

No 7.

CHORUS.

Allegro moderato. (♩=92)

Piano.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The music begins with a forte (f) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. A double bar line with repeat dots is at the end of the system.

The second system continues the piano introduction. It features a treble clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

The third system continues the piano introduction. It features a treble clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

B CHORUS.

Tramps and scamps and halt and blind,

The fourth system begins the chorus. It features a bass clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

CHO

Emp-ty beg-gar and cring-ing crip-ple too!

The fifth system continues the piano introduction. It features a bass clef and a key signature of one sharp. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of the system.

CHO. Maimed and lamed, Who've wailed and whined Since the morning for food and tip-ple too!

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are three fermatas in the piano part, each marked with 'Ped.' and an asterisk.

CHO. Here is tru - ly hos - pi - tal - i - ty! Take your seats with -

The second system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are two fermatas in the piano part, each marked with 'Ped.' and an asterisk.

CHO. - out for mal - i - ty! Drown our care, con - vi - vi - al - i - ty! While there is sun - shine make your hay!

The third system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are five fermatas in the piano part, each marked with 'Ped.' and an asterisk.

CHO. Tramps and scamps Of ev - 'ry kind!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are two fermatas in the piano part, each marked with 'Ped.' and an asterisk.

CHO. Back sheesh beg - gar and cring - ing crip - ple too!

The fifth system continues the vocal line and piano accompaniment. The vocal line has a few rests before the lyrics. The piano accompaniment continues with similar rhythmic patterns. There are three fermatas in the piano part, each marked with 'Ped.' and an asterisk.

CHO. Maimed and lamed and halt and blind Take his victuals and drink his tipples too!

CHO. Here's mis-taken hos-pital-i-ty! Dis-regard for all formal-i-ty! Cra-zy un-con-

CHO. -vention-al-i-ty! What will his friends and neigh-bours say? ———

D *Listesso tempo.* (♩ = ♩)

HASSAN.

My friends, I am a fool! 'Tis luck for you that I'm no wis-er!

CHORUS OF MEN.

HASSAN.

E

Why, Sir? wis - er? With all im - pos - tors such as you I am a

Why, Sir? wis - er?

HAS. sym - pa - - this - er!

CHORUS. Fie, Sir! Fie, Sir! (ho! ho! laughing) He

Fie, Sir! Fie, Sir! He

CHO. knows we are im - pos - tors. And he is a sym - pa - this - er! And

knows we are im - pos - tors. And he is a sym - pa - this - er! And

CHO. why do you on swindlers cast a sym - pathis - ing eye, Sir? I've been one, too!

why do you on swindlers cast a sym - pathis - ing eye, Sir?

No 8.

SONG- (Hassan) with CHORUS.

Allegro con brio. (♩ = 120)

Piano.

ff
And.

And.

*

HASSAN.

1. When my

p

HAS.

fa - ther sent me to Is - pa - han, Said he, "my boy, don't dread it; Here's the
 2. came to town, where I said that I was own - er of an is - land, Where the
 3. gold of mine was a mine of gold That set the town a - whirl - ing, So the

sempre p

HAS.

us - ual one half - crown, Has - san, You'll get some more with cred - it." With a
 sea - birds flock'd, and bye and bye The gulls did flock to my land! As a
 pub - lic and the land I sold For half a mil - lion ster - ling! As the

HAS.

nice new suit and a brush and comb, A — tongue that's smooth And wit - ty, A
 sam - ple soil I had mixed some loam With gold to make it grit - ty; A
 Ro - mans do you must do in Rome (Where thieves are call'd Ban - dit - ti,) But

HAS.

man may be nothing at all at home, But some - thing in — the — Ci - ty! That's
 Prophet'd néer been made at home, But made one in — the — Ci - ty! A
 impudent rob - ber - y spells at home, "Pro - mo - tion" in — the — Ci - ty! That's

CHORUS.
 That's
 A
 That's

CHO.

all you want to— feel at home As— some . thing in— the—
 Pro - phet 'ld ne . ver been at home But— made one in— the—
 what we call it— here at home "Pro - mo - tion" in— the—

all you want to— feel at home As— some . thing in the
 Pro - phet 'ld ne . ver been at home But— made one in the
 what we call it— here at home "Pro - mo - tion" in the

CHO.

1. & 2. HASSAN. 3.

Ci - ty! 2. So I Ci - ty!
 Ci - ty! 3. Now that Ci - ty!

Ci - ty!
 Ci - ty!

p *ff*

No 9.

SONG: (Yussuf) with CHORUS.

Allegretto moderato. (♩ = 76.) YUSSUF.
ad lib.

Yussuf. Peace be up . on this house!—

Piano. *f*

CHO. SOP. YUSSUF. *p*
And on you— peace! A sto - ry - tel - ler am I, Of

MEN.
And on you— peace!

YUS. le - gends and ro - man.ces At - tend, and, I will try to charm you

HASSAN.

YUS. with my fan-cies Lay down your burth-en, and

TAS. sup; And then take up your burth-en; Choose for your-self a

HAS. cup, of sil-ver, gold, or earth-en!

Allegretto non troppo. (♩ = 92.)

YUSSUE

YUS. *f*

care not if the cup I hold Be one of fair de -
 care not how a man be clad, Or who a man may

YUS. *J*

- sign; Of crys - tal, sil - ver, or of gold - If it con - tain - eth
 be, If he be one - to make me glad. To share his com - pa -

YUS.

wine - And hum - ble horn - Will I not scorn - If
 - ny; Oh, nought I care - What he may wear While

YUS.

it do car - ry wine. Fill high - Drink dry! The
 he's good com - pa - ny! Fill high - Drink dry! For

Ed. *

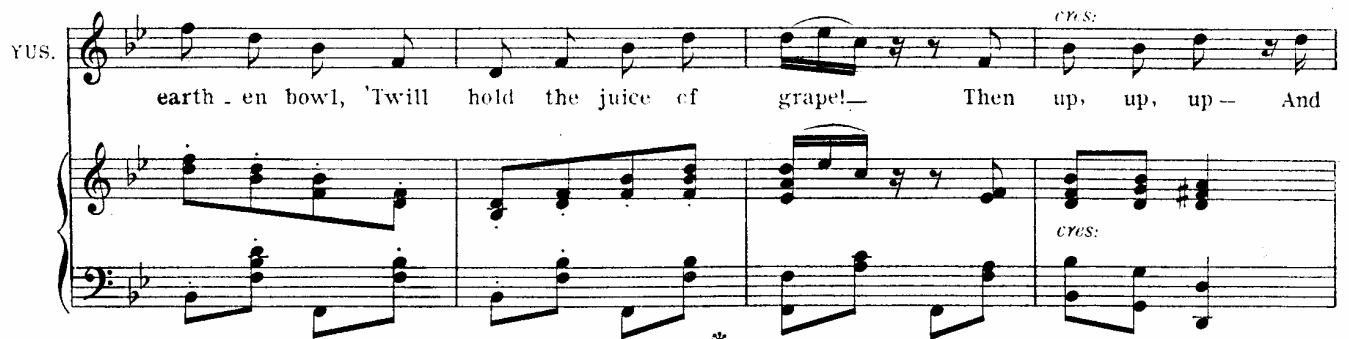
YUS. 

cup doth mat - ter aought I — trow, If on - ly it be deep e - now!
roy - al wine may spark - le — in Your clum - sy clay or crys - tal — thin!

YUS. 

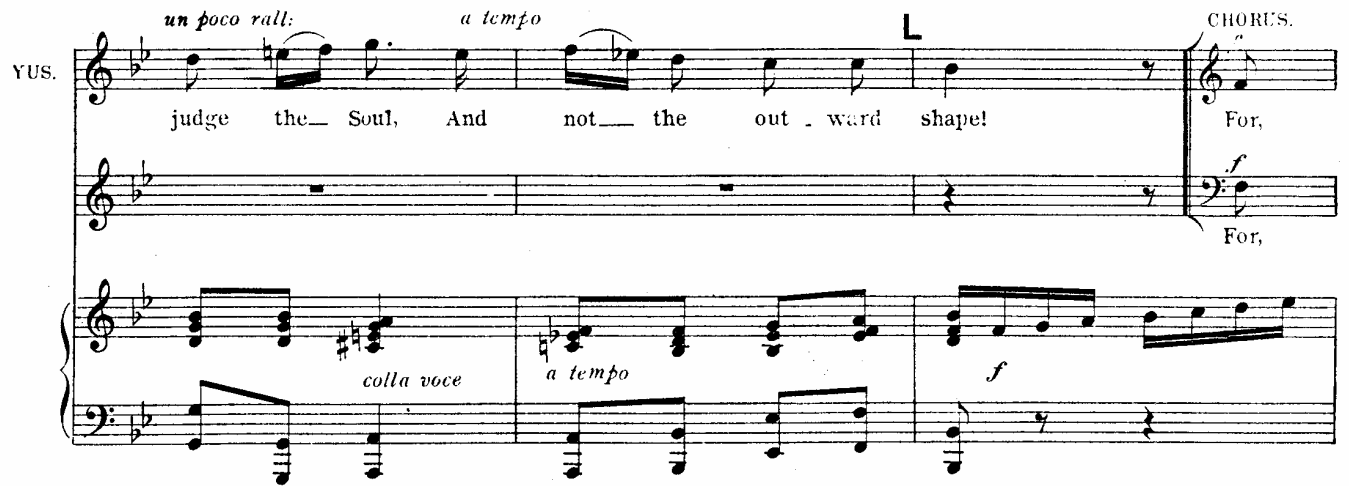
un poco ritard: Ah! Ah! **K** *p a tempo* For, though the cup Be

poco ritard: *p a tempo*

YUS. 

earth - en bowl, 'Twill hold the juice of grape! — Then up, up, up — And

cres: *cres:*

YUS. 

un poco rall: *a tempo* L judge the — Soul, And not — the out - ward shape! **CHORUS.** For,
For,

colla voce *a tempo* *f*

YUS.
2nd verse.

CHO. though the cup Be earth . en bowl. 'Twill hold the juice of grape!— Then

though the cup Be earth . en bowl. 'Twill hold the juice of grape!— Then

1. *un poco rall:* *a tempo*

YUSSUF.

CHO. up, up, up— And judge the— Soul, And not— the out . ward shape! 2. I

up, up, up— And judge the Soul, And not the out . ward shape!

un poco rall: *a tempo*

2. *rall:* *a tempo*

YUS. up, up, up— And judge the Soul, And not the out . ward shape!

CHO. up, up, up— And judge the Soul, And not the out . ward shape!

up, up, up— And judge the Soul, And not the out . ward shape!

rall: *a tempo*

No 10. ENSEMBLE with DANCERS' and CHORUS.

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

Allegretto grazioso. (♩. = 88)

Piano. *f*

ROSE-IN-BLOOM.
Mu . sic . al maid . ens are we (We are three.) And we deal in mel . o . dic fri .

SCENT-OF-LILIES.
HEART'S DESIRE.
Mu . sic . al maid . ens are we (We are three.) And we deal in mel . o . dic fri .

R in B.
S of L.
Hts. D.
. vo . li . ty! We sing and we dance, And we crave for a chance To af .

. vo . li . ty! We sing and we dance, And we crave for a chance To af .

A

R in B
 - ford you a taste of our qual-i - ty! Tho' dam - sels of low - ly d -

S of L
 Hts. D
 - ford you a taste of our qual-i - ty! Tho' dam - sels of low - ly de -

R in B
 - gree. (As you see) We'll pro - vide you with in - no - cent pleasure— We're pret - ty maids, Wit - ty maids,

S of L
 Hts. D
 - gree. (As you see) We'll pro - vide you with in - no - cent pleasure— We're pret - ty maids, Wit - ty maids,

R in B
 Step - dance and dit - ty maids, That is our ac - cu - rate measure! Tho' dam - sels of low - ly de -

S of L
 Hts. D
 Step - dance and dit - ty maids, That is our ac - cu - rate measure! Tho' dam - sels of low - ly de -

R in B
 - gree. (As you see, We'll pro - vide you with in - no - cent plea - sure! We're

S of L
 Hts. D
 - gree. (As you see, We'll pro - vide you with in - no - cent plea - sure! We're

R in B
pret - ty maids, Wit - ty maids, step-dance and dit - ty maids-That is our ac - cu - rate mea -

S of L.
Hts. D.
pret - ty maids, Wit - ty maids, step-dance and dit - ty maids-That is our ac - cu - rate mea -

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

R in B
- sure!

S of L.
Hts. D.
- sure!

ROSE-IN-BLOOM
To

Red. * Red. *

R in B
sing my own prai - ses I'm loth. But in both song and dance I've ex - pe - ri - ence

p

R in B
am - ple; I'll play for you- Stay for you- Hours on - top - "A" for you-

Rin B. Listen to this, listen to this for an ex. am. ple! Ah!

SCENT OF LILIES.

HEART'S DESIRE. O, list. en to this, list. en, O,

Rin B. Ah! Ah! Ah!

S of L. list. en to this, list. en! O, list. en! list. en! list. en!

Hts. D.

Rin B.

CHOR. Mu. sic. al maid. ens are they (So they say) And pro. vide us with in. no. cent pleasure!

Mu. sic. al maid. ens are they (So they say) And pro. vide us with in. no. cent pleasure!

Red. * Red. * Red. *

E HONEY-OF-LIFE.

That our voi - ces are clear as a bell- You can tell; But of

Hof L. dancing we'll give you a sam - ple. I'll trip for you, Skip for you-

Hof L. Twirl on toe - tip for you- Pray look at this for ex - am - ple!

Hof L. Pray look at this for ex - am - ple!

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff provides a steady accompaniment with eighth-note patterns.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic theme with some chromatic movement. The bass staff maintains the rhythmic accompaniment.

Third system of musical notation. This system includes dynamic markings: a forte (*f*) marking in the bass staff and a piano (*p*) marking in the treble staff. The melodic line in the treble staff becomes more active.

Fourth system of musical notation. It features a forte (*f*) marking in the bass staff and a piano (*p*) marking in the treble staff. The bass staff has a more prominent role with a melodic line.

Fifth system of musical notation. The bass staff contains a melodic line with a flat (*b*) and a sharp (*#*) marking. The treble staff continues with chords and some melodic fragments.

Sixth system of musical notation, the final system on the page. It shows a continuation of the melodic and harmonic material, ending with a final cadence in both staves.

Molto vivace. (♩ = 144)

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The bass clef staff contains a rhythmic accompaniment of chords, with dynamics *mf* and *f* indicated. An accent (^) is placed over the first chord in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the chordal accompaniment with accents (^) over the first chord in each measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents (^). The bass clef staff has a steady eighth-note accompaniment. Dynamics *f*, *ped.*, and ** ped.* are present.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a plus sign (+) above a note. The bass clef staff has a long note in the first measure followed by chords with accents (^).

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents (^). The bass clef staff has chords with accents (^). The system concludes with a double bar line and a key signature change to two sharps.

First system of piano accompaniment. Treble clef with a key signature of two sharps (F# and C#). The music features a melody with slurs and accents, and a bass line with a steady eighth-note accompaniment. Dynamics include *f* and *Red.* (ritardando). A fermata is placed over the final measure of the system.

Second system of piano accompaniment, continuing the melody and accompaniment from the first system.

Third system of piano accompaniment, concluding with a key signature change to two flats (Bb and Eb) and a 2/4 time signature. Dynamics include *Red.* and *f*.

Allegro. Listesso tempo. (♩ = ♩ before)

HASSAN.

Vocal line and piano accompaniment for the first vocal line. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in the same key and time, with a piano (*p*) dynamic. The lyrics are: "Tho' vow'd to the ha - bit of sloth. By an

Vocal line and piano accompaniment for the second vocal line. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in the same key and time, with a piano (*p*) dynamic. The lyrics are: "oath, I will give you, my - self, an ex - am - ple Of

HAS.

Pe - ri - like Fai - ry - like Steps light and air - y - like -

HAS.

Pray look at this for ex - am - ple!

This phrase of two notes is carried through every bar to the end.
Allegro con brio. (♩=144)

First system of musical notation. Treble clef, bass clef. Includes a trill in the treble and a triplet in the bass. Performance markings: *ped.* and ** ped.*

Second system of musical notation. Treble clef, bass clef. Includes a trill in the treble. Performance markings: ** ped.*, ** ped.*, and ***

Third system of musical notation. Treble clef, bass clef. Includes triplets in both staves.

Fourth system of musical notation. Treble clef, bass clef. Includes the instruction *cres: sempre* in the treble.

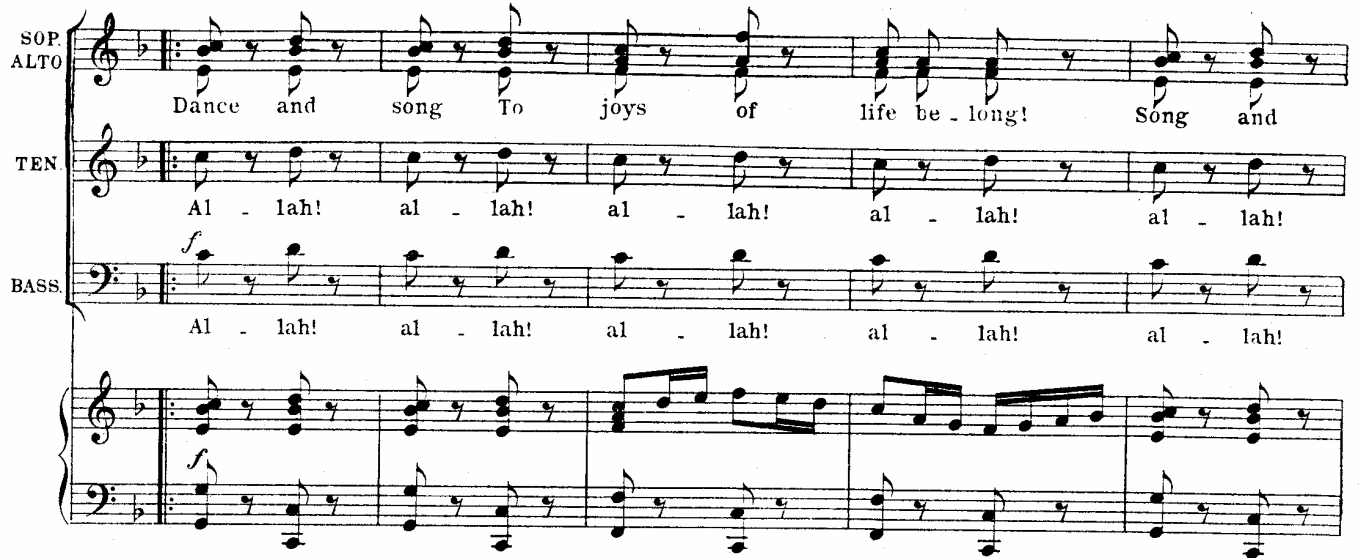
Fifth system of musical notation. Treble clef, bass clef.

Sixth system of musical notation. Treble clef, bass clef. Includes a dynamic marking *f* in the bass.

SOP ALTO
Dance and song To joys of life be - long! Song and

TEN
Al - lah! al - lah! al - lah! al - lah! al - lah!

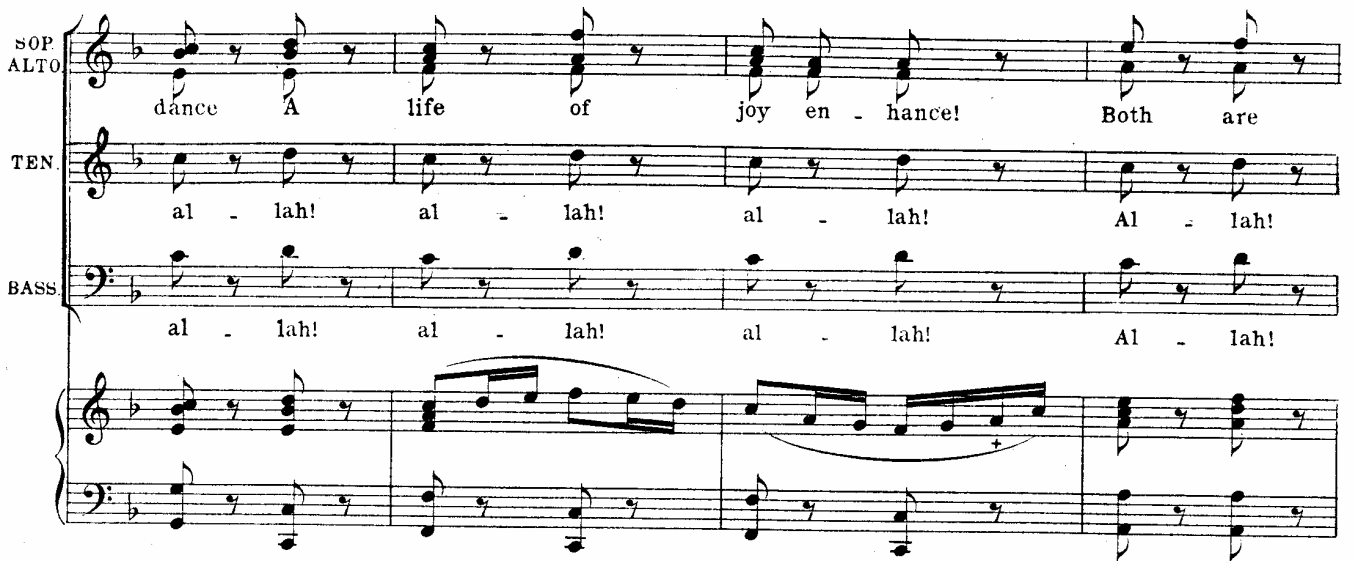
BASS
Al - lah! al - lah! al - lah! al - lah! al - lah!



SOP ALTO
dance A life of joy en - hance! Both are

TEN
al - lah! al - lah! al - lah! Al - lah!

BASS
al - lah! al - lah! al - lah! Al - lah!



SOP ALTO
fair which way you will! So go, dull

TEN
al - lah! al - lah! al - lah! al - lah!

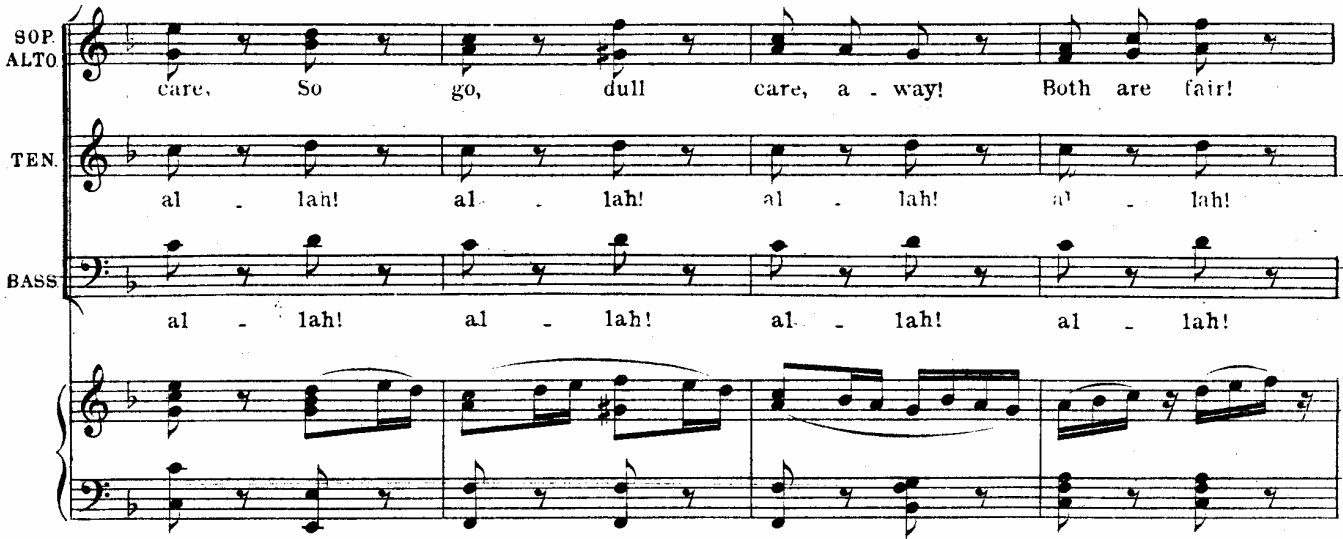
BASS
al - lah! al - lah! al - lah! al - lah!



SOP. ALTO
care, So go, dull care, a - way! Both are fair!

TEN.
al - lah! al - lah! al - lah! al - lah!

BASS
al - lah! al - lah! al - lah! al - lah!



1. 2.

SOP. ALTO
Dance and Song! Song! Dance and

TEN.
al - lah! al - lah! al - lah! al - lah!

BASS
al - lah! al - lah! al - lah! al - lah!



SOP. ALTO
Song! Dance and Song!

TEN.
al - lah - lah!

BASS
al - lah - lah!



No 11.

SONG.- (Abdallah with Hassan) and CHORUS.

Moderato. *ad lib.*

Abdallah. Peace be up . on this house! To

Chorus. *ad lib.* And on you Peace!
ad lib. And on you Peace!

Piano.

ABD. *p* stop your wild ca . rouse I bring Po . lice! From Mah . moud, Ru . ler of the

CHO. *f* He brings Po . lice!
f He brings Po . lice!

Piano. *p* *f* *p*

ABD. Na . tion, I . bring a Roy . al Pro . cla . ma . tion: So

ABD. re - a - lize the pro - verb old - en, That Speech is sil - ver, Si - lence

ABD. gold - en! *p* And

CHOR. *mf* Speech is sil - ver, Si - lence gold - en!

Speech is sil - ver, Si - lence gold - en!

ABD. *HASSAN.* hold your peace — *ABDALLAH.* Be - hold, Po - lice! *HASSAN.* A gold - en peace — A

R *ABDALLAH.* gold - en piece. And, while I read my man - u - script, O, At -

HASSAN.
pp *sotto voce*

ABD.

- tend on Ex - pect - a - tion's tip - toe! Now, while he reads his man - u -

HAS.

- script, O! Let ev - 'ry one creep out on tip - toe!

Allegretto non troppo e pesante (♩ = 92)

ABDALLAH.

We have

ABD.

come to in - vade And raid Your - do - mi - cile; If you ob - ject, I

ABD.

an - swer, - "Pooh," Say that it's cool, Poor fool, I - - - prom - ise I'll

ABD. S HASSAN.

Make it suf - fi - cient - ly warm for you! Warm for me?

ABDALLAH.

Warm for you! I'll make it suf - fi - cient - ly — warm for you!

ABD.

When I made my re - port At Court, His Ma - jes - ty Wouldnt be - lieve my

ABD.

news was true — If a beg - gar you meet In the street, He cad - ges tea,

ABD. HASSAN. ABDALLAH. HASSAN. ABDALLAH.

Din - ner and sup - per, and break - fast too! Sup - per — Tea — Break - fast — Too! These

T

ABD. crip - ples you claim Are lame Of — leg, are men Who I be - lieve im -

ABD. - pose on — you; By com - mand of the King, I'll bring Those beg - gar - men

ABD. Now to the Pal - ace for him to view! Him to — see

HASSAN.

ABDALLAH.

Him to — view! I'll bring them all for — him to — view! To

U

ABD. prove that I don't And won't Ex - ag - ge - rate, This is the course I

ABD. now pur - sue— As a type of a guest Ar - rest a cad - ger eight.

ABD. Ten, or a doz - en, Or— all the crew! HASSAN. All there be?

ABDALLAH. Both. *cres:* All the crew! As a type of a guest Ar - rest Six, sev - en, eight.

Both. Ten, or a doz - en— In fact, the crew!

Both.

No 12.

OCTET.

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

Vivace e leggiero. (♩. = 144)

Dan. Sunbeam.

Piano.

f

Ped. * *Ped.* *

DANCING SUNBEAM.

The Sul-tan's Ex-e-cu-tion-er, The

dim: *p*

Ped.

Dan S.

Roy-al Re-tri-bu-tion-er, Will of course dispose of you Without the small-est fuss: You will,

Dan S.

prep's be led To a pub-lic-place By the hair of your head, As a

Dan S
 mark of disgrace: A - ny - how, you'll be dead In a

Dan S
 ve - ry short space, A - ny. how, you'll be dead in a ve - ry short space, But

A

SULTANA.
 SCENT-OF-LILIES. Yes, what will be. come of them? No,

HONEY-OF-LIFE.
 HEART'S DESIRE. Yes, what will be. come of them? No,

Dan S.
 what will be. come of us? No,

HASSAN.
 No, what will be. come of me?

YUSSUF.
 Yes, what will be. come of them? No,

ABDALLAH.
 Yes, what will be. come of them? No,

* Red. *

S. S. of L. what will be come of them? of them? of them? of them? of

Hof L. Hts D. what will be come of them? of them? of them? of them? of

Dan S. what will be come of us? of them? of them? of them? of

HAS. No, what will be come of me? of me? of me? of

YUS. what will be come of them? of them? of them? of them? of

ABD. what will be come of them? of them? of them? of them? of

B

S. S. of L. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

Hof L. Hts D. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

Dan S. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

HAS. me? oi me? of me? For the Sul - tan's Ex - e - cu - tion - er, The

YUS. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

ABD. them? of them? of them? For the Sul - tan's Ex - e - cu - tion - er, The

S. of L.
H of L.
Hts D.
Dan S.
H.A.S.
YUS.
ABD.

Roy - al Re - tri - bu - tion - er, Will of course know what to do, He acts with a -

S. of L.
H of L.
Hts D.
Dan S.
H.A.S.
YUS.
ABD.

- ma - zing phlegm: You will p'haps be led To a pub - lic place By the

cres:

cres:

cres:

cres:

cres:

cres:

S. S of L. hair of your head, As a mark of dis. grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

H of L. Hts D. hair of your head, As a mark of dis. grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

Dan S. hair of your head, As a mark of dis. grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

HAS.

YUS. hair of your head. As a mark of dis. grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

ABD. hair of your head, As a mark of dis. grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

S. S of L. . how, you'll be dead In a ve . ry short space, But what will be . come of them?

H of L. Hts D. . how, you'll be dead In a ve . ry short space, But what will be . come of them?

Dan S. . how, you'll be dead In a ve . ry short space, But what will be . come of them?

HAS. *pa* No,

YUS. . how, you'll be dead In a ve . ry short space, But what will be . come of them?

ABD. . how, you'll be dead In a ve . ry short space, But what will be . come of them?

S. S of L. No, what will be . come of them?

H of L. Hts D. No, what will be . come of them?

Baritone S. No, what will be . come of them?

HAS. what will be . come of me? No,

YUS. No, what will be . come of them?

ABD. No, what will be . come of them?

S. S of L. of them? of them? of them?

H of L. Hts D. of them? of them? of them?

Baritone S. of them? of them? of them? When the

HAS. what will be . come of me? me? of me? of me? of me?

YUS. of them? of them? of them?

ABD. of them? of them? of them?

Dan S. *p*

Roy - al Long - Life - Lim - it - er Has sharp - end up his scim - i - tar, You'll

Dan S.

ve - ry like - ly ride in a sort of a pri - vate bus: By a

Dan S.

vul - gar throng To be round - ly hissed; But it won't be for long, (So I

Dan S.

would.n't re - sist;) At the sound of a gong You will

Dan S. **D**

cease to ex - ist! At the sound of a gong You will cease to ex - ist! But,

S. of L. *f* Yes, what will become of them? No,

H. of L. *f* Yes, what will become of them? No,

Dan S. what will become of us? No,

HAS. *p* No, what will become of me?

YUS. *f* Yes, what will become of them? No,

ABD. *f* Yes, what will become of them? No,

Piano accompaniment with dynamics *f*, *p*, and *f*.

S. of L. *f* what will become of them? of them? of them? of them? of

H. of L. *f* what will become of them? of them? of them? of them? of

Dan S. *f* what will become of us? of us? of us? of us? of

HAS. *p* No, what will become of me? of me? of me? of

YUS. *f* what will become of them? of them? of them? of them? of

ABD. *f* what will become of them? of them? of them? of them? of

Piano accompaniment with dynamics *p* and *f*.

E

S. of L. *them? of them? of them? When the Roy - al Long - Life - Lim - it - er Has*

H of L. Hts D. *them? of them? of them? When the Roy - al Long - Life - Lim - it - er Has*

Dan S. *us? of us? of us? When the Roy - al Long - Life - Lim - it - er Has*

HAS. *me? of me? of me? When the Roy - al Long - Life - Lim - it - er Has*

YUS. *them? of them? of them? When the Roy al Long - Life - Lim - it - er Has*

ABD. *them? of them? of them? When the Roy - al Long - Life - Lim - it - er Has*

S. of L. *sharp - en'd up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

H of L. Hts D. *sharp - en'd up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

Dan S. *sharp - en'd up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

HAS. *sharp - en'd up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

YUS. *sharp - en'd up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

ABD. *sharp - en'd up his sci - mi - tar, Mis - for - tune's an - gry tide Too late you will*

S. S of L. be to stem: By a vul . gar throng you'll be round . ly hissed; But it *cres:*

H of L. Hts D. be to stem: By a vul . gar throng you'll be round . ly hissed; But it *cres:*

Dan S. be to stem: By a vul . gar throng you'll be round . ly hissed; But it *cres:*

HAS. be to stem:

YUS. be to stem: By a vul . gar throng you'll be round . ly hissed; But it *cres:*

ABD. be to stem: By a vul . gar throng you'll be round . ly hissed; But it *cres:*

S. S of L. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

H of L. Hts D. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

Dan S. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

HAS.

YUS. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

ABD. won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex . ist! At the

F *f*

S. of L. sound of a gong you will cease to exist! But what will become of us?

H of L. Hts D. sound of a gong you will cease to exist! But what will become of us?

Dan S. sound of a gong you will cease to exist! But what will become of us?

HAS. *p* No,

YUS. *f* sound of a gong you will cease to exist! But what will become of them?

ABD. *f* sound of a gong you will cease to exist! But what will become of them?

S. of L. *f* Yes, what will become of us? of

H of L. Hts D. *f* Yes, what will become of us? of

Dan S. *f* Yes, what will become of us? of

HAS. *p* what will become of me? No what will become of me? me?

YUS. *f* Yes, what will become of them? of

ABD. *f* Yes, what will become of them? of




S. of L. *f* us? us? us? us? us? us?

H. of L. Hts D. *f* us? us? us? us? us? us?

Dan S. *f* us? them? them? them? them? them?

HAS. *f* me? me? me? me? me?

YUS. *f* them? them? them? them? them? them?

ABD. *f* them? them? them? them? them? them?

f

Red.

S. of L. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us.us, us?

H. of L. Hts D. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us.us, us?

Dan S. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us.us, us?

HAS. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us.us, us?

YUS. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us.us, us?

ABD. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us.us, us?

f