

EROS

from *The Four Loves*
SATB divisi

Kenneth Tay

MUZIKSEA

TEXT

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

A gown made of the finest wool
Which from our pretty Lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

The Shepherds' Swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.

The Passionate Shepherd to his Love, Christopher Marlowe (1564-1593)

PROGRAMME NOTES

The third movement of a choral cycle, the name *Eros* is taken from C.S. Lewis's 1960 book, *The Four Loves*. The British pastoral style in the Renaissance is encapsulated in the poetry of Christopher Marlowe, which gives a first-person glimpse into the thoughts of a seemingly innocent shepherd-boy: his final words do not include a promise of a lasting relationship. Although we can simply assume that the shepherd is purely blinded by emotions, the selective appeal to sensations and feelings brings to question the trustworthiness of the shepherd. This musical setting is therefore a playful one.

PERFORMANCE NOTES

1. Ghost notes are to be whispered on the given consonant.
2. Glissando should be done only between the connected notes, e.g. the pitch bend starts on beat 2 of **D_b**, arriving on **F** on beat 3 of bar 21 of the 2nd movement.
3. Closed and sung on the ending consonant, i.e. **slain**, **moon** and **pull**.

to Phillip Cooke
EROS
from *The Four Loves*

Christopher Marlowe (1564-1593)

Kenneth Tay (b.1992)

Gleefully ♩ = 128

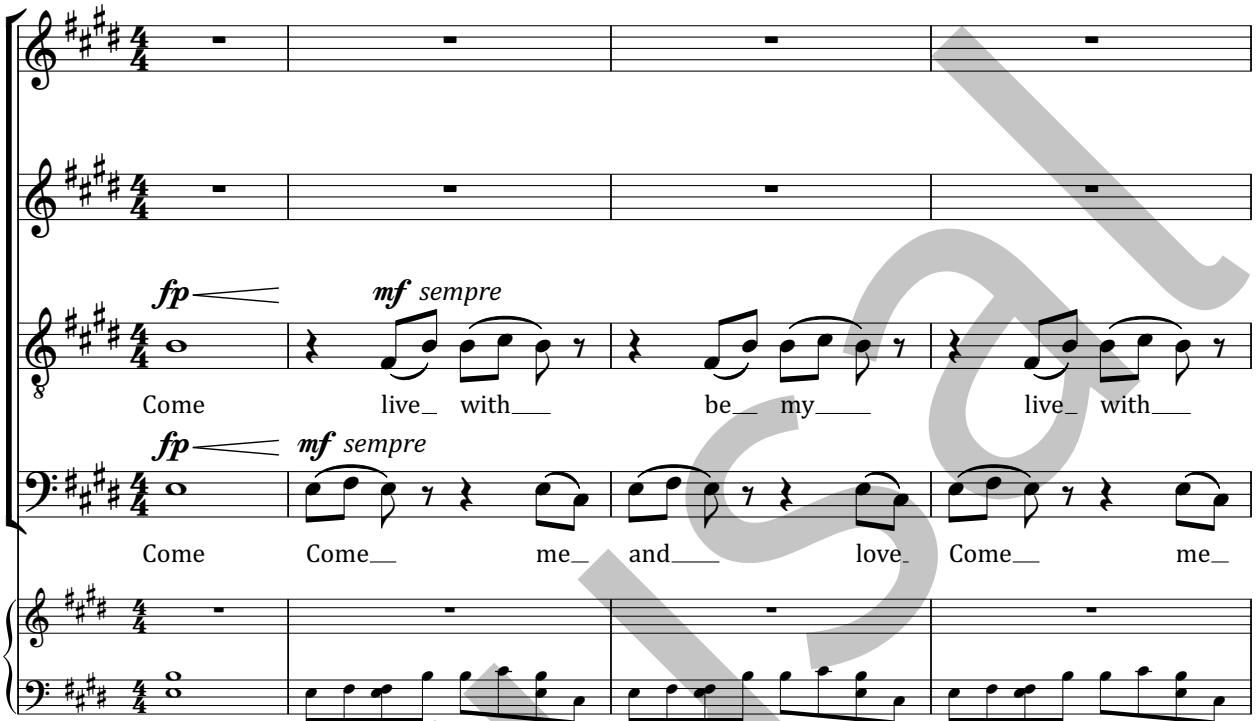
Soprano

Alto

Tenor

Bass

Piano (rehearsal only)



S

A

T

B

Pno.



Unauthorised duplication
of this score is illegal

The Four Loves - EROS

9

S
A
T
B
Pno.

And we will all
be my live with

13

S
A
T
B
Pno.

plea - sures prove,
plea - sures prove,
be my live with
and love Come me and that val - leys
that val - leys groves

17

Soprano (S) vocal line starts with a melodic line over piano accompaniment.

Alto (A) vocal line follows, singing "val - leys" and "Woods,"

Tenor (T) vocal line follows, singing "groves hills_ and_ fields" and "Woods,"

Bass (B) vocal line follows, singing "or_ stee-py moun-tain yields."

Piano (Pno.) accompaniment provides harmonic support throughout the section.

20

Soprano (S) vocal line continues with "stee-py moun-tain yields." and "that_ val - leys"

Alto (A) vocal line follows, singing "groves hills_ and_ fields"

Tenor (T) vocal line follows, singing "yields." and "and we will sit up -"

Bass (B) vocal line follows, singing "and we will sit up -"

Piano (Pno.) accompaniment provides harmonic support throughout the section.

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23

S and fields Woods, or stee-py moun-tain yields. that

A Woods, or stee-py moun-tain yields. that val - leys

T 8 on the rocks see-ing shep - herds feed

B on the rocks see-ing shep - herds feed

Pno.

26

S val - leys groves hills and fields, rocks, rocks,

A groves hills and fields, rocks rocks, rocks,

T 8 their flocks, By shal - low

B their flocks, By shal - low

Pno.

30

S rocks, rocks, rocks, rocks,
A _____ rocks, rocks, rocks, rocks,
T 8 Ri - vers to whosefalls Me - lo - dious birds sing
B Ri - vers to whosefalls Me - lo - dious birds sing
Pno.

34

S Mad-ri-gals, Mad-ri-gals, Mad-ri-gals, Mad-ri gals,
A rocks, 2birds, birds, birds,
T 8 Mad-ri - gals Come live with me
B Mad-ri - gals Come live with me
Pno.

² gliss. only between connected notes
- see preface for details

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38

S Mad-ri gals, Mad-ri gals, Mad-ri gals, Mad-ri gals,
A birds, birds, birds, birds,
T — and be my love — beds of ro -
B — and be my love —
Pno.

42

S Mad-ri gals, — — —
A birds, — — —
T — ses, beds of roses, beds of roses, beds of roses, beds of roses
B — ses, beds of roses, beds of roses, beds of roses, beds of roses
Pno.

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7

46

Soprano (S) vocal line:

And I will make thee beds of

Alto (A) vocal line:

And I will

Tenor (T) vocal line:

ro - ses, beds of ro - ses, beds of ro - ses,

Bass (B) vocal line:

ses, beds of ro - ses, beds of ro - ses, beds of

Piano (Pno.) harmonic support:

50

Soprano (S) vocal line:

ro - ses And a thou - sand fra - grant

Alto (A) vocal line:

make thee beds of ro - ses And a

Tenor (T) vocal line:

beds of ro - ses, beds of ro - ses, beds of ro -

Bass (B) vocal line:

ro - ses, beds of ro - ses, beds of ro - ses,

Piano (Pno.) harmonic support:

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54

Soprano (S) vocal line:

po - - sies. A

Alto (A) vocal line:

thou - sand fra - grant po - - sies. A

Tenor (T) vocal line:

ses, beds of ro - ses, beds of ro - ses, beds of

Bass (B) vocal line:

beds of ro - ses, beds of ro - ses, beds of ro -

Piano (Pno.) piano line:

58

Soprano (S) vocal line:

cap of flow - ers and a kir - tle Em -

Alto (A) vocal line:

cap of flow - ers and a kir - tle Em -

Tenor (T) vocal line:

ro - ses, beds of ro - ses, beds of ro - ses,

Bass (B) vocal line:

ses, beds of ro - ses, beds of ro - ses, beds of

Piano (Pno.) piano line:

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62

Soprano (S) *ff*
broi-ded all with leaves of Myr - tle

Alto (A) *ff*
broi-ded all with leaves of Myr - tle

Tenor (T)
8 beds of ro - ses, beds of ro - ses,

Bass (B)
ro - ses, beds of ro - ses, beds of ro - ses,

Piano (Pno.)

A shade slower ($\text{♩} = 120$)

Soprano (S) *mp* *mf*
A gown made of the fin - est wool

Alto (A) *mp* *mf*
A gown made of the fin - est wool

Tenor (T) *mp* *mf*
A gown made of the fin - est wool

Bass (B) *mp* *mf*
A gown made of the fin - est wool

Piano (Pno.)

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72

Soprano (S) *mp*
 Which from our pret - ty Lambs we pull ³[l] _____

Alto (A) *mp*
 Which from our pret - ty Lambs we pull,

Tenor (T) *mp*
⁸ Which from our pret - ty Lambs we pull Fair

Bass (B) *mp*
 Which from our pret - ty Lambs we pull ³[l]

Piano (Pno.)

³ closed to consonant
 - see preface for details

76

Soprano (S) *p*

Alto (A) *mf*
 slip - pers for — With buc - kles — pur - est gold; —

Tenor (T) *p*
⁸ li - ned the cold, — of the pur - est gold; —

Bass (B) *p*

Piano (Pno.)

80

Soprano (S) vocal line with sustained notes.

Alto (A) vocal line with eighth-note patterns.

Tenor (T) vocal line with eighth-note patterns.

Bass (B) vocal line with sustained notes.

Piano (Pno.) harmonic support with eighth-note chords.

Lyrics: straw and I - vy With Co - ral
A belt of Ivy buds clasps and

84

Tempo I (♩ = 128)

Soprano (S) vocal line with eighth-note patterns.

Alto (A) vocal line with eighth-note patterns.

Tenor (T) vocal line with eighth-note patterns.

Bass (B) vocal line with eighth-note patterns.

Piano (Pno.) harmonic support with eighth-note chords.

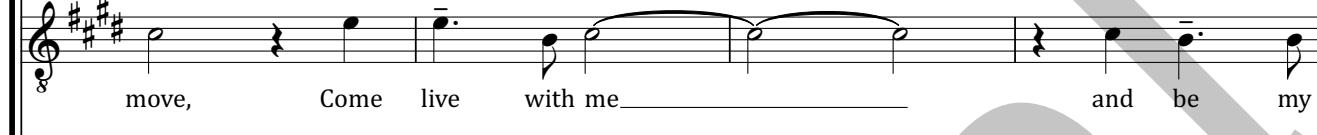
Lyrics: Ah And if these pleas - ures may thee move,
Am - ber studs And if these pleas - ures may thee
Am - ber studs And if these pleas - ures may thee
And if these pleas - ures may thee move,

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88

Soprano (S) 

Alto (A) 

Tenor (T) 

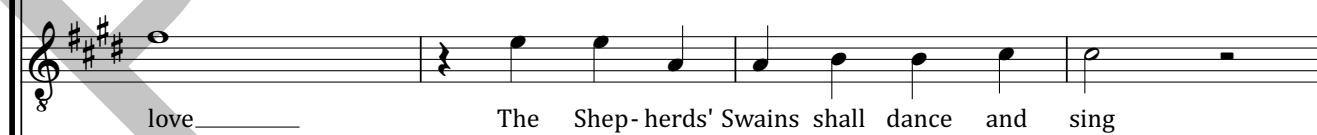
Bass (B) 

Piano (Pno.) 

92

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

Piano (Pno.) 

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106

Soprano (S) *and be my... be my...*

Alto (A) *and be my... be my...*

Tenor (T) *be my love* *love,*

Bass (B) *be my love* *be my...*

Piano (Pno.) *[Accompaniment]*

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

111

Soprano (S) *be my love*

Alto (A) *be my love*

Tenor (T) *my love*

Bass (B) *be my... be my love*

Piano (Pno.) *[Accompaniment]*

p *p*