

Al mio piccolo Agostino / For my little son Agostino

# Crux fidelis

for 8-part male voices (TTTTBBBB div) in a spatial placement  
and tubular bell \*

Text in Latin: Passiontide sequence hymn *Pange, lingua ... praelium*  
attributed to St. Venantius Fortunatus (c. 530–c. 600/609)

Giovanni Bonato (born 1961)  
2001

## 1. Introduzione / Introduction \*

N.B. Il segno —— indica il prolungamento, con diminuendo, del relativo suono. /  
The sign —— indicates the extension of the sung syllable gradually decreasing.

1.

Crux fi-de – lis, inter omnes Ar-bor u- na no-bi- lis: Nulla ta- lem sil-va pro -fert, Fronde, flo-re, ger- mi - ne.

2.

Crux Ar-bor u- na no-bi- lis: Nul- pro -fert, Fronde, flo-re, ger-

3.

Crux fi-de – lis, inter omnes Ar-bor u- Nulla ta- ger- mi - ne.

4.

Crux fi-de – lis, in pro -fert, ger- mi - ne.

5.

Crux fi-de – lis, inter omn pro -fert, Fronde, flo-

6.

Crux Fronde, flo-re, ger- mi - ne.

7.

Crux fi-de – lis, inter omnes Ar- sil-va pro-fert, Fron-

8.

Crux fi-de – lis, inter omnes Ar-bor u- Fronde, flo-re, ger- mi - ne.



\*) For notes about spatial arrangement of performers and other info please see p. 12 /

STOJAN Per le note su disposizione spaziale degli artisti e altre informazioni si veda p. 12

KURET M 979-0-709035-14-4  
Choral WWW.ASTRUM.SI  
Series

SKCS 0013 AS 34.078/01

Copyright © 2010 by ASTRUM Music Publications, Slovenia-Europe

Vse pravice pridržane · Fotokopiranje zaščitenega materiala je nezakonito · Mednarodna zaščita zagotovljena  
All Rights Reserved · Photocopying copyright material is illegal · International Copyright Secured

ASTRUM 09/2010-1/5-08/2020  
Durata: cca. 9:00



1.

Dulce lignum,dulci, cla-vo, Dulce pondus su- sti - nens. Pange, lingua, glori- o- si Prae-li- um cer-ta-mi- nis,

2.

Dulce lori- o- um cer-ta-mi- nis,

3.

Dulce lignum,dulci, cla-v

**ASTRUM**

4.

Dulce cla-vo, Dulce pondus su- nens. Pange, lingua, glori- o- si Prae-li- um



5.

Dulce lignum,dulci, cla-vo, Dulce pon-

nens. Pange, lingua, glo-

ta-mi- nis,

6.

Dulce lignum

Prae-li- um cer-ta-mi- nis,

7.

Dulce lignum,dul-

cer-ta-mi- nis,

**ASTRUM**



8.

Dulce lignum,dulci, cla-vo,

sti- nens. Pange, lingua, glori- o- si Prae-

mi- nis,

1. Et su -per Cru-cis trophae-o Dic tri- um-phum no-bi- lem: Qua-li - ter Re- demptor or- bis Immo- la- tus vi - ce - rit.

2. Et su -per Cru-cis trophae-o Dic Qua-li - ter Re- demptor Immo- la- tus rit.

3. Et Dic tri- um-phum no-bi- lem: Qua-li - ter Re- bis Immo- la- ce - rit.

4. Et su -per Cru-cis tro- Immo- la- tus vi - ce - rit.

5. Et su - bis Im- ce - rit.

6. Et su -per Cru- Dic tri- um-phum no-bi- lem: Qua-li - ter Re bis Immo- la- tus vi -

7. Et su -per Cru-cis trophae-o Dic tri- Qua-li - ter Re- demptor or- bis Immo-

8. Et su -per Cru-cis no-bi- lem: Qua-li - vi - ce - rit.



N.B.

★ Si ripeta da ***Crux fidelis*** al segno /  
Repeat **Crux fidelis** from the sign

Attacca!

## 2. Tropus

**Molto lento**

Tenor I      *mp fermto / steady*

Bass I      Crux fi-de-      *mp fermto / steady*      *p*

Tenor II      (u)      *mp fermto / steady*

Bass II      (u)      *mf > p fermto / steady*

Tenor III      *mp fermto / steady*      fi-de-lis

Bass III      (u)      *p*      *mf > p fermto / steady*

Tenor IV      Crux      *mp fermto / steady*      de      *p*

Bass IV      (u)      de

9      *pp*      *mf > p < f*

T I      Crux..

B I      in - - - ter om - nes ar - bor u - na no - bi - lis:

T II      *pp*      *mf > p < f*

B II      o - - - m      Crux.

T III      in - ter      *pp*      *p < f*

B III      in-tero - nnes      no - bi - lis:

T IV      *pp*      *f > p < f*

B IV      m      Crux..      *p < f*

ASTRUM

4 \*) *glissando or portato*

16 stesso tempo

*f mp*

T I  
B I  
T II  
B II  
T III  
B III  
T IV  
B IV

*(a fil di voce, quasi un'orazione) p*

\* declamato

nul - la

et super Crucis trophyaeo

\* declamato

*p (a fil di voce, quasi un'orazione)*

- lem

et super Crucis trophyaeo dic triumphum nobilem, pange, lingua, gloriosi praelium certaminis

*p*

\* declamato

*p (a fil di voce, quasi un'orazione)*

Nu - - - - - la

Pange, lingua, gloriosi praelium certaminis

qualiter Redemptor orbis

*mf*

*p*

\* declamato

*p (a fil di voce, quasi un'orazione)*

ta - - - - - lem

Pange, lingua, gloriosi praelium certaminis

et super Crucis trophyaeo dic triumphum nobilem:

*CAMPANA / TUB. BELL*

*lasciar vibrare  
ma non troppo /  
let it vibrate,  
but not too much*

21 \* declamato, ***pp*** (*a fil*c**)

T I ta - lem et super C  
***p***

B I qualiter Redemptor orbis immo

T II sil - ***mf*** - ***mp*** fei  
***p***

B II fron - \* declamato, ***pp*** (*a fil*c**)

T III ta - lem qualiter Redemptor orbis immolatus vicerit et super Crucis trophyae dic triumphum nobilem,

B III immolatus vicerit.

T IV sil - va pro - fert, flo - re get - ne  
***p*** ***f***, ***mp*** ***mf***

B IV fron - de, ***p*** ***f***, ***mp*** ***mf***

ASTRUM

edemptor orbis immolatus vicerit.  
De parentis protoplasti  
ger - mi - , ***mp*** ***mf***  
ger -  
ger -  
ger -  
***mp*** ***mf***

**un poco più mosso**

26 **pp** leggermente staccato / lightly detached

T I Hoc o - pus no - strae sa - lu - tis or - do de - po - po - sce - rat: mul - ti - for - mis pro - di - to - ris

B I frau - de Fac - tor con - do - lens, quan - do po - mi no - xi - a - lis mor - te mor - su cor - ru - it:

T II 8 - ul -

B II

T III pp leggermente staccato / lightly detached

Quan - do ve - nit er - go sa - cri ple - ni - tu - do tem - po - ris, mis - sus est ab ar - ce Pa - tris

B III

T IV 8 - ce

B IV mf Du -



29

T I 8 ars ut ar - tem fal - le - ret: et me - de - lam fer - ret in - de, ho - stis un - de lae - se - rat.

B I i - pse li - gnum tunc no - ta - vit, dam - na li - gni ut sol - ve - ret.

T II 8 - gnum

B II li -

T III 8 na - tus, or - bis Con - di - tor mp

B III li -

T IV 8 - que ven - tre vir - gi - na - li mp - (1) -

B IV

**ASTRUM**

**Tempo I**

32

T I      *f p* fermo / resolute  
Du -

B I

T II      \* declamato  
*pp* (a fil di voce, quasi un'orazione)  
Vagit infans inter arcta conditus praesepia: membra pannis involuta

B II

T III      *p*  
Dul - - - ci  
car-ne fac-tus pro-di-it.

B III

T IV      *p*  
Du -  
\* declamato  
*pp* (a fil di voce, quasi un'orazione)  
membra pannis involuta Virgo Mater alligat:

B IV

36

T I      *mf*  
cla - vo

B I

T II      \* declamate

B II

T III      \* declamato  
*pp* (a fil di voce, quasi un'  
et manus pedesque et crura stricta cingit lascia.

B III

T IV      \* declamato *pp* (a fil di voce, quasi un'orazione)  
Vagit infans inter arcta conditus praesepia: membra pannis involuta

ASTRUM

B III      Vagit infans inter arcta conditus praesepia:  
dul - ci

B IV      dul - ce

TUTTI *pp* (a fil di voce, quasi un'orazione)

SOLO *mf* dul - ci

TUTTI *pp* (a fil di voce, quasi un'orazione)

SOLO *mf* dul - ci

Vagit infans inter arcta conditus praesepia:  
et manus pedesque et crura stricta cingit fascia.

40

*legg. ritenuto*

**T I** *pp* *mf* *pp* *f*

*Lustris sex qui iam peracta tempus implens corporis,*

*pp\* declamato* *(a fil di voce, quasi un'orazione)* *SOLO p* *(fals.)* *TUTTI pp* *f*

*clae et manus pedesque et crura stricta cingit fascia.*

*B I* *clae et manus pedesque et crura stricta cingit fascia.* *ce* *se volente, natus ad hoc.*

*T II* *SOLO mf* *TUTTI pp* *mf SOLO clae* *mp*

*inter arcta conditus praesepia:* *Dul - ce* *passionis deditus.* *pp* *f*

*ALTRI Agnus in crucis levatur* *div. mp*

*B II* *et manus pedesque et crura stricta cingit fascia.* *En acetum, fel, arundo.*

*SOLO clae* *mf* *SOLO dul - ci* *mf*

*T III* *pp* *ALTRI Vagit infans inter arcta conditus praesepia:* *pp* *f*

*TUTTI pp* *SOLO p* *(fals.)* *ALTRI immolandus stipite.* *TUTTI pp* *f*

*clae membra pannis involuta* *Du-* *Lustris sex qui iam peracta*

*Virgo Mater alligat:* *TUTTI pp* *SOLO p* *du-* *(SOLO)* *pp* *mf pp* *f*

*clae - vo* *Virgo Mater alligat: et manus pedesque* *mf* *p* *clae - vo*

*et crura stricta cingit fascia.* *tempus implens corporis, se volente, natus ad hoc.*

### Tempo I

*p tutti con estrema dolcezza sino alla fine ... \**

CAMPANA / TUB. BELL  
lasciar vibrare  
ma non troppo /  
let it vibrate,  
but not too much

CAMPANA / TUB. BELL  
lasciar vibrare  
ma non troppo /  
let it vibrate,  
but not too much

45

*Dul - ce li - gnum, dul - ci cla - vo, dul - ce pon - dus su - - - sti - -*

*B I* *Dul - ce li - gnum, dul - ci cla - vo, dul - ce pon - dus su - - - sti - -*

*TUTTI p*

*Dul - ce li - gnum, dul - ci cla - vo, dul - ce pon - dus su - - - sti - -*

*B II* *Dul - ce li - gnum, dul - ci cla - vo, dul - ce pon - dus su - - - sti - -*

*sputa, clavi, lancea: mite co*

*unda profluit terra, ponti*

*TUTTI p*

*Dul - ce li - gnum,*

*B III* *Dul - ce li - gnum,*

*TUTTI p*

*Dul - ce li - gnum,*

*B IV* *Dul - ce li - gnum,*

*CAMPANA / TUB. BELL  
lasciar vibrare  
ma non troppo /  
let it vibrate,  
but not too much*

**ASTRUM**

*Fle-cte-ra - mos, ar-bo-ral - ta,  
flumine!*

*dus su - - - sti - -*

*CAMPANA / TUB. BELL  
lasciar vibrare  
ma non troppo /  
let it vibrate,  
but not too much*

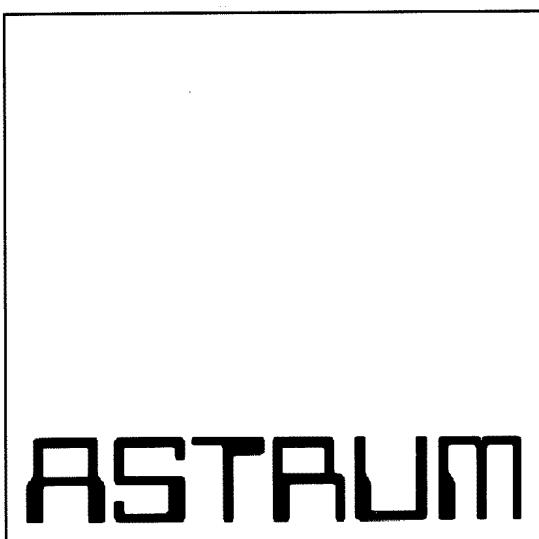
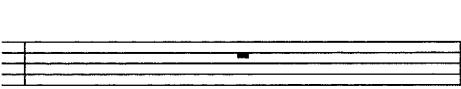
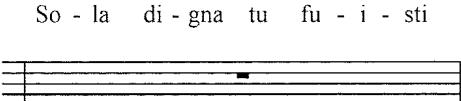
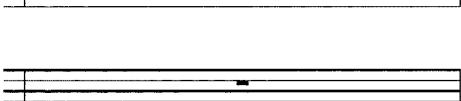
8 \*) in a declamatory style (with a small voice, almost as a prayer) AS 34.078/01

52

T<sub>I</sub> - nens, pon - - - - dus  
 B<sub>I</sub> - nens, pon - - - - dus  
 T<sub>II</sub> - nens, pon - - - - dus  
 B<sub>II</sub> ten - sa la - xa vi - sce - ra, et ri - gor len - te - scat il - le, quem de - dit na - ti - vi - tas,  
 T<sub>III</sub> - nens, pon - - - - dus  
 B<sub>III</sub> - nens, pon - - - - dus  
 T<sub>IV</sub> - nens, pon - - - - dus  
 B<sub>IV</sub> - nens, pon - - - - dus

≡

55

T<sub>I</sub> su - - - - sti - - - - nens,   
 B<sub>I</sub> su - - - - sti - - - - nens,  
 T<sub>II</sub> su - - - - sti   
 B<sub>II</sub> ut su - per - ni mem -   
 T<sub>III</sub> su - - - - sti   
 B<sub>III</sub> su - - - - sti   
 T<sub>IV</sub> su - - - - sti - - - - nens,   
 B<sub>IV</sub> su - - - - sti - - - - nens,

**ASTRUM**

58

T I                                      *pp*  
T II                                      *pp*  
B I                                      *pp*  
T III                                    *pp*  
B II                                    *pp*  
T IV                                    *pp*

fer - re sae - di pre - ti - um,         su - - - - sti - - - nens.

B III                                    *pp*  
T V                                      *pp*  
B IV                                    *p*  
*leggermente staccato / lightly detached*  
*mp*

So - la di - gna tu fu - i - sti fer - re sae - di pre - ti - um, at - que por - tum pree - pa - ra - re

61

T I                                      *SOL* *mf*  
T II                                      *SOL*  
B I                                      *SOL*  
B II                                      *SOL*  
T III                                      *SOL*  
B III                                      *SOL*  
T IV                                      *SOL*  
B IV                                      *SOL*

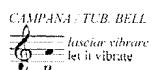
**ASTRUM**

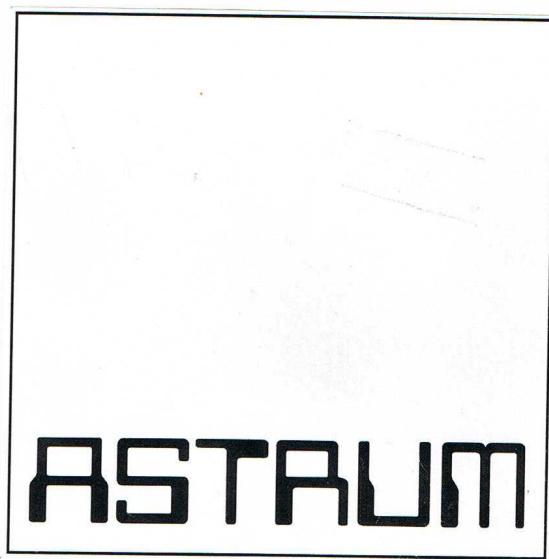
T I                                      *rall. un poco*  
T II                                      *rall. un poco*  
B I                                      *rall. un poco*  
B II                                      *rall. un poco*  
T III                                      *rall. un poco*  
B III                                      *rall. un poco*  
T IV                                      *rall. un poco*  
B IV                                      *rall. un poco*

*Crux.*                              *SOLO pp*  
*p*                                      *Crux.*                              *pp*

nau-ta mun-do nau-fra-go,         quem sa - cer cru - or pe - run - xit,         fu - sus,         fu - sus A - gni         cor - po - re.

First Recording is available for purchase at [www.valval.si](http://www.valval.si) [CD] and online at [www.amazon.com](http://www.amazon.com) [MP3]  
Performers: Vokalna akademija Ljubljana / Stojan Kuret, conductor / Kaja Kapus and Urša Kržič, violoncello



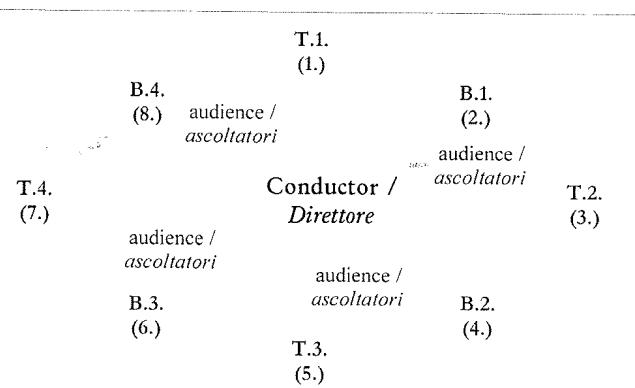


**GIOVANNI BONATO** was born in Schio in 1961. He has studied Composition with F. Vacchi, A. Guarnieri, and G. Manzoni at the "G. Verdi" Conservatoire in Milan. As a composer of chamber, choral, and symphonic compositions he has distinguished himself both in the national and in the international field. He was awarded in several competitions and prizes, of which the following are worth mentioning: "G. d'Arezzo" (1986/87/89/92/97/2002/2005), "A. Casella" in Siena (1987/89), "Città di Trieste" (1986/88), "I.C.O.N.S." (1989/92), "A. Pedrotti" in Trient (1990), "Gaudeamus" in Amsterdam (1989/91), "Olympia" in Athens (1989/90), "Wiener Internationaler Kompositionswettbewerb" in Vienna (1992/95), "50th Tokyo Met. Go." (1993), "Mozart" in Salzburg (1994), "2 Agosto" in Bologna (1998), "Rhein-Ruhr" in Bochum (1998), "F. Evangelisti" in Rome (2002), "Uuno Klami" in Finland (2004), "Reine Marie José" in Geneve (2004).

His works have been performed by prestigious interprets, including Arditti Quartet, M. Fornaciari, K. Ono, H. Starreveld, Phorminx Ensemble Darmstadt, Ex Novo Ensemble, D. Nordio, L. Slatkin, M. Brunello, F. Erle, H. Shelley, Neue Vocalisten Stuttgart, F. M. Bressan, J. Nikkola, F. Sjöberg, L. Gay, E. Ericson, A. Soots, Estonian National Male Choir, World Youth Choir, M. Buchberger, L. Segerstam, Tower Voices New Zealand, Kymi Sinfonietta, J. Ahonen, Cello Passionato, J. Berger, S. Kuret, at important festivals (Settimana Musicale Senese, Festival Pontino, Settembre Musica, Veneto Festival, Antidogma, Olympia Festival, Gaudeamus Music Week, Festival Europäische Kirchenmusik, Asiagofestival, Festival Galuppi just to name a few).

His compositions are broadcasted by the major European radio stations and they have been published by "Ricordi", "Rugginenti", "Agenda", "Salabert", "A Coeur Joie", "Edition Ferrimontana", Edizioni Suvini-Zerbini, Edizioni Feniarco, Fondazione "G. d'Arezzo".

In 1993 Casinos Austria commissioned him Int. Kw."(1995). The "Orchestra di Padova e del Veneto" (dir. Mario Brunello) has designated him c "Stagione Concertistica 2002-2003". Since 2002 he is at the "Cesare Pollini" Conservatoire in Padua.



[Recommended] placement of performers in the performing venue / Disposizione del gruppo corale nella sala

L'introduzione si basa sull'originale gregoriano, volutamente riportato sul tetramma (= rigo a 4 linee) per mantenere la fluidità dell'antico canto monodico, in aggiunta al crearsi di situazioni accordali, dovute al prolungamento di alcune note (corrispondenti al tratto nero orizzontale). Tali note dovranno risuonare come delle "riverberazioni" rispetto a quelle relative del canto originale (1./ Tenore 1). Si viene così a generare una sorta di monodia "polifonica". La disposizione del coro dovrà rispettare lo schema [Disposizione del gruppo corale nella sala] posto in partitura.

The introduction is based on the original Gregorian chant, intentionally reported the tetramma (= four line system) to maintain the fluidity of the ancient tradition to the occurrence of chordal situations, due to the corresponding to the horizontal black line). These notes "resonations" compared to those for the original song (1. / generate a kind of "monophonical polyphony". The spatial arrangement respect the schema [Recommended] placement of the group in the venue] as shown in the score above.

## TEXT

### ORIGINAL TEXT

#### Crux fidelis

Text in Latin: Passiontide sequence hymn Pange lingua ... praelium, attributed to St. Venantius Fortunatus (c. 530 – c. 600/609)

Pange, lingua, gloriosi  
praelium certaminis,  
et super Crucis trophyo  
dic triumphum nobilem:  
qualiter Redemptor orbis  
immolatus vicerit.  
De parentis protoplasti  
fraude Factor condolens,  
quando pomi noxialis  
morte morsu corravit:  
ipse lignum func notavit,  
damna ligni ut solveret.  
Hoc opus nostrae salutis  
ordo depoposcerat:  
multiformis proditoris  
ars ut artem falleret:  
et medelam ferret inde,  
hostis unde laeserat.

Quando venit ergo sacri  
plenitudo temporis,  
missus est ab arce Patris  
natus, orbis Conditor;  
atque ventre virginali  
carne factus prodit.  
Vagit infans inter arcila  
conditus praesepia:  
membra pannis involuta  
Virgo Mater alligata:  
et manus pedesque et crura  
stricta cingit fascia.

Lustri  
temp  
se vc  
passi  
Agn  
immo  
En  
spu  
mit  
Sar  
terr  
que

Crux fidelis, inter omnes  
arbor una nobilis:  
nulla talem silva profert,  
fronde, flore, germine.  
Dulce lignum, dulci clavo,  
dulce pondus sustinet.  
Flecte ramos, arbor alta,  
tena laxa viscera,  
et rigor lentescat ille,  
quem dedit nativitas,  
ut superni membra Regis  
miti tendas stipite.

Sola digna tu fuisti  
ferre saedi pretium,  
atque portum praeparare  
nauta mundo naufragio,  
quem sacer cruar perunxit,  
fusus Agni corpore.

\* [Aequa Patri Filioque,  
incito Paracito,  
semiplera sil beatae  
Trinitati gloria;  
cuius alma nos redemit  
atque servat gratia. Amen.]  
\* not set to music here

# ASTRUM

English  
3 - 1866

O'er the Cross, the victor's trophy,  
Sound the high triumphal lay:  
Tell how Christ, the world's Redeemer,  
As a victim won the day.  
God, His Maker, sorely grieving  
That the first-made Adam fell,  
When he ate the fruit of sorrow,  
Whose reward was death and hell,  
Noted then this Wood, the ruin  
Of the ancient wood to quell.  
For the work of our salvation  
Needs would have his order so,  
And the multiform deceiver's  
Art by art would overthrow,  
And from thence would bring the med'cine  
Whence the insult of the foe.  
Wherefore, when the sacred fulness  
Of the appointed time was come,  
This world's Maker left His Father,  
Sent the heav'nly mansion from,  
And proceeded, God Incarnate,  
Of the Virgin's holy womb.  
Weeps the Infant in the manger  
That in Bethlehem's stable stands;  
And His limbs the Virgin Mother  
Doth compose in swaddling bands,  
Meetly thus in linen folding  
Of her God the feet and hands.

Thirty years among us dwelling,  
His appointed time fulfilled,  
Born for this, He meets His Passion,  
For this that He freely willed:  
On the Cross the Lamb is lifted,  
Where His life-blood shall be spilled.  
He endured the nails, the spitting,  
Vinegar, and spear, and reed;  
From that holy Body broken  
Blood and water forth proceed:  
Earth, and stars, and sky, and ocean,  
By that flood from stain are free.  
Faithful Cross! above all other,  
One and only noble Tree!  
None in foliage, none in blossom,  
None in fruit thy peer may be;  
Sweetest Wood and sweetest Iron!  
Sweetest Weight is hung on thee.  
Bend thy boughs, O Tree of glory!  
Thy relaxing sinews bend;  
For awhile the ancient rigor,  
That thy birth bestowed, suspend;  
And the King of heavenly beauty  
On thy bosom gently tend!  
Thou alone wast counted worthy  
This world's ransom to uphold;  
For a shipwrecked race preparing  
Harbour, like the Ark of old;  
With the sacred Blood anointed  
From the smitten lamb that rolled.

\* To the Trinity be glory  
Everlasting, as is meet;  
Equal to the Father, equal  
To the Son, and Paraclete;  
Trinal Unity, whose praises  
All created things repeat.  
\* not set to music here



ASTRUM Music Publications,  
Cankarjeva 7, 4290 Tržič, SLOVENIA.  
Phone: +386 (0)4 59 25 800 · Fax: +386 (0)4 59 25 801  
e-mail: info@astrum.si · www.astrum.si

AS 34.078/01

M-979-0-709035-14-4



9 790709 035144