

# Song of Songs

for SATB chorus and piano

Joseph Gentry Stephens

$\text{♩} = 65$

Soprano

Piano

Pedal throughout

6

S. love, my fair one and come a way, my fair one, rise up, my love, my fair one,

Pno.

11

S. rise up, my love, my fair one and come a way. ah

A. rise up, my

T. O rise up, my

B. rise up, my

Pno.

16

S. rise up, my love, my fair

A. love, my fair one, rise up,

T. love, my fair one and come a way, my fair one rise up, my love, my fair one,

B. love, my fair one, and come a way. rise up, my

Pno.

21

S. one, rise up, my love and come a way. for

A. come a way. for

T. rise up, my love, rise up, and come a way. for

B. love, rise up, come a way. for

Pno.

25

S. lo, the win-ter is past, the rain is o-ver and gone. rise

A. lo, the win-ter is past, the rain is o-ver and gone. rise

T. lo, the win-ter is past, the rain is o-ver and gone. rise

B. lo, the win-ter is past, the rain is o-ver and gone. rise

Pno.

30

S. up, my love.

A. up, my love.

T. up, my love.

B. up, my love.

Pno.

35

S. O — rise\_ up, my love, my fair — one\_ and\_ come\_ a - way, my fair\_ one\_ O — rise\_ up, my

A. rise\_ up, my love, my fair — one, rise\_ up, my

T. O — rise\_ up, my love, my fair — one\_ and\_ come\_ a - way, my fair\_ one\_ O — rise\_ up, my

B. rise up, my love, my — fair — one, and come a - way. rise up, my

Pno.

40

S. love, my fair — one\_ and\_ come\_ a - way, my fair\_ one\_ rise\_ up, my love, my\_ fair one,

A. love, my — fair — one rise up,

T. love, my fair — one\_ and\_ come\_ a - way, my fair\_ one\_ rise up, my love, my\_ fair

B. love, my — fair — one and come a - way. rise\_ up, my\_

Pno.

45

S. rise\_ up my love, my fair\_ one and come\_ a - way. come a -

A. come a - - - way. come a -

T. one, rise\_ up, my love\_ and come a - way. come a -

B. love, rise\_ up, come\_ a - way. come a -

Pno.

49 *rit.*

S. way\_

A. way\_

T. way\_

B. way\_

Pno. *rit.*

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**Performance Note:**

*Dynamic, tempo and other markings are intentionally omitted from in order to allow each work to evolve in each performance. The lack of such markings harkens back to the traditions of chant and early choral styles in which melodic, harmonic and textual devices determined the interpretation of the overall work.*

For more information about the composer and other choral music visit [www.stephensmusic.com](http://www.stephensmusic.com).