

I Am the Rose of Sharon

for six voices and string trio
Colin Holter • 2008

Text

I am the rose of Sharon, and the lily of the valley. As the lily among thorns, so is my love among the maidens'. As the apple tree in the mediocrity of the orchard, so is my beloved among men. I sat down under his shadow with great delight, and his fruit was sweet to my taste like none other. He brought me to the party, and his banner concealed my face. He plied me with drink. I am sick of love.

His left hand was under my head, and his right hand embraced me. My beloved is like a stag; he stands behind the fence and looks through the windows, only partly visible.

My beloved said to me:

"Get up, my love, my fair one, and come away. I promise the winter is past, the rain is over and gone. The flowers are out, the birds are singing. Get up and come with me. Let me see your face."

My beloved is mine, and I am his: He feeds among the lilies.

Until the day breaks, and the shadows flee away: Turn, my beloved, and run like a deer from the road.

Performance Note

Accidentals apply only to the notes they immediately precede.

$\text{♩} = 90$, affectless

Soprano *f* — 3:2 — 7:8 — 5:4 — 3:2 —
I am the rose of Sha - ron, and the li - ly of the val - ley.

Mezzo-Soprano *f* — 3:2 — 7:8 — 5:4 — 3:2 —
I am the rose of Sha - ron, and the li - ly of the val - ley.

Alto *f* — 3:2 — 7:8 — 5:4 — 3:2 —
I am the rose of Sha - ron, and the li - ly of the val - ley.

Tenor *f* — 3:2 — 7:8 — 5:4 — 3:2 —
I am the rose of Sha - ron, and the li - ly of the val - ley.

Baritone *f* — 3:2 — 7:8 — 5:4 — 3:2 —
I am the rose of Sha - ron, and the li - ly of the val - ley.

Bass *f* — 3:2 — 7:8 — 5:4 — 3:2 —
I am the rose of Sha - ron, and the li - ly of the val - ley.

Violin — 4 — — 4 — — 4 — — 4 —
— 4 — — 4 — — 4 — — 4 —

Viola — 4 — — 4 — — 4 — — 4 —
— 4 — — 4 — — 4 — — 4 —

Cello — 4 — — 4 — — 4 — — 4 —
— 4 — — 4 — — 4 — — 4 —

Vln. — 3:2 — 7:6 —
pp *mp* *pp* *mp* *pp* *mf*
— 5:4 — 3:2 —
pp *mp* *pp* *mp* *pp* *mf*
— 3:2 — 5:4 —
pp *mp* *pp* *mf*

Vla. — 3:2 — 7:8 — 5:4 —
pp *mp* *pp* *mp* *pp* *mf*
— 3:2 — 7:8 —
pp *mp* *pp* *mf*

Vc. — 3:2 — 5:4 —
pp *mp* *pp* *mf*

13 *mf* — 3:2 — 3:2 — 5:4 — 3:2 — — 7:8 — 3:2 —
S As the li - ly a - mong thorns, so is my love a - mong the mai - dens'.
M As the li - ly a - mong thorns, so is my love a - mong the mai - dens'.
A As the li - ly a - mong thorns, so is my love a - mong the mai - dens'.
T As the li - ly a - mong thorns, so is my love a - mong the mai - dens'.
B As the li - ly a - mong thorns, so is my love a - mong the mai - dens'.
B As the li - ly a - mong thorns, so is my love a - mong the mai - dens'.

18

Vln. p mf p f

Vla. p mf p f

Vc. p mf p mf p mf

23 mf 7:8 3:2 5:4 mp 3:2

S As the ap - ple tree in the me - di - o - cri - ty of the or - chard, so is my be -

M As the ap - ple tree in the me - di - o - cri - ty of the or - chard, so is my be -

A As the ap - ple tree in the me - di - o - cri - ty of the or - chard, so is my be -

T As the ap - ple tree in the me - di - o - cri - ty of the or - chard, so is my be -

B As the ap - ple tree in the me - di - o - cri - ty of the or - chard, so is my be -

B As the ap - ple tree in the me - di - o - cri - ty of the or - chard, so is my be -

28 5:4 3:2 5:4 3:2

S lo - ved a - mong men.

M lo - ved a - mong men.

A lo - ved a - mong men.

T lo - ved a - mong men.

B lo - ved a - mong men.

B lo - ved a - mong men.

Vln. mp f

Vla. mp f mp

Vc. mp f mp

36

S

M

A

T

B

B

41

Vln. *f* *mp* *f* *mp* *f* *mp* *f*

Vla. *f* *mp* *f* *mp* *f* *mp* *f*

Vc. *f* *mp* *f* *mp* *f*

9:12

S *mf* *5:6* *5:4* *3:2* *5:4* *3:2* > >

M *mf* *5:6* *5:4* *3:2* *5:4* *3:2* > >

A *mf* *5:6* *5:4* *3:2* *5:4* *3:2* > >

T *mf* *5:6* *5:4* *3:2* *5:4* *3:2* > > >

B *mf* *5:6* *5:4* *3:2* *5:4* *3:2* > > >

He brought me to the par - ty, and his ban-ner con - cealed my face. He plied me with drink. I am sick of love.

Vln. *mf* *7:8* *mf* *5:4* *3:2* *5:4* *3:2* > > >

Vla. *mf* *7:8* *mf* *5:4* *3:2* *5:4* *3:2* > > >

Vc. *mf* *7:8* *mf* *5:4* *3:2* *5:4* *3:2* > > >

15:16 *3:2* *5:4* *f*

d = 60

Vln. *f* *mp* *f* *mp* *f* *ff* *mf* *ff* *mp* *f* *p*

Vla. *f* *mp* *ff* *mf* *ff* *mp* *f* *p*

Vc. *f* *mp* *ff* *mf* *ff* *mp* *f* *p*

Vln. *f* *p* *mf* *p* *ff* *f* *p* < *ff* *mp* < *ff* >

Vla. *f* *p* *mf* *p* < *ff* *f* < *ff* *mp* < *ff* >

Vc. *f* *p* *mf* *p* < *ff* *f* < *ff* *mp* < *ff* >

63

Vln. 

Vla. 

Vc. 

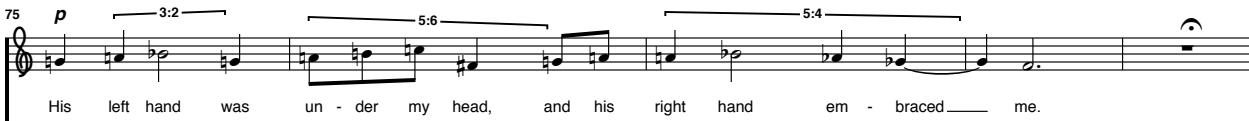
70

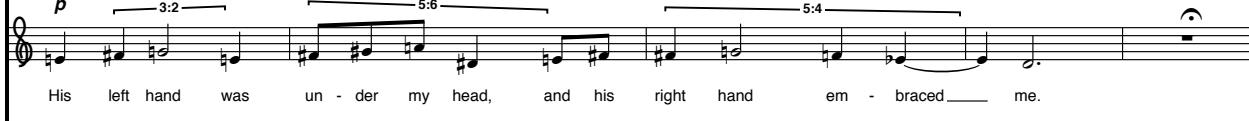
Vln. 

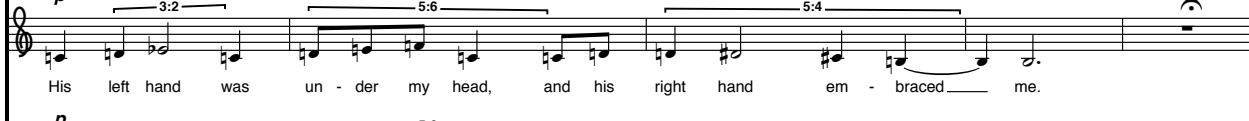
Vla. 

Vc. 

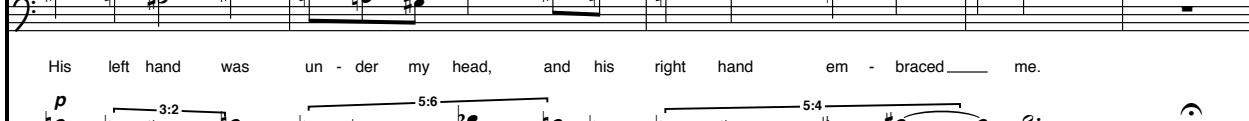
$\text{♩} = 90$

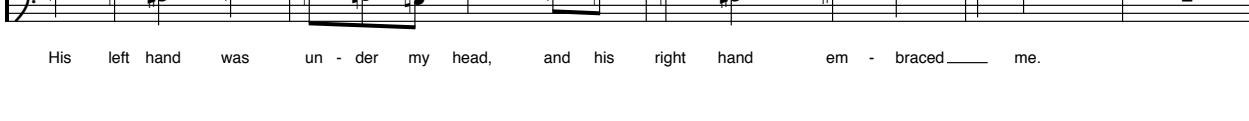
S 75 

M 

A 

T 

B 

B 

80 ***ff*** 5:4 4:3 5:4 3:2 ***mf***

S My be - lo - ved is like a stag; he stands be - hind the fence and looks through the win - dows, on - ly part - ly vi - si - ble. My

M ***ff*** 5:4 4:3 5:4 3:2 ***mf***

My be - lo - ved is like a stag; he stands be - hind the fence and looks through the win - dows, on - ly part - ly vi - si - ble. My

A ***ff*** 5:4 4:3 5:4 3:2 ***mf***

My be - lo - ved is like a stag; he stands be - hind the fence and looks through the win - dows, on - ly part - ly vi - si - ble. My

T ***ff*** 5:4 4:3 5:4 3:2 ***mf***

My be - lo - ved is like a stag; he stands be - hind the fence and looks through the win - dows, on - ly part - ly vi - si - ble. My

B ***ff*** 5:4 4:3 5:4 3:2 ***mf***

My be - lo - ved is like a stag; he stands be - hind the fence and looks through the win - dows, on - ly part - ly vi - si - ble. My

B ***ff*** 5:4 4:3 5:4 3:2 ***mf***

My be - lo - ved is like a stag; he stands be - hind the fence and looks through the win - dows, on - ly part - ly vi - si - ble. My

Vln. > 5:4 4:3 5:4 3:2

ff

Vla. > 5:4 4:3 5:4 3:2

ff

Vc. > 5:4 4:3 5:4 3:2

ff

84 5:7 3:2 ***f*** 5:4

S be - lo - ved said to me: "Get up, my love, my fair one,

M be - lo - ved said to me: "Get up, my love, my fair one,

A be - lo - ved said to me: "Get up, my love, my fair one,

T be - lo - ved said to me: "Get up, my love, my fair one,

B be - lo - ved said to me: "Get up, my love, my fair one,

B be - lo - ved said to me: "Get up, my love, my fair one,

Vln. ***ff*** 5:4 3:2 ***ff*** 5:4 3:2 ***ff*** 5:4 3:2 ***ff*** 5:4 3:2 ***ff***

Vla. > 5:4 3:2 ***ff*** 5:4 3:2 ***ff*** 5:4 3:2 ***ff*** 5:4 3:2 ***ff***

Vc. > 5:4 3:2 ***ff*** 5:4 3:2 ***ff*** 5:4 3:2 ***ff***

88

S: and come a - way. I pro-mise the win-ter is past, the rain is o-ver and gone. The flo-wers are

M: and come a - way. I pro-mise the win-ter is past, the rain is o-ver and gone. The flo-wers are

A: and come a - way. I pro-mise the win-ter is past, the rain is o-ver and gone. The flo-wers are

T: and come a - way. I pro-mise the win-ter is past, the rain is o-ver and gone. The flo-wers are

B: and come a - way. I pro-mise the win-ter is past, the rain is o-ver and gone. The flo-wers are

B: and come a - way. I pro-mise the win-ter is past, the rain is o-ver and gone. The flo-wers are

Vln.: *p* < *ff* > *p* *f* < *mp*

Vla.: *ff* < *ff* > *p* *p* < *mp*

Vc.: *p* < *ff* > *p* *o* < *mp*

93

S: out, the birds are sing - - ing. Get up and come with me. Let me see your face."

M: out, the birds are sing - - ing. Get up and come with me. Let me see your face."

A: out, the birds are sing - - ing. Get up and come with me. Let me see your face."

T: out, the birds are sing - - ing. Get up and come with me. Let me see your face."

B: out, the birds are sing - - ing. Get up and come with me. Let me see your face."

B: out, the birds are sing - - ing. Get up and come with me. Let me see your face."

Vln.: *sfz* *ff* *mp*

Vla.: *7:8* *3:2* *7:6* *5:4* *f*

Vc.: *o* < *sfz* > *ff* *mp* *f*

ff

S 98 5:4 3:2 5:4 5:4 3:2
My be - lov - ed is mine, _____ and I am his: _____ He feeds a - mong the li - lies.

M ff 5:4 3:2 5:4 5:4 3:2
My be - lov - ed is mine, _____ and I am his: _____ He feeds a - mong the li - lies.

A ff 5:4 3:2 5:4 5:4 3:2
My be - lov - ed is mine, _____ and I am his: _____ He feeds a - mong the li - lies.

T ff 5:4 3:2 5:4 5:4 3:2
My be - lov - ed is mine, _____ and I am his: _____ He feeds a - mong the li - lies.

B ff 5:4 3:2 5:4 5:4 3:2
My be - lov - ed is mine, _____ and I am his: _____ He feeds a - mong the li - lies.

B ff 5:4 3:2 5:4 5:4 3:2
My be - lov - ed is mine, _____ and I am his: _____ He feeds a - mong the li - lies.

Vln. f 5:4 3:2 3:2 5:4 5:4 3:2
ff 5:4 3:2
ff 5:4 3:2
Vla. f 5:4 3:2 4:3 5:4 5:4 3:2
ff 5:4 3:2
Vc. f p <ff 5:4 3:2 f ff 5:4 3:2

103 p 7:8 5:4 3:2
Un - til the day breaks, _____ and the sha - dows flee a - way:

M p 7:8 5:4 3:2
Un - til the day breaks, _____ and the sha - dows flee a - way:

A p 7:8 5:4 3:2
Un - til the day breaks, _____ and the sha - dows flee a - way:

T p 7:8 5:4 3:2
Un - til the day breaks, _____ and the sha - dows flee a - way:

B p 7:8 5:4 3:2
Un - til the day breaks, _____ and the sha - dows flee a - way:

B p 7:8 5:4 3:2
Un - til the day breaks, _____ and the sha - dows flee a - way:

$\text{♩} = 120$

107 *f*

S $\text{G} \frac{4}{4}$ Turn, my be - lo - - - - ved, and run like a deer from

M $\text{G} \frac{4}{4}$ Turn, my be - - - - - - - - ved, and run like a deer

A $\text{G} \frac{4}{4}$ Turn, my be - lo - ved, and run

T $\text{G} \frac{4}{4}$ Turn, Turn, my be - lo - - - - ved, and

B $\text{G} \frac{4}{4}$ Turn, my be - - - - - - - - ved, and run

B $\text{G} \frac{4}{4}$ Turn, my be - lo - ved, and run like

111

S $\text{G} \frac{4}{4}$ the road. Turn, my be - lo - - - -

M $\text{G} \frac{4}{4}$ from the road. Turn, my be - - - - lo -

A $\text{G} \frac{4}{4}$ like a deer from the road. Turn,

T $\text{G} \frac{4}{4}$ run like a deer from the

B $\text{G} \frac{4}{4}$ like a deer from the road. Turn,

B $\text{G} \frac{4}{4}$ a deer from the road. Turn,

114

S $\text{G} \frac{4}{4}$ ved, and run like a deer from the road.

M $\text{G} \frac{4}{4}$ - - - - ved, and run like a deer

A $\text{G} \frac{4}{4}$ my be - lo - - - - ved, and run

T $\text{G} \frac{4}{4}$ road. Turn, my be - - - - - lo -

B $\text{G} \frac{4}{4}$ my be - lo - ved, and run like a deer

B $\text{G} \frac{4}{4}$ my be - lo - - - - ved, and run like

117

S

Turn, my be - - - - - ved, _____ and run _____

M

from the road. Turn, my be - - - - - ved, and _____

A

like a deer from the road. _____

T

ved, _____ and run _____ like a deer from the

B

from the road. Turn, my be - - - - - ved, _____

B

a deer from the road. _____

rit.

120

Soprano (S) vocal line with lyrics: like a deer from the road.

Middle (M) vocal line with lyrics: run like a deer.

Alto (A) vocal line with lyrics: Turn, my be - lo - ved, and run.

Tenor (T) vocal line with lyrics: road. Turn, my be - - - - - lo - - - - - ved, and run.

Bass (B) vocal line with lyrics: and run like a deer from the

Bass (B) vocal line with lyrics: Turn, my be - - - - - lo - - - - - ved, and run.

The musical score consists of six staves, each representing a different vocal part: Soprano (S), Middle (M), Alto (A), Tenor (T), Bass (B), and Bass (B). The score is set in common time, with various time signatures indicated by brackets above the staff. The lyrics are written below the staff, corresponding to the vocal parts. The vocal parts are separated by vertical bar lines, and the lyrics are aligned with the vocal entries. The score includes dynamic markings and articulation points.

$\text{♩} = 90$

124

Soprano (S) $\text{♩} = 90$

Middle Cello (M)

Alto (A)

Tenor (T)

Bass (B)

Violin (Vln.)

Violoncello (Vcl.)

Turn, my beloved, and run
from the road. Turn, my beloved,
like a deer from the road. Turn, my
beloved, and run like a deer from the
road. Turn, my beloved, and run like a deer
from the road.

mf

mf

mf

127

Soprano (S)

Middle Cello (M)

Alto (A)

Tenor (T)

Bass (B)

Violin (Vln.)

Violoncello (Vcl.)

like a deer from the road.
ved, and run like a deer
road. Turn, my beloved, and run like a deer
loved, and run like a deer from the road.
run like a deer from

15:12

3:2

4:3 $\text{♩} = 90$

130

S 5:4

M 3:2 from the road.

A 7:5 deer from the road.

T road.

B

B 9:7 3:2 the road.

Vln. 5:4 3:2 ff 5:4 ff

Vla. 5:4 ff 3:2 ff 5:4 ff

Vc. 5:4 ff 5:4 ff

London
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