

Compact disc

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

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2016

6-3

UW SYMPHONY

David Alexander Rahbee, conductor

with Concerto Competition Winners

ZeZe Xue, piano

and

Andrew Abel, tuba

June 3, 2016 - 7:30 PM - Meany Theater

CD#17,534

1 - Remarks, Naze

PROGRAM

- 2 #1 piano (3:01) 3 #1 orch (2:47)
- 4 #3 piano (3:56) 5 #3 orch (3:48)

Gymnopédies 1 & 3, orchestrated by Claude Debussy Erik Satie (1866-1925)

Performed in celebration of the composer's 150th Birthday. Preceding the orchestral versions, conducted by master's orchestral conducting student Abbie Naze, UW Symphony cellist Jonas Chen will perform the original versions on the piano.

6 Piano Concerto No 2 in c minor, Op. 18 11:47 Sergei Rachmaninoff (1873-1943)
 I. Moderato
 Zeze Xue, piano

INTERMISSION

7 Pomp and Circumstance March, op. 39, no. 4 5:13 Edward Elgar (1857-1934)
 Abbie Naze, conductor

8 Concerto for Bass Tuba and Orchestra, in f minor 12:15 Ralph Vaughan Williams (1872-1958)
 I. Prelude: Allegro moderato
 II. Romanza: Andante sostenuto
 III. Finale: Rondo alla Tedesca: Allegro
 Andrew Abel, tuba

9 Remarks & Demos 9:02

10 Academic Festival Overture, Op. 80 9:47 Johannes Brahms (1833-1897)

PROGRAM NOTES

Erik Satie lived a challenging childhood. His mother died in 1872 when he was six, at which time his father sent him and his brother Conrad from Paris to live with their grandmother in Honfleur, France, a small coastal town northwest of the capital. Tragedy struck again six years later in the summer of 1878 when his grandmother drowned. The Satie boys promptly returned to Paris. Satie senior remarried almost immediately after his sons joined him in the French capital, much to Erik's displeasure, and his stepmother enrolled him in at the Paris Conservatoire in November 1879 when he was thirteen years old. He disliked the Conservatoire and in later life referred to the institution as "a sort of local penitentiary." After spending seven lackluster years between the piano and composition programs, he dropped out and joined the French Army. Disinclined to serve, he rather promptly, and, in fact, deliberately, contracted bronchitis to receive early discharge.

Satie moved to the Montmartre district in Paris where he embraced the flourishing bohemian lifestyle and found work as a cabaret pianist. When asked his occupation, he adopted the witty moniker *gymnopediste*. The famous French philosopher Jean-Jacques Rousseau defined *une Gymnopedie* in his *Dictionnaire de Musique* (1768) as an "Air ou nome sur lequel dansoient à nu les jeunes Lacédémoniennes" (a *mélodie* or Apollonian song to which young Spartans danced nude). Viewed in this light, Satie's fictional profession seems appropriate for a twenty-year-old finally turned loose from scholastic and civic burdens, likening his joy to the emotions of those young warriors dancing without worry or inhibition.

Satie composed three *Gymnopedies* for solo piano in 1888. Rousseau's definition likely influenced their titling, but their genesis was more directly inspired by the poem *Les Antiques*, written by Satie's best friend J. P. Contamine de Latour:

Oblique et coupant l'ombre un torrent éclatant	Slanting and cutting the shadow a dazzling torrent
Ruisselait en flots d'or sur la dalle polie	Streamed in waves of gold on the shiny flagstone
Où les atomes d'ambre au feu se miroitant	Where the amber atoms in the fire gleaming
Mêlaient leur sarabande à la gymnopédie	Mingled their sarabande with the gymnopaedia

The last line compares the *gymnopedie* to the sarabande, linking ancient Greek and modern French musical traditions. French sarabandes are most simply defined as slow dances in triple meter with emphasis on the second beat, like a Waltz (ONE-two-three) but with the emphasis shifted on beat (one-TWO-three). Satie uses a simple sarabande to scaffold the *Gymnopedies*, whose repetitive melodies, sparse texture, and modal harmonies were meant to connote ancient Greece. The latter qualities render the sarabande form somewhat enigmatic, reflecting Latour's poem. They also evoke a weightlessness that suggests a witty interpretation of Rousseau's definition in which the elemental definition of *air* is preferred to the musical (Satie was fond of puns and wordplay). Claude Debussy was influenced by Satie's impressionistic minimalism and arranged the first and third *Gymnopedies* for orchestra in 1896. In these versions, Debussy brought his distinctive orchestral palette to bear on Satie's graceful and subtle simplicity.

The premiere of **Sergei Rachmaninoff's** First Symphony in St. Petersburg in 1897 was an abject failure, caused by an unprepared orchestra and a conductor (the well-known composer, Glazunov) who was drunk. Moreover, the audience blamed this failure on the composer. Falling into a deep depression, Rachmaninoff was unable to compose until three years later, when his cousins, the Satins, sent him to Dr. Nikolai Dahl in Moscow for treatment through hypnosis. Rachmaninoff quickly regained his erstwhile confidence, and the result was the Second Piano Concerto, the first movement of which we are hearing this evening. Although two of the three movements were performed publicly at the end of 1900, the entire concerto wasn't given until November of 1901.

The first movement of the concerto is in sonata form in the key of c minor. An eight-measure introduction by the solo piano, replicating the peeling of bells and gongs, is followed by a powerful and intense first theme in the orchestral strings. The woodwinds and violas then lead into the (now) famous second theme in the relative major of E^b, optimistic in its lyricism and upward sweep. A development section using an inversion of part of the second theme builds to a grand, march-like climax that continues into the recapitulation, here ingeniously combined with the first theme. Following two lyrical sections interspersed with a beautiful French horn solo that recalls the second theme, the movement ends in a series of rapidly ascending chords, both diatonic and chromatic, a gesture of renewed power and hope.

· The concerto was dedicated to Dr. Nikolai Dahl.

-ZeZe Xue

Edward Elgar was the son of a musical tradesman and was informally apprenticed in the field from an early age. His father William owned a music shop, tuned pianos, and played organ at St. George's Catholic Church in Worcester, England, a city located midway between London and Liverpool. What he lacked in formal music training, younger Elgar made up for in entrepreneurialism. After a brief stint working in a solicitor's office when he was fifteen, he became a freelance musician at sixteen. Over the next decade and a half, he earned the majority of his income through violin performance and private instruction. He also succeeded his father at St. George's, learned the bassoon to form a wind quintet with his brother Frank (oboe), sang with choral groups, and began conducting local, amateur ensembles.

Elgar's compositions from this period predict the later masterpieces, but their moments of greatness are fleeting and the works are uneven in their quality. His first critically acclaimed work was the *Enigma Variations*, which were premiered by the conductor Hans Richter in 1899. (N.B. Richter also conducted the premiere of Brahms's *Tragic Overture*, the companion piece the *Academic Festival Overture*, also on this program). The *Enigma Variations* earned Elgar an honorary doctorate from the University of Cambridge in 1900.

Edward Elgar was fifty years old and at the height of his fame when he composed the fourth of five *Pomp and Circumstance Marches*. The first of these marches (1901) remains the best known today. In England its famous trio melody became a second national anthem bearing the title "Land of Hope and Glory," and in the United States it is commonly used as a commencement processional known simply as *The Graduation March*. The fourth *Pomp* march is stylistically similar to the first, and its trio melody achieved renown as "The King's Way" (1909) as posthumously during WWII as "Song of Liberty" (1940).

In preparation for the London Symphony Orchestra's 1954 Golden Jubilee Concert, Philip Catelinet, tubist of the LSO, asked the eighty-two year old **Ralph Vaughan Williams** if he would consider writing a concerto for the large, bulky, seemingly un-soloistic instrument. At the time, the tuba, which had been introduced to the orchestra relatively late, had a few cameo roles in orchestral works (Ravel's *Pictures at an Exhibition* and Wagner's *Ring* to name a few), but was rarely seen as a solo instrument. Vaughan Williams embraced the unconventional idea and went on to compose the first serious solo work for the tuba. In his *Concerto for Bass tuba in f minor*, Vaughan Williams explores the instrument's capabilities. The first and third movements explore the playful, agile side of the tuba while the second allows the tubist to sing and show off his or her lyrical side. Today, the concerto remains a staple in the solo repertoire for the tuba.

—Andrew Abel

Today, most American collegians enter the university between seventeen and nineteen years old. When **Johannes Brahms** was nineteen, he left Hamburg on a hastily planned concert tour with the famous Hungarian violinist, Eduard Reményi. As a student at the Vienna Conservatoire, Reményi participated in the failed 1848 nationalist uprising against Austria and fled to the United States by way of Hamburg, returning to the port city in 1853. Contrast Brahms, who completed his formal education in his young teens and began cultivating a fledgling, blue-collar musical career in Hamburg, teaching piano lessons, performing in dance halls, and arranging music for local ensembles. The duo was a pairing of opposite personalities, the flamboyant and dangerous violinist with the demure and untraveled pianist. Within an hour of their setting off, the police visited the Brahms residence looking for Reményi.

The pair eventually parted ways, and Brahms became entangled with **Robert and Clara Schumann** by year's end. Robert Schumann, composer and music critic, famously introduced the unknown **twenty-year-old** to the world in his widely-read article "Neue Bahnen" (New Paths) on October 28, 1853. Four months later, Robert attempted to drown himself in the Rhine River, failed, and was committed to a mental institution for the remaining two years of his life. Brahms spent what would have been his junior and senior years of college managing the Schumanns' household affairs, visiting Robert in the asylum, and falling in love with Robert's wife Clara, a virtuoso pianist and easily the most famous member of the love triangle. Brahms never attended university or conservatory but was a lifelong learner with a voracious appetite for poetry and literature. Self-edification was so important to him that he once suggested to Clara that they study counterpoint together as a sort of flirtatious ruse.

Brahms is perhaps best known today as a composer of orchestral works in the tradition of Beethoven, but he struggled mightily to compose his first symphony. His first Piano Concerto (1854-59) began as sonata for two pianos and transitioned to a symphony before splitting the difference in its final form. His first Serenade (1857-58) existed briefly as a work for wind band and grew progressively more symphonic, but never quite escaped its titular genre. Brahms iconography typically depicts him in his later years as a portly fellow with swept back hair and a long beard, but he was forty-three years old and clean-shaven when his Symphony in c minor (1862-76) finally premiered. His most successful orchestral pieces before the premiere of the first symphony were works for

orchestra and choir, including the *German Requiem* (whose second movement originally belonged to the first Piano Concerto), *Alto Rhapsody*, *Schickalslied*, and *Triumphlied*.

Brahms was awarded an honorary doctorate from the University of Breslau (Poland) in 1881 and wrote the *Academic Festival Overture* in thanks. It quotes several student drinking songs including *Gaudeamus igitur*, which blends a youthful joie de vivre with a healthy dose of morbid humor quite to Brahms's liking. The Overture's tunefulness and straightforward style contrasts with his more complicated symphonic essays and it received a warm reception. The *Academic Festival Overture* and its sister *Tragic Overture* remain staples of the symphonic repertoire today.

BIOGRAPHIES:

ZeZe Xue, a student of Professor Craig Sheppard, is in his sophomore year at the UW. He started learning piano at age three. At the age of five, he performed his first recital in his hometown, Changsha, in southern China. ZeZe was admitted to the Prayner Conservatory in Vienna at age fifteen. That same year, he performed the *Yellow River Concerto* with the Hunan Symphony Orchestra under the direction of Mr. Xiao Ming. Previous to his arrival in Seattle, he performed Liszt's first piano concerto with the same orchestra and undertook a recital tour in a number of major cities throughout China. ZeZe has also given concerts and recitals in several musical centers in Europe and the United States. His next solo recital will take place in the Brechemin Auditorium at the School of Music on June 11th at 7:30 p.m..

Andy Abel is a freelance tubist, teacher, and student at the University of Washington where he is pursuing his Bachelor of Music with Christopher Olka, principal tubist with the Seattle Symphony Orchestra. Andy performs with the Saratoga Orchestra, the Seattle Collaborative Orchestra, the Seattle Rock Orchestra, and is a frequent substitute with the Seattle Symphony Orchestra. He has also performed with the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, and the Pierre Monteux Festival Orchestra. Andy is an active studio musician having recorded for numerous video games and television shows. In 2013 Andy was awarded first prize at the Music Teachers Association National Brass Competition in Anaheim, CA after competing with some of the best young brass musicians in the country.

A graduate student at the University of Washington, **Abbie Naze** is co-conductor of the UW Campus Philharmonia Orchestras. She is pursuing a Master's Degree in Orchestral Conducting under the leadership of Dr. David Rahbee and Maestro Ludovic Morlot. Abbie has been accepted to numerous festivals & workshops as both a conductor and cellist including the Pierre Monteux School, International Conducting Workshop Festival in Sofia, Bulgaria as well as the High Peaks Music Festival in New York. As a cellist, Miss Naze studied abroad in Norway where she performed with the Grenland Symfoniorkester. A native of North Dakota, Naze received a Bachelor of Arts Degree in Cello Performance from Minot State University.

David Alexander Rahbee is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is director of orchestral activities and teaches conducting. He is recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and the Acanthes Centre in Paris in 2007.

Dr. Rahbee has appeared in concert with orchestras such as the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden Hochschule orchestra, Grand Harmonie, the Boston New Music Initiative, Seattle Modern Orchestra, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Seattle Modern Orchestra, Cool Opera of Norway (members of the Stavanger Symphony), Schönbrunner Schloss Orchester (Vienna), the Whatcom Symphony Orchestra, the Kennett Symphony, and the Divertimento Ensemble of Milan. He collaborated twice with the Seattle Symphony in 2015, assisting for the performance and recording of Ives' Fourth Symphony, and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, Glenn Dicterow, David

Chan, and Joseph Lin. He has been a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony Orchestra, The Symphony Orchestras of the Hall-Musco Conservatory of Music at Chapman University, and the Vienna University of Technology orchestra, the Boston Youth Symphony Orchestras (BYSO), and Rhode Island Philharmonic Youth Orchestras (RIPYO). He currently serves on faculty of the Pierre Monteux School as Conducting Associate, and has been resident conductor of the Atlantic Music Festival in Maine.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, and Boston University. From 1997 to 2000, he served as assistant conductor of the Atlantic Symphony Orchestra (formerly known as the Hingham Symphony) in Massachusetts.

Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School. He holds a Bachelor of Music degree in violin and composition from Indiana University, a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting. He has also participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. His arrangements of various music for brass are published by Warwick Music, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee was a finalist for the American Prize, in the category of Orchestral Programming at the university level for the 2013-14 season.

The University of Washington Symphony Orchestra

The UW Symphony is made up of music majors as well as students from departments all across campus. They rehearse three times per week, and perform at least two concerts per quarter. Under the leadership of Dr. Rahbee since the fall of 2013, the UW Symphony has performed over eighty works, spanning from the early-baroque through contemporary, and collaborated with faculty soloists, as well as members of the Seattle Symphony and other local organizations. Each year, the orchestra has the opportunity to work with two Grammy-award winning artists: Ludovic Morlot (Affiliate Professor of Conducting and Seattle Symphony Music Director) and Stephen Stubbs (Senior Artist in Residence). Other yearly collaborations include an opera on period instruments with Pacific MusicWorks, as well as a performance with the combined university choirs. Concerts are given in Meany Theater, as well as various other locations on campus, and occasionally at Benaroya Hall. From time to time during the school year, the orchestra may split up into smaller groups under the title UW Chamber Orchestras.

Do you play an orchestral instrument? Are you a UW student? Students interested in joining the UW Symphony or Campus Philharmonia Orchestras may email Dr. Rahbee at darahbee@uw.edu. New enrollment occurs each quarter on a space-available basis.

Next concert:

Friday November 4th, 2016 in Meany Theater, 7:30pm
Sæunn Thorsteinsdóttir, cello

Martinů: Memorial to Lidice, H. 296
Shostakovich: Cello concerto no. 1, in E^b, op. 107
Brahms: Symphony no. 4, in e minor, op. 98

University of Washington Symphony Orchestra
David Alexander Rahbee, music director
Tigran Arakelyan and Abbie Naze, assistant conductors
Jonathan Kuehn, orchestra assistant

Piccolo

Joyce Lee – E
Sabrina Bounds – B

Flute

Natalie Ham – B, Doctorate - Music Performance
Sabrina Bounds – VW, Music Performance
Leanna Keith – E, Masters, Music Performance
Laura Colmenares – S, Music Performance
Joyce Lee – R, Music Performance
Mckenzie Rickman – Masters, Music Performance

Oboe

James Phillips – S, E, B, Music Performance and Biochemistry
Logan Esterling – R, VW, Music Performance

Clarinet

Mo Yan – B, E, Music Education/Performance
Alexander Tu – R, VW, Music Performance
Ethan Walkley, Undecided

Bass Clarinet

Alexander Tu – Music Performance

Bassoon

Jamael Smith – * Music Performance
Lucas Zeiter, Music Performance, Psychology
David Wall, Music Performance

Contrabassoon

David Wall – B, Music Performance

Horn

Matthew Anderson – B, E, Doctorate, Music Performance
Renee Millar – R, S, Masters - Music Performance
Kelly Brown – VW, Music Performance and Mathematics
Nate Lloyd, Music Performance

Trumpet

Elizabeth Solon – VW, R E, Music Performance
Andy Pendergrass – B, Psychology
Gabriel Palmer – Doctorate, Music Performance

Trombone

Elizabeth McDaniel - * Masters - Music Performance
Luke Allen, Music Performance

Bass Trombone

Andrew Thornberry – * Physics

Tuba

Rachel Gerstenfeld - * Music Performance

Timpani

Evan Berge – * Music Performance and Political Science

Percussion

David Gaskey, Medicine

Harp

Lauren Wessels - * Masters, Music Performance
Nicole Chang – Music Performance

1st Violin

Heather Borrer – C, Music Performance and Biochemistry
Anastasia Nicolov - Music Performance and Bioengineering
Cordelia Ilton, Undeclared
Katherine Wang, General Biology
Jonathan Ramos, Molecular, Cellular, and Developmental Biology 1 hour conflict
Clara Orndorff, Engineering
Dakota White, Chemistry
David Huentelman, Undecided
Jonathan Kuehn, Atmospheric science
Almodine Thompson, International Studies
Allion Salvador – G

2nd Violin

Judith Kim, * Music Performance and Physics
Blanca Viña, Undecided
Erika Wakatake, Pre-Engineering
Valentina Tsigankova, Music Education
Nikita Morozov, Computer science and HCDE
Kelsie Haakenson, History and Computer Science
Nicole Chen, Design
Danniel Zhou, Master of Public Administration (MPA)
Hayley Boyd, Undeclared
Nathan Hwang, Biochemistry
Jasmine Pathan

Viola

Emmeran Pokorny – E, VW, B, Music Performance
Rebecca Putnam – S, R, Music Performance
Robert Babs, English and History
Jerry Bi, Undecided
Gina Lee, Human Centered Design and Engineering
Alicia Kwon, Biology
Edwin Li, Aeronautical and Astronautical Engineering
Emily Hennings, Biology
Brian Dang, English
Jamie Allen, Anthropology
Esther Noh

Cello

Hajung Yuk – * Molecular and Cellular Biology and Cello Performance
Claire Webster, Molecular, Cellular and Developmental biology
Isabella Kodama – S, Music Performance
Grace Kim, Psychology
Brandon Kawaguchi, Music Performance and Pre-engineering
Jonas Chen, Finance and Pre-dental
Yun En Tsai, Music Performance
Amanda Kuo, Music Performance

Bass

Patrick Aubryn - * Doctor of Musical Arts - Performance
Darian Woller, Music Performance
Mason Fagan - G

Concertmaster – C

Principal - *
Principal Vaughn Williams – VW
Principal Rachmaninoff – R
Principal Brahms – B
Principal Elgar – E
Principal Satie – S
Guest – G

199. Wir hatten gebauet ein stattliches Haus.

August von Binzer. (1819.)

(Gesungen zu Jena bei Auflösung der Burschenschaft den 28. Novbr. 1819.)

Mässig und innig.

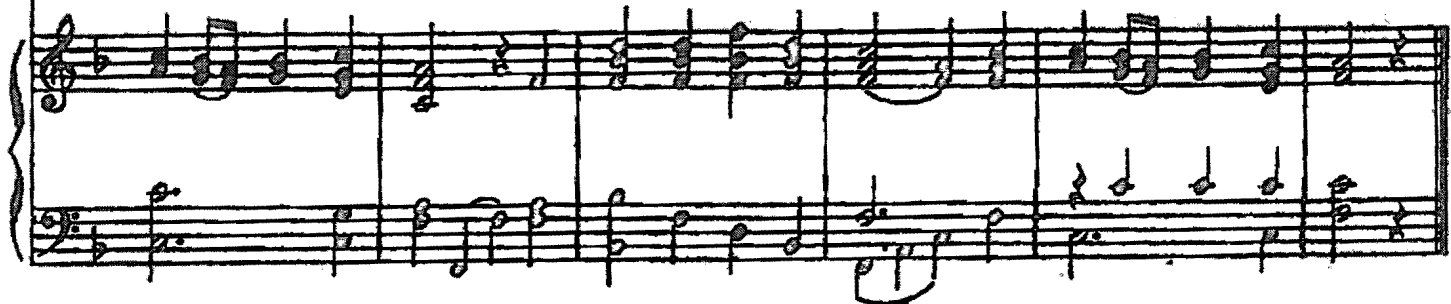
Thüringische Volksweise. (1819.)



1. Wir hat-ten ge - bau-et ein statt-lich-es Haus, und drin auf Gott ver - trau-et trotz
2. Wir leb-ten so traun-lich, so ei-nig, so frei; den Schlechten ward es grau-lich, wir
3. Sie lug-ten, sie such-ten nach Trug und Ver - rath, ver - leumde - ten, ver - fluchten die



1. Wet-ter Sturm und Graus... und drin auf Gott ver trau - et trotz Wet-ter Sturm und Graus.
2. hiel-ten gar zu treu! - den Schlechten ward es grau-lich, wir hiel-ten gar zu treu!
3. jun-ge grü-ne Saat... ver - leumde - ten, ver - fluch - ten die jun-ge grü - ne Saat.



169. Weihelied.

(Der Landesvater.)

August Neumann (1781.)

Feierlich.

Einer.

Melodie 1770 bekannt.)

Vom Chor wiederholt

Einer

1. Al - les schweige! je - der nei - ge ernsten Tö - nen nur sein Ohr!
 2. Deutschlands Söh - ne, laut er - tö - ne eu - er Va - ter - lands - sang!
 3. Hab und Le - ben dir zu ge - ben sind wir al - le - sammt be - reit.

Hört ich sing' das
 Va - ter - land! du
 ster - bengern zu

Vom Chor wiederholt.

1. Lied der Lie - der. hört es, mei - ne deutschen Brüder, halt es wie - der. fro - her Chor!
 2. Land des Ruhmes, weh! zu del - nes Hei - lig - thu - mes Hü - fern. uns und un - ser Schwert!
 3. je - der Stun - de. ach - ten nicht das Ti - des Wun - den. wenn's das Va - ter - land ge - beut.

197. Fuchslied.

(Volklied des 16. Jahrh.)

Vollweise. (Bei Hall ist eine Mähli.)

Lebhaft.

1. Was kommt dort von der Hüh. was kommt dort von der Hüh? was kommt dort von der
 2. Es ist ein Po - stil - lon. es ist ein Po - stil - lon. es ist ein le - derner
 3. Was bringt der Po - stil - lon, was bringt der Po - stil - lon. was bringt der le - der - ne

1. le - dernen Hüh, ga. ga. le - dernen Hüh, was kommt dort von der Hüh?
 2. Po - stil - lon, ga ga. Po - stil - lon, es ist ein Po - stil - lon.
 3. Po - stil - lon, ga ga. Po - stil - lon, was bringt der Po - stil - lon?

180. Gaudeamus igitur.

Vor 1717 bekannt. 1776. 1781.

Alte Melodie. (1788.)

Feyerlich.

1. Gau - de - a - mus i - gi - tur. ju - ve - nes dum su - mus:
2. U - bi sunt qui au - te nos in mun - do fu - e - re:
3. Vi - la no - stra bre - vis est. bre - vi fi - ni - e - tur.

1. post ju - cun - dam ju - ven - tu - tem. post mo - le - stam se - ne - ctu - tem
2. Va - di - te ad su - pe - ros. tran - si - te ad in - fe - ros.
3. ve - nit mors ve - lo - ci - ter. — ra - pit nos a - tro - ci - ter.

1. nos ha - be - bit hu - mus. nos ha - be - bit hu - mus.
2. u - bi jam fu - e - re. u - bi jam fu - e - re.
3. ne - mi - ni par - ce - tur, ne - mi - ni par - ce - tur.