

**SULAMITH, THE SONG OF
SONGS:
FOR SOLI, CHORUS, AND
ORCHESTRA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649349333

Sulamith, The Song of Songs: For Soli, Chorus, and Orchestra by Leopold Damrosch

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

LEOPOLD DAMROSCH

**SULAMITH, THE SONG OF
SONGS:
FOR SOLI, CHORUS, AND
ORCHESTRA**

EDITION SCHIRMER

Nº 35.

To the "Oratorio Society"
of New-York

SULAMITH
„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.

Copyright 1882 by G. Schirmer.

With Aesth. C. & Roger Jencks.

CONTENTS.

No. 1. PRELUDE. — ORCHESTRA.

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.

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.

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.

No. 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! —

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!

No. 6. ORCHESTRA.

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

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.“

No. 8. OCTETTE FOR FEMALE VOICES, WITHOUT ACCOMPANIMENT.

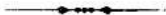
Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek with thee.

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 vine yards; let us see if the vine flourish, whether the tender grape appear and the pomgranates bud forth: there will I give thee my loves, O my beloved!

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.

8

Nº 1. Prelude. Orchestra.

Tranquillo.
Bs. Vlc. D.B.

Leopold Damrosch.
ben cantando.

PIANO.

The musical score is written for Piano and Orchestra. It consists of six systems of music. The piano part is written in grand staff notation (treble and bass clefs). The orchestra part includes staves for Bass Violin and Double Bass (Bs. Vlc. D.B.), Flute Solo (Fl.), Clarinet (Cl.), and Horn (H.). Dynamics include *pp*, *sempre pp*, *pp*, *ppp*, *pp*, and *dim.*. Performance instructions include *Tranquillo*, *ben cantando*, *sempre pp*, *pp*, *ppp*, *pp*, *dim.*, *dolce*, and *Flute Solo.*. Section markers *A*, *B*, and *E.H.* are present. The score is marked with *pp* at the beginning and *ppp* in the later sections.

This page of musical notation consists of six systems of staves. The first system features a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment. Dynamics include *pp* and *sopr.*. The second system continues the melodic line in the treble clef, with dynamics *p* and the instruction *sempre tranquillo.*. The third system introduces a **C** (Crescendo) marking and includes *pp*, *r.h.*, and *l.h.* markings. The fourth system features a *p* dynamic and *r.h.* markings. The fifth system includes a *cresc.* marking and *f* dynamics. The sixth system concludes with *espress.*, *p*, and *pp* dynamics.

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

pp *cresc.*

D *a tempo.*

mf *dim.* *r.h.* *molto dolce.*

Str. H. D.B.

poco cresc.

poco rit.

E *a tempo.*

Musical staff 1: Treble and bass clefs with notes and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Musical staff 2: Treble and bass clefs with notes and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*). Includes markings *un poco* and *cresc.*

Musical staff 3: Treble and bass clefs with notes and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*). Includes markings *pesante*, *poco acceler.*, and *cresc.*

Musical staff 4: Treble and bass clefs with notes and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*). Includes markings *allargando al* and *molto cresc.*

Musical staff 5: Treble and bass clefs with notes and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*). Includes marking *Tempo I.*

Musical staff 6: Treble and bass clefs with notes and rests. Dynamics include piano (*p*) and mezzo-forte (*mf*). Includes marking *sempre ff*