

VOCAL SCORE.

THE
ROSE OF PERSIA

OR,

The Story-Teller and the Slave.

BY

BASIL HOOD

AND

ARTHUR SULLIVAN

| | | | |
|-----------------|--------|------------|----------|
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THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.

New Comic Opera,

BY

BASIL HOOD

AND

ARTHUR SULLIVAN.

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THE ROSE OF PERSIA;

OR,

THE STORY-TELLER AND THE SLAVE.

Characters.

THE SULTAN MAHMOUD OF PERSIA

HASSAN (*a Philanthropist*)

YUSSUF (*A Professional Story-Teller*)

ABDALLAH (*a Priest*)

THE GRAND VIZIER

THE PHYSICIAN-IN-CHIEF

THE ROYAL EXECUTIONER

SOLDIER OF THE GUARD

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

"SCENT-OF-LILIES" }

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

"HONEY-OF-LIFE" }

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

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

"OASIS-IN-THE-DESERT" }

"MOON-UPON-THE-WATERS" }

"SONG-OF-NIGHTINGALES" }

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

(*Wives of Hassan*)

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

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

ACT I.—COURT OF HASSAN'S HOUSE

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

THE ROSE OF PERSIA;

OR,
THE STORY-TELLER AND THE SLAVE.

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The Rose of Persia.

INTRODUCTION.

Written by
BASIL HOOD.

Composed by
ARTHUR SULLIVAN.

Allegro marziale. (♩ = 120)

Piano.

The musical score is for a piano introduction in 2/4 time, marked 'Allegro marziale' with a tempo of 120 beats per minute. It consists of four systems of music. The first system begins with a forte (ff) dynamic in the right hand and piano (p) in the left hand. The second system features triplets in the right hand. The third system is marked piano (p). The fourth system includes a crescendo (cres:) marking. The key signature is one sharp (F#) and the time signature is 2/4.

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

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

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

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

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

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

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

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

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

Fourth system of musical notation, marked *Andante espressivo.* and *p* in the treble clef. The bass clef features a steady accompaniment. Includes a *rit.* marking and an asterisk.

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

Sixth system of musical notation, marked *cres:* and *dim:* in the bass clef. Includes *rit.* and asterisk markings.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system includes a *cres:* marking and a *ped.* marking. An asterisk is placed at the end of the system.

Second system of musical notation. Treble clef, bass clef. The system includes a *p* marking and a *ped.* marking. An asterisk is placed at the end of the system.

Third system of musical notation. Treble clef, bass clef. The system includes *cres:* and *dim:* markings. A *ped.* marking is also present. An asterisk is placed at the end of the system.

Fourth system of musical notation. Treble clef, bass clef. The system includes the marking *un poco animato*. An asterisk is placed at the end of the system.

Fifth system of musical notation. Treble clef, bass clef. The system includes a *cres:* marking.

Sixth system of musical notation. Treble clef, bass clef. The system includes *dim:* and *p* markings.

Attacca N°1.

CHO. *1st* *ROTH.*
 in_ter_est_ing chat-ter Flows be_hind each dain-ty fan: "Is our hus-band go-ing cra-zy? Neig-hours

cres. *sempre legato*

CHO. call him 'Mad Has-san', Not an un_im-portant mat-ter For the wives of a_ny man! Has-

dim.

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

f *mp*

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

cres. *f* *p*

Allegro con moto. (♩. = 100.)

C SOLO HASSAN.

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

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

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

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

HAS.

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

D

HAS.

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

HAS.

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

HAS.

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

HAS. E CHORUS

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

This block contains the first vocal line for Hassan and its piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "might have tricks That would not mix With *dol - ce far ni - en - te!* A - A - ra - bic A - rith - me - tic Will prove the trou - ble double! A". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The word "CHORUS" is written above the second measure of the vocal line.

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

This block contains the chorus vocal line and its piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "- 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". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The word "CHORUS" is written above the first measure of the vocal line.

CHO. 1.

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

This block contains the first vocal line for the Chorus and its piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "might have tricks That would not mix With *dol - ce far ni - en - te!* A - ra - bic A - rith - me - tic Does prove the trou - ble". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The word "1." is written above the first measure of the vocal line.

HASSAN 2.

It dou - ble!

This block contains the second vocal line for Hassan and its piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "It dou - ble!". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The word "2." is written above the first measure of the vocal line.

No 2.

SONG- (Abdallah) with CHORUS OF GIRLS.

Allegro moderato con decisione. (♩ = 104.)

Abdallah.

Piano.

When

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

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

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

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

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

ABD. *rit:* *un poco*
 . gainst a friend or foe; Her gates of Right and Wrong none_ pass . eth to and fro; For

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

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

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

Ped. *

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

p

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

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

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

Red. * Red. * Red. *

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

p *cres.*

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

p

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

rit: *a tempo*

Nº 3.

SONG-(Dancing Sunbeam.)

Andante con moto. (♩ = 120)

Dan. Sunbeam. *p* *o*

Piano. *f* *ped.* * *ped.* *

Dan. S. Life has put in . to my hand His bunch_ of keys, And said, "With these Do

Dan. S. ought you please! But one door on . ly, un . der . stand . is not _____ for

Dan. S. *A* thee, So . ci . . . e . tee! The key of gold will

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

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

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

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

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

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

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

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

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

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

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

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

Dan. S. life and song!

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

No 4.

RECIT. and TRIO:-

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

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

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

Piano.

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

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

DANCING SUNBEAM. *a tempo* ABDALLAH.

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

DANCING SUNBEAM.

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

Allegro vivace. (♩ = 136)

ABDALLAH.

If a sud - den stroke of fate Your Has -

BLUSH-OF-MORN.

ABD.

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

DANCING SUNBEAM.

B of M.

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

A

BLUSH-OF-MORN.

Dan S.

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

B

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

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

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

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

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

ABD.

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

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

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

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

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

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

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

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

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

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

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

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

B of M.

Dan S.

ABD.

DANCE.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures and a consistent bass line.

Third system of musical notation, showing a slight change in the right-hand accompaniment while the bass line remains steady.

Fourth system of musical notation, featuring a more active right-hand part with sixteenth-note patterns. The left hand has a few chords. Dynamic markings *f* and *r* are present.

Fifth system of musical notation, with a more complex right-hand melody. A *cres:* marking is visible in the left hand.

Sixth system of musical notation, concluding the page with a final cadence. The right hand has a melodic line, and the left hand has a few chords. A dynamic marking *f* is present.

No. 5.

TRIO.

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

Allegro con brio. (♩ = 120.)

Piano.

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a 6/8 time signature. The melody is marked with a forte (f) dynamic. The second system continues the piano accompaniment with similar rhythmic patterns.

HEART'S DESIRE *p*

If you ask me to advise you, Finish

The vocal line begins with a piano (p) dynamic. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with consistent rhythmic accompaniment.

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

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

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

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

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

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

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

B SCENT-OF-LILIES.

Some - thing yet may

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

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

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

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

S of L **C**
 doom! Dread - ful doom! Dan - gers

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

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

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

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

ROSE-IN-BLOOM.

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

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

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

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

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

R in B

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

R in B

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

colla voce *a tempo*

Red. * *Red.*

R in B

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

*

t in B

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

cres: Ah! If the Sul - tan

HEART'S DELIGHT.

No - one

p cres:

R in B
bloom! Vic - tim l of

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

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

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

S of L
hor - rid doom! Thus the

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

Ad. *

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

S of L
Sul - tan may ex - press it, Har - 'em - scare - 'em! wa - t'ry tomb! Har - 'em -

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

R in B. *maid - en - girl of gloom! Each of you, I must con - fess it, In - flu -*
 S of L. *- scare - 'em wa - try tomb! Thus the Sul - tan may ex - press it. Har - 'em*
 Hts. D. *dan - gers dark - ly loom! Will the Sul - tan ev - er guess it? Lots of*

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

sostenuto
f

R in B. *In - flu - en - ces Roy -*
 S of L. *hor - rid doom! Ah! a hor - rid,*
 Hts. D. *- sca - um, Ha - rum sca - rum, full of fun! Pa - rum -*

R in B: al - Rose, Rose in Bloom, Rose
 S of L: hor - rid doom! Wa - try tomb. Wa -
 Hts. D: - sca - rum, dan - gers none, Dan - gers none, Dan -

scmpref

* Ped.

R in B: in - Bloom, Rose
 S of L: try tomb! Wa
 Hts. D: - gers none, Dan

* Ped. * Ped. * Ped. *

R in B: in - Bloom! Il - lah! Il - lah! Il - lah! Il - lah! Il - lah! Il -
 S of L: try tomb! Il - lah! Il - lah! Il - lah! Il -
 Hts. D: - gers none! Il - lah! Il - lah! Il - lah! Il -

G

Ped. * Ped. *

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

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

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

Red.

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

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

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

Red.

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

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

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

Red.

Red.

No. 6.

SONG:- (Rose-in-Bloom.)

Allegretto vivace. (♩ = 80)

Rose-in-Bloom.

Piano.

f

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

leggiere

R in B.

'Neath my

dim.

p

R in B.

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

R in B

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

R in B

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

rit. *

R in B

wan - der where I wan - der

R in B

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

cres.

R in B.

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

Ad. *

R in B.

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

7

R in B.

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

R in B.

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

colla voce

R in B

— her pri - son bars!"

ff a tempo

Red. * *Red.* *

R in B

un poco rubato

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

p poco rubato *colla voce*

R in B

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

R in B

pri - son bars! — Let — thy soul on mu - sic soar, ah! —

rall.

animato

R in B. *animato*

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

R in B.

O — Let thy soul — on

cres: *allarg:*

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

cres *colla voce*

a tempo

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

a tempo

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

R in B.

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

R in B. - yond!

ff

Ad. *

No 7.

CHORUS.

Allegro moderato. (♩=92)

Piano.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The music begins with a forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with accents (^) on the first and fifth notes of the first measure.

The second system continues the piano introduction. It features a treble clef with a key signature of one sharp (F#). The music continues with the same accompaniment and melodic line. An accent (^) is placed above the first note of the first measure. The system ends with a double bar line and a repeat sign.

The third system continues the piano introduction. It features a treble clef with a key signature of one sharp (F#). The music continues with the same accompaniment and melodic line. An accent (^) is placed above the first note of the first measure. The system ends with a double bar line and a repeat sign.

B CHORUS.

Tramps and scamps and halt and blind,

The first system of the chorus begins with a bass clef line containing the lyrics 'Tramps and scamps and halt and blind,'. The piano accompaniment continues with the same eighth-note pattern. The treble line has a melodic line with accents (^) on the first and fifth notes of the first measure. The system ends with a double bar line and a repeat sign.

CHO

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

The second system of the chorus begins with a bass clef line containing the lyrics 'Emp-ty beg-gar and cring-ing crip-ple too!'. The piano accompaniment continues with the same eighth-note pattern. The treble line has a melodic line with accents (^) on the first and fifth notes of the first measure. The system ends with a double bar line and a repeat sign.

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

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are three fermatas in the piano part, each marked with 'Ped.' and an asterisk.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are two fermatas in the piano part, each marked with 'Ped.' and an asterisk.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are five fermatas in the piano part, each marked with 'Ped.' and an asterisk.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are two fermatas in the piano part, each marked with 'Ped.' and an asterisk.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are three fermatas in the piano part, each marked with 'Ped.' and an asterisk.

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

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

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

D *Listesso tempo.* (♩ = ♩)

HASSAN.

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

CHORUS OF MEN.

HASSAN.

E

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

Why, Sir? wis - er?

HAS. sym - pa - - this - er!

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

Fie, Sir! Fie, Sir! He

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

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

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

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

HASSAN.

No 8.

SONG- (Hassan) with CHORUS.

Allegro con brio. (♩ = 120)

Piano.

The piano introduction consists of two systems of music. The first system is marked *ff* and includes a *ped.* (pedal) marking. The second system also includes a *ped.* marking and an asterisk (*) indicating a repeat or specific performance instruction. The music is in 2/4 time with a key signature of one sharp (F#).

This system shows the piano accompaniment for the first line of the song. It includes a vocal line starting with the lyrics "1. When my" and a piano accompaniment marked *p*. The piano part features a steady eighth-note accompaniment.

This system contains the vocal line and piano accompaniment for the chorus. The vocal line is marked "HASSAN." and includes three lines of lyrics. The piano accompaniment is marked *sempre p*. The lyrics are:

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

HAS.

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

HAS.

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

HAS.

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

CHORUS.
 That's
 A
 That's

CHO.

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

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

CHO.

1. & 2. HASSAN. 3.

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

Ci - ty!
 Ci - ty!

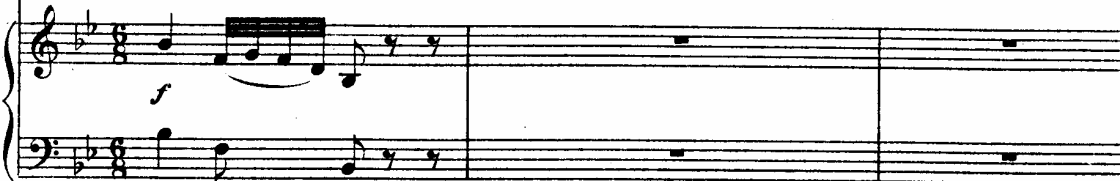
p *ff*

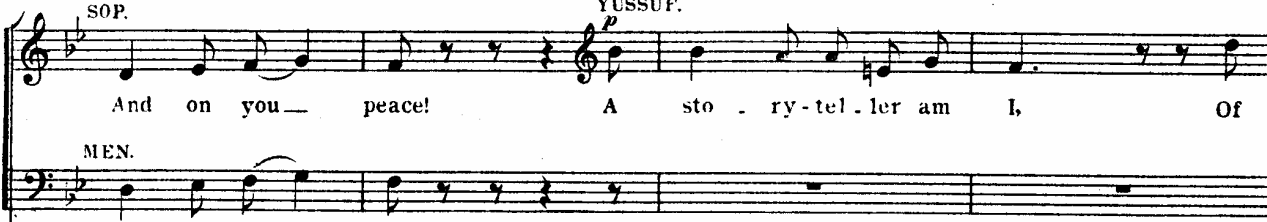
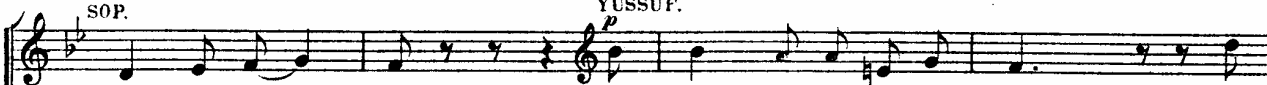

No 9.


SONG: (Yussuf) with CHORUS.


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


Yussuf.  Peace be up . on this house!—

Piano. 

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



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



HASSAN.

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

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

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

Allegretto non troppo. (♩ = 92.)

YUSSUE

YUS. *f*

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

YUS. *J*

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

YUS.

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

YUS.

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

Ed. *

YUS.

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

YUS.

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

Ahl— Ahl— For, though the cup Be

poco ritard: *p a tempo*

YUS.

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

cres: *cres:*

YUS.

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

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

colla voce *a tempo* *f*

YUS.
2nd verse.

CHORUS

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

This system contains the first system of music. It includes a vocal line for the chorus (CHORUS) and a piano accompaniment. The lyrics are: "though the cup Be earth . en bowl, 'Twill hold the juice of grape!— Then". The piano part consists of chords and a simple bass line.

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

YUSSUF.

CHORUS

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!

This system contains the second system of music. It includes a vocal line for the chorus (CHORUS) and a piano accompaniment. The lyrics are: "up, up, up— And judge the— Soul, And not— the out . ward shape! 2. I". The piano part includes tempo markings: "un poco rall:" and "a tempo".

2. *rall:* *a tempo*

YUSSUF.

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

CHORUS

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!

This system contains the third system of music. It includes a vocal line for YUSSUF and a vocal line for the chorus (CHORUS), along with a piano accompaniment. The lyrics are: "up, up, up— And judge the Soul, And not the out . ward shape!". The piano part includes tempo markings: "rall:" and "a tempo".

No 10. ENSEMBLE with DANCERS' and CHORUS.

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

Allegretto grazioso. (♩. = 88)

Piano.

f

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

ROSE-IN-BLOOM.

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

SCENT-OF-LILIES.

HEART'S DESIRE.

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

R in B.

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

S of L.

Hts. D.

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

A

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

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

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

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

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

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

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

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

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

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

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

R in B
- sure!

S of L
Hts. D
- sure!

ROSE-IN-BLOOM
To

Red. * Red. *

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

p

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

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

SCENT OF LILIES.

HEART'S DESIRE. O, list. en to this, list. en, O,

Rin B. Ah! Ah! Ah!

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

Hts. D.

Rin B.

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

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

Ad. * Ad. * Ad. *

acc. * *acc.* * *acc.* *

E HONEY-OF-LIFE.

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

p *cres.*

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

f *acc.* *

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

acc. *

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

p

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff provides a steady accompaniment with eighth-note patterns.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic theme with some chromatic movement. The bass staff maintains the rhythmic accompaniment.

Third system of musical notation. This system includes dynamic markings: a forte (*f*) marking in the bass staff and a piano (*p*) marking in the treble staff. The melodic line in the treble staff features a series of slurs.

Fourth system of musical notation. It features a forte (*f*) marking in the bass staff and a piano (*p*) marking in the treble staff. The bass staff has a prominent eighth-note accompaniment.

Fifth system of musical notation. The bass staff includes a flat (*b*) marking. The treble staff continues with a melodic line that includes some chromaticism.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line. The bass staff has a final chord, and the treble staff ends with a melodic flourish.

Molto vivace. (♩ = 144)

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The bass clef staff contains a rhythmic accompaniment of chords, with dynamics *mf* and *f* indicated. An accent (^) is placed over the first chord in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the chordal accompaniment with accents (^) over the first chord of each measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs and dynamics *f*. The bass clef staff has a steady eighth-note accompaniment. Performance markings include *ped.* and ** Ped.*

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a sharp sign (#) above a note. The bass clef staff has a steady accompaniment with accents (^) over the first chord of the last two measures.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and a sharp sign (#) above a note. The bass clef staff has a steady accompaniment with accents (^) over the first chord of each measure.

First system of piano accompaniment. Treble clef with a key signature of two sharps (F# and C#). The music features a melody with slurs and accents, and a bass line with a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking and several *Red.* (ritardando) markings, with an asterisk (*) between the first and second.

Second system of piano accompaniment, continuing the melody and accompaniment from the first system.

Third system of piano accompaniment, concluding with a key signature change to two flats (Bb and Eb) and a 2/4 time signature. It includes *Red.* markings and asterisks.

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

Vocal line and piano accompaniment for the first vocal line. The vocal line is in a 2/4 time signature with a key signature of two flats. The lyrics are: "Tho' vow'd to the ha-bit of sloth. By an". The piano accompaniment is marked *p* (piano).

Vocal line and piano accompaniment for the second vocal line. The vocal line is marked "HAS." and the lyrics are: "oath, I will give you, my-self, an ex- am- ple Of". The piano accompaniment is marked *p*.

HAS.

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

HAS.

Pray look at this for ex - am - ple!

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

Allegro con brio. (♩ = 144)

First system of musical notation. Treble clef, bass clef. Includes a trill in the treble staff and a triplet in the bass staff. Performance markings include *ped.* and ** ped.*

Second system of musical notation. Treble clef, bass clef. Includes a trill in the treble staff. Performance markings include ** ped.* and ** ped.*

Third system of musical notation. Treble clef, bass clef. Includes a triplet in the treble staff. Performance markings include ** ped.*

Fourth system of musical notation. Treble clef, bass clef. Includes a trill in the treble staff. Performance marking includes *cres: sempre*.

Fifth system of musical notation. Treble clef, bass clef. Includes a trill in the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Includes a trill in the treble staff and a dynamic marking of *f* in the bass staff.

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

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

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

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

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

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

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

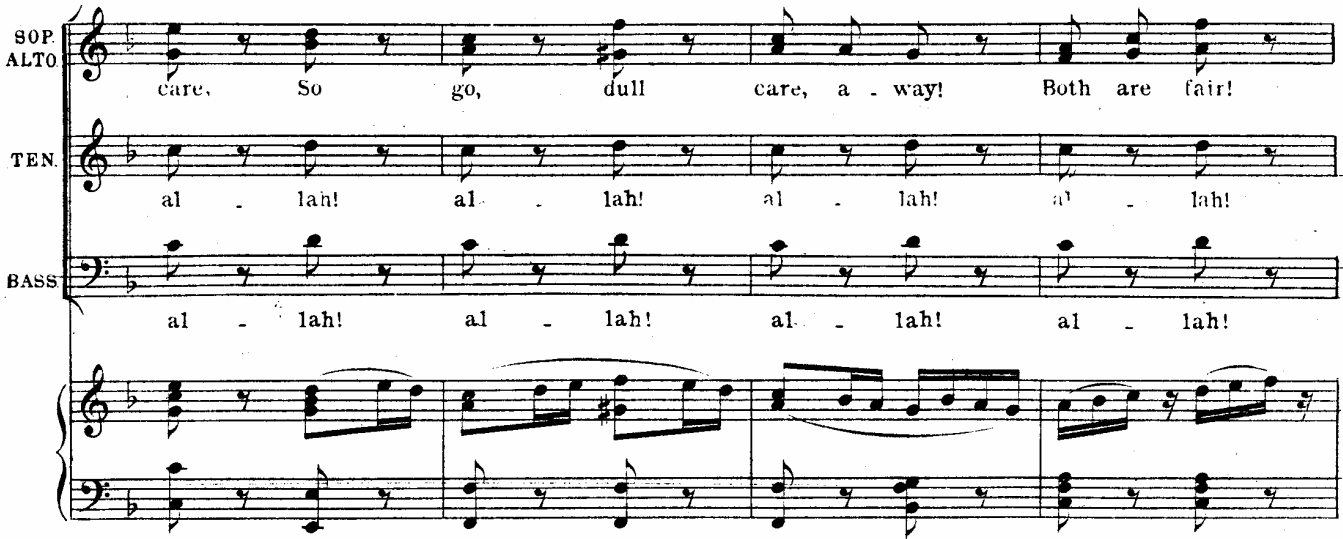
TEN
al - lah! al - lah! al - lah! al - lah!

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

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

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

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



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

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

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



SOP. ALTO
Song! Dance and Song!

TEN.
al - lah - lah!

BASS
al - lah - lah!



No 11.

SONG.- (Abdallah with Hassan) and CHORUS.

Moderato. *ad lib.*

Abdallah. Peace be up . on this house! To

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

Piano.

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

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

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

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of three systems of music. The first system features a vocal line for Abdallah, a vocal line for the Chorus, and a piano accompaniment. The second system continues the vocal lines and piano accompaniment, with a key signature change to three flats (E-flat major/C minor) and a time signature change to 3/4. The third system continues the vocal lines and piano accompaniment in the new key and time signature.

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

ABD. gold - en! *p* And

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

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

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

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

HASSAN.
pp *sotto voce*

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

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

Allegretto non troppo e pesante. (♩ = 92)

ABDALLAH.

We have

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

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

ABD. S HASSAN.

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

ABDALLAH.

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

ABD.

When I made my re - port At Court, His Ma - jes - ty Wouldnt be - lieve my

ABD.

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

ABD. HASSAN. ABDALLAH. HASSAN. ABDALLAH.

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

T

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

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

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

HASSAN.

ABDALLAH.

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

U

ABD. 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?

HASSAN.

ABDALLAH. Both. *cres:*

All the crew! As a type of a guest Ar - rest Six, sev - en, eight.

cres:

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

Both.

No 12.

OCTET.

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

Vivace e leggiero. (♩. = 144)

Dan. Sunbeam.

Piano.

f

ped. * *ped.* *

Detailed description: This block contains the first system of music. It features a vocal line for 'Dan. Sunbeam.' which is mostly rests. Below it is a piano introduction in 12/8 time, marked 'Vivace e leggiero. (♩. = 144)'. The piano part starts with a forte (*f*) dynamic and includes a 'ped.' (pedal) marking with asterisks. The key signature has two flats.

DANCING SUNBEAM.

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

dim: *p*

ped.

Detailed description: This block contains the second system of music. It features a vocal line for 'DANCING SUNBEAM.' with the lyrics 'The Sul-tan's Ex-e-cu-tion-er, The'. Below it is a piano accompaniment. The piano part includes a 'dim:' (diminuendo) marking and a 'p' (piano) dynamic. A 'ped.' (pedal) marking is present at the beginning of the piano part. The key signature has two flats.

Dan S.

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

Detailed description: This block contains the third system of music. It features a vocal line for 'Dan S.' with the lyrics 'Roy-al Re-tri-bu-tion-er, Will of course dispose of you Without the small-est fuss: You will,'. Below it is a piano accompaniment. The key signature has two flats.

Dan S.

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

Detailed description: This block contains the fourth system of music. It features a vocal line for 'Dan S.' with the lyrics 'prep's be led To a pub-lic-place By the hair of your head, As a'. Below it is a piano accompaniment. The key signature has two flats.

Dan S

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

Dan S

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

SULTANA.
SCENT-OF-LILIES. Yes, w^hat will be . come of *them*? No,

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

Dan S.
what will be . come of *us*? No,

HASSAN.
No, what will be . come of *me*?

YUSSUF.
Yes, what will be . come of *them*? No,

ABDALLAH.
Yes, what will be . come of *them*? No,

Ped. * Ped.

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

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

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

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

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

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

B

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

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

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

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

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

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

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

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

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 -

Ped. *

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

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

- 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

cres:

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

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

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

HAS.

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

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

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

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

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

HAS. *pa* No,

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

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

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

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

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

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

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

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

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

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

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

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

YUS. of them? of them? of them?

ABD. of them? of them? of them?

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

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

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

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

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

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

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

Dan S. what will become of us? No,

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

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

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

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

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

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

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

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

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

E

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HAS. be to stem:

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

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

S. S of L. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

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

Dan S. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

HAS.

YUS. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

ABD. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

F *f*

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

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

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

HAS. *p* No,

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

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

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

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

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

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

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

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




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

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

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

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

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

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

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

f

Red.

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

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

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

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

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

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

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

f

No 13.

QUARTET and DANCE.

(Sultan, Vizier, Physician, and Executioner.)

Allegro non troppo vivace. (♩ = 84)

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. The right hand starts with a piano (*p*) dynamic and a slur over the first two measures. The left hand has a *staccato* marking. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

Second system of piano introduction. Continuation of the piano part with similar markings.

Vocal entry for the VIZIER. The vocal line begins with a piano (*p*) dynamic and the lyrics "Im the Sul - tan's". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

Vocal line for the VIZIER with lyrics: "vi - gi - lant Vi - zier Who let the Sul - tan know the coast is clear, When he (the Sul - tan)". The piano accompaniment continues.

Vocal line for the VIZIER with lyrics: "takes a pri - vate stroll, As - sum - ing such an un - as - sum - ing rôle As". The piano accompaniment continues.

VIZ.

Der vish:

B PHYSICIAN.

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

un fobo cres:

PHY.

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

PHY.

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

PHY.

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

PHY. Der - - - vish:

The musical score for PHY. consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a dotted quarter note followed by a half note, then rests. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand.

ROYAL EXECUTIONER.

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

p un poco piu cres:

The musical score for ROYAL EXECUTIONER. includes a vocal line and piano accompaniment. The key signature remains two sharps, and the time signature is common time. The vocal line starts with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment continues with a similar eighth-note melody and bass line. A dynamic marking of *p un poco piu cres:* is placed above the piano part.

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

The musical score for EXC. features a vocal line and piano accompaniment. The key signature is two sharps, and the time signature is common time. The vocal line begins with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment maintains the eighth-note melody and bass line.

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

The musical score for EXE. includes a vocal line and piano accompaniment. The key signature is two sharps, and the time signature is common time. The vocal line starts with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment continues with the eighth-note melody and bass line.

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

The musical score for EXE. features a vocal line and piano accompaniment. The key signature is two sharps, and the time signature is common time. The vocal line begins with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment maintains the eighth-note melody and bass line.

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

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

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

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

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

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

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

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

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

E
VIZIER.

PHYSICIAN. ROYAL EXECUTIONER.

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

SULTAN.

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

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

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

VIZ. Sim - ple sou - ly low - ly

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

cre *cen*

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

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

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

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

dò

Ff

PHY. - vish! Ah! Ah!

SUL. - vish! Ah! Ah!

VIZ. - vish! Ah! Ah!

EXE. - vish! Ah! Ah!

PHY. Ah! Joy - - - ful

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

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

EXE. Ah! Joy - - - ful

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

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

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

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

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

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

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

PHY. *vish!*

SUL. *vish!*

VIZ. *vish!*

EXE. *vish!*

No 14.

FINALE - ACT I.

Allegro agitato. (♩ = 136.)

Chorus.

CHORUS OF GIRLS.

O luck . less hour! O dread . ful

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

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

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

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

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

f *dim.*

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

p

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

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

p

DAN. SUNBEAM. BLUSH OF MORN. BOTH.

B of M. Dan S.

luck - less hour! O dread - ful day! O luck - less hour! O

CHORUS.

O luck - less hour! O

Ad. *

B SULTAN.

B of M. Dan S.

dread - ful day! O dread - ful day! O la - dies,

dread - ful day! O dread - ful day!

Ad. * *Ad.* * *Ad.* *

BLUSH-OF-MORN. DAN. SUNBEAM.

SUL.

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

p

SULTAN. DAN. SUNBEAM.

Dan S.

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

f *p*

C

SULTAN

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

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

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

D

DAN SUNBEAM. SULTAN.

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

DAN. SUNBEAM.

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

SULTAN.

Dan S.
 Sul - tan! How? Oh, list - en!

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

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

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

F

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

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

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

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

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

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

1. - grace - ful dou - ble lives!
hon - est hus - band ough!

2. G ough!

1. - grace - ful dou - ble lives!
hon - est hus - band ough!

2. f ough! A - las! that

dim. f

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

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

SUL. men Should now and then Lead

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

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

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

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

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

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

H Allegro moderato alla marcia. (♩ = 120)

pp (side drum)

p

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

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

SULTAN.
Near . er, near . er.

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

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

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

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

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

SUL.

B of M.

Dan.S.

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

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

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

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

CHORUS OF GIRLS. Hark! the dis - tant roll of drums! Near - er, near - er, near - er!

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

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

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

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

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

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

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

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

Ad. * *Ad.* *

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

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

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

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

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

K

Molto moderato marziale. (♩ = 104)

CHORUS OF MEN.

With mar-tial gait — With

marcato il basso

CHO. 


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

CHO. 

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

CHO. 

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

CHO. 

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

CHO. 

Ket-tle-drums-(Met-al drums) All com-plete — Gal-lant com-pa-ny Sworn to thump a-ny

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

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

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

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

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

A. 3. At —

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

PHYSICIAN. ROYAL EXECUTIONER.

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

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

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

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

The musical score is set in a key with one flat (B-flat) and a 3/4 time signature. It features three vocal parts: a solo part for the Vizier (VIZ.), a part for the Physician (PHY.), and a part for the Executioner (EXE.). The piano accompaniment is written for both right and left hands. The lyrics are: 'Grand Vizier, Physician in Chief, And Royal Executioner. The Grand Vizier, Physician in Chief, And Royal Executioner! The Grand Vizier, Physician in Chief, And Royal Executioner! Obedient'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf'.

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

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

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

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

CHORUS. Some

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

CHO. - ver!

Q Allegretto un poco agitato. (♩ = 88)

GRAND-VIZIER.

He whom you call Has-san, (Pre-

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

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

FULL CHORUS.
B of M. Sul-tan in dis-guise! The Su-tan in dis-guise! The Sul-tan in dis-guise!
The Su-tan in dis-guise! The Sul-tan in dis-guise!

PHYSICIAN.

En - dea - vour, if you can, This

p

PHY.

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

PHY.

SUNBEAM. BLUSH-OF-MORN. CHORUS.

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

The

CHO.

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

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

ROYAL EXECUTIONER.

Each

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

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

The second system of music for 'EXE.' includes a vocal line with lyrics and piano accompaniment. The lyrics are: "is an - o - ther man, That is, *id est*, or *Viz!* The". The piano accompaniment continues with a similar rhythmic pattern to the first system.

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

DAN. SUNBEAM.

The third system of music features two vocal lines and piano accompaniment. The first vocal line (EXE.) has lyrics: "Sul - tan is Has - san, Has - san the Sul - t is! The". The second vocal line (DAN. SUNBEAM.) has lyrics: "Sul - tan is Has - san, Has - san the Sul - t is! The". The piano accompaniment is consistent with the previous systems.

DAN. S. Sul - tan is Has - san! Has - san the Sul - tan is! The

BLUSH-OF-MORN. CHORUS.

The fourth system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Sul - tan is Has - san! Has - san the Sul - tan is! The". The piano accompaniment features a more melodic line with some slurs. The system concludes with a section labeled 'BLUSH-OF-MORN. CHORUS.' which has a different key signature and time signature.

CHO.

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

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

p

p

SULTAN.

Dis - - tin - guish, if you can, Their

SUL.

DAN. SUNBEAM.

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

Dan. S.

BLUSH-OF-MORN.

CHORUS.

cresc. Sul - tan is Has - san, Has - san the Sul - tan is! *f* The

cresc. *f* The

CHO.

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

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

cresc.

cresc.

cresc.

Red. *

CHO.

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

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

ff

CHO.

Sul - tan is! —

Sul - tan is! —

sempre ff

Red. *

Moderato.

DAN. SUNBEAM.

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

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

V Andante non troppo lento. (♩ = 88)

A. 2. SOP. & ALTI

Oh,

SOP. *dolce* fit the ar-rows of re-spect To bows of me-ta-phor; And

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

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

SOP. vite the Sul - tan to the tent Of Eastern com - pli - ment! CHORUS. Let

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

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

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

cres - cen - do

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

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

ff

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

ff

CHO. Sun of Roy - al Pride!

W

Sun of Roy - al Pride!

HASSAN. *Recit.* *ad lib.*

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

Allegro molto vivace. (♩ = 88)

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

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

O hus - band dear!

HASSAN. BLUSH-OF-MORN.

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

HASSAN. X

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

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

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

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

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

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

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

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

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

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

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

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

CH0. suc - cess he doth re - move, Hey - day of
 hey - day Of suc - - cess he doth re - - move, in hey - day of suc -
 sha - dy his Sul - - ta - na will he prove! yes, his Sul - ta - - na

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

Andante con espressione. (♩ = 96)

ROSE-IN-BLOOM.

①

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

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

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

②

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

un poco cres:

Red. *

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

Red. *

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

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

Turn not, turn not, Has san!

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

CHO. *Turn not*

Turn not, dim. al fine

rit. in B. *Ah! Ah!*

SCENT-OF-LILIES. HEARTS DESIRE.

CHO. *Turn not!*

Turn not!

Turn not!

Allegro agitato. (♩ = 92)

HASSAN.

O la - dy, do not

f *dim:* *p*

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

ROSE-IN-BLOOM. HASSAN.

veil At once, or - I re - fuse! Then,

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

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

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

HAS. *cap . . i. tate!* Mistress! I will speak! Nay, nay! 'Tis fate— it

CHORUS. *f* O hor.ror!

O hor.ror!

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

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

ABD. HASSAN. - bey! The

Recit. *a tempo* CHORUS.

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

trem.
colla voce *pp* *a tempo*

HAS. *spoken*
 One!

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

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

p

ROSE-IN-BLOOM.

What can ye do?

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

CHORUS.

Like a
Like a

This system contains the second vocal line and the second piano accompaniment. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The chorus begins in the second measure of this system, marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes with slurs.

CHORUS

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

Red. * Red. *

This system contains the third vocal line and the third piano accompaniment. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. The chorus continues in the first measure of this system. The piano accompaniment features a rhythmic pattern of eighth notes with slurs. There are markings for *Red.* and *** in the piano accompaniment.

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

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

The first system of the musical score consists of three staves. The top two staves are for the choir (CHO.), with a soprano line and a bass line. The lyrics are: "- chief will ne - - ver fall, see! He him." The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are two asterisks (*) on the piano staff, one above the first measure and one above the last measure.

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

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

cres:

cres:

The second system of the musical score consists of three staves. The top two staves are for the choir (CHO.), with a soprano line and a bass line. The lyrics are: "- self will fall in - stead! He has fal - len - fal - len". The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are two asterisks (*) on the piano staff, one above the first measure and one above the last measure. The word "cres:" is written above the first measure of both the vocal and piano staves.

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

dead!

ROSE-IN-BLOOM. 3 SLAVES.

The third system of the musical score consists of three staves. The top two staves are for the choir (CHO.), with a soprano line and a bass line. The lyrics are: "dead! O, sweet re - prieve! Oh, loud - ly grieve! Has -". The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word "mf" is written above the first measure of the piano staff. Above the vocal staves, the text "ROSE-IN-BLOOM. 3 SLAVES." is written.

SULTAN, PHYSICIAN,
VIZIER, AND EXECUTIONER.

- san is dead! _____ Ho! ho! ho! ho! ho! ho! The

CHO. The Sul - tan dead! dead!

The Sul - tan dead! dead!

Red. * *Red.* *

3 SLAVES

The Sul - tan's dead!

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

CHO. The Sul - tan's dead!

The Sul - tan's dead! _____

PHYSICIAN. (aside)
p

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

3 SLAVES AND SOP. AND ALTO CHORUS. SULTAN.

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

Allegretto maestoso. CHORUS OF MEN.

Pal - ace! With mar.tial gait. With

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

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

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

Tin B
Sof L
Hts D
Hof L

For - - - tune ti - - dal

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

R in B
Sof L
Hts D
Hof L

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

CHO.

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

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

ROSE-IN-BLOOM & etc. with CHORUS.

CHO.

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

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

Red. *

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

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

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

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

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

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

CHO. band!

band!