

Act II.

No 15.

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

Allegretto. (♩=84)

The score consists of four systems of musical notation. The first system includes Piano (Piano), Drum (Drum), and Clarinet (Clar.). The second system includes Flute (Flute), Clarinet (Clar.), and Horn (Horn). The third system includes Violin (Viol.), Horn (Horn), and Cello (Cello). The fourth system includes Cello (Cello). The score is marked with various dynamics such as *f*, *dim.*, and *dim.*, and includes performance instructions like *tutti.* and *dim.*. There are also handwritten annotations such as *Drum tacet*, *Flute*, *Clar.*, *Horn*, *Viol.*, *Shings*, *Cello.*, and *Cello.* throughout the piece.



HEART'S DESIRE.

Oh, _____ what is

Brass

String

String

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

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

Clav.

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

Horns

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

Clav

un poco rall:

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

colla voce

Horn

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

a tempo

p

cres:

Horn

Clar Horn

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

piu f

piu f

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

Clar

Horn

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

Clar

Edo.

Hts.D. *ritard:* Ah! G

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

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

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

Hts.D. And life be -

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

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

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

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

cres: *Clav.* *Flute* *Horn*

cres: *cres:*

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

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

f *dim:* *dim:*

Clav.
poco tranquillo

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

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

p

Vio.

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

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

f

Viola
piu f

Cello.

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

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

dim:

Hts.D. - ny.

Y. - ny.

Woodwind

Lead.

horn

Lead.

*

Dialogue.

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

NO 16. (or 2.)

QUARTET.

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

H O H O S

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

S. of Lilies.

H. of Life.

Hts. D.

Yussuf.

Piano.

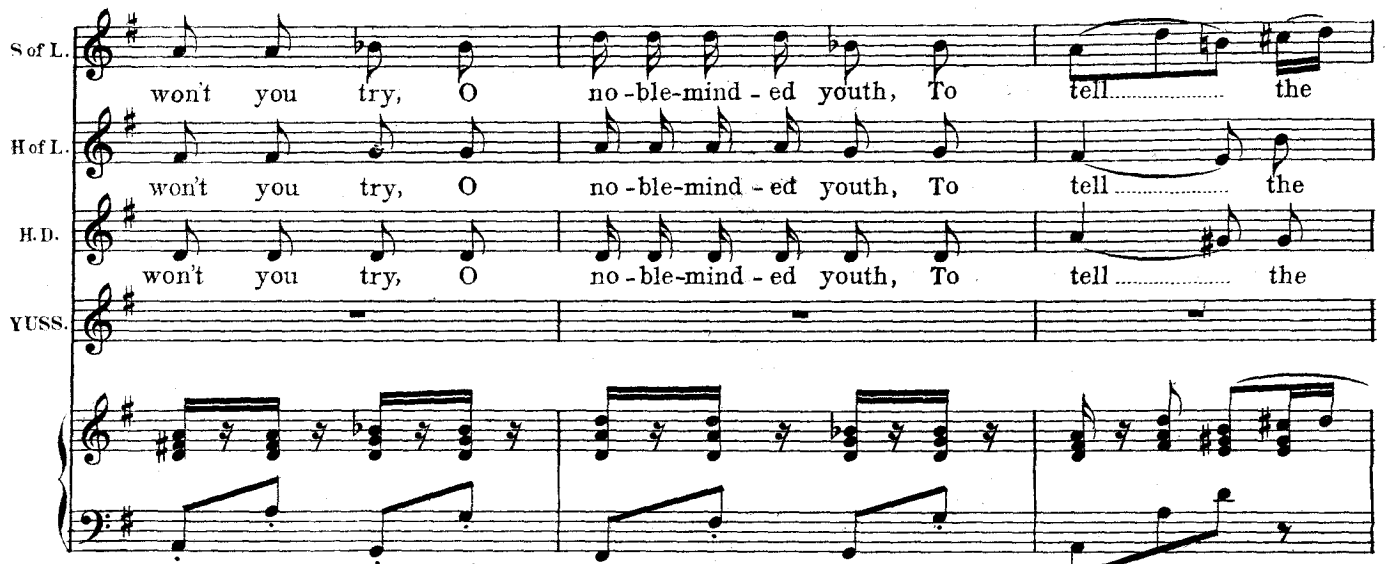
Sing to Horn him.
S of L. you or I should tell the truth... We all shall be ex - e - cu - ted, So

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

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

YUSS. [Musical staff with whole rest]

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



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

Clar.



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



Yunus huns to see front.

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

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

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

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

Oboe

S of L. As I'm

H of L. As I'm

H.D. As I'm

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

Flute

Clar.

Flute

Horn

B

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

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

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

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

Flute

Oboe

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

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

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

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

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

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

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

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

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

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

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

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

Horn

Girls giggle in huddle,

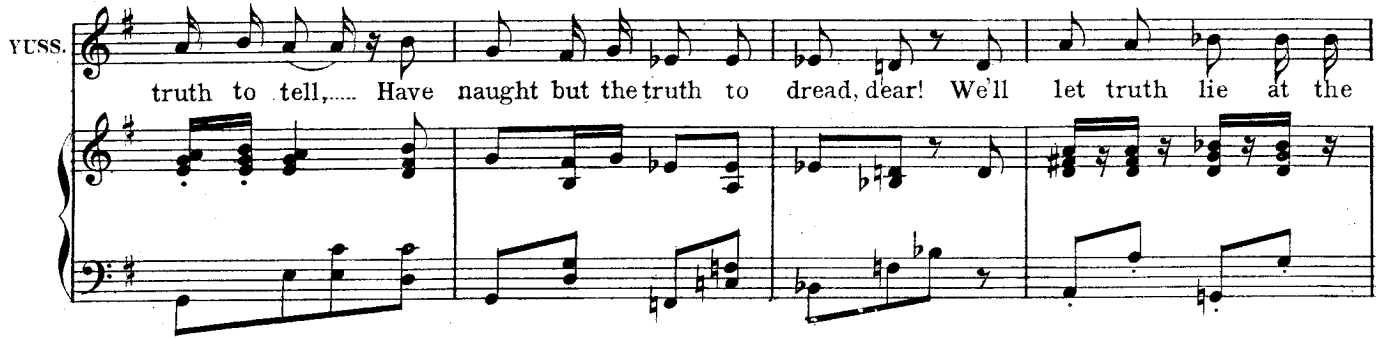
Girls skip in
Flute & Clar.
SOLO YUSSUF.

YUSS. 

As you and I, the

Oboe

clockwise circle

YUSS. 

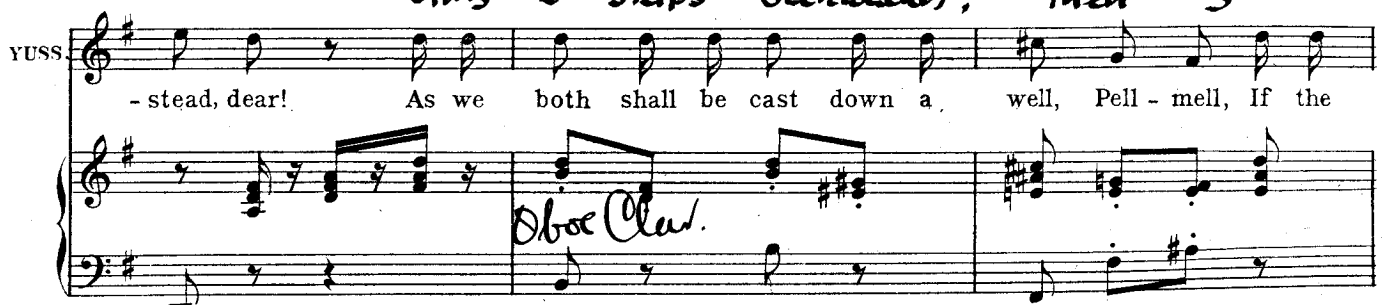
truth to tell,.... Have naught but the truth to dread, dear! We'll let truth lie at the

YUSS. 

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

Flute
Clar

Girls 3 skips backwards, then 3*

YUSS. 

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

Oboe Clar.

3 skips forward.

YUSS. 

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

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

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

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

YUSS. well!

Oboe

Flute

Clar

Horn.

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

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

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

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

Flute

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

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

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

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

Flute

Oboe

S of L tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

H of L tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

H.D. tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

YUSS tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

S of L lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

H of L lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

H.D. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

YUSS lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

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

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

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

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

Mute Clar.

Sof. L. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

Hof. L. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

H. D. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

YUSS. both should be cast down a - well, Ve - ry

Clar.

Sof. L. Just a lit - tle ta - ra - did - dle i - dyll fib in -

Hof. L. Just a lit - tle ta - ra - did - dle i - dyll fib in -

H. D. Just a lit - tle ta - ra - did - dle i - dyll fib in -

YUSS. fast down a nas - ty well, We'll tell a fib in -

Hom

Sof. L. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

Hof. L. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

H. D. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

YUSS. - stead, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

accel.

S. of L. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

H. of L. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

H. D. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

YUSS. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

accel.

Tempo I?

S. of L. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

H. of L. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

H. D. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

YUSS. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

TUTTI alla FINE

DANCE.

p *delicatissimo.*

Horn Triangle

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation. The word "Triangle" is written in a cursive font below the bass staff. There are also some rhythmic markings like "rca" and asterisks below the staff.

Fourth system of musical notation. The word "cres:" is written above the bass staff, indicating a crescendo. There are also some rhythmic markings like "rca" and asterisks below the staff.

Fifth system of musical notation. The word "dim." is written above the bass staff, indicating a decrescendo. The music features a mix of eighth and sixteenth notes.

Sixth system of musical notation. The word "p" is written above the bass staff, indicating piano. The system concludes with a double bar line.

Attaca No. 17.

No 17.

CHORUS and SOLOS.

(Physician, Grand Vizier, and Royal Executioner.)

Clav.
Allegro vivace alla marcia. (♩ = 112)

String

Piano.
Horn Comer.
Wood Wind

Clav.
Horn Comer.
Tutti.
Cel Cym.

Cel Cym.

Tutti.
Cello
Cel Cym.

A

CHORUS.
From
From

Comet.

CHO. Morn - ing Pray'r The Sul - tan of Per - sia comes! ————— Let

Morn - ing Pray'r The Sul - tan of Per - sia comes! ————— Let

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics. The piano accompaniment is written for the right and left hands of a grand piano, with a 'Ped.' (pedal) marking under the bass line. The key signature has two flats, and the time signature is 4/4.

Comet.

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

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

The second system continues the musical score with the same vocal and piano parts. The lyrics describe trumpets and drums. The piano accompaniment includes a 'Ped.' marking and a small asterisk at the end of the system.

CHO. flutes as well, *in rounding* the quaint bas - soon; And let them bold - ly blow An

flutes as well, *and al - so* *in rounding* the quaint bas - soon; And let them bold - ly blow An

The third system of the score features the vocal line and piano accompaniment. The lyrics mention flutes and a 'quaint bassoon'. The piano accompaniment includes a 'Ped.' marking. The lyrics are written in a slightly irregular, handwritten style.

CHO. a - pro - pos and pop - u - lar Per - sian tune! Your

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

Comet

Red. *

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

bo - dies bend! Your pop - u - lar Sul - tan comes! Your

Comet.

Red. *Comet.* *

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

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

Red. *

Comet. *Comet.*

CHO. with sa - laam En - dea - vour to sing (or croon,) In key that's quite cor - rect (as

with sa - laam En - dea - vour to sing (or croon,) In key that's quite cor - rect (as

Comet **B**

CHO. hell ex - pect) A pop - u - lar Per - sian tune! _____

hell ex - pect) A pop - u - lar Per - sian tune! _____

GRAND VIZIER.

Oba. *p*

Out - side a mob _____ Of peo - ple ex - pect - ant

Oboe Solo.

VIZ. hums: _____ Their pul - ses throb _____ Their pop - u - lar Sul - tan

VIZ. comes! _____ And when they see Their pop - u - lar Sul - tan

Clav.

VIZ. soon, They'll all break out _____ and sing (or shout) This pop - u - lar,

Flute

VIZ. pop - u - lar Per - sian tunel

Cornet Cornet

P.

Flute Clar.
PHYSICIAN.

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

EXECUTIONER.

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

Hom.
triple

PHY. Up - on him fling — Se - lect - ed en - co - mi - ums! — Ad -

EXE. Up - on him fling — Se - lect - ed en - co - mi - ums! —

PHY. - dress him as The Sun or the Ris - ing Moon, the Ris - ing Moon; — And

EXE. Ad - dress him as The Sun or the Ris - ing Moon; And

Flute Clar.

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

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

PHY. ^{1.} tune! —

EXE. ^{1.} tune! —

No. 24 A. Cor. Sultan. Laboninate unhappy endings.

No. 11 A.

D

CHORUS.

From

From

Clar. Cornet.

Horn

CHO. Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let

Morn - ing Pray'r The Sul - tan of Per - sia comes! — Let

Cornet.

** Ped.*

Alto Cym.

Comet.

CHO.

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

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

Red. *Red.* *

CHO.

flutes as well, in - clud - ing the quaint bas - soon; And let them bold - ly blow An

flutes as well, in - clud - ing the quaint bas - soon; And let them bold - ly blow An

CHO.

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

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

Red. *

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

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

Ad.

*

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

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

Ad.

*

CHO. with Sa - laam En - dea - vour to sing (or croon) In key that's quite cor - rect (As

with Sa - laam En - dea - vour to sing (or croon) In key that's quite cor - rect (As

CHO. ~~And~~ ~~ex-pect~~ Any pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -
 A - pro - pos

CHO. - tend, Il - la - lah! _____ And with Sa - laam In key cor - rect, (As he'll ex -
 - tend, Il - la - lah! _____ And with Sa - laam In key cor - rect, (As he'll ex -

S.W.

CHO. - spect,) Il - la - lah! _____ (As he'll ex - spect!) Bo - dies bend! Hands ex -
 - spect,) Il - la - lah! _____ (As he'll ex - spect!) Bo - dies bend! Hands ex -

CHO. - tend With Sa - laam en - dea - vour To sing a Per - sian

- tend With Sa - laam en - dea - vour To sing a Per - sian

CHO. tune! A pop - u - lar Per - sian tune! A pop - u - lar Per - sian

tune! A pop - u - lar Per - sian tune! A pop - u - lar Per - sian

Gr. Cym. to end

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

tune! A pop - u - lar, pop - u - lar Per - sian tune! _____

Side-Drum Roll for Entrance of Sultan

Dialogue.

Op. Sultan. "modern manners are only original human na
Some years in bottle.

No 18. (Op. 4)

SONG:- (Sultan) with CHORUS.

Commence RC in conversational style

Allegretto. (♩ = 108)

Sultan. *mf*
Piano. *mf* *String* *pp*

SUL. *audience.*

is given a goblet and panned wine by

1. Let a sa - ti - rist e - nu - mer - ate a cat - a - logue of crimes, Tho' he
los - o - phy may frown up - on the fol - lies of the froth, Where

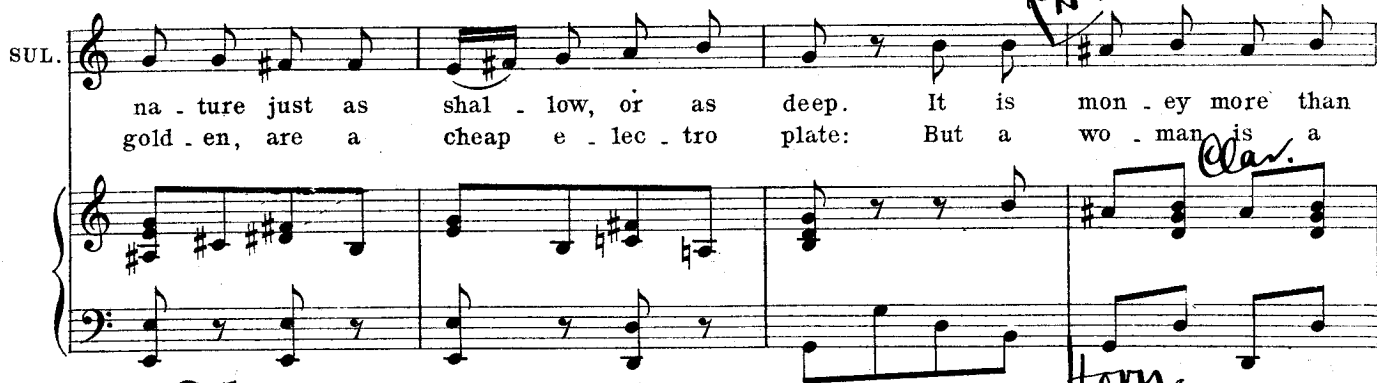
SUL. *slave* *Hute*

la - bel them the out - come of our shal - low mod - ern times; Yet a Per - sian Pun - ch's
bounce has beat - en brains, and vul - gar shod - dy's coun - ted cloth. Where sen - ti - ment is

SUL. *Hute*

pen - cil in a pre - his - tor - ic peep, Would show us hu - man
"sil - ly" and po - lite - ness "out of date." And hearts, in - stead of

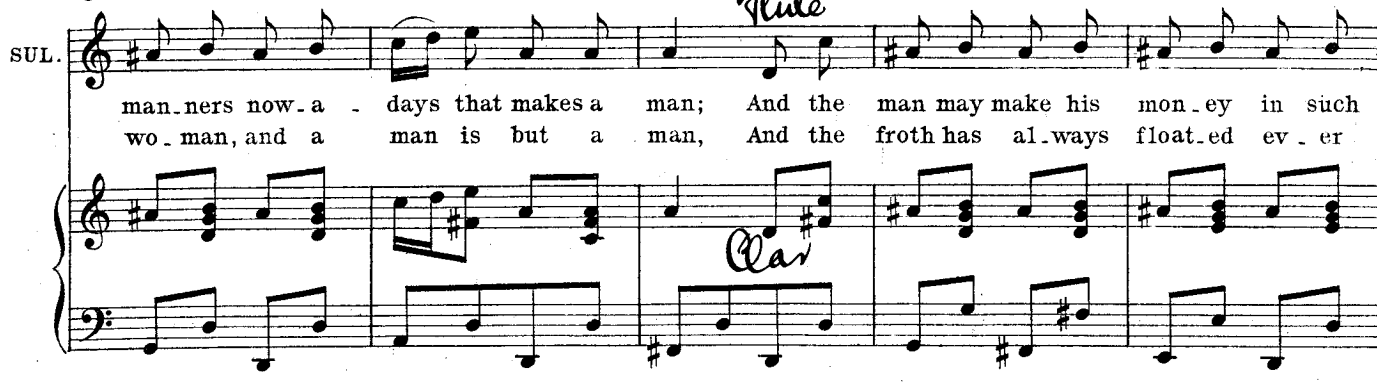
Begin to move 157
Begins to move

SUL. 

na - ture just as shal - low, or as deep. It is mon - ey more than
gold - en, are a cheap e - lec - tro plate: But a wo - man is a

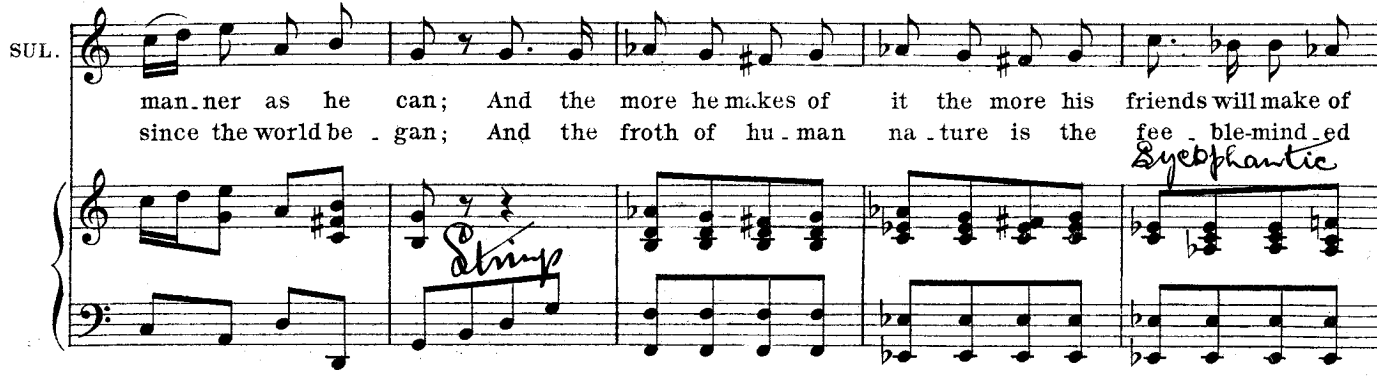
Clar.
Horn

15 DR
back to C

SUL. 

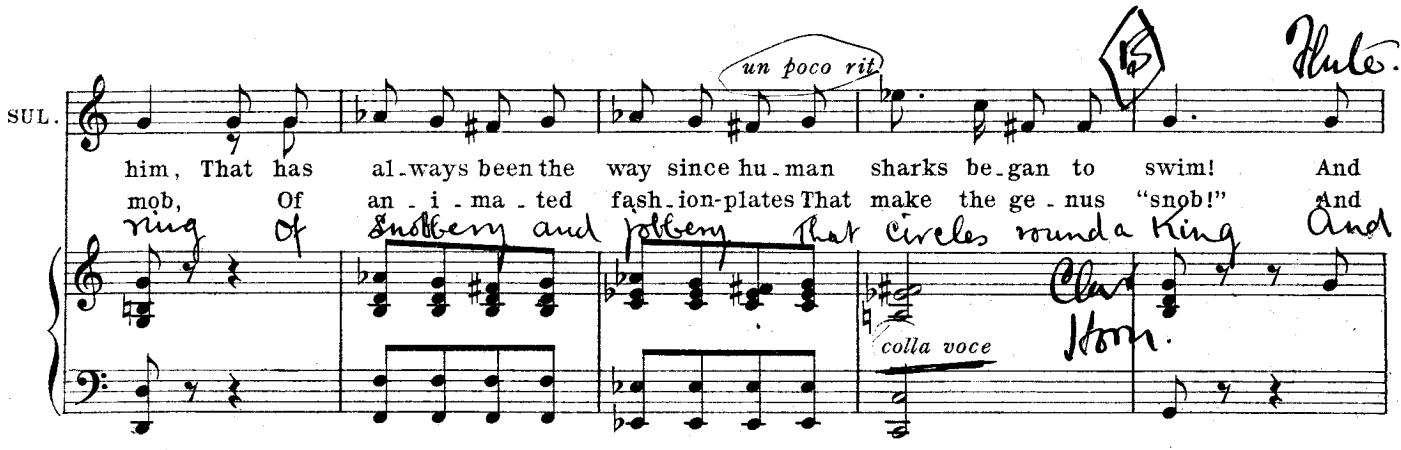
man - ners now - a - days that makes a man; And the man may make his mon - ey in such
wo - man, and a man is but a man, And the froth has al - ways float - ed ev - er

Flute
Clar.

SUL. 

man - ner as he can; And the more he makes of it the more his friends will make of
since the world be - gan; And the froth of hu - man na - ture is the fee - ble - mind - ed

Sax
Symphonic

SUL. 

him, That has al - ways been the way since hu - man sharks be - gan to swim! And
mob, Of an - i - ma - ted fash - ion - plates That make the ge - nus "snob!" And
ring of *Snobbery and jobbery* That circles round a King And

un poco rit.
colla voce
Flute.
Clar.
Horn.

a tempo

SUL. cyn-ics may com-plain that So-ci-e-ty is mixed; But I gath-er in the
 cyn-ics may com-plain that So-ci-e-ty is mixed; I am rea-dy to main-

SUL. main its in-gre-di-ents are fixed; And So-ci-e-ty has
 -tain its in-gre-di-ents are fixed; And the world of men and
And its only human

Flute

SUL. al-ways been a sort of "gin-ger-pop." The dregs are at the bot-tom and the
 wo-men is a so-cial "gin-ger-pop." The dregs are at the bot-tom and the
nature in a King to take a drop of something more refreshing than the

CHORUS At c, drinks contents of

SUL. froth is at the top! And So-ci-e-ty has al-ways been a
 froth is at the top! And the world of men and wo-men is a
And its' only human nature

Tutti

DL,
goblet.

CHO. sort of "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the
so-cial "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the

sort of "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the
so-cial "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the

At DL

1. top! 2. Now phi - top! 2. Goblet taken

top! top! flute TURN

by slave during chorus exit

Dialogue.

Que. Sultan. - "fitted to take exalted rank."
Sun. "Emphatically"

No 19. (or 5.)

(SONG: (Dancing Sunbeam, with others.)

O_B H V O₃₀ S P₄ O_{Sun}

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

Blush-of-Morn.

Honey-of-Life.

Song of Nightingale
Heart's Desire.

Dan. Sunbeam.

Oboe

- 1. In the
- 2. There are

Physician.

Sultan.

Vizier.

Piano.

Violins
Horn
p
Ped. *


Flute

B of M. 

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

1 of L. 

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

W.A. S of N. 

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

Clav

Dan. S. 

heart of my hearts I've al-ways known,
wo-men I've known, and I shan't for-get,


I've al-ways known I should
I shan't for-get Who were

PHY. 

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

SUL. 

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

VIZ. 

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



Horns.

Flute Clar.

A

1 of M.

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

H of L.

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

SAN

man

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

Jan. S.

one day grace a so.cial throne,
 Queens in my sub . ur . ban set;

Clar.

I dreamed at the age of
 They'll learn there's a wi . der

PHY.

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

SUL.

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

VIZ.

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

A

Flute

Oboe

B of M.

Far dim fif. teen,
A gap be. tween,

And
You'll

H of L.

Far dim fif. teen,
A gap be. tween,

And
You'll

Solo

W. S. D.

Far dim fif. teen,
A gap be. tween,

And
You'll

Clar. Solo.

Dan. S.

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

PHY.

Far dim fif. teen,
A gap be. tween,

And
You'll

SUL.

Far dim fif. teen,
A gap be. tween,

And
You'll

VIZ.

Far dim fif. teen,
A gap be. tween,

And
You'll

3 of M. *p*
 take your pro-per place you would be What we see, A— So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a— Queen, Now you're a

H of L. *p*
 take your pro-per place you would be What we see, A— So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a— Queen, Now you're a

S of N *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

Dan. S.
 Ah! _____
 Ah! _____

PHY. *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

SUL. *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

VIZ. *p*
 take your pro-per place you would be What we see, A So - cial Queen, A So - cial
 put them in their place! Them and you, (We shall see,) Now you're a Queen, Now you're a

f *p*

B

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

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

Soprano *dim:*
 Queen and take your pro - per place! —
 Queen you'll put them in their place! —

Dan. S.
 Ah! — ah! — For to stand at the top Of a wide stair-case, Till your
 Ah! — ah! — For to turn up your nose At the peo-ple who Are pre-

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

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

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

B

Horn

dim:

Flute Clar.

B of M.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

H of L.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Handwritten notes

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Dan. S.

fit to drop. With a fix'd grimace
- cise-ly those Who have oncesnubbdyou -

PHY.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

SUL.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

VIZ.

That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Oboe. *Clar.*

B of M.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

H of L.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Soprano
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Dan. S.
 (Empty staff)

PHY.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

SUL.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

VIZ.
 way to be gay As a So - cial Queen! And that's your pro - per, pro - per
 height of de.light To a So - cial Queen! And that's your pro - per, pro - per

(Piano accompaniment)
 (Empty staff)

Flute.

B of M

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

H of I

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

Soprano

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

Dan. S.

Ah! _____ Ah! _____
 Ah! _____ Ah! _____

PHY.

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

SUL.

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

VIZ.

place! 'Tis the way to be gay as a so. cial Queen! And that's your pro. per place! Ah! _____
 place! 'Tis the height of de. light To a so. cial Queen! And that's your pro. per place! Ah! _____

Horns

Clav.

B of M. 1.

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

H of L.

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

SAN
WAB

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

Dan. D.

That's my pro - per, pro - per place!
 That's my pro - per, pro - per place!

PHY.

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

SUL.

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

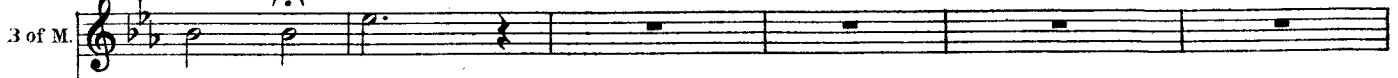
VIZ.

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

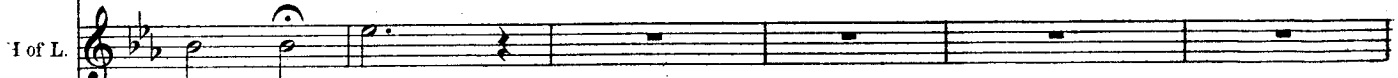
Rute & Clair

1.

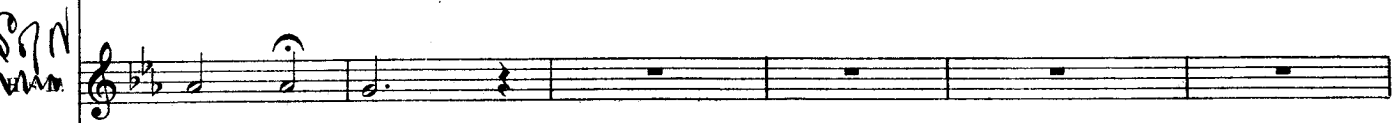
2.

3 of M. 

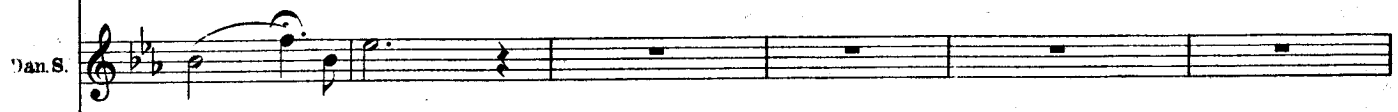
pro - per place!

1 of L. 

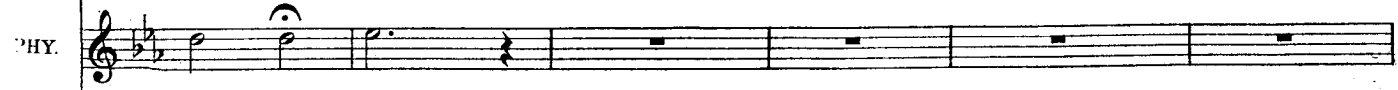
pro - per place!

Soprano
Sopr. 

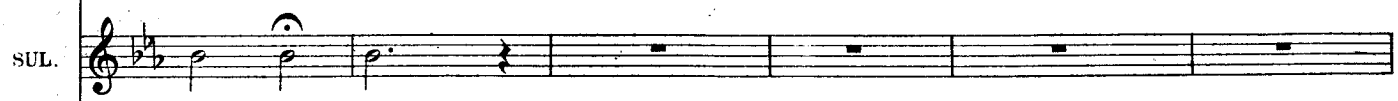
pro - per place!

Contr. S. 

pro - per place!

PHY. 

pro - per place!

SUL. 

pro - per place!

VIZ. 

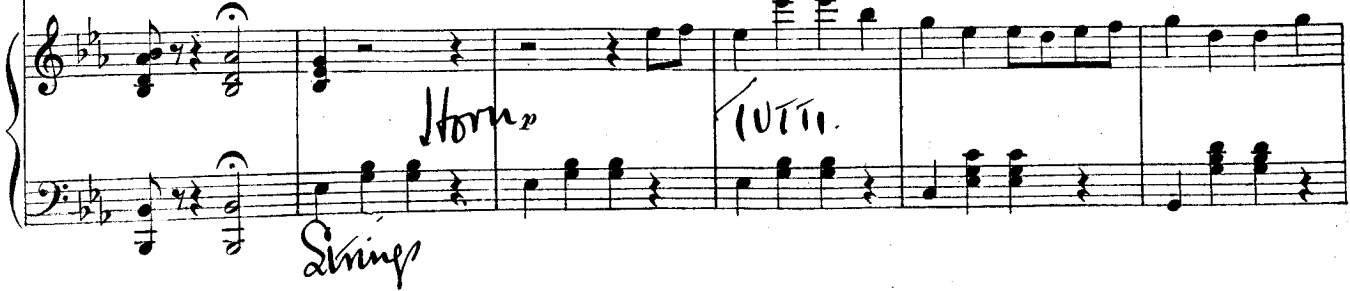
pro - per place!



Rite Piece
DANCE
Clar.

10TH.

Horn 2 *10TH.*
String



First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The treble staff contains a melodic line with accents (^) over the final two notes. The bass staff contains a harmonic accompaniment with a forte (f) dynamic marking at the end.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. A handwritten diamond-shaped box containing the letter 'E' is positioned above the first measure of the treble staff. The treble staff has a piano (p) dynamic marking in the second measure and a forte (f) dynamic marking at the end. The bass staff has a flat (b) symbol above the second measure.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The treble staff continues the melodic line. The bass staff has a piano (p) dynamic marking at the end.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. A handwritten diamond-shaped box containing the letter 'F' is positioned above the first measure of the treble staff. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The treble staff has first ending brackets labeled '1.' above the final two measures. The bass staff continues the harmonic accompaniment.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. The treble staff has second ending brackets labeled '2.' above the first measure. The bass staff has a forte (f) dynamic marking at the beginning.

Dialogue

Que Sultan. "How absurdly people talk in dreams, don't they?"

No 20 (or 6)

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

Andante con moto. (♩ = 120)

Sultana.
(Rose-in-Bloom.)

Piano.

W. Horn

Sup- pose, — I say, sup-

fp String

Red.

* *Red.*

* *Red.*

*

S.
(R in B.)

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

p

S.
(R in B.)

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

Clar

S.
(R in B.)

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

Viv.

S. (R in B.)
 pun - ish wi - fie - pi - fie? Would she meet a dread - ful

Clar.
 Horn.

mf

S. (R in B.)
 doom? Sup - pose my love - ly Rose, My

SULTAN.

Cello.
 Clar. Oboe

cres.

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

Clar.
 p Strings

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

Soon

SUL.
 lose ~~her~~ ick - le li - fie, ~~soon~~ would lose ~~her~~ 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

Vio.
Cello.
Clav.

Horn.

R in B. (S.) owe to Et - i - quette a debt; And Roy - al - ty must

SUL. owe to Et - i - quette a debt; And Roy - al - ty must

f

Flute

R in B. (S.) ev - er be Up - held in per - fect dig - ni -

SUL. ev - er be Up - held in per - fect dig - ni -

Flute

dim:

dim:

dim:



R in B. (S.) - tee! Sup -

SUL. - tee!

Suor.

Clar. Vis.

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

S. (R in B.) *un poco rall.* *a tempo*

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

colla voce

Red.

S. (R in B.)

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

S. (R in B.) *Clar.*

stairs and out of house, And a - bout the ci - ty trot - ted Would she

S. (R in B.)

have to be gar - rot - ted? Would a nas - ty kni - fie - pi - fie, Put an



SULTAN.

Flute

S. (Rim.B.)

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

Horn

Clar.

Horn

SUL.

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

SUL.

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

SUL.

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

Clar



ritard:

a tempo

R in B. (S.)
 But, But as you can't sup - - pose your Rose, For -

SUL.
 But as. I can't sup - - pose my Rose, For -

ritard: *Vis.* *Horn.* *p a tempo*
Cello

R in B. (S.)
 - get - ting what she knows she owes, To rig - id Roy - al

SUL.
 - get - ting what she knows she owes, To rig - id Roy - al

Flute
cres: *f*

R in B. (S.)
 Et - i - quette, We will not talk of that, as

SUL.
 Et - i - quette, We will not talk of that, my

Flute. *dim:*

Oboe.

R in B (S.) yet! We will not talk of it, We will not

SUL. pet! will not talk of that, We will not talk of

Flute

Hom. Sust.

Beats 4.

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

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

Clav.

Hom.

f

Ped. *

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

SUL. *f* of that, my pet!

Tutti.

f

No 21.

CHORUS with SOLOS.

(Hassan, Physician, Vizier, and Executioner.)

Andante con moto. (♩ = 84)
if necessary

Piano. *p*

Clar. *String pizz.*

Cello *Hom.* *cres.*

CHORUS.

Flute Clar.

Laugh-ing low! On toe-tip! Fin-ger

Laugh-ing low! On toe-tip! Fin-ger

p

A

CHO.

Flute Clar.

so- On each lip! Whis-per-ing, (Un-der-tone) Set the

so- On each lip! Whis-per-ing. (Un-der-tone) Set the

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

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

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

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

sostenuto

sostenuto

Clav.

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

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

Hush, hush, hush, hush!

pp.

pp.

Clav.

ping.

B *pp*

CHO.

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

Ho!

pp.

Cello Solo

pp.

Ob. Clar

Cello.

cres:

dim:

HASSAN.

VIZIER.

C

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

p

Strings

CHORUS.

p

VIZ.

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

Where

p

Where

Clar.

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

Flute Solo
horn

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

String

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

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

PHY. *Clav.*

o - ther mu - sic's flat and weak Be - side his gold - en speech!

CHORUS. *mf* His *Clav.*

Hute

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

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

Hute Clav.

Horn

cres: *dim:*

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

hope to reach! At - tend to

Clav.

String tacet.

EXE. him, And bring a gob. let to the brim, With Per.sian sher.bet fill'd! CHORUS.

And

And

And

And

Wood Winds

String W.W.

Ad.

*

CHO. when he dips His Roy - al lips, Let dain - tv da - mask catch the drips, That

when he dips His Roy - al lips, his

when he dips His Roy - al lips, He dips his

none of them be spill'd! Let dain - ty da - mask, dain - ty da - - mask

CHO. Roy - al, roy - al lips, Let dain - ty da - mask, dain - ty da - - mask

Roy - al, roy - al lips, Let dain ty da - mask, dain - ty da - - mask

f

Word Wind

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 -

sempre f

Word Wind

Violins

p Violin

dim:

Cello Horn

At - tend, at - tend!

CHO. - tend, at - tend!

- tend, at - tend, at - tend!

p

20872

Dialogue

Op. Sultan. "I have Spoken."

No 22. (Or.)

QUINTET and CHORUS.

(Scent-of-Lilies, Heart's Desire, Yussuf, Hassan & Executioner.)

Allegro con moto. (♩ = 120.)

SCENT-OF-LILIES. (to EXE.)

Scent-of-Lilies.

Piano.

S of L.

bu. sy, bu. sy, bu. sy, bu. sy day for thee! Ve ry bu. sy, bu. sy, bu. sy must a morn.ing be, For_

S of L.

a. ny man Who has to plan, For a wed.ing and be. head.ing. For the

EXE.

marriage or. der car. riages at half. past two: And the block at two o'clock, but that'll be for you! And,

CHORUS.
And,

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

CHORUS.
And,

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

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

Clar. Solo.
Bassoon Solo.

A

YUSSUF

Of o - ver - pow - ring high de - gree ~~then~~ *the*

Strings

YUS

alt - ed dame who mar - ries me! we must part, my
lad - y who will marry And

Clav.

YUS

allargando *ritard:* SCENT-OF-LILIES
 own sweet - heart, must part my ~~was~~ sweet-heart! It's a
own

colla voce

S of L

Clav. Solo.
 mi - se - mi - se - mi - se - ra - ble day for thee! ~~was~~ *Very* mi - se - mi - se - ra - ble will ~~was~~ *He*

Clav.

Horn.

S of L

HEART'S DESIRE **B.**
~~man - nage~~ *wed - ding* be! Ill plot and plan, And, if I can, Up -

Clav.

Clav.

ping

Hts D.

- set the fate you're dread-ing! Up - - set *Mute Oboe* the Fate you're

Clav.

HASSAN.

dread-ing! At your marriage, Tho' the car-ri-a-ges ob-struct the view, It's the

Clav. *String Arco.*

HAS.

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

HAS

I shall be late for be-heading! Or *Clav* ~~I shall be late for the wedding!~~ **F** *Hell be too late for be-heading!*

Or ~~I shall be late for the wedding!~~ *Hell be too late for be-heading!* *Viv.* *dim:*



B

Flute Oboe.

S of L.

Of o - ver - pow'r - ing high de - gree, ~~man~~ The

Mrs D.

I'll plot and plan I'll plot and plan!

YUS.

Of o - ver - pow'r - ing high de - gree, ~~man~~ The

HAS.

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For

EXE.

It's a busy, busy, busy, busy day for me: Very busy, busy, busy must a morning be, For

CHO.

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For



String

S of L.
~~an~~ lad - ~~ed~~ y ~~dance~~ who ~~who~~ will ~~mar-~~ rry ~~thee,~~ ~~thee~~ ~~And~~ And

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


TUS.
~~an~~ lad - - y ~~ed~~ who ~~dance~~ will ~~mar-~~ rry ~~thee,~~ ~~me~~ ~~And~~ And

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

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


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


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


S of L.  he must part From his own _____ sweet


Hts D.  dread - ing! I'll plot and plan, I'll

YUS.  we must part, my own _____ sweet

HAS.  marriage ordercar.riages at half-past two; And the block at two o'clock,That I shall not get through!But,

YXE.  marriage ordercar.riages at half-past two; And the block at two o'clock,But that will be for you! And,

CHO.  marriage ordercar.riages at half-past two; And the block at two o'clock,But that will be for you! And,

 marriage ordercar.riages at half-past two; And the block at two o'clock,But that will be for you! And,



S of L.
 - heart, must part From his *was own* sweet heart!

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

YUS.
 - heart, must part my *was own* sweet heart!

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

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

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

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

Piano accompaniment with handwritten *Horn* marking at the end.

D

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

Hts D. *f* Of e - - - ver - pow - 'ring

YUS. *f* Of o - - - ver - pow - 'ring

HAS. *f* Of o - - - ver - pow - 'ring

EXE. *f* Of o - - - ver - pow - 'ring

CHO. *f* It's a bu - sy, bu - sy, bu - sy, bu - sy day for thee! Ve - ry

heart, It's time to start, it's time! It's a bu - sy, bu - sy, bu - sy, bu - sy day for thee! Ve - ry

D

Wood Wind

f

Ad.

*

Sof L
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

Hts D.
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

YUS.
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

HAS
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

EXE.
 high de - - gree ~~the~~ The ~~lad~~ lad - - y Rose - in -

CHO.
 bu - sy, bu - sy, bu - sy must a morn - ing be, For the mar - riage order car - riages at half - past two, And the

bu - sy, bu - sy, bu - sy must a morn - ing be, For the mar - riage order car - riages at half - past two, And the

Ed.



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

Hts D. Bloom may be, But part ~~we~~ must, ~~But~~ And

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

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

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

CHO. block at two o' clock, but that'll be for you! And the block at two o' clock, but that'll be for you! And,

Wood Wind

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

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

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

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

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

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

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

S of L. wed . ding! —

Hts D. wed . ding! —

YUS. wed . ding! —

HAS. ~~wedding!~~
heading

EXE. ~~wedding!~~
heading

CHO. wed . ding! —

wed . ding! TUTTI.

f *staccato sempre*

Dialogue.

No 23. (or a.)

SONG.- (Yussuf.)

Allegretto con tenerezza. (♩.=78)

Yussuf.

Piano.

Musical score for the introduction. The Yussuf part is a single line with a whole rest. The Piano part consists of two staves (treble and bass clef) in 6/8 time. Handwritten annotations include "Wind" above the treble staff, "f String" below the treble staff, and "sp." below the bass staff. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

First system of the song. The Yussuf part has the lyrics: "Our tale is told, And now is grow - ing". The Piano accompaniment continues with the same rhythmic pattern. Handwritten annotations include "f String" below the treble staff.

Second system of the song. The Yussuf part has the lyrics: "old! For Fate, who holds the book of child - hood, youth, and". The Piano accompaniment continues. Handwritten annotations include "Clay" below the treble staff and "Led." below the bass staff.

Third system of the song. The Yussuf part has the lyrics: "age, Her fin - ger now doth crook To turn an - o - - - ther". The Piano accompaniment continues. Handwritten annotations include "Cres." above the treble staff, "Clay" below the treble staff, "mf" above the treble staff, "Horn" below the bass staff, and "Led." below the bass staff.

A Flute

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

String

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

Clar.

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

Clar.

cres. *Oba* *piu f*

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

B. *slentando slower*

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

Clar.

dim.

Colla Voce.

Great 2nd Encore.

With Heart's Desire.

Alto
deciso e animato

Y. try — to for get! The des erts

Y. wide, — And we — must mount and ride! — Each with a ca — ra — van

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

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

Y. Try — to for — get! — Try — to for — get! Our

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

Clar.
Horn.
Vio 1st.

Y. *un poco rall:* *a tempo*
 aes - ert space, Ah! where thou and I, where

Flute
Violins
colla voce p a tempo
Trp.

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

Horn.
Str.

Y. *sempre cres:* *E*
 lit - tle while, and then passed by, and

Clar.
Oboe
sempre cres:
Trp.

Y. then _____ passed by! _____ Where thou and I, where

con passione cres.

Flute Clar.

cres.

Horn

Red. * Red. *

Y. thou and I have now passed by! _____

dim.

Horn

f colla voce

dim.

p

Red. * Red. * Red. *

Y. Try to for - get! Try to for -

p

Flute Clar.

String

pp

Red. * Red. *

Beat 6:

Y. - get!

pp morendo

Flute

Clar *pp*

Horn

20872 No 9A. *S Drum*

Cue. "Here She Comes"

Horn Dialogue.

Side drum. Cue. Desir. "And it would be a comfort to me."

Cue. Executioner. "But I'm not, it's upset me."

No 24.

RECIT. and MADRIGAL.

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

Allegro con brio.

B of M.

What does it mean? What does it

Dan. S.

What does it mean?

What does it

Yussuf.

What does it

A Royal Guard.

Piano.

B of M.

mean?

D. S.

mean?

One

Y.

mean?

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

A.R.G.

B of M.

D.S.

Y.

A.R.G.

B of M.

D.S.

Y.

A.R.G.

Encores.

Allegretto comodo non troppo vivace. (♩ = 144)

B of M.

D.S.

Y. *rall.*
mak - eth joy and sor - row al - ter - nate!

A.R.G.

colla voce.
Clar. *Obœ*
Horn *Viola*
Cello pizz. *Piimp.*

B of M. Joy and sor - row Al - ter - nate

D.S. Joy and sor - row Al - ter - nate

Y. Joy and sor - row Al - ter - nate

A.R.G. Joy and sor - row Al - ter - nate

Vios. 1st
Vios. 2nd
Wood
Con Sordini.

Bof M.
Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

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

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

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

Viola
Viola

Bof M.
- dain you laugh or.... cry! Till to - mor-row Fic-kle Fate May or - dain,.....

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

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

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

Viola
Viola

Bof M. *dim:* or - - dain..... you laugh or cry! 1. cry! So the *mf*
 D.S. *dim:* or - dain you laugh or cry! 2. cry! So the *mf*
 Y. *dim:* or - dain you laugh or cry! cry! So the *mf*
 A.R.G. *dim:* or - dain you laugh or cry! cry! So the *mf*
Flute
dim: *mf*

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

Viol^{1st}

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

D.S. *Viol^{2nd}* *dim:* *Viol^{2nd}*
bell, Tolls a me-lan-cho-ly knell, a me-lan-

Y. *Viol^{1st}* *dim.*
bell, Tolls a me-lan-cho-ly knell, a me-lan-

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

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

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

piizz.

Klute

B of M. so - li - ta - ry "Dong," a dong, dong,

D.S. so - li - ta - ry "Dong," a dong, dong,

Y. so - li - ta - ry "Dong," a dong, dong,

A.R.G. so - li - ta - ry "Dong," a dong, dong,

Ko 1st

B of M. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

Violin

D.S. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

Viola

Y. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

Cello

A.R.G. dong!..... Then you hear the joy - bell ring. Ring - a - ding - a -

String

ping

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

D S *Rute* *Hom.* *cres: molto.* *Rute*
 - dong - a - dong, So the clock doth in - di - cate Joy and sor - row, joy and

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

ARG *cres: molto.*
 - dong - a - dong, So the clock doth in - di - cate Joy.... and sor - row

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

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

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

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

B of M
 dong, ding! So the clock doth in - di - cate Joy and sor-row al - ter-nate. The

D S
 ding, ding, ding, ding! So the clock doth in - di - cate Joy and sor-row al - ter-nate.

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

ARG
 So the clock doth in - di - cate Joy and sor-row al - ter-nate.

String.

B of M
 clock doth in - di - cate,.... joy and sor - row, joy and sor - row, joy and sor - row

D S
 The clock doth in - di - cate,.... joy and sor - - row

Y
 doth in - di - cate, joy and sor - - row

ARG
 The clock doth in - di - cate, joy and sor - - row

Flute

String

horn.

dim: *morendo.*

ritard: al fine. p

Bof M al - ter - nate. Ding dong, joy and

DS al - ter - nate. Ding dong, joy and

Y al - ter - nate. Ding, ding, ding, ding, ding, ding, ding dong, Ding, ding, ding,

ARG al - ter - nate. Ding dong, joy and

a tempo.

ritard: al fine. p

Bof M sor - - - row, Joy or sor - - - row.

DS sor - - - row, Joy or sor - - - row.

Y ding, ding, ding, ding dong. Joy or sor - - - row.

ARG sor - - - row, Joy or sor - - - row.

pp

Dialogue

Cue Hassan. " Or we should'nt hear it now.

No 25. (or 12)

SEPTET.

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

24A
Back to
page 151 letter D
Cue Sultan - of abominable
unhappy endings.

Sunbeam.

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

Musical score for Sunbeam. It features a vocal line for Sunbeam and piano accompaniment. Handwritten annotations include "Oboe Clar" and "Horn". The tempo is marked "Allegretto non troppo. ♩ = 80." The key signature has three sharps (F#, C#, G#) and the time signature is 8/8.

DANCING SUNBEAM.

It has reach'd me a la - dy named

Musical score for Dancing Sunbeam. It includes a vocal line and piano accompaniment. The piano part is marked with a piano dynamic (*p*). The key signature and time signature are consistent with the previous section.

Musical score for DS (Dancing Sunbeam). It features a vocal line and piano accompaniment. Handwritten annotations include "Clar." and "Horn." The lyrics are: "Hub - bard, Pro - ceed - ed one day to her cup - board, And".

Musical score for DS (Dancing Sunbeam). It features a vocal line and piano accompaniment. Handwritten annotations include "Oboe", "Flute Clar", and "Horn". The lyrics are: "o - pen-ly went with in - tent to pre-sent Her poor dog with a bone from her".

A

SCENT-OF-LILIES.

Oboe.

D S

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

Sof L

Oboe.

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

Sof L

Flute & Clar.

Clar.

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

cresc.

Sof L

Vio

Horn

cup - board, in the cup -

f

B

Sof L - board!

Hof L *p* There was no - thing what - e - ver at all in the

H D *p* There was no - thing what - e - ver at all in the

D S *p* There was no - thing what - e - ver at all in the

Yus *p* There was no - thing what - e - ver at all in the

Hass *p* There was no - thing what - e - ver at all in the

Abd *p* There was no - thing what - e - ver at all in the

Violins.

p

Home

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

Hof L cup - board! I

H D cup - board!

D S cup - board!

Yus cup - board!

Hass cup - board!

Abd cup - board!

Flute.

Sof L

Hof L
have, its in my cat - e - go - - ry!

H D

D S

Yus
And....

Hass

Abd

And. *

Sof L
It's a

Hof L
Hof L. with Scant of h

H D
So have I, It's a

D S
It's a

Yus
I, It's a

Hass
So have I, It's a

Abd
So have I, It's a

cresc.

Flute.

S of L. hor - ri - bly har - row - ing sto - ry! So that won't do for the

H of L. So that won't do for the

H. D. hor - ri - bly har - row - ing sto - ry! So that won't do for the

D. S. hor - ri - bly har - row - ing sto - ry! So that won't do for the

Yus. hor - ri - bly har - row - ing sto - ry! So that won't do for the

Hass. hor - ri - bly har - row - ing sto - ry! So that won't do for the

Abd. hor - ri - bly har - row - ing sto - ry! So that won't do for the

S of L. *sf* Sul - tan To make him re - joice and ex - ult! An un -

H of L. *sf* Sul - tan To make him re - joice and ex - ult! An un -

H. D. *sf* Sul - tan To make him re - joice and ex - ult! An un -

D. S. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Yus. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Hass. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Abd. *sf* Sul - tan To make him re - joice and ex - ult! An un -

Flute.

cres:

S of L. - for - tu - nate end Will his tem - per of - fend..... So

H of L. - for tu nate end Will his tem - per of - fend..... So

H. D. - for - tu - nate end Will his tem - per of - fend..... So

D. S. - for - tu - nate end Will his tem - per of - fend..... So

Yus. - for - tu - nate end Will his tem - per of - fend..... So

Hass. - for - tu - nate end Will his tem - per of - fend..... So

Abd. - for - tu - nate end Will his tem - per of - fend..... So

String

cres: *p*

S of L. that wont do for the Sul - - tan!

H of L. that wont do for the Sul - - tan!

H. D. that wont do for the Sul - - tan!

D. S. that wont do for the Sul - - tan!

Yus. that wont do for the Sul - - tan!

Hass. that wont do for the Sul - - tan!

Abd. that wont do for the Sul - - tan!

Encore

Flute Clar

p

Dis-
VANC'S UNSTRE.

Honey of Life.
Yusant. It is said a young la - dy nam'd Muf - fet, (Se -
Have you heard of the "Hey-did - die" *Clav.* did - die;" That

Clav. *Clav* *Oboe.*
- lect - ing a seat on a tuf - fet.) Was break - ing her fast With a
quaint Zo - o - lo - gi - cal rid - dle? The Cat they ac - cuse of in -

Flute & Clav. *Heart's Desire*
mod - est re - past, When she sud - den - ly fled from the tuf - fet! She
- vok - ing her "Mews" on a string'd in - stru - ment call'd a fid - dle? *Hasan* At the

H&A. *Hasan* *22r.* *Oboe*
spied a she - spi - der be - side her! The spi - der be - side her es -
cow, which was not an in - ert one, The lit - tle dog laugh'd (what a

H&A. *Hasan* *22r.* *Flute & Oboe.*
- pied her! Be - side her - self she Would un - doubt - ed - ly be, Hav - ing
pert one!) But..... oh, it is fear'd That the Dish dis - ap - pear'd With the

Wm *cres:* spied a big spi-der be - side her, be - side
Ta-ble-spoon or the Des - sert one, Des - sert

cres:

f

S. of L. *p* Hav - ing spied a big spi - der a spi - der be - side her!

H. of L. With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

H. D. her! one! *p* Hav - ing spied a big spi - der, a spi - der be - side her!

Wm With the ta - ble-spoon, ta - ble-spoon or the Des - sert one! *1st time* *Heart's Desi*

Yus. Hav - ing spied a big spi - der, a spi - der be - side her! *2^d time* *lt* Have you

Hass. 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! one!

Violin *Horn* *p* With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

H. D. *1st time* *Heart's Desi* *2^d time.* I have, it's in my ca - te -

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

Bassoon *f*

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

H of L. *with soft*

H. D. 2nd go - ry! It's a

D. S. It's a

Yus. *Aud* I, It's a

Hass. So have I, It's a

Abd. *Clar.* So have I, It's a

cres:

S of L. *Tutti.* hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

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

H. D. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

D. S. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Yus. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Hass. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Abd. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

S of L.
H of L.
H. D.
D. S.
Yus.
Hass.
Abd.

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

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:

last time.

S of L.
H of L.
H. D.
D. S.
Yus.
Hass.
Abd.

p unis.

So that won't do for the Sul - - - tan!

p unis.

So that won't do for the Sul - - - tan!

p

So that won't do for the Sul - - - tan!

Tutti.

Stringe

1. 1. 2. 2.

Altaea No 26.

No 26. (or 13.)

SCENA (Tutti.)

Allegretto moderato.

Vizier. VIZIER.

Has -

Piano. *f* *Strings* *dim.* *Tromb.*

VIZ. *Strings*

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

p

VIZ. PHYSICIAN. EXECUTIONER.

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

Exec. *Flute* *Trum.* *Triangle*

that means your ex - e - cut - ion!

Cornet

ENTER CHORUS.

oboe.

Horn

cres - - - cen - - - do

oboe, Cornet.

Comes the King and all his Court

Trumpet.

Violin.

S. Annun.

Comes the King and all his Court

Ge. Cym.

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

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

Sea.

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

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

Sea.

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

Handwritten notes: *Ad.*, ** Ad.*, ** Ad.*, ** Ad.*, ** Ad.*, ** Ad.*, ** Ad.*

E

ENTER SULTAN.

Handwritten notes: *Cornet*, *Cornet*, *S. Drum.*, *S. Drum.*

VIZIER.

poco piu lento.

The Roy - al Rose - in - Bloom un - veil'd ap -

Handwritten note: *Strings*

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

Handwritten note: *Flute & Oboe*

Recit.

SULTAN.

Now, Hassan, We are ready for your

F

tranne.

Strings.

sto - ry! Re - mem - ber, tho' the plot may not al - low it, I do com -

- mand it have a hap - py end - ing, Be - gin!

HASSAN. SULTAN. HASSAN.

Be - gin! Ahem! *Wood Wind* Com - mence! I am im - pa - tient! A -

p Horn

ping

SULTAN. HASSAN. (aside)

- hem! *Wood* Go on! A - hem! Ah! hap - py thought I'll try it!

Horn

Attacca.

V.S.

No 27. (or 14.)

SONG. (Hassan) with Chorus.

Allegretto moderato. (♩=84.)

Piano.

Tutti Wood wind Horn

V1. Begins like hitting by DR. R index finger up
 V2. Indicating ground at his feet

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

V3. Imitates Sultan

Shins p

as if thinking.

moving more to c

- haps his lit - tle name was Tom; And he liv'd in Gut - ter -
 wretch - ed lit - tle life - time pass; He had ne - ver seen a
 "Would that, would that I ~~were~~ had ~~two~~ eyes To - see ~~through~~ a ~~take~~ Sim - ple

Indicates self.



- Per - sia Where street ar - abs right - ly all come from; And like
 flow - er Or a sin - gle sim - ple blade of grass; But one
 dai - sy ~~was~~ *us* a love - ly ~~gift~~ from Par - a - dise! But I

seeing daisy and picking it gently

lit - tle Gut - ter - Per - sians (Ev - ry one and one and all,) His young
 day he found a dai - sy, And he thought the sim - ple thing Was a
 will not now re - ward thee, Or ex - change thy ~~sim - ple~~ *humble* lot, For great

Bouncing imaginary ball moves up to sudden end presents

spi - rits were e - las - tic As an in - dia rub - ber ball!
 won - drous flow - er from Heav'n, And he took it to the king.
 rich - es would but rob thee Of a wealth that I have not!"

pp
 His young
 And he
 Would but
pp

daisy.

As if holding

And all day long He
 He meant no wrong, And
V3. As VI So all day long He

spi - rits were e - las - tic as a ball!
 took the sim - ple dai - sy to the king!
 rob thee of a wealth that I have not!"

lapels

Indicates

laying flowers on lap.

shout dance step.

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

f *V2*

Back down to Hecht's Desire.

life I lead is all I need, I know no bet-ter- the
sim-ple weed- he did, in- deed, He knew no bet-ter- the
life I lead is all I need," He knew no bet-ter- the

Repeats back to Hecht's Desire for

1st & 2nd Verse.

luck-y lit-tle chap!
stu-pid lit-tle chap!
luck-y lit-tle chap!

1. "The life I lead is all I need, I
2. (That sim-ple weed- he did, in- deed,) He
3. "The

TUTTI.

know no bet - ter," Said the luck - y lit - tle chap!
 knew no bet - ter, Did the stu - pid lit - tle chap!

3rd Verse.

2. Now a
 3. But the

goes on knees, head to floor
 life I lead, is all I need," he

Tutti.

to end.

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

18 bars in band-pa during dialog

Pello.

Luc. Sultan. "I fancy that's the rub."
Hassan "Yes, you've won."

No. 28. (or 15)

FINALE.- ACT II.

Allegro vivace e marziale. *Vio.*

Mood Wind

Piano. *Cornet Horn.* *VIII.*

Gr. Cym.

CHORUS.

CHORUS.

Cornet

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

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

Red. * *Red.* *

Cornet.

CHO. Heav - en's arch Re - ech - o the band o' drums! — 0

Heav - en's arch Re - ech - o the band o' drums! — 0

Red. * *Red.* *

CHO. hap - py pairs U - ni - ted this af - ter - noon, We'll greet you one and all, Both

hap - py pairs U - ni - ted this af - ter - noon, We'll greet you one and all, Both

CHO. great and small, With a pop - u - lar Per - sian tune. — Oh,

great and small, With a pop - u - lar Per - sian tune. Oh,

Cornet.

Red. *

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

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

Cornet.

Red. *

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

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

Cornet.

Red. *

CHO. high or low True Love is an e - qual boon; There's no one here too base To

high or low True Love is an e - qual boon; There's no one here too base To

TUTTI alla FINE

CHO. find a place In pop - u - lar Per - sian tune! O! raise your voice, let all re -

find a place In pop - u - lar Per - sian tune! O! raise your voice, let all re -

CHO. - joice, Il - la - lah! _____ Il - la - la - lah! There's none too base To find a

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

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

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

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

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

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

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

CHO. tune, A pop-u-lar, pop-u-lar Per-sian tune, — A pop-u-lar Per-

tune, A pop-u-lar, pop-u-lar Per-sian tune, — A pop-u-lar Per-

ff
42.
Red.

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

- - sian tune! Il - la - lah! Il - la - lah!

CHO. la - - - lah!

la - - - lah!

CHO.