

Quid non ebrietas

TEXT: HORACE - EPISTLES I V:16-20

ADRIAN WILLAERT

Quid non e- bri- e- tas dis- si- - gnat? O-

Quid non e- bri- e- tas dis- - si- - gnat?

Quid non e- bri- - - - tas dis- - si- gnat? O-

Quid non e-bri- e- tas___ dis- si- gnat, dis- si- - - - gnat? O-

per- ta re- - clu- dit, spes iu- bet es- se ra- - tas, ad_

O- per- ta re- clu- dit, spes iu- bet es- se ra- tas, ad

- per- ta re- clu- dit, spes iu- bet es- se ra- - tas, ad

per- ta re- clu- dit, spes___ iu- bet es- se_ ra- - tas, ad

___ proe- li- a___ tru- - dit in- er- tem, so- li- ci- tis a-

proe- li- a tru- dit in- er- tem,___ tru- dit in- er- tem, in- er- - tem,

proe- li- a tru- dit in- er- tem,___ ad proe- li- a tru- dit in- er- tem,

proe- li- a, ad proe- li- a tru- dit in- er- tem, tru- dit in- er- tem, so-

Translation: What cannot be achieved through inebriation? It reveals secrets, bids hopes to be confirmed, thrusts the inactive into battle, lifts the burden from troubled minds, teaches new skills. Whom do brimming glasses not make eloquent? Whom do they not free from the bonds of poverty?

The soprano and tenor parts were published without text by Giovanni Maria Artusi in 1600, with the heading *Quidnam ebrietas*. In 1938, Joseph S Levitan identified the text as an excerpt from one of Horace's Epistles, which takes the form of a dinner invitation to Torquatus, a lawyer. In the source, from bar 21, the tenor is one degree higher than notated here, and so appears to end a seventh below the soprano. The modulations implicit in bars 11 to 21 require the tenor part to be performed as presented here, thus ending on a consonance. Artusi's publication was the only known source of the piece until the 1950s, when Edward E Lowinsky discovered a partbook containing an alto part; this partbook, although texted, has errors in the text and the underlay does not appear entirely reliable. There is no extant source of the bass part.

Transposed up a tone. Note values halved. Text underlay is editorial. Bass part reconstructed editorially.

This edition © Copyright Adrian M. Wall, 2019. See <http://www.diversvoyces.org.uk/editions> for copyright terms.

20

ni-mis o-nus e-xi-mit, o-nus e-xi-mit,
so-li-ci-tis a-ni-mis o-nus e-xi-mit, ad-
so-li-ci-tis a-ni-mis o-nus e-xi-mit,
li-ci-tis a-ni-mis o-nus e-xi-mit, e-

25

ad-do-cet ar-tes. Fe-cun-di
do-cet ar-tes, ad-do-cet ar-tes. Fe-cun-di
ad-do-cet ar-tes, Fe-cun-di
xi-mit, ad-do-cet ar-tes. Fe-cun-di

30

ca-li-ces quem non fe-ce-re di-ser-tum? Con-
ca-li-ces quem non fe-ce-re di-ser-tum? Con-
ca-li-ces quem non fe-ce-re di-ser-tum? Con-
ca-li-ces quem non fe-ce-re di-ser-tum?

35

tra-cta quem non in pau-per-ta-te so-lu-tum?
tra-cta quem non in pau-per-ta-te so-lu-tum?
tra-cta quem non in pau-per-ta-te so-lu-tum?
Con-tra-cta quem non in pau-per-ta-te so-lu-tum?

(*) Small notes: optional part-swap between alto and tenor.