



Digitized by the Internet Archive
in 2013

<http://archive.org/details/chuchinchowmusicnort>

Oscar Asche and Lily Brayton Production.

MUSIC LIBRARY
UNC-CHAPEL HILL

M1-28
.N67
C4
1931

REVISED EDITION

Chu Chin Chow.

A Musical Tale of the East

Told by

Oscar Asche

Set to Music

by

Frederic Norton.

Vocal Score 8/- net

LONDON:

KEITH, PROWSE & CO LTD

159, NEW BOND STREET, W.

PUBLISHING DEPT.:

42-43, POLAND STREET, W.

All rights reserved under the International Copyright Act.

Public Performance of all or any part of the work strictly forbidden.

Application for the right of performance must be made to Messrs Samuel French, Ltd. 26, Southampton St. Strand W.C.2.

8-6-05 je

OSCAR ASCHE & LILY BRAYTON PRODUCTION

First Performed August 31st 1916 at
HIS MAJESTY'S THEATRE LONDON, S.W.

CHU CHAIN CHOW

A MUSICAL TALE OF THE EAST

TOLD BY OSCAR ASCHE

and Set to Music by

FREDERIC NORTON.

DRAMATIS PERSONÆ.

Abu Hasan.....	(<i>The Shayk of the Robbers</i>).....	OSCAR ASCHE.....
Kasim Baba.....	(<i>A Wealthy Merchant</i>).....	JAMES HERBERT.....
Ali Baba.....	(<i>Kasim's Poor Brother</i>).....	COURTICE POUNDS.....
Nur Al-Huda Ali..	(<i>Ali Baba's Son</i>).....	J.V. BRYANT.....
Abdullah.....	(<i>Kasim's Steward</i>).....	NORMAN WILLIAMS.....
Otbah.....	(<i>A Stall-Keeper</i>).....	WILLIAM HOLLES.....
Baba Mustafa.....	(<i>A Cobbler</i>).....	FRANK COCHRANE.....
Mukbil.....	W. DAVIDSON.....
Musab }.....	(Members of Abu Hasan's Band).....	{ SPENCER LLOYD.....
Khuzaymah }.....		
Alcolom.....	(<i>Kasim's Head Wife</i>).....	AILEEN D'ORME.....
Mahbubah.....	(<i>Ali Baba's Wife</i>).....	SYDNEY FAIRBROTHER.....
Bostan.....	(<i>Mahbubah's Servant</i>).....	ANNIE MOORE.....
Zan'im }.....	(Slave Dealers).....	{ BESSIE MAJOR.....
Fitnah }.....		
Marjanah.....	(<i>OMITTED IN THIS VERSION</i>).....	VIOLET ESSEX.....
Zahrat Al-Kulub.....	LILY BRAYTON.....

Robbers, Dancers, Servants, Slaves.

SYNOPSIS OF SCENES

ACT...I

- SCENE 1. KASIM BABA'S PALACE
- 2. MARJANAH'S WINDOW.
- 3. THE CACTUS GROVE..
- 4. THE SILK STALL.....
- 5. KASIM BABA'S PALACE

ACT...II

- SCENE 1. KASIM BABA'S PALACE
- 2. IN THE STARLIGHT...
- 3. THE CAVE.....
- 4. PICTURE SET.....
- 5. THE BAZAAR.....
- 6. (Same as Scene 4).....
- 7. KASIM BABA'S PALACE

Scenery painted by JOSEPH and PHIL HARKER.

The play produced by OSCAR ASCHE.

CHU CHIN CHOW

Contents

		<u>Act I</u>	Page
	Prelude		1
Scene I.	Song (Abdullah & Chorus)	<i>"HERE BE OYSTERS"</i>	8
	Entrance of Chu Chin Chow	<i>"I AM CHU CHIN CHOW"</i>	15
	Javanese Dance		18
	Song (Marjanah & Chorus)	<i>"CLEOPATRA'S NILE"</i>	22
	Finale	<i>"I'LL SING AND DANCE"</i>	26
Scene II.	Serenade (Nur Al-Huda & Marjanah)	<i>"CORRALINE"</i>	34
Scene III.	Song (Ali Baba)	<i>"MY HEAD, MY HEAD"</i>	39
	Song (Ali Baba)	<i>"WHEN A PULLET IS PLUMP"</i>	41
	Robbers' March	<i>"WE ARE THE ROBBERS OF THE WOODS"</i>	44
Scene IV.	Song - Trio (Ali Baba, Marjanah & Nur Al-Huda)	<i>"WHY SHOULD I REPINE"</i>	47
	Song (Marjanah)	<i>"I LOVE THEE SO"</i>	51
	Duet (Marjanah & Ali)	<i>"ALL MY DAYS TILL END OF LIFE"</i>	56
Scene V.	Song (Abdullah)	<i>"BEHOLD"</i>	63
	Finale	<i>"THE ROBBERS' MARCH"</i>	73
		<u>Act II</u>	
Scene I.	Introduction		74
	Dance		75
	Song (Alcolom)	<i>"I LONG FOR THE SUN"</i>	78
	Song	<i>"HAIL THE GRAND WAZIR"</i>	86
	Song	<i>"MAHBUBAH"</i>	93
Scene II.	Song	<i>"I BUILT A FAIRY PALACE IN THE SKY"</i>	102
Scene III.	Interlude Music		105
	Jewel Ballet		107
	Chorus	<i>"ROBBERS' MARCH"</i>	108
	Song (Hasan)	<i>"THE SCIMITAR"</i>	110
Scene IV.	Interlude Music		112
	Song (Alcolom)	<i>"ANYTIME'S KISSING TIME"</i>	114
Scene V.	Interlude Music		118
	Song (Baba Mustapha)	<i>"THE COBBLER'S SONG"</i>	120
	Bazaar Music		125
	Song (Fruit Girls)	<i>"WE BRING YE FRUITS"</i>	128
	Mannequin Scene		138
Scene VI.	Duet (Alcolom & Ali Baba)	<i>"HOW DEAR IS OUR DAY"</i>	154
Scene VII.	Interlude Music		161
	Song (Abdullah & Chorus)	<i>"OLIVE OIL"</i>	163
	Finale	<i>"WEDDING PROCESSION"</i>	167

CHU CHIN CHOW.

A MUSICAL TALE OF THE EAST.

OSCAR ASCHE.

FREDERIC NORTON.

A

Prelude.

Lively.

Piano.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *crese.*. Includes accents and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *crese.*. Includes triplets and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Includes triplets and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f roughly*. Includes accents and slurs.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f roughly*. Includes accents and slurs.

well marked

The first system of music features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes with frequent rests. The bass clef part is a steady eighth-note accompaniment. The instruction "well marked" is written in the left margin.

The second system continues the piece, with the treble clef melody becoming more active, including some sixteenth-note runs. The bass clef accompaniment remains consistent with eighth notes.

accel.

The third system shows a change in the bass clef part, with some notes beamed together and a fermata. The instruction "accel." is written above the bass line. The treble clef melody continues with eighth notes.

f

The fourth system begins with a forte dynamic marking "f" in the bass clef. The treble clef melody features a series of eighth notes with a fermata at the end of the system. The bass clef accompaniment consists of eighth notes.

poco rit.

The fifth system concludes the piece with a "poco rit." (ritardando) instruction. The treble clef melody has a fermata, and the bass clef part features a complex, multi-measure chordal structure.

B

SONG - (Abdullah) and Chorus.

Steadily.
Not too quick.

Abdullah.

Piano.

Musical score for the introduction. The Abdullah part is a single melodic line on a treble clef staff in 2/4 time, marked 'Steadily. Not too quick.' The Piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The piano part is marked *mf*.

Musical score for the first line of the chorus. The Abdullah part is on a treble clef staff with lyrics: "Here be oy - sters". The Piano accompaniment is on two staves, marked *dim.* and *moderate*.

Musical score for the second line of the chorus. The Abdullah part is on a treble clef staff with lyrics: "stewed in hon - ey And con - ger eels cooled in snow:". The Piano accompaniment is on two staves.

ABD.

Here be shell-fish stuffed with spi - ces And fri - cas - seed stur - geon roe.

ABD.

f CHORUS.

All for our rich lord Ka -

CHO.

- sim. whom Al - - lah speed be -

CHO.

- low!

ABD.

Here be lamb's tails baked in but - ter And plovers eggs from a - far:_____

This system contains a vocal line for the soloist (ABD.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple melodic line. The lyrics are: "Here be lamb's tails baked in but - ter And plovers eggs from a - far:_____".

ABD.

Here be hum-ming birds in jel - ly And lizards from Zan-zi - bar._____

This system continues the soloist's part (ABD.) with a vocal line and piano accompaniment. The lyrics are: "Here be hum-ming birds in jel - ly And lizards from Zan-zi - bar._____".

CHORUS.

CHO.

All for our rich lord Ka - sim._____ Oh, curse Ka - sim Ba -

This system marks the beginning of the chorus, indicated by a forte (*f*) dynamic marking and the label "CHORUS." above the vocal line. The vocal line is for the chorus (CHO.) and the piano accompaniment features a more complex rhythmic pattern. The lyrics are: "All for our rich lord Ka - sim._____ Oh, curse Ka - sim Ba -".

CHO.

- ba!

dim. *f*

This system concludes the chorus with the vocal line and piano accompaniment. The lyrics are: "- ba!". The piano part includes dynamic markings for *dim.* (diminuendo) and *f* (forte).

C

Zahrat Theme.

pp

Musical score for Zahrat Theme, measures 1-12. The score is in 2/4 time and F# major. The piano part features a melody in the right hand and a bass line in the left hand. The melody consists of eighth-note chords and single notes, while the bass line is primarily composed of sustained chords and occasional moving lines. The dynamic marking is *pp* (pianissimo).

D

CUE: "Go and bring in the wines."

ABDULLAH.

There be per-fumed wines from Per-sia and vin-tag-es red from Greece

ABD.

There be purple wines of Pas-sion and sen-su-ous wines of Peace.—

Musical score for the cue "Go and bring in the wines." The score is in 2/4 time and F# major. It features a vocal line for Abdullah and a piano accompaniment. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand. The dynamic marking is *mf* (mezzo-forte).

CHORUS.

CHO. All for our rich lord Ka - sim. May

CHO. Ka - sim's thirst in - crease. 'shhhh

ABDULLAH. (dialogue resumed)

finish (dialogue)

E

CUE: "Let thy wits, Marjanah, devise the rest."

F

CUE: "Yea, and mine!"

ABD. ABDULLAH.

Here be bit - ter juice of o - range, and jun - i - per

ABD. to en - tice Here be pep - per - mint and worm - wood

ABD. and shim - mer - ing arc - tic ice

CHORUS.

CHO. All for our rich Lord Ka - sim

CHO. may he gain Pa - - - - ra -

CHO. dise 'shhhh

G

ENTRANCE OF CHU CHIN CHOW.

Chu Chin Chow. *Slow and grand.*

Piano. *ff*

CHU.

Heavy, stately and slow.
CHU.

quicker
CHORUS.

I am Chu Chin Chow of Chi - na: Of Shang - hai Chi - na

mf

a tempo
CHU.

No blood fine as mine in Chi - na: In Shang-hai, Chi - na.

quicker
CHORUS.

less slow
CHU.

I am a Mer - chant Man - dar - in,

p *cresc.*

CHU.

I have a pur - ple pal - an - quin, And a

p *cresc.* *mf*

CHU.

re - cord strange - ly clean In Shang-hai, Chi - na.

cresc. CHORUS. *less quick than before*

Dialogue (ABDULLAH) "We are the dust beneath thy feet, O Chu Chin Chow. I will acquaint my lord of thy arrival."

1st time.

p

*D.S. $\text{\textcircled{S}}$ for 2nd Verse at cue:—
"I will acquaint my lord of thy arrival."
Segue music through dialogue.*

2nd time.

pp

*Repeat ad lib.
Stop after exit of Marjanah.*



JAVANESE DANCE.

CUE: "Yea, my lord!"

♩ With spirit.

Piano.

mf Allegretto

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *v* (accent) is present above the first measure of the right hand.

Second system of piano accompaniment. The right hand continues the melodic line with some chromaticism. The left hand accompaniment includes chords with flats. A dynamic marking of *v* (accent) is present above the first measure of the right hand.

Third system of piano accompaniment. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment consists of chords and moving lines.

Fourth system of piano accompaniment. The right hand continues with a melodic line. The left hand accompaniment includes chords. A dynamic marking of *cresc.* (crescendo) is present in the first measure of the left hand.

Entrance of Ali Baba.

ALI.

Vocal line for Ali Baba's entrance. The melody is simple and features the vocalizations "Ah!" and "la la la la". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The vocal line is written on a single staff with a treble clef and a key signature of two flats.

ALI. *cresc.*
Ah! _____ la la la la la la la Ah! _____

ALI. Ah _____ Ah _____ Ah _____ Ah _____

ALI. Ah _____ la la la la Ah! la la Ah! _____

ALI. _____ la la la la la la la Ah _____ Ah _____

ALI.

Ah la la la la la la la la la la

*D.C. §. pp through dialogue.
Then go to Coda at cue.*

CODA. (CUE: "Blood orange of the Khulanjan.")

ALI.

la

cresc. *f*



CLEOPATRA'S NILE— (Marjanah & Chorus).

CUE: "The Dancers from the Nile!"

Andante sostenuto.

Piano. *mp*

The score consists of several systems. The first system is a piano introduction in 3/4 time, marked 'Andante sostenuto' and 'Piano. mp'. It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes triplets and sustained chords. The second system continues the piano introduction. The third system introduces the vocal parts: 'MARJANAH' and 'CHORUS'. The lyrics are: 'When the blood-red sun is glid-ing o'er the Nile'. The piano accompaniment continues with sustained chords. The fourth system continues the vocal parts with the lyrics: 'There come march-ing, ghost-ly le-gions mile on Nile'. The piano accompaniment continues with sustained chords. The fifth system concludes the vocal parts with the lyrics: 'Cle-o-pat-ra's'. The piano accompaniment continues with sustained chords.

MARJANAH.

When the blood-red sun is glid-ing o'er the Nile

CHORUS.

Cle-o-pat-ra's

MARJANAH.

There come march-ing, ghost-ly le-gions mile on Nile

CHORUS.

Nile

Cle-o-pat-ra's

MAR. *mile* _____ Whom great An-ton - y in vain _____ Led to

CHO. Cle - o - pat - ra's Nile _____

MAR. death on Eg-ypt's plain _____ Those le - gions Sold by her guile

CHO. _____ Ah _____

MAR. _____ When the

CHO. _____ Ah _____

MAR. blue moon-light is sil-v'ring o'er the Nile _____

CHO. Cle - o - pat - ra's Nile _____

pp


MAR. *cresc.* Then the ghosts of those she plea-sured for a while _____

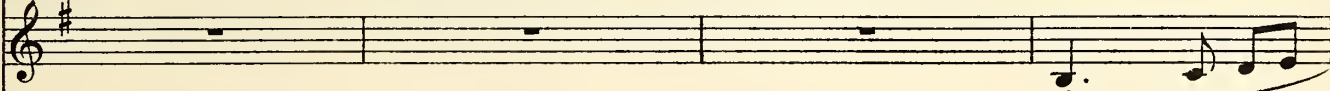
CHO. *p* Cle - o - pat - ra's


MAR. — Come float - ing down the mist — To keep their mid-night tryst —


CHO. Nile

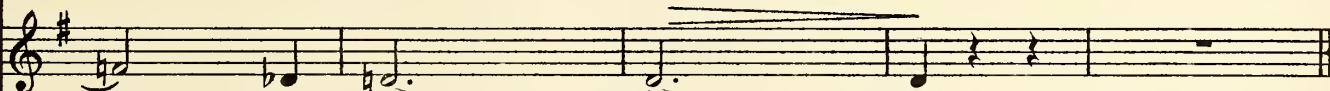
p


MAR.  Ghosts of Pas-sion's Pil-grims of the Nile

CHO.  Ah

 *rit.*

MAR.  Ah

CHO.  Ah

 *mp a tempo* *pp*

 *f*



FINALE- SCENE I.

"I'LL SING AND DANCE."

CtE: "I'll sing and dance!"

Fairly quick.

Ali Baba. I'll sing and dance I'll dance— and—

Piano. *mf*

ALL. sing— Do— an - y - thing, do an - y - thing— To—

ALL. bring the ring Of for - ty thou - sand pie - ces on the ground,

ALL. Sil - ver pie - ces, gold - en pie - ces, ring - ing out their sound

ABU HASAN.

ALI.
Pie - ces wink - ing, blink - ing, chink - ing, clink - ing on the ground. He can - not

The musical score for Abu Hasan consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Pie - ces wink - ing, blink - ing, chink - ing, clink - ing on the ground. He can - not". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

MARJANAH & NUR AL-HUDA.

MAR.
dance, He can - not sing, And yet he'll bring the

The musical score for Marjanah & Nur al-Huda consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "dance, He can - not sing, And yet he'll bring the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

MAR.
&
NUR.
glor - ious ring Of for - ty thou - sand pie - ces on the ground.

The musical score for Marjanah & Nur al-Huda consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "glor - ious ring Of for - ty thou - sand pie - ces on the ground.". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

ALI BABA.

MAR.
&
NUR.
Pie - ces wink - ing, blink - ing, chink - ing, clink - ing on the ground.

The musical score for Ali Baba consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Pie - ces wink - ing, blink - ing, chink - ing, clink - ing on the ground.". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

ALL.

Ha ha! ha ha! ha ha! Ha ha!

ALL. ALI BABA.

ha ha! ha ha! Ha! For - ty thou - sand pie - ces.

ALL. ALI BABA.

Ha, ha, ha, ha, ha, ha! Sil - ver pie - ces, gold - en pie - ces, clink - ing out their

ALI. *Joyfully.*

sound. I'll dance and sing, Do an - y - thing To

ABU HASAN & KASIM BABA.

ALI.

hear them ring up - on the ground. Ha ha ha ha ha ha ha!

ALCOLOM & ABDULLAH.

HAS. & KAS.

Ha ha ha ha ha! A - las! I fear he'll nev - er hear The


ALI BABA.

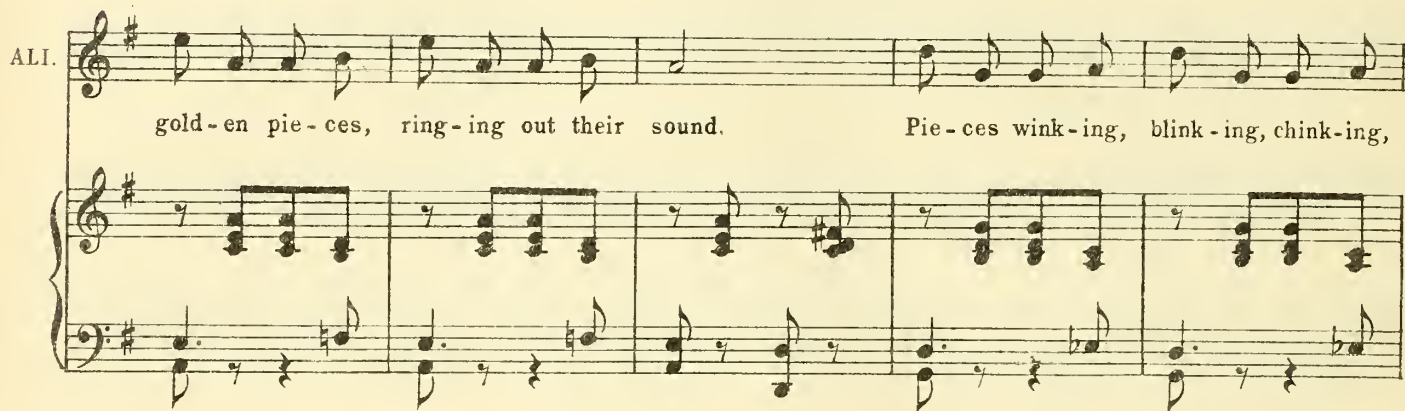
ALC. & ABD.


pie - ces clink - ing out their sound. I'll sing and dance, I'll

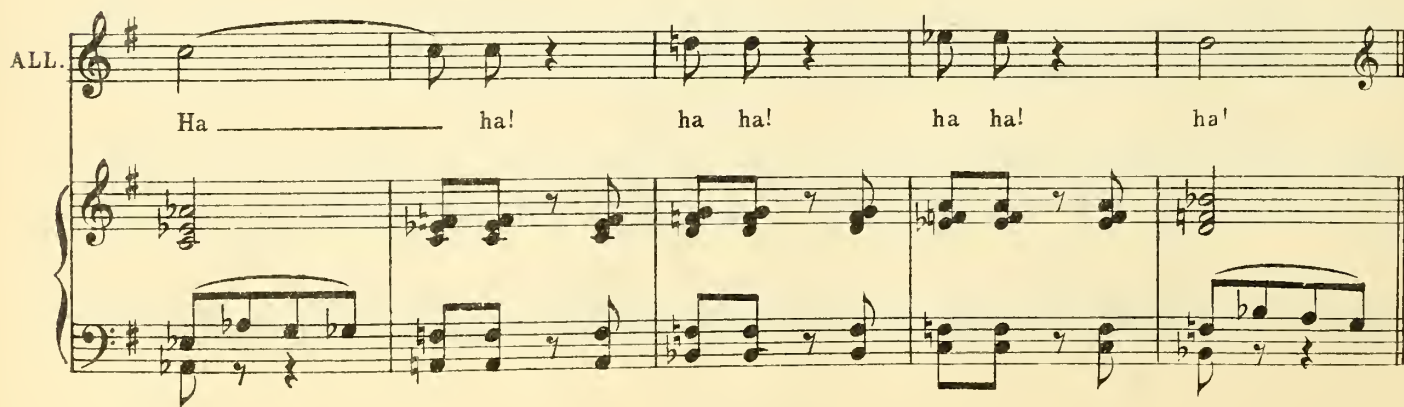
ALI.

dance and - sing - Do - an - y - thing, do an - y - thing - To -

ALI.  bring the ring Of for - ty thou - sand pie - ces on the ground; Sil - ver pie - ces,

ALI.  gold - en pie - ces, ring - ing out their sound. Pie - ces wink - ing, blink - ing, chink - ing,

ALI.  clink - ing on the ground. **ALL.** Ha ha! ha ha! ha ha!

ALL.  Ha _____ ha! ha ha! ha ha! ha!

ALI BABA.

ALL.

ALI
For - ty thou - sand pie - ces: Ha ha ha ha ha ha!

ALI BABA.

ALI
Pie - ces wink - ing, blink - ing, chink - ing, clink - ing, on the ground.

SOLO & CHORUS.

SOLO & CHO.
He'll dance and sing, Do an - - y - thing, to

SOLO & CHO.
hear them ring up - on them the ground.

ALI BABA.

ALI

For - ty thou - sand pie - ces ring - ing out their sound.

ALL.

ALL

Ah! Ah! Ah!

ALI BABA.

ALI

Wink - ing, blink - ing, chink - ing, clink - ing all the ground

CHORUS.

CHO.

Ha ha ha ha ha ha ha ha ha!

CHO.

Ah! Ah! Ah!

This block contains the first system of a musical score for a Chorus (CHO.). It features two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are marked with "Ah!" and have long horizontal lines above them, indicating sustained notes. The piano accompaniment consists of chords and moving lines in both hands.

CHO.

This block contains the second system of the musical score for the Chorus (CHO.). It continues the vocal and piano parts from the first system. The piano accompaniment shows more complex rhythmic patterns and chordal textures.

L

Play during change of Scene.

Tranquillo.

Signal from Orchestra for Curtain (at 10th bar).

This block contains the musical score for the orchestra, starting with a piano introduction. It includes a vocal line and a piano accompaniment. The tempo is marked "Tranquillo" and the dynamic is "pp". The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The piano accompaniment includes a "Signal from Orchestra for Curtain" at the 10th bar.

Scene II.

SERENADE — (Nur Al-Huda & Marjanah.)

Con moto grazioso.

Piano. *f*

Più tranquillo.
(Curtain)
Con moto.

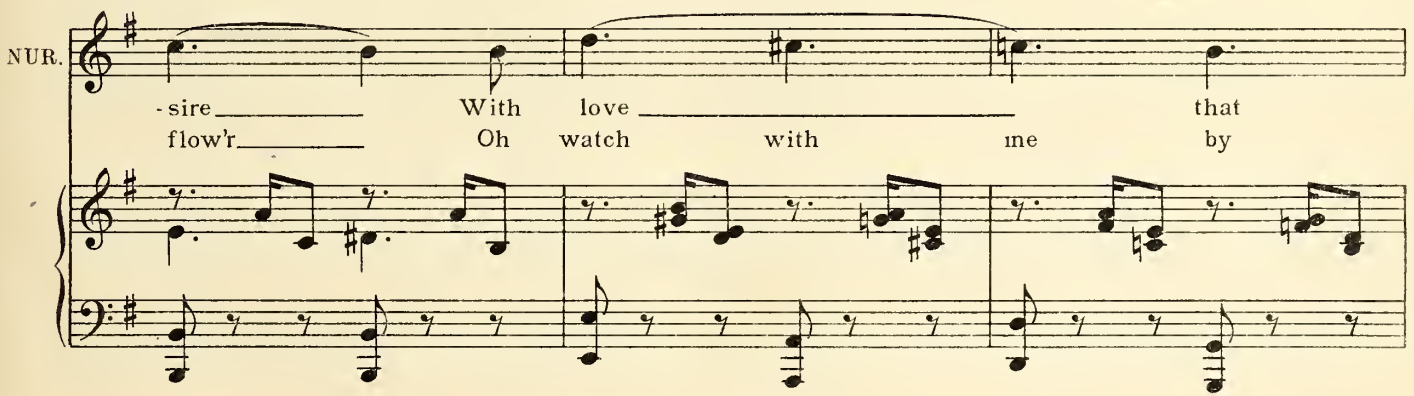
NUR AL-HUDA.

NUR.

Mar - - - jan - ah, O list to my
O spir - it of lan - gour - ous

NUR. 
 sighs night Seeth - ing and breath - ing with fire Thy
 Hast - en each lag - gard - ly hour No

NUR. 
 lov - er Nur Al - Hud - a cries Prays that thou quench his de -
 joy can I know till the light O - pen the eyes of my

NUR. 
 -sire _____ With love _____ that
 flow'r _____ Oh watch with me by

NUR. 
 ne'er _____ will tire,
 loves en - - - chant - - - ed bow'r,

Tranquillo.

NUR.

Come Mar - jan - ah, come a - while Wait not till the sun doth smile
Heart on lips I cry for her Ev - 'ry breath a sigh for her

NUR.

cresc.
Come thou dan - cer from the Nile, Cor - ra - line Cor - ra - line, my love
Death were sweet to die for her Cor - ra - line Cor - ra - line, my love

NUR.

rit.
my love! Nur Al - Hu - da
my love!

MARJANAH. (*behind window, not seen*)

MAR.

Nur Al - Hu - da!

(Cello.) (Clar. & Bsn.)

MAR. Love, I fly on wings of love — to

MAR. *(appearing at window)* **Tranquillo.**
thee. Ere thy song had reached the skies, Dreamed I one had

mf *p*

MAR. kissed mine eyes Who had brought such sweet sur-prise Who but thee,

MAR. eyes of me, my love, my love.

Dialogue, during which play § to §

Then stop for cue:— Near the Turquoise God in the Cactus Grove.

NOTE: This bar should start after the cue simultaneously with Nur Al-Huda kissing her hand. It should be drawn out as he lingers with her hand, the last of the six notes finishing as she disappears.

very slowly

CUE: "And on thee, O love of loves!"

NUR AL-HUDA.

§ Sleep, Mar - ja - nah, sleep a - while, Meet me when the sun doth smile.

NUR.

Fly from bon - dage, fly from guile, Cor - ra - line, Cor - ra - line my love,

NUR.

my love!

f a tempo

During change of scene play from § to §. (*f* and very emotionally) repeat if required.

N

Scene III.

SONG — (Ali Baba:)

"MY HEAD, MY HEAD!"

CUE: *Light!*

Moderato e marcato.

Curtain.

Piano.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. Dynamics: *f* in the first measure, *mf* in the second measure. The word *Curtain.* is written above the second measure.

Second system of piano introduction. Treble clef, key signature of three sharps, 6/8 time signature. Dynamics: *f* in the first measure, *f* in the second measure, *f* in the third measure.

Third system of piano introduction. Treble clef, key signature of three sharps, 6/8 time signature. Dynamics: *mf* in the first measure, *mf* in the second measure.

ALI BABA.

ALI. My head, my head It

Vocal line for Ali Baba. Treble clef, key signature of three sharps, common time (C). The lyrics are "My head, my head It".

Piano accompaniment for Ali Baba's song. Treble clef, key signature of three sharps, common time. Dynamics: *p sempre stacc.*

ALI. weighs like lead I'm feel - - ing

ALI. dead — my — head Should

ALI. be in bed I'll drink in -

ALI. -stead I'll drink, I'll drink in - stead.



Words in script vary
(either may be used).

SONG.— (Ali Baba.)

"WHEN A PULLET IS PLUMP."

CUE: (Ali) "O ravisher of hearts!"

Allegretto.

Piano.

Lightly.

ALI.

When a pul-let is plump, she's ten-der: When she's

ALI.

scraggy, no teeth can rend her, 'Tis so ev-en with a

ALI.

wife, If she's fat one bless-es life, But if she's skin and bone, She'll

ALI. *a little slower* 2 2

ev - er nag and moan; 'Tis then the pray'r to Al - lah ri - ses -

p colla voce

ALI. *exaggerated pathos* *a tempo*

Oh! to live a - lone! If with

cresc. *dim. rather slower*

ALI.

years a wife grows round - er, You will ev - er be glad you

a tempo gracefully

ALI.

found her. If the hus - band goes a - stray, She'll

mf

ALI. look the oth - er way; But if she's thin she'll rave, And

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "look the oth - er way; But if she's thin she'll rave, And". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the bass and chords in the treble.

ALI. make a man be - have: 'Tis then the pray'r to Al - lah ri - ses -

a little slower

p colla voce

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "make a man be - have: 'Tis then the pray'r to Al - lah ri - ses -". Above the vocal line, the instruction "a little slower" is written. Above the piano accompaniment, the instruction "p colla voce" is written. The piano accompaniment includes some rests and dynamic markings.

ALI. Dig deep my grave! When a pul - let is plump, she's

with pathetic intensity

cresc. *dim.* *p.*

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "Dig deep my grave! When a pul - let is plump, she's". Above the vocal line, the instruction "with pathetic intensity" is written. The piano accompaniment includes dynamic markings: "cresc.", "dim.", and "p.".

ALI. ten - - - der.

cresc. colla voce *lightly*

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "ten - - - der.". Above the piano accompaniment, the instruction "lightly" is written. The piano accompaniment includes dynamic markings: "cresc. colla voce" and "lightly".

P

THE ROBBERS' CHORUS.

CUE: "Open, O Sesame" (under Stage).

Piano.

1. We are the rob - bers of the
2. We hide all spoils we chance to

woods, gain, And we rob ev' - ry one we can; We
Of pre - cious jew - els, silk and gold; Of

steal the weal - thy mer - chant's goods, And sack each ca - ra -
spi - ces, per - fumes, wines and grain, In cav - ern grim and

- van: cold. And we count for - ty thieves all told, Our
 We are the rob - bers of the woods, And

chief, the great A - bu Has - an Is cle - ver, craf - ty,
 we rob ev' - ry one we can; We steal the weal - thy

cool and bold, And we can al - ways trust his plan.
 mer - chant's goods, And pil - lage ev' - ry ca - ra - van.

After 2nd Verse (as Cave shuts).

"Shut! O Sesame!"

short dialogue.

CUE: "Come!"

We are the robbers of the woods, And we rob ev'-ry one we can; We

steal the weal - thy mer - chant's goods, And seek each ca - ra - van: And

we count for - ty thieves all told. Our chief the great A - bu Has - an Is

cle - ver, craf - ty, cool and bold, And we can al - ways trust his plan.

Repeat ♪ ad lib.

Repeat till CUE: (Ali) "Yea home to bed!"

Scene IV.



SONG AND TRIO— (Ali Baba, Marjanah & Nur Al-Huda).

"WHY SHOULD I REPINE."

CUE: Segue at Light from stage.

Ali Baba. *Larghetto.* ALI BABA.
A - wah! _____

Piano. *p*

ALI. Tem - per - a - men - tal am I And so I go my

cresc.

ALI. own way a lone way with smiles but of - ten a sigh

dim.

ALI. *poco rit.*
 A - - - wah! child of na - ture am I A child of
colla voce

ALI. mood ——— mis-un - der - stood But
rall. He brightens up on seeing the silks.
mf

Lightly. Not quick but bright.
 ALI. why should I re - pine ——— when here is rai - ment fine! ——— The

ALI. rar - est in the Or - i - ent, To suit the thin or cor - pu - lent There's

ALI. gold e-nough to buy — what - e'er may please the eye A

ALI. thou - sand hues to match the bloom of peer - less Al - co - lom So why should I re -

ALI. pine — when here is rai - ment fine The rar - est in the

MARJANAH & NUR AL-HUDA.

MAR. & NUR. Here is rai - ment fine — Rar - - -

ALI. Or - i - ent To suit the thin or cor - pu - lent There's gold e-nough to buy — what -

MAR. & NUR. - - est in the Or - - - i - ent There's gold — to buy

ALI. e'er may please the eye A thou - sand hues to match the bloom of

MAR. & NUR. gold ——— to buy All hues to match the bloom ——— of

ALI. peer - less Al - co - lom My Al - co - lom

MAR. & NUR. peer - less Al - co - lom Al - co - lom ——— Al - - co -

ALI. My Per - sian plum. ———

MAR. & NUR. lom The Per - sian plum. ———

R

SONG.— (Marjanah)

"I LOVE THEE SO"

CUE: (Marjanah) "Doth a woman ever tire of hearing what she feareth to be true?"

Andante. *Not too slow.*

Marjanah.

Piano.

mf with restrained emotion.

dim.

Al -

Andante con moto.

MAR.

-though I've of ten asked be - fore And thou hast an - swer'd yea, I

MAR.

ask the ques - tion yet once more, Oh do not say me nay. Wilt

MAR. thou de - vote thy life to me, And al - ways for me care, And

cresc. *dim.* *cresc.* *dim.*

MAR. take no oth - er wife to thee, Oh let me hear thee swear. I

cresc. *dim.* *cresc.*

MAR. love — thee so, I love — thee so; Art

MAR. sure thou wilt not for - sake me soon, Will a vow to me now be too

MAR. *cresc.*
 great a boom That love will not die. O swear through a

marked


MAR.
 lie! Oh swear, my love, Be ev - er true, I love thee

MAR.
 so. Al -

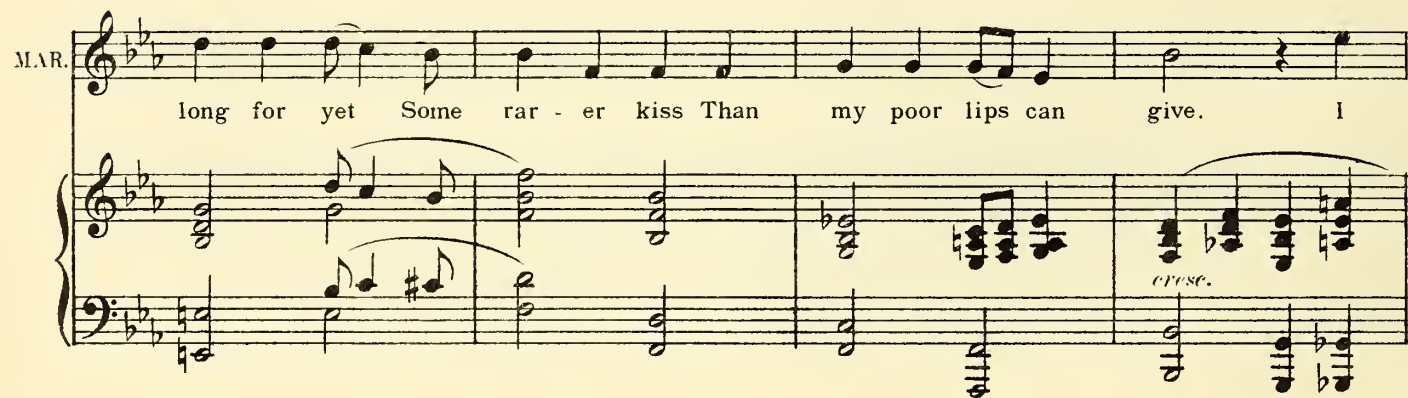
p *cresc.* *dim.*

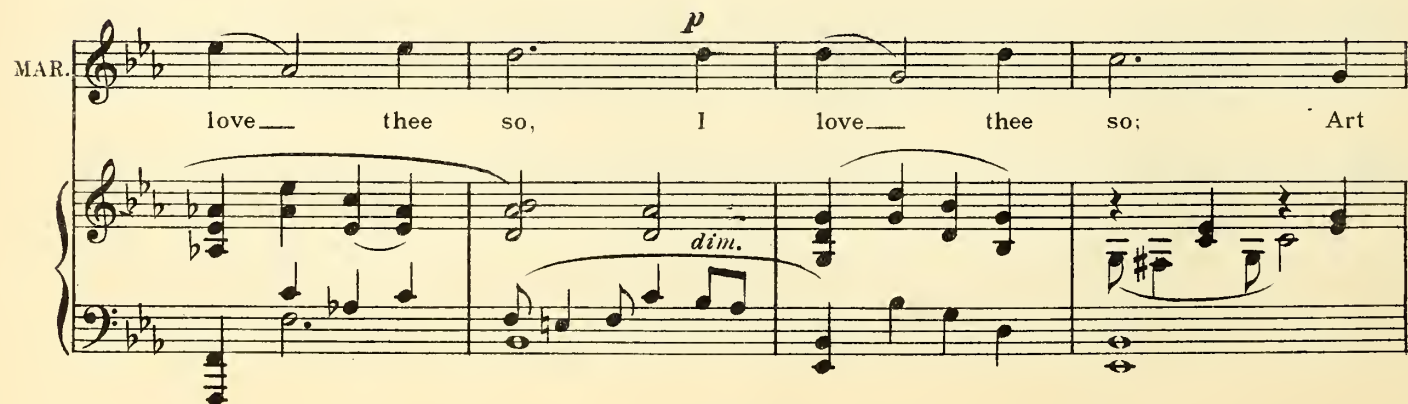
MAR.
 - tho' thou hast sooth'd my mind to sleep And lulled my heart to rest, Yet

p

MAR.  prom - ise all your vows to keep. Oh grant me this re - quest. Wilt

MAR. *Gathering favour.*  thou ne'er seek a fair - er bliss Than in these arms to live. Nor

MAR.  long for yet Some rar - er kiss Than my poor lips can give. I

MAR.  love — thee so, I love — thee so; Art

MAR. *sure my smile thou'lt not turn to tears, Nor be - guile me by will in the*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "sure my smile thou'lt not turn to tears, Nor be - guile me by will in the". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a mix of chords and moving lines, with some notes beamed together.

MAR. *cresc.* *com - ing years. Oh! let not love die And ten - der - ness*

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "com - ing years. Oh! let not love die And ten - der - ness". Above the vocal line, the instruction "cresc." is written. The piano accompaniment includes the instruction "marked." below the bass line. The music continues with similar harmonic and melodic patterns.

MAR. *fly; Be ev - er true, I love thee so, I love thee*

The third system of music features the vocal line with lyrics "fly; Be ev - er true, I love thee so, I love thee". The piano accompaniment includes the instruction "cresc." below the bass line. The accompaniment becomes more active with more frequent chord changes and moving lines.

MAR. *so, I love thee, love — — — — — thee so!*

The fourth system of music concludes the vocal line with lyrics "so, I love thee, love — — — — — thee so!". The piano accompaniment includes dynamic markings: "p" (piano), "cresc." (crescendo), "p colla voce" (piano with voice), "f" (forte), and "cresc." (crescendo). The system ends with a double bar line.

S

DUET.— (Marjanah and Ali Baba.)

"ALL MY DAYS TILL END OF LIFE"

CUE: (Marjanah) "Yea, yea, my love!"

Allegretto. *brightly*

Marjanah. All my days till

Piano. *p* lightly

MAR. end of — life I will be his sooth - ing wife:

MAR. Nev - er dole - ful, ev - er gay, Chas - ing wor - ries from his way,

MAR. Still and si - lent and at ease, Chat - t'ring, laugh - ing if — he

MAR. please.
ALI BABA.
That same tale was told to me By Mah - bu - bah, so said she:

ALI. Sooth - ing si - lent hap - - py home - Nev - er would I

ALI. wish to roam: MARJANAH. So I Nur al - Hu - da tell, ALI. Now -

ALI. I ev - er live in (Well?) Hap - pi - ness at home. MAR. (spoken) ALL.

colla voce

MARJANAH.

And at night when he would rest, I will sing what

MAR. he loves best, Smooth his pil - low, fan his face,

MAR. Kiss him one good - night em - brace; In the morn - ing when he

MAR. wakes, Sher - bet I will bring — and

poco rit. *a tempo*

MAR.  cakes.

ALI BABA.  That same tale was told to me By Mah - bu - bah, so said she,



ALI.  Peace - ful slum - ber sweet and mild, Nev - er would my nights be wild:



MAR.  So un - to my love I vow -

ALI.  Sleeps — Mah - bu - bah like a



MAR. *(spoken)* How? *a tempo* How I love my Nur al - Hu -

ALI. *poco rit.* Soft - ly breath - ing child.

colla voce *a tempo*

MAR. - da! Love my

ALI. How I loathe my Mah - bu - bah!

MAR. *poco rit.* Nur al - Hu - da! _____

ALI. Loathe my Mah - bu - bah! _____

colla voce *f*

Scene V.

T

*Die away as curtain rises.*CUE: *Light from Stage.*

Moderato e marcato.

Piano.

ff

$\text{\textcircled{S}}$ *a little quicker*

dim and stop as buyers enter.

p

At CUE: "See that none else enter" repeat from $\text{\textcircled{S}}$ while names are being called.

U

CUE: (*Abdullah*) The merchant, Chu Chin Chow of Shanghai, China, is bidden to the sale.

Swell up at "Let the sale begin" and dim off and stop as Auctioneer bangs the floor.

Slow and grand.

Musical score for the first system, marked "Slow and grand" and "ff". It consists of a grand staff with treble and bass clefs. The music features a series of chords in the right hand and a steady bass line in the left hand.

Musical score for the second system, marked "Heavy, stately and slow" and "Quicker". It features a grand staff with treble and bass clefs. The music is characterized by heavy chords and a slower tempo.

Musical score for the third system, marked "a tempo" and "Quicker". It features a grand staff with treble and bass clefs. The music is marked with "mf" and "f" dynamics.

Musical score for the fourth system, marked "Less slow" and "cresc.". It features a grand staff with treble and bass clefs. The music is marked with "p" and "cresc." dynamics.

Musical score for the fifth system, marked "Less quick than before" and "cresc.". It features a grand staff with treble and bass clefs. The music is marked with "cresc.", "mf", and "f" dynamics.

V

Repeat **T** from \S as required.

W

SONG. - (Abdullah.)

"BEHOLD."

Fairly slow.

Abdullah.

ABD.

Be - hold! Be -

ABD.

- hold! Spare not your gold!

ABD. *But be ye bold, Both young and old, Be - hold!*

ABD. *Tenderly*
Maids to grace a King's Har - em:

ABD. *cresc.* *with passion*
Bo - dies black, brown white and cream: Lips that melt and eyes _____ that

ABD. *gleam: _____ Be - hold! _____*

ABD.

Dan - cers ri - pend by the sun,

rather lighter

ABD.

p Slen - der vir - gins ev - 'ry one, — *f Lumpy* Oth - ers weigh - ing half a ton! —

p

ABD.

Be - hold! — Be -

strongly marked

ABD.

- hold! —

ff



CUE: (*Abdullah*) "and the desert dancers come into the ring."

Allegro frenetico.

Andante.

ZAHRAT.

CUE: "display your gifts."

"O ye, who in walled cities dwell,
What do ye know of life"

DANCERS.
"He, he, of Life"

ZAHRAT.
"O ye, who strive to buy and sell,
What taste have ye of strife"

Musical score for the first system. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures, followed by a dynamic marking of *sf* and a *bs.* (ritardando) marking. The bass staff has a steady accompaniment of eighth notes. The system concludes with a double bar line and the instruction *ad lib.*

DANCERS.
"He, he, of strife"

ZAHRAT.
"O ye who breath but reek and dust
Who hoard your wealth for moth and rust
Whose veins are clogged by lazy lust
What can ye feel of passion's gust?"

Musical score for the second system. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures, followed by a dynamic marking of *sf* and a *bs.* (ritardando) marking. The bass staff has a steady accompaniment of eighth notes. The system concludes with a double bar line and the instruction *ad lib.*

DANCERS.
"Yaha, Yaha, but we! but we?"

ZAHRAT.
"Yea, we who in the desert live"
Quicker

Musical score for the third system. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures, followed by a dynamic marking of *sf* and a *bs.* (ritardando) marking. The bass staff has a steady accompaniment of eighth notes. The system concludes with a double bar line and the instruction *ad lib.*

DANCERS.
"Yea, live and live"

ZAHRAT.
"Yea, we who sell not love, but give"

Musical score for the fourth system. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures, followed by a dynamic marking of *sf* and a *bs.* (ritardando) marking. The bass staff has a steady accompaniment of eighth notes. The system concludes with a double bar line and the instruction *ad lib.*

DANCERS.
"Yea, give and give"

ZAHRAT.
"Yea, we whose blood is hot and red
By desert sire and mother bred
Whose love is not by riches fed
With lips and teeth we kisses shed."

Musical score for the fifth system. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures, followed by a dynamic marking of *sf* and a *bs.* (ritardando) marking. The bass staff has a steady accompaniment of eighth notes. The system concludes with a double bar line and the instruction *ad lib.*

DANCERS.

"We live, we live"

ZAHRAT.

"See their bodies whirling, throbbing"

DANCERS.

"Throbbing, throbbing"

ZAHRAT.

"See their bosoms heaving, sobbing"

DANCERS.

"Sobbing, sobbing"

ZAHRAT.

"See their mad eyes..... gleaming"

ZAHRAT.

"See their love blood..... streaming

Hear their screaming"

DANCERS.

"Screaming, screaming"

Allegro.

The first system of music consists of two staves. The treble clef staff begins with a forte (*ff*) dynamic marking. The music is in 3/8 time and features a key signature of two sharps (F# and C#). The first four measures are filled with dense, rhythmic chords. The fifth measure contains a melodic phrase with a slur and a fermata over the final note.

The second system continues the piece. The treble clef staff features a slur over seven notes, with a sharp sign above the final note. The bass clef staff provides harmonic support with chords and single notes. A slur over three notes is present in the fifth measure of the treble staff.

The third system shows further development of the musical themes. The treble clef staff has a slur over three notes in the second measure and a fermata over a note in the fourth measure. The bass clef staff continues with rhythmic accompaniment.

The fourth system contains a slur over three notes in the second measure of the treble staff and a fermata over a note in the fourth measure. The music maintains its rhythmic intensity.

The fifth system features a slur over three notes in the second measure and a slur over four notes in the final measure of the treble staff. The bass clef staff has a slur over four notes in the final measure.

The sixth system concludes the piece. It features a slur over four notes in the first measure of the treble staff and a slur over four notes in the first measure of the bass staff. A dashed line labeled "gliss." indicates a glissando in the bass clef staff. The system ends with a fermata and a final chord. The instruction "Stop at 'Nay, hold.'" is written at the end of the system.

Y

SONG—(Abdullah).

"BEHOLD!"

CUE: When Abdullah strikes Tom-Tom.

Fairly slow.

Abdullah.

Piano.

ABDULLAH. *mf*

Be - hold! Be - hold! Spare not your gold!—

mf rhythmic

ABD.

But be ye bold, Both young and old, Be - hold!—

cresc.

ABD. *tenderly*

Maids to grace a King's Har - em:

ABD. *cresc.* *with passion*

Bo - dies black, brown, white and cream: Lips that melt and eyes _____ that

ABD. _____ gleam: _____ Be - hold! _____

ABD. Dan - cers ri - pen'd by the sun,

rather lighter

ABD. *p* Slender virgins ev'ry one — *flumpy* Others weigh-ing half a ton!

ABD. — Be - hold! — Be -

strongly marked

ABD. — hold!

ff

Z *Exit of Alcolom.*

CUE: Abu Hasan of Khorasan.

AA

THE ROBBERS' CHORUS.

CUE: (Hasan) "And forty more—dost thou forget?"

Swell up as Robbers appear on Stage.

In March time.

Piano.

We are the rob-bers of the woods, And we rob ev-'ry-one we

mp well marked throughout

can; We steal the weal-ty mer-chant's goods, And sack each ca-ra-

cresc.

-van: And we count for-ty thieves all told, Our chief the great A-bu Has-

-an Is cle-ver, craf-ty, cool and bold, And we can al-ways trust his plan.

cresc.

BBAt CUE: (Hasan) "The peace upon you all" repeat **AA** till end of Act I.

Act II.

Scene I.

INTRODUCTION.

CC

Fairly quick.

Piano. *p*

The first system of the piano introduction consists of four measures. The tempo is marked 'Fairly quick.' and the dynamics are 'Piano.' with a piano (*p*) marking. The music is in 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes.

The second system continues the piano introduction with measures 5-8. The right hand has a melodic line with eighth notes and chords, and the left hand provides harmonic support with chords and eighth notes.

The third system contains measures 9-12. The right hand continues its melodic development, and the left hand features a prominent bass line with sustained chords.

The fourth system covers measures 13-16. The right hand has a more active melodic line, and the left hand continues with a steady bass line.

The fifth system concludes the piano introduction with measures 17-20. The right hand has a melodic line with some grace notes, and the left hand features a bass line with chords. Dynamic markings include *cresc.*, *dim.*, and *rit.*

DD

DANCE.

CUE: (Kasim) "And let my dancers dance"

Piano.

a tempo

mp langourous and sustained

cresc.

mf

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with block chords and single notes.

Second system of musical notation. Performance markings include *rall.* in the bass staff, *dim.* in the treble staff, *a tempo* in the bass staff, and *Quicker* above the treble staff. Dynamics include *sf* in the bass staff.

Third system of musical notation. Performance markings include *molto rall.* in the bass staff and *ff* in the treble staff. Dynamics include *f* in the bass staff.

Fourth system of musical notation. Performance markings include *rall.* in the bass staff and *a tempo* in the treble staff.

Fifth system of musical notation. Performance marking includes *ff* in the treble staff. Dynamics include *sf* in the bass staff.

Sixth system of musical notation. Performance marking includes *a tempo* in the bass staff.

Tempo I.

Più lento.



"I LONG FOR THE SUN."

CUE: "Come sing to me a song of love."

Moderato. *Andante con moto.*

p

How can I sing from a

mp *p*

heart that's cold From a heart — that's bought — by a bid - der's gold A

quicker *quicker*

song — of pas - sion of love — of life With a will — at war and a

cresc. *cresc.* *mf*

soul — in strife What gain or plea - sure for —

quicker *quicker* *mp*

The musical score is written for voice and piano. It begins with a CUE instruction: "Come sing to me a song of love." The piece is divided into two main sections: "Moderato" (6/8 time) and "Andante con moto" (3/4 time). The key signature is B-flat major. The piano accompaniment features a mix of chords and moving lines, with dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The vocal line includes lyrics and performance directions like *quicker* and *cresc.* (crescendo). The score concludes with a final chord in the piano part.

cresc. accel.

the — to hear a — song — of love from a

cresc. accel.

soul — in fear Hear thou the song of my

accel.

life's — de - sire from a heart — in pain from a

rall. rall.

soul — in mire —

a tempo *molto rit.*

a tempo

CHORUS.

Moderato con moto. *With a swing, not too slowly.*

I long ——— for the sun

slow *mf*

and for free - - dom's breath To es - cape from this

Grave from this liv - - ing death ——— From the sti - -

- - - fling heat of thy cold Har - - - em.

SOLO.

much quicker

To a - wake as one wakes from a tor - turing dream To a - wake as one

wakes from a tor - turing dream I long for the sound

of the bound - - less sea. To be free,

free, free from my chains, to be free! free! free!

CHORUS.

ff sostenuto

I long ——— for the sun ——— and for free — — dom's

very slowly

marcato *ff broadly*

breath, to es - cape from this grave from this liv - - ing

death From the sti - - fling heat of thy cold

SOLO.

much quicker

Har - - em. To a - wake as one wakes from a tor - turing dream, to a

much quicker

rall. *a tempo*

-wake as one wakes from a tor - turing dream _____ I long _____ for the

sound of the bound - less sea. To be free.

p (*thunderous*) *f*

rall. *f*

free, free from my chains, to be free! _____ free! _____

f *rall.* *ff* very much slower

fff

free. _____

fff *a tempo* as full as possible



EXIT

CUE: Gong.

Moderato doloroso.

CHORUS (with half closed lips.)

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a series of notes: a dotted quarter note, a half note, a quarter note, and a dotted quarter note, all under a slur. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and single notes, with a dynamic marking of *mp* (mezzo-piano) in the right hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a dotted quarter note, followed by a half note, a quarter note, and a dotted quarter note, all under a slur. The piano accompaniment continues with chords and single notes, maintaining the *mp* dynamic.

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a dotted quarter note, followed by a half note, a quarter note, and a dotted quarter note, all under a slur. The piano accompaniment continues with chords and single notes, with a dynamic marking of *f* (forte) in the right hand.

CHO.

Mm.....

CHO.

CHO.

pp
rall.

Lento.

CHO.



This song as an Ensemble is optional.

"HAIL THE GRAND WAZIR"

Allegro vivace.

Piano.

ALI BABA. KASIM.

ALI.

Hail, the Grand Wa - zir to be, Who is he? Al - i Ba-ba the First,

ALCOLOM.

KASIM.

ALI.

ALC. Al - i mine how won - drous fine, He's in wine, I've un-quench - a - ble

KASIM.

ALI. thirst, Why hast thou cast off thy rags Whence this rich ar -

ALI.

KAS. - ray! For thy ans - wer see the bags Let them say my

KASIM.

ALI. say, By Al - - lah what con-tain the bags then pray.

ALCOLOM.

ALC. By Al - - lah what con-tain the bags then pray.

REFRAIN.
ALI BABA.

ALI.

Piec-es of gold for Al - - i, for Al - - i, for Al - - i,

ALI.

Al-i is rich - er far Than broth-er Kas - im Ba - ba So

ALI.

make a Sa - laam to Al - - i I prom - ise good - ly cheer A

ALI.

dai - ly din-ner for Saint and sin - ner When I am Grand Wa - zir.

Piano introduction in G minor, 2/4 time. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The first measure is a whole rest in the treble clef. The piece begins with a forte (f) dynamic.

KASIM. (*Very excited*)

KAS. Where hast thou got all this wealth, Stole by stealth

Musical score for Kasim's first line. The vocal line is in G minor, 2/4 time, with lyrics: "Where hast thou got all this wealth, Stole by stealth". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

ALI. Broth - er Ba - ba will burst,

KASIM. Now un - less thou

Musical score for the second line. It features two vocal parts: Ali and Kasim. Ali's line is "Broth - er Ba - ba will burst," and Kasim's line is "Now un - less thou". The piano accompaniment continues with chords and a rhythmic accompaniment.

KAS. tell me true Thou shalt rue, Splut - ter stut - ter thy worst,

ALI.

Musical score for the third line. Kasim's line is "tell me true Thou shalt rue, Splut - ter stut - ter thy worst,". Ali's line is indicated by a vocal staff with a whole rest. The piano accompaniment features a more complex chordal structure with some chromaticism.

ALI.
Here do I make good my bid For - ty thous - and, So;

KASIM & ALCOLOM
KASIM.
Tell me where thy for - tune's hid, Or to just - ice go A -

KAS.
- wah ——— The Wa - zir of po - lice will know.

ALC.
- wah ——— The Wa - zir of po - lice will know.

ALI.
ALI.
Naught is a - miss with Al - - i, with Al - - i, with Al - - i,

ALI.

Al-i is pur - er far Than driv - en snow in Per - sia So

ALI.

step thou a - side with Al - - i I'll whis - per in thine ear A

ALI.

tale of won - der Of good - ly plun - der Sa - laam the Grand Wa - zir.

ALCOLOM & MARJANAH.

ALC. & MAR.

Ah ——— la la la ——— Ah la la la la la ———

CHORUS.

CHO.

Naught is a - miss with Al - - i, with Al - - i, with Al - - i,

ALC. & MAR.

La la, La la,

CHO.

Al - i is pur - er far Than driv - en snow in Per - sia So

ALC. & MAR.

Ah ——— la la la ——— Ah ——— la la la

CHO.

step thee a - side with Al i He'll whis - per in thine ear A

ALC. & MAR.

la la la la la la la la Ah ——— la. ———

CHO.

tale of won - der Of good - ly plun - der Sa - laam the Grand Wa - zir.

"MAHBUBAH"

CUE: (Nur Al-Huda) "But what will Mahbubah say?"

Lightly and at fair speed. MAJANAH.

Piano.

She will say her say— All— night and—

NUR AL-HUDA.

ALCOLOM.

MAR.

day; All night and day;— And in - deed she

ALC.

may,— For— I— am— gay, Not lean nor grey.

ALL. (like a chant)
rather slower

a tempo

ALC.

And so we all to Al - lah— pray - That Mah -

REFRAIN.
Lively

ALCOLOM.

ALL

-bu - bah, Mah - bu - bah, Mah - bu - bah, bu - bah, bu - bah, That

MARJANAH.

ALC.

grim and slim Mah - bu - bah, bu - bah, Flat old cat, Mah - bu - bah, bu - bah,

NUR AL-HUDA

1. ALL. 2.

NUR.

Bone and groan Mah - bu - bah, bu - bah, Bu-bah's had her day! And day.

ALI.

ALCOLOM.

ALI.

Yeh, we now will dine On_ love and wine. On love and

ALL. KASIM BABA.

wine, _____ O bro - ther mine! — This —

KAS. ALL. rather slower.

house is — thine Whilst I re - clime. _____ Such kind - ness

rather slower.

ALL. *a tempo*

you can - not _____ de - cline: Oh old

a tempo

REFRAIN.
Lively ALI BABA.

Ba - ba, Old Ba - ba, Old Kas - im, curse him, Ba - ba! Oh,

ALCOLOM.

ALI. mean and lean old Kas - im Ba - ba! Stut - t'ring, splut - t'ring Kas - im Ba - ba!

ALI BABA & KASIM BABA.

1. ALL 2.

What is thine is mine! Such mine.

KASIM BABA. ALCOLOM. (to Ali.) ALL

KAS. Plum - py, stum - py, Al - i Ba - ba! What is mine is thine! Such mine.

KASIM BABA. (mysteriously)

Now will I this night, Ere it be

KAS. light, Ere it be light, Prove wrong or right, This

(Mock chant)
rather slower.

KAS. 

fa - ble - trite of trea - sure bright. So may thy

rather slower.

KAS. 

plans be with - ered o'er with blight! Oh, oh

a tempo

REFRAIN.
Lively.

KAS. 

Al - i! Oh Al - i! Oh bab - bling bro - ther Al - i! Oh

KAS. 

need - y greed - y bro - ther Al - i! Dot - ing gloat - ing bro - ther Al - i!

KAS.

Mud - dled fud - dled bro - ther Al - i! Sat - an thee re - quite! Oh

ALI.
&
ALC.

Al - i! Oh Al - i! Oh Al - co - lom Oh Al - i! Be -

ALI.
&
ALC.

-guil - ing, smil - ing Al - i Ba - ba! Laugh - ing, quaff - ing Al - i Ba - ba!

ALI.
&
ALC.

Sin - ful, skin - ful Al - i Ba - ba! Al - lah bless thy night!

CHORUS.

CHO. Oh Al - i! Oh Al - i! Oh Al - co - lom! Oh Al - i! Be -

The first system of the chorus consists of two staves. The top staff is a vocal line in G major with a common time signature. It contains the lyrics: "Oh Al - i! Oh Al - i! Oh Al - co - lom! Oh Al - i! Be -". The bottom staff is a piano accompaniment in G major, providing harmonic support for the vocal line.

CHO. - guil - ing, smil - ing Al - i Ba - ba! Laugh - ing, quaff - ing Al - i Ba - ba!

The second system of the chorus continues with two staves. The vocal line contains the lyrics: "- guil - ing, smil - ing Al - i Ba - ba! Laugh - ing, quaff - ing Al - i Ba - ba!". The piano accompaniment continues with chords and moving lines in G major.

CHO. Sin - ful, skin - ful Al - i Ba - ba! Al - lah bless thy night!

The third system of the chorus concludes with two staves. The vocal line contains the lyrics: "Sin - ful, skin - ful Al - i Ba - ba! Al - lah bless thy night!". The piano accompaniment provides the final harmonic support for the chorus.

JJ

CHANGE OF SCENE.

Moderato.

Piano. *mf*

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It is marked 'Moderato' and 'Piano. mf'. The score consists of four systems of two staves each. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic development with some chords. The third system features a more complex melodic line with some grace notes. The fourth system concludes with a final melodic phrase and a cadence.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with chords and melodic lines.

Second system of musical notation, including a piano (*p*) dynamic marking. The music continues with chords and melodic lines.

Third system of musical notation, including piano (*p*) and rallentando (*rall.*) markings, and a '(Cello)' instruction. The music concludes with a few final notes.

CODA.

sostenuto

CODA section of musical notation, including a mezzo-piano (*mp*) dynamic marking. The music is in 2/4 time and features sustained chords.

Final section of musical notation, including '(Curtain.)' and piano-pianissimo (*pp*) markings. The music ends with a final chord.

Repeat if necessary.



"I BUILT A FAIRY PALACE IN THE SKY."

CUE: (*Marjanah*) "But doth a woman ever tire of hearing what she feareth to be untrue?"

Andante.

Piano.

p

p

sky,— All wo-men do— A pal-ace built of dreams, where love and

I— 'Twas built for two— We'll wan-der year by year, Un-

The musical score is set in G major and common time (C). It features a vocal line and a piano accompaniment. The tempo is marked 'Andante' and the dynamics are 'Piano' (p). The piano part includes several triplet figures in the right hand and a steady bass line in the left hand. The lyrics are: 'I built a fairy palace in the sky,— All women do— A palace built of dreams, where love and I— 'Twas built for two— We'll wander year by year, Un-'. The score is divided into three systems, each with a vocal line and a piano accompaniment.

-haunt - ed by the fear That love with - in my pal - ace e'er should die.

The first system consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G36

vow you'll ne'er de - part, And cause with - in your pal - ace e'er to

dolce

die My love for you. I

poco rit.

cresc.

dim.

rit.

Slower than before.

built a fai - ry pal - ace in the sky.

pp Slower than before.

quicker a little.

cresc.

Scene III.

LL

CHANGE OF SCENE.

(after Fairy Palace Song.)

(Die away as curtain rises.)

Moderato.

The musical score is written for piano and includes the following details:

- System 1:** Key of G major, 4/4 time. Dynamics: *mp* (piano), *mf* (mezzo-forte). Features a piano introduction with triplets and slurs.
- System 2:** Key of G major, 4/4 time. Dynamics: *mf* (mezzo-forte), *f* (forte). Continues the piano introduction with triplets and slurs.
- System 3:** Key of B-flat major, 4/4 time. Dynamics: *mf* (mezzo-forte). Includes a harp part labeled "(HARP.)" and a brass part labeled "(BRASS.)".
- System 4:** Key of B-flat major, 4/4 time. Dynamics: *mf* (mezzo-forte), *f* (forte). Features a piano introduction with triplets and slurs.
- System 5:** Key of B-flat major, 4/4 time. Dynamics: *f* (forte). Concludes with a final chord.

First system of musical notation. The upper staff (treble clef) features a melodic line with a dynamic marking of *mf* and a slur over a series of eighth notes. The lower staff (bass clef) provides a harmonic accompaniment with a dynamic marking of *mp*.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff features a more active accompaniment with a dynamic marking of *p*.

Third system of musical notation. The upper staff contains a complex melodic passage with sixteenth notes and slurs, marked with a '6' indicating a sixteenth note. Below the staff is the instruction *cadenza ad lib.*. The lower staff is labeled *Harp cadenza* and contains sustained chords.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a section titled *For Curtain.* with a complex, dense texture of notes and slurs.

MM

JEWEL BALLET.

CUE: (*Kasim*) "Open, O S...S...S...S..."
 (*Marjanah*) in a whisper "Open, O Sesame!"

Slow and mysterious. (during dialogue)

Piano.

(Wind.) *sf* (Violin.) *p*

ad lib.

NN

CUE: (*Kasim*) "Echoes all round me cry."

We are the rob-bers of the woods, And we rob ev-'ry one we
 can; We steal the weal-ty mer-chant's goods, And sack each ca-ra-
 -van: And we count for-ty thieves all told, Our chief the great A-bu Has-
 -an is cle-ver craf-ty, cool and bold, And we can al-ways trust his plan.

At CUE: "Open, O Sesame" segue.

(*As Robbers enter.*)

We are the rob-bers of the

woods, And we rob ev - 'ry one we can; We steal the weal - thy

mer - chant's goods, And sack each ca - ra - van: And we count for - ty thieves all

told, Our chief the great A - bu Has - an, Is cle - ver, craf - ty,

cool and bold, And we can al - ways trust his plan.

PP

SONG — (Abu Hasan and Chorus).

“THE SCIMITAR”

Words in script vary (either may be used).

CUE: (*Kasim*) “What wilt thou do?”

With energy and emphasis, not too quick.

CHORUS.

ABU HASAN.

Abu Hasan.

Piano.

I draw my short sharp scim-it - ar — His scim-it - ar! My

ABU.

scim-it - ar! To end thy maud - lin mut-ter - ings, And close thy sen - ile

ABU.

stut-ter-ings: Carve thee up, carve thee down, Slice thee through from heel to

ABU.

crown; Carve thee in, carve thee out, Whilst with pride my rob - bers

CHORUS.

ABU. shout. See his scim-it - ar! See his scim-it - ar! Ha! ha! ha! ha! ha!

The musical score for ABU. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with a rest, followed by the lyrics "shout. See his scim-it - ar! See his scim-it - ar! Ha! ha! ha! ha! ha!". There are triplet markings over the notes for "scim-it - ar!" and "Ha!". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. It features a bass line with triplet markings and a treble line with chords and some grace notes. A dynamic marking of *f* is present.

CH0. *With sinister meaning.* ha! Carve him up,— carve him down, Slice him through from heel to

The musical score for CH0. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with the lyrics "ha! Carve him up,— carve him down, Slice him through from heel to". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. It features a bass line with chords and a treble line with chords. A dynamic marking of *f* is present.

CH0. crown, Carve him in,— carve him out,— Whilst with pride we rob - bers

The musical score for CH0. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with the lyrics "crown, Carve him in,— carve him out,— Whilst with pride we rob - bers". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. It features a bass line with chords and a treble line with chords.

CH0. shout See our scim-it - ars! See our scim-it - ars! Ha! ha! ha! ha! ha! ha!

deliberately

colla voce

The musical score for CH0. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with the lyrics "shout See our scim-it - ars! See our scim-it - ars! Ha! ha! ha! ha! ha! ha!". There are triplet markings over the notes for "scim-it - ars!". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. It features a bass line with chords and a treble line with chords. A dynamic marking of *f* is present. The instruction *colla voce* is written below the piano part.

Scene IV.

QQ

INTERLUDE MUSIC.

Adagio.

The musical score is written in 4/4 time and consists of three systems. The first system begins with a piano (*pp*) dynamic. The voice part (top staff) has a melodic line with some rests. The piano part (bottom two staves) features a series of chords in the right hand and a bass line with triplets in the left hand. The second system includes a *cresc.* marking. The voice part continues with a melodic line. The piano part features a long chord in the right hand and a bass line with triplets. The third system ends with a *f* dynamic. The voice part has a melodic line. The piano part features a series of chords in the right hand and a bass line with triplets.

First system of musical notation. It consists of 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). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Fourth system of musical notation. It concludes the vocal and piano parts. The vocal line ends with a triplet of eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

RR

SONG—(Alcolom.)

Words in script vary (either may be used).

"ANY TIME'S KISSING-TIME"

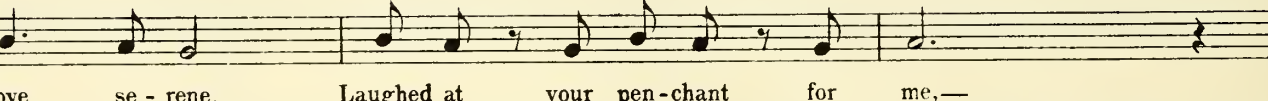
CUE (Ali) "The moon's a pander."


FREDERIC NORTON.

Moderato.

Alcolom.  Peo - ple have slan - dered our

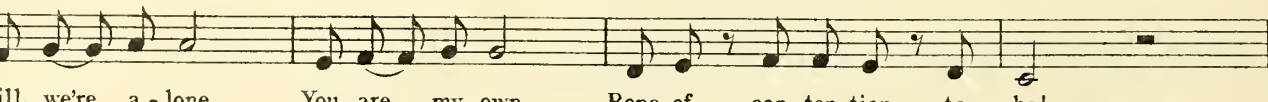
Piano.  *mf* *cresc.*

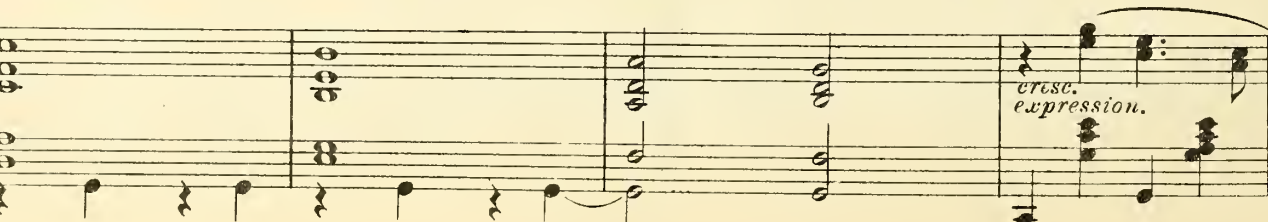
ALC.  love se - rene, Laughed at your pen - chant for me,—



ALC.  Said you were too old to love— a mean Li - bel on thy belle and thee.



ALC.  Still, we're_ a - lone, You are_ my own Bone of con - ten - tion to be!

 *cresc.* *expression.*

ALC. Youth is the time for lov - ing, So po - ets al - ways say;

dim.

ALC. The con-tra - ry we're prov - ing, Look at us two to - day!

cresc.

ALC. Love has no charm, no mean - ing, Till man has reached his prime,

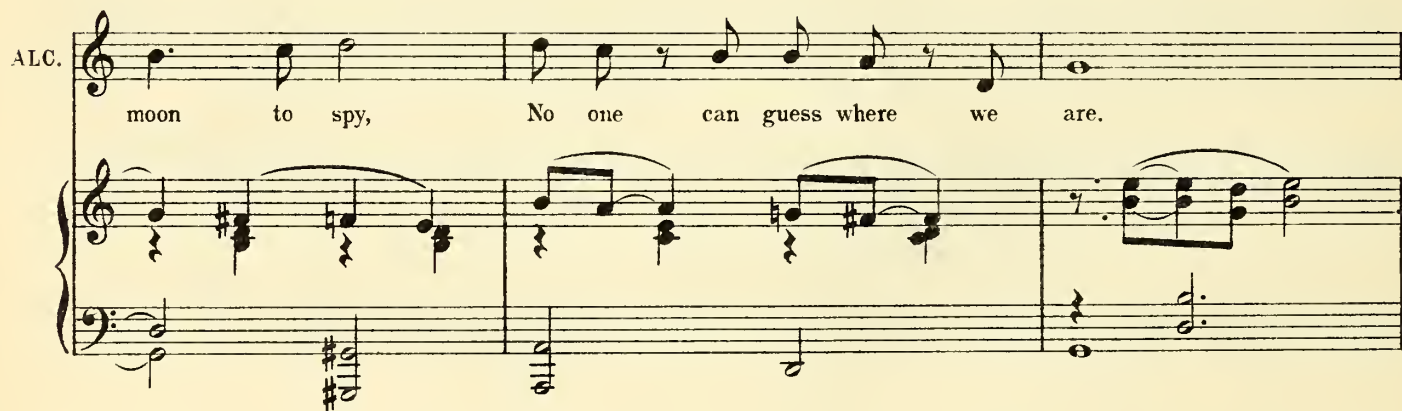
marked

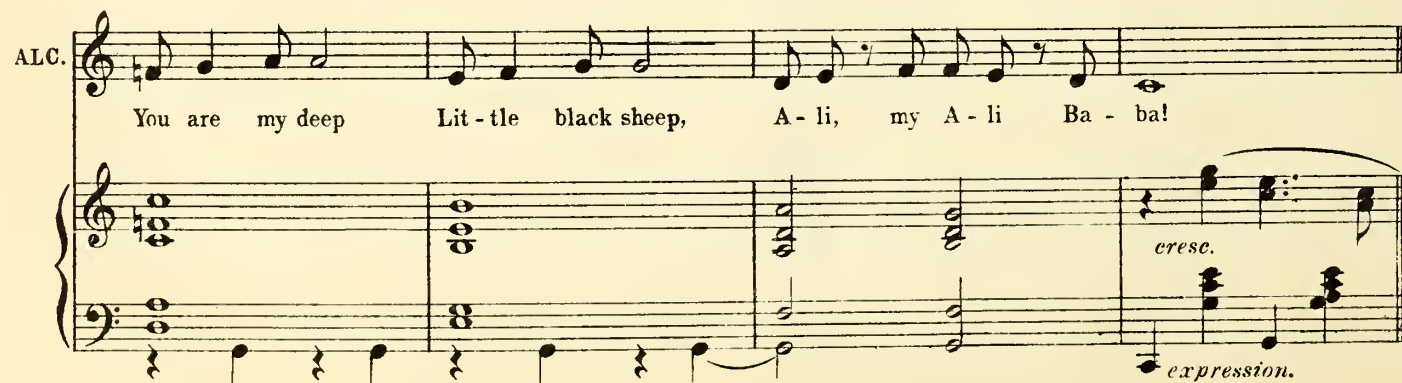
ALC. Sure - ly 'tis so, You ought to know A - ny time's kiss - ing - time.

ALC.  Ti - mid as a - ny ga - zelle am I,

mf *cresc.*

ALC.  Here would I be yet a - far: Now there is on - ly the

ALC.  moon to spy, No one can guess where we are.

ALC.  You are my deep Lit - tle black sheep, A - li, my A - li Ba - ba!

cresc.
expression.

ALC. Youth is the time for lov - ing. So po - ets al - ways say,

dim.

ALC. The con-tra - ry we're prov - ing. Look at us two to - day!

cresc.

ALC. Love has no charm, no mean ing Till man has reached his prime:

cresc.

ALC. Sure - ly 'tis so, You ought to know, - A - ny time's kiss - ing - time.

Scene V.

CHANGE OF SCENE.

SS

Violin. *Larghetto.* *Sul A* *cantabile* *V. 1*

Piano. *p*

Sul E. *cresc.* *Sul A.*

dim. *mf poco agitato*

cresc. *f*

con ten
espressivo
Sul A
p cantabile
dolce
cantabile

mf
p
Molto vibrato

Curtain.
con sordino

Sul E.
rit.
rit.
BABA MUSTAPHA

TT

SONG.—(Baba Mustapha.)

"THE COBBLER'S SONG."

Andante con moto.

MUS.

sit and cob-ble at slip-pers and shoon From the rise of sun to the

MUS.

set of moon: Cob-ble and cob-ble as best I may, Cob-ble all night and

MUS.

cob-ble all day, And I sing as I cob-ble this dole-ful lay:- The

MUS.

stout - er I cob - ble the less I earn, For the soles ne'er crack nor the

Detailed description: This system contains the first line of music. The vocal line (top staff) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The lyrics are "stout - er I cob - ble the less I earn, For the soles ne'er crack nor the". The piano accompaniment (bottom two staves) features a bass line with a long, sweeping slur across the first two measures and a treble line with chords and some melodic fragments.

MUS.

up - pers turn, The bet - ter my work, the less my pay, But work can on - ly be

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "up - pers turn, The bet - ter my work, the less my pay, But work can on - ly be". The piano accompaniment includes a dynamic marking of *p* (piano) in the bass line and various chordal textures in both hands.

MUS.

done one way. _____ And

Detailed description: This system contains the third line of music. The vocal line has a long horizontal line under "done one way" and ends with the word "And". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and labels for "R.H." (Right Hand) and "L.H." (Left Hand) in the bass line.

MUS.

as I cob - ble with nee - dle and thread, I judge the world by the way they tread:

Detailed description: This system contains the fourth line of music. The vocal line concludes with the lyrics "as I cob - ble with nee - dle and thread, I judge the world by the way they tread:". The piano accompaniment features a long, sweeping slur across the bass line and chordal accompaniment in the treble line.

MUS.

Heels worn thick and soles worn thin. Toes turn'd out and toes turned in, - There's

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a key signature of three flats and a 4/4 time signature. The lyrics are: "Heels worn thick and soles worn thin. Toes turn'd out and toes turned in, - There's". The piano accompaniment (grand staff) features a bass line with a melodic line and a treble line with chords and some arpeggiated figures.

MUS.

food for thought in a san - dal skin. For

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics: "food for thought in a san - dal skin. For". The piano accompaniment continues with similar harmonic support, including some sustained chords in the treble.

MUS.

prince and com-mon-er, poor and rich, Stand in need of the cob-bler's stitch,

Detailed description: This system contains the third line of music. The vocal line has the lyrics: "prince and com-mon-er, poor and rich, Stand in need of the cob-bler's stitch,". The piano accompaniment continues with harmonic support, featuring some arpeggiated chords in the bass.

MUS.

Why then wor-ry what lies be - fore? Hangs this life by a thread - no

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics: "Why then wor-ry what lies be - fore? Hangs this life by a thread - no". The piano accompaniment concludes with sustained chords in the treble and a melodic line in the bass.

MUS. *more.* I

mf R.H. L.H.

MUS. sit and cob-ble at slip-pers and shoon From the rise of sun to the set of moon:

MUS. Cob-ble and cob-ble as best I may, Cob-ble all night and cob-ble all day, And I

MUS. sing as I cob-ble, this dole-ful lay. _____

mf poco rit.



CUE: "Mustafa, may it be done!"

Repeat ad lib. and go to Coda at CUE: "Sing thy song, Come!"

The first system of music consists of a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment features a bass line with a melodic contour and a treble line with chords and a piano (*p*) dynamic marking.

The second system continues the vocal and piano parts. The vocal line has a melodic line with some chromaticism. The piano accompaniment maintains the harmonic structure with chords and moving bass lines.

The third system concludes the main section. The vocal line ends with a quarter rest. The piano accompaniment features a final chord in the treble and a melodic line in the bass, ending with a double bar line and repeat dots.

CODA.

The CODA section is marked *mf* *poco rit.* It features a piano accompaniment with a melodic line in the bass and chords in the treble, concluding with a double bar line and repeat dots.

VV

BAZAAR MUSIC.

Piano.

The first system of music is in 3/4 time. The right hand features a melody of eighth notes with a 'mf' dynamic marking. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The right hand has a triplet of eighth notes and a triplet of sixteenth notes. The left hand continues with eighth notes.

The third system features a triplet of eighth notes in the right hand and eighth notes in the left hand. A crescendo begins in the right hand.

The fourth system shows a 'cresc.' marking in the right hand and a 'ff' (fortissimo) marking in the left hand. The right hand has a triplet of eighth notes and a triplet of sixteenth notes.

The fifth system concludes the piece. The right hand has a triplet of eighth notes and a triplet of sixteenth notes. The left hand has eighth notes and ends with a double bar line and a key signature change to one flat.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with a fermata over the first measure, followed by a series of eighth notes. The lower staff, with a bass clef, provides a harmonic accompaniment of chords and eighth notes. Dynamics include *sf* (sforzando) in the first measure and *mf* (mezzo-forte) in the second measure.

The second system continues the piece. The upper staff has a melodic line with several triplet markings (indicated by a '3' over the notes). The lower staff continues with a steady accompaniment of eighth notes and chords.

The third system shows a change in dynamics. The upper staff has a melodic line with a triplet in the first measure. The lower staff has a bass clef and accompaniment. Dynamics include *sf* and *mf*.

The fourth system features a key signature change to one flat. The upper staff has a melodic line with a fermata. The lower staff has a bass clef and accompaniment. A *ff* (fortissimo) dynamic is present in the second measure.

The fifth system continues with complex rhythmic patterns in both staves. The upper staff has a melodic line with a fermata. The lower staff has a bass clef and accompaniment.

The sixth system features a steady accompaniment in the lower staff with eighth notes. The upper staff has a melodic line with eighth notes and rests.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A repeat sign is present at the beginning of the system.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score. The right hand includes a triplet of eighth notes. The left hand features a descending eighth-note line. The instruction *più cresc.* is written below the right hand.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand plays a descending eighth-note line.

Fifth system of the piano score. The right hand plays a dense block of chords, and the left hand continues with a descending eighth-note line.

Sixth system of the piano score. The right hand plays a dense block of chords. The left hand continues with a descending eighth-note line. The instruction *fff* is written below the left hand. The system concludes with a *Brass.* section in the right hand and a *rit.* instruction in the left hand.



SONG. — (Fruit Girls.)

Words vary in script (either may be used).

"WE BRING YE FRUITS."

Fruit Girls.

Allegretto. *Not too quick.* *With a swinging rhythm.*

Brass.

We bring ye fruits of ev-'ry clime,

Piano.

With a swinging rhythm.

mf

F. G.

Peach, sult-an - i scent-ed lime, A - lep-po Pear and ju-jube Plum, Gar-dens East and

F. G.

West they come; Buy, oh buy! Buy, oh buy!

F.G. *cresc.*

Grapes with a lus-cious bloom Like black-est ra-ven's plume— In leaf-y

F.G.

bed they shine Like fin-gers hen-na'd fine: Buy, _____ oh

cresc.

F.G.

buy! _____ Red o - oranges that glow with life Like youth's passion's

mf staccato

F.G.

storm and strife, Flav-our'd figs of shape-ly mien,— Silk - en balls of send-al green,—

F. G. *cresc.*
 Here are al - monds pass - ing sweet, Pome - gran - ates with scar - let sleet,

F. G.
 Gren - a - dos like Chi - nese jade, Tan - ger - ines like gold bro - cade,

F. G. *cresc.*
 Buy, oh buy! Buy, oh buy!

F. G.
dim.

XX

In March time.

mp

cresc.

cresc.

YY

CUE: (*Hasan*) "Sweetest Simsim bright and clear."

Play till CUE: "A body", then segue.

The first system of music consists of a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment features a bass line with a melodic line and a treble line with chords. A dynamic marking of *p* (piano) is present in the bass line.

The second system continues the vocal and piano accompaniment. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the same texture with chords in the treble and a melodic line in the bass.

The third system concludes the main piece with a double bar line. The vocal line ends with a whole note. The piano accompaniment features a final chord in the treble and a melodic line in the bass.

CODA.

The CODA section consists of a piano accompaniment. The key signature remains three flats and common time. The dynamic marking is *mf* (mezzo-forte) and the tempo marking is *poco rit.* (poco ritardando). The music features a melodic line in the bass and chords in the treble, ending with a double bar line.



CUE: (Mustafa) "A body"

In March time.

The musical score is written for piano in 4/4 time, marked "In March time." It consists of five systems of two staves each. The first system begins with a repeat sign and is marked "sempre pp". The second system is marked "cresc.". The third system is marked "pp". The fourth system is marked "cresc.". The fifth system concludes the piece with a double bar line.

AAA

CUE: (*Hasan*) "And the place from which thou started!"

Andante con moto.

BABA MUSTAFA.

I sit and cob - ble at slip - pers and shoon From the

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante con moto.' The character is 'BABA MUSTAFA.' The lyrics are 'I sit and cob - ble at slip - pers and shoon From the'. The piano accompaniment features a bass line with a long slur and a treble line with chords.

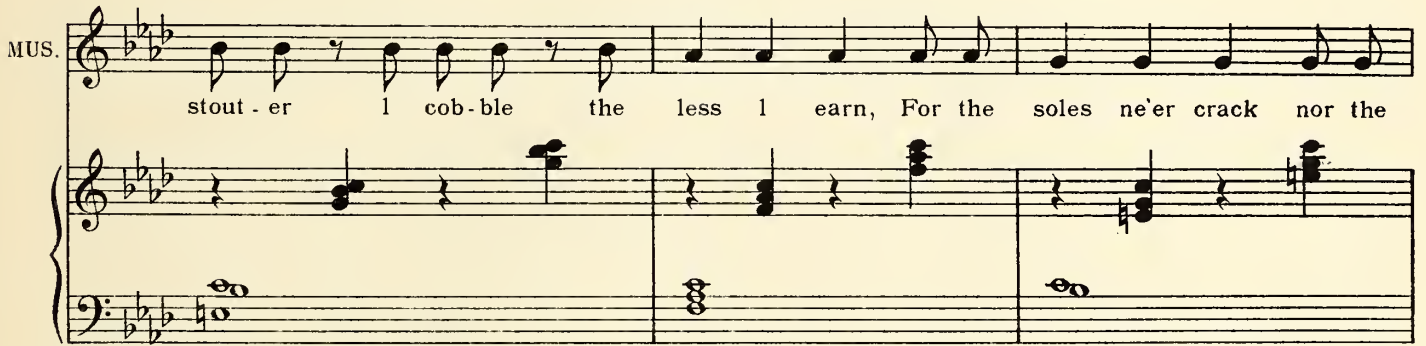
MUS. rise of sun to the set of moon: Cob - ble and cob - ble as

The second system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature and time signature remain the same. The lyrics are 'rise of sun to the set of moon: Cob - ble and cob - ble as'. The piano accompaniment continues with a bass line and treble line.

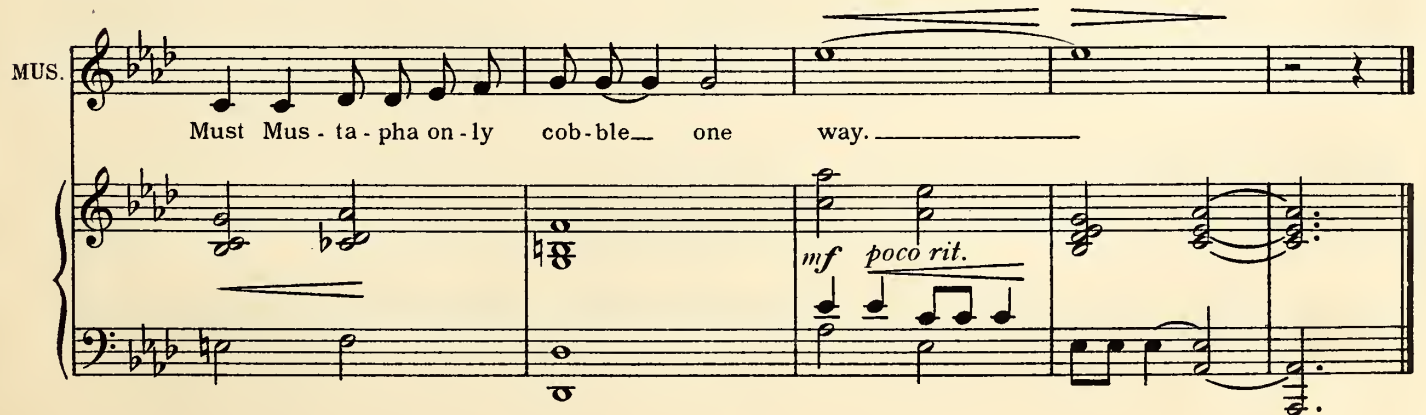
MUS. best I may, Cob - ble all night and cob - ble all day, And I

The third system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature and time signature remain the same. The lyrics are 'best I may, Cob - ble all night and cob - ble all day, And I'. The piano accompaniment continues with a bass line and treble line.

MUS. 
sing as I cob-ble this dole - ful lay:- The

MUS. 
stout - er I cob-ble the less I earn, For the soles ne'er crack nor the

MUS. 
up - pers - turn, The bet - ter my work, the less my pay;

MUS. 
Must Mus - ta - pha on - ly cob-ble - one way.
mf poco rit.

BBB

CUE: "Water, water, cool and clear, sweet as Simsim bright and clear."
Swell up as Mahbubah enters. Dim. for dialogue.

Piano.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is in 3/4 time. The first system begins with a piano (*p*) dynamic marking. The score features various musical notations, including triplets (marked with a '3' and a bracket), slurs, and accents. The piece concludes with a double bar line and repeat dots.

Cue to finish "Thou sayest right, O lady of wisdom"

CCC

CUE: (*Mahbubah*) "The men meant no ill in bidding me within!"
Repeat until (*Ali*) "Thou cat-fish!"

We bring ye fruits of ev-'ry clime Peach, sul-tan-i scen-ted lime, A -

Piano. *f*

-lep-po pear and ju-jube plum Gar-dens east and west they come, Here are al-monds

pas-sing sweet Pome-gran-ates with scar-let sleet, Gren-a-dos like chi-nese jade,

Tan-ger-ines like gold bro-cade Buy, oh buy! Buy, oh

buy!



The performance of this music must be governed by local circumstances. Numbers of girls and the size of the stage etc. all tend to vary the entrances, movements and groupings. This should be left to the producer.

MANNEQUIN SCENE.

CUE: "Alcolom, the ravisher of hearts reigns in the stead!"

INTRO.
Moderato.

Piano.

From Cai - ro, Bagh - dad, Khor - a - san — From
Cash-mir, La-bart, and O - man From ev-'ry land of the Ko - ran — And cit - y torch'd by Rha-ma-
-zan. We come, we come — to tempt the eyes — of

cresc.

SET I.

1st Girl's entrance

man.

2nd Girl.

Musical score for the 2nd Girl, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines with various accidentals (sharps, flats, naturals) and phrasing slurs.

3rd Girl.

Musical score for the 3rd Girl, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines with various accidentals and phrasing slurs.

4th Girl.

Musical score for the 4th Girl, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines with various accidentals and phrasing slurs.

5th Girl.

Musical score for the 5th Girl, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines with various accidentals and phrasing slurs. A *rit.* (ritardando) marking is present in the final measure of the piece.

EXIT.

Musical score for the EXIT section, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines with various accidentals and phrasing slurs.

Musical score for the final section, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines with various accidentals and phrasing slurs.

INTRO.

The first system of the Intro section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines. A triplet of eighth notes is marked with a '3' above it in the fourth measure.

The second system of the Intro section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with chords and melodic lines. A triplet of eighth notes is marked with a '3' above it in the first measure.

The third system of the Intro section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with chords and melodic lines. A triplet of eighth notes is marked with a '3' above it in the fourth measure.

SET II.
1st Girl.

The first system of Set II, 1st Girl, consists of two staves. The upper staff is labeled 'L.H.' (Left Hand) and the lower staff is labeled 'R.H.' (Right Hand). The key signature has one flat. The music features chords in the left hand and a melodic line in the right hand. A triplet of eighth notes is marked with a '3' above it in the fourth measure.

The second system of Set II, 1st Girl, consists of two staves. The upper staff is labeled 'L.H.' and the lower staff is labeled 'R.H.'. The key signature has one flat. The music continues with chords and a melodic line. A triplet of eighth notes is marked with a '3' above it in the first measure.

The third system of Set II, 1st Girl, consists of two staves. The upper staff is labeled 'L.H.' and the lower staff is labeled 'R.H.'. The key signature has one flat. The music continues with chords and a melodic line.

3rd Girl.

The first system of the 3rd Girl's part consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass staff has a whole note chord of G2 and B2. The second measure features a triplet of eighth notes (A4, B4, C5) in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a dotted quarter note G4 in the treble and a half note G2 in the bass.

The second system continues the 3rd Girl's part. The treble staff has a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass staff has a whole note chord of G2 and B2. The second measure features a triplet of eighth notes (A4, B4, C5) in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a dotted quarter note G4 in the treble and a half note G2 in the bass.

4th Girl.

The first system of the 4th Girl's part consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass staff has a whole note chord of G2 and B2. The second measure features a triplet of eighth notes (A4, B4, C5) in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a dotted quarter note G4 in the treble and a half note G2 in the bass.

The second system continues the 4th Girl's part. The treble staff has a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass staff has a whole note chord of G2 and B2. The second measure features a triplet of eighth notes (A4, B4, C5) in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a dotted quarter note G4 in the treble and a half note G2 in the bass.

5th Girl.

The first system of the 5th Girl's part consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass staff has a whole note chord of G2 and B2. The second measure features a triplet of eighth notes (A4, B4, C5) in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a dotted quarter note G4 in the treble and a half note G2 in the bass.

The second system continues the 5th Girl's part. The treble staff has a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass staff has a whole note chord of G2 and B2. The second measure features a triplet of eighth notes (A4, B4, C5) in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a dotted quarter note G4 in the treble and a half note G2 in the bass.

EXIT.

First system of musical notation for the EXIT section, measures 1-5. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with a triplet of eighth notes in measure 5. The left hand provides a steady accompaniment with chords and eighth notes. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation for the EXIT section, measures 6-10. The right hand continues the melodic line with a triplet in measure 6 and a dynamic marking of *sf* in measure 9. The left hand features a bass line with chords and eighth notes.

Third system of musical notation for the EXIT section, measures 11-15. The right hand has a triplet in measure 11 and a dynamic marking of *f* in measure 12. The left hand continues with chords and eighth notes, ending with a *p* (piano) dynamic marking in measure 15.

Fourth system of musical notation for the EXIT section, measures 16-20. The right hand features a melodic line with slurs and accents. The left hand continues with chords and eighth notes.

INTRO.

First system of musical notation for the INTRO section, measures 1-4. The right hand features a melodic line with slurs and accents. The left hand provides a bass line with chords and eighth notes.

Second system of musical notation for the INTRO section, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand continues with chords and eighth notes.

SET III.

1st Girl.

Musical score for the 1st Girl, measures 1-6. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and a triplet in measure 6. The left hand provides a steady accompaniment with slurs and dynamic markings of *sf* and *f*.

2nd Girl.

Musical score for the 2nd Girl, measures 1-6. The right hand has a melodic line with slurs and a triplet in measure 6. The left hand features a rhythmic accompaniment with slurs and dynamic markings of *sf* and *f*.

Musical score for the 2nd Girl, measures 7-12. The right hand continues the melodic line with slurs and a triplet in measure 7. The left hand has a rhythmic accompaniment with slurs and dynamic markings of *f*, *p*, and *#f*.

3rd Girl.

Musical score for the 3rd Girl, measures 1-6. The right hand features a melodic line with slurs and a triplet in measure 6. The left hand provides a steady accompaniment with slurs and dynamic markings of *f* and *p*.

Musical score for the 3rd Girl, measures 7-12. The right hand continues the melodic line with slurs and a triplet in measure 7. The left hand has a rhythmic accompaniment with slurs and dynamic markings of *f*, *p*, and *#f*.

4th Girl.

Musical score for the 4th Girl, measures 1-6. The right hand features a melodic line with slurs and a triplet in measure 6. The left hand provides a steady accompaniment with slurs and dynamic markings of *f* and *p*.

First system of a musical score in G major, 2/4 time. The treble clef contains a melodic line with a triplet of eighth notes in the first measure and a half note in the second. The bass clef contains a bass line with chords and a single eighth note in the first measure. The key signature has one sharp (F#).

5th Girl.

Second system of the musical score, labeled "5th Girl.". The treble clef features a complex melodic line with triplets and an eighth-note figure. The bass clef has a bass line with triplets and a melodic line in the second measure. The key signature has one sharp (F#).

Third system of the musical score. The treble clef has a melodic line with triplets and a half note. The bass clef has a bass line with triplets and a melodic line in the second measure. A dynamic marking of *p* (piano) is present in the second measure. The key signature has one sharp (F#).

EXIT.

Fourth system of the musical score, labeled "EXIT.". The treble clef has a melodic line with a half note and a quarter note. The bass clef has a bass line with a half note and a quarter note. The key signature has one sharp (F#).

Fifth system of the musical score. The treble clef has a melodic line with a triplet and a half note. The bass clef has a bass line with chords and a half note. The key signature has one sharp (F#).

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, each starting with an accent (>) and a grace note (y). The notes are primarily eighth and quarter notes, often beamed together. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It also contains four measures, mirroring the rhythmic structure of the treble staff with eighth and quarter notes.

SET IV. (Chinese)
1st Girl.

The second system of music, labeled '1st Girl.', consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, starting with a mezzo-forte (mf) dynamic marking. The melody is composed of eighth and quarter notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, primarily consisting of chords and eighth notes.

The third system of music, continuing the '1st Girl.' piece, consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music with eighth and quarter notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music with chords and eighth notes.

2nd Girl.

The fourth system of music, labeled '2nd Girl.', consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music with eighth and quarter notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music with chords and eighth notes.

The fifth system of music, continuing the '2nd Girl.' piece, consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music with eighth and quarter notes. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music with chords and eighth notes.

3rd Girl.

First system of musical notation for the 3rd Girl's part. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation for the 3rd Girl's part. It continues the grand staff notation with chords and a melodic line in the left hand.

4th Girl.

First system of musical notation for the 4th Girl's part. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation for the 4th Girl's part. It continues the grand staff notation with chords and a melodic line in the left hand.

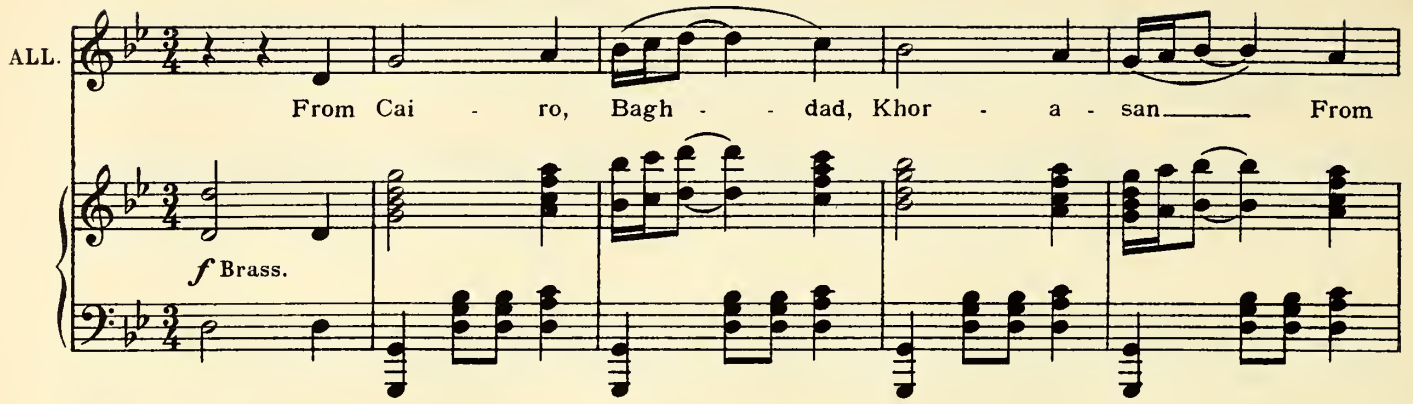
5th Girl.

First system of musical notation for the 5th Girl's part. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F-sharp). The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation for the 5th Girl's part. It continues the grand staff notation with chords and a melodic line in the left hand.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The music is in G major and 2/4 time. The first five systems are in 2/4 time, while the sixth system concludes with a 3/4 time signature. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, as well as chords and rests.

At general entrance.

ALL.  *f* Brass.

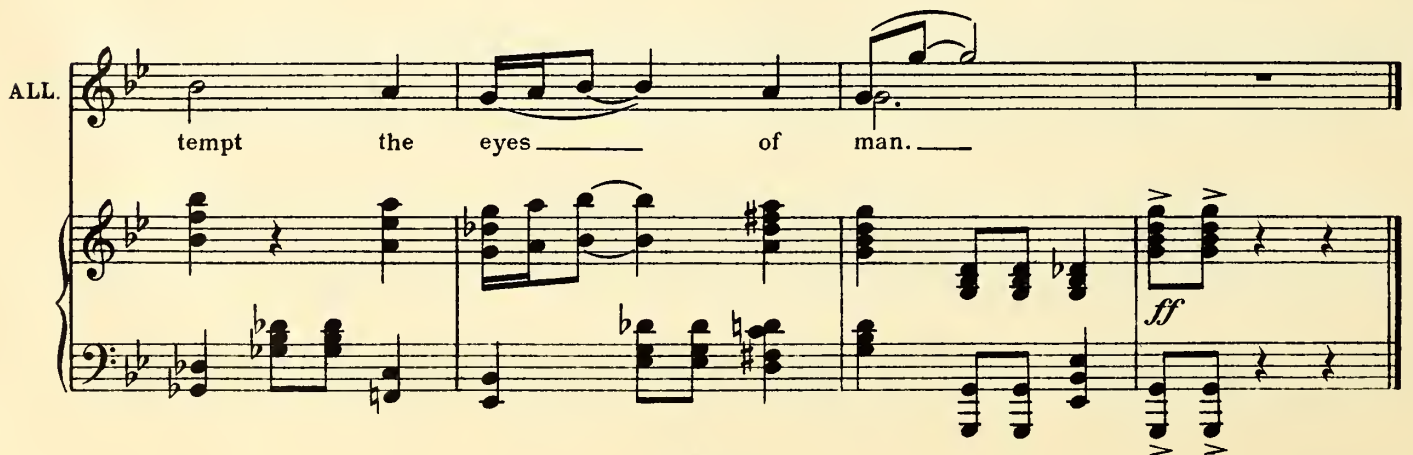
From Cai - ro, Bagh - - dad, Khor - a - san ——— From

ALL. 

Cash-mir, La-bart, and O - man From ev - 'ry land' of the Ko - ran ——— And

ALL. 

cit - y torch'd by Rha - ma - zan. We come, we come ——— to

ALL.  *ff*

tempt the eyes ——— of man. ———

FFF

OUE: (Shopkeeper) "Where to send these goods"

Otbah. *Moderato.*

From Cai - - ro, Bagh - - dad

Piano. *f* *mf*

OTB. Khor - a - san, — From Cash-mir, Lab-tayt, and O - man. From

OTB. Ev-'ry land of the Ko - ran, — And ci - ty torch'd by Rham-a - zan. They

cresc. L.H.

OTB. come, they come — to tempt the eyes — of man. —

f *dim.*

GGG

At CUE: (*Mahbubah*) "His smile is so innocent" *swell up*.Finish as *Marjanah* says "O Ali, we have sought for thee all over Bagdad!"

Piano.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes a 'p' dynamic marking. The second system has a 'mf' dynamic marking. The score features various musical notations including triplets, slurs, and accents. The first system includes a 'p' dynamic marking. The second system has a 'mf' dynamic marking. The score concludes with a double bar line and repeat dots.

HHH

CUE: (Ali) "Which now shall go to Alcolom?"

Allegro.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a strong dynamic marking of *f* (forte) in the first measure, which then changes to *mf* (mezzo-forte) in the third measure. The second system continues the piano accompaniment with a *p* (piano) dynamic. The third system shows a *cresc.* (crescendo) marking in the piano part. The fourth system concludes with a *dim.* (diminuendo) marking in the piano part. The vocal line consists of a single melodic phrase across the first system.

Play softly to cover Robbers' entrance; then stop.

In March time. $\text{♩} = 120$.

Piano.

mp Well marked throughout.

cre - scen - do

f

cresc.

KKK

CUE: (*Hasan*) "Go!"

Repeat for change and finish at light from Stage, and segue **LLL**

Andante con moto.

BABA MUSTAFA.

I sit and cob-ble at slippers and shoon From the rise of sun to the

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante con moto'. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a piano (*p*) dynamic marking. The lyrics are: 'I sit and cob-ble at slippers and shoon From the rise of sun to the'.

set of moon: Cob-ble and cob-ble as best I may, Cob-ble all night and

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'set of moon: Cob-ble and cob-ble as best I may, Cob-ble all night and'.

cob-ble all day, And I sing as I cobble this dole - ful lay.

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: 'cob-ble all day, And I sing as I cobble this dole - ful lay.' The system ends with a double bar line and repeat signs.

Scene VI.

LLL

DUET.—(Alcolom and Ali Baba.)

Words vary in script (either may be used).
Extra Verse optional.

"HOW DEAR IS OUR DAY."

CUE: Light from Stage.

Allegretto.

Alcolom.

Piano.

How

ALI BABA.

ALC.

dear is our day now that Kas-im's a-way! De-lic-ious, aus-pic-ious our

ALCOLOM.

ALI.

lot! We'll bill and we'll coo as a cou-ple should do; You

ALI ALCOLOM ALI. *With gusto* ALC.

Pet you! co-quette you! I'm not! With nec-tar fill the gob-let up: Two

ALI.

lovingly My feast of love! My tur-tle dove!—

ALC. lov-ing hearts, one lov-ing cup: Oh A-li!

ALI. ALCOLOM. ALI.

Oh Al-co-lom my Per-sian plum! My yum yum yum! My

ALI. ALCOLOM. ALI. ALC.

tee-to-tum! Oh A-li! Oh A-li! Oh Al-co-lom! With love I'm numb, My

ALI.
Tip-pit - y, lip-pit - y, Flip-pit - y, plip-pit - y plum!

ALC.
sip-pit - y, nip-pit - y, Flip-pit - y, plip-pit - y plum!

lightly.

ALI.
No Peach is I vow quite as bloom-ing as thou- I'm

ALC.

rit. *p a tempo*

ALC.
dressed dear, my best dear, for you. I feel sev - en - teen, And you

ALI.

ALI.
look it, my Queen! You do love, Pooh pooh love! It's true. Thou

ALCOLOM.

ALI.

With fervour ALCOLOM. ALI.

ALI. art the Rose that reigns a-part, And thou my Dan-de - li - on art, My lus-cious fig! My

mf

ALI. guin - ea pig! ALCOLOM. Oh Al-co-lom, my Per - sian plum!

Oh A - li! My

cresc. *marked*

ALC. ALI. ALCOLOM. ALI.

yum' yum yum! Fee fi fo fum! Oh A - li! Oh A - li! Oh Al - co - lom! With

ALI. *poco rit.*

love I'm numb, ALCOLOM. Tip-pit-y, lip-pit-y Flip-pit-y plip-pit-y plum!

My sip-pit-y, nip-pit-y, Flip-pit-y plip-pit-y plum!

lightly. *rit. colla voce*

MMM

CUE: (Ali) "What fresh dishes hast thou ordered for the feast, Abdullah"

Moderato.

ABDULLAH. ALI.

1. There be lam-preys caked with quail's eggs And suc-cu-lent
 2. There be rose-leaves su - gar crys - talled And Hy - a-cynths

ALI. ABDULLAH. ALI.

Chin - ese char! There be frogs legs fried in whale fat, And cav-i - ar
 clogged with spice! There be ver - mi - cel - li saf-froned; And cin-na-mon

ALI. ALCOLOM.

from Tar Tar! All for my new Lord Al - i
 fla-voured Ice, All for my new Lord Al - i

ALI & ABDULLAH.
 Sh.....!

ALC.

Where's Ka - sim Ba - ba
 Ka - sims in Pa - ra - dise!

NNN

CHANGE OF SCENE.

CUE: At light from stage segue OOO

Rather slow, tenderly.

The musical score consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part starts in 6/8 time with a key signature of three sharps (F#, C#, G#) and transitions to 2/4 time. Dynamics include *p*. The second system continues the piano accompaniment with a *cresc.* marking. The third system features a vocal line and piano accompaniment, with tempo markings *p poco rit.* and *a tempo*. The fourth system shows the piano accompaniment continuing in 2/4 time.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 2/4. The music features a melodic line in the upper treble and a more rhythmic accompaniment in the grand staff. A *cresc.* marking is present in the middle of the system.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The key signature changes to two sharps (F# and C#) in the final measure. The music continues with similar melodic and accompanimental patterns.

Third system of musical notation. The key signature changes to three sharps (F#, C#, and G#). The time signature changes to 2/4. The music is marked *p* (piano) at the beginning and *cresc.* (crescendo) later in the system.

Fourth system of musical notation, the final system on the page. It continues with the three-staff layout and three-sharp key signature. It includes markings for *cresc.*, *poco rit. well marked*, and *p* (piano) towards the end of the system.

000

Scene VII.

CUE: Signal from Stage.

This takes up curtain and softens at Zahrat's entrance. Continue until Abdullah falls on his knee.

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*pp*) dynamic marking. The music features a rhythmic accompaniment of eighth-note chords in the right hand and a melodic line in the left hand. The score concludes with a double bar line and a repeat sign.

PPP

CUE: (Zahrat) "Sing all of ye, to drown their cries" *cresc. at cue:* (Hasan) "The peace upon ye", finish at Hasan's exit.

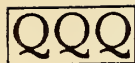
In March time.

mp well marked throughout

cresc.

f

cresc.



SONG — (Abdullah and Chorus.)

"OLIVE OIL."

CUE: (Zahrat) "The peace of death, Abu Hasan of Khorasan."

Abdullah. *Andante.* *mf Grim.* CHORUS.

Sweet — ol - ive oil, — ol - ive

Piano. *p* *mf* *Rather slow and grim.*

CHO. *mf* CHORUS.

oil; Cool — ol - ive oil, — ol - ive oil;

ABD. *mf* CHORUS.

Will cure, heal and soothe, And ren - der rough smooth — Ol - ive

CHO.

oil — oil — oil —

8

Detailed description: This system shows the Chorus (CHO.) part. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a simple melody with the lyrics "oil — oil — oil —". The piano accompaniment is in 3/4 time and features a rhythmic pattern of eighth notes. The key signature has one flat (B-flat). The system ends with a double bar line and a 2/4 time signature change.

ABD.

ABDULLAH. CHORUS. ABDULLAH.

Sweet ol-ive oil — ol-ive oil; Hot ol-ive

p *cresc.* *f*

8

Detailed description: This system shows the Abdullah (ABD.) part. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and features a melody with the lyrics "Sweet ol-ive oil — ol-ive oil; Hot ol-ive". The piano accompaniment is in 2/4 time and features a rhythmic pattern of eighth notes. The key signature has one flat (B-flat). The system includes dynamic markings: *p* (piano), *cresc.* (crescendo), and *f* (forte). The system ends with a double bar line and an 8-measure rest.

ABD.

Playfully sinister. CHORUS.

oil — Boil-ing oil. Will cook an-y dish Of fowl, flesh or fish, Ol-ive

3/4

Detailed description: This system shows the Abdullah (ABD.) part. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melody with the lyrics "oil — Boil-ing oil. Will cook an-y dish Of fowl, flesh or fish, Ol-ive". The piano accompaniment is in 3/4 time and features a rhythmic pattern of eighth notes. The key signature has one flat (B-flat). The system includes the instruction *Playfully sinister.* and ends with a double bar line and a 3/4 time signature.

CHO.

oil — oil — oil —

8

Detailed description: This system shows the Chorus (CHO.) part. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a simple melody with the lyrics "oil — oil — oil —". The piano accompaniment is in 3/4 time and features a rhythmic pattern of eighth notes. The key signature has one flat (B-flat). The system includes dynamic markings: *f* (forte) and *ff* (fortissimo). The system ends with a double bar line and an 8-measure rest.

RRR

CUE: (*Zahrat*) "Now only one remains, Abu Hasan of Khorasan!"
Segue and play sufficient to cover entrance. (Stop as they kneel.)

With spirit, well marked.

The musical score is written in 3/4 time and consists of four systems. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano accompaniment features a steady rhythmic pattern of chords and moving lines in both hands. The vocal line is a single melodic line. The piece begins with a forte (*f*) dynamic and ends with a *rit.* marking.

SSS

CUE: (*Hasan*) "Nor will ever hear again!"

I draw my short sharp sci - mi - tar. Trumpets

TTT

CUE: (*Zahrat*) "Nay, I will sing a song!" (*Play through this and conclude as Hasan falls.*)

UUU

CUE: (*Ali*) "Remove the stranger Guest!"

Slower. *Repeat as required.*

VVV

FINALE.

WEDDING PROCESSION.

CUE: (Zahrat) "On with the Wedding!"

Lively and at a fair speed.

Chorus.

On with the wed-ding, Let joy be com-plete!— Hap-pi-ness is

Piano.

CHO.

coy: Life— is fleet.— Here be— true love none can buy— or sell!

CHO.

Prais-es— to Al-lah— now all— is well, Praise Al-lah! Praise

Joyfully, fairly quick.

CHO. Al-lah! Here be true love none can buy— nor sell! So sing and dance! Oh
sing, so sing dance, and dance!

Joyfully, fairly quick.

rit.

CHO. dance and sing! Let joy - bells ring! Let joy - bells ring! Life and love and
dance, oh dance sing, and sing Oh let joy-bells ring!

CHO. laughter call to youth and maid, Ah! Ah— Ah— Ah— Ah—

CHO. what of sor-row af-ter? Youth is un-a - fraid Ha ha ha ha ha ha ha ha ha

cresc.

CHO. Ah! Ah! Ah!

CHO. Ah! Ah! Ah!

Operas, Musical Comedies and Children's Plays

All Separately Published
PIANO SELECTIONS
SONGS, VOCAL DUETS
AND PIANO DUETS

**Keith Prowse
& Co. Limited**

Music Publishers

42 & 43, Poland Street, W.1

"DAMASK ROSE"

A Musical Play. Book by ROBERT COURTNEIDGE and G. H. CLUTSAM. Composed with words by G. H. CLUTSAM. Adapted from the Themes of CHOPIN.

"MY LADY MOLLY"

A Comedy Opera. Book and Lyrics by G. H. JESSOP. Additional Lyrics by PERCY GREENBANK and C. H. TAYLOR. Music by SIDNEY JONES. Vocal Score 8s. net.

"SAN TOY"

A Chinese Musical Comedy. Music by SIDNEY JONES, with additional Numbers by LIONEL MONCKTON. Vocal Score 8s. net.

"KING OF CADONIA"

Musical Play by F. LONSDALE. Lyrics by ADRIAN ROSS. Music by SIDNEY JONES. Vocal Score 8s. net.

"A PERSIAN PRINCESS"

Oriental Musical Play. Book by LEEDHAM BANTOCK and P. J. BARROW. Lyrics by PERCY GREENBANK. Music by SIDNEY JONES. Additional Numbers by MARIE HORNE. Vocal Score 8s. net.

"SEE SEE"

Chinese Comic Opera. Music by SIDNEY JONES. Additional Numbers by F. E. TOURS. Vocal Score 8s. net.

"THE MEDAL AND THE MAID"

A Musical Comedy. Book by OWEN HALL. Lyrics by C. H. TAYLOR and others. Music by SIDNEY JONES. Vocal Score 8s. net.

"THE BELLE OF BRITTANY"

Musical Play. Book by LEEDHAM BANTOCK and P. J. BARROW. Lyrics by PERCY GREENBANK. Music by HOWARD TALBOT. Additional Numbers by MARIE HORNE. Vocal Score 8s. net.

"ROSE OF ARABY"

Romantic Light Opera. By HAROLD SIMPSON and HENRY THORP. Lyrics by HAROLD SIMPSON. Music by MERLIN MORGAN. Vocal Score 7/6 net.

"HIS LITTLE WIDOWS"

Musical Comedy. Book and Lyrics by RIDA JOHNSON-YOUNG and WILLIAM CARY DUNCAN. English Libretto by FIRTH SHEPHERD. Music by WILLIAM SCHROEDER. Vocal Score 8s.net.

"KATAWAMPUS"

Children's Musical Play. Book by JUDGE PARRY and LOUIS CALVERT. Music by NORMAN HAYES. Vocal Score with Dialogue 5s. net.

"SNOWDROP" and the Seven Little Men

A Musical Play adapted from GRIMM'S Fairy Story. Book and Lyrics by PHILLIP CARR. Music by CHAS. W. SMITH. Vocal Score 4s. net.

"PRINCESS TING AH LING"

An Operetta in Two Acts. Book and Lyrics by CHARLES O. ROOS and JUANITA E. ROOS. Music by FRANCESCO B. de LEONE. Stage guide also available.

