

Eduardo Andrés Malachevsky

# O Potores Exquisiti

Mixed choir

STOP



*fff*

PSSSSS



Annie Bank Edition



## SYMBOL INTERPRETATION PAGE



**DRUNK SINGING**  
CANTO MAREADO

This symbol point out a singing a little bit *dizzy, wavy, out of pitch...* just as a drunk talking...

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**DRUNK PORTANDO**  
MAREADO PORTANDO

Notes with this mark should be sung with a sort of dizzy ascending *portando*, as dragging the notes from below.

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**HICCUPS**  
HIPOS

Imitation of HICCUPS: Utter it as you breathe in, exactly as a real hiccup!

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**YAWNS**  
BOSTEZOS

Imitation of YAWNS, of uninhibited yawns...: fast and/or slow descending *portando* that goes along with big open mouths, exhausted faces, spreading arms and appropriate body contortions...

On this score there are two kind of yawning:

- a) those that begin high, but without any specific pitch
  - b) and those that begin on a precise written pitch
- 



**SNORE-IN**  
RONQUIDOS-IN

Imitation of the inhalation phase of SNORING, according to its different forms: *grfrr...*, *roafrr...*, etc.

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**SNORE-OUT**  
RONQUIDOS-OUT

Imitation of the exhalation phase of SNORING, according to its different forms: *zZZz...*, *sSSs...*, *pfff...*, *brfrr...*

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**SNORE-BLAST!**  
RONQUIDO-RUMOROSO

**Buuffrrr...!** Imitation of that very particular sort of noisy SNORE-OUT produced when breathing out by the flaccid (but vigorous) fast shaking of the lips (as the blustery blow of a horse!...).

This snoring, particularly funny to hear and to see, is preserved for the final

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**BE HAPPY!**  
LETITIA!

This symbol, that appears each time that the word LETITIA (joy!) is sung, does not have any other meaning than an openly joyful singing character

# O Potores Exquisiti


- for 2 male and 2 female mixed groups (2 mixed T&B and 2 mixed S&A) - <sup>①</sup>


This piece requires  happy Drinkers Choristers ;  uninhibited Yawners;  
 well-trained Hiccups; and noisy   Snorers...<sup>②</sup>

Lyrics taken from 'Carmina Potatoria'  
(3rd section of Carmina Burana)

EDUARDO ANDRES MALACHEVSKY

**A** Pesante Assai (ma Giocoso Risoluto...) ♩ = 60

 Spread out along the empty stage there is a set of 4 small pub table and chairs <sup>③</sup>


 The 4th. group come on the stage, joyful, mugs in hands, hugged, a little dizzy... walking on towards one of the little tables

Group 1 : SI & AI


Group 2 : SII & AII

Group 3 : TII & BII

Group 4 : TIII & BIII



Po - ta - to - res ex - qui - si - ti, li - cet si - tis

- ① This piece may be also sung by a regular SATB formation; if so, being a little low for Tenors and Sopranos, I suggest to sing it one tone up (E Minor instead of D Minor)
- ② See the interpretation of all these Symbols on the page before (Symbol Interpretation Page 2)
- ③  Even if it is not mandatory, I encourage 'acting' this piece. If so, inside of the enclosures you have some screenplay ideas to develop freely (you are welcome to develop your owns!). If possible, each group should be come on the stage from a different place.

- NOTAS AL PIE DE PÁGINA Y GUIÓN ORIGINAL EN ESPAÑOL EN PÁGINAS 12 Y 13 -

4

G1

G2

G3

G4

to wobble from side to side

raise up the mug with cupidity and then to seat down with face of satisfaction...

si - ne si - ti, et bi - ba - tis ex-pe-di-ti,

8

G1

G2

G3

G4

The 3rd. group come on the stage, as the first one (joyful, mugs in hands, etc.), walking on towards another of the little tables

Po - ta - to - res ex - qui - si - ti, li - cet si - tis

hic, hic, hic, ex-pe-di-ti, hic, ex-pe-di-ti, hic,

11

G1

G2

G3

G4

idem measure 4

idem measure 6

si - ne si - ti, et bi - ba - tis ex-pe-di-ti,

si - ne si - ti, hic, et bi - ba hic, ex-pe-di-ti,

Ⓢ Be aware that on measures 9, 14 & 21 the arrival of each group is set one quarter faster each time (the numbers simply correspond to the quarter silence that must be count before the entry of each group)

15 The 2nd. group come on the stage, as the other two (joyful, mugs in hands, etc.), walking on towards another little tables

G 1

G 2  
Po - ta - to - res ex - qui - si - ti, li - cet si - tis

G 3  
hic, hic, hic, ex-pe-di-ti, hic, ex-pe-di-ti, hic, hic, hic,

G 4  
Ahh...! ex-pe-di-ti ex - pe - di - ti hic, hic,

18

G 1

G 2  
si - ne si - ti, et bi - ba - tis ex-pe-di-ti,

G 3  
si - ne si - ti, hic, et bi - ba hic, ex-pe-di-ti,

G 4  
Ahh...! hic, bi - ba - tis ex-pe-di-ti,

*By idem measure 4* *By idem measure 6*

22 Finally, the last group come on the stage, as the other ones (joyful, mugs in hands, etc.), walking on towards the last empty little table

G 1  
Po - ta - to - res ex - qui - si - ti, li - cet si - tis

G 2  
hic, hic, hic, ex-pe-di-ti, hic, ex-pe-di-ti, hic, hic, hic,

G 3  
Ahh...! ex-pe-di-ti ex - pe - di - ti hic, hic,

G 4  
Ahh...!

25

28

Everybody stand up, except for some gentlemen having fallen asleep completely drunk...

32

⑤ This very long and slow yawning of groups I, II & III may go along with singles and spontaneous yawning (shorter)

34 <sup>6</sup>

G1 *mp* Cu - ra Bac - chus et so - po - re,

G2 *mp* Cu - ra Bac - chus et so - po - re,

G3 dor - mi - ant, *grrr'...!* non dor - mi - ant, *grrr'...!* non dor - mi - ant, non

G4 dor - mi - ant, *grrr'...!* non dor - mi - ant, *grrr'...!* non dor - mi - ant, *grrr'...!* non

*Bg* and those who are asleep begins to snore...

37 *cresc.*

G1 cor - da pi - o sol - vit mo - re. Sump - to Bac - cho me - li -

G2 cor - da pi - o sol - vit mo - re. Sump - to Bac - cho me - li -

G3 dor - mi - ant, non dor - mi - ant, *grrr'...!* non dor - mi - ant, *grrr'...!* non

G4 dor - mi - ant, *grrr'...!* non dor - mi - ant, non dor - mi - ant, non

40 *cresc.*

G1 o - re dul - cis sa - por est in o - re;

G2 o - re dul - cis sa - por est in o - re;

G3 dor - mi - ant, Non dor - mi - ant, *grrr'...!* Non dor - mi - ant, Non

G4 dor - mi - ant, *grrr'...!* Non dor - mi - ant, Non dor - mi - ant, *grrr'...!* Non

⑥ From measure 36 to 43 the SNORES are alternated between Bass & Tenor. However you may try as well b) to snoring Bass & Tenor at once; or c) to snoring in crescendo, from one chorister to everybody; or e) random snoring, each time a different chorister snore-out. The funniest alternative for your particular choir must be the one to choose!

43

*cresc.*

G1 Vi - ni cons - tat ex sa - po - re Bac - chus ex sa - po - re o - re;

G2 Vi - ni cons - tat ex sa - po - re Bac - chus ex sa - po - re o - re;

G3 dor - mi - ant, *grrr...!* le - ti - ti - a! *grrr...!* non dor - mi - ant, *grrr...!* non

G4 dor - mi - ant, le - ti - ti - a! *grrr...!* non dor - mi - ant, *grrr...!* non

46

G1 re - ca - les - cit in a - mo - re! re - ca - les - cit in a - mo - re! re - ca - les - cit in a -

G2 re - ca - les - cit in a - mo - re! re - ca - les - cit in a - mo - re! re - ca - les - cit in a -

G3 dor - mi - ant: *grrr...!* Le - ti - ti - a! Le - ti - ti - a! Mens

G4 dor - mi - ant: *grrr...!* Le - ti - ti - a! Le - ti - ti - a! Mens

*f*

Tenor & Bass stand up, in high spirits, mugs in hand!

49

G1 mo - re! re - ca - les - cit in re - ca - les - cit in a - mo - re! Le - ti - ti - a! Mens sau - ci - a!

G2 mo - re! re - ca - les - cit in a - mo - re! A - mo - re! Le - ti - ti - a! Mens sau - ci - a!

G3 sau - ci - a! re - ca - les - cit in a - mo re! Le - ti - ti - a! Mens sau - ci - a!

G4 sau - ci - a! re - ca - les - cit in a - mor! A - mo - re! Le - ti - ti - a! Mens sau - ci - a!

*subito p*

*f*

*p*

*f*

Everybody jubilant, mugs in hand!



53 **A** L'istesso Tempo

and now they are some ladies, who having fallen asleep completely drunk, begins to snore...

G1 Non dor - mi - ant, *grrr'...*! *zzzzzz...* non

G2 Non dor - mi - ant, *grrr'...*! *zzzzzz...* non

G3 *marcato assai* O po-to-res ex-qui-si - ti, li-cet si - tis si-ne si - ti,

G4 Po - ta - - - to - res ex - qui -

G1 dor - mi-ant, *grrr'...*! *zzzzzz...* non dor - mi-ant, *grrr'...*! non

G2 dor - mi-ant, *grrr'...*! *zzzzzz...* non dor - mi-ant, *grrr'...*! non

G3 et bi - ba-tis ex-pe-di - ti, et scy-pho-rum i-no-bli - ti!

G4 si - - - ti, li - cet si - - - tis

G1 dor - mi-ant, *zzzzzz...* non dor - mi-ant *grrr'...*! non dor - mi-ant, *zzzzzz...* pro -

G2 dor - mi-ant, *zzzzzz...* non dor - mi-ant *grrr'...*! non dor - mi-ant, *zzzzzz...* pro -

G3 Scy-phi cre-bro re-pe-ti - ti re-pe-ti-ti, re-pe-ti - ti, et ser-mo-nes

G4 *Bg* to wobble from side to side si - - - ne si - - - ti, et bi - - -

63

**Bg** Every lady, euphoric, mugs in hand!

**Bg** Everybody: The most solemn and pious proclamation...

G 1  
 si - li - ant: LE - TI - TI - A! *f* Vi - num er - go sa - lu - ta - mus, Bac - chus

G 2  
 si - li - ant: LE - TI - TI - A! *f* Vi - num er - go sa - lu - ta - mus, Bac - chus

G 3  
 i - nau - di - ti, ex - pe - di - ti, ex - pe - di - ti! *f* Vi - num er - go sa - lu - ta - mus, Bac - chus

G 4  
 ba - tis hic, ex - pe - di - ti... *f* Vi - num er - go sa - lu - ta - mus, Bac - chus

66

G 1  
 er - go tunc can - ta - mus, In coe - lum: AD TE LAU - DA - MUS! *ff*

G 2  
 er - go tunc can - ta - mus, In coe - lum: AD TE LAU - DA - MUS! *ff*

G 3  
 er - go tunc can - ta - mus, In coe - lum: AD TE LAU - DA - MUS! *ff*

G 4  
 er - go tunc can - ta - mus, In coe - lum: AD TE LAU - DA - MUS! *ff*

**H** *senza rall.*

Everybody fall asleep off...: someones spread out on the table, others resting again the neighbour shoulder, or chin to chest, head drop off to sleep, etc.

one yawning lady *Ahh...!*

68

G 1 *hic, Buuffrrrr...!* <sup>⑦</sup>  
*sfz*

G 2 *hic, Buuffrrrr...!* <sup>⑦</sup>  
*sfz*

one yawning gentleman *Ahh...!*

G 3 *NON DOR-MI-ANT! grrr...!* *Buuffrrrr...!* <sup>⑦</sup>  
*fff*

G 4 *NON DOR-MI-ANT! grrr...!* *Buuffrrrr...!* <sup>⑦</sup>  
*fff*

⑦  *Buuffrrrr...!*: See interpretation at the Symbol Interpretation Page

Though with a preponderance of this 'snore-blast', the most completed variety of snore sounds is welcome to be listen, simultaneously, in this Final.

HAVE FUN !




( *hic ! hic !* )

*this score was composed on December 2005*

*by Eduardo Andrés Malachevsky*

durata circa 3'15

FOOTNOTES			
Page	footnote	English	Spanish
3	①	for 2 male and 2 female mixed groups (2 mixed T&B and 2 mixed S&A)	para 2 grupos de voces masculinas y 2 de voces femeninas (T y B mezclados & S y A mezclados)
		This piece might be also sung by a regular SATB formation; if so, being a little low for Tenors and Sopranos, I suggest to sing it one tone up (E Minor instead of D Minor)	Esta obra puede ser también interpretada por una formación regular SATB. En tal caso, siendo un poco baja para Tenores y Sopranos, sugiero cantarla 1 tono mas alto (Mi Menor en lugar de Re Menor).
	②	This piece requires happy Drinkers Choristers; uninhibited Yawners; well-trained Hiccupers; and... noisy Snorers	Esta obra requiere Coristas de alegre espíritu y escasa sobriedad... ; de bostezo fácil, inhibido y desbocado; de hipo pronto y poco delicado; y de ronquido generoso y rumoroso
		See the interpretation of all these Symbols on the page before (Symbol Interpretation Page 2)	Ver interpretación de estos símbolos en la página 14
	③	<b>By</b> Even if it is not mandatory, I encourage 'acting' this piece. If so, inside of the enclosures you have some screenplay ideas to develop freely (and you are welcome to develop your owns!). If possible, each group should be come on the stage from a different place.	Sin ser estrictamente necesario sugiero 'actuar' esta obra; en tal caso en los recuadros he señalado algunas ideas ha desarrollar libremente (y a enriquecer con las vuestras !). De ser posible, cada grupo debería hacer su ingreso al escenario desde un lugar distinto.
4	④	Be aware that on measures 9, 14 & 21 the arrival of each group is set one quarter faster each time (the numbers simply correspond to the quarter silence that must be count before the entry of each group)	notar que en los compases 9, 14 y 21 el ingreso de cada grupo se hace cada vez un tiempo de negra mas rápido (los números simplemente corresponden a los silencios de negras que hay que contar antes de entrar en escena)
6	⑤	This very long and slow yawning of groups I, II & III may go along with singles and spontaneous yawning (a little shorter)	Este largo y lento Bostezo de los grupos I, II y III puede ser acompañado de individuales y aleatorios bostezos más cortos
7	⑥	From measure 36 to 43 the SNORES are alternated between Bass & Tenor. However you may try as well b) to snoring Bass & Tenor at once; or c) to snoring in crescendo, from one chorister to everybody; or e) random snoring, each time a different chorister snore-out. The funniest alternative for your particular choir must be the one to choose!	Desde el compás 36 al 43 los RONQUIDOS se alteran entre Bajos y Tenores. No obstante se puede optar libremente sea por lo escrito, sea por [2] roncar juntos, sea por [3] realizar un ronquido progresivo (de un corista a todos) o sea por [4] realizar un ronquido aleatorio (c/vez un corista distinto) : La opción que resulte la más graciosa por vuestro coro de roncadores ¡ es la que se debe optar !
11	②	 <i>Buuffrrrr...!</i> : See interpretation at the Symbol Interpretation Page	Ver interpretación en la Symbol Interpretation Page
11	⑦	Though with a preponderance of this snore-blast, the most completed variety of snore sounds are welcome to be listen simultaneously in this Final.	Aunque con una preponderancia de este ronquido-rumoroso, en este Final es de sesear la audición simultanea de las mas rica variedad de ronquidos posibles...



## SCENARIO / SCREENPLAY / GUIÓN

Page	Measure	English	Spanish
3	1	Spread out along the empty stage there is a set of 4 small pub table and chairs	Dispersas en el escenario vacío, están dispuestas 4 pequeñas mesitas de bar con sus respectivas sillas
	1	The 4 <sup>th</sup> group come on the stage, joyful, mugs in hands, hugged, a little dizzy... walking on towards one of the little tables	El 4to. grupo ingresa al escenario, contentos, copa en mano, abrazados, un poco mareados... y se dirigen hacia una de las mesitas
4	4	to wobble from side to side	balancearse de un lado al otro
	6	raise up the mug with cupidity and then seat down with face of satisfaction	empinar la copa con avidez para luego sentarse con el placer en el rostro...
	8	The 3 <sup>rd</sup> group come on the stage, as the first one (joyful, mugs in hands, etc.), walking on towards another of the little tables	El 3er. grupo entra en escena, como el 1ero. (contentos, copas en mano, etc.) y se dirige hacia otra de las mesitas
	11	idem measure 4	Idem compás 4
	13	idem measure 6	Idem compás 6
5	15	The 2 <sup>nd</sup> group come on the stage, as the other two (joyful, mugs in hands, etc.), walking on towards another little tables	El 2do. grupo entra en escena, como los otros dos (contentos, copas en mano, etc.) y se dirige hacia otra de las mesitas
	18	idem measure 4	Idem compás 4
	20	idem measure 6	Idem compás 6
	22	Finally, the last group come on the stage, as the other ones (joyful, mugs in hands, etc.), walking on towards the last empty little table	Finalmente el ultimo grupo entra en escena (contentos, copas en mano, etc.) y se dirige hacia la mesa que queda vacía
6	25	idem measure 4	Idem compás 4
	27	idem measure 6	Idem compás 6
	33	Everybody stand up, except for some gentlemen having fallen asleep completely drunk	Todos los coristas se ponen de pie, con excepción de algún que otro caballero, ebriamente dormido...
7	34	and those who are asleep begins to snore...	Y los dormidos comienzan a roncar...
8	47	Tenor & Bass stand up, in high spirits, mugs in hand!	Tenores y Bajos de pie, contentos, copa en alto!
	51	Everybody jubilant, mugs in hand!	¡Todo el mundo contento, copa en alto !
9	55	and now, some ladies are who having fallen asleep completely drunk begins to snore...	y ahora son algunas damas quienes, ebriamente dormidas, se disponen a roncar...
	60	to wobble from side to side	balancearse de un lado al otro
10	64	Every lady, euphoric, mugs in hand!	¡ Todas las damas, contentas, copas en alto !
	65	Everybody: The most solemn and pious proclamation...	Todos: La más Solemne y ferviente proclamación...
11	71	Everybody fall asleep off...: someone spread out on the table, others resting again the neighbour shoulder, or chin to chest, head drop off to sleep, etc.	Todo el mundo cae completamente dormido : unos desparramados sobre las mesas, otros con la cabeza en el hombro de su vecino, otros mentón al pecho, cabeza caída...

## LYRICS TRANSLATIONS

## LATIN

Potatores exquisiti  
Licet sitis sine siti,  
Et bibatis expediti  
Et scyphorum inobliti.  
Scyphi crebro repetiti,  
Non dormiant,  
Et sermones inauditi  
Prosiliant.

Cura Bacchus et sopore  
Corda pio solvit more.  
Sumpto Baccho meliore  
Dulcis sapor est in ore;  
Vini constat ex sapore  
Letitia,  
Recalescit in amore  
Mens saucia.

Vinum ergo salutamus,  
Bacchus ergo tunc cantamus:  
In coelum AD TE LAUDAMUS!

## ITALIAN

O bevitori raffinati,  
benchè siate senza sete,  
su, bevete prontamente,  
dei bicchieri con dimentichi!  
I bicchieri spesso ripresi  
non dormano,  
e discorsi inauditi  
vengano fuori.

Con la cura Bacco e col sonno  
cuori libera per pietoso costume;  
preso del Bacco (*vino*) migliore,  
dolce sapore c'è in bocca;  
dal sapor del vino  
vien letizia,  
si riscalda nell'amore  
l'animo (che ne è) ferito.

O vino, a te noi salutiamo  
a te, Bacco, noi cantiamo,  
nel celo: AD TE LAUDAMUS!

## ENGLISH

Oh exquisite drinkers  
those who drinks without thirst,  
fast and without thinking,  
those who raises up the chalice shamefully.  
Cup after cup, you go ahead!  
without sleeping  
and without listening  
your spirituals and pious lectures.

Bacchus take care of those of pious heart  
and set them free of their natural lethargy.  
As soon as they have taste a better Baccho  
the savour becomes sweeter into their mouth;  
from the good taste of wine  
comes the joy,  
a wounded spirit (*wounded by the wine...*)  
is warm up trough love.

Oh Wine, to you, then we salute you,  
to you, Bacchus, we do sing:  
In heaven AD TE LAUDAMUS!

## SPANISH

Bebedores exquisitos  
que bebéis sin tener sed,  
precipitadamente y sin pensar,  
levantado el cáliz innoblemente,  
copa tras copa,  
sin parar y sin dormir  
y haciendo oídos sordos  
a vuestras lecturas espirituales.

Bacchus cura del sopor  
a los de corazón piadoso y los libera,  
ni bien han gustado el mejor Bacchus (*vino*)  
el sabor se hace dulce en la boca ;  
del buen paladar  
se despierta la alegría,  
un alma herida (*por el vino...*)  
se enciende en el amor.

O Vino, a ti te saludamos,  
a ti, Bacchus, te cantamos:  
en el cielo: ¡AD TE LAUDAMUS!

GRAPHIC SUMMARY of the score



see Symbol Interpretation Page

• 1<sup>st</sup> SECTION

Pesante Assai (ma Giocoso Risoluto...) – 1<sup>st</sup> Strophe [measures 1 to 33]

CANON IN 4 at the unison & octave				1 <sup>st</sup> EPISODE	
	A 1 to 7	B 8 to 14	C 15 to 21	D 22 to 27	E 28 to 33
GROUP I →	♪	♪	♪	SUBJECT	slow & long
GROUP II →	♪	♪	SUBJECT	with	long but faster
GROUP III →	♪	SUBJECT	with	and	&
GROUP IV →	SUBJECT	with	and	and more	augmented

SUBJECT: etc.  
Po - ta - to - res ex - qui - si - ti,

• 2<sup>nd</sup> SECTION

Presto Subito e ancora Giocoso – 2<sup>nd</sup> Strophe [measures 33 to 52]

2 <sup>nd</sup> EPISODE			
	F 34 to 48	49 to 50	51 to 52
GROUP I } GROUP II }	MOTIF 2 (melodic sequence)	MOTIF 2 in 4 voices	MOTIF 1 in 4 voices
GROUP III } GROUP IV }	MOTIF 1 with  (sequence)	with	with

MOTIF 1: non dor - mi - ant,  
MOTIF 2: Cu - ra Bac - chus et so - po - re,

• 3<sup>rd</sup> SECTION

L'istesso Tempo (anche Giocoso) – 3<sup>rd</sup> Strophe [measures 53 to 71]

3 <sup>rd</sup> EPISODE		FINALE	
	G 53 to 63	H 64 to 67	68 to 71
GROUP I } GROUP II }	MOTIF 1 with  &	with	&
GROUP III →	MOTIF 2 (melodic sequence)	MOTIF 2 in 4 voices	&
GROUP IV →	SUBJECT  augmented		&