

Walter Arlen

The Song Of Songs

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♩ = 88

1

Flute *f* *ff* *mp* solo

Oboe *f* *ff*

Clarinet in B♭ *f* *ff* *mp* solo

Bassoon *f* *fp* *ff* *mp*

Trumpet in B♭ *f* *ff*

Horn in F *f* *ff* *p*

Soprano *mf*
What is that com-ing

Alto *mf*
What is that com-ing

Violin I *f* *ff* *mp* arco

Violin II *f* *ff* *mp* pizz.

Viola *f* *fp* *ff* *mf* pizz.

Violoncello *f* *fp* *ff* *mf* pizz.

Double Bass *f* *fp* *ff* *mf*

8

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn. 1

Hn. 2

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

fp

mf

solo

mute

arco

pizz.

3

3

3

3

3

3

up_from the wild-er-ness like a co-lumn of smoke, per-fumed with myrrh and frank in cense

up_from the wild-er-ness like a co-lumn of smoke, per-fumed with myrrh and frank in cense

13

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Soprano I

Soprano II

Choir

Alto I

Alto II

Vln. I

Vln. II

Vla.

Vc.

Db.

with all fragrant powders of the merchant. What is that

What is that coming up from the wilderness

with all fragrant powders of the merchant. What is that coming? Ah

What is that coming up from the wilderness?

solo

mp

tr

tr

solo arco

pizz.

pizz.

18

Fl.

Ob.

Oboe II

Cl.

Bsn.

Hn.

mp
Hn. 2

Choir

solo
Ah _____ *of*

tutti
Ah _____ *it is the li-tter of So-lo mon.* _____ *Ah* _____ *it is the*

Ah _____ *it is the li-tter of So-lo mon.* _____ *Ah* _____ *it is the*

Vln. I

Vln. II

Vla.

Vc.

arco

Db.

23 *unis.*

Fl. *mf* *f* *p* solo

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

Bsn. *mf* *f* *p*

Tpt. *f* nat.

Hn. *f*

altri *f*

Choir

What is that com-ing

So - - - - lo - mon, -

li-tter of So-lo mon. What is that com-ing Ah it is the li-tter of

li-tter of So-lo mon. What is that com-ing Ah it is the li-tter of

Vln. I pizz. *p* arco

Vln. II *p*

Vla. *p*

Vc. arco *p*

Db. *p*

29

Fl. *mf* *f* unis.

Ob. *mf* *f*

Cl. *f*

Bsn. *mf* *f*

Tpt. *f*

Hn. *mp* *f*

Choir

mf the li-ter of So - - - lo - mon.

mf the li-ter of So - - - lo - mon.

mf So - lo- mon, the li-ter of So - - - lo - mon.

mf So - lo- mon, the li-ter of So - - - lo - mon.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *mf* *f*

33

Cl. *mf*

Bsn. *mf*

Tpt. *f* solo

Hn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



36

Cl.

Bsn.

Tpt.

Hn.

Vln. I *pizz.*

Vln. II

Vla.

Vc.

Db.

40

B. Cl.

Bsn.

Tpt.

Hn.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

mp

mf

Six - ty va - liant men sur - round us of the

Six - ty va - liant men sur - round us of the

42

Fl.

B. Cl.

Bsn.

Hn.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

mp

pizz.

arco

pizz.

arco

pizz.

mp

mf

mp

va - liant men of Is - ra - el. All

va - liant men of Is - ra - el. All

arco

44

Fl. solo

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Choir

Vla.

Vc.

Db.

of them armed with swords

ex - pert in war,

ex - pert in war. —

pizz.

f arco

ff

mf

mf

f

f

mf

mf

f

f

mf

mf

f

f

mf

47

Fl. *mf* *f* unis.

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *f*

Hn. *mf*

Choir

mf *cresc.*
Each with his sword a - larm, a - larm by

mf *cresc.*
Each with his sword a - larm, a - larm by

cresc.
with his sword at his hip a-against a-larm by night, a - larm by

cresc.
with his sword at his hip a-against a-larm by night, a - larm by

Vla. *mf*

Vc. *f*

Db. arco *f*

50

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Hn. *ff*

Choir
night. _____
night. _____

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* pizz.

53

Fl.

Ob. unis.

Cl.

B. Cl.

Bsn.

Tpt.

Hn. brassy

Vln. I sul G.

Vln. II sul G.

Vla. pizz. arco

Vc. pizz. arco

Db. arco

Detailed description: This page of a musical score covers measures 53, 54, and 55. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Trumpet (Tpt.) and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 53, the woodwinds and strings play a melodic line, while the brass is silent. In measure 54, the woodwinds continue, and the brass enters with a 'brassy' sound. In measure 55, the woodwinds and strings play a melodic line, and the brass plays a triplet figure. Performance instructions include 'unis.' for unison, 'sul G.' for sul G, 'pizz.' for pizzicato, and 'arco' for arco.

57 $\text{♩} = 84$

Picc. f 7

Fl. f 7

Ob. f 7

Cl. 7

B. Cl. 7

Bsn.

Tpt. 3

Hn. 3

Choir f
Go forth, go forth, —

Vln. I *gliss.* pizz. $\text{♩} = 84$

Vln. II f pizz.

Vla. f pizz.

Vc. f pizz. arco

Db. f pizz. arco

61

Picc. *mf*

Fl. *mf*

Ob.

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Tpt. *mf* mute

Hn. *mf* 6

Choir

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf*

Db. *mf*

daugh-ters of Je - ru-sa-lem, and gaze u-pon King So - lo-mon, u-pon the crown with which his

daugh-ters of Je - ru-sa-lem, and gaze u-pon King So - lo-mon, u-pon the crown with which his

daugh-ters of Je - ru-sa-lem, and gaze u-pon King So - lo-mon, u-pon the crown with which his

daugh-ters of Je - ru-sa-lem, and gaze u-pon King So - lo-mon, u-pon the crown with which his

67

Picc. *mp*

Fl.

Ob. solo

Cl.

Bsn.

Tpt.

Hn.

Choir

mo - ther — crowned him — on the day, — the day — of his — wed - ding, of his wed - ding ce - re - mo - ny,

mo - ther — crowned him — on the day, — the day — of his — wed - ding, of his wed - ding ce - re - mo - ny,

mo - ther crowned him, — on the day of his wed - ding ce - re - mo - ny,

mo - ther crowned him — on the day, the day — of his — wed - ding, on the

Vln. I *mp* arco

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* arco pizz.

Db. *mp* pizz.

mp

72

Picc.

Fl. *mp*

Ob. *mp* solo

Cl. *mp*

Bsn. *mp*

Tpt. *mp* 3 3 3

Soprano
the day of the glad-ness of his heart,

Alto I
the day, the day of the glad-ness of his heart,

Alto I
day the day of the glad-ness of his heart,

Vln. I *tr.* *cresc.*

Vln. II *arco* *tr.* *cresc.*

Vla. *arco* *tr.* *cresc.*

Vc. *arco* *(tr)* *cresc.*

Db.

76

Picc. *mf* *f*

Fl. *mf* *f unis.*

Ob. *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Tpt. *mf* *f*

Hn. *f*

Choir
 glad - - - - - ness of his heart. — Oh
 the day — of the glad - - - - - ness of his heart. — Oh

Vln. I *mf* *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f*
arco

Db. *mf* *f*

80

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

Daugh-ters of Je - ru - sa lem, and gaze on So - lo - mon u - pon the crown

Daugh-ters of Je - ru - sa lem, and gaze on So - lo - mon u - pon the crown

Daugh-ters of Je - ru - sa lem, and gaze on So - lo - mon u - pon the crown

Daugh-ters of Je - ru - sa lem, and gaze on So - lo - mon u - pon the crown

90

Picc. Fl. Ob. Cl. B. Cl. Bsn. Tpt. Hn. Vln. I Vln. II Vla. Vc. Db.

unis.

pizz.

3/4

Detailed description: This page of a musical score covers measures 90 to 93. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Trumpet, Horn) play a melodic line starting in measure 90. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) provide harmonic support with chords and pizzicato notes. The score is in 3/4 time with a key signature of one sharp (F#). The woodwinds and brass have dynamic markings like *v* and *mf*. The strings have *pizz.* markings. The piece concludes with a double bar line at the end of measure 93.

Hp. *p*

Bar. *mp*

Andante ♩=85

Vln. I con sord. arco *pp*

Vln. II con sord. arco *pp*

Vla. con sord. arco *pp*

Vc. *pp* arco div.

Db. arco *p*

Be - hold, you are beau-ti-ful



102

Ob. solo

Hp. *p*

Bar. *p*

she-pher-dess, you are ve-ry beau - ti ful. Your eyes are doves, your hair is like a flock of goats re -

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

solo

Poco più mosso

110

Fl. *mp*

Ob.

Bsn. *mp* solo

Hn. *mp* solo *p*

Hp.

Bar.

cli - ning on the slopes of Gi-le ad. Your teeth are like a flock of ewes her-ded to

Poco più mosso

Vln. I

Vln. II

Vla.

Vc.

Db.

128

Picc.

Fl.

Cl.

Bsn.

Tpt.

Hn.

Hp.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

Your lips are like a scar - let thread and your

f *mp*

f *mp*

f *mp*

arco

131

Ob. *mp*

Cl.

B. Cl.

Bsn. *mp*

Tpt. *mp* 3

Hn. *mf*

Hp.

Bar. mouth _____ is come - - - - ly.

Vln. I *p*

Vln. II *p*

Vla. *p* arco

Vc. *p*

Db. *p*

138

Picc. *p*

Fl. *p*

Ob.

Cl.

B. Cl. *tr*

Bsn. *p*

Hn. *p* mute open

Hp. *mp* gliss.

Bar. *p* tow - er of Da - - - - - vid built for an

Choir gliss. Ah

Vln. I *mf*³

Vln. II *mf*³

Vla. *mf*³

Vc. *mf*³ pizz.

Db. *arco* *mf*

141

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

ar - se - nal, where on hang a thou - sand buck - lers, eve - ry one a war - riors shield. Your

mp

mp

mp

arco

mp

145 *rall.* $\text{♩} = 80$

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

mp

mp

mp

mp

mp

mp

breasts are like two fawns twins of a gazelle, that feed up-on the

Ah

rall. $\text{♩} = 80$

149 **rit.** **A tempo**

Picc. *p* ³ ₃

Fl. *p* ³ ₃

Ob. *mf* solo

Eng. Hn. *mf*

Cl. *mp*

B. Cl. *mf*

li - lies... Un-til the day breathe...

rit. **A tempo**

Vln. I *pp*

Vln. II *pp* *p* con sord. ³ ₃ ³ ₃ ³ ₃

Vla. *pp* con sord. *p* con sord. arco

Vc. *pp* *p* con sord.

Db. *pp* *p*

153

Picc.

Fl.

Ob.

Cl.

Hn.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

p

cool and the sha - dows stretch a - way I will

156

Picc.

Fl.

Eng. Hn.

Cl.

Harp.

Bar.

Vln. I

Vln. II

Vla.

Vc.

English 3

mp

solo

hie me to the moun-tain of myrrh and the

158

Fl.

Eng. Hn.

Cl.

Hp.

Bar.

hill of fran-kin-cence.

Soprano I

Ah

Soprano II

Ah

Alto

Ah

Vln. I

tutti

Vln. II

Vla.

Vc.

Db.

Oh that he would kiss me...

36

162

Hp. *pp*

Choir

p Oh that he would kiss me,

p Oh that he would kiss me,

p Oh that he would Kiss

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*



165

Choir

Oh that he would kiss me with the kiss - es of his

oh that he would kiss me with the kiss - es of his mouth.

oh that he would kiss me with the kiss - es of his mouth.

167

mouth. His_ ca-re - - sses are bet-ter than wine.

His_ ca-re - - sses are bet-ter than wine.

His_ ca-re - - sses are bet-ter than wine.

for_ his ca res-ses are bet-ter than wine. are bet-ter than wine.

Vln. II

Vla.

Vc.

pizz.

mp

pizz.

mp

pizz.

mp



170

Your a-noin - ting oils— His_ ca - res-ses are be-tter than

Your a-noin - ting oils are de-li-cate for per - fume—

Vln. II

Vla.

Vc.

Db.

pizz.

pizz.

♩=110

accel.

$\text{♩} = 150$
solo
f *tr*

179

Choir

wine _____ Ah _____

wine _____ of course the ser-vant girl must love you must

Alto *cresc. poco a poco* 3

Your pre - sence is like per - fumed oil poured out _____ of course the ser-vant girl must love you.

accel.

$\text{♩} = 150$

cresc. poco a poco

Vln. II

Vla.

Vc.

Db.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

accel.

$\text{♩} = 82$

189

Tamb.

Tri.

Choir

love you. love you; your pre - sence is like per - fumed oil. _____ Draw me af - ter you let us make

Love you. Love you; your pre - sence is like per - fumed oil. _____ Draw me af - ter you let us make

tutti
mf

mf

accel.

$\text{♩} = 82$

pizz.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

mf

mf

199

Tamb. 

Tri. 

Choir 
haste._____ *Draw me af - ter you let us make haste._____*

mf
Draw me af - ter you let us make haste._____

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

208

Tamb. 

Tri. 

Soprano I
Soprano II

Choir

Draw me af-ter you let us make haste,— Draw me af-ter you

Draw me af-ter you let us make haste,— Draw me af-ter you

Draw me af-ter you let us make haste.— Draw me af-ter you

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

218

The musical score for measures 218-225 includes the following parts:

- Tamb.** (Tambourine): A rhythmic accompaniment of eighth notes.
- Tri.** (Triangle): A rhythmic accompaniment of eighth notes.
- Choir**: Three vocal parts with lyrics: "let us make haste.— The King brought you— in - to his cham ber—".
- Vln. I** (Violin I): A melodic line with chords.
- Vln. II** (Violin II): A melodic line with chords.
- Vla.** (Viola): A melodic line with chords.
- Vc.** (Violoncello): A melodic line with chords.
- Db.** (Double Bass): A melodic line with chords.

227 $\text{♩} = 100$

Tamb. 

Tri. 

Choir
The King brought you_ in-to his cham ber_ The King brought you in - to his cham - ber, brought_
cham - ber The King brought you in - to his cham - ber brought_

$\text{♩} = 100$

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

237

Tamb.

Tri.

solo
tr

Ah _____

Choir *altri*
you in- to his cham ber, brought you in- to his cham ber, in- to his cham ber,

you in- to his cham ber, brought you in- to his cham ber, in- to his

Vln. I

Vln. II

Vla.

Vc.

Db.

247

Tamb.

Tri.

Choir

tutti

brought_ you_ in- to his cham ber, _ the_ King brought you_ in - to his cham ber, _

cham ber, _ brought_ you_ in- to his cham ber, _

Vln. I

Vln. II

Vla.

Vc.

Db.

256 $\text{♩} = 120$

Tamb.

Tri.

Choir
the King brought you in - to his cham - ber. We ex - ult.

the King brought you in - to his cham - ber. We ex - tol and re-joice in you.

Vln. I $\text{♩} = 120$
f

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

264

Tamb. 

Tri. 

Choir

we_ ex- tol_ *we_ re_ joice_*

We_ ex - ult and re-joyce in_ you. *His_ ca - re - sses more_ than wine.*

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

271

Tpt. *solo*

Tamb. *f* *tr*

Tri. *solo* *tr*

Choir *altri* Ah

Right-ly they can - not but love you, right-ly they can - not but love you,

Right-ly they can - not but love you, right-ly they can - not but love you,

Vln. I

Vln. II

Vla.

Vc.

Db.

276

Tpt.

Tamb.

Tri.

Soprano I

Choir

Soprano II

Alto

Vln. I

Vln. II

Vla.

Vc.

Db.

right - ly they can - not but love you, can - not but love you.

right - ly they can - not but love you, can - not but love you.

right - ly they can - not but love you, can - not but love you.

sf

sf

sf

sf

sf

sf

sf

Very dark am I, though comely...

282 $\text{♩} = 96$

Hp. *mf* *p*

M-S. *mp*
Ve-ry dark am I, though come - ly, oh Daugh-
solo
arco con sord.

Vln. I *p*

Vc. *pizz.* *mf* *mp* arco

Db. *p*



288

Eng. Hn. *fp* English Horn

Cl. *p*

Hn. *p* mute *p*

Hp.

M-S. ters of Je - ru - sa - lem, — as tents of Ke - dar, as cur-tains of Shal- ma. —

Vln. I *p*

Vc. arco con sord.

293

Eng. Hn.

Tpt.

Hn.

Hp.

M-S.

Vc.

fp

piu f

mute

Do not re gard___ me_ be-cause I am swar thy,___ be-cause the sun_ has blazed u-

301

Ob. *solo* *f*

Hn. *f*

Hp.

M-S. *f* *mf* 3
they___ made me kee-per of the vine - yard. A - las_____ my own vine-yard have I not

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

305

solo

Fl. *p* *solo*

Cl. *mp*

Tpt. *mp* *mute*

Hn. *p* *solo*

Hrp. *pp*

M-S. *mp*

kept! Tell me, you whom my soul loves where you pa - sture your flock, where

Vln. I

Vln. II

Vla.

Vc.

Db. *p*

309

Fl.

Eng. Hn.

Hn.

Hp.

M-S.

Vla.

Vc.

p

mp

pizz.

— you make it to rest at noon; — for why should I — be as one that is veiled.

313

Fl.

Eng. Hn.

Bsn.

Hn.

Hp.

M-S.

Vla.

Vc.

Db.

p

pizz.

— be-side the flock — of your com pa - nions? —

If You Know Not The Fairest...

317 $\text{♩} = 70$

Eng. Hn.

Bsn.

Hn. nat.

Hp. *pp*

Choir

Alto I *mp*

Alto II *mp*

Vln. I *mp* solo

Vla.

Vc. arco *mp* solo

Db.

If you know not, oh fai - rest a - mong - wo - men, go

$\text{♩} = 70$ If you know not, oh fai - rest a mong wo - men, go forth at the heels - of the flock - and pa - sture your

325

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

flock_ and pa-sture your kids be-side the she - pherd's tents._____ If you know not, oh

fai-rest a mong wo-men, go forth and pa-sture your kids_ a-mong the she - pherd's tents. Go forth, go_

forth and pa-sture your kids be-side the she - pherd's tents._____ If you know not, oh

forth go forth, - oh_ fai-rest of wo-men, go forth oh

A. Fl.

Ob. *unis.*

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt. *unis.*

Hn.

Choir

fai - rest a mong_ wo-men, go forth

forth and pa-sture your kids be-side the she - pherd's tents, and

fai - rest a mong_ wo-men, go forth at the heels_ of the flock_

fai - rest and_ pa-sture your kids be-side the she - pherd's tents,

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

333

Picc.

A. Fl.

Ob. *solo*

Eng. Hn.

Cl.

B. Cl.

Tpt.

Hn.

Choir

and_ pa - sture your_ flock be - side_ the_ she - pherd's

pa-sture your_ kids,_ of fai - rest a mong wo - men, be side the she-pherd's tents._ If you know not go_

and_ pa - sture your_ kids_ be_

and_ pa - sture your_ kids_ be - side_ the_ she-pherd's tents. If you know not go_

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *arco*

Vc. *arco* *pizz.* *arco*

Db. *arco*

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

tents. Go forth, go forth and pa-sture your kids_ be - side_ the she-pherd's tents,

forth_ at the heels of the flock and pa-sture your kids be - side_ the she-pherd's tents,

side_ the_ she -pherd's tents, and_ pa-sture your kids be - side_ the she-pherd's tents.

forth_ at the heels of the flock and_ pa-sture your kids_ be side_ the she-pherd's tents,

pizz.

pizz.

... ..

rit.

342

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Tamb.

Choir

be - side_ the she-pherd's tents.

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

sf

347 ♩=60

A. Fl. *mp*

Tpt. *p*

Hn. *p*

Tamb. *p*

Bar. *pp*

♩=60

To my mare in my cha-ri-ot of Pha-ra-oh have I li - kened you, shep-herd girl. — Your cheeks now come-ly

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *pizz.*

352

A. Fl.

Ob. *mp*

B. Cl.

Bsn.

Tpt. *mf* solo *f*

Hn. solo

Tamb. *mp* *f*

Bar. with or-na-ments your neck— with strings of jew - els! We will make you or-na-ments of gold

Vln. I *f* *8va*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. arco *f*

357

A. Fl. *f*

Cl. *f* unis.

B. Cl.

Bsn.

Tpt.

Tamb. *tr*

Hp. *f*

Bar. *f*

Choir *tutti unis.*
 If you know not, oh fai-rest a-mong wo - men, go - forth.

Vln. I *pizz.*

Vln. II

Vla.

Vc.

Db.

362

A. Fl. *tr*

Ob. *unis.* *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *f* 3

Hn. *f* 3

Tamb.

Vln. I *arco* *f* *tr*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

366

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

3 3 3 6 6 6

3 6 6

368

A. Fl.

Ob. solo

Eng. Hn.

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Tpt.

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

rit.

rit.

370 **Lento**

A. Fl. *p*

Ob. solo *p* 3 3

Hn. solo *p*

Hp. *p*

M-S. *p* 3 3

Lento While the King was in the roy-al pro-ce ssion... my per-fume gave

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

373

Ob. *mp* 3 3

Eng. Hn. *mp*

Cl. *mp* 3 3 3

Bsn. solo *p*

Hp. 3 3

M-S. — forth its fra-grance. Do - da - i is to

Vln. I

Vln. II *sola gliss?*

Vla. *mp* 3 3 3

Vc.

Db.

Detailed description: This page of a musical score covers measures 373 to 375. The woodwind section includes Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A vocal part (M-S.) is also present. The score features various musical notations such as triplets, dynamics (mp, p, sola, gliss?), and articulation marks. The vocal line has lyrics: "— forth its fra-grance. Do - da - i is to".

376

A. Fl.

Ob.

Bsn.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

pizz.

me as a wreath of myrrh that lies be-tween my breasts. Do

378

Ob.

Hp. *ff*

M-S. *ff* *mf*
da - i is to me as a breath of hen - na blos-som from the vine-yards of En -

Bar. *mf*
Be -

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf* *arco*

Db. *ff* *mf*

381

Fl. *quasi legato*

A. Fl. *quasi legato*

Ob. *quasi legato*

Cl. *quasi legato*

Bsn. *quasi legato*

Hn. *quasi legato*

Tri.

M-S. *mp*
ge - di. _____ Be - hold, _____ you are

Bar. *f*
hold, you are beau - ti - ful, _____ shep - herd girl...

Vln. I *f*

Vln. II *f*

Vla. *f* *mp*

Vc. *f* *arco* *dim.*

Db. *f*

385

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Tpt.

Hn.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

p

p

beau - ti - ful, Do - dai, true - - ly,

mp

You are ve-ry beau - - - ti - ful.

solo

mp

p

mp

p

mp

p

p

393

Fl. *rit.*

A. Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Tpt.

Hn.

Tri.

Vln. I *rit.*

Vln. II

Vla.

Vc.

Db.

9/4

396 $\text{♩} = 60$

Fl. *f*

Ob. *f* Oboe I.
Oboe II.

Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *f* solo

Hn. *f*

Glock. *f*

Hp. *f*

M-S. *f*
Yea, our couch is na - ture's own_

T. *f*
Yea, our couch is na - ture's own_

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

399

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

green - ness. The beams of our

green - ness. The beams of our

mf

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Hp.

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

house are ce - dar and our raf-ters are fir -

house are ce - dar and our raf-ters are fir -

tr

tr

405

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Tri.

W.B.

Hp.

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

trees.

trees.

solo

408

This page of a musical score, numbered 80, covers measures 408 to 410. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Two staves, both showing rests in measures 408 and 409, and a half note G# in measure 410.
- Ob.** (Oboe): One staff, starting with a half note G# in measure 408, followed by rests in 409 and 410.
- Eng. Hn.** (English Horn): One staff, showing rests in measures 408 and 409, and a half note G# in measure 410.
- Cl.** (Clarinet): One staff, showing rests in measures 408 and 409, and a melodic line starting in measure 410.
- B. Cl.** (Bass Clarinet): One staff, showing rests in measures 408 and 409, and a melodic line starting in measure 410.
- Bsn.** (Bassoon): One staff, starting with a half note G# in measure 408, followed by rests in 409 and 410. The instruction "unis." is written above the staff.
- Tpt.** (Trumpet): One staff, playing a rhythmic pattern of eighth notes in measures 408 and 409, and a half note G# in measure 410.
- Hn.** (Horn): One staff, showing rests in measures 408 and 409, and a half note G# in measure 410.
- Tri.** (Trombone): One staff, showing rests in measures 408 and 409, and a half note G# in measure 410.
- W.B.** (Wood Bass): One staff, showing rests in measures 408 and 409, and a half note G# in measure 410.
- Hp.** (Harp): One staff, showing rests in measures 408 and 409, and a half note G# in measure 410.
- Vln. I** (Violin I): Two staves, playing a melodic line in measures 408 and 409, and a half note G# in measure 410.
- Vln. II** (Violin II): Two staves, playing a melodic line in measures 408 and 409, and a half note G# in measure 410.
- Vla.** (Viola): One staff, playing a melodic line in measures 408 and 409, and a half note G# in measure 410.
- Vc.** (Violoncello): Two staves, playing a melodic line in measures 408 and 409, and a half note G# in measure 410. The instruction "pizz." is written below the staff.
- Db.** (Double Bass): One staff, playing a melodic line in measures 408 and 409, and a half note G# in measure 410. The instruction "pizz." is written below the staff, and "arco" is written above the staff in measure 410.

410

rit.

Fl. *dim.*

Eng. Hn. *dim.*

Cl. *dim.*

Bsn. *dim.*

M-S.

Vc. *dim.*

Db. *dim.*

I am on - ly a

rit.

6/4

413 $\text{♩} = 100$

Fl. $\text{♩} = 100$

Eng. Hn. mp

M-S. mp
rose of Sha - ron a

Bar. mp
as a li - ly a-mong

Vln. I $\text{♩} = 100$

Vln. II mp

Vla. mp
solo

Vc. mp
arco

Db. mp

416

Eng. Hn.

M-S.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

li - - ly of the val - leys.

bram - bles so is my shep - herd girl a - mong the

419

Eng. Hn. *p*

Cl. *p*

B. Cl. *mp*

Bsn. *mp* *p*

Hn. *p*

M-S. As an ap-ple tree_ a-mong the trees of the

Bar. Daugh - ters._____

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

422

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

wood, so is my be-lov - ed a-mong the sons. With great de-light I sat in his sha dow_ and his fruit was

425

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

sweet to my taste. He brought me to the ban-que-ting house

mp

mp

3

3

3

3

428

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

M-S.

— and the look in his eyes was love.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

431

Fl. *p* *8va*

A. Fl. *p*

Ob. *p*

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt. *p* *mute*

M.-S.
Stay me with rai - sin cakes, — re - fresh me with ap - ples for —

Vln. I

Vln. II

Vla.

Vc.

Db. *arco*

433

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

open

I am sick with love.

434

Fl. *mf* *mf*

A. Fl. *mf* *mf*

Ob. unis. *mf* *mf*

Eng. Hn. *mf* *mf*

Cl. *mf* *mf*

B. Cl. *mf* *mf*

Bsn. *mf* *mf*

Tpt. *mf* *mf* unis.

Hn. *mf* *mf*

Hp. *mf* *mf*

M-S. Oh that his left hand were un-der my head

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Db. *mf* *mf*

440

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn. *mute* *open*

Hp.

M-S.

daugh-ters of Je-ru - sa lem by the ga zelles, by the hinds of the field that you stir not up nor a-

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

3

3

3

rit.

444 $\text{♩} = 52$

Eng. Hn.

Cl.

B. Cl.

Tpt.

Hn.

Hp.

M.-S.
wa - ken love un - til it please.

$\text{♩} = 52$

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

pizz.

448

Eng. Hn. *f*

B. Cl.

Hn. solo *f*

Hp.

Vln. I

Vln. II

Vla. arco

Vc. arco

Db. arco

CADENZA



451

Ob.

Cl.

B. Cl.



452 ♩=126 poco rit..

Fl.

Ob. solo Oboe *mf*

Cl.

B. Cl.

454 $\text{♩} = 120$

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Hn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

See there he comes bounding o-ver the moun tains skip-ping o-ver the hills my be - lov-ed is like a ga

$\text{♩} = 120$

459

Fl.

A. Fl.

Eng. Hn.

Cl.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

zelle, like a young stag. Ah there he stands behind our

mp 6

3 5 6 6

3 3 3

463

Fl.

A. Fl.

Ob. Oboe II Oboe I

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Hp.

M-S.
wall ga zing in at the win dows, peer - ing through the lat - tice.

Vln. I

Vln. II

Vla.

Vc. pizz. arco

Db.

477

Fl.

A. Fl.

Eng. Hn.

Cl.

Tpt.

Tamb.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

p

mp

p

p

p

mp

tr

3

3

8^{va}

8^{va}

My be - lov - ed sings and is

482

Hn. *mp* mute

Hp.

M-S. cal - ling to me

Vln. II *pp*

Vla. *pp*

Vc.

Db.

486 $\text{♩} = 78$

Ob. *mp* solo

Eng. Hn. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* mute

Hp. *mp*

M-S.

T. A - rise — my — beau-ti-ful

Vln. I *mp*

Vln. II *mp*

Vla. *mp* pizz. arco

Vc. *mp*

Db. *mp*

490

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. solo

Hn. solo

Hp.

T. shep-her-dess and come a - way___ for see the win-ter is past, the rain___ is o-ver and

Vc.

494

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Hp.

T.
gone. The flow-ers a - ppear on the earth the time of sing - ing has come,

Vc.

Db.

497

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Hp.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

mf

pizz.

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

500

Ob.

Hn.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

The fig tree puts forth its figs and the vines are in

.arco

Detailed description: This is a page of a musical score, page 105, starting at measure 500. The score is for a full orchestra and includes a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The instruments are arranged in a standard orchestral layout: Oboe (Ob.), Horn (Hn.), Trombone (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line is in the tenor part. The lyrics are: "The fig tree puts forth its figs and the vines are in". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic accompaniment with many sixteenth notes. The woodwinds (Ob., Hn., T.) have more melodic and harmonic parts. The score is written in a standard musical notation with a grand staff for each instrument.

503 *8va*

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn. *mp*

Hp.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

bloom;_ they dif - fuse_ per - fume._ A - rise_ my_ beau-ti-ful

p

arco

506

A. Fl.

B. Cl.

Hn.

Hp.

T.

shep-her-dess, and come a - way.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

solo

8^{va}

Upon My Bed By Night...

108

509

B. Cl.

Bsn.

M-S.

Vc.

Db.

515

B. Cl.

Bsn.

M-S.

Vc.

Db.

521

B. Cl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz. *p* *secco*

p

pp

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

U-pon my bed by night I sought him, but I found him not.

I called him, but he answered not.

The image shows a page of a musical score for a symphony orchestra and voice. The page is numbered 108 at the top left. The score is divided into three systems. The first system (measures 509-514) features a vocal line with lyrics: "U-pon my bed by night I sought him, but I found him not." The vocal line is in 4/4 time and starts with a piano (*p*) dynamic. The accompaniment includes B. Cl., Bsn., Vc., and Db. The second system (measures 515-520) continues the vocal line with lyrics: "I called him, but he answered not." The accompaniment includes B. Cl., Bsn., Vc., and Db. The third system (measures 521-524) features a full orchestral arrangement in 3/4 time, including Vln. I, Vln. II, Vla., Vc., and Db. Dynamics include *p*, *pp*, and *cresc.* (crescendo). The score is written in a key signature of one flat (B-flat major or D minor).

528

Picc. *p*

Fl. *p*

Eng. Hn. *p* English Horn

Glock. *p*

M-S. I will a - rise now___ and_ go a - bout the ci - ty,___ in the

Vln. I *leggiero*

Vln. II *leggiero*

Vla. *leggiero* pizz. arco

Vc. *leggiero* pizz. arco

Db. *leggiero*



533

Eng. Hn. solo

Bsn. *mf*

M-S. mar - kets, and in the con - cour ses___ to

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

537

Fl. *mf*

Bsn.

M-S.
seek him_ whom my soul_ loves._

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*



541

Picc. *f*

Fl. *f*

Eng. Hn. *p*

B. Cl.

Bsn. *f* *p* solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *p* pizz. arco pizz. arco pizz.

Db. *f* *p*

549

Fl.

Eng. Hn.

B. Cl.

Bsn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

mf

mf

mp

mp

mp

mp

arco

I sought him, but I found him not.

111

566

Fl.

Eng. Hn.

B. Cl.

Bsn.

Tpt.

Hn.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

mf

Have you seen him, him, whom my soul

mp

mp

mp

mp

mp

573

M-S. loves? I ad

Choir Ah_ Ah_

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

582

Tpt. *f*

Hn. *f*

Tamb.

Hp.

M-S.
 jure you, o daugh-ters of Je - ru - sa-lem by the ga-zelles, by the hinds of the

Choir
 by the ga-zelles, by the hinds of the
 by the ga-zelles, by the hinds of the

Vln. I

Vln. II

Vla.

Vc.

Db.

590

Tpt.

Hn.

Hp.

M-S.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

field that you stir not up nor a - wa - ken love un - til it please.

field Ah stir not up nor a - wa - ken love un - til it please.

field Ah stir not up nor a - wa - ken love un - til it please.

598

Tpt.

Hn.

Hp.

M-S.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 598 through 601. The score is for a full orchestra and choir. The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4 at the beginning of measure 600. The instruments and their parts are: Trumpets (Tpt.) and Horns (Hn.) play a melodic line with some rests. The Harp (Hp.) provides a complex accompaniment with arpeggiated chords and moving lines. The Mellophone (M-S.) and Choir have a simple melodic line with a long note in measure 598 and rests thereafter. The Violins (Vln. I and II) play a steady accompaniment. The Viola (Vla.) has a melodic line with some rests. The Violoncello (Vc.) and Double Bass (Db.) provide a bass line with some rests.

604

Picc. *tr* *accel.*

Fl. *tr*

Eng. Hn.

B. Cl.

Bsn.

Tpt. *tr* *p*

Hn.

Tamb. *p*

Hp.

Vln. I *tr* *accel.*

Vln. II *tr*

Vla.

Vc.

Db.

609

$\text{♩} = 112$

Bsn.

f

Tpt.

f open

Hn.

f open

Tamb.

f tr

Hp.

f

T.

Oh my dove in the clefts of the crag in the hid-den

$\text{♩} = 112$

Vln. I

f pizz.

Vln. II

f pizz.

Vla.

f pizz.

Vc.

f pizz.

Db.

f pizz.

614

Oboe I, II

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tamb.

T.

co-vets of the cliff. _____

Let me see your form, _____

Vln. I

Vln. II

Vla.

Vc.

619

Ob.

Cl.

Bsn.

Tpt.

Hn.

W.B.

Hp.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

open

3

3

8

make me to hear your voice...

pizz. arco pizz.

arco gliss. gliss. pizz.

arco gliss. pizz.

624

Fl.

Ob.

Cl. unis.

Bsn.

Tpt.

Hn.

T. for sweet is your voice

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

Db. arco

629

Picc. (8)

Fl.

Ob. solo

Eng. Hn. English Horn

Cl.

Tpt.

T. and your form is come - - - ly.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 629 to 632. The score is for a full orchestra and a solo voice. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Trumpet (Tpt.), Tenor (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in a key with two flats (B-flat major or D minor) and features a complex time signature change from 5/4 to 4/4 to 3/4. The Tenor part has lyrics: "and your form is come - - - ly." The Oboe part has a "solo" marking. The Piccolo part has a "(8)" marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

634

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Tpt.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

8va

unis.

pizz.

pizz.

639

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Tpt.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

sva

643

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Tpt.

Hn.

Tamb.

Glock.

Hp.

T.

Catch us fo - xes, li - ttle

Vln. I

Vln. II

Vla.

Vc.

Db.

646 accel.

Picc.

so - lo

T. fo - xes that are de - stroy - ing the vine - yards, for our vine-yards are in full

(8) (tr) accel.

Vln. I

649 **Presto**

Picc.
 Fl.
 Ob. *unis.*
 Eng. Hn.
 Cl.
 B. Cl.
 Bsn.
 Tpt. *unis.*
 Tamb.
 M-S.
 T. *bloom.*
Presto
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db. *arco*

f li - ttle fox - es
f li - ttle fox - es

