

# Act II.

## No 15.

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

Allegretto. (♩=84)

Piano.

*f*

*p*

*p*

*p* *cres:*

*f* *dim:*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

HEART'S DESIRE.

Oh. \_\_\_\_\_ what is

Hts. D.

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

Hts. D.

When each doth com - ple - ment Its coun -

Hts. D.

ter part. Oh, where is love?

Hts. D.

'Tis ev - er near - at hand; Where

Hts. D. *un poco rall:*  
 Earth and Heav - en, Earth and Heav - en meet, In fair - y -  
*colla voce*

Hts. D. *cres:*  
 - land, Oh, why is love? It  
*a tempo* *p* *cres:*

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

Hts. D.  
 me; By bond or free! The Song -  
 The piano accompaniment continues with a steady accompaniment pattern.

Hts. D.  
 of self Is but a me - lo - dy,  
 The piano accompaniment continues with a steady accompaniment pattern.

*ritard:*

Hts. D. Ah!

YUSSUF. (without) Ah! Love lends of sym - pa -

*a tempo*

*ritard:* *a tempo* *espressivo*

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

Hts. D. And life be -

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

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

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

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

*cres:* *cres:* *cres:*

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

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

*f* *dim:*

*poco tranquillo*

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

Y. *The Song of self is but*

*p*

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

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

*f*

*piu. f*

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

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

*dim:*

Hts. D. *- ny.*

Y. *- ny.*

*f*

No 16.

## QUARTET.

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

Allegretto grazioso. ♩ = 100.

S. of Lilies. If

H. of Life. If

Hts. D. If

Yussuf.

Piano. *mf*

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

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

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

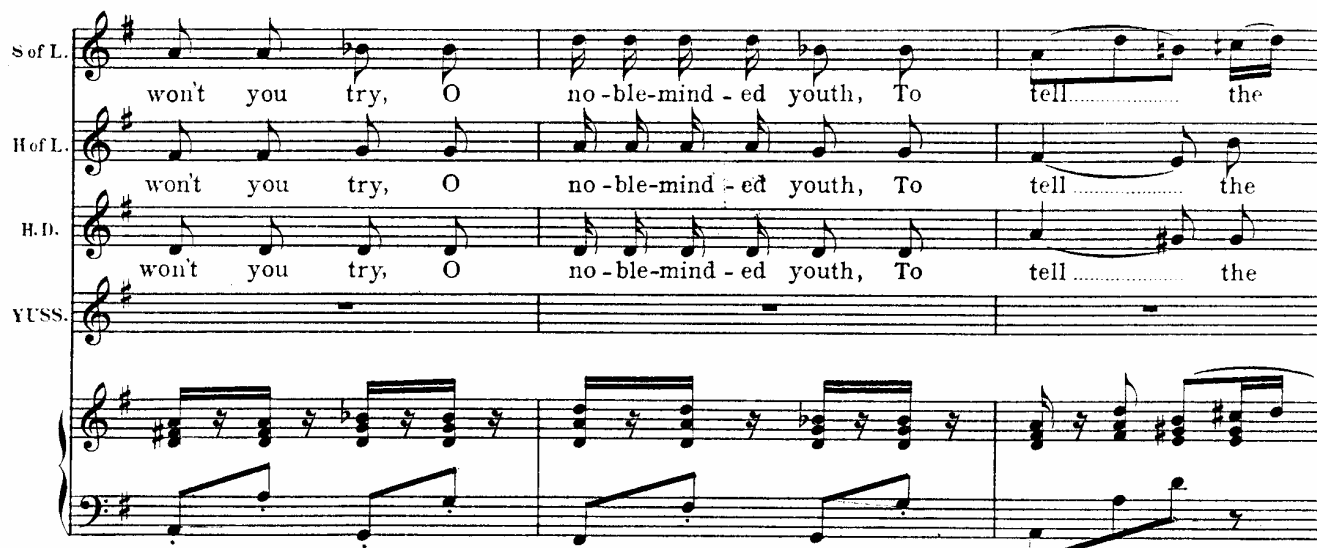
YUSS.

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

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

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

YUSS.



**A**

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

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

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

YUSS.



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

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

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

YUSS.



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

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

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

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

**B**

S of L. As I'm

H of L. As I'm

H.D. As I'm

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

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

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

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

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



S of L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -  
 H of L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -  
 H.D. well, We'll tell the truth di - lu - ted! We'll tell the truth di -  
 YUSS. well, well, well? We'll tell the truth di - lu - ted! We'll tell the truth di -

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

S of L. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!  
 H of L. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!  
 H.D. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!  
 YUSS. lit - tle ta - ra - did - dle - id - dle - did - dle - id - dle - id di - lu - ted!

SOLO YUSSUF.

YUSS. As you and I, the

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

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

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

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

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

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

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

YUSS. well!

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

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

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

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

**D**

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

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

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

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

S of L tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

H of L tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

H.D. tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

YUSS tell a fib in - stead, dear! Well tell a fib in - stead, dear! Just a

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

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

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

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

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

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

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

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

**E**



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

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

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

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

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

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

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

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

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

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

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

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

*accel.*

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

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

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

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

*accel.*

Tempo I<sup>o</sup>

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

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

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

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

DANCE.

*p* *delicatissimo.*

First system of musical notation, consisting of a treble and bass clef staff. The treble staff features a complex melodic line with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and ties. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some slurs. The bass staff has a more active accompaniment. There are some markings below the bass staff, including a fermata-like symbol and asterisks.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A *cres.* marking is present above the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A *dim.* marking is present above the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A *p* marking is present above the bass staff.

No 17.

CHORUS and SOLOS.  
(Physician, Grand Vizier, and Royal Executioner.)

Allegro vivace alla marcia. (♩ = 112)

Piano.

The musical score is written for piano and consists of several systems of staves. The first system is marked 'Piano.' and 'Allegro vivace alla marcia. (♩ = 112)'. The music is in 6/8 time and has a key signature of two flats. The first system includes a dynamic marking of 'f'. The second system continues the piece. The third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fourth system continues the piece. The fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixth system continues the piece. The seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eighth system continues the piece. The ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The tenth system continues the piece. The eleventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The twelfth system continues the piece. The thirteenth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fourteenth system continues the piece. The fifteenth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixteenth system continues the piece. The seventeenth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eighteenth system continues the piece. The nineteenth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The twentieth system continues the piece. The twenty-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The twenty-second system continues the piece. The twenty-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The twenty-fourth system continues the piece. The twenty-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The twenty-sixth system continues the piece. The twenty-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The twenty-eighth system continues the piece. The twenty-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The thirtieth system continues the piece. The thirty-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The thirty-second system continues the piece. The thirty-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The thirty-fourth system continues the piece. The thirty-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The thirty-sixth system continues the piece. The thirty-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The thirty-eighth system continues the piece. The thirty-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fortieth system continues the piece. The forty-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The forty-second system continues the piece. The forty-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The forty-fourth system continues the piece. The forty-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The forty-sixth system continues the piece. The forty-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The forty-eighth system continues the piece. The forty-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fiftieth system continues the piece. The fifty-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fifty-second system continues the piece. The fifty-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fifty-fourth system continues the piece. The fifty-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fifty-sixth system continues the piece. The fifty-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The fifty-eighth system continues the piece. The fifty-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixtieth system continues the piece. The sixty-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixty-second system continues the piece. The sixty-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixty-fourth system continues the piece. The sixty-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixty-sixth system continues the piece. The sixty-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The sixty-eighth system continues the piece. The sixty-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The seventieth system continues the piece. The seventy-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The seventy-second system continues the piece. The seventy-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The seventy-fourth system continues the piece. The seventy-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The seventy-sixth system continues the piece. The seventy-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The seventy-eighth system continues the piece. The seventy-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eightieth system continues the piece. The eighty-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eighty-second system continues the piece. The eighty-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eighty-fourth system continues the piece. The eighty-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eighty-sixth system continues the piece. The eighty-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The eighty-eighth system continues the piece. The eighty-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The ninetieth system continues the piece. The ninety-first system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The ninety-second system continues the piece. The ninety-third system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The ninety-fourth system continues the piece. The ninety-fifth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The ninety-sixth system continues the piece. The ninety-seventh system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The ninety-eighth system continues the piece. The ninety-ninth system features a section labeled 'A' and 'CHORUS.' with a dynamic marking of 'f'. The hundredth system continues the piece.



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

Red. Red.

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

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

Red. \*

CHO. flutes as well, In - clu - ding the quaint bas - soon; And let them bold - ly blow An

flutes as well, In - clu - ding the quaint bas - soon; And let them bold - ly blow An

CHO. *à - pro - pos* And pop - u - lar Per - sian tune! \_\_\_\_\_ Your

*à - pro - pos* And pop - u - lar Per - sian tune! \_\_\_\_\_ Your

*Red.* \*

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

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

*Red.* \*

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

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

*Red.* \*

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

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

CHO. he'll ex . spect) A pop . u . lar Per . sian tune!\_\_\_\_\_

he'll ex . spect) A pop . u . lar Per . sian tune!\_\_\_\_\_

**B**

*Red.* \*

GRAND VIZIER.

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

*p*

VIZ.

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

Detailed description: This system contains the first line of music. The vocal line (treble clef) begins with a long note followed by a series of eighth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

VIZ.

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

Detailed description: This system contains the second line of music. The vocal line continues with eighth notes and a final note. The piano accompaniment maintains the same rhythmic pattern.

VIZ.

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

Detailed description: This system contains the third line of music. The vocal line has a more active melody with eighth notes. The piano accompaniment continues with eighth-note accompaniment.

VIZ.

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

C

Detailed description: This system contains the fourth line of music. The vocal line ends with a long note. A 'C' time signature change is indicated above the staff. The piano accompaniment concludes with a final chord.

PHYSICIAN.

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

EXECUTIONER.

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

Red. \* Red. \*

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! —

Red. \* Red. \*

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

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

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

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

PHY. tune! —

ENE. tune! —

CHORUS. From

From

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

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

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

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

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

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

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

\*  
Ped.

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

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

\*  
Ped.

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

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



CHO. he'll ex - spect) A pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -

he'll ex - spect) A pop - u - lar Per - sian tune! Your bo - dies bend! your hands ex -

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

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

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

- pect,) 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

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

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

No 18.

SONG:-(Sultan)with CHORUS.

Allegretto. (♩ = 108)

Sultan.

Piano.

SUL.

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

SUL.

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

SUL.

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

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

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

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

SUL. *un poco rit.* him, That has al - ways been the way since hu - man sharks be - gan to swim! And mob, Of an - i - ma - ted fash - ion - plates That make the ge - nus "snob!" And

*colla voce*

*a tempo*

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

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

SUL. al-ways been a sort of "gin-ger-pop." The dregs are at the bot-tom and the  
 wo-men is a so-cial "gin-ger-pop." The dregs are at the bot-tom and the

CHORUS.

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

And So-ci-e-ty has al-ways been a  
 And the world of men and wo-men is a

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

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

1. top! 2. Now phi . top!

SULTAN.

top! top!

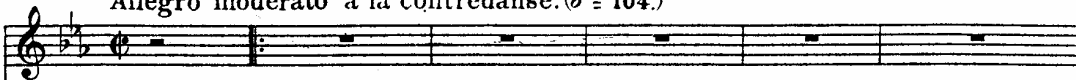
*p staccato* *f*

No 19.

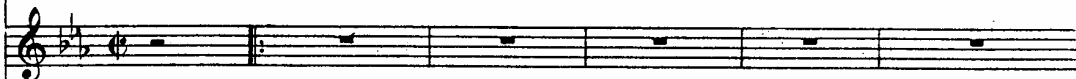
(SONG:- (Dancing Sunbeam, with others.)

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

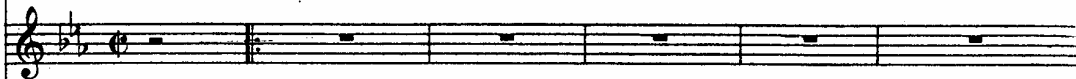
Blush-of-Morn.



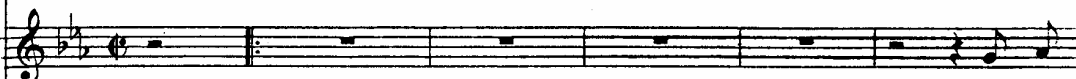
Honey-of-Life.



Heart's Desire.

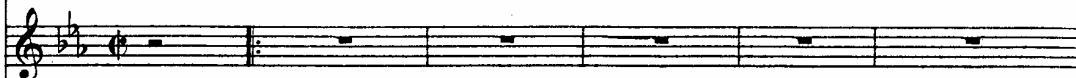


Dan. Sunbeam.

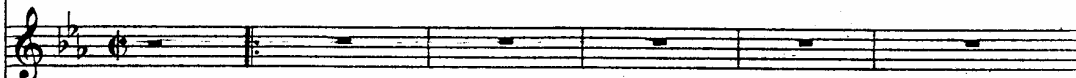


1. In the  
2. There are

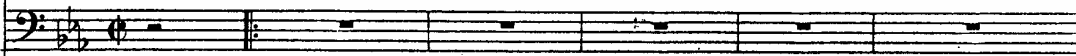
Physician.



Sultan.



Vizier.



Piano.



B of M. 

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

I of L. 

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

Hts D. 

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

Dan. S. 


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

PHY. 

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

SUL. 

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

VIZ. 

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





S. A. T. B. P.

A social throne she'd grace,  
A far inferior race,

one day grace a social throne,  
Queens in my sub-urban set;

I dreamed at the age of  
They'll learn there's a wonder

B of M. Far dim fif.teen, And  
A gap be.tween, You'll

H of L. Far dim fif.teen, And  
A gap be.tween, You'll

Hts D. Far dim fif.teen, And  
A gap be.tween, You'll

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

PHY. Far dim fif.teen, And  
A gap be.tween, You'll

SUL. Far dim fif.teen, And  
A gap be.tween, You'll

VIZ. Far dim fif.teen, And  
A gap be.tween, You'll

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

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

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

Dan. S.  
 Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

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

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

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

*f* *p*

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

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

Hof L. *dim:*

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

Hts D. *dim:*

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

Dtn. S.

Ah! — ah! — For to stand at the top Of a wide stair.case, Till you're  
 Ah! — ah! — For to turn upyournose At the peo.ple who Are pre .

PHY. *dim:*

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

SUL. *dim:*

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

VIZ. *dim:*

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

B of M.  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

Hts D.  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 oncesnubdyou -

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



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

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

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

Dau. S.  
[Musical staff with rests]

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

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

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



*p* *f*

S of M  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

H of L  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

tts D  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

Dan.S  
Ah! \_\_\_\_\_ Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

PHY  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

SUL  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

VIZ.  
place! 'Tis the way to be gay as a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_  
place! 'Tis the height of de-light To a social Queen! And that's your pro-per place! Ah! \_\_\_\_\_

*p* *f*

1.

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

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

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

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

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

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

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

1.

20872



2.

3 of M.  
pro - per place!

1 of L.  
pro - per place!

Hts. D.  
pro - per place!

Van S.  
pro - per place!

PHY.  
pro - per place!

SUL.  
pro - per place!

VIZ.  
pro - per place!

DANCE.

First system of musical notation, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The left hand provides harmonic support with chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. Dynamics include accents (^) over the final G4 notes in measures 3 and 4, and a forte (f) dynamic in measure 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with quarter notes G4, F4, E4, D4, C4, and a half note B3. The left hand has chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. Dynamics include piano (p) in measure 6, a flat sign (b) over the F4 note in measure 7, and forte (f) in measure 8.

Third system of musical notation, measures 9-12. The right hand has quarter notes G4, F4, E4, D4, C4, and a half note B3. The left hand has chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. A piano (p) dynamic is marked in measure 12.

Fourth system of musical notation, measures 13-16. The right hand has quarter notes G4, F4, E4, D4, C4, and a half note B3. The left hand has chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3.

Fifth system of musical notation, measures 17-20. The right hand has quarter notes G4, F4, E4, D4, C4, and a half note B3. The left hand has chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. A first ending bracket labeled "1." spans measures 19 and 20. Dynamics include accents (^) over the final G4 notes in measures 17 and 18.

Sixth system of musical notation, measures 21-24. The right hand has quarter notes G4, F4, E4, D4, C4, and a half note B3. The left hand has chords: G2-B2-D3, F2-A2-C3, G2-B2-D3, and F2-A2-C3. A second ending bracket labeled "2." spans measures 21 and 22. A forte (f) dynamic is marked in measure 21.

No 20.

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

Andante con moto. (♩ = 120)

Sultana.  
(Rose-in-Bloom.)

Piano.

Sup. pose, — I say, sup.

*Red.*

\*

*Red.*

\*

*Red.*

\*

S.  
(R in B.)

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

*p*

S.  
(R in B.)

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

S.  
(R in B.)

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

S.  
(R in B)

pun - ish wi - fie - pi - fie? Would she meet a dread - ful

A SULTAN.

S.  
(R in B)

doom? Sup - pose my love - ly Rose, My

SUL.

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

SUL.

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

SUL.

lose oo ick - le li - fie, oo would lose \_\_\_\_\_ oo ick - le

*un poco rit:*

**B**

ROSE-in-BLOOM. *a tempo*

R in B. (S.) For Queens must not for - get - Their "set," They

SUL. li - fie! For Queens must not for - get, My pet, - They -

*a tempo*

*dolce*

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

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

*f*

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

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

*dim.*

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

S. L.  
 . tee!

Ad. \* Ad. \* Ad. \*

Detailed description: This block contains the beginning of the piece. It features a Soprano line (S.) and a Piano accompaniment. The Soprano part starts with a vocal line in B-flat major, marked 'R in B. (s.)', with the lyrics '. tee!' and 'Sup -'. The Piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat major). The piano part includes dynamic markings 'Ad.' and '\*'.

S. (R in B.)  
*un poco rall.*  
 - pose, I say, sup - pose - *a tempo* That one night she could.n't sleep, So she

*colla voce*

Ad.

Detailed description: This block shows the first system of the vocal and piano parts. The Soprano line (S.) is in B-flat major, marked '(R in B.)'. It begins with the tempo marking 'un poco rall.' and the lyrics '- pose, I say, sup - pose -'. The tempo then changes to 'a tempo' with the lyrics 'That one night she could.n't sleep, So she'. The piano accompaniment features a right-hand melody and a left-hand accompaniment. A 'colla voce' marking is present. The system ends with a 'Ad.' marking.

S. (R in B.)  
 thought that she would creep Like a si - lent lit - tle mouse, Down the

Detailed description: This block shows the second system of the vocal and piano parts. The Soprano line (S.) continues with the lyrics 'thought that she would creep Like a si - lent lit - tle mouse, Down the'. The piano accompaniment continues with its right-hand melody and left-hand accompaniment.

S. (R in B.)  
 stairs and out of house, And a - bout the ci - ty trot - ted Would she

Detailed description: This block shows the third system of the vocal and piano parts. The Soprano line (S.) continues with the lyrics 'stairs and out of house, And a - bout the ci - ty trot - ted Would she'. The piano accompaniment continues with its right-hand melody and left-hand accompaniment.

S. (R in B.)  
 have to be gar - rot - ted? Would a nas - ty kni - fie - pi - fie, Put an

Detailed description: This block shows the fourth system of the vocal and piano parts. The Soprano line (S.) continues with the lyrics 'have to be gar - rot - ted? Would a nas - ty kni - fie - pi - fie, Put an'. The piano accompaniment continues with its right-hand melody and left-hand accompaniment.

D

SULTAN.

S.  
(RinB.)

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

SUL.

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

SUL.

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

SUL.

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

*ritard.* **E** *a tempo*

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

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

*ritard.* *p a tempo*

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

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

*cres.* *f*

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

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

*dim.* *dim.* *dim.*



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

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



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

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



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

SUL. *f* of that, my pet!



No 21.

CHORUS with SOLOS.

(Hassan, Physician, Vizier, and Executioner.)

Andante con moto. (♩ = 84)

Piano.

The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Andante con moto' with a quarter note equal to 84 beats per minute. The dynamic is 'piano' (p).

The second system continues the piano introduction. The right hand has a more active melodic line. The dynamic marking 'cres.' (crescendo) is placed above the right staff, indicating an increase in volume.

CHORUS.

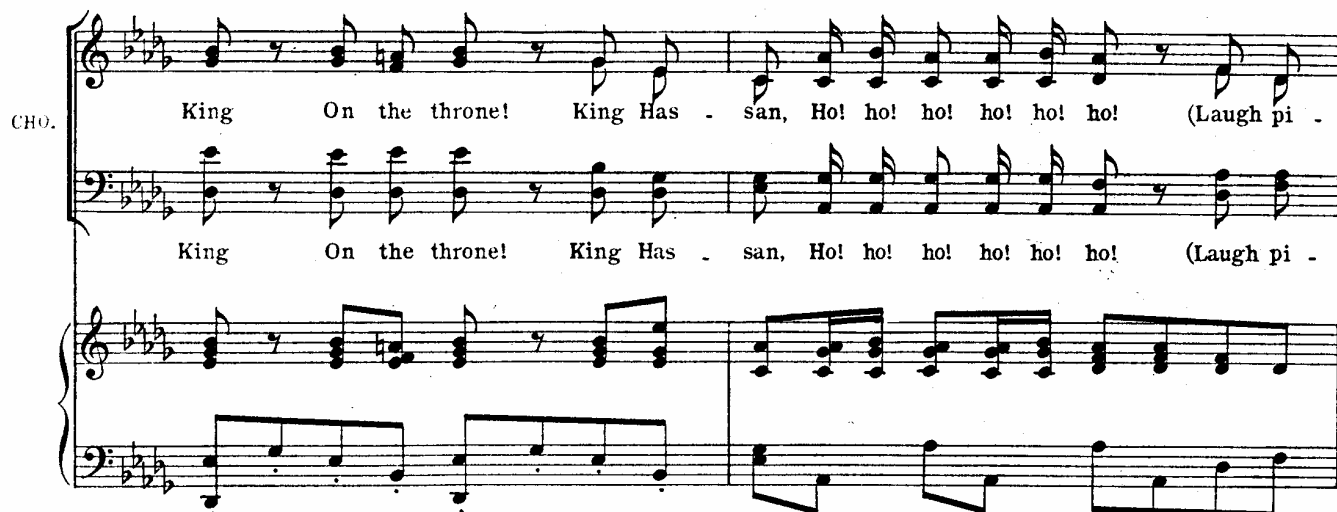
The first line of the chorus features a vocal line and piano accompaniment. The vocal line is marked 'p' and includes the lyrics: "Laugh - ing low! On toe - tip! Fin - ger". The piano accompaniment is also marked 'p' and provides a steady accompaniment.

CHO.

The second line of the chorus features a vocal line and piano accompaniment. The vocal line is marked 'p' and includes the lyrics: "so - On each lip! Whis - per - ing, (Un - der - tone,) Set the". The piano accompaniment continues with a consistent accompaniment.

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

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

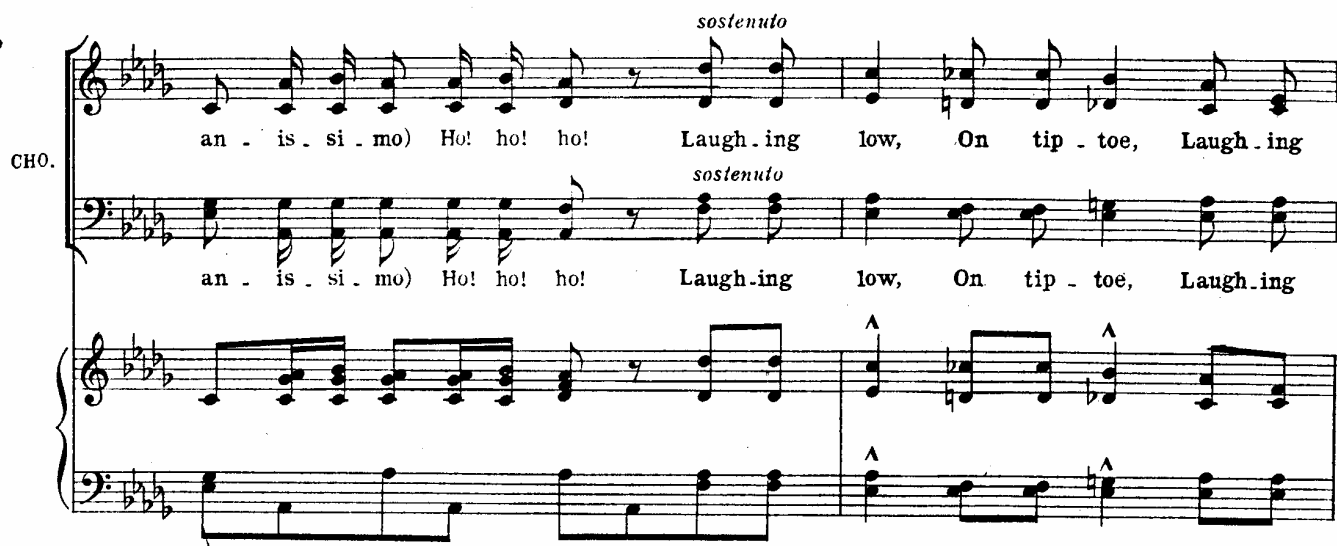


CHO. an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing

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

*sostenuto*

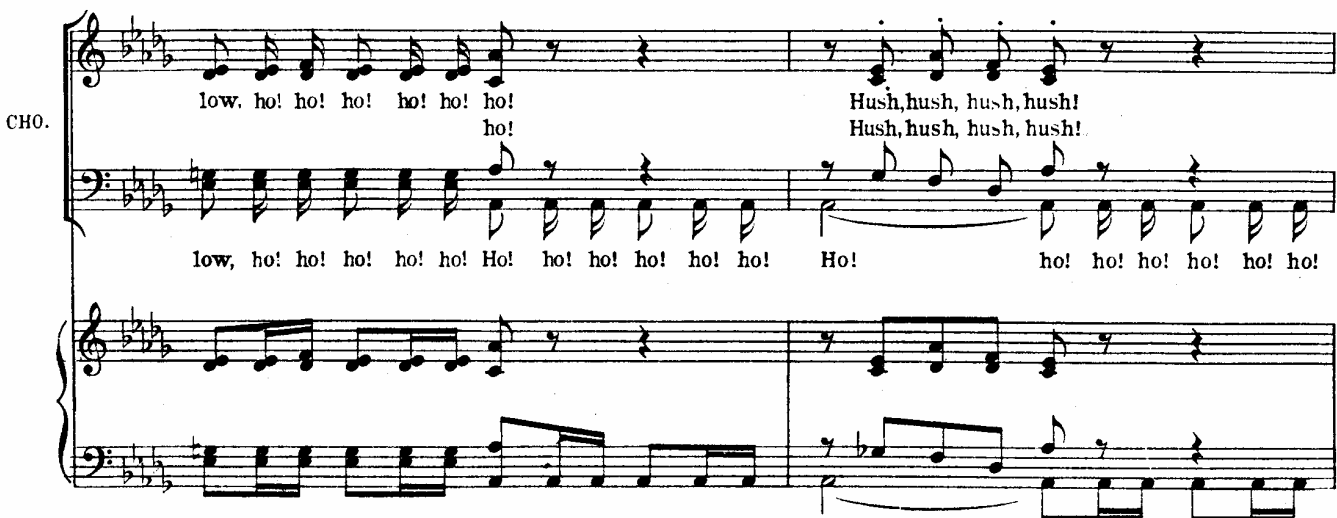
*sostenuto*



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

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

Hush, hush, hush, hush!



B

CHO.

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

Ho!

*cres:* *dim:*

HASSAN.

VIZIER.

C

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

*p* *p*

CHORUS.

VIZ.

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

Where  
Where

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

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

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

D

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

CHORUS.

PHY. *mf*  
 o . ther mu . sic's flat and weak Be . side his gold . en speech!  
*mf*  
 His  
 His

CHO. light . est word is — far pre . ferred, Be . yond the mu . sic an . y bird Could  
 light . est word is far pre . ferred, Be . yond the mu . sic an . y bird Could

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

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

hope to reach! At - tend to

ENE. *cres:* him, And bring a gob - let to the brim, With Per - sian sher - bet fill'd! CHORUS.

And  
And  
And

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

when he dips His Roy - al lips, his

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

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

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

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

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle two staves are labeled 'CHO.' and contain the same lyrics. The bottom two staves are the piano accompaniment. Dynamics include *f* and *Red.* (ritardando). There are asterisks at the end of the system.

catch the drips that none are lost!

CHO. catch the drips that none are lost! At -

catch the drips that none are lost! At - tend to him, At -

This system contains the next three staves. The top staff is the vocal line. The middle two staves are labeled 'CHO.' and contain the lyrics. The bottom two staves are the piano accompaniment. Dynamics include *sempre f*, *p*, and *dim.* There are asterisks at the end of the system.

At - tend, at - tend!

CHO. - tend, at - tend!

- tend, at - tend, at - tend!

This system contains the final three staves. The top staff is the vocal line. The middle two staves are labeled 'CHO.' and contain the lyrics. The bottom two staves are the piano accompaniment. Dynamics include *p* and *Red.* There are asterisks at the end of the system.



No 22.

QUINTET and CHORUS.

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

Allegro con moto. (♩ = 120.)

SCENT-OF-LILIES. (to EXE)

Scent-of-Lilies.

Piano.

*f* *p*

Ped. \*

It's

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. ding and be. head. ing. For the

EXECUTIONER.

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,

Detailed description: This system contains the musical score for the character EXE. It includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "bless my heart, It's time to start, Or I shall be late for the wedding! And,". The music is in a minor key and features a steady piano accompaniment.

CHORUS.

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

CHORUS.

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

Detailed description: This system contains the musical score for the CHORUS. It includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "bless my heart, it's time to start, Or we shall be late for the wedding!". The piano accompaniment features a rhythmic pattern with chords.

A

YUSSUF

Of o - ver - pow - ring high de - gree Th'ex -

Detailed description: This system contains the musical score for the character YUSSUF. It includes a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "Of o - ver - pow - ring high de - gree Th'ex -". The music is in a minor key and features a piano accompaniment with a melodic line in the right hand.

YUS

alt - ed dame who mar - ries me! But we must part, my

YUS

*allargando* *ritard:* SCENT-OF-LILIES

own \_\_\_\_\_ sweet - heart, must part my true sweet-heart! It's a

*colla voce*

S of L

mi - se - mi - se - mi - se - ra - ble day for thee! Ah! mi - se - mi - se - ra - ble will your

S of L

HEART'S DESIRE.

mar - riage be! I'll plot and plan, And, if I can, Up -

Hts D.

set the fate you're dread.ing! Up . . set the Fate you're

HASSAN.

dread.ing! At your marriage, Tho' the car. ria . ges ob.struct the view, It's the

HAS.

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

CHORUS.

I shall be late for be.head.ing! Or I shall be late for the wedding!

Or I shall be late for the wedding!

B

S of L. Of o - ver - pow'r - ing high de - gree, Th'ex -

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

TUS. Of o - ver - pow'r - ing high de - gree, Th'ex -

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

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

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

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

*p*

S of L. - alt - ed dame who - mar - ries thee, But

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

YUS. - alt - ed dame! who - mar - ries me, But

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

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

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

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

The musical score consists of seven staves. The first five staves are vocal parts: Soprano (S of L.), Alto (Its D.), Tenor (YUS.), Bass (HAS.), and Chorus (CHO.). The sixth and seventh staves are piano accompaniment. The lyrics are: 'alt - ed dame who - mar - ries thee, But I'll plot and plan, And, if I can, Up - set the Fate you're - alt - ed dame! who - mar - ries me, But a - ny man who has to plan For a wed - ding and be - head - ing! For the a - ny man who has to plan For a wed - ding and be - head - ing! For the a - ny man who has to plan For a wed - ding and be - head - ing! For the a - ny man who has to plan For a wed - ding and be - head - ing! For the'. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

S of L. he must part From his own sweet

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

YUS. we must part, my own sweet

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

EXE. marriage ordercar.riages at half-past two; And the block at two o'clock, 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 true sweet heart!

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

VUS.  
 - heart, must part my true sweet heart!

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

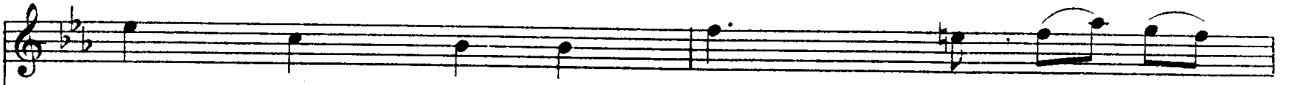
EXE.  
 bless my heart. It's time to start, Or I shall be late for the wedding!

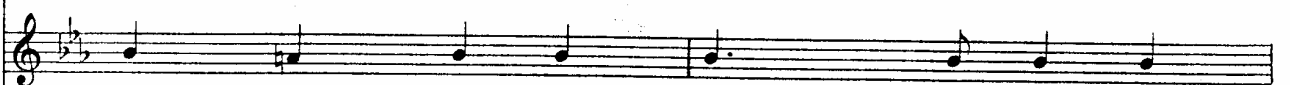
CHO.  
 bless my heart, It's time to start, Or I shall be late for the wedding! Bless my

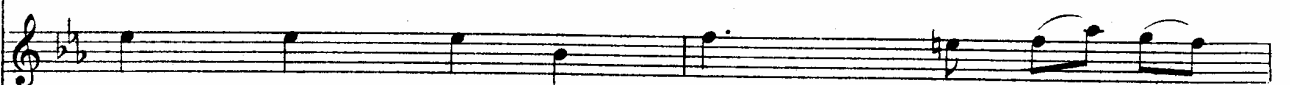
The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features five vocal parts: Soprano (S of L.), Alto (Hts D.), Tenor (VUS.), Bass (HAS.), and Chorus (CHO.). Each vocal part has its own line of music with lyrics underneath. The piano accompaniment is shown at the bottom of the page, consisting of two staves (treble and bass clef). The lyrics for the Soprano part are: "- heart, must part From his true sweet heart!". The Alto part lyrics are: "plot and plan, and, if I can, Up set the Fate you're dreading!". The Tenor part lyrics are: "- heart, must part my true sweet heart!". The Bass part lyrics are: "bless my heart, It's time to start, Or I shall be late for the wedding!". The Chorus part lyrics are: "bless my heart, It's time to start, Or I shall be late for the wedding! Bless my". The piano accompaniment features a steady bass line and chords in the right hand, with a dynamic marking of *f* (forte) appearing in the final measures.

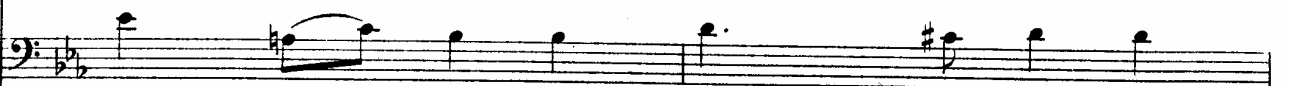


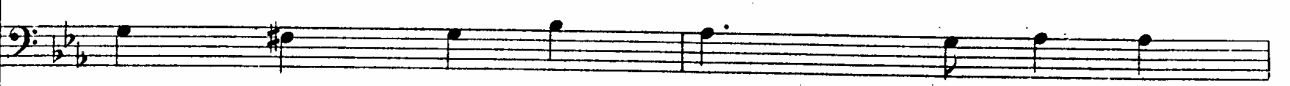



Sof. L.  high de - - gree Th'ex - - al - - - ted Rose - in - -


Mts. D.  high de - - gree Th'ex - - al - - - ted Rose - in - -

YUS.  high de - - gree Th'ex - - al - - - ted Rose - in - -

HAS.  high de - - gree Th'ex - - al - - - ted Rose - in - -

EXE.  high de - - gree Th'ex - - al - - - ted Rose - in - -

CHO.  bu. sy, bu. sy, bu. sy must a morn.ing be, For the marriage order car.ri.ages at half-past two, And the

 bu. sy, bu. sy, bu. sy must a morn.ing be, For the marriage order car.ri.ages at half-past two, And the



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

Hts D. Bloom may be, But part they must, But

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

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

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

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

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

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

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

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

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

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

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

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

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled S of L., Hts D., YUS., HAS., and EXE., and the choir part is labeled CHO. The lyrics are: "bless my heart,— It's time to start, Or else be late,— for the" for the soloists, and "bless my heart,— It's time to start, Or I shall be late for the" for the choir. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and accents.

Sof. L. wed . ding! —

Hts. D. wed . ding! —

YUS. wed . ding! —

HAS. wed . ding! —

ENI. wed . ding! —

CHO. wed . ding! —

*f* *staccato sempre*

The image shows a page of a musical score for the piece 'wed . ding!'. It features six vocal parts: Soprano First (Sof. L.), Alto First (Hts. D.), Soprano Second (YUS.), Alto Second (HAS.), Tenor (ENI.), and a Chorus (CHO.). Each vocal part has a single line of music with the lyrics 'wed . ding!' written below. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes dynamic markings such as *f* and *staccato sempre*. The score is set in a key with two flats and a common time signature.

No 23.

SONG.- (Yussuf.)

Allegretto con tenerezza. (♩.=78)

Yussuf.

Piano.

Y. Our tale ——— is told, ——— And now is grow - ing

Y. old! ——— For Fate, who holds the book of child hood, youth, — and —

*And.* \* \* \*

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

*cres:* \* \* \* *mf* \* \* \* *And.* \* \* \* *And.* \* \* \*

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



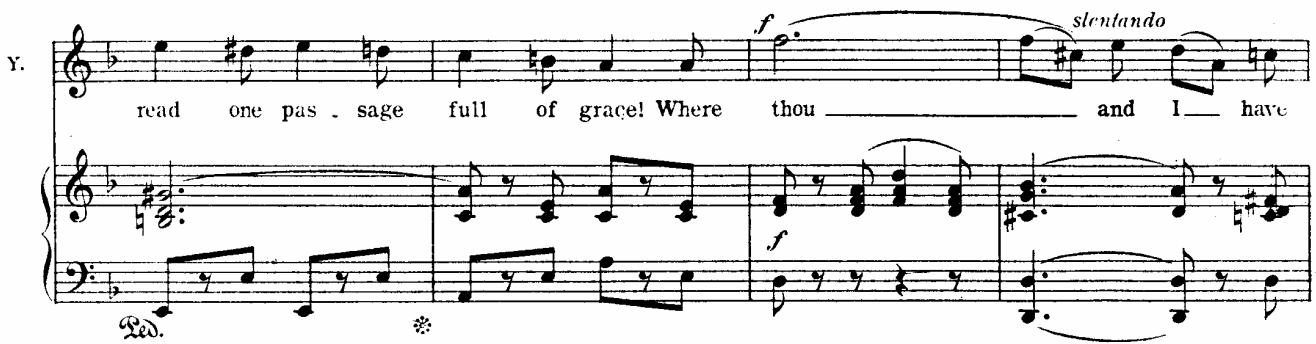
Y. - gret, — Like some poor fa - ded rose - leaf lie, (To



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



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



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



Y. *p* try — to for - get! *f deciso e animato* The des - ert's

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

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

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

Y. *dim:* Try — to for - get! — Try — to for - get! *p* Our



*con tenerezza*

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

*un poco rall:* *a tempo*

Y. ces - ert space, Ah! where thou and I, where

*colla voce p a tempo*

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

*sempre cres:*

Y. lit - tle while, and then passed by, and

*sempre cres:*

Y. *con passione cres:*  
 then ————— passed by! ————— Where thou and I. where

*cres:*  
 Led. \* Led. \*

Y. *dim:*  
 thou — and I — have now passed by! —————

*f colla voce*  
*dim:*  
*p*  
 Led. \* Led. \* Led. \*

Y. *p*  
 Try — to for - get! *p* Try — to for -

*pp*  
 Led. \* Led. \*

Y. *pp morendo*  
 - get! —————

*pp morendo*

No. 24.

RECIT. and MADRIGAL.

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

Allegro con brio.

B of M. *f* <sup>3</sup> <sup>3</sup> What does it mean? What does it

Dan. S. *f* <sup>3</sup> <sup>3</sup> What does it mean? What does it

Yussuf. <sup>3</sup> What does it

A Royal Guard.

Piano. *f*

B of M. mean?

D. S. mean? One

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

A.R.G.

*p*

B of M. And I lie

D.S. mo - ment Queen. Then comes a thun - der clap And I lie

Y. And I lie

A.R.G. And I lie

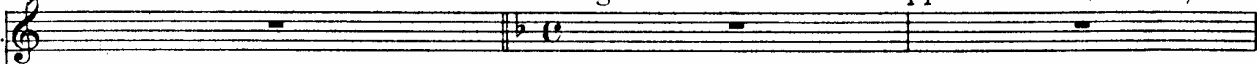
B of M. hum - bled!

D.S. hum - bled!


Y. hum - bled! So sure - ly swings the pen - du - lum of Fate That

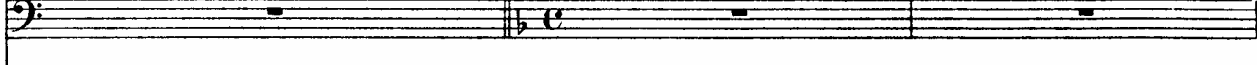
A.R.G. hum - bled! So sure - ly swings the pen - du - lum of Fate That

Allegretto comodo non troppo vivace. (♩ = 144)

B of M. 

D.S. 

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


A.R.G. 

*colla voce.*  


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

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

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

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




B of M. Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or - *cres:*

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

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

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



B of M. - dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,..... *f*

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

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

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



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

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

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

D.S. *dim:*  
 bell, Tolls a me - lan - cho - ly knell, a me - lan -

Y. *dim.*  
 bell, Tolls a me - lan - cho - ly knell, a me - lan -

A.R.G. *dim:*  
 mar - riage bell, Tolls a me - lan - cho - ly, me - lan -

B of M. *A p*  
 - cho - ly knell! Or the me - lan - cho - ly gong Tolls a

D.S. *p*  
 - 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



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

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

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

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

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

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

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

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

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

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

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


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


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

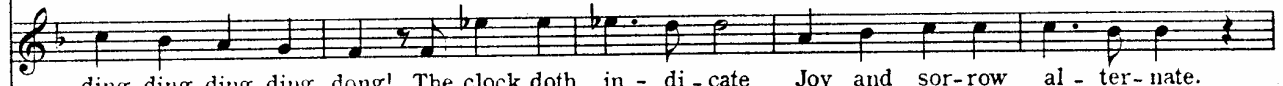
D S *ff*  
 sor - row al - ter - nate! Ding, ding, ding, ding, ding, dong: Ding, ding,

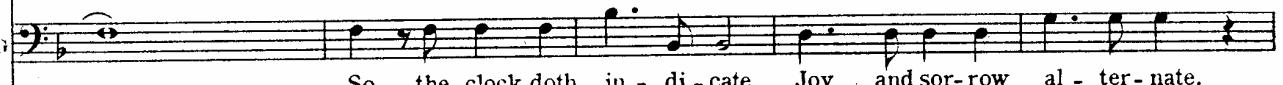
Y *ff*  
 nate! Ding, ding, ding, ding, ding, ding, dong. Ding, ding, ding,


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

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

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

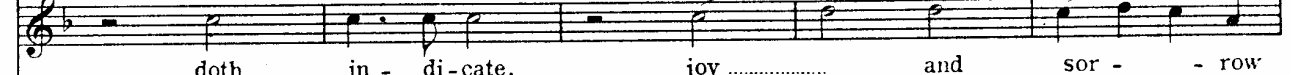
Y    
 ding, ding, ding, ding dong! The clock doth in - di - cate Joy and sor-row al - ter-nate.

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



Bof M  *dim:*  *morendo.*  
 clock doth in - di - cate,.... joy and sor - row, joy and sor - row, joy and sor - row

D S  *dim:*  *morendo.*  
 The clock doth in - di - cate,.... joy ..... and sor - - row

Y  *dim:*  *morendo.*  
 doth in - di - cate, joy ..... and sor - - row

ARG  *dim:*  *morendo.*  
 The clock doth in - di - cate, joy ..... and sor - - row



*ritard: al fine. p*

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

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

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

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

*ritard: al fine. p*

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

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

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

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

*pp*

No 25.

SEPTET.

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

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

Sunbeam.

Piano.

DANCING SUNBEAM.

It has reach'd me a la - dy named

DS Hub - bard, Pro - ceed - ed one day to her cup - board, And

DS o - pen-ly went with in - tent to pre-sent Her poor dog with a bone from her

SCENT-OF-LILIES.

D S

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

Sof L

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

Sof L

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

*cresc.*

Sof L

cup - board, in the cup -

*f*

Lido.

Sof L - board!

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

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

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

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

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

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

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

Hof L cup - board! I

H D cup - board!

D S cup - board!

Yus cup - board!

Hass cup - board!

Abd cup - board!

Sof L

Hof L  
have, it's in my cat - e - go - - ry!

H D

D S

Yus  
And ....

Hass

Abd

*rit.* \*

Sof L  
It's a

Hof L

H D  
So have I, It's a

D S  
It's a

Yus  
I, It's a

Hass  
So have I, It's a

Abd  
So have I, It's a

*cresc.*



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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Cres.*

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

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

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

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

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

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

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

*cres.* *p*

S of L. that won't do for the Sul - - - tan!

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

H. D. that won't do for the Sul - - - tan!

D. S. that won't do for the Sul - - - tan!

Yus. that won't do for the Sul - - - tan!

Hass. that won't do for the Sul - - - tan!

Abd. that won't do for the Sul - - - tan!

HEART'S DESIRE.

It is said a young la - dy nam'd Muf - fet, (Se -  
Have you heard of the "Hey-did - dle" did - dle;" That

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

H. D. mod - est re - past, When she sud - den - ly fled from the tuf - fet! She  
vok - ing her "Mews" on a string'd in - stru - ment call'd a fid - dle? At the

H of I spied a she - spi - der be - side her! The spi - der be - side her es -  
cow, which was not an in - ert one, The lit - tle dog laugh'd (what a

H of I - pied her! Be - side her - self she Would un - doubt - ed - ly be, Hav - ing  
pert one!) But..... oh, it is feard That the Dish dis - ap - peard With the

II. of L. *cres.*  
 spied a big spi-der be - side her, be - side  
 Ta-ble-spoon or the Des - sert one, Des - sert

S. of L. *p*  
 Hav - ing spied a big spi - der a spi - der be - side her!  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

II. of L.  
 her!  
 one!

H. D. *p*  
 Hav - ing spied a big spi - der, a spi - der be - side her!  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

D. S.  
 Hav - ing spied a big spi - der, a spi - der be - side her! Have you  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Yus.  
 Hav - ing spied a big spi - der, a spi - der be - side her!  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Hass.  
 Hav - ing spied a big spi - der, a spi - der be - side her!  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Abd.  
 Hav - ing spied a big spi - der, a spi - der be - side her!  
 With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

H. D.  
 I have, it's in my ca - te -

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

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

H of L.

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

D. S. It's a

Yus. And I, It's a

Hass. So have I, It's a

Abd. So have I, It's a

*cres:*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*cres:*

S of L.  
H of L.  
H. D.

*p unis.*

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

D. S.  
Yus.  
Hass.

*p unis.*

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

Abd.

*p*

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

NO 26.

SCENA (Tutti.)

Allegretto moderato.

Vizier. VIZIER.  
Has -

Piano. *f* *dim:*

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

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

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

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

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

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



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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line contains the lyrics: "He won't think you're jest - ing, You will per - ish on the spot, Now isn't it in-te-rest - ing!". The piano accompaniment consists of chords and moving lines in both hands.

ENTER SULTAN.

The second system is a piano accompaniment for the Sultan's entrance. It features a treble clef staff with rests and a bass clef staff with rhythmic patterns. The key signature has one sharp. Dynamics include *ff* and *f*. There are triplets in the right hand.

VIZIER. *poco piu lento.*

The Roy - al Rose - in - Bloom un - veild ap -

The third system features a vocal line for the Vizier in treble clef and piano accompaniment in bass clef. The key signature has one sharp. The vocal line contains the lyrics: "The Roy - al Rose - in - Bloom un - veild ap -". The piano accompaniment includes triplets and a dynamic marking of *p*.

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

The fourth system features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (Bb). The vocal line contains the lyrics: "- proach - es! Let all men turn re - spect - ful backs up - on her!". The piano accompaniment consists of chords and moving lines.

Recit.

SULTAN.

Now, Hassan, We are ready for your

*tranquillo.*  
*Sed.*

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

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

HASSAN. SULTAN. HASSAN.  
Be - gin! Ahem! Com - mence! I am im - pa - tient! A -

SULTAN. HASSAN. (aside)  
- hem! Go on! A - hem! Ah! hap - py thought I'll try it!

*Attacca.*

## No. 27.

## SONG. (Hassan) with Chorus.

Allegretto moderato. (♩=84.)

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 2/4 time signature, while the left hand provides a steady bass line with eighth notes. The key signature is three sharps (F#, C#, G#).

HASSAN.

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

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady bass line and chords in the right hand.

- haps his lit - tle name was Tom; And he liv'd in Gut - ter -  
 wretch - ed lit - tle life - time pass; He had ne - ver seen a  
 "Would that, would that I were wise E - nough to take a

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord in the right hand and a steady bass line in the left hand.

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

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

*pp*  
 His young  
 And he  
 Would but

*pp*

And all day long He  
 He meant no wrong, And  
 So all day long He

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

sang a song, A mer-ry lit-tle dit-ty as he danc'd a cel-lar-flap: "The  
thro' the throng He struggled to the Sul-tan, and then laid it on his lap-(That  
sang his song, A mer-ry lit-tle dit-ty as he danc'd a cel-lar-flap; "The

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

1<sup>st</sup> & 2<sup>nd</sup> Verse.

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

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

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

*3rd Verse.*

2. Now a  
 3. But the

life I lead, is all I need," he

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

No 28.

FINALE.- ACT II.

Allegro vivace e marziale.

Piano.

*ff*

CHORUS.

CHO.

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

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

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

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

Ad. \* Ad. \*

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,

Ad. \*



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

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

Ped. \*

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

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

Ped. \*

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

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-

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

The first system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are "- sian tune! Il - la - lah! Il - la - lah!". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the treble and a bass line with chords. There are asterisks and a "Ped." marking at the end of the piano part.

CHO. la - - - lah!

The second system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are "la - - - lah!". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the treble and a bass line with chords. There are asterisks and a "Ped." marking at the end of the piano part.

CHO.

The third system of music consists of three staves. The top two staves are for the choir, with the vocal line in the treble clef and the bass line in the bass clef. The lyrics are empty. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a melodic line in the treble and a bass line with chords. There are asterisks and a "Ped." marking at the end of the piano part.