

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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Lith. Anst. v. C. G. Roder 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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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.

Leopold Damrosch.  
*ben cantando.*  
E.H.

*Tranquillo.*  
Bs. Vic. D.B.

PIANO.

The musical score is written for Piano and Orchestra. It consists of several systems of staves. The piano part is in 3/4 time and begins with a *pp* dynamic. The orchestra part includes Horns (H.), Clarinet (Cl.), and Flute Solo. The score features various dynamics such as *pp*, *p*, *sempre pp*, *dolce. p*, and *dim.*. There are also performance markings like *ben cantando* and *Tranquillo*. The score includes a section marked 'A' and another marked 'B'. The piano part has a key signature of one flat and a time signature of 3/4. The orchestra part has a key signature of one flat and a time signature of 3/4. The score is arranged in a standard musical notation format with treble and bass clefs for the piano and various clefs for the orchestra.

4/4  
pp  
Str.  
pp

p  
sempre tranquillo.

C  
pp  
r.h.  
l.h.

p  
pp  
r.h.  
l.h.

cresc.  
f  
red. \*

espress.  
p  
pp



*acceler.* *acceler. un poco.* *rallent.*  
*pp* *cresc.*

*Str.* *molto dolce.* *P*  
**D** *a tempo.* *f* *mf* *dim.* *r.h.* *D.B.*

*poco cresc.*

*poco rit.*

**E** *a tempo.*

First system of the musical score. It features a treble clef with a *Vic.* (Vibrola) marking and a piano (*p*) dynamic. The bass clef part includes a triplet of eighth notes. The music is in a key with two sharps (D major or F# minor).

Second system of the musical score. It includes a *cresc.* (crescendo) marking and a triplet of eighth notes. The tempo is marked *un poco* (a little).

Third system of the musical score. It features a *pesante.* (heavy) marking, a *sforz.* (*sfz*) dynamic, and a *cresc.* marking. The right hand has a *bzz.* (basso continuo) marking. The tempo is marked *poco acceler.* (a little acceleration).

Fourth system of the musical score. It features a *F* (Fortissimo) dynamic, a *p* (piano) dynamic, and a *cresc.* marking. The tempo is marked *allargando al* (ritardando) and *molto cresc.* (very crescendo).

Fifth system of the musical score. It features a *Tempo I.* marking and a *ff* (fortissimo) dynamic. The music returns to the original tempo.

Sixth system of the musical score. It features a *sempre ff* (always fortissimo) dynamic. The music continues with a strong, sustained fortissimo.

8.....

First system of musical notation. Treble and bass clefs. Includes dynamic markings *sf.* and *tr.* (trill). A dotted line above the first measure indicates a first ending.

Second system of musical notation. Treble and bass clefs. Includes dynamic marking *sfz.* and a key signature change to G major.

Third system of musical notation. Treble and bass clefs. Includes dynamic markings *ff* and *dim.*

*un poco riten.* - - - - - *a tempo.*

Fourth system of musical notation. Treble and bass clefs. Includes dynamic markings *p dim.*, *dolce.*, and *pp*. A *Cl.* (Clef) marking is present.

Fifth system of musical notation. Treble and bass clefs. Includes dynamic markings *pp* and *dolce.*. Instrumentation for Violin (Vl.) and Viola (Vla.) is indicated.

Sixth system of musical notation. Treble and bass clefs. Includes dynamic marking *pp* and a *H.* (Harmonics) marking.

E.H.

**H** *ppp* Fl. *pp* *dolce.* *p* **H.**

Musical score for Horn (H) and Horn (H.). The Horn (H) part starts 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. The key signature is one sharp (F#) and the time signature is 3/4.

Cl. Fl. *dolciss.* E.H. *ppp*

Musical score for Clarinet (Cl.) and English Horn (E.H.). The Clarinet part has a *dolciss.* dynamic and features a melodic line with triplets. The English Horn part has a *ppp* dynamic and features a melodic line with triplets. The key signature is one sharp (F#) and the time signature is 3/4.

*pp* Fl. *pp* *un poco rit.*

Musical score for Flute (Fl.). The part features a melodic line with a *pp* dynamic and a *un poco rit.* instruction. The key signature is one sharp (F#) and the time signature is 3/4.

*a tempo.* Fl. *ppp* *mf* *pp* *ppp* *ppp* *ppp*

Musical score for Flute (Fl.) and Violin (Vlc.). The Flute part has a *ppp* dynamic and features a melodic line with a *mf* dynamic. The Violin part has a *ppp* dynamic and features a melodic line with a *pp* dynamic. The key signature is one sharp (F#) and the time signature is 3/4.

Vl. *ppp* Fl. *pp* *dolciss.* *pp*

Musical score for Violin (Vl.) and Flute (Fl.). The Violin part has a *ppp* dynamic and features a melodic line with a *dolciss.* dynamic. The Flute part has a *pp* dynamic and features a melodic line with a *pp* dynamic. The key signature is one sharp (F#) and the time signature is 3/4.

*calando e perdendo.* Vl. Vl. *ppp* *ppp* *ppp* *ppp*

Musical score for Violin (Vl.), Viola (Vla.), and Timpani (Timp.). The Violin and Viola parts have a *calando e perdendo.* instruction and a *ppp* dynamic. The Timpani part has a *ppp* dynamic and features a melodic line with a *ppp* dynamic. The key signature is one sharp (F#) and the time signature is 3/4.

### 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.

Vlc. Cl. Vl. Ob. Vlc. Bs.

Soprano. *espress.*  
Tell me, O thou, whom

Tenor.  
Tell me, O

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

Vlc. Vla. 1

thou, — whom my soul

Str. *ppp* Rd. *p* Bs.

lov - - - eth, tell

Str. *p* *mf* Vlc. B.

**A**

me, whom — my soul lov - - - eth,

O thou, — whom my soul lov - - - eth,

Rd. *pp*

my soul lov - - - eth, tell me,

my soul lov - - - eth, tell me,

*dolce.* Cl. Str. *p* *pl* Vlc.

*cresc.*

thou, whom my soul, my  
O thou, whom my soul,

soul lov - - eth,  
my soul lov - - eth,  
*pp espr.*  
Bs.

whom my soul lov - - eth,  
whom my  
Cl. Str.  
Vic. B. H.

*poco rit.*  
my soul  
soul lov - eth, my soul  
*poco rit.*  
H. Bs.  
*pp.*

## Poco più agitato.

lov - - eth, where — thou feed - est,

lov - - eth, where — thou

## Poco più agitato.

H.VI.  
p

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

fee - dest, where thou feed - est,

*sfz*

noon, where thou feed - est, where thou

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

*p*

*cresc.* **B** *f*  
feed - est, where — thou mak - est thy flock — to

*cresc.* *f*  
where thou mak - est — thy flock — to rest, where thou

*cresc.* *f*



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

Tell me, O thou, —  
 noon. Tell me,

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

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

soul lov - eth,

tell

Vlc. B. *p* *rfz*

tell me, whom my soul lov - -

me, O thou, whom my soul

Rd. *pp*

- eth, lov - eth,

lov - eth,

*dolce.*

Vlc. *pp*

tell me, thou, whom

tell me, O thou,

*pp*

Vlc.

*cresc.*  
 my soul, my soul lov - -  
 whom my soul, my soul lov - -

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

Cl. Str. H. Bs. Vlc. B.

*pp espr.*

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

H. Bs. *rit.* *p*

ethl  
 ethl  
*a tempo.* *rallent.* Rd. *pp* *pp*  
 Str. Str.

### 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. CHORUS.

Bass I. II.

**PIANO.** *Andante con moto.*

Str. *p mf p pp*

Rd.

*con espressione.*

hold thou art fair, — my love; — *pp*

My love; — *pp*

Art fair, — my love;

Vla.Vlc. *p dolce.*

*p*

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

art fair, my love; *pp*

*p pp*

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.*

*pp* *cresc.*

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

Thou art the rose of Shar-on

*mf* *f* *p*

li - ly. *pp* *pp* *dim. rit.* *dolce.* As the li - - -

and the li - ly of the val - - - -ley.

*pp* *pp* *dim. rit.* *dim. rit.* Cl. Bs. *p*

- - ly so is my

among thorns, so is my

among thorns, - - -

*f* *f* *f* *f* *f* *f*

*pp* Str. *f* *f* *f* *f* *f* *f* *f* *f*

love a-mong the daugh - ters, *dolce.* as the li - - - - ly,

love a-mong the daugh - ters,

among thorns, - - -

*ff* *p* *p* *f* *f* *f* *f* *f* *pp*

so is my  
among thorns, a - - - mong thorns,

*f* *acceler.* *allarg.*

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

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

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

**Tempo I.** *pp dolce* *p* *pp* *Art*  
vl. *pp* *pp* *pp*  
Ma. Vic. *pp*

be - hold, thou art fair, my love;

love;

fair, my love;

*pp*

*pp*

be - hold, thou art

*pp*

art fair, my love;

*pp*

*pp*

*pp*

And. \*

fair, my love;

art fair, art fair, my love;

*sf*

*sf*

*p*

*p*

*pp*

*pp*



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

*pp* thou hast dove's eyes.

*pp*

*cresc.*

Shar-on, *mf cresc.* the rose of Shar-on and the

Thou art the rose of Shar-on

*mf cresc.*

*mf* *f* *p* *dim.*

li-ly of the val-ley.

*pp* *pp* *rit.*

and the li-ly of the val-ley.

*pp* *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* A - rise, my love, —

Alto.

Tenor.

Bass.

Molto vivace, quasi Presto.

PIANO. *f*

Wl. *f*

Vl. *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

*f*

Vlc. *f*

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

*f* Trb.

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* *ff* *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  
*fucoco.* 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. *ff* For lo, ———— the win - ter is  
 way.

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

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

a - rise, a - rise,  
 love, a rise, my love,  
 earth;  
 a - rise, the flowers ap - pear on  
*mf marcato.*

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

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* *pp* *pp* *p*

the flowers ap - pear on the

the flowers ap - pear on the

a - rise, my

*mf* *p* *dim.*

Ob. Vlc.

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**B** Tempo I.

earth;

earth;

fair one;

**Tempo I.**

Rd.

*p* H.

*marc.*

*f con fuoco.*

the time of the sing-ing of birds is come.

*f con fuoco.*

the time of the singing of

Str.

Rd.

*p*

*f*

*p* Bs.

birds is come,

*f con fuoco.*

the time of the singing of birds is come,

Str.

*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. *p*

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*

Tp.

Bs.

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C

*mf con fuoco.*  
A - rise, my love, my —

Cl. Str.

H. p.

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

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,

*più cresc.*

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

*ff*

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

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

a - way. a tempo  
 a - way. a tempo  
 a - way. a tempo  
 a - way. a tempo

*rit.* *a tempo*

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

Trp. Trb.

Tutti.

*ff* pesante. *p rit.* *ff*

## N<sup>o</sup> 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, when'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.

Fl. Ob.

PIANO.

*f* VI.

*molto rit.*

### Poco lento.

*p Recit.*

I rose — to un — lock for my be — loved. with

*p*

*pp*

Rd.

sweet — fragrant myrrh — perfumed the limbs;

*dolce.*

Fl.

*pp*

I longed for my be- loved in the night,

Str. Cl. Bs.

*sfz p* *pp*

I wai- ted in vain and I fell asleep

*pp* *dim.*

Vlc.

Hark! it

*ppp* *agitato.* *p*

H. Bs.

knocketh, hark! hark! the dearest voice sounds

*cresc.* *cresc.*

**Allegro con fuoco.**

forth! Ah!

*ff* *ff*

## Poco lento, espressivo.

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

Fl.

Ob.

Bs.

Cl.

*pp*

*mf*

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

Fl.

Str.

*p*

*pp*

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

Rd.

Str.

*pp*

**A**

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

*pp*

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

*p*

*cresc.*

*cresc.*



Più animato con fuoco.

lock, O my love, my an - - -

- - gel, un - - - lock my ten - - der dove, un -

*un poco string.*

*string. p* *cresc.*

lock, un - lock ah! un -

*cresc.*

Poco lento.

lock!

*Rd.* *VI.*

*sempre ff e con fuoco.*

*Trb.* *D.B.*

*pesante.*

**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! I

*stringendo.*

haste, draw the bolt quick-ly back...

*cresc.*

**Agitato assai.**

First system of the musical score. It includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* (forte) and *estinto. rit.* (fading, ritardando).

Second system of the musical score. The piano part continues with a similar rhythmic texture. Dynamic markings include *molto rit.* (very ritardando) and *p* (piano). The vocal line has the lyrics "and gaze with ter-ror".

Third system of the musical score. The piano part includes woodwind and string parts. Dynamic markings include *p*, *H.* (flute), *Vla.* (viola), *Vlc.* (violin), *DB.* (double bass), and *perdendosi.* (fading away). The vocal line has the lyrics "in-to the va-cant night.".

Fourth system of the musical score. The tempo marking is *un poco lento.* The piano part features woodwinds (Fl. Cl., Ob., Fl.) and strings. Dynamic markings include *pp* (pianissimo). The vocal line has the lyrics "Lo! I a-wake and see, it is a dream, a pain-ful".

Fifth system of the musical score. The tempo marking is *C come sopra.* The piano part features strings (*Str.*). Dynamic markings include *p espressivo.* (piano, expressive). The vocal line has the lyrics "dream! Oh!— I charge you, daughters of Je-".

*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* *rfz*

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.

*ff*<sup>^</sup> haste, and come, and

*ff*<sup>^</sup> kiss me, tell him, to *un poco*

*stringendo.* haste, and come, and kiss me sound

*stringendo.* *p* *cresc.* *f* *Red.*

a - - gain!

*a tempo.*

*stringendo.* *ff*

N<sup>o</sup> 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.

The musical score is arranged in five systems. The first system shows the piano accompaniment with a treble clef staff containing chords and a bass clef staff with a rhythmic pattern. The second system continues the piano accompaniment with triplets and slurs. The third system introduces a woodwind part (Wd.) in the treble clef and a string part (Str.) in the bass clef. The fourth system features a woodwind part with trills and a piano accompaniment with slurs. The fifth system continues the piano accompaniment with triplets and slurs.

Key markings include *f* (forte), *tr.* (trill), *Str.* (strings), *Wd.* (woodwind), and *v* (accents). The score is in common time (C) and 2/4 time.

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

*ff* *un poco maestoso.*

*ff* *poco rit.*

*ff* *poco rit.*

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

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

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

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

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

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

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

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

*animato.*  
pp  
p *leggiere.*  
H.  
3  
VI.  
3  
Trb.  
3  
VI.  
3

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

*animato.*  
3  
sempre f

*ff allargando.*  
Trp. Trb.



First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics include *ff* and *molto*.

Third system of a piano score. The right hand features a series of chords with accents. The left hand has a bass line with triplets. Dynamics include *marcato.*, *pesante.*, and *ff a tempo, maestoso.* A key signature change to one sharp (F#) is indicated by a 'D' above the staff.

Fourth system of a piano score. The right hand has a melodic line with triplets and slurs. The left hand features a triplet accompaniment. Dynamics include *ff* and *mf*. A *rit.* marking is present at the end of the system.

Fifth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with slurs. Dynamics include *p tranquillo dolce.* Instrument markings include *Str.*, *Fl. Cl.*, and *3 Rd.*

Sixth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with slurs. Dynamics include *dim.* and *pp rit.* An instrument marking *VI.* is present at the beginning of the system.

**E** *a tempo*  
*molto moderato.*

*molto rit.* - - -

Musical score for piano, measures 1-5. Treble and bass staves. Dynamics include piano (*p*).

*a tempo.*

Fl. Ob.

Cl.

Vla.

Musical score for woodwinds and piano, measures 6-10. Treble and bass staves. Dynamics include pianissimo (*pp*) and piano (*p*).

*acceler.*

*rit.*

*animato.*

*a tempo.*

*leggiere?*

Musical score for piano, measures 11-15. Treble and bass staves. Dynamics include piano (*p*).

Musical score for piano, measures 16-20. Treble and bass staves. Dynamics include piano (*p*).

*molto cresc. e allargando.*

**F**

*ff*

Musical score for piano, measures 21-25. Treble and bass staves. Dynamics include fortissimo (*ff*).

Musical score for piano, measures 26-30. Treble and bass staves. Dynamics include fortissimo (*ff*).

G Fl.Ob.

Musical score for Flute and Oboe (Fl.Ob.). The notation is on a single staff with a treble clef. It begins with a key signature of two sharps (F# and C#) and a common time signature. The music consists of several measures of chords and melodic lines. Performance markings include *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *marcato.* (marcato). A dynamic marking *p Cl.* is also present.

Musical score for strings. The notation is on a grand staff (treble and bass clefs). It features a melodic line in the treble clef and a bass line in the bass clef. Performance markings include *p* (piano) and *H.* (likely for Horns).

Musical score for strings and woodwinds. The notation is on a grand staff. It includes triplets in both hands. Performance markings include *Str. Wd.* (Strings and Woodwinds), *Tutti.* (Tutti), and *marc.* (marcato).

Musical score for strings. The notation is on a grand staff. It features a melodic line in the treble clef and a bass line in the bass clef. Performance markings include *ff* (fortissimo).

Musical score for strings and woodwinds. The notation is on a grand staff. It includes triplets in both hands. Performance markings include *Str.* (Strings), *Tutti.* (Tutti), *Trb.* (Trumpets), *ff* (fortissimo), and *ff maestoso.* (fortissimo, maestoso). A *2<sup>va</sup> basso* line is indicated at the bottom.

Musical score for strings and woodwinds. The notation is on a grand staff. It includes triplets in both hands. Performance markings include *Trp. 3* (Trumpets 3), *ff* (fortissimo), and *ff riten.* (fortissimo, ritenuto). A *2<sup>va</sup> basso* line is indicated at the bottom.

### 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.

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

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

*pp* *Vla.* *Ob.* *Cl.* *VI. 1. 2.* *dim.*

*Cl.* *pp* *Bs.*

*Vla.* *Rd.* *pp* *rit.*

**A** *a tempo.* *VI.* *Ob.* *VI.*

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

eyes, with the chain of thy neck. How

*pp* *pp* *Vla.* *Vlc.* *DB.*

**B**

fair, how fair is thy love, my

*dolce* *p* *VI.* *Bs.*

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

*p* *Ob.* *H.*

love, my sis - ter, my spouse.

*ben sostenuto.* *pp e dolce.*

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

Vlc. Cl. *p*

spring shut up, a foun - tain

Ob. Cl. *fp poco rinf.*

sealed, a foun - - tain of

Ob. Cl. Vlc. *pp*

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

Vlc. Vla. *p*

*f*

- - - ing wa - ters and streams - - - of

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*

**F**

eyes, with the chain of thy neck.

*dim.*

*pp tranquillo.*

*rit.* *dolce.*

How fair is thy love.

*rit.* *pp* *perdendo.*

Cl. Bs.



## 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, *p espress.* thy be - loved -

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-loved gone?  
thy be-loved gone?  
thy be-loved gone?  
thy be-loved gone?  
thy be-loved gone?

*dolce, leggiero.*  
O thou fair-est a-mong-

*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 leggiere.*  
O thou fair - est, O thou fair - est, thou

O thou fair - est, thou

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

*poco marcato ma leggiere.*  
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 leggiere.*  
O thou fair - est a - mong

*molto 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,

*rit.* *a tempo.*  
 Whith - er, whith - er  
 Whith - er, whith - er  
 Whith - er, whith - er,

*rit.* *a tempo.*  
 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, *p espress.*  
 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 - 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 - loved gone,  
 loved — gone, whith - er, whith - er is —  
 whith - er, whith - er is —

whith - er is thy be - loved gone? *rit. a tempo. pp*  
 whith - er is thy be - loved gone? *rit. a tempo. dolce pp* O thou  
 whith - er is thy be - loved gone? *rit. pp*  
 whith - er is thy be - loved gone? *rit. pp*  
 is thy be - loved gone? *rit. a tempo. pp*  
 is thy be - loved gone? *rit. pp*  
 — thy be - loved, *p rit. pp* thy be - loved gone?  
 — thy be - loved, *p rit. pp* 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.* *dimin.*  
 O thou fair - - est, O - - - - thou fair-est a -  
*marc.* *p* *dimin.*  
 O thou fair - - - - est, O - - - - thou fair-est a -

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

*poco marc.* *p*  
 O thou fair-est, thou fair - est.  
*poco marc.* *p* *dimin.*  
 O thou fair - - est a - mong wom - - - en.  
*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 tempo.*  
 a - mong wom - en!  
*pp*  
*rit.* *pp*  
 a - mong wom - en!  
*rit.* *a tempo.*  
 mong wom - en!  
*pp*  
*rit.* *pp*  
 mong wom - en!  
*rit.* *a tempo.*  
 Whith - er is thy be - lov - ed turned a -  
*p*  
*rit.* *p*  
 Whith - er is thy be - lov - ed turned a -  
*rit.* *a tempo.*  
 Whith - er is thy be - lov - ed turned a -  
*rit.* *a tempo.*  
 Whith - er is thy be - lov - ed turned a -

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

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 \_\_\_\_\_

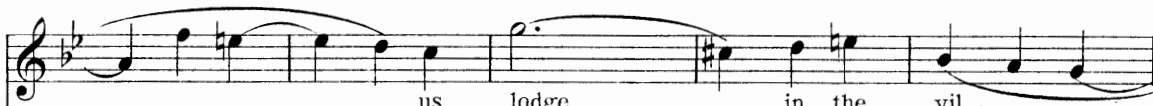
Tenor.  Come, my be - loved, \_\_\_\_\_ come, my be -

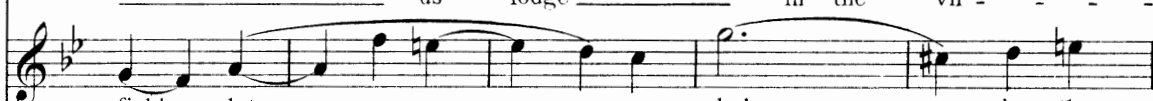
PIANO.  *Hrn.* *Str.* *p* *pp*


 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 -

*rfz*

let us get up ear - ly to the

- 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*

*mf*

*rfz*

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

*f* *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.* *p*

## 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.  $\Delta$  Wd.  $\Delta$   $\Delta$   $\Delta$   $\Delta$   $\Delta$

*f* Trp. Trb.  $\Delta$   $\Delta$   $\Delta$   $\Delta$   $\Delta$

### 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.  $\Delta$   $\Delta$   $\Delta$   $\Delta$   $\Delta$

*f* Vla. Vlc.  $\Delta$   $\Delta$   $\Delta$   $\Delta$   $\Delta$

Timp.  $\Delta$   $\Delta$   $\Delta$   $\Delta$   $\Delta$

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,  
 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

*cresc.* Love is strong, love  
 Tempo I.

**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*



**E**più animato, con fuoco.

strong — as death; ma — ny wa — — — — — ters

*p ten.* *f con fuoco.*

*dim. pp* *ff* *VI.* *AOB.* *Vlc.*

col 8va.....

can — — not quench

ma — — ny wa — — — — — ters

*f con fuoco.*

love, can — — not

can — — not quench

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

**f** **F**

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

love, ma - ny wa - - - - ters *cresc.*  
 ma - ny wa - - - - - ters can - - - not, *cresc.*  
 love, can - not quench *cresc.*  
 wa - - - - - ters can - not quench *cresc.*

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



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

*pp*  
 Str. <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>6</sup> <sup>6</sup>

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* *pesante.*

Love is strong, is strong;

death; Love is strong;

death; Love is strong;

is strong as death, as death, is strong;

*Tutti.* *p* *pesante.* *cresc.*

*Maestoso.* *poco rit.*

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

*Maestoso.* *poco rit.*

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

*Maestoso.* *poco rit.* *pesante.*

Love is strong, is strong

*a tempo.*

as death.

as death.

as death.

as death.

*ff a tempo.* *ff*

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