

SONG OF SOLOMON

A CANTATA

by

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## TEXTS AND REFERENCES<sup>1</sup>

### I. My Beloved is Mine

*My beloved is mine, and I am his.*

*My beloved is mine, and I am hers. (2:16)*

*Let him kiss me with the kisses of his mouth:*

*For thy love is better than wine. (1:2)*

*How fair is thy love, my sister, my spouse!*

*How much better is thy love than wine!*

*And the smell of thine ointments than all spices! (4:10)*

*Behold thou art fair, my love:*

*Behold thou art fair; thou hast doves' eyes.*

*Behold thou art fair, my beloved, yea pleasant. (1:15-16)*

*Rise up my love, my fair one, and come away.*

*For, lo, the winter is past, the rain is over and gone;*

*The flowers appear on the earth;*

*The time of the singing of birds is come,*

*And the voice of the turtle is heard in our land;*

*The fig tree putteth forth her green figs,*

*And the vines with the tender grape give a good smell.*

*Rise up my love, my fair one, and come away. (2:10-13)*

*I am the rose of Sharon, and the lily of the valleys.*

*As the lily among thorns, so is my beloved among the daughters.*

*As the apple tree among the trees of the wood,*

*So is my beloved among the sons. (2:1-3)*

### II. O My Dove

*O my dove, that art in the clefts of the rock,*

*In the secret place of the stairs,*

*Let me see thy countenance,*

*Let me hear thy voice;*

*For sweet is thy voice,*

*And thy countenance is comely. (2:14)*

*Behold thou art fair, my love; behold, thou art fair;*

*Thou hast doves' eyes.*

*Thy hair is as a flock of goats that appear from mount Gilead.*

*Thy teeth are like a flock of sheep which came from the washing.*

---

<sup>1</sup> All texts taken from:

*The Holy Bible, King James Version.* New York: Oxford Edition: 1769; *King James Bible Online*, 2008.

<http://www.kingjamesbibleonline.org/>.

*Thy lips are like a thread of scarlet,  
And thy speech is comely:  
Thy temples are like a piece of pomegranate.  
Thy neck is like the tower of David.  
Thy two breasts are like two young roes that are twins,  
Which feed among the lilies.*

*Until the day break, and the shadows flee,  
I will get me to the mountain of myrrh  
And to the hill of frankincense.  
Thou art fair, my love; there is no spot in thee. (4:1-7)*

### **III. I Come into My Garden**

*A garden enclosed is my sister, my spouse;  
A spring shut up, a fountain sealed.  
Thy plants are an orchard of pomegranates,  
With pleasant fruits, camphire, with spikenard,  
  
Spikenard and saffron; calamus and cinnamon,  
With all trees of frankincense;  
Myrrh and aloes, with all the chief spices:  
A fountain of gardens, a well of living waters,  
And streams from Lebanon.*

*Awake, O north wind; and come thou south;  
Blow upon my garden, that the spices may flow out.  
Let my beloved come into his garden.*

*I am come into my garden, my sister, my spouse.  
You have gathered your myrrh with your spice.  
I have eaten my honeycomb with my honey;  
You have drunk your wine with your milk.  
Eat, drink, yea, drink abundantly, O beloved. (4:12-5:1)*

### **IV. There I Will Give Thee My Loves**

*How fair, how pleasant art thou, O love!  
Thy stature is like a palm tree, and thy breasts like clusters of grapes.*

*I am my beloved's, and his desire is toward me.*

*I said, I will go up to the palm tree,  
I will take hold of the boughs thereof:  
Now thy breasts shall be as clusters of the vine  
And the smell of the breath like apples:  
And the roof of thy mouth like the best wine.*

*I am my beloved's and his desire is toward me.*

*Come my beloved, let us go forth into the fields;  
Let us lodge in the village.  
Let us get up early to the vineyards;  
And see if the vine doth flourish.  
Let us see whether the tender grape appear,  
And the pomegranates bud forth:  
There I will give thee my loves. (7:6-12)*

#### **V. This is My Beloved, and This is My Friend**

*My beloved is white and ruddy,  
The chiefest among ten thousand.  
His head is as the most fine gold,  
His locks are bushy, and black as a raven.  
His eyes are as the eyes of doves by the rivers of waters,  
Washed with milk and fitly set.  
His cheeks are a bed of spices, as sweet as flowers:  
His lips are like lilies, dropping sweet smelling myrrh.  
His hands are as gold rings set with beryl:  
His belly is as bright ivory overlaid with sapphires.  
His legs are as pillars of marble set upon fine sockets of gold.  
His countenance is as Lebanon, excellent as the cedars.  
His mouth is most sweet:  
He is altogether lovely.*

*This is my beloved, and this is my friend. (5:10-16)*

#### **VI. Set Me as a Seal**

*Set me as a seal upon thine heart,  
As a seal upon thine arm:  
For love is strong as death;  
Jealousy is cruel as the grave.  
Many waters cannot quench love,  
Neither can floods drown it. (8:6-7)*

*My beloved is mine, and I am his.  
My beloved is mine, and I am hers. (2:16)*

*Arise, my love, my fair one, and come away. (2:10)*

I.  
*My Beloved is Mine*

**Soprano** *Slow and Thoughtful*  $\text{♩} = 50$

**Baritone**

**Flute** *Slow and Thoughtful*  $\text{♩} = 50$

**Oboe** *Distant*  $p$

**Clarinet in B♭**

**Bassoon**  $p$

**Horn in F**

**Violin I** *Slow and Thoughtful*  $\text{♩} = 50$

**Violin II**

**Viola**

**Violoncello**

This musical score page contains ten staves of music for an orchestra. The instruments listed from top to bottom are: Soprano, Baritone, Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Violin I, Violin II, Viola, and Violoncello. The music is set in 4/4 time. The tempo is marked as "Slow and Thoughtful" with a tempo of  $\text{♩} = 50$ . The Oboe and Bassoon are the primary melodic voices, with the Oboe playing a line marked "Distant" and dynamic  $p$ . The Bassoon also has a prominent melodic line with a dynamic  $p$ . The other instruments provide harmonic support, with the Flute, Clarinet, and Horn providing sustained notes or simple harmonic patterns. The Violins, Viola, and Cello play mostly sustained notes throughout the measures shown.

Musical score for orchestra and choir, page 2, section I. The score consists of two systems of music. The first system (measures 1-6) features woodwind entries (Flute, Oboe, Bassoon) with dynamic markings *mp*, *mf*, and *p*. The second system (measures 7-12) features a vocal entry (Soprano) and a cello entry (Vc). The vocal part includes a melodic line with eighth-note patterns and dynamic markings *mp*, *mf*, and *mp*. The cello part includes a melodic line with eighth-note patterns and dynamic markings *mp*, *mf*, and *mp*.

S. 7

B.

Fl.

Ob. *mp* *mf* *p*

B♭ Cl.

Bsn. *mp* *mf* *p*

Hn.

Vln. I

Vln. II

Vla.

Vc. *mp* *mf* *mp*

13 *un poco ten.*

Soprano (S) vocal line:

*mp* (mezzo-forte) dynamic with slurs and grace notes; lyrics: "My \_\_\_\_ be-lo-ved is \_\_\_\_ mine, and \_\_\_\_ I \_\_\_\_ am his." followed by a melodic line with slurs and grace notes.

Bass (B) vocal line:

*mp* dynamic with slurs and grace notes; lyrics: "My \_\_\_\_ be-lo-ved is \_\_\_\_ mine, and \_\_\_\_ I \_\_\_\_ am hers."

Flute (Fl.)

*p* (pianissimo) dynamic with slurs.

Oboe (Ob.)

Mute (B♭ Clarinet (B♭ Cl.))

Mute (Bassoon (Bsn.))

Horn (Hn.)

*p* (pianissimo) dynamic with slurs.

Violin I (Vln. I)

*p* (pianissimo) dynamic with slurs; lyrics: "o o o o o".

Violin II (Vln. II)

*p* (pianissimo) dynamic with slurs; lyrics: "o o o o o".

Cello (Vla.)

*p* (pianissimo) dynamic with slurs; lyrics: "o o o o o".

Bassoon (Vc.)

*p* (pianissimo) dynamic with slurs; lyrics: "o o o o o".

18

Soprano (S) and Bass (B) sing in unison, with lyrics:

My be - lo - ved is mine, and I am his.  
 My be - lo - ved is mine, and I am hers.

Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.) play sustained notes or short melodic fragments.

Violin I (Vln. I), Violin II (Vln. II), Cello (Ccl.), and Double Bass (Vc.) play sustained notes.

Musical dynamics include *mp*, *mf*, and *p*.

**With Excitement**  $\text{♩} = 60$

Soprano (S) starts at measure 23, dynamic ***mf***. The lyrics are: "Let him kiss me with the kisses of his mouth: for thy".  
Bassoon (B) rests throughout the section.  
  
**With Excitement**  $\text{♩} = 60$   
Flute (Fl.) has eighth-note patterns.  
Oboe (Ob.) has eighth-note patterns.  
Bassoon (B♭ Cl.) has eighth-note patterns.  
Bassoon (Bsn.) rests throughout.  
Horn (Hn.) rests throughout.  
  
**With Excitement**  $\text{♩} = 60$   
Violin I (Vln. I) has eighth-note patterns.  
Violin II (Vln. II) has eighth-note patterns.  
Cello (Vcl.) has eighth-note patterns.  
Double Bass (Vc.) has eighth-note patterns, dynamic ***mp***.

27

S love is bet - ter than wine.

B How fair is thy love, my sis-ter, my spouse! How much

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

31

A musical score page showing a vocal part (Soprano) and ten instrumental parts (Bassoon, Flute, Oboe, Bassoon, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Cello). The vocal part starts with a rest, followed by a dynamic *f* over three measures. The bassoon part has a melodic line with slurs and grace notes. The flute, oboe, and bassoon provide harmonic support. The bassoon part has a dynamic *mf*. The clarinet, bassoon, and horn parts follow with sustained notes and slurs. The bassoon part has a dynamic *mp*. The horn part has a dynamic *mp*. The violin parts play eighth-note patterns. The violins have dynamics *f* and *mf*. The viola and cello parts provide harmonic support with sustained notes. The vocal part continues with lyrics "bet-ter is thy love than wine!" and "And the". The instrumentation includes Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in common time (indicated by a '3' over a '2').

35

S

B smell of thine oint - ment than all spi - ces.

Fl.

Ob. *mp*

B♭ Cl. *mf*

Bsn.

Hn. *mf*

Vln. I

Vln. II

Vla.

Vcl. *mp*

**Tenderly**

Soprano (S) - Treble clef, 4/4 time, dynamic *mp*.  
 Bassoon (B) - Bass clef, 4/4 time, dynamic *p*.  
 Flute (Fl.) - Treble clef, 4/4 time, dynamic *mp*.  
 Oboe (Ob.) - Treble clef, 4/4 time, dynamic *mp*.  
 Bassoon (B♭ Cl.) - Bass clef, 4/4 time, dynamic *mp*.  
 Bassoon (Bsn.) - Bass clef, 4/4 time, dynamic *p*.  
 Horn (Hn.) - Treble clef, 4/4 time, dynamic *p*.  
  
 Violin I (Vln. I) - Treble clef, 4/4 time, dynamic *mp*.  
 Violin II (Vln. II) - Treble clef, 4/4 time, dynamic *p*.  
 Cello (Vla.) - Bass clef, 4/4 time, dynamic *p*.  
 Double Bass (Vc.) - Bass clef, 4/4 time, dynamic *p*.

Be - hold thou art fair my love. Be - hold thou art fair. Thou has

44

Soprano (S) vocal line starts with a rest, followed by eighth notes. Dynamics: ***mp***, ***p***, ***mp***. Text: "Be - hold thou art fair, my be - lo - ved, yea".

Bassoon (B) vocal line starts with eighth notes. Dynamics: ***mf***. Text: "dove's eyes."

Flute (Fl), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.) play sustained notes.

Bassoon (B♭ Cl.) plays eighth notes. Dynamics: ***mp***.

Horn (Hn.) plays eighth notes. Dynamics: ***mp***.

Violin I (Vln. I) and Violin II (Vln. II) play eighth notes. Dynamics: ***mp***.

Cello (Cello/Vla.) and Double Bass (Vc.) play eighth notes. Dynamics: ***mp***.

48

S *mf*

B

Fl. *p* *mf*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

plea - sant. \_\_\_\_\_

**With Confidence  $\text{d}=42$**

Soprano (S) vocal line starts at measure 52, continuing from the previous page.

Bass (B) vocal line begins at measure 52, dynamic **f**, lyrics: "Rise up my love, my

Flute (Fl.) dynamic **mf**

Oboe (Ob.) dynamic **mf**

B♭ Clarinet (B♭ Cl.) dynamic **mf**

Bassoon (Bsn.) dynamic **mf**

Horn (Hn.) dynamic **mf**

Violin I (Vln. I) dynamic **pp**

Violin II (Vln. II) dynamic **pp**

Cello (Vcl.) dynamic **pp**

Bass (Vc.) dynamic **pp**

56

S

B  
fair one, and come a-way. For, lo, the winter is past, the rain is

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

61 *mf*

S The flo - wers ap-pear on the earth; the time\_\_ of the sing - ing of\_\_  
B o - ver and\_\_ gone.

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn.

Hn. *mp*

Vln. I

Vln. II

Vla.

Vc.

65

S birds is come. \_\_\_\_\_

B And the voice of the tur - tle is heard \_\_\_\_\_ in our

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p* > *pp*

Hn. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

70

S *mp*  
And the

B land. The fig tree put-teth forth her green figs.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I *mp* *mf* *mp*

Vln. II

Vla. *mp*

Vc. *mp*





85

S      li-ly of the valleys.

B      *mf*      As the li - ly a-mong thorns, so is my be - lo - ved a-mong the

Fl.

Ob.      *mf*

B♭ Cl.

Bsn.      *mf*

Hn.      *mf*

Vln. I      *mp*

Vln. II      *mp*

Vla.      *mp*

Vc.      *mp*      *mf*

89

Soprano (S) vocal line starts at measure 89 with *mf*. The lyrics are: "As the apple tree a-mong the trees of the wood, so is my be - lo-ved a-mong the". The vocal line continues with a dynamic *f* and a three-note group. The bassoon (B) enters with a single note at *f*, followed by a sustained note. The lyrics continue: "daughters."

Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.) all have sustained notes throughout the measures.

Violin I (Vln. I), Violin II (Vln. II), Cello (C. or Vcl.), Double Bass (Vcl.) play eighth-note patterns. The dynamics for these instruments change from *mf* to *mp* and back to *mf*.

93

Sons.

*rit.*

B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

97 **Slower**  $\text{♩} = 60$

S **mp**  
My \_\_\_\_ be-lo - ved is \_\_\_\_

B

Fl. **Slower**  $\text{♩} = 60$

Ob. **mp**

B♭ Cl. **mp**

Bsn.

Hn. **p**

Vln. I **Slower**  $\text{♩} = 60$

Vln. II

Vla. **p**

Vc. **p**

Detailed description: The musical score consists of eight staves. The top staff has 'S' (Soprano) and 'B' (Bass). The second section starts with 'Fl.' (Flute), followed by 'Ob.' (Oboe) with dynamics 'mp', then 'B♭ Cl.' (Bassoon) with dynamics 'mp'. Below them are 'Bsn.' (Bassoon) and 'Hn.' (Horn). The third section begins with 'Vln. I' (Violin I) with dynamics 'p', followed by 'Vln. II' (Violin II) with dynamics 'p', then 'Vla.' (Cello) with dynamics 'p', and finally 'Vc.' (Bass) with dynamics 'p'. The vocal parts 'S' and 'B' enter at measure 97 with the instruction 'Slower' and tempo '♩ = 60'. The vocal line consists of the words 'My \_\_\_\_ be-lo - ved is \_\_\_\_'. The instrumental parts provide harmonic support, with the woodwind section playing melodic lines and the strings providing harmonic foundation with sustained notes and rhythmic patterns.

102

Soprano (S) and Bass (B) sing in 2/4 time. The vocal parts are accompanied by Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The vocal parts sing in unison, while the orchestra provides harmonic support.

*mine, and I am his.*

*My be - lo - ved is mine, and I am hers.*

*My be - lo - ved is*

*Fl.*

*Ob.*

*B♭ Cl.*

*Bsn.*

*Hn.*

*Vln. I*

*Vln. II*

*Vcl.*

*Vc.*

*p < mp > p*

107

Soprano (S) vocal line:

*mf* mine, *mp* and I am his.

Bass (B) vocal line:

*mf* mine, *mp* and I am hers.

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vcl.)

Bassoon (Bsn.)

Detailed description: The musical score is for a chamber ensemble and choir. The vocal parts (Soprano and Bass) sing in 5/4 time. The Soprano part starts with a melodic line, followed by the Bass part singing a similar line. The orchestra accompaniment consists of sustained notes and rhythmic patterns. The instrumentation includes Flute, Oboe, Bassoon, Horn, Violin I, Violin II, and Cello. The vocal parts sing lyrics in 5/4 time. The orchestra accompaniment consists of sustained notes and rhythmic patterns.

## II.

### *O My Dove*

**Joyful and adoring** ♩ = 216 (♩ = 72)

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

7      *mf*

B

O my dove, that art in the clefts of the rock,

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

*p*

B: in the se - cret place of the stairs, \_\_\_\_\_

Fl.

Ob. *p*

B♭ Cl. *pp*

Bsn. *pp*

Hn.

**Beseechingly** *f*

B: Let me see thy coun - ten - ance. \_\_\_\_\_ Let me

Fl. *mf*

Ob. *= mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

*mf*

*mp*

*mp*

*mp*

21

B  
 see thy coun - ten-ance \_\_\_\_\_ Let me hear thy \_\_\_ voice; \_\_\_

Fl.

Ob.

B, Cl.

Bsn.

Hn.

27

B For sweet is thy voice, And thy coun - ten - ance is

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

**Reflective**

33

Bassoon (B) part:

Flute (Fl.) part:

Oboe (Ob.) part:

Bassoon (Bb Cl.) part:

Bassoon (Bsn.) part:

Horn (Hn.) part:

38

Bassoon (B) part:

Flute (Fl.) part:

Oboe (Ob.) part:

Bassoon (Bb Cl.) part:

Bassoon (Bsn.) part:

Horn (Hn.) part:

**Exultant**

B 43 2 *mp* *f*

hold \_\_\_\_\_ thou art fair, my love be - hold thou art fair. Thou hast dove's \_\_\_\_\_

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

B♭ Cl. *mf* *p*

Bsn. — *f*

Hn. —

48 *rit.* *mf* Quasi Recitative  $\text{♩} = 80$

eyes. — Thy — hair is as a flock of goats that ap-

Fl. *rit.*

Ob. *p* *p*

B♭ Cl. —

Bsn. *p* *p*

Hn. — *p*

52

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

55 *a tempo*

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

60

B  
Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

*mp*      *mf*      *f*  
*sub.p*      *mf*      *f*  
*sub.p*      *mf*  
*sub.p*      *mf*  
*p*      *mf*

**With Admiration**  
*mp*      *mf*

66

B  
Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

Thy tem - ples are like a piece of pom - e - gran - ate. Thy

*p*  
*p*  
*f*  
*f*  
*p*  
*mp*

71

B. neck — is like the tower of Da - vid. Thy two breasts are like two young

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

76 (♩.= ♩)

B. roes that are twins, which feed a - mong — the — li - lies.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

Musical score for orchestra, page 80. The score includes parts for Bassoon (B), Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Bassoon (Bsn.), and Horn (Hn.). The Flute and Oboe play sustained notes with grace marks and dynamic markings 'pp' and 'p'. The Bassoon part consists of eighth-note patterns. The Horn part features eighth-note patterns with slurs and grace marks.

87 (♩ = ♩. = 72) **With Resolve**

B: - | 7 8 - - - - -

Fl.: - | 7 8 - - - - -

Ob.: ♩. - | 7 ♩. - - - - -

B♭ Cl.: ♩. - | 7 ♩. ♩. ♩. ♩. ♩. - - - - -

Bsn.: - | 7 8 - - - - -

Hn.: - | 7 8 - - - - -

93 *mf*

B: Un-til the day break and the sha - dows

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

98

B  
flee, \_\_\_\_\_

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

*mf*

This musical score page shows a section for six instruments: Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The bassoon part features a melodic line with eighth-note patterns. The other instruments provide harmonic support with sustained notes and chords. The dynamic marking 'mf' is at the bottom.

103

B *f*  
I will get me to the moun - tain of myrrh —

Fl. *mp* — *mf*

Ob.

B♭ Cl. *mf*

Bsn.

Hn.

108

B Adoringly  
*mp*  
and to the hill — of fran - kin-cense. Thou art fair, my —

Fl.

Ob.

B♭ Cl.

Bsn. *mf*

Hn.

*p*

*p*

*p*

114

B. 

love; there is no spot in thee. Thou art

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

120

B. 

fair, my love.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

125

Bassoon (B): Rests throughout.

Flute (Fl.):  $\text{B} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Oboe (Ob.):  $\text{b} \cdot \text{e} \cdot \text{f}$ , Rest,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Bassoon (B♭ Cl.):  $\text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Bassoon (Bsn.):  $\text{mf}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{f}$ .

Horn (Hn.):  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

130

Bassoon (B): Rests throughout.

Flute (Fl.):  $\text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Oboe (Ob.):  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Bassoon (B♭ Cl.):  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Bassoon (Bsn.):  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

Horn (Hn.):  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ ,  $\text{b} \cdot \text{e} \cdot \text{f}$ .

### III.

#### *I Come Into My Garden*

**Andante** ♩ = 80

Soprano (S)      Bassoon (B)

Bassoon (B)      Flute (Fl.)      Oboe (Ob.)      Bassoon (B♭ Cl.)      Bassoon (Bsn.)      Horn (Hn.)

Violin I (Vln. I)      Violin II (Vln. II)      Cello (Vcl.)

Viola (Vla.)      Double Bass (Vc.)

A gar - den en - closed is my

Soprano (S) vocal line:

**p** A — spring shut — up, — a foun-tain sealed.

Bass (B) vocal line:

sis - ter, my spouse; **mp** Thy —

Flute (Fl.)

Oboe (Ob.)

B♭ Clarinet (B♭ Cl.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello (Vc.)

*I3*

Soprano (S) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***mf***. Text: "With— plea - sant fruits;"

Bassoon (B) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Text: "plants are an or - chard of — po - me - gra-nates. —"

Flute (Fl) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***mp***.

Oboe (Ob.) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***mp***.

B♭ Clarinet (B♭ Cl.) vocal line starts with a rest, followed by a melodic line with grace notes and slurs.

Bassoon (Bsn.) vocal line starts with a rest, followed by a melodic line with grace notes and slurs.

Horn (Hn.) vocal line starts with a rest, followed by a melodic line with grace notes and slurs.

Violin I (Vln. I) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***p***.

Violin II (Vln. II) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***p***.

Cello (Cello) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***p***.

Violoncello (Vcl.) vocal line starts with a rest, followed by a melodic line with grace notes and slurs. Dynamics: ***p***.

Dynamics: ***mp***.

Dynamics: ***mp***.

Dynamics: ***p***.

Dynamics: ***p***.

**Exotic and Fragrant**  
*mf*

Soprano (S) 19 camphire with spikenard, — Spiken-ard and saffron;

Bass (B) Spiken-ard and saffron;

Flute (Fl.) Exotic and Fragrant *mf* *mf*

Oboe (Ob.) *mf*

Bassoon (Bsn.) *mp* *mp*

Horn (Hn.) *mp*

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vcl.)

Bassoon (Bsn.)

25

A musical score page featuring ten staves of music. The instruments listed from top to bottom are: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vla.). The vocal parts are: Soprano (S) and Bassoon (B). The vocal part for Soprano starts at measure 25 with lyrics "cal - a - mus \_\_\_\_\_ with cin-na-mon, with all trees \_\_\_\_\_ of frankin - cense;". The bassoon part continues the lyrics "cal - a - mus \_\_\_\_\_ with cin-na mon, fran - kin-cense;". The other instruments provide harmonic support with sustained notes or simple rhythmic patterns. Measure 25 ends with a change in time signature to 3/2, indicated by a large '3' over a '2' above the staff. Measures 26 and 27 continue in 3/2 time, followed by a return to 4/4 time in measure 28.

29

Soprano (S) and Bass (B) sing in unison, with lyrics "Myrrh and aloes, with all the chief spices: A". The vocal parts are in 4/4 time, dynamic **f**. The piano accompaniment consists of eighth-note chords.

Flute (Fl.) and Oboe (Ob.) play eighth-note patterns. The flute has a dynamic **mf** and a grace note. The oboe has a dynamic **p**.

Bassoon (Bsn.) and Clarinet (B♭ Cl.) play sustained notes.

Horn (Hn.) plays sustained notes.

Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns. The violin parts have dynamics **mf**.

Cello (Vcl.) and Double Bass (Vla.) provide harmonic support with sustained notes.

The overall dynamic for the ensemble section is **mp**.

33

S foun - tain \_\_\_\_ of gar - dens \_\_\_\_ and

B A well \_\_\_\_\_ of li - ving wa - ters,\_\_\_\_ and

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

With Vigor

Soprano (S) vocal line with lyrics: streams from Le - ba - non. A -

Bassoon (B) vocal line: streams from Le - ba - non.

Flute (Fl.) melodic line with grace notes.

Oboe (Ob.) melodic line with grace notes.

Bassoon (B♭ Cl.) melodic line with dynamic *mp*.

Bassoon (Bsn.) melodic line with dynamic *mp*.

Horn (Hn.) melodic line with dynamic *mp*.

Violin I (Vln. I) melodic line with dynamic *p* and *mp*.

Violin II (Vln. II) melodic line with dynamic *p* and *mp*.

Cello (Vla.) melodic line with dynamic *p* and *mp*.

Bass (Vc.) melodic line with dynamic *p* and *mp*.



47

Soprano (S) vocal line starts with ***mp***, followed by a dynamic line and ***f***. The lyrics are: "out. Let my be - lo ved come in-to his gar den."

Bassoon (B) has rests throughout the measure.

Flute (Fl) has a melodic line starting with ***mf***, followed by a dynamic line and ***f***.

Oboe (Ob.) has a melodic line starting with ***p***, followed by a dynamic line and ***mf***.

B♭ Clarinet (B♭ Cl.) has a melodic line starting with ***p***, followed by a dynamic line and ***mf***.

Bassoon (Bsn.) has rests throughout the measure.

Horn (Hn.) has a melodic line starting with ***p***, followed by a dynamic line and ***mf***.

Violin I (Vln. I) has rests throughout the measure.

Violin II (Vln. II) has rests throughout the measure.

Cello (Vcl.) has rests throughout the measure.

Bass (Vcl.) has rests throughout the measure.

Blissfully

S. 52

B. *p*  
I am come in-to my —

Fl. 6 6 3 *mp*  
Blissfully

Ob. 6 4 *p*

B♭ Cl. 6 4

Bsn. *mf* *mp* *p*  
Hn. 6 4

Vln. I 6 4 *pp*

Vln. II 6 4 *pp*

Vla. 6 4 *pp*

Vc. 6 4 *pp*

58

Soprano (S) vocal line starts at measure 58, marked **p**. The lyrics are:

You have ga - thered your — myrrh with your  
gar - dern, my — sis - ter, my spouse;

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vcl.)

Bassoon (Bsn.)

The strings provide harmonic support, with Vln. I and Vln. II playing eighth-note patterns and Vcl. providing sustained notes.

Soprano (S) vocal line starts at measure 63, singing "spice;". The vocal line continues through measures 64-66, ending with a melodic flourish. The lyrics "I have ea-ten my ho-ney-comb with my ho - ney;" are provided below the vocal line.

Bassoon (B) begins its part in measure 64, playing eighth-note patterns. It has dynamic markings *mp* and *mf*.

Flute (Fl), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.) all remain silent throughout the entire section.

Violin I (Vln. I), Violin II (Vln. II), Cello (C), and Double Bass (Vcl.) begin their parts in measure 64. They play eighth-note patterns with dynamic markings *p*. The bassoon continues its eighth-note pattern through measure 66.

Soprano (S) part:

69  
drunk your — wine with your milk:

Bassoon (B) part:

Flute (Fl.) part:

Oboe (Ob.) part:

Mf

Bassoon (B♭ Cl.) part:

Bassoon (Bsn.) part:

Mf

Horn (Hn.) part:

Violin I (Vln. I) part:

mp pp

Violin II (Vln. II) part:

mp pp

Cello (Vcl.) part:

Bassoon (Vla.) part:

Violoncello (Vc.) part:

Detailed description: This is a page from a musical score. At the top center is the section title 'III.' and at the top right is the page number '51'. The music is arranged for a full orchestra and choir. The vocal parts include Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bassoon (Vla.). The vocal line 'drunk your — wine with your milk:' is written below the soprano staff. Various dynamics like mp, mf, and pp are indicated. The bassoon parts feature rhythmic patterns and grace notes.

76

A musical score for orchestra, page 52, section III, measure 76. The score consists of ten staves. From top to bottom: Soprano (S) and Bassoon (B) staves are mostly silent with a few short dashes; Flute (Fl.) has a sustained note followed by eighth-note pairs with dynamics *mp*, *mf*, and a melodic line ending with a fermata; Oboe (Ob.) plays eighth-note pairs in measures 1-4, then sixteenth-note patterns in measures 5-6 with dynamic *f*; Bassoon (Bsn.) plays eighth-note pairs in measures 1-4, then sixteenth-note patterns in measures 5-6 with dynamic *f*; Bassoon (Bsn.) continues sixteenth-note patterns in measure 7; Horn (Hn.) is silent until measure 5, then plays eighth-note pairs with dynamic *mf*; Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vla.) staves are mostly silent with a few short dashes.

**Cantabile**  $\text{♩} = 65$

Soprano (S) and Bass (B) sing "Eat, drink, yea — drink." in measures 81-82. The vocal parts are in 8/8 time, while the orchestra is in 12/8 time. The vocal parts are marked *mf*, and the orchestra entries are marked *mp*.

Flute (Fl.) and Oboe (Ob.) play eighth-note patterns in measures 83-84. The flute is marked *f*, and the oboe entries are marked *mp*. The orchestra entries are marked *mp*.

Bassoon (Bsn.) and Horn (Hn.) play eighth-note patterns in measures 85-86. The bassoon is marked *f*, and the horn entries are marked *mp*. The orchestra entries are marked *mp*.

Violin I (Vln. I) and Violin II (Vln. II) play sixteenth-note patterns in measures 87-88. The violin parts are marked *rit.*, and the entries are marked *mp*.

Viola (Vla.) and Cello (Vc.) play eighth-note patterns in measures 89-90. The viola part is marked *mp*.

The vocal parts continue singing "Eat, drink, yea — drink." in measure 91. The vocal parts are marked *mf*, and the orchestra entries are marked *mp*.

85

S  
B  
Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

Vln. I  
Vln. II  
Vla.  
Vc.

Drink a - bun - dant - ly.

Drink a - bun - dant - ly.

Flute and Bassoon play eighth-note patterns. Oboe and Bassoon play eighth-note patterns with dynamic *mf*. Bassoon and Horn play eighth-note patterns with dynamic *mf*. Violin I and Violin II play sixteenth-note patterns. Bassoon and Double Bass play sustained notes.

(♩.=♩)

Soprano (S) 89 **p** **Enraptured with Love**,  
Eat and drink. Eat and  
**p** Eat and drink. Eat and

Bass (B) Eat and drink. Eat and

(♩.=♩)

Flute (Fl.) **Enraptured with Love** **mp**

Oboe (Ob.)

B♭ Clarinet (B♭ Cl.) **mp** **pp**

Bassoon (Bsn.) **mp**

Horn (Hn.) , **p**

(♩.=♩)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.) **Enraptured with Love**

Cello (Vc.)



95

*mp*

S drink. O be - lo - ved.

B drink. O be - lo - ved.

Fl.

Ob. *mp*

B♭ Cl.

Bsn. *mp*

Hn.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Musical score for orchestra and choir, page 57, section III. The score consists of ten staves:

- Soprano (S):** Treble clef, 101 BPM. Notes: - rit. - attacca
- Bass (B):** Bass clef. Notes: -
- Flute (Fl.):** Treble clef. Notes: - rit. - attacca
- Oboe (Ob.):** Treble clef. Notes: - (pp) - (attacca)
- B♭ Clarinet (B♭ Cl.):** Treble clef. Notes: -
- Bassoon (Bsn.):** Bass clef. Notes: - (p) - (pp) - (attacca)
- Horn (Hn.):** Treble clef. Notes: -
- Violin I (Vln. I):** Treble clef. Notes: - rit. - attacca
- Violin II (Vln. II):** Treble clef. Notes: -
- Cello (Vcl.):** Bass clef. Notes: -

The score indicates a rhythmic pattern of eighth-note rests followed by eighth-note attacks. The woodwind entries (Ob., Fl.) include dynamic markings **(pp)** and **(attacca)**. The bassoon part features a melodic line with dynamic markings **(p)** and **(pp)**.

IV.  
*There I Will Give Thee My Loves*

Dance Like  $\text{♩} = \text{ca. } 82$

Soprano (S)      Bass (B)

Dance Like  $\text{♩} = \text{ca. } 82$

Flute (Fl.)      Oboe (Ob.)  
Bassoon (Bsn.)      Bassoon (Bsn.)  
Horn (Hn.)

Dance Like  $\text{♩} = \text{ca. } 82$

Violin I (Vln. I)      Violin II (Vln. II)  
Cello (Vcl.)

$p$



Soprano (S) voice part.

Bassoon (B) voice part, dynamic **p**, with the instruction "How".

Flute (Fl.) voice part, dynamic **mp**, followed by dynamic **p**.

Oboe (Ob.) voice part.

B♭ Clarinet (B♭ Cl.) voice part.

Bassoon (Bsn.) voice part.

Horn (Hn.) voice part.

Violin I (Vln. I) voice part.

Violin II (Vln. II) voice part, dynamic **p**, followed by dynamic **p**.

Cello (Vcl.) voice part.

Bassoon (Bsn.) voice part.

*I<sup>3</sup>*

S

B

fair — how plea - sant art thou, O love!

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mp*

*p*

*mp*

17

Soprano (S) vocal line:

Bass (B) vocal line: *mp*  
Thy sta - ture is like a palm tree, and thy

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I): *p*, *< mp*

Violin II (Vln. II)

Cello (Vcl.): *=p*

Double Bass (Vcl.): *p*

21

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Soprano (S), Bass (B), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cello) (Vla.), and Bass (Vc.). The music is in common time (indicated by '15') for most of the score, except for the Bassoon which is in 12/8 time. Measure 21 starts with a whole rest for the vocal parts. Measures 22 and 23 show rhythmic changes: measure 22 has a bassoon part in 12/8 with sixteenth-note patterns, while the other instruments remain in 15/8; measure 23 shows a transition back to 15/8 for all instruments. The vocal parts enter with lyrics: "breasts like clusters of grapes." The flute and oboe play eighth-note patterns in measure 23. Measure 24 continues with the vocal line and instrumentation. Measure 25 concludes with a dynamic marking of *mp*.

Soprano (S)

Bass (B)

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vla.)

Bass (Vc.)

breasts like clusters of grapes.

25

Soprano (S) vocal line starts at measure 25, marked *mf*. The lyrics are: "I am my be-loved's, \_\_\_\_\_ and his de-".  
Bassoon (B) has a sustained note in the first measure.  
Flute (Fl.) has a melodic line with grace notes and slurs.  
Oboe (Ob.) has a melodic line with slurs.  
B-flat Clarinet (B♭ Cl.) has a melodic line with slurs.  
Bassoon (Bsn.) has a sustained note in the first measure.  
Horn (Hn.) has a sustained note in the first measure.  
Violin I (Vln. I) has sustained notes with slurs.  
Violin II (Vln. II) has sustained notes with slurs.  
Cello (Vcl.) has sustained notes with slurs.

*mp*

The musical score consists of ten staves, each representing a different instrument or voice part. The staves are arranged vertically from top to bottom: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Vcl.). The vocal line begins at measure 25 with the lyrics "I am my be-loved's, \_\_\_\_\_ and his de-". The flute and oboe provide harmonic support with melodic lines, while the bassoon and cello provide harmonic foundation with sustained notes. The dynamic marking *mf* is used for the vocal line and the flute's melody. The dynamic marking *mp* is used for the violin and cello parts. The time signature is 6/8 throughout the score.

29            2

Soprano (S)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Bass (B)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Flute (Fl.)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Ob.       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

B♭ Cl.       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Bassoon (Bsn.)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Horn (Hn.)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

p      non legato

Violin I (Vln. I)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Violin II (Vln. II)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

Cello (Vcl.)       $\frac{6}{8}$        $\frac{15}{8}$        $\frac{9}{8}$        $\frac{12}{8}$

p

p

p

p

33

A musical score page featuring ten staves of music. The instruments listed from top to bottom are: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc.). The score is in common time, with measure numbers 33 at the top left. The vocal parts (Soprano and Bassoon) have lyrics: 'me.' and 'I said, I will go'. Various dynamics are indicated, such as *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo). Measure 33 ends with a repeat sign and begins again with measure 34, which includes a key change to A major (indicated by a sharp sign) and a time signature change to 12/8.

38

A musical score page featuring ten staves of music. The instruments listed from top to bottom are: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc.). The vocal parts are: Soprano (S) and Bassoon (B). The vocal part for Bassoon B has lyrics: "up to the palm tree, \_\_\_\_\_ I will take hold of the boughs there - of:". Measure 38 begins with a rest followed by eighth-note patterns. The Bassoon B part starts with eighth-note pairs, followed by a melodic line with slurs and grace notes. The Horn part enters with a dynamic *p*. The strings provide harmonic support with sustained notes. The vocal parts enter at the end of the measure, singing the lyrics. The score concludes with a final measure of rests.

42

Soprano (S) vocal line:

Bass (B) vocal line (measures 42-45): *f*, *p*  
Text: Now thy breasts shall be as clusters of the vine, and the smell of thy breath like

Flute (Fl.) vocal line (measures 42-45): *f*, *p*

Oboe (Ob.) vocal line (measures 42-45): *f*, *p*

Bassoon (Bsn.) vocal line (measures 42-45): *f*, *p*

Horn (Hn.) vocal line (measures 42-45): *f*, *p*

Violin I (Vln. I) vocal line (measures 42-45): *f*, *p*

Violin II (Vln. II) vocal line (measures 42-45): *f*, *p*, *pp*

Cello (Vcl.) vocal line (measures 42-45): *mf*, *pp*

Double Bass (Vc.) vocal line (measures 42-45): *mf*, *pp*

Measure 46: *mf*, *pp*



Freely  $\text{♩} = \text{ca. } 60$   
*mf*

Soprano (S) vocal line:

I am my be-lo-ved's \_\_\_\_\_ and his de-

Bass (B) vocal line:

wine.

Flute (Fl.)

Oboe (Ob.)

B♭ Clarinet (B♭ Cl.)

Bassoon (Bsn.) *pp*

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello (Vc.)

Soprano (S) part 53:

sire is toward me.  
I am my be-loved's and his de - desire is toward

Bassoon (B.)

Flute (Fl.)

Oboe (Ob.)

Bassoon Clarinet (B♭ Cl.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vla.)

Double Bass (Vc.)

*mp*



Musical score for orchestra, page 73, section IV. The score consists of ten staves:

- Soprano (S) in G clef: Rests throughout.
- Bassoon (B) in F clef: Rests throughout.
- Flute (Fl.) in G clef: Rests until measure 3, then plays eighth-note patterns.
- Oboe (Ob.) in G clef: Rests until measure 3, then plays eighth-note patterns.
- B♭ Clarinet (B♭ Cl.) in G clef: Plays eighth-note patterns.
- Bassoon (Bsn.) in F clef: Plays eighth-note patterns.
- Horn (Hn.) in G clef: Plays eighth-note patterns.
- Violin I (Vln. I) in G clef: Rests throughout.
- Violin II (Vln. II) in G clef: Rests throughout.
- Cello (Vcl.) in C clef: Rests throughout.

Measure 3 starts with dynamic *mf*. The Flute and Oboe play eighth-note patterns with grace notes. The Bassoon and Horn play eighth-note patterns. The Clarinet continues its eighth-note pattern. Measure 4 starts with dynamic *mf*.

**Urgently Moving Forward**  $\text{♩} = 96$

Soprano (S) vocal line:

**My be - lo - ved is mine.**

Bass (B) vocal line:

**Come, my be-lo - ved, \_\_\_\_\_ let us go**

Flute (Fl.)

Ob. (Oboe)

B♭ Cl. (B♭ Clarinet)

Bsn. (Bassoon)

Hn. (Horn)

Vln. I (Violin I)

Vln. II (Violin II)

Vla. (Cello)

Vc. (Double Bass)

<img alt="Musical score for orchestra and choir. The score consists of eight staves. The top four staves are for woodwind instruments: Flute, Oboe, B-flat Clarinet, and Bassoon. The bottom four staves are for strings: Violin I, Violin II, Cello, and Double Bass. The vocal parts are Soprano and Bass. The music is in common time, with a tempo of quarter note = 96. The vocal parts enter at measure 64. The flute has a melodic line with grace notes. The oboe and bassoon provide harmonic support. The strings play sustained notes. The vocal parts sing in unison, with the bass providing harmonic depth. The dynamic levels range from piano (p) to mezzo-forte (mp). Measure 64 starts with a piano dynamic, followed by a forte dynamic for the bass's entry. Measures 65-66 show the flute's melodic line. Measures 67-68 show the oboe and bassoon. Measures 69-70 show the strings. Measures 71-72 show the vocal entries. Measures 73-74 show the strings again. Measures 75-76 show the vocal entries. Measures 77-78 show the strings again. Measures 79-80 show the vocal entries. Measures 81-82 show the strings again. Measures 83-84 show the vocal entries. Measures 85-86 show the strings again. Measures 87-88 show the vocal entries. Measures 89-90 show the strings again. Measures 91-92 show the vocal entries. Measures 93-94 show the strings again. Measures 95-96 show the vocal entries. Measures 97-98 show the strings again. Measures 99-100 show the vocal entries. Measures 101-102 show the strings again. Measures 103-104 show the vocal entries. Measures 105-106 show the strings again. Measures 107-108 show the vocal entries. Measures 109-110 show the strings again. Measures 111-112 show the vocal entries. Measures 113-114 show the strings again. Measures 115-116 show the vocal entries. Measures 117-118 show the strings again. Measures 119-120 show the vocal entries. Measures 121-122 show the strings again. Measures 123-124 show the vocal entries. 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Measures 605-606 show the strings again. Measures 607-608 show the vocal entries. Measures 609-610 show the strings again. Measures 611-612 show the vocal entries. Measures 613-614 show the strings again. Measures 615-616 show the vocal entries. Measures 617-618 show the strings again. Measures 619-620 show the vocal entries. Measures 621-622 show the strings again. Measures 623-624 show the vocal entries. Measures 625-626 show the strings again. Measures 627-628 show the vocal entries. Measures 629-630 show the strings again. Measures 631-632 show the vocal entries. Measures 633-634 show the strings again. Measures 635-636 show the vocal entries. Measures 637-638 show the strings again. Measures 639-640 show the vocal entries. Measures 641-642 show the strings again. Measures 643-644 show the vocal entries. Measures 645-646 show the strings again. Measures 647-648 show the vocal entries. Measures 649-650 show the strings again. Measures 651-652 show the vocal entries. Measures 653-654 show the strings again. Measures 655-656 show the vocal entries. Measures 657-658 show the strings again. Measures 659-660 show the vocal entries. Measures 661-662 show the strings again. Measures 663-664 show the vocal entries. Measures 665-666 show the strings again. Measures 667-668 show the vocal entries. Measures 669-670 show the strings again. Measures 671-672 show the vocal entries. Measures 673-674 show the strings again. Measures 675-676 show the vocal entries. Measures 677-678 show the strings again. Measures 679-680 show the vocal entries. Measures 681-682 show the strings again. Measures 683-684 show the vocal entries. Measures 685-686 show the strings again. Measures 687-688 show the vocal entries. Measures 689-690 show the strings again. Measures 691-692 show the vocal entries. Measures 693-694 show the strings again. Measures 695-696 show the vocal entries. Measures 697-698 show the strings again. Measures 699-700 show the vocal entries. Measures 701-702 show the strings again. Measures 703-704 show the vocal entries. Measures 705-706 show the strings again. Measures 707-708 show the vocal entries. Measures 709-710 show the strings again. Measures 711-712 show the vocal entries. Measures 713-714 show the strings again. Measures 715-716 show the vocal entries. Measures 717-718 show the strings again. Measures 719-720 show the vocal entries. Measures 721-722 show the strings again. Measures 723-724 show the vocal entries. Measures 725-726 show the strings again. Measures 727-728 show the vocal entries. Measures 729-729 show the strings again.</p>

68

Soprano (S) vocal line:

*mp*

Let us lodge in the vil-lage. \_\_\_\_\_

*mf*

and see if the vine doth

Bassoon (B) vocal line:

*mf*

forth in-to the field; Let us get up ear - ly to the vineyards.

Flute (Fl.)

*p*

*mp*

Oboe (Ob.)

*mp*

B♭ Clarinet (B♭ Cl.)

*mp*

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vcl.)

Bassoon (Vla.)

Cello (Vcl.)

This musical score page contains ten staves of music. The vocal parts are soprano and bassoon, both with lyrics. The instrumental parts include flute, oboe, B-flat clarinet, bassoon, horn, violin I, violin II, cello, and bassoon. The soprano part starts with a melodic line, followed by the bassoon. The instrumentation consists of sustained notes and rhythmic patterns. Measure numbers 68 and 69 are indicated at the top of the page.

Tempo Primo  $\text{♩} = 82$

Soprano (S) 72  $\frac{12}{8}$   
 Bassoon (B)  $\frac{12}{8}$   
 Flute (Fl.)  $\frac{12}{8}$   
 Oboe (Ob.)  $\frac{12}{8}$   
 Bassoon (B♭ Cl.)  $\frac{12}{8}$   
 Bassoon (Bsn.)  $\frac{12}{8}$   
 Horn (Hn.)  $\frac{12}{8}$

Let us see whether the ten - der grape ap-

Tempo Primo  $\text{♩} = 82$

Violin I (Vln. I)  $\frac{12}{8}$   
 Violin II (Vln. II)  $\frac{12}{8}$   
 Cello (Vcl.)  $\frac{12}{8}$   
 Double Bass (Vc.)  $\frac{12}{8}$

*flour - ish.*

*mf*

*6*

*3 3*

*mp*

*mp*

*mp*

*mp*

*mp*



**Overflowing with Joy**

*ff*

Soprano (S) 12/8: There I will give thee my loves.

Bassoon (B) 12/8: There I will give thee my loves.

Flute (Fl.) 12/8: *ff*

Oboe (Ob.) 12/8: *f*

B♭ Clarinet (B♭ Cl.) 12/8: *f*

Bassoon (Bsn.) 12/8: *f*

Horn (Hn.) 12/8: *f*

**Overflowing with Joy**

Violin I (Vln. I) 12/8: *f*

Violin II (Vln. II) 12/8: *f*

Cello (Vcl.) 12/8: *f*

Bass (Vc.) 12/8: *f*

83

Soprano (S) vocal line:

*mf*

There I will give thee my

Bass (B) vocal line:

*mf*

There I will give thee my

Flute (Fl.) melodic line:

*mf*

Ob. (Oboe), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn) are silent.

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.) melodic line:

*mp*

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.) melodic line:

*mp*

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.) melodic line:

*mp*

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.) melodic line:

*mp*

86

S loves, my loves,  
B loves, my loves,  
Fl. *tr.*  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
Vln. I  
Vln. II  
Vla.  
Vc.

Musical score for orchestra and choir, page 81, section IV. The score consists of ten staves. The vocal parts are Soprano (S) and Bass (B). The instrumental parts are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The vocal parts sing "my loves." The flute has a melodic line with dynamic markings ff, tr, ff, ff, f, f, f, f. The bassoon and double bass play sustained notes with dynamics ff, f, f, f, f. The other instruments provide harmonic support with sustained notes and dynamics ff, f, f, f, f.

# V.

*This is My Beloved, and This is My Friend*

Recalling  $\text{♩} = 60$

Musical score for orchestra and choir. The score consists of two systems of music. The first system starts with a vocal part (Soprano) and continues with parts for Violin I, Violin II, Cello, and Bassoon. The second system begins with a vocal part (Soprano) and continues with parts for Violin I, Violin II, Cello, and Bassoon. The music is in common time, with specific measures in 4/4 and 3/4 indicated by a bracket. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (fortissimo). Measure numbers 1 through 10 are present above the staves.

Soprano (S) parts:

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Violin I (Vln. I) parts:

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Violin II (Vln. II) parts:

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Cello (Vcl.) parts:

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Bassoon (Vla.) parts:

- Measures 1-3: Rests
- Measure 4:  $p$ , eighth-note pattern:  $\underline{\text{B}}\text{A}\text{G}\text{F}$ ,  $\underline{\text{E}}\text{D}\text{C}\text{B}$ ,  $\underline{\text{A}}\text{G}\text{F}\text{E}$ ,  $\underline{\text{D}}\text{C}\text{B}\text{A}$
- Measure 5:  $\underline{\text{E}}\text{D}\text{C}\text{B}$ ,  $\underline{\text{A}}\text{G}\text{F}\text{E}$ ,  $\underline{\text{D}}\text{C}\text{B}\text{A}$ ,  $\underline{\text{B}}\text{A}\text{G}\text{F}$
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Soprano (S) parts (second system):

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Violin I (Vln. I) parts (second system):

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8:  $p$ , eighth-note pattern:  $\underline{\text{B}}\text{A}\text{G}\text{F}$ ,  $\underline{\text{E}}\text{D}\text{C}\text{B}$ ,  $\underline{\text{A}}\text{G}\text{F}\text{E}$ ,  $\underline{\text{D}}\text{C}\text{B}\text{A}$
- Measure 9:  $p$ , eighth-note pattern:  $\underline{\text{B}}\text{A}\text{G}\text{F}$ ,  $\underline{\text{E}}\text{D}\text{C}\text{B}$ ,  $\underline{\text{A}}\text{G}\text{F}\text{E}$ ,  $\underline{\text{D}}\text{C}\text{B}\text{A}$
- Measure 10: Rest

Violin II (Vln. II) parts (second system):

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9: Rest
- Measure 10: Rest

Cello (Vcl.) parts (second system):

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9:  $mf$ , eighth-note pattern:  $\underline{\text{B}}\text{A}\text{G}\text{F}$ ,  $\underline{\text{E}}\text{D}\text{C}\text{B}$ ,  $\underline{\text{A}}\text{G}\text{F}\text{E}$ ,  $\underline{\text{D}}\text{C}\text{B}\text{A}$
- Measure 10: Rest

Bassoon (Vla.) parts (second system):

- Measures 1-3: Rests
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest
- Measure 9:  $mf$ , eighth-note pattern:  $\underline{\text{B}}\text{A}\text{G}\text{F}$ ,  $\underline{\text{E}}\text{D}\text{C}\text{B}$ ,  $\underline{\text{A}}\text{G}\text{F}\text{E}$ ,  $\underline{\text{D}}\text{C}\text{B}\text{A}$
- Measure 10: Rest

8

S

Vln. I

Vln. II

Vla.

*p*

Vc.

*p*

3

3

13

S

Vln. I

*f*

*mp*

Vln. II

*f*

*mp*

Vla.

*mf*

Vc.

*f*

*p*

*p*

## With Love and Devotion

## Quasi Recitative

V

 $\text{♩} = \text{c. 72}$ 

S



My — love — is white and rud - dy, ——— The chief-est a-mong ten

Vln. I

S

mp

in tempo

mf

thou - sand.

His — head — is as the most fine

gold, ———

His

Vln. I

28

S locks \_\_\_\_\_ are bushy, \_\_\_\_\_ and black as a raven. His eyes are as the eyes of

Vln. I

Vln. II

Vla.

Vc.

32

S doves by the ri - vers\_\_\_\_ of wa - ters, Washed\_\_\_\_ with milk and

Vln. I

Vln. II

Vla.

Vc.

36

S fit - ly set. His

Vln. I

Vln. II

Vla.

Vc.

41

S      cheeks are a bed \_\_\_\_\_ of \_\_\_\_\_ spi - ces, as sweet as \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

S 45 *mf*  
 flowers. His lips are like li - lies,  
 Vln. I *p* *mf*  
 Vln. II  
 Vla. *mf*  
 Vc. *mp*

48

S

Vln. I

Vln. II

Vla.

Vc.

*mp*

dropping sweet smel-ling myrrh.

*f*

*mf*

*mf*

*p*

*p*

*p*

*p*

52 *mf*

S His hands are as gold \_\_\_\_\_ rings set with \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

57

S      be - ryl:      His      bel-ly      is as bright —      i - vory      o - ver-laid — with

Vln. I

Vln. II

Vla.

Vc.

Soprano (S) part:

61

sap - phires. His —

Violin I (Vln. I) part:

*mf*

Violin II (Vln. II) part:

*mf*

Cello (Vcl.) part:

*mf*

Bassoon (Vla.) part:

*mf*

Double Bass (Vc.) part:

*mp*

Soprano (S) part:

64

legs — are as — pil - lars — of mar - ble set u - pon fine sock - ets of gold. —

Violin I (Vln. I) part:

*f*

Violin II (Vln. II) part:

*mf*

Cello (Vcl.) part:

*mf*

Bassoon (Vla.) part:

*mf*

Double Bass (Vc.) part:

*mf*

68

S: *mf*  
His coun-ten - ance is as Le-ba - non, ex-cel - lent

Vln. I: *mp*

Vln. II: *mp*

Vla.: *mp*

Vc.: *mp*

72

S: *p*  
as the ce - dars. His mouth is most sweet: he is al-to - ge - ther

Vln. I: *pp* *p*

Vln. II: *pp* *p*

Vla.: *pp* *p*

Vc.: *pp* *p*

Soprano (S) 77: love-ly.

Vln. I: Measure 1 (3/4), measure 2 (3/4), measure 3 (4/4). Measure 4 (4/4).

Vln. II: Measure 1 (3/4), measure 2 (3/4), measure 3 (4/4). Measure 4 (4/4).

Vla.: Measure 1 (3/4), measure 2 (3/4), measure 3 (4/4). Measure 4 (4/4).

Vc.: Measure 1 (3/4), measure 2 (3/4), measure 3 (4/4). Measure 4 (4/4).

Soprano (S) 82: This is my be - lo - ved, and this is my friend. My be - lo - ved

Vln. I: Measure 1 (4/4), measure 2 (4/4), measure 3 (4/4). Measure 4 (3/4).

Vln. II: Measure 1 (4/4), measure 2 (4/4), measure 3 (4/4). Measure 4 (4/4).

Vla.: Measure 1 (4/4), measure 2 (4/4), measure 3 (4/4). Measure 4 (4/4).

Vc.: Measure 1 (4/4), measure 2 (4/4), measure 3 (4/4). Measure 4 (4/4).

88

S      and my friend.

Vln. I

Vln. II

Vla.

Vc.

93

S

Vln. I

Vln. II

Vla.

Vc.

# VI.

## *Set me as a Seal Upon Thine Heart*

**With Tenderness and Devotion  $\text{♩} = 60$**

Soprano (S) vocal line:

Bass (B) vocal line:

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

**With Tenderness and Devotion  $\text{♩} = 60$**

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vcl.)

Bass (Bsn.)

5

Soprano (S) vocal line:

**p** Set me as a seal upon thine heart, as a

Bass (B) vocal line:

seal upon thine arm: **p** Set me as a seal upon thine heart, as a

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello (Vc.)

Musical score for orchestra and choir. The vocal parts (Soprano and Bass) sing the lyrics "Set me as a seal upon thine heart, as a seal upon thine arm:" The orchestra consists of Flute, Oboe, Bassoon, Horn, Violin I, Violin II, Viola, and Cello. The strings play eighth-note patterns in measures 5-6, with dynamic markings **p**, **mf**, and **mp**. The bassoon and horn play sustained notes in measure 7, with dynamic **pp**. The cello plays a sustained note in measure 8, with dynamic **mp**.

9

S *p*  
seal u - pon thine arm:  
For love is strong as

B *p*  
seal u - pon thine arm:  
For love is strong as

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

*mf*

S. death; Jeal - ou-sy is cruel as the grave. For

B. death; Jeal - ou-sy is cruel as the grave.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

**Double Time  $\text{d} = 60$**

Soprano (S) part (measures 17-20):  
**17** love is strong — as death.  
**f**  
**Double Time  $\text{d} = 60$**

Bassoon (B) part (measures 17-20):  
**mf** — **f**  
Love is strong as death.

Flute (Fl.) part (measures 17-20):  
**Double Time  $\text{d} = 60$**

Oboe (Ob.) part (measures 17-20):  
**Double Time  $\text{d} = 60$**

B♭ Clarinet (B♭ Cl.) part (measures 17-20):  
**mf**  
**Double Time  $\text{d} = 60$**

Bassoon (Bsn.) part (measures 17-20):  
**Double Time  $\text{d} = 60$**

Horn (Hn.) part (measures 17-20):  
**Double Time  $\text{d} = 60$**

Violin I (Vln. I) part (measures 17-20):  
**mp** — **mf**  
**Double Time  $\text{d} = 60$**

Violin II (Vln. II) part (measures 17-20):  
**mp** — **mf**  
**Double Time  $\text{d} = 60$**

Cello (Vcl.) part (measures 17-20):  
**mp** — **mf**  
**Double Time  $\text{d} = 60$**

Bassoon (Bsn.) part (measures 17-20):  
**Double Time  $\text{d} = 60$**

Musical score for orchestra and choir, page 22. The score consists of ten staves. The top five staves are for the orchestra: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl.). The bottom five staves are for the choir: Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music is in common time. The first four measures show the orchestra playing sustained notes. From measure 5 onwards, the Flute, Oboe, and Bass Clarinet play eighth-note patterns. The Flute's pattern starts with a dynamic *p*, followed by *mf*. The Oboe and Bass Clarinet play eighth-note pairs. The Violin I part begins in measure 5 with sustained notes. The Violin II, Viola, and Cello parts begin in measure 5 with sustained notes.

*With Determination*

28

S

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Ma-ny wa - ters

*colla voce*

*mf*

*p*

*p*

*p*

*mf*

*p*

*p*

*p*



37

S Neither can floods drown it. Neither can floods drown —

B love. Many wa - ters can-not quench — love. ——————

Fl.

Ob.

B♭ Cl. *mf*

Bsn. *p*

Hn. < > < > < >

Vln. I *mf* *p*

Vln. II

Vla. *mf*

Vc.

42

Soprano (S) and Bass (B) sing "it. Ma - ny wa - ters can - not quench" in measures 1-5. The vocal parts are in soprano and bass staves respectively. The vocal dynamic is *mp*, and the instrumental dynamic is *f*.

Flute (Fl.) and Oboe (Ob.) play eighth-note patterns in measures 1-5. The flute starts with a sixteenth-note pattern. The dynamic is *f*.

Bassoon (B♭ Cl.) and Bassoon (Bsn.) play eighth-note patterns in measures 1-5. The bassoon dynamic is *p*, and the dynamic for the bassoon is *f*.

Horn (Hn.) plays eighth-note patterns in measures 1-5. The dynamic is *f*.

Violin I (Vln. I) and Violin II (Vln. II) play sixteenth-note patterns in measures 1-5. The dynamic is *f*.

Cello (Vcl.) and Double Bass (Vc.) play sustained notes in measures 1-5. The dynamic is *p*, and the dynamic for the double bass is *f*.

47 ***ff*** ***mf*** ***ff***

S love, \_\_\_\_\_

B love, \_\_\_\_\_

Fl. ***mp*** ***f*** ***p***

Ob. ***mp*** ***f*** ***p***

B♭ Cl. ***mp*** ***f*** ***p***

Bsn. ***mp*** ***f*** ***p***

Hn. ***mp*** ***f*** ***mp***

Vln. I ***f*** ***p***

Vln. II ***f*** ***p***

Vla. ***f*** ***p***

Vc. ***f*** ***p***

**Contemplative**

S. 54

Soprano (S) and Bass (B) parts. The Soprano part starts with a rest followed by an eighth note, then a sixteenth note, then another eighth note, and so on. The Bass part follows a similar pattern of eighth notes.

Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.). The Flute, Bassoon, and Horn parts are silent. The Oboe part plays eighth-note patterns starting at *mf* dynamic.

Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.). The Flute, Bassoon, and Horn parts are silent. The Oboe part continues its eighth-note pattern, reaching *f* dynamic.

Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.). The Violin I and Violin II parts play eighth-note patterns. The Viola and Cello parts are silent. The Violin I pattern includes a dynamic *p*.

60

A musical score page featuring ten staves of music. The instruments listed from top to bottom are: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). The score is in common time. Measure 1 consists of rests for all instruments. Measures 2-5 show various entries for Fl., Ob., Bsn., and Vln. I. Measure 6 begins with a dynamic *p* for Vln. II and Vla. Measure 7 shows a dynamic *p* for Vln. I and Vc. Measure 8 concludes with a dynamic *p*. Measure 9 starts with a dynamic *mf* for Fl. and Ob. Measure 10 starts with a dynamic *mf* for Bsn. Measure 11 concludes with a dynamic *p*. Measure 12 begins with a dynamic *p* for Vln. II and Vla. Measure 13 shows a dynamic *p* for Vln. I and Vc. Measure 14 concludes with a dynamic *p*.

66

A musical score for orchestra, page 106, section VI. The score consists of ten staves. From top to bottom: Soprano (S) and Bassoon (B) staves are mostly silent. Flute (Fl.) has eighth-note patterns with slurs and dynamic markings *f* and *p*. Oboe (Ob.) has eighth-note patterns with slurs. Bassoon (B♭ Cl.) has eighth-note patterns with slurs and dynamic marking *mf*. Bassoon (Bsn.) has eighth-note patterns with slurs and dynamic markings *f* and *p*. Horn (Hn.) has eighth-note patterns with slurs and dynamic marking *mf*. Violin I (Vln. I) has eighth-note patterns with slurs. Violin II (Vln. II) has eighth-note patterns with slurs. Cello (Vcl.) and Double Bass (Vc.) play eighth-note patterns with slurs. The tempo is 66.

72

A musical score page featuring ten staves of music. The instruments listed from top to bottom are: Soprano (S), Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The score is in common time, with measures indicated by vertical bar lines. Measure 72 begins with a rest followed by a measure in 3/2 time. The instrumentation changes frequently between measures, indicated by measure numbers and time signatures above the staff. Dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (fortissimo) are marked throughout the score. The vocal parts (Soprano and Bassoon) are shown with rests in most measures. The woodwind and brass parts provide harmonic support, often with sustained notes or rhythmic patterns. The strings (Violins, Cello, Double Bass) provide the primary melodic and harmonic foundation, with various patterns and dynamics.

77

**Tempo Primo**  $\text{♩} = 60$

S.

B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*p*

*p*

*pp*

*pp*

81

S

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*un poco ten.*

Tenderly  
**p**

My \_\_\_\_ be-lo - ved is \_\_\_\_

85

Soprano (S) vocal line starts with a rest, followed by a melodic line with dynamic **p**. The lyrics "My \_\_\_\_ be-lo - ved is \_\_\_\_" are written below the staff.

Bass (B) vocal line consists of sustained notes.

Flute (Fl.) and Oboe (Ob.) play melodic lines with dynamics **p**, **mf**, and **p**.

Bassoon (Bsn.) and Horn (Hn.) play melodic lines with dynamics **f** and **p**.

Violin I (Vln. I) and Violin II (Vln. II) play sustained notes.

Cello (Vcl.) and Double Bass (Vcl.) play rhythmic patterns with dynamics **mf**, **f**, **mp**, and **pp**.

The vocal parts sing "My \_\_\_\_ be-lo - ved is \_\_\_\_" with dynamic **p**. The orchestra plays sustained notes and rhythmic patterns with dynamics **f**, **mf**, **p**, and **pp**.

Tenderly  
**p**

91

Soprano (S) vocal line:

mine, and I am his. My be - lo - ved is

Bass (B) vocal line:

My be - lo - ved is mine, and I am hers. My be - lo - ved is

Flute (Fl.)

Oboe (Ob.)

B♭ Clarinet (B♭ Cl.)

Bassoon (Bsn.)

Horn (Hn.)

p < mp > p

Violin I (Vln. I)

p

Violin II (Vln. II)

mp p

Cello (Cello) (Vcl.)

Violoncello (Vc.)

96

Soprano (S) vocal line:

*mf* mine,  
*mp* and I  
am *p* his.

Bass (B) vocal line:

*mf* mine,  
*mp* and I  
am *p* hers.

Flute (Fl.)

Oboe (Ob.)

Bassoon (Bsn.)

Horn (Hn.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vcl.)

Double Bass (Vc.)

**With Confidence**

Soprano (S) 100 *mf* A - rise my love, my fair one, and come a - way.

Bass (B) *mf* A - rise my love, my fair one and come a - way.

Flute (Fl.) *mf*

Oboe (Ob.) *mf*

B♭ Clarinet (B♭ Cl.) *mf*

Bassoon (Bsn.) *mf*

Horn (Hn.) *mf*

Violin I (Vln. I) *mf*

Violin II (Vln. II) *mf*

Cello (Vla.) *mf*

Bass (Vc.) *mf*

105

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Soprano (S), Bass (B), Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc.). The music is in common time. Measure 105 starts with a rest. The Flute has a melodic line with grace notes and dynamics *p*, *mp*, and *pp*. The Oboe and Bassoon provide harmonic support with sustained notes. The Violins play eighth-note patterns. The Viola and Cello provide harmonic support. The vocal parts (Soprano and Bass) remain silent throughout the measure.

## VITA

Elizabeth Irene Hames was born on July 26, 1990, in Omaha, Nebraska. She is the daughter of Daniel Warren and Paula Alexander Olson. She graduated in 2006 from Christian Life Preparatory School in Fort Worth Texas. She graduated with a Bachelor of Music in Theory and Composition from Texas Christian University in 2010. During her undergraduate career, she studied composition, piano, voice, organ, and harp and sang in the university choirs. She spent two summers in Ukraine between semesters in 2007 and 2009 where she assisted a missionary family and studied the Russian language and Ukrainian folk instruments.

Elizabeth began pursuing her Master of Music in Theory and Composition in the fall of 2010, which she is scheduled to complete in May, 2012. She received a graduate assistantship from the School of Music for which she fulfilled a variety of duties. She served as a music theory tutor and produced broadcasts of TCU music faculty recitals for KTCU 2010-2011. She worked in the TCU music/media library 2010-2012 and taught as an Ear Training instructor 2011-2012.

Outside of TCU, Elizabeth has taught as a self-employed private music instructor since 2004 in piano and voice and has served as a private composition instructor for TCU Music Preparatory Division since 2008. In addition to teaching, she regularly accompanies instrumentalists and singers and frequently serves as a guest organist and pianist for churches in the Dallas-Fort Worth area.

On May 28, 2011, Elizabeth married Jerry Andrew Hames.

## ABSTRACT

### SONG OF SOLOMON A CANTATA

by Elizabeth Irene Olson, M.M., 2012  
School of Music  
Texas Christian University

Thesis Advisor:  
Blaise Ferrandino, Professor of Music Theory and Composition; Division Chair

*Song of Solomon* is a cantata in six movements set to texts from the book, *Song of Solomon*, from the King James Version of the Bible. Passages are selected from chapters one, two, four, five, seven, and eight and ordered in a manner to facilitate a literary and musical flow. The cantata follows the romantic journey of two young lovers, and the story is an exploration and celebration of the beauty and delight they find in each other. The instrumentation features soprano and baritone solos accompanied by an ensemble of five wind instruments (flute, oboe, clarinet, horn, and bassoon) and four string instruments (two violins, viola and cello).