

## ***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 Nuremberg 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-gre dah-moor dy-rə too-toh lah vee-ə.

*I'ai tout quitté pour l'ingrate Sylvie;*  
Zheh too kee-tay poor leh grah-tə sil-vee-ə;

*elle me quitte et prend un autre amant.*  
el-lə mə kee-teh prã 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 ã-core, ell ah shã-zheh 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 T.B.B. voices and piano\*

English lyrics by J. JASON CHARNESKY

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

Smooth and flowing ( $\text{♩} = \text{ca. } 92$ )

TENOR

BARITONE

BASS

PIANO

Smooth and flowing ( $\text{♩} = \text{ca. } 92$ )

*con pedale*

**Preview Only**

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\* Also available S.A.T.B., Level Three (19176).

**3**

sir d'a - mour \_\_\_\_\_ ne du - re qu'un mo - ment; cha -  
joys of love \_\_\_\_\_ are lost the mo-ment they're won. But

sir d'a - mour \_\_\_\_\_ ne du - re qu'un mo - ment; cha -  
joys of love \_\_\_\_\_ are lost the mo-ment they're won. But

sir d'a - mour \_\_\_\_\_ ne du - re qu'un mo - ment; cha -  
joys of love \_\_\_\_\_ are lost the mo-ment they're won. But

**3**

sim.

8va ↘

**7**

grin O, d'a - mour du - re tou - te la vi  
end-ing the pain of that same brief

grin O, d'a - mour du - re tou - te la vi  
end-ing the pain of that same brief

grin O, d'a - mour du - re tou - te la vi  
end-ing the pain of that same brief

**7**

mp

8va ↘

10                      *mf* [11]

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

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

10                      [11] *mf*

vi Syl - vi e; el - le me a -

vi Syl - vi e; el - le me a -

vi Syl - vi e; el - le me a -

13

19177

16

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

qui - te et prend\_ un au - tre a - mant. Plai -  
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qui - te et prend\_ un au - tre a - mant. Plai -  
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*mp* *poco rit.*

19 *a tempo*

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

*a tempo*

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

*a tempo*

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

19 *a tempo*

*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

22

8va

25

vi same brief e. love.

vi same brief e. love.

vi same brief e. love.

25

8va

**27**

*mp*

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

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

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

**27**

*mf poco marcato*

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

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

div.

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

**30**



33

34 *mp cresc.*

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

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

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

33

34 *mp cresc.*

mead - ow, I will love you.

36 *sub. mp cresc.*

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

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

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

36

*sub. mp cresc.*

38 *mf*

L'eau cou - leén - cor, \_\_\_\_\_ el - léa chan - gé \_\_\_\_\_ pourme  
Still flows the stream, \_\_\_\_\_ but she has for - got - ten me

L'eau cou - leén - cor, \_\_\_\_\_ el - léa chan - gé \_\_\_\_\_ pourme  
Still flows the stream, \_\_\_\_\_ but she has for - got - ten me

L'eau cou - leén - cor, \_\_\_\_\_ el - léa chan - gé \_\_\_\_\_ pourme  
Still flows the stream, \_\_\_\_\_ but she has for - got - ten me

38

*mf*

*dim.*

41

*tant.*  
*whol* - *ly.*

*Plai* -  
*The*

*tant.*  
*whol* - *ly.*

*Plai* -  
*The*

*tant.*  
*whol* - *ly.*

*Plai* -  
*The*

41

*p*

*rit.*

*8va* —

**44** *a tempo*

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

*a tempo*

*mel.*

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

*a tempo*

**44**

*pp a tempo*

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

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

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

**47**

*8va*

50

vi same brief e. love.

vi same brief e. love.

vi same brief e. love.

50

p cresc. poco a poco

8va

52

rit.

rit.

rit.

52

mf dim.

rit.

19177

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The musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The score is in common time with a key signature of one sharp. The vocal line starts with 'vi same' followed by a dash, then 'brief' followed by another dash, and finally 'e. love.'. This is followed by a dynamic instruction 'p cresc. poco a poco'. The piano accompaniment consists of three measures, each starting with a eighth note followed by a sixteenth-note pattern. The first measure ends with a dynamic 'rit.'. The second measure also ends with a 'rit.'. The third measure ends with a dynamic 'rit.'. The score is numbered 50 at the beginning and 52 later on. The year '19177' is printed at the bottom left.

