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.

"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"

Steven Sametz

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

2

once created   men when stones were thrown.*

cre-a-vit   ho-mi-nes   iac-tis   la-pi-di-bus,

cre-a-vit   ho-mi-nes   iac-tis   la-pi-di-bus,

One sprung from these is this young boy

ex   qui-bus   u-nus est   i-ste   pu-e-ru-lus,

ex   qui-bus   u-nus est   i-ste   pu-e-ru-lus,

who heeds not my tearful moans.

la-cri-mes,

qui   la-cri-ma-bi-les   non   cur-rat   ge-mi-tus.

qui   la-cri-ma-bi-les   non   cur-rat   ge-mi-tus.

When I am sad, my rival rejoices.

poco
meno mosso

gau-de-bit

Cum   tri-stis   fu-e-ro   gau-de-bit   e-mu-lus,

(Cum)   gau-de-bit

Cum   tri-stis   fu-e-ro   gau-de-bit   e-mu-lus,

* 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.

I cry out like the doe when her fawn flees.

B *a tempo*

(Ch.) **p**

S — ut ce-ru - a ru - gi - o cum fu-git, fu - git hin - nu - lus.

p

A — ut ce-ru - a ru - gi - o cum fu-git, fu - git hin - nu - lus.

p

T — ut ce-ru - a ru - gi - o cum fu-git, fu - git hin - nu - lus.

p

B — ut ce-ru - a ru - gi - o cum fu-git, fu - git hin - nu - lus.

May the Almighty protect you, image of Venus,   *and founded the seas and land.*
He who made the stars and sky

(Vln.) **mf**

S — Ar - cos te pro - te - gat, Ve - ne - ris i - dol - lum, fe - cit ma-

mf

A — Ar - cos te pro - te - gat, Ve - ne - ris i - dol - lum, fe - cit ma-

mf

T — Ar - cos te pro - te - gat, Ve - ne - ris i - dol - lum, fe - cit ma-

mf

B — qui stel - las et po - lum ___ fe - cit ma

p   *poco rit.*

S — ri - a con - di - dit,

p

A — ri - a con - di - dit, so - - lum, ___

p

T — ri - a con-di - dit,

p

B — ri - a con-di - dit,

4

5

* In Greek mythology, the *Moirae* or Three Fates (Lachesis, Clotho and Atropos) were daughters of Zeus and Themis who determined the destinies of mortals. Lachesis, the "Lot-caster," apportioned the length of life.

II. Tarantella

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

* ⤬ = 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]

18

23

C mf

ah! oh! ah! oh!
Et

ah! oh! ah! oh!
Et

(Ten. Solo)
a - mo? Quod a - mat. Ve - ni, ve - ni, Non ab - sit. At hu - ius? ah! oh! ah! oh! Te la, Cu - pi - do, te - ne,

ah! oh! ah! oh!

32 **(in 2) rit. (in 4) D Tempo Iº**

16

S
ah et oh! Et ah et oh!

16

A
ah et oh! Et ah et oh!
(Tri./Tamb.)

(Timp.)

53 *p*

T
nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh,
Come,

B *p*
Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,

55
Come, *p*

(Ten. Solo)
Ve - ni di (hi) - lec - tis - si - me, Ve - ni, ve - ni, ve - ni, ve - ni,

mf

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

nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh, nuh,

for M.C.S.

III. Planctus *(Lament)*

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

♩ = 60, poco rubato

(Ob.)

poco rall. a tempo A *(Off stage Sop. Solo)* *poco a tempo* *rall.*

Ah,

B C *(Hp., Bsn.)*

poco rall. D *a tempo* *(Hn.)* *(Cl.)* *(E.H.)* *(Cls.)* *(Bsn.)*

E *(Str.)* *(Vc.)*

F *poch. rall.* *a tempo* *(Solo Vln.)* *(E.H.)* *(Vla.)* *(Vc.)* *p* *ppp*

poch. rall. G **Tempo I°** *Thus I sing, seeking solace for my fate,* *(Sop. Solo)* *p*

Chamber Chorus

S — Ah so - lor Sic me - a fa - ta, sic me - a fa - ta ca-

(Cl., Vc.) *p*

A — Sic me - a fa - ta, sic me - a fa - ta ca-

T

B

24

108

So harshly does love treat the heart.   [I]   *For though I love, I am not loved!*

mo - ri - or,   heu,   a - mor,

heu,   a - mor,

mo - ri - or.   Tam ma - le   pec - to - ra   mul - tat   ut quod a - mem co - gor,

         Tam ma - le   pec - to - ra   mul - tat   ut quod a - mem   co - gor,

Thus I sing, seeking solace for my fate,   [J]   *as the swan sang when death approached,*
poco rall.

113

(Sop. Solo) a - mor!   *a tempo*

a - mor. Sic fa - ta ca - nen - do   ut ne - ce pro - xi - ma   fa - cit,   ah,

a - mor. Sic fa - ta ca - nen - do   ut ne - ce pro - xi - ma   fa - cit,   ah,

ut   ne - ce pro - xi - ma

ut   ne - ce pro - xi - ma

The rose fades from my lips,   [K] *with growing woe, toil increasing,*

118

ro - se - us ef - fu - git   o - re,   cu - ra,   la - bor',

ro - se - us ef - fu - git   o - re,   cu - ra,   la - bor',

fa - cit,   ro - se - us ef - fu - git   o - re,   la - bor' vi - gen - te,   vi - gor' la - ben - te,

fa - cit,   ro - se - us ef - fu - git   o - re,   la - bor' vi - gen - te,   vi - go - re la - ben - te,

For though I love, I am not loved!

ut __ quod a - mem, a - mem co - gor et non,

ut __ quod a - mem, a - mem co - gor et non,

cu - ra cre - scen - te, __ vi - go - re la - ben - te, et __ non, ut quod a - mem

cu - ra cre - scen - te, vi - go - re la - ben - te, quod a - mem et non, ut quod a - mem

Heu,
(Sop. Solo)

et   non   a - mor,   a -

quod a - mem co - gor,   tam ma - le pec - to - ra mul - tat,

quod a - mem co - gor,   tam ma - le pec - to - ra mul - tat,

co - gor, __   quod a - mem   co - gor,

co - gor, __   quod a - mem   co - gor,

mor,   **L** *I am a stem without a flower,*   *food*

a - mor!

sic me - a fa - ta ca - nen - do.   *(like a chorale)*   Fra -   mis

sic me - a fa - ta ca - nen - do.   Ger - men   sin'   flo - re,   fra - mis

Ger - men   sin'   flo - re,   fra - mis

Ger - men   sin'   flo - re,   fra - mis

for C.P.

IV. Letter One: Philomele *(to Philomele)*

"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**   ♪ = ♪ *sempre*   *(Sop. Solo)* A

Phi - lo - me - la de - mus   lau - des   in

12

vo - ce or - ga - ni - ca,   gut - te - ris spi

29

- ra - mi - na

51 D ♩ = 92 E   *(Vln.)*   F *(Fl.)* ♩ = 66   *tr*

(Hp.) *mf*

65

S.   *(Sop. Solo)*

te   su - spi - rat

(Chorus Sopranos)
Do we believe this,   *or do those who love create dreams*

S   ***pp*** *gently*

Cre - di - mus an,   ip - si   som - ni -
si - bi   som - ni -

A   ***pp***   *div.*

an,   qui   a - mant   som - ni -

70   **Tempo I** ♩ = 84   G *(Picc., E♭ Cl.)*

om - ni - bus ho - ris   at - que mo - men - tis.

for themselves?   ***pppp***

a   fin - - - (n) - gunt?
a

pppp

a   fin - - - (n) - gunt?

Tacet al fine

V. Letter Two: Ego per te *(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 ♩ = 80

Soprano Solo
Tenor Solo

E - go per te om - ne quod __ da - tum mor - ta li - bus, u -
E te __ om - ne da - tum mor - ta li - bus, __

- bi - que præ - sen - tem mi - hi. Cum so - lu - tus cor - po - ra - li car - ce - re ter ra que pro vo -
u - bi - que præ - sen - tem mi - hi. Et 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, ge - ram.
la - ve - ro, il - lic quo -que a - ni - mo te __ ge - ram. Ne - que fi - nis i - dem, qui me - o me

poch. rit. *a tempo* *poco meno mosso*

et a - mo - re vi - de - bo cor - de men - te com plec - tar pi -
cor po re et a - mor', et a - mo - re la xa bit tu o; vid e - bo cor - de men te pi -

A *(Chorus Tenors)*

Do we believe, or do those who love create dreams for themselves?

a tempo

T
p
Cre - - - di - mus an, qui ip - si si - bi som - ni - a fin -

B
p
Cre - - - di - mus ip - si si - bi som - ni - a fin -

S
p
Cre - di - mus, qui __ a - mant

A
p
Cre - di - mus, qui __ a - mant ip -

T
mp ***p***
- gunt? Cre - di - mus, __ cre - di - mus, qui __ a - mant

B

B
mp ***p***
- gunt? Cre - di - mus - an, __ cre - di - mus, qui a - mant

for D.J.S.

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

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!

♩ = 84   (♩ = 144)   ♩ = 160   ♩ = 190

accel.   ♩ = ♪   *molto accel.*

2   (Timp.)   **11**   **3**   **2**   **5**   **2**

26   A   (Cbsn. Tbn. 3, Cb.)   **2**   **3**   **2**   **2**   B

37   (Tbn.)

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

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

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...

(Timp.)

B

pp
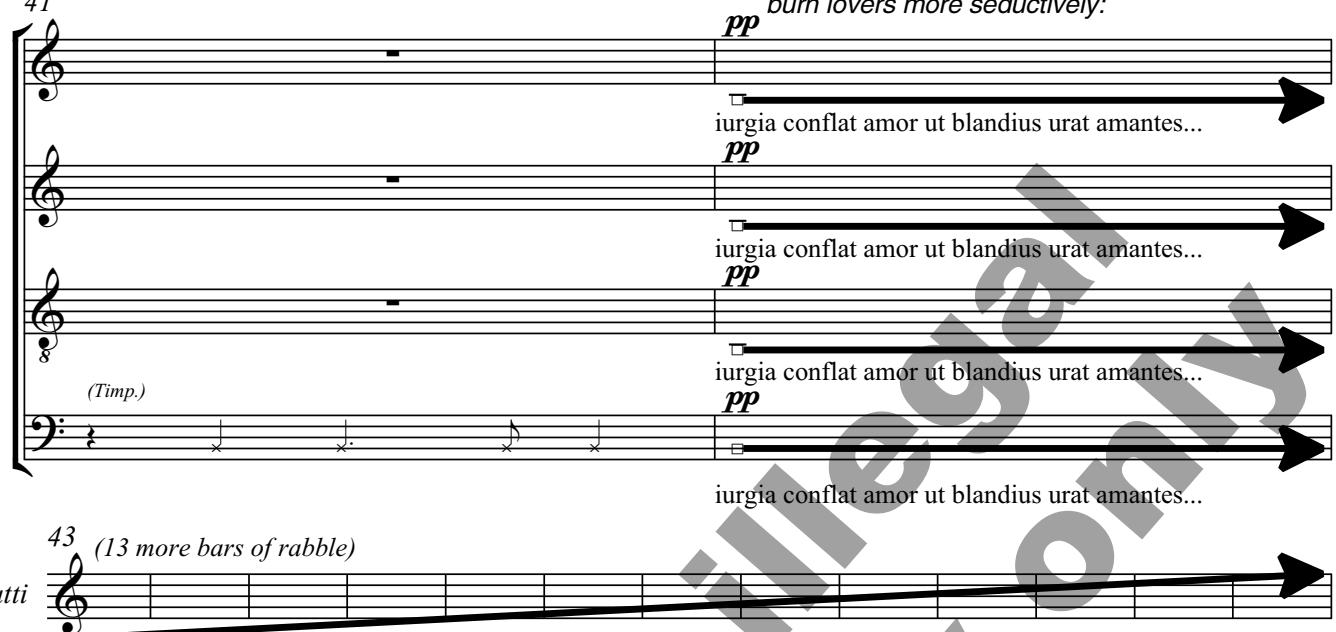
iurgia conflat amor ut blandius urat amantes...

43 *(13 more bars of rabble)*

Tutti

(iurgia conflat amor ut blandius urat amantes...)

56

(Cl., Hn.) *(Tpts.)*

T

fff

(Perc.) *(Tbn., Vc., Cb.)* *(Perc.)* *(Hns.)* *(Perc.)* *(Tbns.)*

B

8vb

Do we believe this, or do those who love *create dreams for themselves?*

D ♩ = 120 *rit.* ♩ = 96

60

S

f 3 *ff* *p dolce*

(Hn.) *(Hn., Va., Vc.)*

Cre-di-mus an, qui a - mant _____ ip-si si - bi som-ni - a ____

A

f 3 *ff* *p dolce*

Cre-di-mus an, qui a - mant _____ ip-si si - bi som-ni - a

T

f 3 *ff* *p dolce*

Cre-di-mus an, qui a - mant _____ ip-si si - bi som-ni - a

B

f 3 *ff* *p dolce*

Cre-di-mus an, qui a - mant _____ ip-si si - bi som-ni - a ____

Love kindles quarrels

36

*IPA = [ta-ka-ta:i]