



The Kisses of Love

By Bill Fortenberry and Jordan Grigg

The Kisses of Love

(vocal duet and piano)

Bill Fortenberry

Jordan Grigg

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With expression ♩=92

rit. A tempo

Mezzo Soprano Solo

Baritone Solo

Piano

Re -

6

mf

My

mem - ber how you felt when we first embraced?

My

mem - ber how you felt when we first embraced?

12

knees be-gan to shake, and my heart beat raced.

mf

Your

17

mf

We start-ed some-thing

face lit up with smiles noth-ing could e - rase. We start-ed some-thing

22

rit. *f* A tempo

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a double bar line.

new blessed by God's great grace._____ Oh, what an o-cean of won - drous bliss._____

new blessed by God's great grace._____ Oh, what an o-cean of won - drous bliss._____

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The system ends with a double bar line.

29

The second system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line continues the melodic phrase from the previous system. The piano accompaniment continues with harmonic support. The system concludes with a double bar line.

— Oh what a moun-tain of rad - iance this._____ A life - long ad

— Oh what a moun-tain of rad - iance this._____ A life - long ad

The piano accompaniment for the second system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The system ends with a double bar line.

35

ven-ture in hap - pi - ness. Oh, cling to the mag - ic of love's_ first

ven-ture in hap - pi - ness. Oh, cling to the mag - ic of love's_ first

The musical score for measures 35-40 consists of three systems. The first system contains the vocal line in a treble clef with lyrics: "ven-ture in hap - pi - ness. Oh, cling to the mag - ic of love's_ first". The second system contains the vocal line in a bass clef with the same lyrics. The third system contains the piano accompaniment, with a treble clef for the right hand and a bass clef for the left hand. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

41

kiss. _____

kiss. _____

The musical score for measures 41-46 consists of three systems. The first system contains the vocal line in a treble clef with lyrics: "kiss. _____". The second system contains the vocal line in a bass clef with the same lyrics. The third system contains the piano accompaniment, with a treble clef for the right hand and a bass clef for the left hand. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

47

Musical score for measures 47-52. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: a vocal line, a bass line, and a piano accompaniment. The vocal line begins with a rest in measure 47 and starts in measure 48 with the lyrics "As we grew to - geth - er and our lives en -". The piano accompaniment starts in measure 47 with a series of chords and a melodic line in the right hand, and a bass line in the left hand. The dynamic marking *mf* is present in both the vocal and piano parts.

53

Musical score for measures 53-58. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: a vocal line, a bass line, and a piano accompaniment. The vocal line begins with a rest in measure 53 and starts in measure 54 with the lyrics "My life be-came yours, and yours be-came". The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. The dynamic marking *mf* is present in the vocal part. The lyrics "twined," are positioned below the bass line in measure 54.

59

mf

mine. God filled our quiv-er with ar - rows fine. They were

mf

God filled our quiv-er with ar - rows fine. They were

65

rit. *f* **A tempo**

bund-les of joy well, most of the time Oh, what an o-cean of

bund-les of joy Oh, what an o-cean of

71

won - drous bliss. Oh what a moun-tain of rad - iance this.

won - drous bliss. Oh what a moun-tain of rad - iance this.

77

A life - long ad-ven-ture in hap - pi - ness. The mag - ic grows

A life - long ad-ven-ture in hap - pi - ness. The mag - ic grows

83

deep - er with ev - e ry kiss

deep - er with ev - e ry kiss

90

p

The grand-kids are per-fect in e - very way. They're bril-liant and

p

96

pret-ty and al-ways o - bey

And still e-very mo-ment and e-very day, My

p

102

rit. A tempo

Oh, what an o - cean of

heart-beat skips when I look your way_____ Oh, what an o - cean of

p

108

won - drous bliss. _____ Oh what a moun-tain of rad - iance this. _____

won - drous bliss. _____ Oh what a moun-tain of rad - iance this. _____

The musical score for measures 108-113 consists of three systems. The first system contains the vocal line (treble and bass clefs) with lyrics. The second system contains the piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "won - drous bliss. _____ Oh what a moun-tain of rad - iance this. _____".

114

— A life - long ad-ven-ture in hap - pi - ness. The mag-ic last

— A life - long ad-ven-ture in hap - pi - ness. The mag-ic last

The musical score for measures 114-119 consists of three systems. The first system contains the vocal line (treble and bass clefs) with lyrics. The second system contains the piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "— A life - long ad-ven-ture in hap - pi - ness. The mag-ic last".

120

long - er with ev - e ry kiss _____

long - er with ev - e ry kiss _____

127

mf

And now as sounds fade and the lights grow dim,

mf

And now as sounds fade and the lights grow dim,

mf

133

and you've a qui - ver-ing

Your limbs have grown fee-ble

138

chin

It's a

But the mag - ic of love still burns with - in

144

rit. **A tempo** 13

joy di - vine that will ne - ver end Oh, what an o - cean of

Oh, what an o - cean of

150

won - drous bliss. Oh what a moun - tain of rad - iance this.

won - drous bliss. Oh what a moun - tain of rad - iance this.

156

— A life - long ad-ven-ture in hap - pi - ness. We'll cling to the

— A life - long ad-ven-ture in hap - pi - ness. We'll cling to the

162

rit.

mag - ic 'til_ love's_ last kiss_____

mag - ic 'til love's_ last kiss_____

169 . . . **Slower** ♩=72 **molto rit.**

p

We'll cling to the ma - gic _____ 'til love's last kiss _____

p

We'll cling to the ma - gic _____ 'til love's last kiss _____

p

176 **molto rit.**

molto rit.