
Eduardo Andrés Malachevsky



O Potores Exquisiti



Mixed choir a cappella



Psssss



Annie Bank Edition

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!”

The lyrics were selected from the ‘*CARMINA POTATORIA*’ (Drinking Songs), 3rd section of *CARMINA BURANA*, collection of poems and songs written by goliards, clergy wandering students of the 12th or 13th century given to the writing of satiric Latin verse and to convivial living and minstrelsy.

1st Strophe (*Potatores exquisiti*): *CARMINA POTATORIA* 202. 1
2nd Strophe (*Cura Bacchus et sopore*): *CARMINA POTATORIA* 202. 8
3rd Strophe (*Vinum ergo salutamus*): *CARMINA POTATORIA* 205. 7

- see translations at page 15 -

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...



DRUNK PORTANDO
MAREADO PORTANDO

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



HICCUPS
HIPOS

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



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: *grrfr...*, *roafr...*, etc.



SNORE-OUT
RONQUIDOS-OUT

Imitation of the exhalation phase of SNORING, according to its different forms: *zZZzz...*, *sss...*, *pffff...*, *brfr...*



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








BE HAPPY!
LETTITIA!

This symbol, that appears each time that the word LETTITIA (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) - ^①


This piece requires  happy Drinkers Choristers ;  uninhibited Yawners;
 well-trained Hiccupers; and noisy   Snorers...^②

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

EDUARDO ANDRES MALACHEVSKY

A Pesante Assai (ma Giocosso Risoluto...) ♩ = 60

 Spread out along the empty stage there is a set of 4 small pub table and chairs ^③

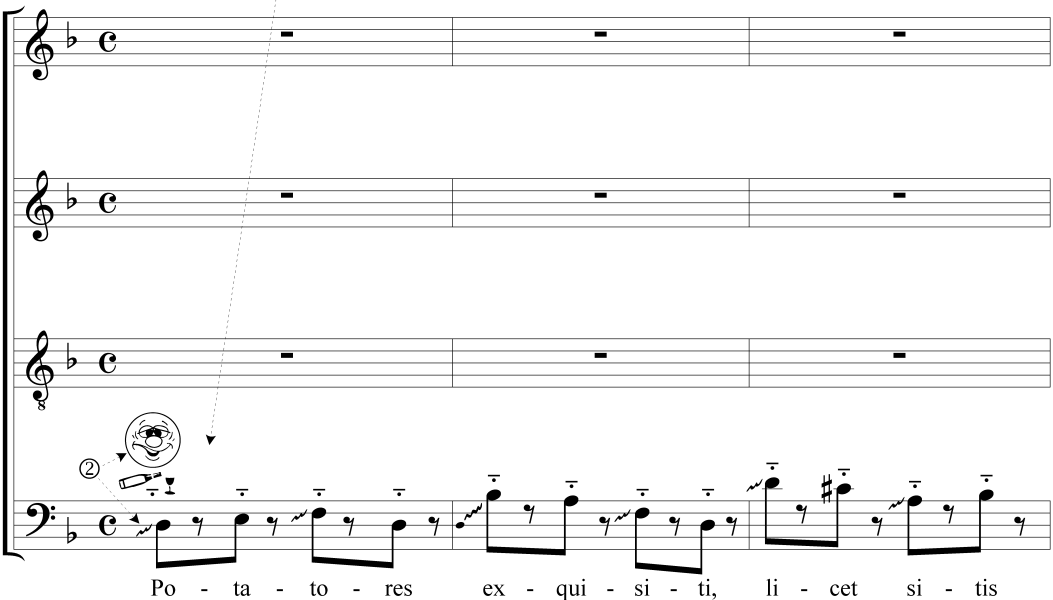
 The 4th. group come on the stage, joyful, mugs in hands, hugged, a little dizzy... walking on towards one of the little tables

Group 1 : SI & AI


Group 2 : SII & AII

Group 3 : TI & BI

Group 4 : TII & BII



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

By to wobble from side to side

By 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

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

G1

G2

G3

G4

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



By idem measure 4

By 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,

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 counted 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

G1



G2
Po - ta - to - res ex - qui - si - ti, li - cet si - tis

G3
hic, hic, hic, ex-pe-di-ti, hic, ex-pe-di-ti, hic, hic, hic,

G4
Ahh...! ex-pe-di-ti ex - pe - di - ti hic, hic,



18

G1

G2  idem measure 4  idem measure 6
si - ne si - ti, et bi - ba - tis ex-pe-di-ti,

G3
si - ne si - ti, hic, et bi - ba hic, ex-pe-di-ti,

G4
Ahh...! hic, bi - ba - tis ex-pe-di-ti,

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

G1
Po - ta - to - res ex - qui - si - ti, li - cet si - tis

G2
hic, hic, hic, ex-pe-di-ti, hic, ex-pe-di-ti, hic, hic, hic,

G3
Ahh...! ex-pe-di-ti ex - pe - di - ti hic, hic,

G4
Ahh...!