

Janet Graham

Cras amet

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(Tomorrow let him love...)

A song cycle for Soprano or Tenor and Piano

Cras amet

"Cras amet" was written in 1973. It has 7 sections of which the first, central and last are for voice and piano, the 2nd and 6th for voice alone and the 3rd and 5th for piano alone. The words are selected from a variety of Latin poems and follow the progression of the seasons.

1. The words of the first section are from "The Vigil of Venus" (anon, c.350) and tell of the birth of spring and the awakening of love.
2. The second text is taken from Virgil's 7th Eclogue (c. 39 BC) which describes a singing competition between the shepherds Corydon and Thyrsis. Here, Corydon appeals to the streams and trees to protect his sheep against the midsummer sun.
3. The first section for solo piano is slow and quiet.
4. The central text is again from Virgil's 7th Eclogue. Thyrsis describes the parched state of the countryside during a drought, but adds that when Phyllis comes showers will fall and the woods will be green again.
5. The fifth section is a short scherzando for solo piano.
6. The words of the second unaccompanied song are from Horace's Centennial Hymn (BC17), which was commissioned by Augustus for the revival of the ancient Roman Secular Games, held every 110 years to celebrate the preservation of the State. The hymn would be sung in the temple of Apollo on the 3rd and last day of the festival. The stanza chosen for this piece is a prayer for a fruitful harvest.
7. The words of the final section are from a poem by Walter de Châtillon (c.1135-1185), who here declares that even the most severe of winter's ice cannot cool the love in his heart.

A note on this edition

In 2016 I decided to transcribe "Cras amet" onto Sibelius. While doing so, as well as correcting one or two minor copying slips, I made several small changes to help clarify the text and also added dotted bar-lines where originally there were no bar-lines at all. I hope this will make counting easier. As in the manuscript version, spread chords should always progress upwards from the bottom note, and grace-notes should be sung or played on the beat.

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Words from "Pervigilium Veneris", anon

1. Vivace ♩ = 112

Soprano

f

Cras am - et qui nun - quam am - av - it

Piano

f

3

qui-qu'am-av-it cras am - et:

mp

Meno mosso ♩ = 100

5

mf

Ver nov - um, ver iam ca - nor - um,

mf

8va7

7 *f* *mp*

ver re - na - tus or - bis

9 *p*

est; Ve - re con - cor - dant

11 *p*

am - or - es, ve - re nu - bunt al - it

13 *mp*

es, Et ne - - mus

mp

tr

3

3

3

3

5/4

14 *f*

co - mam

f

tr

5

f

5/4

15 *mf*

re - sol - - vit de

mf

3

5/4

16

ma - - - - ri - tis

mf

Ped.

17

f *ff* **Tempo 1**

im - bri - bus. Cras am-et qui

f *mp* *ff* *fff* *mp*

Ped.

19

nun - quam

fff

Ped.

20 *ff*

am - av - it qui-qu'am-av-it cras_ am - et._____

mf *fff*

Ped.

2. Andante con espressione $\text{♩} = 72$

Words by Virgil

22 *p*

Mus - co - si_ fo - n - - tes_

24 *p*

et so-m - - no mol - lior_ her - ba, et_

27 *pp*

_____ quae_ vos ra - - ra_ vi - ri - dis_

30 *mp* *p* *p* *mf*

teg - it - ar - but - us - u - m - bra,

33 *mp* *mf*

so - l - sti - u - m - pe - co - ri -

35 *f* *mp* *p*

- de - fen - di - te: - ia - m - ve - nit aes - tas - tor

38 *pp* *p*

- ri - da, - ia - m le - n - to - tur -

41 *pp*

- gent - in pal - mi - te - ge - m - mae.

43 *ppp*

3. Tranquillo ♩=46

45

pp *sotto voce e non legato*

Una corda
Ped.

(This movement was originally written in "time-space" notation)

49

52

55

58

Musical score for measures 58-59. The piece is in 7/4 time. Measure 58 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, F3, E3). Measure 59 features an 8va marking above a treble clef with a half note chord (Bb4, G4) and a bass clef with a half note chord (F#3, E3). A 6/4 time signature change is indicated between measures 58 and 59.

60

Musical score for measures 60-61. The piece is in 7/4 time. Measure 60 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, F3, E3). Measure 61 features an 8va marking above a treble clef with a half note chord (B#4, G4) and a bass clef with a half note chord (F#3, E3). A 4/4 time signature change is indicated between measures 60 and 61.

4. Andantino $\text{♩} = 48$

Words by Virgil

62 *mp poco sotto voce* *p*

Ar - et ag - er,

mp poco pesante

(con ped)

69 *mp* *mf* *p* *pp*

vi - tio mo - ri - ens sit - it

gliss

8^{vb}

75 *mp* *p* *pp* *mp* *p*

a - er is her - ba,

(8)

81 *mp* *p* *mp*

Li - ber pa - m - pi - n - e - as i - n -

87 *p* *mf*

vi - dit co - ll - i - bus u - m - bras:

92 **Teneramente** ♩=58

chromatic hand cluster
f (pause to fade) *pp*

Teneramente ♩=58

p (con ped)

96

p

Phy - ll - i - dis ad - ven - tus

98

mp

nos - trae ne - m

99

mf

f

us om - ne vi - re - bit, Iup - pi - ter

101

et lae - to de - scen - det

ff *p*

ff

Ped.

Detailed description: This block contains the musical score for measures 101 to 104. The vocal line is in 4/4 time, starting with a half rest, followed by a quarter note 'et', a quarter note 'lae', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'de', a quarter note 'scen', a quarter note 'det', and a final quarter rest. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Measure 101 has a 4/4 time signature. Measure 102 has a 5/4 time signature. Measure 103 has a 4/4 time signature. Measure 104 has a 6/4 time signature. Dynamics include *ff* (fortissimo) and *p* (piano). There are triplets in measures 101 and 102. A *Ped.* (pedal) marking is present at the bottom.

Poco meno mosso

105

plu - - - ri - mus i - m -

pp *pp*

Poco meno mosso

pp

(con ped)

Detailed description: This block contains the musical score for measures 105 to 107. The vocal line is in 7/4 time, starting with a half note 'plu', a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'ri', a quarter note 'mus', a quarter rest, a quarter note 'i', a quarter note 'm', and a final quarter rest. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Measure 105 has a 7/4 time signature. Measure 106 has a 6/4 time signature. Measure 107 has a 5/4 time signature. Dynamics include *pp* (pianissimo). There are triplets in measure 105. A *(con ped)* (con pedal) marking is present at the bottom.

108

- - - - - bri.

ppp *ppp*

Detailed description: This block contains the musical score for measures 108 to 110. The vocal line is in 6/4 time, starting with a half rest, a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'bri', and a final quarter rest. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Measure 108 has a 6/4 time signature. Measure 109 has a 5/4 time signature. Measure 110 has a 6/4 time signature. Dynamics include *ppp* (pianissimo). There are triplets in measure 108.

5. Scherzando ♩=120

111

p *pp* *mf* *mp*

8va

115

p *mf* *mp*

8va

118

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

8va

120

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

8va

6. Con moto $\text{♩} = 76$

Words from "Carmen Saeculare", Horace

123 *mp*

Fer-ti - l - is - fru - - gu - m - pe - cor

126 *mp* *mf* *p*

- - - is que te - ll - us - spi-ce - a do

129 *mf* *f* *mp*

n - et - Ce re - re - m - co - ro - n - a;

132 *mp* *mf* *p* *mp*

nu - tri - ant - fe - tus - et - aq -

136 *p* *pp* *mp* *mf*

- uae - sa - l - u - bres - et - Io

rit.

138 *f* *mp* *ppp*

- vis - au - - - rae.

7. Presto

Words by Walter of Chatillon

141

Musical score for measures 141-143. The score is in 4/4 time and consists of three systems. The first system shows a treble clef with a whole rest. The second system shows a grand staff with a forte (*ff*) dynamic. The third system includes a pedal point (*Ped.*) and an 8va marking. The tempo/mood is *Liberamente, quasi cadenza*.

144

Musical score for measures 144-146. The score is in 4/4 time and consists of three systems. The first system shows a treble clef with a whole rest. The second system shows a grand staff with an 8va marking. The third system includes an 8vb marking and a circled 8. The tempo/mood is *Liberamente, quasi recit*.

147

Liberamente, quasi recit

f

$\text{♩} = 90$

Musical score for measures 147-150. The score is in 6/4 time and consists of three systems. The first system shows a vocal line with lyrics: "Im-por-tu-na Ve-ne-ri Re-dit". The second system shows a grand staff with dynamics *mf* and *f*, and a circled 5. The third system shows a grand staff with dynamics *mf* and a circled 6. The tempo/mood is *Liberamente, quasi recit*.

150

bru - - - mae - - - gla -

151

- ci - es, Re -

153

dit e - quo ce - le - ri

(loco)

8vb

156 *ff*

Io - - - - -

8^{va}

157 *f*

- vis i - n - te - m - pe - ri - es

8^{va} 8^{va} 8^{va}

160 *ff* *f*

Ci - ca - tri - ce ve - te - ri

6 6 6

6^{va}

162

Musical score for measures 162-163. The vocal line (treble clef, 4/4 time) begins with a rest followed by a half note G4, then a half note A4, and a half note G4. The lyrics "Squa" are written below the first note. The piano accompaniment (grand staff) features a right hand with a melodic line starting on G4, moving to A4, then G4, and finally F4. The left hand has a bass line starting on G3, moving to F3, and then E3. Both hands use octaves (8va) and include fingering numbers 5 and 6. The dynamic marking *ff* is present.

163

Musical score for measures 163-164. The vocal line (treble clef, 5/4 time) begins with a half note G4, then a half note A4, and a half note G4. The lyrics "let" are written below the first note. The piano accompaniment (grand staff) features a right hand with a melodic line starting on G4, moving to A4, then G4, and finally F4. The left hand has a bass line starting on G3, moving to F3, and then E3. Both hands use octaves (8va) and include fingering numbers 5, 6, and 8. The dynamic marking *fff* is present.

164

Musical score for measures 164-165. The vocal line (treble clef, 4/4 time) begins with a rest followed by a half note G4, then a half note A4, and a half note G4. The lyrics "me - a fa - ci - es." are written below the first note. The piano accompaniment (grand staff) features a right hand with a melodic line starting on G4, moving to A4, then G4, and finally F4. The left hand has a bass line starting on G3, moving to F3, and then E3. Both hands use octaves (8vb) and include fingering numbers 5, 6, and 8. The dynamic marking *f* is present.

165

6
7
6
7
ff
Ped.

166

ff A- mor_ est in pec - to - re, _

3
3
ff

8va

168

ff Nul-lo_ fri-gens fri - go - re. _

3
3
ff

8va

ff