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**Total Duration: ca. 60 minutes**

### Performing Forces

Soprano and Tenor Soli, off-stage Soprano Solo, Chorus

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets

Bass Clarinet (doubles 3<sup>rd</sup> Clarinet)

2 Bassoons

Contrabassoon (doubles 3<sup>rd</sup> Bassoon)

4 Horns

3 Trumpets

3 Trombones

Tuba

Harp

Celesta/Piano

Percussion (6 players)\*

I. Timpani 1

Crotales

Flexatone

II. Timpani 2

Flexatone

(Snare Drum)

III. Bongos

Floor Toms

Temple Blocks

Xylophone

(Snare Drum)

(Wood Blocks)

(Cymbal)

Brake Drums (3 pitches)

Tambourine

Bongos

Strings

IV. Floor Toms

Crash Cymbal

Suspended Cymbal

V. 24" Bass Drum 1

Log Drums

Woodblocks

Orchestra Bells 1

Snare Drum

Tenor Drum

(Bongos)

(Floor Toms)

VI. 24" Bass Drum 2

Whip

Orchestra Bells 2

Tam-tam

Ratchet

Chimes

\* (Percussion I and VI should be placed on the opposite side of the stage from Percussion II–V. Percussion instruments listed in parentheses are not needed at the principle station of each player.)

The full score and parts are available on rental. An additional full score (#6923) and the choral part (#7525) are available for sale.

## Program Notes

*“Do those who love create dreams for themselves?”*

When I first began to look at medieval Latin texts for *Carmina amoris*, the epigrams, marginalia, and love letters I found by clerics and nuns from the fourth to the thirteenth centuries were a revelation. The beauty and freshness of the language spoke across the centuries. In matters of love (longing, desire, lamenting, sleepless wondering, making up, and quarreling), it appears not much has changed from the so-called “dark ages” to our own well-illuminated era.

The medieval texts inspired the chant-like motive for the opening “Quo fugis amabo?”. Developed throughout the first movement (depicting the gentle lapping of waves on the shore, the lovers’ longing across the sea), the chant motive recurs throughout the symphony, finally transformed into a fantasia in the last movement. Also introduced in the first movement is Ausonius’s fourth-century text: “*But do we believe that those who love create dreams for themselves?*”. As the question runs throughout *Carmina amoris*, the implied answer is shaped by the context of each movement. At the end of the first movement, this question is left unanswered. The restless youth (the tenor soloist) is left longing for his love across the moonlit sea. It is his distant love – or merely the moonlight – answering: “*let this light be a pledge of our love.*”

Any peace is shattered by the “Tarantella.” Tarantellas are traditionally dances of mad frenzy, and here the tenor protagonist is thrown into a state of adolescent tumult and desire. This gives way to the third movement, “Planctus,” a largely wordless lament cast for chamber choir and off-stage soprano. The distant sound of the soprano lends poignancy to the idea that one who is without love is like a voice without sound.

Two clerical love letters form the texts of the fourth and fifth movements. The fourth movement is filled with birdsongs. The nightingale – a medieval trope on the Greek legend of Philomela – intends to give peace to the sleeper. Instead, the sleepless lover says she is a hungry bird, sighing for love. In this nocturnal setting, the chorus recalls Ausonius’s motto: “*lovers live in their own dreams.*”

The fifth movement begins as an unaccompanied love duet for the tenor and soprano soloists. This yields to a choral statement of Ausonius’s words, now treated as a chorale, a genre used for centuries for statements of belief. Thus, the musical and textual question left hanging at the end of the first movement finds its resolution at the end of the fifth movement. The question “Credimus?” (“Do we believe?”) is supplanted by its answer “Credimus” (“We believe”) as the chorus provides the restful tonic chord withheld at the end of the first movement.

All does not end on a quiet note of contemplation. The restless seeking, desire, lamentation, sleeplessness, and measure of happiness found by the lovers erupts into a tempestuous quarrel (aided by a large percussion ensemble inspired by the fiercely rhythmic taiko drumming of Japan). Ausonius’s motto appears during a brief interlude, as if to ask whether quarreling is yet another facet of love’s dream. The opening chant transforms into a tongue-twisting rhythmic melody for the chorus. The orchestra hurls it about and the music ends in a final explosion of sound, but not before a final whisper of the “Credimus” motive is sounded by a solo oboe.

*Carmina amoris* received its premiere performance by Lehigh University Choral Arts, Carmen Pelton and Debra Field, sopranos, and John Aler, tenor, under the direction of the composer on May 4, 2001 at Lehigh University’s Zoellner Arts Center in Bethlehem, Pennsylvania.

—Steven Sametz

### Pronunciation Guide

In “Tarantella,” x-noteheads represents a forceful exhalation; diamond noteheads are forceful inhalations; triangular noteheads are parlando (pitched speech).

In “Invehar in Venerem,” x-noteheads indicate whispering, muttering, shouting as marked.

### Notes on the Latin

While all of *Carmina amoris* may be performed in traditional Italianate Latin, French medieval Latin is preferred for the third movement, “Planctus.” This results in the “ci” and “ce” combinations pronounced “si” and “se” (“nece,” “facit,” “crescente”); “x” as “s” (“proxima,” “vox”); and a soft “g” in “gi and “ge” combinations (“effugit,” “vigente,” “Germen”). The rules of nasalization in “en” and “em” combinations still call for the pronouncing of the final consonant, unlike contemporary French. The [u] need not be pronounced as [y].

## Carmina amoris

### I. Quo fugis, amabo?

#### Chorus

Quo fugis, amabo, cum te dilexerim?  
Miser quid faciam cum te non viderim?  
Dura materies ex matris ossibus  
creavit homines iactis lapidibus,  
ex quibus unus est iste puerulus,  
qui lacrimabiles non curat gemitus.  
Cum tristis fuero gaudebit emulus  
ut cerua rugio cum fugit hinnulus.  
Arcos te protegat, qui stellas et polum  
fecit maria condidit et solum.  
O admirabile Veneris idolum.

#### Tenor Solo

Nam languens amore tuo  
consurrexi diluculo  
perrexi que pedes nuda  
per nives et frigora  
atque maria rimabar mesta  
si forte ventivola vela cernerem  
aut frontem navis conspicerem.

#### Tenor and Chorus

Credimus an,  
qui amant ipsi sibi somnia fingunt?

#### Chorus

Saluto puerum non per ipotesim  
sed firmo pectore, deprecor Lachesim.

#### Soprano Solo

Cum splendor lunæ fulgescat  
ab æthere puræ,  
tu sta sub divo cernens  
speculamine miro,  
qualiter ex luna splendescat  
lampade pura  
et splendore suo caros  
amplectitur uno,  
corpore divisos  
sed mentis amore legatos.

#### Chorus

Si facies faciem spectare  
nequivit amantem,  
hoc saltim nobis lumen  
sit pignus amoris.  
Hos tibi versiculos  
Fidus transimisit amicus.

Quo fugis, amabo...

#### Tenor Solo

Nam languens...

#### Tenor Solo and Chorus

Arcos te protegat...

#### Chorus

Si facies faciem...  
Si parte tua fidei stat fixa catena,

## Songs of Love

### I. Where do you flee

#### Chorus

Where do you flee? I would like to know, since I loved you.  
Miserable now, what shall I do since I cannot see you?  
Hard matter from mother earth's bones  
once created men when stones were thrown.  
One sprung from these is this young boy  
who heeds not my tearful moans.  
When I am sad my rival rejoices.  
I cry out like the doe when her fawn flees.  
May the Almighty protect you, who made the stars and sky  
and founded the seas and land.  
O wonderful image of Venus.<sup>1</sup>

#### Tenor Solo

Languishing for love of you  
I arose at dawn  
and made my way bare-footed  
across the snows and cold,  
and searched the desolate seas  
to see if I could find sails flying in the wind,  
or catch sight of the prow of a ship.<sup>2</sup>

#### Tenor and Chorus

Do we believe this,  
or do those who love create dreams for themselves?<sup>3</sup>

#### Chorus

I wish you well, boy, not with feigned concern  
but with steadfast heart, I pray to Lachesis.<sup>1</sup>

#### Soprano Solo

When the splendor of the unclouded moon  
shines from the sky,  
stand under the heavens and see with  
a wondering gaze  
how the moon shines  
like a clear torch  
and how with its single splendor  
it embraces loved ones  
divided in body  
but joined in spirit by love.

#### Chorus

If face cannot gaze  
on loving face,  
at least let this light  
be our pledge of love.  
These little verses  
are sent to you by a faithful friend.<sup>4</sup>

Where do you flee...

#### Tenor Solo

Languishing...

#### Tenor Solo and Chorus

May the Almighty protect you...

#### Chorus

If face cannot gaze on loving face...  
If on your side the bond of faith stands firm,

nunc precor, ut valeas.  
Felix per sæcula cuncta.

**Soprano Solo**

Cum splendor lunæ fulgescat...

**Tenor Solo**

Nam languens...

**Chorus**

Credimus an...

Hos tibi versiculos  
fidus transmisit amicus.

**Soprano Solo**

Amore ligatos...

**Tenor Solo**

Quo fugis, amabo...

**Chorus**

Credimus?

**II. Tarantella (Veni, dilectissime)**

**Tenor Solo and Chorus**

Veni, dilectissime,  
et a et o,

Tela, Cupido, tene,  
quoniam non ille nec illa  
sustinet esse meus, vel mea.

Veni!  
Tela, Cupido, tene!

Et a et o,

Quid amo? Quod amat.  
Non absit. At huius  
quod fugit, huius ero?

Non ero.  
Tela tene, tela tene!

Gratam me in visere.  
In languore pereo.  
Venerem desidero.

Veni, dilectissime,  
tela, Cupido, tene!

Quia non teneo quod amo tenuisse.  
An dixi quod amo? Non amo!

Et a et o,

Veni!

**III. Planctus**

Sic mea fata canendo solor  
ut nece proxima facit holor.  
Roseus effugit ore color  
blandus inest meo cordi dolor.  
Cura crescente, labor vigente,  
vigore labente, miser, morior.  
Tam male pectora multat amor.  
Heu, morior, heu morior!

now I bid you farewell.  
Be happy forever. <sup>4</sup>

**Soprano Solo**

When the splendour of the unclouded moon...

**Tenor Solo**

Languishing...

**Chorus**

Do we believe this...

These little verses  
are sent to you by a faithful friend.

**Soprano Solo**

We are bound in love...

**Tenor Solo**

Where do you flee...

**Chorus**

Do we believe?

**II. Tarantella (Come, dearest love)**

**Tenor Solo and Chorus**

Come, dearest love,  
with ah! and oh! <sup>5</sup>

Hold your arrows, Cupid,  
for neither he nor she  
continues to be mine. <sup>6</sup>

Come!  
Hold your arrows, Cupid!

With ah! and oh!

What do I love? One who loves.  
May he not stay away. But will I belong  
to one who flees from me?

I will not.  
Hold your arrows, hold your arrows!

To visit me – I will please you.  
I am dying with desire.  
How I long for love.

Come, dearest love,  
hold your arrows, Cupid!

For I don't keep the one I'd love to have possessed.  
But did I say "the one I love?" I don't love!

With ah! and oh!

Come!

**III. Lament**

Thus I sing, seeking solace for my fate,  
as the swan sang when death approached.  
The rose fades from my lips,  
bittersweet pain seizes my heart.  
With growing woe, toil increasing,  
strength waning, miserable I die.  
So harshly does love treat the heart.  
Ah, I am dying, ah! I die!

Ut quod amem  
cogor et non amor.

### **Chorale**

Germen sine flore  
framis sine dulcore  
vas sine liquore  
vox est sine stentore.

### **IV. Letter One: Philomele**

Philomele demus laudes  
in voce organica,  
dulce melos decantantes  
sicut docet musica.  
Hilarescit Philomela  
dulcis vocis conscia  
et extendens modulando  
gutteris spiramina  
Instat nocti et diei  
voce sub dulcisona  
soporatis dans quietem.

Cur tamdiu in longinquo moraris?  
Cur unicam tuam perere vis,  
que anima et corpore diligit, ut ipsa scis?  
Et que more aviculae esurientis  
te suspirat omnibus horis atque momentis.

Credimus an,  
qui amant ipsi sibi somnia fingunt?

### **V. Letter Two: Ego per te Soprano and Tenor Soli**

Ego per te  
omne quod datum mortalibus,  
ubique praesentem mihi.  
Et cum solutus corporali carcere  
terraeque provolavero,  
illic quoque animo te geram.  
Neque finis idem, qui meo corpore  
et amore laxabit tuo;  
videbo corde  
mente complectar pia.  
Mens quippe,  
lapis quae superstes artibus  
de stirpe durat caeliti,  
Ego per te...  
et ut mori,  
sic oblivisci non capit.  
Ego per te...  
Perenne vivax et memor.  
Ego per te...

### **Chorus**

Credimus an,  
qui amant ipsi sibi somnia fingunt?

Hos tibi versiculos  
Fidus transimisit amicus.

Credimus.

*For though I love,  
I am not loved.*

### **Chorale**

*I am a stem without flower,  
food without sweetness,  
a bottle without wine,  
a voice without sound.* <sup>7</sup>

### **IV. Letter One: To Philomela**

*Let us give praise to the nightingale  
with well-tuned voice,  
singing out a sweet melody  
as music teaches.  
The nightingale is joyful,  
aware of her sweet voice,  
and prolonging the breathing  
of her sweet voice,  
night and day she presses on  
with her sweet-sounding voice,  
giving peace to sleepers.* <sup>8</sup>

*Why do you delay so long in a far-off land?  
Why do you want me to die? Your one and only  
who loves you, as you know yourself, with her soul and body,  
and who like a hungry little bird  
sighs for you at every hour and moment?* <sup>9</sup>

*Do we believe this,  
or do those who love create dreams for themselves?* <sup>3</sup>

### **V. Letter Two: I for you Soprano and Tenor Soli**

*I for you  
for all time which is given to mortal men,  
you will be with me everywhere.  
And when released from this bodily prison  
I fly from earth,  
There too I will keep you in my spirit.  
Nor will the end which frees me from my body  
release me from your love;  
I will see you in my heart  
and with a loving spirit embrace you.  
For the mind,  
once it has survived the loss of limbs,  
continues to grow out of its heavenly root,  
I for you...  
and just as it experiences no death,  
it will experience no loss of memory.  
I for you...  
but remain forever alive, forever mindful.  
I for you...* <sup>10</sup>

### **Chorus**

*Do we believe this,  
or do those who love create dreams for themselves?* <sup>3</sup>

*These little verses  
are sent to you by a faithful friend.* <sup>4</sup>

*We believe.* <sup>3</sup>

## VI. Invehar in Venerem!

### Chorus

Invehar in Venerem!

Iurgia conflat amor  
ut blandius urat amantes:  
ad cumulum fidei  
iurgia conflat amor.

### Soprano and Tenor Soli and Chorus

Credimus an,  
qui amant ipsi sibi somnia fingunt?

Invehar in Venerem  
et dediscat veterem  
malignandi spiritum!  
Cur amo, si non amor?  
Satius est, ut amor  
in odium vertatur.  
Sed absit quod amantium  
remedium sit odium  
quod initum per gaudium  
consorcium divorcium  
per gaudii contrarium sorciatur.

In odium converti  
nec ius amoris certi  
nec finis est probandus.  
Amorem enim odio,  
si finio, si vitio  
per vitium subvenio.  
Desipio, si studio  
sanitatis insanio  
non sanandus.

1. from "O Admirabile Veneris idolum" (11th c. manuscript), translation Stehling
2. "Nam languens" (in *Carmina cantabrigiensa*), translation Ziolkowski
3. from "Adcurre, O nostrum decus" (Ausonius, c. 310–c. 394), translation Stehling
4. from "Ad amicum" (Walafrid Strabo, c. 808–849), translation Stehling
5. "Veni dilectissime" (in *Carmina cantabrigiensa*), translation Ziolkowski
6. "Tela, Cupido, tene!" (12th–13th c. manuscript), translation Stehling
7. "Sic mea fata" (in *Carmina Burana*, 13th c.), translation Sametz
8. from "Aurea personet lira" (in *Carmina cantabrigiensa*), translation Ziolkowski
9. from "C. super mel" (Bavarian love letter, 13th c.), translation Stehling
10. "Ego te per omne" (Paulinus of Nola, c. 353–431, writing to his friend and teacher, Ausonius), translation Stehling ("Ego per te" is partially paraphrased from the original "Ego te per omne.")
11. "Iurgia conflat amor" ("De Oreste et Pylade" from *The Latin Anthology*, 6th c.), translation Stehling
12. "Invehar in Venerem!" (in *Carmina Burana*, 13th c.), translation Sametz

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## VI. Venus be damned!

### Chorus

Venus be damned!

Love kindles quarrels  
so it can burn lovers more seductively:  
to crown their faithfulness  
love kindles quarrels.<sup>11</sup>

### Soprano and Tenor Soli and Chorus

Do we believe this,  
or do those who love create dreams for themselves?<sup>3</sup>

Venus be damned  
and forsake her old  
malicious spirit!  
Why should I love, if I am not loved?  
Better that love  
be turned to hate.  
Banish that odious  
remedy of lovers—  
what began in joy becomes  
a happy union severed,  
cast by lot to divorce.

To turn to hate  
bucks the law of love:  
it's a dead end.  
If I end love with hate,  
I help vice's viciousness.  
Though I risk my sanity  
in devotion to love,  
saner may I be, should  
I be healed through love's insanities.<sup>12</sup>

# Carmina amoris

## Choral Symphony in Six Movements

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

### I. Quo fugis, amabo? (Where do you flee?)

for N.J.S.

Steven Sametz

“O Admirabile Veneris idolum,” and  
“Nam languens” *Carmina Cantabrigiensia* (c. 11th Century);  
Ausonius (c. 310–394), “Adcurre, O nostrum decus”  
Walafrid Strabo (c. 808–849), “Ad amicum”

1\*  $\text{♩} = 66$  *p* *ghostly*

Soprano  
Alto

Quo fu - gis, a - ma - bo, cum - te - di -

Tenor  
Bass

*p* *ghostly*

Quo fu - gis, a - ma - bo, cum - te - di -

Piano  
(for rehearsal only)

$\text{♩} = 66$   
(Str., Ww.) *f*  
(Cl., Bsn.) (Chime Solo) *f*

*p* *legato, ghostly* *p*

5 Miserable now, what shall I do since I cannot see you?

le - xe - rim? Mi - ser quid fa - ci - am,

le - xe - rim, cum te non vi - de - rim, non vi - de - rim?

(Ch.) *mf*

**A note to the conductor:** The boxed numbers in **Helvetica Bold** typeface indicate page numbers in the choral part.



12

(Str.)

(Ch.)

*p* *mp* *mp* *poco mf* *pp*

8<sup>vb</sup>-----!

19

*poco rall.* **A** *a tempo* *p* *mp* *p* *mp* *sim.* **2**

Hard matter from mother earth's bones once created

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

*poco rall.* **A** *a tempo* (Ch.) (Vc.) (Ch., Cl.)

*p* *pp* *p* *mp* *sim.* *mp*

25

men when stones were thrown.\* One sprung from these is this young boy

ho - mi - nes iac - tis la - pi - di - bus, ex qui - bus u - nus est i - ste pu -

ho - mi - nes iac - tis la - pi - di - bus, ex - qui - bus u - nus est i - ste pu -

(Hp.) (Hns.)

*pp* *p* *mp* *pp* *p* *mp*

\* In Greek mythology, Deucalion and Pyrrha were instructed by Themis, Goddess of justice and order, to cast stones ("the bones of mother earth") over their shoulders. Where the stones landed, men and women sprang up from the clay of the earth, creating the human race.

who heeds not my tearful moans.

When I am sad

31

*mf* la - cri - mes, *p* *mp* *p* *mp*

- e - ru - lus, qui la - cri - ma - bi - les non cur - rat ge - mi - tus. Cum tri - stis

- e - ru - lus, qui la - cri - ma - bi - les non cur - rat ge - mi - tus. Cum tri - stis

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

*mf* *p* *mp*

(Ch.)

my rival rejoices.

**3** I cry out like the doe

37

*poco meno mosso* **B** *a tempo* *p*

S ut ce - ru - a ru - gi - o

A ut ce - ru - a ru - gi - o

T *mp* gau - de - bit *pp* *p*  
fu - e - ro gau - de - bit e - mu - lus, ut ce - ru - a ru - gi - o

B *mp* gau - de - bit *pp* *p*  
fu - e - ro gau - de - bit e - mu - lus, ut ce - ru - a ru - gi - o

*poco meno mosso* **B** *a tempo* *pp*

*mp* *mp* *p* *pp*

(Cb.)

when her fawn flees.

May the Almighty protect you, image of Venus,  
He who made the stars and sky

41

cum fu-git, fu-git hin-nu-lus. Ar-cos te pro-te-gat, Ve-ne-ris i-dol-lum,  
cum fu-git, fu-git hin-nu-lus. Ar-cos te pro-te-gat, Ve-ne-ris i-dol-lum,  
cum fu-git, fu-git hin-nu-lus. Ar-cos te pro-te-gat, Ve-ne-ris i-dol-lum,  
cum fu-git, fu-git hin-nu-lus. qui stel-las et po-lum\_

*mf*  
*mp*  
*mf*  
(Bsn.)

45

and founded the seas and land.

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

*mf* *p* *mf* *p* *mf* *p* *f* (Vla.) *p* *pp* (Eng. Hn.)  
(Vc., Cb.)

## II. Tarantella

“Veni dilectissime,”

from *Carmina Cantabrigiensa* (11th Century)

“Tele, Cupido, tene” (c. 13th Century)

17  $\text{♩} = 144$

Tenor *pp* *mf*

† nuh,  
Come...

Bass *pp* *mf*

Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,

Piano (for rehearsal only)  $\text{♩} = 144$

(Cl., Timp.) *pp* *mp*

3 *mf* Come, dearest love,

Ten. Solo *mf*

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

S \* *ppp*

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

A *ppp*

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

T come, dearest love, with ah! and oh!

ve - ni di - lec - tis - si - me, \*\*Et ah, et oh, et ah, et oh, et ah, et oh, et ah, et oh, et

B ve - ni di - lec - tis - si - me, \*\*Et ah, et oh, et ah, et oh, et ah, et oh, et ah, et oh, et

*pp* *mp*

(Bsn.)

\* x = exhale on vowel    ♯ = sharp inhale on vowel    ♩ = parlando  
 \*\* Originally “Et a et o;” changed to “Et ah, et oh” in this movement for clarity of pronunciation.  
 † IPA = [n ʌ]

6

with ah! and oh!

Et ah! et oh, et ah, et oh!  
*mp*  
 nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh,  
*mp*  
 nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh,  
 come,  
 ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,  
 ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,  
 (Cl.) (Eb Cl.)  
*p*

8

18

Come,

**A** Hold your arrows, Cupid,  
an outcry

ve - ni! Te - la, Cu - pi - do, te - ne, Et ah, et oh, et ah, et oh!  
*mf*  
 Et ah, et oh, et ah, et oh!  
*mf*  
 come, dearest love, Et ah, et oh, et ah, et oh!  
*mf*  
 ve - ni di - (hi) - lec - tis - si - me,  
*mf*  
 ve - ni di - (hi) - lec - tis - si - me,  
*f*  
 (Str.)  
*mf* (Bsns.) (Obs.)  
*ppp*

11 for neither he nor she continues to be mine.

8  
 Quo-ni-am non il-le nec il-la su-sti-net es-se me-us, — vel me-a.  
*f*  
 ah et oh! ah et oh!  
*p* — *f*  
 ah et oh! ah et oh!  
 8  
 ve-ni, ve-ni, ve-ni, ve-ni, ah! oh! ah! oh!  
*p* — *f*  
 ve-ni, ve-ni, ve-ni, ve-ni, ah! oh! ah! oh!  
 (Ob.)  
*p* (Bs. Cl.) *mf* (Vln.)

13

Ten. Solo  
 8  
 Ve-ni, — ve-  
 (Ww.)  
*p* *f* *ff*

16

Ten. Solo  
 8  
 - ni, ve-ni, oh, — ve-ni, *p* come, dearest love,  
 ve-ni di-(hi)-lec-tis-si-me, licentiously  
 B  
 Ve-ni, ve-ni, ve-ni, ve-ni, —  
 (E♭ Cl.) *mp* *p* (Timp.)  
 (B. Cl.) (Cb.)

come,

come, dearest love!  
desperately

Hold your arrows, Cupid,

19

ve-ni di-(hi)-lec - tis-si-me! Te-la, Cu-pi-do, te-ne, Et

ve-ni, ve-ni, ve-ni, ve-ni, —

(Bsn.)

mp

22 with ah! and oh!

19

What do I love?

One who loves.

Ten. Solo

ah et oh! et ah et oh! Quid a - mo? Quod a - mat. —

S

ah! oh! ah! oh!

A

ah! oh! ah! oh!

T

ah! oh! ah! oh!

B

ah! oh! ah! oh!

p mp

mf

24

quasi gliss.

May he not stay away.

But will I belong?

Ten. Solo

Ve - - ni, ve - - ni, — Non ab - sit. At hu - ius? — Et

mf mp

(Bsn.)

(Vc., Cb.)

III. Planctus (*Lament*)

“Sic mea fata canendo,”

from *Carmina Burana* (13th Century)

“Germen sin’ flore,”

from *Veste nuptiali* (Medieval Latin Song, c. 13th Century)

22 ♩ = 60, poco rubato

Piano  
(for rehearsal only)

(Fl.) *p* *pp* *mp* (Str.) *pp* *mp* *pp*

(Ob.) *pp* *mp* *pp*

6 *pp* < *mf* *p* *pp* *brief*

(Cl.) (E.H.) (Ob., Cl.) *brief*

(Str. harmonics) *8va*

12 (Fl.) *8va* 3

19 *8va* (Fl.) *8va* (Ob.) 3 *poco rall.* *poco rall.*



25 *a tempo* (off-stage) **A** *p*

Sop. Solo (off-stage) Ah, \_\_\_\_\_

(Picc., Fl.) *a tempo* **A** *8va* (Vln.) (Picc.)

(E.H., Bsn.) (Cl., Str.)

31 *poco rall.* *a tempo*

ah, \_\_\_\_\_

*poco rall.* *a tempo* *mp*

(8va) (Hn.) *mp* *p*

(Bsn.)

36 **B** *p* *f* *mf*

(Hn.) (E.H.) (Bsns.)

42 *p dolce* **C**

Sop. Solo (off-stage) ah, \_\_\_\_\_ ah, \_\_\_\_\_

(Fl., Hn.) (Fl.) **C** *pp*

*mp* *p* (Cl., Vla.) (Hn.) (Vln.)

(Hp., Bsn.)

48 *p* ah, ah,

(Cl.)

53 *poco rall.* **D** *a tempo*

(Hn.) (Hn.) *mp*  
(E.H.) (Cls.) (Bsn.)

58 **E** ah,

(Ww.) **E** *mf* *mp* *p* (Str. pizz.) (Str.)

64 (Hp.) *mp* *mp*

(Hp.) *mp* *mp*

70 *> p* *espr.* *mp* *pp*

*> p* *espr.* *mp* *pp*  
*mp* *p*

76

**F**

*mp* *(Vla.) espr.* *(Vc.)* *mf*

82

*p* *mf* *pp* *p* *ppp*

*poch. rall.* *a tempo* *(Solo Vln.)* *(E.H.)*

*(Vla., Vc.)*

88

*poch. rall.* **G** *Tempo I°* 23 *poco rall.*

Sop. Solo (off-stage) Ah, so - lor, so - as the swan

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,

T *mp* ut ne-ce

B *mp* ut ne-ce

*poch. rall.* **G** *Tempo I°* *(Vln.) poco rall.*

*(Cl.)* *p* *(Vln., Vla.)* *ppp* *(Vc. pizz)* *mp*

\* see note on Latin pronunciation in front material

### IV. Letter One: Philomele (To Philomela)

“Aurea personet lira,” *Carmina Cantabrigiensia* (c. 11th Century);

“C. super mel” (Bavarian love letter, c. 13th Century);

Ausonius (c. 310–394), “Adcurre, O nostrum decus”

**♩ = 84 Joyously**

28 (Vln.) (Ww.) *mf* (Picc.)

Piano (for rehearsal only)

3 (Vc., Cb.) (Vla.) (Picc.) (Ob.)

5 (Cl.) (Str.)

7 Sop. Solo *mp* *grazioso* **A** *sempre* *sempre* **A** *sempre*

Phi - lo - me - le de - mus

(Bsn.) *tr* (Cb. *harmonic*) (Cl.) *tr* (Vc. *pizz.*) (Bs. Cl.)

\* all mordents to upper neighbor

with well-tuned voice,

11

lau - des in vo - ce or - ga - ni -

(Pno.) (Fl.) (Cl.) (Fl.)

(Bsn.)

singing out a sweet melody as music teaches.

13

ca, dul - ce me - los de - can - tan - tes

(Picc.) 3 (Fl., Hp.) (E♭ Cl., Picc.)

*mf* (Ww., Str.) *p* (Ob.) *p*

15

(cooing) si - cut do - cet mu - si - ca.

(Fl.) (Picc., Fl.)

3 3 3 (Ww., Str.) *mf*

The nightingale is joyful,

17

Hi - la - re - scit Phi - lo - me - la

(Picc.) (Ob.) (Hp.) (Ob.) (Fl.)

*p* (Bsn.) (Cl.) *tr*

19 *aware of her sweet voice,*

dul - cis vo - cis con - - - sci - -

*tr*

*mf* 5 *p* *(Picc.)*

21 *and prolonging the breathing*

a \_\_\_\_\_ et ex - ten - dens mo - du - lan - - -

*p* *tr* *poco rall.* *tr*

*(Vln.)* *(Vla.)* *(Vln., Vla.)* *(Glock.)* *(Picc.)* *(Fl.)* *poco rall.*

8<sup>va</sup>

25 *rall.* **B** *a tempo* *mp* *of her sweet voice,*

- do \_\_\_\_\_ gut - te - ris spi - ra - mi -

*rall.* **B** *a tempo* *(Xyl.)* *(Ob.)*

30

na

(vb.) (Picc.) tr (Cl.)

(Str.) *mf* *p*

(Hp.)

32

night and day she presses on

with her sweet-sounding voice,

*p*

In - stat noc - ti et die - i vo - ce sub dul - ci -

(Cl.) (Fl.) (Str.) *pp*

(Bsn.)

35

giving peace to sleepers

so - na so - po -

(Bsn.) *p* *pp - murmur* *mp*

(Picc. 8va) (Ob.) (Fl.)

(B. Cl.) 5 5 (Vc., Cb. pizz.)

## 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”

29 *I for you* *for all time which is given to mortal men,*

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

Soprano Solo *p*  
 E - go per te om - ne quod da - tum mor - ta li - bus,

Tenor Solo *p*  
 E - go per te om - ne da - tum mor - ta li - bus,

7 *you will be with me everywhere.* *And when released from this bodily prison*

*lilting*  
 u - bi - que prae - sen - tem mi - hi. Cum so - lu - tus cor - po - ra - li

*lilting* *dolce*  
 u - bi - que prae - sen - tem mi - hi. Et cum so - lu - tus cor - po - ra - li

13 *I fly from earth,* *There too I will keep you in my spirit.*

*mp* *pp dolce* *p*  
 car - ce - re ter - ra que pro - vo - la - ve - ro, il - lic quo - que a - ni - mo

*mp* *pp dolce* *p*  
 car - ce - re ter - ra que pro - vo - la - ve - ro, il - lic quo - que a - ni - mo

18 *Nor will the end which frees me from my body*

*pp* *pp* *mp* *p*  
 te ge - ram, ge - ram.

*pp* *mp* *p*  
 te ge - ram. Ne - que fi - nis i - dem, qui me - o me cor - po - re

*release me from your love;* *I will see you in my heart*

23 *poch.* *rit.* *a tempo poco cresc.* *mp* *pp sub.*

*p* *p* *poco cresc.* *mp* *pp sub.*  
 et a - mo - re vi - de - bo cor -

*p* *p* *poco cresc.* *mp* *pp sub.*  
 et a - mor', et a - mo - re la - xa - bit tu - o; vi - de - bo cor -



and with a loving spirit embrace you.  
*poco meno mosso* [A] *a tempo*

27

Sop. Solo  
-de men - te com - plec - tar pi - a.

Ten. Solo  
- de men - te pi - a.

T  
Do we believe?  
*p*  
Cre - di - mus

B  
*p*  
Cre -

*poco meno mosso* [A] *a tempo* (Vln.)

*p sempre legato* (Vc.) (Vla.)

31

Ten. Solo  
*mp*  
For the mind, once it has survived the loss of limbs,  
Mens quip - pe, lap - sis quæ su - per - stes ar - tu - bus de  
or do those who love create dreams for themselves?

T  
an, qui ip - si si - bi som - ni - a fin - gunt? *mp*

B  
- di - mus ip - si si - bi som - ni - a fin - gunt? *mp* *p* Cre - di -

(Str.) (Str., Hp.)

*continues to grow out of its heavenly root,*

36 **B** *mp* **30**

Sop. Solo  
 ...cæ - li - ti, E - go per te...

Ten. Solo  
 stir - pe du - rat cæ - li - ti, E - go per te...

S  
*Do we believe this,* *p* *or do those who love create*  
 Cre - di - mus, qui a - mant ip - si si - bi

A  
*p*  
 Cre - di - mus, qui a - mant ip - si si - bi

T  
*p*  
 Cre - di - mus, cre - di - mus, qui a - mant ip - si si - bi

B  
 mus - an, cre - di - mus, qui a - mant ip - si si - bi

**B**

40

and just as it experiences no death,

C

*p* et ut mo - ri, *pp*

*p* et ut mo - ri, *mp* E - go per te.

dreams for themselves?

We believe.

*pp* som - ni - a fin - gunt? *ppp* Cre - di - mus. *Mm*,

*pp* som - ni - a fin - gunt? *ppp* Cre - di - mus. *Mm*,

*pp* som - ni - a fin - gunt? *ppp* Cre - di - mus. *Mm*,

*pp* som - ni - a fin - gunt? *ppp* Cre - di - mus. *Mm*,

*pp* *ppp*

C

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VI. Finale: Invehar in Venerem (*Venus be damned!*)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"

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

32 *Venus be damned!*

Soprano *pppp cresc.----- 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!

Piano (for rehearsal only) *ppp cresc.----- fff*  
(Bs. Dr.)

2  $\text{♩} = 84$   
(Timp.)

*ff*

(Tom-tom) (Tom-tom)

(Timp.) (Bs. Dr.)

8<sup>vb</sup>

9

(Bongos) (W. blks.) accel.  $\text{♩} = 144$   
(Bongos)

(Tom-tom)

16 *molto accel.*  $\text{♩} = 160$  *pp*

(Bs. Dr.)  
8va

20 *mf*

8va

24  $\text{♩} = 190$  **A** *mf* *f*

(Tbn. 3, Cb.)  
8va

27 *ff* *p* *f*

(Timp.)  
8va  
(Tuba, Vc.)

30 *p*

(Hn.)  
8va

33 *tr* **B** (Tom-tom)

*ff* > *mf*    *f* > *mf*    *ff* > *mf*    *ff*

37 (Timp.) (Tbn.) (Perc.)

*p*    < *ff*    *mp*    *f*

39 (Timp.) (Timp., Tbn.) (Timp.)

*mp*    *f*    *mp*    *f*    *mp*    *f*

speaking in free rhythm rising in volume, intensity and inflection (*rabble*)

**C** *pp* Love kindles quarrels so it can burn lovers more seductively:

41 **33**

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

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

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

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

**C** *f*

(Tbns.) *mp*    *f*    (Tbns.) *p*

(Timp.) (Tam-tam)

8<sup>vb</sup>

43

Musical score for measures 43-44. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are "(iurgia conflat amor ut blandius urat amantes...)". The piano part includes triplets in both hands, with a forte (*f*) dynamic marking. A large watermark "Copyrighted material" is overlaid diagonally across the page.

45

Musical score for measures 45-46. It features four vocal staves and a piano accompaniment. The lyrics for all parts are "(iurgia conflat amor ut blandius urat amantes...)". The piano part includes a timpani part with a *(Timp.)* marking and a tuba part with a *(Timp., Tba.)* marking. A large watermark "Copyrighted material" is overlaid diagonally across the page.