

My beloved spake

The Song of Solomon ii, 10 - 13, 16

Henry Purcell

SYMPHONY

* Bar 11: the double barline probably implies a repeat of bars 1 - 11 (and, correspondingly, bars 170 - 180).
Bars 21 - 28 (and 190 - 197): ornament signs present only in the autograph - no other sources (nor the King recording) include them.

Editorial Procedure

Small notes in the organ part are continuo realisation.

Trills in square brackets and small accidentals are editorial.

Small semiquaver tails above notes denote (editorial) rhythmic modification,

to bring parts into line at the same point, but this could be taken further.

Significant variants between sources are called to attention in footnotes. Where the autograph is referred to, this is of the first version of the piece. That of the revised version is lost (though other sources are copied from it), hence the difficulty of establishing a definitive musical text.

Note to vocal score:

The string parts are given in short score to facilitate organ only performance, though the Symphonies (etc.) would originally have been omitted in the absence of strings. It should be noted that no 16ft-pitched instruments were used.

Full score and string parts, as well as a separate (complete) continuo part, are available.

Paul Walton, Bristol, May 2007

30 Verse

A. My be-lo-ved spake, and said un - to

T. My be-lo-ved spake, and said un - to me,

34

A. me, Rise, rise, my love, my

T. Rise, rise, my love, my

B1. My be-lo-ved spake, and said un - to me, Rise, rise, my love, my fair —

38

A. fair one, and come a - way, Rise, my love, my fair one, my love, my fair one, rise, my love, my

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

B1. — one, and come a - way, Rise, my

B2. Rise, my love, my fair one, my love, my fair one, rise, my love, my

42

fair one, my love, my fair one, my love, my fair one, and come a-way.

fair one, my love, my fair one, and come a-way, and come a-way.

love, my fair one, my love, my fair one, and come a-way.

fair one, and come a-way.

RITORNELLO

45

(Slow)*

50 Verse

For lo, the win-ter is past, is past, For lo, the win-ter is

For lo, the win-ter is past, is past, For lo, the win-ter is

For lo, the win-ter is past, is past, is past, For lo, the win-ter is

For lo, the win-ter is past, is past, For lo, the win-ter is past, is

* Bar 50: the tempo marking is in one source, but not the autograph.
The accidentals in this section are inconsistent in the sources - the presence of E naturals (not required by the key signature) could suggest some missing E flats. One source gives a key signature of three flats from bars 50 - 82.

57

past, the rain is o - ver and gone, the rain is o - ver and gone, the rain is
 past, the rain is o - ver and gone, the rain is o - ver and gone, the rain is
 past, the rain is o - ver and gone, the rain is
 past, the rain is o - ver and gone,

65

soft

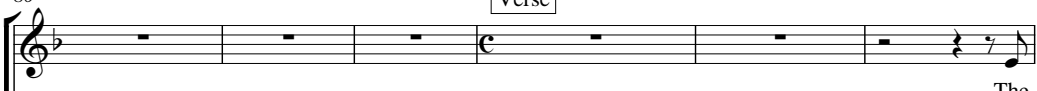
o - ver and gone, is o - ver and gone.
 o - ver and gone, is o - ver and gone.
 o - ver and gone, is o - ver and gone.
 is o - ver and gone.

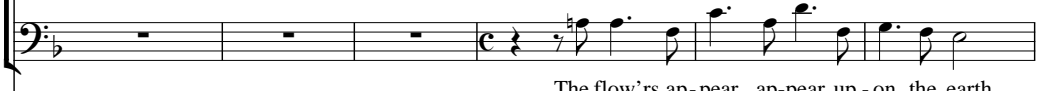
RITORNELLO

73


* Bar 76, beat 3: Violin 1 - D \sharp (i.e. no accidental) in all sources (the absence of a natural to the E could suggest a flat).
 Violin 2 - D \flat in all sources except one (D \sharp).

80 Verse

A. 

B1. 

The
The flow'rs ap-pear, ap-pear up - on the earth,



86

A. 

T. 


B1. 

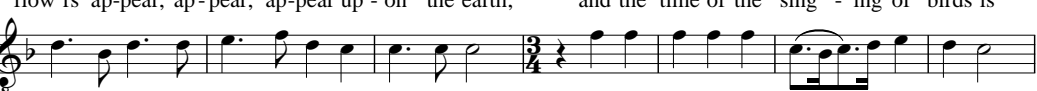
B2. 

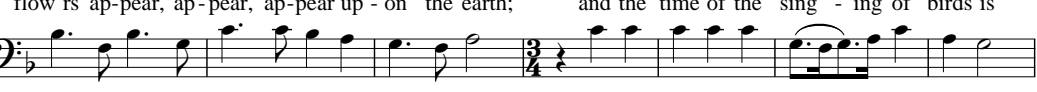
The
The flow'rs ap-pear, ap-pear up - on the earth, The
The
The

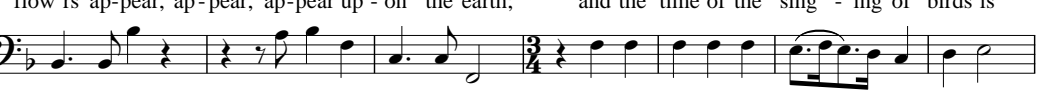


91

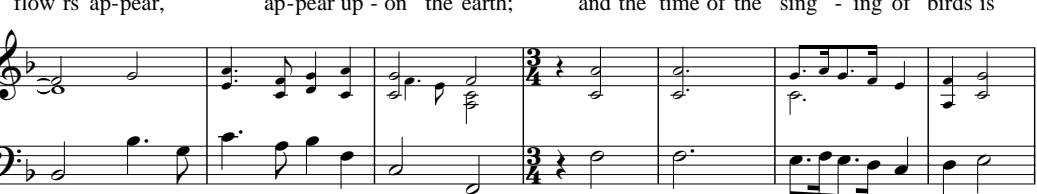








flow'rs ap-pear, ap-pear, ap-pear up - on the earth; and the time of the sing - ing of birds is
flow'rs ap-pear, ap-pear, ap-pear up - on the earth; and the time of the sing - ing of birds is
flow'rs ap-pear, ap-pear, ap-pear up - on the earth; and the time of the sing - ing of birds is
flow'rs ap-pear, ap-pear up - on the earth; and the time of the sing - ing of birds is



98

come, the time of the sing - ing of birds is come, and the time of the sing - ing of birds is
 come, the time of the sing - ing of birds is come, and the time of the sing - ing of birds is
 come,
 and the time of the sing - ing of birds is
 come, the time of the sing - ing of birds is come,
 come, the time of the sing - ing of birds is come, and the time of the sing - ing of birds is

106

Full

and the time of the sing - ing of
 come, the time of the sing - ing of birds is come, and the time of the sing - ing of
 come, the time of the sing - ing of birds is come, and the time of the sing - ing of
 come, the time of the sing - ing of birds is come, and the time of the sing - ing of

113

birds is — come, the time of the sing - ing of birds is come, the time of the sing - ing of
birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of
birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of
birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of

This block contains the musical score for measures 113 to 116. It features four vocal staves and a piano accompaniment. The lyrics are: "birds is — come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of birds is come, the time of the sing - ing of". The piano accompaniment includes a trill in the right hand at measure 115.

121 [tr]

birds is — come.
birds is come.
birds is come.
birds is come.

RITORNELLO

This block contains the musical score for measures 121 to 126. It features four vocal staves and a piano accompaniment. The lyrics are: "birds is — come.", "birds is come.", "birds is come.", and "birds is come.". The piano accompaniment is marked "RITORNELLO" and features a complex rhythmic pattern with trills and sixteenth notes.

129 Verse

A.  And the time of the sing-ing of birds is come. Al-le - lu - ja, al - le - lu - ja, al-le - lu - ja, al -

T.  And the time of the sing-ing of birds is come.

B1  And the time of the sing-ing of birds is come.

B2  And the time of the sing-ing of birds is come.



137

 - le-lu - ja!

 Al-le - lu - ja, al-le - lu - ja, al-le-

 Al-le - lu - ja, al-le - lu - ja, al-le - lu - ja, al - le-lu - ja!



144

al-le-lu - ja, al-le-lu - ja, al - le - lu - ja, -
 -lu - ja, al - le-lu - ja! al-le-lu - ja, al - le-lu - ja, al-le-
 al - le - lu - ja,
 Al-le - lu - ja, al-le - lu - ja, al-le-lu - ja, al-le-

150

al-le-lu - ja, al-le - lu - ja, al - le-lu - ja!
 - lu - ja, al-le - lu - ja, al - le-lu - ja!
 al-le-lu - ja, al-le-lu - ja, al - le - lu - ja!
 - lu - ja, al-le-lu - ja, al - le - lu - ja!
 RITORNELLO

156

161 Verse

And the voice of the
 And the voice of the
 And the voice of the
 And the voice of the

165

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

SYMPHONY

170

177

185

191

199 Verse

T.

203

210

vines with the ten - der grape give a good_ smell, the vines with the ten - der

217

A. Rise, rise, my love, my fair one, and come a -

T. grape give a good_ smell. Rise, rise, my love, my fair one, and come a -

B1 Rise, rise, my love, my fair_ one, and come a -

B2

Rise,

222

-way, Rise, my love, my fair one, my love, my fair one, rise, my love, my

-way, Rise, my love, my fair one, rise, my love, my

-way, Rise, my

Rise, my love, my fair one, my love, my fair one, rise, my love, my

225

fair one, my love, my fair one, my love, my fair one, and _____ come a-way.

fair one, my love, my fair one, and come a-way, and come a-way.

love, my fair one, my love, my fair one, and come a-way.

fair one, and _____ come a-way.

RITORNELLO

228

233 Verse

My be-lov-ed is mine, and I am his,

My be-lov-ed is mine, and

My be-lov-ed is mine, and I am his,

* Bars 232 - 233: some sources truncate these into one bar, by shortening the minim chord in the strings to a crotchet, the voices entering on the last beat of bar 232.

240

my be-lov-ed is mine, and
 My be-lov-ed is mine, and I am his, my be-lov-ed is mine, and
 I am his,
 My be-lov-ed is mine, is mine, and

248

I, and I am his, my be-lov-ed is mine, and I am his,
 I, and I am his, my be-lov-ed is mine, and I, and
 my be-lov-ed is mine, am his,
 I, and I am his, my be-lov-ed is mine, and I, and

256

am his, and I, and I am his.

I, and I, and I am his.

am his, and I, and I am his.

I, and I, and I am his.

RITORNELLO

265

274

Verse

Al - le-lu - ja, al - le-lu - ja,

281

A.

T.

B1

B2

Al - le-lu - ja, al - le-lu - ja, al - le-lu - ja, al - le-lu -

al - le-lu - ja, al - le-lu - ja!

287

Al - le-lu - ja, al - le-lu - ja, al - le-lu - ja, al - le-lu - ja!

-ja! Al - le-

Al - le-lu - ja, al - le-lu - ja,

Al - le-

293

Al - le - lu - ja, al - le - lu - ja,

- lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

- lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,



Detailed description: This block contains the musical score for measures 293-302. It features four staves. The top staff is the vocal line, which begins with a rest and then enters with the melody for 'Al - le - lu - ja, al - le - lu - ja'. The second staff is a soprano vocal line, the third is a bass vocal line, and the fourth is a piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand. The lyrics are distributed across the vocal staves, with some syllables appearing across multiple lines.

298

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

- lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

- lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

al - le - lu - ja, al - le - lu - ja!

RITORNELLO



Detailed description: This block contains the musical score for measures 298-302. It features four staves. The top staff is the vocal line, which begins with the melody 'al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!'. The second staff is a soprano vocal line, the third is a bass vocal line, and the fourth is a piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand. The lyrics are distributed across the vocal staves. The word 'RITORNELLO' is placed at the end of the fourth staff.

303



Detailed description: This block contains the musical score for measures 303-307. It features two staves: a vocal line (top) and a piano accompaniment (bottom). The piano part consists of chords in the right hand and a moving bass line in the left hand. There are no lyrics present in this section.

308 Full

Tr. My be-lov-ed is mine, and

A. My be-lov-ed is mine, and

T. My be-lov-ed is mine, and

B. My be-lov-ed is mine, and

[+ strings]

314 Full

I am his. Al-le-lu-ja, al-le-

Verse

I am his. Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-

I am his. Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-

I am his. Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-

[+ strings]

