

No 16.

QUARTET.

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

Allegretto grazioso. ♩ = 100.

S. of Lilies. If

H. of Life. If

Hts. D. If

Yussuf.

Piano. *mf*

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

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

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

YUSS.

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

The first system of the musical score features four vocal staves (S of L., H of L., H.D., and YUSS.) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "won't you try, O no-ble-mind-ed youth, To tell..... the". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. There are some performance markings like a fermata and a star symbol at the end of the system.

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

A

The second system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "truth di-lu-ted? As we all shall be thrown down a". A section marker "A" is placed above the first vocal staff. The piano accompaniment continues with chords and a bass line. There are performance markings like a fermata and star symbols.

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

The third system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "well, Pell-mell, If the truth we tell, (You and I as well), In a". The piano accompaniment continues with chords and a bass line. There are performance markings like a fermata and star symbols.

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

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

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

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

B

S of L. As I'm

H of L. As I'm

H.D. As I'm

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

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

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

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

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

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

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

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

SOLO YUSSUF.

YUSS. As you and I, the

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

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

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

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

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

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

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

YUSS. well!

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

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

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

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

D

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

accel.

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

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

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

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

accel.

Tempo I^o

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

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

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

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

DANCE.

p *delicatissimo.*

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

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and ties. The bass staff continues with block chords and some eighth-note patterns.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a more active line with eighth notes. There are dynamic markings *pp* and ** pp* below the staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a more active line with eighth notes. There is a *cres.* marking above the bass staff and a *pp* marking below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a more active line with eighth notes. There is a *dim.* marking above the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a more active line with eighth notes. There is a *p* marking above the bass staff.

No 17.

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

Allegro vivace alla marcia. (♩ = 112)

Piano.

The musical score is written for piano and consists of several systems. The first system is a piano introduction marked 'Piano.' and 'Allegro vivace alla marcia. (♩ = 112)'. It features a melody in the right hand and a bass line in the left hand. The second system continues the piano introduction. The third system also continues the piano introduction. The fourth system continues the piano introduction. The fifth system is the beginning of the 'CHORUS.' section, marked 'A' and 'CHORUS.'. It features a melody in the right hand and a bass line in the left hand. The sixth system continues the chorus section. The seventh system is the beginning of the 'SOLOS.' section, marked 'SOLOS.'. It features a melody in the right hand and a bass line in the left hand. The eighth system continues the solo section.

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

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

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

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

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

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

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

à - pro - pos And pop - u - lar Per - sian tune! _____ Your

Red. *

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

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

Red. *

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

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

Red. *

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

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

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

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

B

GRAND VIZIER.

Out . side a mob _____ Of peo . ple ex . spect . ant

VIZ.

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

VIZ.

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

VIZ.

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

VIZ.

pop - u - lar Per - sian tune! _____

PHYSICIAN.

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

EXECUTIONER.

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

Red. * Red. *

PHY. Up - on him fling — Se - lect - ed en - co - mi - ums! — Ad .

EXE. Up - on him fling — Se - lect - ed en - co - mi - ums! —

Red. * Red. *

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

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

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

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

PHY. tune! —

ENE. tune! —

CHORUS. From

From

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

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

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

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

mf *f* *

CHO. flutes as well, in - clud - ing the quaint bas - soon; And let them bold - ly blow An

flutes as well, in - clud - ing the quaint bas - soon; And let them bold - ly blow An

CHO. à - pro - pos And pop - u - lar Per - sian tune! — Your

à - pro - pos And pop - u - lar Per - sian - tune! — Your

p *f* *

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

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

And. *

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

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

And. *

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

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

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

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

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

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

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

- pect,) Il - la - lah! _____ (As he'll ex - pect!) Bo - dies bend! Hands ex -

CHO. . tend With Sa - laam en - dea - vour To sing a Per - sian

. tend With Sa - laam en - dea - vour To sing a Per - sian

CHO. tune! A pop - u - lar Per - sian tune! A pop - u - lar Per - sian

tune! A pop - u - lar Per - sian tune! A pop - u - lar Per - sian

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

tune! A pop - u - lar, pop - u - lar Per - sian tune! _____

No 18.

SONG:-(Sultan)with CHORUS.

Allegretto. (♩ = 108)

Sultan.

Piano.

SUL.

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

SUL.

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

SUL.

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

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

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

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

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

colla voce

a tempo

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

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

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

CHORUS.

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

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

CHO.

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

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

CHO.

1. top! 2. Now phi . top!

top! top!

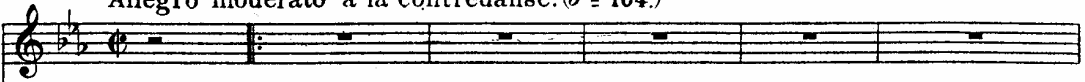
p staccato *f*

No 19.

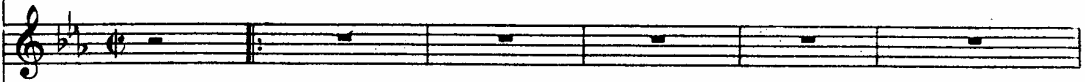
(SONG:- (Dancing Sunbeam, with others.)

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

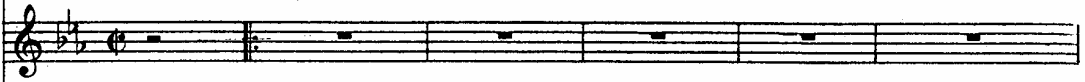
Blush-of-Morn.



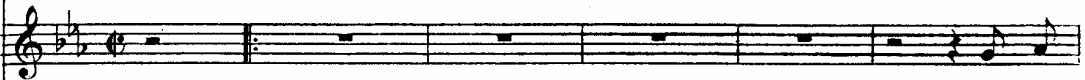
Honey-of-Life.



Heart's Desire.

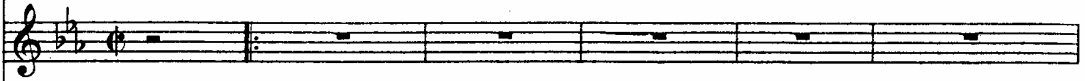


Dan. Sunbeam.

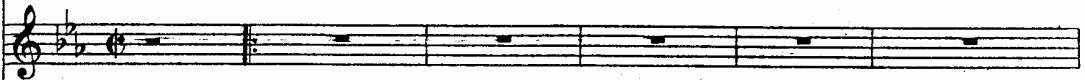


1. In the
2. There are

Physician.



Sultan.



Vizier.



Piano.



B of M.  She's al-ways known
She can't for-get?

I of L.  She's al-ways known
She can't for-get?

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

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

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

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

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



T of M 

A_ so.cial throne she'd grace,
 A_ far in . fe . rior race,

H of L 


A_ so.cial throne she'd grace,
 A_ far in . fe . rior race,

Hts D. 


A so.cial throne she'd grace,
 A far in . fe . rior race,

Bar. S. 

one day grace a_ so.cial throne, I dreamed at the age of
 Queens in_ my sub . ur . ban set; They'll learn there's a wi . der

PHY. 

A so.cial throne she'd grace,
 A far in . fe . rior race,

SUL. 

A so.cial throne she'd grace,
 A far in . fe . rior race,

VIZ. 

A so.cial throne she'd grace,
 A far in . fe . rior race,



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

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

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

Dan.S. slim fif.teen, Of slim fif.teen I should be whatyou see, A SocialQueen!
gap be.tween, A gulf be.tweenthemand me(you'll see) Now I'm a Queen!

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

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

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

The piano accompaniment consists of two staves, treble and bass clef. The treble staff features a series of chords, primarily triads and dyads, in the right hand. The bass staff provides a simple harmonic accompaniment with single notes and chords. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

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

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

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

Dan. S.
 Ah! _____
 Ah! _____

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

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

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

f *p*

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

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

Hof L. *dim:*

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

Hts D. *dim:*

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

Dtn. S.

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

PHY. *dim:*

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

SUL. *dim:*

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

VIZ. *dim:*

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

B of M.  That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

H of L.  That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Hts D.  That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

Dan S.  fit to drop. With a fix'd grimace
cise-ly those Who have oncesnubdyou-

PHY.  That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

SUL.  That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the

VIZ.  That is meant for a smile Of en-joy-ment keen,) Is the
And to patronize them Or to cut them clean Is the



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

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

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

Dan. S.

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

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

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

Piano accompaniment

p *f*

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

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

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

Dan S
Ah! _____ Ah! _____
Ah! _____ Ah! _____

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

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

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

p *f*

1.

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

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

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

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

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

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

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

1.

2.

3 of M.
pro - per place!

1 of L.
pro - per place!

Hts. D.
pro - per place!

Van S.
pro - per place!

PHY.
pro - per place!

SUL.
pro - per place!

VIZ.
pro - per place!

DANCE.

First system of a piano score in B-flat major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, including accents (^) over the final two measures. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the final measure of the system.

Second system of the piano score. The right hand continues the melodic line. The left hand features a bass line with a dynamic marking of *p* (piano) in the second measure, a flat sign (b) in the third measure, and a dynamic marking of *f* (forte) in the final measure.

Third system of the piano score. The right hand continues the melodic line. The left hand features a bass line with a dynamic marking of *p* (piano) in the final measure.

Fourth system of the piano score. The right hand continues the melodic line. The left hand features a bass line with chords and eighth notes.

Fifth system of the piano score. The right hand continues the melodic line, including accents (^) and a first ending bracket labeled "1.". The left hand features a bass line with chords and eighth notes.

Sixth system of the piano score. The right hand continues the melodic line, including a second ending bracket labeled "2.". The left hand features a bass line with chords and eighth notes, starting with a dynamic marking of *f* (forte).

No 20.

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

Andante con moto. (♩ = 120)

Sultana.
(Rose-in-Bloom.)

Piano.

Sup. pose, — I say, sup.

Red.

*

Red.

*

Red.

*

S.
(R in B.)

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

p

S.
(R in B.)

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

S.
(R in B.)

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

S.
(R in B)

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

mf

A SULTAN.

S.
(R in B)

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

p *cres:*

SUL.

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

p

SUL.

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

SUL.

lose oo ick - le li - fie, oo would lose _____ oo ick - le

un poco rit:

un poco rit:

B

ROSE-in-BLOOM. *a tempo*

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

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

a tempo

dolce

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

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

f

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

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

dim:

R in B.
(S.)

- tee!

Sup -

S. L.

- tee!

Ad. * Ad. * Ad. *

S.
(R in B.)

un poco rall. *a tempo*

- pose, I say, sup - pose - That one night she could.n't sleep, So she

colla voce

Ad.

S.
(R in B.)

thought that she would creep Like a si - lent lit - tle mouse, Down the

S.
(R in B.)

stairs and out of house, And a - bout the ci - ty trot - ted Would she

S.
(R in B.)

have to be gar - rot - ted? Would a nas - ty kni - fie - pi - fie, Put an

D

SULTAN.

S.
(RinB.)

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

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats, and the time signature is 4/4.

SUL.

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

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

SUL.

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

This system contains the third vocal line and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

SUL.

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

This system contains the fourth vocal line and piano accompaniment. The vocal line concludes the phrase, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

ritard. **E** *a tempo*

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

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

ritard. *p a tempo*

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

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

cres. *f*

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

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

dim. *dim.* *dim.*

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

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



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

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



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

SUL. *f* of that, my pet!

