

Song of Songs

By Ryan Malone

An oratorio in two parts
For unaccompanied chorus and soloists

SONG OF SONGS

By Ryan Malone

CAST

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

TABLE OF CONTENTS

PART ONE

1. Let Him Kiss Me	3
2. Let Us Run	6
3. I Am Black Yet Lovely	12
4. Follow the Footprints of the Flock	15
5. The King at His Table	21
6. Behold, You Are Beautiful	23
7. As the Lily	25
8. Awake Not Love	34
9. The Voice of My Beloved!	37
10. Arise, My Love	45
11. O My Dove	48
12. My Beloved Is Mine	52
13. I Sought Him	57
14. Awake Not Love - Reprise	61
15. Behold King Solomon	63
16. All Fair You Are	64
17. Come With Me From Lebanon	71
18. My Sister, My Bride	73

PART TWO

19. My Beloved Knocks	81
20. The Watchmen Smote Me	89
21. What Is Your Beloved More Than Another? ...	91
22. The Chief Among Ten Thousand	92
23. Where Is Your Beloved?	96
24. She Is the Only One	99
25. Return, Return	109
26. How Fair and Pleasant	112
27. There Will I Give You My Love	122
28. Awake Not Love – Final Reprise	126
29. Under the Apple Tree	130
30. Set Me As a Seal	132
31. Our Little Sister	141
32. Solomon's Vineyard	144
33. Make Haste, My Beloved	146

PART ONE
1. Let Him Kiss Me

Song 1:2-3

Andante rubato
♩ = 72

Soprano Solo

SOPRANO

ALTO

TENOR

BASS

Moderato
♩ = 84

7

S.

A.

T.

B.

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

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

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

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

14

S. Solo

S.

A.

T.

B.

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

ooh ooh

ooh ooh

Let him kiss me. ooh

Let him kiss me. ooh

21

S. Solo *mf*
 — Your a - noint-ing oils are fra-grant. For Your name is oil_ poured out, For Your

S. *p*
 oils are fra-grant. ooh_

A. *p*
 oils are fra-grant. ooh_

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

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

28

S. Solo *f*
 name is oil_ poured out, poured out,

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

A. *mp* *mf*
 ooh ooh

T. *mp* *mf*
 8 ooh ooh

B. *mp* *mf*
 me. ooh ooh

36

S. Solo *mp*
 There-fore the vir - gins love

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

A. *mp* *p*
 Let him kiss me with the kis-ses of his mouth. ooh

T. *mp* *p*
 8 Let him kiss me with the kis-ses of his mouth. ooh

B. *mp* *p*
 Let him kiss me with the kis-ses of his mouth. ooh

42

S. Solo
You, the vir - gins love You.

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

A.
mp There - fore the vir - gins

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

B.
mp There - fore the vir - gins

46

S. Solo
mp ooh *p* ooh

S.
pp ooh

A.
love you *pp* ooh

T.
p ooh *pp*

B.
love you *pp* ooh

rit.

2. Let Us Run!

Moderato maestoso

$\text{♩} = 80$

Soprano Solo

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

SOPRANO

mf

ALTO

mf

TENOR

mf

BASS

4

allarg.

a tempo

S. Solo

S.

f *p*

A.

f *p*

T.

f *p* *mf*

B.

f *p* *mf*

8

S.

mf *mp*

A.

mf

T.

mp

B.

mf

king has brought me in - to his cham bers.

The

11

S. *p* *mf*
to his ³ cham - bers, his cham - bers, The

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

T. *8*
in - to his cham - bers,

B. *8*
king has brought me in-to his cham-bers, The king has brought me in-to his cham bers. The

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

B. *8*
king has brought me in - to his cham - bers, The

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. *8*
to his cham - bers, in - to his

B. *8*
king has brought me in - to his cham bers. The king has

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 hasbrought me in-to his

T. *mf* cham - bers, The king hasbrought me in - to his cham bers, in - - to his

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

26

S. Solo let us run! We will be glad and re-

S. *f* bers, in - to his cham - bers, ah

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

T. *f* cham - bers, in - to his cham - bers, ah ah

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

30

S. Solo *ff*
joice in You; We will re-mem-ber Your love more than wine; For the up-right love_____

S. *mf* *f*
oh ooh oh ah_____

A. *mf* *f*
oh ooh oh ah_____

T. *mf* *f*
oh ooh oh ooh_____

B. *mf* *f*
oh ooh oh ah_____

35

S. Solo
_____ You. For_____ the up - right

S. *mf*
oh ooh

A. *mf*
oh ooh

T. *mf*
oh ooh

B. *mf*
oh ooh

39

S. Solo
love _____ You. For the up-right love You. _____

S.
oh _____ ooh _____ oh _____ ooh _____

A.
oh _____ ooh _____ oh _____ ooh _____

T.
oh _____ ooh _____ oh _____ ooh _____

B.
oh _____ ooh _____ oh _____ ooh _____

45

S. Solo
Draw meaf-ter You, Let_ us run!

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

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

T. *mp*
The king has brought me_ in - to his cham - bers. _____ The king has brought me_ in - to his

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

49

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

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

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

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

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

53 *molto rit.*

S. Solo

S. *mf* ooh *p* mm *pp* ooh

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

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

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

3. I Am Black Yet Lovely

Andante moderato

$\text{♩} = 69$

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.____

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

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

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

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

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

Moderato

14 $\text{♩} = 84$

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 scored 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

19

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

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

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

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

23

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

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

T. *mf* burned me, My mo-ther's sons have burned me, *mp* 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,

Tempo I

28

ppp rit. *p* = 66

S. own have I not kept. my own have I not kept. I am black, yet love - ly, O

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

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

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

my own have I not kept. I am black, yet love - ly, O

34

pp rit.

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

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

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

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

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

TENOR
p
ooh _____ ooh _____

BARITONE
p
ooh _____ ooh _____

BASS

7

Sop. Solo
you whom my soul loves _____ Where you feed your

T.
ooh _____ ooh _____ ooh _____

Bar.
ooh _____ ooh _____ ooh _____

B.
ooh _____

mp

12

Sop. Solo
flock _____ Where it rests at noon _____ for

T.
ooh _____ ooh _____

Bar.
ooh _____ ooh _____ ooh _____

B.
ooh _____ ooh _____

mf *f*

18

Sop. Solo

why should I turn a-side by your com - pa-nions'

T. *mf* ooh

Bar. *mf* ooh

B. *mf* ooh

24

Sop. Solo

flocks

Bar. Solo

If you do not know O fair - est of wom-en

T. *p* mm

Bar. *p* mm

B. *p* mm

32

Bar. Solo

fol - low the foot - prints of the flock And graze your goats by

T. *mp* mm ooh

Bar. *mp* ooh

B. *mp* mm ooh

38

Bar. Solo

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

T.

8

ooh

Bar.

ooh

B.

ooh

44

Bar. Solo

f

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

T.

8

mf

Fol - low the foot - prints of the flock

Bar.

mf

Fol - low the foot - prints of the flock

B.

mf

Fol - low the foot - prints of the flock,

48

Bar. Solo

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

T.

8

Fol - low fol - low the foot - prints foot-prints foot prints of the

Bar.

Fol - low fol - low the foot - prints foot-prints foot - prints of the

B.

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

54

mf

Bar. Solo I have com pared you O my love to a mare in Pha-roah's cha-ri - ots.

T. *p* flock I have com-pared you O my love Pha - roah's

Bar. *p* flock I have com-pared you O my love Pha - - roah's

B. *p* flock. I have com- pared you, O my love. oh

61

f

Bar. Solo Your cheeks a dorned with beads, your neck with strings of pearls. We will make you

T. *mf* cha - ri - ots, Your cheeks your neck beads of

Bar. *mf* cha - ri ots, Your cheeks your neck beads of

B. *mf* Your cheeks, your neck, beads of

67

Bar. Solo beads of gold beads of gold with sil - ver studs

T. gold, sil - ver, sil - ver ooh

Bar. gold, sil - ver, sil - ver ooh ooh

B. gold, sil - ver, sil - ver ooh

72 *mf*

Sop. Solo ah ah

Bar. Solo *ff*
Fol - low the foot - prints, the foot-prints of the flock. Fol - low the

T. *f*
Fol - low the foot - prints of the flock Fol - low

Bar. *f*
Fol - low the foot - prints of the flock Fol - low

B. *f*
Fol - low the foot - prints of the flock, Fol - low,

77 *mp*

Sop. Solo ah

Bar. Solo *mf*
foot - prints, the foot - prints, the foot-prints of the flock. And graze your

T. *p*
fol - low the foot - prints foot - prints foot prints of the flock.

Bar. *p*
fol - low the foot - prints foot - prints foot - prints of the flock.

B. *p*
fol - low the foot - prints, foot - prints, foot prints of the flock.

83

Sop. Solo

Bar. Solo

T.

Bar.

B.

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

ooh mm mm

ooh mm mm

ooh mm mm

p

5. The King at His Table

Poco piu mosso
♩ = 76

SOPRANO
While the king sits at his ta-ble,

ALTO
While the king sits at his ta-ble,

TENOR
While the king sits at his ta-ble,

BASS
While the king sits at his ta-ble,

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

10 *p* *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 -

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

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

6. Behold, You Are Beautiful

Song 1:15-17

L'istesso tempo $\text{♩} = 76$ ***mf***

Soprano Solo

Baritone Solo

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

6

Sop. Solo

Bar. Solo

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

ooh Be -

10

Sop. Solo

Bar. Solo

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

14

Sop. Solo

Bar. Solo

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

18

rit. **a tempo**

Sop. Solo

Bar. Solo

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

$\text{♩} = 92$

Baritone Solo

SOPRANO

ALTO

TENOR

BASS

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-3. The Soprano part begins with a forte (*f*) dynamic and the lyrics: "I am the rose of the plain, the li - ly of the val - ley. I am the rose of the". The other parts are silent.

Musical score for Soprano and Alto, measures 4-6. The Soprano part continues with the lyrics: "plain, the li - ly of the val - ley. I am the li -". The Alto part enters in measure 4 with a forte (*f*) dynamic and the lyrics: "I am the rose of the plain, the li - ly of the".

Musical score for Soprano, Alto, Tenor, and Bass, measures 7-9. The Soprano part continues with the lyrics: "-ly of the val - ley, I am the li - ly of the val - ley, I". The Alto part continues with the lyrics: "val - ley. I am the rose of the plain, I". The Tenor and Bass parts enter in measure 7 with a forte (*f*) dynamic and the lyrics: "I am the rose of the".

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

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

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

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,

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

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

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

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

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

36

allargando e rit.

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 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,

Andante con moto

39

$\text{♩} = 72$

Bar. Solo

Musical staff for Baritone Soloist, bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. A dynamic marking of *mf* is present.

As the li - ly a-mong the thorns,

So is my

S.

Musical staff for Soprano, treble clef, key signature of two sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *mf* is present.

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

A.

Musical staff for Alto, treble clef, key signature of two sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *mp* is present.

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

T.

Musical staff for Tenor, treble clef, key signature of two sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *p* is present.

ooh As the ap - ple tree a - mong the

Bar.

Musical staff for Baritone, bass clef, key signature of two sharps. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. A dynamic marking of *p* is present.

ooh As the ap - ple tree a - mong the

B.

Musical staff for Bass, bass clef, key signature of two sharps. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. A dynamic marking of *p* is present.

ooh As the ap - ple tree a - mong the

44

Bar. Solo

Musical staff for Baritone Soloist, bass clef, key signature of two sharps. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. A dynamic marking of *mf* is present.

love a - mong the daugh - ters.

As the

S.

Musical staff for Soprano, treble clef, key signature of two sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *mf* is present.

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

A.

Musical staff for Alto, treble clef, key signature of two sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *mp* is present.

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

T.

Musical staff for Tenor, treble clef, key signature of two sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *p* is present.

for - est. So is my Be - lov - ed a - mong the sons. ooh

Bar.

Musical staff for Baritone, bass clef, key signature of two sharps. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. A dynamic marking of *p* is present.

for - est. So is my Be - lov - ed a - mong the sons. ooh

B.

Musical staff for Bass, bass clef, key signature of two sharps. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. A dynamic marking of *p* is present.

for - est. So is my Be - lov - ed a - mong the sons. ooh

48

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

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

T. *mp*
sons. ooh ooh

Bar. *mp*
mong the sons. ooh ooh

B. *mp*
sons. ooh ooh

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 and co - vered me with His

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

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

56

f

Bar. Solo

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

p

S. love. ooh ooh

p

A. love. ooh ooh

p

T. love. ooh ooh

Bar. with His love. ooh ooh

p

B. love. ooh ooh

60

Bar. Solo

daugh- ters.

mp

S. As the ap ple tree a-mong the for-est. So is my Be - lov - ed a - mong the

mf 3

mp

A. As the ap - ple tree a - mong the for - est, Be - lov - ed a - mong the

mp

T. As the ap ple tree a-mong the for - est. Be - lov - ed a - mong the

mp

Bar. As the ap - ple tree a-mong the for - est, So is my Be - lov - ed a -

mp

B. As the ap - ple tree a - mong the for - est, Be - lov - ed a - mong the

64

f

Bar. Solo

So is my love _____ ³ a - mong the daugh - ters. _____ As the

mf

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

mf

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

mf

T. sons. With great de - light I sat in His

Bar. mong the sons. With great de - light, I sat in His shade.

mf

B. sons. With great de - light I sat in His

68

Bar. Solo

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

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. shade. He brought me in to His house, and co - vered me with His

Bar. His shade. He brought me in - to His house of wine, and co - vered me

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

72 *cresc.*

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

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

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

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

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

76 *p*

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

A. Sus tain me with rai - sins, sup port me with ap - ples, For

T. Sus tain me with rai - sins, sup port me with ap - ples,

B. Sus tain me with rai - sins, sup port me with ap - ples,

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*

8. Awake Not Love

Moderato cantabile

$\text{♩} = 54$

SOPRANO
ALTO
TENOR
BASS

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

7

S.
A.
T.
B.

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

15

S.
A.
T.
B.

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

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

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

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

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

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

28

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

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

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

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

35 **Piu mosso** *p* ♩ = 60

S. His right em - bra - ces me. I charge you, O

A. His right em - bra - ces me. I charge you, O

T. His right em - bra - ces me. I charge you, O

B. His right em - bra - ces me. I charge you, O

41

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

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

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

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

46

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

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

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

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

53

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

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

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

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

9. The Voice of My Beloved!

Con spirito
♩ = 100

SOPRANO

ALTO
mp
The voice of my Be-lov-ed! The voice of my Be-lov-ed!

TENOR
mp
The voice of my Be-lov-ed! The voice of my Be-lov-ed! *p* The voice of my Be-lov-ed! The

BASS
p
The voice of my Be-lov-ed! The

4

S. *p*
Be - hold, He comes, Be - hold, He comes, _____ Be -

A. *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. *8*
voice of my Be-lov - ed! Be - hold, He comes, Be - hold, He comes, The voice of my Be-lov - ed! Be -

7

S. *mp*
hold, He comes, Be - hold, He comes, _____ Be - hold, He comes, Be - hold, He comes, The

A. *mp*
hold, He comes, Be - hold, He comes, _____ Be - hold, He comes, Be - hold, He comes! The

T. *8* *mp*
hold, He comes, Be - hold, He comes, The voice of my Be-lov - ed! Be - hold, He comes, Be - hold, He comes, The

B. *8* *mp*
hold, He comes, Be - hold, He comes, The voice of my Be-lov - ed! Be - hold, He comes, Be - hold, He comes, The

10

S. *mf* voice of my Be-lov - ed, *f* Be - hold, He comes, Be - hold, He comes, Be - hold, He comes, — Be ³ -

A. *mf* voice of my Be lov - ed, *f* Be - hold, He comes, Be - hold, He comes, Be - hold He comes, Be -

T. *mf* voice of my Be-lov - ed! *f* Be - hold, He comes, Be - hold, He comes, Be - hold, He — comes, Be ³ -

B. *mf* voice of my Be-lov - ed! *f* Be - hold, He comes, Be - hold, He comes, Be - hold, He comes, — Be ³ -

13

S. hold, He comes, — Be ³ - 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. ⁸ hold, He — comes, Be ³ - hold, He comes, Be hold, He comes, Be - hold, He comes, Be - hold, He comes, The

B. hold, — He comes, — Be ³ - hold, He comes, Be hold, He comes, Be - hold, He comes, Be - hold, He comes, The

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

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

19

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

A. spring-ing on the hills, leap-ing on the moun-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 -

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 ³ a young hart, My Be -

B. *f* ed, My Be-lov - ed is like a ga - zelle, or ³ a young hart, My Be -

26

S. is like a ga - zelle, or a young hart. Be-

A. is like a ga - zelle or a young hart. Be-

T. ³ -lov-ed is like a ga - zelle, or a young hart, The voice of my Be-lov-ed! The voice of my Be-lov-ed! Be-

B. ³ lov - ed is like a ga - zelle, or a young hart, The voice of my Be-lov-ed! The voice of my Be-lov-ed! Be-

30

S. hold, He comes, Be- hold, He comes. — Be - hold, He comes, — Be ³ -

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

T. ⁸ hold, He comes, Be- hold, He comes, The voice of my Be- lov - ed! Be - hold, He — comes, Be ³ -

B. hold, He comes, Be- hold, He comes, The voice of my Be- lov - ed! Be - hold, He comes, — Be ³ -

33

S. hold, He comes, — Be ³ - 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. ⁸ hold, He — comes, Be ³ - hold, He comes, Be - hold, He comes, —

B. hold, — He comes, — Be ³ - hold, He comes, Be - hold, He comes, —

36 *mp*

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

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

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

39

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

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

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

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

42

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

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

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

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

47

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

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

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

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

52

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

A. *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-

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

59 *mf*

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

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,

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

68

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

A. like a ga - zelle, or ³ a young hart, My Be - lov - ed is like a ga - zelle

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

B. like a ga - zelle, or ³ a young hart, My Be - lov - ed is like a ga - zelle,

72

S. or a young hart, My Be - lov - ed spoke and said to me:_____

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

T. or a young hart, My Be - lov - ed

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

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,

Meno mosso $\text{♩} = 88$ **rit.** **attacca**

80

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

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

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

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

10. Arise, My Love

Moderato con moto

$\text{♩} = 88$

mp

Baritone Solo

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

TENOR

pp
ooh _____ mm _____ my fair one. ooh _____

BARITONE

pp
ooh _____ mm _____ my fair one. ooh _____

BASS

pp
ooh _____ mm _____ my fair one. ooh _____

8

Bar. Solo

way. _____ For lo, the win-ter is past. _____ The rain is o-ver and gone. _____ For

T.

come a - way. ooh _____ mm _____ the win-ter is past. _____ The _____ rain is o-ver and

Bar.

come a - way. ooh _____ mm _____ the win-ter is past. _____ The _____ rain is o-ver and

B.

come a - way. ooh _____ mm _____ the win-ter is past. _____ The rain is o-ver and

18

Bar. Solo

lo _____ the win-ter is past, _____ the rain _____ is o-ver and gone. _____ The

T.

mp
gone. ooh _____ ooh _____

Bar.

mp
gone. ooh _____ ooh _____ ooh _____

B.

mp
gone. ooh _____ ooh _____

26

Bar. Solo

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

T. *p*
ooh oh ah ooh ah

Bar. *p*
oh ah ooh ah

B. *p*
oh ah ooh ah

34

Bar. Solo

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

T. *f*
ooh oh ooh ah

Bar. *f*
ooh oh ooh ah

B. *f*
ooh oh ooh ah

42 *poco rit.* *a tempo*

Bar. Solo

ah oh The time of sing-ing is come. The fig tree puts forth her

T. *mf*
ooh mm ooh oh ooh

Bar. *mf*
ooh mm ooh oh ooh

B. *mf*
ooh mm ooh oh ooh

50

Bar. Solo

figs and the vines their blos-som and fra grance. —

T. *f mel.* ah

Bar. *f mel.* ah ah

B. *f* ah

59

Bar. Solo

A - rise, my love, my fair one, —

T. *mf* oh ooh mm my

Bar. *mf* oh ooh mm my

B. *mf* oh ooh mm my

66

Bar. Solo

And come — a - way — *p* **attacca**

T. fair one. ooh a - way. *p*

Bar. fair one. ooh a - way. *p*

B. fair one. ooh a - way. *p*

11. O My Dove

Meno mosso e rubato
♩ = 76

Baritone Solo
(ay), O my dove, O my dove, O my dove, O my dove, O, my dove, O my dove.

TENOR
(ay), mm.

BARITONE
(ay), ooh mm.

BASS
(ay), ooh mm.

Poco piu mosso
♩ = 80

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

T.
mm. ooh

Bar.
mm. ooh

B.
mm. ooh

16

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

T.
Let me see your face. Let me hear

Bar.
Let me see your face. Let me hear

B.
Let me see your face. Let me hear

22 *f*

Bar. Solo *f*

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

T. *p* *mp* *mf* *f*

your voice. Your voice is sweet... Your face is beau-ti - ful. For your

Bar. *p* *mp* *mf* *f*

your voice. Your voice is sweet. Your face is beau-ti - ful. Your

B. *p* *mp* *mf* *f*

your voice. Your voice is sweet. Your face is beau-ti - ful. Your

27

Bar. Solo *mp*

oh_____ O my dove, O, my dove,

T. *p*

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

Bar. *p*

voice is sweet, and your face_____ is beau-ti - ful. ooh_____

B. *p*

voice_____ is sweet, your face is beau-ti - ful. ooh_____

33 *mf*

Bar. Solo *mf*

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

T. *mf* *mf*

mm_____ In the clefts of the rock, let me see your face; In the

Bar. *mf* *mf*

— In the clefts of the rock, let me see your face; In the

B. *mf* *mf*

— In the clefts of the rock, let me see your face; In the

39 *mp* *mf*

Bar. Solo

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

T. *mp* *mf*

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

Bar. *mp* *mf*

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

B. *mp* *mf*

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

45

Bar. Solo

ah ah oh

T. *f*

hear your voice, For your voice is sweet, and your face is

Bar. *f*

hear your voice, For your voice is sweet, face is

B. *f*

hear your voice, For your voice is sweet, face is

50 *mf* *mp* *allarg.*

Bar. Solo

ooh ooh

T. *mp*

beau-ti - ful. ooh ooh

Bar. *mp*

beau-ti - ful. ooh ooh

B. *mp*

beau-ti - ful. ooh ooh

Andante sostenuto

55 *mf*

Bar. Solo

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

T. *colla voce p*
ooh

Bar. *colla voce p*
ooh

B. *colla voce p*
ooh

59

Bar. Solo

vine - yards are in blos - som. ooh

T. *mp*
our vine - yards are in blos - som

Bar. *mp*
our vine - yards are in blos - som ooh

B. *mp*
our vine - yards are in blos - som

63

Bar. Solo

oh

T. *p*
ooh mm

Bar. *p*
mm

B. *p*
ooh mm

12. My Beloved Is Mine

Allegretto amabile

mp $\text{♩} = 92$

SOPRANO

ALTO

TENOR

BASS

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

My Be

8

S.

A.

T.

B.

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-

15

S.

A.

T.

B.

p

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

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

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

mp

My Be - lov - ed is

22

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.

29

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 -

35

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

42

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 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 -

48

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.

54

S. *mf* *3*
Un -til the breath of day when sha-dows flee a - way, Turn my Be

A. *mf*
My Be - lov-ed is mine and I am His, He feeds a -

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

B. *mf* *mp*
Turn, turn, on the di -

60

S. lov - ed. My Be - lov - ed is mine and I am

A. mong the li - lies. Turn *mf* my Be - lov - ed, Un -

T. - ded moun - tains. Turn *mf* my Be lov -

B. vi - ded moun - tains, Un - til the breath of day,

65

S. His, He feeds a - mong the li - lies.

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

T. - ed, On the di - vi - ded moun - tains, My Be - lov - ed is

B. on the di - vi - ded moun - tains, Turn *mf* my Be

70

S. On the di - vi - ded moun - tains. Turn *mf* on the di -

A. day, when sha - dows flee a - way, Turn *mf* on the di - vi - ded moun -

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

B. lov - ed, on the di - vi - ded moun - tains, My Be - lov - ed is

76 rit.

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

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

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

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

82 **a tempo**

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

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

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

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

88 *pp*

S. *pp* on the di - vi - - - ded moun - - - tains.

A. *pp* on the di - vi - - - ded moun - - - tains.

T. *pp* on the di - vi - - - ded moun - - - tains.

B. *pp* on the di - vi - - - ded moun - - - tains.

13. I Sought Him

Allegro tempestoso e rubato

$\text{♩} = 72$

SOPRANO
pf 1. Each night up-on my bed I sought Him whom I love. *f* Each night up - on my bed I *sub. p*
 will a-rise and roam the ci - ty streets and squares, And seek Him whom I love, And

ALTO
pf 1. Each night up-on my bed I sought Him whom I love. *f* Each night up - on my bed I *sub. p*
 will a-rise and roam the ci - ty streets and squares, And seek Him whom I love, And

TENOR
pf 1. Each night up-on my bed I sought Him whom I love. *f* Each night up - on my bed I *sub. p*
 will a-rise and roam the ci - ty streets and squares, And seek Him whom I love, And

BASS
pf 1. Each night up-on my bed I sought Him whom I love. *f* Each night up - on my bed I *sub. p*
 will a-rise and roam the ci - ty streets and squares, And seek Him whom I love, And

6 **allarg.** **Refrain**
a tempo

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

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

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

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

12 *sub. p*

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

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

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

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

19 **molto rit.**

S. *pp* 1. *f* 2. *pp*
I sought but did not find Him. 2.1 find Him.

A. *pp* *f* *pp*
I sought but did not find Him. 2.1 find Him.

T. *pp* *f* *pp*
I sought but did not find Him. 2.1 find Him.

B. *pp* *f* *pp*
I sought but did not find Him. 2.1 find Him.

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

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

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

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

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

33 **Maestoso** **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?"

39 **Tempo I**

p *mp*

S. ooh I found Him whom I love. I

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

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

B. *p* *mp* ooh I found Him whom I love. I

44 *cresc.* *f* *ff*

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

A. *cresc.* *f* *ff* found Him whom I love. I grasped and would not re -

T. *cresc.* *f* *ff* found Him whom I love. I grasped and would not re -

B. *cresc.* *f* *ff* found Him whom I love. I grasped and would not re -

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

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

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

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

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

55

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

60

S. *sub. p* and would not re - lease Him. I grasped and would not re - lease Him. I

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

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

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

67

S. *pp* grasped, I grasped, I grasped and would not re - lease Him. *molto rit.*

A. *sub. p* I grasped, I grasped, I grasped and would not re - lease Him. *pp*

T. *sub. p* I grasped, I grasped, I grasped and would not re - lease Him. *pp*

B. *sub. p* I grasped, I grasped, I grasped and would not re - lease Him. *pp*

14. Awake Not Love (Reprise)

Andante con moto

$\text{♩} = 69$

Female Duet

SOPRANO

ALTO

TENOR

BASS

I charge you, O daugh-ters of Je - ru - sa - lem, by the ga-zelles and the does of the

S.

A.

T.

B.

field, that you do not stir nor a - wak - en love, Un - til He please,

Fem. Duet

S.

A.

T.

B.

Who comes from the plains, Un - til He please, ooh

13

Fem. Duet

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

S.

oh

A.

oh

17

Fem. Duet

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

S.

ooh

A.

ooh

21

Fem. Duet

all pow - ders of the mer - chant, all pow - ders of the mer - chant?

S.

A.

p allarg.

15. Behold King Solomon

Song 3:7-11

Quasi recit.

$\text{♩} = 52$

Female Duet

Tenor Solo

Be - hold the bed of Solo-mon six-ty her-oes round it. Val-iant men of Is-ra-el

T. Solo

Val-iant men of Is-ra-el Skilled in war, they all hold swords. Each man's sword is gird ed,

T. Solo

each man's sword is gir- ded for the fears of night King So-lo-man made for him-self a

T. Solo

char-iot of Le-ba-non's wood, with pil-lars of sil-ver, a gol-den sup-port, a

T. Solo

cu-shion of pur-ple, and in-laid with love by the daugh-ters of Je-ru-sa-lem, by the daugh-ters of Je-

T. Solo

ru-sa-lem. Go forth Go forth Go forth O

Fem. Duet

Be - hold King Sol-o-man wea- ring the crown

T. Solo

daugh-ters of Zi-on, O daugh-ters of Zi-on Be - hold King Sol-o-man wea- ring the crown

Fem. Duet

with which his mo-ther crowned him on his wed-ding day the day of his heart's de-

T. Solo

with which his mo-ther crowned him on his wed-ding day the day of his heart's de-

Fem. Duet

light the day of his heart's de - light.

T. Solo

light, the day of his heart's de - light. Go forth Go forth O daugh-ters of Zi-on

16. All Fair You Are

Largo cantabile
♩ = 66

Baritone Solo

SOPRANO

ALTO

TENOR

BARITONE

BASS

mp

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

mp

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

mp

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

8

Bar. Solo

S.

A.

T.

Bar.

B.

mf

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

mp *p*

ooh ah mm

mp *p*

ooh ah mm

p

ooh mm

p

mm ooh mm

p

mm ooh mm

12

Bar. Solo

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

S. oh ooh mm

A. oh ooh mm

T. oh ooh mm

Bar. oh ooh mm

B. oh ooh mm

16

Bar. Solo

hair a flock of goats, Stream-ing down Mount Gi - le - ad. Your

S. ooh oh

A. ooh oh

T. ooh All fair you are, my love!

Bar. ooh All fair you are, my love!

B. ooh All fair you are, my love!

19

Bar. Solo

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

S. ooh mm

A. ooh mm

T. *p* ooh mm

Bar. *p* ooh

B. *p* ooh

22

Bar. Solo

love-ly speech re- sides. All_ fair you are, my love: There is no_ spot in you! Your

S. *mp* ooh ah ooh

A. *mp* ooh ah ooh

T. *mf* There is no_ spot in you! *mp* ah ooh

Bar. *mf* mm ooh There is no_ spot in you! *mp* ah ooh

B. *mf* ooh There is no_ spot in you! *mp* ah ooh

26

Bar. Solo

cheeks are po-me-gra-nate halves be-hind your veil. Your neck like Da-vid's tower, Decked

S. *p* ooh ooh ooh ooh ooh

A. *p* ooh ooh ooh ooh ooh

T. *p* ooh ooh ooh ooh ooh

Bar. *p* ooh ooh ooh ooh

B. *p* ooh ooh ooh ooh

29

Bar. Solo

with a thou-sand shields— All shields of migh-ty men! All fair you are, my love: There is

S. *f* *sub. mp* ooh oh ooh

A. *p* ooh

T. *mf* *p* shields of migh-ty men! ooh

Bar. *mf* shields of migh-ty men!

B. *mf* shields of migh-ty men!

32

Bar. Solo

no spot, There is no spot in you! *mf* Your breasts are twin ga-zelles, Which

S. *p* ooh

A. *p* ooh

T. *p* ooh ooh

Bar. *p* ooh

B. *p* ooh

36

Bar. Solo

graze in li - ly fields, All fair you are, my love: There is no spot in you!

S. *f* ah

A. *f* Fair you are my love! ooh All

T. Fair you are my love! ooh All

Bar. Fair you are my love! ooh

B. Fair you are my love! ooh

39

Bar. Solo *mf*
Un-

S. *f* *mp*
ah oh ooh Un-

A. *mp*
oh ooh Un-

T. *mp*
fair you are, my love: There is no spot, There is no spot, no spot in you! Un-

Bar. *f* *mp*
Fair you are, my love: There is no spot, no spot, no spot in you! Un-

B. *f*
Fair you are, my love; no spot, no spot, ah

44

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

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

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

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

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

B. *mp* *p*
oh ooh

47 *molto rit.* *a tempo* *mf*

Bar. Solo *mf*
myrrh, And the hill of in-cense pure. oh

S. *f* *mp* *p*
mm ooh

A. *f* *mp* *p*
mm ooh

T. *mf* *f* *mp* *p*
ooh There is no spot in you. ooh

Bar. *mp* *f* *mp* *p*
All fair you are my love. ooh

B. *mp* *f* *mp* *p*
ooh oh ooh

17. Come With Me From Lebanon

Adagio cantabile

$\text{♩} = 66$

Baritone Solo *mf*
 Come with me from Le - ba - non, my bride. Come with me, Come with

TENOR *mp*
 ooh my bride. oh ooh

BARITONE *mp*
 ooh my bride. oh ooh

BASS *mp*
 ooh my bride. oh ooh

5
 Bar. Solo
 me from Le - ba - non, my bride. Come with me, Look

T. *poco dim.*
 my bride. oh

Bar. *poco dim.*
 my bride. oh

B. *poco dim.*
 my bride. oh

9
 Bar. Solo
 from the source of the moun - tain stream. From the peak of snow-capped re - fuge

T. *mp*
 ooh of the moun - tain stream. ooh

Bar. *mp*
 ooh of the moun - tain stream. ooh

B. *mp* *mf* *mp*
 ooh of the moun - tain stream. ooh

13

Bar. Solo

From the li - - ³ ons' dwell - ings; From the leo-pards moun - tains.

T.

From the li - ons' dwell - ings; ooh

Bar.

From the li - ons' dwell - ings; ooh

B.

From the li - ons' dwell - ings; ooh

16

Bar. Solo

Come with me from Le - ba - non, *mp* my bride, *p* my bride, *pp* my bride, **attacca**

T.

mp my bride, *p* my bride, *pp* my bride,

Bar.

mp my bride, *p* my bride, *pp* my bride,

B.

mp my bride, *p* my bride, *pp* my bride,

18. My Sister, My Bride

Andantino

♩ = 120

BARITONE SOLO

mf

Solo

SOPRANO

ALTO

TENOR

BASS

You have rav-ish'd my heart, my—

ah oh ooh mm

ah oh ooh mm

ah oh ooh mm

oh ooh

6

Solo

S.

A.

T.

B.

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

mm

mm mm

mm

ooh ooh

10

Solo

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

S. *mm.* ooh

A. *mm.* ooh

T. *mm.*

B.

14

Solo

sis - ter, my bride; Much sweet - er, your love, than the sweet - est wine; And the scent of your oils more than

S. *simile* ooh ooh ooh ooh

A. *simile* ooh ooh ooh

T. ooh

B.

Piu mosso

♩ = 138

18

Solo *f*

a - ny per - fume, my - sis - ter, my bride. Your lips, o my bride,

S. *mf*
ooh ooh ooh oh

A. *mf*
ooh ooh ooh oh

T. *mf*
ooh ooh ooh oh

B. *mf*
ooh Your lips, o my bride,

23

Solo

drop as the hon - ey comb; Hon - ey and milk are un - der your tongue,

S. oh ah oh

A. oh ah oh

T. oh Hon - ey and milk are un - der your tongue, oh

B. drop as the hon - ey comb, Hon - ey and milk. oh

28

Solo

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

S. ooh

A. ooh

T. ooh

B. ooh

rit. *a tempo*
mf

33

Solo

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

S. *pp* hen nawith spike nard, spike nard and saf- fron, su gar cane, cin na mon, myrrh and a - loes,

A. *pp* hen nawith spike nard, spike nard and saf- fron, su gar cane, cin na mon, myrrh and a - loes,

T. *pp* hen nawith spike nard, spike nard and saf- fron, su gar cane, cin na mon, myrrh and a - loes,

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

accel. Piu mosso

♩ = 138

SOP. SOLO

37

Solo

plants are an or- chard with the choicest of fruits, with the chief est_ of spi ces_ A - wake, O north wind,

S. *p* ooh oh *mf* ah

A. *p* ooh oh *mf* ah

T. *p* ooh oh *mf* ah

B. oh *mf* ah

42

Solo

_ come south. Blow u- pon_ my gar den, _ That_ the spi - ces_ may flow out. _

S. North wind! A- wake! A - wake! North wind!

A. North wind! A- wake! A - wake! North wind!

T. North wind! A- wake! A - wake! North wind!

B. North wind! A- wake! A - wake! North wind!

48

Solo

S.

A.

T.

B.

ff Let my Be - lov - ed_ come in-to_ His gar- den;_ *f* And eat the plea-sant fruits that are

ff Let my Be - lov - ed_ come in-to_ His gar- den;_ *f* And eat the plea-sant fruits that are

ff Let my Be - lov - ed_ come in-to_ His gar- den;_ *f* And eat the plea-sant fruits that are

ff Let my Be - lov - ed_ come in-to_ His gar- den;_ *f* And eat the plea-sant fruits that are

54

rit. BARITONE SOLO

Solo

S.

A.

T.

B.

mp I am come to my gar-den, my_ Sis-ter, my Bride; I have

His. oh

His. oh

His. oh

His. oh

mp

mp

mp

mp

58

Solo

ga-ther'd my myrrh a - long with my spice to par-take of the ho-ney in the comb, to

S. ooh oh ah

A. ooh oh ah

T. ooh oh ah

B. ooh oh ah

62

rit. a tempo

Solo

drink of my wine with my milk.

S. *mp* ooh Eat, O friends; drink your fill of

A. *mp* ooh Eat, O friends; drink your fill of

T. *mp* ooh Eat, O friends; drink your fill of

B. *mp* ooh Eat, O friends; drink your fill of

67

Solo

mp *rit.* *p*

my sis - ter, my bride.

S. *pp*

love. mm

A. *pp*

love. mm

T. *pp*

love. mm

B. *pp*

love. mm

END PART ONE

PART TWO
19. My Beloved Knocks

Song 5:2-6

Allegro
♩ = 108

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

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

TENOR

BASS
I

5

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

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

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

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

10

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

15

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.

20

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

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

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

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

25

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

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

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

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

30 *f* *allarg.* *ff* *a tempo*

S. wake. Hark! Hark! Hark! Hark! Hark! The

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

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

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

35 *mf*

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

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

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

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

38 *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!

42 **Poco piu mosso**
♩ = 112

Bar. Solo

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

S. mm

A. mm

T. mm

46 **rit. . . .**

Bar. Solo

For my head is filled with dew, my locks with the drops of the night.

S. mm

A. mm

T. mm

51 **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

56

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

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

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

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

62

S. washed my feet, How could I soil them? How could I soil them? My Be

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

T. washed my feet, How could I soil them? How could I soil them? My Be

B. washed my feet, How could I soil them? My Be

mf *pp* **Tempo I** *mp* = 108

68

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

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

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

B. My Be - lov - ed's hand in the hole of my door, My

72 *f* **allarg.** **Poco piu mosso** ♩ = 112

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,

78 *mf*

S. o - pen to Him, ooh

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

85 *mp* *mf* *p*

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.

92 **Tempestoso** *mp* *ff* **allarg.**

♩ = 66

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

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

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

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

97 **Meno mosso** *pp* *ff* **a tempo**

♩ = 66

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

A. soul sank at His flight. My soul sank at His flight. I sought, I

T. soul sank at His flight. My soul sank at His flight. I sought, I

B. soul sank at His flight. My soul sank at His flight. I sought,

102 *mf* *mp*

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

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

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

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

109

allarg.
pp

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

A. **mp** I called, I called, I called, He gave no an - swer. **pp**

T. **mp** I called, I called, I called, He gave no an - swer. **pp**

B. **mp** I called, I called, I called, He gave no an - swer. **pp**

20. The Watchmen Smote Me

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

Adagio marziale

♩ = 69

5

S. rit. *ff*

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

A. *ff marcato*

keep - ers of the ci - ty walls Re - moved my_ cloak from me. I charge you, O

T. *ff marcato*

keep - ers of the ci - ty_ walls Re - moved my_ cloak from me. I charge you, O

B. *ff marcato*

keep - ers of_ the ci - ty walls Re - moved my_ cloak from me. I charge you, O

10

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

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

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

B. daugh - ters of Je - ru - sa - lem, Je - ru - sa - lem, If you find my Be -

14

S. *sub. p* lov - ed, Tell Him I am sick of love. *pp* Tell Him I am sick of love. *rit.* *pp* *pp*

A. *sub. p* lov - ed, Tell Him I am sick of love. *pp* Tell Him I am sick of love. *pp* *pp*

T. *sub. p* lov - ed, Tell Him I am sick of love. *pp* Tell Him I am sick of love. *pp* *pp*

B. *sub. p* lov - ed, Tell Him I am sick of love. *pp* Tell Him I am sick of love. *pp* *pp*

21. What Is Your Beloved More Than Another?

Adagio
♩ = 66
mf

Female Duet

What is__ your Be - lov - ed more. than__ a - no - ther?

4

Fem. Duet

What is__ your Be - lov - ed, O fair - est of wo - men? What is__ your Be - lov - ed

S.

ooh

A.

ooh

T.

ooh

B.

ooh

10

Fem. Duet

more than__ a - no - ther? That_ you so charge us, so charge us?

S.

ooh

A.

ooh

T.

ooh

B.

ooh

molto rit. . . attacca

22. The Chief Among Ten Thousand

Song 5:10-16

Andante maestoso

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

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

S.
 chief, the chief a - mong ten thou - sand. Ten thou - sand. _____ His

A.
 chief, the chief a - mong ten thou - sand. Ten thou - sand. _____ His

T.
 chief, the chief a - mong ten thou - sand. Ten thou - sand. _____ His

B.
 chief, the chief a - mong ten thou - sand. Ten thou - sand. _____ His

11

S.
 head is like the fin - est gold, _____ His wa - vy locks are ra - ven black. His eyes are doves by

A.
 head is like the fin - est gold, _____ His wa - vy locks are ra - ven black. His eyes are doves by

T.
 head is like the fin - est gold, _____ His wa - vy locks are ra - ven black. His eyes are doves by

B.
 head is like the fin - est gold, _____ His wa - vy locks are ra - ven black. His eyes are doves by

16

S. ri-ver- beds, Bathed with milk by brimming pools. His cheeks are spice beds with fra-grant towers, His

A. ri-ver- beds, Bathed with milk by brimming pools... His cheeks are spice beds with fra-grant towers, His

T. ri - ver beds, Bathed with milk by brimming pools... His cheeks are spice beds with fra-grant towers, His

B. ri-ver- beds, Bathed with milk by brimming pools. His cheeks are spice beds with fra-grant towers, His

21

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

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

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

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

26

S. thou- sand! This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je-

A. thou- sand! This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je-

T. thou- sand! This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je-

B. thou- sand! This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je-

32

S. ru - sa - lem. ooh *mp*

A. ru - sa - lem. ooh His loins are like smoothed *mp*

T. ru - sa - lem. ooh His loins are like smoothed *mf*

B. ru - sa - lem. ooh His loins are like smoothed *mf*

38

S. O - ver-laid with sap-phire gems. His legs like mar - ble pil - lars are

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

T. 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

43

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

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

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

48 *f*

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

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

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

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

53 *mp* *p*

S. Ten thou - sand... This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je

A. Ten thou - sand... This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je

T. Ten thou - sand... This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je

B. Ten thou - sand... This is my Be - lov - ed, And this is my Friend, O daugh - ters of Je

61 *molto rit.* *pp*

S. ru - - sa - lem. ooh

A. ru - - sa - lem. ooh

T. ru - - sa - lem. ooh

B. ru - - sa - lem. ooh

23. Where Is Your Beloved?

Piu mosso $\text{♩} = 84$ *p*

Female Duet

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

SOPRANO *pp*
ooh

ALTO *pp*
ooh

TENOR *pp*
ooh

BASS *pp*
ooh

7 *mp* *f*

Fem. Duet

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

S. *p* *mp* *mf*
ooh My Be

A. *p* *mp* *mf*
ooh My Be

T. *p* *mp* *mf*
ooh My Be

B. *p* *mp* *mf*
ooh My Be

14

S. lov - ed has de - scend - ed, has de - scend - ed, de - scend - ed, In - to His gar - den's

A. lov - ed has de - scend - ed, has de - scend - ed, In - to His gar - den's

T. lov - ed has de - scend - ed, has de - scend - ed, de - scend - ed, In - to His gar - den's

B. lov - ed has de - scend - ed, has de - scend - ed, In - to His gar - den's

19

S. spice - beds, His gar - den's spice - beds, To feed His flock and ga - ther li - lies there, To

A. spice - bed's, His gar - den's spice - beds, To feed His flock and ga - ther li - lies there, To

T. spice - bed's, His gar - den's spice - beds, To feed His flock and ga - ther li - lies there, To

B. spice - bed's, His gar - den's spice - beds, To feed His flock and ga - ther li - lies there, To

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.

32

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

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

T. *p*
I am my Be - lov - ed's, And my Be - lov - ed is

B. *p*
I am my Be - lov - ed's, And my Be - lov - ed is

39

S. *mf* mine, Who feeds His flock a - mong the li - lies there, *p* Who feeds His flock a -

A. *mf* mine, Who feeds His flock a - mong the li - lies there, *p* Who feeds His flock a -

T. *mf* mine, Who feeds His flock a - mong the li - lies there, *p* Who feeds His flock a -

B. *mf* mine, Who feeds His flock a - mong the li - lies there, *p* Who feeds His flock a -

46

S. *pp* mong the li - lies there. mm

A. *pp* mong the li - lies there. mm

T. *pp* mong the li - lies there. mm

B. *pp* mong the li - lies there. mm

24. She Is the Only One

Andante cantabile

♩ = 76

Baritone Solo *mp*
 You are beau-ti-ful, beau ti-ful, O my love. You are beau-ti-ful,

Female Duet

SOPRANO *pp*
 ooh ooh

ALTO *pp*
 ooh ooh

TENOR *pp*
 ooh You are beau - ti - ful;

BARITONE *pp*
 You are beau - ti - ful;

BASS

7

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

S. *mp* *pp*
 ooh ooh

A. *mp* *pp*
 ooh ooh

T. *mf* *pp*
 You are beau-ti-ful, ooh

Bar. *mf* *pp*
 You are beau-ti-ful, love - ly. ooh

B. *p* *mf*
 You are beau-ti-ful, ooh

poco rit. a tempo

13

Bar. Solo

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

S.

p

ooh oh

A.

p

ooh oh

T.

p

ooh oh

Bar.

p

ooh oh

B.

p

ooh oh

19

Bar. Solo

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

S.

pp

ooh ooh

A.

pp

ooh ooh

T.

pp

ooh ooh

Bar.

pp

ooh ooh

B.

pp

ooh ooh

Piu mosso

♩ = 84

25

Bar. Solo

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

S.

A.

T.

ooh six-ty queens, and

Bar.

ooh six-ty queens, and

B.

ooh six-ty queens, and

31

Bar. Solo

con-cu-bines, and count - less vir - gin girls, But my dove, my

S.

ooh

A.

ooh ooh

T.

con-cu-bines, and count - less vir - gin girls, my dove,

Bar.

con-cu-bines, and count - less vir - gin girls, ooh

B.

con-cu-bines, and count - less vir - gin girls, ooh

37

Bar. Solo

un-de-filed is the on-ly one, the on-ly one! The dar - ling of her mo - ther,

S.

ooh oh

A.

ooh ooh ooh ooh oh

T.

my dove, the on - ly the dar - ling, the on - ly oh

Bar.

ooh oh

B.

ooh oh

43

Bar. Solo

Pure to her who con ceived her, Pure to her who conceived her. She is the on - ly one. *mf*

S.

ooh *mp*

A.

oh ooh *mp*

T.

oh oh the on - ly one. ooh *p*

Bar.

oh my dove, the on - - - ly one. She *mp*

B.

oh She *mp*

49

Bar. Solo *mp*
 S. *p*
 A. *p*
 T. *p*
 Bar. *p*
 B. *p*

The on - ly one!
 ooh oh
 ooh oh
 the on - ly one! oh
 is the on - ly one! The on - ly one! oh
 is the on - ly one! The on - ly one! oh

56

rit. - - - Tempo I *mf*

Bar. Solo *mf*
 S. *p*
 A. *p*
 T. *p*
 Bar. *p*
 B. *p*

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

Piu mosso

$\text{♩} = 84$

62

Bar. Solo

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

S.

ooh ooh ooh oh ah

A.

ooh ooh ooh oh

T.

ooh ooh ooh There may be six - ty queens, and

Bar.

ooh ooh There may be six - ty queens, and

B.

ooh There may be six - ty queens, and

68

Bar. Solo

f

But

S.

ah oh

A.

ah ah

T.

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

Bar.

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

B.

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

74

Bar. Solo

my_ dove, my un-de-filed is the on-ly one, the on-ly one! The dar - ling of___ her

S. *mf*
ooh_____ ooh_____

A. *mf*
ooh ooh_____ ooh_____ ooh ooh

T. *mp*
my dove, my dove, the on - ly_____ the dar - ling, the on - ly

Bar. *mf*
ooh_____ ooh_____

B. *mf*
ooh_____

80

Bar. Solo

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

S. *mp*
oh_____ ooh_____

A. *mp*
oh_____ oh_____ ooh_____

T. *mp*
oh_____ oh oh the on - ly

Bar. *mp*
oh_____ oh_____ my dove, the on - - - ly

B. *mp*
oh_____ oh_____

86

Bar. Solo *mp*
 one. The on - ly one!

S. *p*
 ooh oh

A. *p*
 ooh oh

T. *p*
 one, ooh the on - ly one!

Bar. *p*
 one, She is the on - ly one! The on - ly one!

B. *p*
 She is the on - ly one! The on - ly one! The

93 *poco accel.* - *Piu mosso* ♩=92

Bar. Solo *f*
 The daugh - ters saw her and blessed her; The queens and

Fem. Duet *f*
 and blest her.

S. *mf*
 oh ooh

A. *mf*
 oh oh oh

T. *mf*
 ooh oh ooh ooh

Bar. *mf*
 ooh ooh

B. *mf*
 on - ly one. ooh

99

Bar. Solo

con - cu- bines — praised her, praised her, praised her,

S.

ooh ooh

A.

ooh ooh

T.

ooh ooh

Bar.

ooh ooh ooh

B.

ooh

106

rit.

Tempo I

$\text{♩} = 76$

Bar. Solo

praised her:

Fem. Duet

mf Who is — this look-ing t'ward the dawn?

S.

mp ooh ooh

A.

mp ooh

T.

mp ooh

Bar.

mp ooh

B.

mp ooh

112

rit. mf

Bar. Solo

Fem. Duet

S.

A.

T.

Bar.

B.

She is the on - ly

Fair as the moon. Pure as the sun. An awe - some ban-ner'd host!

ooh

ooh

ooh

ooh

ooh

p

p

ooh

ooh

p

ooh

ooh

p

ooh

ooh

p

ooh

119

mp molto rit..

p a tempo

attacca

Bar. Solo

S.

A.

T.

Bar.

B.

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

pp
mm

pp
mm

pp
mm

pp
mm

pp
mm

25. Return, Return

Moderato rubato

$\text{♩} = 63$

mp

Baritone Solo

Musical staff for Baritone Solo in bass clef, key of D major (two sharps), common time. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

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

TENOR

Musical staff for Tenor in treble clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

ooh mm

BARITONE

Musical staff for Baritone in bass clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

ooh mm

BASS

Musical staff for Bass in bass clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

ooh mm

ritmico

$\text{♩} = \text{♩}$

7
Bar. Solo

Musical staff for Baritone Solo in bass clef, key of D major. The tempo changes to 'ritmico' and the time signature to 4/4. The melody continues with eighth and quarter notes.

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

T.

Musical staff for Tenor in treble clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

oh

Bar.

Musical staff for Baritone in bass clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

oh

B.

Musical staff for Bass in bass clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

oh

11

Bar. Solo

Musical staff for Baritone Solo in bass clef, key of D major. The tempo changes to 'mf' and the time signature to 4/4. The melody continues with eighth and quarter notes.

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

T.

Musical staff for Tenor in treble clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

ooh mm my roy-al na- tion.

Bar.

Musical staff for Baritone in bass clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

ooh mm my roy-al na- tion.

B.

Musical staff for Bass in bass clef, key of D major. It features a long, sustained note with a slur, followed by a quarter rest and another sustained note.

ooh mm my roy-al na- tion.

16

Bar. Solo

turn, re-turn, O ³ Shu - la - mite. Re - turn, re - turn! That we may look on you, Re -

T. *mp*

ooh _____ Re - turn! oh ooh _____

Bar. *mp*

ooh _____ Re - turn! oh _____ ooh _____

B. *mp*

ooh _____ Re - turn! oh _____ ooh _____

20

Bar. Solo

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

T.

Re - turn! oh

Bar.

Re - turn! oh

B.

Re - turn! oh

24

Bar. Solo

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

T.

ooh _____ in the Shu - la - mite? ooh _____ two ar - mies.

Bar.

ooh _____ in the Shu - la - mite? ooh _____ two ar - mies.

B.

ooh _____ in the Shu - la - mite? ooh _____

28

Bar. Solo

turn, re - turn, O ³ Shu - la-mite, Re - turn, re - turn that we may look on

T.

Shu - la - mite, Re - turn! ooh Re -

Bar.

Shu - la - mite, Re - turn! ooh

B.

Shu - la - mite, Re - turn! ooh

mf

31

Bar. Solo

you. Re- turn, re- turn! Re turn! Re - turn!

T.

turn, re - turn, O Shu - la - mite! Re- turn, re- turn! Re turn! Re - turn!

Bar.

Re- turn, re- turn! Re turn! Re - turn!

B.

Re- turn, re- turn! Re turn! Re - turn!

mf cresc. *f* **attacca**

mp cresc. *f*

mp cresc. *f*

mp cresc. *f*

26. How Fair and Pleasant

Song 7:1-9

Andante con moto

$\text{♩} = 72$

mp

Baritone Solo

How bea-ti-ful are your san-dal'd feet, O ro-yal daugh-ter, Your

SOPRANO

pp

mm

ALTO

pp

mm

TENOR

pp

mm mm

BARITONE

BASS

6

Bar. Solo

round-ed thighs are or-na-ments. Craf-ted by an art-ist's hands. Your na-vel is a

mf

S.

mm

mm

p ooh

A.

mm

mm

p ooh

T.

mm mm

p ooh

Bar.

p

mm

mm

B.

p

mm

mm

11

Bar. Solo

round-ed bowl, not lack-ing ming - led wine. Your bel - ly is a

S. ooh ooh ooh

A. ooh ooh ooh

T. ooh ooh ooh

Bar. ooh

B. ooh

15

rit. Adagio

mf ♩ = 60

Bar. Solo

heap of wheat with li - lies hedged a - bout. Your

S. ooh ooh ooh

A. ooh ooh ooh

T. ooh ooh ooh

Bar. ooh

B. ooh

19

Bar. Solo

Musical staff for Baritone Solo, featuring a bass clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with some rests.

breasts are twin ga-zelles, Which graze in li - ly fields, Your neck an i - v'ry tower, Your

S.

Musical staff for Soprano, featuring a treble clef and a key signature of three sharps. The melody is a triplet of eighth notes, marked with a piano (*p*) dynamic.

ooh

A.

Musical staff for Alto, featuring a treble clef and a key signature of three sharps. The melody is a triplet of eighth notes, marked with a piano (*p*) dynamic.

ooh

T.

Musical staff for Tenor, featuring a treble clef and a key signature of three sharps. The melody is a half note followed by a quarter note, marked with a piano (*p*) dynamic.

mm

Your

neck an i - v'ry tower,

Bar.

Musical staff for Baritone, featuring a bass clef and a key signature of three sharps. The melody is a half note followed by a quarter note, marked with a piano (*p*) dynamic.

mm

oh

Your

B.

Musical staff for Bass, featuring a bass clef and a key signature of three sharps. The melody is a half note followed by a quarter note, marked with a piano (*p*) dynamic.

ooh

Your neck an i - v'ry tower.

22

Bar. Solo

Musical staff for Baritone Solo, featuring a bass clef and a key signature of three sharps. The melody includes a forte (*f*) dynamic marking.

eyes like Hesh-bon's pools, by the gate where ma - ny daugh - ters trod. How fair, and

S.

Musical staff for Soprano, featuring a treble clef and a key signature of three sharps. The melody includes a mezzo-forte (*mf*) dynamic marking.

mm

ooh

ooh

A.

Musical staff for Alto, featuring a treble clef and a key signature of three sharps. The melody includes a mezzo-forte (*mf*) dynamic marking.

mm

ooh

ooh

T.

Musical staff for Tenor, featuring a treble clef and a key signature of three sharps. The melody includes a mezzo-forte (*mf*) dynamic marking.

ooh

mm

How fair, - how fair, -

Bar.

Musical staff for Baritone, featuring a bass clef and a key signature of three sharps. The melody includes a mezzo-forte (*mf*) dynamic marking.

eyes, ooh

mm

ooh

B.

Musical staff for Bass, featuring a bass clef and a key signature of three sharps. The melody includes a mezzo-forte (*mf*) dynamic marking.

ooh

mm

ooh

25

Bar. Solo *mf*

plea - sant you are, O love, O daugh-ter of de-lights. Your

S. ooh ooh ooh ooh

A. ooh ooh ooh ooh

T. 8 and plea - sant, How fair, how fair, and plea - sant,

Bar. How fair, and plea - sant, and plea - sant,

B. ooh

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

S. *p* mm mm

A. *p* mm mm

T. 8 *p* mm mm

Bar. *p* mm mm

B. *p* mm mm

31

Bar. Solo

hair a pur - ple ta-pes-try,

S. *mp* oh_ ooh_

A. *mp* oh_ ooh_

T. *mf* in its curls are bound the king. ooh_

Bar. *mf* in its curls are bound the king. ooh_

B. *mf* in its curls are bound the king.

34

Bar. Solo *f* How fair, and plea - sant you are, O love, O_ daugh ter of de lights. *accel.*

S. *mf* ooh_ ooh_ ooh_ ooh_ ooh_ ooh_

A. *mf* ooh_ ooh_ ooh_ ooh_ ooh_ ooh_

T. *mf* How fair, how fair, and plea - sant, How fair, how fair, ooh_ how fair,

Bar. *mf* ooh_ How fair, and plea - sant, ooh_

B. *mf* ooh_ ooh_

Tempo I

38

mf ♩ = 72

Bar. Solo

Musical staff for Baritone Solo, bass clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "Your sta - ture is like the palm, Your breasts are like its".

Your sta - ture is like the palm, Your breasts are like its

S.

Musical staff for Soprano, treble clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "ooh mm".

ooh mm

A.

Musical staff for Alto, treble clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "ooh mm".

ooh mm

T.

Musical staff for Tenor, treble clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "and plea - sant, mm".

and plea - sant, mm

Bar.

Musical staff for Baritone, bass clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "Your sta - - - ture is like the".

Your sta - - - ture is like the

B.

Musical staff for Bass, bass clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "Your sta - - - ture is like the".

Your sta - - - ture is like the

42

Bar. Solo

Musical staff for Baritone Solo, bass clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "clus - ters. I said, 'I will climb the palm, and take hold of its boughs.'".

clus - ters. I said, "I will climb the palm, and take hold of its boughs."

S.

Musical staff for Soprano, treble clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "mm oh".

mm oh

A.

Musical staff for Alto, treble clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "mm oh".

mm oh

T.

Musical staff for Tenor, treble clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "mm oh".

mm oh

Bar.

Musical staff for Baritone, bass clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "palm. 'I will take hold of its boughs.'".

palm. "I will take hold of its boughs."

B.

Musical staff for Bass, bass clef, 3/4 time signature, key of D major. The staff contains a melodic line with lyrics: "palm. 'I will take hold of its boughs.'".

palm. "I will take hold of its boughs."

Piu mosso

47 ♩ = 80

Bar. Solo *mf*
Let your breasts be clus - ters of the vine.

S. *p*
oh ah

A. *p*
oh ah

T. *p* *mf*
oh The scent of your

Bar. *p*
oh ah

B. *p*
oh oh ah

52

Bar. Solo
The scent of your breath like

S. *p*
ooh ooh ooh ooh

A. *p*
ooh ooh ooh ooh

T. *p*
breath like ap - ples. ooh ooh ooh ooh

Bar. *p*
ooh

B. *p*
ah ooh

57

Bar. Solo

ap - - ples, like ap - - - les.

S. ooh ooh ooh ooh

A. ooh ooh ooh ooh

T. ooh ooh ooh ooh

Bar. like ap - - ples, ooh ooh

B. ooh ooh ooh

62

Bar. Solo

Your kis-ses like the fin-est wine.

S. oh flow-ing smooth - ly for my Be- lov -

A. oh flow-ing smooth - ly for my be lov -

T. oh flow - ing smooth - ly

Bar. oh flow - ing smooth - ly

B. flow - ing smooth - ly

mf

mp

67

mf

Bar. Solo

o - ver the lips of those who sleep.

S. *mf*

ed. o - ver the lips of those who sleep

A. *mf*

ed. o - ver the lips of those who sleep

T. *mf*

8 o - ver the lips of those those who sleep_

Bar. *mf*

o - ver the lips of those those who sleep

B. *mf*

o - ver the lips of those those who sleep

72

molto rit. . . . **Tempo I** ♩ = 72

Bar. Solo

o - ver the lips of those who sleep_

S.

_ of those who sleep_ I am my Be - lov - ed's,

A.

_ of those who sleep_ I am my Be - lov - ed's,

T.

8 _ of those who sleep_ His de -

Bar.

those who sleep_ His de -

B.

those who sleep_ His de -

78

S. and His de - sire is for me. *p*

A. and His de - sire is for me. *p*

T. sire is for me. *p*

Bar. sire is for me. *p*

B. sire is for me. *p*

27. There Will I Give You My Love

Allegretto

$\text{♩} = 88$

Soprano Solo

Come, my Be -

SOPRANO

ooh

ALTO

ooh

8

S. Solo

lov - ed. Come, my Be - lov - ed. Let us go in

S.

my Be - lov - ed. ooh my Be - lov - ed. Let us go

A.

Come, my Be - lov - ed: Let us go

16

S. Solo

to the field, Let us lodge in the vil-la ges.

S.

in - to the fields, the fields. ooh in the vil-la-ges.

A.

in - to, in - to the fields... ooh in the vil-la-ges.

24

S. Solo

Let us go ear - ly to the vine - yards, To see if the vine has blos - somed,

S.

Let us go ear - ly to the vine - yards. To see if the vine has blos - somed;

A.

Let us go ear - ly to the vine - yards. To see if the vine has blos - somed;

32

S. Solo if the ten - der grapes ap - pear, if po - me - gra - nates bud.

S. If the ten - der grapes ap - pear, oh

A. if the ten - der grapes ap - pear, oh

40

S. Solo *f* There will I give You my love. The man-drakes

S. ooh *p* ooh

A. ooh *p* ooh

48

S. Solo give their scent; At our door are the rar - est fruits, new and old; which

S. oh ooh

A. oh ooh

54

S. Solo I have laid in store for You, O my Be - lov - ed. *cresc.* *f* O that You

S. O my Be - lov - ed. *cresc.* *mf* ooh

A. O my Be - lov - ed. *cresc.* *mf* O

61

S. Solo
were as my bro - ther, _____ who nursed at the bo - som of my

S.
_____ my _____ bro - ther. ooh _____

A.
my _____ bro - - ther; _____ Of _____ my

f *mf* *mf*

66

S. Solo
mo - ther! _____ If I found You out - side, I would kiss _____ You for

S.
_____ my mo - ther. I _____ would kiss You for

A.
mo - ther. I _____ would kiss You for

f *mf*

71

S. Solo
all to see, _____ And no one would _____ de - spise _____ me. _____

S.
all to see. No one would _____ de - spise _____ me,

A.
all _____ to see _____ No one No

mf *mp* *mp*

76

S. Solo
I _____ would lead You to my mo - ther's house.

S.
no one de - spise _____ me. I would lead _____ You to my mo-ther's house.

A.
one would de - spise _____ me. I would lead _____ You to my mo-ther's house.

mf *mp* *mp*

82

S. Solo
There You would in - struct me, in - struct me. I would

S.
There You would in - struct me. I would

A.
There You would in - struct me. I would

87

S. Solo
make You to drink spiced wine, my po - me - gra-nate's sweet drink.

S.
make You to drink spiced wine. oh

A.
make You to drink spiced wine. oh

94

S. Solo
mp
There will I give You my love.

S.
p ooh *pp* ooh

A.
p ooh *pp* ooh

99

S. Solo
p
There will I give You my love. oh

S.
ooh ooh

A.
ooh *div.* ooh

28. Awake Not Love (Final Reprise)

Moderato con moto

$\text{♩} = 100$

Female Duet

SOPRANO

ALTO

TENOR

BASS

His left hand should be un-der my head. His right hand should em- brace

7

S. me. His left hand should be un-der my head. His right hand should em
A. me. His left hand should be un-der my head. His right hand
T. me. His left hand should be un-der my head. His right hand
B. me. His left hand should be un-der my head. His right hand

14

S. brace me. His left hand should be un-der my head. His right hand, His
A. should em-brace me. His left hand should be un-der my head. His right
T. should em-brace me. His left hand should be un-der my head. His
B. should em-brace me. His left hand should be un-der my head, His

20 *div.* *f* *unison mp* *rit.*

S. right hand. should embrace me, should embrace

A. embrace me, should embrace

T. right hand should embrace me, should embrace

B. right hand should embrace me, should embrace

24 *p* **a tempo**

S. me. His left hand should be under my head. His

A. me. His left hand should be under my head.

T. me. His left hand should be under my head.

B. me. His left hand should be under my head.

29

S. right hand should embrace me. His left hand should be under my head.

A. His right hand should embrace me. His left hand should be under my head.

T. His right hand should embrace me. His left hand should be under my head.

B. His right hand should embrace me. His left hand should be under my head.

Piu mosso (in 2)

 $\text{♩} = 120$ ($\text{♩} = 60$)

36

S. — His right hand should embrace me. I charge you, O

A. — His right hand should embrace me. I charge you, O

T. — His right hand should embrace me. I charge you, O

B. — His right hand should embrace me. I charge you, O

42

S. daugh-ters of Je - ru - sa - lem, O daugh - ters of Je - ru - sa lem: That you

A. daugh-ters of Je - ru - sa - lem, O daugh - ters of Je - ru - sa lem: That you

T. daugh-ters of Je - ru - sa - lem, O daugh - ters of Je - ru - sa lem: That you

B. daugh-ters of Je - ru - sa - lem, O daugh - ters of Je - ru - sa lem: That you

49

S. do not stir nor a - wak - en love, Un - til He please,

A. do not stir nor a - wak - en love, Un - til He please,

T. do not stir nor a - wak - en love, Un - til He please,

B. do not stir nor a - wak - en love, Un - til He please,

56 *mf*

Fem. Duet

S. *p* *pp* Who

Un - til He please, Un - til He please.

A. *p* *pp*

Un - til He please, Un - til He please.

T. *p* *pp*

Un - til He please, Un - til He please.

B. *p* *pp*

Un - til He please, Un - til He please.

64 $\text{♩} = 54$

Fem. Duet

comes from the wil - der - ness, lean - ing on her be - lov - ed? Who comes from the wil - der - ness,

S. ooh oh

A. ooh oh

69

Fem. Duet

who comes from the wil - der ness, lean - ing on her be - lov - ed?

S. ooh

A. ooh

74 *rit.*

Fem. Duet

lean - ing on her be - lov - ed? lean - ing on her be - lov - ed?

S.

A.

29. Under the Apple Tree

Adagio cantabile

♩ = 66 *mf*

Baritone Solo

I woke you un-der the ap - ple tree. I woke you un-der the ap - ple tree, Where your

TENOR

mp ooh I woke you oh ooh

BARITONE

mp ooh I woke you oh ooh

BASS

mp ooh I woke you oh ooh

6

Bar. Solo

mo ther brought you forth, Where she brought you forth, who con- ceiv'd you. ah

T.

brought you forth oh

Bar.

brought you forth oh

B.

brought you forth oh

10

Bar. Solo

oh oh ah I

T.

ooh I woke you,

Bar.

ooh I woke you,

B.

ooh I woke you,

14

Bar. Solo *f* woke_ you un-der the ap - ple tree. *mf* Where your mo - ther brought you forth

T. *mf* un - der the ap - ple tree. *mp* ooh

Bar. *mf* un - der the ap - ple tree. *mp* ooh

B. *mf* un - der the ap - ple tree. *mp* ooh

17

Bar. Solo un - der the ap - ple tree, I woke_ you, I woke you. **attacca**

T. I woke_ you, I woke you.

Bar. I woke_ you, woke you.

B. I woke_ you, woke you.

30. Set Me As a Seal

Song 8:6-7

Moderato rubato
♩ = 92

double sopranos until noted

Soprano Solo
SOPRANO
ALTO
TENOR
BARITONE
BASS

mf Set me as a seal up - on Your heart, As a seal up -

6

S.
A.
T.
Bar.
B.

cresc. *f* on Your arm. For love is strong as death. *pp*

cresc. *f* on Your arm. For love is strong as death. For *pp*

cresc. *f* on Your arm. For love is strong as death. For *pp*

cresc. *f* on Your arm. For love is strong as death. For *pp*

cresc. *f* on Your arm. For love is strong as death. For *pp*

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.

19

S. *mf* seal up - on Your arm. — For love is — strong as *solo*

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

25

S. Solo

S.

A.

T.

Bar.

B.

death, _____ pas - sion fierce as the grave. _____

death, _____ pas - sion fierce as the grave. _____

death, _____ pas - sion fierce as the grave. _____

death, _____ pas - sion fierce as the grave. _____

death, _____ pas - sion fierce as the grave. _____

death, _____ pas - sion fierce as the grave. _____

31

S.

A.

T.

Bar.

B.

pp pas - sion fierce as the grave. _____ *f* Set me as a seal up - on *solo*

pp pas - sion fierce as the grave. _____ *f* Set me as a seal up - on

pp pas - sion fierce as the grave. _____ *f* Set me as a seal up -

pp pas - sion fierce as the grave. _____ *f* Set me as a seal up - on Your heart,

pp pas - sion fierce as the grave. _____ *f* Set me as a seal up - on Your heart,

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

43

rit. *a tempo*

S. Solo
death as the grave. Its *mf*

S.
death, as fierce as the grave. Its *mf*

A.
pas - sion fierce as the grave the grave. Its *mf*

T.
grave, fierce as the grave. Its *mf*

Bar.
death, as fierce as the grave. Its *mf*

B.
death, as fierce as the grave. Its *mf*

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

53

S. Solo
 of God.

S.
 God. The ve - ry flame of God, Ma - ny wa - ters

A.
 God, The ve - ry flame of God, Ma - ny wa - ters

T.
 flame of God, The ve - ry flame of God, Ma - ny

Bar.
 God. The ve - ry flame of God, Ma - ny, ma-ny wa-ters

B.
 God. The ve - ry flame of God, Ma - ny, ma-ny wa-ters

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* wa - ters can-not quench nor can ri - vers, ri - vers drown it, Ma - ny

Bar. *mp* can - not, can-not quench nor can ri - vers, ri - vers drown it, ma-ny wa-ters

B. *mp* can - not, can-not quench nor can ri - vers, ri - vers drown it, ma-ny wa-ters

62

S. Solo *mf* oh If a man would give all

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* wa - ters can-not quench nor can ri - vers, ri - vers drown it, If a

Bar. *mf* can - not, can-not quench nor can ri - vers, ri - vers drown it, if a

B. *mf* can - not, can-not quench nor can ri - vers, ri - vers drown it if a

double sopranos until noted

66 *cresc.* *f* *ff* solo

S. 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*
man, if a man would give all ri - ches of his house, 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

71 *f* *f*

S. Solo be de - spised? be de - spised? ah

S. *f* *f*
be de - spised? Would he be de - spised? Set me as a seal up -

A. *f* *f*
be de - spised? Would he be de - spised? Set me as a seal up -

T. *f* *f*
be de - spised? Would he be de - spised? Set me as a seal up -

Bar. *f* *f*
be de - spised? Would he be de - spised? Set me as a seal up -

B. *f* *f*
be de - spised? Would he be de - spised? Set me as a seal up -

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

85

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

92

S. Solo
oh _____ ooh _____ ooh _____

S.
on Your heart, _____ *p* Set me as a seal up - on Your heart, _____

A.
on Your heart, _____ *p* Set me as a seal up - on Your heart, _____

T.
seal up - on Your heart. _____ *p* Set me as a seal up - on Your heart. _____

Bar.
seal up - on Your heart. _____ *p* Set me as a seal up - on Your heart. _____

B.
seal up - on Your heart. _____ *p* Set me as a seal up - on Your heart. _____

98

S. Solo
mm _____

S.
pp Set me as a seal up - on Your heart. _____

A.
pp Set me as a seal up - on Your heart. _____

T.
pp Set me as a seal up - on Your heart. _____

Bar.
pp Set me as a seal up - on Your heart. _____

B.
pp Set me as a seal up - on Your heart. _____

31. Our Little Sister

Quasi recit.

♩. = 60 mp

SOPRANO
ALTO
TENOR
BASS

We have a lit - tle sis - ter, and she has no breasts. What shall we do for our sis ter on the

7

molto rit. **a tempo (Allegretto ritmico)**

S.
A.
T.
B.

day, the day when she shall be spo - ken for? If she be a wall, then we will

day, the day when she shall be spo - ken for? If she be a wall, then we will

day, the day when she shall be spo - ken for? If she be a wall, then we will

day, the day when she shall be spo - ken for? If she be a wall, then we will

14

S.
A.
T.
B.

build on her a sil - ver for - tress: If she be a door, then we will close her in

build on her a sil - ver for - tress: If she be a door, then we will close her in

build on her a sil - ver for - tress: If she be a door, then we will close her in

build on her a sil - ver for - tress: If she be a door, then we will close her in

20

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

26

S. *p* *pp* *f*
 fa - vor in His eyes. — Thus I found fa - vor in His eyes, — found fa - vor in His eyes. — If

A. *p* *pp* *f*
 fa - vor in His eyes. — Thus I found fa - vor in His eyes, — found fa - vor in His eyes. — If

T. *p* *pp* *f*
 fa - vor in His eyes. — Thus I found fa - vor in His eyes, — found fa - vor in His eyes. — If

B. *p* *pp* *f*
 fa - vor in His eyes. — Thus I found fa - vor in His eyes, — found fa - vor in His eyes. — If

33

S.
 she be a wall, then we will build on her a sil - ver for tress: — If she be a door, then

A.
 she be a wall, — then we will build on her a sil - ver for tress: — If she be a door, — then

T.
 she be a wall, then we will build on her a sil - ver for tress: — If she be a door, then

B.
 she be a wall, then we will build on her a sil - ver for tress: — If she be a door, then

38

S. we will close her in with ce - dar boards. — I am a wall, and my breasts are like to wers, —

A. we will close her in with ce - dar boards. — I am a wall and my breasts are like to wers, —

T. we will close her in with ce - dar boards. — I am a wall and my breasts are like to wers, —

B. we will close her in with ce - dar boards. — I am a wall, and my breasts are like to wers, —

43

S. — Thus I found fa - vor in His eyes. Thus I found fa - vor in His eyes, *mp*

A. — Thus I found fa - vor in His eyes. Thus I found fa - vor in His eyes, *mp*

T. — Thus I found fa - vor in His eyes. Thus I found fa - vor in His eyes, *mp*

B. — Thus I found fa - vor in His eyes. Thus I found fa - vor in His eyes, *mp*

48

S. found fa - vor in His eyes, in His eyes. *p*

A. found fa - vor in His eyes. found fa - vor in His eyes. *p*

T. found fa - vor in His eyes. found fa - vor in His eyes. *p*

B. found fa - vor in His eyes. found fa - vor in His eyes. *p*

32. Solomon's Vineyard

Song 8:11-12

mf $\text{♩} = 50$

Tenor Solo

So - lo - mon had a vine - yard at Bah - al - Ha - mon.

SOPRANO

ALTO

TENOR

BASS

4

T. Solo

So - lo - mon had a vine - yard, he gave it to the keep - ers.

8

T. Solo

Each one for its fruit would bring a thou - sand sil - ver piec - es. Each one for its

S. *pp* ooh mm

A. *pp* ooh mm

T. *pp* ooh mm

B. *pp* ooh ooh

13

T. Solo

fruit would bring a thou - sand sil - ver piec - es. a thou - sand sil - ver

S. thou - sand sil - ver

A. thou - sand sil - ver

T. thou - sand sil - ver

B. mm ooh thou - sand sil - ver

18 $\text{♩} = 76$

T. Solo
8
piec - es.

S.
8
piec - es. *mp* My own vine - yard is be - fore me, You, O

A.
8
piec - es. *mp* My own vine - yard is be - fore me, You, O

T.
8
piec - es. *mp* My own vine - yard is be - fore me, You, O

B.
8
piec - es. *mp* My own vine - yard is be - fore me, You, O

23

S.
8
So - lo mon, - have the thou - sand, and the keep - ers of its fruit - two

A.
8
So - lo mon, - have the thou - sand, and the keep - ers of its fruit - two

T.
8
So - lo mon, - have the thou - sand, and the keep - ers of its fruit - two

B.
8
So - lo mon, - have the thou - sand, and the keep - ers of its fruit - two

27

S.
8
hun - dred. *p* My own vine - yard, My own vine - yard *rit. dim.* is be - fore me.

A.
8
hun - dred. *p* My own vine - yard, My own vine - yard *dim.* is be - fore me.

T.
8
hun - dred. *p* My own vine - yard, My own vine - yard *dim.* is be - fore me.

B.
8
hun - dred. *p* My own vine - yard, My own vine - yard *dim.* is be - fore me.

33. Make Haste, My Beloved!

Allegro
♩ = 144
mp

Soprano Solo
You who dwell In the gar - dens,

SOPRANO
mp
You who You who dwell in the gar -

ALTO
mp
You who dwell in the gar -

TENOR
mp
You who dwell in the gar -

BASS
mp
You who dwell in the gar -

8

S. Solo
Where Your com - pa - nions heed your voice, Cause me to

S.
dens, Where Your com - pa - nions heed Your

A.
dens, Where Your com - pa - nions heed

T.
dens, Where Your com - pa - nions heed

B.
dens, Where Your com - pa - nions heed

14

S. Solo
hear it too! _____ Cause me to hear it too!

S.
voice, _____ Cause me to hear it too! _____

A.
— Your voice, _____ Your voice, Cause *p*

T.
— Your_ voice. _____ Cause_ me to hear

B.
Your voice, Cause me to hear it _____ *p*

20

S. Solo
p Cause me to hear it too! _____

S.
p Cause me to hear it too! _____

A.
me _____ to hear it too! _____ *cresc.* Make haste, my Be -

T.
p it too! _____ *cresc.* Make haste, my Be - lov - ed!

B.
_____ *cresc.* too! _____ Make haste, my Be - lov - ed! Make haste, my Be -

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. *f* Make haste, my Be - lov - ed, my Be - lov - ed! Make haste, my Be - lov - ed, My Be -

B. *f* lov - ed! Make haste, my Be - lov - ed! Make haste, my Be - lov - ed, My Be -

32 *sub. p*

S. young hart, Make haste, my Be - lov - ed, and be like a ga-zelle or a young hart Make *sub. p*

A. young hart, Make haste, my Be - lov - ed, and be like a ga-zelle or a young hart, Make *sub. p*

T. *f* lov - ed! Make haste, my Be - lov - ed, My Be - lov - ed!

B. *f* lov - ed! Make haste, my Be - lov - ed, My Be - lov - ed!

37 *f*

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

A. *f* 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!

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. Make haste! My Be - lov - ed! moun - tains

B. Make haste! My Be - lov - ed! moun - tains

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,

53

S. moun - tains, on the moun-tains of spi - ces, on the moun -

A. moun - tains, the moun-tains of spi - ces, on the moun - tains,

T. moun - tains of spi - ces, moun -

B. moun - tains of spi - ces, moun -

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

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

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. 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

75

S. *sub. p*
lov - ed! Make haste! — Make haste! — My Be - lov - ed!

A. *sub. p* *f*
lov - ed! Make haste! — Make haste! — My Be - lov - ed! Make

T. *sub. p* *f*
8 young hart Make haste, — my Be - lov - ed, and be like a ga-zelle or a young hart, Make

B. *sub. p*
young hart, Make haste, — my Be - lov - ed, and be like a ga-zelle or a young hart,

80

S. Solo *f*
You who dwell in the gar - dens, —

S. *mf*
Make_ haste, make_ haste, make haste, my Be - lov - ed,

A. *mf*
haste, make haste, make_ haste, — my Be - lov - ed, —

T. *mf*
8 haste, make_ haste, make_ haste, — Make_

B. *mf*
make_ haste, make haste, make_ haste, make_ haste, — Make_

85

S. Solo
Make haste, my Be - lov - ed! —

S.
my Be - lov - ed, make haste, my Be - lov - ed, my Be -

A.
Make_ haste, my_ Be - lov - ed, my Be - lov - ed, make haste, —

T. *8*
haste, — my Be - lov - ed, — my Be - lov - ed, —

B.
haste, make haste, — make_ haste, my Be - lov - ed, make

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.
 8 my Be - lov - ed, make haste — my — Be - lov -

B.
 haste, — make haste, — my Be - lov -

95

S. Solo
 on the moun - - - tains of

S.
 on the moun - - tains of spi - ces, the

A.
 on the moun - tains, on the moun - tains, moun - tains of

T.
 8 - ed, my — Be - lov - ed, on the moun - tains, moun - tains of

B.
 ved, my — Be - lov - ed, on the moun - tains, the moun - tains of

100

S. Solo
spi - ces, on the moun -

S.
moun - tains of spi - ces. on the moun -

A.
spi - ces. on the moun - tains, on the

T.
spi - ces. my Be - lov - ed, on the

B.
spi - ces, on the moun - tains of spi - ces, on the

105

S. Solo
- tains of spi - ces, make haste, my Be - lov - ed,

S.
- tains of spi - ces, of spi - ces, make haste, my Be - lov - ed, my Be -

A.
moun - tains, moun - tains of spi - ces, make haste, my Be -

T.
moun - tains, moun - tains of spi - ces, make haste, my Be - lov -

B.
moun - tains, the moun - tains of spi - ces, make haste, my Be - lov - ed, make

111

S. Solo

on the moun - tains,

S. lov - ed, make haste, my Be - lov - ed, make haste! *f* Make.

A. lov - ed, make haste, my Be - lov - ed, make haste! *f* Make.

T. ed, my Be - lov - ed, make haste, *f* Make.

B. haste, make haste. my Be - lov - ed, make haste, *f* 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 -

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

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 -

133

S. Solo
ah ah

S.
- tains, on the moun-tains of spi-ces, on the moun - - - tains of spi-ces, of

A.
- tains, the moun-tains of spi-ces, on the moun - tains, the moun-tains of spi-ces, of

T.
- tains of spi-ces, moun - - tains of spi - ces,

B.
tains of spi-ces, moun - - tains of spi - ces,

141

S. Solo

S.

A.

T.

B.

spi - ces, moun- tains_ of_ spi - ces. Make_ haste!_

spi - ces, moun- tains_ of_ spi - ces, Make_ haste!_

moun- tains_ of_ spi - ces, of_ spi - ces. Make_ haste!_

moun- tains_ of_ spi - ces, of_ spi - ces. Make_ haste!_

147

S. Solo

S.

A.

T.

B.

Make haste, Make haste, ah.

my Be - lov - ed, my Be - lov - ed, my Be - lov - ed, make haste, make

my Be - lov - ed, my Be - lov - ed, my Be - lov - ed, make

my Be - lov - ed, my Be - lov - ed, my Be - lov - ed, make

my Be - lov - ed, my Be - lov - ed, my Be - lov - ed, make

Bar./Bass split

154 *rit.* 157

S. Solo *ah*

S. haste, my Be - lov - ed, make haste, my Be - lov - ed, make haste! Make haste!

A. haste, my Be - lov - ed, make haste, my Be - lov - ed, make haste! Make haste!

T. haste, my Be - lov - ed, make haste, my Be - lov - ed, make haste! Make haste!

B. haste, my Be - lov - ed, make haste, my Be - lov - ed, make haste! Make haste!

Detailed description: This is a musical score for five voices. The top staff is for the Solo Soprano (S. Solo), featuring a melodic line with a 'rit.' (ritardando) marking and a long 'ah' vocalization. The other four staves (Soprano, Alto, Tenor, Bass) are in harmony, each with the same lyrics: 'haste, my Be - lov - ed, make haste, my Be - lov - ed, make haste! Make haste!'. The score includes various musical notations such as notes, rests, and dynamic markings.