

# *Song of Songs*

By Ryan Malone

An oratorio in two parts  
For chorus, soloists and string orchestra

VOCAL-PIANO SCORE

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## VOCAL-PIANO SCORE

### CAST

The Double-Minded Bride (Shulamite) .....	Soprano, Mixed Chorus
The Bridegroom (Beloved) .....	Baritone
Daughters of Jerusalem .....	Female Duet
Narrator of Solomon's Tale .....	Tenor

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PART ONE  
1. Let Him Kiss Me

Song 1:2-3

Ryan Malone

**Andante rubato** ♩ = 76

Soprano Solo

SOPRANO

ALTO

TENOR

BASS

Piano

**Andante rubato** ♩ = 76

*p*

*pp*

**Moderato** ♩ = 84  
non vib.

7

S. *p*

Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_ Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_

A. *p*

Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_ Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_

T. *p*

Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_

B. *p*

Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_

Pno. **Moderato** ♩ = 84

14 *mp*

S. Solo For Your love is bet-ter than wine, Your love is bet-ter than wine.

S.

A. *pp* Let him kiss me.

T. *pp* Let him kiss me.

B. *pp* Let him kiss me.

Pno.

21 *mf*

S. Solo Your a - noint-ing oils are fra-grant. For Your name is oil\_ poured out, For Your

S. oils are fra-grant.

A. oils are fra-grant. Let him kiss me.

T. *mp* oils are fra - grant. Let him kiss me.

B. *mp* oils are fra-grant. Let him kiss

Pno.

28

S. Solo name is oil poured out, poured out,

S. Let him kiss me with the kis-ses of his mouth.

A. Let him kiss me with the kis-ses of his mouth.

B. me.

Pno. *mf*

36

S. Solo There-fore the vir - gins love

S. Let him kiss me with the kis-ses of his mouth. Let him kiss me with the kis-ses of his

A. Let him kiss me with the kis-ses of his mouth.

T. Let him kiss me with the kis-ses of his mouth.

B. Let him kiss me with the kis-ses of his mouth.

Pno.

42

S. Solo *mp*  
You, the vir - gins love You. *mp* ooh

S. *mp*  
mouth. There-fore the vir - gins love you *mp*

A. *mp*  
There-fore the vir - gins love

T. *mp*  
There-fore the vir - gins love you *mp*

B. *mp*  
There-fore the vir - gins love

Pno.

47

S. Solo *rit.* *p*  
ooh

S. *p*  
ooh

A. *p*  
you

T. *p*  
you

B. *p*  
you

Pno. *rit.* *pp*

## 2. Let Us Run!

Song 1:4

**Moderato maestoso** ♩ = 84

Soprano Solo

*f* Draw me af-ter You, Let\_ us run! Draw me af-ter You, Let\_ us

SOPRANO

ALTO

TENOR

BASS

Piano

**Moderato maestoso** ♩ = 84

4

**allarg.** **a tempo**

S. Solo

run!

T.

*non vib. mf* The king has brought me\_ in - to his

B.

*non vib. mf* The

**allarg.** **a tempo**

Pno.

*mf*

8

S. *non vib. mf* *mp*  
 The king has brought me in - to his cham-bers, in -

A. *non vib. mf*  
 The king has brought me in - to his

T. *mp*  
 cham-bers. in - to his cham - bers,

B. *mf*  
 king has brought me in - to his cham-bers. The

Pno. *mf*

11

S. *p* *mf*  
 to his <sup>3</sup> cham - bers, his cham - bers, The

A. *mp*  
 cham-bers. The king has brought me

T. *p*  
 in - to his cham - bers,

B. *mf*  
 king has brought me in - to his cham-bers, The king has brought me in - to his cham-bers. The

Pno. *mf*



15

S. *mp*  
king has brought me in - to his cham - bers. in - to

A. *mf*  
in - to his cham - bers, in - to his cham - bers, The

T. *mf* *mp*  
in - to his cham - bers, The king has brought me in - to his cham - bers, in -

B. *mp*  
king has brought me in - to his cham - bers, The

Pno.

19

S. Solo *mf* *f*  
Draw me af - ter You, Let us run! Draw me af - ter You,

S. *mf*  
his cham - bers, The king has brought me in - to his

A. *mp*  
king has brought me in - to his cham - bers. in - to his

T. *mp*  
to his cham - bers, in - to his

B. *mp*  
king has brought me in - to his cham - bers. The king has

Pno.

22

S. Solo

Let us run! Draw me af-ter You, Let us run! Draw me af-ter you,

S.

*mp*  
cham-bers. in - - to his cham -

A.

*mf*  
cham - bers, in - - to his cham - bers, The king has brought me in-to his

T.

*mf*  
cham - bers, The king has brought me in - to his cham-bers, in - - to his

B.

brought me in - to his cham - bers, The king has brought me in-to his

Pno.

26

S. Solo *f*

S. let us run! We will be glad <sup>3</sup> and re-

S. bers, in - to his cham - bers,

A. cham - bers. The king has brought me in - to his cham - bers.

T. cham - bers, in - to his cham - bers,

B. cham - bers. The king has brought me in - to his cham - bers.

Pno. *f*

30

S. Solo *ff*

joyce in You; We will re-mem-ber Your love more than wine; For the up - right love

Pno. *mf* *f*

35

S. Solo

You. For the up - right

Pno.

39

S. Solo

love \_\_\_\_\_ You. For the up-right love You. \_\_\_\_\_

Pno.

*p*

45

S. Solo

Draw me af-ter You, Let\_ us run!

S.

Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_

A.

Let him kiss me with the kis-ses of his mouth. \_\_\_\_\_

T.

8

The king has brought me\_ in-to his cham - bers. \_\_\_\_\_ The king has brought me\_ in-to his

B.

The king has brought me\_ in-to his cham - bers. \_\_\_\_\_ The king has brought me\_ in-to his

Pno.

*mp*

49

S. Solo *mf*  
 Draw me af-ter You, Let\_ us run!

S. *mf* *f*  
 Let him kiss me with the kis - ses of his mouth. oh

A. *mf* *f*  
 Let him kiss me with the kis - ses of his mouth. oh

T. *mf*  
 cham-bers. The king has brought me in - to his cham-bers.

B. *mf*  
 cham-bers. The king has brought me in - to his cham-bers.

Pno. *mp* *f*

53

S. *mf* *p* *pp* *molto rit.* *attacca*  
ooh mm ooh

A. *mf* *p* *pp*  
ooh mm ooh

T. *f* *mf* *p* *pp*  
ooh mm ooh

B. *f* *mf* *p* *pp*  
ooh ooh

Pno. *mf* *pp* *molto rit.* *attacca*

# 3. I Am Black Yet Lovely

Song 1:5-6

**Andante moderato** ♩ = 69

*p non vib.*

SOPRANO  
I am black, yet love - ly, O daugh-ters of Je - ru - sa - lem.\_\_\_\_

ALTO  
I am black, yet love - ly, O daugh-ters of Je - ru - sa - lem.\_\_\_\_

TENOR  
I am black, yet love - ly, O daugh-ters of Je - ru - sa - lem.\_\_\_\_

BASS  
I am black, yet love - ly, O daugh-ters of Je - ru - sa - lem.\_\_\_\_

Piano

5

S.  
I am black, yet love - ly. Like the tents of Ke - dar.  
kay - dahr

A.  
I am black, yet love - ly. Like the tents of Ke - dar.  
kay - dahr

T.  
I am black, yet love - ly. Like the tents of Ke - dar.  
kay - dahr

B.  
I am black, yet love - ly. Like the tents of Ke - dar.  
kay - dahr

Pno.

*pp*

9

S. Like the drapes of So-lo-mon. I am black, yet love-ly, yet love-ly, *f* *pp* rit.

A. Like the drapes of So-lo-mon. I am black, yet love-ly, yet love-ly, *f* *pp*

T. Like the drapes of So-lo-mon. I am black, yet love-ly, yet love-ly, *f* *pp*

B. Like the drapes of So-lo-mon. I am black, yet love-ly, yet love-ly, *f* *pp*

Pno. *mf* rit.

14 **Moderato** ♩ = 84

S. *p* Stare not at my dark-ness; The sun has scorched my skin! *mf* Stare not at my

A. *p* Stare not at my dark-ness; The sun has scorched my skin! *mf* Stare not at my

T. *p* Stare not at my dark-ness; The sun has scorched my skin! *mf* Stare not at my

B. *p* Stare not at my dark-ness; The sun has scorched my skin! *mf* Stare not at my

Pno. *pp* *mf*



19

S. *f*  
 dark - ness; The sun has scorched my skin! My mo-ther's sons have

A. *f*  
 dark - ness; The sun has scorched my skin! My mo - ther's sons have

T. *f*  
 dark - ness; The sun has scorched my skin! My mo - ther's sons have

B. *f*  
 dark - ness; The sun has scorched my skin! My mo - ther's sons have

Pno.

23

S. *mf* *mp*  
 burned me, My mo-ther's sons have burned me, They made me keep the vine - yard, but my

A. *mf* *mp*  
 burned me, My mo - ther's sons have burned me, They made me keep the vine - yard, but my

T. *mf* *mp*  
 burned me, My mo-ther's sons have burned me, They made me keep the vine - yard, but my

B. *mf*  
 burned me, My\_ mo - ther's sons have burned me, They made me keep the vine-yard, \_

Pno.

28

S. *ppp* rit. . . . . **Tempo I** *p*  
 own have I not kept. my own have I not kept. I am black, yet love - ly, O

A. *ppp* *p*  
 own have I not kept. my own have I not kept. I am black, yet love - ly, O

T. *ppp* *p*  
 own have I not kept. my own have I not kept. I am black, yet love - ly, O

B. *ppp* *p*  
 my own have I not kept. I am black, yet love - ly, O

Pno. *p*

34

S. *pp* rit. . . . .  
 daugh-ters of Je - ru - sa - lem. I am black, yet love - ly,

A. *pp*  
 daugh-ters of Je - ru - sa - lem. I am black, yet love - ly,

T. *pp*  
 daugh-ters of Je - ru - sa - lem. I am black, yet love - ly,

B. *pp*  
 daugh-ters of Je - ru - sa - lem. I am black, yet love - ly,

Pno. rit. . . . .

# 4. Follow the Footprints of the Flock

Song 1:7-11

**Con moto** ♩ = 80

*mp* *mf*

Soprano Solo

Tell me, O you whom my soul loves \_\_\_\_\_ Tell me, O

Baritone Solo

Piano

*pp*

7

*mp*

Sop. Solo

you whom my soul loves \_\_\_\_\_ Where you feed your

Pno.

12

*mf*

Sop. Solo

flock \_\_\_\_\_ Where it rests at

Pno.

16 *f*

Sop. Solo  
noon \_\_\_\_\_ for why \_\_\_\_\_ should I

Pno. *mf*

20

Sop. Solo  
turn a - side \_\_\_\_\_ by your com - pa - nions' flocks \_\_\_\_\_

Pno.

26

Sop. Solo

Bar. Solo *mp*  
If you do not know O fair - est of wom - en fol - low the

Pno. *p*

33 *mf*

Bar. Solo  
foot - prints of the flock \_\_\_\_\_ And\_ graze your goats by\_

Pno. *pp* *p*

38

Bar. Solo

— the shep - herd's tents. — Fol - low the foot-prints of the flock —

Pno.

44

*f*

Bar. Solo

Fol - low the foot - prints, the foot - prints of the flock

Pno.

*mf*

48

Bar. Solo

Fol - low the foot-prints, the foot - prints, the foot - prints of the flock. —

Pno.

54 *mf*

Bar. Solo

I have com - pared you O my love to a mare in

Pno.

*p*

59 *f*

Bar. Solo

Pha - roah's cha - ri - ots. Your cheeks a -

Pno.

*mf*

63

Bar. Solo

dorned with beads, your neck with strings of pearls. We will make you

Pno.

7

67

Bar. Solo

beads of gold beads of gold with sil - ver studs

Pno.

72 *mf*

Sop. Solo *ah* *ah*

Bar. Solo *ff*

Pno. *f*

Fol - low the foot-prints, the foot-prints of the flock. Fol - low the

77 *mp*

Sop. Solo *ah*

Bar. Solo *mf*

Pno. *p*

foot - prints, the foot - prints, the foot-prints of the flock. And\_ graze your

83 **Freely**

Sop. Solo

Bar. Solo *p*

Pno. **Freely** *pp*

goats by\_ the shep-herd's tents\_ fol- low the foot-prints of the flock\_

# 5. The King at His Table

Song 1:12-14

**Poco piu mosso** ♩ = 76

**SOPRANO** *non vib. f*  
While the king\_\_ sits at his ta - ble,

**ALTO** *non vib. mp*  
While the king\_\_ sits at his ta- ble,\_\_\_\_\_

**TENOR** *non vib. mf*  
While the king\_\_ sits at his ta- ble,\_\_\_\_\_

**BASS** *non vib. p*  
While the king\_\_ sits at his ta- ble,\_\_\_\_\_

**Piano** *p mp mf f*  
*Poco piu mosso* ♩ = 76



6 *sub. p* *f* *mf*

S. While the King sits at his ta - ble, My spike - nard yields its scent. My

A. While the King sits at his ta - ble, My spike - nard yields its scent. My

T. While the King sits at his ta - ble, My spike - nard yields its scent. My

B. While the King sits at his ta - ble, My spike - nard yields its scent. My

Pno. *mf* *mp*

10 *p* *rit.* *a tempo* *mp*

S. spike - nard yields its scent, yields its scent. My be -

A. spike - nard yields its scent, yields its scent. My be -

T. spike - nard yields its scent, yields its scent. My be -

B. spike - nard yields its scent, yields its scent. My be -

Pno. *p* *rit.* *a tempo* *mp*

14

S. *mf*  
 lov - ed is a pouch of myrrh that lies all night be-tween my breasts. My be - lov - ed is a


A. *mf*  
 lov - ed is a pouch of myrrh that lies all night be-tween my breasts. My be - lov - ed is a


T. *mf*  
 lov - ed is a pouch of myrrh that lies all night be-tween my breasts. My be - lov - ed is a


B. *mf*  
 lov - ed is a pouch of myrrh that lies all night be-tween my breasts. My be - lov - ed is a


Pno.

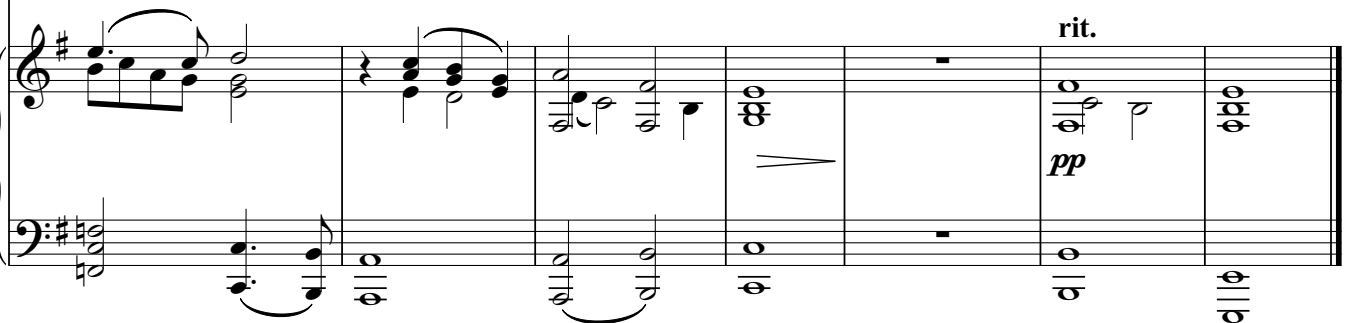
19

S.  *pp* *rit.*  
 hen - na branch A - mong En - ge - di's vines. A - mong En - ge - di's vines.  
 ehn - geh - deez

A.  *pp*  
 hen - na branch A - mong En - ge - di's vines. A - mong En - ge - di's vines.  
 ehn - geh - deez

T.  *pp*  
 hen - na branch A - mong En - ge - di's vines. A - mong En - ge - di's vines.  
 ehn - geh - deez

B.  *pp*  
 hen - na branch A - mong En - ge - di's vines. A - mong En - ge - di's vines.  
 ehn - geh - deez

Pno.  *pp* *rit.*

# 6. Behold, You Are Beautiful

L'istesso tempo ♩ = 76

Soprano Solo *mf*

Baritone Solo *mf*

Be - hold, you are beau-ti - ful, are beau-ti - ful, my love,

Sop. Solo

Bar. Solo *mp* *mf*

hold, you are beau - ti - ful, are beau - ti - ful, my Be - lov - ed.

ooh Be -

Sop. Solo

Bar. Solo *mp* *mf*

hold, you are beau - ti - ful, your eyes are doves. ooh

Sop. Solo *mf*

Bar. Solo *mf*

hold, You are beau - ti - ful, Tru - ly plea - sant. Be -

Sop. Solo

Bar. Solo

rit. . . . . a tempo

hold, You are beau - ti - ful, Tru - ly plea - sant. Our

hold, you are beau - ti - ful, your eyes are doves. Our

22

Sop. Solo

bed has grown lu - xu - ri - ant, Our dwel-ling's beams are ce - dar. Our

Bar. Solo

bed has grown lu - xu - - - riant, Our

26

Sop. Solo

raf - ters are made of cy - press.

Bar. Solo

dwel-ling's beams are ce - dar, Our raf - ters made of cy - press,

30

Sop. Solo

made of cy - press. Be - hold, You are beau - ti - ful.

Bar. Solo

made of cy - press. Be - hold, you are beau - ti - ful.

35

**Meno mosso**

Sop. Solo

beau - ti - ful. Beau-ti - ful, my Be - lov - ed.

Bar. Solo

beau - ti - ful, my love.

# 7. As the Lily

**Allegretto con brio** ♩ = 96

Baritone Solo

SOPRANO

*non vib. f*

I am the rose of the plain, the li - ly of the val - ley. I am the rose of the

ALTO

TENOR

BASS

**Allegretto con brio** ♩ = 96

Piano

*f* *mf*

S.

4

plain, the li - ly of the val - ley. I am the li -

A.

*non vib. f*

I am the rose of the plain, the li - ly of the

Pno.

7

S. -ly of the val - ley, I am the li - ly of the val - ley, I

A. val - ley. I am the rose of the plain, I

T. non vib. *f* I am the rose of the

B. non vib. *f* I am the rose of the plain, the li - ly of the val - ley. I

Pno.

10

S. am the rose of the plain, the li - ly of the val - ley,

A. am the rose of the plain, the li - ly of the

T. plain, the li - ly of the val - ley. I am the li - ly of the val - ley, I

B. am the rose, of the plain, the

Pno.

13

S. — the li - ly of the val - ley, — I am the rose.

A. val - ley, I am the rose of the plain, the li - ly of the val - ley, —

T. am the rose — of the plain, — I —

B. rose — of the plain, the li - ly of the val - ley, — the li - ly of the

Pno.

17

S. the li - ly of the val - ley, — the

A. — the li - ly of the val - ley, — the li - ly of the

T. — am — the li - ly of the val - ley, the

B. val - ley, — the li - ly of the val - ley,

Pno.



20

S. li - ly of the val - ley, I am the rose of the plain, the li - ly of the

A. val - ley of the val - ley, I am the rose, the li - ly of the

T. li - ly of the val - ley, I am the rose of the

B. li - ly of the val - ley, I am the rose of the

Pno.

23

S. val - ley. I am the rose of the plain, the li - ly of the val - ley.

A. val - ley, I am the rose of the plain, the li - ly of the val - ley. I

T. plain the li - ly, the li - ly of the val - ley, I am the rose of the

B. plain the li - ly of the val - ley, I

Pno.

26

S. I am the rose of the plain, I am, I am the rose of the

A. am, I am the rose, I am the rose of the plain, I

T. plain, the li - ly of the val - - ley,

B. am the rose, the li - ly of the

Pno.

29

S. plain, I am, I am the rose of the plain, I am the

A. am the rose of the plain, I am the rose of the

T. I am the rose of the plain, the rose I am the rose of the plain, rose

B. val - ley, I am the rose of the plain, the

Pno.

33

S. li - ly, I am the rose of the plain, the li - ly of the val - ley. I

A. plain, I am the rose of the plain, the li - ly of the val - ley, I

T. of the plain, I am the rose of the plain, the li - ly of the val - ley, I

B. plain, I am the rose of the plain, the li - ly of the val - ley, I

Pno.

36

Bar. Solo

*allargando e rit.* **Andante con moto** ♩ = 76 *mf*

S. am the rose of the plain, the li - ly of the val - ley, As the

A. am the rose of the plain, the li - ly of the val - ley,

T. am the rose of the plain, the li - ly of the val - ley,

B. am the rose of the plain, the li - ly of the val - ley,

*allargando e rit.* **Andante con moto** ♩ = 76 *p*

Pno.

40

Bar. Solo

Musical staff for Baritone Solo in bass clef, key of D major. The staff contains the lyrics: "li - ly a-mong the thorns, So is my".

li - ly a-mong the thorns,

So is my

S.

Musical staff for Soprano in treble clef, key of D major. The staff contains the lyrics: "As the ap-ple tree a-mong the for- est.\_\_\_\_\_". The dynamic marking *mf* is present above the staff.

As the ap-ple tree a-mong the for- est.\_\_\_\_\_

A.

Musical staff for Alto in treble clef, key of D major. The staff contains the lyrics: "As the ap-ple tree a-mong the for- est.\_\_\_\_\_". The dynamic marking *mp* is present above the staff.

As the ap-ple tree a-mong the for- est.\_\_\_\_\_

T.

Musical staff for Tenor in treble clef, key of D major. The staff contains the lyrics: "As the ap-ple tree a-mong the for- est.\_\_\_\_\_". The dynamic marking *mp* is present above the staff.

As the ap-ple tree a-mong the for- est.\_\_\_\_\_

B.

Musical staff for Bass in bass clef, key of D major. The staff contains the lyrics: "As the ap-ple tree a-mong the for- est.\_\_\_\_\_". The dynamic marking *mp* is present above the staff.

As the ap-ple tree a-mong the for- est.\_\_\_\_\_

Pno.

Musical staff for Piano in grand staff, key of D major. The staff contains the dynamic marking *mp* above the right-hand part.

44

Bar. Solo

love \_\_\_\_\_ a - mong the daugh - ters. As the

1.

S.

*mf* 3 3 3

So is my Be - lov - ed \_\_\_\_\_ a - mong the sons.

A.

3 3

So is my Be - lov - ed \_\_\_\_\_ a - mong the sons. \_\_\_\_\_

T.

3

So is my Be - lov - ed a - mong the sons. \_\_\_\_\_

B.

3

So is my Be - lov - ed a - mong the sons. \_\_\_\_\_

Pno.

3 3 3 1.

48 *mf*

S. sons. With great de-light, I sat in His shade, His fruit was sweet in my

A. sons. With great de- light, I sat in His shade, His fruit was sweet in

T. sons.

B. sons.

Pno. *mf*

52

S. mouth. He brought me in-to His house of wine, and co - vered me with His

A. my mouth. He brought me in - to His house of wine, and co - vered me with His

T. He brought me in-to His house of wine, and co - vered me with His

B. He brought me in-to His house of wine, and co - vered me with His

Pno.

56

Bar. Solo

*f*

Musical staff for Baritone Solo in bass clef, key of D major. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a dotted quarter note B4, and an eighth note G4. The next measure contains a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The final measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The lyrics are: "As the li - ly a-mong the thorns, So is my love. a-mong the".

As the li - ly a-mong the thorns, So is my love. a-mong the

S.

Musical staff for Soprano in treble clef, key of D major. The staff contains a quarter rest followed by three measures of whole rests. The lyrics are: "love."

love.

A.

Musical staff for Alto in treble clef, key of D major. The staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. This is followed by a quarter rest and three measures of whole rests. The lyrics are: "love. \_\_\_\_\_"

love. \_\_\_\_\_

T.

Musical staff for Tenor in treble clef, key of D major. The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest and three measures of whole rests. The lyrics are: "love. \_\_\_\_\_"

love. \_\_\_\_\_

B.

Musical staff for Bass in bass clef, key of D major. The staff begins with a quarter note G3, followed by a quarter rest and three measures of whole rests. The lyrics are: "love."

love.

Pno.

Musical staff for Piano in grand staff, key of D major. The right hand begins with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand provides a harmonic accompaniment with chords and single notes. The piano part consists of four measures.

60

Bar. Solo

A single bass clef staff containing a half note G4 with a fermata above it, followed by two measures of whole rests.

daugh - ters.

S.

Soprano vocal staff in treble clef with key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a dotted quarter note C5, and a half note B4. The final measure contains a triplet of eighth notes: G4, A4, and B4. Dynamics include *mf* and *mf*.

As the ap - ple tree a - mong the for - est, So is my Be-

A.

Alto vocal staff in treble clef with key signature of two sharps. It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a dotted quarter note C5, and a half note B4. The final measure contains a triplet of eighth notes: G4, A4, and B4. Dynamics include *mp*.

As the ap - ple tree a - mong the for - est, So is my Be-

T.

Tenor vocal staff in treble clef with key signature of two sharps. It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, a dotted quarter note C5, and a half note B4. The final measure contains a triplet of eighth notes: G4, A4, and B4. Dynamics include *mp*.

As the ap - ple tree a - mong the for - est, So is my Be-

B.

Bass vocal staff in bass clef with key signature of two sharps. It begins with a whole rest, followed by a half note G3, quarter notes A3 and B3, a dotted quarter note C4, and a half note B3. The final measure contains a triplet of eighth notes: G3, A3, and B3. Dynamics include *mp*.

As the ap - ple tree a - mong the for - est, So is my Be-

Pno.

Piano accompaniment in grand staff with key signature of two sharps. The right hand features a melodic line with eighth and quarter notes, including a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mp*.



63

Bar. Solo

So is my love \_\_\_\_\_ a - mong the daugh - ters. \_\_\_\_\_

S.

lov-ed a - mong the sons. With great de-light, I sat in His shade,

A.

lov-ed a - mong the sons. With great de-light, I sat in His shade, \_

T.

lov-ed a - mong the sons. \_\_\_\_\_ With great de-light, I sat in His shade. \_\_\_\_\_


B.

lov-ed a - mong the sons. \_\_\_\_\_ With great de-light, I sat in His shade.

Pno.

67

Bar. Solo




As the li - ly a-mong the thorns, So is my

S.




His fruit was sweet in my mouth. He brought me in-to His house of wine, and

A.




His fruit was sweet in my mouth. He brought me in-to His house of wine, and

T.



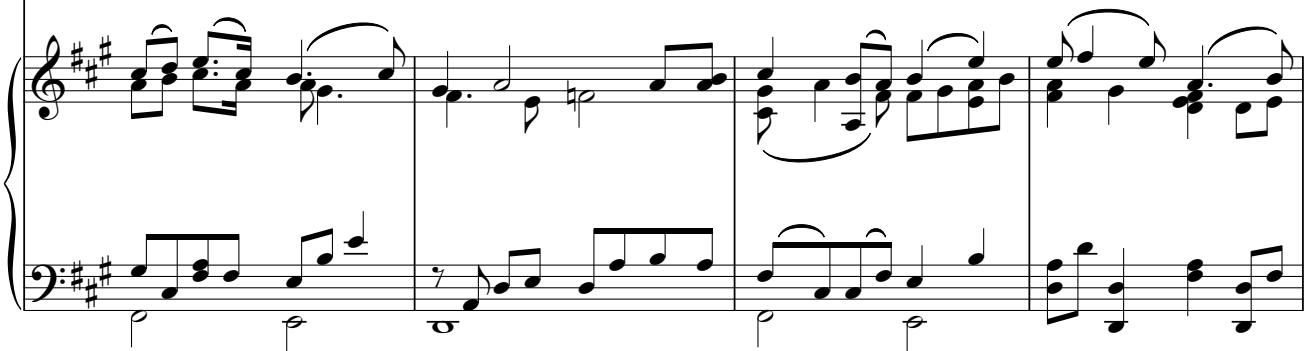
His fruit was sweet in my mouth. He brought me in-to His house of wine, and

B.



His fruit was sweet in my mouth. He brought me in-to His house of wine, and

Pno.



71

Bar. Solo

love.

S.

co - vered me with His love. He co - vered me with His love.

A.

co - vered me with His love. He co - vered me with His love.

T.

co - vered me with His love. He co - vered me with His love.

B.

co - vered me with His love. He co - vered me with His love.

Pno.

76 *non vib.* *p*

S. Sus - tain me \_\_\_ with rai - sins, sup - port me \_\_\_ with ap - ples, \_\_\_ For \_\_\_

A. *non vib.* *p* Sus - tain me \_\_\_ with rai - sins, sup - port me \_\_\_ with ap - ples, \_\_\_ For

T. *non vib.* *p* Sus - tain me \_\_\_ with rai - sins, sup - port me \_\_\_ with ap - ples, \_\_\_

B. *non vib.* *p* Sus - tain me \_\_\_ with rai - sins, sup - port me \_\_\_ with ap - ples, \_\_\_

Pno. *p*

81 *allarg. e rit.* *pp*

S. I am sick of love, \_\_\_ For I am sick of love. *pp*

A. I am sick of \_\_\_ love, \_\_\_ For I am sick of love. *pp*

T. I am sick of love, \_\_\_ For I am sick of love. *pp*

B. I am sick of love, \_\_\_ For I am sick of love. *pp*

Pno. *allarg. e rit.* *pp*

# 8. Awake Not Love

Song 2:6-7

Moderato cantabile  $\text{♩} = 50$

non vib. *p*

SOPRANO  
His left hand is un-der my head. His right em - bra - ces me.

non vib. *p*

ALTO  
His left hand is un-der my head. His right em - bra - ces me.

non vib. *p*

TENOR  
His left hand is un-der my head. His right em - bra - ces me.

non vib. *p*

BASS  
His left hand is un-der my head. His right em - bra - ces me.

7

S.  
His left hand is un-der my head. His right em - bra - ces

A.  
His left hand is un-der my head. His right em - bra - ces

T.  
His left hand is un-der my head. His right em - bra - ces

B.  
His left hand is un-der my head. His right em - bra - ces

14

S.  
me. His left hand is un-der my head. His right em - bra - ces me, His

A.  
me. His left hand is un-der my head. His right em - bra - ces

T.  
me. His left hand is un-der my head. His right em - bra - ces

B.  
me. His left hand is un-der my head, His right em - bra - ces

*div.* *f*

20 *mp* *unison* *rit.* . . . . . *a tempo* *p*

S. right em-bra-ces me, His right em-bra-ces me. His left hand is un-der my head.\_\_\_\_\_

A. *f* *mp* *p*  
me.\_\_\_\_\_ His right em-bra-ces me. His left hand is un - der my head.\_\_\_\_\_

T. *f* *mp* *p*  
me.\_\_\_\_\_ His right em-bra-ces me. His left hand is un - der my head.\_\_\_\_\_

B. *f* *mp* *p*  
me.\_\_\_\_\_ His right em-bra-ces me. His left hand is un - der my head.\_\_\_\_\_

27

S. \_\_\_\_\_ His right em - bra - ces me.\_\_\_\_\_ His left hand is un-der my

A. \_\_\_\_\_ His right em - bra - ces em-bra-ces me. His left hand is un-der my

T. \_\_\_\_\_ His right em - bra - ces\_\_\_\_\_ em-bra-ces me. His left hand is un-der my

B. \_\_\_\_\_ His right em - bra - ces em-bra-ces me. His left hand is un-der my

34 *Piu mosso* *p* ♩ = 60

S. head.\_\_\_\_\_ His\_ right em - bra - ces me.\_\_\_\_\_ I

A. head.\_\_\_\_\_ His right em - bra - ces me.\_\_\_\_\_ I

T. head.\_\_\_\_\_ His right em - bra - ces me.\_\_\_\_\_ I

B. head.\_\_\_\_\_ His right em - bra - ces me.\_\_\_\_\_ I

40

S. charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the *mp*

A. charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the *mp*

T. charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the *mp*

B. charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the *mp*

46

S. field, That you do not stir nor a - wak - en love, Un - til *f* *mp*

A. field, That you do not stir nor a - wak - en love, Un - til *f* *mp*

T. field, That you do not stir nor a - wak - en love, Un - til *f* *mp*

B. field, That you do not stir nor a - wak - en love, Un - til *f* *mp*

53

S. He please, Un - til He please, *pp*

A. He please, Un - til He please, *pp*

T. He please, Un - til He please, *pp*

B. He please, Un - til He please, *pp*

# 9. The Voice of My Beloved!

**Con spirito** ♩ = 104

SOPRANO

ALTO

TENOR

BASS

Piano

*non vib. p*

The voice of my Be-lov-ed! The

*non vib. p*

The voice of my Be-lov-ed! The

**Con spirito** ♩ = 104

*p*

8<sup>vb</sup>

4

S.

*non vib. p*

Be - hold, He comes, Be - hold, He comes, \_\_\_\_\_ Be -

A.

*non vib. p*

Be - hold, He comes, Be - hold, He comes, \_\_\_\_\_ Be -

T.

8

voice of my Be - lov - ed! Be - hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be -

B.

voice of my Be - lov - ed! Be - hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be -

Pno.

*p*

3

3

3





13

S. hold, He comes, Be - hold, He comes, The voice of my Be-lov ed!

A. hold, He comes, Be - hold, He comes, The voice of my Be-lov ed!

T. hold, He comes, Be - hold, He comes, Be - hold, He comes, Be - hold, He comes, Be - hold, He comes, The

B. hold, He comes, Be - hold, He comes, Be - hold, He comes, Be - hold, He comes, Be - hold, He comes, The

Pno.

16

S. *mf* leap-ing on the moun-tains,

A. *mf* leap-ing on the moun-tains,

T. *mp* voice of my Be - lov-ed! Be - hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be -

B. *mp* voice of my Be - lov-ed! Be - hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be -

Pno. *mf*

19

S. spring-ing on the hills, leap-ing on themoun-tains, spring-ing on the hills.

A. spring-ing on the hills, leap-ing on themoun-tains, spring-ing on the hills,

T. hold, He comes, Be - hold, He comes, The voice of my Be-lov - ed! The voice of my Be-lov -

B. hold, He comes, Be - hold, He comes, The voice of my Be-lov - ed! The voice of my Be-lov -

Pno.

22

S. *f* My Be-lov - ed, is like a ga - zelle, or a young hart, My Be-lov - ed

A. *f* My Be-lov - ed, is like a ga - zelle, or a young hart, My Be-lov - ed

T. *f* -ed, My Be-lov - ed is like a ga - zelle, or a young hart, My Be -

B. *f* ed, My Be-lov - ed is like a ga - zelle, or a young hart, My Be -

Pno. *f*



33

S. hold, He comes, Be - hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be -

A. hold, He comes, Be - hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be -

T. hold, He comes, Be - hold, He comes, Be - hold, He comes,

B. hold, He comes, Be - hold, He comes, Be - hold, He comes,

Pno.

36

S. hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be - hold, He comes, Be - hold, He comes, Be -

A. hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be - hold, He comes, Be - hold, He comes, Be -

T. leap - ing on the moun - tains, spring - ing on the hills, Be -

B. leap - ing on the moun - tains, spring - ing on the hills,

Pno.

39 *f*

S. hold, He comes, Be - hold, He comes, The voice of my Be - lov ed! Be - hold, He comes, Be - hold, My Be -

A. hold, He comes, Be - hold, He comes, The voice of my Be - lov ed! Be - hold, He comes, Be - hold, My Be -

T. hold, He comes, Be - hold, He comes, The voice of my Be - lov - ed! Be - hold, He comes, Be - hold, My Be -

B. leap - ing on the moun - tains, spring - ing on the hills. My Be -

Pno. *f*

42 non vib.

S. lov - ed is like a ga - zelle, or a young hart, Be - hold, He stands be - hind our wall, Gaz - non vib.

A. lov - ed is like a ga - zelle or a young hart, Be - hold, He stands be - hind our wall, Gaz - non vib.

T. lov - ed is like a ga - zelle, or a young hart, Be - hold, He stands be - hind our wall, Gaz - non vib.

B. lov - ed is like a ga - zelle, or a young hart, Be - hold, He stands be - hind our wall, Gaz -

Pno.

47 *con vib.*

S. - ing through the win - dows, Be - hold, He stands be - hind our wall, Glan - cing through the

A. *con vib.*  
- ing through the win - dows, Be - hold, He stands be - hind our wall, Glan - cing through the

T. *con vib.*  
- ing through the win - dows, Be - hold, He stands be - hind our wall, Glan - cing through the

B. *con vib.*  
- ing through the win - dows, Be - hold, He stands be - hind our wall, Glan - cing through the

Pno.

52 *non vib. p*

S. lat - tice, Glan - cing through the lat - tice. Be -

A. *non vib. p*  
lat - tice, Glan - cing through the lat - tice. Be -

T. *mp*  
lat - tice, The voice, The voice of my Be - lov - ed! The voice of my Be - lov - ed! Be -

B. *mp*  
lat - tice, Glan - cing through, The voice of my Be - lov - ed! The voice of my Be - lov - ed! Be -

Pno. *p*

56

S. hold, He comes, Be- hold, He comes, Be- hold, He comes, Be- hold, He comes, Be- hold, He comes,

A. hold, He comes, Be- hold, He comes, Be- hold, He comes, Be- hold, He comes, Be- hold, He comes, Be-

T. hold, He comes, Be- hold, He comes, The voice of my Be- lov- ed! Be- hold, He comes, Be- hold, He comes, The

B. hold, He comes, Be- hold, He comes, The voice of my Be- lov- ed! Be- hold, He comes, Be- hold, He comes, The

Pno.

59

S. leap - ing on the moun - tains, spring - ing on the

A. hold, He comes, Be - hold, He comes, The voice of my Be - lov- ed! Be - hold, He comes, Be - hold, He comes, Be-

T. voice of my Be - lov- ed! The voice of my Be - lov- ed! Be - hold, He comes, Be - hold, He comes, Be-

B. voice of my Be - lov- ed! The voice of my Be - lov- ed! The voice of my Be - lov- ed! The

Pno. *mf*

*con vib.*



62

S. hills. The voice of my Be-lov-ed! Be - hold, He comes, Be - hold, He comes, The

A. hold, He comes, Be - hold, He comes, The voice of my Be-lov-ed! Be - hold, He comes, Be - hold, He comes, The

T. hold, He comes, Be - hold, He comes, The voice of my Be-lov-ed! Be - hold, He comes, Be - hold, He comes, The

B. hold, He comes, Be - hold, He comes, *f* leap - ing on the moun - tains,

Pno.

65

S. voice of my Be - lov - ed! Be - hold, He comes, Be - hold! *f* My Be - lov - ed is

A. voice of my Be - lov - ed! Be - hold, He comes, Be - hold! *f* My Be - lov - ed is

T. voice of my Be - lov - ed! Be - hold, He comes, Be - hold! *f* My Be - lov - ed is

B. spring - ing on the hills. My Be - lov - ed is

Pno.

68

S. *ff*  
like a ga-zelle, or a young hart, My Be - lov - ed is like a ga-zelle,

A. *ff*  
like a ga-zelle, or a young hart, My Be - lov - ed is like a ga-zelle

T. *ff*  
like a ga-zelle, or a young hart, My Be - lov - ed is like a ga - zelle,

B. *ff*  
like a ga-zelle, or a young hart, My Be - lov - ed is like a ga-zelle,

Pno. *ff*

72

S. *f* non vib.  
or a young hart, My Be - lov - ed spoke and said to me: \_\_\_\_\_

A. *f* non vib.  
or a young hart, My Be - lov - ed spoke and said to

T. *f* non vib.  
or a young hart, non vib. My Be - lov - ed

B. *f*  
or a young hart, My Be - lov - ed spoke and

Pno.

poco rit.

76

S. My Be-lov - ed spoke and said to me:

A. me: My Be - lov - ed spoke and said to me:

T. spoke and said to me: My Be - lov - ed spoke and said,

B. said to me: My Be-lov - ed spoke and said,

poco rit.

Pno. *f*

80

- Meno mosso ♩ = 88

rit. attacca

S. *mp* My Be-lov - ed spoke and said *p* to me:

A. *mp* My Be- lov - ed spoke and said *p* to me:

T. *mp* My Be-lov - ed spoke and said *p* to me:

B. *mp* My Be-lov - ed spoke and said *p* to me:

- Meno mosso ♩ = 88

rit. attacca

Pno. *p*

# 10. Arise, My Love

**Moderato con moto** ♩ = 100  
*mp*

Baritone Solo

A - rise, my love, my fair one, And come a -

**Moderato con moto** ♩ = 100  
*pp*

Piano

8

Bar. Solo

way. For lo, the win - ter is past. The

Pno.

14

Bar. Solo

rain is o - ver and gone. For lo the win - ter is

Pno.

*mp*

20

Bar. Solo

past, the rain is o - ver and gone. The

Pno.

26

Bar. Solo

flow - ers ap - pear on the earth, The time of sing - ing is come.

Pno.

*p*

33

Bar. Solo

The voice of the tur - tle - dove. is heard in our land.

Pno.

41

Bar. Solo

ah oh The time of sing - ing is come. The

Pno.

*poco rit.* *a tempo*

48

Bar. Solo

fig tree puts forth her figs and the vines their blos - som and fra - grance.

Pno.

*p*

54

Bar. Solo

Musical score for measures 54-58. The Baritone Solo part consists of five whole rests. The Piano accompaniment features a melody in the right hand and a rhythmic accompaniment in the left hand. The right hand melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The left hand accompaniment consists of eighth notes G2, A2, B2, and C3, followed by a 7-measure rest, and then eighth notes G2, A2, B2, and C3. Dynamics include a forte (*f*) marking in the right hand at measure 54 and piano (*p*) markings in the left hand at measures 54, 55, 56, and 57.

59

Bar. Solo

Musical score for measures 59-64. The Baritone Solo part has five whole rests followed by a half note G4, a half note A4, and a half note B4. The lyrics "A - rise, my love, my" are written below the notes. The Piano accompaniment features a melody in the right hand and a rhythmic accompaniment in the left hand. The right hand melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The left hand accompaniment consists of eighth notes G2, A2, B2, and C3, followed by a 7-measure rest, and then eighth notes G2, A2, B2, and C3. Dynamics include a mezzo-forte (*mf*) marking in the right hand at measure 62.

65

Bar. Solo

Musical score for measures 65-70. The Baritone Solo part has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lyrics "fair one, And come a - way" are written below the notes. The Piano accompaniment features a melody in the right hand and a rhythmic accompaniment in the left hand. The right hand melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The left hand accompaniment consists of eighth notes G2, A2, B2, and C3, followed by a 7-measure rest, and then eighth notes G2, A2, B2, and C3. Dynamics include piano (*p*) markings in the right hand at measure 65 and in the left hand at measure 65, and piano-piano (*pp*) markings in the right hand at measure 69. The piece concludes with the instruction "attacca" at the end of measure 70.

# 11. O My Dove

Song 2:14-15

**Meno mosso e rubato** ♩ = 76  
*p*

Baritone Solo

(ay), O my dove, O my dove, O my dove, \_\_\_\_\_

**Meno mosso e rubato** ♩ = 76

Piano

Detailed description: This system contains the first six measures of the piece. The Baritone Solo part is in bass clef, 4/4 time, with lyrics "(ay), O my dove, O my dove, O my dove, \_\_\_\_\_". The piano accompaniment is in treble and bass clefs, 4/4 time, with a key signature of one sharp (F#). The tempo is "Meno mosso e rubato" at 76 beats per minute, and the dynamic is piano (*p*).

7  
Bar. Solo

O my dove, O, my dove, O my dove. \_\_\_\_\_ In the clefts of the

**Poco piu mosso** ♩ = 84  
*mp*

Pno.

*p*

**Poco piu mosso** ♩ = 84  
*p*

Detailed description: This system contains measures 7 through 11. The Baritone Solo part continues with lyrics "O my dove, O, my dove, O my dove. \_\_\_\_\_ In the clefts of the". The piano accompaniment features a change in tempo to "Poco piu mosso" at 84 beats per minute and dynamic to mezzo-piano (*mp*). The piano part includes a section marked *p* in the right hand.

12  
Bar. Solo

rock in the hid - ing pla-ces of the cliffs; In the clefts of the rock in the

*mf*

Pno.

*p*

Detailed description: This system contains measures 12 through 16. The Baritone Solo part continues with lyrics "rock in the hid - ing pla-ces of the cliffs; In the clefts of the rock in the". The piano accompaniment has a dynamic of mezzo-forte (*mf*) and includes sections marked *p* in both hands.

17  
Bar. Solo

hid - ing pla-ces of the cliffs, Let me see your face. Let me hear your

*mp*

Pno.

Detailed description: This system contains measures 17 through 21. The Baritone Solo part continues with lyrics "hid - ing pla-ces of the cliffs, Let me see your face. Let me hear your". The piano accompaniment has a dynamic of mezzo-piano (*mp*) and features a complex chordal texture in the right hand.

22 *f*

Bar. Solo

voice, For your voice is sweet, and your face is beau-ti-ful.

Pno.

27

Bar. Solo

oh O my dove, O my dove,

Pno.

33 *mf*

Bar. Solo

O my dove. O my dove, O my dove, Let me see your face.

Pno.

39 *mp* *mf*

Bar. Solo

O my dove, O my dove, Let me hear your voice.

Pno.



45

Bar. Solo

ah ah oh

Pno.

*mf*

50

Bar. Solo

mf allarg. ooh ooh

Pno.

*p* allarg.

**Poco meno mosso** ♩=80

55

Bar. Solo

Catch us the fox-es, the lit-tle fox-es that spoil the vine; For our vine-yards are in

Pno.

*p*

60

Bar. Solo

blos som. ooh oh

Pno.

*p* *pp*

# 12. My Beloved Is Mine

Song 2:16-17

**Allegretto amabile** ♩ = 96

SOPRANO

ALTO

TENOR

BASS

Piano

*non vib. mp*

*non vib. mp*

My Be - lov-ed is mine and I am His, He feeds a - mong the li - lies.

My Be-

9

S.

A.

T.

Pno.

*p*

*non vib. mp*

lov - ed is mine and I am His, He feeds a - mong the li - lies.

My Be - lov-ed is mine, He feeds a-mong the li -

My Be-

16

S. *p*  
My Be - lov - ed is mine, and I am His, He feeds a - mong the

A.  
- lies, He feeds a - mong the li - lies, My Be - lov - ed is mine.

T.  
lov-ed is mine and I am His, He feeds a - mong the li - lies,

B. *non vib. mp*  
My Be - lov - ed is

Pno. *p*

23

S. *mp*  
li - lies. My Be - lov - ed is mine. Un -

A.  
I am His, My Be - lov - ed is mine.

T. *p*  
and I am His. I am His, My Be - lov - ed is mine.

B.  
mine, and I am His, He feeds a - mong the li - lies.

Pno.

30

S. *p*  
 til the breath of day when sha-dows flee a - way, Turn

A. *p* *mp* *3*  
 Un - til the breath of day when sha-dows flee a-way, Turn my\_ Be - lov - ed.

T. *p* *mp*  
 Un - til the breath of day when sha-dows flee a-way, Turn Turn

B. *p*  
 Un - til the breath of day when sha-dows flee a-way, Turn my Be -

Pno. *p* *3*

8<sup>va</sup>

36

S. *mf* *f*  
 my Be - lov - ed, Turn *3* my\_ Be - lov - ed. And be

A. *f*  
 Turn my\_ Be - lov - ed. And be

T. *3* *f*  
 my\_ Be - lov - ed. Turn my Be - lov - ed, Be - lov - ed. And be

B. *mf* *f*  
 lov - ed, Turn *3* my\_ Be - lov - ed. Turn my Be - lov - ed. And be

Pno. *mf* *3* *f*

43

S. *mf*  
like a ga-zelle or a young hart. on the moun - tains,

A. *mf* *f*  
like a ga- zelle or a young hart, on on the di - vi - ded

T. *f*  
like a ga-zelle or a young hart, on the di - vi - ded moun - tains, On the di -

B. *mf*  
like a ga-zelle or a young hart, on the di - vi -

Pno.

49

S. *f*  
on the di - vi - ded moun - tains, the di - vi - ded moun - tains.

A. *f*  
moun - tains. On the di - vi - ded moun - tains.

T. *f*  
vi - - - ded, on the di - vi - ded moun - tains.

B. *f*  
- - - ded, on the di - vi - ded moun - - - tains.

Pno.

55

S. *mf*  
Un - til the breath of day when sha - dows flee a -

A. *mf*  
My Be - lov - ed is mine and I am

T. *mp*  
On the di - vi - ded moun -

B. *mf*  
Turn,

Pno. *mf*  
*mp*

59

S. *mf*  
way, Turn my Be - lov - ed. My Be - lov - ed is

A. *mf*  
His, He feeds a - mong the li - lies. Turn

T. *mf*  
tains, the di - vi - ded moun - tains.

B. *mp*  
turn, on the di - vi - ded moun - tains, Un - til the

Pno. *mf*  
*mp*

64

S. mine and I am mine His, He feeds \_\_\_\_\_ a -

A. my \_\_\_\_\_ Be - lov - ed, Un - til the breath of day, Turn \_\_\_\_\_ *mf*

T. Turn \_\_\_\_\_ my \_\_\_\_\_ Be - lov - ed, On the di - vi - ded *mp*

B. breath of day, \_\_\_\_\_ on the di - vi - ded

Pno.

68

S. mong the li - lies. On the di - vi - ded *mp*

A. \_\_\_\_\_ my \_\_\_\_\_ Be - lov - ed, Un - til the breath of day, when sha-dows flee a -

T. moun - - tains, My Be - lov - ed is mine and I am *mf*

B. moun - - tains, Turn \_\_\_\_\_ my \_\_\_\_\_ Be - lov - ed, on the di - *mp*

Pno.

73

*mf* *mp*

S. moun-tains. Turn on the di - vi - ded

A. way, Turn on the di - vi - ded moun - - tains,

T. His, He feeds a - mong the li - lies, Be like a ga -

B. vi - ded moun - - tains, My Be - lov - ed is mine, and

Pno.

78

*rit.*

S. moun - - tains, on the di - vi - ded moun -

A. on the di - vi - ded moun - tains, Turn

T. zelle or a young hart on, on the di - vi - ded moun -

B. I am His, He feeds a - mong the li - lies.

*mp* *rit.*

Pno.



83 **a tempo**

*p* **3**

S. tains, Turn my Be - lov - ed, and be like a ga-zelle or a young hart,

A. Turn my Be - lov - ed, and be like a ga-zelle or a young hart,

T. tains. Turn my Be - lov - ed, and be like a ga-zelle or a young hart,

B. Turn my Be - lov - ed, and be like a ga-zelle or a young hart,

**a tempo**

Pno. *p* **3**

89 **pp**

S. on the di - vi - - - ded moun - - tains.\_\_\_\_\_

A. on the di - vi - - - ded moun - - tains.\_\_\_\_\_

T. on the di - vi - - - ded moun - - tains.\_\_\_\_\_

B. on the di - vi - - - ded moun - - tains.\_\_\_\_\_

# 13. I Sought Him

Song 3:1-4

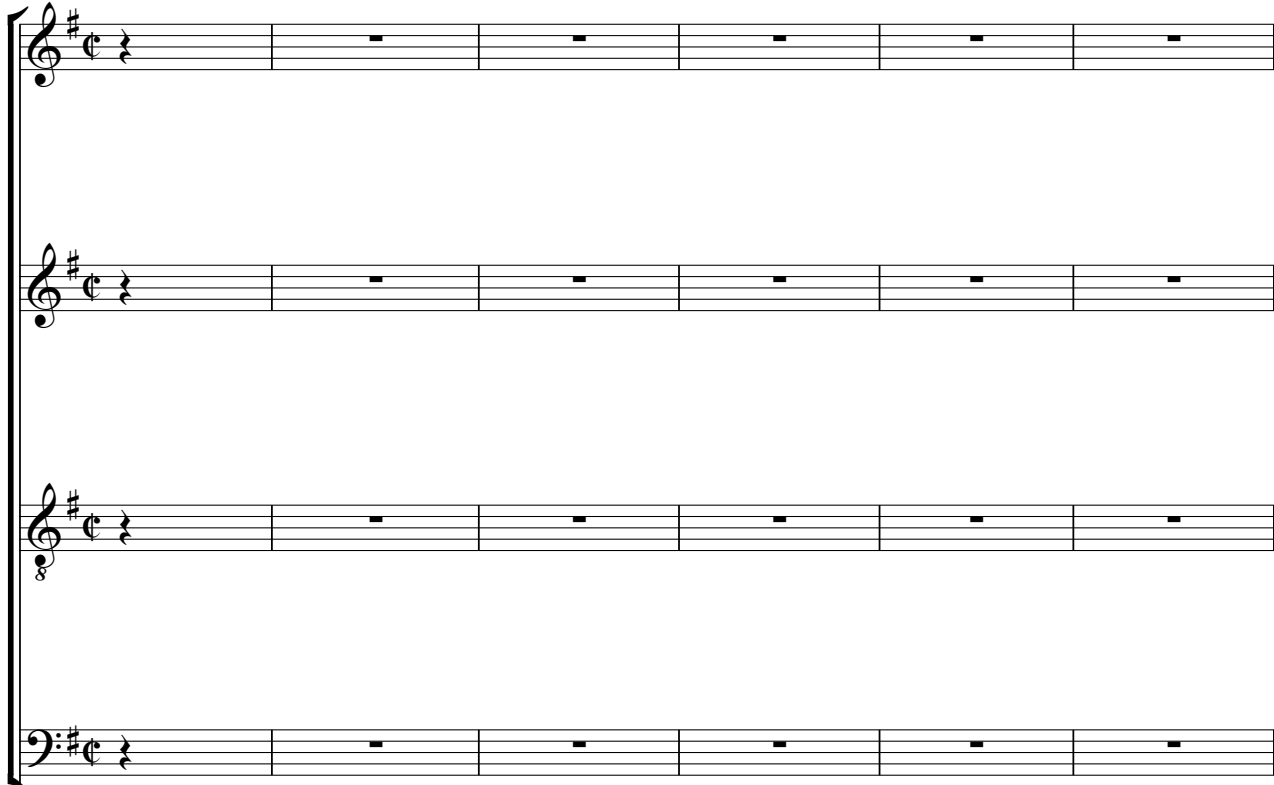
**Allegro tempestoso e rubato**  $\text{♩} = 72$

SOPRANO

ALTO

TENOR

BASS



**Allegro tempestoso e rubato**  $\text{♩} = 72$

Piano

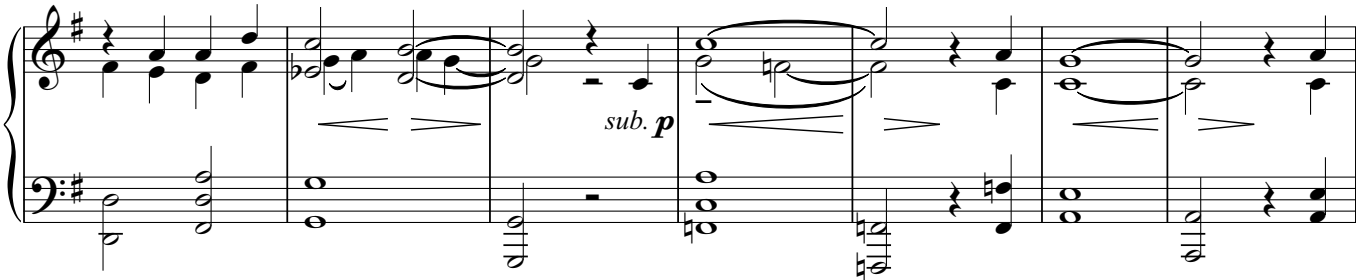
*ff*



6

Pno.

*sub. p*



13

S. non vib. *p pf*

A. non vib. *p pf*

T. non vib. *p pf*

B. non vib. *p pf*

Pno. *pp*

1. Each night up - on my bed I  
will a - rise and roam the

19

S. *f* *sub. p*

A. *f* *sub. p*

T. *f* *sub. p*

B. *f* *sub. p*

Pno. *f*

sought Him whom I love. Each night up - on my bed I  
ci - ty streets and squares, And seek Him whom I love, And

**Refrain**  
**a tempo**

23 **allarg.** **ff con vib.**

S. sought Him whom I love. I sought but did not find Him. I  
seek Him whom I love.

A. sought Him whom I love. I sought but did not find Him.  
seek Him whom I love.

T. sought Him whom I love. I sought but did not find Him.  
seek Him whom I love.

B. sought Him whom I love. I sought, but did not find Him.  
seek Him whom I love.

**Refrain**  
**a tempo**

**allarg.** **ff**

Pno.

29 **sub. p non vib.**

S. sought but did not find Him. I sought, I sought,  
**sub. p non vib.**

A. I sought but did not find Him. I sought, I sought,  
**sub. p non vib.**

T. I sought but did not find Him. I sought, I sought,  
**sub. p non vib.**

B. I sought but did not find Him. I sought, I sought,  
**sub. p non vib.**

**sub. p**

Pno.

36 *molto rit.*

S. *pp* 1. *f* 2. *pp*  
 I sought but did not find Him. 2. I find Him.

A. *pp* 1. *f* 2. *pp*  
 I sought but did not find Him. 2. I find Him.

T. *pp* 1. *f* 2. *pp*  
 I sought but did not find Him. 2. I find Him.

B. *pp* 1. *f* 2. *pp*  
 I sought but did not find Him. 2. I find Him.

Pno. *pp* 1. 2. *molto rit.* *pp*

43 *a tempo* *mf* *f con vib.* *allarg.* *ff*

S. The watch-men roam the ci - ty; They found me and I asked, "Have you seen Him whom I

A. The watch-men roam the ci - ty; They found me and I asked, "Have you seen Him whom I

T. The watch-men roam the ci - ty; They found me and I asked, "Have you seen Him whom I

B. The watch-men roam the ci - ty; They found me and I asked, "Have you seen Him whom I

Pno. *a tempo* *mf* *f* *allarg.* *ff*

50 **Maestoso**  $\text{♩} = 50$  **molto rit.**

S. *f* *mf*  
love?" — "Have you seen Him whom I love?" "Have you seen Him whom I love?"

A. *f* *mf*  
love?" "Have you seen Him whom I love?" "Have you seen Him whom I love?"

T. *f* *mf*  
love?" "Have you seen Him whom I love?" "Have you seen Him whom I love?"

B. *f* *mf*  
love?" "Have you seen Him whom I love?" "Have you seen Him whom I love?"

Pno. *f* *mf* **molto rit.**

56 **Tempo I** *mp* *mp*

S. *mp* *mp*  
Just mo-ments af-ter pass-ing them, I found Him whom I love. I

A. *mp* *mp*  
Just mo-ments af-ter pass-ing them, I found Him whom I love. I

T. *mp* *mp*  
Just mo-ments af-ter pass-ing them, I found Him whom I love. I

B. *mp* *mp*  
Just mo-ments af-ter pass-ing them, I found Him whom I love. I

Pno. **Tempo I** *p*

61 *cresc.* *f* *ff*

S. found Him whom I love. I grasped and would not re -

A. found Him whom I love. I grasped and would not re -

T. found Him whom I love. I grasped and would not re -

B. found Him whom I love. I grasped and would not re -

Pno. *cresc.* *f* *ff*

67 *allarg.* *a tempo* *sub. p* *mf*

S. lease Him, Till I had brought Him to my mo-ther's house, To the

A. lease Him, Till I had brought Him to my mo-ther's house, To the

T. lease Him, Till I had brought Him to my mo-ther's house, To the

B. lease Him, Till I had brought Him to my mo-ther's house, To the

Pno. *allarg.* *a tempo* *p* *mf*

72

S. *f* room of her who con - ceived me. *ff* I grasped

A. *f* room of her who con - ceived me. *ff* I grasped

T. *f* room of her who con - ceived me. *ff* I grasped

B. *f* room of her who con - ceived me. *ff* I grasped

Pno. *f* *ff*

77

S. and would not re - lease Him. I grasped and would not re -

A. and would not re - lease Him. I grasped and would not re -

T. and would not re - lease Him. I grasped and would not re -

B. and would not re - lease Him. I grasped and would not re -

Pno.



82

*sub. p non vib.*

S. lease Him. I grasped, I grasped,

*sub. p non vib.*

A. lease Him. I grasped, I grasped,

*sub. p non vib.*

T. lease Him. I grasped, I grasped,

*sub. p non vib.*

B. lease Him. I grasped, I grasped,

Pno.

87

*pp* *molto rit.*

S. I grasped and would not re - lease Him.

*pp*

A. I grasped and would not re - lease Him.

*pp*

T. I grasped and would not re - lease Him.

*pp*

B. I grasped and would not re - lease Him.

*pp* *molto rit.*

Pno.

# 14. Awake Not Love (Reprise)

**Andante con moto** ♩ = 69

Female Duet

SOPRANO  
*p con vib.*  
 I charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the

ALTO  
*p con vib.*  
 I charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the

TENOR  
*p con vib.*  
 I charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the

BASS  
*p con vib.*  
 I charge you, O daugh-ters of Je - ru - sa - lem, by the ga - zelles and the does of the

Piano  
*p legato*

4

S.  
*mf* field, that you do not stir nor a - wak - en love, *p non vib.* Un - til He please, —

A.  
*mf* field, that you do not stir nor a - wak - en love, *p non vib.* Un - til He please, —

T.  
*mf* field, that you do not stir nor a - wak - en love, *p non vib.* Un - til He please, —

B.  
*mf* field, that you do not stir nor a - wak - en love, *p non vib.* Un - til He please, —

Pno.  
*p*

10 *mp* **Piu mosso** ♩.=54

Fem. Duet *mp* Who comes from the plains

Pno. **Piu mosso** ♩.=54

13 like pil-lars of smoke? Who comes from the plains like

Fem. Duet

Pno.

17 pil-lars of smoke? of-fer-ring myrrh and frank-en-cense. all

Fem. Duet

Pno.

22 *p* **allarg.**

Fem. Duet *p* pow-ders of the mer-chant, all pow-ders of the mer-chant?

Pno. **allarg.**

# 15. Behold King Solomon

Quasi recit. ♩ = 52

Female Duet

Tenor Solo

Be - hold the bed of \_\_\_\_ Solo - mon six - ty her - oes round it. \_\_\_\_

5

T. Solo

Val - iant men of Is - ra - el \_\_\_\_ Val - iant men of Is - ra - el \_\_\_\_

9

T. Solo

Skilled in war, they \_\_\_\_ all hold swords. Each man's sword is gird - ed, \_\_\_\_

13

T. Solo

each man's sword is gir - ded \_\_\_\_ for the fears of night King \_\_\_\_

17

T. Solo

So - lo-man made for him-self a char - iot of Le - ba - non's wood, with pil - lars of sil - ver, a

20

T. Solo

gol - den sup - port, a cu - shion of pur - ple, and in - laid with love by the

23

T. Solo

daugh - ters of Je - ru - sa - lem, by the daugh - ters of Je - ru - sa - lem. \_\_\_\_

26

T. Solo

\_\_\_\_ Go forth \_\_\_\_ Go forth \_\_\_\_ Go forth \_\_\_\_ O

31

Fem. Duet *f* Be - hold King Sol - o - man

T. Solo *f* daugh - ters of Zi - on, O daugh - ters of Zi - on Be - hold King Sol - o - man

35

Fem. Duet wea - ring the crown with which his mo - ther crowned him

T. Solo wea - ring the crown with which his mo - ther crowned him

39

Fem. Duet on his wed - ding day the day of his heart's de - light the

T. Solo on his wed - ding day the day of his heart's de - light, the

43

Fem. Duet day of his heart's de - light.

T. Solo *mf* day of his heart's de - light. Go forth Go forth O daugh - ters of Zi - on

# 16. All Fair You Are

Song 4:1-7

Freely ♩ ≈ 66

Baritone Solo

Piano

8

Largo cantabile ♩ = 66

mf

Bar. Solo

Be - hold, you are beau-ti - ful, my love; Be - hold you are beau-ti - ful.

Pno.

Largo cantabile ♩ = 66

p

12

Bar. Solo

Your eyes are like doves be - hind your veil. Your

Pno.

16

Bar. Solo

hair a flock of goats, Stream-ing down Mount Gi - le - ad. All fair you are, my love! Your

Pno.

19

Bar. Solo

teeth a shorn and fruit-ful flock, A - scend-ing from the wash. Your\_ lips like scar - let thread, Where\_

Pno.

22

Bar. Solo

love-ly speech re-sides. There is no\_\_\_ spot in you! All\_ fair you are, my love:\_\_\_ There is

Pno.

*f*

*mp*

3

25

Bar. Solo

no\_\_\_ spot in you! Your\_ cheeks are po-me-gra-nate halves be - hind your veil. Your

Pno.

*mf*

*p*

*p*

28

Bar. Solo

neck like Da - vid's tower, Decked\_ with a thou-sand shields— All\_ shields of migh-ty men! All\_

Pno.

*f*

*sub. mp*

*mf*

31

Bar. Solo

fair you are, my love: <sup>3</sup> There is no spot, There is no spot in

Pno.

*sub. p*

34

Bar. Solo

you! *mf* Your breasts are twin ga-zelles, Which graze in li - ly fields, All

Pno.

37

Bar. Solo

fair you are, my love: There is no spot in you!

Pno.



40

Bar. Solo *mf*

Pno. *mp*

44

Bar. Solo

til the breath of day, when sha-dows flee a - way, I go to the moun-tain of

Pno. *mp*

47

Bar. Solo *molto rit.* *a tempo* *mf*

myrrh, And the hill of in-cense pure. oh

Pno. *molto rit.* *a tempo* *mf* *f* *mp* *p*

# 17. Come With Me From Lebanon

Adagio cantabile ♩ = 66

Baritone Solo *mf*

Come with me from Le - ba - non, my bride. Come with me, Come with

Piano *p*

5

Bar. Solo

me from Le - ba - non, my bride. Come with me, Look

Pno.

9

Bar. Solo

from the source of the moun - tain stream. From the peak of snow-capped

Pno. *p*

12

Bar. Solo

re - fuge From the li - ons' dwell - ings;

Pno.

*mf*

3

15

Bar. Solo

From the leo-pards moun - tains. Come with me from Le - ba - non, my bride,

Pno.

*mp*

*p*

18

Bar. Solo

my bride, my bride, attacca

Pno.

*p*

*pp*

*pp*

attacca

# 18. My Sister, My Bride

**Andantino** ♩ = 132

Soprano Solo

Baritone Solo

SOPRANO

ALTO

TENOR

BASS

*mf*

You have rav ish'd my heart, my\_

**Andantino** ♩ = 132

Piano

*mf*

*p*

6

B. Solo

sis - ter, my bride; You have rav-ish'd my heart, with one look of your eyes; You have rav-ish'd my heart with one

Pno.

10

B. Solo

chain of your neck, my\_ sis - ter, my\_ my bride. How\_ sweet is your love, my\_

Pno.

14

B. Solo

sis - ter, my bride; Much\_ sweet - er, your love, than the sweet - est wine; And the

Pno.

17

B. Solo

scent of your oils more than a - ny per - fume, my\_ sis - ter, my

Pno.

20

**Piu mosso** ♩ = 144

*f*

B. Solo

bride. Your lips, o my bride, drop\_\_\_\_\_ as the

**Piu mosso** ♩ = 144

*mf*

Pno.

24

B. Solo

hon - ey comb;\_ Hon - ey and milk\_\_\_\_\_ are un - der your tongue,

Pno.

28

B. Solo

And the scent of your gar ments is the scent of Le-ba non. A

rit. . . . . a tempo  
*mf*

Pno.

33

B. Solo

gar den in closed is my sis-ter, my bride; A spring that is locked and a foun tain se-cure. Your

hen-na with spike-nard, spike-nard and saf - fron, su-gar cane, cin-na-mon, myrrh and a - loes,

hen-na with spike-nard, spike-nard and saf - fron, su-gar cane, cin-na-mon, myrrh and a - loes,

hen-na with spike-nard, spike-nard and saf - fron, su-gar cane, cin-na-mon, myrrh and a - loes,

po - me - gra - nates. with all trees of frank - in cense.

non vib.  
*pp*

non vib.  
*pp*

non vib.  
*pp*

non vib.  
*p*

Pno.

37 **accel.** . . . . .

B. Solo

plants are an or-chard with the choic-est of fruits, with the chief-est of

S. *p*

gar - den foun - tains, liv - - ing wa - - ters,

A. *p*

wells of liv - - ing wa - - ters,

T. *p*

streams from Le - ba - non, Le - - ba -

B. *p*

streams from Le - ba - non, Le - - ba -

**accel.** . . . . .

Pno.

*p*

**Piu mosso** ♩ = 144

40

S. Solo *f*  
A - - wake, O north wind, — come south.

B. Solo  
spi - ces.

S.  
— streams from Le-ba-non.

A.  
— streams from Le-ba-non.

T.  
non, Le-ba-non.

B.  
non, Le-ba-non.

**Piu mosso** ♩ = 144

Pno. *mf*

43

S. Solo  
Blow\_ u- pon\_ my gar - den, — That\_ the spi - ces\_ may flow out. —

Pno.



48

S. Solo

S.

A.

T.

B.

Pno.

*con vib.*  
*ff*

Let my Be - lov - ed \_\_\_\_\_ come in - to His gar - den; \_\_\_\_\_ And eat the

*f*

8<sup>va</sup> 8<sup>va</sup>

Tempo I

53

rit. . . . .

BARITONE SOLO *f*

B. Solo

S.

A.

T.

B.

plea - sant fruits\_ that are His. \_\_\_\_\_

plea - sant fruits\_ that are His. \_\_\_\_\_

plea - sant fruits\_ that are His. \_\_\_\_\_

plea - sant fruits\_ that are His. \_\_\_\_\_

I am

Tempo I

56

rit. . . . .

B. Solo

Pno.

come to my gar-den, my\_ Sis- ter, my Bride; I have ga-ther'd my myrrh a - long with my spice to par-

*mp*

60 **rit.** . . . . . **Poco meno mosso**  
*mp*

S. Solo Eat, O friends;—

B. Solo

66

S. Solo

drink your fill of love. mm

B. Solo

my sis-ter, my bride.

S.

drink your fill of love. mm

A.

drink your fill of love. mm

T.

drink your fill of love. mm

B.

drink your fill of love. mm

Pno.

rit. pp

PART TWO  
19. My Beloved Knocks

Song 5:2-6

Allegro ♩ = 108

SOPRANO  
non vib. *mp* <> <> <> <>  
I sleep, but my heart is a-wake.

ALTO  
non vib. *mp* <> <> <> <>  
I sleep, but my heart is a-wake. I sleep, but my heart,

TENOR

BASS  
non vib. *mp*  
I

Piano  
Allegro ♩ = 108  
*p* *mp* <> <> <> <>

7

S.  
I sleep, I sleep, but my heart is a-wake.

A.  
but my heart is a-wake. I sleep, I sleep,

T.  
non vib. *mp* <> <> <> <>  
I sleep, but my heart is a-wake. I

B.  
sleep, but my heart is a-wake. I sleep, I sleep,

Pno.

12

S. I sleep, I sleep, but my heart is a -

A. I sleep, but my heart is a - wake.

T. sleep, I sleep,

B. I sleep, I sleep, I

Pno.

17

S. wake. I sleep, but my heart is a -

A. I sleep, I sleep, I sleep, but my heart is a - wake. -

T. but my heart is a - wake I sleep, but my heart is a - wake.

B. sleep, but my heart is a - wake. I sleep, but my heart is a - wake.

Pno.

22

S. wake, I sleep, but my heart is a- wake. I sleep, but my heart is a- wake.

A. I sleep, but my heart is a-wake, I sleep, but my heart is a- wake.

T. I sleep, but my heart is a- wake I sleep, but my heart is a-

B. I sleep, but my heart is a- wake. I sleep, but my heart is a-wake.

Pno.

28

S. I sleep, but my heart is a-wake, but my heart is a-

A. I sleep, but my heart is a-wake, but my heart is a-

T. wake. I sleep, but my heart is a-wake, but my heart is

B. I sleep, but my heart is a- wake.

Pno.

32

S. *f* wake. Hark! Hark! *allarg.* Hark! Hark! *ff* Hark! *f a tempo* The

A. wake. Hark! Hark! Hark! Hark! The

T. wake. Hark! Hark! Hark! Hark! The

B. Hark! Hark! Hark! Hark! Hark! The

Pno. *f* *allarg.* *a tempo*

37

S. *mf* voice of my Be-lov - ed who knocks! The voice of my Be-lov - ed who

A. *mf* voice of my Be-lov - ed who knocks! The voice of my Be-lov - ed who

T. *mf* voice of my Be-lov - ed who knocks! The voice of my Be-lov - ed who

B. *mf* voice of my Be-lov - ed who knocks! The voice of my Be-lov - ed who



40 *p* poco rit. . . . .

S. knocks!\_ The voice of my Be - lov - ed who knocks!

A. knocks! The voice of my Be - lov - ed who knocks!

T. knocks!\_ The voice of my Be - lov - ed who knocks!

B. knocks! The voice of my Be - lov - ed who knocks!

Pno. *p*

44 **Poco piu mosso** ♩ = 132

Bar. Solo O - pen to me, my sis - ter, my love, my dove, my un - de - filed.

Pno. *pp*

48 rit. . . . .

Bar. Solo For\_ my head is\_ filled with dew, my\_ locks with the drops of the night.

Pno. *rit.*

53 **Andante con moto** ♩ = 88

S. *p* I had put off my gar-ment, How could I put it on? *mf* I had put off my

A. *p* I had put off my gar-ment, How could I put it on? *mf* I had put off— my

T. *p* I had put off— my gar-ment, How could I put it on? *mf* I had put off my

B. *p* I had put off my gar-ment, How could I put it on? *mf* I had put off my

**Andante con moto** ♩ = 88

Pno. *pp* *mf*

58

S. *p* gar-ment, How could I put it on? I— had washed my feet, I— had

A. *p* gar-ment, How could I— put it on? I had— washed my feet, I had

T. *p* gar-ment, How could I put it on?— I had— washed my feet, I— had

B. *p* gar-ment, How could I put it on? I had washed my feet, I had

Pno.

64 *mf* *pp*

S. washed my feet, How\_ could I soil them? How\_ could I soil them?

A. washed my feet, How could I soil them? How could I soil them?

T. washed my feet, How\_ could I soil them? How\_ could I soil them?

B. washed my feet, How could I\_ soil them?\_

Pno. *mp* *pp*

69 **Tempo I** *mp*

S. My Be - lov - ed put His hand in the hole of my door, My\_

A. My Be - lov - ed put His hand in the hole of my door, My

T. My Be - lov - ed put His hand in the hole of my door, My

B. My Be - lov - ed put His\_ hand in the hole\_ of my door, My

Pno. **Tempo I**

74 *f* **allarg.** **Poco piu mosso** ♩ = 120

S. pas - sions stirred for Him, My pas - sions stirred for Him, I a - rose to

A. pas - sions stirred for Him, My pas - sions stirred for Him, I a - rose to

T. pas - sions stirred for Him, My pas - sions stirred for Him, I a - rose to

B. pas - sions stirred for Him, My pas - sions stirred for Him,

Pno. *f* **allarg.** **Poco piu mosso** ♩ = 120

80 *mf*

S. o - pen to Him, My hands dropped with myrrh,

A. o - pen to Him, My hands dropped with myrrh,

T. o - pen to Him, My hands dropped with myrrh,

B. I a - rose to o - pen to Him, My hands dropped with myrrh, Run-

Pno. *mp*

87 *mp* *mf* *p* **rit.**

S. Run - ning o - ver my fin - gers, On the han - dles of the lock.

A. Run - ning o - ver my fin - gers, On the han - dles of the lock.

T. Run - ning o - ver my fin - gers, On the han - dles of the lock.

B. - ning o - ver my fin - gers, On the han - dles of the lock.

Pno. *p* **rit.**

94 **Tempestoso** ♩ = 144 *mp*

S. I o - pened, to my Be - lov - ed, But my Be - lov - ed had turned and

A. I o - pened, to my Be - lov - ed, But my Be - lov - ed had turned and

T. I o - pened, to my Be - lov - ed, But my Be - lov - ed had turned and

B. I o - pened, to my Be - lov - ed, But my Be - lov - ed had turned and

98 *ff* **allarg.** *pp* **Meno mosso** *ff* **a tempo**

S. gone. My soul sank at His flight. My soul sank at His flight. I

A. gone. My soul sank at His flight. My soul sank at His flight. I

T. gone. My soul sank at His flight. My soul sank at His flight. I

B. gone. My soul sank at His flight. My soul sank at His flight. I

Pno. *ff* **allarg.** *pp* **Meno mosso** *ff* **a tempo**

103 *mf*

S. sought but did not find Him. I sought but did not

A. sought but did not find Him. I sought but did not

T. sought but did not find Him. I sought but did not

B. sought, but did not find Him. I sought but did not

Pno. *mf*

109 *mp*

S. find Him. I called, I called,

A. find Him. I called, I called,

T. find Him. I called, I called,

B. find Him. I called, I called,

Pno. *sub. p*

114 *allarg. pp*

S. I called, He gave no an - - - swer.

A. I called, He gave no an - - - swer.

T. I called, He gave no an - - - swer.

B. I called, He gave no an - - - swer.

Pno. *allarg. pp*

# 20. The Watchmen Smote Me

Song 5:7-8

## Chorale (Allegro con fuoco) ♩ = 100

**SOPRANO**



The\_ watch - men roamed the ci - ty streets; They smote and woun - ded\_ me. The\_

**ALTO**



The watch - men roamed the ci - ty streets; They smote and woun - ded\_ me. The

**TENOR**



The\_ watch-men roamed the ci - ty\_ streets; They smote and woun - ded\_ me. The\_


**BASS**



The\_ watch - men roamed the ci - ty streets; They smote and woun - ded\_ me. The

## Chorale (Allegro con fuoco) ♩ = 100

**Piano**





Adagio marziale ♩ = 69

5

S. keep - ers of the ci - ty walls Re - moved my cloak from me. I charge you, O daugh - ters of Je -

A. keep - ers of the ci - ty walls Re - moved my cloak from me. I charge you, O daugh - ters of Je -

T. keep - ers of the ci - ty walls Re - moved my cloak from me. I charge you, O daugh - ters of Je -

B. keep - ers of the ci - ty walls Re - moved my cloak from me. I charge you, O daugh - ters of Je -

*rit.* *ff*

Pno.

*rit.* *sfp* *ff*

10

S. ru - sa - lem, O daugh - ters of Je - ru - sa - lem: If you find my Be - lov - ed,

A. ru - sa - lem, O daugh - ters of Je - ru - sa - lem: If you find my Be - lov - ed,

T. ru - sa - lem, O daugh - ters of Je - ru - sa - lem: If you find my Be - lov - ed,

B. ru - sa - lem, O daugh - ters of Je - ru - sa - lem: find my Be - lov - ed,

Pno.

15

S. *sub. p* *pp* *rit.* *pp* *pp*  
 Tell Him I am sick of love. Tell Him I am sick of love.

A. *sub. p* *pp* *pp* *pp*  
 Tell Him I am sick of love. Tell Him I am sick of love.

T. *sub. p* *pp* *pp* *pp*  
 Tell Him I am sick of love. Tell Him I am sick of love.

B. *sub. p* *pp* *pp* *pp*  
 Tell Him I am sick of love. Tell Him I am sick of love.

Pno. *sub. p* *rit.* . . . . .

# 21. What Is Your Beloved More Than Another?

Song 5:9

**Female Duet**

**Adagio** ♩ = 76  
*mf*

What is\_\_your Be - lov - ed more than\_\_ a - no - ther? *f*

**Piano**

**Adagio** ♩ = 76  
*mf*

**Fem. Duet**

6

lov - ed, O fair - est of wo - men? *p* What is\_\_your Be - lov - ed

**Pno.**

*pp*

**Fem. Duet**

11

more than\_\_ a - no - ther? *mf* That\_ you so charge us, so charge us? **molto rit.** **attacca**

**Pno.**

*mf* **molto rit.** **attacca**

# 22. The Chief Among Ten Thousand

Song 5:10-16

**Andante maestoso** ♩ = 80

**SOPRANO**  
My Be-lov - ed, \_\_\_ is glow - ing bright, with ro - sy cheeks. He is the

**ALTO**  
My Be-lov - ed, \_\_\_ is glow - ing bright, with ro - sy cheeks. He is the

**TENOR**  
My Be-lov - ed, \_\_\_ is glow - ing bright, with ro - sy cheeks. He is the

**BASS**  
My Be-lov - ed, \_\_\_ is glow - ing bright, with ro - sy cheeks. He is the

**Piano**  
**Andante maestoso** ♩ = 80

**6** **molto rit.** *mp* **a tempo**

**S.**  
chief, the chief a-mong ten thou-sand. Ten thou - sand. \_\_\_ His head is like the

**A.**  
chief, the chief a-mong ten thou-sand. Ten thou - sand. \_\_\_ His head is like the

**T.**  
chief, the chief a-mong ten thou-sand. Ten thou - sand. \_\_\_ His head is like the

**B.**  
chief, the chief a-mong ten thou-sand. Ten thou - sand. \_\_\_ His head is like the

**Pno.**  
**molto rit.** *mp* **a tempo** *p*

12

S. fin-est gold, His wa-vy locks are ra-ven black. His eyes are doves by ri-ver-beds,

A. fin-est gold, His wa-vy locks are ra-ven black. His eyes are doves by ri-ver-beds,

T. fin-est gold, His wa-vy locks are ra-ven black. His eyes are doves by ri-ver-beds,

B. fin-est gold, His wa-vy locks are ra-ven black. His eyes are doves by ri-ver-beds,

Pno.

17

S. Bathed with milk by brim-ming pools. His cheeks are spice beds with fra-grant towers, His

A. Bathed with milk by brim-ming pools. His cheeks are spice beds with fra-grant towers, His

T. Bathed with milk by brim-ming pools. His cheeks are spice beds with fra-grant towers, His

B. Bathed with milk by brim-ming pools. His cheeks are spice beds with fra-grant towers, His

Pno.

21

S. lips like li - lies drop-ping myrrh. His hands are gold rings filled with gems: He is the

A. lips like li - lies drop-ping myrrh. His hands are gold rings filled with gems: He is the

T. lips like li - lies drop-ping myrrh. His hands are gold rings filled with gems: He is the

B. lips like li - lies drop-ping myrrh. His hands are gold rings filled with gems: He is the

Pno.

*f*

8<sup>va</sup>...

25

S. chief a-mong ten thou-sand! This is my Be - lov - ed, And this is my Friend, O

A. chief a-mong ten thou-sand! This is my Be - lov - ed, And this is my Friend, O

T. chief a-mong ten thou-sand! This is my Be - lov - ed, And this is my Friend, O

B. chief a-mong ten thou-sand! This is my Be - lov - ed, And this is my Friend, O

Pno.

*p*

*pp*

31

S.  
daugh - ters of Je - ru - sa - lem.

A.  
daugh - ters of Je - ru - sa - lem.

T.  
8  
daugh - ters of Je - ru - sa - lem. His loins are like smoothed *mf*

B.  
daugh - ters of Je - ru - sa - lem. His loins are like smoothed *mf*

Pno.  
*mp*

38

T.  
8  
i - vo - ry, O - ver-laid with sap-phire gems. His legs like mar - ble pil - lars are

B.  
i - vo - ry, O - ver-laid with sap-phire gems. His legs like mar - ble pil - lars are

Pno.

43

S. *mf*  
His face as Le - ba-non's cho - sen trees, His mouth is plea-sant to the

A. *mf*  
His face as Le - ba-non's cho - sen trees, His mouth is plea-sant to the

T. *mf*  
stand-ing on a pure gold base. His face as Le - ba-non's cho - sen trees, His mouth is plea-sant to the

B. *mf*  
stand-ing on a pure gold base. His face as Le - ba-non's cho - sen trees, His mouth is plea-sant to the

Pno. *mf*

48

S. *f*  
taste. All of Him is to be de - sired, He is the chief a - mong ten thou - sand.

A. *f*  
taste. All of Him is to be de - sired, He is the chief a - mong ten thou - sand!

T. *f*  
taste. All of Him is to be de - sired, He is the chief a - mong ten thou - sand!

B. *f*  
taste. All of Him is to be de - sired, He is the chief a - mong ten thou - sand!

Pno.

8<sup>vb</sup>



53

S. *mp* Ten thou - sand... *p* This is my Be - lov - ed, And this is my Friend, O

A. *mp* Ten thou - sand... *p* This is my Be - lov - ed, And this is my Friend, O

T. *mp* Ten thou - sand... *p* This is my Be - lov - ed, And this is my Friend, O

B. *mp* Ten thou - sand... *p* This is my Be - lov - ed, And this is my Friend, O

Pno. *pp*

60

S. *molto rit.* daugh - ters of Je - ru - sa - lem.

A. *molto rit.* daugh - ters of Je - ru - sa - lem.

T. *molto rit.* daugh - ters of Je - ru - sa - lem.

B. *molto rit.* daugh - ters of Je - ru - sa - lem.

Pno. *molto rit.*

# 23. Where Is Your Beloved?

Song 6:1-3

**Piu mosso** ♩ = 88 *p*

Female Duet

Where has your Be - lov - ed gone, O fair - est of wo - men?

SOPRANO

ALTO

TENOR

BASS

Piano

**Piu mosso** ♩ = 88 *pp* *p*

7 *mp* *f*

Fem. Duet

Where has your Be - lov - ed turned— that we may seek, seek Him with you?—

Pno.

*p* *mp*

13

Fem. Duet

S. *mf*  
My Be - lov - ed has de - scend - ed, has de - scend - ed, de - scend - ed, In -

A. *mf*  
My Be - lov - ed has de - scend - ed, has de - scend - ed, In -

T. *mf*  
My Be - lov - ed has de - scend - ed, has de - scend - ed, de - scend - ed, In -

B. *mf*  
My Be - lov - ed has de - scend - ed, has de - scend - ed, In -

Pno.

18

S. -to His gar - den's spice - beds, His gar - den's spice - beds,

A. -to His gar - den's spice - bed's, His gar - den's spice - beds,

T. -to His gar - den's spice - bed's, His gar - den's spice - beds,

B. -to His gar - den's spice - bed's, His gar - den's spice - beds,

Pno. *mp* *f*

22

S.  To

A.  To

T.  To

B.  To

Pno. 

26

S.  feed His flock and ga - ther li - lies there.

A.  feed His flock and ga - ther li - lies there.

T.  feed His flock and ga - ther li - lies there.

B.  feed His flock and ga - ther li - lies there.

Pno. 

32

S. *mp*  
I am my Be - lov - ed's, I am my Be - lov - ed's, And\_ my Be -

A. *mp*  
I am my Be - lov - ed's, I am my Be - lov - ed's, And\_ my Be -

T. *mp*  
I am my Be - lov - ed's, I am my Be - lov - ed's, And\_ my Be -

B. *mp*  
I am my Be - lov - ed's, I am my Be - lov - ed's, And\_ my Be -

Pno. *p*

37

S. *mf*  
lov - ed, my Be - lov - ed is mine, Who feeds\_\_\_\_\_ His flock a - mong the li - lies

A. *mf*  
lov - ed, my Be - lov - ed is mine, Who feeds\_\_\_\_\_ His flock\_ a - mong the li - lies\_

T. *mf*  
lov - ed, my Be - lov - ed is mine, Who feeds\_\_\_\_\_ His flock a - mong the li - lies

B. *mf*  
lov - ed, my Be - lov - ed is mine, Who feeds His flock a - mong the li - lies

Pno. *mf*

43

S. there,

A. there,

T. there,

B. there,

Pno. *p*

48

S. *pp*

A. *pp* *mm*

T. *pp* *mm*

B. *pp* *mm*

Pno. *pp*

# 24. She Is the Only One

**Andante cantabile** ♩ = 84  
*mp*

Baritone Solo

You\_\_ are beau-ti - ful, beau ti - ful, O my love. You\_\_ are beau-ti - ful,

Female Duet

**Andante cantabile** ♩ = 84

Piano

7

Bar. Solo

As a plea - sant king-dom. Love-ly as Je - ru - sa-lem.

Pno.

13

**poco rit.** . . . . . **a tempo**

Bar. Solo

You\_\_ are beau-ti - ful, as an awe-some ban-ner'd host.

**poco rit.** . . . . . **a tempo**

Pno.

19

Bar. Solo

A - vert your eyes from me, for they drive me wild, Your hair is like a flock of

Pno.

*pp*

25

Bar. Solo

goats, Stream-ing down Mount Gi - le - ad. There may be six - ty queens, and

*mf* **Piu mosso** ♩ = 92

Pno.

*p*

**Piu mosso** ♩ = 92

30

Bar. Solo

eigh - ty con - cu - bines, and count - less vir - gin

Pno.

34

Bar. Solo

girls, But my dove, my un - de - filed is the

*mf*

Pno.

*mp*



38

Bar. Solo

on-ly one, the on-ly one! The dar - ling of her mo - ther,

Pno.

43

Bar. Solo

Pure to her who con-ceived her, Pure to her who con-ceived her. She is the on - ly

Pno.

48

Bar. Solo

one. The on - ly one!

*mp*

Pno.

56

Bar. Solo

Your teeth a shorn and fruit-ful flock, As - cend-ing from the wash, Your

*rit.* **Tempo I** *mf*

*rit.* **Tempo I** *p*

Pno.

62 *Piu mosso* ♩ = 92

Bar. Solo  
 cheeks are po-me-gra - nate halves Be - hind your veil.

Pno.

68 *f*

Bar. Solo

Pno.

But

74

Bar. Solo  
 my\_ dove, my un-de-filed is the on-ly one, the on-ly one! The dar - ling of her

Pno.

80 *mf*

Bar. Solo  
 mo - ther, Pure to her who con-ceived her, Pure to her who con-ceived her. She

Pno.

85

Bar. Solo

*mp*

is the on - ly one. The on - ly

Pno.

*p*

92

Bar. Solo

*poco accel.* *f* **Piu mosso** ♩=100

one! The daugh - ters saw her and blest her; The

Fem. Duet

*f*

and blest her.

Pno.

*poco accel.* *mf* **Piu mosso** ♩=100

98

Bar. Solo

queens and con - cu - bines praised her, praised her,

Pno.

104 *rit.* ----- **Tempo I**

Bar. Solo

Fem. Duet

Pno.

praised her, praised her: *mf*

Who is this look-ing

*p*

110

Fem. Duet

Pno.

t'ward the dawn? Fair as the moon. Pure as the sun. An

116 *rit.* ----- *mf* *mp* **molto rit..**

Bar. Solo

Fem. Duet

Pno.

She is the on - ly one. She is the on - ly one.

awe - some ban-ner'd host!

*rit.* ----- **molto rit..**

# 25. Return, Return

Song 6:10-13

**Moderato rubato**  $\text{♩} = 63$   
*mp*

Baritone Solo  
 I de-scend-ed to the wal-nut grove to\_\_ see the val-ley's fruits, to\_\_ see if vines had

**Moderato rubato**  $\text{♩} = 63$   
*mp*

Piano

7

Bar. Solo  
 blos - somed, if\_\_ po - me - gra - nates bud - ded. Be - fore I was a-ware, my de-

**ritmico**  $\text{♩} = \text{♩}$   
*p*

Pno.

11

Bar. Solo  
 sire set me a-mong the char-iots of my roy - al na - tion, Re-

*pp*

Pno.

16  $\text{♩} = 66$

Bar. Solo  
 turn, re-turn, O <sup>3</sup> Shu - la - mite. Re - turn, re-turn! That we may look on\_\_ you, Re -

$\text{♩} = 66$   
*p*

Pno.

20

Bar. Solo

turn, re - turn, O Shu - la - mite. Re - turn that we may look on you. What

Pno.

24

Bar. Solo

do you see in the Shu - la - mite? The dance of two conflict - ing ar - mies. Re -

Pno.

*p*

28

Bar. Solo

turn, re - turn, O Shu - la - mite, Re - turn, re - turn that we may look on

Pno.

*mf*

31

Bar. Solo

you. Re - turn, re - turn! Re - turn! Re - turn!

Pno.

*mf cresc.* *f*

*p* *f*

**attacca**

# 26. How Fair and Pleasant

Song 7:1-9

**Andante con moto** ♩ = 76

*mp*

Baritone Solo

How bea-ti-ful are your san-dal'd feet, O ro-yal daugh-ter, Your

SOPRANO

ALTO

TENOR

BASS

Piano

**Andante con moto** ♩ = 76

*pp*

6

Bar. Solo

round-ed thighs are or-na-ments. Craf-ted by an art-ist's hands. Your na-vel is a

*mf*

Pno.

*p*

11

Bar. Solo

round-ed bowl, not lack-ing ming-led wine.— Your bel-ly is a heap of wheat with

Pno.

*8<sup>vb</sup>*

16

Poco meno mosso ♩ = 69

Bar. Solo

*mf*

li - lies hedged a - bout. Your

Pno.

Poco meno mosso ♩ = 69

19

Bar. Solo

breasts are twin ga-zelles, Which graze in li - ly fields, Your neck an i - v'ry tower, Your

Pno.

*legato*

22

Bar. Solo

*f*

eyes like Hesh-bon's pools, by the gate where ma - ny daugh-ters trod. How fair, and

Pno.



25 *mf*

Bar. Solo  
plea - sant you are, O love, O\_\_ daugh-ter of de-lights. Your

Pno.

28

Bar. Solo  
nose is as Le-b'non's tower look-ing t'ward Da-mas-cus, Your head is like\_\_ Car-mel, its\_\_

Pno.

*p*

31

Bar. Solo  
hair a pur - ple ta-pes-try, in its curls are bound the king.

Pno.

*mp*

34 *f*

Bar. Solo  
How fair, and plea-sant you are, O love, O\_\_ daugh-ter of de-lights. —

Pno.

*mf*

**Tempo I**

38 *mf*

Bar. Solo

Your sta - ture is like the palm, Your breasts are like its

Pno.

**Tempo I**

*mp* *pp*

42

Bar. Solo

clus - ters. I said, "I will climb the palm, and take hold of its boughs."

Pno.

*mp* *pp*

**Piu mosso** ♩ = 88

47 *mf*

Bar. Solo

Let your breasts be clus - ters of the vine.

Pno.

**Piu mosso** ♩ = 88

*p*

53

Bar. Solo

The scent of your breath like ap -

Pno.

58

Bar. Solo

ples, like ap - - - ples. \_\_\_\_\_ Your kis-ses like the

Pno.

64

Bar. Solo

fin - est wine. \_\_\_\_\_ *mf* o - ver the

S.

non vib. *mf* flow-ing smooth - ly \_\_\_\_\_ for my Be- lov - ed.

A.

non vib. *mf* flow-ing smooth - ly \_\_\_\_\_ for my be- lov - ed.

T.

non vib. *mf* flow-ing smooth - ly \_\_\_\_\_ *mf* o - ver the lips of

B.

non vib. *mf* flow-ing smooth - ly \_\_\_\_\_ *mf* o - ver the lips of

Pno.

*mp*

69

**molto rit. .**

Bar. Solo

S. *mf*  
lips of those who sleep. o - ver the lips of those who  
o - ver the lips of those who sleep of those who sleep

A. *mf*  
o - ver the lips of those who sleep of those who sleep

T.  
those those who sleep of those who sleep

B.  
those those who sleep those who sleep

Pno. **molto rit. .**

76

**Tempo I**

Bar. Solo

S. *p*  
sleep. I am my Be-lov - ed's, and His de - sire is for me.

A. *p*  
I am my Be-lov - ed's, and His de - sire is for me.

T. *p*  
His de - sire is for me.

B. *p*  
His de - sire is for me.

Pno. **Tempo I** *p*

# 27. There Will I Give You My Love

Song 7:10-8:2

**Allegretto** ♩ = 92

Soprano Solo

Piano

*mp*

Come, \_\_\_\_\_ my Be -

7

S. Solo

Pno.

*mp*

lov - ed. \_\_\_\_\_ Come, \_\_\_\_\_ my Be - lov - ed. \_\_\_\_\_ Let us go in -

15

S. Solo

Pno.

to the field, Let us lodge \_\_\_\_\_ in the vil - la - ges. \_\_\_\_\_

23

S. Solo

Pno.

Let us go ear - ly to the vine - yards, To see if the vine has blos - somed,

31

S. Solo

if the ten - der grapes ap - pear, if po - me - gra - nates bud.

Pno.

39

S. Solo

*mf*

There will I give You my love. The man-drakes

Pno.

47

S. Solo

give their scent; At our door are the rar - est fruits, new and old; which

Pno.

53

S. Solo

I have laid in store for You, O my Be - lov - ed. O that You

*cresc.* *f*

Pno.

*cresc.* *f*

60

S. Solo

were as my bro - ther, \_\_\_\_\_ who nursed at the bo - som of my

Pno.

65

S. Solo

mo - ther! \_\_\_\_\_ If I found You out - side, I would kiss You for

Pno.

70

S. Solo

all to see, \_\_\_\_\_ *mf* And no one would de - spise me. \_\_\_\_\_

Pno.

77

S. Solo

I \_\_\_\_\_ *mf* would lead You to my mo - ther's house. There You

Pno.

82

S. Solo

would in - struct me, in - struct me. I would make You to

Pno.

87

S. Solo

drink spiced wine, my po - me - gra - nate's sweet drink.

Pno.

*mp*

93

S. Solo

*mp* There will I give You my love. *p* There will I

Pno.

*p* *pp*

99

S. Solo

give You my love. oh

Pno.

*pp* rit.



# 28. Awake Not Love (Final Reprise)

**Moderato con moto** ♩ = 100

Female Duet

SOPRANO *p non vib.*  
His left hand should be un - der my head. His right hand should em-

ALTO *p non vib.*  
His left hand should be un - der my head. His right hand should em-

TENOR *p non vib.*  
His left hand should be un - der my head. His right hand should em-

BASS *p non vib.*  
His left hand should be un - der my head. His right hand should em-

Piano

**Moderato con moto** ♩ = 100

6

S.  
brace me. His left hand should be un - der my head. His

A.  
brace me. His left hand should be un - der my head.

T.  
brace me. His left hand should be un - der my head.

B.  
brace me. His left hand should be un - der my head.

Pno.

13

S. right hand should em - brace me.

A. His right hand should em-brace me.

T. His right hand should em-brace me.

B. His right hand should em-brace me.

Pno.

18

Pno.

24 *p* **a tempo**

S. His left hand should be un - der my head. His

A. His left hand should be un - der my head.

T. His left hand should be un - der my head.

B. His left hand should be un - der my head.

Pno.

29

S. right hand should em- brace me. His left hand should be un-der my head.

A. His right hand should em-brace me. His left hand should be un-der my head.

T. His right hand should em-brace me. His left hand should be un-der my head.

B. His right hand should em-brace me. His left hand should be un-der my head.

Pno.

36 *Piu mosso (in 2)*  $\text{♩} = 69$

S. *p* His right hand should embrace me. I charge you, O

A. *p* His right hand should embrace me. I charge you, O

T. *p* His right hand should embrace me. I charge you, O

B. *p* His right hand should embrace me. I charge you, O

Pno. *mp*  
*p*

42 *mp* *f*

S. daugh-ters of Je - ru - sa lem, O daugh - ters of Je - ru - sa lem: That you

A. *mp* *f* daugh-ters of Je - ru - sa lem, O daugh - ters of Je - ru - sa lem: That you

T. *mp* *f* daugh-ters of Je - ru - sa lem, O daugh - ters of Je - ru - sa lem: That you

B. *mp* *f* daugh-ters of Je - ru - sa lem, O daugh - ters of Je - ru - sa lem: That you

Pno. *mp* *f*



61  $\text{♩} = 54$

Fem. Duet

comes from the wil - der - ness, \_\_\_\_\_ lean - ing on her be - lov -

Pno.

*pp*

64

Fem. Duet

ed? Who comes from the wil - der - ness, \_\_\_\_\_ who

Pno.

67

Fem. Duet

comes from the wil - der ness, \_\_\_\_\_ lean - ing on her be - lov - ed? \_\_\_\_\_

Pno.

71

Fem. Duet

\_\_\_\_\_ lean - ing on her be - lov - ed? lean - ing on her be - lov - ed? \_\_\_\_\_

Pno.

*rit.*

# 29. Under the Apple Tree

Song 8:5

**Adagio cantabile** ♩ = 66

Baritone Solo *mf*

I woke\_ you un-der the ap - ple\_ tree. I woke\_ you un-der the

Piano *p*

5

Bar. Solo

ap - ple\_ tree, Where\_ your mo - ther brought you\_ forth, Where she

Pno.

8

Bar. Solo

brought you forth, \_ who con- ceiv'd\_ you. I woke\_ you,

Pno.

12

Bar. Solo

*f*

I \_\_\_\_\_ woke you, I \_\_\_\_\_ woke you un-der the

Pno.

*mf*

3

3

15

Bar. Solo

*mf*

ap - ple tree. \_\_\_\_\_ Where your mo-ther brought you forth un - der the ap - ple tree,

Pno.

18

Bar. Solo

*p*

I woke \_\_\_\_\_ you, \_\_\_\_\_ I woke you.

*attacca*

Pno.

*attacca*



# 30. Set Me As a Seal

Song 8:6-7

**Moderato rubato** ♩ = 96

*double  
sopranos  
until noted*

*mf non vib.*

Soprano Solo  
Set me as a seal up - on Your heart, \_\_\_ As a seal up -

SOPRANO  
Set me as a seal up - on Your heart, \_\_\_ As a seal up -

ALTO  
Set me as a seal up - on Your heart, \_\_\_ As a seal up -

TENOR  
Set me as a seal up - on Your heart, \_\_\_ As a seal up -

BARITONE  
Set me as a seal up - on \_\_\_ Your \_\_\_ heart, \_\_\_ As a seal \_\_\_ up -

BASS  
Set me as a seal up - on Your heart, \_\_\_ As a seal up -

**Moderato rubato** ♩ = 96

Piano

6

S. *cresc.* *f* on Your arm. For love is strong as death.

A. *cresc.* *f* *pp* on Your arm. For love is strong as death. For

T. *cresc.* *f* *pp* on Your arm. For love is strong as death. For

Bar. *cresc.* *f* *pp* on Your arm. For love is strong as death. For

B. *cresc.* *f* *pp* on Your arm. For love is strong as death. For

Pno. *cresc.* *f*

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of six staves. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.), each with a vocal line and lyrics. The piano part (Pno.) is at the bottom. The lyrics are: 'on Your arm. For love is strong as death. For'. The music is in a common time signature. The vocal parts have a melodic line with a crescendo leading to a forte (f) dynamic, followed by a piano (pp) dynamic. The piano accompaniment provides harmonic support with chords and moving lines. A measure number '6' is indicated at the top left of the vocal staves.

13

S. *f*  
 Set me as a seal up - on Your heart, — As a

A. *f*  
 love is strong, Set me as a seal up - on Your heart, — As a

T. *f*  
 love\_ is strong as death. Set me as a seal up - on Your heart.

Bar. *f*  
 love is strong as death. Set me as a seal up - on Your heart.

B. *f*  
 love is strong as death. Set me as a seal up - on Your heart.

Pno. *p* *f*

19

S. *mf* *solo* ↗  
seal up - on Your arm. For love is strong as

A. *mf*  
seal up - on Your arm. For love is strong as

T. *mf*  
as a seal up - on Your arm. For love is strong as

Bar. *mf*  
as a seal up - on Your arm. For love is strong as

B. *mf*  
as a seal up - on Your arm. For love is strong as

Pno. *mf*

25

S. Solo

death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_

S.

death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_

A.

death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_

T.

death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_

Bar.

death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_

B.

death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_

Pno.

The musical score is written for voice and piano. It consists of seven staves. The top six staves are for the voice parts: Soprano Solo, Soprano, Alto, Tenor, Baritone, and Bass. Each voice part has a treble clef and a key signature of one sharp (F#). The lyrics are: "death, \_\_\_\_\_ pas - sion fierce as the grave. \_\_\_\_\_". The Soprano Solo part has a treble clef and a key signature of one sharp. The piano part is at the bottom, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part includes chords and melodic lines in both hands.

31 *pp* *f* *solo*

S. pas - sion fierce as the grave. \_\_\_\_\_ Set me as a seal up - on

A. *pp* *f* pas - sion fierce as the grave. \_\_\_\_\_ Set me as a seal up - on

T. *pp* *f* pas - sion fierce as the grave. \_\_\_\_\_ Set me as a seal up -

Bar. *pp* *f* pas - sion fierce as the grave. \_\_\_\_\_ Set me as a seal up - on Your heart,

B. *pp* *f* pas - sion fierce as the grave. \_\_\_\_\_ Set me as a seal up - on Your heart,

Pno. *pp* *f*

37

S. Solo

Your heart, a seal up - on Your arm, strong as

S.

Your heart, a seal up - on Your arm, For love is strong as

A.

Your heart, a seal up - on Your arm, For love is strong,

T.

-on Your heart, seal up - on Your arm, pas - sion fierce as the

Bar.

As a seal up - on Your arm, love is strong as

B.

As a seal up - on Your arm, For love is strong as

Pno.

43 rit. . . . . a tempo *mf*

S. Solo death, \_\_\_\_\_ as the grave. \_\_\_\_\_ Its

S. death, \_\_\_\_\_ as fierce as the grave. \_\_\_\_\_ Its

A. pas - sion fierce as the grave. \_\_\_\_\_ the grave. Its

T. grave, \_\_\_\_\_ fierce as the grave. Its

Bar. death, \_\_\_\_\_ as fierce as the grave. Its

B. death, \_\_\_\_\_ as fierce as the grave. Its

Pno. rit. . . . . a tempo



48

S. Solo

sparks are flames of fire, The ve - ry flame of God,\_\_\_

S.

sparks are flames of fire, The ve - ry flame of God,\_\_\_ the ve - ry flame of

A.

sparks are flames of fire. The ve - ry flame of God, the ve - ry flame of

T.

sparks are flames of fire, The ve - ry flame of God,\_\_\_ the ve - ry

Bar.

sparks are flames of fire. The ve - ry flame of God,\_\_\_ the ve - ry flame of

B.

sparks are flames of fire. The ve - ry flame of God. the ve - ry flame of

Pno.

53 *rit.* . . . . . *a tempo*

S. Solo

of God.

S.

God. The ve - ry flame of God, Ma - ny wa - ters

*mp*

A.

God, The ve - ry flame of God, Ma - ny wa - ters

*mp*

T.

flame of God, The ve - ry flame of God, Ma - ny wa - ters

*mp*

Bar.

God. The ve - ry flame of God, Ma - ny wa - ters

*mp*

B.

God. The ve - ry flame of God, Ma - ny wa - ters

*mp*

Pno.

*rit.* . . . . . *a tempo*

*mp*

58

S. Solo *mp* ah\_\_\_\_\_

S. *mp*  
 can - not quench love. nor can ri - vers drown it. Ma - ny wa - ters

A. *mp*  
 can - not quench love. nor can ri - vers drown it. Ma - ny wa - ters

T. *mp*  
 can - not quench love. nor can ri - vers drown it. Ma - ny wa - ters

Bar. *mp*  
 can - not quench love. nor can ri - vers drown it. Ma - ny wa - ters

B. *mp*  
 can - not quench love. nor can ri - vers drown it. Ma - ny wa - ters

Pno. *mp*

62

S. Solo *mf* oh \_\_\_\_\_ If a man would give all *double sopranos until noted*

S. *mf* can - not quench love, nor can ri - vers drown it. If a man would give all

A. *mf* can - not quench love, nor can ri - vers drown it. If a man would give all

T. *mf* can - not quench love, nor can ri - vers\_ drown it. If \_\_\_\_\_ a \_\_\_\_\_

Bar. *mf* can - not quench love, nor can ri - vers drown it. If \_\_\_\_\_ a \_\_\_\_\_

B. *mf* can - not quench love, nor can ri - vers drown it. If \_\_\_\_\_ a \_\_\_\_\_

Pno. *mf*

S. *cresc.* *f* *ff* solo ↗  
 ri - ches of his house for love, would he be de - spised? Would he

A. *cresc.* *f* *ff*  
 ri - ches of his house for love, \_\_\_\_\_ would he be de - spised? Would he

T. *cresc.* *f* *ff*  
 8 man, if a man would give 3 all ri - ches of his house, 3 would he be de - spised? Would he

Bar. *cresc.* *f* *ff*  
 man would give all ri - ches, would he be de - spised, de - spised? Would he

B. *cresc.* *f* *ff*  
 man would give all ri - ches for love, would he be de - spised? Would he

Pno. *cresc.* *f* *ff*  
 Musical accompaniment for piano with dynamic markings and triplet markings.

71

S. Solo *f* be de - spised? *f* be de - spised? ah

S. *f* be de - spised? *f* Would he be de - spised? *f* Set me as a seal up -

A. *f* be de - spised? *f* Would he be de - spised? *f* Set me as a seal up -

T. *f* be de - spised? *f* Would he be de - spised? *f* Set me as a seal up -

Bar. *f* be de - spised? *f* Would he be de - spised? *f* Set me as a seal up -

B. *f* be de - spised? *f* Would he be de - spised? *f* Set me as a seal up -

Pno. *f*

78

S. Solo

ah oh ah

S.

on Your heart, As a seal up - on Your arm. For love is

A.

on Your heart, As a seal up - on Your arm. For love is

T.

on Your heart, As a seal up - on Your arm. For love is

Bar.

on Your heart, As a seal up - on Your arm. For love is

B.

on Your heart, As a seal up - on Your arm. For love is

Pno.

*cresc.* **f**

85 *ff* *mp*

S. Solo  
oh ah oh

S.  
strong as death. Set me as a seal up -

A.  
strong as death. For love is strong, Set me as a seal up -

T.  
strong as death. For love is strong as death. Set me as a

Bar.  
strong as death. For love is strong as death. Set me as a

B.  
strong as death. For love is strong as death. Set me as a

Pno.  
*ff* *pp* *mp*

Detailed description of the musical score: The score is for page 168, measures 85-90. It features six vocal parts and a piano accompaniment. The Soprano Solo part begins with a melodic line on 'oh' and 'ah' with a fortissimo (ff) dynamic, followed by 'oh' with a mezzo-piano (mp) dynamic. The Soprano, Alto, Tenor, Baritone, and Bass parts all have lyrics: 'strong as death. For love is strong, Set me as a seal up -'. The piano accompaniment starts with a fortissimo (ff) dynamic and transitions to mezzo-piano (mp) in the final measures. The piano part includes chords and melodic lines in both hands.



92

S. Solo

oh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

S.

on Your heart, \_\_\_\_\_ Set me as a seal up - on Your heart, \_\_\_\_\_

A.

on Your heart, \_\_\_\_\_ Set me as a seal up - on Your heart, \_\_\_\_\_

T.

seal up - on Your heart. \_\_\_\_\_ Set me as a seal up - on Your heart. \_\_\_\_\_

Bar.

seal up - on Your heart. \_\_\_\_\_ Set me as a seal up - on Your heart. \_\_\_\_\_

B.

seal up - on Your heart. \_\_\_\_\_ Set me as a seal up - on Your heart. \_\_\_\_\_

Pno.

98

S. Solo

S.

A.

T.

Bar.

B.

Pno.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Set me as a seal up - on Your heart.

Set me as a seal up - on Your heart.

Set me as a seal up - on Your heart.

Set me as a seal up - on Your heart.

Set me as a seal up - on Your heart.

Set me as a seal up - on Your heart.

*mm*

# 31. Our Little Sister

**Quasi recit.** ♩ = 63  
non vib. *mp*

SOPRANO  
We have a lit - tle sis - ter, and she has no breasts. What shall we do for our sis - ter on the

ALTO  
We have a lit - tle sis - ter, and she has no breasts. What shall we do for our sis - ter on the

TENOR  
We have a lit - tle sis - ter, and she has no breasts. What shall we do for our sis - ter on the

BASS  
We have a lit - tle sis - ter, and she has no breasts. What shall we do for our sis - ter on the

**Quasi recit.** ♩ = 63

Piano

8

**molto rit.**      **a tempo (Allegretto ritmico)**

S.  
day, the day when she shall be spo-ken for? If she be a wall, then we will

A.  
day, the day when she shall be spo-ken for? If she be a wall, then we will

T.  
day, the day when she shall be spo-ken for? If she be a wall, then we will

B.  
day, the day when she shall be spo-ken for? If she be a wall, then we will

**molto rit.**      **a tempo (Allegretto ritmico)**  
non vib.

Pno.

15

S. *p* build on her a sil - ver for-tress; If she be a door, then we will close her in

A. *p* build on her a sil - ver for-tress; If she be a door, then we will close her in

T. *p* build on her a sil - ver for-tress; If she be a door, then we will close her in

B. *p* build on her a sil - ver for-tress; If she be a door, then we will close her in

Pno.

21

S. *f* with ce - dar boards. I am a wall, and my breasts are like to - wers, Thus I found

A. *f* with ce - dar boards. I am a wall and my breasts are like to - wers, Thus I found

T. *f* with ce - dar boards. I am a wall and my breasts are like to - wers, Thus I found

B. *f* with ce - dar boards. I am a wall, and my breasts are like to - wers, Thus I found

Pno.

27

S. *mp* fa - vor in His eyes. Thus I found fa - vor in His eyes. *f* If

A. *mp* fa - vor in His eyes. Thus I found fa - vor in His eyes. *f* If

T. *mp* fa - vor in His eyes. Thus I found fa - vor in His eyes. *f* If

B. *mp* fa - vor in His eyes. Thus I found fa - vor in His eyes. *f* If

Pno. *p* *f*

34

S. she be a wall, then we will build on her a sil - ver for-tress; *f* If

A. she be a wall, then we will build on her a sil - ver for-tress; *f* If

T. she be a wall, then we will build on her a sil - ver for-tress; *f* If

B. she be a wall, then we will build on her a sil - ver for-tress; *f* If

Pno. *f* 3

38

S. she be a door, then we she will close her in with ce - dar

A. she be a door, then we will close her in with ce - dar

T. she be a door, then we will close her in with ce - dar

B. she be a door, then we will close her in with ce - dar

Pno.

41

S. boards. I am a wall, and my breasts are like to-wers, Thus I found

A. boards. I am a wall and my breasts are like to-wers, Thus I found

T. boards. I am a wall and my breasts are like to-wers, Thus I found

B. boards. I am a wall, and my breasts are like to-wers, Thus I found

Pno.

45

S. fa - vor in His eyes. found fa - *p*

A. fa - vor in His eyes. found fa - *p*

T. fa - vor in His eyes. found fa - *p*

B. fa - vor in His eyes. found fa - *p*

Pno.

50

S. vor in His eyes, in His eyes.

A. vor in His found fa - vor in His eyes.

T. vor in His found fa - vor in His eyes.

B. vor in His found fa - vor in His eyes.

Pno. *p*

## 32. Solomon's Vineyard

Song 8:11-12

*mf*  $\text{♩} = 54$

Tenor Solo

So - lo - mon had a vine - yard at Bah - al - Ha - mon.

SOPRANO

ALTO

TENOR

BASS

Piano

5

T. Solo

So - lo - mon had a vine - yard, he gave it to the keep - ers.

9

T. Solo

Each one for its fruit would bring a thou - sand sil - ver piec - es. Each one for its

Pno.

*pp* *mp*



14

T. Solo

8 fruit would bring a thou - sand sil - ver piec - es. a thou - sand sil - ver

Pno.

19

T. Solo

8 piec - es.

$\text{♩} = 76$

S.

*mp* My own vine - yard is be - fore me, You, O

A.

*mp* My own vine - yard is be - fore me, You, O

T.

*mp* My own vine - yard is be - fore me, You, O

B.

*mp* My own vine - yard is be - fore me, You, O

$\text{♩} = 76$

Pno.

8<sup>vb</sup>

24

S. So-lo mon, have the thou-sand, and the keep - ers of its fruit two

A. So-lo mon, have the thou-sand, and the keep - ers of its fruit two

T. So-lo mon, have the thou-sand, and the keep - ers of its fruit two

B. So-lo mon, have the thou-sand, and the keep - ers of its fruit two

Pno.

28

S. hun - dred. My own vine-yard, My own vine-yard is be - fore me.

A. hun - dred. My own vine-yard, My own vine-yard is be - fore me.

T. hun - dred. My own vine-yard, My own vine-yard is be - fore me.

B. hun - dred. My own vine-yard, My own vine-yard is be - fore me.

Pno.

# 33. Make Haste, My Beloved!

Song 8:13-14

**Allegro** ♩ = 152  
*mp*

Soprano Solo

You \_\_\_\_\_ who dwell \_\_\_\_\_ In the gar - dens, \_\_\_\_\_

SOPRANO

ALTO

TENOR

BASS

Piano

**Allegro** ♩ = 152  
*p*

8

S. Solo

Where Your com - pa - nions heed your voice, Cause me to

Pno.

14

S. Solo

hear it too! Cause me to hear it too!

S.

non vib. *mp*

Cause me to hear it too!

A.

non vib. *p*

Cause

T.

non vib. *mp*

Cause me to hear

B.

non vib. *mp* *p*

Cause me to hear it

Pno.

20 *p*  
 S. Solo Cause me to hear it too! \_\_\_\_\_

*p*  
 S. Cause me to hear it too! \_\_\_\_\_

A. *cresc.*  
 me \_\_\_\_\_ to hear it too! \_\_\_\_\_ Make haste, my Be-

T. *p* *cresc.*  
 8 it too! \_\_\_\_\_ Make haste, my Be - lov - ed!

B. *cresc.*  
 \_\_\_\_\_ too! \_\_\_\_\_ Make haste, my Be - lov - ed! Make haste, my Be-

Pno. *p* *cresc.*

26 *cresc.* *f*

S. Make haste, my Be - lov - ed, my Be - lov - ed! Make haste, my Be - lov - ed, and be like a ga-zelle or a

A. lov - ed! Make haste, my Be - lov - ed! Make haste, my Be - lov - ed, and be like a ga-zelle or a

T. Make haste, my Be - lov - ed, my Be - lov - ed! Make haste, my Be - lov - ed, My Be -

B. lov - ed! Make haste, my Be - lov - ed! Make haste, my Be - lov - ed, My Be -

Pno. *cresc.* *f*

32 *sub. p*

S. young hart, Make haste, my Be - lov - ed, and be like a ga-zelle or a young hart Make

A. young hart, Make haste, my Be - lov - ed, and be like a ga-zelle or a young hart, Make

T. lov - ed! Make haste, my Be - lov - ed, My Be - lov - ed!

B. lov - ed! Make haste, my Be - lov - ed, My Be - lov - ed!

Pno. *sub. p*

37

S. haste, my Be - lov - ed, and be like a ga-zelle or a young hart, Make haste, my Be-

A. haste, my Be - lov - ed, and be like a ga-zelle or a young hart, Make haste, my Be-

T. *sub. p* Make haste! Make haste! My Be - lov - ed! *f* Make haste!

B. *sub. p* Make haste! Make haste! My Be - lov - ed! *f* Make haste!

Pno.

42

S. lov - ed, and be like a ga-zelle or a young hart, on the moun - - tains, on the

A. lov - ed, and be like a ga-zelle or a young hart, on the moun - - tains, the

T. *sub. p* Make haste! My Be - lov - ed! *f* moun - - tains

B. *sub. p* Make haste! My Be - lov - ed! *f* moun - - tains

Pno.

47

S. moun - tains of spi - ces, on the moun - tains of spi - ces. \_\_\_\_\_ on the

A. moun - tains of spi - ces, on the moun - tains of spi - ces, \_\_\_\_\_ on the

T. of \_\_\_\_\_ spi - ces, moun - tains of spi - ces,

B. of spi - ces, moun - tains of spi - ces,

Pno.

53

S. moun - tains, on the moun - tains of spi - ces, on the moun - tains,

A. moun - tains, the moun - tains of spi - ces, on the moun - tains, \_\_\_\_\_

T. moun - tains \_\_\_\_\_ of \_\_\_\_\_ spi - ces, moun - tains

B. moun - tains of spi - ces, moun - tains

Pno.



59

S. - - tains of spi - ces, of spi - ces, moun - tains of

A. the moun - tains of spi - ces, of spi - ces, moun - tains of

T. - tains of spi - ces, moun - tains of spi - ces, of

B. - tains of spi - ces, moun - tains of spi - ces, of

Pno.

64

S. spi - ces. Make haste! Make haste, my Be - lov - ed,

A. spi - ces, Make haste! Make haste, my Be - lov - ed,

T. spi - ces. Make haste! Make haste, my Be - lov - ed, and be

B. spi - ces. Make haste! Make haste, my Be - lov - ed, and be

Pno.

70

S. My Be - lov - ed! Make haste,\_\_\_ my Be-lov - ed, My Be -

A. My Be - lov - ed! Make haste,\_\_\_ my Be-lov - ed, My Be -

T. 8 like a ga-zelle or a young hart, Make haste,\_\_\_ my Be - lov - ed, and be like a ga-zelle or a

B. like a ga-zelle or a young hart, Make haste,\_\_\_ my Be - lov - ed, and be like a ga-zelle or a

Pno.

75

S. lov - ed! *sub. p* Make haste!\_\_\_ Make haste!\_\_\_ My Be - lov - ed!

A. lov - ed! *sub. p* Make haste!\_\_\_ Make haste!\_\_\_ My Be - lov - ed! *f* Make

T. 8 young hart *sub. p* Make haste,\_\_\_ my Be - lov - ed, and be like a ga-zelle or a young hart, *f* Make

B. young hart, *sub. p* Make haste,\_\_\_ my Be - lov - ed, and be like a ga-zelle or a young hart,

Pno. *sub. p* *mf*

80 *f*  
 S. Solo You who dwell in the gar - - dens, \_\_\_\_\_

*mf*  
 S. Make haste, make haste, make haste, my Be - lov - ed,

*mf*  
 A. haste, make haste, make haste, \_\_\_\_\_ my Be - lov - ed, \_\_\_\_\_

*mf*  
 T. haste, make \_\_\_\_\_ haste, make \_\_\_\_\_ haste, \_\_\_\_\_ Make \_\_\_\_\_

*mf*  
 B. make haste, make haste, make haste, make \_\_\_\_\_ haste, \_\_\_\_\_ Make \_\_\_\_\_

Pno.



90

S. Solo

on the moun-tains of spi - - - - ces,

S.

lov - ed, make haste, make haste my Be - lov - ed,

A.

my Be - lov - ed, my Be - lov - ed,

T.

my Be - lov - ed, make haste my Be - lov -

B.

haste, make haste, my Be - - - lov -

Pno.

95

S. Solo

S.

A.

T.

B.

Pno.

on the moun - tains of  
 on the moun - tains of spi - ces, the  
 on the moun - tains, on the moun - tains, moun - tains of  
 -ed, my Be - lov - ed, on the moun - tains, moun - tains of  
 ved, my Be - lov - ed, on the moun - tains, the moun - tains of

100

S. Solo

S.

A.

T.

B.

Pno.

spi - ces, on the moun - tains  
 moun - tains of spi - ces. on the moun - tains  
 spi - ces. on the moun - tains, on the  
 spi - ces. my Be - lov - ed, on the  
 spi - ces, on the moun - tains of spi - ces, on the

105

S. Solo  
S.  
A.  
T.  
B.  
Pno.

- tains of spi - ces, make haste, my Be - lov - ed,  
- tains\_ of spi - ces, of spi - ces, make haste, my Be - lov - ed, my Be -  
moun - tains, moun-tains of spi - ces, make haste, my Be -  
moun - tains, moun-tains of spi - ces, make haste, my Be - lov -  
moun - tains, the moun-tains of spi - ces, make haste, my Be - lov - ed, make

111

S. Solo  
S.  
A.  
T.  
B.  
Pno.

on the moun - tains,  
lov - ed, make haste, my Be - lov - ed, make haste! Make  
lov - ed, make haste, my Be - lov - ed, make haste! Make  
ed, my Be - lov - ed, make haste, Make  
haste, make haste. my Be - lov - ed, make haste, Make

116

S. haste, my Be - lov - ed, and be like a ga-zelle or a young hart, Make\_ haste, my Be -

A. haste, my Be - lov - ed, and be like a ga-zelle or a young hart, Make\_ haste, my Be -

T. haste, my Be - lov - ed, My Be - lov - ed! Make\_ haste, my Be -

B. haste, my Be - lov - ed, My Be - lov - ed! Make\_ haste, my Be -

Pno.

121

S. Solo ah

S. lov - ed, and be like a ga-zelle or a young hart on the moun - tains, on the

A. lov - ed, and be like a ga-zelle or a young hart, on the moun - tains, the

T. lov - ed, and be like a ga-zelle or a young hart moun - tains

B. lov - ed, and be like a ga-zelle or a young hart, moun - tains

Pno.



126

S. Solo

ah ah

S.

moun-tains of spi-ces, on the moun - tains of spi - ces. on the moun -

A.

moun-tains of spi-ces, on the moun - tains of spi - ces, on the moun -

T.

of spi-ces, moun - tains of spi - ces, moun -

B.

of spi-ces, moun - tains of spi - ces, moun -

Pno.

133

S. Solo



ah

Detailed description: This staff is for the Solo Soprano. It begins with a treble clef and a key signature of one flat. The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers these three notes. The next measure has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The following measure has a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. The next measure has a quarter note A3, a quarter note G3, and a quarter note F3. A slur covers these three notes. The final measure has a quarter note E3, a quarter note D3, and a quarter note C3. A slur covers these three notes. The lyrics 'ah' are written below the first measure.

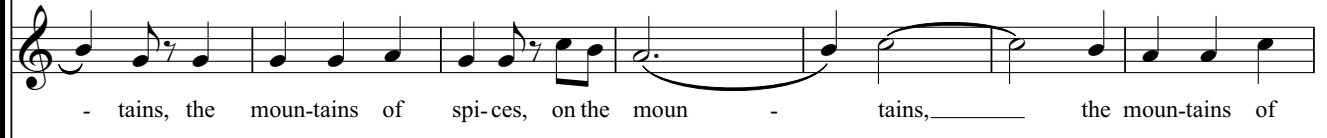
S.



- tains, on the moun-tains of spi-ces, on the moun - - - - tains of

Detailed description: This staff is for the Soprano. It begins with a treble clef and a key signature of one flat. The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers these three notes. The next measure has a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The following measure has a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. The next measure has a quarter note A3, a quarter note G3, and a quarter note F3. A slur covers these three notes. The final measure has a quarter note E3, a quarter note D3, and a quarter note C3. A slur covers these three notes. The lyrics '- tains, on the moun-tains of spi-ces, on the moun - - - - tains of' are written below the staff.

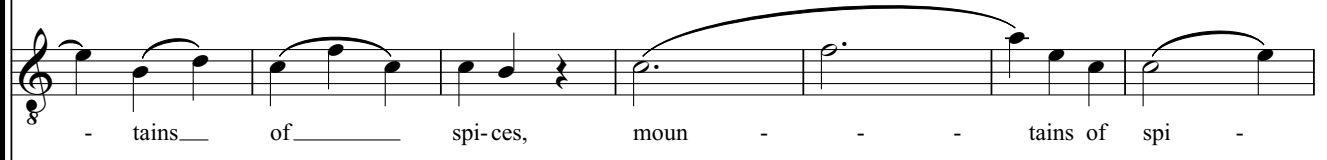
A.



- tains, the moun-tains of spi-ces, on the moun - tains, the moun-tains of

Detailed description: This staff is for the Alto. It begins with a treble clef and a key signature of one flat. The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers these three notes. The next measure has a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The following measure has a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. The next measure has a quarter note A3, a quarter note G3, and a quarter note F3. A slur covers these three notes. The final measure has a quarter note E3, a quarter note D3, and a quarter note C3. A slur covers these three notes. The lyrics '- tains, the moun-tains of spi-ces, on the moun - tains, the moun-tains of' are written below the staff.

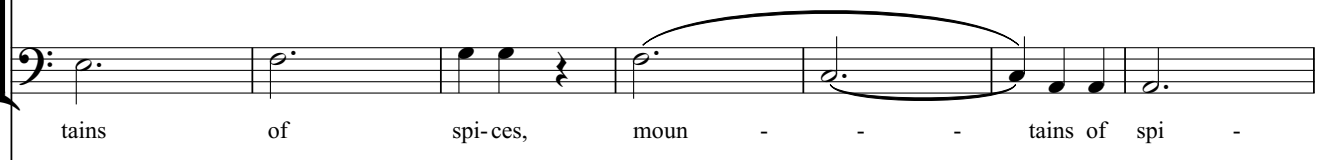
T.



- tains of spi-ces, moun - - - tains of spi -

Detailed description: This staff is for the Tenor. It begins with a treble clef and a key signature of one flat. The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers these three notes. The next measure has a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The following measure has a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. The next measure has a quarter note A3, a quarter note G3, and a quarter note F3. A slur covers these three notes. The final measure has a quarter note E3, a quarter note D3, and a quarter note C3. A slur covers these three notes. The lyrics '- tains of spi-ces, moun - - - tains of spi -' are written below the staff.

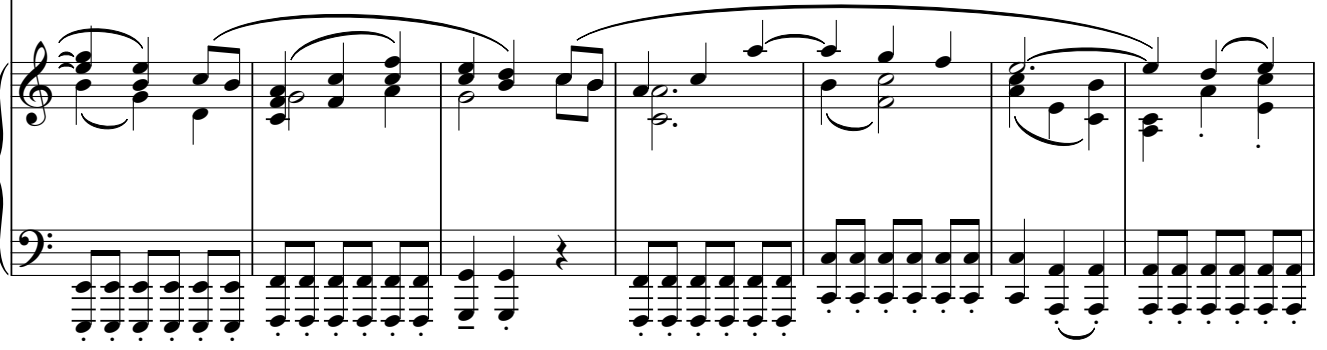
B.



tains of spi-ces, moun - - - tains of spi -

Detailed description: This staff is for the Bass. It begins with a bass clef and a key signature of one flat. The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers these three notes. The next measure has a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The following measure has a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. The next measure has a quarter note A3, a quarter note G3, and a quarter note F3. A slur covers these three notes. The final measure has a quarter note E3, a quarter note D3, and a quarter note C3. A slur covers these three notes. The lyrics 'tains of spi-ces, moun - - - tains of spi -' are written below the staff.

Pno.



Detailed description: This staff is for the Piano. It begins with a grand staff (treble and bass clefs) and a key signature of one flat. The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers these three notes. The next measure has a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The following measure has a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. The next measure has a quarter note A3, a quarter note G3, and a quarter note F3. A slur covers these three notes. The final measure has a quarter note E3, a quarter note D3, and a quarter note C3. A slur covers these three notes. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

140

S. Solo

ah \_\_\_\_\_

S.

spi - ces, of spi - ces, moun tains of spi - ces. Make \_\_\_\_\_

A.

spi - ces, of spi - ces, moun tains of spi - ces, Make \_\_\_\_\_

T.

-ces, moun tains of spi - ces, of spi - ces. Make \_\_\_\_\_

B.

ces, moun tains of spi - ces, of spi - ces. Make \_\_\_\_\_

Pno.

146

S. Solo

Musical staff for S. Solo. It begins with a whole rest. The first vocal line has lyrics "Make haste," followed by a blank line. The second vocal line has lyrics "Make haste," followed by a blank line. The music is marked *ff* and features a long melisma over the word "haste".

S.

Musical staff for Soprano. It begins with a melisma over the word "haste!". The lyrics are "my Be - lov - ed, my Be - lov - ed, my Be -". The music is marked *con vib.* and *ff*.

A.

Musical staff for Alto. It begins with a melisma over the word "haste!". The lyrics are "my Be - lov - ed, my Be - lov - ed, my Be -". The music is marked *con vib.* and *ff*.

T.

Musical staff for Tenor. It begins with a melisma over the word "haste!". The lyrics are "my Be - lov - ed, my Be - lov - ed, my Be -". The music is marked *con vib.* and *ff*.

B.

Musical staff for Bass. It begins with a melisma over the word "haste!". The lyrics are "my Be - lov - ed, my Be - lov - ed, my Be -". The music is marked *con vib.* and *ff*.

Pno.

Musical staff for Piano. It features a rhythmic accompaniment with chords and melodic lines. The music is marked *ff* and includes a *vib.* marking at the bottom.

152

S. Solo

ah

S.

lov - ed, make haste, make\_ haste, my Be - lov - ed, make\_ haste, my Be -

A.

lov - ed, make\_ haste, my Be - lov - ed, make\_ haste, my Be -

T.

8 lov - ed, make\_ haste, my Be - lov - ed, make\_ haste, my Be -

B.

*Bar./Bass split*

lov - ed, make haste, my Be - lov - ed, make haste, my Be -

Pno.

157 **rit.** . . . . .

S. Solo

ah

S.

- lov - ed, make haste! Make haste!

A.

- lov - ed, make haste! Make haste!

T.

8 - lov - ed, make haste! Make haste!

B.

lov - ed, make haste! Make haste!

Pno.

**rit.** . . . . .