

John Christian Rommereim

Convivencia

A Choral Cycle on Ancient Love Poetry in Latin, Hebrew, and Arabic

I Surge amica mea

* II Adiuro vos

* III Vox dilecti

IV Uri tsafon

V Amid the Scent of Absinthe and Moringa

VI Grief Was Between Us

For Choir, String Quartet, and Harp
Vocal score

This score offers the second and third movements of *Convivencia*, a six-movement cycle for choir, string quartet, and harp. The second movement, “adiuro vos,” is a brief recitative-like piece for tenor or soprano solo. The third movement can certainly be performed on its own, but the introductory second movement is offered as an additional option.

Convivencia (“coexistence”) is a term that has been used to describe the period in medieval Spain when Jews, Muslims, and Christians occupied the same territory. The central impulse behind this choral cycle is the attempt to draw connections between these three cultures by focusing on aspects of experience that are shared by everyone around the globe and across the centuries: affection, desire, grief, loss. The texts of *Convivencia* consist of ancient love poetry from the Jewish, Islamic, and Christian traditions. The first three movements are both taken from the biblical Song of Songs--love poetry that plays an important part both in the Jewish and the Christian tradition--and are sung in Latin. The fourth movement (“Uri tsafon”) uses another passage from the Song of Songs, sung in Hebrew. Rabbi Deborah Brin has assisted me with the transliteration and translation of this Hebrew text. The texts for the fifth and sixth movements are by the medieval Andalusian Muslim poet, Ibn `Arabi. When the complete cycle is performed, several ensembles have found it enhances the work to have members of the various faith communities read the various texts in their original language and in translation. The choral cycle was premiered by Susan Swaney and Voces Novae.

II

Adiuro vos

Swear to me, all you daughters,
that you will never awaken love
until it is ripe.

III

Vox dilecti mei

The voice of my love: Listen!
across the hills.
Bounding over the mountains

His arm is a golden scepter with gems of topaz,
His loins the ivory of thrones inlaid with sapphire.

Let me lie among vine blossoms
In a bed of apricots
For I languish from love.

Swear to me, daughters of Jerusalem,
that you will never awaken love
until it is ripe.

II Adiuvo vos

John Rommereim

♩=50 freely, like a recitative

Solo

A - di - u - ro vos fi - li - ae fi - li - ae Je -

Harp

p *mf*

5

ru - sa - lem ne su - sci - ta - tis et

Harp

5

9

e - vi - gi - la - re fa - ci - a - tis de - lec - tam do - nec ip - sa

Harp

9

mf *p*

13

ve - lit

Harp

13

III Vox dilecti

John Rommereim

The musical score is divided into four systems. The first system features a Piano part with a forte (*f*) dynamic, marked with a 3-measure rest and a 3-measure triplet. The second system continues the piano accompaniment with various fingering numbers (5, 6, 3, 5) and a forte (*f*) dynamic. The third system shows the piano accompaniment with a 5-measure rest and a 3-measure triplet. The fourth system introduces the vocal parts: Soprano (S) and Alto (A), both marked with a mezzo-forte (*mf*) dynamic and the instruction "Vox". The piano accompaniment in the fourth system includes a 5-measure rest, a *poco rit.* section, and an *a tempo* section with a 7-measure rest and a 5-measure triplet.

20

T
8 me - - - - i

B

pno.

20

5

5

5

mp

5

poco rit.

23

S
mp

A
p

T
8 *mf* *p*

B
mf *p*

pno.

23

5

tr

mf

23

in mon - ti - bus tran - si - li - ens

in mon - ti - bus tran - si - li - ens

is - te ve - nit sa - li - ens in mon - ti - bus tran - si - li - ens

in mon - ti - bus tran - si - li - ens

28 *mf*

S col-les in mon-ti-bus tran-si-li - ens col-les

A col-les in mon-ti-bus tran-si-li - ens col-les

T ₈ col-les in mon-ti-bus tran-si-li - ens col-les Vox

B *mf*

pno. *mf*

32 *mf*

S ma - nus ill - ius torn - a - til - es

A *mf* ma - nus ill - ius torn - a - til - es

T ₈ di-lec - ti ma - nus ill - - - ius

B *mf* ma - nus ill-ius torn - a - til-es

pno. *mf*

37

S
au - reae plen - ae hy - a - cin - this ven - ter ei - us eb -

A
au - reae plen - - - ae hy - a - cin - this ven - ter ei - us eb -

T
8
hy - a - cin - - - this eb -

B
au - reae plen - ae hy - a - cin - this eb -

pno.
37
37

40

S
ur - ne-us dis-tinc - tus sa - pphy - ris eb - ur - ne-us dis-tinc - tus sa - pphy - ris

A
ur - ne-us dis-tinc - tus sa - pphy - ris eb - ur - ne-us dis-tinc - tus sa - pphy - ris

T
8
ur - ne-us dis-tinc - tus sa - pphy - ris eb - ur - ne-us dis-tinc - tus sa - pphy - ris

B
ur - ne-us dis-tinc - tus sa - pphy - ris eb - ur - ne-us dis-tinc - tus sa - pphy - ris

pno.
40
40

44 (sopranos divide) *mp* Vox

S

44 *mp* Vox

S 2

44 *mp* Vox

A 1

44 (altos divide) *mp* Vox

A

8 *mp* Vox

T

8 *mp* Vox

T 2

8 *mp* Vox

B

44 *mp* Vox

B 2

44 *mp* Vox

pno.

44 *mp*

44 *mp*

Detailed description: This page of a musical score covers measures 44 to 48. It features eight vocal staves (S, S 2, A 1, A, T, T 2, B, B 2) and a grand staff for piano (pno.). The music is in 2/4 time and consists of four measures. The key signature has one flat. The vocal parts are marked with a mezzo-piano (*mp*) dynamic and include phrasing slurs and breath marks. The piano accompaniment also features a mezzo-piano (*mp*) dynamic. A triplet of eighth notes is indicated in measures 45 and 47. The score includes various musical notations such as rests, beams, and slurs.

(all sopranos)
mp *cresc.*

S

Vox di -

S 2

A 1

(all altos)
mp *cresc.*

A

Vox di -

(all tenors)
mp *cresc.*

T

Vox di -

T 2

(all basses)
mp *cresc.*

B

Vox di -

B 2

pno.

mp *cresc.* *mp* *cresc.*

mp *cresc.*

53 *f*

S
lec - ti me - - - - i

A
lec - ti me - - - - i

T
8 lec - ti me - - - - i

B
lec - ti me - - - - i

pno. *f* *pp*

56 *tenderly p*

S
ful - ci-te me flo - ri - bus sti - pa - te

A
p
ful - ci-te me flo - ri - bus sti - pa - te

T
8 *p*
ful - ci-te me flo - ri - bus sti - pa - te

B
p
ful - ci-te me flo - ri - bus sti - pa - te

pno. *p*

60

S
me ma - lis qui - a a - mo - - - - re a -

A
me ma - lis qui - a a - mo - - - - re a -

T
me ma - lis qui - a a - mo - - - - re a -

B
me ma - lis qui - a a - mo - - - - re a -

pno.

64

S
mo - - - - re lang - - - - ue - - o

A
mo - - - - re lang - - - - ue - - o

T
mo - - - - re lang - - - - ue - - o

B
mo - - - - re lang - - - - ue - - o

pno.

p

p

p

p

mf

5

67

S

A

T

B

pno.

67

pp

5

6

7

This musical score page contains five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff begins at measure 67 with a half note, followed by a whole note, and then a half note. The vocal lines are all tied across measures 67 and 68. The piano accompaniment (pno.) is shown in two staves. The right hand starts at measure 67 with a half note, followed by a whole note, and then a half note. The left hand starts at measure 67 with a half note, followed by a whole note, and then a half note. The piano accompaniment features a complex texture with many sixteenth notes and a dynamic marking of *pp* (pianissimo) in measure 69. The piano part ends at measure 70 with a double bar line.

