

*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.

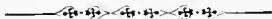
## Scene of the Action:

FIRST ACT: Hall in Solomon's Palace.

SECOND ACT: Garden - afterwards in the Temple.

THIRD ACT: Banquet - hall.

FOURTH ACT: In the Desert.




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\*) 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. The piece is in 4/4 time with a tempo of ♩ = 84.

Musical notation for the second system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The piece is in 4/4 time with a tempo of ♩ = 84.

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

Musical notation for the third system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The piece is in 4/4 time with a tempo of ♩ = 84.

*what quicker.* ♩ = 104.

Musical notation for the fourth system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The piece is in 4/4 time with a tempo of ♩ = 104.

Musical notation for the fifth system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The piece is in 4/4 time with a tempo of ♩ = 104.

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

Musical notation for the sixth system, featuring piano (*p*) and pianissimo (*pp*) dynamics. The piece is in 4/4 time with a tempo of ♩ = 112.

*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.*

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 *animation.* and *cresc.*

(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 *ff*.

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 evolves. Dynamics include *pp*. Performance markings include *ped.*, *\* ped.*, and *pp*.

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

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

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

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

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

*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* *ff* *ff* *ff*

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, tell it

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

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

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

*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!

the world!

*dim.*

*Red.*

*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 chamber, 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.*

*tenderly*

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 royal

*p*

Somewhat faster. more quietly

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

*p*

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

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

*pp*

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.*

CHORUS.

Thylove is he, thylove is

Thylove is he, thylove is

Tamb.

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

affettuoso

*pp*

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, 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 is mine!  
 he, whomid the ro - - ses feed\_ eth, thy love is thine!  
 he, whomid the ro - - ses feed\_ eth, thy love is thine!

(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 several systems of music. The top system shows four vocal staves in 2/4 time, with a treble clef and a key signature of one sharp (F#). The music begins with a rest, followed by a melodic line. The piano accompaniment starts in the second system, marked with a piano (*p*) dynamic and a tempo marking of *ten.* (ritardando). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a fortissimo (*sf*) section. The piano accompaniment continues through several systems, maintaining the march-like character with a steady rhythm and increasing intensity.

## 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.

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

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. rit.

No, no, my

but can be thine no more. Moderately.

*f* *rit.* *sp*

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

*tempo* *rit.* *a tempo*

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

Same tempo. Assad (averted). allu 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  
0 what

0 what terror, what dis\_tress!  
0 what terror, what dis\_tress!  
0 what terror, what dis\_tress!  
0 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?

The musical score for the High-priest part consists of five vocal staves and a piano accompaniment. The vocal parts are in a low register, with lyrics: "Send us, Lord, thy light to who shall solve?". The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats, 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.

The musical score for the second system features four vocal parts (Sulamith, Assad, Baal-Hanan, and High-priest) and a piano accompaniment. The lyrics are: "Send us, Lord, thy light to help us.". The vocal parts are in a low register. The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats, and the time signature is 4/4.

*cresc.* 0 what ter - ror, what af - flic - tion! Ah!

*cresc.* 0 what ter - ror, what af - flic - tion! Ah!

*cresc.* 0 what ter - ror, what af - flic - tion! Ah!

*cresc.* 0 what ter - ror, what af - flic - tion! Ah!

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

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

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

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

*cresc.* *ff*

**Sulamith.** *ff* 0 what ter - ror, what af - flic - tion,

**Baal-Hanan.** *ff* 0 what ter - ror, what af - flic - tion, who shall this dread

**High-priest.** *ff* 0 what ter - ror, what af - flic - tion, who shall this dread

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

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

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

solve? 0 what ter - ror, what af - flic - tion, who shall this dread

*ff*

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

Sulamith. Ah me!  
 Assad. Ah me!  
 Baal-Hanan. Ah me!  
 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?  
 who shall solve?

# 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

*rit.*

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  
 Ped. \*

*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

$\text{♩} = 66.$

dim.  
 pp

And to the ce - - dar - grove,

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

lures so sweet - ly bab - bles.

oh! so soft - ly. so

soft - ly: it fills my heart with

drea - my thoughts and fan - - - - - cles, and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "drea - my thoughts and fan - - - - - cles, and". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "thro' the lea - fy branch - - - - - es". The piano accompaniment is in a grand staff with a key signature of three sharps and a common time signature. It features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The tempo is marked "Mod." (Moderato).

light is gleam - - - - -

The third system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "light is gleam - - - - -". The piano accompaniment is in a grand staff with a key signature of three sharps and a common time signature. It features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The dynamics are marked "pp" (pianissimo).

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "ing. I softly rise, to listen and examine, and -". The piano accompaniment is in a grand staff with a key signature of three sharps and a common time signature. It features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The tempo is marked "Mod." (Moderato) and the performance instruction is "(in a mysterious whisper.)".

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

The fifth system of music continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "heav'n - - - - - ly powers!". The piano accompaniment is in a grand staff with a key signature of three sharps and a common time signature. It features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The tempo is marked "Fast." and the dynamics are marked "ff" (fortissimo).

*espress.*

What saw I be-fore me?

*cresc. molto*

*a tempo*

*rit.*

*f.*

*dim.*

Slow.  $\text{♩} = 76.$

*acet.*

*ritard.*

(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*

First system of musical notation, consisting of a treble and bass clef staff. The music includes various notes, rests, and dynamic markings.

Second system of musical notation. It includes dynamic markings such as *cons.* and *stacc.* in the treble staff, and *f* in the bass staff. A performance instruction in parentheses reads: "(The body-guards enter through the middle.)".

Third system of musical notation. It features a *ben marcato* marking in the bass staff and sixteenth-note patterns in both staves.

Fourth system of musical notation. It includes a triplet marking in the treble staff and a sixteenth-note run in the bass staff.

Fifth system of musical notation. It includes a *dim.* marking in the treble staff and a *p* dynamic marking in the bass staff.

Sixth system of musical notation. It includes a *p* dynamic marking in the bass staff and a performance instruction in parentheses: "(Other women, accompanied by female slaves, enter in the same way as the former ones. from the opposite side.)".

Seventh system of musical notation. It includes a triplet marking in the treble staff and a *p* dynamic marking in the bass staff.

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 at the end of the system.

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 at the end of the system.

This page of musical notation, numbered 53, features seven systems of piano accompaniment. Each system consists of a treble and a 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 frequent use of slurs and accents. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The notation includes various articulation marks, such as slurs, accents, and staccato markings, contributing to a dense and expressive texture. The piece concludes with a final chord in the bass staff.

First system of musical notation, measures 1-4. 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 single notes. Dynamics include *f* and *p*. A first ending bracket is shown above the first measure.

Second system of musical notation, measures 5-8. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment remains consistent. Dynamics include *p*.

Third system of musical notation, measures 9-12. The right hand melody becomes more active with frequent slurs. The left hand accompaniment includes some longer note values. Dynamics include *f*.

Fourth system of musical notation, measures 13-16. The right hand features a descending melodic line with slurs. The left hand accompaniment includes some chords with grace notes. Dynamics include *sf*, *f*, *dim.*, and *pp*.

Fifth system of musical notation, measures 17-20. The right hand has a very busy texture with many beamed sixteenth notes. The left hand accompaniment includes some chords with grace notes. Dynamics include *ff* and *f*.

Sixth system of musical notation, measures 21-24. The right hand continues with dense sixteenth-note passages. The left hand accompaniment includes some chords with grace notes. Dynamics include *f*.

Seventh system of musical notation, measures 25-28. The right hand has a very busy texture with many beamed sixteenth notes. The left hand accompaniment includes some chords with grace notes. Dynamics 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 some notes marked with 'x'. The left hand accompaniment is present. Dynamics include *p*.

Fifth system of musical notation. The right hand has a rhythmic pattern with many beamed notes. The left hand accompaniment continues. Dynamics include *f* and *sf*.

Sixth system of musical notation. The right hand has a melodic line with notes marked with 'x'. 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*

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. we wel - - - come

Sop. II. of the South, and A - - ra - - bias star, we

Alto, Sun

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!

*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 -

vie - 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.*

Animato poco a poco.

*dim.* *p* *pp*  
 - - ly cling - - ing to thy side! Ah! what  
*dim.* *p* *pp*  
 let me not my-self be - tray! Ha! his wild eyes,  
*pp*  
 In the wild looks  
*dim.* *p* *pp*  
 joy hence - forth are mine! Ha! what  
*pp*  
 Ah! what dread - ful  
*dim.* *p* *pp*  
 by some wick - - ed spell he's bound! O! how changed  
*dim.* *p* *pp*  
 when her, God, uphold the maiden's arm! How dis - tort - - ed  
 Sopr. *pp*  
 O how  
 Alto. *pp*  
 O how  
**Chorus.**  
 Ten. *pp*  
 O how changed  
 Bass. *pp*  
 O how changed

Animato poco a poco.

*dim.* *p* *pp*

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

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

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

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

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

*cresc.* gards! — Sin - ful pas - - - sion hath — be -

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

*cresc.* spell hath bound! If an e - - - vil spi - - - rit

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

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

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

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

broadly

*cresc.*

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 —





*cresc.* Heav'n - - ly Fa-ther, see my an - - - - -guish!  
*cresc.* bold - - - ly have ad - ven - - - tured, he it to the end - pur -  
*cresc.* roth is ev - er near - - - thee, As-ta-roth is ev - er  
*cresc.* with dis-may - - - and fear, with dis-may and fear I trem - ble  
*cresc.* - us, by a wretch, - - - by a wretch - who dares de - fy - us,  
*cresc.* let him not come off - - - vic - - to - rious,  
*cresc.* wretch who dares de - fy us, by a wretch who dares de - fy us,  
*cresc.* us, by a wretch who dares de - fy us,  
*cresc.* by a wretch - - - who dares de - fy - us,  
*cresc.* by a wretch who dares de - fy us, by a wretch who dares de - fy us,  
*cresc.* by a wretch who dares - - - de - - fy us,  
*cresc.* by a wretch who dares - - - de - - fy us,  
*cresc.* by a wretch who dares - - - de - - fy us,  
*cresc.* by a wretch who dares - - - de - - fy us,

*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*

an - - - guish, *mf* ah! how hath he sinned to thee! *p* Heav'nly Fa-

What I hold - ly have ad - ven - tured, *mf*

and no harm shall thee ap - proach, *dim.*

tho' my life the for - - - feit were, *mf.*

with dis - may I look for - - - ward to the is - sue, close at hand, *mf* *dim.*

by a wretch who dares de - fy us, here in mad - ness dares ap - pear, *mf* *dim.*

off vic - to - - rious, I im - plore thee, gra - cious God! Let *dim.* *p*

dares de - fy us, here in mad - ness dares ap - pear, by *dim.* *p*

dares de - fy us, here in mad - ness dares ap - pear, by *dim.* *p*

dares de - fy us, here in mad - ness dares ap - pear, by *dim.* *p*

dares de - fy us, here in mad - ness dares ap - pear, by *dim.* *p*

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! Heavily Fa-ther, heavily 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. ♩ = 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. ♩ = 96.

*ff*

*ff* Come hence, de - lay not, I im - plore thee! Un - hap - py one, a - way, a - way!

*ff* How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!

*ff* way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!

*ff* way! Come hence, de - lay not, I im - plore thee! Un - hap - py one, a - way, away!

*ff* How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!

*ff* How dares he act thus in this presence! Ma - ni - ac, a - way, away!

*ff* How dares he act thus in this presence! Ma - ni - ac, a - way, away!

*ff* way! How dares he act thus in this presence! Ma - ni - ac, a - way, a - way!

*ff* way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!

*ff* way! How dares he act thus in this presence! Ma - ni - ac, a - way, away!

*ff*

*f*

*f*

*f*

*f*

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. ♩ = 100.

CHORUS.

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,

Poco animato. ♩ = 100.

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,

Very fast.

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! Heaven's richest blessings light on your heads, blessings, all blessings!

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

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

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

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

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

halls! Heaven's richest blessings light on your heads, heaven'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

Faster.

hail!  
 hail!  
 hail!  
 hail!  
 hail!  
 hail!

(The curtain falls.)

# Introduction to the 2<sup>d</sup> Act.

(Nocturne and Festival music.)

Moderato assai. ♩ = 92.

Corni.  
*pp sempre* *legato*

*pp* *legato* *dim.*

*pp* *legato*

Viol. con sord. *legato*

*pp* *legato* *dim.*

The score is written for Horns and Violin. The Horn part (top system) is in a 3/4 time signature with a key signature of two sharps (F# and C#). It begins with a *pp* dynamic and a *legato* marking. The Violin part (bottom system) is in a 3/4 time signature with a key signature of two sharps. It begins with a *pp* dynamic and a *legato* marking. The score is divided into several systems, each with a grand staff (treble and bass clefs). The first system shows the Horns and Violin parts. The second system shows the Horns and Violin parts. The third system shows the Horns and Violin parts. The fourth system shows the Violin part with a *pp* dynamic and a *legato* marking. The fifth system shows the Violin part with a *pp* dynamic and a *legato* marking. The sixth system shows the Violin part with a *pp* dynamic and a *legato* marking. The seventh system shows the Violin part with a *pp* dynamic and a *legato* marking. The eighth system shows the Violin part with a *pp* dynamic and a *legato* marking. The ninth system shows the Violin part with a *pp* dynamic and a *legato* marking. The tenth system shows the Violin part with a *pp* dynamic and a *legato* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

*pp cantabile*

*pp*

*pp*

*pp espress.*

*pp dim.*

*pp*

*pp trem. Red.*

Fast, fresh and strong.  $\text{♩} = 92$

*Red. \**

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various rhythmic values 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. \* 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 complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *cresc.* and *f*.

Second system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a more static 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. The left hand has a more static 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. The left hand has a more static 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. The left hand has a more static accompaniment. Dynamics include *f*, *cresc.*, *ff marcato*, and *f*. There are four *Red. \** markings below the system. The word *animato* is written above the right hand.

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

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



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *f* and *sf*.

Second system of musical notation, continuing the piece with various chordal textures and dynamic markings like *f*.

Third system of musical notation, showing more complex harmonic structures and dynamic markings such as *f*.

Fourth system of musical notation, featuring a prominent melodic line in the right hand and a supporting bass line. Includes dynamic markings like *f* and *sf*.

Fifth system of musical notation, marked *più animato*. It features a more active right hand with sixteenth-note patterns and dynamic markings like *f* and *sf*.

Sixth system of musical notation, concluding the piece with dense chordal textures and dynamic markings like *f*.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of chords. Dynamics include *f* and *sf*. A first ending bracket is present over the first two measures.

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment changes slightly. Dynamics include *sf*. A first ending bracket is present over the last two measures.

Third system of the piano score. The right hand has a more melodic line with some slurs. The left hand accompaniment is more active. Dynamics include *cresc.* and *ff*. A first ending bracket is present over the first two measures.

Fourth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is more active. Dynamics include *ff*. A first ending bracket is present over the first two measures. The system ends with a *Red.* and an asterisk.

Fifth system of the piano score. The right hand features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of chords. Dynamics include *ff*. A first ending bracket is present over the first two measures. The system ends with a *Red.* and an asterisk.

Sixth system of the piano score. The right hand features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of chords. Dynamics include *ff*. A first ending bracket is present over the first two measures. The system ends with a *Red.* and an asterisk.

# SECOND ACT.

Very deliberately. ♩ = 92. Curtain rises.

*pp sempre legato*

Very fast.

*ff*

## 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

*cresc.* (Much slower.)

*f* *pp* *P*

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*

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* *accel. tempo* *pp*

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.*

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

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,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "rust - ling fo - - - liage,". The piano accompaniment has a grand staff with treble and bass clefs. It features a continuous sixteenth-note arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. Pedal markings (Ped.) are present in the bass staff.

sil - - - vry

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "sil - - - vry". The piano accompaniment maintains the sixteenth-note arpeggiated pattern in the right hand and a rhythmic bass line in the left hand. Pedal markings (Ped.) are present in the bass staff.

*ppp*  
moon - - - light!

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "moon - - - light!". The piano accompaniment maintains the sixteenth-note arpeggiated pattern in the right hand and a rhythmic bass line in the left hand. Pedal markings (Ped.) are present in the bass staff. A dynamic marking of *ppp* is shown in the vocal staff.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "Hush! ye dul - - - cet voi - - - ces, hush!". The piano accompaniment maintains the sixteenth-note arpeggiated pattern in the right hand and a rhythmic bass line in the left hand. Pedal markings (Ped.) are present in the bass staff. A dynamic marking of *cresc.* is shown in the bass staff.

hush!

The fifth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "hush!". The piano accompaniment maintains the sixteenth-note arpeggiated pattern in the right hand and a rhythmic bass line in the left hand. Pedal markings (Ped.) are present in the bass staff. Dynamic markings of *f* and *pp* are shown in the bass staff.



(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* *red.*

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-stroy! 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 - tle 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 ha a ha ha

(at the right, gradually retiring behind the scenes.)

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. Sol - 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.

Assad has, in his reverie, 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! —

Saba.

*calando*

Assad!

Assad. *a tempo*

As - - - sad!

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



## Assad.

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

*f* *dim.* *pp*

(He goes towards her, then turns away.)

burst - - - ing? is it madness, is it rap - - - ture?

*l.h.*

tranquilly, same movement  
(standing motionless)

Saba. *3* Now, at last, a - - - gain I see thee, long - ex -

*p*

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

*cresc.* 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.*

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**

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.*

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,  
 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*

*pp rit. molto* 1.h.

(Watch man 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*

*pp* *ced.*

Saba (disengaging herself)

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

Re - main, thou shalt not go!

*pp*

(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.*

*ced.*

*rit.*

*ced.*

# 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.

l.h. *p*

Red.

Praise ye the Lord, the Lord is great.

Red.

Soprani. *p* The sun is risen from the

Alti. *p* The sun is risen from the

Chorus. (behind the scene.)

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

Red.

lap of dawn.      of dawn.

Tenori. *p* Praise ye the Lord, the

Bassi. *p* 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*

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 and chorus issue from the portico.)

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.) *♩ = 96. (as in a dream.)* Baal - Hanan.

Who calls me? call - edst 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*

un.to his friends let him be led! Sopr. (With emotion and sympathy.)

**Chorus.** All. Poor wretch, afflicted by God's decree, Poor wretch, afflicted by God's de - cree, Still somewhat slower.

Sopr. *dim.* *pp*

Alti. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee!

Ten. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee!

Bassi. Poor wretch, afflicted by God's decree. Healing may he be - stow on thee!

Poor wretch, afflicted by God's decree. Healing may he be - stow on thee!

(They lead Assad slowly away.)

Tempo I.

(Very quietly) *espress.*

(Assad here once more looks sorrowfully back.)

H. P. 540

**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.

*cresc.*

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

Thank ye the Lord, for he is  
gracious.

*dim.* *4r*

Chorus of singers.  
Tenori.

Ev-er, ev-er bi-deth his goodness, ev-er, ev-er bi-deth his good-

*p* *3*

So say—now Is-ra-el!  
ness.

Chorus of the people.  
Soprani. *mf*  
Tenori. *mf*

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

*mf* *3*



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 systems. The first system has two vocal staves (bass clef) and a piano accompaniment (treble and bass clef). The second system continues the vocal lines and piano accompaniment. The third system shows the piano accompaniment with dynamic markings *mf* and *f*, and a first-hand (l.h.) marking. The music is in a key with three sharps (F#, C#, G#) and common time (C).

## Fast.

(The ♩ as the ♩ were before.)

*pp*

*And.*

Detailed description: This block shows the beginning of the Fast section, piano accompaniment. It consists of two systems. The first system has a piano (pp) marking and an *And.* marking. The second system continues the accompaniment. The music is in a key with one flat (Bb) and common time (C).

*cresc.*

Detailed description: This block continues the piano accompaniment for the Fast section. It consists of two systems. The second system has a *cresc.* marking. The music is in a key with one flat (Bb) and common time (C).

(The whole chorus form a semi-

*f* *cresc.*

Detailed description: This block continues the piano accompaniment for the Fast section. It consists of two systems. The first system has a *f* marking. The second system has a *cresc.* marking. The music is in a key with one flat (Bb) and common time (C).

circle, turned to the Holy of Holies.)

*ff*

Detailed description: This block continues the piano accompaniment for the Fast section. It consists of two systems. The first system has a *ff* marking. The second system has a *ff* marking and a key signature change to two flats (Bb, Eb). The music is in a key with two flats (Bb, Eb) and common time (C).

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.

*cresc.*

*dim.*

*pp*

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.

Scene VI.

At the right, in the foreground, enters a procession of maidens, carrying grains of wheat in golden cups, and oil in pitchers. In the midst of them Sula mith, in white, a veil, interwoven with silver, falling backwards from her head. She carries in an open basket a pair of turtle-doves.

Sopr. I. II.

Chorus of Maidens

All I. As on the seed - - corn thou

All II. As on the seed - - corn thou

As on the seed - - corn thou

Sopr. I.

II. sendst thy dew, so bless, O

sendst thy dew, so bless, O

sendst thy dew, so bless, O

sendst thy dew, so bless, O

sendst thy dew, so bless, O

Lord, the youth - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

Lord, the youth - - - ful

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*

dear - ly love.

*pp* *very delicately*

Chorus of Maidens.

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



*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

*pp.*

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.

(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?  
 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,

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

wilt thou, too, call me mad - man?

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

Full Chorus.  
Sopr. *p* 0 say, what means his dread - ful *dim. sempre*  
Alt. *p* 0 say, what means his dread - ful *dim. sempre*  
Ten. *p* 0 say, what means his dread - ful change, *dim. sempre*  
Priests and Levites. Bass. *p* 0 say, what means his dread - ful *dim. sempre*  
0 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.

Woe! all is clear!

Alt. II.

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*).  $\text{♩} = 96$ .



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notes are mostly whole and half notes, with some rests.

Vocal line 1: Treble clef, key signature of three flats, common time. Starts with a forte dynamic marking (*f*) and a fermata. The melody features a triplet of eighth notes. Lyrics: "Woe! all is clear! Ter-ror and anguish, a de-mon holds

Vocal line 2: Treble clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "all is clear! Ter-ror and an-guish, a de-mon holds

Vocal line 3: Treble clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "Ter-ror and an-guish, a de-mon holds fast

Vocal line 4: Treble clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "Ter-ror and an-guish, a de-mon holds fast

Vocal line 5: Treble clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "an-guish, a de-mon holds fast his soul

Vocal line 6: Treble clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "de-mon. a de-mon holds fast his soul

Vocal line 7: Bass clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "de-mon holds fast his soul as his cap-tive.

Vocal line 8: Bass clef, key signature of three flats, common time. Continuation of the melody with a triplet of eighth notes. Lyrics: "mon holds fast his soul as his cap-tive, a de-mon

Piano accompaniment: Grand staff (treble and bass clef) with a key signature of three flats and a common time signature. The right hand features chords and moving lines, while the left hand provides harmonic support with chords and bass notes.

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.

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

Woe! all is clear! Terror and an - - - guish, a

Woe! all is clear! - - - Terror and an - - -

Terror and anguish, a de - - - mon holds fast his soul as his

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

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

Woe! all is

Woe! all is

Woe! all is

Woe! all is

tive.

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

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

cap.tive. Woe! all is clear! Terror and anguish, a de.mon holds

Alti I. II.  
tive. Woe! all is clear! Terror and anguish, a de.mon holds

clear! Terror and an - guish, a de - - mon holds his soul as his

clear! Terror and an - guish, a de - - mon holds his soul as his

clear! Terror and an - guish, a de - - mon holds his soul as his

clear! Terror and an - guish, a de - - mon holds his soul as his

clear! Terror and an - guish, a de - - mon holds his soul as his

clear! Terror and an - guish, a de - - mon holds his soul as his

*CRUC.*

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!

*crsc.*

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

*crsc.*

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

*crsc.*

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

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

Sulamith. Slow (not dragging.)  $\text{♩} = 84.$

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

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

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

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

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 power!  
Baal-Hanan (*vigoroso*)

*f*  
0 let our cry come to thee, break thou de - lu - sion's  
Sopr. and Alt.  
*f*  
0 let our cry come to thee, break thou de - lu - sion's  
Full Chorus.  
Ten. and Bass.

Same movement.

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

Very slow and solemn. ♩ = 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,

*pp*

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

*cresc. sempre*

flee to night's dark realm a -

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

*The movement twice as quick.*

*sempre ff*

*p*

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

*cresc.*

*cresc. sempre*

*Fast.*

*sempre*

(Trombones on the stage, behind the scene.)

Musical score for Trombones, consisting of a treble and bass staff. The music features a rhythmic pattern of eighth and sixteenth notes with dynamic markings of *f* and *ff*.

(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!

Musical score for the Full Chorus, featuring multiple vocal parts and piano accompaniment. The lyrics are "Hal - le - lu - ja!".

*Somewhat more moderately.* Hal - le - lu - ja!

(Tamtam.)

Musical score for the Tamtam, consisting of a treble and bass staff. The music is highly rhythmic and percussive, with dynamic markings of *ff*.

(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*

Musical score for the High-priest and Saba parts, including piano accompaniment. The lyrics are "Lift up thy soul to God, my son!".

## 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 -

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

*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!

*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!

This system features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'Ma' and continues with 'le - die - tion be on him!' over a series of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

Some voices among the people. *Tenori.*

Drag him

This system is for the Tenors. The vocal line starts with a half note 'Some' and continues with 'voices among the people.' followed by 'Drag him' over eighth notes. The piano accompaniment continues with a similar rhythmic pattern.

*Alti.* *Bassi.*

forth! To judg - - ment! A - -

This system is for the Alto and Bass voices. The vocal line begins with a half note 'forth!' and continues with 'To judg - - ment! A - -' over eighth notes. The piano accompaniment features a more active bass line with some triplets.

*Soprani.*

way with him! Drag him forth!

This system is for the Soprano voices. The vocal line starts with a half note 'way' and continues with 'with him! Drag him forth!' over eighth notes. The piano accompaniment continues with a similar rhythmic pattern.

This system shows the piano accompaniment for the fifth system, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes in both hands.

This system shows the piano accompaniment for the sixth system, continuing the complex rhythmic pattern with many sixteenth and thirty-second notes.

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 judgmentseat!

Alti.

Curst be he for this transgression, drag him to - the judgmentseat!

Ten.

Levites.

Curst be he for this transgression, drag him to - the judgmentseat!

Bassi.

Priests.

Curst be he for this transgression. drag him to - the judgmentseat!

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.

C H O R U S

*ff.*  
 God, have mer-cy, see my an-guish! in thy wrath O — judge him not!

*ff.*  
 Woe! too far my pride hath led me, help, ye gods, for\_sake me not!

*ff.*  
 Ah! what dread hath seized up - on her! see, her cheek is — dead - ly pale!

*ff.*  
 Ha! to die is all my longing, lead me to the — judgment\_seat!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment\_seat!

*ff.*  
 In her pale\_ness is con - fes - sion, loud - ly speak the si - lent lips.

*ff.*  
 Curs't be he for this transgres - sion in Je - ho - - vah's aw - ful sight!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment\_seat!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment\_seat!

*ff.*  
 Curs't be he for this trans-gression, drag him to — the judgment\_seat!

*ff.*  
 Curs't be he for this trans-gres - - sion, drag him to — the judgment\_seat!

*ff.*

*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 - -

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,

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*

res - cue him! \_\_\_\_\_

aid be near! \_\_\_\_\_

pale her cheek! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

res - cue - him! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_

judg - ment - seat! \_\_\_\_\_



*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

*ff*  
 judge him not! God, have mer - cy, see my an - guish! — in — thy  
 sake me not! Woe! too far my pride hath led me. — Help, — ye  
 dead - ly pale! Ah! what dread hath seized up - on her, — see, her cheek  
 judg - ment - seat! Ha! to die is all my long - ing, — lead — me  
 judg - ment - seat! Curst be he for this trans - gres - sion, — drag — him  
 si - lent lips! In her pale - ness is con - fes - sion, — loud - ly  
 aw - ful sight! Curst be he for this trans - gres - sion in Je -  
 judg - ment - seat! Curst be he for this trans - gres - sion, — drag — him  
 judg - ment - seat! Curst be he for this trans - gres - sion, — drag — him  
 judg - ment - seat! Curst be he for this trans - gres - sion, — drag — him  
 trans - gres - sion,  
 judg - ment - seat! Curst be he for this trans - gres - sion, drag — him

wrath O — judge him not, In thy wrath O judge him not! God, have  
 gods, — for - sake me not, help, ye gods, for-sake, for - sake me not! Woe! too  
 is — dead - ly pale, see, her check is dead - ly pale. Ah! —  
 to the — judg - ment - seat, lead me, lead me to the judgment-seat! Ha! to  
 to — the judg - ment - seat, drag him a - way, a - way with him! Curse be  
 speak — the si - lent lips, yea, — the si - lent lips do speak! In her  
 ho - - vahis aw - ful sight, drag him hence, a - way with him! Curse be  
 to — the judg - ment - seat, drag him hence, a - way with him! Curse —  
 to — the —  
 to — the judg - ment - seat, drag him hence, a - way with him! Curse be  
 to — the judg - ment - seat, drag him hence, a - way with him! Curse —  
 to — the —  
 to — the judg - ment - seat, drag him hence, a - way with him! Curse be  
 to — the judg - ment - seat, drag him hence, a - way with him! Curse be

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!

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him not thine an - - ger feel!  
 ye gods, with aid be 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

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  
 Curs't be he for this trans-gression, a - way with him! Curs't be

Ten. Curs't be he for this trans - ges - sion,  
 Bass. Curs't be he for this trans - ges - sion,  
 Drag him hence, a - way with him, drag him

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 loudly speak!

hence, a way with him! Curses up on him for

he for this transgression, a way with him! Curse he he for

he for this transgression, a way with him! Curse he he for

Curse he he for this transgression! Curse 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* *f*



an - ger feel, let him not thine an - ger feel, let him not thine an - ger feel,  
 leave me not, help, ye gods, for - sake me not, help, ye gods, for - sake me not,  
 pale her cheek, see, how pale, how pale her cheek, see, how pale, how pale her cheek,

hence, a - way with him, drag him hence, a - way with him, drag him hence,  
 speak the si - lent lips, loud - ly speak the si - - - lent lips,  
 sight, in Je - ho - - val's aw - - ful sight,

way with him, drag him hence, a - way with him, drag him hence, a - way with him,  
 way with him, drag him hence, a - way with him, drag him hence, a - way with him,  
 hence, a - way with him, drag him hence, a - way with him, drag him hence,  
 hence, a - way with him, drag him hence, a - way with him, drag him hence,

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 —

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!

Let him per - - ish!

speak the si-lent lips! I'll save him!

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*

res - cue him!

near, with aid he near!

dead - ly pale her cheek!

lead to the judg - ment - seat!

judgment - seat, drag him hence a - way with him to the judgment - seat!

List to

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

judgment - seat, drag him hence, a - way with him to the judgment - seat!

(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 a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and some eighth-note accompaniment. Dynamics include *f* and *ff*.

Second system of the piano score. The right hand continues with intricate eighth-note passages. The left hand has a more active role with eighth-note accompaniment. Dynamics include *f* and *ff*.

Third system of the piano score. The right hand features a prominent sixteenth-note run. The left hand has a steady accompaniment. Dynamics include *ff*.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand features chords with 'x' marks, indicating muted or struck notes. Dynamics include *dim.* and *p*.

Fifth system of the piano score. The right hand has a melodic line with slurs and a triplet. The left hand has a steady accompaniment. Dynamics include *p*.

Sixth system of the piano score. The right hand features a melodic line with slurs and triplets. The left hand has a steady accompaniment. Dynamics include *cresc.*, *f*, and *mf*.



*p*

*f*

*f*

*f*

*a tempo*

*p*

*mp rit.*

*f*

First system of a piano score. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *f* and *mf*.

Second system of a piano score. The right hand continues with a melodic line, incorporating triplets and slurs. The left hand accompaniment consists of chords and single notes. Dynamics include *dim.*, *mf*, and *crusc.*

Third system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *f*, *mf*, and *f*.

Fourth system of a piano score. The right hand has a melodic line with accents and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *ff*.

Fifth system of a piano score. The right hand features a melodic line with accents and slurs. The left hand accompaniment includes chords and single notes.

Sixth system of a piano score. The right hand has a melodic line with accents and slurs, ending with a sixteenth-note flourish. The left hand accompaniment includes chords and single notes. Dynamics include *ff*.

This page of musical notation is a piano score for a piece in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It consists of seven systems, each with a treble and bass staff. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulation marks such as accents, slurs, and staccato. Dynamics include fortissimo (*ff*), *dim.* (diminuendo), and piano (*p*). The notation is dense and detailed, with many notes marked with accents and slurs, indicating a technically demanding piece.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *ff* and *f*. Articulations include accents and slurs. A dotted line above the staff indicates a first ending.

Second system of musical notation. Treble clef. Dynamics include *p*. A second ending is marked with a dotted line and a repeat sign. A *Red.* (Reduction) symbol is present.

Third system of musical notation. Treble clef. Features complex rhythmic patterns with many sixteenth notes. Includes accents and slurs.

Fourth system of musical notation. Treble clef. Includes a crescendo hairpin and dynamic markings *f* and *>*.

Fifth system of musical notation. Treble clef. Includes a decrescendo hairpin and dynamic markings *f* and *dim.*

Sixth system of musical notation. Treble clef. Includes a first ending with a repeat sign. Dynamic markings include *p*, *dim.*, and *pp*.

Seventh system of musical notation. Treble clef. Features a melodic line with slurs and accents. Dynamic markings include *mf* and *f*.

First system of a piano piece. The right hand features a melodic line with triplets and accents, while the left hand provides a harmonic 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 harmonic development. It includes accents (*^*) and triplets (*3*).

Third system of the piano piece, featuring a more active right hand with sixteenth-note patterns and a steady left hand accompaniment. Dynamics include *f*.

Fourth system of the piano piece, showing a transition in dynamics and texture. It includes *ff*, *cresc.*, and *p* markings, along with first endings (*1*) and a fermata.

*Allegretto.*

Fifth system of the piano piece, marked *Allegretto*. The right hand has a staccato accompaniment, and the left hand has a rhythmic pattern. Dynamics include *stacc.* and *p dolce*. There is a marking for a fifth finger (*5*).

Sixth system of the piano piece, continuing the *Allegretto* section. It features a staccato accompaniment in the right hand and a rhythmic pattern in the left hand. Dynamics include *ff*.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The score includes various performance markings and dynamics:

- System 1:** Treble clef has trills (*tr.*) and accents (>). Bass clef has *cresc.* and *dim.* markings.
- System 2:** Treble clef has trills (*tr.*) and accents (>). Bass clef starts with *p* and *cresc.*.
- System 3:** Treble clef has accents (^) and *broadly*. Bass clef has *f*.
- System 4:** Treble clef has accents (^) and *p*. Bass clef has *p*.
- System 5:** Treble clef has accents (^) and *p*. Bass clef has *p*.
- System 6:** Treble clef has accents (^) and *f*. Bass clef has *ritard.*, *p*, *pp*, and *Red.* markings.

(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 music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 104. The first system begins with a piano (p) dynamic and features triplet patterns in the bass line. The second system includes a 'stacc.' marking. The third system has a 'rit.' marking. The fourth system has a 'rit.' marking. The fifth system has a 'rit.' marking. The sixth system has a 'rit.' marking. The score concludes with a double bar line and a small asterisk.

First system of musical notation, featuring piano and bass staves. The piano part has a complex texture with many notes, while the bass part has a steady eighth-note line.

Second system of musical notation, continuing the complex piano texture and bass line.

Third system of musical notation, including dynamic markings *cresc.* and *f*.

Fourth system of musical notation, including a *cresc.* marking.

Fifth system of musical notation, including a *ff* marking.

Sixth system of musical notation, including a *ff* marking.

Seventh system of musical notation, including dynamic markings *dim.* and *f*.



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:

- 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 accompaniment. Dynamics include *p*.
- System 4:** Continues the accompaniment in the bass staff and adds more complex chordal textures in the treble.
- System 5:** Features a treble staff with arpeggiated chords and a bass staff with a steady accompaniment.
- System 6:** Includes a treble staff with a melodic line and a bass staff with a steady accompaniment. Dynamics include *p*.
- System 7:** Concludes the piece with a treble staff featuring a melodic line and a bass staff with a steady accompaniment. Dynamics include *p* and *stacc.*

This page of musical notation, numbered 203, contains seven systems of piano music. Each system consists of a treble and bass staff. The music is written in G major (one sharp) and 3/4 time. The notation is dense, featuring a complex texture with many chords and moving lines in both hands. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The notation includes various ornaments like trills and grace notes. The piece concludes with a final cadence in the last system.

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*

The first system of music consists of two staves. The treble staff begins with a series of chords, followed by a melodic line with a slur. The bass staff provides harmonic support with chords and a few notes.

The second system continues the piece. It features a *rit.* (ritardando) marking in the treble staff and a *p* (piano) marking in the bass staff. An asterisk (\*) is placed below the bass staff in the second measure.

The third system shows a *cresc.* (crescendo) marking in the treble staff. The music continues with complex chordal textures in both staves.

The fourth system is marked *Broadly*. It features a *ff* (fortissimo) dynamic in the bass staff. The music is characterized by wide intervals and a slower, more expansive feel.

The fifth system continues the *Broadly* section. It features a *ff* dynamic in the bass staff and complex chordal structures in both staves.

The sixth system concludes the page with a *dim.* (diminuendo) marking in the bass staff. The music features complex chordal textures and a final melodic flourish in the treble staff.

*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*

The image displays a page of musical notation for a piano piece, consisting of seven systems of two staves each. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamics such as *sf* (sforzando), *dim.* (diminuendo), and *sf* (sforzando), along with articulation marks like accents and slurs. The piece features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a variety of chordal textures. The first system shows a steady eighth-note accompaniment in the bass and a more active melody in the treble. The second system introduces a *dim.* marking in the treble. The third system features a *sf* marking in the bass. The fourth system continues the rhythmic complexity. The fifth system has a *sf* marking in the bass. The sixth system has a *sf* marking in the bass. The seventh system has a *sf* marking in the bass.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines.

Second system of musical notation, showing continued harmonic development and melodic movement.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation, featuring a change in key signature and harmonic structure.

Fifth system of musical notation, starting with a dynamic marking of *p* (piano).

Sixth system of musical notation, including a dynamic marking of *cresc.* (crescendo).

Seventh system of musical notation, including dynamic markings of *ff* (fortissimo) and *dim.* (diminuendo).



*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

Sol - - o - - mon, of earth

Sol - - o - - mon, of earth

*cresc.*

the lord!

the lord!

the lord!

*ff*

## Lively.

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, joy-ous dance!

Ech - o, ech - o thro' the wel-kin, songs of rev-'ling, 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' daz-ling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-ling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-ling blaze. Clink of gob - lets,

spread your sweetest scents, ye flow-ers, midst the candles' daz-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.*  
*energetically*  
*ff*  
*ff*  
*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 - d - 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! Beggst 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.  $\text{♩} = 92$ .

thou de - sire of me — a fa - vor, e'en of my crown the

*pp* *p* *dim.*

(grandly)

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

Solomon.

*quietly again tenderly*

*pp*

Tempt me not with those sweet ac-counts.

*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  
 bright, all that I have, to thee I'd of - fer,  
 not, mine ear I close to sin - ful prompt - ings,  
 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  
 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!

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

*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

*al tempo*

dumb! O shame, O bit - ter pain! With rage I

*quieter by degrees*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "dumb! O shame, O bit - ter pain! With rage I". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo marking "al tempo" is written above the vocal staff.

burn, my heart will burst!

The second system continues the musical score. The vocal line has the lyrics "burn, my heart will burst!". The piano accompaniment continues with similar rhythmic patterns. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The dynamic marking "f" (forte) is present at the beginning of the piano part.

(behind the scenes)

The third system is a piano interlude. The vocal line is empty. The piano accompaniment is written on two staves. The key signature is one flat (Bb) and the time signature is 2/4. The dynamic marking "p" (piano) is used. The music consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Solomon. (courteously)

pray, re -

The fourth system features a vocal line with the lyrics "Solomon. (courteously) pray, re -". The piano accompaniment continues with a similar texture. The key signature is one flat (Bb) and the time signature is 2/4. The dynamic marking "p" is present.

turn un - to the ban - - - quet, it waits for thee,

The fifth system features a vocal line with the lyrics "turn un - to the ban - - - quet, it waits for thee,". The piano accompaniment continues with a similar texture. The key signature is one flat (Bb) and the time signature is 2/4. The dynamic marking "p" is present.



re-turn, O Queen!

*f* *ff*

The quarter-notes somewhat slower. ♩=120.

Saba (passionately).

O hit - - - ter scorn, that he should slight me!

*f* *ff*

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* *ff*

Sa - - ba's Queen, thy guest!

Think well, think well, thou haugh-ty

mon - - arch, who's slight - - ed by thy stern de - -

*cresc.*

cree!

*somewhat faster*

*p*

Thou shall yet rue the

*f*

fa - - tal mo - ment, in which thou heardst me plead with thee. When thou me

*p* *f*

here re - - turn - ing seest, haugh - ty prince, then shalt thou trem - ble.

Solomon.

*p* *f* *p* *p*

then, haugh - - ty prince, then shalt thou

fear not thy threat - - nings, I fear not thy

*cresc.*

trem - ble, the hour of ven - - geance draw - - eth nigh,

threat - - nings.

*cresc.*

when Sa - ba's i - ron lances shiv - er, when Zi - on's throne to ru - in

*cresc.*

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 - tah - lished, 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, thou'lt 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!

*f* *ff*

### Scene III.

(Solomon alone, afterwards Baal-Hanan.)

*p* *dim.* *pp*

*gradually slower*  
 Solomon.  
 Thou hast thy-self un-masked, thou hyp-o-crite, who thrice hast him in-veigled. Be-gone!

*faster* *rit.* *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?  
 Supt.  
 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

## 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 vir-gin chaste, she quits our val-leys for the de-sert-

Jeph - thah's child, to live as vir-gin chaste, she quits our val-leys for the de-sert-

Jeph - thah's child, to live as vir-gin chaste, she quits our val-leys for the de-sert-

Jeph-thah's child, to live as vir-gin 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 <sup>rit.</sup>

*dim.*

Somewhat slower.

ploring. (Overcome with grief, she turns her face from the King, weeping and covers it with her hands.)

*pp* *resc.* *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*

Ten.II. O let him, by thy sov - reign pow'r, his free - dom, Sire,

Bass. *p* *cresc.* *p*

O let him, by thy sov' - - reign pow'r, his free - - dom,

Slower.  $\text{♩} = 80.$

shall my death he! O save my wretched lov - er's life. *p*

free - - dom re - cov - - er, save her wretch - ed lov - - er's life. *p*

Save her wretch - ed lov - - er's life. *p*

re - cov - - er, save her wretch - ed lov - - er's life. *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *p*

Sire, re - cov - - er, save her wretch - ed lov - - er's life. *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.*

*f rit.* *a tempo* *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.*



*cresc.*  
free - - - dom, Sire, his

Sopr. I.

Sopr. II. 0 let him, by thy sov - - - reign powr,

Alto. *cresc.*  
free - - - dom, Sire, his freedom, Sire,

free - - - dom, his freedom, Sire, re - -

by thy sov - - - reign powr, his

by thy sov - - - reign powr, his

*cresc.*

*cresc. sempre*  
free - - - dom re - - - cov - - - er,

*cresc. sempre*  
by thy sov - - - reign powr, his free - - - dom, Sire, re -

*cresc. sempre*  
his free - - - dom, Sire, re - cov - - - er, her

his freedom, Sire, re - cov - - - er, 0 save her lov - - - er's

*cresc. sempre*  
re - cov - - - er, 0 save her wretch - - - ed

cov - - - er, 0 save her wretch - - - ed

*cresc. sempre*  
free - - - dom re - cov - - - er, 0

free - - - dom re - cov - - - er, 0

*cresc. sempre*



*p* *do* *py* *hap - py*

*p* lone canst save him, since

*p* lone canst save him, since

*p* lone canst save him, since

*p* lone canst save him, since

*p* lone canst save him, since

*p* lone canst save him, since

*p* lone canst save him, since

*p* lone canst save him, since

*tempo*

*poco a poco cresc.*

shall my

thou on - - - ly canst

thou on - - - ly canst

thou on - - - ly canst

thou a - - - lone canst

thou a - - - lone canst

thou a - - - lone canst

thou a - - - lone canst

thou a - - - lone canst

death  
save  
save  
save  
save  
save  
save

*cresc.*

*cresc.* *long hold*

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!

*ff.*

*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 -

pp

Red. \*

hide the ho - ly vir - gins, palm tree,

Red. \* Red. \*

lone and withered stands, to it shalt

Red. \* Red. \* Red.

thou di - rect thy jour - - ney. The

\* Red. Red.

storm - wind in its branches rus - - - tles, the evening sky with

pp

Red. \*

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

*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* *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.

Assad enters from the right, weary and dejected.

Assad.

## Scene I.

Thus far, weary and worn, I've journeyed.

From death — the roy-al sentence me hath freed, and me ex-iled

in-to sol-i-tude.

Con-demned am I,

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 continues with various chords and textures, ending with a *pp* marking.

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 series of chords in the right hand.

$\text{♩} = 144.$   
 '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.' and includes a tempo marking of  $\text{♩} = 144.$  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 is highly rhythmic, with a *pp* marking and a '6' written below the bass line.

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 -

*cresc. poco a poco*

- 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

*fp. dim.* *pp*

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 -

ple: my pride, which closed my lips in si - lence, my

*cresc.*

foolish pride I now ab - hor. 'Twas I, 'twas

(mysteriously)

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 musical score. The vocal line has a longer note for "long - - - ing,". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a bass line with some rests.

a-part from thee I can-not live, thy love a-lone can

The third system shows the vocal line with a long note for "I can-not live,". The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

still my long - ing, a-part from thee I can - - not live!

The fourth system concludes the piece. The vocal line has a long note for "I can - - not live!". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) in the first measure, *pp* (pianissimo) in the second measure, and *p* (piano) in the third measure. The system ends with a double bar line.

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!

As - - - sad, I love but thee,

The first system of the musical score 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*.

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 texture with many sixteenth notes. Dynamics include *ff* and *sf*. There are markings for "r. h." and "l. h." on the piano part.

*f* (falls on her knees) **Assad.**  
- - - sad par - dons me. A-way! ah me!

The third system shows the 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 *ff*. The tempo marking **Assad.** is present.

how I tremble! fiercely quiv - er each nerve.

The fourth system continues the 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 *ff*. The tempo marking *rit.* and **Saba.** are present.

Somewhat slower. ♩ = 96.  
(very tenderly) *pp*  
come! near by a nook I'll show thee, pleas - ant and sha - dy,

The fifth system shows the 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*. The tempo marking "Somewhat slower. ♩ = 96." and "(very tenderly)" are present.



still and lone, there, by my lips, shall love's ar-

*cresc.*

ca-na to thee in whispers he made known. The

*ppp* *ppp sempre*

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.

*p*

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 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).

more do I de - - light. In vain, thou temptress, with thy weep - - - ing thou

The fifth system of the musical score. The vocal line continues 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.

Saba. (passionately)

As - sad!

rit. As - sad!

lur - - - est me, I hate thy sight! A - way! in

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'As' and a dotted half note 'sad!'. The piano accompaniment consists of a right hand with a series of sixteenth-note runs and a left hand with chords and a few notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

As - - - sad!

vain thou lur - - - est; hence! I thee loathe and

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note 'As', a dotted half note 'sad!', another whole rest, and then a half note 'vain', a dotted half note 'thou lur - - - est;', a whole rest, a half note 'hence!', a whole rest, and finally a half note 'I', a dotted half note 'thee loathe', and a whole note 'and'. The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern of eighth and sixteenth notes.

Sotake thy flight, joy of my be - - ing! Dark - ness of night, en -

course!

The third system shows the vocal line with a half note 'So', a dotted half note 'take thy flight,', a half note 'joy of my', a dotted half note 'be - - ing!', a half note 'Dark -', a dotted half note 'ness of night,', and a whole note 'en -'. The piano accompaniment continues with a similar rhythmic pattern in the left hand and chords in the right hand.

gulf thou me, dark - ness of night en - - gulf thou me!

Thou of my

The fourth system continues the vocal line with a half note 'gulf', a dotted half note 'thou me,', a half note 'dark -', a dotted half note 'ness of night', a whole rest, a half note 'en - -', a dotted half note 'gulf', and a whole note 'thou me!'. The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern of eighth and sixteenth notes.

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 - - cline 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

*f*

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.*

*(warmly)*

(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.

*ff*

Somewhat faster. ♩ = 132.

(Clouds of sand sweep over the stage in the rear, and in their passage darken the air.)

*cresc.*

*ff*

*dim.*

Still faster. ♩ = 144.

From heavn in thun - der - -

*p*

tones I'm an - - - swered. with

*p* *f*

r.h. r.h.

fu - - - ry roars the

*cresc.* *f*

dread Si - - moom;

*f* 3

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

breath the prayer shall ut - ter:

(Gasping for breath, as if fainting.)

(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*

*ff*

(falls down under the palm-tree.)

*ff*

*ff*

*cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a dense texture of chords and arpeggiated figures, with various accidentals (sharps, flats, naturals) indicating chromatic movement. The lower staff is in bass clef and features a more rhythmic bass line with several accents (v) and dynamic markings.

The second system continues the complex textures from the first system. The upper staff maintains its dense chordal structure, while the lower staff shows a steady bass line with occasional rests and dynamic markings.

The third system shows a transition in the bass line. The upper staff continues with its complex textures, while the lower staff features a more active bass line with some rests and dynamic markings.

The fourth system features a melodic line in the bass staff, starting with a piano (*p*) dynamic and ending with a piano accent (*p>*). The upper staff continues with its complex textures.

(The storm gradually abades and at last entirely ceases.)

The fifth system shows a melodic line in the bass staff with dynamics *p* and *p*. The upper staff continues with its complex textures.

The sixth system features a melodic line in the bass staff with dynamics *dim.* and *pp*. The upper staff continues with its complex textures.

The seventh system features a melodic line in the bass staff with dynamics *dim.* and *ppp*. The upper staff continues with its complex textures.

# 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.)

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.)

Fast. Thou diest, O take my soul with thee!

(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 - fed 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

*p.* *p.*

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.*  
*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.

*p.* *pp* *pp*

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

love e - ter - nal, of love e - ter -  
love e - ter - nal, of love e - ter -

nal! (Curtain falls.)  
nal!