

# **Amore**

**for solo voice and piano**

**music by Jocelyn Morlock (2005)  
text – an anonymous Latin aphorism**

## Notes for Amore

For solo voice and piano. Duration 4:50 at the suggested tempi.

“Amore” was written for the 2005 Montreal International Music Competition, for which it is the imposed piece.

**Text:** Amore nihil mollius nihil violentius. – Nothing is more tame, or more wild, than love.

### Performance Notes:

1. Trills are to begin on the principle note indicated and trill to the note in brackets, whether it is above or below the principle note.
2. Accidentals last for the measure in which they are written unless cancelled later, and are only for the octave in which they are written.
3. In the first section of the piece, tempo markings are approximate, and the performers should feel free to play and sing very expressively and with rubato. Grace notes in particular are to be played with rhythmic freedom. The pianist should use more pedal than usual to produce a somewhat blurry, hazy sound.

# Amore

Jocelyn Morlock

Mezzo

$\text{♩} = 76$

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

a

Piano

*mp* *mf*

(sempre con pedale)

4

*mp*

a a - - - - - mo - - - - - re

*mp*

10 *a tempo* *mp*

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single treble staff with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note F#4, and a half note G#4. A slur covers the final two measures, which contain a quarter note A5 and a dotted half note G#4. The second system consists of two staves. The upper staff, in treble clef, contains two measures of eighth-note triplets (F#4, G#4, A5) and two measures of eighth-note triplets (A5, G#4, F#4). The lower staff, in bass clef, contains two measures of eighth-note triplets (F#3, G#3, A4) and two measures of eighth-note triplets (A4, G#3, F#3). The third system also has two staves. The upper staff, in treble clef, contains two measures of eighth-note triplets (F#4, G#4, A5) and two measures of eighth-note triplets (A5, G#4, F#4). The lower staff, in bass clef, contains two measures of eighth-note triplets (F#3, G#3, A4) and two measures of eighth-note triplets (A4, G#3, F#3). The score is marked with a tempo of 'a tempo' and a dynamic of 'mp' (mezzo-piano).

13

*mf* *p*

a - - - - - mo - - - re

4/4 4/4 3/4

16

*p* *mp*

a

2/4 3/4 2/4

19

*mp*

*a*

22

*f*

*a*

*f*

*poco rit.* *a tempo*

24 *p*

a a - - mo - - - - re

27 *mf* *tr* *tr*

a a

30 *f* *tr* *f*

a - - - - - mo - - - re ni - - - hil

*f* *mf*

33 *p*

ni - - - hil mol - - - li - - - us

*pp* *sub. f* *f*



36 *poco stringendo...*

*mf* *mp* *mp*

*p* (*molto ped.*)

39  $\text{♩} = 88$

*p* 3 3

a - mor' ni - hil mol - li - us

42

ni - hil mol li - us a - - mo - re\_\_

45

ni - hil mol - li - us\_\_ a - mo - re ni - hil mol - li - us\_\_ ni - hil mol - li - us\_\_

48

ni - hil mol - li - us a - - - mo - re a a -

51

mo - re

54

a - - - - - a - - - - - mo - re - - a -

57

*stringendo...*

- mo - re ni - hil mol - - - - li - us a - - a -

60 *subito* ♩ = 72 *ff* *ritardando...*

a ni - hil vi - o - len - ti - - us a - mo -

64 *subito* ♩ = 100

- re

*f*

(con ped.)

[illegible][illegible]

73

*tr* *tr*

*a* *a*

76

*f* *p* *p*

*a* *ni - - hil* *vi - o - - len - - ti - - us*

79 *ff*

a - - mo - - re

*ff* *mf*

82 *mp*

ni - hil vi - - o len - ti - us a - mor'

*ff* *mp*



85 *mf* *f*

ni - hil vi - o - len - ti - us a - mo - - re\_\_ ni - hil vi - o - len - ti - us\_\_

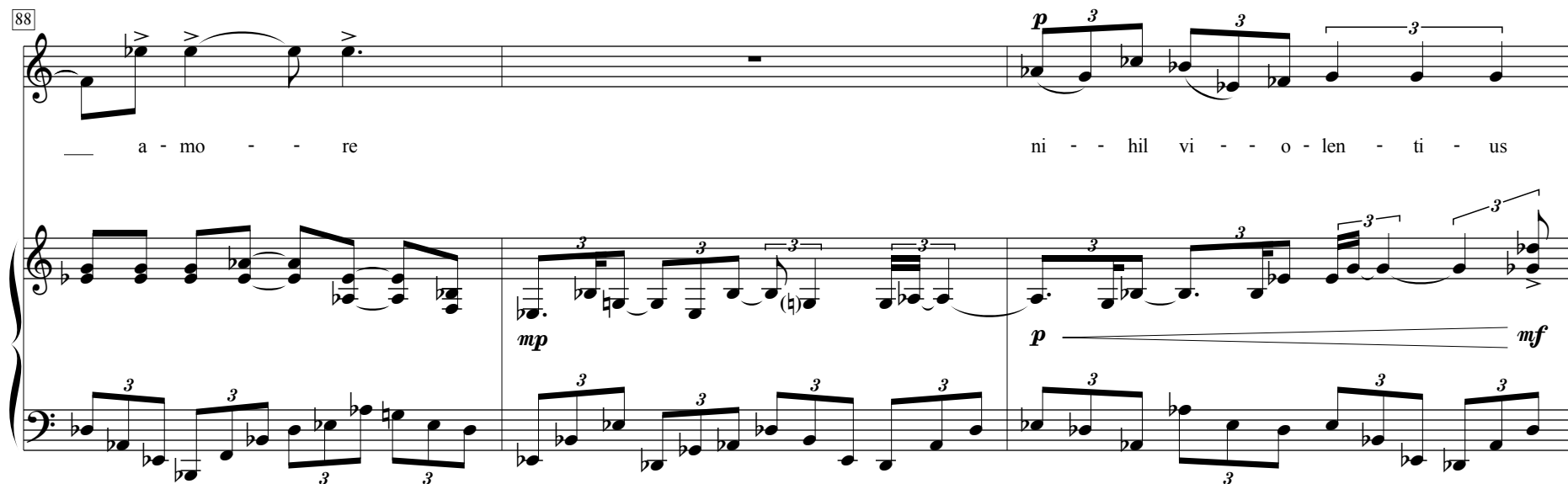
*mf* *f*



88 *p* *mf*

\_\_ a - mo - - re ni - - hil vi - - o - len - ti - us

*mp* *p* *mf*



91

*mf* *tr* *tr*

a - - - - mo - re

*mp* *mf*

94

*p*

97

*mf*

a - - - mor'

*mf*

100

*f*

a - - - mo - re a

*f*

*f*

103 *ff*

a - - - - - mo - - re

*ff* *f* *mf*

106 *mf*

a a a a a a a - - mo - re

108

*mp*

a - - - mo - - - re

*mp*

6 3 3 3 3 3

III

a - - - - - mo - - - - - re a

3 3 3 3 6 3

115

re

a

a

*f*

*f*

117

mo - - re a

This system contains measures 117 and 118. Measure 117 features a vocal line with a melodic phrase starting on a half note, followed by a triplet of eighth notes, and then a quarter note. The piano accompaniment consists of a right hand with a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet, and a left hand with a triplet of eighth notes. Measure 118 continues the vocal line with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet. The lyrics "mo - - re a" are written below the vocal line.

119

a

This system contains measures 119 and 120. Measure 119 features a vocal line with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a right hand with a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet, and a left hand with a triplet of eighth notes. Measure 120 continues the vocal line with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet. The lyrics "a" are written below the vocal line.

[illegible]

Violin I

Violin II

Piano

*pp*

*pp*