

Ralph W. Faerster
Pittsburg,

The
Queen of Saba.

Opera in four acts

(after a text by Mesenthal)

by

CARL GOLDMARK.

Op. 27.

Pianoforte score with text

(English version by J.H. Cornell.)

Pianoforte score à 2 mains

Pianoforte score à 4 mains

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Dramatic Persons:

RING SOLOMON.....	Baryton.
HIGH- PRIEST.....	Bass.
SULAMITH, his daughter.....	Soprano.
ASSAD.....	Tenor.
BAAL= HANAN, Keeper of the Palace.....	Baryton.
QUEEN OF SABA*).....	Mezzo-Soprano.
ASTAROTH, her slave, (a Moor).....	Soprano.
VOICE OF THE TEMPLE= WATCHMAN.....	Bass.

Priests, Levites, Singers, Harpists, Body= guards, Women of the Harem,
Bayaderes, People.

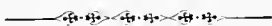
Scene of the Action:

FIRST ACT: Hall in Solomon's Palace.

SECOND ACT: Garden - afterwards in the Temple.

THIRD ACT: Banquet - hall.

FOURTH ACT: In the Desert.



*) The author of the English translation of this work has preferred to retain the name "Saba" (pronounced Sah-bah) rather than "Sheba." The former is decidedly more musical than the latter and has as much sanction of authority. See, e. g., the 72d Psalm of David, v. 10, in the Church of England Prayer-book: "++++ the kings of Arabia and Saba shall bring gifts."

The Queen of Saba.

Prelude to the First Act.

Very quietly. ♩ = 84.

Carl Goldmark, Op. 27.

Pianoforte.

Musical notation for the first system, featuring piano (p) and pianissimo (pp) dynamics.

Musical notation for the second system, including piano (p) and pianissimo (pp) dynamics.

expressively (The same quarter-notes.) *Some-*

Musical notation for the third system, marked *expressively* and *Some-*.

what quicker. ♩ = 104.

Musical notation for the fourth system, marked *what quicker.* and ♩ = 104.

Musical notation for the fifth system, including a *cresc.* marking.

stringendo *rit.* ♩ = 112. *Tenderly.*

Musical notation for the sixth system, marked *stringendo*, *rit.*, and *Tenderly.*

With increasing

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *cresc.* and *mf*. A tempo marking *With increasing* is at the top right.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *cresc.* and *mf*. A tempo marking *animation.* is at the top left.

(The same quarter-notes, somewhat faster.) ♩ = 144.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *mf*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *cresc.* and *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *dim.* and *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a rhythmic accompaniment. Dynamics include *dim.* and *p*.

Somewhat slower. ♩ = 100.
quietly

First system of musical notation, measures 1-4. The right hand (RH) plays a continuous eighth-note pattern. The left hand (LH) plays a simple accompaniment. Dynamics include *pp* and *ppp*. Performance markings include *l.h. pp*, *pp*, and *ppp*. There are also *ped.* and ** ped.* markings.

Second system of musical notation, measures 5-8. The RH continues with eighth notes, and the LH accompaniment changes. Dynamics include *pp*. Performance markings include *ped.* and ** ped.*.

Third system of musical notation, measures 9-12. The RH continues with eighth notes, and the LH accompaniment changes. Dynamics include *pp*. Performance markings include *ped.* and ** ped.*.

Fourth system of musical notation, measures 13-16. The RH continues with eighth notes, and the LH accompaniment changes. Dynamics include *pp sempre* and *pp*. Performance markings include *ped.* and ** ped.*.

Fifth system of musical notation, measures 17-20. The RH continues with eighth notes, and the LH accompaniment changes. Dynamics include *pp*. Performance markings include *ped.* and ** ped.*.

Sixth system of musical notation, measures 21-24. The RH continues with eighth notes, and the LH accompaniment changes. Dynamics include *cresc.*. Performance markings include *ped.* and ** ped.*.

espress.

pp *p* *dim.*

dim. *expressively*

p *pp*

pp *p* *pp*

dim. *ten.* *cresc.*

pp *dim.* *pp*

p *dim.* *pp*

8 Somewhat faster. ♩ = 126.

pp *cresc.* *f* *cresc.*

Strongly marked. Curtain rises.

FIRST ACT.

Hall in Solomon's palace. Two gorgeous pillars divide the background into 3 arches, the smaller ones lead into colonnades. From the summit of the stage, on both sides in the rear, broad steps, carpeted, lead down, at the foot of the steps golden lions, right and left doors of ebony and gold. At the left in the foreground the lion-throne. The whole presents a spectacle of the greatest magnificence. Descending the steps, from the left, are seen Solomon's wives, in festal garments, veiled; female slaves with kettledrums, harps and triangles follow. From the right the daughters of Jerusalem follow, servant-maids with golden flower-baskets accompany them. At the right, in the foreground, stands Baal-Hanan surrounded by body-guards. The doors are occupied by

Scene I.

tenderly

Soprani. *p* O - pen, ye por - tals, ye halls, a - dorn ye,

Alti. *p* O - pen, ye portals,

Tenori. *p* O - pen, ye por - tals, ye halls, a - dorn ye,

Bassi. *p* O - pen, ye por - tals, ye halls, a - dorn ye,

FULL CHORUS.

cresc.

Baal - Hanan.

Faster.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

o - pen, ye por - tals, ye halls, a - dorn ye, with fragrant garlands your pillars in - twine.

Faster.

p cresc. *f* *f cresc. molto* *ff*

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

p cresc. *f* *f cresc. molto* *ff*

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

p cresc. *f* *f cresc. molto* *ff*

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

p cresc. *f* *f cresc. molto* *ff*

Let the sweet harps, the loud cym - bals be sounded, let the sweet harps, the loud cym - bals

p cresc. *f* *f cresc. molto* *ff*

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

he sounded, E'en the bright sun in splen - dor out - shine, e'en the bright

f *z.* *f* *z.* *f* *z.* *crsc.*

ff sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

ff sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

ff sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

ff sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

ff sun in splendor out shine. For so high o - ver all earthly kingdoms hath God

ff *z.* *ff* *z.* *ff* *z.* *ff* *z.*

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

Sol - omon's empire en - throned, that upon earth it hath no - where its e - qual,

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world, tell it glad - ly through - out all the world.

ff

out all the world, that his great empire on earth hath no equal, *ff*

out all the world, that his great empire on earth hath no equal, tell it *ff*

out all the world, that his great empire on earth hath no equal, tell it *ff*

out all the world, that his great empire on earth hath no equal, tell it *ff*

out all the world, that his great empire on earth hath no equal.

ff

tell it glad - ly through - out all the world, tell it glad - ly through - out all the

gladly through - out the whole world, tell it glad - ly through - out all the

gladly through - out the whole world, tell it glad - ly through - out all the

gladly through - out the whole world, tell it glad - ly through - out all the

tell it glad - ly through - out all the world, tell it glad - ly through - out all the

world, tell it glad - ly through-out all the world, tell it gladly through-out the whole
 world, tell it glad - ly through-out all the world, tell it gladly through-out the whole
 world, tell it glad - ly through-out all the world, tell it gladly through-out the whole
 world, tell it glad - ly through-out all the world, tell it gladly through-out the whole
 world, tell it glad - ly through-out all the world, tell it gladly through-out the whole

8

world, tell it glad - ly, tell it through-out the world,
 world, tell it glad - ly, tell it through-out the world,
 world, tell it glad - ly, tell it through-out the world,
 world, tell it glad - ly, tell it through-out the world,
 out all the world, tell it glad - ly, tell it through-out the world,

the world!

the world!

the world!

the world!

the world!

Red.

dim.

pp

poco rit.

dim.

Scene II.

High-priest (in white vestments) and Sulamith enter from the right. All make obeisance.

Slower. (The ♩ as the ♩. before.)

High-priest.

Come, en-ter un-dis-mayed, my child, the roy-al cham-ber, where Sa-len-ith's fair-est

daughters in festive rai-ment thee a-wait. Somewhat quicker. Soon will our honored guest,

Slower again.

nor on - ly she, be with us, but al - so he whom thou hast cho - sen to be thy

spouse, whom to thyself thou chos - est to be thy spouse, thine As - sad, he too will

very warmly

come, thine As - sad will re - turn. And then in bri - dal

rit.

garments shalt thou, with him ap - proaching, be - fore the al - tar stand, yea, be -

fore the al - tar stand, and then in bri - dal garments shalt thou, with

with warmth

him ap- proach - ing, be - fore the al - - - tar

cresc. poco

stand. There to our monarch and his roy - al

Somewhat faster.

more quietly

guest will I in - vite. The haughty heathen shall bow down before Je - ho - va, shall

(Exit High-priest on the left. All make obeisance. Baal-Hanan

bow down before Je - ho - va, bow down before Je - ho - - - va.

accompanies him, as also the guards. At the egress he again takes leave of Sulamith, laying his hand on

her head and tenderly regarding her.)

acceler. *Fast.*

Scene III.

Sulamith.

My As - - sad will re - turn! Ah, this one word a - lone thro' all my

soul re - ech - oes. My playmates, share my joy,

o share my joy! Sing with me songs of gladness.

Moderately. ♩ = 112. Slower. With great warmth. a tempo dim.

My As - - - - - sad will re -

turn, my As - sad will re - turn, will re - turn!

Tambourines, triangles played by the women on the stage, accompanying the singing. (Part of the women with harps.) (Maidens with baskets of flowers, others playing tambourine and triangle, accompany with graceful, quiet dance-movement the singing of the chorus.) (At the final hold, the dancers form a close semi-circular group around Sulamith.)

Moderate movement, not dragging. ♩ = 112.

Soprani. *tenderly.*

Alti. *tenderly.* Thylove is he, thylove is

Tamb. *pp*

Triang. *pp*

Moderate movement, not dragging. ♩ = 112.

mf *p* *pp*

he, who mid the ro - ses feed - eth, thylove is

he, who mid the ro - ses feed - eth, thylove is

Sulamith.

sp *f* *p* My

he, thylove is he, who mid the ro - ses feed - eth.

he, thylove is he, who mid the ro - ses feed - eth.

Somewhat more moderately.

love is like a bunch of myrrh, that nest - ling in my ho - son lies. I

hold him fast, I cher - ish him, his fragrance gladdens me, his fra - - grance

Tempo I.

Sopr. gladdens me. *pp* *mf* *mf* *mf* *p*
 Thy love is he, thy love is he, who mid the ro - - ses
 Alt. CHORUS *pp* *mf* *mf* *mf* *p*
 Thy love is he, thy love is he, who mid the ro - - ses

Tempo I.

R.H. *pp* *pp* *pp* *pp*

feed - eth thy love is he, thy love is he, who mid the
 feed - eth thy love is he, thy love is he, who mid the

Sulamith.

Somewhat more moderately.

My love is like a cooling draught that to my lips re-

ro - ses feed - eth.

ro - ses feed - eth.

Somewhat more moderately.

freshment brings. that to my lips re - freshment brings, my love is like a

warmly

pp

cool - ing draught, that to my lips refreshment brings.

dim.

p

re - fresh - ment brings. I hold him fast.

very tenderly

pp

affettuoso

hold him fast, with love I dwell - up on his hon - eyed kiss. up -

Sulamith.

Tempo I.

Sopr. on his

Alto. Thy love is he, thy love is he, who mid the

CHORUS

Tamb. Thy love is he, thy love is he, who mid the

Triang.

Tempo I.

hon - - eyed kiss.

ro - - ses feed - eth, thy love is he, thy love is he, who mid the

ro - - ses feed - eth, thy love is he, thy love is he, who mid the

(with warmth) I hold him fast, I dwell up - - on his honeyed

ro - - ses, mid the ro - - ses feed - eth, who mid the ro - - ses

ro - - ses, mid the ro - - ses feed - eth, who mid the ro - - ses

kiss, *f* up - - - on his honeyed
 feed_ eth, thy love is he, whomid the ro - - - ses
 feed_ eth, thy love is he, whomid the ro - - - ses

kiss.
 feed_ - - eth, thy love is he, thy love is
 feed_ - - eth, thy love is he, thy love is

dim. *pp* My love, my love *p* is mine! *ff*
 he, whomid the ro - - ses feed_ eth, thy love is thine! *ff*
 he, whomid the ro - - ses feed_ eth, thy love is thine! *ff*

(At the first sounds of the march-movement she flies to the rear to meet Assad. Enter soldiers, Baal-Hanan, from the left. High-priest and guards, pressing the women back. Sulamith remains in the background, trembling with expectation and leaning on her father.)

Moderate March-movement. $\text{♩} = 112$.

The score consists of five systems of music. The first system shows four vocal staves (Soprano, Alto, Tenor, Bass) with rests. The second system begins the piano accompaniment with a dynamic marking of *p* and includes the instruction *ten.* (tutti). The third system continues the piano accompaniment with a *cresc.* (crescendo) marking and a dynamic of *ff* (fortissimo). The fourth system shows the vocal lines re-entering with a dynamic of *ff*. The fifth system concludes the piano accompaniment with a dynamic of *ff*.

Scene IV.

Enter Assad from the right, richly attired, pale and embarrassed.

Assad (stiffly, to Baal-Hanan.) Slow.

God save the King! His royal guest draws

(He advances slowly.)

near; before the gates she takes a moment's rest.

♩ = 76. cantabile

She girds herself with festal pomp of jewels,

(with hollow voice)

ere long her train hither will wend its way. What was com-mand-ed me,

pp sempre

vigorously

I have ful-filled. God save the King!

Very fast.

Slower.

Slow. High-priest (coming forward.)
(turns away.)

Per-mit me now to leave you. Look on her, dear-est Son, who thee a-

Sulamith (advancing)

My As-sad! As-sad! (shuddering) waits. Sulamith! Alas! my heart is chilled!

Faster. ♩ = 144.

Assad.

Deep hor - ror seizes my trem - bling frame, deep hor - ror

He steps back. Sulamith stands deadly pale; High-priest sharply

seizes my trembling frame!

sees Assad receding.

Sulamith (tears herself away from the maidens and rushes up to Assad.)

As - sad say, what means this change? With my tears I thee im - plore.

Fast.

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

Assad.

Ask me not what thus hath changed me.

f *dim.* *p*

Sulamith. *Moderately.*

Assad. *Moderately.*

No, no, my but can be thine no more.

f *rit.* *sp*

tempo own art thou for ev - er, on - ly death can loose the tie.

tempo *cresc.* *rit.* *a tempo* *p* *dim.*

Same tempo. Assad (averted.) *allegro breve.* = 120.

Let me leave thee, naught re - ply - ing, as an outcast let me die!

pp *pp* *pp* *Very fast.*

Sulamith.

Assad.

Baal-Hanan.

High-priest.

Soprano.

Alto.

Chorus.

Tenor.

Bass.

f. what
f. what
f. what
f. what
O what

what terror, what dis_tress!
what terror, what dis_tress!
what terror, what dis_tress!
O what terror, what dis_tress!

terror, what dis_tress! This dread secret who shall solve?
terror, what dis_tress! This dread secret who shall solve?
terror, what dis_tress! This dread secret who shall solve?
terror, what dis_tress! This dread secret who shall solve?

This dread se - cret
This dread se - cret
This dread se - cret
This dread se - cret

High-priest.

Send us, Lord, thy light to
 who shall solve?
 who shall solve?
 who shall solve?
 who shall solve?

Detailed description: This block contains the musical score for the High-priest's part. It includes a vocal line in bass clef with lyrics "Send us, Lord, thy light to" and four piano accompaniment staves. The piano part features a complex, ascending melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Sulamith.

Assad.

Baal-Hanan.

High-priest.

Send us, Lord, thy light to help us.
 Send us, Lord, thy light to help us.
 Send us, Lord, thy light to help us.
 Send us, Lord, thy light to help us.
 Send us, Lord, thy light to help us.
 Send us, Lord, thy light to help us.

Detailed description: This block contains the musical score for four vocal parts: Sulamith, Assad, Baal-Hanan, and High-priest. Each part has a vocal line and a piano accompaniment line. The lyrics are "Send us, Lord, thy light to help us." The piano accompaniment is consistent across all parts, featuring a complex, ascending melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has three flats and the time signature is 4/4.

cresc. O what ter - ror, what af - flic - tion! Ah!

cresc. O what ter - ror, what af - flic - tion! Ah!

cresc. O what ter - ror, what af - flic - tion! Ah!

cresc. O what ter - ror, what af - flic - tion! Ah!

cresc. O what ter - ror, what af - flic - tion. who shall this dread

cresc. O what ter - ror, what af - flic - tion. who shall this dread

cresc. O what ter - ror, what af - flic - tion. who shall this dread

O what ter - ror, what af - flic - tion, who shall this dread mys - try

cresc.

Sulamith. *ff* O what ter - ror, what af - flic - tion,

Baal-Hanan. *ff* O what ter - ror, what af - flic - tion, who shall this dread

High-priest. *ff* O what ter - ror, what af - flic - tion, who shall this dread

ff mys - try solve? what af - flic - tion, who shall this dread

ff mys - try solve? what af - flic - tion, who shall this dread

ff mys - try solve? what af - flic - tion, who shall this dread

ff solve? O what ter - ror, what af - flic - tion, who shall this dread

who shall this dread mys - try solve? *cresc.*

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

mys - try solve? 0 what ter - ror, what af - flic - tion, this dread mys - try

cresc.

Sulamith. *ff* *me!*

Assad. *ff* *me!*

Baal-Hanan. *ff* *me!* (loud)

who shall solve? The King draws nigh!

who shall solve?

who shall solve?

who shall solve?

who shall solve?

who shall solve?

who shall solve?

Red.

Scene V.

Enter Solomon from the left, without mantle and crown, richly attired: all kneel, except Assad and Sulamith, who stand near the High-priest, the former silent, the latter in despair. High-priest raises his hand and blesses the King. The guards brandish their weapons.

Slower. (The \downarrow as the \downarrow before.)

Solomon (casting a long look of scrutiny on the group)

ad libitum

My glance notes consternation all around.

What? all are still? My Assad, thou art dumb, and thy bright eye, my daughter.

(Sulamith falls at the King's feet.)

Slow.

is overflowing. What has befallen here, I need not ask,

there is a spirit, who in the soul doth speak, and his great

might all secrets will unravel, his great might all secrets will unravel.

All rise and exeont slowly through the colonnades right and left. Assad remains motionless and dumb. The High-priest, in leaving, promises by a comforting gesture the divine enlightenment.

(Majestically) *Moderato.*

A-rise, and go in to the hall beyond: Thou, As-sad, stay.

Scene VI.

Solomon.

I read up-on thy lips so

pallid, what those same lips re-fuse to speak. Thy heart to Su-la-mith was

(Assad sorrowfully nods assent.)

given, and thou be-soughtest her in marriage;

Very quietly and tenderly.

(Assad as before.)

yet, since thy jour - ney, ing a - broad, thy heart from her hath turned a -

Fast.

Assad.
ad libitum

way My Lord — and

a tempo (alla breve)

Sovereign, thou sayst true. To thee

the se - - - - - cret hi - ding pla - - - - -

ces of the souls — — — — — of mor - - - - - tals

stand re-vealed.

cresc.

Thou know'st what dread spi-rits of

dim.

dark-ness, earth's up-per re-gions

cresc.

peep-ling, spread their cur-sed

cresc.

snares a-round us. O

lay the e - - vil one whom

I have seen, who

r. h. l. h.

(at the Kings feet.)

with his cur - sed wiles my heart en - snared. De - liv - er

me, de - liv - er me, else I am lost for aye.

Slower. **Solomon.** (Assad rises.)

Re - late, then, what — it was, thou saw - est.

Moderately quick.
Very quietly.

pp

Reo. *

Assad (ad lib.)

Beneath Mount Le - ba - non the roy - al co - hort I met, and to the Queen thy

mes - sage gave, yet she her - self of all - of us saw no one, be - fore the

P

a tempo

King on - ly can her veil be - low - ered.

not dragging (espress.)

P

♩ = 66.

And to the ce - - dar - grove,

dim.

pp

pp

wea - ry and o - ver - heat.ed, I gat me,rapt in thought, and

1. h.

Red. * Red. * Red. * Red. *

sought repose and cool - ness. There, in the co - sy,

Red. * Red. * Red. Red. Red. Red. Red.

ver - - dant lap - of noiseless sol - i - tude, I laid me

dim. *pp* r. h.

Red. 7 7 7 7 *

down. there in the co - sy, ver - dant lap

r. h. *pp* *pp sempre*

Red. Red. Red. 7 7 7 7 *

of noiseless sol - i - tude I laid me down. When hark!

Red. * Red. * Red. * Red. *

Poco più mosso. ♩ = 92.

A sil - very

Red.

sound of fal - ling wa - ters. It

Red.

lures so sweet - ly bab - bles.

Red.

oh! so soft - ly. so

Red.

soft - ly: it fills my heart with

Red.

drea - my thoughts and fan - - - - - cies, and

Mod.
thro' the lea - fy branch - - - - - es

light is gleam - - - - -

pp

Mod. (in a mysterious whisper.)
ing. I softly rise, to listen and examine, and -

Fast.
heav'n - - - - - ly powers!

ff

espress.

What saw I be-fore me?

cresc. molto

a tempo

rit.

f.

dim.

Slow. $\text{♩} = 76.$

accel.

ritard.

pp

(tenderly)

From lim - - - pid streams — be - bold a swan - a -

(with deep feeling)

rise, on waves is borne a wo - man won - drous

fair. Her jet - black hair her love - ly neck unfolds, as eb - o - ny an

i- vory im- age frames. Two stars that twinkle, seem her eyes so bright, her

l. h.

lips are ro- ses, guard- ing pearls most rare, her arms in-

(very tenderly)

pp

Red. *

twined a wreath of lil- - - ies form; the eye is blind - ed

cresc.

by her beau- ty's glare, by her beau- ty's glare, the eye is

(affettuoso)

cresc. pp

blind, ed, the eye is blind, ed by her beau- ty's glare, by her beau- - - ty's

glare.

p *cresc.* *ff* *p* *dim.*

Più mosso.

dim. *pp*

Still faster.

To her I'm drawn, and she avoids me not;

pp

to me she turns, her eyes up on me rest,

cresc.

(With constantly increasing, passionate excitement.)

her lovely arm she casts around my neck.

cresc. *cresc. molto*

she holds me tight to her sweet bo - som pressed.

To her I'm drawn, and she avoids me not;

to me she turns, her eyes upon me rest, her lovely arm

she casts around my neck, she holds me tight to her sweet bo - som

pressed. My senses then I lose beyond re - call,

my senses then I lose beyond recall, and

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Much slower. *somewhat faster* Fast.

prostrate at my charmer's feet I fall. She hears a rustling,

pp stacc.

(*calando*)

she takes fright, and peeps, she rises, flees, and disappears in

p ritard.

Slow.

air. O vision of delight, that all my being thrills, —

pp

Fast.

— that all my being thrills!

cresc. *f* *rit.* *dim.*

Whether a wicked spell be on thee, or that enchan- tress wondrous

fair a de- - mon be of thine own spi-rit, doth not clearly as yet ap -

Very slowly and solemnly.

pear. But o-ver me in heav'nly re -

gions is A - donai! my

lord, my lord and mas - ter, to

him thy wel- fare I com-

mend.

Fast. Assad.

New force 1

$\text{♩} = 144.$

feel, my heart ex-pands, in hope's bright

beams I live a-gain,

in hope's bright beams, in

hope's bright beams I live a - - gain. Of

pard - - - ning mer - - - cy hope I

cher - - - ish, a - gain heav'n opes, I need not

per - ish, My Lord and Sovereign,

tell, I pray thee, where shall I find my souls re - demption?

Slow. ♩ = 88.

Solomon.

With thy young bride approach the al - - tar,

Assad.

A way, a - - way un-to the al - - tar.

Solomon.

with thy young bride ap - - proach the al - - tar, and take her

Thy hand shall wise-ly guide my

spot - - less hand in thine.

way,

and peace, ex - pel - - ling

and ho - ly peace, with hope and joy,

an - guish dire, shall fill my heart — and soothe its pain,
 shall fill — thy heart and soothe its pain. My

and peace shall fill my heart and soothe all
 As - - sad, lay all thy care — on the Lord, lay all — thy care

its pain. (Exeunt both, at the left.)
 on the Lord.

Entrance-march of the Queen of Saba.

Allegro moderato.

♩ = 112.

(Entrance of soldiers)

(Enter from the side-halls women and maidens, accompanied by female slaves. The women scatter roses, the slaves carry harps.)

delicately

cons. *stacc.* *f* *f* *ben marcato* *6* *6*

(The body-guards enter through the middle.)

fr. *dim.* *p* (Other women,

accompanied by female slaves, enter in the same way as the former ones. from the opposite side.)

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece with similar melodic and bass lines.

Third system of musical notation, marked *cons.* (con sordina) and *Animato. poco a poco*. It includes dynamic markings *f stacc.*, *f*, and *p*. A *ped.* (pedal) marking is present at the end of the system.

Fourth system of musical notation, marked *crescendo* and *cresc.*. A performance instruction reads: "(4 Trumpeters stationed on steps in the porch.)".

Fifth system of musical notation, featuring a *dim.* (diminuendo) marking.

Sixth system of musical notation, marked *Slow.* and "(Trumpeters on the stage)". It includes a *Tempo I.* marking and dynamic markings *p dim.* and *ff*.

(The entrance of the retinue of the Queen of Saba begins. Male and female slaves, white and black, with golden and other gorgeous vessels, filled with gold dust, pearls, jewels and spices. — Picturesque grouping.)

$\text{♩} = 112.$
The quarter-notes somewhat slower.

Seventh system of musical notation, marked *ff* and *f*. It features a *ped.* marking and a *dim.* marking.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte) and *p* (piano). The notation includes numerous slurs, accents, and articulation marks, indicating a highly technical and expressive piece. The piece concludes with a final chord in the bass staff.

First system of musical notation, measures 1-5. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of chords and eighth notes. Dynamic markings include *f* and *p*. A first ending bracket is shown above the first measure.

Second system of musical notation, measures 6-10. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment remains consistent. A *p* dynamic marking is present at the start of the system.

Third system of musical notation, measures 11-15. The right hand melody becomes more active with frequent slurs and accents. The left hand accompaniment includes some longer note values. Dynamic markings include *f*.

Fourth system of musical notation, measures 16-20. The right hand features a descending melodic line with slurs. The left hand accompaniment has a more rhythmic feel. Dynamic markings include *sf*, *f*, *dim.*, and *pp*.

Fifth system of musical notation, measures 21-25. The right hand has a very busy texture with many beamed sixteenth notes. The left hand accompaniment is also active. Dynamic markings include *ff* and *f*.

Sixth system of musical notation, measures 26-30. The right hand continues with dense sixteenth-note passages. The left hand accompaniment is steady. Dynamic markings include *f*.

Seventh system of musical notation, measures 31-35. The right hand has a very active, almost continuous sixteenth-note texture. The left hand accompaniment is also very active. Dynamic markings include *f*.

Same quarter-notes. (Enter white and black female slaves, bearing the presents above mentioned.)

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: common time (C). Dynamics: *p*. Performance instruction: *legato cantabile*. The system contains two measures of music.

Second system of musical notation. Treble and bass clefs. Key signature: two flats (Bb and Eb). Time signature: common time (C). Dynamics: *pp*. Performance instruction: *legato cantabile*. The system contains two measures of music.

Third system of musical notation. Treble and bass clefs. Key signature: two flats (Bb and Eb). Time signature: common time (C). Dynamics: *pp*. Performance instruction: *legato cantabile*. The system contains two measures of music.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats (Bb and Eb). Time signature: common time (C). Dynamics: *p*. Performance instruction: *legato cantabile*. The system contains two measures of music, with first and second endings indicated by '1.' and '2.'.

Same quarters.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 2/4. Dynamics: *f*. Performance instruction: *legato cantabile*. The system contains two measures of music.

Sixth system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 2/4. Dynamics: *f*. Performance instruction: *legato cantabile*. The system contains two measures of music.

Seventh system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 2/4. Dynamics: *ff*. Performance instruction: *legato cantabile*. The system contains two measures of music.

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a complex, rhythmic pattern with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *f* and *sf*.

Second system of musical notation. The right hand continues with intricate patterns, including some notes marked with 'x'. The left hand accompaniment remains consistent. Dynamics include *sf* and *f*.

Third system of musical notation. The right hand features a section marked with a dotted line and a '5' above it, indicating a five-measure phrase. The left hand accompaniment continues. Dynamics include *f*.

Fourth system of musical notation. The right hand has a more melodic line with slurs. The left hand accompaniment is present. Dynamics include *p*.

Fifth system of musical notation. The right hand has a rhythmic pattern with slurs. The left hand accompaniment continues. Dynamics include *f*.

Sixth system of musical notation. The right hand has a rhythmic pattern with slurs. The left hand accompaniment continues. Dynamics include *f*.

f *dim.* *pp* *ff*

(The Queen appears, borne on a palanquin with Astaroth. Under the hall the Queen is lifted down by the slaves.)

Somewhat faster.

Sop. Same quarters.

Full Chorus.

ff *ff* *ff* *ff*

Hail! Hail! Hail! Hail to

Hail! Hail! Hail! Hail to

Hail! Hail! Hail! Hail to

Hail! Hail! Hail! Hail to

Somewhat faster.

ff

51

Sa - bas Queen! God save Sa - - bas migh - ty Queen!

Sa - bas Queen! God save Sa - - bas migh - ty Queen!

Sa - bas Queen! God save Sa - - bas migh - ty Queen!

Sa - bas Queen! God save Sa - - bas migh - ty Queen!

cresc.
p

God save Sa - bas Queen!

God save Sa - bas Queen!

God save Sa - bas Queen!

God save Sa - bas Queen!

f *f* *f* *f* *cresc.*
p

God save Sa - - bas migh - ty Queen!

God save Sa - - bas migh - ty Queen!

God save Sa - - bas migh - ty Queen!

God save Sa - - bas migh - ty Queen!

ff *ff* *ff* *ff* *ff*

H. P. 540

Sop. *p* Sun of the South, and A -

Alto. *p* Sun of the South, and A - ra - bia's star, wel - come be

Ten. I. *p* Sun of the South, and A - ra - - - - - bia's star,

Ten. II. *p* Sun of the South, and A -

Bass I. *p* Sun of the South, and A -

Bass II. *p* Sun of the South, and A - - - - - bia's star, we wel - - come thee,

cresc.

ra - - - - - bia's star, we wel - - - - - come

thou to the halls of the King,

wel - - come he - - - - - thou to the roy - al

ra - - - - - bia's star, we wel - come thee to the

ra - bia's star, we wel - come thee to the halls of the King, we

we wel - come thee to the halls of the King, we

cresc.

thee. Sop. II. we wel - - - come

Alto, Sun of the South, and A - - ra - - - bias star, we

Ten. I. God save the Queen of Sa - ba. God save the

Ten. II. halls.

Bass. I. halls of the King, wel - - - come he thou.

Bass. II. wel - - come thee to the roy - al halls. Ful - ness of joy he

wel - come thee to the halls of the King, we wel - come thee.

thee to the roy - al halls. Fulness of

wel - come thee to the roy - al halls. Fulness of

Queen of Sa - ba! Hail! Fulness of joy he ev - er thine! God

Fulness of joy he ev - er thine!

Fulness of joy he ev - er thine!

ev - er thine!

we wel - come thee to the roy - al halls. Fulness of

me. joy he - ev - er thine! Hail, Sa - ba's migh - ty
 joy he - ev - er thine! Hail, Sa - ba's migh - ty
 - save Sa - ba's migh - ty Queen! Hail, Sa - ba's migh - ty
f
 Ful - ness of joy be ev - er thine! Hail!
f
 Ful - ness of joy be ev - er thine! Hail!
cresc.
 Ful - ness of joy be ev - er thine! Hail to Sa - ba's migh - ty
 joy be ev - er thine, God save Sa - ba's mighty Queen!

sf
cresc.
cresc.
animato
cresc.

Queen, all hail! God save Sa - ba's migh - ty Queen! God save Sa - ba's
cresc.
 Queen, all hail! God save Sa - ba's migh - ty Queen! God save Sa - ba's
cresc.
 Queen, all hail! God save Sa - ba's migh - ty Queen! God save Sa - ba's
cresc.
 God save Sa - ba's mighty Queen! God save Sa - ba's mighty Queen!
cresc.
 God save Sa - ba's mighty Queen! God save Sa - ba's mighty Queen!
me.
 Queen! God save Sa - ba's migh - ty Queen!
cresc.
 Sa - ba's migh - ty Queen, all hail!

animato
cresc.
cresc.

Alt. migh - ty Queen! Hail! Hail! Hail! Hail! Hail, — Sa - ba's

Ten. migh - ty Queen! Hail! Hail! Hail! Hail! Hail, Sa - ba's

Bass. Hail! Hail! Hail! Hail! to Sa - ba's

Hail! Hail! Hail! to Sa - ba's

resc. molto

migh - ty Queen, all hail!

migh - ty Queen, all hail!

migh - ty Queen, all hail!

migh - ty Queen, all hail!

rit. Somewhat slower.

rit. the Queen all hail! Hail! Sun of the South, and A -

rit. the Queen all hail! Hail! Sun of the South, and A -

rit. the Queen all hail! Hail! Sun of the South, and A -

the Queen all hail! Hail! Sun of the South, and A -

rit. Somewhat slower.

ra - bia's star, Hail! Hail!
 ra - bia's star, Hail! Hail!
 ra - bia's star, Hail! Hail!
 ra - bia's star, Hail! Hail!

(The retinue of the King appears.)

Welcome be thou to the roy - al halls, Ful - ness of joy be ev - er thine!
 Welcome be thou to the roy - al halls, Ful - ness of joy be ev - er thine!
 Welcome be thou to the roy - al halls, Ful - ness of joy be ev - er thine!
 Welcome be thou to the roy - al halls, Ful - ness of joy be ev - er thine!

staccato and sharply marked

più animato
 Hail! Hail! Hail to Sa - ba's migh - ty
 Hail! Hail! Hail to Sa - ba's migh - ty
 Hail! Hail! Hail to Sa - ba's migh - ty
 Hail! Hail! Hail to Sa - ba's migh - ty

(Enter Solomon.)
più animato

broadly *rit.*

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

Queen, all hail! Sa - ba's migh - ty Queen all

Queen all hail! Sa - ba's migh - ty Queen all

broadly *rit.*

Animato.

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

hail! the Queen all hail! the Queen all hail! Sa - ba's migh - ty Queen all

Animato.

8 5

hail!

hail!

hail!

hail!

Scene VII.

(Solomon from the left with coronation-robe and crown. He is followed by the High-priest, Baal-Hanan, Assad and Sulamith clinging to Assad. The Queen decked with jewels and pearls. From her crowned turban falls a gold-embroidered veil which covers her whole person.)

Very moderately.

With dignity, ad lib.

Solomon.

Be wel - come, no - ble guest, to this my pa-lace! To thee doth

So - lo - mou ex - tend his royal hand! May

thy a - hode within these walls be pleasant, at thy dis - pos - al pla - ces he the prom -

- ised land!

p *dim.* *f*

$\text{♩} = 96.$

Saba.

Hail, King, to thee! Behold spread

f *pp*

(She makes a motion of offering.)

out be-fore thee, my king-dom's rich-es at thy feet!

piu animato
3
f

The slaves, bearing presents, form a group in front of the king.)

The per-fumes with which A-ra-hy's

dim. *pp* quietly

air is fragrant; the jew-els which A-ra-bi-a's sea brings forth.

p *f* *pp* *p*

Behold her children, in the dust bowed down; as thine own ser-vants I do

f *p* *f* *p*

give them thee!

animato
f sharply marked

And see, what mor - tal eye ne'er yet be - held,

(proudly) (She unveils) **Faster.**
 the visage of her Queen, — unveiled! (rushing forward) *f*
Assad. Dream I?
Faster. *animato* *f* *ff*

No, 'tis not a dream! 'tis she, her - - self! (stepping between them)
Solomon. Why thus dis -

(Assad stares at the Queen, who scans him with freezing glances.)
 turbed? *p*

Position: High-priest, Sulamith, Assad, Solomon, Queen, Astaroth, Baal-Hanan.

Moderato. ♩ = 92.

Sulamith.

Saba. Ah! what dreadful transfor - ma-tion! wild de - lu - sion hath him seized! Assad,
 Astaroth. Ha! his wild eyes, on me glar-ing, send a thrill thro' all my frame! Help me,
 Assad. In the wild looks of my la - dy a mys - te - rious dread ap - pears! Dear-est
 Solomon. Ha! what see I? beauteous creature! Gracious God! 'tis not a dream! 'Tis no
 Baal-Hanan. Ah! what dreadful transfor - ma-tion! her how wild - ly he re - gards! Mark in
 High-priest. How dis - tort-ed are his features! by some wick - ed spell he's bound. He, the
 How dis - tort-ed are his features! by some wick - ed spell he's bound. Lest her

Moderato. ♩ = 92.

As - sad, look up - on - me, fond - ly clinging to thy side.
 O thou ly - ing spi - rit, let me not my - self betray,
 mistress, whom from child - hood un - to death I fondly serve.
 vi - sion, no de - lu - sion, life and joy hence - forth are mine!
 her look guile and false - hood, and in his, de - lu - sion wild. Ah! what dreadful transfor -
 vic - tor crown'd in battle, now succumbs to Sa - tan's power.
 sor - row o - ver - whelm her, God, up - hold the maiden's arm!

Ah! what dreadful transor - ma - - tion! him hath seized de - lu - sion
 Ha! his wild eyes, on me glar - ing, send a thrill thro' all my frame!
 In the wild looks of my
 ma - - - tion! her how wild - - - ly he re - -
 How dis - - tort - - ed are his fea - - - tures,
con grand' espress.
 wild! As - sad, As - sad, look up - on me, fond - - -
con grand' espress.
 Help me, O thou ly - ing spi - - rit,
 la - dy a dark dread ap - pears.
con grand' espress.
 Gra - cious God! 'Tis no vi - sion, no de - lu - - - sion, life and
 gards!
espress.
 How dis - tort - ed are his fea - tures!
espress.
 by some wicked spell he's bound! Lest her sor - row o - ver -
espress.

dread - ful trans - - for - - ma - - tion! wild de - -
 on me glar - - ing, send a thrill thro'
 of my la - dy a mys - te - - rious
 see I? beau - - teous crea - - ture! Gra - - cious
 trans - forma - - tion! with what look he her re -
 are all his fea - - tures! by some wick - - - ed
 are his fea - - - tures! him some wick - - - ed
 changed are all his fea - - tures! him hath seized
 changed are all his fea - - tures! him hath seized
 are all his fea - - tures! him hath seized de -
 are all his fea - - tures! him hath seized de -

broadly

lu - tion hath — him seized! Thee for ev - - - er will — I

all my frame! Pas - sing breath, no more — I

dread ap - pears! Beau - teous la - - - dy, fear no

God! 'tis not — a dream! All my soul, I feel, — is

gards! — Sin - ful pas - - - sion hath — be -

spell he's bound! Shall this fes - - - tive pomp and

spell hath bound! If an e - - - vil spi - - - rit

de - lu - sion wild! Shall this fes - tive pomp and glad - - - ness

de - lu - sion wild! Shall this fes - tive pomp and glad - - - ness

lu - - - sion wild! Shall this fes - tive pomp and glad - ness

lu - - - sion wild! Shall this fes - tive pomp and glad - - - ness

broadly

cher - ish, Says, why is thy spi - - rit troubled?

heed thee, higher far is my — am - bi - tion! What I hold - - ly have ad -

long - er, what so - e'er — thy heart — may wish for, As - ta - roth is ev - er

burn - ing with an ardent, quench - less yearning, To my

guiled him, and to fren - zy him — hath goaded! With dis - may —

glad - ness in - to gloom he changed and sadness,

hold him bound in chains of wick - - ed passion, Let him not —

in - - to gloom he changed and sadness, by a wretch —

in - to gloom he changed and sadness, by a wretch —

in - - to gloom he changed and sadness, by a wretch who

in - - to gloom he changed and sadness, by a wretch —

very tenderly
pp rit. poco

Ah! — how hath he sinned — to thee! Heav'nly Fa — ther see my
pp
 sued, be it to the end pur — sued!
pp
 near thee, and no harm — shall thee ap — proach,
pp *very tenderly*
 tho' — my life the for-feit were,
pp
 for the is — sue, close at hand,
pp
 here in mad — ness dares ap — pear,
pp
 I im — plore thee, gra — cious God! — Let him not come
 here in mad — ness dares ap — pear, — by a wretch who
 here in mad — ness dares ap — pear, — by a wretch who
 here in mad — ness dares ap — pear, — by a wretch who
 here in mad — ness dares ap — pear, — by a wretch who
 here in mad — ness dares ap — pear, — by a wretch who

rit. poco
pp
very tenderly

mf
 an - - - guish, ah! how hath he sinned to thee! Heav'nly Fa-
mf
 What I hold - ly have ad - ven - tured,
dim.
 and no harm shall thee ap - proach,
mf.
 tho' my life the for - - - feit were,
mf
 with dis - may I look for - - - ward to the is - sue, close at hand,
mf
 by a wretch who dares de - fy us, here in mad - ness dares ap - pear,
dim.
 off vic - to - - rious, I im - plo - re thee, gra - cious God! Let
dim.
 dares de - fy us, here in mad - ness dares ap - pear, by
dim.
 dares de - fy us, here in mad - ness dares ap - pear, by
dim.
 dares de - fy us, here in mad - ness dares ap - pear, by
dim.
 dares de - fy us, here in mad - ness dares ap - pear, by
mf espress.
dim.
p

- - - ther, see my an-guish, ah! ————— how hath he
 what I bold-ly have ad-ven - - - tured, be it
 As - - - ta - - - roth is ev - - - er near thee, and no
 to — my ho - - som to in - - fold her,
 with dis - - may — and fear I trem-ble for
 — hy a wretch who dares de - - fy us, here in
 — him not come off vic - - to-ri-ous, I im-
 — a wretch who dares de - - fy us, here in
 — a wretch who dares de - - fy us, here in
 — a wretch who dares de - - fy us, here in
 — a wretch who dares de - - fy us, here in
 — a wretch who dares de - - fy us, here in

sinned to thee! Heav'nly Fa-ther, heav'nly Fa-ther, O
to the end pur-sued! What I hold-ly, what I hold-ly
harm shall thee ap-proach, As-ta-roth is, As-ta-roth is
tho' my life the for-feit were! to my ho-som, to my ho-som
the is-sue, close at hand, with dis-may and
mad-ness dares ap-pear, by a wretch who
plore thee, gra-cious God! Let him not—come
mad-ness dares ap-pear,
mad-ness dares ap-pear,
mad-ness dares ap-pear,
mad-ness dares ap-pear,
mad-ness dares ap-pear,

ad lib. *ff*

see my an-guish, ah! how hath he sinned — to thee!

p have ad-ven-tured, be it to the end — pur-sued! *ff* *re-pel-*

f ev-er near thee, and no harm shall thee — ap-proach! *ff* This de-

p to in-fold her, tho' my life the for- - - - - feit were!

p fear I trem-ble for the is-sue, close — at hand! *ff*

p dares de-fy us, here in mad-ness dares — ap-pear! *ff*

p off vic-to-rious, I im-plore thee, gra- - - - cious God!

p here in mad-ness dares — ap-pear! *ff*

p here in mad-ness dares — ap-pear! *ff*

p here in mad-ness dares — ap-pear! *ff*

p here in mad-ness dares — ap-pear! *ff*

f *dim.* *p*

Red. *

Saba.
ling him, vigorously

Asad.

men-ted stran-ger here, O King, what will he of me? *fast* *f* Strange, strange!

more quietly (coming nearer to her, whispering and retarding)

Thou know'st not who I am? On Le-ba-non, that moon-lit night,

Slow, not dragging

p dim. *pp*

pp

Sulamith.

Saba. (with warmth, repelling Assad) A-

Astaroth. Madman, away, I know thee not!

Assad. A-
hast thou for-got? O gracious Queen!

Baal-Hanan.

High-priest. A-

Sopr. A-

Alto. A-

Chorus. A-
Ten. A-
Bass. A-

p *f*

Doppio movimento. $\text{♩} = 96$.

Sulamith.

ff

way, un - hap - py one! a - way, un - hap - py one! a - way, a - way!

Astaroth.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Baal-Hanan.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way a -

High-priest.

ff

way, un - hap - py one! a - way, un - hap - py one! a - way, a - way, a -

Sopr. I.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Sopr. II.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Alto.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way!

Ten. I.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way, a -

Ten. II.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way, a -

Bass.

ff

way, thou ma - ni - ae! a - way, thou ma - ni - ae! a - way, a - way, a -

Doppio movimento. $\text{♩} = 96$.

ff

Comehence, de - lay not, I im - plore thee, comehence, de - lay not, I im - plore thee!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Comehence, de - lay not, I im - plore thee, comehence, de - lay not, I im - plore thee!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Howdares he aet thus in this presence, howdares he aet thus in this presence!

Slow.

Solomon. (gently)

Sulamith. (weeping)

Assad.

Where art thou, As-sad? My As-sad! Where I am? Con

fused, distracted are my thoughts; and yet that look that thrills me through! O spare

accel. assai *f* (falls at the King's feet)

piu lento

cresc. molto *f* *ff*

me, Sire, and let me die! A - rouse thy -

Solomon.

dim. *pp*

Slow. ♩ = 88.

self, my son, and join thy com - rades, arouse thy - self, my son, and join thy com -

- rades, the com - ing day, the coming day shall to thy bride, thy

mf tenderly *p*

Saba.

(aside)
(startled)

His bride?

bride u - nite thee!

But thou, my guest, pass

in, the festal banquet thee - a - waits!

(Solomon extends his hand to the Queen and leads her, to the left through the throng, who bow in homage. The slaves kneel. In front of Assad, to whom Sulamith is clinging, the Queen stops and casts an ardent look at him, secretly lifting her veil, then goes on. At the top of the steps the royal pair turn and greet the assembly. All rush forward, waving banners and standards.)

Sopr. I. Poco animato. $\text{♩} = 100$.Sopr. II. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Alt. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Ten. I. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Ten. II. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,Bass. *ff* Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Hail, Hail, to our Sovereign, to the Queen, all hail! Hail,

Poco animato. $\text{♩} = 100$.

CHORUS.

to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels, sound ye the ne-bels,
 to the King, to the Queen all hail! Strike ye the tim-brels,

Somewhat faster.

psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 psalms of re-joicing sing ye a-loud! Strike ye the timbrels,
 sound ye the ne-bels, psalms of re-joicing! Strike ye the timbrels,

sound ye the ne - bels, psalms of re - joi - cing
 sound ye the ne - bels, psalms of re - joi - cing
 sound ye the ne - bels, psalms of re - joi - cing
 sound ye the ne - bels, psalms of re - joi - cing
 sound ye the ne - bels, psalms of re - joi - cing
 sound ye the ne - bels, psalms of re - joi - cing

sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,
 sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,
 sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,
 sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,
 sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,
 sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,
 sing ye a - loud! To our Sove - reign's guest giv - ing wel - come,

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. as she walks thro' the roy - al halls! *f* Heav'n's rich - est *ff*

cresc. *f* *staccato*

Broadly and retarding.

bles - sings light on your heads, Heav'n's rich - est bles - - sings

bles - sings light on your heads, Heav'n's rich - est bles - - sings

bles - sings light on your heads, Heav'n's rich - est bles - - sings

bles - sings light on your heads, Heav'n's rich - est bles - - sings

bles - sings light on your heads, Heav'n's rich - est bles - - sings

bles - sings light on your heads, Heav'n's rich - est bles - - sings

bles - sings light on your heads, Heav'n's rich - est bles - - sings

Broadly and retarding.

Very fast.

light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,
 light on your heads! Strike ye the tim-brels, sound ye the ne-bels,

strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!
 strike ye the tim-brels, sound ye the ne-bels, psalms of re-joicing sing ye a-loud!

To our Sovereign's guest giving welcome, as she walks thro' the royal halls!

To our Sovereign's guest giving welcome, as she walks thro' the royal halls!

To our Sovereign's guest giving welcome, as she walks thro' the royal halls!

To our Sovereign's guest giving welcome, as she walks thro' the royal halls!

To our Sovereign's guest giving welcome, as she walks thro' the royal halls!

Bass I u II.

To our Sovereign's guest giving welcome, as she walks thro' the royal halls!

6

halls! Heav'n's richest blessings light on your heads, blessings, all blessings!

halls! Heav'n's richest blessings light on your heads, blessings, all blessings!

halls! Heav'n's richest blessings light on your heads, blessings, all blessings!

halls! Heav'n's richest blessings light on your heads, blessings, all blessings!

halls! Heav'n's richest blessings light on your heads, blessings, all blessings!

halls! Heav'n's richest blessings light on your heads, blessings, all blessings!

halls! Heav'n's richest blessings light on your heads, heav'n's richest blessings

6

Faster.

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

light on your heads! The King all hail! The Queen all hail! Sa-ba's migh-ty Queen all

Faster.

hail!

hail!

hail!

hail!

hail!

hail!

(The curtain falls.)

pp cantabile

5

5

espress.
Red. *cresc.*

dim.

pp

Fast, fresh and strong. ♩ = 92.
pp trem.
Red.

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various rhythmic patterns and rests. The bass staff has a dynamic marking of *f* (forte) at the beginning.

*And. * And. **

Second system of musical notation, continuing the piece with treble and bass staves. The bass staff has a dynamic marking of *f* (forte).

*And. * And. **

Somewhat faster.

Third system of musical notation, marked "Somewhat faster." It features treble and bass staves. The bass staff has a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking.

Fourth system of musical notation, featuring treble and bass staves. The bass staff has dynamic markings of *f* (forte) and *And.* (Andante).

*And. * And. * And. * And. * And. * And. **

Fifth system of musical notation, featuring treble and bass staves. The bass staff has dynamic markings of *f* (forte) and *And.* (Andante).

*And. * And. * And. * And. **

Sixth system of musical notation, featuring treble and bass staves. The bass staff has a dynamic marking of *f* (forte) and *And.* (Andante).

*And. **

Seventh system of musical notation, featuring treble and bass staves. The bass staff has a dynamic marking of *f* (forte) and *And.* (Andante).

*And. * And. **

Clar.

p *dol.* *espress.*

Red. * Red. *

p *dolce*

Red. * Red. *

cresc. *sf*

Red. * Red. *

sf

Red. * Red. *

sf

Red. * Red. *

cresc. *sf*

p

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Dynamics include *cresc.* and *f*.

Second system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *ten.*, *f*, and *ff*. There are four *Red. ** markings below the system.

Third system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*. There are four *Red. ** markings below the system.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*. There is one *Red. ** marking below the system.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *cresc.*, *ff marcato*, and *f*. There are four *Red. ** markings below the system.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *ff*.

Seventh system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *cresc.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is marked with piano (*p*) and forte (*f*) dynamics. The right hand features a melodic line with some grace notes, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It includes piano (*p*) and forte (*f*) markings. The texture remains consistent with the first system, showing a clear distinction between the melodic and accompaniment parts.

Third system of musical notation, featuring piano (*p*) and forte (*f*) dynamics. The right hand has a more active melodic line with some slurs, and the left hand continues with a steady accompaniment.

Fourth system of musical notation, marked with piano (*p*) and forte (*f*). This system shows a change in the right hand's texture, with more complex chordal structures and slurs. The left hand accompaniment is also present.

Fifth system of musical notation, marked with piano (*p*) and forte (*f*). The instruction *più animato* (more animated) is written above the staff. The right hand has a more rhythmic and active melodic line. The left hand accompaniment is also present.

Sixth system of musical notation, marked with piano (*p*) and forte (*f*). The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The system concludes with a final chord.

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f* and *sf*. A dashed box labeled '5' spans the first two measures.

Second system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment. Dynamic marking *sf* is present. A dashed box labeled '5' spans the first two measures.

Third system of musical notation. Treble clef features a melodic line with a *cresc.* marking. Bass clef accompaniment. Dynamic marking *ff* is present. A dashed box labeled '5' spans the first two measures.

Fourth system of musical notation. Treble clef contains a melodic line. Bass clef accompaniment. Dynamic marking *Ped.* is present. Asterisks are placed at the end of the system.

Fifth system of musical notation. Treble clef contains a melodic line. Bass clef accompaniment. Dynamic marking *Ped.* is present. Asterisks are placed below the bass line.

Sixth system of musical notation. Treble clef contains a melodic line. Bass clef accompaniment. Dynamic markings include *trem.*, *sf*, and *l.h.* (left hand). Asterisks are placed below the bass line.

SECOND ACT.

Very deliberately. ♩ = 92. Curtain rises.

pp sempre legato

Very fast.

Scene I.

Fantastic garden of cedars, palms and rosebushes; the stage of moderate depth. At the left in the foreground a fountain, its basin resting on steps. At the right, in the rear, a portal, leading to the palace. Night. The moon is rising.

The Queen, in a gauzy robe and veil interwoven with silver and enveloping the whole person, is issuing from the palace.

Moderately.

Saba.

From the scenes of joy and splendor, flee I in-to soli-tude. Mid the noi-sy throng's re-

(sorrowfully)

joy-cings bit-ter grief will cer-in-trude. He, so

(Much slower.)

cresc. f > pp

Very moderately. ♩ = 72.

dear-ly whom I che-rish, he, who in these arms hath nest-led, he

leads up-on the morrow's dawn to the al-tar his bride, his youthful bride.

♠ In case the preceding entracte is played, the following ten measures, from this sign ♠, are to be omitted.

Somewhat faster.

Torn from me is he for ev-er, and when once that prince of ice

fp *f*

from me wrests my vict'ry's prize, must I

f *pp*

all my hopes a - - bandon? Shall an - - oth - - er liv - - ing

acceler. poco *f* *acceler. poco* *fp*

woman me sup-plant in his af - fee - tions,

accel. più *f* *ff* *fp*

whilst I shall be quite for - gotten?

Slower. (mournfully) *ff* *pp* *pp* *accel. tempo*

Very slow. ♩ = 69.

What was thine but for a mo-ment, that un-known, ec-stat-ic joy.

riten. *P*

Heart, thou'rt ev-er dwel-ling on it, naught its mem'ry can—destroy.

poco rit.

Somewhat faster. (*tenderly*)

What— if— I homewards be—take me,

pp (tenderly and quietly)

with my love, my soul's de-light, with my love, my soul's de-light!

p *dim.*

O what bliss, to have him near me, ra—di—ant with

pp

beau - ty bright, ra - di - ant with beauty bright! There for ev - er

dim. *pp*

(With passionate emotion)

mine to be, giv - ing all his love to

cresc. *rit.*

me, — yes, giv - ing all his love to me. Ah!

ff *dimin.* *p*

can my ve-ry crown out-bal - ance, can my glo - ry e'er out-weigh

rit.

that de-light which transports me, when love with-in my breast hath sway!

f *p rit.*

Poco animato.

When, in rap - tures all divine, heart with heart doth in - ter - twine,

when, in rap - tures all di - vine, heart with

heart doth in - ter - twine. Leb. a.

Moderately. $\text{♩} = 84.$
 (With longing, tenderly.)

non's se - que - tered stream - let, which our

burn - ing kiss - es saw,

rust - ling fo - - liage,

sil - vry

ppp
moon - light!

Hush! ye dul - - cet voi - - ces, hush!

hush!

(very tenderly)

It transports me, heart and sense, I no longer know my-

ppp *pp*

(suddenly standing upright) Tempo I.

self. And what need have I to lose him? Of my

love I've giv'n no sign. Not a soul on earth need know it, yet know I, yet know

cresc.

with warmth *rit.* Tempo. Faster.

I, his heart, his heart is mine. — *poco rit.*

f con fuoco *ced.*

Mine? if he be not torn from me; 'tis the ve-ry wed-ding

day! An-oth-er will ca-ress him, what! an-oth-er?

Fast. *Tempo I.* *resolutely*

nay, nay, nay! *Fast.* At the

thought my bosom ra-ges, that an-oth-er should pos-sess him, that a ri-val claim his

p *f*

heart! I will thee de-destroy! No! the hateful bond I'll sov-er-

(savagely) *f* *p*

Gird thy self, my heart, with i - - - ron, who I am, I now will show.

Kings I've seen before me pi - - - ning, I, the while, their suit de - cli - - ning,

I, the Orient's mighty Queen! That a ri - val now should

ven - - - ture me to rob of my heart's trea - - - sure, that proud spi - rit,

canst thou bear, that proud spi - rit, canst thou bear?

No, I on - ly shall pos - sess him,

at the thought my bo - som ra - ges,

that a rival claim his heart. I will thee de - stroy! Vic - tor will I

be, and foil thee, I will thee de - stroy!

Scene II.

(Astaroth from the right.)

Slower.

Astaroth (softly.)

Sweet my

Saba.

Astaroth. Thou art here? (whispering)

la - dy! I a message bring to thee: that fair youth, who, in his

p(exultingly)

As - sad! fin - ish!

rash - ness, looked thee bold - ly in the eye -

Astaroth.

Rapt in thought, 'neath the cy - press - es is walk - ing.

Saba (peeping.)

All is si - lent ev - ry - where; no one sees us, lure him here:

(The ♩ as the ♪ were before.)

Astaroth (softly, mysteriously)

As the fern lures
 in the rushes, as the tur - cle calls his mate, neath the kindly
 veil of darkness I lure him here to thy em - brace.

sempre pp very quietly

Red.

(The Queen passes to the left, behind the fountain. Silence.)

Red. sempre pp

Exit Astaroth at the left to lure Assad, and sings the separate phrases emerging from the left and retiring to the right. Moonlight from the right.

(Ad. lib.) all the holds long:

(on the stage, behind a bush)

Astar. (Still at the left behind the scenes.)

a ha ha ha ha a ha ha

a ha a ha a ha ha ha ha ha

(as from afar) a ha ha ha ha ha ha *rit.*

(Enter Assad from the right, in a reverie, without his armor.)

pp

Red.

l. h.

r. h.

dim.

Scene III.

(Assad, afterwards the Queen.)

(The ♩ still somewhat slower. ♩ = 66.)

Assad.

(With great tenderness.)

Tones of en - chant - ment, per - fume - la - den air, — breathe on me, gen - tle

eve - ning - breeze, fan - ning my beat - ed brow — with thy wings. Sof - ten the

an - guish that preys on my soul. — By a vi - sion haunt - ed am I, — as in

(very tenderly and softly)

Leb - a - non's dark - some grove, where the stream - let so sweet - ly al - lured.

Tones — of en - chant - ment, per - fume - la - den air, breathe on me,

(as if dreaming)

gen - - - te eve - ning breeze, fan - - - ning my heat - - - ed brow - - - with thy wings, -

fan - - - ning my heat - - - ed brow - - - with thy wings.

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes dynamic markings such as *ppp*, *rit.*, and *Red.* (likely *Red.* for *Red.* or *Red.* for *Red.*).

Assad has, in his revery, approached the fountain; the Queen, advancing from behind the fountain, the moonlight falling upon her, suddenly stands before him. — He steps back, affrighted.

Fast. ♩ = 160.

Assad.

Ha! what see I! thou mocking light,

dost thou her image bring up a - gain! —

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes dynamic markings such as *ff* and *f*.

Saba.

calando

Assad!

Assad. *a tempo*

As - - - sad!

Won - - - der! it lives, it speaks!

The third system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes dynamic markings such as *calando*, *f*, and *f*.

Assad.

It lives, it lives, it speaks! Ha! why throbs my heart to

f *dim.*

burst - - - ing? is it madness, is it rap - - - ture? l.h.

Saba. *3* tranquilly, same movement
(standing motionless)

Now, at last, a - - - gain I see thee, long ex -

pect - ed, dear - est one! Com'at last to thy be - lov - ed,

cresc. *3* *3* *3*
sweet - est friend, sweet - est friend from Leb - a - non.

cresc. *dim.* *p*

Assad (trembling with emotion, mezza voce)

Be thou fixed, my gaze, nor wan - der; 'tis a phan - tom, noth - ing

Red.

Saba.

Where the lim - pid streamlet mur - mured

more.

p.

in the si - lent moon - lit grove, where we sweet - est kiss - es mingled,

ah! for thee I've wait - ed long. Now at last thou dost re - join me,

sweet - est friend from Leb - a - non. Where the lim - pid streamlet mur - mured

cresc.

f rit.

tempo in the si - - lent moon - - lit grove,

where we sweet - - est kiss - - es min - - gled,

cresc.

Saba.

Assad. ah! for thee I've wait - ed long!

Dear - est ac - cents!

cresc. *f* *dim.*

Assad.

Ha! the spell a - gain is on me,

f *p* *p*

to her feet it strong - ly draws me, as in the

p

Saba. *Passionately.*

Assad.

Now, at last, a - -

grove at Leb - a - non.

Saba.

gain I see thee, long-ex-pect - - ed, dear - - est

one; comst at last to thy be - - lov - - ed,

sweet - est friend, sweet - est friend of Leb - a - non.

(She advances, with extended arms,
with warmth)

Be - lov - - ed!

dim.

Assad. (Trembling, more and more ardently.)

Seekst a-gain thou to in-snare me, demon, with thy

witch-ing glances, thou my e-vil, thou my rap-ture, my ex-is- -tence,

Saba.
thou my death! Art a-gain thou to me ren - dered, thou my Assad,

thou my life? — Of the love which in my hos - om burus for thee, I feel the

Saba.
glow!

Assad.
Thou a be - ing art from dreamland, from e- the - real

va - pors woven, like an i - die dream dissolving, when my arm thee fain would grasp.

cresc. **ff** *p* **ff** *p*

Saba.
Doubt no longer, cease to question, feel how my pulse is beating, let a

f *rit.*

great warmth) *rit.* *a tempo*
lov - ing kiss per - suade thee, that thou me a - gain hast found!

Assad. p mezza voce

Dark - - some

cresc. molto **sf** *rit.* **pp**

waves are round me roar - - ing,

un - - to thee I'm

cresc. *ed.*

drawn, all help - - - less,

un - - - der me

cresc.

the world re - - - cedes. Saba. Let the

p

world re - - - cede be - - - neath thee,

Saba. (with increasing animation)

Assad. if to thee my arms are o - - - pen,

Darksome waves are round me roar - - - ing,

if to thee my arms are
 un - to thee I'm drawn, all

o - - - pen, thee my heart in
 help - - - less, un - - - der me the

cresc.

ff. bond - - - age holds, *ff.*
 world re - - - cedes,

rit. molto *tempo* thee my heart in
rit. molto *tempo* un - - - der me the

pp.

bond - - - age holds. Let the world re -
 world re - - - cedes. Dark - - - some waves are

8
red.
cresc.

cede be - neath thee, if thee my
 round me roar - - - ing, un - der me the

8
red.
red.

heart in bond - - - age
 world re - cedes, un - - - der me the

8
red.
red. cresc. molto
red.
red.

(This tone more of an ecstatic shout.)

holds! Ha! (Assad rushes to her and falls at her feet. The Queen has seized her veil with both hands, and in embracing Assad, covers him completely with it. They remain long embracing.)

world re - - - cedes.

8
3

pp rit. molto

(Watchman of the Temple, from the heights, invisible.)

Slow. Watchman.

The morn - ing breaks! Sons of Is - ra - el, be - take ye to prayer.

Daybreak.

Fast.

pp

Saba (disengaging herself)

Assad. Fare - well! Re - member me, we'll

Re - main, thou shalt not go!

(The Queen tears herself away and disappears in the bushes. Assad gazes after her as in a dream, wanders around, seeking her, then sinks, dazed, on the steps of the fountain, in front.)

meet a - gain!

rit. **Very fast.**

pp

rit.

pp

Scene IV.

(Baal-Hanan with companions.)

♩ = 69.

Very slow. (The ♩ even slower than the ♩ before.)

Baal-Hanan. (Behind the scene.)

The sun is risen from the lap of dawn.

S.

l.h.
p

Red.

Praise ye the Lord, the Lord is great.

S.

Red.

Soprani.
Chorus. (behind the scene.)
Alti.

The sun is risen from the
The sun is risen from the

p

p

l.h. *r.h.* *l.h.*

Red.

lap of dawn. of dawn.

Tenori. *p* Praise ye the Lord, the

Bassi. Praise ye the Lord, the

l.h. r.h. l.h. l.h. r.h.

Lord is good. In wa-ter pure be your

Lord is good. In wa-ter pure be your

Lord is good. In wa-ter pure be your

p *sempre*

(Baal-Hanan and chorus
issue from the portico.)

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

hands made clean, praise ye the Lord, the Lord is good. Praise ye the Lord, the

Baal - Hanan. (still on the steps.) (drawing nearer.)

Who's he, that at yonder fountain rests? Assad!

Lord is good.

Lord is good.

Lord is good.

Lord is good.

Lord is good.

p dim. pp

Assad. (springing up.) *rit.* $\text{♩} = 96.$ (as in a dream.) Baal - Hanan.

Who calls me? call - est thou? What

rit. a tempo sp

Assad. (extending his arms.)

seekst in the dead - ly nightdew here? Where art

pp espress. p

Baal - Hanan.

thou? Distaught is his look his mind;

p

Transformation.

Moderately. ♩ = 132.

Musical score for 'Transformation' in 2/4 time, moderately. The score consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a 'Curtain rises.' instruction. The third system features a 'retarding, slow.' instruction. The fourth system concludes with a 3/4 time signature change.

The Temple. Full depth of the stage. Galleries on both sides. A golden railing, running across the stage, separates the Holy of Holies from the body of the temple. In the Holy of Holies, on marble steps, the tabernacle, shut off by a magnificent veil embroidered with palms and cherubs heads. In front of the tabernacle, at the right, the golden candlestick with seven branches. At the left, the table with the showbread. Before the railing in the middle of the centreground, the altar of incense. At the left, in the foreground, an estrade communicating with the palace. The whole edifice rests on pillars of cedar, richly inlaid with gold.

Populace under the galleries. Priests, levites, singers and harpists, then the High-priest, enter the temple from the right. The levites light the candles. The priests from time to time with low obeisances strew incense on the altar. The singers and harpists enter their boxes.

Scene V.

Extremely tranquilly and solemnly.

Musical score for 'Scene V' in 3/4 time, extremely tranquilly and solemnly. The score consists of two systems of piano accompaniment. The first system begins with a pianissimo (*pp*) dynamic. The second system includes a 'Not dragging, yet quietly. ♩ = so.' instruction.

High-priest. (towards the Holy of Holies, in his vestments.)

gracious.

Chorus of singers.

Tenori.

So say—now Is-ra-el!

ness.

Soprani.

Chorus of the people.

Tenori.

ev - er bi - deth his good - - ness,

ev - er hi - deth his good - - ness,

ev - er bi - deth his goodness,

ev - er bi - deth his goodness,

cresc.

High - priest.

So say now Aa - - ron's house.

ev - er bi - deth his good - - - ness.

ev - er bi - deth his good - - - ness.

Chorus of Priests.
(with profound obeisances.)

Ev - er, ev - er bi - - deth his goodness, ev - er, yea, his goodness bi - - deth ev - er.

pp

High-priest.

So say now all that worship Je-ho - - - vah!

ev - er bi - deth his good-ness.

mf l.h. *f*

Detailed description: This block contains the musical score for the High-priest. It consists of three staves. The top two staves are vocal lines in bass clef, with lyrics: "So say now all that worship Je-ho - - - vah!" and "ev - er bi - deth his good-ness." The bottom staff is a piano accompaniment in bass clef, with a treble clef line above it. The piano part includes dynamic markings *mf* and *f*, and a first-hand (l.h.) marking. There are various musical notations such as triplets and slurs throughout the piece.

Fast.

(The ♩ as the ♩ were before.)

pp

And.

Detailed description: This block shows the beginning of the Fast section. It features a piano accompaniment in bass clef with a treble clef line above it. The tempo is marked "Fast" and the articulation is "And." (Ad libitum). The dynamics start at *pp* (pianissimo). The music consists of a steady eighth-note pattern in the bass line and a more complex rhythmic pattern in the treble line.

cresc.

Detailed description: This block continues the piano accompaniment for the Fast section. The dynamics are marked *cresc.* (crescendo). The rhythmic patterns continue, with the bass line maintaining its eighth-note pulse and the treble line adding harmonic texture.

(The whole chorus form a semi-circle, turned to the Holy of Holies.)

f *cresc.*

Detailed description: This block continues the piano accompaniment. The dynamics are marked *f* (forte) and *cresc.* (crescendo). The music is characterized by dense chordal textures in the treble and a steady bass line.

ff

Detailed description: This block concludes the piano accompaniment for the Fast section. The dynamics reach *ff* (fortissimo). The music features complex chordal structures and a strong rhythmic drive. The key signature changes to three flats (B-flat major/D-flat minor) and the time signature changes to 3/4.

FULL CHORUS.
Priests, Singers, People.

Sopr. (The as the were before.) (Clouds of incense ascend from the censers, swung by the Levites.)

Alt. Ev - er. ev - er bi - - - - deth his

Ten. Ev - er. ev - er bi - - - - deth his

Bass. Ev - er. ev - er bi - - - - deth his

Ev - er. ev - er bi - - - - deth his

(The as the were before.)

good - ness, ev - er. yea, his good - ness bi - - - - deth

good - ness, ev - er. yea, his good - ness bi - - - - deth

good - ness, ev - er. yea, his good - ness bi - - - - deth

good - ness, ev - er. yea, his good - ness bi - - - - deth

ev - er. bi - - - - deth ev - - - -

ev - er. bi - - - - deth ev - - - -

ev - er. bi - - - - deth ev - - - -

ev - er. bi - - - - deth ev - - - -

(The priests present to the High-priest a golden offering cup full of flour, he turns to the tabernacle, makes a low bow and disappears behind the veil. The Levites swing their censers. Some from among the people bring offerings, flour in cups, oil in pitchers. The Levites receive the offerings.)

er. er. er. er.

cresc. -

dim.

pp

Same movement.

Same movement.
Sopr. (Still behind the scene.)

Chorus of Maidens.

Alt. As on the seed-corn thou send'st thy dew.

Same movement.

p

so bless, O Lord, the youth-ful bride.

so bless, O Lord, the youth-ful bride.

bride. Like oil in crys - - tal, lim - - pid and

bride. Like oil in crys - - tal,

bride. Like oil in cry - - tal, lim - pid and

bride. Like oil in crys - - tal, lim - pid and

A little faster and very delicately.

clear, may for - - tune smile on this lov - ing pair.

lim - pid and clear, may for - tune smile on this lov - ing pair.

clear, may for - - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

with warmth

with warmth

with warmth

Like oil in crys - - tal, lim - - pid and clear,

Like oil in crys - - tal, lim - - pid and clear,

Like oil in crys - - tal, lim - pid and

Like oil in crys - - - - - tal,

lim - - pid and clear, may for - tune smile on this lov - ing pair.

lim - - pid and clear, may for - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

lim - - pid and clear, may for - tune smile on this lov - ing pair.

rall.

Tempo I *more tranquilly again.*

p

rit.

Still somewhat slower.

Sulamith.

This pair of tur - - tle - doves so pure, to thee, O

pp

Lord, I hum - hly of - fer. See how they flut - ter wild - ly with fright, so trembles my

Mod.

heart with anx - ious fear, so troubles my heart with anx - ious fear; yet doth it

cresc. poco *dim.*

one prayer ut - ter a - loud: Give healing, O Fa - ther, to him I so

pp

Chorus of Maidens.

dear - ly love.

Sopr. I. *p*
Like oil in crys - - tal lim - - pid and clear, may

Sopr. II. *p*
Like oil in - - crys - - tal, lim - pid and

Alt. I. *p*
Like oil in crys - - tal, lim - pid and clear, may

Alt. II. *p*
Like oil in crys - - tal, lim - pid and clear, may

very delicately
pp

with warmth

for - - tune smile on this lov - ing pair.

clear, may for - tune smile on this lov - ing pair.

II. for - tune smile on this lov - ing pair.

trembles my heart with anx - ious fear; yet doth it one prayer ut - ter a - loud: Give

heal - - ing to him - l love.

Sopr.

Alti I, II. Like oil in crys - - tal, lim - pid and

Sopr. Like oil in crys - - tal, lim - pid and

Alti. Ev - - - er,

Ten. Ev - - - er,

Bassi. Ev - - - er,

Ev - - - er,

Be-fore thee, O

clear, may for-tune smile on this lov-ing pair.

clear, may for-tune smile on this lov-ing pair.

Ev - - - er bi - deth his goodness.

Ev - - - er bi - deth his goodness.

Ev - - - er bi - deth his goodness.

Ev - - - er bi - deth his goodness.

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

Devoutly, with resignation.

Lord, I humbly a - dore; him, as he once was, to me re - store.

ppp

Scene VII.

Solomon with Assad from the estrade at the left. Assad wears a white garment and a golden girdle: he walks unsteadily, his eyes fixed to the ground.

Lively. $\text{♩} = 152.$

f energetically

tr

more moderately

p

(Solomon turns for a moment reverentially to the Holy of Holies, then to Assad:)

Solomon.

Lift thine

tr

pp

Slow.

(majestically)

$\text{♩} = 84.$

eyes to worlds a - bove thee, to the throne of God most high.

very quietly and gently.

p

f

Rouse thyself,

and dream no long - er,

thy redemp - tion - cometh

cresc. poco

cresc. -

quick - ly.

Lift thine eyes to worlds a - bove thee,

to the throne of God most high.

espress.

f dim.

pp

Rouse thy-self, and dream no long - er, thy redemp - tion

com - eth quick - ly. *dim.* Bow thy heart in hum - ble prayer,

with thy bride ap - proach the al - tar, *some-what hastening* and heav'n's rich blessing shall up - on thee come thro' her

spot - less hand, shall on thee come thro' her hand, her spot - less

(Sula mith lays her hand
on Assad's shoulder.)

(to the High - priest, who issues
from the Holy of Holies.)

hand.
with great expression

Very slowly and solemnly.

Priest of Je-ho - vah, speak the bless - ing, sanc - ti - fy this ho - ly

(Assad stands next to Sulamith; youths with green branches approach Assad, young maidens Sulamith. Assad shudders.)

(standing on the platform.)
High-priest.

bond! Lively. THE -

Slowly with solemnity.

ter - nal bless you, and pro- tect you aye, and make his face to

Sopr. A - - men.

Alti. A - - men.

Full Chorus. Ten. A - - men.

Bassi. A - - men.

A - - men.

(He descends.)

shine up on you, and give to you his ho - ly peace!

A - - men. A - - men.

A - - men. A - - men.

A - - men. A - - men.

A - - men. A - - men.

A - - men. A - - men.

Assad.

(Stepping between the pair, he holds out the ring to Assad.)
quasi parlando
 I by this ring—
 by this ring do swear to thee—

♩ = 176.
Very fast.

Assad. (in intense excitement)

De - spair! who draw-eth near?

cresc. *f*

(Assad casts the ring away, putting his hand to his forehead.)

'Tis not a dream! no, no, I see—

dim. *mf*

Sulamith. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Assad.
 - - her!

Solomon. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Baal-Hanan. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

High-priest. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Ten. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Chorus of priests and Levites. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Bass. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Sopr. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Alt. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Chorus of people, singers and maidens. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Ten. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

Bass. *ff*
 'Tis mad - - ness strikes him! Ter - - ror, ter - ror, ter - ror!

cresc *ff* *ff*

Solomon.

(surprised)

Thou, Queen, art here?

Somewhat more quietly.
Saba (coming nearer).

(The Queen points to a golden cup full of pearls, which Astaroth carries. The latter advances with it to Sulamith, who angrily turns away.)

'Tis I, in truth, a nup-tial gift to the young bride I

Tempo I.

Assad (fervidly).

bring. Art thou an emp-ty shape, that

in-to air dis-sol-veth? art thou of mor-tal

(Assad falls upon the Queen and seizes her veil; the Levites hold him.)

kind? By Heav'n! I now shall

Assad.

know!

Solomon.
ff
 Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Baal-Hanan.
ff
 Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

High-priest.
ff
 Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Chorus of priests and Levites.
Ten. ff
Bass. ff
 Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

Chorus of people-singers and maidens.
Sopr. ff
Alt. ff
Ten. ff
Bass. ff
 Hold, mad-man! stay thy hand! wilt thou the ho-ly temple's

ff *fz*

courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!
 courts by thy crime pro - fane? Hold, mad-man! stay thy hand!

wilt thou the ho-ly temple's courts by thy crime pro - fane?
 wilt thou the ho-ly temple's courts by thy crime pro - fane?
 wilt thou the ho-ly temple's courts by thy crime pro - fane?
 wilt thou the ho-ly temple's courts by thy crime pro - fane? To death let him be
 wilt thou the ho-ly temple's courts by thy crime pro - fane? To death let him be
 wilt thou the ho-ly temple's courts by thy crime pro - fane?
 wilt thou the ho-ly temple's courts by thy crime pro - fane?
 wilt thou the ho-ly temple's courts by thy crime pro - fane?
 wilt thou the ho-ly temple's courts by thy crime pro - fane?
 Animato.

Sulamith.
 0 heav'n! what grief is mine, — 0 heav'n! what grief is

Saba.
 Thus falls the bond a - sun - der, thus

Solomon.
 The

sen-tenced, to death — let him — be sen - - - tenced, to

sen-tenced, to death — let him — be sen - - - tenced, to

mine! — 0 heav'n! what grief is mine!

falls the bond a - sun - - - der, thus falls the

truth — up - on me dawns, the truth up - on

death let him be sen - - - tenced, to death let

death let him be sen - - - tenced, to death let

dim.

Saba.

pp

p bond a - sun - der! *pp* thus falls the bond a - sun - der!

p me dawns, the truth *pp* up - on me dawns!

p him be sen - tenced, to death let him be sen - tenced!

p him be sen - tenced, to death let him be sen - tenced!

energetically

*Più mosso.**Assad.*

If I be struck with mad - ness,

sempre f

let her for you de - cide.

(he advances before the Queen.)

Thou un - to whom my ho - - - som

dim. *p*

with fierce de - sire is year - ing,

dim. *p*

say, wilt thou, too, con - demn me?

f *f*

wilt thou, too, call me mad - man?

f *dim.* *ff* *dim.*

Solomon (to the Queen).
Speak, teach me how to solve this rid - dle.

p *sempre p*

Full Chorus.

Sopr. *p* *dim. sempre*
O say, what means his dread - ful

Alt. *p* *dim. sempre*
O say, what means his dread - ful

Ten. *p* *dim. sempre*
O say, what means his dread - ful change,

Priests and Levites.
Bass. *p* *dim. sempre*
O say, what means his dread - ful

dim. sempre

change, O say, what means his
 O say, what means his dread-ful change, O say, what
 dread-ful change, O say, what means his dread-ful change,
 change, O say, what means his dread-ful change,

pp
 dread - - - ful change?
pp
 means his change?
pp
 say, what means his dread - - - ful change?
pp
 O say, what means his dread - - - ful change?

acceler.
p

(The Queen wavers a moment, then steps proudly back.)

Saba. *G.P.* *ad lib.*
 I know him
cresc. *G.P.*

not, I ne'er he - fore have seen him.

Moderately (*alla breve*). $\text{♩} = 96$.

Ten.

Priests and Levites.

Bass.

Sopr. I.

Sopr. II.

Alt. I.

Alt. II.

Woe!

Woe! all is clear!

Full Chorus.

Ten. I.

Woe! all is clear! Ter-ror and

Ten. II.

Woe! all is clear! Ter-ror and an-guish, a

Bass I.

Woe! all is clear! Ter-ror and an-guish, a

Bass II.

Woe! all is clear! Ter-ror and an-guish, a

Moderately (*alla breve*). $\text{♩} = 96$.

Two staves of piano introduction in G minor, 3/4 time. The music consists of whole rests in both the treble and bass staves.

f
Woe! all is clear! Ter-ror and anguish, a de-mon holds

all is clear! Ter-ror and an-guish, a de-mon holds

Ter-ror and an-guish, a de - - - mon holds fast

Ter-ror and an-guish, a de - - - mon holds fast

an-guish, a de - - - mon holds fast his soul

de-mon. a de - - - mon holds fast his soul

de - - - mon holds fast his soul as his cap-tive.

mon holds fast his soul as his cap - - tive, a de-mon

Piano accompaniment for the vocal lines, featuring chords and melodic fragments in both hands.

Woe! all is clear! Terror and anguish, a

fast his soul as his cap - tive.

fast his soul as his cap - tive. Woe! all is clear!

— his soul as his cap - tive. Woe! all is clear! ——— Terror and

— his soul as his cap - tive. Woe! all is clear! ——— Terror and

— as his cap - - - tive.

— as his cap - - - tive.

holds fast his soul as his cap - tive.

Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 fast his soul as his cap - tive. Woe! all is clear! Ter - ror and an - guish, a
 fas! his soul as his cap - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a
 cap - - - - - tive. Woe! all is clear! Ter - ror and an - guish, a

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

de_mon holds fast his soul as his cap_tive! Woe! all is clear! Ter_ror and

dim. *p* *pp*

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *3*
 an-guish, a de-mon — holds fast his soul as his cap-tive!

dim. *ppp* *cresc.*

crsc.

Priest of Je - ho - vah, east out the fiend!

crsc.

Sopr. Priest of Je - ho - vah, east out the fiend!

Alt. Priest of Je - ho - vah, east out the fiend!

Ten. Priest of Je - ho - vah, east out the fiend!

Bass. Priest of Je - ho - vah, east out the fiend!

Priest of Je - ho - vah, east out the fiend!

Slow (not dragging.) $\text{♩} = 84.$

Sulamith. De - - - spair hath seized up - on me, my course on earth is

Saba. The bond shall fall a - sun - der. E'en now the deed is

Astaroth. The bond shall fall a - sun - der. E'en now the deed is

Assad. De - - - spair hath seized up - on me, my course on earth is

Solomon.

High-priest. By darl: and dreadsuspi - cion my mind is fiercely

O let my cry come to thee, send help in this - dread

Slow (not dragging.) $\text{♩} = 84.$

run. To die is all that's left me, for ev - er I'm un -
done! None else of all earth's daugh - - ters his heart shall ev - - er
done! None else of all earth's daughters his heart shall ev - er
run. To die is all that's left me, for ev - er I'm un -
torn, the veil see I re - ce - ding, ere - long 'twill be with -
hour, thou Lord and mighty Rul - er, break thou de - lu - sions

(very broadly)

cresc. done, to die is all that's left me, for ev - - er
cresc. own, none else of all earth's daugh - - ters his heart shall
cresc. own, none else of all earth's daughters his heart shall
cresc. done, to die is all that's left me, for ev - - er
cresc. drawn, the veil see I re - - ce - ding, ere - long 'twill
power, thou Lord and might - y Rul - er, break thou de -

Same movement.

rit.
I'm un - done!
rit.
ev - er own!
rit.
ev - er own!
rit.
I'm un - done!
rit.
be with - drawn!

lu - sion's
Baal-Hanan (*vigoroso*) power!

f
0 let our cry come to thee, break thou de - lu - sion's
f
0 let our cry come to thee, break thou de - lu - sion's

Same movement.

rit.
pp
power. a mar - vel show thou us!
power. a mar - vel show thou us!
power. a mar - vel show thou us!
pp
p stover
(long hold)

Very slow and solemn. $\text{♩} = 72$.

High-priest. (his hands towards Assad: the latter, as exorcised, comes nearer and nearer to the High-priest, with short steps and head bowed down.)

Ye spi - - - rits,

un - - - to Sa - - tan sub - - ject,

who now this man are troub - - - ling

sore; hence from be - -

fore the throne of the Che - ru - bin, and

8
pp *crest. sempre*

flee to night's dark realm a -

way! (He advances to the Holy of Holies.)

The movement twice as quick.

ff *sempre ff* *p*

(Great expectation and excitement are shown by the entire multitude.)

cresc.

cresc. sempre

Fast. *ff* *sempre*

(Trombones on the stage, behind the scene.)

(He gives a sign. At the sound of the tamtam the veil in the rear is rolled up, disclosing the ark, on which are the golden Cherubim. All prostrate themselves, their faces to the ground.)

FULL CHORUS.

Sulamith. *ff* Hal - le - lu - ja!

Baal-Hanan. *ff* Hal - le - lu - ja!

Solomon. *ff* Hal - le - lu - ja!

High-priest. *ff* Hal - le - lu - ja!

Sopr. *ff* Hal - le - lu - ja!

Alti. *ff* Hal - le - lu - ja!

Levites. *ff* Hal - le - lu - ja!

Ten. *ff* Hal - le - lu - ja!

Priests. *ff* Hal - le - lu - ja!

Bassi. *ff* Hal - le - lu - ja!

Somewhat more moderately.

(Tamtam.)

(The Queen veils herself. Solomon fixes his gaze on her.) High-priest. Saba (whispering)

Lift up thy soul to God, my son! As-sad!

Somewhat more quietly. *faster again.*

long hold. *Tempo I.* *ff* *sempre*

♩ = 168.

Assad. (Impetuously)

That is her witching voice! Hence! ye shall no more be-fool me:

your de-lu-sion I ab-hor! Tho' you by your

(he attempts to rush towards the Queen, the Levites hold him back.)
God adjure me - this my god - dess I a -

♩ = 144.

(General horror; the people fly from the galleries across the stage. The veil of the Holy of Holies closes. The priests rush to the foreground. Solomon steps between Assad and the Queen.)

dore! Faster.
(Tamtam)

Fast.

C H O R U S.

Sopr.

Alti.

Ten.

Bassi.

God he doth blaspheme! Let us flee!
God he doth blaspheme! Let us flee!
God he doth blaspheme! Let us flee!
God he doth blaspheme! Let us flee!

Fast.

Let us flee! God he doth blaspheme!
God he doth blaspheme!
Let us flee! God he doth blaspheme! Let us
Let us flee! God he doth blaspheme! Let us flee!

Levites.

Priests.

He hath pro -
He hath pro -

Let us flee! God he doth blaspheme! Let us flee!
God he doth blaspheme! Let us flee!
flee! God he doth blaspheme! Let us
God he doth blaspheme! Let us

cresc. - - -

faded Je - ho -

faded Je - ho - *cresc.*

let us flee! let us go hence! God he

let us flee! let us go hence! God he

flee! let us flee! let us go hence! God he

flee! let us flee! let us go hence! God he

cresc.

cresc.

More moderately.

pp *ff* *pp* *ff*

vah's house! Hor - - - ror! hor - - - ror!

vah's house! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

doth blas - pheme! Hor - - - ror! hor - - - ror!

More moderately.

ff *pp* *ff* *pp*

G. P.

170 Priests and Levites. (advancing) *Slow.*

(The High-priest reads his garment, the flames of the altar and the candles are extinguished by the Levites)

Very fast. ♩ = 168.

Ma - le - die - tion be on him!

Some voices among the people. *Tenori.*

Drag him

Alti. *Bassi.*

forth! To judg - - ment! A -

Soprani.

way with him! Drag him forth!

Very fast. $\text{♩} = 116.$
Sulamith.

God! have mer - cy, see my anguish! in thy wrath O judge him not!

Saba.

Woe! too far my pride hath led me. Help, ye gods, for - sake me not!

Astaroth.

Ah! what dread hath seized up - on her? see, her cheek is dead - ly pale!

Assad.

Ha! to die is all my longing. lead me to - the judgment seat!

Baal - Hanan.

Curst be he for this transgression. drag him to the judgment seat!

Solomon.

In her pale - ness is con - fession, loud - ly speak the si - lent lips.

High - priest.

Curst be he for this transgression, in Je - - ho - - vah's aw - ful sight!

Sopr.

Curst be he for this transgression. drag him to - the judgment seat!

Alti.

Curst be he for this transgression, drag him to - the judgment seat!

Ten.

Levites.

Curst be he for this transgression, drag him to - the judgment seat!

Bassi.

Priests.

Curst be he for this transgression. drag him to - the judgment seat!

Very fast. $\text{♩} = 116.$

The parts of Saba and Astaroth may in the following 10 measures, as also at the repetition of the same place, be interchanged, as shall better suit the respective voices.

sfz. God, have mer-cy, see my an-guish! in thy wrath O judge him not!
sfz. Woe! too far my pride hath led me, help, ye gods, for_sake me not!
sfz. Ah! what dread hath seized up on her! see, her cheek is dead-ly pale!
sfz. Ha! to die is all my longing, lead me to the judgment-seat!
sfz. Curs't be he for this trans-gression, drag him to the judgment-seat!
sfz. In her pale-ness is con-fes-sion, loud-ly speak the si-lent lips.
sf Curs't be he for this trans-gres-sion in Je-ho-vah's aw-ful sight!
sfz. Curs't be he for this trans-gression, drag him to the judgment-seat!
sfz. Curs't be he for this trans-gression, drag him to the judgment-seat!
sfz. Curs't be he for this trans-gression, drag him to the judgment-seat!
sfz. Curs't be he for this trans-gres-sion, drag him to the judgment-seat!

p
 God, have mercy, see my anguish!

p
 Woe! too far my pride hath

p
 Ah! what dread hath seized up -

p
 Ha! to die is

p
 Curs'd be he for

p
 In her paleness

p
 Curs'd be he he for this _____

p
 Curs'd be he he for this trans - -

p
 Curs'd be he he for this trans - -

p
 Curs'd be he he for this trans - -

p
 Curs'd be he he for this trans - -

p

in thy wrath O judge him not!

led me. Gods, as-sist me, for-sake me

on her! see, her cheek is deadly

all my longing, lead me to the

this transgression, drag him to the

is con-fes-sion, loudly speak the

trans-gres-sion in Je-ho-vah's aw-ful sight!

gres-sion, drag him to the judg-ment -

gres-sion, drag him to the judg-ment -

gres-sion, drag him to the judg-ment -

gres-sion, drag him to the judg-ment -

cresc.

Ah!

not! Woe! too far my pride hath led me.

pale! Ah! what dread hath seized up - - on her, judgment-seat!

judgment-seat! Curst be he for this trans-gres - - - sion,

si - lent lips! In her pale-ness is con - fes - - - sion,

Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

seat! Curst be he for this trans-gres - - - sion,

0

cresc.
Help, ye gods, for-sake me not, help, ye gods, for-sake me not, help, ye Gods, with

cresc.
see, her cheek is dead-ly pale, see, her cheek is dead-ly pale, see, how deadly

cresc.
drag him to the judgment-seat,— drag him to the judgment-seat, the

cresc.
loud-ly speak the si-lent lips,— loud-ly speak the si-lent lips! I'll

cresc.
in Je-ho-vah's aw-ful sight,— in Je-ho-vah's aw-ful sight! To the

cresc.
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

cresc.
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

cresc.
drag him to the judgment-seat, drag him to the judgment-seat, drag him to the

cresc.
drag him to the judgment-seat,— drag him to the judgment-seat, the

sf
cresc.
sf *sf* *sf*

ff.
 God, have mer - cy, see my an - guish! in thy wrath O

ff.
 Ha! too far my pride hath led me. Help, ye gods, for -

ff.
 Ah! what dread hath seized up - on her, see, her cheek is

ff.
 Ha! to die is all my long - ing, lead me to — the

ff.
 Curs - t be he for this trans - gres - sion, drag him to the

ff.
 In her pale - ness is con - fes - sion, loud - ly speak the

ff.
 Curs - t be he for this trans - gres - sion, in Je - - ho - - vah's

ff.
 Curs - t be he for this trans - gres - sion, drag him to — the

ff.
 Curs - t be he for this trans - gres - sion, drag him to — the

ff.
 Curs - t be he for this trans - gres - sion, drag him to — the

ff.
 Curs - t be he for this trans - gres - sion, drag him to — the

ff.
 Curs - t be he for this trans - gres - sion, drag him to — the

ff.
 Curs - t be he for this trans - gres - sion, drag him to — the

mercy, see my an - - guish! have mer - - cy, have mer - - cy, have mer - - cy! let
 far my pride hath led me! Woe! woe! woe!

— what dread hath seized up - on her, O terror, O terror, O ter - - ror!
 die is all my long - - ing, lead me, lead me, lead to the
 he for this trans-gres-sion, let him perish, let him perish, let him perish! ha,
 paleness is con - fes - sion, in her paleness is read con - - fes-sion,
 he for this trans-gres - sion, drag him, drag him, drag him! ha,

— he he for this transgression, let him perish, let him perish, let him per - ish!
 — he he for this transgression, let him perish, let him perish, let him per - ish!

Ten. I.
 he for this trans-gression, let him perish, let him perish! ha! drag him he -

Ten. II.
 he for this trans-gres - - sion, drag him, drag him, drag him! ha!
 he for this trans-gres - - sion, drag him, drag him, drag him! ha!

H. P. 540

him not thine an - - ger feel!

ye gods, with aid - - he near!

see, - - how dead - - - ly pale her cheek!

judg - - - ment - seat!

drag him to the judg - - - ment - seat!

and the mute lips loud - ly speak!

drag him to the judgment - seat!

drag him to the judg - - - ment - seat!

drag him to the judg - - - ment - seat!

fore - - the judg - - - ment - seat!

drag him to the judg - - - ment - seat!

Bass I.
drag him to the judg - - - ment - seat!

Bass II.
drag him to the judgment - seat!

8

ff *sf*

f

Your de - lu - sion I ah - hor! This my god - dess

I a - dore!

Sulamith.

Saba. Let him not thine an - ger feel,
 Astaroth. O ye gods, with aid he near,
 Assad. See, how pale, how pale her cheek,
 Baal-Hanan. To the judg - ment-seat!

Solomon. Drag him hence, a - way with him! drag him
 Highpriest. And the mute lips loud - ly speak, and the
 Sopr. Drag him hence, a - way with him! drag him

Alt. Curs't be he for this trans-gression, a - way with him! Curs't be
 Ten. Curs't be he for this trans-gression, a - way with him! Curs't be
 Bass. Curs't be he for this trans - ges - sion,
 Drag him hence, a - way with him, drag him

CHORUS.

let him not thine anger feel! God! have mercy!

O ye gods, with aid be near! Woe! too far my

see, how pale, how pale her cheek! Ah! what dread hath

I follow you! To die is

hence, a way with him! Curses up on him for

mute lips loud ly speak!

hence, a way with him! Curses up on him for

he for this trans-gres-sion, a way with him! Curst he he for

he for this trans-gres-sion, a way with him! Curst he he for

Curst he he for this trans-gres-sion! Curst he

hence, a way with him! Curses up on him for

f *f* *ff* *f*

see my an - guish, let him not, let him not, let him not thine
 pride hath led me help, ye gods, help, ye gods, help, ye gods,
 seized up - on her! see, how pale, see, how pale, see, how pale, how
 all my long - ing!
 his great trans - gression, drag him hence, drag him hence, drag him
 Loud - ly speak the si - lent lips, loud - ly
 his great trans - gression in Je - ho - - - vah's aw - - ful
 this trans - gres - sion, drag him hence, drag him hence, drag him hence, a -
 this trans - gres - sion, drag him hence, drag him hence, drag him hence, a -
 he - for this trans - gression, drag him hence, drag him hence, drag him
 his great trans - gression, drag him hence, drag him hence, drag him

f

O judge him not — in thy wrath, O judge him not — in thy wrath, let him not

O ye — gods, with aid be near, O ye gods, with aid be near, O ye

see, how dead-ly pale her cheek, see, how dead-ly pale her cheek, see, how

drag him to the judgment-seat, drag him to the judgment - seat, drag him

loud-ly speak the si - lent lips, loud - ly speak the si - lent lips, loud - ly

drag him to the judgment-seat, drag him — to the judgment - seat, drag him —

drag him to the judgment-seat, drag him — to the judgment - seat, drag him —

drag him to the judgment-seat, drag him to the judgment - seat, drag him

drag him to the judgment-seat, drag him — to the judgment - seat drag him —

drag him to the judgment-seat, drag him — to the judgment - seat, drag him —

thine an-ger feel! O save him!

gods, with aid be near! O ter - - ror!

dead-ly pale her cheek! O ter - - ror!

to the judgment-seat! I per - - ish!

speak the si - lent lips! I'll save him!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

to the judgment-seat! Let him per - - ish!

mf *ff* *mf*

(They drag Assad away into the background; the whole mass of the Chorus raging and crowding around him.)

O save him, O save, O

O ter - - ror! Gods, be

O ter - - ror! see, how

I per - - ish! lead me,

Let him per - - ish! A - way - with him to the

I'll save him!

Let him per - - ish! A - way - with him to the

Let him per - - ish! A - way - with him to the

Let him per - - ish! A - way - with him to the

Let him per - - ish! A - way - with him to the

Let him per - - ish! A - way - with him to the

Let him per - - ish! A - way - with him to the

ff

(Baal-Hanan advances with the guards.)

Moderately.

Tempo I.

ff

save him!
save him!
save him!
I per - - - ish!
Let him per - - - ish!
me! The King him-self his judgewill be!
Let him per - - - ish!
Let him per - - - ish!
Let him per - - - ish!
Let him per - - - ish!

Moderately.

Tempo I.

Let him per - - - ish!

(The priests let Assad go. Baal-Hanan and the guards advance. The Queen attempts to go to Assad. Solomon, stepping between, majestically repels her. Sulamith falls, at the feet of the King and embraces his knee.)

The priests raise their hands (threateningly.)

(The curtain falls quickly.)

THIRD ACT.

Ballet-music.

Moderately fast. $\text{♩} = 160$.

Curtain rises: (Banqueting-hall, brilliantly lighted and adorned with flowers. The portico proper, 2 wings deep, can be shut off by a heavy, dark curtain. In the rear are seen cupboards, emp-bearers are carrying dishes and drinking cups. The entire hall is filled with women of the harem; dancing bayaderes with goblets and garlands.)

Moderately. $\text{♩} = 116$.

First system of musical notation. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a harmonic accompaniment with chords and some eighth-note figures. Dynamics include *f* and *ff*.

Second system of musical notation. The treble clef continues the melodic line with slurs and accents. The bass clef features a steady accompaniment. Dynamics include *f* and *ff*.

Third system of musical notation. The treble clef has a melodic line with a sixteenth-note run. The bass clef has a harmonic accompaniment. Dynamics include *ff*.

Fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a harmonic accompaniment with some chords marked with an asterisk (*). Dynamics include *dim.* and *p*.

Fifth system of musical notation. The treble clef has a melodic line with slurs and a triplet. The bass clef has a harmonic accompaniment. Dynamics include *p*.

Sixth system of musical notation. The treble clef has a melodic line with slurs and triplets. The bass clef has a harmonic accompaniment. Dynamics include *cresc.*, *f*, and *mf*.

p

f

f

a tempo
p
pp rit.

f

First system of a piano score in G major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Dynamics include *f* and *mf*.

Second system of the piano score. The right hand continues with melodic lines, including a triplet. The left hand has a more active role with chords and moving lines. Dynamics include *dim.*, *mf*, and *crusc.*

Third system of the piano score. The right hand has a melodic line with slurs and triplets. The left hand features chords and moving lines. Dynamics include *f* and *mf*.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand features chords and moving lines. Dynamics include *ff*.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand features chords and moving lines. Dynamics include *ff*.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand features chords and moving lines. Dynamics include *ff*. A sixteenth-note triplet is marked with a '6' above it.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a forte (*ff*) dynamic. The first system includes a *dim.* (diminuendo) marking. The second system features a piano (*p*) dynamic. The notation is highly detailed, with numerous slurs, accents, and articulation marks throughout the piece.

The musical score is written for piano and consists of seven systems of grand staff notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various dynamics such as *ff*, *f*, *p*, *pp*, and *mf*, as well as performance markings like accents, slurs, and repeat signs. The piece concludes with a final cadence in the bass clef.

First system of a piano piece. The right hand features a melodic line with triplets and accents, while the left hand provides a steady accompaniment. Dynamics include *cresc.* and *f*. There are also markings for accents (*^*) and triplets (*3*).

Second system of the piano piece, continuing the melodic and accompanimental lines from the first system. It includes triplets and accents.

Third system of the piano piece, featuring a more active right hand with sixteenth-note patterns and a consistent left hand accompaniment. Dynamics include *f*.

Fourth system of the piano piece, showing a transition in the right hand with a *cresc.* marking and a *ff* dynamic. The system concludes with a first ending bracket and a *p* dynamic marking.

Allegretto.

Fifth system, the beginning of the *Allegretto* section. It is marked *stacc.* and *p dolce*. The right hand has a rhythmic pattern of eighth notes, and the left hand has a steady accompaniment. A first ending bracket is present.

Sixth system of the *Allegretto* section, continuing the rhythmic patterns. It includes a first ending bracket and a *ff* dynamic marking.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The piece features a variety of textures and dynamics. The first system includes trills and a crescendo. The second system starts with a piano dynamic and includes trills. The third system is marked 'broadly' and 'f'. The fourth and fifth systems feature repeated rhythmic patterns in the bass and chords in the treble. The sixth system concludes with a ritardando and a final chord marked 'pp'.

(A girl closely wrapped in a veil, which also forms a part of her upper dress, playfully drives before her an imaginary bee, now showing great fear of it, now driving it away with the end of her veil. The signs of fear increase, as if the bee were more closely pursuing her. All at once she stands still, in a great fright; the bee has (seemingly) got into her clothing, she tries in vain to free herself from it, and quickly and dexterously disentangles herself from her veil, which she casts away from her. The bee remains in the veil; she breathes again. With graceful motions dances round the veil, which after a while she raises carefully from the ground, the bee escapes. In great haste she again closely wraps herself in the veil, and the performance is repeated. At last, continually retreating before the bee and driving it away, she dances off the stage. The whole should be executed with grace and elegance, partly mimicking, partly dancing.)

Allegretto. $\text{♩} = 104$.

The musical score is written for piano and consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as triplets, staccato, trills, and fermatas. The piece concludes with a double bar line and a small asterisk symbol.

System 1: Treble and bass clefs. Treble clef contains a complex chordal texture with many accidentals. Bass clef contains a steady eighth-note accompaniment.

System 2: Treble and bass clefs. Treble clef continues with complex chords. Bass clef continues with eighth-note accompaniment.

System 3: Treble and bass clefs. Treble clef has a *cresc.* marking. Bass clef has an *f* marking.

System 4: Treble and bass clefs. Treble clef has a *cresc.* marking. Bass clef continues with eighth-note accompaniment.

System 5: Treble and bass clefs. Treble clef has an *ff* marking. Bass clef continues with eighth-note accompaniment.

System 6: Treble and bass clefs. Treble clef has a *ff* marking. Bass clef continues with eighth-note accompaniment.

System 7: Treble and bass clefs. Treble clef has a *dim.* marking. Bass clef has a *dim.* marking. The system concludes with a *f* marking.

This page of musical notation is for a piano piece, likely in G major and 3/4 time. It consists of seven systems, each with a treble and bass staff. The music is characterized by a mix of textures and dynamics.

- System 1:** Starts with a treble staff containing a few notes and a bass staff with a rhythmic pattern. Dynamics include *f*.
- System 2:** Features a treble staff with chords and a bass staff with a steady eighth-note accompaniment. Dynamics include *p* and *stacc.*
- System 3:** Shows a treble staff with melodic lines and a bass staff with a consistent eighth-note accompaniment.
- System 4:** Continues the eighth-note accompaniment in the bass and melodic lines in the treble.
- System 5:** Includes a treble staff with chords and a bass staff with eighth notes. Dynamics include *f*.
- System 6:** Features a treble staff with chords and a bass staff with eighth notes. Dynamics include *p* and *Cres.*
- System 7:** Concludes with a treble staff of chords and a bass staff of eighth notes. Dynamics include *f*.

This page of musical notation is for a piano piece, likely from a collection. It consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a dense, harmonic texture with frequent chord changes and moving lines in both hands. Dynamics such as *sf* (sforzando), *dim.* (diminuendo), and *p* (piano) are used throughout. The notation includes various ornaments like trills and grace notes, and some notes are marked with accents or slurs. The overall style is that of a late 19th or early 20th-century piano composition.

First system of musical notation, featuring a treble and bass clef. The music consists of complex chordal textures and a melodic line in the treble.

(The gestures of fear are more frequent.)

Second system of musical notation, starting with a piano (*p*) dynamic marking. The music continues with complex chordal textures and a melodic line in the treble.

Third system of musical notation, continuing the complex textures and melodic line in the treble.

Fourth system of musical notation, showing further development of the textures and melodic line in the treble.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking and a crescendo (*cresc.*) instruction. The music continues with complex textures and a melodic line in the treble.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking and a crescendo (*cresc. sempre*) instruction. The music continues with complex textures and a melodic line in the treble.

(The bee has seemingly got inside; she quickly disengages herself from the veil

and throws it to the ground. Her motions express joy and calmness.)

(The other maidens with garland and veil mingle gradually in her dance.)

Moderately fast. ♩ = 120.

tenderly

First system of the musical score, featuring a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of several measures with chords and melodic lines.

Second system of the musical score. It includes the instruction *rit.* (ritardando) and a dynamic marking *p* (piano). A small asterisk (*) is placed below the bass line in the second measure.

Third system of the musical score, featuring a *cresc.* (crescendo) instruction. The music continues with complex chordal textures and melodic fragments.

Fourth system of the musical score, showing a continuation of the complex textures with various chordal and melodic elements.

Fifth system of the musical score, marked *Broadly* and *ff* (fortissimo). The music features dense chordal structures and a prominent melodic line in the bass.

Sixth system of the musical score, ending with a *dim.* (diminuendo) instruction. The music concludes with a series of chords and a final melodic phrase.

p dim. *dim.*

(She tugs nervously and cautiously at the veil.)

Moderately.

Tempo I. (Bee - dance.)

p *p* *p cresc.*

(With a violent pull she raises the veil, the bee flies out, and she quickly wraps herself in the veil again.
The other maidens flee back.)

sf *p*

stacc.

p

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of seven systems of grand staff notation, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of textures and dynamics.

- System 1:** Features a rhythmic accompaniment in the bass clef and chords in the treble clef.
- System 2:** Includes a *dim.* (diminuendo) marking in the treble clef and a *sf* (sforzando) marking in the bass clef.
- System 3:** Shows a melodic line in the treble clef with slurs and accents, and a rhythmic accompaniment in the bass clef.
- System 4:** Continues the melodic and accompaniment patterns from the previous system.
- System 5:** Features a *sf* (sforzando) marking in the bass clef and a melodic line in the treble clef.
- System 6:** Shows a melodic line in the treble clef with slurs and accents, and a rhythmic accompaniment in the bass clef.
- System 7:** Concludes with a *sf* (sforzando) marking in the bass clef and a melodic line in the treble clef.

First system of a piano piece. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of the piano piece. The right hand continues the melodic development with slurs and accents. The left hand maintains the eighth-note accompaniment.

Third system of the piano piece. The right hand has a long slur over several measures. The left hand continues the accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Fourth system of the piano piece. The right hand features a long slur. The left hand continues the accompaniment.

Fifth system of the piano piece. The right hand has a long slur. The left hand continues the accompaniment. A dynamic marking of *p* (piano) is present.

Sixth system of the piano piece. The right hand has a long slur. The left hand continues the accompaniment. A dynamic marking of *cresc.* (crescendo) is present.

Seventh system of the piano piece. The right hand has a long slur. The left hand continues the accompaniment. Dynamic markings of *ff* (fortissimo) and *dim.* (diminuendo) are present.

p

cresc. sempre

dim.

pp

Bacchanale.

Moderately fast. ♩ = 160.

ff Sopr. I
Ech - - o, ech - - - o thro' the wel - -

ff Sopr. II
Ech - - o, ech - - - o thro' the wel - -

ff Alto.
Ech - - o, ech - - - o thro' the wel - -

Moderately fast. ♩ = 160.

kin, songs of rev - - 'ling, joy - - ous

kin, songs of rev - - 'ling, joy - - ous

kin, songs of rev - - 'ling, joy - - ous

dance, rend the sky with sweet

dance, rend the sky with sweet

dance, rend the sky with sweet

ac - - cord, rend the sky with

ac - - cord, rend the sky with

ac - - cord, rend the sky with

sweet ac - - cord. For thus will,

sweet ac - - cord. For thus will,

sweet ac - - cord. For thus will,

by fes - - - tal pa - - geant, to

by fes - - - tal pa - - geant, to

by fes - - - tal pa - - geant, to

his roy - - - al guests pay hon - - or

his roy - - - al guests pay hon - - or

his roy - - - al guests pay hon - - or

Sol - - - o - - mon, of earth *cresc.*

Sol - - - o - - mon, of earth *cresc.*

Sol - - - o - - mon, of earth *cresc.*

ff the lord!

ff the lord!

ff the lord!

Lively.

Ech - o, ech - o thro' the wel-kin, songs of rev-'lling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'lling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'lling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'lling, joy-ous dance!

Lively.

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

a - hi! Spread your sweetest scents, ye flowers, a - hi! a - hi!

spread your sweetest scents, ye flow-ers, midst the candles' dazz-ling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' dazz-ling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' dazz-ling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' dazz-ling blaze. Clink of gob - lets,

p sempre

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise, clink of gob - lets,

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

hum of dan - cers, un - to heav'n your mur - murs raise!

The Quarter-notes somewhat faster.
(beat alla breve.)

s.
f.
dim.
p.
dim. sempre
pp
rit.
a tempo
pp
ppp

(The queen of Saba, most richly attired, enters rapidly through the midst; Solomon follows her. The dancers retire as far as the arch.)

quick and lively.
ff
energetically
ff
p rit.
p

Scene II.

Moderately. $\text{♩} = 92$.
Solomon.

The ban - quet dost thou leave? Dost thou not like my feast? *tenderly*

Speak! whence this cloud (up - on thy coun - tenance?)

(with an imperious sign to the dancers)

(The corps of dancers rush quickly forward.)

Let dance and music han - dle hand - ish it!

Tempo I.

(The dancers recede.
The curtains are drawn.)

Saba. *Recit.* (hesitating)

E - nough! By so great splendor I'm entranced, and yet -

Solomon.

What, sovereign la - dy, wilt thou? *Fast.*

Tempo I. Saba.

Solomon.

Wilt thou one sole pe - ti - tion grant me? The half of my do -

Saba.

Solomon. Saba. (softly)

main! Too much! 'tis but a passing whim of mine, 'tis naught. Speak! To that youth grant

par-don, who to the fu - ry of thy priests is vic - tim! Fast.

Solomon. (stepping back) *free*

Saba. (softly) *ad lib.*

What! Assad? Assad is his name? So then! for As - sad I en - treat.

Solomon.

Moderately. (gravely)

Not mine's the life of that blas - phem - er, by

somewhat slower

Saba. *slower*

jus - tice it is claimed as its own! The roy - al

hand, which can give all things, this tri - fle yet re - fus - eth me! What's he to thee? What's he to me?

Solomon.

Saba. *proudly*

(scornfully)

He's naught, scarce know I how to name him!

Yet all things!

not dragging, flowing

If thou wilt as - sure me, that to thy guest thou hast good

will, that thou to me dost hear good will

animato
Solomon.

(coaxingly)

for - give him! Begg'st it thou of

me? He in that dread hour fixed his

gaze on thee, 'twas

crest.

broader
thine from his sad fate to save him, yet to thy heart naught was he but a

stran - - - ger, yet to thy heart he was a stran - - - ger

Saba.

on-ly! Ha! My first re-quest thou

dost not heed, thou dost not heed!

faster

pp *f* *acceler. rit.*

Shouldst

p *f* *acceler.* *pp rit.* *f*

Slow, yet not dragging. ♩ = 92.

thou de - sire of me — a fa - vor, (grandly) e'en of my crown the

pp *p* *dim.*

gem — most bright, all that I have, to thee — I'd of - fer,

to give thee but one day's de-light, to thee I'd of-fer all I

have, to give thee but one day's de-light. A wo-man, who, as suit-or, must

with great warmth

tram-ple on her pride, canst thou repel thus cold-ly, nor does thy heart thee

p dim.

chide, canst thou re-pel thus cold-ly, nor does thy heart thee

pp

chide? Ah! Shouldst thou de-sire of

quietly again tenderly

Solomon. Tempt me not with those sweet ac-counts.

pp

quietly again

me a fa - vor, e'en of my crown the gem most
 where with thou didst his heart en - snare! Ha! tempt me not, ha! tempt me

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a melodic phrase in the treble clef, while the piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are printed below the vocal line.

bright, all that I have, to thee I'd of - fer,
 not, mine ear I close to sin - ful prompt - ings,

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part includes a *cresc.* (crescendo) marking. The lyrics are printed below the vocal line.

to give thee but one day's de - light, to thee I'd
 I of thy art - ful plan am ware, I of thy art - ful plan am ware! Mine

The third system of the score shows the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The lyrics are printed below the vocal line.

of - fer all I have, to give thee but one day's de - light!
 ear I close to sin - ful promptings, I of thy art - ful plan am ware!

The fourth and final system of the score shows the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The lyrics are printed below the vocal line.

p
 All that I have, to thee I'd of - fer, to give thee but one day's de - light,
 I close mine ear to sin - ful prompt - ings,

rit.
 to give thee but one day's de - light!
rit.
 I of thy art - ful plan am ware!

Fast. *Saba.* *tenderly, hesitating* *with decision*
 Once more, then, be he who he may I beg thee, bid thee!

(The Ring, whose face was averted, turns, at the word "bid" quickly towards the Queen.)
 Set him free!

(Greatly agitated, he passes before her, his face averted.)
 He's

a tempo

dumb! O shame, O bit - ter pain! With rage I

quieter by degrees

burn, my heart will burst!

(behind the scenes)

Solomon. (courteously)

pray, re -

turn un - to the ban - - - quet, it waits for thee,

re-turn, O Queen!

f *ff*

The quarter-notes somewhat slower. ♩=120.

Saba (passionately).

O hit - - - ter scorn, that he should slight me!

f

all hope is ban - - ished from my

(She advances, proudly erect, to Solomon.)

breast!

ff *p*

(with suppressed voice)

So lit - - - tle dost thou prize my fa - - vor? Mockst thou at

p

Sa - - ba's Queen, thy guest!

Think well, think well, thou haugh-ty

mon - - arch, who's slight - - ed by thy stern de - -

cree!

somewhat faster

Thou shall yet rue the

fa - - tal mo - ment, in which thou heardst me plead with thee. When thou me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics: "fa - - tal mo - ment, in which thou heardst me plead with thee. When thou me". The piano accompaniment consists of two staves, with dynamic markings of *p* and *f*. The key signature has two flats, and the time signature is 2/4.

here re - - turn - ing seest, haugh - ty prince, then shalt thou trem - ble.

Solomon.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "here re - - turn - ing seest, haugh - ty prince, then shalt thou trem - ble." Below the vocal line, the name "Solomon." is written. The piano accompaniment includes dynamic markings of *p* and *f*.

then, haugh - - ty prince, then shalt thou

fear not thy threat - - nings, I fear not thy

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "then, haugh - - ty prince, then shalt thou" and "fear not thy threat - - nings, I fear not thy". The piano accompaniment includes a *cresc.* marking.

trem - ble, the hour of ven - - geance draw - - eth nigh,

threat - - nings.

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are: "trem - ble, the hour of ven - - geance draw - - eth nigh," and "threat - - nings." The piano accompaniment includes a *cresc.* marking.

when Sa - ba's i - ron lances shiv - er, when Zi - on's throne to ru - in

The fifth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "when Sa - ba's i - ron lances shiv - er, when Zi - on's throne to ru - in". The piano accompaniment includes a *cresc.* marking.

sinks, then trem - ble, thou haugh - - - ty prince!

(Somewhat faster.)

Solomon. Hear this my oath, in af - ter days thou shalt sure - ly see me
The God, who hath my thrones es - ta - blished, re - quires of all men

come a - gain. Then, haugh - ty prince,
truth and light: the torch by gloom - - - y night en - kin - dled

then, haugh - - ty prince, then shalt thou
goes out, en - - dur - ing not his sight. Thy

trem - ble, when Sa - - ha's i - - ron lan - - ces shiv-er,
 threats do not make me trem - - ble, thoult find me

cresc.

and Zi - - on's throne to ru - - in sinks.
 for the fray pre - - pared.

cresc. *ff*

Saba. Fare-well!

ff *p dim.* *pp* *ff*

Ye gods, now lend your aid:

f

Cost what it will, I'll set him free! (rushes out.)

Solomon.

Go thy way!

ff

dim.

Scene III.

(Solomon alone, afterwards Baal-Hanan.)

p *dim.* *pp*

gradually slower

Solomon.

Thou hast thy-self un-masked, thou hyp-o-erite, who thrice hast him in-

veigled. Be-gone!

faster *rit.*

pp *f*

a tempo
Moderately.

And thou, my Assad, can I thee de - liv - er? No, thou a - lone thy-self canst

re - sue. If thou wilt break the charm - er's fet - ters, thy

with warmth
crime shall free - ly par - doned be, thy crime shall free - ly par - doned be.

Somewhat slower and solemnly. $\text{♩} = 92$.
Baal-Hanan.

The sen - tence is pro - nounced, the life of the blas -

phemer is for - feit - ed. 'Tis thine a - lone to

par-don.
Solomon.
 Let As - sad be brought to me!

Solomon.
Chorus (still behind the scenes). What mean the mourn - - ful sounds?
 Sopr.
 All. Weep ye, Sa-lem's daugh-ters, weep a - loud.
 Weep ye, Sa-lem's daugh-ters, weep a - loud.

Baal-Hanan.
 Su - la-mith's el-e-gy; she begs thy face to see.
 The bride of glad - - ness is the bride of woe.
 The bride of glad - - ness is the bride of woe.
 Ten.
 The bride of glad - - ness is the bride of woe.
 Bassi.
 The bride of glad - - ness is the bride of woe.

Solomon.

She here will find me.

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

O weep a - loud. Like

Scene IV.

Baal-Hanan gives a sign, the curtain is drawn, Sulamith in a long, black veil surrounded by her playmates and a band of youths. (Exit Baal-Hanan.)

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph - thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph - thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

Jeph-thah's child, to live as virgin chaste, she quits our val-leys for the de-sert-

waste. O weep a - loud!

waste. O weep a - loud!

waste. O weep a - loud!

waste. O weep a - loud!

pp *f* *p*

Quite fast.
Solomon.

Speak, Su-lamith,

(Sulamith advances alone, all others in the background.)

what dost thou wish to tell me?

ten. rit. molto

Sulamith. *a tempo*
Quietly. $\text{♩} = \text{ss.}$

The hour which robb'd me of my love, was as it were my

burial: my tress-es cut I from my head, and donned the weeds of

mourn- ing. To God alone henceforth I live, and far away with-

draw - - ing, I will. in ho - ly sol - i-tude, in ho - ly sol - i-tude will

I a - hide, my youth de - ploring, my hap - less youth ^{rit.} -

dim.

Somewhat slower.

ploring. (Overcome with grief, she turns her face from the King, weeping and covers it with her hands.)

pp *rit.* *dim.*

Yet, ere I to the vale of death, to end-less peace re-

treat, for the last time let me once more, my King, embrace thy feet, I'd

fain embrace thy feet. O let him, by thy sov'reign pow'r, his

Animato.

free-dom, Sire, re-cov-er, O save my wretched lov-er's life.

cresc.

O save my wretched lov-er's life, and hap-py shall my death be, and

ritard. dim.

p dim. dim.

Slower. $\text{♩} = 80.$

Sopr. hap - py shall my death he, hap - - py
 (The chorus advancing somewhat.) *p* *cresc.*

Alt O let him, by thy sov'reign pow'r, his

Ten. I. *p* *cresc.* *p*
 O let him, by thy sov - reign pow'r, his free - dom, Sire,

Ten. II. *p* *cresc.* *p*
 O let him, by thy sov' - reign pow'r, his free - - dom,

Bass. *p* *cresc.* *p*
 O let him, by thy sov' - - reign pow'r, his free - dom,

Chorus.

Slower. $\text{♩} = 80.$

shall my death he! O save my wretched lov - er's life. *p* *p* *p*

free - - dom re - cov - - er, save her wretch - ed lov - - er's life. *p* *p* *p*

re - cov - - er, Save her wretch - ed lov - - er's life. *p* *p* *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *p* *p* *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *p* *p* *p*

cresc. *p*

Increasing in intensity, yet not hastening.

let him, by thy sov'reign pow'r, his free - - dom, Sire, re -

p *cresc.*

cov - - er, O save my wretched lov - - er's life, and

cresc. *bz.* *cresc.*

hap - - py shall my death be, and hap - - py shall my death be,

f rit. *a tempo* *dim.* *ritard.* *p* *pp ritard.*

Chorus.

Sopr. hap - - py shall my death be, *p*

Alt. (The chorus advanc'ing still more.) 'Tis

Ten. I. 'Tis thine a - lone to save him, 'tis

Ten. II. 'Tis thine *pp* a - lone to save him,

Bass I. *pp* Thou on - - -

Bass II. 'Tis thine a - - -

'Tis thine a - - -

pp *a tempo*

hap - - - - - py shall my
 thine a - lone to save him, 'Tis
 thine a - lone to save him, 'Tis
 ly
 lone to save him,
 lone to save

Detailed description: This system contains the first six staves of the musical score. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics 'hap - - - - - py shall my' on a long note, followed by 'thine a - lone to save him, 'Tis'. The piano accompaniment consists of a right-hand melody and a left-hand bass line with a steady eighth-note pattern.

death he.
 thine a - lone to save him,
 thine a - lone to save him,
 lone to save him,
 canst give par - - - - - don.
 tis thine a - lone to
 him,

Detailed description: This system contains the second six staves of the musical score. The vocal line continues with 'death he.' followed by 'thine a - lone to save him,' and 'thine a - lone to save him,'. The piano accompaniment continues with the same eighth-note bass line and a right-hand melody. The system concludes with the lyrics 'canst give par - - - - - don.' and 'tis thine a - lone to him,'.

p
 let him, by
 O let him, by thy
 O let him, by thy sov - - reign powr,
 save him
 thou on - - - ly canst give

cresc.
 thy sov - - reign powr, his
cresc.
cresc. sov - - reign powr, his
cresc. let him, by thy sov - - - reign powr,
cresc. his
cresc. O let him,
cresc. par - - - don, O let him,
cresc.

death
save
save
save
save
save
save
save

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

cresc. *long hold*

cresc. *long hold*

ff.
he! (Sulamith, choked with tears, and covering her face with her hands, has fallen at Solomon's knee.)
him! (The chorus kneel at the same time with Sulamith.)
him!
him!
him!
him!
him!
him!
him!
him!

ff.

Solomon.

p The veil is fal-ling from be-fore me, a happier

Somewhat faster.

fu-ture see I dawn. (All rise slowly and quietly.)

Chorus.

Sopr. *pp* Hush! list in rev-er-en-tial si-lence.

Alti. *pp* Hush! list in rev-er-en-tial si-lence.

Ten. *pp* Hush! list in rev-er-en-tial si-lence.

Bassi. *pp* Hush! list in rev-er-en-tial si-lence.

(prophetically) (Sulamith stands gazing on the King in the most eager expectation.)

Be - hold, in des - - ert - sands a - far, near where a -

hide the ho - ly vir - gins, palm tree,

lone and withered stands, to it shalt

thou di - rect thy jour - - ney. The

storm - wind in its branches rus - - - tles, the evening sky with

pur-ple glows. The tem-pest overpeace shall

lighten ou her and thee, and end your

Sulamith. Fare-well! to my bur-ial, my bur-

woes. *pp* *cresc.* *dim. p*

Sop. I. O weep a-loud, O weep a-loud, O weep

Sop. II. O weep a-loud, O weep a-loud, O weep

Alt. I. O weep a-loud, O weep a-loud, O weep

Alt. II. O weep a-loud, O weep a-loud, O weep

Ten. I. O weep a-loud, O weep a-loud, O weep

Ten. II. O weep a-loud, O weep a-loud, O weep

Bassi. O weep a-loud, O weep a-loud, O weep

ff *pp* *cresc.* *dim.* *p*

cresc. Slower.

ial I go!
a-loud!
a-loud!
a-loud!
a-loud!
a-loud!
a-loud!

(The King, motioning to Sulamith to look to heaven for consolation, walks to the place of egress. There he turns again, profoundly moved, advances to Sulamith, with a look of deep sympathy, seizes both her hands, lays his hand on her head as if in benediction, then retires with signs of grief. Whilst Sulamith, who during the dumb-show has stood motionless and abstracted, and all the others are retiring, the curtain slowly falls.)

Slower.

sfz *cresc.*

dim.

(Here the curtain slowly falls.)

p *dim. sempre* *rit.* *pp*

End of the third act.

FOURTH ACT.

On the border of the desert. On the right, in the background, elevated, an asylum of holy virgins. On the left, in the foreground, a high, withered palm-tree.

Very slow and sustained. ♩ = 66. Curtain rises.

Piano introduction for the scene, featuring a very slow and sustained melody in the right hand and a rhythmic accompaniment in the left hand.

Assad enters from the right, weary and dejected.

Musical notation for Assad's entrance, showing a vocal line and piano accompaniment with dynamic markings like *p* and *f*.

Assad.

Scene I.

Thus far, weary and worn, I've journeyed.

Musical notation for the first line of the scene, including vocal line and piano accompaniment.

From death — the roy-al sentence me hath freed, and me ex-iled

Musical notation for the second line of the scene, including vocal line and piano accompaniment.

in-to sol-i-tude.

Con-demned am I,

Musical notation for the third line of the scene, including vocal line and piano accompaniment.

an out-cast, By
 shunn'd of all men.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff contains the lyrics 'an out-cast, By' and 'shunn'd of all men.' The piano accompaniment is written for the left hand on a grand staff with a bass clef. It includes dynamic markings such as *f* and *p*, and a triplet of eighth notes in the final measure.

guilty conscience sore op-press'd, I pray thee, give my weary breast thy peace, O God of com-pas-sion.

The second system of music continues the vocal line and piano accompaniment. The vocal line has two staves with the lyrics 'guilty conscience sore op-press'd, I pray thee, give my weary breast thy peace, O God of com-pas-sion.' The piano accompaniment includes dynamic markings like *f* and *p*, and features a triplet of eighth notes in the final measure.

Scene II.

The Queen from the right. Twilight. Assad rapt in thought.

Somewhat faster.
 Saba.
 Assad!
 Assad.
 Who calls me?
 As - - sad!
 (shuddering)
 Dis - appear, thou phantom.

The third system of music is marked 'Somewhat faster.' It features a vocal line and piano accompaniment. The vocal line has two staves with the lyrics 'Saba.', 'Assad!', 'Who calls me?', 'As - - sad!', '(shuddering)', and 'Dis - appear, thou phantom.' The piano accompaniment includes dynamic markings like *pp* and features a triplet of eighth notes in the final measure.

$\text{♩} = 144.$
 'Tis I! Thro' the desert path - way sought I
 hence, I know thee not!
 Quite fast.

The fourth system of music is marked 'Quite fast.' It features a vocal line and piano accompaniment. The vocal line has two staves with the lyrics ''Tis I! Thro' the desert path - way sought I' and 'hence, I know thee not!'. The piano accompaniment includes dynamic markings like *pp* and features a triplet of eighth notes in the final measure.

thee, led by love a - lone. My love, to thee so true and faith-ful, to me the

way to thee hath shown! *cresc.* O come, the camels here a - wait us, to Sa -

- bas realms O fol - low me. My

Saba. *more quietly*
As - sad! thou my soul's dear i - dol!

Assad. *more quietly*
Wilt thou a - gain de - lude and

Nay!

mock - me, thou de - mon fair, whose slave I am!

Vivace. $\text{♩} = 160.$

Nay! no de - mon: see, with weep - - - ing, of thee for-giveness I im -

plore: my pride, which closed my lips in si - lence, my

cresc.

foolish pride I now ab - hor. (mysteriously) 'Twas I, 'twas

I that fond - ly clasped thee, that moon - lit night on Leb - a -

non; I, born a queen, to wield the seep - - - tre,

mf

my-self as slave to thee do give, thy love a-lone can still my

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics "my-self as slave to thee do give, thy love a-lone can still my". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

long - ing, thy love a-lone can still my long - - - ing,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for "long - - - ing,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part.

a-part from thee I can-not live, thy love a-lone can

The third system shows the vocal line with the lyrics "a-part from thee I can-not live, thy love a-lone can". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

still my long - ing, a-part from thee I can - - not live!

The fourth system concludes the vocal line with "still my long - ing, a-part from thee I can - - not live!". The piano accompaniment includes dynamic markings of *cresc.* (crescendo), *pp* (pianissimo), and *p* (piano).

Assad.

gradually slower

Leave me! thou shalt no more be - guile me, I trust no more thy

Slow. $\text{♩} = 80$.

(with deep feeling)

Saba.

With my fond love will I re - pay thee, so
speeches fair.

Slow.

rich, so full be - yond compare, — with my fond love will I repay thee, so

rich, so full be - yond compare, he - yond compare.

Somewhat faster.

As - sad, see, the flames of pas - sion in my bos - - - om
 Will know I these flames of pas - sion, fa - tal source of

Somewhat faster.

fiercely glow, — can my love bring condem - na - tion, can true love no
 all my woe. Lest they be my con - demna - tion, let me, Lord, no

with increasing warmth

pit - - y know? Give ear to me, give ear to me! See, my tears for
 pit - y know, — let me, Lord, no pit - - - y know. A - way,

with increasing warmth

there are flow - ing, blood my lov - - ing heart doth shed. — My
 leave me, leave me!

with ever increasing

there are flow - ing, blood my lov - - ing heart doth shed. — My
 leave me, leave me!

with ever increasing

there are flow - ing, blood my lov - - ing heart doth shed. — My
 leave me, leave me!

warmth

there are flow - ing, blood my lov - - ing heart doth shed. — My
 leave me, leave me!

warmth

there are flow - ing, blood my lov - - ing heart doth shed. — My
 leave me, leave me!

Più vivo.

As - - - sad, I love but thee,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "As - - - sad, I love but thee,". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* and *sf*. There are also some markings like *tr. h.* and *l. h.* in the piano part.

at thy feet will I im - plore thee, fill my As - - -

The second system continues the vocal line and piano accompaniment. The lyrics are "at thy feet will I im - plore thee, fill my As - - -". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *sf*. There are also markings like *r. h.* and *l. h.* in the piano part.

f (falls on her knees) **Assad.**
- - - sad par - dons me. A-way! ah me!

The third system features a vocal line and piano accompaniment. The lyrics are "- - - sad par - dons me. A-way! ah me!". The piano accompaniment has a more sparse texture. Dynamics include *f* and *sf*. There are also markings like *tr. h.* and *l. h.* in the piano part.

how I tremble! fiercely quiv - er each nerve.

The fourth system features a vocal line and piano accompaniment. The lyrics are "how I tremble! fiercely quiv - er each nerve.". The piano accompaniment is very active with many sixteenth notes. Dynamics include *f* and *sf*. There are also markings like *tr. h.* and *l. h.* in the piano part.

Somewhat slower. $\text{♩} = 96$.
(very tenderly) *pp*

come! near by a nook I'll show thee, pleas - ant and sha - dy,

The fifth system features a vocal line and piano accompaniment. The lyrics are "come! near by a nook I'll show thee, pleas - ant and sha - dy,". The piano accompaniment is very soft and features a simple harmonic accompaniment. Dynamics include *ppp* and *pp*. There are also markings like *tr. h.* and *l. h.* in the piano part.

still and lone, there, by my lips, shall love's ar-

ca-na to thee in whispers he made known. The

flow-ers breathe out si-lent kiss-es in love's a-bode, that E-den fair.

Life's freshest bloom, with all its raptures, let us henceforth to-gether share. O

(Same quarter-notes.) *faster by degrees.*
(Passionately, quickening.)

lin-ger not, the hours are flee-ing.

O come, O come, O haste a way, lin - ger not,

cresc.

the min - utes flee, O en - ter we the E - - - don

quicken

quicken

(with the greatest warmth) *very broad*

of de - lights (long)

ff very broad *p*

told, where love doth high

dim. *p1. h.* *cresc.*

rev - el hold, where love doth high rev - el

sempre cresc. *rit.*

The quarter-notes somewhat quicker.

Moderately fast. ♩ = 144.

hold. *Assad.*

Where am I? Heart, again dost wa-ver! Be not dismayed! Al-

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is 'Moderately fast' with a quarter note equal to 144 beats. The first measure of the vocal line is marked 'hold. Assad.' and contains the lyrics 'Where am I? Heart, again dost wa-ver! Be not dismayed! Al-'. The piano accompaniment begins with a forte (*ff*) dynamic and includes a trill in the right hand.

migh - ty God, thy light - nings o'er my head are flash - ing,

The second system of the musical score. The vocal line continues with the lyrics 'migh - ty God, thy light - nings o'er my head are flash - ing,'. The piano accompaniment continues with a complex rhythmic pattern, including sixteenth notes and chords.

thine am I, thine, Lord God of

dim. *fp dim.*

The third system of the musical score. The vocal line continues with the lyrics 'thine am I, thine, Lord God of'. The piano accompaniment features a dynamic marking of *dim.* (diminuendo) and *fp dim.* (fortissimo then diminuendo). The piano part includes a trill in the right hand.

hosts! My life and death are in thy keep - ing, in life no

pp

The fourth system of the musical score. The vocal line continues with the lyrics 'hosts! My life and death are in thy keep - ing, in life no'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and continues with a complex rhythmic pattern.

more do I de - light. In vain, thou temptress, with thy weep - - - ing thou

The fifth system of the musical score. The vocal line concludes with the lyrics 'more do I de - light. In vain, thou temptress, with thy weep - - - ing thou'. The piano accompaniment continues with a complex rhythmic pattern, including sixteenth notes and chords.

rit. As - sad!
 lur - - - est me, I hate thy sight! A - way! in

As - - - sad!
 vain thou lur - - - est; hence! I thee loathe and

So take thy flight, joy of my be - - ing! Dark - ness of night, en -
 curse!

gulf thou me, dark - ness of night en - - gulf thou me!
 Thou of my

So take thy flight joy of my be - - ing
 life the judge e - - ter - - nal, thy lov - - ing arm stretch

Dark-ness of night, en - - gulf thou
 out to me, thy lov - - ing arm stretch out to

cresc.

me! (Exit Queen in extreme agitation. Assad sinks down under the palm-tree.)
 me!

ff

dim.

dim. - - - *dim.*

Scene III.
Very slow.

Faster.
Assad. *not drawned*

Come, death, my struggles now are o-ver. By passions

fierce my soul was rent: the fu- rious storm its rage hath spent. For my great

con moto
eremy life I of-fer, and how be-neath thaven-ging rod. Re - ceive my soul, thou

rit. - *tempo* (quietly rising)
gra - cious God. As guide thro' death's dark val-ley.

thy be-lov-ed im - - age comes be-fore me, thou an - gel, whom I have e-

expressively

lect-ed; thee choose I, O my Su - - la -

Faster.

(The sky gradually takes on a gloomy, fiery red hue.)

mith!

ritardando

rit.

dim.

p

Much slower. (with heartfelt devotion.)

$\text{♩} = 80.$

Cre-a - tor, who mine eyes didst light-en, when error's

p

pp

night had passed a - way; thou Fa - - ther, who in mercy judg - -

express.

est, when'er thy chil - dren go a - stray, - thou Fa - ther, who in mercv

judg - est, when'er thy chil-dren go a - stray! In - - eline thee from thy

throne on high, and grant what I in death im-plore; not for myself to

thee I cry - O grant what I in death im - plore,

on Su - la - - mith thy bles - sing pour, on

Su - - lamith thy bles - sing pour. Of

Quietly and flowing.

my own guilt I bear the bur - - - den, let me thy righteous an - ger

pp

know; yet she for me a - lone hath suf - fered, to

expressively

her thy mer - - - cy free - - - ly

with warmth
f

dim.

show. With dy - - - ing lips I

p
p

fond - - ly greet thee, who didst for me en - dure such woe. O

God, mayst thou, may she, mayst thou, may she for -

give me, on Su - - - la -

(warmly)

cresc.

mith thy grace be -

r.h.

l.h.

(The retiring Queen with her retinue appears as group in a mirage. The picture is swallowed up in the subsequent storm.)

Somewhat faster. ♩ = 132.

stow.

(Clouds of sand sweep over the stage in the rear, and in their passage darken the air.)

cresc.

ff

Still faster. ♩ = 144.

with increasing vehemence

very loud

its moun - - tain - - waves shall me en -

cresc. molto

tomb! When me than - - gel - - - ic

ff *dim.* *p*

trump shall sum - - mon be - fore thy

throne to stand forth - with, my lat - est

(Gasping for breath, as if fainting.)

breath the prayer shall ut - ter:

(A mighty clond of sand bursts in from the right and rushes by to the left in front of the palm-tree. The stage is completely darkened. The passage of the clond of sand lasts long, and gradually hides the background from view. Assad also becomes invisible.)

Lord! mer - - cy, thy mer - - cy

cre - - scen

(shrieked)

show to Su - - la-mith!

do

ff

S

(falls down under the palm-tree.)

ff

S

ff

S

cresc.

f

f

First system of musical notation, featuring a treble and bass staff. The treble staff contains dense, complex chordal textures with many accidentals. The bass staff has a simpler line with several accents (V) and a fermata.

Second system of musical notation, showing dense chordal patterns in both the treble and bass staves.

Third system of musical notation, continuing the dense chordal textures in both staves.

Fourth system of musical notation, featuring a melodic line in the bass staff with dynamics *p* and *p>*.

Fifth system of musical notation, with a descriptive text annotation: "(The storm gradually abades and at last entirely ceases.)". The notation shows a transition from a melodic line to a more complex texture.

Sixth system of musical notation, featuring a treble staff with sustained notes and a bass staff with a melodic line, including dynamics *dim.* and *pp*.

Seventh system of musical notation, showing a treble staff with sustained notes and a bass staff with a melodic line, including dynamics *dim.* and *ppp*.

Scene IV.

The gloomy appearance of the landscape has given way to a more cheerful one.

As slow again.

(The \bullet as before the \flat)

(Sulamith enters on the right accompanied by twelve virgins, and remains in the background.)

Full behind the scenes.

1 Sopr. I. *p*

1 Sopr. II. See our tears he - dew thine ev - ry step.

1 Alt. See our tears he - dew thine ev - ry step.

See our tears he - dew thine ev - ry step.

As slow again.

Ah! Zi - on weeps for thee, O Su - la - mith!

Ah! Zi - on weeps for thee, O Su - la - mith!

Ah! Zi - on weeps for thee, O Su - la - mith!

Assad. (raising his head, in a dying voice.)

Su - lamith!

O weep a - loud!

O weep a - loud!

O weep a - loud!

Ha! who hath call'd me? can it be?
 'Twas you dy-ing man, ly-ing beneath the tree.
 'Twas you dy-ing man, ly-ing beneath the tree.

(Sulamith flies to him, raises her veil, and recognizes him.)

Assad. (stretches out his arms) *gradually slower*

As - - sad! my As - sad! Su - la - mith, O

Very fast.

God, thine ear hath heard my cry: once more I see her, ere I die.

Sulamith. (kneeling near Assad, embraces his head.)

Thou diest, O take my soul with thee!

Fast.

(sorrowfully) *gradually quieter*

This, se-er, wouldest thou foreshow me!

expressively
acceler.

rit.

Slow.
Assad. (very tenderly and feelingly)

O blissful dream! thy arms in - fold me in my dy - ing.

Sulamith. (very tenderly and feelingly)

For-giveness, love, I beg of thee. God hath put from us,

tears and sighing, in death thou liv'st again to me, in death thou liv'st a-

gain to me! Assad. In you bright realm of joys un-

In you bright realm of joys un - dy - ing

dy - ing we shall for aye u - ni - ted be, in you bright

we shall for aye u - ni - ted be, in you bright

realm of joys un - dy - - ing, of joys un -
 realm of joys un - dy - ing we shall of aye u - ni - ted

dy - - - - - ing we shall for
 he, we shall for

p. *f.*
cresc. *f.*

aye u - ni - ted he!
 aye u - ni - - ted he!

dim. *p.*
dim. *p.*

Moderately. **Assad.** (with a last effort.) *pp* (Sulamith, with a half-suppressed shriek, falls upon Assad.)

Re - demption, re - demption, Su - lamith! (He sinks back in death.)
 Slow.

Chorus of maidens.
Somewhat slower.

(kneeling) (The mists disperse, cherubs with harps, cymbals and trumpets
(deeply moved.) are seen in the clouds.)

Thy love is thine, thy love is thine in realms of

Thy love is thine, thy love is thine in realms of

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 4/4 time signature. The piano accompaniment includes a right-hand part with chords and a left-hand part with triplets. Dynamics include *pp* and *ppp*. The lyrics are: "Thy love is thine, thy love is thine in realms of".

love e - ter - nal, of love e - ter -

love e - ter - nal, of love e - ter -

The second system continues the vocal and piano parts. The lyrics are: "love e - ter - nal, of love e - ter -". The piano accompaniment features a right-hand part with chords and a left-hand part with triplets. Dynamics include *pp*. The lyrics are: "love e - ter - nal, of love e - ter -".

nal!

(Curtain falls.)

nal!

The third system concludes the scene. The vocal lines end with "nal!". The piano accompaniment features a right-hand part with chords and a left-hand part with triplets. Dynamics include *ppp*. The lyrics are: "nal!".