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Catalog No. 7525

# 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 meet? I would like to know, since I loved you.

*(Str., Ww.)*

**Soprano** **Alto** **f** **p ghostly**

Quo fu - gis, a - ma - bo, **(Ch.)** cum \_ te \_ di-

**Tenor** **Bass** **p ghostly**

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

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

5

le - xe - rim? **(Ch.)** Mi-ser quid fa - ci - am,

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

10

**(Str.)** **(Ch.)**

rim? **poco rall.** **A** *a tempo Hard matter from mother earth's bones*

**T** **18** **p** **mp** **p** **mp**

Du-ra ma - te - ri - es ex ma-tris os - si-bus

**B** **8** **(Ch.)** **p** **mp** **p** **mp**

Du-ra ma - te - ri - es ex ma-tris os - si-bus

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\* 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*

40 **S** *(Ch.) p* ut ce - ru - a ru - gi - o cum fu - git, fu - git hin - nu - lus.

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

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

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

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

43 *(Vln.)* *mf* Ar - cos te pro - te - gat, Ve - ne - ris i - dol - lum, fe - cit ma -

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

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

qui stel - las et po - lum fe - cit ma -

47 *p* ri - a con - di - dit, *poco rit.*

ri - a con - di - dit, so - - - lum,

ri - a con - di - dit,

ri - a con - di - dit,

52 **C** *a tempo*

*rall.*

O wonderful image of Venus,  
con-di-dit et so-lum. O ad-mi - ra - bi-le Ve-ne-ri-s i - do-lum,  
con-di-dit et so-lum. O ad-mi - ra - bi-le Ve-ne-ri-s i - do - lum, —

58 *a tempo*

*Where do you flee, I would like to know, since I loved you?*

Quo fu - gis, quo fu - gis a - ma - bo,  
Quo fu - gis a - ma - bo, quo fu - gis a - ma - bo, quo fu - gis a - ma - bo  
*may the Almighty protect you.*

ar - cos te pro-te - gat, ar - cos te pro-te - gat. a - ma - bo,  
ar - cos te pro-te - gat, ar - cos te pro-te - gat.

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

*poco meno mosso*

quo fu-gis a - ma - bo. Mi-ser quid fa - ci - am cum te non vi - de - rim?  
cum te di - le - xe - rim? Mi-ser quid fa - ci - am cum te non vi - de - rim?  
a - ma - bo. Mi-ser quid fa - ci - am cum te non vi - de - rim?  
Mi-ser quid fa - ci - am cum te non vi - de - rim?

65      *a tempo*      **D**  
(Ten. Solo)

Nam — lan - gu - ens

100      **E**  
(Fl.)  
pp (Vln.) (Vla.)

(Vla., Pno.)

*(Ten. Solo) mp*

Cre - di - mus an,

T      **p**

B

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

III      *dolce*

qui a - mant ip - si si - bi som - ni - a

I wish you well, boy, not with feigned concern

som - ni - a fin - gunt? Sa - lu-to pu-e - rum, non per i-

som - ni - a fin - gunt? Sa - lu-to pu-e - rum, non per i-

118      *but with steadfast heart, I pray to Lachesis\**

T

B

po - the - sim, sed fir - mo pec - to - re

po - the - sim, sed fir - mo pec - to - re de - pre - cor La - che - sim.

\* 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)

**J. = 144**

**Tenor**      **Bass**

Ve - ni, ve - ni,

**Soprano (S), Alto (A), Tenor (T), Bass (B)**

**3**

**Soprano (S)**: \* **ppp**, **ah, oh, ah, oh, oh, oh!**

**Alto (A)**: **ppp**, **ah, oh, ah, oh, oh, oh!**

**Tenor (T)**: *come, dearest love, with ah! and oh!*

**Bass (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,*

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

**Soprano (S)**: **mp**, *nuh, nuh, nuh,*

**Alto (A)**: **mp**, *nuh, nuh, nuh,*

**Tenor (T)**: *come,*

**Bass (B)**: *ve - ni, ve - ni,*

\* = 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]

8

A

*Et ah, et oh, et ah, et oh!*  
*mf*

(Ten. Solo) *come, dearest love,*  
*mf*

ve - ni! ve - ni di-(hi)- lec-tis - si - me,  
*mf*

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

II

*f*

*ah et oh! ah et oh!*

*f*

*ah et oh! ah et oh!*

*p* *f*

*ah et oh! ah et oh!*

*p* *f*

*ve - ni, ve - ni, ve - ni, ve - ni, ah! oh! ah! oh!*

*(Ten. Solo)*

*ve - ni, ve - ni, ve - ni, ve - ni, ah! oh! ah! oh!*

*Ve - ni, \_\_\_\_\_ ve - ni di -(hi) - lec - - tis - si - me!*

16

B

*p*

*(Ten. Solo)*

*ni, ve - ni, oh, ve - ni, Ve - ni, ve - ni, ve - ni, \_\_\_\_\_*

S

*mp*

*ah! oh! ah! oh!*

A

*mp*

*ah! oh! ah! oh!*

T

*(Ten. Solo)*

*ve - ni di -(hi) - lec - - tis - si - me!*

*Te - la, Cu - pi - do, te - ne, ah! oh! ah! oh!*

B

*mp*

*ah! oh! ah! oh!*

*ve - ni, ve - ni, ve - ni, ve - ni, \_\_\_\_\_ ah! oh! ah! oh!*



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)



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

113      **J**      Thus I sing, seeking solace for my fate,  
 as the swan sang when death approached,  
 poco rall. a tempo  
 (Sop. Solo) a - mor!

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

123 *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

127 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,

132 mor, L *I am a stem without a flower, food*  
 sic me-a fa-ta ca - nen-do. a - mor!  
 sic me-a fa-ta ca - nen-do. (like a chorale)  
 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”

$\text{♩} = 84$  Joyously       $\text{♩} = \text{♩} \text{ semper}$  (Sop. Solo) A

2      12      29      51      65      70

vo - ce or - ga - ni - ca,      ra - mi - na

(Chorus Sopranos)  
Do we believe this,  
*pp* gently

te su - spi - rat  
or do those who love create dreams

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

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

**Tempo I**  $\text{♩} = 84$

G (Picc., Eb CL)

a fin - - - - (n) - gunt?  
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  $\text{♩} = 80$

Soprano Solo      E - go per te om - ne quod \_\_ da - tum mor - ta li - bus, u -

Tenor Solo      E - te \_\_\_\_\_ om - ne da - tum mor - ta li - bus, \_\_\_\_\_

8      - 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. \_\_\_\_\_

15      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

22      et a - mo - re vi - de - bo cor - de men - te poco meno mosso

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

de men te pi -

**A** (Chorus Tenors) *Do we believe, or do those who love create dreams for themselves?*

29                    *a tempo* **p**

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

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

34                    **B** **p**

S Cre - di - mus, qui a - mant

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

T **mp** Cre - di - mus, qui a - mant

B **p** gunt? Cre - di - mus, qui a - mant

**mp** Cre - di - mus - an, \_\_\_\_\_ cre - di - mus, qui a - mant

B - gunt? Cre - di - mus - an, \_\_\_\_\_ cre - di - mus, qui a - mant

39

Sop. Solo  
Ten. Solo

te... et ut mo - ri,  
te... —

S ip - si si - bi som - ni - a fin pp gunt? We believe. Cre - di - mus.

A - si si - bi som - ni - a fin pp gunt? Cre - di - mus.

T 8 ip - si si - bi som - ni - a fin pp gunt? Cre - di - mus.

B ip - si si - bi som - ni - a fin pp gunt? Cre - di - mus.

43

Sop. Solo  
Ten. Solo

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

T 8 E - go per te... sic o bli vi sci non ca - pit. pe - ren ne, pe

S Mm,

A Mm,

T Mm, These little verses pp  
Hos ti - bi ver-si - cu - los

B Mm, pp  
Hos ti - bi ver-si - cu - los

## 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**

**Alto**

**Tenor**

**Bass**

**pppp cresc. fff**

**In-ve-har in Ve-ne-rem!**

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

**In-ve-har in Ve-ne-rem!**

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

**In-ve-har in Ve-ne-rem!**

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

**In-ve-har in Ve-ne-rem!**

**$\text{♩} = 84$**

**2 (Timp.) 11**

**accel. 3 2 5 2**

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

**$\text{♩} = 160$**

**$\text{♩} = 190$**

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

**37 (Tbn.)**

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

33

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

41

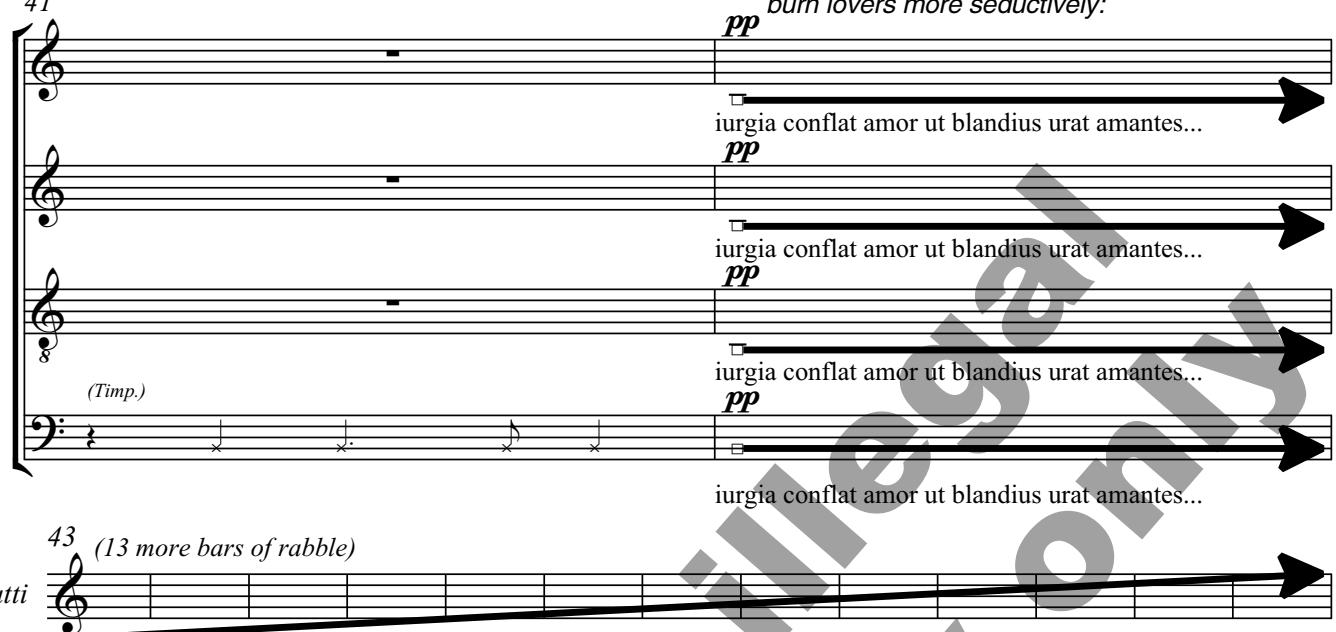
S A T B (Timp.)

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

43 (13 more bars of rabble)

Tutti

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



56

T B (Cl., Hn.) (Perc.) (Tbn., Vc., Cb.) (Tpts.) (Hns.) (Perc.) (Tbns.)



Do we believe this, or do those who love  
**D**  $\text{♩} = 120$

create dreams for themselves?  
rit.  $\text{♩} = 96$  **p dolce**

60 S A T B (Hn.) ff (Hn., Va., Vc.) ff rit. **p dolce**

Cre-di-mus an, qui a - mant ip-si si - bi som-ni - a  
**f**  $\text{♩} = 120$  **f**  $\text{♩} = 96$  **p dolce**

Cre-di-mus an, qui a - mant ip-si si - bi som-ni - a  
**f**  $\text{♩} = 120$  **f**  $\text{♩} = 96$  **p dolce**

8 T B Cre-di-mus an, qui a - mant ip-si si - bi som-ni - a  
**f**  $\text{♩} = 120$  **f**  $\text{♩} = 96$  **p dolce**

Cre-di-mus an, qui a - mant ip-si si - bi som-ni - a  
**f**  $\text{♩} = 120$  **f**  $\text{♩} = 96$  **p dolce**



## Love kindles quarrels

67 (Sop. Solo) E - go per...      **E** ♩ = 150      **p** whisper      changing to singing  
 fin - - gunt.      iur - - gi - a con-flat a -  
 fin - - gunt.      iur - - gi - a con-flat a -  
 (Ten. Solo) E - go per te. —  
 fin - - gunt, fin - - gunt.      (Bsn.)  
 fin - - gunt, fin - - gunt.      **p**  
 74      - mor      ad  
 - mor so it can burn lovers more seductively: ad  
 - mor      **div. p**      all singing **f**      <**ff**  
 Ut blan - di - us u - rat a - man - tes; ad  
 Ut blan - di - us u - rat a - man - tes; ad  
 to crown their faithfulness.      **I love!**      **Venus be damned!**  
 81      cu - mu - lum fi - de - i. A - mo! In - ve - har in Ve - ne - rem!  
 cu - mu - lum fi - de - i. A - mo! In - ve - har in Ve - ne - rem!  
 cu - mu - lum fi - de - i. A - mo! In - ve - har in Ve - ne - rem!  
 cu - mu - lum fi - de - i. A - mo! In - ve - har in Ve - ne - rem!

10"

**F** Love kindles quarrels,  
all parts at different tempo

CHORUS: repeat ad lib., non unison

89

**p**

Iur - gi - a con - flat a - mor, iur - gi a con - flat a - mor,

Iur - gi - a con - flat a - mor, iur - gi a con - flat a - mor,

Iur - gi - a con - flat a - mor, iur - gi a con - flat a - mor,

Iur - gi - a con - flat a - mor, iur - gi a con - flat a - mor,

cresc.

cresc.

cresc.

cresc.

10"

all parts at different tempo

91 CHORUS: *simile*

iur - gi a con - flat a - mor, iur - gi a con - flat a - mor,

iur - gi a con - flat a - mor, iur - gi a con - flat a - mor,

iur - gi a con - flat a - mor, iur - gi a con - flat a - mor,

iur - gi a con - flat a - mor, iur - gi a con - flat a - mor,

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

93 **H** SATB continue to **I**

4

4

4

4

4

97 (Tpts.) (Tbns.) (Hns.) (Tpts.) lunga I ♩ = 156 (Bongos) lunga Venus be damned ff In - ve - har in ff In - ve - har in (Vc., Cb.)

101 f wildly ff ta - ka - tai! f wildly ff ta - ka - tai! f ff ta - ka - tai! ta - ka - tai! and forsake her old malicious spirit!

Ve - ne - rem et de - di - scat ve - te - rem ma - li - gnan - Ve - ne - rem et de - di - scat ve - te - rem ma - li - gnan - (Vc., Cb.) (Vc., Cb.)

105 f ff ta - ka - tai! f ff ta - ka - tai!

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