

Nº 9—CHORUS.

Allegretto.

Soprani. *f* Now

Alti. *f* Now

Tenori. *f* Now

Bassi. *f* Now

Piano. *f* *mf* *Now*

youth - ful stranger if you hope..... if you hope The Princess to re - gale.....

youth - ful stranger if you hope..... if you hope The Princess to re - gale.....

youth - ful stranger if you hope..... if you hope The Princess to re - gale.....

youth - ful stranger if you hope..... if you hope The Princess to re - gale.....

..... While day - light dies up - on the slope..... Come let us

..... While day - light dies up - on the slope, the slope, Come let us

..... While day - light dies up - on the slope, the slope, Come let us

..... While day - light dies up - on the slope, the slope, Come let us

hear thy wond'rous tale! *p* 'Tis the

hear thy wond'rous tale! *p* 'Tis the

hear thy wond'rous tale! *f* 'Tis the hour..... *p* 'Tis the

hear thy wond'rous tale! 'Tis the hour..... 'Tis the

hear thy wond'rous tale! 'Tis the hour, 'tis the

D

Maggiore.

hour for song or tale; Po-et, sing, oh sing be-fore us, 'Tis the hour for tale or song, 'Tis the

hour for song or tale; Po-et, sing, sing be-fore us, 'Tis the hour for tale or song, 'Tis the

hour for song or tale; Po-et, sing, sing be-fore us, 'Tis the hour for tale or song, 'Tis the

hour for song or tale; Po-et, sing, sing be-fore us, 'Tis the hour for tale or song, 'Tis the

hour..... 'tis the hour for song and tale!.....

hour..... 'tis the hour for song and tale!.....

hour..... 'tis the hour for song and tale!.....

hour..... 'tis the hour for song and tale!.....

f
The breez - es sweep a - way the

f
The breez - es sweep a - way the

f
The breez - es sweep a - way the

f
The breez - es sweep a - way the

p *f*

mist..... And the day - light is by dark o'er - took..... Whilst

mist..... And the day - light is by dark o'er - took..... Whilst

mist..... And the day - light is by dark o'er - took..... Whilst

mist..... And the day - light is by dark o'er - took..... Whilst

all the summer night doth list..... And all the mute stars

all the summer night doth list, doth list, And all the stars, the mute stars

all the summer night doth list, doth list, And all the stars, the mute stars

all the summer night doth list, doth list, And all the stars, the mute stars

look 'Tis the

look 'Tis the

look 'Tis the hour..... 'Tis the

look 'Tis the hour..... 'Tis the

look 'Tis the hour, 'tis the

hour for tale or song, Po-et, sing, oh sing be - fore us, 'Tis the hour for tale or song, 'tis the
hour for tale or song, Po-et, sing, sing be - fore us, 'Tis the hour for tale or song, 'tis the
hour for tale or song, Po-et, sing, sing be - fore us, 'Tis the hour for tale or song, 'tis the
hour for tale or song, Po-et, sing, sing be - fore us, 'Tis the hour for tale or song, 'tis the

hour..... 'Tis the hour for tale or song!.....
hour..... 'Tis the hour for tale or song!.....
hour..... 'Tis the hour for tale or song!.....
hour..... 'Tis the hour for tale or song!.....

N^o 10 — RECIT. AND SCENA.

FERAMORZ.

Andantino.

Piano.

Most beautiful Princess! in thy track of
light Follow all other's lights but as the shade, Yet will I
venture, if a minstrel might, Whose lines may live when regal splendours
fade..... To sing a desert fable of a Hindoo maid, a desert

fa.ble of a Hindoo maid.....

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

Andantino non troppo lento.

p

The third system begins with a piano (*p*) dynamic marking. It features a vocal line and piano accompaniment in a new key signature of two sharps (D major) and a 6/8 time signature. The piano accompaniment has a more flowing, arpeggiated texture.

p

The de-sert a-round an o - a - sis of green in the ho-a - ry

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a steady, rhythmic accompaniment with chords.

sand..... And a Hin - doo child a - - lone..... in the wild, with the

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic accompaniment.

la - vander in her hand; She ga - thers sprigs of la - ven - der for

Bud - dha great and bland. There are sun - ny calms a - round the palms, in the

air is a wond' - rous hush..... Ex - - cept for the beat of her

na - - ked feet, and the wa - - - - ters whis - per - ing gush!

p

What shud-der-ing sigh floats through the sky, what

wan and dus-ky veil In the west doth climb in a se-³cond of time with a

sound like a dis-tant wail? *f* It came, it came with a breath of flame, a

wild and lu-rid wall, And right a-mid, the sun half hid *f ritard.* glared like a blood red

ball. *p* She look'd to the East, she look'd to the West, with

f Piu lento.

fear in her wide black eye; She cried a - loud, "Oh! great - est, great - est and best, God

Bud - dha, hear my cry Oh! great - est, great - est and best, God

ff Bud - - dha, hear my cry!" *Piu mosso.* *f* Down on thy face, down on thy face,

frail hu - man form, down on thy face, down on thy face, thou

drif - ting gas - ping thing, 'Tis here with the head - long rush of the storm on the




death An - gel's wing, 'Tis here with the head - long rush of the storm, the



head - long rush of the storm!.....

ff



8.....



8.....

ri - tar -



dan - do - ca - lan - do

Piu lento. She tot - ters and falls, the

Hin - doo girl, and ghost - like van - ish - eth; Lost in the cloud and the

ritard. san - dy swirl, and chok'd by the blast of death. 'Tis past and

gone, the dread Si - moon, the air is without a breath.

Tempo primo.

Yet not all cru-el the dread Si - moon in its fell and dead - ly

race, It has cov - er'd her o - ver with shin - ing sand in a

grave..... with - out a trace; And wan - de - rers say when that

blight - ing whirl ca - reers the de - sert sand..... They see a - gain the

Hin - doo gir. with the la - ven - der in her hand..... Still

ga - ther - ing sprigs of la - ven - der, for Bud - dha great and

bland, Still ga - ther - ing sprigs of la - vander, for Bud - dha, for

Bud - dha great and bland!.....

f *p* *ritar - dando*

Allegro moderato. FADLADEEN.

'Tis ve - ry well and prom - is - ing in sooth, But

po - e - try! po - e try! you may re - tire, good youth! Po - e - try, ha! ha!

po - e . try, ha! ha! On roy - al tastes thou hast pe - cu - liar views!

f

leggiero.

I will es - say - the Prin - cess to a - muse,

3 3

I'll strive for hours of te - dium to a - tune,

f

I'll strive for hours of te - dium, of te - dium to a tone,

LALLA ROOKH.

p

Nay, learn - ed Fad - la - deen, I'd be a -

lone; Thy pro - mis'd rev - els hie thee to pre - pare!

Lei - la! Lei - la! sing me some lul - ling song, That which my

slaves were wont to sing a - bove me as I lay!.....

N^o 11— SONG.

LEILA.

Andantino non troppo.

Piano.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Si - lent the bells of the Mosque..... In". The piano accompaniment continues with a steady accompaniment.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "white fleece the moon is a cap - ture, The night - in - gales round the Kiosk..... are".

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "chiming to - ge - ther in rap - ture; Thy slave doth vi - gil keep, Sleep, my Sul -".

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "ta - na, sleep my Sul - ta - na, Thy slave doth vi - gil keep; Sleep my Sul -".

E

ta - na, my Sul - ta - na sleep!

pp

p

Ye

eyelids, like buds of white rose..... Oh! which are ye, think - ing or dream - ing; Ye

red lips that soft - ly un - close..... Would you break in - to song in soft seem - ing! Thy

slave doth vi - gil keep, Sleep my Sul - ta - na, sleep my Sul - ta - na, thy

slave doth vi - gil keep; Sleep my Sul - ta - na my Sul - ta - na, sleep! Sleep my Sul - ta - na

pp

SOPRANI. *pp* Sleep! sleep!.....

ALTI. *pp* Sleep! sleep!.....

TENORI. *pp* Sleep! sleep!.....

BASSI. *pp* Sleep! sleep!.....

pp

sleep! sleep my Sul - ta - na sleep!.....

pp

sleep! sleep!..... sleep!.....

pp

sleep! sleep!..... sleep!.....

pp

sleep! sleep!..... sleep!.....

sleep! sleep! sleep!.....

Nº 12— RECIT: AND SONG.

LALLA ROOKH & FADLADEEN.

Andantino.

Piano.

LALLA ROOKH.

p

I can not sleep, for still my thoughts keep brood - ing on to - mor - row, to -

sfz

mor - row, to - mor - row; End of all de - light, this

thought, this thought through all my hap - pi - ness, through all my hap - pi - ness in -

f

trud - ing, to - mor - row, to - mor - row with - out Fe - ra - morz, Oh! 'tis

p

night!..... I can - not sleep, I can - not

sleep.

pp *ritard.*

Attacca.

Allegro.

FADLADEEN.

f

Princess, the music and the show advance,

f

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a forte (*f*) dynamic. The lyrics "Princess, the music and the show advance," are written below the vocal line. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part also begins with a forte (*f*) dynamic and features a rhythmic accompaniment with chords and moving lines.

The Nautch girls poise on tip-toe, on tip-toe for the dance, The

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "The Nautch girls poise on tip-toe, on tip-toe for the dance, The". The piano accompaniment continues with similar rhythmic patterns and chordal support.

Nautch girls poise on tip - toe for the dance!

Detailed description: This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "Nautch girls poise on tip - toe for the dance!". The piano accompaniment provides harmonic support throughout.

p

ritard.

Detailed description: This system contains the seventh and eighth staves of music. The piano accompaniment continues, starting with a piano (*p*) dynamic. The word "ritard." is written in the piano part, indicating a deceleration. The system ends with a double bar line and repeat signs.

SONG.

Moderato non troppo Allegro.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 2/4 time signature, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

FADLADEEN.

f *p*

See yon gleams on night en-croaching, Hark, the Nautch girls' steps approach-ing,

molto leggiero.

The piano accompaniment for the first line features a light, rhythmic accompaniment in the right hand and a steady eighth-note accompaniment in the left hand.

Round their an-kles wing'd with sound, Glitt'-ring as they whirl a-round,

The piano accompaniment continues with a light, rhythmic accompaniment in the right hand and a steady eighth-note accompaniment in the left hand.

Car-ca-nets of gold-en bells; Round their waists are o-pal shells;

The piano accompaniment continues with a light, rhythmic accompaniment in the right hand and a steady eighth-note accompaniment in the left hand.

They shall bend so lithe-ly, Glid-ing, laughing blythe-ly,

The piano accompaniment concludes with a light, rhythmic accompaniment in the right hand and a steady eighth-note accompaniment in the left hand.

Car - ca - nets of gold - en bells, Round their waists are o - pal shells,

They shall bend as rush - es lithe - ly, Sway - ing, glid - ing, laugh - ing blythe - ly;

Wond' - rous mu - sic all a - round, Wond' - rous wealth of braz - en sound,

Wond' - rous, wond'rous mu - sic all a - round, a - round,

Wond' - rous mu - sic all a - round.....

They shall leap as they would fly,

f *p*

Eyes as black as mid - night sky, Laugh - ing in bar - ba - ric tune,

Chan - ting 'neath the moon; Laugh - ing in bar - ba - ric tune,

Wild - ly chan - ting 'neath the moon, Mel - low, wild and ran - dom laughter,

All their black hair streaming af - ter! Co - lour'd lamps o'er all shall blaze,

Lan - terns rich with jew - ell'd rays, Co - lour'd lamps o'er all, o'er

all shall blaze, And lan - terns rich..... rich with jew - ell'd

rays..... While on all the moon - light plays, The

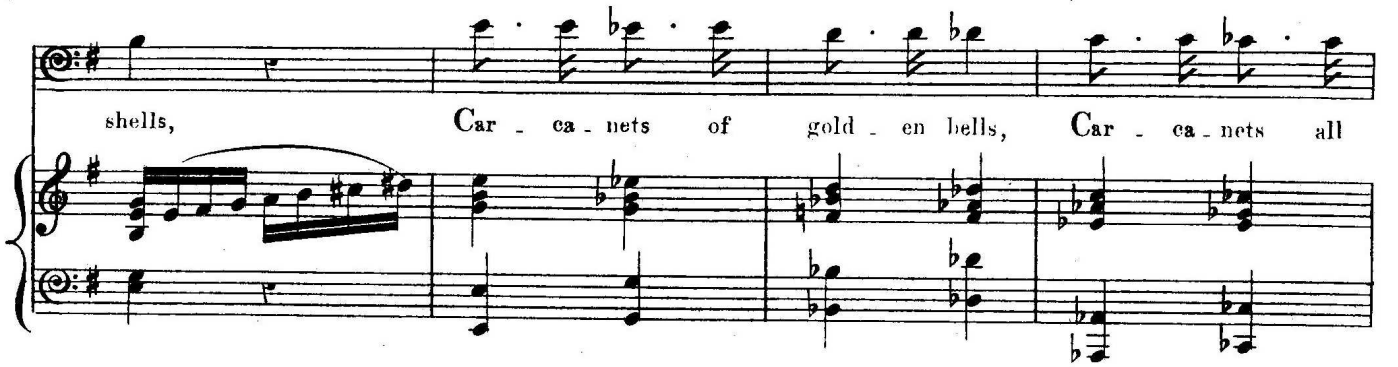
moon - light, the moon - light, the moon

Piu mosso.
light plays..... See yon gleams on night en - croach,

Hark the Nautch girl's steps approach, Round their waists are o - pal



shells, Car - ea - nets of gold - en bells, Car - ea - nets all



wing'd with sound, Glitt' - ring as they whirl a - round..... they whirl a -



round..... they whirl..... a round.....



NO 13—RECIT: AND SONG.

LALLA ROOKH.

Andante.

Piano.

I thank thy zeal, good friend, but yet for-bear, There is a
 sweet-er mu-sie in the air, Of wend-ing wa-ters, of wand'ring
 wind, Dis-turb not yet the gla-mour of the mind, Dis-turb not
 yet the glamour of the mind!

f *ritard.* *p* *pp*

I've seen the Hin doo girls launch forth a ta - per In a frail ti - ny

boat a - down the tide!

Through ed - dies, rip - ples, weeds and ghost - ly va - pour, And on its

fate their fu - ture fates con - fidel Now will I prove in fan - ta - sy half i - dle,

What this small ri - ver light may tell to me. If it should

ac - cel - le - ran - do.
sink, Oh! then this fa - tal bri - dal, this fa - tal bri - dal

ff Piu mosso.
Shall drown my youth; if it should float, I'm free!

if it should float, I'm free!.....

SONG.

Allegro agitato.

f

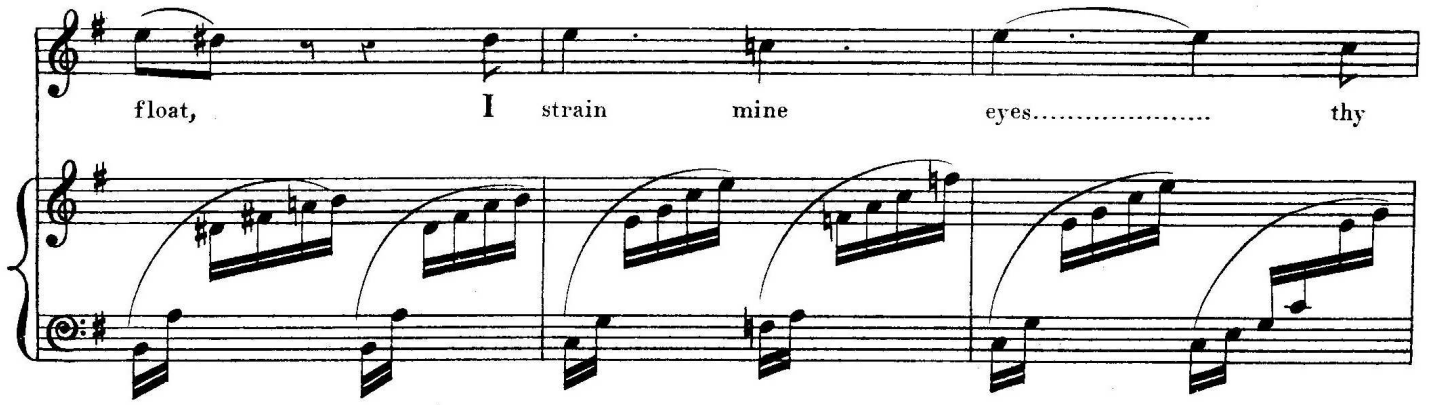
p
Slow, sail slow..... thou.....

ti - ny, ti - ny boat..... Thy freight is

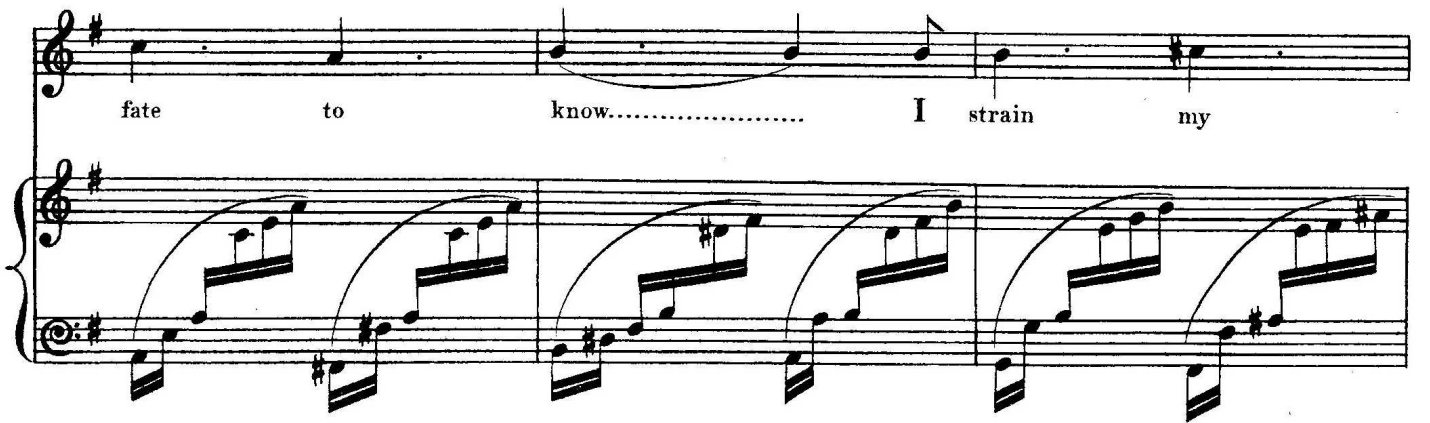
all..... is..... all my weal and woe; With

thee my heart shall sink or

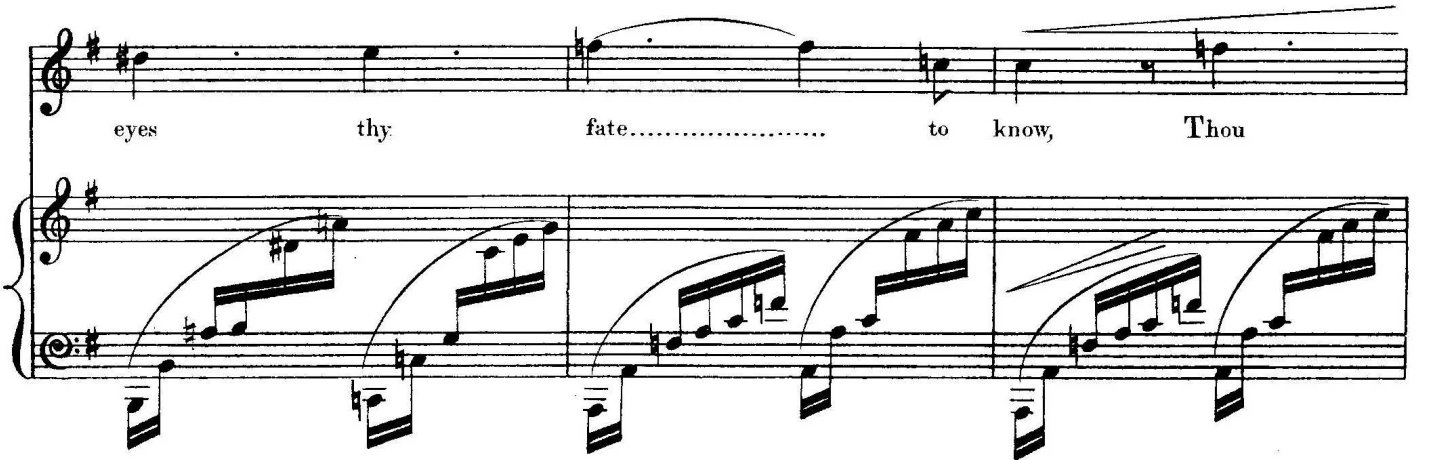
float, I strain mine eyes..... thy



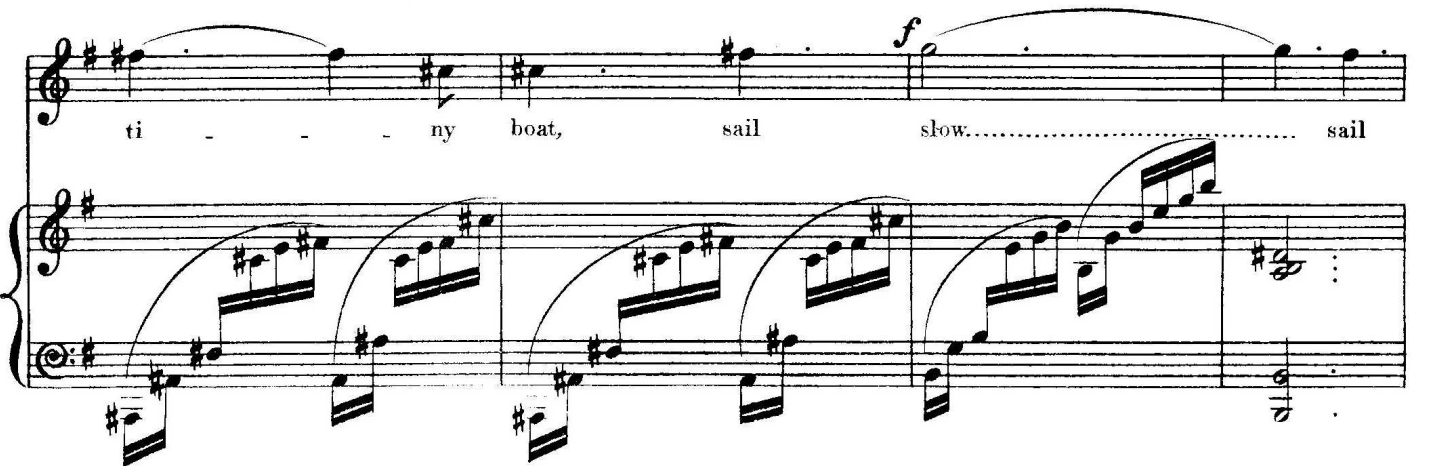
fate to know..... I strain my



eyes thy fate..... to know, Thou



ti - - ny boat, sail slow..... sail



slow

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked "slow". The piano part consists of a continuous eighth-note accompaniment in the bass and a melodic line in the treble, both with long slurs.

p

Yes, ev' - ry wave..... you.....

The second system continues the musical piece. The vocal line begins with the lyrics "Yes, ev' - ry wave..... you.....". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

dance, you dance a - bove..... I feel some

The third system features the vocal line with lyrics "dance, you dance a - bove..... I feel some". The piano accompaniment remains consistent with the previous systems.

tremb - ling..... dan - ger..... past; Thou

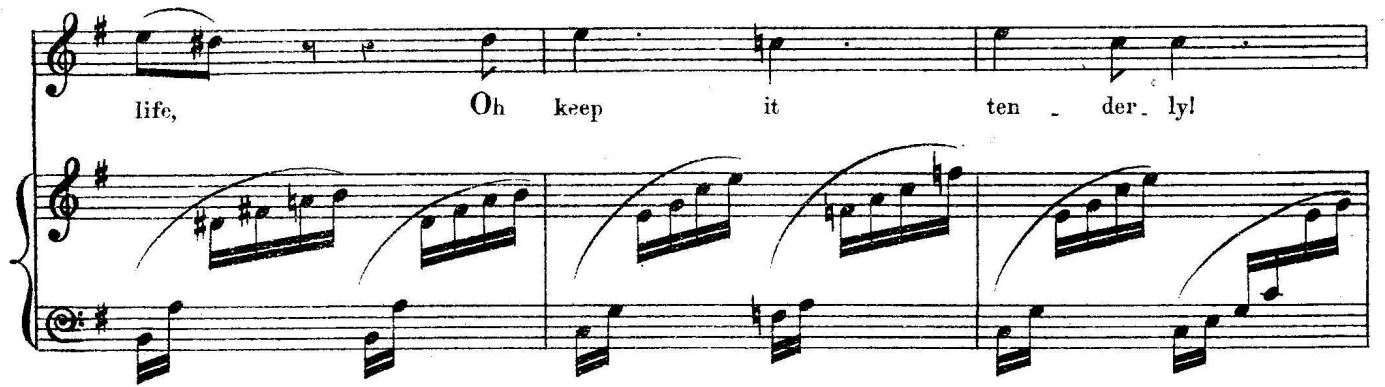
The fourth system concludes the page with the vocal line lyrics "tremb - ling..... dan - ger..... past; Thou". The piano accompaniment continues until the end of the system.

F

hast the se - cret, the se - cret of my




life, Oh keep it ten - der - ly!



keep it fast! Oh keep.....



it..... ten - der - ly, Thou



ti ny boat sail slow! sail

f

Andante. *p dolce.*

slow! Thou flutt'ring light, so faint and far,

p

Sink not, Oh live some lit - tle space! Would I could bid.....

..... a liv - ing star Down from the sky to fill thy place!

p

p

Sink not! sink not! Oh live some lit - tle space!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a series of eighth notes and rests, followed by a half note. The piano accompaniment consists of chords and moving lines in both hands.

Would I could bid..... a liv - ing star Down from the sky..... down from the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it, followed by a series of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

sky..... to fill..... thy place!

The third system shows the vocal line and piano accompaniment. The vocal line has a long note with a fermata, followed by a series of eighth notes. The piano accompaniment features a *ff* dynamic marking and includes a *tr* (trill) marking over a note.

ritard.
p

The fourth system shows the piano accompaniment. It begins with a *ritard.* (ritardando) marking and ends with a *p* (piano) dynamic marking. The piano part features a series of chords and moving lines in both hands.

N^o 14—DUET.

LALLA ROOKH & FERAMORZ.

Piano.

p Lal-la Rookh! Lal-la Rookh!

pp Princess! what
watch-est thou up-on the stream? So keen, so trembling, is thy gaze;

LALLA ROOKH.

piu mosso
Minstrel, thou breakest on an i-dle dream! I watch'd the ris-ing moon,
p *leggiero*

the star - ry rays, Which in the rip - ples seem like gold - en thorns.

FERAMORZ.

I've watch'd be - side thee noons, and nights, and morns, With a most lov - ing ser - vice, ev - er

piu lento

yearning To see the gleaming growth of health and peace To thy cheek from smile to smile re -

turn - ing; But soon, too soon that lov - ing task must cease, And

thy pre - sump - tuous lov - er..... find a sad re - lease!

Allegro

Ah! Fer - a - morz! Fer - a - morz! my

Agitato

se - - eret thou hast robb'd, In vain! in vain I hid it deep a - way, My

f

heart did blab it ev' ry pulse it throbb'd, My cheek be - tray'd it to the light of

piu lento

day! But we must part; - I to heart bro - ken splen - dour, and thou? -

FERAMORZ.

To watch thee still, though from a - - far.....

Andante.

..... to watch thee, though from a - far, With vi - gil ten - der, Oh so

dolce

ten - der, As thou didst watch thy star, thy gleam - ing Gan - ges

p

star!

*Andante.**ritard.*

p

p FERAMORZ.*a tempo*

Oh! could a kiss our souls u - nite, In one, as flame meets flame; Or

sighs waft us back in airy flight To Del - - - hi, whence we



came. Oh! then those lips I would not kiss, Nor breathe the wing-ed



sigh, Be - fore us, lo! the dawn of bliss The foot of joy draws



nigh! Be - fore us, lo! the dawn of bliss, The foot of joy is

f *colla voce* *p*



nigh!.....

ritard.



LALLA ROOKH.

p
 Oh! could a prayer pro-long the way To dis-tance in-fi-nite, And one, one e-ter-nal

dawn of day To thee owed all its light. Ah! then I'd speak that lo-ver's prayer, And

let that hope be born, For ris-ing day brings gild-ed care, And grief comes with the

morn! For ris-ing day brings gild-ed care, And grief, gild-ed *p*
 Joy

f

p
grief draws nigh!

FERAMORZ.
comes with the morn! *f* Oh the dawn of joy draws

The first system of the musical score. It features a vocal line for 'LALLA ROOKH.' with the lyrics 'grief draws nigh!' and a piano line for 'FERAMORZ.' with the lyrics 'comes with the morn!' and 'Oh the dawn of joy draws'. The piano accompaniment is marked *p*. The key signature has three flats, and the time signature is common time.

ritard.
Oh! some thing whispers in my heart, That grief, that grief is nigh! The

nigh! The

The second system of the musical score. It features a vocal line with the lyrics 'Oh! some thing whispers in my heart, That grief, that grief is nigh! The' and 'nigh! The'. The piano accompaniment is marked *ritard.*. The key signature has three flats, and the time signature is common time.

pp
foot of woe draws near, The foot of woe draws near!

pp
foot of joy draws near, The foot of joy draws near!

The third system of the musical score. It features two vocal lines with the lyrics 'foot of woe draws near, The foot of woe draws near!' and 'foot of joy draws near, The foot of joy draws near!'. The piano accompaniment is marked *pp*. The key signature has three flats, and the time signature is common time. The system concludes with a double bar line and the instruction 'Attacca Allegro.'

Allegro

p

Fe - ra - morz, Fe - ra - morz, Fe - ra - morz,

f

Ah!..... we must part, we must sev -

Agitato

erl Part! Oh part! heart. from heart,

p

Lip from lip..... for ev - - - er, This ve - non'd joy must

f

end in.....ach - ing, Fare - well for ev - er, for ev - - - er!

FERAMORZ.
p Stay! still stay! fond..... de - lay..... 'Twill light.en sad..... to

f mor - - - row; Stay! my arms, my arms en.fold thee,

And to think I once did hold thee, Will sweet - - en,sweet - en

LALLA ROOKH.

Nay! let the mem - ry glad..... me, with this
 sor - - - row.

dream no..... long - er mad me!
 To think I once..... did

Nay!
 hold thee, will sweet - en sor - - - row.

with this dream no long - er mad me, Fare - well for ev - - er,

ev - er more! Fare -

f

My fer - vent arms en - fold..... thee,

well..... for ev - er more! This ve - nom'd joy must

Ah, stay! my fer - vent

end in ach - ing, So sweet the dream, so black..... the wak - ing,

arms en - fold thee, Ah, stay! my fer - vent arms en - fold thee,

Ahl..... Part! Oh part!

Ahl..... Stay! still stay!

f

heart from heart.... This venom'd joy must end..... now,

fond..... de_lay..... Will lighten sad..... to - mo - - row

f

Part, Oh part! heart from heart,

Stay, my arms, my arms en.fold thee, And to think I once did

f

hold thee, 'Twill sweet - - en sor-row, sweeten sor - - - row.

Ah! fare - well, for ev - er fare thee well. Fe - ra -
 Ah! fare - well, for ev - er fare thee well.

ritard. *Piu lento*
 morz, Fe - ramorz we must part!
p
 Ah! these fer - vent arms en - fold thee, these
ritard. *Piu lento.*

p

With this dream no long - er mad me, Fare -

arms en - fold thee,

ritard. *a tempo*

well farewell for ev - er more, Ah! Part! Oh, part! heart from heart

a tempo

This ve - nom'd joy..... must end..... now, Part! Oh part!

f

Stay! my arms, my

heart from heart, With this dream no long - er mad me, We now must
arms en - fold thee, Fare - well joy fate for - bade me, We now must

part, we now must part, *ff* Fare - well for ev - er
part, we now must part, *ff* Fare - well for ev - er

more.....
more.....