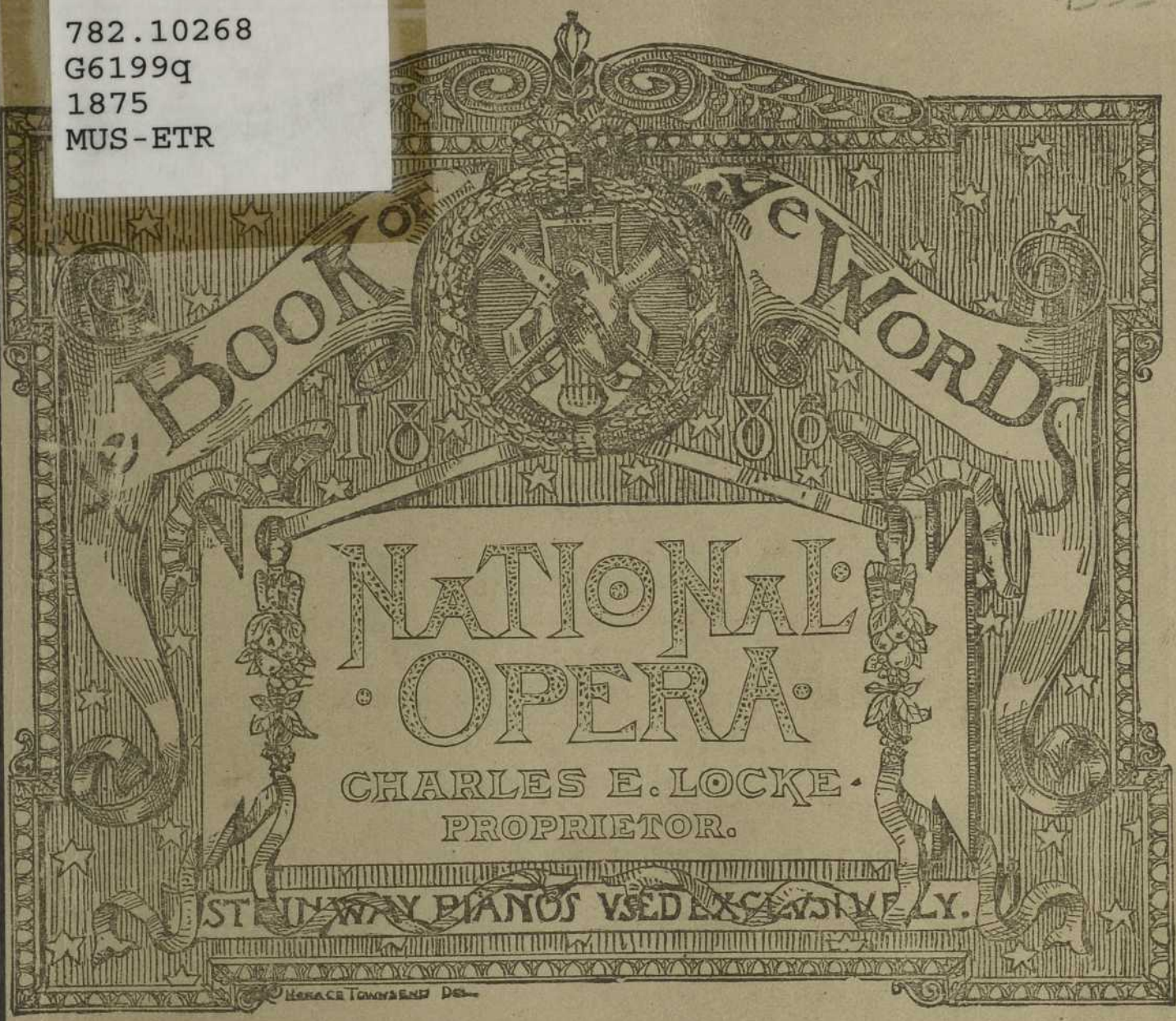


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MUS-ETR

B55



THE QUEEN OF SHEBA.

OPERA IN FIVE ACTS.

THE WORDS BY MOSENTHAL.

MUSIC COMPOSED BY

KARL GOLDMARK.

CHARLES F. TRETBAR, Publisher, Steinway Hall,
NEW YORK.

STEINWAY & SONS

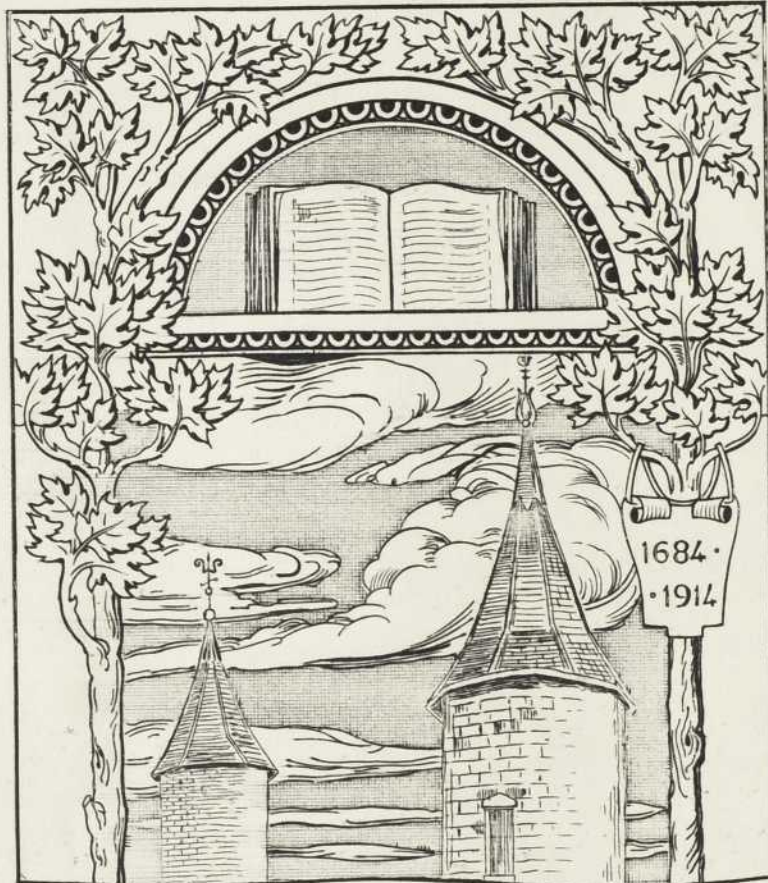
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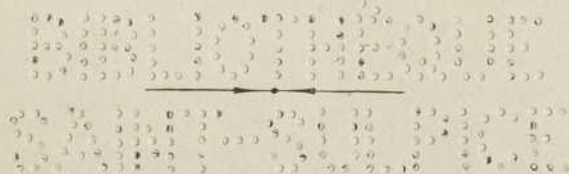
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ARGUMENT.

The first scene of the opera opens in a large hall in KING SOLOMON'S Palace, where are assembled in brilliant array, Soldiers, Choristers, Priests, Women of the Harem, Slaves, etc., awaiting the arrival of the QUEEN OF SHEBA, King Solomon having made elaborate preparations for the reception of the Queen. ASSAD, a favorite officer of the King, and betrothed to SULAMITH, the fair daughter of the HIGH PRIEST, has been sent to meet the distinguished visitor and escort her to Jerusalem.

Assad returns preceding the advent of the Queen. He enters the Palace pale and excited, and takes no notice of Sulamith who advances to meet him. All are astonished at his strange appearance and conduct, and Sulamith is overcome with grief. King Solomon enters and bids all depart but Assad. To the King, Assad tells his strange adventure. He relates that at the foot of Mount Lebanon he met the Queen of Sheba and her retinue. The Queen was veiled and he did not see her face, for she said she would unveil to no one but King Solomon. Tired from the heat and travel, he wandered under the shade of forest trees and sank down to rest on the mossy bank of a brook. Suddenly he saw a woman most beautiful in face and form bathing in the stream. She seemed to have risen, like an apparition, out of the water. She came to the bank of the stream near to where he was reclining. He flew towards her, and to his joy she did not attempt to escape, but threw her pliant arms around his neck and clasped him to her breast. Overcome with ecstasy he fell at her feet, when in a moment there was a movement among the rushes and the bewildering apparition vanished. He believed it to have been all a dream, but the beautiful woman had taken the place of Sulamith in his heart.

On hearing the story King Solomon advises him to return to the chaste love of Sulamith, and Assad accepting this advice, hastens in search of his betrothed.

With glittering pomp the Queen of Sheba and her suite enter the King's Palace. Slaves bearing gold vases filled with gold dust, precious jewels, spices, etc., place the rich offering at the feet of the King. The Queen of Sheba, greeted by King Solomon, lifts her veil and shows him the face that no man has ever looked upon. As she withdraws her veil, Assad recognizes the beautiful face he had seen by the brook. In a moment of excitement he addresses her. She denies that she has ever seen him, and all look upon Assad as a madman. The Queen is, however, deeply enamored of the handsome young officer and is filled with jealousy, when she learns that he is soon to wed Sulamith. She leaves the King, and walks alone in the moonlight in the garden of the Palace. Her slave ASTAROTH approaches and tells her that Assad is wandering in the garden. Assad approaches the Queen. She whispers reminiscences of the scene by the brook, and takes him again into her arms. She parts her veil, but it closes again in an instant, enfolding them in love's embrace.

The Morning dawns and the Queen tears herself from her Love.

In the Temple all is in readiness for the marriage of Assad and Sulamith. They stand before the altar and the ceremony proceeds. They are about to exchange rings when the Queen appears bringing presents for the bride. As soon as Assad sees her, with frenzied excitement he tears off her veil and calls on her to recognize him. She again haughtily denies that she knows him. Assad falls at her feet and exclaims, "My Goddess, thee will I worship." All stand aghast at this sacrilege. He is cast out of the congregation and condemned to death, while the High Priest implores aid from on high for the crazed youth. At the Royal Feast the Queen is dejected, and does not participate in any of the festivities. King Solomon asks the cause of her sadness. She implores the King to grant her a boon—it is to spare the life of Assad. The King sternly refuses to interfere with the Law's decree.

Sulamith is on her way to join the band of maidens, who in the temple of the Syrian Desert have dedicated their lives to Jehovah. She stops to plead with the King for the life of Assad. The King relents and banishes the youth to the Desert. The Queen of Sheba follows him and offers herself to him heart and soul. She urges him and pleads with him with seductive voice and gesture; but in vain! He casts her off, crying out, "Away, Cursed Vision."

A terrific storm sweeps over the Desert. Assad is dying and calls on God to bless Sulamith. The heartbroken maiden appears and flies to her love. Assad begs forgiveness, and forgiven, sinks in her arms and dies.

CHARACTERS.

KING SOLOMON,	BARITONE.
BAAL-HANAN, Overseer of the Palace,	BARITONE.
ASSAD, an Officer of Solomon and his favorite,	TENOR.
High Priest,	BASS.
SULAMITH, his Daughter,	SOPRANO.
The Queen of Sheba,	MEZZO-SOPRANO.
ASTAROTH, her Slave,	SOPRANO.

Priests, Levites, Singers, Harpers, Body Guards, Women of the Harem,
Bayaderes, People.

PLACE OF ACTION: Jerusalem and the Syrian Desert.

ACT I.—Hall in Solomon's Palace.

ACT II.—In the Garden.

ACT III.—In the Temple.

ACT IV.—In the Banquet Hall.

ACT V.—In the Desert.

THE QUEEN OF SHEBA.

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

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

pp

fp He,.....thy love is *fp* he,..... who'mid the *f* ro - - - - - *f* ses *p* feed - eth.

fp He,.....thy love is *fp* he,..... who'mid the *f* ro - - - - - *f* ses *p* feed - eth.

f pp pp f

Sulamith.

My love is like a bunch of myrrh,

That nestling in my bosom lies.
I hold him fast, I cherish him,
His fragrance gladdens me.

Chorus of Women.

Thy love is he, who 'mid the roses feedeth.

Sulamith.

My love is like a cooling draught,
That to my lips refreshment brings.
I hold him fast, I hold him fast,
With love I dwell upon his honeyed kiss.

SCENE IV.

Assad. [Enter *Assad.*]

God save the King! His royal guest
draws near,
Before the gates she takes a moment's rest.
She girds herself with festal pomp of jewels,
Ere long her train hither will wend its way.
What was commanded me I have fulfilled.
God save the King! Permit me now to
leave you.

High Priest.

Look on her, dearest son, who thee awaits.

Sulamith.

Alas! my heart is chilled!

Assad.

Deep horror seizes my trembling frame.

Sulamith.

Assad say, what means this change?
With my tears I thee implore.

Assad.

Ask me not what thus has changed me,
But I can be thine no more.

Sulamith.

No, my own art thou forever,
Only death can loose the tie.

Assad.

Let me leave thee, naught replying,
As an outcast let me die!

*Sulamith, Assad, Baal Hanan, High Priest,
Chorus.*

O what terror, what distress!
This dread secret who shall solve?
Send us, Lord, thy light to help us.

Sulamith, Assad, Baal Hanan.

Ah me!

Baal Hanan.

The King draws nigh!

SCENE V.

Solomon.

My glance notes consternation all around!
What? all are still? My Assad, thou art
dumb, and thy bright eye, my daughter, is
o'erflowing. What has befallen her I need
not ask. There is a spirit who in the soul
doth speak, and his great might all secrets
will unravel. Arise, and go into the hall
beyond. Thou, Assad, stay.

SCENE VI.

Solomon.

I read upon thy lips so pallid, what those
same lips refused to speak. Thy heart to
Sulamith was given, and thou besoughtest
her in marriage; yet, since thy journey-
ing abroad, thy heart from her hath turned
away.

Assad.

My Lord and Sovereign, thou sayest
true. To thee the secret hiding places of
the souls of mortals stand revealed. Thou
know'st what dread spirits of darkness,
earth's upper regions peopling, spread their
cursed snares around us. O lay the evil
one whom I have seen, who with his
cursed wiles my heart ensnared. Deliver
me, else I am lost for aye.

Solomon.

Relate then, what it was thou sawest.

Assad.

Beneath Mount Lebanon the royal cohort
I met, and to the Queen thy message gave,
yet she herself of all of us saw no one, be-
fore the King only can her veil be low-
ered. And to the cedar grove, weary and
overheated, I got me, rapt in thought, and
sought repose and coolness. There, in the
cosy, verdant lap of noiseless solitude I
laid me down; when hark!

THE QUEEN OF SHEBA.

Poco piu mosso.

pp

Ped.

A sil - very sound of fall - ing

wa - - - - - ters, It lures so

Ped.

THE QUEEN OF SHEBA.

sweet - - ly bab - - - - - bles,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "sweet - - ly bab - - - - - bles," are written below the notes. The middle staff is the right-hand piano accompaniment, featuring a treble clef and a key signature of three sharps, with a melodic line of eighth notes. The bottom staff is the left-hand piano accompaniment, featuring a bass clef and a key signature of three sharps, with a bass line of eighth notes.

oh!..... so soft - - - - - ly,.....

Ped.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps. The lyrics "oh!..... so soft - - - - - ly,....." are written below the notes. The middle staff is the right-hand piano accompaniment, featuring a treble clef and a key signature of three sharps, with a melodic line of eighth notes. The bottom staff is the left-hand piano accompaniment, featuring a bass clef and a key signature of three sharps, with a bass line of eighth notes. A "Ped." (pedal) marking is present at the beginning of the bottom staff.

so soft - - - - - ly; It

Ped.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps. The lyrics "so soft - - - - - ly; It" are written below the notes. The middle staff is the right-hand piano accompaniment, featuring a treble clef and a key signature of three sharps, with a melodic line of eighth notes. The bottom staff is the left-hand piano accompaniment, featuring a bass clef and a key signature of three sharps, with a bass line of eighth notes. A "Ped." (pedal) marking is present at the beginning of the bottom staff.

THE QUEEN OF SHEBA.

fills..... my heart..... with drea - my thoughts and

Ped.

This system contains the first three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "fills..... my heart..... with drea - my thoughts and". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment, marked with "Ped." at the beginning.

fan - - - - cies, and

This system contains the next three staves of music. The top staff is the vocal line, with lyrics "fan - - - - cies, and". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

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

This system contains the final three staves of music on the page. The top staff is the vocal line, with lyrics "thro'..... the lea - - fy branch - - - -". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

- es light is gleam - - -

pp

Ped.

ing.

softly rise to listen and examine, and heavenly powers! What saw I before me? From limpid streams behold a swan arise, On waves is borne a woman wondrous fair. Her jet black hair her lovely neck enfolds, As ebony an ivory image frames.

Two stars that twinkle, seem her eyes so bright,
Her lips are roses, guarding pearls most rare,
Her arms entwined a wreath of lilies, form;
The eye is blinded by her beauty's glare.

Piu mosso. *dim.* *pp*

pp

THE QUEEN OF SHEBA.

Still faster.

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

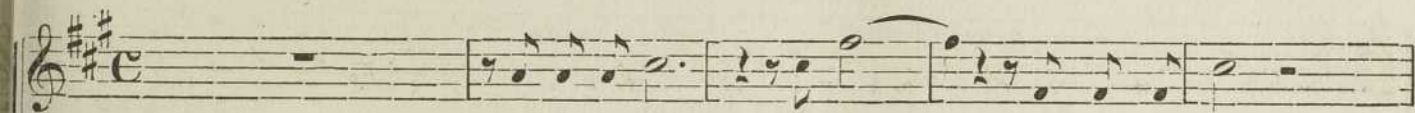
Cresc.

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

her lovely arm she casts a - round my neck,

cresc. *cres. molto.*

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



To her I'm drawn. and she..... a - voids me not:



ff

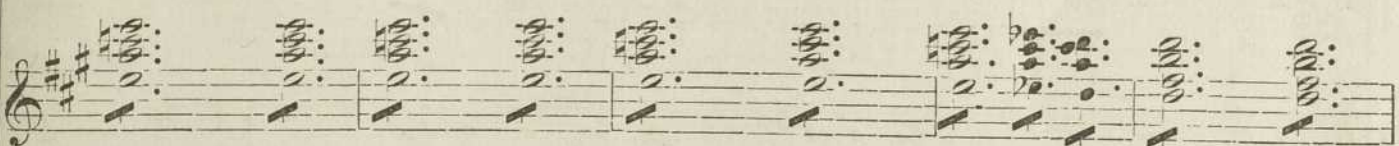
ffp

ffp

cres.



to me she turns, her eyes..... up-on me rest, her lovely arm



ffp

ffp



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



cres. sempre.



ENTRANCE.—MARCH OF THE QUEEN.

The first system of the musical score consists of two staves, Treble and Bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo marking *ben marcato.* is placed above the first few notes of the Treble staff. The Treble staff contains a melodic line with eighth and sixteenth notes, and a sixteenth-note triplet. The Bass staff contains a bass line with eighth notes and a sixteenth-note triplet. Both staves feature a sixteenth-note triplet in the middle of the system.

The second system continues the musical score with two staves. The Treble staff begins with a dynamic marking of *f* (forte). The Treble staff features a melodic line with eighth notes and a sixteenth-note triplet. The Bass staff features a bass line with eighth notes and a sixteenth-note triplet. Both staves feature a sixteenth-note triplet in the middle of the system.

The third system continues the musical score with two staves. The Treble staff features a melodic line with eighth notes and a sixteenth-note triplet. The Bass staff features a bass line with eighth notes and a sixteenth-note triplet. Both staves feature a sixteenth-note triplet in the middle of the system.

The fourth system continues the musical score with two staves. The Treble staff features a melodic line with eighth notes and a sixteenth-note triplet. The Bass staff features a bass line with eighth notes and a sixteenth-note triplet. Both staves feature a sixteenth-note triplet in the middle of the system.

The fifth system concludes the musical score with two staves. The Treble staff features a melodic line with eighth notes and a sixteenth-note triplet. The Bass staff features a bass line with eighth notes and a sixteenth-note triplet. Both staves feature a sixteenth-note triplet in the middle of the system. The system ends with a trill (*tr*) in the Treble staff and a dynamic marking of *dim p* (diminuendo piano).

All my soul, I feel is burning with an ardent, quenchless yearning,
To my bosom to enfold her,
Tho' my life the forfeit were!

Solomon.

Ah! what dreadful transformation! with what look he her regards!
Sinful passion hath beguiled him, and to frenzy him hath goaded!
With dismay and fear I tremble,
For the issue close at hand.

Baal Hanan.

O! how changed are all his features! by some wicked spell he's bound!
Shall this festive pomp and gladness into gloom be changed and sadness
By a wretch who dares defy us,
Here in madness dares appear.

High Priest.

How distorted are his features! him some wicked spell hath bound!
If an evil spirit hold him bound in chains of wicked passion,
Let him not come off victorious,
I implore thee, gracious God!

Chorus.

O! how changed are all his features! him hath seized delusion wild,
Shall this festive pomp and gladness into gloom be changed and sadness
By a wretch who dares defy us,
Here in madness dares appear.

Saba.

This demented stranger here, O King, what will he of me?

Assad.

Strange, strange! Thou know'st not who I am?

Oh Lebanon, that moonlit night, hast thou forgot?

O gracious Queen!

Saba.

Madman, away! I know thee not!

Sulamith.

Away, unhappy one! Come hence, delay not, I implore thee!

Astaroth.

Away, thou maniac! How dares he act thus in this presence!

Baal Hanan.

Away, thou maniac! How dares he act thus in this presence!

High Priest.

Away, unhappy one! Come hence, delay not, I implore thee!

Chorus.

Away, thou maniac! How dares he act thus in this presence!

Solomon.

[Gently.]

Where art thou, Assad?

Sulamith.

[Weeping.]

My Assad!

Assad.

Where I am? Confused, distracted are my thoughts; and yet that look that thrills me through! O spare me, Sire, and let me die!

Solomon.

Arouse thyself, my son, and join thy comrades, the coming day shall to thy bride unite thee!

Saba.

His bride?

Chorus.

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

Heav'n's richest blessings light on your heads.

The King, all hail! The Queen, all hail!
Saba's mighty Queen, all hail!

—
ACT II.
—

SCENE I.—Garden.

Saba.

From the scenes of joy and splendor, flee I into solitude.

'Mid the noisy throngs rejoicings, bitter grief will e'er intrude.

He so dearly whom I cherish, he, who in these arms hath nestled,

He leads upon the morrow's dawn to the altar
 his bride, his youthful bride.
 Torn from me is he forever, and when once
 that prince of ice
 From me wrests my vict'ry's prize, must
 I all my hopes abandon?
 Shall another living woman me supplant in
 his affections,
 Whilst I shall be quite forgotten?

What was thine but for a moment, that
 unknown, ecstatic joy,
 Heart, thou'rt ever dwelling on it, naught
 its mem'ry can destroy.
 What if I homewards betake me, with my
 love, my soul's delight.
 O what bliss, to have him near me, radiant
 with beauty bright,
 There forever mine to be, giving all his
 love to me.

Ah! can my very crown outbalance, can
 my glory e'er outweigh
 That delight which transports me, when love
 within my breast hath sway!
 When, in raptures all divine, heart with
 heart doth intertwine.
 Lebanon's sequest'ed streamlet, which our
 burning kisses saw,
 Rustling foliage, silv'ry moonlight! Hark!
 ye dulcet voices hush!
 It transports me, heart and sense, I no
 longer know myself,
 And what need have I to love him? Of my
 love I've giv'n no sign,
 Not a soul on earth need know it, yet know
 I his heart is mine.
 Mine? if he be not torn from me; 'tis the
 very wedding day!
 Another will caress him, what! another?
 Nay, Nay, Nay!

At the thought my bosom ra - ges, that an - oth - er should possess him, that a

(savagely.)

ri - val claim his heart! I will thee de - stroy! No the hate-ful bond I'll

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

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "sev - - er. Gird thy-self, my heart, with i - - ron, who I am, I now will". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, often in triplets, while the left hand provides a steady bass line with chords.

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

The second system continues the vocal line with the lyrics "show. Kings I've seen before me pi - - ning, I, the while, their suit de -". The piano accompaniment includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The right hand continues with intricate rhythmic patterns, and the left hand maintains a consistent bass accompaniment.

- eli - - ning, I, the Orient's mighty Queen!

The third system features the vocal line with the lyrics "- eli - - ning, I, the Orient's mighty Queen!". The piano accompaniment includes dynamic markings *f* and *f* with an accent (>). The right hand has a more complex, flowing melodic line, while the left hand provides harmonic support with chords.

That a ri - val now should ven - - ture me to rob of my heart's

The fourth system concludes the page with the vocal line lyrics "That a ri - val now should ven - - ture me to rob of my heart's". The piano accompaniment features a dynamic marking of *f* and continues with the established rhythmic and harmonic patterns.

treasure, that, proud spirit, canst thou bear, that, proud

spirit, canst thou bear?

No, I only shall possess him, at the thought
 my bosom rages,
 That a rival claim his heart.
 I will thee destroy! Victor will I be and
 foil thee, I will thee destroy!

SCENE II.

Astaroth.

Sweet, my lady!

Saba.

Thou art here?

Astaroth.

I a message bring to thee: that fair
 youth, who, in his rashness, looked thee
 boldly in the eye—

Saba.

Assad! finish!

Astaroth.

Rapt in thought, 'neath the cypresses is
 walking.

Saba.

All is silent everywhere; no one sees us,
 lure him here.

ASTAROTH.

As the hern lures

sempre pp

1. b.

Ped. * *Ped.* * *Ped.* * *Ped.* *

in the rush-es, as the tur - tle calls his mate, 'neath the kind-ly

* Ped. * Ped. * Ped. * Ped. * Ped.

veil of darkness I lure him here to my em - brace.

sempre pp

Ped. * Ped. *

ASTAR.

a ha ha ha ha a ha ha

a ha a ha a ha ha ha ha ha ha

a ha a ha ha ha ha



SCENE III.

Assad.

Tones of enchantment, perfume-laden air breathe on me, gentle evening breeze fanning my heated brow with thy wings. Soften the anguish that preys on my soul.— By a vision haunted am I, as in Lebanon's darksome grove, where the streamlet so sweetly allured.

[*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.*]

Assad.

Ha! what see I! thou mocking light, dost thou her image bring up again!

Saba.

Assad! Assad!

Assad.

Wonder! it lives, it speaks!
Ha! why throbs my heart to bursting? is
it madness, is it rapture?

Saba.

Now, at last, again I see thee, long expected, dearest one!

Com'st at last to thy beloved, sweetest friend from Lebanon.

Assad.

Be thou fixed, my gaze, nor wander; 'tis a phantom, nothing more.

Saba.

Where the limpid streamlet murmured in the silent, moonlit grove,

Where we sweetest kisses mingled; ah! for thee I've waited long,

Now at last thou dost rejoin me, sweetest friend from Lebanon.

Assad.

Dearest accents! Ha! the spell again is on me, to her feet it strongly draws me as in the grove at Lebanon.

Seek'st again thou to ensnare me, demon, with thy witching glances,
Thou my evil, thou my rapture, my existence, thou my death!

Saba.

Art again thou to me rendered, thou my Assad, thou my life?

Of the love which in my bosom burns for thee, I feel the glow.

Assad.

Thou a being, art from dreamland, from ethereal vapors woven,
Like an idle dream dissolving, when my arm thee fain would grasp.

Saba.

Doubt no longer, cease to question, feel how my pulse is beating,
Let a loving kiss persuade thee, that thou me again hast found!

Assad.

Darksome waves are round me roaring, unto thee I'm drawn, all helpless, under me the world recedes.

Saba.

Let the world recede beneath thee, if to thee my arms are open, thee my heart in bondage holds. Ha!

Baal Hanan.

The morning breaks! Sons of Israel, betake ye to prayer.

Saba.

Farewell! Remember me, we'll meet again!

Assad.

Remain, thou shalt not go!

SCENE IV.

Baal Hanan.

[*Behind the scene.*]

The sun is risen from the lap of dawn.
Praise ye the Lord, the Lord is great.

Chorus. [*Behind the scene.*]

The sun is risen from the lap of dawn,
Praise ye the Lord, the Lord is good.
In water pure be your hands made clean,
Praise ye the Lord, the Lord is good.

[*Baal Hanan and Chorus issue from the portico.*]

Baal Hanan.

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

Assad.

Who calls me? calledst thou?

Baal Hanan.

What seek'st in the deadly nightdew here?

Assad.

Where art thou?

Baal Hanan.

Distraught is his look, his mind; unto his friends let him be led!

Chorus.

Poor wretch, afflicted by God's decree,
Healing may he bestow on thee!

ACT III.

SCENE I.—*The Temple.*

High Priest.

Thank ye the Lord, for he is gracious.

Chorus.

Ever, ever bideth his goodness.

High Priest.

So say now Israel!

Chorus.

Ever, ever bideth his goodness, yea, his goodness bideth ever.

High Priest.

So say now all that worship Jehovah!

SCENE II.

The musical score for Scene II consists of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a trill (tr) and includes several triplet markings (3). The piano accompaniment starts with a piano (p) dynamic and includes triplet markings (3). The second system continues the vocal and piano parts, with a crescendo (cresc) marking in the piano part and a forte (f) dynamic. The piano part concludes with triplet markings (3).

dim. p dim. pp

CHORUS OF MAIDENS.

SOPR. same movement.

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

ALTO.

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

8 tr p

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

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

Like oil in crystal limped and clear,
May fortune smile on this loving pair.

Sulamith.

This pair of turtle-doves so pure, to thee,
O Lord, I humbly offer.
See how they flutter wildly with fright, so
trembles my heart
With anxious fear; yet doth it one prayer
utter aloud:
Give healing, O Father, to him I so dearly
love.

Before thee, O Lord, I humbly adore
Him, as he once was, to me restore.

SCENE III.

Solomon.

Lift thine eyes to worlds above thee, to the
throne of God most high,
Rouse thyself, and dream no longer, thy
redemption cometh quickly,
Bow thy heart in humble prayer, with thy
bride approach the altar,
And Heav'n's rich blessing shall upon thee
come thro' her spotless hand.
Priest of Jehovah, speak the blessing, sanc-
tify this holy bond!

High Priest.

The 'ternal bless you and protect you, aye,
And make his face to shine upon you,
And give to you his holy peace!

Chorus.

Amen, amen.

High Priest.

I by this ring do swear thee—

Assad.

I by this ring—Despair! who draweth
near?

'Tis not a dream! no, no, I see—her.

*Sulamith, Assad, Solomon, Baal Hanan,
High Priest, Chorus of Priests and
Levites, and Chorus of People,
Singers and Maidens.*

'Tis madness strikes him! Terror, terror,
terror!

Solomon.

Thou, Queen, art here?

Saba. [Coming nearer.]

'Tis I, in truth, a nuptial gift to the young
bride I bring.

Assad.

Art thou an empty shape, that into air
dissolveth?

Art thou of mortal kind? By Heav'n! I
now shall know!

*Solomon, Baal Hanan, High Priest, and
Full Chorus.*

Hold, madman! stay thy hand! wilt thou
the holy temple's courts by thy crime
profane?

Chorus.

To death let him be sentenced!

Sulamith.

O heav'n! what grief is mine.

Saba.

Thus falls the bond asunder!

Solomon.

The truth upon me dawns!

Assad.

If I be struck with madness, let her for
you decide.

Thou unto whom my bosom with fierce de-
sire is yearning,

Say, wilt thou, too, condemn me?

Wilt thou, too, call me madman?

Solomon.

Speak, teach me how to solve this riddle.

Chorus.

What does this mean?

Saba.

I know him not, I ne'er before have seen him.

Priest and Levites, and Full Chorus.

Woe! all is clear! Terror and anguish, a
demon

Holds fast his soul as his captive.

Priest of Jehovah, cast out the fiend!

Sulamith.

Despair hath seized upon me, my course
on earth is run.

To die is all that's left me, for ever I'm
undone!

Saba.

The bond shall fall asunder. E'en now
the deed is done!
None else of all earth's daughters his heart
shall ever own!

Astaroth.

The bond shall fall asunder. E'en now
the deed is done!
None else of all earth's daughters his heart
shall ever own!

Assad.

Despair hath seized upon me, my course
on earth is run.
To die is all that's left me, for ever I'm
undone.

Solomon.

By dark and dread suspicion my mind is
fiercely torn,
The veil see I receding, ere long 'twill be
withdrawn!

High Priest.

O let my cry come to thee, send help in
this dread hour,
Thou Lord and mighty Ruler, break thou
delusion's power!

Baal Hanan.

O let our cry come to thee, break thou
delusion's power!
A marvel show thou us!

Chorus.

O let our cry come to thee, break thou
delusion's power!
A marvel show thou us!

High Priest.

Ye spirits, unto Satan subject, who now
this man are troubling sore;
Hence from before the throne of the Che-
rubim,
And flee to night's dark realm away!

*Sulamith, Baal Hanan, Solomon, High
Priest, and Full Chorus.*

Hallelujah!

High Priest.

Lift up thy soul to God, my son!

Saba. [Whispering.]

Assad!

Assad.

That is her witching voice! Hence! ye
shall no more befool me; your delusion I
abhor! Tho' you by your God adjure me
—this my goddess I adore!

Chorus.

God he doth blaspheme! Let us flee!

Levites and Priests.

He hath profaned Jehovah's house!
Horror! horror!

Sulamith.

God! have mercy, see my anguish! in thy
wrath O judge him not!

Saba.

Woe! too far my pride hath led me. Help,
ye gods, forsake me not!

Astaroth.

Ah! what dread hath seized upon her? see,
her cheek is deathly pale.

Assad.

Ha! to die is all my longing, lead me to
thy judgment seat!

Solomon.

In her paleness is confession, loudly speak
the silent lips.

High Priest, Baal Hanan, and Chorus.

Curst be he for this transgression, drag
him to the judgment seat!

Sulamith.

O save him, O rescue him! O save him!

Saba.

O terror! Gods, be near with aid, O save
him!

Astaroth.

O terror! see how deadly pale her cheek!
O save him!

Assad.

I perish! lead me to the judgment seat!
I perish!

Solomon.

I'll save him! List to me! The King
himself his judge will be!

Baal Hanan, High Priest, and Chorus.
Let him perish! Away with him to the
judgment seat!

ACT IV.

SCENE I.

BALLET.

SCENE II.

Solomon.

The banquet dost thou leave? Dost
thou not like my feast? Speak! whence
this cloud upon thy countenance?

Saba.

By so great splendor I'm entranced, and
yet—

Solomon.

What, sovereign lady, wilt thou?

Saba.

Wilt thou one sole petition grant me?

Solomon.

The half of my domain!

Saba.

Too much! 'tis but a passing whim of
mine, 'tis naught.

Solomon.

Speak!

Saba.

To that youth grant pardon, who to the
fury of thy priests is victim.

Solomon.

What! Assad?

Saba.

Assad is his name? So then for Assad
I entreat.

Solomon.

Not mine's the life of that blasphemer,
by justice it is claimed as its own!

Saba.

The royal hand, which can give all
things, this trifle yet refuseth me!

Solomon.

What's he to thee?

Saba.

What's he to me? He's naught, scarce
know I how to name him! Yet all things!
If thou wilt assure me, that to thy guest
thou hast good will, that thou to me dost
bear good will—forgive him!

Solomon.

Begg'st it thou of me? He in that dread
hour fixed his gaze on thee, 'twas thine
from his sad fate to save him, yet to thy
heart, naught was he but a stranger.

Saba.

Ha! My request thou dost not heed.

Slow, yet not dragging.

SABA.

grandly.

Shouldst thou de - sire of me... a fa - - vor, e'en

THE QUEEN OF SHEBA.

of my crown the gem . . . most bright, all that I have, to thee . . . I'd

This system consists of three staves. The top staff is the vocal line, featuring a triplet of eighth notes and a quarter note. The middle and bottom staves are piano accompaniment, with the middle staff containing triplets and the bottom staff providing a bass line. Dynamics include *p* (piano).

of - fer, to give thee but one day's . . . de - light, to thee I'd of - fer all I

This system continues the musical piece with three staves. The vocal line has a triplet of eighth notes. The piano accompaniment features more complex rhythmic patterns and triplets. Dynamics include *p* (piano).

with great warmth.

have, to give thee but . . . one day's delight, A wo - man, who, as suit - or, must

This system concludes the page with three staves. The vocal line is marked with a fermata. The piano accompaniment includes dynamic markings of *p* (piano).

tram - ple on her pride,..... canst thou re - pel thus cold - ly, nor does thy heart thee

s

p dim.

chide,.. canst thou re - pel thus cold - - ly, nor does thy heart thee

pp

p

chide? Ah! Shouldst thou de - sire of

quietly again, tenderly.

p

SOLOMON. *p*

Tempt me not with those sweet accents,

quietly again.

f

pp

THE QUEEN OF SHEBA.

me..... a fa - vor, e'en of my crown the gem..... most
 wherewith thou didst his heart.... ensnare! Ha! tempt me not, ha! tempt me

This system contains two staves of vocal melody and two staves of piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes).

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

This system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The vocal line has a triplet marking at the end of the first phrase.

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

This system concludes the page with the vocal and piano parts. The piano accompaniment features a *p* (piano) marking. The vocal line ends with a triplet marking.

p of - - fer all I have to give thee but one day's de-light!
cresc.
 ear I close to sin - ful promptings, I of thy art - - ful plan am ware!

Saba.

Once more, then, be he who he may, I beg thee, bid thee! Set him free! He's dumb! O shame, O bitter pain! With rage I burn, my heart will burst!

Solomon.

I pray return unto the banquet, it waits for thee, return, O Queen!

Saba.

O bitter scorn that he should slight me!
 All hope is banished from my breast!
 So little dost thou prize my favor?
 Mock'st thou at Saba's Queen, thy guest!
 Think well, think well, thou haughty monarch,
 Who's slighted by thy stern decree!
 Thou shalt yet rue the fatal moment, in which thou heardst me plead with thee.
 When thou me here returning see'st, haughty prince,
 Then shalt thou tremble, the hour of vengeance draweth nigh.

Solomon.

I fear not thy threatenings.

Saba.

When Saba's iron lances shiver, when Zion's throne to ruin sinks, then tremble thou haughty prince! Hear this my oath,

in after days thou shalt surely see me again. Then, haughty prince, then shalt thou tremble.

Solomon.

The God, who hath my throne established,
 Requires of all men truth and light:
 The torch by gloomy night enkindled,
 Goes out, enduring not his sight.
 Thy threats do not make me tremble,
 Thou'lt find me for the fray prepared.

Saba.

Farewell! Ye gods now lend your aid:
 Cost what it will, I'll set him free!

Solomon.

Go thy way!

SCENE III.

[*Solomon alone, afterwards Baal Hanan.*]

Solomon.

Thou hast thyself unmasked, thou hypocrite,
 Who thrice hast him inveigled, begone!
 And thou, my Assad, can I thee deliver?
 No, thou alone thyself canst rescue.
 If thou wilt break the charmer's fetters,
 Thy crime shall freely pardoned be.

Baal Hanan.

The sentence is pronounced, the life of the blasphemer is forfeited. 'Tis thine alone to pardon.

Solomon.

Let Assad be brought to me!

Chorus.

Weep ye, Salem's daughters, weep aloud.

Solomon.

What mean the mournful sounds?

Baal Hanan.

Sulamith's elegy; she begs thy face to see.

Solomon.

She here will find me.

*Chorus.*The bride of gladness is the bride of woe.
O weep aloud.

SCENE IV.

*Chorus.*Like Jephthah's child, to live a virgin
chaste,
She quits our valleys for the desert waste.
O weep aloud!*Solomon.*Speak, Sulamith, what dost thou wish to
tell me?*Sulamith.*The hour which robb'd me of my love,
Was, as it were, my burial; my tresses
cut I from my head,
And donned the weeds of mourning.
To God alone henceforth I live,
And far away withdrawing I will in holy
solitude,
Will I abide, my hapless youth deploring.
Yet, ere I to the vale of death, to endless
peace retreat,
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 free-
dom, Sire, recover,
O save my wretched lover's life, and happy
shall my death be.*Chorus.*O let him, by thy sov'reign pow'r, his free-
dom, Sire, recover.
O save her wretched lover's life, 'tis thine
alone to save him.*Solomon.*The veil is falling from before me, a happy
future see I dawn.*Chorus.*

Hush! list in reverential silence.

SOLOMON.

*Not dragging.**(prophetically.)*

Be - hold, in des - - - ert sands a - far,

pp

Ped

l.h. *r.h.*

*

near where a - bide the ho - ly vir - gins,

l.h.

Ped. *

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The left-hand staff includes a 'Ped.' (pedal) marking and an asterisk (*) indicating a specific performance instruction. The lyrics 'near where a - bide the ho - ly vir - gins,' are written below the vocal line.

a palm tree, l.h. lone and withered stands, l.h.

l.h.

Ped. * Ped. * Ped.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues in bass clef. The piano accompaniment has three staves: two for the left hand (treble and bass) and one for the right hand (treble). Each left-hand staff has a 'Ped.' marking and an asterisk (*). The lyrics 'a palm tree, l.h. lone and withered stands, l.h.' are written below the vocal line.

to it shalt thou di - rect thy jour - - - ney.

* Ped. * Ped.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues in bass clef. The piano accompaniment has two staves: a left-hand bass staff and a right-hand treble staff. Both left-hand staves have a 'Ped.' marking and an asterisk (*). The lyrics 'to it shalt thou di - rect thy jour - - - ney.' are written below the vocal line.

THE QUEEN OF SHEBA.

The storm-wind in..... its branch-es

tr

Ped. *

Detailed description: This system contains the first musical phrase. It consists of three staves: a vocal line in the upper staff, a right-hand piano accompaniment in the middle staff, and a left-hand piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "The storm-wind in..... its branch-es". A trill (tr) is marked above the final note of the vocal phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Pedal markings and an asterisk are present below the piano staves.

rus - - tles, the eve - ning sky with pur - ple glows.

pp

Ped. * *Ped.* *

Detailed description: This system contains the second musical phrase. It consists of three staves: a vocal line, a right-hand piano accompaniment, and a left-hand piano accompaniment. The key signature remains three sharps. The vocal line has the lyrics "rus - - tles, the eve - ning sky with pur - ple glows." A triplet of eighth notes is marked with a "3" above it in the right-hand piano part. The left-hand piano part is marked with a piano-piano (*pp*) dynamic. Pedal markings and asterisks are present below the piano staves.

The tem - - pest o - ver peace shall lighten

tr

Detailed description: This system contains the third musical phrase. It consists of three staves: a vocal line, a right-hand piano accompaniment, and a left-hand piano accompaniment. The key signature changes to two sharps (F#, C#). The vocal line has the lyrics "The tem - - pest o - ver peace shall lighten". A trill (tr) is marked above a note in the right-hand piano part. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

Sulamith.

Farewell! to my burial I go!

Chorus.

O weep aloud, O weep aloud!

ACT V.

SCENE I. [*Assad enters.*]

Assad.

Thus far, weary and worn, I've journeyed.
From death, the royal sentence me hath
freed,

And me exiled into solitude.

Condemned am I, an outcast, sham'd of all
men,

By guilty conscience sore opprest.

I pray thee, give my weary breast thy
peace,

O God of compassion.—

As guide thro' death's dark valley, thy be-
loved image

Comes before me, thou angel, whom I have
elected;

Thee choose I, O my Sulamith!

Creator, who mine eyes didst lighten, when
error's night had passed away;

Thou Father who in mercy judgest, when-
e'er thy children go astray,

Incline thee from thy throne on high,

And grant what I in death implore;

Not for myself to thee I cry,

On Sulamith thy blessing pour.

Of my own guilt I bear the burden,

Let me thy righteous anger know;

Yet she, for me alone hath suffered,

To her thy mercy freely show.

With dying lips I fondly greet thee,

Who didst for me endure such woe.

O God, may'st thou, may she forgive me,

On Sulamith thy grace bestow.

From Heav'n in thunder tones I'm an-
swered,

With fury roars the dread Simoon;

Its mountain waves shall me entomb!

When me th' angelic trump shall summon

Before thy throne to stand forthwith;

My latest breath the prayer shall utter:

Lord! thy mercy show to Sulamith!

SCENE II. [*Sulamith enters.*]

Chorus.

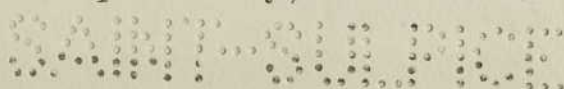
See, our tears bedew thine ev'ry step.

Oh! Zion weeps for thee, O Sulamith!

O weep aloud!

Assad.

Sulamith!



Sulamith.

Ha! who hath call'd me? can it be?

Chorus.

'Twas yon dying man, lying beneath the tree.

Sulamith.

Assad! my Assad!

Assad.

Sulamith, O God, thine ear hath heard my
cry:
Once more I see her ere I die.

Sulamith.

Thou diest, O take my soul with thee!
This, seer would'st thou foreshow me!

Assad.

O blissful dream! thy arms enfold me in my
dying,
Forgiveness, love, I beg of thee.

Sulamith.

God hath put from us tears and sighing,
In death thou liv'st again to me,
In yon bright realm of joys undying
We shall for aye united be!

Assad.

In yon bright realm of joys undying
We shall for aye united be!
Redemption, redemption, Sulamith!

Chorus.

Thy love is thine, thy love is thine
In realms of love eternal!

END OF THE OPERA.

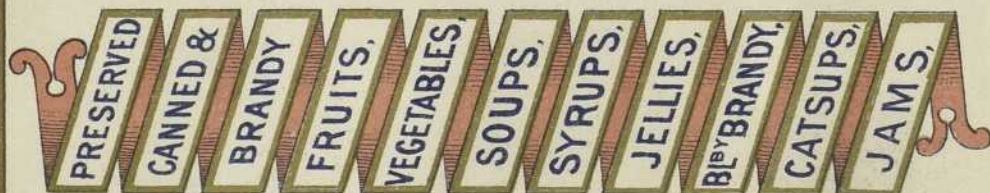
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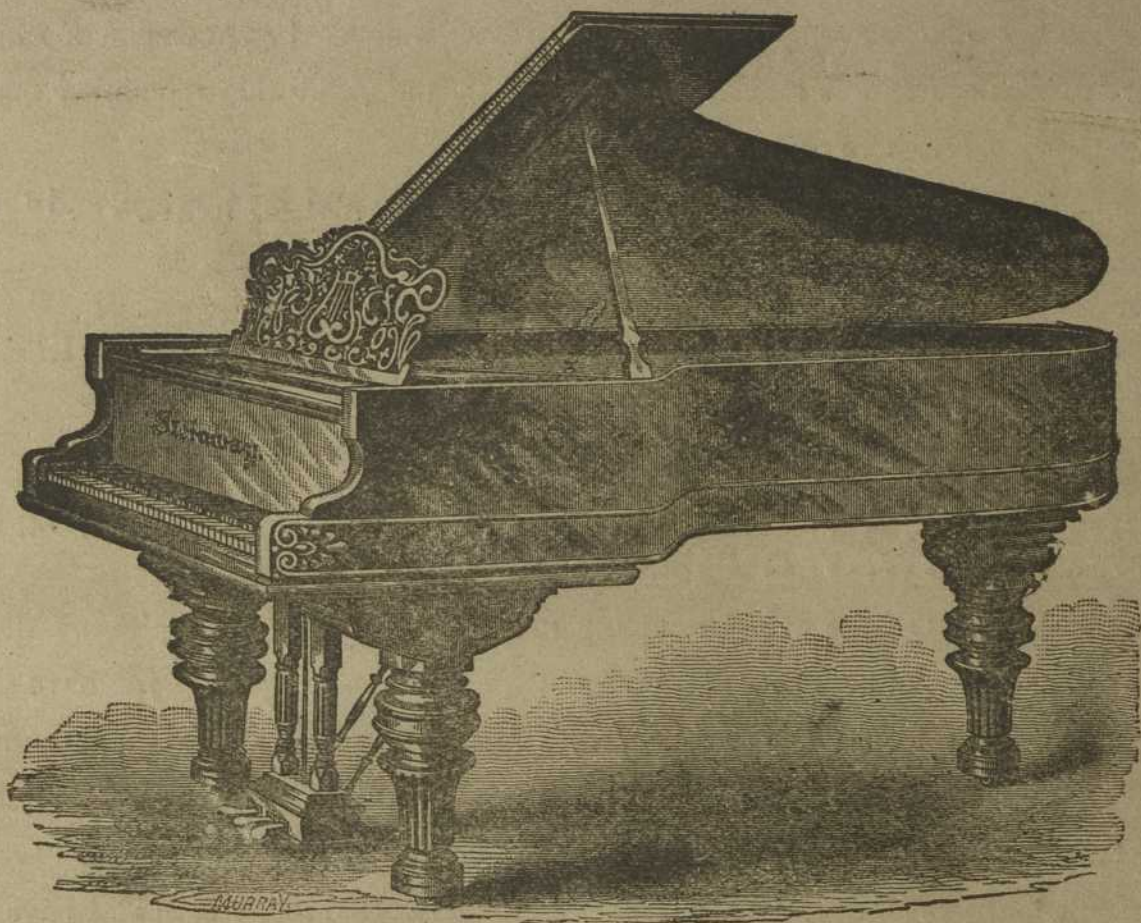
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