

THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.

New Comic Opera,

WRITTEN BY

BASIL HOOD.

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE

BY

WILFRED BENDALL.

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THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.

Characters.

THE SULTAN MAHMOUD OF PERSIA

HASSAN (*a Philanthropist*)

YUSSUF (*A Professional Story-Teller*)

ABDALLAH (*a Priest*)

THE GRAND VIZIER

THE PHYSICIAN-IN-CHIEF

THE ROYAL EXECUTIONER

SOLDIER OF THE GUARD

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

"SCENT-OF-LILIES"

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

"HONEY-OF-LIFE" }

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

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

"OASIS-IN-THE-DESERT"

"MOON-UPON-THE-WATERS"

"SONG-OF-NIGHTINGALES"

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

(*Wives of Hassan*)

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

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

ACT I.—COURT OF HASSAN'S HOUSE

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

THE ROSE OF PERSIA;

OR,
THE STORY-TELLER AND THE SLAVE.

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Vocal Score.

The Rose of Persia.

INTRODUCTION.

Written by
BASIL HOOD.

Composed by
ARTHUR SULLIVAN.

Allegro marziale. (♩ = 120)

Piano. *ff* *p* *Side Drum* *Side Drum*

Strings

Clar. *p*

Oboe. *cres:* **Bassoon**

Clar.

A TUTTI.

Handwritten musical notation for the first system. The top staff is for Clarinet (Clar.) and the bottom staff is for piano accompaniment. The piano part includes a 'CYM.' (Cymbal) marking. Dynamics include *f* and *p*. A circled 'A' is written above the piano part.

Handwritten musical notation for the second system, showing piano accompaniment.

Handwritten musical notation for the third system, featuring piano accompaniment. It includes a 'cres.' (crescendo) marking and 'Ped.' (pedal) markings with asterisks.

Handwritten musical notation for the fourth system, featuring piano accompaniment. It includes a circled 'B' and the word 'Comets'. The piano part is marked 'SD.'.

Handwritten musical notation for the fifth system, featuring piano accompaniment. It includes 'SD. Bassoon', 'ff Tromb.', and 'Str.' markings.

Handwritten musical notation for the sixth system, showing piano accompaniment.



Clar

Flute Solo³

First system of musical notation for Clarinet and Bassoon. The Clarinet part is on the upper staff and the Bassoon part is on the lower staff. Both parts feature a series of chords and melodic lines.

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

Third system of musical notation for Clarinet and Bassoon. The Clarinet part is marked *ad lib.* and *ritard.* The Bassoon part has rests.

Oboe Solo.

Andante espressivo.

First system of musical notation for Oboe Solo and Strings. The Oboe part is on the upper staff and the Strings part is on the lower staff. The Oboe part is marked *Andante espressivo.* The Strings part is marked *ad.*

Second system of musical notation for Oboe Solo and Horns. The Oboe part is on the upper staff and the Horns part is on the lower staff. The Horns part is marked *ad.*

Third system of musical notation for Woodwind and Horn. The Woodwind part is on the upper staff and the Horn part is on the lower staff. The Woodwind part is marked *cres:* and *dim:*. The Horn part is marked *ad.* and *Clav.*

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

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

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

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

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

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

Attacca N°1

No 1.

CHORUS OF GIRLS.

Andante tranquillo. (♩ = 76.)

Wood Wind.

Piano.

Str.

cres.

Horn
ped.

ped.

dim.

(Curtain)

CHORUS OF GIRLS.

Clar

Flute

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

p legato

ped. Horn.

CHO. *Sop.* *1st* *Con.* *WTR*

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

Oboe

cres: *sempre legato*

CHO. *all Flute* *Oboe*

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

dim.

CHO. *(B) Oboe* *mp*

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

f *Comets* *mp*

Horns.

CHO. *cres:*

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

cres: *Clav* *Horns* *Cell.* *

Allegro con moto. (♩. = 100.)

C SOLO HASSAN.

String

p

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

HAS.

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

Clar. Horn

HAS.

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

Flute

HAS.

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

Repeat by Chorus.

Accomp. only.

HAS. *Flute Oboe*

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

HAS. *(D) Flute Horn Clar*

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

HAS. *Oboe Cornets Flute*

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

HAS.

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

CHORUS.

HAS. E

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

CHO.

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

*Horns
Cornets*

CHO. 1.

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

Wood Wind

HASSAN 2.

It dou - ble!

TUTTI.

Dialogue.

No 2.

SONG- (Abdallah) with CHORUS OF GIRLS.

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

Allegro moderato con decisione. (♩ = 104.)

Abdallah.

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

When

ABD.

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

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

ABD.

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

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

ABD.

Musical score for the third chorus of girls. The chorus part is a single melodic line in treble clef. The piano accompaniment consists of two staves (treble and bass clef). Handwritten annotations include "Cello" and "Brass" above the piano staff. The lyrics are: "all her gates did Is - lam lock, As ev - 'ry Mos - lem".

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

Red. Cello. *

Red. *

Red. *

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

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

Str. *p*

Bass

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

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

ABD.

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

Brass

And. * *And.* * *And.* *

ABD.

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

p *cres:*

ABD.

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

Clar. *p* *Horn*

ABD.

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

rit: *a tempo*

(D) Horn Solo
Un poco più lento.

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

CHORUS OF GIRLS

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

Clar

p

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

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

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

dim.

Red.

(E) All Brass

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

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

con anima

cres.

dim.

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

ABD. Sin! the Camp of Sin!

CHO. Sin! the Camp of Sin!

morendo

Clar

Hute

mp

Red.

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

No 3.

SONG-(Dancing Sunbeam.)

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

Moving to down h. arms outstretched, hands cupped.

Andante con moto. (♩ = 120)

Dan. Sunbeam.

Wood Wind

Piano.

Horn

Dan. S.

Clav

Bringing hands

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

in towards chest.

Dan. S.

Clav.

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

Dan. S.

Picking imaginary key out

A

Clav.

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

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

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

Clar.

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

Cello. Clapping key to chest.

Clar.

Horn

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

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

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

Beak 4

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

f

Beak 2. B Approaching

Violnd Viola²

Horn.

Red.

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

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

Horns *cresc.*

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

cresc.

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

Clar. piu. f

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

f p

Dan. S. life and song!

cresc. sf sf sf

20872

Attaca No. 4. →

No 4.

RECIT. and TRIO-

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

Allegro moderato. *Recit.*

Blush-of-Morn. *String*

Piano. *f*

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

a tempo *Recit.*

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

Flute

DANCING SUNBEAM. *a tempo* ABDALLAH.

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

Flute

DANCING SUNBEAM.

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

Flute

The musical score is divided into three systems. The first system features Blush-of-Morn's vocal line and piano accompaniment. The second system features B of M's vocal line and piano accompaniment. The third system features Abdallah's vocal line and piano accompaniment. Handwritten annotations include 'String' and 'Flute' in various parts of the score. The score includes tempo markings like 'Allegro moderato' and 'a tempo', and performance instructions like 'Recit.' and 'sotto voce'. The piano part includes dynamic markings like 'f' and 'p'. The score ends with asterisks indicating the end of a section.

Allegro vivace. (♩ = 136)

ABDALLAH.

If a sud - den stroke of fate Your Has -

String

BLUSH-OF-MORN.

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

Flute Clar

DANCING SUNBEAM.

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

Clar.

BLUSH-OF-MORN.

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

A

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

ABDALLAH.

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

Flute.

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

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

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

B of M. ev - - 'ry blow!

Dan S. cheer-ful thing to know!

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

Horn!

Flute.

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

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

ABD.

Tutti.

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

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

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

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

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

ABD.

Flute
cres:

Woodwind
*cres:**

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

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

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

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

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

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

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

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

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

Clar. *String*

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

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

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

Pizz.

B of M.

Dan S.

ABD.

(Encore)
DANCE.

TUTTI alla FINE

Arco.

p

G.C. & Cym.

G.C. & Cym.

G.C.

f

p

G.C.

G.C.

G.C.

Musical notation for the first system, featuring a piano accompaniment with a 'Triangle.' instruction.

Musical notation for the second system of the piano accompaniment.

Musical notation for the third system of the piano accompaniment.

Musical notation for the fourth system, including a circled 'E' and 'p' dynamic marking.

A.C. & Cym.

Musical notation for the fifth system, including a 'cres:' dynamic marking.

Musical notation for the sixth system, including an 'f' dynamic marking.

Dialogue.

Cue. Honey "Perhaps you will lead us out"

No. 5.

TRIO.

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

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

Allegro con brio. (♩. = 120.)

Shout dance for intro!

Piano.

Wood Wind & Horns.

Triangle

Musical score for piano accompaniment, first system.

HEART'S DESIRE

Heart's Desire leads Rose to DLC and sings

If you ask me to advise you, Finish

Strings

Musical score for piano accompaniment, second system.

verse to her,

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

Hts.D

Musical score for piano accompaniment, third system.

Hts.D

- nise you - We are sure of lots - of

Clav 1st

Clav 2nd of

Musical score for piano accompaniment, fourth system.

Dimp.

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

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

Hts.D. - Sca - rum; Dan - ger none! Ha rum-sca - rum, Roy - al La - dy!
Flute
A. Scent approaches from R
Horns.
in agitated manner,
 Led. *

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

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

SCENT-OF-LILIES.

B

Some - thing yet may

Flute Clar.

her hands as she sings to her in a

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

Concerned manner,

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

Flute 2nd

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

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

Wood Wind

C Interclar.

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

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

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

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

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

S of L. tomb! Dread - ful doom!

Flute *D* *Clav.*

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

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

Strings

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

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

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,

Flute

Clar.

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

Boe.

R in E

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

R in B

so I rock Ah! — Ha - rum - sca - rum,

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

R in B

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

*All in very close grouping.**

R in B

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

SCENT OF LILIES.

Ah! — If — the Sul - tan

cres: *Ob.*

HEART'S DELIGHT.

Clar. Horns.

No. one

p cres.

Triangle.

R in B
bloom! Vic - tim I of

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

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

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

S of L
hor - rid doom! Thus the

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

Clar.
Red. *

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

Red. *

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

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

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

Flute 8

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 -

Flute 8

Clar. *Tutti. (Flute tacet)*

Tri. *Red.*

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

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

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

Red. *Red.*

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

f

flute

sempre, f

* Red.

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

sf

sf

Wood Wind

* Red.

* Red.

* Red.

*

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

G

Horns

Red.

* Red.

* Triangle

Red.

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

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

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

Clar.

Horns

Flute

Red.

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

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

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

Strings

Red.

Dance to finish of pen sketch.

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

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


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

Tuba

Red.

Red.

Cue. Blush "They cannot conduct themselves." Honey. "Come along"

Side drum 

No. 6.

SONG:- (Rose-in-Bloom.)

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

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

Rose-in-Bloom. 

Flute Clar.

Piano. *f*

Clar. Horn.

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

leggiero *Indicating*

R in B. 

'Neath my

dim.

p Strings

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

R in B. 

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

Savouring evening air.

R in B

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

Clar.

R in B

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

ad lib:

Clar. Arms down

(Colla Voce.)

And

and turning to R, taking a couple of steps.

R in B

wan - der where I wan - der

Horn.

Indicate steps with sweep of Right hand.

R in B

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

Horn

Clar. Horns

Both hands

B

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

The first system of music shows a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line has a long note on 'stars' that spans across the bar line. The piano accompaniment consists of chords and moving lines in both hands.

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

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

The second system continues the vocal line and piano accompaniment. The piano part includes a 'Clar.' (Clarinet) part with a rhythmic pattern of eighth notes.

and sweep wide. Hands clasped to heart.

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

The third system features the vocal line and piano accompaniment. The piano part includes parts for 'Oboe' and 'Flute'.

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

The fourth system shows the vocal line and piano accompaniment. The piano part includes a 'Clar.' (Clarinet) part. A 'colla voce' marking is present in the piano part.

Move R.C. below caged bird,
Encore.

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

ff a tempo Cello.
Horns.

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

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

p poco rubato *colla voce* *Flute*

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

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

Flute

R in B. *in front of upper cleft, great b.* *rall.* *Flute,*


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

Horn.

Indecide R, night Flute.

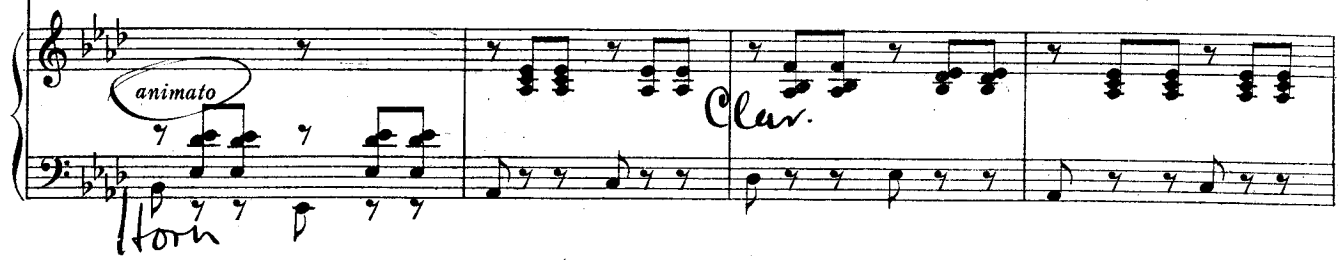
Beat 2
animato

R in B.



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

animato
Clar.
Horn



hand extended above left.

R in B.



O Let thy soul on

Horns.
Clar.



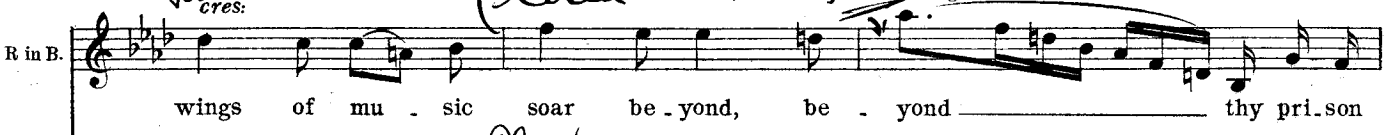
Flute
cres.

(Colla voce)

Beat 6.
Flute allarg.

Arms back down,

R in B.



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

cres
Horn.
colla voce



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

R in B.



bars! Ah! Let thy soul soar

a tempo
Clar.



t in B.

be - yond - - - - - soar

cres:

Oboe

t in B.

Flute

Str.

Pizz.

Horn. p.

t in B.

Ah! - - - - - be -

Clav.

Horn.

t in B.

Exit quickly DR.

- yond!

ff

ced.

*

Attacca No. 7.

No 7.

CHORUS.

Allegro moderato. (♩=92)

Piano.

Clar

Horn

Ed.

Timp

Oboe

Tromb.

Ed.

B *men* CHORUS.

Tramps and scamps and halt and blind,

Inter Clar.

Ed.

CHO.

Emp-ty beg-gar and cring-ing cripp-le too!

Tromb.

Ed.

Ed.

Ed.

The musical score is written in G major and 2/4 time. It features a piano accompaniment with a bass line of eighth notes and a treble line of quarter notes. The vocal parts include a men's chorus and a choir. The score includes various performance markings such as dynamics (f, sf), articulation (accents), and rehearsal marks (A, B). There are also handwritten annotations for instruments like Clarinet, Horn, Oboe, and Trombone, and editorial markings like 'Ed.' and asterisks.

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

Trumbr.

Red. Temp.

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

Mute Clar

Horn

Red.

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

Red.

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

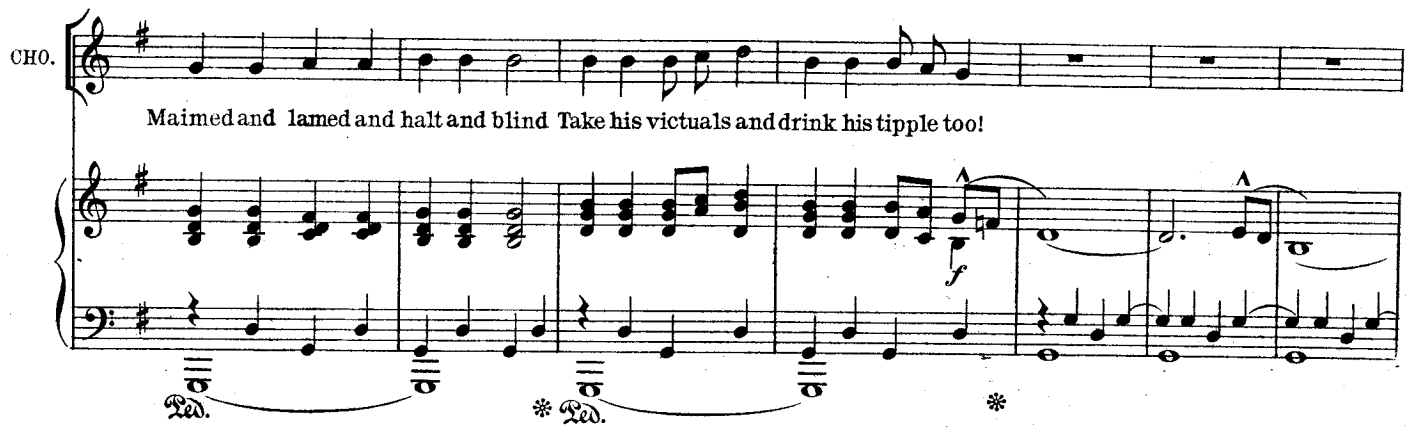
TUTTI.

Girls.

Red. Imp.

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

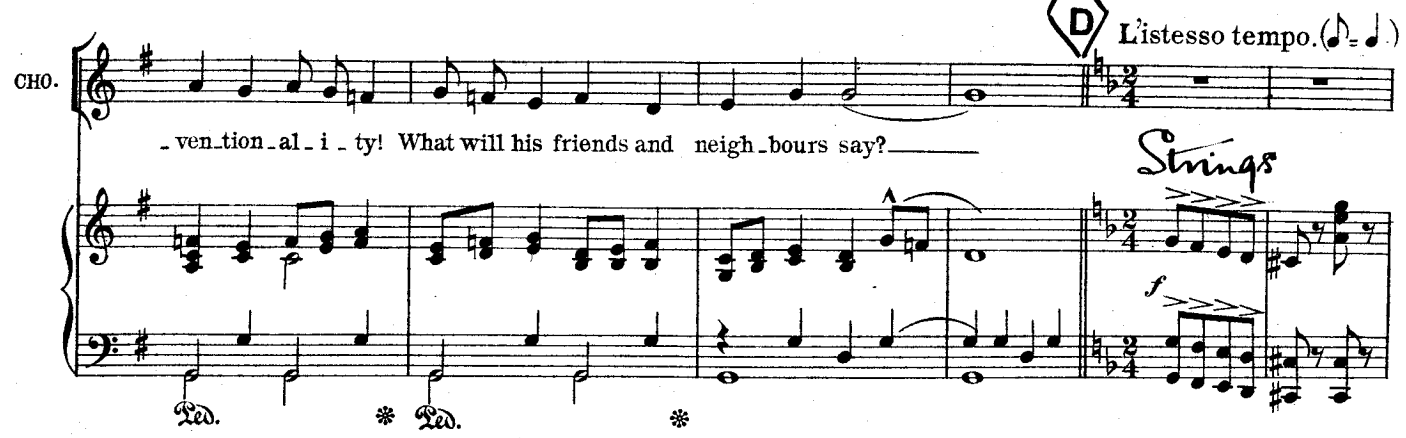
Red. Imp.

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

Red. * *Red.* *

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

Mute Clear. *Red.* * *Red.* * *Red.* *

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

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

D *Allegretto tempo.* (♩ = ♩)

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

p

CHORUS OF MEN.

HASSAN.

E

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

B. Why, Sir? wis-er?

Strings

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

B. Fie, Sir! Fie, Sir! He

Wood Wind

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

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

Wood Wind

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

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

HASSAN.

Shirato Attacca No. 8.

No 8.

SONG: (Hassan) with CHORUS.

Encon.

Allegro con brio. (♩ = 120)

Piano.

ff

Tutti.

Red. Drums Tacet

Red.

*

HASSAN.

1. When my

Strings

p

HAS.

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

sempre p

HAS.

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

HAS.

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

Clar.

HAS.

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

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

That's
 A
 That's
 That's

mf

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

all you want to feel at home As something in the
 Pro-phet **HED.** ne- ver been at home But made one in the
 what we call it here at home "Pro mo- tion" in the

1 & 2 - 3

CHO. Ci - ty!
 Ci - ty!
 Ci - ty!

HASSAN. *A. 4^{te}.*

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

Ci - ty!
 Ci - ty!
 Ci - ty!

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

Attaca No. 9.

No. 9.

SONG: (Yussuf) with CHORUS.

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

Yussuf

Full Orch.

Peace be up - on this house!—

Str.

Piano

SOP.

YUSSUF.

CHO.

MEN.

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

And on you— peace!

Str.

p

YUS

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

HASSAN.

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

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

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

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

turn.

cres. *ff*

Ad. Op. 20

YUSSUF

Ad. *** *Ad.*

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

Oboe

Clar Horn.

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

Horn.

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

Oboe.

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

Horn (c) *Ed.* *

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

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

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

For us. *Ed.*

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

cres: *cres:*

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

un poco rall. *a tempo* *Clar.* *colla voce* *a tempo* *f*

YUS.
2nd verse.

CHO.

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

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

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

CHO.

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

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

un poco rall: *a tempo*

2. *rall:* *a tempo*

YUS.

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

CHO.

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

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

rall: *a tempo*

Ha! Ha! Ha!

Dialogue.

No 10.

ENSEMBLE with DANCERS and CHORUS.

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

Hassan and Chorus.)

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

Allegretto grazioso. (♩ = 88)

Piano.

Str. W.W. Horn.

Curves ^{Triangle} around each other ^{* Ped.} wrists, ^{* Ped.} come forward ^{* Ped.} to DC ^{* Ped.} to

Nute Sing.
ROSE-IN-BLOOM.

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

SCENT-OF-LILIES.

HEART'S DESIRE.

Clar.

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 de -

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

Triangle

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

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

B

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

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

Flute

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

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

Oboe.

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

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

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

Rose steps forward of others.



They pose
ROSE-IN-BLOOM

R in B
- sure!

S of L
Hts. D
- sure!

To

LUCCI

Triangle as she sings.

** Lead. **

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

p Clar.

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

D Pose brackets, close group

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

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

Violins Flute Solo

Rin B. Ah! Ah! Ah!

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

Horn Cres.

Rin B. *Flute*

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

Horn

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

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

Vios UR 13 C.

p WV. Ped. Mauple * Ped.

E HONEY-OF-LIFE. *cres:*

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

Str. p *cres:*

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

f Ped. *

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

Ped. *

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

Animato
cello

p

Hute & Picc.

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

Handwritten musical score system 2. The top staff continues the woodwind parts. The bottom staff continues the string accompaniment. A diamond-shaped annotation containing the letter 'G.' is placed above the woodwind staff in the third measure.

Handwritten musical score system 3. The top staff features a melodic line with a 'Tutti.' marking above it. The bottom staff continues the string accompaniment. Dynamics markings 'f' and 'p' are present.

Handwritten musical score system 4. The top staff has a 'Tutti' marking and a 'Picc.' marking. The bottom staff continues the string accompaniment. A large bracket on the right side of the system is labeled 'Cut Section no. 1 in Band Part 3 (1990)', indicating a section to be omitted.

Handwritten musical score system 5. This system is almost entirely crossed out with a large diagonal line from the top-left to the bottom-right.

Handwritten musical score system 6. The top staff is for Clarinet and Piccolo. The bottom staff is for Horns and Triangle. The music continues with melodic lines for the woodwinds and rhythmic accompaniment for the brass and percussion.

Molto vivace. (♩ = 144)

Wood Wind

mf Cello.

f

Tri. Tri.

Violins

Horn.

Flute.

f

Clav.

2nd. C. Cym.

* 2nd.

Wood Wind

Horn

Tri.

turn.

Allegro. C. Cym.

Accel.

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

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

Str.

HAS

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

Flute

HAS.

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

HAS.

Pray look at this for ex - am - ple!

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

Allegro con brio. (♩ = 144)

Horns.

Flute Clar.

First system of musical notation. Treble clef with a key signature of one flat. The melody features a triplet of eighth notes with fingerings 1, 2, 3. The bass line consists of chords and eighth notes. Performance markings include *Red.* and ** Red.*

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

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

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

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

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

Tutti.

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

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

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

Organo. *Organo.* *Organo.*

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

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

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

Organo. *Organo.*

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

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

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

Organo. *Organo.*

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

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

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

SOP. ALTO
1. Dance and Song! 2. 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!

Attacca No. 11.

No 11.

SONG.- (Abdallah with Hassan) and CHORUS.

Moderato. *ad lib.*

Abdallah. Peace be up - on this house! To

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

ad lib. And on you Peace!

Piano. *Sw.* *f.*

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!

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

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

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

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

p *Clar.*

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

Clar. *Horn.*

HASSAN.
pp sotto voce

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

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

Flute Picc

Allegretto non troppo e pesante. (♩ = 92)

ABDALLAH.

We have

Trm.

Clav.

p Str.

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

Clav.

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

ABD. HASSAN.

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

S

Cl.

ABDALLAH.

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

Cello

Cl.

ABD.

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

Cl.

ABD.

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

Horn

ABD. HASSAN. ABDALLAH. HASSAN. ABDALLAH

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

Horn

Oboe

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

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

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

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

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

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

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

Hute *Boe* HASSAN.

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

Clav. *Both.* *cres:*

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

Tutti.

Both.

Dialogue.

No 12.

OCTET.

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

Vivace e leggiero. (♩. = 144)

Y O R S O H P O S O H O H

Dan. Sunbeam.

Piano.

Flute & Cl.

f Horn.

Tr.

* Tr. *

DANCING SUNBEAM.

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

~~Cl.~~ Cut to Cl. for Encore.

Oboe

dim.

2/3 Str.

Tr.

Dan S

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

slight-est

Clar.

Dan S

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

Flute

Flute

Flute

Clar

Clar

Dan S

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

Dan S

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

SULTANA.

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

HONEY-OF-LIFE.

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

Dan S.

what will be - come of us? No,

HASSAN.

No, what will be - come of me?

YUSSUF.

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

ABDALLAH.

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

Clar.

Str.

Horns.

Clar.

Horns.

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

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

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

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

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

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

B

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

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

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

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

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

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

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Horns

Ed.

*

Boe.

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

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

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

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

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

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

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

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

Ed. ** cres: Plate.* *cres: Clar.*

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

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

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

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

- ma - zing phlegm:

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

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

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

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

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

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

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

HAS.

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

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

Obol

Horn.

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

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

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

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

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

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

Obol

No,

f

p

Oboe

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

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

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

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

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

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

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

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

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

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

YUS. of them? of them? of them?

ABD. of them? of them? of them?

Wood Wind.

dim:

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

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

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

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

Flute & Clar

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

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

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

Dan S. what will become of us? No,

HAS. No, what will become of me?

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

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

Home.

Oh!

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

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

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

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

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

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

E Clar.

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

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

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

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

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

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

Horn.

Oboe.

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

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

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

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

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

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

Flute.

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

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

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

HAS
be to stem:

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

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

Flas.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

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

Drum.

Horns.

Oboe (F)

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

sound of a gong you will cease to exist! But what will become of ^{us?} ~~them.~~
 sound of a gong you will cease to exist! But what will become of ^{us?} ~~them.~~
 sound of a gong you will cease to exist! But what will become of ^{us?} ~~them.~~
 No,
 sound of a gong you will cease to exist! But what will become of ^{us?} ~~them.~~
 sound of a gong you will cease to exist! But what will become of ^{us?} ~~them.~~

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

Yes, what will become of ^{us?} ~~them~~ of
 Yes, what will become of ^{us?} ~~them~~ of
 Yes, what will become of ^{us?} ~~them~~ of
 what will become of me? No what will become of me? me?
 Yes, what will become of ^{us?} ~~them~~ of
 Yes, what will become of ^{us?} ~~them~~ of

Horn.

Tutti alla fine. 4 Bars.

S. of L. *them*

H of L. *them*

Hts D. *them*

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

HAS. *me?*

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

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

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

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

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

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

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

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

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

Dialogue.

No 13.

QUARTET and DANCE.

(Sultan, Vizier, Physician, and Executioner.)

Beat 3.

Allegro non troppo vivace. (♩ = 84.)

Piano.

VIZ.

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

VIZ.

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

VIZ.

Der vish:

B PHYSICIAN.

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

un poco cres.

Clav.

PHY

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

PHY

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

PHY

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

PHY. Der - - - - - vish:

Musical score for PHY. featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a whole note followed by a half note, then a quarter rest, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

ROYAL EXECUTIONER.

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

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

Musical score for ROYAL EXECUTIONER. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line begins with a half note, followed by a quarter note, and continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand. Handwritten annotations include 'Viol^{1st}' and 'Horn.' with arrows pointing to specific parts of the score.

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

Musical score for EXE. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line starts with a half note, followed by a quarter note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

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

Musical score for EXE. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line begins with a half note, followed by a quarter note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

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

Musical score for EXE. featuring a vocal line and piano accompaniment. The key signature has two sharps. The vocal line starts with a half note, followed by a quarter note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

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

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

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

Cello.

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

Suave. **E** VIZZIER. *Corsets.* *cres.* *Tri.*

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

PHYSICIAN. ROYAL EXECUTIONER.

SULTAN.

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

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

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

VIZ. Sim - ple sou - ly low - ly

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

Cres.

do.

molto

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

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

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

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

do.

F

PHY. - vish! Ah! Ah!

SUL. - vish! Ah! Ah!

VIZ. - vish! Ah! Ah!

EXE. - vish! Ah! Ah!

Comets

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

PHY. Ah! Joy - - - ful

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

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

EXE. Ah! Joy - - - ful

Crus. Sempre
alla fine

Red. *p.* *p.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cut to ✕

WHY. *vish!*

SUL. *vish!*

VIZ. *vish!*

EXE. *vish!*

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Dialogue.

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

FINALE - ACT I.

No. 14.

Allegro agitato. (♩ = 136.)

Chorus.

Piano.

Wood Wind

Horn.

Led.

* Led.

* Led.

* Led.

*

CHORUS OF GIRLS.

O luck . less hour! O dread . ful

Oboe

Horn.

Flute. Clar.

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

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

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

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

Horn.

CHORUS
 rend each veil! Oh,

f *dim.*

A DANCING SUNBEAM.

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

p *Clav.*

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

Clav. *Flute* *p* *Clav.*

Horn.

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

20872 *Horns.*

DAN. SUNBEAM.

BLUSH OF MORN.

BOTH.

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

Flute
Horn
Red. *

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

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

B

SULTAN.

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

BLUSH-OF-MORN. DAN. SUNBEAM.

Flute
p

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

SULTAN. DAN. SUNBEAM.

Strings
p

Dan S. SULTAN.

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

Clav.

Cello.

Horns.

Str.

SUL.

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

Flute

Str

Bass.

SUL.

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

SUL. DAN SUNBEAM. SULTAN.

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

DAN. SUNBEAM.

SUL.

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

All - Spoken

Dan S. SUL - TAN.

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

E Allegretto con moto. (♩ = 136) 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

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

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

Arco.

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

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

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

G

B of M. 1. - grace - ful dou - ble lives!
hon - est hus - band ought!

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

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

dim. *f*

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

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

SUL. men Should now and then Lead

Clar.
Obol.
Arco.

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

Mute.
dim Clar.

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

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

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

Arco.
Bassi.

H Allegro moderato alla marcia. (♩ = 120)

pp (side drum)

p

S.D.

S.W.

BLUSH-OF-MORN.

Hark! the dis-tant roll of drums!

DANCING SUNBEAM.

Hark! the dis-tant roll of drums!

SULTAN.

Near - er, near - er,

p

p

B of M.

'Tis the Sul-tan's guard that comes!

Dan S.

'Tis the Sul-tan's guard that comes!

SUL.

near - er!

Noth - ing could be clear - er!

f

accel - - - -

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

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

SUL.

B of M.

Dan.S.

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

U *Tutti.*

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

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

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

CHORUS OF GIRLS.

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

Trum. Drums.

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

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

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

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

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

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

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

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

Ad. * *Ad.* *

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

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

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

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

20872 *Ad.* * *Ad.* * *Ad.* *

Comet.

K

S.D.

Str.

Molto moderato marziale. (♩ = 104)

CHORUS OF MEN.

With mar. tial gait — With

Oboe.

Comet.

marcato il basso.
S.D.

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

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

CHO. *3* *3* *3* *3*
 Lack of Loy - al - ty In the street! Guards of Roy - al - ty! Keen to kill a - ny

CHO. *3* *3* *3* *3* *L*
 Dog of vil - lain - y in the street! With mar - tial gait - With

G.C. Lynn.

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

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

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

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

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

Repeat.



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

A 3.

At —

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

GRAND VIZIER.

PHYSICIAN.

ROYAL EXECUTIONER.

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

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

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

Horn. *rit.*

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

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

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

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

Clar.

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

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

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

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

CHORUS. Some

Some

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

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

CHO. -ver!

-ver!

Viol. Sr.

Viol. w.

Viola

Clar.



Allegretto un poco agitato. (♩ = 88)

GRAND-VIZIER.

He whom you call Has-san, (Pre-

String

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

Oboe

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

Oboe

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

8 of M. FULL CHORUS.

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

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

Wood Wind

Oboe.

Cello.

PHYSICIAN.

En - dea - vour, if you can, This

PHY.

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

PHY.

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

The

CHO.

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

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

ROYAL EXECUTIONER.

Each

EXE. *ES*

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

EXE. *1 bar extm* *Clav.* DAN. SUNBEAM.

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

Str. *Woodwind*

CHO.

p

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

p

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

p

Viola

Paleo.

SULTAN.

Dis - tin - guish, if you can, Their

sw

SUL.

Oboe Solo.

Clav.

DAN. SUNBEAM.

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

Dan. S.

cresc.

BLUSH-OF-MORN.

CHORUS

f

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

f

The

Clav.

cresc.

f

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

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

Wood Wind

cresc.

Red. Horn *

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

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

Tutti.

ff

CHO. Sul - tan is! —

Sul - tan is! —

String.

sempre ff

Red. *

Moderato.

DAN SUNBEAM.

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

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

Flute Clar



Andante non troppo lento. (♩ = 88)

Alli only. A. 2. & ALTI.

Oh,

Flute Clar. Horn. Viola Cello

Flute Clar. Imp. dolce

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

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

Exp. only.

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

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

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

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

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics "dull and lead-en colour'd clouds Of or-din-ar-y crowds Be-fore the Sun of Roy-al Pride Re-". The piano accompaniment is in a bass clef and includes dynamic markings such as *cres*, *cen*, and *do*. There are also some performance instructions like *red.* and asterisks.

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

The second system continues the vocal line with the lyrics "-spect-ful-ly di-vide! Sun of Roy-al Pride!". The piano accompaniment includes a *ff* dynamic marking. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef.

The third system shows the piano accompaniment for the second system, featuring a *ff* dynamic marking and various musical notations like *red.* and asterisks.

CHO
 Sun of Roy-al Pride!
 Sun of Roy-al Pride!

The fourth system features a vocal line with the lyrics "Sun of Roy-al Pride!". A diamond-shaped symbol containing the letter 'W' is placed above the vocal line. The piano accompaniment is in a bass clef and includes a *red.* marking.

The fifth system shows the piano accompaniment for the fourth system, featuring a *red.* marking and various musical notations.

HASSAN. *Recit.* *ad lib.*

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

trumpet

String King.

Arco.

* *trump*

Allegro molto vivace. (♩ = 88)

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

Violins

Horn.

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

O hus-band dear!

String.

HASSAN. BLUSH-OF-MORN.

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

cres:

HASSAN.

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

dim:

Cello.

Clar.

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

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

HAS. *If you please that veil re - move!*

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

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

Timp.

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

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

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

Timp

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

cres:

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

f *Ah!*

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

Timp.

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

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

f

p *f* *p* *f*

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

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

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

p *f*

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

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

ped.

Horn Solo

Viola

Cello

dim.

ped. * *ped.* * *ped.*

ROSE-IN-BLOOM.

1

Obce Clar.

Str.

Has - san! Thy pi - ty I en - treat And at thy

Obce Clar.

Horn Solo.

feet A sup - pliant, lo! I kneel Re - spect my maid -

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

2

Obce Clar.

Clay

un poco cres.

Horn

Thine O - ri - en - tal et - i - quette - Dost

Clay

Horn.

thou for - get? To force a maid to raise her veil Be -

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

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

Horn
 Turn not, turn not, Has san!

Clar.

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

CHO. *Oboe*
 Turn not.

dim:al fine

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

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



Act 2.

Allegro agitato. (♩ = 92)

HASSAN.

Violins I *pp* la dy, do not

Viola. Cello. *dim:* *p*

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

Clar
Horn

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

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

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

Clar
Horn

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

HAS. - cap - i - tate!

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

CHORUS. O hor-ror!

O hor-ror!

Shute.

Imp.

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

Clav

Horn

ABD. SULTAN. EXECUTIONER ABUZZAH.

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

ABD. HASSAN. The

Viola

Viola & Cello

14

20872

Imp.

**Red. trem.*
C.B.

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

trem.
colla voce *pp* *a tempo*
Stw.
kinj.
spoken

HAS. *spoken*
 One!

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

pp

3 SLAVES.

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

p Viola
Clar.

YUSSUF
YUSUF KHALIM

What can ~~WA~~ WE do?

Viola

Clav.

CHORUS.

p

Like a

p

Like a

p Clav.

Hom.

10

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

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

Red.

*

Red.

*

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

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

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

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

Tromb.

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

dead!

oboe. *Flute.*

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. *Wood Wind Horn.*

Oboe Clar.

The Sul - tan's dead!

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!

Scat 2.

PHYSICIAN.

(aside) to the Sultan

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

Stv.

p

Scat 4.

3 VALVES AND SOP. AND ALTO CHORUS.

SULTAN.

PHY.

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

Wood Wind Horn.

in.

Allegretto maestoso.

CHORUS OF MEN.

SUL.

Pal-ace! With martial gait. With

Cornets.

f *pesante* *Tutti.*

Bassi *Ger Cym.*

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

CHO.

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

Flute

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

Ger Cym.

For - tune ti - dal

Rin B.
Sof L.
His D.
Hof L.

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

CHO.

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

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

Rin B.
Sof L.
His D.
Hof L.

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

CHO.

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

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

Rin B.
Sof L.
His D.
Hof L.

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

CHO.

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

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

Rin B.
Sof L.
His D.
Hof L.

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

CHO.

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

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

Rin B.
Sof L.
His D.
Hof L.

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

CHO.

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

Rin B.
Sof L.
His D.
Hof L.

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

CHO.

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

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

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

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

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

S. Drum

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

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

pesante

timp.

CHO. band!

band!