

EDITION SCHIRMER

Nº 35

To the „Oratorio Society“
of New-York.

S U L A M I T H

„The Song of Songs“

for *Soli*,

Chorus and Orchestra

by

LEOPOLD DAMROSCH.

PIANO-SCORE.

*Performed for the first time by the Oratorio-Society of New York
in April 1882.*

NB. Orchestra-Parts can be hired from the Publisher.

NEW-YORK, G. SCHIRMER.

35 Union Square.

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With Anstiftung y Roger Leipzig.

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I rose to unlock for my beloved, with sweet fragrant myrrh perfumed the limbs: I longed for my beloved in the night, I waited in vain — and I fell asleep: — Hark! it knocketh, hark! the dearest voice sounds forth! „Oh! unlock, my love, my dearest sister! My tender dove, my angel undefiled! Tarry not, unlock my love, my angel, unlock! —

Trembling for joy, breathless with rapture, enchanted by his voice, how beats my heart with pulses longing for coming pleasures! I haste, draw the bolt quickly back — and gaze with terror into the vacant night! — Lo! I awake and see, it is a dream, a painful dream! —

O, I charge you, daughters of Jerusalem, whene'er you meet my friend: tell him that I am sick with love's desire, tell my sorrows, the griefs of my tortured soul. Conjure him, as I conjure you: to haste, to come and kiss me sound again!

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No. 10. FINAL CHORUS.

Love is strong as death; many waters cannot quench love, neither can the floods drown it. Love is strong as death.



SULAMITH.

Nº 1. Prelude.

Orchestra.

Tranquillo.
Bs. Vlc. D.B.

Leopold Damrosch.
ben cantando.
E.H.

PIANO.

The musical score is written for Piano and Orchestra. It consists of six systems of music. The piano part is written in two staves (treble and bass clef), and the orchestra part is written in a single staff with various instruments indicated by their abbreviations. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Tranquillo' and the performance style is 'ben cantando'. The score includes dynamic markings such as *pp*, *sempre pp*, *p*, *dolce.*, *pp*, *ppp*, and *dim.*. There are also performance instructions like 'A', 'B', and 'Flute Solo.'.

First system of musical notation. Treble clef with a sharp key signature. The right hand plays a melodic line with triplets and slurs. The left hand has a few notes, including a 'Str.' (string) marking. Dynamics include *pp* in both hands.

Second system of musical notation. The right hand continues with a triplet of eighth notes. The left hand has a few notes. Dynamics include *p* and the instruction *sempre tranquillo.*

Third system of musical notation. A 'C' (Crescendo) marking is present. The right hand has a triplet of eighth notes. The left hand has chords. Dynamics include *pp*. Labels 'r.h.' and 'l.h.' are used to indicate right and left hand parts.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand has chords. Dynamics include *p* and *pp*. Labels 'r.h.' and 'l.h.' are used.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The left hand has chords. Dynamics include *cresc.* and *f*. A 'Led.' (Ledger) marking is present. A '*' symbol is also visible.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The left hand has chords. Dynamics include *espress.*, *p*, and *pp*.

acceler. *acceler. un poco.* *rallent.*

pp *cresc.*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Dynamic markings include *pp* and *cresc.*. Performance instructions include *acceler.*, *acceler. un poco.*, and *rallent.*

D *a tempo.* *Str.* *molto dolce.*

f *mf* *dim.* *r.h.* *p*

Cl. *Vln.* *H.* *D.B.*

This system contains measures 3 and 4. It includes a section marked **D** *a tempo.*. The right hand has a melodic line with a *dim.* marking. The left hand has a more active line. Performance instructions include *Str.*, *molto dolce.*, and *p*. Instrumentation markings include *Cl.*, *Vln.*, *H.*, and *D.B.*. Dynamics include *f* and *mf*.

This system contains measures 5 and 6. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *p*.

poco cresc.

This system contains measures 7 and 8. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A *poco cresc.* marking is present. Dynamics include *p*.

This system contains measures 9 and 10. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *p*.

poco rit.

This system contains measures 11 and 12. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A *poco rit.* marking is present. Dynamics include *p*.

E a tempo.

First system of musical notation, featuring piano (p) dynamics and various melodic lines in both hands.

Second system of musical notation, including the instruction *un poco* and *cresc.* (crescendo).

Third system of musical notation, marked *pesante.* (heavy) and *sfz* (sforzando), with a *poco acceler.* (slight acceleration) instruction.

Fourth system of musical notation, marked *allargando al* (ritardando) and *molto cresc.* (much crescendo).

Fifth system of musical notation, marked **Tempo I.** (return to first tempo) and *ff* (fortissimo).

Sixth system of musical notation, marked *sempre ff* (always fortissimo).

8.....

First system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines with dynamic markings such as *sf* and *dim.*

Second system of musical notation, including a **G** time signature change and the instruction *pesante.* The music features a *sf* dynamic marking and various chordal textures.

Third system of musical notation, featuring a *ff* dynamic marking and a *dim.* instruction. The music includes complex chordal structures and melodic passages.

un poco riten.

Fourth system of musical notation, including the instruction *a temp.* and dynamic markings *p dim.* and *pp*. The music features a *dolce.* instruction and various chordal textures.

Fifth system of musical notation, including the instruction *dolce.* and dynamic markings *pp*. The music features a *trm* marking and various chordal textures.

Sixth system of musical notation, including the instruction *H.* and dynamic markings *pp*. The music features various chordal textures and melodic lines.

ppp

H

pp

H.

dolce.

p

This system shows the Horn (H) and Horn (H.) parts. The Horn (H) part begins with a *ppp* dynamic and features a melodic line with a trill-like figure. The Horn (H.) part enters with a *dolce.* dynamic and a *p* dynamic, playing a sustained chord.

Cl.

E.H.

dolciss.

This system features the Clarinet (Cl.) and English Horn (E.H.) parts. The Clarinet part has a melodic line with triplets and a *dolciss.* dynamic. The English Horn part provides a harmonic accompaniment with triplets.

p

H.

un poco rit.

This system shows the Horn (H.) part. It features a melodic line with a *p* dynamic and a *un poco rit.* marking. The bass line has a *pp* dynamic.

a tempo.

H.

ppp

Vlc.

pp

ppp

pp

This system includes the Horn (H.) and Violin (Vlc.) parts. The Horn part has a *ppp* dynamic. The Violin part has a *ppp* dynamic and a *pp* dynamic. The *a tempo.* marking is present.

Vl.

ppp

dolciss.

H.

pp

pp

This system shows the Violin (Vl.) and Horn (H.) parts. The Violin part has a *ppp* dynamic and a *dolciss.* dynamic. The Horn part has a *pp* dynamic.

calando e perdendo.

Vl.

Vla. Vla.

Timp

ppp

This system features the Violin (Vl.), Viola (Vla. Vla.), and Timpani (Timp.) parts. The Violin part has a *calando e perdendo.* marking. The Viola part has a *ppp* dynamic. The Timpani part has a *ppp* dynamic.

No 2. Duett for Soprano and Tenor.

"Tell me, O thou, whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon."

I, 7.

Andante tranquillo, con espressione. (♩ =)

PIANO.

First system of piano introduction. Treble clef, bass clef, 8/8 time signature. Dynamics: *pp*. Instruments: Vlc. (Violoncello), Cl. (Clarinete).

Second system of piano introduction. Treble clef, bass clef. Dynamics: *ppp*, *pp*. Instruments: Vl. (Viola), Ob. (Oboe), Vlc. (Violoncello).

Third system of piano introduction. Treble clef, bass clef. Dynamics: *pp*. Instrument: Bs. (Bass).

Soprano. *espress.*

Vocal lines for Soprano and Tenor. Lyrics: Tell me, O thou, whom

Fourth system of piano accompaniment. Treble clef, bass clef. Dynamics: *p*. Instruments: Ob. (Oboe), Vlc. (Violoncello).

Fifth system of vocal lines. Lyrics: my soul my soul loveth, thou, whom my soul loveth,

Sixth system of piano accompaniment. Treble clef, bass clef. Dynamics: *p*. Instruments: Vl. (Viola), Vla. (Violino).

thou, — whom my soul

Str.
ppp

Rd.
p

Bs.

lov - - - eth, tell

tell me,

Str.
p

ifz

Vlc. B.

A

me, whom — my soul lov - - - eth,

O thou, — whom my soul lov - - - eth,

Rd.
ppp

ifz

my soul lov - - - eth, tell me,

my soul lov - - - eth, tell me,

dolce.
Cl.

Str.
p

Vlc.

cresc.

thou, whom my soul, my

cresc.

O thou, whom my soul,

cresc.

soul lov - - eth,

my soul lov - - eth,

ppespr.

Bs.

whom my soul lov - - eth,

whom my

Cl. Str.

Vlc.B. H.

poco rit.

my soul

soul lov - eth, my soul

poco rit.

Bs.

pp.

Poco più agitato.

lov - - eth, where — thou feed - est,

lov - - eth, where — thou

Poco più agitato.

H. VI.

Vle. B.

Vle.

p

where thou feed - est, where thou mak - est thy flock to rest at

fee - dest, where thou feed - est,

fz

noon, where thou feed - est, where thou

where — thou feed - est, where thou feed - est,

p

feed - est, where — thou mak - - est thy flock — to

where thou mak - est — thy flock — to rest, where thou

cresc. **B**

cresc.

cresc.

3084

rest, where thou mak - - est thy flock to rest, *rit.*
 mak - - est thy flock to rest, to rest, to rest at *rit.*

p *dim. e rit.*

Tell me, O thou, -
 noon. Tell me,

p *Ob.*

whom my soul, my soul
 O thou, whom my soul lov -

Sr.

lov - eth, thou, whom my
 - - eth,

Rd.
 1 *ppp* *p*

soul lov - - eth, tell

p *mf*

Vlc. B.

tell me, whom my soul lov - -

me, O thou, whom my soul

mf *pp* *Rd.*

- - eth, lov - - eth,

lov - - eth,

dolce. *pp*

Vlc.

tell me, O thou, whom

tell me, O thou,

pp

Vlc.

my soul, my soul lov - -
whom my soul, my soul lov - -

cresc.

cresc.

cresc.

- eth, O whom my soul lov - -
- eth, O whom

Cl. Cl. Str.

pp espr.

Bs. Vlc. B.

- eth, my soul lov - -
my soul lov - eth, my soul lov - -

p rit.

pp

H. Bs.

rit.

p

eth!

eth!

a tempo.

rallent.

Rd.

Str.

pp

pp

Str.

3084

Nº 3. Tenor Solo with Male Chorus.

“Behold, thou art fair, my love; thou hast dove’s eyes. Thou art the rose of Sharon and the lily of the valley. As the lily among thorns, so is my love among the daughters.”

I, 15. II, 1. 2.

Andante con moto. *dolce,*

Tenor Solo. Be-

Tenor I. II. Be-

Bass I. II. Be-

CHORUS.

PIANO. *Andante con moto.*

Str. *p* *mf* *p* *pp*

con espressione.

hold thou art fair, — my love; — *pp*

My love; — *pp*

Art fair, my love; *pp*

Vla.Vlc. *p dolce.*

p

be- hold, thou art fair, — my love; — *pp*

art fair, my love; *pp*

p *pp*

Rd.

be - hold thou art fair, my love;

art fair, art

pp *sfz*

thou hast dove's eyes. Thou art the

fair, my love; thou hast dove's eyes.

p *pp* *con ardore.*

rose of Shar - on, the rose of Shar - on and the

Thou art the rose of Shar - on

mf *f* *p* *cresc.*

f *allarg.*
so is my
among thorns, a - - - mong thorns,

f *acceler.* *allarg.*

ff
love a - mong the daughters. *a tempo.* *p*
as the li - - - ly. *p* *rit.*

ff *Rd.* *a tempo.* among thorns. *rit.* *pp*

Tempo I.
Be - hold, thou art fair, ——— my love; *pp*

Tempo I. My *pp*

Tempo I. *pp dolce* *p* *pp* *Art*

be - hold, thou art fair, my love; love; fair, my love;

pp

pp

This system contains the first two systems of music. The vocal line begins with the lyrics "be - hold, thou art fair, my love;". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, both marked *pp*.

be - hold, thou art art fair, my love;

pp

pp

pp

This system contains the second and third systems of music. The vocal line continues with "be - hold, thou art art fair, my love;". The piano accompaniment continues with the same texture, marked *pp*. A fermata is placed over the final note of the piano part in the third system.

fair, my love; art fair, art fair, my love;

pp

sf

p

pp

This system contains the third and fourth systems of music. The vocal line concludes with "fair, my love; art fair, art fair, my love;". The piano accompaniment features dynamic markings *pp*, *sf*, and *p*. A fermata is placed over the final note of the piano part in the fourth system.

p thou hast dove's eyes. *con ardore.* Thou art the rose of

pp thou hast dove's eyes.

pp *cresc.*

Shar-on, the rose of Shar - - on and the

mf cresc. Thou art the rose of Shar - - on

mf cresc. *p* *dim.*

li - - ly of the val - - ley .

pp and the li - - ly of the val - - ley . *rit.*

pp *rit.*

Nº 4. Mixed Chorus.

"Arise, my love, my fair one, and come away. For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, the voice of the turtle is heard in our land. Arise, my love, my fair one, and come away." II, 10. 11. 12.

Molto vivace, quasi Presto.

Soprano. *f*
 Alto.
 Tenor.
 Bass.

A - rise, my love, —

Molto vivace, quasi Presto.

PIANO. VI.

f

my — fair — one, — and come a - way, — come a -

way, *sempre f*
 a - rise, a - rise, my
 A - rise, my love, — my — fair — one, —
 A - rise, my love, — my — fair — one, — and

fair one, and come a - way, and come,
 and come a - way, come a - way, a - rise, my love, my
 come a - way, come a - way, and come a - way my love, a -

a - way; a - rise, my love, *sempre f* a - rise, my
 fair one, and come a - way; a - rise, a -
 A - rise, my love, my fair one, and
 rise, my fair one, a - rise, and

love, and come a - way, come
 rise, my love, and come, a - rise, my love, my
 come a - way, come a - way, come a -
 come a - way a - rise, my love, *ff*

come, — come a - way, — come a
 fair — one, — and — come a - way, — come a - way, a - way, —
 way, my love, — my love, — a - rise, a -
 my — fair — one, — come a - way, — come a -

way, — come — a - way, —
 — come a - way, a - way, — a - way, — my love,
 rise, a - rise,
 way, — come a - way, — a - way, — a -

ff **A**
 a - rise, my love, — my — fair — one, — and
 a - rise, my
f *funco.* a - rise, my love, — my — fair — one,
 rise, and come a - way, — and come a - way, — come a -

come a - way, _____ come a - way. *ff* The
 love, _____ and come _____ a - way. *con fuoco.* For lo, _____ the
 _____ and come a - way. _____ For lo, _____ the win - ter is
 way.

mf *ritard. e dim.* *p* Un poco più tranquillo.
 rain - is o - ver, the rain - is o - - ver - and gone;
 win - ter is past - the rain - is o - - ver - and gone;
 past - and gone; *mf* *ritard. e dim.* *p*
 the rain - is o - - ver - and gone; Un poco più tranquillo.

mf *ritard. e dim.* *dolce*

dolce marcato. _____ a - rise, - a - rise, _____ my
 the flowers ap - pear _____ on _____ the

f a - rise, a - rise,
p love, a rise, my love,
 earth; *dolce.*
f a - rise, the flowers ap - pear on

mf marcato.

p and come a - - way, *mf*
 the flowers ap - - pear
 the earth; a -

Fl. Ob. Ma.
 VI.

pp

the
 on the earth;
 a - rise, a - rise, a - rise,
 rise, a - rise, a - rise, my love,

cresc. *mf*

flowers ap - pear on the earth,
dolce. the flowers ap - pear,
 the flowers, the flowers ap - pear,
 the flowers ap - pear, ap - pear,

sempre stacc. e dolce.

ap - pear on the earth,
espressivo. the flowers ap - pear on the earth,
dolce. ap - pear on the earth,
 the flowers ap - pear on the earth,

pp *p* *pp* *pp* *p*

the flowers ap - pear on the
 the flowers ap - pear on the
 a - rise, *mf* *mv*
dim.

Ob. Vlc.

B Tempo I.

earth;
earth;

Tempo I.
Rd.
p H.
marc.

f con fuoco.
the time of the singing of birds is come.
f con fuoco.
the time of the singing of

Str. Rd.
p f p B.

birds is come,
f con fuoco.
the time of the singing of birds is come,

mp f
D.B. H.

molto dolce, semplice.
 the voice_ of the tur - tle is heard_ in our land. *molto dolce.*
 the voice_ of the

Rd.
 Str.
 p
 Bs.
 H.

tur - tle is heard_ in our land. *p dolce.*
 the voice_ of the tur - tle is heard_ in our

dim.
 Bs.

land.

pp
ppp
 Bs.
 Trp.

C

mf con fuoco.
A - rise, my love, _____ my _____

Cl. Str.

B. p

mf
A - rise, my love, _____
fair one _____ and come a - way _____ come a - way,

p

And
_____ my fair one _____ and come a - way _____ come a -
a - rise, my love, my fair one.

mf cresc.
 A - rise, my love, come a - way, a - way,
cresc.
 come a - way, come a - way, *cresc.* my love, my
 way, a - rise, and come a - way, my
cresc.
 a - rise, a - rise, come a - way, come a -

cresc.

come a - way, a - way, a -
 fair one, and come a - way, a -
 fair one, and come, and come a - way,
 way a - way, and come a - way,

8
più cresc.

D
ff con fuoco.
 rise a - rise a - rise, a - rise, my love,
con fuoco.
 rise a - rise a - rise, a - rise, my love.
 a - rise,
 a - rise,

ff

my fair one, and come a-way, come a-way, a-rise, my
 my fair one, and come a-way, come a-way, a-rise, my
 rise, my love, my fair one, and come a-way, come a-way, a-rise,

love, a-rise, and come a-way,
 love, a-rise, a-rise, a-rise, a-rise, come a-way,
 my love, arise, arise, arise, come a-way,
 rise, my love. a-rise, a-rise, a-rise, come a-way,

a-rise, my love, and come a-way, a-rise, a-
 come my love, come a-way, and
 come my love, come a-way,
 come, come my love, arise, arise,

rise, and come a-way, come
 come a-way, come
 arise. my love. a-rise. come
 come

rit. a-way. *a tempo*
rit. a-way. *a tempo*
rit. a-way. *a tempo*
rit. a-way. *a tempo*

rit. *a tempo* Rd.
 Trp. *rit.* *a tempo*

Tutti.
sf pesante. *p rit.* *sf*

N^o 5. Soprano Solo.

"I rose to unlock for my beloved, with sweet fragrant myrrh perfumed the limbs; I longed for my beloved in the night, I waited in vain—and I fell asleep.—Hark! it knocketh, hark! the dearest voice sounds forth! "Oh! unlock, my love, my dearest sister! My tender dove, my angel undefiled! Tarry not, unlock, my love, my angel, unlock!"—

Trembling for joy, breathless with rapture, enchanted by his voice, how beats my heart with pulses longing for coming pleasures! I haste, draw the bolt quickly back—and gaze with terror into the vacant night!—Lo! I awake and see, it is a dream, a painful dream!—

Oh, I charge you, daughters of Jerusalem, whene'er you meet my friend: tell him, that I am sick with love's desire, tell my sorrows, the griefs of my tortured soul. Conjure him, as I conjure you: to haste, to come and kiss me sound again!"

(adapted from Ch.V.)

Agitato assai.

Soprano.

Poco lento.

p Recit.

I longed for my be- loved in the night,

Str. Cl. Bs.

p

pp

I wait- ed in vain — and I fell asleep —

p *dim.*

pp

Vlc.

Hark! it

ppp *agitato.*

H. B. *p*

knocketh, hark! hark! the dearest voice — sounds

cresc.

cresc.

Allegro con fuoco.

forth! Ah!

ff

Poco lento, espressivo.

Un-lock my love, my dear - est sis - ter. un - - lock!

Fl.

pp

Bs.

Ob.

sf

Cl.

my ten-der dove - my an - gel un - de - filed! Tarry

Fl.

p

Str.

pp

not and op - - en, ah! for - - my

Rd.

pp

Str.

A

locks are moi - stened, filled with drops of dew - y night.

pp

tar - - ry not ah! un - - lock, un -

cresc.

p

cresc.

B Molto agitato.

Trembling for joy.

breathless with rapture en-chant-ed

Ob.Bs.

by his voice, how beats my heart with pul-ses

long-ing for plea-sures co-ming!

stringendo.

haste, draw the bolt quick-ly back

cresc.

Agitato assai.

f

molto rit. *estinto.* *rit.*
and gaze with ter-ror

p

in-to the va-cant night.

p *p* *ppp* *perdendosi.*

Vla.
Vlc.
DB.

un poco lento.

Lo! I a-wake and see, it is a dream, a pain-ful

pp *ppp*

Fl. Cl. Ob. Fl.

C *come sopra.* *p espressivo*

dream! Oh! I charge you, daughters of Je-

pp

Str.

dolce. *poco rallent.*

ru - - sa - lem, when - e'er you meet my friend:—

dolce. *poco rallent.*

D *Tranquillo.*
molto espress.

Oh! tell him, that I am sick with love's de-

pp

sire. tell my sor - - rows. the grief

p *p*

cresc. *p*

of my tor - - tured soul. O, con - jure him,

cresc. *pp*

cresc. *mf* *cresc.*

as I con - jure you, tell him, to

cresc. *mf* *cresc.*

Più animato con fuoco.

haste, and come and

kiss me, tell him, to *un poco*

stringendo. haste, and come and kiss me sound.

stringendo. p cresc.

a - - - gain!

a tempo.

stringendo. *ff*

Nº 6. Orchestra.

"He brought me to the banqueting house, and his banner over me was love."
II. 4.

Quasi Marcia, Allegro un poco maestoso.

PIANO.

Horn. Tutti. Trb. *ff* *un poco maestoso.*

3^a basso

ff *poco rit.*

3^a basso:

Str. dolce. *p tranquillo.* Rd. VI.

Rd. VI. *rit.* *dim.* *pp*

B *molto moderato.* *molto rit.* *a tempo.* Ob.

H. Vla. *poco accelerando.* *rit.* *pp cresc.*

animato.
pp
p leggiero.
VI 3
Tib. 3
VI. 3



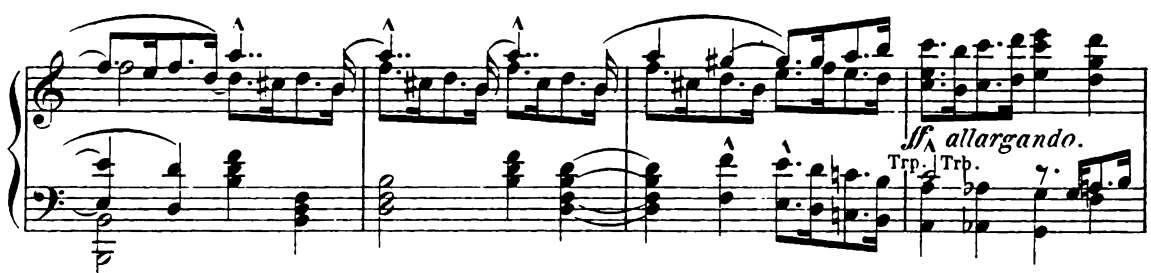
poco allargando. Tutti. C
molto cresc.
ff a tempo.



animato.
sempre, f



ff allargando.
Trp. 1 Trp.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff* and *tr*.

Second system of musical notation, continuing the grand staff. It includes dynamic markings *ff* and *molto*.

Third system of musical notation, featuring a grand staff. It includes dynamic markings *marcato.*, *pesante.*, and *ff a tempo, maestoso.* A section marked **D** begins, with a *Trb.* (Trumpet) part indicated.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings *ff* and *mf*, and a *rit.* (ritardando) marking. A *allegro* marking is also present.

Fifth system of musical notation, featuring a grand staff. It includes dynamic marking *p tranquillo dolce.* and instrument markings *Str.* (Strings), *Fl. Cl.* (Flute/Clarinet), and *Rd.* (Trumpet).

Sixth system of musical notation, featuring a grand staff. It includes dynamic markings *dim.* and *pp rit.* and an instrument marking *VI.* (Violin).

E *a tempo*
molto moderato.

molto rit. - - -

a tempo.

Fl. Ob.

Cl.

Vla.

acceler.

rit.

animato.

a tempo.

leggero?

F

G Fl.Ob.

Fl.Ob. *dim.* *p* *pp marcato.* *pCl.*

Tutti. *Str. Wd.* *marc.*

Str. *Tutti.* *Trb.* *ff* *ff maestoso.*

Trp. 3 *8va basso* *ff riten.* *ff*

Nº 7. Tenor Solo.

“How fair is thy love, my sister, my spouse: thou hast ravished my heart with thine eyes, with the chain of thy neck. A garden inclosed is my sister: a spring shut up, a fountain sealed. a fountain of gardens, a well of living waters, and streams from Lebanon.”

IV, 9.10.12.

Lento, ma non troppo.

Tenor.

PIANO.

Ob. Cl. VI. 1. 2. VI. 2. dim.

How fair, how fair is thy love, my sister, my

Cl. B. pp

spouse, how fair is thy love, my

Vla. Rd. pp rit.

A
spouse. Thou hast ravished my heart, hast ravished, rav -

a tempo. VI. Ob. VI.

- ished, hast rav - - - ished my heart with thine

eyes, with the chain of thy neck. How

pp VI. *pp* Vla. Vla. DB.

B

fair. how fair is thy love. my

dolce VI. *p* Bs.

sis-ter, how fair is thy love, is thy

p H. Ob.

C

love, my sis-ter. my spouse.

ben sostenuto. *pp e dolce.* H. Ob.

A gar - den in - closed — is my sis - ter, a

Vlc. Cl. *p*

spring shut up, a foun - tain

Ob. *fp poco rinf.*

sealed, a foun - - tain of

Ob.Cl. *pp* Vlc.

gar - - - dens, a well of liv - - -

Vlc. Viola *p*

- ing wa - ters and streams - of

pp

Le - - ba-non. How fair, how

pp Hrn.

fair is thy love, my sister, my spouse. Thou hast

rit. *a tempo.*

rit. *a tempo.*

E
rav-ished, hast rav - - - ished my heart, rav - - - ished my heart, rav-

Str. Rd.

- - ished, hast rav - - ished. rav - - - ished, hast rav - -

Ob. VI.

Str.

p

- - - - ished my heart, with thine

dolce.

p

eyes, with the chain of thy neck.

dim.

pp tranquillo.

F

rit. *dolce.*

How fair is thy love.

rit.

pp

perdendo.

Cl. B.

Nº 8. Octette for Female Voices, without accompaniment.

"Whither is thy beloved gone. O thou fairest among women?
Whither is thy beloved turned aside? that we may seek him with thee."

VI. 1.

Allegro grazioso e sempre molto dolce.

p

Soprano I. Whith - er, whith - er is thy be -

Soprano II. Whith - er, whith - er is thy be -

I.

Alto I. Whith - er. whith - er

Alto II. Whith - er.

Soprano I. Whith - er, whith - er is thy be -

Soprano II. Whith - er, whith - er is thy be -

II.

Alto I. Whith - er, whith - er is thy be -

Alto II. Whith - er, is thy be -

loved gone, whith - er is thy be - lov - ed gone,

loved gone. whith - er is thy be - lov - ed gone,

whith - er thy be - lov - ed gone,

whith-er. whith - er thy be - loved gone.

loved gone, whith - er is thy be - lov - ed gone,

loved gone, whith - er is thy be - loved gone.

loved gone. whith - er thy be - lov - ed gone, thy be - loved — *p espress.*

loved gone, whith-er, whith - er thy be - loved gone.

whith - er, whith - er is thy be - loved gone,
 whith - er. whith - er is thy be - loved gone,
 whith - er, whith - er is thy be -
 whith - er. is thy be -

whith - er, whith - er is thy be - loved gone,
 whith - er, whith - er is thy be - loved gone,
 gone, whith - er. whith - er is thy be - loved gone,
 whith - er, whith - er is thy be - loved gone,

is thy be - loved whith - er gone?
 is thy be - loved whith - er gone?
 loved whith - er gone?
 loved whith - er gone?

thy be - loved?
 thy be - lov - ed gone?
 thy be - loved gone? *dolce. leggiero.* O thou fair - est a - mong
 thy be - loved gone?

dolce.
O thou fair - est a-mong -

dolce.
O thou fair - est a-mong - wom - en, thou

marc.
women, O thou fair - est thou fair - est, thou fair - est, fair -

dolce leggiero.
O thou fair-est. O thou fair-est, thou

O thou fair-est, thou

poco marcato, ma leggiero.
O thou fair - est a-mong - wom - en!

poco marcato ma leggiero.
O thou fair - est a-mong - wom - en!

dimin.
wom - en, a-mong wom - en!

dimin.
fair - est. fair - est!

dimin.
est a - mong wom - en!

marcato, ma leggiero.
O thou fair - est a-mong -

mollo rit. *a tempo.*

fair - est a - mong wom - en! whith - er, whith - er
 fair - est a - mong wom - en! whith - er, whith - er
 fair - est! whith - er, whith - er
 whith - er, whith - er
 Whith - er, whith - er
 Whith - er, whith - er
 Whith - er, whith - er,
 women, thou fair - est!
 is thy be - loved gone, whith - er is thy be - loved gone.
 is thy be - loved gone, whith - er is thy be - loved gone,
 is thy be - loved gone, whith - er thy be - loved gone,
 is thy be - loved gone, whith - er, whith - er thy be - loved gone,
 is thy be - loved gone, whith - er is thy be - loved gone,
 is thy be - loved gone, whith - er is thy be - loved gone,
 whith - er thy be - loved gone, thy be -
 whith - er, whith - er thy be - loved gone.

dolce leggiero.

leggiero. O thou fair - - est a-mong -
 fair - - est a - mong - wom-en, thou fair - - est,
marc. O thou fair - - - est,

marc. O thou fair - - - est,
marc. O thou fair - - est, O thou fair-est a -
dimin.
marc. O thou fair - - - est, O thou fair-est a -

wom - - - en. O thou fair - - est, O thou
 O thou fair - - - est
poco marc. O thou fair - - est a - mong wom - - en. *pp*
poco marc. O thou fair - - est a - mong wom - - en, *pp*

poco marc. O thou fair-est, thou fair - est. *p*
poco marc. O thou fair - - est a - mong wom - - - en. *p* *dimin.*
pp mong - - - wom-en, O thou fair- - est.
pp mong - - - wom-en.

fair - - - est, fair - - - est, fair - - est
 fair - - - est, fair - - - est, fair - - est
 thou fair - - - est a -
 thou fair - - - est a -

rit. a - mong wom - - en! *a tempo.*
rit. a - mong wom - - en! *pp*
rit. mong wom - - en! *a tempo.*
rit. mong wom - - en! *pp*
rit. Whith - er is thy be - lov - ed turned a - *a tempo.*
rit. Whith - er is thy be - lov - ed turned a - *p*
rit. Whith - er is thy be - lov - ed turned a - *a tempo.*
rit. Whith - er is thy be - lov - ed turned a - *p*

that we may seek him with thee, may seek
 that we may seek him with thee, may seek
 that we may seek him with thee, may seek
 that we may seek him with thee, may seek

side? that we may seek him!
 side? that we may seek him!
 side? that we may seek him!
 side? that we may seek him!

him! Whith-er is he turned a - side,
 him! Whith-er is he turned a - side,
 him! Whith-er is he turned a - side,
 him! Whith-er is he turned a - side,

Whith - er, whith - er is thy be - loved turned a - side?
 Whith - er, whith - er is thy be - loved turned a - side?
 Whith - er, whith - er is thy be - loved turned a - side?
 Whith - er, whith - er is thy be - loved

turned a - side? _____ whither is

turned a - side, _____ turned a - side? _____ whither is, whith-er

turned a - side. _____ turned a - side? _____ whither is

turned a - side? _____ whither is

dolce espress.

is _____ thy be - loved, _____

whither

turned a - side? _____ whither

dolce

turned a - side, _____ a - - side? _____

is thy be - loved _____ turned a - side? _____

thy be - loved _____ turned a - side? _____

thy be - loved _____ turned a - side? _____

whith-er is thy be - loved turned a - side? _____

thy be - loved, _____ whith-er is thy be - loved turned a - side? _____

is, _____ whith-er is thy be - loved turned a - side? _____

is _____ turned a - side? _____

Nº 9. Duette for Soprano and Tenor.

"Come, my beloved, let us go forth into the field: let us lodge in the villages. Let us get up early to the vineyards: let us see, if the vine flourish, whether the tender grape appear and the pomegranates bud forth: there will I give thee my loves, O my beloved!"

VII, II. 12.

Allegretto affettuoso.
con espressione

Soprano.  Come, my be - loved, _____ come, my be - loved, let _____

Tenor.  Come, my be - loved, _____ come, my be -

PIANO.  *Hrn. Str.*
p *pp*

 _____ us go forth _____ in _____ to the field, _____ let _____

 loved, _____ let _____ us go forth _____ in _____ to the



 _____ us lodge _____ in the vil - - -

 field. let _____ us lodge _____ in the



la - ges, vil - la - ges, let us get up ear -

let us get up ear - ly to the vineyards:

vine-yards: let us let us see, if the vine flour -

see, if the vine flour - ish. ish, if the vine flour - ish, whe - ther the ten - der

rfz
 whe - ther the pomegra - nates — buo forth:
 grape ap - pear and the pomegra - nates bud forth: there

f Δ *passionato.*
 there will I give — thee my loves, — there
 there will I give thee. — there give thee my loves, — there will

rit. *a tempo.*
 give — thee my loves. Come, my be - loved. —
 I — give thee my loves. — Come, my be - loved, — come, my be -

dim. *ritard.* *pp* *a tempo.*

rit.
 come, my be - loved, — O come, my be - loved. —
 loved, O come, my be - loved, — be - loved. —

rit.

Nº 10. Final Chorus.

“Love is strong as death; many waters cannot quench love, neither can the floods drown it. Love is strong as death.”

VIII. 6. 7.

Allegro moderato, maestoso.

marcato e sostenuto.

Soprano. Love is strong, is strong as death, is strong as

Alto. Love is strong as death, is strong as

Tenor. *marcato.* Love is strong, is strong as death, as

Bass. Love, love is strong as death, as

Allegro moderato, maestoso.

PIANO.

Str. A Wd.

Trp. Trb.

A più animato.

death;

death: *f con fuoco.* ma - ny wa - - - ters can - not quench

death;

death: *f con fuoco.* ma - ny

più animato. con fuoco.

Ob.

Vla. Vlc.

Timp.

love, can - not
wa - - - ters. can - not quench
quench. can - not quench,
love. can - not quench love,
f con fuoco. ma - ny
not quench love,
f con fuoco. ma - ny wa - - - ters can - not quench
not quench love.

wa - - - ters can - not quench
 quench love.
 love, can - not

B Tempo I.

love. Love is strong,
 Love is strong, is strong as
 quench love. Love is strong as
 Love is strong, love

cresc.

Trp.
Trb.

C

is strong as death, neither can the
 death, *sempre energico.* neither can the floods drown it. neither can the
 death, *sempre energico.* neither can the floods drown it.
 is strong as death neither can the floods drown it,

floods drown it, neither can the floods drown it, neither can the
 floods drown it, neither can the floods drown it, neither can the
 neither can the floods drown it, neither can the floods drown it, neither
 neither can the floods drown it, neither can the floods drown it, neither

D
 floods drown it. Love is strong, strong as death,
 floods drown it. Love is strong, strong as death,
 can the floods drown it. Love is strong, strong as
 can the floods drown it. Love is strong, strong as

Trp. Trb.

strong as death, is strong as death.
 strong as death, is strong as death.
 death, strong as death, as death, is
 death, strong as death, as death, is

8va basso *col 8va*

ma - ny wa - - - ters
 ma - ny wa - - - ters,
 quench, can - not quench
 love, can - not quench
 can - not quench love, quench
 ma - ny wa - - - ters can - not quench
 love, quench love,
 love, ma - ny
 love, can - not
 wa - - - ters can - not quench

ma - ny wa - - - - ters can - not quench
 quench love,
 ma - - ny wa - - - - ters can - not quench
 love, ma - ny

love, ma - ny wa - - - - ters
 ma - ny wa - - - - ters can - - - not,
 love, can - not quench
 wa - - - - ters can - not quench

can - - not quench love,
 can - not quench love,
 love, not quench love,
 love, quench love,

f *F* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

p

nei - ther can the floods drown it, nei - ther

nei - ther can the floods

p

nei - ther can the floods drown it, nei - ther

nei - ther can the floods

pp

Str. ³ ³ ³ ³ ⁶ ⁶

can the floods drown it. Love is

drown it, nei - - ther can the floods drown it.

can the floods drown it. Love is

drown it. nei - - ther can the floods drown it.

G

ff

strong, is strong as death

Love is strong, is strong as

strong, is strong as death, is strong as

Love is strong, is strong as death,

ff Love is strong, *pesante.* is strong;

death; Love is strong;

death; Love is strong;

is strong as death, as death, is strong;

ff *Putti.* *p* *pesante.* *cresc.*

Maestoso. Love is strong, *poco rit.* is strong

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong *poco rit.*

Maestoso. *pesante.*

a tempo.

as death.

as death.

as death.

as death.

ff a tempo. *ff*

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