

OMITTAMUS  
STUDIA

Walter Ross  
2003

Let us lay aside our studies; it is pleasant to be silly  
and let us sample all the delights of tender youth. It is proper for old age  
to concentrate on serious matters.

Life passes swiftly away when absorbed in study.

Tender youth is a time to be merry.

The Spring of life is slipping away. Our Winter is drawing near.  
Life is suffering losses. Care is wearing out the flesh. The blood is  
drying up. The heart is becoming sluggish. Our pleasures are diminishing.  
Old age with its train of ills is already terrifying us.

Life passes swiftly away when absorbed in study.

Tender youth is a time to be merry.

Let us imitate the gods; that is a wise plan to follow. Leisure pursues  
those who are young in loving. Let us humor our desires.  
That is the custom of the young. Let us go down to the streets  
and the maidens dances.

Life passes swiftly away when absorbed in study.

Tender youth is a time to be merry.

There is plenty to see there and the seeing is easy. There gleams the  
nimble wantonness of limbs, while the girls make wanton gestures  
as they move. I stand gazing, and they steal me from myself as I gaze.

Life passes swiftly away when absorbed in study.

Tender youth is a time to be merry.

Carmina Burana  
(late thirteenth century)

For the University of Virginia Glee Club  
Michael Slon, director

Allegro giubiloso d=108

First system of musical notation. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "O - mi - ta - mus stu - di - a dul - ce est de - si - pe -". Dynamics include *f* and *mf*. There are fermatas over the notes for "a" and "ce".

Second system of musical notation, starting with a double bar line and a circled "10". It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "re et car - pa - mus dul - ci - a ju - ven - tu - tis ten - de -". Dynamics include *mf*.

Third system of musical notation, starting with a double bar line and a circled "A". It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "re! Ve - lox e - tas pre - te - rit Ve - lox". Dynamics include *f*. There are fermatas over the notes for "re!" and "rit".

e - tas pre - te - rit stu - di - o de - ten - ta.

e - tas pre - te - rit stu - di - o de - ten - ta, la - sci - vi - re

te - ne - ra ju - ven - ta. Ver - e - ta - tis la - bi - tur,

sug - ge - rit te - ne - ra ju - ven - ta. Ver - e - ta - tis la - bi - tur,

hi - ems nos - tra pro - pe - rat, vi - ta dam - num pa - ti - tur

hi - ems nos - tra pro - pe - rat, vi - ta dam - num pa - ti - tur

Handwritten musical score for the first system, featuring two vocal parts and two piano accompaniment parts. The lyrics are: *cu - ra cu - ra car - nem ma - ce - rat, car - nem ma - ce - rat,*. The score includes dynamic markings such as *f* and *ff*.

Handwritten musical score for the second system, featuring two vocal parts and two piano accompaniment parts. The lyrics are: *San - guis a - ret he - bet pec - tus mi - nu - u - tur*. A box containing the number "40" is located above the right side of the system. The score includes dynamic markings such as *f*.

Handwritten musical score for the third system, featuring two vocal parts and two piano accompaniment parts. The lyrics are: *gau - di - a, nos de - ter - ret jam se - nec - tus*. The score includes dynamic markings such as *mf*.

mor-bo - rum fa - mi - li - a. Ve - lox

mor-bo - rum fa - mi - li - a. Ve - lox

e - tas pre - te - rit stu - di - o de - ten - ta,

e - tas pre - te - rit stu - di - o de - ten - ta, la - sci - vi - re

te - ne - ra ju - ven - ta I - mi - te - mur su - per -

sug - ge - rit te - ne - ra ju - ven - ta I - mi - te - mur su - per -

8 - os!

mf Dig - na est sen -

- os!

mf Dig - na est sen - ten - ti - a, Dig - na est sen -

70

8 ten - ti - a, et a - mor - is te - ne - ros Jam ve - na - tur

ten - ti - a, et a - mor - is te - ne - ros

re - ti - ta. Jam ve - na - tur re - ti - ta. Vo - to

mf Jam ve - na - tur re - ti - ta Vo - to

no - stro ser - vi - a - mus! mos est is - te nu - mi -

8 - num. Ad pla - te - as de - scen - da - mus, Ad

90 pla - te - as de - scen - da - mus et cho - re - as vir - ge - num! et



cho-re-mus vir-ge-num! Ve-lox e-tas

cho-re-mus vir ge num! Ve-lox e-tas

100

pre-te-rit stu-di-o de-ten-ta

la-sci-vi-re sug-ge-rit

(D)

ten-e-ra ju-ven-ta! I-bi que fa-ci-lis est vi-

*p*

I - bi ful - get mem - bro - rum  
 ven - di co - pi - a; I - bi ful - get mem - bro - rum

*mf*

la - sci - va. Dum pu - el - lae se mo -  
 la - sci - va. Dum pu - el - lae se mo -

- ven - do ges - ti - bus la - sci - vi - unt,  
 - ven - do ges - ti - bus la - sci - vi - unt,

mp

as - to vi - dens et vi - di - en - do me mi - hi sur - ri - pi -

mp

as - to vi - dens et vi - di - en - do me mi - hi sur - ri pi -

p (F) f

130

- unt. Ve - lox e - tas pre - te - rit stu - di - o di -

- unt. Ve - lox e - tas pre - te - rit stu - di - o di -

ff

- ten - ta la - sci - vi - re sug - ge - rit te - ne - ra ju - ven - ta!

- ten - ta la - sci - vi - re sug - ge - rit te - ne - ra ju - ven - ta!