

NON AVRÀ MA' PIETÀ/QUANDO CON
GRAN TEMPESTA/NON VIVAM ULTRA



S.A.T.T.B.B. voices

LANSING MCLOSKEY

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Non avrà ma' pietà/Quando con gran tempesta/Non vivam ultra
SATTB

Duration: approximately 4 minutes

Scored for a six part chamber choir (solo voices to no more than three voices per part), *Non avrà ma' pietà* is based on the ballata "Non avrà ma' pietà" by the Italian composer Francesco Landini (1325-97). Though the text of the Landini piece is found solely in the upper two voices, the music itself acts as a source for melodic, rhythmic, and harmonic material in varying degrees throughout the entire texture, similar to the parody technique used by Renaissance composers.

The work is a triple texted motet, a genre which flourished in various forms from roughly 1250 through 1400. In the original double and triple texted motets, the upper texts were French or Italian secular poems - usually of a romantic nature - that related to or commented on the lower text, which was often the opening line or excerpt from a sacred text from the Latin liturgy. Such is the case here, though instead of each text being sung by a single voice, each poem is found in two paired voice parts.

In keeping with the spirit and tradition of early music, the piece is written in predominantly white-note notation (semi-breves & minims) with the semi-breve as the basic duration or "tactus." Likewise, there are no tempo, phrasing, or dynamic markings given. This does not by any means signify that the piece should be performed monotonously without shape, direction, or emotional content; quite the contrary! Just as an ensemble would approach a piece by Landini, Dufay, or Josquin and use common sense as well as personal creative imagination to bring the music to life, so I expect an ensemble to breath life into these notes. The exact interpretation may vary from performance to performance, but many of the gestures and emotional climaxes in the piece obviously lend themselves to a certain treatment, and any interpretation of the details sung with conviction will be successful.

As a general rule, the vocal techniques and qualities should be similar to those used when singing early music; that is, a very pure, focused style, both in regards to tone as well as approach to rhythm. Though the poems are in old-Italian, modern pronunciation may be used. For ex., "faj" is pronounced "fai," "belleçça" is pronounced "bellezza," and "lej" is pronounced "lei."

TEXTS AND TRANSLATIONS¹

TRIPLUM (SOPRANO & ALTO):

Non avrà ma'pietà questa mie donna.	She will never have mercy this lady of mine.
Se tu non faj, amore	You must see to it, love
Ch'ella sia certa del mio grande ardore.	that she is certain of my great ardor.
S'ella sapesse quanta pena i' porto	If she knew how much pain I bear -
Per onestá celata nella mente	for honor's sake concealed in my mind -
Sol per la sua belleçça, che conforto	only for her beauty, other than which
D'altro non prende l'anima dolente,	nothing gives comfort to a grieving soul,
Forse da lej sarebbonó in me spente	perhaps by her would be extinguished in me
Le fiamme che la pare	the flames which seem to arouse in there
Di giorno in giorno acrescono'l dolore.	from day to day more pain.

DUPLUM (TENORS):

Quando con gran tempesta	When suddenly a storm broke and rain
un'aqua venne,	pelted down,
Quand'io ricoverai choi mio falcone,	I found shelter with my falcon
Dove una pasturella il cor mi punse.	In a place where a shepherdess pierced my heart.
Sola era li onde fra me dicea,	She was alone there, and I said to myself,
“Eccho la pioggia,	“There is the rain;
Eccho Dido et Enea.”	Here are Dido and Aeneas.”

TENOR (BASSES):

Non vivam ultra,	May I live no longer,
sed descendam in infernum plorans.	but descend into hell weeping.

¹ The *tripulum* text is the text of the Landini piece in it's entirety. The *duplum* text is a line from the caccia “Chon Brachi Assai” by the 14th century composer Giovanni da Firenze, and the *tenor* text is a line from Josquin's *Absalon, fili mi*, which is in turn a compilation of phrases from Job 7, II Samuel 18, and Genesis 37.

Non avrà ma' pietà/Quando con gran tempesta/Non vivam ultra

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(♩ = 96 - 120)

Superius
Non a - vrà ma' pie -

Altus
Non

S.
tà que - sta mie don -

A.
a - vrà ma' pie - tà que - sta mie don -

S.
na, Se tu non faj, a - mo -

A.
na, Se tu non faj, a - mo -

T1.
8 Quan - do con

T2.
8 Quan - do con gran tem -

B1.
Non vi -

B2.
Non

16

S. re, Ch'el - la

A. re, Ch'el - la sia

T1. gran tem - pe - sta un' a - qua ven - ne,

T2. pe - sta un' a - qua ven - ne,

B1. vam

B2. vi - vam

21

S. - sia cer - ta del mio gran - de ar - do -

A. cer - ta del mio gran - de ar - do -

T2. - - - - -

26

S. re. S'el - la sa - pes -

A. re. S'el - la sa - pes -

T1. 8 Quan - d'io re - co - ve - rai choi mio

T2. 8 Quan - d'io re - co - ve - rai

B1. ul - tra, sed de -

B2. ul - tra, sed de -

31

S. se quan - ta pe - na i' por - to

A. se quan - ta pe - na i' po - to

T1. 8 fal - co - ne, Do - ve

T2. 8 choi mio fal - co - ne, Do -

B1. [e] - scen - dam

B2. scen - dam

35

S. Per o - ne -

A. Per o - ne - stá ce -

T1. un - a pa - stu - rel - la'il cor,

T2. ve un - na pa - stu - rel - la'il cor,

B1. in in - fer

B2. in in - fer -

40

S. stá ce - la - ta nel - la - men -

A. la - ta nel - la - men -

T1. cor mi, cor mi pun -

T2. cor mi, cor mi pun -

B1. num plo -

B2. num plo -

44

S. te

A. te

T1. se. So

T2. se. So la

B1. rans.

B2. rans.

48

T1. la e - ra li on

T2. e - ra li on

52

A. Sol per la su - a be - lec -

T1. de fra me di - ce

T2. de

57

S. D'al - tro

A. ça, che con - for to

T1. a,

T2. "Ec - cho

B1. Sed

B2. Sed

61

S. non pren - de l'a - ni - ma do -

A. D'al - tro D'al non pren -

T1. "Ec - cho la piog - gia, ec - cho la

T2. la piog - gia, ec - cho la piog -

B1. de - scen - dam in

B2. de - scen - dam in in -

65

S. len -

A. de l'a - ni - ma

T1. piog - gia, ec - cho

T2. gia, ec - cho ec - cho

B1. in - fer - num

B2. fer - num

69

S. te, D'al - tro non pren - de

A. do - len - te, D'al - tro non pren - de

T1. ec - cho Di - do Di -

T2. ec - cho Di - do et E - ne - a." So - la er - ra li

B1. plo - rans. Non vi - vam ul - tra,

B2. plo - rans. Non vi - vam ul - tra,

74

S. l'a - ni - ma do - len - te, For - se da lej

A. l'a - ni - ma do - len - te, For - se da lej

T1. do et E - ne -

T2. on - de fra me di - ce - a, "Ec - cho

B1. sed de - scen - dam in in - fer - num plo -

B2. sed de - scen - dam in in - fer - num plo -

79

S. sa - re - bon - nó'in me spen - te

A. sa - re - bon - nó'in me spen - te ("a")

T1. a."

T2. Di - do et E - ne - a." ("a")

B1. rans. ("a")

B2. rans. ("a")

85

S. Le fiam - me che la pa -

A.

T1. ("a")

T2.

B1.

B2.

91

S. re Di gior - no'in gior -

A. Le fiam - me che la pa - re di gior -

T1.

T2.

B1.

B2.

97

S. no a - cres - co -

A. no'in gior - no a - cres - co -

T1.

T2.

B1.

B2.

102

S. no'l do -

A. no'l do -

T1. Di -

T2. Di -

B1.

B2.

107

S. lo

A. lo

T1. do et

T2. do et

B1. plo

B2. plo

111

S. re.

A. re.

T1. E - ne - a.

T2. E - ne - a.

B1. rans.

B2. rans.