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NOVELLO'S ORIGINAL OCTAVO EDITION.

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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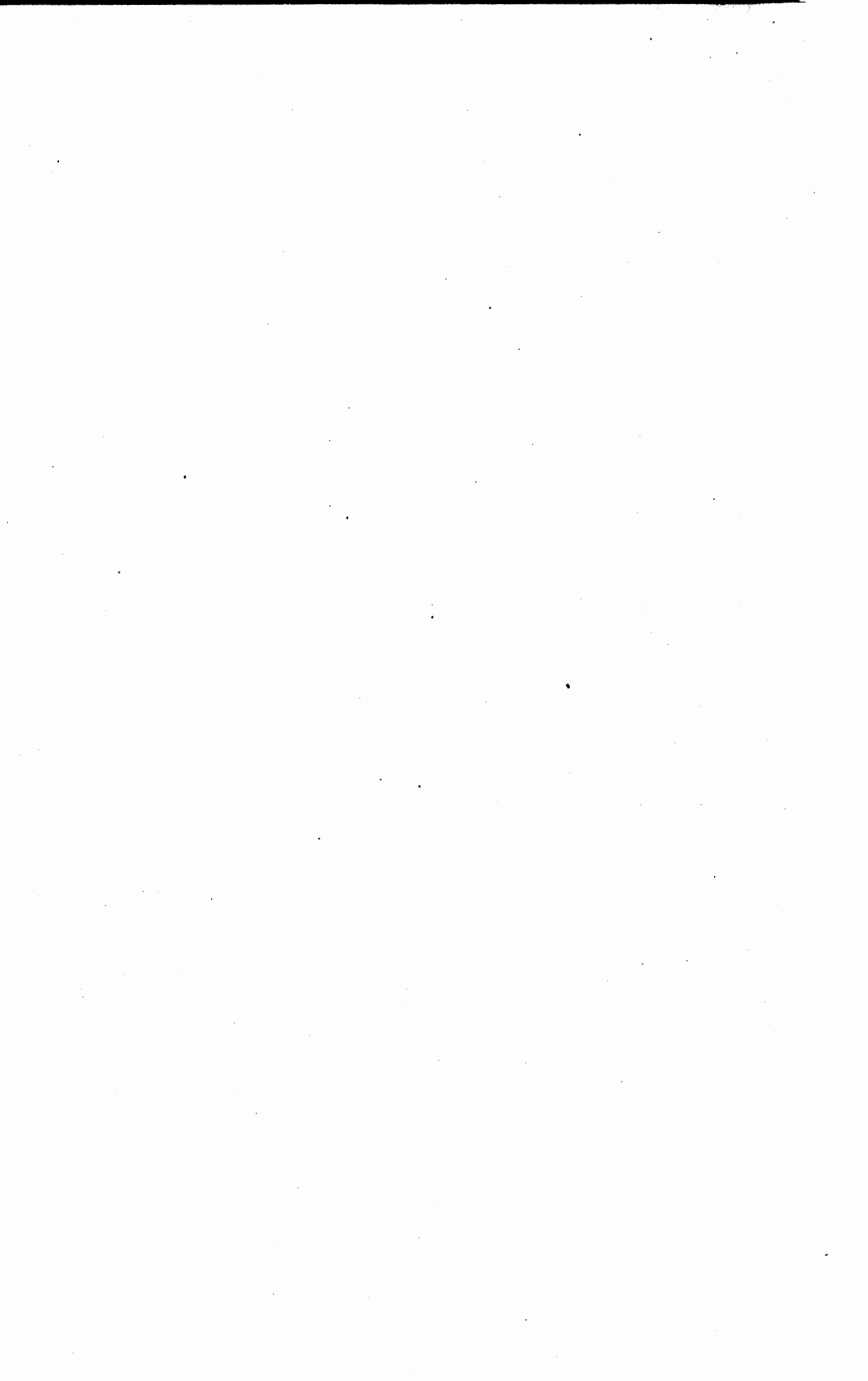


NOTE.

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	<i>Soprano.</i>	SOLOMON	<i>Baritone.</i>
A WOMAN	<i>Contralto.</i>	AN ELDER	<i>Bass.</i>
THE BELOVED	<i>Tenor.</i>	AN OFFICER OF THE COURT	<i>Bass.</i>

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 Sion 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 Sion,
On the sides of the North, the city of the great
King.

Out of Sion, 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
will confess His Name before my Father and
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THE ROSE OF SHARON.

PROLOGUE.

Largo. $\text{♩} = 58.$

p *dim.* *pp*

Ped. *

pp *p*

Ped. *

p *pp*

Ped. *

The musical score is written for piano and celesta. It begins with a tempo marking of 'Largo' and a quarter note equal to 58 beats. The piano part starts with a dynamic of *p* and includes a *dim.* (diminuendo) section. The celesta part is marked with *pp* (pianissimo) and features a *Ped.* (pedal) instruction and an asterisk (*) indicating a specific performance technique. The score is divided into five systems, each with a grand staff. The first system shows the initial chords and the beginning of the celesta melody. The second system continues the piano accompaniment and celesta melody. The third system features a triplet in the piano part and a *pp* dynamic in the celesta. The fourth system continues the melodic development. The fifth system concludes the prologue with a final *pp* dynamic and a *Ped.* instruction.

First system of piano introduction. Treble and bass staves. Treble staff features a melodic line with a triplet of eighth notes and a *dim.* marking. Bass staff provides harmonic accompaniment with a triplet of eighth notes.

Second system of piano introduction. Treble staff features a series of chords, some with a *p* marking. Bass staff continues the accompaniment with a *p* marking.

CONTRALTO SOLO. RECIT.

First system of the contralto solo. Treble staff shows the vocal line starting with a *p* marking. The lyrics "We will o - pen our mouth in a par - a -" are written below the staff. The piano accompaniment is in the bass staff, marked *pp*.

Second system of the contralto solo. The vocal line continues with the lyrics "ble; We will ut - ter dark say - ings of". The piano accompaniment is marked *pp*.

Third system of the contralto solo. The vocal line concludes with the lyrics "old, Which we have heard and known; . .". The piano accompaniment continues in the bass staff.

dolce.

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

A Molto tranquillo.

us.
Molto tranquillo.

Ped. * *Ped.* * *Ped.* *

p

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

hide them from our chil - - - dren,

Ped. * *Ped.* *

p

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

Ped. * *mf*

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "that the ge - ne - ra - tion to come may know". The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note bass line. Dynamics include *mf* and *f*.

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

The second system continues the vocal line with the lyrics "them, Who shall de - clare .. them, .. who shall de -". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*.

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

rit. *a tempo.*

The third system concludes the vocal phrase with the lyrics "- clare them to their chil - dren, to their chil dren.". It includes tempo markings *rit.* and *a tempo.* The piano accompaniment features a *pp* section with triplets in the right hand and a *Ped.* marking in the left hand.

The fourth system shows the piano accompaniment for the phrase "This is a great mys-te-ry,". It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. A dynamic marking of *pp* is present.

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,". It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. A dynamic marking of *sempre pp* is present.

pp
 this is a great mys - te - ry,

pp

p but we speak, we speak . . . *rit.* con - cern - ing

p *rit.*

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

Più mosso. ♩ = 69.

pp *p* *f*

- cern - ing Christ and His Church.

ff *ff*

Ped. *

mf *p* *pp*

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. ♩ = 60.

L'istesso tempo.

A SOPRANO.

ALTO.

TENOR.

BASS.

pp

Come,

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

L'istesso tempo. ♩ = 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 . . .

p *mf*

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;

p *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

p
 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 grapeap - pear, . .
vine flour - ish;
pp *Ped.* *

p
Whe - ther the ten - der grapeap - pear, . .

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

grape, whe - ther the

Whe - ther the grape, whe - ther the

Whe - ther the grape, whe - ther the

Whe - ther 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 - a - tes bud forth, the pome - gran - a - tes bud
 gran - a - tes bud forth, bud forth, the pome - gran - a - tes bud
 gran - a - tes bud . . . forth, . . . the pome -
 gran - a - tes bud . . . forth, . . . the
legato.

forth, bud forth, . . . bud forth,
 forth, the pome - gran - a - tes bud forth, whe - ther the
 gran - a - tes bud . . . forth, . . . whe - ther the
 pome - gran - a - tes bud . . . forth,
pp

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
 whe - ther the ten - der grape ap - pear. Let us go
pp *p* *C* *p*

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

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

p

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

mf

p

flour - ish. A - wake, . . O

flour - ish. A - wake, . . O

flour - ish. A - wake, . . O

flour - ish.

p

North wind, and come, . . thou

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

North wind, and come, . . thou

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

mf

p

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

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

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

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

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

- 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. *pp* *Larghetto soave.*

dim. *pp*

dim. *pp*

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

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

dim. *pp*

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*

p

. . . 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. *

stringendo *sempre.*

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

p stringendo. *sempre.*

Tempo lmo.

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

f *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. SOPRANO. THE SULAMITE (in her chamber). *p*

Più animato. ♩ = 69. *pp* *Ped.*

- 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. O 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.

f let me hear thy voice.

f *mf*

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

Andante.

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

Andante. $\text{♩} = 60.$

p *arpeggiando.*

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

THE BELOVED.
Animato. *pp*

ten-der grapes, . . our vines have tender grapes. 'Tis . . the voice, 'tis . . the

Animato.

p

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 *f*

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.

f

THE SULAMITE (who has joined her Beloved).

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

f 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

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

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

f

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

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

p

p

This system contains the first two vocal staves and the piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

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

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

p

This system continues the vocal lines and piano accompaniment. The piano part has a more active right hand with sixteenth-note patterns.

to see, to see whe - ther the vines

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

This system continues the vocal lines and piano accompaniment. The piano part maintains its rhythmic pattern.

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

flou - rish and the

p

This system concludes the vocal lines and piano accompaniment. The piano part features a final triplet of eighth notes in the right hand.

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

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

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

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

bloom - ed. Come, Be - lov - - ed, come, Be -
 bloom - ed. Come, my Bride,
 - lov - ed, in - to the gar - den of nuts, To
 come, my Bride, . . . in - to the gar - den of nuts, To
 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

p *cres. sempre.*
a tempo. *f*
a tempo. *f*
 3 3 3 3 3 3

gar - den . . . of . . nuts.

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

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

see whe - ther the vines flou - rish,

ped. *

to see, to see whe - ther the vines

to see, to see whe - ther the

pp

flou - rish. *f* 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

pp

Ped.

let us go forth, let us go

Let us go

field.

pp

Let us go forth,

Ped.

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

Musical score for "The Rose of Sharon" (Novello, Ewer and Co.'s Octavo Edition). The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "forth, forth, Let us go forth . . . in - to the let us go forth, Let us go forth, Let us go forth, field, Let us go forth . . . in - to the 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 includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

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

The musical score consists of three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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. *

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 -

and the pome - - gran - -
 and . . . the pome - - gran - -
 and . . . the pome - - gran - -
 pear, . . . and the pome - -

Ped. * *Ped.* *

ates, . . . and the pome

ates, . . . and the pome

ates, . . . and the pome

gran - a - tes, . . . and the pome

p *pp*

gran - a - tes bud forth. . . Let us go, let us go forth . . .

gran - a - tes bud forth. . . Come, let us go . . .

gran - a - tes bud forth. . . Come, let us go . . . forth

gran - a - tes bud forth. . . Come, let us go . . . forth

p

in - to the field. . .

forth in - to the field.

in - to the field. . .

in - to the field. . .

pp *pp*

Detailed description: This is a musical score for a hymn. It consists of three systems of music. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'ates, . . . and the pome', 'gran - a - tes, . . . and the pome', 'gran - a - tes bud forth. . . Let us go, let us go forth . . .', 'gran - a - tes bud forth. . . Come, let us go . . .', 'gran - a - tes bud forth. . . Come, let us go . . . forth', 'in - to the field. . .', 'forth in - to the field.', 'in - to the field. . .', and 'in - to the field. . .'. Dynamics include *pp* (pianissimo) and *p* (piano). The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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 two staves each. The first system includes dynamic markings *p* and *una corda*. The piece features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and triplet figures. The key signature is one sharp (F#), and the tempo is marked *Adagio tranquillo* with a quarter note equal to 54 beats per minute. The score concludes with a final cadence in the 4/4 time signature.

The first system of music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand 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) in the right hand. The left hand continues with a steady accompaniment.

The third system features a *f* (forte) dynamic marking in the right hand, followed by a *dim.* (diminuendo) marking. The left hand has a consistent accompaniment.

The fourth system includes *p* (piano) and *mf* (mezzo-forte) dynamics. It features triplet markings in both hands and includes *Ped.* (pedal) and asterisk (*) symbols.

The fifth system continues with *p* and *mf* dynamics. It includes a *L.H.* (Left Hand) marking and triplet markings. The system concludes with a double bar line and a 12/8 time signature.

The sixth system is in 12/8 time. It features a *p* (piano) dynamic marking and includes *Ped.* (pedal) and asterisk (*) symbols.

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line in 4/4 time, marked with a 'J' (ritardando) and a piano (*p*) dynamic. The bass clef part provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, showing a change in the treble clef part's dynamics to *ppp* (pianissimo) and *p*. The bass clef part maintains its accompaniment role with sustained chords and rhythmic patterns.

The third system shows further development of the melody in the treble clef, with dynamics ranging from *ppp* to *p*. The bass clef part continues with its accompaniment, featuring some chordal textures.

The fourth system features a more active treble clef part with a triplet of eighth notes. The bass clef part continues with its accompaniment, showing some rhythmic variation.

The fifth system continues the melodic and harmonic development. The treble clef part has a triplet of eighth notes, and the bass clef part provides a steady accompaniment.

The sixth system shows the treble clef part with a *p* dynamic and the bass clef part with *ppp* dynamics. The music continues with its characteristic melodic and harmonic motifs.

The seventh system concludes the piece, with the treble clef part ending on a sustained note and the bass clef part with a final accompaniment. Dynamics include *p* and *pp*.

SCENE II.—IN THE VINEYARDS.

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

Moderato maestoso. ♩ = 69.

pp

pp

p

pp

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a triplet of sixteenth notes. The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand accompaniment consists of eighth notes.

Third system of musical notation. The right hand has a melodic line with a key signature change marked 'K'. The left hand accompaniment includes a *dim.* (diminuendo) marking and a *p ben marcato* (piano, ben marcato) marking.

Fourth system of musical notation. The right hand features a melodic line with a *pp* (pianissimo) marking. The left hand accompaniment includes a *p* (piano) marking and accents.

Fifth system of musical notation. The right hand has a melodic line with a *pp* marking. The left hand accompaniment includes a *p* marking and a *cres.* (crescendo) marking.

Sixth system of musical notation. The right hand features a melodic line with a *mf* (mezzo-forte) marking and triplet markings. The left hand accompaniment includes a *mf* marking and triplet markings.

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.

L 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

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

f *ff*

cha - riot!

cha - riot!

cha - riot!

cha - riot! Fif - ty migh -

cha - riot! Fif - ty migh - ty men . . are a - bout . .

ff *p*

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 migh-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. declamando.

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.
staccato.

tr

mf

tr

sempre *crescendo.*

tr

Largamente.

f

3 2

3 3 6 6

cres.

ff >

ff >

Molto più animato.

As the cavalcade approaches.

f

God . . . save the King; May the King live for

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

Detailed description: This system contains the first two systems of music. The first system has three staves: two vocal staves and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The tempo is marked 'Molto più animato' and the dynamic is 'f'. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: 'God . . . save the King; May the King live for'.

fz

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, God . . . save the

Detailed description: This system contains the third and fourth systems of music. The third system has two staves: a vocal staff and a piano accompaniment staff. The fourth system has two staves: a vocal staff and a piano accompaniment staff. The dynamic is 'fz'. The lyrics are: '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, God . . . save the'.

f

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

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The fifth system has two staves: a vocal staff and a piano accompaniment staff. The sixth system has two staves: a vocal staff and a piano accompaniment staff. The seventh system has two staves: a vocal staff and a piano accompaniment staff. The dynamic is 'f'. The lyrics are: '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

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, with lyrics: "ev - er, for ev - - - er, live for". The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with chords. The key signature has one flat (B-flat), and the time signature is 4/4.

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

The second system continues the vocal and piano parts. The lyrics are: "ev - er, for ev - - - er," followed by "ev - er, for ev - er, for ev - er, God . . . save the", and "ev - er, God . . . save the King, for ev - er, for King, the King, the King, live for". The piano accompaniment continues with similar rhythmic patterns and chordal support.

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

The third system begins with a forte (*ff*) dynamic marking. The lyrics are: "God . . . save the King, may the King, . . . the King live for", "King, God save the King, may the King, . . . the King live for", "ev - er, God save the King, may the King, . . . the King live for", and "ev - er, God . . . save the King, may the King, . . . the King live for". The piano accompaniment features more complex chordal textures and rhythmic patterns, including sixteenth-note runs in the right hand.

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. *p*

CHORUS. Who is she, . . .

BASS. *p*

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

bat - tle.

Turn . . a -

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

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

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

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

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

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

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

PRINCES AND NOBLES.
dolce. TENOR.

p
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 -
pp
in the pa - lace of the King.
pp *fp* *Più agitato.*

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

- non, my bride, my bride; Out . . of the caves . . . of the
ff *f* *mf* *p* *f* *mf* *p*

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

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?

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

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

The Sulamite is

mf *p* *> dim.*

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,

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

- 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 . . .

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

f

p *f* *mf*

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

pp

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

mf *ad lib.* *rit.*

mf *colla parte.* *rit.*

P a tempo.

al. . .

mf

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*

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

pp *colla parte.*

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

a tempo. *mf* *pp*

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

char - ger in Pha - raoh's *ad lib.* stud I would com - pare thee, *mf* un - to my *a tempo.*

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

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

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 -

p *pp*

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

p *pp*

close to my bo - som rests. . . A clus-ter of al -

p
Ped. *

- 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,
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

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, Hear - 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

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

house, *mf* for - get, . . .
 Al - so thine own peo - ple and thy fa - ther's house, *p* for -
mf Al - so thine own peo - ple and thy fa - ther's house, *p* for -
mf Al - so thine own peo - ple and thy fa - ther's house, *p* for -
mf Al - so thine own peo - ple and thy fa - ther's house, *p* 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. *f*

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

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

f *THE SULAMITE (clinging to her lover).*

My . . Be - lev - - 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* *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.H.

Ped. *

there is power. . .

there is power. . .

f *Molto moderato, come prima.*

f *Molto moderato, come prima. ♩ = 63.*

f *f*

Ped. *

THE PEOPLE. SOPRANO.

ALTO.

TENOR.

BASS.

f

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

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

6 6 6 6

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 vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. 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 repeated across the vocal staves, with some variations in phrasing. The score concludes with a final cadence in the piano part.

PART II.—TEMPTATION.

SCENE I.—IN SOLOMON'S PALACE.

SOLO.—“LOVER AND FRIEND.”

Andante. ♩ = 60.

pp *p*

p *mf* *pp*

Ped. *

Ped. *

The piano accompaniment is in 4/4 time with a tempo of Andante (♩ = 60). It features a variety of dynamics including *pp*, *p*, *mf*, and *pp*. The right hand contains melodic lines with triplets and slurs, while the left hand provides harmonic support with chords and moving bass lines. Pedal points are indicated with asterisks.

THE SULAMITE (*alone*). RECIT.

pp

Lov - er and friend are put far, far from

p *pp*

The vocal line is in recitative style, starting with a *pp* dynamic. The piano accompaniment is in 4/4 time, featuring a steady bass line and chords. Dynamics include *p* and *pp*.

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

pp *pp* *p*

The vocal line continues with the lyrics "me, . . . And mine ac- quaint-ance in - to dark - - - ness. . . .". The piano accompaniment continues with a steady bass line and chords. Dynamics include *pp* and *p*.

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. Shep-herd, I shall not want. *A. Poco più animato.*

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

mf Yea, 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* *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 *cres.*

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

ad lib. *Tempo 1mo.* *pp* *Tempo 1mo.* *p* *pp*

ad lib. *p* *pp*

Ped. * Ped. *

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

mf

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. The Lord is my Shep-herd,

pp

p

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.*

mf

p *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.

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

p 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.

B THE SULAMITE. 79

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. *p* 3 3 3 3

Ped. *

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

mf *p*

mf

Più Allegro. (With fervour.)

fp

Tell me, O thou whom my soul

Più Allegro. ♩ = 92.

mf *p*

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 *L.H.* *R.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
a tempo.
Ped. * Ped. *

lov - eth.

R.H.
Ped. * Ped. *

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

mf *p* *ad lib.*
Ped. * *pp colla parte.*

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

C THE WOMEN. SOPRANO.
ALTO. What is thy Be - lov - ed
What is thy Be - lov - ed

p *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 Altos.

What is thy Be-lov-ed?

p *L.H.* *p* *Ped.* *

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

3

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

mf *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. * *f* *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* *Ped. ad lib.*

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

pure gold; His locks are like . . . the

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

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

love - - - ly. This

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

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The piano part features prominent triplet patterns in the left hand. Dynamics range from *f* (forte) to *pp* (pianissimo). Performance instructions include 'Ped.' (pedal) and 'L.H.' (left hand). The lyrics are: 'pure gold; His locks are like . . . the ten - - drills of the vine. . . . Ex - cel - lent . . . as the ce - dars, as the ce - dars. Yea, he is al - to - ge - ther love - - - ly. This is my Be - lov - ed, and my . . friend, O daugh - ters of Je -'.

Andantino, non troppo presto.

ru - sa - lem, O daugh - ters of Je - ru - sa - lem... $\text{♩} = 56.$

pp *p*

THE WOMEN.
1st SOPRANO.

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

2nd SOPRANO.

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

ALTO.

p 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

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

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

p *mf*

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

p *mf*

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

f

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 . . .

mf

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.

p

pp

Ped. *

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

p

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 -

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

Nay, . . nay, bless - ed, bless - ed is she

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

ff

hon - - - our!

mf

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

f

wo - men, Thy

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

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

work, . . . with glad-ness and re - joice - ing

f *mf*

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

mf *f* *tr*

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

THE SULAMITE.

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

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

3/4 6/8

mong the li - lies, my Be -

mf *G* *mf* *pp* *mf* *Ped.* *

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

Ped. * *Ped.*

Slanciato, cres. *f* *a tempo.*

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

Slanciato. *f* *a tempo. ff*

* *Ped.*

Allegro maestoso.

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

* *tr*

tr

tr

THE OFFICER.

f *tr* *tr*

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

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

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

glad - ness of heart;

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

up to the tem - ple which he hath built.

Piu 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 -

Piu animato. $\text{♩} = 112.$

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

fz

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

fz

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

fz

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 -

p
mf
 This is the
 - joice and be glad, This is the day which the Lord hath
mf *fz*

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "joyce and be glad in it, we . . . will re - joice and be glad in it, glad in it. we . . . will re - joice and be glad in it, glad in it. This is the day which the Lord hath". 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,

This system of the musical score includes three vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are distributed across the vocal staves, with the first staff starting with 'day which the Lord hath made,' and the second staff beginning with 'This is the day which the Lord hath made,'.

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,

This system continues the musical score with three vocal staves and piano accompaniment. The piano part includes several triplet markings (indicated by a '3' over the notes) in both hands. The lyrics are 'we . . . will be glad in it, glad in it,' on the first staff, and 'we will be glad in it, glad in it,' on the second and third staves.

fz

glad in it, glad in in

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

glad in it,

This system concludes the musical score with three vocal staves and piano accompaniment. The piano part features a dynamic marking of *fz* (forzando) and continues with triplet markings. The lyrics are 'glad in it, glad in in' on the first staff, 'glad in it, this is the day which the Lord hath' on the second staff, and 'glad in it,' on the third staff.

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

ff

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

ff
 glad in it, this is the day which the Lord hath made.
ff
 glad in it, this is the day which the Lord hath made.
ff
 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. ♩ = 92.

THE PEOPLE.

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

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

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

BASS.
f 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

mf

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 Svo 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, . .

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

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

p *p*

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

f *f* *f*

mf

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

p *mf*

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,

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.
 For the
dolce.
p

The musical score consists of five systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "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. For the". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some dynamics like *dolce.* and *p*.

B

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

p dolce.

For the Lord is

last - ing, For the Lord, the Lord is

p dolce.

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

*Ped. * Ped. **

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 -

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 . .

mf

- 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

f

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

f

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

f

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

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

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

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

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

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

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, . . .

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

* *rit.*

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.

rit. *Ped.* *

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

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

pp *p*

pp

p

sempre cres. *mf* *sempre cres.*

sf

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, .

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

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,

joyce ; 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* *Sua*

120

Elders of Jerusalem pass.

p *mf*

THE ELDER. 1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

f *p legato.*

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

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

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

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

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

f ben marcato.

God hath shin - ed, God hath
 God hath shin - ed, God hath
 God hath shin - ed, God hath shin - ed,
 God hath shin - ed, God hath shin - ed,
f sempre.

mf

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 -
 3 3

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 consists of three staves. The top staff is a vocal line with lyrics: "ear, give ear, O Shep-herd of Is-ra-el,". The middle staff is a blank vocal line. The bottom staff is a piano accompaniment, starting with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

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

Give

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Thou that dwell - est, that dwell - est be - tween the . . cher - - u -". The middle staff is a blank vocal line. The bottom staff is a piano accompaniment. The music continues with the same key signature and time signature.

- bim, . .

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- bim, . .". The middle staff is a vocal line with lyrics: "ear, give . . ear, O Shep - herd of Is - ra-el,". The bottom staff is a piano accompaniment, starting with a piano (*p*) dynamic marking. The music concludes with the same key signature and time signature.

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

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

- gypt, *p* 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,

D
 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. . .
D

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 *dim.*

mf *sempre dim.*

p 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 - -

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

Is - - - - ra - - - - el,
dolce. *pp* *dolce.*
 Thou that dwell - est be -
dolce. *pp*
 Thou that dwell - est be - tween the cher - u - bim.
p *pp*

- tween the cher - u - bims,

E *Come prima. Soldiers pass.*

THE SOLDIERS.

ALTO.

ben marcato.

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

TENOR.

f

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,

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

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 cut - 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.

p I will wash my hands in in - no - cen - cy,

BASS.

p I will wash my hands in in - no - cen - cy, *pp* *mormorando.* I will wash my hands in

piu tranquillo.

p

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. . . .
 So will I com - pass Thine al - tar, O Lord.
 So will I com - pass Thine al - tar, O Lord. . . .

p *mf*

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats), and the time signature is 4/4.

- System 1:** The piano accompaniment begins with a *mf* dynamic. The vocal line is silent.
- System 2:** The piano accompaniment continues with a *mf* dynamic. The vocal line is silent.
- System 3:** The piano accompaniment features a *cres.* (crescendo) leading to a *f* (forte) dynamic. The vocal line is silent.
- System 4:** The piano accompaniment starts with a *mf* dynamic, followed by a *dim.* (diminuendo) and then a *p* (piano) dynamic. The vocal line enters with the lyrics "Lord, I have" and a *p* dynamic. A *G* chord marking is present above the vocal line.

lov-ed the ha-bi-ta-tion of Thy house. *pp* *mormorando.* I will wash my hands in
pp *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, . .

p and . . the place where Thine hon - our dwell - eth . . .

p and . the place where Thine hon - our dwell - eth . . . and the place where Thine honour

and the place where Thine honour dwelleth,

H

dwell-eth.

H

p

The Ark of the Covenant passes, borne by Levites.

cres.

Ped. * *Ped.* *

Più maestoso.

mf

Ped.

*

THE PEOPLE. SOPRANO.

f
A - rise, O

ALTO.

TENOR.

f
A - rise, O

BASS.

f

Lord, . . . in - to Thy rest,

f
A - rise, O Lord, O Lord,

Lord, . . . in - to Thy rest,

f
A - rise, O Lord, O Lord,

3

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,
 Trem - ble be - fore Him, O ye na - tions,

pp *mf* *pp* *p*

Ped. * Ped. *
 Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. *

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first system features a triplet of eighth notes in the vocal parts, with the lyrics "Trem - ble be - fore Him, O ye na - tions,". The piano accompaniment includes a triplet of eighth notes and a five-note arpeggiated figure. The second system continues the vocal melody with the lyrics "For the Lord our God . . . is God of gods, for the" and includes dynamic markings of *p* and *mf*. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The third system repeats the vocal melody with the lyrics "Lord our God . . . is God of gods . . . and Lord of" and includes dynamic markings of *p* and *mf*. The piano accompaniment continues with a similar rhythmic pattern.

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,
 Trem - ble be - fore Him, O ye na - tions,

For the Lord our God . . . is God of gods, for the
 For the Lord our God . . . is God of gods, for the
 For the Lord our God . . . is God of gods, for the
 For the Lord our God . . . is God of gods, for the

Lord our God . . . is God of gods . . . and Lord of
 Lord our God . . . is God of gods . . . and Lord of
 Lord our God . . . is God of gods . . . and Lord of
 Lord our God is God of gods . . . and Lord of

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, O

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

Lerd, 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: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G3, A3, Bb3, C4, Bb3, A3, G3.

Second system of piano introduction. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G3, A3, Bb3, C4, Bb3, A3, G3.

CHORUS. *mf* >

God . . save the King! May the King, . .

God . . save the

mf >

mf *f* *mf*

Ped.

Chorus introduction, first system. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G3, A3, Bb3, C4, Bb3, A3, G3.

the King live for ev - - - *mf* 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 . .

Chorus introduction, second system. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G3, A3, Bb3, C4, Bb3, A3, G3.

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

f

. . . 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. $\text{♩} = 120.$

p 3 3 3 3 3 3 3 3

L
mf *fz*

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,

fz

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

f

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. ♩ = 72.

may the King live for

live for

may the King

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,

er, for ev - er, for ev - - - er,

f *mf* *cres.* *p* *mf* *cres.* *f* *ff* *fz*

Ped. * *Ped.*

The Procession passes from view.

FIRST WOMAN. CONTRALTO.

Thus . . . shall it be

mf

f *p* *mf*

* *Ped.* * *Ped.* *

done un - to her whom the King, the King de -

cres. light - eth to hon - - our.

f

cres.

THE SULAMITE.

My . . . Be - lov - ed

p

mf *pp* *p*

pas - tures his flocks a - mong the li - - lies ;

p dolce.

Ped. * *Ped.*

Lo! So - lo - mon, . . . in all his glo - ry, . . .

*

. . . is not ar - ray'd like one, . . . like one of these.

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

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

N THE SULAMITE.
. . . My Be - lov - ed . . . is .
wo - men? . . .

Ped.

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

mf my Be - - lov - - - ed is mine, and I . . .
accelerando.
cres.
mf accelerando. cres. *f*

a tempo.
 I am his. . .
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. $\text{♩} = 72.$

p *pp legato.*

pp

Ped. * *Ped.* *

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, and a supporting bass line in the lower staff. A dynamic marking of *pp* is present in the lower staff. A section marker 'A' is placed above the final measure of the upper staff.

The second system continues the piece with two staves. The upper staff features a complex, flowing melodic line with many sixteenth notes. The lower staff provides a steady accompaniment with quarter and eighth notes.

The third system shows two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff features a more active melodic line, also containing a triplet of eighth notes.

The fourth system consists of two staves. The upper staff has a melodic line with some rests and slurs. The lower staff has a rhythmic accompaniment with eighth notes and rests.

The fifth system features two staves. The upper staff has a melodic line with some rests. The lower staff has a melodic line with a dynamic marking of *p* and a *pp* marking towards the end of the system.

The sixth system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a melodic line with a dynamic marking of *p*.

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

pp *p* *pp*

THE SULAMITE.

bride, . . . O Be-lov-ed, my heart with-in me is mo - ved.

(She clothes herself and opens the door.)

p *accelerando.* *p*

Ped. * Ped. *

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

whi - ther hast thou withdrawn thy-self?

pp dolce

Ped. *

Rise will I now and

p

Ped. *

go . . a-bout the ci - - - - ty,

Ped. *

pp

Seek - - -

Ped. * *Ped.* * *Ped.* *

- - - ing him whom my soul, my soul . . .

lov - - - eth. . .

pp

agitato sempre.

mf

tranquillo. *p*

(She descends into the streets.)

pp *p*

Be - lov - ed, . . .

pp *p*

Be - lov - ed. . .

pp

Be - lov - ed, whi-ther art thou gone? . . . whi-ther art thou

accelerando. *accelerando.*

gone? An - swer me, . . . an - swer me; . . .

mf let . . . me, let me hear thy voice, . . . *rit.* let me hear thy voice.

a tempo. *RECIT. ad lib.* *p* Lo, . . . the night is si - lent a - round me.

a tempo. *RECIT. ad lib.* *p* Lo, . . . the night is si - lent a - round me. . . . *a tempo.*

Più mosso in modo di Marcia. (Watchmen appear.)

Più mosso in modo di Marcia. ♩ = 88.

pp staccato.

THE SULAMITE (to the Watchmen).

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.* *

THE WATCHMEN. (Eight voices only.)

eth. Get thee one way

pp *pp*

Ped. *

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.* * * *Ped.*

F THE SULAMITE. *accl.*

Oh! saw ye him whom my soul

tr *p* *accl.* *pp* *Ped.* * *Ped.* * *Ped.* *

lov - - eth, saw ye him whom my soul . . . lov - - eth?

Ped. * *Ped.* * *Ped.* *

THE WATCHMEN. (Eight voices only to each part.)

accl. *BASS. p*

Smite her! wound her!

p accel.

Ped. * Ped. *

TENOR. *molto accelerando* e . *cres.*

Take a-way her veil! Hence, hence, thou daughter of

molto accelerando e . *cres.*

Take a-way her veil! . . . Hence, hence, thou daughter of

molto accelerando . . . e . *cres.*

Ped. * Ped. * Ped. *

mf Hence! hence! (The Sulamite starts from sleep.)

Be - li - al! Hence! hence!

mf Hence! hence!

Be - li - al! Hence! hence!

mf *f* *ff* = 112.

Ped. * Ped. * Ped.

Molto meno mosso. ♩ = 80.

p *pp*

Ped. * Ped. *

Animato. ♩ = 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. ♩ = 60.

pp

*

love, That ye tell him that I am sick, .. that I am sick, .. sick of

rit.

rit.

Larghetto (come prima).

love.

Larghetto (come prima). ♩ = 72.

p *dim.*

Maestoso.

Maestoso. ♩ = 92.

pp *p*

Andantino soave. THE FIRST WOMAN. CONTRALTO. (*As Solomon approaches.*)

Andantino soave. ♩ = 76.

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. *p*

peace, peace up - on Is - - ra - el, and

al lib. *a tempo.* *p*

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,

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* *p* *f*

Piano introduction in G major, 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and triplets. Dynamics include piano (*p*).

SOLOMON. RECIT.

Ere the day cool and the shadows flee a - way, I will get me to my

Ped. *

Vocal recitative in G major, 3/4 time. The piano accompaniment is sparse, consisting of chords and single notes. Dynamics include piano (*p*).

moun - tain . . . of myrrh, . . . and hill . . . of sweet frank-in-cense.

rit.

p *rit.*

Ped. *

Vocal recitative in G major, 3/4 time. The piano accompaniment includes triplets and slurs. Dynamics include piano (*p*) and piano (*p*). The tempo marking *rit.* (ritardando) is present.

Larghetto con moto.

Larghetto con moto. ♩ = 66.

accel

Piano introduction in G major, 3/4 time. The tempo is *Larghetto con moto* with a quarter note equal to 66 (♩ = 66). The music features a steady accompaniment with some acceleration (*accel*).

mf

Piano introduction in G major, 3/4 time. The music features a steady accompaniment with triplets. Dynamics include mezzo-forte (*mf*).

p
 Three-score the queens, . . . Four - score the con - cu - bines,
p *p*
Ped. * *Ped.*

And vir - gins with-out num - ber, . . . vir - gins with-out num
cres.
mf

p *mf*
 - ber, Three - score the queens, Four-score the con - cu -
p

- bines, And vir - gins with - out num - ber, and vir - gins with out
pp

num - ber ; Yet one is . . my dove, yet one is . . my
p

dove, mine un - de - fi - led, mine un - de - fi - - -

- led. The on - ly one . . . of her mo - - ther,

sempre legato.

and dear to her who bore her. . .

I Più tranquillo. *mf*

Più tranquillo. The daugh - ters saw her, and

bless - ed her, the daugh - ters saw her and bless - 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. *cres.* *mf*

Sva. *f* *p*

Ped. *

3

love, for de - lights. . .

rit. *mf* *p*

come prima.

THE SULAMITE.
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. *p* *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.* *mf*

mf mine . . . is be - fore . . . me. Thou, O So - lo - mon, must have a
p *p* *mf ad lib.*
colla voce.

thou - sand ; And those that keep the fruit there -
accel. *tranquillo.* *rit.*
accel. *cres.* *p* *tranquillo.* *rit.*

- of, two hun - dred. My Be - lov - ed is mine,
a tempo.
colla parte. *p* *a tempo.* *p*

and I am . . . his, . . . and un - to
mf *Ped.* * *Ped.* *accel.* * *Ped.* *
accel.

me his . . . de sire. . .
rit. *rit.* SOLOMON.
dolce. How fair and how plea - sant art . .
Come prima.
rit. *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

un - to me his de - sire.
 fair, . . . how fair . . . and how plea - sant art

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, . . .

f *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

mf

love is strong as death, my love is strong as death, and un-con-quer-a-ble

L Andantino non troppo presto.

as . . . the grave, my love is

SOLOMON. mf

Art thou so sim - ple, so sim - - -

THE WOMEN. 1st SOPRANO.

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

2nd SOPRANO.

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

ALTO.

Andantino non troppo presto. ♩ = 56.

Art thou so

p

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

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

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

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 > > > >

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

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

mf >
 My
 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, 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. *

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.

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

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
mf

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
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,

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are in a low register, with lyrics such as "death." and "track of the flocks,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The key signature has one flat, and the time signature is 4/4.

Art thou so sim - ple?

Art thou so sim - ple?

Art thou so sim - ple?

Art thou so sim - ple?

Art thou so sim - ple?

The second system of the musical score features five vocal staves and a piano accompaniment. The vocal parts have lyrics such as "Art thou so sim - ple?". The piano accompaniment continues with a right-hand part and a left-hand part. The key signature and time signature remain the same as in the first system.

PART IV.—REUNION.

IN THE VINEYARDS OF SULAM.

CHORUS AND SOLO.—“THE FIELDS OF THE BELOVED LANGUISH.”

Largo mesto. ♩ = 66.

The piano introduction is in 4/4 time, marked *Largo mesto* with a tempo of ♩ = 66. It begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The piece concludes with a crescendo (*cres.*) and a fortissimo (*ff*) dynamic.

SOPRANO. THE VILLAGERS.

ALTO.

TENOR.

BASS.

The fields of the Be -

The fields of the Be -

The piano accompaniment for the vocal entries is in 4/4 time. It starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The piece ends with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

- 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;

The piano accompaniment for the vocal lines is in 4/4 time. It begins with a mezzo-forte (*mf*) dynamic and concludes with a fortissimo piano (*fp*) dynamic.

p *dolce.*

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

dolce.

be - wail . . . them, there-fore will we, there-fore will

mj *dolce.*

fp *dolce.*

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 *p*

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 . . .

ta - ken, . . . is . . . ta - ken a - way, And joy out of the

plen - ti - ful field, . . . glad - ness is ta - ken a - way, . . . and

joy out of the plen - ti - ful field; In the vine-yards there is no

sing - - ing, in the vine - yards there is no sing - - ing, nei -

ther is there a - ny shout - ing, nei - ther is there a - ny

shout - ing, nei - - ther is there a - ny

shout - - - ing.

ritard. C *a tempo.*

The tread - - ers tread out no wine, . . no wine, . .

the tread - ers tread out no . . wine, no wine, . .

mf ad lib.

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 . . .

D a tempo.
p
*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 -

ritardando.
 . . . ther is there an - y shout - - ing.

rit.

E *Chorus.*
Come prima.

The fields of the Be - lov - ed lan - guish, The
The fields of the Be - lov - ed lan - guish, The

E Come prima.

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

sigh, all the mer-ry-heart-ed do sigh, . . . do sigh; .

sigh, all the mer-ry-heart-ed do sigh, do sigh; . The

sigh, all the mer-ry-heart-ed do sigh . . . do . . . sigh; .

sigh, all the mer-ry-heart-ed do sigh, do sigh; *cantabile.*

p *dolce.* *mf* *3* *3* *Ped.* *

mirthful ta-bret is si-lent, the mirthful

The mirth-ful, mirthful ta-bret is

is si-lent,

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

dolce.p 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, . . .

p

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 *cres.* *mf*

p joy of the harp is un - heard, .. *pp* the joy of the

p harp, of the harp is un - heard, .. *pp* the joy of the

p harp, of the harp, . . is un - heard, .. *pp* the joy of the

p harp . . is un - heard, The fields of the Be - lov - ed lan -

harp . . . is un - heard, . . *p* and the

harp is un - heard, . . *p* and the

harp is un - heard, . .

- guish, lan - guish, lan - guish,

Ped. ** Ped.*

And the fruit - ful field as a for - est, and the

fruit - ful field as a for - est, the fruit - ful

field as a for - est, The

wil - der - ness . . shall be . . a fruit - ful, fruit - ful

field. The work of right - eous -

- 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 . . .

G

p *pp*

Ped. *

qui - et - ness . . . for ev - - er. Lo, . . . my

p

peo - - ple, my peo - - - ple shall dwell . . .

cres. *mf*

cres. *mf*

p

in a sure . . ha - bi - ta - tion And in

qui - et rest - ing - pla - ces, and in qui - et

rest - - ing - pla - ces, in qui - et

mf

rest - - ing - pla - - ces.

mf *p* *rit.* *p*

Moderato *f*

Thus . . saith the Ho - ly One of Is - ra - el: The wil - der -

Moderato ♩ = 92. *pp dolce.*

senza rit.

- ness shall be a fruit - ful, fruit - ful field,

dolce. *senza rit.*

Ped. *

Ped. *

pp

H *Moderato.* THE VILLAGERS.

TENORS.

p

O Lord, be gra - cious un - to us, We have wait - ed

Moderato. ♩ = 80.

p Organ.

mf *p*

for . . Thee; Be Thou their arm ev - er - y morn - ing; Our sal -

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.

"The Rose of Sharon."—Novello, Ewer and Co.'s Octavo Edition.

I *Andante.*

RECIT. CONTRALTO. A WOMAN. (*Looking down into the valley.*)

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.

mf un poco stringendo.

The Su - la-mite, the Su - la-mite!

un poco stringendo.

THE VILLAGERS.

SOPRANO.

sempre cres.

ALTO.

sempre cres.

TENOR.

sempre cres.

BASS.

sempre cres.

The Su - la-mite, the Su - la-mite!

The Su - la-mite!

She

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.*

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 -

lean - ing on her Be - lov - ed, *stringendo.*

lean - ing on her Be - lov - ed, *stringendo.*

f *Allegro vivace ben marcato.*

- lov - ed! Sing, . . . sing, . .

- lov - ed! Sing, . . . sing, . .

- lov - ed! Sing, . . . sing, . .

Sing, . . . sing, . .

f *Allegro vivace ben marcato.* $\text{♩} = 84.$

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. * 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 *p* *f* ing, O

forth in - - - to sing

forth in - to . . sing

sing - ing, *p* sing *f*

p *cres.* *f*

moun - - - tains, . . . O moun - tains;
 - - - ing, O moun - tains, O moun - tains;
 - - - ing, O moun - tains, O moun - tains; For the
 - - - ing, O moun - tains, O moun - tains;

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 -

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

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 -

com - fort - ed His peo - ple, . . com - fort - ed His peo -

f *fz* *fz*

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
 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
 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.

Più vivace.

fp \rightarrow *pp*

We said, "The Lord

Più vivace. $\text{♩} = 92.$

fp \rightarrow *pp*

hath for - - sak - - - en them!"

CHORUS. TENOR. *fp* \rightarrow *pp*

We said, "The

p \rightarrow *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 - -

The musical score is arranged in three systems. Each system contains four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal lines are simple, focusing on the lyrics.

CHORUS OF WOMEN. SOPRANO.

ALTO.

got ten them.

got ten them.

p
But

But he

he said,

p

said to the pri - son - ers,

said to the pri - son - ers,

mf *p*

mf *p*

To 3

p

p > "Go
 "Go forth, go
 That were in dark
 them ₃ that ₃ 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

"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

f

* *Ped.* *

M
For the Lord . . . hath had mer -

mf *p*

For the Lord . . . hath had mer -

mf *p*

For the Lord . . . hath had mer -

mf *p*

For the Lord . . . hath had mer -

M
mf *mf* *p*

p *rit.*
mer - - - cy.

p *rit.*
cy, mer - - - cy.

p *rit.*
- cy, mer - - - cy.

mf *rit.*
- cy, mer - - - cy.

Attaca subito.

Andante con moto.

SOPRANO SOLO. THE SULAMITE.

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

mf 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,
 lead us, Ev - en, ev - en,
 lead us, Ev - en,
 shall lead us, Ev - en,

f *mf* *f* *mf*

- 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

p *p* *mf* *p*

shall He guide
 shall He, shall He guide
 guide us, shall He, shall He guide us. We . . .
 shall He

mf *mf* *f* *p*

us, *rit.* *a tempo.* *p* We shall not hun-ger nor thirst,
 us, *rit.* *a tempo.* *p* We shall not hun-ger nor thirst,
 shall not hun-ger nor thirst, . . shall not hun-ger nor thirst,
 guide us, *rit.* *a tempo.* We shall not hun-ger nor
 we shall not hun-ger nor thirst, *mf*
 we shall not hun-ger nor thirst, *mf* we . .
 we shall not hun-ger nor thirst, we . . shall not,
 thirst, . . hun-ger nor thirst,
 ca-lan-do. *a tempo.*
 ca-lan-do. *a tempo.*
 shall . . . not hun-ger nor thirst, . . . nor
 ca-lan-do. *p* *a tempo.*
 shall *mf* not hun-ger nor thirst, nor
 ca-lan-do. *p* *a tempo.*
 We . . shall not hun-ger nor thirst, nor
 ca-lan-do. *a tempo.*

thirst, . . . Nei-ther shall . . . the sun, . . . the sun, . . . the sun, . . . the

the sun, the sun . . . smite . . . us, . . . smite . . . us, . . . nei-ther . . . the sun smite us, . . . nei-ther

us, the sun . . . smite us. . . the sun . . . smite us. . . shall the sun, the sun . . . smite us. . . shall the sun, the sun . . . smite us.

N Allegro vivace.

Sing, . . .

Sing, . . .

Sing, . . .

Sing, . . .

N Allegro vivace. ♩ = 88.

fz

f

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

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, sing,
 forth in - to sing - ing, sing,
 forth in - to sing - ing, sing,
 sing - ing, break forth in - to sing - ing, sing, O
 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
 earth, Sing, . . . O hea - vens, sing,
 earth, Sing, . . . O hea - vens, sing,
 earth, Sing, sing, O
 joy - ful, O earth, sing, . . . O heavens, sing, . . .

Dynamics: *p*, *mf*, *f*, *sf*
 Performance markings: *V* (accents), *VO* (voice), *C* (crescendo), *V* (accents)

O heavens, sing, sing, O . . .

O heavens, sing, . . . heavens, . . .

heavens, sing, . . .

O heavens, sing, O heavens, O . . .

Sva

heavens, . . . and be joy - ful, . . .

O . . . heavens, be joy -

sing, . . . O heavens, and be joy - ful, . . .

heavens, and be joy - - - ful, O earth, joy - -

fz

O earth, Break . . .

- - ful, O earth, sing, . . . O heavens, Break . . .

O earth, Break . . .

- - ful, O earth, . . . Break . . .

Musical score for the first system of "The Rose of Sharon." It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "forth in - to . . . sing", "forth in - to sing - ing,", and "break forth in - to . . . sing". The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for the second system of "The Rose of Sharon." It consists of five staves: three vocal staves and two piano accompaniment staves. The lyrics are: "ing, O moun - tains, O moun - tains," and "sing - ing, O moun - tains, O moun - tains,". The piano part continues with a similar accompaniment. Dynamics include *mf* and *f* (forte).

Musical score for the third system of "The Rose of Sharon." It consists of five staves: three vocal staves and two piano accompaniment staves. The lyrics are: "Sing, O heavens, sing, . . . O heavens, sing, . . ." and "Sing, O hea - vens, sing, . . .". The piano part features a more active accompaniment with triplets. 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.

Musical score for "The Rose of Sharon" (Novello, Ewer and Co.'s Octavo Edition). The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "O heavens, and be joy-ful, O earth, sing, O joy-ful, O earth, sing, O heavens, and be joy-ful, O earth, and be joy-ful, O earth, O earth." The score includes dynamic markings such as *ff* and *fz*, and performance instructions like *V* (crescendo) and *tr* (trill). The piano part includes triplets and arpeggiated chords.

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.

3 *calando.* 3

And be thou like the ga-zelle, Or the fawn of the hind Up-on the spi - cy

colla voce.

moun - - tains a - far.
Sea

poco cres. *p* *p*

Ped. *

pp *Recit.* 3

As an ap - ple-tree a-mong the trees of the

Ped. *

wood, So . . . is my Be - lov - - ed *cres.*

p

a-mong the sons.

f *mf*

Ped. *

Andantino con moto.

p In thy . . sha - dow I will sit . . with de - light, . .

THE BELOVED. *p* In my sha - dow . . thou shalt sit with de -

Andantino con moto. ♩ = 50.

And thy . . fruit . . . shall be sweet to my taste; . .

light, And my fruit shall be sweet to thy taste; . .

p Lead thou, lead thou me a - mong the trel - lised

I will lead thee a - - mong the trel-lised vines, a-mong the

cres. vines, . . . And let . . . thy ban - - ner, thy

trel - - lised vines, And my ban - ner, and . . . my

f . . . *rit.* *a tempo ma più tranquillo.* *p*

ban - ner o - ver me . . . be . . . Love. . . .

f . . . *rit.* *p*

ban - ner o - ver thee is . . . Love, is Love. . . .

a tempo ma più tranquillo.

dim. *rit.* *p*

p

In my sha - - - dow . . .

mf

thou shalt sit . . . with de - light; . . . I will . .

mf

lead . . . thee a - mong the trel - - lised vines,

p

Ped. *

First system of the musical score. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "I will . . . lead thee a - mong the trel - lised vines,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. A "Ped." (pedal) marking is present in the left hand, followed by an asterisk (*).

Second system of the musical score. The vocal line continues with the lyrics: "I will lead thee a - mong the vines, And my ban - ner o - ver". The piano accompaniment continues with similar rhythmic patterns. A "Ped." marking is present in the left hand, followed by an asterisk (*).

Third system of the musical score. The vocal line begins with the instruction *cres. stringendo sempre.* and the lyrics: "thee, . . . my ban - ner o - ver thee . . . is . . . Love. . .". The piano accompaniment features a more active rhythmic pattern. A "Ped." marking is present in the left hand, followed by an asterisk (*). The dynamic *mf* is indicated.

Fourth system of the musical score. The vocal line begins with the instruction *p tranquillo.* and the lyrics: "In thy . . . sha - dow I will sit . . . with de - light, . . .". The piano accompaniment features a more active rhythmic pattern. A "Ped." marking is present in the left hand, followed by an asterisk (*). The dynamic *mf* is indicated.

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.

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 o - ver me . . . be . . . Love, . . . *f* thy . . .
mf And . . . my ban - ner, . . . and *f* my . . .

ban - ner o - - - ver me be . . .

ban - ner o - - - ver thee is . . . Love, is

rit. p

colla voce.
p

Love, let thy

Love, and my

a tempo.

a tempo.

p

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.*

Largamente. ♩ = 88.

f *tr*

THE SULAMITE. RECIT.

f

Set . . me as a seal up - on thine heart, . . As a

f

ad lib.

seal on thine arm.

tempo.

ad lib.

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.

mf

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.

mf

Molto maestoso. ♩ = 92. *In modo d'un Inno.*

mf

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,
p

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

pp

The musical score consists of two systems. The first system includes a vocal line with lyrics "yea, Love is strong, is" and piano accompaniment with triplets. The second system includes vocal lines with lyrics "strong as death, yea, Love . ." and piano accompaniment with triplets and a *sempre accel.* marking.

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 lmo.*

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

Tempo lmo.

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.

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

Ped. * *Ped.* * *Ped.* *

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 *mf*

and they that hear the words of this pro - phe - cy.

and they that hear the words of this pro - phe - cy.

f *>>*

mf *p*

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.

“The Rose of Sharon.”—Novello, Ewer and Co.’s Octavo Edition.—(254.)

cres. and is a - live. . . . *cres.* and is a - live. . . .

mf *f* *p*

Andante con moto. ♩ = 84.

A

Ped. *

CHORUS.
SOPRANO. *p* To him that o - ver - com - - - eth will I

ALTO. *p* To him that o - ver - com - - -

TENOR. *p* To him that o - ver - com - - - eth, . . .

BASS. *p* To him that o - ver - com

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,

p

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 piece titled "The Rose of Sharon". It consists of three systems of music. Each system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "will I give to eat of the Tree, 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 active bass line in the left hand. Dynamics include piano (p) and piano fortissimo (pp).

which *p*
 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, *cres.*
 Pa-ra-dise of God, *cres.* to him that o-ver-
 Pa-ra-dise of God, *cres.* to . . . him that
 of God, *cres.* 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-comes, eat of the Tree of
dim. o-ver-comes, eat of the Tree of
dim. p o-ver-comes, eat of the Tree of

B

Life.

Life.

Life.

pp He shall be

p He shall be cloth-ed in white rai - ment,

B

p He shall be cloth-ed in

pp cloth-ed in white rai - ment,

p

pp He shall be cloth-ed in white

pp white rai - ment,

rai - ment, and I . . .

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.*

Ped. *

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.*

Ped. *

an - - - gels, and His ho - ly

an - - - gels,

an - - - gels, and His ho - ly

an - - - gels,

p *dim.*

pp an - - - gels.

pp an - - - gels.

pp an - - - gels.

pp an - - - gels.

pp an - - - gels.

pp *dolce.* *p*

To him that

To him that

To him that

To him that

f *mf* *p*

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,

D
 of life.
 tree of life.
p dolce. tree of life, which is in the
p dolce. which is in the midst of the Pa - radise of

p dolce. 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

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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.*