

GREG BARTHOLOMEW

LEO

A setting of excerpts from the Latin horoscope *Astronomica* by

Marcus Manilius

for unaccompanied mixed choir

ARS NOVA PRESS®

P.O. BOX 666
MISSOULA, MT 59806

Leo

Text from *Astronomica*

By Marcus Manilius

Commissioned by The Esoterics for *Zôdiakos*

Excerpts selected and translated by Eric Banks

Quis dubitet, vasti quae sit natura Leonis
quasque suo dictet signo nascentibus artes?
Ille novas semper pugnas, nova bella ferarum apparat,
et spolio vivit pecorumque rapinis.
Sicui per summas avidus produxerit undas ora Leo
et scandat malis hiscentibus orbem,
ille patri natisque reus, quas ceperit ipse,
non legabit opes, censumque immerget in ipso.
Ingenium ad subitas iras facilisque recessus aequale
et puro sententia pectore simplex.

Who can doubt the very nature of the enormous Lion,
and dictate each of the skills of those born under its sign?
The Lion is always picking new fights and fresh battles with
other beasts,
and thrives on the spoils and pillaging of the herd.
The one to whom the ravenous Lion has shown his face
through the uppermost waves
as it climbs the vault of heaven with its gaping jaws,
he will be the thief of both his father and his sons: taking
his inheritance for himself,
he will leave no such prosperity behind, as he engrosses
himself in his own wealth.
The Lion's nature is equally prone to sudden rage as well
as quick retreat
and the sincerest intention is found in his pure heart.

For unaccompanied mixed choir
with piano reduction for rehearsal only

Duration: 5:45

For *Zôdiakos*, the final concert of their 2002 season, The Esoterics commissioned twelve Washington State composers to create a suite of a cappella horoscopes from the ancient poem, *Astronomica*, by Marcus Manilius. Each composer set verses from his or her own star sign. For more information about The Esoterics visit www.theesoterics.org. For information about composer Greg Bartholomew, visit www.gregbartholomew.com.

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Pronunciation

Because this text is secular, it should be sung in Classical Latin and not with ecclesiastical pronunciation.

Vowels may be either short or long. Most often, a short vowel is followed by two consonants and a long vowel is followed by a single consonant.

	<u>Long</u>	<u>Short</u>
A	pot	pat
E	pain	pen
I	peach	pitch
O	pone	pawn
U	pool	pull

In diphthongs (AE, AU, EI, EU, OE), both vowels are pronounced.

I before another vowel is pronounced like the consonant "y" in English.

U before another vowel is pronounced like the consonant "w" in English.

Consonants are mainly pronounced as in English or Italian, with a few important exceptions:

V is always pronounced like "w" and never like "v."

C and **G** are always hard, and are never pronounced like "ch" or "j."

GN is pronounced as it looks, not as "ny."

H is pronounced, not silent.

CH, **PH**, and **TH** are just heavily aspirated versions of K, P, and T.

Y is pronounced like the U in the French "tu."

Leo

Marcus Manilius

Greg Bartholomew

$\text{♩} = 96$ *With mystery and grandeur*

Musical score for the first system, featuring Soprano, Alto, Tenor, Bass, and Piano parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked $\text{♩} = 96$ and the mood is *With mystery and grandeur*. The dynamics are marked *mp* (mezzo-piano). The lyrics are "Le - o." for all vocal parts. The piano part is labeled "Piano for rehearsal only".

Musical score for the second system, starting at measure 8. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The dynamics are marked *mp* (mezzo-piano) for the vocal parts and *p* (piano) for the piano part. The lyrics are "Quis du - bi - tet. Quis du - bi - tet." for the vocal parts and "Va - sti, va - sti Le -" for the piano part. A rehearsal mark **A** is placed above the Soprano staff at measure 8.

17

S. Quis du - bi - tet.

A. o - - nis. Va - sti Le - o - - nis.

T. Quis du - bi - tet. Quis du - bi - tet vas - ti quae sit na - tu - ra Le - o - - nis.

B. o - - nis. Va - sti Le - o - - nis.

Pno

26

S. Quas - que su - o dic - tet sig - no na - scen - ti - bus ar - tes?

A. Quas - que su - o dic - tet sig - no na - scen - ti - bus ar - tes?

T. Quas - que su - o dic - tet sig - no na - scen - ti - bus ar - tes?

B. Quas - que su - o dic - tet sig - no na - scen - ti - bus, Quis

Pno

32 **rallentando**

S. Quas - que ar - tes vas - ti Le - o - nis.

A. Quis du - bi - tet? Vas - ti Le - o - nis.

T. Quas - que ar - tes vas - ti Le - o - nis.

B. du - bi - tet? Vas - ti Le - o - nis.

Pno **rallentando**

38 **B** a tempo (♩ = 96) *mf*

S. Il - le no - vas sem - per pug - nas, no - va bel - la fe - ra - rum ap - pa - rat.

A. *mf* Il - le no - vas sem - per

T. *mf* Il - le no - vas sem - per pug - nas, no - va bel - la fe - ra - rum

B.

Pno **B** a tempo (♩ = 96)

126 *Melodiously cresc.* *subito p*

S. In - gen - i - um ad su - bi - tas i - ras fa - ci - lis - que re - ces - sus ae - qua - le.

A. *cresc.* *subito p*
In - gen - i - um ad su - bi - tas i - ras fa - ci - lis - que re - ces - sus ae - qua - le.

T. *cresc.* *subito p*
In - gen - i - um ad su - bi - tas i - ras fa - ci - lis - que re - ces - sus ae - qua - le.

B. *cresc.* *subito p*
In gen - i - um ad su - bi - tas i - ras fa - ci - lis - que re - ces - sus ae - qua - le.

Pno

132 **F** *Reverently* *pp* *gradual crescendo* *p*

S. Et pu - ro sen - ten - ci - a. Et pu - ro

A. *pp*
Et pu - ro, et pu - ro, et pu - ro

T. *pp* *p*
Et pu - ro sen - ten - ci - a. Et pu - ro

B. *pp*
F Et pu - ro, et pu - ro, et pu - ro

Pno