

No 21.

CHORUS with SOLOS.

(Hassan, Physician, Vizier, and Executioner.)

Andante con moto. (♩ = 84)

Piano.

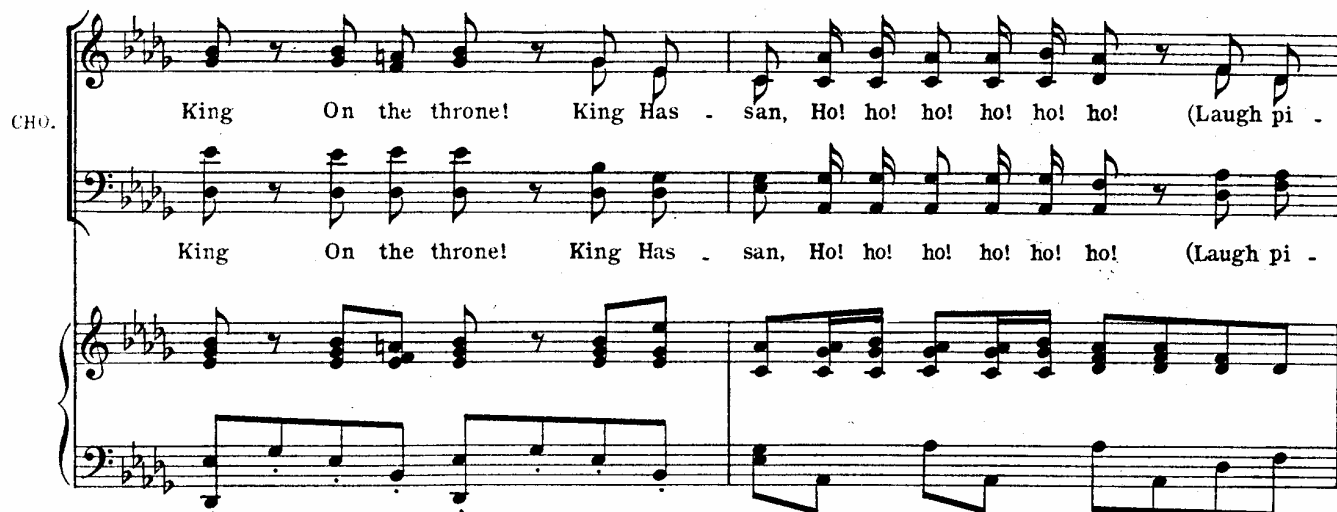
The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Andante con moto' with a quarter note equal to 84 beats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

The second system continues the piano introduction and begins the chorus. The piano part continues with similar textures. The vocal line enters with the lyrics: "Laugh-ing low! On toe-tip! Fin-ger". The dynamic for the chorus is marked 'p'.

The third system continues the piano introduction and the chorus. The piano part continues with similar textures. The vocal line enters with the lyrics: "so- On each lip! Whis-per-ing, (Un-der-tone) Set the". The dynamic for the chorus is marked 'p'.

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 -

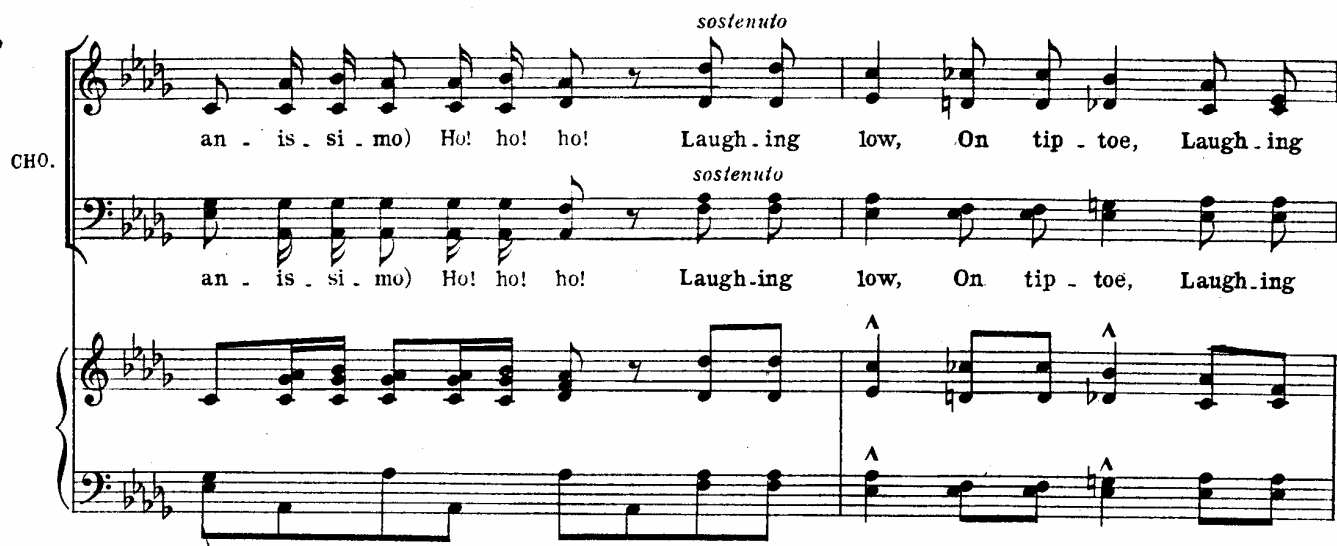


CHO. an - is - si - mo) Ho! ho! ho! Laugh - ing low, On tip - toe, Laugh - ing

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

*sostenuto*

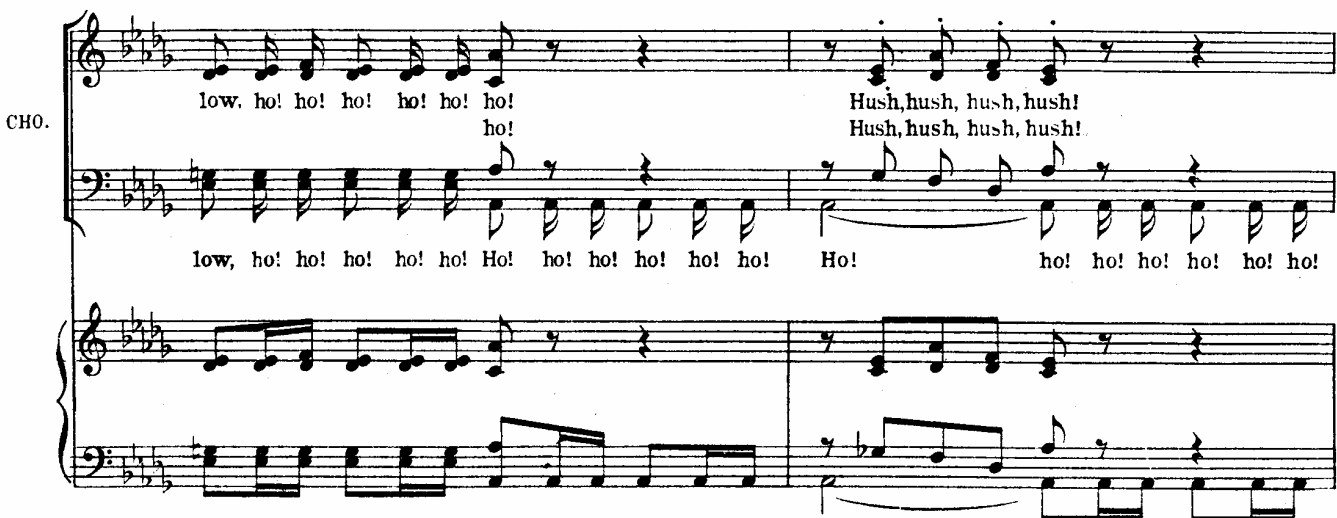
*sostenuto*



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!

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

CHORUS. *mf* His

*mf* His

*cres.*

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

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

CHO. *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

*cres.* *dim.*

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 staff is labeled 'CHO.' and contains the same lyrics. The bottom staff is 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 vocal lines have lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *sempre f*, *p*, and *dim.* There are *Red.* markings and asterisks.

At - tend, at - tend!

CHO. - tend, at - tend!

- tend, at - tend, at - tend!

This system contains the final three staves. The vocal lines have lyrics. The piano accompaniment continues with a melodic line and bass line. 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.

Musical score for the introduction. The Scent-of-Lilies part is a single melodic line in treble clef, starting with a whole rest and then a quarter note G4, followed by a quarter rest and a quarter note G4. The Piano accompaniment consists of two staves. The right hand starts with a forte (f) dynamic, playing a rhythmic pattern of eighth notes. The left hand plays a bass line with a forte (f) dynamic. The tempo is marked 'Allegro con moto' with a quarter note equal to 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings 'f' and 'p', and performance instructions 'Ped.' and '\*'. The Scent-of-Lilies part ends with the word 'It's'.

Musical score for the S of L vocal part. The vocal line is in treble clef and includes the lyrics: "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\_". The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are written below the vocal line.

Musical score for the EXE. vocal part. The vocal line is in treble clef and includes the lyrics: "a. ny man Who has to plan, For a wed. ding and be. head. ing. For the". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

Musical score for the EXE. vocal part. The vocal line is in bass clef and includes the lyrics: "marriage or. der car. riages at half-past two: And the block at two o'clock, but that'll be for you! And,". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.



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 rhythmic 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 consistent rhythmic pattern with some harmonic changes.

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 marked with a dynamic of *p* (piano) and features a more complex harmonic structure than the previous sections.

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 -

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

YUS.   
 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 last two staves are piano accompaniment. The music is in a minor key (three flats) and 4/4 time. 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'.

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,Butthat will be for you! And,

CHO. marriage ordercar.riages at half-past two; And the block at two o'clock,Butthat 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

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

Hts D. *f* Of o . . . ver . pow . 'ring

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

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

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

CHO. *f* It's a bu . sy, bu . sy, bu . sy, bu . sy day for thee! Ve . ry  
heart, it's time to start, it's time! It's a bu . sy, bu . sy, bu . sy, bu . sy day for thee! Ve . ry

*f*  
Ped. \*



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

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 (Sof. L.), Alto (Mts. D.), Tenor (YUS.), Bass (HAS.), and Chorus (CHO.). The lyrics are: "high de - - gree Th'ex - - al - - - ted Rose - in - -" for the soloists and "bu. sy, bu. sy, bu. sy must a morn.ing be, For the marriage order car.ri.ages at half-past two, And the" for the chorus. The piano accompaniment is shown at the bottom of the page.

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 parts and piano accompaniment. The vocal parts are labeled S of L., Hts D., YUS., HAS., and EXE., and the choir part is labeled CHO. Each part has a vocal line and a corresponding lyric line. The piano accompaniment is shown at the bottom with a grand staff. 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 features a melody in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

wed. ding! —

wed. ding! —

wed. ding! —

wed. ding! —

wed. ding! —

wed. ding! —

wed. ding! —

*f* *staccato sempre*

20872

Detailed description: This is a page of a musical score for a piece titled "wed. ding!". The score is arranged for a vocal ensemble and piano. The vocal parts are: Soprano (Sof. L.), Alto (Hts. D.), Tenor (YUS.), Bass (HAS.), and Contralto (ENI.), plus a Chorus (CHO.). Each vocal part has a single line of music with the lyrics "wed. ding!" written below. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first system of piano music includes the instruction *f* *staccato sempre*. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page number "198" is at the top left, and the number "20872" is at the bottom left.

No 23.

SONG.- (Yussuf.)

Allegretto con tenerezza. (♩.=78)

Yussuf.

Piano.

The piano introduction consists of two systems of staves. The top system has a treble clef and a 6/8 time signature. The bottom system has a bass clef and a 6/8 time signature. The music features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include a forte (f) marking in the first measure and a piano (p) marking in the second measure.

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

The first line of the song features a vocal line (Y.) and a piano accompaniment. The vocal line has a treble clef and a 6/8 time signature. The piano accompaniment has a treble and bass clef with a 6/8 time signature. The lyrics are "Our tale ——— is told, ——— And now is grow - ing".

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

The second line of the song features a vocal line (Y.) and a piano accompaniment. The vocal line has a treble clef and a 6/8 time signature. The piano accompaniment has a treble and bass clef with a 6/8 time signature. The lyrics are "old! ——— For Fate, who holds the book of child hood, youth, — and —". There is a "Led." marking at the beginning and an asterisk (\*) at the end of the line.

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

The third line of the song features a vocal line (Y.) and a piano accompaniment. The vocal line has a treble clef and a 6/8 time signature. The piano accompaniment has a treble and bass clef with a 6/8 time signature. The lyrics are "age, ——— Her fin - ger now doth crook To turn an - o - - - ther". There is a "cres:" marking in the piano part, a "mf" marking in the vocal part, and "Led." markings at the beginning and end of the line with asterisks (\*) in between.

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

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

*Red.* \*

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

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

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

*Red.* \*

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 mount and ride! — Each with a ca - ra - van

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

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

Y. *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:*  
 Ped. \* Ped. \*

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

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

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

*pp*  
 Ped. \* Ped. \*

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* *3* *3* What does it mean? What does it

Dan. S. *f* *3* *3* What does it mean? What does it

Yussuf. *3* 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.

Piano. *p*

B of M.

D.S.

Y.

A.R.G.

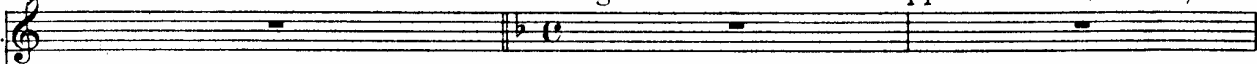
B of M.

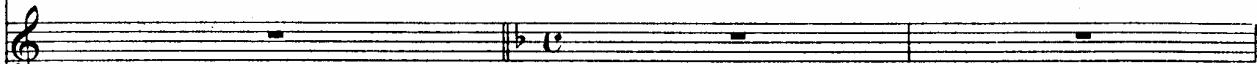
D.S.

Y.

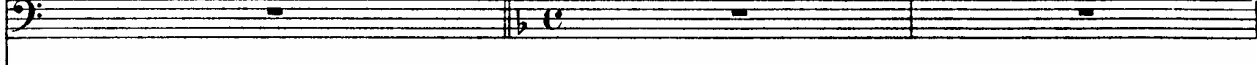
A.R.G.

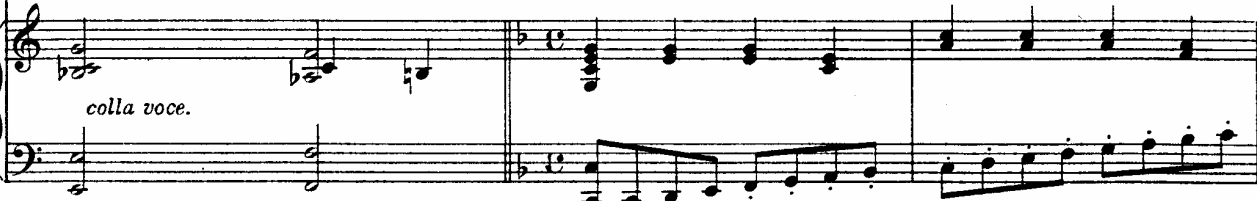
Allegretto comodo non troppo vivace. (♩ = 144)

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

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

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

ARG *dim:* The clock doth in - di - cate, *morendo.* 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 *I* cup - board!

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!

*p* *^*

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!

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of the piano accompaniment continues the melodic and harmonic lines. It includes dynamic markings: *cres* (crescendo) and *cen* (crescendo) followed by *do* (diminuendo).

This system contains the first line of the chorus. The vocal line (treble and bass staves) begins with the lyrics "Comes the King and all his Court". The piano accompaniment (treble and bass staves) provides accompaniment for the vocal line. Dynamic markings include *p* (piano) and *f* (forte). The system ends with a *rit.* (ritardando) marking and an asterisk.

This system contains the second line of the chorus. The vocal line (treble and bass staves) continues with the lyrics "Anx - ious to be test - ing If your sto - ry be the sort,". The piano accompaniment (treble and bass staves) continues. Dynamic markings include *f* (forte) and *rit.* (ritardando). The system ends with an asterisk.

This system contains the third line of the chorus. The vocal line (treble and bass staves) continues with the lyrics "Tale that's in - te - rest - ing. If you've not yet got a plot,". The piano accompaniment (treble and bass staves) continues. Dynamic markings include *f* (forte) and *rit.* (ritardando). The system ends with an asterisk.

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

220. \* 220. \* 220. \* 220. \* 220. \*

ENTER SULTAN.

*ff* *f*

VIZIER. *poco piu lento.*

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

*p*

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



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.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "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 piano accompaniment includes a double bar line with repeat dots.

The second system continues the vocal line and piano accompaniment. The lyrics are: "- 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 third system concludes the vocal line and piano accompaniment. The lyrics are: "- 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".

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!"

His young  
 And he  
 Would but

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.

A

f

A

CHO.

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

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

3

ff

\* ff \*

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 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.