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# Carmina amoris

## Choral Symphony in Six Movements

for Soprano and Tenor Soli, off-stage Soprano Solo,  
SATB Chorus (divisi) and Orchestra

Medieval love songs, epigrams and letters\*

Steven Sametz

for N.J.S.

### I. Quo fugis amabo?

*♩ = 66*

The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet (A) 1 & 2, Bassoon 1 & 2, Contrabassoon, Horn (F) 1 & 2, Trompet (C) 1 & 2, Trombone 1 & 2, Trombone 3/Tuba, Timpani, Glockenspiel, Chimes, Soprano, Alto, Tenor, Bass, Harp, Piano, Violin 1, Vn. 2, Vla., Vc., and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) include the following lyrics:

*p ghostly*  
 Quo fu - gis, a - ma - bo, cum - te di - le - xe - rim? mi - ser quid fa - ci -

*p ghostly*  
 Quo fu - gis, a - ma - bo, cum - te di - le - xe - rim? mi - ser quid fa - ci -

*p ghostly*  
 Quo fu - gis, a - ma - bo, cum - te di - le - xe - rim? cum te non vi - de - rim,

*p ghostly*  
 Quo fu - gis, a - ma - bo, cum - te di - le - xe - rim? cum te non vi - de - rim,

*non arp. mf*  
*non arp. p*

The instrumental parts feature various dynamics such as *f*, *p*, *mf*, and *pp*, along with performance instructions like *1. solo*, *pp ghostly*, and *div. a2*.

\*See front matter for details.

9

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Bn. 1/2

Chimes

S.A. am

T.B. non vi - de - rim?

Hp.

Vn. 1 unis. *flautando leggero e dolce*  
p mp mp p

Vn. 2 a2 *flautando leggero e dolce*  
p mp unis. mp p

Vla. *flautando leggero e dolce*  
p mp mp unis. p

Vc. unis. *flautando leggero e dolce*  
p mp mp p div.

D.B.

17

Cl. (A) 1/2 poco rall. **A** a tempo *leggiere*  
p pp p mp p mp sim.

B.Cl. *leggiere*  
p pp p mp p mp sim.

Bn. 1/2 p pp p mp p mp p *leggiere*  
p pp p mp p mp sim.

Chimes

T. *p mp p mp sim.*  
Du - ra ma - te - ri - es, ex ma - tris os - si - bus, cre - a - vit

B. *p mp p mp sim.*  
Du - ra ma - te - ri - es, ex ma - tris os - si - bus, cre - a - vit

Hp.

Vn. 1 poco rall. **A** a tempo

Vn. 2 *poco mf*  
pp p pp

Vla. *div. a2 poco mf*  
pp p pp p mp p *div. a2 sim.*

Vc. *div. a2 poco mf*  
pp p pp p mp p *div. a3 dolce*  
pp p pp p mp p *sim.*

D.B. *solo*  
pp p pp p mp p *sim.*



40 **B** *a tempo*

Picc. *pp* *cresc.* *mp* *cresc.* *mf* *cresc.* *f*

Fl. 1 2 3 *pp* *leggiero* *cresc.* *pp* *mp* *cresc.* *mf* *cresc.* *f*

Ob. 1 2 *pp* *leggiero* *cresc.* *pp* *mp* *cresc.* *mf* *cresc.* *f*

E.H. *f*

Cl. (A) 1 2 *pp* *mp* *mf* *f*

B.Cl. *p* *p cresc.* *mp*

Bn. 1 2 3 *mp* *mf* *p* *mp*

Hn. 1 2 3 4 *mp* *mf* *mf* *f*

Chimes *solo* *p* *mf*

S. *p* *mf*  
 ut ce - ru - a ru - gi - o cum fu - git, fu - git hi - nu - lus. Ar - eos te pro - te - gat Ve - ne - ris i - dol - lum, fe -

A. *p* *mf*  
 ut ce - ru - a ru - gi - o cum fu - git, fu - git hi - nu - lus. Ar - eos te pro - te - gat Ve - ne - ris i - dol - lum,

T. *p* *mf*  
 ut ce - ru - a ru - gi - o cum fu - git, fu - git hi - nu - lus. Ar - eos te pro - te - gat Ve - ne - ris i - dol - lum, fe -

B. *p* *mf*  
 ut ce - ru - a ru - gi - o cum fu - git, fu - git hi - nu - lus qui stel - las et po - lum

Hp. *mf* *cresc.* *f*

**B** *a tempo*

Vn. 1 *ord.* *pp* *mf* *f*

Vn. 2 *ord.* *pp* *mf* *f*

Vla. *ord.* *pp* *mf* *f*

Vc. *(div. a3)* *ord.* *pp* *mf* *f*

DB. *p* *mp* *mf*

*Sva* *unis.* *div.* *1/3*

46 [C] *a tempo*  
Picc. to Fl. 3

Picc. *pp*

Fl. 1 2 *p* *pp* *p*

Ob. 1 2 *p* *pp* *p*

E.H. *p* solo *p*

Cl. 1 2 (A) *p* *pp* *p* *mp*

B.Cl. *p* *mp*

Bn. 1 2 3 *f* *p* *p* *mp*

Hr. 1 2 3 4 *p* *mp* *pp*

Chimes

S. *p*

A. *mf* *p*

T. *p* *mp*

B. *mf* *p* *mp*

Hp. solo *p*

Vn. 1 (Sva) *p* *loco* *pp* (inside only) solo *poco rit.* [C] *a tempo*

Vn. 2 *mp* (inside only) *pp*

Vla. *p* *pp*

Vc. (div. a3) *f* *p* *p* *mp*

D.B. *f* *p* solo *mp*

cit ma - ri - a con - di - dit  
fe - cit ma - ri - a con - di - dit  
cit ma - ri - a con - di - dit con - di - dit et so - lum,  
fe - cit ma - ri - a con - di - dit con - di - dit et so - lum,

so - lum,



6 A

Picc. *mf*

Fl. 1 2 *a2 mf*

Ob. 1 2 *a2 mp*

E.H.

Cl. 1 (Eb) *solo f mf*

Cl. 2 (Bb) *pp mf*

B.Cl. *solo f*

Bn. 1 2 *mf*

Cbn. *f*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 *con sord. mf*

Tbn. 3 *con sord. mf*

Tuba *(senza sord.) solo f*

Timp. *pp mf*

Xylo.

Tamb.

Tgle. Cym.

Rcht. B.dr. *f*

Ten. Solo *an outcry*  
et ah, et oh! et ah, et oh! ve - ni Te - la, Cu - pi - do, te - ne, et ah, et oh, et ah, et oh!

S. *mp*  
nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, et ah, et oh, et ah, et oh!

A. *mp*  
nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, et ah, et oh, et ah, et oh!

T. *8*  
ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni di - (hi) - lec - tis - si - me

B. *8*  
ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni di - (hi) - lec - tis - si - me

Hp. *p*

Pno. *p mf*

A

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *div. col legno battuto ord. unis.*

Vc. *arco ppp col legno battuto ppp pizz. arco*

D.B. *div. pizz. p arco ppp col legno battuto ppp pizz. arco*



11

Picc. *p* *f* *ff*

Fl. 1 2 *p* *f* *ff*

Ob. 1 2 *p* *mf* *f* *ff*

E.H. *p* *f* *ff*

Cl. 1 (Eb) *mf* *p* *f* *ff*

Cl. 2 (Bb) *p* *f* *ff*

B.Cl. *mp* *p* *f* *ff*

Bn. 1 2 *p* *mf* *f* *ff*

Cbn. *p* *mf* *f* *ff*

Hr. 1 2 *p* *mf* *p* *mf* *a2* *f* *ff* flutter tongue

3 4 *mf* *a2* *f* *ff* flutter tongue

Tpt. 1 2 *p* *mf* *f* *ff* con sord.

3 *mf* *f* *ff* con sord.

Tbn. 1 2 *p* *f* *ff*

Tbn. 3 *p* *f* *ff*

Tuba

Timp. *p*

Xylo. *ff*

Tamb. *ff* shakes

Tgle. Cym. *mf* *f* *ff* Crash cym. choke

Reht. B.dr. *ff*

Ten. Solo  
 quo-ni - am non il - le nec il - la su - sti - net us - se me - us — vel me — ve - ni, — ve -

S. *mf* *f* *ff*  
 ah et oh! ah et oh!

A. *mf* *f* *ff*  
 ah et oh! ah et oh!

T. *mf* *f* *ff*  
 ve - ni, ve - ni, ve - ni, ve - ni, ah! oh! ah! oh!

B. *mf* *f* *ff*  
 ve - ni, ve - ni, ve - ni, ve - ni, ah! oh! ah! oh!

Hp. *ff*

Pno. *ff* Sva -

Vn. 1 *mf* *f* *ff* off

Vn. 2 *mf* *f* *ff* off

Vla. *p* *mf* *f* *ff* div. col legno pizz. arco

Vc. *p* *mf* *f* *ff* div. col legno pizz. arco (ord.)

D.B. *p* *mf* *f* *ff* div. col legno pizz. arco

16 B

Picc. *mp* *p*

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 (Eb) *mp* *p*

Cl. 2 (Bb) *p*

B.Cl.

Bn. 1 2 *pp* 1. solo *mp* 2.

Cbn. *p*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tbn. 3 Tuba

Timp. *pp*

Tamb.

Sn.dr. Ten. dr. *pp* Sn. dr. *p*

Rcht. B.dr.

Ten. Solo *licentiously* *desperately* *f*  
 - ni, ve - ni, oh, ve - ni  
 ve ni di-(hi)-lec-tis - si-me,  
 ve - ni di-(hi)-lec - tis - si-me!

S.

A.

T.

B. *p*  
 ve - ni, ve - ni, ve - ni, ve - ni,  
 ve - ni, ve - ni, ve - ni, ve - ni

Pno.

B

Vn. 1

Vn. 2

Vla.

Vc. *p* pizz. arco (V) pizz.

D.B. *p* pizz. arco pizz.

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21

Picc. *mp* *mf* *mp*

Fl. 1/2 *mp* *mf* *mp*

Ob. 1/2 *mp* *mf*

E.H. *mp*

Cl. 1 (E♭) *mp* *mf* *mp* *quasi gliss.*

Cl. 2 (B♭) *p* *mp* *mp*

B.Cl. *p* *mp*

Bn. 1/2 *p* *mp*

Cbn.

Hn. 1/2 *p* *mf* *p* *mf* *a2 open*

Hn. 3/4 *p* *mf* *p* *mf* *a2 open*

Tpt. 1/2 *p* *mf* *f*

Tpt. 3 *p* *mf*

Tbn. 1/2 *mf* *p*

Tbn. 3 Tuba *mf* *p*

Tamb. *p* *f* *roll* *pp*

Sn.dr. *p*

Ten.dr.

Reht. *f*

B.dr.

Ten. Solo *quasi gliss.*  
 Te - la, Cu-pi-do, te - ne, et ah et oh! et ah et oh! quid a - mo? Quod a - mat... Ve - ni, ve - ni, Non ab - sit. At hu - ius. Et

S. *ah! oh! ah! oh!*

A. *ah! oh! ah! oh!*

T. *ah! oh! ah! oh!*

B. *ah! oh! ah! oh!*

Pno. *p* *mf*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *div. pizz.* *col legno* *mf* *unis. arco* *mp*

Vc. *arco* *div. pizz.* *col legno* *mf* *unis. pizz.* *div. arco (ord.)* *mp* *unis.*

D.B. *pizz.* *mp* *arco* *mp*

### III. Planctus

“Sic mea fata canendo,”  
from Carmina Burana (13th Century)

“Germen sin' flore,”  
from Veste nuptiali (Medieval Latin Song, c. 13th Century)

$\text{♩} = 60, \text{ poco rubato}$

This system includes staves for Piccolo, Flute 2, Oboe 2, English Horn, Clarinet 1 (A), Horn (F) 1-4, Violin 1-2, Viola, Cello div., and Double Bass. The tempo is marked  $\text{♩} = 60, \text{ poco rubato}$ . The woodwinds feature several solo passages with dynamic markings such as *p*, *pp*, *mp*, and *pp*. The strings play a sustained accompaniment with *sord. (sempre)* and *free bows* markings.

This system continues the woodwind and string parts. It includes staves for Piccolo, Flute 1-2, Oboe 1-2, English Horn, Clarinet 1 (A), Horn, Violin 1-2, Viola, Cello, and Double Bass. The woodwinds have more complex passages with dynamics like *pp*, *p*, *mp*, and *pp dolce*. The strings continue with *sord. (sempre)* and *free bows*, with specific fingerings and bowings indicated.



41

Picc. *mp* *p*

Fl. 1 2 (1.) *mf* *mp* *p dolce* 2. *mp* *pp*

Ob. 1 2 1. *mf* *mp* *p dolce*

E.H.

Cl. 1 (A) 2 (1.) *mf* *mp* *p* +2.

Bn. 1 2 *mp* *mf* *p* soli sost. 1. *pp* +2. *mp*

Bn. 3 *mp*

Hn. 1 2 1. solo *p dolce* 2. *ppp* echo solo 3. *pp* echo 4. *ppp* echo

Sop. Solo *p dolce* Ah Ah *p*

Hp. non app *mp* solo *p*

Vn. 1 unis. *mp* *pp* *pp*

Vn. 2 unis. *mp* *pp* *pp*

Vla. div. *mp* *pp*

Vc. unis. *mp* *pp*

**C**

50

Fl. 1 2 (1.) *p* *mp* *mf*

E.H.

Cl. 1 (A) 2 (1.) *p* *mp* *mf* +1. *p* *mp* *mf*

B.Cl. solo *mp* *mf*

Bn. 1 2 *p* *mp* *mf*

Bn. 3 *p* *mp* *mf* solo

Hn. 1 2 (1.) *mp* *mf*

Sop. Solo Ah

Hp. *p* *mp* *mf*

Vn. 1 *p* *mp* *mf* poco rall. **D** a tempo

Vn. 2 div. *p* *mp* *mf* unis.

D.B. duo *p* *mp* *mf*

**D**

59 **E**

Picc. *p*

Fl. 1 2 *a2 p mf*

Cl. 1 (A) 2 *p mf p*

Hr. 1 2 (1.) solo *mp p p mf*

3 4 *3. p mf*

Sop. Solo *Ah*

Hp. *mp*

Vn. 1 **E**

Vn. 2

Vla. *pizz. p pp div. arco p*

Vc. *pizz. p pp arco p mp*

D.B. *tutti pizz. p pp arco p non div.*

69

Vn. 1 *p mp espr. sul G p mp p*

Vn. 2 *p mp pp div. unis. espr. pp*

Vla. *mp p p sul. mf pp*

Vc. *mp pp espr. mp mf pp*

D.B. *pp non div. espr. mp mf pp div. arco p pizz. p*

78 **F**

Solo Vn. *p poch. rall.*

Vn. 1 *mp sul A. port. div. unis. pp pp*

Vn. 2 *div. unis. mp sul A. mf pp pp*

Vla. *div. p espr. mp unis. mf pp*

Vc. *mp espr. mf p mf pp*

D.B. *mp tutti arco p pizz. arco p pp*





for C.P.

### IV. Letter One: Philomele

“Aurea personet lira,” *Carmina Cantabrigiensia* (c. 11th Century);  
“C. super mel” (Bavarian love letter, c. 13th Century);  
Ausonius (c. 808-849), “Adcurre, O nostrum decus”

**♩ = 84 Joyously**

The musical score is arranged in two systems. The first system includes the following instruments: Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet (Eb), Clarinet (Bb), Bass Clarinet, Bassoon 1 & 2, Horn (F) 1 & 2, Glockenspiel, Xylophone, Suspended Cymbal, Soprano Solo, Soprano, Alto, Harp, Celeste, Violin 1, Violin 2, Viola, Cello, and Double Bass. The second system includes Violin 1, Violin 2, Viola, Cello, and Double Bass. The score features a variety of musical notations, including dynamics (mf, p, pp), articulation (trills, accents), and performance instructions (senza sord., arco, pizz., div., outside, inside, tutti, col legno). A large watermark reading "Reviewing Copy" is overlaid diagonally across the score.

Note: all mordents to upper neighbor

5 ♪ = ♩ sempre

Picc. mp grazioso

Fl. 1 2

Ob. 1 2 *p*

Cl. (Eb) *p*

Cl. (Bb) *p*

B.Cl.

Bn. 1 2 *pp*

Xylo.

Sop. Solo *mp grazioso*  
Phi - lo -

Pno.

Vn. 1 *nom.* *flautando* *col legno battuto* *pp* *mp* *sempre*

Vn. 2 *norm.* *flautando* *col legno battuto* *pp*

Vla. *pizz.* *(pizz.)* *pp*

Vc. *pp*

D.B. *solo arco sul A* *mf*

10 A

Picc.

Fl. 1 2 *1.* *p* *mf* *p*

Ob. 1 2 *mf* *1.* *mf* *solo* *mf*

E.H.

Cl. (Eb) *mf* *tr* *solo* *p*

Cl. (Bb) *tr* *mf* *tr* *p*

B.Cl.

Bn. 1 2 *1.* *mf* *p*

Glock.

Sop. Solo  
me - le de - mus lau - des in - vo - ce or - ga - ni - ca, dil - ce - me - los de - can - tan - tes

Hp.

Pno. *Cel.* *mf*

Vn. 1 *ord.* *mf* *solo* *p*

Vn. 2 *ord.* *mf* *solo* *p*

Vla. *arco* *p* *tr* *mf* *solo* *p*

Vc. *mf*

D.B. *sul A* *mf*



24 *poco rall.* *rall.* **B** *a tempo*

Picc. *1. solo* *p*

Fl. 1/2 *p*

Ob. 1/2 *1.* *p*

E.H. *p*

Cl. (Eb) *pp*

Cl. (Bb) *pp*

Bn. 1/2 *1. b* *pp*

Hr. 1/2 *pp*

Glock. *pp*

Xylo. *pp*

Sop. Solo *tr* *do* *mp* *gnt* *te - ris spi - ra - mi -*

Hp. *p*

Cel. *p*

Vn. 1 *poco rall.* *rall.* **B** *a tempo* *pizz.* *pp*

Vn. 2 *arco* *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *p*

30

Picc. *pp*

Fl. 1/2 *1.* *solo* *mf* *pp* *2.* *pp*

Ob. 1/2 *solo* *mf* *pp*

E.H. *solo* *mf*

Cl. (Eb) *solo* *mf*

Cl. (Bb) *solo* *mf* *mp* *mf* *p*

Bn. 1/2 *1. solo* *mf*

Hr. 1/2 *1.*

Glock.

Sop. Solo *na* *p* *In - stat noc - ti et die - i vo - ce sub dul - ci -*

Hp. *p*

Cel. *p*

Vn. 1 *arco* *pizz.* *arco* *v* *brush* *norm.*

Vn. 2 *arco* *pizz.* *arco* *v* *brush* *norm.*

Vla. *(pizz.)* *the Bb is "hammered," not plucked* *brush* *off the string*

Vc. *arco* *brush* *off the string* *p*

35

Picc. *pp*

Fl. 1/2 *pp* *murmur*

Ob. 1/2 *pp* *murmur*

E.H. *pp* *murmur*

Cl. (Eb) *pp*

Cl. (Bb) *pp* *murmur*

B.Cl. *p*

Bn. 1/2 *p* *murmur*

Hr. 1/2 1. sord. *ppp*

Sus. Cym.

Sop. Solo so - na So - po - ra - tis dans

Hp. *mp* *p*

Vn. 1 *cantabile*

Vn. 2 *pp* *lento*

Vc. *pizz.*

D.B. *tutti pizz.* *p*

39 [C]

Picc. 1. solo *mf*

Fl. 1/2 1. solo *mf* 2. solo *mf*

Ob. 1/2 1. solo *mf* *pp*

E.H. solo *mf*

Cl. (Eb) solo *mp*

Cl. (Bb) solo *p* *mf* *p* *mf* *p*

Hr. 1/2 1. *mp* 2. solo sord. *mp* *pp* *in poco stacc.*

Xylo. *p* *in poco stacc.*

Sus. Cym.

Sop. Solo qui - e - tem. Cur tam - diu in

Hp. *p* *pp*

Vn. 1 u.h. *mf*

Vn. 2 *pizz.*

Vla. *mp* *pizz.*

Vc. *arco* *p* *pizz.*

F is "hammered," not plucked

for D.A.T.

## V. Letter Two: Ego per te

Paulinus of Nola (c. 353-431), "Ego te per omne";  
 Ausonius (c. 310-c. 394), "Adcurre, O nostrum decus";  
 Walafrid Strabo (c. 808-849), "Ad amicum"

**Tenderly and simply** ( $\text{♩} = 80$ )

Soprano Solo  
 E - go per te om - ne quod da - tum mor - ta - li - bus, u - bi - que pre - sen - tem mi - hi.

Tenor Solo  
 E - go per te om - ne da - tum mor - ta - li - bus, u - bi - que pre - sen - tem mi - hi. Et

11  
 Sop. Solo  
 Cum so - lu - tus cor - po - ra - li car - ce - re ter - ra que pro - vo - la - ve - ro, il - lic quo - que a - ni - mo te ge - ram,

Ten. Solo  
 cum so - lu - tus cor - po - ra - li car - ce - re ter - ra que pro - vo - la - ve - ro, il - lic quo - que a - ni - mo te ge - ram. Ne - que

20  
 Sop. Solo  
 ge - ram et a - mo - re vi - de - bo cor - de men - te com - plec - tar pi -

Ten. Solo  
 fi - nis i - dem, qui me - o me cor - po - re et a - mor' et a - mo - re la - xa - bit tu - o vi - de - bo cor - de men - te pi -

29 **A** *a tempo*  
 Sop. Solo  
 a.

Ten. Solo  
 a. Mens quip pe lap - sis quae su - per - stes ar - tu - bus de

S.  
 A.  
 T.  
 B.  
 Hp.  
 Vn. 1  
 Vn. 2  
 Vla.  
 Vc.  
 D.B.

Cre - di - mus an qui ip - si si - bi som - ni - a fin - gunt?  
 Cre - di - mus ip - si si - bi som - ni - a fin - gunt? Cre - di -

*p* quietly and sustained throughout  
*p* quietly and sustained throughout  
*p* quietly and sustained throughout  
*p* quietly and sustained throughout  
*p* quietly and sustained throughout  
*p* quietly and sustained throughout

con sord.  $\vee$  *p* quietly and sustained throughout  
 con sord.  $\vee$  *p* quietly and sustained throughout  
 con sord.  $\vee$  *p* quietly and sustained throughout  
 senza sord.  $\vee$  *p* quietly and sustained throughout  
 $\vee$  *p* quietly and sustained throughout

div.  $\vee$   
 div.  $\vee$   
 div.  $\vee$   
 div.  $\vee$   
 div.  $\vee$   
 div.  $\vee$

36 **B**

Sop. Solo *mp* cae - li - ti. E - go per te... *p* et ut mo - ri,

Ten. Solo *mp* stir - pe du - rat cae - li - ti. E - go per te... *p* et ut mo - ri,

S. *p* Cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? *pp* Cre - di - mus. *ppp*

A. *p* Cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? *pp* Cre - di - mus. *ppp*

T. *p* Cre - di - mus, cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? *pp* Cre - di - mus. *ppp*

B. *p* mus an, cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? *pp* Cre - di - mus. *ppp*

Hp.

**B**

Vn. 1

Vn. 2

Vla.

Vc. *pizz.* *a3* *arco*

D.B. *pizz.*

43 **C** *mp* per te... *mp* E - go per te... *pp* **D**  $\text{♩} = 66$  pe - ren - - - ne, pe -

Ten. Solo *mp* E - go per te... *pp* sic o - bli - vi - sci non ca - pit. *pp* pe - ren - - - ne, pe -

S. *mm*

A. *mm*

T. *mm* *pp* Hos ti - bi ver - si - cu - los

B. *mm* *pp* Hos ti - bi ver - si - cu - los

Hp.

**C** **D**  $\text{♩} = 66$

Vn. 1

Vn. 2

Vla. *pp*

Vc. *pp*

D.B.

51  $\text{♩} = 80$   $\text{♩} = 66$

Sop. Solo  
ren - - - - - ne vi - - - - - vax et me - mor. \_\_\_\_\_

Ten. Solo  
ren - - - - - ne vi - - - - - vax et me - mor. \_\_\_\_\_ *p* E - go per

S.  
\_\_\_\_\_

A.  
\_\_\_\_\_

T.  
fi - dus - trans - mi - sit a - mi - cus, \_\_\_\_\_ *pppp* Cre - di - mus. \_\_\_\_\_

B.  
fi - dus - trans - mi - sit a - mi - cus, \_\_\_\_\_ *pppp* Cre - di - mus. \_\_\_\_\_

Hp.  
\_\_\_\_\_

Vn. 1  $\text{♩} = 80$   $\text{♩} = 66$

Vn. 2 \_\_\_\_\_

Vla. \_\_\_\_\_ *pppp*

Vc. \_\_\_\_\_ *pppp*

D.B. \_\_\_\_\_

55 *p* *pp* *rall.*

Sop. Solo  
E - go per te, \_\_\_\_\_ e - go per te. \_\_\_\_\_

Ten. Solo  
te, \_\_\_\_\_ e - go per te. \_\_\_\_\_ per te. \_\_\_\_\_

S.  
\_\_\_\_\_ *pppp* Cre - di - mus. \_\_\_\_\_

A.  
\_\_\_\_\_ *pppp* Cre - di - mus, \_\_\_\_\_ cre - di - mus. \_\_\_\_\_

T.  
\_\_\_\_\_ *mm* \_\_\_\_\_

B.  
\_\_\_\_\_ *mm* \_\_\_\_\_

Hp.  
\_\_\_\_\_ *pppp* \_\_\_\_\_ *per piacere* \_\_\_\_\_

Vn. 1 *rall.*

Vn. 2 \_\_\_\_\_ *pppp* \_\_\_\_\_

Vla. \_\_\_\_\_ *pppp* \_\_\_\_\_

Vc. \_\_\_\_\_ *pppp* \_\_\_\_\_

D.B. \_\_\_\_\_ *arco* *pppp* \_\_\_\_\_



for D.J.S.

# VI. Finale: Invehar in Venerem

Anonymous, from *Carmina Burana* (13th Century)  
 "Iurgia conflat amor," from *Anthologia Latina* (6th Century)  
 Ausonius (c. 310-c. 394), "Credimus an"  
 Paulinus of Nola (c. 353-431), "Ego te per omne"



Bass dr. wood sticks

Percussion 5

Bass dr. wood sticks

Percussion 6

**Basses starting as low as possible, muttering in free rhythm; each part gradually joins**

Soprano

Alto

Tenor

Bass

In - ve - har in Ve - ne - rem,

In - ve - har in Ve - ne - rem,

In - ve - har in Ve - ne - rem,

In - ve - har in Ve - ne - rem,

*pppp cresc. molto* ..... *fff*

*pppp cresc.* ..... *fff*

*pppp cresc.* ..... *fff*

*pppp cresc.* ..... *fff*

*pppp cresc.* ..... *fff*

*pppp cresc.* ..... *fff*

*pppp cresc.* ..... *fff*

$\text{♩} = 84$

2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Timp. wood sticks

Toms

(Bs. dr.)

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

11

accel.  $\text{♩} = 144$  *molto accel.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(Timp.)

(Toms)

Bongos

W. bks.

Log drums

(Bs. dr.)

*ff*

*f < ff*

*p*

*mf*

*p*

*mf*

*pp*

19  $\text{♩} = 160$  *accel.*  $\text{♩} = 190$

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(Bongos)

(Toms)

(Bs. dr.)

*pp*

*mf*

*mf*

*mp*



39

Tbn. 1 con sord. *f*

Tbn. 2 con sord. *f*

Perc. 1 (Timp.) *p < f*

Perc. 2 (Timp.) *p < f*

Perc. 3 (Toms) *p*

Perc. 4 (Toms) *p*

Perc. 5 (Bass. dr.) *ff*

Perc. 6 Tam-tam *p cresc. gradually*

**C** speaking in free rhythm rising in volume, intensity and inflection *pp*

S. iurgia conflat amor, ut blandius urat amantes *pp*

A. iurgia conflat amor, ut blandius urat amantes *pp*

T. iurgia conflat amor, ut blandius urat amantes *pp*

B. iurgia conflat amor, ut blandius urat amantes *pp*

44

Tpt. 1 con sord. *ff* nasty, growling

Tpt. 2 con sord. *ff* nasty, growling

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Perc. 1 (Timp.) *mf* *ff*

Perc. 2 (Timp.) *mf* *ff*

Perc. 3 Bongos *f* *mp* *ff*

Perc. 4 (Toms) *f*

Perc. 5 W. blks. *f*

Perc. 6 (T-L) *f*

S. iurgia conflat amor, ut blandius urat amantes

A. iurgia conflat amor, ut blandius urat amantes

T. iurgia conflat amor, ut blandius urat amantes

B. iurgia conflat amor, ut blandius urat amantes

49

Fl. 1 2

Ob. 1 2

E.H.

CL. 1 2  
(Bb)

B.Cl.

Bn. 1 2

Cbn.

Hn. 1 2

3 4

Tpt. 1 2 3

con sord.  
*ff* nasty, growling

Tbn. 1 2 3

Taba

Perc. 1 (Timp.)

Perc. 2 (Timp.)

Perc. 3 (Bongos)

Perc. 4 (Toms)

Perc. 5 (W. blk.)

Perc. 6 (T-4)

S.

A.

T.

B.

iurgia conflat amor, ut blandius urat amantes

Hp.

Pno.

Vn. 1

Vn. 2

Vla.

Vc.

pont.  
*f*

D.B.

pont.  
*f*

