

For My Son
Christopher

MORAL MAXIMS
(30 Songs for Thirty Years)

Voice and Piano

By

Allen Sapp

Texts by Rochefoucauld

June – July 1982

Edited by Alan Green, May 2022

The texts in this song cycle are selections from
Reflexions, ou, Sentences et maximes morales
(Paris: Claude Barbin, 1678)

by

François, duc de La Rochefoucauld (1613-1680)

As translated in the edition

Reflections & Moral Maxims of Francois duc de La Rochefoucauld

(San Francisco: D.P. Elder and M. Shepard, 1902)

This work is dedicated to the composer's eldest son Christopher S. Dawson, presented to him for his thirtieth birthday in 1982. The composer includes his son's initials "C D S" prominently in melodic figures in the first and last songs of the cycle (the pitch E-flat is spelled "Es" and pronounced "S" in German).

I

[C S D]

Very slowly

Voice *p*

Na - ture makes mer - it but for - tune sets it _____ to work.

Piano *pp*
legato

[4 x 7 = 28]

II

Moderately fast

Voice *mp*

We have not

Piano *mp*

5

Voice

e - nough strength

Pno.

10 *mf*

Voice

to fol-low all our rea-son, to fol-low all our rea-son.

Pno. *f* *p* *pp*

III

Slowly

Voice *mp*
esp.
Strength and weak - ness of mind are

Piano *mp esp.* *mp*

5
mis - named; Yes, strength and weak - ness of mind

Pno. 5 *p*

10 *p*

are — mis - named; — they are — real - ly on -

Pno.

tenderly

15 *pp* 5 3

ly — the good or hap-py ar - range-ment of our bo-di-ly or - gans. —

Pno.

pp

IV

Rather quickly

mf

Voice: There is — real love,

mf

Piano

6 **mf**

Voice: There is — real love, just — as there

6 **sfz** **sfz** *sec* **pp** **mp**

Pno.

12 **f**

Voice: — are — real — ghosts;

12 **sfz** **p**

Pno.

Detailed description: This musical score is for a voice and piano piece, marked 'Rather quickly'. It consists of three systems of music. The first system (measures 1-5) features a voice line starting with a rest, followed by the lyrics 'There is — real love,' with a **mf** dynamic. The piano accompaniment also starts with a rest, then enters with a **mf** dynamic. The second system (measures 6-11) continues the voice line with 'There is — real love, just — as there'. The piano accompaniment includes dynamics **sfz**, **sfz**, *sec*, **pp**, and **mp**. The third system (measures 12-15) shows the voice line with '— are — real — ghosts;' and a **f** dynamic. The piano accompaniment includes dynamics **sfz** and **p**.

18 *p*

There is real Love

Pno. *pp*

24 *p*

just as there are real ghosts;

Pno. *p*

30 *p*

eve - ry per - son

Pno. *pp*

36 *mf* *f*

speaks of it few

Pno.

sfz *mp* *mf*

f

42 *p*

per - sons have seen it. few

Pno.

ff *mp*

47

per-sons have seen it

Pno.

pp

V

Cavatina

mp

Voice

In grow - ing old

mp cantando

mf

Piano

5

we be - come more fool - ish

5

Pno.

10

and more wise and more wise.

10

Pno.

ritard

3 3 3

VI

Lightly

mf

Voice

Piano

mf

mf

It

6

is great fol - ly, It

Pno.

11

is great fol - ly To

Pno.

16

wish on - ly to be wise !

Pno.

sfz *sfz*

7

VII

Moving gracefully

Voice *p*

Youth is a con - tin - u - al in - tox

Piano *legatissimo p*

5

i - ca - tion; It is the fe - ver

Pno.

10

of rea - son.

Pno.

VIII

Moving comfortably

Voice *mf*

Some - times we meet a fool with wit, _____ Some -

Piano *pp* *pp* *sempre pp*

5 *mf*

times we meet _____ a fool with wit ne - ver

Pno.

10

one with dis - cre - tion.

Pno.

IX

Lively

Voice

Piano

mp

5

mf

Lit - tle minds

Pno.

5

f

10

are too much wound - ed

Pno.

p

15 *f*

by lit - tle things; _____ Great _____

Pno.

20

minds _____ see all

Pno.

cresc. ----- *f* *ff* *p*

sfz *sfz* *sfz*

25 *f* *ff*

and are not e - ven _____ hurt. _____

Pno.

ff *p* *sffz*

X

Languidly

Voice

Piano

p

4

mp

We de - ceive our -

Pno.

7

selves if we be - lieve that there are

Pno.

10

vi - - - o - lent Pas - sions like am - bi - tion

Pno. *cresc.* *f*

14

and Love which can Tri - umph

Pno. *mp*

17

o - ver o - thers

Pno. *pp*

20

Id - el - ness lang - uish - ing as she

Pno.

ppp

23

is, does not of - tin fail in be - ing

Pno.

26

mis - tress; she u - surps au - thor - i - ty o - ver

Pno.

sva

28

all the plans and ac - tions of life; im - per -

Pno.

30

cep - ti - bly con - su - ming and des - troy - ing both pas - sions and vir - tues.

Pno.

XI

Very Slowly

Voice

mf 5
Mag - na - nim - i - ty

mp legato

sempre pedale

5

5

des - pis - es all, to win all

Pno.

XII

Moderately fast

Voice

Piano

mf Roughly!

6 *f* Roughly

It is far eas - i - er

Pno.

11 *p*

to be wise for

Pno.

f
subito pp

16 *f*

oth - ers, It is far

Pno. *mp*

21 *mp*

eas - i - er to be wise for oth - ers than to

Pno. *mp*

26

be so for one - self!

Pno.

XIII

Sadly

mf

Voice

Piano

cantabile mp

esp. delicately

We

5

of - ten go from Love to Am - bi - tion, —

Pno.

10

but we nev - er

Pno.

p

15

re - turn from am - bi - tion to love.

Pno.

8^{va}

XIV

Quickly

Voice

f Wit *mp* some - times

Piano

ff *f*

5 *p* en - a - bles us to

Pno.

mp *pp* *mf*

10 *f* act rude - ly

Pno.

ff

XV

Moving gracefully

Voice

Piano

mf

5

mf

We _____ may

Pno.

10

for - give those _____

Pno.

cantabile

15 *mf*

who bore us

Pno.

20

we can - not

Pno.

25 *mf*

for - give those

Pno.

30

non dim. -----

whom we bore

Pno.

non dim. -----

Detailed description: This is a musical score for a voice and piano piece. The page is numbered 'XV' at the top center and '3' at the top right. The music begins at measure 30. The voice part is written in a single treble clef staff. It contains the lyrics 'whom we bore' with a long horizontal line under 'bore' indicating a sustained note. Above the staff, there is a dynamic marking '*non dim.*' with a dashed line extending across the measures. The piano accompaniment is written in two staves (treble and bass clefs) grouped by a brace on the left, labeled 'Pno.'. The piano part features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking '*non dim.*' with a dashed line is placed between the two piano staves. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be common time based on the note values.

XVI

Very slowly

Voice *mf*

How - ev - er we dis - trust, how - ev - er we dis - trust the sin -

Piano *mf*

4

cer - i - ty of those whom we talk with we

Pno.

7

al - ways be - lieve them more sin - cere with us than with o - thers!

Pno.

XVII

Moderately fast

Voice *mf*

There _____ is great a - bi-li-ty in know-ing how

Piano *mp*

6 *mp*

to con - ceal _____ one's a - bi - li - ty _____ .

Pno. *p*

sfz *sfz*

XVIII

Not too slowly

mezza voce

p

Voice

When _____ we _____

Piano

mp
legato

(Constant blurring)

5

do not _____ find _____ peace of

Pno.

10

mind in our - selves it is

Pno.

p

15

ues - less to seek it else - where _____

Pno.

pp

XIX

Nostalgically

Voice

Piano

pp Precisely!

4

Pno.

8

Pno.

12 *p* We

Piano accompaniment for measures 12-14. The right hand features chords and moving lines, while the left hand provides a bass line with some grace notes.

15 par - don in the de - gree that we love _____

Vocal line for measures 15-17 with lyrics: "par - don in the de - gree that we love _____". The piano accompaniment continues with chords and a bass line.

XX

Moderately fast

Voice

Piano

pp

4

Voice

f

They on - ly are

Pno.

8

Voice

des - - - pi - ca - ble who fear

Pno.

12

to be des - pised

Pno.

f marcato

16

They on - ly are des - pi - ca - ble who

Pno.

pp

20

fear to be des - pised!

Pno.

f

XXI

Moving gracefully

Voice *mf*

Ab - sence ex - tin - guish - es small

Piano *mf*
legato

5

pas - sions and in - creas - es great ones

Pno.

5

10

As the wind will blow out a can - dle

Pno.

10

15

and blow in a fire

Pno.

Detailed description: This musical score consists of two systems. The first system is the vocal line, starting at measure 15. It features a melodic line with a long slur over measures 15-18. The lyrics are 'and blow in a fire'. The word 'in' is marked with a triplet. The second system is the piano accompaniment, also starting at measure 15. It is written in G minor (one flat) and 3/4 time. The right hand has a melodic line with a slur and a triplet in measure 17. The left hand has a descending bass line with a slur, ending on a sharp sign in measure 18.

XXII

Quickly

Voice

Piano

ff Powerfully

Detailed description: This system shows the beginning of the piece. The voice part consists of a single whole rest on a treble clef staff. The piano accompaniment is written for two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The bass staff begins with a half note G3, followed by a quarter note F#3, and then a quarter note E3. The tempo marking 'Quickly' and dynamic marking '*ff* Powerfully' are present.

5 *f*

More per - sons ex - ist

Pno.

Detailed description: This system contains the first vocal line. The voice staff starts at measure 5 with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The piano accompaniment continues from the previous system. The treble staff has a half note G4, followed by a quarter note F#4, and then a quarter note E4. The bass staff has a half note G3, followed by a quarter note F#3, and then a quarter note E3. The dynamic marking '*f*' is present.

10

with - out self - love

Pno.

Detailed description: This system contains the second vocal line. The voice staff starts at measure 10 with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The piano accompaniment continues from the previous system. The treble staff has a half note G4, followed by a quarter note F#4, and then a quarter note E4. The bass staff has a half note G3, followed by a quarter note F#3, and then a quarter note E3.

15

than with - out en - vy

Pno.

15

sfz

8^{va}-1

Detailed description: This is a musical score for a voice and piano. The voice part is on a single staff with a treble clef. It begins at measure 15 with a whole rest, followed by a quarter rest, then a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics 'than with - out en - vy' are written below the notes. The piano part consists of two staves, treble and bass clefs. It also begins at measure 15. The right hand plays chords in the treble clef, while the left hand plays single notes in the bass clef. A 'Pno.' label is on the left. A '15' measure marker is above the first measure. A '*sfz*' dynamic marking is above the fourth measure. An '8^{va}-1' instruction is below the bass staff in the fourth measure.

XXIII

Agreeably

Voice *p*

How - ev - er rare true Love is

Piano *p intimately*

5

True friend - ship is rar - er

Pno.

10

True friend - ship is rar - er

Pno.

XXIV

Not too fast

Voice

Piano

mp lightly

5 *p*

In the hu - man heart there is a per -

Pno.

10

pet - u - al gen - er - a - tion of pas - sions; so that the ru - in of

Pno.

15 *pp*

one is al-most al-ways the foun-da-tion of a-no-ther.

Pno. *pp*

XXV

Sinuously

Voice

Piano

f dim.

Pno.

mf mp

Pno.

p pp

8va

4 7

It is diff - fi - cult to de - fine

7

Love; _____ all we can say is:

Pno.

5 4

ppp

10

in the soul, it is a de-sire to rule, _____ in the

Pno.

delacately

14

mind it is a sym-pa-thy, _____ and in the bo-dy _____ it is a

Pno.

18

hid-den and del-i-cate wish to pos-sess what we love

Detailed description: This block shows the vocal line for measures 18 through 21. The music is written on a single treble clef staff. The time signature changes from 9/16 to 5/16 and back to 9/16. The lyrics are: "hid-den and del-i-cate wish to pos-sess what we love". There is a fermata over the end of the phrase.

Pno.

Detailed description: This block shows the piano accompaniment for measures 18 through 21. It consists of two staves: a treble clef staff and a bass clef staff. The time signature changes from 9/16 to 5/16 and back to 9/16. The piano part features arpeggiated chords and moving lines in both hands.

22

Detailed description: This block shows the vocal line for measure 22. The staff is empty, indicating a rest for the voice.

Pno.

cresc.

Detailed description: This block shows the piano accompaniment for measures 22 through 25. It consists of two staves: a treble clef staff and a bass clef staff. The time signature changes from 5/16 to 6/16. The piano part features arpeggiated chords and moving lines in both hands. A *cresc.* (crescendo) marking is present at the end of the section.

26

Detailed description: This block shows the vocal line for measure 26. The staff is empty, indicating a rest for the voice.

Pno.

Detailed description: This block shows the piano accompaniment for measures 26 through 29. It consists of two staves: a treble clef staff and a bass clef staff. The time signature changes from 6/16 to 9/16. The piano part features arpeggiated chords and moving lines in both hands.

28

Pno.

mf

(cresc.)

f

30

f

plus ma - ny my - ster - ies

Pno.

XXVI

Slowly

p

Voice

What grace is to the bo-dy good sense— is to the mind.

mp

Piano

XXVII

Crisply

Voice *f*

He is real - ly wise who is

Piano *mp*

6

net - tled at no - thing.

Pno. *mf*

12 *p*

He is real - ly wise who is net - tled at no - thing.

Pno. *p*

XXVIII

Smoothly

Voice

p

As it is the

Piano

p

8va

5

mark of great minds to say ma - ny

Pno.

8va

10

things in a few words So it is that of lit - tle

Pno.

15

minds to use ma ny words to say no-thing.

15

Pno.

Detailed description: This is a musical score for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "minds to use ma ny words to say no-thing." The piano part consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The piano part features a complex accompaniment with many beamed eighth notes and chords. A large slur covers the piano accompaniment from measure 15 to the end of the page. The page number "15" is written above the first measure of both the voice and piano parts.

XXIX

Not so quickly!

mf

Voice

The

Piano

f Pompously but precisely

5

ex - treme de - light

Pno.

5

sfz *mp*

10

we take in talk - ing of our - selves should

Pno.

10

15

warn us that it is not shared by those who listen.

Pno.

mf *p*

Detailed description: This is a musical score for a voice and piano. The voice part is on a single staff with a treble clef and a 3/8 time signature. It begins at measure 15 with the lyrics 'warn us that it is not shared by those who listen.' The piano accompaniment is on two staves (treble and bass clefs) with a 3/8 time signature. It features various chords and melodic lines, with dynamic markings of *mf* and *p*. The score ends with a double bar line.

XXX

Moving gracefully

Voice *mf*

In all pro - fes-sions we af - fect a part and

Piano *mp legato*

6

Voice

an ap - pear - ance to seem what we wish to

Pno. *mp*

11

Voice *p*

be. In all pro - fes-sions

Pno. *p* *mf*

16

we af - fect a part and an ap - pear - ance

Pno.

21

to seem what we wish to be.

Pno.

26

mf

Thus the

Pno.

31

world is merely composed of

Pno.

pp Clearly!

p

8va

37

ac - tors of ac - tors.

Pno.

dim. *ppp*

ppp

D

S

C

Cincinnati
July 9, 1982