

# De correctione hominum

composed for the Vocalforum Graz and dedicated to Federica and to our...

Lyrics: Carmina Burana

... Giovanni Bonato

Lento e sospeso ♩ = 40

S 1

T 1

A 1

B 1

S 2

T 2

A 2

B 2

falsetto (with A 2) *mp* \*)

ad

tu

um

re - ver - te - re,

Ad

Tutti

ad cor tu - u - m

*p*

*mf*

*p*

*p*

*p*

\*) Very fast movement of the hand on the mouth, like a "wah-wah" mute ( ◦ open, + closed).





11

*p* *mp* *rall.* *mf* *mp* *pp* = 50

S 1 de vi - tiis? indulges m

T 1 *mf* *p* *mf* *mp* *mp*  
vi - ve - re? - di - cas ho - mo!

A 1 (... from A 2) *p* *mf*  
- mo! - di - vi tiis Cur ex - ces - sus non

B 1 (with B 2) *p* *mf*  
ord.  $\text{ord. } \begin{matrix} \text{3} \\ \text{1} \end{matrix}$  Cur de -

S 2 *div.* *mf* *rall.* *mp* *pp* = 50  
vi - ve - re? vi - ho - mo! Cur indulges malitiis?

T 2 *mf* *solo* *mf*  
vi - ve - re? mo! Cur in - dul - ges ma - li - tiis?

A 2 *mf* *p* *mf* *mp* *div.* *pp*  
ho - m te - Cur excessus non corrigis

B 2 (with B 1) *mp* *p*  
ord. Cur, ho - mo!

\*) The sign  $\text{ } \square \text{ } \square \text{ } \square$  means a very fast scanning of the text with its continuous repetition, on the pitch indicated above.



15 *mf* *mf* *mp* *f* *mp* 3 (with S 2)

S 1 ho - mo! in tis

T 1 *f* *mf* *f* *mp* ho - mo! Nec gres-sus tu - os di - ri - gis in ti -

A 1 *f* *mf* *mp* *f* *mp* Tutti cor - ri - gis, cur ho - e,

B 1 *f* *mf* *f* cor - ri - gis, nec gres-sus ri - gis in

S 2 *mf* *mf* Solo Tutti *mp* 3 cur tus tu - os di - ri - gis in se - mi - tis iu - sti

T 2 *mf* *mp* *mf* Di - ri - gis

A 2 *mf* *p* *f* *mp* 3 (with S 2) *mp* *mp* *mp* nec gressus tuos dirigis in iu -

B 2 *f* *mf* *f* *f* cor - ri - gis, nec gres-sus tu - os di - ri - gis in



19 *mf* 3:2 *p* *mf* **rall. molto**

S 1 sed con - tra cur excessus non corrigis

T 1 *mp* *mf* di - e - spe - ras?

A 1 *mp* *mf* - ti - nec minus tuos divinis in semitis iustitie,

B 1 *mp* *p* *mf* div. indulges malitiis?

S 2 (with S 1) *p* *mp* 3 *p* *mf* **rall. molto** con cur dedicas te vitiis?

T 2 *mf* De - ex - a - spe - ras?

A 2 *p* *mf* te cur spernis vivere?

B 2 *mp* *mf* div. i - ram De - cur indulges malitiis?



♩ = 70 Subito

23 \*) fingers snapping and tongue clicking together

S 1 *ff* *accel. m*

T 1 *ff*

A 1 *f* *mf* *mp*  
 cur dedicas te vitis... di tue, me

B 1 *ff*

♩ = 70 Subito

S 2 *ff* *accel. molto* *mf*

T 2 *ff* *mf*

A 2 *f* *mf* *div.* *mp* *f* *mp*  
 te suc... di suc - cur indulges malitiis? me - tue, me

B *ff* *mf*

\*) A prolonged and chaotic repetition (tutti), imitating the rain.



♩ = 90  
altri (continue ...)

28 *mf* *ff* *mf*

S 1  
Soli div. *p* ra - di - ces fi - cus, fa - tue, Solo

T 1  
(continue ...) *mf* *ff* *mf*

A 1  
tue fingers snapping and tongue clicking together *p* *mf* *ff* *f* Solo *ord.* nul - *mf*

B 1  
(continue ...) *mf* *ff* *mf*

S 2  
♩ = 90  
altri (continue ...)

Soli div. *p* ra - di - ces fi - cus, tue, Solo cum *ord.* nul -

T 2  
(continue ...) *ff* *mf* *ff* (altri) solo - ctus *f*

A 2  
tue fingers snapping and tongue clicking together (altri) *p* *f* *mf* *ff* Solo cum *ord.* - ctus *mf*

B 2  
(continue ...) *ff* *mf* *ff*



(continue ...)

33 *ff* *mp* *ff*

S 1  
ord. *mf* - los - tue, - cus, e,

(continue ...)

T 1  
Solo *p* fa - *p* fi -

(continue ...)

A 1  
fa - *mp* fi *p*

(continue ...)

B 1  
Solo *p* ficus, fatue,\*)  
(... from B 2) (altri)

(continue ...)

S 2  
*mp* *ff* *mp*  
- tue, - cus

(continue ...)

T 2  
ord. *mp* fi - *p* fi - *p* fa - *p*

(continue ...)

A 2  
*mp* *ff* *mp*  
- cus, - tue, - cus, *p*

(continue ...)

B 2  
Solo *p* *f*\*)  
ficus, fatue, cum fructus nullos

\*) Free and repeated scanning of the text on the pitch indicated above, emphasizing the phoneme underlined.





(continue ...)

**rall. molto**

S 1  
38 *mp*  
- cus, - tue, *p mp*

T 1  
8  
fa - fi - *p mp*

A 1  
*ff mp*  
fa - fi - af - ras! *p mp f*

B 1  
*ff mp f*  
...cum fructus nullos af - ra - *f*

S 2  
*mp*  
- tue, - cus, - fe - ra - *p mf f*

T 2  
*mp*  
fa - fe - ra - *p mf f*

A 2  
*ff mp*  
- tue, - cus, - fe - ra - *p mf f*

B 2  
*ff mp*  
(... from B 1)  
(as before) ficus, fatue, cum fructus nullos - fe - ra - *p f mf f*

SAMPLE PAGE

www.helblingchoral.com



(continue ...)

♩ = 50

*f*

S 1

s!

- di -

*p* *ppp*

(continue ...)

*f*

(with A 1)

T 1

s!

*f* *f* Tutti

(continue ...)

*f* *f* Tutti

A 1

*p* *mf* *f* con - di - cio!

(continue ...)

*mf*

B 1

s!

(continue ...)

*mf*

S 2

s!

(continue ...)

*mf* (with A 1)

Tutti falsetto *mp*

T 2

s!

0

(continue ...)

*mf*

A 2

s!

- di - *p* *ppp* - di - *mp*

*mf*

B 2

s!

SAMPLE PAGE

www.helblingchoral.com



48 tutti *mf* *p*

S 1 mi - - se - ra!

*mp* *whispering*

- si - O condicio misera!

T 1 *p* *pp* *ord. mf* *mp*

- - - - n - spe - ra

(...from T 1) *pp* *whispering* *p*

A 1

B 1 *mp*

quam a -

(with S 1) Tutti *mp* 70 *p* *p*

S 2 con - de -

T 2 *p* *pp* *ord. p* (with T.1.)

- n - - spe -

A 2 Tutti *p* (...from T.2.) *pp* *whispering* *p*

cio O condicio misera!

B 2 *mp* (with B.1.) *mp*

quam



53 *mp* *p*

S 1 *pp* Solo  $\text{♩} = 40 \text{ sub.}$  *f* *p long* *mf* Tutti  
que... sic im-

T 1 *(mp)*  
ho - mo! Sit hec vi - ta, mors al - te - ra,

A 1 *mp staccato, ma non troppo*  
O con-di-cio mi-se-ra! Mors al - te - ra que

B 1 *(mp)* *mf*  
- spe - ra sit mors al - te - ra

S 2 *\*) ff* *mf* *mp*  $\text{♩} = 40 \text{ sub.}$  *mf* (with S 1) *mp*  
ho... mors al - te - ra, que sic

T 2 *p* *mp* *mf*  
quam aspe... hec vita, mors al - te - ra, que

A 2 *mp staccato, ma non troppo* *f*  
mi-se-ra. Mors al - te - ra, que

B 2 *f* *mp* *mf*  
hec vi - ta, mors al - te - ra, que

\*) Extremely intense expiration ◀ and inspiration ▶



♩ = 54 sub. ♩ = 62 with S 2)

S 1 *(mf)* *ff*

T 1 *falsetto mf* *ff*  
(st)a -

A 1 *mf* *mp* *mf*  
- tat pur -

B 1 *mp* *ff*

S 2 *(mp)* *ff* *mf*  
Cur non

T 2 *mp* *p steady*

A 2 *mf* *mp* *ff* *mf* *mp*  
- mu - - gas re -

B 2 *falsetto mf* *mp* *ff*  
(st)a -

*SAMPLE PAGE*

*www.helblingchoral.com*



**poco accel.**  $\text{♩} = 70$   $\text{♩} = 54 \text{ sub.}$

63 *(mp)* *mf* *f*

S 1 cum sit ho - ra ti - bi

T 1 (fals.) *mf* *mp* *mf* *f* *mf* *f* in co - gni -

A 1 *(mf)* *mp* *mf* *mp* si - ne mo - ra, si - ne ra, ho - mo In -

B 1 falsetto *mf* *ord. mp* *mf* *f* - a - si - ne mo - ra, ne - ra cum sit ho - ra

**poco accel.**  $\text{♩} = 70$   $\text{♩} = 54 \text{ sub.}$  (with T 1)

S 2 *(mf)* *mp* *f* cum sit ho - ra ti - bi mor - tis gni -

T 2 *(p)* (fals.) *mp* *mf* *f* cum sit ho - ra ti - bi mor - tis in -

A 2 *(mf)* *f* *mp* si - ne mo - ra, ho - mo!

B 2 *ord. mp* *mf* *div. f* ne mo - ra, si - ne mo - ra, cum sit ho - ra



68

S 1 *mp* que non pro - - fi - *mf* *p*

T 1 *Tutti (mf)* ta! *mp* Cur non purgas reatum sine mora,

A 1 *mf* et in vi - ta ca - ri - tas, (with T 2) - ci(t), ar -

B 1 *div. p* a - ret

S 2 *(mf)* *mp* (...from S 1) *p* mo!

T 2 *mf* *mp* *falsetto mp* pro-sus a - ret

A 2 *mf* O condicio misera! (... from A 1) *p* - (c)it,

B 2 *uniti mf* et in vi - ta ca - ri - tas,



73 *staccato, ma non troppo*  
*f ma non troppo* *mf* **rall.**

S 1 cum sit ho-ra ti-bi mor-tis in-co-gni-ta, ti-bi mor-tis in-co-gni-

T 1 *falsetto* *f* *mf* *(almost weeping)* *ord. f* *mp* *(almost weeping)* *f* *mp*  
a - - ret et ho - mo! Cum sit hora tibi mortis ho - mo!

A 1 *mf* *(almost weeping)* *f* *mf* *mp* *(almost weeping)* *f* *mp* *(as before)* *f*  
ho - mo! Cum sit hora tibi mortis cur ho -

B 1 *f* *mf*  
a - ret et de - n - ef - fi - cit be -

S 2 *staccato, ma non troppo*  
*f ma non troppo* *mf* **rall.**  
cum sit ho-ra ti-bi mor-tis in-co-gni-ta, ti-bi mor-tis in-co-gni-

T 2 *ord. f* *mf* *(almost weeping)* *f* *mp* *whispering*  
cum sit ho-ra ti-bi mor-tis, ho - mo! Cum sit hora tibi mortis  
*natural decl. with no pitch!* *pp*

A 2 *(almost weeping)* *f* *mf* *mp* *(almost weeping)* *f* *mp*  
- mo! Cum sit hora tibi mortis, cur

B 2 *div. f* *mf*  
a - ret et de - fi - cit nec ef - fi - cit be -





whispering no voice! ♩ = 54 di nuovo

77 *mp* *mf* *ff*

S 1 - ta! Et in vita caritas, que non proficit,

(as before) *mf* *p* *mf* *ff* whispering, no voice!

T 1 *falsetto* ho - mo! Prorsus aret et deficit

natural decl. with no pitch! *mp* *p* *mp* *mf* *ff* whispering, no voice!

A 1 mo! Cur non purgas reatum sine mora, ... ora tibi ... is incognita

*(mf)* *mp* *mf* *ff* whispering, no voice.

B 1 a - - - tum. ... m sit horribili tibi mortis incognita:

*mp* *mf* *ff* di nuovo (as before) ... snapping tongue clicking together

S 2 - ta! ... ho - mo! *p* *mf*

*mp* ... fast weep

T 2 *p* *mf* fingers snapping and tongue clicking together

A 2 *mf* ho - Cur non purgas reatum sine mora, *p* fingers snapping and tongue clicking together

B 2 *(mf)* *mp* a - - - tu - - - m. *p* fingers snapping and tongue clicking together



81 fingers snapping and tongue clicking together **all.**

S 1 *p* *mf*

T 1 fingers snapping and tongue clicking together *p* *mf*

A 1 fingers snapping and tongue clicking together *p* *mf*

B 1 fingers snapping and tongue clicking together *p* *mf*

S 2 (continue ...) *(mf)* **rall.**

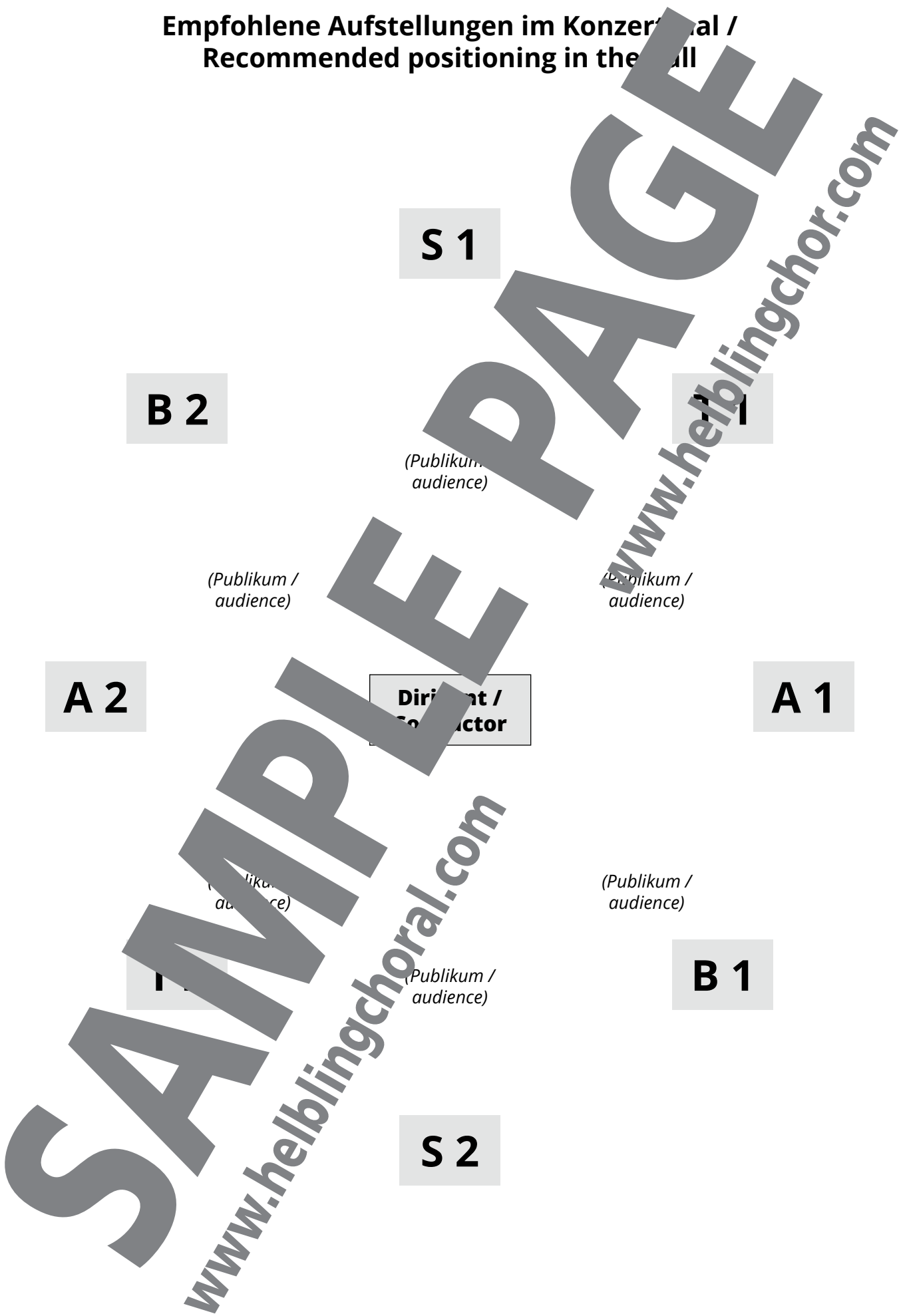
T 2 (continue ...) *(mf)*

A 2 *(mf)*

B 2 (continue)



# Empfohlene Aufstellungen im Konzertsaal / Recommended positioning in the hall



## Giovanni Bonato, *De correctione hominum*

De correctione hominum

Zurechtweisung der Menschen

Ad cor tuum revertere,  
condicionis misere,  
homo! Cur spernis vivere?  
Cur dedicas te vitiis?  
Cur indulges malitiis?  
Cur excessus non corrigis  
nec gressus tuos dirigis  
in semitis iustitie,  
sed contra te cotidie  
iram Dei exasperas?  
In te succidi metue  
radices ficus, fatue,  
cum fructus nullos afferas!  
O condicio misera!  
Considera, quam aspera  
sit hec vita, mors altera,  
que sic immutat statum!  
Cur non purgas reatum  
sine mora,  
cum sit hora tibi  
mortis incognita!  
Et in vita  
caritas, que non proficit,  
prorsus aret et deficit  
nec efficit beatum.

Besinne dich,  
Mensch du, mit elendem Los!  
Warum verschmähst du das Leben?  
Was widmest du dich den Lastern?  
Was frönst du der Schlechtigkeit?  
Warum richtest du deine Fehler  
nicht gerade und lenkst deine Schritte  
auf den schmalen Weg der Gerechtigkeit,  
sondern wühlst stattdessen tagtäglich  
Gottes Zorn gegen dich auf?  
Fürchte, dass die Wurzeln deines  
Feigenbaums in dir abgehauen werden,  
weil du keine Frucht trägst!  
O elendes Los!  
Bedenke, wie hart  
dieses Leben ist, eine andere Art von Tod,  
weil es so wechselhaft ist!  
Warum entschuldigst deine  
Schuld nicht  
ohne Aufsicht dir doch die Stunde  
deines Todes an?  
Und im Leben  
vertrocknet und ermahnt die Liebe  
ganz und gar, wenn sie nicht  
und nicht ehrent keine Seligkeit.

Übersetzung: ... Burano ... aus  
Bonato's "Carmina", Zürich ... Anstalters. Matthias  
... und Ulrike ...  
© 2019 ... freundlicher Genehmigung  
... caconda Verlag GmbH

And to man from humanity

For you find, you with miserable lot!  
Why do you scorn to live?  
Why are you given to the pursuit of vice?  
Why do you indulge in wickedness?  
Why do you not set right your errors  
and direct your steps  
to the narrow path of righteousness,  
but of every day arousing  
the wrath of God against you?  
Beware that the roots of the barren  
fig tree within you will be struck off,  
for you bear no fruit!  
Oh miserable lot!  
Contemplate how hard  
this life is, it is but another form death,  
because it is so capricious!  
Why do you not atone  
for your sins  
without delay, for you do not know  
the hour of your death!  
And in life,  
love withers and becomes utterly jaded  
if it serves nothing and  
does not bring happiness.

Translation: Christopher Inman, © Helbling

## Giovanni Bonato



© privat

Giovanni Bonato wurde 1961 in Schio/Italien geboren. Er studierte Komposition bei Fabio Vacchi, Adriano Guarneri und Giacomo Manzoni am Giuseppe Verdi Konservatorium in Mailand. Giovanni Bonato komponiert vor allem Kammermusik, Chor- und Orchesterwerke, die international für Aufsehen sorgen und von renommierten Interpreten wie dem Arditti Quartet, den Neuen Vocalsolisten Stuttgart, dem Estonian National Male Choir, der Vokalna Akademja Ljubljana, Mario Brunello, Julius Berger, Gary Graden und Kazushi Ono aufgeführt werden. Seine Kompositionen wurden mit zahlreichen Preisen ausgezeichnet (z.B. 2004 Uuno Klami in Finnland und Reine Marie José in Genf, 2009 Reina Sofia in Madrid, 2012 F. Siciliani in Perugia, 2017 GMCL/J. Peixinho in Lissabon, 2018 K. Szymanowski in Katowice). Seine Werke werden von den führenden europäischen Radioanstalten gespielt. Seit 1992 lehrt er Komposition am Konservatorium Cesare Pollini in Padua.

Giovanni Bonato was born in 1961 in Schio, Italy. He studied composition with Fabio Vacchi, Adriano Guarneri and Giacomo Manzoni at the Giuseppe Verdi Conservatory in Milan. Giovanni Bonato composes mostly chamber music, choral and orchestral works that cause an international buzz and are performed by renowned ensembles such as the Arditti Quartet, the Neue Vocalsolisten Stuttgart, the Estonian National Male Choir, Vokalna Akademja Ljubljana, Mario Brunello, Julius Berger, Gary Graden and Kazushi Ono. His compositions have been awarded numerous international prizes (e.g. Uuno Klami in Finland and Reine Marie José in Geneva 2004, Reina Sofia in Madrid 2009, F. Siciliani in Perugia 2012, GMCL/J. Peixinho in Lisbon 2017, K. Szymanowski in Katowice 2018). His works are broadcasted by the major European radio stations. Since 1992 he has been teaching Composition at the Cesare Pollini Conservatory in Padua.