

**THE QUEEN OF SABA:
OPERA IN FOUR
ACTS, AFTER A TEXT
BY MOSENTHAL. OP. 27**

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The Queen of Saba: Opera in Four Acts, After a Text by Mosenthal. Op. 27 by Carl Goldmark

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CARL GOLDMARK

**THE QUEEN OF SABA:
OPERA IN FOUR
ACTS, AFTER A TEXT
BY MOSENTHAL. OP. 27**

The
Queen of Saba.

Opera in four acts

(after a text by Masensthal)

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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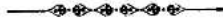
Dramatic Persons:

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

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

Scene of the Action:

- FIRST ACT: Hall in Solomon's Palace.
 SECOND ACT: Garden - afterwards in the Temple.
 THIRD ACT: Banquet-hall.
 FOURTH ACT: In the Desert.



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

The Queen of Saba.

Prelude to the First Act.

Very quietly. $\text{♩} = 84.$

Carl Goldmark, Op. 27.

Pianoforte.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and includes various melodic lines and harmonic accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The system concludes with a pianissimo (*pp*) dynamic.

The second system continues the piece with an *expressively* marking. It features a prominent triplet of quarter notes in the right hand. The dynamic range includes *pp*, *cresc.*, *f*, and *p*. The word "Sommer" is written above the final measure of the system.

The third system is marked "what quicker." with a tempo of $\text{♩} = 104.$ The music is characterized by a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand.

The fourth system continues the eighth-note accompaniment and melodic development. It includes a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic.

The fifth system is marked "stringendo" and "rit." (ritardando). It begins with a *dim.* (diminuendo) marking and a tempo of $\text{♩} = 82.$ The word "Tenderly" is written above the final measure. The music concludes with a *p* (piano) dynamic.

With increasing

cresc.

animation.

cresc.

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

p. *cresc.*

cresc.

p. *dim.*

dim.

Somewhat slower. $\text{♩} = 100.$
quietly

The musical score consists of six systems of staves. The first system includes the instruction "i.h." and "pp". The second system includes "pp". The third system includes "pp". The fourth system includes "pp sempre". The fifth system includes "pp". The sixth system includes "cresc.". The score features complex piano textures with many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and phrasing marks throughout. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

pp *espress.* *p* *dim.*

dim. *expressively*

pp

pp *molto espress.* *ten.* *cresc.*

p *dim.* *pp*

8 Somewhat faster. $\text{♩} = 128.$

pp *cresc.*

cresc. *cresc.*

Strongly marked. *Curtain rises.*

ff *ff*

FIRST ACT.

Hall in Solomon's palace. Two gorgeous pillars divide the background into 8 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 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, horns 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.

Soprani.

tenderly

FULL CHORUS.

Alti.

Tenori.

Bassi.

O - pen, ye por - tals, ye halls, a - dorn ye,

O - pen, ye por - tals,

O - pen, ye por - tals, ye halls, a - dorn ye,

O - pen, ye por - tals, ye halls, a - dorn ye,

O - pen, ye por - tals, ye halls, a - dorn ye,

cresc.