

THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.

New Comic Opera,

WRITTEN BY

BASIL HOOD.

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE

BY

WILFRED BENDALL.

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THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.

Characters.

THE SULTAN MAHMOUD OF PERSIA

HASSAN (*a Philanthropist*)

YUSSUF (*A Professional Story-Teller*)

ABDALLAH (*a Priest*)

THE GRAND VIZIER

THE PHYSICIAN-IN-CHIEF

THE ROYAL EXECUTIONER

SOLDIER OF THE GUARD

THE SULTANA ZUBEYDEH (*named "Rose-in-Bloom"*)

"SCENT-OF-LILIES"

"HEART'S DESIRE" } (*her Favourite Slaves*)

"HONEY-OF-LIFE" }

"DANCING SUNBEAM" (*Hassan's First Wife*)

"BLUSH-OF-MORNING" (*his Twenty-fifth Wife*)

"OASIS-IN-THE-DESERT"

"MOON-UPON-THE-WATERS"

"SONG-OF-NIGHTINGALES"

"WHISPER-OF-THE-WEST-WIND" }

(*Wives of Hassan*)

Chorus (Act I.)—Hassan's Wives, Mendicants, and Sultan's Guards.

(Act II.)—Royal Slave Girls, Palace Officials, and Guards.

ACT I.—COURT OF HASSAN'S HOUSE

ACT II.—AUDIENCE HALL OF THE SULTAN'S PALACE

THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.



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Vocal Score.

The Rose of Persia.

INTRODUCTION.

Written by
BASIL HOOD.

Composed by
ARTHUR SULLIVAN.

Allegro marziale. (♩ = 120)

Piano.

ff

p Strings

Side Drum

Side Drum

String

Clar.

p

Oboe.

cres:

Bassoon

Clar.

A TUTTI.

First system of musical notation. The upper staff is for Clarinet (Clar.) and the lower staff is for Piano (P). The piano part features a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano). A handwritten 'A' in a diamond shape is placed above the piano part.

Cym.

Second system of musical notation, primarily for the Piano part, showing a consistent eighth-note accompaniment.

Third system of musical notation for the Piano part. It includes dynamic markings *cres.* (crescendo) and *f* (forte). There are also handwritten notes: *ped.* (pedal) and ** ped.* (pedal).

Fourth system of musical notation. The upper staff is for Cornets (Cornets) and the lower staff is for Piano (P). The piano part continues with eighth notes. A handwritten 'B' in a diamond shape is placed above the piano part. The word 'Cornets' is written in the middle of the system.

SD.

Fifth system of musical notation. The upper staff is for Trombones (Tromps.) and the lower staff is for Piano (P). The piano part continues with eighth notes. Handwritten notes include *SD. Bassoon* and *Str.* (Strings).

Sixth system of musical notation, primarily for the Piano part, showing a consistent eighth-note accompaniment.



Clar

Flute Solo³

First system of musical notation for Clarinet and Bassoon. The Clarinet part is on the upper staff and the Bassoon part is on the lower staff. Both parts feature a melodic line with slurs and rests.

Bassoon

Second system of musical notation for Clarinet and Bassoon. The Clarinet part continues with a more active melodic line, while the Bassoon part provides harmonic support with sustained chords.

Third system of musical notation for Clarinet and Bassoon. The Clarinet part features a melodic line with slurs and a fermata. The Bassoon part has rests. Performance markings include *ad lib.* and *ritard.*

ad lib.

ritard.

Oboe Solo.

Andante espressivo.

First system of musical notation for Oboe Solo and Strings. The Oboe part is on the upper staff and the Strings part is on the lower staff. The Oboe part has a melodic line with slurs. The Strings part has a rhythmic accompaniment. Performance markings include *Andante espressivo.* and *Strings*.

Strings

Second system of musical notation for Oboe Solo and Horn. The Oboe part is on the upper staff and the Horn part is on the lower staff. The Oboe part has a melodic line with slurs. The Horn part has a rhythmic accompaniment. Performance markings include *Andante espressivo.* and *Horn*.

Horn

Third system of musical notation for Oboe Solo and Woodwind. The Oboe part is on the upper staff and the Woodwind part is on the lower staff. The Oboe part has a melodic line with slurs. The Woodwind part has a rhythmic accompaniment. Performance markings include *Andante espressivo.* and *Woodwind*.

Woodwind

cres.

dim.

Horn

Clar.

Handwritten musical score system 1. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. A handwritten *cres:* is present. Handwritten annotations include *Clar.*, *Cello.*, and *Ped.*. There are asterisks and a small star symbol at the end of the system.

Handwritten musical score system 2. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. A handwritten *mp* is present. Handwritten annotations include *Oboe Viol*, *Ped.*, and *Imp*. There are asterisks and a diamond-shaped symbol containing the letter 'E'.

Handwritten musical score system 3. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Handwritten annotations include *cres:* and *dim:*.

Handwritten musical score system 4. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Handwritten annotations include *un poco animato*, *Cello*, *Flute*, *Oboe*, and *Cello*. There are asterisks and a *Ped.* marking.

Handwritten musical score system 5. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Handwritten annotations include *cres:*, *Cello.*, *Flute*, and *Horn*.

Handwritten musical score system 6. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Handwritten annotations include *Russian*, *dim:*, *p*, and *Cello.*

Attacca N°1

No 1.

CHORUS OF GIRLS.

Andante tranquillo. (♩ = 76.)

Wood Wind.

Piano.

Handwritten annotations: *Str.*, *Horn*, *Ped.*

cres.

Ped.

Handwritten annotations: ***, *Ped.*, ***

dim.

Handwritten annotation: *(Curtain)*

CHORUS OF GIRLS.

Clar

Flute

Lyrics: As we lie in lan-gour la-zy, Loung-ing on a low di-van, Flood of

Handwritten annotation: *p legato*

Ped. Horn.

CHO. *Sop.* *1st* *Con.* *WYM*

in_ter_est_ing chatter Flows be_hind each dain_ty fan: "Is our hus_band go_ing cra_zy? Neighbours

Oboe

cres: *sempre legato*

CHO. *all Flute* *Oboe*

call him "Mad Has_san," Not an un_im_por_tant mat_ter For the wives of a_ny man! -Has-

dim.

CHO. *(B) Oboe* *mp*

- san! Has_san! Has_san! In_form us, if you can! Ir_res_pon_si_ble and ha_zy, Un_con-

mp *Comets* *Horns.*

CHO. *cres:*

_ventional and ma_zy seem your actions, Are you crazy? are you crazy, O Has_san?

cres: *Clar.* *Horns* *Ed.* ** Cello.*

Allegro con moto. (♩. = 100.)

C SOLO HASSAN.

String

p

1. I'm A - bul Has -
2. may oc - cur to

HAS.

- san; I'm nei - ther sick nor sad: A most con - tent - ed
you That on - ly twen - ty - five Are sin - gu - lar - ly

HAS.

Clar. Horn

man, Though fool - ish per - sons think me ma.' ' The
few, - To that, of course, im quite a - live! My

HAS.

Flute

la - zi - est of lives I live in peace and plen - ty, Sur -
wealth is so im - mense Their num - ber I could dou - ble; I

Repeat by Chorus.

Accomp. only.

HAS. *Flute Oboe*

- round - ed by my wives Who num - ber on - ly five - and - twenty! You'll
do not fear ex - pence So much, you see, as ex - tra trouble! I

HAS. *(D) Flute Horn Clar*

find that five - and - twenty Are prac - ti - cal - ly plen - ty, If
smoke my hub - ble - bubble And cal - cu - late the trou - ble; The

HAS. *Oboe Cornets Flute*

you've a craze To make your days A "Dol - ce far - ni - en - te!" A -
trou - ble I've With twen - ty - five Twice twen - ty - five would dou - ble!

HAS.

- no - ther wife Might spoil my life, Be - cause, you see (Twixt you and me) She
sim - ple thumb And fin - ger sum - Its rule of three It seems to me; Our

CHORUS.

HAS. E

might have tricks That would not mix With dol - ce far ni - en - tel
 A - ra - bic A - rith - me - tic Will prove the trou - ble dou - ble!

CHO.

- no - ther wife Might spoil his life, Be - cause, you see ('Twixt you and me,) She
 sim - ple thumb And fin - ger sum - It's rule of three It seems to me; Our

*Horns
Cornets*

CHO. 1.

might have tricks That would not mix With dol - ce far ni - en - tel
 A - ra - bic A - rith - me - tic ~~WILL~~ prove the trou - ble

Wood Wind

HASSAN 2.

It dou - ble!

TUTTI.

Dialogue.

No 2.

SONG- (Abdallah) with CHORUS OF GIRLS.

Cue- Abdallah. - "Islam hath power of chastisement over her children.

Allegro moderato con decisione. (♩ = 104.)

Abdallah.

Musical score for Abdallah and Piano accompaniment. The Abdallah part is a single melodic line in a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). Handwritten annotations include "Brass" above the piano staff, "Str" (strings) above the bass staff, and "Cello" below the bass staff. The tempo is marked "Allegro moderato con decisione. (♩ = 104.)".

When

ABD.

Musical score for the first chorus of girls. The vocal line is in a treble clef with lyrics: "Is - lam first a rose, A tow'r up on a rock, Be - neath her haughty bat - tlements Were". The piano accompaniment is in two staves. Handwritten annotations include "Clav" (clavier) above the piano staff and "p" (piano) below the piano staff.

ABD.

Musical score for the second chorus of girls. The vocal line is in a treble clef with lyrics: "rang'd a round the jeal - ous tents Of swift - - en - cir - cling foes! Then". The piano accompaniment is in two staves. Handwritten annotations include "Cello" above the piano staff and "Brass" below the piano staff.

ABD.

Musical score for the third chorus of girls. The vocal line is in a treble clef with lyrics: "all her gates did Is - lam lock, As ev - 'ry Mos - lem". The piano accompaniment is in two staves. Handwritten annotations include "Cello" above the piano staff, "f" (forte) below the piano staff, and "Cello" below the bass staff. There are asterisks (*) under the piano staff.

ABD. *p*

knows; And through those gates of Right and Wrong No trait - or comes or goes! No

p *cres:*

ABD. *p* *Clar.*

trait - or comes or goes! For Is - lam's gates are strong a

p *Horn*

ABD. *rit:* *un poco*

- gainst a friend or foe; Her gates of Right and Wrong none - pass - eth to and fro; For

colla voce

Horn Solo.
piu lento

ABD. *p*

Eoes are they with - out, And friends are they with - in; The

Flute
p Clar.

Flute * *Flute* * *Flute* * *Flute* *

ABD. *cres:* pos - tern gate's the Gate of Doubt, that leads to the Camp of Sin. *dim:* the

Red.

ABD. **B** ** Più Energico*
Camp of Sin! *(Encore)* Who - ev - er o - pens wide The

Brass

Clav.

ABD. pos - tern gate of Doubt Doth prove to Is - lam's gar - ri - son That

ABD. in their ve - ry midst is one Who loves the o - ther side! His

ABD.

heart is with her foes with - out, And Is - lam, in her

Brass

2nd. * *2nd.* * *2nd.* *

ABD.

pride, Doth send him, from her bat - tlements, The road that trait - ors ride! The

p

cres:

ABD.

road that trait - ors ride! For Is - lam's gates are strong a -

Clar. *p*

Horn

ABD.

- gainst a friend or foe; Her Gates of Right and Wrong none - pass - eth to and fro; For

rit: *a tempo*

(D) Horn Solo

Un poco più lento.

ABD. Foes are they with out, And Friends are they with in; The

CHORUS OF GIRLS

Hute Foes are they with out, And Friends are they with in; The

Clar. *p*

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

ABD. pos - tern - gate The Gate of Doubt that leads to the

CHO. pos - tern-gate's The Gate of Doubt, that leads to the Camp of Sin! the

Clar. *dim.*

Red. *cres:* *dim:* *

ABD. Camp of Sin! the Gate of Doubt, that leads to the Camp, the Camp of

CHO. Camp of Sin! leads to the Camp of Sin! the Camp of

Clar. *con anima*

Red. *cres:* *dim:* *

ABD. Sin! the Camp of Sin!

CHO. Sin! the Camp of Sin!

Clar. *morendo*

Hute of

Red. *mp* *

Cue. Hassan. "I never thought of that", Abdallah. "I did"

No 3.

SONG-(Dancing Sunbeam.)

Cue. Sun. - "I mean to open it, cost what it may."

Moving to down h. arms outstretched, hands cupped.

Andante con moto. (♩ = 120)

Dan. Sunbeam.

Wood Wind

Horn

Piano.

Bringing hands

Dan. S.

Life has put in - to my hand His bunch of keys, And said, "With these Do

Clar.

in towards chest.

Dan. S.

ought you please! But one door on - ly, un - der stand, Is not for

Clar.

Picking imaginary key out

Dan. S.

thee, So - ci - e - tee! The key of gold will

Clar.

of left palm with Right hand and holding it clogt to R.

Dan. S. *o - pen wide that door - way; But re - col - lect, that one way is not*

Clar.

Dan. S. *your way!" So, like a Pe - ri at the gate Of - Fash - ion -*

Cello. Clapping key to chest.

Clar.

Horn

*Trp. * Trp. * Trp. * Trp.*

Dan. S. *land I have to stand - The sport of tan - ta - li - zing Fate! The*

*Trp. * Trp. * Trp. * Trp. * Trp. * Trp. * Trp. **

Beak 4

Dan. S. *sport of tan - ta - li - zing Fate! O*

f

Beak 2. B Approaching

Violnd Viola

Horn.

Right with key held close in R hand, L hand 17
Flute

Dan. S. Gold - en Key, That o - penest ~~WIDE THAT~~ door - way How ~~glad~~ my song of ~~CHANGED~~

Horns *cresc.*

Dan. S. *incisively* life would be - could I ** Solo.* make use of - thee, O - Gold ** Red. * Red. * Red. * Red. **

cresc.

Dan. S. *Hide Hands gradually* en Key! How *Tutti. CHANGED* my song of life would be - could I - make - ** Red. * Red. * Red. * Red. **

Clar. piü. f

Dan. S. *Red. then raised * Red. again to end * Red. * Red. ** use of thee, Could I *break H* make use of thee, O - Gold - en Key! How chang'd my

f p

Dan. S. life and song!

cresc. sf sf sf

20872

Attaca No. 4. →

No 4.

RECIT. and TRIO-

(Blush-of-Morn, Dancing Sunbeam, and Abdallah.)

Allegro moderato.

Blush-of-Morn. *Recit.*
Sunbeam! The Priest keeps saying, *sotto voce*, You'll

Piano. *String*

a tempo

B of M. *Recit.*
soon be widows, five and twenty widows!" I find his conver-sa-tion most de-press-ing!

Flute

DANCING SUNBEAM. *a tempo* ABDALLAH.
De-press-ing? non-sense! Five and twenty

Flute

ABD. *a tempo*
widows! Un-hap-py lot! A lot, but not un-hap-py!

Flute

The musical score is arranged in three systems. The first system features Blush-of-Morn's vocal line and piano accompaniment. The second system features B of M's vocal line and piano accompaniment. The third system features Abdallah's vocal line and piano accompaniment. Handwritten markings include 'String' for the piano accompaniment in the first system, and 'Flute' for the piano accompaniment in the second and third systems. The score includes tempo markings such as 'Allegro moderato' and 'a tempo', and performance instructions like 'Recit.' and 'sotto voce'. The piano part includes dynamic markings like 'f' and 'p'.

Allegro vivace. (♩ = 136)

ABDALLAH.

If a sud - den stroke of fate Your Has -

String

BLUSH-OF-MORN.

ABD. - san e - li - mi - nate— I shall sit and sob and sigh, "Woe is

Flute Clar

DANCING SUNBEAM.

B of M. me, A wid - ow I!" But you'll grad - u - al - ly grow Quite ac -

Clar.

BLUSH-OF-MORN.

Dan S. Time will soft - en ev - 'ry blow, That's a

A

- cus - tom'd to the blow! Time will soft - en ev - 'ry blow, That's a

ABDALLAH.

Time will soft - en ev - 'ry blow, That's a

Flute.

B of M. cheer-ful thing to know, Yes, time will soft - en

Dan S. cheer-ful thing to know, Yes, time will soft - en ev - 'ry blow, And that's a

ABD. cheer-ful thing to know, Yes, time will soft - en ev - 'ry blow, And that's a

B of M. ev - - 'ry blow!

Dan S. cheer-ful thing to know!

ABD. cheer-ful thing to know! *Clar.* Na-ture needs (and gets) var-i - e - ty!

Horn!

B of M. *Flute.* Wid - ow's weeds may choke fe - li - ci - ty,

Dan S. *Oboe* Na - ture pleads for bright so - ci - e - ty!

ABD.

Tutti.

B of M. *f* Time and his sic.kle the weeds will prune! **B**

Dan S. *f* Time and his sic.kle the weeds will prune!

ABD *f* Time and his sic.kle the weeds will prune! Long-est lane will turn to hap-pi-ness!

B of M. *f* Steps re-gain their e-las-ti-ci-ty, Time is a lov-er of

Dan S. Why com-plain of wid-ow's cap-pi-ness!

ABD.

Flute
cres:

Woodwind
*cres:**

B of M. *f* **Tutti.** live-ly tune! Time will soft-en ev-'ry blow, That's a use-ful thing to know!

Dan S. *f* Time will soft-en ev-'ry blow, That's a use-ful thing to know!

ABD. *f* Time will soft-en ev-'ry blow, That's a use-ful thing to know!

B of M. *p* Time will soft - en ev - 'ry blow, And that's a use - ful thing to know!

Dan S. *p* Time will soft - en ev - 'ry blow, And that's a use - ful thing to know!

ABD. *p* Time will soft - en ev - 'ry blow, And that's a use - ful thing to know!

B of M. *cres:* *f* Time will soft - en ev - 'ry blow, Yes, time will soft - en ev - 'ry kind of

Dan S. *cres:* *f* Time will soft - en ev - 'ry blow, Yes, time will soft - en ev - 'ry kind of

ABD. *cres:* *f* Time will soft - en ev - 'ry blow, Yes, time will soft - en ev - 'ry kind of

Clar. *String*

B of M. blow, Ev - - - - - 'ry blow!

Dan S. blow, Ev - - - - - 'ry blow!

ABD. blow, Ev - - - - - 'ry blow!

Pizz.

B of M.

Dan S.

ABD.

(Encore)
DANCE.

TUTTI alla FINE

Arco.

p

G.C. & Cym.

G.C. & Cym.

f

p

G.C.

G.C.

Triangle.

A.C. & Cym.

cres:

f

Dialogue.

Cue. Honey "Perhaps you will lead us out"

No. 5.

TRIO.

(Rose-in-Bloom, Scent-of-Lilies, and Heart's Desire.)

Cue. Scent. - "It won't be long, mark my words"

Allegro con brio. (♩. = 120.)

Shout dance for intro!

Piano.

Wood Wind & Horns.

Triangle

Musical score for piano accompaniment, featuring treble and bass staves with various notes and rests.

HEART'S DESIRE

Heart's Desire leads Rose to DLC and sings

If you ask me to advise you, Finish

Strings

Musical score for piano accompaniment, featuring treble and bass staves with various notes and rests.

verse to her,

what you have - be - gun; No one here can re - cog -

Hts.D

Musical score for piano accompaniment, featuring treble and bass staves with various notes and rests.

Hts.D

- nise you - We are sure of lots - of *Clav 1st fun!* *Clav 2nd of*

Musical score for piano accompaniment, featuring treble and bass staves with various notes and rests.

Dimp.

Hts.D. *fun* Risk we'll run- Ha - rum - Sca - rum; Dan - ger

Clar

Horns.

Hts.D. none! Full of fun Risk we'll run- Ha rum-

Flute.

Hts.D. - Sca - rum; Dan - ger none! Ha rum-sca - rum, Roy - al La - dy!

Flute

in agitated manner,

Horn.

Ad. *

Hts.D. Ha - rum - sca - rum, full of fun; Will the Sul - tan

Hts.D. ev - er guess it, Ha - rum sca - rum - Dan - ger none!

SCENT-OF-LILIES.

B

Some - thing yet may

Flute Clar.

her hands as she sings to her in a

S of L. ad - - ver - - tise you As the roy - al

Concerned manner,

S of L. "Rose - - in - - Bloom;" If the

Flute 2nd

S of L. Sul - - tan should sur - prise you,

S of L. Ours will be Ours a hor - rid

Wood Wind

C Interclar.

S of L. doom! Dread - ful doom! Dan - gers

S of L. loom! Bow - string (Slow - string)

S of L. Wa - try tomb! Thus the Sul - tan may ex -

S of L. - press it Ha - rem - scare 'em Dread - ful doom! Wa - try

Oboe. *Oboe.* *Str.* *Viola*

S of L. tomb! Dread - ful doom!

Flute *D* *Clav.*

Encore here after 8 bars of Symphony.
ROSE-IN-BLOOM. Rose breaks away to C, follows

O 'twixt Pru - dence and Temp - ta - tion Al - most

Strings

closely by scent. Heav'n's Desire comes towards her,

R in B. e - qual - ly - I rock! Vic - tim I of va - cil -

- la - tion Like an air - y shut - tle - cock! That you knock!

R in B.

(Shut - tle - cock That you knock! shut - tle - cock, ock - ock - ock,

R in B.

Flute

Clar.

shut - tle - cock, ock - ock - ock,

R in B.

Boe.

R in E

Hith - er, thith - er! Hith - er, thith - er! — So I rock, so I rock,

R in B

so I rock Ah! — Ha - rum - sca - rum,

rall. *colla voce* *Ed.* *Horn a tempo* ** Ed. Triangle.*

R in B

mer - rie maid - en, Ha - rem scare - 'em, girl of gloom!

*All in very close grouping.**

R in B

cres: Each of you, I must confess it, In - flu - en - ces Rose - in - SCENT OF LILIES.

Ah! — If the Sul - tan

Ob.

HEART'S DELIGHT.

No. one

Clar. Horns.

p cres.

Triangle.

R in B
bloom! Vic - tim I of

S of L
should sur - prise you, Ours - will be a

Hts. D
here can re ~~re~~alize you - We - are sure of lots of fun! We - are

R in B
va - cil - la - tion Like an air - y

S of L
hor - rid doom! Thus the

Hts. D
sure of lots of fun! No dan - gers

Clar.
Tr.

*

R in B
shut - tle - cock! an air - y, air - y shut - tle - cock! Mer - rie

S of L
Sul - tan may ex - press it, Har - 'em - scare - 'em! wa - 'try tomb! Har - 'em -

Hts. D
loom, No dan - gers dark - ly loom! Here no

Tr.

*

tin B. maid - en, girl of gloom! Each of you, I must con - fess it, In - flu -

S of L. - scare 'em wa - try tomb! Thus the Sul - tan may ex - press it, Har - 'em

Hts. D. dan - gers dark - ly loom! Will the Sul - tan ev - er guess it? Lots of

Flute

R in B. - en - ces Rose - in - Bloom!

S of L. scare - 'em wa - try tomb! Ours - *sostenuto* will be a

Hts. D. fun, no dan - gers loom! Ha - rum -

Clar. *Tutti. (Flute tacet)*

Tri. *Red.*

tin B. In - flu - en - ces Roy -

S of L. hor - rid doom! Ah! a hor - rid,

Hts. D. - sca - um, Ha - rum sca - rum, full of fun! Ha - rum -

Red. *Red.*

R in B: al Rose, Rose in Bloom, Rose
 S of L: hor rid doom! Wa t'ry tomb, Wa
 Hts.D: sca rum, dan gers none, Dan gers none, Dan

f

Flute

sempre, f

* Red.

R in B: in Bloom, Rose
 S of L: t'ry tomb! Wa
 Hts.D: gers none, Dan

sf

Wood Wind

* Red.

* Red.

* Red.

*

R in B: in Bloom! Il lah! Il lah! Il lah! Il lah! Il lah! Il
 S of L: t'ry tomb! Il lah! Il lah! Il lah! Il
 Hts.D: gers none! Il lah! Il lah! Il lah! Il

G

Horns

Red.

* Red.

* Triangle

Red.

Rin B. *lah! II - la! II - lah! la la la la la la la la la!* *II III LA*

S of L. *lah! II - la! II - lah!* *II III LA*

Hts. D. *lah! II - la! II - lah!* *II III LA*

Clar.

Horns

Flute

Red.

Rin B. *A III. II - lah II -*

S of L. *A III. II - lah II -*

Hts. D. *A III. II - lah II -*

Strings

Red.

Dance to finish of pen sketch.

Rin B. *lah! II - lah! II lah!*


S of L. *lah! II - lah! II lah!*

Hts. D. *lah! II - lah! II lah!*

Tuba

Red.

Red.

Cue. Blush "They cannot conduct themselves." *Honey.* "Come along"
 Side drum 

No. 6.

SONG:- (Rose-in-Bloom.)

Cue. Verse. "So do I, I mean, so did I."

Allegretto vivace. (♩. = 80). *Moves slowly DL*

Rose-in-Bloom. 

Flute Clar.

Piano. *f*

Clar. Horn.

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

leggiero *Indicating*

R in B. 

'Neath my

dim.

p Strings

to L with left arm outstretched above right. Eyes closed as if

R in B. 

lat - tice through the night Comes the west - wind Per - fume la - den: As a

p.

Savouring evening air.

R in B

lov - er to a maid Sigh - ing soft - ly, "Here am I!" Sigh - ing

Clar.

R in B

soft - ly, "Here am I!" "Come, and

ad lib:

Clar. Arms down

(Colla Voce.)

220.

A

and turning to R, taking a couple of steps.

R in B

wan - der where I wan - der

Horn.

Indicate steps with sweep of Right hand.

R in B

in the si - lence of the stars! the stars,

Horn

Clar. Horns

Both hands

B

R in B. — the stars, _____ of the stars! In the

The first system of music consists of a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has a long note with a slur over it. The piano accompaniment features chords and moving lines in both hands.

Clav.
Red. up, *Cupped* in front of face. * *Red.* lower arms

R in B. moon - beams' ma - gic light _____ Cool and si - lent dew - drops glis - ten When the

The second system continues the vocal line and piano accompaniment. The piano part includes a section labeled 'Clav.' with rhythmic patterns in both hands.

and sweep wide. Hands clasped to heart.

R in B. ro - ses weep _____ to lis - ten To my heart's im - pa - tient

The third system continues the vocal line and piano accompaniment. The piano part includes sections labeled 'Oboe' and 'Flute' with melodic lines in the upper register.

R in B. cry; "Shall the cage - bird leave her pri - son, gold - en though _____

The fourth system continues the vocal line and piano accompaniment. The piano part includes a section labeled 'Clav.' and a circled instruction 'colla voce'.

Move R.C. below caged bird,
Encore.

R in B. — her pri - son bars!" *Wood Wind*

ff a tempo Cello.

Horns.

*Red. * Red. **

R in B. *Right hand indicating bird*
un poco rubato

Though the bars, — Thy wing beat, to the stars —

Flute

p poco rubato

colla voce

R in B. *Flute Moving forward to DRC, hands closed*

O — sing! Let thy soul on wings of mu - sic Soar be - yond — thy

Flute

Horn.

R in B. *in front of upper cleft, weak b.*

pri - son bars! — Let — thy soul on mu - sic soar. Ah! —


rall.

Flute,

Indecide R, night Flute.

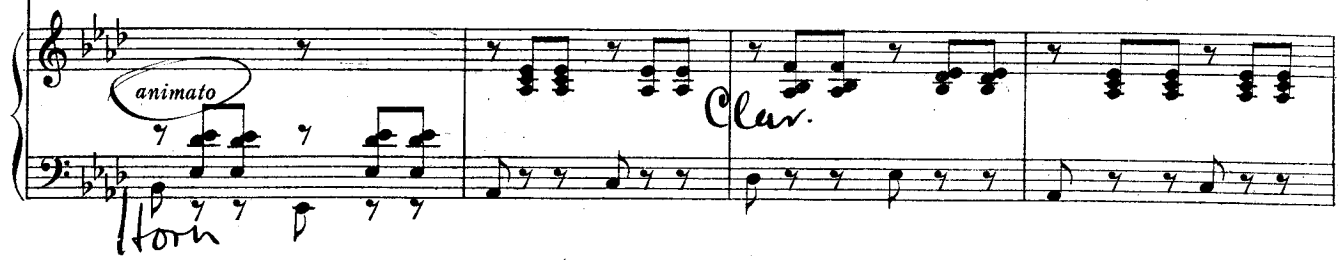
Beat 2
animato

R in B.



O, bul - bul sing to the stars, Ah!

animato
Clar.
Horn



hand extended above left.

R in B.



O Let thy soul on

Horns.
Clar.



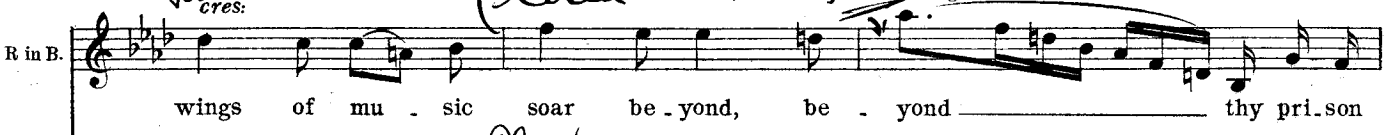
Flute
cres.

(Colla voce)

Beat 6.
Flute allarg.

Arms back down,

R in B.



wings of mu - sic soar be - yond, be - yond thy pri - son

cres
Horn.
colla voce



clapped in front of upper chest to end.
a tempo
tempo giusto

R in B.



bars! Ah! Let thy soul soar

a tempo
Clar.



♩ in B.

be - yond - - - - - soar

cres:

Oboe

♩ in B.

Flute

Str.

Pizz.

Horn. p.

♩ in B.

Ah! - - - - - be -

Clav.

Horn.

Exit quickly DR.

♩ in B.

- yond!

ff

Ad.

*

Attacca No. 7.

No 7.

CHORUS.

Allegro moderato. (♩=92)

Oboe

Piano.

Clar

Horn

Timp

men
B CHORUS.

Tramps and scamps and halt and blind,

* *Ed.*

CHO Emp - ty beg - gar and cring - ing cripple too!

Tromb.

* *Ed.* * *Ed.* *

CHO. Maimed and lamed, Who've wailed and whined Since the morning for food and tip-ple too!

Trumbr.

Red. Temp.

CHO. Here is tru-ly hos-pi-tal-i-ty! Take your seats with-

Horn

Red.

CHO. -out for mal-i-ty! Drown our care, con-vi-vi-al-i-ty! While there is sun-shine make your hay!

Red.

CHO. Tramps and scamps Of ev-'ry kind!

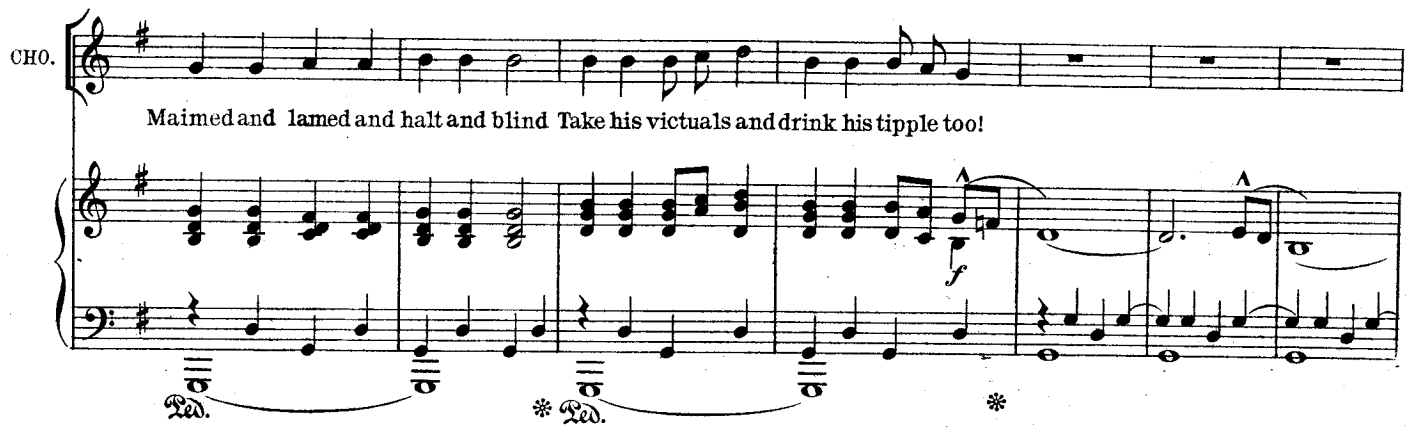
TUTTI.

Girls.

Red. Imp.

CHO. Back sheesh beg-gar and cring-ing crip-ple too!

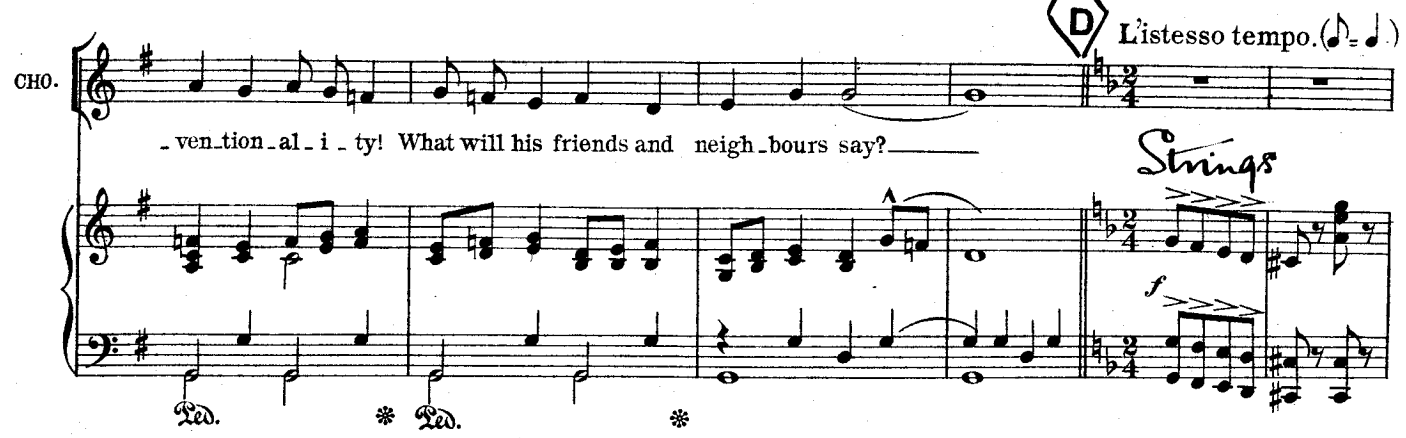
Red. Imp.

CHO.  Maimed and lamed and halt and blind Take his victuals and drink his tipples too!

Red. * *Red.* *

CHO.  Here's mis-taken hos-pi-tal-i-ty! Dis-regard for all formal-i-ty! Cra-zy un-con-

Mute Clar. *Red.* * *Red.* * *Red.* *

CHO.  -ven-tion-al-i-ty! What will his friends and neigh-bours say? —

Strings *f* *Red.* * *Red.* *

D *Allegretto tempo.* (♩ = ♩)

HASSAN.  My friends, I am a fool! 'Tis luck for you that I'm no wis-er!

p

CHORUS OF MEN.

HASSAN.

E

T. Why, Sir? wis-er? With all im_pos_tors such as you I am a

B. Why, Sir? wis-er?

Strings

T. HAS. sym - pa - - this - er! Fie, Sir! Fie, Sir! (ho! ho! laughing) He

B. Fie, Sir! Fie, Sir! He

Wood Wind

T. CHO. knows we are im - pos_tors, And he is a sym - pa - this - er! And

B. knows we are im - pos_tors, And he is a sym - pa - this - er! And

Wood Wind

T. CHO. why do you on swindlers cast a sym - pathis_ing eye, Sir? I've been one, too!

B. why do you on swindlers cast a sym - pathis_ing eye, Sir?

HASSAN.

No 8.

SONG: (Hassan) with CHORUS.

Encon.

Allegro con brio. (♩ = 120)

Piano.

ff

Tutti.

Red. Drums Tacet

Red. * *Red.*

HASSAN.

1. When my

Strings *p*

HAS.

fa - ther sent me to Is - pa - han, Said he, "my boy, don't dread it; Here's the
 2. came to town, where I said that I was own - er of an is - land, Where the
 3. gold of mine was a mine of gold That set the town a - whirl - ing; So the

sempre p

HAS.

us - ual one half - crown, Has - san, You'll get some more with cred - it." With a
 sea - birds flock'd, and bye and bye The gulls did flock to my land! As a
 pub - lic and the land I sold For half a mil - lion ster - ling! As the

HAS.

nice new suit and a brush and comb, A— tongue that's smooth And wit - ty, A
 sam - ple soil I had mixed some loam With gold to make it grit - ty; A
 Ro - mans do you must do in Rome (Where thieves are call'd Ban - dit - ti,) But

Clar.

HAS.

man may be nothing at all at home, But some - thing in - the - Ci - ty!
 Prophet'd ne'er been made at home, But made one in - the - Ci - ty!
 impudent rob - ber - y spells at home, "Pro - mo - tion" in - the - Ci - ty!

Oboe. *Flute - Clar.* *Men only*
 CHORUS. *mf*

That's
 A
 That's
mf

Tutti

CHO. all you want to feel at home As something in the
 Pro-phet **HED.** ne-ver been at home But made one in the
 what we call it here at home "Pro mo-tion" in the
Comp-amp worth as much a share his was

CHO. 1 & 2 - 3
 Ci - ty! HASSAN. *A. 4^{te}.*
 Ci - ty! 2. So I
 Ci - ty! 3. Now that Ci - ty!
 Ci - ty!
 Ci - ty! Ci - ty!
 Ci - ty!

String *p* *ff* **TUTTI.**

Attaca No. 9.

No. 9.

SONG: (Yussuf) with CHORUS.

Allegretto moderato. (♩. = 76.) YUSSUF.
ad lib.

Yussuf

Full Orch.

Peace be up . on this house!—

Str.

Piano

SOP.

YUSSUF.

CHO.

MEN.

And on you— peace! A sto - ry - tel - ler am I, Of

And on you— peace!

Str.

p

YUS

le - gends and ro - man.ces At - tend, and I will try to charm you

YUS. HASSAN.

with my fan-cies Lay down your burth-en, and

HAS. sup; And then take up your burth-en; Choose for your-self a

HAS. cup, of sil-ver, gold, or earth-en!

H Allegretto non troppo. (♩ = 92.) *Encore.*

ff

cres.

Ad. Op. 20

YUSSUF

Ad. * *Ad.*

YUS. *f* care not if the cup I hold Be one of fair de
 care not how a man be clad, Or who a man may

Oboe

YUS. *J* sign; Of crys - tal, sil - ver, or of gold - If it con - tain - eth
 be, If he be one to make me glad To share his com - pa -

Horn.

YUS. wine - And hum - ble horn - Will I not scorn - If
 - ny; Oh, nought I care - What he may wear While

Oboe.

YUS. *Wood Wind*
 it do car - ry wine. Fill high - Drink dry! The
 he's good com - pa - ny! Fill high - Drink dry! For

Horn (c) *Ed.* *

YUS. cup doth mat - ter nought I — trow, If on - ly it be deep e - now!
roy - al wine may spark - le — in Your clum - sy clay or crys - tal — thin! *Clar.*

YUS. Ah! Ah! } For, though the cup Be

un poco ritard. *p a tempo* **K**

poco ritard. *p a tempo*

For us. *Ed.*

YUS. earth - en bowl, 'Twill hold the juice of grape! — Then up, up, up — And

cres:

cres:

YUS. judge the Soul, And not — the out - ward shape! **TUTTI** CHORUS. For, For,

un poco rall. *a tempo* **L**

Clar. *colla voce* *a tempo* *f*

YUS.
2nd verse.

CHO. though the cup Be earth . en bowl, 'Twill hold the juice of grape!— Then

though the cup Be earth . en bowl, 'Twill hold the juice of grape!— Then

1. *un poco rall:* *a tempo* YUSSUF.

CHO. up, up, up— And judge the— Soul, And not— the out . ward shape! 2. I

up, up, up— And judge the Soul, And not the out . ward shape!

un poco rall: *a tempo*

2. *rall:* *a tempo*

YUS. up, up, up— And judge the Soul, And not the out . ward shape!

CHO. up, up, up— And judge the Soul, And not the out . ward shape!

up, up, up— And judge the Soul, And not the out . ward shape!

rall: *a tempo*

Ha! Ha! Ha!

Dialogue.

No 10. ENSEMBLE with DANCERS and CHORUS.

(Rose-in-Bloom, Scent-of-Lilies, Heart's Desire, Honey-of-Life,

Hassan and Chorus.)

Rose and Scent enter from UR to join Heart's Desire, $5^{\circ} 0^{\circ} 0^{\circ}$

Allegretto grazioso. (♩ = 88)

Piano.

Str. W.W. Horn.

Curves around each other wrists, come forward to DC to

Red. Sing.
ROSE-IN-BLOOM.

Mu - sic - al maid - ens are we (We are three,) And we deal in mel - o - dic fri -

SCENT-OF-LILIES.

Clav.
HEART'S DESIRE.

Mu - sic - al maid - ens are we (We are three,) And we deal in mel - o - dic fri -

R in B.

-vo - li - ty! We sing and we dance, And we crave for a chance To af -

S of L.
Hts. D.

-vo - li - ty! We sing and we dance, And we crave for a chance To af -

A

R in B
- ford you a taste of our qual.i - ty! Tho' dar - sels of low - ly de -

S of L
Hts.D.
- ford you a taste of our qual.i - ty! Tho' dam - sels of low - ly de -

Triangle

R in B
- gree, (As you see,)We'll pro - vide you with in - no - cent pleasure— We're pret - ty maids,Wit - ty maids,

S of L
Hts.D.
- gree, (As you see,)We'll pro - vide you with in - no - cent pleasure— We're pret - ty maids,Wit - ty maids,

B

R in B
Step-dance and dit - ty maids, That is our ac - cu - rate measure! Tho' dam - sels of low - ly de -

S of L
Hts.D.
Step-dance and dit - ty maids, That is our ac - cu - rate measure! Tho' dam - sels of low - ly de -

Flute

R in B
- gree, (As you see, We'll pro - vide you with in - no - cent plea - sure! We're

S of L
Hts.D.
- gree, (As you see, We'll pro - vide you with in - no - cent plea - sure! We're

Oboe.

R in B
pret - ty maids, Wit - ty maids, step-dance and dit - ty maids-That is our ac - cu - rate mea -

S of L
Hts. D
pret - ty maids, Wit - ty maids, step-dance and dit - ty maids-That is our ac - cu - rate mea -

*Lead. * Lead. * Lead. * Lead. * Lead. * Lead.*

Rose steps forward of others.



They pose
ROSE-IN-BLOOM

R in B
- sure!

S of L
Hts. D
- sure!

To

LUCCI

Triangle as she sings.

** Lead. **

R in B
sing my own prai - ses I'm loth, But in both song and dance I've ex - pe - ri - ence

p Clar.

3 in B
am - ple; *Kite* I'll play for you - Stay for you - Hours on - top - "A" for you -

D Pose brackets, close group

Rin B. Listen to this, listen to this for an ex-ample! Ah!

SCENT OF LILIES.
HEART'S DESIRE. O, list-en to this, list-en, O,

Violins Flute Solo

Rin B. Ah! Ah! Ah!

S of I.
Hts. D. list-en to this, list-en! O, list-en! list-en! list-en!

Horn Cres.

Rin B.

CHO. *Flute*
Mu-sic-al maid-ens are they (So they say) And pro-vide us with in-no-cent pleasure!

Horn
Mu-sic-al maid-ens are they (So they say) And pro-vide us with in-no-cent pleasure!

*Cym. * Cym. * Cym. * Cym.*

Scent and Rose move DR, Heaut's Desiré DL. Honey enters ⁵⁷

Vios UR 13 C.

pp *Ww.*

Red. Mauple * *Red.* * *Red.* *

E HONEY-OF-LIFE. *cres:*

That our voi - ces are clear as a bell- You can tell; But of

Str. p *cres:*

f I of L. dancing we'll give you a sam - ple. I'll trip for you, Skip for you-

f *Red.* *

I of L. Twirl on toe - tip for you- Pray look at this for ex - am - ple!

Red. *

I of L. Pray look at this for ex - am - ple!

F *Animato* *cello* *p*

Hute & Picc.

Handwritten musical score system 1. The top staff is for Flute and Piccolo. The bottom staff is for Strings and Clarinet. The music is in 2/4 time with a key signature of one flat. The strings play a steady eighth-note accompaniment.

Handwritten musical score system 2. The top staff continues the Flute and Piccolo part. The bottom staff continues the Strings and Clarinet part. A diamond-shaped annotation containing the letter 'G.' is placed above the top staff in the fourth measure.

Handwritten musical score system 3. The top staff continues the Flute and Piccolo part. The bottom staff continues the Strings and Clarinet part. A bracket labeled 'Tutti.' spans across the top staff from the second measure to the fourth measure.

Handwritten musical score system 4. The top staff continues the Flute and Piccolo part. The bottom staff continues the Strings and Clarinet part. A bracket labeled 'Tutti' is above the top staff. A large bracket on the right side of the system is labeled 'Cut Section no. 1 in Band Part 3 (1990)'. The music ends with a double bar line.

Handwritten musical score system 5. This system is mostly crossed out with diagonal lines. The top staff has a treble clef and a key signature change to two sharps. The bottom staff has a bass clef and a key signature change to one flat. Some notes are visible through the lines.

Handwritten musical score system 6. The top staff is for Clarinet and Piccolo. The bottom staff is for Horns and Triangle. The music continues with various dynamics and articulations.

Molto vivace. (♩ = 144)

Wood Wind

mf Cello. *f*

Tri. Tri.

Violins

Horn.

Flute.

Clav.

2nd. C. Cym.

* 2nd.

Wood Wind

Horn

Tri.

turn.

Allegro. C. Cym.

Accel.

L Allegro. Listesso tempo. (♩ = ♩ before)
HASSAN.

Tho' vow'd to the ha - bit of sloth By an

Str.

HAS

oath, I will give you, my - self, an ex - am - ple Of

Flute

HAS.

Pe - ri - like Fai - ry - like Steps light and air - y - like -

HAS.

Pray look at this for ex - am - ple!

This phrase of two notes is carried through every bar to the end.

Allegro con brio. (♩ = 144)

Horns.

Flute Clar.

First system of musical notation. Treble clef with a key signature of one flat. The melody features a triplet of eighth notes and a slur over a phrase. The bass line consists of chords and eighth notes. Performance markings include 'Red.' and an asterisk.

Second system of musical notation. Treble clef with a key signature of one flat. The melody includes a diamond-shaped annotation containing the letter 'O'. The bass line continues with chords and eighth notes. Performance markings include an asterisk and 'Red.'.

Third system of musical notation. Treble clef with a key signature of one flat. The melody features several triplet markings over eighth notes. The bass line consists of chords and eighth notes.

Fourth system of musical notation. Treble clef with a key signature of one flat. The system begins with the handwritten instruction 'Encore Ant.' and 'cres: sempre'. The melody and bass line consist of eighth notes and chords.

Fifth system of musical notation. Treble clef with a key signature of one flat. The system begins with a diamond-shaped annotation containing the letter 'P'. The melody and bass line consist of eighth notes and chords.

Sixth system of musical notation. Treble clef with a key signature of one flat. The system includes a handwritten annotation 'Str. Clar' in the bass line. The melody and bass line consist of eighth notes and chords.

Tutti.

SOP. ALTO. Dance and song To joys of life be - long! Song and

TEN. Al - lah! al - lah! al - lah! al - lah! al - lah!

BASS. Al - lah! al - lah! al - lah! al - lah! al - lah!

Organo. *Organo.* *Organo.*

SOP. ALTO. dance A life of joy en - hance! Both are

TEN. al - lah! al - lah! al - lah! Al - lah!

BASS. al - lah! al - lah! al - lah! Al - lah!

Organo. *Organo.*

SOP. ALTO. fair which way you will! So go, dull

TEN. al - lah! al - lah! al - lah! al - lah!

BASS. al - lah! al - lah! al - lah! al - lah!

Organo. *Organo.*

SOP. ALTO
care, So go, dull care, a - way! Both are fair!

TEN.
al - lah! al - lah! al - lah! al - lah!

BASS
al - lah! al - lah! al - lah! al - lah!

SOP. ALTO
Dance and Song! Song! Dance and

TEN.
al - lah! al - lah! al - lah! al - lah!

BASS
al - lah! al - lah! al - lah! al - lah!

1. 2.

SOP. ALTO
Song! Dance and Song!

TEN.
al - lah - lah!

BASS
al - lah - lah!

Attacca No. 11.

No 11.

SONG.- (Abdallah with Hassan) and CHORUS.

Moderato. *ad lib.*

Abdallah. Peace be up - on this house! To

Chorus. *ad lib.* And on you Peace!
ad lib. And on you Peace!

Piano.

ABD. *p* stop your wild ca - rouse I bring Po - lice! From Mah - moud, Ru - ler of the

CHO. *f* He brings Po - lice!
f He brings Po - lice!

ABD. *p* Na - tion, I bring a Roy - al Pro - cla - ma - tion: So

The musical score is written for voice and piano. It consists of three systems. The first system features Abdallah's vocal line, a Chorus line, and a Piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system shows the final vocal lines and piano accompaniment. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

ABD. re - a - lize the pro - verb old - en, That Speech is sil - ver, Si - lence

ABD. gold - en! *p* And

CHO. *mf* Speech is sil - ver, Si - lence gold - en!

CHO. *mf* Speech is sil - ver, Si - lence gold - en!

ABD. **B** HASSAN. ABDALLAH. HASSAN.
hold your peace — Be - hold, Po - lice! A gold - en peace — A

p *Clar.*

HAS. **R** ABDALLAH. *Clar.*
gold - en piece. And while I read my man - u - script, O, At -

Clar.
Horn.

HASSAN.
pp sotto voce

ABD. - tend on Ex - spect - a - tions tip - toe! Now, while he reads his man - u -

HAS. - script, O! Let ev - ry one creep out on tip - toe!

Flute Picc

Allegretto non troppo e pesante. (♩ = 92)

ABDALLAH.

We have

Trm.

Clav.

Str.

ABD. come to in - vade And raid Your - do - mi - cile; If you ob - ject, I

Clav.

ABD. an - swer, - "Pooh," Say that it's cool, Poor fool, I - promise I'll

ABD. HASSAN.

Make it suf - fi - cient - ly warm for you! Warm for me?

S

Cl.

ABDALLAH.

Warm for you! I'll make it suf - fi - cient - ly — warm for you!

Cello

Cl.

ABD.

When I made my re - port At Court, His Ma - jes - ty Wouldn't be - lieve my

Cl.

ABD.

news was true — If a beg - gar you meet In the street, He cad - ges tea,

Horn

ABD. HASSAN. ABDALLAH. HASSAN. ABDALLAH

Din - ner and sup - per, and break - fast too! Sup - per — Tea — Break - fast — Too! These

Horn

Oboe

ABD. T

crip - ples you claim Are lame Of — leg, are men Who I be - lieve im -

ABD. *Flute.*

- pose on — you; By com - mand of the King, I'll bring Those beg - gar - men

ABD. HASSAN.

Now to the Pal - ace for him to view! *Flute* Him to — see *Clar.*

ABDALLAH. *Flute*

Him to — view! I'll bring them all *Clar.* for him to — view! To

ABD. U

prove that I don't And won't Ex - ag - ge - rate, This is the course I

ABD. now pur - sue - As a type of a guest Ar - rest a cad - ger eight.

ABD. Ten, or a doz - en, Or - all the crew! All there be?

Hute *Boe* HASSAN.

ABDALLAH. Both. *cres:* All the crew! As a type of a guest Ar - rest Six, sev - en, eight.

Clav. *Both.* *cres:*

Both. Ten, or a doz - en - In fact, the crew!

Tutti.

Both.

Dialogue.

No 12.

OCTET.

(Sultana, Scent-of-Lilies, Heart's Desire, Honey-of-Life, Dancing Sunbeam, Hassan, Yussuf, and Abdallah.)

Vivace e leggiero. (♩. = 144)

Handwritten rhythmic notation: $\frac{y}{o} \frac{r}{o} \frac{so}{H} \frac{ro}{so} \frac{Ho}{H}$

Dan. Sunbeam.

Piano.

Handwritten: Flute & Cl.

Handwritten: f Horn.

Handwritten: Ped. * Ped. *

DANCING SUNBEAM.

Handwritten: Oboe

Handwritten: dim.

Handwritten: $\frac{2}{3} Str.$

Handwritten: The Sul-tan's Ex-e-cu-tion-er, The

Handwritten: Cut to C for Encore.

Dan S

Roy-al Re-tri-bu-tion-er, Will of course dispose of you Without the ~~small~~ ^{Slight-est} fuss: You will,

Handwritten: Clar.

Dan S

p'raps be led To a pub-lic-place By the hair of your head As a

Handwritten: Clar

Handwritten: Clar

Handwritten: Flute

Handwritten: Flute

Handwritten: Flute

Dan S

mark of disgrace. *Quite* A - ny - how, you'll be dead In a

Dan S

ve - ry short space, **A** A - ny - how, you'll be dead in a ve - ry short space, But

SULTANA.

SCENT-OF-LILIES. Yes, what will be - come of them? No,

HONEY-OF-LIFE.

HEART'S DESIRE. Yes, what will be - come of them? No,

Dan S.

what will be - come of us? No,

HASSAN.

No, what will be - come of me?

YUSSUF.

Yes, what will be - come of them? No,

ABDALLAH.

Yes, what will be - come of them? No,

Clar.

Str.

Horns.

Clar.

Horns.

S. S of L. what will be come of them? of them? of them? of them? of

H of L. Hts D. what will be come of them? of them? of them? of them? of

Dan S. what will be come of us? of ~~them?~~ us? of ~~them?~~ us? of them? of

HAS. No, what will be come of me? of me? of me? of

YUS. what will be come of them? of them? of them? of them? of

ABD. what will be come of them? of them? of them? of them? of

B

S. S of L. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

H of L. Hts D. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

Dan S. ~~them?~~ us? of ~~them?~~ us? of ~~them?~~ us? For the Sul - tan's Ex - e - cu - tion - er, The

HAS. me? of me? of me? For the Sul - tan's Ex - e - cu - tion - er, The

YUS. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

ABD. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

20872

Horns

Ed.

*

Boe.

S. of L.
S. of L.
H of L.
Hts D.
Dan S.
H.A.S.
Y.U.S.
A.B.D.

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

Ed. ** cres: Plate. Clar.*

S. of L.
S. of L.
H of L.
Hts D.
Dan S.
H.A.S.
Y.U.S.
A.B.D.

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

- ma - zing phlegm:

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

S. of L. hair of your head, As a mark of dis-grace: A - ny - how, you'll be dead In a ve - ry short space, A - ny -

H of L. Hts D. hair of your head, As a mark of dis-grace: A - ny - how, you'll be dead In a ve - ry short space, A - ny -

Dan S. hair of your head, As a mark of dis-grace: A - ny - how, you'll be dead In a ve - ry short space, A - ny -

HAS.

YUS. hair of your head, As a mark of dis-grace: A - ny - how, you'll be dead In a ve - ry short space, A - ny -

ABD. hair of your head, As a mark of dis-grace: A - ny - how, you'll be dead In a ve - ry short space, A - ny -

Obol

Horn.

S. of L. - how, you'll be dead In a ve - ry short space, But what will be - come of them?

H of L. Hts D. - how, you'll be dead In a ve - ry short space, But what will be - come of them?

Dan S. - how, you'll be dead In a ve - ry short space, But what will be - come of them?

HAS. - how, you'll be dead In a ve - ry short space, But what will be - come of them? *us* *p* *Λ*

YUS. - how, you'll be dead In a ve - ry short space, But what will be - come of them? *f*

ABD. - how, you'll be dead In a ve - ry short space, But what will be - come of them? *f*

Obol

No,

Oboe

S. S of L. No, what will be - come of them?

H of L. Hts D. No, what will be - come of them?

Dan S. No, what will be - come of them?

HAS. what will be - come of me? No,

YUS. No, what will be - come of them?

ABD. No, what will be - come of them?

S. S of L. of them? of them? of them?

H of L. Hts D. of them? of them? of them?

Dan S. of them? of them? of them? When the

HAS. what will be - come of me? me? of me? of me? of me?

YUS. of them? of them? of them?

ABD. of them? of them? of them?

Wood Wind.

dim:

Dan S. *p*
 Roy - al Long - Life - Lin - it - er Has sharp - ened up his scim - i - tar, Yea!

Dan S.
 ve - ry like - ly ride in a sort of a pri - vate bus: *By a Flute & Clar.*

Dan S.
 vul - gar throned To be round - ly hissed: *Boe* But it won't be for long, *Boe* (So I

Dan S.
 would - n't re - sist;) At the sound of a gong You will

Flute & Clar

Dan S. **D**
 cease to ex - ist! At the sound of a gong You will cease to ex - ist! Lut,

S. of L. Yes, what will become of them? No,

H of L. Hts D. Yes, what will become of them? No,

Dan S. what will become of us? No,

HAS. No, what will become of me?

YUS. Yes, what will become of them? No,

ABD. Yes, what will become of them? No,

Home.

Oh!

S. of L. what will become of them? of them? of them? of them? of

H of L. Hts D. what will become of them? of them? of them? of them? of

Dan S. what will become of us? of us? of us? of us? of

HAS. No, what will become of me? of me? of me? of

YUS. what will become of them? of them? of them? of them? of

ABD. what will become of them? of them? of them? of them? of

E Clar.

S. of L. *them? of them? of them? When the Roy - al Long - Life - Lim - it - er Has*

H of L. Hts D. *them? of them? of them? When the Roy - al Long - Life - Lim - it - er Has*

Dan S. *us? of us? of us? When the Roy - al Long - Life - Lim - it - er Has*

HAS. *me? of me? of me? When the Roy - al Long - Life - Lim - it - er Has*

YUS. *them? of them? of them? When the Roy al Long - Life - Lim - it - er Has*

ABD. *them? of them? of them? When the Roy - al Long - Life - Lim - it - er Has*

Horn.

Oboe.

S. of L. *sharp - end up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

H of L. Hts D. *sharp - end up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

Dan S. *sharp - end up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

HAS. *sharp - end up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

YUS. *sharp - end up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

ABD. *sharp - end up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

S of L *Flute.*
 be to stem: By a vul - gar thron you'll be round - ly hissed; But it

H of L *Clav.*
 Hts D. be to stem: By a vul - gar thron you'll be round - ly hissed; But it

Dan S *cres.*
 be to stem: By a vul - gar thron you'll be round - ly hissed; But it

HAS
 be to stem:

YUS *cres*
 be to stem: By a vul - gar thron you'll be round - ly hissed; But it

ABD. *cres:*
 be to stem: By a vul - gar thron you'll be round - ly hissed; But it

S of L
 won't be for long (So I wouldn't re_sist:) At the sound of a gong you will cease to ex_ist! At the

H of L
 Hts D. won't be for long (So I wouldn't re_sist:) At the sound of a gong you will cease to ex_ist! At the

Dan S
 won't be for long (So I wouldn't re_sist:) At the sound of a gong you will cease to ex_ist! At the

HAS
 won't be for long (So I wouldn't re_sist:) At the sound of a gong you will cease to ex_ist! At the

YUS
 won't be for long (So I wouldn't re_sist:) At the sound of a gong you will cease to ex_ist! At the

ABD
 won't be for long (So I wouldn't re_sist:) At the sound of a gong you will cease to ex_ist! At the

Drum.

Horns.

Oboe (F)

S. S of L. sound of a gong you will cease to exist! But what will be - come of ^{us?} them.

H of L. Hts D. sound of a gong you will cease to exist! But what will be - come of ^{us?} them.

Dan S. sound of a gong you will cease to exist! But what will be - come of us?

HAS. *p* No,

YUS. *f* sound of a gong you will cease to exist! But what will be - come of them?

ABD. *f* sound of a gong you will cease to exist! But what will be - come of them?

S. S of L. Yes, what will become - of ^{us?} them of

H of L. Hts D. Yes, what will become - of ^{us?} them of

Dan S. Yes, what will become of us? of

HAS. *p* what will become of me? No what will become of me? me?

YUS. *f* Yes, what will become of them? of

ABD. *f* Yes, what will become of them? of

Horn.

Tutti alla fine. 4 Bars.

S. of L. *them*

H of L. *them*

Hts D. *them*

Dan S. *us? them?*

HAS. *me?*

YUS. *them?*

ABD. *them?*

S. of L. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

H of L. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

Hts D. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

Dan S. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

HAS. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

YUS. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

ABD. *what will become of us, us, us, us, us, us, us, us, us, us, us?*

Dialogue.

No. 13.

QUARTET and DANCE.

(Sultan, Vizier, Physician, and Executioner.)

Beat 3.

Allegro non troppo vivace. (♩ = 84.)

Piano.

A VIZIER.
I'm the Sul - tan's

VIZ.

vi - gi - lant Vi - zier Who let the Sul - tan know the coast is clear, When he (the Sul - tan)

VIZ.

takes a pri - vate stroll, As - sum - ing such an un - as - sum - ing rôle As

VIZ.

Der vish:

B PHYSICIAN.

I, the Sul - tan's Chief Phy - si - cian, lug the Sul - tan's pri - vate

un poco cres.

Clav.

PHY.

chest of dose and drug. And fol - low his (the Sul - tan's) Grand Vi - zier, Who

PHY.

lets the Sul - tan know the coast is clear, When he (the Sul - tan)

PHY.

takes a pri - vate stroll, As - sum - ing such an un - as - sum - ing rôle As

PHY. Der - - - - - vish:

Musical score for PHY. featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of a few notes followed by a rest. The piano accompaniment is in the right hand with eighth notes and in the left hand with chords.

ROYAL EXECUTIONER.

I, the Sul - tan's Ex - e - cu - tion - er, Come just be - hind His

Viol^{1st}
p un poco piu cres:
Horn.

Musical score for ROYAL EXECUTIONER. featuring a vocal line, piano accompaniment, and handwritten annotations. The key signature has two sharps. The vocal line starts with a treble clef and contains the lyrics. The piano accompaniment is in the right hand with eighth notes and in the left hand with chords. Handwritten annotations include 'Viol^{1st}', 'p un poco piu cres:', and 'Horn.'.

EXE. Ma - jes - ty of Per - sia's Chief Phy - si - cian, who (the lat - ter) lugs His

Musical score for EXE. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line contains the lyrics. The piano accompaniment is in the right hand with eighth notes and in the left hand with chords.

EXE. (that's the Sul - tan's) pri - vate chest of drugs, And fol - lows his (the

Musical score for EXE. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line contains the lyrics. The piano accompaniment is in the right hand with eighth notes and in the left hand with chords.

EXE. Sul - tan's) Grand Vi - zier, Who lets the Sul - tan know the coast is clear, When

Musical score for EXE. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line contains the lyrics. The piano accompaniment is in the right hand with eighth notes and in the left hand with chords.

EXE. he (the Sul - tan) takes a pri - vate stroll As - sum - ing such an

Musical score for EXE. Part 1. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The lyrics are: "he (the Sul - tan) takes a pri - vate stroll As - sum - ing such an".

EXE. un - as - sum - ing rôle As Der - vish!

Musical score for EXE. Part 2. The vocal line continues from the previous system. The lyrics are: "un - as - sum - ing rôle As Der - vish!".

Flute
D. SULTAN.
I'm the Per - sian Sul - tan So - and - so, En - gaged in walk - ing

Cello.

Musical score for D. SULTAN. Part 1. The flute part is in treble clef with a key signature of two sharps. The cello part is in bass clef with a key signature of two sharps. The lyrics are: "I'm the Per - sian Sul - tan So - and - so, En - gaged in walk - ing".

SUL. out in - cog - ni - to, With my (the Sul - tan's) Ex - e - cu - tion - er; He

Musical score for SUL. Part 1. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The lyrics are: "out in - cog - ni - to, With my (the Sul - tan's) Ex - e - cu - tion - er; He".

SUL. walks be - hind My Ma - jes - ty of Per - sia's Chief Phys - i - cian, who (the lat - ter) lugs My

Musical score for SUL. Part 2. The vocal line continues from the previous system. The lyrics are: "walks be - hind My Ma - jes - ty of Per - sia's Chief Phys - i - cian, who (the lat - ter) lugs My".

SUL. (Sul - tan's) chest of My (the Sul - tan's) drugs, And fol - lows his - my -

SUL. (Sul - tan's) Grand Vi - zier, Who lets the Sul - tan know the coast is clear, When

SUL. I (the Sul - tan) take a pri - vate stroll, As - sum - ing some such

SUL. un - as - sum - ing rôle As Der - vish! Dan - cing

Suave. **E** VIZIER. *Cornets.* *cres.* *Tri.*

VIZ. Der - vish! Ho - ly Dan - cing Der - vish; Low - ly ho - ly, Dan - cing

PHYSICIAN. ROYAL EXECUTIONER.

SULTAN.

EXE. Der - vish; Sim - ple sou - ly low - ly ho - ly Der - vish;

PHY. Twir - ling whir - ling sim - ple sou - ly low -

SUL. Tee - to - tum - my rum - my slum - my quaint - ly cur - ling Twir - ling whir - ling sim - ple

VIZ. Sim - ple sou - ly low - ly

EXE. Quaint - ly cur ling Twir - ling whir - ling Twir - ling whir - ling

Cres.

do.

molto

PHY. - ly Ho - ly Dog of a Dan - cing Der -

SUL. sou - ly low - ly Ho - ly Dog of a Dan - cing Der -

VIZ. Ho - ly Dog of a Dan - cing Der -

EXE. Sim - ple sou - ly Dog of a Dan - cing Der -

do.

F

PHY. - vish! Ah! Ah!

SUL. - vish! Ah! Ah!

VIZ. - vish! Ah! Ah!

EXE. - vish! Ah! Ah!

Comets

Red. **Red.* *p.* *p.* *p.* *p.*

PHY. Ah! Joy - - - ful

SUL. Ah! Joy - ful gy - rate High - rate

VIZ. Ah! Joy - ful gy - rate High - rate

EXE. Ah! Joy - - - ful

Crus. Sempre
alla fine

Red.

PHY. gy - rate High - rate my - rate un - - - ro - - - man - tic, fran - tic an - tic

SUL. my - - - rate - un - ro - man - tic, fran - tic an - - - tic

VIZ. my - - - rate - un - ro - man - tic, fran - tic an - - - tic

EXE. gy - rate High - rate my - rate un - gy - rate ro - - - man - tic, fran - tic an - tic

PHY. Tee - to - tum - my, rum - my, slum - my, Quaint - ly -

SUL. Tee - to - tum - my, rum - my, slum - my, Quaint - ly curl - ing, twirl - ing,

VIZ. Tee - to - tum - my, rum - my, slum - my, Quaint - ly curl - ing twirl - ing,

EXE. Tee - to - tum - my, rum - my, slum - my, Quaint - ly -

PHY. curl - ing, twirl - ing, whirl - ing, Ho - ly, Dan - cing Der - vish;

SUL. whirl - ing - Ho - ly, Dan - cing Der - vish;

VIZ. whirl - ing - Ho - ly, Dan - cing Der - vish;

EXE. curl - ing, twirl - ing, whirl - ing, Ho - ly, Dan - cing Der - vish;

PHY. low - ly, Ho - ly, Dog of Dan - cing - Der -

SUL. low - ly, Ho - ly, Dog of Dan - cing - Der -

VIZ. low - ly, Ho - ly, Dog of Dan - cing - Der -

EXE. low - ly, Ho - ly, Dog of Dan - cing - Der -

Cut to ✕

WHY. *vish!*

SUL. *vish!*

VIZ. *vish!*

EXE. *vish!*

20872

Dialogue.

Rec. All. "We hear you and obey."

FINALE - ACT I.

No. 14.

Allegro agitato. (♩ = 136.)

Chorus.

Wood Wind

Piano

Horn.

CHORUS OF GIRLS.

O luck . less hour! O dread . ful

Oboe

Horn.

Flute. Clar.

CHO.

day! Oh, quake and cow'r! Oh, grief dis - play! Let

CHO. tears be shed! Oh, weep and wail! Throw dust on head, And rend each veil! Let

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

CHO. tears be shed! Oh, weep and wail! Throw dust on head, And rend each veil! And

Horn.

CHO. rend each veil! Oh,

DANCING SUNBEAM.

f *dim.*

Dan.S. beat the breast! Oh, slap the face! Grief so express'd Is

p *Clav.*

Dan.S. full of grace! O luck less hour! O dread ful day!

BLUSH-OF-MORN. DAN. SUNBEAM. BLUSH-OF-MORN.

Clav. *Flute* *p* *Clav.* *Horn.* *Horns.*

DAN. SUNBEAM.

BLUSH OF MORN.

BOTH.

3 of M.
 luck - less hour! O dread - ful day! O luck - less hour! O
 CHORUS.
 O luck - less hour! O

Flute
Horn
Red. *

B of M.
 Dan S
 dread - ful day! O dread - ful day! O la - dies,
 dread - ful day! O dread - ful day!

Flute. Clar.
Cello.
Horn
Red. * *Red.* * *Red.* *

B

SULTAN.

SUL.
 what as.sails you? 'Tis our hus - band! He has gone mad! Our

BLUSH-OF-MORN. DAN. SUNBEAM.

Flute
p

Dan S.
 luck - less hus - band Has - san! Nay, nay! Yea, yea! He

SULTAN. DAN. SUNBEAM.

Strings
p

Dan S. SULTAN.

swears he is the Sul - tan! Dost thou for -

Clav.

Cello.

Horns.

Str.

SUL.

- get the say - ing of the pro - phet - "Sound sense has

Flute

Str

Bass.

SUL.

of - - ten sense - less sound," And "Truth than fic - tion

SUL. DAN SUNBEAM. SULTAN.

stran - ger may be found?" What mean you? That, per -

DAN. SUNBEAM.

SUL.

- chance, he is the Sul - tan! Our hus - band is the

All - Spoken

Dan S. SUL - TAN.

Sul - tan! How? Oh, list - en!

E Allegretto con moto. (♩ = 136) SUL - TAN.

1. You'll un - der - stand, That, now and then, Ec - cen - tric
2. Thro' - out the day (When you would guess, He was a -

SUL.

and pe - cu - liar men, Tho' un - de - tect - ed by their wives, Have led re -
- way at bu - si - ness) His pal - ace he per - haps has sought! His na - ture

F

B of M. We've heard of men, Who, now and then Have led dis -
His bu - si - ness He mentioned less Than quite an

Dan S. We've heard of men, Who, now and then Have led dis -
His bu - si - ness He mentioned less Than quite an

SUL. spect.ed dou - ble lives!
deep - er Than you thought!

Arco.

B of M. - grace - ful dou - ble lives! We've heard of men Who, now and then Have led dis -
hon - est hus - band ought! His bu - si - ness He mentioned less Than quite an

Dan S. - grace - ful dou - ble lives! We've heard of men Who, now and then Have led dis -
hon - est hus - band ought! His bu - si - ness He mentioned less Than quite an

SUL. Who, now and then Have led dis -
He mentioned less Than quite an

1. **G**

B of M. - grace - ful dou - ble lives!
hon - est hus - band ought!

Dan S. - grace - ful dou - ble lives!
hon - est hus - band ought!

SUL. - grace - ful dou - ble lives!
hon - est hus - band ought! A - las! that

dim. *f*

B of M. A - las! that men Should lead

Dan.S. A - las! that men Should lead dou - - - ble

SUL. men Should now and then Lead

Clar.
Obol.
Arco.

B of M. dou - ble lives! A - las! that men Should now and then Lead un - sus -

Dan.S. dou - ble lives! A - las! that men Should now and then Lead un - sus -

SUL. dou - ble lives! A - las! that men Should now and then Lead un - sus -

Flute.
dim. Clar.

B of M. - pect - ed dou - ble lives!

Dan.S. - pect - ed dou - ble lives!

SUL. - pect - ed dou - ble lives!

Arco.
Bassi.

H Allegro moderato alla marcia. (♩ = 120)

pp (side drum)
p
S.D.
S.W.

BLUSH-OF-MORN.

Hark! the dis-tant roll of drums!

DANCING SUNBEAM.

Hark! the dis-tant roll of drums!

SULTAN.

Near - er, near - er,

p

B of M. 'Tis the Sul-tan's guard that comes!

Dan S. 'Tis the Sul-tan's guard that comes!

SUL. near - er! Noth - ing could be clear - er!

accel - - -

B of M. *March - ing quick - ly down the street, Fast - er, fast - er, fast - er!*

Dan.S. *March - ing quick - ly down the street, Fast - er, fast - er, fast - er!*

SUL.

B of M.

Dan.S.

SUL. *Doubt - less they have come to meet Has - san - their Roy - al Mas - ter!*

U *Tutti.*

B of M. *Hark! the dis - tant roll of drums!*

Dan.S. *Hark! the dis - tant roll of drums!*

SUL. *Hark! the dis - tant roll of drums! Ah!*

CHORUS OF GIRLS.

Hark! the dis - tant roll of drums! Near - er, near - er, near - er!

Trum. Drums.

B of M. Near - - - er, near - - - er, near - - - er!

Dan.S. Near - - - er, near - - - er, near - - - er!

SUL. 'Tis the Sul - - tan's guard that comes! Now

CHO. 'Tis the Sul - tan's guard that comes! Noth - ing could be clear - er!

B of M. 'Tis the Sul - - - tan's guard that comes!

Dan.S. 'Tis the Sul - - - tan's guard that comes!

SUL. march - - ing quick - - ly down the street Ah! —

CHO. March - ing quick - ly down the street, Fast - er, fast - er, fast - er!

Ad. * *Ad.* *

B of M. Doubt - less they have come to meet Has - san - their Roy - al Mas - ter!

Dan.S. Doubt - less they have come to meet Has - san - their Roy - al Mas - ter!

SUL. Doubt - less they have come to meet Has - san - their Roy - al Mas - ter!

CHO. Doubt - less they have come to meet Has - san - their Roy - al Mas - ter!

20872 * * * * *

Comet.

K

S.D.

Str.

Molto moderato marziale. (♩ = 104)

CHORUS OF MEN.

With mar. tial gait — With

Oboe.

Comet.

marcato il basso.
S.D.

CHO. *3* ket-tle-drums-(Met-al drums) All com-plete — We've march'd in state While

CHO. *12/8* *3* boys sil-ly Nois-i-ly Dogg'd our feet! Gal-lant com-pa-ny Sworn to thump a-ny

CHO. Lack of Loy-al-ty In the street! Guards of Roy-al-ty! Keen to kill a-ny

CHO. *L* Dog of vil-lain-y in the street! With mar-tial gait— With

G.C. Coppi.

CHO. *12/8* *3* Ket-tle-drums-(Met-al drums)All com-plete— Gal-lant com-pa-ny Sworn to thump a-ny

CHO. Lack of Loy - al - ty in the street! Ket - tledrums, (Met - al - drums) Rat - tle - tunes. (Bat - tle - tunes.)

CHO. Boys sil - ly, nois - i - ly fol - low - ing, Hol - loa - ing, down the street!

TEN. With mar - tial gait - We've march'd in state!

BASS With mar - tial gait - We've march'd in state!

Repeat. **M**

1. GRAND VIZIER.
2. PHYSICIAN-IN-CHIEF.
3. ROYAL EXECUTIONER.

At —

A. 3. *p* tend - ed by these pal - ace war - ders, Each of us now ar - rives, — The

GRAND VIZIER.

PHYSICIAN.

ROYAL EXECUTIONER.

VIZ. Grand Vi - zier, Phy - si - cian - in - chief, And Royal Ex - e - cu - tion -

PHY. VIZ. The Grand Vi - zier, Phy - si - cian - in -

EXE. - er! *Comet Solo.* *rit.* The Grand Vi - zier, Phy - si - cian - in -

Horn. *Tr*

PHY. VIZ. - chief, And Roy - al Ex - e - cu - tion - er! The Grand Vi - zier, Phy - si - cian in

EXE. - chief, And Roy - al Ex - e - cu - tion - er! The Grand Vi - zier, Phy - si - cian in

PHY. VIZ. chief, And Roy - al Ex - e - cu - tion - er! O - be - dient

EXE. chief, And Roy - al Ex - e - cu - tion - er! O - be - dient

Clar.

PHY. VIZ. to the Sul-tan's or-ders, Car-ry-ing to *you* ~~his~~ ^{his} wives Some news, we fear, Be-

EXE. to the Sul-tan's or-ders, Car-ry-ing to *you* ~~his~~ ^{his} wives Some news, we fear, Be-

PHY. VIZ. -yond ~~our~~ ^{your} be-lief, At-tend to what we now a-ver!

EXE. -yond ~~our~~ ^{your} be-lief, At-tend to what we now a-ver!

CHORUS. Some

Some

CHO. news they fear Be-yond our be-lief, At-tend to what they now a-

news they fear Be-yond our be-lief, At-tend to what they now a-

CHO. -ver!

-ver!

Viol. Sr.

Viol. Al.

Viola

Clar.



Allegretto un poco agitato. (♩ = 88)

GRAND-VIZIER.

He whom you call Has-san, (Pre-

String

VIZ. -pare for great sur-prise) Is quite an-o-ther man, The

Oboe

VIZ. Sul-tan in dis-guise! Our hus-band, our Has-san, The

Oboe

SUNBEAM. *cres:* BLUSH-OF-MORN.

8 of M. FULL CHORUS.

Sul-tan in dis-guise! The Su-tan in dis-guise! The Sul-tan in dis-guise!

The Su-tan in dis-guise! The Sul-tan in dis-guise!

Wood Wind

Oboe.

Cello.

PHYSICIAN.

En - dea - vour, if you can, This

PHY.

fact to re - a - lise; The Sul - tan is Has - san, And vi - ce -

PHY.

- ver - sa - wise! The Sul - tan is Has - san, And vi - ce - ver - sa - wise! The

The

CHO.

Sul - tan is Has - san, And vi - ce - ver - sa - wise!

Sul - tan is Has - san, And vi - ce - ver - sa - wise!

ROYAL EXECUTIONER.

Each

EXE. is an - o - ther man, That is, id est, or Viz! The

EXE. Sul - tan is Has - san, Has - san the Sul - tan is! The

1 bar extm DAN. SUNBEAM.

Dan.S. BLUSH-OF-MORN. CHORUS.

Sul - tan is Has - san! Has - san the Sul - tan is! The

Str. Woodwind

CHO.

p

Sul - tan is Has - san! Has - san the Sul - tan is!

p

Sul - tan is Has - san! Has - san the Sul - tan is!

p

Viola

Paleo.

SULTAN.

Dis - tin - guish, if you can, Their

sw

SUL.

Oboe Solo.

Clav.

DAN. SUNBEAM.

mix'd i - den - ti - ties: The Sul - tan is Has - san, Has - san the Sul - tan is! The

Dan. S.

cresc.

BLUSH-OF-MORN.

CHORUS.

f

Sul - tan is Has - san, Has - san the Sul - tan is! The

f

The

Clav.

cresc.

f

CHO. Sul - tan is Has - san, Has - san the Sul - tan is! The Sul - tan is Has -

Sul - tan is Has - san, Has - san the Sul - tan is _____ The

Wood Wind

cresc.

Red. Horn *

CHO. - san, the Sul - tan is Has - san, Has - san the Sul - tan is! Has - san the

Sul - tan is Has - san, Has - san the Sul - tan is! Has - san, Has - san, Has - san the

Tutti.

ff

CHO. Sul - tan is! —

Sul - tan is! —

String.

sempre ff

Red. *

Moderato.

DAN SUNBEAM.

See, here he comes! Oh, re-col-lect to gro-vel on the floor! Nor

Dan. S. high-flown com-pli-ments neg-lect; Wrapped-up-in-me-ta-phor!

Flute Clar



Andante non troppo lento. (♩ = 88)

Alli only.
A. 2. SOPR. & ALTI.

Oh,

Flute Clar. Horn. Viola Cello

Flute Clar. Imp. dolce

fit the ar-rows of re-spect To bows of me-ta-phor; And

flights of flat-ter-y di-rect At him whom we a-dore! To

SOP. load the ca - mel of good taste With bales of wel - come haste! In

SOP. vite the Sul - tan to the tent Of Eastern com - pliment! *Flute & Clar.* Let

CHO. ad - u - la - tions plea - sant breeze His Roy - al nos - trils reach, Per

CHO. - fum'd with spice of si - mi - les And fra - grant flow'rs of speech! Let

CHO

dull and lead-en colour'd clouds Of or - din-ar - y crowds Be - fore the Sun of Roy - al Pride Re -

cres - cen - do

dull and lead-en colour'd clouds Of or - din-ar - y crowds Be - fore the Sun of Roy - al Pride Re -

cres - cen - do

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

CHO

- spect - ful - ly di - vide! Sun of Roy - al Pride!

ff

- spect - ful - ly di - vide! Sun of Roy - al Pride!

ff

ff

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

CHO

Sun of Roy - al Pride!

W

Sun of Roy - al Pride!

Red. * *Red.*

HASSAN. *Recit.* *ad lib.*

HAS. I am the Sul-tan, and I now Shall in-tro-duce to you The fair Sul-

Cornet
String King.
Arco.
** Tromb.*

Allegro molto vivace. (♩ = 88)

HAS. - ta - na, and al - low Her face to be on view!

Violins
Horn.

DAN. SUNBEAM. *Recit.* *a tempo*

O hus - band dear!

String.

HASSAN. BLUSH-OF-MORN.

Dan.S. A - vaunt! a - vaunt! O wo - man grey and gaunt! She is the Sul -

cres:

HASSAN.

B of M. - ta - na! Go a - way! O wo - man gaunt and grey!

dim:
Cello.

Clar.

HAS. Veil'd so thick - ly, Roy - al La - dy, How can I your

HAS. pre - sence prove? There - fore quick - ly. O, Zu - bey - deh,

HAS. If you please that veil re - move!

Flute. CHORUS. WIVES AND GIRLS. Fate is prick - ly!

SULTAN AND MEN. *f* Think - ing thick - ly

Timp.

CHO. In the hey - day Of suc - cess he doth re - move

Sin - ger sha - dy My Sul - ta - na will he prove!

CHO. *p*
 Fa - vors quick - ly To a sha - dy Girl of low - est
 Tru - ly quick - ly Made a la - dy, Mate for King in

Timp

CHO. *cres:*
 so - cial groove! Fa - vors quick - ly To a sha - dy
 sin - gle move! Tru - ly quick - ly Made a la - dy,

cres:

CHO. *f*
 Girl of low - est so - cial groove, To a
 Mate for King in sin - gle move, Mate for

f *Timp* Ah!

CHO. Ah **TUTTI.**
 sha - dy Girl, Girl of low - est so - cial
 King in sin - gle in move, in sin - gle

Timp.

CHO. groove! Fate is prick - ly, Fate is prick - ly, in The hey - day, in the

move! Think - ing thick - ly, Sin - ger

f

p *f* *p* *f*

CHO. suc - cess he doth re - move, Hey - day of

hey - day Of suc - - cess he - doth re - - move, in hey - day of suc -

sha - dy his Sul - - ta - na will he prove! yes, his Sul - ta - - na

p *f*

CHO. - cess re - move, doth re - move, doth re - move!

will he prove, will he prove, will he prove!

Red.

Horn Solo

Viola

Cello

dim.

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

ROSE-IN-BLOOM.

1

Obce Clar.

3 in B. Has - san! Thy pi - ty I en - treat And at thy

Str.

p

3 in B. feet A sup - pliant, lo! I kneel Re - spect my maid -

Obce Clar.

Horn Solo.

Red.

3 in B. en mod - es - ty I beg of thee! Turn not from my ap - peal!

2

3 in B. Thine O - ri - en - tal et i - quette - Dost

Obce Clar.

un poco cres.

Horn

Red.

3 in B. thou for - get? To force a maid to raise her veil Be -

Obce Clar.

Horn.

Red.

R in B. *Oboe* *Oboe*
 fore a male? Has san! Thy pi ty I en treat And at thy feet a suppliant

CHO. *Clar.*
 Turn not, turn not, Has san!

Horn
 Turn not, turn not, Has san!

Clar.

R in B. *Oboe* *Oboe* *dim:al fine*
 lo! I kneel! Ah! Ah!

CHO. *Oboe*
 Turn not.

dim:al fine

R in B. Ah! Ah!
 SCENT-OF-LILLES.
 HEARTS DESIRE.

CHO. *Oboe*
 Turn not!
 Turn not!
 Turn not!



Act 2.

Allegro agitato. (♩ = 92)

HASSAN.

Violins Ist. *dy. do not*

Viola. Cello. *dim:* *p*

HAS. fail Your life or death to choose! Re - move your mod - est

Clar
Horn

HAS. ROSE-IN-BLOOM. HASSAN.
veil At once, or - I re - fuse! Then,

HAS. Ex - e - cu - tion - er, With sci - mi - tar a - wait:

HAS. Per - haps you'll kind - ly her At once de -

Clar.
Horn

3 SLAVES. (SCENT OF L. HONEY OF L. HEARTS D. YUSSUF ROSE-IN-BLOOM.

HAS. *- cap - i - tate!*

Mistress! I will speak! Nay, nay! 'Tis fate - it

CHORUS. *Shute.*

O hor-ror!

O hor-ror!

Timp.

R in B. *EXECUTIONER MAHIAN.*

Clav

Horn

p.

hath been writ - ten! Shall I slay her?

EXECUTIONER MAHIAN.

ABD. *SULTAN.* *EXECUTIONER MAHIAN.*

Yes! o - bey in all things, I o -

tr

p

ABD. *HASSAN.*

- bey! The

Viola

pp Viola & Cello

14

20872

Timp

** Ped. from:*

C.B.

HAS. *Recit.* *a tempo* *p* CHORUS. *p*

signal take from me; It will be very brief; I'll say, "one," "two," "three," Then drop my handkerchief! Just

And

Just

trem. *colla voce* *pp* *a tempo*

Stw. *pp* *kinj.* *spoken*

HAS. *spoken* One!

CHO. "one" and "two" and "three," Then drop his hand-ker-chief!

"one" and "two" and "three," Then drop his hand-ker-chief!

pp

3 SLAVES. Can nought be done?

HASSAN. (*spoken*) Two!

p Viola

Clar.

YUSSUF
YOUSSEF

What can ~~WA~~ do?
WE

Viola

Clav.

CHORUS.
p

Like a

p

Like a

Clav.

Hom.

10

leaf he shakes with pal - - sy! Hand ker -

leaf he shakes with pal - - sy! Hand ker -

Red.

*

Red.

*

CHO. chief will ne - ver fall, see! He him.

chief will ne - ver fall, see! He him.

CHO. self will fall in - stead! He has fal - len - fal - len

self will fall in - stead! He has fal - len - fal - len

Comet

Tromb

CHO. dead! O, sweet re - prieve! Oh, loud - ly grieve! Has .

dead!

oboe. *Flute.*

ROSE-IN-BLOOM.

Girls Chorus. & SOUVS.

mf

SULTAN. PHYSICIAN.
VIZIER. AND EXECUTIONER.

san is dead! Ho! ho! ho! ho! ho! ho! The

CHO. The Sul - tan dead! dead!

CHO. The Sul - tan dead! dead!

3 SLAVES. *Wood Wind Horn.*

The Sul - tan's dead!

SUL. PHY. VIZ. EXE. *Obo Clar.*

Sul - - tan's dead! Ho! ho! ho! ho! ho! ho! The Sul - - tan's dead!

CHO. The Sul - - tan's dead!

CHO. The Sul - tan's dead!

Scat 2

PHYSICIAN.

(aside) to the Sultan

Not so! He will be bet-ter soon! It is the drug! It is a

Scat 4

3 VALVES AND SOP. AND ALTO CHORUS.

SULTAN.

PHY.

swoon! It is a swoon! O joy! O joy! Conduct him to the

Allegretto maestoso.

CHORUS OF MEN.

SUL.

Pal-ace! With mar-tial gait. With

ROSE-IN-BLOOM SCENT-OF-LILIES.
HEART'S DESIRE HONEY-OF-LIFE.

CHO.

Ho - mi - ci - dal was his mad - ness!
Su - i - ci - dal was our sad - ness

kettledrums metaldrums all complete With martial gait With kettledrums metaldrums all complete

For - tune ti - dal

Rin B.
S of L.
His D.
I of L.

For - tune ti - dal Turns to glad - ness!

CHO.

For - tune ti - dal Turns to glad - ness!

Gal - lant com - pa - ny Sworn to thump a - ny Lack of loy - al - ty in the street

Rin B.
S of L.
His D.
H of L.

safe the Roy - al - la - dies now! Con -

CHO.

We are Roy - al - la - dies now! Con -

Ket - tle - drums (metal drums) Rattle tunes (battle tunes) Hol - loeing down the street. Con -

Bonets.
Fin animato
ff
Hom
Fin animato
troub

ROSE-IN-BLOOM & etc. with CHORUS.

CHO.

duct him to the Pa - lace, And to mark well mark his com - ing. Com -

duct him to the Pa - lace, And to mark well mark his com - ing. Com -

TUTTI alla FINE

CHO. - mence, O loy - al Roy - al Band O loy - al Roy - al Band, O loy - al

- mence, O loy - al Roy - al Band O loy - al Roy - al Band, O loy - al

CHO. band Your (me - tal) ket - tle drum - ming! O loy - al

band Your (me - tal) ket - tle drum - ming! O loy - al

S. Drum

CHO. band: Com - mence, O band, O loy - al, roy - al

band: Com - mence, O band, O loy - al, roy - al

pesante

timp.

CHO. band!

band!



HEART'S DESIRE.

Oh, _____ what is

Brass

String

String

Hts. D. love? _____ A song from heart to heart;

Hts. D. When each doth com - ple - ment Its coun -

Clav.

Hts. D. - ter part. Oh, where is love?

Horns

Hts. D. 'Tis ev - er near at hand; Where

Clav

un poco rall:

Hts. D. Earth and Heav - en, Earth and Heav - en meet In fair - - y -

colla voce

Horn

Hts. D. land, Oh, why is love? It

a tempo *p* *cres:*

Flute *Clar Horn*

Hts. D. mak - eth us to see That Heav'n may be reach'd By you - or

piu f

piu f

Hts. D. me, By bond or free! The Song -

Clar

Hts. D. of self Is but a me - lo - dy;

Clar

And. *

Hts.D. *ritard:* Ah! G

Y. YUSSUF. (without) Ah! *a tempo* Love lends of sym - pa -

ritard: *Horn.* *a tempo* *espressivo*

Red. *C* *Oboe* *Red.*

Hts.D. And life be -

Y. thy A coun - - - - - ter them! And life be -

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

Hts.D. comes a dream, Life be - comes a dream, And

Y. comes a dream, Life be - comes a dream, And

Clav. *Flute* *Horn*

cres: *cres:* *cres:*

Hts.D. *f con anima* life be - comes a dream of Heav - en's har - - - mo - ny. H

Y. *f con anima* life be - comes a dream of Heav - en's har - - - mo - - - ny. *Viol.*

f *dim:* *dim:* *dim:*

Clav.
poco tranquillo

Hts.D. *poco tranquillo*
The Song of self is but

Y. *poco tranquillo*
The Song of self is but

p

Vio.

Hts.D. *f*
a me - lo - dy; And life be - comes a dream Of

Y. *f*
a me - lo - dy; And life be - comes a dream Of

Viola
piu f

Cello.

Hts.D.
Heav - en's har - mo - ny, Of har - mo -

Y.
Heav - en's har - mo - ny, Of har - mo -

dim:

Hts.D.
- ny.

Y.
- ny.

Woodwind

Leg.

horn

Leg.

*

Dialogue.

Alleg. Scent. "That's it". Honey. "In a nutshell."

NO 16. (or 2.)

QUARTET.

(Scent-of-Lilies, Honey-of-Life,
Heart's Desire, & Yussuf)

H O H O S

Allegretto grazioso. ♩ = 100. *Yussuf facing upstage Y as girls*

S. of Lilies.

H. of Life.

Hts. D.

Yussuf.

Piano.

S of L.

Sing to Horn him.

you or I should tell the truth... We all shall be ex - e - cu - ted, So

H of L.

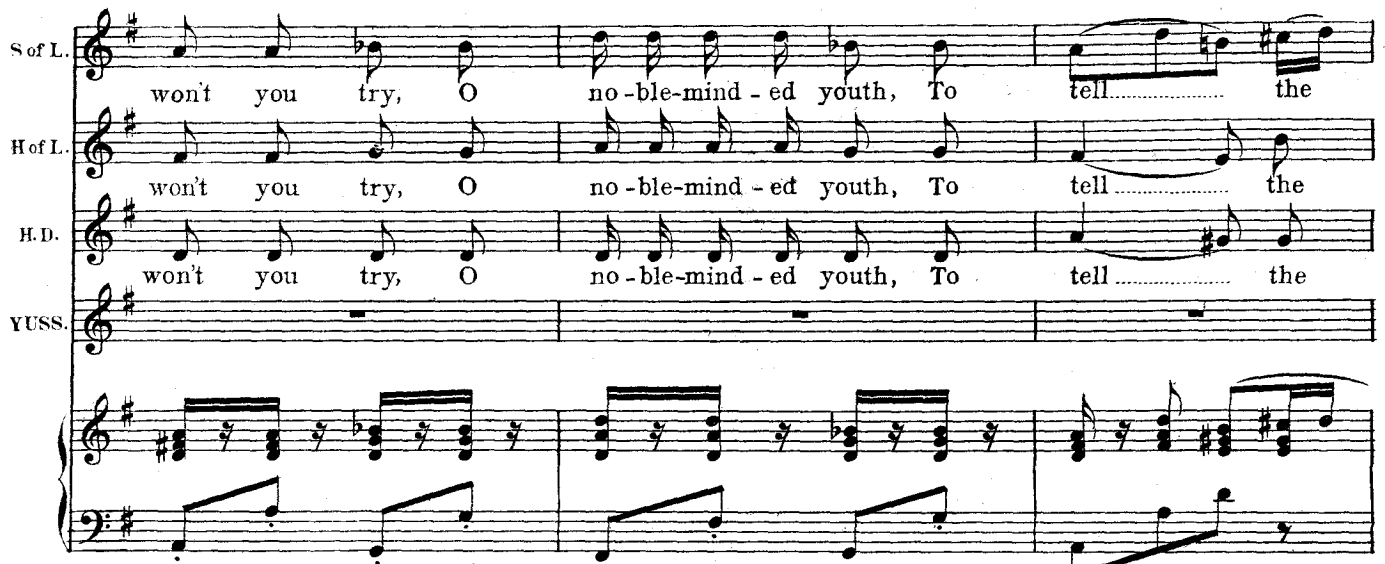
you or I should tell the truth... We all shall be ex - e - cu - ted, So

H.D.

you or I should tell the truth... We all shall be ex - e - cu - ted, So

YUSS

S of L. won't you try, O no-ble-mind-ed youth, To tell..... the
H of L. won't you try, O no-ble-mind-ed youth, To tell..... the
H.D. won't you try, O no-ble-mind-ed youth, To tell..... the
YUSS. - - - - -



S of L. truth di-lu-ted? As we all shall be thrown down a
H of L. truth di-lu-ted? As we all shall be thrown down a
H.D. truth di-lu-ted? As we all shall be thrown down a
YUSS. - - - - -

Clar.



S of L. well, Pell-mell, If the truth we tell, (You and I as well), In a
H of L. well, Pell-mell, If the truth we tell, (You and I as well), In a
H.D. well, Pell-mell, If the truth we tell, (You and I as well), In a
YUSS. - - - - -



Yunus huns to see front.

S of L. heap down a deep, dark well!

H of L. heap down a deep, dark well!

H.D. heap down a deep, dark well!

YUSS. Well; well! Well tell the... truth di -

Oboe

S of L. As I'm

H of L. As I'm

H.D. As I'm

YUSS. -lu - ted! di - lu - ted! di - ted! As I'm

Flute

Clar.

Flute

Horn

B

S of L. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

H of L. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

H.D. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

YUSS. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

Flute

Oboe

Sof L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -

Hof L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -

H.D. well, We'll tell the truth di - lu - ted! We'll tell the truth di -

YUSS. well, well, well? We'll tell the truth di - lu - ted! We'll tell the truth di -

Sof L. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

Hof L. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

H.D. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

YUSS. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

Sof L. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!

Hof L. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!

H.D. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!

YUSS. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!

Horn

Girls giggle in huddle,

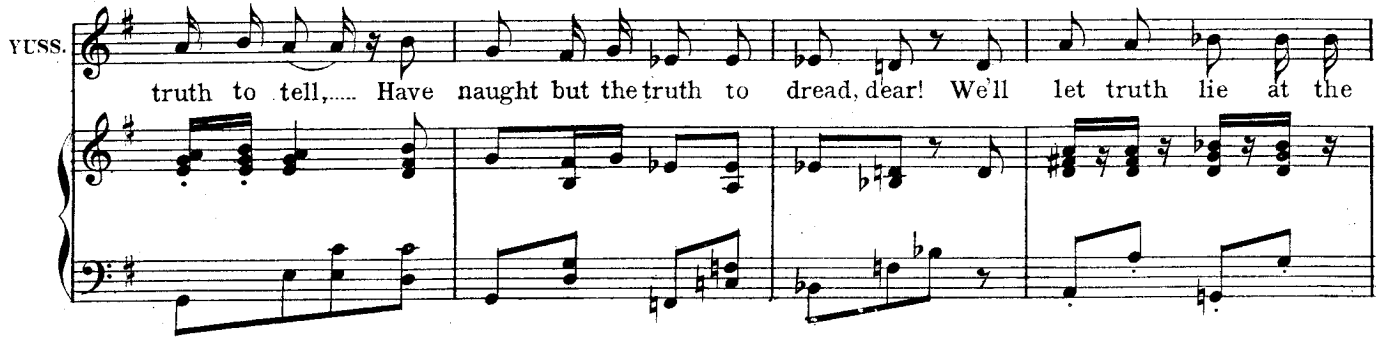
Girls skip in
Flute & Clar.
SOLO YUSSUF.

YUSS. 

As you and I, the

Oboe

clockwise circle

YUSS. 

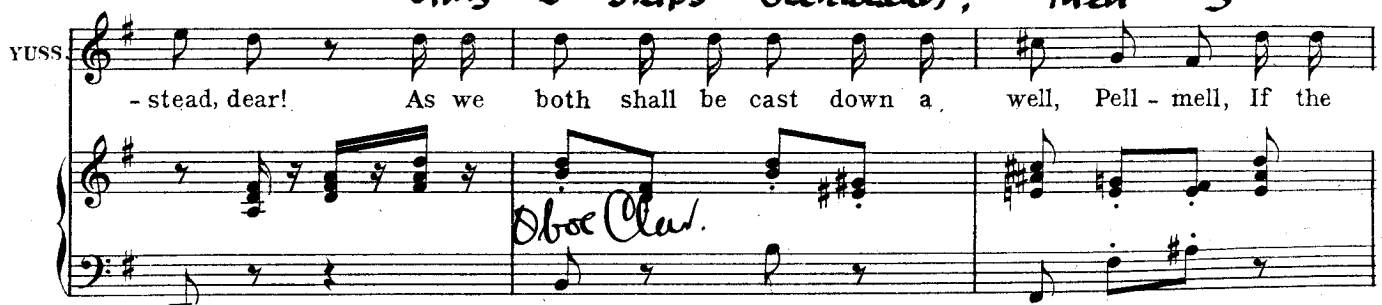
truth to tell,.... Have naught but the truth to dread, dear! We'll let truth lie at the

YUSS. 

bot - tom of a well, Or we shall be there, in -

Flute
Clar.

Girls 3 skips backwards, then 3*

YUSS. 

-stead, dear! As we both shall be cast down a well, Pell - mell, If the

Oboe Clar.

3 skips forward.

YUSS. 

truth we tell, (You and I as well), ve - ry fast down a nas - ty

S of L. Well, well, well tell a fib in - stead, dear, In - stead dear! In -

H of L. Well, well, A fib! in - stead!

H. D. Well, well, A fib! in - stead!

YUSS. well!

Oboe

Flute

Clar

Horn

S of L. - stead! As I'm loth that we both At the

H of L. in - stead! As I'm loth that we both At the

H. D. in - stead! As I'm loth that we both At the

YUSS. As I'm loth that we both At the

Flute

S of L. last shall be cast Ve - ry fast down a nas - ty..... well, well, well, We'll

H of L. last shall be cast Ve - ry fast down a nas - ty..... well, well, well, We'll

H. D. last shall be cast Ve - ry fast down a nas - ty..... well, We'll

YUSS. last shall be cast Ve - ry fast down a nas - ty..... well, We'll

Flute

Oboe

S of L tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

H of L tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

H.D. tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

YUSS tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

S of L lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

H of L lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

H.D. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

YUSS lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

S of L ta - ra - did - dle i - dylle in - stead!

H of L ta - ra - did - dle i - dylle in - stead!

H.D. ta - ra - did - dle i - dylle in - stead!

YUSS ta - ra - did - dle i - dylle in - stead! As I'm loth that we

Mute Clar.

Sof. L. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

Hof. L. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

H.D. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

YUSS both should be cast down a - well, Ve - ry

Clar.

Sof. L. Just a lit - tle ta - ra - did - dle i - dyll fib in -

Hof. L. Just a lit - tle ta - ra - did - dle i - dyll fib in -

H.D. Just a lit - tle ta - ra - did - dle i - dyll fib in -

YUSS fast down a nas - ty well, We'll tell a fib in -

Hom

Sof. L. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

Hof. L. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

H.D. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

YUSS - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

accel.

S. of L. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

H. of L. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

H. D. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

YUSS. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

accel.

Tempo I?

S. of L. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

H. of L. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

H. D. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

YUSS. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

TUTTI alla FINE

DANCE.

p *delicatissimo.*

Horn Triangle

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a rhythmic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece with similar notation to the first system.

Third system of musical notation, including a *Triangle* instruction in the bass staff and dynamic markings *pp* and ***.

Fourth system of musical notation, including a *cres.* instruction in the bass staff and dynamic markings *pp* and ***.

Fifth system of musical notation, including a *dim.* instruction in the bass staff.

Sixth system of musical notation, including a *p* instruction in the bass staff.

No 17.

CHORUS and SOLOS.

(Physician, Grand Vizier, and Royal Executioner.)

Clav.
Allegro vivace alla marcia. (♩ = 112)

String

Piano. *Horn Comet.* *Wood Wind*

Clav. *Tutti.* *Cel Cym.*

Horn Comet. *Cel Cym.*

1 *+* *3*

A

CHORUS.
From *f*
From *f*

Tutti. *Cello* *f*

Cel Cym.

Comet.

CHO. Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let

Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics: "Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let". The piano accompaniment is written for both hands in a grand staff, with a "Ped." marking under the bass line. The key signature has two flats, and the time signature is 4/4.

Comet.

CHO. trum - pets blare And loud - ly at - tack the drums! — The

trum - pets blare And loud - ly at - tack the drums! — The

The second system continues the musical score with the same vocal and piano parts. The lyrics are: "trum - pets blare And loud - ly at - tack the drums! — The". The piano accompaniment includes a "Ped." marking and a small asterisk at the end of the system.

CHO. flutes as well, *in rounding* the quaint bas - soon; And let them bold - ly blow An

flutes as well, *and al - so* *in rounding* the quaint bas - soon; And let them bold - ly blow An

The third system of the musical score features the vocal line and piano accompaniment. The lyrics are: "flutes as well, *in rounding* the quaint bas - soon; And let them bold - ly blow An". The piano accompaniment continues with the same accompaniment style.

CHO. a - pro - pos and pop - u - lar Per - sian tune! Your

a - pro - pos And pop - u - lar Per - sian tune! Your

Comet

Red. *

CHO. bo - dies bend! Your pop - u - lar Sul - tan comes! Your

bo - dies bend! Your pop - u - lar Sul - tan comes! Your

Comet.

Red. *Comet.* *

CHO. hands ex - tend! Re - spect - ful - ly cross your thumbs! And

hands ex - tend! Re - spect - ful - ly cross your thumbs! And

Red. *

Comet.

Comet.

CHO.

with sa-laam En-dea-vour to sing (or croon,) In key that's quite cor-rect (as
 with sa-laam En-dea-vour to sing (or croon,) In key that's quite cor-rect (as

Comet

B

CHO.

hell ex-pect) A pop-u-lar Per-sian tune! _____
 hell ex-pect) A pop-u-lar Per-sian tune! _____

Red.

*

GRAND VIZIER.

p

Out-side a mob _____ Of peo-ple ex-pect-ant

Oboe

p

Oboe Solo.

VIZ. hums: _____ Their pul - ses throb _____ Their pop - u - lar Sul - tan

VIZ. comes! _____ And when they see Their pop - u - lar Sul - tan

Clav.

VIZ. soon, They'll all break out _____ and sing (or shout) This pop - u - lar,

Flute

VIZ. pop - u - lar Per - sian tunel

Cornet Cornet

P.

Flute Clar.
PHYSICIAN.

Good news we bring — Your pop - u - lar Sul - tan comes! —

EXECUTIONER.

Good news we bring — Your pop - u - lar Sul - tan comes! —

Hom.
triple

PHY. Up - on him fling — Se - lect - ed en - co - mi - ums! — Ad -

EXE. Up - on him fling — Se - lect - ed en - co - mi - ums! —

PHY. - dress him as The Sun or the Ris - ing Moon, the Ris - ing Moon; — And

EXE. Ad - dress him as The Sun — or the Ris - ing Moon; And

Flute Clar.

PHY. don't for- get Your praise to set To a pop- u - lar Per - sian tune! —

EXE. don't for- get Your praise to set To a pop- u - lar Per - sian tune! —

PHY. ^{1.} tune! —

EXE. ^{1.} tune! —

No. 24 A. Cae. Sultan. Laboninate unhappy endings.

No. 11 A.

D

CHORUS.

From

From

Clar. Cornet.

Horn

CHO. Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let

Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let

Cornet.

** Ped.*

Alto Cym.

Comet.

CHO.

trum - pets blare And loud - ly at - tack the drums! — The

trum - pets blare And loud - ly at - tack the drums! — The

Red. *Red.* *

CHO.

flutes as well, in - clud - ing the quaint bas - soon; And let them bold - ly blow An

flutes as well, in - clud - ing the quaint bas - soon; And let them bold - ly blow An

CHO.

~~à - pro - pos) And pop - u - lar Per - sian tune! — Your~~

~~à - pro - pos) And pop - u - lar Per - sian tune! — Your~~

Red. *

CHO. bo - dies bend! Your pop - u - lar Sul - tan comes! — Your

bo - dies bend! Your pop - u - lar Sul - tan comes! — Your

This system contains the first two systems of music. The top system shows the vocal line with lyrics: "bo - dies bend! Your pop - u - lar Sul - tan comes! — Your". The bottom system shows the piano accompaniment. A large 'X' is drawn over the entire system.

Ad. *

CHO. hands ex - tend! Re - spect - ful - ly cross your thumbs! — And

hands ex - tend! Re - spect - ful - ly cross your thumbs! — And

This system contains the third and fourth systems of music. The top system shows the vocal line with lyrics: "hands ex - tend! Re - spect - ful - ly cross your thumbs! — And". The bottom system shows the piano accompaniment. A large 'X' is drawn over the entire system.

Ad. *

CHO. with Sa - laam En - dea - vour to sing (or croon) In key that's quite cor - rect (As

with Sa - laam En - dea - vour to sing (or croon) In key that's quite cor - rect (As

This system contains the fifth and sixth systems of music. The top system shows the vocal line with lyrics: "with Sa - laam En - dea - vour to sing (or croon) In key that's quite cor - rect (As". The bottom system shows the piano accompaniment. A large 'X' is drawn over the entire system.

CHO. ~~And~~ ~~ex-pect~~ Any pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -

~~A - Pro - Pos~~

~~And~~ ~~ex-pect~~ Any pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -

~~A - Pro - Pos~~

CHO. - tend, Il - la - lah! _____ And with Sa - laam In key cor - rect, (As he'll ex -

- tend, Il - la - lah! _____ And with Sa - laam In key cor - rect, (As he'll ex -

S.W.

CHO. - spect,) Il - la - lah! _____ (As he'll ex - spect!) Bo - dies bend! Hands ex -

- spect,) Il - la - lah! _____ (As he'll ex - spect!) Bo - dies bend! Hands ex -

CHO. - tend With Sa - laam en - dea - vour To sing a Per - sian

- tend With Sa - laam en - dea - vour To sing a Per - sian

CHO. tune! A pop - u - lar Per - sian tune! A pop - u - lar Per - sian

tune! A pop - u - lar Per - sian tune! A pop - u - lar Per - sian

Gr. Cym. to end

CHO. tune! A pop - u - lar, pop - u - lar Per - sian tune! _____

tune! A pop - u - lar, pop - u - lar Per - sian tune! _____

Side-Drum Roll for Entrance of Sultan

Dialogue.

Op. Sultan. "modern manners are only original human na
Some years in bottle.

No 18. (Op. 4)

SONG:- (Sultan) with CHORUS.

Commence RC in conversational style

Allegretto. (♩ = 108)

Sultan. *mf*
Piano. *sf* *audience* *String* *pp*

SUL. *is given a goblet and poured wine by*

1. Let a sa - ti - rist e - nu - mer - ate a cat - a - logue of crimes, Tho' he
los - o - phy may frown up - on the fol - lies of the froth, Where

SUL. *slave* *Hute*

la - bel them the out - come of our shal - low mod - ern times; Yet a Per - sian Pun - ch's
bounce has beat - en brains, and vul - gar shod - dy's coun - ted cloth. Where sen - ti - ment is

SUL. *Hute*

pen - cil in a pre - his - tor - ic peep, Would show us hu - man
"sil - ly" and po - lite - ness "out of date." And hearts, in - stead of

Begin to move 157
Begins to move

SUL. *na - ture just as shal - low, or as deep. It is mon - ey more than gold - en, are a cheap e - lec - tro plate: But a wo - man is a*

Clar.
Horn

15 DR
back to C

SUL. *man - ners now - a - days that makes a man; And the man may make his mon - ey in such wo - man, and a man is but a man, And the froth has al - ways float - ed ev - er*

Flute
Clar.

SUL. *man - ner as he can; And the more he makes of it the more his friends will make of since the world be - gan; And the froth of hu - man na - ture is the fee - ble - mind - ed*

Sax
Symphonic

SUL. *him, That has al - ways been the way since hu - man sharks be - gan to swim! And mob, Of an - i - ma - ted fash - ion - plates That make the ge - nus "snob!" And ring Of Snobbery and jobbery That circles round a King And*

un poco rit.
colla voce
Flute.
Clar.
Horn.

a tempo

SUL. cyn-ics may com-plain that So-ci-e-ty is mixed; But I gath-er in the
 cyn-ics may com-plain that So-ci-e-ty is mixed; I am rea-dy to main-

SUL. main its in-gre-di-ents are fixed; And So-ci-e-ty has
 -tain its in-gre-di-ents are fixed; And the world of men and
And its only human

Flute

SUL. al-ways been a sort of "gin-ger-pop." The dregs are at the bot-tom and the
 wo-men is a so-cial "gin-ger-pop." The dregs are at the bot-tom and the
nature in a King to take a drop of something more refreshing than the

CHORUS At c, drinks contents of

SUL. froth is at the top! And So-ci-e-ty has al-ways been a
 froth is at the top! And the world of men and wo-men is a
And its' only human nature

Tutti

DL,
goblet.

CHO. sort of "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the
so-cial "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the

sort of "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the
so-cial "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the

At DL

1. top! 2. Now phi - top! 2. Goblet taken

top! top! flute TURN

by slave during chorus exit

Dialogue.

Que. Sultan. - "fitted to take exalted rank."
Sun. "Emphatically"

No 19. (or 5.)

(SONG:- (Dancing Sunbeam, with others.)

O_B H O_V O₃₀ O_S P_H O_{Sun}

Allegro moderato à la contredanse. (♩ = 104.)

Blush-of-Morn.

Honey-of-Life.

Song of Nightingale
~~Heart's Desire.~~

Dan. Sunbeam.

Oboe

- 1. In the
- 2. There are

Physician.

Sultan.

Vizier.

Piano.


Flute

B of M. 

She's al-ways known
She can't for-get?

I of L. 

She's al-ways known
She can't for-get?

W.A. S of N. 

She's al-ways known
She can't for-get?

Clav

Dan. S. 

heart of my hearts I've al-ways known,
wo-men I've known, and I shan't for-get,


I've al-ways known I should
I shan't for-get Who were

PHY. 

She's al-ways known
She can't for-get?

SUL. 

She's al-ways known
She can't for-get?

VIZ. 

She's al-ways known
She can't for-get?



Horns.

Flute Clar.

A

1 of M.

A so.cial throne she'd grace,
 A far in . fe . rior race,

H of L.

A so.cial throne she'd grace,
 A far in . fe . rior race,

SAN

man

A so.cial throne she'd grace,
 A far in . fe . rior race,

Jan. S.

one day grace a so.cial throne,
 Queens in my sub . ur . ban set;

Clar.

I dreamed at the age of
 They'll learn there's a wi . der

PHY.

A so.cial throne she'd grace,
 A far in . fe . rior race,

SUL.

A so.cial throne she'd grace,
 A far in . fe . rior race,

VIZ.

A so.cial throne she'd grace,
 A far in . fe . rior race,

A

Flute

Oboe

B of M.

Far dim fif.teen,
A gap be.tween,

And
You'll

H of L.

Far dim fif.teen,
A gap be.tween,

And
You'll

Soprano

Far dim fif.teen,
A gap be.tween,

And
You'll

Clar. Solo.

Dan.S.

slim fif.teen, Of slim fif.teen I should be whatyou see, A SocialQueen!
gap be.tween, A gulf between them and me (you'll see) Now I'm a Queen!

PHY.

Far dim fif.teen,
A gap be.tween,

And
You'll

SUL.

Far dim fif.teen,
A gap be.tween,

And
You'll

VIZ.

Far dim fif.teen,
A gap be.tween,

And
You'll

3 of M. *p*
 take your pro-per place you would be What we see, A— So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a— Queen, Now you're a

H of L. *p*
 take your pro-per place you would be What we see, A— So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a— Queen, Now you're a

S of N *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

Dan. S.
 Ah! _____
 Ah! _____

PHY. *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

SUL. *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

VIZ. *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

f *p*

B

B of M. *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

Hof L. *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

Soprano *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

Dan. S.
 Ah! — ah! — For to stand at the top Of a wide stair-case, Till your
 Ah! — ah! — For to turn up your nose At the peo-ple who Are pre-

PHY. *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

SUL. *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

VIZ. *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

B

Horn

dim:
 Musical accompaniment for piano and horn.

Flute Clar.

B of M.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

H of L.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Handwritten notes

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Dan. S.

fit to drop. With a fix'd grimace
- cise-ly those Who have oncesnubbdyou -

PHY.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

SUL.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

VIZ.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Oboe. *Clar.*

B of M.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

H of L.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Soprano
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Dan. S.
 (Empty staff)

PHY.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

SUL.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

VIZ.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

(Piano accompaniment)
 (Empty staff)

Flute.

B of M

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

H of I

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

Soprano

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

Dan. S.

Ah! _____ Ah! _____
 Ah! _____ Ah! _____

PHY.

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

SUL.

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

VIZ.

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

Horns

Clav.

B of M. 1.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

H of L.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

SAN
WAB

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

Dan. D.

That's my pro - per, pro - per place!
 That's my pro - per, pro - per place!

PHY.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

SUL.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

VIZ.

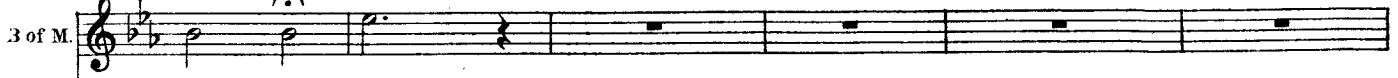
That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

Rute & Clara

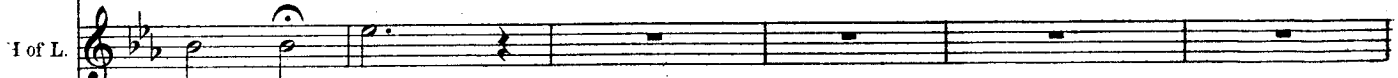
1.

Horn

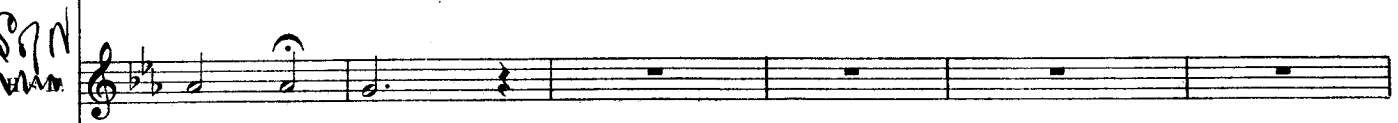
2.

3 of M. 

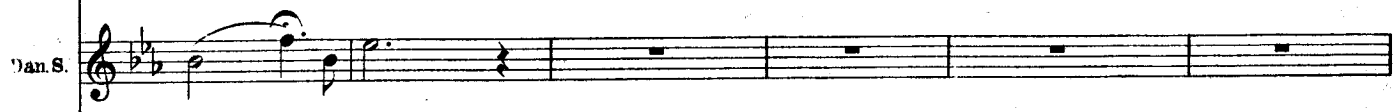
pro - per place!

1 of L. 

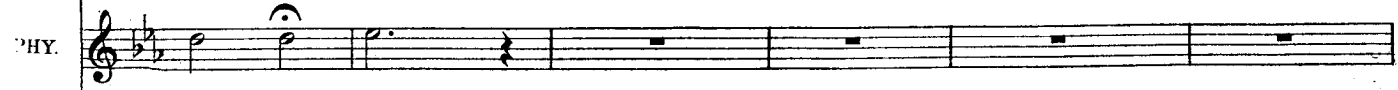
pro - per place!

Soprano
Sopr. 

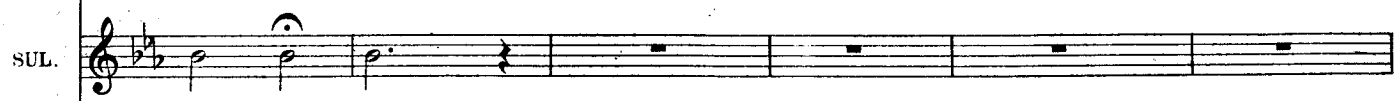
pro - per place!

Con. S. 

pro - per place!

PHY. 

pro - per place!

SUL. 

pro - per place!

VIZ. 

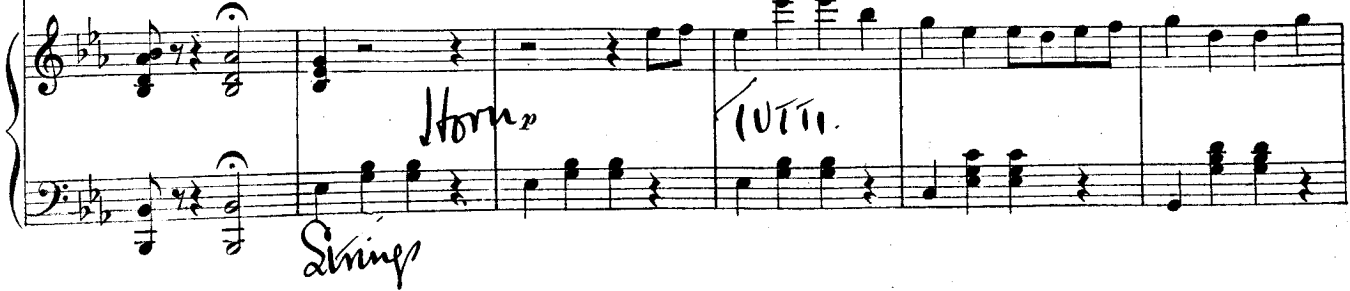
pro - per place!



Rite Piece
DANCE
Clar.

10TH.

Horn 2 *10TH.*
String



First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The piece begins with a half note G2 in the bass and a half note G4 in the treble. The bass line features a sequence of chords: G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2. The treble line features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There are accents (^) over the final two notes of the treble line. The system concludes with a half note G2 in the bass and a half note G4 in the treble, with a forte (f) dynamic marking.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). A handwritten letter 'E' is written in a diamond shape above the first measure of the treble staff. The bass line features a sequence of chords: G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2. The treble line features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There are accents (^) over the final two notes of the treble line. The system concludes with a half note G2 in the bass and a half note G4 in the treble, with a forte (f) dynamic marking.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The bass line features a sequence of chords: G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2. The treble line features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There are accents (^) over the final two notes of the treble line. The system concludes with a half note G2 in the bass and a half note G4 in the treble, with a piano (p) dynamic marking.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). A handwritten letter 'F' is written in a diamond shape above the first measure of the treble staff. The bass line features a sequence of chords: G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2. The treble line features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There are accents (^) over the final two notes of the treble line. The system concludes with a half note G2 in the bass and a half note G4 in the treble.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The bass line features a sequence of chords: G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2. The treble line features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There are accents (^) over the final two notes of the treble line. The system concludes with a half note G2 in the bass and a half note G4 in the treble, with a first ending bracket labeled '1.' above the final measure.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The bass line features a sequence of chords: G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2, G2-B2-E2. The treble line features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There are accents (^) over the final two notes of the treble line. The system concludes with a half note G2 in the bass and a half note G4 in the treble, with a first ending bracket labeled '2.' above the final measure.

Dialogue

Que Sultan. "How absurdly people talk in dreams, don't they?"

No 20 (or 6)

DUET- Sultana (Rose-in-Bloom) and Sultan.

Andante con moto. (♩ = 120)

Sultana.
(Rose-in-Bloom.)

Piano.

W. Horn

Sup- pose, — I say, sup-

fp String

Red.

* *Red.*

* *Red.*

*

S.
(R in B.)

pose, — That your sil- ly ick- le wife Just for once in all her life Were to

p

S.
(R in B.)

fool- ish- ly for- get Or- i - ent - al et- i- quette And in - fringe a reg- u - la - tion Formed for

Clav

S.
(R in B.)

per- sons of her sta- tion, Would oo blame oo ick- le wi- fie? Would oo

Viv.

S. (R in B.)
 pun - ish wi - fie - pi - fie? Would she meet a dread - ful

Clar.
 Horn.

mf

S. (R in B.)
 doom? Sup - pose my love - ly Rose, My

A

SULTAN.

Cello.
 Clar. Oboe

cres.

SUL.
 Roy - al Rose - in - Bloom, My Roy - al Spouse Zu - bey - deh Could for -

Clar.
 p Strings

SUL.
 - get she is a la - dy, Then my sil - ly ick - le wi - fie, ~~can~~ would

Soon

SUL.
 lose ~~can~~ ick - le li - fie, ~~can~~ would lose ~~can~~ ick - le

Soon

un poco rit.

un poco rit.

B

ROSE-in-BLOOM. *a tempo*

R in B. (S.) For Queens must not for - get - Their "set," They

SUL. li - fie! For Queens must not for - get, My pet, - They -

a tempo

Vio.
Cello.
Clav.

Horn.

R in B. (S.) owe to Et - i - quette a debt; And Roy - al - ty must

SUL. owe to Et - i - quette a debt; And Roy - al - ty must

f

Flute

R in B. (S.) ev - er be Up - held in per - fect dig - ni -

SUL. ev - er be Up - held in per - fect dig - ni -

Flute

dim:

dim:

dim:



R in B. (S.) - tee! Sup -

SUL. - tee!

Suor.

10/11

Clar. Vis.

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

S. (R in B.) *un poco rall.* *a tempo*

- pose, I say, sup - pose - That one night she could.n't sleep, *And* she

colla voce

Red.

S. (R in B.)

thought that she would creep Like a si - lent lit - tle mouse, Down the

S. (R in B.) *Clar.*

stairs and out of house, And a - bout the ci - ty trot - ted Would she

S. (R in B.)

have to be gar - rot - ted? Would a nas - ty kni - fie - pi - fie, Put an



SULTAN.

Flute

S. (Rim.B.)

end to ick - le wi - fie? Or a bow - string be her doom? My

Horn

Clar.

Horn

SUL.

wi - fie - pi - fie knows, My Roy - al Rose - in - Bloom, If she

SUL.

did what you re - fer to, Then the Ex - e - cu - tion - er to With his

SUL.

great big kni - fie - pi - fie, I should send my ick - le wi - fie! But,

Clar



ritard:

a tempo

R in B. (S.)
 But, But as you can't sup - - pose your Rose, For -

SUL.
 But as. I can't sup - - pose my Rose, For -

ritard: *Vis.* *Horn.* *p a tempo*
Cello

R in B. (S.)
 - get - ting what she knows she owes, To rig - id Roy - al

SUL.
 - get - ting what she knows she owes, To rig - id Roy - al

Flute
cres: *f*

R in B. (S.)
 Et - i - quette, We will not talk of that, as

SUL.
 Et - i - quette, We will not talk of that, my

Flute. *dim:*

Oboe.

R in B (S.) yet! We will not talk of it, We will not

SUL. pet! will not talk of that, We will not talk of

Flute

Horn. Sust.

Beats 4.

R in B (S.) *cres:* talk of it, We will not talk, will not talk, not

SUL. *cres:* that, We will not talk of that, not talk

Clav.

Horn.

f

Ped. *

R in B (S.) talk of that, as yet!

SUL. *f* of that, my pet!

Tutti.

f

No 21.

CHORUS with SOLOS.

(Hassan, Physician, Vizier, and Executioner.)

Andante con moto. (♩ = 84)
if necessary

Piano. *p*

Clar. *String pizz.*

Cello *Hom.* *cres.*

CHORUS.

Flute Clar.

Laugh-ing low! On toe-tip! Fin-ger

Laugh-ing low! On toe-tip! Fin-ger

p

A

CHO.

Flute Clar.

so- On each lip! Whis-per-ing, (Un-der-tone) Set the

so- On each lip! Whis-per-ing. (Un-der-tone) Set the

CHO. King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -

King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -

CHO. an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing

an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing

sostenuto

sostenuto

Clav.

CHO. low, ho! ho! ho! ho! ho! ho! Hush, hush, hush, hush!

low, ho! ho! ho! ho! ho! Ho! ho! ho! ho! ho! Ho! ho! ho! ho! ho! ho!

Hush, hush, hush, hush!

pp.

pp.

Clav.

ping.

B *pp*

CHO.

Hush! hush! hush! hush!
Hush! hush! hush! hush!

Ho!

pp.

Cello Solo

pp.

Ob. Clar

Cello.

cres:

dim:

HASSAN.

VIZIER.

C

Where am I! Where? where art thou, where But in thy

p

Strings

CHORUS.

p

VIZ.

Pal - ace rich and rare, Where none can say thee nay!

Where

p

Where

Clar.

CHO. *cres:*
 ev - 'ry one will rush and run, And race to get thy bid - ding done. We *f*
 ev - 'ry one will rush and run, And race to get thy bid - ding done. We *f*

Flute Solo
horn

CHO. *dim:* *p*
 hear thee and o - bey! We hear thee and o - bey! We
 hear thee and o - bey! We hear thee and o - bey! We *p*

String

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

CHO. HASSAN. PHYSICIAN.
 hear thee and o - bey! But hear me speak! But hear him speak, And
 hear thee and o - bey!

PHY. *Clear.* *mf* *His* *Clear.*

o - ther mu - sic's flat and weak Be - side his gold - en speech!

CHORUS. *mf* *His*

CHOR. *Hute*

light - est word is — far pre - ferred, Be - yond the mu - sic an - y bird Could

light - est word is far pre - ferred, Be - yond the mu - sic an - y bird Could

CHOR. *Oboe.* *cres:* *dim:*

ev - er hope to reach! Be - yond the mu - sic an - y bird could ev - er

ev - er hope to reach! Be - yond the mu - sic an - y bird could ev - er

Hute & Clar. *dim:*

Horn *dim:*

CHO. to reach! HASSAN. At - tend to me, EXECUTIONER.

hope to reach! At - tend to

Clar.

String tacet.

EXE. *cres:* him, And bring a gob. let to the brim, With Per.sian sher.bet fill'd! CHORUS.

E

Wood Winds

String W.W.

And

And

And

And

cres:

Red.

Arfo

CHO. when he dips His Roy - al lips, Let dain - tv da - mask catch the drips, That

when he dips His Roy - al lips, his

when he dips His Roy - al lips, He dips his

none of them be spill'd! Let dain - ty da - mask, dain - ty da - - mask

CHO. Roy - al, roy - al lips, Let dain - ty da - mask, dain - ty da - - mask

Roy - al, roy - al lips, Let dain ty da - mask, dain - ty da - - mask

Word Wind

f

Red. * *Red.* *

catch the drips that none are lost!

CHO. catch the drips that none are lost! *p* At -

catch the drips that none are lost! *p* At -

At - tend to him, At -

Violins

p Violin

dim:

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

Cello Horn

At - tend, at - tend!

CHO. - tend, at - tend!

- tend, at - tend, at - tend!

p

Red. * *Red.* *

20872

Dialogue

Che Sultan. "I have Spoken."

No 22. (Or.)

QUINTET and CHORUS.

(Scent-of-Lilies, Heart's Desire, Yussuf, Hassan & Executioner.)

Allegro con moto. (♩ = 120.)

SCENT-OF-LILIES. (to EXE.)

Scent-of-Lilies.

Piano.

S of L.

bu. sy, bu. sy, bu. sy, bu. sy day for thee! Ve ry bu. sy, bu. sy, bu. sy must a morn.ing be, For_

S of L.

a. ny man Who has to plan, For a wed.ing and be. head.ing. For the

EXECUTIONER.

EXE.

marriage or. der car. riages at half. past two: And the block at two o'clock, but that'll be for you! And,

CHORUS.

EXE. *And,*
 bless my heart, It's time to start, Or I shall be late for the wedding! *And,*

CHO. *And,*
 bless my heart, it's time to start, Or we shall be late for the wedding!

Clar. Solo.
Bassoon Solo.

A

YUSSUF

Of o - ver - pow - ring high de - gree ~~then~~ the

Strings

YUS

alt - ed dame who mar - ries me! we must part, my
 Lad - y who will marry ~~And~~ ^{And} we must part, my

Clav.

YUS

own sweet - heart, must part my ~~Own~~ ^{Own} sweet-heart! It's a

allargando ritard: SCENT-OF-LILIES

colla voce

S of L

mi - se - mi - se - mi - se - ra - ble day for thee! ~~Very~~ ^{Very} mi - se - mi - se - ra - ble will ~~He~~ ^{He}

Clav.

Clav. Solo.

Horn.

S of L

HEART'S DESIRE

man - u - ra be! Ill plot and plan, And, if I can, Up -
 wed - ding

Clav.

Clav.

ping

Hts D.

- set the fate you're dread-ing! Up - - set *Mute Oboe* the Fate you're

Clav.

HASSAN.

dread-ing! At your marriage, Tho' the car-ri-a-ges ob-struct the view, It's the

Clav. *String Arco.*

HAS.

block at two o'clock that I shall not get through! And bless my heart, It's time to start, Or

HAS

I shall be late for be-heading! Or *Clav* ~~I shall be late for the wedding!~~ **F**
 Hell be too late for be-heading!

Or ~~I shall be late for the wedding!~~ *Viv.*
 Hell be too late for be-heading! *dim:*



B

Flute Oboe.

S of L.

Of o - ver - pow'r - ing high de - gree, ~~men~~ The

Mrs D.

I'll plot and plan I'll plot and plan!

YUS.

Of o - ver - pow'r - ing high de - gree, ~~men~~ The

HAS.

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For

EXE.

It's a busy, busy, busy, busy day for me: Very busy, busy, busy must a morning be, For

CHO.

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For



String

S of L.
~~an~~ lad - ~~ed~~ y ~~dance~~ who ~~who~~ will ~~mar-~~ rry ~~thee,~~ ~~thee~~ ~~And~~ And

Mts D
 I'll plot and plan, And, if I can, Up set the Fate you're


TUS.
~~an~~ lad - - y ~~ed~~ who ~~who~~ will ~~mar-~~ rry ~~thee,~~ ~~me~~ ~~And~~ And

HAS.
 a - ny man who has to plan For a wed-ding and be-head-ing! For the

TRP.
 a - ny man who has to plan For a wed-ding and be-head-ing! For the


CHO.
 a - ny man who has to plan For a wed-ding and be-head-ing! For the


a - ny man who has to plan For a wed-ding and be-head-ing! For the


S of L.  he must part From his own _____ sweet


Hts D.  dread - ing! I'll plot and plan, I'll

YUS.  we must part, my own _____ sweet

HAS.  marriage ordercar.riages at half-past two; And the block at two o'clock,That I shall not get through!But,

YXE.  marriage ordercar.riages at half-past two; And the block at two o'clock,But that will be for you! And,

CHO.  marriage ordercar.riages at half-past two; And the block at two o'clock,But that will be for you! And,

 marriage ordercar.riages at half-past two; And the block at two o'clock,But that will be for you! And,



S of L. *heart, must part From his ~~was~~ ^{own} sweet heart!*

Hts D. *plot and plan, and, if I can, Up set the Fate you're dreading!*

YUS. *heart, must part my ~~was~~ ^{own} sweet heart!*

HAS. *bless my heart, It's time to start, Or I shall be late for ~~the wedding!~~ ^{be heading!}*

EXE. *bless my heart, It's time to start, Or I shall be late for ~~the wedding!~~ ^{be heading!}*

CHO. *bless my heart, It's time to start, Or ~~I shall be late for the wedding!~~ ^{Hell be too late for be heading!}*

bless my heart, It's time to start, Or ~~I shall be late for the wedding!~~ Bless my ^{Hell be too late for be heading!}

Horn

D

S of L. *f* Of o - - - ver - pow - 'ring

Hts D. *f* Of e - - - ver - pow - 'ring

YUS. *f* Of o - - - ver - pow - 'ring

HAS. *f* Of o - - - ver - pow - 'ring

EXE. *f* Of o - - - ver - pow - 'ring

CHO. *f* It's a bu - sy, bu - sy, bu - sy, bu - sy day for thee! Ve - ry

heart, It's time to start, it's time! It's a bu - sy, bu - sy, bu - sy, bu - sy day for thee! Ve - ry

D

Wood Wind

f

Ad.

*

Sof L
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

Hts D.
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

YUS.
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

HAS
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

EXE.
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

CHO.
 bu - sy, bu - sy, bu - sy must a morn - ing be, For the mar - riage order car - riages at half - past two, And the

bu - sy, bu - sy, bu - sy must a morn - ing be, For the mar - riage order car - riages at half - past two, And the

Fin.



S of L. Bloom may be, But part they must, ~~But~~ And

Hts D. Bloom may be, But part ~~we~~ must, ~~But~~ And

YUS. Bloom may be, But part we must, ~~But~~ And

HAS. Bloom may be, But part they must, ~~But~~ And

EXE. Bloom may be, But part they must, ~~But~~ And

CHO. block at two o' clock, but that'll be for you! And the block at two o' clock, but that'll be for you! And,

Wood Wind

S of L.
bless my heart, — It's time to start, Or else be late, — for the

Hts D.
bless my heart, — It's time to start, Or else be late, for the

YUS.
bless my heart, — It's time to start, Or else be late, for the

HAS.
bless my heart, — It's time to start, Or else be late, for ~~the~~ be-

EXE.
bless my heart, — It's time to start, Or else be late, for ~~the~~ be-

CHO.
bless my heart, — It's time to start, Or I shall be late for the

bless my heart, — It's time to start, Or I shall be late for the

S of L. wed . ding! —

Hts D. wed . ding! —

YUS. wed . ding! —

HAS. ~~wedding!~~
heading

EXE. ~~wedding!~~
heading

CHO. wed . ding! —

wed . ding! TUTTI.

f *staccato sempre*

Dialogue.

No 23. (or a.)

SONG.- (Yussuf.)

Allegretto con tenerezza. (♩.=78)

Yussuf.

Piano.

Handwritten annotations: *Wind* (above piano staff), *f String* (below piano staff), *sp* (below piano staff), *2^o String* (below piano staff).

Y. Our tale _____ is told, _____ And now is grow - ing

Y. old! _____ For Fate, who holds the book of child - hood, youth, _____ and _____

Handwritten annotation: *Clay* (below piano staff).

Y. age, _____ Her fin ger now doth crook To turn an - o - - - ther

Handwritten annotations: *mf* (above Yussuf staff), *mf* (above piano staff), *Clay* (below piano staff), *mf* (below piano staff).

Horn

A Flute

Y. page. — Try to for - get, — Al - though a soft re -

String

Y. - gret, — Like some poor fa - ded rose - leaf lie, (To

Clar.

Y. mark — the place) — With - in the book where thou and I Have

Clar.

cres. *Oba* *piu f*

Y. read one pas - sage full of grace! Where thou — and I have

B. *slentando slower*

Y. read one pas - sage full of grace! Oh, try,

Clar.

dim.

Colla Voce.

Great 2nd Encore.

With Heart's Desire.

Alto
deciso e animato

Y. try — to for get! The des erts

Y. wide, — And we — must mount and ride! — Each with a ca — ra — van

Y. that's — la — den with our sighs; — To

Y. bar — ter, if we can, — our loads in Par — a — dise.

Y. Try — to for — get! — Try — to for — get! Our

Y. *con tenerezza*
 ca - ra - vans have met A - mid the burn - ing

Clar.
Horn.
Vio 1st.

Y. *un poco rall:* *a tempo*
 aes - ert space, Ah! where thou and I, where

Flute
Violins
colla voce p a tempo
Rev.

Yussuf alone.

Y. thou and I Have rest - ed in a sha - dy place A

Horn.
Rev. * *Rev.*

Y. *sempre cres:* *E*
 lit - tle while, and then passed by, and

Clar
Oboe
sempre cres:
Rev. * *Rev.* *

Y. then _____ passed by! _____ Where thou and I, where

con passione cres.

Flute Clar.

cres.

Horn

Red. * Red. *

Y. thou and I have now passed by! _____

dim.

Horn

f colla voce

dim.

p

Red. * Red. * Red. *

Y. Try to for - get! Try to for -

p

Flute Clar.

String

pp

Red. * Red. *

Beat 6

Y. - get!

pp morendo

Flute

Clar *pp*

Horn

20872 No 9A. *S Drum*

Cue. "Here She Comes"

Horn Dialogue.

Side drum. Cue. Desir. "And it would be a comfort to me."

Cue. Executioner. "But I'm not, it's upset me."

No 24.

RECIT. and MADRIGAL.

(Blush-of-Morning, Dancing Sunbeam, Yussuf, and a Royal Guard)

Allegro con brio.

B of M.

What does it mean? What does it

Dan. S.

What does it mean?

What does it

Yussuf.

What does it

A Royal Guard.

Piano.

B of M.

mean?

D. S.

mean?

One

Y.

mean?

Up-on what hid - den trap have I now stum-bled?

A.R.G.

B of M.

D.S.

Y.

A.R.G.

B of M.

D.S.

Y.

A.R.G.

Encores.

Allegretto comodo non troppo vivace. (♩ = 144)

B of M.

D.S.

Y. *rall.*
mak - eth joy and sor - row al - ter - nate!

A.R.G.

colla voce.
Clat. *Obœ*
Horn *Viola*
Cello pizz. *Pizz.*

B of M. Joy and sor - row Al - ter - nate

D.S. Joy and sor - row Al - ter - nate

Y. Joy and sor - row Al - ter - nate

A.R.G. Joy and sor - row Al - ter - nate

Vios. 1st
Vios. 2nd
Wood
Con Sordini.

Bof M.
Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

D.S.
Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

Y.
Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

A.R.G.
Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

Viola
Viola

Bof M.
- dain you laugh or.... cry! Till to - mor-row Fic-kle Fate May or - dain,.....

D.S.
- dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,.....

Y.
- dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,.....

A.R.G.
- dain you laugh or cry! Till to - mor-row Fic-kle Fate..... May or - dain,.....

Viola
Viola

Bof M. *dim:* or - - dain..... you laugh or cry! 1. cry! So the *mf*
 D.S. *dim:* or - dain you laugh or cry! 2. cry! So the *mf*
 Y. *dim:* or - dain you laugh or cry! cry! So the *mf*
 A.R.G. *dim:* or - dain you laugh or cry! cry! So the *mf*
Flute
dim: *mf*

Bof M. *cres:* clock that strikes the time Rings at first a.... mer - ry chime; Then, to mock the *f*
 D.S. *cres:* clock that strikes the time Rings at first a.... mer - ry chime; Then, to mock the mar - riage *f* // *Flute*
 Y. *cres:* clock that strikes the time Rings at first a.... mer - ry chime; Then, to mock the mar - riage *f* // *Flute*
 A.R.G. *cres:* clock that strikes the time Rings at first a mer - ry chime; Then, to mock the *f*
Flute
cres: *f*
dim.

Viol^{1st}

B of M. mar-riage bell, Tolls a me-lan-cho-ly knell! Tolls..... a me-lan-

D.S. bell, Tolls a me-lan-cho-ly knell, a me-lan-

Y. bell, Tolls a me-lan-cho-ly knell, a me-lan-

A.R.G. mar-riage bell, Tolls a me-lan-cho-ly, me-lan-

Viol^{2nd}

Viola

Cello

dim.

dim.

dim.

dim.

B of M. - cho - ly knell! Or the me-lan-cho-ly gong Tolls a

D.S. - cho ly knell! Or the me-lan-cho-ly gong Tolls a

Y. - cho - ly knell! Or the me-lan-cho-ly gong Tolls a

A.R.G. - cho - ly knell! Or the me-lan-cho-ly gong Tolls a

p

p

p

p

p

piagg.

Klute

B of M. so - li - ta - ry "Dong," a dong, dong,

D.S. so - li - ta - ry "Dong," a dong, dong,

Y. so - li - ta - ry "Dong," a dong, dong,

A.R.G. so - li - ta - ry "Dong," a dong, dong,

Kol 1st

B of M. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

Viol w.

D.S. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

Viola

Y. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

Cello

A.R.G. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

String pizz

Bof M *cres: molto.*
 - dong - a - dong, So the clock doth in - di - cate Joy.... and sor - row al - ter -

D S *Rute* *Hom.* *cres: molto.* *Rute*
 - dong - a - dong, So the clock doth in - di - cate Joy and sor - row, joy and

Y *cres: molto.*
 - dong - a - dong, So the clock doth in - di - cate Joy and sor - row al - ter -

ARG *cres: molto.*
 - dong - a - dong, So the clock doth in - di - cate Joy.... and sor - row

Bof M *ff*
 nate! Ding, dong, ding, Ding,

D S *Rute.*
 sor - row al - ter - nate! Ding, ding, ding, ding, ding, dong: Ding, ding,

Y *ff*
 nate! Ding, ding, ding, ding, ding, ding, dong. Ding, ding, ding,

ARG *ff*
 al - ter - nate!..... Ding!..... dong.....

B of M
 dong, ding! So the clock doth in - di - cate Joy and sor-row al - ter-nate. The

D S
 ding, ding, ding, ding! So the clock doth in - di - cate Joy and sor-row al - ter-nate.

Y
 ding, ding, ding, ding dong! The clock doth in - di - cate Joy and sor-row al - ter-nate.

ARG
 So the clock doth in - di - cate Joy and sor-row al - ter-nate.

String.

B of M
 clock doth in - di - cate,.... joy and sor - row, joy and sor - row, joy and sor - row

D S
 The clock doth in - di - cate,.... joy and sor - - row

Y
 doth in - di - cate, joy and sor - - row

ARG
 The clock doth in - di - cate, joy and sor - - row

Flute

String

dim: *morendo.*

dim: *morendo.*

dim: *morendo.*

dim: *morendo.*

horn.

ritard: al fine. p

Bof M al - ter - nate. Ding dong, joy and

DS al - ter - nate. Ding dong, joy and

Y al - ter - nate. Ding, ding, ding, ding, ding, ding, ding dong, Ding, ding, ding,

ARG al - ter - nate. Ding dong, joy and

a tempo.

ritard: al fine. p

Bof M sor - - - row, Joy or sor - - - row.

DS sor - - - row, Joy or sor - - - row.

Y ding, ding, ding, ding dong. Joy or sor - - - row.

ARG sor - - - row, Joy or sor - - - row.

pp

Dialogue

Cue Hassan. " Or we should'nt hear it now.

No 25. (or 12)

SEPTET.

(Scent-of-Lilies, Honey-of-Life, Heart's Desire, Dancing Sunbeam, Yussuf, Hassan, and Abdaliah.)

24A
Back to
page 151 letter D
Cue Sultan - & abominable
unhappy endings.

Sunbeam.

Allegretto non troppo. $\text{♩} = 80.$

Musical score for Sunbeam. It features a vocal line for Sunbeam and piano accompaniment. Handwritten annotations include "Oboe Clar" above the piano part and "Horn" below it. The tempo is marked "Allegretto non troppo. $\text{♩} = 80.$ ".

DANCING SUNBEAM.

It has reach'd me a la - dy named

Musical score for Dancing Sunbeam. It includes a vocal line and piano accompaniment. The piano part is marked with a piano (*p*) dynamic.

Musical score for DS. It features a vocal line with handwritten annotations "Clar." and "Horn." above it, and "Clar" above the end of the line. The piano accompaniment is also present.

Hub - bard, Pro - ceed - ed one day to her cup - board, And

Musical score for DS. It features a vocal line with handwritten annotations "Oboe" and "Flute Clar" above it, and "Horn" above the end of the line. The piano accompaniment is also present.

o - pen-ly went with in - tent to pre-sent Her poor dog with a bone from her

A

SCENT-OF-LILIES.

Oboe.

D S

cup - board! And the dog of that per-son named Hub - bard, Ac -

Sof L

Oboe.

- com - pan-ied her to the cup - board: But.... when they got there They were

Sof L

Flute & Clar.

Clar.

plunged in des - pair, There was no - thing at all in the

cresc.

Sof L

Vio

Horn

cup - board, in the cup -

f

B

Sof L - board!

Hof L *p* There was no - thing what - e - ver at all in the

H D *p* There was no - thing what - e - ver at all in the

D S *p* There was no - thing what - e - ver at all in the

Yus *p* There was no - thing what - e - ver at all in the

Hass *p* There was no - thing what - e - ver at all in the

Abd *p* There was no - thing what - e - ver at all in the

Violins.

p

Home

Sof L Have you heard of that har-row - ing sto - ry? *Flute.*

Hof L cup - board! I

H D cup - board!

D S cup - board!

Yus cup - board!

Hass cup - board!

Abd cup - board!

Flute.

Sof L

Hof L
have, its in my cat - e - go - - ry!

H D

D S

Yus
And....

Hass

Abd

Sof L
It's a

Hof L
Hof L. with Scant of h

H D
So have I, It's a

D S
It's a

Yus
I, It's a

Hass
So have I, It's a

Abd
So have I, It's a

cresc.

Flute.

S of L. hor - ri - bly har - row - ing sto - ry! So that won't do for the

H of L. So that won't do for the

H. D. hor - ri - bly har - row - ing sto - ry! So that won't do for the

D. S. hor - ri - bly har - row - ing sto - ry! So that won't do for the

Yus. hor - ri - bly har - row - ing sto - ry! So that won't do for the

Hass. hor - ri - bly har - row - ing sto - ry! So that won't do for the

Abd. hor - ri - bly har - row - ing sto - ry! So that won't do for the

S of L. *sf* Sul - tan To make him re - joice and ex - ult! An un -

H of L. *sf* Sul - tan To make him re - joice and ex - ult! An un -

H. D. *sf* Sul - tan To make him re - joice and ex - ult! An un -

D. S. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Yus. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Hass. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Abd. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Flute.

cres:

S of L. - for - tu - nate end Will his tem - per of - fend..... So

H of L. - for tu nate end Will his tem - per of - fend..... So

H. D. - for - tu - nate end Will his tem - per of - fend..... So

D. S. - for - tu - nate end Will his tem - per of - fend..... So

Yus. - for - tu - nate end Will his tem - per of - fend..... So

Hass. - for - tu - nate end Will his tem - per of - fend..... So

Abd. - for - tu - nate end Will his tem - per of - fend..... So

String

cres: *p*

S of L. that wont do for the Sul - - - tan!

H of L. that wont do for the Sul - - - tan!

H. D. that wont do for the Sul - - - tan!

D. S. that wont do for the Sul - - - tan!

Yus. that wont do for the Sul - - - tan!

Hass. that wont do for the Sul - - - tan!

Abd. that wont do for the Sul - - - tan!

Encore

Flute & Clar

p

Dis-
WARR'S UNSTRE.

Honey of Life.
Yusant. It is said a young la - dy nam'd Muf - fet, (Se -
Have you heard of the "Hey-did - die" *Clav.* did - die;" That

Clav. *Clav* *Oboe.*
- lect - ing a seat on a tuf - fet.) Was break - ing her fast With a
quaint Zo - o - lo - gi - cal rid - dle? The Cat they ac - cuse of in -

Flute & Clav. *Heart's Desire*
NON PROPRIUM.
mod - est re - past, When she sud - den - ly fled from the tuf - fet! She
- vok - ing her "Mews" on a string'd in - stru - ment call'd a fid - dle? *Hasan* At the

H6 D.
Hasan
22 E. *Oboe*
spied a she - spi - der be - side her! The spi - der be - side her es -
cow, which was not an in - ert one, The lit - tle dog laugh'd (what a

H6 D.
Hasan
22 E. *Flute & Oboe.*
- pied her! Be - side her - self she Would un - doubt - ed - ly be, Hav - ing
pert one!) But..... oh, it is fear'd That the Dish dis - ap - pear'd With the

Wm *cres:* *f*

spied a big spi-der be - side her, be - side
Ta-ble-spoon or the Des - sert one, Des - sert

cres: *f*

S. of L. *p*

Hav - ing spied a big spi - der a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

H. of L.

H. D. *p*

her!
one!

Hav - ing spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Wm *p*

Hav - ing spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Heart's Desire

Yus. *p*

Hav - ing spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Have you

Hass. *p*

Hav - ing spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Abd. *p*

Hav - ing spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Violin *p*

Horn

H. D.

San S. 1st line
Heart's Desire 2nd line.

I have, it's in my ca - te -

D. S.

heard of that hor - ri - ble sto - ry?

Bassoon

S of L. *Oboe* So have I, It's a

H of L. *with soft*

H. D. 2nd go - ry! It's a

D. S. It's a

Yus. *Aud* I, It's a

Hass. So have I, It's a

Abd. *Clar.* So have I, It's a

cres:

S of L. *Tutti.* hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

H of L. So that won't do for the Sul - tan To

H. D. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

D. S. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Yus. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Hass. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Abd. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

S of L.
H of L.
H. D.
D. S.
Yus.
Hass.
Abd.

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

A last time.

S of L.
H of L.
H. D.
D. S.
Yus.
Hass.
Abd.

p unis.
..... So that won't do for the Sul - - - tan!

p unis.
..... So that won't do for the Sul - - - tan!

p
..... So that won't do for the Sul - - - tan!

Tutti.

Stringe
p

1. 1. 2. 2.

No 26. (or 13.)

SCENA (Tutti.)

Allegretto moderato.

Vizier. VIZIER.

Has -

VIZ. VIZIER.

- san, the Sul - tan with his Court ap - proach - es! All look - ing for - ward to your

VIZ. PHYSICIAN. EXECUTIONER.

sto - ry! I trust the Sul - tan won't be dis - ap - point - ed, For

Exec. PHYSICIAN. EXECUTIONER.

that means your ex - e - cut - ion!

Cornet

ENTER CHORUS.

oboe.

Horn

cres - - - cen - - - do

oboe, Cornet.

Comes the King and all his Court

Trumpet.

Violin.

S. Annun.

Comes the King and all his Court

Georg. Cym.

Anx - ious to be test - ing If your sto - ry be the sort,

Anx - ious to be test - ing If your sto - ry be the sort,

Sea.

Tale that's in - te - rest - ing. If you've not yet got a plot,

Tale that's in - te - rest - ing. If you've not yet got a plot,

Sea.

He wont think youre jest - ing, You will per - ish on the spot, Now isn't it in-te-rest - ing!

Handwritten notes: *Ad.*, ** Ad.*, ** Ad.*, ** Ad.*, ** Ad.*, ** Ad.*, ** Ad.*

E

ENTER SULTAN.

Handwritten notes: *Cornet*, *Cornet*, *S. Drum.*, *S. Drum.*

VIZIER.

poco piu lento.

The Roy - al Rose - in - Bloom un - veil'd ap -

Handwritten note: *Strings*

- proach - es! Let all men turn re - spect - ful backs up - on her!

Handwritten note: *Flute & Oboe*

Recit.

SULTAN.

Now, Hassan, We are ready for your

F

tranne.

Strings.

sto - ry! Re - mem - ber, tho' the plot may not al - low it, I do com -

- mand it have a hap - py end - ing, Be - gin!

HASSAN. SULTAN. HASSAN.

Be - gin! Ahem! *Wood Wind* Com - mence! I am im - pa - tient! A -

p Horn

SULTAN. HASSAN. (aside)

- hem! *Wood* Go on! A - hem! Ah! hap - py thought I'll try it!

Horn

Attacca.

V.S.

No 27. (or 14.)

SONG. (Hassan) with Chorus.

Allegretto moderato. (♩=84.)

Piano.

V1. *Woodwind Horn*
 V2. *HASSAN*

V1. Begins like haltingly DR. R index finger up
 V2. Indicating ground at his feet

V3. *Imitates Sultan*

1. There was once a small Street Ar - ab, And per -
 2. - mong the bricks and mor - tar, Did his
 Sul - tan grave - ly thank'd him, Say - ing

V3. *Shins*

as if thinking.

moving more to c

- haps his lit - tle name was Tom; And he liv'd in Gut - ter -
 wretch - ed lit - tle life - time pass; He had ne - ver seen a
 "Would that, would that I ~~were~~ had ~~two~~ eyes To - see ~~through~~ a ~~take~~ Sim - ple

Indicates self.



- Per - sia Where street ar - abs right - ly all come from; And like
 flow - er Or a sin - gle sim - ple blade of grass; But one
 dai - sy ~~was~~ *As* a love - ly ~~gift~~ from Par - a - dise! But I

seeing daisy and picking it gently

lit - tle Gut - ter - Per - sians (Ev - ry one and one and all,) His young
 day he found a dai - sy, And he thought the sim - ple thing Was a
 will not now re - ward thee, Or ex - change thy ~~sim - ple~~ *humble* lot, For great

Bouncing imaginary ball moves up to sudden end presents

spi - rits were e - las - tic As an in - dia rub - ber ball!
 won - drous flow - er from Heav'n, And he took it to the king.
 rich - es would but rob thee Of a wealth that I have not!"

pp

His young
 And he
 Would but
pp

daisy.

As if holding

And all day long He
 He meant no wrong, And
V3. As VI So all day long He

spi - rits were e - las - tic as a ball!
 took the sim - ple dai - sy to the king!
 rob thee of a wealth that I have not!"

lapels

shout dance step.

Indicates laying flowers on lap.

sang a song, A mer-ry lit-tle dit-ty as he danc'd a cel-lar-flap: "The
thro' the throng He struggled to the Sul-tan, and then laid it on his lap-(That
sang his song, A mer-ry lit-tle dit-ty as he danc'd a cel-lar-flap; "The

V2. Back down to Hecht's Desire.

life I lead is all I need, I know no bet-ter- the
sim-ple weed- he did, in- deed, He knew no bet-ter- the
life I lead is all I need," He knew no bet-ter- the

Repeats back to Hecht's Desire for

1st & 2nd Verse.

luck-y lit-tle chap!
stu-pid lit-tle chap!
luck-y lit-tle chap!

1. "The life I lead is all I need, I
2. (That sim-ple weed- he did, in- deed,) He
3. "The

TUTTI.

know no bet - ter," Said the luck - y lit - tle chap!
 knew no bet - ter, Did the stu - pid lit - tle chap!

3rd Verse.

2. Now a
 3. But the

goes on knees, head to floor
 life I lead, is all I need," he

Tutti.

to end.

knew no bet - ter did the luck - y lit - tle chap!

18 bars in band-pa during dialog

Pello.

Luc. Sultan. "I fancy that's the rub."
Hassan "Yes, you've won."

No. 28. (or 15)

FINALE.- ACT II.

Allegro vivace e marziale. *Vio.*

Mood Wild

Piano. *Cornet Horn.* *VIII.*

Gr. Cym.

CHORUS.

CHORUS.

Cornet

brid - al march The fun - er - al dirge be - comes! — Let

brid - al march The fun - er - al dirge be - comes! — Let

Red. * *Red.* *

Cornet.

CHO. Heav - en's arch Re - ech - o the band o' drums! — 0

Heav - en's arch Re - ech - o the band o' drums! — 0

Red. * *Red.* *

CHO. hap - py pairs U - ni - ted this af - ter - noon, We'll greet you one and all, Both

hap - py pairs U - ni - ted this af - ter - noon, We'll greet you one and all, Both

CHO. great and small, With a pop - u - lar Per - sian tune. — Oh,

great and small, With a pop - u - lar Per - sian tune. Oh,

Cornet.

Red. *

CHO. raise your voice in ep - i - tha - la - mi - ums! O

raise your voice in ep - i - tha - la - mi - ums! O

Cornet.

Red. *

CHO. King re - joice! And tale - tel - ler of the slums! To

King re - joice! And tale - tel - ler of the slums! To

Cornet.

Red. *

CHO. high or low True Love is an e - qual boon; There's no one here too base To

high or low True Love is an e - qual boon; There's no one here too base To

TUTTI alla FINE

CHO. find a place In pop - u - lar Per - sian tune! O! raise your voice, let all re -

find a place In pop - u - lar Per - sian tune! O! raise your voice, let all re -

CHO. - joice, Il - la - lah! _____ Il - la - la - lah! There's none too base To find a

- joice, Il - la - lah! _____ Il - la la - lah! There's none too base To find a

CHO. place, Il - la - lah! _____ Il - la - la - lah! Raise your voice. All re -

place, Il - la - lah! _____ Il - la - la - lah! Raise your voice. All re -

CHO. - joice, Raise your voice, En-deav-our to sing a Per-sian

- joice, Raise your voice, En-deav-our to sing a Per-sian

CHO. tune! A pop-u-lar Per-sian tune, A pop-u-lar Per-sian

tune! A pop-u-lar Per-sian tune, A pop-u-lar Per-sian

CHO. tune, A pop-u-lar, pop-u-lar Per-sian tune, — A pop-u-lar Per-

tune, A pop-u-lar, pop-u-lar Per-sian tune, — A pop-u-lar Per-

ff
42.
Red.

CHO. - - sian tune! Il - la - lah! Il - la - lah!

- - sian tune! Il - la - lah! Il - la - lah!

CHO. la - - - lah!

la - - - lah!

CHO.