

BELLUM IN CAELO

SATB DIV., DOUBLE CHOIR

ADAPTATION OF "FACTUM EST SILENTIUM"
ANDREW STEFFEN



About the Work:

One of the more striking images in the Catholic church is of St. Michael slaying the Dragon. Depicted in a number of vivid ways, the idea of Michael conquering Satan and causing silence in heaven elicited a cinematic story in my head of this battle – clanging swords, marching armies, and exchanging intimidating words.

Using the text of “Factum Est Silentium” as a base, I imposed additional lyrics that continued this narrative of a battle between Michael and the Dragon; heaven and hell; good and evil. What’s created as a result are these two characters, represented by the two choirs. Choir I often plays the role of Michael, while Choir II the Dragon, though at times their character’s lines or ideas can found to exchanged. The work is divided into three sections: the first being the fight between Michael and the Dragon; the second section being almost like they’ve tired from battle and are exchanging dramatic phrases; the final section is the celebration of victory for Michael

Text:

Bellum in Caelo

Factum est Silentium

in Caelo dum commiterit bellum draco.

Dum Michael pugnavit draco

“Parate perderes, Satanas”

“Vincere non potes, Michael”

“Ego sum ignis et Tenebrae.

Timete me.”

“Ego sum custodia caelorum.

Arcum Deo.”

“Nunquam”

Salus, honor, et virtus omnipotenti Deo

Alleluia

Translation:

War in Heaven

There was silence

In heaven while war waged with the Dragon.

And Michael fought the Dragon.

“Prepare to perish, Satan”

“You can’t win, Michael”

“I am fire and darkness.

Fear me.”

“I am the guardian of heaven.

Bow to God.”

“Never”

Salvation, honor, and strength to Almighty God.

Alleluia

A few considerations should be in mind while preparing the work. The balance of the two choirs should be equal – the characters play equal roles in telling this story. Secondly, the sonority and tone of the ensemble should be dramatic and crystalline. Vibrato is no enemy, but be mindful of how clear the dissonant moments are and should be (more “Anglican” in that regard). Lastly, the stylistic changes between the three sections should be defined: marcato, legato, and cantabile/triumphant

- Andrew Steffen

BELLUM IN CAELO

Adaptation of "Factum Est Silentium"

Andrew Steffen

Furiously, Dramatic, ♩ = 144

CHOIR I

Soprano 1 *ff*
Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Alto 1 *ff*
Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Tenor 1 *ff*
Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Bass 1 *ff*
Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Furiously, Dramatic, ♩ = 144

CHOIR II

Soprano 2 *ff* *f*
Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

Alto 2 *ff* *f*
Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

Tenor 2 *ff* *f*
Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

Bass 2 *ff* *f*
Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

6

S 1 *f* *mf* *mp* *p*
 si - len - t(ss) - i - um, si - len - t(ss) - i - um, si - in cae -

A 1 *f* *mf* *mp* *p*
 si - len - t(ss) - i - um, si - len - t(ss) - i - um, si - in cae -

T 1 *f* *mf* *mp* *p*
 si - len - t(ss) - i - um, si - len - t(ss) - i - um, si - in cae -

B 1 *f* *mf* *mp* *p*
 si - len - t(ss) - i - um, si - len - t(ss) - i - um, si - in cae -

S 2 *mf* *mp* *p*
 um si - len - t(ss) - i - um, si - len - t(ss) in cae -

A 2 *mf* *mp* *p*
 um si - len - t(ss) - i - um, si - len - t(ss) in cae -

T 2 *mf* *mp* *p*
 um si - len - t(ss) - i - um, si - len - t(ss) in cae -

B 2 *mf* *mp* *p*
 um si - len - t(ss) - i - um, si - len - t(ss) in cae -

13

S 1
lo (stomp) Pa - ra - te — per - de - re Sa - *f* *sneering*

A 1
lo (stomp) Pa - ra - te — per - de - re Sa - *f* *sneering*

T 1
lo (stomp) *f* *marcato* Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, sim.

B 1
lo (stomp) *f* *marcato* Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, sim.

S 2
lo (stomp)

A 2
lo (stomp) *mf* (ss)

T 2
lo (stomp) *f* *marcato* Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in sim.

B 2
lo (stomp) *f* *marcato* Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in sim.

19

S 1 ta - nas _____ *ff* *explosive* Bel-lum

A 1 ta - nas _____ *mf* (ss) _____ *ff* *explosive* Bel-lum

T 1 Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo,

B 1 Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo,

S 2 *ff* *explosive* Bel - lum cae - lo *f* *sneering* Vin - ce - re _____ non po - tes Mi - cha - el

A 2 *ff* *explosive* Bel - lum cae - lo *f* *sneering* Vin - ce - re _____ non po - tes Mi - cha - el

T 2 cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum,

B 2 cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum,

24

S 1
cae-lo dum com-mit-ter - it bel-lum dra-co dum com-mit-ter-

A 1
cae-lo dum com-mit-ter - it bel-lum dra-co dum com-mit-ter-

T 1
bel - lum in cae - lo, dra - co

B 1
bel - lum in cae - lo, dra - co

S 2
dum com-mit-ter - it bel-lum dra-co dum com-mit-ter - it

A 2
dum com-mit-ter - it bel-lum dra-co dum com-mit-ter - it

T 2
bel - lum in cae - lo, dra - co

B 2
bel - lum in cae - lo, dra - co

mp *mf* *f* *mp* *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

28

S 1 *ff* it bel-lum dra-co (stomp) *ff* explosive Bel-lum

A 1 *ff* it bel-lum dra-co (stomp) *mf* (ss) *ff* explosive Bel-lum

T 1 *f* *sempre marcato* (stomp) Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum,

B 1 *f* *sempre marcato* (stomp) Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum,

S 2 *ff* bel-lum dra-co (stomp) *f* sneering Vin - ce - re non po - tes Mi - cha - el

A 2 *ff* bel-lum dra-co (stomp) *f* sneering Vin - ce - re non po - tes Mi - cha - el

T 2 *f* *sempre marcato* (stomp) Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo,

B 2 *f* *sempre marcato* (stomp) Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo,

33 *f* *sneering*
 S 1 cae-lo Pa - ra - te ___ per - de - re Sa - ta - nas ___

f *sneering*
 A 1 cae-lo Pa - ra - te ___ per - de - re Sa - ta - nas ___

T 1 cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, bel - lum in cae - lo,

B 1 cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, bel - lum in cae - lo,

S 2 *ff* *explosive*
 Bel - lum cae - lo

A 2 *mf* *ff* *explosive*
 (ss) Bel - lum cae - lo

T 2 bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo,

B 2 bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo, Bel - lum, cae - lo, bel - lum in cae - lo,

38

S 1 *p* dum com - mit - ter - it *mp* bel - lum dra - co *mf* dum com - mit - ter - it

A 1 *p* dum com - mit - ter - it *mp* bel - lum dra - co *mf* dum com - mit - ter - it

T 1 *mf* *sempre marcato* dum com - mit - ter - it *f* bel - lum

B 1 *mf* *sempre marcato* dum com - mit - ter - it *f* bel - lum

S 2 *p* dum com - mit - ter - it *mp* bel - lum dra - co *mf* dum com - mit - ter -

A 2 *p* dum com - mit - ter - it *mp* bel - lum dra - co *mf* dum com - mit - ter -

T 2 *mf* *sempre marcato* dum com - mit - ter - it *f* bel - lum

B 2 *mf* *sempre marcato* dum com - mit - ter - it *f* bel - lum

41 *f* *dramatic*

S 1 bel-lum dra-co Mi - cha-el pu - gna - vit dra -

A 1 *f* *dramatic*

A 1 bel-lum dra-co Mi - cha-el pu - gna - vit dra -

T 1 *dramatic*

T 1 dra - co Mi - cha-el pu - gna - vit dra -

B 1 *dramatic*

B 1 dra - co Mi - cha-el pu - gna - vit dra -

S 2 *f* *dramatic*

S 2 it bel-lum dra-co dum Mi - cha-el pu - gna - vit

A 2 *f* *dramatic*

A 2 it bel-lum dra-co dum Mi - cha-el pu - gna - vit

T 2 *dramatic*

T 2 dra - co dum Mi - cha-el pu - gna - vit

B 2 *dramatic*

B 2 dra - co dum Mi - cha-el pu - gna - vit

53 **Slower, malicious, dramatic, ♩ = 88** *mf* like dragon breath **rall.**

S 1 (ss) ah (ss) ah

A 1 (ss) ah (ss) ah

T 1 (ss) ah (ss) ah

B 1 *mp* present, but not overpowering
Mm/Ohm (ohm)*

Slower, malicious, dramatic, ♩ = 88 *p* sinister **rall.** *f* *p*

S 2 E - go sum i - gnis E-go sum i - gnis Ti-me-te me

A 2 E - go sum E-go sum i - gnis Ti-me-te me

T 2 ti-me-te me

B 2 *mp* present, but not overpowering
Mm/Ohm (ohm)*

*Basses in both choirs should divide themselves between both notes and equally on closing to "mm" or aleatorically saying "ohm" - utilizing the 'm'. This should create a 'percolating' effect

molto accel.

60 *mf* **a tempo** *ethereal* ar - cum, ar - cum,

S 1 E - go sum cu - sto-di-a cae-lo-rum ar - cum De - o, ar - cum

A 1 *mf* *ethereal* E - go sum cu - sto-di-a cae-lo-rum ar - cum De - o, ar - cum,

T 1 *mf* *ethereal* E - go sum cu - sto-di-a cae-lo-rum Ar - cum, ar - cum

B 1 ar - cum

a tempo **molto accel.**

S 2

A 2

T 2

B 2

f
ar - cum De - o

Stirring (A Tempo II)

p *mf*

S 1

ar - cum De - o Ar - cum De - o (mm) Ar - cum

f

p *mf*

A 1

ar - cum De - o Ar - cum De - o (mm) Ar - cum

f *p* *mf*

T 1

De - o Ar - cum (mm) Ar - cum

f *p* *mf*

B 1

De - o Ar - cum (mm) Ar - cum

Stirring (A Tempo II)

mp

S 2

(ss) nun - quam (mm)

mp

A 2

(ss) nun - quam (mm)

f

T 2

(ss)

f

B 2

(ss)

73

S 1 *ff*
De - o (mm) Ar - cum De - o Ar - cum De - o Ar -

A 1 *ff*
De - o (mm) Ar - cum De - o Ar - cum De - o Ar -

T 1 *ff*
(mm) Ar - cum Ar - cum, Ar - cum

B 1 *ff*
(mm) Ar - cum, Ar - cum, Ar - cum

S 2 *mf* *f*
(ss) nun - quam (mm) (ss) nun - quam

A 2 *mf* *f*
(ss) nun - quam (mm) (ss) nun - quam

T 2 *mf* *f*
(ss) nun - quam (mm) (ss) nun - quam

B 2 *f*
(ss) nun - quam

a tempo I

mf lightly, dancy, articulate

80

S 1

cum _____ Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

A 1

cum _____ Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

T 1

_____ Sa - lus, ho - nor, et De - o

B 1

_____ Sa - lus, ho - nor, et De - o

a tempo I

S 2

ff

Oh _____ Ar - cum

A 2

ff

Oh _____ Ar - cum

T 2

ff

Oh _____ Ar - cum

B 2

ff

Oh _____ Ar - cum

85

S 1

Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

A 1

Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

T 1

Sa - lus, ho - nor, et De - o

B 1

Sa - lus, ho - nor, et De - o

S 2

mf *lightly, dancy, articulate*

Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti

A 2

mf *lightly, dancy, articulate*

Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti

T 2

mf *lightly, dancy, articulate*

Sa - lus, ho - nor, et De - o Sa - lus, ho - nor, et

B 2

mf *lightly, dancy, articulate*

Sa - lus, ho - nor, et De - o Sa - lus, ho - nor, et

89

S 1
Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

A 1
Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

T 1
Sa - lus, ho - nor, et De - o Sa - lus, ho - nor, et De - o

B 1
Sa - lus, ho - nor, et De - o Sa - lus, ho - nor, et De - o

S 2
De - o Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

A 2
De - o Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

T 2
De - o Sa - lus, ho - nor, et De - o

B 2
De - o Sa - lus, ho - nor, et De - o

93

S 1

A 1

T 1

B 1

f triumphantly

Al - le - lu - ia, _____ al - le - lu - ia, _____

f triumphantly

Al - le - lu - ia, al - le - lu - ia, _____ al - le

S 2

A 2

T 2

B 2

Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

Sa - lus, ho - nor, et vir - tus om - ni - po - ten - ti De - o

f triumphantly

Sa - lus, ho - nor, et De - o Al - le - lu - ia, al - le - lu - ia, _____ al - le

f triumphantly

Sa - lus, ho - nor, et De - o Al - le - lu - ia, _____ al - le - lu - ia, _____ al - le

99

S 1 *fff* *triumphantly*
Al - le - lu - ia, al - le - lu - ia

A 1 *ff* *triumphantly* *fff*
Al - le - lu - ia, al - le - lu - ia al - le - lu - ia,

T 1 *ff* *fff*
al - le - lu - ia, al - le - lu - ia, al - le, al - le - lu - ia al - le - lu -

B 1
Al - le - lu - ia,

S 2 *fff* *triumphantly*
Al - le - lu - ia, al - le -

A 2 *ff* *triumphantly* *fff*
Al - le - lu - ia, al - le - lu - ia, al - le al - le - lu - ia al - le,

T 2 *fff*
al - le - lu - ia, al - le - lu - ia, al - le al - le - lu - ia,

B 2
Al - le - lu - ia