

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

## CONTENTS

1. <i>Levis exsurgit zephirus</i>	3
2. <i>D'Anne qui me jetta de la neige</i>	13
3. <i>The Moment</i>	21

## PROGRAM NOTES

The three songs gathered herein were composed over a long period of time. The first, *Levis exsurgit zephirus*, was originally composed in 1993 for male chorus and piano four-hands as the second movement of my *Carmina Juventutis* (4906). I adapted it for solo voice, violoncello, and piano for several singers in 1999 and 2007, including soprano Sylvia Anderson, mezzo-soprano Catherine Cook, and countertenor Ian Howell. *D'Anne qui me jetta de la neige* and *The Moment* were composed in August, 2016, especially for tenor Brian Thorsett, and cellist Emil Miland, and were premiered on October 11, 2016, at the San Francisco Conservatory of Music. I have collaborated extensively with both artists; with Mr. Thorsett in my *Yeats Songs* for Tenor and String Quartet (8500, 8500A), and my *American Death Ballads* (8454), and with Mr. Miland in my *Sonata for Violoncello and Piano* (8052). For a specific concert, I decided to build a set of three love poems in three different languages; Latin, French, and English. In all three pieces, the violoncello, that most expressive and soulful instrument, represents the very soul of the speaker of these three texts, as it moves through many emotions, including passion, suffering, vulnerability, and joy.

*Levis exsurgit zephirus* is taken from the eleventh century volume titled *Cambridge Songs*. This love song is in rhymed couplets written in Ambrosian quatrains—the most common of all forms used for Latin hymns. The music has a gentle undulating quality, as the speaker is “possessed by deep sighs in the midst of all this beauty,” for his soul languishes. After several climaxes, the opening music returns in the minor mode, accompanied by “sighs” in the piano and violoncello.

Even though I have spent many years in France, *D'Anne qui me jetta de la neige* is my first setting in French. The text is by the sixteenth-century French poet, Clément Marot. The narrative describes a young man suddenly hit by what Italians poetically call the “Thunderbolt,” a burning moment where one falls suddenly and passionately in love. The poem is remarkable in that the speaker’s passion is also tempered by a touching vulnerability, as he asks the beloved to show him kindness, even taking pity upon his newfound passion.

Theodore Roethke is one of my favorite American poets, whom I first set in my choral piece *The Waking* (4182) in 1985. His poem, *The Moment*, is both subtly and unabashedly erotic, and indeed “ends in joy.”

—David Conte

## AVAILABLE EDITIONS

Full/Vocal Score	8548
Violoncello Part	8548A

## TEXTS

### **Levis exurgit zephirus**

Levis exurgit zephirus,  
Et sol procedit tepidus,  
Jam terra sinus aperit,  
Dulcore suo diffluit.

Ver purpuratum exiit,  
Ornatus suos induit,  
Aspergit terram floribus,  
Ligna silvarum frondibus.

Quod oculis dum video  
Et auribus dum audio,  
Heu pro tantis gaudiis  
Tantis inflor suspiriis.

Cum mihi sola sedeo  
Et hæc revolvens palleo,  
Si porte caput sublevo,  
Nec audio nec video.

Tu saltim, veris gratia,  
Exaudi et considera  
Frondes, flores et gramina,  
Nam mea laguë anima.

Cambridge Songs  
(11h century)

### **The West Wind Rises Softly**

The west wind rises softly,  
the warm sun rides on its course,  
the earth bares its bosom  
and overflows with its sweetness.

The purple spring comes forth  
and girds on its apparel.  
It sprinkles the earth with flowers  
and the trees in the forests with leaves.

While I see all this with my eyes  
and hear it with my ears  
I am possessed, alas! by deep sighs  
in the midst of all this rejoicing.

While I sit all by myself with a pale face,  
turning all this over in my mind,  
if by chance I raise my head  
I neither hear nor see.

Do thou at least, for the sake of spring,  
hear and consider  
the leaves, the flowers, and the grass,  
for my soul languishes.

Translation that appears in  
*Carmina Juventutis*

### **D'Anne qui me jetta de la neige**

Anne par jeu me jeta de la neige,  
Que je cuidois froide certainement:

Mais c'était feu, l'expérience en ai-je,  
Car embrasé je fus soudainement.

Puisque le feu loge secrètement  
Dedans la neige, où trouverais-je place  
Pour n'ardre point?

Anne, ta seule grâce  
Eteindre peut le feu, que je sens bien,  
Non point par eau, par neige, ni par glace,  
Mais par sentir un feu pareil au mien.

—Clément Marot  
(1496–1544)

### **Anne Who Threw Snow at Me**

Anne playfully threw snow at me,  
That I certainly found cold:

But it was fire, the experience I had,  
For I suddenly felt aflame.

Since fire secretly lodges  
In the snow, where can I find a place  
That is not burning?

Anne, only your grace  
Can extinguish the fire that consumes me,  
Not by water, snow, or ice,  
But by feeling a fire like mine.

Translation by the Editor

### **The Moment**

We passed the ice of pain  
And came to a dark ravine,  
And there we sang with the sea:  
The wide, the bleak abyss  
Shifted with our slow kiss.

Space struggled with time;  
The gong of midnight struck  
The naked absolute.  
Sound, silence sang as one.

All flowed: without, within;  
Body met body, we  
Created what's to be.

What else to say?  
We end in joy.

—Theodore Roethke  
(1908–1963)

# Love Songs

for Tenor, Violoncello, and Piano

for Brian Thorsett and Emil Miland

## 1. Levis exsurgit zephrus

Cambridge Songs  
(11th century)

David Conte

**Slow and mysterious** ♩ = 48

Tenor

Violoncello

Piano

**Slow and mysterious** ♩ = 48

*p* *p*

*Ped.* \*

**Gently undulating** ♩ = 52

T.

Vc.

*p* *mp* *p*

**Gently undulating** ♩ = 52

Pno.

*mp*

*Ped.* \*

9 *p*

T. *3* *3* *3* *3*

Lev-is ex-sur-git zeph-i-rus, — Et sol pro-ce-dit te-pi-dus, —

Vc.

Pno. *p* *3* *3* *3* *3*

13

T. *3* *3* *3* *3*

Jam ter ra si-nus a-per-it, — Dul-co-re su-o dif-flu-it, —

Vc.

Pno. *3* *3* *3* *3*

17 *mp* *poco riten.* *A tempo* ♩ = 52 *mf* *p*

T. *8*  
dul - co - re su - o, su - o dif - flu - it. —

Vc. *mp* *mf* *p*

Pno. *mp* *mf*

21 *p* *p*

T. *8*  
Ver pur - pur - a - tum ex - i - it, Or - na - tus su - os in - du - it, —

Vc. *p* *p* *p* *p*

Pno. *p*

for Brian Thorsett and Emil Miland

## 2. D'Anne qui me jetta de la neige

Clément Marot  
(1496–1544)

David Conte

Moderately slow, delicate ♩ = 66 rit.

Tenor

Violoncello

Piano

*p semplice*

*p*

*ped.*

6 A bit more motion, innocent ♩ = 76 rit.

T.

Vc.

Pno.

*mp*

*p*

*mp*

*p*

An - ne par jeu me je - \*

10

T. *8* ta de la nei - ge, \_\_\_\_\_ Que je cui - dois \_\_\_\_\_

Vc.

Pno. *(8va)*

14

T. *8* \_\_\_\_\_ froi - de cer - tain - e - ment: \_\_\_\_\_ *rit.*

Vc.

Pno. *rit.*



19 More motion, ardent  $\text{♩} = 52$

T. *mp* Mais c'e - tait feu, *mf* l'ex - per - i - ence en ai -

Vc. *mp* *mf*

Pno. *mp* *mf*

More motion, ardent  $\text{♩} = 52$

23 *mp* - je, Car em - bra - sé je fus sou - *rit.* dain - e - ment.

T. *mp* *rit.*

Vc. *p* *rit.*

Pno. *p* *l.h.* *rit.*

for Brian Thorsett and Emil Miland

### 3. The Moment

Theodore Roethke  
(1908–1963)

David Conte

**Moderately slow, with growing intensity**  
♩ = 54

Tenor

Cello

Piano

**Moderately slow, with growing intensity**  
♩ = 54

**More motion** ♩ = 63

T

Vc.

Pno.

Words: "The Moment," copyright © 1963 by Beatrice Roethke, Administratrix of the Estate of Theodore Roethke; from COLLECTED POEMS by Theodore Roethke. Used by permission of Doubleday, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.  
 Music: © Copyright 2018 by E. C. Schirmer Music Company, Inc., a division of ECS Publishing Group. www.ecspublishing.com All rights reserved.

11 *mp* Moderately slow, expressive ♩ = 60

T  
8 We passed the ice of pain \_\_\_\_\_ And

Vc.  
*mf* 3 *pp* *mp*

Pno.  
*mf* *p*

Moderately slow, expressive ♩ = 60

16 **Moving forward, with some urgency** ♩ = 66 *mf* *rit.*

T  
8 came to a dark ra - vine, And there we sang with the

Vc.  
*p* *mp*

Pno.  
*mp* *rit.*  
l.h. *p*  
r.h. *p*

20 **A bit slower, relaxed** ♩ = 54  
*f non forza*

T  
8  
sea: \_\_\_\_\_

Vc.  
*f non forza*

Pno.  
*f non forza*

23 *rit.* **A tempo** ♩ = 54 *mp*

T  
8  
The wide, \_\_\_\_\_ the

Vc.  
*mp* *pp*

Pno.  
*mp* *p*