

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
ROSE OF SHARON

A DRAMATIC ORATORIO FOUNDED ON THE  
SONG OF SOLOMON

THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

OP. 30.

THE VOCAL SCORE WITH  
PIANOFORTE ACCOMPANIMENT ARRANGED FROM THE ORCHESTRAL SCORE BY  
O. B. BROWN.

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Written for, and produced for the first time on the 16<sup>th</sup> day of  
October 1884, at the Norwich Musical Festival England,  
under the direction of the Composer.

Soloists: The Sulamite . . . . Miss Nevada.  
First Woman, . . . . Madame Patry.  
The Beloved, . . . . Mr. E. Lloyd.  
Solomon, . . . . Mr. Santley.  
An Elder, . . . . Mr. Thorndike.

—  —

TO  
HER IMPERIAL AND ROYAL HIGHNESS  
The Crown Princess of Germany

THIS WORK

IS, WITH HER IMPERIAL AND ROYAL HIGHNESS'S PERMISSION,

DEDICATED BY

HER IMPERIAL AND ROYAL HIGHNESS'S

MOST DEVOTED HUMBLE SERVANT,

A. C. MACKENZIE.

## NOTE.

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IN adopting for the purposes of this Oratorio a reading of the "Song of Songs" upon which Ewald and Rénan substantially agree, the Compiler of the Libretto favoured no controversial opinion. He simply saw in the ingenious commentaries of the learned Hebraists suggestions for a story of unconquerable love, capable of expression in the language of the Bible.

For the arrangement of incident the Compiler is alone responsible. In some respects it departs widely from the original Poem; which opens, for example, in Jerusalem, and gives only in narrative the events that occupy Part I. of the Oratorio.

In taking a story from a canonical Book of Holy Scripture, the Compiler could not ignore its spiritual significance. He has, therefore, introduced a Prologue suggesting the parabolic character of the drama, and an Epilogue which points its moral.

# THE ROSE OF SHARON

## A DRAMATIC ORATORIO.

### CHARACTERS REPRESENTED.

THE SULAMITE ... ..	Soprano.	SOLOMON ... ..	Baritone.
A WOMAN ... ..	Contralto.	AN ELDER ... ..	Bass.
THE BELOVED ... ..	Tenor.	AN OFFICER OF THE COURT ... ..	Bass.

*Princes and Nobles, Villagers, The Elders, Soldiers, &c.*

### PROLOGUE.

*Contralto Solo.*

We will open our mouth in a parable ;  
 We will utter dark sayings of old,  
 Which we have heard and known ;  
 Which our fathers have told us.  
 We will not hide them from our children,  
 That the generation to come may know them,  
 Who shall declare them to their children.

This is a great mystery, but we speak concerning Christ and His Church.

### PART I.—SEPARATION.

SCENE I.—*In the village of Sulam. Early morning. The villagers come out of their houses to labour.*

*The Villagers.*

Come, let us go forth into the field ;  
 Let us get up early to the vineyard ;  
 Let us see if the vine flourish ;  
 Whether the tender grape appear, and the  
 pomegranates bud forth.

Awake, O North wind, and come, thou South,  
 Blow upon these gardens that the spices thereof  
 may flow out.

*The Beloved.*

*[Beneath the lattice of the Sulamite.]*

Rise up, 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 young shoots of the fig-tree are beginning  
 to redden,

And sweet are the blossoming vines ;  
 Rise up, rise up, my love,  
 My fair one, and come away.

*The Sulamite.*

*[In her chamber.]*

'Tis the voice of my Beloved ! behold he  
 cometh  
 Bounding over the mountains ; leaping over  
 the hills ;  
 My Beloved is mine, and I am his.

*The Beloved.*

O my dove, that art in the secret chamber,  
 Let me see thy face, let me hear thy voice,  
 For sweet is thy voice, and thy face is comely.

*The Sulamite.*

*[Sings part of a vineyard song.]*

" We will take the foxes,  
 The little foxes that ravage the vines,  
 For our vines have tender grapes."

*The Beloved.*

'Tis the voice of my dove, my bride ! Behold  
 she cometh  
 Like a young fawn on the hills of Lebanon ;  
 Sweet as the rose of Sharon, and the lily of the  
 valley.

*[The Sulamite, who has joined her Beloved.]*

*The Sulamite and the Beloved.*

{ Come, Beloved, into the garden of nuts,  
 { Come, my Bride, into the garden of nuts,  
 To see the fruits of the valley,  
 To see whether the vines flourish and the  
 pomegranates have bloomed.

*The Villagers.*

Let us go forth into the field ;  
 Let us get up early to the vineyard ;  
 Let us see if the vine flourish ;  
 Whether the tender grape appear, and the  
 pomegranates bud forth.

## INTERMEZZO.

*Spring Morning on Lebanon.*SCENE II.—*In the Vineyards.**A Woman.*

Who is this coming up from the valley like a  
 pillar of smoke ?  
 Giving forth the fragrance of myrrh and all the  
 spicy odours of the merchant.

*The Villagers.*

Lo, the chariots of Israel and the horsemen  
 thereof !  
 Behold Solomon's chariot !  
 Fifty mighty men are about it of the valiant of  
 Israel,  
 Each with a sword in his hand.

*A Woman.*

A state-chariot King Solomon wrought for  
 himself of the wood of Lebanon ;  
 With pillars of silver, and golden the couch,  
 and cushioned with purple,  
 The midst thereof being paved with love for  
 the daughters of Jerusalem.

*All.*

[*As the cavalcade approaches.*

God save the King !

May the King live for ever.

[*The procession halts as the Sulamite is  
 observed in the crowd.*

*Princes and Nobles.*

[*Looking at the Sulamite.*

Who is she that looketh forth as the morning ?  
 Clear as the moon ; fair as the sun ;  
 Fearful as an army in battle.

*Solomon.*

[*To the Sulamite.*

Thou art lovely, O my friend, as Thirza ;  
 Fair as Jerusalem ; fearful as an army in  
 battle.  
 Turn away thine eyes, for they make me to fear.

Behold, thou art fair, O my friend ;  
 Behold, thou art fair, and thine eyes, as doves',  
 gleam from the midst of thy locks.  
 Thou art all fair ;  
 No spot is in thee !

*Princes and Nobles.*

Beautiful is she as a gazelle upon the moun-  
 tains !  
 She should be clothed in purple,  
 And dwell in the palace of the King.

*The Beloved.*

[*To the Sulamite.*

Away with me from Lebanon, my bride ;  
 Out of the caves of the lion ;  
 From the haunt of the leopard.

*The Sulamite.*

Draw me after thee ; O let us fly !  
 [*They hasten away.*

*Princes and Nobles.*

Return, return, O Sulamite ; return, return,  
 That the King may behold thee.

*The People.*

What do ye see in the Sulamite ?

*Princes and Nobles.*

What equals the dance of Mahanaim ?  
 She is beautiful exceedingly.

[*The Sulamite is brought back by an Elder of  
 the village. The Beloved follows her.*

*Solomon.*

[*To the Sulamite.*

Unto my charger in Pharaoh's stud  
 I would compare thee, O my friend.  
 Fair are thy cheeks with golden rings,  
 Thy neck with strings of coral.  
 Lo ! golden rings will we make for thee,  
 Studded with many a silver bell.

*The Sulamite.*

My Beloved is to me a nosegay of myrrh,  
 That close to my bosom rests.  
 A cluster of alhenna to me is my Beloved  
 In the vineyards of Engedi.

*The Elder and Villagers.*

Hearken, O daughter, and consider, and incline  
 thine ear.  
 Forget also thine own people and thy father's  
 house.  
 So shall the King greatly desire thy beauty ;  
 For he is thy Lord, and worship thou him.

*The Beloved.*

Away with me from Lebanon, my spouse ;  
Out of the caves of the lion.

*The Sulamite.*

[*Clinging to her lover.*]  
My Beloved is mine and I am his.

*Princes and Nobles.*

What do ye? Will ye rebel against the King?  
Where the word of a King is there is power.

[*At a sign from Solomon, guards place the Sulamite on a chariot. The cavalcade moves on.*]

*The Villagers.*

God save the King!  
May the King live for ever!

## PART II.—TEMPTATION.

SCENE I.—*In Solomon's Palace. The Sulamite alone.*

*The Sulamite.*

Lover and friend are put far from me,  
And mine acquaintance into darkness.

Yet, the Lord is my Shepherd,  
I shall not want.

He will make me to lie down in green pastures ;  
He will lead me beside the still waters.

Yea, though I walk through the valley of the  
shadow of death,

I will fear no evil ;  
For Thou art with me,  
Thy rod and Thy staff they comfort me.

[*Some women of the Court enter.*]

*The Women.*

Hail! thou that art highly favoured!  
Happy art thou among women.

[*They look upon the Sulamite curiously.*]

*The Sulamite.*

Dark am I, but comely, O daughters of  
Jerusalem.

Look not upon me because I am dusky,  
For the sun has scorched me at noon ;  
I was made a keeper of vineyards—

Mine own vineyard have I not kept.

[*With fervour.*]

Tell me, O thou whom my soul loveth,  
Where thou retest with thy flocks at noon,  
That I be not as one who wanders forgotten.

I charge you, O ye daughters of Jerusalem,  
That ye stir not,  
Nor awake my love till he please.

*The Women.*

What is thy Beloved more than another, O  
fairest of women?

What is thy Beloved more than another  
That thou dost so charge us?

*The Sulamite.*

My Beloved is chief among ten thousand,  
His head is of pure gold ;  
His locks are like the tendrils of the vine ;  
His eyes are as doves' in the bed of the river ;  
His countenance is as Lebanon.  
Excellent as the cedars.  
Yea, he is altogether lovely.  
This is my Beloved, and my friend,  
O daughters of Jerusalem.

*The Women.*

Art thou so simple, O fairest of women?  
Then go and follow the track of the flocks,  
And pasture thy goats by the huts of the  
shepherds.

*First Woman.*

Nay, blessed is she whom our lord delighteth  
to honour!

Kings' daughters shall be among thine honour-  
able women,

Thy clothing shall be of wrought gold.

Thou shalt be brought unto the King in  
raiment of needlework,

With gladness and rejoicing shalt thou be  
brought,

And enter into the King's palace.

*The Sulamite.*

My Beloved pastures his flocks among the lilies.  
My Beloved is mine and I am his.

[*An Officer of the Court enters.*]

*The Officer.*

Go forth, O daughters of Sion, and behold  
King Solomon,

Crowned with the crown he weareth,

On the day of his gladness of heart ;

For lo! the Ark of the Covenant

Goeth up to the temple which he hath built.

*The Women.*

This is the day which the Lord hath made ;  
We will rejoice and be glad in it.

SCENE II.—*The Procession of the Ark. An open place before the Palace, filled with citizens of Jerusalem. The Sulamite and the women look down from the lattice.*

*The People.*

Make a joyful noise unto the Lord, all ye  
lands,

Serve the Lord with gladness,

Come before His presence with a song,

Enter into His gates with thanksgiving,

And into His courts with praise.

For the Lord is good,

His mercy is everlasting.

[*The procession of the Ark approaches.*]

## MARCH.

[*The maidens of Jerusalem pass, with timbrels and solemn dances.*]

*The Maidens.*

We will praise His name in the dance,  
We will sing praises unto Him with the timbrel  
and harp ;

Let Mount Zion rejoice ;  
Let the daughters of Judah be glad.

[*Elders of Jerusalem pass.*]

*The Elders.*

Beautiful for situation,  
The joy of the whole earth is Mount Zion,  
On the sides of the North, the city of the great  
King.

Out of Zion, the perfection of beauty,  
God hath shined.

[*Shepherds and Vinedressers pass.*]

*The Shepherds and Vinedressers.*

Give ear, O Shepherd of Israel,  
Thou that dwellest between the cherubim.  
Thou hast brought a vine out of Egypt,  
Thou hast cast out the heathen and planted it ;  
The hills are covered with the shadow of it,  
And the boughs thereof are like goodly cedars.

[*Soldiers pass.*]

*The Soldiers.*

Give unto the Lord, O ye mighty, glory and  
strength ;

He maketh wars to cease unto the ends of the  
earth ;

He breaketh the bow,  
And cutteth the spear in sunder ;  
He burneth the chariot in the fire.

[*Priests bearing the sacred vessels pass.*]

*The Priests.*

I will wash my hands in innocency,  
So will I compass Thine altar, O Lord ;  
Lord, I have loved the habitation of Thy house,  
And the place where Thine honour dwelleth.

[*The Ark of the Covenant passes, borne by Levites.*]

*The People.*

Arise, O Lord, into Thy rest,  
Thou and the ark of Thy strength.  
Tremble before Him, O ye nations,  
For the Lord our God is God of gods and  
Lord of lords,

A great God, a mighty and a terrible.

[*Solomon with his Princes and Nobles pass.*]

*All.*

God save the King !

May the King live for ever !

Gird thy sword upon thy thigh, O most mighty,  
And in thy majesty ride prosperously.

God save the King !

May the King live for ever !

[*The procession passes from view.*]

*First Woman.*

Thus shall it be done unto her whom the King  
delighteth to honour.

*The Sulamite.*

My Beloved pastures his flocks among the  
lilies ;

Lo ! Solomon in all his glory is not arrayed  
like one of these.

*The Women.*

Art thou so simple, O fairest of women ?

*The Sulamite.*

My Beloved is mine, and I am his.

[*They retire into the Palace.*]

END OF PART II.

## PART III.—VICTORY.

Noon in the palace. *The Sulamite sleeps, watched  
by her women.*

## ORCHESTRAL INTRODUCTION—

“ SLEEP.”

## THE SULAMITE'S DREAM.

*The Beloved.*

[*Without the chamber.*]

Open to me, my sister, my bride !  
My dove, my undefiled !

*The Sulamite.*

'Tis the voice of my Beloved !  
I have put off my garments ;  
How shall I clothe me again ?

*The Beloved.*

My head is filled with dew,  
And my locks with the drops of night :  
Open to me, my sister, my bride.

*The Sulamite.*

O Beloved, my heart within me is moved.

[*She clothes herself and opens the door.*]

My Beloved is gone ! My soul fainteth within  
me.

Whither hast thou withdrawn thyself ?

Rise will I now and go about the city,  
Seeking him whom my soul loveth.

[*She descends into the streets.*]

Beloved, whither art thou gone ?  
Answer me ; let me hear thy voice.

Lo, the night is silent around me.

[*Watchmen appear. To the Watchmen.*]

Saw ye him whom my soul loveth ?



*The Watchmen.*

Get thee one way or other, either on the right  
hand or on the left,  
Whithersoever thy face is set.

*The Sulamite.*

Oh! saw ye him whom my soul loveth?

*The Watchmen.*

Smite her! wound her! take away her veil!  
Hence, thou daughter of Belial! Hence!

[*The Sulamite starts from sleep.*]

*The Sulamite.*

[*To the Women.*]

I charge ye, O daughters of Jerusalem,  
If ye find my love,  
That ye tell him that I am sick of love.

*The First Woman.*

[*As Solomon approaches.*]

Lo! the King greatly desireth thy beauty,  
Happy shalt thou be, and it shall be well with  
thee;  
Thou shalt see the good of Jerusalem all the  
days of thy life;  
Yea, thou shalt see thy children's children  
and peace upon Israel.

*Solomon.*

Ere the day cool and the shadows flee away  
I will get me to my mountain of myrrh,  
And hill of sweet frankincense.

Three score the queens,  
Four score the concubines,  
And virgins without number;  
Yet one is my dove, mine undefiled.  
The only one of her mother, and dear to her  
who bore her.  
The daughters saw her, and blessed her;  
The queens and the concubines, and they  
praised her.  
How fair and how pleasant art thou, O love,  
for delights.

*The Sulamite.*

Lo! a vineyard hath Solomon at Baal-hamon,  
He let out the vineyard unto keepers.  
Every one for the fruit thereof was to bring  
him a thousand pieces of silver,  
But my vineyard—mine is before me,  
Thou, O Solomon, must have a thousand;  
And those that keep the fruit thereof, two  
hundred.

My Beloved is mine, and I am his,  
And unto me his desire.

*Solomon.*

How fair and how pleasant art thou, O love,  
for delights.

*The Sulamite.*

My love is strong as death,  
And unconquerable as the grave.

*Solomon and the Women.*

Art thou so simple, O thou fairest of women?  
Then go and follow the track of the flocks,  
And pasture thy goats by the huts of the  
shepherds.

## PART IV.—REUNION.

*In the Vineyards of Sulam.**The Villagers.*

The fields of the Beloved languish,  
And the vine of the Sulamite droopeth,  
Therefore will we bewail them;  
We will water them with our tears.

*A Woman.*

Gladness is taken away,  
And joy out of the plentiful field;  
In the vineyard there is no singing,  
Neither is there any shouting.  
The treaders tread out no wine,  
And the noise of the vintage hath ceased.

*The Villagers.*

The fields of the Beloved languish,  
The vine languisheth;  
All the merry-hearted do sigh;  
The mirthful tabret is silent,  
And the joy of the harp is unheard.

*An Elder.*

Thus saith the Holy One of Israel:  
The wilderness shall be a fruitful field,  
And the fruitful field as a forest.  
The work of righteousness shall be peace,  
And the end of peace quietness for ever.  
Lo, my people shall dwell in a sure habitation,  
And in quiet resting-places.

*The Villagers.*

O Lord, be gracious unto us;  
We have waited for Thee.  
Be Thou their arm every morning;  
Our salvation, also, in the time of trouble.

*A Woman.*

[*Looking down into the valley.*]

Who is this that cometh up from the valley  
Leaning on her Beloved?  
The Sulamite!

*The Villagers.*

The Sulamite! the Sulamite!  
She cometh leaning on her Beloved!

Sing, O heavens, and be joyful, O earth;  
Break forth into singing, O mountains;  
For the Lord hath comforted His people,  
And had mercy upon His afflicted.

*Men.*

We said, "The Lord hath forsaken them!  
My Lord hath forgotten them!"

*Women.*

But He said to the prisoners "Go forth,"  
To them that were in darkness "Show yourselves."

[*The Sulamite and the Beloved appear.*

Sing, O heavens, &c.

*The Sulamite, the Beloved, the Woman, and  
the Elder.*

We shall not hunger nor thirst,  
Neither shall the sun smite us;  
For He that hath mercy shall lead us,  
Even by springs of water shall He guide us.

*The Villagers.*

Sing, O heavens, and be joyful, O earth;  
Break forth into singing, O mountains.

*The Beloved.*

Rose of Sharon, that dwellest in the gardens,  
The companions hearken to thy voice;  
Cause them to hear it.

*The Sulamite.*

My Beloved is mine and I am his.  
Turn thou, my Beloved,  
And be thou like the gazelle,  
Or the fawn of the hind  
Upon the spicy mountains afar.  
As an apple-tree among the trees of the wood,  
So is my Beloved among the sons.

In thy shadow I will sit with delight,  
And thy fruit shall be sweet to my taste.  
Lead thou me among the trellised vines,  
And let thy banner over me be Love.

*The Beloved.*

In my shadow thou shalt sit with delight,  
And my fruit shall be sweet to thy taste;  
I will lead thee among the trellised vines,  
And my banner over thee is Love.

*The Sulamite.*

Set me as a seal upon thine heart,  
As a seal on thine arm.

*All.*

For the flame of Love is as fire,  
Even the fire of God.  
Many waters cannot quench it,  
Neither can floods drown it.  
Yea, Love is strong as death,  
And unconquerable as the grave.

## EPILOGUE.

CHORAL RECITATIVE.—*Men.*

Blessed is he that readeth, and they that  
hear the words of this prophecy.

These things saith the First and the Last,  
which was dead and is alive:—

## CHORUS.

To him that overcometh will I give to eat of  
the Tree of Life, which is in the midst of the  
Paradise of God.

He shall be clothed in white raiment, and I  
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Thus saith the Holy One of Israel	...	...	...	SOLO	...	<i>Bass</i>	...	204
O Lord, be gracious unto us	...	...	...	CHORUS	...	...	...	208
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To him that overcometh	...	...	...	CHORUS	...	...	...	255

# THE ROSE OF SHARON.

## PROLOGUE.

*Largo.* ♩ = 58.

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system includes dynamic markings *p*, *dim.*, and *pp*, and a *Ped.* marking. The second system features a *Ped.* marking and an asterisk. The third system includes *pp*, *p*, and *Ped.* markings, along with a triplet of eighth notes and an asterisk. The fourth system has a triplet of eighth notes. The fifth system includes *pp*, *Ped.*, and an asterisk. The score is characterized by flowing sixteenth-note passages in the right hand and sustained chords in the left hand.

Piano introduction consisting of two staves. The right hand features a melodic line with a triplet and a *dim.* marking. The left hand provides a harmonic accompaniment with a triplet.

Continuation of the piano accompaniment with two staves. The right hand has a series of chords and a melodic line. The left hand continues with a rhythmic accompaniment. Dynamics include *p*.

CONTRALTO SOLO, RECIT.

We will o - pen our mouth in a par - a -

Vocal line for Contralto Solo, Recit. with piano accompaniment. Dynamics include *p* and *pp*.

ble; We will ut - ter dark say - ings of

Continuation of the vocal and piano accompaniment. Dynamics include *pp*.

old, . . . Which we have heard and known; . . .

Continuation of the vocal and piano accompaniment. Dynamics include *pp*.

*dolce.*

Which our fa - thers . . . have told us, which our fa - thers have told

*A Molto tranquillo.*

us.

*Molto tranquillo.*

*Ped.* \* *Ped.* \* *Ped.* \*

We . . . will not hide them, . . . we . . . will not

hide them from our chil - - - dren,

*Ped.* \* *Ped.* \*

That the ge - - ne - ra - tion to come may know them,

*Ped.* \* *mf*

that the ge - ne - ra - tion to come may know

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "that the ge - ne - ra - tion to come may know". The piano accompaniment includes dynamic markings of *p* and *f*.

them, Who shall de - clare.. them,.. who shall de -

The second system continues the vocal line and piano accompaniment. The lyrics are "them, Who shall de - clare.. them,.. who shall de -". The piano accompaniment includes a dynamic marking of *p*.

- clare them to their chil - dren, to their chil dren.

*rit.* *a tempo.*

The third system continues the vocal line and piano accompaniment. The lyrics are "- clare them to their chil - dren, to their chil dren.". The piano accompaniment includes dynamic markings of *rit.*, *a tempo.*, *ff*, and *pp*, along with a *Ped.* marking and triplet figures.

The fourth system shows the piano accompaniment for the phrase "This is a great mys-te-ry,". It features a complex texture with many chords and moving lines in both hands.

This is a great mys-te-ry,

*sempre pp*

The fifth system continues the piano accompaniment for the phrase "This is a great mys-te-ry,". The lyrics are "This is a great mys-te-ry,". The piano accompaniment includes a dynamic marking of *sempre pp*.



this is a great mys - te - ry,

but we speak, we speak . . . con - cern - ing

*Più mosso.*
  
 Christ, Christ and His Church, . . . we speak con -

*Più mosso.* ♩ = 69.

- - cern - ing Christ and His Church.

# PART I.—SEPARATION.

## SCENE I.—IN THE VILLAGE OF SULAM.

Early Morning.—The villagers come out of their houses to labour.

CHORUS.—“COME, LET US GO FORTH.”

*Andante.*  $\text{♩} = 60.$

*p*

*mf*

*p*

*ff*

*L'istesso tempo.*

A SOPRANO.

ALTO.

TENOR.

BASS.

*pp*  
Come,

Come, let us go forth in - to the field,

*L'istesso tempo.*  $\text{♩} = 60.$

*p* *pp*

let us go forth in - to the field,

*pp* Come, let us go forth in - to the

*Andantino pastorale.*

*pp* Come, let us go forth in - to the field: . .

field,

*Andantino pastorale. ♩ = 92.*

*p dolce.* Come, . . come, let us . . go forth . . in - to the

*p dolce.* Come, let us go forth, go . . forth . .

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

*p dolce.*  
Come, . . .  
*p* Come, let us go  
vine - - yard, to the vine - - - yard.  
vine - - yard.  
*p* *p*  
*Ped.* \*

. . let us . . go forth . . in - to the field; . . . Let us get  
forth, go . . forth . . . in - to the field; . . .

up . . . let . . us get up . . . ear - - ly,  
 Let . . us get up, . . get up . . . ear - - ly,  
 Let . . us get up, . . get up, let us get up  
 Let us get . . up

ear - ly . . to the vine - yard; Let us see if the  
 ear - ly . . to the vine - yard; Let us  
 ear - ly to the vine - yard; Let us  
 ear - ly to the vine - yard;

*B*

*p* *Ped.* \* *Ped.* \*

vine, the vine . . . flour - ish, let us see . . if the  
 see if the vine . . . flour - ish, if the vine, the  
 see if the vine . . flour - ish, if the vine, the  
 Let us . . see if the vine, if the

*Ped.*

vine, . . . flour - ish,

vine . . . flour - ish, let us see, let us see if the . .

vine . . . flour - ish, if the vine . . .

vine . . . flour - ish, let us see if the

vine flour - ish;

flour - ish; Whe - ther the ten - der grape ap - pear, . .

vine flour - ish;

*pp*

*p*

*Ped.* \*

Whe - ther the ten - der grape ap - pear, . .

*p*

Whether the ten - der grape ap - pear, whe - ther the

grape, whe - ther the

Whether the grape, whe - ther the

Whether the grape. whe - ther the

Whether the grape, . . . the ten - der grape ap - pear, whe - ther the

ten - der grape ap - pear, and the pome -

ten - der grape ap - pear, and the pome -

ten - der grape ap - pear, and the pome -

ten - der grape ap - pear, and the pome -

gran - ates bud forth, the pome - gran - ates bud

gran - ates bud forth, bud forth, the pome - gran - ates bud

gran - ates bud . . . forth, . . . the pome -

gran - ates bud . . . forth, . . . the

*legato.*

forth, bud forth, . . . bud forth,

forth, the pome - gran - ates bud forth, whe - ther the

gran - ates bud . . . forth, whe - ther the

pome - gran - ates bud . . . forth,

whe - ther the ten - der grape ap - pear. . .

ten - der grape ap - pear. . . Come, come, let us go

ten - der grape ap - pear. . . Come, let us

who - ther the ten - der grape ap - pear. Let us go



Let us go forth in - to the field; . . . Let us get  
 forth, . . . go forth . . . in - to the field;  
 go, Let us go forth in - to the field;  
 forth, . . . go forth . . . in - to the field, . . . the field;

up . . . ear - ly, ear - ly to the vine . . .  
 Let . . . us get up . . . ear - ly to the vine . . .  
 Let . . . us get up ear - ly, ear - ly to the vine . . .  
 Let us get up . . . to the

vine - yard; Let us see, let us see . . . if the vine, . . . the vine  
 vine - yard; Let us see, if the vine  
 vine - yard; Let us see, let us see . . . if the vine, . . . the vine  
 vine - yard; Let us see if the vine

flour - ish, let . . us see . . if the vine . .

flour - ish, let . . us see . . if the vine . .

flour - ish, let . . us see . . if the vine . .

flour - ish, let us see if the vine, the vine

flour - ish. A - wake, . . O

flour - ish. A - wake, . . O

flour - ish. A - wake, . . O

flour - ish.

North wind, . . and come, . . thou

Awake, a - wake, . . O North wind,

North wind, . . and come, . . thou

Awake, a - wake, . . O North wind,

South, Blow . . up - on . . these  
 and come, . . thou South, . . Blow up -  
 South, . . and blow . . up - on . . these  
 and come, . . thou South, . .

gar - dens, that the spi - ces there - of . . may flow  
 - on . . these gar - dens, that the . . spi - ces there -  
 gar - dens, these gar - dens, that the spi - ces there  
 Blow up - on these gar - dens, that the spi - ces there

out. A-wake, O . .  
 - of may flow . . out. A-wake, O  
 - of may flow . . out. A-wake, O . .  
 - of may flow out. . . A-wake, O . .

North wind, and come, thou South, a - wake, and

North wind, and come, thou South, a - wake, and

North wind, and come, thou South, a - wake, and

North wind, and come, thou South, a - wake, and

*p* *pp*

come, thou South . . . Blow . . . up

come, thou South, . . . Blow up

come, thou South, . . . Blow . . . up

come, thou South, . . . Blow,

*f* *p* *f* *p* *f* *p* *f* *p*

*ff* *p*

- on . . . these gar - dens, blow up - on . . . these gar - dens,

- on . . . these gar - dens, blow up - on . . . these gar - dens,

- on these gar - dens, blow up - on . . . these gar - dens,

blow up - on these gar - dens, these gar - dens,

that the spi - ces there-of may flow out . . . . .

- dens, that the spi - ces there-of may flow out . . . . .

that the . . spi - ces there-of may flow out . . . . .

that . . the . . spi - ces there-of may flow out . . . . .

*dim.* *Larghetto soave.*

*pp* *dim.*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

TENOR SOLO. THE BELOVED (*beneath the lattice of the Sulamite*).

Rise up, . . . rise up, my love,

*Larghetto soave.* ♩ = 58.

*p* *mf*

*arpeggiando.*

rise up, . . . rise up, my love, . .

*p a tempo.* *mf*

*mf* *rit.* *a tempo.*

My fair one, and come a - way, . . .

*p* *mf* *rit.* *a tempo.*

*D* *p*

For, lo! the win-ter is past; . . . The rain is o - ver, is o - ver and

*p* *pp*

gone; . . . The flow - ers ap - pear on the

*p*

*cres.* *mf*

earth, . . . The time of the sing - ing of birds is come, . . .

*cres.* *tr*

. . . And the voice, . . . and the voice . . . of the tur - tle is heard in our

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

land. The young shoots of the

*p*

*p tanto legato...*

Ped. \* Ped. \* Ped. \*

fig - tree are be - gin - ning to red - den,

And sweet . . . are the blos - som - ing vines, . . . and

Ped. \*

sweet are the blos - som - ing vines. For, lo! . . . the

*mf* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

win - ter is past; . . . . The rain is o - ver, is o - ver and

*pp*  
*Ped.* \*

gone; The flowers ap - pear on the earth, The time of the

*stringendo* . . . . *sempre.*  
*p stringendo.* . . . . *sempre.*

sing - ing of birds is come, . . . . And the voice . . . of the

*Tempo lmo.*  
*Tempo lmo.* *p*

tur - tle is heard in our land. . . . For, lo! . . . . the

*p*

win - ter is past, is past. . . . Rise

*ad lib.* *p*



up, . . . rise up, my love, . . . rise

*ad lib.* *p*

up, . . . rise up, my love, . . . My

*p*

fair one, and come a - way. . . 'Tis the voice of my Be -

*F Più animato.* *pp* *Ped.*

SOPRANO. THE SULAMITE (in her chamber).  
*Più animato.* ♩ = 69.

- lov - - ed! be - hold he com - eth Bound - ing o - ver the moun - -

- tains; leap - ing o - ver the hills; My Be - lov - ed is . . . mine,

*mf* *p*

*mf* and I am . . his, my Be - lov - ed . . . is mine, and I . . am

*cres.* *f*

**THE BELOVED.**  
*Poco più animato.*

his. my dove, O my dove, that art in the se-cret

*p* *Poco più animato.*

cham - ber, Let me see thy face, . . . let me, let me

hear . . thy voice, . . O my dove,

*mf*

*p*

For sweet is thy voice, and thy face . . is . . come - ly,

*stringendo.* *Ped.*

*cres.* *stringendo.* *cres.*

\* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

let me hear thy voice.

*f* *mf*

*Ped.* *\* Ped.*  
 THE SULAMITE. (Sings part of a vineyard song.)

*Andante.*

*Andante.* ♩. = 60.

*p* *arpeggiando.*

"We . . will take the fox - es, The lit - tle . .

fox - es that rav - age the vines, . . . For our vines have

THE BELOVED.  
*Animato.* *pp*

*G*

ten - der grapes, . . . our vines have tender grapes.

*Animato.* 'Tis . . the voice, 'tis . . the

voice of my dove, . . my bride, . . 'tis the voice of my

*cres.*

*sempre più animato.*

dove, my bride! . . . Be hold . . . she

*mf*

*mf* *sempre più animato.* *p* *mf*

com - eth Like a young fawn on the hills . . . of

Le - ba - non ; Sweet . . . as the

*mf*

rose . . . of . . . Sha - ron, and the li - ly of the

val - ley, 'Tis the voice of my

*mf*

*Allegro.*

dove, . . . my bride!

*f*

*Allegro.* ♩ = 104.

THE SULAMITE (*who has joined her Beloved*).

*mf* Come, . . . Be - lov - ed . . .

*f* *mf* Come, . . . my Bride, . . . come in - to the

*p*

*p* in - to the gar - - den, the gar - - den of

gar - den of nuts, . . . the gar - - den of

*p*

*f* nuts, . . . To see . . . the fruits . . . of the

nuts, . . . To see . . . the fruits . . . of the

*ff*

val - ley, to see . . . the fruits . . . of the val - ley.

val - ley, to see . . . the fruits . . . of the val - ley.

*p* *3* *3* *p*

To see, to see whe - ther the vines flou - rish,

To see, to see whe - ther the vines . . . flou - rish,

*p*

to see, to see whe - ther the vines

to see, to see whe - ther the vines . . .

flou - rish and the pome - gran - ates, the pome - granates have

flou - rish and the

*p*

bloomed, and the pome - - gra - nates have  
 pome - gra - nates, the pome - gra - nates have bloomed, To

*p* *legato.*

bloomed, . . whe - - ther the vines, . . . the vines flou - rish, . . .  
 see . . whe - ther the vines, . . . the vines, . . . the vines

*p*

. . . and the pome - - gra - nates have bloomed, . . .  
 flou - rish, and the pome - - gra - nates have bloomed, . . .

*f*

. . . and the pome - - gra - - - - nates have bloomed, have  
 . . . and the pome - - gra - - - - nates have bloomed, have

*mf*

bloom - ed. Come, Be - lov - - ed, . . . come, Be - -  
 bloom - ed. Come, my Bride, . . .  
*p* *cres. sempre.*  
 - lov - ed, . . . in - to the gar - den of nuts, . . . To  
 come, my Bride, . . . in - to the gar - den of nuts, . . . To  
*a tempo.*  
 see the fruits . . . of the val - - ley, . . .  
 see the fruits . . . of the val - - ley. . .  
 . . . Come, . . . Be - lov - - ed, in - - to the  
 . . . Come, . . . my Bride, my Bride . . . in - - to the  
*a tempo.*  
 3 3 3 3 3 3 3 3



gar - den . . . of . . nuts.

gar - den . . . of . . nuts. To see, to . .

to see, to see whe - ther the vines flou - rish,

see whe - ther the vines flou - rish,

*Peel.* \*

to see, to see whe - ther the vines

to see, to see whe - ther the

*pp*

flou - rish. Come, Be - lov -

vines flou - - - rish. My Bride,

*Come prima. Andante pastorale.* ♩ = 88.

*f*

CHORUS. SOPRANO.

CHORUS. ALTO.

CHORUS. TENOR.

CHORUS. BASS.

ed. . . . . Let us go  
 come. . . . .  
 Let us go forth . . . in - to the field, . . . .

*pp*  
*Ped.*

forth . . . in - to the field, . . . .  
 Let us go forth . . . . in - to the

*\* Ped. \**

let us go forth, . . . . let us go  
 field. . . . . Let us go  
 Let us go forth, . . . .

*pp*  
*Ped.*

Musical score for "The Rose of Sharon" (Novello, Ewer and Co.'s Octavo Edition). The score is arranged for voice and piano. It consists of three systems of music. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "forth, forth, Let us go forth . . . in - to the let us go forth,". The second system continues the vocal parts and piano accompaniment with lyrics: "Let us go forth, Let us go forth, field, Let us go forth in - to the". The third system concludes the piece with lyrics: "in - to the field, in - to the field, . . . Come, let us go . . . in - to the field, . . . Come, let us go . . . field, . . . Come, come, let us go . . .". The piano part features a prominent melody in the right hand and a supporting bass line in the left hand, with dynamic markings such as *p* (piano) and *f* (forte).

I

let us . . . go forth . . . in - to the field ; . . .  
 forth, . . . go forth . . . in - to the  
 forth, let us go forth . . . in - - to the  
 forth, . . . go forth . . . in - to the field, . . . the

I

Let . . us get up . . . ear - ly,  
 field ; Let . . us get up ear -  
 field ; Let . . us get up ear - ly,  
 field ; Let . . us get

ear - - - ly to the vine - - - yard ; Let us . .  
 - ly to the vine - - - yard ; Let us  
 ear - - - ly to the vine - - - yard ; Let us  
 up . . . to the vine - yard ; Let us

*p*

see, let us see . . . if the vine, . . . the vine . . .

see, if the vine

see, let us see . . . if the vine, . . . the vine . . .

see. if the vine

*p*

*mf*

flou - rish, let . . . us see . . . if the

flou - rish, let . . . us see if the

flou - rish, let . . . us see . . . if the

flou - rish. let us see if the

*mf*

*p*

vine . . . flou - rish, let us see if the

vine . . . flou - rish, let . . .

vine . . . flou - rish, let us see . . . if the

vine . . . flou - rish,

*p*

*Ped.* \*

The musical score is arranged in three systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "vine flou - rish; Whe - ther the us see; Whe - ther the vine flou - rish; Whe - ther the let us see; ten - der grape ap - pear, ten - der grape ap - pear, ten - der grape ap - pear, Whe - ther the ten - der grape ap - pear, and the pome gran pear, and the pome gran and the pome gran". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and pedaling instructions (*Ped.*).

ates, and the pome  
 ates, and the pome  
 ates, and the pome  
 gran - ates, and the pome

*pp*

*p* *pp*

gran - ates bud forth... Let us go, let us go forth . .  
 gran - ates bud forth... Come, let us go . . .  
 gran - ates bud forth... Come, let us go . . . forth  
 gran - ates bud forth... Come, let us go . . . forth

*p* *p* *p* *p*

in - to the field.  
 forth in - to the field.  
 in - to the field.  
 in - to the field.

*pp* *pp*

INTERMEZZO.  
SPRING MORNING ON LEBANON.

*Adagio tranquillo.* ♩ = 54.

The musical score is written for piano in 4/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking *Adagio tranquillo.* and the tempo indicator ♩ = 54. The first system also features a piano (*p*) dynamic marking and the instruction *una corda.* The score is characterized by flowing, melodic lines in the right hand and harmonic accompaniment in the left hand. The key signature is one sharp (F#), and the piece concludes with a final cadence in the key of D major.



The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It includes dynamic markings such as *p* (piano) and *8va* (octave up) in the bass line. The treble clef part has some slurs and accents.

The third system shows a change in dynamics with *f* (forte) and *dim.* (diminuendo) markings. The bass line features a prominent rhythmic pattern with slurs.

The fourth system includes triplets and dynamic markings like *p*, *mf*, and *d* (diminuendo). Pedal points are indicated with *Ped.* and asterisks.

The fifth system features a triplet in the bass line and a section labeled *L.H.* (Left Hand) with a triplet. It ends with a double bar line and a repeat sign.

The sixth system is characterized by a dense texture of sixteenth notes in the treble clef. It includes multiple *Ped.* markings and asterisks throughout the system.

The image displays a piano score for the piece "The Rose of Sharon." It consists of eight systems of music, each with a treble and bass clef staff. The score is written in 4/4 time and features a variety of musical notations including slurs, ties, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *p* (piano). The piece includes several triplet markings (indicated by a '3' over a group of notes) and a section marked with a '6' over the staff, likely indicating a six-measure rest or a specific rhythmic pattern. The notation is clear and professional, typical of a published edition.

SCENE II.—IN THE VINEYARDS.

SOLO AND CHORUS.—"WHO IS THIS COMING UP FROM THE VALLEY."

*Moderato maestoso.* ♩ = 69.

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Moderato maestoso' with a quarter note equal to 69 beats per minute. The dynamics range from *pp* (pianissimo) to *p* (piano). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes trills and triplets. The right hand often plays chords and moving lines, while the left hand provides a steady accompaniment with eighth notes and rests.

The first system of music (measures 1-4) features a treble clef with a key signature of two flats and a 4/4 time signature. The right hand contains a melodic line with a triplet of eighth notes in measure 1 and a triplet of sixteenth notes in measure 2. The left hand provides a bass line with a triplet of eighth notes in measure 1 and a triplet of sixteenth notes in measure 2.

The second system (measures 5-8) continues the melodic and bass lines. The right hand has a melodic phrase with a slur over measures 5 and 6. The left hand has a bass line with a slur over measures 5 and 6.

The third system (measures 9-12) includes dynamic markings. Measure 9 is marked *dim.* (diminuendo). Measure 10 is marked *p* (piano). Measure 11 is marked *ben marcato.* (ben marcato). A key signature change to one flat (F major) is indicated by a 'K' above the staff in measure 11. Measure 12 is marked *p* (piano).

The fourth system (measures 13-16) features dynamic markings. Measure 13 is marked *pp* (pianissimo). Measure 14 is marked *p* (piano). Measure 15 is marked *p* (piano). Measure 16 is marked *p* (piano).

The fifth system (measures 17-20) features dynamic markings. Measure 17 is marked *pp* (pianissimo). Measure 18 is marked *p* (piano). Measure 19 is marked *p* (piano). Measure 20 is marked *cres.* (crescendo).

The sixth system (measures 21-24) features dynamic markings. Measure 21 is marked *mf* (mezzo-forte). Measure 22 is marked *mf* (mezzo-forte). Measure 23 is marked *mf* (mezzo-forte). Measure 24 is marked *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.

*come prima.*

SOLO. A WOMAN. CONTRALTO.

Who is this . . . com-ing up from the val-ley like a pil-lar of

smoke? . . . Giv-ing forth the

frag-rance of myrrh and all the spi-cy o-dours of the mer-chant.

CHORUS. THE VILLAGERS.

SOPRANO. *mf* Lo, the cha-riots of

ALTO. *mf* Lo, the cha-riots of

TENOR. *mf* Lo, the cha-riots of

BASS. *mf* Lo, the cha-riots of

*p fz fz mf fz fz fz*

Is - ra - el and the horse - men there - of ! Be - hold Sol - o - mon's

Is - ra - el and the horse - men there - of ! Be - hold Sol - o - mon's

Is - ra - el and the horse - men there - of ! Be - hold Sol - o - mon's

Is - ra - el and the horse - men there - of ! Be - hold Sol - o - mon's

cha - riot !

cha - riot !

cha - riot !

cha - riot !

Fif - ty migh - ty men . . . are a - bout . . .

Fif - ty migh - ty men . . . are a - bout . . .

Fif - ty migh - ty men . . . are a - bout

ty men . . . are a - bout it of the va - liant, of the va - liant of

it of the va - liant of Is - ra - el, of the va - liant, of the va - liant of

Fif-ty might-ty men . . are a - bout it, Each with a sword  
 it of the va-liant of Is - ra-el, Each with a  
 Is - ra - el, of the va-liant of Is - ra - el,  
 Is - ra - el, of the va-liant of Is - ra - el,

*A WOMAN. declarando.*

A state - -

in his hand, each with a sword in his hand.  
 sword in his hand, with a sword . . in his hand.  
 Each . . with a sword, with a sword in his hand.  
 Each . . with a sword in his hand.

- cha - ri - ot King Sol - o - mon wrought for him - self of the wood of

Le - ba - non ; With pil - lars of sil - ver, and gold - en the

couch, and cush - ion - ed with pur - ple, The midst there-of be - ing

pav - ed with love for the daugh - ters of Je - ru - sa - lem.

*M = come prima.*

*p*

*staccato.*

*tr*

*p*



The first system of music features a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a dynamic marking of *mf*. The bass clef provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece, featuring a trill (tr) in the treble and a dynamic marking of *sempre crescendo.* in the bass. The bass clef accompaniment remains consistent with the first system.

The third system is marked *Largamente.* and includes a dynamic marking of *f*. It features triplets (3) in both the treble and bass clefs, indicating a slower, more expressive tempo.

The fourth system includes a dynamic marking of *cre.* and features sixteenth-note triplets (3) in the treble clef. The bass clef accompaniment continues with a steady eighth-note pattern.

The fifth system features a dynamic marking of *ff* and includes accents (>) over several notes in both the treble and bass clefs. The treble clef has a melodic line with a trill, while the bass clef has a rhythmic accompaniment.

The sixth system continues with a dynamic marking of *ff* and includes accents (>) over notes in both the treble and bass clefs. The piece concludes with a final chord in both staves.

*Molto più animato.*

As the cavalcade approaches. *f* God . . . save the King . . . save the King ; May the King live for

*Molto più animato. (ma ♩ = come prima.)*

God . . . save the King ; May the King . . . King ; May the King live for ev - - - er, may the King live for ev - er, live for ev - er, *fz* God . . . save the

*fz* God . . . save the King ; May the King, . . . the King live for . . . may the King live . . . for ev - er, may the King, the King live for ev - er, live for ev - er, may the King, the King live for King, save the King, God . . . save the King, may . . . the King

ev - er, for ev - - - er, live for  
 ev - er, for ev - - - er, live for  
 ev - er, for ev - - - er, live for  
 live for ev - - - er, God . . . save the

ev - er, for ev - - - er,  
 ev - er, for ev - er, for ev - er, God . . . save the  
 ev - er, God . . . save the King, for ev - er, for  
 King, the King, the King, live for

*ff* God . . . save the King, may the King, . . . the King live for  
*ff* King, God save the King, may the King, . . . the King live for  
*ff* ev - er, God save the King, may the King, . . . the King live for  
*ff* ev - er, God . . . save the King, may the King, . . . the King live for

ev - er. . . . .

ev - er. . . . .

ev - er. . . . .

ev - er. . . . .

*The procession halts as the Sulamite is observed in the crowd.*

*Ped.*

PRINCES AND NOBLES (looking at the Sulamite).

N  
TENOR.  
CHORUS. Who is she, . . .

BASS.  
Who is she, . . .

N  
*dim.* *p* *pp*

*pp*  
who is she that look - eth forth . . .

*pp*  
who is she that look - eth forth

*pp*

as the morn - ing? Clear as the  
 as the morning? Clear as the

*pp* 3

*pp*

Ped. \*

moon; . . . fair as the sun; . . . Fear - ful  
 moon; . . . fair as the sun; . . . Fear - ful

*p* 3 *mf*  
*p* 3 *mf*

Ped. \* Ped. \* Ped. \*

as an ar - my in bat - tle.  
 as an ar - my in bat - tle.

*cres. f* L.H.

Ped. \*

*f*

SOLOMON. BARITONE.  
(to the Sulamite).

*Andante.*

Thou art love - ly, O my friend, as Thir - za; . .

*Andante.* ♩ = 48.

Fair as Je - ru - sa - lem, fair as Je - ru - sa - lem; fear - ful, as an ar - my in

*cantabile.*

bat - tle.

Turn . . a -

- way thine eyes, . . turn, turn a - way . . thine . .

*ad lib.* *a tempo.*

eyes, . . for they make me to fear. . . Be -

*ad lib.*

*a tempo.*

*pp*

*p*

- hold, thou . . . art fair, . . . O . . . my

*p* *pp*

friend; . . . Be - hold, thou . . . art fair, . . . and thine eyes, as

*p* *pp* *Ped.* \*

doves', gleam from the midst of thy locks. . . Thou art all fair! . . .

*p poco stringendo.* *poco stringendo.* *p* *Ped.* \* *Ped.* \*

. . . thou art all fair; . . . No spot is in thee! Thou art

*f* *mf* *p*

love - ly, O my friend, as Thir - za. . . .

PRINCES AND NOBLES.  
*dolce.* TENOR.

Beau - ti - ful is she as a ga - zelle up - on the moun - tains!

*dolce.* BASS.

Beau - ti - ful is she as a ga - zelle up - on the moun - tains!

*Ped.* \* *Ped.* \* *Ped.* \*

Be - hold, thou art

She should be cloth - ed in pur - ple, And

She should be cloth - ed in pur - ple, And dwell, and

*p*

*Ped.* \* *Ped.* \*

fair, . . . O my friend,

dwell in the pa - lace of the King.

dwell in the pa - lace of the King.

*mf*

*Ped.* \*



O Più agitato.

THE BELOVED (to the Sulamite).

*mf*

A .

in the pa - lace of the King.

O Più agitato.

*pp*

*fp*

way, . . . . . a - way with me from Le - - ba -

*fp*

- non, my bride, my bride; Out . . of the caves . . . of the

*f*

*mf*

*p*

*f*

*mf*

*p*

THE SULAMITE.

Draw me

li - - on; From the haunts of the leo - pard.

*mf*

*p*

*cres. e stringendo.*

af - ter thee, . . . draw . . . me af - ter thee.

*mf* *stringendo.* *cres.*

*Ped.* \*

*ff* *Più mosso.*

O . . . let us fly! . . . *(They hasten away.)*

O . . . let us fly! . . . *Più mosso. ♩ = 69.*

*ff* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fp*

PRINCES AND NOBLES.

TENOR. *f* Re - turn, . . . re - turn, . . . O Su - lam - ite;

BASS. *f* Re - turn, . . . re - turn, . . . O Su - lam - ite;

*fz*

re - turn, re - turn, That the King,

re - turn, re - turn, That the King may be -

that the King . . . may be - hold thee.

- hold . . . thee, may be - hold thee.

**THE PEOPLE.**  
**SOPRANO.** *ff* *Andante come prima.*

**ALTO.** *ff* What . . do ye see in the Su - la-mite?

**TENOR.** *ff* What . . do ye see in the Su - la-mite?

**BASS.** *ff* What . . do ye see in the Su - la-mite?

What . . do ye see in the Su - la-mite?

*Andante come prima.*  
 ♩ = 48.  
*p*

What e - quals the dance of Ma - ha - na - im?  
What e - quals the dance of Ma - ha - na - im?

*p*

*Ped.* \* *Ped.* \*

She is beau - ti - ful ex - ceed - ing - ly, she is  
She is beau - ti - ful ex - ceed - ing - ly, she is

beau - ti - ful ex - ceed - ing - ly. . .  
beau - ti - ful ex - ceed - ing - ly.

*mf* *p* *dim.*

*The Sulamite is*

*brought back by an Elder of the village: the Beloved follows her.*

*Allegro.*

SOLOMON (to the Sulamite).

*mf*

Un - to my char - ger in Pha - raoh's

*Allegro.* ♩ = 76.*p**p*

stud I would compare thee, O my friend,

*f*

un - to my char - ger in Pha - raoh's stud I would com -

*p*

- pare thee, I would com - pare thee, un - to my char - ger in Pha - raoh's

stud I . . . would com - pare thee, O my friend. . . .

*p**pp*

*mf* Fair are thy cheeks, fair are thy cheeks with gold - en

*p* *f* *mf*

*p* rings, . . fair are thy cheeks, . . fair are thy cheeks . . with gold-en

*pp*

*ad lib.* *rit.*

rings, . . thy neck; thy neck with strings of . . cor -

*mf* *colla parte.* *rit.*

*P a tempo.*

al. . .

*pp a tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* Lo! gold - en rings will we make for thee, will we make for

*p*

thee, . . . lo! gold - en rings,

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

lo! gold-en rings will we make for thee, will we make for thee,

*p* *f*

Stud - ded with ma - ny a sil - ver bell, with ma - ny a sil - ver

*pp* *tr*

*calando.*

bell, lo! . . . gold-en rings will . . . we make for thee, stud - ded with

*pp* *colla parte.*

*a tempo.* *mf*

ma - ny a sil - ver bell, Fair are thy

*pp* *a tempo.* *pp*

cheeks, with gold - en rings. Un - to my

char - ger in Pha - raoh's stud I would com - pare thee, un - to my

*ad lib.* *mf* *a tempo.*

*mf* *colla parte.* *fp*

char - ger in Pha - raoh's stud I would com - pare thee, O my friend, I would com -

- pare thee, I would com - pare thee, un - to my char - ger in Pha - raoh's

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

stud I . . would com - pare thee, O my friend.

*p* *pp*



O my friend, un - to my

*mf p pp*

char - ger in Pha - roah's stud I would com - pare . . . thee, O . . . my

*mf ad lib. rit.*

friend. *cantabile.*

*a tempo. p*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

THE SULAMITE.  
*Molto tranquillo.*

My Be -

*Molto tranquillo. pp*

lov - ed is to me a nose - gay of myrrh, . . . That

*3*

close to my bosom rests. . . A cluster of al-

*p*

*Fed.* \*

- hen - - na to me is my Be - lov - - ed . . .

. . . In the vine - yards of En - ge - di . . . .

*Lento.* THE ELDER. (BASS.)

Heark - en, O daugh - ter, and con - sid - er, and in-cline thine

CHORUS. VILLAGERS.

SOPRANO. *pp* Hearken,

ALTO. *pp* Hearken,

TENOR. *pp* Hearken,

BASS. *pp* Hearken,

*Lento.* ♩ = 50.

ear, in - cline thine ear. For - get, . . for - get . . al - so thine own

For - get, . . for - get . .

For - get, . . for - get . .

For - get, . . for - get . .

For - get, . . for - get . .

peo - ple, al - so thine own peo - ple and thy fa - ther's

al - so thine own peo - ple, al - so thine own peo - ple

al - so thine own peo - ple, al - so thine own peo - ple

al - so thine own peo - ple, al - so thine own peo - ple

al - so thine own peo - ple, al - so thine own peo - ple

al - so thine own peo - ple, al - so thine own peo - ple

house.

and thy fa - ther's house. *pp* So shall the King, the

and thy fa - ther's house. *pp* So shall the King, so shall the

and thy fa - ther's house. *pp* So shall the

and thy fa - ther's house. *pp* So shall the King, so shall the King, the

*p*

King great - ly de - sire, de - sire thy beau - ty, thy *pp*

King great - ly de - sire . . . thy beau - - - ty, thy beau - ty, thy *pp*

King great - ly de - sire thy . . . beau - - - ty, thy beau - ty,

King great - ly de - sire . . . thy beau - ty, thy *pp*

beau-ty; For he is thy Lord, for he is thy  
 beau-ty; For he is thy Lord, for he is thy  
 thy beau-ty; For he is thy Lord, for he is thy  
 beau-ty; For he is thy Lord, for he is thy

*pp* *mf*

He . . . is thy Lord, . . . wor - ship thou  
 Lord, and wor-ship thou him, and wor-ship thou him,  
 Lord, and wor-ship thou him, and wor-ship thou him,  
 Lord, and wor-ship thou him, and wor-ship thou him,  
 Lord, and wor-ship thou him, and wor-ship thou him,

*p* *mf*

him, . . . . Heark - en, O daugh-ter and con - sid - er . . . .

and wor - ship thou him, for he, . . he is thy Lord, and wor - ship thou

and wor - ship thou him, for he, . . he is thy Lord, and wor - ship thou

and wor - ship thou him, for he, . . he is thy Lord, and wor - ship thou

and wor - ship thou him, for he, . . he is thy Lord, and wor - ship thou

. . . and in - cline thine ear, in - cline thine ear,

him, . . . In - cline thine ear, in - cline thine

him, . . . In - cline thine ear, thine

him, . . . In - cline thine ear, in - cline thine

him, . . . In - cline thine ear, in - cline thine

For - get, . . . for - get, . . . al - so thine own peo - ple and thy fa - ther's

ear. For - get, . . . for - get, . . .

ear. For - get, . . . for - get, . . .

ear. For - get, . . . for - get, . . .

ear. For - get, . . . for - get, . . .

ear. For - get, . . . for - get, . . .

ear. For - get, . . . for - get, . . .

ear. For - get, . . . for - get, . . .

house, for - get, . . .

Al - so thine own peo - ple and thy fa - ther's house, for -

Al - so thine own peo - ple and thy fa - ther's house, for -

Al - so thine own peo - ple and thy fa - ther's house, for -

Al - so thine own peo - ple and thy fa - ther's house, for -

for - get. . .

get, con - sid - er.

get, for - get. . . . .

get, for - get, . . . . . con - sid - er.

get, for - get. . . . .

*p*

*Q Andante, ma agitato.*

THE BELOVED. *p*

A - way, . . . a - way with

*Andante, ma agitato. ♩ = 56.*

*fpp*

me from Le - - - ba - non, my spouse, my

*Ped.* \* *Ped.* \*



*sempre cres. e stringendo.* *fo.*

spouse; Out . . . of the caves . . . of the li - - on.

*fp* *sempre cres. e stringendo.* *f*

THE SULAMITE (*clinging to her lover.*)

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

*f*

*Allegro.*

his . . .  
PRINCES AND NOBLES.  
TENOR.

What do ye, what do ye, what do ye?

BASS.

What do ye, what do ye, what do ye?

*Allegro. ♩ = 92.*

*mf fz* *fz* *fz* *fz* *fz* *fz*

*f.*

Will ye re - bel, will ye re - bel against the King? . . .

*f.*

Will ye re - bel, will ye re - bel against the King? . . .

*fz* *f* *fz*

Where the word . . . . . of a King is

Where the word . . . . . of a King is

L.II.

Ped. \*

there is power. . . . .

there is power. . . . .

*Molto moderato, come prima.*

*Molto moderato, come prima. ♩ = 63.*

*ff* *f*

Ped. \*

THE PEOPLE. SOPRANO.

ALTO.

TENOR.

BASS.

*At a sign from Solomon, guards place the Sulamite God . . . . . save the King! May the on a chariot. The cavalcade moves on.*

*ff*

God . . . save the  
 God . . . save the King, may the King . . . live for ev - -  
 King live for ev - er, live for ev - er,  
 God . . . save the King! May the King . . .  
 King! May the King, . . . may the King live . . . for ev - er, may the  
 . . . er, may the King live for ev - er, live for ev - er, may the  
 God . . . save the King, save the King, God . . . save the  
 the King live for ev - er, for ev - - er, live for  
 King, the King live for ev - er, for ev - er, live for  
 King, the King live for ev - er, for ev - er, live for  
 King! may . . . the King live for ev - er, God . . . save the

ev - er, for ev - - - er, God . . . save the  
 ev - er, for ev - er, for ev - er, God . . . save the King, God save the  
 ev - er, God . . . save the King, for ev - er, for ev - er, God save the  
 King, the King, the King live for ev - er, God . . . save the  
 King, may the King, . . . the King live for ev - er!  
 King, may the King, . . . the King live for ev - er!  
 King, may the King, . . . the King live for ev - er!  
 King, may the King, . . . the King live for ev - er!

The musical score consists of three systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The piano part features a prominent sixteenth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The lyrics are printed below the vocal staves, with some words appearing in multiple lines. The score concludes with a double bar line and repeat signs.

# PART II.—TEMPTATION.

## SCENE I.—IN SOLOMON'S PALACE.

Solo.—“LOVER AND FRIEND.”

*Andante.* ♩ = 60.

*pp* *p*

*Ped.* \*

*pp* *p*

*Ped.* \*

The piano accompaniment consists of four systems of grand staff notation. The first system begins with a tempo marking of 'Andante' and a metronome marking of '♩ = 60'. The music is in 4/4 time and features a key signature of two flats. Dynamics range from *pp* to *p*. The second system includes a 'Ped.' marking and an asterisk. The third system also includes a 'Ped.' marking and an asterisk. The fourth system continues the accompaniment with similar dynamics and markings.

THE SULAMITE (alone). RECIT.

*pp* *p* *pp* *p*

Lov - er and friend are put far, far from

me, . . . And mine ac- quaint-ance in - to dark . . . ness. . . .

The vocal line and piano accompaniment are presented in grand staff notation. The vocal line is in a single treble clef, and the piano accompaniment is in a grand staff. The music is in 4/4 time and features a key signature of two flats. Dynamics range from *pp* to *p*. The lyrics are written below the vocal line.

*molto rit.* *Andantino.* *pp*

Yet the Lord is my Shep-herd, I shall not want, the Lord is my

*Andantino.* ♩ = 76.

*molto rit.* *pp*

*Ped.* \* *Ped.* \* *Ped.*

Shep-herd, I shall not want. He . . will make me to lie down in green

\* *Ped.* \*

pas - tures, He . . will lead . . me be - side the still wa - ters, He will

*p* *pp* *p*

*Ped.* \* *Ped.*

make me to lie down in green pas - tures, He will lead . . me be - side the still

wa - ters, He . . will lead me be - side the still wa - ters. The Lord is my

*p*

*calando.* A. *Poco più animato.*

Shep-herd, I shall not want.

*dim.* *calando.* *p* *Poco più animato.* *mf*

*mf*

Yes, yea, though I walk, yea, though I walk through the val - ley of the

*p*

sha - dow of death, yea, though I walk,

*pp* *p* *mf* *mf*

yea, though I walk thro' the val - ley of the sha - dow of death, I,

*p* *p* *mf*

I will fear no e - vil; For Thou art with me,

for Thou art with me, I will fear no e - vil,

*mf*

*pp*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

for Thou art with . . . me, Thy rod and Thy staff they

*pp*

*p*

*mf*

*p*

Ped. \* Ped. \*

com - fort me, Thy rod and Thy staff they com - - - fort

*pp*

*crea.*

me, . . they com - fort me, . . they com - fort me. The

*ad lib.*

*Tempo 1mo.*

*pp*

*Tempo 1mo.*

*p*

*pp*

*ad lib.*

Ped. \* Ped. \*

Lord is my Shepherd, I . . shall not want. . . He will make me to lie

Ped. \* Ped. \*



down in green pas - tures, He . . will lead . . me be - side . . the still wa - ters,

He will make me to lie down in green pas - tures, He . . will lead me be -

side the still wa - - ters. *pp* The Lord is my Shep-herd, *pp*

*Ped.* \*

I shall not want, the Lord, the Lord is my Shep - herd, I shall not

want, . . . I shall not, shall not want. . . .

*rit.* *a tempo.*

*p* *mf* *rit.* *a tempo.*

CHORUS AND SOLO.—“HAIL! THOU THAT ART HIGHLY FAVOURED.”

*Moderato.* SOPRANO.

ALTO.

*Moderato.* ♩ = 80. *Some women of the Court enter.*

THE WOMEN.

Hail! . . . hail! . . . thou that art high - ly

Hail! . . . hail! . . . thou that art high - ly

fa - - - - voured! Hap - py . . .

fa - - - - voured! Hap - py . . .

hap - py, hap - py art thou a - mong wo - men! *They look upon the Sulamite curiously*

hap - py, . . . hap - py art thou a - mong wo - men!

L.H.

Dark am I, . . . but come - ly, O daughters of Je -

*pp*  
Ped. \* Ped.

ru - sa - lem . . . Look not up - on me because I am

*mf* *p*

dus - ky, For the sun has scorch'd me at noon; I . . . was made a

*p*  
L.H. 3 3  
Ped. \*

keep - er of vineyards— Mine own vine - yard . . . have I not kept. . . .

*mf*  
*mf*

*Piu Allegro. (With fervour.)*  
Tell me, O thou whom my soul . . . .

*Piu Allegro. ♩ = 92.*

*mf* *p*  
3 3 3 3  
Ped. \* Ped. \* Ped. \*

lov - eth, Where thou . . rest - est, . . .

*Ped.* \* *Ped.* \*

where thou rest - est with thy flocks at

*mf*

noon, . . That I . . . be not as one who wan - ders for -

*p*

*Ped.* \*

- got - ten, that I . . . be not as

*p*

R.H.  
L.H.

*Ped.* \* *Ped.* \*

one, be not as one who wan - ders for - got - ten. Tell me,

*pp*

*p* *pp*

*Ped.*

*mf*  
tell me, tell me, O thou whom my soul

*mf*  
*u tempo.*

Ped. \* Ped. \*

lov - eth.

*f*

Ped. \* Ped. \*

*ad lib.* I charge you, *mf* I charge you, *p* O ye daughters of Je -

*pp colla parte.*

Ped. \*

ru - sa - lem, That ye stir not, Nor a - wake my love . . till he please.

**C THE WOMEN. SOPRANO.**

ALTO. *p* What is thy Be - lov - ed

*p* What is thy Be - lov - ed

*p*

ten. Ped. \* Ped. \*

more than an - oth - - er, O fair - est of wo - -

more than an - oth - - er, O fair - est of wo - -

*Ped.* *mf*

- men? What is thy Be - lov - ed more than an - oth - - er,

- men? What is thy Be - lov - ed more than an - oth - - er,

*mf* *f*

*mf* *f*

That thou dost so charge us, that thou dost so charge us?

That thou dost so charge us, that thou dost so charge us?

*L.H.* *mf* *f*

**THE SULAMITE.**

*p*

My . . . Be - lov - - - ed is chief a - mong ten

thou - sand, His head is of pure gold, his

Ped. \*Ped. \*

head is of pure gold; His locks are

CHORUS. 1st & 2nd ALROS.

What is thy Be- lov - ed?

L.H. p Ped. \*

like the tendrils of the vine; His eyes are as doves' in the bed of the

riv - er; His coun - ten - ance, . . .

CHORUS. SOPRANO. p

CHORUS. ALTO. p

What is thy Be- lov - ed, what is

What is thy Be- lov - ed, what is

Ped. \*

his coun-ten-ance is as Le - ba - non, is as Le . . .

thy Be - lov - ed, what is

thy Be - lov - ed, what is

*Ped.* \* *Ped.*

. . . ba - non. My . . Be - lov - - ed is

thy Be - lov - ed more than an - o - ther?

thy Be - lov - ed more than an - o - ther?

*pp* *p* *D*

*pp* *p* *D*

\* *Ped. ad lib.*

chief a-mong ten thou - - sand. His head is of



pure gold; His locks are like . . . the

The first system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features several triplet patterns in the right hand.

ten - - drils of the vine. . . . Ex - cel - lent . . . as the

The second system of the musical score. The vocal line continues with the lyrics "ten - - drils of the vine. . . . Ex - cel - lent . . . as the". The piano accompaniment includes dynamic markings of *mf* and *fz*, and continues with triplet patterns.

ce - dars, as the ce - dars. Yes, he is al - to - ge - ther

The third system of the musical score. The vocal line includes the lyrics "ce - dars, as the ce - dars. Yes, he is al - to - ge - ther". The piano accompaniment features a dynamic marking of *f* and *mf*, and includes a "Ped." (pedal) marking with an asterisk.

love - - - ly. This

The fourth system of the musical score. The vocal line includes the lyrics "love - - - ly. This". The piano accompaniment includes a dynamic marking of *pp* and a "L.H." (left hand) marking. It also features a "Ped." (pedal) marking with an asterisk.

is my Be - lov - ed, and my . . friend, O daugh - ters of Je -

The fifth system of the musical score. The vocal line includes the lyrics "is my Be - lov - ed, and my . . friend, O daugh - ters of Je -". The piano accompaniment features a dynamic marking of *p* and consists of sustained chords in the right hand.

*Andantino, non troppo presto.*

ru - sa - lem, O daugh - ters of Je - ru - sa - lem... ♩ = 56.

*Andantino, non troppo presto.*

*pp* *p*

THE WOMEN.  
1st SOPRANO.

Art thou so sim - ple, O fair - est of wo - - men? O

2nd SOPRANO.

Art thou so sim - ple, O fair - est of wo - - men? O

ALTO.

Art thou so sim - ple, O fair - est of

*p*

fair - est of wo - - men? Art . . thou so sim - ple, O

fair - est, fair - est of wo - men? Art thou so sim - -

wo - men, O fair - est of wo - men? Art thou so sim - -

fair-est of wo - - men, art thou so sim - - - ple,  
 - ple, art thou so sim - ple, O fair-est of wo - men, art thou so  
 - ple, art thou so sim - ple, O fair-est of wo - men, art thou so

*pp*  
*Ped.* \*

art thou so sim - ple, O fair-est of wo - men, . . .  
 sim - ple, O fair-est of wo - men, O fair - est . . .  
 sim - ple, O fair-est of wo - men, art thou, art thou so

*Ped.* \*

. . . O fair-est of wo - - - men?  
 . . . of wo - - - men?  
 sim - ple, O fair - est, fair-est of wo - men?

*p*

E

*p* Then go and

*p* Then go and fol - low, fol - low the track of the flocks, . . .

*p* Then go and fol - low, fol - low the track of the

E

*p*

*Ped.* \* *Ped.* \*

fol - - low, fol - low the track of the flocks, . . .

then go . . . and fol - - low, fol - low the track of the

flocks, go . . . and fol - - low, fol - low the track of the

fol - low the track of the flocks, . . . the flocks,

flocks, and fol - - low the track of the flocks,

flocks, then go and fol - low the track, . . . then go and

*p* Then go and fol - - - low, fol - low the track of the  
 the track, . . . the track of the  
 fol - - low, and fol - low the track of the flocks, and fol - low the

*p* flocks, . . . And pas - ture thy goats by the huts . . . of the  
 flocks, . . . And pas - ture thy goats by the huts . . . of the  
 track of the flocks, And pas - ture thy goats by . . . the huts . . . of the

*f* shep - herds, . . . the huts . . . of the shep - - - herds, and  
 shep - herds, . . . the huts . . . of the shep-herds, the huts of the  
 huts of the shep-herds, the huts . . . of the shep - herds, . . . and

L.H.

pas - - ture thy goats. . . . . and pas - ture thy  
 shep - herds, . . . thy goats, . . . . . and pas - ture thy  
 pas - ture thy goats, pas - ture thy goats by the huts, . . . . .

goats by the huts of the shep - - - herds. Then go, . . . . . then go, . . . . .  
 goats by the huts of the shep - - - herds. Then go. . . . . then  
 . . . . . by the huts of the shep - herds. Then go, . . . . . then

L.H.

Ped.

. . . . . then go and fol - - low, fol - low the track of the flocks,  
 go, then go and fol - low the track of the flocks, then go and  
 go, then go and fol - low the track, the track of the flocks,

\* Ped. \* Ped. \* Ped. \*

then go and fol - low,  
fol - low, fol - low the track of the flocks, . . .  
then go and fol - low, fol - low the track of the flocks, then . . .

fol - low the track of the flocks. . . . Art thou so  
then go and fol - low the track, the track of the flocks. Art thou so  
go . . . and fol - low the track, the track of the flocks.  
*Ped.* *pp* \*

sim - ple, O fair - est of wo - men, O fair - est of  
sim - ple, O fair - est of wo - men, O fair - est,  
Art thou so sim - ple, O fair - est of wo - men, O  
*Ped.* \*

wo - men, art . . . thou so sim - ple, O  
 fair - est . . of wo - men, art thou so sim - ple, art thou so sim -  
 fair - est . . of wo - men, art thou so sim - ple, art thou so sim -

ple, art thou so sim - ple, O fair - est of wo - men?  
 ple, art thou so sim - ple, O fair - est of wo - men?  
 ple, art thou so sim - ple, O fair - est of wo - men?

**F** *Poco più presto.*  
**FIRST WOMAN (CONTRALTO).**

*Poco più presto.*  
 Nay, . . . nay, bless - ed, bless - ed is she

. . . whom our lord, . . . our lord . . de - light - - eth . . to



*ff*

hon - our!

*ff*

*mf*

Kings' daugh - ters shall be a - mong . . . thine hon - our - a - ble

*mf*

wo - men, Thy

*f* *ff* *mf*

cloth - ing shall be . . . of wrought gold. . . . Thou

*pp* *mf* *p*

shalt . . . be brought un - to the King . . . in rai - ment of nee - - dle -

*mf* *f*

work, with glad-ness and re-joic-ing

*mf*

shalt thou be brought, And en-ter in-to the King's

*mf* *f*

pal-ace... My... Be-

**THE SULAMITE.**

*espressivo.* *pp* *L.H.*

lov-ed... pas-tures his flocks... a-

mong the li-lies, my Be-

*mf* *G* *mf* *pp* *mf*

*Ped.* \* *Ped.* \*

lov - ed . . . is . . . mine, my . . . Be - lov - ed . . .

*Ped.* \* *Ped.*

*Slanciato. cres.* *a tempo.*

is mine and I . . . am his . . .

*Slanciato.* *f* *a tempo. ff*

*Ped.*

*Allegro maestoso.*

*Allegro maestoso. ♩ = 104.* *tr* (An Officer of the Court enters.)

*f* *tr*

*tr*

*tr*

**THE OFFICER.**

Go forth, . . . go forth, O daugh - ters of

*tr*

*tr*

Si - on, and be - hold King So - - - lo - mon,

*mf* L.H.

Crown - ed with the crown he wear - eth, On the day of his

*mf*

glad - ness of heart;

*mf* L.H.

For lo! the Ark of the Co - ve - nant Go - eth

*f*

up to the tem - ple which he hath built.

*Ped.* \*

H Più animato.

THE WOMEN.  
1st SOPRANO.

This is the day which the Lord hath made ;

2nd SOPRANO.

This is the day which the Lord hath made ;

ALTO.

This is the day which the Lord hath made ; We will re -

H Più animato. ♩ = 112.

*ff*

*fp*

We will re - joice, we will re - joice . . . and be

We will re - joice, we will re - joice and be

- joice, we will re - joice, we will re - joice . . . and be

glad in it, we will re - joice, . . . .

glad in it, we will re - joice, . . . .

glad . . . in it. This is the

*fs*

we will re - joice, . . . . . we will re -  
 re - joice, . . . . . re -  
 day, this is the day,

*sf*

- joice, . . . . . this is the day which the Lord hath  
 - joice, . . . . . this is the . .  
 this is the day which the Lord, . . .

*sf*

made, the Lord hath made, the Lord hath made; we . . will re -  
 day . . which the Lord hath made; we . . will re -  
 . . the day the Lord hath made;  
 . . . . .

*p*

- joice and be glad in it,  
 - joice and be glad in it,  
 we . . . will re - joice and be  
 we . . . will re - joice and be glad in it,  
 we . . . will re - joice and be glad in it,  
 glad in it. we . . . will re -  
 This is the  
 - joice and be glad, This is the day which the Lord hath

*p*  
*mf*  
*fz*

Musical score for "The Rose of Sharon" featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. It consists of three systems of music. The first system includes vocal staves for two voices and piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal solo and piano accompaniment. Dynamics include *p*, *mf*, and *fz*.

day which the Lord . . . hath made,

*mf*

This is the day which the Lord hath made,

made, the Lord, the Lord . . . hath made,

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line begins with a melodic phrase, followed by a second line starting with a piano marking *mf*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

we . . . will be glad in it, glad in it,

we will be glad in it. glad in it,

we will be glad in it, glad in it,

The second system continues the musical score with four staves. It features three vocal lines and piano accompaniment. The lyrics are repeated across the vocal lines. The piano accompaniment includes triplet markings (indicated by a '3' over the notes) in both hands, adding rhythmic complexity to the accompaniment.

*ff*

glad in it, glad . . . in

glad in it, this is the day which the Lord hath

glad in it,

*ff* *fz*

The third system concludes the musical score with four staves. It features three vocal lines and piano accompaniment. The lyrics are repeated across the vocal lines. The piano accompaniment includes triplet markings and dynamic markings *ff* and *fz* (for *forzando*). The system ends with a final chord and a fermata over the last note.



it, the day which the Lord hath made; we  
made, the day which the Lord hath made; we  
this is the day which the Lord hath made; we

will re-joice and be glad in it, be  
will re-joice and be glad in it, be  
will re-joice and be glad in it, be

*sf*  
glad in it, this is the day which the Lord hath made.  
glad in it, this is the day which the Lord hath made.  
glad in it, this is the day which the Lord hath made.

SCENE II.—THE PROCESSION OF THE ARK.

An open place before the Palace, filled with citizens of Jerusalem. The Sulamite and the women look down from the lattice.

CHORUS.—“MAKE A JOYFUL NOISE.”

*Allegro deciso.*  $\text{♩} = 92$ .

THE PEOPLE.

SOPRANO.

Make a joy - ful noise un - to the Lord, all ye lands, serve the

ALTO.

Make a joy - ful noise un - to the Lord, all ye lands, serve the

TENOR.

Make a joy - ful noise un - to the Lord, all ye lands, serve the

BASS.

Make a joy - ful noise un - to the Lord, all ye lands, serve the

Lord . . with glad - - ness, make a joy - ful noise, make a

Lord . . with glad - - ness, make a joy - ful noise, make a

Lord . . with glad - - ness, make a joy - ful noise, make a

Lord . . with glad - - ness, make a joy - ful noise, make a

joy - ful noise un - to the Lord, all ye lands, serve the Lord, . . .

joy - ful noise un - to the Lord, all ye lands, serve the Lord, serve the

joy - ful noise un - to the Lord, all ye lands, serve the Lord, . . .

joy - ful noise un - to the Lord, all ye lands, serve the Lord, . . .

serve the Lord, . . . the Lord with glad . . .

Lord, . . . serve the Lord, the Lord with glad . . .

serve the Lord, . . . the Lord with glad . . .

serve the Lord, . . . the Lord with glad . . .

ness, serve the Lord, serve the Lord, the Lord with glad . . .

ness, serve the Lord, serve the Lord, the Lord with glad . . .

ness, serve the Lord, serve the Lord, the Lord with glad . . .

ness, serve the Lord, serve the Lord, the Lord with glad . . .

- ness. Come be-fore His pre-sence with a

- ness. Come be-fore His pre-sence with a

- ness. Come be-fore His pre-sence with a

- ness.

song, . . with a song, . . with a song, come be-fore . . His

song, a song, with a song, . . with a song, . . come be-fore, come be-fore His

song, a song, with a song, . . with a song, . . come be-fore, come be-fore His

Come be-fore His pre-sence with a song, with a song, with a

pre-sence with a song, En-ter in-to His gates with

pre-sence with a song, En-ter,

pre-sence with a song, En-ter in-to His gates with

song, with a song, En-ter, en-ter

A

thanks - giv - ing, en - ter,  
 en - ter His . . . gates, en - ter, en - ter,  
 thanks - giv - ing, en - ter,  
 in - to His . . . gates, en - ter, en - ter, en - ter,

p

en - ter, and . . . in - to His courts . . . with  
 en - ter, en - ter,  
 en - ter, and in - to . . . His courts . . . with  
 en - ter,

praise, . . . with praise, . . . with praise, and in - to  
 en - ter,  
 praise, and . . . in - to His courts . . . with praise, en - ter,  
 and in - to His

*con Svc ad lib.*

His courts . . with praise, and in - to His courts . . with praise,  
 en - ter, en - ter, en - ter, and . .  
 en - ter, en - ter, en - ter,  
 courts . . with praise, and in - to His courts . . with praise, with praise, . .

with praise,  
 in - to His courts . . with praise, . . with praise,  
 and . . in - to His  
 praise, . . with praise, . . with praise,  
 with praise, . . and in - to His  
 courts . . with praise, with praise, and in - to His  
 courts . . with praise, with praise, and in - to His  
 with praise, . . with

courts with praise, with praise, en - ter, en - ter  
 with praise, with praise, en - ter, en - ter  
 courts with praise, . . . with praise, en - ter, en - ter  
 praise, . . . with praise, with praise, with  
 Ped. \*

en - ter, en - ter, en - ter, en - ter,  
 en - ter, en - ter, en - ter, en - ter,  
 en - ter, en - ter, en - ter, en - ter,  
 praise, with praise, en - ter, en - ter,  
 Ped.

en - ter, en - ter, en - ter, en - ter in - to His  
 en - ter, en - ter, en - ter,  
 en - ter, en - ter in - to His courts, en - ter  
 en - ter, en - ter, en - ter,

gates with thanks - giv - ing, with  
 en - ter in - to His  
 in - to His gates, His gates, His  
 en - ter in - to His gates with

thanks - - - giv - ing.  
 gates with thanks - giv - ing.  
 gates . . with thanks - giv - ing.  
 thanks - - - giv - ing.

*dolce.*  
*p*  
 For the



**B**

Lord is . . good, His mer - cy is ev - er -

*dolce.*

For the Lord is

last - ing, *p dolce.* For the Lord, the Lord is

For the Lord is . . good, the Lord is

good, His mer - cy is ev - er -

good, His mer - cy is ev - er -

good, His mer - cy is ev - er -

*Ped.*

- last - ing, The Lord, the Lord is  
 - last - ing, The Lord, the Lord is  
 - last - ing, The Lord, the Lord is

good, His mer - cy is ev - er - last - ing,  
 good, His mer - cy is ev - er - last - ing,  
 good, His mer - cy is ev - er - last - ing,  
*dolce. p.* For the Lord is good, His

is . . .  
 For the Lord is  
 For the Lord, the Lord . . . is  
 mer - cy, His mer - cy is . . . ev - er - last -

*Ped. \* Ped. \**

*mf*

good, make a joy - ful noise un - to the

*mf*

good, make a joy - ful noise un - to the

*mf*

good, make a joy - ful noise . .

- ing, make a joy - ful noise . .

*p*

*Ped.*

Lord, . . . a joy - ful noise

Lord, all ye lands, . . . a joy - ful noise

un - to the Lord, . . . a joy - ful noise

un - to the Lord, . . . all ye

*f*

un - to the Lord, . . . all ye lands, . . . serve the

un - to the Lord, . . . all ye lands, . . . serve the

un - to the Lord, . . . all ye lands, make a joy - ful noise, . .

lands, all ye lands, make a joy - ful noise, a joy - ful

Lord with glad - ness, serve . . the Lord . . with glad - ness, with  
 Lord with glad - ness, serve . . the Lord . . with glad - ness, with  
 . . . make a joy - ful noise, . . serve . . the Lord . . with glad - ness, with  
 noise, . . . make a joy - ful, joy - ful noise, all . . ye  
 glad - ness. Make a  
 glad - ness. Make a  
 glad - ness. Make a  
 lands, ye lands. Make a  
 joy - ful noise, come be - fore . . His pre - sence with a song, . .  
 joy - ful noise, come be - fore . . His  
 joy - ful noise, make a joy - ful noise, all ye lands,  
 joy - ful noise, make a  
 joy - ful noise, make a

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

make a joy - ful noise, . . . .  
 pre - sence with a song, . . . with a  
 . . . come be - fore . . . His pre - sence,  
 joy - ful noise, all ye lands, a joy - - - ful . .

make a joy - ful noise, come be - fore . . . His  
 song, with a song, make a  
 come be - fore . . . His pre - sence with a song,  
 noise, a joy - - - ful . . noise, a joy - - - ful

pre - sence with a song, a song, a  
 joy - ful noise, . . . come, come be - fore His pre - sence with a  
 come be - fore His pre - sence with a song, a  
 noise, come be - fore His pre - sence with a song, with a

song, . . . . . a song, a

song, . . . . . a song, come be - fore His

song, . . . . . come, come be - fore His

song, . . . . . a song, be - fore . . . His

*D*

song, a song, Make a joy - ful noise, . . . make a

pre - sence with a song, Make a joy - ful noise, . . . make a

pre - sence with . . . a song, Make a joy - ful noise, . . .

*Ped.*

joy - - - ful noise un - to the Lord, all ye lands, make a

joy - ful noise, a joy - ful, joy - ful noise, all ye lands, . . .

joy - ful noise, a joy - ful, joy - ful noise, all ye lands, . . .

all ye lands, . . .

*Ped.*

joy - ful noise, make a joy - ful noise, come be - fore His  
 make a joy - ful noise, a joy - ful noise, come be - fore His  
 make a joy - ful noise, a joy - ful noise,  
 all ye lands, come before His

pre - sence with a song, . . with a song, . . with a song, serve the  
 pre - sence with a song, a song, with a song, with a song, a song,  
 come be - fore . . His pre - sence with a song, with a song,  
 pre - sence with a song, come be - fore His pre - sence with a song, a song,

Lord, serve the Lord, . . serve the Lord with glad - ness.  
 serve the Lord, serve the Lord, . . serve the Lord with glad - ness.  
 serve the Lord, serve the Lord, serve the Lord with glad - ness.  
 serve, . . serve the Lord with glad - ness.

MARCH AND CHORUS.—“ WE WILL PRAISE HIS NAME.”

*Mazstoso.* ♩ = 100. *The Procession of the Ark approaches.*

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system includes the tempo and title. The second system begins with a *pp* dynamic. The third system includes a *p* dynamic. The fourth system features a *sempre cres.* marking. The fifth system includes a *mf* dynamic and another *sempre cres.* marking. The sixth system concludes the piece with various dynamic markings including *f* and *pp*.



*The maidens of Jerusalem pass with timbrels and solemn dances.*

**THE MAIDENS.**  
**A SOPRANO.**

We will praise, we will praise His name in the dance, .

**ALTO.**

We will praise, we will praise His name in the dance, .

*sempre staccato.*

We will sing prais - es un - to Him with the tim - brel and harp ;

We will sing prais - es un - to Him with the tim - brel and harp ;

Let Mount Si - on re - joice, . . . let Mount Si - on re -

Let Mount Si - on re - joice, . . .

joice ; . . . Let the daugh - ters . . . of Ju - dah, . . .

let Mount Si - on re - joice ; . . . Let the daugh - ters of

let the daugh - ters . . . of . . . Ju - dah be glad, . . . be

Ju - dah, let the daugh - ters of Ju - dah be glad, . . . be

glad, . . . We will praise, we will praise His name

glad, . . . We will praise, we will praise His name

*p*

in the dance, . . . We will sing prais - es un - to . . .

in the dance, . . . We will sing prais - es un - to . . .

*mf* *mf*

Him . . . with the tim - brel and harp ; Let the daugh -

Him . . . with the tim - brel and harp ; Let the daugh -

*p* *mf* *p* *mf*

- - ters of Ju - dah be glad, let the daugh - ters of Ju - dah be glad.

- - ters of Ju - dah be glad, let the daugh - ters of Ju - dah be glad.

*p* *pp* *p* *pp*

*Sra*

120

*Elders of Jerusalem pass.*

*p* *mf*

**B**

This section shows the piano introduction. It consists of two systems of staves. The first system has two treble clef staves and two bass clef staves. The second system has two treble clef staves and two bass clef staves. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A key signature change to B major is indicated by a sharp sign above the staff.

**THE ELDERS.**  
1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

Beau - ti - ful for sit - u - a - - tion, The

Beau - ti - ful for sit - u - a - - tion, The

Beau - ti - ful for sit - u - a - - tion, The

Beau - ti - ful for sit - u - a - - tion, The

*mf* *p*

*f* *p legato.*

This section contains the vocal parts for the Elders. It includes staves for 1st Tenor, 2nd Tenor, 1st Bass, and 2nd Bass. The lyrics are: "Beau - ti - ful for sit - u - a - - tion, The". The piano accompaniment continues below the vocal staves, marked with dynamics *f* and *p legato*. The piano part features a melodic line with triplets and a steady bass line.

joy of the whole earth is . . . Mount

joy of the whole earth . . . is Mount

joy of the whole . . . earth is . . . Mount

joy . . . of the whole earth is Mount

This section contains the vocal parts for the chorus. It includes staves for four voices. The lyrics are: "joy of the whole earth is . . . Mount", "joy of the whole earth . . . is Mount", "joy of the whole . . . earth is . . . Mount", and "joy . . . of the whole earth is Mount". The piano accompaniment continues below the vocal staves, featuring a melodic line with triplets and a steady bass line.

Si - - on, On the sides . . of the

Si - - on, On the sides . . of the

Si - - on, On the sides . . of the

Si - - on, On the sides . . of the

*cres.* *mf* *f* *p*

North, on the sides of the North, the

North, . . on the sides of the North, . . the

North, . . on the sides . . of the North, . . the . .

North, on the sides of the North, the

ci - ty of the great King.

ci - ty of the great King. Out of

ci - ty of the great King. Out of Si - on, of

ci - ty of the great King. Out of Si - - - on, of

*cres.* *mf*

*mf*  
 Out of Si - - - on, the per - fec - tion of beau - ty,  
 Si - - - on, the per - fec - tion of beau - ty, of beau - ty,  
 Si - on, the per - fec - tion, per - fec - tion of beau - ty, of beau - ty,  
 Si - - - on, .. the per - fec - tion of beau - ty, of beau - ty,

*ben marcato.*  
 God hath shin - ed, God hath  
 God hath shin - ed, God hath  
*ben marcato.*  
 God hath shin - ed, God hath shin - ed,  
 God hath shin - ed, God hath shin - ed,  
 God hath shin - ed, God hath shin - ed,

*f sempre.*

shin - ed, God . . hath shin - ed. Beau - ti -  
 shin - ed, God . . hath shin - ed. Beau - ti -  
 God hath shin - - - ed. Beau - ti -  
 God hath shin - - - ed. Beau - ti -

*p*

- ful for sit - u - a - - tion, The joy of the

- ful for sit - u - a - - tion, The joy of the

- ful for sit - u - a - - tion, The joy of the

- ful for sit - u - a - - tion, The joy of the

whole earth is . . Mount Si - on.

whole earth is Mount Si - on.

whole earth is Mount Si - on.

whole earth is Mount Si - on.

**C** *Più tranquillo.* THE SHEPHERDS AND VINEDRESSERS. SOPRANO.

ALTO. Give

TENOR.

**C** (Shepherds and Vinedressers pass.)  
*♩ = come prima. Più tranquillo.*

*p* *mf* *tr*

*Ped.* \*

ear, give ear, O Shep-herd of Is-ra-el,

The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "ear, give ear, O Shep-herd of Is-ra-el,". The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand, marked with a piano (*p*) dynamic.

Thou that dwell - est, that dwell - est be - tween the . . cher - - u -

Give

The second system of the musical score. The vocal line continues with the lyrics "Thou that dwell - est, that dwell - est be - tween the . . cher - - u -". The piano accompaniment continues with the same melodic and harmonic patterns. The word "Give" is written below the vocal line at the end of the system.

- bim, . .

ear, give . . ear, O Shep - herd of Is - ra-el,

The third system of the musical score. The vocal line begins with the lyrics "- bim, . . ear, give . . ear, O Shep - herd of Is - ra-el,". The piano accompaniment continues with the same melodic and harmonic patterns, marked with a piano (*p*) dynamic.



Thou hast  
 Thou that dwell - est, that dwell - est be - tween the cher - u -

brought.. a vine, a . . vine out of E - - -  
 - bim, Thou hast

*p*  
Thou hast

- egypt, Thou hast

brought.. a vine, a . . vine out of E - - -

brought.. a vine, a . . vine out of E - - -

cast out the hea - then and plant - ed it, . . . Thou hast  
 - gypt. Thou hast  
 - gypt. Thou hast cast out the hea - then and

cast out the hea - - - then . . . and plant - ed . . . it,  
 cast out the hea - then, the hea - then and plant - ed it,  
 plant - ed it, Thou hast cast out the hea - then and plant - ed it,

*f* <sup>D</sup>  
 Thou hast cast out the hea - then and plant - ed it. . .  
 Thou hast cast out the hea - then and plant - ed it. . .  
 Thou hast cast out the hea - then and plant - ed it. . .  
*f* <sup>D</sup>  
 Ped. \* Ped. \* Ped. \*

*mf* Thou . . hast cast out the . . hea - then and plant - ed it; . . *dim.*

*mf* Thou . . hast cast out, Thou hast cast out the hea - then and *dim.*

Thou, . Thou hast cast out the hea - then and

*mf* *sempre dim.*

The hills are cov - ered with the sha - - dow of it, . .

plant - ed it; The hills, the hills are cov - ered with the

plant - ed it; The hills, the . . hills . . are cov - ered with the

*p*

*Ped.* \* *Ped.* \*

And the boughs there - of are like good - ly ce - dars, like

sha - dow of it, And the boughs there - of are like . . good - ly ce - - -

sha - dow of it, And the boughs there - of are like . . good - ly ce - - -

good - ly ce - dars. Give *dolce.*

- dars, good - ly ce - dars, like good - ly ce - - - .

- dars, like good - ly ce - - - .

*mf*

*p*

*Ped.* \*

ear, give ear, O Shep - herd, O Shep - herd of

- dars.

- dars.

*dolce.*

*mf*

*p*

Is - - - - ra - - - - el, *dolce.*

Thou that dwell - est be -

*dolce.*

Thou that dwell - est be - tween the cher - u - bim. . . . .

*p*

*pp*

- tween the cher - u - bins,

**E** *Come prima. Soldiers pass.*

**THE SOLDIERS.**  
**ALTO.**

*ben marcato.*

Give un - to the Lord, O ye migh - ty,

glo - ry and

**TENOR.**

glo - ry and

**BASS.**

*ben marcato.*

Give un - to the Lord, O ye migh - ty,

glo - ry and

*f ben marcato.*

strength, give un - to the Lord, O ye migh - ty, glo - ry and  
 strength, glo - ry and  
 strength, give un - to the Lord, O ye migh - ty, glo - ry and

strength, give un - to the Lord, O ye migh - ty,  
 strength, give un - to the  
 strength, give un - to the Lord, O ye migh - ty,

*mf* give un - to the Lord, O ye migh - ty,  
 Lord, O ye migh - ty, *mf* glo - ry and strength.  
*mf* glo - ry and strength, give un - to the Lord, O ye migh - ty,  
*mf*

glo - ry, glo - ry and strength; He maketh wars to cease un - to the ends of the

glo - ry, glo - ry and strength; He maketh wars to cease un - to the ends of the

glo - ry, glo - ry and strength; He maketh wars to cease un - to the ends of the

earth; He break - eth the bow, He break - eth the bow, He break - eth the

earth; He break - eth the bow, He break - eth the bow, break - eth the

earth; He break - eth the bow, He break - eth, He break - eth the bow, He

- - - eth the bow, the bow, And cut - teth the spear in

bow, break - eth the bow, And cut - teth, and cut - teth the spear in

break - eth the bow, the bow, And cut - teth, and out - teth the spear in

sun - der, in sun - der; He burn - eth the cha - riot in the  
 sun - der, in sun - der; He burn - eth the cha - riot in the  
 sun - der, in sun - der; He burn - eth the cha - riot in the

fire, He burn - - eth the cha - - riot, burn - eth the cha - riot in the  
 fire, He burn - - eth the cha - - riot, burn - eth the cha - riot in the  
 fire, He burn - eth the cha - riot, burn - eth the cha - riot, the cha - riot in the

fire. Give un - to the Lord, O ye migh - ty, glo - ry and  
 fire. Give un - to the Lord, O ye migh - ty, glo - ry and  
 fire. glo - ry and



strength. . . .

strength. . . .

strength. . . .

**F** *Priests bearing the sacred vessels pass.*

*dim.*

**THE PRIESTS.**  
**TENOR.**

I will wash my hands in in - no - cen - cy,

**BASS.** *pp mormorando.*

I will wash my hands in in - no - cen cy, I will wash my hands in

*p* *più tranquillo.*

in - no - cen - cy, So will I com - pass Thine al - tar,

O Lord, . . . O Lord . . . I will wash my hands,

I will wash my hands in in-no-cen-cy, O Lord, . . .

So will I compass Thine al - tar, O Lord, . . . O Lord. . . .

*p* So will I com - pass Thine al - tar, O Lord. . . .  
So will I com - pass Thine al - tar, O Lord. . . . *mf*

mf

mf

cres. f

G p

Lord, I have

Lord, I have

G

mf dim. p p

*mormorando.*

lov-ed the ha - bi - ta - tion of Thy house.

I will wash my hands in  
*mormorando.*

lov-ed the ha - bi - ta - tion of Thy house.

I will wash my hands in

in - no - cen - cy,

So will I compass Thine al - tar,

in - no - cen - cy,

So will I compass Thine al - tar

O Lord,

I will wash my hands,

O Lord, . . . O Lord,

I will wash my hands,

I will wash my hands in in - no - cen - cy, O Lord, . . .

I will wash my hands in in - no - cen - cy, O Lord, . . .

Lord, I have lov-ed, have lov-ed the ha-bi-ta-tion of Thy house, . .

Lord, I have lov-ed, have lov-ed the ha-bi-ta-tion of Thy house, . .

and . . the place where Thine hon - our dwell - eth. . .

and . the place where Thine hon - our dwell - eth. . . and the place where Thine honour

and the place where Thine honour dwelleth,

dwel-eth.

*The Ark of the Covenant passes, borne by Levites.*

*Piu maestoso.*

*mf*

*Ped.*

THE PEOPLE. SOPRANO. *f*

A - rise, O

ALTO.

TENOR. *f*

A - rise, O

BASS.

Lord, . . . in - to Thy rest, . . . .

*f*

A - rise, O Lord, O . . . . Lord, . . . .

Lord, . . . . in - to Thy rest, . . . .

*f*

A - rise, O Lord, O . . . . Lord, . . . .

Thou and the ark, the ark of Thy strength, a -

Thou and the ark of Thy strength, a -

Thou and the ark, the ark of Thy strength, a -

Thou and the ark, the ark . . of Thy

rise, . . O Lord, a - rise, in - to Thy rest, . .

rise, . . O Lord . . in - to Thy rest, . .

rise, . . O Lord, a - rise, in - to Thy rest, . .

strength, a - rise, . a - rise, O Lord, in - to Thy

Thou and the ark of Thy strength, Thou, . .

Thou and the ark of Thy strength, Thou, . .

Thou and the ark of Thy strength, Thou, . .

rest, . . Thou and the ark, . . Thou, . .

Thou, and the ark, and the  
 Thou, and the ark,  
 Thou, and the ark, and the  
 Thou and the ark,

ark of Thy strength, A - rise, . . . a - rise, O Lord,  
 Thou and the ark, A - rise, . . . a - rise, O Lord,  
 ark of Thy strength, A - rise, . . . a - rise, O Lord, . . .  
 Thou and the ark, A - rise, . . . O Lord, . . .

in - to Thy rest. . .  
 in - to Thy rest. . .  
 in - to Thy rest. . .  
 in - to Thy rest. . .



Trem - ble be - fore Him,  
 Trem - ble be - fore Him,  
 O ye na - tions,  
 O ye na - tions,  
 Trem - ble be - fore Him, O ye na - tions,  
 Trem - ble be - fore Him, O ye na - tions,  
 Trem - ble be - fore Him, O ye na - tions,

*mf* *pp* *pp* *p* *pp* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The musical score is arranged in three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The first system features a triplet of eighth notes in the vocal parts and piano accompaniment, with a *pp* dynamic. The lyrics are "Trem - ble be - fore Him, O ye na - tions,". The piano accompaniment includes a triplet of eighth notes and a five-fingered scale in the right hand. The second system has a *p* dynamic and lyrics "For the Lord our God . . . is God of gods, for the". The piano accompaniment features a *p* dynamic and includes a *p* dynamic marking. The third system has a *p* dynamic and lyrics "Lord our God . . . is God of gods . . . and Lord of". The piano accompaniment features a *p* dynamic and includes a *p* dynamic marking. Pedal markings are present throughout the piano accompaniment.

*I f*

lords, . . . . . and Lord of lords, A

lords, . . . . . and Lord of lords, A

lords, . . . . . and Lord of lords, A

lords, . . . . . and Lord of lords, A

*f* *Ped.* \*

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*pp* *mf* *f*

*Ped.* \*

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*pp* *mf* *f*

*Ped.* \*

great God, a migh-ty and a ter - ri - ble,

great God, a migh-ty and a ter - ri - ble,

great God, a migh-ty and a ter - ri - ble,

great God, a migh-ty and a ter - ri - ble,

*pp* *f*

A - rise, O Lord, . . . in - to Thy

A - rise, O Lord, O . . .

A - rise, O Lord, . . . in - to Thy

A - rise, O Lord, O . . .

rest, . . . Thou and the ark, the ark . . . of Thy

Lord, . . . Thou and the ark . . . of Thy

rest, . . . Thou and the ark, the ark . . . of Thy

Lord, . . . Thou and the ark, the

strength, a - rise, . . O Lord, a - rise in - to Thy  
 strength, a - rise, . . O Lord . . in - to Thy  
 strength, a - rise, . . O Lord, a - rise in - to Thy  
 ark . . of Thy strength, a - rise, . . a - rise, O Lord,

rest, . . Thou and the ark of Thy strength,  
 rest, . . Thou and the ark . . of Thy strength,  
 rest, . . Thou and the ark of Thy strength,  
 in - to Thy rest, . . Thou and the ark,

Thou, . . Thou, . . and the  
 Thou, . . Thou, . . and the  
 Thou, . . Thou, . . and the  
 Thou, . . Thou, . . and the

ark, and the ark of Thy strength, a - rise, . . . a - rise,  
ark, Thou and the ark, a - rise, . . . a -  
ark, and the ark of Thy strength, a - rise, . . . a - rise,  
ark, Thou and the ark, a - rise, . . .

O Lord, in - to Thy rest.  
- rise, Lord, in - to Thy rest.  
O Lord, in - to Thy rest.  
O Lord, in - to Thy rest.

*mf* *p*

*Solomon with his princes and nobles passes.*

*p*

First system of piano introduction. Treble clef contains chords and arpeggios. Bass clef contains a melodic line with accents.

Second system of piano introduction. Treble clef contains chords and arpeggios. Bass clef contains a melodic line with accents.

CHORUS. *mf* >

God . . . save the King! May the King, . . .

God . . . save the . . .

Chorus introduction. Treble clef has rests. Bass clef has piano accompaniment with triplets and accents. Dynamics include *mf* and *f*. Pedal marking 'Ped.' is present.

the King live for ev - - - er, God . . . save the

God save the King, God save the

God . . . save the King, God . . . save the

King! May the King live for ev - er, God save the King, may the King . . .

Continuation of the chorus. Treble clef has vocal lines. Bass clef has piano accompaniment with triplets and accents. Dynamics include *mf*.

*sempre cres.*

King, God . . . save the King, God . . . save the King, may the King, the King . . . live for  
*sempre cres.*  
 King, may the King live for ev - er, live for ev - er, . . . for  
*sempre cres.*  
 King, . . . may the King . . . live for ev' - - er, for ev - er,  
*sempre cres.*  
 . . . may the King live for ev - er, live for ev - - er, for ev - er.  
*sempre cres.*

ev - er, . . . for ev - - - er, God . . . save the King, may the King, . . .  
 ev - er, . . . for ev - - - er, Gird thy sword, gird thy  
 may the King . . . live for ev - er, Gird thy sword, gird thy  
 ev - er, . . . for ev - - - er, Gird thy sword up - on thy  
 Gird thy sword up - on thy

. . . the King live for ev - - - er, God save the King, may the King . .  
 sword up - on thy thigh, O most migh - ty, gird thy sword up - on thy thigh, up -  
 sword, thy sword up - on thy thigh, gird . . . thy sword up - on thy  
 thigh, O most migh - ty, gird on thy sword up - on thy thigh, O most



live for ev - er! And in thy ma - jes - ty ride . . .  
 - on thy thigh, most migh - ty! And in thy ma - jes - ty ride  
 thigh, O most migh - ty! And in thy ma - jes - ty ride . . .  
 migh - ty, O most migh - ty! And in thy ma - jes - ty ride

*fz*

pros - per - ous - ly. God . . . save the  
 pros - per - ous - ly. God . . . save the King! May the King . . . live for ev - er,  
 pros - per - ous - ly.  
 pros - per - ous - ly. God . . . save the King, save the King, . . .

King! May the King live for ev - er, may the King  
 God . . . save, God save the King, God . . . save the King, save the King, may the  
 God . . . save the King, God save the King,  
 God save the King, God save the King, God save the King, save the King, may the

the King live for ev - er, God save, God save the King, may the  
 King, the King live for ev - er, God save, God save the King, may the  
 the King live for ev - er, God save, God save the King,  
 King live . . for ev - er, for ev - er God . . save the King, may the King, . .

*Ped.*

King, may the King live for ev - er, for ev - er, live, live for ev - er!  
 King, may the King live for ev - er, for ev - er, live, live for ev - er!  
 may the King . . live for ev - er, live, live for ev - er!  
 . . may the King . . live, . . live for ev - er, live, live for ev - er!

*Più animato.*

Gird thy sword, thy sword up - . .  
 Gird thy  
 Gird thy sword, . . thy  
 Gird thy sword, thy sword up - . .

*Più animato.*  $\text{♩} = 120.$

on thy thigh, God save the King, save the  
 sword up-on thy thigh, thy sword, thy sword up-on thy thigh, And in thy  
 sword up-on thy thigh, thy sword, thy sword up-on thy thigh, And in thy  
 on thy thigh,

King, the King, God save the  
 ma-jes-ty ride pros-per-ous-ly, Gird thy sword, thy sword up-on thy  
 ma-jes-ty ride pros-per-ous-ly, Gird thy sword, thy sword up-on thy  
 And in thy ma-jes-ty, and in thy

King! May the King live for ev-er, Gird thy  
 thigh, and in thy ma-jes-ty ride pros-per-ous-ly, Gird thy  
 thigh, and in thy ma-jes-ty ride pros-per-ous-ly. Gird thy  
 ma-jes-ty ride pros-per-ous-ly, Gird thy

sword, thy sword up - on thy thigh.

sword, thy sword up - on thy thigh. live for

sword, thy sword up - on thy thigh. live for

sword, thy sword up - on thy thigh. God . . . save the King! May the King . . .

*fz*

live for ev - er, may the King, the King live for ev -

ev - er, may the King live for ev -

ev - er, the King live for ev -

live for ev - er, may the King live for ev -

**M** *Ancora più presto.*

er, for ev - er, for ev - er, for ev - er,

er, for ev - er, for ev - er,

er, for ev - er, for ev - er,

er, for ev - er, for ev - er, for ev - er,

**M** *Ancora più presto.*  $\text{♩} = 72.$

may the King live for

live for

may the King

ev - er, for ev - er, for ev - er, for ev - er,

ev - er, live for ev - er,

live, live for ev - er,

er, for ev - er, for ev - er, for ev - er,

er, for ev - er, for ev - er, for ev - er,

er, for ev - er, for ev - er, for ev - er,

Ped.

\* Ped.

The Procession *raffen from view.*

FIRST WOMAN. CONTRALTO.

Thus . . . shall it be

*mf*

*fz* *p* *mf*

\* Ped. \* Ped. \*

done un - to her whom the King, the King de -

- light - eth to hon - - our.

*cres.* *f*

*cres.* *f*

THE SULAMITE.

My . . . Be - lov - ed

*mf* *pp* *p*

pas - tures his flocks a - mong the li - - - lies ;

*p doler.*

Ped. \* Ped.

Lo! So - lo - mon, . . . in all his glo - ry, . . .

\*  
 This system includes a vocal line with lyrics and a piano accompaniment. A small asterisk is placed below the piano part.

. . . is not ar - ray'd like one, . . . like one of these.

*mf*  
 This system continues the vocal and piano parts. The piano part has a *mf* dynamic marking.

THE WOMEN. SOPRANO.  
 Art thou so sim - ple, O fair-est of wo - men? . . .

ALTO.  
 Art thou so sim - ple, O fair-est of

*p*  
 This system features vocal parts for Soprano and Alto. The piano accompaniment is marked *p*.

N THE SULAMITE.  
 . . . My Be - lov - ed . . . is . . .  
 wo - men? . . .

*pp*  
 Ped.  
 This system features a vocal part for The Sulamite. The piano accompaniment is marked *pp* and includes a *Ped.* marking.

mine, my Be - lov - ed . . . is . . . mine,

my Be - - lov - - ed is mine, and I . . . .

*mf* *accelerando.*  
*cres.* *f*

I am his. . . .

*a tempo.*

*colla parte.* *f a tempo.* *dim.*

*They retire into the Palace.*

*dim.* *p*

*pp* *pp*

END OF THE SECOND PART.



# PART III.—VICTORY.

## INTRODUCTION.—“ SLEEP.”

Noon in the Palace. The Sulamite sleeps, watched by her women.

*Larghetto.* ♩ = 72.

*p* *pp legato.*

*pp*

*Ped.* \* *Ped.* \*

The musical score is written for piano in G major and 6/8 time. It consists of six systems of two staves each. The first system includes the tempo and metronome markings. The second system features a long melodic line in the right hand with a slur. The third system contains a complex texture with chords and moving lines in both hands. The fourth system continues with similar textures. The fifth system shows a more active right hand with slurs. The sixth system concludes with a *pp* dynamic and includes two *Ped.* (pedal) markings with asterisks.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with a fermata over the final note, marked with a large 'A'. The lower staff provides a harmonic accompaniment with a dynamic marking of *pp* (pianissimo).

The second system continues the piece with two staves. The upper staff has a melodic line with a fermata over the final note. The lower staff has a steady accompaniment.

The third system features two staves. The upper staff has a melodic line with a fermata over the final note, which includes a triplet of eighth notes. The lower staff has a more active accompaniment with eighth notes.

The fourth system consists of two staves. The upper staff has a melodic line with a fermata over the final note. The lower staff has a steady accompaniment with dynamic markings of *p* and *pp*.

The fifth system consists of two staves. The upper staff has a melodic line with a fermata over the final note. The lower staff has a steady accompaniment with dynamic markings of *p* and *pp*.

The sixth system consists of two staves. The upper staff has a melodic line with a fermata over the final note. The lower staff has a steady accompaniment.

Ped. \*

*p* Ped. \* Ped. \*

THE SULAMITE'S DREAM.

B THE BELOVED (*without the chamber*).

*pp*  
O - pen, o - pen to me, my sis - ter, my . . . bride! . . .  
*pp*

THE SULAMITE.

My dove, my un - de - fi - led! 'Tis the voice of my Be -

- lov - ed! I have put off my gar-ments; How shall I clothe me a-gain!

THE BELOVED.  
*pp*  
 My head is fill - ed with dew, And my locks with the

drops of night: . . . O - pen, o - pen to me, my sis - ter, my

THE SULAMITE.  
 bride, O Be-lov-ed, my heart with-in me is mo - ved.

(She clothes herself and opens the door.)

*ad lib.*

My Be-lov - ed is

*Ped.* \*

gone! . . . My soul faint - eth with - in me.

*pp.*

Whi - - ther hast thou withdrawn thyself ?

*C* *p.* *pp.*

whi - ther hast thou withdrawn thy-self ?

*pp.* *dolce.* *Ped.* \*

Rise will I now and

*Ped.* \* *Ped.* \* *Ped.* \*

go . . a - bout the ci - - - - ty,

*Ped.* \*

*pp*

Seek

*Ped.* \* *Ped.* \* *Ped.* \*

- - - ing him whom my soul, my soul . . .

*Ped.*

lov - - - eth . . .

*pp*

*agitato sempre.*

*mf*

*tranquillo.* *p*

*D*  
Be - lov - ed, . . .

*pp* *p*

Be - lov - ed, . . .

*pp* *p*

Be - lov - ed,                      whi - ther art thou gone? . . . whi - ther art thou

*pp*

gone?                      An - swer me, . . . an - swer me; . . .

*accelerando.*  
*accelerando.*

*mf* let . . . me, let me hear thy voice, . . . *rit.* let me hear thy voice.

*a tempo.* *Ritorn. ad lib.* Lo, . . the night is si - lent a - round me.

*a tempo.* *p*

*a tempo.* *Ritorn. ad lib.* *a tempo.* Lo, . . the night is si - lent a - round me. . .

*p a tempo.* *p* *pp a tempo.*

*Più mosso in modo di Marcia.* (*Watchmen appear.*)

*Più mosso in modo di Marcia.* ♩ = 88.

*pp staccato.* *tr*



Saw ye him, saw ye him whom my soul . . .

*tr* *p* *dolce.*

*Ped.* \* *Ped.* \* *Ped.* \*

lov - - eth, whom my soul . . . lov - -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

eth. Get thee one way

*pp* *pp*

*Ped.* \*

**THE WATCHMEN. (Eight voices only.)**

or o - ther, ei - ther on the right hand or on the

*Ped.* \* *Ped.* \*

left, Whi - - ther - so - ev - - er

*Ped.* \* *Ped.* \*

thy face is set

*p staccato.*

Ped. \* Ped.

F THE SULAMITE. *accel.*

Oh! saw ye him whom my soul

*pp accel.*

Ped. \* Ped. \* Ped.

lov - - eth, saw ye him whom my soul . . . lov - - eth?

Ped. \* Ped. \* Ped.

THE WATCHMEN. (Light voices only to each part.)

accel.  
 BASS. *p*  
 Smite her! wound her!  
*p accel.*  
 Ped. \* Ped.

TENOR. *molto accelerando*  
 Take a-way her veil! Hence, hence, thou daughter of  
*molto accelerando*  
 Take a-way her veil! Hence, hence, thou daughter of  
*molto accelerando*  
 Ped. \* Ped. \* Ped.

*mf* Be - li - al! Hence! hence!  
*mf* Be - li - al! Hence! hence!  
 (The Sulamite starts from sleep.)  
*mf* *f* *ff*  
 Ped. \* Ped. \* Ped.

*Molto meno mosso.*  $\text{♩} = 80$   
*p* *pp*  
 Ped. \* Ped.

*Animata.*  $\text{♩} = 100$   
*pp* *p* *mf*  
 Ped. \*

THE SULAMITE (to the Women).

*p* *G Largo.*

I charge ye, O daughters of Je - ru - sa - lem, If ye find my

*Largo.*  $\text{♩} = 60.$

*pp*

*rit.*

love, That ye tell him that I am sick, .. that I am sick, .. sick of

*rit.*

*Larghetto (come prima).*

love. . . . .

*Larghetto (come prima).*  $\text{♩} = 72.$

*p* *dim.*

*Maestoso.*

*Maestoso.*  $\text{♩} = 92.$

*pp* *p*

*mf*

*f largamente.* *fz* *fz* *fz* *fz* *fz* *fz*

*pesante.* *f* *tr* *mf* *tr*

*Andantino soave.* THE FIRST WOMAN. CONTRALTO. (*As Solomon approaches.*)

Lo! the King great-ly de-sir-eth,

*Andantino soave.*  $\text{♩} = 76.$

*p* *mf*

great-ly de-sir-eth thy beau-ty, Hap-py, hap-py shalt thou

be, and it shall be well with thee; Thou shalt see the good of Je-

*mf*

*f* *dim.* *mf*

ru - sa - lem, all the days . . . of thy life; . . . Yea, thou shalt

see, . . . yea, thou shalt see thy chil - dren's chil - dren, and

*dolce.* **H** *p*

peace, peace up - on Is - - ra - el, and

*pp*

*al lib.* *a tempo.*

peace. . . peace up - on Is - - ra - el. Lo! the King

*colla voce.* *p a tempo.* *p* *mf*

great - ly de - sir - eth, great - ly de - sir - eth thy beau - ty,

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *f*, *dim.*, *mf*, *p*, *pp*, *colla voce.*, *al lib.*, and *a tempo.*. There are also performance instructions like *dolce.* and a section marked **H**. The lyrics are written below the vocal line, with some words in italics. The piano part features complex chordal textures and rhythmic patterns, including some sixteenth-note passages.

Hap - py, hap - py shalt thou be; Thou shalt see the

*mf*

good of Je - ru - sa - lem all, all the days . . of thy life,

*mf* *Ped.* \*

Thou shalt see the good of Je - ru - sa - lem all the

*mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

days, all the days . . of thy life. . .

*rit.* *a tempo.*

*rit. p* *p a tempo.* *p dolce.*

*Moderato.*

*Moderato.* ♩ = 72.

*mf* *f* *p*

*p*

*p*

3

## SOLOMON. RECIT.

*p*

Ere the day cool and the shadows flee a - way, I will get me to my

*Ped.* \*

*p*

*rit.*

moun - tain . . of myrrh, . . and hill . . of sweet frank-in-cense.

*rit.*

*Ped.* \*

*Larghetto con moto.*

*Larghetto con moto.* ♩ = 66.

*accel*

*mf*

3



*p*  
Three-score the queens, Four-score the con-cu-bines,  
*p* *p* *p*  
*Ped.* \* *Ped.*

And vir-gins with-out num-ber, . . . vir-gins with-out num-ber,  
*cres.* *mf*

*p* *mf* *p*  
-ber, Three-score the queens, Four-score the con-cu-bines,  
*p* *p* *p*

*p* *pp*  
-bines, And vir-gins with-out num-ber, and vir-gins with-out num-ber;  
*p* *p* *p*

Yet one is . . . my dove, yet one is . . . my

dove, mine un - de - fi - led, mine un - de - fi - - .

- led. *sempre legato.* The on - ly one . . of her mo - - ther,

and dear to her who bore her . . .

*I Più tranquillo.* *mf* *pp*  
*mf* *Ped.* \*

*Più tranquillo.* The daugh - ters saw her, and

bles - ed her, the - daugh - ters saw her and bles - ed . . her ;

The queens and the con - cu -

bines, and they praised her, they praised

her. How fair and how plea - sant, how

fair and how plea - sant art . .

thou . . O love, for de - lights, O

*p*

*p*

*accelerando.*

*accelerando.* *res.* *mf*

*Sva* *f* *p*

*Ped.* \*

*3*

love, for de - lights. . .

*rit.* *mf* *p*

*come prima.*

**THE SCLAMITE.**  
*a piacere.*

Lo! a vine-yard hath So - lo-mon at . . . Baal - ha-mon, He let out the

*p* *colla voce.* *calando.* *a tempo.*

vine - yard un - to keep-ers. Ev - er-y one for the fruit there-of was to

*calando.* *a tempo.*

bring him a thou - sand pie - ces of sil - ver, But my . . .

*p*

vine - yard - mine, mine is be - fore . . . me, . . .

*p* *cres.* *m/p*

*mf* mine . . . is be - fore . . . me. Thou, O So - lo - mon, must have a  
*mf ad lib.*  
*p* *p* *colla voce.*

*accel.* thou - sand; *tranquillo.* And those that keep the fruit there -  
*rit.*  
*accel.* *cres.* *p<sup>l</sup> tranquillo.* *rit.*

- of, two hun - dred. My Be - lov - ed is mine,  
*colla parte.* *p a tempo.* *p*

*mf* and I . . . am . . . his . . . and un - to  
*accel.*

*rit.* *Come prima.* me his . . . de . . . sire.  
*rit.* SOLOMON.  
*dolce.* How fair and how plea - sant art . . .  
*rit.* *Come prima.* *dolce.*

thou, . . . O love, O . . . love, . . . for . . . de -

un - to me his de - sire, . . . and un - to me . . . his de -

- lights, how fair . . . and how plea - sant art thou, . . . for de -

- sire, his de - sire, . . . and

- lights, . . . how fair and how plea - sant, how fair, . . . how

*accel. e cres.*  
*accel. e cres.*  
*accelerando e cres.*  
 Ped. \* Ped. \*

un - to me his de - sire.

fair, . . . how fair . . . and how plea - sant art

*mf* *f* *p*  
*Sua*  
 Ped. \* Ped. \*

*mf*

My Be - lov - ed is . . . mine, is  
 thou, . . . O love, for de - lights, . . . art thou, . . . O . . .

*f* *a tempo.*

mine, . . . and . . . I . . . am his . . .  
 love, . . . O . . . love, . . . for de - lights, . . .

*mf a tempo.*

and un - to me, and un - to me . . . his de -  
 how fair, and how plea - sant art thou, O . . .

*mf* *rit.*

sire, . . . his de - sire.  
 love . . . for de - lights . . .

*p a tempo.* *pp*

*K. Grave.*

*Grave. ♩ = 40.*

My

love is strong as death, . . . And un-con-quer-a-ble as the grave, my

love is strong as death, my love is strong as death, and un-con-quer-a-ble

*L. Andantino non troppo presto.* *mf*

as . . . the grave, my love is

SOLOMON. *mf*

THE WOMEN. 1st SOPRANO.

Art thou so sim-ple, so sim-

2nd SOPRANO.

Art thou so sim-ple, O thou fair-est of wo-men, O

ALTO.

Art thou so

*Andantino non troppo presto. ♩ = 56.*

Art thou so



strong as death, . . . . . and . . .

ple, O fair - est of

fair - est of wo - men, art . . thou so sim - ple, O

fair - est, fair - est of wo - men, art thou so sim -

sim - ple, O fair - est of wo - men, art thou so sim -

. un - con - quer - a - ble as the grave.

wo - men, O fair-est, O fair - est of

fair-est of wo - men, art thou so sim - ple,

ple, art thou so sim - ple, O fair-est of wo - men, art thou so

ple, art thou so sim - ple, O fair-est of wo - men, art thou so

*p* *p*

*Ped.* \* *Ped.* \*

wo - men, O fair-est of, fair - est of wo - men?  
 art thou so sim - ple, O fair-est of wo - men? . .  
 sim - ple, O thou fair-est of wo - men? . . Then go and  
 sim - ple, O thou fair-est of wo - men? . .

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

My love is  
 Then . . go, then go and fol - low the  
 Then go and fol - low,  
 fol - low, fol-low the track of the flocks, . . then . . .  
 Then go and fol - low, fol-low the track of the flocks, . .

*Ped.* \*

strong as death, . . . . . as . . .

track . . . . . of the flocks, then go and

fol - low the track of the flocks, . . . . . fol - low the track of the

go and fol - low the track of the flocks, then go and

fol - low the track of the flocks,

*Ped.* \*

strong . . . . . as death, . . . . .

fol - low the track . . . . . of the flocks, . . . . .

flocks, . . . . . then go and fol - - low,

fol - low the track of the flocks, . . . . . then go . . . . .

then go and fol - low, and fol - low the track of the

un - con - quer - a - - ble as the

And pas-ture thy goats, and pas - ture thy goats,

fol-low the track of the flocks, . . . And pas - ture thy goats by the

. . . And pas-ture thy goats, . . . and pas - ture thy goats . . . by the

flocks, and fol-low the track of the flocks, And pas - ture. and pas - ture thy

*M*

grave.

by the

*mf* huts . . . of the shep - herds, . . . and pas - - ture thy

*mf* huts . . . of the shep - herds, . . . and pas - - ture thy

*mf* goats . . . by the huts of the shep-herds, the huts . . . of the

*M*

*mf*

huts . . . of the shep - - - - - herds, . . . . .

goats . . . by the huts of . . the shep - - - - -

goats, by the huts of the shep - herds, . . the shep - - - - -

shep - herds, . . and pas - ture thy goats, thy goats by the huts of the

*fz.*

*dim.*

by the huts of the shep -

- - - herds, pas - ture thy goats by the huts of the shep - - - - -

- - - herds, pas - ture thy goats by the huts of the shep - - - - -

shep - - - - - herds, . . the shep - - - - -

*mf*

*p*

*p*

*p*

My love is strong as  
 herds,  
 herds, Then go, . . . then go, . . . then go and fol - low,  
 herds, Then go, . . . then go, then go and fol - low the  
 herds, Then go, . . . then go, then go and fol - low the

*mf* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

death. . .  
*p dolce.*  
 go and . . . fol - low, and fol - low, fol - low the  
 fol - low the track of the flocks,  
 track of the flocks, then go and fol - low, fol - low the track of the  
 track, the track of the flocks, then go and fol - low,

*p* *dolce.*

track . . of the flocks, go and fol - low, . . and fol - low the  
 then go and fol - low, fol - low the track of the flocks. . . .  
 flocks, . . . then go and fol - low the  
 fol - low the track of the flocks, go and fol - low, and fol - low the

track of the flocks, *mf* My  
 Art thou so sim - ple, O thou fair-est of  
 track, the track of the flocks. Art thou so sim - ple, O thou fair-est of  
 track, the track of the flocks. Art thou so sim - ple,  
*p*  
*Ped.* \* *Ped.* \* *Ped.* \*

love is strong as death, . . .

wo - men, O fair - est of wo - - men, art . . . thou so

wo - men, O fair - est, fair - est of wo - men,

O fair-est of wo - men, O fair - est of wo - men,

*Ped.* \*

*Ait*

*mf*

and.. un - - con - - quer - a - ble as the

thou so . . sim - - ple, so sim -

sim - ple, O fair-est of wo - - men, art thou so sim - -

art thou so sim - ple, art thou so sim - ple, O fair-est of wo -

art thou so sim - ple, art thou so sim - ple, O fair-est of wo -

*p*

*Ped.*



*N*  
grave.

ple, then go, . . . then go . . . and fol - low the

ple, then go, . . . then go and

men, then go, . . . then go and fol - low the track, . . . the

men, then go, . . . and fol - low the track, . . . the

*N*

track, . . . the track . . . of . . . the flocks, fol - - - low,

fol - - low, and fol - - low the track . . . of the flocks, . . . the

track, the track of the flocks, and fol-low the track, . . . the track, . . . the

track, the track of the flocks, and fol-low the track, . . . the track of the flocks, the

fol - low the track of the flocks,  
 track, . . . the track . . . of the flocks, then go, then  
 track . . . of the flocks, the track of the flocks, then go and fol - low the  
 track . . . of the flocks, the track of the flocks, then

*p*

*p*

*mf*

*p*

My . . . love . . .  
 then go, then go, . . . . .  
 go, . . . . . then go and fol-low the track . . . of the  
 track, then go and fol - - - low, and . . .  
 go, then go and fol - - - low, and fol-low the track of the

*f*

*mf*

*f*

is . . . strong . . . as

flocks, . . . and pas - - ture thy goats . . . by the

pas - - ture thy goats . . . by . . . the huts, the huts . . . of . . . the

flocks, . . . and pas - - ture thy goats . . . by the huts . . . of . . . the

death, . . . as

Then go and fol - low the

huts . . . of the shep - - herds, Then go and fol - - - low the

shep - herds, Then go, then go and fol - - - low the

shep - herds, go, . . . then . . . go, then go and fol - - - low the

*Ped.* \*

death.

track of the flocks, . . . . .

track of the flocks, . . . . .

track of the flocks, . . . . .

track of the flocks, . . . . .

track of the flocks, . . . . .

Art thou so sim - ple?

Art thou so sim - ple?

Art thou so sim - ple?

Art thou so sim - ple?

*ff*

# PART IV.—REUNION.

## IN THE VINEYARDS OF SULAM.

CHORUS AND SOLO.—“THE FIELDS OF THE BELOVED LANGUISH.”

*Largo mesto.*  $\text{♩} = 66.$



SOPRANO. THE VILLAGERS.

ALTO.

TENOR.

BASS.

The fields of the Be -

The fields of the Be -

- lov - ed lan - guish, And the vine of the Su - la - mite droop - eth;

- lov - ed lan - guish, And the vine of the Su - la - mite droop - eth;

*fp*

*p* There - fore will we be - wail . . . them. there-fore will we, there-fore will  
*p* There - fore will we be - wail . . . them, there-fore will we, there-fore will  
*p* There - fore will we be - wail . . . them, there-fore will we, there-fore will  
*p* be - wail . . . them, there-fore will we, there-fore will  
*mf* *dolce.*

*fp* we be - wail . . . them, be - wail . . . them; We will wa - ter them with our  
*fp* we be - wail them, be - wail . . . them;  
*fp* we be - wail them, be - wail them;  
*fp* we be - wail . . . them, be - wail . . . them;  
*fp* *dolce.*

tears, . . . our tears, *dolce.* with our tears, our tears, . . .  
*p* our tears. . . we will wa - ter them with our tears, . . . our  
*p* our tears, . . .  
*p* our tears.

There - fore will

tears, *p dolce.* There - fore will

we will wa - ter them with our tears, our tears, There - fore will

our tears. . . . . The

*p*

we be - wail them, We will wa - ter them with our tears, our

we be - wail them, There - fore will we be - wail

we be - wail them, we will wa - ter them with our tears, our

fields of the Be - lov - ed lan - guish, There fore will we be - wail

tears, will we be - wail, there - fore will we be - wail . .

them, will we be - wail, there - fore will we be - wail . .

tears, there - fore will we be - wail . . them, there - fore will we be - wail . .

them, will we be - wail, there - fore will we be - wail . .

*p* *p* *f*

them; We will wa-ter them with our tears, . . . our tears, our

them; We will wa-ter them with our tears, our tears, our

them; We will wa-ter them with our tears, . . . our tears, our

them; We will wa-ter them with our tears, our tears, . . . our

tears, be-wail . . .

tears, be-wail

tears, There-fore will we be-wail . . . them. . . be-wail . . .

tears, be-wail, be-wail . . .

them.

them.

them.

them.

\* All from this point to letter H, on page 208, may be omitted in performance.



B *Poco più vivace.*

Glad - ness, glad - ness is ta - ken a - way, . . . is . . .

*Poco più vivace.*

ta - ken, . . . is . . . ta - ken a - way, And joy out of the

*mf*

plen - ti - ful field, glad - ness is ta - ken a - way, . . . and

*p*

joy out of the plen - ti - ful field; In the vine - yards there is no

*fz* *p*

*Ped.* \* *Ped.* \*

sing - ing, in the vine - yards there is no sing - ing, nei -

*p* *fp*

*mf* *fp*

ther is there a - ny shout - ing, nei - ther is there a - ny

shout - ing, nei - - ther is there a - ny

*ritard.* shout - - - ing. **C** *a tempo.*

The tread - - ers tread out no wine, . . no wine, . .

the tread - ers tread out no . . wine, no wine, . .

no wine, . . . And the noise of the vin - tage hath

ceased, . . . and the noise of the vin - tage hath ceased, hath ceased,

hath ceased, and the noise of the vin - tage hath

ceased. . . Glad - ness is ta - ken a - way, . . . is . . .

Ped. \*

ta - ken, . . . is . . . ta - ken a - way, And joy out of the

plen - ti - ful field; . In the vine - yard there is no

sing - ing, Nei - ther is there an - y shout - ing,

nei - ther is there an - y . . shout - ing, nei -

- ther is there an - y shout - - ing.

The  
The fields of the Be - lov - ed lan - guish,  
The  
The fields of the Be - lov - ed lan - guish,  
The

E Come prima.

*p*

3

*p*

3

vine lan - guish - eth; All the mer - ry-heart-ed do sigh,  
vine lan - guish - eth; All the mer - ry-heart-ed do sigh,  
All the mer - ry-heart - ed do  
vine lan - guish - eth; All . . the mer - ry-heart-ed do sigh,

sigh, . . . sigh, . . . all the mer - ry-heart - ed do  
the mer - ry - heart - ed do sigh, all the mer - ry-heart - ed do  
sigh, the mer - ry - heart - ed do sigh, all the mer - ry-heart - ed do  
sigh, . . . sigh, . . . all the mer - ry-heart - ed do

*fp*

*fp*

*fp*

*fp*

*p*

*fp*

sigh, all the mer-ry-heart-ed do sigh, . . . do sigh; .

sigh, all the mer-ry-heart-ed do sigh, do sigh; . *dolce.* The

sigh, all the mer-ry-heart-ed do sigh . . . do . . . sigh; .

sigh, all the mer-ry-heart-ed do sigh, do sigh; *cantabile.*

mirthful ta-bret is si-lent, the mirthful

The mirth-ful, mirthful ta-bret is

is si-lent,

The mirth-ful, mirth-ful ta-bret is si-lent,

ta-bret is si-lent, And the joy . . .

si-lent, And the joy, . . . the joy of the

And the joy of the harp, . . .

*cres.* And the joy . . . of the harp is un - heard, and the *mf*  
 and the joy . . . of the *mf*  
 harp is un - heard, and the joy . . . the joy of the *mf*  
 and the joy, the joy, . . . the joy . . . of the *mf*

*p* joy of the harp is un - heard, . . . the joy of the *pp*  
*p* harp, of the harp is un - heard, . . . the joy of the *pp*  
*p* harp, of the harp, . . . is un - heard, . . . the joy of the *pp*  
*p* harp . . . is un - heard, The fields of the Be - lov - ed lan -

harp . . . is un - heard, . . . and the *p*  
 harp is un - heard, . . . and the *p*  
 harp is un - heard, . . .  
 - guish, lan - guish, lan - guish,  
 Ped. *p* \* Ped. *p*

joy . . . of the harp . . . is un - - heard.  
 joy . . . of the harp . . . is un - - heard.  
 of the harp . . . is un - - heard.  
 the joy . . . of the harp is un - - heard.

Attacca.

Moderato. AN ELDER.  
 Thus . . . saith the

F Allegretto pastorale. p  
 Ho - ly One of Is - ra - el: The  
 Allegretto pastorale. ♩ = 100.

ad lib.  
 wil - der - ness shall be a fruit - ful, fruit - ful field,  
 voce ad lib.



And the fruit - ful field as a for - est, and the

fruit - ful field as a for - est, the fruit - ful

*mf*

field as a for - est, The

*mf* *p* *p*

*dolce.*

wil - der - ness . . shall be . . a fruit - ful, fruit - ful

*dolce.*

field. The work of right - eous

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

ness shall be peace, . . . shall . . . be peace,

*p*  
Ped. \*

And the end . . . of peace qui - et - ness for

*mf*  
*mf*  
Ped. \* Ped. \*

ev - - er, . . . and the end of peace . . .

*p* *pp*

qui - et - ness . . . for ev - - er. Lo, . . . my

*p*

peo - - ple, my peo - - - ple shall dwell . . .

*cres.* *mf*  
*cres.* *mf*

in a sure . . ha - bi - ta - tion And in

*p*

qui - et rest - ing - pla - ces, and in qui - et

*p*

rest - - ing - pla - ces, in qui - et

*mf*

rest - - ing - pla - - ces.

*mf*, *p*, *rit.*, *p*

*Moderato*  
Thus . . saith the Ho - ly One of Is - ra - el: The wil - dæ -

*Moderato*, *f*, *pp dolce*,  $\text{♩} = 92$

*senza rit.*

- ness shall be a fruit - ful, fruit - ful field,

*dolce.* *senza rit.*

*Ped.* \*

*Ped.* \*

*pp*

**H Moderato. THE VILLAGERS.**

TENORS.

O Lord, be gra - cious un - to us, We have wait - ed

*Moderato. ♩ = 80.*

*p Organ.*

for . . Thee; Be Thou their arm ev - er - y morn - ing; Our sal -

*mf*

*mf* *p*

va - tion al - - so, in the time of trou - - ble,

THE VILLAGERS. SOPRANO.

O Lord, be gra - cious un - to

ALTO.

O Lord, be gra - cious un - to

Our . . sal - va - tion al - - so, Lord, be gra - cious un - to

BASS.

O Lord, be gra - cious un - to

us; We have wait - ed for . . Thee. Be Thou their

us; We have wait - ed for Thee.

us; We have wait - ed for . . Thee. Be Thou their

us; We have wait . . . ed for Thee.

arm ev-er-y morn-ing; Our sal-va-tion al-

Be Thou their arm ev-er-y morn-ing; Our sal-va-tion al-

arm ev-er-y morn-ing; Our sal-va-tion al-

Be Thou their arm ev-er-y morn-ing; Our sal-va-tion al-

- so in the time of trou-ble, our sal-va-tion

- so in the time of trou-ble, our sal-

- so in the time of trou-ble, our sal-

- so in the time of trou-ble, our sal-

al-so in the time of trou-ble.

- va-tion al-so in the time of trou-ble.

- va-tion al-so in the time of trou-ble.

- va-tion al-so in the time of trou-ble.

al-so in the time of trou-ble.

I *Andanté.*

RECIT. CONTRALTO. A WOMAN. (*Looking down into the valley.*) 3

*Più animato.*

Who is this that com - eth up from the val - ley, Lean - ing on her Be - lov - ed?

*Andante.* ♩ = 69.

*Più animato.* ♩ = 80.

The first system shows the vocal line for the Contralto and the piano accompaniment. The vocal line begins with a recitative section in 4/4 time, marked *Andante* (♩ = 69), and then transitions to a more rhythmic section marked *Più animato* (♩ = 80). The piano accompaniment features chords and arpeggiated figures.

The second system continues the piano accompaniment, featuring a prominent triplet figure in the right hand and a steady bass line in the left hand.

*mf un poco stringendo.*

The Su - la-mite, the Su - la-mite!

*un poco stringendo.*

The third system features the vocal line and piano accompaniment for the phrase "The Su-la-mite, the Su-la-mite!". The piano accompaniment includes triplet figures in both hands.

THE VILLAGERS.  
SOPRANO.

*sempre cres.*

The Su - la-mite, the Su - la-mite!

ALTO.

*sempre cres.*

The Su - la-mite, the Su - la-mite!

TENOR.

*sempre cres.*

The Su - la-mite, the Su - la-mite!

BASS.

*sempre cres.*

The Su - la-mite! She

The fourth system contains the vocal lines for the Soprano, Alto, Tenor, and Bass, all singing "The Su-la-mite, the Su-la-mite!". Below them is the piano accompaniment, which continues with a *sempre cres.* (crescendo) dynamic.

*mf* *stringendo.*

She com - eth, she com - eth

*mf* *stringendo.*

She com - eth, she com - eth

*mf* *stringendo.*

She com - eth, she com - eth

com - eth, She com - eth, com - eth

*molto.* *stringendo.*

*stringendo.*

lean - ing on her Be - lov - ed, on her be -

lean - ing on her Be - lov - ed, on her be -

lean - ing, lean - ing on her Be - *stringendo.*

lean - ing on her Be - lov - ed, *stringendo.*

*Allegro vivace ben marcato.*

- lov - ed! Sing, . . . sing, . .

- lov - ed! Sing, . . . sing, . .

- lov - ed! Sing, . . . sing, . .

Sing, . . . sing, . .

*Allegro vivace ben marcato.* *f* *Ped.* *Ped.*



heavens, and be joy - ful, O earth; . . . Break forth in - to

heavens, and be joy - ful, be joy - ful, O earth; Break forth in - to

heavens, and be joy - ful, be joy - ful, O earth; Break forth in - to

heavens, and be joy - ful, be joy - ful, O earth; Break forth in - to

sing - ing, O moun - tains, . . . O moun -

sing - ing, O moun - tains, O moun -

sing - ing, O moun - tains, O moun -

sing - ing, O moun - tains, O moun -

tains; Sing, . . . O heavens,

tains; Sing, O

tains; Sing, O

tains, break forth; Sing, O

Ped. \* Ped. \* Ped. \* Ped. \*

Sing, O heavens;

heavens, sing, O

heavens, sing, O

heavens, sing, O

Ped. \* Ped. \* Ped. \*

Break forth . . . in - to

heavens, sing, O heavens; Break

heavens; Break

heavens, O heavens; Break forth in - to

Ped. \* Ped. \* Ped.

sing ing, O

forth in to sing

forth in to sing

sing - ing, sing

*p* *cres.* *f*

moun - - - tains, . . O moun - tains; K  
 - - - ing, O moun - tains, O moun - tains;  
 - - - ing, O moun - tains, O moun - tains; For the

For the Lord hath com - fort-ed His  
 Lord hath com - fort-ed His peo - ple, And had mer - cy up - on . . His af -

For the Lord hath com - fort-ed His peo - ple, And had mer - cy up -  
 peo - ple, And had mer - cy up - on . . His af - flict - ed, up - on . . .  
 - flict - ed, up - on . . His . . af - flict - ed,  
 For the Lord hath

on . . His af - flict - ed, com - fort - ed His peo - ple, com - fort - ed His af - flict - ed, com - fort - ed His peo - - ple, com - fort - ed His com - fort - ed His peo - ple, com - fort - ed His peo - com - fort - ed His peo - ple,

ed His peo - ple, for the Lord, for the Lord hath com - fort - ed His peo - ple, com - fort - ed His peo - ple, for the Lord hath com - fort - ed His peo - ple, com - fort - ed His peo - ple, com - fort - ed His peo - ple, for the com - fort - ed His peo - - ple,

peo - ple, com - fort - ed His peo - - ple, com - fort - ed His peo - ple, His peo - - ple, His Lord, for the Lord hath com - fort - ed His peo - ple, for the Lord hath com - fort - ed His peo - ple, com - fort - ed His peo - - ple, com - fort - ed His peo - -

peo - - ple, for the Lord hath com - fort-ed His  
 peo - - ple, for the Lord . . . hath com - fort-ed, hath  
 ed His peo - ple, for the Lord, the Lord hath com - fort-ed, hath  
 ple, . . . for the Lord, the Lord hath com - fort-ed, for the Lord hath

*fz fz fz fz*

peo - ple. Sing, O hea - vens, O hea - - - vens,  
 com - fort-ed His peo - - - ple, for the  
 com - fort-ed His peo - - ple. Sing, O heavens, . .  
 com - fort - ed, hath com - fort-ed His peo - ple, And had

*f*

sing, O heavens, O hea - vens.  
 Lord hath com - fort-ed His peo - ple.  
 O hea - vens.  
 mer - cy up - on . . His af - flict - ed.

*> > > > > >*

*Piu vivace.*

*fp* → *pp*

We said, "The Lord

*Piu vivace.*  $\text{♩} = 92.$

*fp* → *pp*

hath for - - sak - - - - en them!"

CHORUS. TENOR. *fp* → *pp*

We said, "The

*p* → *pp*

Lord hath for - - sak - - - - en

them, . . . My Lord hath for . . .

got . . . ten them,  
"My Lord hath for . . .

My Lord . . . hath for -  
- got . . . ten them, hath for . . .

CHORUS OF WOMEN. SOPRANO.

ALTO.

But

got ten them.

got ten them.

But he . . . . .

he . . . . . said,

said to the pri - son - ers,

said to the pri - son - ers,

To 3



*p* > *p* > *p* > *pp*  
 "Go forth, go  
 That were in dark  
 them that were in dark  
 forth," *pp* that  
 forth," *pp* To them that were in  
 - ness, *pp* to them that  
 - ness, *pp* to them that were in dark  
 were in dark ness, in dark ness  
 dark ness, that were in dark ness,  
 were in dark ness, in dark ness,  
 - ness, to them that were in dark - ness,  
*pp* *pp*

“Show your - selves,  
 “Show your - selves,  
 “Show your - selves,  
 “Show your - selves,  
 Ped. \*

show your - selves, .. show your -  
 show your - selves, .. show your -  
 show your - selves, .. show your -  
 show your - selves, .. show your -  
 Ped. \* Ped.

*The Sulamite and the Beloved appear.* ff  
 selves.” Sing, 0  
 selves.” Sing, 0  
 selves.” Sing, 0  
 selves.” Sing, 0  
 Ped. \* Ped.

heavens, and be joy - ful, O earth . . .

heavens, and be joy - ful, O earth . . .

heavens, and be joy - ful, O earth . . .

heavens, and be joy - ful, O earth . . .

*Ped.* *f*

*M*  
For the Lord hath had mer . . .

For the Lord hath had mer . . .

For the Lord hath had mer . . .

For the Lord hath had mer . . .

*M*  
*mf* *mf* *p*

cy, mer cy.

cy, mer cy.

cy, mer cy.

cy, mer cy.

*rit.*  
*p* *mf* *rit.*

We . . shall not hun - ger nor thirst, we . . shall not  
ALTO SOLO. THE WOMAN.  
We . . shall not hun - ger nor thirst, we . . shall not  
TENOR SOLO. THE BELOVED.  
We . . shall not hun - ger nor thirst, we . . shall not  
BASS SOLO. THE ELDER.

*Andante con moto.* ♩ = 76. We shall not hun - ger nor thirst, . . we

hun - ger nor thirst, Nei - ther shall the sun smite us,  
hun - ger nor thirst, Nei - ther shall the sun smite us,  
hun - ger nor thirst, Nei - ther shall the sun smite us,  
shall not hun - ger nor thirst, Nei - ther shall the sun . . smite us,

We . . shall . . not . . hun - ger, hun -  
We . . shall . . not . . hun - ger,  
We . . shall not hun - ger, not hun - ger, . . not  
We . . shall not hun - ger, not

- ger nor thirst, .. Nei - ther shall the  
 hun - ger nor thirst, Nei - ther shall the  
 hun - ger nor thirst, .. Nei - ther shall the sun, .. the  
 hun - ger nor thirst, ..  
 sun, .. the sun .. smite .. us;  
 sun smite us, smite us; For  
 sun smite us, smite us;  
 Nei - ther shall the sun .. smite ..  
 For He that hath mer - cy shall lead  
 He that hath mer - cy shall lead us, He that hath  
 For He that hath  
 us;

us, shall lead us, Ev - - en by  
 mer - cy shall lead us, Ev - en by springs of  
 mer - cy shall lead us, Ev - - en . . . by  
 For He that hath mer - cy shall lead us, . . .

springs . . . of wa - - ter shall . . .  
 wa - - ter, of wa - - ter shall . . .  
 springs . . . of wa - - ter . . . shall . . .  
 Ev - - en . . . by springs . . . of wa . . .

. . . He guide . . . us, For He that hath mer - cy shall  
 He guide us, For He that hath mer - cy shall  
 He guide us, shall  
 - ter shall He guide us,

lead us, Ev - en, ev - en, ev - en, ev - en,

lead us, Ev - en, ev - en, ev - en, ev - en,

lead us, Ev - en, ev - en, ev - en, ev - en,

shall lead us, Ev - en, ev - en, ev - en, ev - en,

- en by springs . . . of wa - - - ter

- en by springs . . . of wa - - - ter

ev - en by springs . . . of wa - - - ter . . . shall He

- en by springs . . . of wa - - - ter

shall He guide

shall He, shall He guide

guide us, shall He, shall He guide us. We . . .

shall He

*rit.* *a tempo.*  
 us, We shall not hun - ger nor thirst,  
*rit.* *a tempo.*  
 us, We shall not hun - ger nor thirst,  
*rit.* *a tempo.*  
 shall not hun - ger nor thirst, . . shall not hun - ger nor thirst,  
*rit.* *a tempo.*  
 guide us, We shall not hun - ger nor  
*rit.* *a tempo.*  
 we shall not hun - ger nor thirst,  
*mf!*  
 we shall not hun - ger nor thirst, we . .  
*mf!*  
 we shall not hun - ger nor thirst, we shall not,  
 thirst, . . hun - - - ger nor thirst,  
*a tempo.*  
 ca - lan - do. *a tempo.*  
*a tempo.*  
 shall . . . not hun - ger nor thirst, . . . nor  
 ca - lan - do. *a tempo.*  
 shall *mf!* not hun - - - ger nor thirst, nor  
 ca - lan - do. *a tempo.*  
 We . . shall not hun - - - ger nor thirst, nor  
*a tempo.*  
 ca - lan - do. *a tempo.*



*p* Nei - ther shall . . . the sun,  
*p* thirst, . . . Nei - ther shall . . . the sun, *mf* the sun,  
*p* thirst, . . . Nei - ther shall . . . the sun, . . . *mf* the  
 thirst, . . . Nei - ther shall . . . the sun, . . .

*p* the sun, the sun . . . *mf* smite . . .  
 . . . smite . . . us, *mf*  
 sun . . . smite . . . us, *mf* nei - ther  
*mf* the sun smite us, *p* nei - ther

*f* us, the sun . . . *rit.* *p* smite us.  
 . . . the sun . . . *rit.* *p* smite us.  
*f* shall the sun, the sun . . . *rit.* *p* smite us.  
*f* shall the sun, the sun . . . *rit.* *p* smite us.

*N Allegro vivace.*

Sing, . . .  
Sing, . . .  
Sing, . . .  
Sing, . . .

*N Allegro vivace. ♩ = 88.*

heavens, and be joy - ful, O earth; . . . Break forth in - to  
heavens, and be joy - ful, be joy - ful, O earth; Break forth in - to  
heavens, and be joy - ful, be joy - ful, O earth; Break forth in - to  
heavens, and be joy - ful, be joy - ful, O earth; Break forth in - to

sing - ing, O moun - tains, . . . O moun - -  
sing - ing, O moun - - - tains, O moun - - -  
sing - ing, O moun - - - tains, O moun - - -  
sing - ing, O moun - - - tains, O moun - - -

- tains. Sing, . . . O heavens,  
 - tains. Sing, . . . O  
 - tains. Sing, . . . O  
 - tains. Break forth, Sing, . . . O  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

sing, . . . O heavens,  
 heavens, sing, . . . O  
 heavens, sing, . . . O  
 heavens, sing, . . . O  
 Ped. \* Ped. \* Ped. \*

Break forth . . . in - to  
 heavens, sing, . . . O heavens. . . . Break  
 heavens, Break  
 heavens, O heavens, Break forth . . . in - to  
 Ped. \* Ped. \* Ped. \* *fz* *fz*

sing ing, sing,  
 forth in - to sing ing, sing,  
 forth in - to sing - ing, sing,  
 sing - ing, break forth in - to sing - ing, sing, O

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

hea - vens, O heavens, sing, . . . O heavens, and be joy - ful, O  
 heavens, and be joy - ful O earth, and be joy - ful, O  
 hea - vens, sing, . . . O heavens, and be joy - ful, O  
 heavens, and be joy - ful, O earth, and be joy - ful, be

*p* *V* *V* *V*

earth, Sing, . . . O hea - vens, sing,  
 earth, Sing, . . . O hea - vens, sing,  
 earth, Sing, sing, O  
 joy - ful, O earth, sing, . . . O heavens, sing, . . .

*sf*

O heavens, sing, sing, O . . .  
 O heavens, sing, . . . heavens, . . .  
 hea - vens, sing,  
 O heavens, sing, O heavens, O . . .  
*Stra*

heavens, . . . and be joy - ful, . . .  
 O . . . heavens, be joy - ful . . .  
 sing, . . . O heavens, and be joy - ful, . . .  
 heavens, and be joy - ful, O earth, joy - ful, . . .  
*ff*

O earth, Break . . .  
 . . . ful, O earth, sing, . . . O heavens, Break . . .  
 O earth, Break . . .  
 . . . ful, O earth, . . . Break . . .  
*pp*

Musical score for the first system of "The Rose of Sharon." It features three vocal staves and a piano accompaniment. The lyrics are: "forth in - to . . . sing", "forth in - to sing - ing,", and "break forth in - to . . . sing". The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for the second system. The lyrics are: "ing, O moun - tains, O moun - tains," and "sing - - - ing, O moun - tains, O moun - tains,". The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *mf* and *f* (forte).

Musical score for the third system. The lyrics are: "Sing, O heavens, sing, . . . O heavens, sing, . . .", "Sing, O heavens, sing, . . . O heavens, sing, . . .", "Sing, O hea - vens, . . . sing, . . .", and "moun - tains, Sing, O heavens, sing, . . . O". The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *f*.

O heavens, and be  
 O heavens, and be  
 O heavens, and be  
 heavens, and . . . . be . . . . joy - ful, . . .

joy - ful, O earth, sing, . . . O  
 joy - ful, O earth, sing, . . . O  
 joy - ful, O earth, sing, . . . O  
 joy - ful, O earth,

heavens, and be joy - ful, O earth.  
 and be joy - ful, O earth, O earth.  
 heavens, and be joy - ful, O earth.  
 and be joy - ful, O earth, O earth.

The musical score consists of three systems. Each system includes vocal staves (Soprano, Alto, Tenor) and piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "O heavens, and be joy-ful, O earth, sing, O earth." The score includes various musical notations such as dynamics (ff, fz), articulation (accents, slurs), and ornaments (trills).

*Moderato.*

**THE BELOVED.**

Rose of Sha - ron, that dwell - est in the gar - dens, The com -

*Moderato.* ♩ = 72.

- pan - ions heark-en to thy voice; . . . Cause them to hear it.

*ad lib.*

*colla voce.* *dolce.*

*Ped.*

**THE SULAMITE.**

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

*P* ♩ = 72.

*mf*

his. Turn thou, . . . my Be - lov - ed,

*Meno mosso.*

*p* *Meno mosso.*

*Ped.*



*calando.*

And be thou like the ga-zelle, Or the fawn of the hind Up-on the spi - cy

*colla voce.*

moun - tains a - far.

*poco cres.* *p* *p*

*Ped.* \*

*Rit.*

As an ap - ple-tree a-mong the trees of the

*pp*

*Ped.* \*

wood,

So . . is my Be - lov - - ed

*p* *cres.*

a - mong the sons.

*mf*

*Ped.* \*

In thy . . sha - dow I will sit . . with de - light, . .

**THE BELOVED.**

In my sha - dow . . thou shalt sit . . . . with de -

Andantino con moto.  $\text{♩} = 50.$

And thy . . fruit . . . shall be sweet to my taste; . .

light, And my fruit shall be sweet to thy taste; . .

Lead thou, lead thou me . . . . a - mong the trel - lised

I will lead thee a - - mong the trel - lised vines, a - mong the

vines, . . . . And let . . . thy ban - - - ner, thy

trel - - lised vines, And my ban - ner, and . . . my

*a tempo ma più tranquillo.*

ban - ner o - ver me . . . be . . . Love . . .

ban - ner o - ver thee is . . . Love, is Love . . .

*rit.* *p* *dim.* *rit.* *p*

*a tempo ma più tranquillo.*

In my sha - - - dow . . .

*mf* thou shalt sit . . . with de - light; . . . I will . . .

*mf*

lead . . . thee a - mong the trel - - lised vines,

*p*

*Ped.* \*

*p*  
I will . . . lead thee a - mong the trel - lised vines,

*Ped.* \*

*p*  
I will lead thee a - mong the vines, And my ban - ner o - ver

*Ped.* \*

*cres. stringendo sempre.* *f*  
thee, . . . my ban-ner o-ver thee . . . is . . . Love. . .

*mf stringendo.* *sempre stringendo. mf*

*Ped.* \*

*p tranquillo.*  
*mf tranquillo.* In thy . . . sha - dow I will sit . . . with de - light, . . .  
In . . . my . . . sha - dow . . . Thou shalt sit with de - light, . . .

*p*

*ff con passione.*

And thy . . . fruit . . . will be sweet to my taste; . . .

*con passione.*

And my . . . fruit . . . shall be sweet to thy taste; . . .

*f*

*dim.*

*con Ped.*

*p*

Lead . . . thou, lead . . . thou me . . . a . . .

I . . . will lead . . . thee a . . .

*p*

*cres.*

mong the trel - lised vines, And let thy ban - ner

mong the trel - lised vines.

*Ped.* \* *Ped.* \*

*mf* *f*

o - ver me . . . be . . . Love, . . . thy . . .

*mf* *f*

And . . . my ban - ner, . . . and my . . .

ban - ner o - - - ver me . . . . . be . . .

ban - ner o - - - ver thee . . . . . is . Love, is

*rit. p*

*colla voce.*

*p*

*a tempo.*

Love, . . . . . let thy

*a tempo.*

Love, . . . . . and my

*mf a tempo.*

ban - ner o - ver me be Love, . . . be Love, . . . . . be

ban - ner o - ver thee is Love, . . . is Love, . . . . . is

*p*

Love, . . . . . be Love. . . . .

Love, . . . . . is Love. . . . .

*tr*

*p*

S *Largamente.*

THE SULAMITE. RECIT.

Set . . me as a seal up - on thine heart, . . As a

*ad lib.*

seal . . . . on thine arm.

*tempo.*

*Molto maestoso. In modo d'un Inno.*

THE SULAMITE. SOPRANO.

*mf* For the flame of Love is as fire, E - ven the fire of God, For the flame of A WOMAN. ALTO.

THE BELOVED. TENOR.

*mf* For the flame of Love is as fire, E - ven the fire of God, For the flame of AN ELDER. BASS.

*Molto maestoso. ♩ = 92. In modo d'un Inno.*

*mf*

Love is as fire, e - ven the fire, the fire of God, e - ven the fire, the fire of

Love is as fire, e - ven the fire, the fire of God, e - ven the fire, the fire of

God.

God.

**THE VILLAGERS.**  
SOPRANO.

*mf* For the flame of Love is as fire, E - ven the fire of God, For the flame of

**ALTO.**  
*mf* For the flame of Love is as fire, E - ven the fire of God, For the flame of

**TENOR.**  
*mf* For the flame of Love is as fire, E - ven the fire of God, For the flame of

**BASS.**  
*mf* For the flame of Love is as fire, E - ven the fire of God, For the flame of

*mf*



Love is as fire, E - ven the fire, the fire of God, e - ven the fire, the  
 Love is as fire, E - ven the fire, the fire of God, e - ven the fire, the  
 Love is as fire, E - ven the fire, the fire of God, e - ven the fire, the  
 Love is as fire, . . E - ven the fire, the fire of God, e - ven the fire, the

**T** *mf*  
 Ma - ny wa - ters can - not quench it, ma - ny wa - ters can - not quench it, . .  
*mf*  
 Ma - ny wa - ters can - not quench it, wa - ters can - not quench it, ma - ny  
*mf*  
 Ma - ny wa - ters can - not quench it, wa - ters can - not quench it,

fire of God.  
 fire of God.  
 fire of God.  
 fire of God.

**T** *p*

Nei - ther can floods drown it, nei - ther can floods  
 wa - ters can - not quench it, Nei - ther can floods, can floods drown it, nei - ther can  
 ma - ny wa - ters can - not quench it, Nei - ther can floods, can floods drown it, nei - ther can  
 ma - ny wa - ters can - not quench it, Nei - ther can floods, can floods drown it, nei - ther can

nei - ther can floods, . . . can floods drown it.  
 floods, nei - ther can floods, floods drown it.  
 floods, nei - ther can floods, floods drown it.  
 floods, nei - ther can floods, floods drown it.  
 Ma - ny wa - ters can - not quench it, ma - ny  
 Ma - ny wa - ters can - not quench it,  
 Ma - ny wa - ters can - not quench it,  
 Ma - ny wa - ters can - not quench it,

wa - ters can - not quench it, . . . Nei - ther can floods

wa - ters can - not quench it, ma - ny wa - ters can - not quench it, Nei - ther can floods

wa - ters can - not quench it, ma - ny wa - ters can - not quench it, Nei - ther can floods

wa - ters can - not quench it, ma - ny wa - ters can - not quench it, Nei - ther can floods

Yea, Love is strong as death, . . .

Ma - ny wa - ters can - not, can - not quench it,

Yea, Love is strong as death, . . .

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

drown it, nei - ther can floods,

drown it, nei - ther can

drown it, nei - ther can

drown it, nei - ther can

Yea, Love is  
 Ma - ny wa - ters can - not,  
 nei - ther can floods, nei - ther can floods drown it.  
 floods, nei - ther can floods, floods drown it.  
 floods, nei - ther can floods, floods drown it.  
 floods, nei - ther can floods, floods drown it.  
 strong as death, yea, Love is strong, is  
 Ma - ny wa - ters can - not quench it,  
 can - not quench it, Yea, Love is  
 Love is strong as  
 Love is strong as

Musical score for "The Rose of Sharon" by Novello, Ewer and Co. The score is arranged for voice and piano. It consists of two systems of staves. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet pattern in the right hand during the final section.

The musical score is arranged in systems. The first system includes vocal staves with lyrics: "yea, Love is strong, is strong as death, yea, Love is strong, is strong, is". Performance markings include *accel.*, *mf*, and *p*. The piano accompaniment features triplets and dynamic markings like *mf* and *p*. The second system continues the vocal parts with lyrics: "strong as death, yea, Love . . .", "strong as death, yea, Love . . .", "strong as . . . death, yea, Love . . .", "strong as death, yea, Love . . .", "strong as . . . death, yea, Love . . .", "strong as death, yea, Love . . .", "strong as death, yea, Love . . .", "strong as death, yea, Love . . .". The piano accompaniment includes *f* dynamics and *sempre accel.* markings. The score concludes with triplets and *sempre accel.* markings.

is strong . . . as death. . .

is strong . . . as death. . .

is strong . . . as death. . .

is strong . . . as death. . .

strong . . . as death. . . Yea,

is strong as death. . . Yea,

strong, . . . is strong as death, . . . Yea,

*fz* *f*

*Ped.*

*U Più mosso.*

Love is strong as death, . . . And un-con-quer-a-ble

Love is strong as death, . . . And un-con-quer-a-ble

Love is strong as death, . . . And un-con-quer-a-ble

Love is strong as death, . . . And un-con-quer-a-ble

*U Più mosso.*

as the grave, . . . Yea, Love is strong as death, . . .  
 as the grave, . . . is strong as death, . . .  
 as the grave. . . Yea, Love is strong as death, . . .  
 as the grave, . . . is strong as death, . . .

*Ped.* \*

Love is strong . . . as death, . . . And un - con - quer -  
 Love is strong . . . as death, . . . And un - con - quer -  
 Love is strong . . . as death, . . . And un - con - quer -  
 Love is strong . . . as death, . . . And un - con - quer -

*Ped.* \*

V *Tempo 1mo.*

For the flame of Love is as fire, E - ven the  
 For the flame of Love is as fire, E - ven the  
 For the flame of Love is as fire, E - ven the  
 For the flame of Love is as fire, E - ven the  
 - a - ble as the grave. For the flame of Love is as fire, E - ven the  
 - a - ble as the grave. For the flame of Love is as fire, E - ven the  
 - a - ble as the grave. For the flame of Love is as fire, E - ven the  
 - a - ble as the grave. For the flame of Love is as fire, E - ven the

V *Tempo 1mo.*

fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the  
 fire of God; For the flame of Love is as fire, E - ven the fire, the



fire of God, the fire of  
 fire of God, e - ven the fire, the fire, the fire of  
 fire of God, the fire of  
 fire of God, e - ven the fire, the fire of God, the fire of  
 fire of God, e - ven the fire of God, Yea, Love is  
 fire of God, e - ven the fire of God, is  
 fire of God, e - ven the fire of God, is  
 fire of God, e - ven the fire of God, Love is

God, as death.  
 God, as death.  
 God, as death.  
 God, as death.  
 strong as death, is strong as death.  
 strong as death, is strong as death.  
 strong as death, is strong as death.  
 strong as death, is strong as death.

# EPILOGUE.\*

CHORAL RECIT. AND CHORUS.—“BLESSED IS HE THAT READETH.”

*Moderato.* TENOR. *p* RECIT. *ma in Tempo.*

Bless - ed is he that read - eth,

BASS. *p*

Bless - ed is he that read - eth,

*Moderato. ♩ = 72.*

*p*

and they that hear the words of this pro - phe - cy.

and they that hear the words of this pro - phe - cy.

*mf* These things saith the First and the Last, which was dead,

*mf* *p*

These things saith the First and the Last, which was dead,

*fp* *p*

\* The Epilogue may be omitted in performance.

*cres.* and is a - live. . . . *cres.* and is a - live. . . . *A Andante con moto.*

*mf* *f* *p* *Andante con moto. ♩ = 84.*

*Ped.* \*

**CHORUS.**  
**SOPRANO.** *p* To him that o - ver - com - - - eth will I

**ALTO.** *p* To him that o - ver - com - - - eth, . . . .

**TENOR.** *p* To him that o - ver - com - - - eth, . . . .

**BASS.** *p* To him that o - ver - com - - - eth, . . . .

*p dolce.*

give to eat of the Tree of Life,

eth, will . . I give to eat,

will . . I give to eat,

eth, give . . to eat,

will I give to eat of the

will . . I give to eat of the

will . . I give . . to eat of the Tree, . . . the

Tree, the Tree of life, of the

Tree . . . of life,

Tree of life,

Tree, . . the Tree of life,

of the Tree of life, which is in the midst of the

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line (soprano and tenor parts) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo and dynamics are indicated by 'p' (piano). The lyrics are: 'will I give to eat of the', 'will . . I give to eat of the', 'will . . I give . . to eat of the Tree, . . . the', 'Tree, the Tree of life, of the', 'Tree . . . of life,', 'Tree of life,', 'Tree, . . the Tree of life,', and 'of the Tree of life, which is in the midst of the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

*p*  
 which  
 which is in the midst of the Pa-ra-dise of God, the  
 which is in the midst of the  
 Pa-ra-dise of God, the Pa-ra-dise,  
 is in the midst of the Pa-ra-dise of God,  
 Pa-ra-dise of God, to him that o-ver-  
 Pa-ra-dise of God, to him that  
 of God, to him that  
*dim.*  
 will I give to eat of the Tree of  
*dim. p*  
 com-eth, will I give to eat of the Tree of  
*dim. p*  
 o-ver-com-eth, eat of the Tree of  
*dim.*  
 o-ver-com-eth.  
*dim. p*

**B**

Life.

Life.

Life.

*pp* He shall be

He shall be cloth-ed in white rai - ment,

Detailed description: This system contains the first vocal entry. It features three vocal staves in the upper system, each starting with the word 'Life.' followed by a melodic line. The piano accompaniment begins in the lower system with a series of chords and moving lines. Dynamics include *pp* and *p*. The lyrics 'He shall be cloth-ed in white rai - ment,' are written below the vocal lines.

**B**

He shall be cloth-ed in

cloth-ed in white rai - ment,

Detailed description: This system continues the vocal entry. The vocal lines enter with the lyrics 'He shall be cloth-ed in' and 'cloth-ed in white rai - ment,'. The piano accompaniment provides harmonic support. Dynamics include *pp* and *p*.

He shall be cloth-ed in white

white rai - ment,

Detailed description: This system concludes the vocal entry. The vocal lines finish with the lyrics 'He shall be cloth-ed in white' and 'white rai - ment,'. The piano accompaniment continues with chords and melodic fragments. Dynamics include *pp* and *p*.

rai - ment, and I  
 and I will con -  
 and I . . . will con - fess His *dolce.*  
 and

*pp* *p*  
 Ped. \* Ped. \* Ped. \* Ped. \*

will con - fess, . . con - fess . . His Name be - fore my  
 - fess . . His Name, . . con - fess . . His Name be - fore my  
 Name, His Name be - fore my  
 I will con - fess . . His Name, His Name be - fore my

*p* *cres.* *cres.* *cres.* *cres.*

Fa - ther and His ho - - ly  
 Fa - ther and His ho - - ly  
 Fa - ther and His ho - - ly  
 Fa - ther and His ho - - ly

*f* *molto dim.* *molto dim.* *molto dim.* *molto dim.*  
 Ped. \*

an - - - - - gels, and His ho - ly

an - - - - - gels, and His ho - ly

an - - - - - gels, and His ho - ly

an - - - - - gels,

*p* *dim.*

*p* *dim.*

*p*

an - - - - - gels.

an - - - - - gels.

an - - - - - gels.

an - - - - - gels.

*pp* *dolce.* *p*

To him that

To him that

To him that

To him that

*f* *mf* *p*



will I give to eat of the tree  
 o - ver - com - eth will I give to eat of the  
 o - ver - com - eth will I give, give to eat of the  
 o - ver - com - eth,

of life.  
 tree of life.  
 tree of life, which is in the  
 which is in the midst of the Pa - radise of

which is in the midst of the Pa-ra-dise of  
 which is in the  
 midst of the Pa-ra-dise of God, which is in the midst of the  
 God, . . . which is in the midst . . . of the

God . . . of God, in the midst of the Pa - ra -

midst of the Pa - ra - dise of God,

Pa - ra - dise of God, of God,

Pa - ra - dise of God, of . . . God,

- dise of God, of the

of God, of the

of God, of the

of God, of the

of God, of the

Pa - ra - dise of God. *molto rit.*

Pa - ra - dise of God. *molto rit.*

Pa - ra - dise of God. *molto rit.*

Pa - ra - dise of God. *molto rit.*