

PLAISIR D'AMOUR

GIOVANNI MARTINI

Arranged by

Robert Longfield

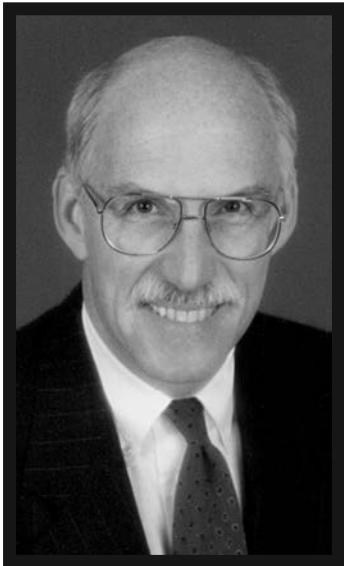
Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Optional Violin 3
(Viola)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Arranger

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan, and was a member of the band under William D. Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years, Mr. Longfield was the band and orchestra director at Davison High School in Davison, Michigan. Since 1987, he has held a similar position at Miami Palmetto Senior High School in Miami, Florida. Mr. Longfield was the recipient of the Teacher of the Year award by the Michigan School Band and Orchestra Association. In 1996, he received the Mr. Holland Award from NARAS for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and has over forty publications to his credit. His compositions and arrangements have been played and recorded by bands throughout the United States, as well as in Canada, Europe, and Japan.

About the Music

The beautiful melody of *Plaisir d'amour* ("The Joys of Love") has been inspiring performers and composers for over 200 years. Martini's 18th-century melodic masterpiece was orchestrated by Hector Berlioz in the 19th century. One hundred years later, it served as the basis for the song *I Can't Help Falling in Love with You*, which was popularized by Elvis Presley.

Both the melody and the accompanying parts should be played in a smooth, *legato*, and expressive manner.

Robert Longfield

String Editing: Dr. Robert D. McCashin

PLAISIR D'AMOUR

GIOVANNI MARTINI
Arranged by
ROBERT LONGFIELD
(ASCAP)

Moderato (♩ = 112)

Violin 1
Violin 2
Opt. Violin 3 (Viola)
Viola
Violoncello
Double Bass

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

11 12 13 14 15

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17

Vln. 1 *espressivo*

Vln. 2 *p*

Opt. Vln. 3 (Vla.) *p*

Vla. *p*

Vcl. *p pizz.*

D.B.

16 17 18 19 20 21

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

22 23 24 25 26 27

31

Vln. 1 *mf*

Vln. 2 *mf*

Opt. Vln. 3 (Vla.) *mf*

Vla. *mf*

Vcl. *mf*

D.B. *arco* *mf*

28 29 30 31 32 33

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

34 35 36 37 38

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

39 40 41 42 43

mp

mp

mp

mp

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

44 45 46 47 48 49

mp

mp

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

f
f
f
f
f
f

50 51 52 53 54 55

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

p
Soli
mf
Soli
mf
Soli
mf
mp
mp

56 57 58 59 60

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

Soli

61 62 63 64 65 66

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

67 68 69 70 71 72

Detailed description: This system of musical notation covers measures 67 to 72. It includes staves for Violin 1, Violin 2, Optional Violin 3 (Viola), Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). Measures 67-70 feature a melodic line in the violins with some slurs and accents. Measure 71 shows a change in dynamics and articulation. Measure 72 continues the melodic development. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

75

mp
mp
mp
mp
mp
pizz

73 74 75 76 77 78

Detailed description: This system covers measures 73 to 78. A box containing the number '75' is placed above the first staff. The key signature changes to two flats (Bb, Eb). Dynamics markings include *mp* (mezzo-piano) and *pizz* (pizzicato) for the double bass. The melodic lines in the violins and viola continue with various articulations. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

cresc.
cresc.
cresc.
cresc.
cresc.
arco

79 80 81 82 83 84

Detailed description: This system covers measures 79 to 84. The key signature remains two flats. The dynamic marking *cresc.* (crescendo) is used in the violin, viola, and cello parts. The double bass part includes the marking *arco* (arco) starting in measure 83. The music features sustained melodic lines with some slurs. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

85 86 87 *mf* 88 89 *mp* 90

mf *mp* *pizz.* *pizz.* *pizz.*

91

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

91 92 93 *f* 94 95 *mf*

mf *mf arco* *f* *mf* *f* *mf*

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

96 97 *f* 98 99 *p* 100

f *f* *p* *mf* *p* *p arco* *p*

Soli

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

rit.

arco

101 102 103 104 105 106

107 A tempo

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

f

107 108 109 110 111 112

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

113 114 115 116 117

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

118 119 120 121 122

mf

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

123 124 125 126 127

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

128 129 130 131 132