

VOCAL SCORE.

THE  
**ROSE OF PERSIA**

OR,

*The Story-Teller and the Slave.*

BY

**BASIL HOOD**

AND

**ARTHUR SULLIVAN**

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# THE ROSE OF PERSIA;

OR,

*THE STORY-TELLER AND THE SLAVE.*

**New Comic Opera,**

BY

**BASIL HOOD**

AND

**ARTHUR SULLIVAN.**

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# THE ROSE OF PERSIA;

OR,

## THE STORY-TELLER AND THE SLAVE.

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### Characters.

THE SULTAN MAHMOUD OF PERSIA

HASSAN (*a Philanthropist*)

YUSSUF (*A Professional Story-Teller*)

ABDALLAH (*a Priest*)

THE GRAND VIZIER

THE PHYSICIAN-IN-CHIEF

THE ROYAL EXECUTIONER

SOLDIER OF THE GUARD

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

"SCENT-OF-LILIES"

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

"HONEY-OF-LIFE" }

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

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

"OASIS-IN-THE-DESERT"

"MOON-UPON-THE-WATERS"

"SONG-OF-NIGHTINGALES"

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

(*Wives of Hassan*)

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

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

---

ACT I.—COURT OF HASSAN'S HOUSE

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

# THE ROSE OF PERSIA;

OR,  
THE STORY-TELLER AND THE SLAVE.

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# The Rose of Persia.

## INTRODUCTION.

Written by  
BASIL HOOD.

Composed by  
ARTHUR SULLIVAN.

Allegro marziale. (♩ = 120)

Piano.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a forte (ff) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system features triplets in both hands. The third system continues with a piano (p) dynamic. The fourth system concludes with a crescendo (cres:) marking in the left hand.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The bass line features a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns. The bass line maintains the eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system includes a *cres.* (crescendo) marking in the bass line. The bass line has a *Red.* (ritardando) marking. The system ends with a forte (*f*) dynamic and an asterisk (\*) marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a triplet of eighth notes. The bass line has a forte (*f*) dynamic marking.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system includes a forte (*ff*) dynamic marking in the bass line and a piano (*p*) dynamic marking in the treble line.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system concludes with a key signature change to one flat (F).



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and single notes, some with slurs. The bass staff contains a similar series of chords and notes, with some rests.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff features a more active melodic line with slurs and ties. The bass staff contains chords and notes.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with slurs and ties. The bass staff is mostly empty, with some notes and rests. Performance markings include *ad lib.* and *ritard.*

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with slurs and ties. The bass staff contains chords and notes. Performance markings include *Andante espressivo.*, *p*, and *rit.*

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with slurs and ties. The bass staff contains chords and notes. Performance markings include *rit.* and *\* rit.*

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has a melodic line with slurs and ties. The bass staff contains chords and notes. Performance markings include *cres.*, *dim.*, and *rit.*

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

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

Third system of musical notation. Treble clef, bass clef. The system includes *cres:* and *dim:* markings in the treble staff, and a *ped.* marking in the bass staff. An asterisk is placed at the end of the system.

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

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

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

Attacca N°1.

## No. 1.

## CHORUS OF GIRLS.

Andante tranquillo. (♩ = 76.)

Piano.

*p*

*Red.*

*cres.*

*Red.*

*dim.*

*Red.*

*p*

*Red.*

**A**

CHORUS OF GIRLS. *p*

As we lie in langour la - zy, Loung - ing on a low di - van, Flood of

*p legato*

*Red.*

CHO. *1st* *ROTH.*  
 in\_ter\_est\_ing chat-ter Flows be\_hind each dain-ty fan: "Is our hus-band go-ing cra-zy? Neig-hours

*cres.* *sempre legato*

CHO. call him 'Mad Has-san', Not an un\_im-portant mat-ter For the wives of a\_ny man! Has-

*dim.*

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

*f* *mp*

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

*cres.* *f* *p*

*Red.* \*

Allegro con moto. (♩. = 100.)

C SOLO HASSAN.

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

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

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

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

HAS.

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

D

HAS.

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

HAS.

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

HAS.

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

HAS. E CHORUS

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

CHO.

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

CHO. 1.

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

HASSAN 2.

It dou - ble!

No 2.

SONG- (Abdallah) with CHORUS OF GIRLS.

Allegro moderato con decisione. (♩ = 104.)

Abdallah.

When

Piano.

*f*

Detailed description: This block contains the first system of the musical score. It features a vocal line for 'Abdallah' and a piano accompaniment. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Allegro moderato con decisione' with a quarter note equal to 104 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line starts with a rest followed by the word 'When'.

ABD.

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

*p*

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'Is - lam first a-rose, A tow'r up.on a rock, Be-neath her haughty bat - tlements Were'. The piano accompaniment continues with a steady rhythmic pattern. The dynamic marking is *p* (piano).

ABD.

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

Detailed description: This block contains the third system of the musical score. The vocal line continues with the lyrics 'rang'd a-round the jeal - ous tents Of swift - - en - cir - cling foes! Then'. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The dynamic marking is *f* (forte).

ABD.

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

*f*

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

Detailed description: This block contains the fourth system of the musical score. The vocal line continues with the lyrics 'all her gates did Is - lam lock, As ev - 'ry Mos - lem'. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The dynamic marking is *f* (forte). The system ends with three asterisks and the word 'Red.' (Reduction) under each.



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

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

ABD. *rit:* *un poco*  
 . gainst a friend or foe; Her gates of Right and Wrong none\_ pass . eth to and fro; For

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

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

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

*Ped.* \*

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

*p*

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

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

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

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

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

*p* *cres.*

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

*p*

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

*rit:* *a tempo*

D  
Un poco più lento.

ABD. *For* are they with - out, And Friends are they with - in; The

CHORUS OF GIRLS.

For Foes are they with.out, And Friends are they with.in; The

*p*

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

ABD. pos - tern - gate's The Gate of Doubt that leads to the

CHO. pos - tern-gate's The Gate of Doubt, that leads to the Camp of - Sin! the -

*dim:*

*Red.* \* *Red.* *dim:*

ABD. *E* *cres:* Camp of Sin! the Gate of Doubt, that leads to the Camp, - the Camp - of

CHO. Camp of Sin! leads to the Camp of - Sin! the Camp of

*con anima*

*cres:* *f* *dim:*

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

ABD. Sin! *morendo* the Camp of Sin!

CHO. Sin! the Camp of Sin!

*morendo*

*p*

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

No 3.

SONG-(Dancing Sunbeam.)

Andante con moto. (♩ = 120)

Dan. Sunbeam.

Piano.

Dan. S.

Life has put in . to my hand His bunch\_ of keys, And said, "With these Do

Dan. S.

ought you please! But one door on . ly, un . der . stand . is not \_\_\_\_\_ for

Dan. S.

thee, So . ci . . . e . tee! The key of gold will

**A**

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

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

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

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

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

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

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

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

Dan. S. life and song!

No 4.

RECIT. and TRIO:-

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

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

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

Piano.

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

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

DANCING SUNBEAM. *a tempo* ABDALLAH.

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

DANCING SUNBEAM.

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



Allegro vivace. (♩ = 136)

ABDALLAH.

If a sud - den stroke of fate Your Has -

BLUSH-OF-MORN.

ABD.

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

DANCING SUNBEAM.

B of M.

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

A

BLUSH-OF-MORN.

Dan S.

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

B of M. cheer-ful thing to know, Yes, time will soft - en

Dan S. cheer-ful thing to know, Yes, time will soft - en ev - 'ry blow, And that's a

ABD. cheer-ful thing to know, Yes, time will soft - en ev - 'ry blow, And that's a

B of M. ev - - 'ry blow!

Dan S. cheer-ful thing to know!

ABD. cheer-ful thing to know! Na-ture needs (and gets) var-i-e-ty!

B of M. Wid - ow's weeds may choke fe - li - ci - ty,

Dan S. Na - ture pleads for bright so - ci - e - ty!

ABD.

**B**

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

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

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

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

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

ABD.

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

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

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

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

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

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

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

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

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

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

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

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

B of M.

Dan S.

ABD.

DANCE.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It consists of five measures with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic patterns in the grand staff.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including dynamic markings *f* and *r* in the bass staff.

Fifth system of musical notation, featuring a *cres:* marking in the bass staff.

Sixth system of musical notation, concluding the page with a final *f* dynamic marking in the bass staff.

No. 5.

TRIO.

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

Allegro con brio. (♩ = 120.)

Piano.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a 6/8 time signature. The melody is marked with a forte (f) dynamic and includes slurs. The bass clef accompaniment consists of a steady eighth-note pattern. The second system continues the melody and accompaniment, ending with a final chord in the bass clef.

HEART'S DESIRE *p*

If you ask me to advise you, Finish

The first system of the vocal entry shows the vocal line in a treble clef with a key signature of two flats and a 6/8 time signature. The lyrics are "If you ask me to advise you, Finish". The piano accompaniment is in a grand staff with a key signature of two flats and a 6/8 time signature, marked with a piano (p) dynamic.

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

The second system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are "what you have— begun; No one here can re- cor-". The piano accompaniment continues with the same eighth-note pattern.

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

The third system of the vocal entry concludes the vocal line and piano accompaniment. The lyrics are "- nise you— We are sure of lots— of fun! Full of". The piano accompaniment ends with a final chord in the bass clef.

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

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

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

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

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



**B** SCENT-OF-LILIES.

Some - thing yet may

Detailed description: This system contains the first musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics 'Some - thing yet may'. The piano accompaniment starts with a half note chord, followed by a series of eighth notes in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present in the second measure of the piano part.

S of L.

ad - - ver - - tise you As the roy - al

Detailed description: This system contains the second musical system. The vocal line continues with the lyrics 'ad - - ver - - tise you As the roy - al'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

S of L.

"Rose - - in - - Bloom;" If the

Detailed description: This system contains the third musical system. The vocal line continues with the lyrics '"Rose - - in - - Bloom;" If the'. The piano accompaniment continues with the same eighth-note accompaniment pattern.

S of L.

Sul - - tan should sur - prise you,

Detailed description: This system contains the fourth musical system. The vocal line continues with the lyrics 'Sul - - tan should sur - prise you,'. The piano accompaniment continues with the eighth-note accompaniment.

S of L.

Ours will be a hor - - rid

Detailed description: This system contains the fifth musical system. The vocal line continues with the lyrics 'Ours will be a hor - - rid'. The piano accompaniment continues with the eighth-note accompaniment.

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

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

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

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

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

ROSE-IN-BLOOM.

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

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

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

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

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

R in B

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

R in B

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

*colla voce* *a tempo*

*Red.* \* *Red.*

R in B

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

\*

t in B

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

*cres:* Ah! If the Sul - tan

HEART'S DELIGHT.

No - one

*p cres:*

R in B  
bloom! Vic - tim l of

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

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

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

S of L  
hor - rid doom! Thus the

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

*Ad.* \*

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

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

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

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

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

*sostenuto*  
*f*

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

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

*scmpref*

\* Ped.

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

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

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

**G**

Ped. \* Ped. \*

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

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

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

The first system of the musical score features three vocal staves (R in B., S of L., Hts. D.) and a piano accompaniment. The vocal parts have lyrics in Indonesian. The piano accompaniment includes a grand staff with treble and bass clefs, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. There are asterisks and a 'Ped.' marking in the piano part.

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

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

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

The second system continues the vocal and piano parts. The vocal parts have lyrics in Indonesian. The piano accompaniment continues with the same melodic and harmonic structure. There are asterisks and a 'Ped.' marking in the piano part.

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

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

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

The third system continues the vocal and piano parts. The vocal parts have lyrics in Indonesian. The piano accompaniment continues with the same melodic and harmonic structure. There are asterisks and a 'Ped.' marking in the piano part.

The fourth system shows the piano accompaniment continuing. It features a grand staff with treble and bass clefs, with a melodic line in the right hand and a harmonic accompaniment in the left hand. There are asterisks and a 'Ped.' marking in the piano part.



No. 6.

SONG:- (Rose-in-Bloom.)

Allegretto vivace. (♩ = 80)

Rose-in-Bloom.

Piano.

*f*

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

*leggiere*

R in B.

'Neath my

*dim.*

*p*

R in B.

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

*p.*

R in B

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

R in B

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

R in B

wan - der where I wan - der

R in B

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

*cres.*

R in B.

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

*Ad.* \* *Ad.*

R in B.

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

R in B.

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

R in B.

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

*colla voce*

R in B

her pri - son bars!"

*ff a tempo*

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

R in B

Though the bars, Thy wing beat, to the stars

*un poco rubato*

*p poco rubato*

*colla voce*

R in B

O sing! Let thy soul on wings of music Soar beyond thy

R in B

pri - son bars! Let thy soul on music soar. ah!

*rall.*

*tr*

*animato*

R in B. *animato*

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

R in B. *animato*

O Let thy soul on

R in B. *cres.* *allarg.*

wings of mu - sic soar be - yond, be - yond thy pri - son

*cres* *colla voce*

R in B. *a tempo*

bars! Ah! Let thy soul soar

*a tempo*

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

R in B.

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

R in B. - yond!

*ff*

*And.* \*