

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)*

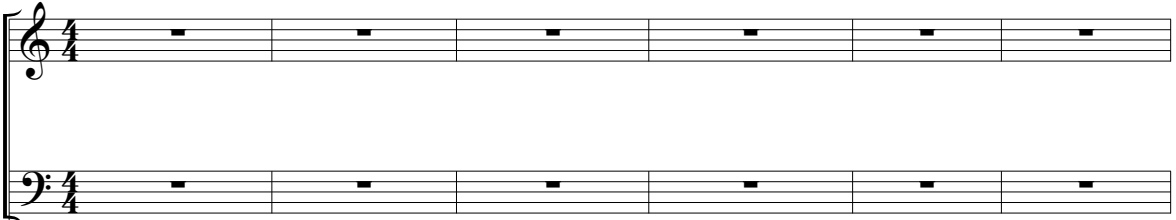
# I.

## *My Beloved is Mine*

Slow and Thoughtful ♩ = 50

Soprano

Baritone



Slow and Thoughtful ♩ = 50

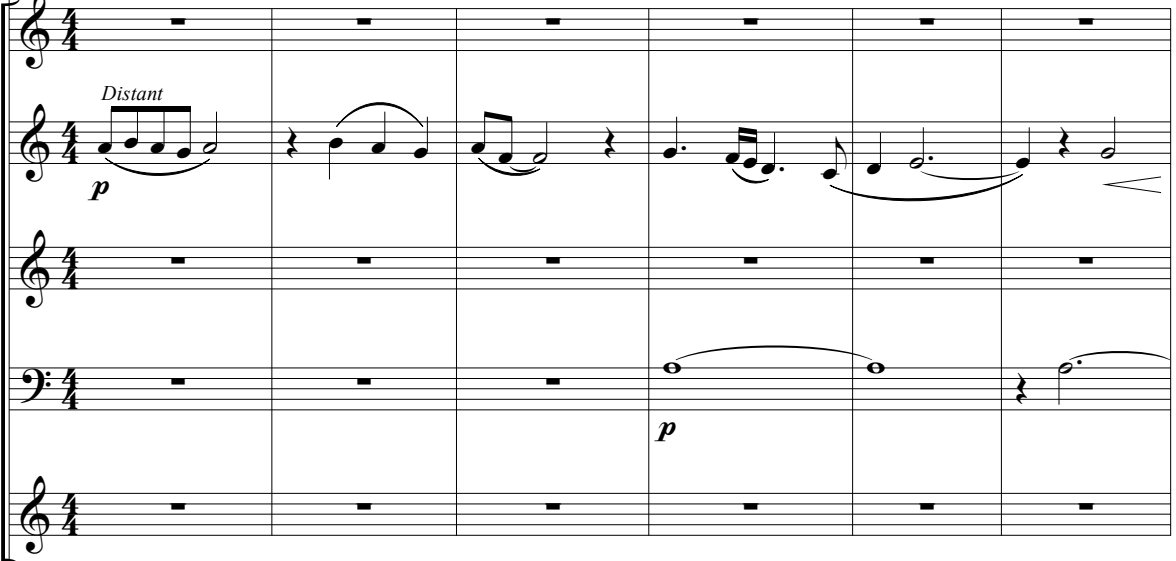
Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F



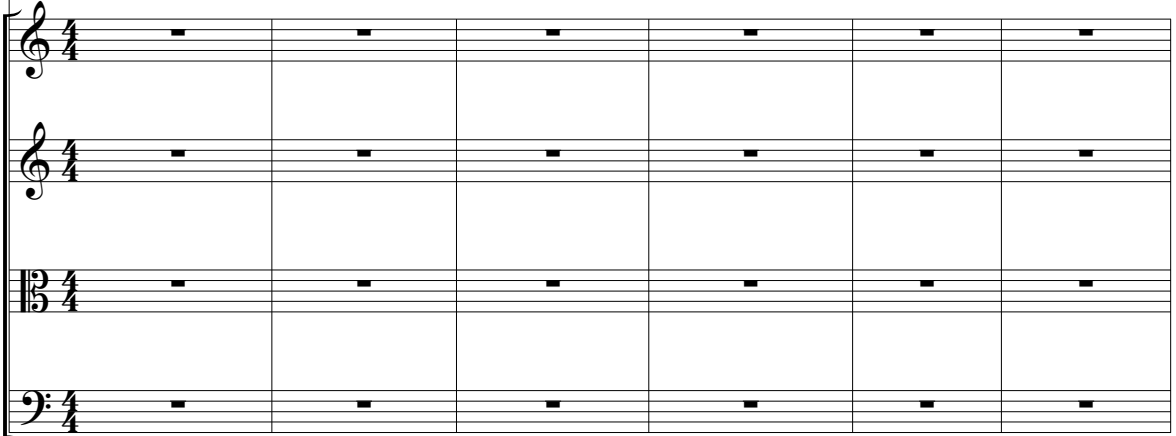
Slow and Thoughtful ♩ = 50

Violin I

Violin II

Viola

Violoncello





7

S

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mp* *mf* *p* *p* *mf* *mp*

13 *un poco ten.* *mp* *mf* *mf*

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

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

Fl. *p*

Ob.

B $\flat$  Cl.

Bsn.

Hn. *p*

Vln. I *p* *mp* *p*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p*

18

S *mp* *mf* *mp* *p*  
My be - lo - ved <sup>3</sup> is mine, and I am his.

B *mp* *mf* *mp* *p*  
My be - lo - ved <sup>3</sup> is mine, and I am hers.

Fl. *mp*

Ob. *mp*

B $\flat$  Cl. *p*

Bsn.

Hn. *mp* *p*

Vln. I *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Detailed description: This is a page of a musical score, page 4 of section I. It features vocal parts for Soprano (S) and Bass (B), and a full orchestral ensemble. The vocal parts have lyrics: 'My be-lo-ved is mine, and I am his.' for the Soprano and 'My be-lo-ved is mine, and I am hers.' for the Bass. The instrumental parts include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures with time signatures of 5/4 and 4/4. Dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano) are indicated throughout. A triplet of eighth notes is marked with a '3' and a slur in the vocal parts. The instrumental parts feature various melodic lines, some with slurs and dynamic markings.

With Excitement ♩ = 60

23

*mf*

S Let him kiss — me — with the kis-ses of his mouth: for thy

B

With Excitement ♩ = 60

Fl. *mf* *mp*

Ob. *p* *mf* *mp* *mf*

B♭ Cl. *mf* *p*

Bsn.

Hn.

With Excitement ♩ = 60

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

27 *f*  
S love is bet-ter than wine.

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

Fl. *mp*

Ob. *mp* *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

31

S

B

bet-ter is thy love — than wine! And the

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

35

S

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

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

*mf*

*mp*

*p* < *mf*

*mf*

*mp*

39 **Tenderly**

S

B

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

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

The musical score is for the piece 'Tenderly'. It features a vocal line with Soprano (S) and Bass (B) parts, and an orchestral arrangement. The vocal line includes the lyrics: 'Be - hold thou art fair my love. Be - hold thou art fair. \_\_\_\_\_ Thou has'. The orchestration includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is marked with dynamics such as *mp* (mezzo-piano) and *p* (piano). The time signature is 3/4. The piece is titled 'Tenderly' and is numbered 39.



44

S *mp* Be - hold thou art fair, my be - lo - ved, <sup>3</sup> yea

B *mf* dove's eyes.

Fl. *mp*

Ob. *mp* *p*

B $\flat$  Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mp*

Detailed description: This page of a musical score, numbered 10, contains measures 44-46. It features vocal parts for Soprano (S) and Bass (B) and a full orchestral ensemble. The vocal parts have lyrics: 'Be - hold thou art fair, my be - lo - ved, yea' for the Soprano and 'dove's eyes.' for the Bass. The orchestration includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Dynamics range from *mf* (mezzo-forte) to *p* (piano). A triplet of eighth notes is marked in the Soprano part in measure 45. The score concludes with a fermata in the final measure.

48 *mf*

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

B

Fl. *p* *mf* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *p*

Vln. I *mp* *mp* 3

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mf*

With Confidence  $\text{♩} = 42$

52

S

B

*f*

Rise up my love, — my

With Confidence  $\text{♩} = 42$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

*mf*

*mf*

*mf*

*mf*

With Confidence  $\text{♩} = 42$

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*



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 $\flat$  Cl. *mp*

Bsn.

Hn. *mp*

Vln. I

Vln. II

Vla.

Vc.

65

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

B  
*mf*  
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 *mp*

S  
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  
*mp*

Vla.  
*mp*

Vc.  
*mp*

75

*rit.* *a tempo*

S vines with the ten-der grape give a good smell.

B *f*  
Rise up my

Fl. *mp* *rit.* *a tempo*  
*mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Vln. I *p* *rit.* *a tempo*

Vln. II *p*

Vla. *p*

Vc. *p*



80 *rit.* **Tenderly** ♩ = 72 *mp*

S I am the rose of Sha - ron, and the

B love, my fair one, and come a - way. *p*

*rit.* **Tenderly** ♩ = 72 *p*

Fl. *p* *p*

Ob. *p* *mp*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

*rit.* **Tenderly** ♩ = 72

Vln. I

Vln. II

Vla. *p*

Vc. *p*

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.  
*mf*

Ob.  
*mf*

B♭ Cl.  
*mf*

Bsn.  
*mf*

Hn.  
*mf*

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp* *mf*

89

*mf*

*f*

*f*

S As the ap-ple tree a-mong the trees of the wood, so is my be - lo-ved a-mong the

B daughters.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

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

Vln. II *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mp* *mf*

93

S. sons.

rit.

Fl. *f* 3 3 *rit.* *p*

Ob. *f* 3 3

B♭ Cl. *f* 3 3

Bsn.

Hn. *mp*

Vln. I *rit.*

Vln. II

Vla.

Vc. *f* 3

97 **Slower** ♩ = 60 *mp*

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

B

**Slower** ♩ = 60 *mp*

Fl.

Ob. *mp*

B♭ Cl. *mp*

Bsn.

Hn. *p*

**Slower** ♩ = 60 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



107 *mf* *mp* *p*

S mine, and I am his.

B mine, and I am hers.

Fl. *mp*

Ob. *mp* *p* n

B♭ Cl.

Bsn.

Hn.

Vln. I *mp* *p* *pp* n

Vln. II *mp* *p* *pp* n

Vla. *mp* *p* *pp* n

Vc. *mp* *p* *pp* n

## 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.



11 *p*

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

Fl. *mp*

Ob. *p*

B $\flat$  Cl. *pp*

Bsn. *pp*

Hn. *pp*

16 *Beseechingly* *f* *mf*

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

Fl. *mf* *mp*

Ob. *mf* *mp*

B $\flat$  Cl. *mf* *mp*

Bsn. *mf*

Hn.

21

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

Fl.

Ob. *p*

B $\flat$  Cl.

Bsn. *mp* *p*

Hn.

27

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

Fl.

Ob. *mp*

B $\flat$  Cl. *mp*

Bsn. *mp*

Hn.

Reflective

33

B  
come - ly.

Fl.  
*pp*

Ob.  
*pp*

B $\flat$  Cl.  
*subito pp*

Bsn.  
*p*

Hn.  
*pp*

38

B  
Be -

Fl.  
*p* *mp* *mf*

Ob.  
*mp* *mf*

B $\flat$  Cl.  
*f*

Bsn.  
*mp* *mf* *f*

Hn.  
*mp* *mf* *f*

Exultant

43

2 *mp* *f*

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

*mf* *p* *f*

*mf* *p* *f*

*mf* *p*

*f*

*f*

Quasi Recitative  $\text{♩} = 80$

48

*rit.* *mf* *p*

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

*rit.* *p* *p*

*p* *p*

*p*



60

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

*mp* *mf* *f*

*sub. p* *mf* *f*

*sub. p* *mf*

*p* *mf*

66

**With Admiration**

*mp* *mf*

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

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

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

71

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

Fl. *mp*

Ob. *mp*

B $\flat$  Cl. *mp*

Bsn. *mp*

Hn. *mp*

76

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

Fl. *mf* *f* (♩ = ♩) *p*

Ob. *mf* *mp*

B $\flat$  Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

80

Musical score for measures 80-86. The score includes staves for Bassoon (B), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The Flute and Oboe parts feature a melodic line starting with a half note, marked *pp*. The Bassoon part has a rhythmic pattern of eighth notes. The Horn part has a melodic line starting with a half note. The B♭ Clarinet part has a melodic line starting with a half note.

87

(♩ = ♩ = 72)

With Resolve

Musical score for measures 87-90. The score includes staves for Bassoon (B), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The Oboe part features a melodic line starting with a half note, marked *mp*. The B♭ Clarinet part has a rhythmic pattern of eighth notes, marked *mp*. The Flute part is silent. The Bassoon and Horn parts are silent. The Bsn. part is silent.



93 *mf*

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

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*mp*

98

B flee, —

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*mf*

103

*f*

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

Fl. *mp* *mf*

Ob.

B♭ Cl. *mf*

Bsn.

Hn.

108

*Adoringly*  
*mp*

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

Fl.

Ob. *p*

B♭ Cl. *p*

Bsn. *mf* *p*

Hn.

114

B

love; \_\_\_\_\_ there is no spot in thee. \_\_\_\_\_ Thou \_\_\_\_\_ art

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*f*

*mf*

*mf*

*mf*

120

B

fair, \_\_\_\_\_ my love. \_\_\_\_\_

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*f*

*mf*

*f*

*mf*

*mf*

125

Musical score for measures 125-129. The score is for a woodwind section with parts for Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The key signature has one flat (B♭). The time signature is 4/4. The dynamics are marked as *mf* and *f*. The bassoon part is mostly silent, indicated by a large 'z'.

130

Musical score for measures 130-134. The score is for a woodwind section with parts for Bassoon (B), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The key signature has one flat (B♭). The time signature is 4/4. The dynamics are marked as *f* and *p*. The bassoon part is mostly silent, indicated by a large 'z'.

# III.

## *I Come Into My Garden*

Andante ♩ = 80

S

B

*p*

A — gar — den en — closed is my

Andante ♩ = 80

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Andante ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*



13

S *mf* With pleasant fruits;

B plants are an orchard of pomegranates.

Fl. *mp*

Ob. *mp*

B $\flat$  Cl.

Bsn.

Hn.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

Detailed description: This is a page of a musical score, page 40, section III. It features vocal parts (Soprano and Bass) and a full orchestral ensemble. The vocal lines have lyrics: 'With pleasant fruits;' for the Soprano and 'plants are an orchard of pomegranates.' for the Bass. The instrumental parts include Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, and Cello. Dynamics are marked as *mf* for the vocal parts and *mp* for the Flute and Oboe. The string parts (Violin I, Violin II, Viola, Cello) are marked with *p* (piano). The score is written in a key with one flat and a common time signature. The vocal parts are in treble and bass clefs respectively. The instrumental parts are in their respective clefs. The page number 40 is in the top right, and the section number III. is in the top center. A measure number 13 is indicated at the start of the vocal lines.

Exotic and Fragrant

*mf*

S <sup>19</sup>  
camphire with spikenard, — Spiken - ard — and saffron;  
B  
Spiken - ard — and saffron;

Exotic and Fragrant

Fl. *mf* <sup>3</sup> 3  
Ob. *mf*  
B<sup>b</sup> Cl. *mp*  
Bsn. *mp*  
Hn. *mp*  
Vln. I  
Vln. II  
Vla.  
Vc.



25

S  
cal - a - mus \_\_\_\_\_ with cin-na-mon, with all trees \_\_\_\_\_ of frankin - cense;

B  
cal - a - mus \_\_\_\_\_ with cin-na mon, fran - kin-cense;

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

29 *f*

S Myrrh and a - loes, with all the chief spi - ces: A

B Myrrh and a - loes, with all the chief spi - ces:

Fl. *mf* 3 3

Ob. *p* *mf* 3

B♭ Cl.

Bsn.

Hn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mp*

Detailed description: This page of a musical score, numbered 43, is titled 'III.' and contains measures 29 through 32. The vocal parts (Soprano and Bass) are in 4/4 time and feature lyrics: 'Myrrh and a - loes, with all the chief spi - ces: A' for the Soprano and 'Myrrh and a - loes, with all the chief spi - ces:' for the Bass. The instrumental parts include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute and Oboe parts have trills and triplets. The Violin I and II parts have trills. The Viola and Violoncello parts have sustained notes. Dynamics include *f*, *mf*, *p*, and *mp*.



With Vigor

37

S  
streams from Le - ba - non. A -

B  
streams from Le - ba - non.

With Vigor

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

With Vigor

Vln. I  
Vln. II  
Vla.  
Vc.

42

S  
wake, O north wind; and come, come, thou south; Blow u-pon my gar - den that the spi - ces may flow

B

Fl.  
*mf*

Ob.  
*mf* *pp*

B $\flat$  Cl.  
*mf*

Bsn.  
*mf* *pp*

Hn.  
*mf*

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

47

*mp* *f*

S out. Let my be - lo - ved come in - to his gar - den.

B

Fl. *mf* *f* 3 3 6 6

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn.

Hn. *p* *mf*

Vln. I

Vln. II

Vla.

Vc.

Blissfully

S

B

*p*

I am come in-to my —

Blissfully

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*mf*

*mp*

*mf*

*p*

*p*

Blissfully

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

58 *p*

S You have ga - thered your myrrh with your

B gar - dern, my sis - ter, my spouse;

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I 3

Vln. II

Vla.

Vc.



63

S  
spice; \_\_\_\_\_ *mf*  
You have

B  
*mp*  
I have ea-ten my ho-ney-comb with my ho - ney;

Fl.  
*mp*

Ob.  
*mp*

B♭ Cl.

Bsn.

Hn.

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

Detailed description: This page of a musical score, labeled 'III.' and page number '50', contains measures 63 through 67. It features vocal soloists (Soprano and Bass) and an orchestra. The vocal parts have lyrics: 'spice; \_\_\_\_\_' for the Soprano and 'I have ea-ten my ho-ney-comb with my ho - ney;' for the Bass. The Soprano part begins with a fermata over a whole note and ends with a half note. The Bass part begins with a half note and ends with a whole note. The orchestra includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, and Violoncello. The Flute and Oboe parts have melodic lines starting in measure 65. The string parts (Violin I, Violin II, Viola, and Violoncello) play a sustained harmonic accompaniment. Dynamics include *mf* (mezzo-forte) for the vocalists and *mp* (mezzo-piano) for the woodwinds, and *p* (piano) for the strings. The time signature is 4/4.

69

S  
drunk your wine with your milk:

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*pp*

76

S

B

Fl.

mp

mf

Ob.

f

B $\flat$  Cl.

Bsn.

Hn.

f

mf

Vln. I

Vln. II

Vla.

Vc.

**Cantabile**  $\text{♩} = 65$

*rit.* *mf*

S  
B

Eat, drink, yea— drink.  
Eat, drink, yea— drink.

**Cantabile**  $\text{♩} = 65$

*rit.* *f* *mp*

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

*f* *mp* *p*

**Cantabile**  $\text{♩} = 65$

*rit.* *mp*

Vln. I  
Vln. II  
Vla.  
Vc.

*mp* *mp* *mp* *mp*

85

S  
Drink a - bun - dant - ly.

B  
Drink a - bun - dant - ly.

Fl.

Ob.  
*mf*

B♭ Cl.  
*mf*

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

(♩ = ♩)

**Enraptured with Love**  
*p*

S  
B

Eat and drink. Eat and  
Eat and drink. Eat and

(♩ = ♩)

**Enraptured with Love**

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

*mp*  
*pp*  
*mp*  
*p*

(♩ = ♩)

**Enraptured with Love**

Vln. I  
Vln. II  
Vla.  
Vc.

95

*mp*

S  
drink. O be - lo - ved. \_\_\_\_\_

*mp*

B  
drink. O be - lo - ved. \_\_\_\_\_

Fl.

Ob.  
*mp*

B $\flat$  Cl.

Bsn.  
*mp*

Hn.

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

101 *rit.* *attacca*

S

B

Fl. *rit.* *attacca*

Ob. *pp*

B $\flat$  Cl.

Bsn. *p* *pp*

Hn.

Vln. I *rit.* *attacca*

Vln. II

Vla.

Vc.




# IV.

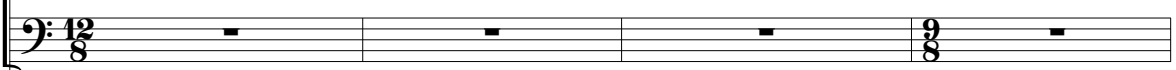
## *There I Will Give Thee My Loves*

Dance Like ♩ = ca. 82

S



B



Dance Like ♩ = ca. 82

Fl.



Ob.



B♭ Cl.



Bsn.



Hn.



Dance Like ♩ = ca. 82

Vln. I



Vln. II



Vla.



Vc.



5

S

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*p*

*mf*

*mp*

*p*

*p*

12/8

S

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

*p*

*p*

*p*

*p*

How

13

S

B

fair — howplea - sant art thou, O love! \_\_\_\_\_

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mp*

*mf*

*p*

*mp*

17

S

B

*mp*

Thy sta - ture is like a palm tree, and thy

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*p*

*p*

Detailed description: This page of a musical score covers measures 17 through 15. The vocal parts (Soprano and Bass) are the primary focus, with the Bass line containing the lyrics: "Thy sta - ture is like a palm tree, and thy". The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, and Cello. The score features various dynamics such as *mp* (mezzo-piano) and *p* (piano), along with articulation marks like accents and hairpins. The time signature is 3/8, and the key signature has one sharp (F#). Measure numbers 17, 12, and 15 are indicated at the beginning and end of the staves.

21

S

B

breasts — like clusters of grapes.

Fl.

mp

B♭ Cl.

p mp

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

25

*mf*

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

B

Fl. *mf*

Ob. *mf*

B $\flat$  Cl. *mf*

Bsn.

Hn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

29 2 *mp*

S sire is toward me. His de - sire is toward

B

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Hn. *p non legato*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



33

S  
me.

B  
*p*  
I \_\_\_ said, \_\_\_ I will go

Fl.

Ob.  
*mp* *pp*

B♭ Cl.  
*mp* *pp*

Bsn.

Hn.  
*pp*

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 33 through 36. The vocal parts (Soprano and Bass) are the primary focus. The Soprano part begins with a whole note 'me.' in measure 33. The Bass part has rests in measures 33-35 and then enters in measure 36 with the lyrics 'I \_\_\_ said, \_\_\_ I will go'. The woodwind section includes Flute, Oboe, Clarinet in B-flat, Bassoon, and Horn. The Oboe and Clarinet parts have melodic lines starting in measure 34, with dynamics of *mp* and *pp*. The Horn part also has a melodic line starting in measure 34 with a *pp* dynamic. The string section (Violin I, Violin II, Viola, and Violoncello) consists of whole notes in measures 33-35 and rests in measure 36. The score is written in a common time signature and features a key signature with one sharp (F#).

38

S

B

up to the palm tree, I will take hold of the boughs there - of:

*mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

*p*

*mf*

Vln. I

Vln. II

Vla.

Vc.

42

S

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

Now thy breasts shall be as clusters of the vine, and the smell of thy breath— like

*mf* *f* *p*

*f* *p*

*mf* *pp*

*mf* *pp*



Freely ♩ = ca. 60

*mf*

S <sup>49</sup>   
 B   
 wine.

Freely ♩ = ca. 60

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

Freely ♩ = ca. 60

Vln. I   
 Vln. II   
 Vla.   
 Vc.

53

S  
sire is toward\_\_me. I am my be-lo-ved's\_\_ and his de - sire is toward\_\_

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

57

S  
me.

B

Fl.  
*mf* 3 3 3 *pp*

Ob.  
*mf*

B♭ Cl.

Bsn.  
*mf* *p non legato*

Hn.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 57, 58, and 59. The vocal parts (Soprano and Bass) have lyrics 'me.' in measure 57. The woodwind section includes Flute, Oboe, B♭ Clarinet, Bassoon, and Horn. The string section includes Violin I, Violin II, Viola, and Violoncello. The Flute part features a complex melodic line in measures 58 and 59, starting with a *mf* dynamic and ending with a *pp* dynamic. The Bassoon and Bassoon parts have a *p non legato* marking in measure 59. The Oboe part has a *mf* marking in measure 57. The vocal parts have a *mf* marking in measure 57. The string parts are mostly silent in measures 58 and 59.

60

S

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*



Urgently Moving Forward ♩=96

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

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

Urgently Moving Forward ♩=96

Fl. *p*

Ob. *pp*

B♭ Cl. *pp*

Bsn.

Hn. *pp*

Urgently Moving Forward ♩=96

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

68 *mp* *mf*

S Let us lodge in the vil-lage. \_\_\_\_\_ and see if the vine doth

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

Fl. *p* *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score, numbered 75, is part of a section labeled 'IV.' and begins at measure 68. It features a vocal duet and an orchestral accompaniment. The vocal parts are for Soprano (S) and Bass (B). The Soprano part starts with a rest, followed by the lyrics 'Let us lodge in the vil-lage.' and 'and see if the vine doth'. The Bass part starts with the lyrics 'forth in-to the field;' and 'Let us get up ear - ly to the vineyards.' The orchestration includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part has a melodic line with dynamics *p* and *mp*. The Oboe and Bass Clarinet have melodic lines with dynamics *mp*. The Bassoon, Violin I, Violin II, Viola, and Cello parts are mostly rests or sustained notes. The score is written in a key with one sharp (F#) and a common time signature (C).

Tempo Primo ♩ = 82

S *mf*  
flour - ish. \_\_\_\_\_

B *mf*  
Let us see whether the ten - der grape ap

Tempo Primo ♩ = 82

Fl. *mf*  
6

Ob. *mf*  
3 3

B♭ Cl.

Bsn. *mp*

Hn.

Tempo Primo ♩ = 82

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

76 *mf* *f*

S And the po - me - gran-ates bud \_\_\_\_\_ forth.

B pear,

Fl.

Ob.

B♭ Cl. *mf*

Bsn.

Hn.

Vln. I

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score covers measures 76 to 80. It features a vocal line for Soprano (S) and Bass (B), and an orchestral ensemble including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal line begins at measure 76 with the lyrics 'And the po - me - gran-ates bud \_\_\_\_\_ forth.' The Soprano part starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a triplet of eighth notes (B4, A4, G4) leading to a half note G4. The Bass part has a half rest in measure 76, followed by a half note G3 in measure 77, and rests in measures 78 and 79. The orchestral parts include a Flute line with a quarter note G4, a quarter note A4, and a quarter note B4 in measure 76. The Clarinet in B-flat part has a melodic line starting in measure 77 with a half note G3, followed by eighth notes. The Violin II, Viola, and Violoncello parts have long, sustained notes with dynamics ranging from *mp* to *mf*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Overflowing with Joy

80 *ff*

S  
There I will give thee my loves.

B  
There I will give thee my loves.

Fl. *ff*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Overflowing with Joy

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score is for the section 'IV.' on page 78, titled 'Overflowing with Joy'. It features vocal parts for Soprano (S) and Bass (B), and a full orchestral ensemble. The vocal parts begin at measure 80 with the lyrics 'There I will give thee my loves.' and are marked with a fortissimo (*ff*) dynamic. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The flute part has a melodic line with many slurs and accents, while the other instruments provide harmonic support with sustained notes and dynamic markings of *f* or *ff*. The score is written in 12/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

83

*mf*

S

There I will give thee my

*mf*

B

There I will give thee my

Fl.

*mf*

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

86

Soprano (S): loves, my loves, *f*

Bass (B): loves, my loves, *f*

Flute (Fl.): *f*

Oboe (Ob.): *mf*

B♭ Clarinet (B♭ Cl.): *mf*

Bassoon (Bsn.): *mf*

Horn (Hn.): *mf*

Violin I (Vln. I): *mf*

Violin II (Vln. II): *mf*

Viola (Vla.): *mf*

Cello (Vc.): *mf*

Detailed description: This page of a musical score, labeled 'IV.' and page number '80', covers measures 86, 87, and 88. The vocal parts for Soprano (S) and Bass (B) are shown with lyrics: 'loves, my loves,'. The Soprano part has a dynamic marking of *f* above the final measure. The Bass part also has a dynamic marking of *f* above the final measure. The orchestral ensemble includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part features a melodic line with slurs and a dynamic marking of *f* in the final measure. The Oboe, B♭ Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, and Cello parts all play sustained notes with a dynamic marking of *mf* in the final measure. The score is written in a key signature of one flat (B♭) and a common time signature (C).

89 *ff*

S

my loves.

B *ff*

my <sup>2</sup> loves.

Fl. *tr*

Ob. *ff*

B $\flat$  Cl. *f*

Bsn. *f*

Hn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*





S

Vln. I

Vln. II

Vla.

Vc.

8 9 10 11 12

S

Vln. I

Vln. II

Vla.

Vc.

13 14 15 16 17

With Love and Devotion Quasi Recitative  $V = c. 72$

S 19 *mp* *f*  
My love is white and red-dy, The chief-est a-mong ten

Vln. I *pp* *mf*  
Vln. II *pp* *mf*  
Vla. *pp* *mf*  
Vc. *pp* *mf*

S 24 *mp* *in tempo* *mf*  
thou - sand. His head is as the most fine gold, His

Vln. I *mp*  
Vln. II *p*  
Vla. *p*  
Vc. *p*

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

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

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

Vln. I  
*p*

Vln. II  
*f*, *mf*, *p*

Vla.  
*p*

Vc.  
*p*

36

S fit - ly set. His *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

41

S cheeks are a bed of spi - ces, as sweet as *mp*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

45 *mf*

S flowers. His lips are like li - lies, —

Vln. I *p* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

48 *mp* 3

S dropping sweet smel-ling myrrh.

Vln. I *f* 3 *p* 3 3

Vln. II *mf* 3 *p* 3

Vla. *mf* 3 *p*

Vc. *mf* 3 *p*

52 *mf*

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

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

57

S be - ryll: His bel-ly is as bright \_\_\_\_\_ i - vory o - ver-laid \_\_\_\_\_ with

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

S  
61  
sap - phires. His\_\_

Vln. I  
5  
*mf*

Vln. II  
5  
*mf*

Vla.  
*mf*<sup>5</sup>

Vc.  
*mp*

S  
64  
3 3  
legs\_\_ are as\_\_ pil - lars\_\_ of mar - ble set u - pon fine sock - ets of gold.\_\_

Vln. I

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*



68 *mf*

S His coun-ten - ance is as Leba - non, ex-cel - lent

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

72 *p* *mp*

S 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*

77

S  
love-ly.

Vln. I

Vln. II

Vla.

Vc.

82

S  
This is my be - lo - ved, and this is my friend. My be - lo - ved

Vln. I

Vln. II

Vla.

Vc.

*f* *mf*

*f* *mp*

*f* *mp*

*f* *mp*

88

S  
and my friend.

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

Vln. II  
*mp* *p*

Vla.  
*p*

Vc.  
*p* *mp*

93

S

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*


Vc.  
*p* *pp*

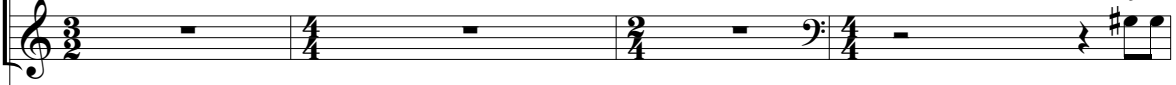
# VI.

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

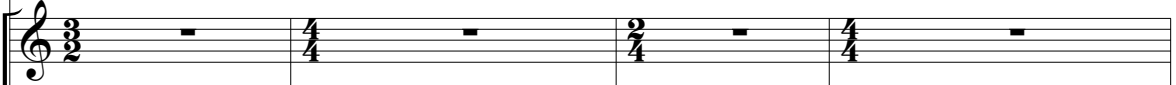
With Tenderness and Devotion ♩ = 60

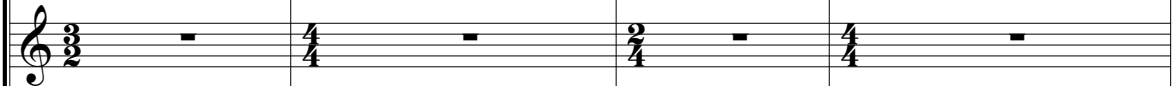
*mf*

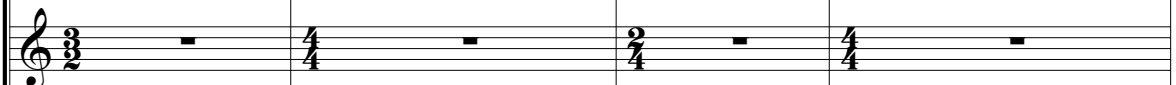
S  Set me as a seal upon thine heart,

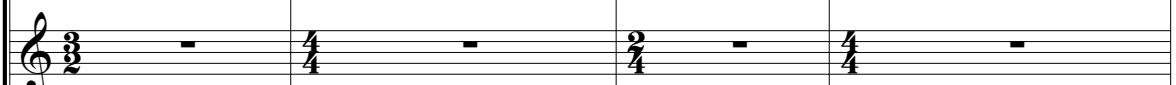
B  *mf*  
As a

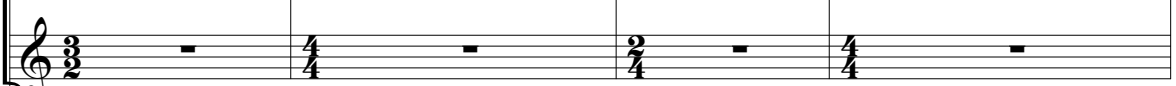
With Tenderness and Devotion ♩ = 60

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 

With Tenderness and Devotion ♩ = 60

Vln. I  *p*

Vln. II  *p*

Vla.  *p*

Vc.  *p*

5

S  
Set \_\_\_ me as a seal u-pon thine heart, as a

B  
seal u - pon thine arm: Set \_\_\_ me as a seal u-pon thine heart, as a

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

Vln. I  
mf

Vln. II  
mf

Vla.  
pp mp

Vc.  
pp mp

Detailed description: This page of a musical score, labeled 'VI.' and page number '94', contains measures 5 through 8. The vocal parts (Soprano and Bass) enter in measure 5 with the lyrics 'Set \_\_\_ me as a seal u-pon thine heart, as a'. The Soprano part is marked with dynamics *p*, *mf*, and *mp*. The Bass part is marked with *p*, *mf*, and *mp*. The instrumental parts include Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, and Violoncello. The woodwinds and strings are mostly silent in measures 5 and 6. In measure 7, the Violin I and II parts play a melodic line marked *mf*. The Viola and Violoncello parts play a sustained chord marked *pp*. In measure 8, the Violin I and II parts continue their melodic line, the Viola and Violoncello parts play a sustained chord marked *mp*, and the Violoncello part has a dynamic marking *pp* with a crescendo hairpin leading to *mp*.

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

B  
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*

*p* *pp*

13

*mf*

*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*

Detailed description: This page of a musical score, numbered 96 and labeled VI., contains measures 13 through 16. The vocal parts (Soprano and Bass) are the primary focus, with lyrics: "death; Jeal - ou-sy is cruel as the grave. — For" (Soprano) and "death; Jeal - ou-sy is cruel as the grave." (Bass). The vocal lines are marked *mf* (mezzo-forte) and feature a crescendo leading to a fermata over the final note of the phrase. The instrumental ensemble includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Violin I, Violin II, Viola, and Violoncello. The woodwinds and strings are marked *p* (piano). The score is written in 3/4 time, with a key signature of one flat (B-flat). Measure 13 begins with a treble clef and a 3/4 time signature. Measure 14 changes to a 4/4 time signature. Measure 15 changes to a 3/4 time signature. Measure 16 ends with a 5/4 time signature. The vocal parts are in a lower register than the instrumental parts, which are in a higher register.

Double Time  $\text{♩} = 60$

S  
love is strong — as death. *f*

B  
Love is strong as death. *mf* *f*

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.

Double Time  $\text{♩} = 60$

Vln. I  
*mp* *mf*

Vln. II  
*mp* *mf*

Vla.  
*mp* *mf*

Vc.  
*mp* *mf*



22

S

B

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mf*

Detailed description: This page of a musical score, labeled 'VI.' and page number '98', contains measures 22 through 27. The score is arranged in a system with ten staves. The vocal parts (Soprano and Bass) are at the top, both with rests. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), and Horn (Hn.). The Flute part begins in measure 22 with a dynamic of *p* and a crescendo to *mf* by measure 25. The Oboe, B-flat Clarinet, and Bassoon parts enter in measure 22 with a dynamic of *mf* and play a rhythmic eighth-note pattern. The string section (Violin I, Violin II, Viola, and Violoncello) enters in measure 22 with a sustained, legato line of half notes. The Violin I part has a fermata in measure 27. The Violin II, Viola, and Violoncello parts have a fermata in measure 27.

*With Determination*

28

S

B

*mf*

Ma-ny wa - ters

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*mf*

*colla voce*

*mf*

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

32 *mf*

S  
Neither can floods drown it.

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

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

*p* < > < > *mf* *p* < >

*mf*

Vln. I

Vln. II

Vla.

Vc.

37

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

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

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
Vln. I  
Vln. II  
Vla.  
Vc.

*mf*  
*p*  
*mf*  
*p*  
*f*

42

*mp* *f*

S it. Ma - ny wa - ters can - not quench

B — Ma - ny wa - ters can - not quench

Fl. *f*

Ob. *f*

B♭ Cl. *p* *f*

Bsn. *f*

Hn. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *f*

47 *ff* *mf* *ff*

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

B *ff* *mf* *ff*

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

54

S

B

Contemplative

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Contemplative

Vln. I

Vln. II

Vla.

Vc.









77 **Tempo Primo** ♩ = 60

S

B

Fl. **Tempo Primo** ♩ = 60

Ob. *p* *mf*

B♭ Cl. *p* #

Bsn. *p*

Hn.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

This musical score page, labeled VI. 109, contains the following parts and musical details:

- Vocal Parts:** Soprano (S) and Bass (B) staves, both containing whole rests.
- Woodwind Parts:**
  - Flute (Fl.):** Treble clef, contains whole rests.
  - Oboe (Ob.):** Treble clef, contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *p* and *mf*.
  - B♭ Clarinet (B♭ Cl.):** Treble clef, contains whole rests.
  - Bassoon (Bsn.):** Bass clef, contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *mf*.
  - Horn (Hn.):** Treble clef, contains whole rests.
- String Parts:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) staves, all containing whole rests.

85 *un poco ten.* **Tenderly** *p*

S My — be-lo-ved is —

B

Fl. **Tenderly**  
*p* *mf* *p*

Ob. *f* *p*

B♭ Cl.

Bsn. *f* *p*

Hn.

Vln. I **Tenderly** *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf* *f* *mp* *pp*

91

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

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

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.  
*p* < *mp* > *p*

Vln. I  
*mp* *p*

Vln. II  
*mp* *p*

Vla.  
*mp* *p*

Vc.

96 *mf* *mp* *p*

S mine, and I am his.

B mine, and I am hers.

Fl. *mp*

Ob. *mp* *p*

B♭ Cl. *p*

Bsn.

Hn.

Vln. I *mp* *p*

Vln. II *mp* *p*

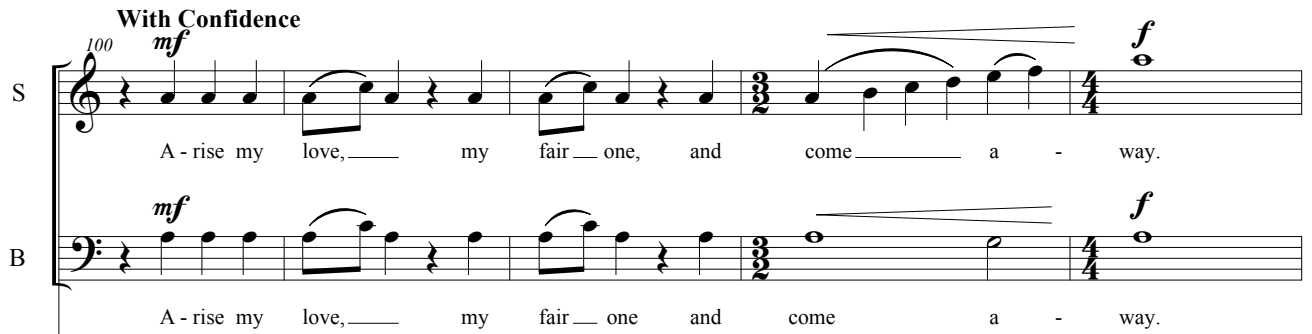
Vla. *mp* *p*

Vc. *mp* *p*

**With Confidence**

S <sup>100</sup> *mf* A - rise my love, — my fair — one, and come — a - way. *f*

B *mf* A - rise my love, — my fair — one and come a - way. *f*



**With Confidence**

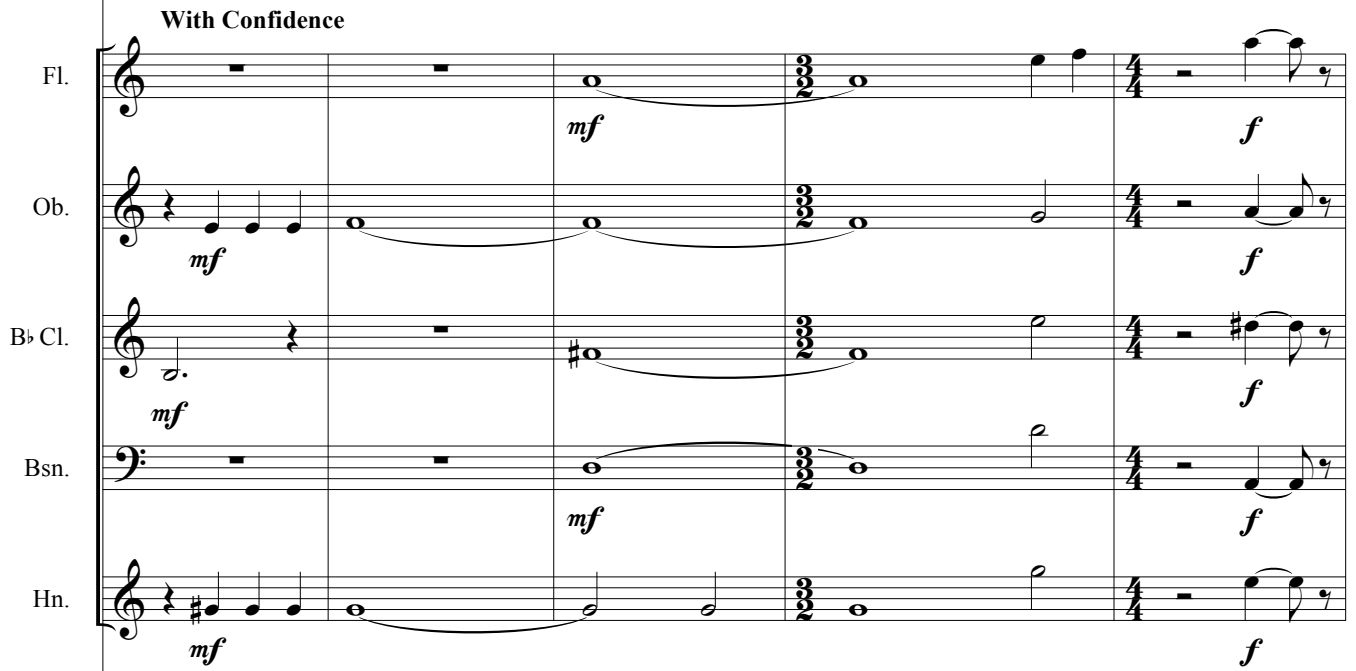
Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*



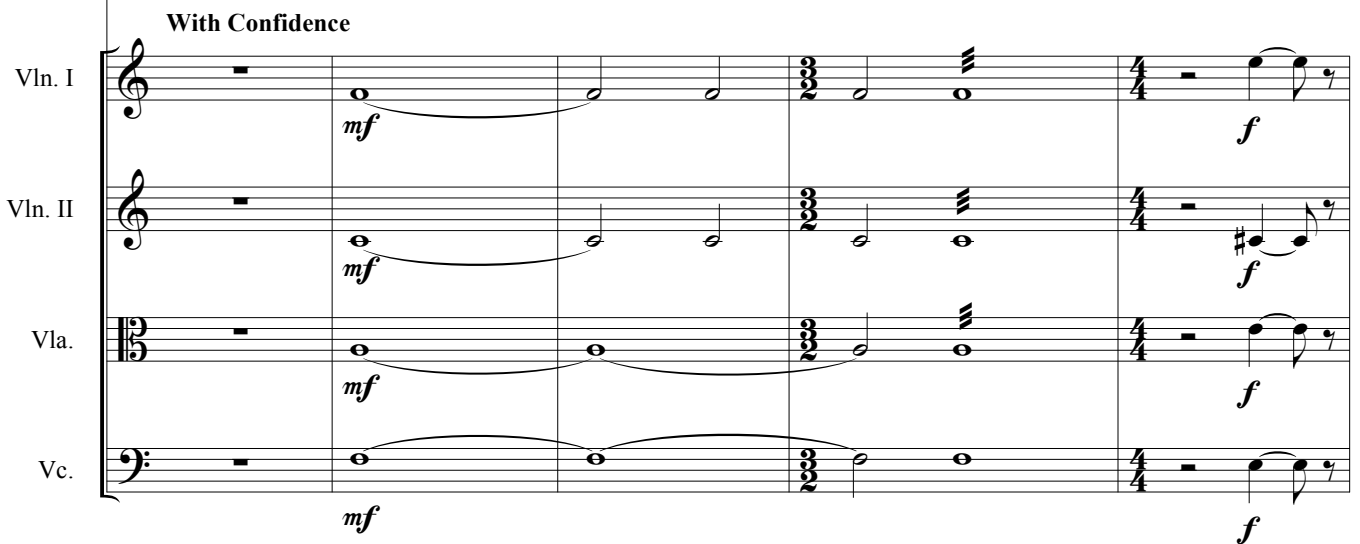
**With Confidence**

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*





105

S

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*pp*

*p*

Detailed description: This page of a musical score, labeled 'VI.' and page number '114', contains measures 105 through 110. The score is arranged in a system with ten staves. The vocal parts (Soprano and Bass) are at the top, both with rests. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The Flute part has a melodic line starting in measure 105 with a dynamic of *p*. The Oboe part has a melodic line starting in measure 106 with dynamics of *mp* and *pp*. The B♭ Clarinet, Bassoon, and Horn parts have rests. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin II part has a melodic line starting in measure 105 with a dynamic of *p*. The Violin I, Viola, and Violoncello parts have rests.

## 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).