

# Songs of Love & Friendship

Poems of Belle de Zuylen/Isabelle de Charrière

Belle de Zuylen / Isabelle de Charrière  
translated and adapted by Jessica Duchen

Roxanna Panufnik

## 1. Companion

Slightly wistful ♩ = 72

Violin Solo *mp* very freely *pp*

Vln. *f*

Vln. *ppp*

S.1&2A *p*  
Tyoo, tyoo, tyoo, tyoo, tyoo, tee-yoo tyoo, tyoo,

A.1&2A *p*  
tyoo tyoo, tyoo,

T.1&2A

B.1&2A

Vln. *p* (not freely anymore!)

S.1&2B

A.1&2B

T.1&2B *mp*  
Where you

B.1&2B *mp*  
Where you

30

S.1&2A  
tyoo, tyoo, tee - oo, tee-oo, tyoo, tyoo, Tyoo, tyoo, tyoo, tyoo, tyoo, tyoo, tee - oo, tee-oo,

A.1&2A  
yoo tyoo, tee - oo, tee-oo, tyoo, tyoo,

T.1&2A  
*mp* \*)  
Que vous a-vez a - van - ta - - -

B.1&2A  
*mp* \*)  
Que vous a-vez a - van - ta - - -

Vln.  
(4)

T.1&2B  
\*)  
have ad - van - ta - ges,

B.1&2B  
\*)  
have ad - van - ta - ges,

36

S.1&2A  
tyoo, tyoo, tyoo, tyoo, Tyoo, tyoo, tyoo, tyoo, Tyoo, tyoo, tyoo, tyoo, tyoo, ja - loux, ja-loux,

A.1&2A  
Tyoo, tyoo, tyoo, tyoo, tyoo, Tyoo, tyoo, tyoo, tyoo, tyoo, ja - loux, ja-loux,

T.1&2A  
*mp* *p* *mp*  
-ges Moi-neaux, — moi-neaux, moi-neaux, moi-neaux, dont je

B.1&2A  
*mp* *p* *mp*  
-ges Moi-neaux, — moi-neaux, moi-neaux, moi-neaux, dont je

Vln.

A.1&2B  
*mp*  
Spar-rows, — I would en - vy you,

T.1&2B  
*mp*  
Spar-rows, — I would en - vy you,

\*) make sure that the 's' at end of advantages happens the same time as the 'z' at the end of avez.

## SONGS OF LOVE AND FRIENDSHIP

Poems of Belle van Zuylen

When the Groot Omroepkoor's (Netherland's Radio Choir) Chief Conductor Benjamin Goodson and Stiffestivals' violinist-director Daniel Rowland approached me to write a piece for them, I immediately googled 'Dutch poets'. I was intrigued to find the French-sounding name, Isabelle de Charrière (1740–1805). Also known as Belle van Zuylen, she was born and brought up in Utrecht, where the premiere of this new composition would take place.

In the 18th century, it was common for well-to-do families to appoint French tutors for their children and, as a result, everything Belle wrote was in that language. Her writings cover all aspects of life and love, but I was particularly drawn to two poems.

1. *Companion*, for which I have taken three verses from her longer poem *Heureux moineaux*, tells of her envy at how much easier sparrows' relationships with each other are than those between humans. The poem was Belle's reaction to hearing of the philandering Marquis de Lassay, inspiring her to express that 'it is good to flee from love and to prefer a less jealous, less worrisome friendship'. The violin sets the scene, imitating authentic sparrow calls from Californian, Argentinian and Spanish sparrows before the choir enters, taking the sparrows' rhythms and harmonizing the pitch progressions. Here, the English words feature alongside the original French as a bird-like accompaniment.

2. *Conquest*, or 'Quels accents vien-je d'entendre', is a beautifully structured and intensely passionate poem, written as a song for Mademoiselle de Tuyll de Serooskerken, elder daughter of the Lord of Zuylen. It was originally set to the air 'Vous amants, que j'intéresse' – possibly a pre-existing tune or one composed by Belle herself. I have relished creating overtly romantic harmonies with restless textures in English accompanying the yearning melody in French. The violin alternates between accompanying them in lilting broken chords and soaring ardently over the choir.

I am deeply grateful to both Benjamin and Daniel for asking me to do this and to AVROTROS and the Stiffestival for commissioning the work, on the occasion of Benjamin's inaugural concert as the choir's Chief Conductor.

Roxanna Panufnik  
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