

**Solomon and Sinatra: The Song of Songs and Romance in the Church**  
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**Part 8**

The Christian commentator believes that while the *Song* sings about sexual love, it also sings of a love between a man and a woman that is more than physical. It is important to see the *Song* celebrating the non-physical aspects of love – peaceful walks in the country, quiet times together, loving and intimate conversations, and more.

**“All the Things You Are”**

In 1939 Jerome Kern wrote, perhaps his treasure piece, “All the Things You Are” for his Broadway show, *Very Warm in May*, which was the great Kern’s last Broadway musical. The song was written for a man to be sung to a woman. It is said to have one of the most perfect blending of words and music in the American musical theater and many believe that it to be the greatest song in the American Songbook canon. Oscar Hammerstein’s lyric is enthrallingly romantic (“you are: the promised kiss of springtime, the breathless hush of evening, the angel glow that lights the air”). Mr. Kern wrote the odd but effective key and tempo changes for his own satisfaction and later stated that he never thought the song could become popular because it was too complex for the layman’s ear (Alec Wilder, *American Popular Song*, 1972). But it was on the Hit Parade for weeks, and in 1964 a poll of American composers chose this song most often as their all-time favorite. Here is Curly from *Oklahoma!*, Gordon MacRae, singing, “All the Things You Are” with an arrangement and orchestration of the terrific Van Alexander band.

“Time and again I’ve longed for adventure, something to make my heart beat the faster. What did I long for? I never really knew. Finding your love, I’ve found my adventure. Touching your hand, my heart beats the faster. All that I want in this world is you. You are the promised kiss of springtime that makes the lonely winter seem long. You are the breathless hush of evening that trembles on the brink of a lovely song. You are the angel glow that lights the star, the dearest things that I know are what you are. Someday my happy arms will hold you and someday I’ll know that moment divine when all the things you are, are mine.”

(“All the Things You Are” performed by Gordon MacRae)(3:15) [https://www.amazon.com/All-The-Things-You-Are/dp/B00AO5S6HU/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=1474673642&sr=1-1&keywords=All+the+things+you+are+gordon+macrae](https://www.amazon.com/All-The-Things-You-Are/dp/B00AO5S6HU/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1474673642&sr=1-1&keywords=All+the+things+you+are+gordon+macrae)

Four hermeneutical facts to keep in mind when reading the *Song of Songs*:

1) A little more than half of the love songs are sung by the woman to the man, which tends to counter the Church's view that the man is the sexual initiator and the woman is the responder.

Note the woman's "seductive words" in other parts of the Bible:

\*Judges 14:15, "they said to [Delilah], 'Coax your husband into explaining the riddle for us'"

\*Judges 16:5, "The rulers of the Philistines went to Delilah and said, 'See if you can lure him into showing you the secret of his great strength;'"

\*Proverbs 5:3, "For the lips of an adulteress drip honey and her speech is smoother than oil"

\*Proverbs 7:5, "[my words and my commands] will keep you away from the wayward wife with her seductive words."

In the *Song*, the love ballads are sung to each other. The *Song* has at least 8 duets (SS 1:7-8; 1:15-17; 2:1-3; 2:8-13; 4:12-5:1; 6:13-7:5; 8:8-10; 8:13-14)(cf, Falk, *Love Lyrics from the Bible*, 1976). Here is mutual marriage edification and seduction on display. The marriage between two believers is so special that when judgment is announced by Yahweh, the giving of a man's wife to another man as punishment is seen in the same vein as the destruction of his crops, the taking of his farm and orchards, even the raising of the cities, and the very killing of the people (cf, Jeremiah 8:10, "Therefore I will give their wives to other men and their fields to new owners.")

### **"You're Just in Love"**

The intoxicating effect of love is given popular expression in several American Songbook ballad duets, one of the most enduring is Irving Berlin's 1950 duet, "You're Just in Love" written for his musical *Call Me Madam*. The duet is considered by some to be Mr. Berlin's last great song. It is surely his most famous counterpoint duet, and sings of the exhilarating and unsettling effects of initially being in love. Newcomer Russell Nye was doing so well in the previews of the Broadway play that Mr. Berlin wanted to give him a song to sing, but he was afraid of what the show's temperamental star, Ethel Merman, would think. So Mr. Berlin wrote this duet for both of them. The song, was such a Broadway show-stopper that it got 7 encores in the middle of the 2<sup>nd</sup> act (usually it is in the 3<sup>rd</sup> act that show-stoppers appear). It continued to stop the show for its entire run and when it was transferred to the screen it became one of the most lively duets in the American Songbook canon. Here is the bombastic mighty Ethel Merman answering the love-struck Donald O'Connor from the 1953 movie, as O'Connor sings for Bob Case as I fell in love a half a century ago with Kathy Rhoda:

"(He) I hear singing and there's no one there. I smell blossoms and the trees are bare. All day long I seem to walk on air - I wonder why, I wonder why. I keep tossing in my sleep at night. And what's more I've lost my appetite. Stars that used to twinkle in the skies are twinkling in my eyes, I wonder why. (She) You don't need analyzing. It is not so surprising that you feel very strange but nice. Your heart goes pitter patter, I know just what's the matter, because I've there once or twice. Put your head on my shoulder, you need someone who's older, A rubdown with a velvet glove. There is nothing you can take to relieve that pleasant ache. You're not sick, you're just in love."

(“You’re Just in Love” performed by Ethel Merman/Donald O’Conner)(3:08)(2:13)  
[https://www.amazon.com/Youre-Just-in-Love/dp/B008U8GVKW/ref=sr\\_1\\_2?s=dmusic&ie=UTF8&qid=1474673877&sr=1-2&keywords=You%27re+just+in+love+merman](https://www.amazon.com/Youre-Just-in-Love/dp/B008U8GVKW/ref=sr_1_2?s=dmusic&ie=UTF8&qid=1474673877&sr=1-2&keywords=You%27re+just+in+love+merman)

### **“I Love Being Here With You”**

“I Love Being Here With You” is a 1961 Tin Pan Alley duet written by jazz great, Peggy Lee, and William Schluger. The lyrics of this song exemplify the most culturally clever list songs of the American Songbook. Within a couple of minute Ms. Lee’s words tell us she loves the north, south, east, west, the sea, the shore, the rocks, the shower, good wine, fine food and candle light dinners, Fred Astaire, Marlon Brando, Yul Brynner, Cary Grant, Count Basie, Ella Fitzgerald, Jimmy Durante and Broadway plays. But the lovers would still rather be with each other!

“I love the East, I love the West and North and South, their both the best But I only want go there as a guest 'Cause I love being here with you. I love the sea, I love the shore I love the rocks and what is more with you there, they'd never be a bore 'Cause I love being here with you. Singing in the shower, laughing by the hour Life is such a breezy game Love all kinds of weather, long as we're together I love to hear you say my name. I love good wine and fine cuisine And candle light, I like the scene But baby if you know what I mean I love being here with you I love being here with you. I like a dance by Fred Astaire And Brando's eyes, Yul Brynner's hair But I think to tell you's only fair That I love being here with you. And Cary Grant, oh do-dah-day His utter charm takes me away But don't get me wrong, how do you say I love being here with you. Basie's band a-swinging, I like Ella's singing Because there's something else, you know They know how to say it, they know how to play it They wind it up and let it go. I love the thrill of New York shows I'd love to kiss Durante's nose But I'd like to say before I close That I love, and is love, I love being here with you.”

(“Love Being Here With You” performed by Bette Midler and Barry Manilow)(2:46)

### **“Isn’t it a Pity”**

In 1933 George and Ira Gerhwin wrote the captivating show tune, “Isn’t it a Pity” for their failed Broadway musical *Pardon My English*. This duet has the singers regret not having met and falling in love years before. George Gershwin’s tune is simply enchanting and Ira Gershwin’s lyrics are wonderfully conversational. What love ballad offers such genteel Noel Coward-like sophistication where “China” is rhymed with the German writer “Heine” and “sour” is rhymed with the German philosopher “Schopenhauer”? The great jazz singers Mabel Mercer and Mel Torme loved the song, but it wasn’t until Michael Feinstein and Rosemary Clooney sang it as a duet in 1987, over 50 years after it was written, that the song gained its deserved recognition.

“(He) Why did I wander here and there and yonder, wasting precious time for no reason or rhyme? Isn’t it a pity? Isn’t it a crime? My journey’s ended, ev’rything is splendid. Meeting you today has given me a wonderful idea: Here I stay! (He) It's a funny thing. I look at you. I get a thrill I never knew. Isn't it a pity We never met before? Here we are at last. It's like a dream! The two of us - A perfect team. Isn't it a pity we never met before? Imagine all the lonely years we've wasted. You, with the neighbors. I at silly labors. You, reading Heine, I, somewhere in China. Happiest of men I'm sure to be if only you will say to me, “It’s an awful pity, we never, never met before. (She) While you were flitting, I was buy knitting. (He) How did you survive waiting till I’d

arrive? (She) All my Dresden boyfriends were only half alive. Sleepy was Hermann, Ritz was like a sermon, Hans was such a bore! (He) How sell I planned it! (She) I couldn't stand it anymore. (She) It's a funny thing; I look at you – I get a thrill I never knew; Isn't it a pity we never met before? Here we are at last! It's a dream the two of us – a perfect team. (He) For you're more than pretty, and I have charm galore! (She) Imagine all the lonely years we've wasted: You, up in Norway – I around my doorway, What joys untasted! If you'd been handy, 'Twould have been just dandy! Isn't it a shame we had to wait? (He) But thank the Lord it's not too late! (Together) Still, it's such a pity we never, never met before! (She) Love your funny smile, your twinkling eye. (He) That's very nice – for so do I! (Together) Isn't it a pity we never met before? (He) Put your hand in mine – a perfect fit! We never knew – just think of it. (Together) Isn't it a pity we never met before? (He) Imagine all the lonely years I've wasted; fishing for salmon, losing at backgammon. (She) What joys untasted! My nights were sour, spent with Schopenhauer. (Together) Let's forget the past! Let's both agree that I'm for you and you're for me. And its such a pity we never, never, never met before!"

(Isn't It a Pity" performed by Michael Feinstein and Rosemary Clooney)(7:06)

The woman and the man in the *Song* are not particular persons but rather idealized standards for all men and women. The characters are intentionally non-specific (ie, they don't have real names. Yes, "Shulamite" (SS 6:13) and "Solomon" (SS 1:1, 5; 3:9, 11; 8:11-12) are used occasionally but these names are variations of the Hebrew noun, *shalom* = "peaceful"), so we readers can place ourselves in these love poems, just like we do in all biblical poetry. An example of this non-specificity in the *Song* is the use of the term "king" (SS 1:4, 12; 3:9, 11) which does not refer to "King Solomon" but rather the man in the woman's life, as I've said. The context of the usage in the *Song* makes this plain (the woman calls her man also "shepherd," SS 1:7 and "friend," SS 5:16, and he calls her, "sister," SS 5:1). It is common practice in the Old Testament Church to use such exalted language: Sarah called Abraham "master" or "lord" (Genesis 18:12), Rachel calls her father, Laban, "lord" (Genesis 31:35), Jacob calls his estranged brother, Esau, "master" and "lord" (Genesis 32:4-5). In the New Testament Church, Luke uses this figurative speech when he calls Christians, "brothers" (Acts 3:27) and Paul calls husbands and wives "managers" (1 Timothy 3: 4-5; 5:14). And Ancient Near East poetry has this same feature.

### **"Someday My Prince Will Come"**

The American Songbook has similar usage in some of its songs. In 1937 Frank Churchill and Larry Morey wrote a song for Walt Disney for his animated film *Snow White and the Seven Dwarfs* called "Someday My Prince Will Come," and it tells of servant girl, Ms. White's longing for a fulfilled life with the love of her life, her prince charming. Until he comes along, she is waiting, sad and lonely. Walt Disney marketed the soundtrack album to promote his movie, which was the first time that a soundtrack marketing strategy had been done for any film, much less a cartoon. 21 year old newcomer Adriana Caselotti sang the *Snow White* song in the film and in 1994 she was named a "Disney Legend," the first woman to be so named. In 1937, she was under contract with Disney, and Mr. Disney prevented her from appearing in further films and other media, even for the Disney Corporation, after [Snow White and the Seven Dwarfs](#). [Jack Benny](#) once asked Disney for permission to use Ms. Caselotti on his radio show and was told, "I'm sorry, Jack, but that voice can't be used anywhere. I don't want to spoil the illusion of Snow White." The illusion was rewarded because

amazingly, the American Film Institute recognized this song as #19 on the 100 greatest movie songs, ever. Now, if you are skeptical of composer Frank Churchill's musical ability, remember that he wrote the blockbuster "Whose Afraid of the Big Bad Wolf" sung by three little oinkers in the 1933 Disney cartoon, *Three Little Pigs*. "My Prince" became a standard in the American Songbook when Dave Brubeck recorded it in the late 1950s, but the best instrumental version is done by the great trumpeter Miles Davis and his sextet in 1961 on an album, aptly named, *Someday My Prince Will Come*. But here is the original, sung by the forgotten Ms. Caselotti in 1937 – we even get come 1937 cartoon dialogue as a bonus:

"Someday my prince will come  
Someday I'll find my love  
And how thrilling that moment will be  
When the prince of my dreams comes to me  
He'll whisper, I love you  
And steal a kiss or two  
Though he's far away I'll find my love someday  
Some day when my dreams come true  
Someday I'll find my love  
Someone to call my own  
And I'll know her the moment we meet  
For my heart will start skipping a beat  
Someday we'll say and do  
Things we've been longing to  
Though he's far away I'll find my love someday  
Some day when my dreams come true.  
Somewhere waiting for me  
There is someone I'm longing to see  
Someone I simply can't help but adore  
Someone who'll thrill me forever  
Someday my prince will come  
Someday I will find the one  
Though he's far away I'll find my love someday  
Some day when my dreams come true  
Oh, please make my dreams come true."

("Someday My Prince Will Come" performed by Adriana Caselotti)(1:53)

[https://www.amazon.com/Someday-My-Prince-Will-Come/dp/B0096313X0/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=1474674348&sr=1-1&keywords=someday+my+prince+will+come+adriana+caselotti](https://www.amazon.com/Someday-My-Prince-Will-Come/dp/B0096313X0/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1474674348&sr=1-1&keywords=someday+my+prince+will+come+adriana+caselotti)

3) These love poems make more sense when we postulate that they were written by teenagers, probably 14 to 18 years old. During the time of the Old Testament Church it was usual for a woman, actually a girl (virgin) (Hebrew = *almah*, SS 1:3; 6:8; also, *betula* and *banoth* = daughters, and by inference virgins, SS 1:5; 2:2, 7; 3:5, 10-11; 5:8, 16; 6:9; 7:1; 8:4) to be married right after she became sexually mature or "old enough for love" as Ezekiel puts it in 16:8-13, about 15 years old. In SS 2:7 the woman refers to herself as a "doe," echoing Proverbs 5:19 which refers to the wife of a young man as a "doe" ("A loving doe, a graceful deer – may her breasts satisfy you always, may you ever be captivated by her love."). The Hebrew word *almah*, used at the beginning of the *Song* in 1:3 to describe the young woman's companions, signals that she is like her friends ("we"), all desiring to be romantically involved. This is the same Hebrew word that is used in Isaiah 7:14, "Therefore the LORD himself shall give you a sign. Behold the virgin (*almah*) will conceive and bear a son, and shall call his name 'Immanuel.'" The Septuagint translators used the Greek word *neanides* here in SS 1:3 (also in SS 6:7) meaning "young woman" or "youth." Jerome's Latin vulgate translation in 382 uses the Latin term *adulescentulae* meaning "young girls" to describe the young women or virgins in SS 1:3. In SS 2:2 the young man calls his girlfriend "my love among the girls (daughters)(*betula*)". It is assumed in the Old Testament Church that before marriage young girls will keep their virginity and virtue (cf, Deuteronomy 22:13-29), thus the terms "young woman," "daughter," "doe," "girl," and "virgin" are used interchangeably, depending on the context.

Men, for their part, would have been 17 or 18 years old. The young shepherd in the poem could very well have been like the young shepherd, David, who was not yet 20, probably 15 to 19, when he killed Goliath and yet was old enough to tend to the family's flock of sheep (1 Samuel 16:11, "Then Samuel said to Jesse, 'Are all your sons here?' And he said, 'There remains yet the youngest, but behold he is keeping the sheep.'"; 1 Samuel 17:33, "And Saul said to David, 'You are not able to go against this Philistine and fight with him for you are but a youth –*neurim*, but he has been a man of war from his youth.'"; Numbers 1:3, "From 20 years old and upward, all in Israel who are able to go to war, you an Aaron shall list them, company by company."), and muscular enough to wear the armament and cloak of Jonathan the warrior (who was probably 10 years older and stronger than David, 1 Samuel 18:4, "And Jonathan stripped himself of the robe that was on him and gave it to David, and his armor, and even his sword and his bow and his belt."), and strong enough to handle Goliath's huge sword (1 Samuel 17:51). The young woman calls her man "beloved among the young men (sons) in SS 2:3 and enthuses about him "leaping" and "bounding" over obstacles to get to her (SS 2:8). In 4 different places the young lovers refer to each other as "young deers" (*opher*) (SS 2:9, 17; 4:5; 7:3) and in one charming place the woman reflecting back on her now older husband refers to him as a "young deer" (SS 8:14). In 2 Timothy 2:22, Paul exhorts his young companion, Timothy, to "flee youthful (*neoterikos*) passions (*epithumia*)," that is, lusts peculiar to flaming youth (cf, Mark 4:19; 1 Thessalonians 4:5). As deeply as Kathy loves me, she could not describe her husband now as the young woman describes her young man in *Song* 5: "His arms are rods of gold, set with jewels. His body is polished ivory, bedecked with sapphires. His legs are alabaster columns, set on bases of gold." Much closer to my description would be Ecclesiastes 12.

Due to the Western economy over the last 200 years moving from agrarian to industrial and a longer educational period, adolescence has been prolonged and marriage has been postponed by 10 years (or longer). A February, 2015 report from the US Census Bureau confirms, what we see around us, that men and women are waiting, unfortunately, until their late 20s to get married (men until 29 and women until 27), long after they have become interested in sex, putting enormous pressure on today's young people to stay chaste for years. That was not the culture in the Old Testament Church, and that is reflected in the *Song of Songs*.

So in the first part of the *Song* we hear the inner-most thoughts and yearnings of teenager's in love, as their sexual awareness becomes powerful and almost out of control. Part of the collection captures the feeling and excitement of first love or young love. One scholar has likened the romantic atmosphere of the first part of the collection, the pre-marriage part, to the poem by William Butler Yeats, "A Dream of Death":

I dreamed that one had died in a strange place  
Near no accustomed hand,  
And they had nailed the boards above her face,  
The peasants of that land,  
Wondering to lay her in that solitude,  
And raised above her mound  
A cross they had made out of two bits of wood,  
And planted cypress round;  
And left her to the indifferent stars above



Until I carved these words:  
*She was more beautiful than thy first love,  
But now lies under boards.*

Which leads us naturally to the monster hit by Christian singer, Sonny James:

### "Young Love"

"Young Love" is a [song](#), written in 1956 by Ric Cartey and Carole Joyner. The song became a hit several times over the years with well-known versions by the evangelical Sonny James ("I want to thank my Good Lord for the career He has given me"), Tab Hunter (in a version that went to #1 in 1957), and [Donny Osmond](#) who scored a #1 hit in the UK in 1973. The Sonny James version was a No. 1 hit on *Billboard's* country music charts for 9 weeks, and remained the longest-reigning of James' 23 chart-topping songs. *Billboard* ranked it as the #8 song of the year for 1957. Beginning in 1967 and ending in 1971, James recorded 16 straight #1 country singles, a feat which has not been duplicated. The Tab Hunter version stayed No. 1 for a full 6 weeks and became a [gold record](#). *Billboard* ranked his version as the #4 song for 1957. The success of the Hunter record led Warner Brothers, where Hunter was an actor, to form Warner Brothers Records Division. The Osmond version became a hit on both sides of the Atlantic in 1973, reaching No. 23 on the [Billboard Hot 100](#) and #1 on the [UK Singles Chart](#), spending four weeks at the top in the summer of 1973. Here's Brother James:

They say for every boy and girl there's just one love in this whole world and I know I've found mine. The heavenly touch of your embrace tells me no one could take your place ever in my heart. Young love, first love filled with deep devotion, Young love, our love we share with deep emotion. Just one kiss from your sweet lips will tell me that our love is real and I can feel that it's true. For we will vow to one another there will never be another love for you or for me.

("Young Love" performed by Sonny James)(2:31) [https://www.amazon.com/Young-Love/dp/B0048ZOKDQ/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=1474674518&sr=1-1&keywords=young+love++sonny+james](https://www.amazon.com/Young-Love/dp/B0048ZOKDQ/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1474674518&sr=1-1&keywords=young+love++sonny+james)

4) The structure of the collection of love poems in the *Song* suggests a narrative of chaste love, with the first group of poems traces the awakening of young love corresponding to romantic foreplay leading to consummation in the 5<sup>th</sup> chapter, and then the second group of poems traces the maturing of that chaste love and sexual intimacy, time after time, ending in the final verses of the Song in chapter 8. So the climax of the Song, poetically and sexually, is in the middle – 5:1. After 5:1, the poems reflect the married couple exploring the joys and challenges of mature intimacy within the bonds of marriage.

### "Time After Time"

"Time after Time" is a movie song written by Julie Styne and Sammy Cahn and introduced by the 32 year old Frank Sinatra in the 1947 post war movie, *It Happened in Brooklyn* starring Jimmy Durante. In fact, Mr. Sinatra, as the song's composer in the movie, first sings the song to Mr. Durante to get his reaction. Later in the movie Kathryn Grayson will lovingly reprise the song for Peter Lawford. However, Mr. Styne once said, "It's a man's song. When a woman sings it, it is drained of all its power." It is considered by some to be the prolific Mr. Styne's best song. The beguiling lyrics from Mr. Cahn pledge to repeat over and over ("time after time") how

fortunate it is to be in love with “you.” The song has been revived, time after time, but the 1947 Sinatra’s movie version is still the best, despite poor production quality.

“Time after time I tell myself that I'm so lucky to be loving you. So lucky to be the one you run to see In the evening, when the day is through. I only know what I know The passing years will show You've kept my love so young, so new And time after time You'll hear me say that I'm So lucky to be loving you I only know what I know The passing years will show You've kept my love so young, so new And time after time You'll hear me say that I'm So lucky to be loving you.”

(“Time After Time” performed by Frank Sinatra) [https://www.amazon.com/Time-After/dp/B00UDRC8EQ/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=1474674730&sr=1-1&keywords=time+after+time+sinatra](https://www.amazon.com/Time-After/dp/B00UDRC8EQ/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1474674730&sr=1-1&keywords=time+after+time+sinatra)

There are several wonderful nostalgic ballads describing old love in the American Songbook, but of the best loved was sung by a couple of old stars.

### “I Remember it Well”

A charming duet, reflecting on a long time love affair is a song written by Alan Jay Lerner and Frederick Loewe in 1958 for the film musical *Gigi* to be sung by the Frenchman Maurice Chevalier (who was 70 at the time) and the Brit Hermine Gingold (who was 61 at the time). This sweet but satirical song is one of Hollywood’s finest character numbers. The two former lovers accidentally meet after many years at a seaside resort and fondly recall their past love affair, though his memory of events is much less accurate than hers. If one looks past the unmarried love affair, this is the 8 times married Mr. Lerner at his best. At least he did believe in marriage. Ms. Gingold is reported as saying, "It was my first American film and I was very nervous. I had to sing and I hadn't got a great voice, but with [Maurice] I felt like the greatest prima donna in the world." Lerner’s clever lyrics are filled with contradictory details but warm affection. The song is a movie show-stopper. Husband and wife Steve Lawrence and Eydie Gorme recorded the duet and it became a hit, but, I think the Chevalier/Gingold movie rendition has not been surpassed and you can view it on YouTube.

“We met at nine, we met at eight, I was on time, no, you were late Ah, yes, I remember it well We dined with friends, we dined alone, a tenor sang, a baritone Ah, yes, I remember it well. That dazzling April moon, there was none that night And the month was June, that's right, that's right It warms my heart to know that you remember still the way you do Ah, yes, I remember it well. How often I've thought of that Friday, Monday night When we had our last rendezvous And somehow I foolishly wondered if you might By some chance be thinking of it too? That carriage ride, you walked me home You lost a glove, aha, it was a comb Ah, yes, I remember it well That brilliant sky, we had some rain Those Russian songs from sunny Spain Ah, yes, I remember it well. You wore a gown in gold. I was all in blue. Am I getting old? Oh, no, not you. How strong you were, how young and gay. A prince of love in every way. Ah, yes, I remember it well.”

(“I Remember it Well” performed by Maurice Chevalier and Hermine Gingold)(2:30) <https://www.amazon.com/I-Remember-It->



[Well/dp/B009PHERRG/ref=sr\\_1\\_2?s=dmusic&ie=UTF8&qid=1474674858&sr=1-2&keywords=i+remember+it+well+chevalier](https://www.amazon.com/As-Time-Goes-Casablanca/dp/B009PHERRG/ref=sr_1_2?s=dmusic&ie=UTF8&qid=1474674858&sr=1-2&keywords=i+remember+it+well+chevalier)

As the *Song of Songs* goes on we see the reflections of a mature couple in love remembering their youthful days as time goes by, but also the joy that seasoned love brings to both husband and wife.

### "As Time Goes By"

Turning to the American Songbook for another ballad of remembrance, we turn to perhaps the most famous song of nostalgic love in the American Songbook, the evergreen concerning the love affair between Rick Blaine (Humphrey Bogart) and Ilsa Lund (Ingrid Bergman), first in Paris and then in Casablanca at Rick's Cafe Americain: "As Time Goes By" is a song written in 1931 by Herman Hupfeld for the [Broadway musical \*Everybody's Welcome\*](#). It was recorded that year by [Rudy Vallée](#) and became a modest hit. The song was famously re-introduced 10 years later, in the 1942 film [Casablanca](#) where it was sung by the character, "Sam" ([Dooley Wilson](#)) and is heard throughout the film as a *leitmotif*. Wilson was unable to record his version of the song at the time due to a musicians strike, so the recording company, [Victor](#), re-issued Vallée's 1931 recording, which became a #1 hit in 1942. The song was voted No. 2 on the [American Film Institute's "100 Years...100 Songs"](#) commemorating the best songs in film ("Over the Rainbow," "ATGB," "Singing in the Rain," "Moon River," "White Christmas"). It has been used as an opening fanfare for [Warner Brother's](#) films since 1999. [National Public Radio](#) included the song in its *NPR 100*, a 1999 list of the most important American musical works of the 20th century. Here is Sam at Rick's, backed up by Elliott Carpenter on the piano:

You must remember this  
A kiss is still a kiss  
A sigh is just a sigh  
The fundamental things apply  
As time goes by.  
And when two lovers woo  
They still say, "I love you"  
On that you can rely  
No matter what the future brings  
As time goes by.  
Moonlight and love songs  
Never out of date  
Hearts full of passion,  
Jealousy and hate  
Woman needs man  
And man must have his mate  
That no one can deny.  
It's still the same old story  
The fight for love and glory  
A case of do or die  
The world will always welcome lovers  
As time goes by.  
But it's still the same old story  
The fight for love and glory  
A case of do or die  
The world will always welcome lovers  
As time goes by.  
You better believe it  
When I tell you that I mean it  
Of all of the gin joints  
And you had you  
To walk into mine  
You played it for him,  
Now you got to play it for me.

("As Time Goes By" performed by Dooley Wilson)(2:44) [https://www.amazon.com/As-Time-Goes-Casablanca/dp/B0068651Z4/ref=sr\\_1\\_1?s=dmusic&ie=UTF8&qid=1474674984&sr=1-1&keywords=as+time+goes+by+dooley+wilson](https://www.amazon.com/As-Time-Goes-Casablanca/dp/B0068651Z4/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1474674984&sr=1-1&keywords=as+time+goes+by+dooley+wilson)

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