

This work was commissioned by the Spitalfields Festival 1999 with funds provided by the Arts Council of England. Its first performance was given by Rachel Elliot, Charles Daniels, the CBS youth chorus and the Birmingham Contemporary Music Group under Nicholas Kraemer.

## Forces

soprano

tenor

high voice choir

2 fls (2 doubling picc)

2 obs (2 doubling cor ang)

cello

harp

## Performance notes

Accidentals in the full score apply only to the notes they directly precede or within a beamed group.

Grace-notes should be sounded as indicated - sometimes before, sometimes on the beat.

Care should be taken over the length of pauses, especially in the second movement.

The instrumental prelude and interlude run without a break into the following movements; similarly the final postlude flows without a break out of the preceding movement.

1. *Instrumental prelude (Harp)*

2. *Soprano, chorus, full ensemble*

*Soprano*

Let him kiss me with the kisses of his mouth  
for your love is sweeter than wine;  
delicate is the fragrance of your perfume,  
your name is an oil poured out  
Therefore do the maidens love you!

*Chorus*

Therefore do the maidens love you!  
You will be our joy and our gladness  
We will praise your love more than wine.

*Soprano*

I charge you, daughters of Jerusalem.  
by all gazelles and wild does,  
do not wake my love until he pleases.

3. *Tenor, chorus, full ensemble*

*Tenor*

She is a garden enclosed  
my sister, my promised bride,  
a garden enclosed, a sealed fountain.

I come into my garden  
my sister, my bride  
I pick my myrrh, my balsam  
I eat my honey, my honeycomb  
I drink my wine, my milk.

*Chorus, tenor*

Eat, friends, and drink,  
Drink deep, lovers.

*Tenor*

She is a garden enclosed.

4. *Instrumental interlude (harp, cello)*

5. *Soprano, harp, cello*

I opened to my love,  
but he had turned and gone.  
My soul sank at his flight;  
I sought but could not find him,  
I called but he did not answer.

I charge you, daughters of Jerusalem,  
if you should find my love,  
What should you tell him? -  
that I am sick with love!

Preview File Only

6. *Chorus, wind*

Come back, come back, girl of Shulam.  
come back, come back, where we can look at you!  
Why are you looking at the girl from Shulam,  
dancing between two lines of dancers?

7. *Soprano, tenor, chorus, full ensemble*

*Tenor*  
Rise up my love.

*Soprano*  
I hear my love.  
See how he comes  
leaping upon the mountains  
bounding upon the hills.

*Chorus*  
Rise up.

*Soprano*  
See where he stands  
behind our wall,  
gazing through the window  
peering through the opening.

*Chorus*  
Rise up, my love.

*Soprano, tenor*  
My love

*Soprano*  
lifts up his voice,  
he says to me -

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

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

*Tenor*  
For see, the winter is past,  
the rains are over and gone,  
the flowers appear on the earth,

*All*  
The season of singing has come.

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

[text from the *Song of Songs*]

# Song

Prelude ♩ = 96

Michael Zev Gordon  
(1998-9)

Sop

1

Fb

2

Ob

C.A.

Hp

Cello

Sop

1

Fb

2

Ob

C.A.

Hp

Vc

attacca

I

$j=64$ , tempo flessibile

Sop

Ob 1

*p.* sempre molto cantabile

Sop

Ob 1

*mp.* sempre semplice e preciso ma concentrato

Let him kiss me

Sop

Ob 1

Let him kiss me

Let... let...

sempre espressivo

Sop

Ob 1

him... let him kiss... me with...

poco più

Sop

Ob 1

the ki sses the ki sses of his mouth

*mp*

poco più



19

Sop  
 swee — ter — than wine — wine — wine

Ob 1  
*sempre agf*

CA  
*sempre agf*

5  
 4 4

22

Sop  
 your love is swee — ter — than wine —

Fl 1  
*p sempre molto cantabile ma semplice*

Ob 1

CA

Hr  
*p piano*

Preview File Only

24

Sop  
 de — li — cate — is the fra — grance —

Fl 1  
*p poco*

Fl 2  
*p sempre cantabile e semplice*

Hr  
*p poco*

26 *mp*

Sop de li cate de li cate de

Fl 1 *mp* *ppio pio* *mp* *ppio pio*

Fl 2 *mp* *ppio pio* *mp* *ppio pio*

Hrp *mp* *(mp)* *ppio pio*

28 *mf* *mf (non pio)*

Sop - li cate is the fra grance of your per - fume the fra

Fl 1 *ppio mf*

Fl 2 *ppio mf*

CA *mp* *ppio mf*

Hrp *ppio mf*



30

*grace of your- per per per*

*mf* *ppoco f* *ppoco f*

32

*June per June*

*sub mp* *sub mp*

*(same poco f)* *(same poco f)*

39

Sop

Fl 1

Fl 2

Hrp

sub poco f.

sub poco f

sub poco f

poco mf

mf dull, expansive

Sop

Fl 1

Fl 2

Ob

Cl

Hrp

Vc

Your name is an oil — poured — out — Your name —

p < mp mp mp mp mp

p < mp mp sub p < mp mp

mp sempre staccato mp

p < mp mp p < mp mp cut.

p < mp

p < mp mp

59 *mf* *flaring*

Sop  
Your name is an oil ——— poured ——— out poured out ———

Fl1  
*p* *sempre mp* *mp* *mp*

Fl2  
*p* *sempre mp* *mp* *mp*

Ob  
*sempre mp* *mp* *poa piu*

Cl  
*sempre mp* *mp* *poa, piu*

Hr  
*p* *mp*

Vc  
*p* *mp*

60 *mf* *poa f*

Sop  
out ——— out ——— out ——— out ———

Fl1  
*mp* *mf* *mf* (*mf non piu*) *cantabile*

Fl2  
*mp* *mf* *mf* *cantabile*

Ob  
*mp* *mf* *mf sempre cat.*

Cl  
*mp* *mf* *mf* *sempre cat.*

Hr  
*mp* *mf* *mf* *mf*

Vc  
*mp* *mf* *mf* *f*

42

Fl 1  
Fl 2  
CA  
Hp  
Vc

mf marc.  
mf marc.  
mf marc.  
mf  
mf

44

*mf molto marc.*  
poured — out

Fl 1  
Fl 2  
Ob  
CA  
Hp  
Vc

sub mf  
sub mf  
sub mf  
mf molto marc.  
mf molto marc.  
mf molto marc.  
mf molto marc.  
mf molto marc.  
mf molto marc.  
mf

36

Sop *ff* *sempre ff*  
 paired out out out

Fl 1 *ff*

Fl 2 *ff*

Ob *ff*

CA *ff*

Hr *ff* *D# damp!*

Vc *ff*

48

Sop *ff* *sempre f*  
 out (ou) Therefore do the nei deus love

Fl 1 *f sempre, sostenuto*

Fl 2 *f sempre, sostenuto*

Ob *f sempre, sostenuto*

CA *f sempre, sostenuto*

Hr *damp!* *f*

Vc *sempre f legato*

50

Sop *so*  
 you Therefore do the mai dens love

Fl 1 *presto*

Fl 2 *presto*

Ob *presto*

CA *presto*

Hr *presto*

Vc

52

Sop  
 love love (ove) you

Fl 1

Fl 2

Ob

CA

Hr *lung!*

Vc

Handwritten musical score for the first system, measures 49-54. The vocal line (Sop) includes the lyrics: "Therefore to the maidens love love love". The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Clarinet (CA), Horns (Hp), and Violoncello (Vc). The music is in a major key with a treble clef and a common time signature. There are various musical notations including slurs, ties, and dynamic markings.

Handwritten musical score for the second system, measures 55-60. The vocal line (Sop) includes the lyrics: "you (ou) you you love you you". The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Clarinet (CA), Horns (Hp), and Violoncello (Vc). The music continues with similar notation as the first system, including slurs, ties, and dynamic markings like *sempre ff*. A tempo or performance instruction  $\leftarrow \text{♩} = \text{♩} \rightarrow$  is present at the top right of this system.

(♩ = 64)

← ♩ = ♩ →

Sop *sempre f, vital, strong*  
 There fore do the mai - dens love — you — There fore do the mai -

Alto *sempre f, vital strong*

Fls *sempre f ma più leggiero*

Ob CA *sempre f ma più leggiero*

Hp *f* *pizz de la table sempre* (pizz.) *dim!* (only l.v. when indicated by bic)

Vc *pizz* *f*

69 Sop - dens love — dens love — you — There fore do the mai - dens the mai dens

Alto

Fls *sempre*

Ob CA *sempre*

Hp (pizz.) (dim)

Vc (dim)



27

Sop  
do the mai- des love you — You will be our joy and our glad- ness

Alt2

Fb

Ob  
CA

Hr

Vc

sub f

sub f

sub f

sim

sub f

sub f  
acc

sim

39

Sop  
— glad ness — our joy and our and our glad- ness You will be

Alt2

Fb

Ob  
CA

Hr

Vc

87)

Sop  
our joy Therefore do the maidens love — You will be our joy our joy

Alto

Fls

Ob  
Cl

Hrp

Vc

2/8

94)

Sop  
and our glad-ness — glad-ness — glad-ness —

Alto

Fls

Ob  
Cl

Hrp

Vc

102 *più f*

Sop  
 We will — praise — your love more than wine — praise — your love

Alb  
*più f*

F3  
*sim*

Cl  
*più f* *sim.*

Hp  
*pos. norm.* *più f*

Vc  
*più f* *sim.*

109

Sop  
 more than wine — than wine — We will — praise — praise — your love

Alto  
*sempre ff*

F3  
*sempre ff* *sim.*

Cl  
*sempre ff* *sim.*

Hp  
*sempre ff*

Vc  
*sim.*

117

Sop  
You will be our joy and our glad-ness We will praise

Alto

Flu

Ob  
Cl

Hp

Vc

124

Sop  
praise — praise — you love more than wine These love do the work

Alto  
praise — praise — you love more than wine These love do the work

Flu

Ob  
Cl

Hp

Vc

152

Sop  
 des love you more than wine — more than — more than wine — Therefore to the mai

Alto  
 more than wine — more than wine — wine —

Fls  
 sim

Ob  
 CA

Hr

Vc

159

Sop  
 des love — des love you more than wine more than more than wine — more than

Alto  
 more than wine more than

Fls

Ob  
 CA

Hr

Vc

146)

Sop  
— more than wine — than wine — praise you — more than wine — than wine

Alb  
wine — wine —

Fls  
2  
3  
8  
8

Ob  
CA

Hp

Vc

154)

Sop  
wine — praise you more — than wine — more than wine — wine

Alb

Fls  
2  
3  
8  
8

Ob  
CA  
(detached)

Hp

Vc

162

Sop *f* wine wine wine wine wine

Alt *f*

F3 *f*

OB CA *f*

Hp *f*

Vc *f*

170

Sop *sub f* wine *f* wine *mf* wine

Alt *sub f* *mf*

F3 *sub f* *mf*

OB CA *sub f* *mf*

Hp *mf*

Vc *sub f* *mf*

778

Sop *p* *sub mf* *p* *mp*

wine wine

Alto *p* *sub mf* *p* *mp*

2 3  
8 8

Fb *p* *sub mf* *p* *mp*

Ob CA *p* *sub mf* *p* *mp*

Hr *p* *sub mf* *p* *mp*

Vc *p* *sub mf* *p* *mp*

186

Sop *ma* *pp* *sub sop.* *p ma intenso*

I charge you— daughters of Je. rusa. lem.

Alto *ma*

2 3 4 5  
8 4 4 4

Fb *ma* *pp*

Ob CA *ma* *pp*

Hr *pp* *lunga* *p* *ritardant*

Vc *ma* *pp* *lunga*



192

Solo Sop

by all ga-zelks — and wild does do not rouse — do not make my love —

(p)

5/4 2/4 6/4 7/4

Ob

CA

Hp

Vc

195

un til — he plea-ses

Fl 1

Fl 2

Ob

CA

Hp

Vc

II

senza misura

$\text{♩} = 64$

*p dolcis., espressivo.*  
*proc. accel. ... rit.*

Ten  
She is a garden en ——— closed ———

Hp  
*p chiara*

Vc  
*pp*

(hold until breath runs out)

\* The pauses in this movement vary in length:

starts ———> very long

senza misura

$\text{♩} = 64$

Ten  
She is a gar ——— den en ———

Hp  
*p*

Vc

*pp*

*slow*

closed

Ten  
1 and 2 and 3 and 4 and 5

Fls 1  
*p preciso*

Fls 2  
*p preciso*

Hp  
*p*

Vc  
*pp sempre*

(hold until breath runs out)

senza misura  
7 p *sempliciss.*

♩ = 64

facced... Trit... possibile

Ten  
my sis ter my pro mised bride

Hp

Vc

*pp* *pp*

senza misura

9 p

*arco*

Ten  
a gar den en closed

Hp

Vc

♩ = 64

10 *mp*

(sempre *mp*)

senza misura  
*mp*

Ten  
1 and 2 and 3 and 4 and

1  
*mp*

2  
*mp*

Hp

Vc  
*p*

♩ = 64

12 *mf* (hold until breath consistent)

5-ord

4 1 *ad* 2 *ad* 3 *ad* 4 *ad* 5 *ad*

Fl. 1 *mp* *ppw voc* *mf*

Fl. 2 *mp* *ppw voc.* *mf*

Hr. *mp*

Vc. *mp*

13

5) 4) *no f* *sempre f*

2 4 a sealed form - rain 3 4 a sealed form - rain -

Fl. 1

Fl. 2

Hr. 5) 4) *p* 2 4 *pp de la table* 3 4

Vc. *pp* *molto* *f* *pp* *still* *pp* *f*

17

*f*

*(double)*

*ff*

*ff*

9/4

a sea — ea eaked folk) — oh) — our — tow — 5/4

Tcn

F3

2

Hp

Vc

*ff* still *ff* *f*

20

hold as long as possible

1 2 3 4 5

5/4

ad

ad

ad

ad

ad

ad

ad

ad

ad

ad

ad

ad

ad

*nb ff*

*sub ff*

*f* new horns

resonat

*ff* *ff* *ff* *ff* *ff*

*pp* *vvv* molto *f*

Tcn

1

F3

2

Hp

Vc

20

Ten

1

F#

2

Hp

Vc

*ppp* *molto*

21

Ten

1

F#

2

Hp

Vc

*sempre f*

♩ = ♪ (♩ = 96) flowing

22 *mf* *na distinto*

Ta *I wave in to my gar den*

1 Fl

2 Fl

1 Ob

2 Ob

*p* *sempre cant.*

*p* *sempre cant.*

Hp

*sub mp*

*(m)*

Vc

*mp* *sempre cant. e distinto*

16 *poor rit. delicatiss.* *a tempo* *sempre dolce*

Tc *closed* *I wave in to my gar*

1 Fl

2 Fl

1 Ob

2 Ob

*pp* *p* *p*

Hp

*poor rit. a tempo*

*mp* *mp*

Vc

*pp* *mp*

*poco rit.* ..... *a tempo*

30

Ten *den, my gar den en closed I come*

Fls 1 *pp preciso*

Fls 2 *pp preciso*

Obs 1 *pp*

Obs 2 *p*

Ap *poco rit.* ..... *a tempo*

Vc *pp*

*mp*

34

Ten *in to my, I - come in to my gar den gar -*

Fls 1 *mp: pp*

Fls 2 *mp pp*

Obs 1 *mp*

Obs 2 *p*

Ap *mp*

Vc *mp*

*mp molto cant.*

*mp molto cant.*



38 *sempre poco f*  
Ten der en closed closed

Fl 1 (p)  
Fl 2 (p)

Ob 1 (mp)  
Ob 2 (mp)

Hr (mp)  
F# 5b D# b

Vc (mf)

42 *f* *f non più, non haste*  
Ten jar der en closed my sis ter

Fl 1 *poco vive.*  
Fl 2 *poco vive*  
mf

Ob 1 *mf sempre forte*  
Ob 2 *mf*

Hr *mf*  
sub app

Vc *poco f non haste*

76

Ten *mp* *ap*  
 my — bride — — — — — I pick my myrrh — — — — — I

Fls 1 *f* *mf* *mf*  
 2 *f* *mf* *mf*

Obs 1 *f* *p ma sempre cant.* *mp*  
 2 *f* *p ma sempre cant.* *mp*

Hp *f* *sub p* *p* *sempre p*

Vc *f* *mp/p* *mp/p* *sim* *p mp/p* *mp/p*

50

Ten *f*  
 I pick my myrrh — — — — — my bal — — — — — sam am — — — — — am — — — — — I pick my

Fls 1 *mf*  
 2 *mf*

Obs 1 *p* *mp*  
 2 *p* *mp*

Hp *f* *fb* *eb, F9* *eb (P)*

Vc *in* *mp/p* *p mp/p* *mp/p*

54

Ten  
myrk my bel saw I eat my ho-ney

1  
2

1  
2

Ob

1  
2

Hr  
cb sb sb, # 3/4 poco cresc. eb mp

Vc  
mp p saw

58

Ten  
my ho-ney comb omb ho-ney comb o(ub)

1  
2

1  
2

Ob

1  
2

Hr  
E4 # 3/4 sf mp

Vc  
sim.

62 *sfz* *p* *f* *un bravura*

Ten *omb* *I* *2 drink* *3 drink*

Fb *poco f* *poco f*

Obs *poco f* *poco f*

Hr *imp. immediaty!* *poco f*

Vc *poco part.* *norm.* *poco part.* *norm.* *detached*

*sfz* *p* *f*

67 *sfz* *sfz* *f* *imp. f*

Ten *I* *I* *2 drink* *5* *3 drink* *my* *5*

Fb *16* *16* *16* *16* *16* *16*

Obs *16* *16* *16* *16* *16* *16*

Hr *16* *16* *16* *16* *16* *16*

Vc *sfz* *sfz* *f*

33

Ten wine I drink drink drink

Fis sempre prof

2 sempre prof

Obj sempre prof

2 sempre prof

Harp

Vc *ant.* *varam.*

38

Ten my wine

Fis

2

Obj

2

Harp

Vc *ant.* *varam.*

89 *scapa ff*

Ten *ff*

I drink *scapa ff* my milk ——— I drink I drink *scapa ff*

1 *scapa ff*

2 *scapa ff*

1 *scapa ff*

2 *scapa ff*

Obi *scapa ff*

2 *scapa ff*

Hr *scapa ff*

Vc *scapa ff*

30 *scapa ff*

Ten *scapa ff*

my milk) —ilk —ilk — my milk —

1 *scapa ff*

2 *scapa ff*

1 *scapa ff*

2 *scapa ff*

Obi *scapa ff*

2 *scapa ff*

Hr *scapa ff*

Vc *scapa ff*

97  
Tev *my milk*

1 Fl  
2 Fl

1 Ob  
2 Ob

1 Hp  
2 Hp

Vc

2/4

3/6

8/6

scmpz ff

scmpz ff

scmpz ff

port -> norm -> port norm

*ff* = < > *ff*

108 *scmpz ff never hash?*

Tev *I — drink — my milk — I — drink —*

1 Fl  
2 Fl

1 Ob  
2 Ob

1 Hp  
2 Hp

Vc

scmpz

ff





720

S1: Eat — friends

S2: friends

A: friends

Ten: Eat — eat — friends

Ob: *f* *p* *m*

Hp: *f* *p*

Vc: *f* *p*

729

S1: and drink — and drink — friends — and drink — drink — drink

S2: friends — and drink — and drink — friend — and drink — drink

A: Eat — friends — and drink — and drink — friends — drink

Ten:

Ob: *f* *p*

Hp: *f* *p*

Vc: *f* *p*

Stamp

128

S1  
S2  
A  
Ten  
Fl  
Ob  
Hr  
Vc

Drink - nk., drink - i (nk) i (nk) i (nk) ink - drink

Drink - nk., drink - i (nk) i (nk) i (nk) ink - drink

Drink - nk., drink - i (nk) i (nk) i (nk) ink - drink

Drink - nk., drink - i (nk) i (nk) i (nk) ink - drink

132

S1  
S2  
A  
Ten  
Fl  
Ob  
Hr  
Vc

deep Drink, drink deep deep Drink deep Drink

deep Drink, drink deep deep Drink deep Drink

deep Drink, drink deep deep Drink deep Drink

deep Drink, drink deep deep Drink deep Drink

deep Drink, drink deep deep Drink deep Drink

156 *mp* *p*

S1 lo — vers — lo — vers — drink — drink deep) — eep — lo — vers —

S2 — deep — lo — vers — lo — vers — drink — deep) — eep — lo — vers —

A drink deep — deep — lo — vers — lo — vers — drink — deep) — eep — deep

Ten

Fb

Ob

Hp

Vc

157 *mp* *p*

S1 lo — vers — Drink — Eat —

S2 deep — lo — vers — Drink — Eat —

A deep — lo — vers — Drink — Eat —

Ten

Fb

Obs

Hp

Vc

Interlude ♩=96

Hp

3/8 p sempre 5/8 sempre l.v.

Vc

p sempre always still

Hp

7/8

l.v. al niente

Vc

preciso

attacca

Preview File Only

III

♩ = 56

Sup

p ma. teso

I

(pluck with  
#F# - nails)

p preciso

sub p

p

Vc

Sup

o pened — to my love — but he had — turned and turned — and

p

mp

sub f

(p)

Vc

Sup

turned and — turned — and turned and gone — turned and gone —

sub p

mf

mf < f

mf < f

sub f

fp

fp

Vc

14 *sempre p*  
 Sop My soul sank — , my soul - sank —  
 Hp  $\frac{3}{2}$   $\frac{6}{8}$  E $\flat$ , F $\flat$ , G $\sharp$ , A $\sharp$   
 Vc *f*  $\frac{3}{4}$  *p: sub f* *ff* *trasto* *part* *trasto* *p.* *t.*

19  
 Sop my soul sank — my soul sank at his, my soul sank at his  
 Hp  
 Vc *p.* *t.* (trasto) *p.* *t.* *sub p*

23 *molto* *f* *sempre f* (grace notes on the beat)  
 Sop sank — at his flight — I sought him  
 Hp *sempre f* (sempre l.v.)  
 Vc *sub p* *molto* *sempre f* ma. non pesante

26 *(f)* *(a beat)*

Sop *sought* — *ought* — *sought* — *ought* — *him* *sought* — *him* —

Hrp *(1.v.)*

Vc

29 *sempre f*

Sop *but I* *but I* *could not find him* *I could not find not*

Hrp *(sempre 1.v.)*

Vc

32 *(a beat)* *poco più* *(a beat)*

Sop *find* — *him* — *could not find* — *find* — *him* —

Hrp *(1.v.)* *poco più*

Vc *poco più*

55 *f*

I called \_\_\_\_\_ but \_\_\_\_\_ he \_\_\_\_\_ did \_\_\_\_\_ not

*ch f*

*arco* *pizz* *arco*

*f*

58 *f*

he \_\_\_\_\_ did not \_\_\_\_\_ an \_\_\_\_\_ swer \_\_\_\_\_ he did not an \_\_\_\_\_ swer \_\_\_\_\_

*f*

*arco* *pizz* *arco*

*f*

61 *mf*

he \_\_\_\_\_ did not \_\_\_\_\_ an swer \_\_\_\_\_ an \_\_\_\_\_ swer \_\_\_\_\_

*f*

*arco* *pizz* *arco*

*mf* *f*



44

← ♩ = ♩ → *scmpz ff*

Sop  
I chage you - I chage you daw phters of Je-

Hp  
6A♭ 8  
damp!  
B♭, C♭, D♯, F♯  
1. v.  
b<sub>2</sub> (1. v.)

Vc  
*mf* *ff* (—)

48

Sop  
-rv- sa - kan - if you should find my love

Hp  
sim  
b<sub>2</sub>

Vc  
(—)

52

Sop  
What, what should you - tell him - that I am sick

Hp  
(not spread) (una.) *scmpz ff*

Vc  
*ff*

(finger-nut on beat)

(on beat)

54

Sop *sick* *sick*

Hp

Vc

55

Sop *sick* *with love* *with love* *con brava!*

Hp

Vc

56

Sop *(o. brava)* *(love)* *love* *(love)*

Hp

Vc

65 *ff subito drammatico* . . . . . *mf* . . . . . *pp*

Sop  
sick with love      sick with love

Hp

Vc  
*ff* ——— *mf*      *mf* ——— *p*      *pp*

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Molto ritmico  $\text{♩} = 84 (\text{♩} = 68)$

IV

1 *sempre f*

S come back come back come back come back come back back

2

1 *sempre f*

A come back come back come back come back come back come back

2

Fl 1

Picc

Ob 1

CA

1

S come back come back — come back come back — come back — come back —

2

1

A come back come back — come back come back — come back come back

2

Fl 1

Picc

Ob 1

CA

13

S  
7  
2  
A  
2  
Fl  
Pic  
Ob  
CA

come back — come back — come back girl — from Shu lam Shu lam

come come back come back come back girl from Shu — lam Shu lam

come come come back girl from Shu — lam Shu lam

sim.

sim.

sim.

sim.

14

S  
7  
2  
A  
2  
Fl  
Pic  
Ob  
CA

come back — girl — from Shu — lam — girl — from Shu — lam —

come — back girl from Shu lam girl from Shu — lam Shu — lam

come back girl from from Shu lam girl from Shu — lam Shu — lam

73

1  
S come — back — come back where — we can — look at you — come — back

2

1  
A come back — come back — where we can — look at you — come back

2

Fl

Picc

Ob

CA

78

1  
S come back where we can look at you, where we can look at you

2

1  
A come back — where we can — look at you — where we can — look at you —

2

Fl

Picc

Ob

CA

33

1  
5  
2

7  
A  
2

F1  
Picc  
CB  
CA

7  
5  
2

1  
A  
2

F1  
Picc  
CB  
CA

Why — why — why are you — loo — king

Why — why — why are ya loo King —

34

Handwritten musical score for the first system, measures 1-4. The vocal parts (Soprano, Alto) and piano accompaniment are visible. The lyrics are: "Why ———, why ——— why ——— why are you ——— loo ——— king". The piano part includes dynamic markings like *mf* and *f*, and articulation like *acc.* and *sim.*. The bass line includes a *sim.* marking.

Handwritten musical score for the second system, measures 5-8. The vocal parts (Soprano, Alto) and piano accompaniment are visible. The lyrics are: "Why ——— why are ——— you ——— loo ——— loo ——— king". The piano part includes dynamic markings like *mf* and *f*, and articulation like *acc.* and *sim.*. The bass line includes a *sim.* marking.



49

S why are you loo ——— king at the girl ——— from Shu lam Shu — lam

1

A why are you loo ——— king at the girl girl from Shu — lam, girl

F

Pc

OB

CA

50

S girl ——— girl ——— from Shu — lam ——— girl ——— from

1

A girl ——— girl ——— from Shu — lam girl ——— from

F

Pc

OB

CA

18

S Shu — lam — dan — cing — dan — cing — dan — cing — dan — cing —

A Shu — lam Shu — lam dan — cing — dan — cing — dan — cing —

Fl

Pic

Ob

CA

22

S dan — cing — dan — cing — dan — cing — dan — cing —

A dan — cing — dan — cing — dan — cing — dan — cing —

Fl

Pic

Ob

CA

66

S dan - cing ————— dan - cing ————— dan - cing ————— be tween two lines

2 be tween be tween

A dan - cing ————— dan - cing ————— dan - cing ————— be tween two lines

2 be tween be tween

F#

Pia

cb

ca

70

S of - dan - cers — be tween two lines be tween two — lines of - dan - cers

2 two lines of - dan — cers — be tween two lines be tween two lines lines of —

A of - dan - cers — be tween two lines be tween two — lines of dan - cers

2 two lines of - dan — cers — be tween two lines be tween two — lines of —

F#

Pia

cb

ca

74

S of — dan — cers —      be twee[n] two lines      of — dan — cers —      dan — cers —

2 dan — cers of — dan — cers —      between two lines of — dan — cers — dan —

A of — dan — cers —      between two lines      of — dan — cers —      dan — cers —

2 dan — cers of — dan — cers —      between two lines of — dan — cers — dan —

Fl

Pu

Ob

Cl

78

S dan — cers —      dan — cers —      dan — cers —      dan — cers —

2 cers — dan — cers —      cers — dan — cers —      dan — cers —      dan —

A dan — cers —      dan — cers —      dan — cers —      dan — cers —

2 cers — dan — cers —      cers — dan — cers —      dan — cers —      dan —

Fl

Pu

Ob

Cl

52

1  
5 dan — cers — dan — cers — dan — cers —

2  
cers — dan — cers — cers — dan — dan — cers —

1  
4 dan — cers — dan — cers — dan — cers —

2  
cers — dan — cers — cers — dan — dan — cers —

Fl

Picc

Ob

CA

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With a steady tread ♩ = 96

pp *scapliciss.*

rise up

from this point begin the most gradual of accelerandi reaching ♩ = 112 at b. 23

(slow cresc.)

pp

rise rise (rise)

(piano accel →)

up my love (love)

*♩* = 112

(Soprano) *p* *dolciss.* (*pp*) *p*

Sop 23 I hear my love love

Fl 1 *p* *dolciss.* (*pp*) (*pp*) *p*

Fl 2

Ob 1 *p* *dolciss.* (*pp*) (*pp*) *p*

Ob 2

Hr 3 *sub p* 5 8 3 8 3 8 3 8

Vc

Sop 23 *M* *ove*

Fl 1 *p* *mp* (*mp*) *mf*

Fl 2

Ob 1 *p* *mp* (*mp*) *mf*

Ob 2

Hr 5 8 3 8 3 8 3 8

Vc

55

*pon pio*

Sop See how he comes ———— 5 8  
 comes ———— 3 lea. ea ———— 5 8  
 ping See how he comes 5 8

1  
 Fls mp

2

1  
 Obs mp

2

Hr  
 ch ch

Vc  
 (pau) (am)

56

Sop ping ———— 5 8  
 u pon the mountains see how he comes ———— 5 8  
 hour ———— 5 8

1  
 Fls mp

2

1  
 Obs mp

2

Hr  
 5 8 3 7 4 b7

Vc  
 mp

mp enter imperceptibly  
 mp (all first notes which are the same pitch as the second note to which they are altered, are on the beat)  
 mp



43

Soprano: (ov) ding — boun — ding boun — ding

Flute 1: mp — mp — mf

Flute 2: [Empty staff]

Oboe 1: mp — mp — mf

Oboe 2: [Empty staff]

Clarinet: 8 mp — mp — mp

Violin: mp — mf (mf)

44

Chorus: Rise up — (p)

Soprano: par — short — the hills — sub *f*

Flute 1: mp → p short sub *molto f*

Oboe 1: mp → p short sub *molto f*

Clarinet: mf — p — *mf* — *mf* — *mf*

Violin: *mf* — p — *mf* — *mf* — *mf*

53

Sop

1

F3

2

1

Ob3

2

Hr

Vc

*mpre f*

*mpre f*

*mpre f*

*mpre f*

7 5b, D3 5 4 2 #, 4 3 7cb, # 4

*mpre f*

57

Sop

1

F3

2

1

Ob3

2

Hr

Vc

*mf leggiero*

*mf*

See how he stands

he hind our wall

*p leggiero*

*p leggiero*

*p leggiero*

*flautando*

*mf*

*mf ma sempre leggiero*

62

Sop. See how he stands ga — zzy ga — zzy jazzy through the win — dow see

*poco più*

1

2

1

2

*poco più*

1

2

*poco più*

49

*poco più*

67

Sop. how he stands pee — rry through the opening see

*poco f*

1

2

1

2

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

Handwritten musical score for Soprano (Sop), Flute (Fl), Oboe (Ob), Clarinet (Cl), and Violoncello (Vc). The score is marked with a large blue watermark "PREVIEW FILE ONLY".

**Soprano (Sop):** Melody line with lyrics: "ring — ga — zzy — pee — ring — inj". Dynamics include *f* and *subj*. A fermata is placed over the final note.

**Flute (Fl):** Two staves (1 and 2) with dynamics *f* and *sub p*.

**Oboe (Ob):** Two staves (1 and 2) with dynamics *f* and *p*.

**Clarinet (Cl):** Two staves with dynamics *f* and *p*.

**Violoncello (Vc):** Bass line with dynamics *f*, *mp*, and *p*. Includes a marking "(basso continuo)".

The score features various musical notations including slurs, ties, and dynamic markings throughout.