

THE LANGUAGE OF LOVE

3

Tom Cunningham

1. LOVE'S PHILOSOPHY

Percy Bysshe Shelley (1792-1822)

$\text{♩} = 60$
mf

Soprano
The four-tains min-gle with the riv-er And the riv-ers with the o-cean, The

Alto
The four-tains min-gle with the riv-er And the riv-ers with the o-cean, The

Tenor
The four-tains min-gle with the riv-er And the riv-ers with the o-cean, The

Bass
The four-tains min-gle with the riv-er And the riv-ers with the o-cean, The

Piano (for rehearsal)
mf

5

f

winds of heav- en mix for ev-er With a sweet e-mo-tion; Noth-ing in the world is

f

winds of heav- en mix for ev-er With a sweet e-mo-tion; Noth-ing in the world is

f

winds of heav- en mix for ev-er With a sweet e-mo-tion; Noth-ing in the world is

f

winds of heav- en mix for ev-er With a sweet e-mo-tion; Noth-ing in the world is

10

mf *mp* *p*

sin-gle; All things by a law di - vine In one spir-it meet and min-gle. Why not I with

mf *mp* *p*

sin-gle; All things by a law di - vine In one spir-it meet and min-gle. Why not I with

mf *mp* *p*

sin-gle; All things by a law di - vine In one spir-it meet and min-gle. Why not I with

mf *mp* *p*

sin-gle; All things by a law di - vine In one spir-it meet and min-gle. Why not I with

mf

16

Poco più mosso

thine? See the moun-tains kiss high heav - er And the waves clasp one an - oth - er; No

mf

thine? See the moun-tains kiss high heav - en And the waves clasp one an - oth - er; No

mf

thine? See the moun-tains kiss high heav - en And the waves clasp one an - oth - er; No

mf

thine? See the moun-tains kiss high heav - en And the waves clasp one an - oth - er; No

Poco più mosso

mf

21

sis - ter-flower would be for - giv - en If it dis-dained its broth-er; And the
 sis - ter-flower would be for - giv - en If it dis-dained its broth-er; And the
 sis - ter-flower would be for - giv - en If it dis-dained its broth-er; And the
 sis - ter-flower would be for - giv - en If it dis-dained its broth-er; And the

f

25

sun-light clasps the earth And the moon-beams kiss the sea: What is all this sweet work
 sun-light clasps the earth And the moon-beams kiss the sea: What is all this sweet work
 sun-light clasps the earth And the moon-beams kiss the sea: What is all this sweet work
 sun-light clasps the earth And the moon-beams kiss the sea: What is all this sweet work

mp

Tempo primo

30

mf

worth If thou kiss not me? And the sun-light clasps the earth And the moon-beams kiss the

mf

worth If thou kiss not me? And the sun-light clasps the earth And the moon-beams kiss the

mf

worth If thou kiss not me? And the sun-light clasps the earth And the moon-beams kiss the

mf

worth If thou kiss not me? And the sun-light clasps the earth And the moon-beams kiss the

Tempo primo

36

rall.

p

sea: What is all this sweet work worth If thou kiss not me?

p

sea: What is all this sweet work worth If thou kiss not me?

p

sea: What is all this sweet work worth If thou kiss not me?

p

sea: What is all this sweet work worth If thou kiss not me?

rall.

2. DIX-HUITIÈME SONNET

7

Louise Labé (1522-66)

$\text{♩} = 108$ *Du with Italian u, dmm like dumm with very short u.*

mp

Du dmm du dmm du dmm du dmm.

p *mp*

Dmm dmm dmm dmm.

p *mp*

Du dmm du dmm du dmm du dmm

p *m*

Dmm du dmm du dmm du dmm du

p *mp*

se m - cor, re bai - se - noi et baise :

p

du mm du dmm dmm du dmm du dmm.

p

du dmm du dmm dmm du dmm du dmm.

p

dmm du dmm du dmm dmm dmm.

mp *p*

Kiss me again, re-kiss me and kiss:

9

Don-ne m'en un de tes plus sa-vou-reux, Don-ne m'en un de tes plus a-mou-reux :

mp Don-ne m'en un de tes plus sa-vou-reux, Don-ne m'en un de tes plus a-mou-reux :

mp Don-ne m'en un de tes plus sa-vou-reux, Don-ne m'en un de tes plus a-mou-reux :

mp Don-ne m'en un de tes plus sa-vou-reux, Don-ne m'en un de tes plus a-mou-reux :

mp Give me one of your most tasty, Give me one of your most amorous :

13

mf Je t'en ren-drai qua-tre plus chauds que braise. — *mp* Las, en lains-tu ? ça que ce mal j'a-paise,

mf Je t'en ren-drai qua-tre plus chauds que braise. — *mp* Dmm dmm que ce mal j'a-paise,

mf Je t'en ren-drai qua-tre plus chauds que braise. — *mp* Du dmm du dmm que ce mal j'a-paise,

mf Je t'en ren-drai qua-tre plus chauds que braise. — *mp* Dmm dmm que ce mal j'a-paise,

mf I will repay you with four hotter than coals. *mp* Alas, do you complain? Well, this wrong I appease

18

En t'en don-nant dix au-tres dou-ce-reux. Ain - si mê-lant nos bai-sers tant heu-reux

Don - nant dou - ce - reux. Ain - si mê-lant nos bai-sers tant heu-reux

En t'en don-nant dou - ce - reux. Ain-si mê-lant bai-sers tant heu-reux

Don - nant dix au - tres dou-ce-reux. bai - sers tant heu-reux

By giving you ten others even so

Thus mingling our such happy kisses

22

Jou-is-sons-nous l'un de l'au-tre à no-tre aise. Du dmm du dmm du dmm

Jou-is-sons-nous l'un de l'au-tre à no-tre aise. Dmm dmm dmm

Jou-is-sons-nous l'un de l'au-tre à no-tre aise. Du dmm du dmm du dmm

Jou-is-sons-nous l'un de l'au-tre à no-tre aise. Dmm du dmm du dmm du

Let's enjoy one another at our ease.

27

mf

du dmm. Lors dou-blevie à cha-cun en sui-vra.

dmm du dmm du dmm dmm du dmm du dmm.

du dmm du dmm du dmm dmm du dn. du dmm.

dmm du dmm du dmm du dmm dmm dmm.

mf

The life in life each will follow.

32

mf *f*

Cha-cun e soi et son a - mi vi-vra. Per-met m'A-mour n - ser quel-que fo - lie :

mf *f*

Cha-cun e soi et son a - mi vi-vra. Per-mets m'A-mour pen - ser quel-que fo - lie :

mf *f*

Cha-cun en soi et son a - mi vi-vra. Per-mets m'A-mour pen - ser quel-que fo - lie :

mf *f*

Cha-cun en soi et son a - mi vi-vra. Per-mets m'A-mour pen - ser quel-que fo - lie :

mf *f*

Each will live in oneself and in one's friend.

Allow me, my Love, to imagine some folly:

37

mf
Tou-jours suis mal, vi - vant dis - crè - te - ment, Et ne me puis don -

mf
Vi - vant dis - crè - te - ment, Et ne me puis don - ner

mf
Tou - jours, vi - vant dis - crè - te - ment, Et ne me puis don - ner

mf
Tou - jours, vi - vant dis - crè - te -

mf

*I'm still in pain, living modest'**And I cannot give myself...*

40

mp
-ner con - te - ment, Si hors de moi ne fais quel-que sail - lie. *p* Du dmm

mp
con - te - te - ment, Si hors de moi ne fais quel-que sail - lie. *p* Dmm

mp
con - ten - te - ment, Si hors de moi ne fais quel-que sail - lie. *p* Du dmm

mp
-ment, Si hors de moi ne fais quel-que sail - lie. *p* Dmm du

mp

*... satisfaction**Unless I burst out of myself.*

44

du dmm du dmm du dmm. Bai - se m'en-cor,

dmm dmm dmm du nm

du dmm du dmm du dmm dmm

dmm du dmm du dmm du dmm du

Kiss me again,

48

re - bai - se - moi. et baise.

du dmm du dmm du dmm et baise.

du dmm du dmm du dmm et baise.

dmm du dmm du dmm et baise.

re-kiss me and kiss:

3. AUF FLÜGELN DES GESANGES

13

Heinrich Heine (1797-1856)

$\text{♩} = 63$

rit.

A tempo

Ah.

Ah.

Ah.

Ah.

Auf Flü-geln des Ge-san-ges, Herz-

Auf Flü-geln des Ge-san-ges, Herz-

A tempo

On wings of song,

Fort nach den Fluren des Gan-ges, Dort weiß ich den schön-sten Ort. Dort

Fort nach den Fluren des Gan-ges, Dort weiß ich den schön-sten Ort. Dort

-lieb-chen, trag ich dich fort. mm. Dort

-lieb-chen, trag ich dich fort. mm.

Sweetheart, I carry you away, Away to the fields of the Ganges, Where I know the most beautiful place. There

14

liegt ein rot-blü-hen-der Gar - ten Im stil-len Mon-den - schein; Die Lo-tos-blu-men er - war - ten Ihr

liegt ein rot-blü-hen-der Gar - ten Im stil-len Mon-den - schein; Die Lo-tos-blu-men er - war - ten Ihr

liegt ein rot-blü-hen-der Gar - ten Im stil-len Mon-den - schein; Die Lo-tos-blu-men er - war - ten Ihr

Im stil-len Mon-den - schein; Die Lo-tos-blu-men er - war - ten Ihr

lies a red-flower garden In a still moonlight; The lotus flowers await Their

20

trau-tes Schwes-ter-lein Die Veil-chen ki-chern und ko - sen, Und schaun nach den Ster-nen em-por;

trau-tes Schwes-ter-lein. Die Veil-chen ki-chern und ko - sen, Und schaun nach den Ster-nen em-por;

trau-tes Schwes-ter-lein Die Veil-chen ki-chern und ko - sen, Und schaun nach den Ster-nen em-por;

trau-tes Schwes-ter-lein Die Veil-chen ki-chern und ko - sen, Und schaun nach den Ster-nen em-por;

faithful little sister. The violets giggle and caress, And look up at the stars;

26 *mp* *mf*

Heim-licher-zäh-len die Ro-sen Sich duf-ten-de Mär-chen ins Ohr. Es hüpf-en her-bei und lau-schen Die

mp *mf*

Heim-licher-zäh-len die Ro-sen Sich duf-ten-de Mär-chen ins Ohr. Es hüpf-en her-bei und lau-schen Die

mp *mf*

Heim-licher-zäh-len die Ro-sen Sich duf-ten-de Mär-chen ins Ohr. Es hüpf-en her-bei und lau-schen Die

mp *mf*

Heim-licher-zäh-len die Ro-sen Sich duf-ten-de Mär-chen ins Ohr. Es hüpf-en her-bei und lau-schen Die

mp *mf*

Secretly the roses tell each other Fragrant story-tales in the ear. Hopping nearby and listening The

32

from-men, klu-gen Ga-zelln; Und in der Fer-ne rau-schen Des hei-li-gen Stro-mes Well'n.

f

from-men, klu-gen Ga-zelln; Und in der Fer-ne rau-schen Des hei-li-gen Stro-mes Well'n.

f *mf*

from-men, klu-gen Ga-zelln; Und in der Fer-ne rau-schen Des hei-li-gen Stro-mes Well'n. Ah...

f *mf*

from-men, klu-gen Ga-zelln; Und in der Fer-ne rau-schen Des hei-li-gen Stro-mes Well'n. Ah...

f *mf*

devout, wise gazelles; And in the distance rush The sacred river's waves.

39 *rit.* *mp* *p* *mp* **A tempo**

Ah. Dort wol-len wir nie-der-sin-ken Un-ter dem Pal-men-baum, Und

Ah. Dort wol-len wir nie-der-sin-ken Un-ter dem Pal-men-baum, Und

Dort wol-len wir nie-der-sin-ken Un-ter dem Pal-men-baum.

Dort wol-len wir nie-der-sin-ken Un-ter dem Pal-men-baum.

rit. *p* *mp* **A tempo**

There we will lie down Under the palm tree, And

47

Lie-be und Ru-he trin-ken, Und träu-men se-li-gen Traum. Auf Flü-geln des Ge-san-ges, Herz-

Lie-be und Ru-he trin-ken, Und träu-men se-li-gen Traum. Auf Flü-geln des Ge-san-ges, Herz-

mm. Auf Flü-geln des Ge-san-ges, Herz-

mm. Herz-

drink love and peace, And dream a blessed dream. On wings of song,

53 *mf*

lieb-chen, trag ich dich fort, Fort nach den Flu - ren des Gan - ges, Dort weiß ich den

mf

-lieb-chen, trag ich dich fort, Fort nach den Flu - ren des Gan - ges, Dort weiß ich den

mf

8 -lieb-chen, trag ich dich fort, Fort nach den Flu - ren des Gan - ges, Dort weiß ich den

mf

-lieb-chen, trag ich dich fort, Fort nach den Flu - ren des Gan - ges, Dort weiß ich den

mf

Sweetheart, I carry you away, Away to the fields of the Ganges, Where I know the

58 *mp* *rit.* *mp* *A tempo* *f*

schön - sten Ort. Ah, ah!

mp *f*

schön - sten Ort. Ah, ah!

mp *f*

8 schön - sten Ort. Ah, ah!

mp *mp* *f*

schön - sten Ort. Ah, ah!

mp *rit.* *A tempo* *f*

most beautiful place.

4. BENEDETTO SIA 'L GIORNO

Francesco Petrarca (1304-74)

$\text{♩} = 46$

The first system of the musical score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The time signature is 3/4. The tempo is marked as $\text{♩} = 46$. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics are: "Be-ne - det - to sia 'l gior-no, e 'l Be-ne - det - to sia 'l gior-no, be-ne - det - to sia 'l gior-no, e 'l Be-ne - det - to sia 'l gior-no, be-ne - det - to sia 'l gior-no, e 'l Be-ne - det - to sia 'l gior-no, e 'l".

Blessed be the day,

and the

The second system of the musical score continues the four-voice setting and piano accompaniment. The lyrics are: "me-se, e l'an-no, e la sta-gio - ne, e 'l tem - po, e l'o - ra, e 'l pun-to e 'l bel pa - e-se e 'l lo - co ov' me-se, e l'an-no, e la sta-gio - ne, e 'l tem - po, e l'o - ra, e 'l pun-to e 'l bel pa - e-se e 'l lo - co ov' me-se, e l'an-no, e la sta-gio - ne, e 'l tem - po, e l'o - ra, e 'l pun-to e 'l bel pa - e-se e 'l lo - co ov' me-se, e l'an-no, e la sta-gio - ne, e 'l tem - po, e l'o - ra, e 'l pun-to e 'l bel pa - e-se e 'l lo - co ov'".

month, and the year, and the season, and the time, and the hour, and the instant and the beautiful land and the place where

15

mf *p*

io fui giun-to da' duo be-gli oc-chi che le - ga - to m'an-no; e be-ne-

mf *mp* *p*

io fui giun-to da' duo be-gli oc-chi che le - ga - to m'an-no; be-ne-det-to, e be-ne-

mf *p*

io fui giun-to da' duo be-gli oc-chi che le - ga - to m'an-no; e be-ne-

mf *mp* *p*

io fui giun-to da' duo be-gli oc-chi che le - ga - to m'an-no; be-ne-det-to, e be-ne-

mf *mp*

I encountered the two beautiful eyes that have found me; and blessed

23

mf

-det - to il pri - mo dol - ce af - fan-no ch'i' eb - bi ad es-ser con A-mor con-giun-to, e l'ar-co e la sa-

mf

-det - to il pri - mo dol - ce af - fan-no ch'i' eb - bi ad es-ser con A-mor con-giun-to, ar -

mf

-det - to il pri - mo dol - ce af - fan-no ch'i' eb - bi ad es-ser con A-mor con-giun-to, ar -

mf

-det - to il pri - mo dol - ce af - fan-no ch'i' eb - bi ad es-ser con A-mor con-giun-to, ar -

mf

the first sweet breathlessness that I had in being joined with Love, and the bow and the

32 *f* *rit.*

-et - te ond' i' fui pun-to, e le pia-ghe, ch'in - fi - no al cor mi van-no.

-co, pun - to, e le pia-ghe, ch'in - fi - no al cor mi van-r Be-ne - det -

-co, pun - to, e le pia-ghe, ch'in - fi - no al cor mi van-no.

-co, pun - to, e le pia-ghe, ch'in - fi - no al cor mi van-no.

arrows with which I was pierced, and the wound, that go even to my heart. Blessed

40 *Meno mosso* *mf* *f* *mp*

Be-ne - det-te le vo - ci tan - te ch'i-o chia-man-do il no-me de mia don-na ho spar-te, e i so-

-te, Be-ne - det-te le vo - ci tan - te ch'i-o chia-man-do il no-me de mia don-na ho spar-te,

Be-ne - det-te le vo - ci tan - te ch'i-o chia-man-do il no-me de mia don-na ho spar-te,

Be-ne - det-te le vo - ci tan - te ch'i-o chia-man-do il no-me de mia don-na ho spar-te,

Meno mosso *mf* *f* *mp*

the many voices that I calling the name of my lady have scattered,

49 *mf* *accel.*

-spi-ri e le la - gri-me, e i so-spi-ri e le la - gri-me e 'l de - si-o;

p *mf*

e i so - spi - ri, e i so-spi-ri e le la - gri-me e 'l de - si-o;

mp *mf*

e iso-spi-ri e le la - gri-me, e i so-spi-ri e le la - gri-me e 'l de - si-o;

p *mf* *p*

e i so - spi - ri, e i so-spi-ri e le la - gri-me e 'l de - si-o, e 'l de - si -

mf *mf* *accel.*

and the sighs and the tears and the desire;

58 *Animato* *mf* *f* *mp*

e be - ne - det-te sian tut-te le car-te ov'io fa - ma le ac - qui - sto, e il

mf *f* *mp*

be - ne - det-te sian tut-te le car-te ov'io fa - ma le ac - qui - sto, e il

mf *f* *mp*

e be - ne - det-te sian tut-te le car-te ov'io fa - ma le ac - qui - sto, e il

mf *f* *mp*

-o; e be - ne - det-te sian tut-te le car-te ov'io fa - ma le ac - qui - sto, e il

Animato *mf* *f* *mp*

and blessed be all the writings by which I spread her fame, and

67

mf

pen - sier mi - o, ch'è sol di lei, sì ch'al - tra non v'ha par - te.

mf *mp*

pen - sier mi - o, ch'è sol di lei, sì ch'al - tra non v'ha par - te. Be-ne-

mf *mp*

pen - sier mi - o, ch'è sol di lei, sì ch'al - tra non v'ha par - te. Be-ne-

mf *mp*

pen - sier mi - o, ch'è sol di lei, sì ch'al tra non ha par - te. Be-ne-

f *mp*

my thought, which is only mine, that no other shares.

75

f

be-ne-det-to sia 'l gior-no, sia 'l gior-no, e 'l me - se, e l'an - no.

mf *f*

-det-to sia 'l gior-no, be-ne-det-to sia 'l gior-no, sia 'l gior-no, e 'l me - se, e l'an - no.

mf *f*

-det-to sia 'l gior-no, be-ne-det-to sia 'l gior-no, sia 'l gior-no, e 'l me - se, e l'an - no.

mf *f*

-det-to sia 'l gior-no, be-ne-det-to sia 'l gior-no, sia 'l gior-no, e 'l me - se, e l'an - no.

mf *f*

Blessed be the day,

and the month, and the year.