

Song of Songs
4:7-8; 2:10

Veni de Libano, amica mea, SWV 266

Heinrich Schütz
(1585-1672)

*Secunda pars
Sinfonia*

Violin I

Violin II

Continuo

Vn I

Vn II

Vn I

Vn II

T

T

B

5

10

15

20

25

30

6 7 # b 6 6

b7 6 6 6 6 # #

6 6 6 6 6 6 6 b

6 6 # 6 6 6 6 b

1

Veni de Libano, amica mea - Schütz

[35]

T Li-ba-no, ve-ni a - mi-ca me-a, co - lum-ba me-a, for - mo-sa me-a, O

B ve-ni a - mi-ca me-a, co-lum-ba me-a, for-mo-sa me-a, O quam tu pul-chra,

B

[40]

T quam tu pul-chra, O quam tu pul-chra, O quam tu pul-chra, O

B O quam tu pul-chra, O quam tu

B

T _____ O quam tu pul-chra, O quam tu pul-chra, quam tu

B pul-chra, O, O quam tu pul-chra, O quam tu

B

[45]

Vn I - - - - -

Vn II - - - - -

T pul-chra es. Ve-ni, ve-ni co- ro_ na-be-ris, ve - ni, ve-ni,

B pul-chra es. Ve-ni, ve-ni, co - ro - na-be-ris, ve - ni, ve-ni, co -

B

[50]

Vn I

Vn II

T *co- ro- na - be - ris,* *ve-ni, ve-ni, co-*

B *ro - na - be - ris, co - ro-na-be - ris,* *ve-ni, ve - ni, co -*

Sinfonia

[55]

Vn I

Vn II

T *ro-na-be-ris.*

B *ro-na-be-ris.*

[60]

Vn I

Vn II

T *- - - Sur-ge, sur-ge pro-pe-ra, a - mi-ca me-a, so-ror*

B *- - - Sur-ge, sur-ge pro-pe-ra, a - mi-ca me-a, so-ror*

6 6 # b 6

Vn I

Vn II

T

B

8 pro - pe-ra, a - mi-ca me - a, so - ror me - a, spon - sa me - a, im - ma - cu - la - ta me -

sur - ge, sur - ge, pro - pe - ra, a - mi - ca me - a, so - ror me - a, spon - sa me - a, im - ma - cu - la - ta me -

6 6 6 #

70

Vn I

Vn II

T
8 a, im-ma-cu - la-ta me_ a, et ve_____

B
a, im-ma-cu - la-ta me_ a, et

b 6 b 6

75

Vn I

Vn II

T

B

ni.
ve-

This section shows four staves: Vn I, Vn II, T (Tenor), and B (Bass). The key signature changes from B-flat major to A major at the end of the page. Measure 75 starts with eighth-note patterns in Vn I and Vn II. Measure 76 begins with a rest in Vn I followed by eighth-note patterns. Measure 77 continues the eighth-note patterns. Measure 78 starts with a rest in Vn II followed by eighth-note patterns. Measure 79 starts with a rest in T followed by eighth-note patterns. Measure 80 starts with a rest in B followed by eighth-note patterns.

80

Vn I

Vn II

T

B

ni.
O quam tu pul - chra es, O _____

This section shows four staves: Vn I, Vn II, T (Tenor), and B (Bass). The key signature changes from B-flat major to A major at the end of the page. Measure 80 starts with eighth-note patterns in Vn I and Vn II. Measure 81 starts with a rest in Vn I followed by eighth-note patterns. Measure 82 starts with a rest in Vn II followed by eighth-note patterns. Measure 83 starts with a rest in T followed by eighth-note patterns. Measure 84 starts with a rest in B followed by eighth-note patterns. Measure 85 starts with a rest in Vn I followed by eighth-note patterns.

85

Vn I

Vn II

T

B

O quam tu pul-chra
quam tu pul-chra es, O _____

This section shows four staves: Vn I, Vn II, T (Tenor), and B (Bass). The key signature changes from B-flat major to A major at the end of the page. Measure 85 starts with eighth-note patterns in Vn I and Vn II. Measure 86 starts with a rest in Vn I followed by eighth-note patterns. Measure 87 starts with a rest in Vn II followed by eighth-note patterns. Measure 88 starts with a rest in T followed by eighth-note patterns. Measure 89 starts with a rest in B followed by eighth-note patterns. Measure 90 starts with a rest in Vn I followed by eighth-note patterns.

90

Vn I

Vn II

T es, *presto* a - mi-ca me - a, co - lum-ba me - a, for-mo-sa

B es, *presto* a - mi-ca me - a, co-lum-ba me - a, for -

presto

95

Vn I

Vn II

T me - a, im-ma-cu - la - ta me - a, *adagio*

B mo-sa me - a, im-ma-cu - la - ta me - a, *adagio*

100

Vn I

Vn II

T *adagio* quam tu pul - chra, tu pul - chra es.

B *adagio* O quam tu pul - chra es.