

CARE, VALE!

FOR CHOIR

ALEXANDRA MEDEIROS

2016

Dedicated to Maria Arrindell

Care, Vale!

For Choir

Performance Notes

All

Accidentals carry through each bar.

Stagger breath as necessary.

Rubato according to director.

Ex: measure 121

Soprano

Solo parts may need two voices to stagger breathe.

Ex: measure 122

Alto

Second divisi part should be sung when written, otherwise tutti.

Listen to melodies passed between parts and match sound.

Ex: measure 9

Solo part at measure 40

Tenor

Solo part at measure 40

Bass

Second divisi part should be sung when written.

Ex: measure 20

Organ

Be sure to balance dynamics with the choir.

Duration: 6.5 minutes

Dedication: This piece was written with my grandmother in mind. She has been nothing but supportive and attentive to me since I was a little girl. Her laughter and beauty inspired many parts of these piece from rhythmic ideas to specific chord progressions. I love her a great deal and hope this piece shows the world to what extent.

Program Notes: I like to think of this piece as a break up song. The men (tenors and basses) start out with a declaration of their love, calling the women *Care* (“dear”). The women (sopranos and altos) reply with *Vale* (“goodbye”). The men, however, do not want to lose their partners, so they do not relent, especially as the piece begins to energize. The sopranos singing “La, la, la” as if they don’t care about the pain their actions are causing (typical women). The tables turn following the “Declaration of Worthiness” when the accompanying cello and organ take over, expressing their distaste in a humorous tone regarding the women’s actions. Prior to this “stunt,” the organ and cello interjected at appropriate times, following *Vale* from the soprano or alto, signifying the ridiculousness of the situation. During the organ and cello interlude, the unsuspecting sopranos and altos, act as if this obvious abuse of accompanying power was meant to happen. They change their vocabulary to *Care* because of course they are in love again now. From the end of this point to the conclusion of the piece, the women begin to take back what has been said, saying *Care*, while the men, infused with confidence from the organ and cello, say *Vale*. Ultimately this sad break up ends with the solo soprano singing for all the women, confessing that they were wrong while the men simply say “Ah,” to their new life, free from the craziness of romance.

Text

Care, vale! Sed non æternum, care, valet!
Namque iterum tecum, sim modo dignus, ero.
Tum nihil amplexus poterit divellere nostros,
Nec tu marcesces, nec lacrymabor ego.

—WILLIAM COWPER, FROM “MONUMENTAL INSCRIPTION TO WILLIAM NORTHCOT” 1780

FAREWELL! “But not for ever,” Hope replies,
Next time, may I be worthy, I shall be.
There nothing shall renew our parting pain,
Thou shalt not wither, nor I weep again.

For Maria Arrindell
Care, Vale!

Alexandra Medeiros

A Adagio $\text{♩} = 74$

SOPRANO

ALTO 1

ALTO 2

TENOR

BASS 1
f Ca - re, va - le! *sub. mf* Ca - re, va - le! *f* Ca - re, —

BASS 2
mp Ca - re, va - le! *f* Ca re, - va - -

Organ
p

Violoncello
mp

Piano
f

6

S.

A1. *mp*
Ca - re, va - le! Va - le

A2.
Ca - re, va -

T. *f*
Ca - re,

B1.
va - le! Va - le! Ca

B2.
le! Ca - - - re,

Org.
pp *mp*

Vc.

Pno. *mp*

12 *ff* *p*

S. Ca - re, va - le! Ca - re, va - le Ah

A1. *f* Ca - re, va - - - le!

A2. *f* va - le!

T. 8

B1. re,

B2. Va - - - le! Ah

Org. *mp* *p*

Vc. 8

Pno. *ff* *p*

16 *mp* *angelic pp*

S. Ah

A1. *p* Va - - le,

A2. Ah

T. *p* Ca - - re,

B1. *mp* *p* Ca - - re,

B2. Ca - - re,

Org. *p*

Vc.

Pno. *mp* *pp*

B Andante ♩=92

20

S.

A1. *mf*
Va - le! va - le! Va - le! va - le!

A2.

T. *mf*
Va - le! Ca - re, va - le!

B1. *ff*
Ca - re, va - le! Ca - re, Ca - re, va - le!

B2. *ff*
Ca - re, va - le! Ca - re, va - le! Ca - re

B Andante ♩=92

Org.

Vc. *mf*
Ca - re, va - le! Ca - re, va - le! Ca - re

B Andante ♩=92

Pno. *ff*
Ca - re, va - le! Ca - re, va - le! Ca - re

22

S.

A1. *f*
Ca - re, va - le! Va - le!

A2. *p* Ah *f*
Ca - re, va - le va - le! Ca - re, va -

T. *p* Ah *f* tutti
Ca - re, va - le va - le! Va - le! Va -

B1. *f*
Ca-re, va - le! Ca-re, va - le!
Ca - re, va - le va - le!

B2. *f*
Ca-re, va - le! Ca-re, va - le!

Org. *subito mp*

Vc.

Pno. *p* *f*

25 *mf*

S. La la la la la

A1.

A2. le! Va - - - - -

T. -le! Va - - - - - le!

B1. -le!

B2. *ff* Ca - re, va - le! Ca - re, va - le!

Org.

Vc.

Pno. *mf* *ff*

26

S. *p* Va - - - - -

A1. *ff* Va - - - - - le!

A2. le!

T. *f* *3* Ca - - - re, *f* *3* ca - - - re,

B1. *f* Ca - re, va - - - - -

B2. Ca - re, va - le! Ca - re, va - le! Ca - re, va - le! Ca - re, va - le!

Org. *murmuring* 6 6 6 6 6 6 6 6

Vc. *f*

Pno. *f* *mf* *p* *f* *3* *f* *3*

28

S. *- le!*

A1. *va - - - - - le!*

A2.

T. *f subito p* *f*
Ca - - re, Ca - - - -

B1. *- le!*

B2. *Ca - re, va - le! Ca - re, va - le! Ca - re, va - le! Ca - re, va - le!*

Org.

Vc.

Pno. *f subito p* *f*

30

S. Va - - - - - le!

A1. le! Ca -

A2.

T. -re, La *mp*

B1. Ah

B2. Ca - re, va - le! Ca - re, va - le! Ca - re, va - le! Ca - re, va - le!

Org. *6* *6* *6* *6* *6* *6* *6* *6*

Vc.

Pno. *mp*

32

S.

A1. re, Va - - - le!

A2.

T. da Oo

B1. Oo

B2. Ca - re, va - le! Ca - re, le! Ca - re, va -

Org.

Vc.

Pno.

34

S.

A1. Va - - - - - le!

A2.

T. *ff* *f* < La da

B1. O

B2. *fff* solo quality, stand out
Ca - re le! Ca - re, va - le! Ca - - re, va - le!

Org.

Vc. 3

Pno. *ff* *f* *fff*

36

S.

A1.

A2.

T.

B1.

B2.

Org.

Vc.

Pno.

mf

mf

le!

le!

da da da da

ca - re,

Ah

Ca - re,

Ca - re, va - le! Ca - re, va - le! Ca - re,

6 6 6 6

3 3

3 3

mf

C Adagio $\text{♩} = 70$
Small Chamber Group

40

S. SOLO *mp* off in the distance
Se - de non a -

A1. SOLO *p*
Va - - - le! Va - - - -

A2. SOLO *p*
Va - - - le! Va - - - -

T. SOLO *p*
Ah Ah

B1.

B2.

C Adagio $\text{♩} = 70$

Org.

Vc.

C Adagio $\text{♩} = 70$
Solo Voices

Pno. *p* *mp*

43

S. ter - num. Se - de non a - ter - num.

A1. le ter - num.

A2. le! Ah

T. Ah Ah Ah

B1. Ah Ah

B2. Ah Ah

Org.

Vc.

Pno.

Detailed description: This is a page of a musical score, page 16, starting at measure 43. The score is for a choir and instrumental ensemble. The vocal parts are Soprano (S.), Alto 1 (A1.), Alto 2 (A2.), Tenor (T.), Bass 1 (B1.), and Bass 2 (B2.). The instrumental parts are Organ (Org.), Violoncello (Vc.), and Piano (Pno.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The Soprano part has lyrics 'ter - num.' and 'Se - de non a - ter - num.'. The Alto 1 part has lyrics 'le' and 'ter - num.'. The Alto 2 part has lyrics 'le!' and 'Ah'. The Tenor part has lyrics 'Ah' repeated. The Bass 1 and Bass 2 parts have lyrics 'Ah' repeated. The Organ part has a melodic line in the right hand and rests in the left hand. The Violoncello part has a simple bass line. The Piano part has a complex accompaniment with octaves in both hands.

47

S. a - - - - ter - - - - num.

A1.

A2.

T.

B1.

B2. Oo

Org.

Vc.

Pno.

50

S. ter - num.

A1. tutti
Nam-que i - ter - um te - cum

A2. tutti
Ah te -

T. tutti
Ah

B1. Ah

B2. Ah

Org.

Vc.

Pno.

55

S.

A1.
Nam - que i - ter - - um

A2.
cum te - - - -

T.
te - - - - cum

B1.

B2.

Org.

Vc.

Pno.

D Andante
♩=88

mp SOLO

57

S.

A1.

A2.

T.

B1.

B2.

D Andante
♩=88

8^{va}

Org.

Vc.

D Andante
♩=88

mp Solo

Pno.

anime. subito accelerando

63 *mf tutti*

S. *mf tutti*
sim mo - do sim mo - do dig - nus er

A1. *mf*
sim mo - do dig - nus ro

A2. *mf*
Ah ro

T. *mf*
Ah

B1.

B2.

Org.

Vc. *mf tutti*

Pno. *mf tutti*
mf

67 rit.

S. *sim mo - do dig - nus e - ro* *sim mo* *dig - nus*

A1. *dig - nus* *e - ro* *do*

A2.

T. *Ca - - - re*

B1. *f* *Ah* *Ca - - - re*

B2.

Org. rit.

Vc.

Pno. rit.

E Declaration of Worthiness
♩=80

70

S.

A1.

A2.

T.

B1.

B2.

E Declaration of Worthiness
♩=80

Org.

Vc.

E Declaration of Worthiness
♩=80

Pno.

72 *ff*

S. dig - - - - -

A1. *ff*
dig - - - - -

A2.

T.

B1.

B2.

Org.

Vc.

Pno. *ff*

73

S. nus

A1. nus

A2.

T. *ff*

B1. *ff*

B2.

Org.

Vc.

Pno. *ff*

74

S. *sub. p* *f*
Va - - - - -

A1. *sub. p* *mf*

A2. *sub. p*

T.

B1.

B2.

Org.

Vc.

Pno. *sub. p* *f*

75

S. *-le!*

A1.

A2.

T. ₈

B1.

B2.

Org. *f* *mp*

Vc.

Pno.

surprised, response to Organ and Cello take over

77

S. *mp* Ca - re,

A1. *mp* Ca - re,

A2.

T.

B1.

B2.

Org.

Vc.

surprised, response to Organ and Cello take over

Pno. *mp*

79

S.

A1.

A2.

T.

B1.

B2.

Org.

Vc.

Pno.

The musical score for page 29, measures 79-82, is arranged in a multi-staff format. The vocal parts (Soprano, Alto 1, Alto 2, Tenor, Bass 1, Bass 2) are written in treble and bass clefs with a key signature of two sharps (F# and C#). They are mostly silent, indicated by a fermata symbol. The Organ part consists of three staves: the top staff is in treble clef with a 2-measure rest, the middle staff is in bass clef with a rhythmic pattern of eighth notes, and the bottom staff is in bass clef with a single note. The Violoncello (Vc.) part is in bass clef with a single note. The Piano (Pno.) part is in treble and bass clefs with a fermata symbol.

80 *p* rubato

S. Ca - - - - -

A1. *p* Ca - - - - -

A2.

T. 8

B1.

B2.

Org.

Vc. pizz.

Pno. *p* rubato

81

S. -re,

A1. -re,

A2.

T. 8

B1.

B2.

Org.

Vc. arco *gliss.*

Pno. re,

F a tempo

83 rit.

mf

S. *mf* nih - il am-plex - us po-ter - it di - vel-e -

A1. *mp* am - plex -

A2. *mp* nih - il

T. *mp* di - vel -

B1.

B2.

F a tempo

rit.

Org. *p*

Vc. *f*

Pno. *mf* *mp*

87

S. re

A1. us Ah

A2. nihil Ah

T. er - - - e

B1.

B2.

Org.

Vc.

Pno.

89 *rit.* **G** Pleading $\text{♩} = 66$

S. *mp dolce*
tu

A1. *p dolce*
tu

A2. *p dolce*
tu

T. *p dolce*
tu

B1. *mp* *p*
Nec tu

B2. *p*
tu

rit. **G** Pleading $\text{♩} = 66$

Org. *p*

Vc. *p*

Pno. *p*

93 *mf*

S. mar - - che - ses

A1. tu tu

A2. tu tu

T. tu tu

B1. Nec tu tu

B2. tu tu

Org.

Vc.

Pno. *mf*

Detailed description: This is a page of a musical score, page 93, in the key of D major (two sharps) and 3/4 time. The score is for a vocal ensemble and piano accompaniment. The vocal parts are Soprano (S.), Alto 1 (A1.), Alto 2 (A2.), Tenor (T.), Bass 1 (B1.), and Bass 2 (B2.). The piano accompaniment includes Organ (Org.), Violoncello (Vc.), and Piano (Pno.). The Soprano part begins with a rest and then sings 'mar - - che - ses' in the third measure, marked *mf*. The other vocal parts enter in the second measure with the word 'tu'. The piano accompaniment features a steady bass line in the left hand and a more active right hand. The Organ part has a simple accompaniment. The Violoncello part has a melodic line. The Piano part has a complex accompaniment with chords and moving lines in both hands. The score is written in a standard musical notation style with a clean, professional layout.

98

S.
 A1. lac cry
 A2. lac cry
 T. lac cry
 B1. *mp* Nec lac *mp* Nec cry
 B2. lac
 Org.
 Vc.
 Pno. *mp*

102

S. la - cry - ma - bor

A1. cry

A2. cry

T. la Tu

B1. la Tu

B2. Tu

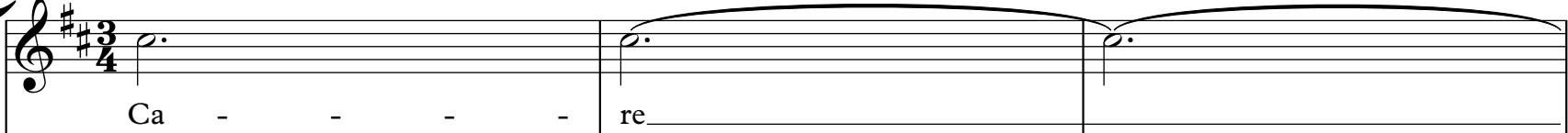
Org.

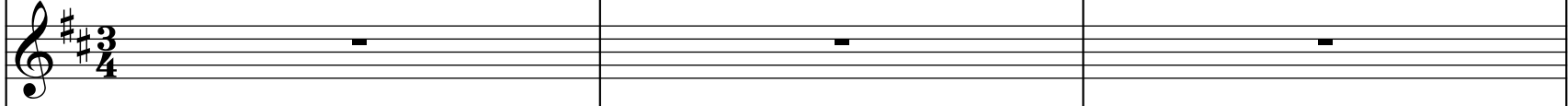
Vc.

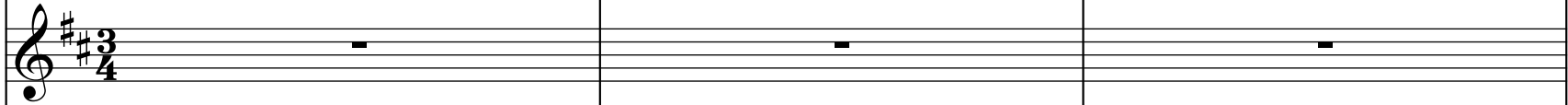
Pno.

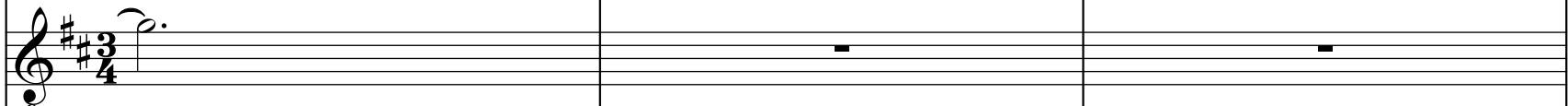
H SOLO
mf

105

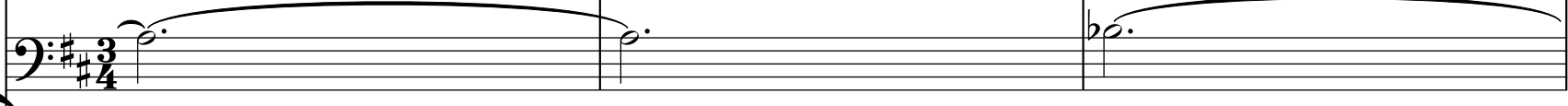
S. 

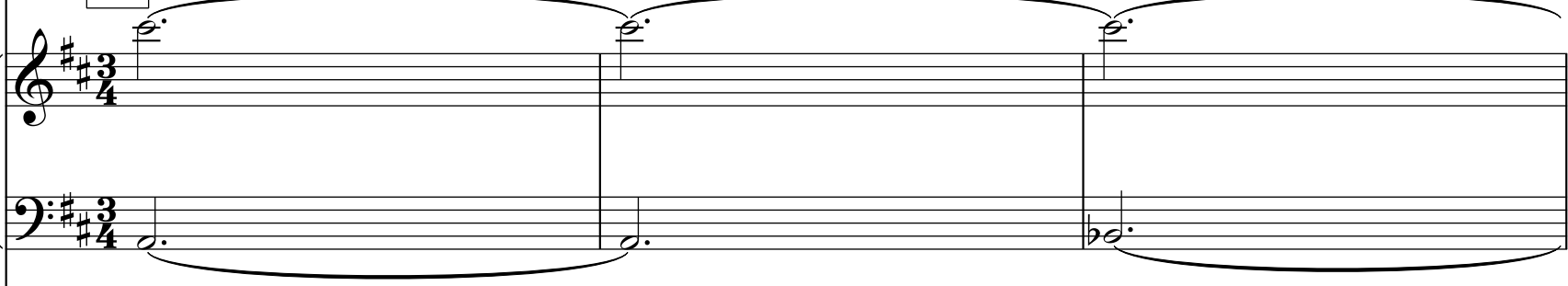
A1. 

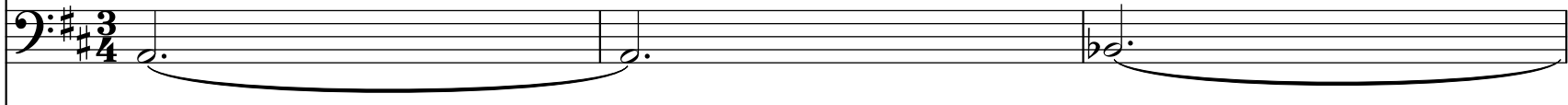
A2. 

T. 

B1. 

B2. 

H
Org. 

Vc. 

H Solo
mf
Pno. 

108 *mp*

S. Ah Ca - re,

A1. *mf* Nec

A2. *mf* Nec

T. *mf* Nec

B1. *mf* Nec

B2.

Org.

Vc.

Pno. *mp* *mf*

113

S. Ca - - - re,

A1. *mf* Nec

A2. *mf* Nec

T. *mf* Nec

B1. *mf* Nec

B2.

Org.

Vc.

Pno.

118

S. Ca - re, Ca - re!

A1. *mf* Ca - re,

A2. *mf* Ca - re,

T. *mf* Va - le! *f* Ah

B1. *mf* Va - le! *f* Ah

B2.

Org. *mp* *rubato* gliss. *8vb*

Vc. *mf*

Pno. *mf* *rubato mp* *f*

123

S.

A1.

A2.

T.

B1.

B2.

Org.

Vc.

Pno.

mf

mp

Ah

Ah

Ah

Ah

mf

mp

mf

mp

Detailed description: This page of a musical score, numbered 42, contains measures 123 through 126. The score is for a vocal ensemble and instrumental accompaniment. The vocal parts include Soprano (S.), Alto 1 (A1.), Alto 2 (A2.), Tenor (T.), Bass 1 (B1.), and Bass 2 (B2.). The instrumental parts include Organ (Org.), Violoncello (Vc.), and Piano (Pno.). The key signature is D major (two sharps). The vocal parts feature a melodic line with a slur across measures 123-126. The lyrics 'Ah' are written under the vocal lines in measures 124 and 126. The organ part has a melodic line with a slur across measures 123-126. The cello part has a rhythmic accompaniment of eighth notes. The piano part has a melodic line with a slur across measures 123-126. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano).

127

S. *pp*

A1.

A2.

T. *p* *pp*
Ah Ah

B1. *p* *pp*
Ah Ah

B2. *p* *pp*
Ah Ah

Org. *pp*

Vc.

Pno. *p* *pp*