


Requiem for Mimì and Other Women Who Died in Opera

for eight singers

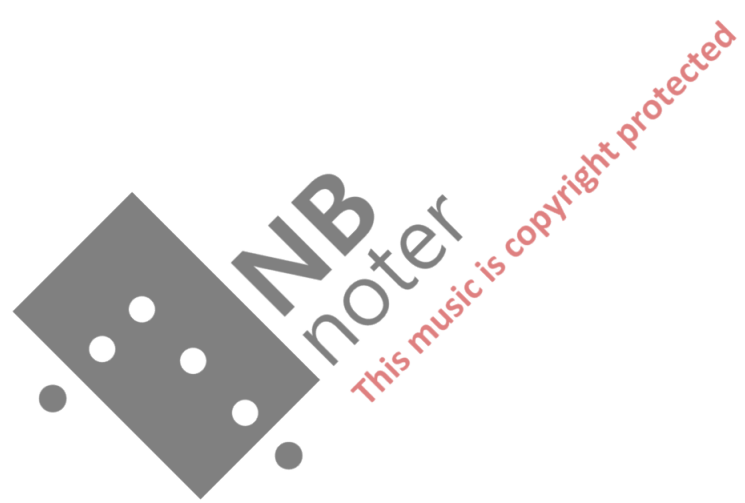
Rebecka Sofia Ahvenniemi

2021

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1. Introit
2. Tranquil and happy?
3. How cold your hand is
4. Offertorium
5. Mimì and Musetta's Duet
6. Libera me
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Commissioned by Trondheim Vokalensemble

Supported by Norsk Kulturråd



Requiem for Mimì and Other Women Who Died in Opera

Program notes

The work is a mass for the women characters who have been “killed off” in operas, focussing on Mimì, the main character of *La Bohème* (1896). While Mimì actually dies of sickness in the end of the opera, one may observe that her character projects an idealised form of womanhood of the time, coming across as virtuous, sincere, non-threatening, tranquil, and fond of beautiful things, such as flowers. Thus, her death comes off as a tragedy that the audience may grieve.

Opera as a genre is often said to present us something universally true about being a human being, and thus touch us in ways that exceed a specific historical situation. However, the librettos and the music are largely composed by social groups that consist of white Western males, and women themselves have not been the ones to define the women characters. This Requiem attempts to raise questions about social roles and power of definition. It finds some of its inspiration from the short movie *Thriller* (1980), directed by Sally Potter, where the character Mimì performs a murder investigation on her own death, asking questions about the actual reasons for it.

Requiem for Mimì and Other Women Who Died in Opera is not only a mass for the dead women characters, but the fact that they didn't truly exist in the first place.

Content: 1. Introit: Kyrie eleison, 2. Tranquil and happy? 3. How cold your hand is, 4. Offertorium, 5. Mimì and Musetta's Duet, 6. Libera me

Text

Origins:

The liturgy of the Latin requiem (RQ)

La Bohème in Italian and English (LB)

Slightly altered from the original text (A)

Composed text for this requiem by Rebecka S. Ahvenniemi (CMP)

The libretto of the original opera *La Bohème* was written by Giuseppe Giacosa og Luigi Illica, based on the novel *La Vie de Bohème* by Henri Murger.

1. Introit (RQ)

Kyrie, eleison.

Christe, eleison.

Requiem æternam dona eis, Domine:

et lux perpetua luceat eis.

Translation:

Lord, have mercy.

Christ, have mercy.

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

2. Tranquil and happy? (LB, A, CMP)

Or che mi conoscete parlate voi. Deh parlate.

Chi siete? Vi piaccia dir?

Sì. Mi chiamano Mimì, (LB)

Ti (original: mi) chiamano Mimì.

La storia tua (original: mia) è breve.

A tela o a seta

ricamo (original: ricami) in casa e fuori.

Now that you know me, it's your turn to
speak.

Who are you? Will you tell me?

Yes. They call me Mimì

They call you Mimì.

Your story is brief.

You embroider silk and satin

at home or outside.

*Sei tranquilla e lieta,
ed è tuo (original: mio) svago (LB, A)
far gigli e rose. (LB)*

*Ti (original: mi) piaccion quelle cose (LB, A)
che han sì dolce malia, (LB)
che parlano d'amor, di primavera,
che parlano di sogni e di chimere
quelle cose che han nome poesia...*

*Non. La storia mia non è breve ma lunga è
complicata*

Why do you want me to like roses?

Why do you want me to like gentle magic and roses? (CMP)

You are tranquil and happy,
and your pastime
is making lilies and roses.
You love all things
That have gentle magic,
that talk of love, of spring,
that talk of dreams and fancies
the things called poetry
No. My story is not brief but long and
complicated.

3. How cold your hand is (RQ, LB, CMP)

In memoria æterna erit iustus. (RQ)

Che gelida manina...

Se la lasci riscaldar... (LB)

Quiet! (CMP)

The just shall be in everlasting
remembrance;
How cold your little hand is...
Let me warm it for you...

4. Offertorium (LB, A, RQ)

Mimì is terribly ill!

Mimì è tanto malata! (LB)

*Hostias et preces tibi, Domine,
laudis offerimus:*

tu suscipe pro animabus illis,

quarum hodie memoriam facimus:

ac eas, Domine, de morte transire ad vitam.

We offer to Thee, O Lord,
sacrifices and prayers:

do Thou receive them in behalf of those
souls

of whom we make memorial this day.

Grant them, O Lord, to pass from death *to that life*. (RQ)

O mia vita è finita. (LB)

O tia (originally: mia) vita è finita. (LB, A)

Ahimè! Morir!

Mimì! (LB)

Quiet! (CMP)

Oh, my life is over

Oh, your life is over

Alas! To die!

5. Mimì and Musetta's Duet (CMP)

Musetta, my co-heroine, we never had the chance to properly converse. We need to talk, alone.

This is a very private conversation.

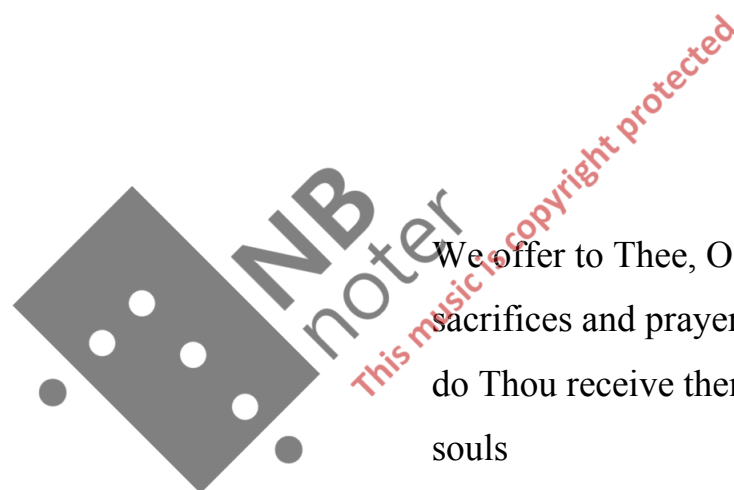
Why did they kill me off? Why did they not kill you, Musetta? You were fabulous. Is that why?

No. I was a bad girl, that's why. I was a bad girl. There's no tragedy in killing of a bad girl.

Musetta, why did they kill me off? Why did they not kill you, Musetta?

You are fabulous. You reveal your ankles and flirt. Is that why?

No! I was a bad girl. That's why. I was a bad girl. There's not tragedy in killing off a bad girl.



Bad, bad, bad, bad, bad...

And they like my boodie.

And that's okay, as long as they, don't kill me off, then that's okay, that's so sweet, and that's okay.

Why did they kill me off? Who did they not kill you, Musetta?

You're the one they loved.

They want to feed you with grapes, and they want to mourn your death.

When you're dying, when you're dead, when you're lying seven feet under, they want to cry.

When you're dead, they want to cry. I don't know why they want to cry.

Hey, Musetta, we should make an opera. We should gang up, and we should make an opera.

Musica lirica.

Who do you want to be?

Let's say goodbye to Mimì and Musetta.

6. Libera me (RQ, CMP)

Libera me, Domine, de morte æterna,

in die illa tremenda.

Quando cæli movendi sunt et terra:

Dum veneris iudicare sæculum per ignem.

Requiem æternam.

Kyrie, eleison. (RQ)

Musica lirica. (CMP)

Deliver me, O Lord, from death eternal
in that awful day.

When the heavens and the earth shall be
moved:

When Thou shalt come to judge the
world by fire.

Eternal rest

Lord, have mercy.

Opera

Instructions

General:

The “grain” of the voice: The work engages dialogue with requiem and opera as musical traditions. The singers performing this work ought to be educated in accordance with the Western tradition of classical singing.

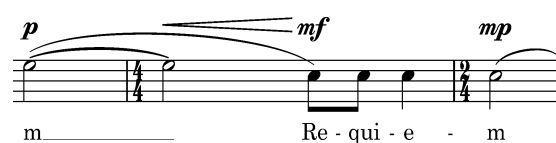
The time signatures are suggestive, not absolute.

Rest over bar line: Freely chosen length.

The lengths of the breaks between the movements: The breaks are not very long. Especially the 2nd and 3rd movement, that begin with a spoken overture, should start almost immediately after the former movement.

On vocal techniques:

Long pitch on consonant “m”:



Niente: from sound gradually to no sound:



A small impulse on each consonant, the pitches sounding slightly separate (but not too much): either through impulses from the stomach, or controlling the airflow through the throat:

mp

m m m m m m m

“Rapgesang”: Rapping **without specific pitch**. The intonation can vary widely. The voices can also be very different from each other, as long as the timing of the text is correct. Supported from the body in a similar way as singing. Rapping in *legato*.

mf

They want to feed you with grapes,

Almost whispering, **no specific pitch**:

almost whispering

pri - vate

Whispering, **no pitch**:

p
whispering

pri - vate, pri - vate, pri - vate

Emphasis on the **words with capital letters**:

$\text{♩} = 90$

WE should make an

Requiem for Mimì and Other Women Who Died in Opera

Rebecka Sofia Ahvenniemi

1. Introit

♩ = 54 With mysticism
and pompousness

Soprano 1 *mf* *mp*
Ky - - - ri - e e - lei - son.

Soprano 2 *mf* *mp*
Ky - - - ri - e e - lei - son.

Mezzo-soprano 1 *ppp*
Re - qui - e - m, re qui - e m, Chris -

Mezzo-soprano 2 *ppp*
Re - qui - e - m, re qui - e - - m, Chris -

Tenor 1 *ppppp* *ppp*
as quietly as possible breath when necessary

Tenor 2 *ppppp* *ppp*
as quietly as possible breath when necessary

Bass 1 *ppppp* *ppp*
as quietly as possible breath when necessary

Bass 2 *ppppp* *ppp*
as quietly as possible breath when necessary

S. 1 *mf* *mp*
Ky - ri - e, e - lei - son Chris - te

S. 2 *mf* *mp*
Ky - ri - e, e - lei - son Chris - te

M.S. 1 *mf*
- te e - lei - son. Chris - te e -

M.S. 2 *mf*
- te e - lei - son. Chris - te e -

T. 1 *p* *n*
m re - qui - e - - m n

T. 2 *p* *ppp*
m re - qui - e - - m ppp

B. 1 *p* *ppp*
m re - qui - e - m

B. 2 *p* *ppp*
m re - qui - em - m

15 *mf* *mp*

S. 1 Chris - te Chris - te

S. 2 *mf* *mp* Chris - te Chris - te

M-S. 1 *mf* *mp* - lei - son, e - lei - son, e - lei - son.

M-S. 2 *mf* *mp* - lei - son, e - lei - son, e - lei - son.

T. 1 *p* *mp* *pp* Chris - te re - qui - e - m

T. 2 *p* *mp* *p* *pp* Chris - te re - qui - e - m

B. 1 *p* *mp* *p* *pp* Chris - te re - qui - em re - qui - e - m

B. 2 Chris - te re - qui - em re - qui - e - m

20 *mp* *mf* *p*

S. 1 Ky - ri - e, e - lei - son, e - lei - son Ky ri - e, e - lei - son, e -

S. 2 *mp* *mf* *p* Ky - ri - e, e - lei - son, e - lei - son Ky - ri - e, e - lei - son, e -

25 *mf* *mp* *mf*

S. 1 - lei - son e - lei - son, e - lei - son

S. 2 *mf* *mp* *mf* - lei - son e - lei - son, e - lei - son

M-S. 2 *mf* *3* *3* *3* Do - na e - is Do - mi - ne et lux per - pe - tu - a Lu - ce at e - is.

T. 1 *mf* *3* *3* *3* Do - na e - is Do - mi - ne et lux per - pe - tu - a Lu - ce at e - is. *p* re - qui - em

T. 2 *p* *mp* *mf* re - qui - em

B. 1 *p* *mp* re - qui - em æ - ter - nam

B. 2 *p* *mp* re - qui - em æ - ter - nam

30

p *mp*

S. 1 e - lei - son, e - lei - son

p *mp*

S. 2 e - lei - son, e - lei - son

f *mf*

M.S. 1 do - na e - is, Do - mi - ne: et lux per - pe - tu - a lu - ce at e - is.

f *mf*

M.S. 2 do - na e - is, Do - mi - ne: et lux per - pe - tu - a lu - ce at e - is.

ppp *p* breath when necessary *mp*

T. 1 m Re - qui - e - m

f *ppp* *p* *mp*

T. 2 do - na e - is, Do - mi - ne: et lux per - pe - tu - a lu - ce at e - is. Re - qui - e - m

p *mf*

B. 1 m Re - qui - e - m

p *mf*

B. 2 m Re qui - e - m

36

f *mf*

S. 1 Ky - ri - e e - lei - son Ky - ri - e e -

f *mf*

S. 2 Ky - ri - e e - lei - son Ky - ri - e e -

f

M.S. 1 Ky - ri - e Ky -

f

M.S. 2 Ky - ri - e Ky -

mf *f*

T. 1 re qui - em æ - ter - nam Ky -

mf *f*

T. 2 re qui - em æ - ter - nam Ky -

mf *f*

B. 1 re - qui - em æ - ter - nam Ky -

mf *f*

B. 2 re - qui - em æ - ter - nam Ky -

41

S. 1
- lei - son Ky - ri - e

S. 2
- lei - son m

M-S. 1
- ri - e, e - lei - son Ky - ri - e, Ky - ri - e

M-S. 2
- ri - e, e - lei - son m

T. 1
- ri - e

T. 2
- ri - e

B. 1
- ri - e

B. 2
- ri - e

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

2. Tranquil and happy?

Overture
mf reciting like a priest

Soprano 1

My first en - coun - ter with Ro - dol - fo: He asked to hear my sto - ry._____

mf reciting like a priest

Soprano 2

He asked to hear my sto - ry._____

Romantically, yet with confusion
over who is actually telling the story

4 ♩ = 88

S. 1

Sì_____ *mp*

M.S. 1

Sì_____ *mp*

T. 1

mf appassionata *f*

Deh_____ par - la - te_____

T. 2

mf appassionata

Or che mi co - no - sce - - te par - la - te voi_____

mf appassionata

B. 1

Or che mi co - no - sce - - te par - la - te voi_____

p *f*

Par - - la - te voi_____

p appassionata *f*

B. 2

Par - - la - te voi_____

9

S. 1

Sì. *mp*

M.S. 1

Sì. *mp*

T. 1

mf

Chi_____ si - e - - te? Vi piac - - cia dir?_____

T. 2

mf

Vi piac - cia dir?_____

B. 1

mf *p* *mf*

Vi piac - cia dir?_____ piac - - - cia dir?

mf *p* *mf*

B. 2

Vi piac - cia dir?_____ piac - - - cia dir?

13

mf

S. 1

Mi chia - ma - no

mp

mf

mf

S. 2

chia - - ma - - - no Mi - mi

mf

M.S. 1

Mi chia - ma - no

mp

mf

mf

M.S. 2

chia - - ma - - - no Mi - mi

17

mf

T. 1

Or che mi co - no - sce - - te

f

mf

know me it's your turn to speak

f

T. 2

Now that you know me it's your turn to speak

mf

f

B. 1

Now that you know me it's your turn

mf

B. 2

Or che mi co - no - sce - - te

f

mf

Know me it's your turn

22

mp

S. 1

chia - - ma - no Mi - - mi

mp

f

mp

mp

S. 2

chia - - ma - no Mi - - mi

mp

f

mp

mp

M.S. 1

Mi chia - - ma - no Mi - mi

mp

mf

mp

mp

M.S. 2

Mi chia - - ma - no Mi - mi

mp

mf

mp

f

T. 1

par - la - te voi

f

mp

Ti

f

T. 2

par - la - te voi

f

mp

Ti

f

B. 1

par - la - te voi

f

f

B. 2

par - la - te voi

f

27

mf

S. 1 Non!_____

mf

S. 2 Non!_____

mf

M-S. 1 Non!_____

mf

M-S. 2 Non!_____

mf

T. 1 chia - ma - no_____ Mi - mi_____ La Sto - - ria tu - a è bre - ve_____

mf

T. 2 chia - ma - no_____ Mi - mi_____ La Sto - - ria tu - a è bre - ve_____

30

p *mp* *ppp*

S. 1 — La sto - ri - a mia non è bre - ve ma lun - ga è com - pli - ca - - ta. com - pli - ca - ted_____

p *mp* *mf* *mp*

S. 2 — La sto - ri - a mia non è bre - ve ma lun - ga è com - pli - ca - ta. My sto - ry is long and com - pli - ca - - ted.

p *mp* *ppp*

M-S. 1 — La sto - ri - a mia non è bre - ve ma lun - ga è com - pli - ca - - ta. com - pli - ca - ted_____

p *mp* *mf* *mp*

M-S. 2 — La sto - ri - a mia non è bre - ve ma lun - ga è com - pli - ca - ta. My sto - ry is long and com - pli - ca - - ted.

34

f *p*

S. 1 Non!_____ Non!_____

f *p*

M-S. 1 Non!_____ Non!_____

mf *mp*

T. 1 A__ te - la o a se - ta ri - ca - mo in ca - sa e fuo - ri_____ Sei tran - quil - la e lie - ta, ed è tuo sva - go__

mf *mp*

T. 2 A__ te - la o a se - ta ri - ca - - mo fuo - ri_____ Sei tran - quil - la e lie - ta, ed sva - go__

T. 1

di pri - ma - ve - re, che par - la - no di sog -

T. 2

di pri - ma - ve - re, che par - la - no di sog -

a tempo, ♩ = 88

ppp *f*

S. 1 Why do you want me to like gen - tle ma - gic and ro - ses?

S. 2 Why do you want me to like gen - tle ma - gic and ro - ses?

M.-S. 1 Why do you want me to like gen - tle ma - gic and ro - ses?

M.-S. 2 Why do you want me to like gen - tle ma - gic and ro - ses?

T. 1
8 ni e di chi - me - re , quel - le co - se che han no - me po - e - si - a che

T. 2
8 ni e di chi - me - re , quel - le co - se che han po - e - si - a che

Largo ♩ = 56

55

p *ff*

S. 1 Why do you want me to like ro - ses?

S. 2 Why do you want me to like ro - ses?

M-S. 1 Why do you want me to like ro - ses?

M-S. 2 Why do you want me to like ro - ses?

T. 1 par - lan o d'a - mor che par - la - no di sog - - ni e di chi - me -

T. 2 par - lan o d'a - mor che par - la - no di sog - - ni e di chi - me -

a tempo, ♩ = 88

59

mf *f*

S. 1 Why do you want me to like gen - tle ma - gic and ro - ses? _____

S. 2 Why do you want me to like ro - - - ses? _____

M-S. 1 Why do you want me to like gen - tle ma - gic and ro - ses? _____

M-S. 2 Why do you want me to like ro - - - ses? _____

T. 1 -re che par - la - no di sog - - - ni

T. 2 -re che par - la - no di sog - - - ni

63

ppp *p* *mf*

S. 1 Why do you want me to like ro - - - - - ses?

S. 2 Why do you want me to like ro - - - - - ses?

M-S. 1 Why do you want me to like ro - - - - - ses?

M-S. 2 Why do you want me to like ro - - - - - ses?

T. 1

T. 2

3. How cold your hand is

Overture
♩ = 58 *mf* reciting like a priest

Soprano 1
He says that my hands are cold. He want's to warm my hands.

Soprano 2
ppp m *p*

Mezzo-soprano 1
ppp m *p*

Mezzo-soprano 2
ppp m *p*

Mimi's hands are very cold

S. 1
mp legato æ - ter - - na e - rit ius - tus. *mf* æ - ter - na

S. 2
mp legato In me - mo - ri - a æ - ter - - na e - rit ius - tus. In me - mo - ri - a æ - ter - na e - *mf*

M.S. 1
mp legato In me - mo - ri - a æ - ter - - na e - rit ius - tus. æ - ter - na e - *mf*

M.S. 2
mp legato In me - mo - ri - a æ - ter - - na e - rit ius - tus. In me - mo - ri - a æ - ter - na e - *mf*

T. 1
mf Che ge - - li - da ma - ni - na! *f*

T. 2
mf Che ge - - li - da ma - ni - na! *f*

B. 1
mf Che ge - - li - da ma - ni - na! *f*

B. 2
mf Che ge - - li - da ma - ni - na! *f*

10

S. 1 æ - ter -

S. 2 - rit ius - tus. In me - - mo - ri - a, In me - mo - ri - a æ - ter -

M.S. 1 - rit ius - tus. In me - mo - ri - a æ - ter -

M.S. 2 - rit ius - tus. In me - - mo - ri - a, æ - ter -

T. 1 Se la las - ci ris - - cal - dar

T. 2 Se la las - ci ris - - cal - dar

B. 1 Se la las - ci ris - - cal - dar

B. 2 Se la las - ci ris - - cal - dar

mp *ppp* *p* *ppp* *p* *ppp* *p*

15

S. 1 - na e - rit ius - tus. Qui - et! æ - ter - na e - rit ius - tus, æ - ter - na

S. 2 - na e - rit ius - tus. Qui - et! æ - ter - na e - rit ius - tus, æ - ter - na

M.S. 1 - na e - rit ius - tus. æ - ter - na e - rit ius - tus, æ - ter - na

M.S. 2 - na e - rit ius - tus. æ - ter - na e rit ius - tus, æ - ter - na

T. 1 *f* How cold your lit - tle hand is

T. 2 *f* How cold your lit - tle hand is

ff *p* *mp* *ff* *p* *mp* *p* *mp*

4. Offertorium

$\text{♩} = 52$

mf *molto drammaticamente*

Tenor 1
Mi - mī è tan - to ma - la - ta! _____ Hos ti - as et pre - ces _____ ti - bi, Do - mi - ne__

Tenor 2
Mi - mī è tan - to ma - la - ta! _____ Hos ti - as et pre - ces _____ ti - bi, Do - mi - ne__

Bass 1
f *p* *mf* *molto drammaticamente*
Mi - mī is ter - rib - ly ill! _____ m _____ Hos ti - as et pre - ces _____ ti - bi, Do - mi - ne__

Bass 2
f *p* *mf* *molto drammaticamente*
Mi - mī is ter - rib - ly ill! _____ m _____ Hos ti - as et pre - ces _____ ti - bi, Do - mi - ne__

molto drammaticamente *mf* *mp*

S. 1
Ahi - - mè! Mo - rir! _____ O mia vi - ta!

S. 2
molto drammaticamente *mf* *mp*
Ahi - - mè! Mo - rir! _____ O mia vi - ta!

M.S. 1
molto drammaticamente *mp*
O mia vi - ta! È fi -

M.S. 2
molto drammaticamente *mp*
O mia vi - ta! È fi -

T. 1
3 *3*
___ lau - dis of - fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis

T. 2
3 *3*
___ lau - dis of - fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis

B. 1
p
___ Do - mi - ne m _____

B. 2
p
___ Do - mi - ne m _____

♩ = 70

12

S. 1
O mia vi - ta!
Am I dy - ing?
Not scared, but with aggression,
like "come on..."

S. 2
O mia vi - ta!
Am I dy - ing?
Not scared, but with aggression,
like "come on..."

M-S. 1
-ni - ta, è fi - ni - ta
Am I dy - ing?
Not scared, but with aggression,
like "come on..."

M-S. 2
-ni - ta, è fi - ni - ta
Am I dy - ing?
Am I dy - ing?

T. 1
Chris - te Mi - mī is ter - rib - ly ill!
Chris - te Mi - mī is ter - rib - ly ill!

T. 2
Chris - te Mi - mī is ter - rib - ly ill!
Chris - te Mi - mī is ter - rib - ly ill!

B. 1
Chris - te Mi - mī is ter - rib - ly ill!
Chris - te Mi - mī is ter - rib - ly ill!

B. 2
Chris - te Mi - mī is ter - rib - ly ill!
Chris - te Mi - mī is ter - rib - ly ill!

18

S. 1
Ahi - - - mē! Mo - rir!
Ahi - - - - - mē!

S. 2
Ahi - - - mē! Mo - rir!
Ahi - - - - - mē!

T. 1
Qua - rum ho - di - e me - mo - ri - am fa - - ci - mus: fac e - as, Do - mi - ne, de mor - te

T. 2
Qua - rum ho - di - e me - mo - ri - am fa - - ci - mus: fac e - as, Do - mi - ne, de mor - te

B. 1
Qua - rum ho - di - e me - mo - ri - am fa - - ci - mus: fac e - as, Do - mi - ne, de mor - te

B. 2
Qua - rum ho - di - e me - mo - ri - am fa - - ci - mus: fac e - as, Do - mi - ne, de mor - te

22

ff *a tempo*, ♩ = 58 *mp*

S. 1 Mo - rir! m m

S. 2 Mo - rir! *mp* m m m m m m m m m m

M-S. 1 *p* *mp* m m m m m m m m m m

M-S. 2 *p* *mp* m m m m m m m m m m

T. 1 *with desparation* *f* *ff* *ff*
— tran - si - re_ ad vi - tam. O — tu - a vi - ta è fi - ni - ta!_ Mi - mî!_ Mi - mî! Mi -

T. 2 *with desparation* *f* *ff* *ff*
— tran - si - re_ ad vi - tam. O — tu - a vi - ta è fi - ni - ta!_ Mi - mî!_ Mi - mî! Mi -

B. 1 *with desparation* *f* *ff* *ff*
— tran - si - re_ ad vi - tam_ Mi - mî!_ Mi - mî! Mi -

B. 2 *with desparation* *f* *ff* *ff*
— tran - si - re_ ad vi - tam_ Mi - mî!_ Mi - mî! Mi -

29

ff *mp* *ff* speaking

S. 1 m Qui - et! m m m m m Qui - et! *ff* speaking

S. 2 *ff* *p* m m m m m m m m m m Qui - et! *ff* speaking

M-S. 1 *ff* *p* m m m m m m m m m m Qui - et! *ff* speaking

M-S. 2 *ff* *p* m m m m m m m m m m Qui - et! *ff* speaking

T. 1 - mî!_ Mi - mî!_

T. 2 - mî!_ Mi - mî!_

B. 1 - mî!_ Mi - mî!_

B. 2 - mî!_ Mi - mî!_

5. Mimì and Musetta's Duet

♩ = 80 A private conversation

rapgesang

Soprano 1 *mp* 3 Mu - set - ta, my co - he - ro - ine, we ne - ver had the chance to pro - per - ly con - verse. We need to talk, a - lone.

Soprano 2 *mp* 3 Mu - set - ta, my co - he - ro - ine, we ne - ver had the chance to pro - per - ly con - verse. We need to talk, a - lone.

S. 1 *mf* 5 This is a ve - ry pri - vate con - ver - sa - tion. *mp* almost whispering Pri - vate con - ver - sa - tion. *p* whispering pri - vate, pri - vate, pri - vate

S. 2 *mf* This is a ve - ry pri - vate con - ver - sa - tion. *p* whispering pri - vate, pri - vate, pri - vate

M.S. 1 *mp* Ve - ry pri - vate almost whispering pri - vate *p* whispering pri - vate, pri - vate, *mp* almost wh. pri - vate

M.S. 2 *mp* Ve - ry pri - vate almost whispering pri - vate *p* whispering pri - vate, pri - vate, *mp* almost wh. pri - vate

S. 1 *p* pri - vate *mf* Why did they kill me off? Why did they not kill you, Mu - set - ta? You were

M.S. 1 *p* con - ver - sa - tion. *p* ord. *mp* m *p* m *mp* m *p* m *mp* m *p* m *mp* m

M.S. 2 *p* con - ver - sa - tion. *mp* ord. *p* m *mp* m *p* m *mp* m *p* m *mp* m *p* m *mp* m

S. 1 14 fa - bu - lous. Is that why?

S. 2 *mf* No! I was a bad girl. That's why. I was a bad girl. There's no tra - ge - dy in kil - ling of a bad girl. 3

M.S. 1 *p* m *mp* m *p* m *mp* m *p* m *mp* m *p* m *mp* m

M.S. 2 *p* m *mp* m *p* m *mp* m *p* m *mp* m *p* m *mp* m

19 *f*
S. 1 Mu - set - ta, why did they kill me off? Why did they not kill you, Mu - set - ta? You are
f
S. 2 Mu - set - ta, why did they kill me off? Why did they not kill you, Mu - set - ta? You are

23 *mf* *f* *p* *mp*
S. 1 fa - bu - lous. You re - veal your ank - les and flirt. Is that why? Is that why? Is that why? ord.
mf *f* *p* *mp*
S. 2 fa - bu - lous. You re - veal your ank - les and flirt. Is that why? Is that why? Is that why? ord.
M-S. 1 rapgesang *mp* *mf* *f* No! No! No! I was a bad girl.
M-S. 2 rapgesang *mp* *mf* *f* No! No! No! I was a bad girl.
B. 1 *p* *mp* m
B. 2 *p* *mp* m

27 *p* *mp* *p* *mp* *p* *mp*
S. 1 m m m
S. 2 m m m
M-S. 1 *mf* 3 That's why. I was a bad girl. There's no tra - ge - dy in kil - ling of a bad girl.
M-S. 2 *mf* 3 That's why. I was a bad girl. There's no tra - ge - dy in kil - ling of a bad girl.
T. 1 *p* *mp* m
T. 2 *p* *mp* m
B. 1 *p* *mp* m
B. 2 *p* *mp* m

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rapgesang
f

S. 1
Bad bad bad bad bad bad bad bad boo - ty boo - ty

S. 2
Bad bad bad bad bad bad bad bad boo - ty boo - ty

M-S. 1
Bad bad bad bad bad bad And they like my boo - ty. And they like my boo - ty. And they like my

M-S. 2
Bad bad bad bad bad bad And they like my boo - ty. And they like my boo - ty. And they like my

T. 1
p *mp* *p* *mp* *p* *mp* *p* *mp*

T. 2
p *mp* *p* *mp* *p* *mp* *p* *mp*

B. 1
p *mp* *p* *mp* *p* *mp* *p* *mp*

B. 2
p *mp* *p* *mp* *p* *mp* *p* *mp*

34

S. 1
ff *mf*
boo - ty boo - ty And that's o - kay, as long as they don't kill me

S. 2
ff *mf*
boo - ty boo - ty And that's o - kay, as long as they don't kill me

M-S. 1
ff *mf*
boo - ty boo - ty And that's o - kay, as long as they don't kill me

M-S. 2
ff *mf*
boo - ty boo - ty And that's o - kay, as long as they don't kill me

T. 1
p *mp* *p* *mp* *p* *mp*

T. 2
p *mp* *p* *mp* *p* *mp*

B. 1
p *mp* *p* *mp* *p* *mp*

B. 2
p *mp* *p* *mp* *p* *mp*

37

S. 1

off, then that's o - kay, that's o - kay, that's so sweet, and that's o - kay. Why did they kill me_ off? Why did they not kill you, Mu-

S. 2

off, then that's o - kay, that's o - kay, that's so sweet, and that's o - kay. Why did they kill me_ off? Why did they not kill you, Mu-

M-S. 1

off, then that's o - kay, that's o - kay, that's so sweet, and that's o - kay. *p* ord. *mp* *p* *mp* *p*

M-S. 2

off, then that's o - kay, that's o - kay, that's so sweet, and that's o - kay. *p* ord. *mp* *p* *mp* *p*

T. 1

p *mp* *p* *mp*

T. 2

p *mp* *p* *mp*

B. 1

p *mp* *p* *mp*

B. 2

p *mp* *p* *mp*

42

S. 1

-set - ta? *mf* voice almost whispering *mp*

loved loved

S. 2

-set - ta? *mf* voice almost whispering *mp*

loved loved

M-S. 1

mp *f* *mf* *f* *mf* *f* *mf*

YOU'RE the one they loved, YOU'RE the one they loved, YOU'RE the one they loved.

M-S. 2

mp *f* *mf* *f* *mf* *f* *mf*

YOU'RE the one they loved, YOU'RE the one they loved, YOU'RE the one they loved.

45

p whispering *mf* rapgesang

S. 1 loved loved loved grapes my death

S. 2 loved loved loved grapes death

M.S. 1 *mf*

M.S. 2 *mf*

They want to feed you with grapes, and they want to mourn your death. When you're dy - ing,

48

mp

S. 1 when you're dead, when you're ly - ing se - ven feet un - der, they want to cry cry

S. 2 when you're dead, when you're ly - ing se - ven feet un - der, they want to cry cry cry

M.S. 1 *mp* *mf*

M.S. 2 *mp* *mf*

when you're dead, when you're ly - ing se - ven feet un - der, they want to cry cry cry, I don't know why

when you're dead, when you're ly - ing se - ven feet un - der, they want to cry cry When you're dead they want to cry, I don't know why they

52

p *p*

S. 1 cry boo - ty boo - ty

S. 2 *mp* *mf* *mf* boo - ty boo - ty

M.S. 1 *mf* cry. And they like my boo - ty. And they like my boo - ty. And they like my

M.S. 2 *p* *mf* want to cry cry. And they like my boo - ty. And they like my boo - ty. And they like my

T. 1 *p* *mp* *p* *mp*

T. 2 *p* *mp* *p* *mp*

B. 1 *p* *mp* *p* *mp*

B. 2 *p* *mp* *p* *mp*

56

S. 1

boo - ty boo - ty

S. 2

boo - ty boo - ty

M-S. 1

boo - ty And that's o - kay, as long as they don't kill me off, then that's o - kay, that's o -

M-S. 2

boo - ty boo - ty boo - ty And that's o - kay, as long as they don't kill me off, then that's o - kay, that's o -

T. 1

m

T. 2

m

B. 1

m

B. 2

m

f *p* *ord.* *mp* *p* *mp*

==

60

S. 1

m

S. 2

m

M-S. 1

mf

- kay, that's so sweet, and that's o - kay, that's o - kay, that's o - kay.

M-S. 2

mf

- kay, that's so sweet, and that's o - kay, that's o - kay, that's o - kay.

T. 1

m

T. 2

m

p *mp* *rapgesang* *mf* *♩ = 90*

Hey, Mu - set - ta, WE should make an

64

S. 1
o - pe - ra. WE should make an o - pe - ra. WE should make an o - pe - ra. We should gang up, and we should make an o - pe - ra.

S. 2
o - pe - ra. WE should make an o - pe - ra. WE should make an o - pe - ra. We should gang up, and we should make an o - pe - ra.

M-S. 1
WE should make an o - pe - ra. WE should make an o - pe - ra. We should gang up, and we should make an o - pe - ra.

M-S. 2
WE should make an o - pe - ra. We should gang up, and we should make an o - pe - ra.

68

S. 1
mf ord.
Mu - - si - ca li - - ri - ca, mu - - si - ca

S. 2
f
WE should make an o - pe - ra. WE should make an o - pe - ra. WE should make an o - pe - ra.

M-S. 1
f
WE should make an o - pe - ra. WE should make an o - pe - ra. WE should make an o - pe - ra. WE should make an o - pe - ra.

M-S. 2
mf ord.
Mu - - si - ca

72

S. 1
mp
li - ri - ca mu - - si - - - - - ca

S. 2
mp ord.
mu - - si - - - - - ca

M-S. 1
p ord.
m

M-S. 2
p ord.
li - ri - ca m

T. 1
mp
m m m m m m m m m m m m m m m m

T. 2
mp
m m m m m m m m m m m m m m m m

B. 1
mp
m m m m m m m m m m m m m m m m

B. 2
mp
m m m m m m m m m m m m m m m m

♩ = 88

ff rapgesang

S. 1 Qui - et! Who do you WANT to be? Who do you WANT to be? Who do you WANT to be? Who do you WANT to be?

ff rapgesang

S. 2 Qui - et! Who do you WANT to be? Who do you WANT to be? Who do you WANT to be? Who do you WANT to be?

ff rapgesang

M-S. 1 Who do you WANT to be? Who do you WANT to be? Who do you WANT to be? Who do you WANT to be?

ff rapgesang

M-S. 2 Who do you WANT to be? Who do you WANT to be? Who do you WANT to be? Who do you WANT to be?

T. 1 m m m m m *mp* m

T. 2 m m m m m *mp* m m m m m

B. 1 m m m m m *mp* m m m m m

B. 2 m m m m m *mp* m m m m m

84

S. 1 Who do you WANT to be? *f* ord. m *f* ord. m

S. 2 Who do you WANT to be? m

M-S. 1 Who do you WANT to be? Who do you WANT to be? Who do you WANT to be?

M-S. 2 Who do you WANT to be? Who do you WANT to be? Who do you WANT to be?

T. 1 m m m m ae - -

T. 2 m m m m m m ae - -

B. 1 m m m m m m ae - -

B. 2 m m m m m m ae - -

rapgesang
mf

Let's say good - bye to Mi - mi AND Mu - set - ta.

rapgesang
mf

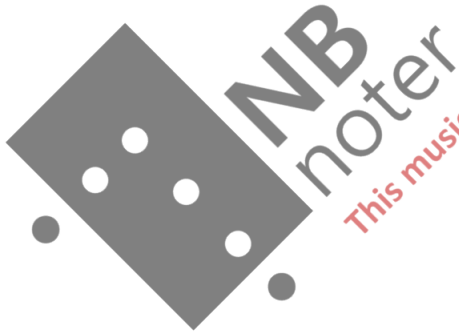
Let's say good - bye to Mi - mi AND Mu - set - ta.

- ter - na

- ter - na

- ter - na

- ter - na



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♩ = 58 Only half a movement, but
performed wholeheartedly

6. Libera me

f *ppp*

Soprano 1
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na in di - e il - la tre - men - da, m

Soprano 2
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na in di - e il - la tre - men - da, m

Mezzo-soprano 1
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na in di - e il - la tre - men - da, m

Mezzo-soprano 2
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na in di - e il - la tre - men - da, m

Tenor 1
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na il - la tre - men - da

Tenor 2
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na il - la tre - men - da

Bass 1
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na il - la tre - men - da

Bass 2
Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na il - la tre - men - da

mp *f*

S. 1
Quan - do cae - li mo - ven - di Ky - ri -

S. 2
Quan - do cae - li mo - ven - di Ky - ri -

M.S. 1
p *mp*
sæ - cu - lum per ig - - - - nem

M.S. 2
mp *p* *mp*
Quan - do cae - li mo - ven - di sunt et ter - ra: sæ - cu - lum per ig - - - - nem

T. 1
mp *mf* *mp* *f*
Quan - do cae - li mo - ven - di sunt et ter - ra: Dum ve - ne - ris iu - di - ca - re Re - qui - em æ - ter - nam -

T. 2
mf *mp* *f*
Dum ve - ne - ris iu - di - ca - re Re - qui - em æ - ter - nam -

B. 1
mf *mp* *f*
Dum ve - ne - ris iu - di - ca - re Re - qui - em æ - ter - nam -

B. 2
mf *mp* *f*
Dum ve - ne - ris iu - di - ca - re Re - qui - em æ - ter - nam -

11

mf *f* *mp* *p*

S. 1 - e - lei - son Ky - ri - e e - lei - son Mu - si - ca, m

S. 2 - e - lei - son Ky - ri - e e - lei - son m m

M-S. 1 *mf* *mp* *p* Ky - ri - e Ky - ri - e, e - lei - son. m m

M-S. 2 *mf* *mp* Ky - ri - e Ky - ri - e, e - lei - son.

T. 1 *p* - m m

T. 2 *p* - m m

B. 1 *p* - m m

B. 2 *p* - m m

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19

mf *p* *mp*

S. 1 li - ri - ca m li - ri - ca.

S. 2 *mf* *mp* *p* *pp* m m m m m

M-S. 1 *mf* *mp* *p* *pp* m m m m m

M-S. 2 *mf* *mp* *p* m m