and its silver reflection,
to listen to the profound silence, broken
by the noises of the valley carried by the wind...
To forget, for a moment, the horrors of this world.

To enjoy being between the beautiful Canavès
and the Gran Paradiso³ mountains,
where the land of your roots is,
where the land of your dear village lies.

Surrounded by such beautiful harmonies,
while these verses run through your mind,
to feel that you are small, smaller than an ant
compared to the immense universe.

¹ The valley where the river Orco (Ogre) flows.

² A piedmontese area between Torino and the Aosta Valley.

³ The Gran Paradiso (Great Paradise) is a mountain in the Graian Alps located between the Aosta Valley and Piedmont.

è (èslongà): a mute e as in "the car" or "Michelle ma belle" in French.

ò (èslongà, contèplé): as "moon", or "soon", or "amour" in French.

ce (ce): as in "Che Guevara".

ij (dij, grij): as in "the sea".

u (berlusé, lusentéle): the French u as in "tu" or the German ü in "Ich bin müde".

n-a (lun-a): as in "singing" or "speaking" (very strange sound ... listen to the recording, available at publisher's website: www.astrum.si).

ò (sò, tò): as in "more, for".

j or i or i (avèj, piàs, Paradis): as in "me" or "to be".

Primo Goglio was born on May 1st, 1926, in Pont Canavese, a mountain town north of Turin, in Piedmont (north-western Italy). In 1958 he moved to Turin, where he still lives. He has been a worker at a railway maintenance plant until he retired. After retirement, Primo started writing poems in his native dialect. Their content comes from his strong emotional ties with his native valley and his youth. In his poems there is a vivid depiction of memories, affections, and lost crafts and skills – not vain regrets, but deep, bright memories as a document for the future.

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