

VOCAL SCORE.

THE  
**ROSE OF PERSIA**

OR,  
*The Story-Teller and the Slave.*

BY  
**BASIL HOOD**  
AND  
**ARTHUR SULLIVAN**

---

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OR,

*THE STORY-TELLER AND THE SLAVE.*

**New Comic Opera,**

BY

BASIL HOOD

AND

ARTHUR SULLIVAN.

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Vocal Score ... ..	Price, net 8s. od.	Pianoforte Solo ... ..	Price, net 4s. od.
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# THE ROSE OF PERSIA;

OR,

## THE STORY-TELLER AND THE SLAVE.

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### 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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# The Rose of Persia.

## INTRODUCTION.

Written by  
BASIL HOOD.

Composed by  
ARTHUR SULLIVAN.

Allegro marziale. (♩ = 120)

Piano.

*ff*

*p*

*p*

*cres.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. A piano (*p*) dynamic marking appears in the fourth measure.

Second system of musical notation. The treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with eighth notes.

Third system of musical notation. The treble clef features a crescendo (*cres.*) leading to a forte (*f*) dynamic. The bass clef accompaniment includes dynamic markings: *Red.* (ritardando) in the first measure, followed by asterisks (*\**) and *Red.* in the third and fifth measures.

Fourth system of musical notation. The treble clef includes a forte (*f*) dynamic and a triplet of eighth notes. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation. The treble clef features a triplet of eighth notes and a fortissimo (*ff*) dynamic. The bass clef accompaniment includes a piano (*p*) dynamic marking.

Sixth system of musical notation. The treble clef continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.



First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with more complex melodic lines in the treble clef and accompaniment in the bass clef.

Third system of musical notation, marked with *ad lib.* and *ritard.* in the bass clef. The treble clef contains a melodic line with a fermata at the end.

Fourth system of musical notation, marked *Andante espressivo.* and *p* in the treble clef. The bass clef features a steady accompaniment with *rit.* markings and asterisks.

Fifth system of musical notation, continuing the *Andante espressivo* section with *rit.* markings and asterisks in the bass clef.

Sixth system of musical notation, marked *cres:* and *dim:* in the bass clef. The system concludes with *rit.* markings and asterisks.

First system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *cres:* marking and a *ped.* marking. An asterisk is placed at the end of the system.

Second system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *p* marking and a *ped.* marking. An asterisk is placed at the end of the system.

Third system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes *cres:* and *dim:* markings. A *ped.* marking is present. An asterisk is placed at the end of the system.

Fourth system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes the marking *un poco animato*. An asterisk is placed at the end of the system.

Fifth system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *cres:* marking.

Sixth system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes *dim:* and *p* markings.

Attacca N°1.

## No. 1.

## CHORUS OF GIRLS.

Andante tranquillo. ( $\text{♩} = 76$ )

Piano. *p*

*Red.* *Red.* *cres.*

*dim.* *\* Red. \**

*p*

**A**  
CHORUS OF GIRLS. *p*

As we lie in langour la - zy, Loung - ing on a low di - van, Flood of

*p legato*

*Red.*

The image shows a piano score for 'Chorus of Girls'. It consists of four systems of music. The first system is an introduction in D major, 3/4 time, marked 'Andante tranquillo' with a tempo of quarter note = 76. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include piano (p), crescendo (cres.), and decrescendo (dim.). The second system continues the piano introduction with similar dynamics and includes asterisks under the bass line. The third system is another piano introduction section. The fourth system is the vocal entry, marked 'A' and 'CHORUS OF GIRLS.', with lyrics: 'As we lie in langour la - zy, Loung - ing on a low di - van, Flood of'. The vocal line is in D major, 3/4 time, and the piano accompaniment is marked 'p legato'.

CHO. *1st* *ROTH.*  
 in\_ter\_est\_ing chat-ter Flows be\_hind each dain-ty fan: "Is our hus-band go-ing cra-zy? Neig-hours

*cres.* *sempre legato*

CHO. call him 'Mad Has-san', Not an un\_im-portant mat-ter For the wives of a\_ny man! Has-

*dim.*

**B**  
 CHO. - san! Has-san! Has-san! In-form us, if you can! Ir-res-pon-si-ble and ha-zy, Un-con-

*f* *mp*

CHO. *cres.* *f* *p*  
 -ventional and ma-zy seem your actions, Are you crazy? are you crazy, O Has-san?

*cres.* *f* *p*

*Red.* \*

Allegro con moto. (♩. = 100.)

C SOLO HASSAN.

1. I'm A - bu'l 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. man, Though fool - ish per - sons think me mad! The  
few, - To that, of course, I'm quite a - live! My

HAS. 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

HAS.

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

D

HAS.

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

HAS.

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! A

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

HAS. E CHORUS

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

CHO.

- no - ther wife Might spoil his 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

CHO. 1.

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

HASSAN 2.

It dou - ble!

No 2.

SONG- (Abdallah) with CHORUS OF GIRLS.

Allegro moderato con decisione. (♩ = 104.)

Abdallah.

Piano.

When

ABD. Is - lam first a - rose, A tow'r up on a rock, Be - neath her haughty bat - tlements Were

ABD. rang'd a - round the jeal - ous tents Of swift - - en - cir - cling foes! Then

ABD. all her gates did Is - lam lock, As ev - 'ry Mos - lem

Red.

\*

Red.

\*

Red.

\*



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

ABD. *p* **A**  
 trait - or comes or goes! For Is - lam's gates are strong a -

ABD. *rit:* *un poco*  
 - gainst a friend or foe; Her gates of Right and Wrong none - pass - eth to and fro; For

ABD. *piu lento*  
 Foes are they with - out, And friends are they with - in; The

Ped. \* Ped. \* Ped. \* Ped. \*

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

*Ped.* \*

ABD. **B** Camp of Sin! Who - ev - er o - pens wide The

*p*

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

Red. \* Red. \* Red. \*

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 -

*p*

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

*rit:* *a tempo*

**D**  
Un poco più lento.

ABD. *For* are they with - out, And Friends are they with - in; The

CHORUS OF GIRLS.

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

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

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

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

*dim:*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *dim:*

**E** *cres:*

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

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

*con anima*

*cres:* *f* *dim:*

*Red.* \* *Red.* \* *Red.* \*

ABD. Sin! the Camp of Sin!

CH. Sin! the Camp of Sin!

*morendo*

*morendo*

*p*

*Red.* \* *Red.* \* *Red.* \*

No 3.

SONG-(Dancing Sunbeam.)

Andante con moto. (♩ = 120)

Dan. Sunbeam.

Piano.

Dan. S.


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

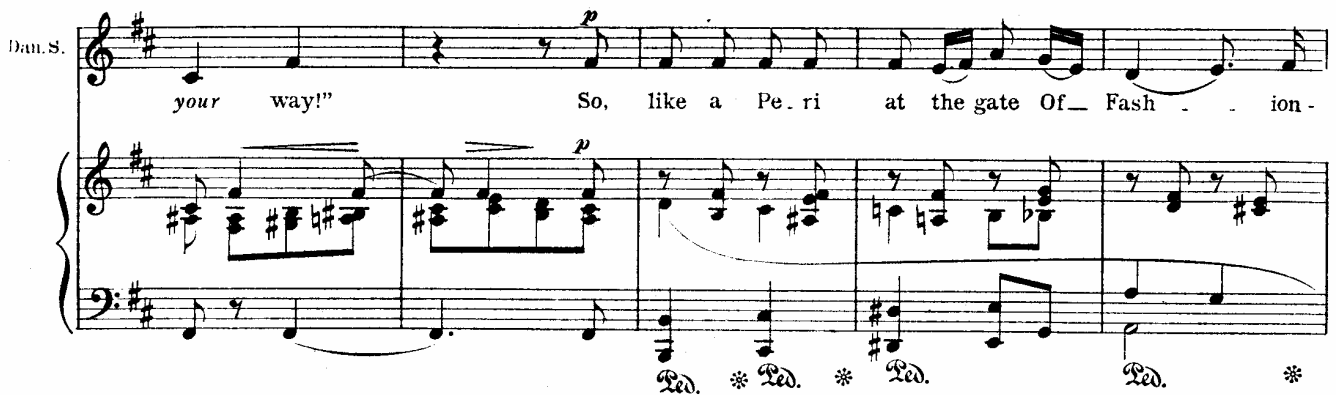
Dan. S.

ought you please! But one door on . ly, un . der . stand . is not \_\_\_\_\_ for

Dan. S.

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

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

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

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

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

Dan. S. Gold - en Key, That o - penest Ev - ry door - way How glad my song of

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *cresc.*

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

*ped.* \* *cresc.* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Dan. S. - en Key! How glad my song of life would be - could I make -

*ped.* \* *piu. f* *ped.* \* *ped.* \* *ped.* \*

Dan. S. use of thee, Could I make use of thee, O - Gold - en Key! How chang'd my

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Dan. S. life and song!

*ped.* \* *cresc.* *ped.* \*

No 4.

RECIT. and TRIO:-

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

Blush-of-Morn. *Allegro moderato.* *Recit.*

Sunbeam! The Priest keeps saying, *sotto voce*, You'll

Piano.

B of M. *a tempo* *Recit.*

soon be widows, five and twenty widows!" I find his conver-sation most de-press-ing!

DANCING SUNBEAM. *a tempo* ABDALLAH.

De-press-ing? non-sense! Five and twenty

DANCING SUNBEAM.

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



Allegro vivace. (♩ = 136)

ABDALLAH.

If a sud - den stroke of fate Your Has -

BLUSH-OF-MORN.

ABD.

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

DANCING SUNBEAM.

B of M.

me. A wid - ow I'" But you'll grad - u - al - ly grow Quite ac -

A

BLUSH-OF-MORN.

Dan S.

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

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

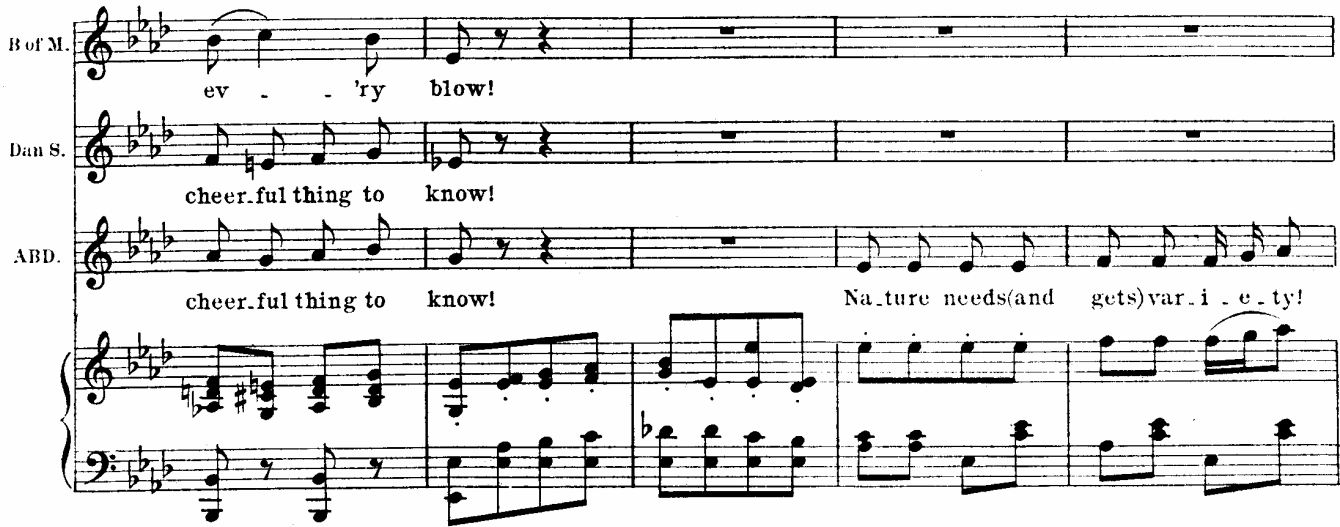
ABD. cheer-ful thing to know, Yes, time will soft - en ev - 'ry blow, And that's a



B of M. ev - - 'ry blow!

Dan S. cheer-ful thing to know!

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



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

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

ABD.



**B**

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

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

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

B of M. *cres:* 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.

*cres:*

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

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

ABD. 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!

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

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

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

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

Dau S. blow, Ev . . . 'ry blow!

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

B of M.

Dan S.

ABD.

Three vocal staves in G major (one sharp) and 4/4 time. The first staff, labeled 'B of M.', begins with a half note G4. The second staff, labeled 'Dan S.', begins with a half note G4. The third staff, labeled 'ABD.', begins with a half note G4. All three staves have a whole rest in the second measure and remain silent for the rest of the system.

DANCE.

Piano accompaniment for the first system of the dance. The right hand (treble clef) has a whole rest in the first measure, followed by a quarter note G4 in the second measure, and eighth notes in the third and fourth measures. The left hand (bass clef) has a whole rest in the first measure, followed by a quarter note G2 in the second measure, and eighth notes in the third and fourth measures. A piano (*p*) dynamic marking is present in the third measure.

Piano accompaniment for the second system of the dance. The right hand (treble clef) has eighth notes in the first measure, a quarter note G4 in the second measure, and eighth notes in the third and fourth measures. The left hand (bass clef) has eighth notes in the first measure, a quarter note G2 in the second measure, and eighth notes in the third and fourth measures. Accents (^) are placed over the quarter notes in the second, third, and fourth measures of the right hand.

Piano accompaniment for the third system of the dance. The right hand (treble clef) has eighth notes in the first measure, a quarter note G4 in the second measure, and eighth notes in the third and fourth measures. The left hand (bass clef) has eighth notes in the first measure, a quarter note G2 in the second measure, and eighth notes in the third and fourth measures. A forte (*f*) dynamic marking is present in the second measure, and a piano (*p*) dynamic marking is present in the third measure.

Piano accompaniment for the fourth system of the dance. The right hand (treble clef) has eighth notes in the first measure, a quarter note G4 in the second measure, and eighth notes in the third and fourth measures. The left hand (bass clef) has eighth notes in the first measure, a quarter note G2 in the second measure, and eighth notes in the third and fourth measures. Accents (^) are placed over the quarter notes in the second and third measures of the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand plays a series of chords with moving lines, while the left hand provides a steady bass accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, with some notes beamed together. The left hand continues with a consistent rhythmic pattern.

Third system of musical notation. The right hand shows a change in texture with more frequent chord changes. The left hand maintains its accompaniment role.

Fourth system of musical notation. This system includes dynamic markings: *f* (forte) and *r* (ritardando). The right hand has some rests, and the left hand features a more active bass line.

Fifth system of musical notation. It includes the marking *cres:* (crescendo). The right hand continues with melodic and harmonic development, while the left hand provides harmonic support.

Sixth system of musical notation, the final system on the page. It includes a dynamic marking of *f*. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

No. 5.

TRIO.

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

Allegro con brio. (♩ = 120.)

Piano.

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a 6/8 time signature. The melody is marked with a forte 'f' dynamic. The bass clef part provides a rhythmic accompaniment with eighth notes. The second system continues the melody and accompaniment, ending with a final chord in the bass clef.

HEART'S DESIRE *p*

If you ask me to advise you, Finish

The vocal line begins with a rest followed by the lyrics. The piano accompaniment is marked with a piano 'p' dynamic and features a steady eighth-note accompaniment in the bass clef.

Hts. D. what you have— begun; No one here can re- con-

The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note accompaniment.

Hts. D. - nise you— We are sure of lots— of fun! Full of

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord in the bass clef.

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

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

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

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!



**B** SCENT-OF-LILIES.

Some - thing yet may

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

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

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

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

S of L **C**  
 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

S of L **D** \*  
 tomb! Dread - ful doom!

ROSE-IN-BLOOM.

O 'twixt Pru - dence and Temp - ta - tio: Al - most

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

R in B - 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 shut - tle - cock, ock - ock - ock,

R in B

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

R in B

so I rock Ah! *rall.* Ha - rum - sca - rum, *a tempo*

*colla voce* *a tempo*

*Red.* \* *Red.*

R in B

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

\*

t in B

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

*cres:* Ah! If the Sul - tan

HEART'S DELIGHT.

No - one

*p cres:*

R in B  
bloom! Vic - tim l of

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

Hts. D.  
here can re - cog - nize you - We - are sure of lots of fun! We - are

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

S of L  
hor - - rid doom! - - - Thus the

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

*Ad.* \*

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 - t'ry tomb! Har - 'em -

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

R in 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*

**F**  
 R in B. *- en - ces Rose - in - Bloom!*  
 S of L. *scare - 'em wa - try tomb! Ours ————— will be a*  
 Hts. D. *fun, no dan - gers loom! Ha - rum -*

*sostenuto*  
*f*

R in 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! Pa - rum -*

R in B: al - Rose, Rose in Bloom, Rose

S of L: hor - rid doom! Wa - try tomb. Wa -

Hts. D: - sca - rum, dan - gers none, Dan - gers none, Dan -

*scmpref*

\* Ped.

R in B: in - Bloom, Rose

S of L: try tomb! Wa

Hts. D: - gers none, Dan

\* Ped. \* Ped. \* Ped. \*

R in B: in - Bloom! Il - lah! Il - lah! Il - lah! Il - lah! Il - lah! Il -

S of L: try tomb! Il - lah! Il - lah! Il - lah! Il -

Hts. D: - gers none! Il - lah! Il - lah! Il - lah! Il -

**G**

Ped. \* Ped. \*

R in B. *lah! Il - la! Il - lah! la la la la la la la la! In dan*

S of L. *lah! Il - la! Il - lah! Ah! dan*

Hts. D. *lah! Il - la! Il - lah! No dan*

*Red.*

R in B. *ger, Il - lah Il -*

S of L. *ger, Il - lah Il -*

Hts. D. *ger, Il - lah Il -*

*Red.*

R in B. *lah! Il - lah! Il - lah!*

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

Hts. D. *lah! Il - lah! Il - lah!*

*Red.*

*f*



No. 6.

SONG:- (Rose-in-Bloom.)

Allegretto vivace. (♩ = 80)

Rose-in-Bloom.

Piano.

*f*

*leggiere*

R in B.

'Neath my

*dim.*

*p*

R in B.

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

*p.*

R in B

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

R in B

*ad lib.*  
soft - ly, "Here am I!" "Come and

*rit.*

R in B

wan - der where I wan - der

R in B

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

*cres.*

R in B.

— the stars, ————— of the stars! In the

*Ced.* \*

R in B.

moon . beams' ma . gic light — Cool and si - lent dew . drops glis - ten When the

7

R in B.

ro - ses weep — to lis - ten To my heart's im - pa - tient

R in B.

crv; "Shall the cage - bird leave her pri - son, gold - en though —

*colla voce*

R in B

her pri - son bars!"

*ff a tempo*

*Red.* \* *Red.* \*

R in B

Though the bars, Thy wing beat, to the stars

*un poco rubato*

*p poco rubato*

*colla voce*

R in B

O sing! Let thy soul on wings of music Soar beyond thy

R in B

pri - son bars! Let thy soul on music soar. ah!

*rall.*

*tr*

*animato*

R in B. O, bul - bul sing to the stars, Ah!

R in B. O Let thy soul on

*cres:* *allarg:*

R in B. wings of mu - sic soar be - yond, be - yond thy pri - son

*cres* *colla voce*

*a tempo*

R in B. bars! Ah! Let thy soul soar

*a tempo*

R in B. *cres:*  
be - yond - - - - - soar - - - - -

R in B.

R in B. Ah! - - - - - be -

R in B. - yond!

Nº 7.

CHORUS.

Allegro moderato. (♩=92)

Piano.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The music begins with a piano (p) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. A double bar line with repeat dots is at the end of the system.

The second system continues the piano introduction. It features a treble clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

The third system continues the piano introduction. It features a treble clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

**B** CHORUS.

Tramps and scamps and halt and blind,

The fourth system begins the chorus. It features a bass clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

CHO

Emp - ty beg - gar and cring - ing crip - ple too!

The fifth system continues the piano introduction. It features a bass clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

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

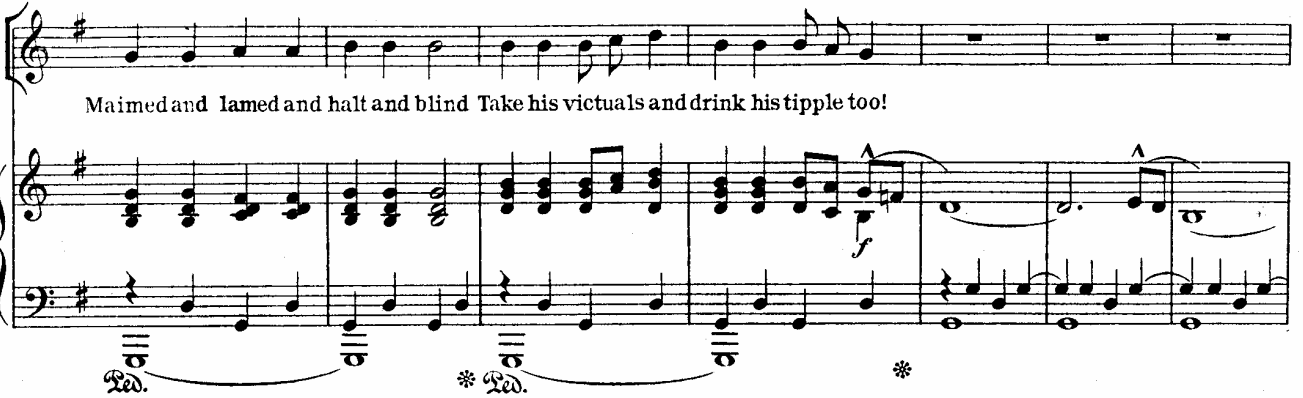
CHO. Here is tru - ly hos - pi - tal - i - ty! Take your seats with -

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

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

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



CHO. 

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

*Red.* *\* Red.* \*

CHO. 

Here's mis-taken hos-pital-i-ty! Dis-regard for all formal-i-ty! Cra-zy un-con-

*Red.* *\* Red.* *\* Red.* \*

CHO. 

-vention-al-i-ty! What will his friends and neigh-bours say?—

*Red.* *\* Red.* \*

**D** *Listesso tempo.* (♩ = ♩)

HASSAN. 

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

*p*

CHORUS OF MEN.

HASSAN.

E

Why, Sir? wis - er? With all im - pos - tors such as you I am a

Why, Sir? wis - er?

HAS. sym - pa - - this - er!

CHORUS. Fie, Sir! Fie, Sir! (ho! ho! laughing) He

Fie, Sir! Fie, Sir! He

CHO. knows we are im - pos - tors. And he is a sym - pa - this - er! And

knows we are im - pos - tors. And he is a sym - pa - this - er! And

CHO. why do you on swindlers cast a sym - pathis - ing eye, Sir? I've been one, too!

why do you on swindlers cast a sym - pathis - ing eye, Sir?

HASSAN.

No 8.

SONG- (Hassan) with CHORUS.

Allegro con brio. (♩ = 120)

Piano.

*ff*  
*And.*

*And.*

\*

HASSAN.

1. When my

*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

HAS.

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

CHORUS.  
 That's  
 A  
 That's

CHO.

all you want to— feel at home As— some . thing in— the—  
 Pro - phet 'ld ne . ver been at home But— made one in— the—  
 what we call it— here at home "Pro - mo - tion" in— the—

all you want to— feel at home As— some . thing in the  
 Pro - phet 'ld ne . ver been at home But— made one in the  
 what we call it— here at home "Pro - mo - tion" in the

CHO.

1. & 2. HASSAN. 3.

Ci - ty! 2. So I Ci - ty!  
 Ci - ty! 3. Now that Ci - ty!


Ci - ty!  
 Ci - ty!

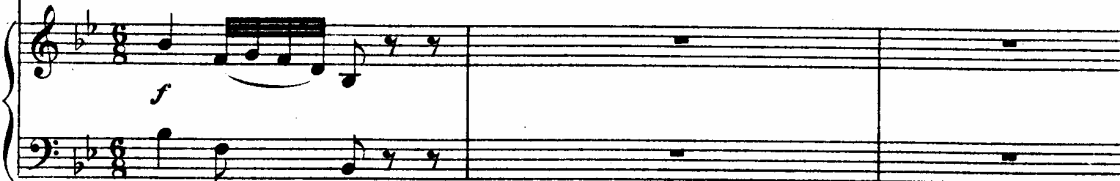
*p* *ff*

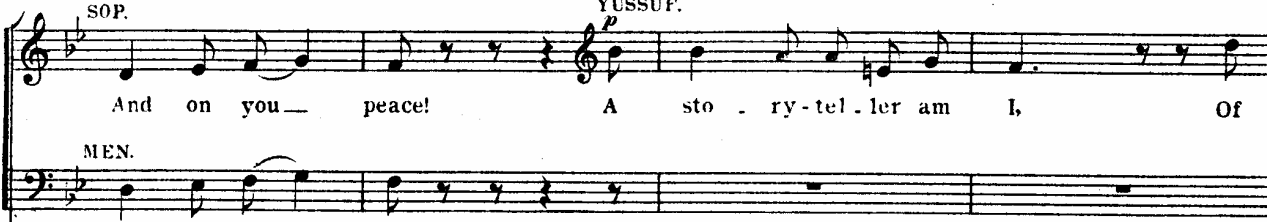
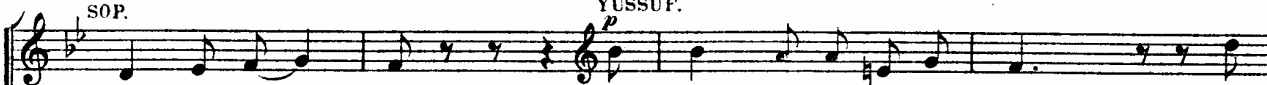

No 9.


SONG: (Yussuf) with CHORUS.


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


Yussuf.  Peace be up . on this house!—

Piano. 

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



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



HASSAN.

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

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

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

Allegretto non troppo. (♩ = 92.)

YUSSUE

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

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 -

YUS.

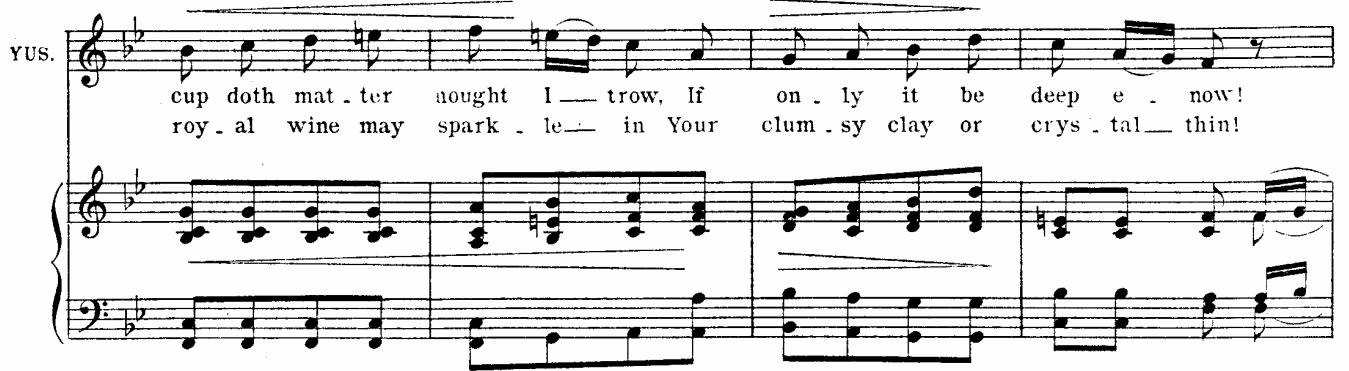
wine - And hum - ble horn - Will I not scorn - If  
 - ny; Oh, nought I care - What he may wear While

YUS.

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

*Ed.* \*



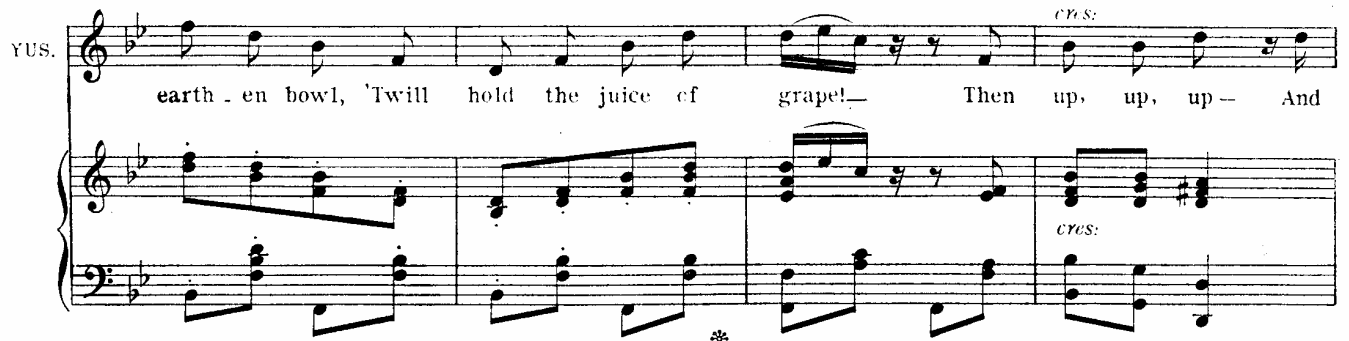
YUS. 

cup doth mat - ter aought 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!

YUS. 

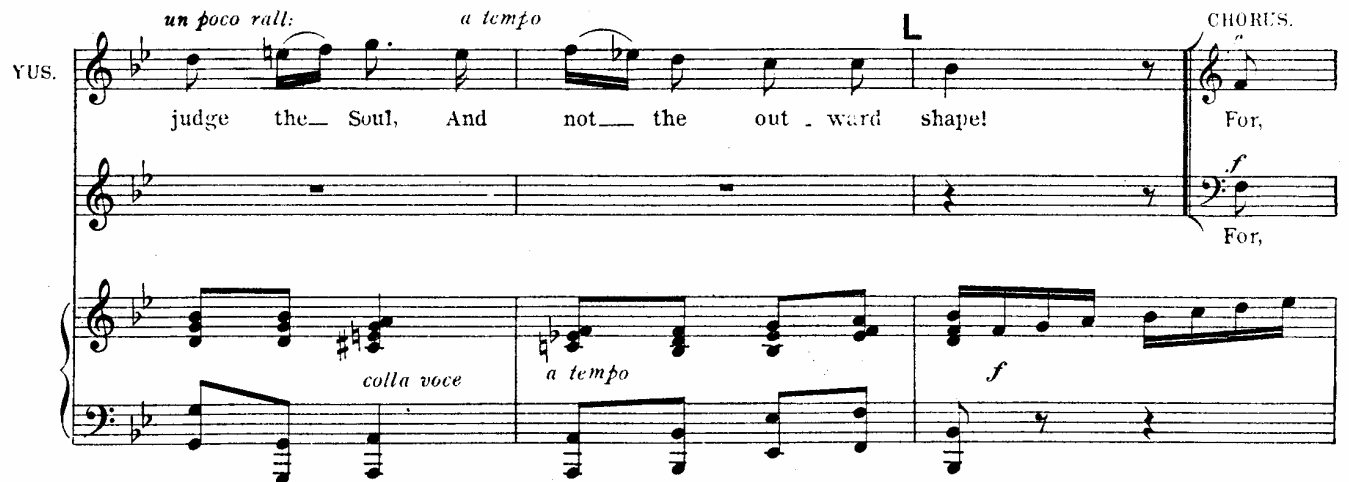
*un poco ritard:* Ah! Ah! **K** *p a tempo* For, though the cup Be

*poco ritard:* *p a tempo*

YUS. 

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

*cres:* *cres:*

YUS. 

*un poco rall:* *a tempo* L judge the — Soul, And not — the out - ward shape! **CHORUS.**

For, For,

*colla voce* *a tempo* *f*

YUS.  
2<sup>nd</sup> 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*

**No 10.** ENSEMBLE with DANCERS' and CHORUS.

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

Allegretto grazioso. (♩. = 88)

Piano.

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

ROSE-IN-BLOOM.

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

SCENT-OF-LILIES.

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' dam - sels of low - ly d -

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

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,

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 -

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

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 -

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

R in B  
- sure!

S of L.  
Hts. D.  
- sure!

ROSE-IN-BLOOM  
To

Ped. \* Ped. \*

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

p

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

Rin B. Listen to this, listen to this for an ex. am. ple! Ah!

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

Rin B. Ah! Ah! Ah!

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

Rin B.

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

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

**E** HONEY-OF-LIFE.

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

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

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

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

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of one flat (B-flat) and a 3/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some rests and slurs, and the lower staff continues with eighth-note accompaniment.

Third system of musical notation. The upper staff shows a melodic line with slurs and dynamic markings of *f* (forte) and *p* (piano). The lower staff continues with eighth-note accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with slurs and dynamic markings of *f* and *p*. The lower staff continues with eighth-note accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with slurs and dynamic markings of *f* and *p*. The lower staff continues with eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. The upper staff has a melodic line with slurs and dynamic markings of *f* and *p*. The lower staff continues with eighth-note accompaniment.



Molto vivace. (♩ = 144)

mf f

f

Ped. \* Ped.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line. Dynamics include a forte (*f*) marking and a *Red.* (ritardando) marking. A star symbol (\*) is placed below the bass line.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment, concluding with a key signature change to B-flat major and a time signature change to 2/4. It includes *Red.* and star (\*) markings.

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

Vocal line and piano accompaniment for the first vocal line. The vocal line is in B-flat major, 2/4 time, with lyrics: "Tho' vow'd to the ha-bit of sloth. By an". The piano accompaniment is marked *p* (piano).

Vocal line and piano accompaniment for the second vocal line. The vocal line is in B-flat major, 2/4 time, with lyrics: "oath, I will give you, my-self, an ex- am- ple Of". The piano accompaniment is marked *p* (piano).

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)

First system of musical notation. Treble clef, bass clef. Includes a triplet in the treble and a *ped.* marking in the bass.

Second system of musical notation. Treble clef, bass clef. Includes a *ped.* marking in the bass.

Third system of musical notation. Treble clef, bass clef. Includes a triplet in the treble.

Fourth system of musical notation. Treble clef, bass clef. Includes the instruction *cres: sempre* in the treble.

Fifth system of musical notation. Treble clef, bass clef.

Sixth system of musical notation. Treble clef, bass clef. Includes a *f* marking in the bass.

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!

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!

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

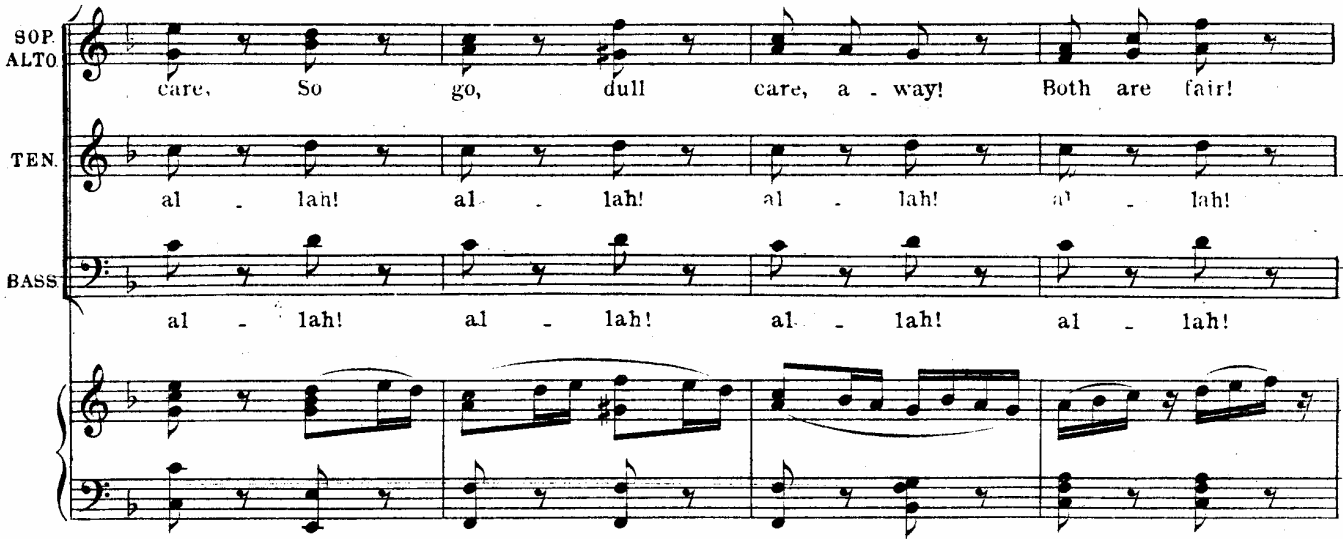
TEN  
al - lah! al - lah! al - lah! al - lah!

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

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!



1. 2.  
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!



SOP. ALTO  
Song! Dance and Song!

TEN.  
al - lah - lah!

BASS  
al - lah - lah!



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!

Piano. *p* *f* *p*

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

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




ABD. gold - en! *p* And

CHORUS: *mf* Speech is sil - ver, Si - lence gold - en!


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



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



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





HASSAN.  
*pp* *sotto voce*

ABD. - tend on Ex - pect - a - tion's tip - toe! Now, while he reads his man - u -

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

Allegretto non troppo e pesante. (♩ = 92)

ABDALLAH.

We have

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

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

ABD. S HASSAN.

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

ABDALLAH.

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

ABD.

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

ABD.

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

ABD. HASSAN. ABDALLAH. HASSAN. ABDALLAH.

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

**T**

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

Musical score for ABD. featuring a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a tenor clef and a 'T' time signature. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

Musical score for ABD. continuing the vocal line and piano accompaniment. The piano accompaniment includes a fermata over the final chord of the phrase.

ABD. Now to the Pal - ace for him to view! Him to — see

HASSAN.

Musical score for ABD. and HASSAN. The vocal line for HASSAN. begins with a soprano clef and a 'HASSAN.' time signature. The piano accompaniment continues with a fermata over the final chord.

ABDALLAH.

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

Musical score for ABDALLAH. featuring a vocal line and piano accompaniment. The piano accompaniment includes a fermata over the final chord.

**U**

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

Musical score for ABD. featuring a vocal line and piano accompaniment. The piano accompaniment includes a fermata over the final chord.

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! HASSAN. All there be?

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

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

Both.

No 12.

OCTET.

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

Vivace e leggiero. (♩. = 144)

Dan. Sunbeam.

Piano.

*f*

*Ped.* \* *Ped.* \*

DANCING SUNBEAM.

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

*dim:* *p*

*Ped.*

Dan S.

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

Dan S.

preps be led To a pub-lic-place By the hair of your head, As a

Dan S

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

Dan S

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

SULTANA.  
SCENT-OF-LILIES. Yes, w' at 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,

Ped. \* Ped.

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

Hof 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? of them? 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

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

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

HAS. me? oi 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

S. of L.  
H of L.  
Hts D.  
Dan S.  
H.A.S.  
YUS.  
ABD.

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

S. of L.  
H of L.  
Hts D.  
Dan S.  
H.A.S.  
YUS.  
ABD.

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

*cres:*

*cres:*

*cres:*

*cres:*

*cres:*



S. 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 .

S. 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. *pa* No,

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

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

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. 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?

Dan S. *p*  
 Roy - al Long - Life - Lim - it - er Has sharp - end up his scim - i - tar, You'll

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

Dan S.  
 vul - gar throng To be round - ly hissed; But it won't be for long, (So I

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

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

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

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

Dan S. what will become of us? No,

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

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

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



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

H of L. Hts D. *f* 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. *p* No, what will become of me? of me? of me? of

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

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



**E**

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*

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

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

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

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

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

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

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

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

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

HAS. be to stem:

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

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

S. 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.

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

**F** *f*

S. of L. sound of a gong you will cease to exist! But what will become of us?

H of L. Hts D. sound of a gong you will cease to exist! But what will become of us?

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

HAS. *p* No,

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

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

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

H of L. Hts D. *f* Yes, what will become of us? of

Dan S. *f* 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




S. of L. *f* us? us? us? us? us? us?

H of L. *f* us? us? us? us? us? us?

Hts D. *f* us? us? us? us? us? us?

Dan S. *f* us? them? them? them? them? them?

HAS. *f* me? me? me? me? me?

YUS. *f* them? them? them? them? them? them?

ABD. *f* them? them? them? them? them? them?

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

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

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

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



No 13.

QUARTET and DANCE.

(Sultan, Vizier, Physician, and Executioner.)

Allegro non troppo vivace. (♩ = 84)

Piano.

*p* *staccato*

Ped. \*

Ped. \*

Ped. \*

**A** VIZIER.

*p*

In 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 fobo cres:*

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:

ROYAL EXECUTIONER.

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

*p un poco piu cres:*

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

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

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

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

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

**D** SULTAN.  
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

SUL. 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

**E**  
VIZIER.

PHYSICIAN. ROYAL EXECUTIONER.

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

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

*cre* *cen*

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 -

*dò*

*Ff*

PHY. - vish! Ah! Ah!

SUL. - vish! Ah! Ah!

VIZ. - vish! Ah! Ah!

EXE. - vish! Ah! Ah!

PHY. Ah! Joy - - - ful

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

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

EXE. Ah! Joy - - - ful

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 - - - 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 -



PHY. *vish!*

SUL. *vish!*

VIZ. *vish!*

EXE. *vish!*

No 14.

FINALE - ACT I.

Allegro agitato. (♩ = 136.)

Chorus.

CHORUS OF GIRLS.

O luck - less hour! O dread - ful

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

CHO. rend each veil! Oh, **A** DANCING SUNBEAM.

*f* *dim:*

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

*p*

Dan.S. BLUSH-OF-MORN. DAN. SUNBEAM. BLUSH-OF-MORN.

full of grace! O luck-less hour! O dread-ful day!

*p*

DAN. SUNBEAM. BLUSH OF MORN. BOTH.

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

CHORUS. O luck - less hour! O

*Ad.* \*

B SULTAN.

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

dread - ful day! O dread - ful day!

*Ad.* \* *Ad.* \* *Ad.* \*

BLUSH-OF-MORN. DAN. SUNBEAM.

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

*p*

SULTAN. DAN. SUNBEAM.

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

*f* *p*

C

SULTAN

Dan S. swears he is the Sul - tan! Dost thou for -

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

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

D

DAN SUNBEAM. SULTAN.

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

DAN. SUNBEAM.

SUL.

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

SULTAN.

Dan S.

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

**E** Allegretto con moto. (♩ = 136) SULTAN.

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

Dom 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!

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

Dom S. - grace - ful dou - ble lives! We've heard of men Who, now and then Have led dis -  
hon - est hus - band ough! 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. - grace - ful dou - ble lives!  
hon - est hus - band ough!

2. G ough!

ough! 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

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

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

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

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

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

SUL. - pect - ed dou - ble lives! *p*



H Allegro moderato alla marcia. (♩ = 120)

*pp (side drum)*

*p*

BLUSH-OF-MORN.  
Hark! the dis . tant roll of drums!

DANCING SUNBEAM.  
Hark! the dis . tant roll of drums!

SULTAN.  
Near . er, near . er.

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

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

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

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!

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!

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 *Ad.* \* *Ad.* \* *Ad.* \*

**K**

Molto moderato marziale. (♩ = 104)

CHORUS OF MEN.

With mar-tial gait — With

*marcato il basso*

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

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

CHO.  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!

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

A. 3. At —

A. 3. 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. The Grand Vi - zier, Phy - si - cian - in -

EXE. - er! The Grand Vi - zier, Phy - si - cian - in -

PHY. - 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. 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

PHY. VIZ. to the Sultan's or - ders, Car - ry.ing to his wives Some news, we fear, Be -

EXE. to the Sultan's or - ders, Car - ry.ing to his wives Some news, we fear, Be -

PHY. VIZ. .yond their be. lief, At - tend to what we now a - ver!

EXE. .yond their be. lief, At - tend to what we now a - ver!

CHORUS. 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!



Q Allegretto un poco agitato. (♩ = 88)

GRAND-VIZIER.

He whom you call Has-san, (Pre-

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

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

B 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!

PHYSICIAN.

En - dea - vour, if you can, This

*p*

PHY.

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

PHY.

SUNBEAM. BLUSH-OF-MORN. CHORUS.

- 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

The first system of the 'ROYAL EXECUTIONER' piece. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the 'ROYAL EXECUTIONER' piece. The vocal line includes the lyrics 'is an - o - ther man, That is, id est, or Viz! The'. The piano accompaniment continues with the same rhythmic pattern.

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

DAN. SUNBEAM.

The third system of the 'DAN. SUNBEAM.' piece. The vocal line includes the lyrics 'Sul - tan is Has - san, Has - san the Sul - t is! The'. The piano accompaniment continues with the same rhythmic pattern.

Dan.S. Sul - tan is Has - san! Has - san the Sul - tan is! CHORUS. The

BLUSH-OF-MORN. CHORUS.

The fourth system of the 'BLUSH-OF-MORN.' piece. The vocal line includes the lyrics 'Sul - tan is Has - san! Has - san the Sul - tan is! CHORUS. The'. The piano accompaniment continues with the same rhythmic pattern.

CHO.

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

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

SULTAN.

Dis-tin-guish, if you can, Their

SUL.

DAN. SUNBEAM.

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

Dan. S.

BLUSH-OF-MORN.

CHORUS.

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

The

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

*cresc.*

*cresc.*

*cresc.*

*Red.* \*

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

*ff*

CHO. Sul - tan is! —

Sul - tan is! —

*sempre ff*

*Red.* \*

Moderato.

DAN. SUNBEAM.

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

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

V Andante non troppo lento. (♩ = 88)

A. 2. SOP. & ALTI

Oh,

*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! CHORUS. Let

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

CHO. - fumd 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 -

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

*ff*

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

*ff*

CHO. Sun of Roy - - al Pride!

*W*

Sun of Roy - - al Pride!



HASSAN. *Recit.* *ad lib.*

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

The first system shows Hassan's vocal line starting with a recitative section and moving into an ad lib section. The piano accompaniment features a bass line with a trill-like figure and a treble line with chords. A fermata is placed over the final notes of the vocal line.

*Allegro molto vivace. (♩ = 88)*

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

The second system continues Hassan's vocal line with a more rhythmic accompaniment. The tempo is marked 'Allegro molto vivace' with a quarter note equal to 88 beats per minute. The piano accompaniment has a more active treble line.

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

O hus - band dear!

The third system features Dan Sunbeam's vocal line in a recitative style. The piano accompaniment includes a prominent trill in the treble clef. The tempo is marked 'a tempo'.

HASSAN. BLUSH-OF-MORN.

Dan.S. A - vaunt! a - vaunt! O wo - man grey and gaunt! I am Sul -

The fourth system shows a vocal line for Hassan and Blush-of-Morn. The piano accompaniment features a trill in the treble clef and a 'cres.' (crescendo) marking in the bass line.

HASSAN. X

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

The fifth system continues the vocal line for Hassan and Blush-of-Morn. The piano accompaniment includes a 'dim.' (diminuendo) marking in the bass line.

HAS. *Veild 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!*

**CHORUS.**  
**WIVES AND GIRLS.**  
*Fate is prick - ly!*  
**SULTAN AND MEN.**  
*Think - ing thick - ly*

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

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

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

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

CH0. groove! Fate is prick - ly, Fate is prick - ly, in The hey - day, in the  
 move! Think - ing thick - ly. Sin - ger

CH0. 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

CH0. - cess re - move, doth re - move, doth re - move!  
 will he prove, will he prove, will he prove!

Andante con espressione. (♩ = 96)

ROSE-IN-BLOOM.

①

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

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

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

②

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

*un poco cres.*

*Red.* \*

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

*Red.* \*

rit. : *fore a male? Has san! Thy pi ty I en treat And at thy feet a suppliant*

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

*Turn not, turn not, Has san!*

rit. B. *Io! I kneel! Ah! Ah!*

CHO. *Turn not*

*Turn not, dim. al fine*

rit. in B. *Ah! SCENT-OF-LILIES. HEARTS DESIRE. Ah!*

CHO. *Turn not!*

*Turn not!*

*Turn not!*

Allegro agitato. (♩ = 92)

HASSAN.

O la - dy, do not

HAS.

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

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 -

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. *f* O hor.ror!

O hor.ror!

R in B. ABDALLAH. hath been writ . ten! Shall I slay her?

ABD. SULTAN. ABDALLAH. Yes! o. bey in all things, I o.

ABD. HASSAN. - bey! The



*Recit.* *a tempo* CHORUS.

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

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

HAS. *spoken*  
 One!

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

**3 SLAVES.**  
 Can nought be done?  
 HASSAN. (*spoken*)  
 Two!

*p*

ROSE-IN-BLOOM.

What can ye do?

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. A large slur covers the piano accompaniment across the first two measures.

CHORUS.

Like a  
Like a

This system continues the piano accompaniment from the first system and introduces the chorus. The vocal line begins with the lyrics "Like a" in a treble clef. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. A piano (*p*) dynamic marking is present at the start of the chorus.

CHIO

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

Red. \* Red. \*

This system continues the chorus with the lyrics "leaf he shakes with pal . . . sy! Hand.ker .". It includes a second vocal line below the first. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. There are piano (*p*) dynamic markings and "Red." (ritardando) markings with asterisks in the piano accompaniment.

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

*cres:*

*cres:*

*cres:*

CHO. ROSE-IN-BLOOM. 3 SLAVES.

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

dead!

*mf*

SULTAN, PHYSICIAN,  
VIZIER, AND EXECUTIONER.

- san is dead! \_\_\_\_\_ Ho! ho! ho! ho! ho! ho! The

CHO. The Sul - tan dead! dead!

The Sul - tan dead! dead!

*Red.* \* *Red.* \*

3 SLAVES

The Sul - tan's dead!

SUL. PHY. VIZ. EXE. Sul - tan's dead! Ho! ho! ho! ho! ho! ho! The Sul - tan's dead!

CHO. The Sul - tan's dead!

The Sul - tan's dead! \_\_\_\_\_

PHYSICIAN. (aside)  
*p*

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

3 SLAVES AND SOP. AND ALTO CHORUS. SULTAN.

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

*Allegretto maestoso.* CHORUS OF MEN.

Pal - ace! With mar - tial gait, With

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

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

Tin B  
Sof L.  
Hts D.  
Hof L.

For - - - - - tune ti - - - - - dal

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

CHO.

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

R in B.  
Sof L.  
Hts D.  
Hof L.

Roy - - - - - al

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

CHO.

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

Kettle-drums (metal drums) Rattle tunes (battle tunes) Hol - loaing down the street. Con -

ROSE-IN-BLOOM & etc. with CHORUS.

CHO.

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

Red. \*

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

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

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

*pesante*

CHO. band!

band!

# Act II.

## No 15.

### DUET.- (Heart's Desire and Yussuf.)

Allegretto. (♩=84)

Piano.

*f*

*p*

*mf*

*p* *cres.*

*f* *dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*



HEART'S DESIRE.

Oh. \_\_\_\_\_ what is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note rest, followed by a half note 'Oh.' with a long horizontal line underneath, and then the words 'what is'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Hts. D. love? \_\_\_\_\_ A song from heart to heart;

The second system continues the vocal line with 'love?' followed by a long horizontal line, then 'A song from heart to heart;'. The piano accompaniment continues with similar chordal textures.

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

The third system features the vocal line with 'When each doth com - ple - ment Its coun -'. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

The fourth system shows the vocal line with '- - ter part. Oh, where is love?'. The piano accompaniment continues with chords and a bass line.

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

The fifth system concludes the vocal line with ''Tis ev - er near - - at hand; Where'. The piano accompaniment continues with chords and a bass line.

Hts. D. *un poco rall:*  
 Earth and Heav - en, Earth and Heav - en meet, In fair - y -

*colla voce*

Hts. D. *cres:*  
 - land, Oh, why is love? It

*a tempo* *p* *cres:*

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

*più f*

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

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

*ritard:*

Hts. D. Ah!

YUSSUF. (without) Ah! Love lends of sym - pa -

*a tempo*

*ritard:* *a tempo* *espressivo*

*rit.* *rit.*

Hts. D. And life be -

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

*rit.* *rit.* *rit.*

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

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

*cres:* *cres:* *cres:*

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

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

*f* *dim:*

*poco tranquillo*

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

Y. *The Song of self is but*

*p*

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

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

*f*

*piu. f*

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.*

*f*

No 16.

## QUARTET.

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

Allegretto grazioso. ♩ = 100.

S. of Lilies. If

H. of Life. If

Hts. D. If

Yussuf.

Piano. *mf*

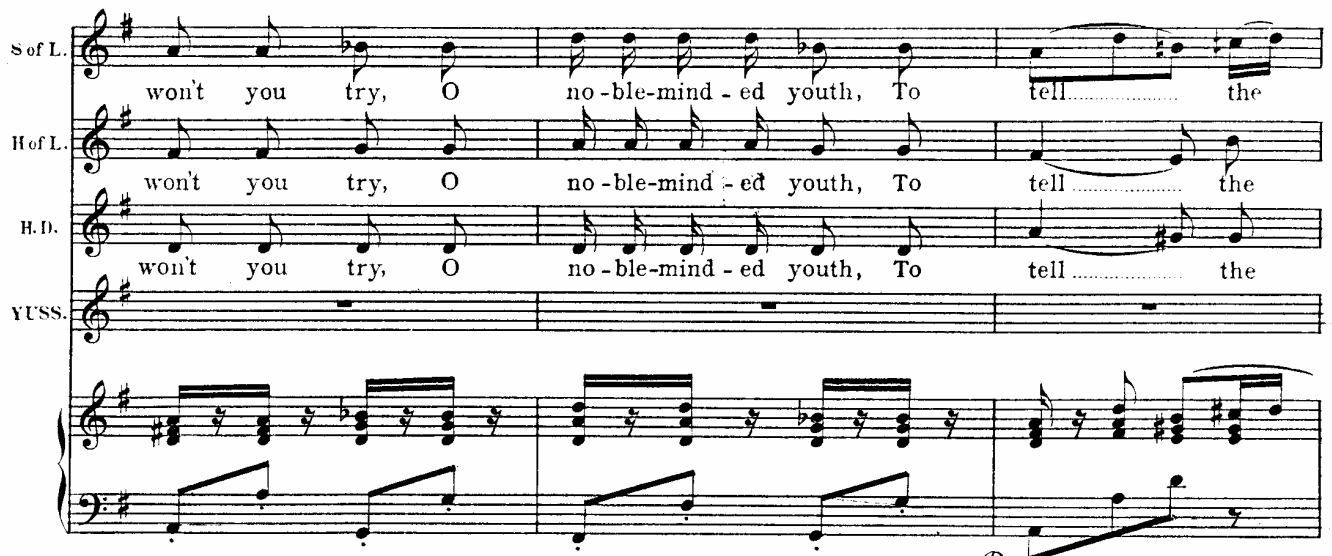
Sof. L. you or I should tell the truth... We all shall be ex - e - cu - ted, So

Hof. 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. won't you try, O no-ble-mind-ed youth, To tell..... the



**A**  
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. truth di-lu-ted? As we all shall be thrown down a



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. well, Pell-mell, If the truth we tell, (You and I as well), In a



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 -

**B**

S of L. As I'm

H of L. As I'm

H.D. As I'm

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

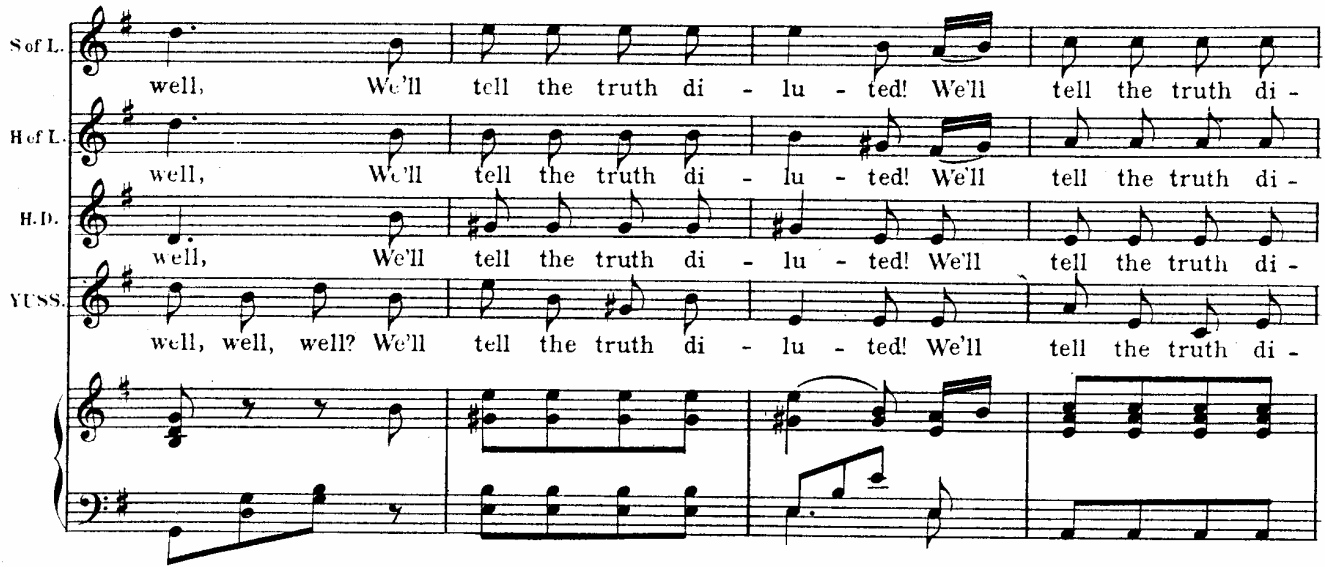
S of L. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

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...

S of L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -  
H of 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 -



S of L. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a *f*  
H of 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



S of L. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!  
H of 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!





SOLO YUSSUF.

YUSS. As you and I, the

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 -

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

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!

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

**D**

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

S of L tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

H of L tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

H.D. tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

YUSS tell a fib in - stead, dear! Well 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

**E**

S of L ta - ra - did - dle i - dyll in - stead!

H of L ta - ra - did - dle i - dyll in - stead!

H.D. ta - ra - did - dle i - dyll in - stead!

YUSS ta - ra - did - dle i - dyll in - stead! As I'm loth that we



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

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 -

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<sup>o</sup>

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!

DANCE.

*p* *delicatissimo.*

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests and slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a melodic line with some slurs. There are some markings below the bass staff, including a fermata and asterisks.

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a melodic line with some slurs. There is a *cres.* marking above the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a melodic line with some slurs. There is a *dim.* marking above the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a melodic line with some slurs. There is a *p* marking above the bass staff.

No 17.

CHORUS and SOLOS.  
(Physician, Grand Vizier, and Royal Executioner.)

Allegro vivace alla marcia. (♩ = 112)

Piano.

The musical score is written for piano and consists of several systems of staves. The first system includes a treble and bass clef with a forte (f) dynamic marking. The tempo is marked 'Allegro vivace alla marcia' with a metronome marking of 112 quarter notes per minute. The key signature has two flats. The score includes various musical notations such as slurs, accents, and fingerings. A section labeled 'CHORUS.' begins with a section marked 'A' and includes the instruction 'From' in both the treble and bass staves. The piece concludes with a final forte (f) dynamic marking.

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

Red. Red.

CHO. trum - pets blare And loud - ly at - tack the drums! — The

trum - pets blare And loud - ly at - tack the drums! — The

Red. \*

CHO. flutes as well, In - clu - ding the quaint bas - soon; And let them bold - ly blow An

flutes as well, In - clu - ding 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

*Red.* \*

CHO  
hands ex - tend! Re - spect - ful - ly cross your thumbs! \_\_\_\_\_ And  
hands ex - tend! Re - spect - ful - ly cross your thumbs! \_\_\_\_\_ And

*Red.* \*

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

CHO. he'll ex . spect) A pop . u . lar Per . sian tune!\_\_\_\_\_

he'll ex . spect) A pop . u . lar Per . sian tune!\_\_\_\_\_

**B**

*Red.* \*

GRAND VIZIER.

*p* Out . side a mob \_\_\_\_\_ Of peo . ple ex . spect . ant

VIZ.

hums: \_\_\_\_\_ Their pul - ses throb \_\_\_\_\_ Their pop - u - lar Sul - tan

VIZ.

comes! \_\_\_\_\_ And when they see Their pop - u - lar Sul - tan

VIZ.

soon, They'll all break out \_\_\_\_\_ and sing (or shout) This pop - u - lar,

VIZ.

pop - u - lar Per - sian tune! \_\_\_\_\_

C

PHYSICIAN.

Good news we bring — Your pop - u - lar Sul - tan comes! —

EXECUTIONER.

Good news we bring — Your pop - u - lar Sul - tan comes! —

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

PHY. don't for - get Your praise to set To a pop - u - lar Per - sian tune! —

ENE. don't for - get Your praise to set To a pop - u - lar Per - sian tune! —

PHY. tune! —

ENE. tune! —

CHORUS. From

From

*f*

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

CHO. trum - pets blare And loud - ly at - tack the drums! — The

trum - pets blare And loud - ly at - tack the drums! — The

*mf* *f* \*

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

*mf* *f*

CHO. à - pro - pos And pop - u - lar Per - sian tune! — Your

à - pro - pos And pop - u - lar Per - sian - tune! — Your

*mf* *f* \*

CHO. bo . dies bend! Your pop . u . lar Sul . tan comes! — Your

bo . dies bend! Your pop . u . lar Sul . tan comes! — Your

Red. \*

CHO. hands ex . tend! Re . spect . ful . ly cross your thumbs! — And

hands ex . tend! Re . spect . ful . ly cross your thumbs! — And

Red. \*

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

Red. \*

CHO. he'll ex - spect) A pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -

he'll ex - spect) A pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -

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 -

CHO. - pect,) Il - la - lah! \_\_\_\_\_ (As he'll ex - pect!) Bo - dies bend! Hands ex -

- pect,) Il - la - lah! \_\_\_\_\_ (As he'll ex - pect!) 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

CHO. tune! A pop - u - lar, pop - u - lar Per - sian tune! \_\_\_\_\_

tune! A pop - u - lar, pop - u - lar Per - sian tune! \_\_\_\_\_

No 18.

## SONG:-(Sultan)with CHORUS.

Allegretto. (♩ = 108)

Sultan.

Piano.

SUL.

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.

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.

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

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

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

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

SUL.

*un poco rit.*

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

*colla voce*

*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

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

CHORUS.

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 So-ci-e-ty has al-ways been a  
 And the world of men and wo-men is a

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

1. top! 2. Now phi . top!

top! top!

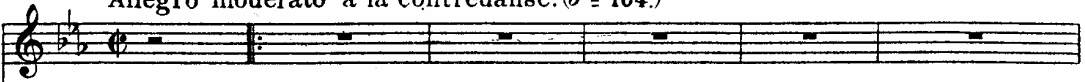
*p staccato* *f*

No 19.

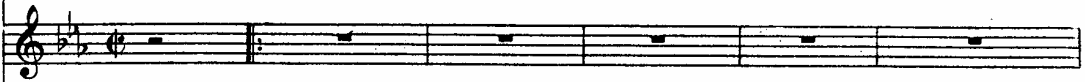
(SONG:- (Dancing Sunbeam, with others.)

Allegro moderato à la contredanse. (♩ = 104.)

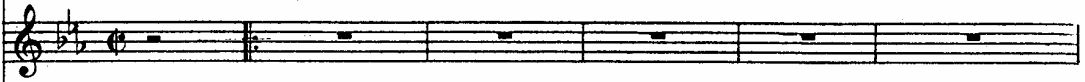
Blush-of-Morn.



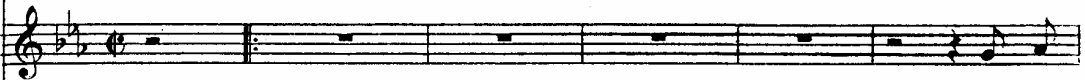
Honey-of-Life.



Heart's Desire.

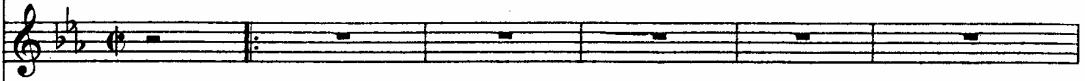


Dan. Sunbeam.

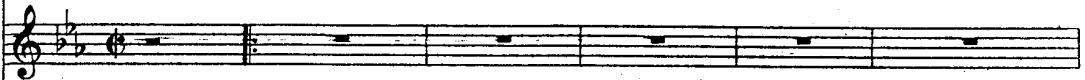


1. In the  
2. There are

Physician.



Sultan.



Vizier.



Piano.



B. of M.  She's al-ways known  
She can't for-get?

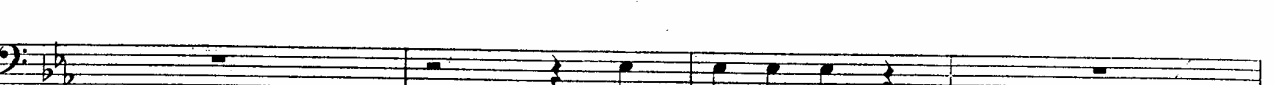
T. of L.  She's al-ways known  
She can't for-get?

Hts. D.  She's al-ways known  
She can't for-get?

Dan. S.  heart of my hearts I've al-ways known, I've al-ways known I should  
wo-men I've known, and I shan't for-get, 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?



T 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,

Hts D. 

A so.cial throne she'd grace,  
 A far in . fe . rior race,

Bar. S. 

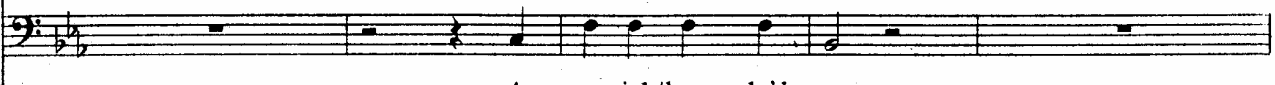
one day grace a\_ so.cial throne, I dreamed at the age of  
 Queens in\_ my sub . ur . ban set; They'll learn there's a wi . der

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,





B of M. Far dim fif.teen, And  
A gap be.tween, You'll

H of L. Far dim fif.teen, And  
A gap be.tween, You'll

Hts D. Far dim fif.teen, And  
A gap be.tween, You'll

Dan.S. slim fif.teen, Of slim fif.teen I should be what you see, A Social Queen!  
gap be.tween, A gulf be.tween them and me (you'll see) Now I'm a Queen!

PHY. Far dim fif.teen, And  
A gap be.tween, You'll

SUL. Far dim fif.teen, And  
A gap be.tween, You'll

VIZ. Far dim fif.teen, And  
A gap be.tween, You'll

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and single notes, while the left hand plays a simple bass line. The music is in a 4/4 time signature and a key signature of two flats (B-flat and E-flat).

B 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

Hts D. *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*

*dim:* **A**

B of M.  
 Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

Hof L.  
 Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

Hts D.  
 Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

Dtn. S.  
 Ah! — ah! — For to stand at the top Of a wide stair.case, Till you're  
 Ah! — ah! — For to turn upyournose At the peo.ple who Are pre .

*dim:*

PHY.  
 Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

*dim:*

SUL.  
 Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

*dim:*

VIZ.  
 Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

*dim:* *p*

B of M. 

H of L. 

Hts D. 

Dan. S. 

PHY. 

SUL. 

VIZ. 



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

Hts D.  
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

Dau. S.  
[Musical notation]

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



The piano accompaniment is written for a grand piano. It features a right-hand melody with chords and a left-hand bass line. The music is in a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with some chords. The bass line provides harmonic support with quarter and eighth notes. The piece concludes with a final chord in the right hand and a few notes in the left hand.

*p* *f*

S of M  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

H of L  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

Hts D  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social 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 social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

SUL  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

VIZ  
*p* *f*

place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

*p* *f*

1.

S of M. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

Alto of L. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

Tns D. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

Ban. 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!

1.

2.

3 of M.  
pro - per place!

1 of L.  
pro - per place!

Hts. D.  
pro - per place!

Man S.  
pro - per place!

PHY.  
pro - per place!

SUL.  
pro - per place!

VIZ.  
pro - per place!

DANCE.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with accents (^) over the final two notes. The bass staff contains a harmonic accompaniment with a dynamic marking of *f* at the end.

Second system of musical notation. The treble staff continues the melody. The bass staff includes dynamic markings of *p* and *f*, and a flat (b) symbol under a note.

Third system of musical notation. The treble staff continues the melody. The bass staff includes a dynamic marking of *p* at the end.

Fourth system of musical notation, continuing the piece with melodic and harmonic development.

Fifth system of musical notation, including a first ending bracket labeled "1." at the end of the treble staff.

Sixth system of musical notation, including a second ending bracket labeled "2." at the beginning of the treble staff and a dynamic marking of *f* in the bass staff.

No 20.

DUET: Sultana (Rose-in-Bloom) and Sultan.

Andante con moto. (♩ = 120)

Sultana.  
(Rose-in-Bloom.)

Piano.

Sup. pose, — I say, sup.

S.  
(R in B.)

pose, — That your sil. ly ick. le wife Just for once in all her life Were to

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

S.  
(R in B.)

per. sons of her sta. tion, Would oo blame oo ick. le wi. fie? Would oo

S.  
(R in B)

pun - ish wi - fie - pi - fie? Would she meet a dread - ful

*mf*

A SULTAN.

S.  
(R in B)

doom? Sup - pose my love - ly Rose, My

*p* *cres:*

SUL.

Roy - al Rose - in - Bloom, My Roy - al Spouse Zu - bey - deh Could for -

*p*

SUL.

- get she is a la - dy, Then my sil - ly ick - le wi - fie, oo would

SUL.

lose oo ick - le li - fie, oo would lose \_\_\_\_\_ oo ick - le

*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*

*dolce*

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*

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 -

*dim.*

R in B.  
(S.)

- tee!

Sup -

tee!

Ad. \* Ad. \* Ad. \*

S.  
(R in B.)

*un poco rall.* *a tempo*

- pose, I say, sup - pose - That one night she could.n't sleep, So she

*colla voce*

Ad.

S.  
(R in B.)

thought that she would creep Like a si - lent lit - tle mouse, Down the

S.  
(R in B.)

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

D

SULTAN.

S.  
(RinB.)

end to ick - le wi - fie? Or a bow - string be her doom? My

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats, and the time signature is 4/4.

SUL.

wi - fie - pi - fie knows, My Roy - al Rose - in - Bloom, If she

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

SUL.

did what you re - fer to, Then the Ex - e - cu - tion - er to With his

This system contains the third vocal line and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

SUL.

great big kni - fie - pi - fie, I should send my ick - le wi - fie! But,

This system contains the fourth vocal line and piano accompaniment. The vocal line concludes the phrase, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

*ritard.* **E** *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.* *p a tempo*

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

*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

*dim.*

*dim.*

*dim.*

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



R in B (S.) *cres:* talk of it, We will not talk, will not talk, not *f*

SUL. *cres:* that, We will not talk of that, not talk



R in B (S.) talk of that, as yet!

SUL. *f* of that, my pet!





No 21.

CHORUS with SOLOS.

(Hassan, Physician, Vizier, and Executioner.)

Andante con moto. (♩ = 84)

Piano.

The piano introduction consists of two systems of music. The first system is marked 'piano' (p) and features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system continues the melody and bass line, with a 'cres.' (crescendo) marking in the right hand.

CHORUS.

The first part of the chorus features a vocal line and piano accompaniment. The vocal line is marked 'p' and includes the lyrics: "Laugh - ing low! On toe - tip! Fin - ger". The piano accompaniment consists of a melody in the right hand and a bass line with chords in the left hand.

CHO.

The second part of the chorus features a vocal line and piano accompaniment. The vocal line is marked 'p' and includes the lyrics: "so - On each lip! Whis - per - ing, (Un - der - tone,) Set the". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

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 -

The first system of the musical score consists of three staves. The top staff is the vocal line for the choir, with lyrics: "King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -". The middle staff is the bass line for the vocal part, with lyrics: "King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -". The bottom staff is the piano accompaniment, with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

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*

The second system of the musical score consists of three staves. The top staff is the vocal line for the choir, with lyrics: "an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing". The middle staff is the bass line for the vocal part, with lyrics: "an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing". The bottom staff is the piano accompaniment, with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. The word "sostenuto" is written above the vocal lines.

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! ho!

Hush, hush, hush, hush!

The third system of the musical score consists of three staves. The top staff is the vocal line for the choir, with lyrics: "low, ho! ho! ho! ho! ho! ho! Hush, hush, hush, hush!". The middle staff is the bass line for the vocal part, with lyrics: "low, ho! ho! ho! ho! ho! Ho! ho! ho! ho! ho! ho! Ho! ho! ho! ho! ho! ho!". The bottom staff is the piano accompaniment, with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests.

B

CHO.

Hush! hush! hush! hush!  
Hush! hush! hush! hush!

Ho!

*cres:* *dim:*

HASSAN.

VIZIER.

C

Where am I! Where? where art thou, where But in thy

*p* *p*

CHORUS.

VIZ.

Pal . ace rich and rare, Where none can say thee nay!

Where  
Where

CHO. *cres.*  
 ev - 'ry one will rush and run, And race to get thy bid - ding done. We  
*cres.*  
 ev - 'ry one will rush and run, And race to get thy bid - ding done. We

CHO. *dim:* *p*  
 hear thee and o - bey! — We hear thee and o - bey! We  
*dim:* *p*  
 hear thee and o - bey! We hear thee and o - bey! We

D

CHO. HASSAN. PHYSICIAN.  
 hear thee and o - bey! But hear me speak! But hear him speak, And  
 hear thee and o - bey!

PHY. *mf* o . ther mu . sic's flat and weak Be - side his gold . en speech! *mf* His

*mf* His

*cres.*

CHO. 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

CHO. *cres.* ev . er hope to reach! Be . yond the mu . sic an - y bird could ev . er *dim.*

*cres.* ev . er hope to reach! Be . yond the mu . sic an - y bird could ev . er *dim.*

*cres.* *dim.*

CHO. to reach! HASSAN. At - tend to me, EXECUTIONER.

hope to reach! At - tend to

ENE. *cres:* him, And bring a gob - let to the brim, With Per - sian sher - bet fill'd! CHORUS.

And  
And  
And

CHO. when he dips His Roy - al lips, Let dain - ty 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

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle two staves are labeled 'CHO.' and contain the same lyrics. The bottom two staves are the piano accompaniment. Dynamics include *f* and *Red.* (ritardando). There are asterisks at the end of the system.

catch the drips that none are lost!

CHO. catch the drips that none are lost! At -

catch the drips that none are lost! At - tend to him, At -

This system contains the next three staves. The top staff is the vocal line with lyrics. The middle two staves are labeled 'CHO.' and contain the same lyrics. The bottom two staves are the piano accompaniment. Dynamics include *sempre f*, *p*, and *dim.* There are asterisks at the end of the system.

At - tend, at - tend!

CHO. - tend, at - tend!

- tend, at - tend, at - tend!

This system contains the final three staves. The top staff is the vocal line with lyrics. The middle two staves are labeled 'CHO.' and contain the same lyrics. The bottom two staves are the piano accompaniment. Dynamics include *p* and *Red.* There are asterisks at the end of the system.

No 22.

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.

Musical score for the introduction. The Scent-of-Lilies part is a single melodic line in treble clef, starting with a whole rest and then moving to a quarter note G4, quarter note A4, quarter note B4, quarter note C5. The Piano accompaniment consists of two staves. The right hand starts with a forte (f) dynamic, playing a rhythmic pattern of eighth notes. The left hand plays a bass line with a forte (f) dynamic. The tempo is marked 'Allegro con moto' with a quarter note equal to 120 beats per minute. The key signature has two flats (B-flat and E-flat). There are markings 'Ped.' and '\*' under the piano accompaniment.

Musical score for the S of L vocal part. The vocal line is in treble clef and includes the lyrics: "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\_". The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are written below the vocal line.

Musical score for the S of L vocal part. The vocal line is in treble clef and includes the lyrics: "a. ny man Who has to plan, For a wed. ding and be. head. ing. For the". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

Musical score for the EXE vocal part. The vocal line is in bass clef and includes the lyrics: "marriage or. der car. riages at half-past two: And the block at two o'clock, but that'll be for you! And,". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.



CHORUS.

And,

EXE. bless my heart, It's time to start, Or I shall be late for the wedding! And,

Detailed description: This system contains the musical score for the character EXE. It includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "bless my heart, It's time to start, Or I shall be late for the wedding! And,". The music is in a minor key and features a steady piano accompaniment.

CHORUS.

bless my heart, it's time to start, Or we shall be late for the wedding!

CHORUS.

bless my heart, it's time to start, Or we shall be late for the wedding!

Detailed description: This system contains the musical score for the CHORUS. It includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "bless my heart, it's time to start, Or we shall be late for the wedding!". The piano accompaniment features a rhythmic pattern with chords.

A

YUSSUF

Of o - ver - pow - ring high de - gree Th'ex -

Detailed description: This system contains the musical score for the character YUSSUF. It includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "Of o - ver - pow - ring high de - gree Th'ex -". The music is in a minor key and features a piano accompaniment with a melodic line in the right hand.

YUS

alt - ed dame who mar - ries me! But we must part, my

YUS

*allargando* *ritard:* SCENT-OF-LILIES

own \_\_\_\_\_ sweet - heart, must part my true sweet-heart! It's a

*colla voce*

S of L

mi - se - mi - se - mi - se - ra - ble day for thee! Ah! mi - se - mi - se - ra - ble will your

S of L

HEART'S DESIRE.

mar - riage be! I'll plot and plan, And, if I can, Up -

Hts D.

set the fate you're dread.ing! Up . . set the Fate you're

HASSAN.

Hts D.

dread.ing! At your marriage, Tho' the car. ria . ges ob.struct the view, It's the

HAS.

block at two o'clock that I shall not get through! And bless my heart, It's time to start, Or

CHORUS.

HAS.

I shall be late for be.head.ing! Or I shall be late for the wedding!

Or I shall be late for the wedding!

B

S of L. Of o - ver - pow'r - ing high de - gree, Th'ex -

Mrs D. I'll plot and plan I'll plot and plan!

YUS. Of o - ver - pow'r - ing high de - gree, Th'ex -

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

*p*

S of L. - alt - ed dame who - mar - ries thee, But

Its D. I'll plot and plan, And, if I can, Up - set the Fate you're

YUS. - alt - ed dame! who - mar - ries me, But

HAS. a - ny man who has to plan For a wed - ding and be - head - ing! For the

EXE. 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

The musical score consists of seven staves. The first five staves are vocal parts: Soprano (S of L.), Alto (Its D.), Tenor (YUS.), Bass (HAS.), and Chorus (CHO.). The sixth and seventh staves are piano accompaniment. The lyrics are: 'alt - ed dame who - mar - ries thee, But I'll plot and plan, And, if I can, Up - set the Fate you're - alt - ed dame! who - mar - ries me, But 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 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'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

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,

EXE. 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,

S of L.  
 - heart, must part From his true sweet heart!

Hts D.  
 plot and plan, and, if I can, Up set the Fate you're dreading!

VUS.  
 - heart, must part my true sweet heart!

HAS.  
 bless my heart, It's time to start, Or I shall be late for the wedding!

EXE.  
 bless my heart. It's time to start, Or I shall be late for the wedding!

CHO.  
 bless my heart, It's time to start, Or I shall be late for the wedding! Bless my

S of L. *f* Of o . . . ver . pow . 'ring

Hts D. *f* Of o . . . 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

*f*

*Ped.* \*



Sof. L. high de - - gree Th'ex - - al - - - ted Rose - in - -

Mts. D. high de - - gree Th'ex - - al - - - ted Rose - in - -


YUS. high de - - gree Th'ex - - al - - - ted Rose - in - -

HAS. high de - - gree Th'ex - - al - - - ted Rose - in - -


EXE. high de - - gree Th'ex - - al - - - ted Rose - in - -


CHO. bu. sy, bu. sy, bu. sy must a morn.ing be, For the marriage order car.ri.ages at half-past two, And the  
bu. sy, bu. sy, bu. sy must a morn.ing be, For the marriage order car.ri.ages at half-past two, And the


The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features five vocal parts: Soprano (Sof. L.), Alto (Mts. D.), Tenor (YUS.), Bass (HAS.), and Chorus (CHO.). The lyrics are: "high de - - gree Th'ex - - al - - - ted Rose - in - -" for the soloists and "bu. sy, bu. sy, bu. sy must a morn.ing be, For the marriage order car.ri.ages at half-past two, And the" for the chorus. The piano accompaniment is shown at the bottom of the page.


S of L.  Bloom may — be, But part they must, But


Hts D.  Bloom may be, But part they must, But

YUS.  Bloom may be, But part we must, But

HAS.  Bloom may be, But part they must, But

EXE.  Bloom may be, But part they must, But

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,

 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,



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

EXE. bless my heart,— It's time to start, Or else be late, for the

CHO. bless my heart,— It's time to start, Or I shall be late for the

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled S of L., Hts D., YUS., HAS., and EXE., and the choir part is labeled CHO. Each vocal part has a corresponding line of lyrics. The piano accompaniment is written in grand staff notation. The music is in a key with two flats and a 4/4 time signature. The lyrics are: "bless my heart,— It's time to start, Or else be late,— for the" for the soloists, and "bless my heart,— It's time to start, Or I shall be late for the" for the choir. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and dynamics.

Sof. L.  
wed. ding! —

Hts. D.  
wed. ding! —

YUS.  
wed. ding! —

HAS.  
wed. ding! —

ENF.  
wed. ding! —

CHO.  
wed. ding! —

*f* *staccato sempre*

The musical score is for a piece titled "wed. ding!". It features five vocal soloists (Sof. L., Hts. D., YUS., HAS., ENF.) and a choir (CHO.), all singing the phrase "wed. ding!" with a long, sustained note. The piano accompaniment is written for grand piano and includes dynamic markings such as *f* and *staccato sempre*. The score is arranged in a multi-system format, with the vocal parts at the top and the piano accompaniment at the bottom.

No 23.

SONG.- (Yussuf.)

Allegretto con tenerezza. (♩.=78)

Yussuf.

Piano.

Y. Our tale ——— is told, ——— And now is grow - ing

Y. old! ——— For Fate, who holds the book of child hood, youth, — and —

*Ad.* \* \* \*

Y. age, ——— Her fin - ger now doth crook To turn an - o - - - ther

*cres:* \* \* \* *mf* \* \* \* *Ad.* \* \* \* *Ad.* \* \* \*

Y. *p*  
page. — Try to for - get, — Al - though a soft re -



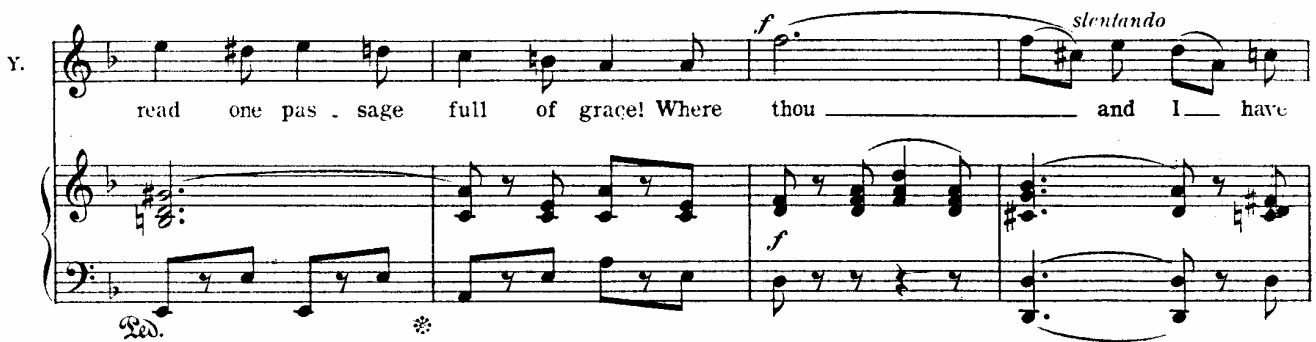
Y. - gret, — Like some poor fa - ded rose - leaf lie, (To



Y. *cres.* mark — the place) — *piu f* With - in the book where thou and I Have



Y. *f* read one pas - sage full of grace! Where thou — and I — have *slentando*



Y. *dim.* read one pas - sage full of grace! Oh, try, — *dim.*



Y. *p* try — to for - get! *f deciso e animato* The des - ert's

Y. wide, — And we — must nount 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. *dim:* Try — to for - get! — Try — to for - get! *p* Our

*con tenerezza*

Y. ca - ra - vans have met A - mid the burn - ing

*un poco rall:* *a tempo*

Y. ces - ert space, Ah! where thou and I, where

*colla voce p a tempo*

Y. thou and I Have rest - ed in a sha - dy place A

*sempre cres:*

Y. lit - tle while, and then passed by, and

*sempre cres:*



Y. *con passione cres:*  
then ——— passed by! ——— Where thou and I. where

*cres:*  
Ped. \* Ped. \*

Y. *dim:*  
thou — and I — have now passed by! ———

*f colla voce*  
*dim:*  
*p*  
Ped. \* Ped. \* Ped. \*

Y. *p* Try — to for - get! *p* Try — to for -

*pp*  
Ped. \* Ped. \*

Y. *pp morendo*  
- get! ———

*pp morendo*

No. 24.

RECIT. and MADRIGAL.

(Blush-of-Morning, Dancing Sunbeam, Yussuf, and a Royal Guard)

Allegro con brio.

B of M. *f* <sup>3</sup> <sup>3</sup> What does it mean? What does it

Dan. S. *f* <sup>3</sup> <sup>3</sup> What does it mean? What does it

Yussuf. <sup>3</sup> What does it

A Royal Guard.

Piano. *f*

B of M. mean?

D. S. mean? One

Y. mean? Up-on what hid - den trap have I now stum-bled?

A.R.G.

*p*

B of M. And I lie

D.S. mo - ment Queen. Then comes a thun - der clap And I lie

Y. And I lie

A.R.G. And I lie

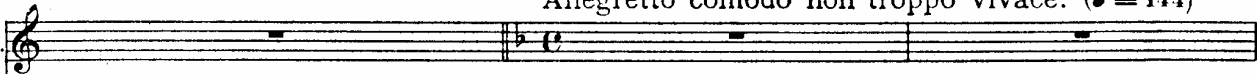
B of M. hum - bled!

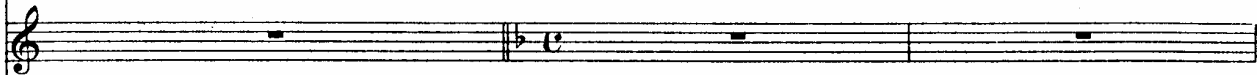
D.S. hum - bled!

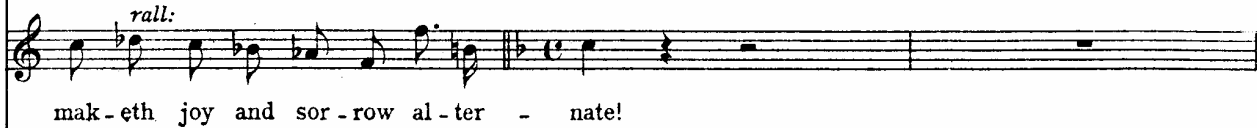
Y. hum - bled! So sure - ly swings the pen - du - lum of Fate That


A.R.G. hum - bled! So sure - ly swings the pen - du - lum of Fate That


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.*  


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



B of M. *cres:*  
 Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

D.S. *cres:*  
 Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

Y. *cres:*  
 Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

A.R.G. *cres:*  
 Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

B of M. *f*  
 - dain you laugh or..... cry! Till to - mor-row Fic-kle Fate May or - dain,.....

D.S. *f*  
 - dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,.....

Y. *f*  
 - dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,.....

A.R.G. *f*  
 - dain you laugh or cry! Till to - mor-row Fic-kle Fate..... May or - dain,.....

*dim:* 1. *mf*  
 Bof M. or - - dain..... you laugh or cry! cry! So the  
*dim:* *mf*  
 D.S. or - dain you laugh or cry! cry! So the  
*dim:* *mf*  
 Y. or - dain you laugh or cry! cry! So the  
*dim:* *mf*  
 A.R.G. or - dain you laugh or cry! cry! So the

*cres:* *f*  
 Bof M. clock that strikes the time Rings at first a.... mer-ry chime; Then, to mock the  
*cres:* *f*  
 D.S. clock that strikes the time Rings at first a.... mer-ry chime; Then, to mock the mar-riage  
*cres:* *f*  
 Y. clock that strikes the time Rings at first a.... mer-ry chime; Then, to mock the mar-riage  
*cres:* *f*  
 A.R.G. clock that strikes the time Rings at first a mer-ry chime; Then, to mock the

B of M. *dim:*  
 mar - riage bell,.... Tolls a me - lan - cho - ly knell! Tolls..... a me - lan -

D.S. *dim:*  
 bell, Tolls a me - lan - cho - ly knell, a me - - lan -

Y. *dim.*  
 bell, Tolls a me - lan - cho - ly knell, a me - - lan -

A.R.G. *dim:*  
 mar - riage bell, Tolls a me - lan - cho - ly, me - lan -

B of M. *A p*  
 - cho - ly knell! Or the me - lan - cho - ly gong Tolls a

D.S. *p* *A*  
 - cho - ly knell! Or the me - lan - cho - ly gong Tolls a

Y. *p* *A*  
 - cho - ly knell! Or the me - lan - cho - ly gong Tolls a

A.R.G. *p* *A*  
 - cho - ly knell! Or the me - lan - cho - ly gong Tolls a

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,

B of M.  
 dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -  
 D.S.  
 dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -  
 Y.  
 dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -  
 A.R.G.  
 dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -



Hof M *cres. molto.*  
 - dong - a - dong, So the clock doth in - di - cate Joy.... and sor - row al - ter -

D S *cres. molto.*  
 - 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


Hof M *ff*  
 nate! Ding, dong, ding, Ding,

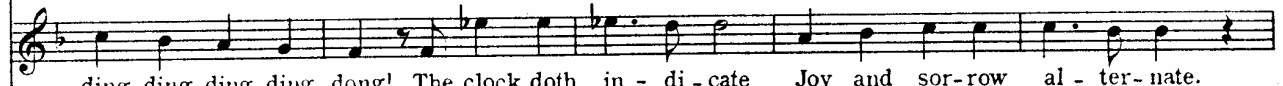
D S *ff*  
 sor - row al - ter - nate! Ding, ding, ding, ding, ding, dong: Ding, ding,

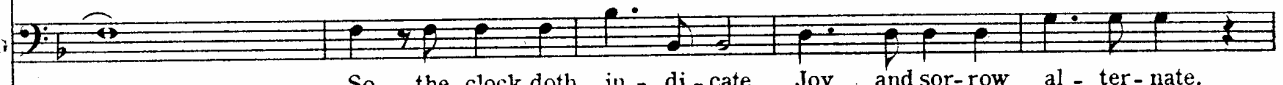
Y *ff*  
 nate! Ding, ding, ding, ding, ding, ding, dong, Ding, ding, ding,


ARG *ff*  
 al - ter - nate!..... Ding!..... dong.....

Bof 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.



Bof M  *dim:*  *morendo.*  
 clock doth in - di - cate,.... joy and sor - row, joy and sor-row, joy and sor - row

D S  *dim:*  *morendo.*  
 The clock doth in - di - cate,.... joy ..... and sor - - row

Y  *dim:*  *morendo.*  
 doth in - di - cate, joy ..... and sor - - row

ARG  *dim:*  *morendo.*  
 The clock doth in - di - cate, joy ..... and sor - - row



*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

*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*

No. 25.

## SEPTET.

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

Sunbeam. *Allegretto non troppo.* ♩ = 80.

Piano. *f*

DANCING SUNBEAM.

It has reach'd me a la - dy named

*p*

DS

Hub - bard, Pro - ceed - ed one day to her cup - board, And

DS

o - pen-ly went with in - tent to pre-sent Her poor dog with a bone from her

SCENT-OF-LILIES.

U S  
 cup - board! And the dog of that per-son named Hub - bard, Ac -

Sof L  
 - com - pan-ied her to the cup - board: But.... when they got there They were

Sof L  
 plunged in des - pair, There was no - thing at all in the

*cresc.*

Sof L  
 cup - board, in the cup - - - - -

*f*

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

Sof L Have you heard of that har-row-ing sto - ry?

Hof L *I* cup - board!

H D cup - board!

D S cup - board!

Yus cup - board!

Hass cup - board!

Abd cup - board!

Sof L

Hof L  
have, it's in my cat - e - go - - ry!

H D

D S

Yus  
And ....

Hass

Abd

*rit.* \*

Sof L  
It's a

Hof L

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.*

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 -



*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

*cres.* *p*

S of L. that won't do for the Sul - - - tan!

H of L. that won't do for the Sul - - - tan!

H. D. that won't do for the Sul - - - tan!

D. S. that won't do for the Sul - - - tan!

Yus. that won't do for the Sul - - - tan!

Hass. that won't do for the Sul - - - tan!

Abd. that won't do for the Sul - - - tan!

HEART'S DESIRE.

It is said a young la - dy nam'd Muf - fet, (Se -  
Have you heard of the "Hey-did - dle" did - dle;" That

H. D.

- 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 -

H. D.

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? At the

H of I

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

H of I

- pied her! Be - side her - self she Would un - doubt - ed - ly be, Hav - ing  
pert one!) But..... oh, it is feard That the Dish dis - ap - peard With the

II. of L. *cres.*  
 spied a big spi-der be - side her, be - side  
 Ta-ble-spoon or the Des - sert one, Des - sert

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!

II. of L.  
 her!  
 one!

H. D. *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!

D. S.  
 Hav - ing spied a big spi - der, a spi - der be - side her! Have you  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Yus.  
 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!

Hass.  
 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.  
 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. D.  
 I have, it's in my ca - te -

D. S.  
 heard of that hor - ri - ble sto - ry?

S of L. So have I, It's a

H of L.

H. D. - go - ry! It's a

D. S. It's a

Yus. And I, It's a

Hass. So have I, It's a

Abd. So have I, It's a

*cres:*

S of L. 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.....

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

make him re-joyce and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

*cres:*

S of L.  
H of L.  
H. D.

*p unis.*  
So that wou't do for the Sul - - - tan!

D. S.  
Yus.  
Hass.

*p unis.*  
So that wou't do for the Sul - - - tan!

Abd.

*p*  
So that wou't do for the Sul - - - tan!

NO 26.

SCENA (Tutti.)

Allegretto moderato.

VIZIER.

Vizier.

Has -

Piano.

*dim:*

VIZ.

- san, the Sul - tan with his Court ap - proach - es! All look - ing for - ward to your

PHYSICIAN.

EXECUTIONER

VIZ.

sto - ry! I trust the Sul - tan won't be dis - ap - point - ed, For

Exc.

that means your ex - e - - - cut - ion!

First system of piano introduction for the chorus, featuring treble and bass staves with chords and rhythmic patterns.

Second system of piano introduction for the chorus, including dynamic markings *cres -* and *- cen - do*.

Vocal and piano accompaniment for the first line of lyrics: "Comes the King and all his Court". Includes dynamic marking *p* and a *rit.* marking.

Vocal and piano accompaniment for the second line of lyrics: "Anx - ious to be test - ing If your sto - ry be the sort,". Includes a *rit.* marking.

Vocal and piano accompaniment for the third line of lyrics: "Tale that's in - te - rest - ing. If you've not yet got a plot,". Includes a *rit.* marking.

He won't think you're jest - ing, You will per - ish on the spot, Now isn't it in-te-rest - ing!

*rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \*

ENTER SULTAN.

*ff* *f*

VIZIER. *poco piu lento.*

The Roy - al Rose-in-Bloom un-veild ap -

*p*

- proach - es! Let all men turn re-spect-ful backs up - on her!



Recit.

SULTAN.

Now, Hassan, We are ready for your

*tranquillo.*  
*Sed.*

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! Com - mence! I am im - pa - tient! A -

SULTAN. HASSAN. (aside)  
- hem! Go on! A - hem! Ah! hap - py thought I'll try it!

*Attacca.*

## No 27.

## SONG. (Hassan) with Chorus.

Allegretto moderato. (♩=84.)

Piano.

HASSAN.

1. There was once a small Street Ar - ab, And per -  
 2. - mong the bricks and mor - tar, Did his  
 3. Sul - tan grave - ly thank'd him, Say - ing

- 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 wise E - nough to take a

- 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 For a love - ly flow'r from Par - a - dise! But I

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 lot, For great

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!"

His young  
 And he  
 Would but

And all day long He  
 He meant no wrong, And  
 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!"

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

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

1<sup>st</sup> & 2<sup>nd</sup> 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

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

life I lead, is all I need," he

knew no bet - ter did the luck - y lit - tle chap!

No 28.

FINALE.- ACT II.

Allegro vivace e marziale.

Piano.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is marked *ff* (fortissimo). The right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

CHORUS.

Musical score for the chorus introduction, consisting of two staves (treble and bass clef) in a key signature of three sharps and a 2/4 time signature. The right hand has a melodic line with a *f* (forte) dynamic marking, and the left hand has a rhythmic accompaniment. The score ends with a double bar line and a repeat sign.

CHO.

brid . al march The fun . er . al dirge be . comes! — Let

brid . al march The fun . er . al dirge be . comes! — Let

Piano accompaniment for the chorus, consisting of two staves (treble and bass clef) in a key signature of three sharps and a 2/4 time signature. The right hand features a melodic line with a triplet of eighth notes marked with a '3' above it. The left hand provides a rhythmic accompaniment. The score includes dynamic markings like *ff* and *f*, and ends with a double bar line and a repeat sign.

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

And. \* And. \*

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,

And. \*

CHO. raise your voice in ep - i - tha - la - mi - ums! \_\_\_\_\_ O

raise your voice in ep - i - tha - la - mi - ums! \_\_\_\_\_ O

Ad. \*

CHO. King re - joice! And tale - tel - ler of the slums! \_\_\_\_\_ To

King re - joice! And tale - tel - ler of the slums! \_\_\_\_\_ To

Ad. \*

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

Ad. \*



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

joyce, 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-

CHO. - - sian tune! Il - la - lah! Il - la - lah!

The first system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are "- sian tune! Il - la - lah! Il - la - lah!". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the right hand and a bass line in the left hand. There are asterisks and a "Ped." marking at the end of the piano part.

CHO. la - - - lah!

The second system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are "la - - - lah!". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the right hand and a bass line in the left hand. There are asterisks and a "Ped." marking at the end of the piano part.

CHO.

The third system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are empty. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the right hand and a bass line in the left hand. There are asterisks and a "Ped." marking at the end of the piano part.