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Catalog No. 6923

Carmina amoris

Choral Symphony in Six Movements

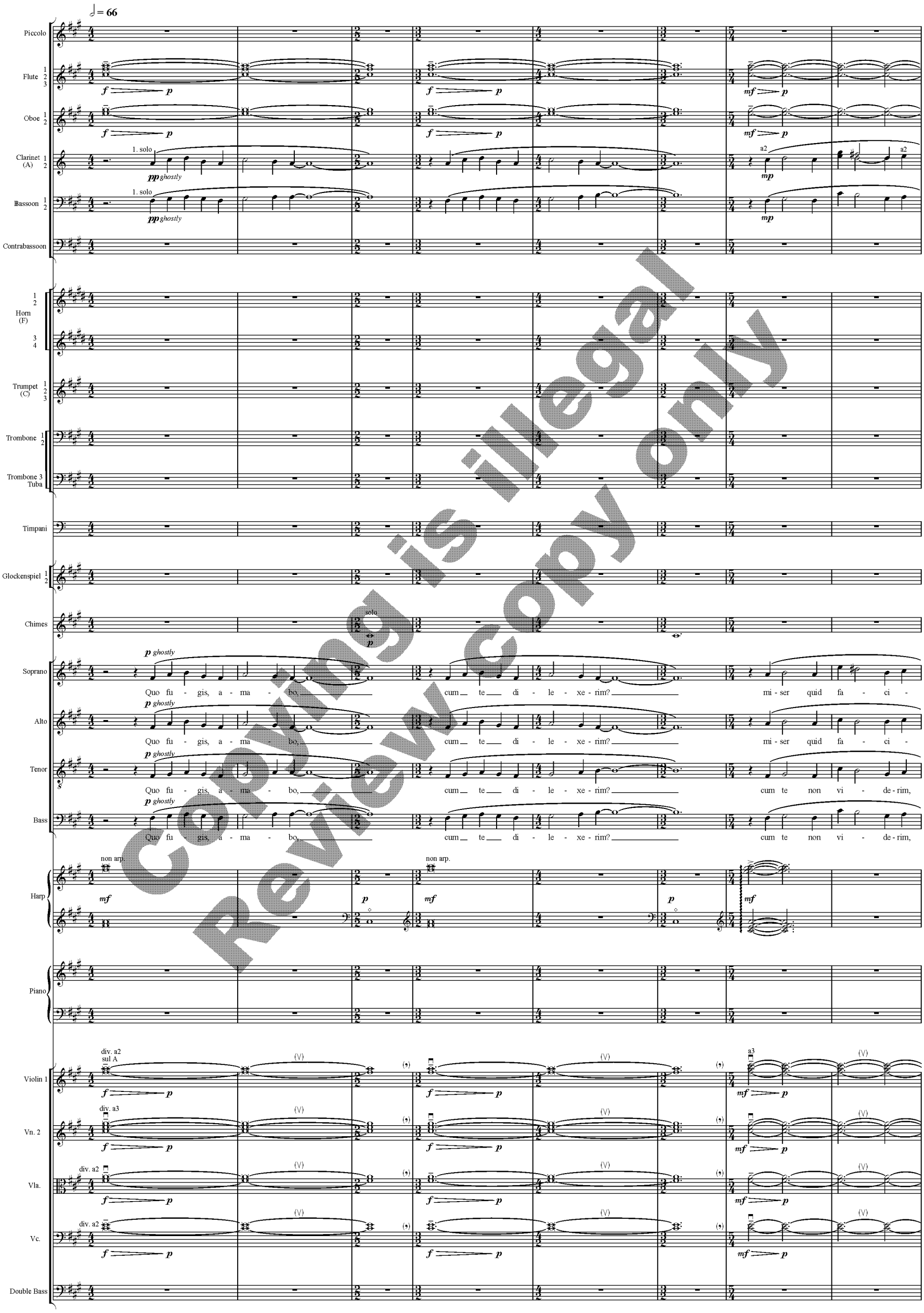
for Soprano and Tenor Soli, off-stage Soprano Solo,
SATB Chorus (divisi) and Orchestra

Medieval love songs, epigrams and letters*

Steven Sametz

for N.J.S.

I. Quo fugis amabo?



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*See front matter for details.

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9

Fl. 1 2 3
Ob. 1 2
Cl. 1 (A) 2
(a2)
Bn. 1 2
(1.)
Chimes
p
S.A.
am
T.B.
non vi - de - rim?
Hp.
p
Vn. 1
unis.
flautando leggiero e dolce
p
mp
p
Vn. 2
a2
flautando leggiero e dolce
unis.
Vla.
flautando leggiero e dolce
a3
unis.
Vc.
unis.
flautando leggiero e dolce
div.
D.B.

17

poco rall.
A a tempo
Cl. 1 (A) 2
leggiero
sim.
B.Cl.
1.
Bn. 1 2
leggiero
Chimes
T.
Du - ra ma - te - ri - es, ex ma - tris os - si - bus, cre - a - vit
B.
Du - ra ma - te - ri - es, ex ma - tris os - si - bus, cre - a - vit
Hp.
poco rall.
A a tempo
Vn. 1
Vn. 2
poco mf
Vla.
div. a2
div. a3
Vc.
dolce
solo
D.B.

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25

Cl. 1 2 (A)
B.Cl.
Bn. 1 2 3
Hn. 1 2 3 4
Chimes
T.
B.
Hp.
Vla.
Vc.
D.B.

+2.
(leggiero)
leggiero
dolce
ho - mi - nes lac - tis la - pi - di - bus, ex qui - bus u - nus est i - ste pu - e - ru - lus, qui la - cri - mes
(div.)
unis.
div.
(div. a3)
tutti
solo

33

poco meno mosso

da lontano
ma - bi - les non cur - rat ge - mi - tus, cum tri - stis fu - e - ro gau - de - bit e - mu - lus,
espr.

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40

B *a tempo*

Picc.

Fl. 1 2 3

Ob. 1 2

E.H.

Cl. (A) 1 2

B.Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Chimes

S.

A.

T.

B.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

pp cresc. mp mf p f leggiero Fl. 3 to Picc. solo ut ce-ru-a ru-gi-o cum fu-git, fu-git hi-nu-lus. Ar-cos te pro-te-gat Ve-ne-ris i-dol-lum, fe-qui stel-las et po-lum ord. div. unis. (div. a3) 8va 1/3

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46

C *a tempo*

Picc. to Fl. 3

Picc.
Fl. 1 2
Ob. 1 2
E.H.
Cl. 1 2 (A)
B.Cl.
1 2 Bn.
3
1 2 Hn.
3 4
Chimes
S.
A.
T.
B.
Hp.
Vn. 1
Vn. 2
Vla.
Vc.
D.B.

cit ma - ri - a con - di - dit

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

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,

poco rit.

C *a tempo*

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for J.S.A. III

II. Tarantella

"Veni dilectissime,"
from *Carmina Cantabrigiensa* (11th Century)
"Tele, Cupido, tene" (c. 13th Century)

♩. = 144

Flute 1 2
Oboe 1 2
English Horn
Clarinet (Eb)
Clarinet (Bb)
Bass Clarinet
Bassoon 1 2
Contrabassoon
Horn (F) 1 2 3 4
Trumpet (C) 1 2 3
Trombone 1 2
Trombone 3 Tuba
Timpani
Xylophone
Tambourine
Tenor Solo
Soprano
Alto
Tenor
Bass
Harp
Piano
Violin 1
Violin 2
Viola
Cello
Double Bass

a2 — (a2) flutter tongue — ord. — solo — 1. — 2. — senza sord. — div. — arco — unis. arco — pizz.

Ve - ni di-(hi)-lec-tis - si-me

ah, oh, ah, oh, oh, oh, oh!

†nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, ve - ni di - lec-tis - si-me, et ah, et oh, et ah, et oh, et ah, et oh, et ah, et oh, et

Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni di - lec-tis - si-me, et ah, et oh, et ah, et oh, et ah, et oh, et ah, et oh, et

* ♩ = exhale on vowel ♩ = sharp inhale on vowel ♩ = parlando
†IPA = [n ʌ]

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6

A

Picc.
Fl. 1 2
Ob. 1 2
E.H.
Cl. 1 (Eb)
Cl. 2 (Bb)
B.Cl.
Bn. 1 2
Cbn.

Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
Tbn. 3 Tuba
Timp.
Xylo.
Tamb.
Tgle. Cym.
Rcht. B.dr.

Ten. Solo
S.
A.
T.
B.

Hp.
Pno.

Vn. 1
Vn. 2
Vla.
Vc.
D.B.

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11

Picc.
Fl. 1 2
Ob. 1 2
E.H.
Cl. 1 (Eb)
Cl. 2 (Bb)
B.Cl.
Bn. 1 2
Cbn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
Tbn. 3 Tuba
Timp.
Xylo.
Tamb.
Tgle. Cym.
Rcht. B.dr.
Ten. Solo
S.
A.
T.
B.
Hp.
Pno.
Vn. 1
Vn. 2
Vla.
Vc.
D.B.

quo-ni-am non il-le nec il-la su-sti-nat es-se me-us vel me-a.
ve-ni, ve-
ah et oh! ah et oh!
ah et oh! ah et oh!
ve-ni, ve-ni, ve-ni, ve-ni ah! oh! ah! oh!
ve-ni, ve-ni, ve-ni, ve-ni ah! oh! ah! oh!

flutter tongue
con sord.
Crash cym.
choke
shakes
off
col legno
pizz.
arco
arco (ord.)
8va

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16

B

Picc. *mp* *p*

Fl. 1 2

Ob. 1 2

E.H.

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

Cl. 2 (Bb) *p*

B.Cl. *mp*

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

Cbn. *p*

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tbn. 3 Tuba

Timp. *pp*

Tamb. *pp*

Sn.dr. Ten. dr. Ten. (side) 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.
Fl. 1 2
Ob. 1 2
E.H.
Cl. 1 (Eb)
Cl. 2 (Bb)
B.Cl.
Bn. 1 2
Cbn.

1 2 Hn. 3 4
1 2 Tpt. 3
Tbn. 1 2
Tbn. 3 Tuba
Tamb.
Sn.dr. Ten. dr.
Rcht. B.dr.
Ten. Solo

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.
A.
T.
B.

ah! oh! ah! oh!

Pno.

Vn. 1
Vn. 2
Vla.
Vc.
D.B.

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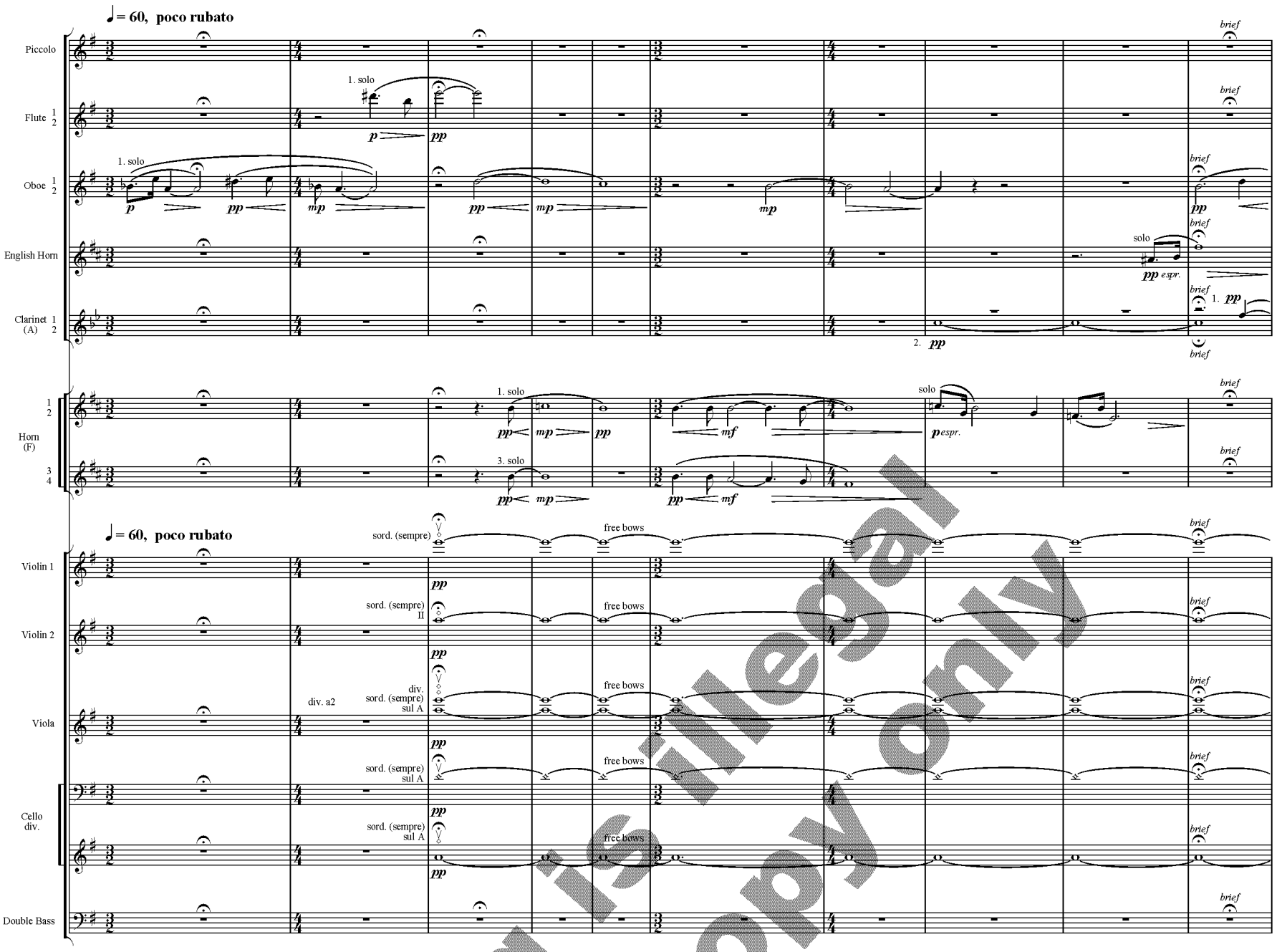
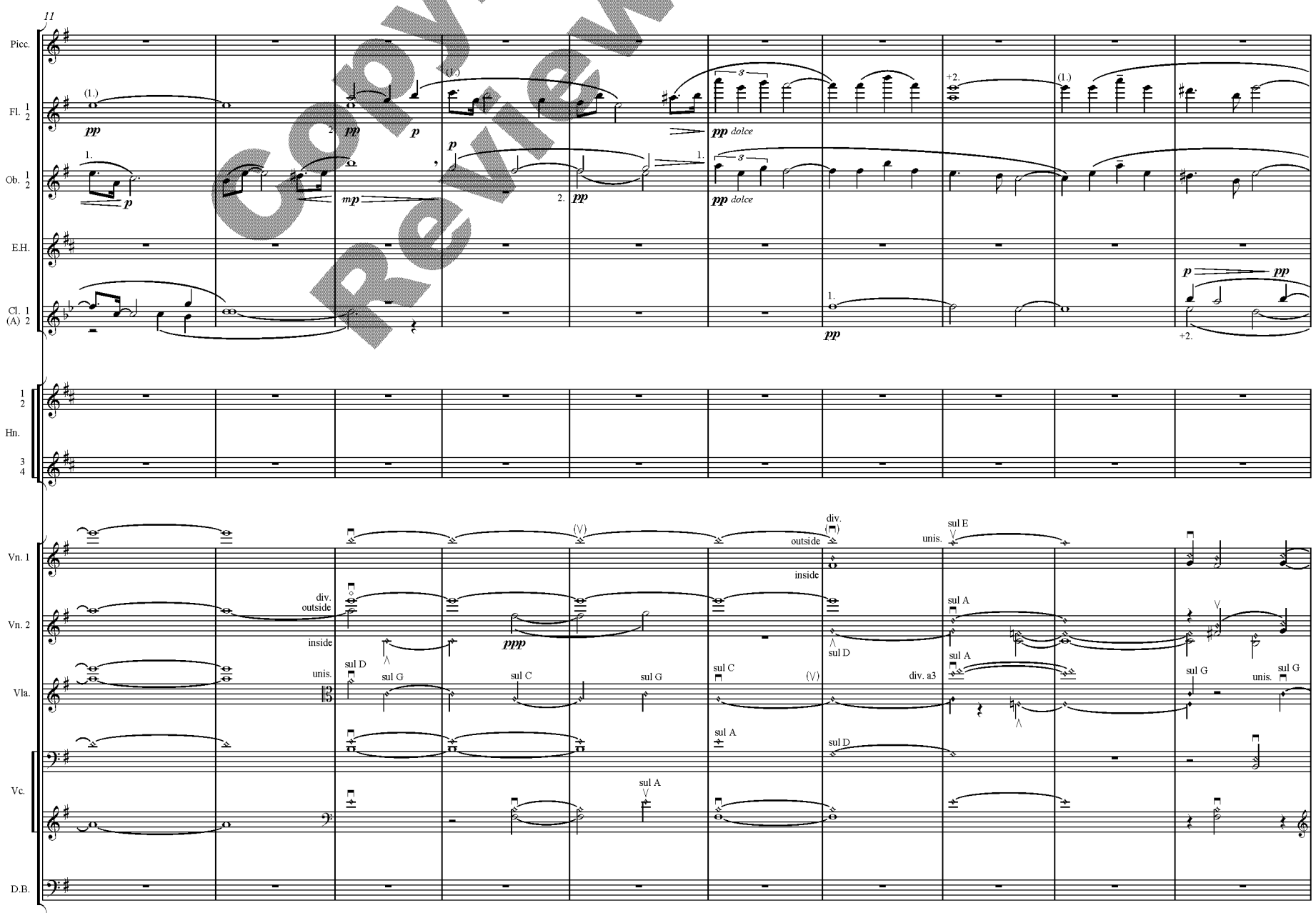
for M.C.S.

III. Planctus

"Sic mea fata canendo,"
from Carmina Burana (13th Century)
"Germen sin' flore,"
from Veste nuptiali (Medieval Latin Song, c. 13th Century)





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21

poco rall.

a tempo

A

Picc.

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 (A) 2

B.Cl.

Bn. 1 2

Hn. 1 2

Sop. Solo off-stage

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

solo

leggiero

murmur

sul tasto

flautando

Ah

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31

poco rall. a tempo

B

Hn. 3 4

Bn. 3

arco-tasto

pizz.

sord. (sempre)

41

C

Picc.

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 (A) 2

Bn. 1 2

Bn. 3

1 2

Hn. 3 4

Sop. Solo

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

50

poco rall. D a tempo

Fl. 1 2

E.H.

Cl. 1 (A) 2

B.Cl.

Bn. 1 2

Bn. 3

Hn. 1 2

Sop. Solo

Hp.

Vn. 1

Vn. 2

D.B.

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59

E

Picc.

Fl. 1 2

a2

Cl. 1 (A) 2

(1.) solo

Hn. 1 2 3 4

Sop. Solo

Ah

Hp.

Vn. 1

Vn. 2

Vla.

pizz.

div. arco

Vc.

non div. arco

tutti pizz.

D.B.

arco

non div.

69

espr.

sul G

port.

div.

unis.

psub.

78

F

poch. rall.

solo

sul A

tutti arco

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87 *a tempo* *poch. rall.* **G** **Tempo I°** *poco rall.* *a tempo*

Fl. 1 2 — (1.) *p*
E.H. — solo *ppp*
Cl. 1 (A) 2 — 2. *ppp*
B.Cl. *ppp*
Sop. Solo — *p* *Ah,* so - - lor, so - - - - lor, ho - -
S. — *p* Sic me-a fa - ta, sic me-a fa-ta ca - nen-do,
A. — *p* Sic me-a fa - ta, sic me-a fa-ta ca - nen-do,
Chamber Choir
T. — *mp* ut ne-ce *p* pro - xi-ma fa-cit,
B. — *mp* ut ne-ce *p* pro - xi-ma fa-cit,

a tempo *poch. rall.* **G** **Tempo I°** *poco rall.* *a tempo*

Vn. 1 — tutti u.h. *ppp* ord. u.h. *ppp*
Vn. 2 — sul tasto *p*
Vla. — sul tasto *p* *mp*
Vc. — *mp* *ppp* pizz. *mp* *p* arco
D.B. — *ppp*

96 **H**

Sop. Solo — lor. Do - - - - lor, do - - lor. La - -
S. — *p* blan-dus in-est me-o cor-di do-lor, cor - di, cor - - di do - lor. *f* *pp*
A. — *p* blan-dus in-est me-o cor-di do-lor, cor - di, cor - di do - - lor. *f* *pp*
T. — *mp* Ro-se-us ef-fu-git co - lor *p* blan-dus in-est me-o cor-di do-lor, cor - di, cor - di do - lor. *f* *mp* *mf* Cu-ra cre - scen-te, *pp*
B. — *mp* Ro-se-us ef-fu-git co - lor *p* blan-dus in-est me-o cor-di do-lor, cor - di, cor - di do - lor. *f* *mp* *mf* Cu-ra cre - scen-te, *pp*
Hp. — *mf*

H

Vn. 1 — *mp*
Vn. 2 — *mp* *mf* *pp*
Vla. — ord. *mp*
Vc. — *mp* *mp* *mf* *pp*
D.B. — *mp*

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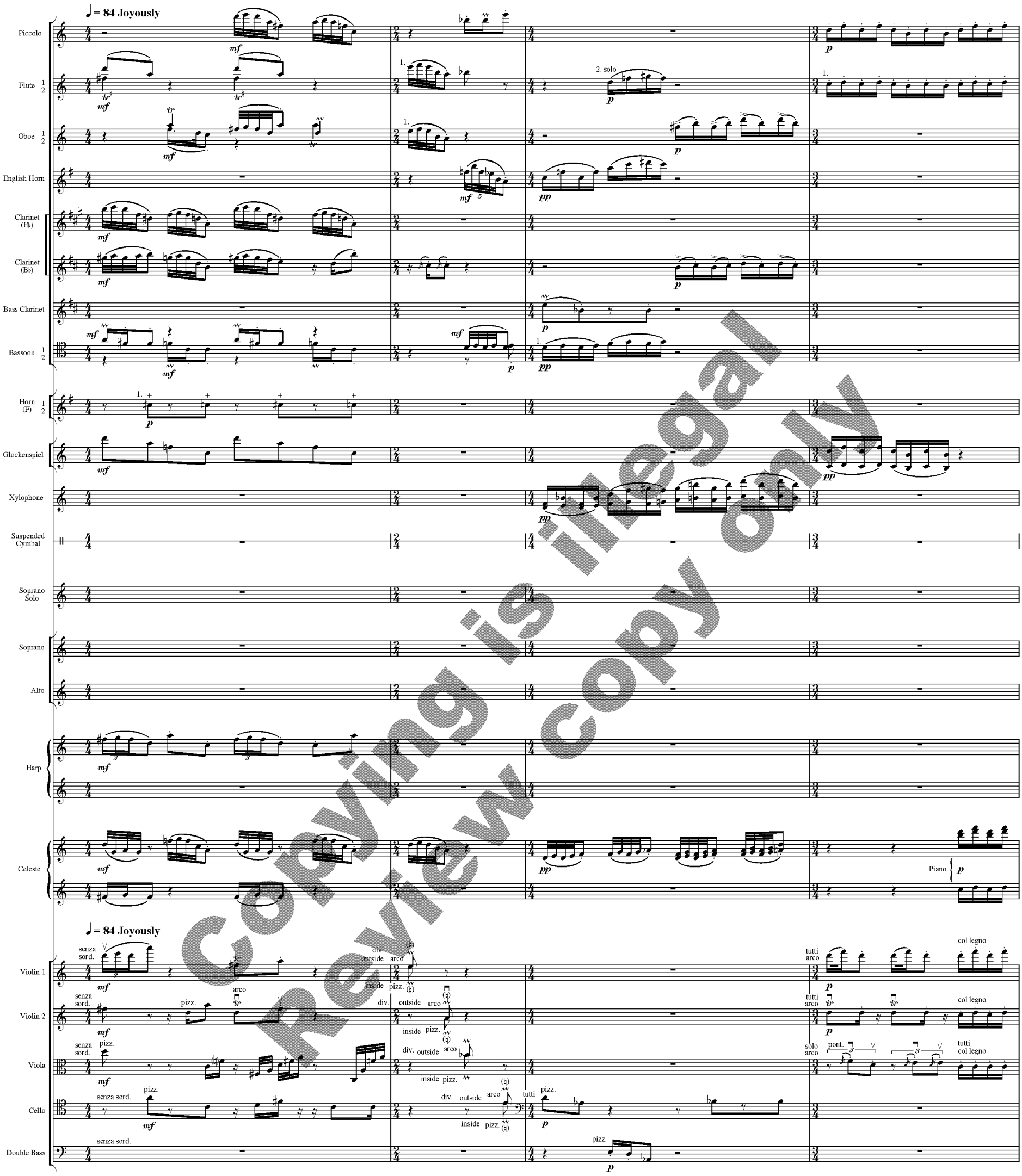
for C.P.

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"



Note: all mordents to upper neighbor

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5

♪ = ♪ *sempre*

Picc.

Fl. 1 2

Ob. 1 2

1.

p

Cl. (Eb)

p

Cl. (Bb)

p

B.Cl.

Bn. 1 2

tr *tr*

pp

Xylo.

Sop. Solo

mp grazioso

Phi - lo -

Pno.

Vn. 1

norm.

flautando

col legno battuto

♪ = ♪ *sempre*

Vn. 2

norm.

flautando

col legno battuto

Vla.

pizz.

(pizz.)

Vc.

D.B.

solo arco

sul A

mf

10

A

Picc.

Fl. 1 2

1.

p

mf

p

Ob. 1 2

1.

mf

solo

mf

E.H.

tr

mf

solo

Cl. (Eb)

mf

p

Cl. (Bb)

tr

tr

mf

p

B.Cl.

tr

Bn. 1 2

1.

p

mf

p

Glock.

p

Sop. Solo

me - le de - mus lau - des in vo - ce or-ga - ni - ca, dul - ce me - los de - can - tan - tes

Hp.

mf

p

Pno.

Cel.

mf

A

Vn. 1

ord.

mf

solo

p

Vn. 2

ord.

mf

solo

tr

p

Vla.

arco

p

mf

solo

p

Vc.

mf

D.B.

sul A

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15

Picc.

Fl. 1 2

Ob. 1 2

E.H.

Cl. (Bb)

B.Cl.

Bn. 1 2

Sop. Solo

si - cut do - cet mu - si - ca. Hi - la - re - scit Phi - lo - me - la

Hp.

Pno.

Cel.

Vn. 1

Vn. 2

Vla.

Vc.

19

Cl. (Eb)

Glock.

dul - cis vo - cis con - - - - - sci - a et ex - ten - dens mo - du - lan -

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24

poco rall. rall. B a tempo

Picc.
Fl. 1 2
Ob. 1 2
E.H.
Cl. (Eb)
Cl. (Bb)
Bn. 1 2
Hn. 1 2
Glock.
Xylo.
Sop. Solo
Hp.
Cel.
Vn. 1
Vn. 2
Vla.
Vc.

1. solo
arco
pizz.
do
gut - te - ris spi - ra - mi -

30

1. solo
2.
na
In - stat noc - ti et die - i vo - ce sub dul - ci -
the B♭ is " hammered," not plucked
brush
norm.
off the string

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35

Picc.

Fl. 1 2

Ob. 1 2

E.H.

Cl. (Eb)

Cl. (Bb)

B.Cl.

Bn. 1 2

Hn. 1 2

Sus. Cym.

Sop. Solo

so - na

So - po - ra - - -

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”

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36

B

Sop. Solo: cæ - li - ti. E - go per te... et ut mo - ri,

Ten. Solo: stir - pe du - rat cæ - li - ti. E - go per te... et ut mo - ri,

S.: Cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? Cre - di - mus.

A.: Cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? Cre - di - mus.

T.: Cre - di - mus, cre - di - mus qui a - mant ip - si si - bi som - ni - a fin - gunt? Cre - di - mus.

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

Hp.

B

Vn. 1

Vn. 2

Vla.

Vc.: pizz. a3 arco

D.B.: pizz.

43

C

Sop. Solo: per te... E - go per te... pe - ren - - - - ne, pe -

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

S.: mm

A.: mm

T.: mm — Hos ti - bi ver - si - cu - los

B.: mm — Hos ti - bi ver - si - cu - los

Hp.

D ♩= 66

C

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

D ♩= 66

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51

Sop. Solo: ren - - - - - ne vi - - - - - vax et me - mor.

Ten. Solo: ren - - - - - ne vi - - - - - vax et me - mor. E - go per

S.

A.

T.: fi - dus trans-mi - sit a - mi - cus, Cre - di - mus.

B.: fi - dus trans-mi - sit a - mi - cus, Cre - di - mus.

Hp.

♩ = 80

♩ = 66

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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58

Sop. Solo: E - go per te, e - go per te.

Ten. Solo: te, e - go per te, per te.

S.: Cre - di - mus.

A.: Cre - di - mus, cre - di - mus.

T.

B.

Hp.: per piacere

Vn. 1

Vn. 2

Vla.

Vc.

D.B.: arco

rall.

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"

40"

Percussion 5 — Bass dr. wood sticks — *ppp cresc.* — *fff*
Percussion 6 — Bass dr. wood sticks — *ppp cresc.* — *fff*

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

Soprano — *pppp cresc. molto* — *fff* — In - ve - har in Ve - ne - rem,
Alto — *pppp cresc.* — *mp cresc. molto* — *fff* — In - ve - har in Ve - ne - rem,
Tenor — *pppp cresc.* — *mp cresc. molto* — *fff* — In - ve - har in Ve - ne - rem,
Bass — *pppp cresc.* — *mp cresc. molto* — *fff* — In - ve - har in Ve - ne - rem,

2 — ♩ = 84

Perc. 1 — Timp. wood sticks — *ff*
Perc. 2 — Timp. wood sticks — *ff*
Perc. 3 — Toms — *ff* — *f*
Perc. 4 — Toms — *ff* — *f*
Perc. 5 — (Bs. dr.) — *ff*
Perc. 6 — (Bs. dr.) — *ff*

11 — *accel.* — ♪ = ♪ (♩ = 144) — *molto accel.*

Perc. 1 — (Timp.) — *ff*
Perc. 2 — (Timp.) — *ff*
Perc. 3 — (Toms) — *ff* — Bongos — *f* *ff* — W. blks. — *p* — *mf* — Bongos
Perc. 4 — (Toms) — *ff* — *f* *ff* — *p* — *mf*
Perc. 5 — Log drums — *p* — *mf*
Perc. 6 — (Bass dr.) — *pp*

19 — ♩ = 160 — *accel.* — ♪ = ♪ (♩ = 190)

Perc. 1
Perc. 2
Perc. 3 — (Bongos) — *pp* — *mf*
Perc. 4 — (Toms) — *pp* — *mf*
Perc. 5
Perc. 6 — (Bs. dr.) — *mp*

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26 A

Cbn. growling, nasty

Hn. 1. con sord.

Tbn. 1 2. growling, nasty +1. growling, nasty

Tbn. 3 solo +Tuba

Perc. 1 (Timp.) c.f.

Perc. 2

Perc. 3 (Bongos)

Perc. 4 (Toms)

Perc. 5 (Logs)

Perc. 6 (Bs. dr.)

A

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

33 B

Hn. 2. con sord. con sord. 1.

Tbn. 1 2

Tbn. 3 Tuba

Perc. 1 (Timp.)

Perc. 2 (Timp.)

Perc. 3 Toms

Perc. 4 (Toms)

Perc. 5 Bass dr.

Perc. 6 (Bs. dr.)

B

Vn. 1 senza sord. whip

Vn. 2 senza sord. whip

Vla. senza sord. whip

Vc. whip

D.B. whip

* in brass indicates a forceful flutter tongue effect.

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39

C

1
Tbn. 2
3

con sord.
f

con sord.
f

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

(Timp.)
(Timp.)
(Toms)
(Toms)
(Bass. dr.)
Tam-tam

p *cresc. gradually*

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

S.
A.
T.
B.

pp
iurgia conflat amor, ut blandius urat amantes

44

1
Tpt. 2
1
Tbn. 2
3
Tuba

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

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

(Timp.)
(Timp.)
Bongos
(Toms)
W. blks.
(T-t.)

S.
A.
T.
B.

iurgia conflat amor, ut blandius urat amantes

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Fl. 1 2
Ob. 1 2
E.H.
Cl. (Bb) 1 2
B.Cl.
Bn. 1 2
Cbn.
ff

1 2
Hn.
3 4
1
Tpt. 2
con sord.
3
ff *nasty, growling*
1
Tbn. 2
3
Tuba

(Timp.)
Perc. 1
ff
p *f*
(Timp.)
Perc. 2
ff
f *p* *f*
(Bongos)
Perc. 3
(Toms)
Perc. 4
(W. blk.)
Perc. 5
(T-t.)
Perc. 6

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

Hp.
ff
Pno.
ff

Vn. 1
Vn. 2
Vla.
Vc.
pont.
f
D.B.
pont.
f

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♩ = 180

Fl. 1 2
Ob. 1 2
E.H.
Cl. (Bb) 1 2
B.Cl.
Bn. 1 2
Cbn.

Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2 3
Tuba

(Timp.) (Bongos) (Toms) (W. blk.) (T-t.)
Perc. 1 2 3 4 5 6

S. A. T. B.
iurgia conflat amor, ut blandius urat amantes

Hp.
Pno.

♩ = 180

Vn. 1 Vn. 2 Vla. Vc. D.B.

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