

commissioned by Jubal's Lyre

# I Heard My Lover Knocking

ANDY VORES  
(1996)

♩ = 92c. (♩. = 62c.)

T  
ah

B  
ah

Violin 1  
*fp*

Violin 2  
*fp*

Viola  
*mp sturdily*

Violoncello  
*mp*

6

T  
ah

B  
ah

Vn. 1  
*fp*

Vn. 2  
*fp*

Va.  
*mp*

Vc.  
*mp*

11 *mf*

S I was a - sleep but my heart was a - wake.

A I was a - sleep but my heart was a - wake.

T *fp* ah ah

B *fp* ah ah

Va. *mf*

Vc. *mf fp*

14 *f*

S I heard my lo - ver knock - ing:

A I heard my lo - ver knock - ing:

T *f*

B *f*

Vn. 1 *f* sul G *pp sub.* *f* *pp sub.*

Vn. 2 *f* *pp sub.* *f* *pp sub.*

Va. *f* *pp sub.* *f* *pp sub.*

Vc. *mf* *f* *p* *f*

19 *mf*

T Let me in, my sis - ter, my dar - ling, my dove, my per - fect one!

Fls. *mf* *mf* *mf*

Vn. 1 pizz. 3 3 *f* *p* *f* *p* *f* *p*

Vn. 2 pizz. 3 3 *f* *p* *f* *p* *f* *p*

Va. pizz. 3 3 *f* *p* arco *mp* *mp*

Vc. *mp* *mp*

22

T For my head is wet with dew, — my — curls — with the mist — of the night. —

Fls. *mf* *f*

Vn. 1 arco *mf* 6

Vn. 2 arco *p*

Va. *mp* *f* *p sub.*

Vc. *mp* *f* *p sub.*

24 ♩ = 72c. ♩ = 66c. (♩ = 44c.)

S *mp*  
My

A *mp*  
My

T *mp*  
Let me

B *mp*  
Let me

1 Fl. *p*

2 Fl. *p*

Vn. 1 *mp*

Vn. 2 pizz. arco *mp*

Va. pizz. arco *mp*

Vc. pizz. arco *mp*

29

S  
lo — ver drew — back his hand — from the — latch, and my heart beat

A  
lo - ver drew back his hand from the latch, and my heart beat

T  
in, my sis - - - ter,

B  
in, my sis - - - ter,

Fls.  
a 2  
*mp*

Vn. 1  
*p*

Vn. 2  
*p*

Va.  
*p*

Vc.  
*p*

32 *mf*

S wild - ly for him. I rose to let my lo - ver

A wild - ly for him. I rose to let my lo - ver

T let me in, my dove,

B let me in, my dove,

Fls. *mf*

Vn. 1

Vn. 2

Va.

Vc.

35

S  
in; \_\_\_\_\_ my hands— dripped with— myrrh, my—

A  
in; \_\_\_\_\_ my hands dripped with myrrh, my

T  
let me in, \_\_\_\_\_

B  
let me in, \_\_\_\_\_

Fls.

Vn. 1

Vn. 2

Va.

Vc.

37

S  
fin - gers flowed — with myrrh — up - on the han - dles of the bolt. I

A  
fin - gers flowed with myrrh up - on the han - dles of the bolt. I

T  
— let me in,

B  
— let me in,

Fls.  
*mf*

Vn. 1  
*mf*

Vn. 2  
*mf*

Va.  
*mf*

Vc.  
*mf*

*f* *mf* *f* *mf* *mf* *mf* *mf* *mf*



40

S  
o - pened to my lo - ver, but he had slipped a - way and was

A  
o - pened to my lo - ver, but he had slipped a - way and was

T  
let me

B  
let me

Fls.

Vn. 1  
*p*

Vn. 2  
*p*

Va.  
*mf* *p*

Vc.  
*p*

*rall.*

43

S  
gone. I looked for him, but could not find him, I

A  
gone. I looked for him but could not find him, I

T  
in.

B  
in.

Fls.  
*p* *mf* *poco*

Vn. 1

Vn. 2

Va.  
*mf* *poco*

Vc.  
*mf* *poco*

46

S  
*p*  
called to him, but he did not an-swer me.

A  
*p*  
called to him, but he did not an-swer me.

Vn. 1  
*mf*

Vn. 2  
*mf*

Va.  
*p* *mf*

Vc.  
*p* *mf* *mp*

♩ = 92c. (♩. = 62c.)

52

Vn. 1 *pp*

Vn. 2 *pp*

Va. *mf*

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

56

1 *poco mf*

S *ah*

2 *poco mf*

A *mf* 3

T *mf* 3

My lo - ver is fair and ra - dant, —

My lo - ver is fair and ra - dant, —

Fl. 1 *p*

Fl. 2 *p*

Va. *f*

Vc. *f*

61

*f*

1  
S  
2

*ff*

*mf* *ff*

ah

A

peer - less a - mong ten thou - sand. His

T

peer - less a - mong ten thou - sand. His

1  
Fl.

2

3 3 3 3

3 3 3 3

Vn. 1

*p*

*mp*

Vn. 2

*p*

*mp*

Va.

Vc.

64

1 S  
ah \_\_\_\_\_ ah \_\_\_\_\_

2 *mf* \_\_\_\_\_ *ff*  
ah \_\_\_\_\_

A  
head is the fi - nest gold; his locks are palm fronds,

T  
head is the fi - nest gold; his locks are palm fronds,

1 Fl.  
\_\_\_\_\_

2 Fl.  
\_\_\_\_\_

Va.  
\_\_\_\_\_

Vc.  
\_\_\_\_\_

67

S

1 ah ah

2 *mf* *ff* *f*  
ah

A  
black as the ra - ven. His eyes are like doves be - side

T  
black as the ra - ven. His eyes are like doves be - side

FL.

1

2

Vn. 1  
*p* *mp* *mp*

Vn. 2  
*p* *mp* *mp*

Va.  
*p* *f*

Vc.  
*p* *f*

70

1 S  
2 S  
A  
T  
1 Fl.  
2 Fl.  
Va.  
Vc.

*mf* *ff* *ff* *f* *f*

ah ah ah

flow - ing brooks; milk white doves. His cheeks are like beds of

flow - ing brooks; milk white doves. His cheeks are like beds of

*cresc.* *cresc.*

*mp* *mp*

Detailed description: This page of a musical score, numbered 70, features a vocal ensemble and instrumental accompaniment. The vocal parts include Soprano 1 (S1), Soprano 2 (S2), Alto (A), and Tenor (T). The instrumental parts include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Viola (Va.), and Violoncello (Vc.). The vocal lines are marked with dynamics *mf*, *ff*, and *f*. The lyrics are: "flow - ing brooks; milk white doves. His cheeks are like beds of". The instrumental parts include trills and triplets, with dynamics *cresc.* and *mp*. The score is written in treble clef for the vocal and flute parts, and bass clef for the viola and cello parts.

73

S

1 ah

2 ah

A spi - ces, ex - ha - ling per - fumes.

T spi - ces, ex - ha - ling per - fumes.

Fl. 1 *f*

Fl. 2 *f*

Vn. 1 *mp* *f*

Vn. 2 *mp* *f*

Va. *f*

Vc. *f*



75 *f*

S His bo - dy is a pi - llar of i - vo - ry. His legs are

A His bo - dy is a pi - llar of i - vo - ry. His legs are

Fls.

Vn. 1 *ff* *mp* *f*

Vn. 2 *ff* *mp* *f*

Va. *ff* *heavily* *mp* *f*

Vc. *ff* *heavily* *mp* *f*

78

S mar - ble co - lumns, set in sock - ets of fine - gold.

A mar - ble co - lumns, set in sock - ets of fine - gold.

T set in sock - ets of fine - gold.

Fls.

Vn. 1

Vn. 2

Va.

Vc.

81

*ff*

S His bear - - - ing is

*ff*

A His bear - - - ing is

*ff*

T His bear - - - ing is

*ff*

B His bear - - - ing is

Fls.

Vn. 1 *ff*

Vn. 2 *ff*

Va. *ff*

Vc. *ff*

83

S  
like the trees \_\_\_\_\_ of

A  
like the trees \_\_\_\_\_ of

T  
like the trees \_\_\_\_\_ of

B  
like the trees \_\_\_\_\_ of

Fls.  
*ff*

Vn. 1

Vn. 2

Va.

Vc.

Detailed description of the musical score: The score is for page 83 and consists of seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#). They sing the lyrics 'like the trees \_\_\_\_\_ of'. The Flute part is in treble clef and plays a complex, rhythmic pattern of eighth and sixteenth notes, marked with a fortissimo (*ff*) dynamic. The Violin 1 and Violin 2 parts are in treble clef and play simple, sustained notes. The Viola part is in bass clef and plays simple, sustained notes. The Violoncello part is in bass clef and plays simple, sustained notes. The overall texture is a combination of vocal harmony and instrumental accompaniment.



*rit.* ————— *steady*

87

*mf* *mp*

S  
1 His mouth is most— sweet; all of him is pure de - light.

2 His mouth is most— sweet; all of him is pure de-light.

A His mouth is most— sweet; all of him.

T His mouth is most— sweet; mm

Fls.

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. *mf*

92

*tempo* (♩ = 92c.)

Fls. *mp* a 2

Vn. 1 *mp*

Vn. 2 *mp*

Va. *pp*

Vc. *pp*



104

Fl.

Vn. 1

Vn. 2

Va.

Vc.

*slightly slower*

107

*mf*

B

How beau - ti - ful are your — san — dalled feet, O roy — al — daugh ter. Your

Fls.

*f* *sempre*

Vn. 1

*mp* *pizz.*

Vn. 2

*mp* *pizz.*

Va.

*mp* *pizz.* *arco*

Vc.

*mp*

109

B  
 curved — thighs — are like jew - els. Your na - vel is a round

Fls.

Vn. 1

Vn. 2

Va.  
*mf* *mp* pizz. arco pizz. arco

Vc.

111

T *mp*  
 Your bel - ly is a heap of

B *f* *mp*  
 gob - let, brim — full of wine. Your bel - ly is a heap of

Fls.

Vn. 1 *mf* *p* *mp*

Vn. 2 *mf* *p* *mp*

Va. *mf* *p* pizz. arco

Vc. *mf* *p*



113 *mf*

T  
wheat, ringed with li - lies. Your breasts are like two fawns

B  
wheat, ringed with li - lies. Your breasts are like two fawns

Fls.

Vn. 1

Vn. 2

Va.  
*mp* *pizz.* *arco* *mf* *mp* *pizz.*

Vc.  
*mp*

115

T  
the twins of a ga - zelle. Your neck is like a

B  
the twins of a ga - zelle. Your neck is like a

Fls.

Vn. 1

Vn. 2

Va.  
*arco* *pizz.*

Vc.

117

T  
tower of i - vo - ry. Here — is — your — fi — gure,

1  
tower of i - vo - ry. Here — is — your — fi — gure,

B  
2  
tower of i - vo - ry. Here is your fi - gure,

1  
6 6 6

2  
6 6 6 6

Vn. 1

Vn. 2

Va.

Vc.

119

T  
state-ly as a palm tree.

1  
B  
state-ly as a palm tree.

2  
state-ly as a palm tree.

1  
Fl.  
6 *ff*

2  
6 *ff*

Vn. 1  
arco *ff*

Vn. 2  
arco *ff*

121

1  
Fl.

2

Vn. 1

Vn. 2

123 *mp*

B Let me climb the palm tree

1 *p*

Fl. 2 *p* 12

Va. *pp* sul tasto

Vc. *pp* arco sul tasto

124 *mp* *poco mf*

B and take hold of its branches! May your

1 *p* *mp*

Fl. 2 *p* *mp*

Va. *pp*

Vc. *pp*

125

B  
breasts be like clus - ters of

1  
Fl.  
2

Va.  
*pp*

Vc.

126

T  
the

B  
grapes on the vine, the

1  
Fl.  
2

Va.  
*mp*

Vc.  
*mp*

*poco f*

127

T *più f*  
fra - grance of your breath like

B *più f*  
fra - grance of your breath like

1 *mf*

FL. *mf* 12 6

Va. *mf*

Vc. *mf*

128

T *f* *molto* *p*  
ap - ples, like ap - ples, and your mouth like wine, your mouth like choice—

B *f* *molto* *p*  
ap - ples, like ap - ples, and your mouth like wine, your mouth like choice—

1 *p*

FL. *p*

2 *p*

Va. *poco f* *p*

Vc. *poco f* *p*

♩ = 80c.

132

S

A

T

B

Fl.

2

Vn. 1

Vn. 2

Va.

Vc.

Set me as a seal up - on your heart, \_\_\_\_\_

Set me as a seal up - on your heart, \_\_\_\_\_

wine. Set me as a seal up - on your heart, \_\_\_\_\_

wine. Set me as a seal up - on your heart, \_\_\_\_\_

1

2

sul tasto

pp

sul tasto

pp

pp

nat.

f

nat.

f

nat.

f

nat.

f

pp

f

140

The musical score consists of seven staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom three staves are for string parts: Violin 1 (Vn. 1), Violin 2 (Vn. 2), and Violoncello (Vc.). The vocal parts have lyrics: "as a seal up - on your arm, \_\_\_\_\_ for love is as fierce as". The string parts provide accompaniment with various rhythmic patterns and melodic lines. The score is divided into five measures, each with a different time signature: 3/4, 7/8, 3/4, 4/4, and 5/4.

S  
— as a seal up - on your arm, \_\_\_\_\_ for love is as fierce as

A  
— as a seal up - on your arm, \_\_\_\_\_ for love is as fierce as

T  
— as a seal up - on your arm, \_\_\_\_\_ for love is as fierce as

B  
— as a seal up - on your arm, \_\_\_\_\_ for love is as fierce as

Vn. 1

Vn. 2

Va.

Vc.



145

S  
death, pa-ssion is as harsh as the grave; its fla-shes are ra- ging

A  
death, pa-ssion is as harsh as the grave; its fla-shes are ra- ging

T  
death, pa-ssion is as harsh as the grave; its fla-shes are ra- ging

B  
death, pa-ssion is as harsh as the grave; its fla-shes are ra- ging

1  
Fl. *p cresc.*

2  
Fl. *p cresc.*

Vn. 1 *ff p*

Vn. 2 *ff p*

Va. *ff p*

Vc. *ff p*

*sub. p* *poco*

*sub. p* *poco*

*sub. p* *poco*

*sub. p* *poco*

149

The musical score is arranged in a system with five vocal parts (Soprano, Alto, Tenor, Bass) and four orchestral parts (Flute 1 & 2, Violin 1 & 2, Viola, and Violoncello). The vocal parts have lyrics: "fires, vio - lent flames. Vast floods, vast floods can - not". The lyrics are split across the measures: "fires," in measure 149, "vio - lent" in 150, "flames." in 151, "Vast" in 152, "floods, vast" in 153, and "floods can - not" in 154. The score features dynamic markings of *ff* (fortissimo) and *mf sub.* (mezzo-forte, *sub.* for *subito*). The time signature changes from 2/4 to 4/4 in measure 149, to 6/4 in 150, back to 4/4 in 151, to 2/4 in 153, and finally to 5/4 in 154. The orchestral parts include dynamics of *mp* (mezzo-piano) and *ff*. The Flute parts have rests in measures 153 and 154. The Viola part is in 15/4 time.

S  
A  
T  
B

1  
2  
Fl.

Vn. 1  
Vn. 2  
Va.  
Vc.

*ff* *mf sub.* *ff* *mf sub.* *ff* *mf sub.*

*mp* *ff* *mp* *ff* *mp* *ff*

fires, vio - lent flames. Vast floods, vast floods can - not

fires, vio - lent flames. Vast floods, vast floods can - not

fires, vio - lent flames. Vast floods, vast floods can - not

fires, vio - lent flames. Vast floods, vast floods can - not

149 150 151 152 153 154

155 *fp* < *ff* > *p*

S  
quench it, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers sweep, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers

A  
quench it, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers sweep, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers

T  
quench it, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers sweep, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers

B  
quench it, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers sweep, nor ri-vers sweep, \_\_\_\_\_ nor ri-vers

Vn. 1  
*f* > *p* *cresc.*

Vn. 2  
*f* > *p* *cresc.*

Va.  
*f* > *p* *cresc.*

Vc.  
*f* > *p* *cresc.*

159 *ff*

S  
sweep, \_\_\_\_\_ nor ri - vers sweep it a - way, \_\_\_\_\_

A  
sweep, \_\_\_\_\_ nor ri - vers sweep it a - way, \_\_\_\_\_

T  
sweep, \_\_\_\_\_ nor ri - vers sweep it a - way, \_\_\_\_\_

B  
sweep, \_\_\_\_\_ nor ri - vers sweep it a - way, \_\_\_\_\_

Vn. 1  
*ff* *mp*

Vn. 2  
*ff* *mp*

Va.  
*ff* *mp*

Vc.  
*ff* *mp*

