

# Act II.

## No 15.

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

Allegretto. (♩=84)

Piano.

*f*

*p*

*p*

*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

Hts. D.

love? \_\_\_\_\_ A song from heart to heart;

Hts. D.

When each doth com - ple - ment Its coun -

Hts. D.

ter part. Oh, where is love?

Hts. D.

'Tis ev - er near - at hand; Where

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 -  
 The Song -

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

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

Hts. D. And life be -

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

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

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

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

*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

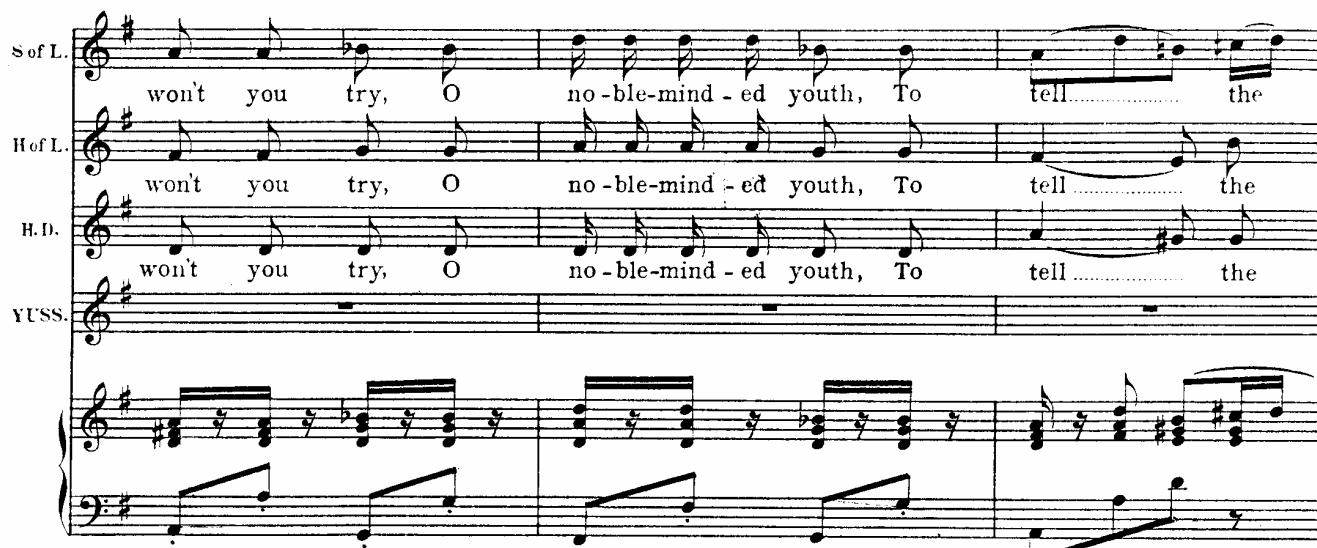
YUSS.

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.



**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.



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.



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

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 few notes with a *rit.* marking and asterisks below it.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a *cres.* marking above it and a *rit.* marking with an asterisk below it.

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

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

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 six systems of music. The first system includes the tempo marking 'Allegro vivace alla marcia. (♩ = 112)' and the dynamic marking 'Piano.' with a forte 'f' symbol. The music is in 6/8 time and a key signature of two flats. The first four systems are continuous piano accompaniment. The fifth system features a section labeled 'A' and 'CHORUS.' with the instruction 'From' written above and below the staff. The sixth system continues the piano accompaniment with a 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

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

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

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**

GRAND VIZIER.

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

VIZ.

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

Detailed description: This system contains the first line of music. The vocal line (VIZ.) begins with a melisma 'hums: \_\_\_\_\_' followed by the lyrics 'Their pul - ses throb \_\_\_\_\_ Their pop - u - lar Sul - tan'. The piano accompaniment consists of a right-hand part with a melody and a left-hand part with a steady eighth-note bass line.

VIZ.

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

Detailed description: This system contains the second line of music. The vocal line (VIZ.) continues with 'comes! \_\_\_\_\_ And when they see Their pop - u - lar Sul - tan'. The piano accompaniment continues with the same rhythmic pattern as the first system.

VIZ.

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

Detailed description: This system contains the third line of music. The vocal line (VIZ.) continues with 'soon, They'll all break out \_\_\_\_\_ and sing (or shout) This pop - u - lar,'. The piano accompaniment continues with the same rhythmic pattern.

VIZ.

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

C

Detailed description: This system contains the fourth line of music. The vocal line (VIZ.) concludes with 'pop - u - lar Per - sian tune! \_\_\_\_\_'. A 'C' time signature change is indicated above the staff. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

PHYSICIAN.

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

EXECUTIONER.

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

Acc. \* Acc. \*

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! —

Acc. \* Acc. \*

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

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?

I 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. 

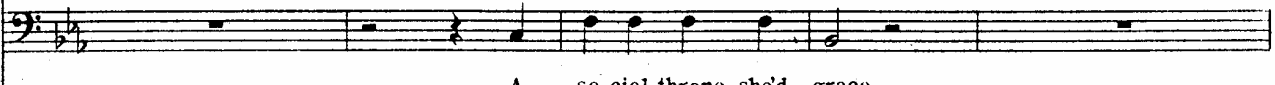
one day grace a\_ so.cial throne, I dreamed at the age of  
 Queens in\_ my sub . ur . ban set; They'll learn there's a wi . der

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 whatyou see, A SocialQueen!  
gap be.tween, A gulf be.tweenthemand 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

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*

B of M. *dim:* **A**

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

Hof L. *dim:*

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

Hts D. *dim:*

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 .

PHY. *dim:*

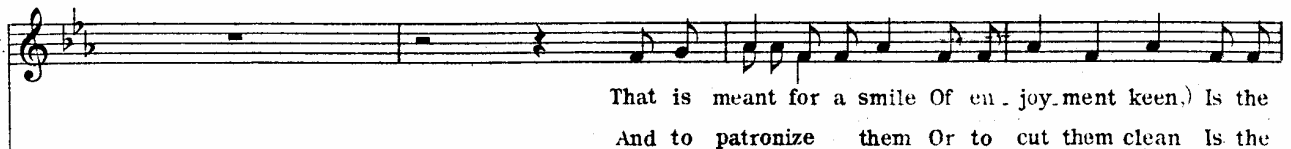
Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

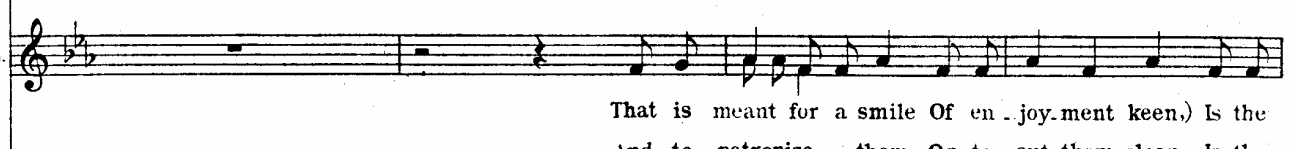
SUL. *dim:*

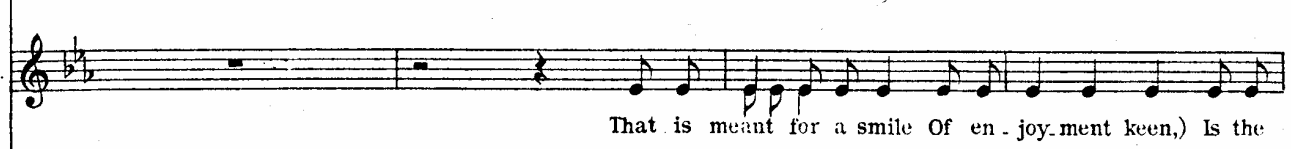
Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

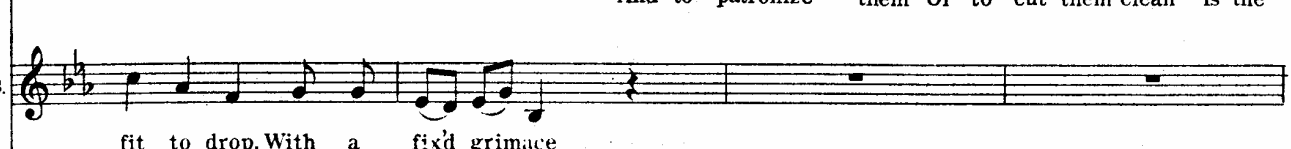
VIZ. *dim:*

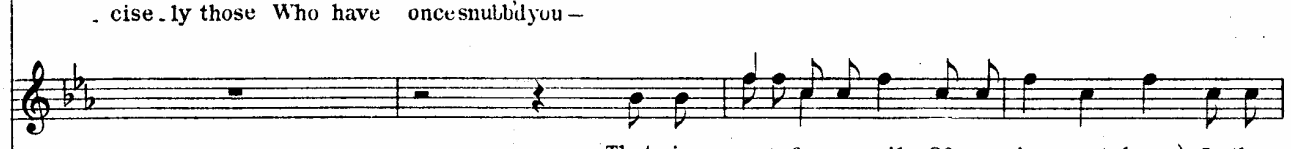
Queen and take your pro . per place! —  
 Queen you'll put them in their place! —

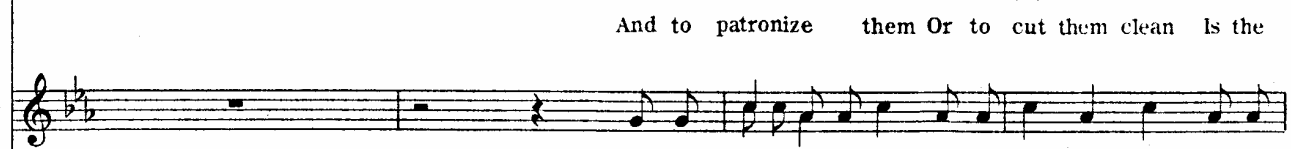
B of M. 

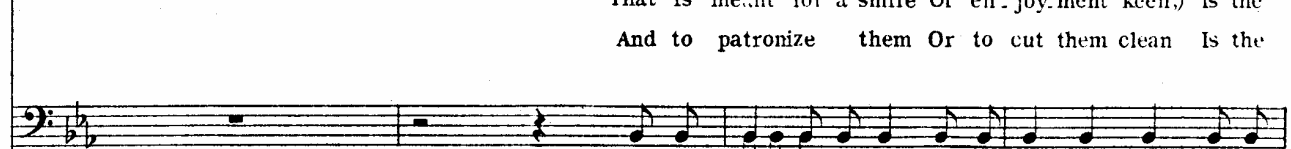
H of L. 

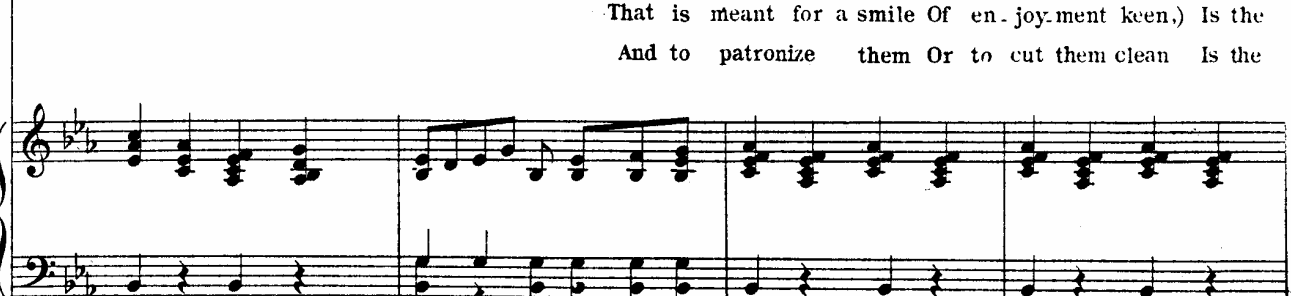
Hts D. 

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



*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! \_\_\_\_\_

tts 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  
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.

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

T of L. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

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

Dan. D. That's my pro - per, pro - per place!  
That's my pro - per, pro - per place!

PHY. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

SUL. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

VIZ. That's your pro - per, pro - per place!  
That's your pro - per, pro - per place!

1.



2.

3 of M.  
pro - per place!

1 of L.  
pro - per place!

Hts. D.  
pro - per place!

Van S.  
pro - per place!

PHY.  
pro - per place!

SUL.  
pro - per place!

VIZ.  
pro - per place!

DANCE.

First system of a piano score. The treble clef staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is two flats (B-flat and E-flat). There are accents (^) over the final two notes of the treble staff. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of a piano score. The treble clef staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is two flats (B-flat and E-flat). There are dynamic markings of *p* (piano) and *f* (forte) in the bass staff.

Third system of a piano score. The treble clef staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is two flats (B-flat and E-flat). There is a dynamic marking of *p* (piano) in the bass staff.

Fourth system of a piano score. The treble clef staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is two flats (B-flat and E-flat).

Fifth system of a piano score. The treble clef staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is two flats (B-flat and E-flat). There are accents (^) over the final two notes of the treble staff. A first ending bracket labeled "1." spans the final two measures of the system.

Sixth system of a piano score. The treble clef staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is two flats (B-flat and E-flat). There is a dynamic marking of *f* (forte) in the bass staff. A second ending bracket labeled "2." spans the final two measures of the system.

No 20.

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

Andante con moto. (♩ = 120)

Sultana.  
(Rose-in-Bloom.)

Piano.

Sup. pose, — I say, sup.

*Red.*

\*

*Red.*

\*

*Red.*

\*

S.  
(R in B.)

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

*p*

S.  
(R in B.)

fool. ish. ly for. get Or. i. ent. al et. i. quette And in. fringe a reg. u. la. tion Formed for

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

SUL.

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

SUL.

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

SUL.

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

*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 first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante con moto' with a quarter note equal to 84 beats per minute. The dynamics are marked 'Piano' and 'p'.

The second system of the piano introduction continues the melodic and harmonic development. The right hand features more complex rhythmic patterns. The dynamics are marked 'cres.' (crescendo).

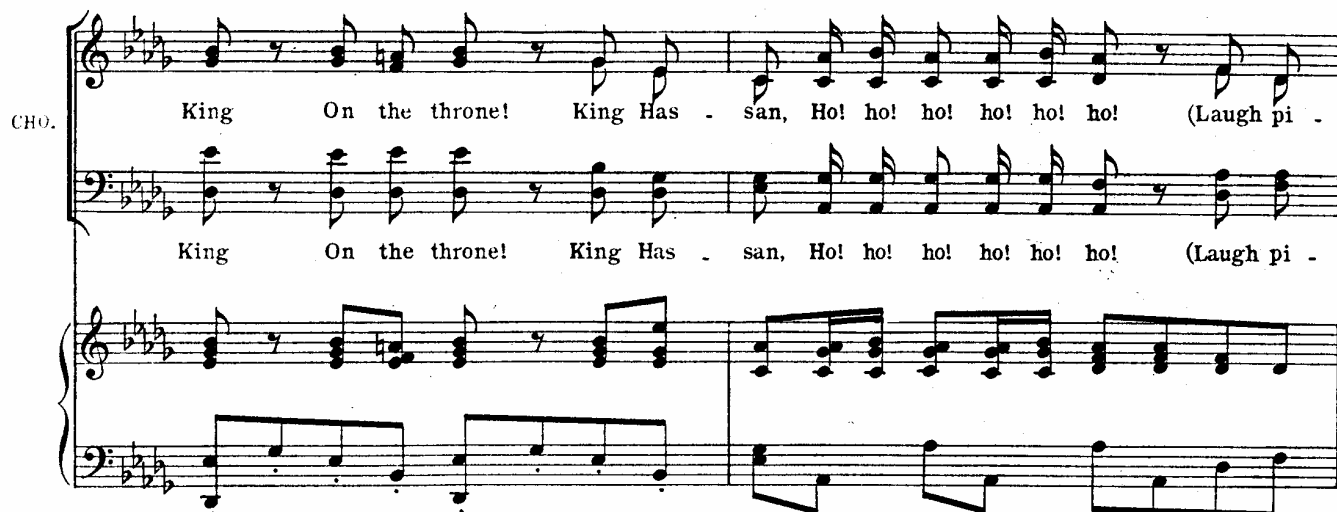
CHORUS.

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

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

CHO. King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -

King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -

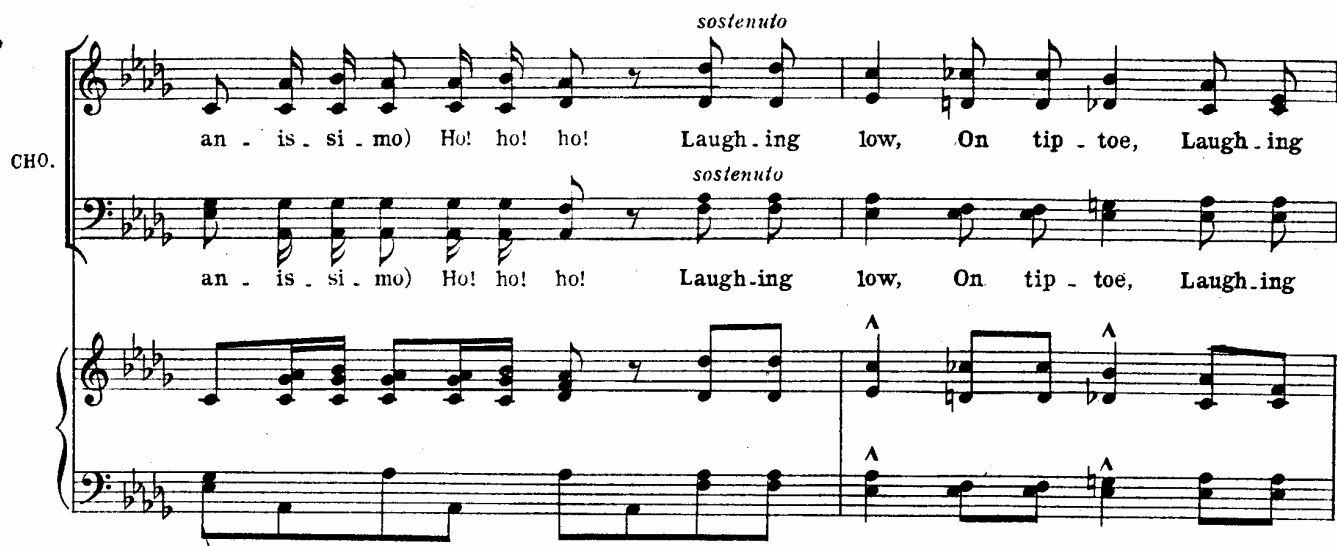


CHO. an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing

an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing

*sostenuto*

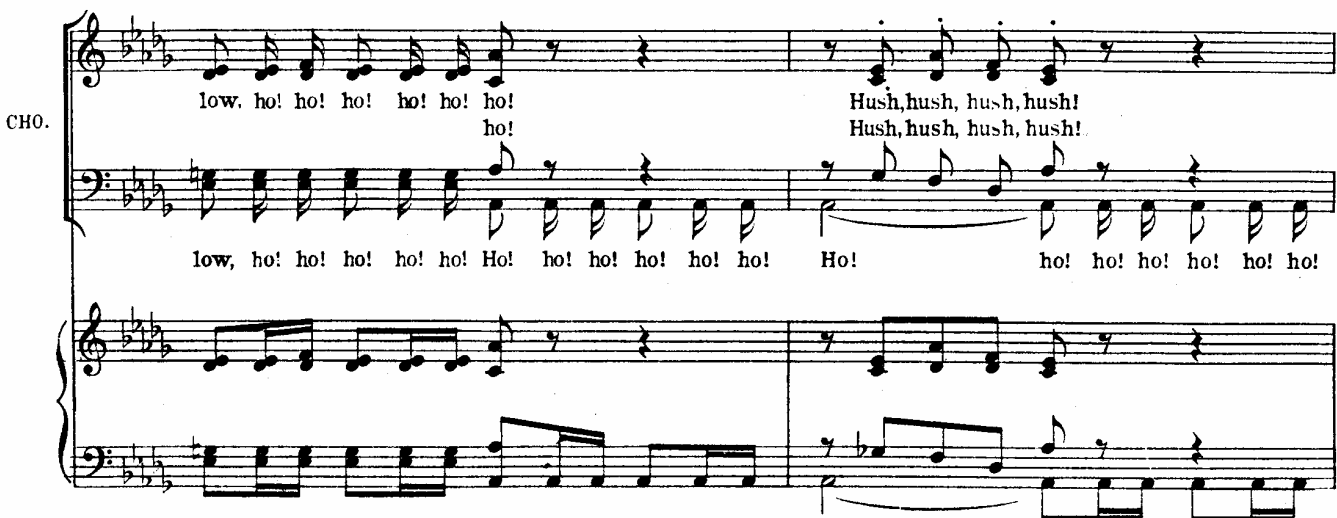
*sostenuto*



CHO. low, ho! ho! ho! ho! ho! ho! Hush, hush, hush, hush!

low, ho! ho! ho! ho! ho! Ho! ho! ho! ho! ho! Ho! ho! ho! ho! ho! ho!

Hush, hush, hush, hush!



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

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

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 piano part.

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. The middle two staves are labeled 'CHO.' and contain the lyrics. The bottom two staves are the piano accompaniment. Dynamics include *sempre f*, *p*, and *dim.* There are *Red.* markings and asterisks.

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. The middle two staves are labeled 'CHO.' and contain the lyrics. The bottom two staves are the piano accompaniment. Dynamics include *p* and *Red.* There are asterisks at the end.



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 performance 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 vocal line begins with a rest, followed by the lyrics "bless my heart, It's time to start, Or I shall be late for the wedding! And,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* is present in the piano part.

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 features a vocal line and piano accompaniment. The vocal line has the lyrics "bless my heart, it's time to start, Or we shall be late for the wedding!". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is visible in the piano part.

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 and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Of o - ver - pow - ring high de - gree Th'ex -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

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.

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.

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 -

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

TUS. 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

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 (EXE.). The sixth and seventh staves are for the Chorus (CHO.) in soprano and bass clefs. The piano accompaniment is shown in the final two staves, with a grand staff (treble and bass clefs). 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'.

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,Butthat will be for you! And,

CHO. marriage ordercar.riages at half-past two; And the block at two o'clock,Butthat 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 shown at the bottom of the page. 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 chords and intervals.

Sof. L. wed . ding! —

Hts. D. wed . ding! —

YUS. wed . ding! —

HAS. wed . ding! —

ENI. wed . ding! —

CHO. wed . ding! —

*f* *staccato sempre*

The image shows a musical score for a piece titled "wed . ding!". It features six vocal parts: Soprano (Sof. L.), Alto (Hts. D.), Tenor (YUS.), Bass (HAS.), Bass (ENI.), and Chorus (CHO.). Each vocal part has a simple melody with a long note on "wed" and a shorter note on "ding", followed by a dash. The piano accompaniment is written in two systems. The first system includes a dynamic marking of *f* and the instruction *staccato sempre*. The piano part consists of rhythmic patterns in both hands, primarily using eighth and sixteenth notes.

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 —

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

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

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

*Red.* \*

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

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

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

*Red.* \*

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 mount and ride! — Each with a ca - ra - van

Y. that's — la - den with our sighs; — To

Y. bar - ter, if we can, — our loads in Par - a - dise.

Y. *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.

Piano. *p*

B of M.

D.S.

Y.

A.R.G.

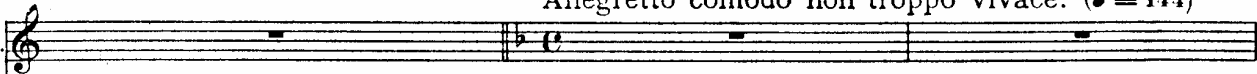
B of M.

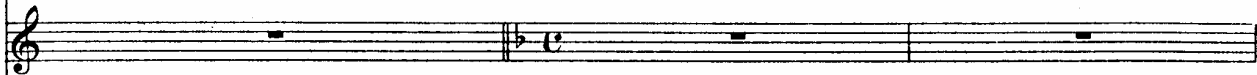
D.S.


Y.

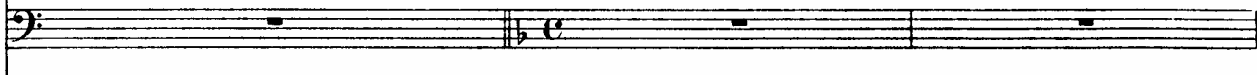
A.R.G.


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,

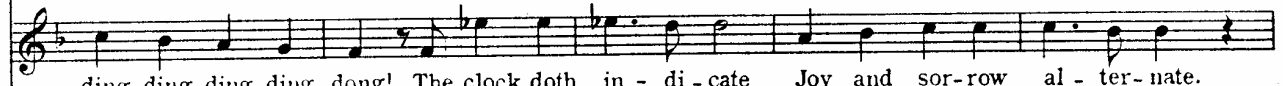
D S *ff*  
 sor - row al - ter - nate! Ding, ding, ding, ding, ding, dong: Ding, ding,

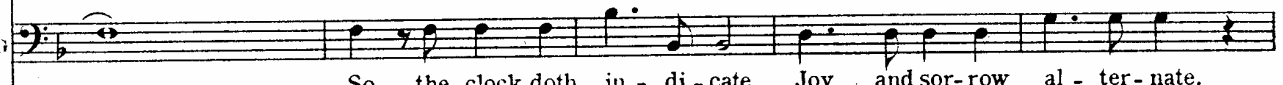
Y *ff*  
 nate! Ding, ding, ding, ding, ding, ding, dong, Ding, ding, ding,


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.

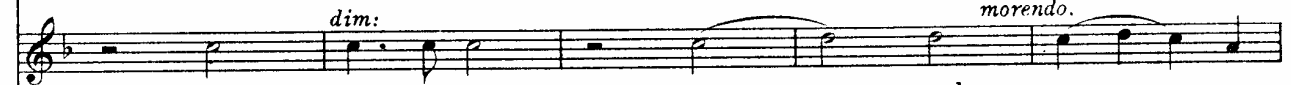
Y    
 ding, ding, ding, ding dong! The clock doth in - di - cate Joy and sor-row al - ter-nate.

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.)

Allegretto non troppo.  $\text{♩} = 80.$

Sunbeam.

Piano.

DANCING SUNBEAM.

It has reach'd me a la - dy named

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.

D 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*

Lido.

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, its 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. *f* *dim:*

VIZ. *p*

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

VIZ. PHYSICIAN. EXECUTIONER

sto - ry! I trust the Sul - tan wont be dis - ap-point-ed, For

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

Comes the King and all his Court  
Comes the King and all his Court

Anx - ious to be test - ing If your sto - ry be the sort,  
Anx - ious to be test - ing If your sto - ry be the sort,

Tale that's in - te - rest - ing. If you've not yet got a plot,  
Tale that's in - te - rest - ing. If you've not yet got a plot,



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

220. \* 220. \* 220. \* 220. \* 220. \*

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.*

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.

*ff*

CHORUS.

CHO.

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

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

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

♩. \* ♩. \*

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,

♩. \*



CHO. raise your voice in ep - i - tha - la - mi - ums! \_\_\_\_\_ 0

raise your voice in ep - i - tha - la - mi - ums! \_\_\_\_\_ 0

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

joice, Il - la - lah! \_\_\_\_\_ Il - la la - lah! There's none too base To find a

CHO. place, Il - la - lah! \_\_\_\_\_ Il - la - la - lah! Raise your voice. All re -

place, Il - la - lah! \_\_\_\_\_ Il - la - la - lah! Raise your voice. All re -

CHO. - joice, Raise your voice, En-deav-our to sing a Per-sian

CHO. 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-

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 (CHO.), 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 treble and a bass line with chords. 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 (CHO.), 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 treble and a bass line with chords. 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 (CHO.), with the vocal line in the treble clef and the bass line in the bass clef. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the treble and a bass line with chords. There are asterisks (\*) and a "Ped." marking at the end of the piano part.