

# 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

*ff*

CHOIR I

Soprano 1

Alto 1

Tenor 1

Bass 1

Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

Bel-lum in cae - lo Bel-lum in cae - lo Bel - lum in cae - lo

**Furiously, Dramatic,** ♩ = 144

*ff*

CHOIR II

Soprano 2

Alto 2

Tenor 2

Bass 2

Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

Bel-lum in cae - lo Fac - tum est si - len - t(ss) - i -

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 - res Sa - ta - nas

A 1  
- lo (stomp) Pa - rar - te per - de - res Sa - ta - nas

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

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

S 2  
- lo (stomp) bel - lum

A 2  
- lo (stomp) bel - lum

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

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

20

S 1  
bel-lum cae-lo

A 1  
bel-lum cae-lo

T 1  
8  
bel - lum in cae - lo bel - lum bel - lum cae - lo,

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

S 2  
cae-lo Vin - ce - re non po - tes Mi - cha - el \_\_\_\_\_

A 2  
cae-lo Vin - ce - re non po - tes Mi - cha - el \_\_\_\_\_

T 2  
*f* *marcato*  
cae - lo, bel - lum in cae - lo bel - lum in cae - lo Bel - lum, cae - lo, bel - lum in cae - lo

B 2  
*f* *marcato*  
cae - lo, bel - lum in cae - lo bel - lum in cae - lo Bel - lum, cae - lo, bel - lum in cae - lo

25

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

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

T 1 *mf* dra - co

B 1 *mf* dra - co

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

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

T 2 *mf* dra - co

B 2 *mf* dra - co

28 *ff*

S 1  
it bel-lum dra-co (stomp) bel-lum cae-lo

A 1  
it bel-lum dra-co (stomp) (Ss) bel-lum cae-lo

T 1  
— (stomp) bel-lum bel-lum cae-lo,

B 1  
— (stomp) bel-lum bel-lum cae-lo,

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

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

T 2  
— (stomp) Bel-lum, cae-lo, bel-lum in cae-lo Bel-lum, cae-lo, bel-lum in cae-lo

B 2  
— (stomp) Bel-lum, cae-lo, bel-lum in cae-lo Bel-lum, cae-lo, bel-lum in cae-lo

34

S 1  
Pa - ra - te per - de - res Sa - ta - nas

A 1  
Pa - ra - te per - de - res Sa - ta - nas

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

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

S 2  
bel - lum cae - lo

A 2  
bel - lum cae - lo

T 2  
bel - lum bel - lum bel - lum cae - lo, *f marcato*

B 2  
bel - lum bel - lum bel - lum cae - lo, *f ≥ marcato*

38

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

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

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

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

*mf* *sempre marcato* *f*

T 1  
dum com - mit - ter-it bel - lum dra - co

*mf* *sempre marcato* *f*

B 1  
dum com - mit - ter-it bel - lum dra - co

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

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

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

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

*mf* *sempre marcato* *f*

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

*mf* *sempre marcato* *f*

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

42

S 1  
Mi - cha - el pu - gna - vit dra -

A 1  
Mi - cha - el pu - gna - vit dra -

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

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

S 2  
dum Mi - cha - el pu - gna - vit

A 2  
dum Mi - cha - el pu - gna - vit

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

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

The musical score is written for eight voices, labeled S 1, A 1, T 1, B 1, S 2, A 2, T 2, and B 2. The first four voices (S 1, A 1, T 1, B 1) sing the phrase 'Mi - cha - el pu - gna - vit dra -' in a 7/8 time signature. The last four voices (S 2, A 2, T 2, B 2) sing 'dum Mi - cha - el pu - gna - vit'. The score includes vocal lines with lyrics and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The first system (S 1, A 1, T 1, B 1) begins at measure 42. The piano accompaniment features chords and melodic lines that support the vocal parts. The lyrics are written below the vocal staves.



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

S 1 (ss) ah (ss) ah E -

A 1 (ss) ah (ss) ah E -

T 1 (ss) ah (ss) ah E -

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)\*

The musical score is arranged in two systems. The first system (measures 54-58) features a vocal line for Soprano 1, Alto 1, Tenor 1, and Bass 1. The vocal parts have lyrics: "(ss) ah (ss) ah E -". The Bass part has a rhythmic accompaniment of eighth notes with lyrics "Mm/Ohm (ohm)\*". The second system (measures 59-63) features vocal lines for Soprano 2, Alto 2, Tenor 2, and Bass 2. The vocal parts have lyrics: "E - go sum i - gnis E-go sum i - gnis Ti-me-te me". The Bass part has a rhythmic accompaniment of eighth notes with lyrics "Mm/Ohm (ohm)\*". Performance instructions include "Slower, malicious, dramatic, ♩ = 88", "mf like dragon breath", "rall.", "mp present, but not overpowering", "p sinister", "f", and "p".

\*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.**

**a tempo** *ethereal* **molto accel.**

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

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

T 1 *ethereal*  
 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 *f*  
 (ss)

B 2 *f*  
 (ss)

ar - cum, ar - cum, ar - cum *f* De - o

68

S 1

ar - cum De - o, ar - cum ar - cum De - o

A 1

ar - cum De - o, ar - cum ar - cum De - o *f*

T 1

Ar - cum, ar - cum De - o *f*

B 1

ar - cum De - o *f*

S 2

A 2

T 2

*f*

(ss)

B 2

*f*

(ss)

## Stirring (A Tempo II)

74 *p* *mf*

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

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

T 1  
*p* *mf*  
Ar - cum (mm) Ar - cum (mm)

B 1  
*p* *mf*  
Ar - cum (mm) Ar - cum (mm)

## Stirring (A Tempo II)

*mp* *mf*

S 2  
(ss) nun - quam (mm) (ss) nun - quam

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

T 2  
*mf*  
(ss) nun - quam

B 2



**a tempo I**

88

***mf*** *lightly, dancy, articulate*

S 1

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

***mf*** *lightly, dancy, articulate*

A 1

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

***mf*** *lightly, dancy, articulate*

T 1

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

***mf*** *lightly, dancy, articulate*

B 1

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

**a tempo I*****mf*** *lightly, dancy, articulate*

S 2

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

***mf*** *lightly, dancy, articulate*

A 2

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

***mf*** *lightly, dancy, articulate*

T 2

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

***mf*** *lightly, dancy, articulate*

B 2

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

92

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

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

96

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  
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



105

*fff* *triumphantly*

S 1 Al - le - lu - ia, al - le - lu - ia

A 1 *fff*  
ia, al - le - lu - ia al - le - lu - ia,

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

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

B 2  
Al - le - lu - ia