

Comissioned by Bruce Owen for Colours of Music Festival, Barrie, Ontario, Canada
For Hilary Apfelstadt and MacMillan Singers In memoriam Bruce Kirkpatrick Hill

Rise Up, My Love

Song of Solomon
(2:10-12; 15-17)

Stephanie Martin
April 1, 2012

Slowly $\text{♩} = 40$

A

S. *p* Rise, rise up, rise up my love, r one,

A. *p* Rise, rise up, rise up my lov my fair one, and

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

B. *p* rise up my love, my fair one, and

6

S. *mf* and c a - way. For lo, the win- ter -

A. *mf* come, come, come a - way. For

T. *mf* way and come, come a - way. For lo, for

B. *mf* come, and come a - way, For lo, For lo

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

10 *mp*

S. _____ is past, the rain is o - ver and gone,

A. lo, the win-ter is past, the rain is o-ver and gone. The flow'rs ap -

T. lo, for lo the win-ter is past, the rain is and gone,

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

14 *mp*

S. the flow'rs ap - pear u - pon and the time, and the time_ of the

A. pear u - pon the earth, the the time, and the time_ of the

T. *mp* the flow'r's ap - pear and the of the sing-ing of birds, and the time_ of the

B. *mp* the flow'rs ap - pear pon the earth, up - on the earth

17 *mf* *mp*

S. sing-ing of b' ome. The voice, the voice of the

A. *mf* sir oirds is come. the voice, the voice of the

T. sing-ing of birds is come. The voice, the voice of the tur -

B. *mf* the time of the sing - ing of birds is come

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

B Spirited ♩=120

20

S. tur-tle is heard in our land.

A. tur-tle is heard in our land. Take us the fox-es fox-es, the

T. 8 tle, the voice of the tur-tle is heard in our land.

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

25

S.

A. fox-es, the lit-tle fox - es, the fox -tle fox-es. Take us the

T. 8 Take us es, the lit-tle fox-es, the fox-es, the lit-tle fox - es, the

B. Take us the fox-es, the lit-tle fox - es.

31

S. Take us the fox - es, the lit-tle fox - es, the

A. , the lit-tle fox - es, the fox-es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the

T. 8 fox-es, the lit-tle fox - es, the fox-es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the

B. Take us the fox-es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the

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C

37 *f*

S. Take us the fox-es that spoil the vines; for t'es_ have

mf

S. fox-es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the

mf

A. fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the

mf

T. fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the

mf

B. fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the



43

S. _ ten - der_

S. fox - es, fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle

A. the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle

T. fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle

B. fox - es, the lit-tle fox - es, the fox - es, the lit-tle fox - es, the fox - es, the lit-tle

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48 rit. . . .

S. fox-es

A. fox-es the fox-es the lit-tle fox-es the fox-es *mf*

T. fox-es the fox-es the lit-tle fox-es the fox-es the lit-tle fox-es *mf*

B. fox-es the fox-es the lit-tle fox-es the fox-es the lit-tle fox-es *p*

55 **D** Very slowly $\text{♩} = 36$ Solo (or small group)

S. He feed - eth up-on the *p* pp

S. My be mine and I am his: He feed - eth u - pon the li - lies the *p* pp

A. My be-lov-ed is mine and I am his: He feed eth u - pon the lil - lies, on the *p* pp

T. My be-lov-ed is mine and I am his: he feed - eth am-ong the li - lies the *p* pp

B. My be - lov-ed is mine, *p* pp

60

S. li - lies un - til the day - break,

S. li - lies un - til the day - break, and the sha-dows

A. lil - ies un - til the day - break, and the s' flee:_____

T. li - lies un - til the day - break, sha-dows flee:_____

B. mine, un - til the day - break and the sha-dows flee:_____



E *molto*

64 *f* *p*

S. Turn, my ' - ed, _____ and when the sha-dows flee, Be thou_____

A. *f* *p*
be - lov - ed, _____ and when the sha-dows flee, Be

T. *p*
Turn, my be - lov - ed, _____ and when the sha-dows flee,

B. *f* *p*
Turn, my be - lov - ed, _____ and when the sha-dows flee,

70 rit.

S. *like a deer u - pon the moun -*

A. *thou like a deer u - pon the mc tains.*

T. *Be like a deer u - pon the jun - tains.*

B. *Be thou a deer u - pon moun - tains.*

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Stephanie Martin is a Toronto composer, professor at York University. Her new opera 'The Llandoverly Castle' recounts the forgotten story of Canadian nurses who were killed on their hospital ship during the First World War. Recent commissions include works for Victoria Cathedral (BC), Voces Capituli (Belgium), Ex Cathedra (UK), Menno Church (Kitchener-Waterloo), Canadian Men's Chorus (ON), Toronto Diocesan Choir School, Summer Journey Church Music (ON), St. John's Cathedral Albuquerque New Mexico (U.S.A.), Winnipeg Organ Festival (Manitoba), Wilfrid Laurier University and NUMUS (Kitchener-Waterloo.)

Martin has been recording and producing CDs independently since 1996 with Arbor Oak Trio, Schola Magdalena, Ifrah Music, Toronto Artists Chorale and The Gallery Choir of the Church of Saint Mary Magdalene, with support from the Ontario Arts Council. She has performed on concert tours to Newfoundland, Quebec, Scotland, Chicago, and throughout Ontario. As former artistic director of the Pax Christi Chorale, she conducted large works with orchestra including Elgar's The Apotheosis of Nelson, a staged production of Handel's Solomon, and the North American premiere of C.H.P. 'The Light', reconstructed from the original manuscript. A complete list of works can be found on her website: www.stephaniemartinmusic.com