

Editor's Note

Jean Paul Martini was a renowned composer of operas, symphonies and chamber music in France during the Classical period. He was one of the first in France to write songs with piano accompaniment instead of continuo.

He was born Johann Schwartzendorf in 1741 near Nuremburg in southern Germany. The son of an organist, he studied music and philosophy and then began traveling in 1758, using the pseudonym "Jean Paul Martini." It is under this name that he became known as a composer.

After settling in France in 1764, he was director of music for a number of noblemen in Paris and became well-known for his military music. In 1800 he was appointed teacher of composition at the Conservatoire in Paris. He died in Paris in 1816.

He is known today primarily for the beautiful chanson, *Plaisir d'amour*. On concert recitals it is frequently sung in either the Italian or French versions. Its popularity in the 20th century is owed to the hit recording by Elvis Presley, which adapted *Plaisir d'amour* in English as *Falling in Love with You*.

Plaisir d'amour was originally written for solo voice and piano. This arrangement preserves the lyric nature of the melody in the various parts and includes an optional English translation.

French Pronunciation Guide

Plaisir d'amour ne dure qu'un moment;
Pleh-zeer dah-moor nə dy-rə kœ moh-mã;

chagrin d'amour dure toute la vie
shah-grɛ dah-moor dy-rə too-tə lah vee-ə.

J'ai tout quitté pour l'ingrate Sylvie;
Zhɛh too kee-tay poor lɛ-grah-tə sil-vee-ə;

elle me quitte et prend un autre amant.
el-lə mə kee-teh prɑ̃ dœ noh-trah-mã.

"Tant que cette eau coulera doucement
Tã kə set-toe koo-lə-rah dooss-mã

vers ce ruisseau qui borde la prairie,
vair sə ryee-so kee bor-də lah prai-ree,

je t'aimerai," me répétait Sylvie.
jə teh-mə-reh, mə ray-pay-teh sil-vee-ə.

L'eau coule encor, elle a changé pourtant.
Lo cool ɑ̃-core, ell ah shã-zeh poor-tã.

ə = ("ne") an unaccented nondescript vowel, similar to a lazy "uh."

œ = ("qu'un") round the lips as in "oh" but say a nasalized "eh."

ɛ = ("l'ingrate") use the vowel sound in "cat," but nasalize.

y = ("dure") round the lips as in "oo" but say "ee."

ã = ("encor") use the vowel sound in "on" but nasalize.

PLAISIR D'AMOUR

(The Joys of Love)
for S.A.T.B. voices and piano*

English lyrics by J. JASON CHARNESKY

Music by JEAN PAUL MARTINI (1741-1816)
Arranged by BRUCE TRINKLEY

Smooth and flowing (♩ = ca. 92)

SOPRANO

ALTO

TENOR

BASS

PIANO

con pedale

Plai -
The

Plai -
The

Plai -
The

Plai -
The

Plai -
The

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked 'Smooth and flowing' with a quarter note equal to approximately 92 beats per minute. The key signature has one sharp (F#) and the time signature is 8/8. The piano part features a continuous accompaniment with a 'con pedale' instruction. The vocal parts enter with the lyrics 'Plai - The'.

* Also available T.B.B., Level Three (19177).

3

mp

cha -

But mp

sim.

8va

7

grin d'a - mour du - re tou - te la vi -

O, un - end - ing the pain of that same brief

mp

8va

10 *mf* [11]

e. J'ai tout quit - té pour l'in-gra-te Syl -
 love. I once loved, joy-ous and mad-ly, my

e. J'ai tout quit - té pour l'in-gra-te Syl -
 love. I once loved, joy-ous and mad-ly, my

e. J'ai tout quit - té pour l'in-gra-te Syl -
 love. I once loved, joy-ous and mad-ly, my

e. J'ai tout quit - té pour l'in-gra-te Syl -
 love. I once loved, joy-ous and mad-ly, my

10 [11]

mf

13

vi e; el - le me
 Syl - vi a. But she a -

vi e; el - le me
 Syl vi a. But she a -

vi e; el - le me
 Syl - vi a. But she a -

vi e; el - le me
 Syl - vi a. But she a -

13

16 *mp poco rit.*

qui - té et prend un au - tre a - mant. Plai -
 ban - doned me for an - oth - er love. The

qui - té et prend un au - tre a - mant. Plai -
 ban - doned me for an - oth - er love. The

qui - té et prend un au - tre a - mant. Plai -
 ban - doned me for an - oth - er love. The

qui - té et prend un au - tre a - mant. Plai -
 ban - doned me for an - oth - er love. The

16 *mp poco rit.*

19 *a tempo*

sir d'a mour ne du - re qu'un mo -
 joys of love are lost the mo - ment they're

sir d'a mour ne du - re qu'un mo -
 joys of love are lost the mo - ment they're

sir d'a mour ne du - re qu'un mo -
 joys of love are lost the mo - ment they're

19 *a tempo*

sir d'a mour ne du - re qu'un mo -
 joys of love are lost the mo - ment they're

19 *a tempo*

22

ment; _____ cha - grin d'a - mour du - re tou - te la _____
 won. _____ But O, un - end - ing the pain of that _____

ment; _____ cha - grin d'a - mour du - re tou - te la _____
 won. _____ But O, un - end - ing the pain of that _____

ment; _____ cha - grin d'a - mour du - re tou - te la _____
 won. _____ But O, un - end - ing the pain of that _____

ment; _____ cha - grin d'a - mour du - re tou - te la _____
 won. _____ But O, un - end - ing the pain of that _____

22

8va

25

vi e.
 same brief love.

vi e.
 same brief love.

vi e.
 same brief love.

vi e.
 same brief love.

25

8va

27 *mp*

"Tant que cet - te eau cou - le - ra
 "Just as the stream where we

mf

"Tant que cet - te eau cou - le - ra dou - ce -
 "Just as the stream where we both first fell in

mf

"Tant que cet - te eau cou - le - ra dou - ce -
 "Just as the stream where we both first fell in

27 *mf poco marcato*

30 *mf*

dou - ce - ment vers ce ruis - seau qui bor - de la prai -
 fell in love flows ev - er faith - ful on to the flow - er - ing

mf

ment vers ce - ruis - seau qui bor - de la prai -
 love flows ev - er faith - ful on to the flow - er - ing

mf

ment vers ce - ruis - seau qui bor - de la prai -
 love flows ev - er faith - ful on to the flow - er - ing

30

33 **mp cresc.**

ri - e, je t'ai - me - rai,"
mead - ow, I will love you."

mp cresc.

ri - e, je t'ai - me - rai,"
mead - ow, I will love you."

mp cresc.

ri - e, je t'ai - me - rai,"
mead - ow, I will love you."

mp cresc.

ri - e, je t'ai - me - rai,"
mead - ow, I will love you."

33 **mp cresc.**

36 **sub. mp cresc.**

me ré - pé - tait Syl vi - e.
Dai - ly she prom - ised, my Syl - vi - a.

sub. mp cresc.

me ré - pé - tait Syl - vi - e.
Dai - ly she prom - ised, my Syl - vi - a.

mp cresc.

me ré - pé - tait Syl - vi - e.
Prom - ised, my Syl - vi - a.

mp cresc.

me ré - pé - tait Syl - vi - e.
Prom - ised, my Syl - vi - a.

36 **sub. mp cresc.**

38 *mf*

L'eau cou - lé en - cor, el - lé a chan - gé pour
 Still flows the stream, but she has for - got - ten me

mf *dim.*

L'eau cou - lé en - cor, el - lé a chan - gé pour
 Still flows the stream, but she has for - got - ten me

mf *dim.*

L'eau cou - lé en - cor, el - lé a chan - gé pour
 Still flows the stream, but she has for - got - ten me

mf *dim.*

L'eau cou - lé en - cor, el - lé a chan - gé pour
 Still flows the stream, but she has for - got - ten me

mf *dim.*

41 *rit.* *pp*

tant. whol - ly. Plai -
 The

rit. *pp*

tant. whol - ly. Plai -
 The

rit. *pp*

tant. whol - ly. Plai -
 The

rit. *pp*

tant. whol - ly. Plai -
 The

41 *p* *rit.*

44 *a tempo*

sir d'a - mour ne du - re qu'un - mo -
 joys of love are lost the mo - ment they're

sir d'a - mour ne du - re qu'un - mo -
 joys of love are lost the mo - ment they're

sir d'a - mour ne du - re qu'un - mo -
 joys of love are lost the mo - ment they're

sir d'a - mour ne du - re qu'un - mo -
 joys of love are lost the mo - ment they're

44 *pp a tempo*

47

ment; cha grin d'a - mour du - re tou - te la
 won. But O, un - end - ing the pain of that

ment; cha grin d'a - mour du - re tou - te la
 won. But O, un - end - ing the pain of that

ment; cha - grin d'a - mour du - re tou - te la
 won. But O, un - end - ing the pain of that

47

ment; cha - grin d'a - mour du - re tou - te la
 won. But O, un - end - ing the pain of that

8va

50

vi same - brief e. love.

vi same - brief e. love.

vi same - brief e. love.

vi same - brief e. love.

50

P *cresc. poco a poco*

8va

Detailed description: This block contains the first system of the musical score, measures 50-51. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "vi same - brief e. love." with a long note on "same" and a short note on "brief". The piano accompaniment starts with a rhythmic pattern of eighth notes and includes dynamic markings *P* and *cresc. poco a poco*. A *8va* marking is present in the bass line.

52

rit.

rit.

rit.

rit.

52

mf dim.

rit.

Detailed description: This block contains the second system of the musical score, measures 52-53. The vocal parts are shown with rests and the instruction *rit.* (ritardando). The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf dim.* and *rit.*.