

# Song of Songs

*The Song of Songs contains everything in a romantic story from the dawn of civilization to today's romantic comedies and dramas. It has the community, nature's commentary, and of course, the man and the woman. This "incidental" music sets the story of love, union, unrequited love and social commentary into the 1950s, with the radio representing the social commentary, the chorus and the setting, a flute theme representing conscience and inner desire, and two themes that represent the wistfulness of a lonely woman and the entrance of an equally lonely man.*

*I wavered from obvious leitmotifs (as fun as they are) to impressions by texture, from clear dance meters to nebulous impressions. The instrumentation helped define where in the spectrum the style lay. As a result, one may notice elements ranging from a Romantic Adagio to a Schuller/Bernstein/Bop swing. Still, some specific things are worth noting, should personal interpretation not be enough. I began with a clear theme, romantic, but also not conforming to a singable phrase. As I worked with it, I played with the accompaniment and tried to give it a little more color and lo and behold, a clear motif developed into its own theme. More, both themes put together was perfect to symbolize some sort of relationship between the woman and the man: both somewhat poignant, lonely and hopeful. I set the story into the 50s and 60s and the "radio" motifs at the end helps set that: some clear Miles' and Charlie's bop, with harmonic impressions ranging from Satie and Gershwin to pianists Brubeck and Evans. The radio themes and rhythms (like the friends' commentaries) interject at points in the relationship: juxtaposed, but not unwelcome, and with their own humor and comfort to us and to the characters. Finally, the recurring element in the poem about things "running together". This is clear at the very beginning when the main (woman/love) theme is first presented in the flute, accompanied by the second motif (man) and proceeds to a sort of fantasy section, beginning with a fugue and breaking up into further polyphonic development, until the strings' voicings and clusters (not unlike the bop voicings later in the piece) lose linear definition and become a meandering harmonic texture. While the instruments and motifs somewhat represent the characters and events, I had no compunction to reassign them, vary them or dissect them as needed. Therefore, although the love motif is its own, it is introduced by the flute as if reminding her in the back of her mind that love can happen and later it is superimposed over the man's motif as an equal reminder that respects no gender.*

*Conductor's Note: One of the greatest difficulties of Bernstein and Schuller was the impossibility of transcribing "swing" rhythms accurately for the more exacting symphony player. What I have written should suffice for most of the feel (the alto flute solo at 153 is the only overtly swinging line and the bass implies a swing feel in its part). The actual feel is somewhere between triplet and dotted-quarter/sixteenth, leaning toward the latter in slower tempos; the former, the faster. If necessary, players can limit the feel to interpret eighth notes as triplet: quarter-eighth. The tempos provided should allow this to approximate the feel in all tempos. The brunt is on the winds: strings have much more leeway to play as-is in the parts I've written.*

# Song of Songs

**Largo**

A musical score for a string quartet and woodwind quintet. The score is divided into two main sections. The first section, labeled 'Largo', features woodwind instruments: Flute, Oboe, Clarinet in B♭, and Bassoon. The flute has a melodic line with grace notes and dynamic markings 'p' and 'pp'. The oboe, clarinet, and bassoon provide harmonic support with sustained notes. The second section, also labeled 'Largo', features a string quartet: Violin I, Violin II, Viola, and Cello. The strings play sustained notes throughout both sections.

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

*solo*

*pp* — *p*

**Largo**

Fl. *p* *mp*

English Horn

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn.

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

18

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**E♭F♯G♯A♯  
B♭C♯D♯**

*detaché*

*p*

*pp*

*p*

*pp*

*p*

*detaché*

*p*

*detaché*

*p*

*detaché*

*p*

*mp*

*pizz.*

*p*

*molto rit.*

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Hp. *mp 3* *3*  
Ab string. < A $\natural$

*molto rit.*

Vln. I

Vln. II

Vla.

Vc. *tutti* *p*

Db.

**23**

rit. . . . .      accel. . . . .

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Hp.

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *fp*

Db.

**a tempo**

Fl.

Eng. Hn.

Cl.

Bsn.

Hn. *p* *mf* > *sp*

Hp.

**a tempo**

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel.**

**34** **a tempo**

*pizz.*

*mf*

*arco*

rit.

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

## Adagio

44

Fl.

Eng. Hn.

To Ob.

Cl.

Bsn.

Hn.

Hp.

**E♭F♯G♯A♯  
B♭C♯D♯**

*div.*

*p**p*

## Adagio

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This musical score page contains five systems of music. The first system features Flute, English Horn, Clarinet, Bassoon, and Horn. The second system features Double Bassoon. The third system features Violin I, Violin II, Viola, Cello, and Double Bass. Measure 1 consists of rests for most instruments. Measures 2-3 show rhythmic patterns for Clarinet, Bassoon, and Horn. Measures 4-5 show sustained notes for Horn and Double Bassoon. Measures 6-7 show sustained notes for Double Bassoon. Measures 8-9 show sustained notes for Double Bassoon. Measures 10-11 show sustained notes for Double Bassoon. Measures 12-13 show sustained notes for Double Bassoon. Measures 14-15 show sustained notes for Double Bassoon. Measures 16-17 show sustained notes for Double Bassoon. Measures 18-19 show sustained notes for Double Bassoon. Measures 20-21 show sustained notes for Double Bassoon. Measures 22-23 show sustained notes for Double Bassoon. Measures 24-25 show sustained notes for Double Bassoon. Measures 26-27 show sustained notes for Double Bassoon. Measures 28-29 show sustained notes for Double Bassoon. Measures 30-31 show sustained notes for Double Bassoon. Measures 32-33 show sustained notes for Double Bassoon. Measures 34-35 show sustained notes for Double Bassoon. Measures 36-37 show sustained notes for Double Bassoon. Measures 38-39 show sustained notes for Double Bassoon. Measures 40-41 show sustained notes for Double Bassoon. Measures 42-43 show sustained notes for Double Bassoon. Measures 44-45 show sustained notes for Double Bassoon. Measures 46-47 show sustained notes for Double Bassoon. Measures 48-49 show sustained notes for Double Bassoon. Measures 50-51 show sustained notes for Double Bassoon. Measures 52-53 show sustained notes for Double Bassoon. Measures 54-55 show sustained notes for Double Bassoon. Measures 56-57 show sustained notes for Double Bassoon. Measures 58-59 show sustained notes for Double Bassoon. Measures 60-61 show sustained notes for Double Bassoon. Measures 62-63 show sustained notes for Double Bassoon. Measures 64-65 show sustained notes for Double Bassoon. Measures 66-67 show sustained notes for Double Bassoon. Measures 68-69 show sustained notes for Double Bassoon. Measures 70-71 show sustained notes for Double Bassoon. Measures 72-73 show sustained notes for Double Bassoon. Measures 74-75 show sustained notes for Double Bassoon. Measures 76-77 show sustained notes for Double Bassoon. Measures 78-79 show sustained notes for Double Bassoon. Measures 80-81 show sustained notes for Double Bassoon. Measures 82-83 show sustained notes for Double Bassoon. Measures 84-85 show sustained notes for Double Bassoon. Measures 86-87 show sustained notes for Double Bassoon. Measures 88-89 show sustained notes for Double Bassoon. Measures 90-91 show sustained notes for Double Bassoon. Measures 92-93 show sustained notes for Double Bassoon. Measures 94-95 show sustained notes for Double Bassoon. Measures 96-97 show sustained notes for Double Bassoon. Measures 98-99 show sustained notes for Double Bassoon. Measures 100-101 show sustained notes for Double Bassoon.

Musical score page 11 featuring ten staves of music. The top section includes staves for Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The bottom section includes staves for Bassoon/Horn (Horn/Bsn.) and Violin I (Vln. I). The middle section includes staves for Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Trombone (Db.). The Flute and English Horn staves begin with rests, followed by a dynamic marking *p* and a melodic line consisting of eighth-note pairs connected by curved stems. The other staves in this section are mostly rests. The Violin I staff begins with a melodic line of eighth-note pairs connected by curved stems. The Violin II, Cello, and Double Bass staves show sustained notes with stems pointing down. The Trombone staff is entirely blank.

**70** Rubato

**rit.**

Fl.

Eng. Hn.

Cl.

Bsn.

Hn. *p*

Hp.

**rit.**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

**Rubato**  
*"free" or staggared bowing*

*pp*  
*"free" or staggared bowing*

*mf*

*solo*

Musical score page 13. The score consists of two systems of music.

**System 1 (Measures 1-6):**

- Flute (Fl.):** Sustains a note on the first ledger line below the staff.
- English Horn (Eng. Hn.):** Sustains a note on the second ledger line below the staff.
- Clarinet (Cl.):** Sustains a note on the third ledger line below the staff.
- Bassoon (Bsn.):** Sustains a note on the fourth ledger line below the staff.
- Horn (Hn.):** Sustains a note on the fifth ledger line below the staff.
- Bassoon/Horn (Hb.):** Sustains a note on the sixth ledger line below the staff.

**System 2 (Measures 7-12):**

- Violin I (Vln. I):** Starts with a grace note followed by eighth-note pairs. Dynamics:  $p$ .
- Violin II (Vln. II):** Starts with a grace note followed by eighth-note pairs. Dynamics:  $p$ .
- Cello (Vla.):** Plays eighth-note pairs.
- Cello (Vc.):** Plays eighth-note pairs. Dynamics:  $p$ .
- Double Bass (Db.):** Sustains a note on the fourth ledger line below the staff.

**Adagio**

**81**

Fl.

Eng. Hn.

Cl.

Bsn. *p*

**84**

Cl. *solo* *mf*

Hn.

Hp. *p* E♭ F♯ G A ♯  
B ♭ C ♫ D ♫

**Adagio**

Vln. I *p*

Vln. II *p*

Vla. *pizz.*

Vc. *p*

Db. *pizz.*

Vln. I *sempre sost.*

Vln. II *pp* *sempre sost.*

Vla. *pp* *arco* *sempre sost.*

Vc. *pp* *sempre sost.*

Db. *pizz. arco* *pizz. arco*

*mp* *p*

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pizz.*

*arco*

*mf*

*pp*

*p*

*pizz.*

*arco*

*mf*

*pizz. arco*

*pizz. arco*

*pizz. arco*

94

Fl. *solo* *mf*

Eng. Hn.

Cl.

Bsn.

Hn. *solo* *p* *mp*

Hp.

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.* *mp pizz.*

Vc. *pp*

Db. *pizz.*

101

Fl.

Eng. Hn.

Cl.

Bsn.

Oboe

*p*

*mp*

Hn.

*p*

Hp.

Vln. I

*son filé, détaché*

*p*

*son filé, détaché*

Vln. II

*p*

*son filé, détaché*

*arco*

Vla.

*p*

Vc.

*pizz. arco*

*pizz. arco*

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

*pizz.*

*arco*

*pizz.*

*arco*

Fl.

Ob.

Cl.

Bsn.

Hn.

E♭ F♯ G♯ A♯  
B♭ C♯ D♯

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute, Oboe, Clarinet, Bassoon, and Horn. The bottom five staves are brass instruments: Bassoon/Horn, Violin I, Violin II, Viola, and Cello/Bass. The Bassoon/Horn staff has a box containing the notes E♭, F♯, G♯, A♯, B♭, and C♯. The Cello/Bass staff has a 'pizz.' instruction. Dynamic markings 'p' are placed under several staves. Performance instructions like 'p' and 'pizz.' are also present.

115

Fl. *f*

Ob. *mf mp* *sempre legato*

Cl. *mf mp* *sempre legato*

Bsn. *mf mp* *sempre legato*

Hn.

Hp. *f* E $\natural$

Vln. I *f*

Vln. II *f*

Vla. *arco*

Vc. *f*

Db. *f*

*pizz.*

Musical score for orchestra, page 21, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Bassoon (Bsn.), Double Bassoon (Db.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bassoon (Db.), and Bassoon (Bsn.). The key signature is one sharp (F#). Measure 1: Flute, Oboe, Clarinet, Bassoon play eighth-note patterns. Measure 2: Bassoon continues eighth-note pattern; dynamic *f*. Measure 3: Bassoon continues eighth-note pattern; dynamic *f*. Measure 4: Bassoon continues eighth-note pattern.

Musical score for orchestra, page 22, measures 1-4. The score consists of ten staves:

- Fl.**: Flute, treble clef, key signature of B-flat major (two flats). Playing eighth-note patterns.
- Ob.**: Oboe, treble clef, key signature of B-flat major. Playing eighth-note patterns.
- Cl.**: Clarinet, treble clef, key signature of B-flat major. Playing eighth-note patterns.
- Bsn.**: Bassoon, bass clef, key signature of B-flat major. Playing eighth-note patterns.
- Hn.**: Horn, treble clef, key signature of B-flat major. Playing eighth-note patterns.
- Hp.**: Double bassoon (Horn), bass clef, key signature of B-flat major. Playing eighth-note patterns. Measure 4 includes a dynamic marking  $B_b$  and a key change to C-sharp major.
- Vln. I**: Violin I, treble clef, key signature of B-flat major. Playing eighth-note patterns.
- Vln. II**: Violin II, treble clef, key signature of B-flat major. Playing sixteenth-note patterns.
- Vla.**: Cello, bass clef, key signature of B-flat major. Playing eighth-note patterns.
- Vc.**: Double bass, bass clef, key signature of B-flat major. Playing eighth-note patterns.
- Db.**: Double bassoon, bass clef, key signature of B-flat major. Playing quarter notes.

The score is in common time (indicated by the number 4 at the end of each measure).

**132** rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

**136**

mf

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

p` ord.

p`

p`

p`

Fl.

Ob.

Cl.

Bsn.

Hn.

mp

mp

mp

*mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

p

p

*p*

**143**

**=220** Fast Swing

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

*solo*

*mf*

*ord.*

**=220** Fast Swing

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Db.

*pizz.*

molto rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**Moderato**  $\text{♩}=100$

**152**

Alto Flute  
Med. Swing  $sf$   $sfp$   $f$

Fl.

Ob.

Cl.  $fp$   $sfp$

Bsn.  $sf$

Hn.  $sf$

Hp.  $(DB)$  C $\sharp$  C $\sharp$  F $\sharp$  B $\sharp$  B $\flat$  C $\sharp$  C $\sharp$

E $\flat$ F $\sharp$ G $\sharp$ A $\flat$   
B $\flat$ C $\sharp$ D $\sharp$

**Moderato**  $\text{♩}=100$  **Med. Swing**

Vln. I

Vln. II

Vla.

Vc.

Db.  $mp$

157

poco accel.

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*piú mosso*

A. Fl. *sf* *mf*

Ob. *sf* *mf*

Cl. *sf* *mf*

Bsn. *sf* *f*

Hn. *sf* *mf*

Hp.

*piú mosso*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db.

169

A. Fl.

Ob.

Cl.

Bsn.

Hn. *solo*  
sf      mf sf  
*p esp.*      mp

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

176

A. Fl.      f      accel.      sfp

Ob.      f      sfp

Cl.      f      mf sf      sf      sfp

Bsn.      mf sf      sf      sfp

Hn.      + o      o  
mf sf      sf

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.      pizz.

accel.

183

187 Swing  $\text{♩}=200$

A. Fl.

Ob.

Cl.

Bsn.

Hn.

mf

mf

sf

mf

Hp.

Swing  $\text{♩}=200$   
pizz.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

189

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This musical score page contains two systems of music. The top system, labeled 189, consists of six staves. From top to bottom, they are: Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Bassoon (Hb.). The bottom system consists of five staves: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (Db.). The music is in common time and includes measures with various note heads and stems, some with slurs and grace notes. Measure 189 starts with rests for most instruments, followed by entries from the woodwind section (Ob., Cl., Bsn.) and later the brass section (Hn., Hp.). Measures 190-191 show more active playing, particularly from the woodwinds and brass. Measures 192-193 continue with similar patterns, with the strings (Vln. I, Vln. II, Vla., Vc.) providing harmonic support. The bassoon parts (Hb., Db.) provide rhythmic drive at the bottom of the texture.

193

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

This musical score page contains ten staves of music. The top section (measures 1-5) includes parts for Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Bassoon/Horn (Hp.). The bottom section (measures 6-10) includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (D. b.). The key signature is one flat, and the time signature is common time. Measure 193 begins with a rest followed by a dynamic instruction. Measures 2-5 show woodwind entries with eighth-note patterns. Measures 6-10 show string entries with eighth-note patterns.

108

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

204

206

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

*sf*

*mf*

*f*

*sfp*

*sf*

*mf*

*f*

*sfp*

*sf*

*mf*

*f*

*sfp*

*sf*

*mf*

*mp*

*sfp*

*ord.*

*sfp*

*sf*

*sfp*

arco

Vln. I

Vln. II

Vla.

Vc.

D. b.

209

A. Fl. Ob. Cl. Bsn. Hn. Hp.

Vln. I Vln. II Vla. Vc. Db.

215

A. Fl. Ob. Cl. Bsn. Hn. Hp.

Vln. I Vln. II Vla. Vc. Db.

The musical score consists of two systems of staves. The top system includes parts for Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Bassoon (Hp.). The bottom system includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (Db.). The score features a mix of eighth and sixteenth-note patterns with various dynamics like *sffz*. A box labeled "E♭F♯G♯A♭ B♭C♯D♯" is placed over the Bassoon part in the second measure of the first system. Measure numbers 1 and 2 are indicated above the staves.