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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AN ARABIAN NIGHT

A ONE-ACT CHAMBER OPERA

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

Doctor of Musical Arts

By

BRYAN STANLEY

Norman, Oklahoma

2002

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AN ARABIAN NIGHT
A ONE-ACT CHAMBER OPERA

A Document APPROVED FOR THE
SCHOOL OF MUSIC

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CHAPTER ONE

INTRODUCTION

The project is comprised of two parts: a full score of a one-act comic opera entitled *An Arabian Night*, based on an original libretto; and a supporting written document entailing analytical and dramatic concerns of the work. The opera is scored for approximately eighteen singers and chamber orchestra, including four violins, two violas, two cellos, one double bass, flute, oboe, clarinet, bassoon, two horns, harp, and percussion. Performance length is approximately sixty minutes, and the act is comprised of six scenes and a prologue. The opera is loosely based on a story collected by Thomas F. Burton, an English historian, entitled *Supplemental Tales to the One-Thousand and One Arabian Nights: Prince Ahmad and the Fairy Peri-Banu.*[1]

This opera is designed for professional opera companies and college opera programs. The conventional treatment of the genre will allow the possibility of preparation and performance within a production period of two to four months. Though challenging, the score does not demand unusual or unconventional vocal techniques so as to not require inordinate preparation time for the performers. One exception is the throaty drone in Scene Three, comically intoned by strolling Tibetan

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[1] Burton, Richard F. *Supplemental Nights to the Book of the Thousand Nights and a Night.* (London: By the Burton Club, 1900), 4:419-487, 600-616.

monks. The opera contains a plethora of roles, as is often the stipulation for any opera to be performed in a collegiate opera program.

Changes in stage scenery are intended to be efficient for ease of performance. The music is continuous, allowing smooth musical transitions from one scene to another. The set can be minimal, but if stage design is more elaborate, an optional repeat is supplied for the orchestral interlude between Scenes Five and Six to allow for a longer scene change.

Analytical Commentary of the Score

The first portion of the commentary examines the overall shape of the score. Afterwards, several specific areas in the opera are discussed, citing salient points pertaining to formal structure, analytical details, and other practical concerns as they relate to the drama and to an effective performance of the work. Choices of specific areas examined in this study were based upon the following criteria. The selected sections are arias or ensemble pieces, or the sections occur at a critical moment in the drama. Some of the discussion does include overviews of entire scenes. Several analytical charts are supplied to enhance and supplement information on each given musical section. Appendix A supplies several important motives in the score.

CHAPTER TWO

SYNOPSIS OF LIBRETTO

The plot of the fantasy tale is simplistic and contains a convenient and sweeping happy resolution of the plot, thus making the story especially accessible to a younger audience. Aside from a professional or collegiate production, the story and a piano reduction of the score, with possible abridgements, offer possibilities for an opera community outreach program.

The casting of voice types is listed in the following table.

Table 1. The cast and voice types in *An Arabian Night.*

The Sultan	Baritone
Sheherazade	Mezzo-soprano
The King of Bangladesh	Bass-baritone
Princess Strahl eines späten Mittwochnachmittags, his half-German ward	Lyric soprano
The Nanny, the princess's attendant	Mezzo-soprano
Prince Husayn	Baritone
Prince Ali	Baritone
Prince Ahmad	Tenor
Grand Vizier, assistant to the King	Tenor
Field Judge	Speaking role
Fairy Peri-Banu	Coloratura soprano
Tibetan shopkeeper	Tenor (or soprano)
Burmese Merchant	Baritone
Four harem girls (four women in Baghdad)	Three sopranos & a mezzo-soprano
Other street criers and court attendants	

Prologue

In the bedroom of an Indian palace the Sultan beckons his legendary heiress to recite another one of her tales. As Sheherazade begins her story in an aria, the audience is drawn to the mainstage where her story unfolds.

Scene One

Sheherazade's tale is set in a royal palace in Bangladesh. Despite the harem girls' protests, the King of Bangladesh calls upon his half-German ward, Princess Strahl, to sing to the court. After the princess relates a short, fanciful tale, the King ponders to which of his three love-struck royal sons he should grant marriage to the princess. At the Vizier's recommendation, they try an archery competition to determine a winner. Prince Husayn and Prince Ahmad tie when their arrows fly the same distance, and Ali's arrow disappears, thanks to the magical mischief of Fairy Peri-Banu, who secretly has her eyes set on Prince Husayn. Nobody seems to understand that Princess Strahl desires Ahmad; the resourceful Vizier suggests another contest. He suggests that the three sons depart separately to foreign lands and bring back the rarest wonder for their King. The court breaks off, and the princes agree that when they return from their quests, they will rejoin at a fork in the road still some distance away from the palace.

Scene Two

As Sheherazade continues to spin her tale, the scene changes to a Baghdad street market. Prince Husayn wanders into a throng of vendors. He purchases (from an attractive lady merchant) a flying, magic carpet. Unbeknownst to him, it was Fairy Peri-Banu who sold him the carpet. The prince falls in love with her and promises to return to Baghdad.

Scene Three

Prince Ali goes to a Tibetan marketplace and finds his arrow stuck in a shopkeeper's gilded apple. The apple can magically cure any disease with a whiff of its scent. Prince Ali is skeptical at first, so the Tibetan merchant offers to bill him later.

Scene Four

From a corner of the stage, the audience sees Ahmad excitedly admiring his newly purchased magic telescope, sold to him by a Burmese Merchant.

Scene Five

The brothers reunite at a chosen fork in the road to display their treasures. Prince Ali tries Ahmad's telescope. Looking hundreds of miles away, he sees the princess on her deathbed. The distraught trio devise a plan and race home on Husayn's flying carpet.

Scene Six

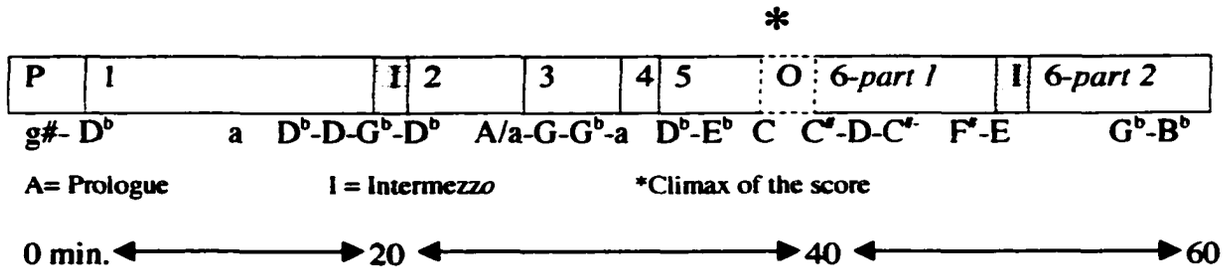
In a bedchamber, the royal Nanny and King fret over the sick princess. The princes return, and Ali revives the princess with his golden apple. The princes present their gifts, and the King awards Ali the bride, but not without a degree of uncertainty. An uproar ensues, and the magic fairy swoops in. She chastises Husayn for his tardiness, and punishes him with a marriage proposal. Husayn is only delighted. The Tibetan shopkeeper also appears and demands Ali's hand in marriage to his attractive daughter as payment for the potent apple. Prince Ahmad is left to marry Princess Strahl, and the two of them sing in bliss. General rejoicing concludes the opera.

CHAPTER THREE

ANALYTICAL REMARKS

The one-act opera is organized into a prologue and six scenes with a performance time of approximately sixty minutes. Interspersed are two intermezzi, one located between Scenes One and Two and the other at the bisection of Scene Six. An orchestral interlude follows Scene Five. Each intermezzo revisits the scenario between the Sultan and Sheherazade that first takes place in the Prologue. The recurrence of these two characters helps to unify the score, and their continual dialogue reminds the audience that the mainstage action is a pictorial representation of Sheherazade's narrative.

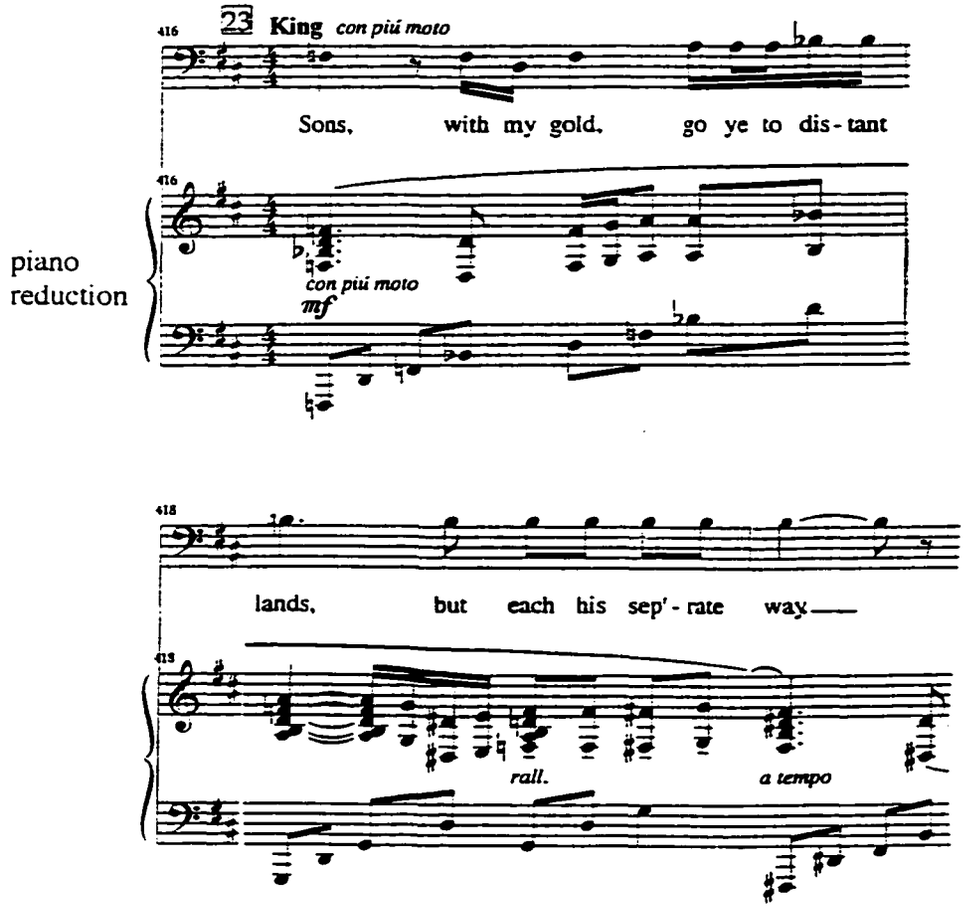
Fig. 1. Relative durations of the scenes in *An Arabian Night*, including tonalities.



Scene four, set in Burma, has the brevity of the intermezzi and serves to move the dramatic pacing between Scenes Three and Five. Scenes One and Six, the longest and most complex scenes in the score, are set in the royal palace in Bangladesh.

The opera features frequent modulation, chromaticism, and fields of implicit tonality. (Traditional roman numerals are used to cite these implied tonalities in the further illustrations.) Frequent harmonic modulations occur in support of the action on stage. For example, a Wagnerian bit of harmonic twist underscores the excitement brewing for the princes' upcoming treasure hunt, realized with a deceptive shift from B-flat major to B major (see figure 2). In sharp contrast, the opening measures of Scene Three feature static harmonic motion in a repetitive triadic figure designed to conjure exoticism in the Tibetan scene. See pages 181-184 in Appendix B.

Fig. 2. Harmonic modulation, Scene One, mm. 416-418.



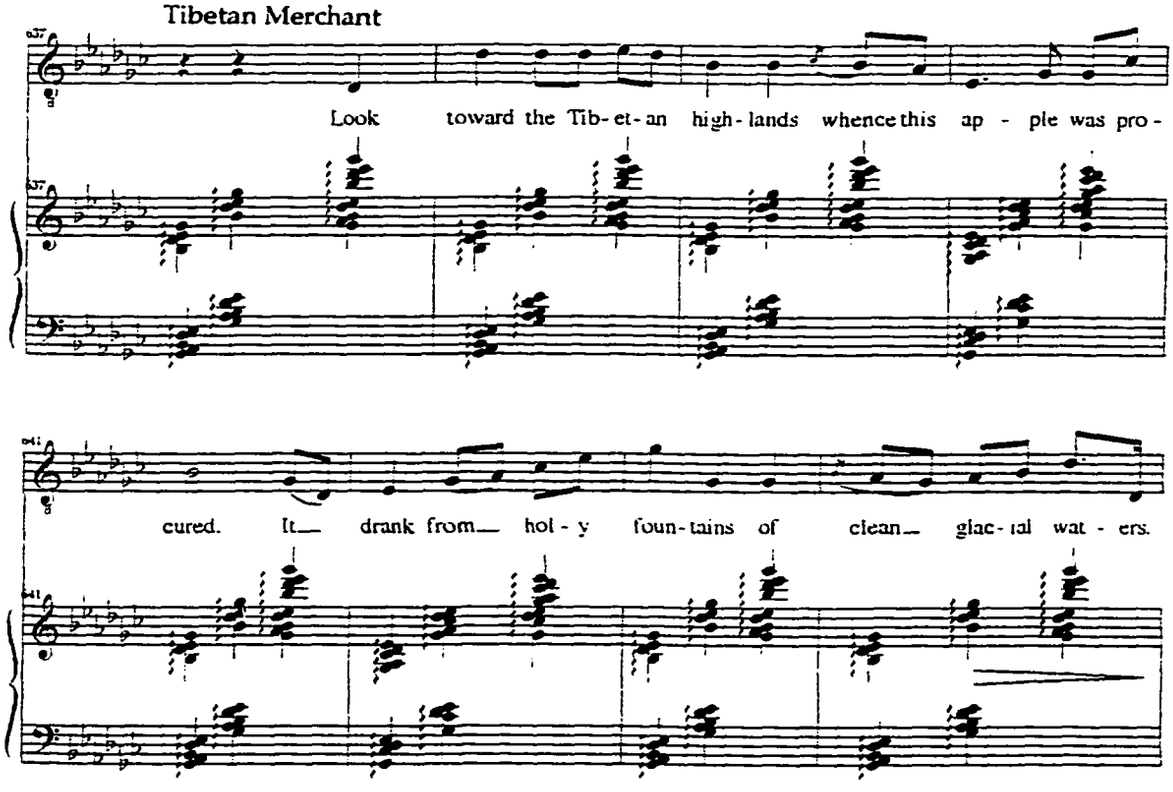
Such as the opening of Scene Three, the score contains a number of tonal oases, short episodes written in a clear-cut tonality. The presence of these various oases within a greater, chromatic environment lends a tonal collage effect that underscores the fantastical nature of the story. D-flat and G-flat are the most commonly recurring tonalities, thereby supplying tonal cohesion to the score. Tonal oases often feature an aria or ensemble piece marked by traditional cadences and important secondary keys, (thus making a concert performance of the excerpt manageable). Often, a tonal oasis can be found at a moment of dramatic respite. For instance, in Scene One, after the harem girls complain incessantly, Princess Strahl's sprightly aria in D-flat major settles the court. The first and second strophes end with an authentic cadence and feature motion toward and away from the subdominant. Ahmad's aria and half of the octet are also set in D-flat. These pieces will be further discussed. Figure three lists several tonal oases in the score.

Fig. 3. Pieces as tonal oases in *An Arabian Night* and their keys, and the dramatic event which is underscored.

Musical section	*Location in score*	*Tonal center(s)*	*Important cadences*
Sheherazade's aria	No. 3	C-sharp/D-flat and B pedal tones	polytonal material, open-ended
Princess Strahl's aria	No. 8	D-flat and F	No. 9 and m. 210-217
Octet	No. 19	D-flat and G-sharp	m. 399
Princes' Scene 1 trio	No. 24	G-flat	m. 455
Ahmad's aria	m. 757	D-flat and E-flat	m. 788
Love duet, Ahmad and Princess Strahl	No. 64	G-flat	m. 1148-1149
Final chorus	No. 65	B-flat	Last measures

The tonalities cited in figure 3 comprise a pentatonic pitch set. Interestingly, the essential Tibetan merchant, who sells Ali the golden magic apple, possesses a pentatonic theme (see figure 4). The key of D-flat is especially emphasized, a tonality associated with the princes' romantic destinies. B-flat is used as a framing device in the opera, as the tonality of the final ensemble, the same initial bass note that starts Scene One, and the same added harmonic tone in the first measures of the opera.

Fig. 4. Pentatonicism in the Tibetan Merchant's music, Scene Three, mm. 637-644.



The tonal oases also have a greater dramatic purpose in the opera. In many moments of tonal clarity, an underlying moral theme in the opera surfaces: love in its various forms, fraternal, brotherly, and romantic, ultimately insures the good fortune of the opera's protagonists. This phenomenon is best exemplified by the common key and melodic fragments shared between the brothers' Scene One trio (No. 24), and Princess Strahl and Ahmad's concluding love duet in Scene Six (No. 64).

The Treatment of Text

The sung word is usually treated more lyrically in the more poetic portions of the libretto. Most parts of the libretto resemble regular prose or dialogue, and they are set in a more declamatory vocal style. In some instances, the text is treated in a recitative-like style, where the text is sung in a rhythm emulating natural speech. Figure 5 shows the recitative style as sung by Sheherazade at the end of her aria.

Fig. 5. Sheherazade's aria, recitative style, mm. 77-79.



In many instances, the orchestra engages in word painting. In the Prologue, circular, contrapuntal figuration in the orchestra illustrates the Sultan's "lazy smoke rings" (see figure 6). The theme that begins the opera is worked into this counterpoint. Sometimes melismatic vocal lines emphasize the text. In figure 7,

Husayn and the Fairy sing the word "flown" on a melisma, thereby capturing the wonder and excitement of their magic carpet.

Fig. 6. Word painting in the orchestra, Prologue, mm. 40-43.

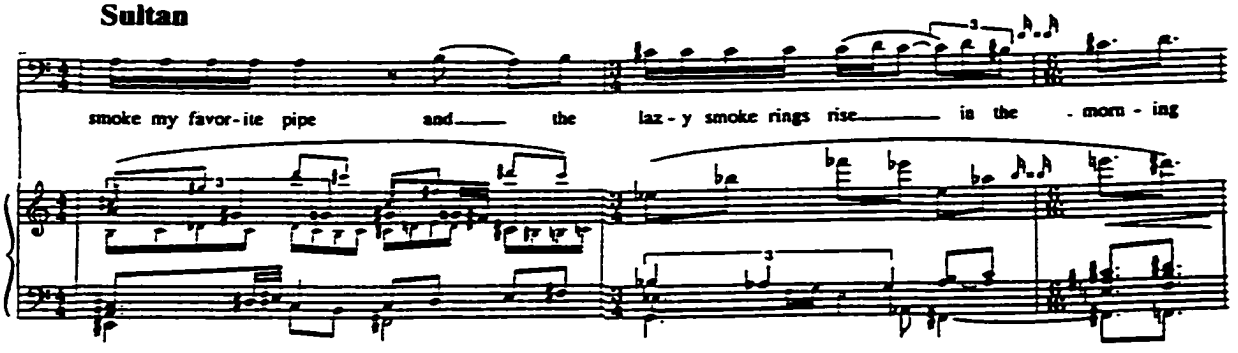
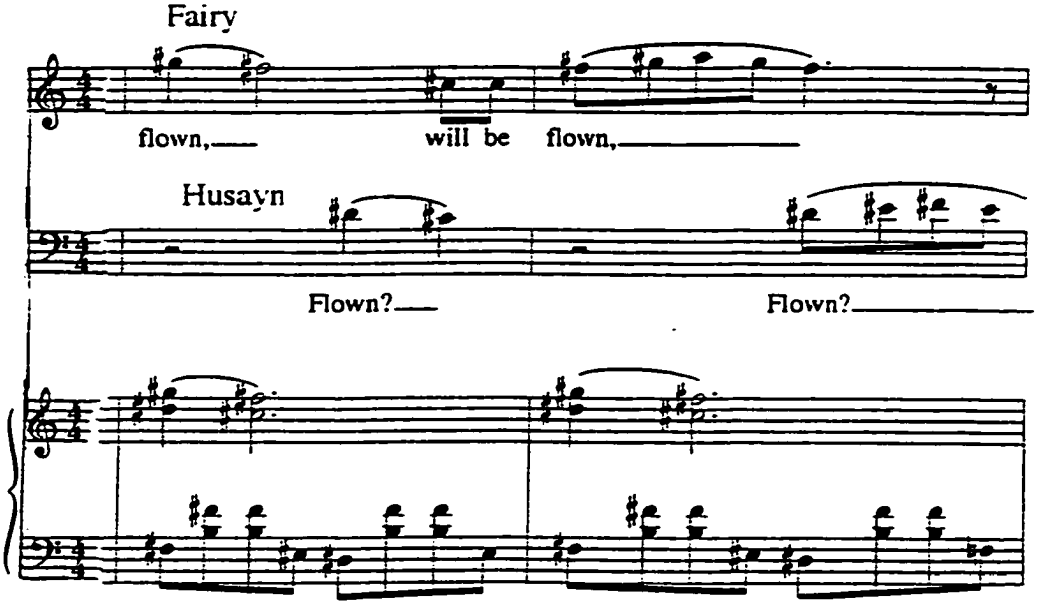


Fig. 7. Word painting, mm. 530-531.



The vocal treatment of the text helps to reinforce mood, dramatic pacing, and specific musical effects in the score. Theses various treatments of the text reflect the fluctuating dramatic dynamics of the libretto.

Princess Strahl's Aria

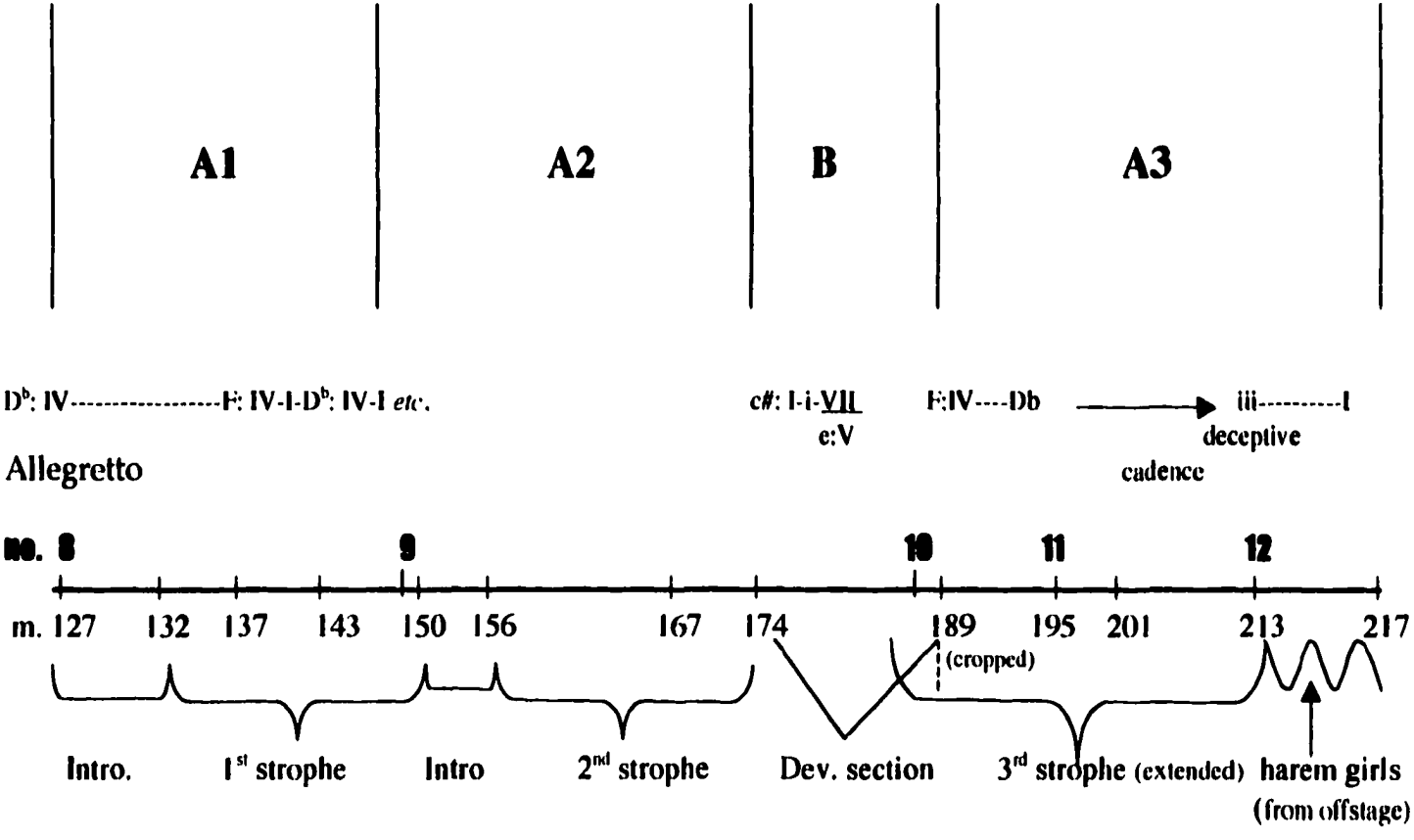
Princess Strahl's aria is an entertaining narrative for the court. The aria is accompanied by a frothy orchestral accompaniment scored for high muted strings, harp, and running filigree in the wind parts. In casting her character, the singer should be an ingénue, vivacious and petite to best match the Princess's musicality.

The princess's narrative foreshadows and parallels the opera's plot. Her imaginary subject, Princess Periz, must choose, like Princess Strahl, a husband from three suitors. In her story, Princess Strahl describes how these three suitors must journey to foreign countries to find a rare gift. She sings of the "poet" who wins Periz's hand, implying her preference for Ahmad, the most poetic of the three brothers. At every reference to the poet, the music shifts from a metric feel of three into a feel of one, as if her thoughts of him increase her heartbeat. Her aria supplies symbolic opportunities for clever staging as she sings, gestures, and interacts with her courtly audience.

Through the aria's tonal allusions, the princess's story reveals several other connections to the opera's plot. Strophes one and two start in the subdominant, G-flat, the same key of the Scene Six love duet that the princess and Ahmad blissfully sing. Also, the direct modulations into F Major reflect the whimsy of Strahl's story telling.

The princess' aria contains three strophes and a diversionary, developmental midsection. Strophes one and two are each eighteen measures long. The beginning of the third strophe is truncated, dovetailing directly out of a short, developmental section that precedes it. The remainder of the third and last strophe is extended to

Figure 8. Princess Strahl's aria, strophic design, Scene One, mm. 127-217.



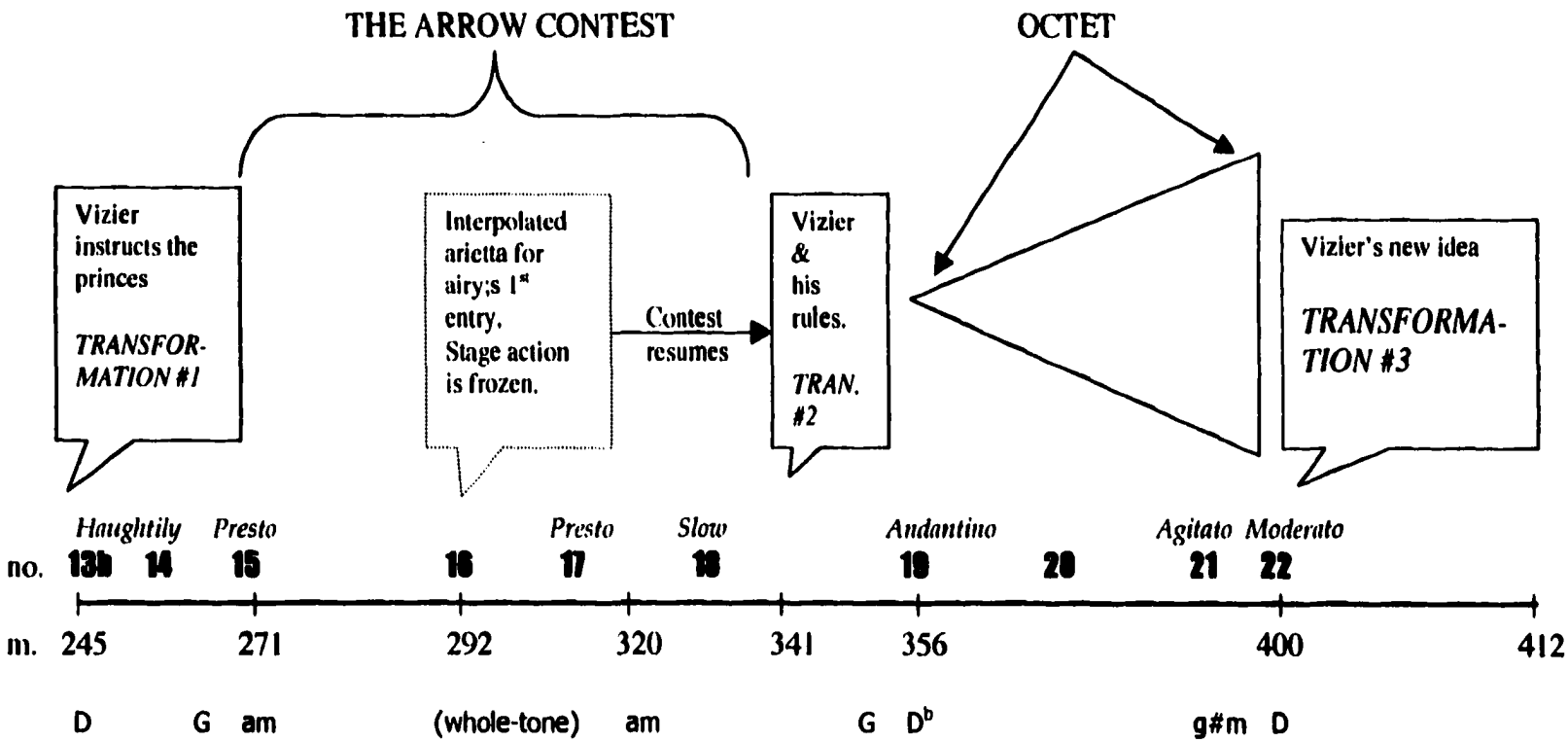
emphasize the moral of her tale (see figure 8). At the end of each strophe, such as at No. 9, a passing augmented triad (F-A/Bbb-Db) forecasts the harmonic color used at the magic fairy's entrance (No. 16). The princess's closing vocal flourish is similar to the fairy's upcoming melismatic passages, thereby hinting at the fairy's future importance to the plot. The descending, dotted melodic motive, first present in measure 137, frequently recurs in other places in the opera. Musical material from Princess Strahl's aria also reappears in the last scene during the triumphal hailing of the fairy and her newly betrothed, Prince Husayn. The reuse of the Princess's music in Scene Six signals that the events forecasted in her aria are coming to fruition.

The Role of the Vizier in Scene One

The Vizier is a dramatic catalyst in Scene One, for the King always depends on the Vizier's resourcefulness and ideas to determine the princes' course. After the Vizier's motive makes an initial appearance alongside the King's motive in the scene's opening, the Vizier's motive reoccurs in three different musical transformations as the scene progresses (see figure 9).

The Vizier's first piece of advice to the King is to conduct an archery competition for the princes. As the Vizier gives his instructions, his motive receives its first musical transformation where the cello and violin "haughtily" play a simple, two-voice allemande (m. 245). In the motive's second musical transformation, when the competition goes awry (when Ali's arrow is lost), the Vizier interjects to police the situation (m. 341). His music upsets the fairly regular metric pattern, and the orchestra is infused with renewed counterpoint and chromaticism that reworks his

Figure 9. The Vizier's music in Scene One, mm. 245-412.



motive in dimunition. This transformation of his motive underscores the Vizier's tendency for the verbose and didactic. The listener can hear the wheels of the Vizier's mind at work. After the octet ends in a flourish without an answer from the King, the Vizier's motive receives its third transformation (m. 400). His music is still contrapuntal, but more diatonic, lyric, and sweeping. The Vizier devises a new and brilliant strategy and implores the King to send the princes on a long journey. He punctuates his idea by singing a high B, marking the climax of Scene One, because this cadence with the B releases the tension and puzzlement experienced by all on stage. The high B signals a plan that *will* work for the princes.

The vocal demands placed on the Vizier underscore his dramatic significance in Scene One. The role of Vizier requires a particularly strong character tenor, with less of the lyric qualities needed for the role of Prince Ahmad.

The Octet

The dramatic purpose of the octet is to reveal in larger dimension the conflicts brewing amongst the various characters, and to express with resonance the greater dramatic problem, that is, how to properly broker a groom for Princess Strahl. When everyone is singing, the octet dramatically organizes the ensemble into two opposing forces. The lyrically expressed desires for love and tranquility, as wished by the Princess, the Nanny, and the Fairy, are juxtaposed with the tussle of the vying Princes and the frustrated Vizier. The textural dimension of the ensemble writing represents the characters' conflicts. The long, lyric lines first sung by Princess Strahl and

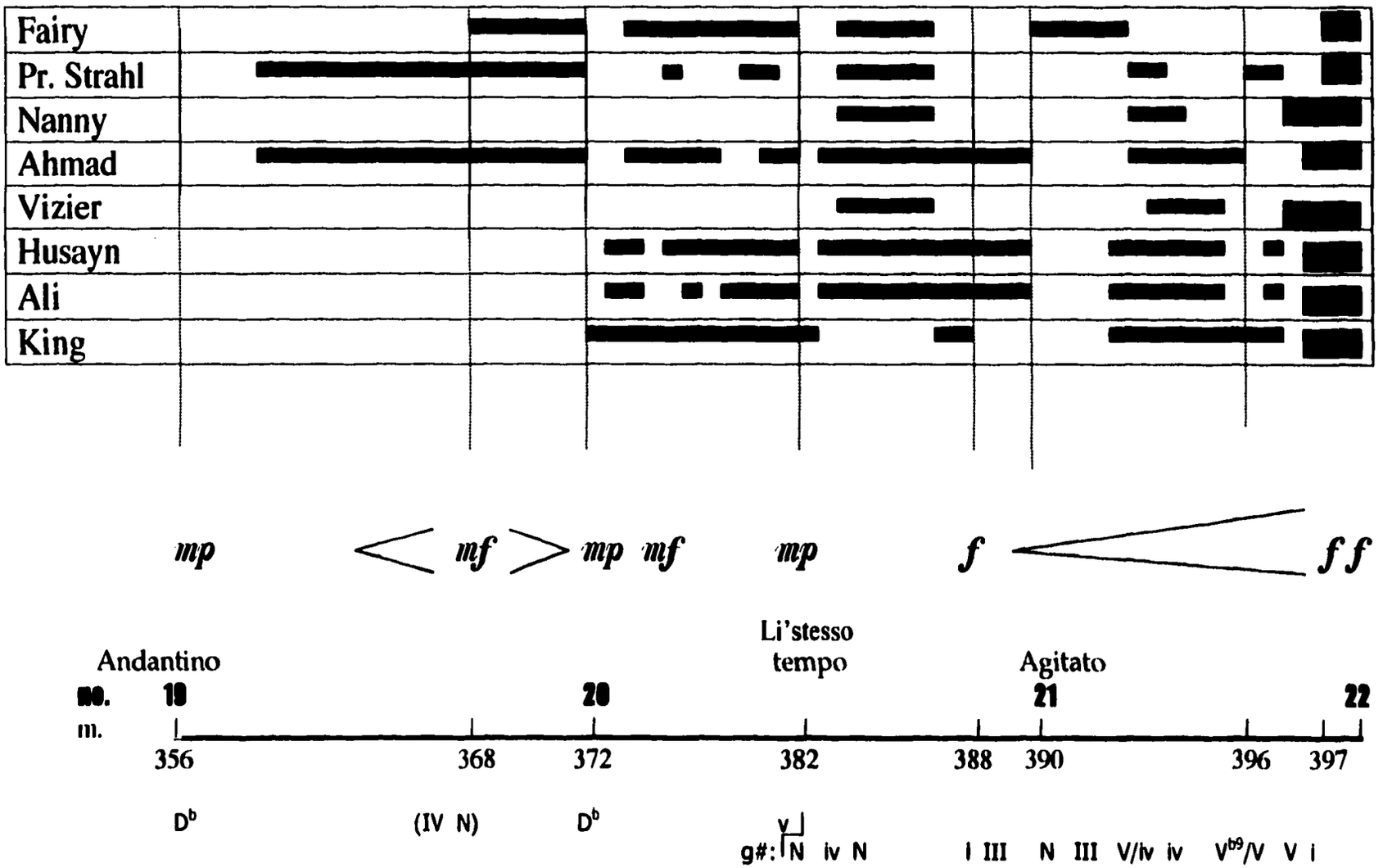
Ahmad, and later sung by all the women in homophonic style, contrast with the men's concurrent, short, angular declamations.

The octet is comprised of two broad sections, *Andantino* and *agitato*. The octet begins with the courtiers wandering about glumly for the lack of an archery winner. The orchestra's lilting dotted rhythm would seem inappropriate with the despondent mood, but the musical choice allows the audience to crack a smile at the characters' quandary. Dramatic drive is slowed to give the audience a view through the eyes of Fairy Peri-Banu, as she gets to witness everyone's reaction to the sudden turn of events she had instigated.

The first half of the octet resembles a nineteenth-century cavatina in the *bel canto* style. The latter half possesses an agitated tempo like a *cabaletta*, and contains stratified vocal part writing and a bass line accompaniment that outlines harmonic ideas first presented in the 'missing arrow' music (No. 18). This choice of bass material underscores the fact that it was the tampered archery competition that has precipitated the current quandary. The forward direction of the octet is made possible, in part, by the long-range crescendo and gradual, textural accumulation of vocal parts, all of which conclude on an open-ended climactic cadence in measure 399 (see figure 10). By bisecting the octet as such, the octet's drama is organized into two phases; inward thought and reflection, followed by action and dispute amongst the characters.

The vocal writing is grouped in the same way the characters are placed on stage. Princess Strahl stands with the Nanny; the Vizier stands near them. Husayn, Ali and Ahmad stand together. The befuddled king is set apart from the group, and

Figure 10. The octet; dynamics, tonalities and graph of the eight overlapping vocal parts

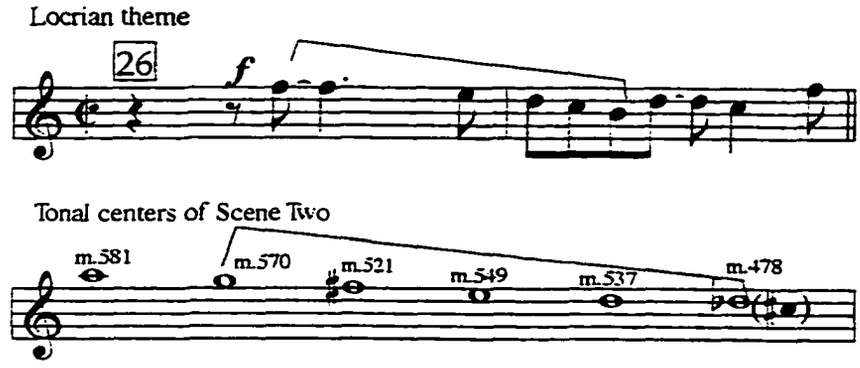


the Fairy looks on from her hiding spot on stage. At the end of the octet, the dramatic tension is only halfway resolved. (The resounding cadence to E-flat is immediately undone by an angular, chromatic twist into A-flat minor.) Shortly after the octet, the brothers are satisfied when the final method of competition is determined. However, the greater issue of who is to marry remains completely unresolved, and Ahmad's and the Princess's personal desires remain unquenched.

Scene Two: Prince Husayn and the Fairy Peri-Banu

Scene Two is comprised of a compact sonata-allegro form and a *duettino*. However, the tonic-dominant polarity of keys typical of a traditional sonata is replaced with semi-tonal and stepwise polarity. Long pedal points establish the tonality for each theme. The harmonic color of Scene Two is imbued with bitonal suggestions, as the opening oboe melody suggests a quasi-C major melody over a D-flat harmony. Many whole-tone patterns as well are present, indicative of the Fairy's presence on stage. The scene is rhythmically driven by an accelerating broken tetrachord ostinato that leads the listener from the first intermezzo into Scene Two. The oboe carries the first theme, a syncopated, locrian melody illustrative of the hubbub in the streets of Baghdad (see figure 11). By transposing this melodic strand a half-step, all of the important tonal centers of the sonata and *duettino* are revealed (see also figure 12). The tempo and general animated character of the sonata-allegro also pictorialize the energetic flirtation that lies just underneath the surface between Prince Husayn and Fairy Peri-Banu.

Fig. 11. First theme, as played by the oboe, and tonalities of the sonata-allegro, Scene Two, No. 26.

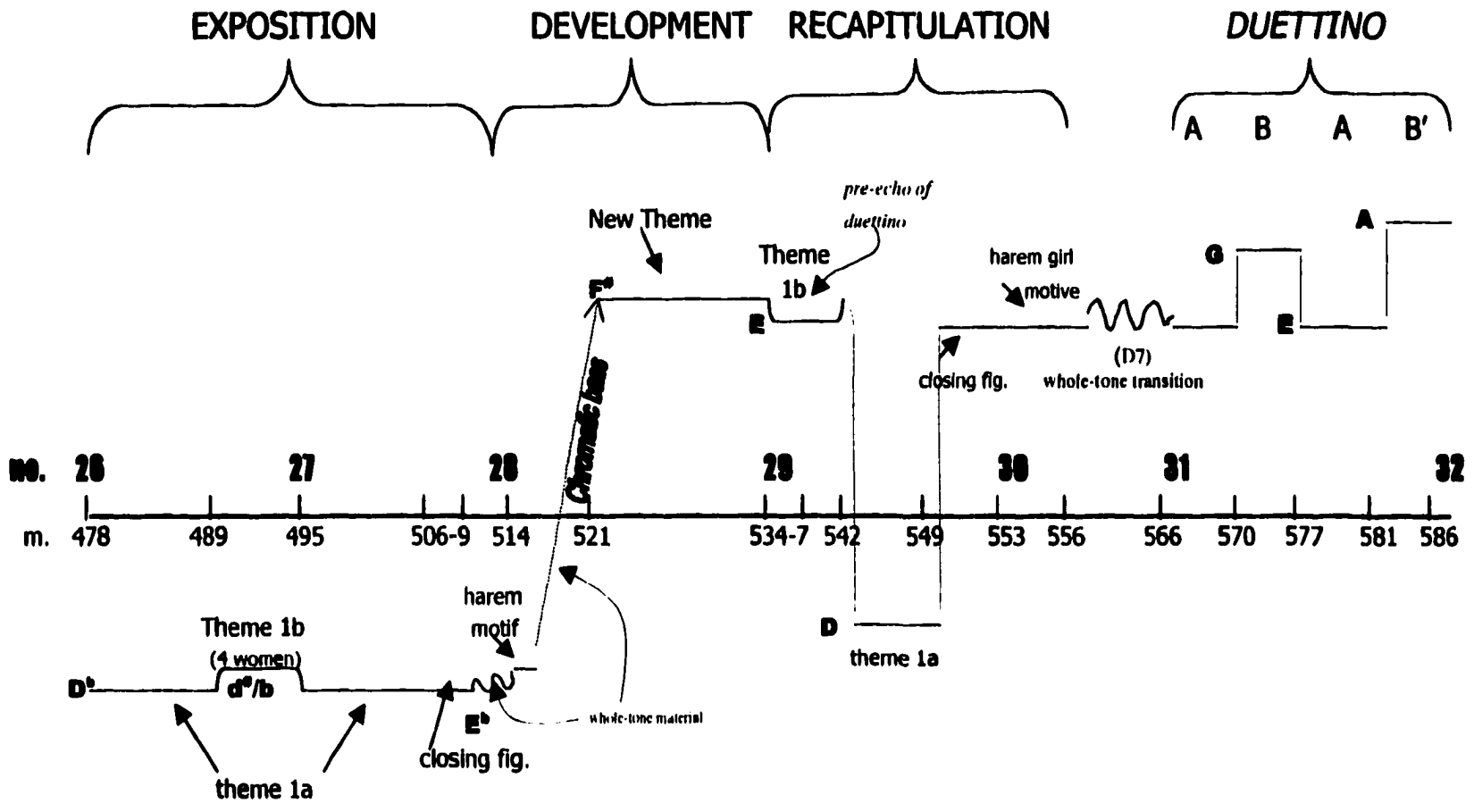


The four sheiks introduce the short second theme made of oscillating minor triads in the harp, derivative of the tritone component of the fairy's whole-tone scale. In addition, the harem girls' motive that first appeared in Scene One is an important subsidiary theme of the sonata (m. 514). The lustful frenzy of the harem girls is translated into the fairy's flirtatious nature by a literal reappearance of this motive.

The sonata section is designed to complement the *duettino*, which acts like a coda to the sonata-allegro. In the recapitulation, when the fairy charms Husayn with her whole-tone magic, "Let me see your eyes," the duet theme is pre-echoed by the violins *sul ponticello*. Unlike the traditional sonata structure, the recapitulation does not lie in the original tonal level, D-flat, but rather, lies in the upcoming key of the *duettino*, E.

The *duettino* theme has a melodic shape similar to the princes' trio melody that closed Scene One. This thematic resemblance parallels the princes' brotherhood with the warm, romantic union of Prince Husayn and Fairy Peri-Banu. Both musical sections are tonal oases, and the parallel connection drawn between the

Figure 12. Formal design of Scene Two: a sonata-allegro form and binary *duettino*, mm. 478-586.



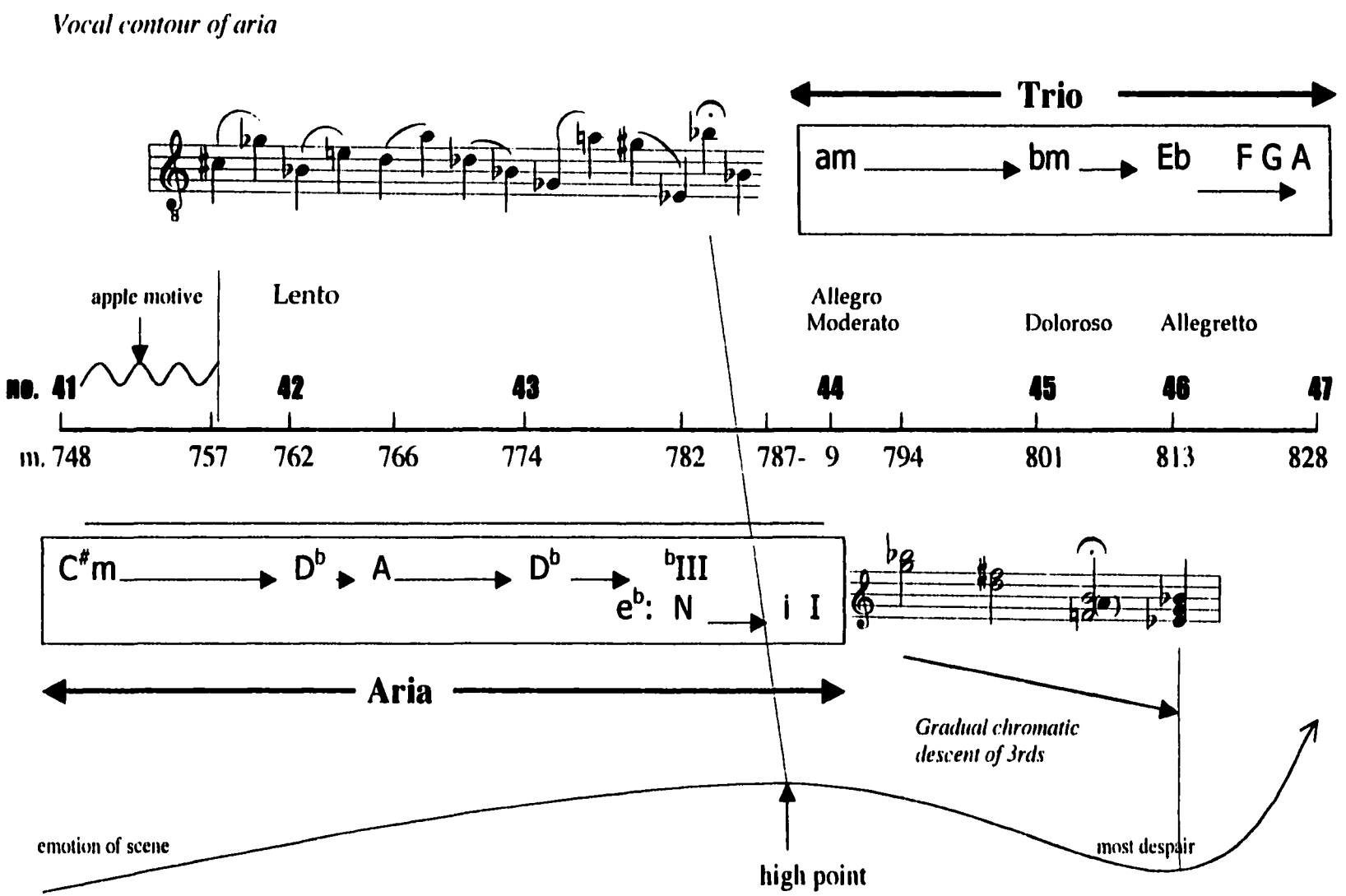
two further shows the underlying moral theme of love that continually surfaces in the opera.

Scene Five: Ahmad's Aria

Scene Five is filled with a wide range of emotion. The brothers' despair for the ailing princess, at No. 45, contrasts with the lyric euphoria of Ahmad's exuberant high B-flat, in measure 787 of his aria. Ahmad, the poetic prince, sings the aria when the brothers meet at a fork in the road. His music possesses the most languid gesture and sustained line of the opera, and his aria stands as the lyric highpoint of the score. Ahmad's musical sincerity intends to convince the audience of the romantic fortune he deserves. At Number 41, Ahmad reveals his telescope, Husayn and Ali ridicule Ahmad, and the arpeggiated 'apple' motive in the orchestra harkens back to Ali's encounter in Scene Three. The orchestra is musically informing the audience of Ali's golden apple still hidden in his bag (see figure 13).

Ahmad's deep feelings for Princess Strahl are reflected in the aria's warm, tonal landscape. The tonal centers of the aria form a whole-tone aggregate ($D^{\flat}$-$E^{\flat}$-F-G-A-B), a musical ingredient also associated with the fairy's magic and her flying carpet. Figure 13 illustrates the vocal range of the tenor aria and summarizes its melodic shape from phrase to phrase. Ahmad's first phrases accompany the orchestra's theme (No. 42). When the aria modulates to A major, both the voice and orchestra have sweeping phrases in unison. The melodic apex at the word "ecstasy" is carefully prepared by a long harmonic progression in measures 778-782. The voice and orchestra rejoin again with the melody, a melody that was forecasted in similar

Figure 13. Prince Ahmad's aria and the remainder of Scene Five, mm.748-828.



lyric utterances by other characters in Scene One (No. 7 and No. 23). The reappearance of the melody indicates Ahmad's romantic destiny.

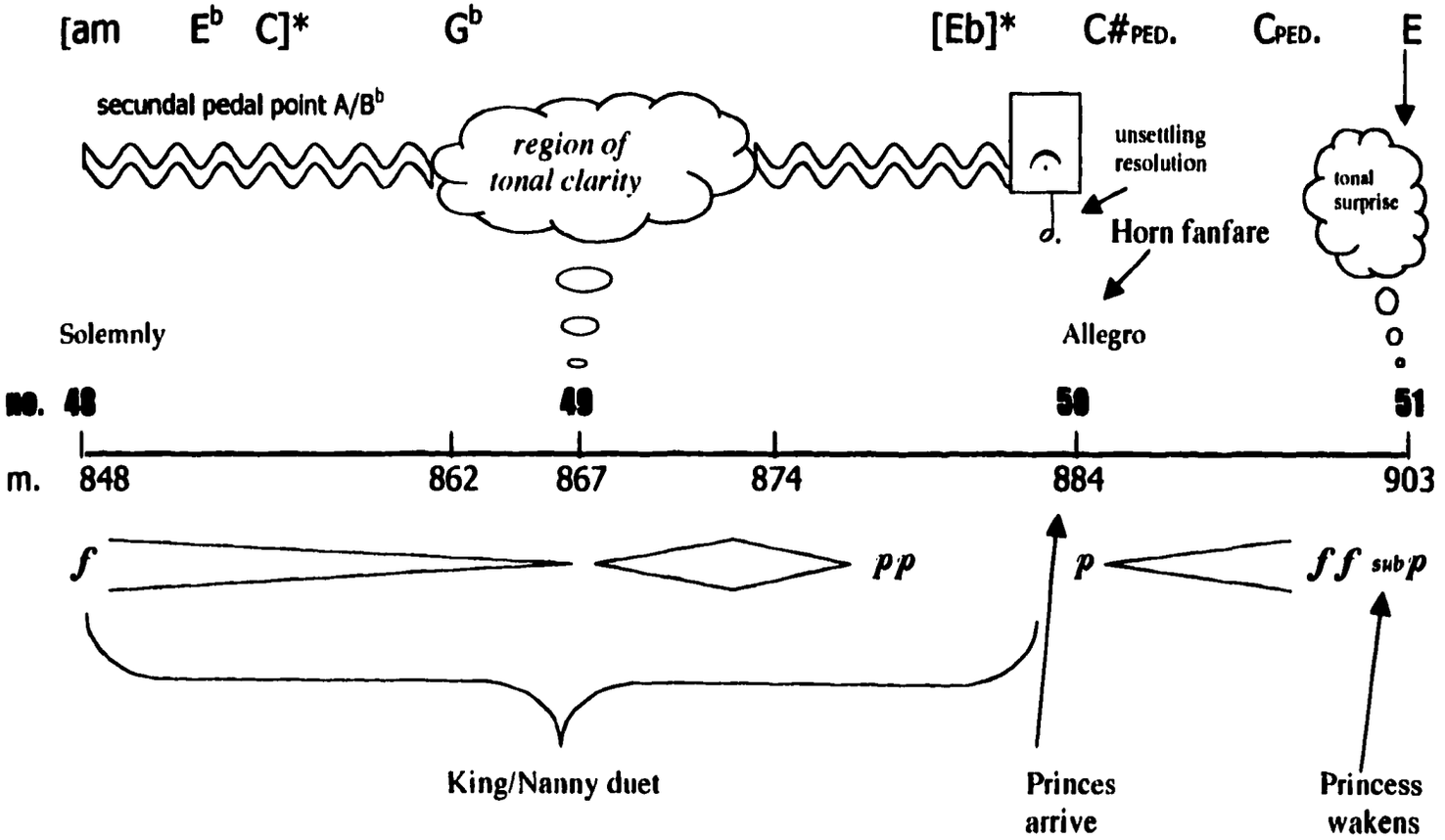
The drama escalates at measure 790 when Ali spots the ailing princess through Ahmad's magic telescope. He follows his exclamations of horror with a lachrymose melody, bringing much contrast of musical motion to the scene. At Number 46, the mood turns abruptly. Ali wields his magic apple in hope, crying "Wait! I can save her!" The end of the scene is crowned with a vigorous orchestral interlude where several instruments vigorously play the arrow motive, marking the musical climax of the opera. The orchestra propels Scene Five directly into Scene Six.

The Princess's Rescue in Scene Six

The beginning of Scene Six presents the darkest moment of an otherwise happy story. An eerie bitonal cadence is played twice to set the mood. An insistent syncopated figure in the accompaniment, a clashing A and B-flat (the same clash heard in the preceding cadences) heightens the nervous tension and anxiety over the dying princess. The syncopated figure obscures the duet's tonality. In measure 857, a new syncopated figure in the orchestra emulates the Princess's shallow, tentative breaths.

At measure 862, the tonality crystallizes as the King and Nanny recall the Princess's moments at court. Once again, the key of G-flat is associated with characters' loving thoughts. Soon after, their despair returns at the words "do not die." The A/B-flat semitone reasserts itself (mm. 873-875).

Figure 14. The beginning of Scene Six to Princess Strahl's rescue, mm. 848-903.



*Weak tonal references above pedal point

The King and Nanny duet and melodramatic rescue contain several tonal surprises. The duet ends unpredictably on an unsettling open fifth and added sixth (m. 483) that impresses upon the listener the gravity of the situation. A horn fanfare heralds the princes' return, jutting the tonality up a semitone. A long tremolo and open-ended augmented triad in the orchestra accompany the rescue on stage. The harmonic suspense finally eases into E major when the Princess sniffs the magic apple. The harmonic color refreshes the morbid air upon the Princess's miraculous recovery.

The King's Decision

The princes' presentation of gifts to the King is musically enriched with a tapestry of recalled themes and motives. At measure 910, the octet's music reappears draped with musical fragments from Tibet, the fork, and the arrow contest. At No. 53, the long C-sharp pedal returns, and the members of the court pause and stare expectantly at the King, who must pick the winning groom. The princes sing fragments of their brotherly Scene One trio, an ironic musical choice considering the intense competitiveness of the moment. The princes, in an effort to appease the King, feign brotherly harmony. Their hope and anxiousness is reflected by a series of modulatory phrases placed over the C-sharp pedal. The King awkwardly contemplates his momentous decision as the first violin bows its version of the princes' trio (No. 53). When the King chooses Ali, the harmony rests in C, and Ali's elated motive bubbles in the low string pizzicato (m. 965). However, his decision,

accompanied by an abrupt chromatic shift and new meter, shatters any hope of resolution. The ensuing vocal ensemble is full of cross-rhythms and dramatic instability as the music ascends sequentially by half-steps. Woodwind chirps, horn calls, and string arpeggiations alternatively bowed and slurred accompany. The Fairy's timely return, accompanied by surprise resolutions in F major and E-flat major, arrests the frenzy.

After the Fairy and Tibetan merchant establish their marital affairs with Husayn and Ali, Ahmad is conveniently left to marry Princess Strahl. Their brief duet consummates their betrothal and the opera's plot. The duet is another musical reprise of the princes' trio, but this time, brotherly love is transposed into romantic love, a tonal oasis set in G-flat major. Measure 1157 contains the most vivid of authentic cadences in the opera in preparation for the choral finale.

The Orchestration

In the interest of production cost and performance space, the chamber opera employs just sixteen players. With available resources, the number of string players can be expanded. *An Arabian Night* can be performed on a full stage or in a studio theater. The score requires a minimum of seven string players, including four violinists for the *divisi* sections. There is one player each for flute/piccolo, clarinet, oboe, bassoon, and horns. The additional horn was chosen to add dynamic power, range, and richer harmonic texture in the orchestration. The harp is utilized to fill in texture, and is useful in rendering some passages of pianistic genesis. The percussionist is given an arsenal of smaller instruments in the interest of limited

studio space, and sometimes the percussionist must switch quickly between instruments.

Table 2. Instrumentation of *An Arabian Night.*

1 flute/piccolo
1 oboe
1 clarinet in B^{b}
1 bassoon
2 horns in F

Harp

Percussion:
- Suspended cymbal
- Crash cymbals
- Splash cymbal
- Finger cymbals
- Floor tom
- 3 Bongos
- Snare drum
- Tam-tam
- Gongs (various sizes)
- Bell tree
- Wind chimes
- Claves
- Slap boards
- Triangle
- Glockenspiel
- Metal rod, drumsticks, brushes, mallets, etc.-

Strings

Balance between the stage and orchestra becomes especially sensitive in the context of a studio theater. Monitoring the horns' range is key to handling the problem. In some fleeting instances of climax, the orchestra musically overtakes the singers. The listener hears both ends of the orchestra's dynamic spectrum at the

princess's entrance. A cymbal crash, *fortissimo* tremolos in the strings, and octave horns herald the Vizier's announcement (m. 109). Soon after, when Princess Strahl steps from her carriage, the orchestration thins to muted strings, muted horn, flute and high harp that delicately color the moment (m. 118-121).

The solo instruments are not treated as character specific. While a particular motive is associated with a particular character, several different instruments may play that motive. At the beginning of Scene One the King's dotted, chromatic motive is exchanged between the violins and winds to better reflect the buzzing atmosphere of the court. Husayn's five-note motive makes appearances in the flute, violins, and oboe.

The orchestration is designed for the performance quality of a professional group or an exceptionally proficient graduate ensemble. While the style of orchestration is fairly conservative, there are dexterous demands placed on the players. The running thirty-second notes in the orchestral interlude present ensemble challenges. Other challenging rapid passages include the arpeggios in clarinet and oboe, mm. 1111-1112, and the chromatically descending passage work in winds and strings at measure 1115. At No. 48, the horns require good tonguing and range in their fanfare. In Scene Two, the cellist needs a good pizzicato technique, and the oboist must be able to carry well in his/her extended solo. The harp player has a significant cadenza at No. 16 to support the mystical entrance of the Fairy.

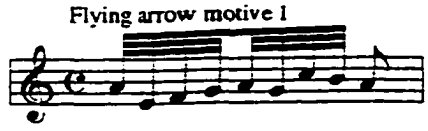
The opera possesses idiomatic challenges for instrumentalists and singers alike, and a number of arias and ensembles. The one-act score, with its large cast of

male and female roles, offers a light, fantastical story for prospective directors in search of a new chamber opera.

APPENDIX A

TABLE OF IMPORTANT MOTIVES IN *AN ARABIAN NIGHT*

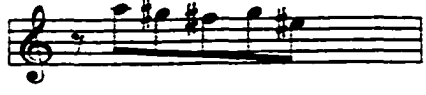
Flying arrow motive 1



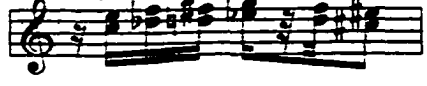
Flying arrow motive 2



Fairy's motive



King's motive



Harem girls' motive 1



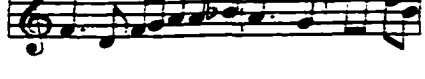
Harem girls' motive 2



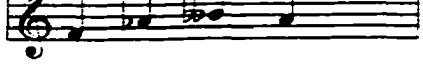
Vizier's motive



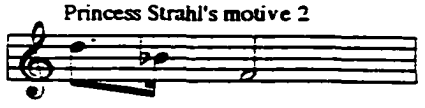
Ahmad's motive



Princess Strahl's motive 1



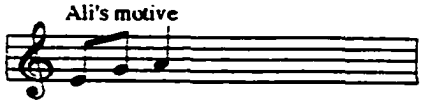
Princess Strahl's motive 2



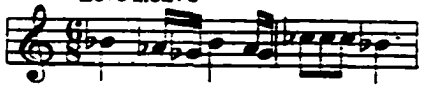
Husayn's motive



Ali's motive



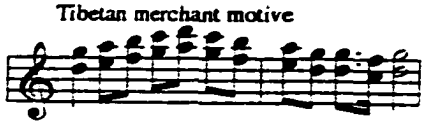
Love motive



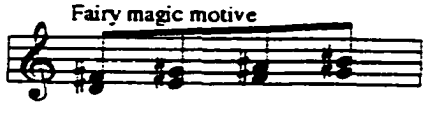
Magic apple motive



Tibetan merchant motive



Fairy magic motive



Flying carpet motive



APPENDIX B

FULL SCORE

Cast

The Sultan	Baritone
Sheherazade	Mezzo-soprano
The King of Bangladesh	Bass-baritone
Princess Strahl eines späten Mittwochnachmittags, his half-German ward	Lyric soprano
The Nanny, the princess's attendant	Mezzo-soprano
Prince Husayn	Baritone
Prince Ali	Baritone
Prince Ahmad	Tenor
Grand Vizier, assistant to the King	Tenor
Field Judge	Speaking role
Fairy Peri-Banu	Coloratura soprano
Tibetan shopkeeper	Tenor (or soprano)
Burmese Merchant	Baritone
Four harem girls (four women in Baghdad)	Three sopranos & a mezzo-soprano
Other street criers and court attendants	

Instrumentation

1 flute/piccolo
1 oboe
1 clarinet in B^b
1 bassoon
2 horns in F

Harp

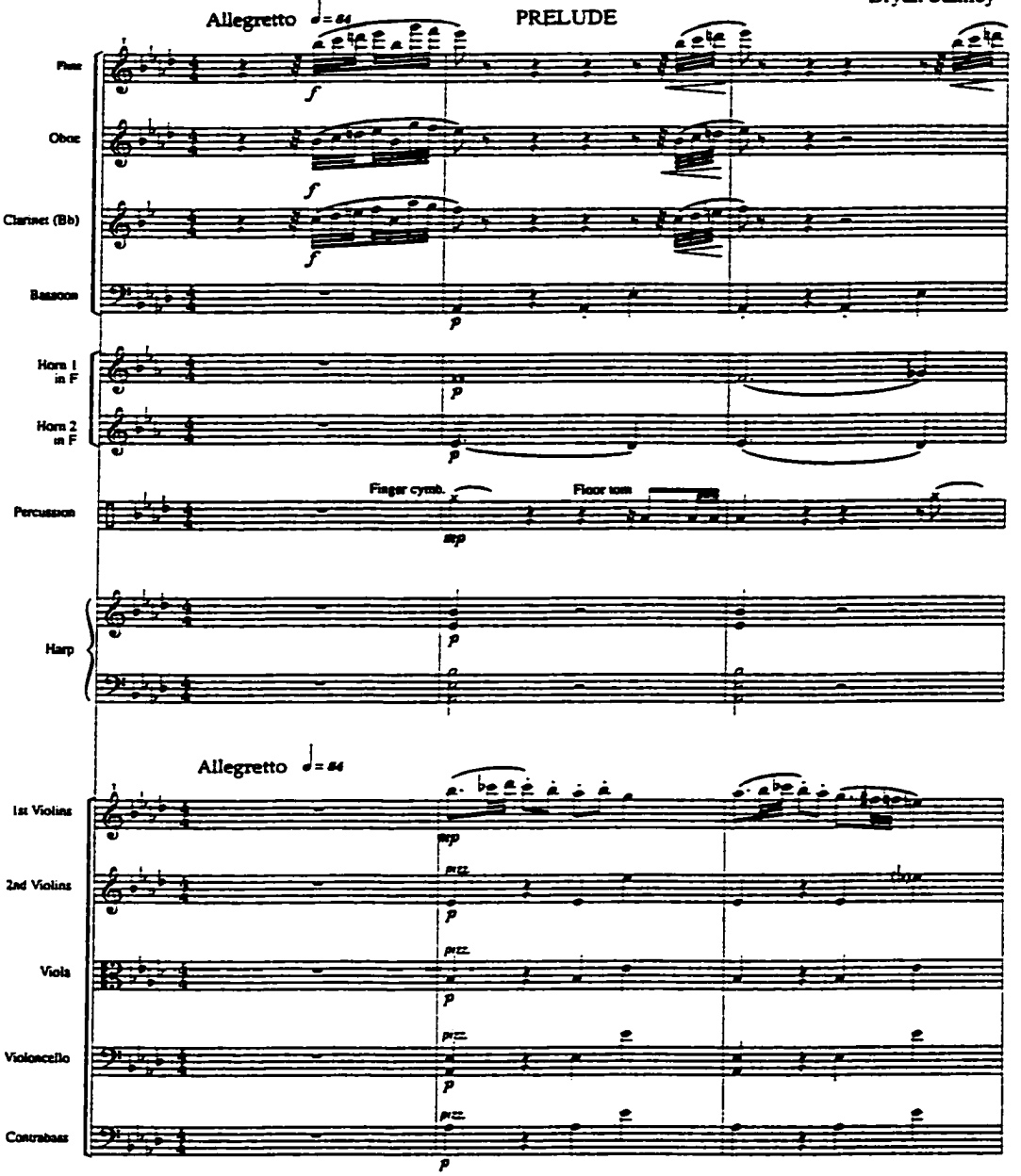
Percussion:
- Suspended cymbal
- Crash cymbals
- Splash cymbal
- Finger cymbals
- Floor tom
- 3 Bongos
- Snare drum
- Tam-tam
- Gongs (various sizes)
- Bell tree
- Wind chimes
- Claves
- Slap boards
- Triangle
- Glockenspiel
- Metal rod, drumsticks, brushes, mallets, etc.-

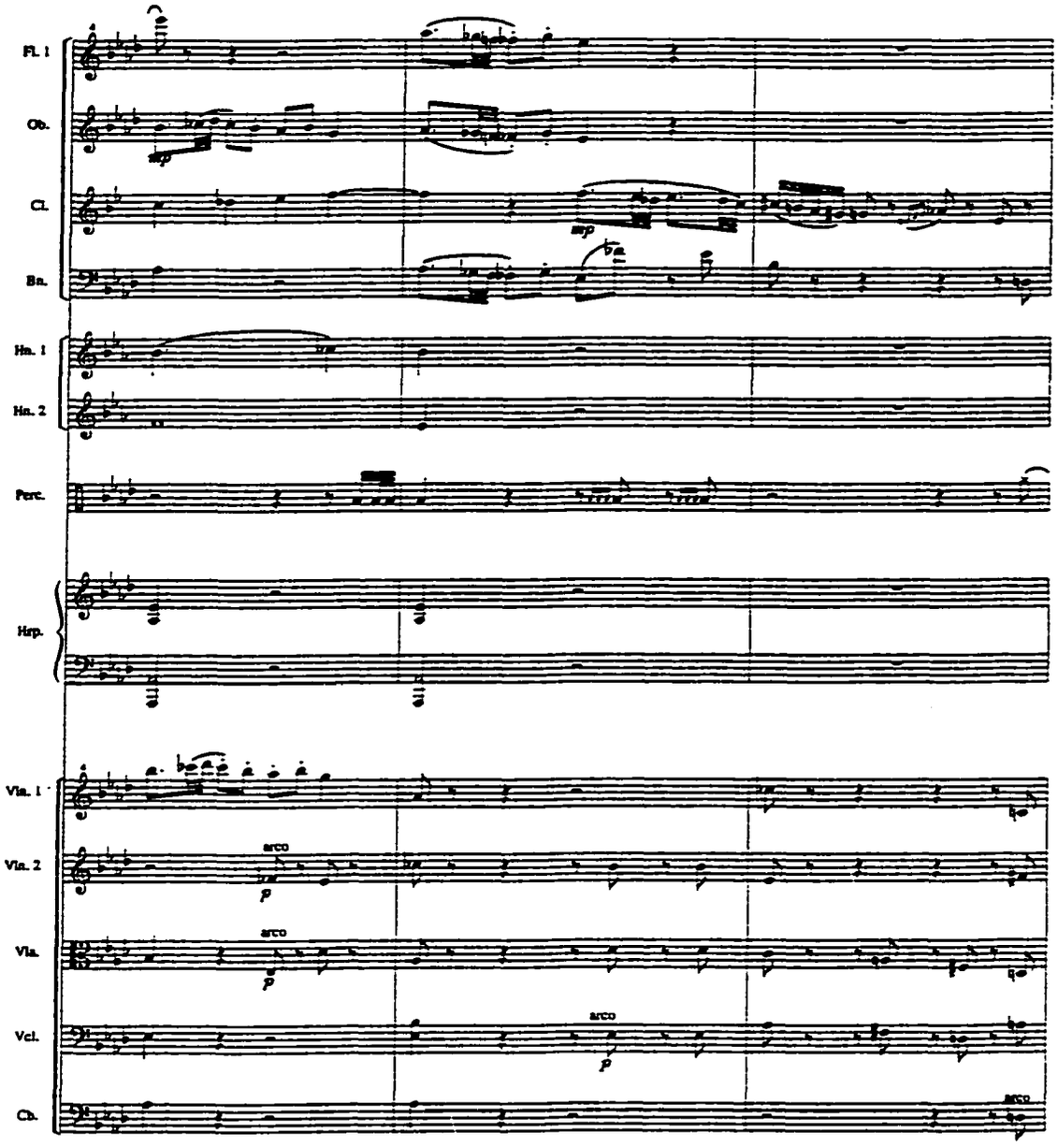
2 1st violins
2 2nd violins
2 violas
2 violoncellos
Double bass

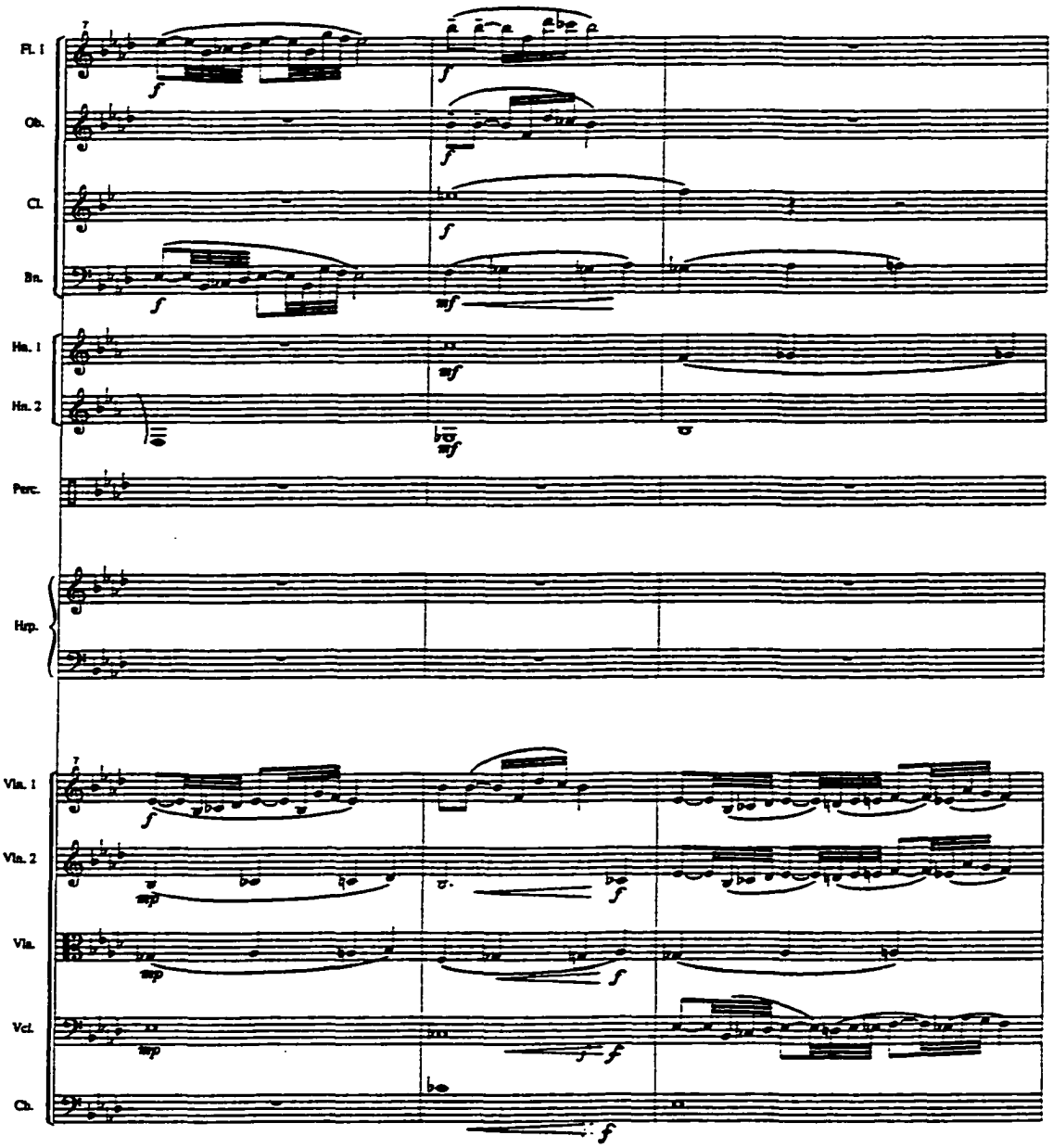
AN ARABIAN NIGHT

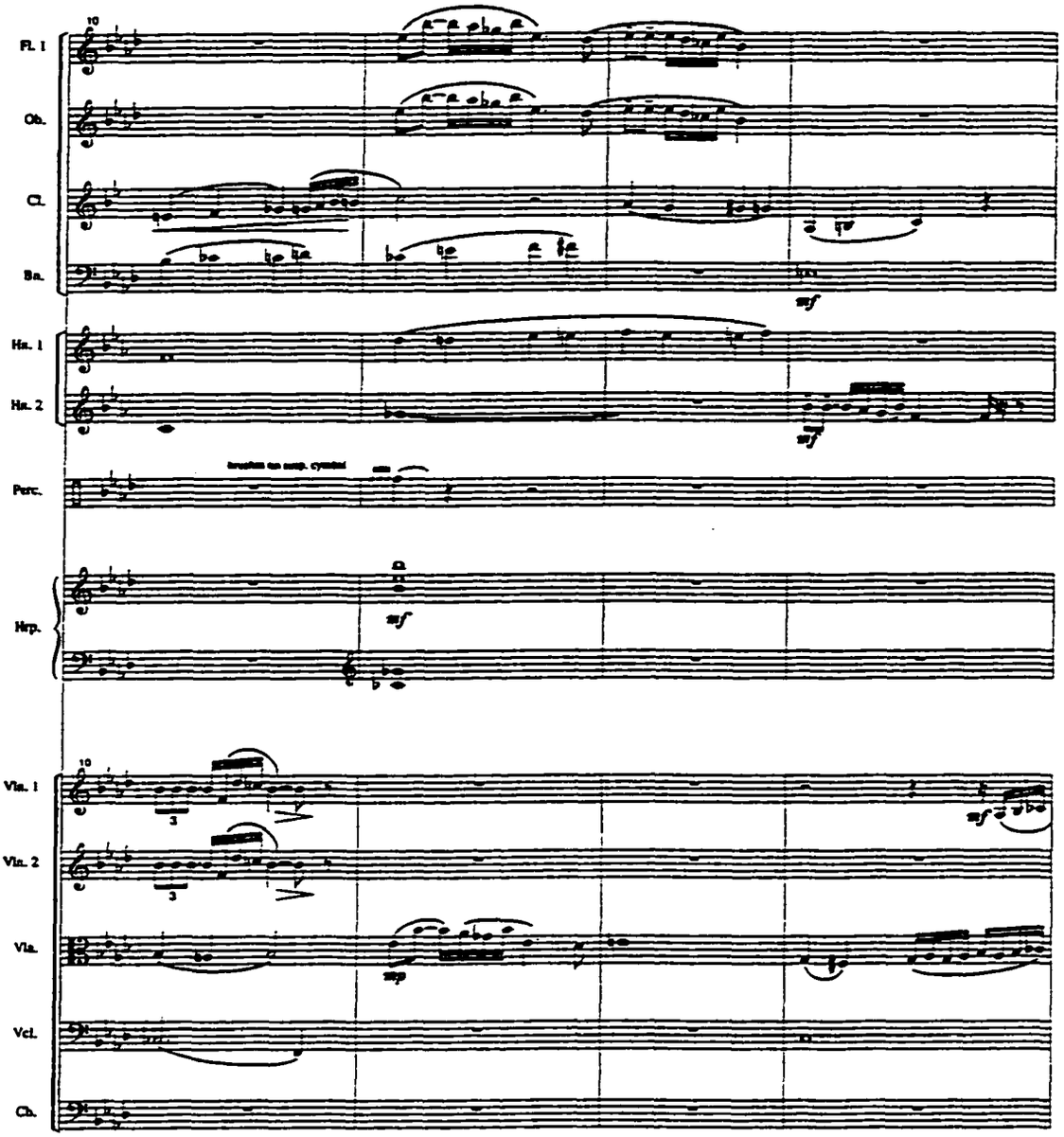
a chamber opera in one act

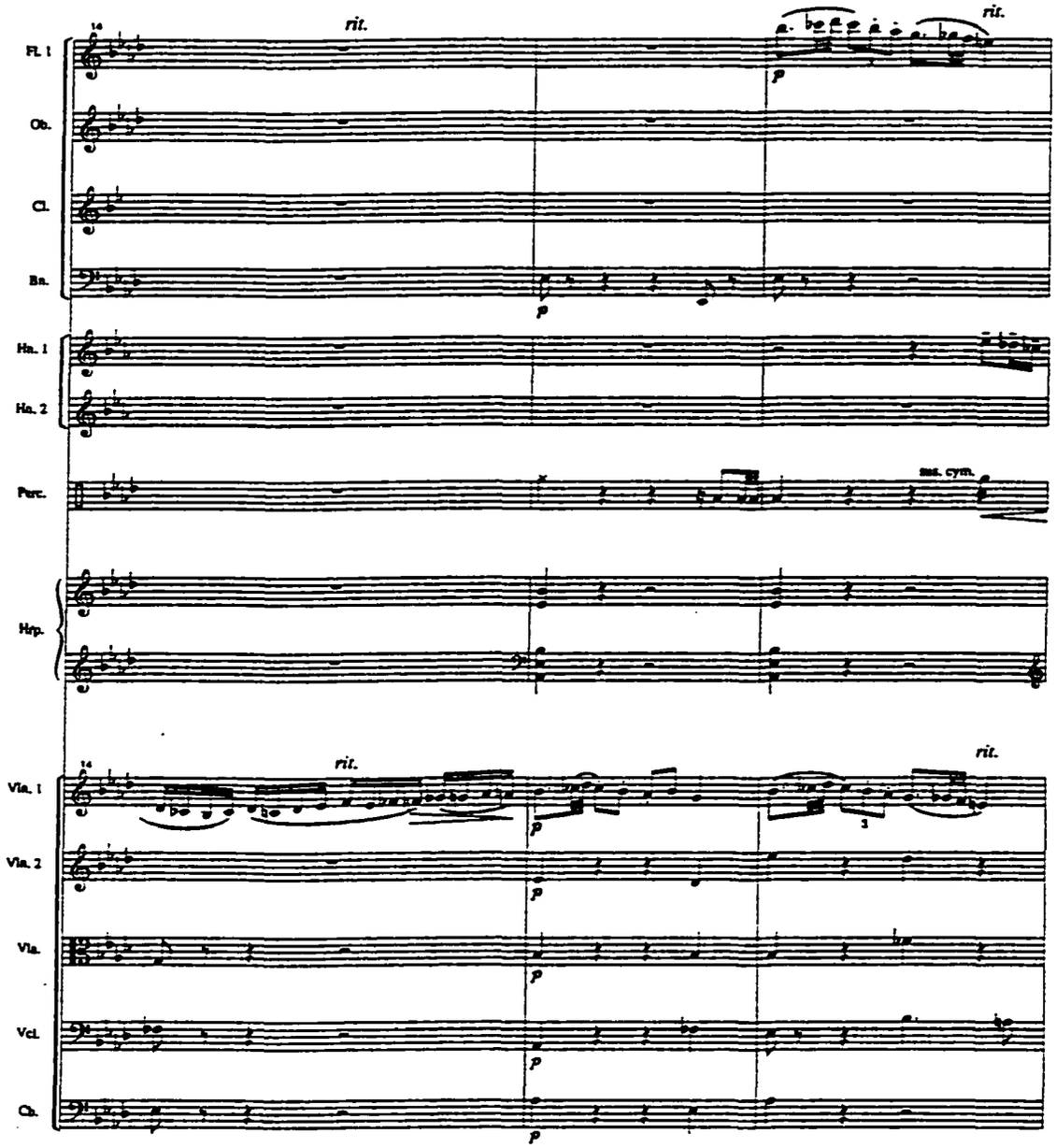
Words and music by
Bryan Stanley

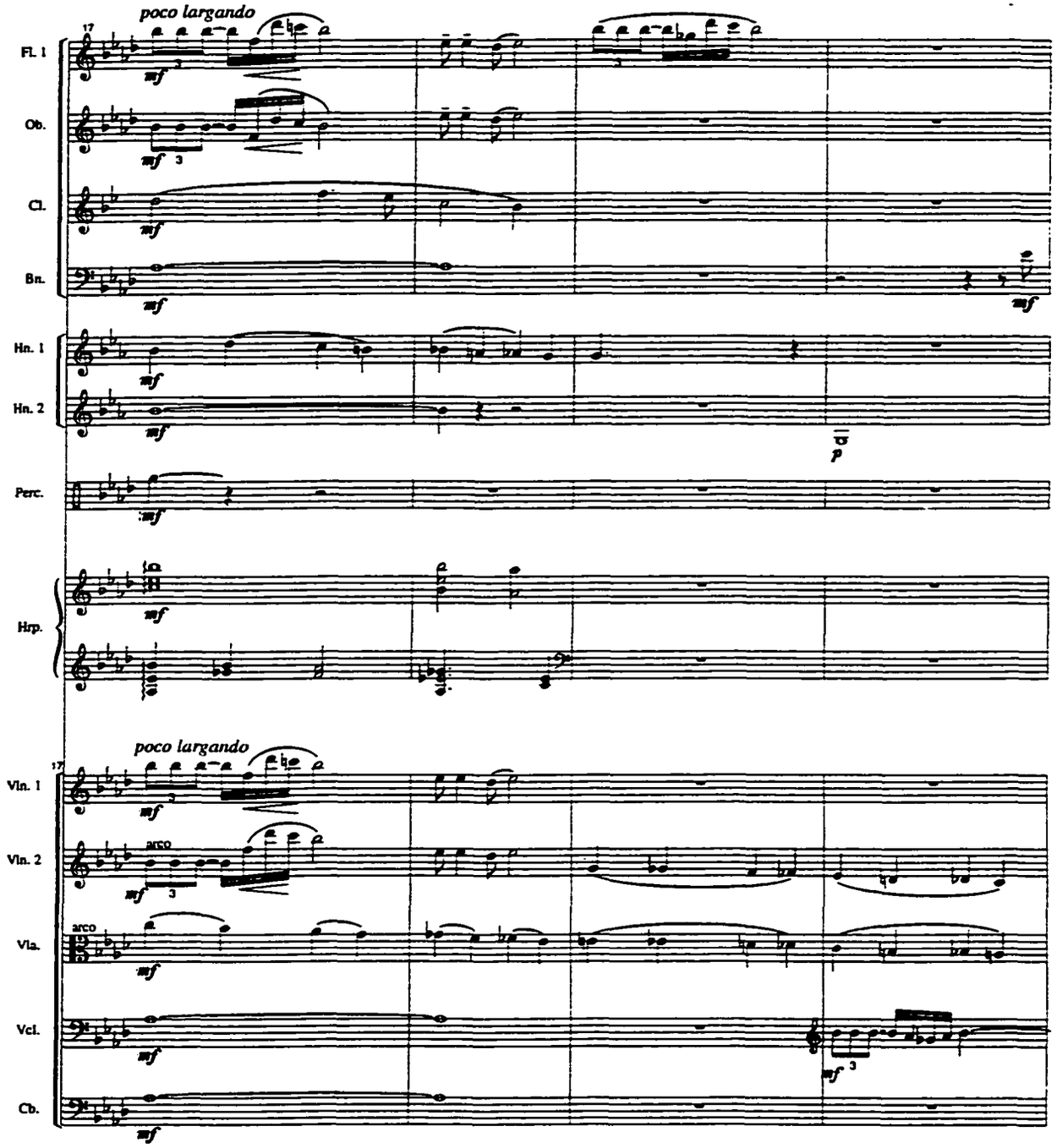


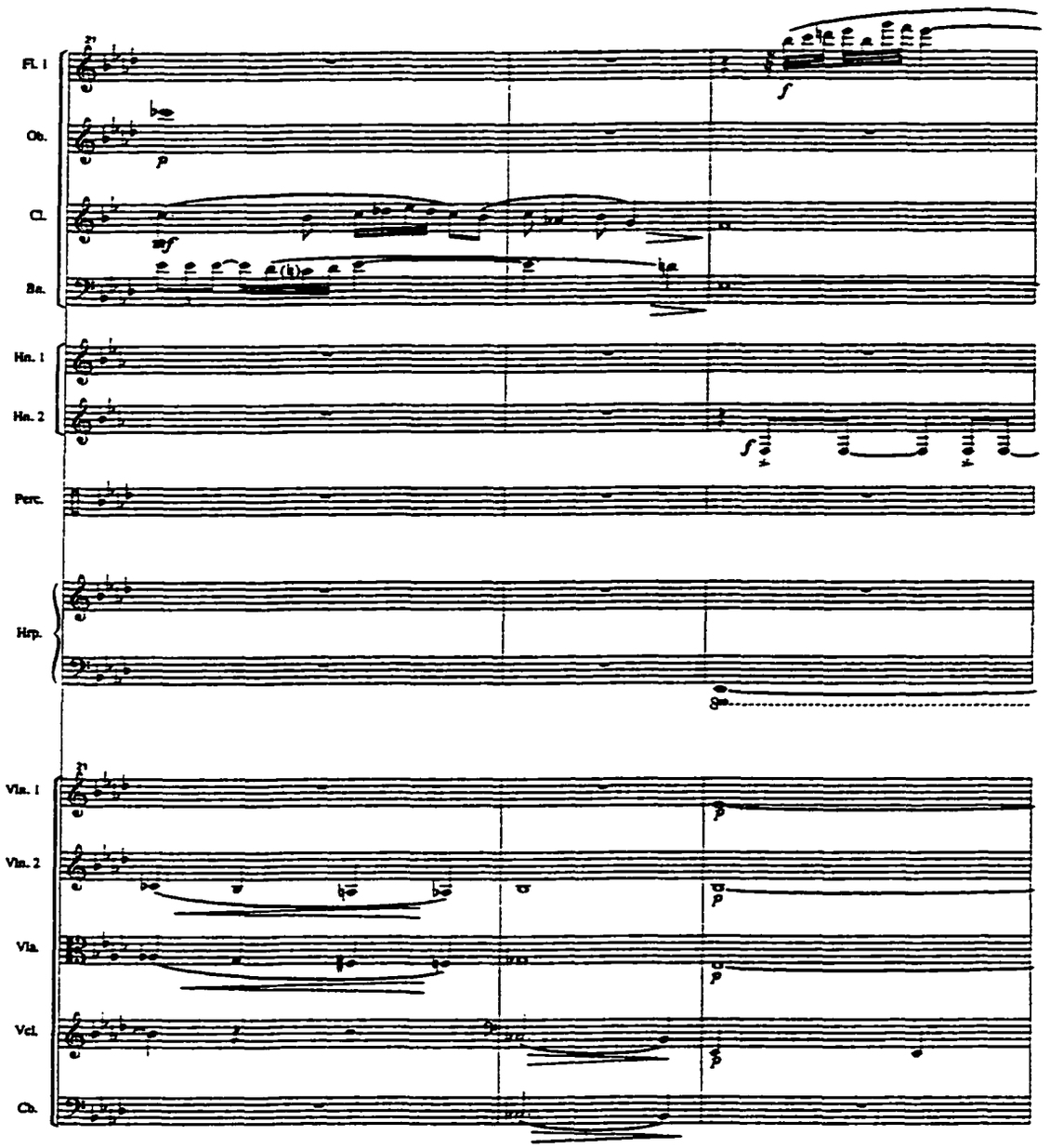

Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
p
arco
p
arco
p
arco

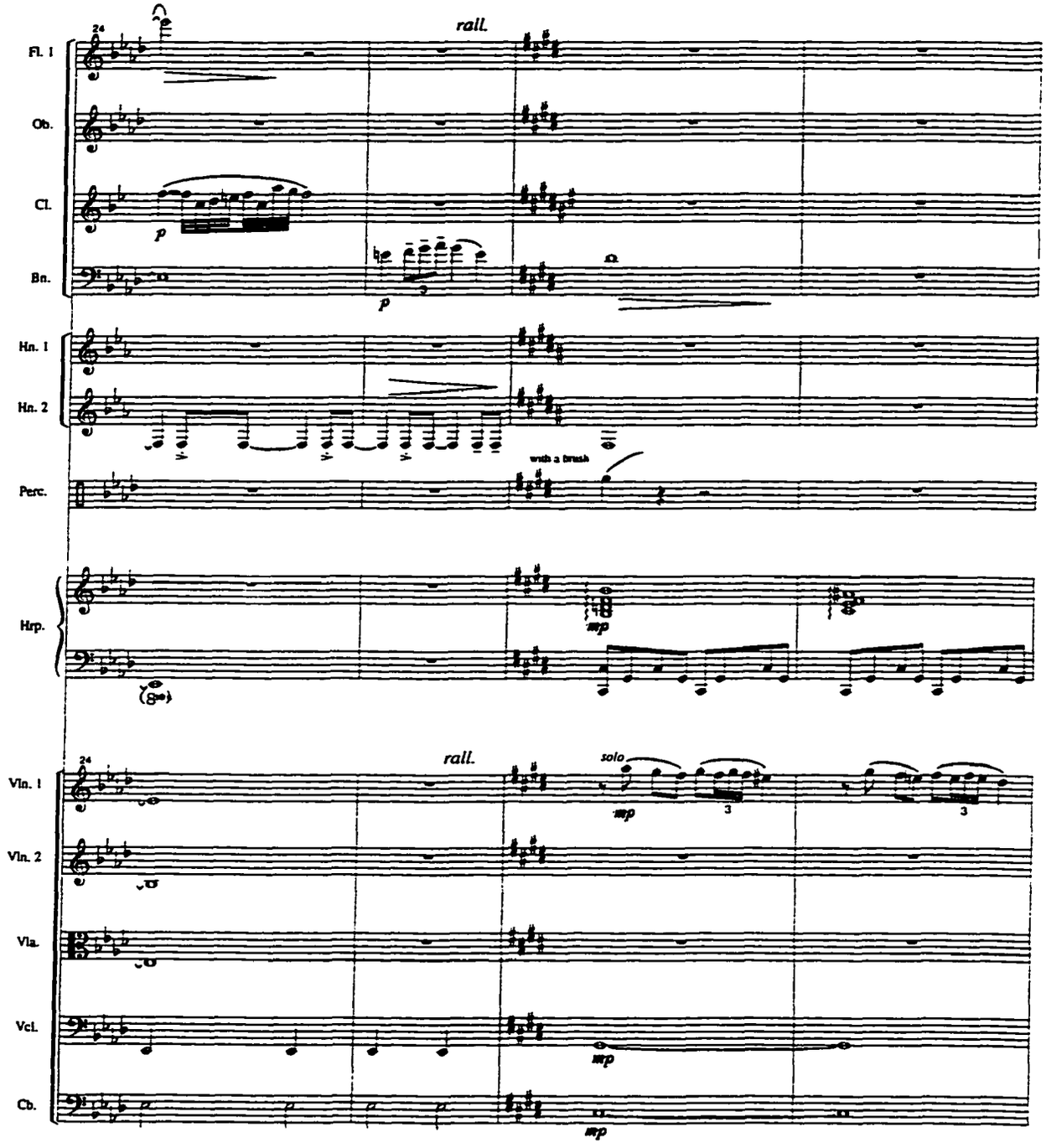

Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

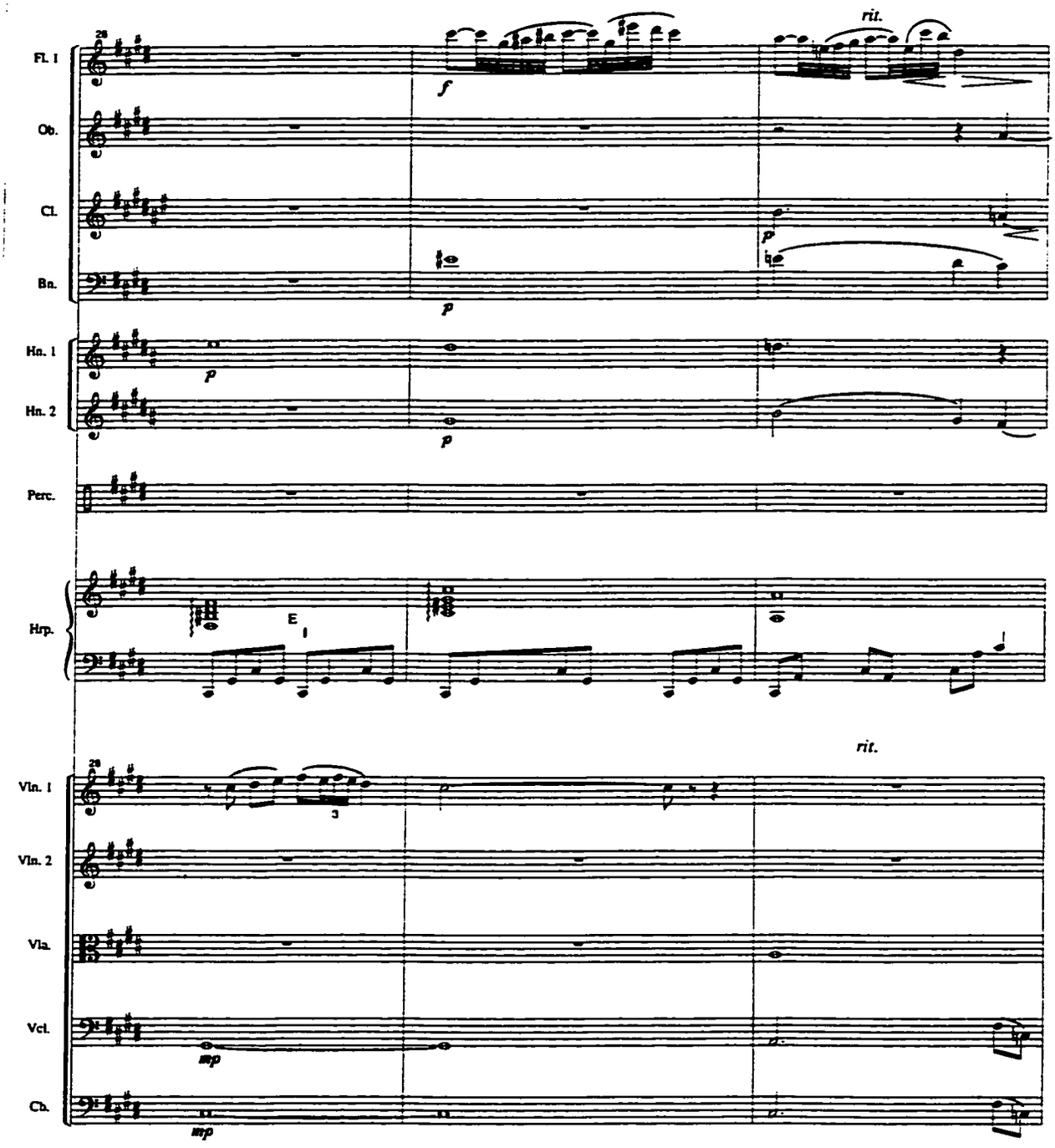

10
Fl. 1
Ob.
Cl.
Bn.
sf
Hn. 1
Hn. 2
sf
Perc.
Harp.
sf
10
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
3
3
sf
mp

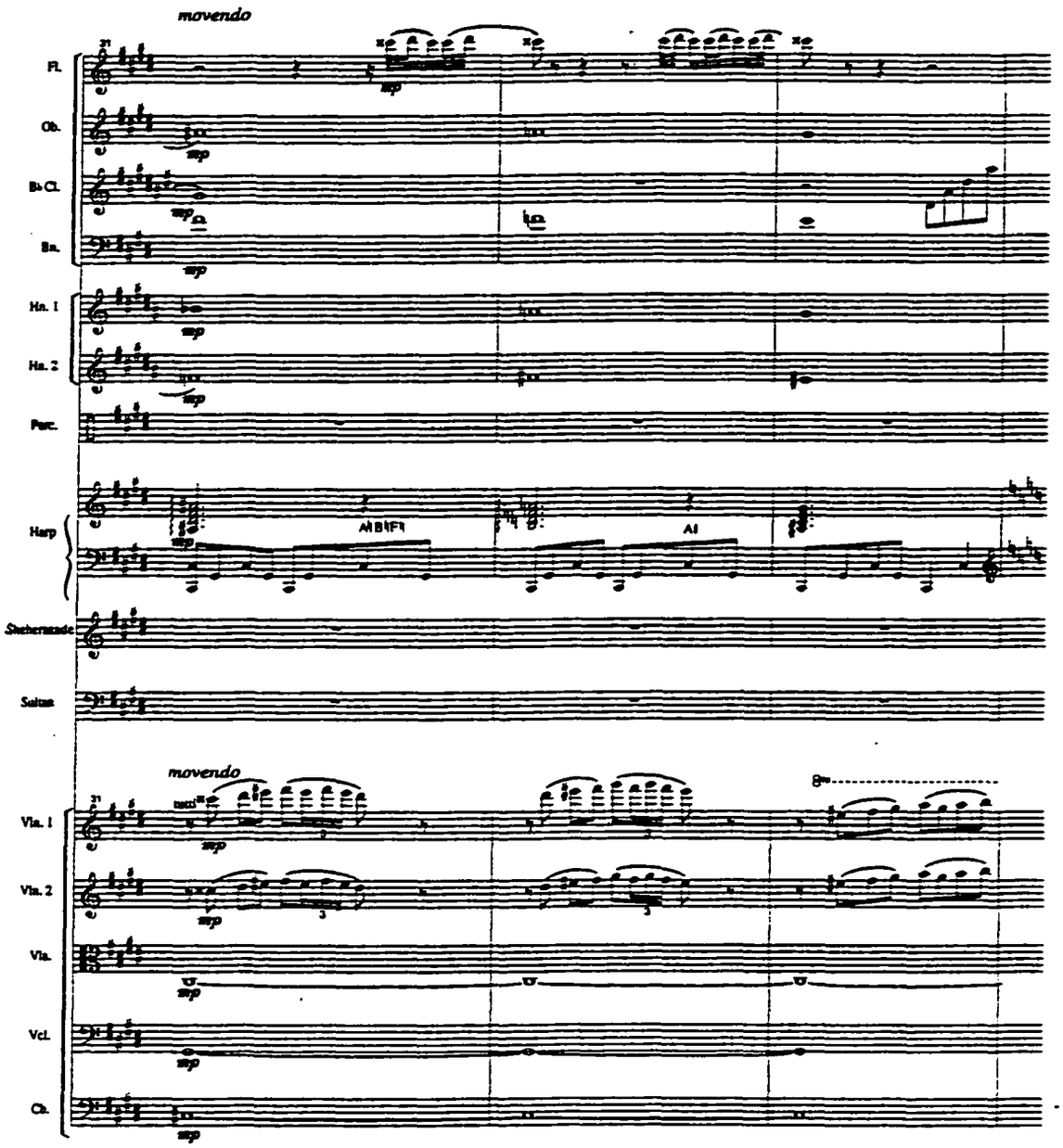

rit.
rit.
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
sus. cym.
Hrp.
rit.
rit.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

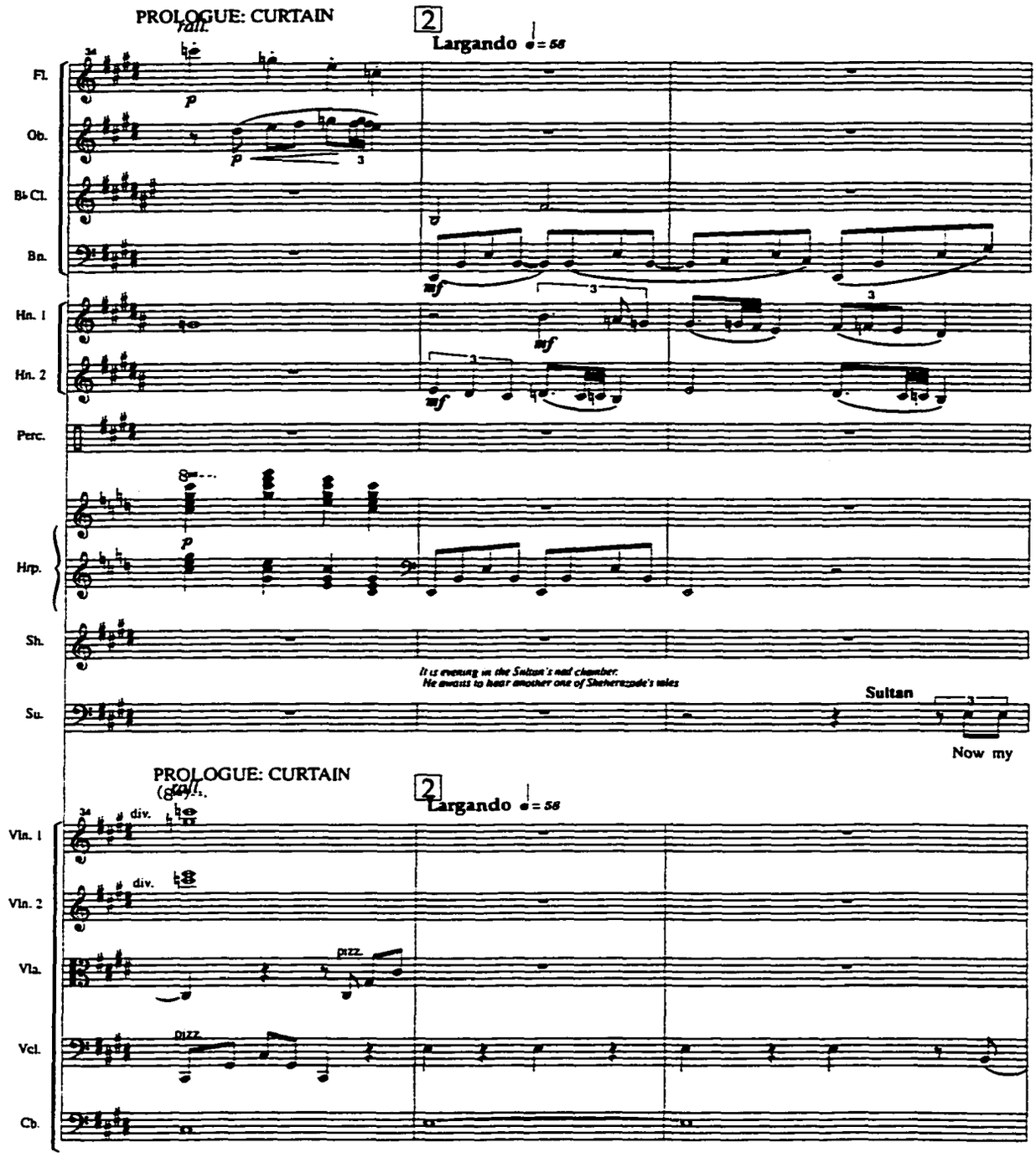

poco largando
17
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
poco largando
17
Vln. 1
Vln. 2
arco
Vla.
arco
Vcl.
Cb.
mf
p

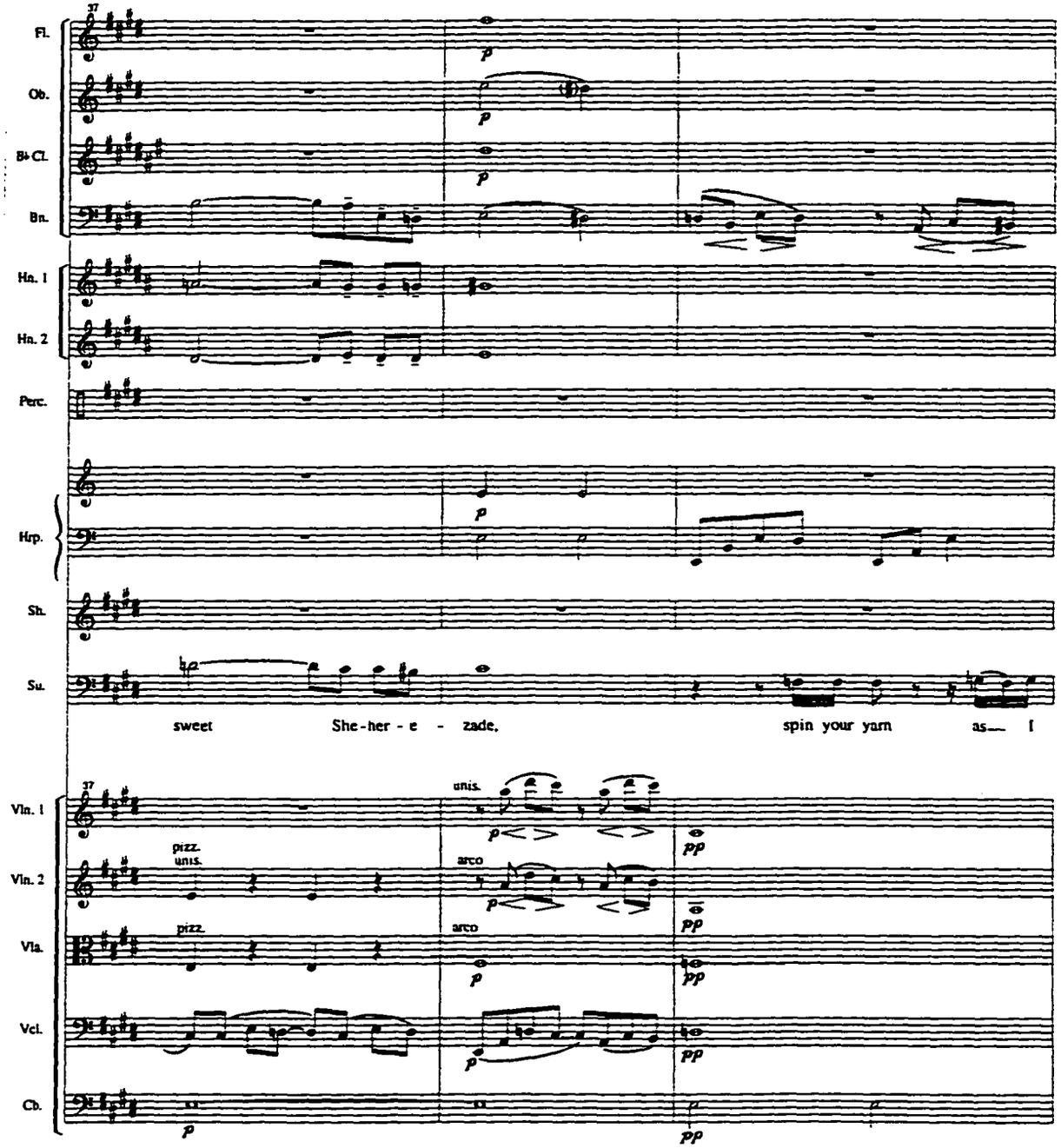

Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

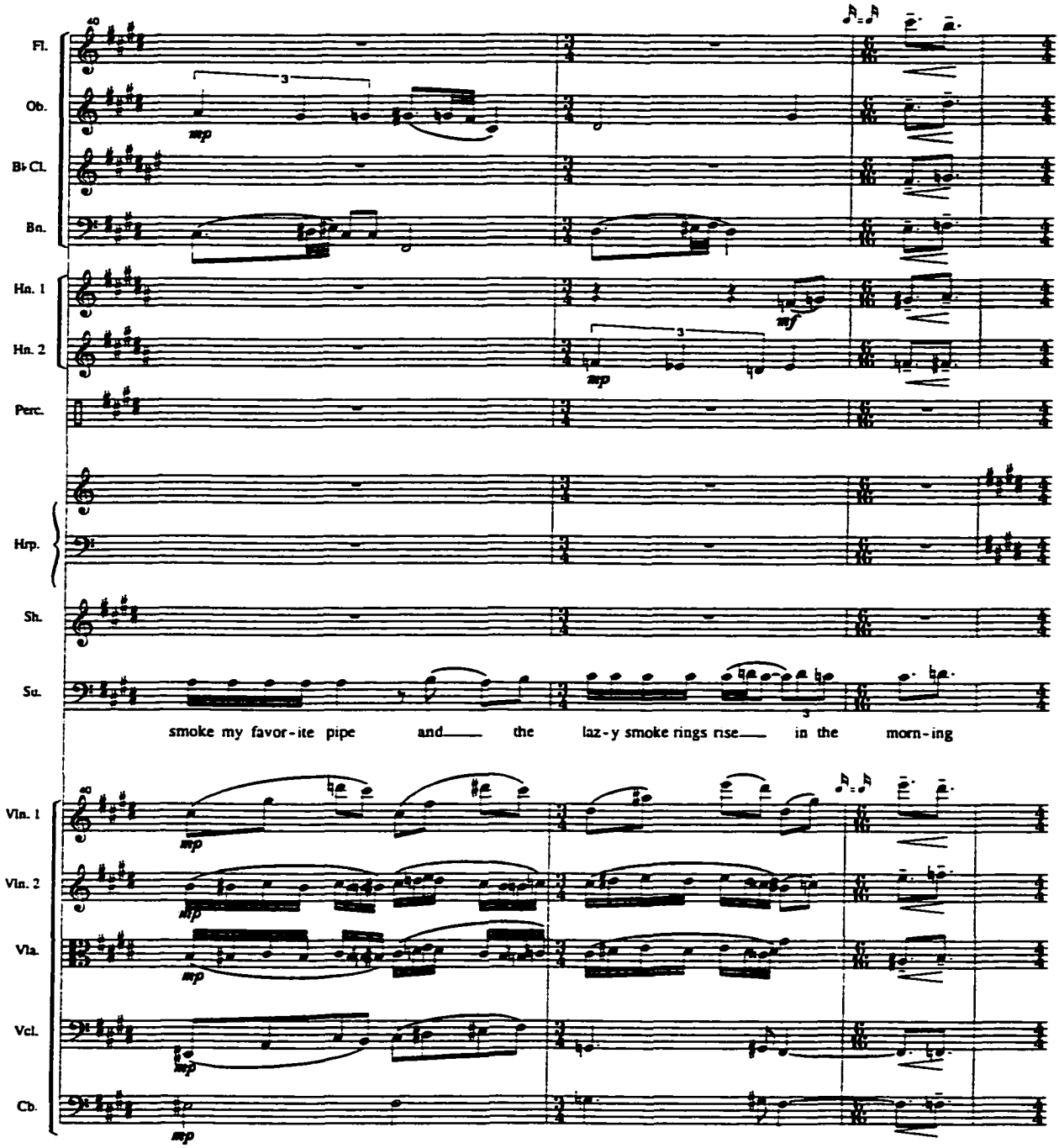

24
rall.
Fl. 1
Ob.
Cl.
Bn.
p
p
Hn. 1
Hn. 2
Perc.
with a brush
Hrp.
mp
24
rall.
solo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
3
3
mp
mp

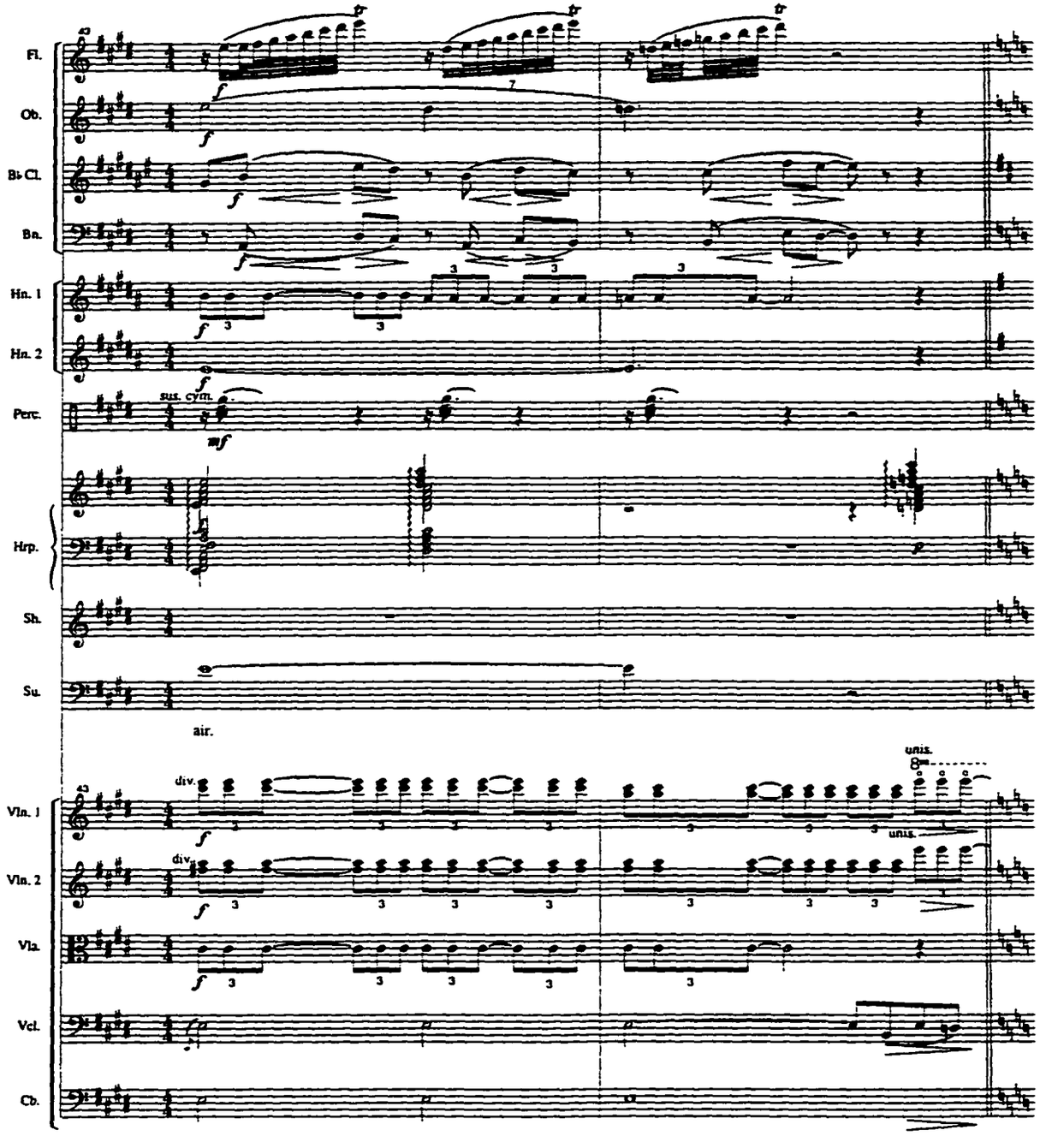

28
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
rit.
f
p
mp
E
3

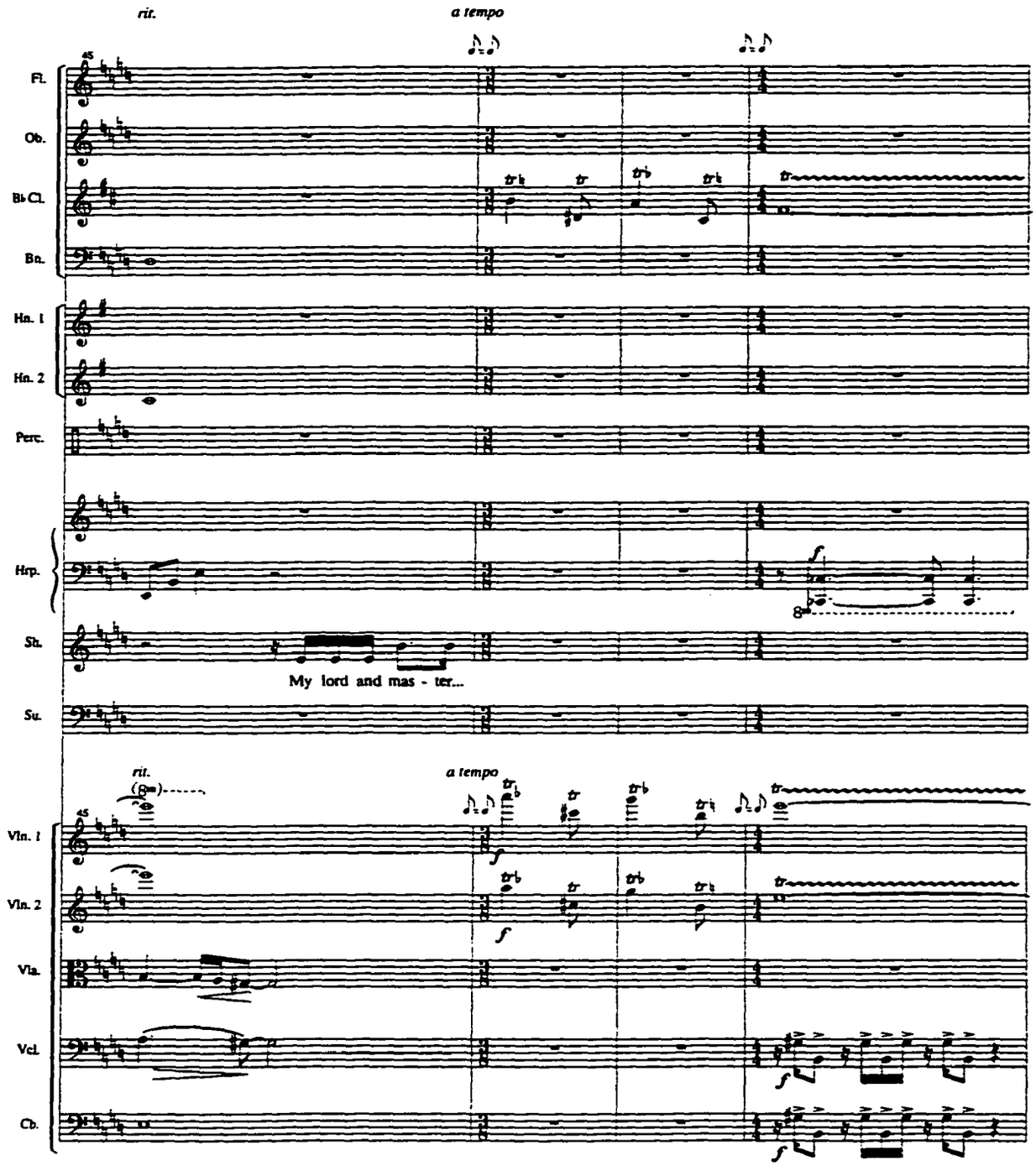

movendo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
AMBIENT
Scheherazade
Soloist
movendo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

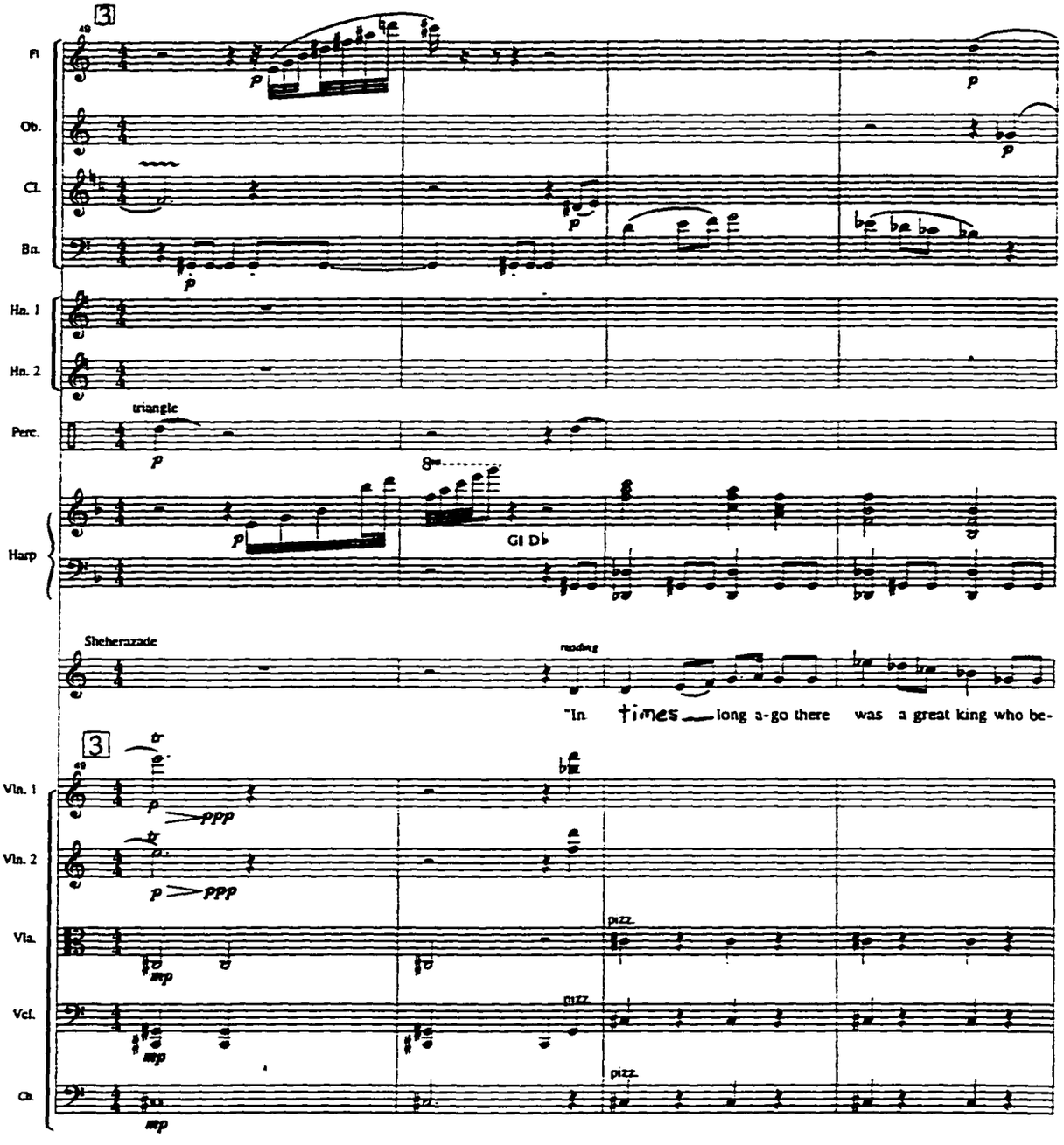

PROLOGUE: CURTAIN
rall.
2
Largando ♩= 56
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
It is evening in the Sultan's sad chamber.
He awaits to hear another one of Sheherezade's tales
Su.
Sultan
Now my
PROLOGUE: CURTAIN
(8va)
rall.
2
Largando ♩= 56
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
pizz.

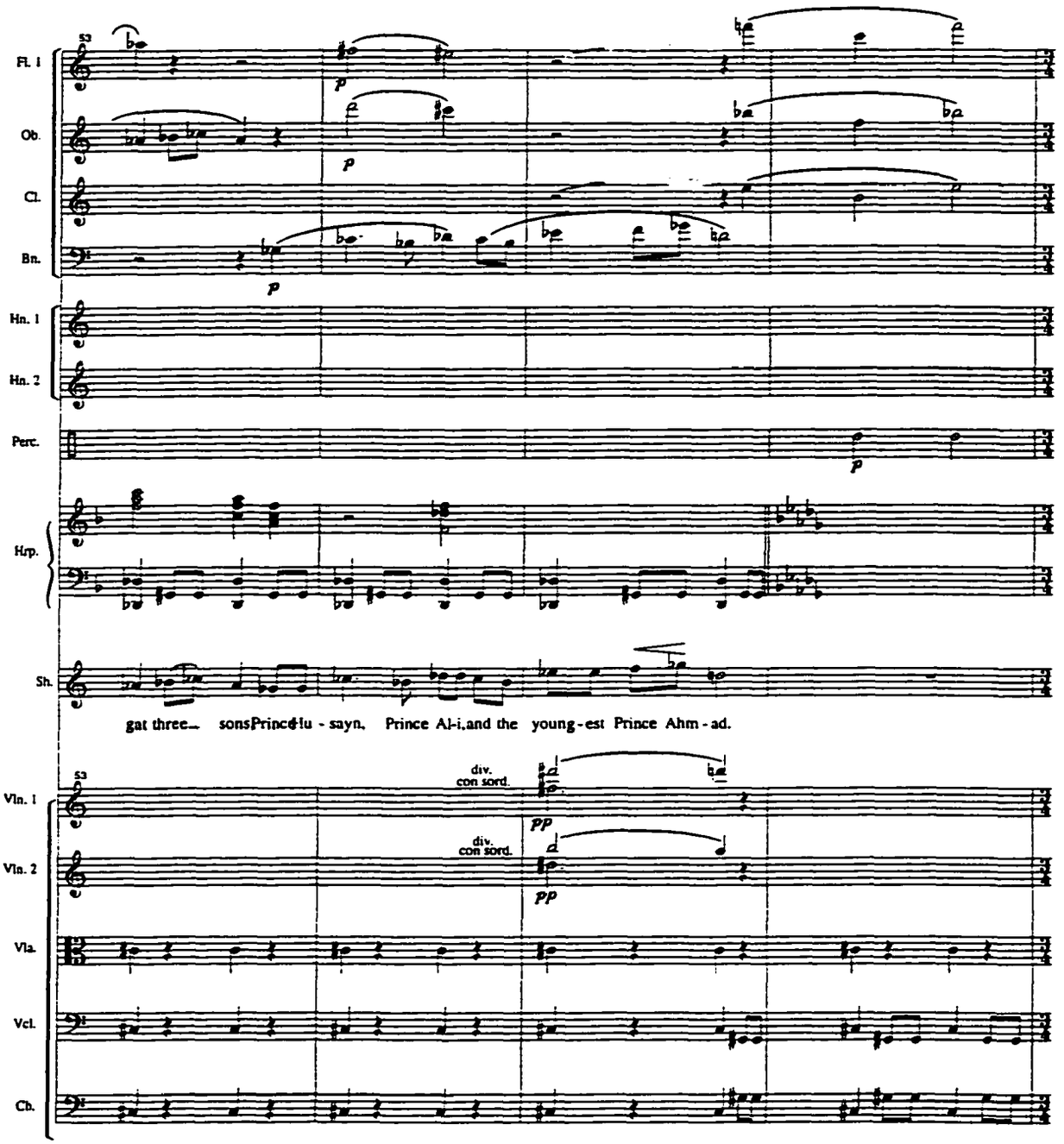

37
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
Su.
sweet
She-her-e - zade,
spin your yarn
as— I
37
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
pizz.
unis.
arco
pizz.
arco

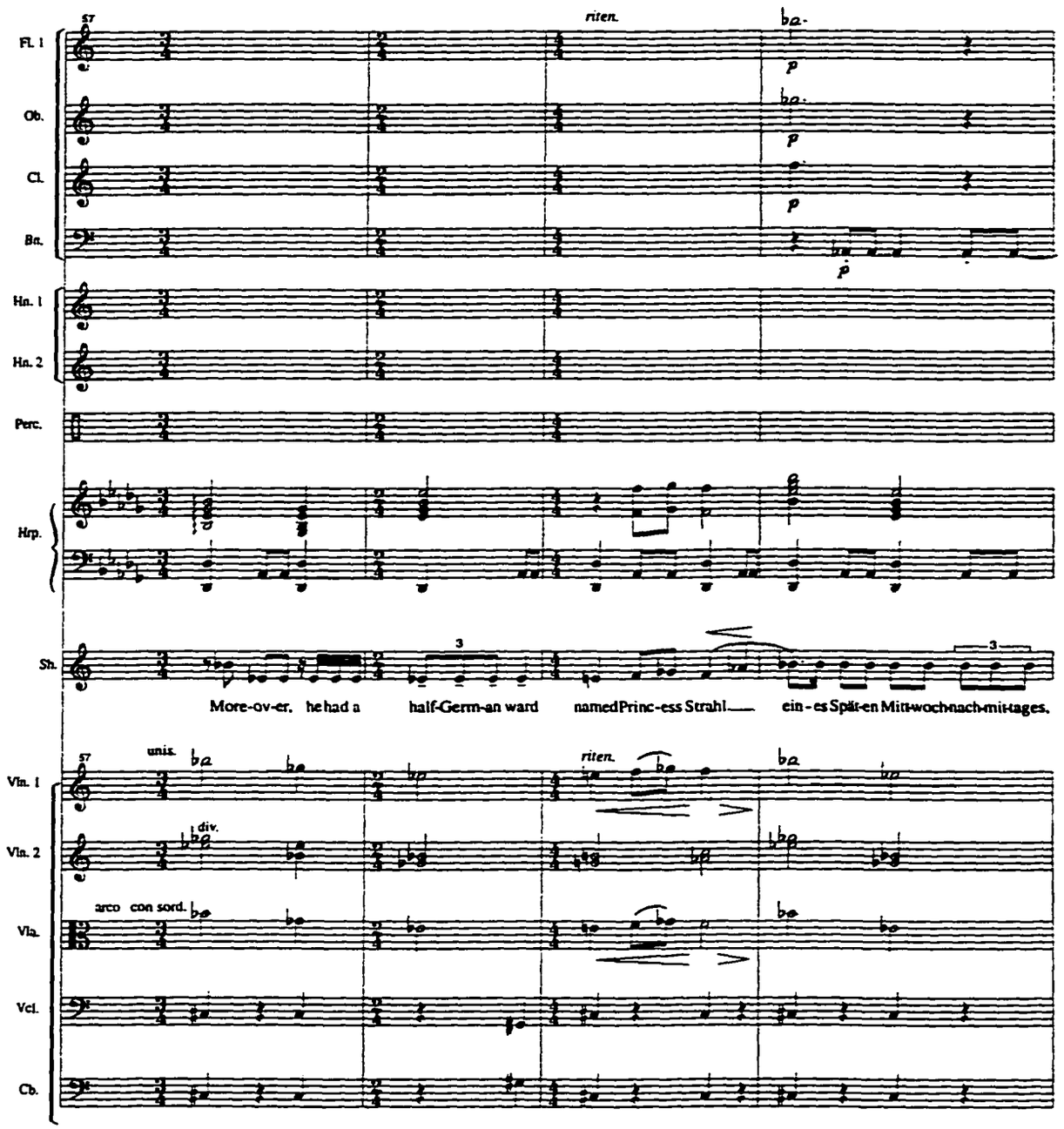

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
Su.
smoke my favor-ite pipe and the laz-y smoke rings rise in the morn-ing
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

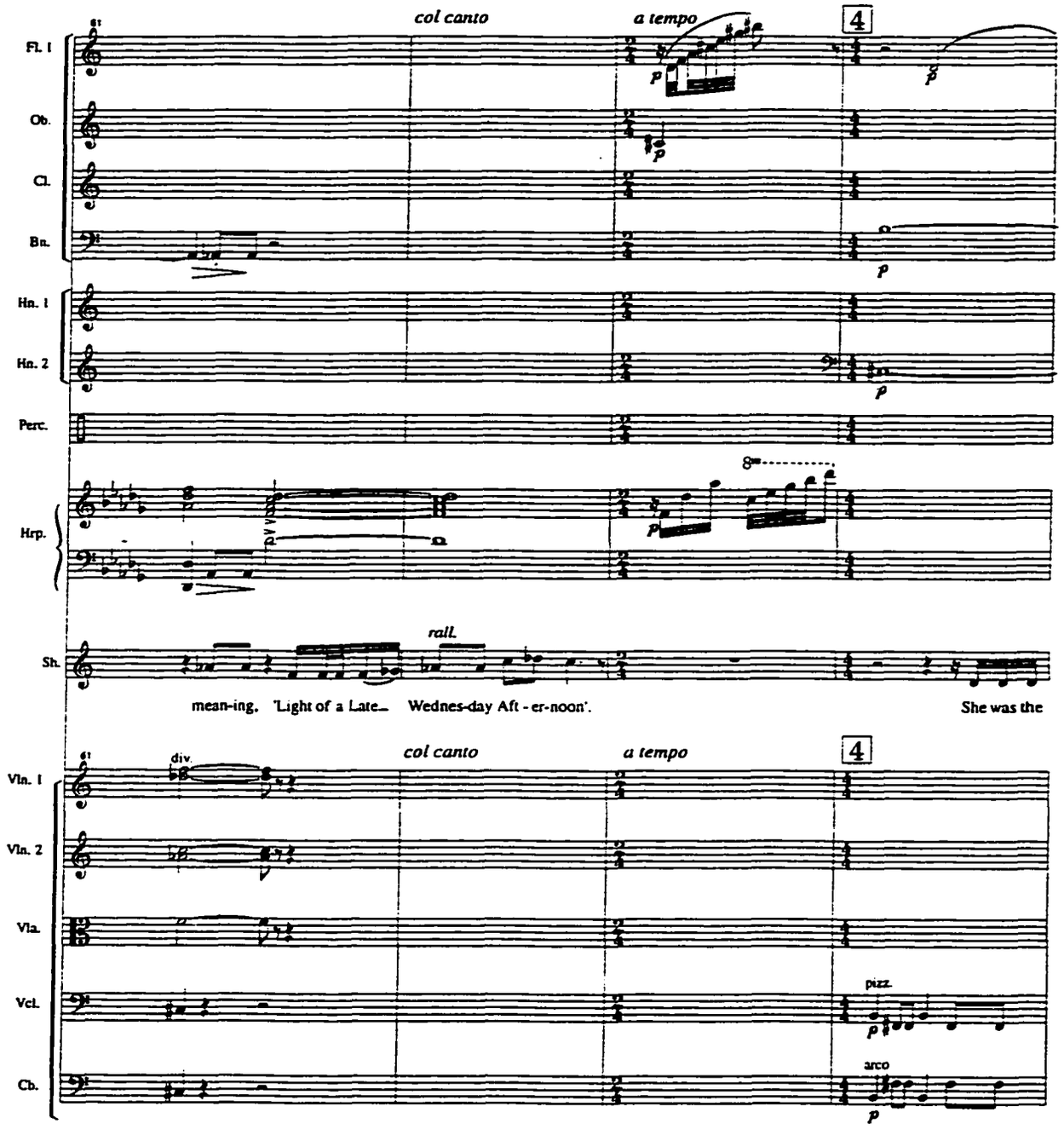

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
sus. cym.
Hrp.
Sh.
Su.
air.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.

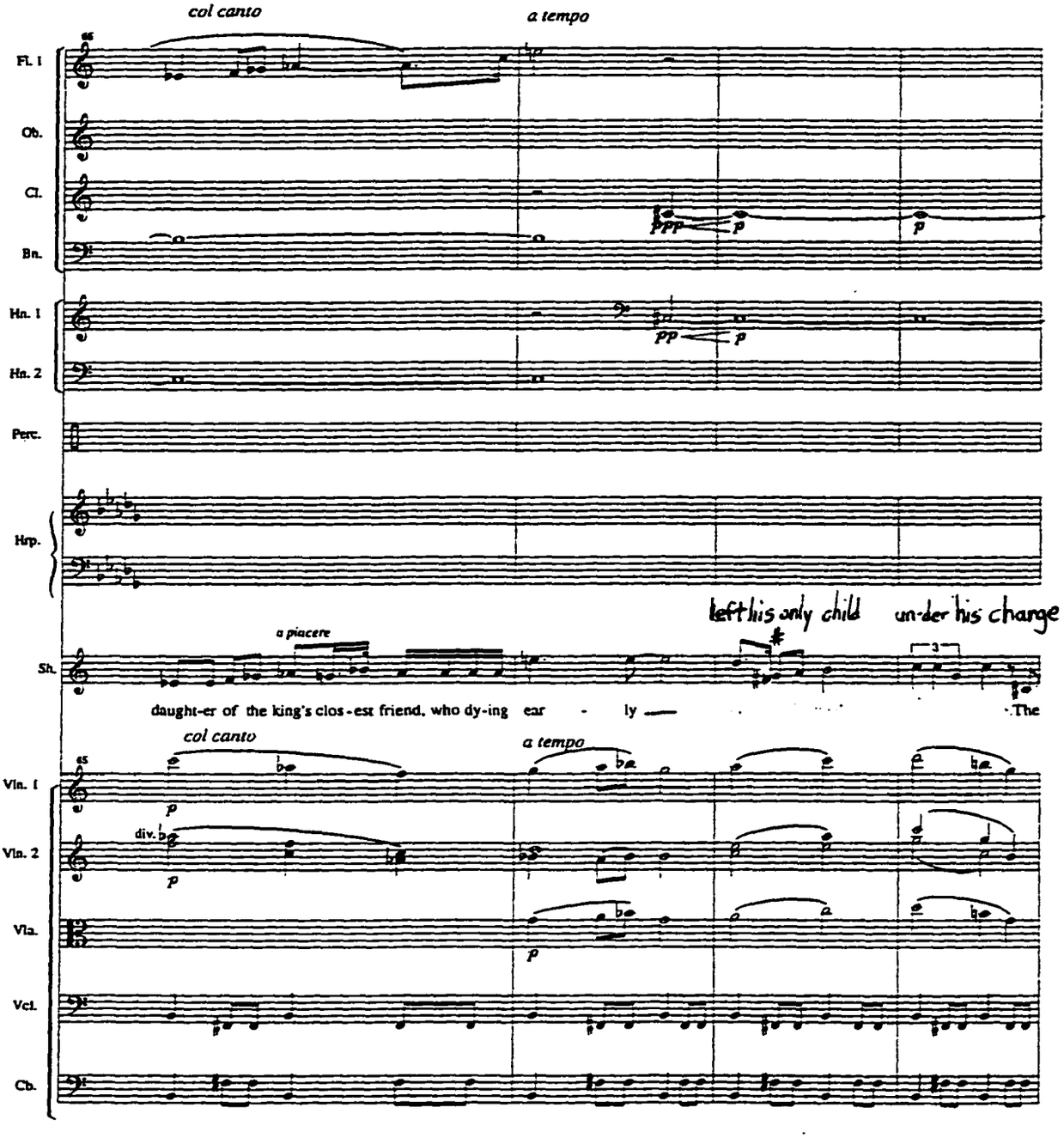

rit.
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
My lord and mas - ter...
Su.
rit.
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

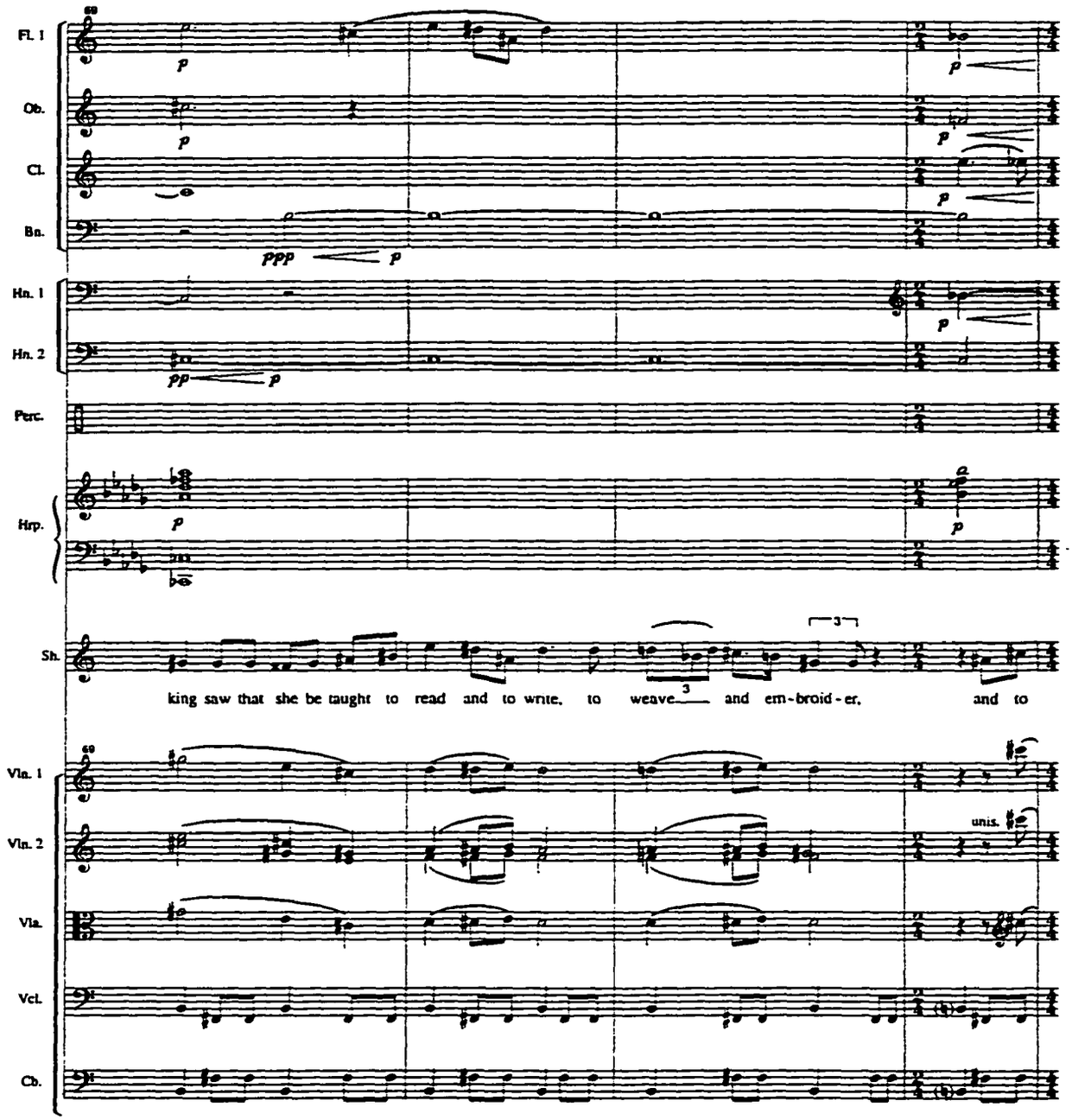

3
Fl.
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
triangle
Perc.
Harp
Gl Db
Sheherazade
reading
"In times long a-go there was a great king who be-
3
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
pizz.
pizz.

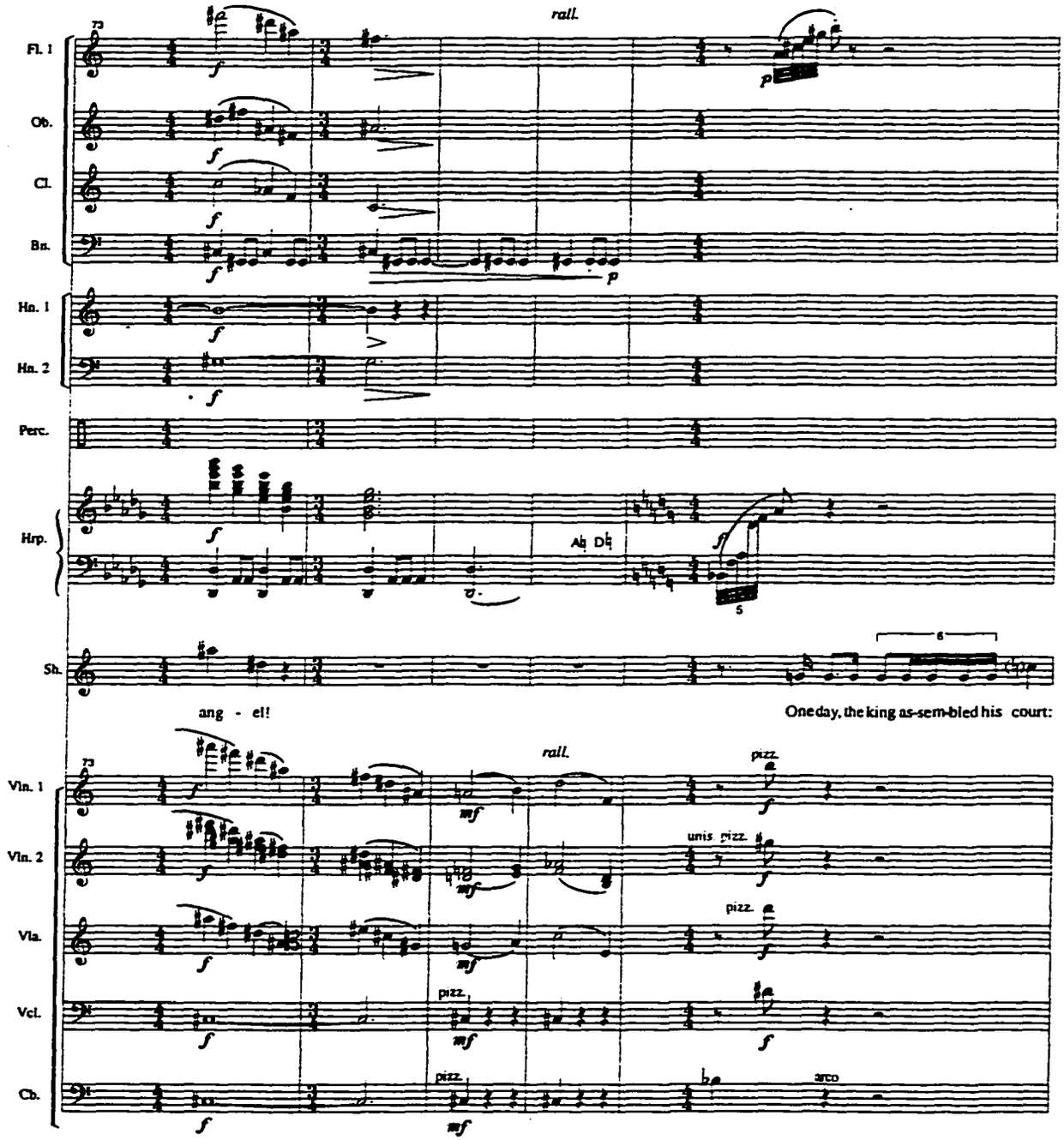

53
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
gat three... sons Prince Ali - sayn, Prince Al-i, and the young - est Prince Ahm - ad.
53
div.
con sord.
Vln. 1
div.
con sord.
Vln. 2
Vla.
Vcl.
Cb.

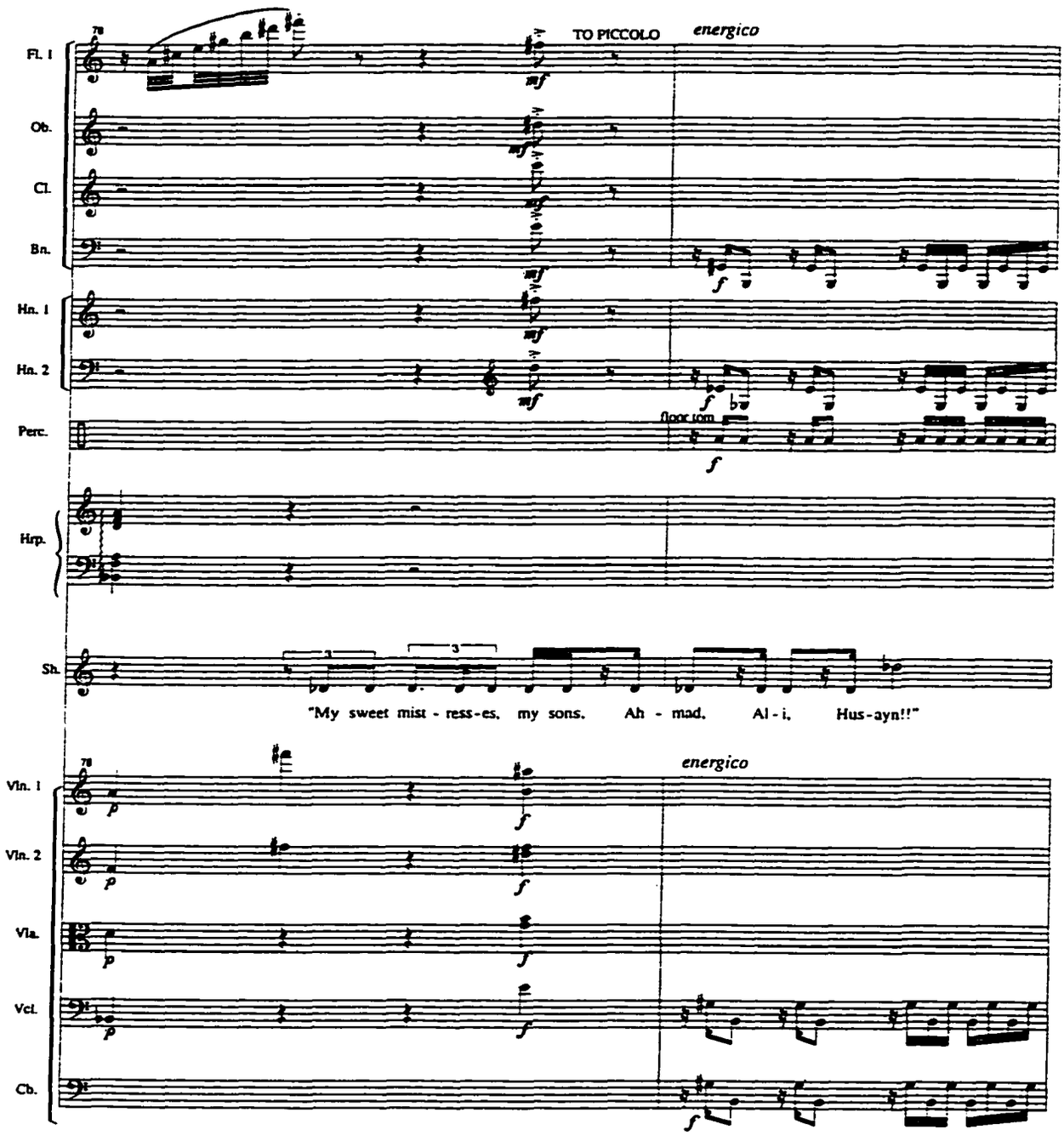

57
riten.
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
More-ov-er, he had a half-Germ-an ward named Princ-ess Strahl ein-es Spät-en Mitt-woch-nach-mit-tages,
57
unis.
riten.
Vln. 1
Vln. 2
div.
arco con sord.
Vla.
Vcl.
Cb.


col canto
a tempo
4
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
rall.
Sh.
mean-ing, 'Light of a Late_ Wednes-day Aft - er-noon'. She was the
col canto
a tempo
4
div.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco

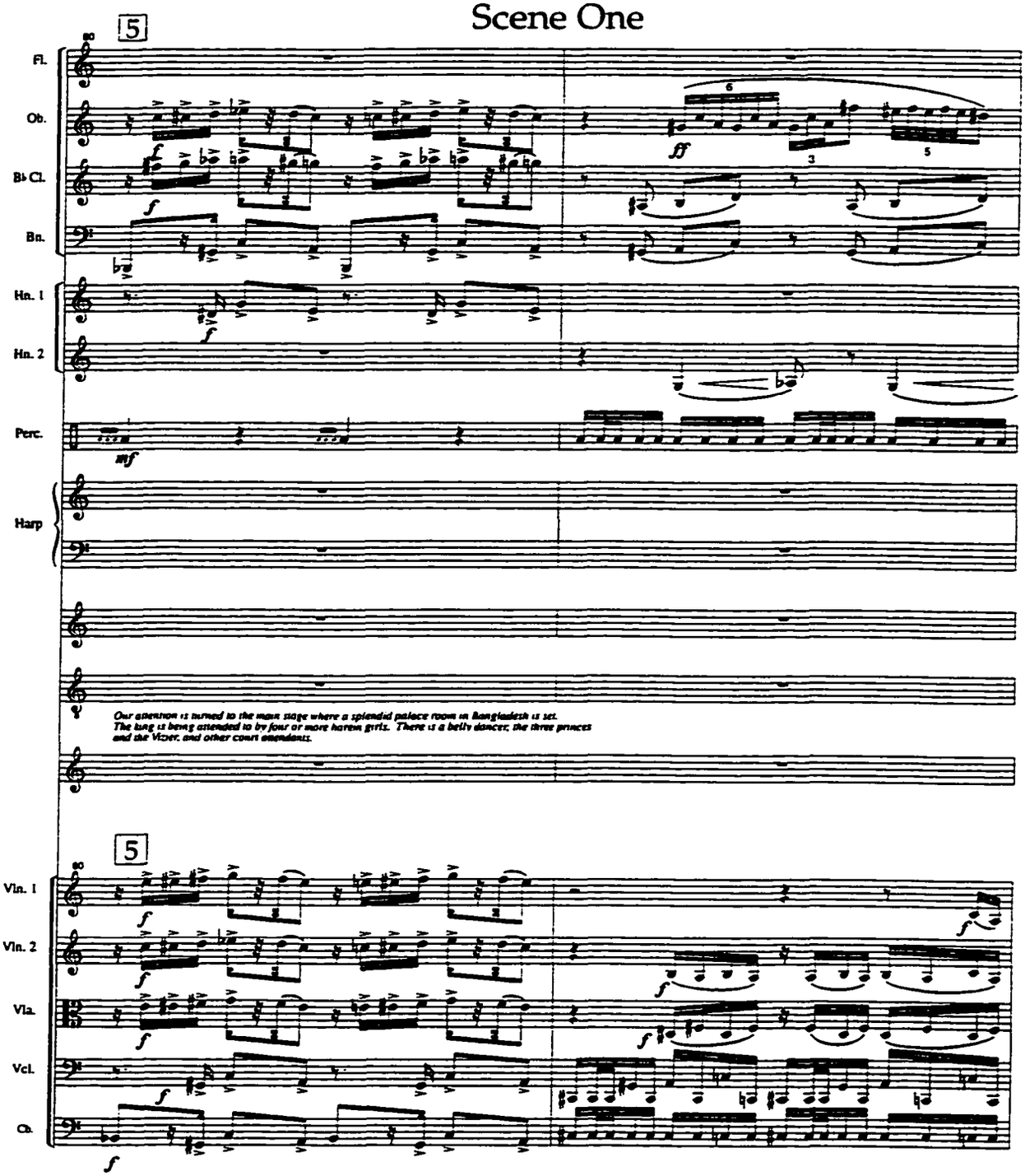

col canto
a tempo
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
a piacere
left his only child
un-der his charge
daught-er of the king's clos-est friend, who dy-ing ear - ly
The
col canto
a tempo
Vln. 1
Vln. 2
div.
Vla.
Vcl.
Cb.

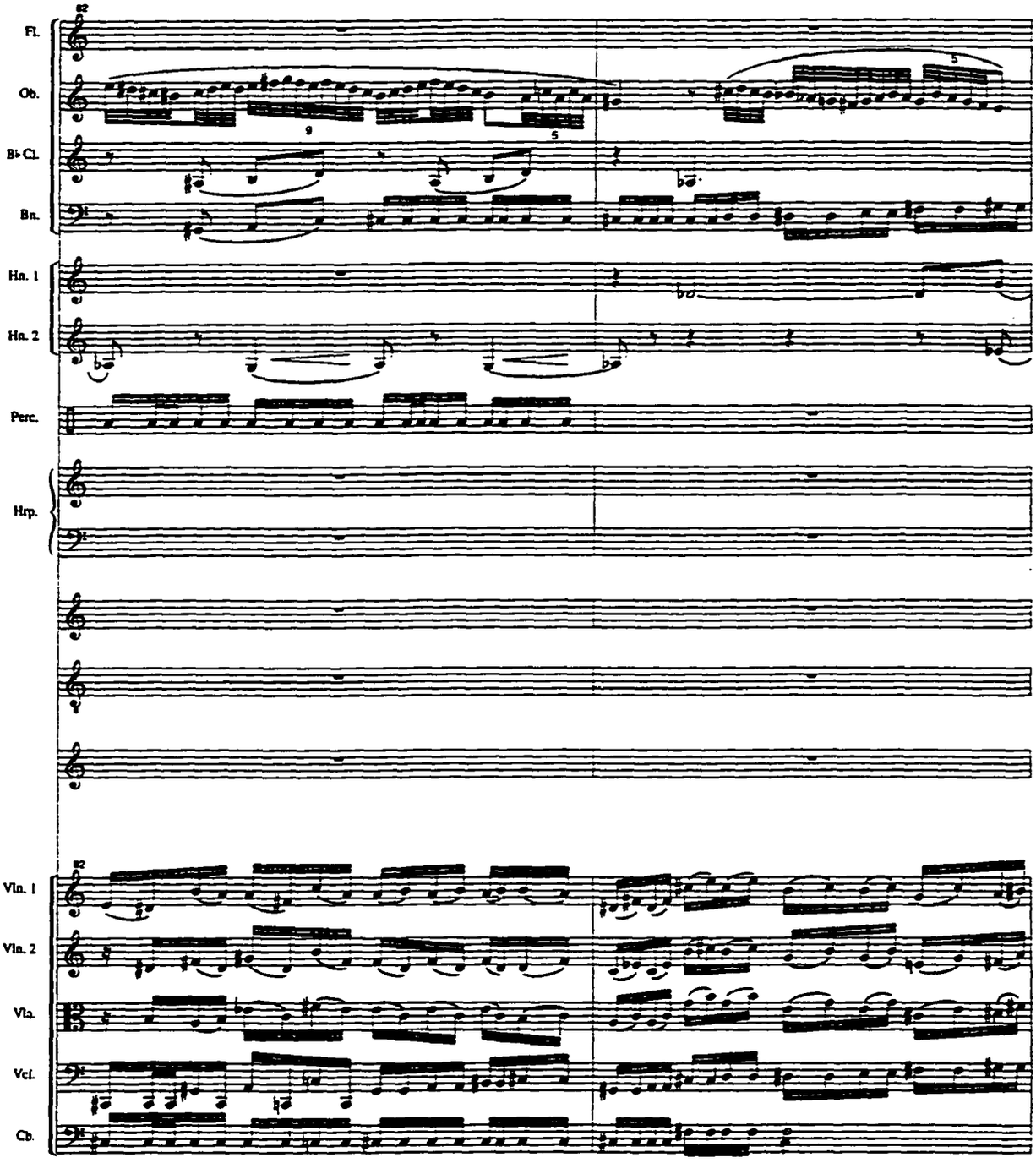

Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
king saw that she be taught to read and to write, to weave and em-broid-er, and to
Vln. 1
Vln. 2
unis.
Vla.
Vcl.
Cb.

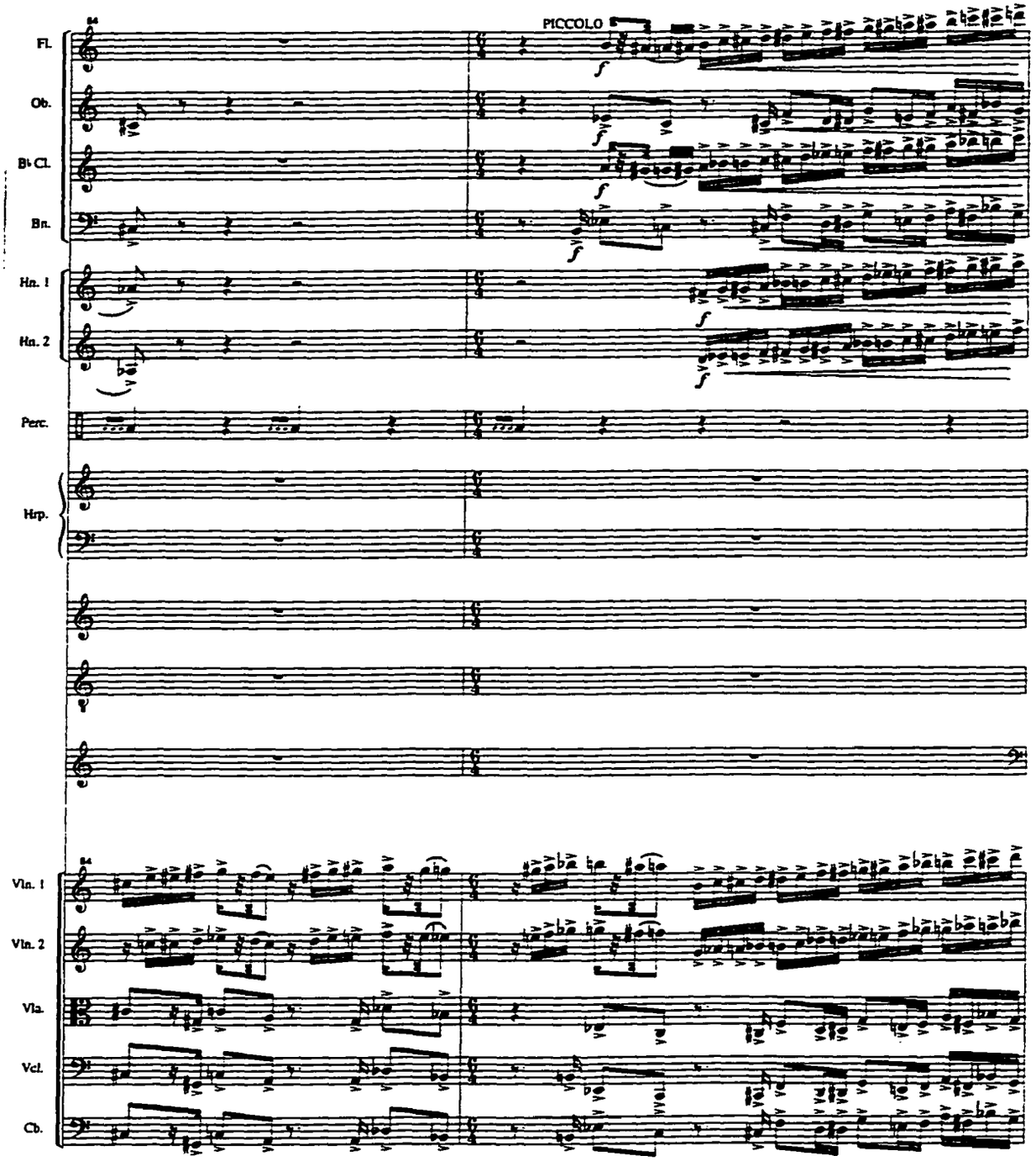

rall.
Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ab Db
Sh.
ang - el!
One day, the king as-sem-bled his court:
rall.
pizz.
Vln. 1
Vln. 2
unis. pizz.
Vla.
pizz.
Vcl.
pizz.
Cb.
pizz.
arco

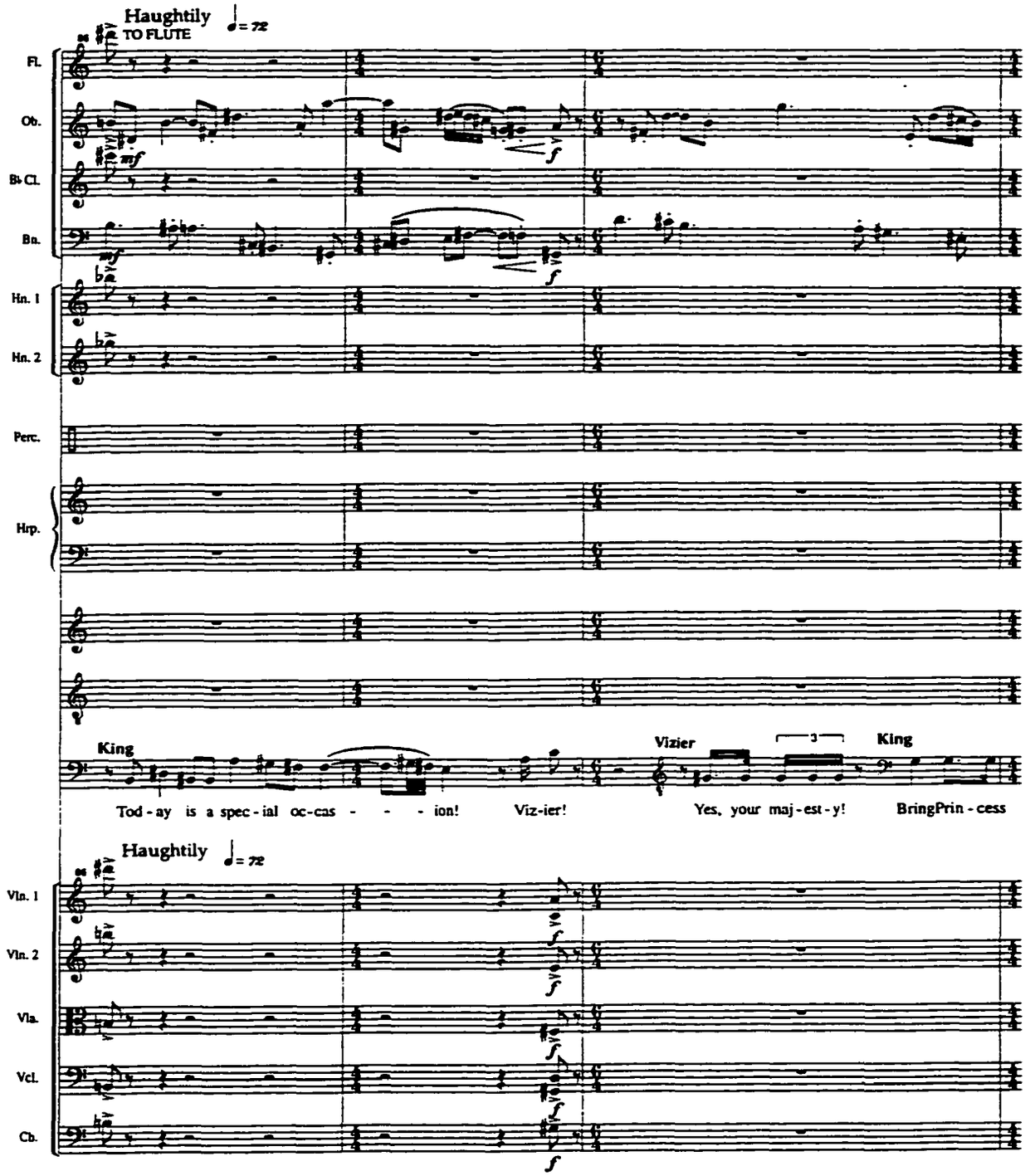

Fl. 1
Ob.
Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sh.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
TO PICCOLO
energico
floor tom
"My sweet mist - ress-es, my sons. Ah - mad. Al - i. Hus-ayn!!"
energico

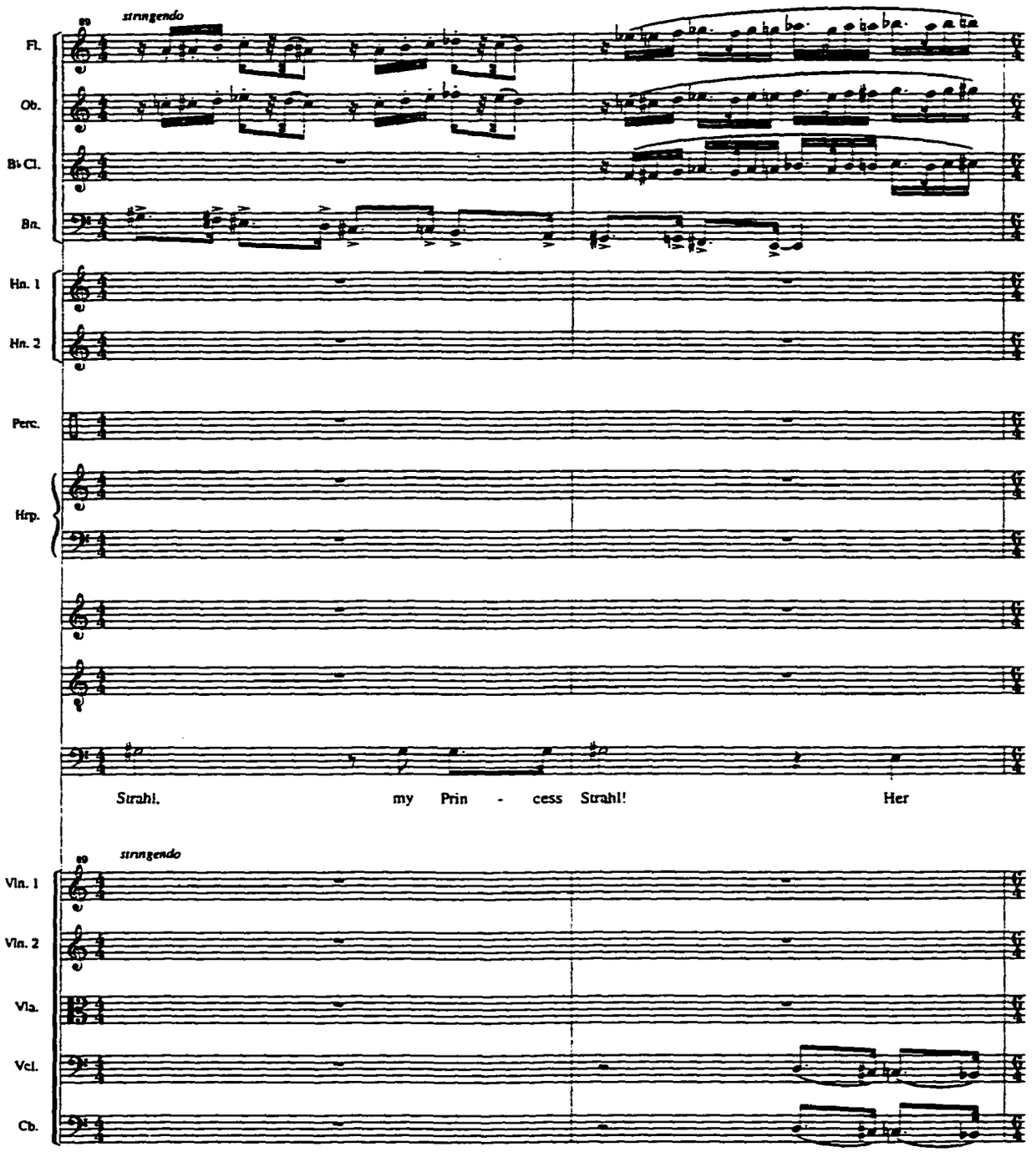
Scene One

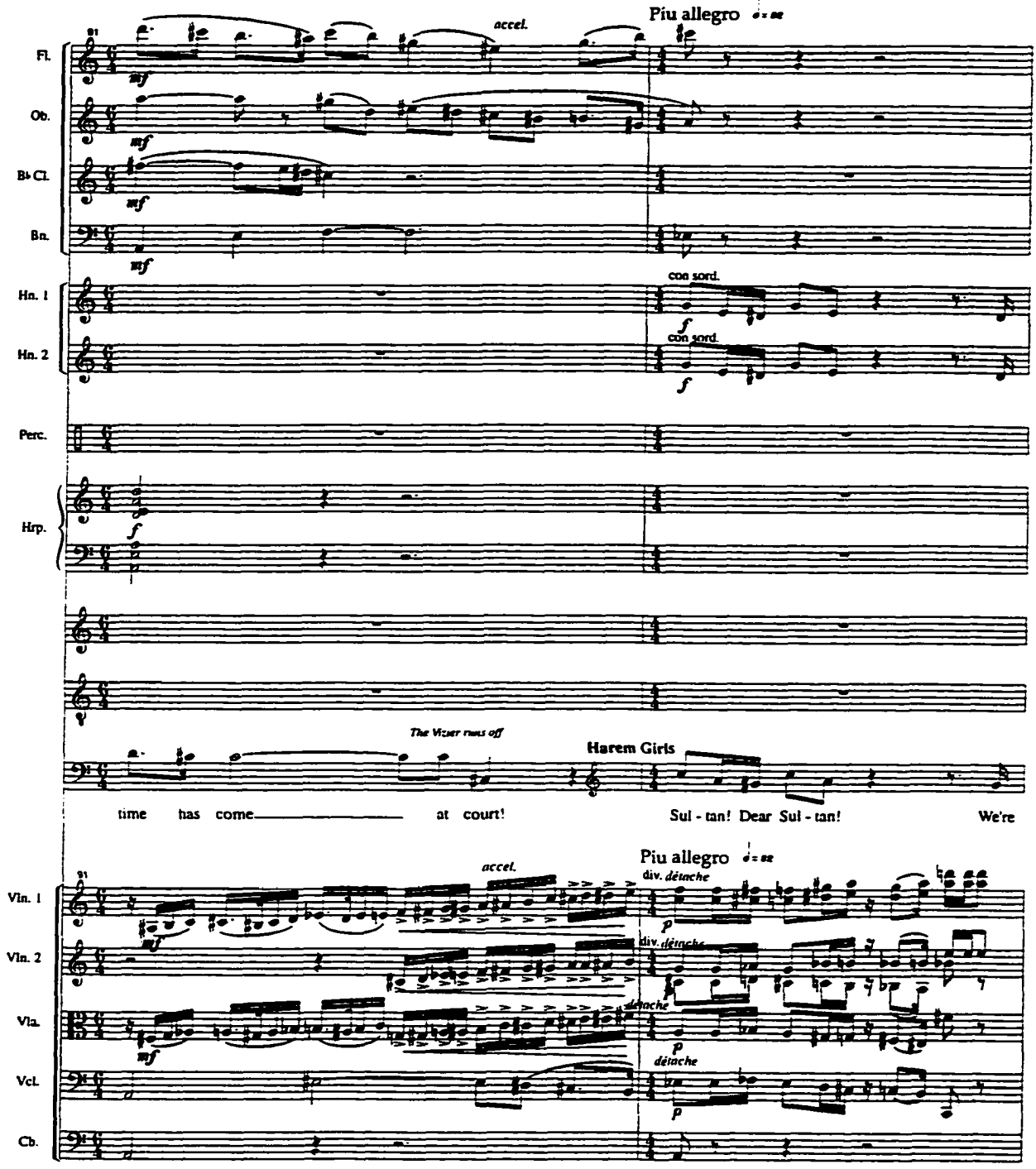

5
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
Our attention is turned to the main stage where a splendid palace room in Bangladesh is set.
The king is being attended to by four or more harem girls. There is a belly dancer, the three princes
and the Vizier, and other court attendants.
5
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

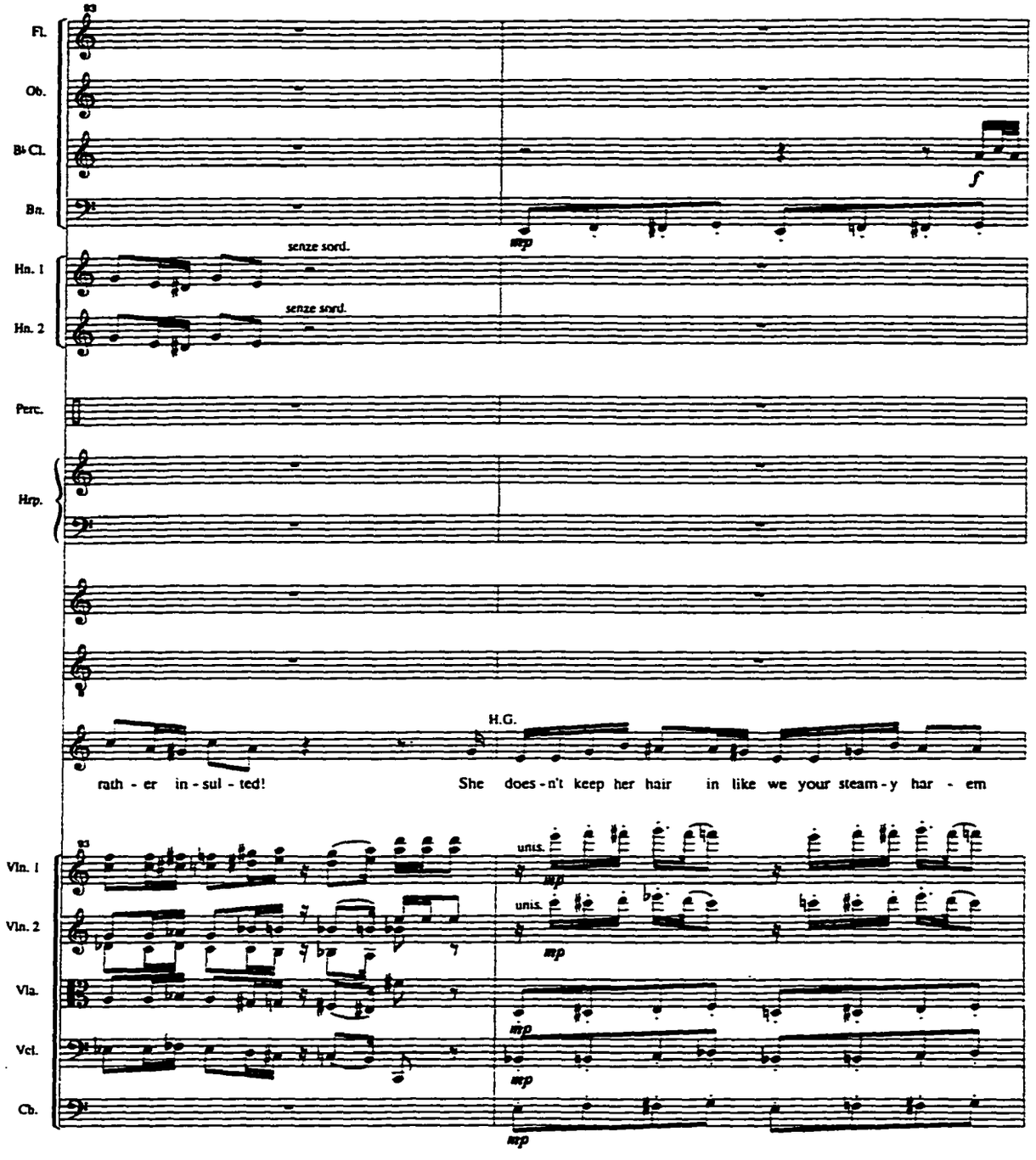

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

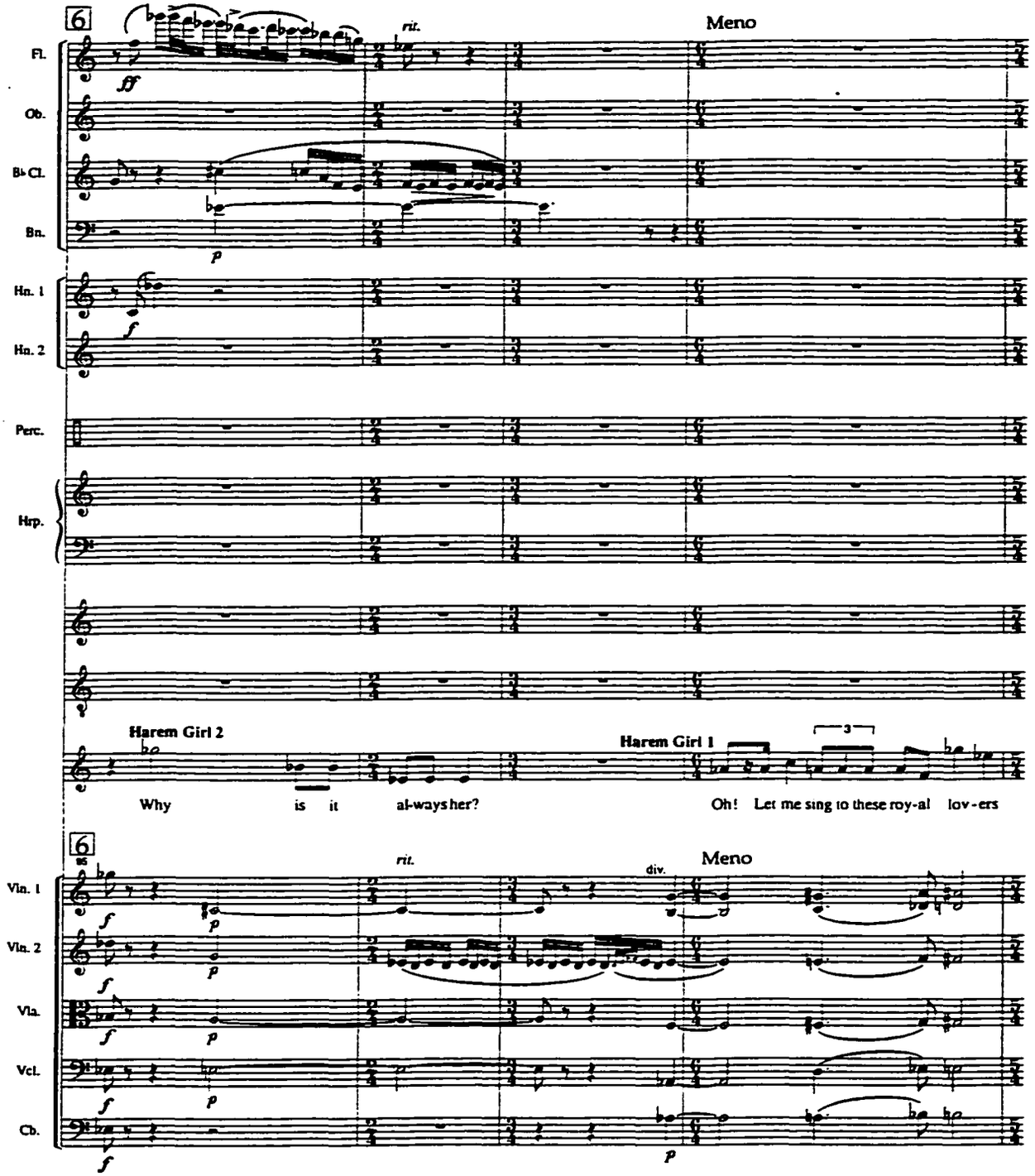

PICCOLO
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

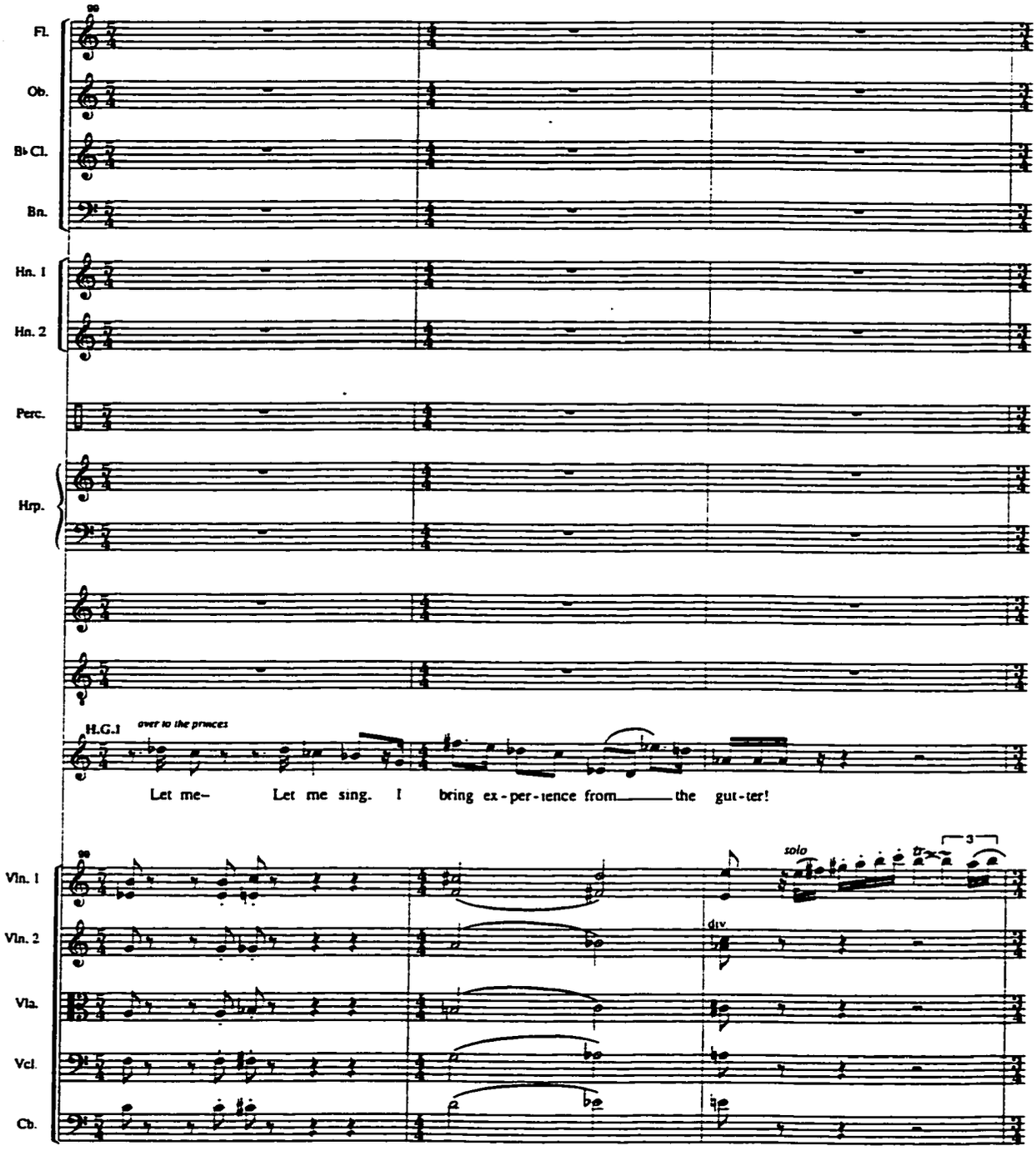

Haughtily
TO FLUTE
♩= 72
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
King
Vizier
King
Tod - ay is a spec - ial oc-cas - - - ion!
Viz-ier!
Yes, your maj - est - y!
BringPrin - cess
Haughtily
♩= 72
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

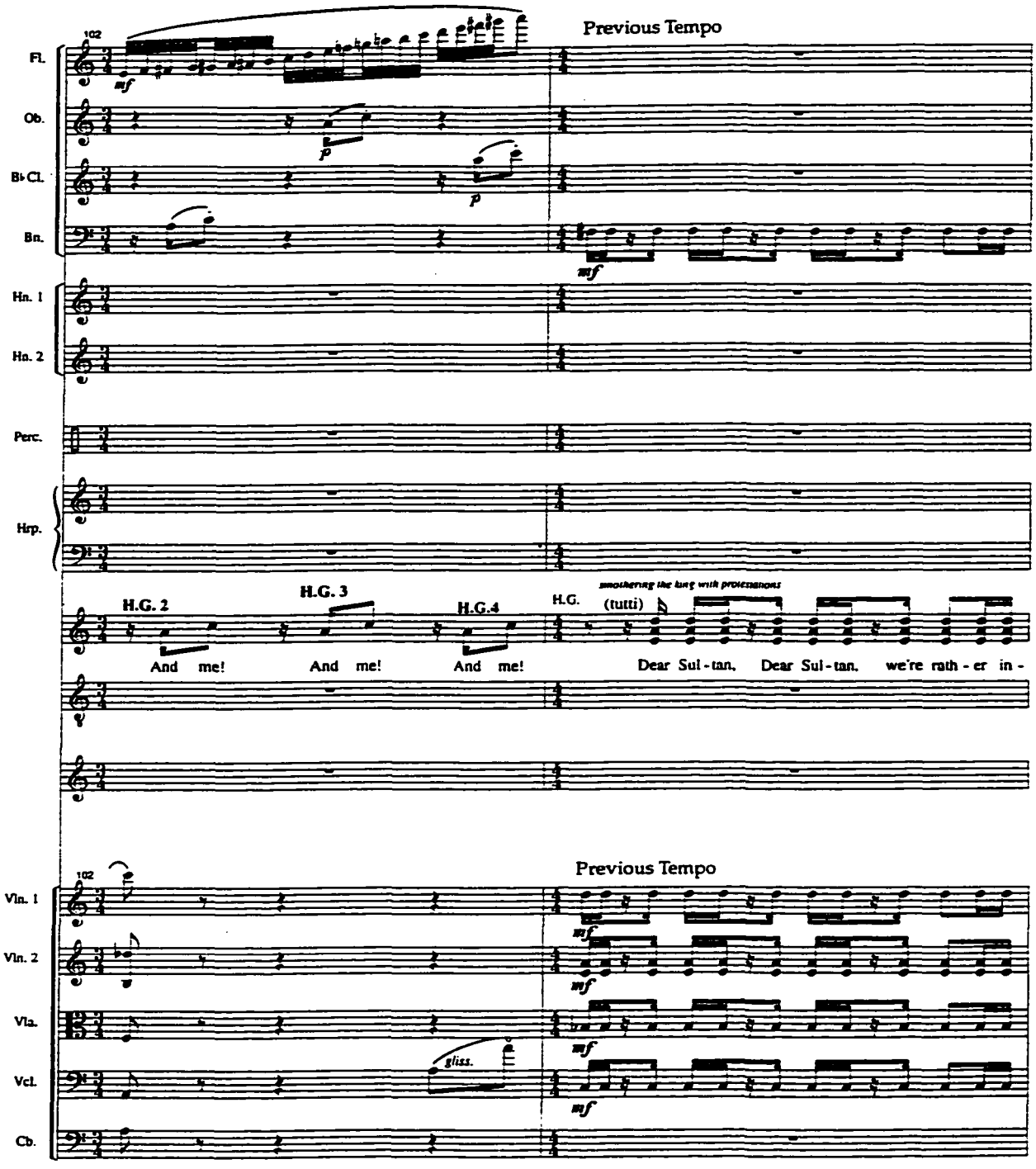

stringendo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Strahl, my Prin - cess Strahl! Her
stringendo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

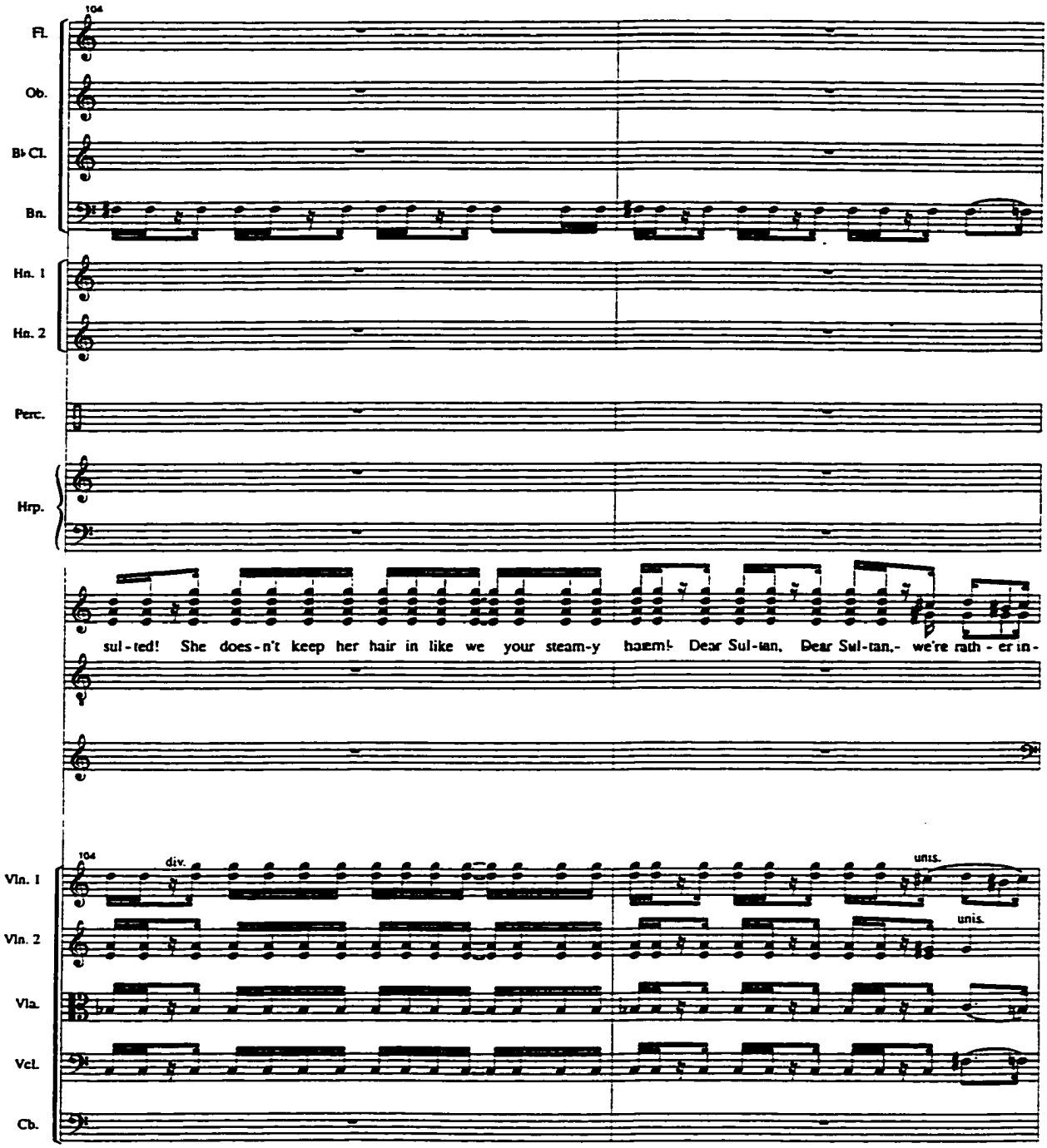

Piu allegro
accel.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
con sord.
Perc.
Hrp.
The Vizier runs off
Harem Girls
time has come at court!
Sul - tan! Dear Sul - tan!
We're
Piu allegro
accel.
div. détaché
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
détaché

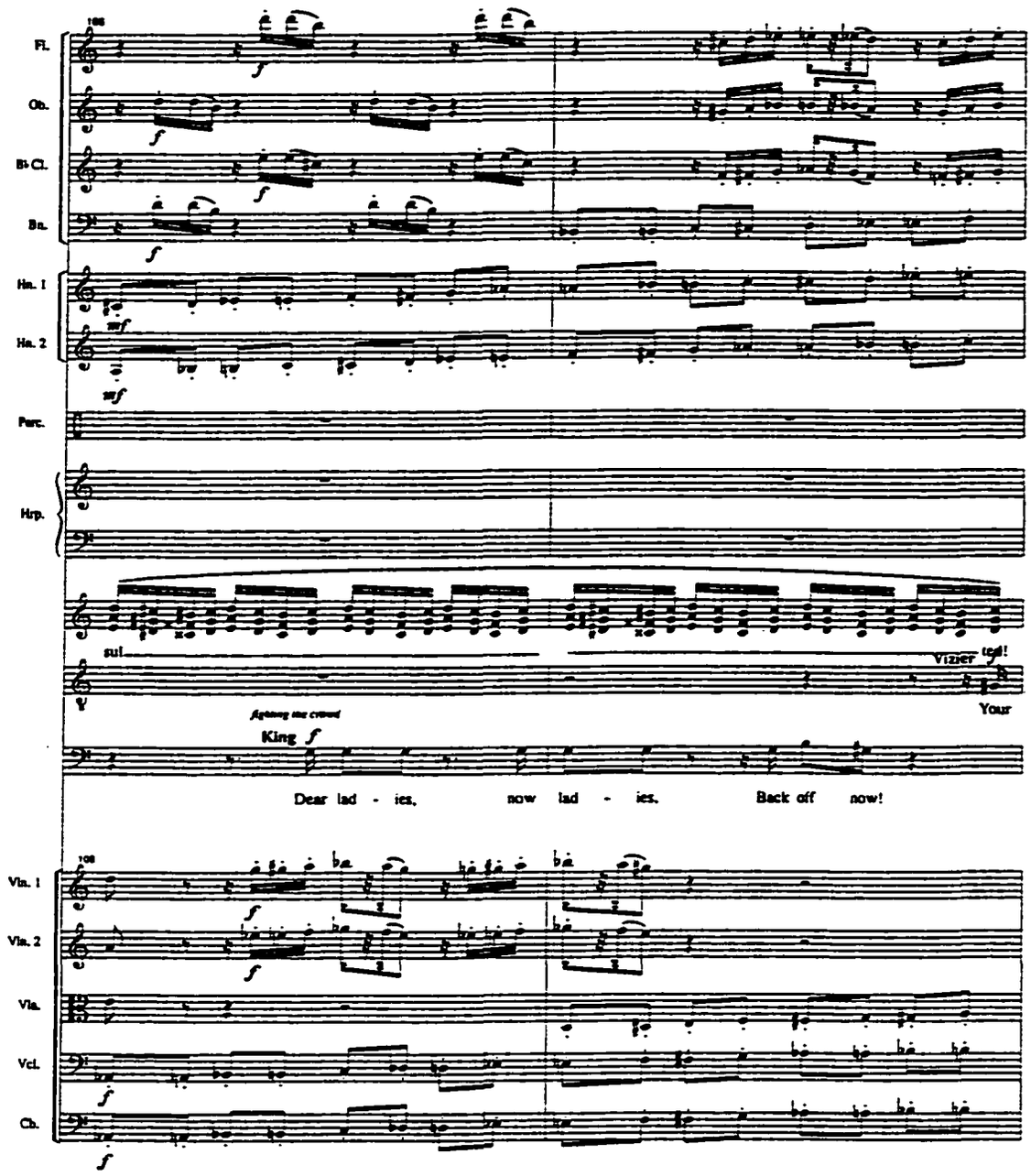

Fl.
Ob.
B♭ Cl.
Bn.
f
mp
senze sord.
Hn. 1
senze sord.
Hn. 2
Perc.
Hrp.
H.G.
rath - er in - sul - ted!
She does - n't keep her hair in like we your steam - y har - em
Vln. 1
unis.
mp
Vln. 2
unis.
mp
Vla.
mp
Vcl.
mp
Cb.
mp

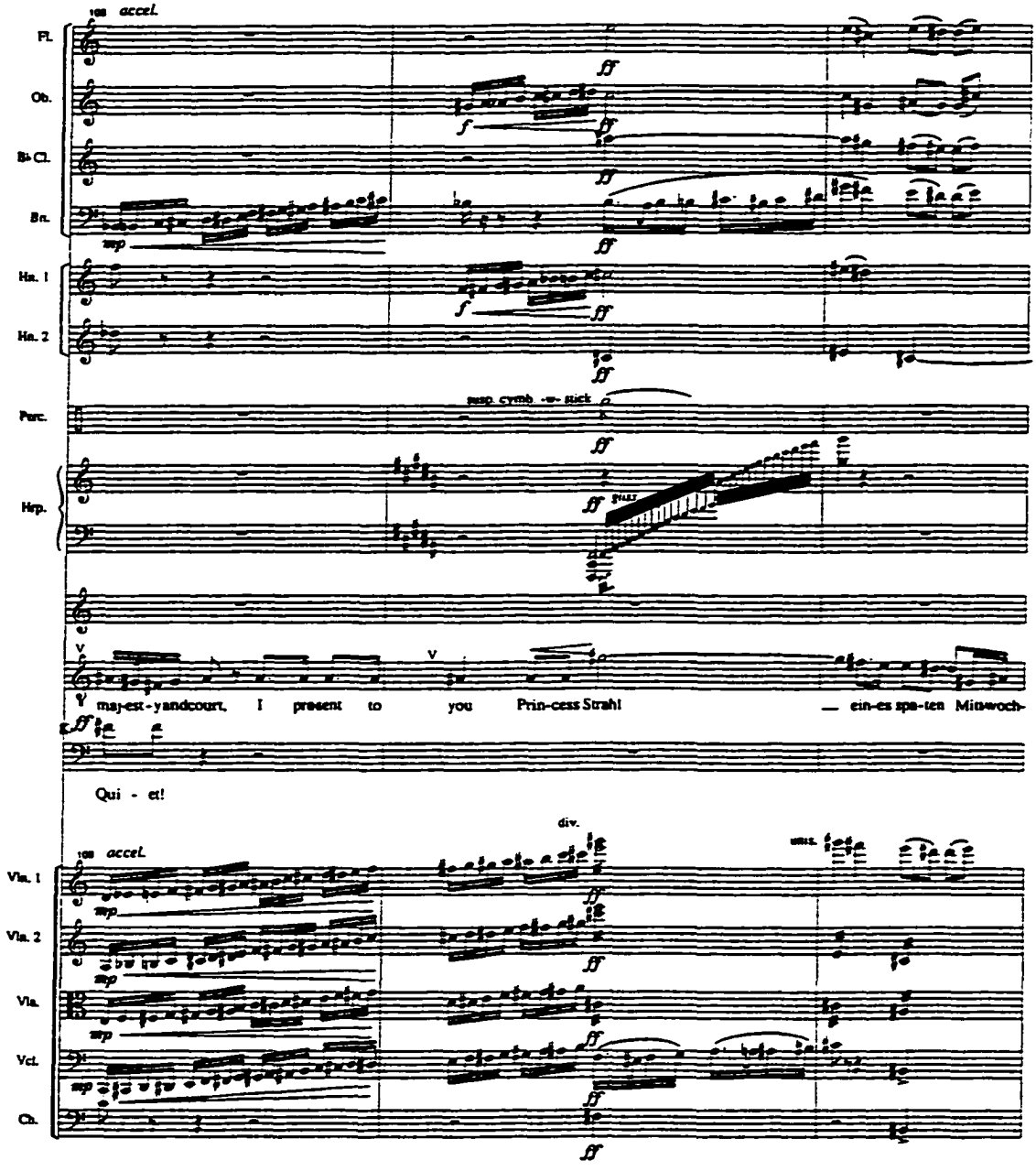

6
rit.
Meno
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Harem Girl 2
Harem Girl 1
Why is it al-ways her?
Oh! Let me sing to these roy-al lov-ers
6
rit.
div.
Meno
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

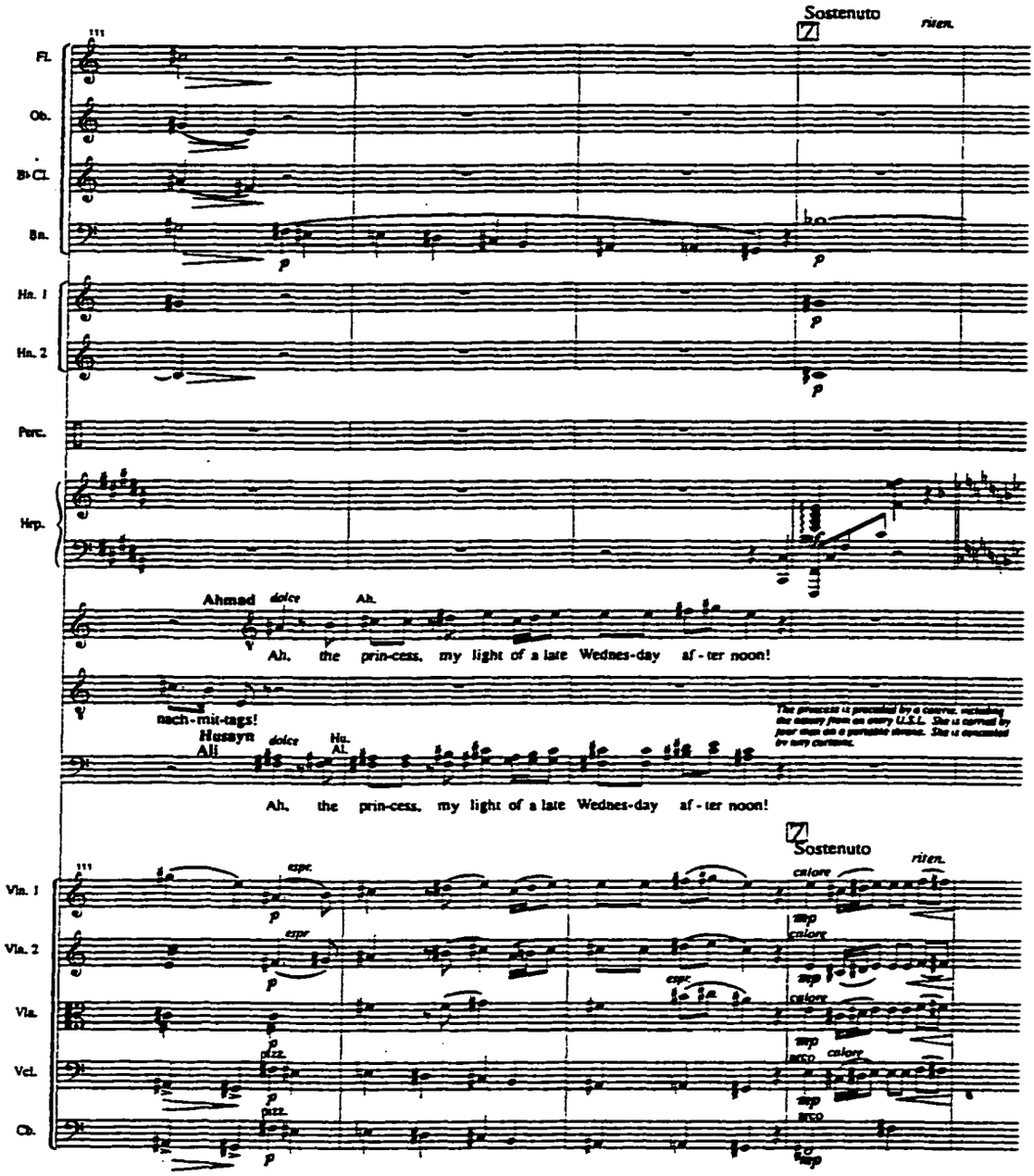

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
H.G.1
over to the princes
Let me- Let me sing. I bring ex-per-tence from the gut-ter!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
solo
div
3

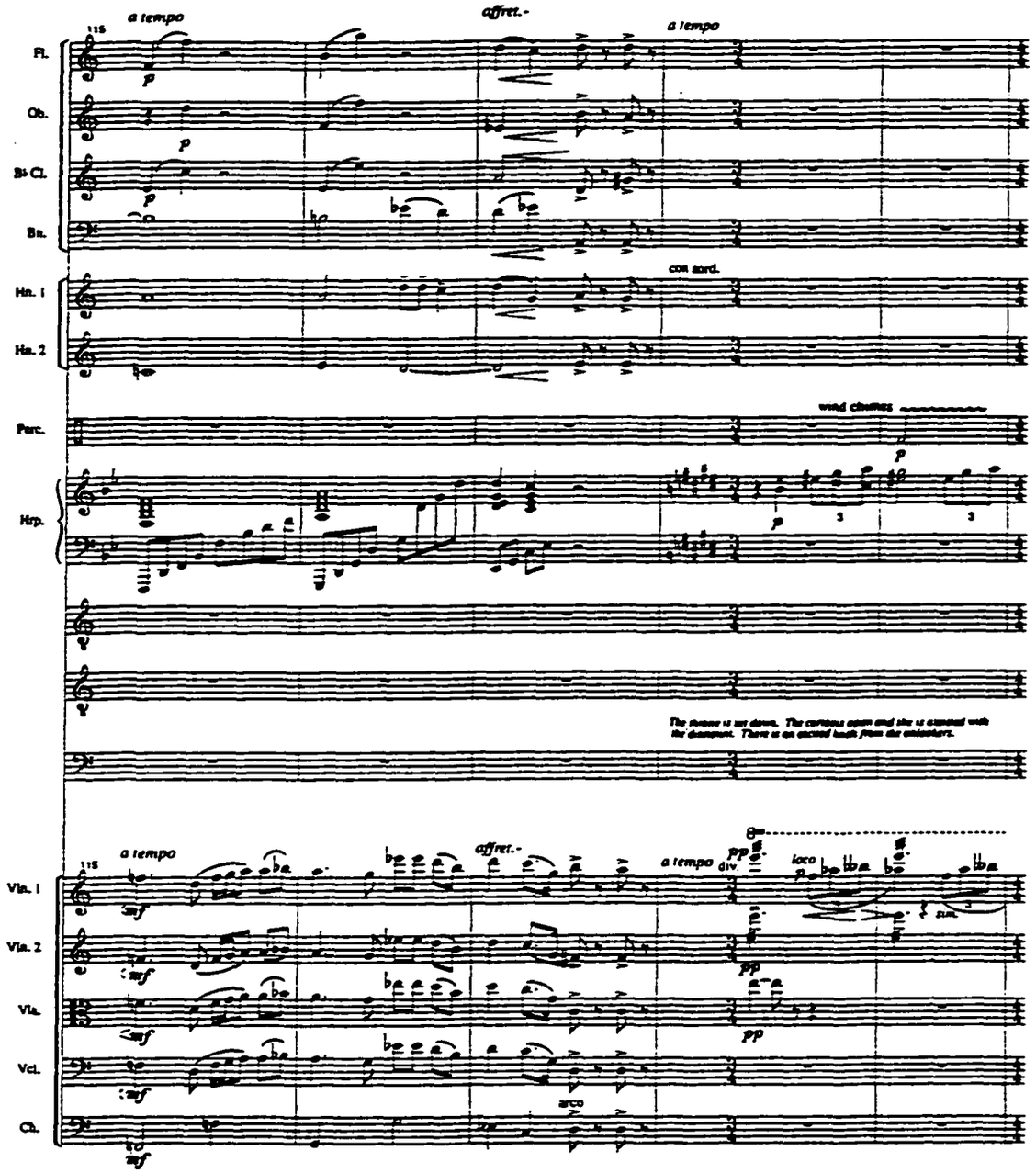

Previous Tempo
Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
H.G. 2
H.G. 3
H.G.4
H.G.
(tutti)
smothering the lung with protestations
And me!
And me!
And me!
Dear Sul-tan,
Dear Sul-tan,
we're rath-er in-
Previous Tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
gliss.

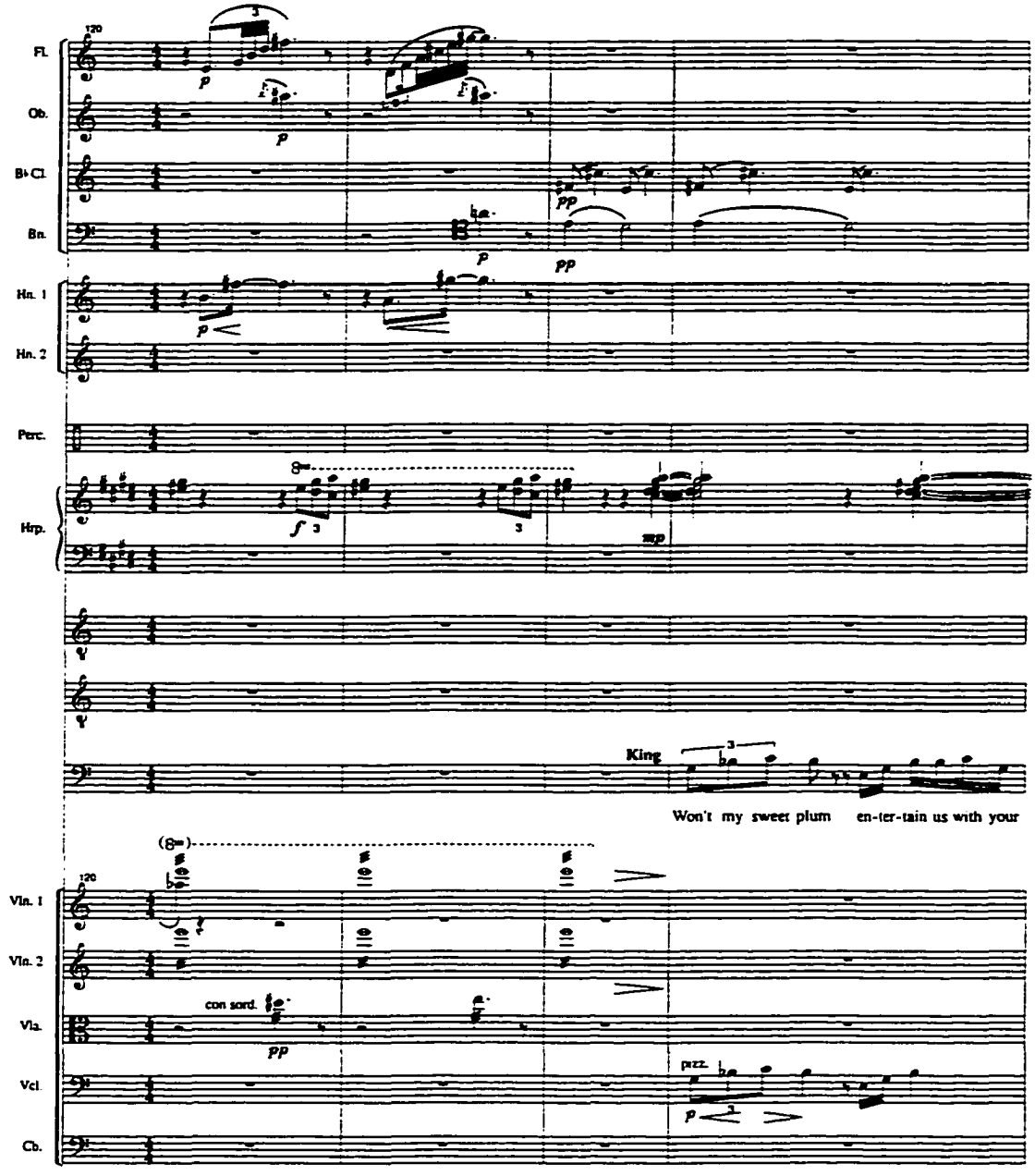

104
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
sul - ted! She does - n't keep her hair in like we your steam-y haem! Dear Sul-tan, Dear Sul-tan,- we're rath - er in -
104
div.
unis.
unis.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

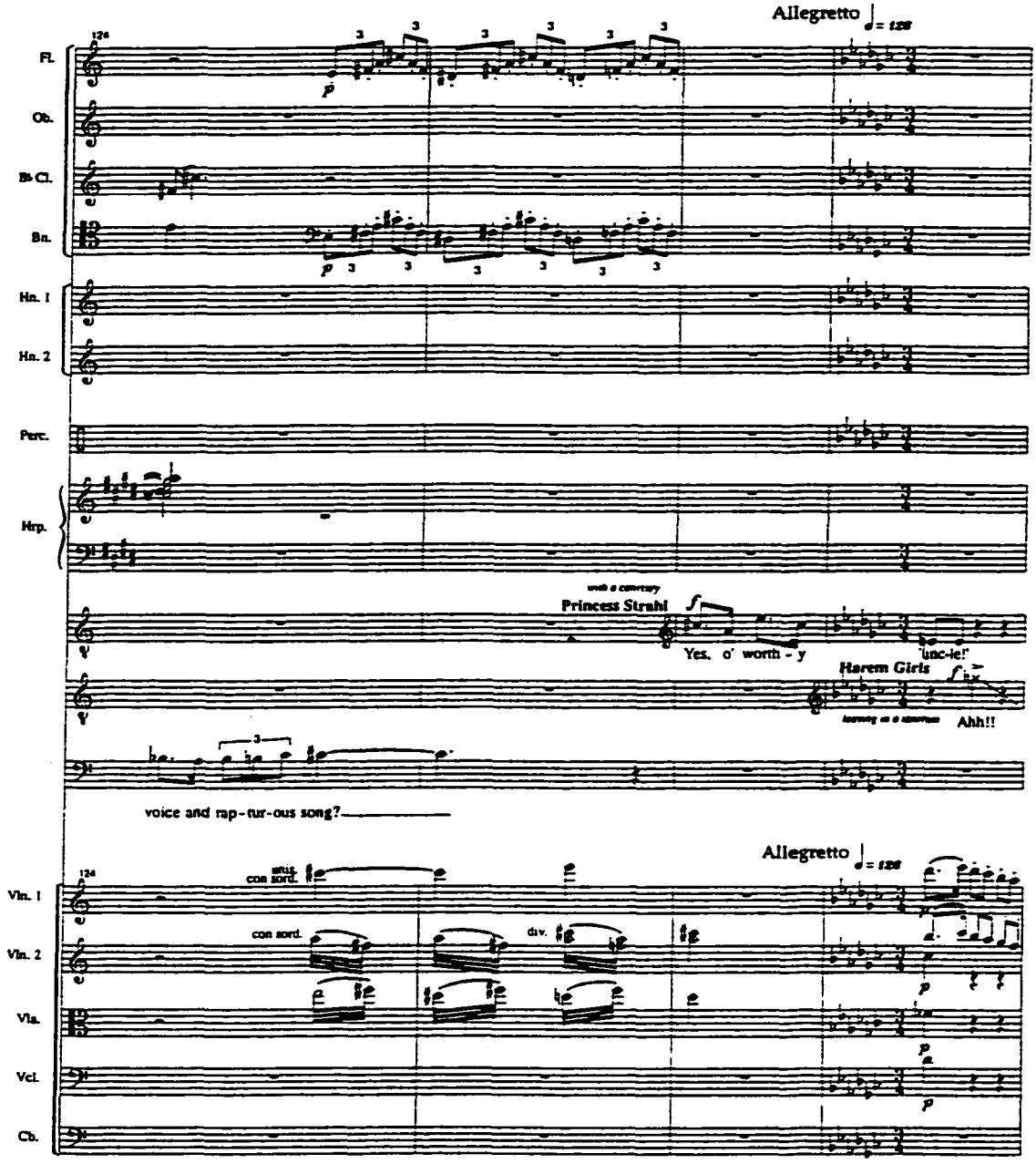

106
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
sul
Vizier
Your
King
Dear lad - ies, now lad - ies, Back off now!
108
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

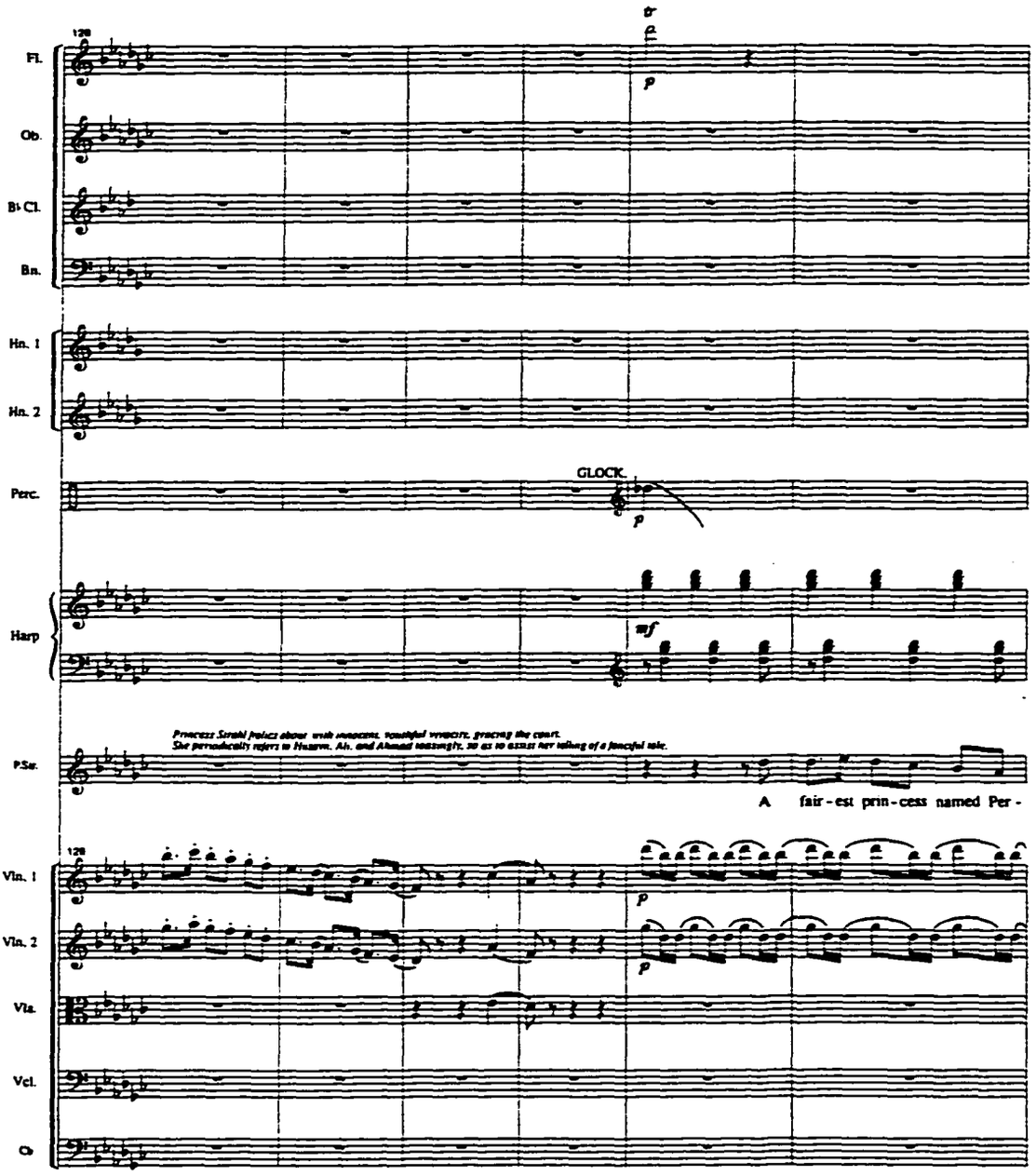

accel.
Fl.
Ob.
Bb Cl.
Bn.
Hn. 1
Hn. 2
Perc.
susp. cymb. -w- stick
Hrp.
may-est-y and court, I present to you Prin-cess Strahl — ein-es spa-ten Mittwoch-
Qui - et!
div.
unis.
accel.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

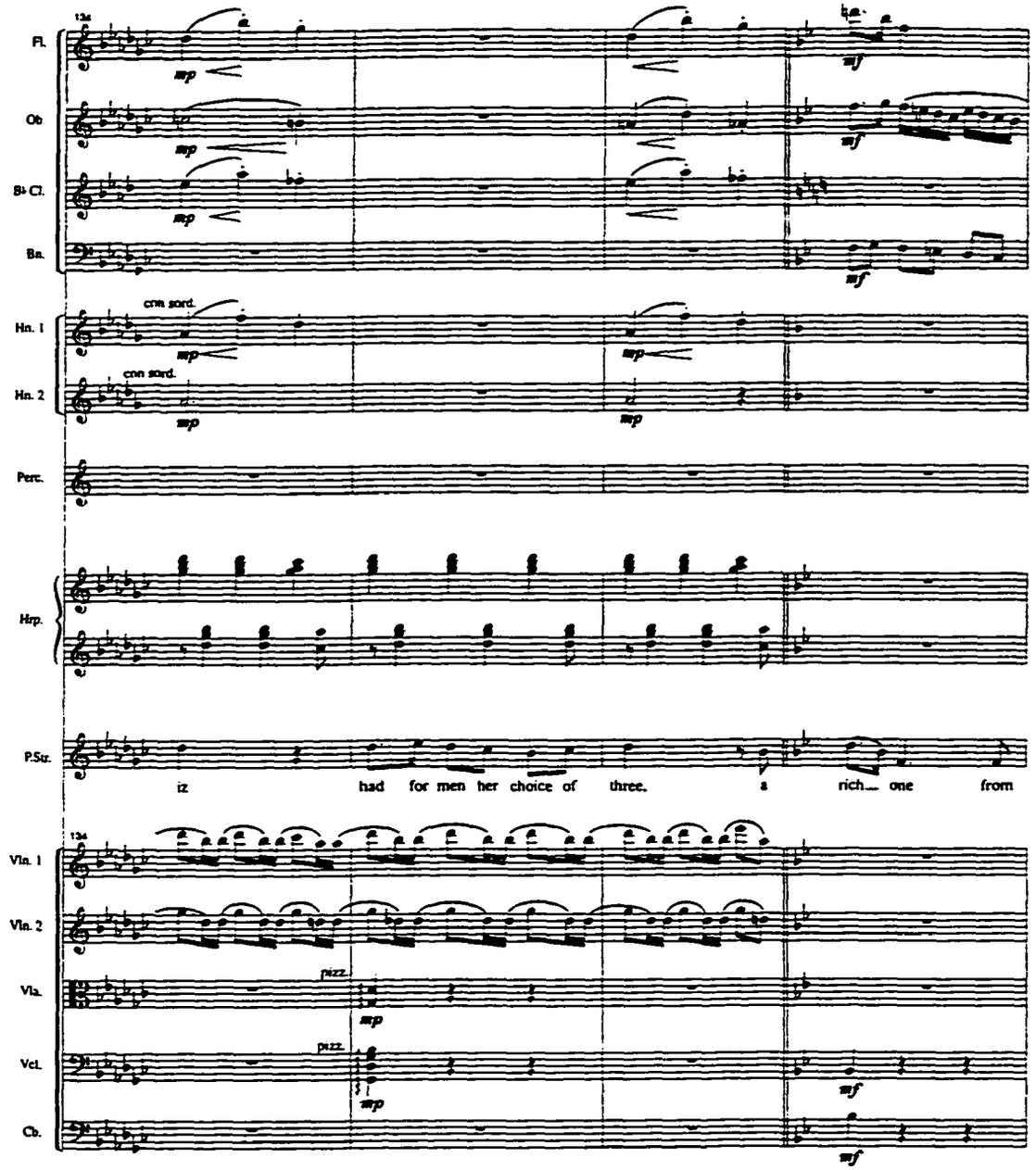

Sostenuto
riten.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahmad
dolce
Ah.
Ah, the prin-cess, my light of a late Wednes-day af - ter noon!
nech - mit-tags!
Hussyn Ali
dolce
Hu. Al.
The procession is preceded by a caravan, including the camels from an early U.S.S. She is carried by four men on a portable throne. She is surrounded by very curtains.
Ah, the prin-cess, my light of a late Wednes-day af - ter noon!
Sostenuto
riten.
Vln. 1
Vla. 2
Vla.
Vcl.
Cb.
espr.
colore
pizz.
arco

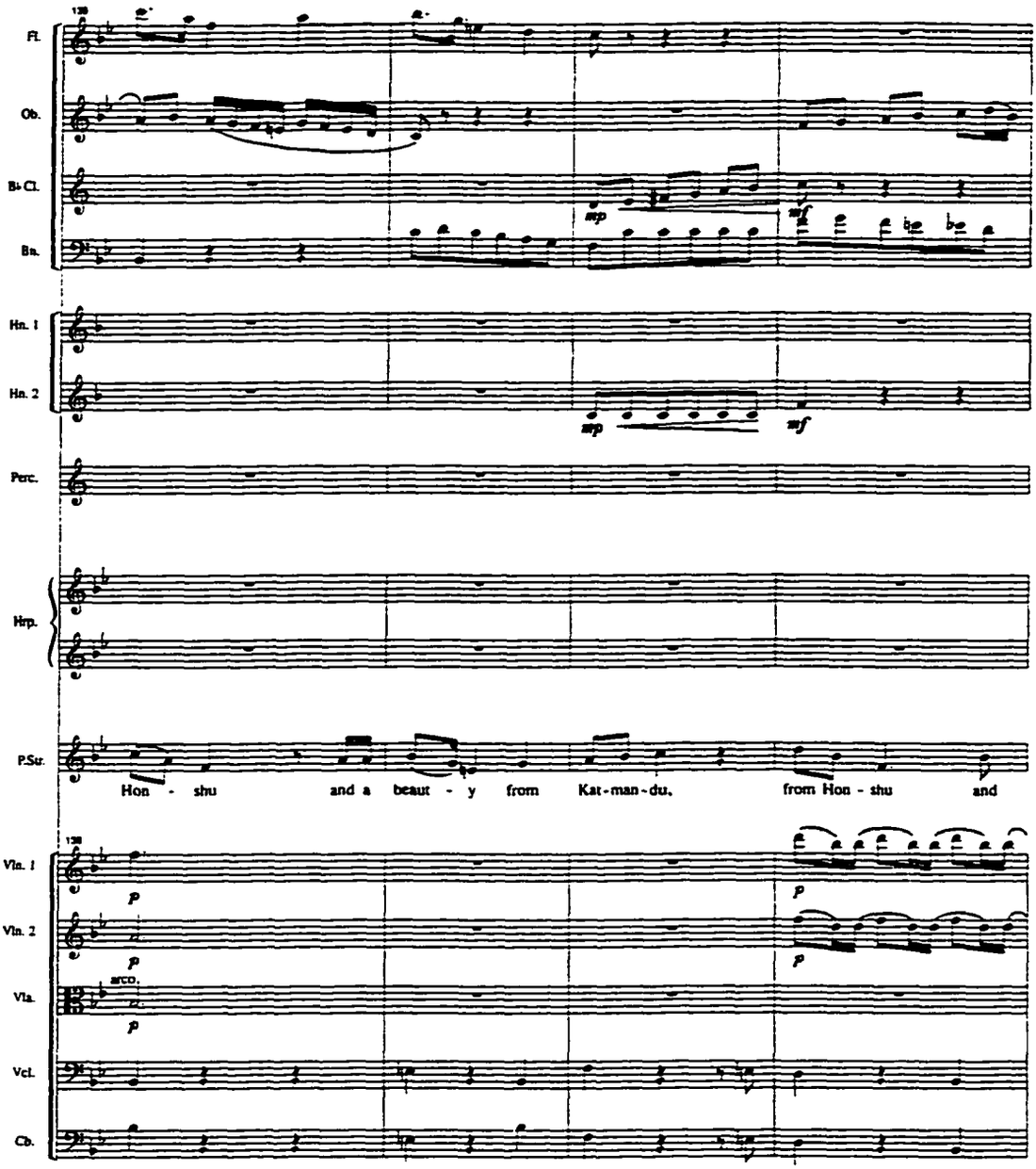

a tempo
115
affret.-
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
con sord.
Hn. 1
Hn. 2
wind chimes
Perc.
Hrp.
The mouse is way down. The curtains open and she is stunned with the downpour. There is an excited hush from the onlookers.
a tempo
115
affret.-
a tempo
div.
loco
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco

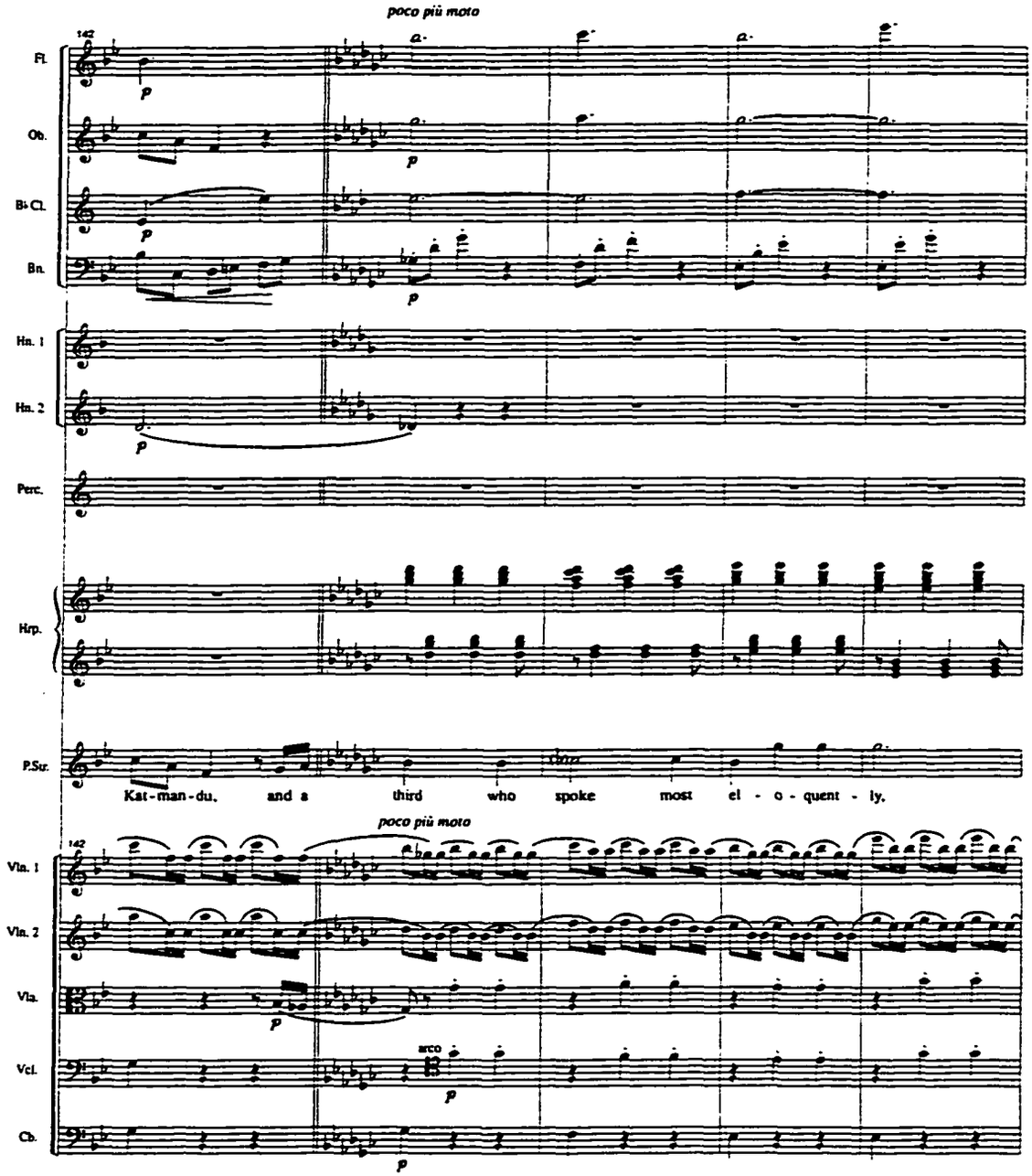

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
King
Won't my sweet plum en-ter-tain us with your
con sord.
pizz.

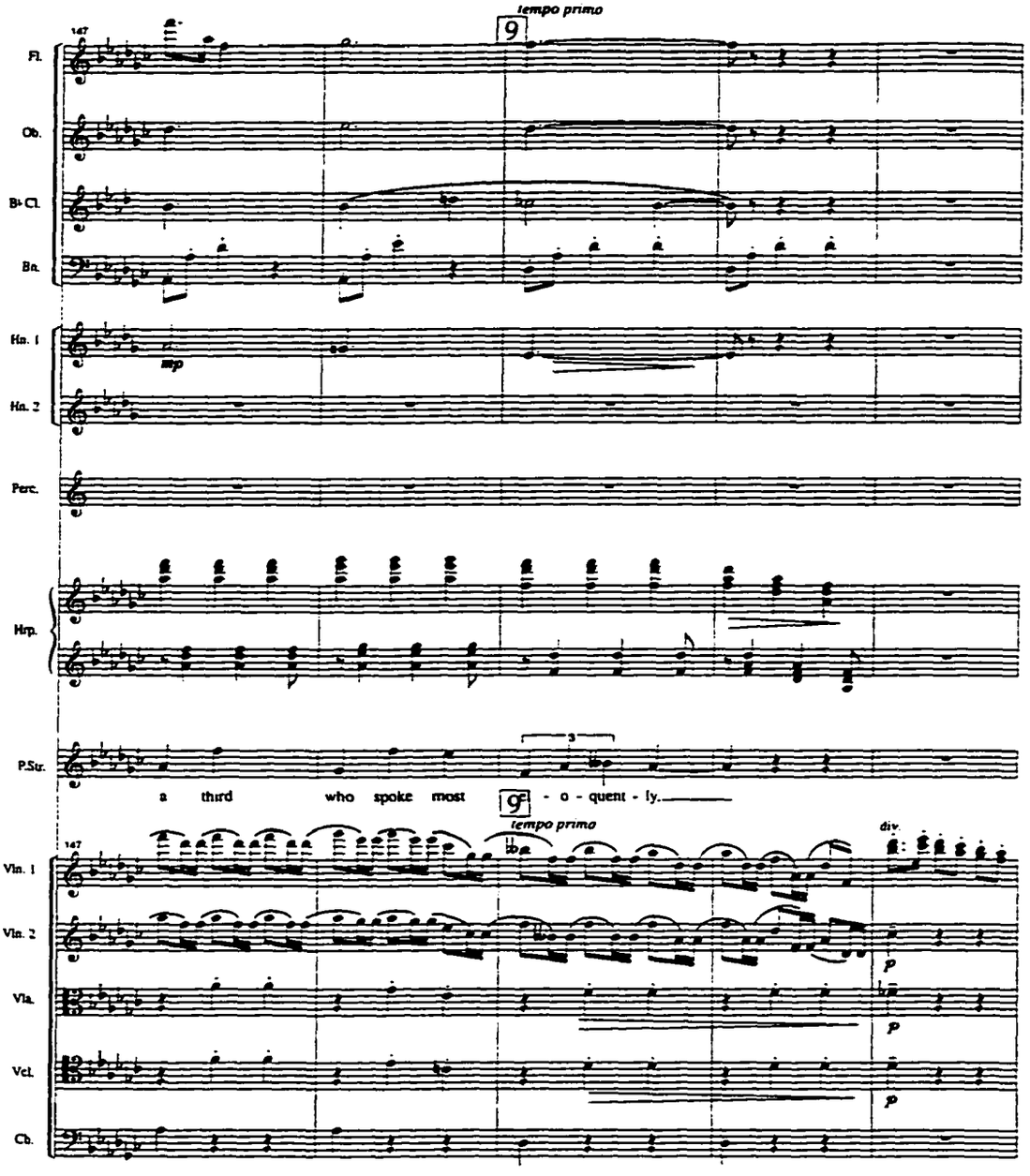

Allegretto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Princess Strahl
Yes, o' worth - y
'unc-le!'
Harem Girls
Ahh!!
voice and rap-tur-ous song?
Allegretto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
con sord.
div.

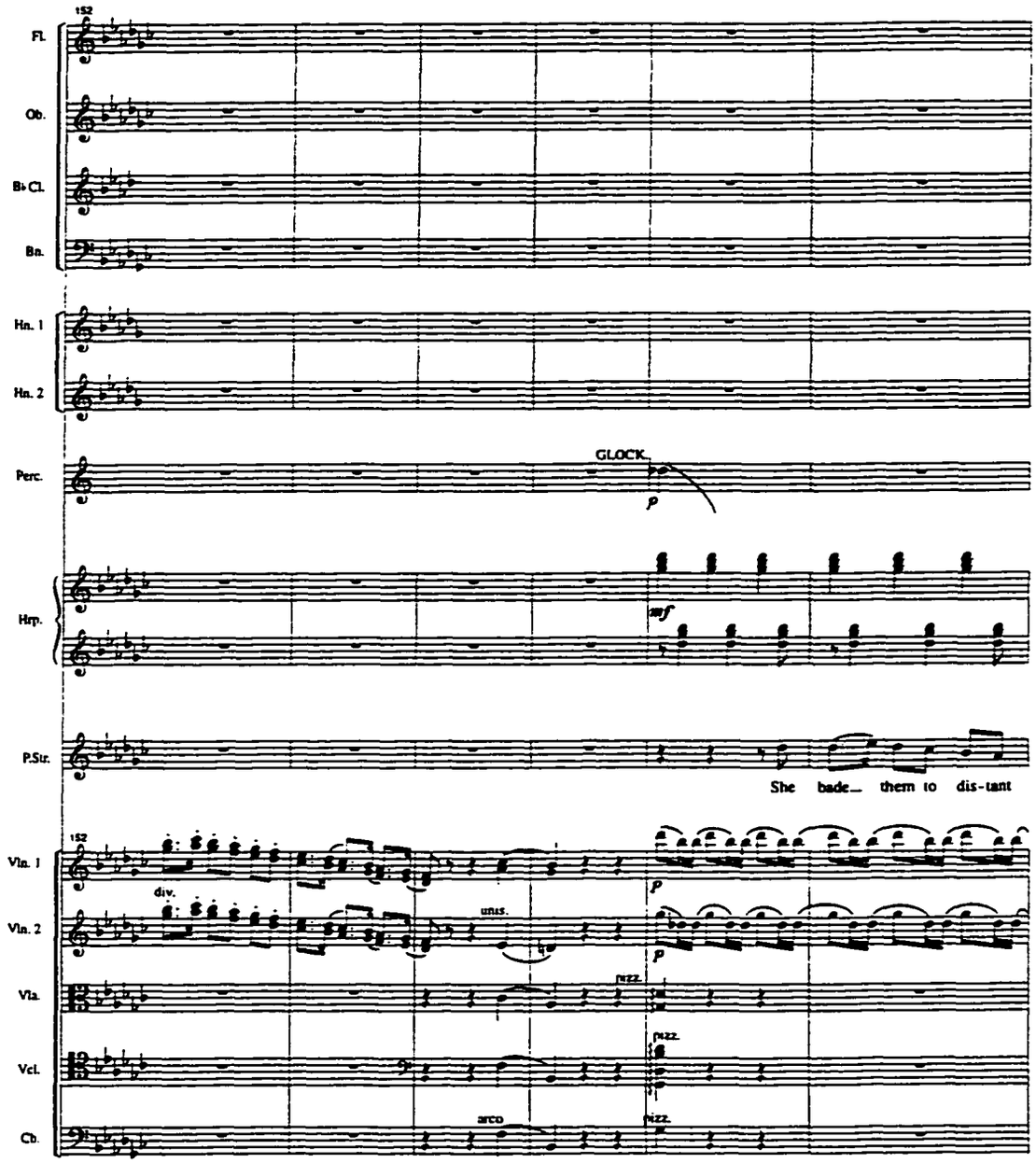

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
GLOCK.
Harp
P.Sr.
A fair-est prin-cess named Per-
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

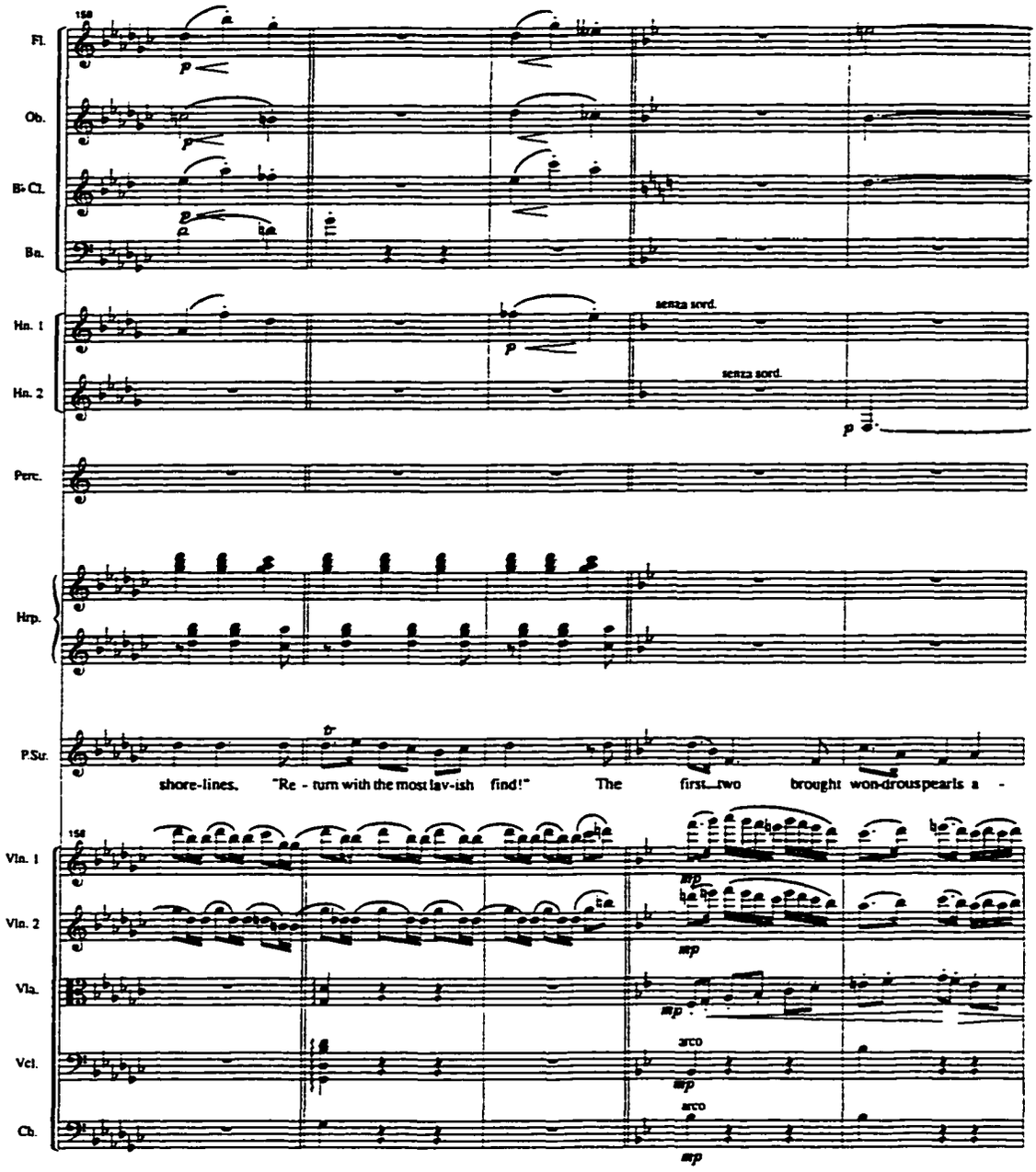

Fl.
Ob
B♭ Cl.
Bn.
Hn. 1
Hn. 2
cnn sord.
cnn sord.
Perc.
Hrp.
P.Str.
iz had for men her choice of three. a rich one from
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
pizz.
mp
mf

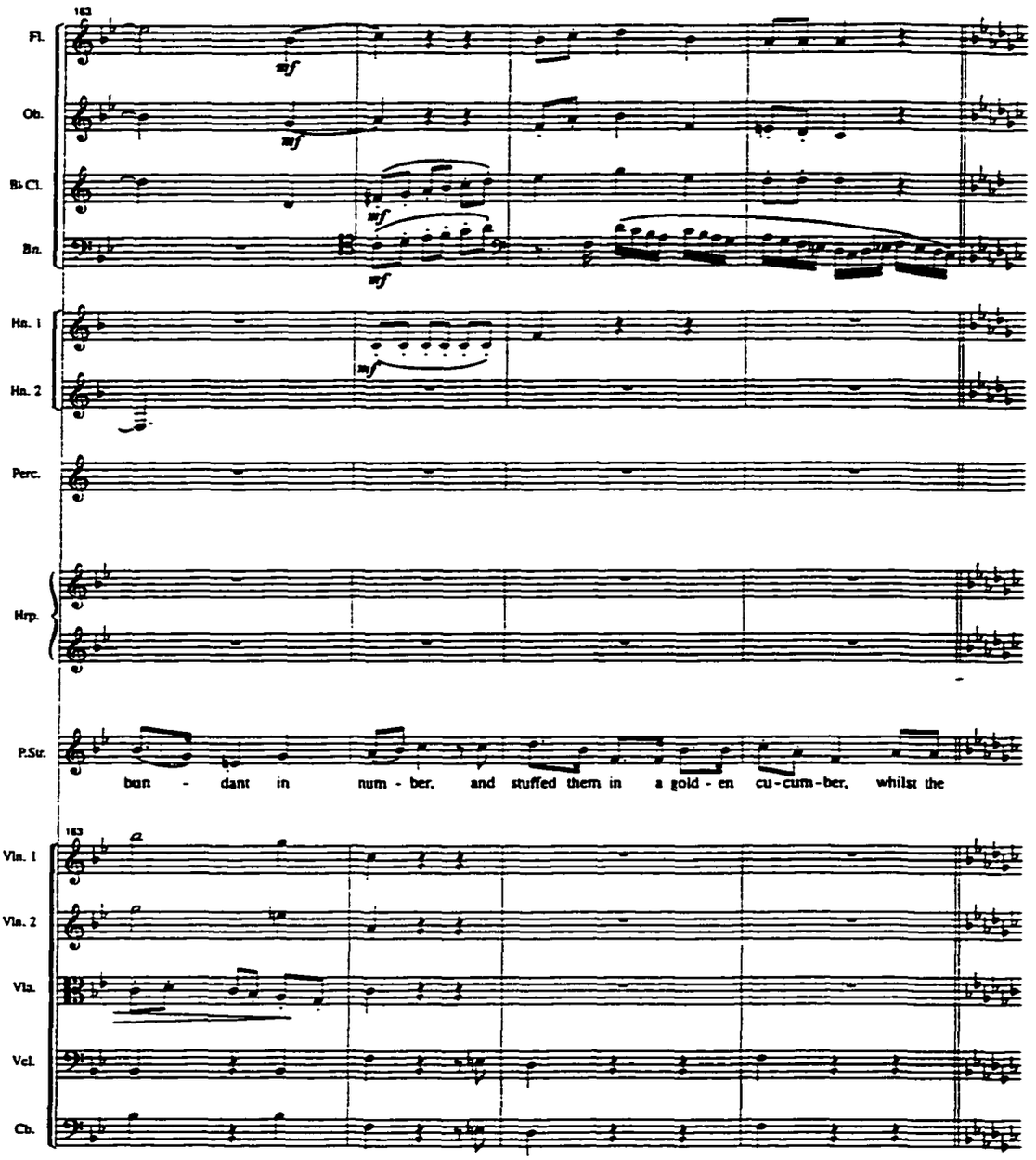

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.Sx.
Hon - shu and a beaut - y from Kat-man-du, from Hon - shu and
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
mf
p
arco.

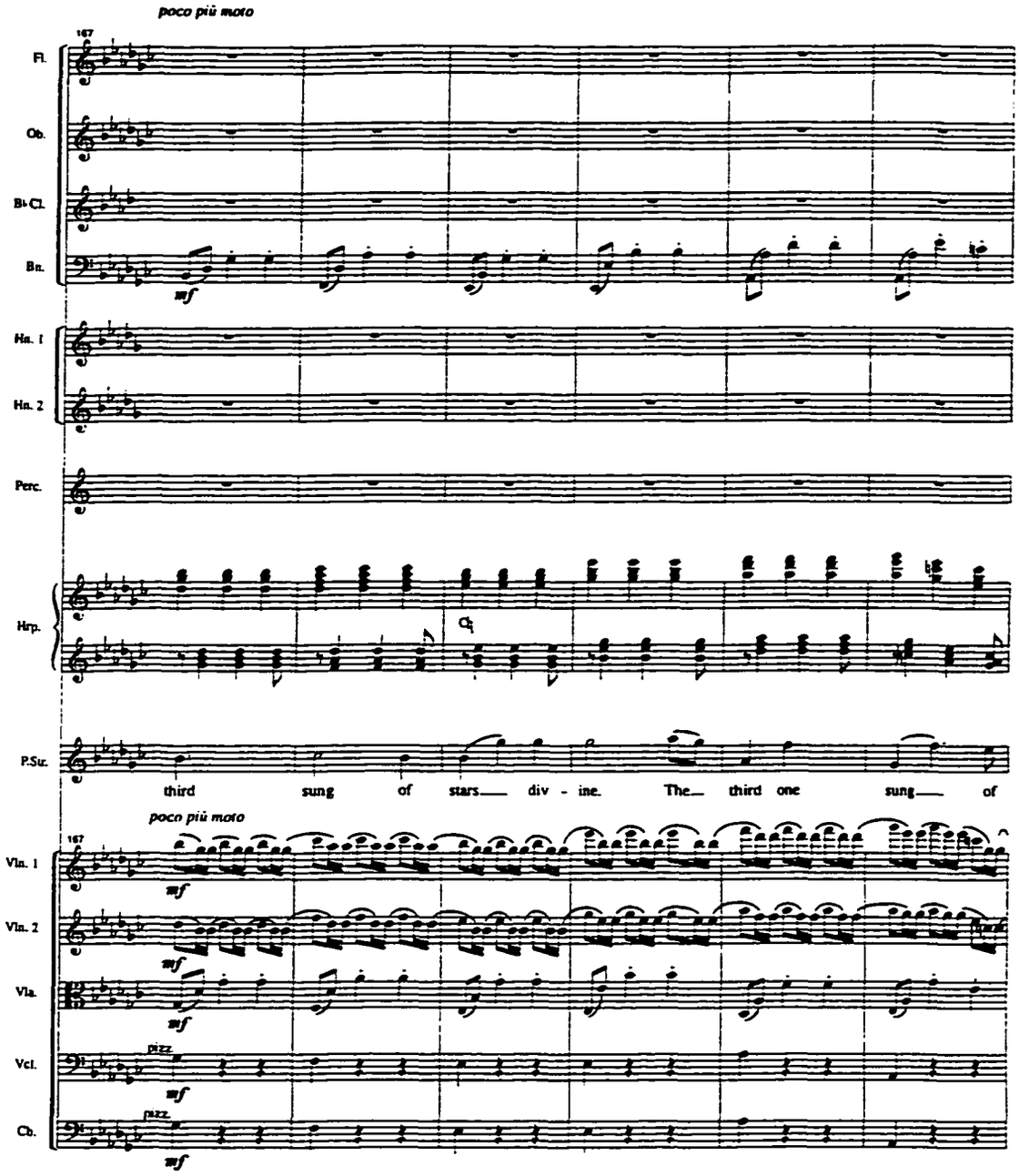

poco più moto
142
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.Sir.
Kat-man-du, and a third who spoke most el - o - quent - ly,
poco più moto
142
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
p

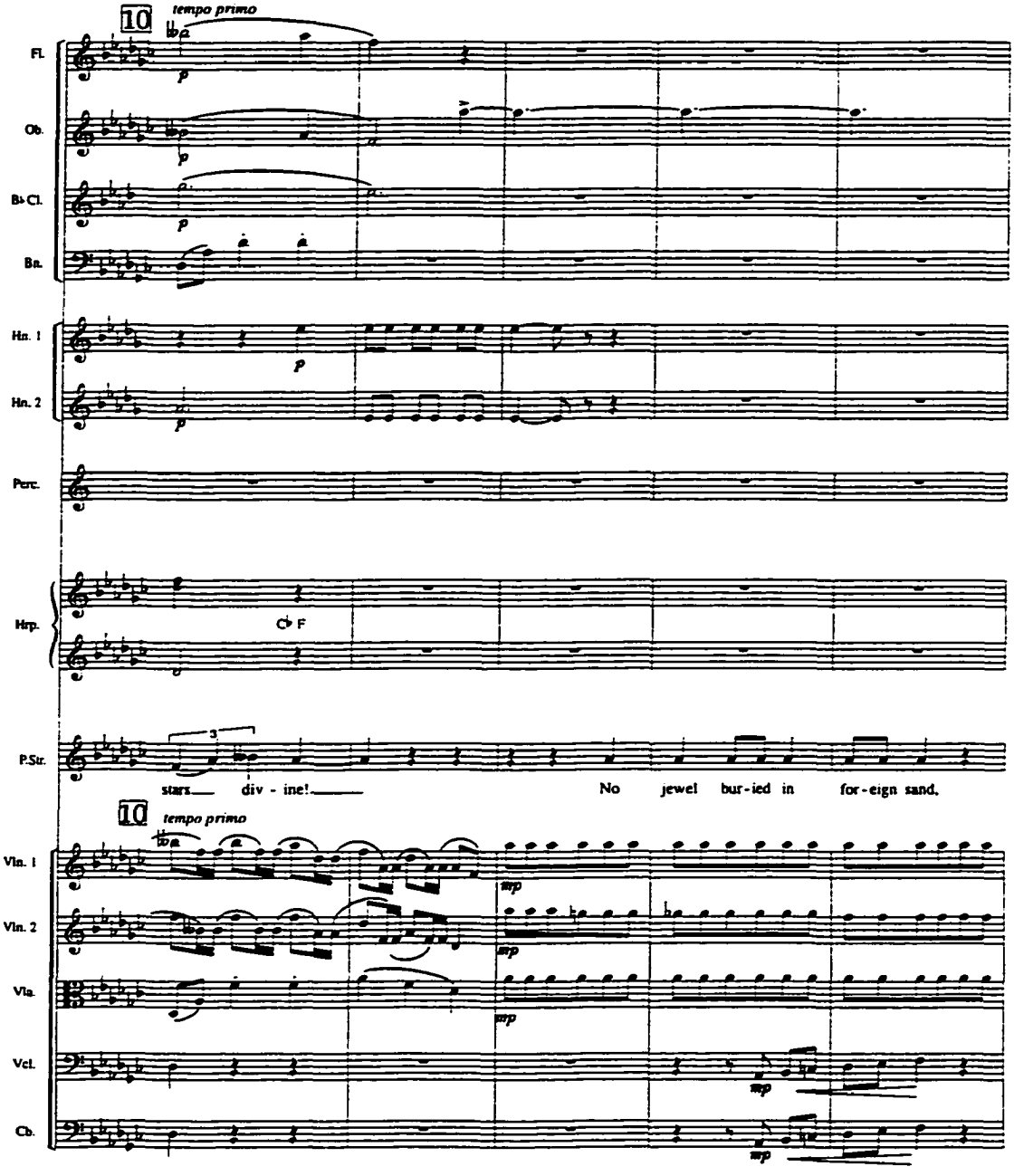

tempo primo
147
9
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
mp
Perc.
Hrp.
P.Str.
3
a third who spoke most
9
- o - quent - ly.
tempo primo
147
div.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
p
p
p

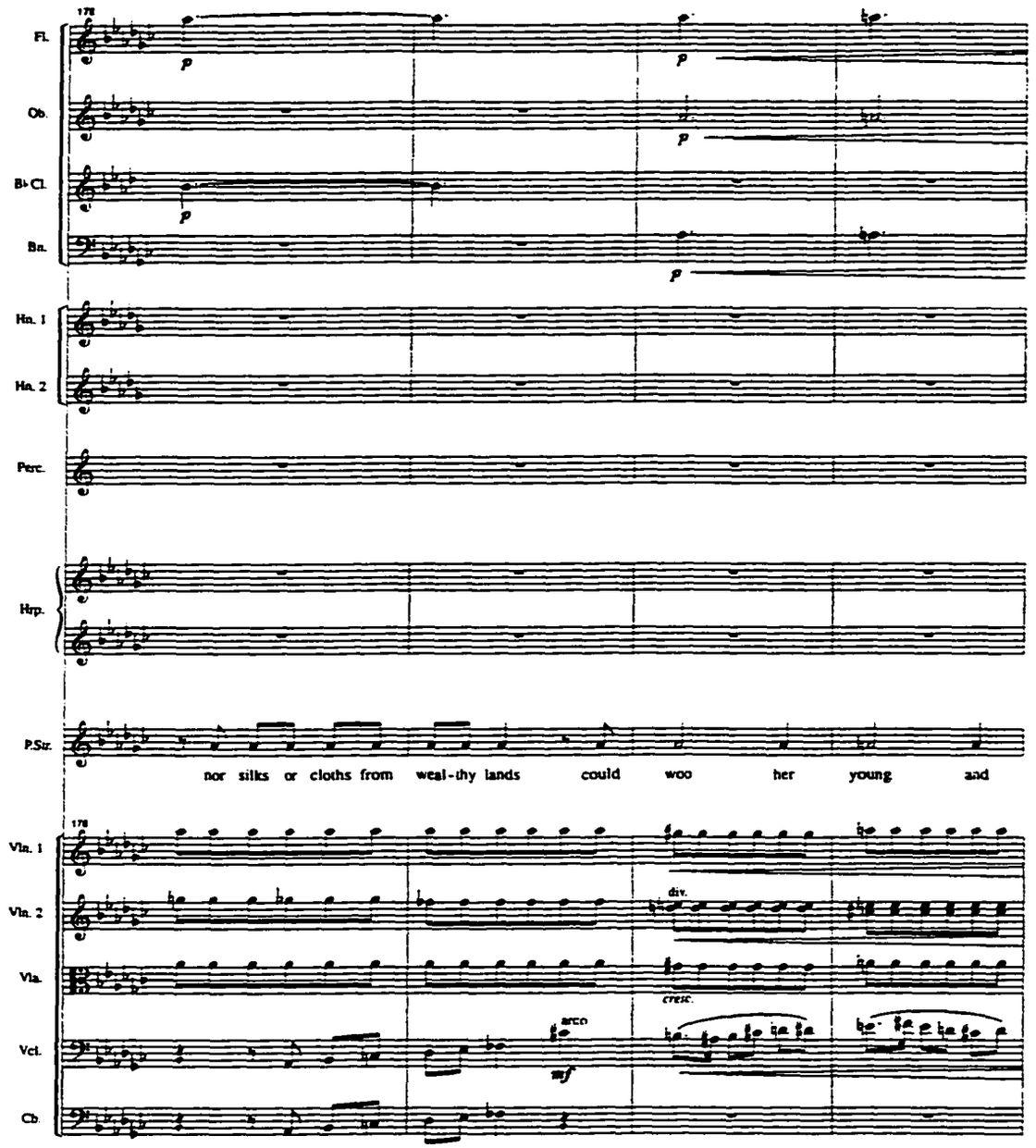

152
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
GLOCK.
p
Hrp.
mf
P.Str.
She bade them to dis-tant
152
Vln. 1
div.
p
Vln. 2
unis.
p
Vla.
pizz.
Vcl.
pizz.
arco
Cb.
pizz.

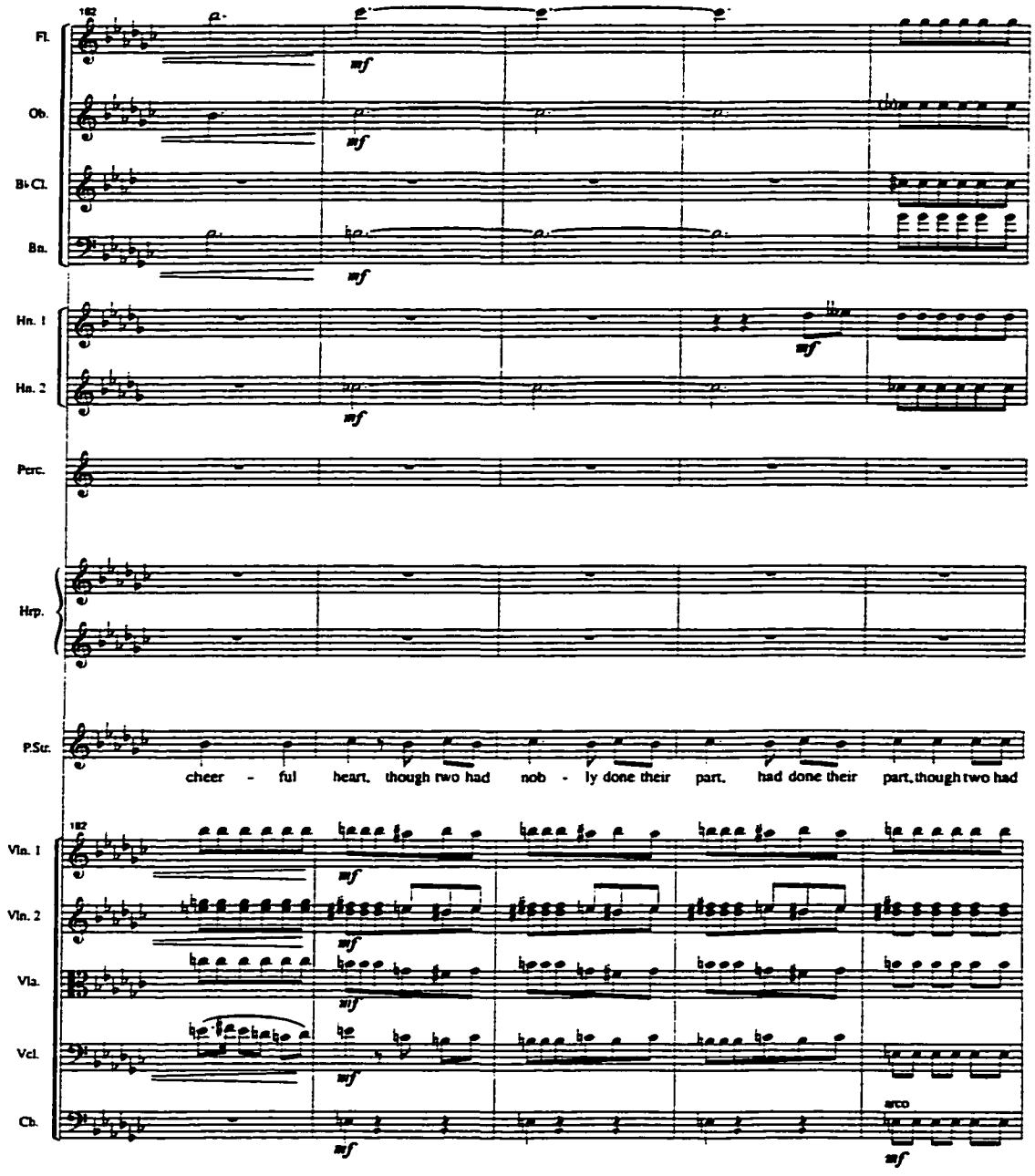

158
Fl.
Ob.
B♭ Cl.
Bn.
senza sord.
Hn. 1
senza sord.
Hn. 2
Perc.
Hrp.
P.Sx.
shore-lines. "Re - turn with the most lav-ish find!" The first two brought won-drous pearls a -
158
Vln. 1
Vln. 2
Vla.
arco
Vcl.
arco
Cb.

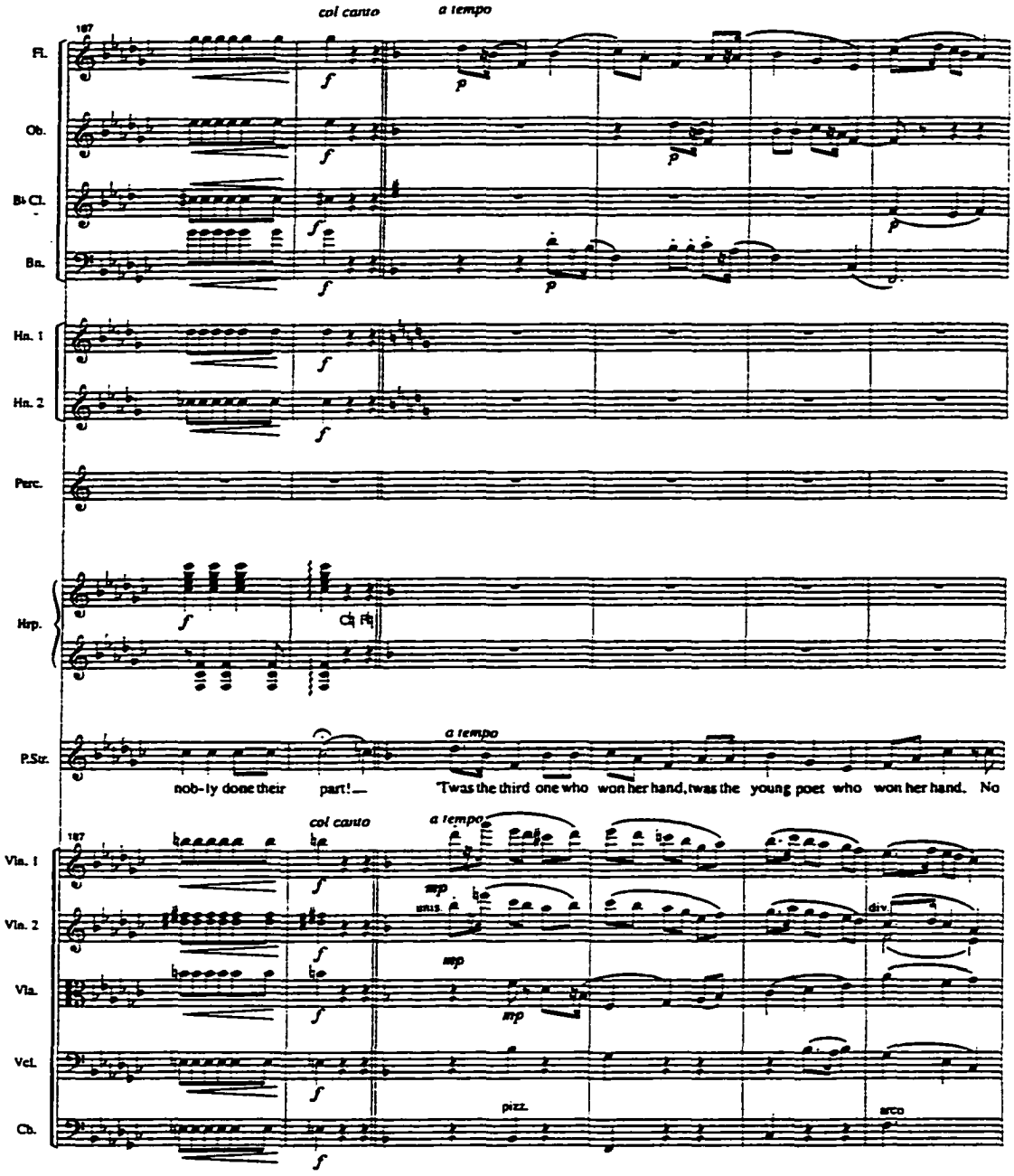

163
Fl.
Ob.
B♭ Cl.
Bn.
mf
Hn. 1
Hn. 2
Perc.
Hrp.
P.Sx.
bun - dant in num - ber, and stuffed them in a gold - en cu-cum-ber, whilst the
163
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

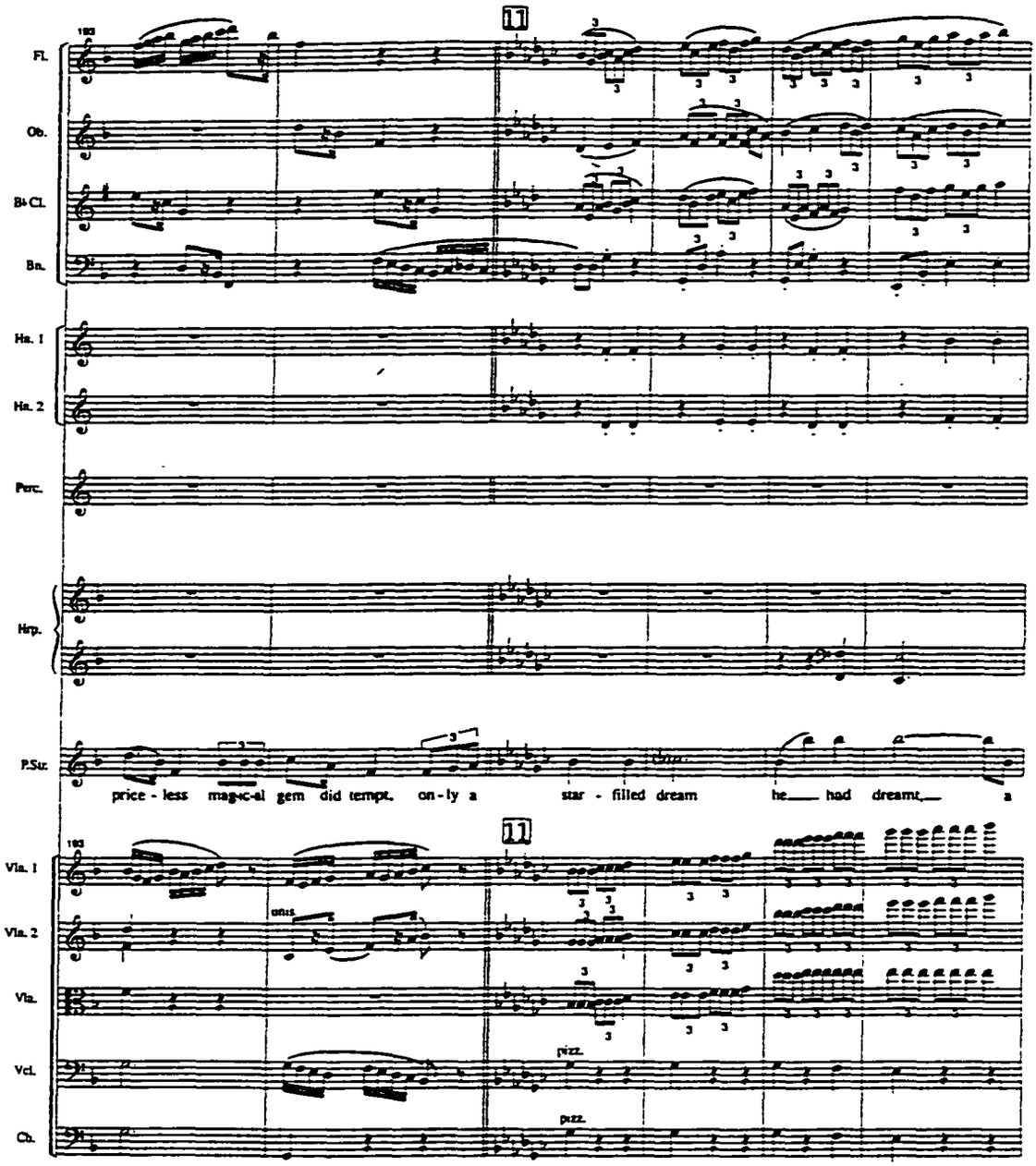

poco più moto
167
Fl.
Ob.
B♭ Cl.
Bn.
mf
Hn. 1
Hn. 2
Perc.
Hrp.
P.Sx.
third sung of stars div - ine. The third one sung of
poco più moto
167
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
mf

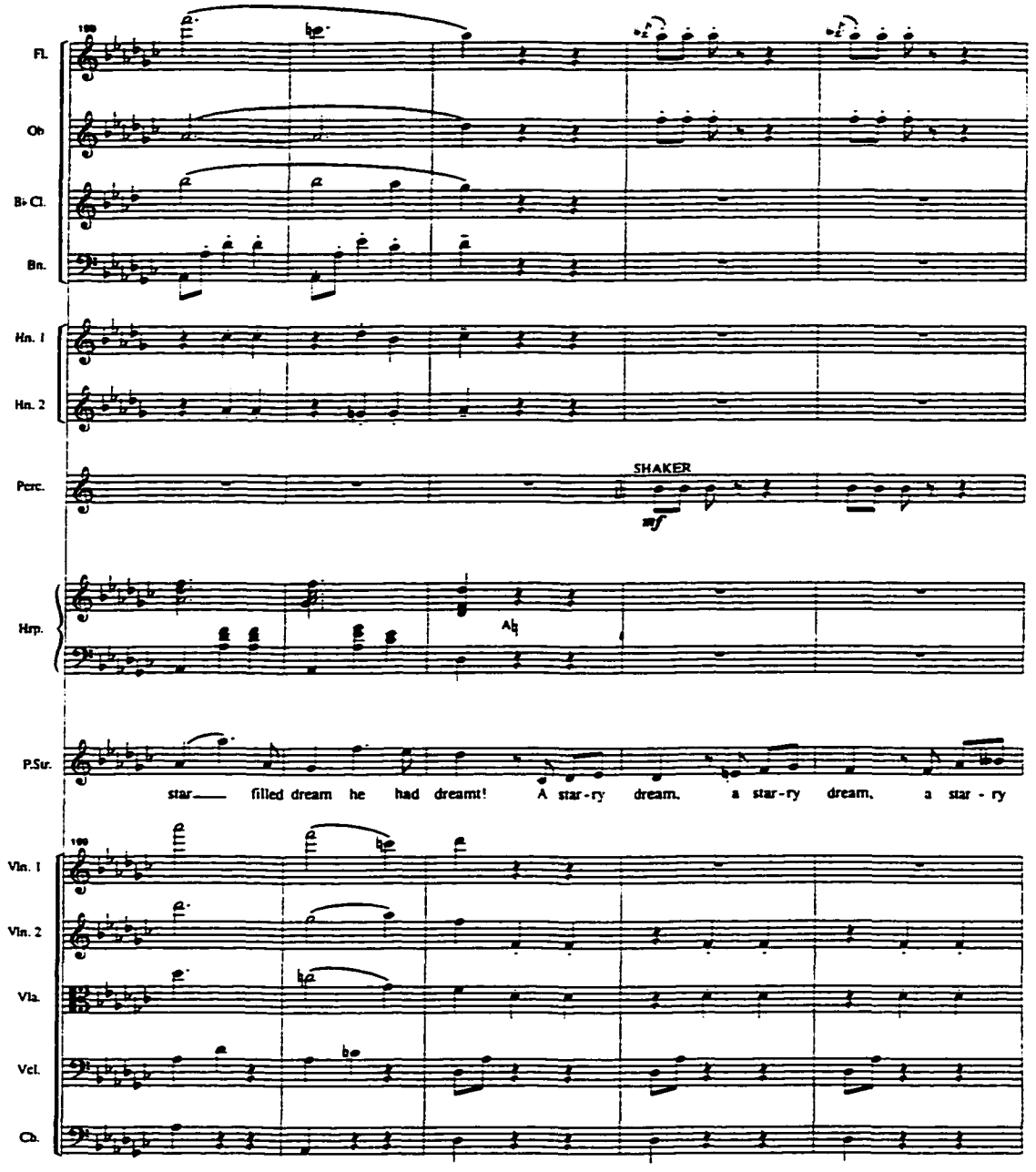

10
tempo primo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
C♭ F
P.Str.
stars div - ine!
No jewel bur-ied in for-eign sand,
10
tempo primo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

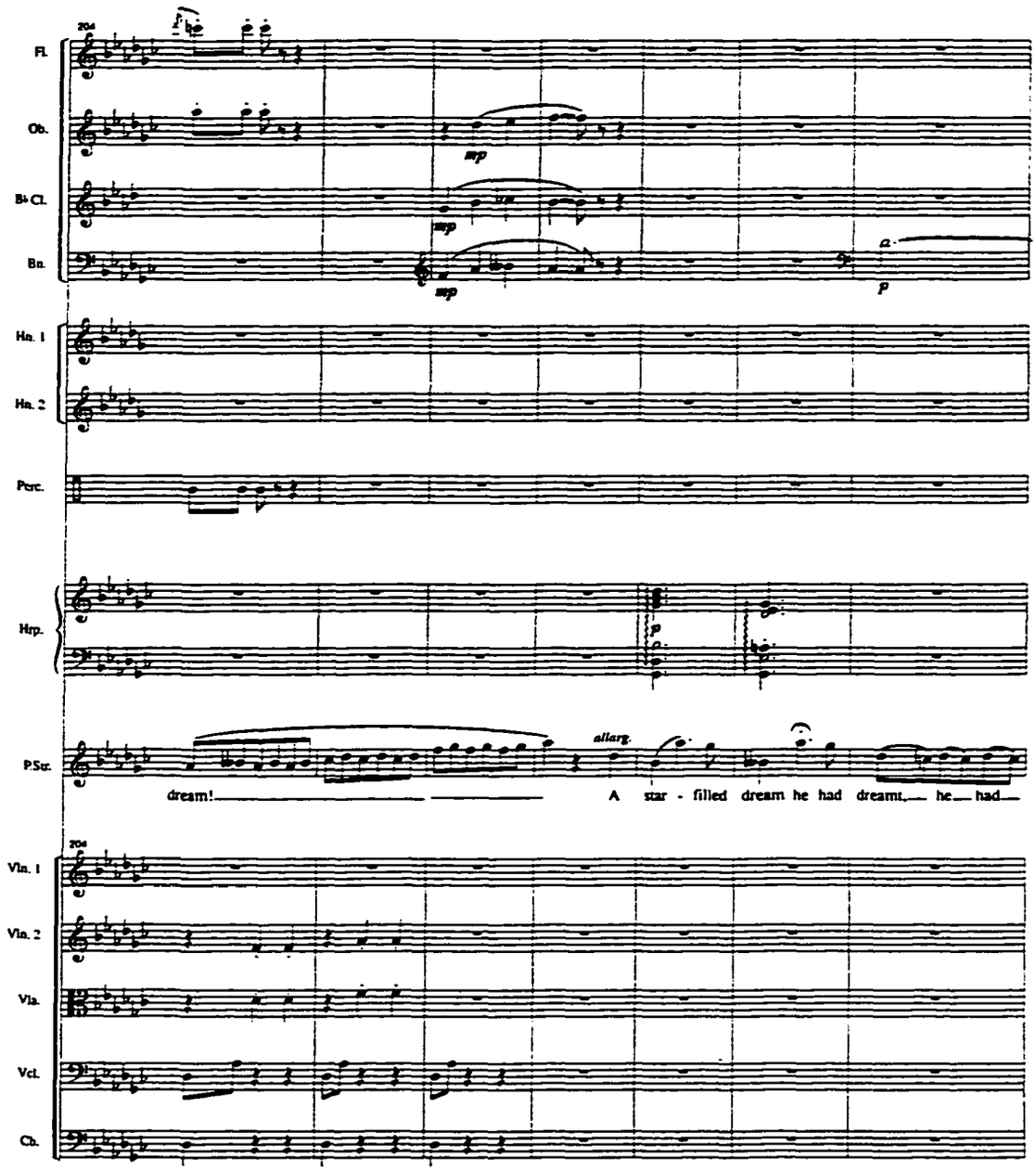

178
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.Str.
nor silks or cloths from weal-thy lands could woo her young and
178
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
cresc.
arco
mf

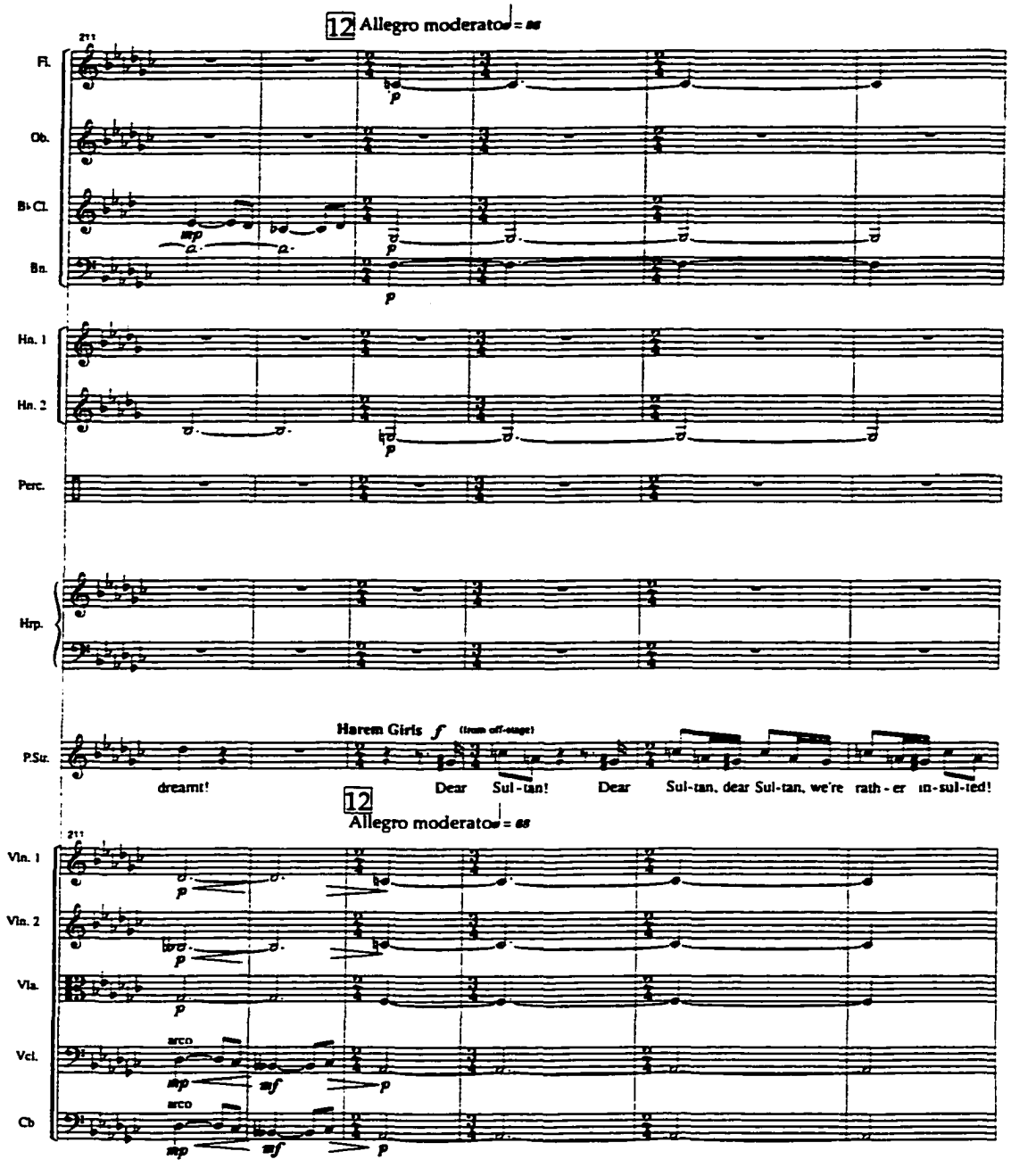

182
Fl.
Ob.
B♭ Cl.
Bn.
mf
Hn. 1
Hn. 2
Perc.
Hrp.
P.Sr.
cheer - ful heart, though two had nob - ly done their part, had done their part, though two had
182
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
mf

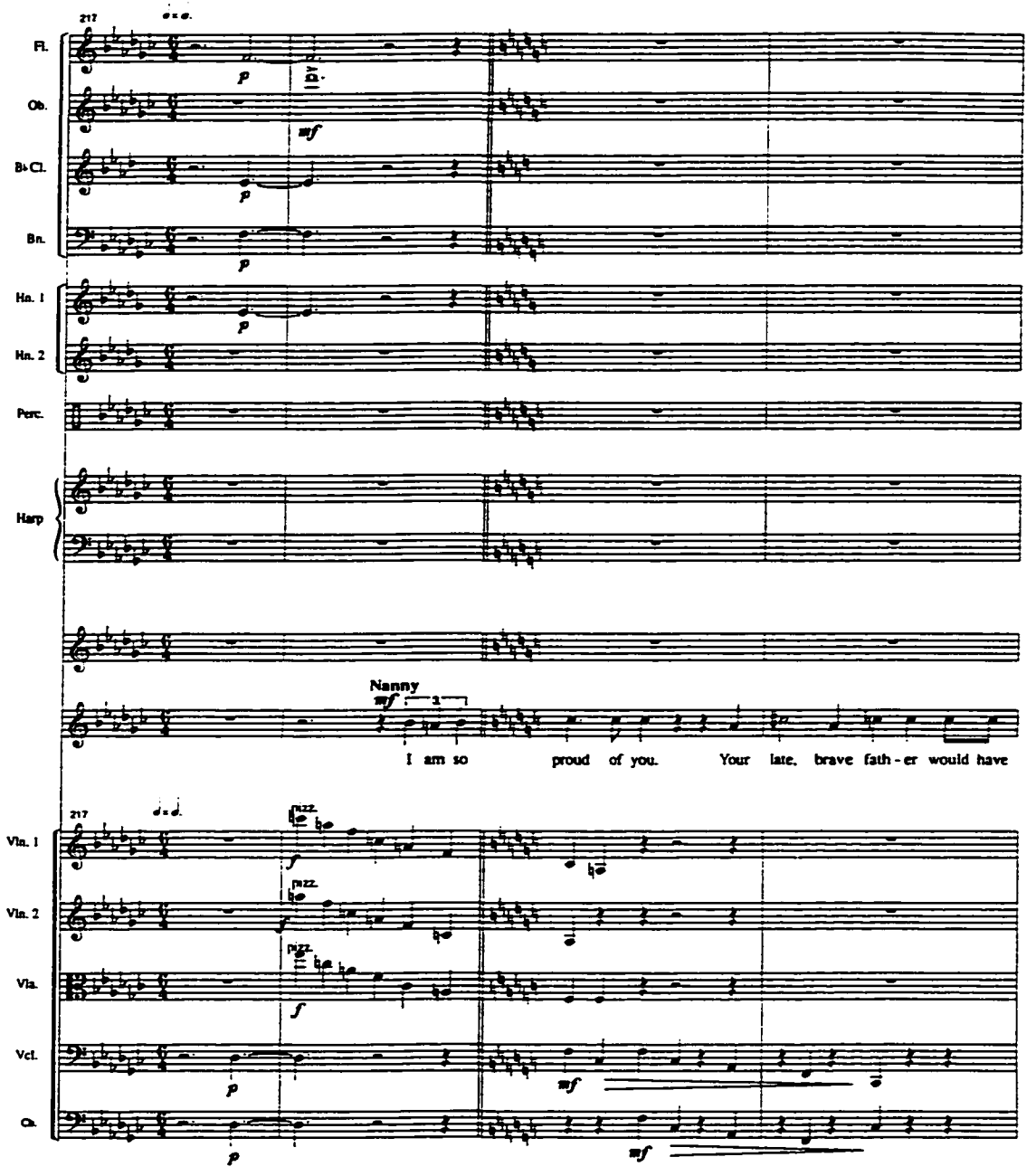

col canto
a tempo
187
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.Str.
a tempo
nob-ly done their part!—
'Twas the third one who won her hand, twas the young poet who won her hand. No
col canto
a tempo
187
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
unis.
div
pizz.
arco

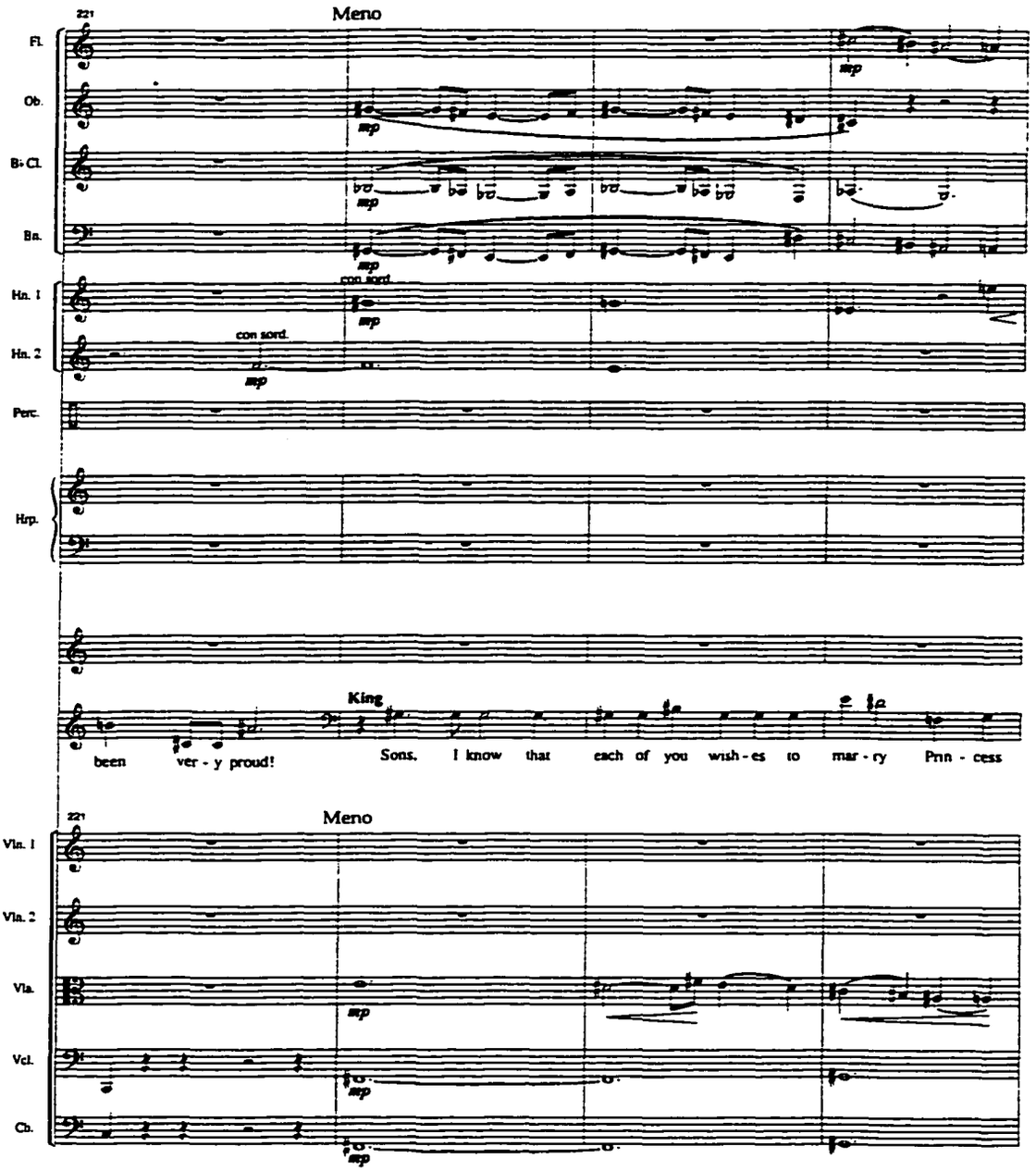

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.Str.
price - less magic-al gem did tempt, on - ly a star - filled dream he had dreamt, a
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
pizz.
pizz.

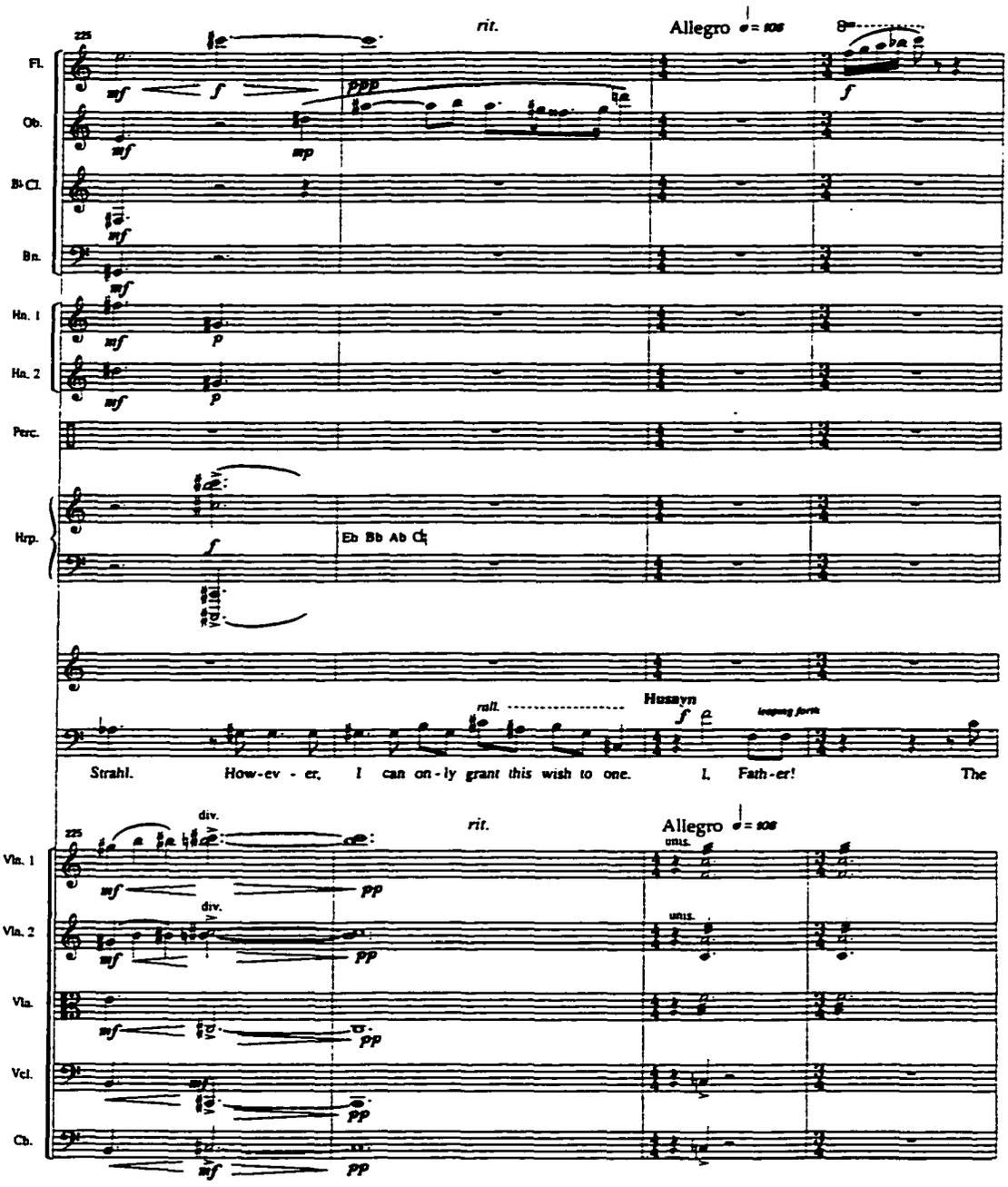

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
SHAKER
mf
Hrp.
P.Sur.
star filled dream he had dreamt! A star-ry dream, a star-ry dream, a star-ry
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

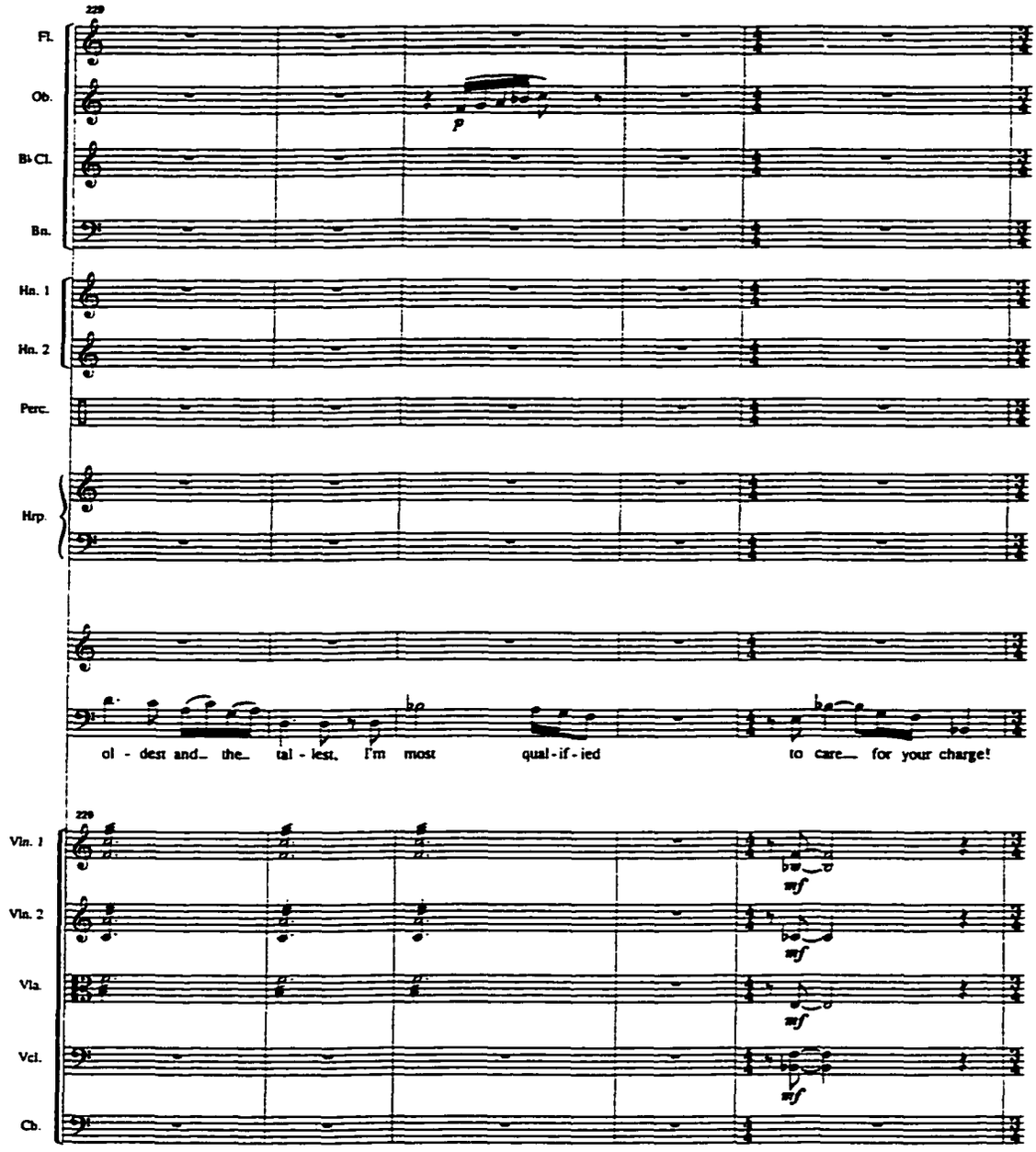

204
Fl.
Ob.
B♭ Cl.
Bn.
mp
mp
mp
p
Hn. 1
Hn. 2
Perc.
Hrp.
p
P.Str.
allarg.
dream!
A star - filled dream he had dreamt, he had
204
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

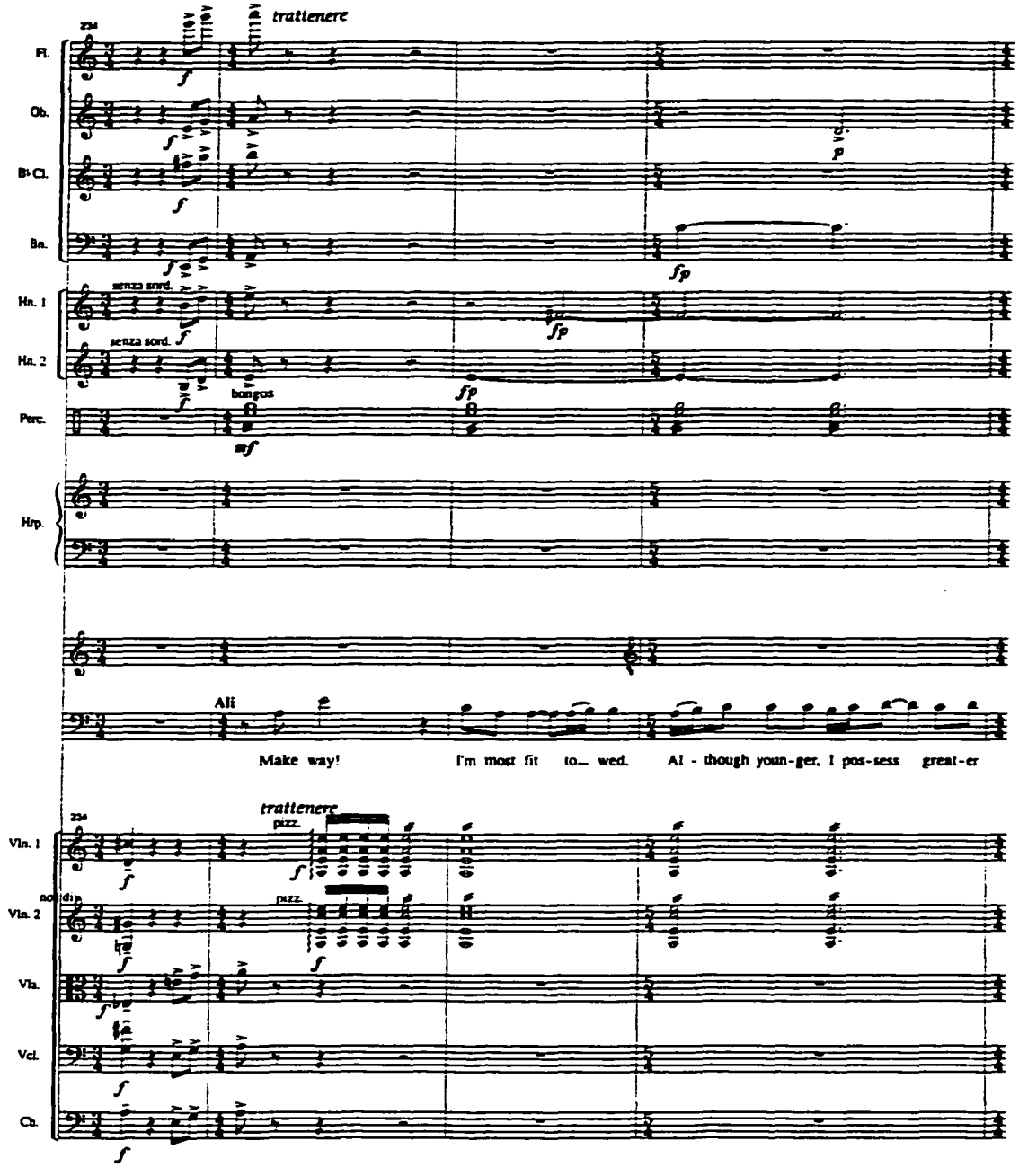

12 Allegro moderato
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.Str.
Harem Girls f
dream!
Dear Sul-tan! Dear Sul-tan, dear Sul-tan, we're rath-er in-sul-ted!
12 Allegro moderato
Vln. 1
Vln. 2
Vla.
Vcl.
Cb
arco

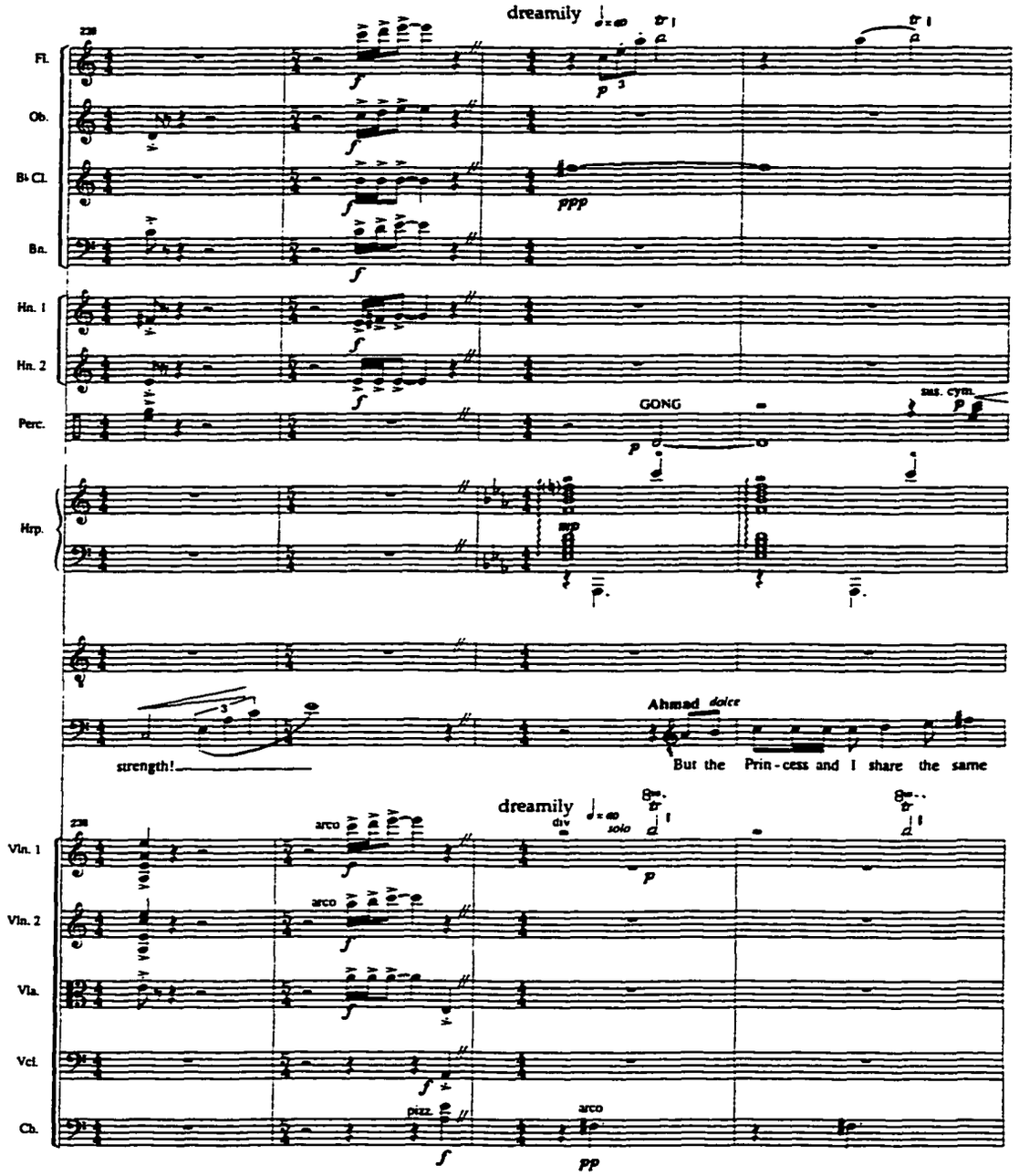

217
Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
Nanny
mf
I am so proud of you. Your late, brave fath - er would have
217
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
p
mf
f
pizz.

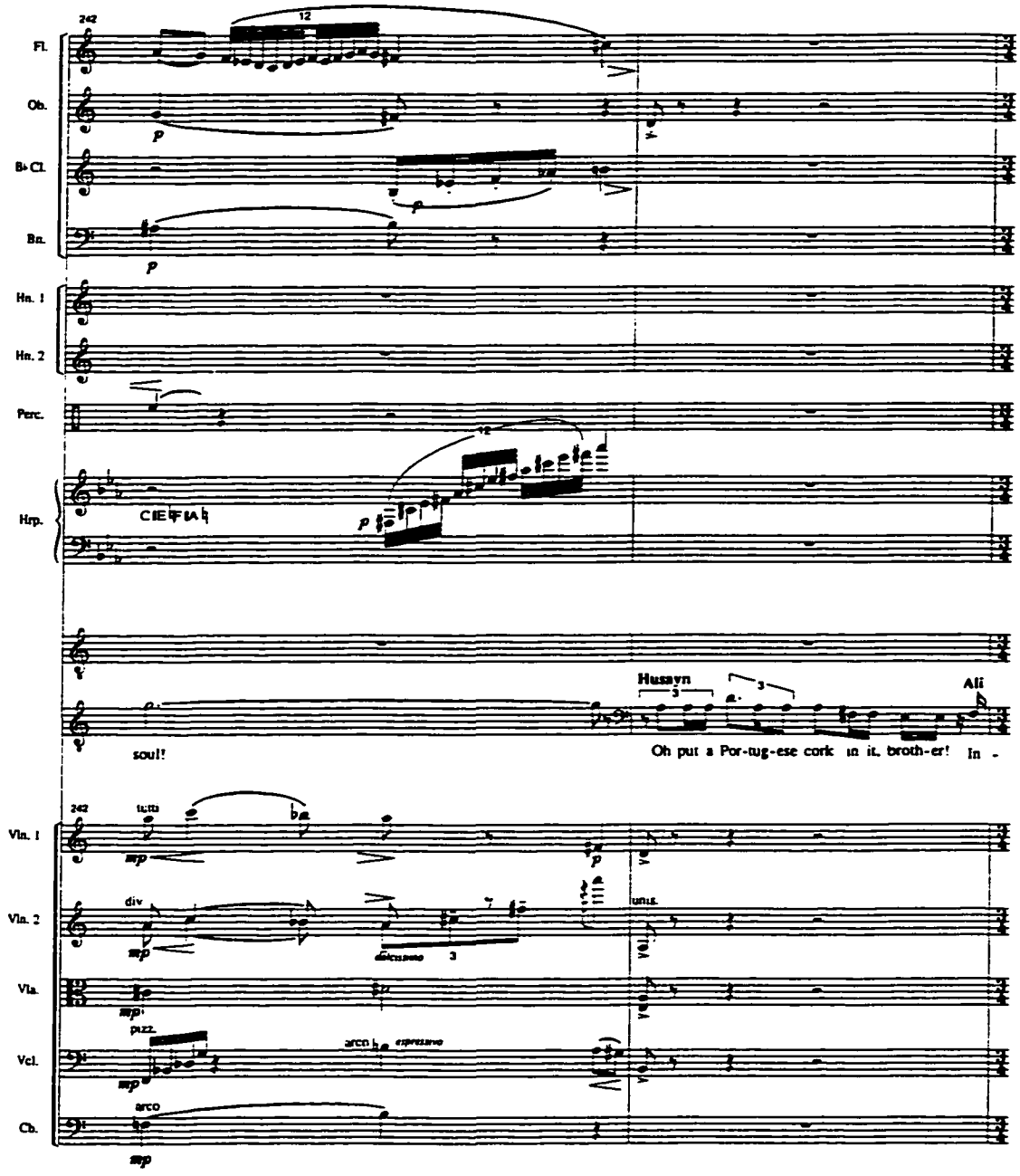

221
Meno
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
mp
Perc.
Hrp.
King
been ver - y proud! Sons, I know that each of you wish - es to mar - ry Prin - cess
221
Meno
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

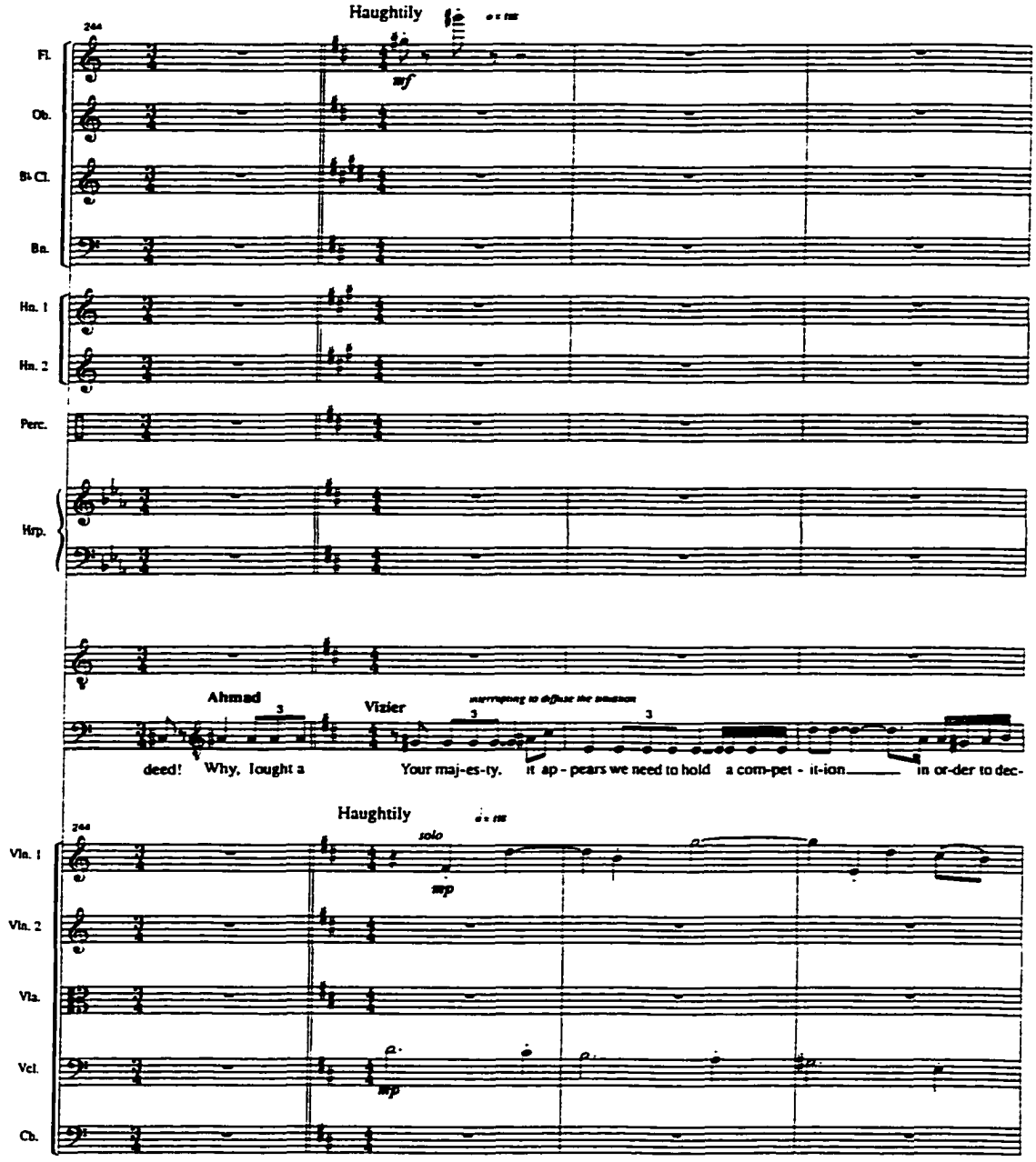

225
rit.
Allegro ♩= 108
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Eb Bb Ab C♭
rall.
Husayn
leaping form
Strahl. How-ev - er, I can on - ly grant this wish to one. I, Fath-er! The
div.
unis.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

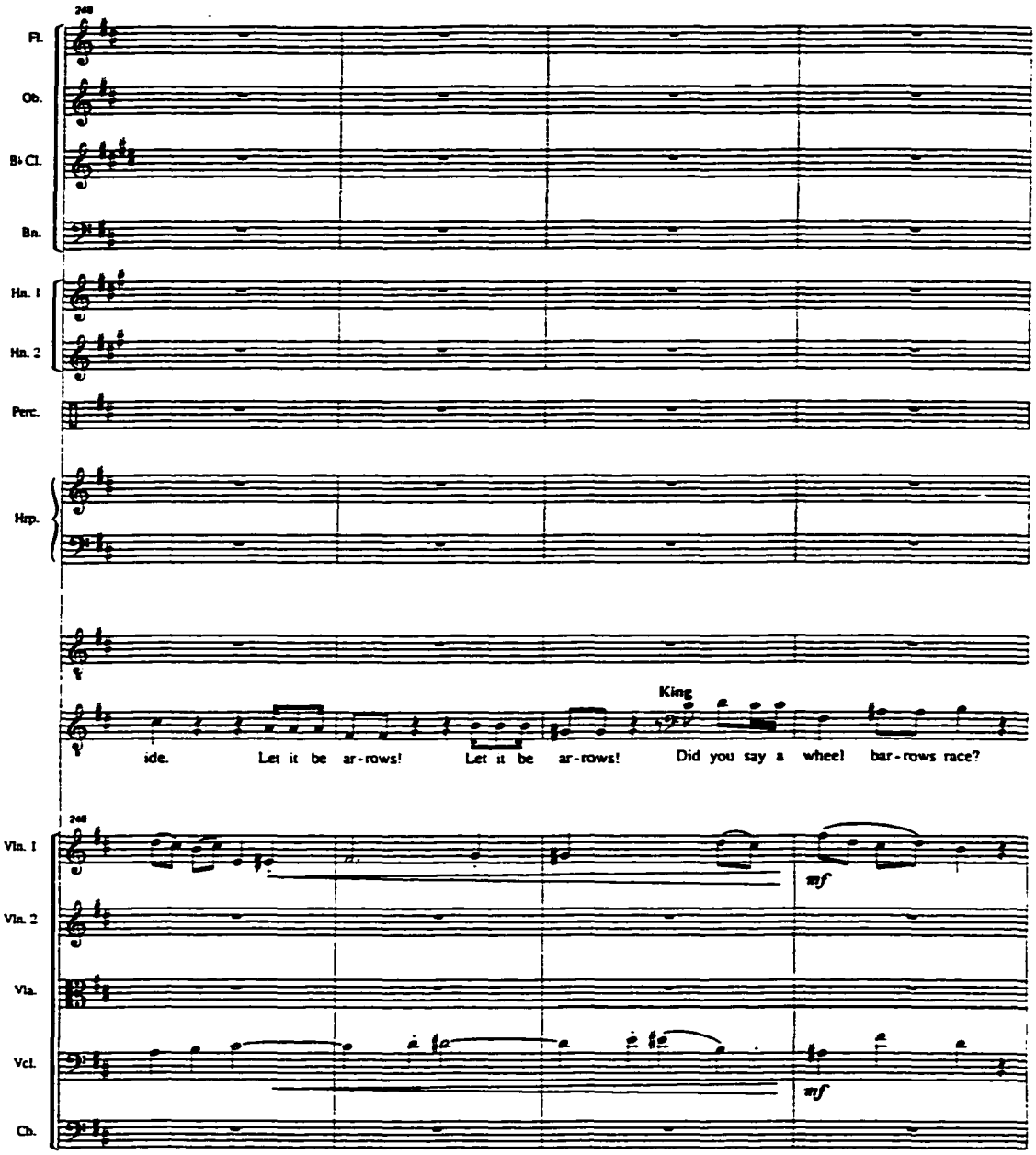

229
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
p
ol - dest and_ the_ tal - lest, I'm most qual - if - ied to care_ for your charge!
229
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
mf
mf
mf

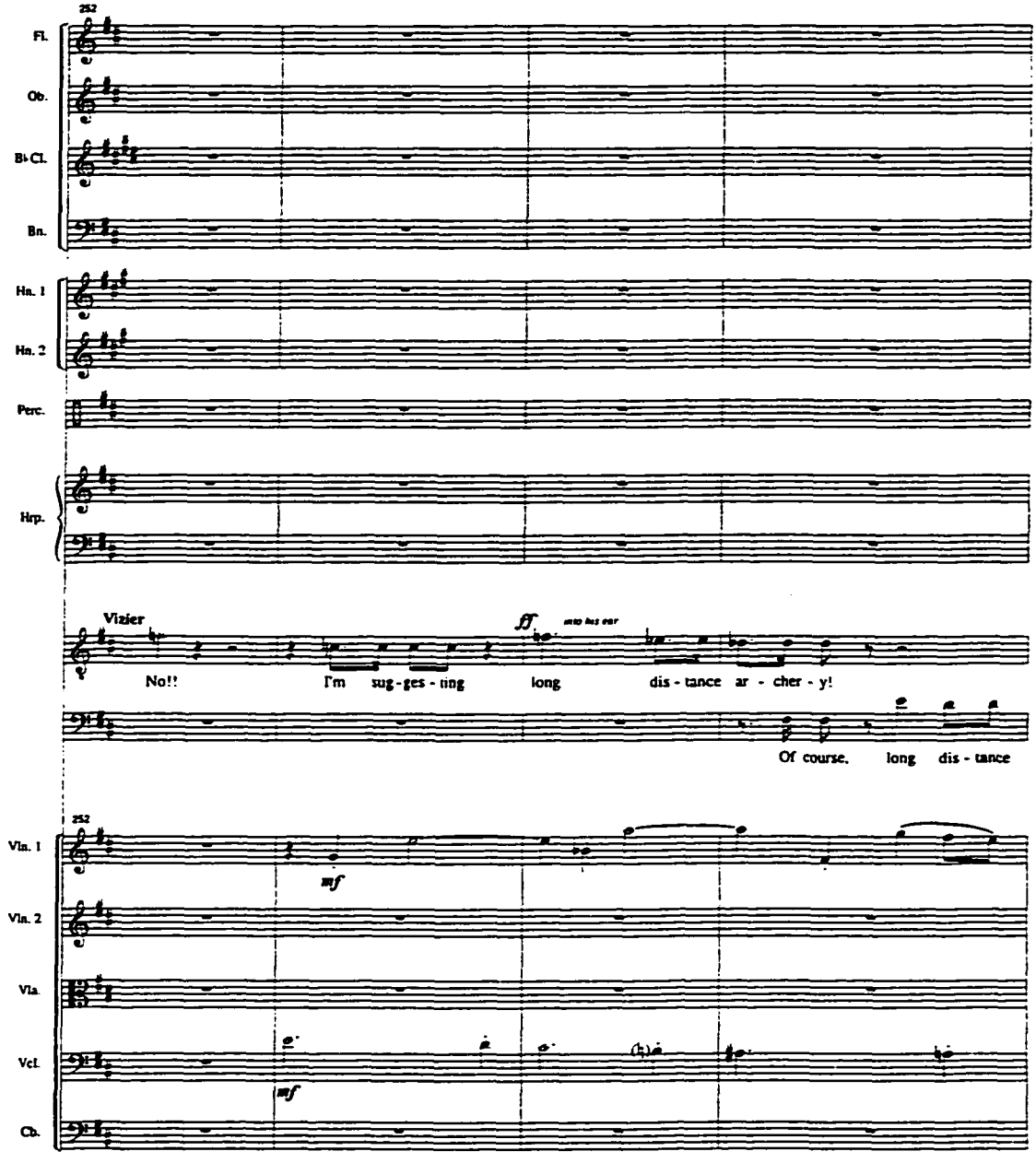

trattenere
Fl.
Ob.
B♭ Cl.
Bn.
senza sord.
Hn. 1
senza sord.
Hn. 2
bongos
Perc.
Hrp.
Ali
Make way!
I'm most fit to_ wed.
Al - though youn-ger, I pos-sess great-er
trattenere
pizz.
Vln. 1
non div.
Vln. 2
Vla.
Vcl.
Cb.

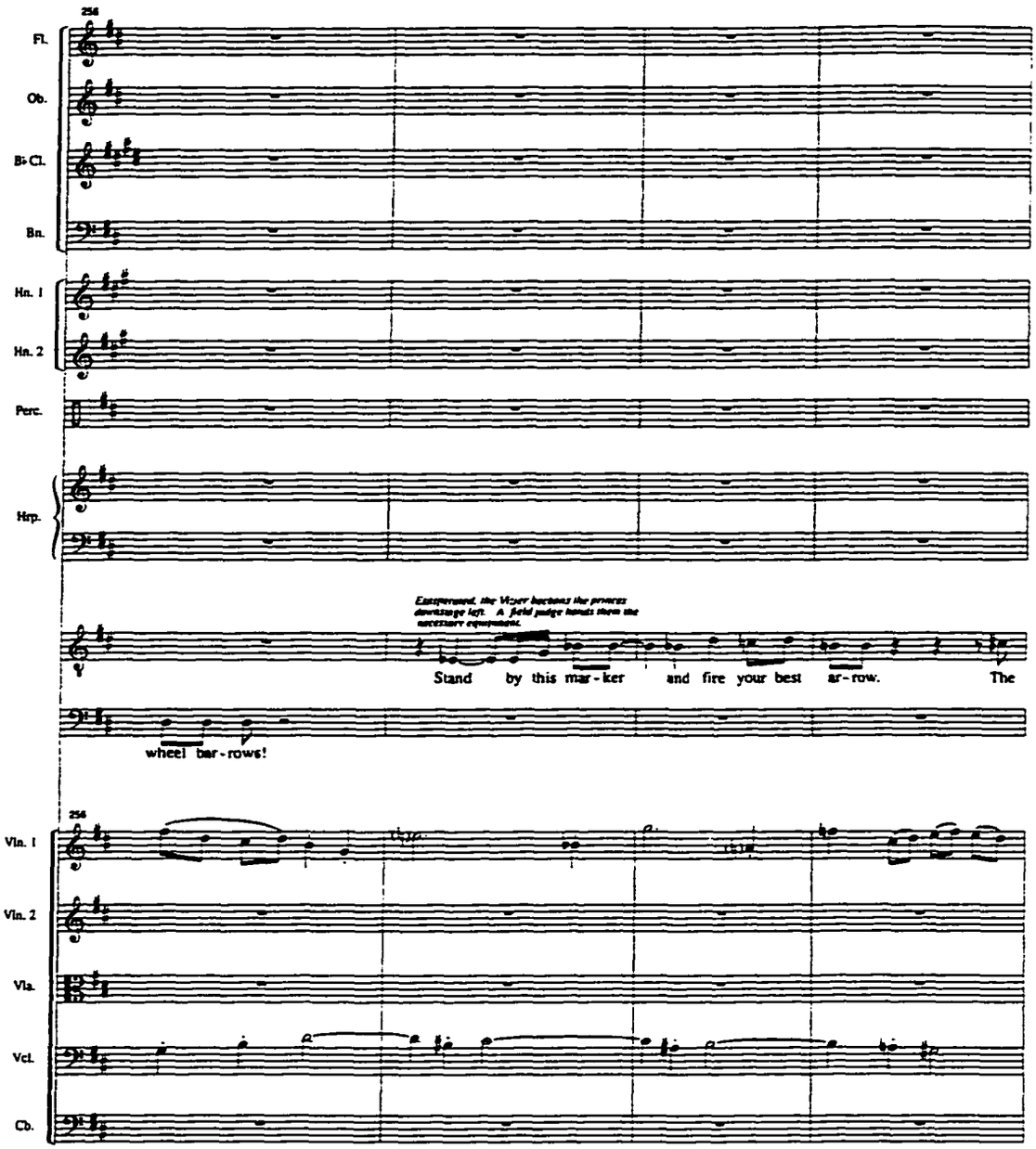

dreamily
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
GONG
sus. cym.
Hrp.
Ahmad dolce
strength!
But the Prin-cess and I share the same
dreamily
solo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
pizz.
arco

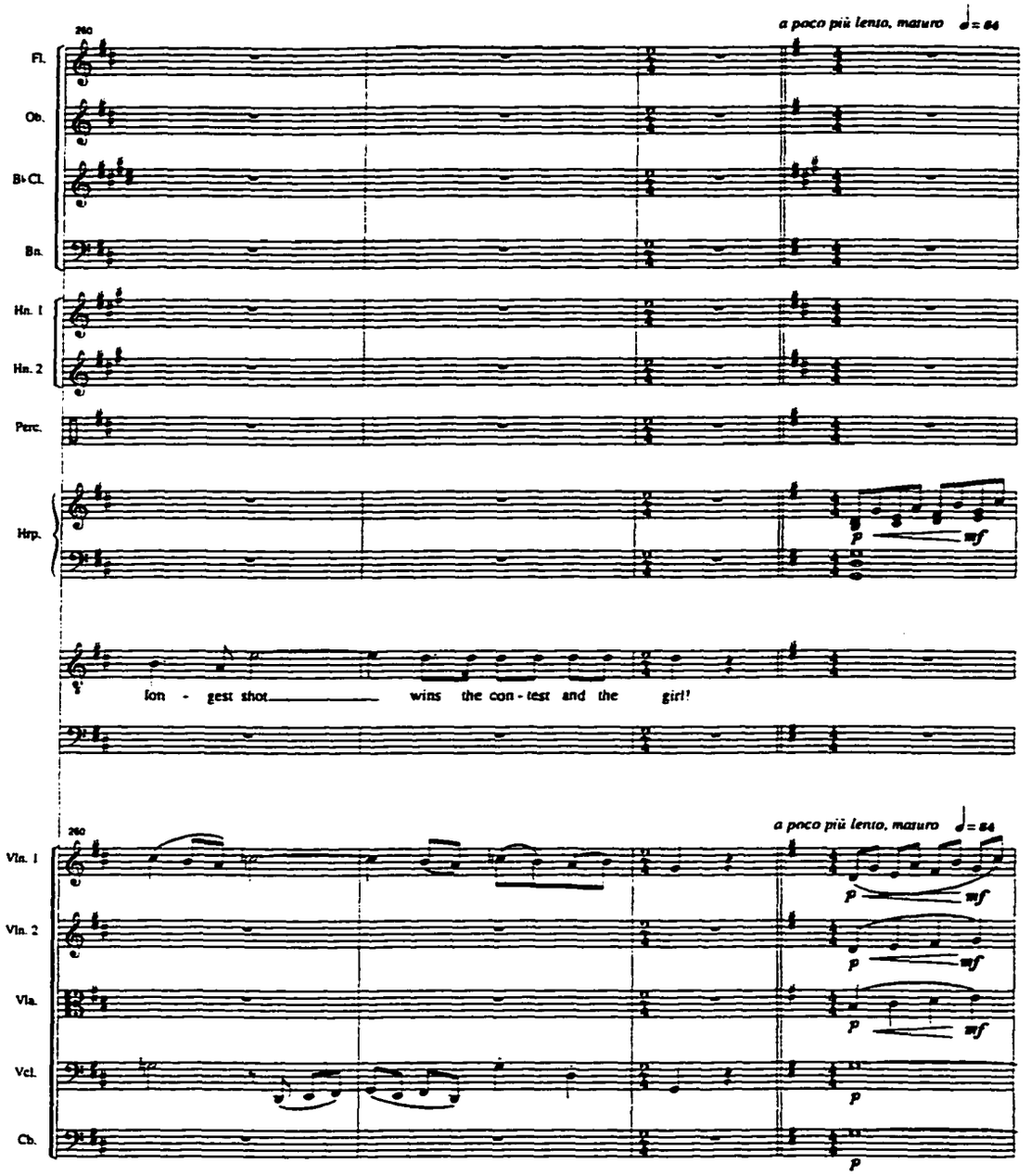

242
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Husayn
Ali
soul!
Oh put a Por-tug-ese cork in it, broth-er! In -
242
tutti
Vln. 1
Vln. 2
div
unis.
Vla.
pizz.
arco
espressivo
Vcl.
arco
Cb.

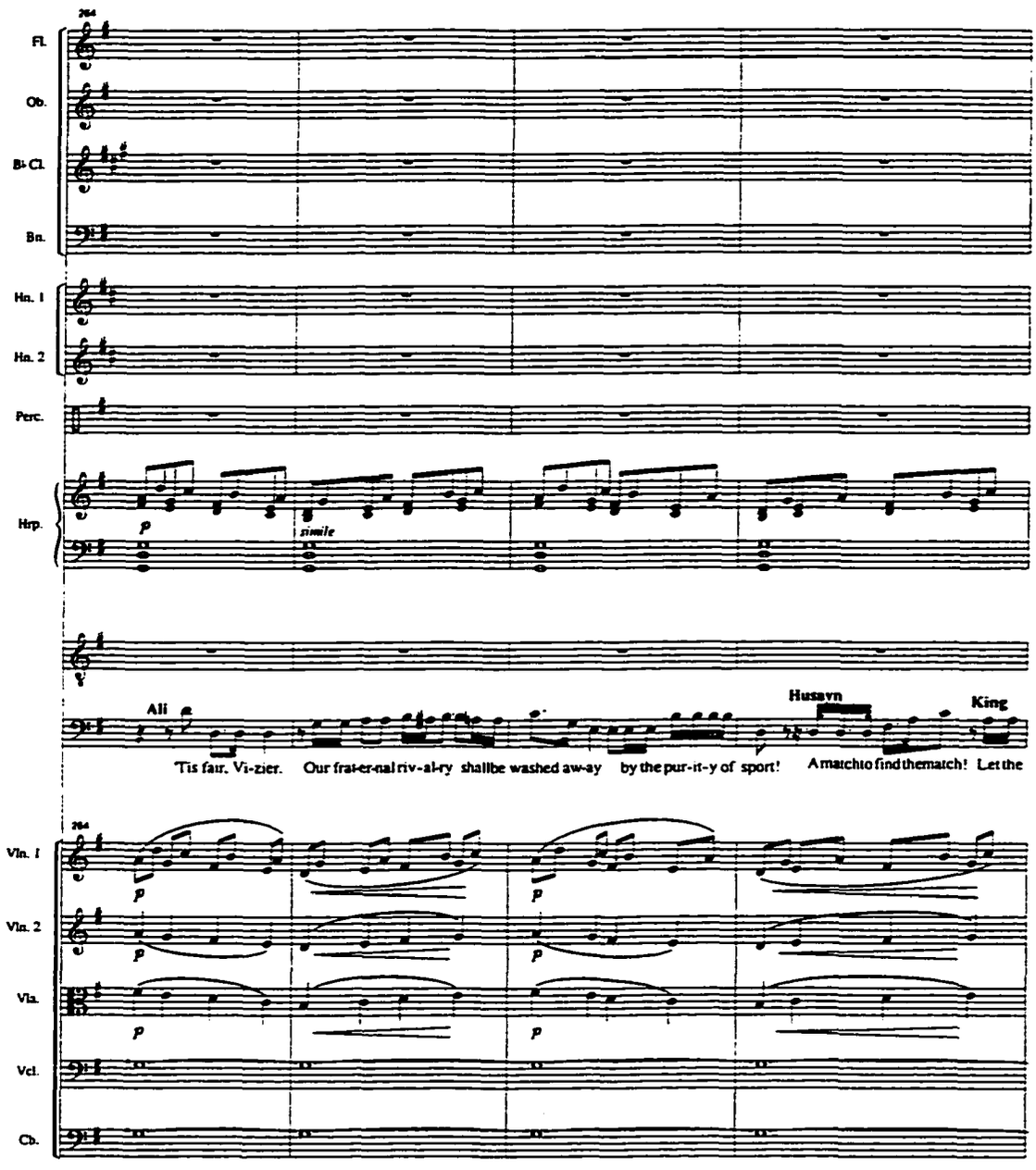

Haughtily
244
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahmad
Vizier
deed! Why, I ought a
Your maj-es-ty. it ap - pears we need to hold a com-pet - it-ion in or-der to dec-
Haughtily
244
solo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

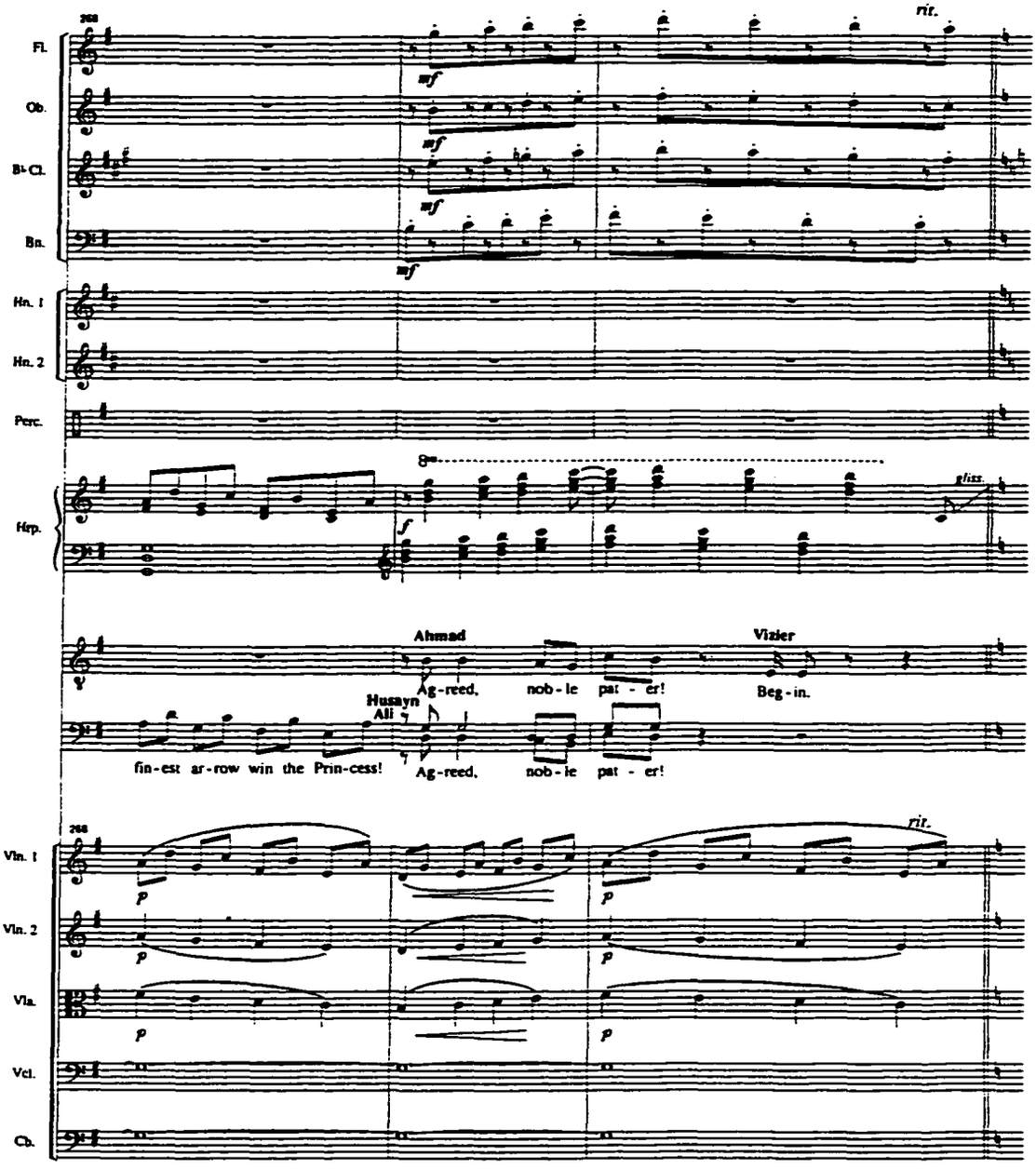

248
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
King
ide. Let it be ar-rows! Let it be ar-rows! Did you say a wheel bar-rows race?
248
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
mf

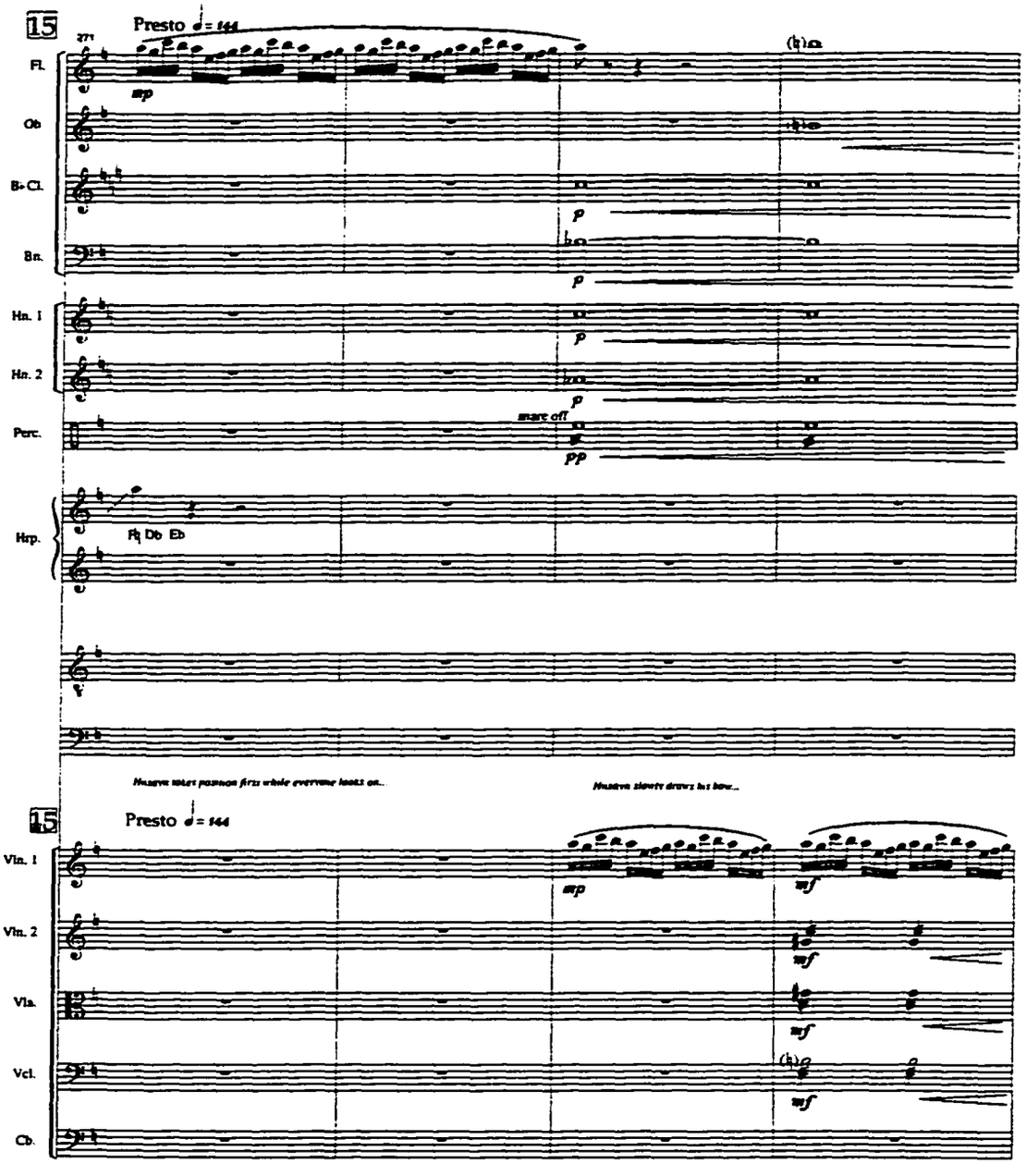

252
Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vizier
ff
No!!
I'm sug-ges-ting long dis-tance ar-cher-y!
Of course, long dis-tance
252
Vln. 1
mf
Vln. 2
Vla.
Vcl.
mf
Cb.

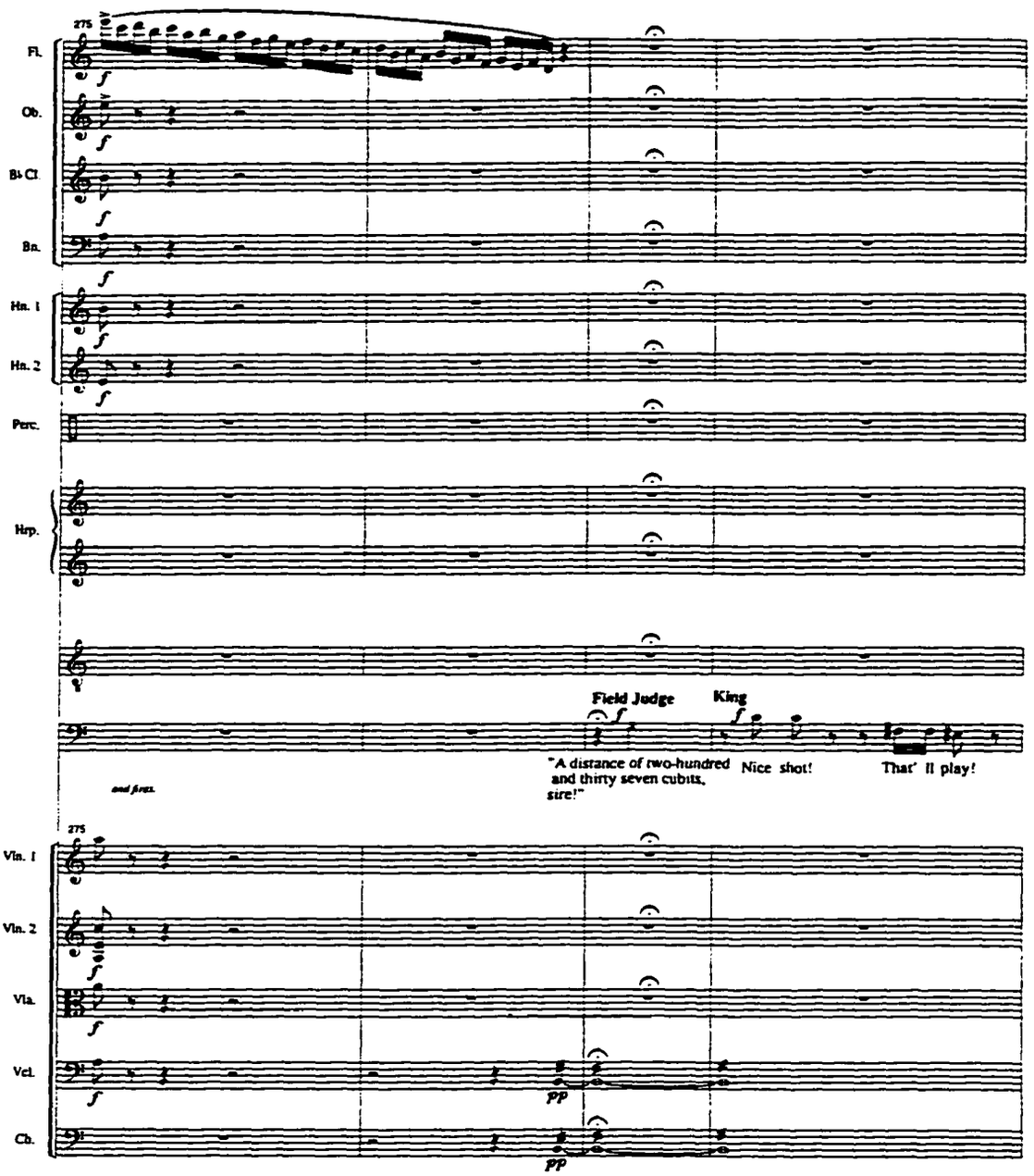

256
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Stand by this mar-ker and fire your best ar-row. The
wheel bar-rows!
256
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

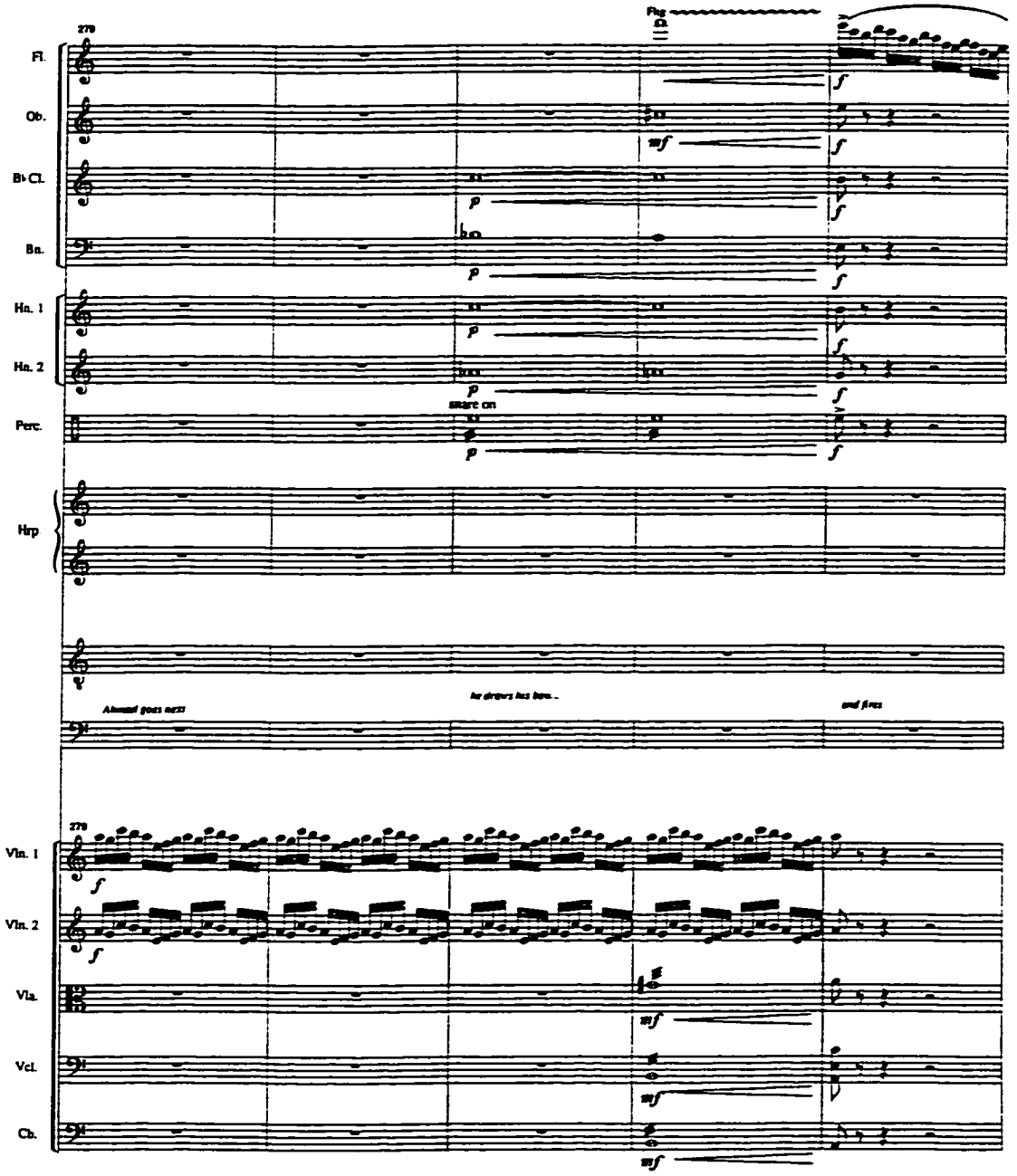

a poco più lento, maturo ♩= 84
260
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
p
mf
lon - gest shot wins the con - test and the girl!
a poco più lento, maturo ♩= 84
260
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
p
mf

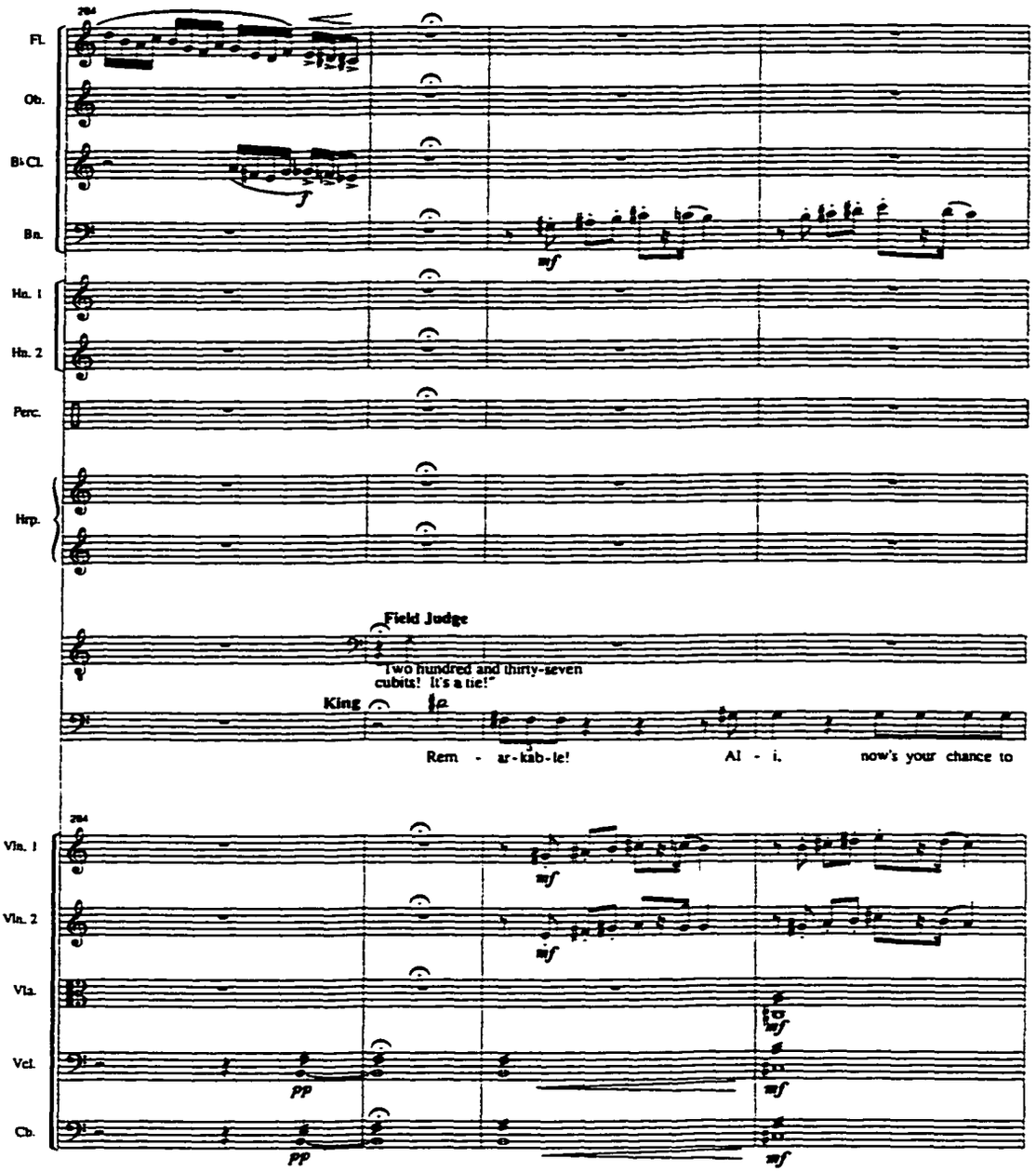

264
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
p
simile
Ali
Husayn
King
'Tis fair, Vi-zier. Our frat-er-nal riv-al-ry shallbe washed aw-ay by the pur-it-y of sport! A matchto find thematch! Let the
264
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
p

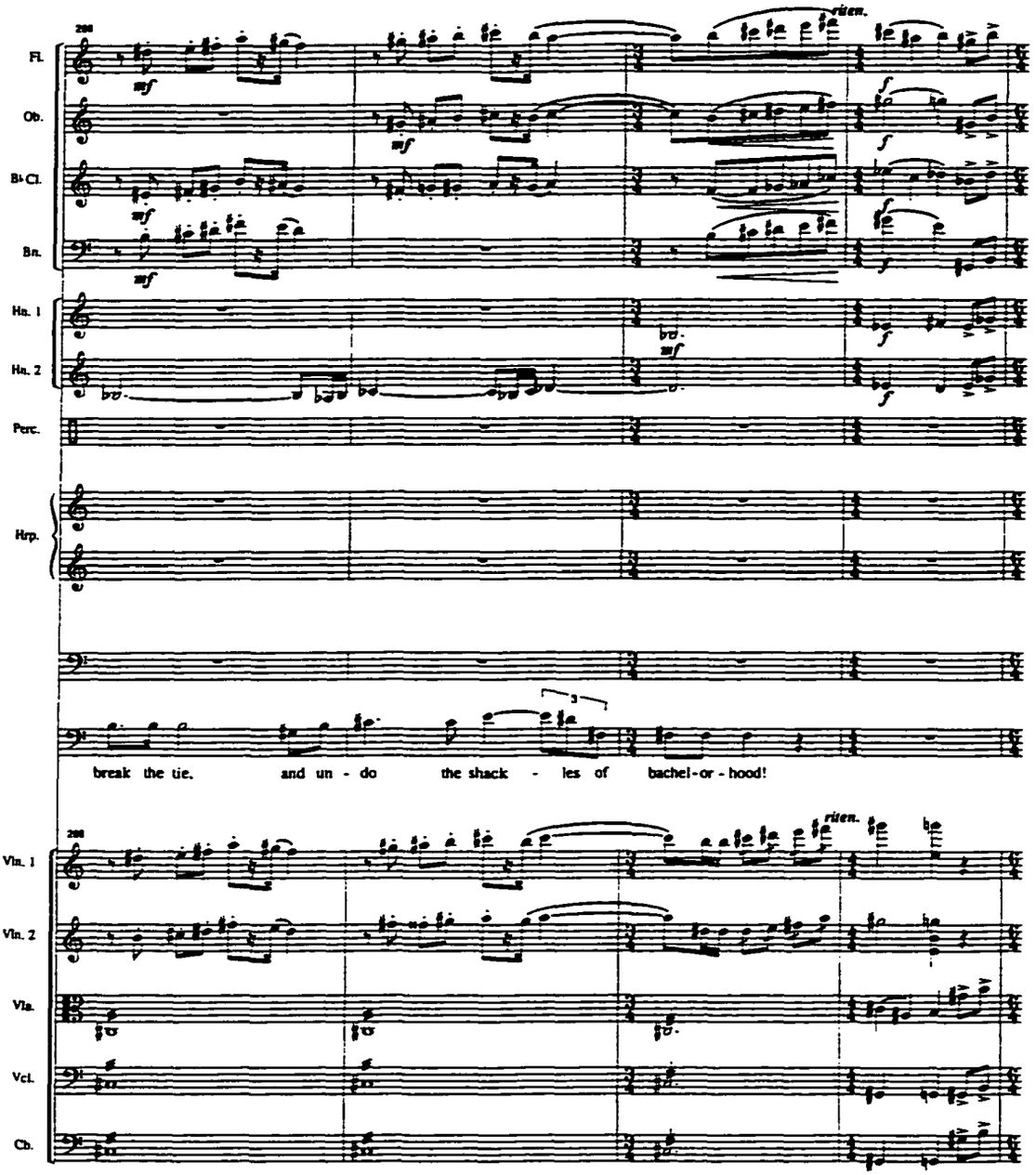

rit.
Fl.
Ob.
B♭ Cl.
Bn.
mf
Hn. 1
Hn. 2
Perc.
Hrp.
8va
gliss.
Ahmad
Vizier
Husayn
Ali
Ag-reed, nob-le pat-er!
Beg-in.
fin-est ar-row win the Prin-cess!
Ag-reed, nob-le pat-er!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
p

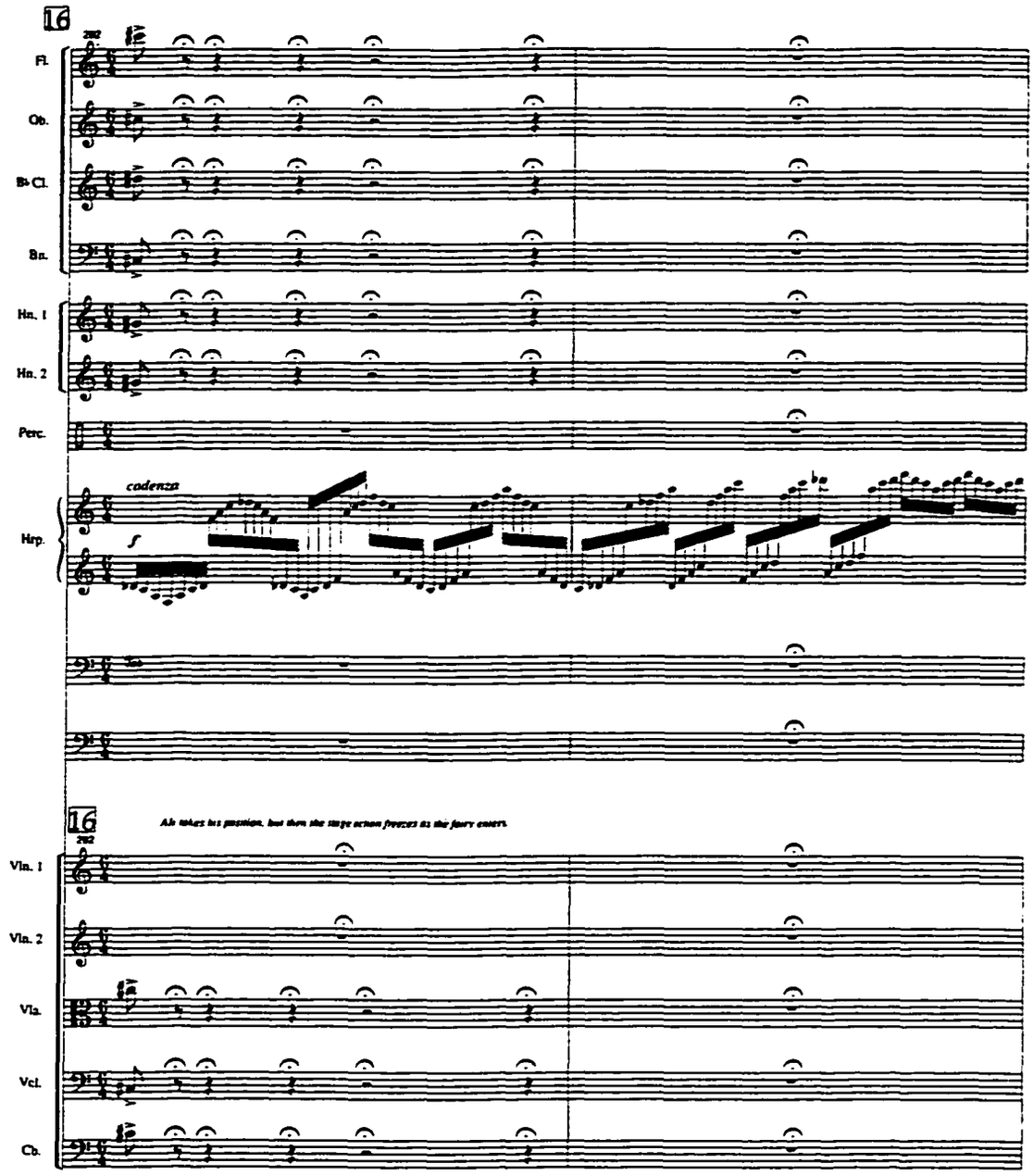

15
Presto ♩= 144
277
Fl.
Ob
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
mp
p
mare off
pp
F♮ D♭ E♭
Hisaye's last passion fizz while everyone looks on...
Hisaye slowly draws his bow...
15
Presto ♩= 144
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
mf

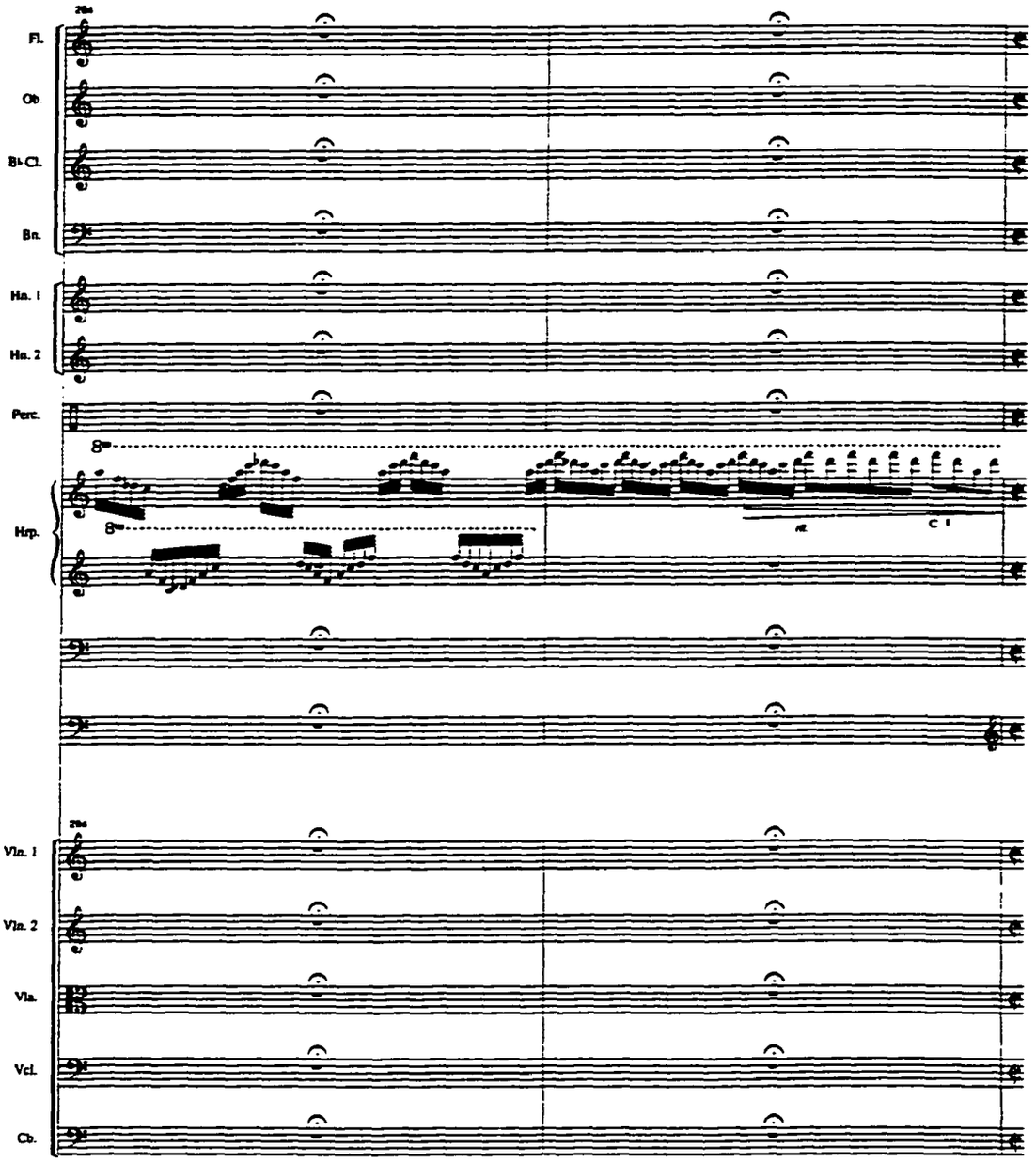

275
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Field Judge
King
"A distance of two-hundred and thirty seven cubits, sire!"
Nice shot!
That' ll play!
275
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pp
pp

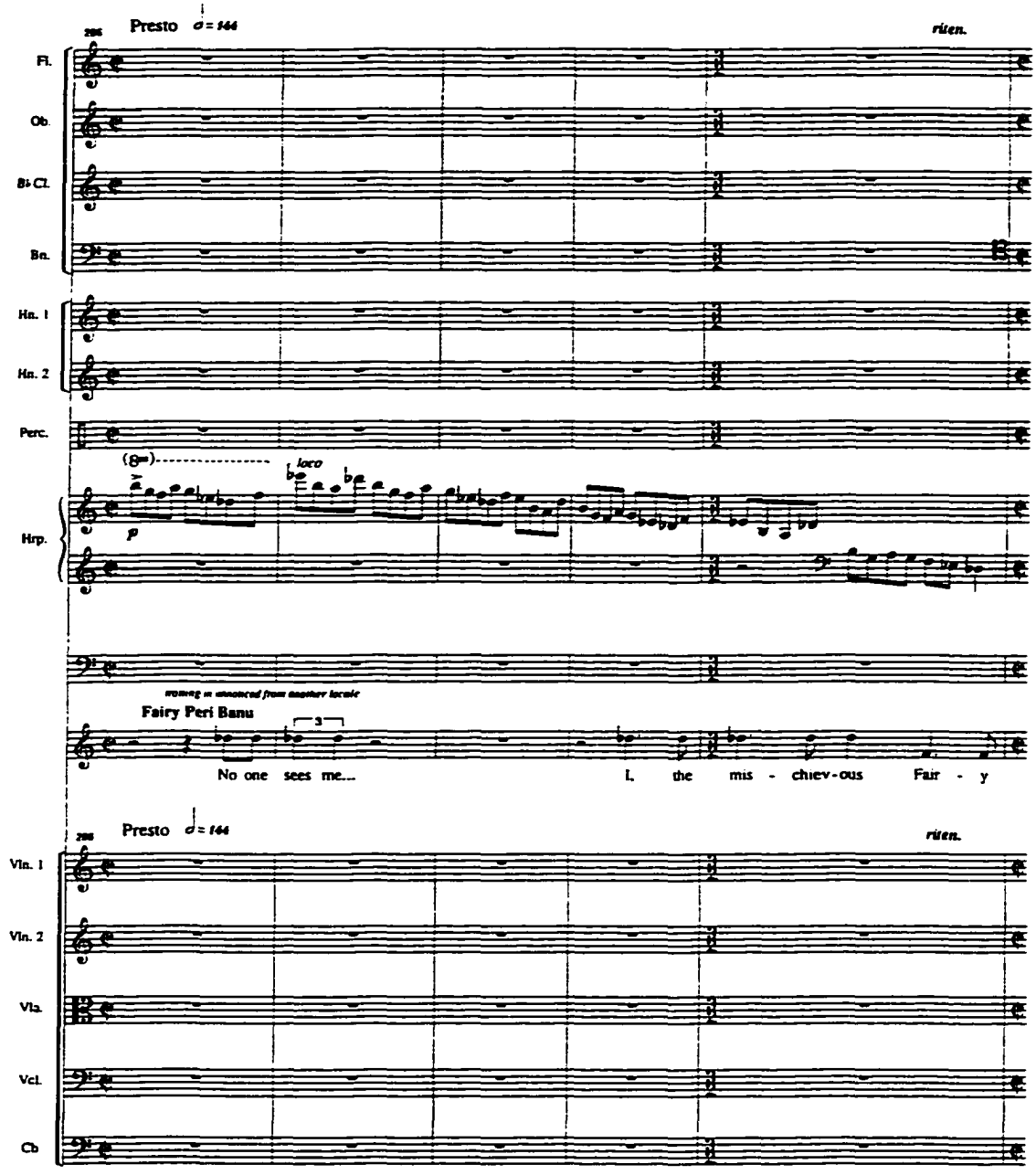

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Flg
ch.
start on
Ahmad goes next
he drops his bow...
and fires

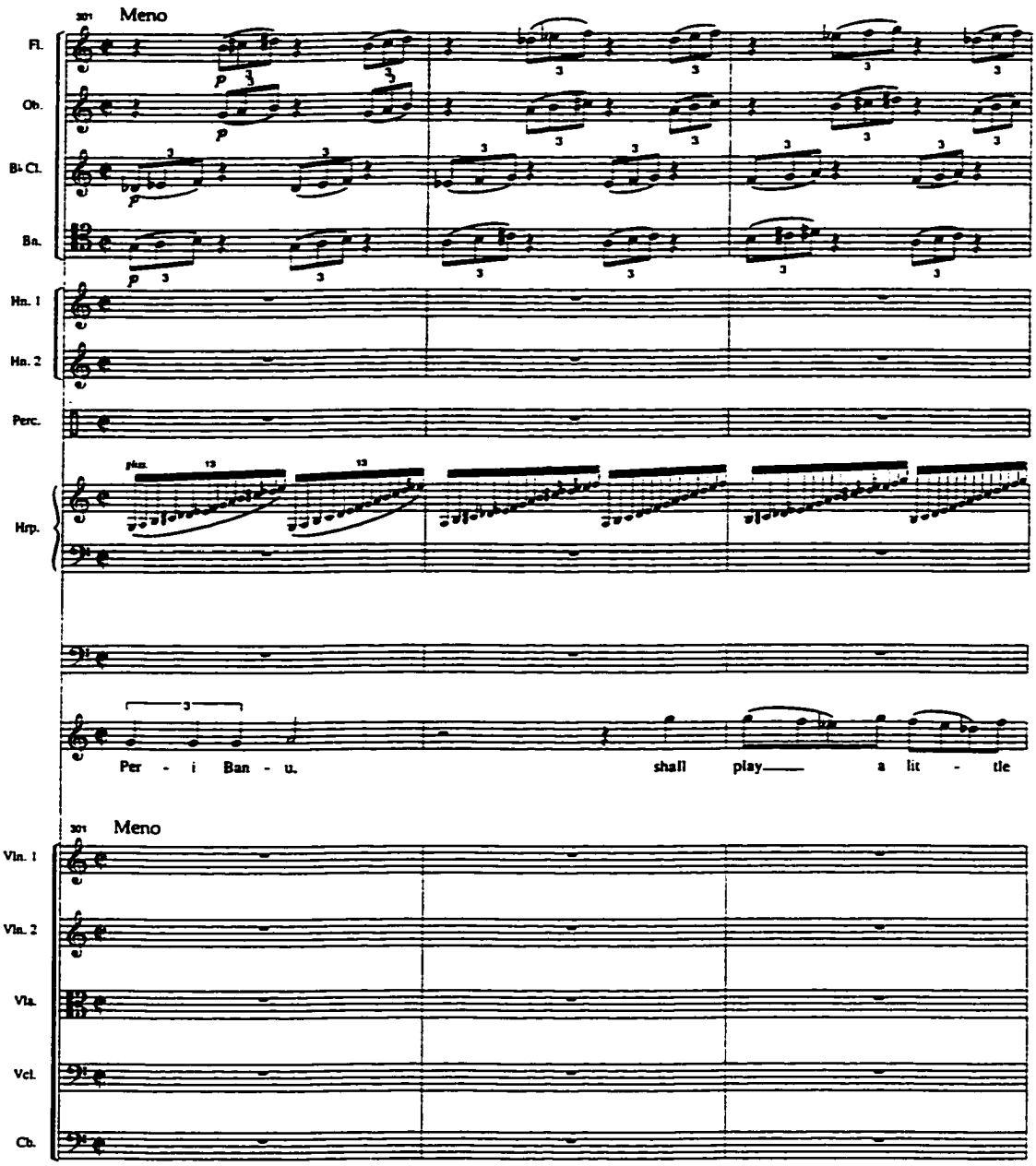

284
Fl.
Ob.
B♭Cl.
Bn.
f
mf
Hn. 1
Hn. 2
Perc.
Hrp.
Field Judge
Two hundred and thirty-seven
cubits! It's a tie!"
King
Rem - ar-kab-le!
Al - i,
now's your chance to
284
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
PP

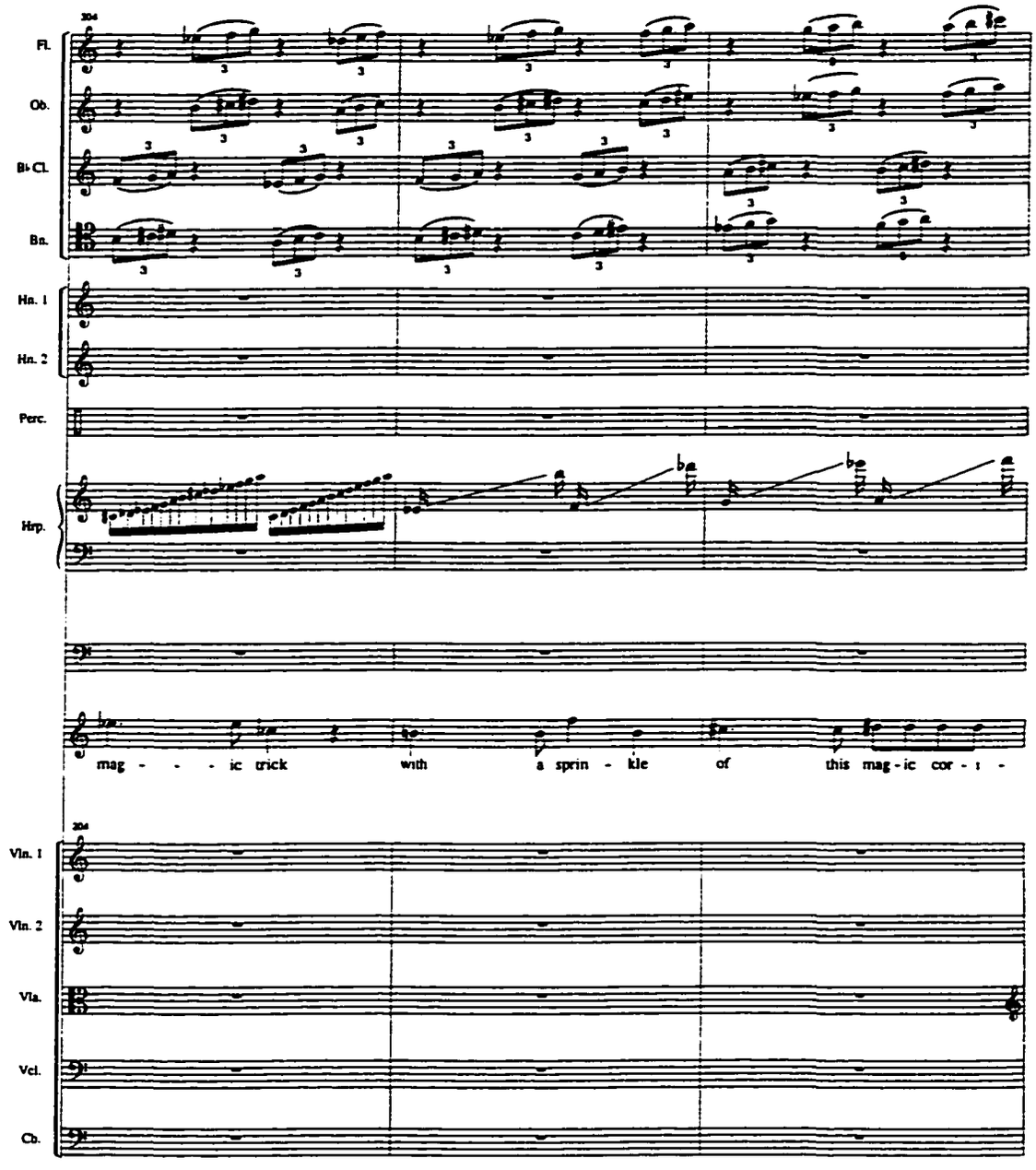

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
f
riten.
break the tie, and un - do the shack - les of bachel-or - hood!

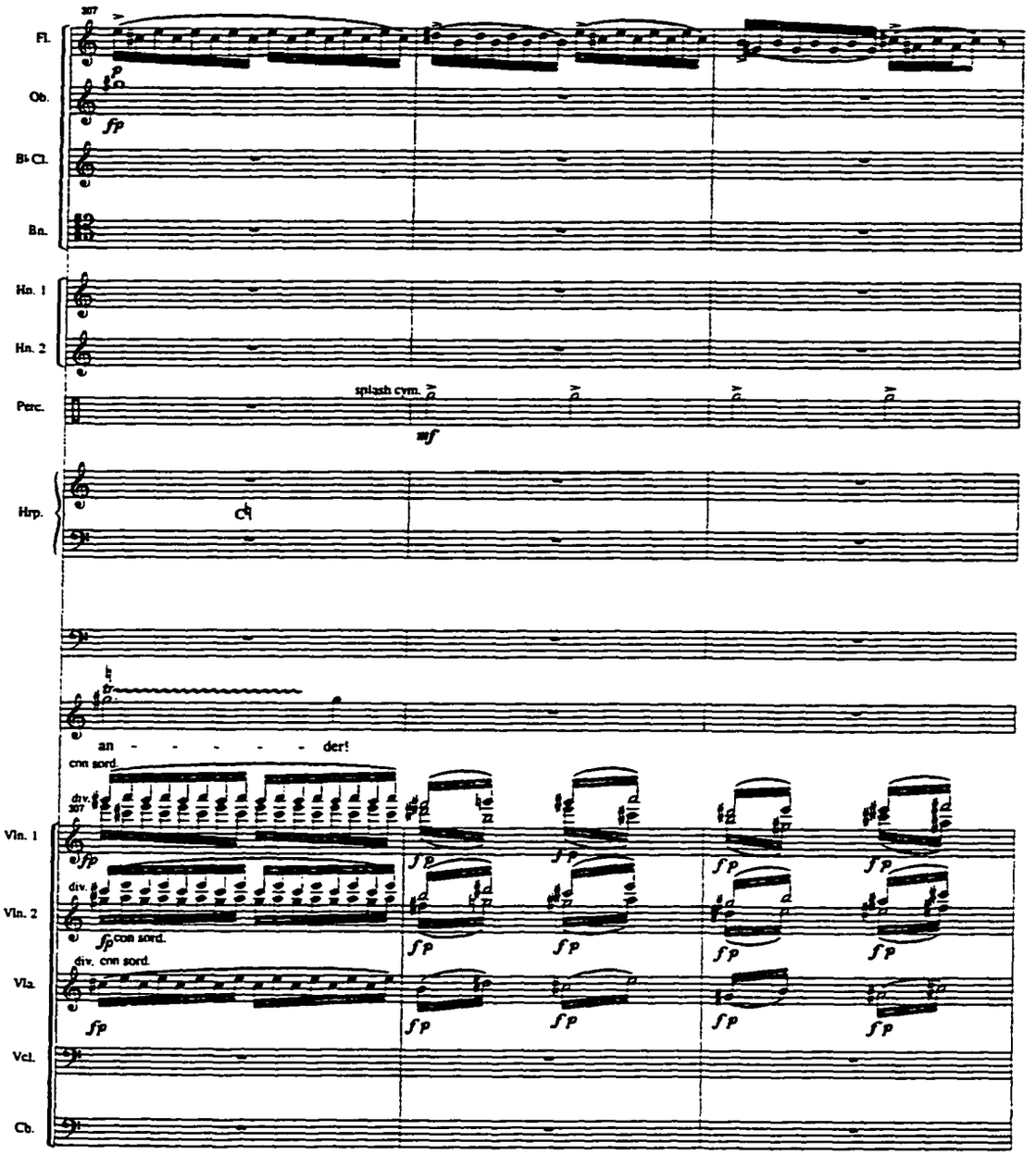

16
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
cadenza
Hrp.
f
16
Ah takes his position, but then the stage action freezes as the fairy enters.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

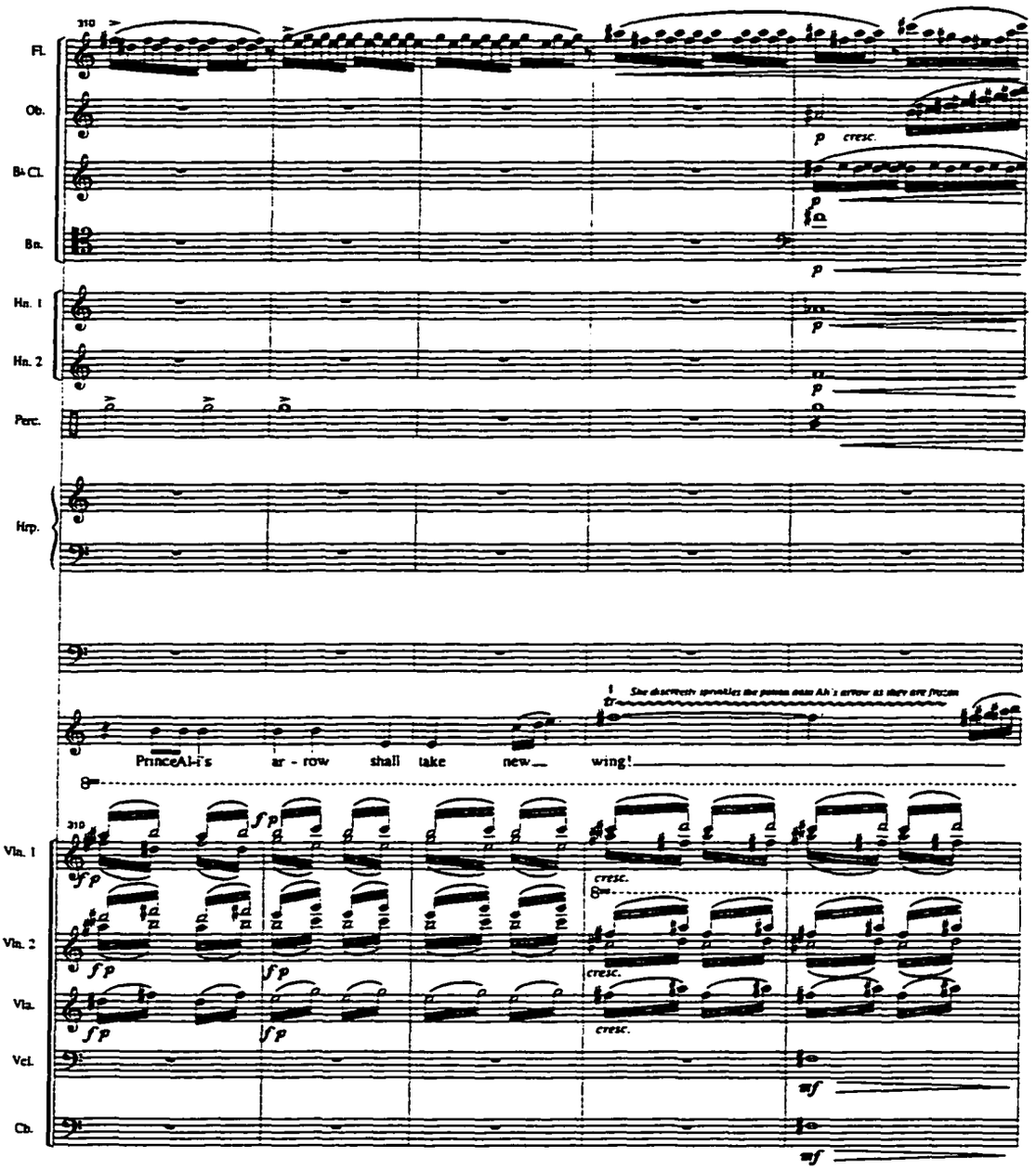

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

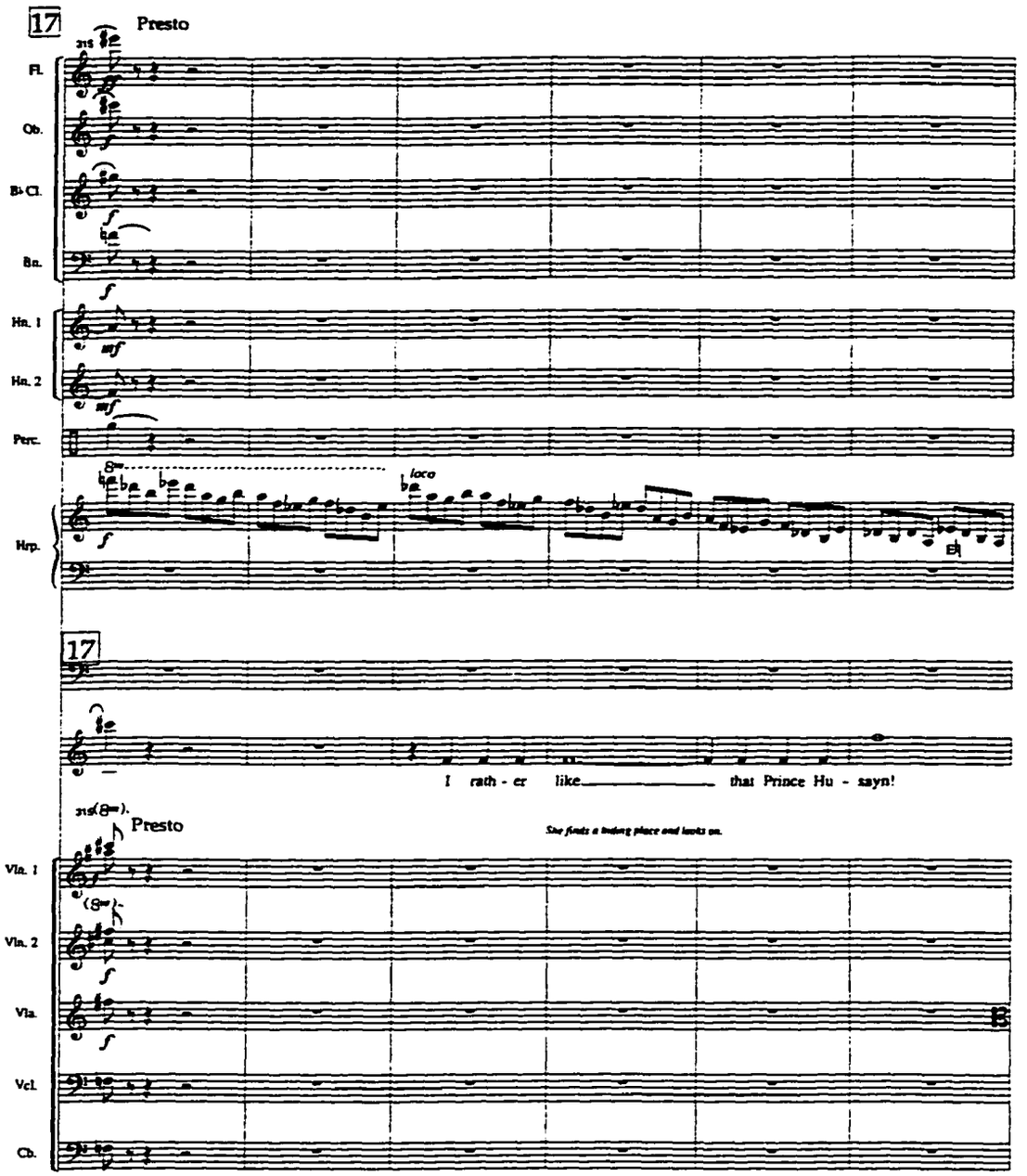

Presto ♩ = 144
riten.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
(8va)
loco
p
Hrp.
Fairy Peri Banu
No one sees me...
I, the mis - chiev-ous Fair - y
Presto ♩ = 144
riten.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb

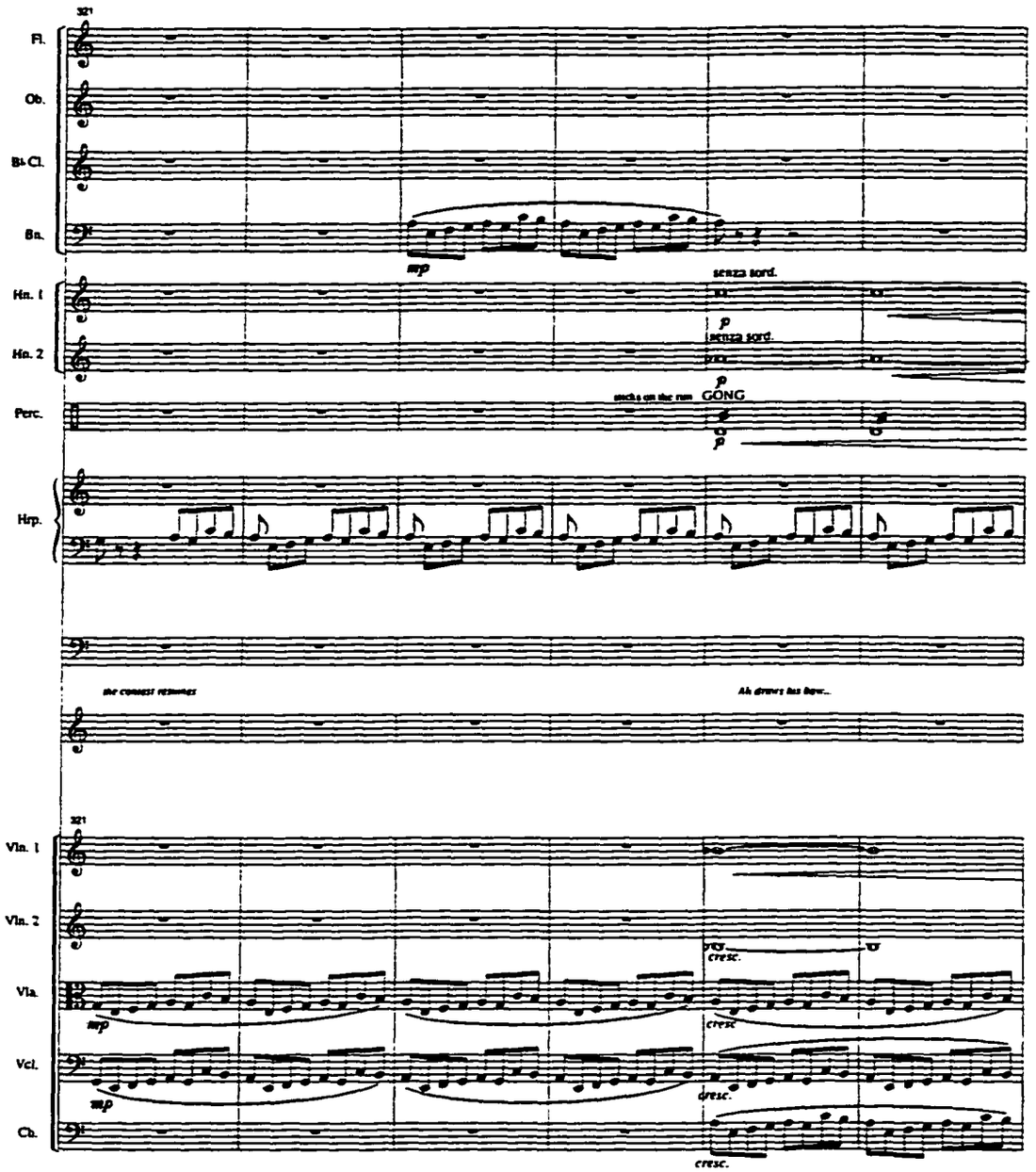

301 Meno
Fl.
Ob.
B♭ Cl.
Ba.
Hn. 1
Hn. 2
Perc.
Hrp.
Per - i Ban - u. shall play a lit - tle
301 Meno
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

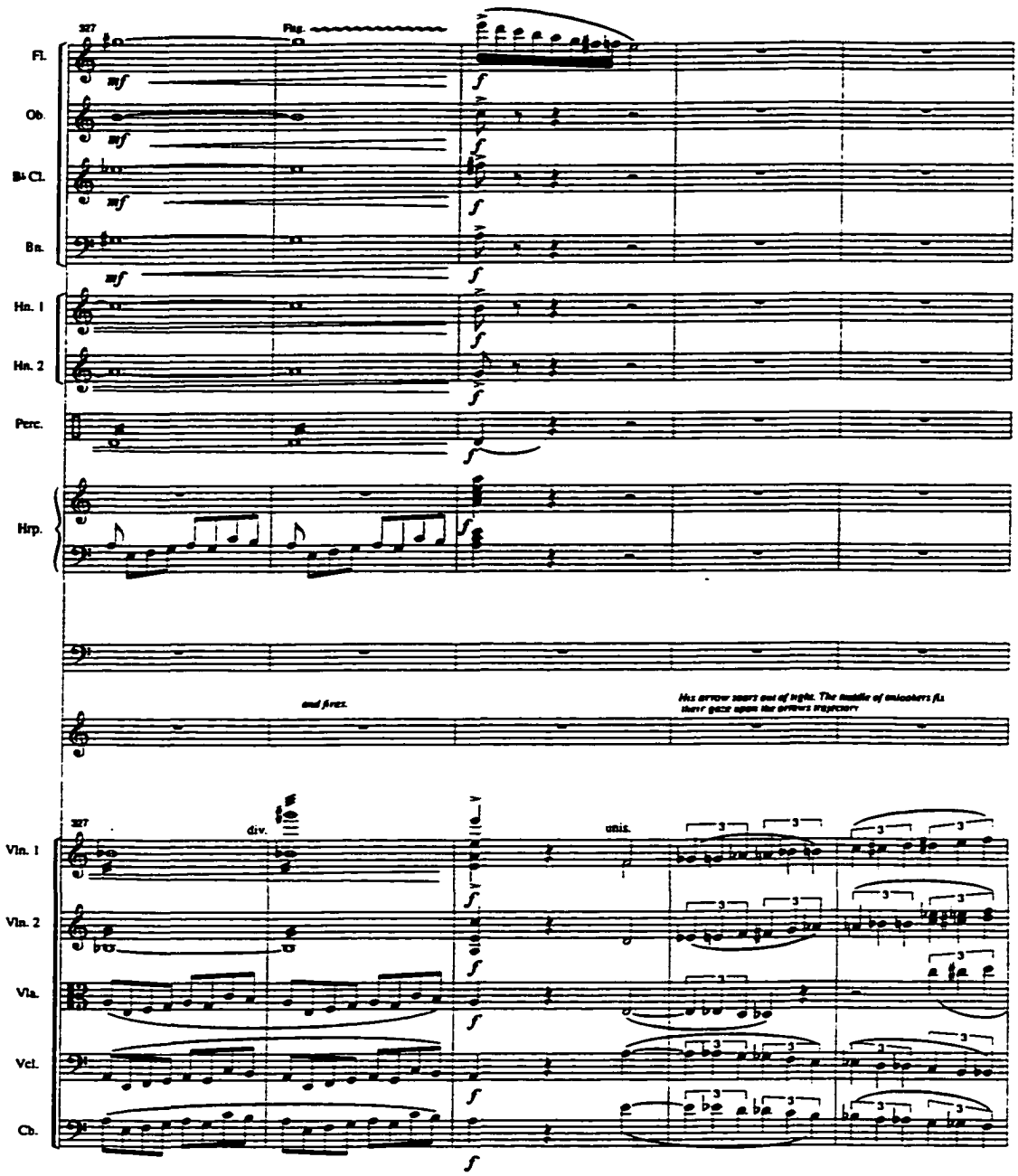

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
mag - - - ic trick with a sprin - kle of this mag - ic cor - t -
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

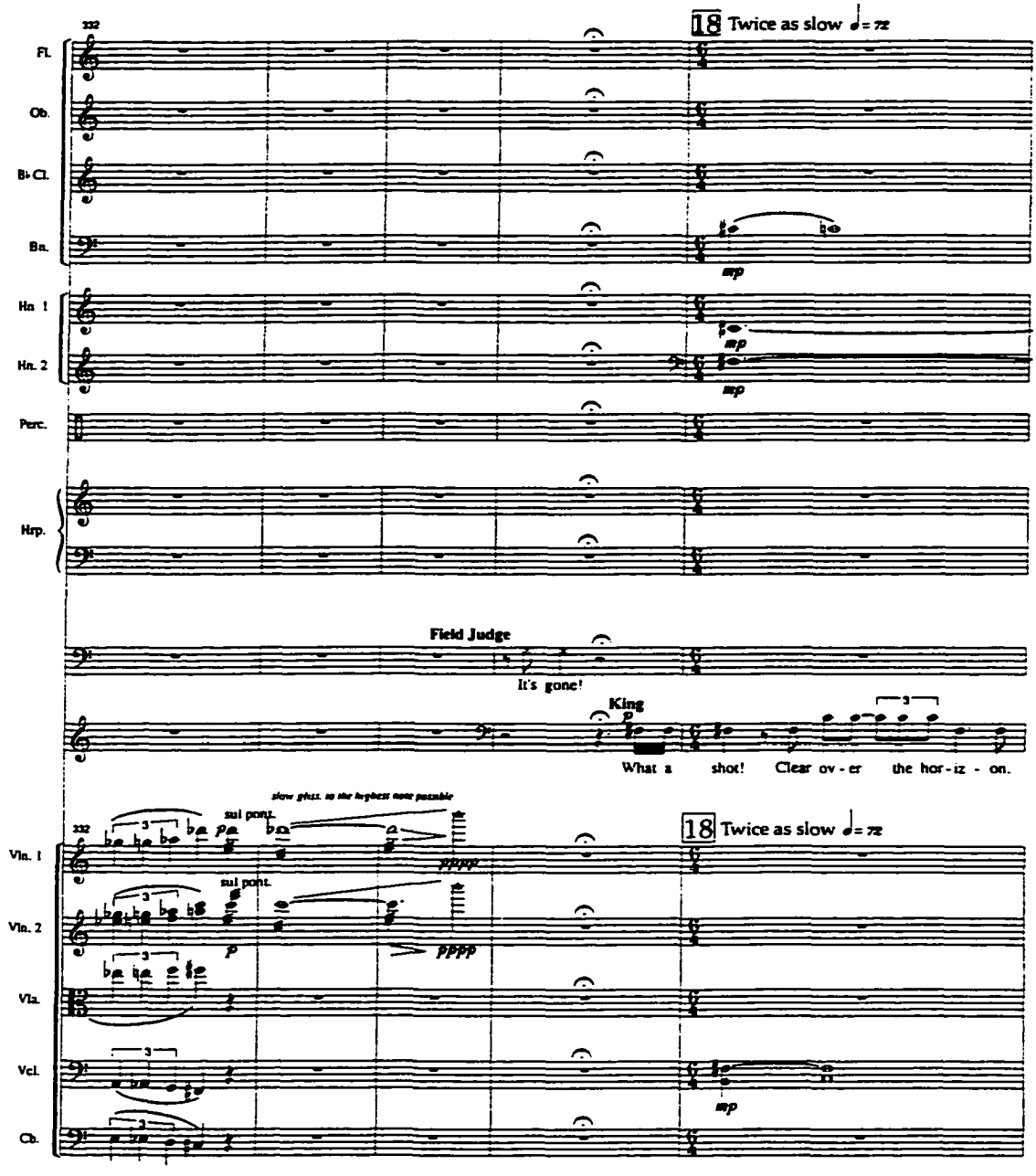

207
Fl.
Ob.
fp
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
splash cym.
mf
Hrp.
an - - - - - der!
con sord.
div.
Vln. 1
Vln. 2
con sord.
div. con sord.
Vla.
Vcl.
Cb.

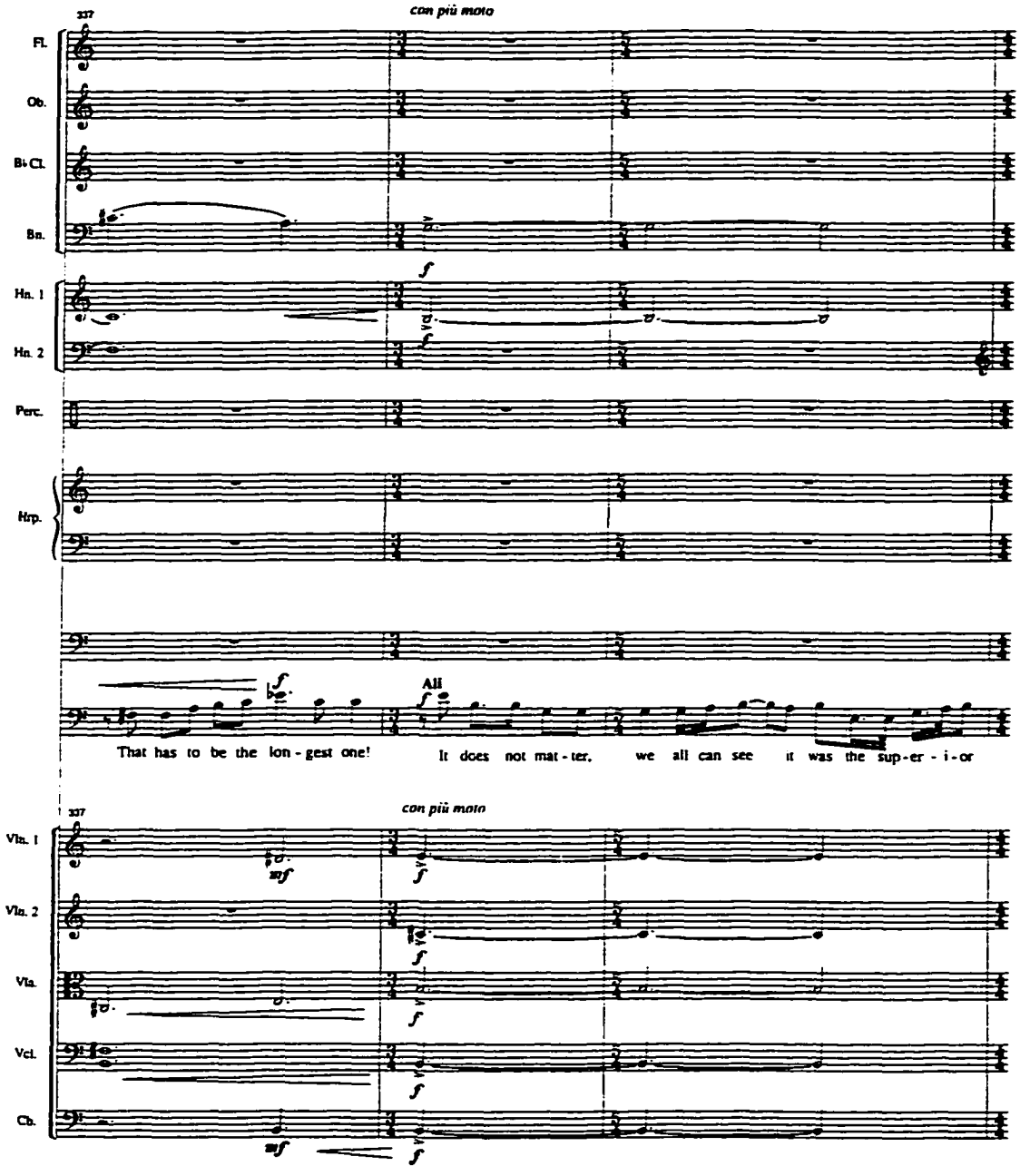

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Prince Al-i's ar - row shall take new wing!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
cresc.
mf

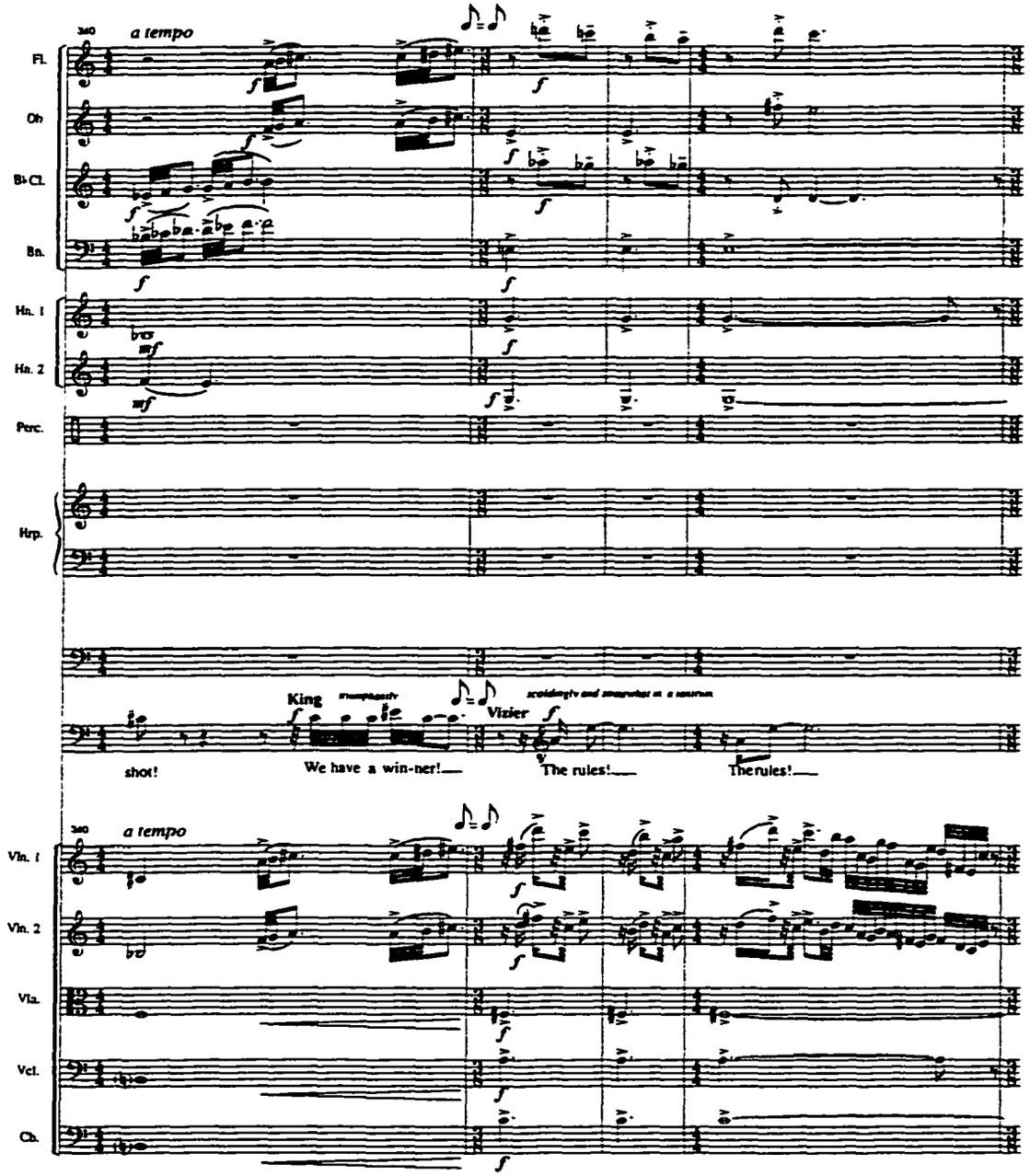

17
Presto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
loco
17
I rath - er like that Prince Hu - sayn!
She finds a hiding place and looks on.
Presto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

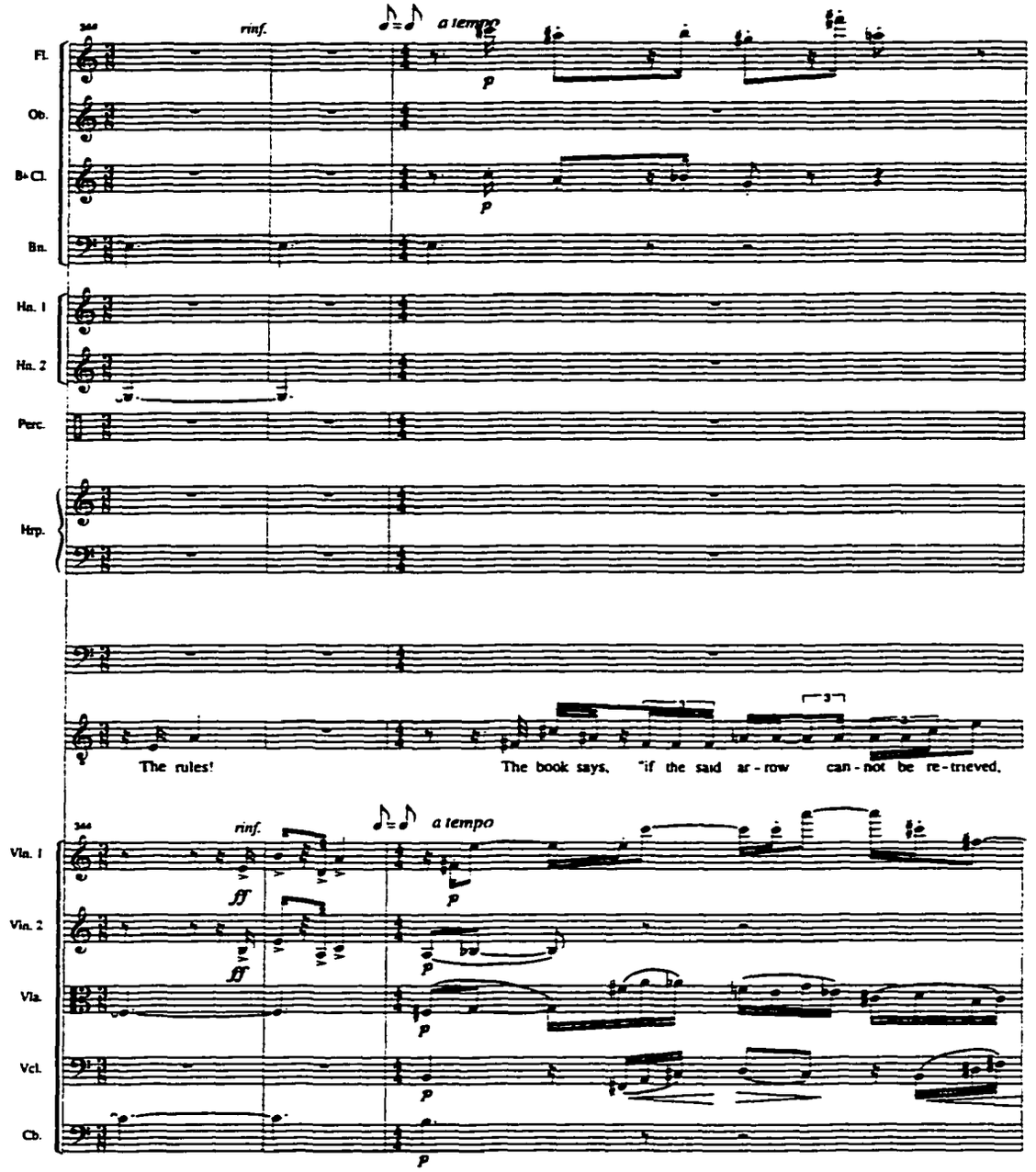

321
Fl.
Ob.
B♭ Cl.
Bn.
mp
Hn. 1
Hn. 2
senza sord.
p
senza sord.
p
Perc.
sticks on the rim
GONG
p
Hrp.
321
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
cresc.
mp
cresc.
mp
cresc.
cresc.

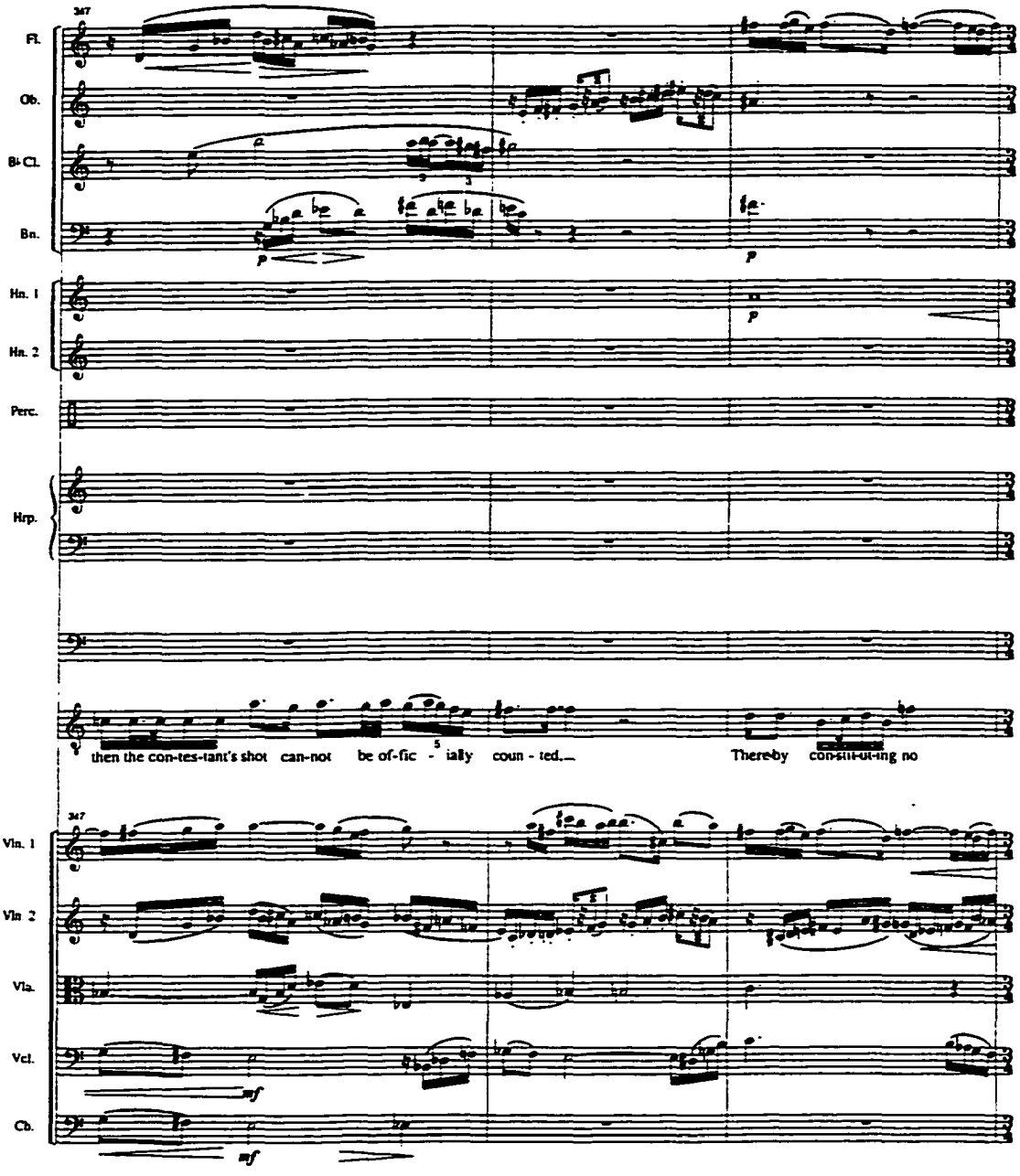

327
Flg.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
and fires.
His arrow soars out of sight. The huddle of onlookers fix their gaze upon the arrow's trajectory
327
div.
unis.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

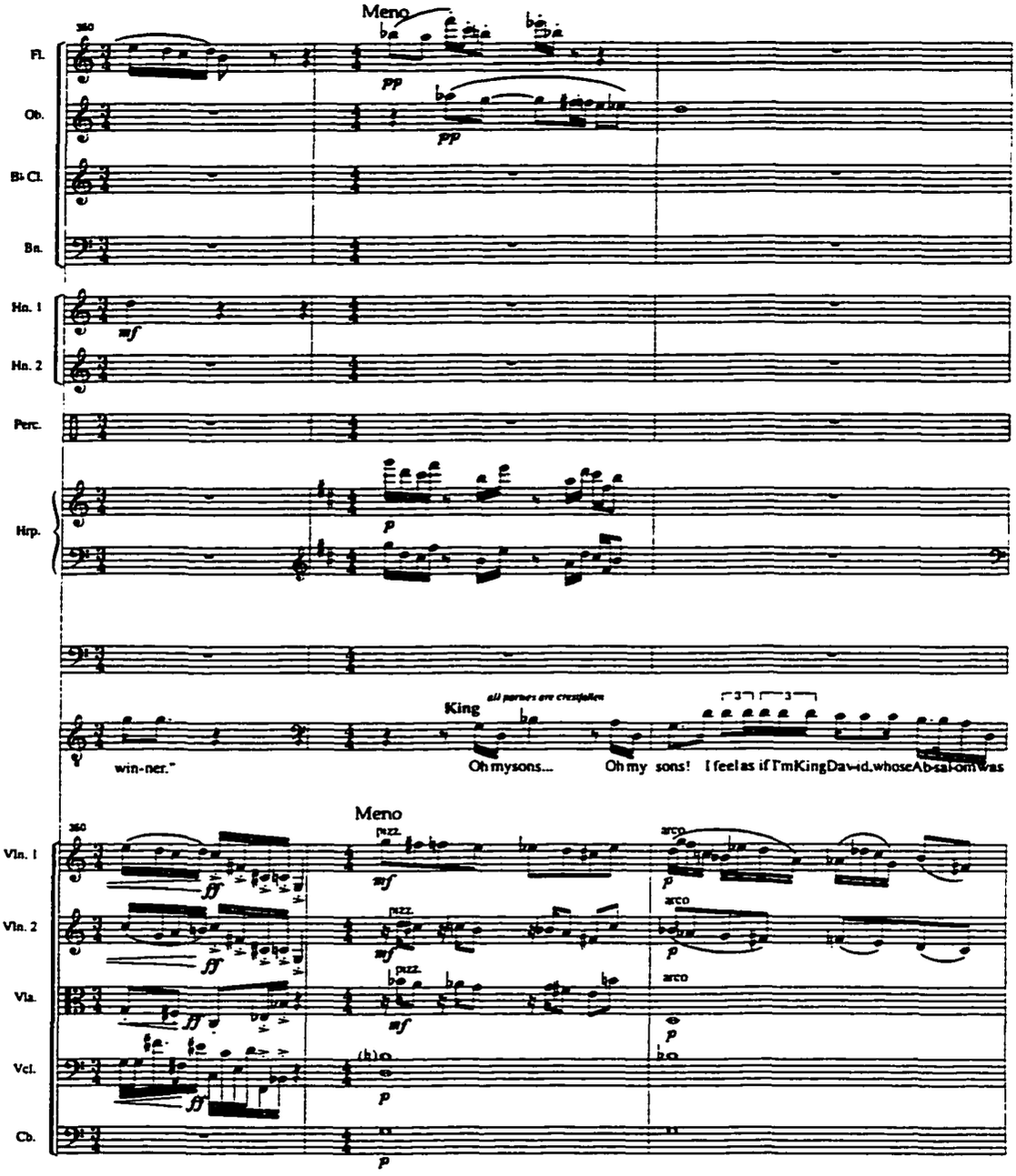

18 Twice as slow ♩= 72
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Field Judge
It's gone!
King
What a shot! Clear ov - er the hor - iz - on.
sul pont.
18 Twice as slow ♩= 72
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

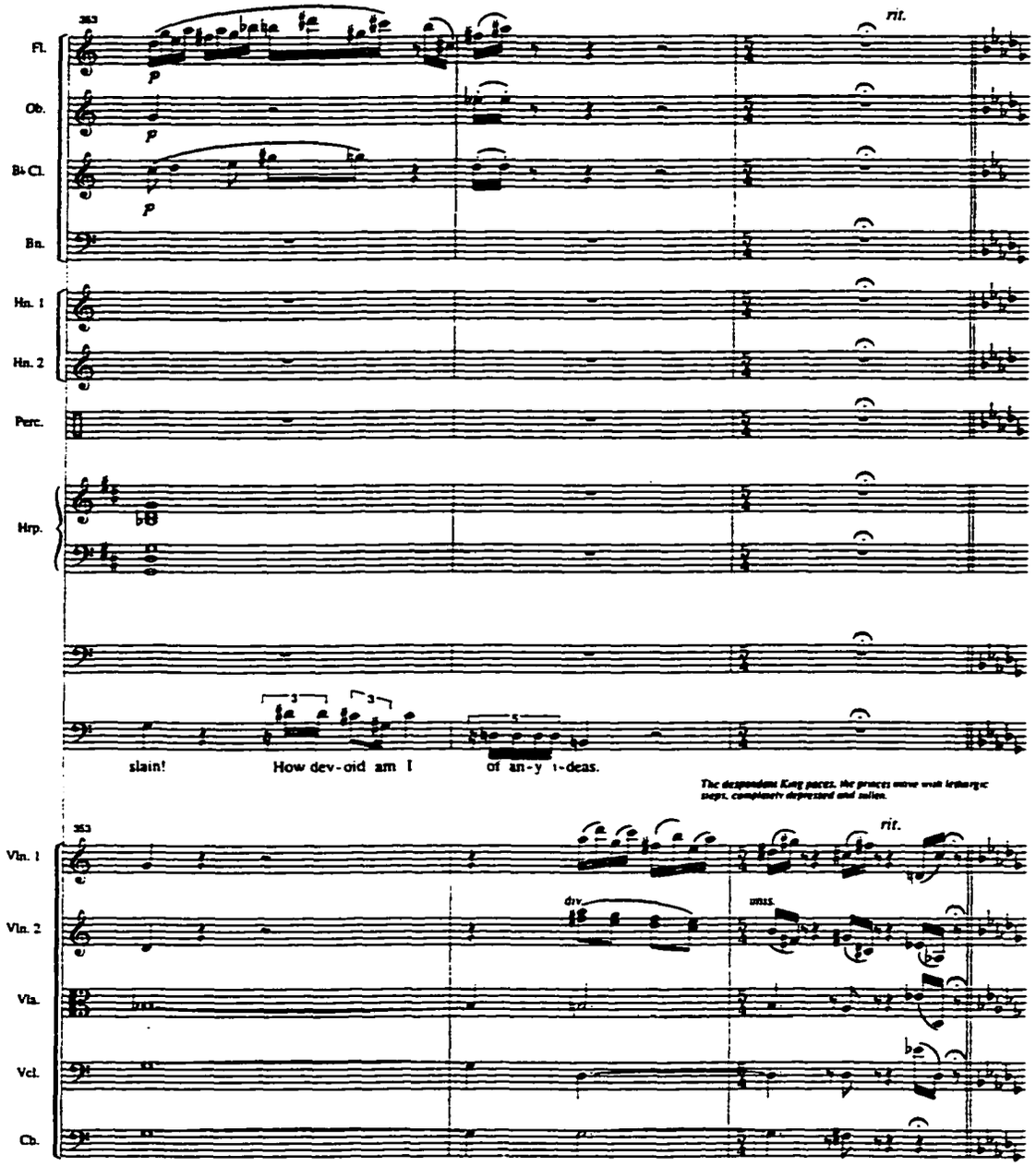

337
con più moto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
All
That has to be the lon - gest one!
It does not mat - ter, we all can see it was the sup - er - i - or
337
con più moto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

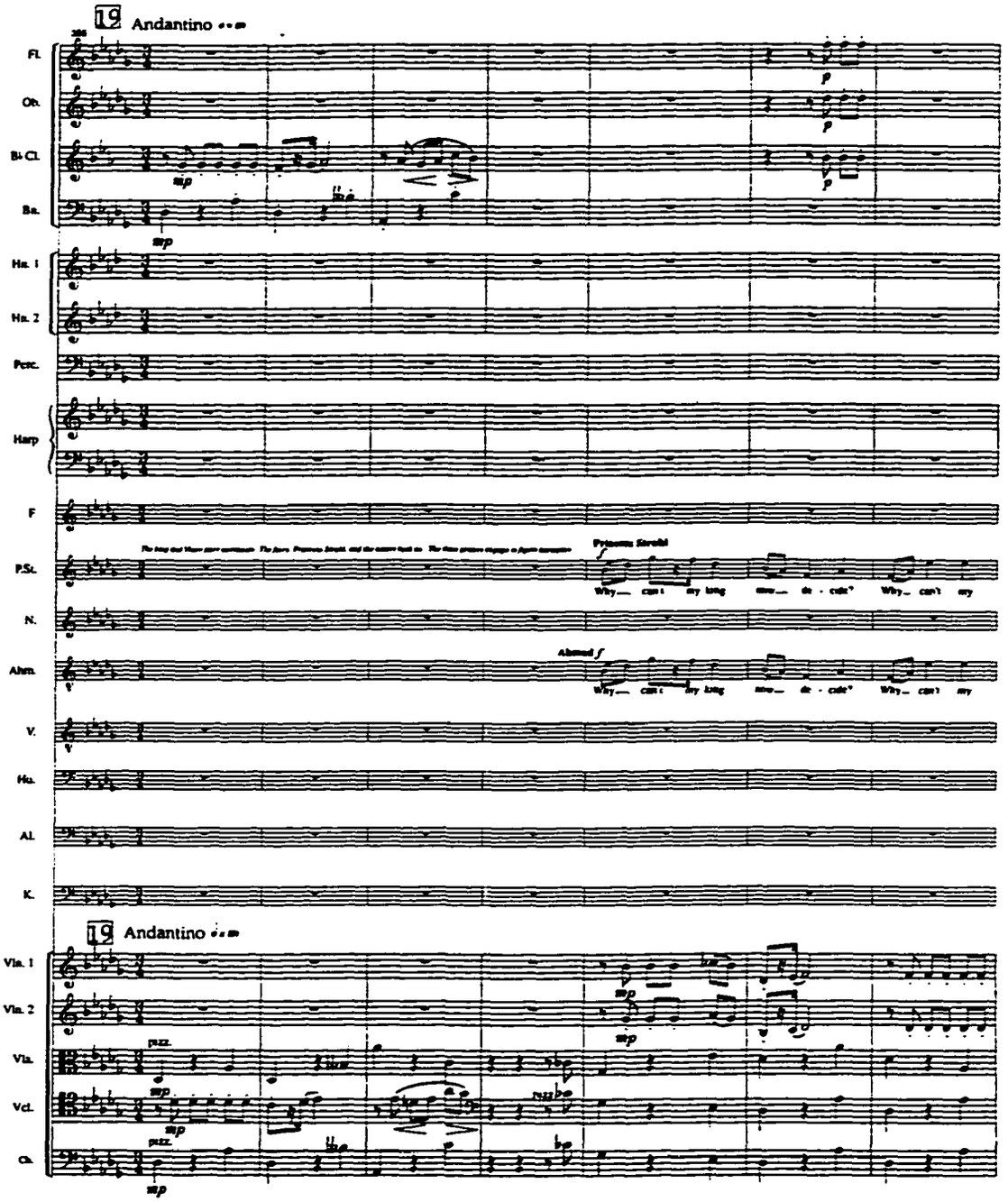

a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
King
Vizier
shot!
We have a win-ner!
The rules!
The rules!
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

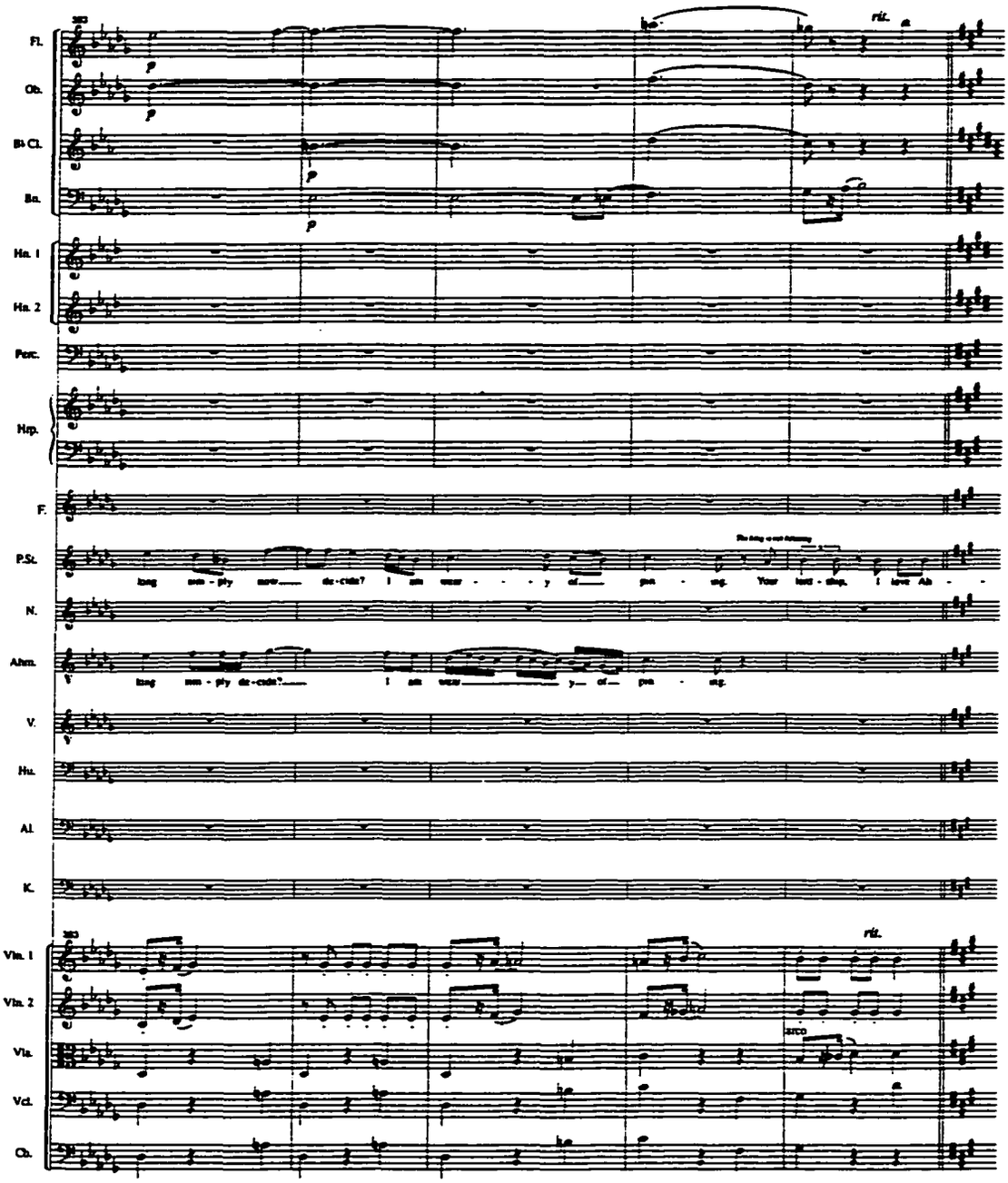

344
rinf.
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
The rules!
The book says, "if the said ar - row can - not be re - trieved,
344
rinf.
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

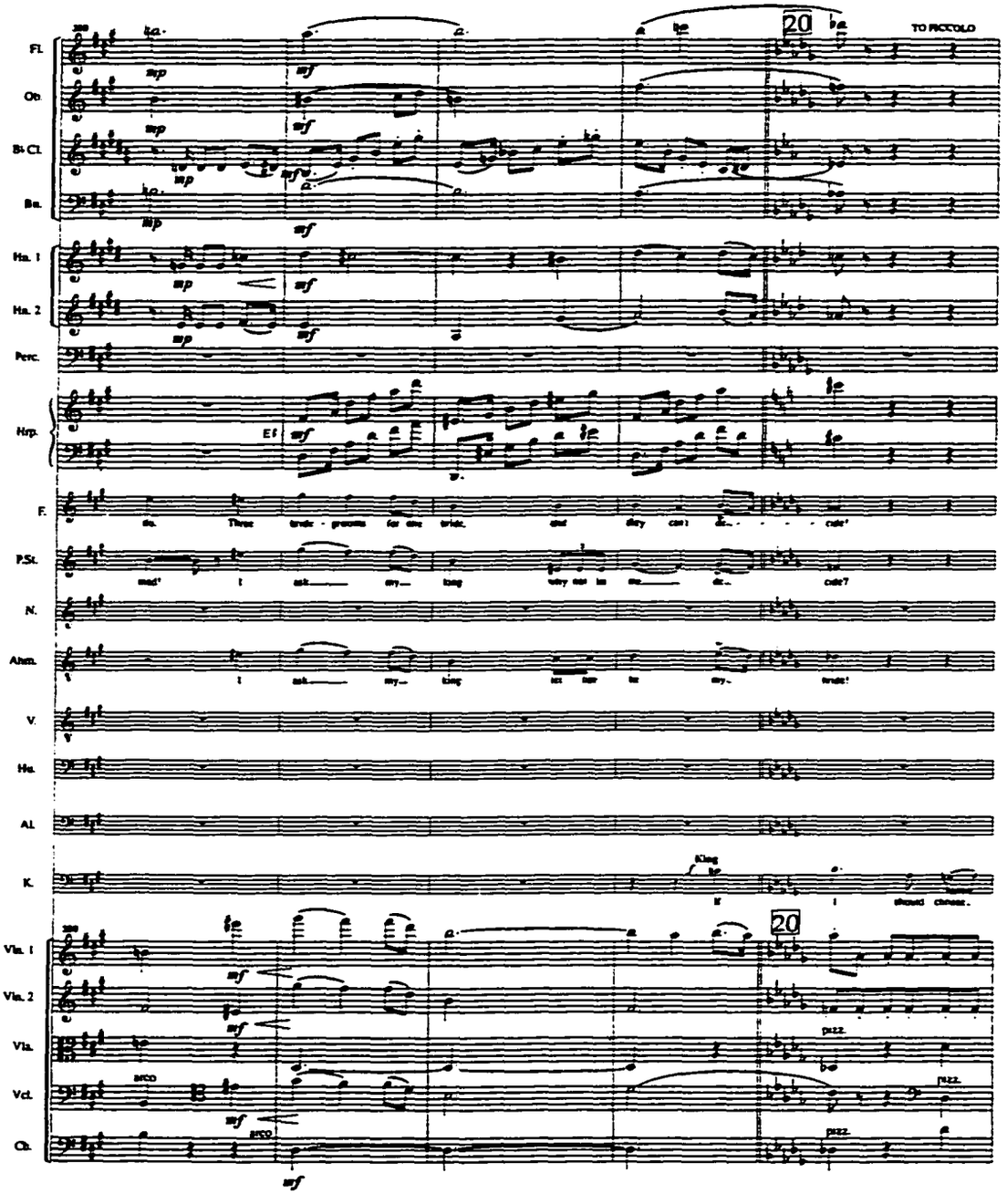

347
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
then the con-tes-tant's shot can-not be of-fic - ially coun - ted.
Thereby con-sti-tut-ing no
347
Vln. 1
Vln 2
Vla.
Vcl.
Cb.
mf
mf

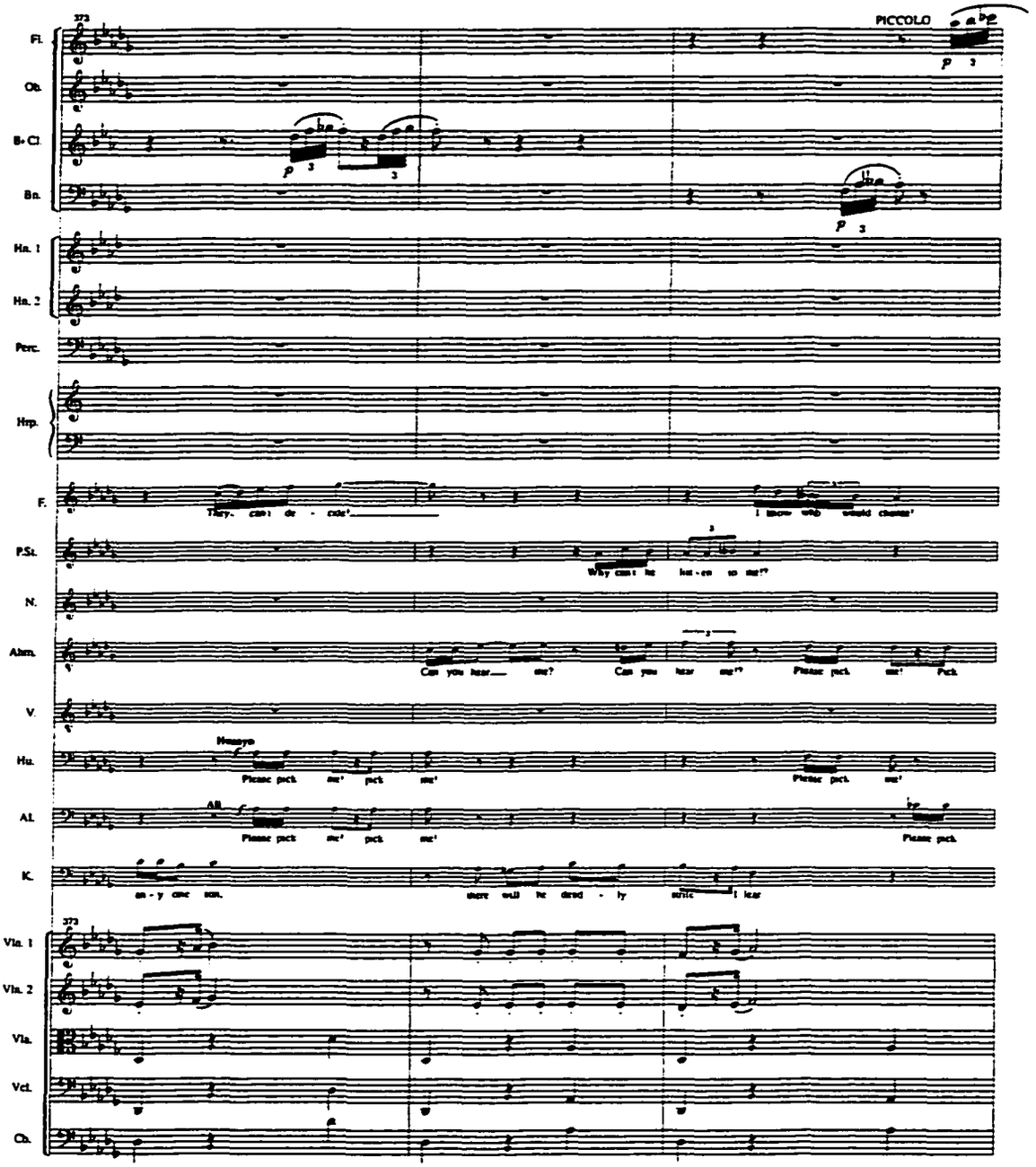

Meno
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
King
win-ner."
Oh my sons...
Oh my sons! I feel as if I'm King Da-vid, whose Ab-sal-om was
Meno
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco

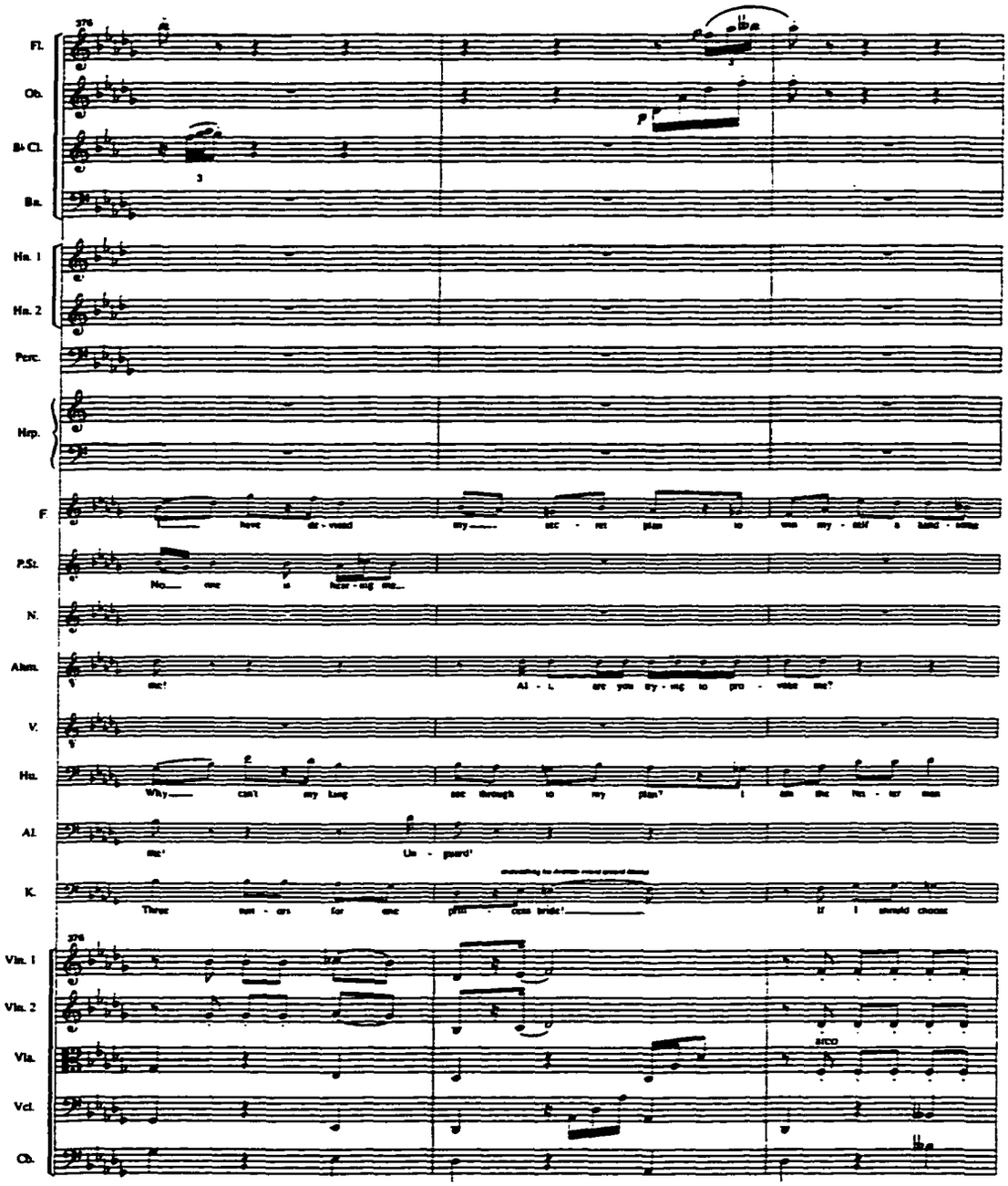

353
rit.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
slain!
How dev-oid am I
of an-y i-deas.
The despondent King paces. He prances anew with lethargic steps, completely depressed and fallen.
353
rit.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.

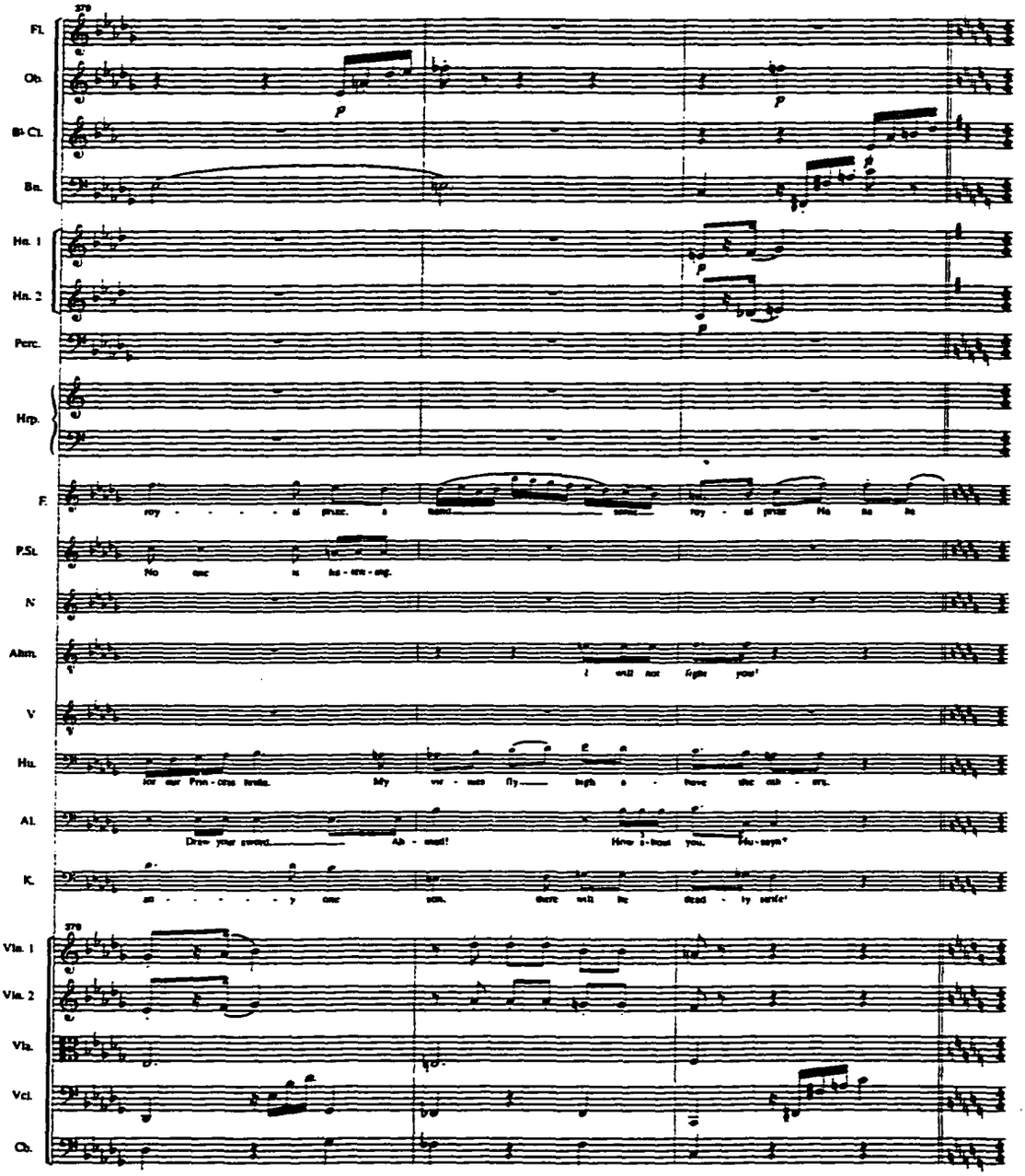

19 Andantino
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
F
P.Sr.
N.
Ahm.
V.
Hu.
Al.
K.
Princess Farrukh
Why— can't my long
Ahmad
Why— can't my long
19 Andantino
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco
pizz.

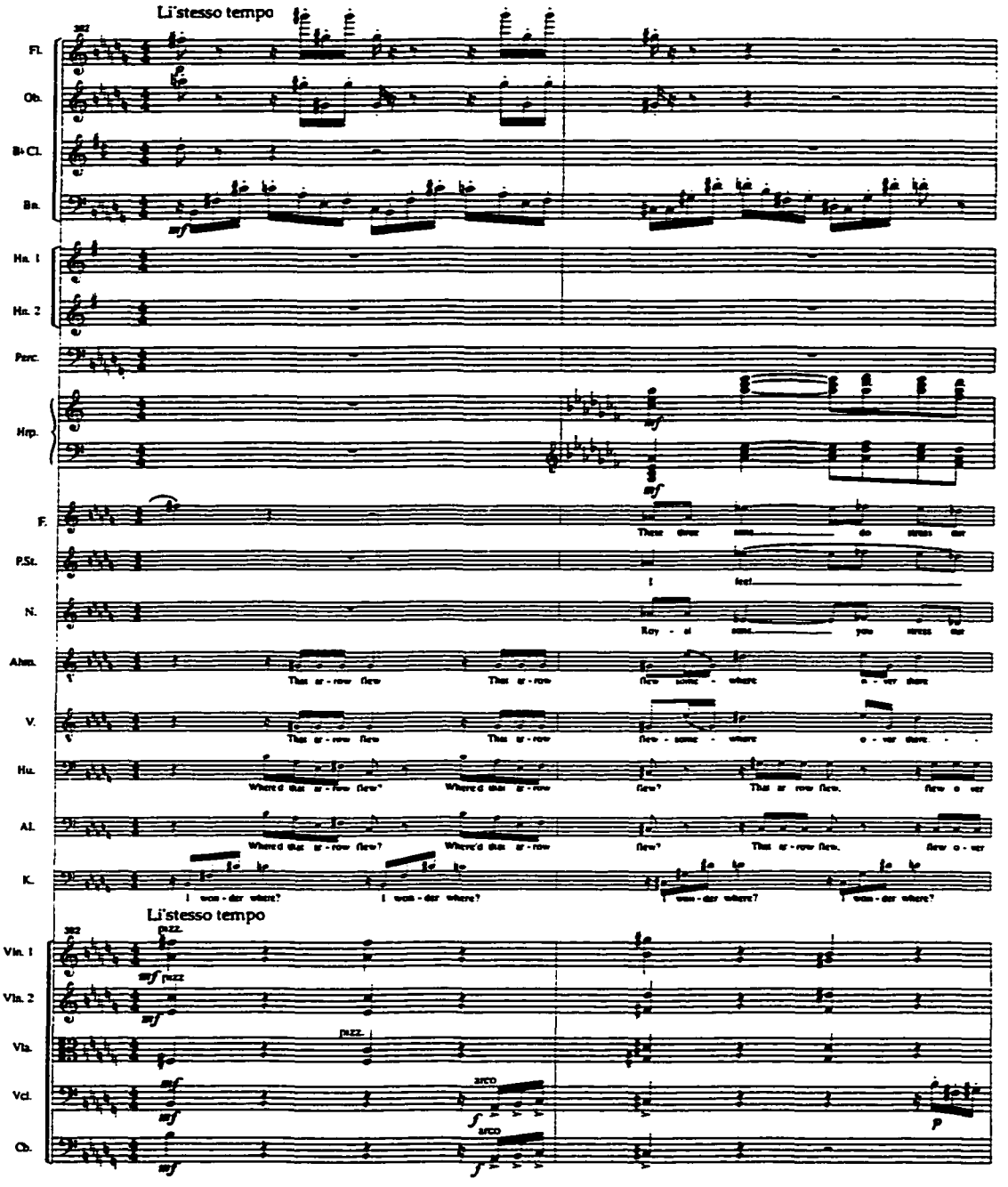

rit.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
long sun - ny morn - ing de - cide? I am wear - y of pon - ing. Your lost - ship. I love Ah -
N.
Alto.
long sun - ny de - cide? I am wear - y of pon - ing.
V.
Hu.
Al.
K.
rit.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco

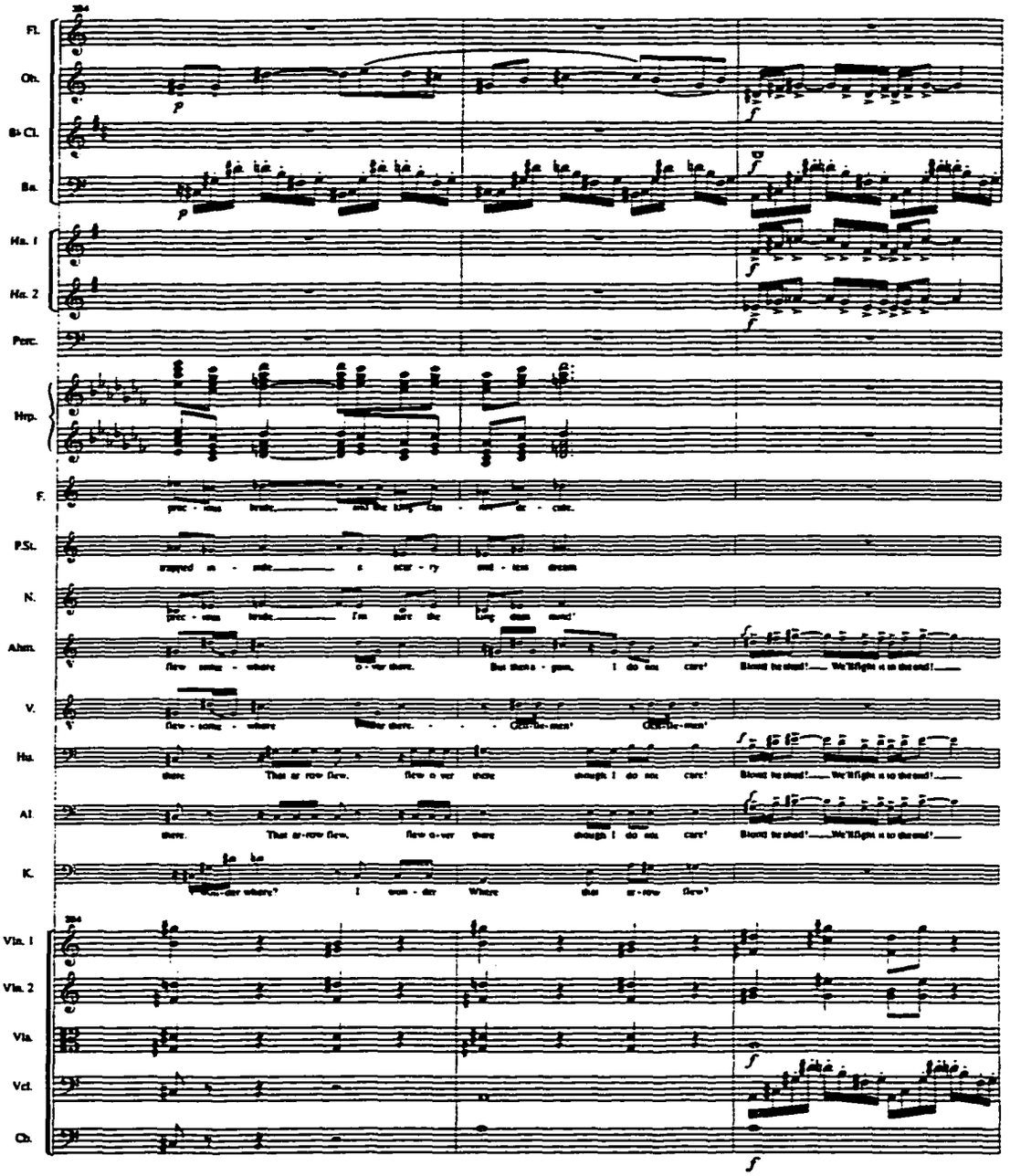

20
TO PICCOLO
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Ahm.
V.
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
mf
arco
pizz.

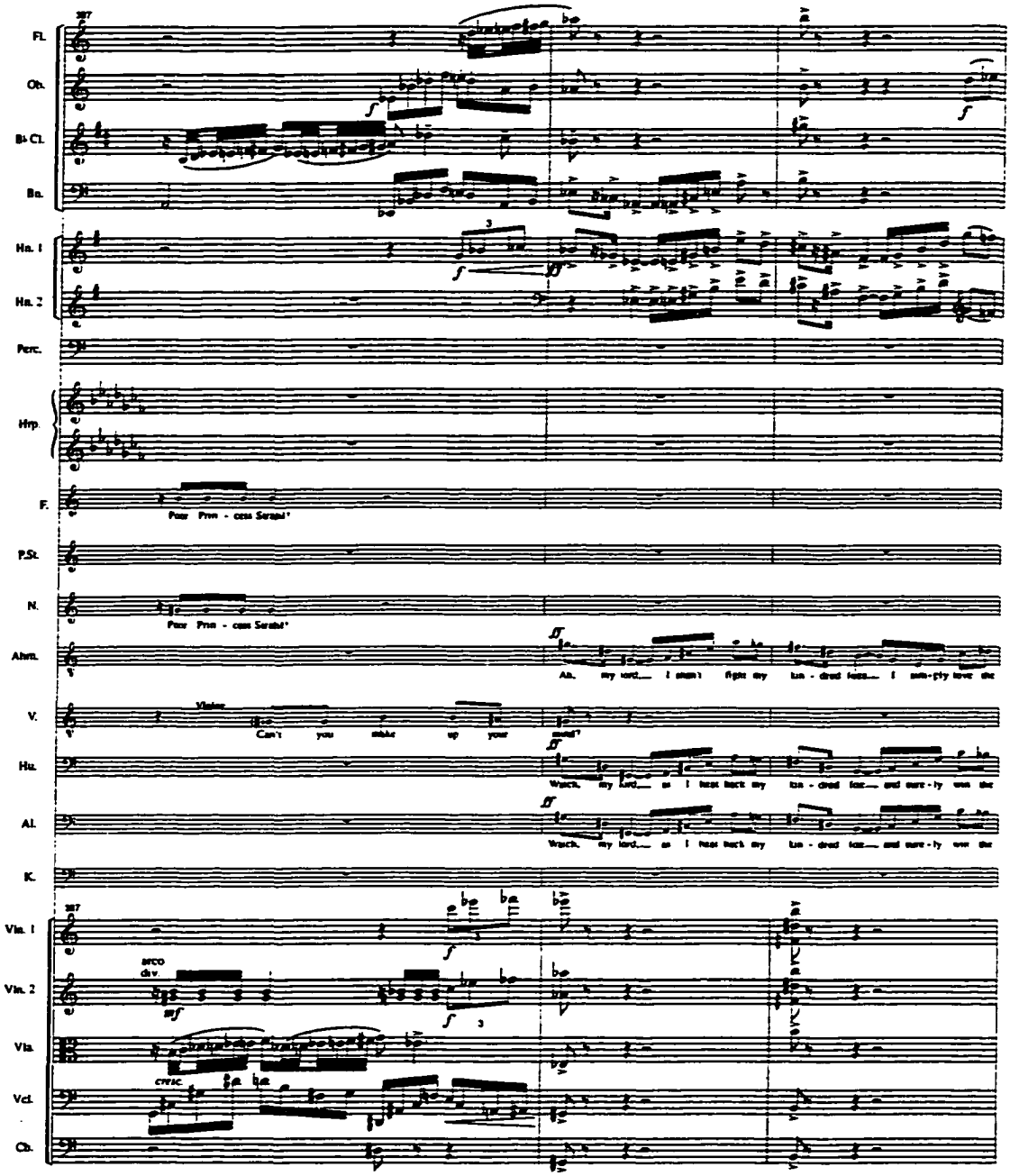

373
PICCOLO
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
They can't de - cide!
I know who would choose!
P.St.
Why can't he lis - ten to me?
N.
Alm.
Can you hear me?
Can you hear me?
Please pick me!
Pick
V.
Hu.
Please pick me! pick me!
Please pick me!
Al.
Please pick me! pick me!
Please pick
K.
an - y one son.
there will be dread - ly strife
I fear
373
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

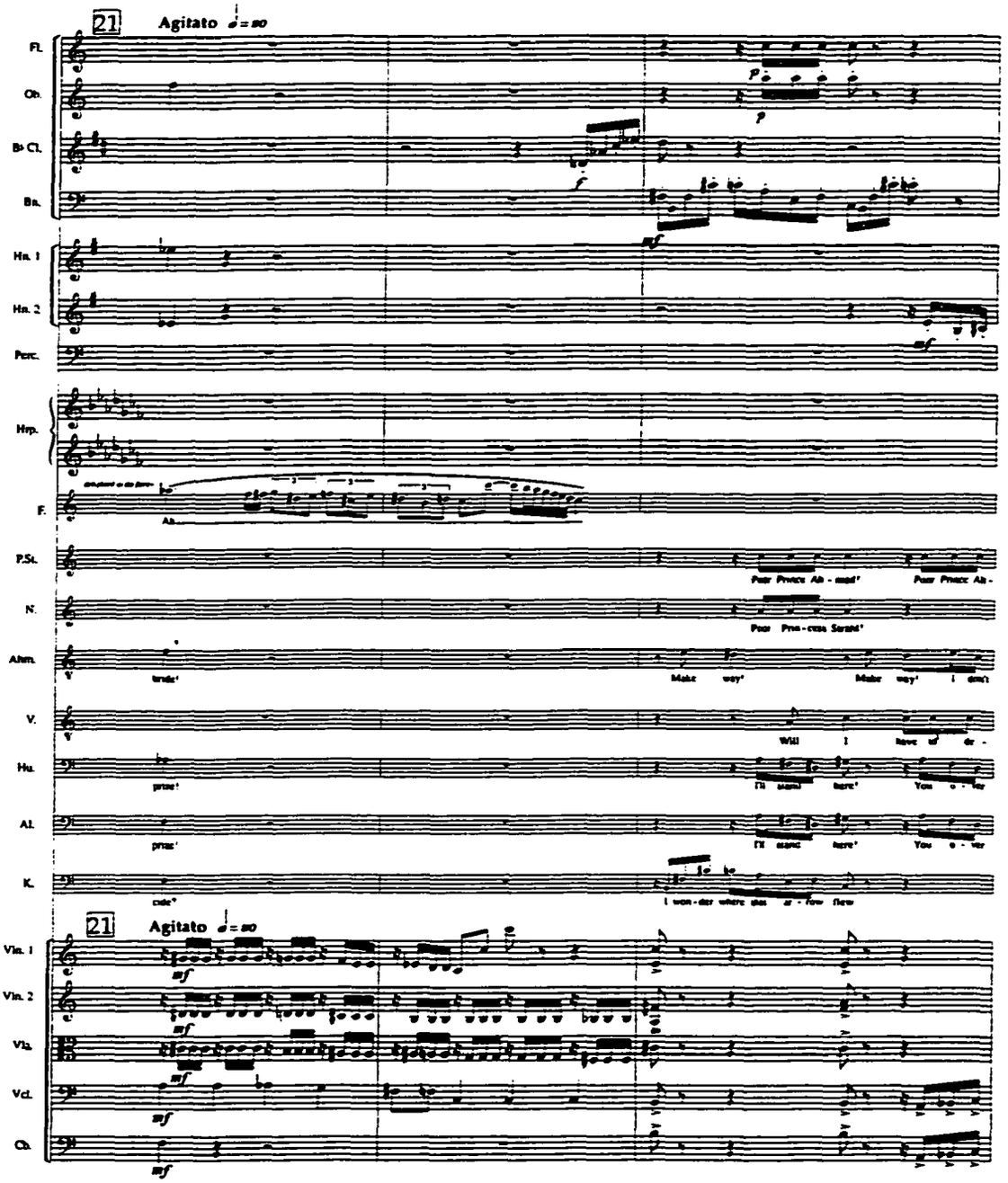

376
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
have de - vised my sec - ret plan to woo my - self a bold - ness
P.St.
No one is hear - ing me
N.
me!
Alm.
Al - L are you try - ing to pro - voke me?
V.
Hn.
Why can't my Lug see through to my plan? I am the Hun - ter man
Al.
me! Un - guard!
K.
Three sun - ders for one pris - cess bride! If I should choose
376
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco

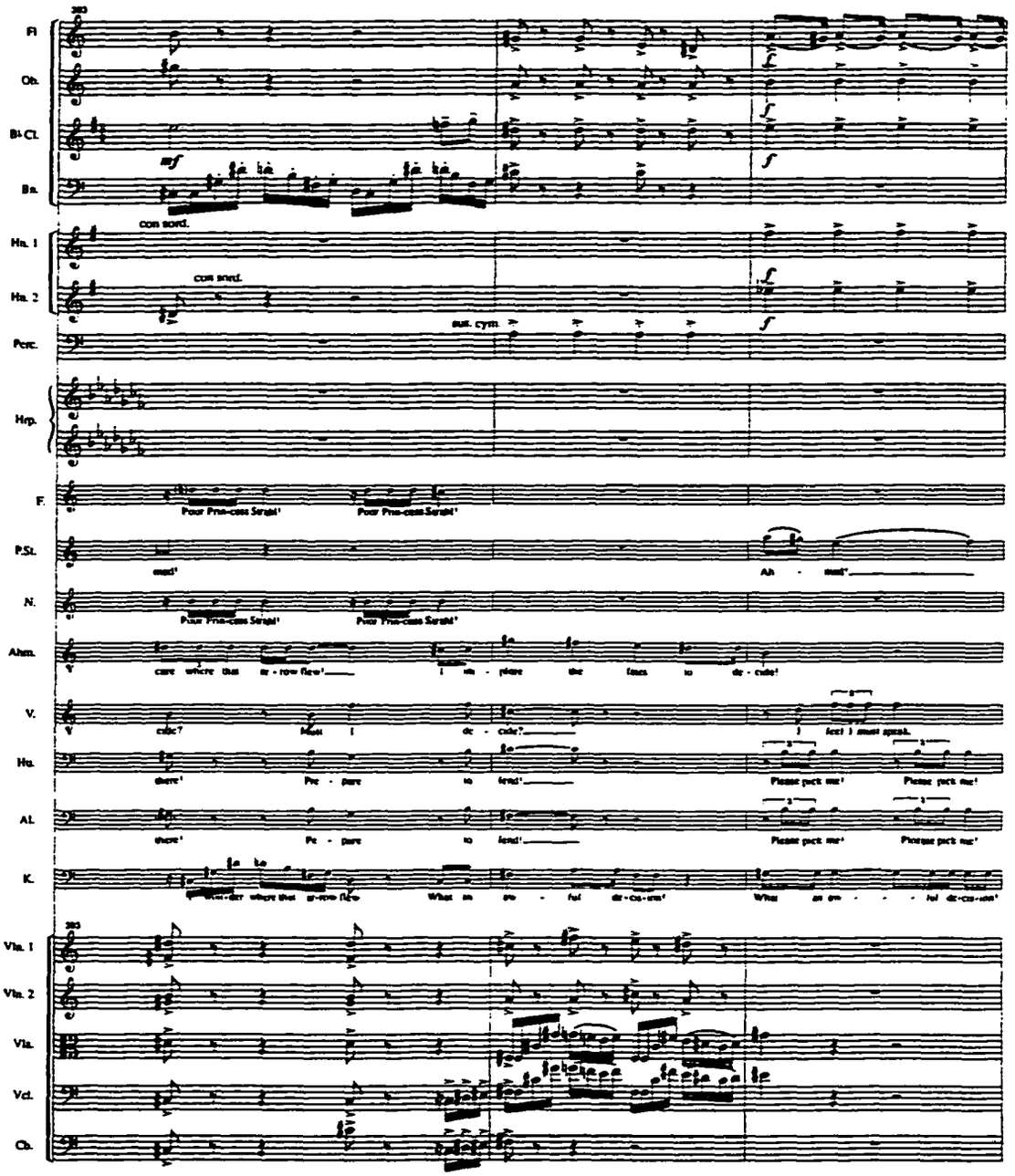

379
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N
Alsm.
V
Hu.
Al.
K.
379
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

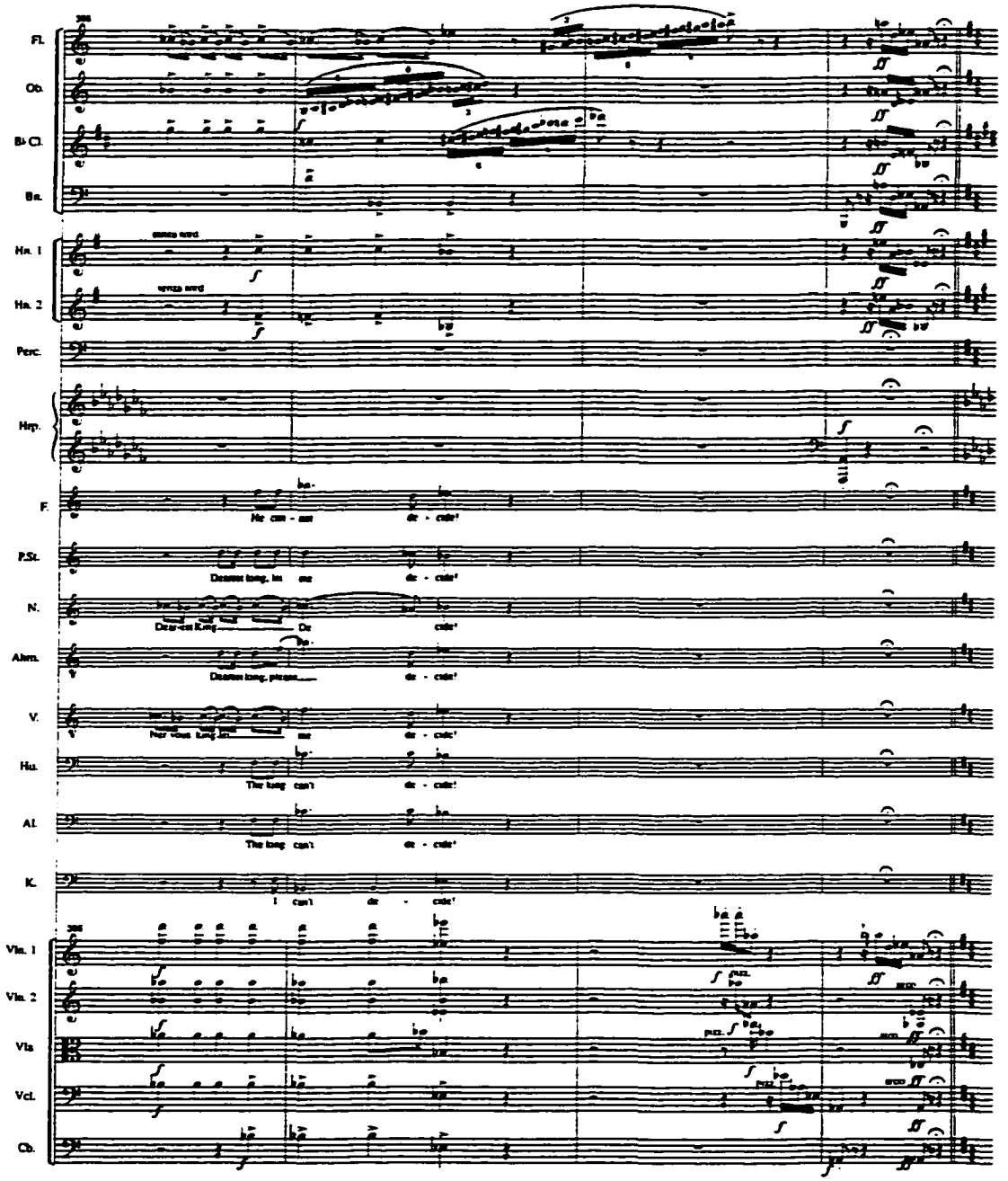

Li'stesso tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Ahm.
V.
Hu.
Al.
K.
Li'stesso tempo
Vln. 1
Vla. 2
Vla.
Vcl.
Cb.

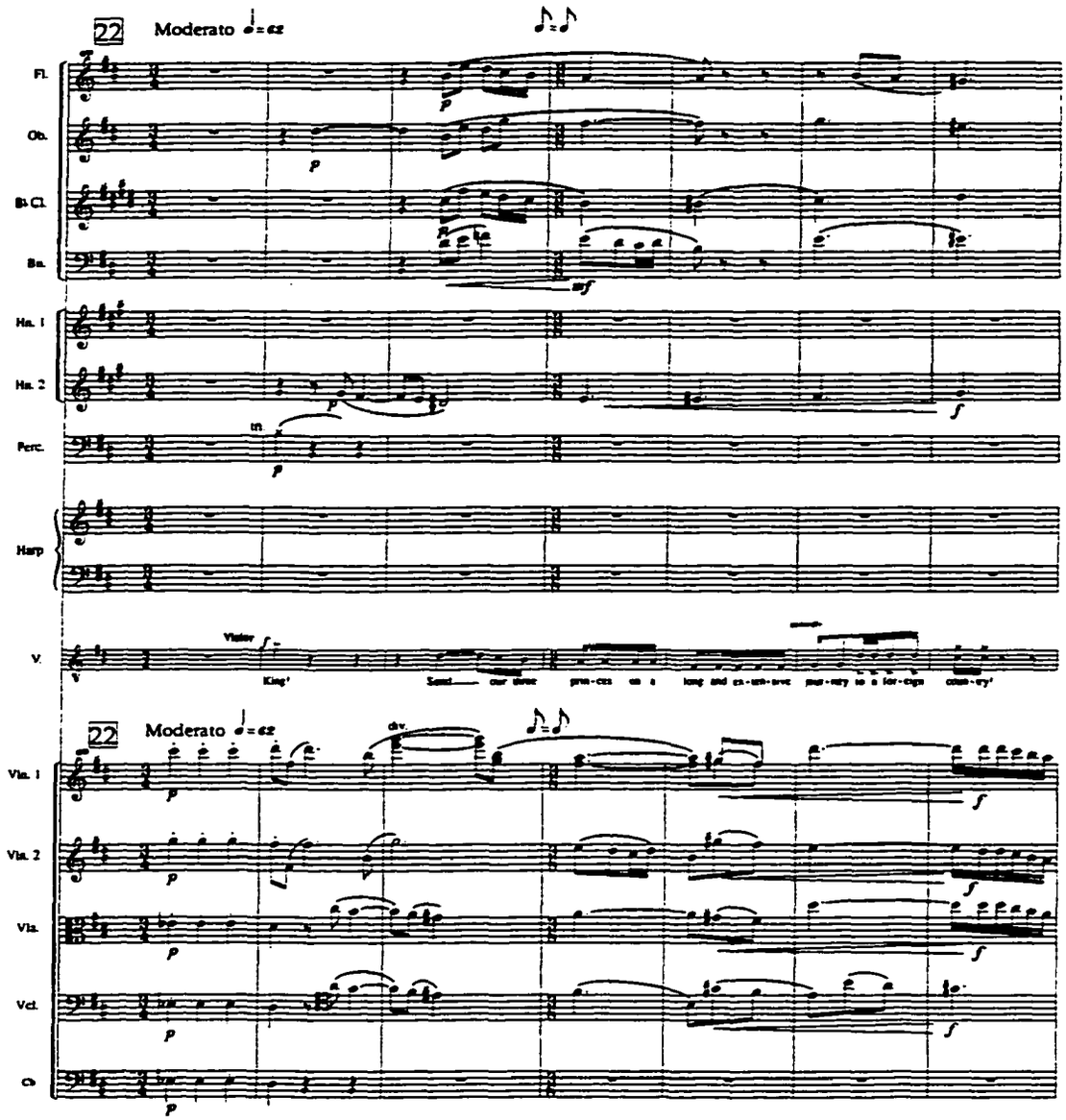

Fl.
Ob.
B♭ Cl.
Bs.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Ahm.
V.
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

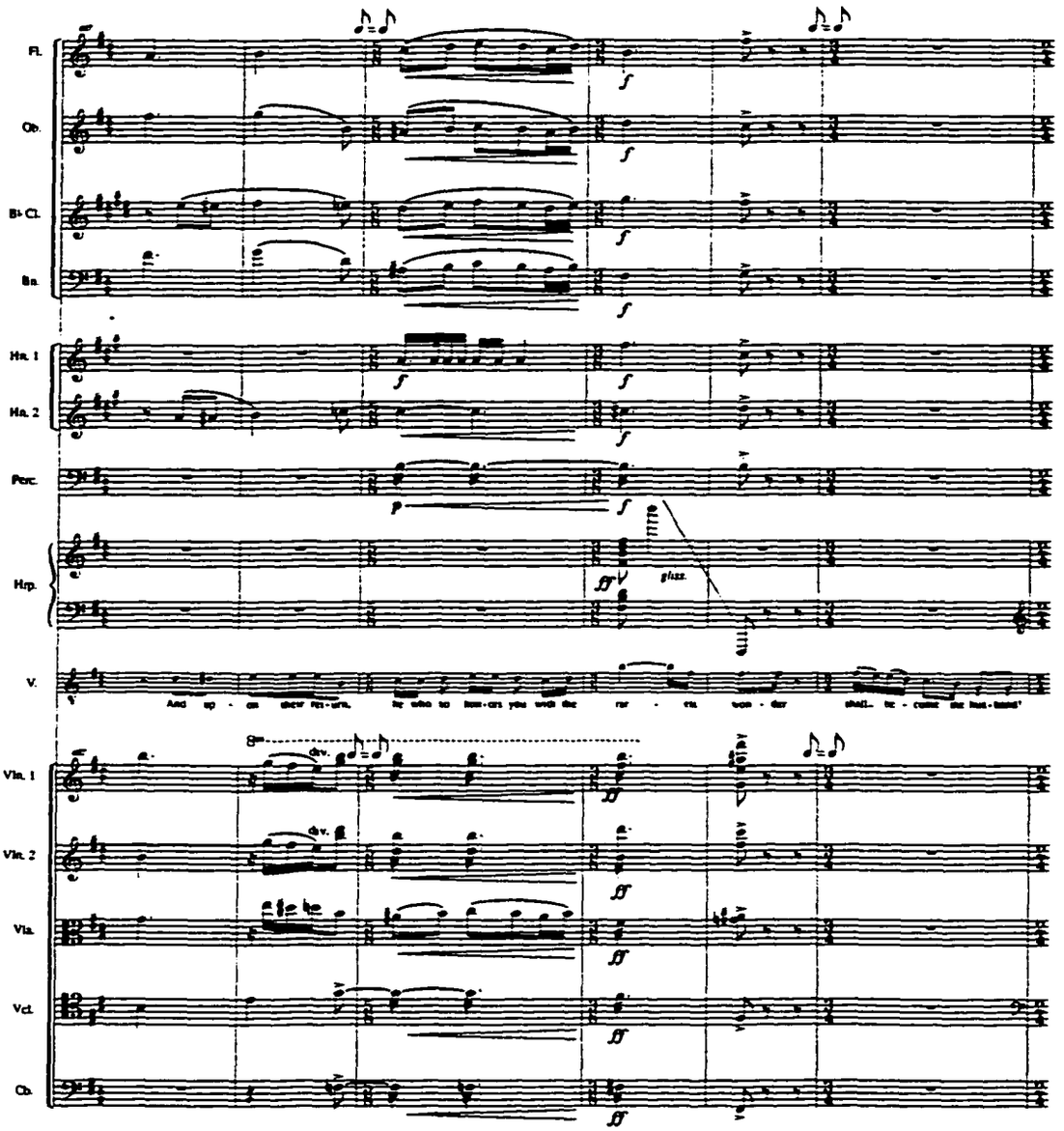

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Ahm.
V.
Hu.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
387
Poor Prin - cess Serena!
Ah, my lord, I shan't fight my dread fear, I sim-ply love the
Can't you make up your mind?
Watch my lord, as I beat back my dread fear, and sure-ly win the
arco
div.
cresc.

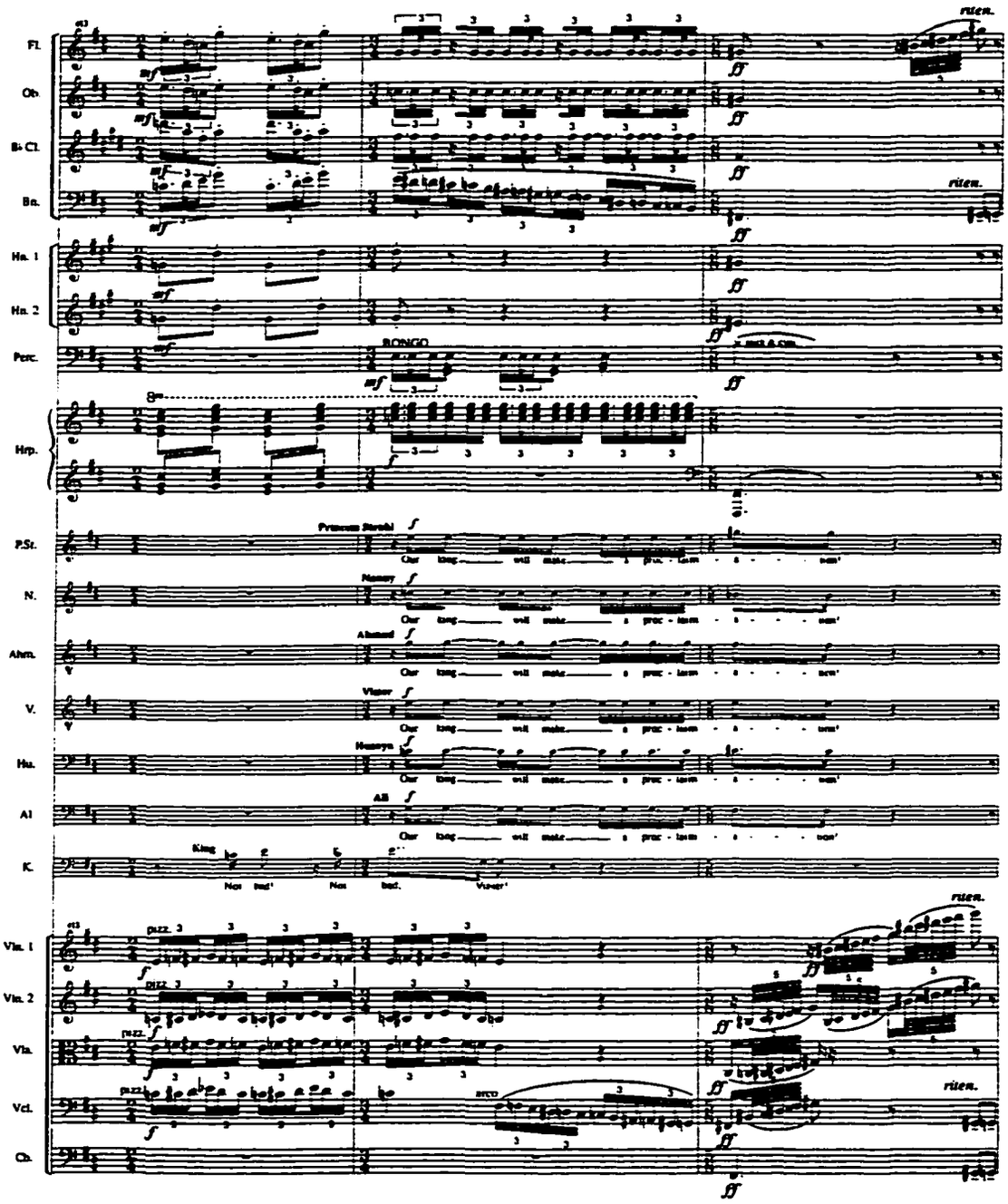

21
Agitato
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Ahm.
V.
Hu.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Poor Princess Ah - mad'
Poor Princess Ah -
Poor Prin - cess Serant'
Make way'
Make way'
I don't
Will I
have of dr -
I'll stand here'
You o - ver
I won - der where dat ar - row flew

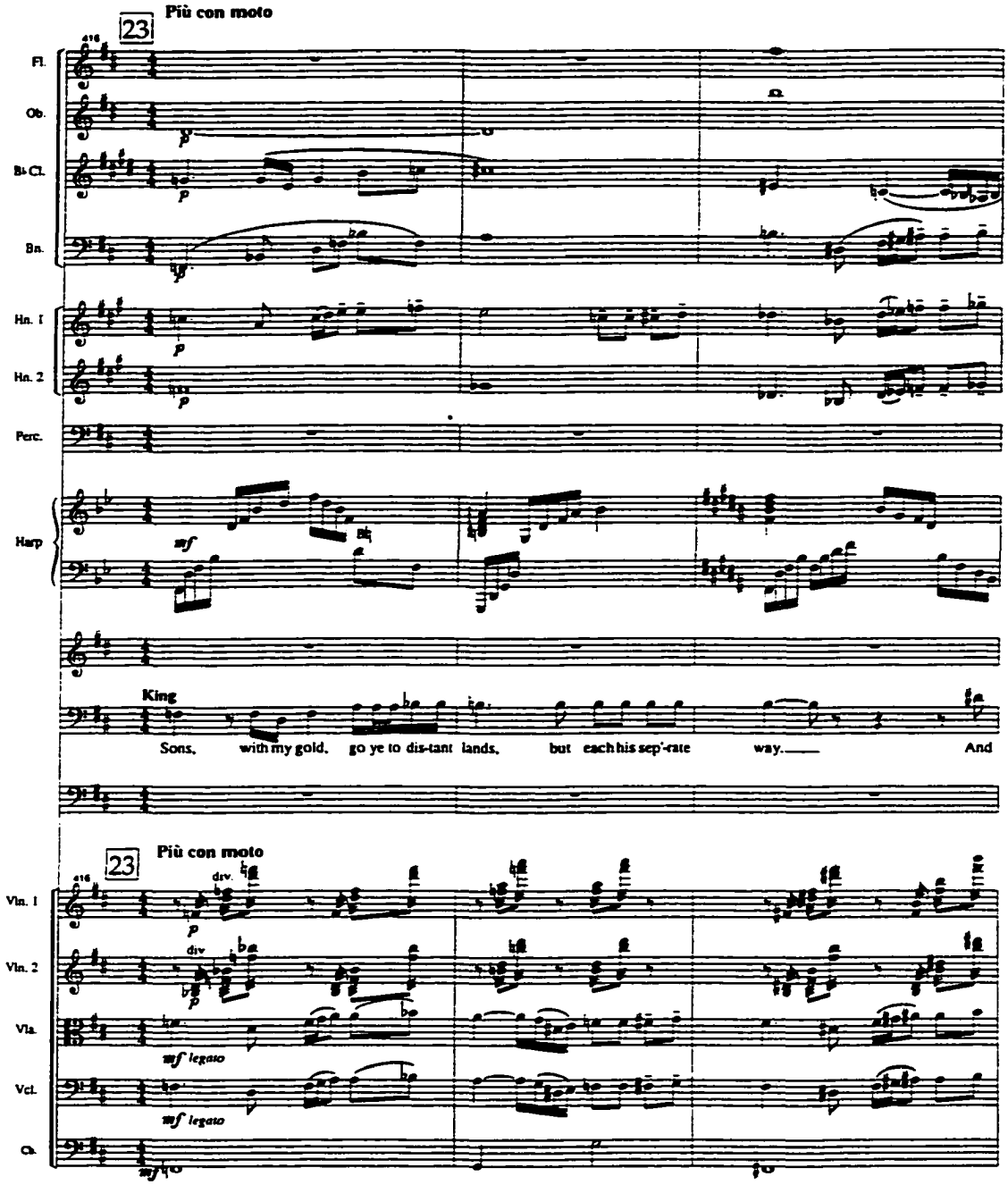

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Ahm.
V.
Ha.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
con sord.
con sord.
aus. cym.
Poor Pris-cess Sarah!
Poor Pris-cess Sarah!
mad!
Ah - mad!
Poor Pris-cess Sarah!
Poor Pris-cess Sarah!
care where that ar - row flew!
I im - plore the Lawd to de - cide!
cide?
Must I de - cide?
I feel I must speak.
there!
Pre - pare to lend!
Please pick me!
Please pick me!
there!
Pre - pare to lend!
Please pick me!
Please pick me!
What an aw - - - ful dir-cu-mus'
What an aw - - - ful dir-cu-mus'

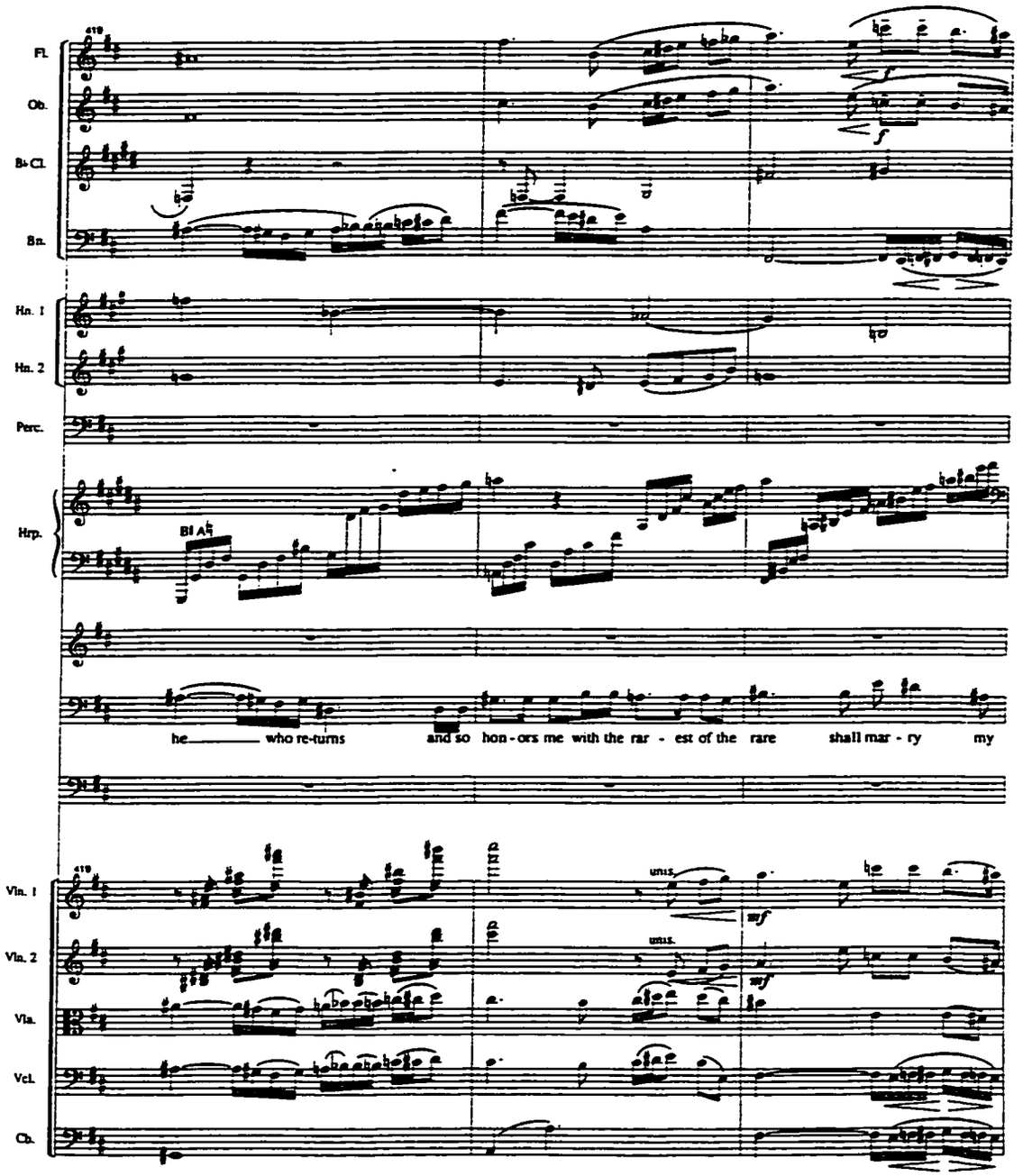

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
N.
Alto.
V.
Hu.
Al.
K.
Vln. 1
Vln. 2
Vla
Vcl.
Cb.
senza sord.
senza sord.
He com - est
de - cide'
Dearest king, let
me
de - cide'
Dear-est King
Dr
cide'
Dearest king, please
de - cide'
Ner vous King let
me
de - cide'
The king can't
de - cide'
The king can't
de - cide'
I can't
de - cide'
pizz.
arco

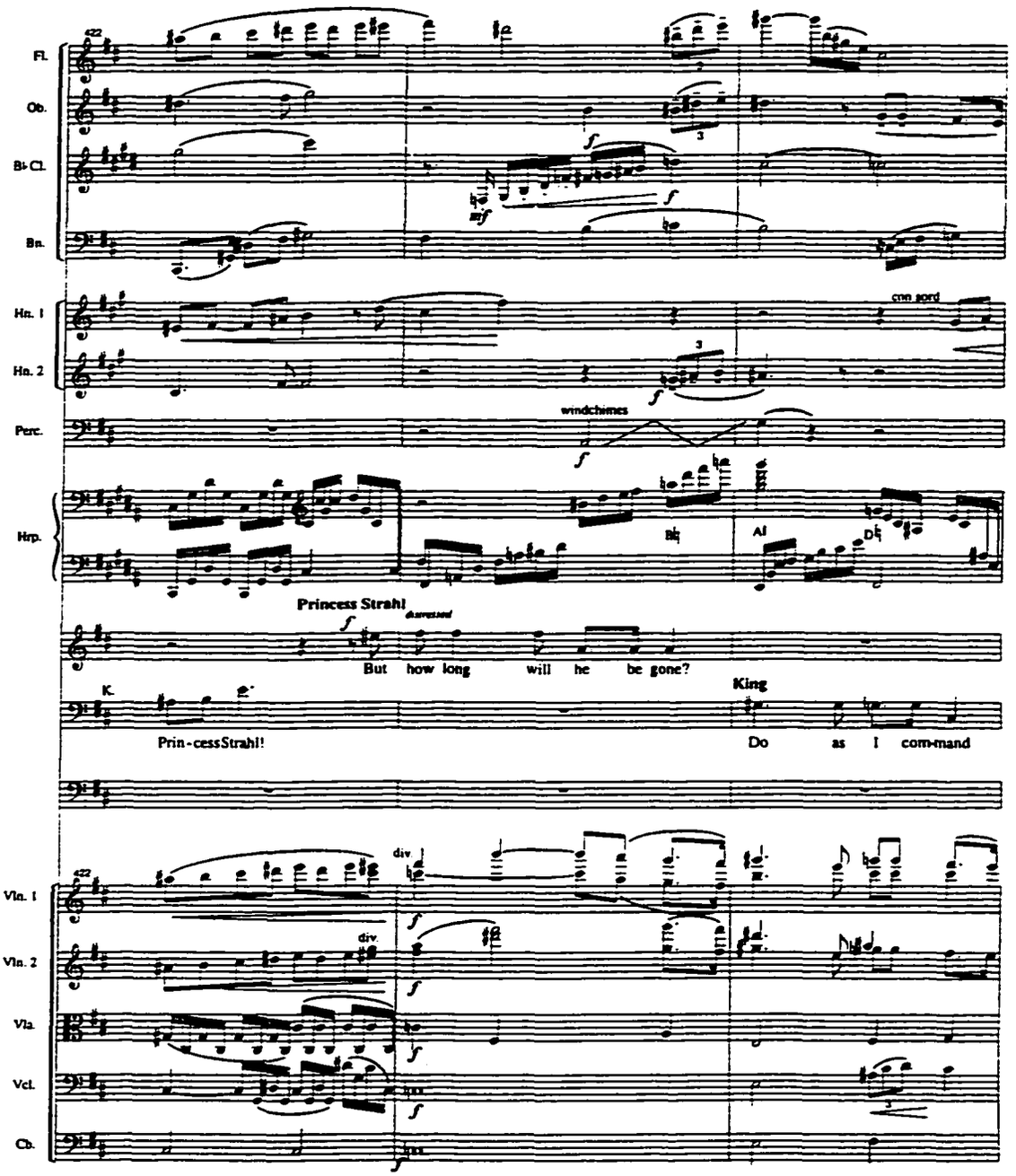

22
Moderato
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
V.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.

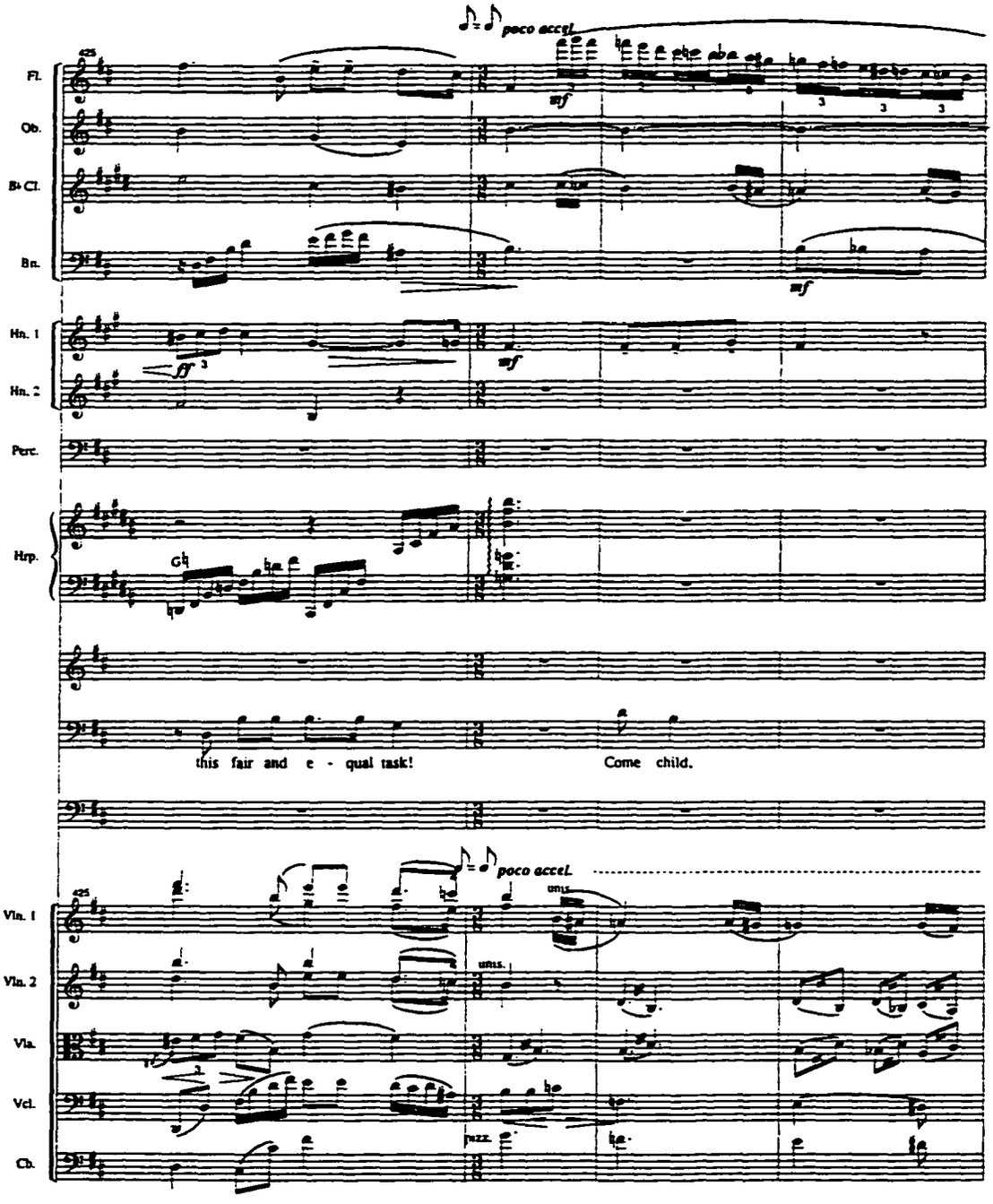

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
V.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
gliss.

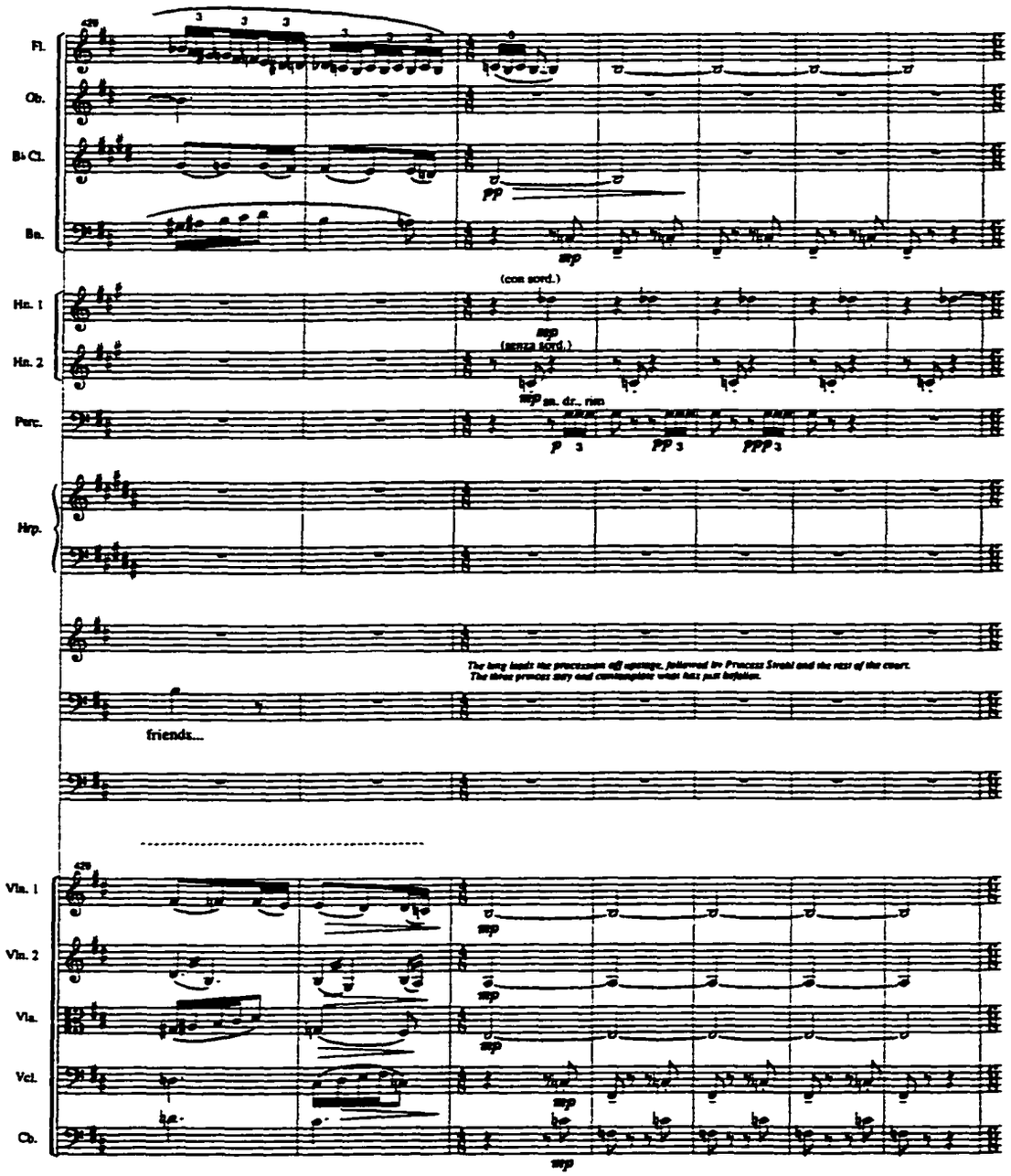

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
RONGO
Hrp.
P.St.
N.
Ahm.
V.
Hu.
Al
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
ritem.
Our long will make a proc - lam - a - tion'
Princess Staroh
Nanny
Ahmed
Visser
Hussyn
Ali
King
Not bad'
Not bad.
Visser'
pizz.
arco

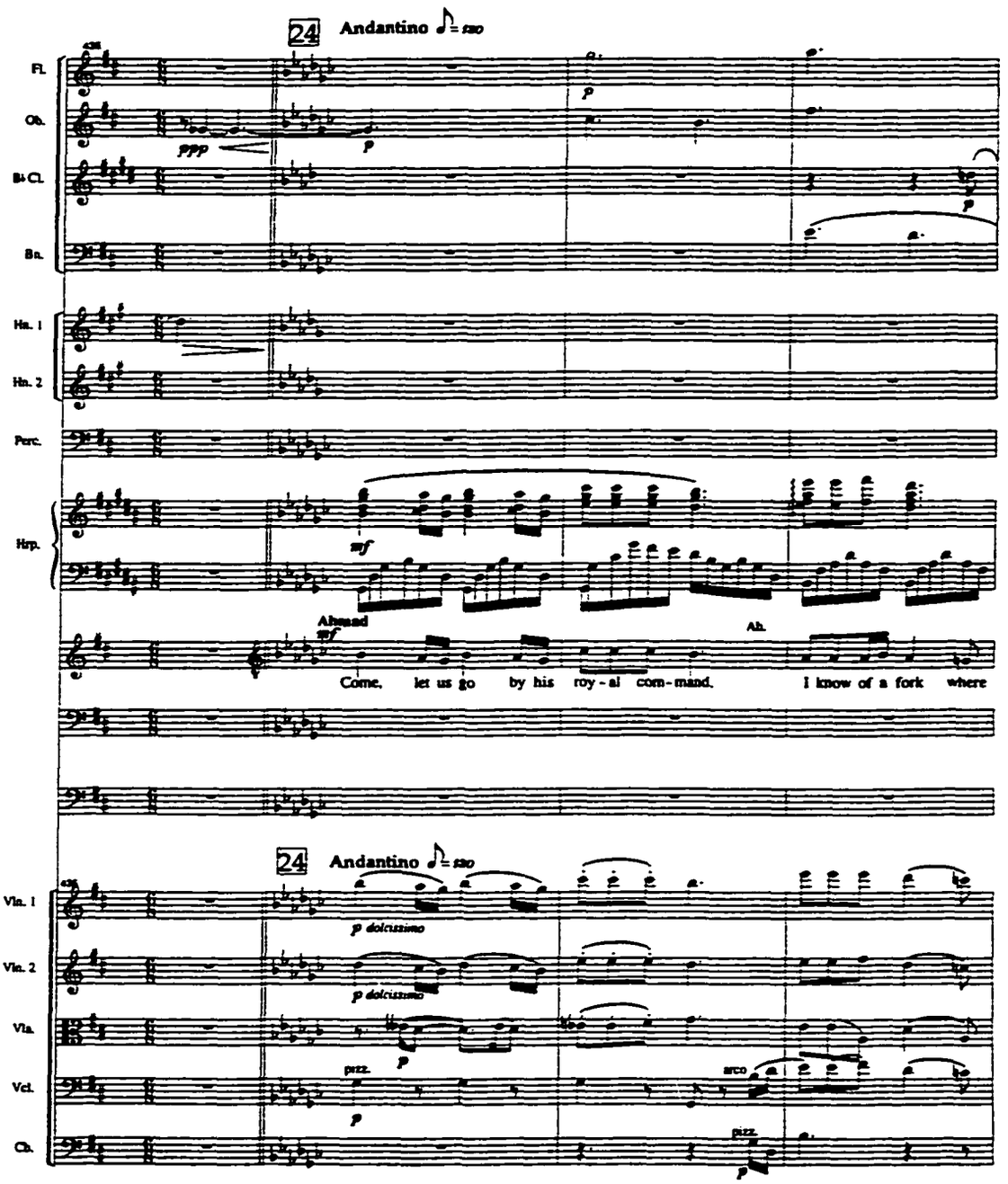

Più con moto
23
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
King
Sons, with my gold, go ye to dis-tant lands, but each his sep'-rate way. And
Più con moto
23
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
mf legato

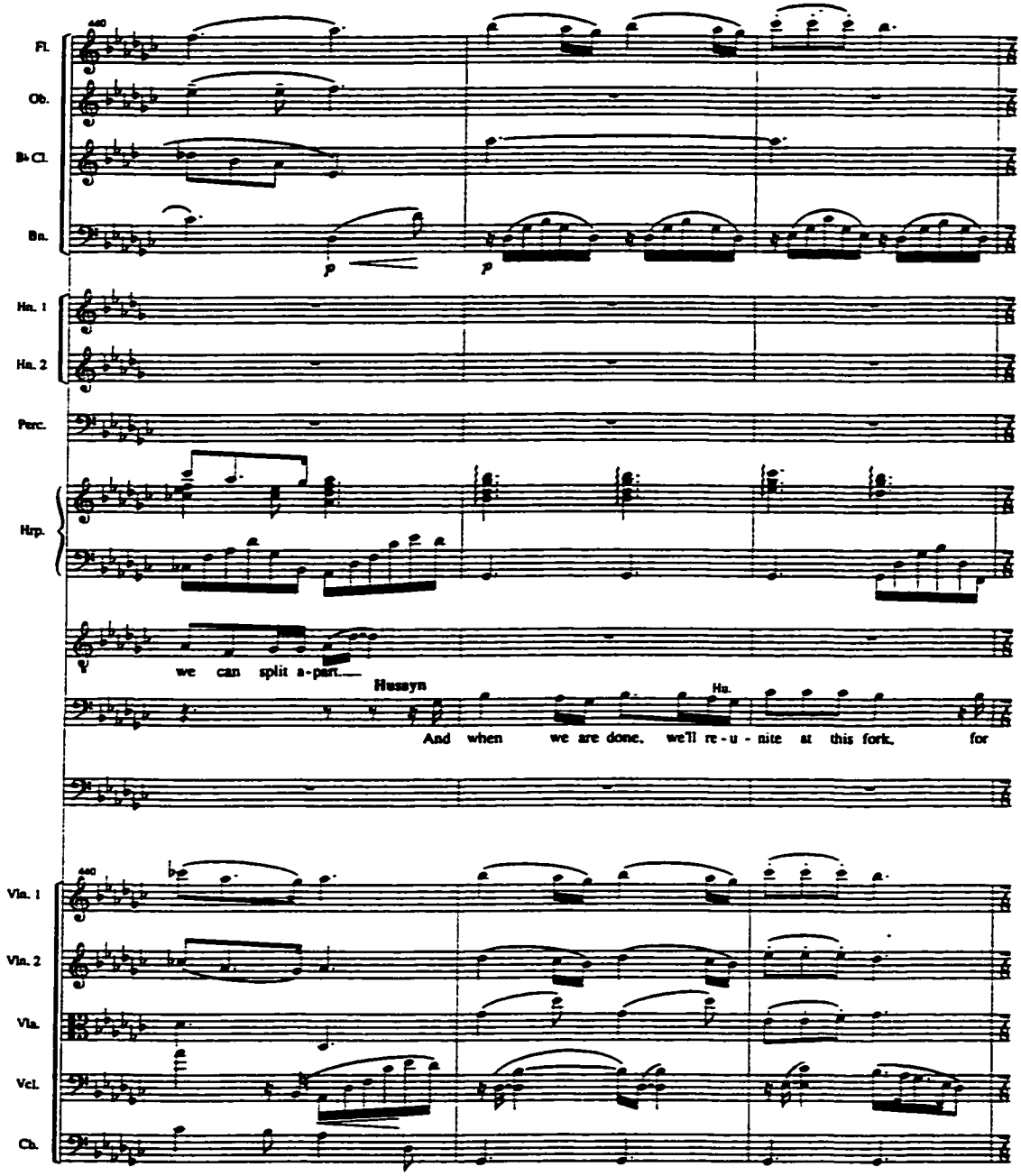

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
B♮ A♭
he who re-turns and so hon-ors me with the rar - est of the rare shall mar - ry my
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
unis.
mf
mf

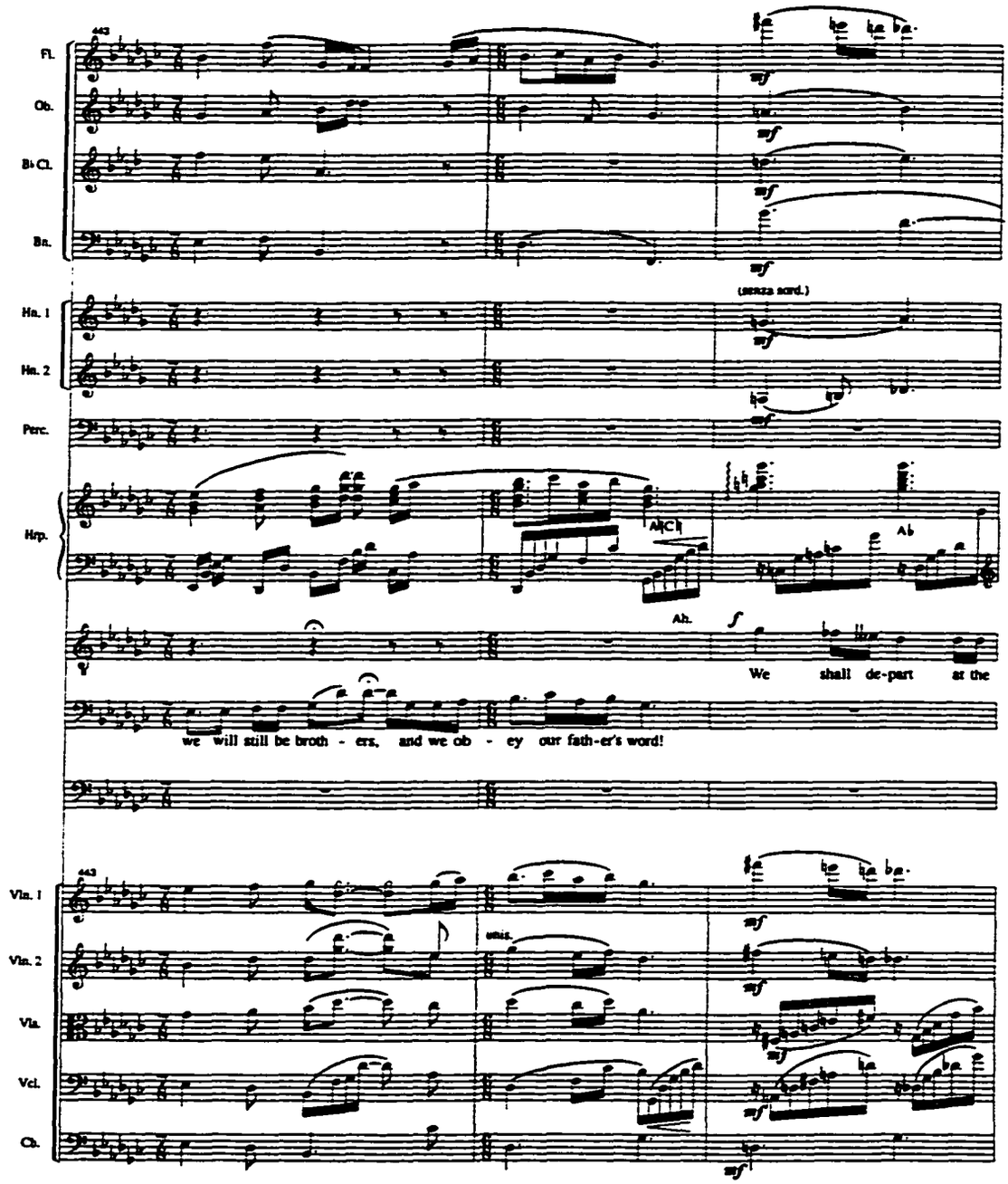

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
cnn sord
Perc.
windchimes
Hrp.
Princess Strahl
But how long will he be gone?
K.
King
Prin-cessStrahl!
Do as I com-mand
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div

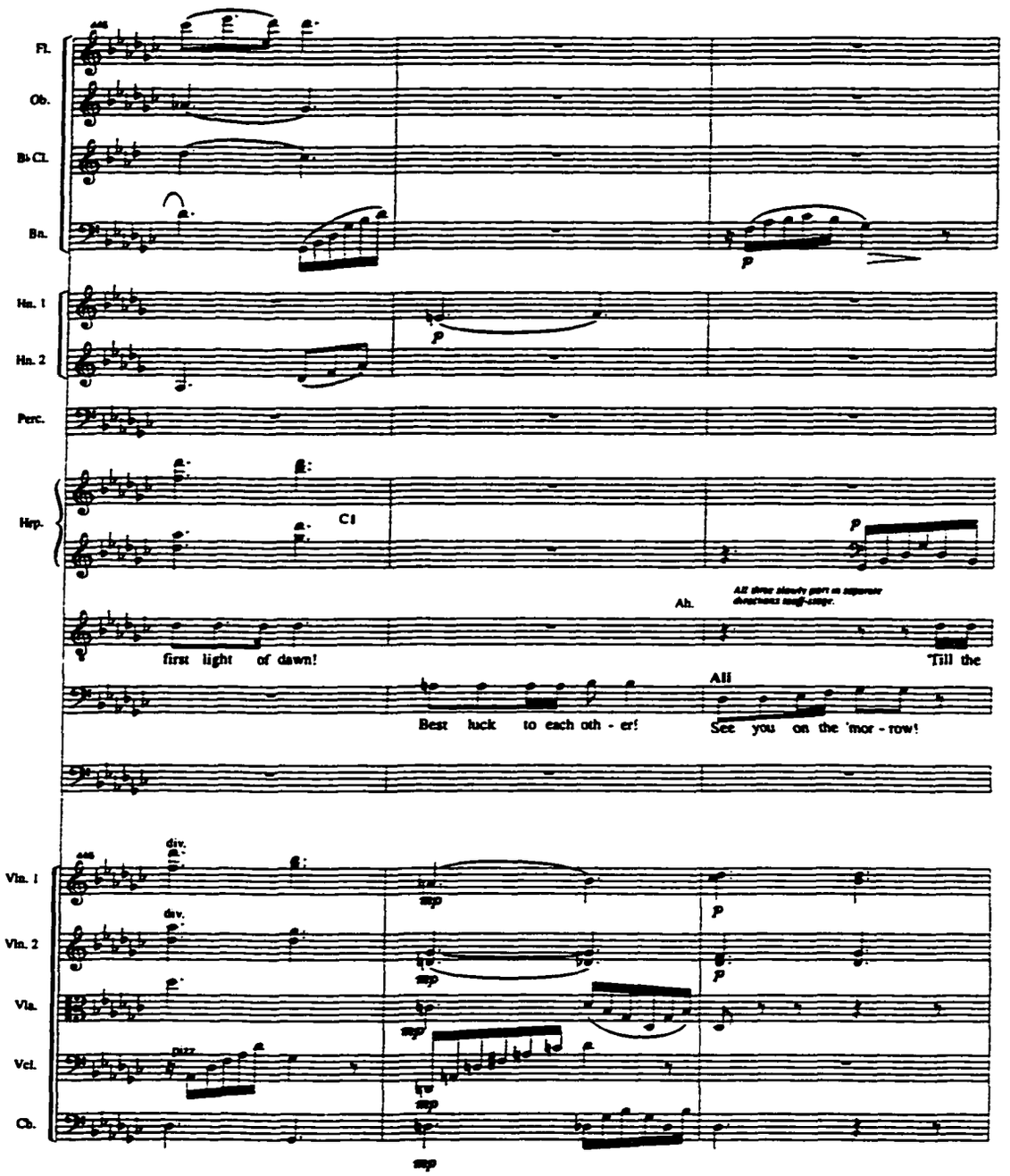

poco accel.
Fl.
Ob.
B♭ Cl.
Bn.
mf
Hn. 1
Hn. 2
ff
Perc.
Hrp.
this fair and e - qual task!
Come child.
poco accel.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
pizz.

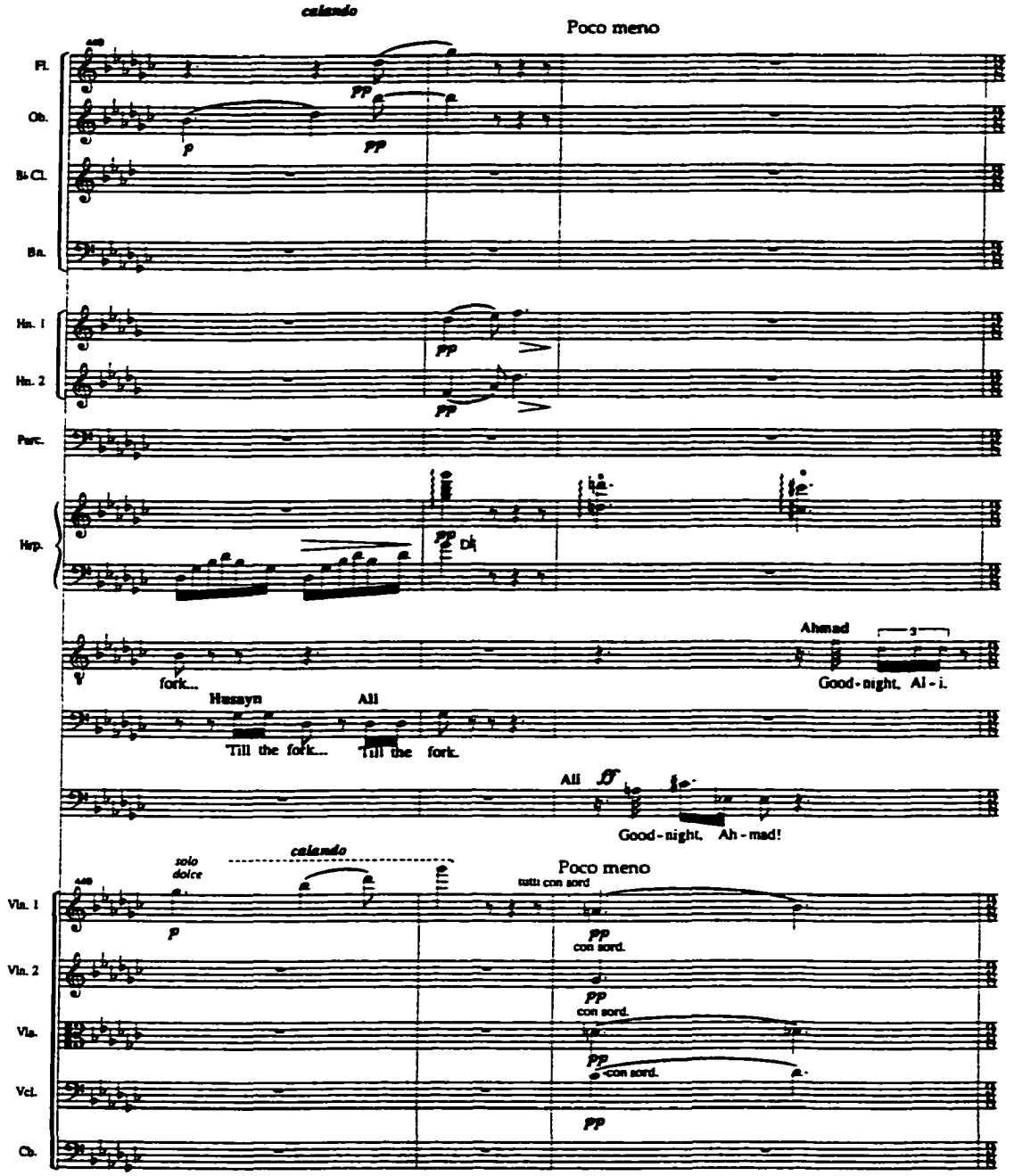

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
(con sord.)
(senza sord.)
sn. dr., rim
The king leads the procession off upstage, followed by Princess Sirohi and the rest of the court.
The three princes stay and contemplate what has just happened.
friends...

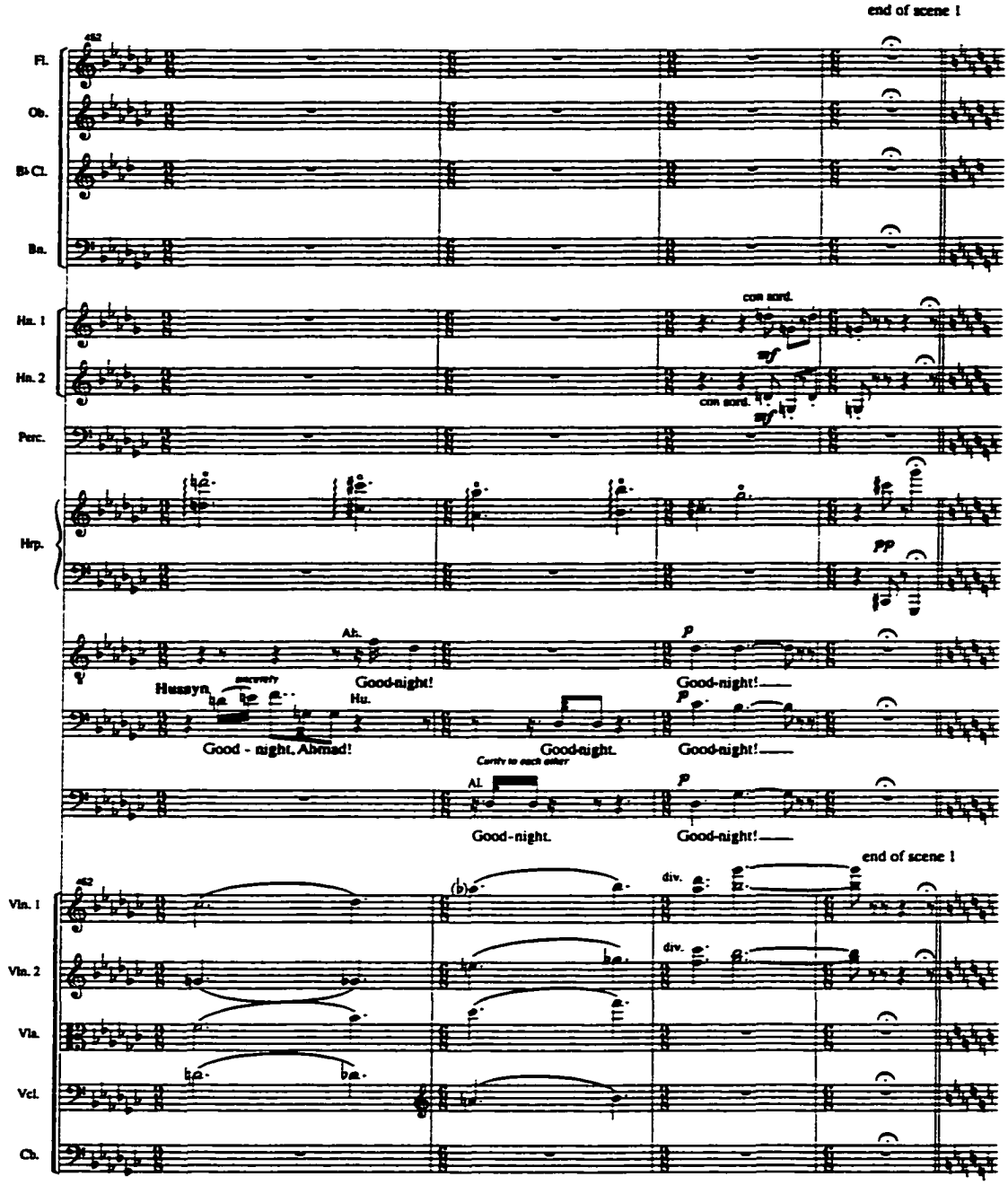

24 Andantino ♪ = 120
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahmad
mf
Come, let us go by his roy - al com - mand.
Ah.
I know of a fork where
24 Andantino ♪ = 120
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
p dolcissimo
pizz.
arco


Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
we can split a-part.
Hussyn
Hu.
And when we are done, we'll re-u-nite at this fork, for
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

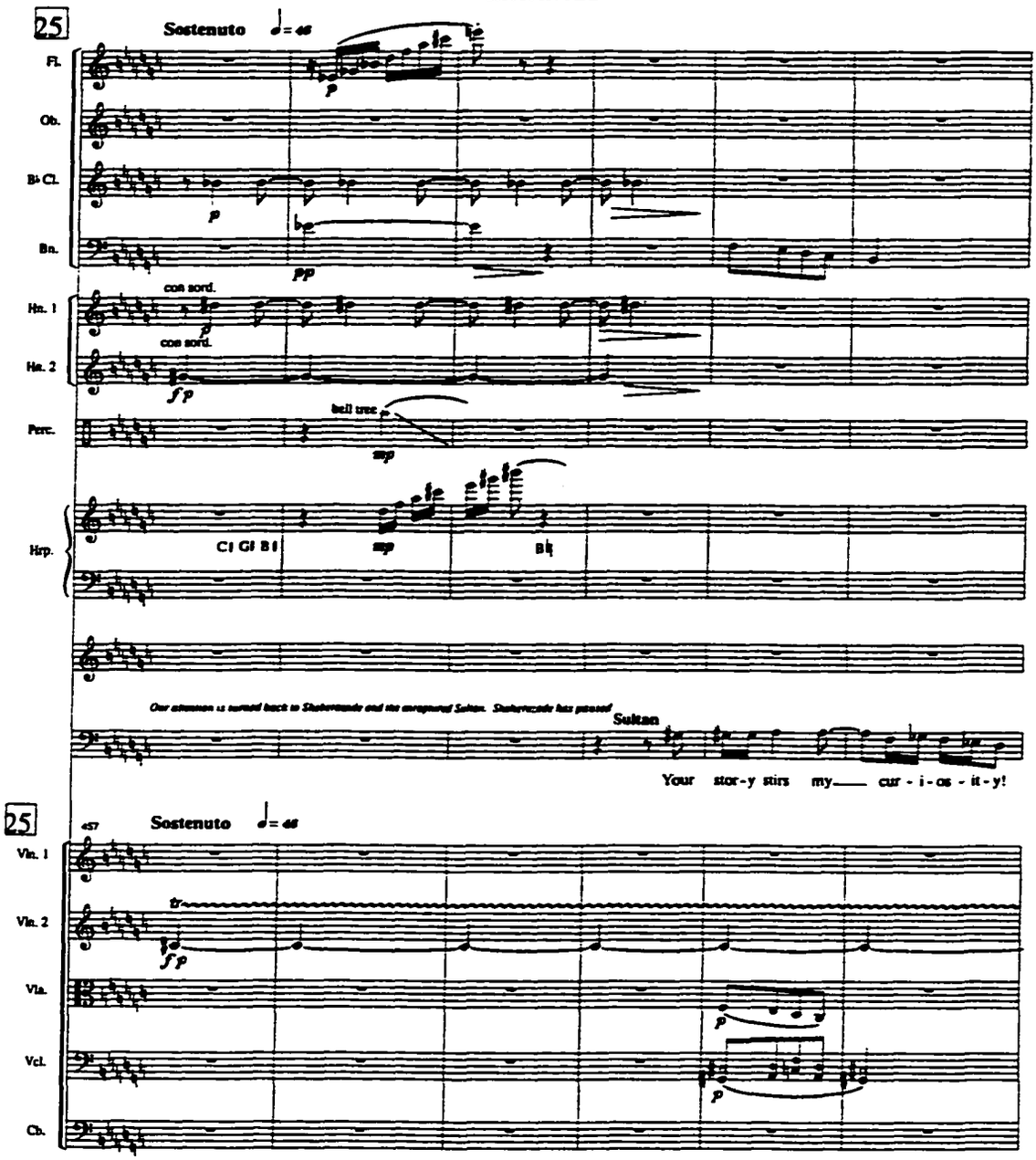

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
(senza sord.)
Ah.
Ah.
We shall de-part at the
we will still be broth - ers, and we ob - ey our fath-er's word!
unis.

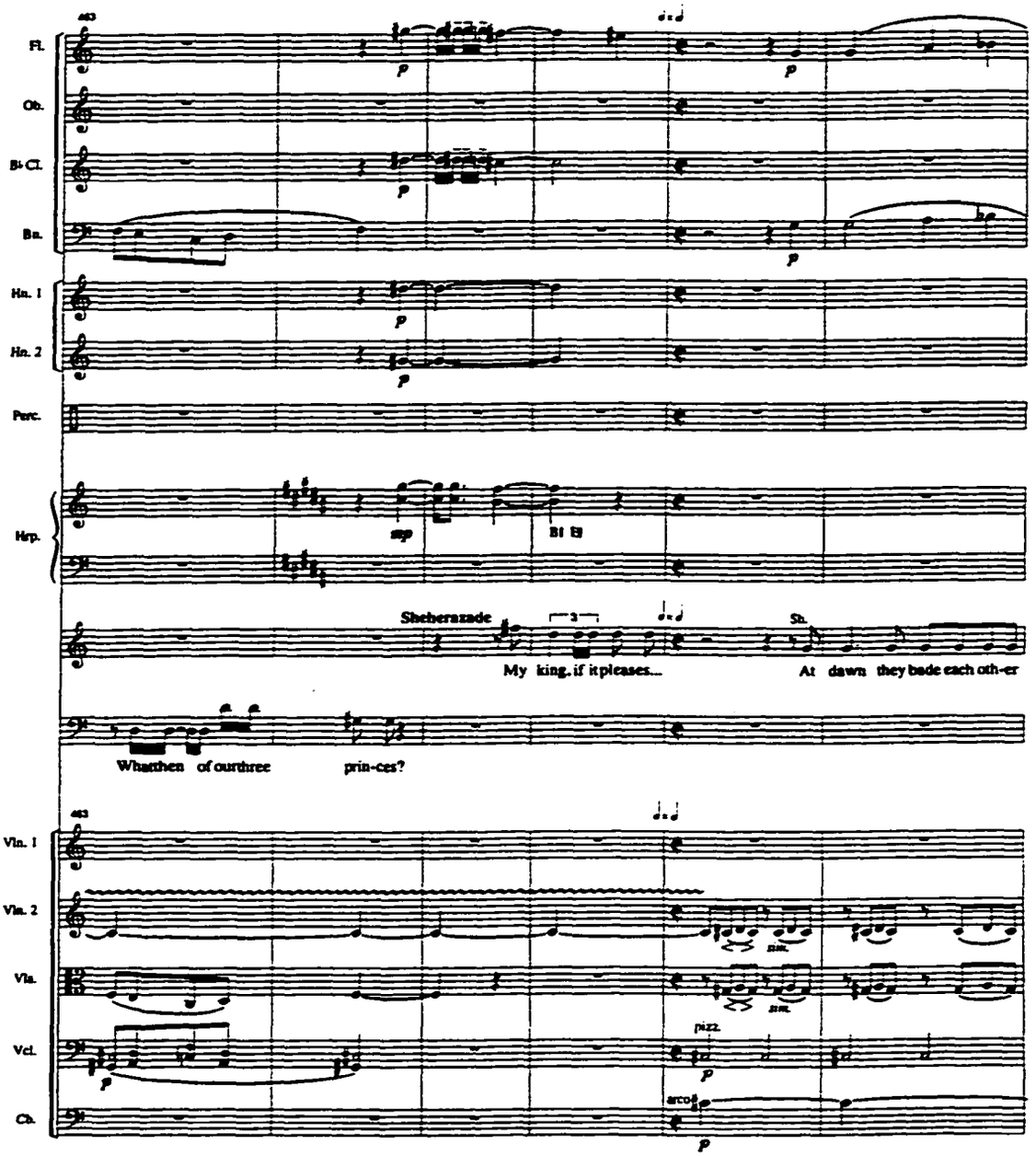

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Cl
Ah.
All three slowly glide in separate directions staff-wise.
first light of dawn!
Till the
All
Best luck to each oth - er!
See you on the 'mor - row!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.
sfp
p

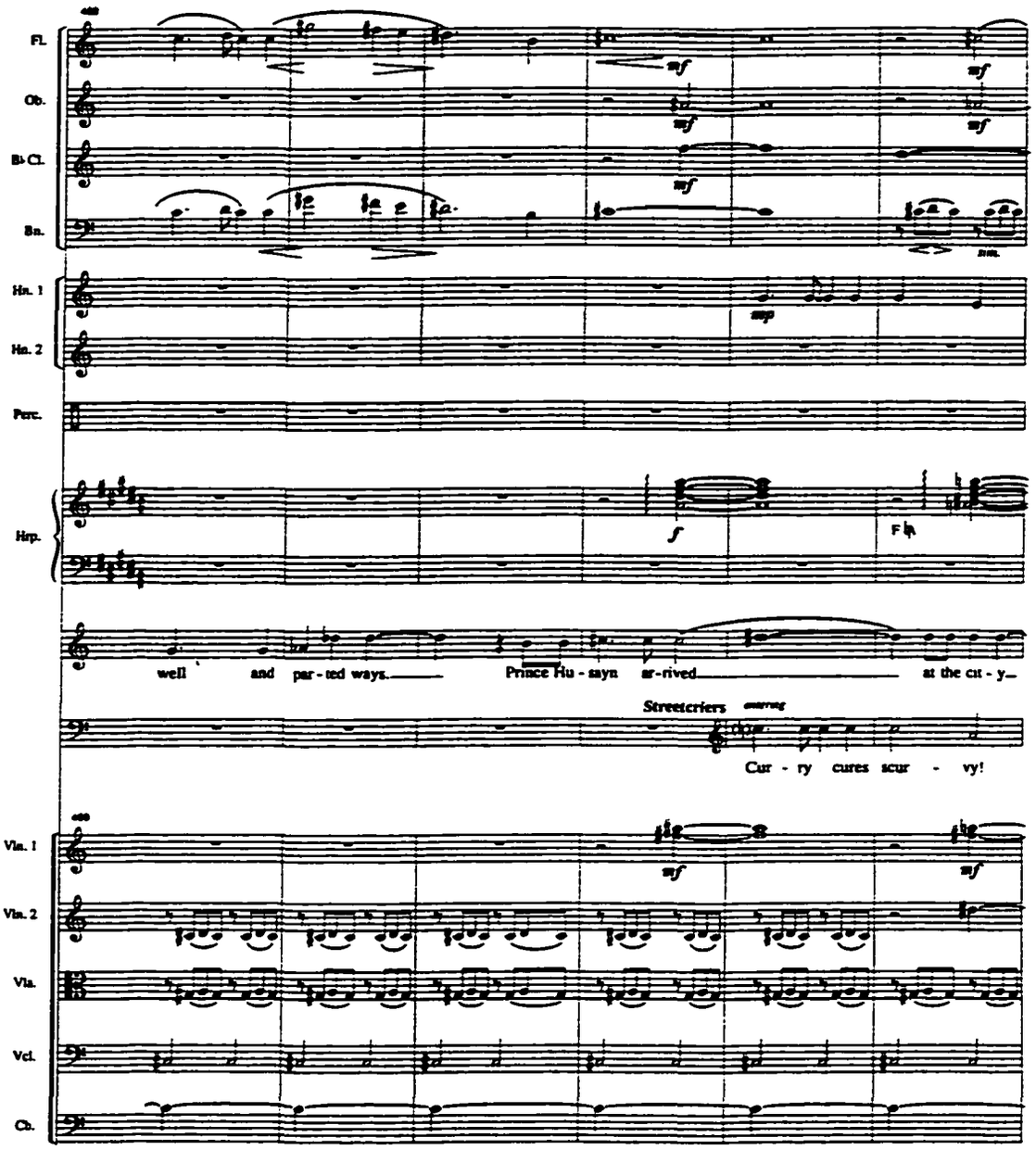

calando
Poco meno
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
fork...
Husayn
Till the fork...
Ali
Till the fork.
Ahmad
Good-night, Al-i.
Ali
Good-night, Ah-mad!
solo
dolce
calando
Poco meno
tutti con sord
con sord.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.


end of scene 1
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
con sord.
Perc.
Hrp.
Ah.
Hussyn
Good-night!
Good-night!
Hu.
Good - night, Ahmad!
Good-night.
Good-night!
Carry to each other
Al.
Good-night.
Good-night!
end of scene 1
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
div.

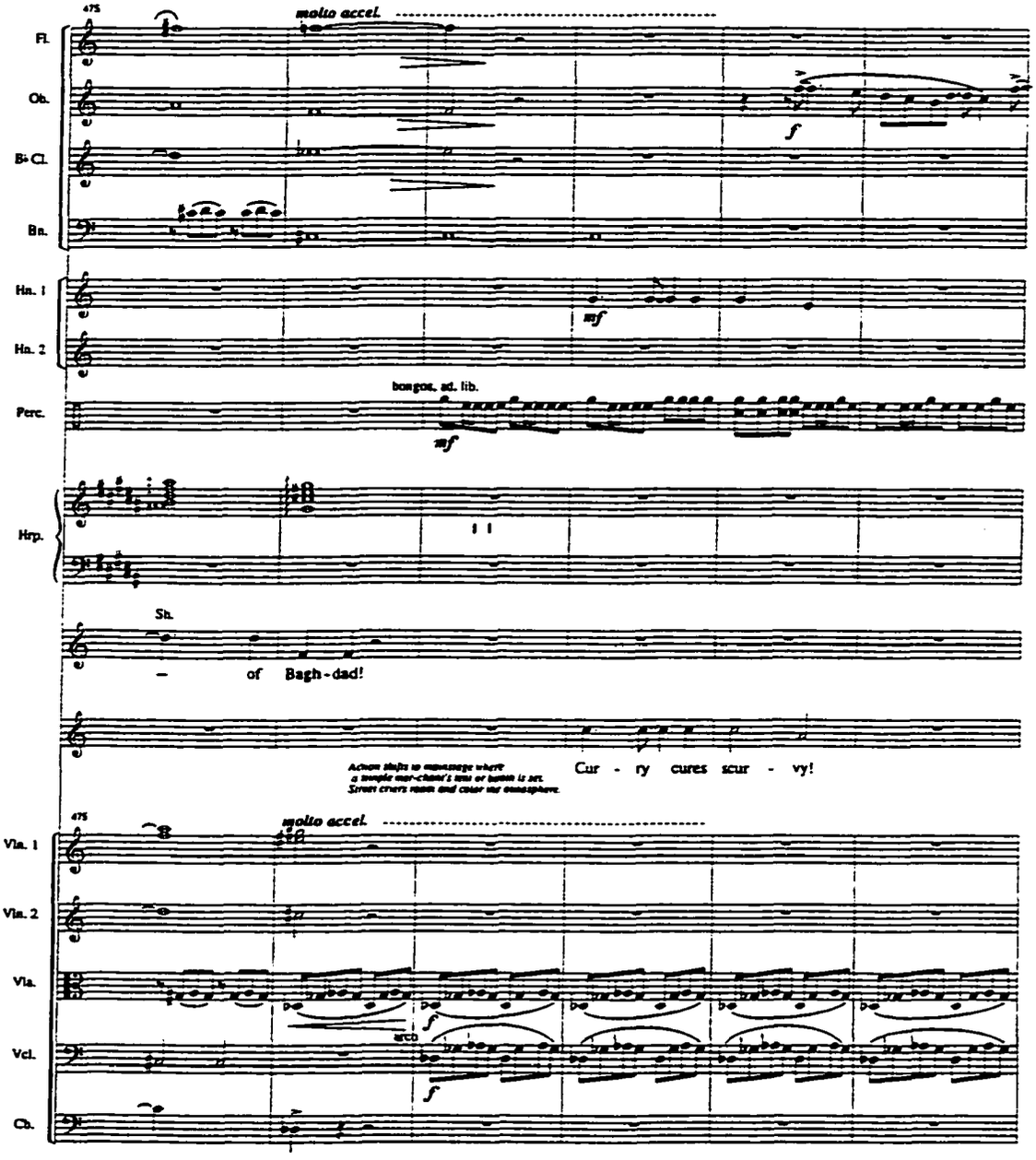
Intermezzo

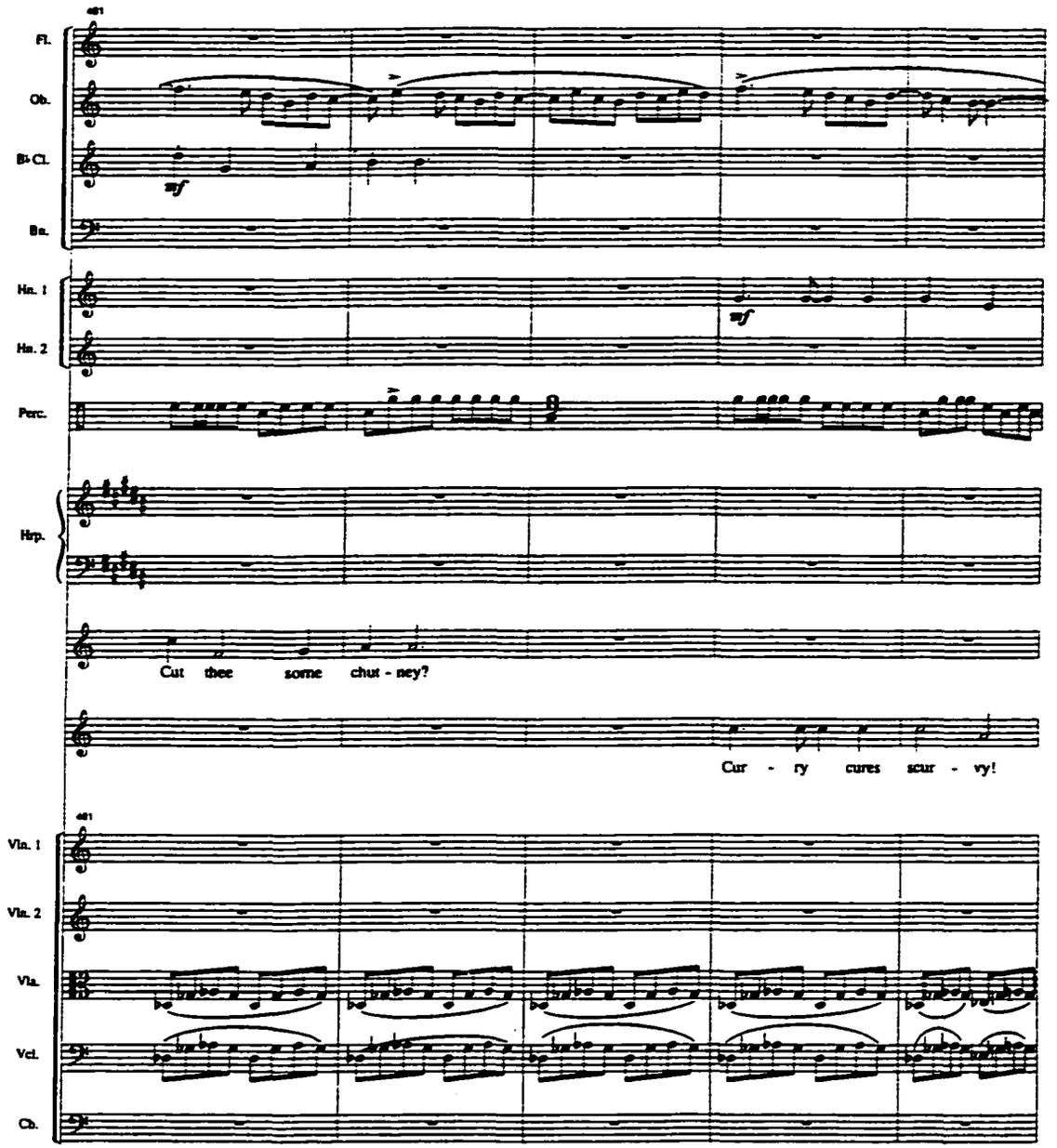

25
Sostenuto
Fl.
Ob.
B♭ Cl.
Bn.
con sord.
Hn. 1
con sord.
Hn. 2
Perc.
bell tree
Hrp.
C♭ G♭ B♭
B♭
Our attention is turned back to Shahrazade and the enraptured Sultan. Shahrazade has paused
Sultan
Your stor-y stirs my cur-i-os-it-y!
25
457
Sostenuto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

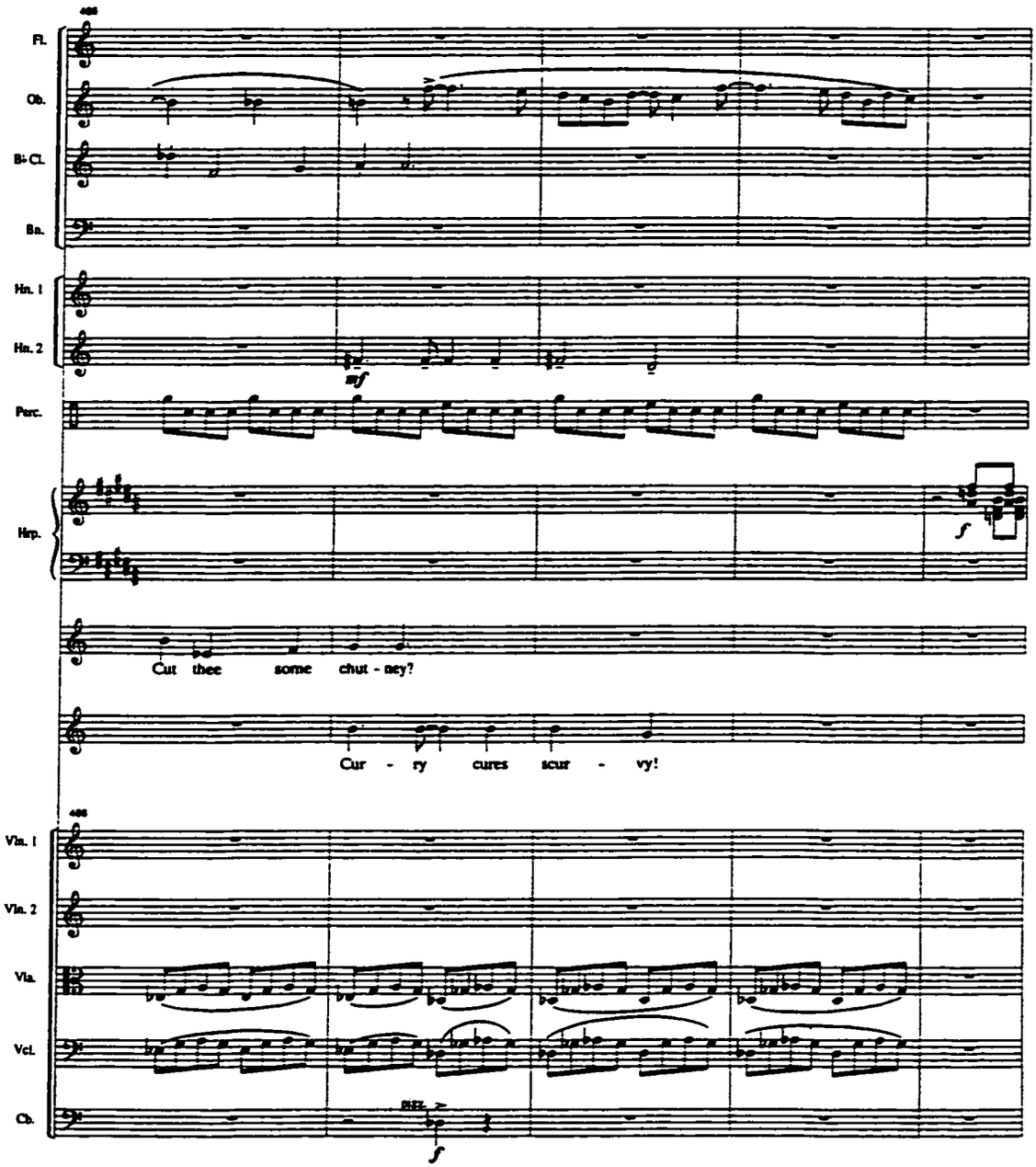

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Sheherazade
My king, if it pleases...
At dawn they bade each oth-er
Whatthen of ourthree prin-ces?
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco

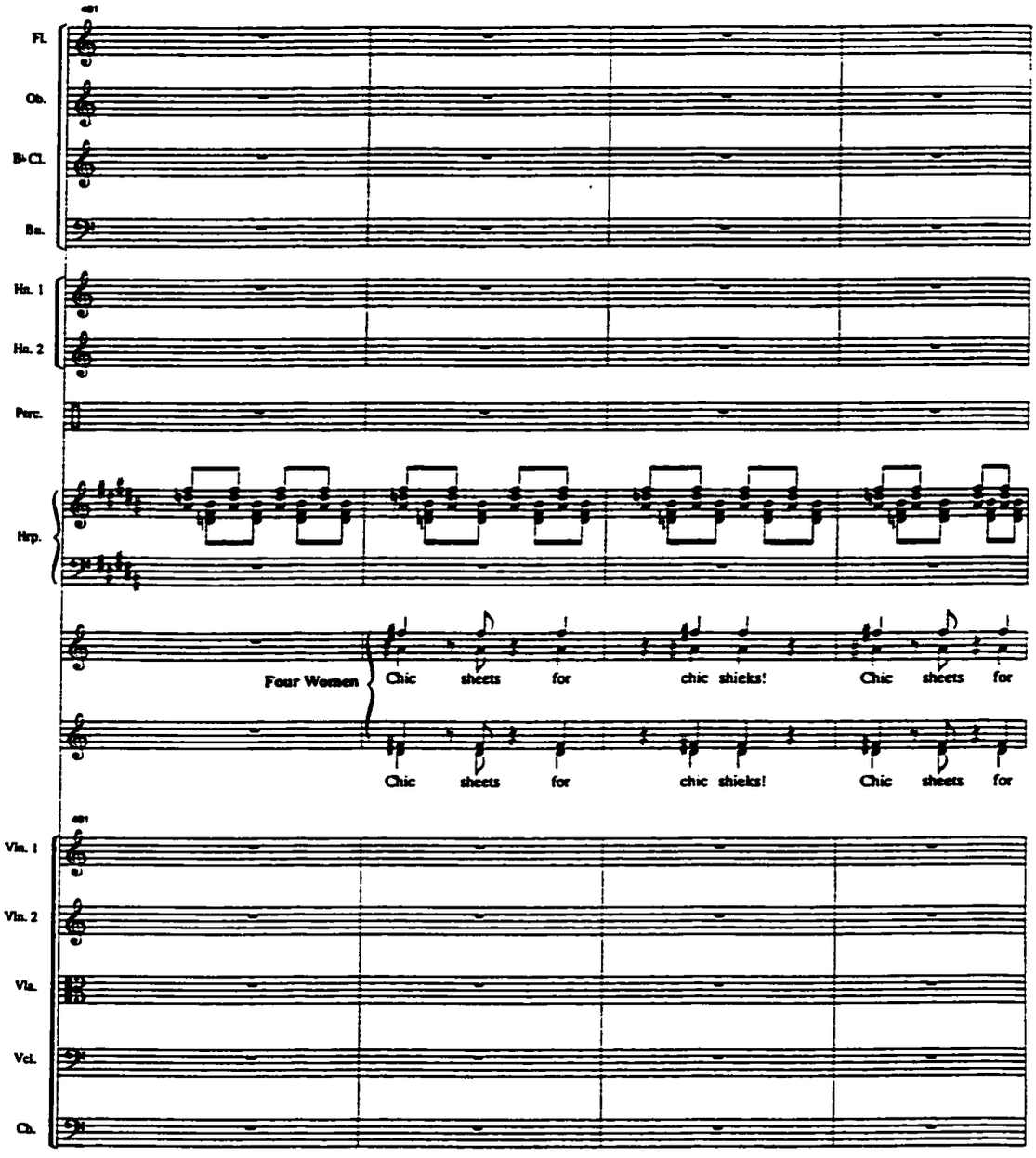

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
mf
mp
f
well and par - ted ways. Prince Hu - sayn ar - rived at the cit - y
Streetcriers
Cur - ry cures scur - vy!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

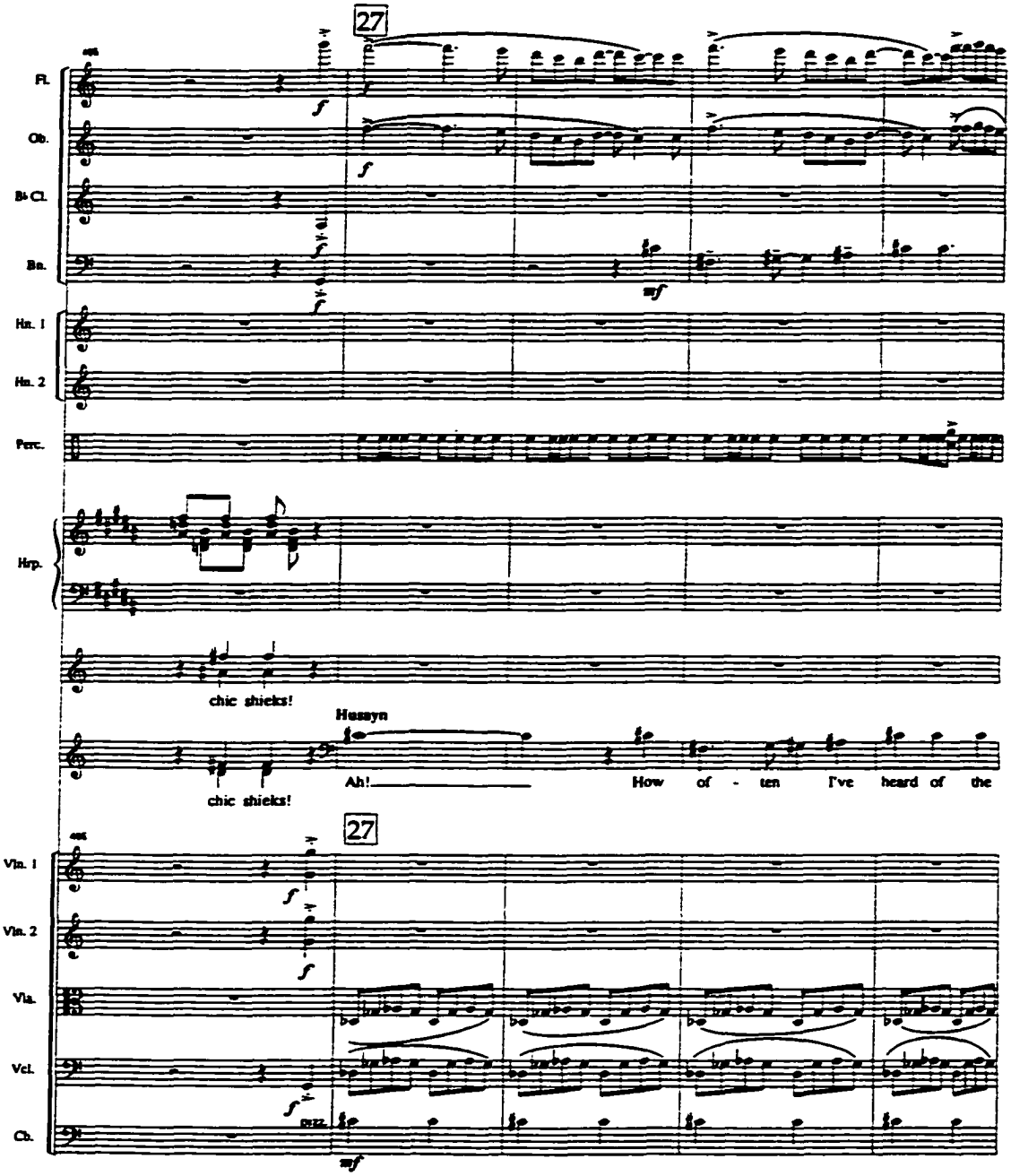
Scene Two

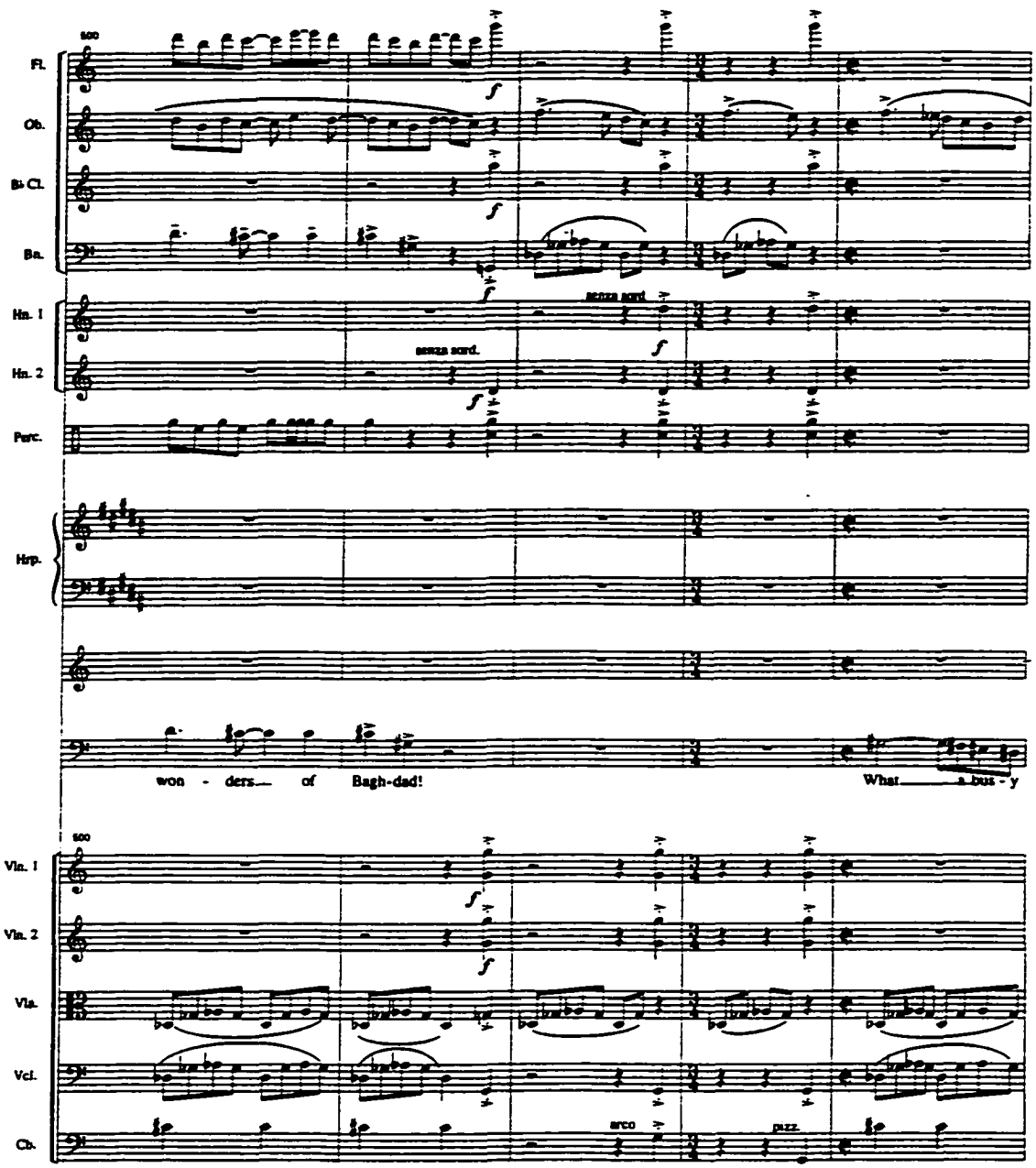

475
molto accel.
Fl.
Ob.
B♭ Cl.
Bn.
f
Hn. 1
Hn. 2
mf
bongos, ad. lib.
Perc.
mf
Hrp.
Sh.
– of Bagh-dad!
Cur - ry cures scur - vy!
Action shifts to mayonnaise where
a temple mer-chant's tent or tunnel is set.
Street criers roam and color the atmosphere.
475
molto accel.
Vln. 1
Vln. 2
Vla.
f
arco
Vcl.
f
Cb.

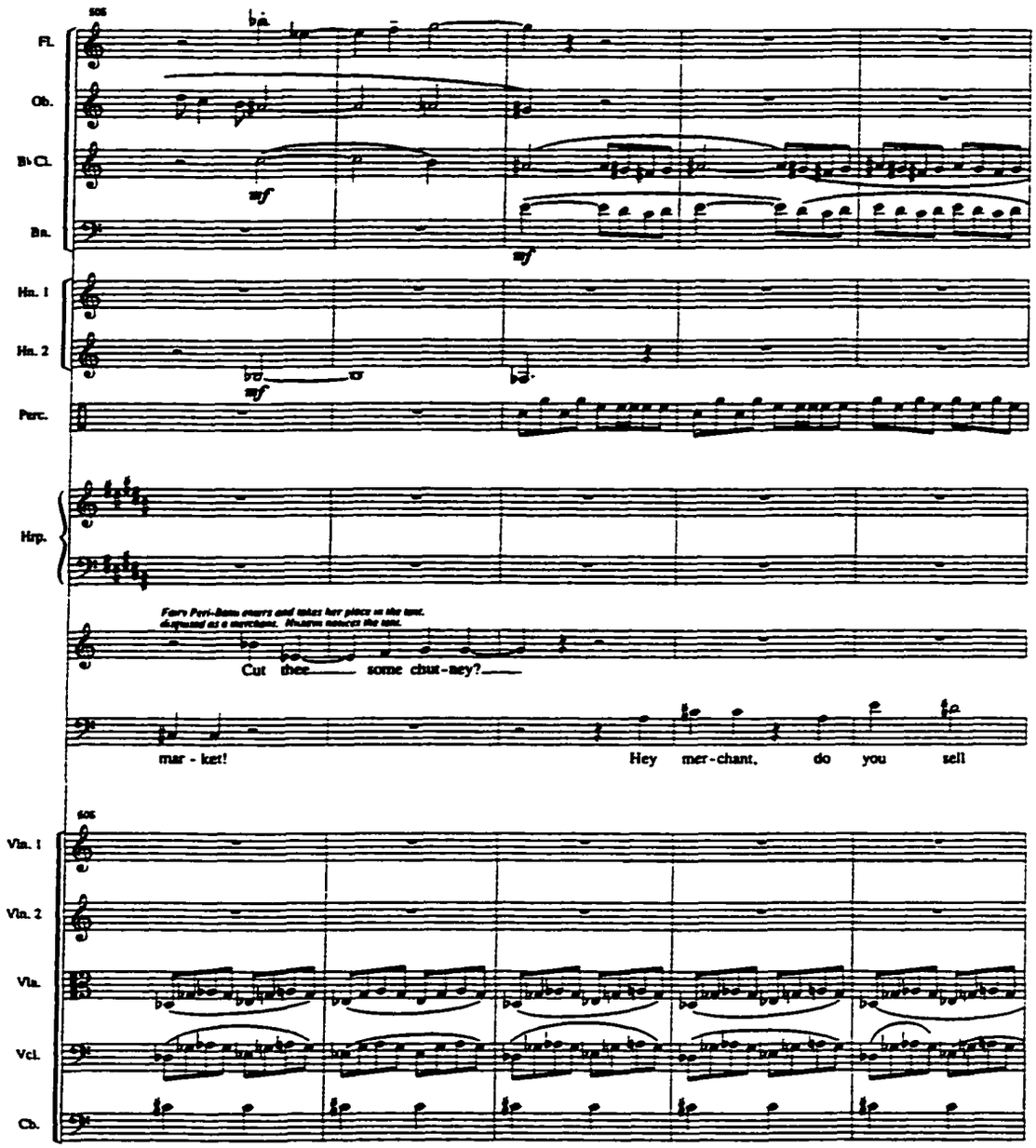

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Cut thee some chut - ney?
Cur - ry cures scur - vy!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

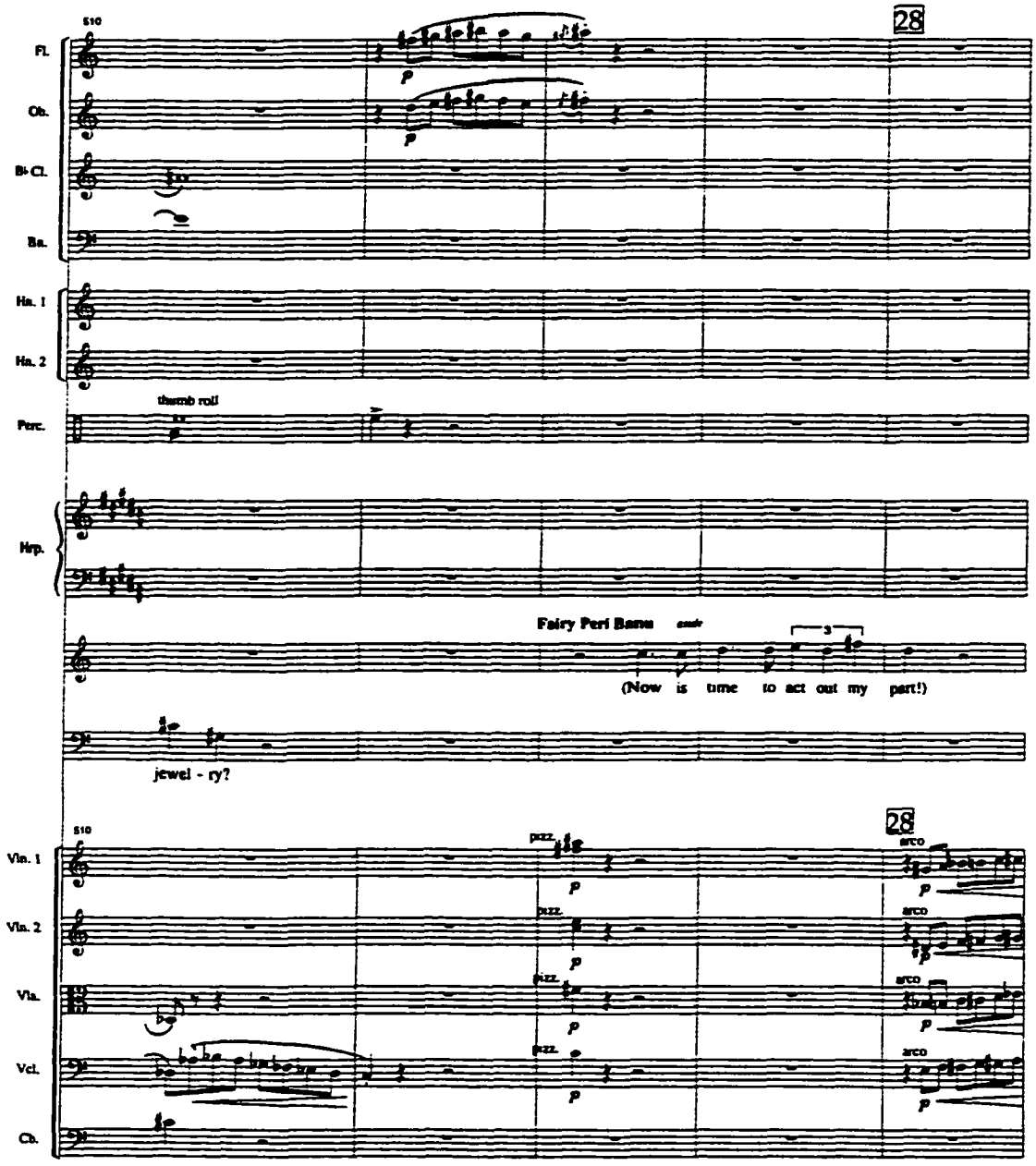

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
mf
Perc.
Hrp.
f
Cut thee some chut - ney?
Cur - ry cures scur - vy!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
f

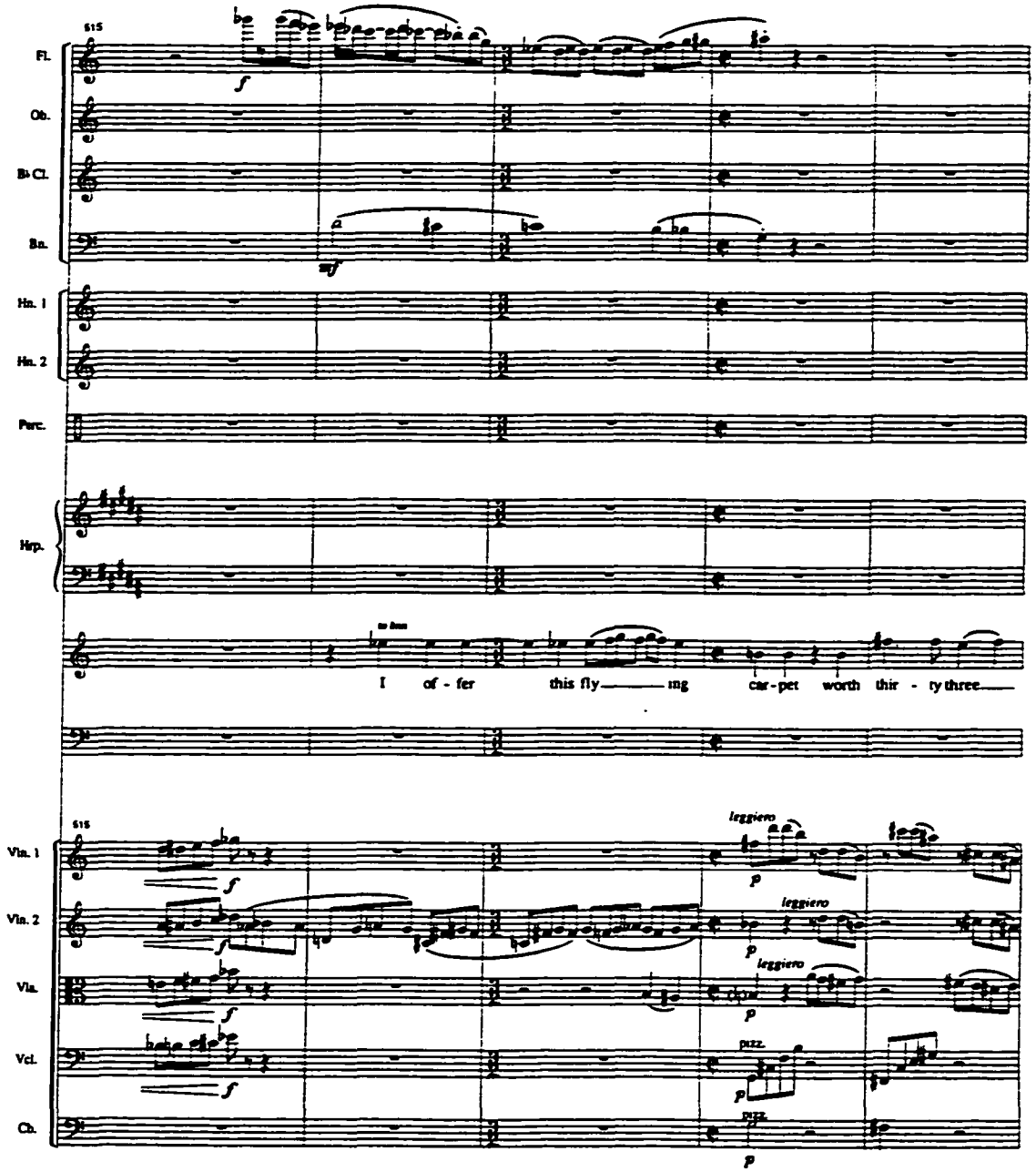

Fl.
Ob.
B♭ Cl.
Bs.
Hn. 1
Hn. 2
Perc.
Hrp.
Four Women
Chic sheets for chic shieks! Chic sheets for
Chic sheets for chic shieks! Chic sheets for
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

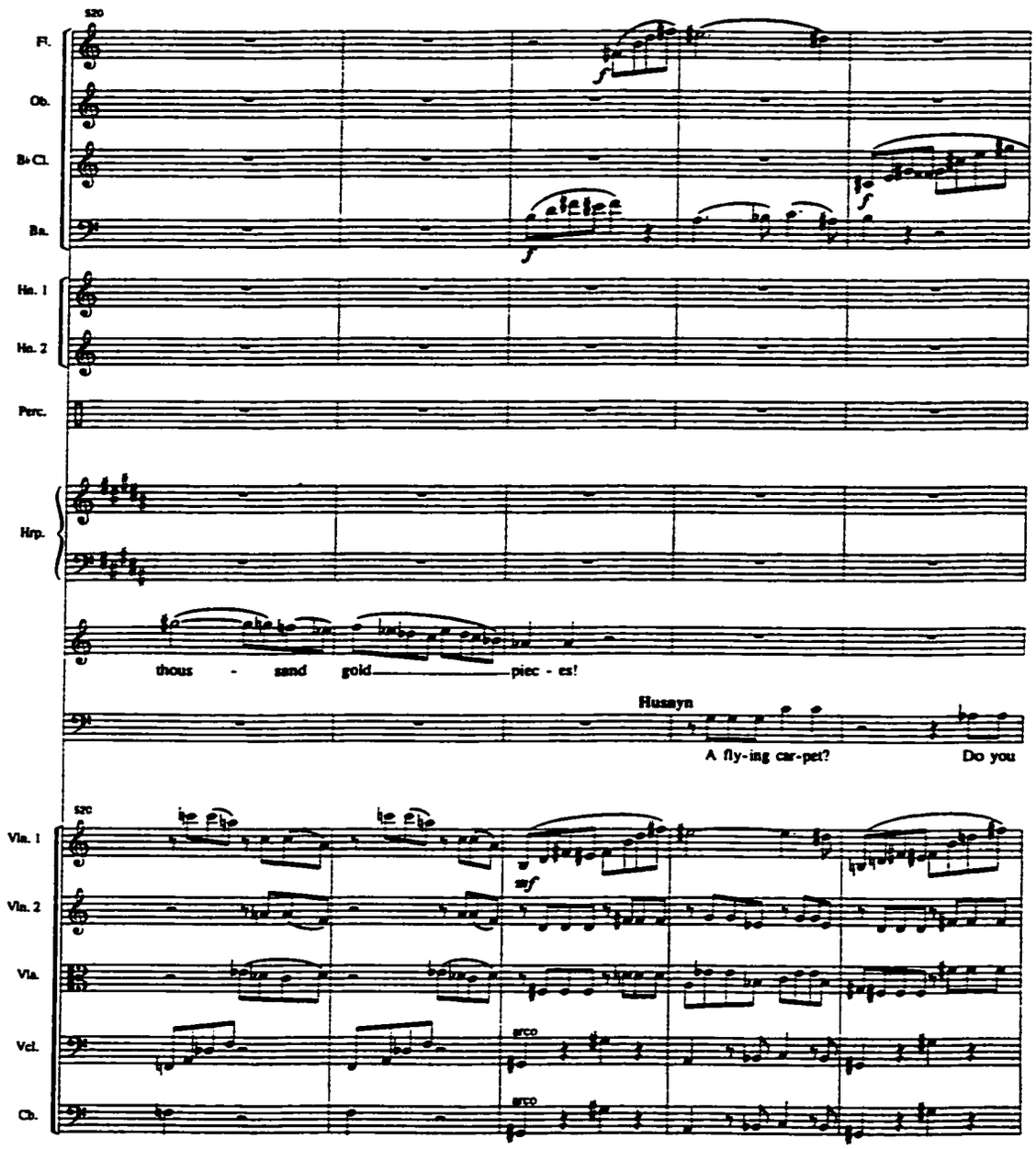

27
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
chic shieks!
Hussyn
Ah!
How of - ten I've heard of the
chic shieks!
27
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

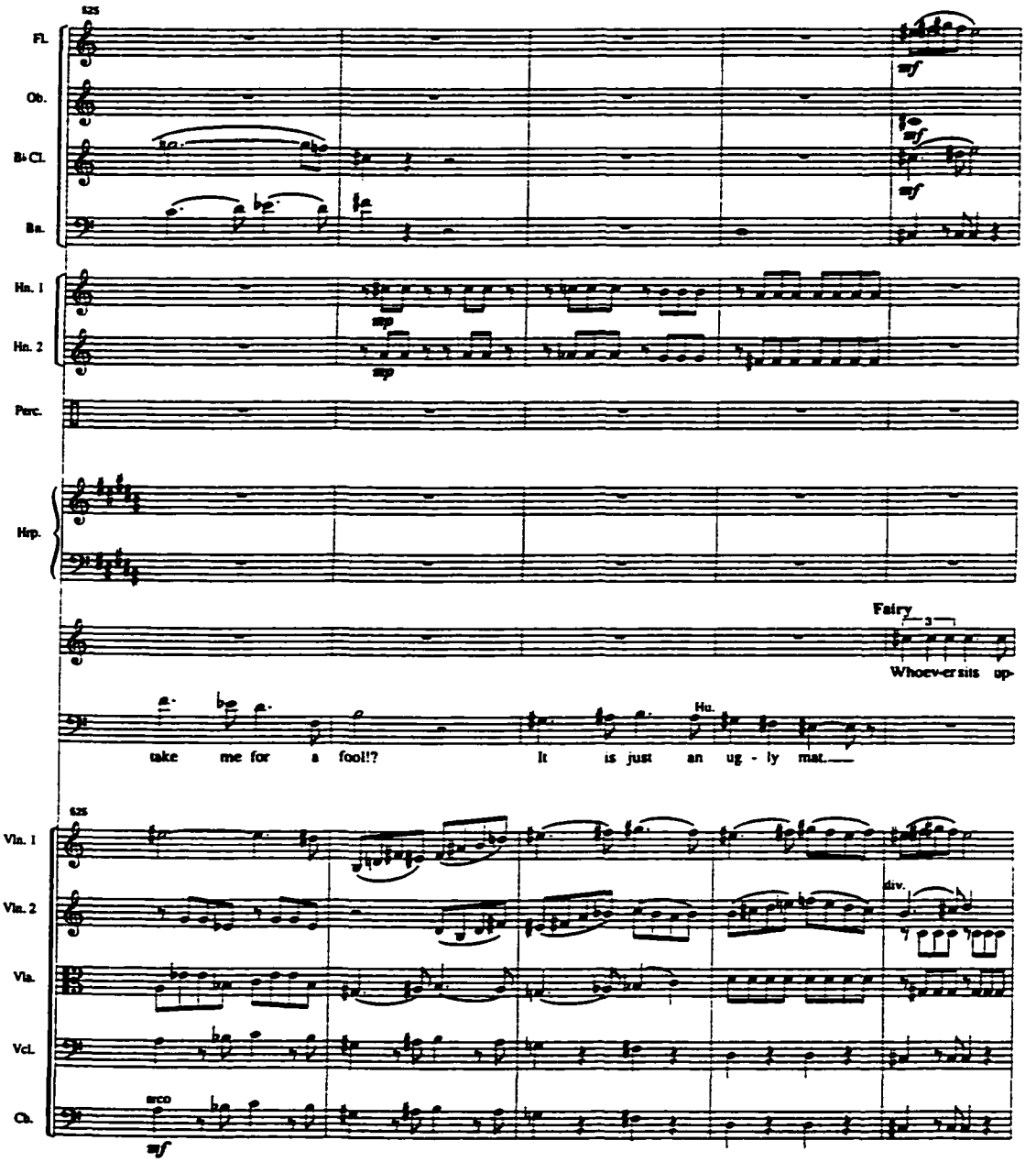

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
senza sord.
arco
pizz.
won - ders of Bagh-dad!
What a bus - y

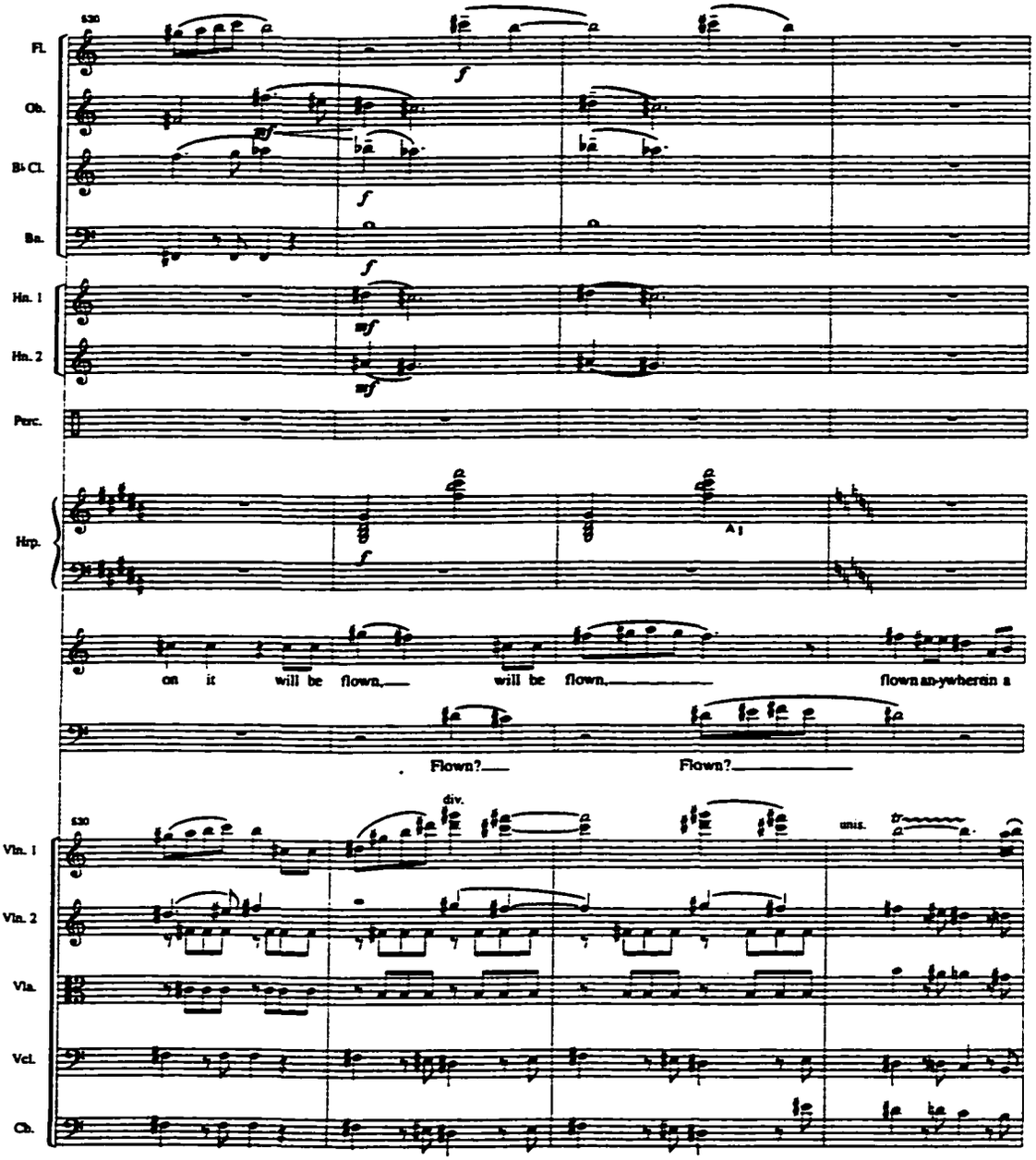

sos
Fl.
Ob.
B♭ Cl.
Bn.
mf
mf
Hn. 1
Hn. 2
mf
Perc.
Hrp.
Fair Peri-Banu enters and takes her place in the tent. Disguised as a merchant, Mustafa notices the tent.
Cut thee some chut-ney?
mar - ket!
Hey mer-chant, do you sell
sos
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

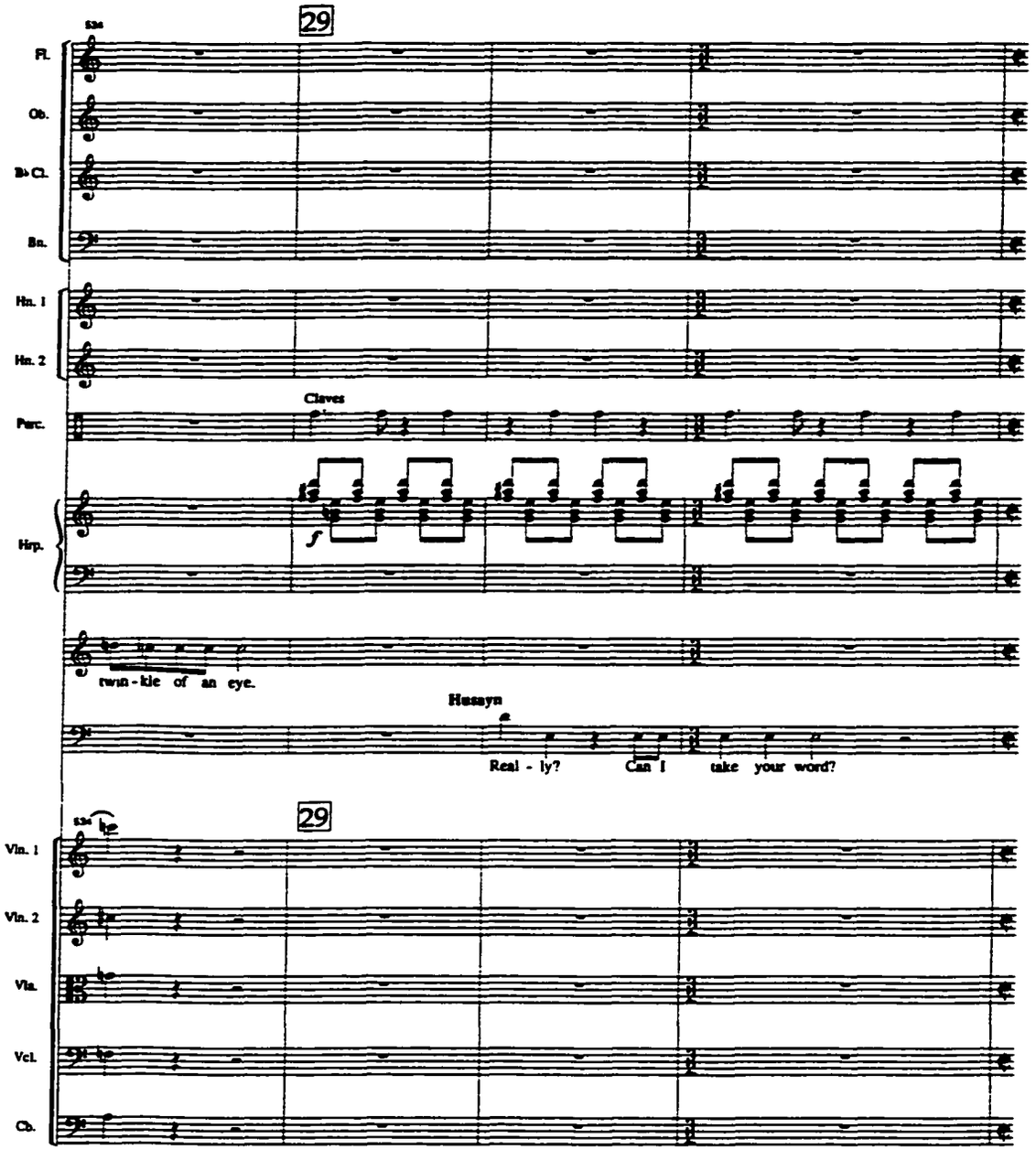

28
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
thumb roll
Perc.
Hrp.
Fairy Peri Banu
(Now is time to act out my part!)
jewel - ry?
28
pizz.
arco
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

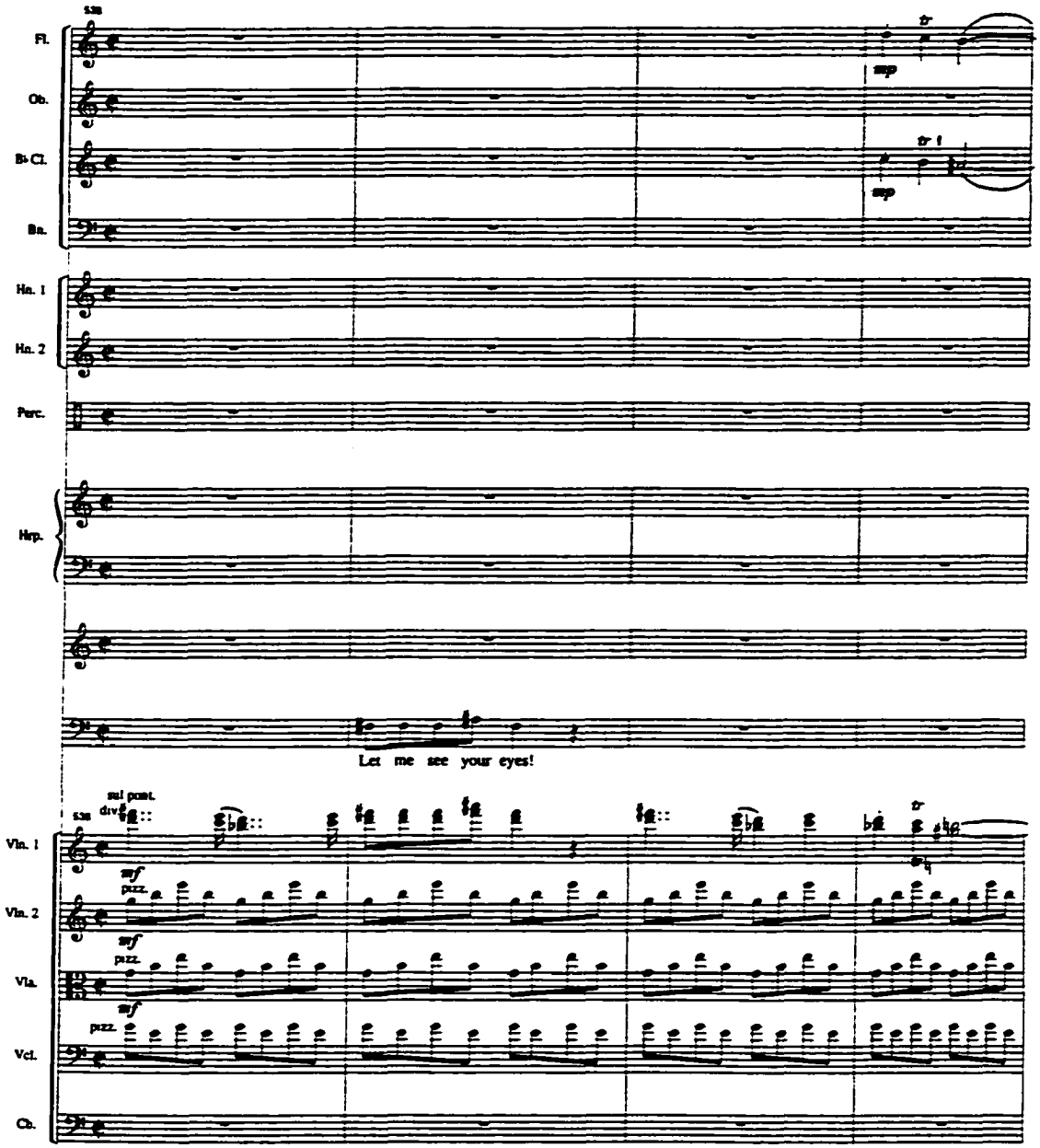

515
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
I of - fer this fly——ing car-pet worth thir - ty three——
515
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
leggiero
leggiero
leggiero
pizz.
pizz.

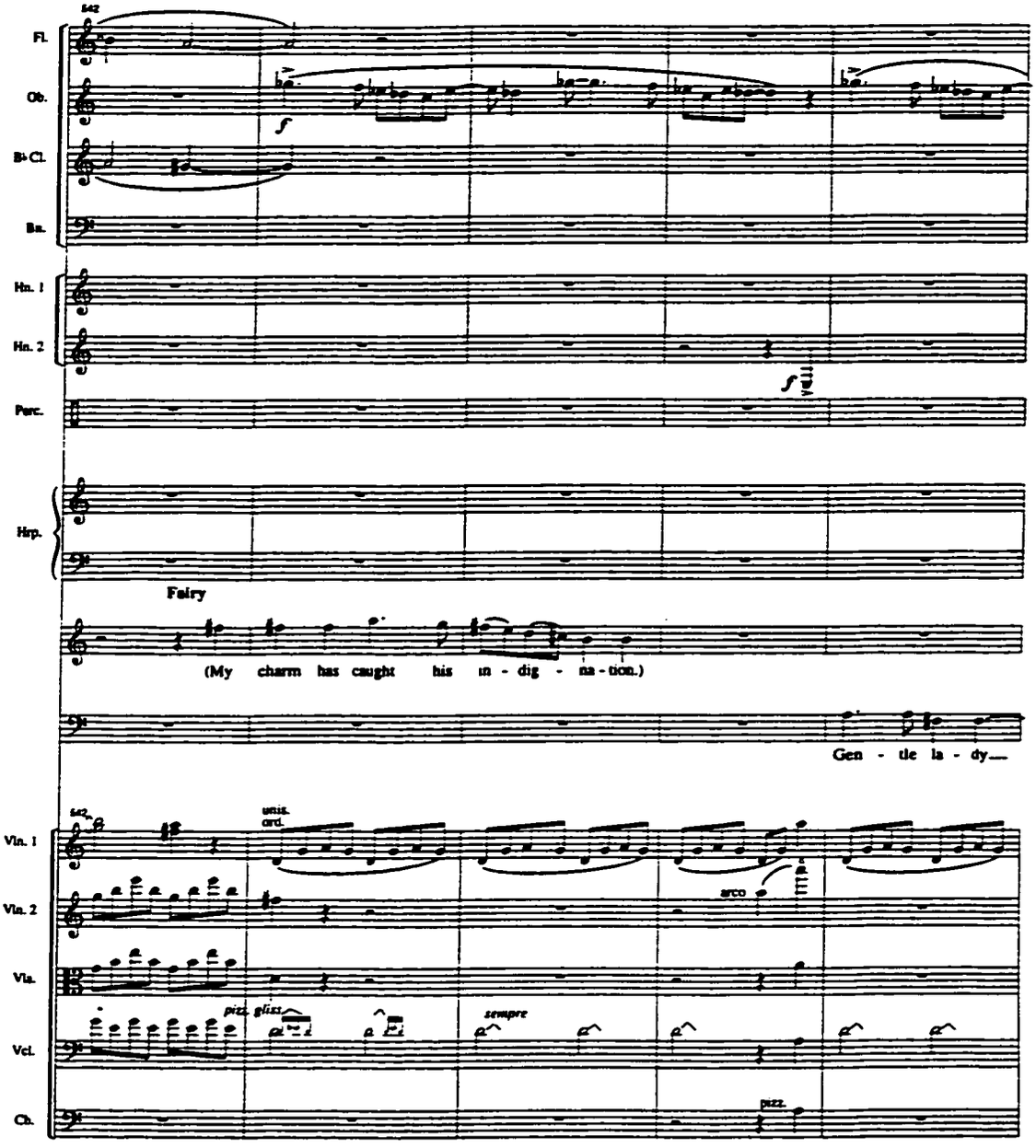

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
thous - sand gold piec - es!
Husayn
A fly-ing car-pet? Do you
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
arco

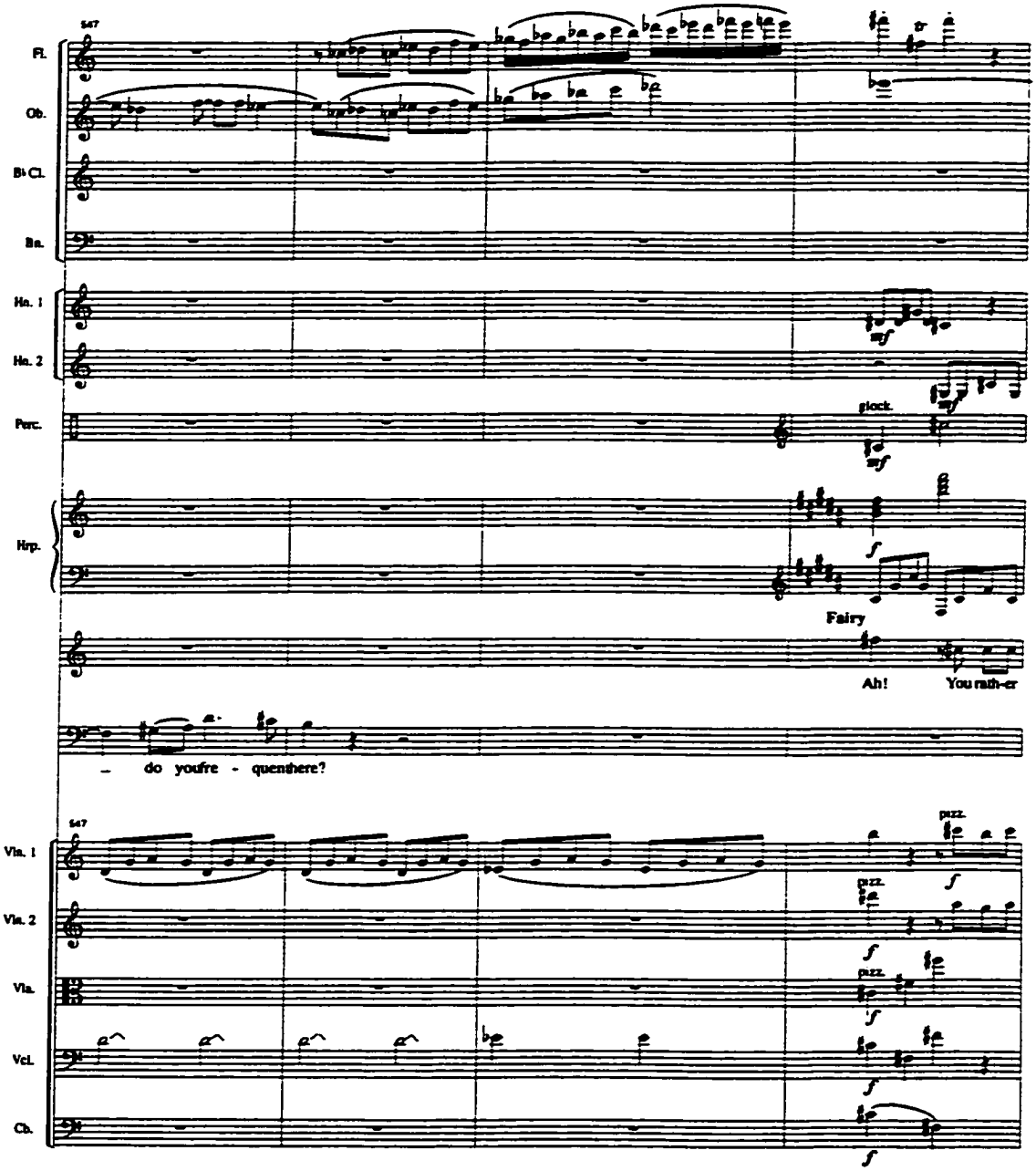

625
Fl.
Ob.
B♭ Cl.
Bn.
mf
Hn. 1
Hn. 2
mp
Perc.
Hrp.
Fairy
3
Whoev-er sits up-
take me for a fool!?
Hu.
It is just an ug - ly mat.
625
Vln. 1
Vln. 2
div.
Vla.
Vcl.
Cb.
arco
mf

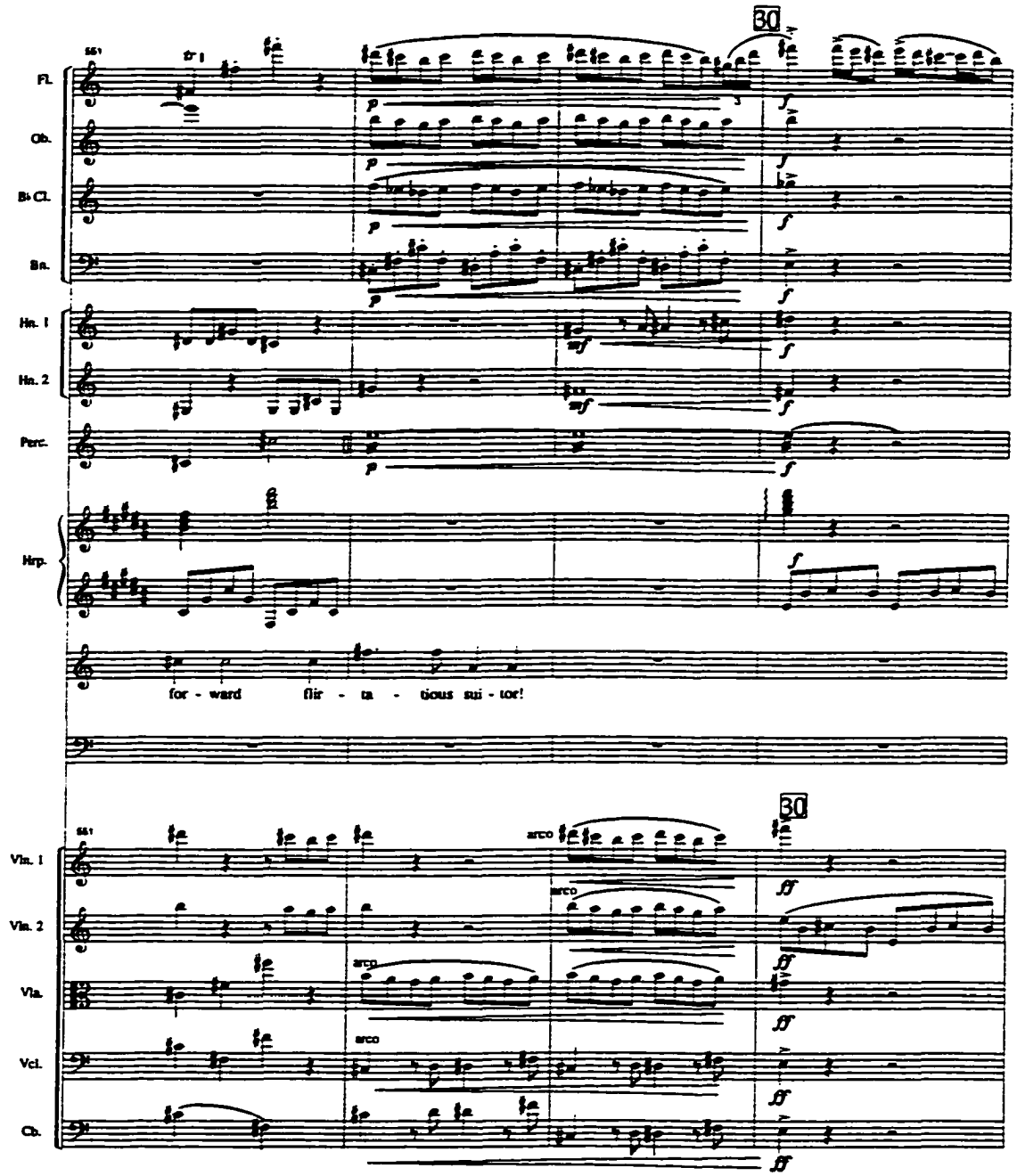

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
A 1
on it will be flown, will be flown, flown an-ywherein a
Flown? Flown?
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.

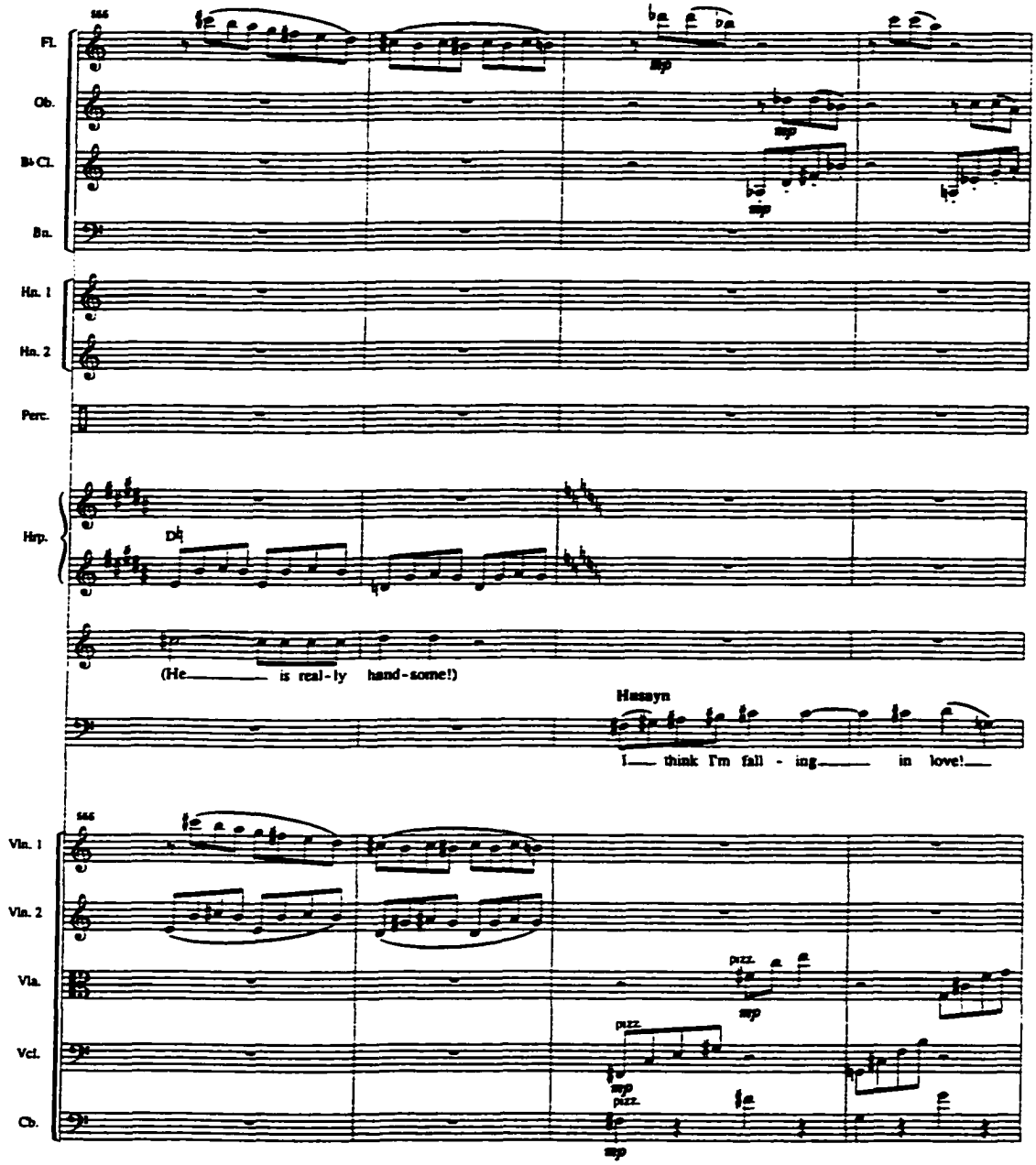

29
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Claves
Perc.
Hrp.
f
twin - kle of an eye.
Husayn
Real - ly?
Can I
take your word?
29
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

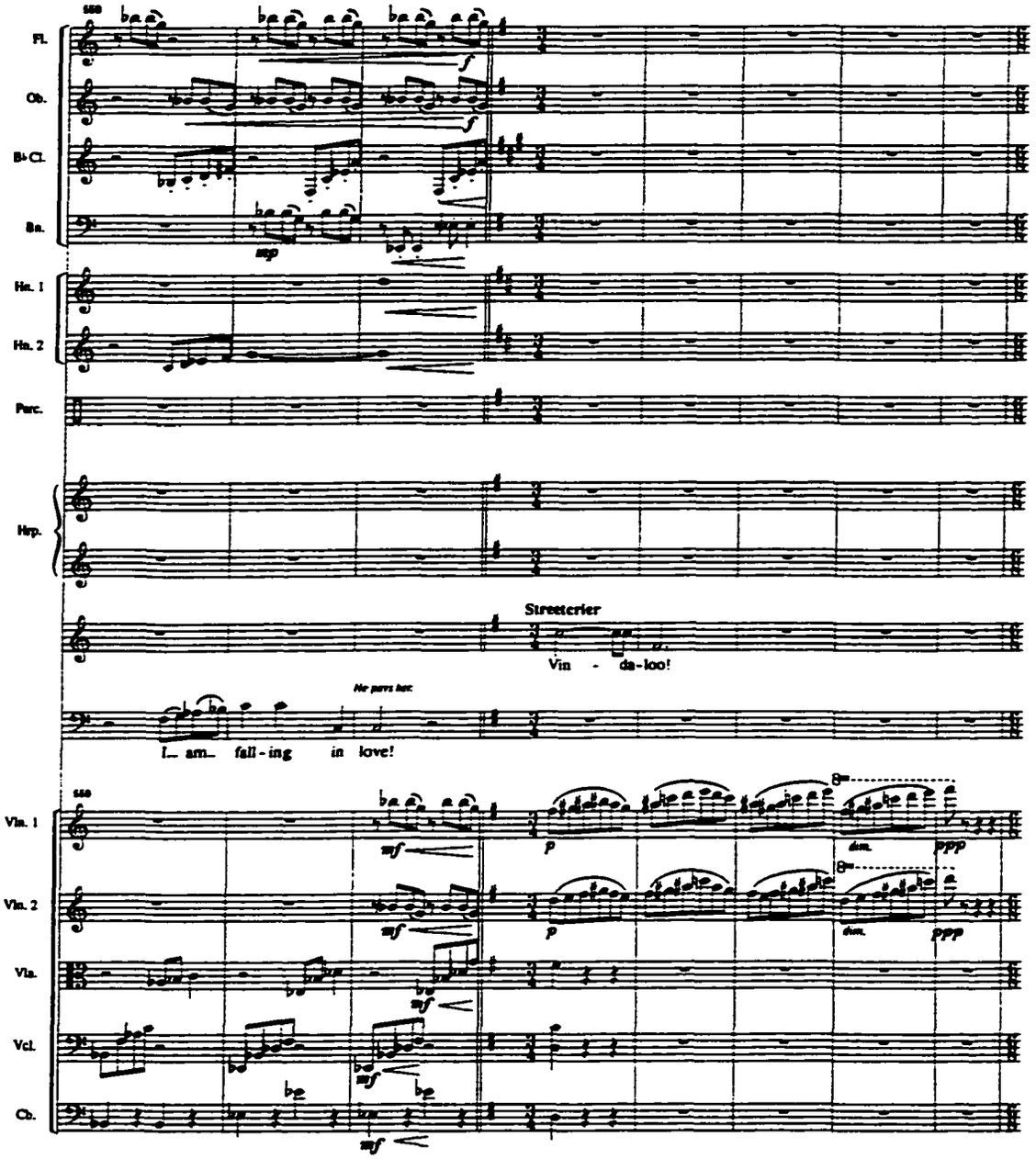

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Let me see your eyes!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sul pont.
div
mf
pizz.

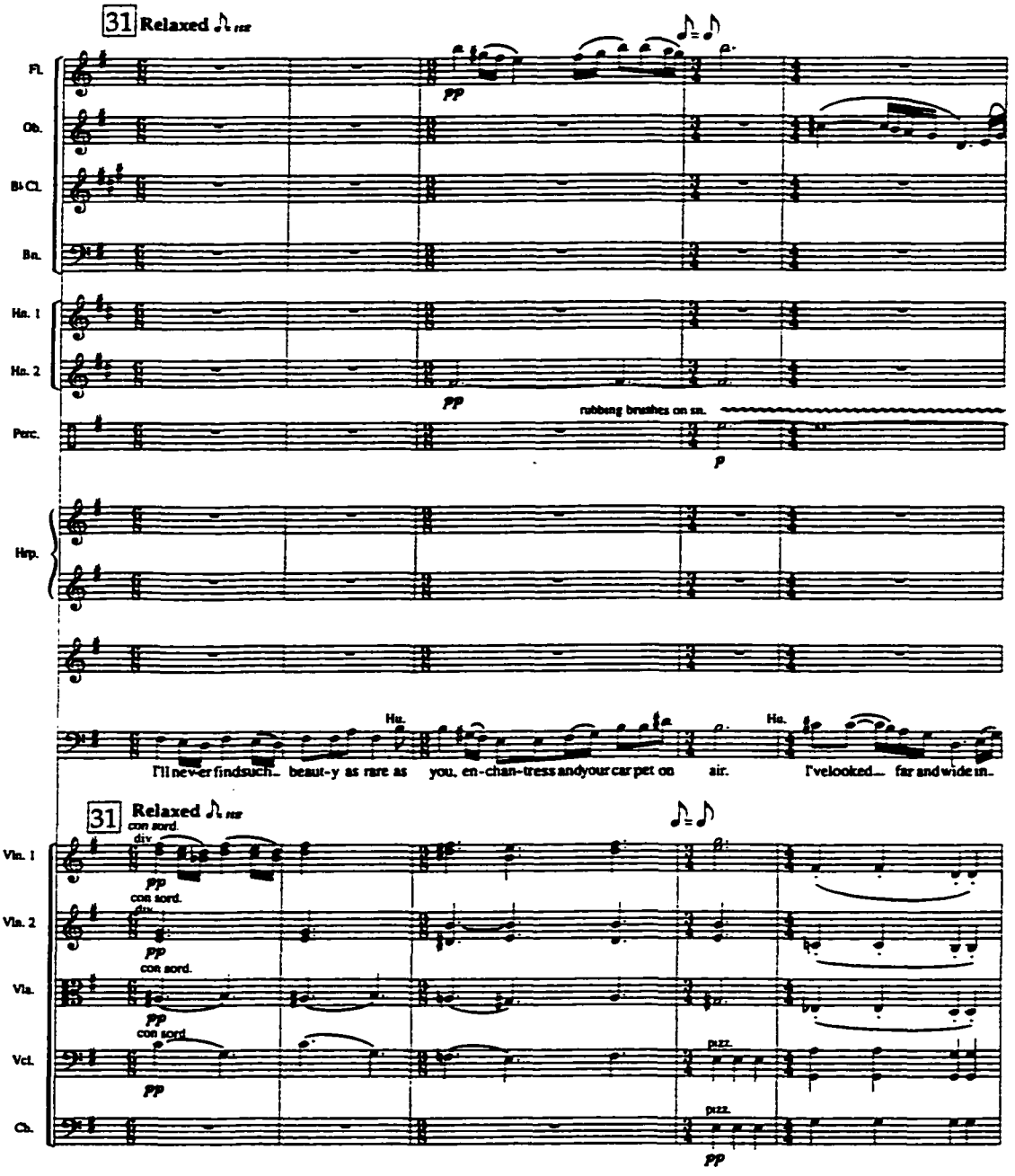

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Fairy
(My charm has caught his in - dig - na - tion.)
Gen - tle la - dy
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
ord.
arco
pizz. glizz.
sempre
pizz.

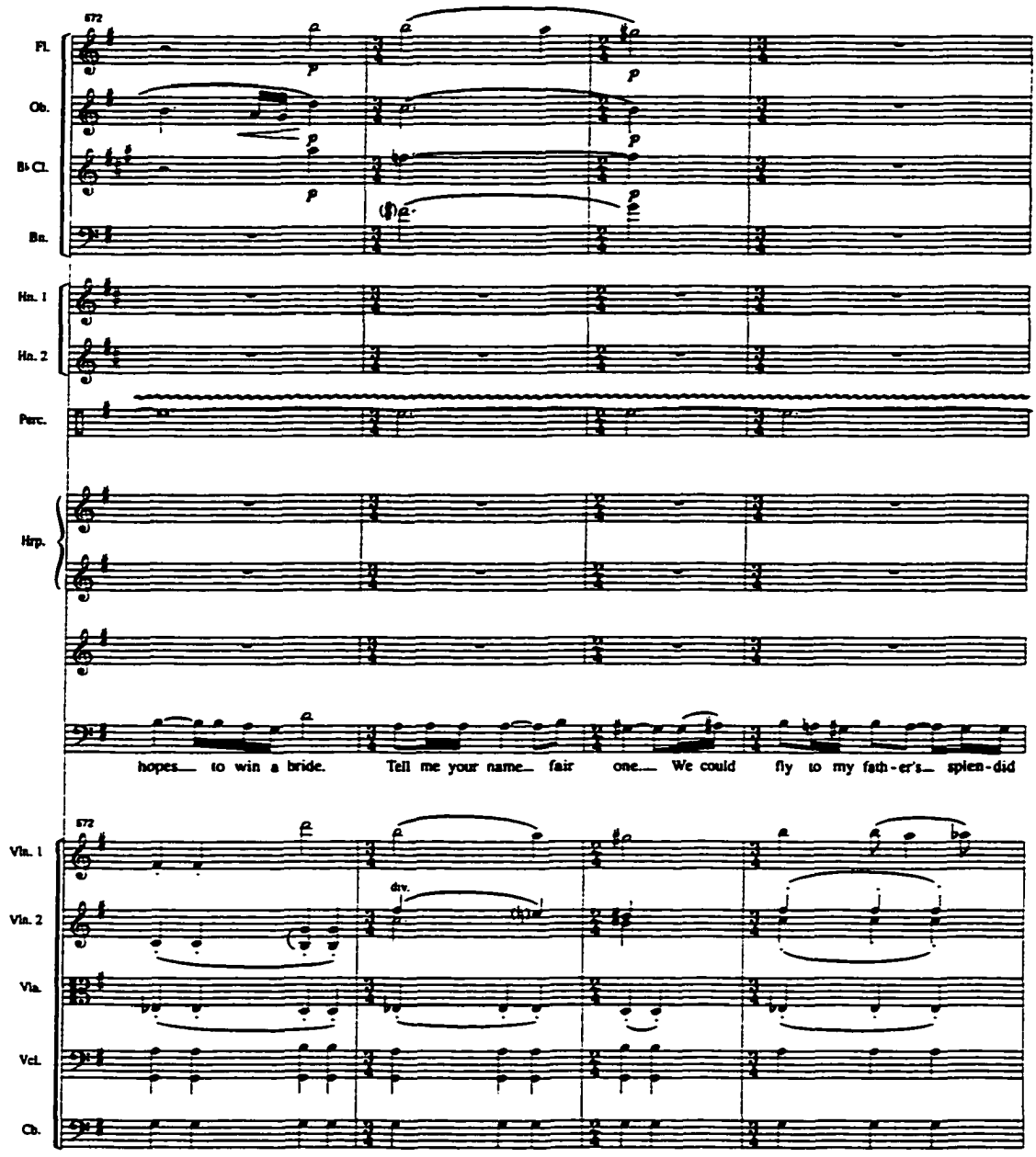

547
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
glock.
Hrp.
Fairy
Ah!
You rath-er
– do youfre - quenthere?
547
pizz.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

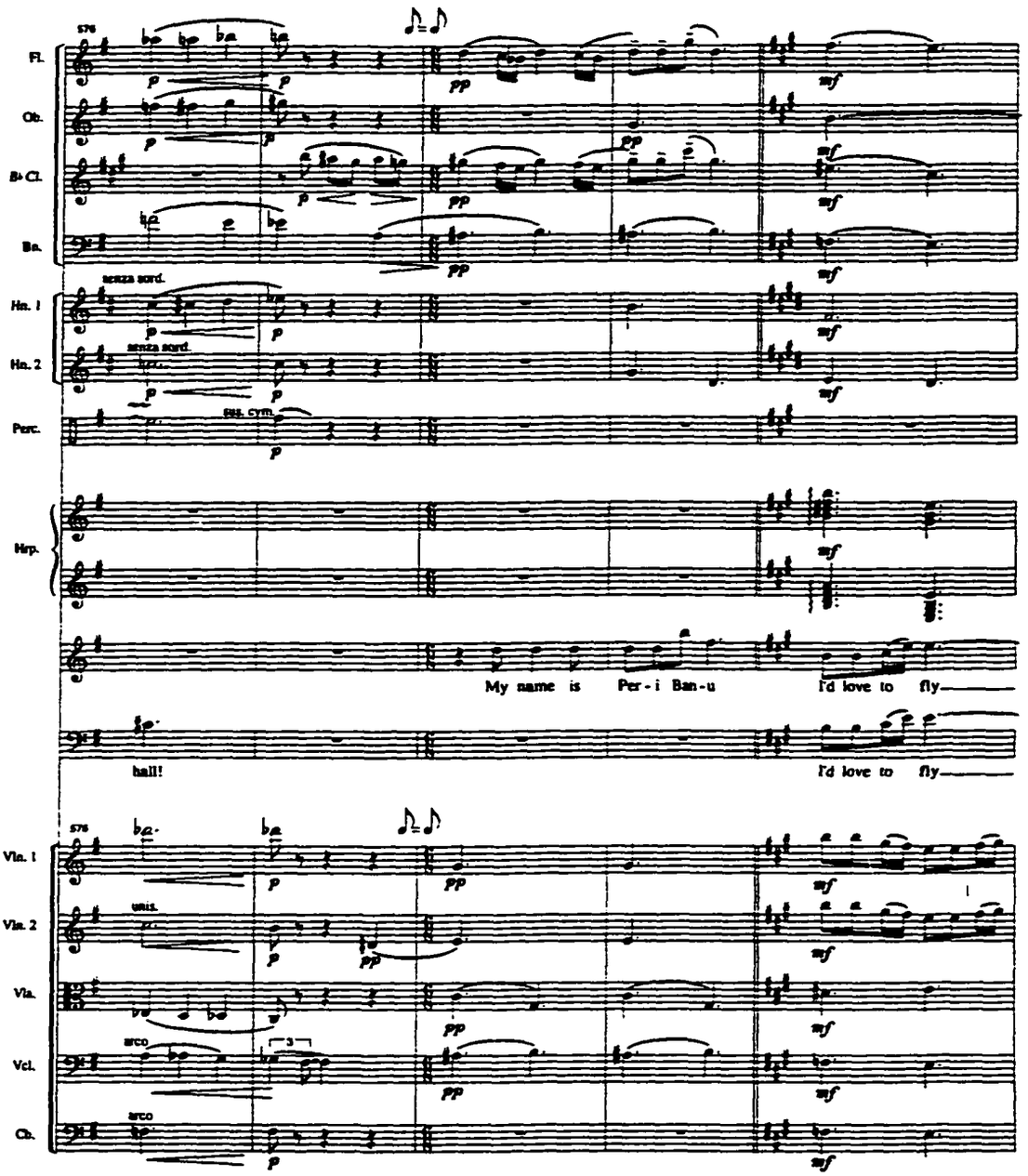

30
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
for - ward flir - ta - tious sui - tor!
30
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco

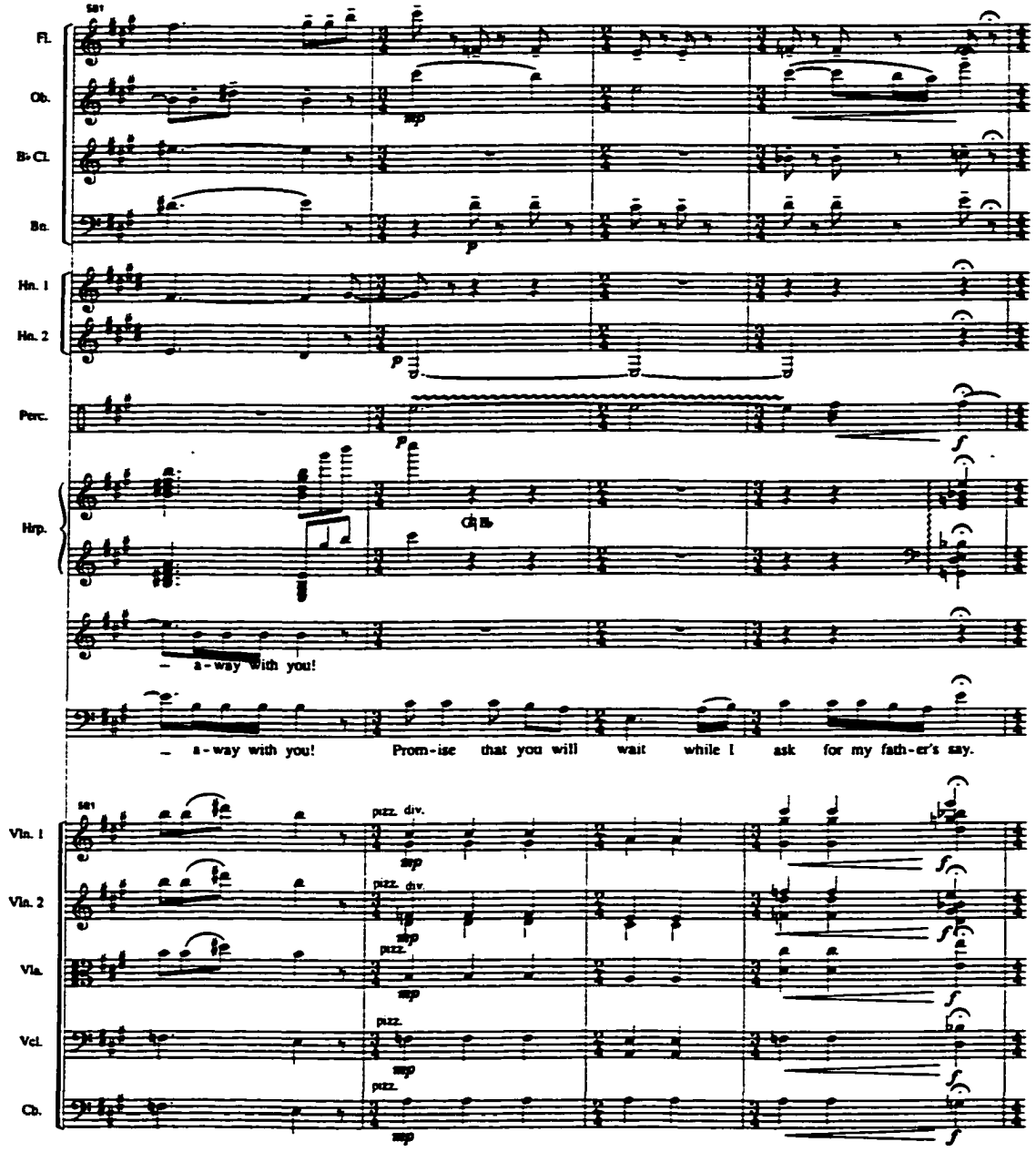

sus
Fl.
Ob.
B♭ Cl.
Bn.
sp
Hn. 1
Hn. 2
Perc.
Hrp.
D♭
(He is real-ly hand-some!)
Husayn
I think I'm fall - ing in love!
sus
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
sp

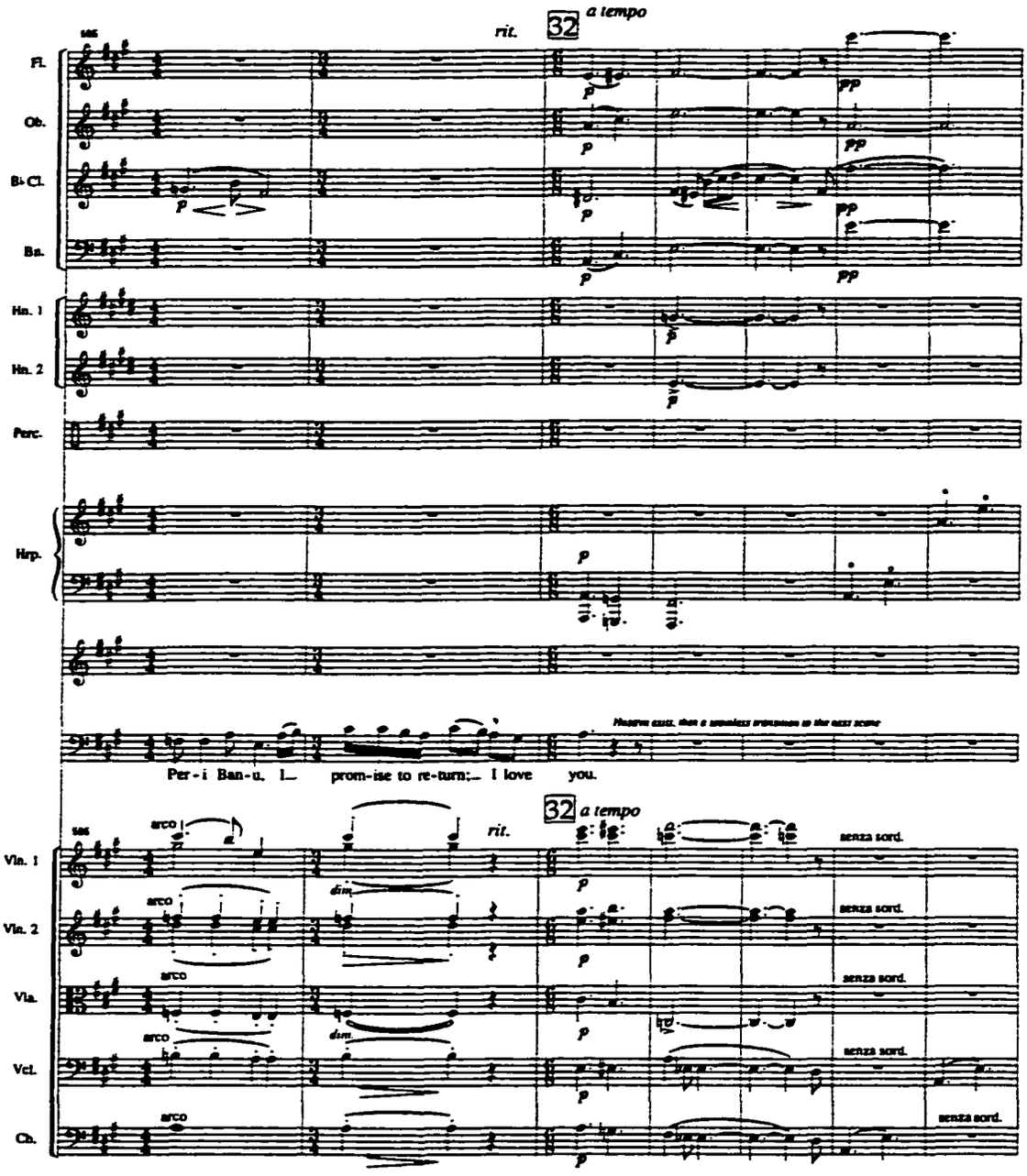

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Streetcrier
Vin - da-loo!
I_ am_ fall-ing in love!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

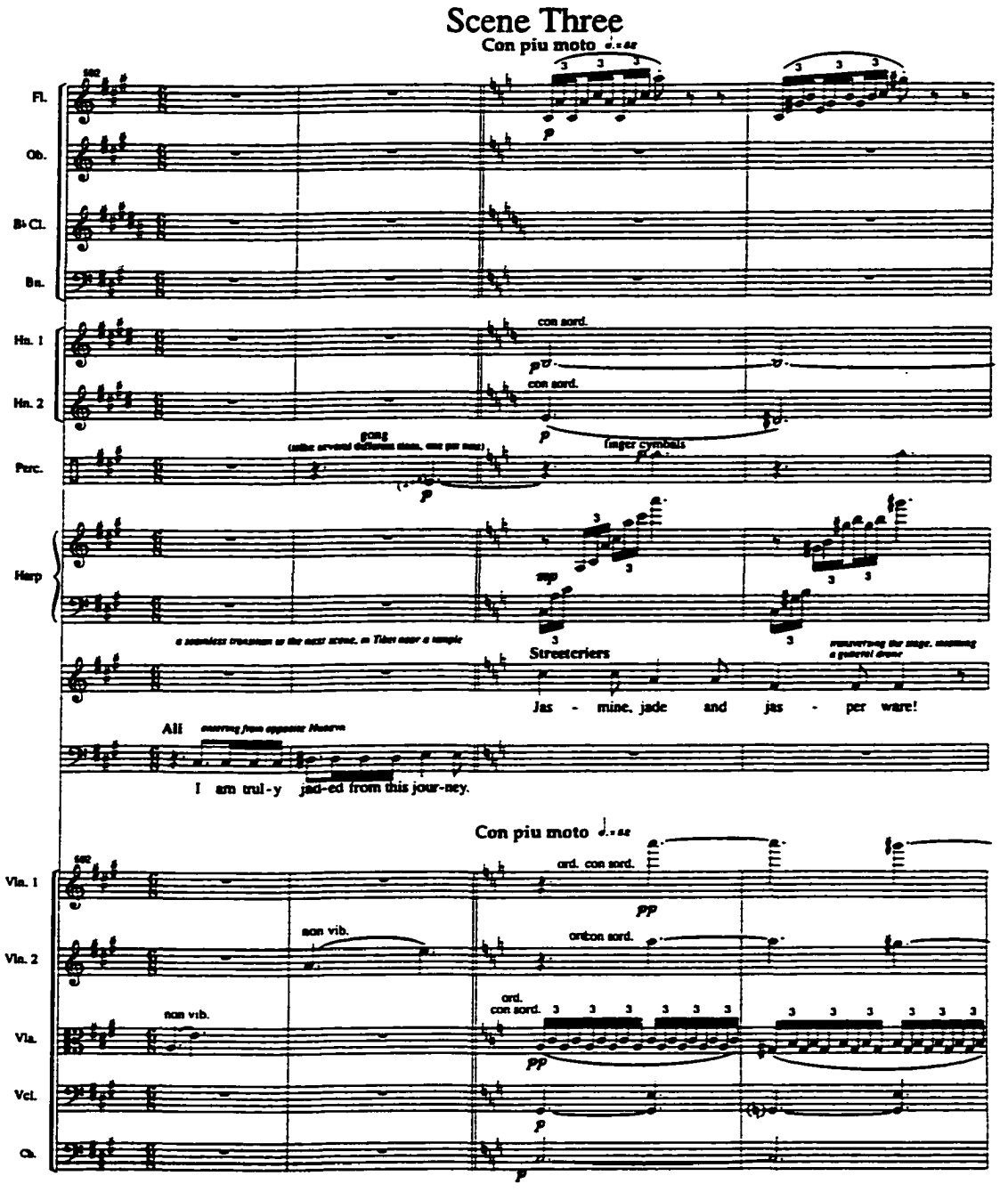

31 Relaxed
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
rubbing brushes on sn.
Hp.
Hn.
Hn.
I'll nev-er findsuch- beaut-y as rare as you, en-chan-tress andyour car pet on air. I'velooked- far andwide in-
31 Relaxed
con sord.
div
con sord.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
pizz.

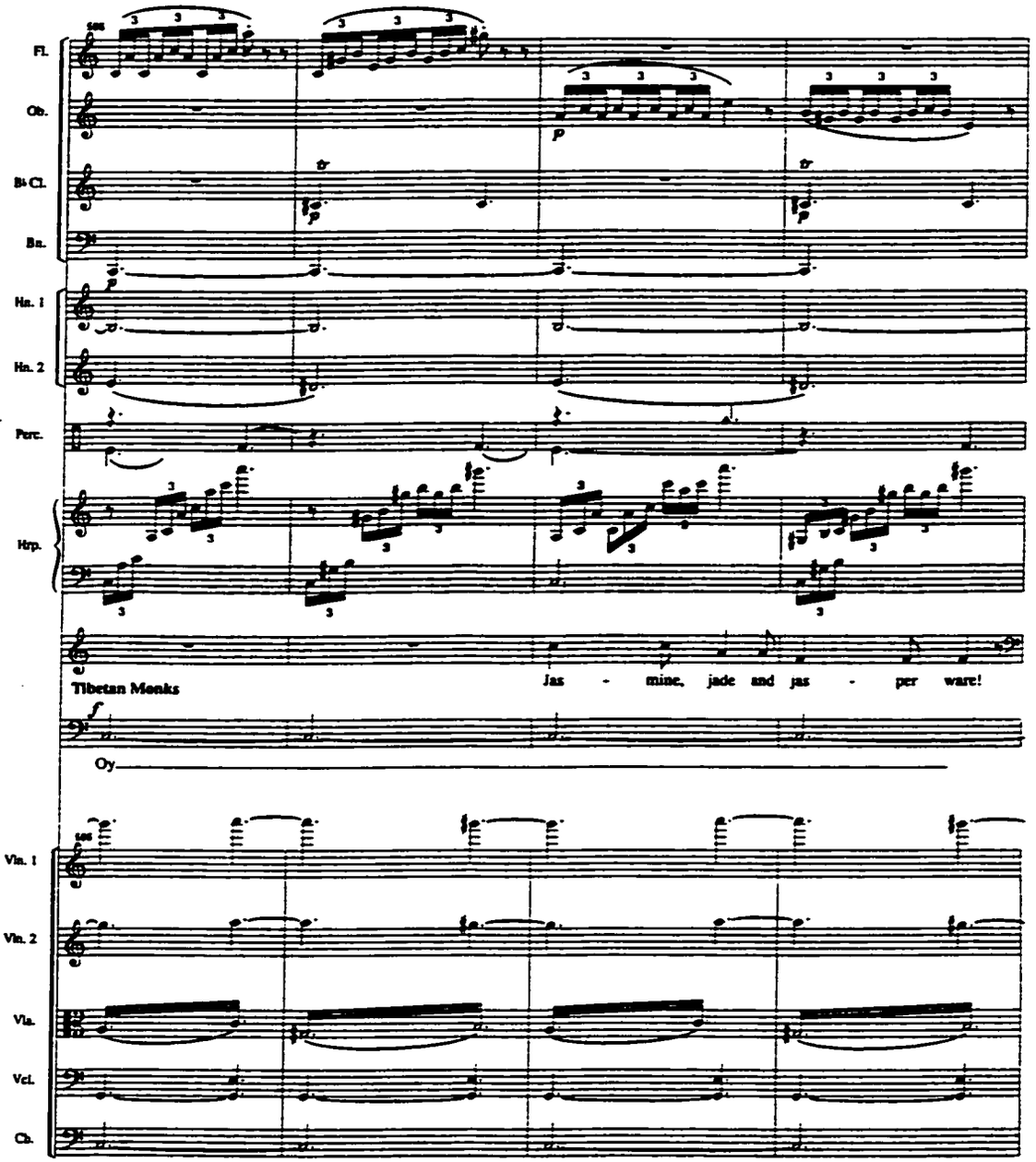

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
hopes to win a bride. Tell me your name fair one We could fly to my fath-er's splen-did
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.

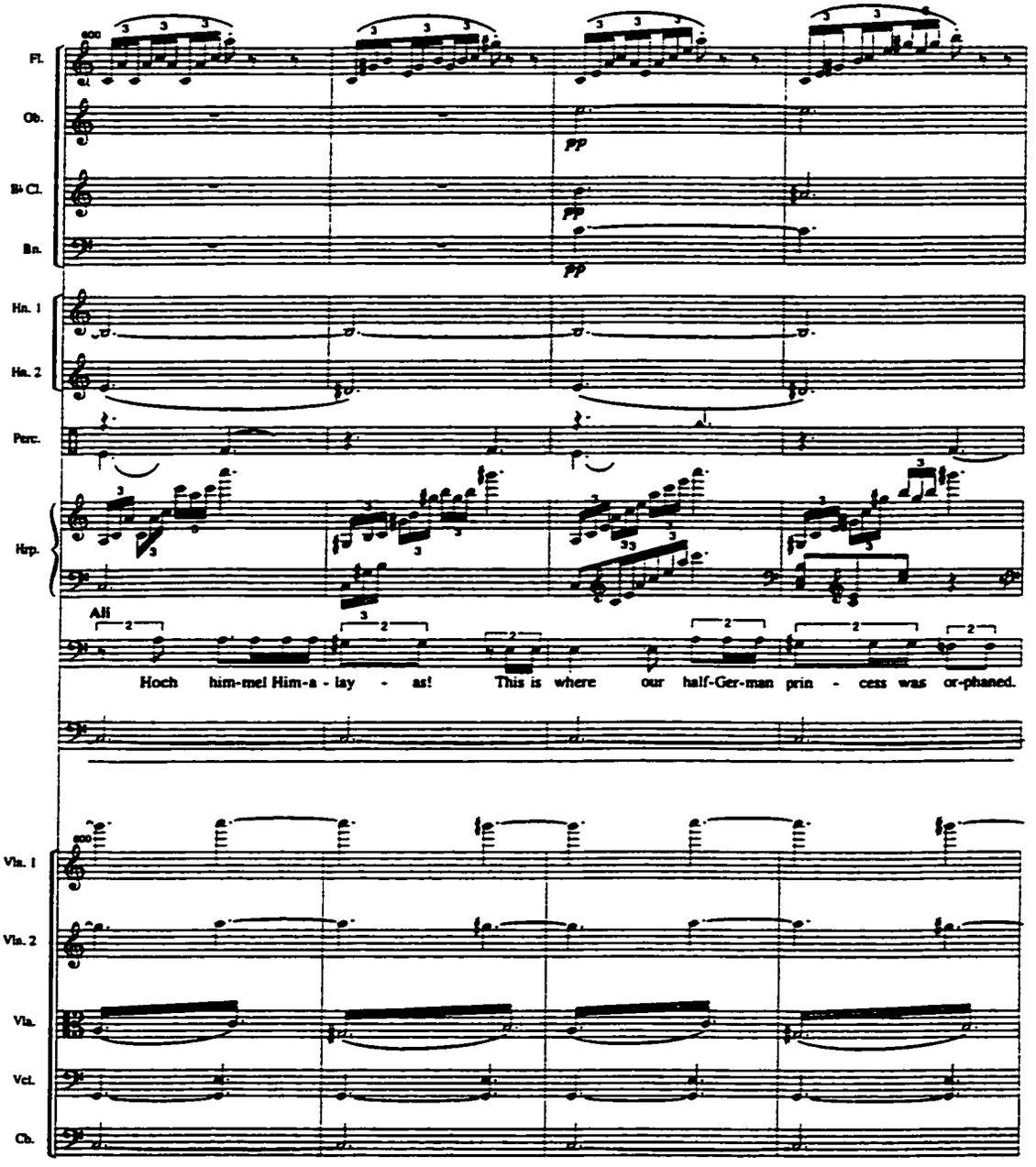

576
Fl.
Ob.
B♭ Cl.
Bn.
senza sord.
Hn. 1
senza sord.
Hn. 2
Perc.
sus. cym.
Hrp.
My name is Per - i Ban - u
I'd love to fly
hall!
I'd love to fly
576
Vln. 1
unis.
Vln. 2
Vla.
arco
Vcl.
arco
Cb.

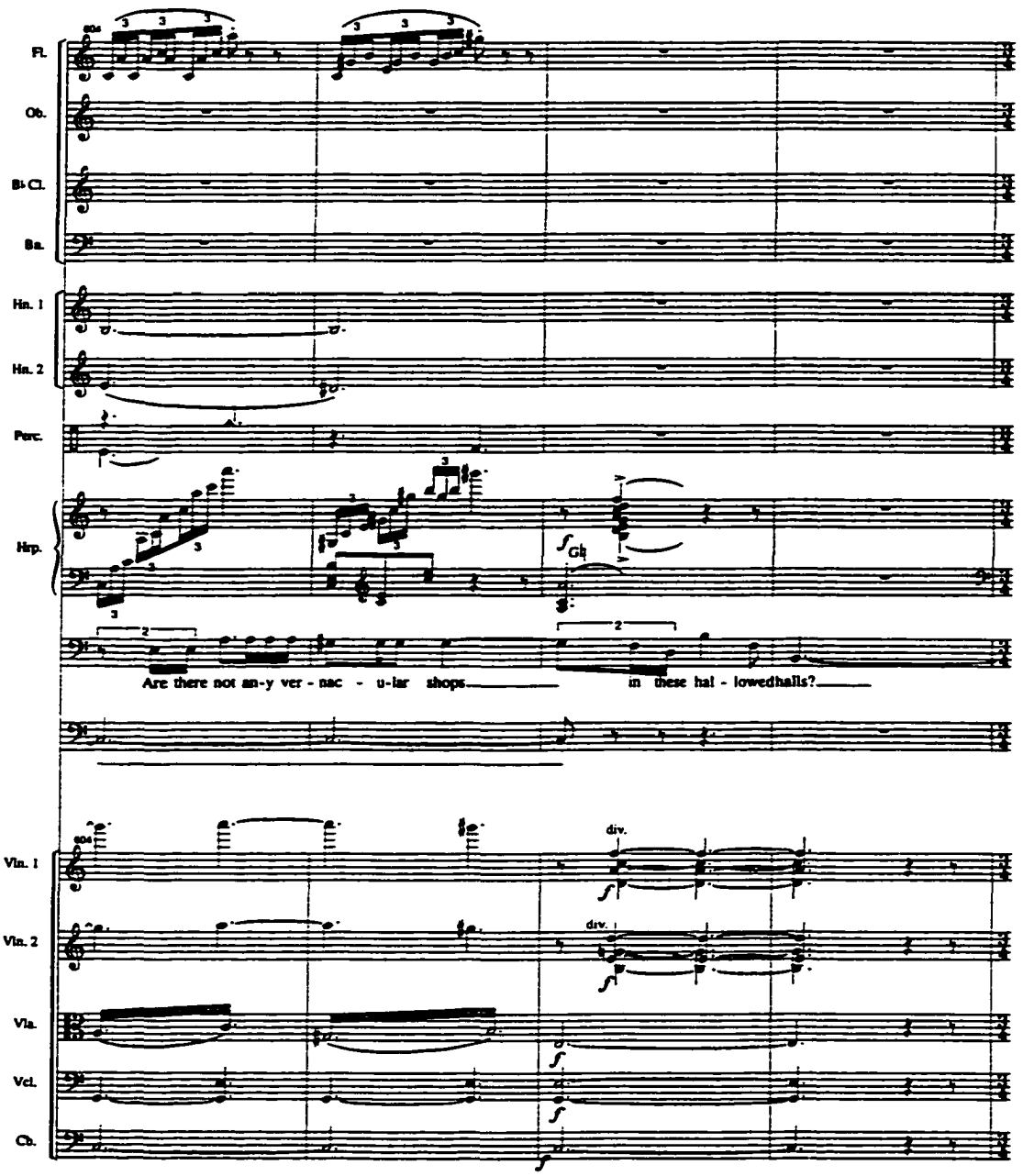

sul
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Cb.Bb
– a-way with you!
– a-way with you! Prom-ise that you will wait while I ask for my fath-er's say.
sul
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz. div.
pizz.

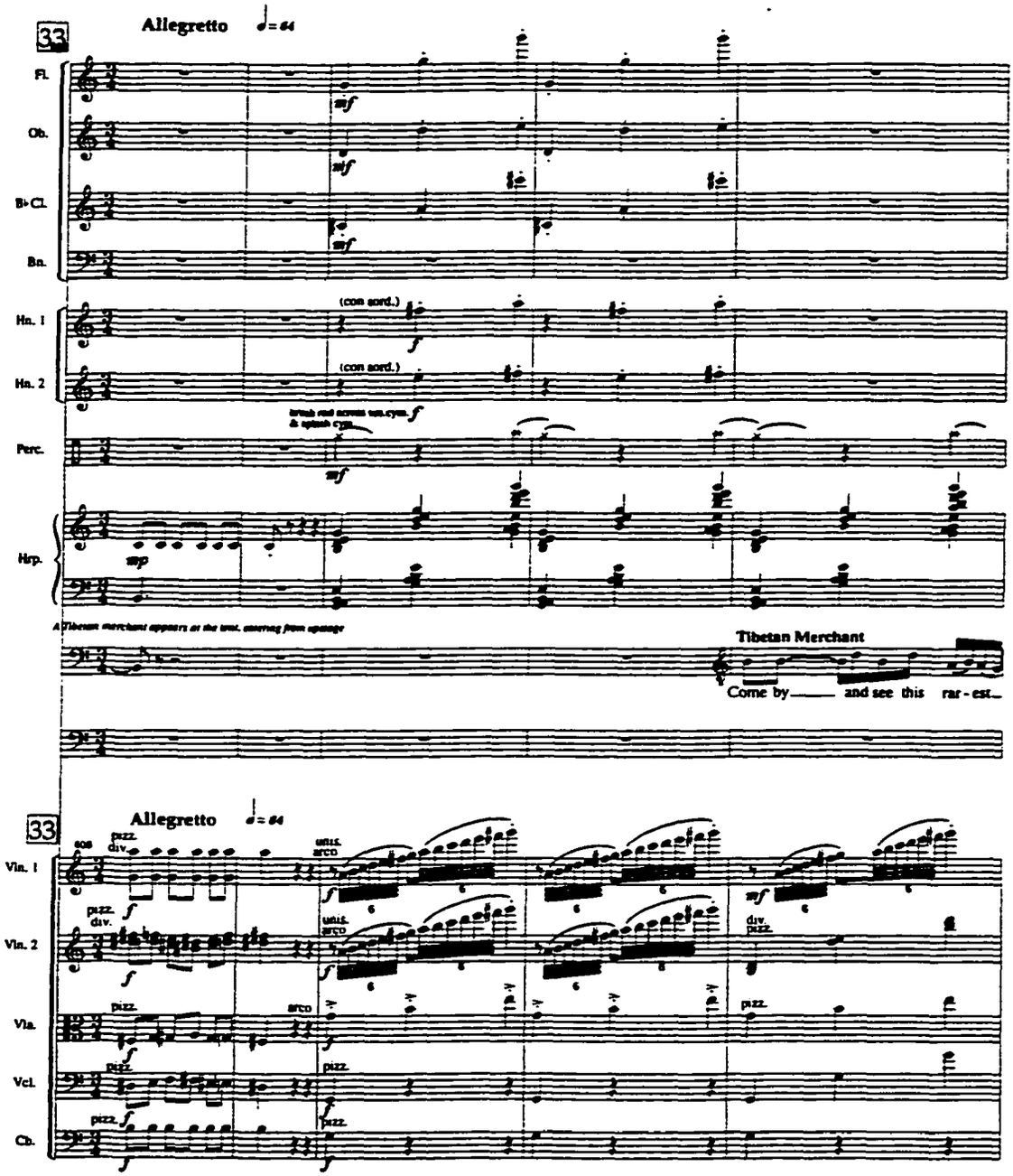

rit.
32
a tempo
Fl.
Ob.
B♭ Cl.
Bs.
Hn. 1
Hn. 2
Perc.
Hrp.
Per-i Ban-u. I_ prom-ise to re-turn:_ I love you.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
dim.
senza sord.

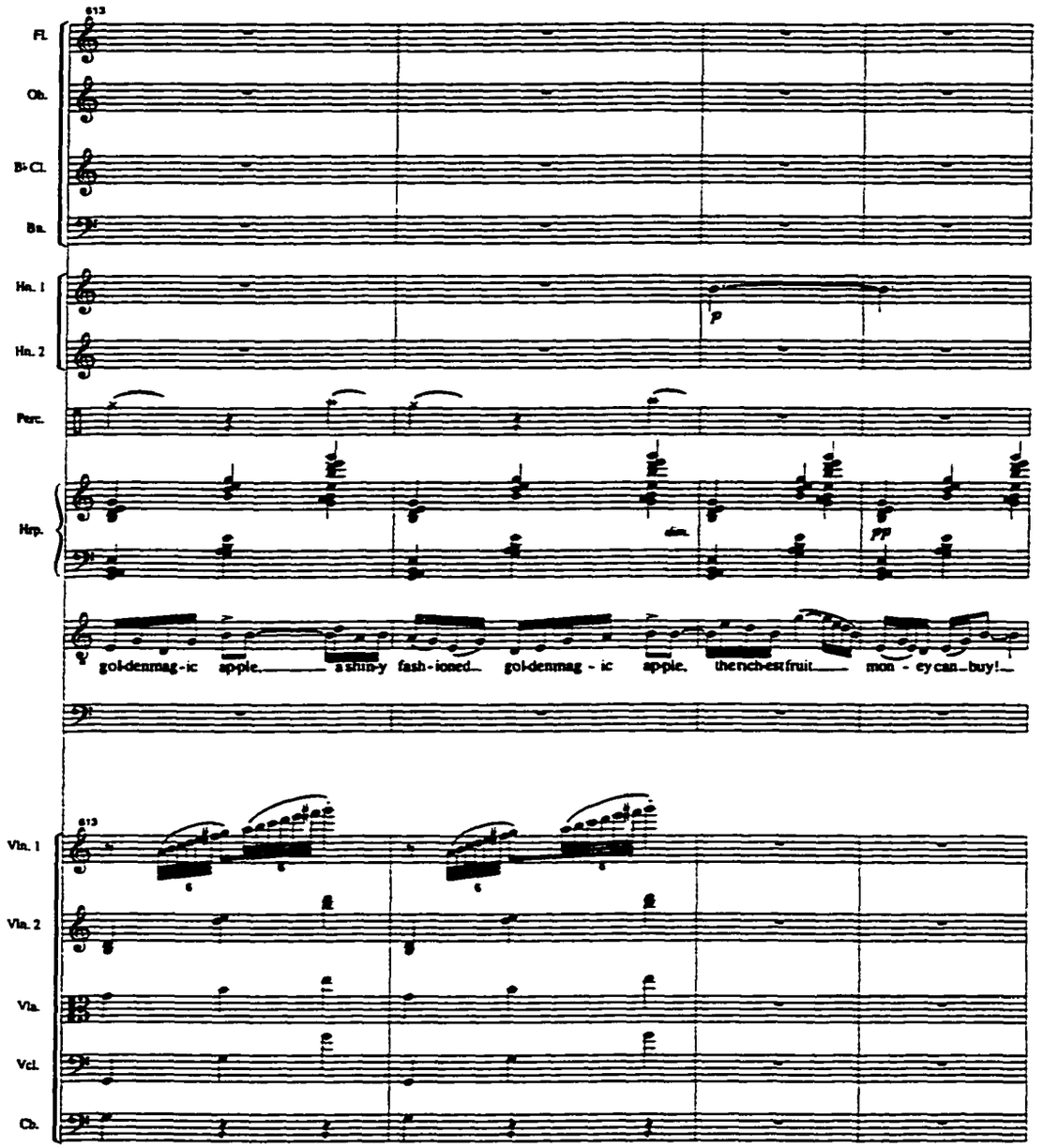

Scene Three
Con piu moto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
con sord.
Perc.
gong
finger cymbals
Harp
Streetcriers
Jas - mine, jade and jas - per ware!
Ali
I am trul-y jad-ed from this jour-ney.
Con piu moto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
ord. con sord.
non vib.
ord. con sord.
non vib.

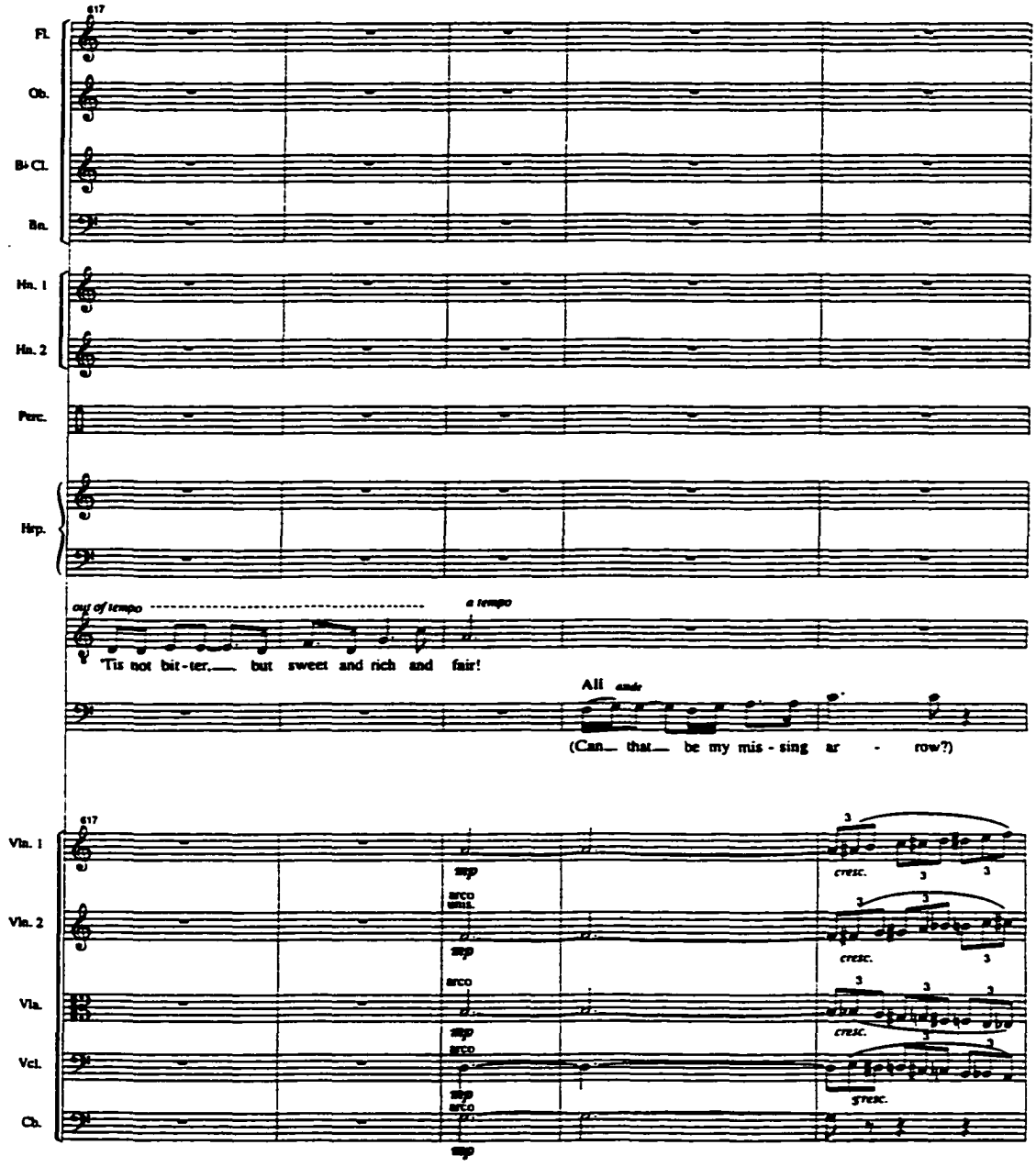

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Tibetan Monks
Jas - mine, jade and jas - per ware!
Oy
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

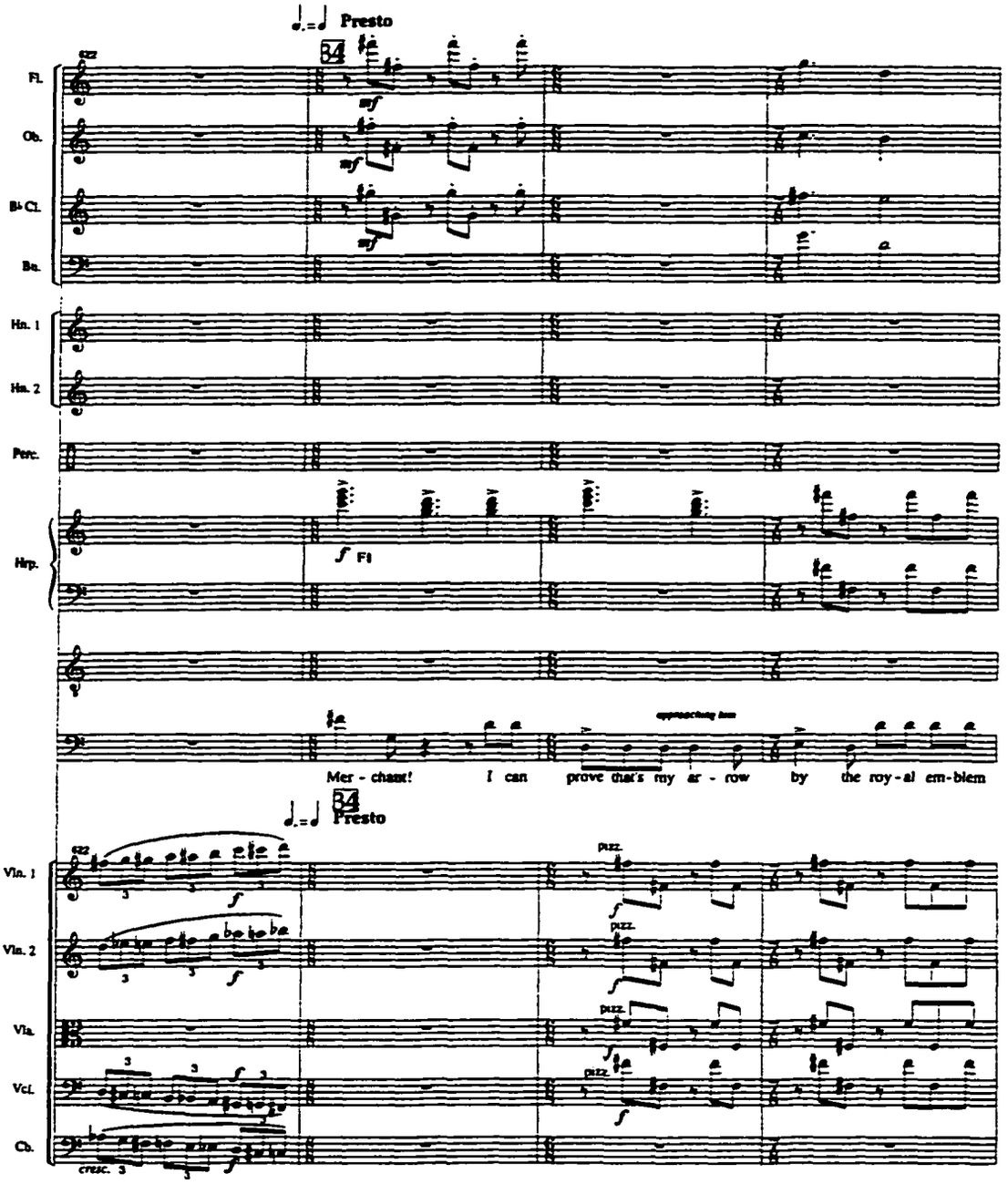

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Alt
Hoch him-mel Him-a - lay - as! This is where our half-Ger-man prin - cess was or-phaned.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

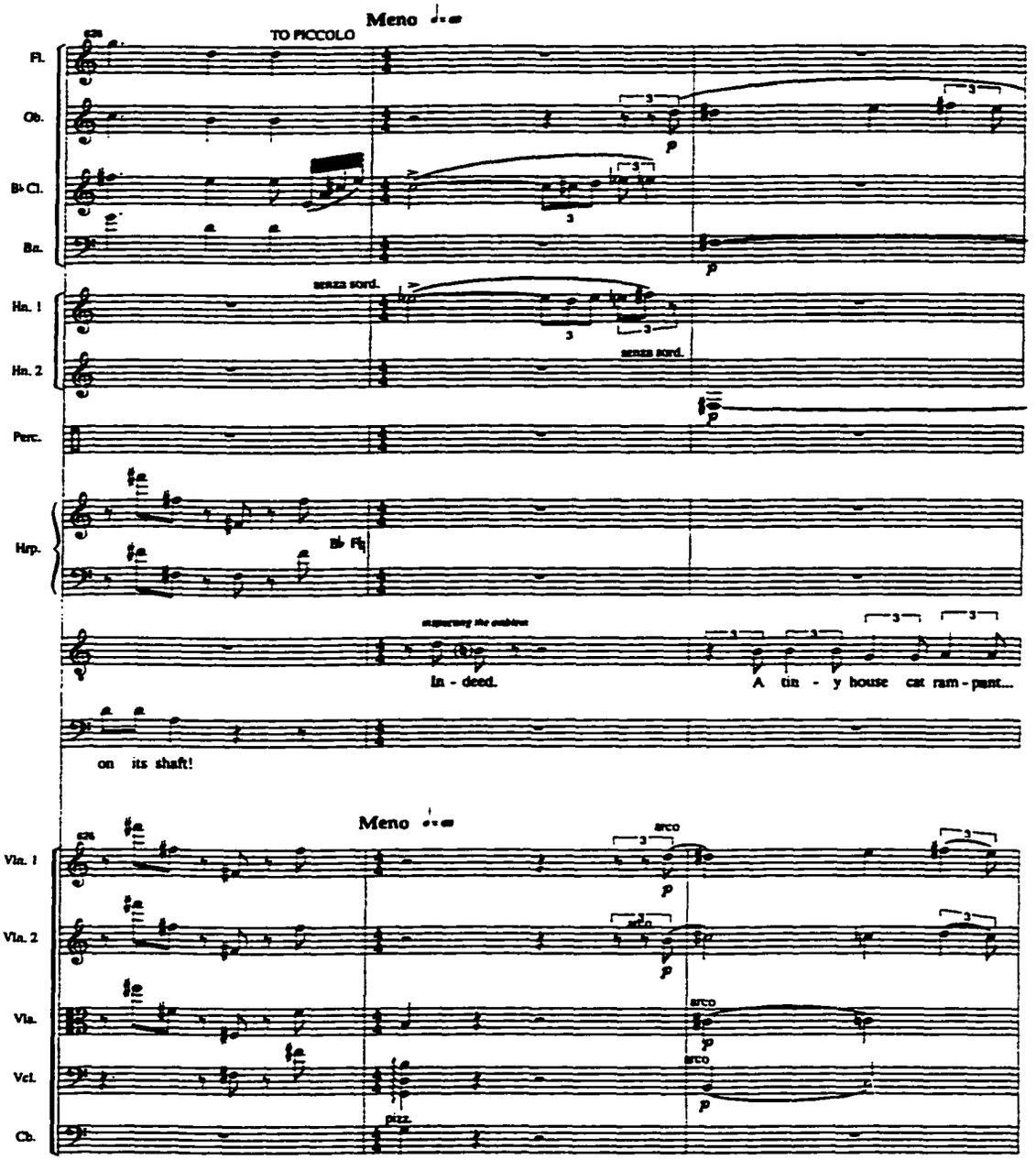

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Are there not an-y ver - nac - u-lar shops
in these hal - lowedhalls?
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
div.

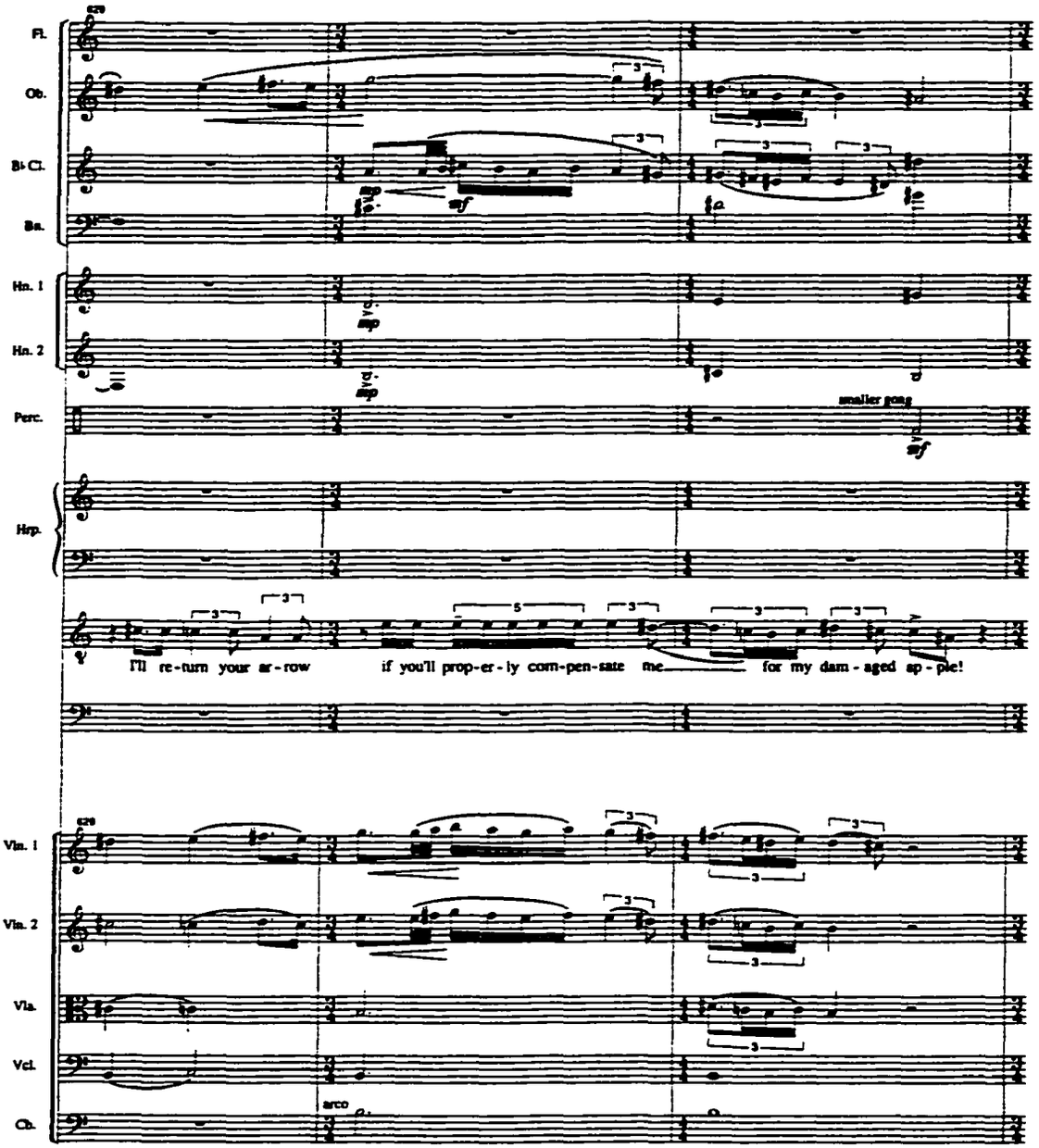

33
Allegretto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
(con sord.)
(con sord.)
Perc.
Hrp.
A Tibetan merchant appears at the tent, entering from upstage
Tibetan Merchant
Come by and see this rar - est
33
Allegretto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sos
pizz.
div.
unis.
arco
div.
pizz.

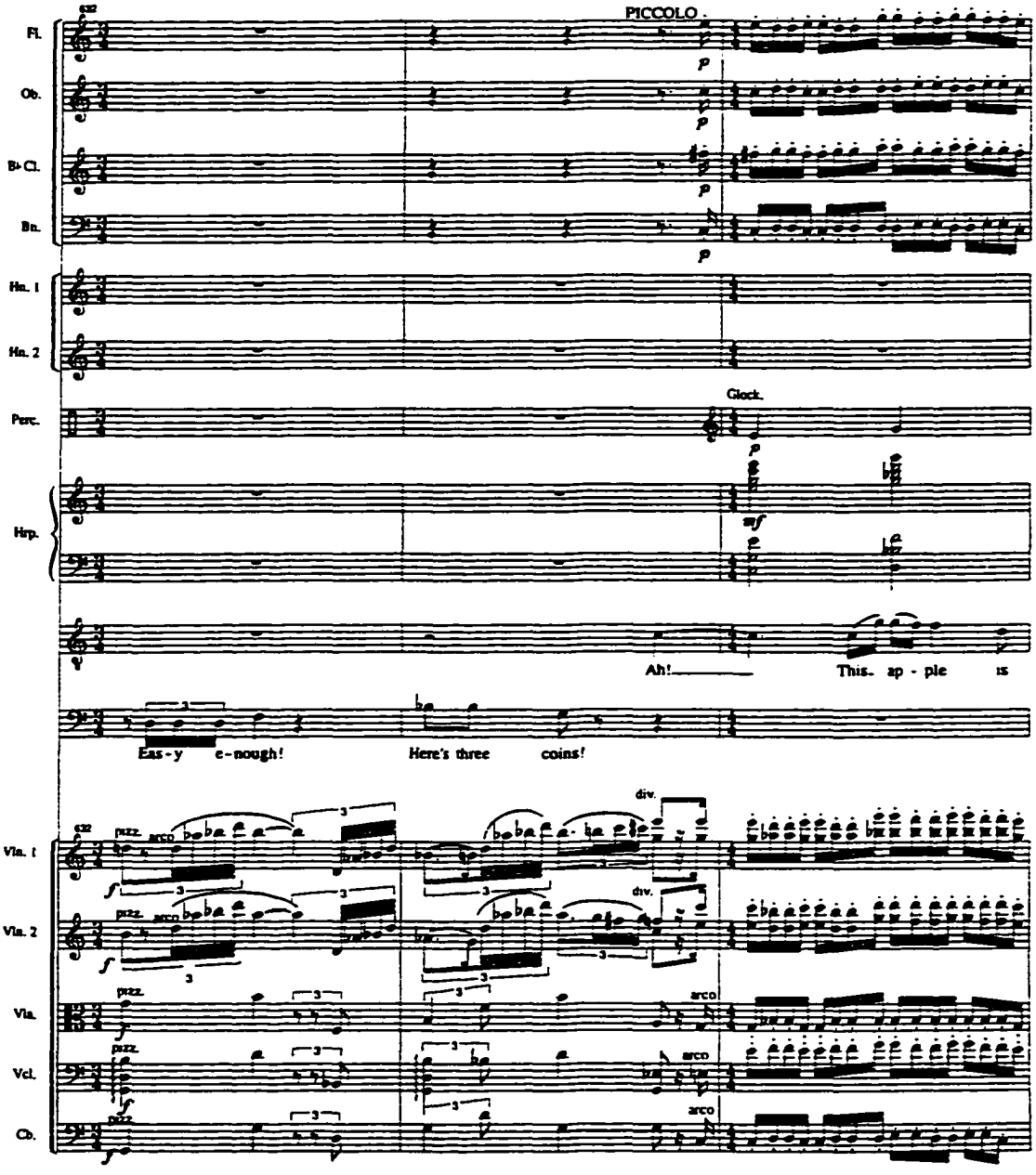

613
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
p
dim.
pp
gol-den mag-ic ap-ple, a shin-y fash-ioned gol-den mag-ic ap-ple, the rich-est fruit mon-ey can buy!
613
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

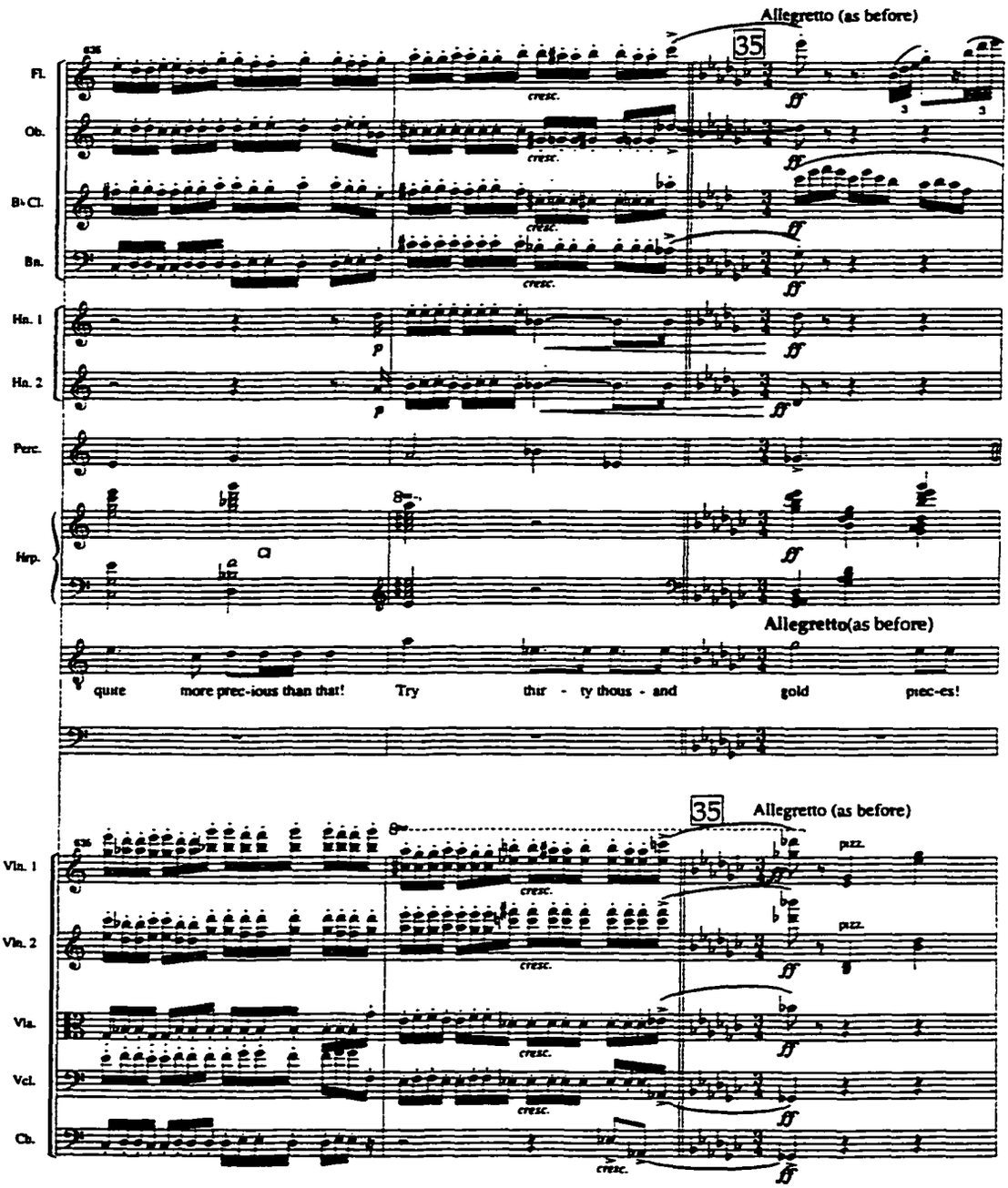

617
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
out of tempo
a tempo
'Tis not bit-ter, but sweet and rich and fair!
All ande
(Can that be my mis-sing ar - row?)
617
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sp
arco
unis.
cresc.

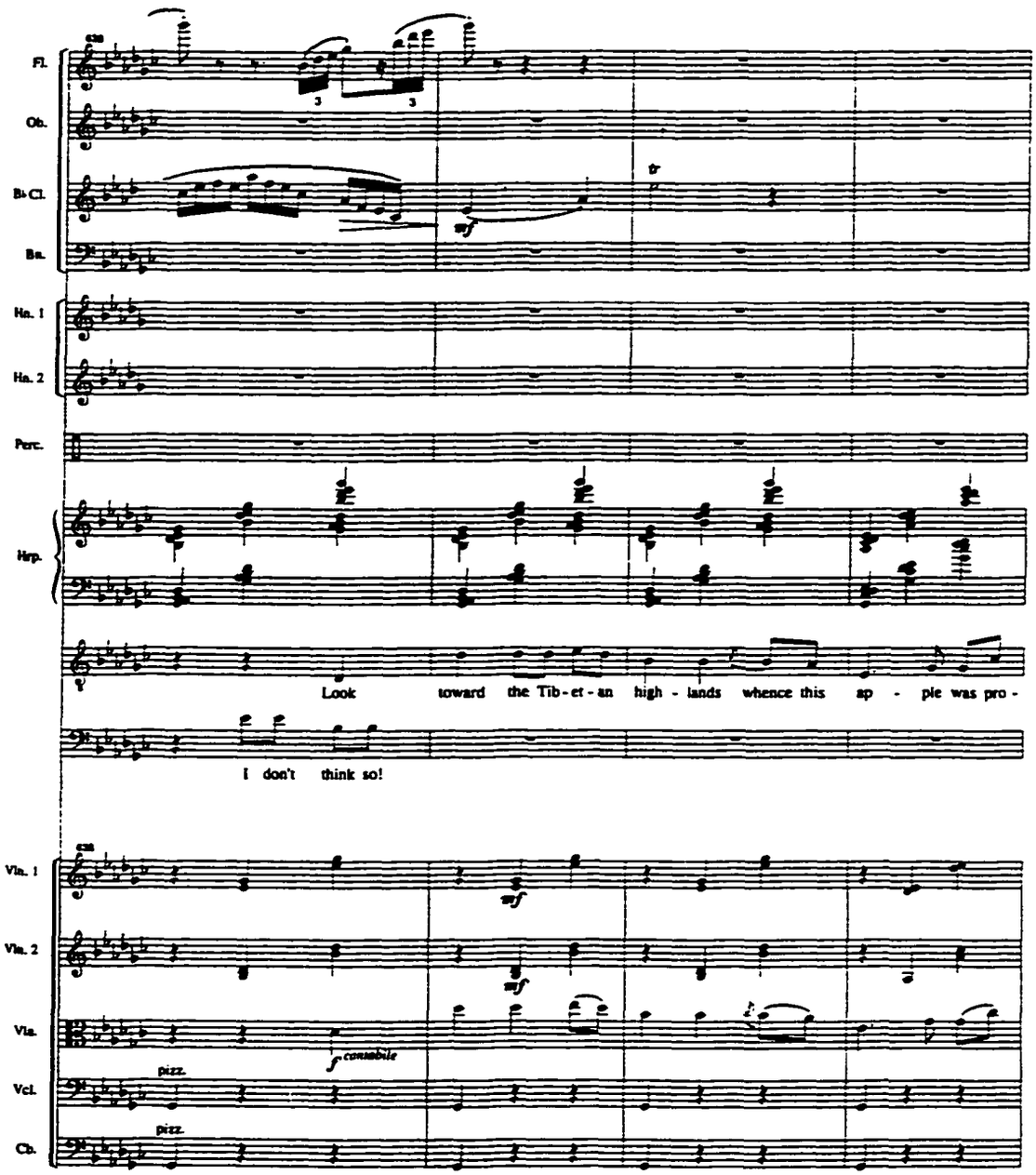

Presto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Fl
Mer - chant! I can prove that's my ar - row by the roy - al em - blem
Presto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
cresc.

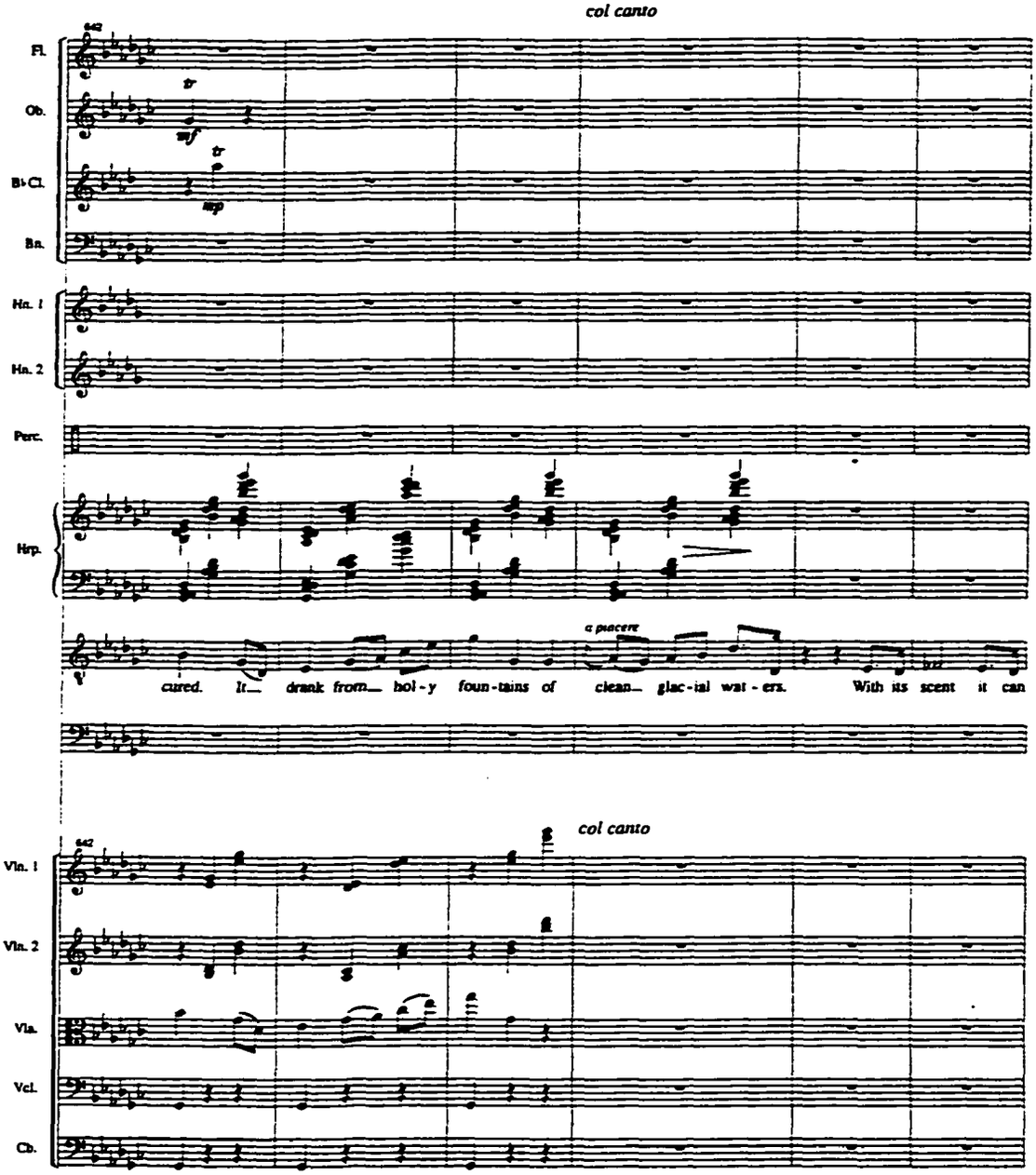

Meno
TO PICCOLO
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
senza sord.
senza sord.
Perc.
Hrp.
B♭ F♮
In - deed.
A tin - y house cat ram - pant...
on its shaft!
Meno
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
arco
arco
arco
pizz.

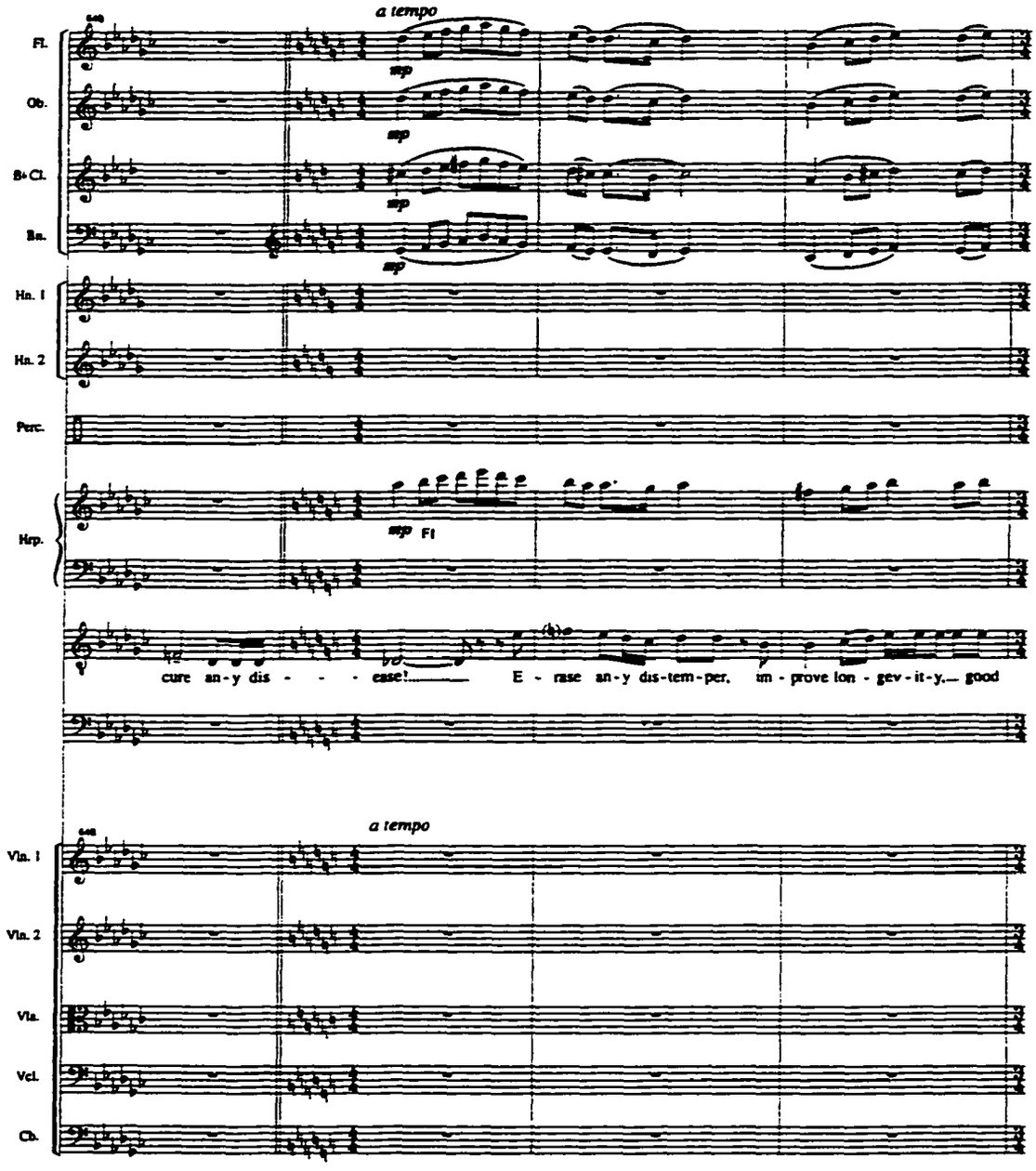

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
smaller gong
Hrp.
I'll re-turn your ar-row if you'll prop-er-ly com-pen-sate me for my dam-aged ap-ple!
Vln. 1
Vln. 2
Vla.
Vcl.
arco
Cb.

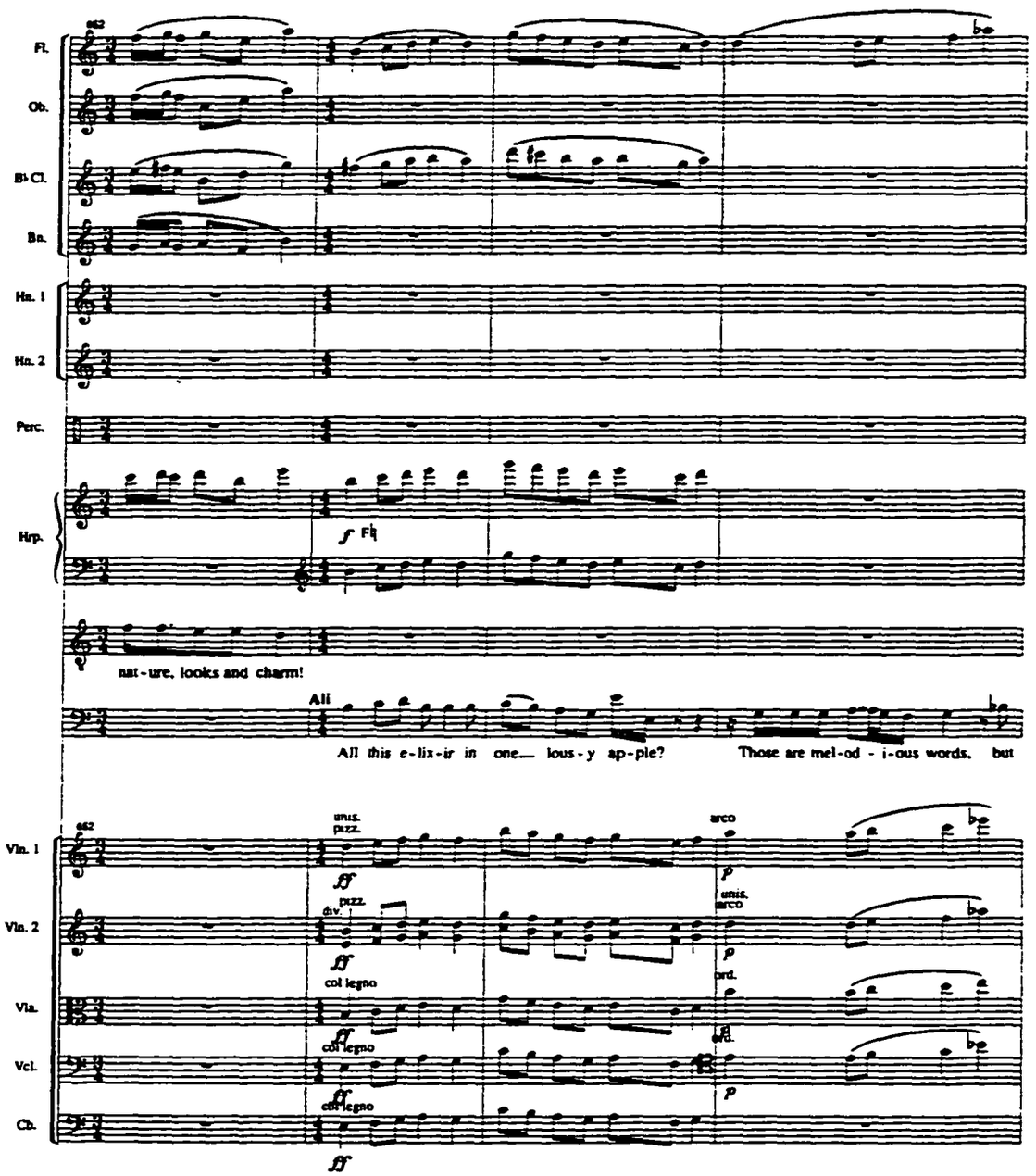

PICCOLO
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Glock.
Hrp.
Ah!
This ap - ple is
Eas - y e - nough!
Here's three coins!
div.
pizz.
arco
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

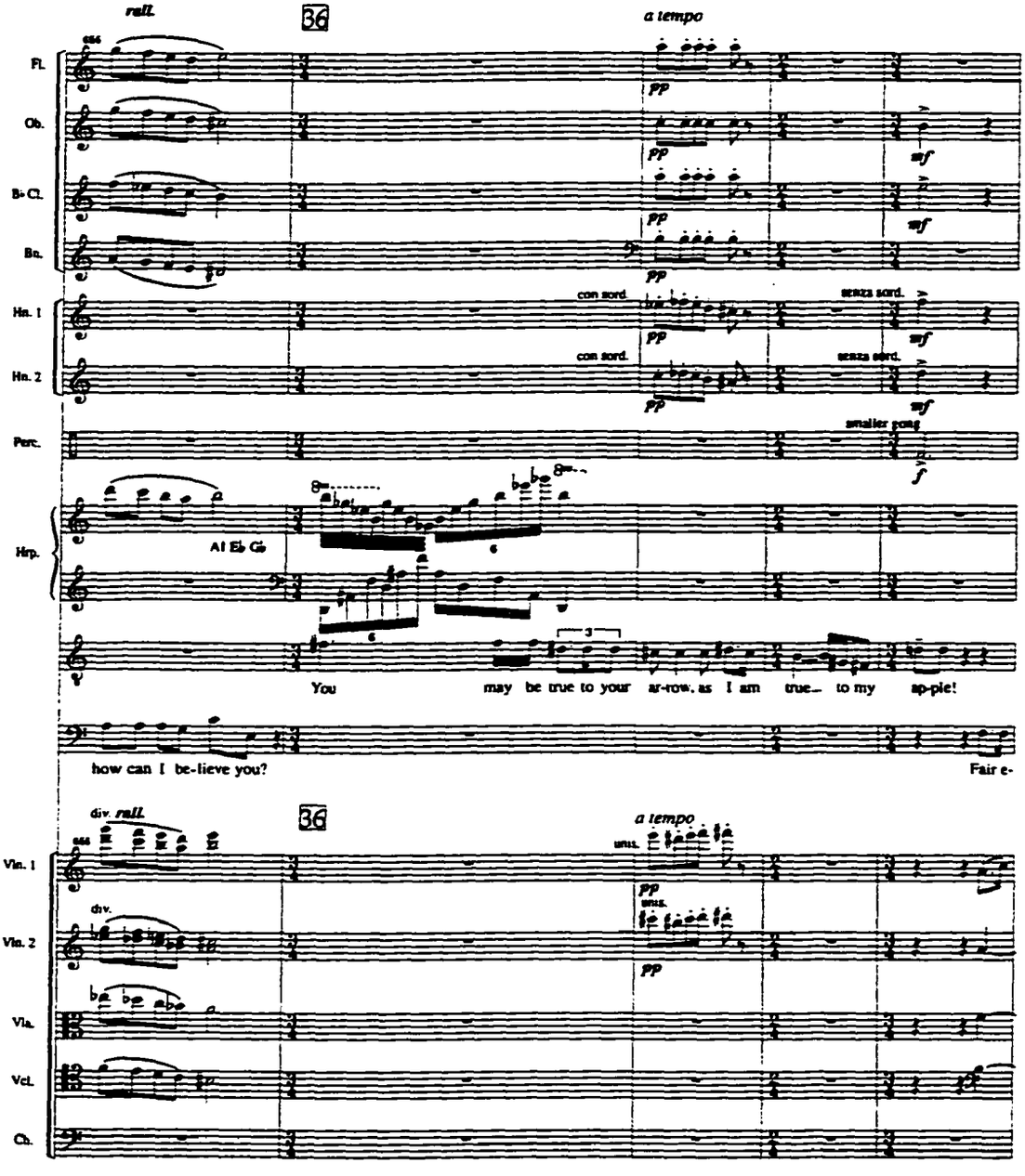

Allegretto (as before)
35
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
cresc.
ff
p
Allegretto(as before)
quite more prec-ious than that! Try thir - ty thous - and gold piec-es!
35
Allegretto (as before)
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.

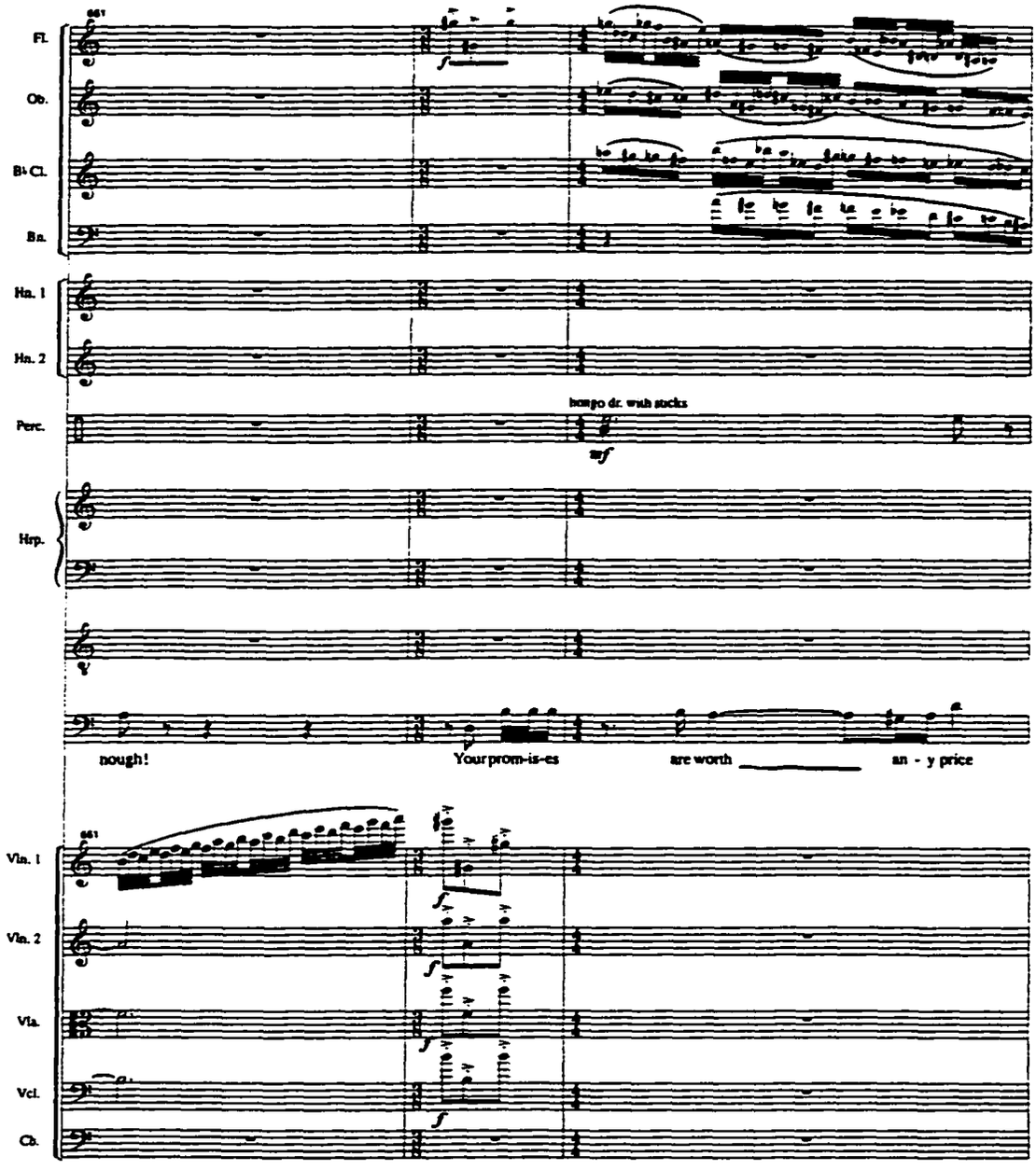

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Look toward the Tib-et-an high-lands whence this ap-ple was pro-
I don't think so!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
f cantabile
pizz.
pizz.

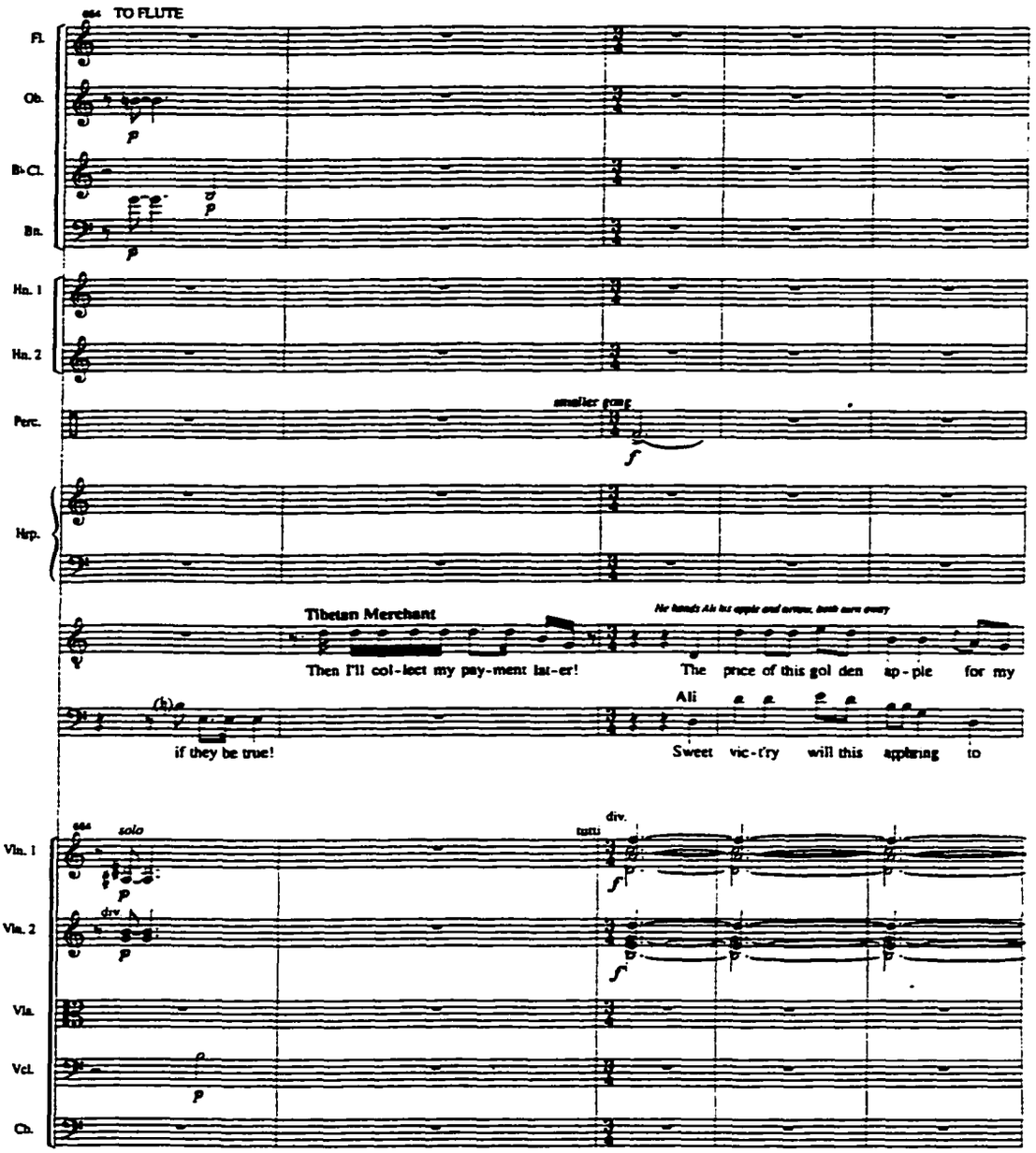

col canto
Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
a piacere
cured. It drank from hol-y foun-tains of clean glac-ial wat-ers. With its scent it can
col canto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

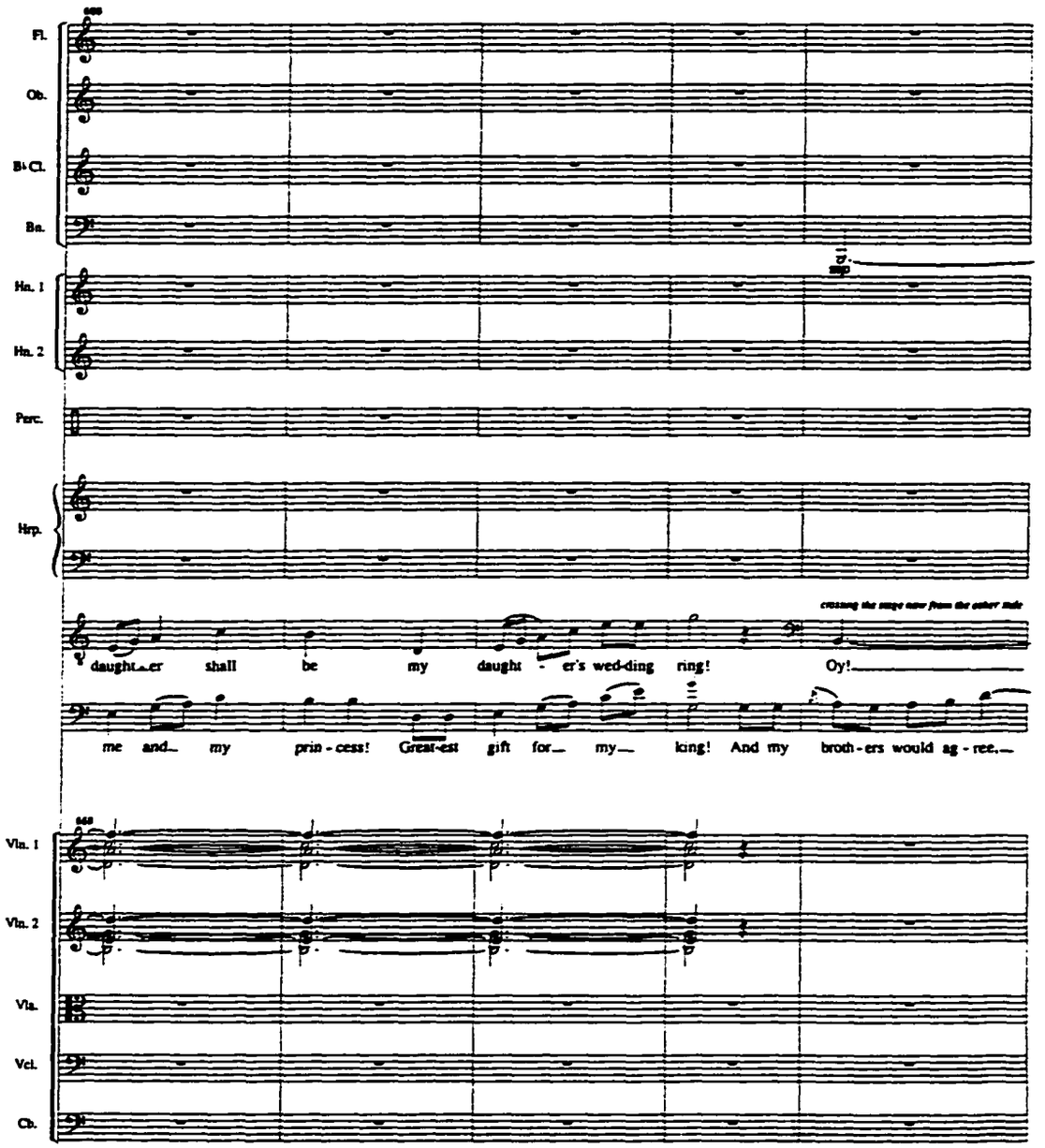

a tempo
Fl.
Ob.
B♭ Cl.
Bn.
mp
Hn. 1
Hn. 2
Perc.
Hrp.
mp Fl
cure an-y dis - - - - ease! E - rase an-y dis-tem-per, im - prove lon - gev-it-y. good
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

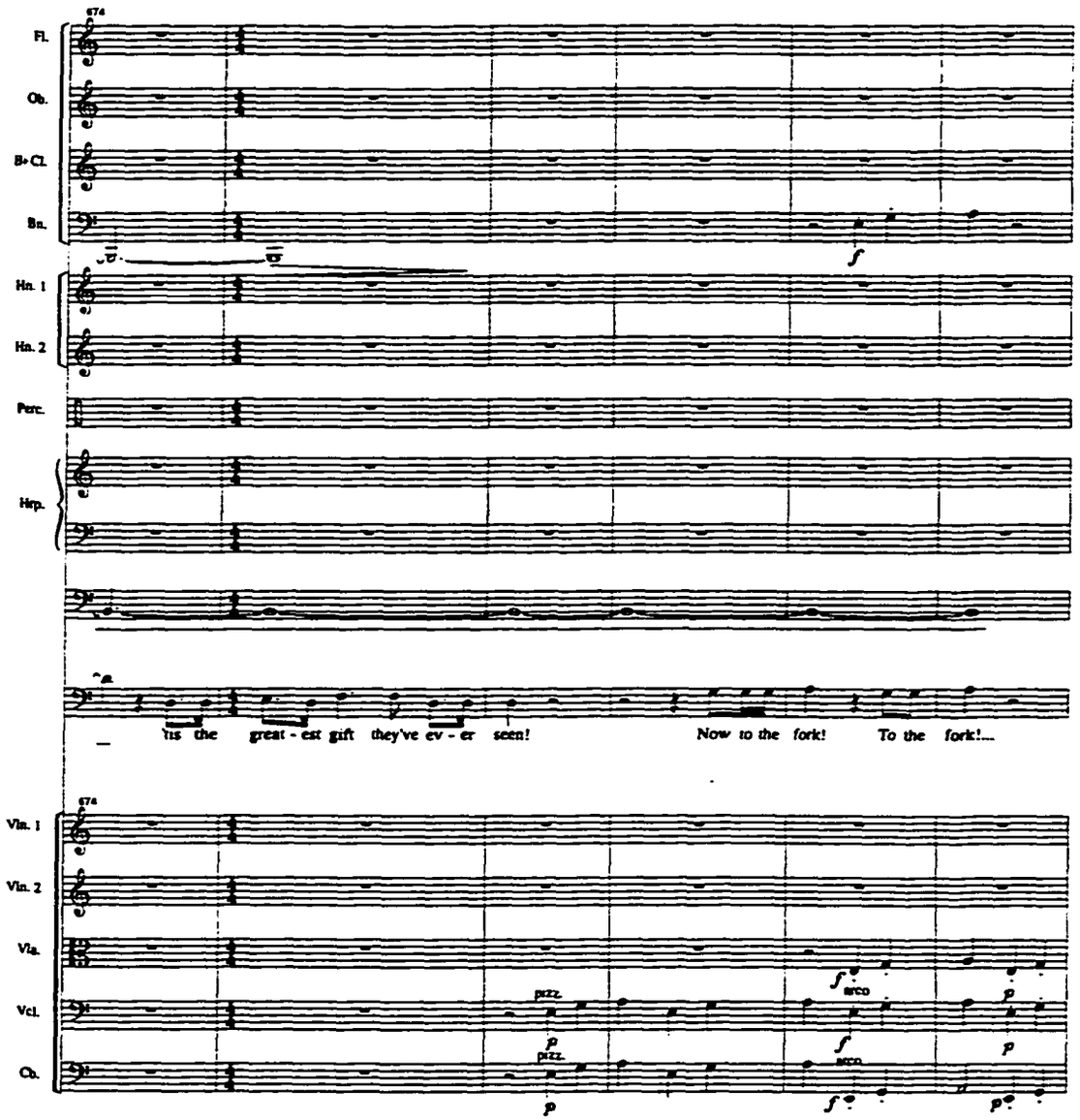

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
f Fl
nat-ure, looks and charm!
All
All this e-lix-ir in one— lous-y ap-ple?
Those are mel-od - i-ous words, but
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
pizz.
arco
ff
p
div.
col legno
ord.


rall.
36
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
senza sord.
Perc.
smaller pong
Hrp.
Al Eb Gb
You may be true to your ar-row, as I am true... to my ap-ple!
how can I be-lieve you?
Fair e-
div. rall.
36
a tempo
Vln. 1
Vln. 2
div.
Vla.
Vcl.
Cb.

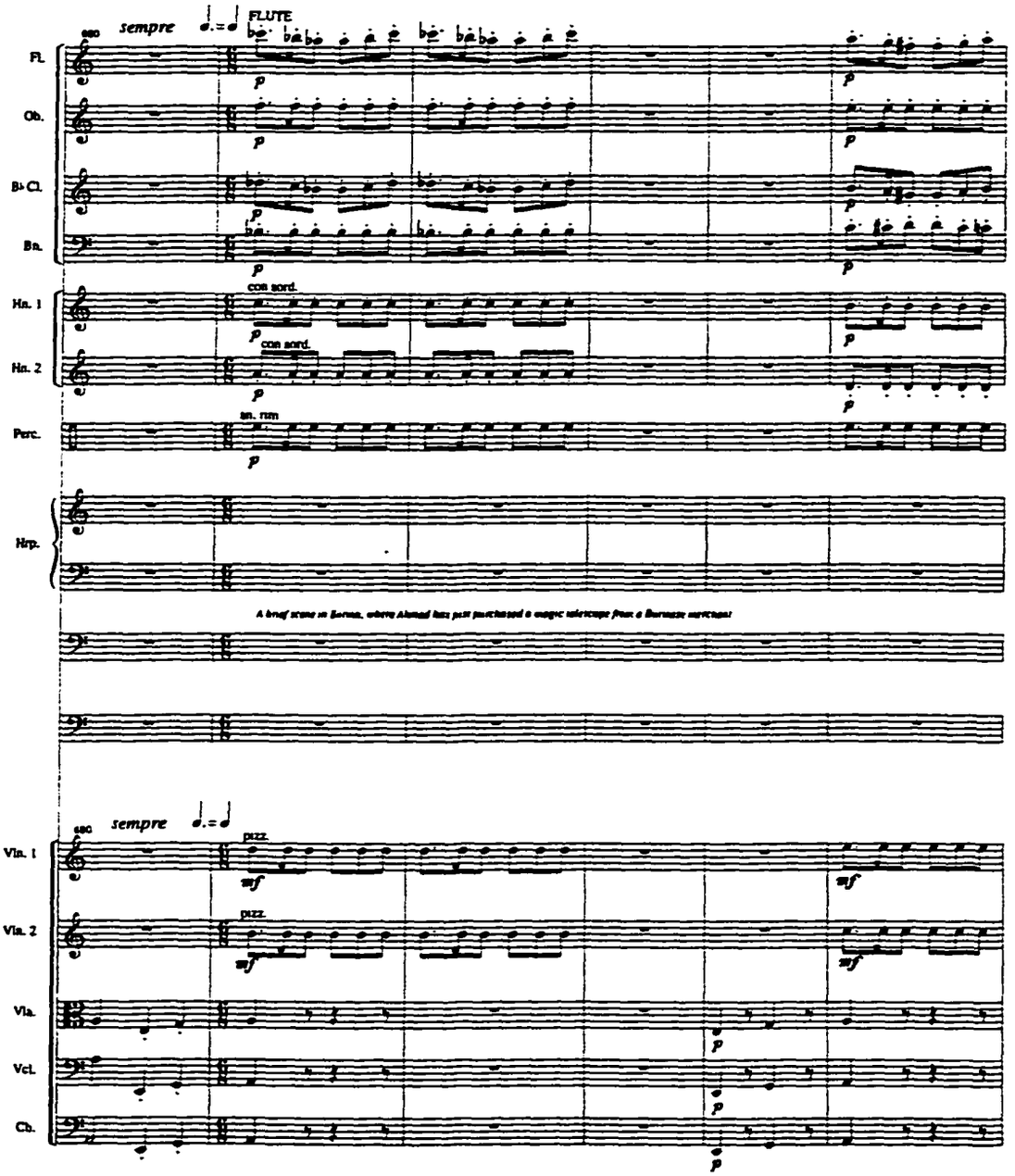

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
bongo dr. with sticks
mf
Hrp.
nough!
Your prom-is-es
are worth
an - y price
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

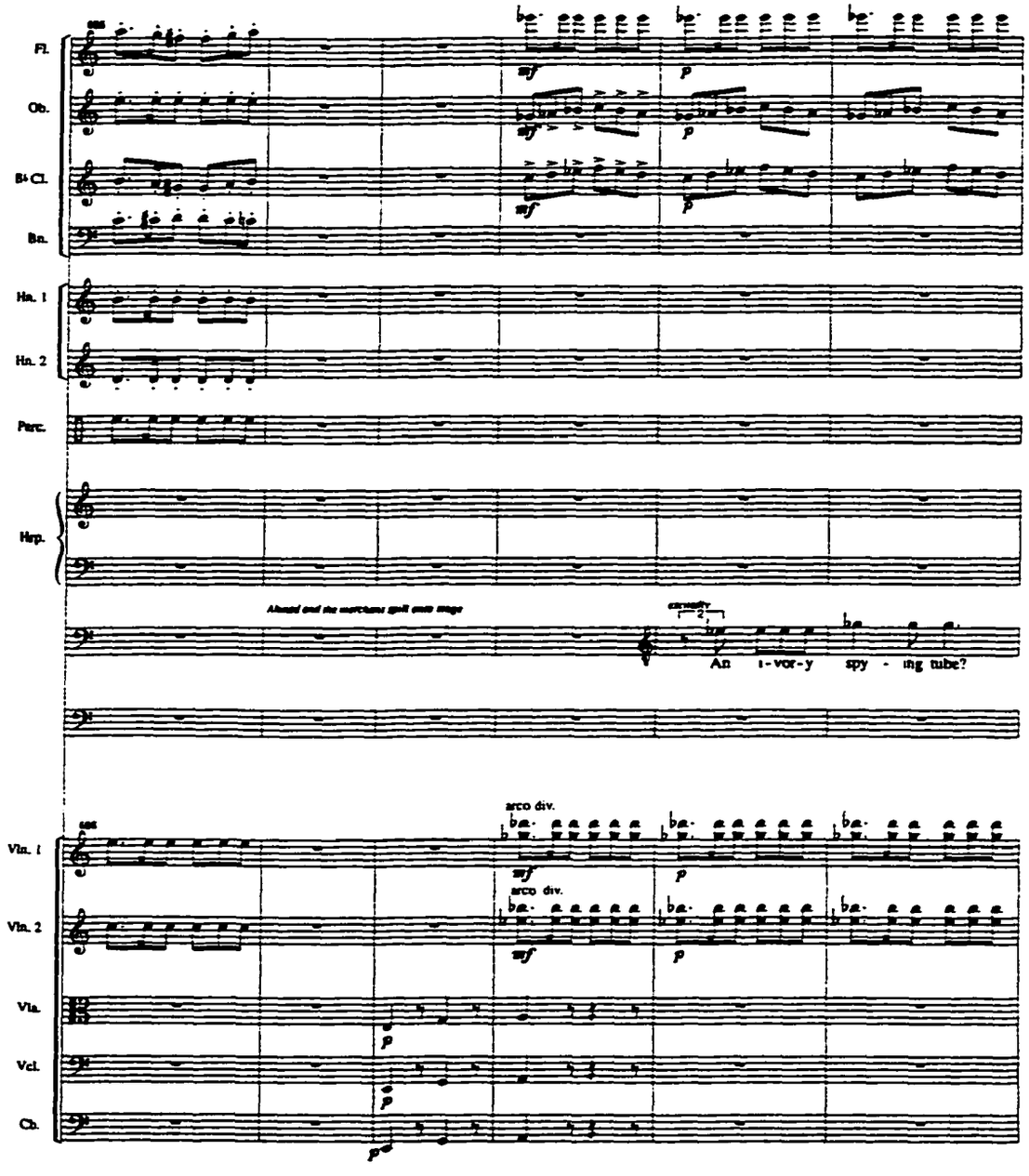

TO FLUTE
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
smaller gong
Hrp.
Tibetan Merchant
Then I'll col-lect my pay-ment lat-er!
The price of this gol den ap-ple for my
Ali
if they be true!
Sweet vic-t'ry will this applaing to
solo
div.
tutti
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

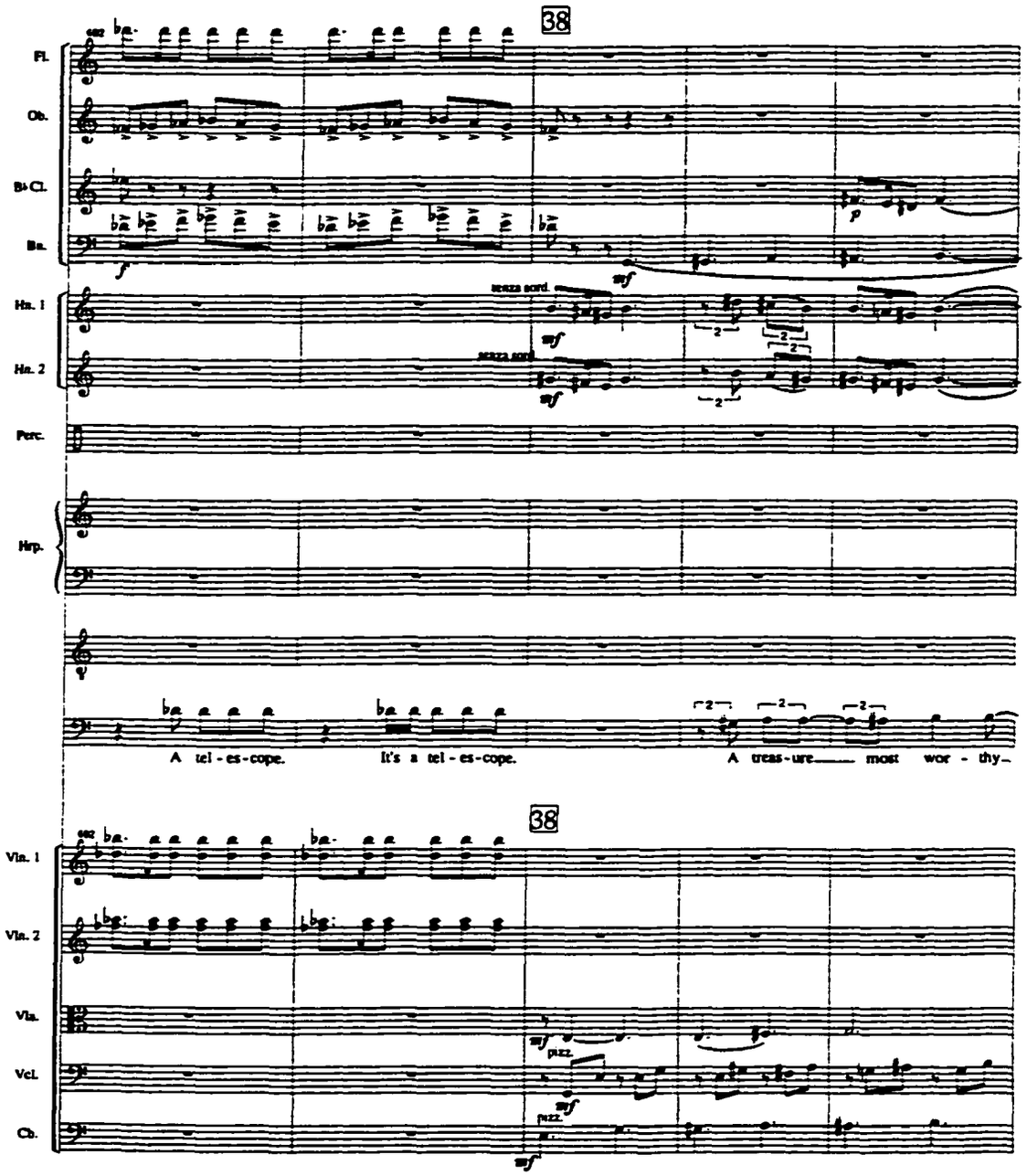

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
crossing the stage over from the other side
daught - er shall be my daught - er's wed-ding ring! Oy!
me and my prin - cess! Great-est gift for my king! And my broth - ers would ag - ree,
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

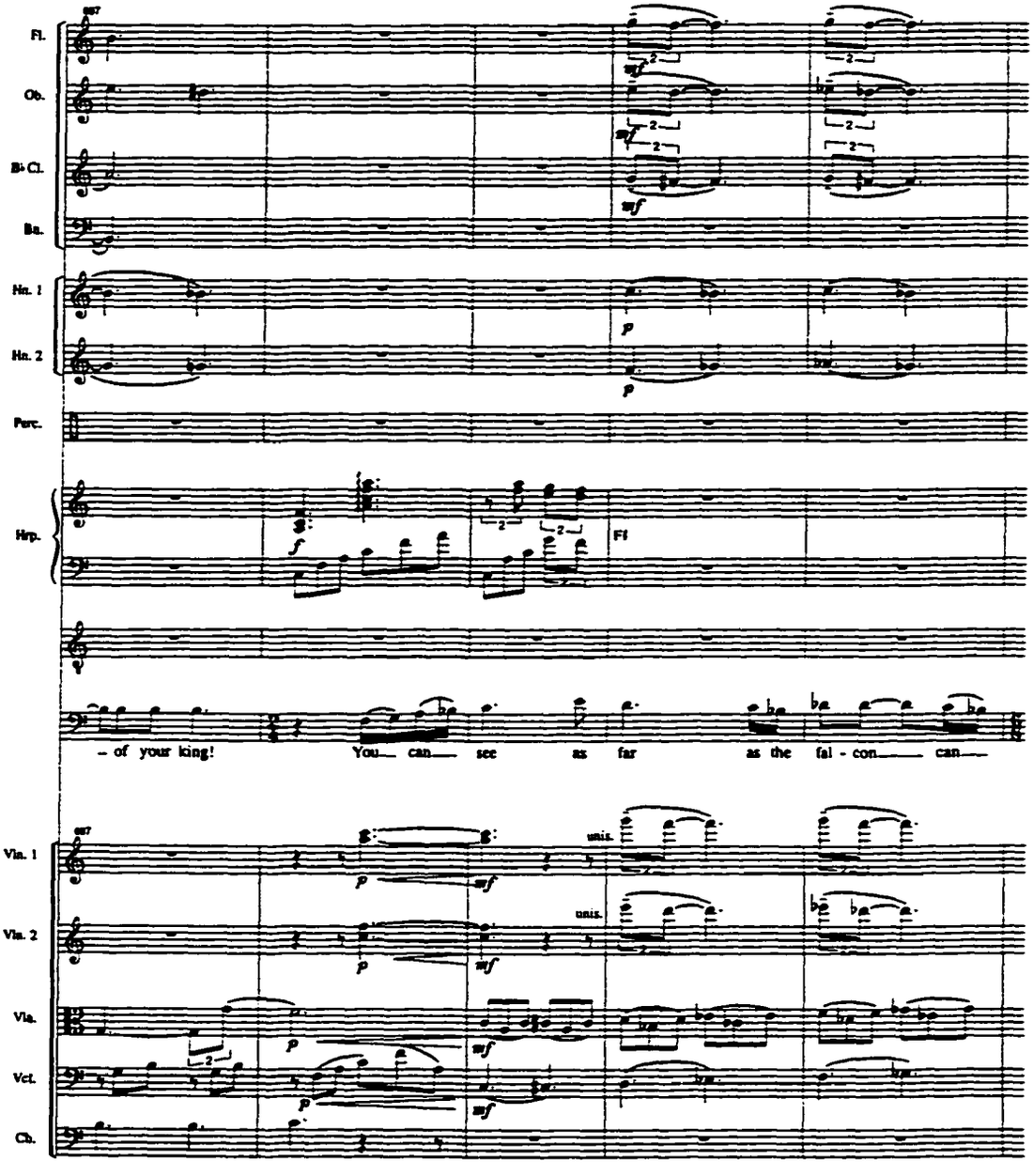

674
Fl.
Ob.
B♭ Cl.
Bn.
f
Hn. 1
Hn. 2
Perc.
Hrp.
'tis the great - est gift they've ev - er seen!
Now to the fork! To the fork!...
674
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco
p
f

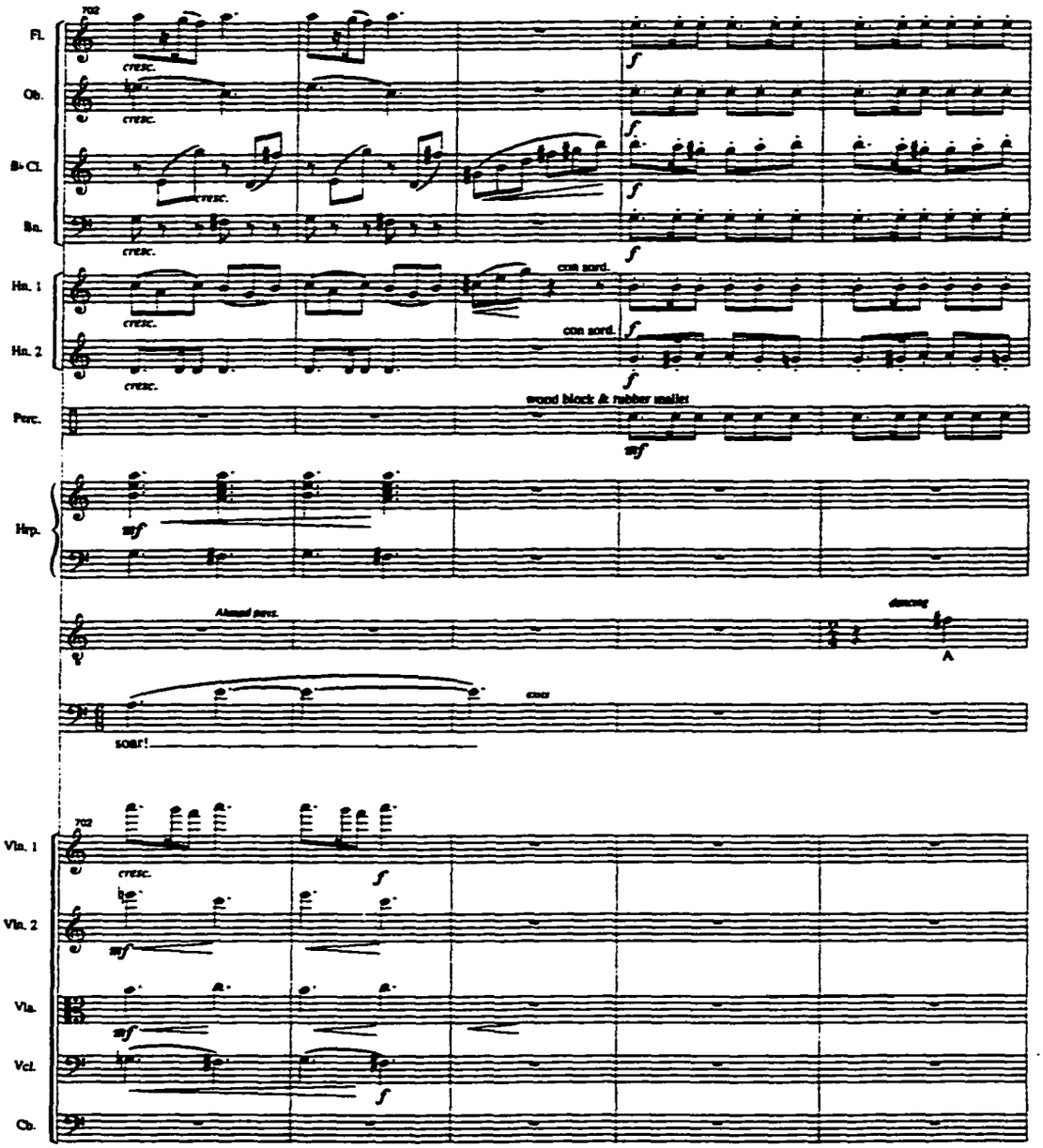
Scene Four

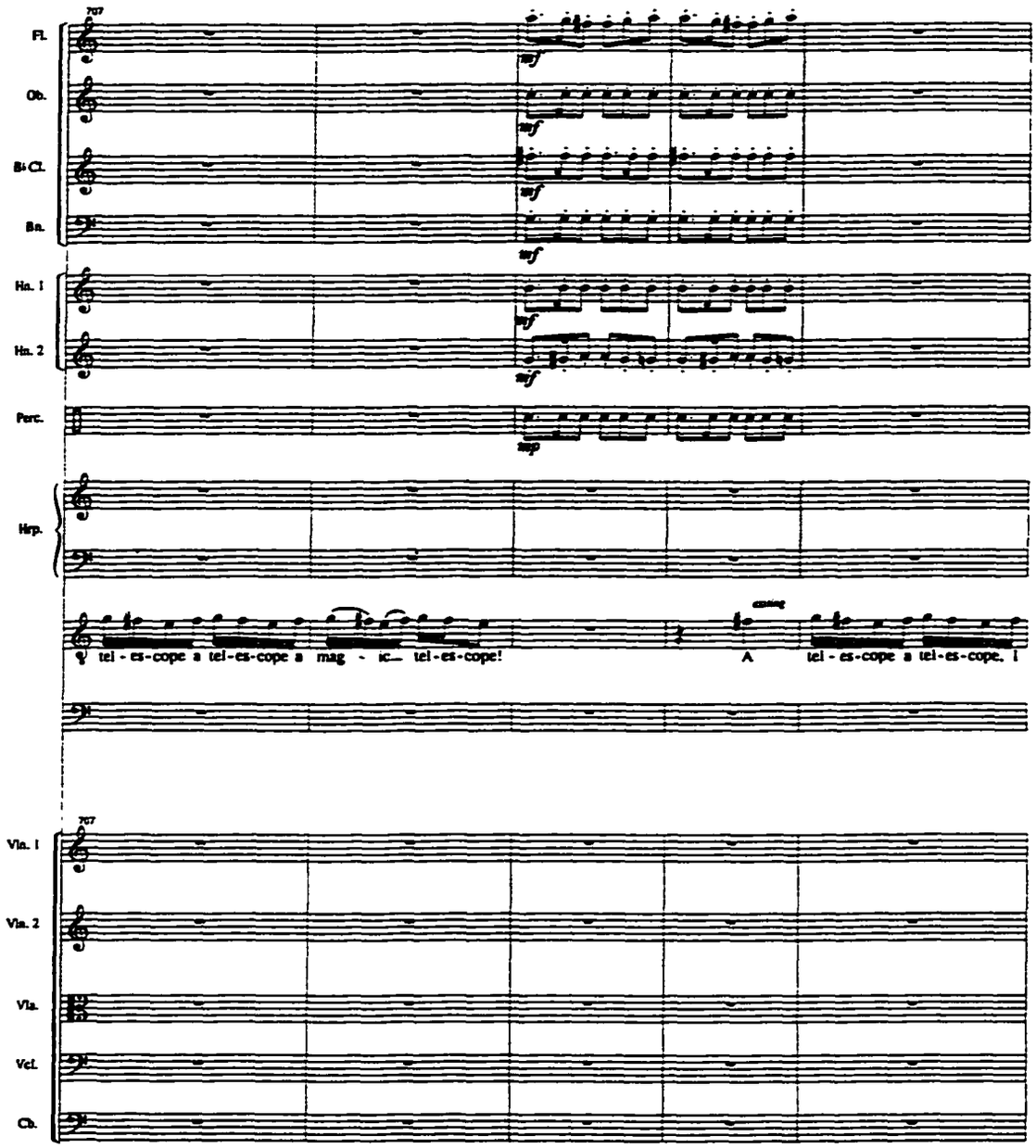

sempre
FLUTE
Fl.
Ob.
B♭ Cl.
Bn.
con sord.
Hn. 1
con sord.
Hn. 2
sn. rim
Perc.
Hrp.
sempre
pizz.
Vln. 1
pizz.
Vln. 2
Vla.
Vcl.
Cb.

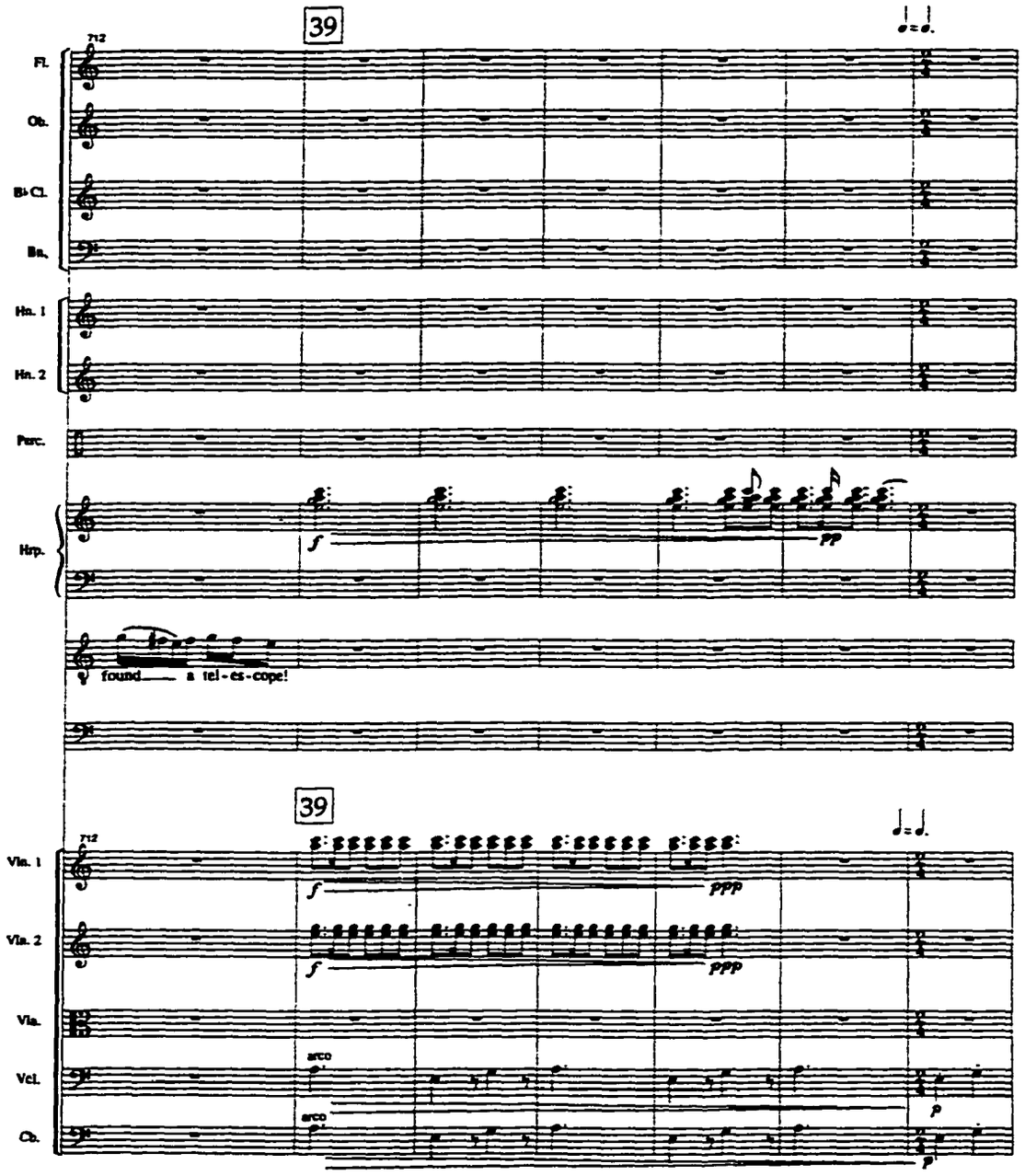

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco div.
arco div.
An i-vor-y spy - ing tube?


38
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
A tel - es - cope.
It's a tel - es - cope.
A treas - ure most wor - thy
38
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.

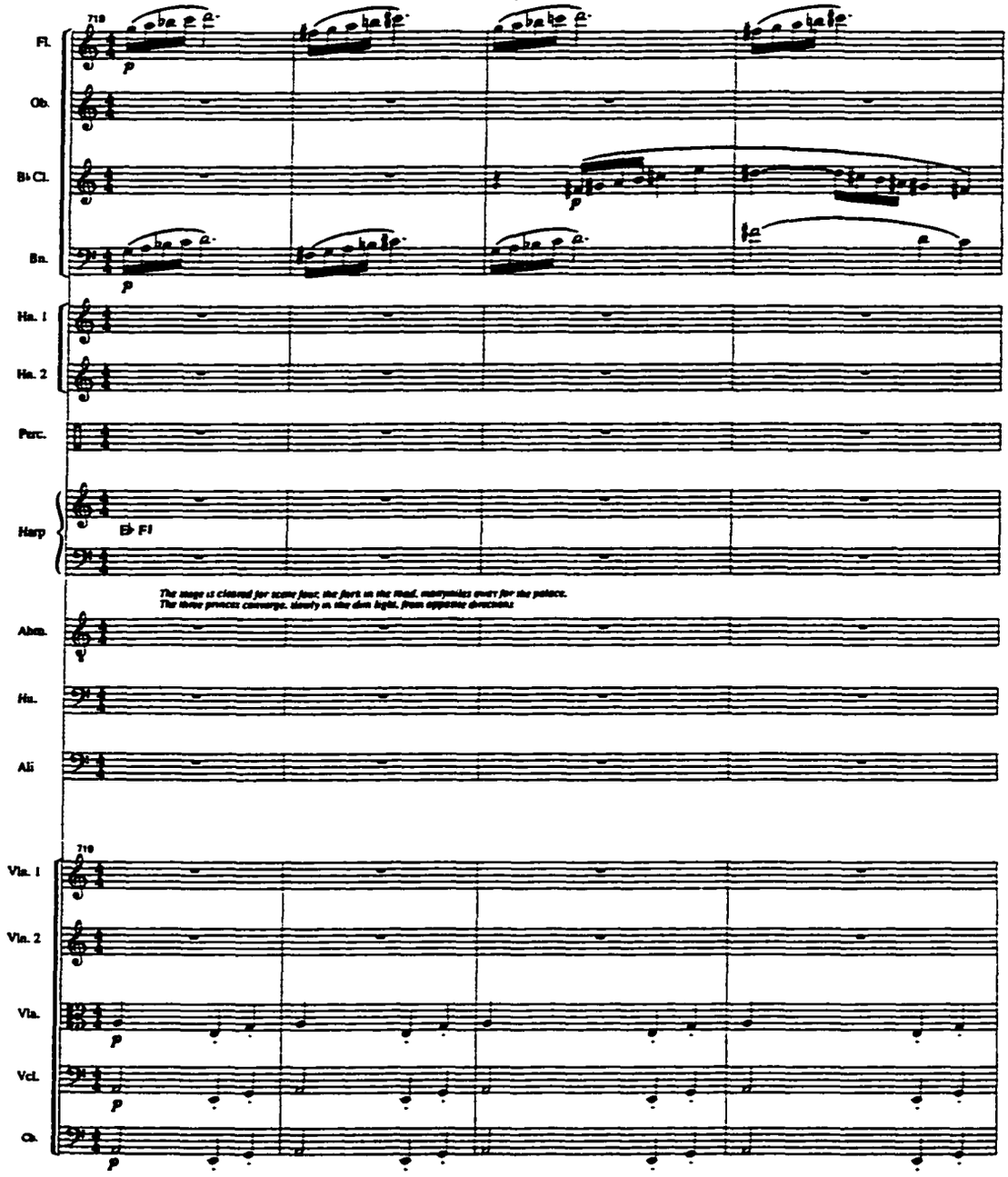

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Fl
– of your king!
You can see as far as the fal - con can
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
unis.

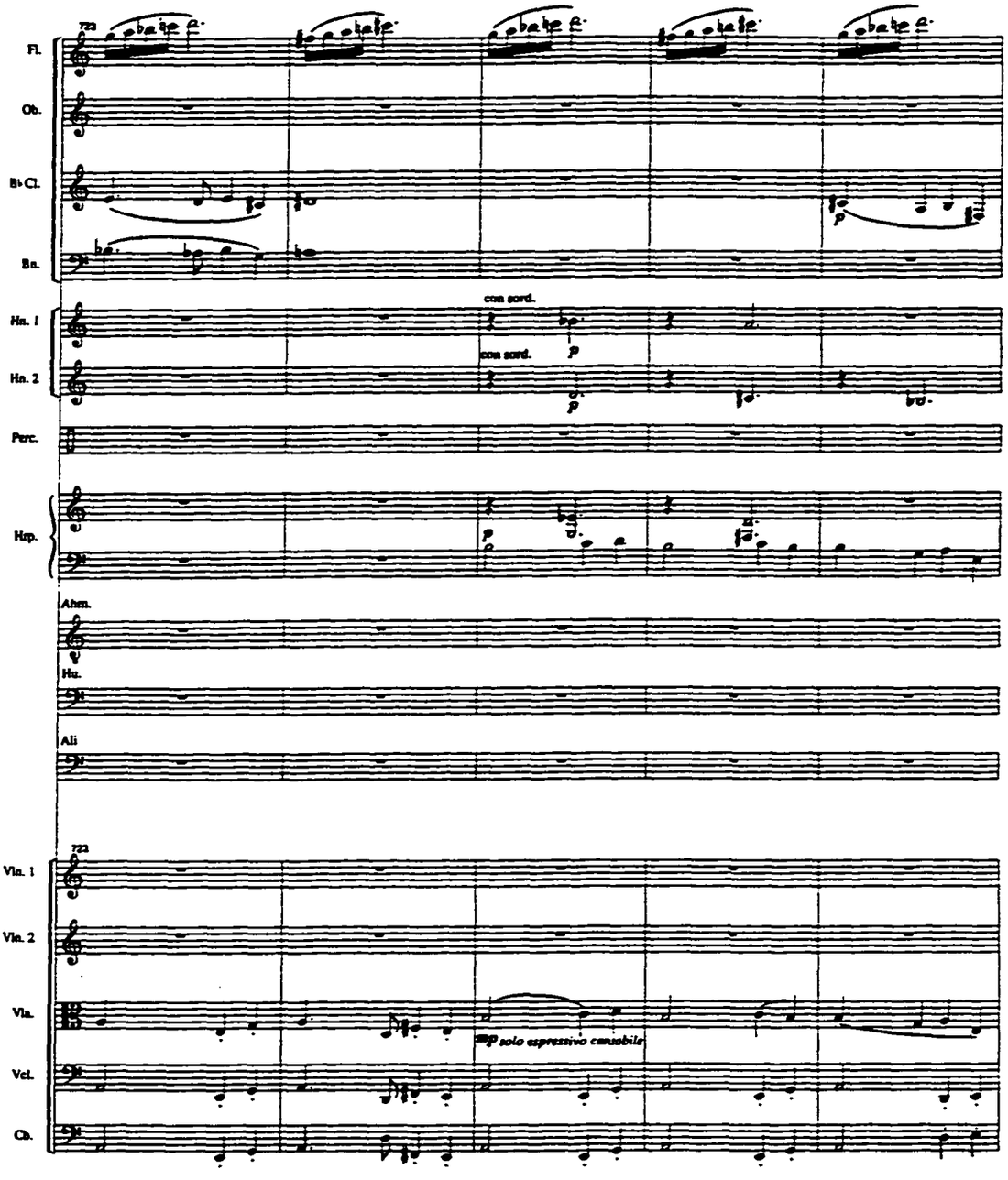

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
cresc.
con sord.
wood block & rubber mallet
dancing
A
soar!

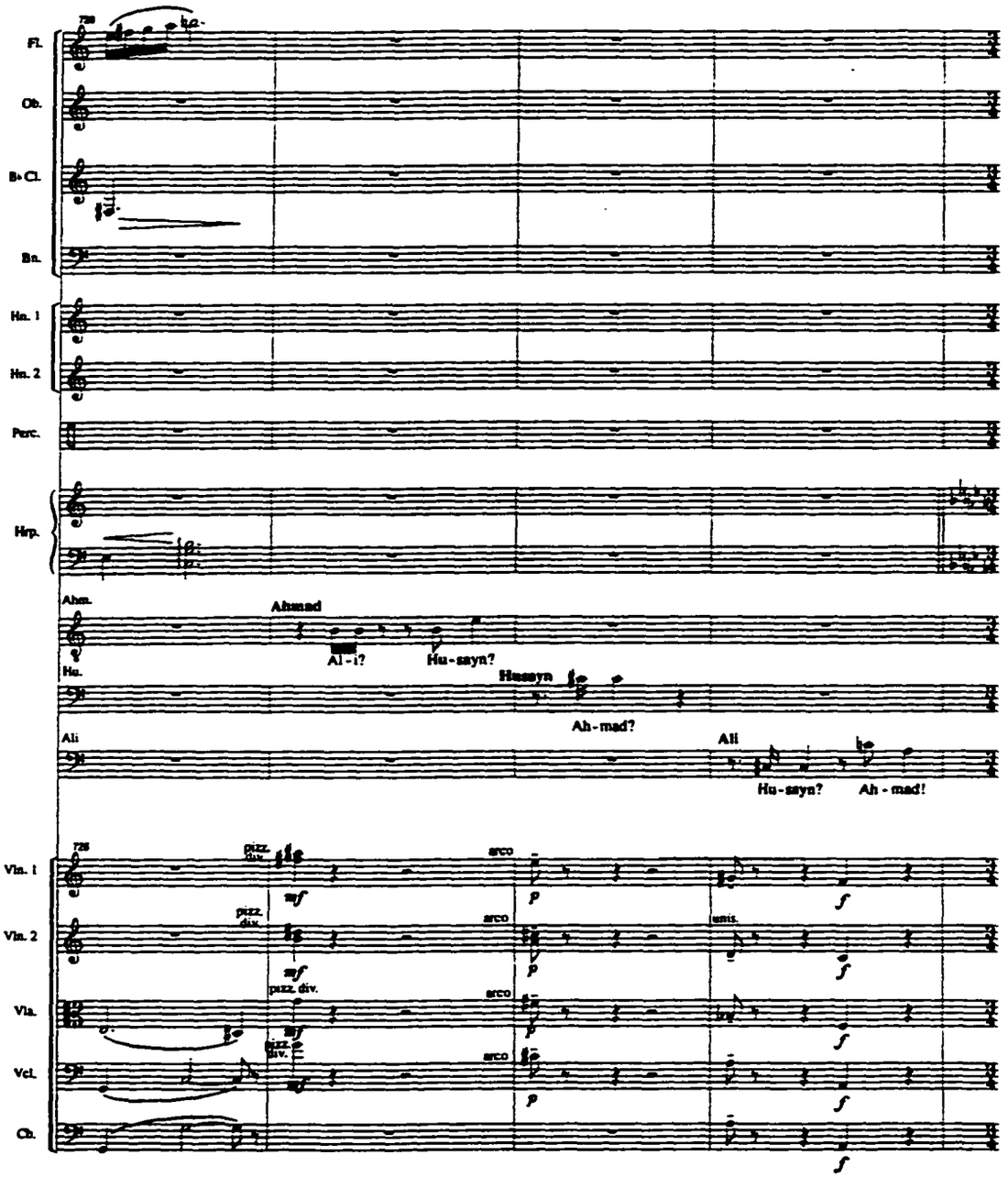

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
mp
tel - es-cope a tel-es-cope a mag - ic— tel-es-cope!
A
tel - es-cope a tel-es-cope. I

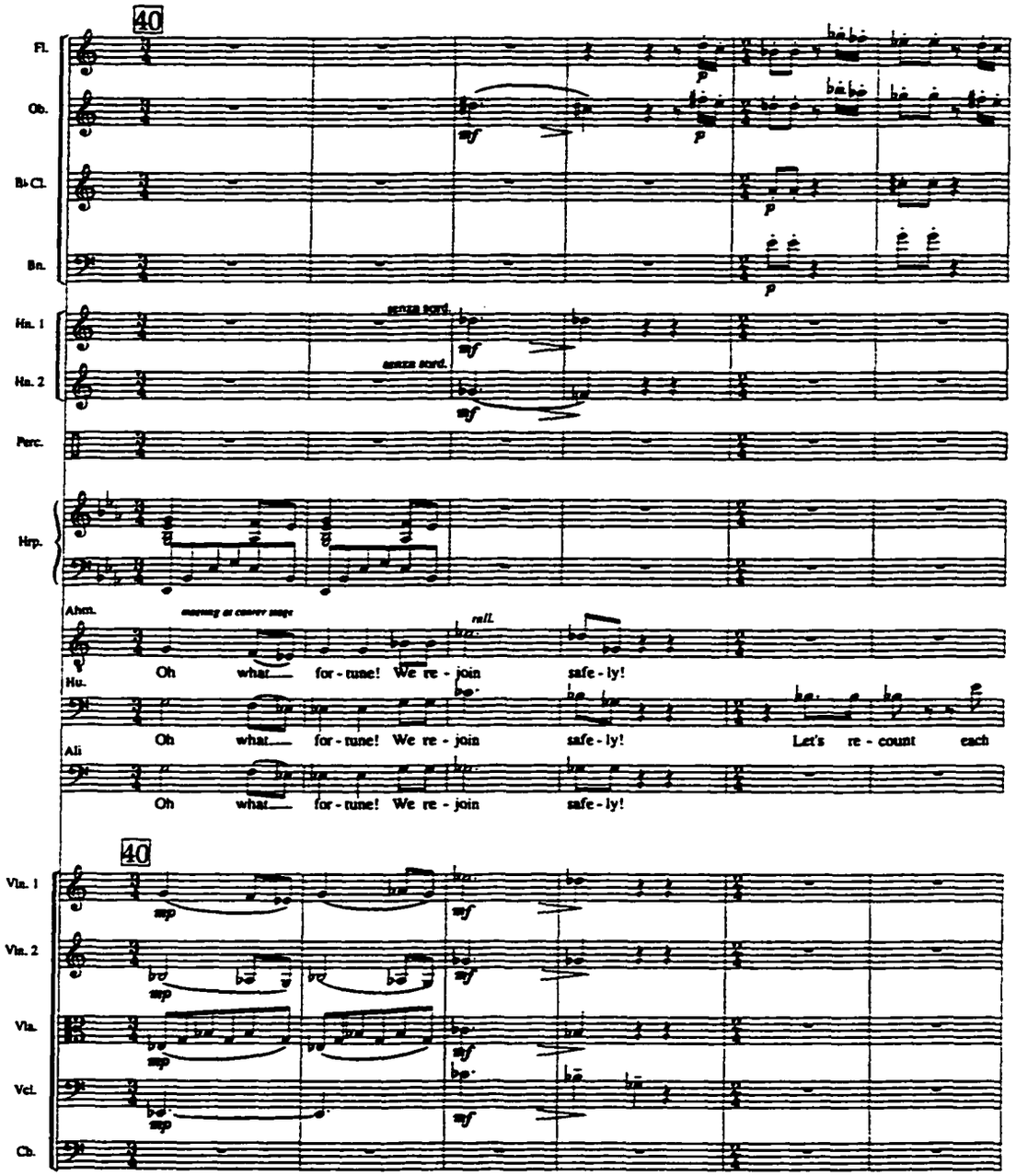

39
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
f
pp
found a tel-es-cope!
39
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
arco
f
ppp
f
ppp
p
p

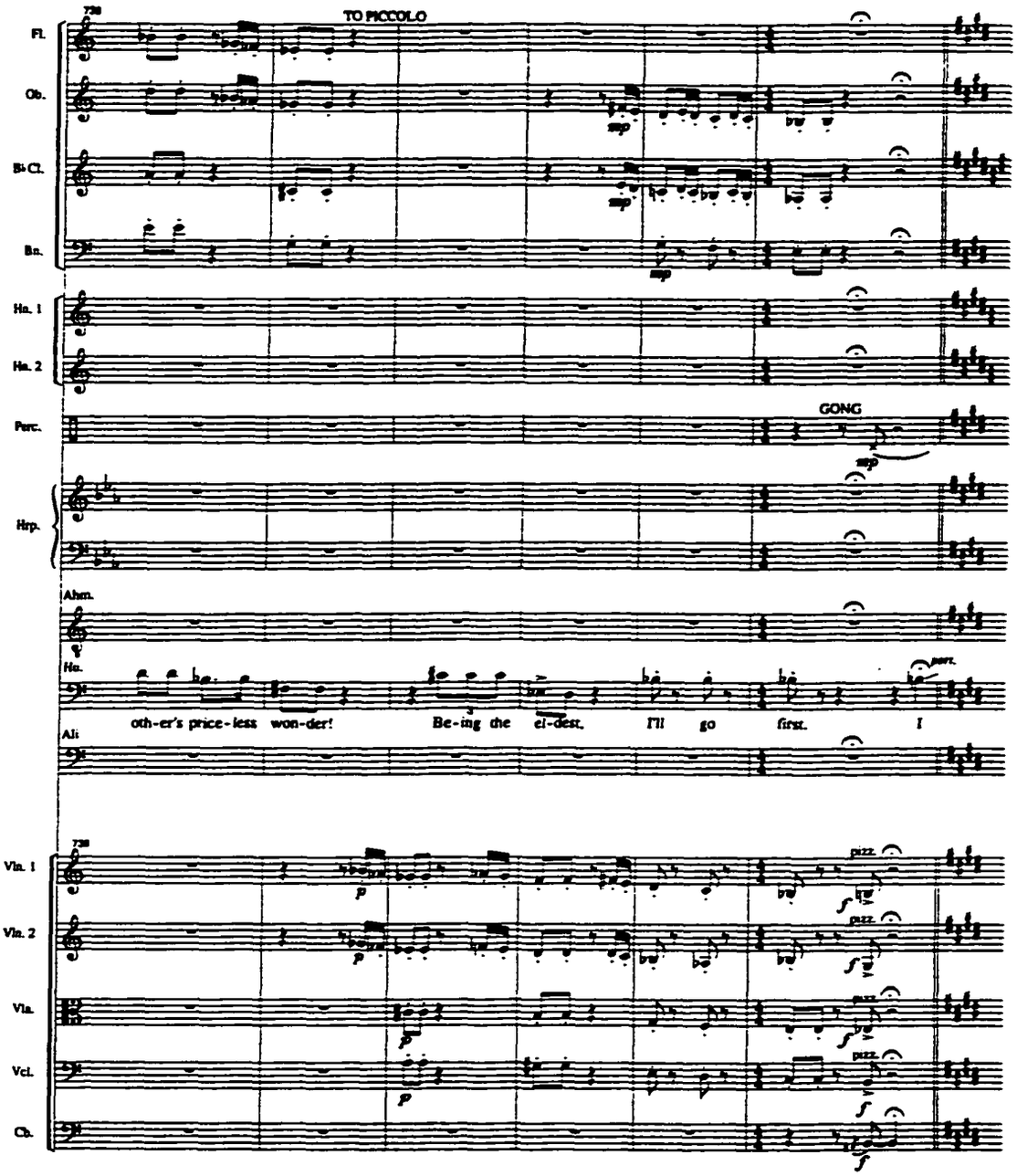
Scene Five

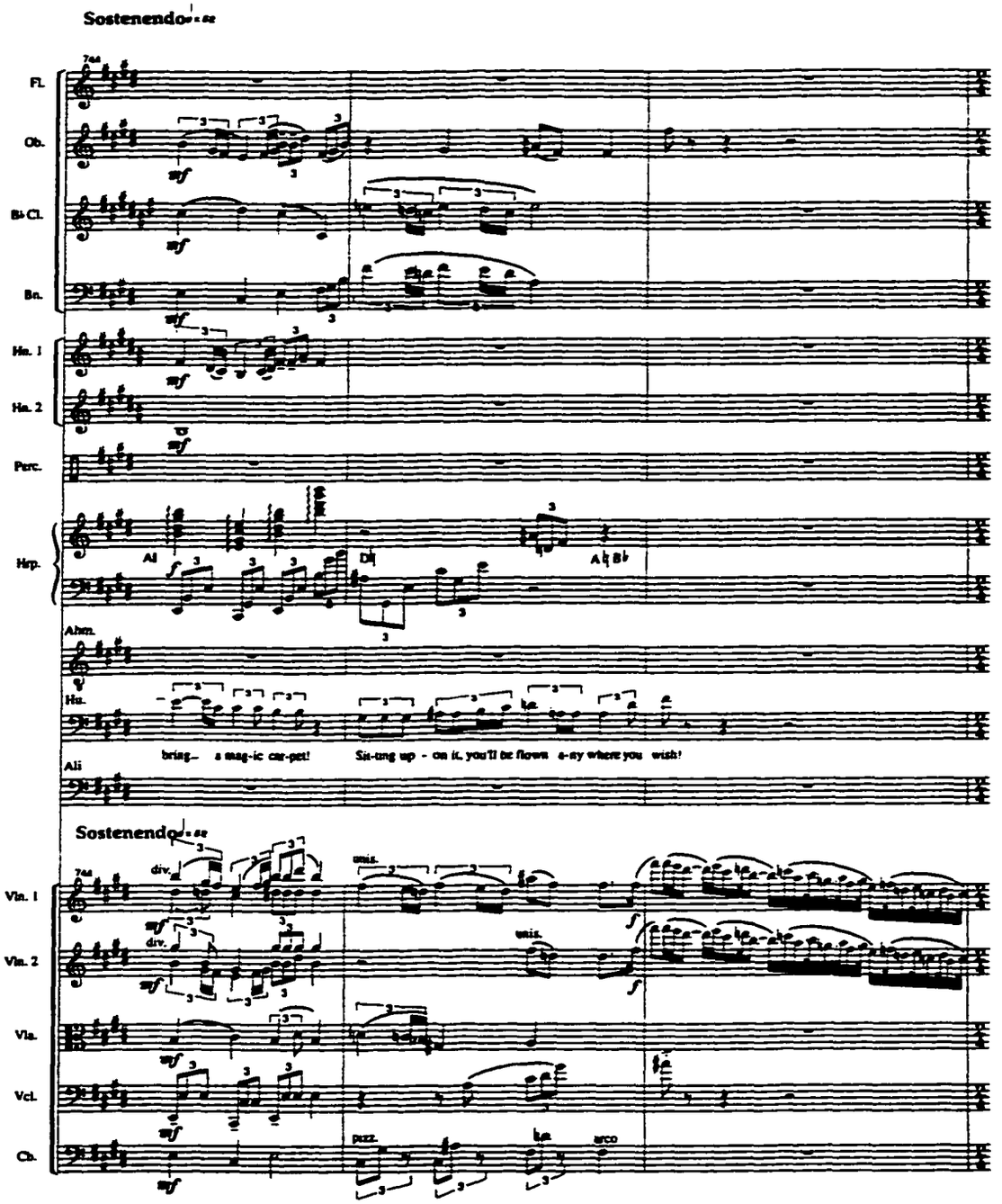

719
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
E♭ Fl
The stage is cleared for scene four, the fork on the road, mannyniks quest for the palace.
The three princes converge, slowly in the dim light, from opposite directions
Hn.
Ali
719
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

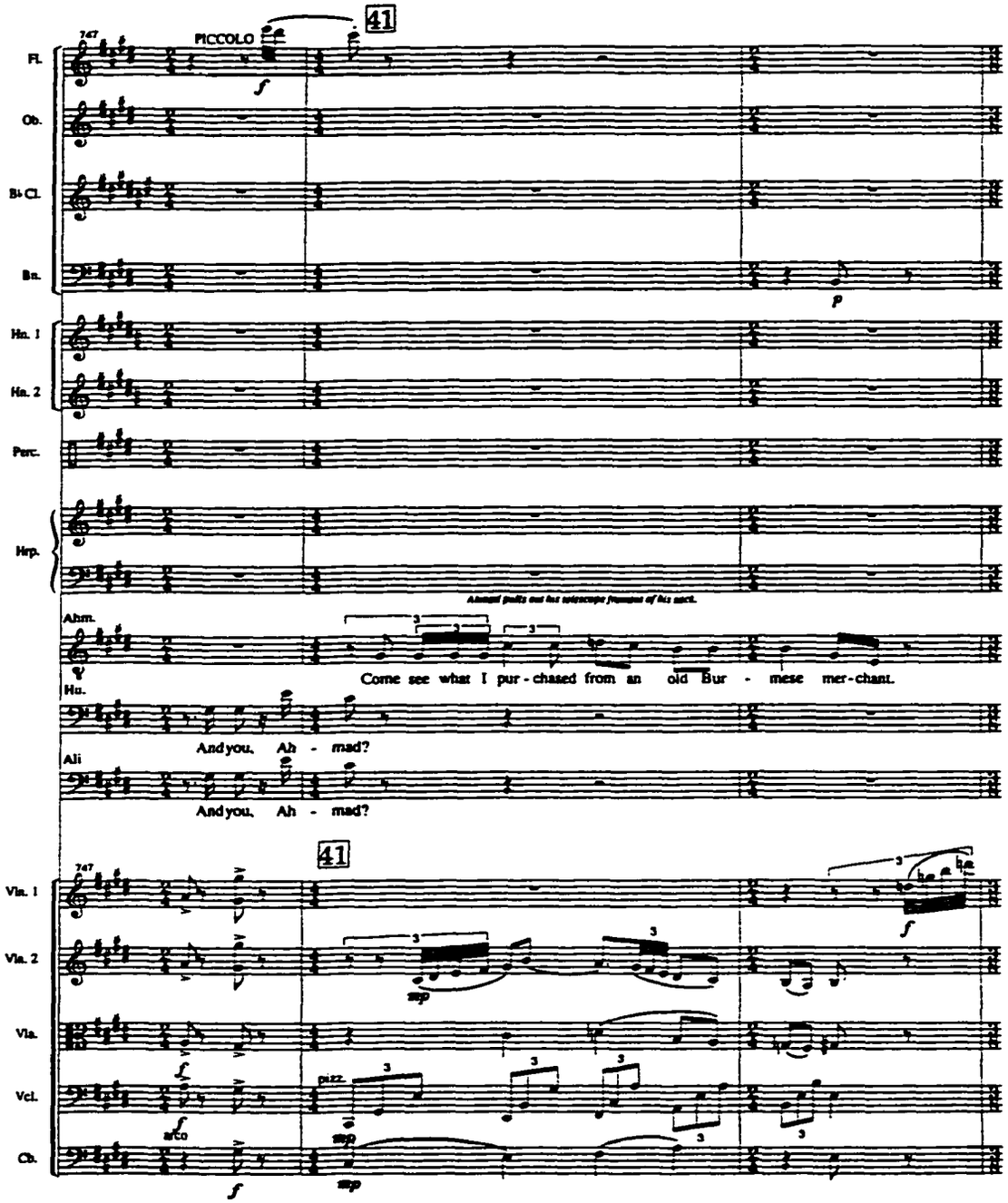

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
con sord.
Perc.
Hrp.
Ahm.
Hn.
Ali
Vln. 1
Vln. 2
Vla.
mp solo espressivo cantabile
Vcl.
Cb.

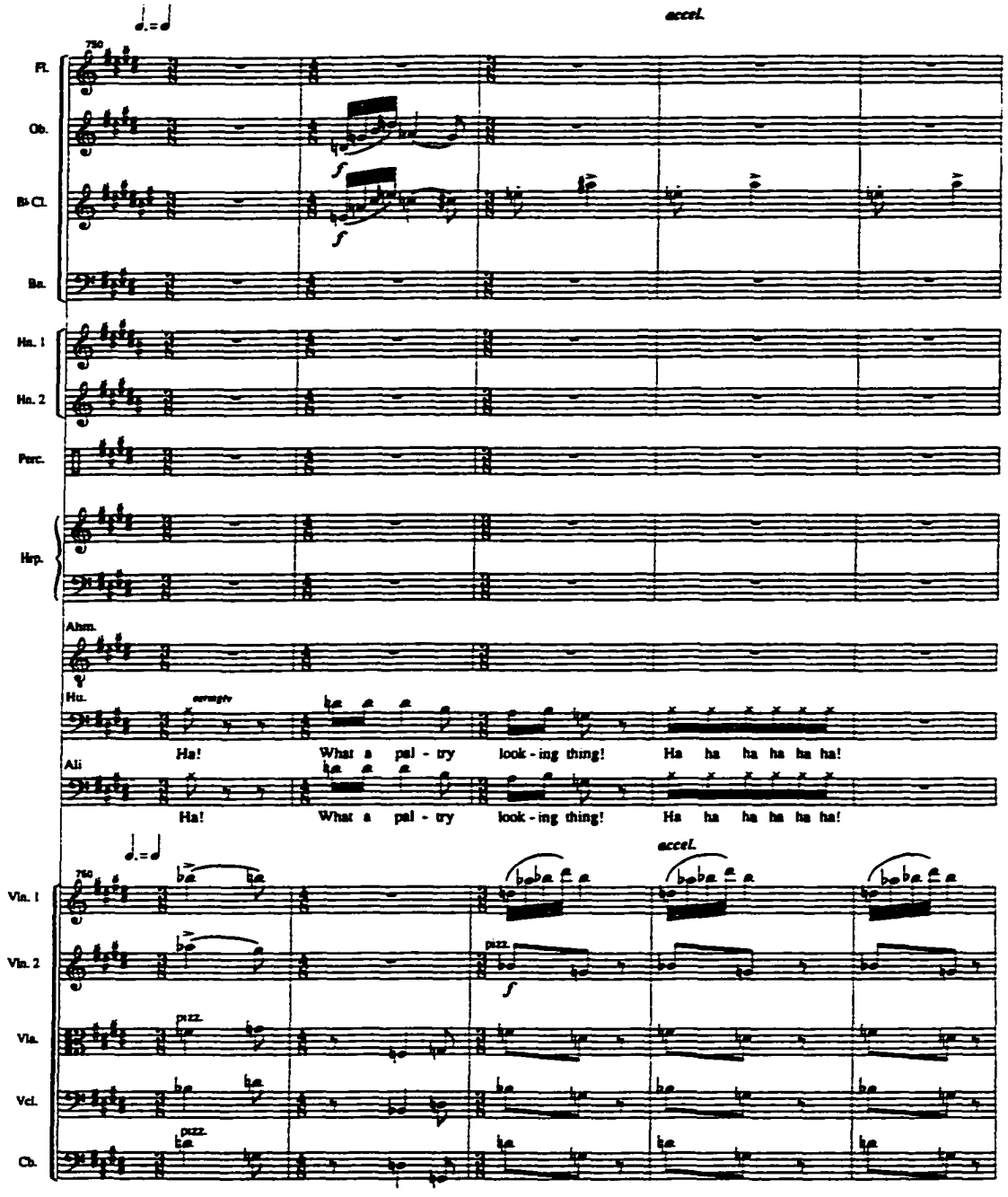

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Ahmad
Al - i?
Hu - sayn?
Hu.
Hussyn
Ah - mad?
Ali
Ali
Hu - sayn?
Ah - mad!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
div.
arco
mf
p
f
unis.

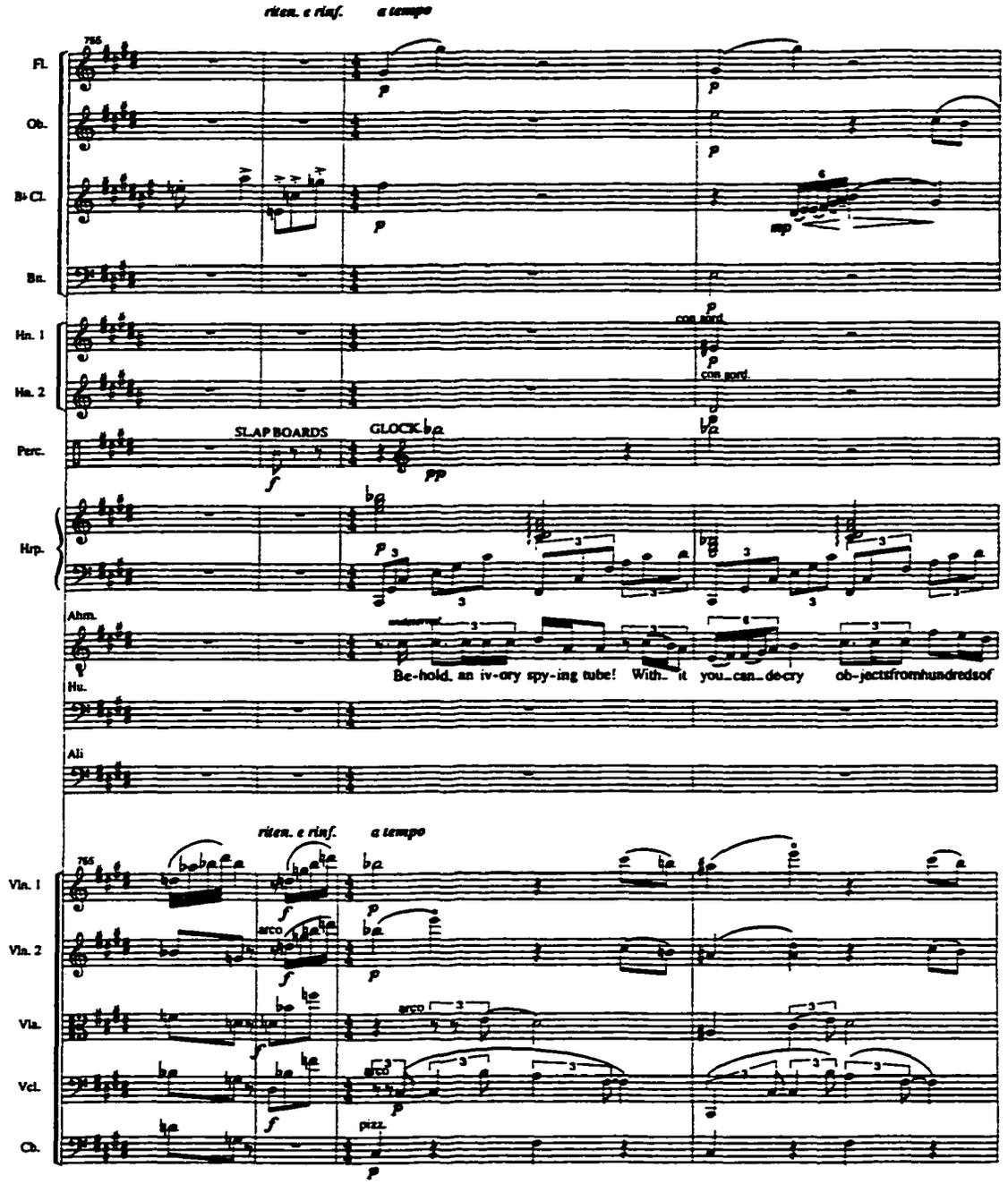

40
Fl.
Ob.
B♭ Cl.
Bn.
senza sord.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Oh what for - tune! We re - join safe - ly!
Hu.
Oh what for - tune! We re - join safe - ly! Let's re - count each
Ali
Oh what for - tune! We re - join safe - ly!
40
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

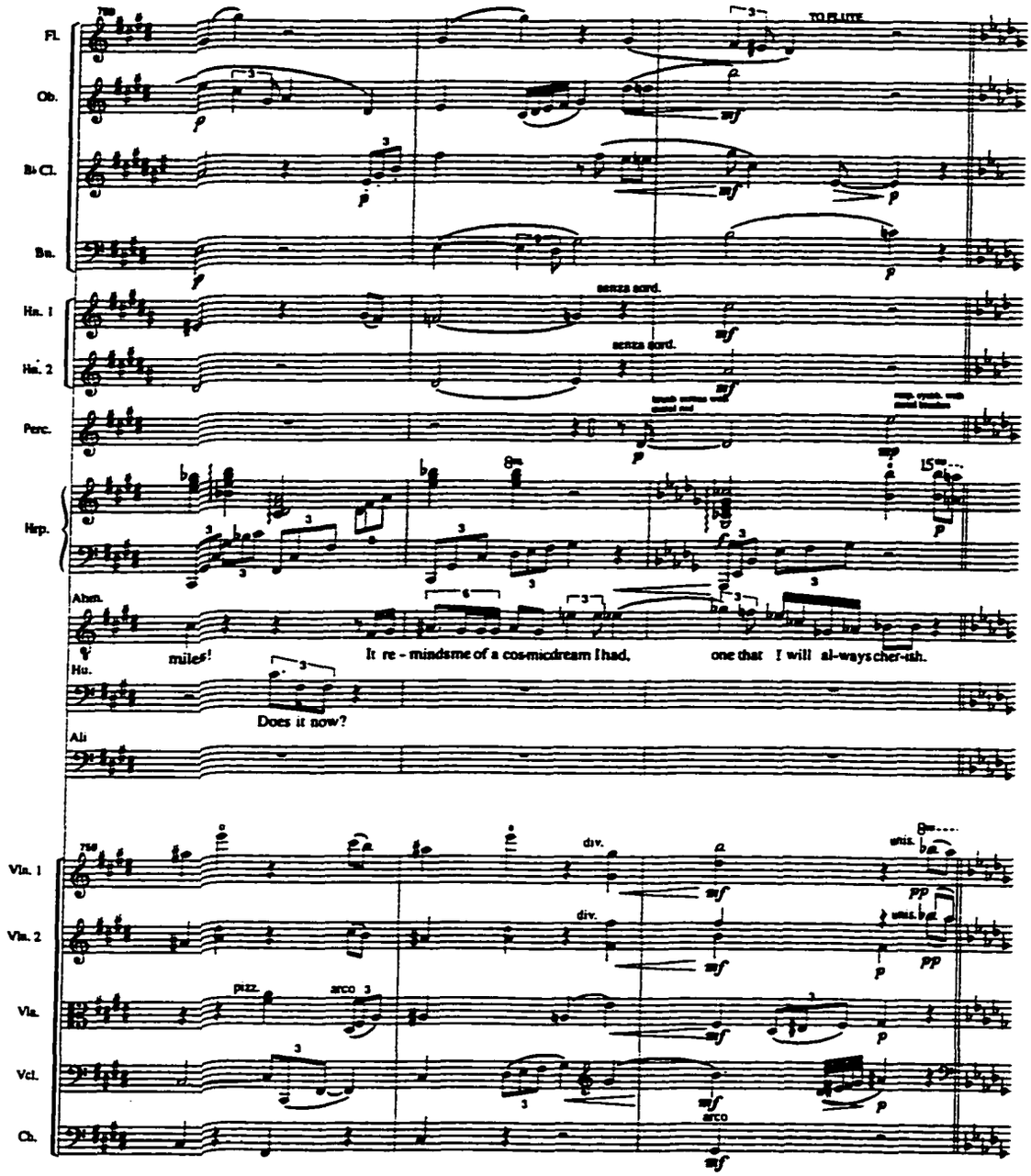

TO PICCOLO
GONG
oth-er's price-less won-der!
Be-ing the el-dest, I'll go first. I

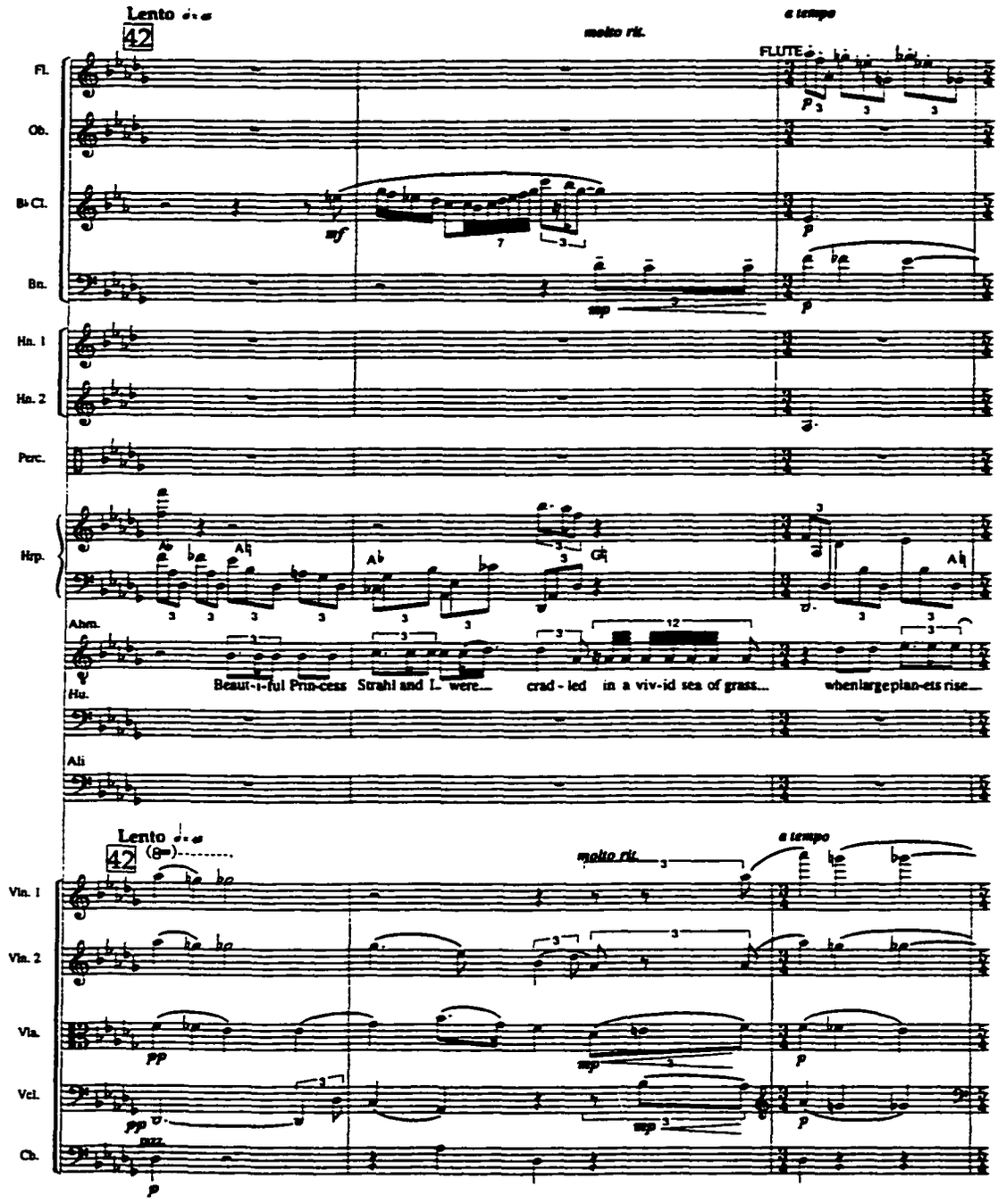

Sostenendo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hs.
bring... a mag-ic car-pet! Sit-ting up - on it, you'll be flown a-ny where you wish!
Ali
Sostenendo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.
pizz.
arco

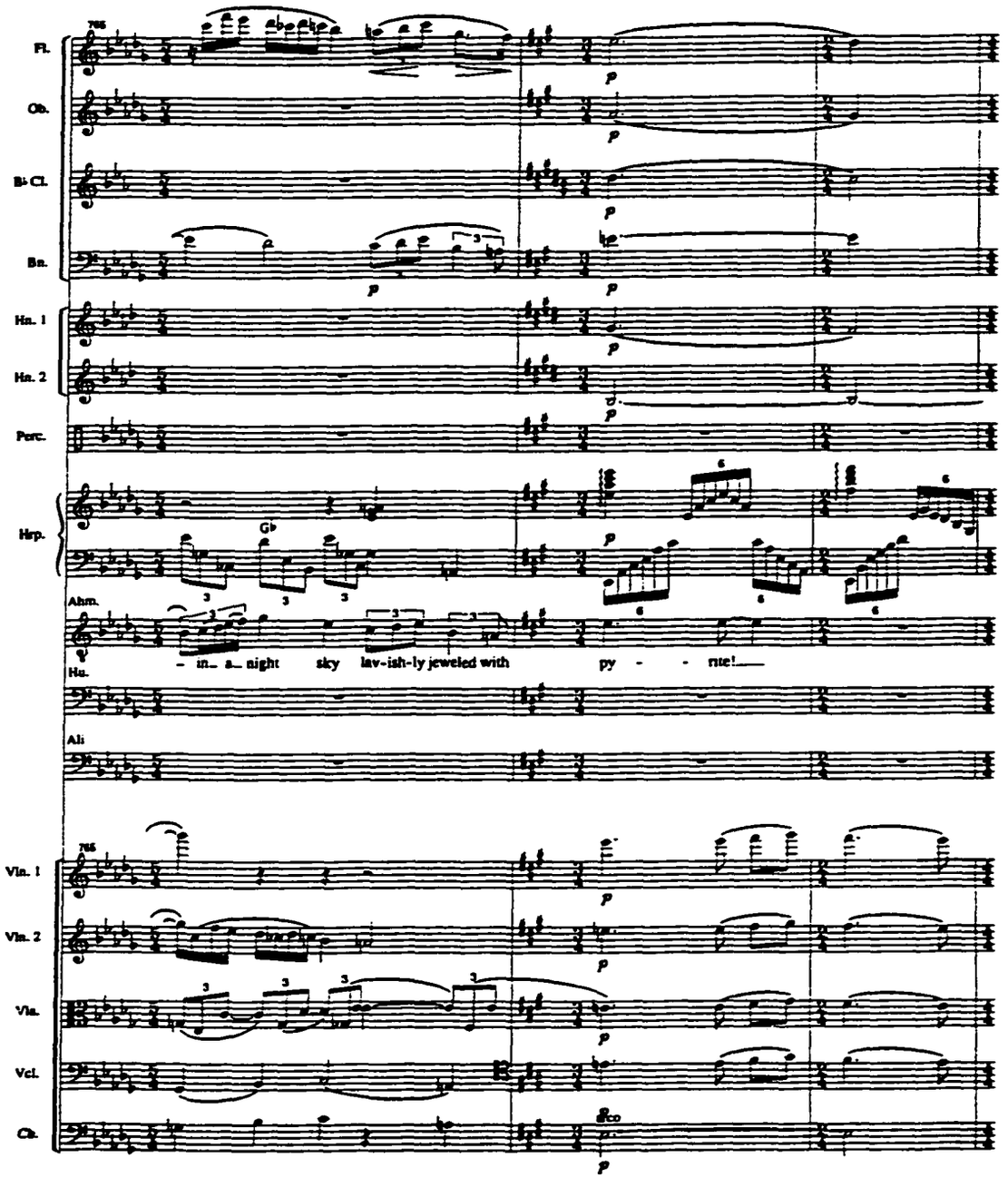

41
PICCOLO
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Come see what I pur - chased from an old Bur - mese mer-chant.
Hu.
And you, Ah - mad?
Ali
And you, Ah - mad?
41
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sul p
pizz.
arco

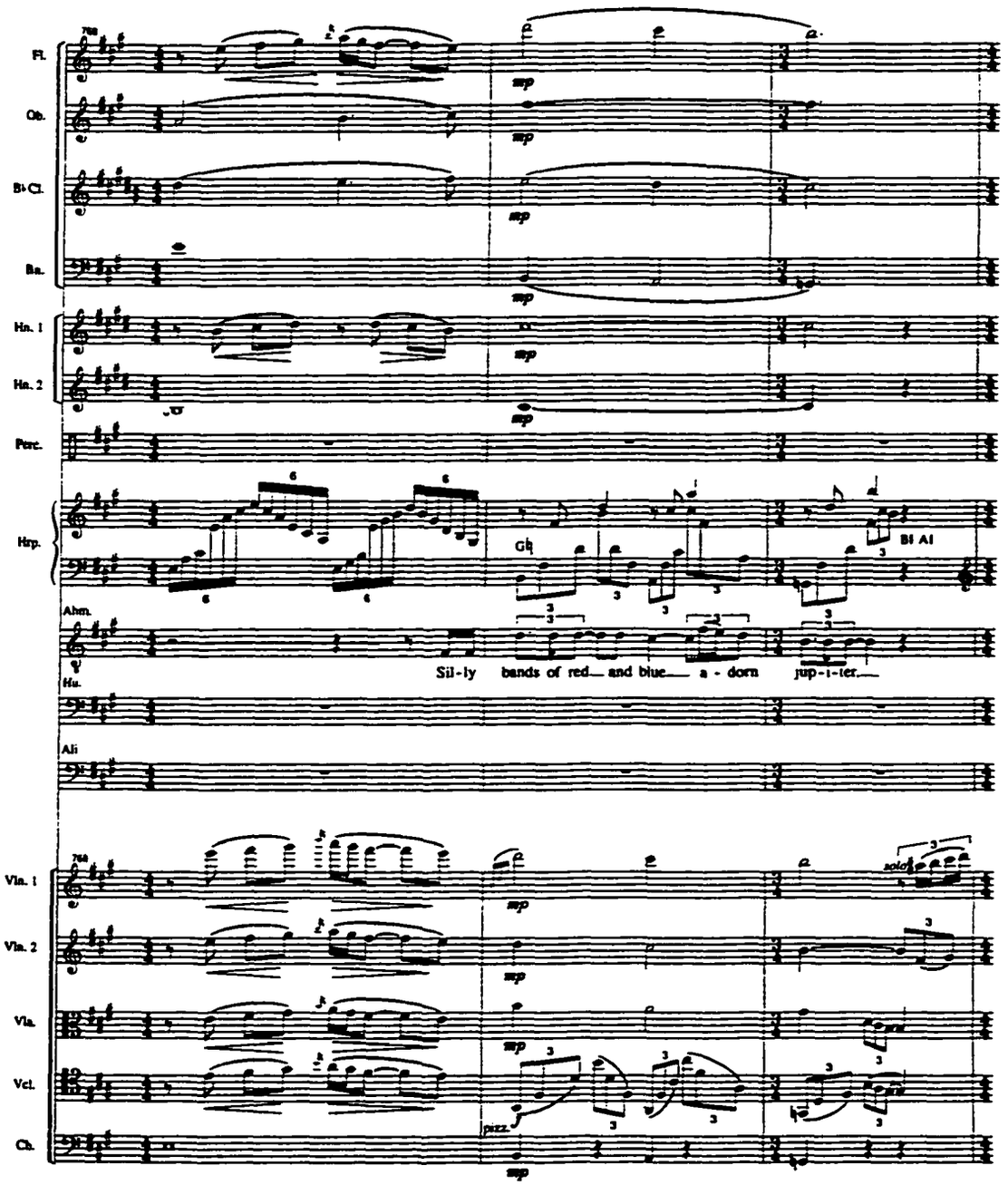

accel.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hu.
Ha! What a pal - try look - ing thing! Ha ha ha ha ha ha!
Ali
Ha! What a pal - try look - ing thing! Ha ha ha ha ha ha!
accel.
Vln. 1
Vln. 2
pizz.
Vla.
Vcl.
Cb.

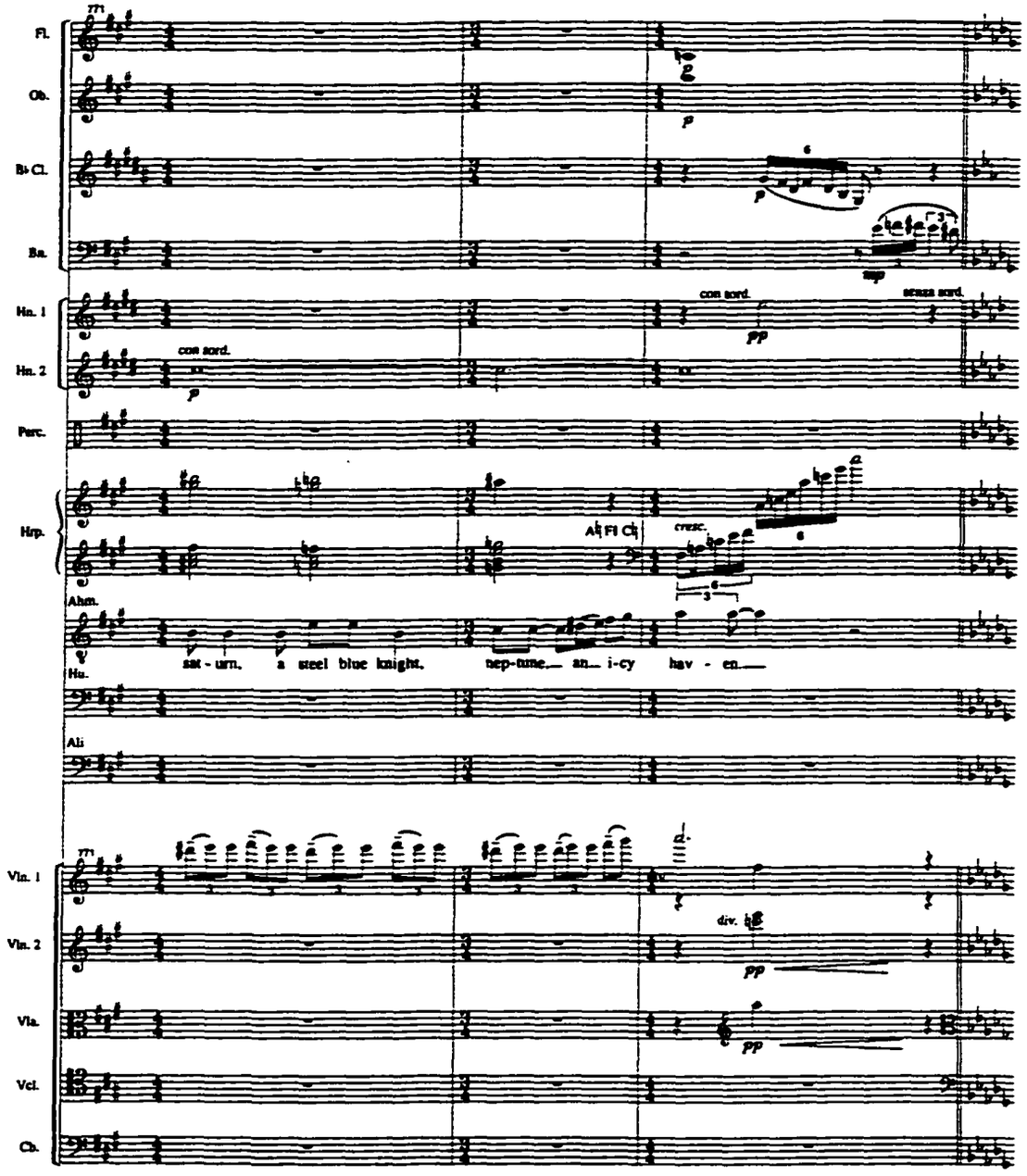

riten. e rinf.
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
con sord.
Perc.
SLAP BOARDS
GLOCK.
Hrp.
Ahm.
Hu.
Be-hold, an iv-ory spy-ing tube! With it you can de-cry ob-jectsfromhundredsof
Ali
riten. e rinf.
a tempo
Vln. 1
Vln. 2
arco
Vla.
arco
Vcl.
arco
pizz.
Cb.

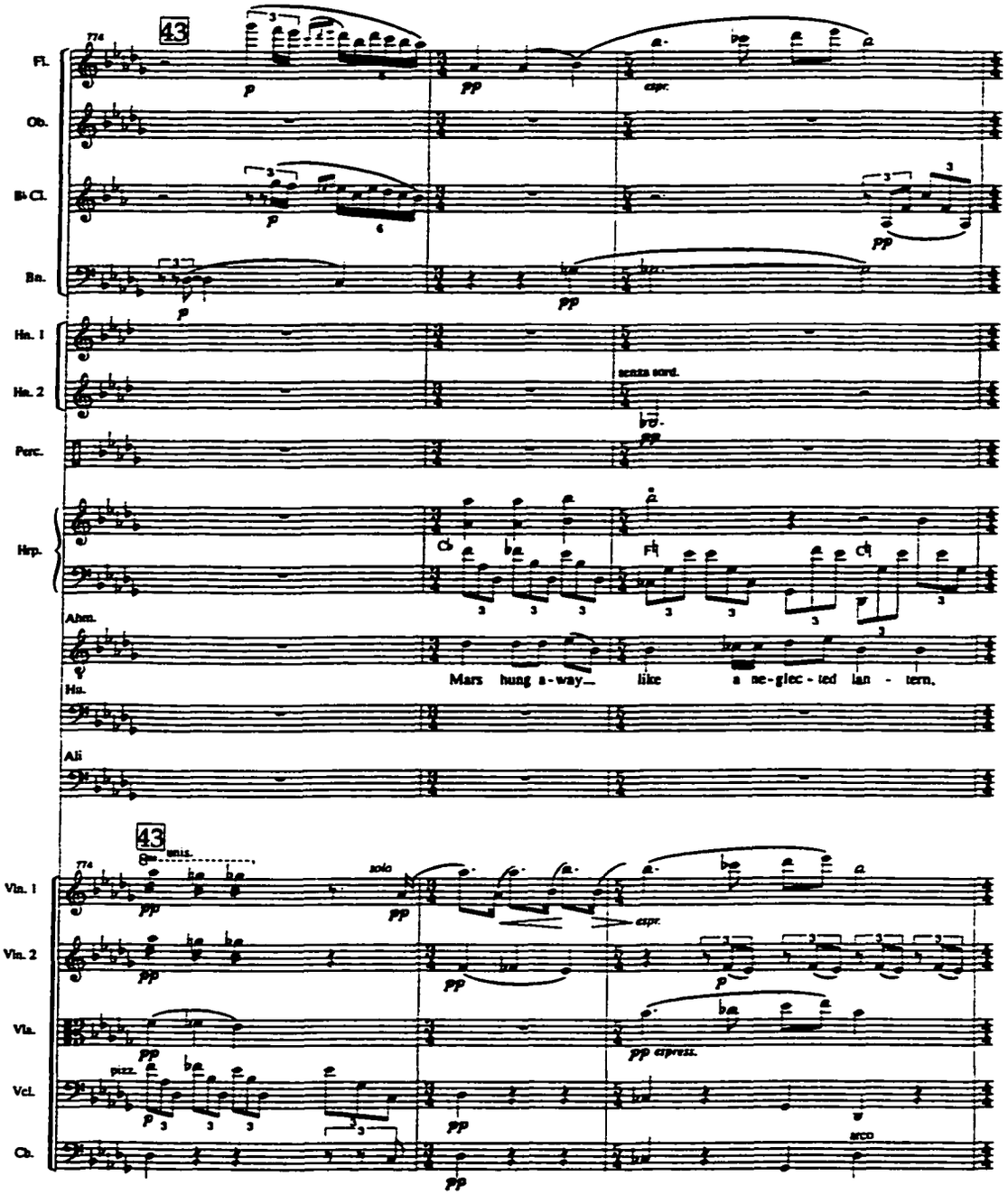

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahrn.
Hu.
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
TO FL.1/2
senza sord.
senza sord.
miles!
It re - mindsme of a cos-micdream I had,
one that I will al-ways cher-ish.
Does it now?
div.
div.
unis.
unis.
pizz.
arco
arco

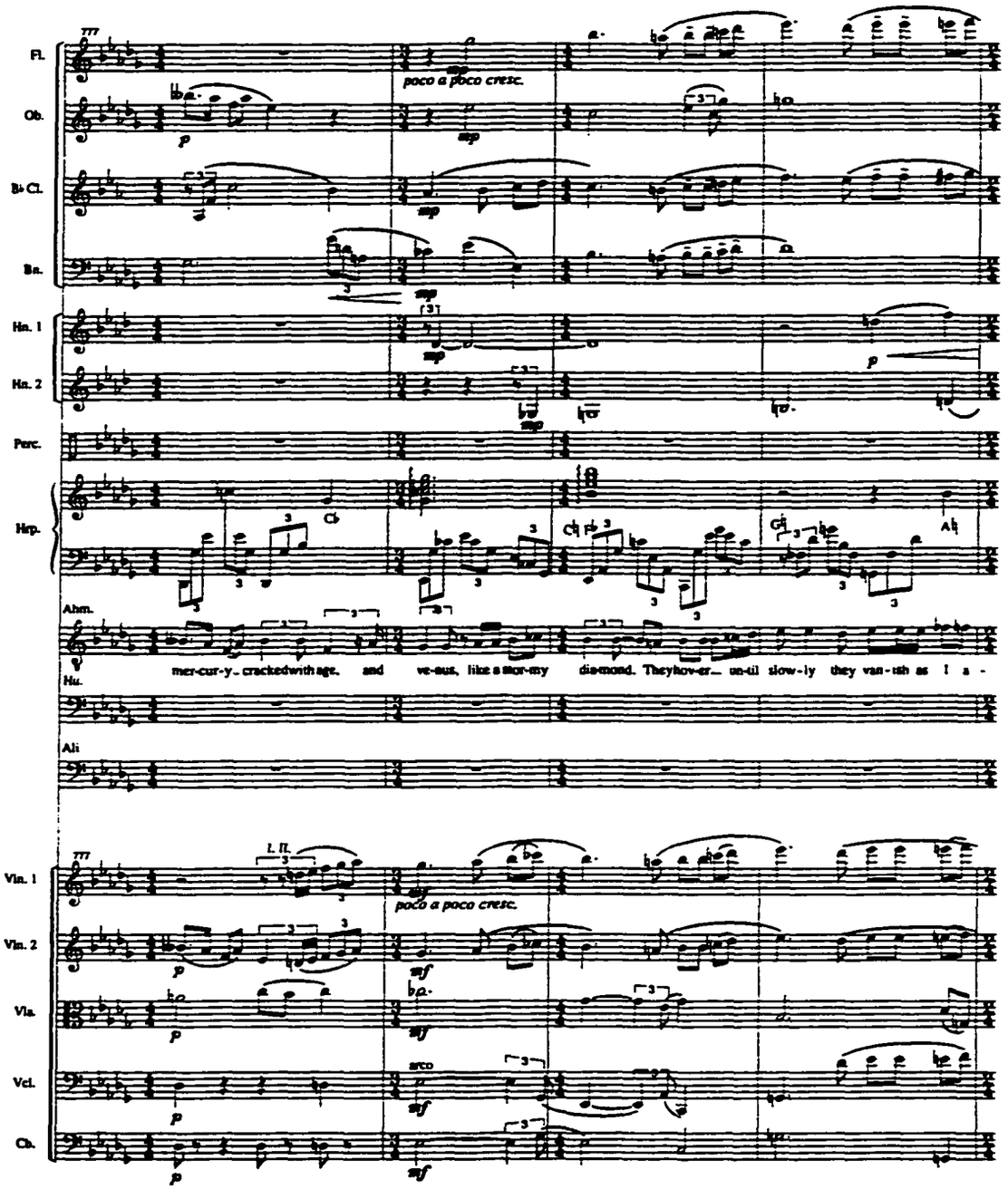

Lento
42
molto rit.
a tempo
FLUTE
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hu.
Beaut-i-ful Prin-cess Strahl and I were crad-led in a viv-id sea of grass... when large plan-ets rise
Ali
Lento
42
molto rit.
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

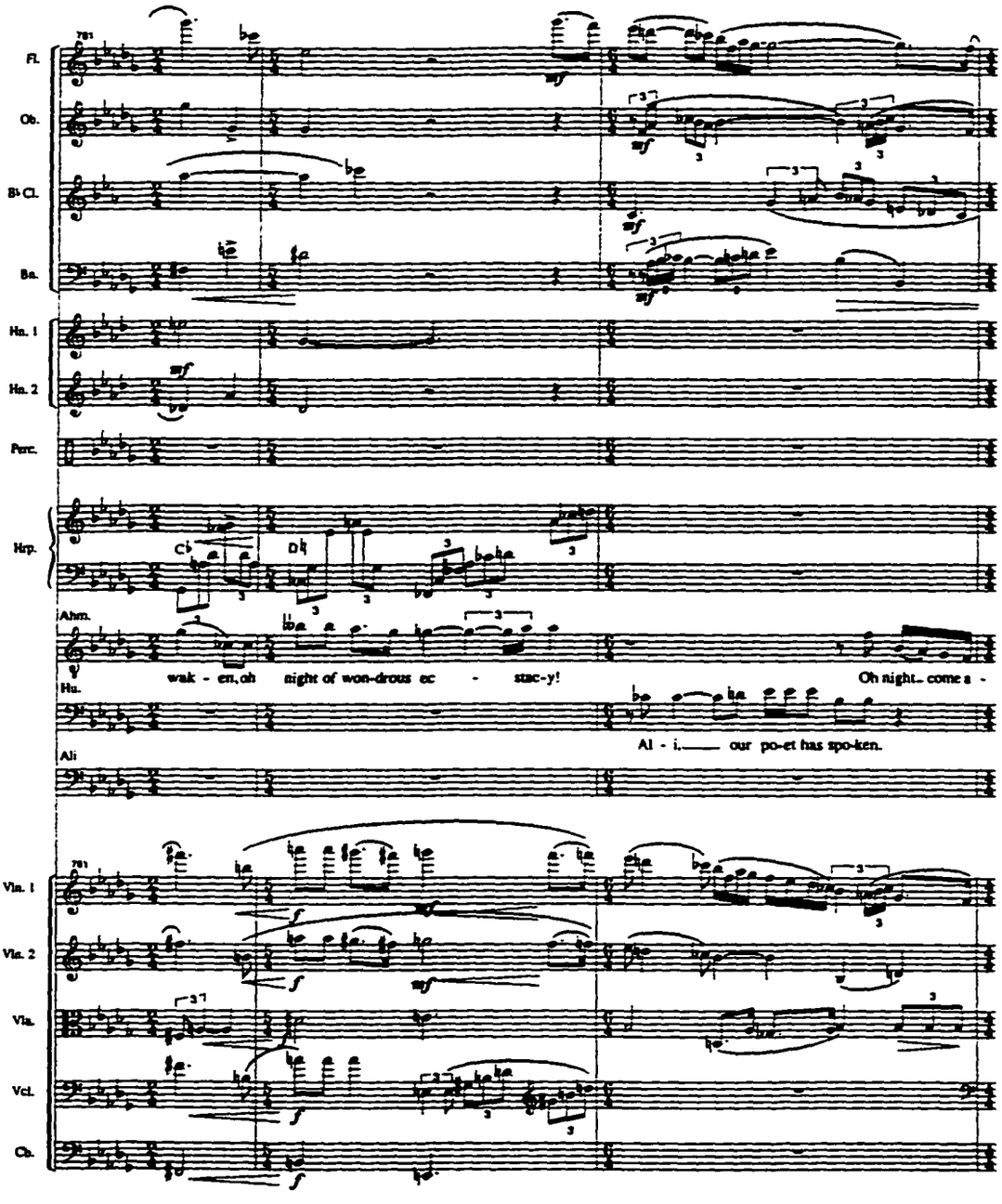

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hn.
– in_ a_ night sky lav-ish-ly jeweled with py - - rite!
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

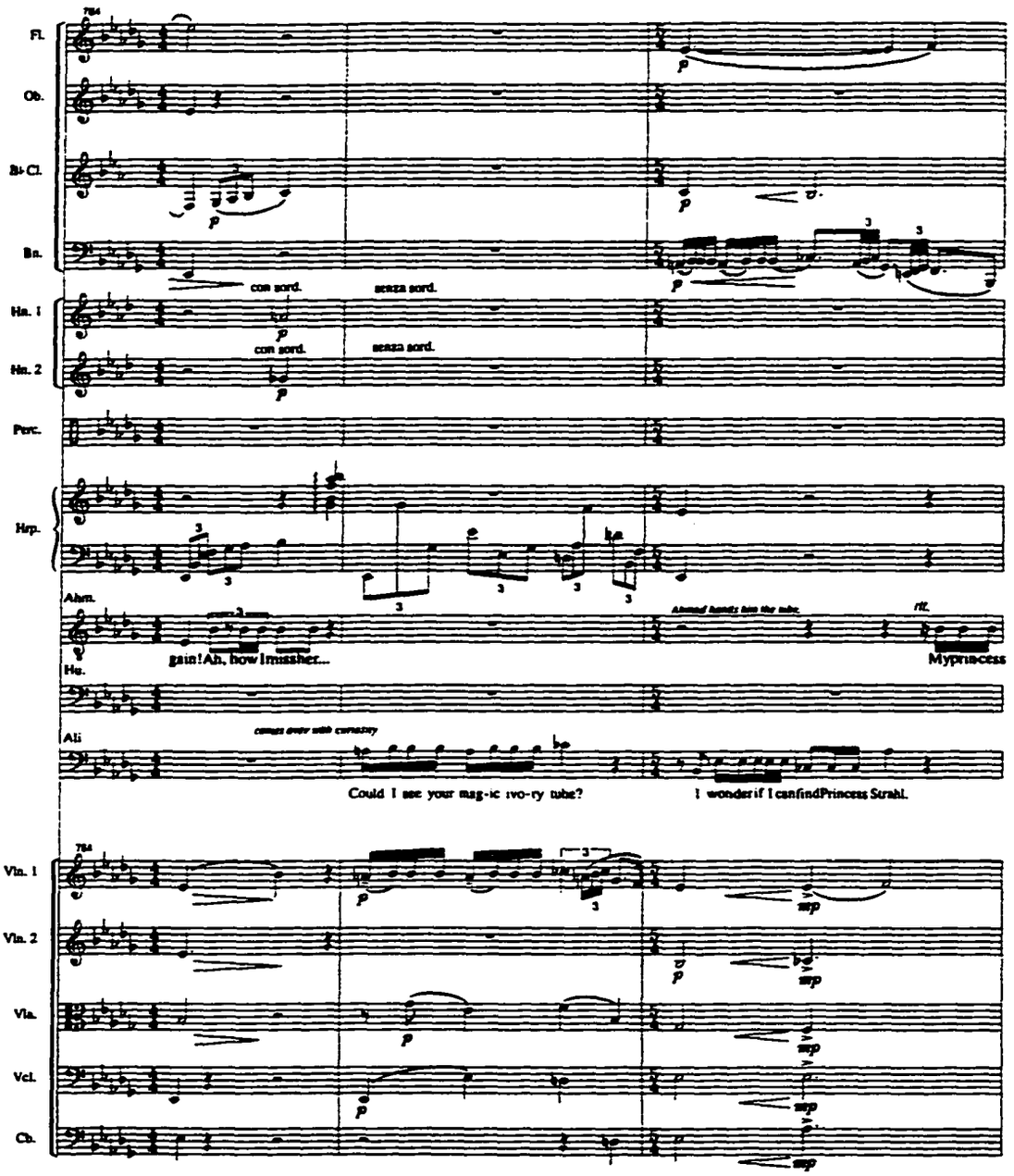

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hu.
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
Gb
Bl Al
Sil-ly bands of red and blue a - dorn jup-i-ter.
solo
pizz.

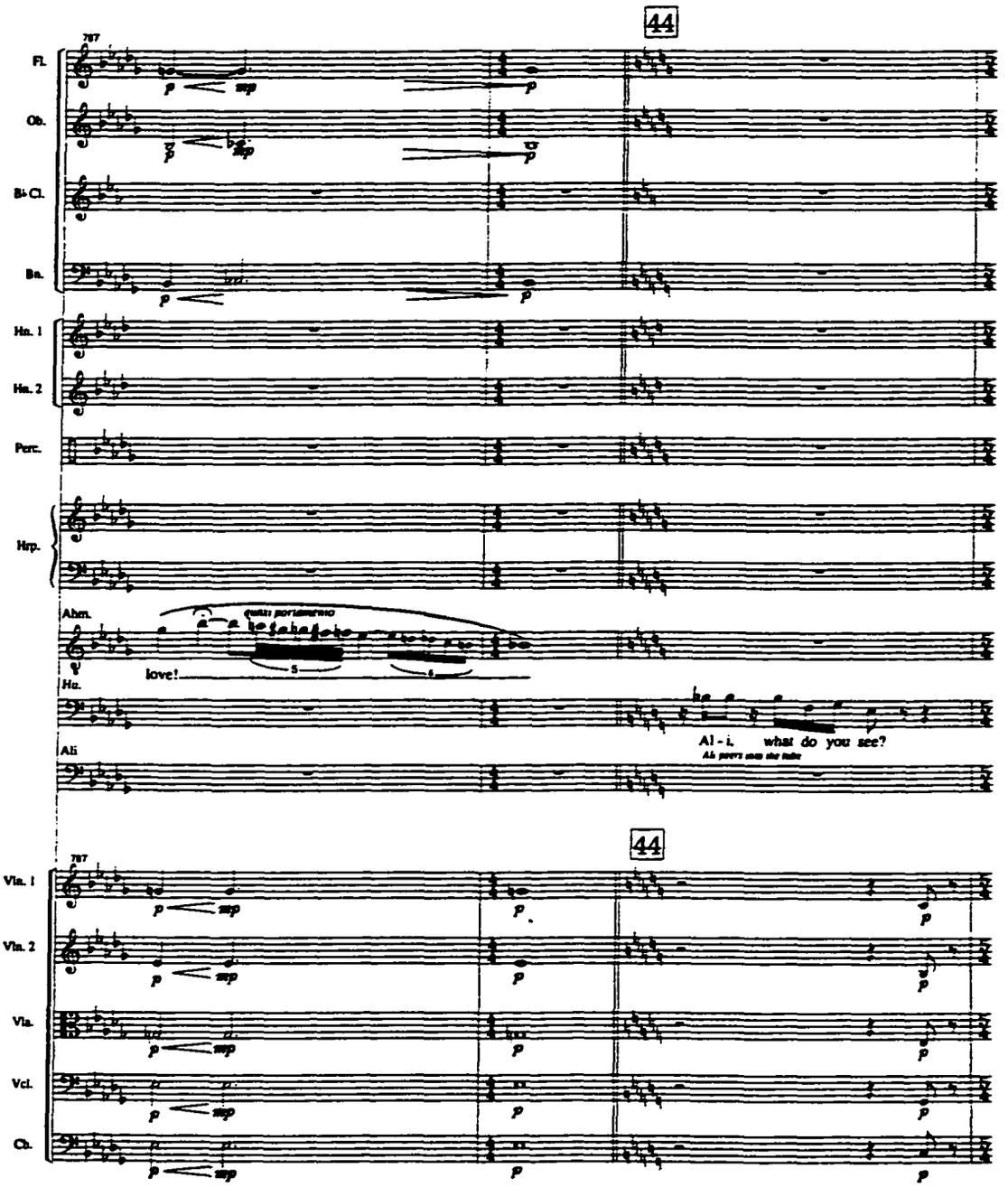

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
con sord.
Perc.
Hrp.
Ahm.
Hn.
sat - urn, a steel blue knight, nep-tune an- i-cy hav - en
Ali
Vln. 1
Vln. 2
div.
Vla.
Vcl.
Cb.

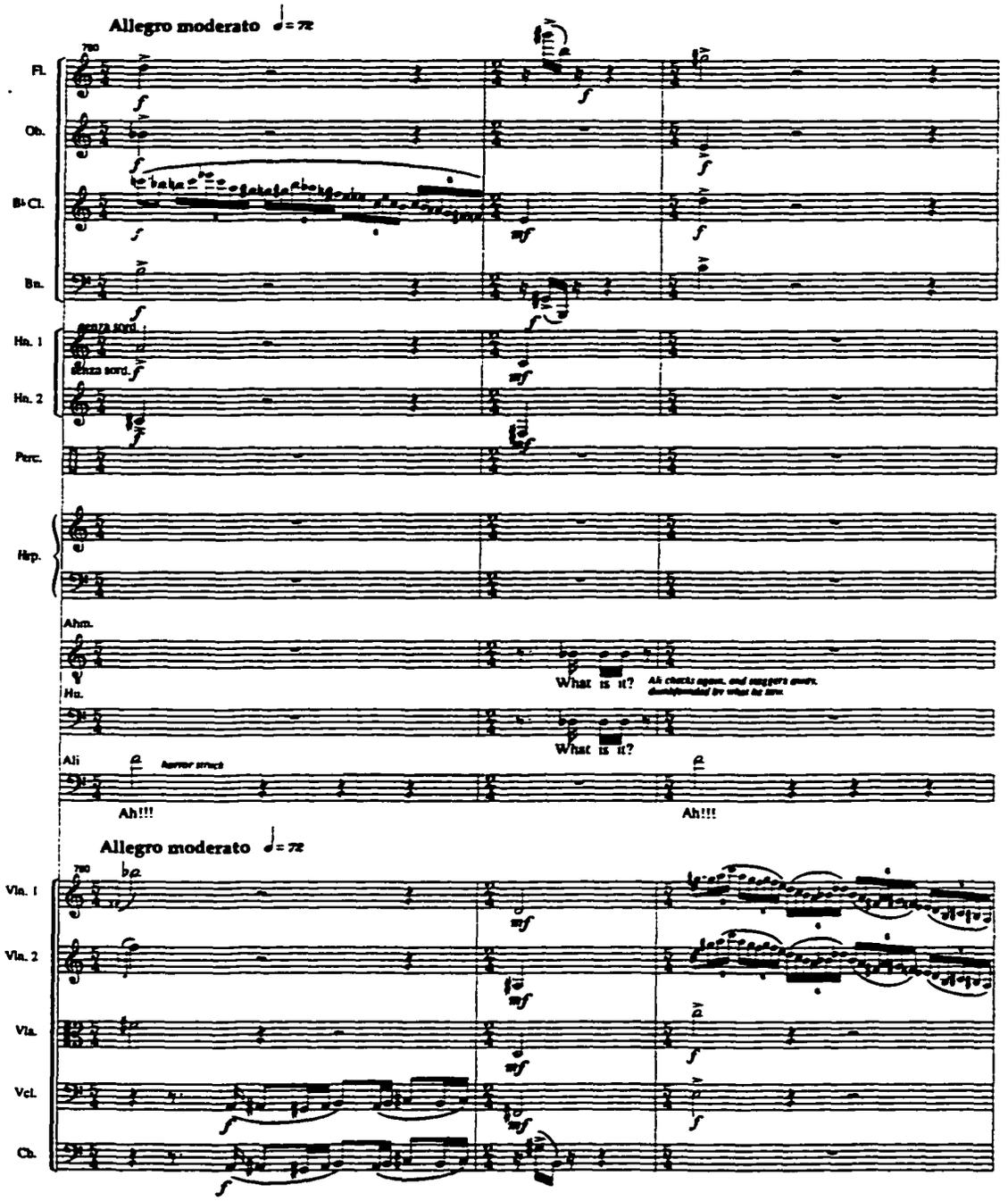

43
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hn.
Ali
Mars hung a-way_ like a ne-glec-ted lan-tern.
43
8va ad lib.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
solo
espr.
pizz.
arco
pp espress.

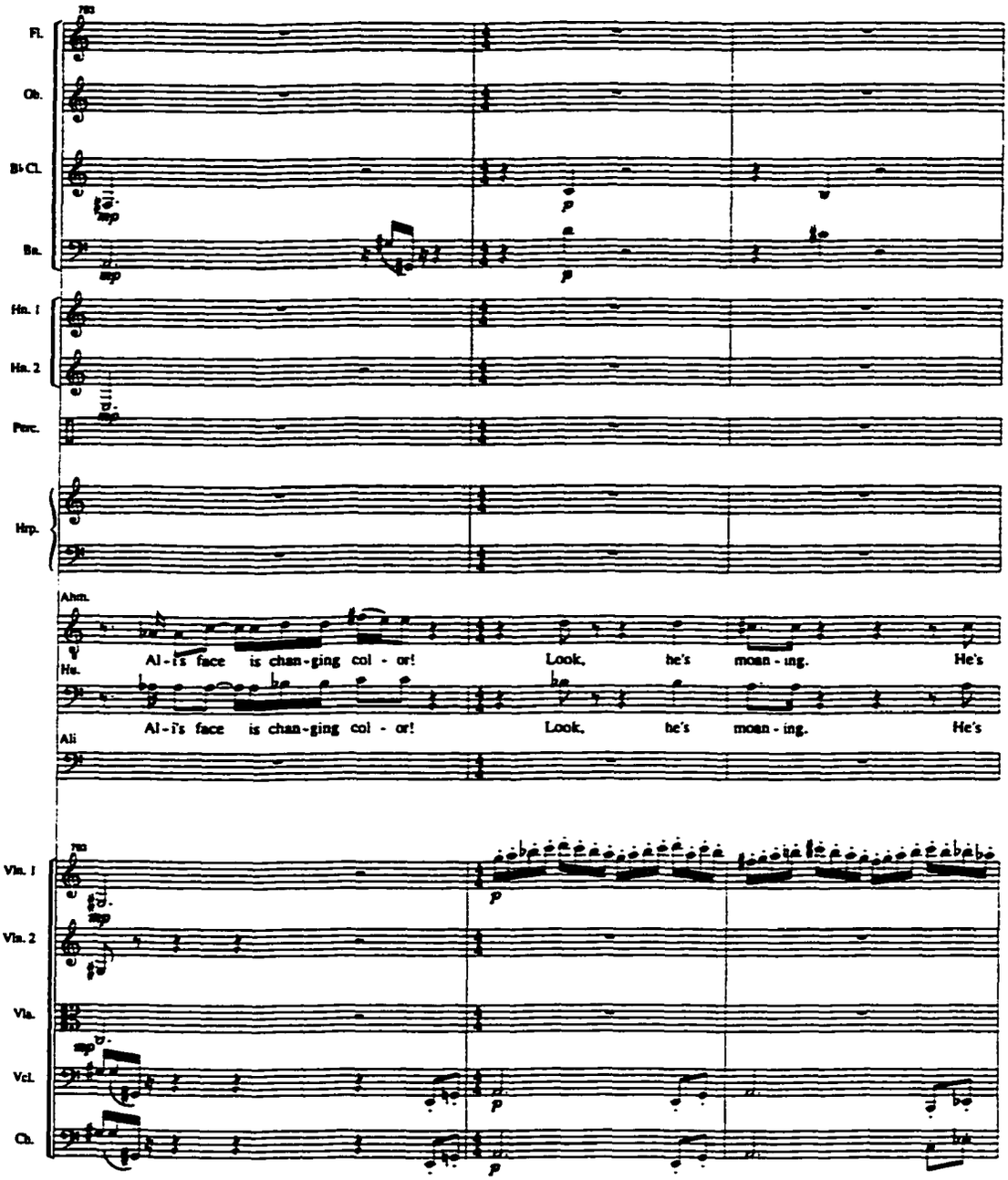

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hu.
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
poco a poco cresc.
mer-cur-y_ cracked with age, and ve-nus, like a stor-my di-a-mond. They hov-er_ un-til slow-ly they van-ish as I a-

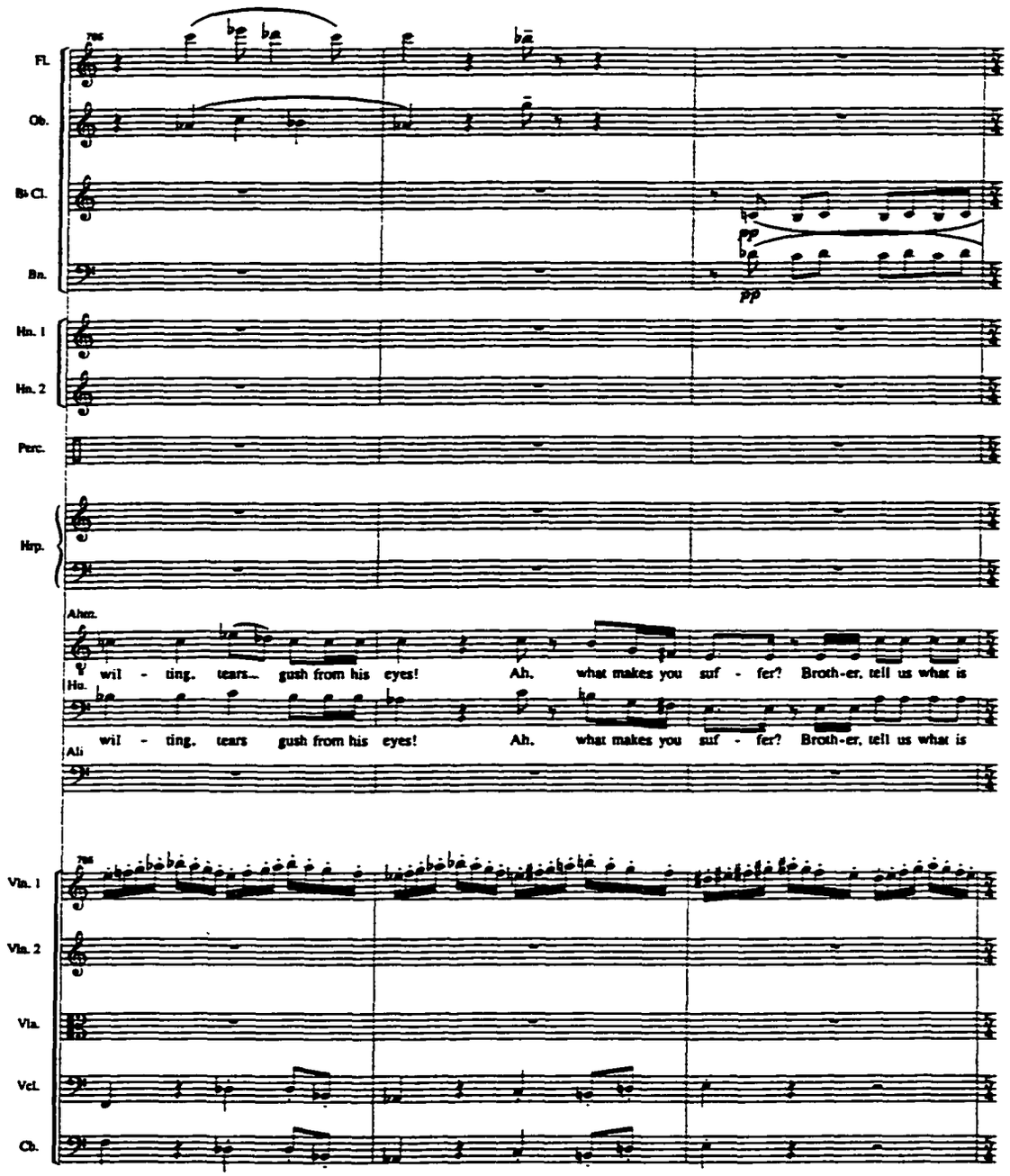

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
wak - en, oh night of won-drous ec - stac-y!
Oh night... come a -
Hu.
Al - i.___ our po-et has spo-ken.
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

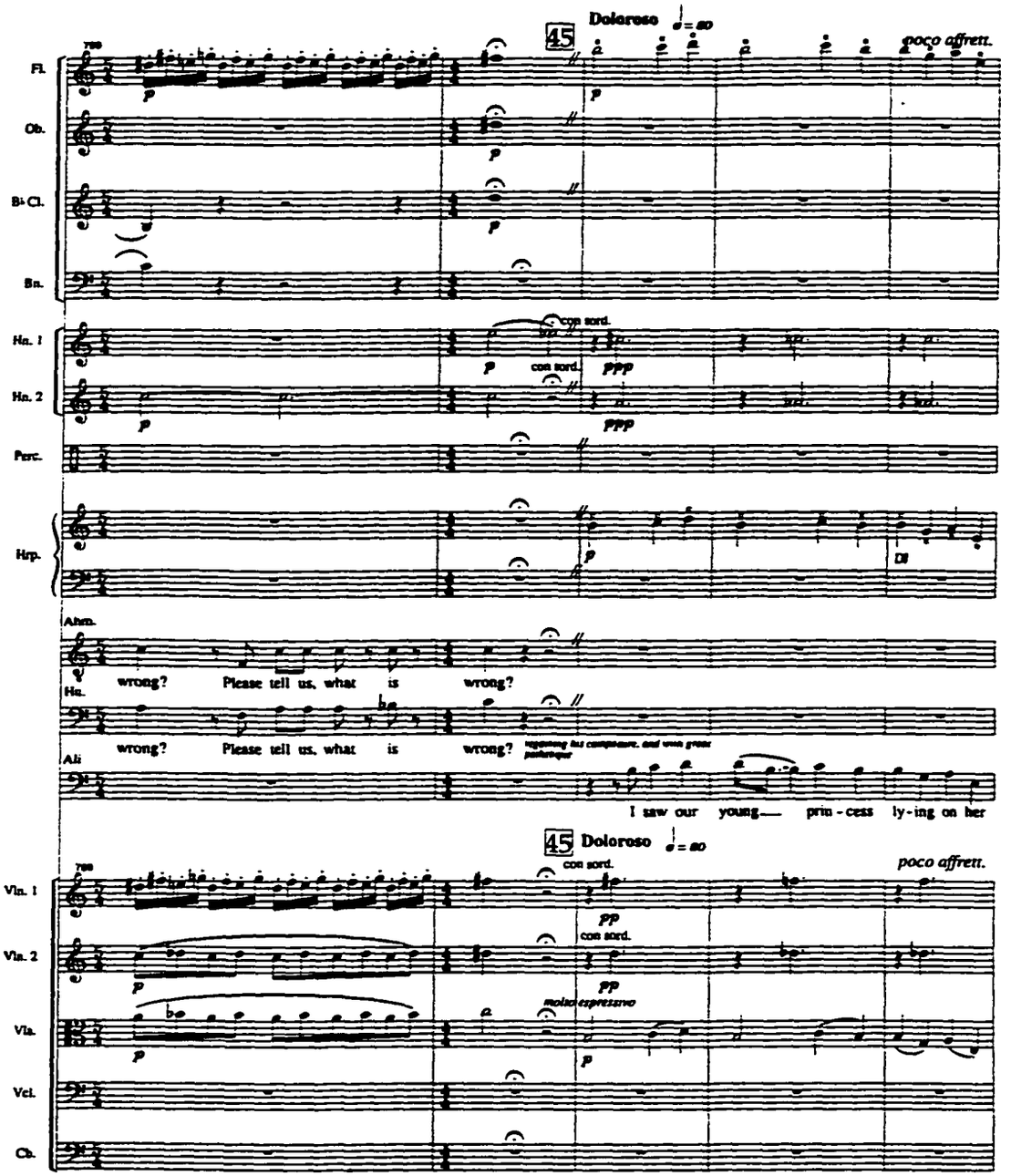

Fl.
Ob.
B♭ Cl.
Bn.
con sord.
senza sord.
Hn. 1
Hn. 2
con sord.
senza sord.
Perc.
Hrp.
Alto.
gain! Ah, how I miss her...
Myprincess
Ali
Could I see your mag-ic ivo-ry tube?
I wonder if I can find Princess Strahl.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

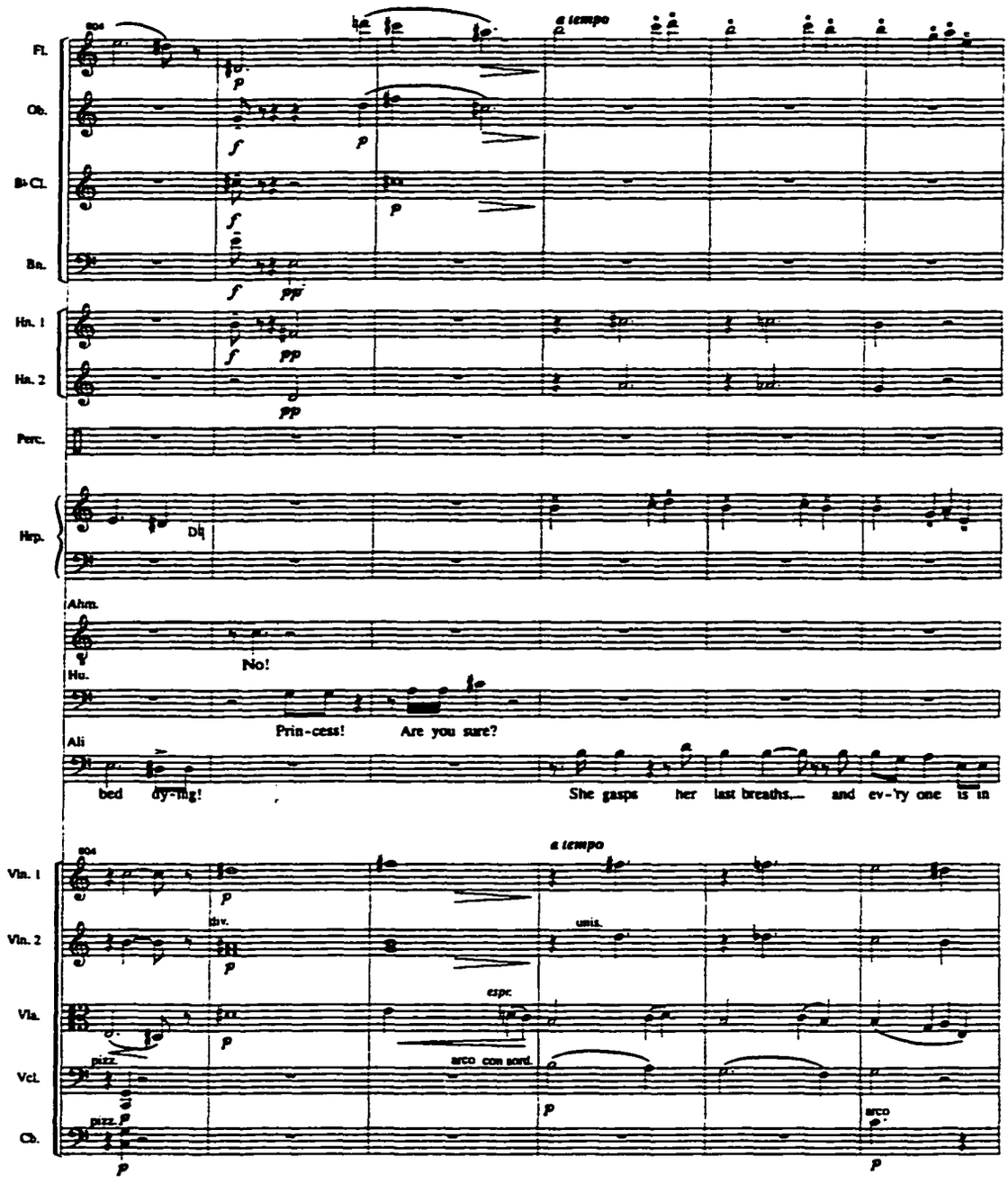

44
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
love!
Ha.
Al - i, what do you see?
Ali
44
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

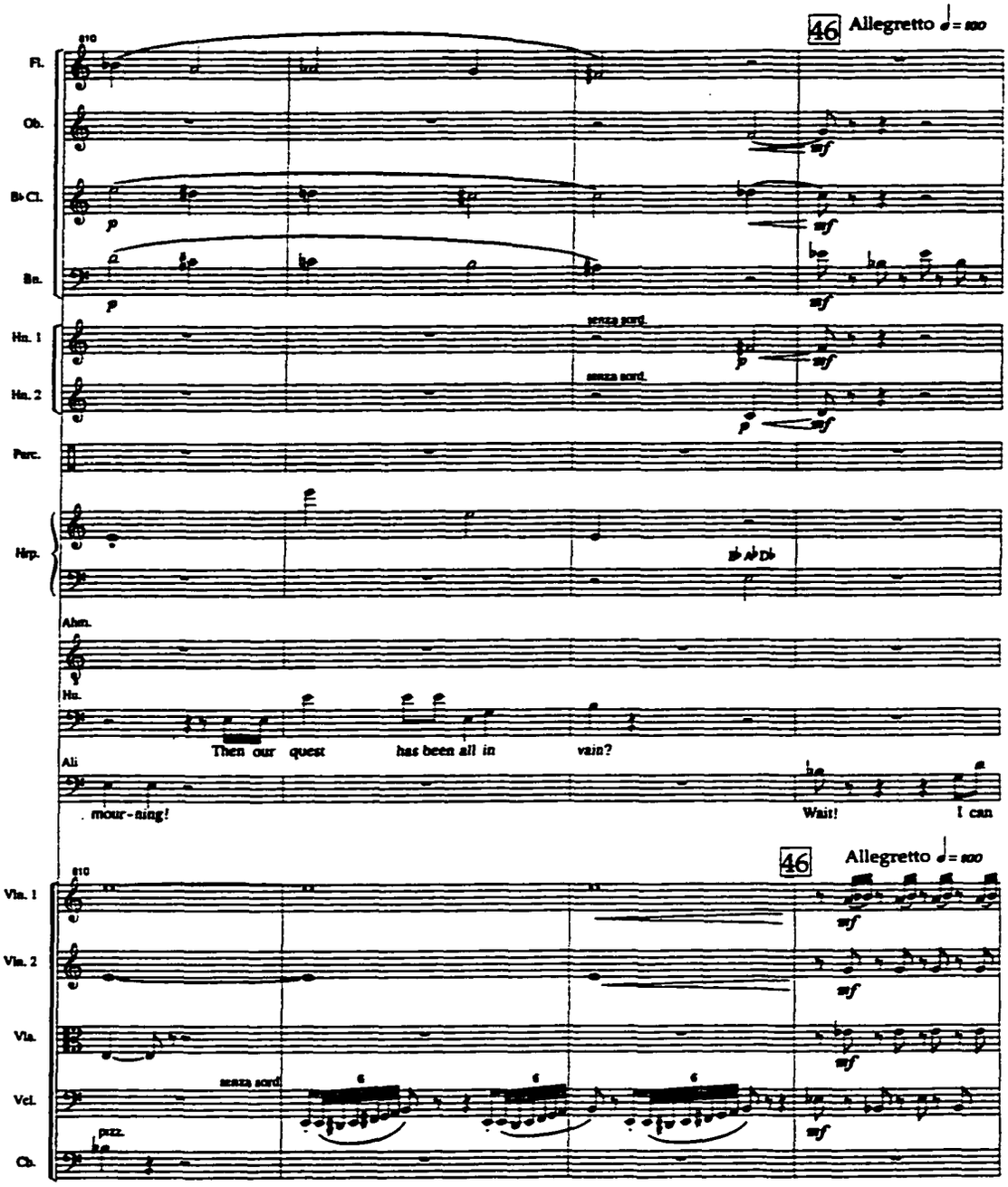

Allegro moderato ♩= 72
Fl.
Ob.
B♭ Cl.
Bn.
senza sord.
senza sord.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
What is it?
Hn.
What is it?
Ali
Ah!!!
Ah!!!
Allegro moderato ♩= 72
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

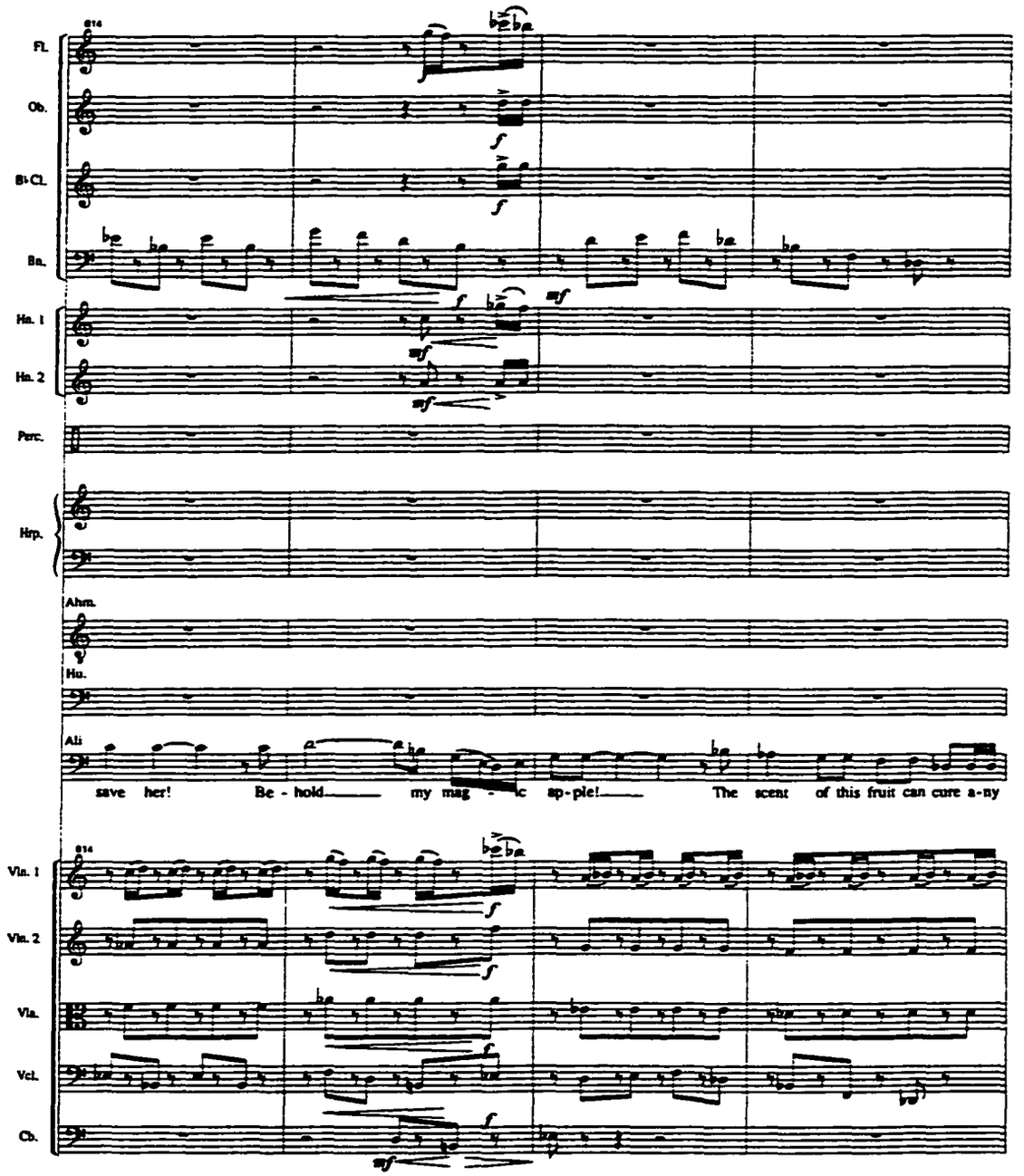

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
He.
Al - i's face is chan - ging col - or!
Look, he's moan - ing.
He's
Ali
Al - i's face is chan - ging col - or!
Look, he's moan - ing.
He's
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

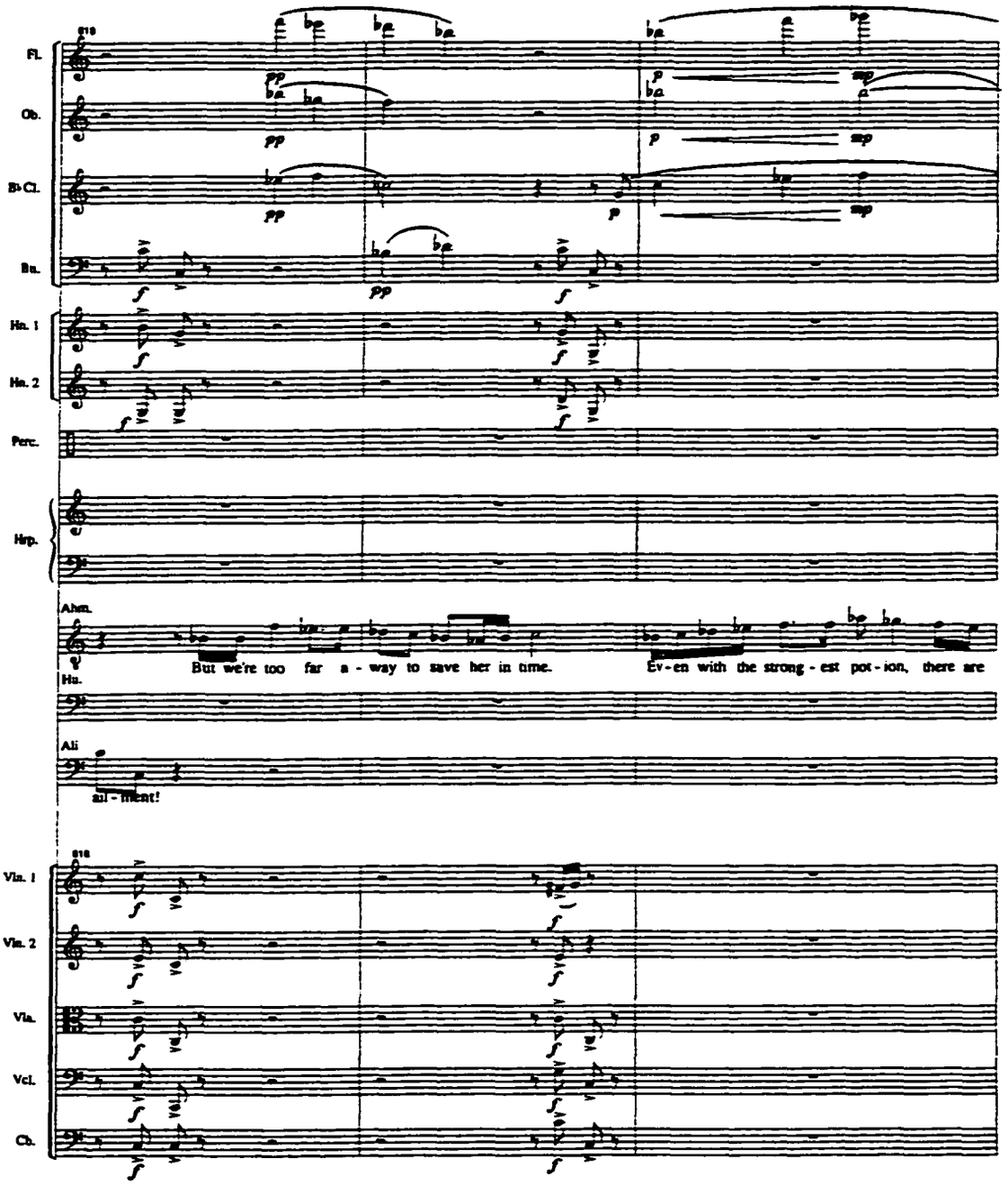

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahen.
wil - ting, tears... gush from his eyes! Ah, what makes you suf - fer? Broth-er, tell us what is
Ho.
wil - ting, tears gush from his eyes! Ah, what makes you suf - fer? Broth-er, tell us what is
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

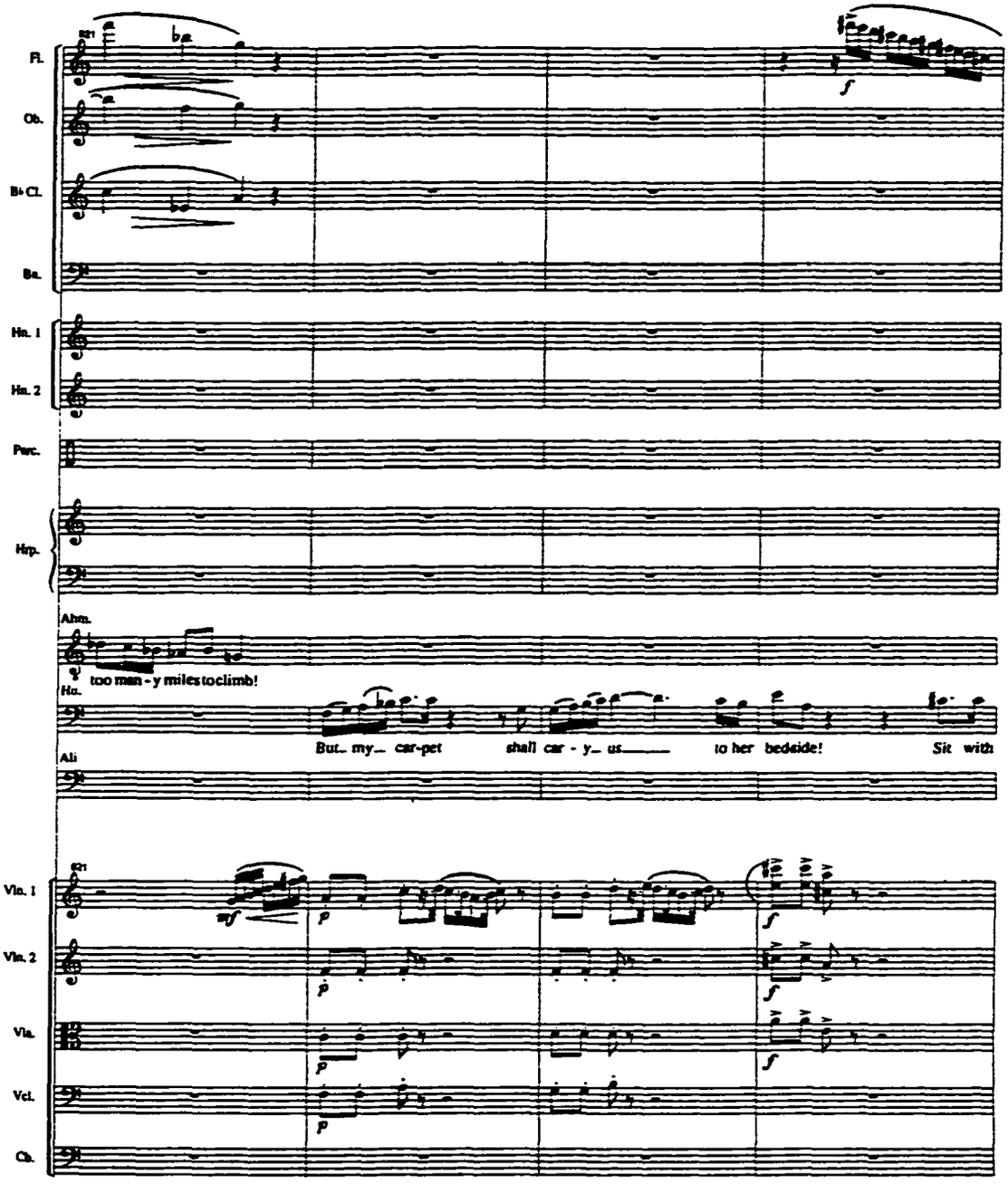

45
Doloroso
poco affrett.
Fl.
Ob.
B♭ Cl.
Bn.
con sord.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
wrong? Please tell us, what is wrong?
Hn.
wrong? Please tell us, what is wrong?
All
I saw our young prin - cess ly - ing on her
45
Doloroso
con sord.
poco affrett.
Vln. 1
Vln. 2
Vla.
molto espressivo
Vcl.
Cb.

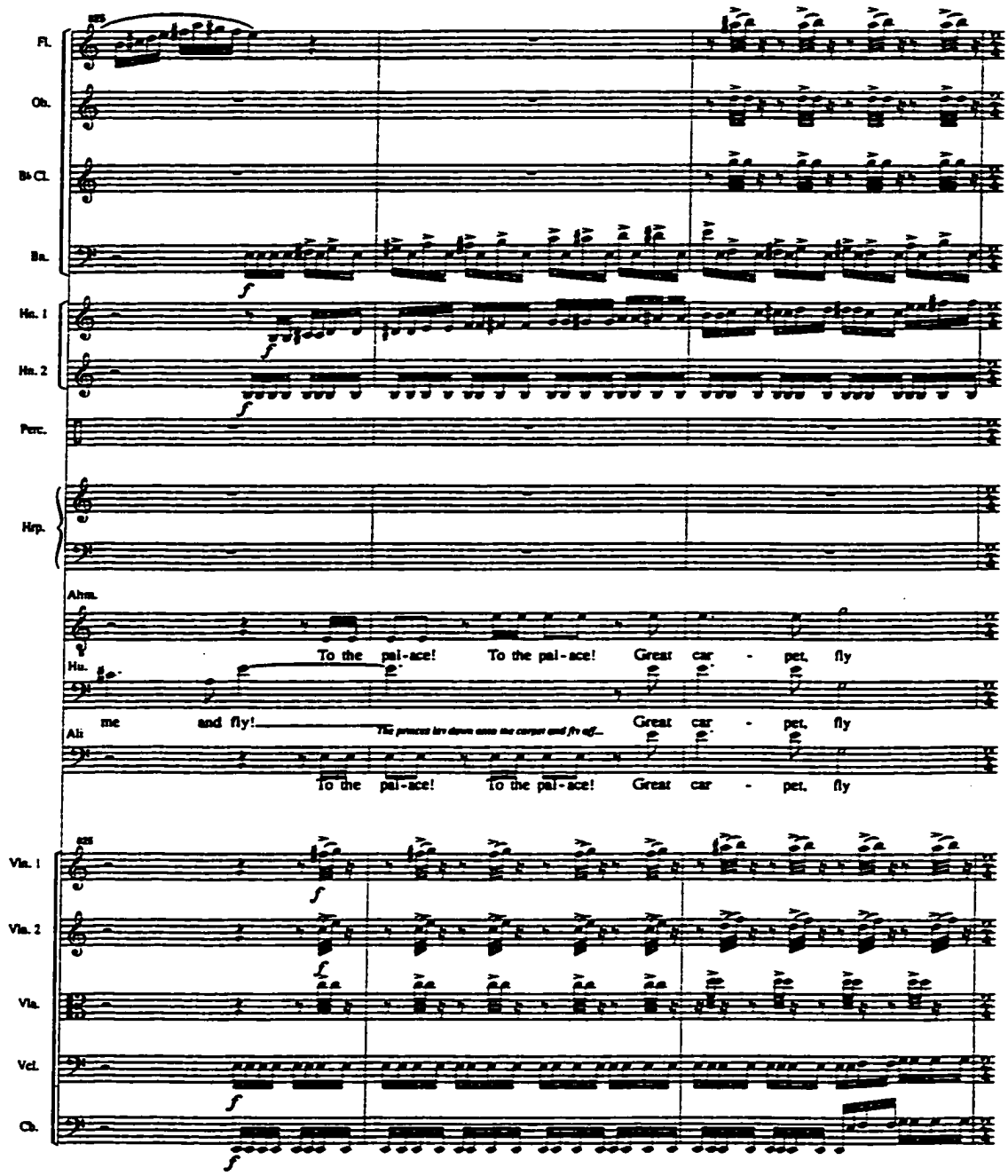

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
No!
Hn.
Prin-cess!
Are you sure?
Alt
bed
dy-ing!
She gasps
her
last breaths...
and
ev-'ry one
is in
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
a tempo
div.
unis.
espr.
pizz.
arco con sord.
arco

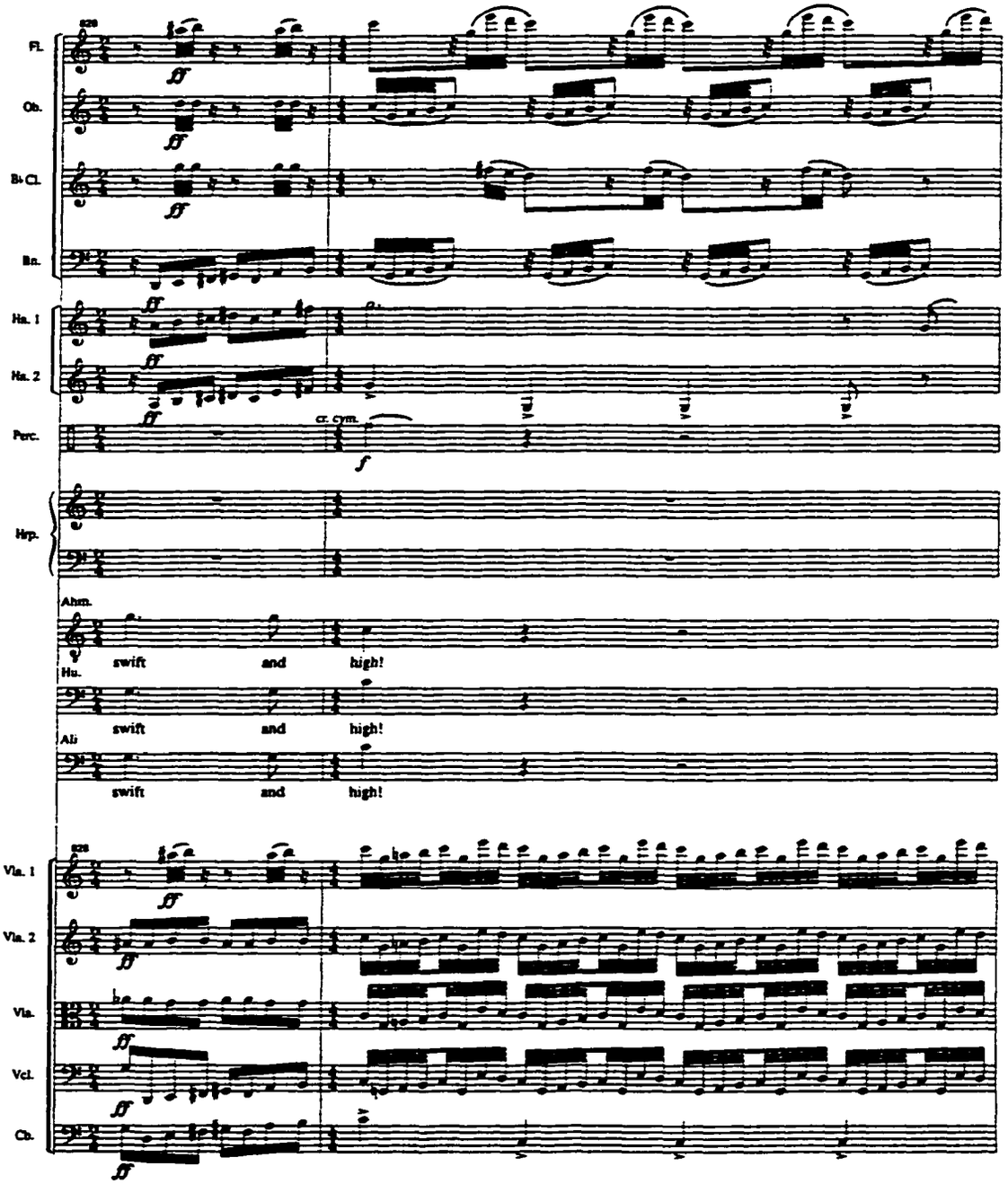

46 Allegretto ♩= 100
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
senza sord.
senza sord.
Ahm.
Hn.
Then our quest has been all in vain?
Ali
mour-ning!
Wait!
I can
46 Allegretto ♩= 100
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
senza sord.
pizz.


Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
Hu.
Ali
save her! Be - hold my mag - ic ap-ple! The scent of this fruit can cure a-ny
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

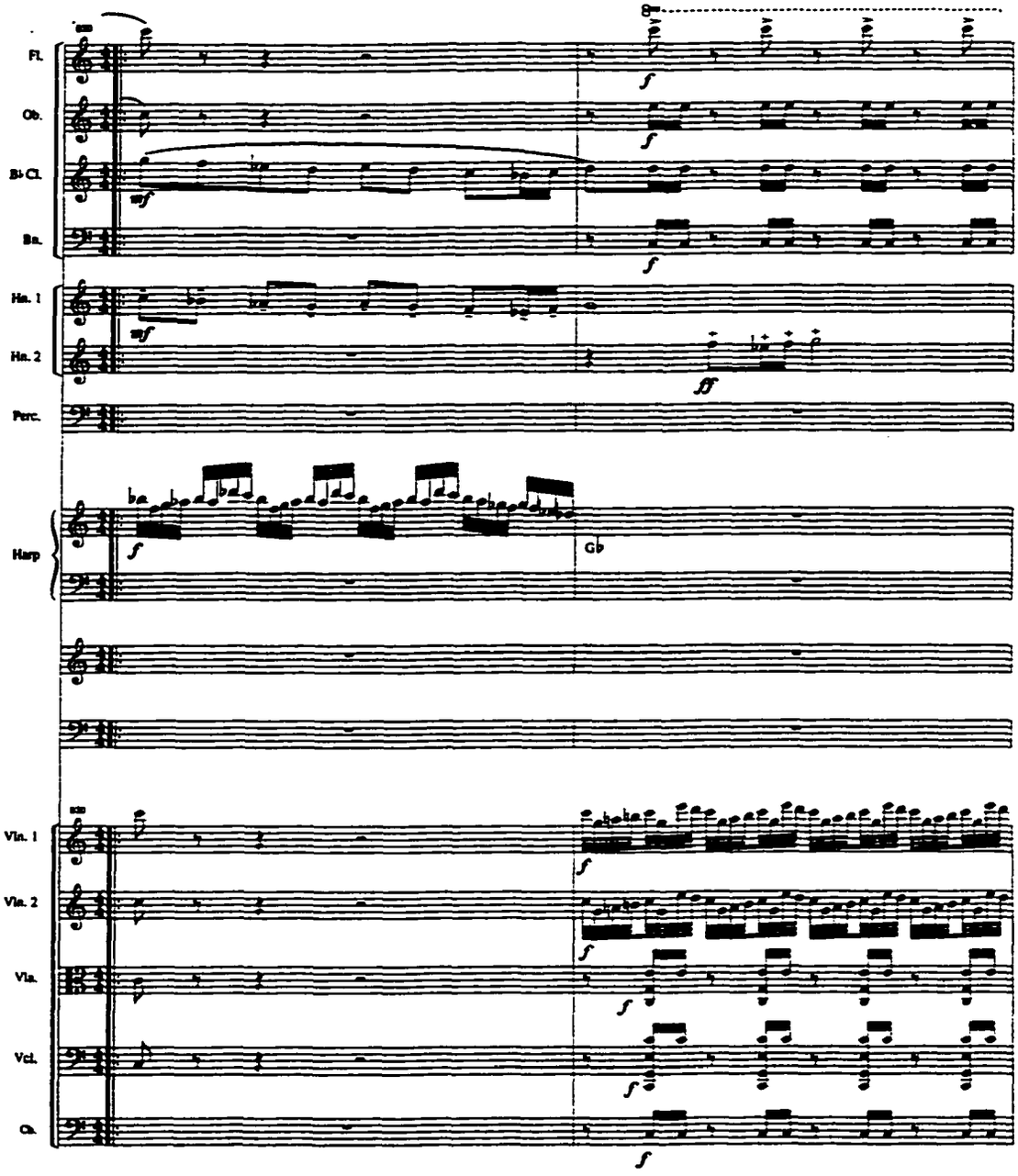

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
But we're too far a - way to save her in time.
Ev - en with the strong - est pot - ion, there are
Hn.
Ali
ail - ment!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

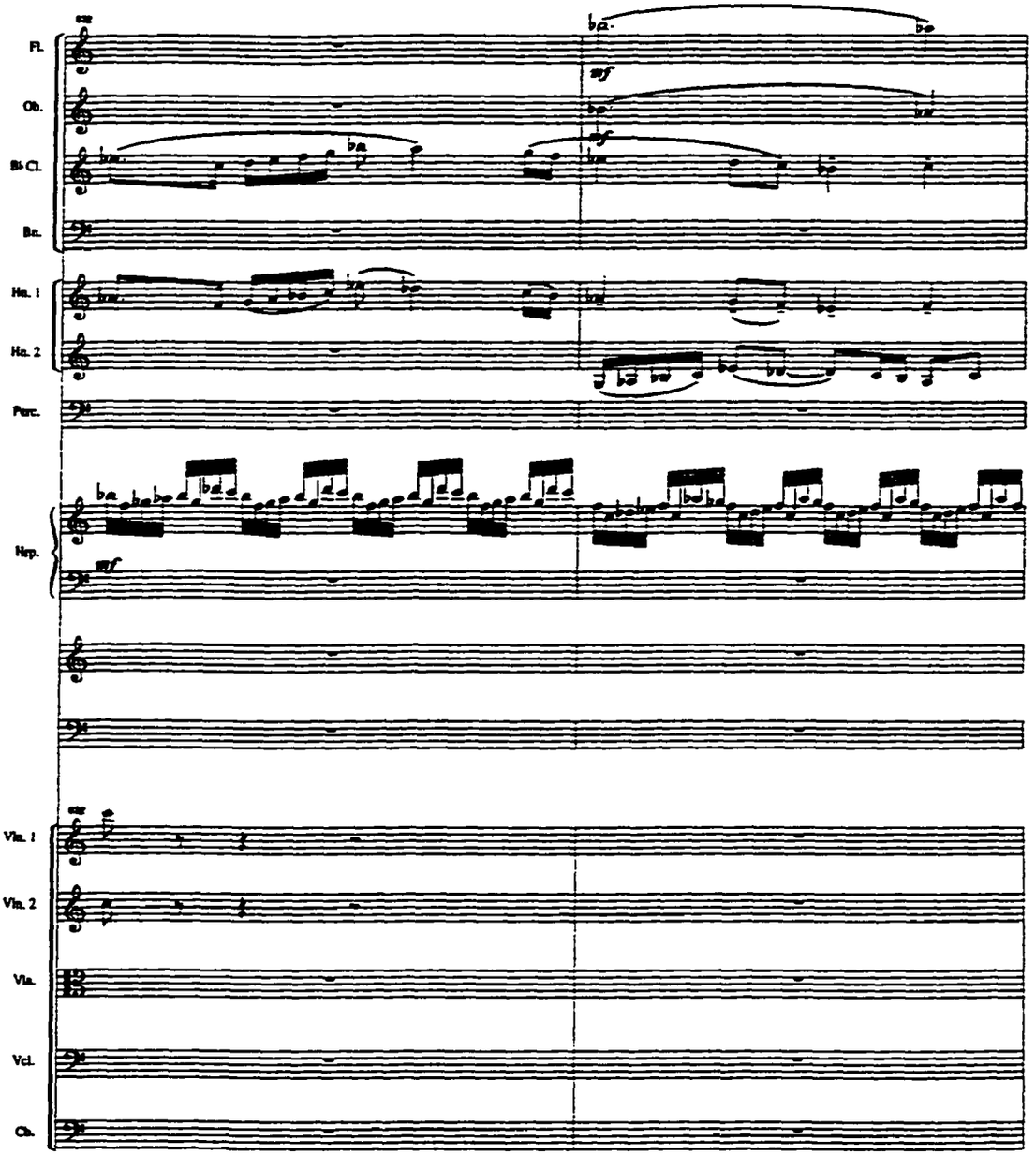

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
too man - y miles to climb!
Hn.
But my car-pet shall car - y us to her bedside! Sit with
Ali
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

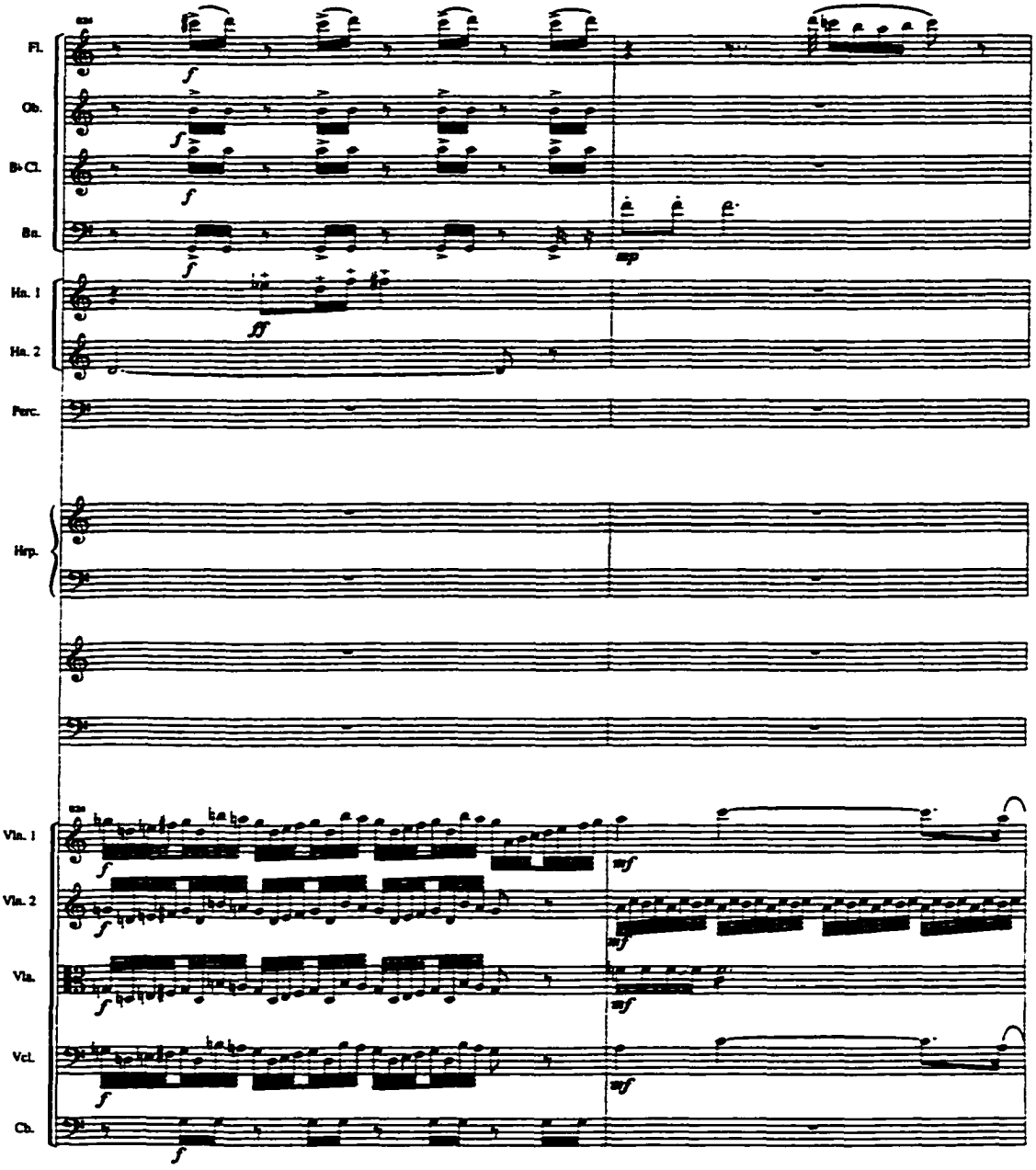

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ahm.
To the pal-ace! To the pal-ace! Great car - pet, fly
Hn.
me and fly!
Ali
The princess lies down onto the carpet and fly off...
Great car - pet, fly
To the pal-ace! To the pal-ace! Great car - pet, fly
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

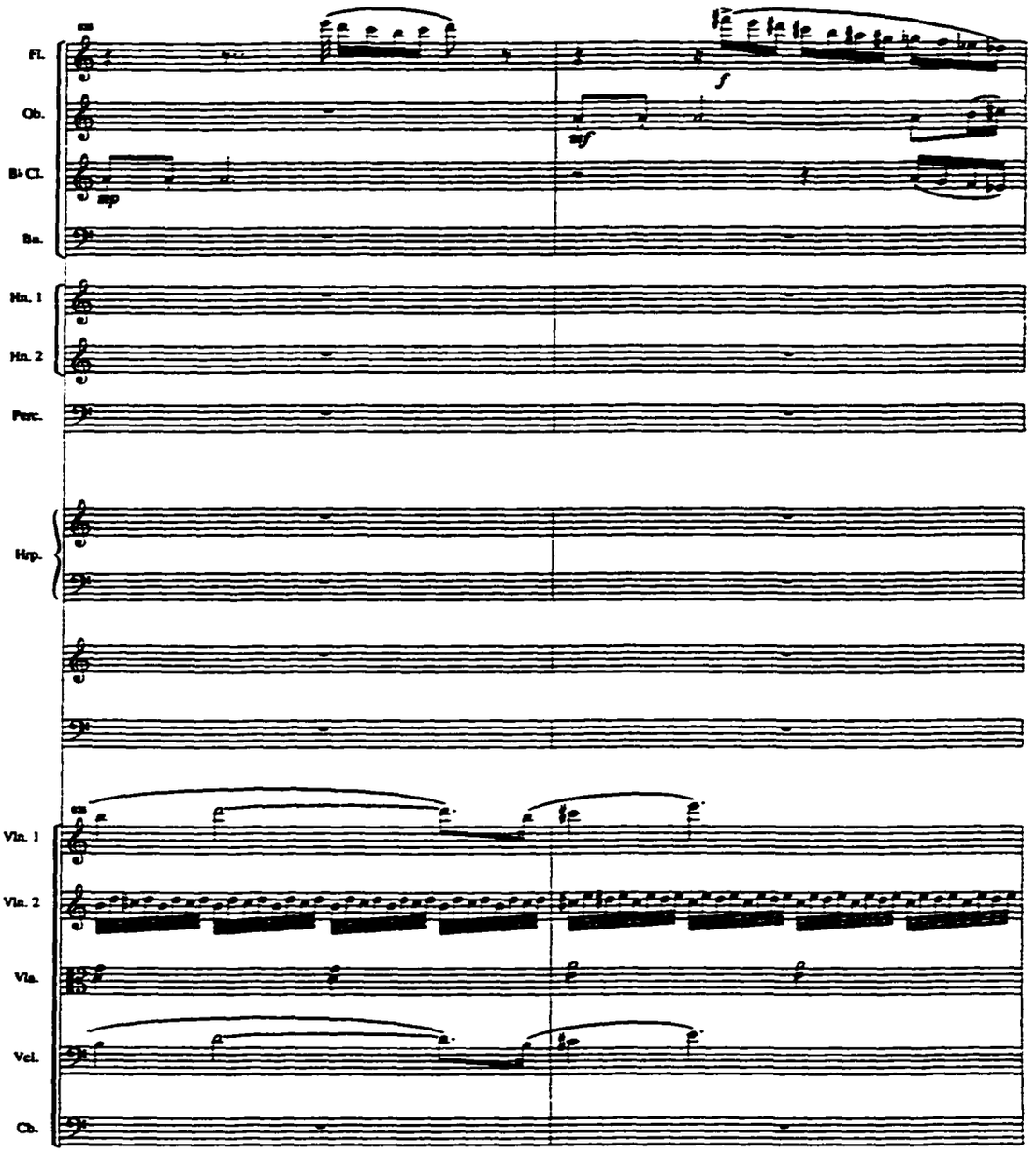

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
cr. cym.
Hrp.
Ahm.
swift and high!
Hu.
swift and high!
Ali
swift and high!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

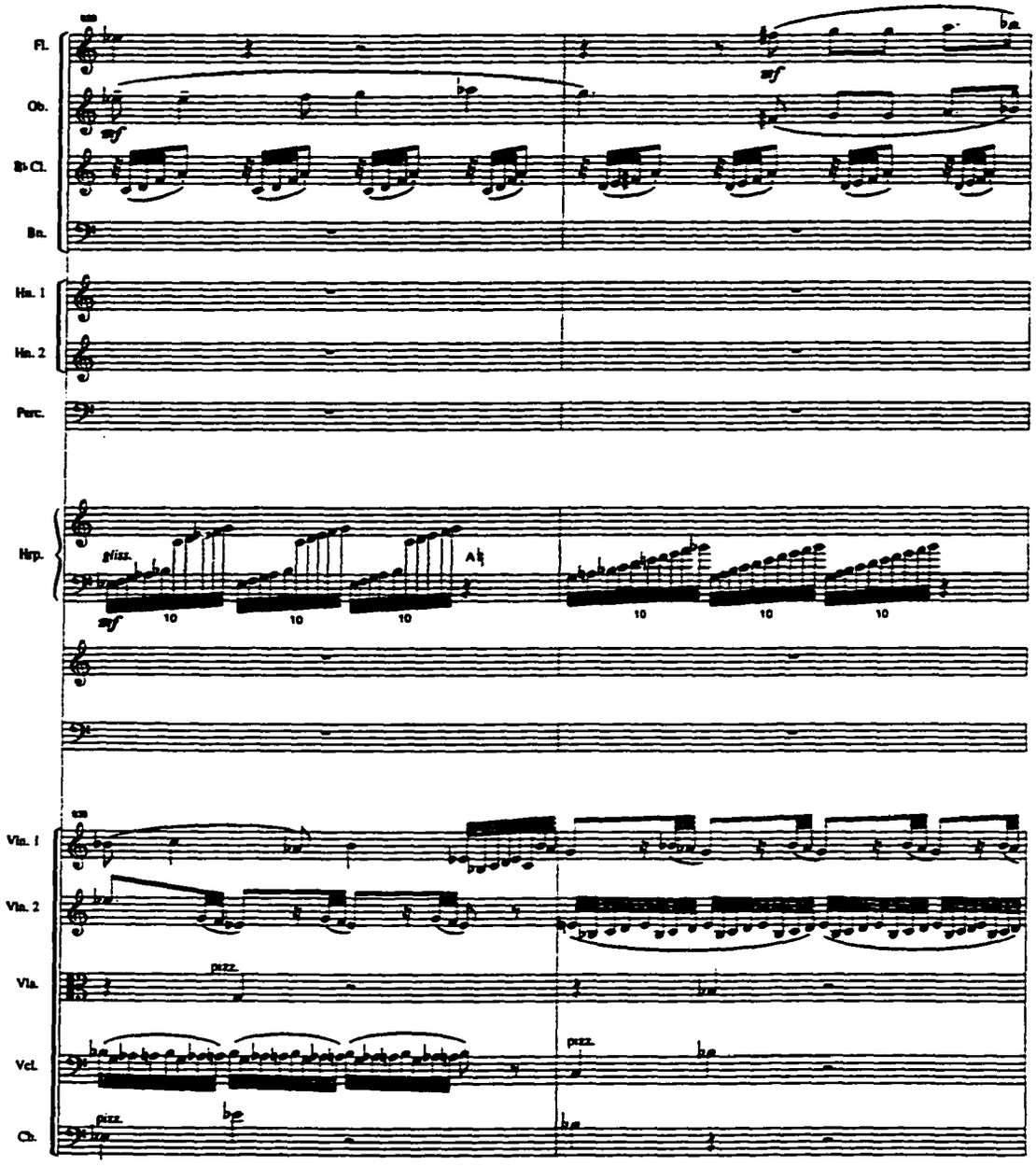
Interlude

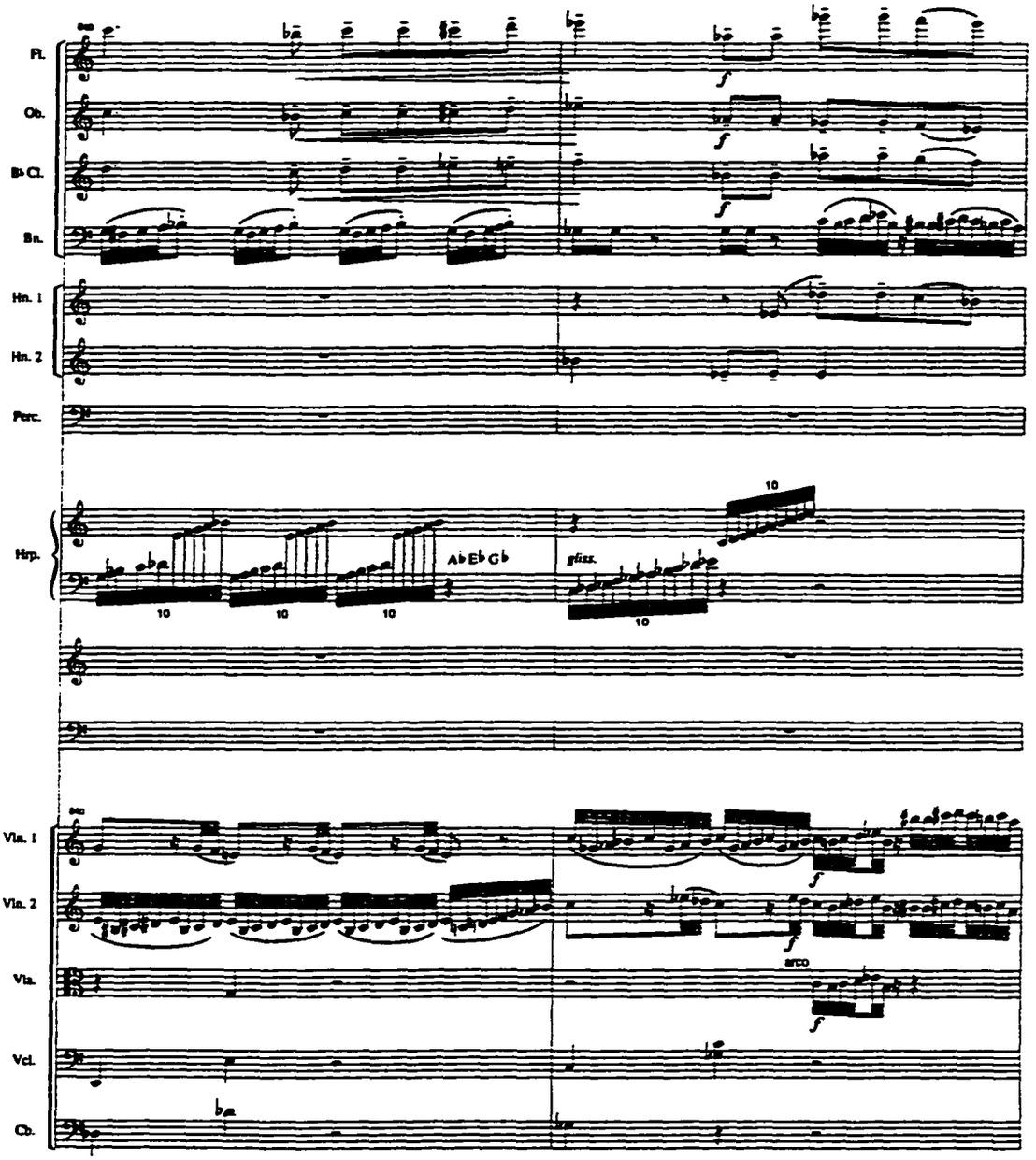


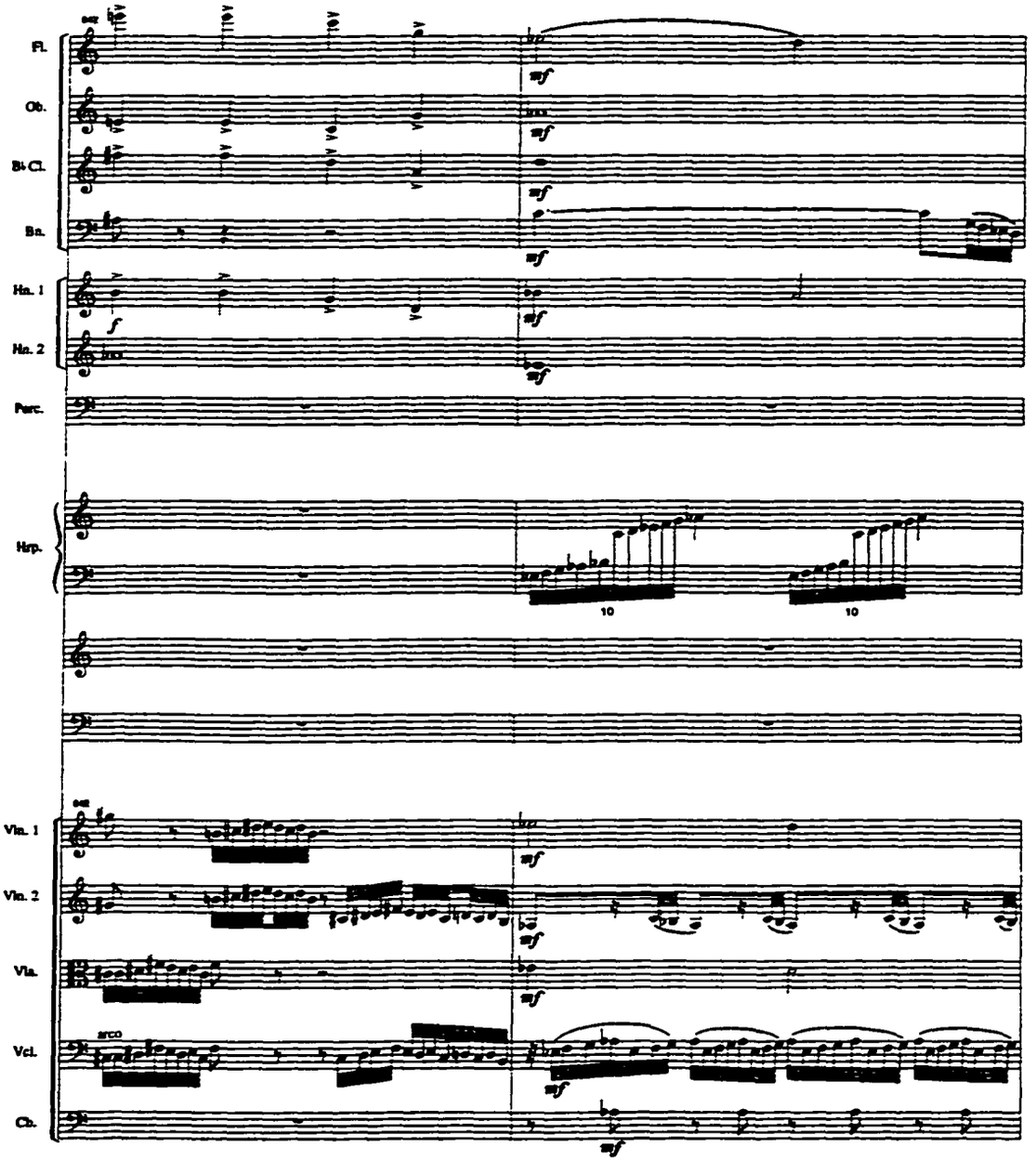

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
mf
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

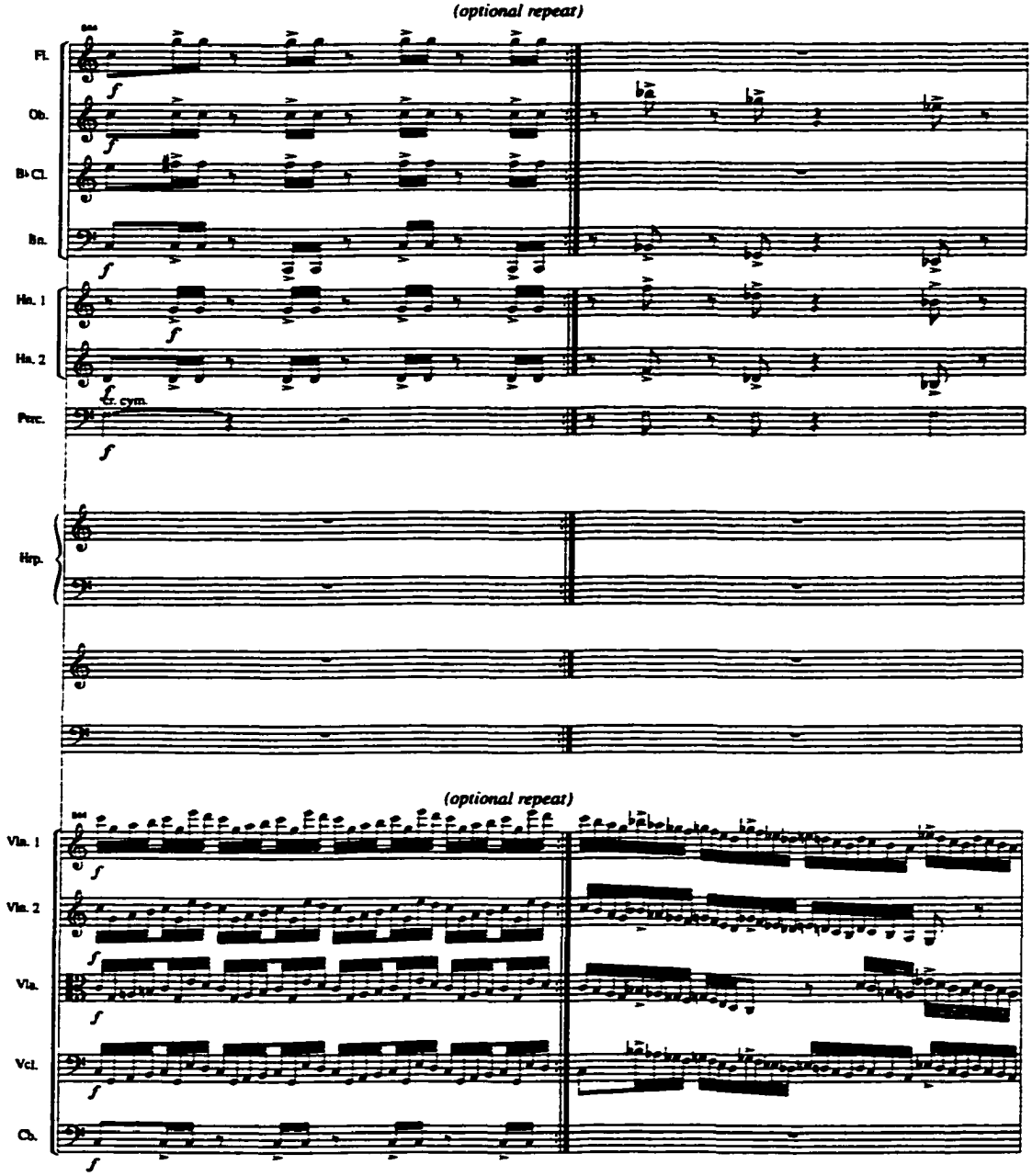

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

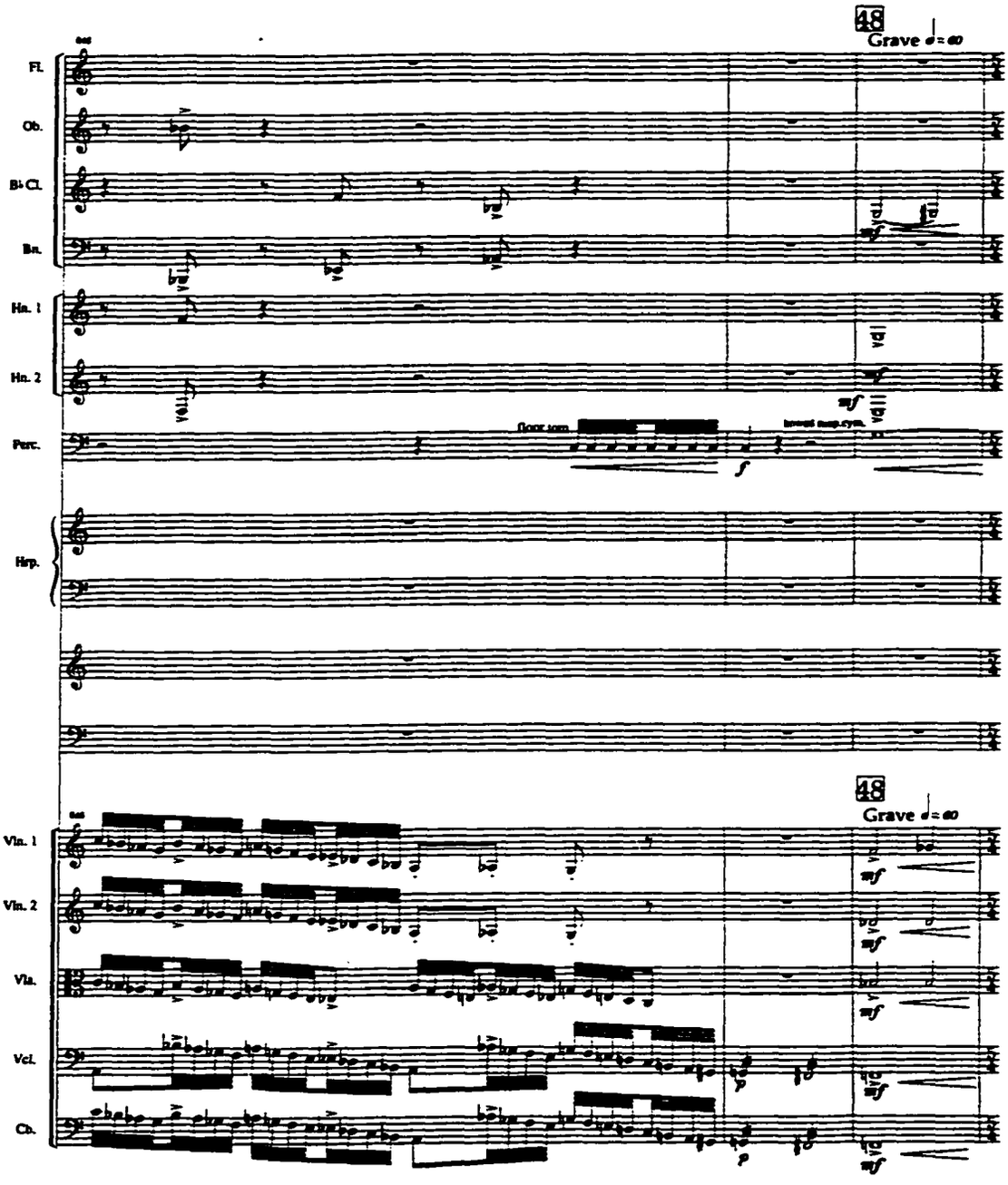

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
sf
f


Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sf
gliss.
pizz.

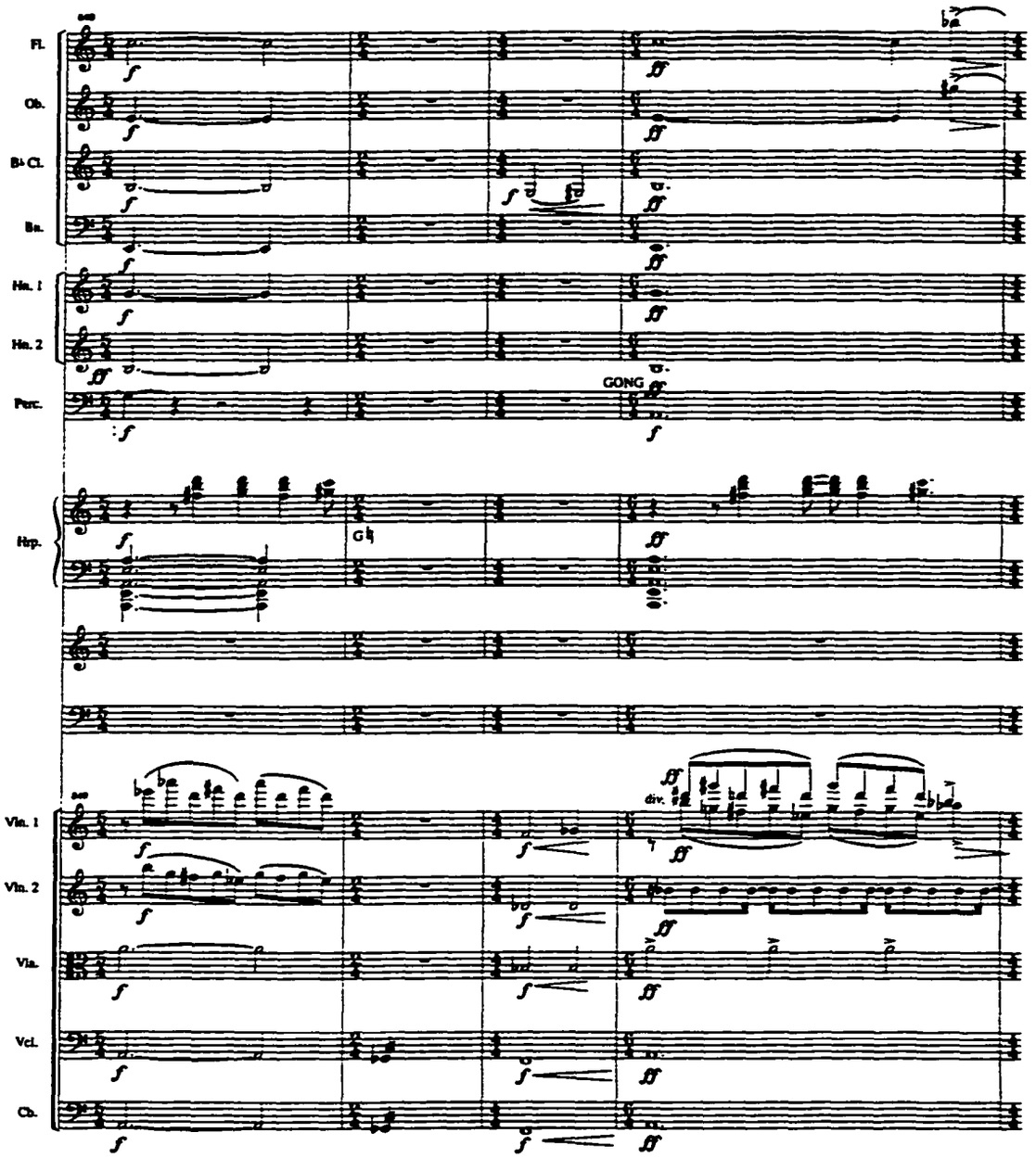

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ab Eb Gb
gliss.
Vln. 1
Vln. 2
Vla.
arco
Vcl.
Cb.

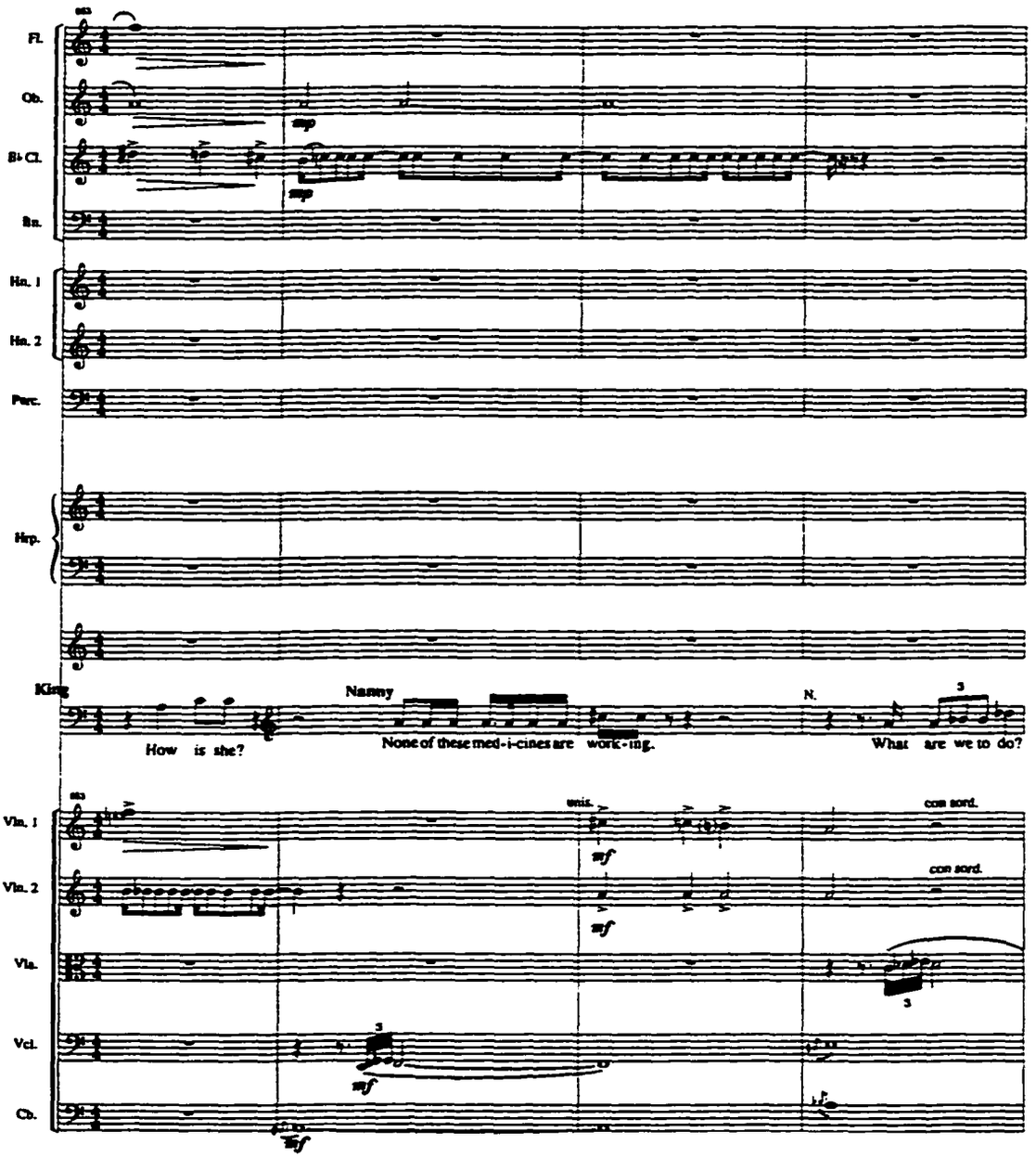

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
mf
f
10

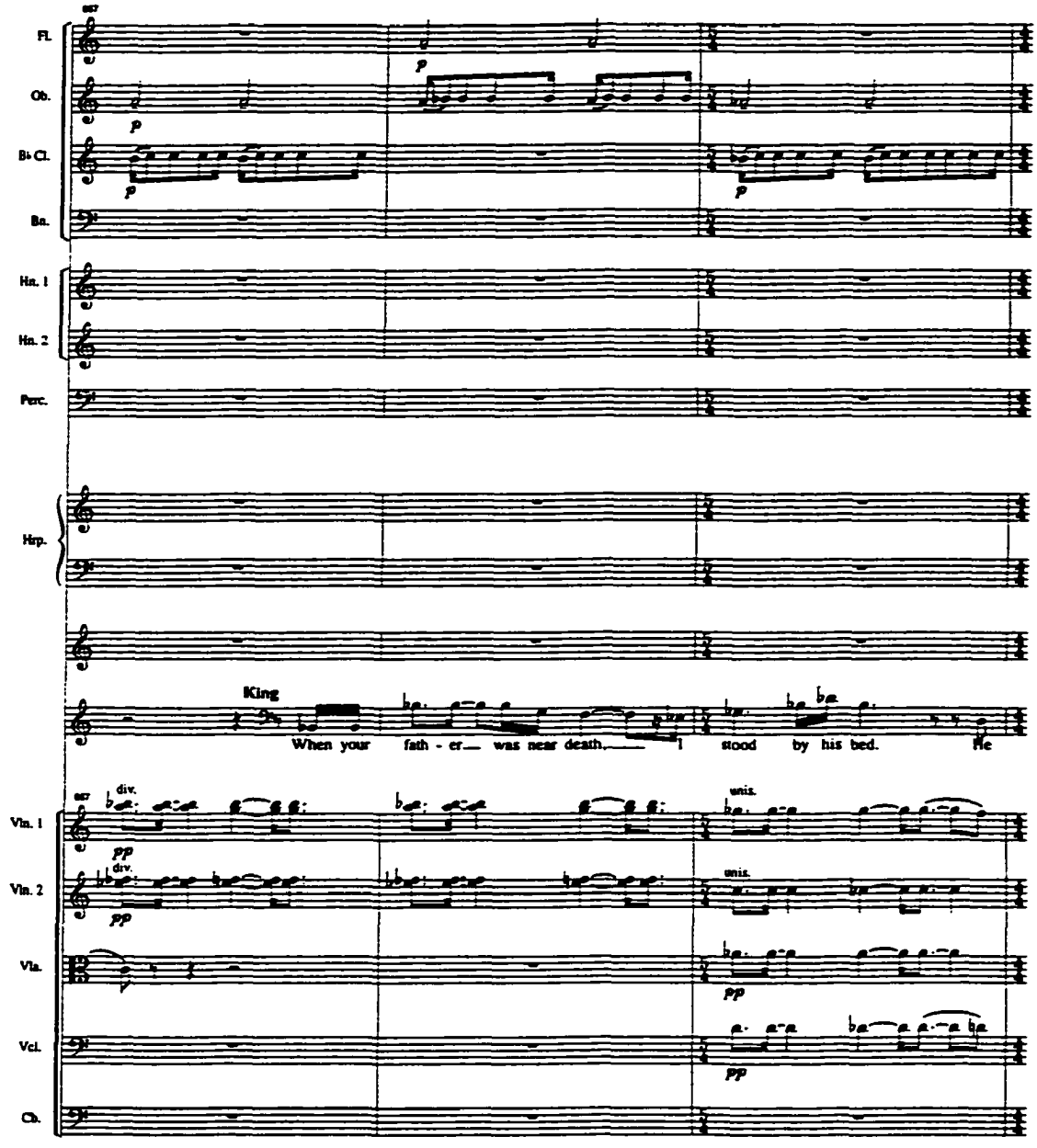

(optional repeat)
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
cr. cym.
Perc.
Hrp.
(optional repeat)
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

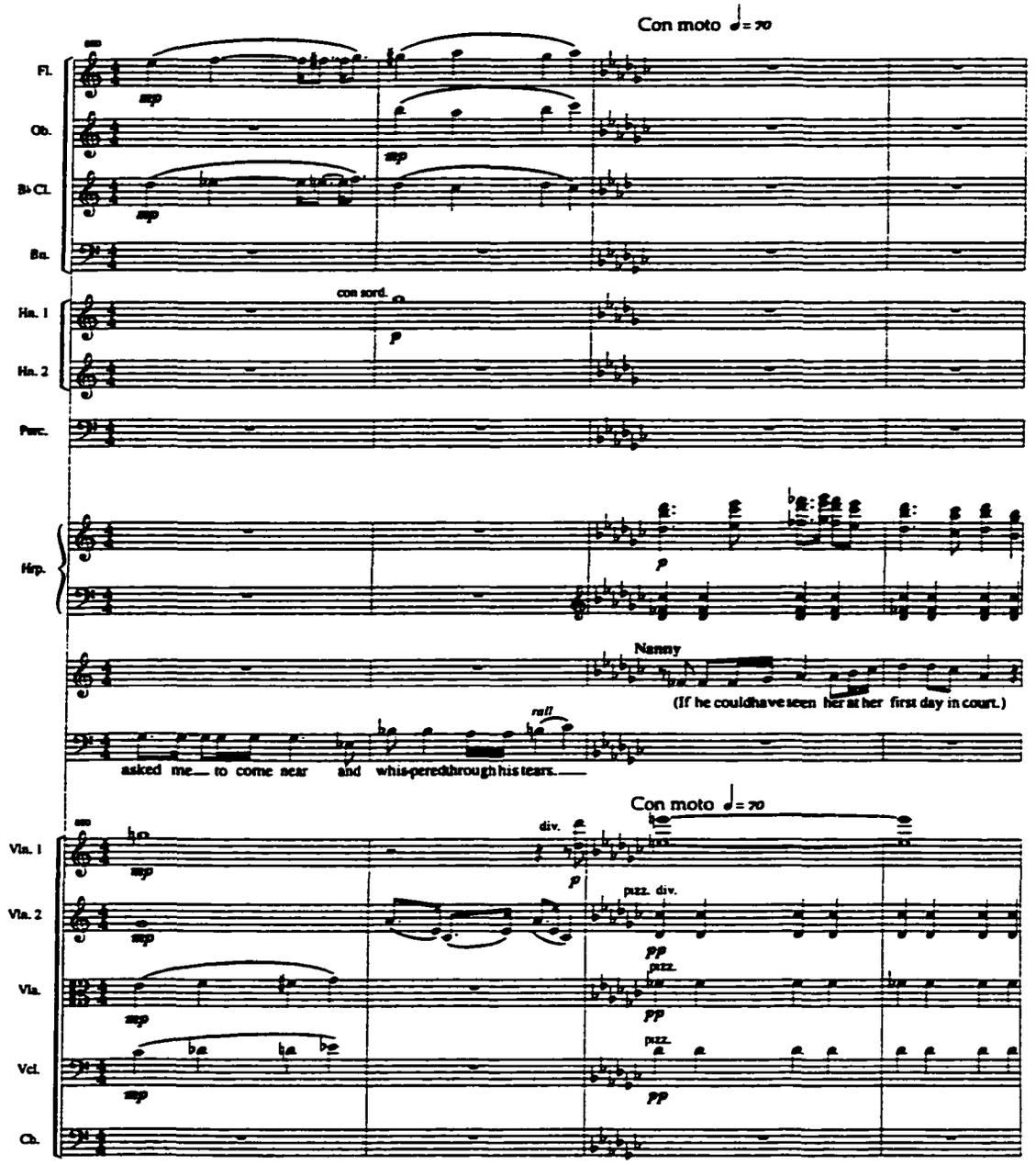

48
Grave ♩= 60
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
f
p

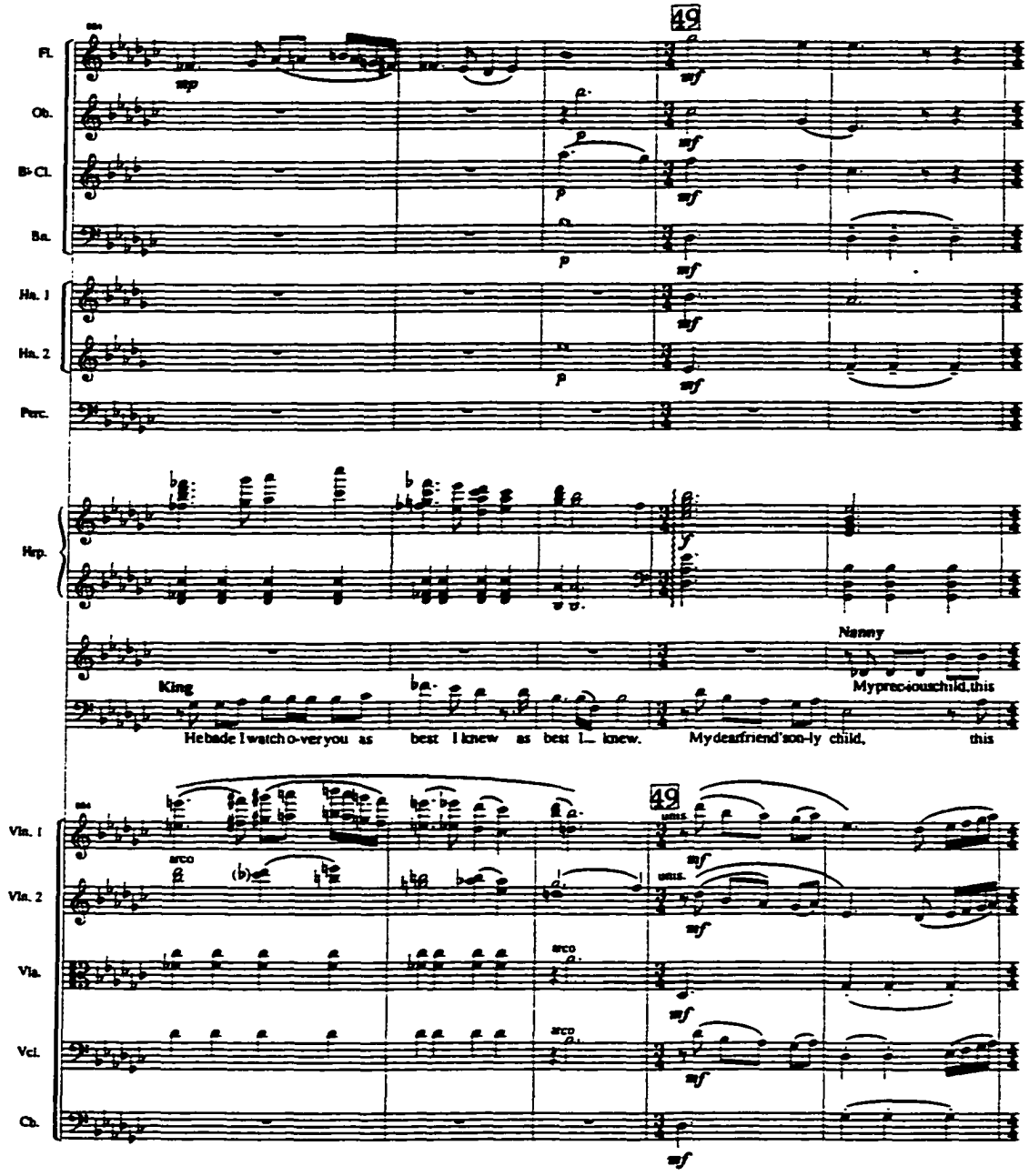
Scene Six

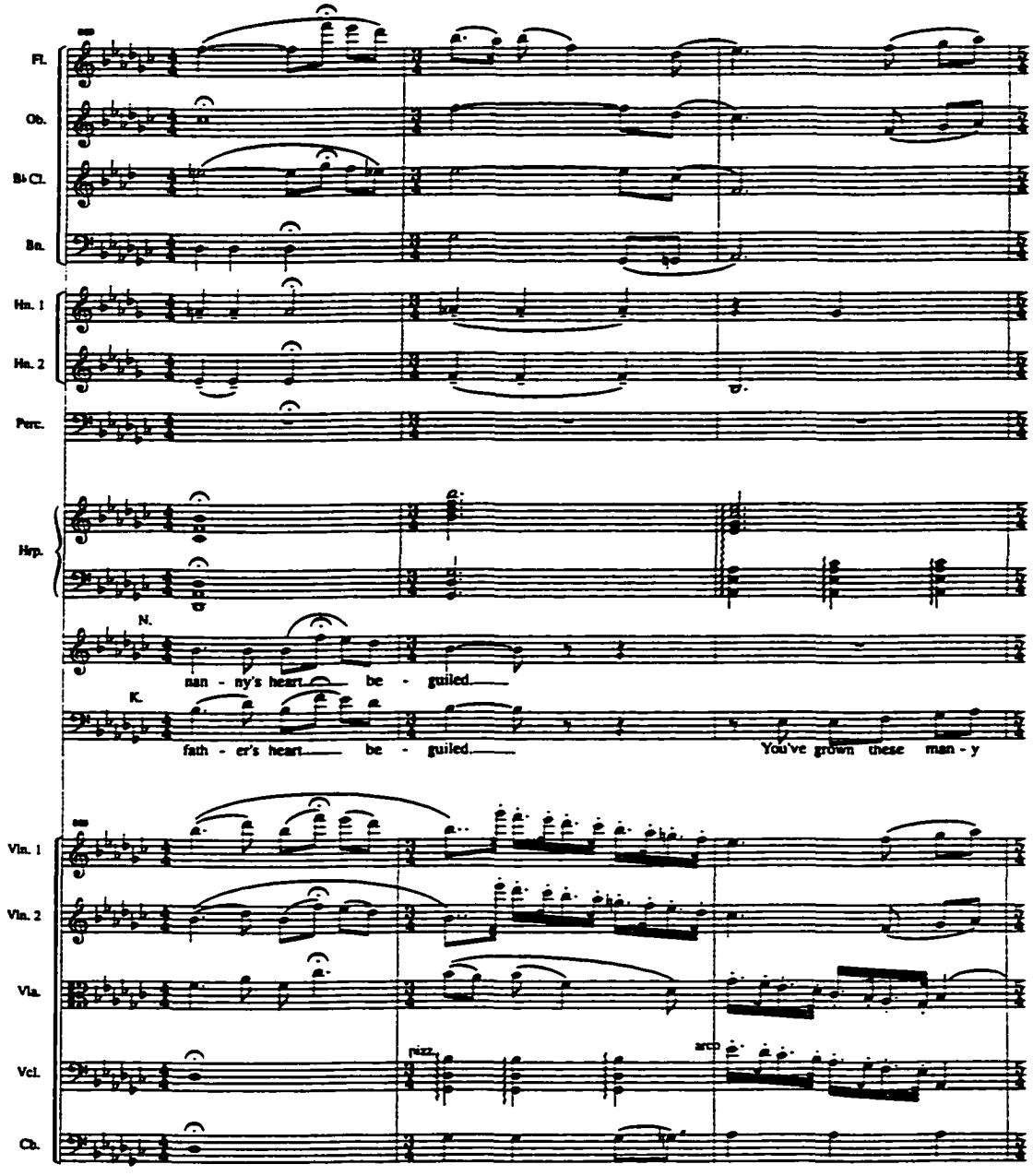


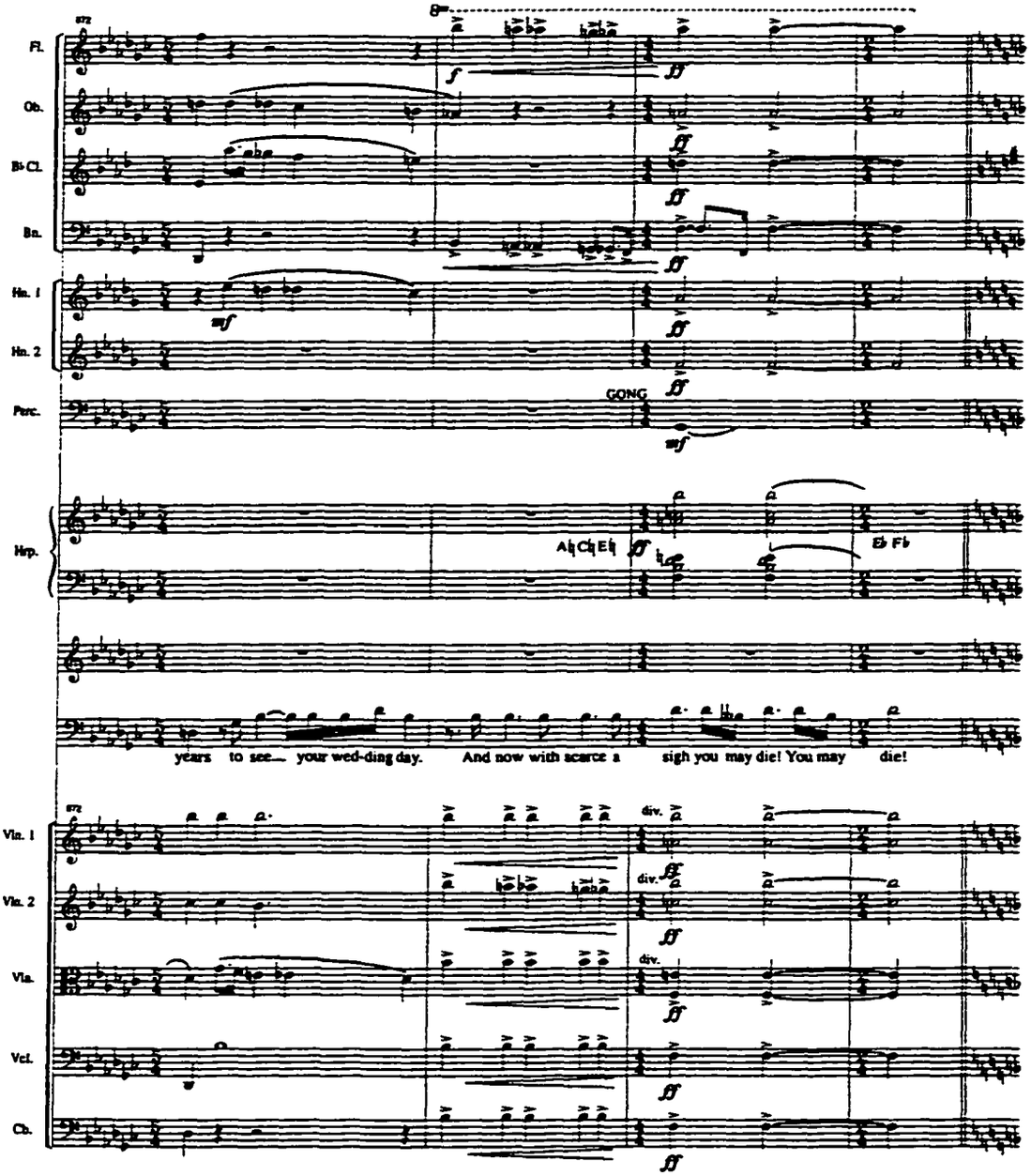

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
King
Nanny
N.
How is she?
None of these med-i-cines are work-ing.
What are we to do?
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
con sord.
con sord.
mp
mf

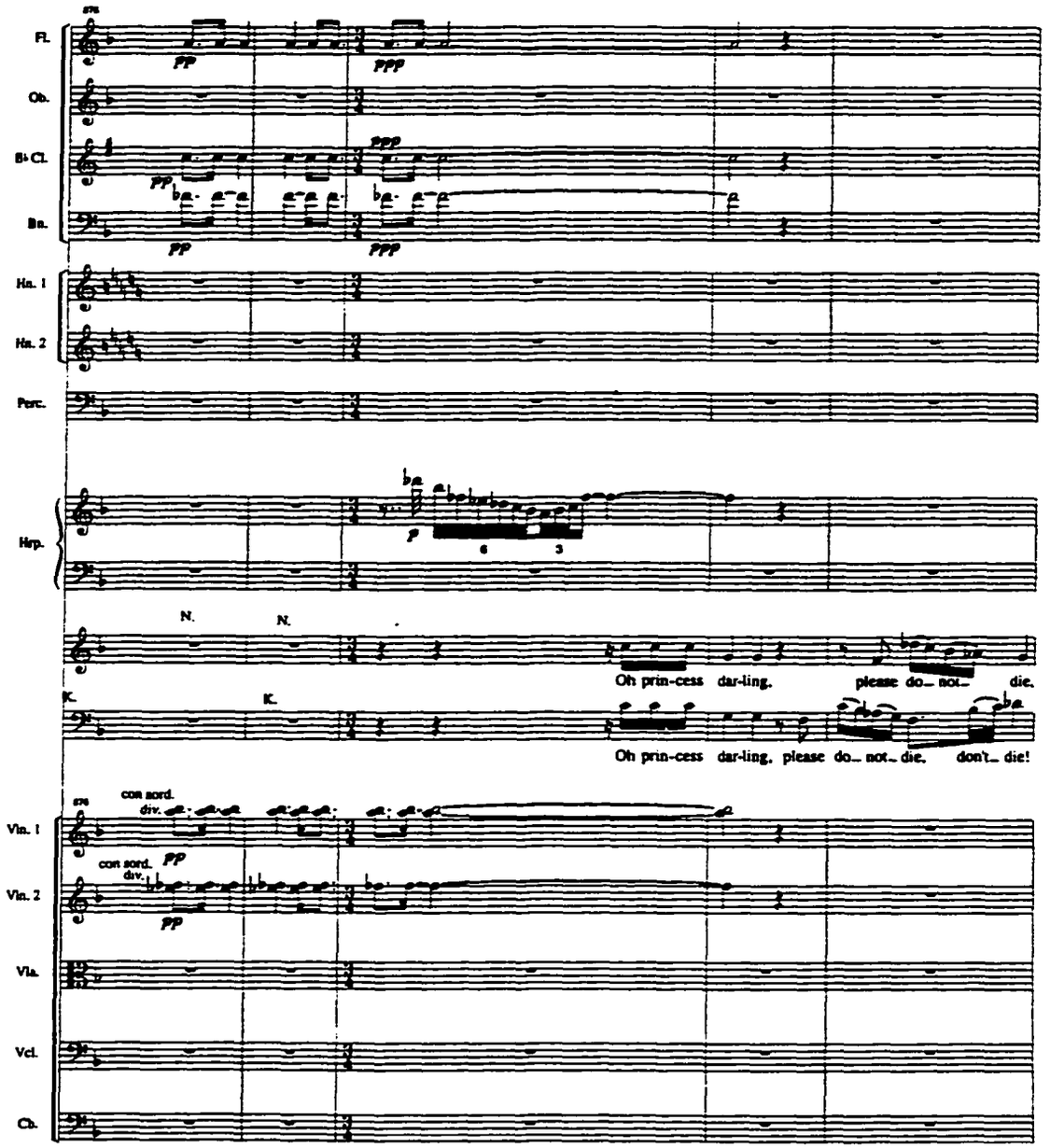

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
King
When your fath - er— was near death,— I stood by his bed. He
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.
pp

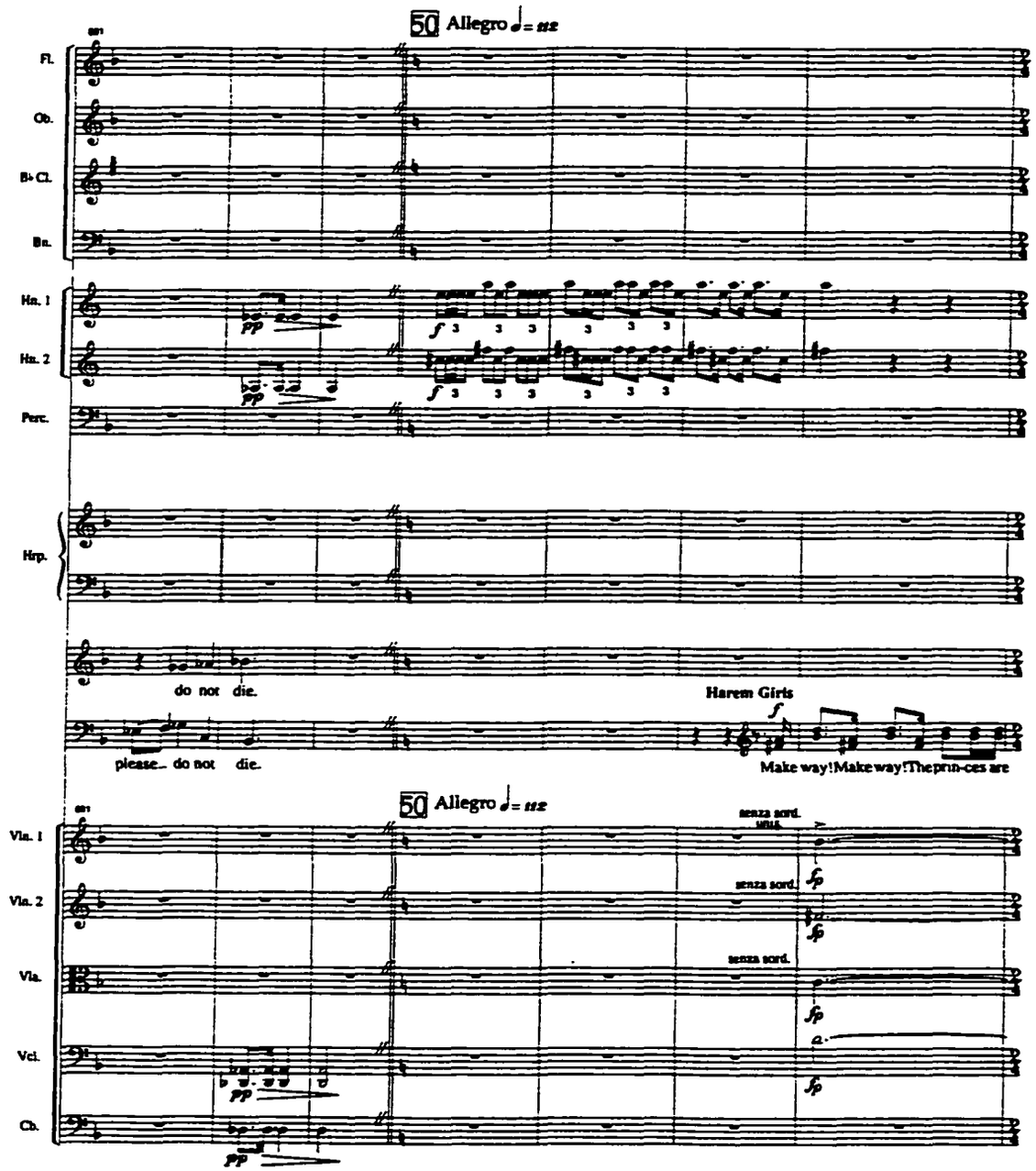

Con moto ♩= 70
Fl.
Ob.
B♭ Cl.
Bn.
con sord.
Hn. 1
Hn. 2
Perc.
Hrp.
Nanny
(If he couldhaveseen herather first day in court.)
asked me to come near and whis-peredthrough his tears.
roll
Con moto ♩= 70
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
pizz. div.
pizz.
pizz.

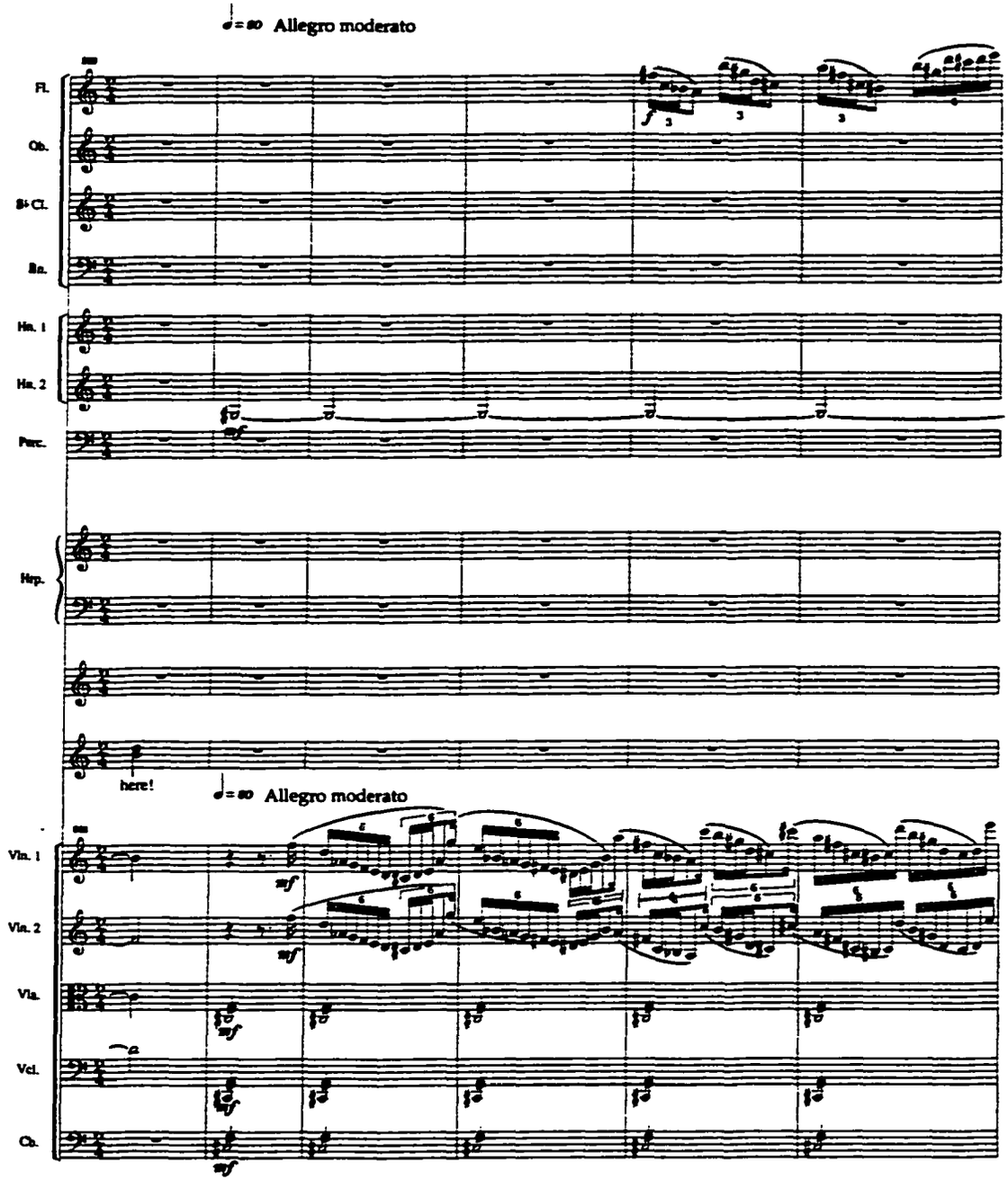

49
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Nanny
King
Mypreciouschild,this
Hebade I watch o-veryou as best I knew as best I knew. Mydearfriend'son-ly child, this
49
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
unis.

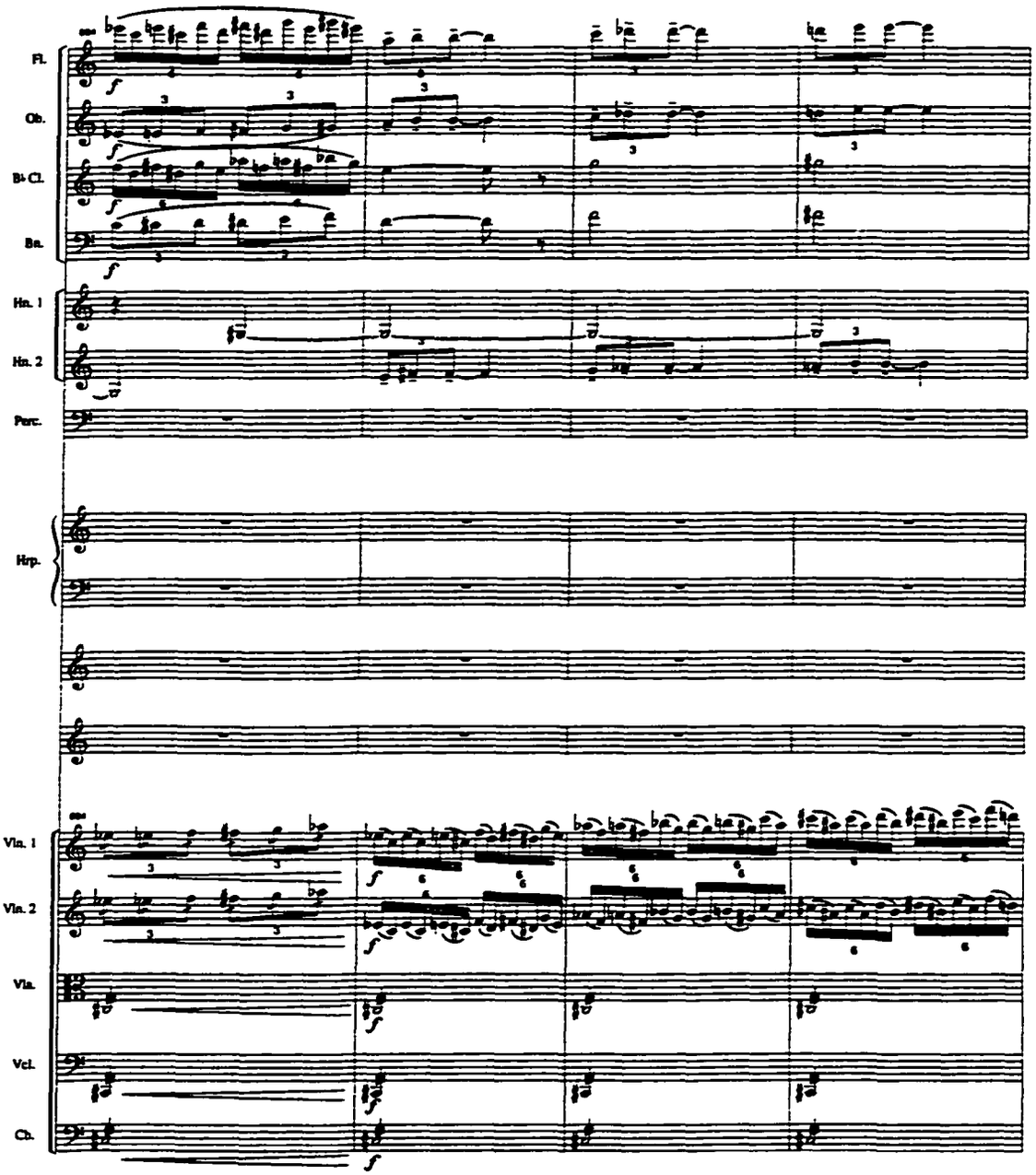

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
N.
nan - ny's heart be - guiled
K.
fath - er's heart be - guiled
You've grown these man - y
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco

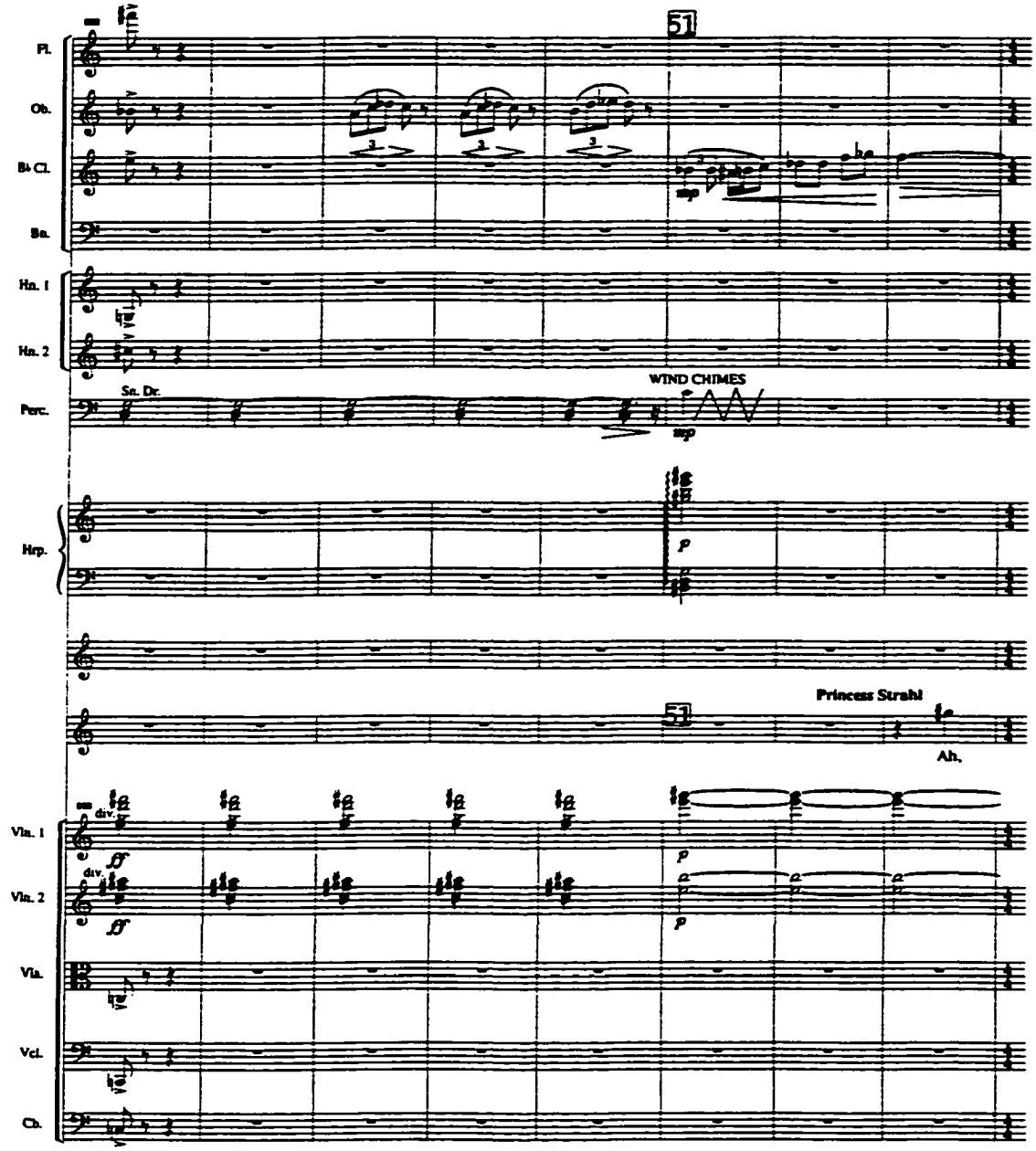

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
GONG
Hrp.
A♭ C♭ E♭
E♭ F♭
years to see your wed-ding day. And now with scarce a sigh you may die! You may die!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.

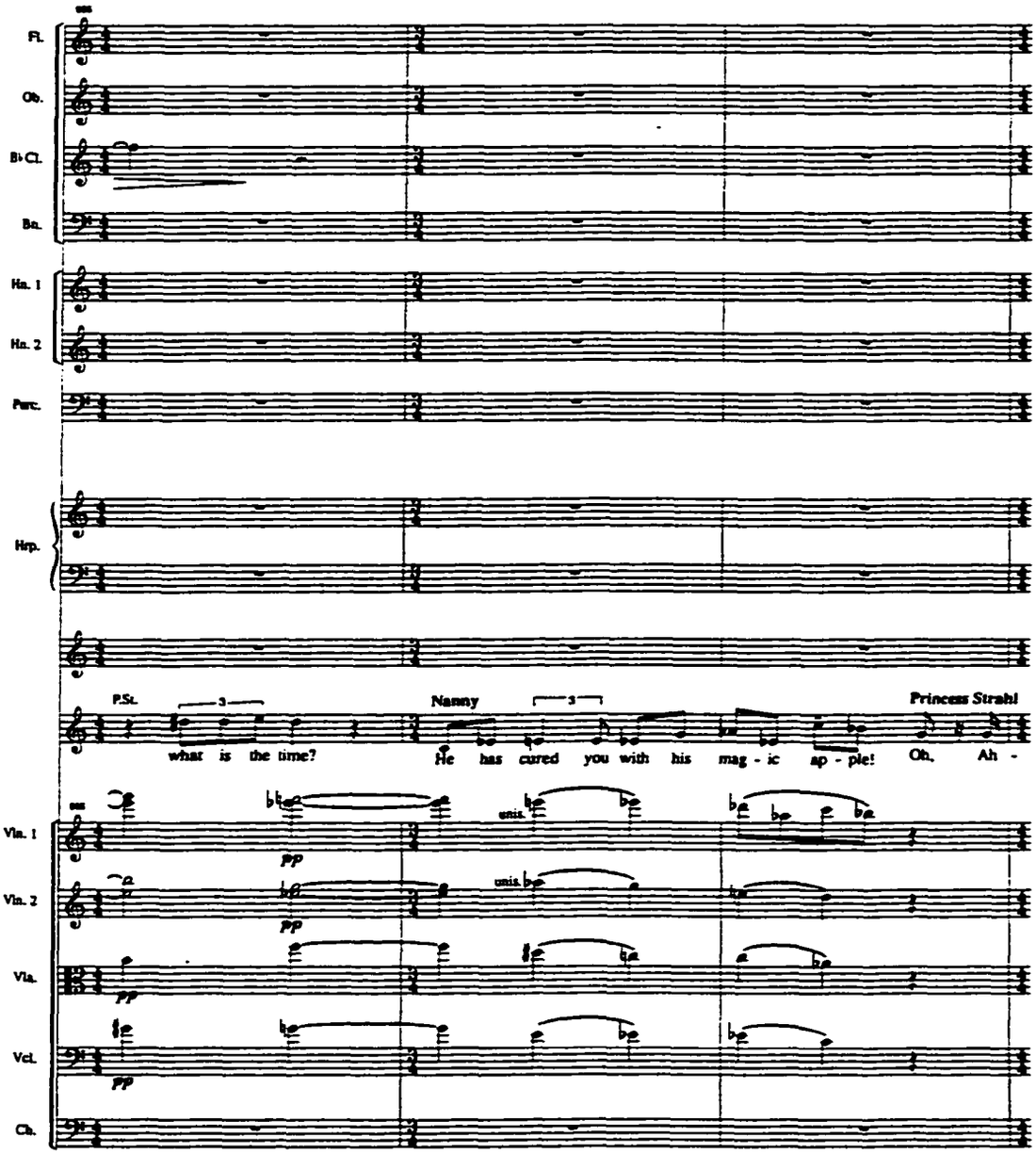

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
N.
K.
Oh prin-cess dar-ling, please do- not- die.
Oh prin-cess dar-ling, please do- not- die, don't- die!
con sord.
div.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

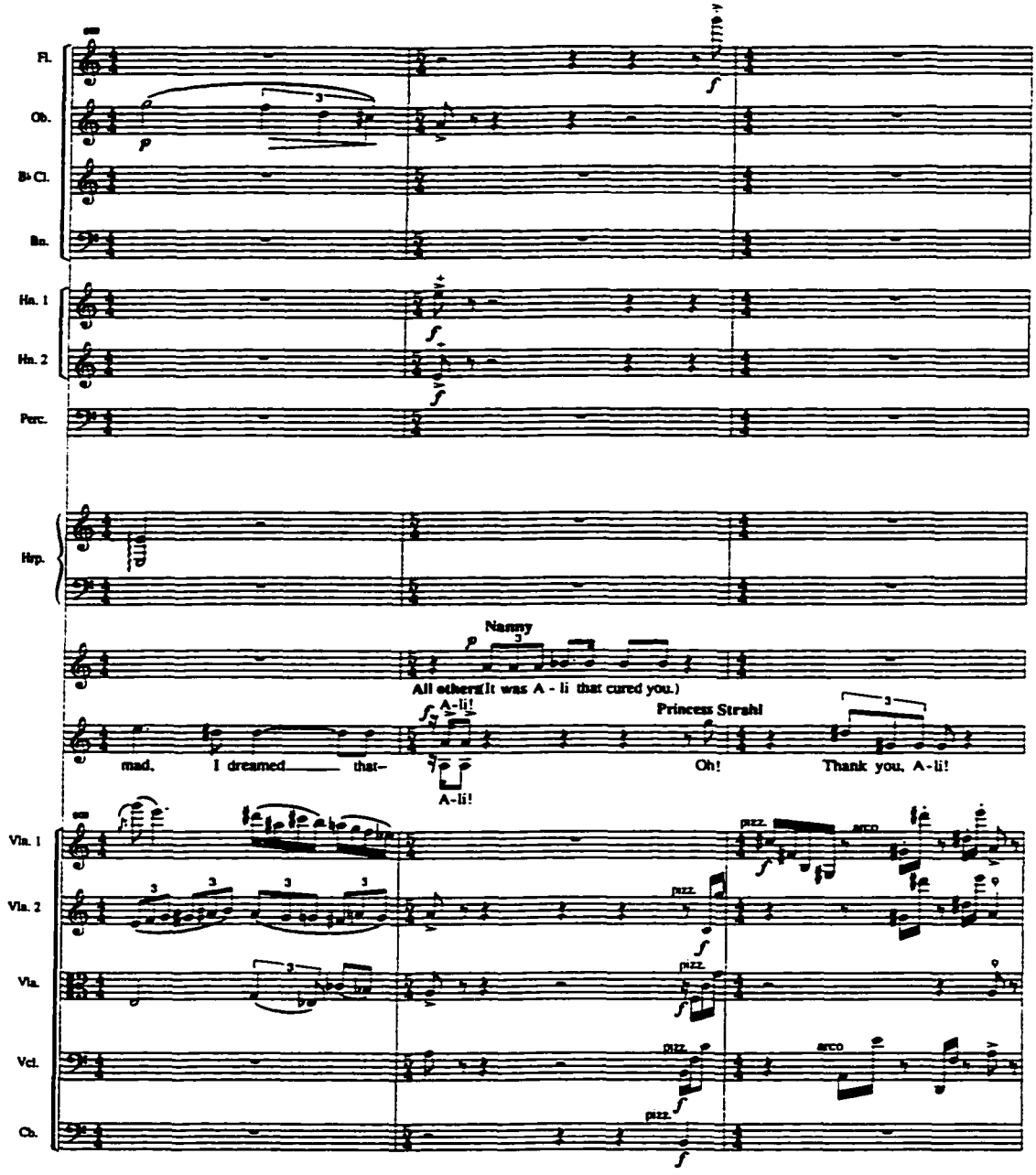

50 Allegro ♩= ca
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
do not die.
Harem Girls
please... do not die.
Make way! Make way! The prin-ces are
50 Allegro ♩= ca
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
senza sord.
senza sord.
senza sord.

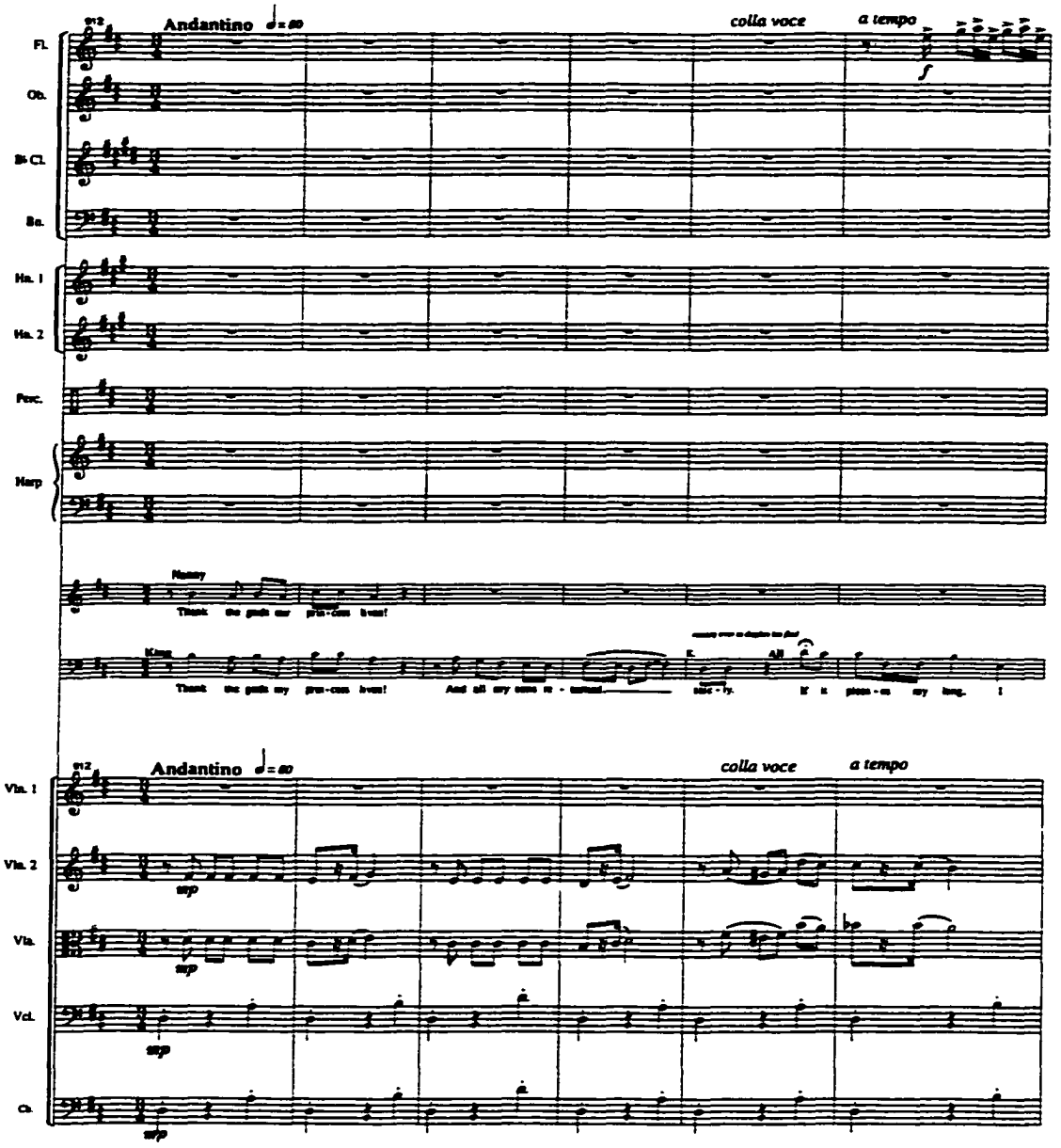

♩= 80 Allegro moderato
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
here!
♩= 80 Allegro moderato
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

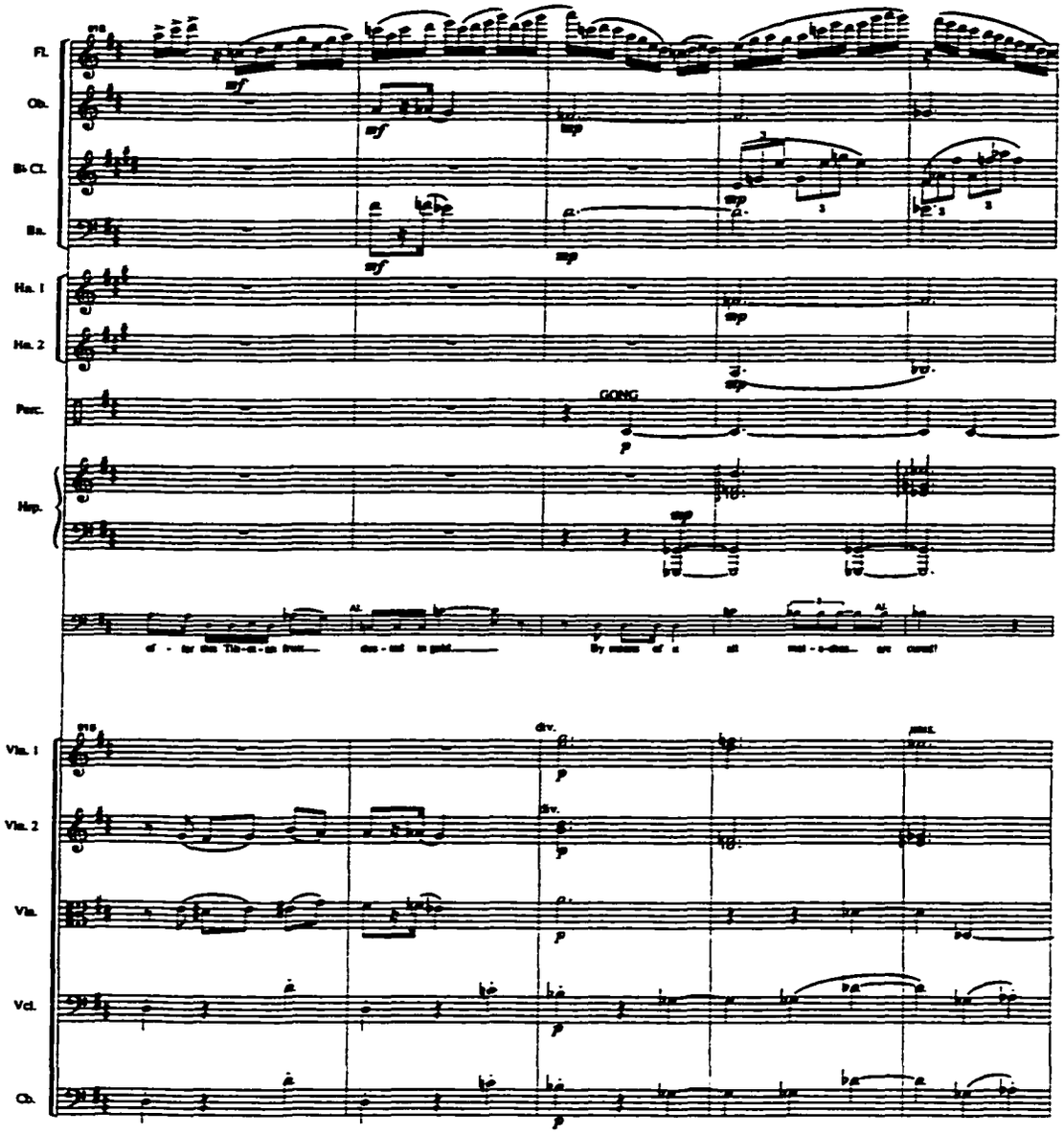

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

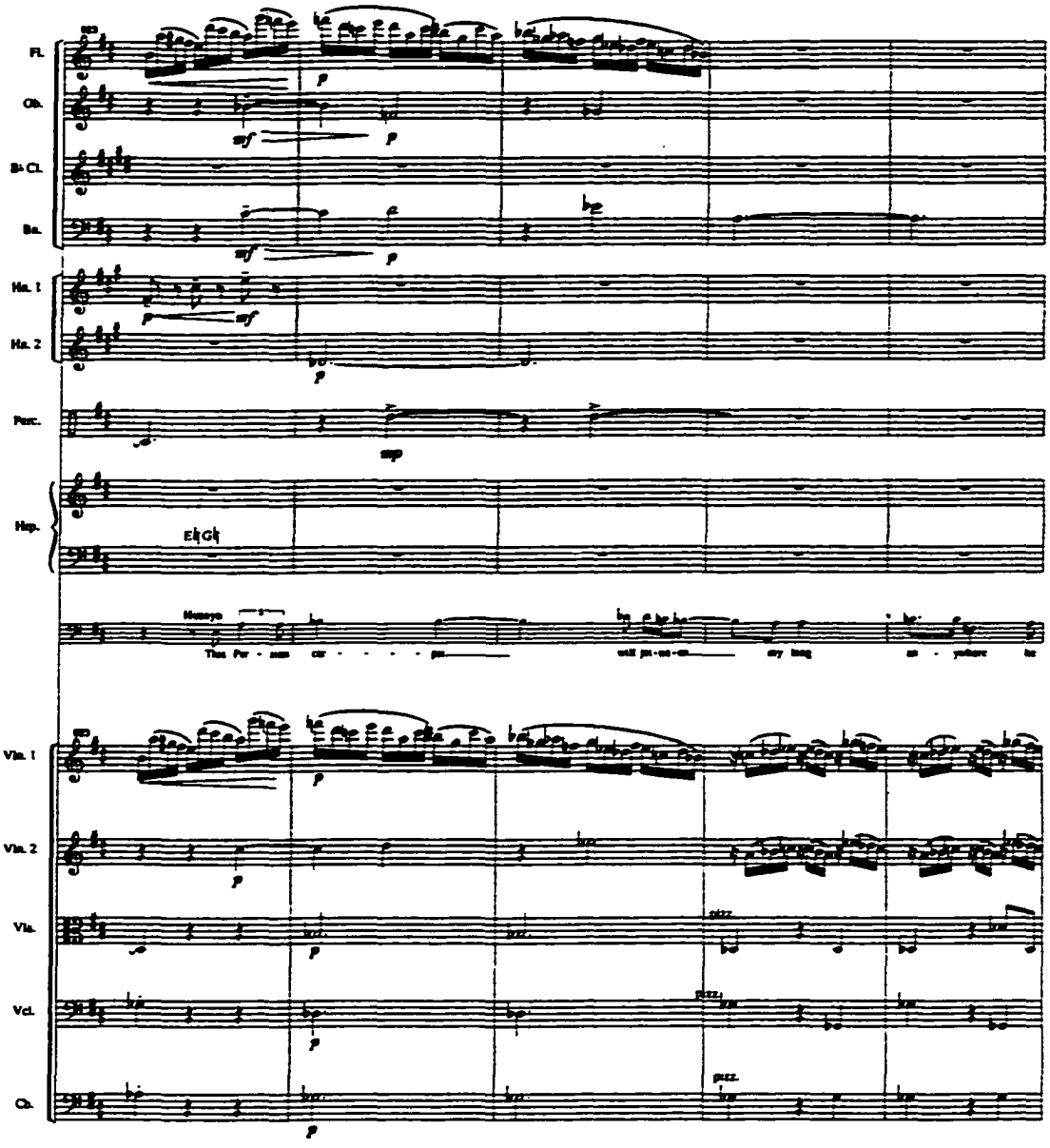

51
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Sn. Dr.
WIND CHIMES
Perc.
Hrp.
Princess Strahl
51
Ah,
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

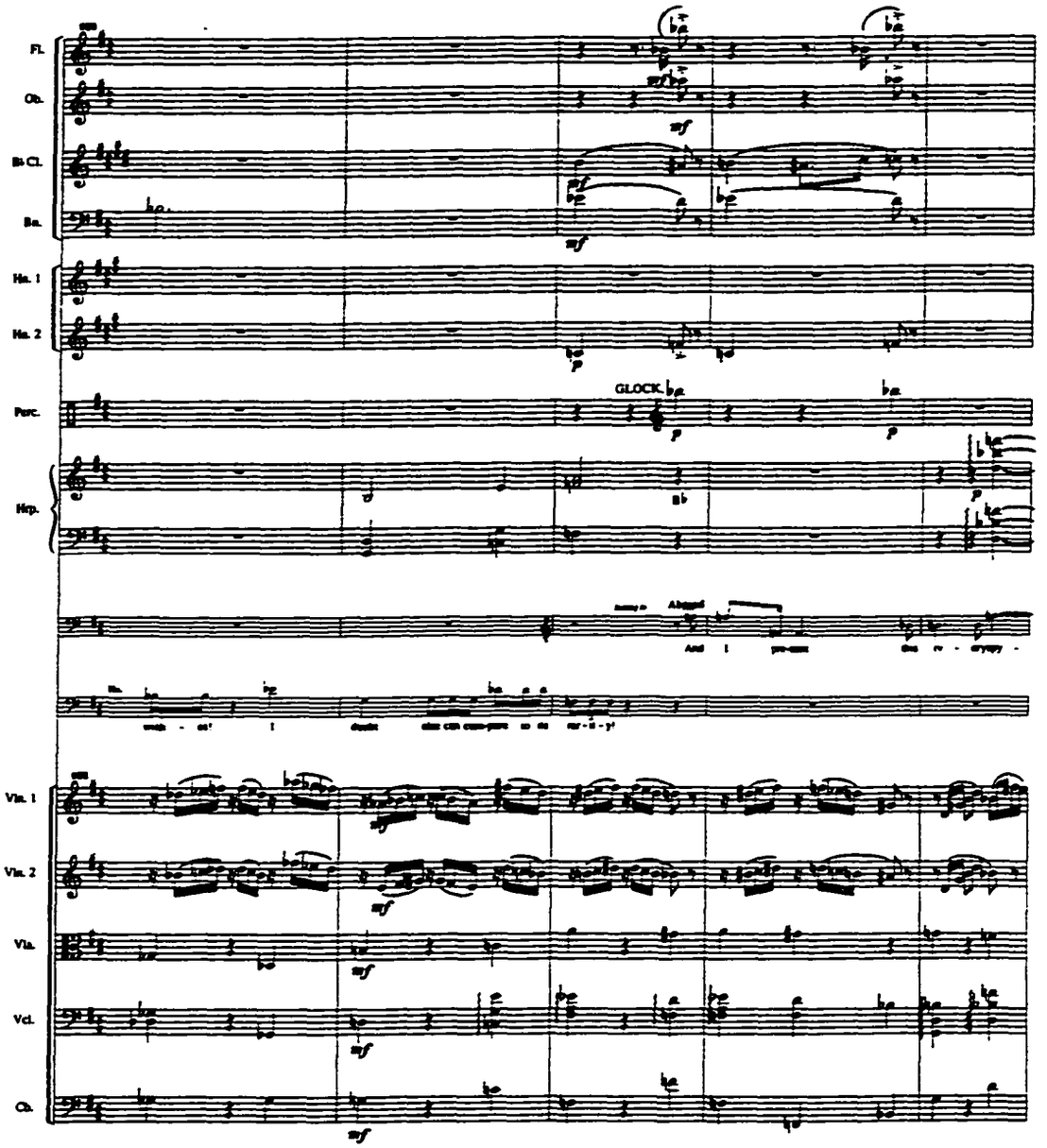

Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
P.St.
what is the time?
Nanny
He has cured you with his mag - ic ap - ple!
Princess Strahl
Oh, Ah -
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pp
unis.

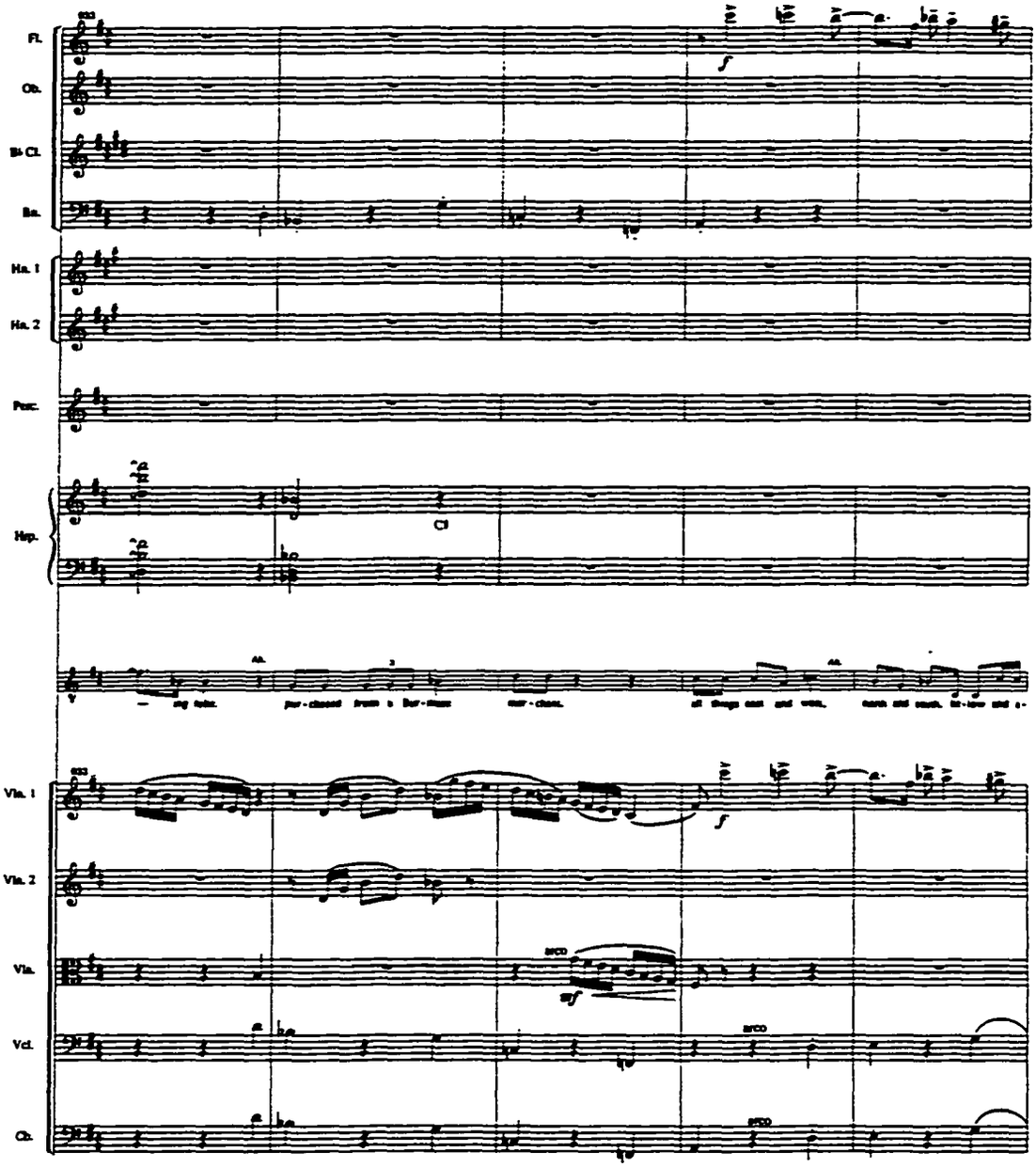

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Nanny
All others(It was A - li that cured you.)
A-li!
Princess Strahl
mad, I dreamed that-
A-li!
Oh!
Thank you, A-li!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco

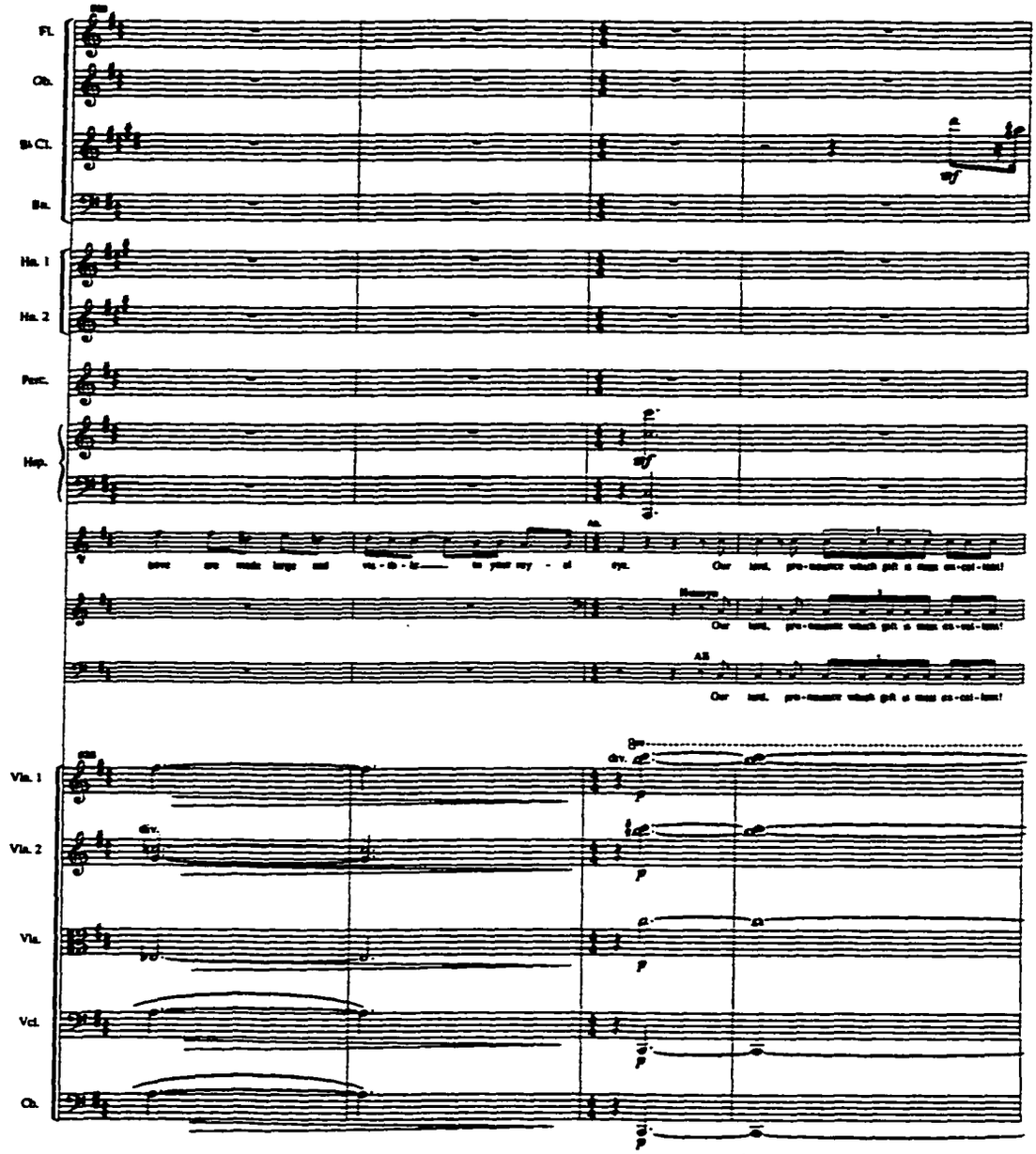

Andantino
colla voce
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
Nanny
Think the gods our pris-ners treat!
King
Think the gods my pris-ners treat! And all my sons re - tained told - ly. If it pleas - es my king. I
Andantino
colla voce
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sfp

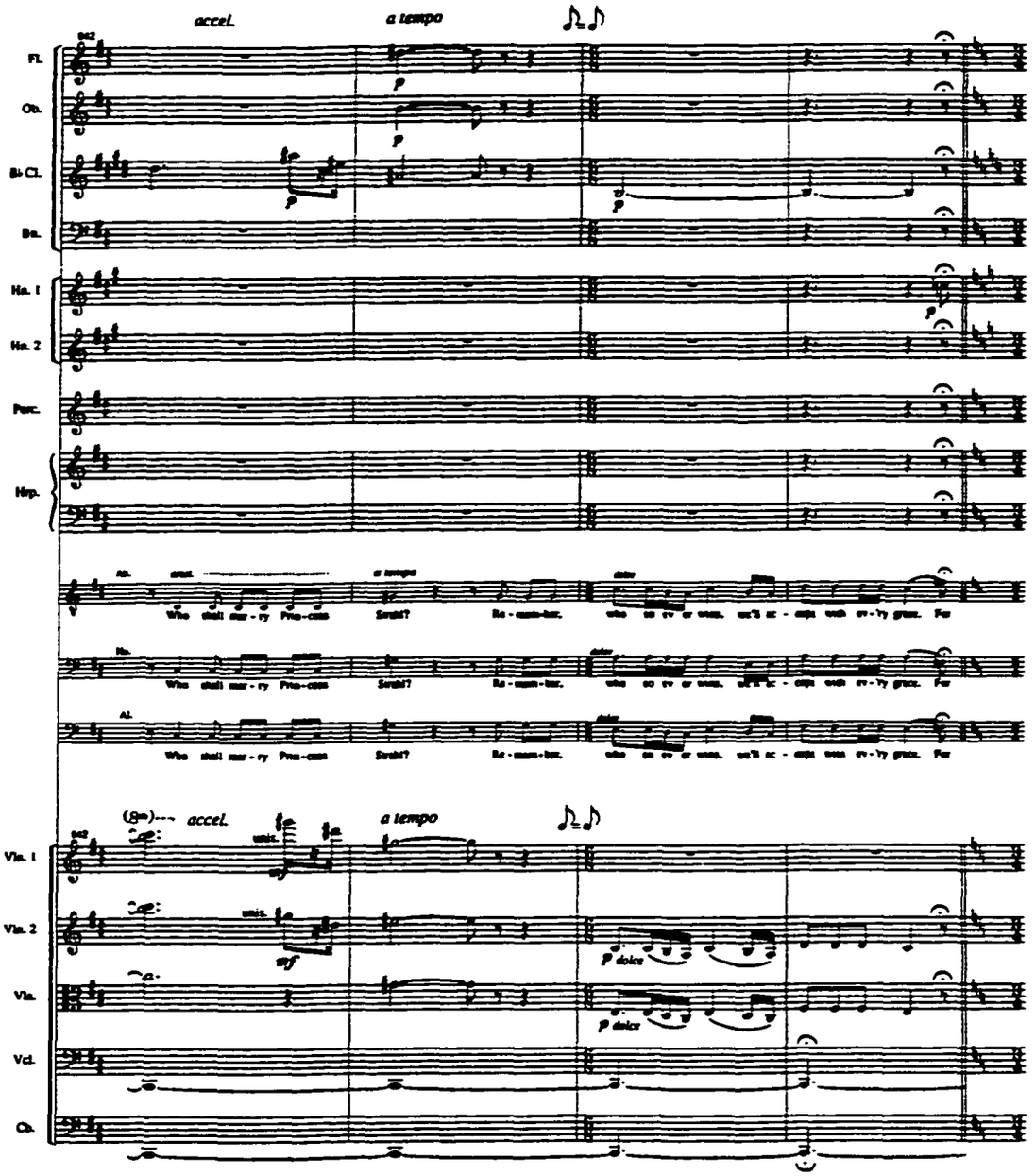

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
GONG
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

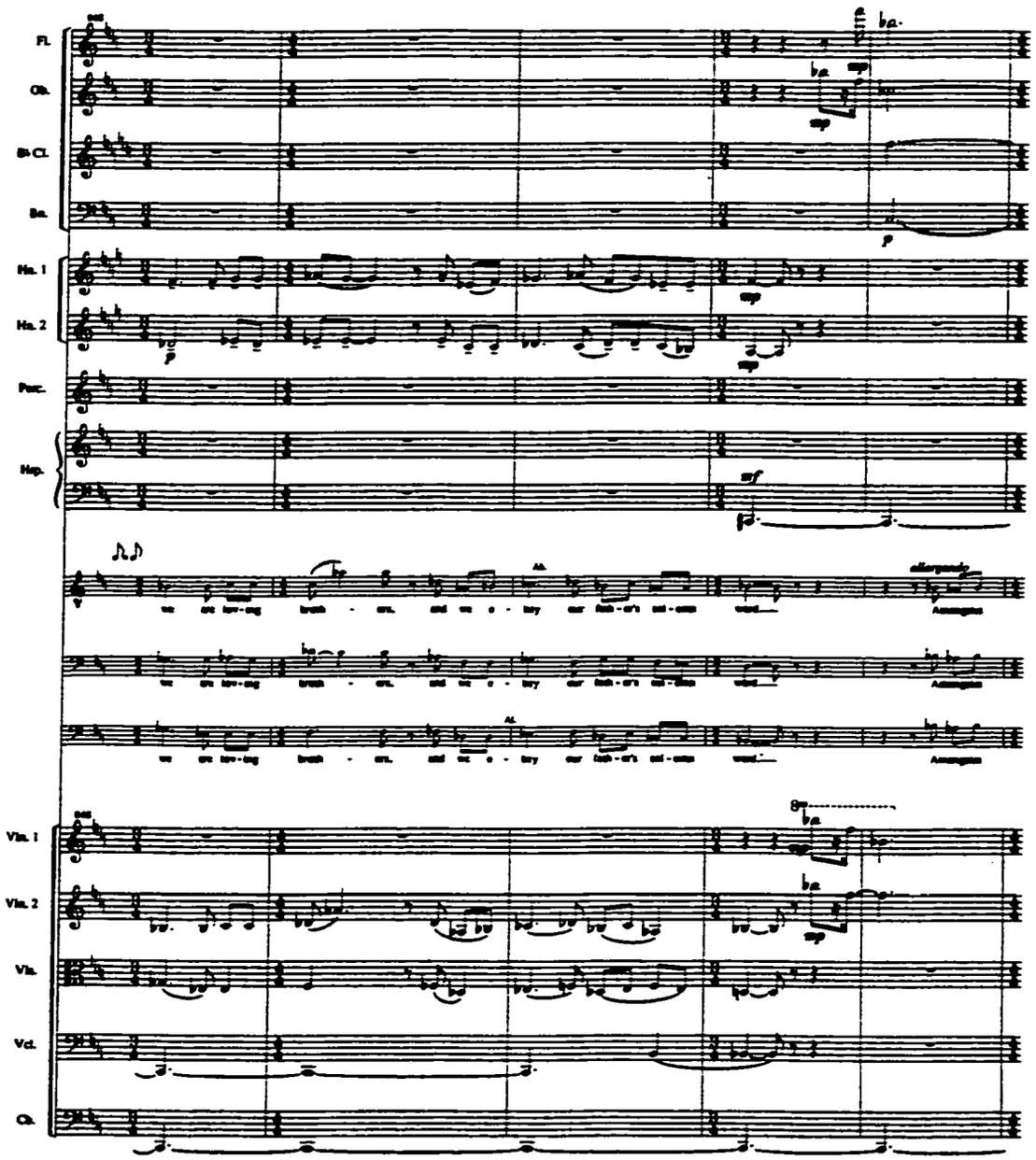

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
E♭G♭
Moonyo
pizz.

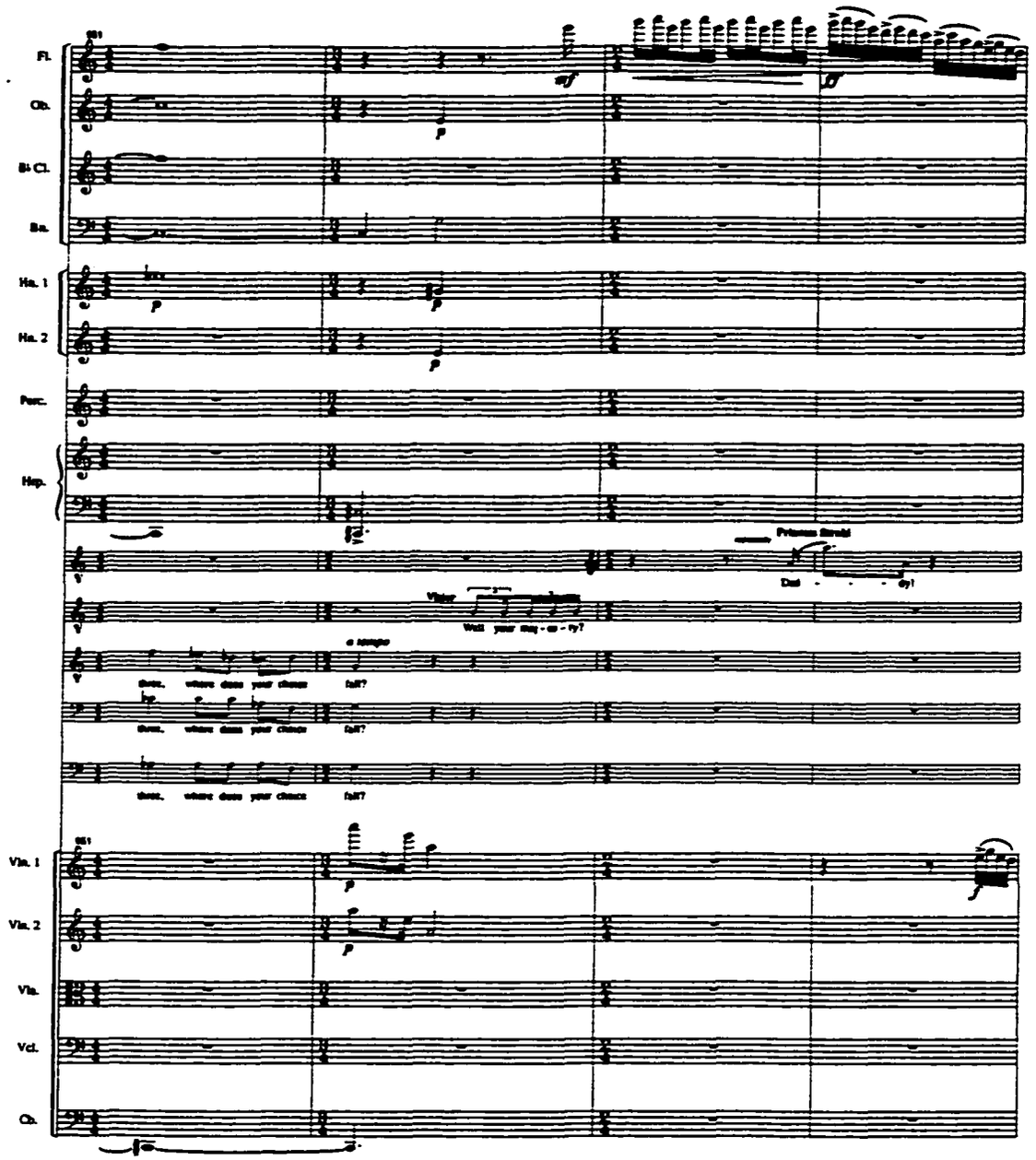

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
GLOCK.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

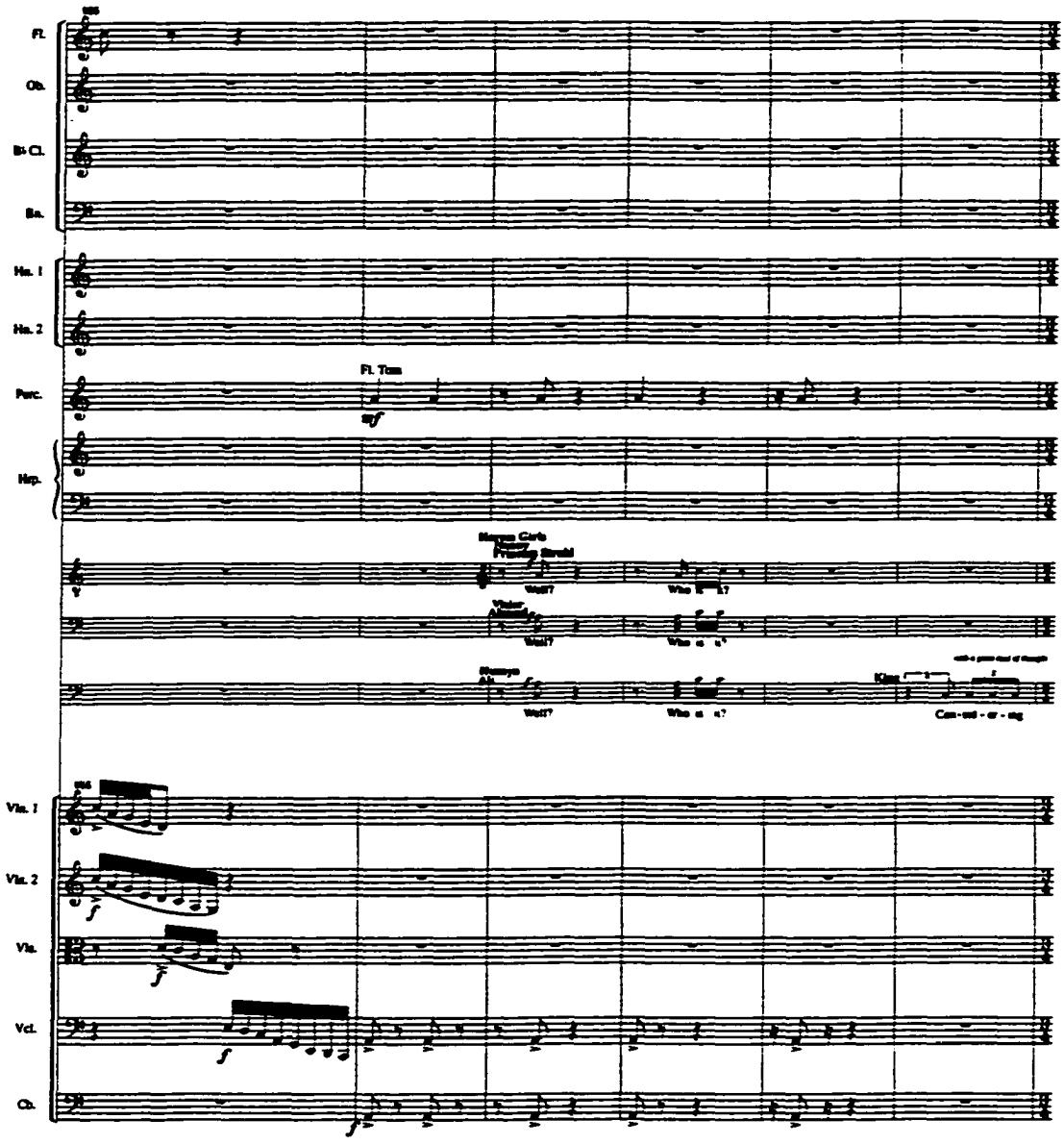

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Cl
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
arco
sf

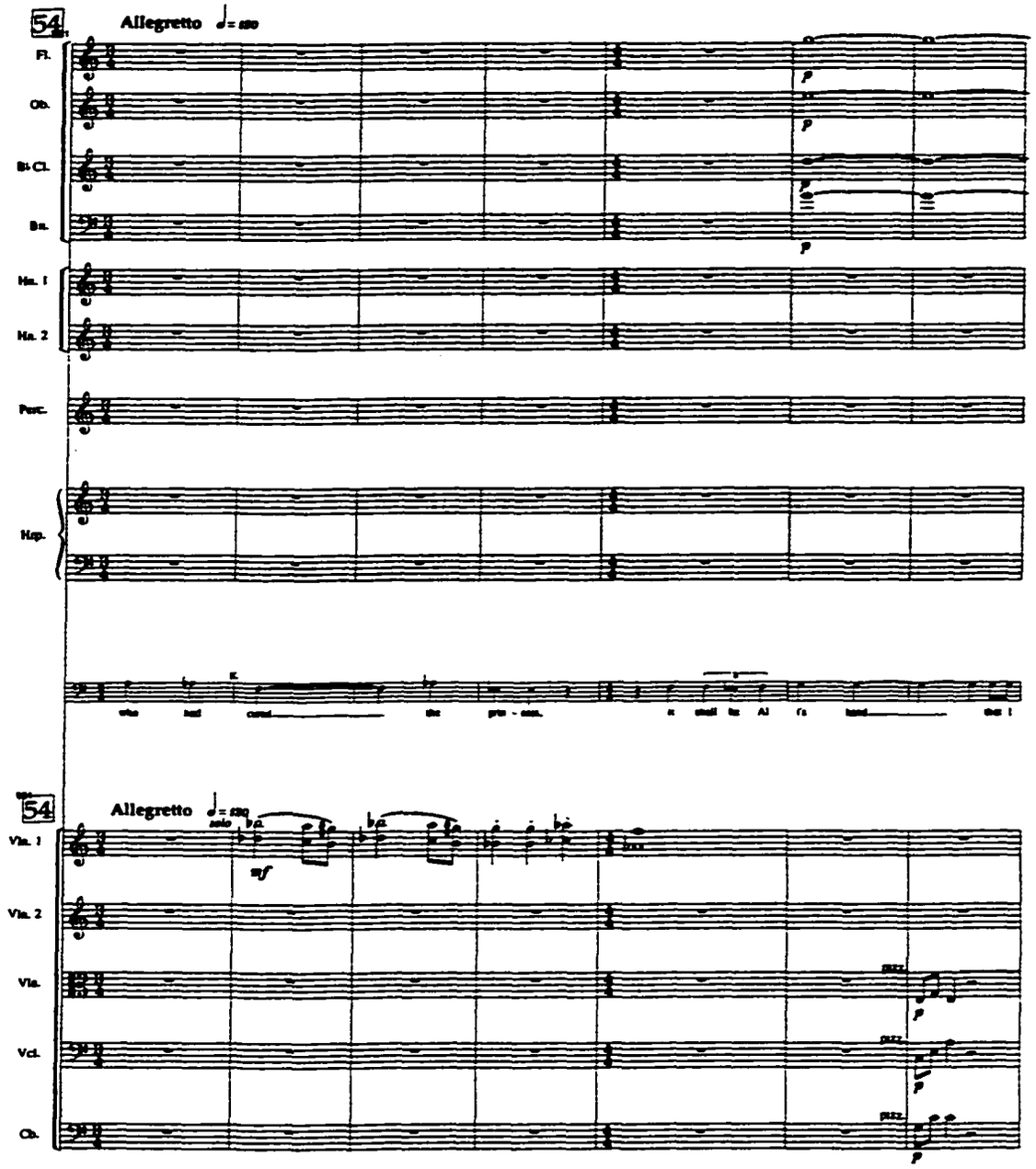

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
sf
p

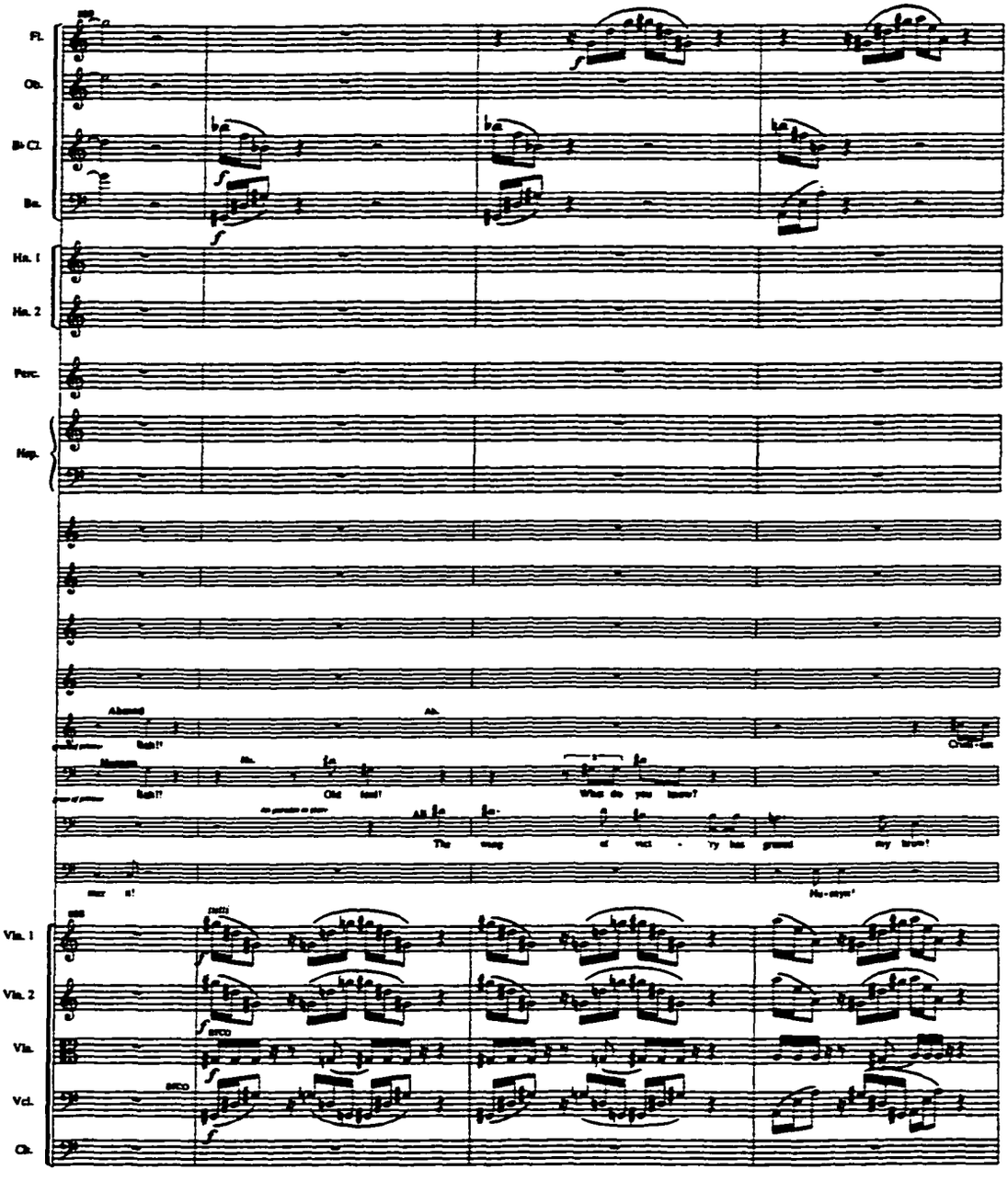

accel.
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Who shall mar - ry Pris - cus
Sirah?
Re - mem - ber,
who so ev' er was, we'll ac - cept with ev - 'ry grace. For
accel.
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
sf
p dolce

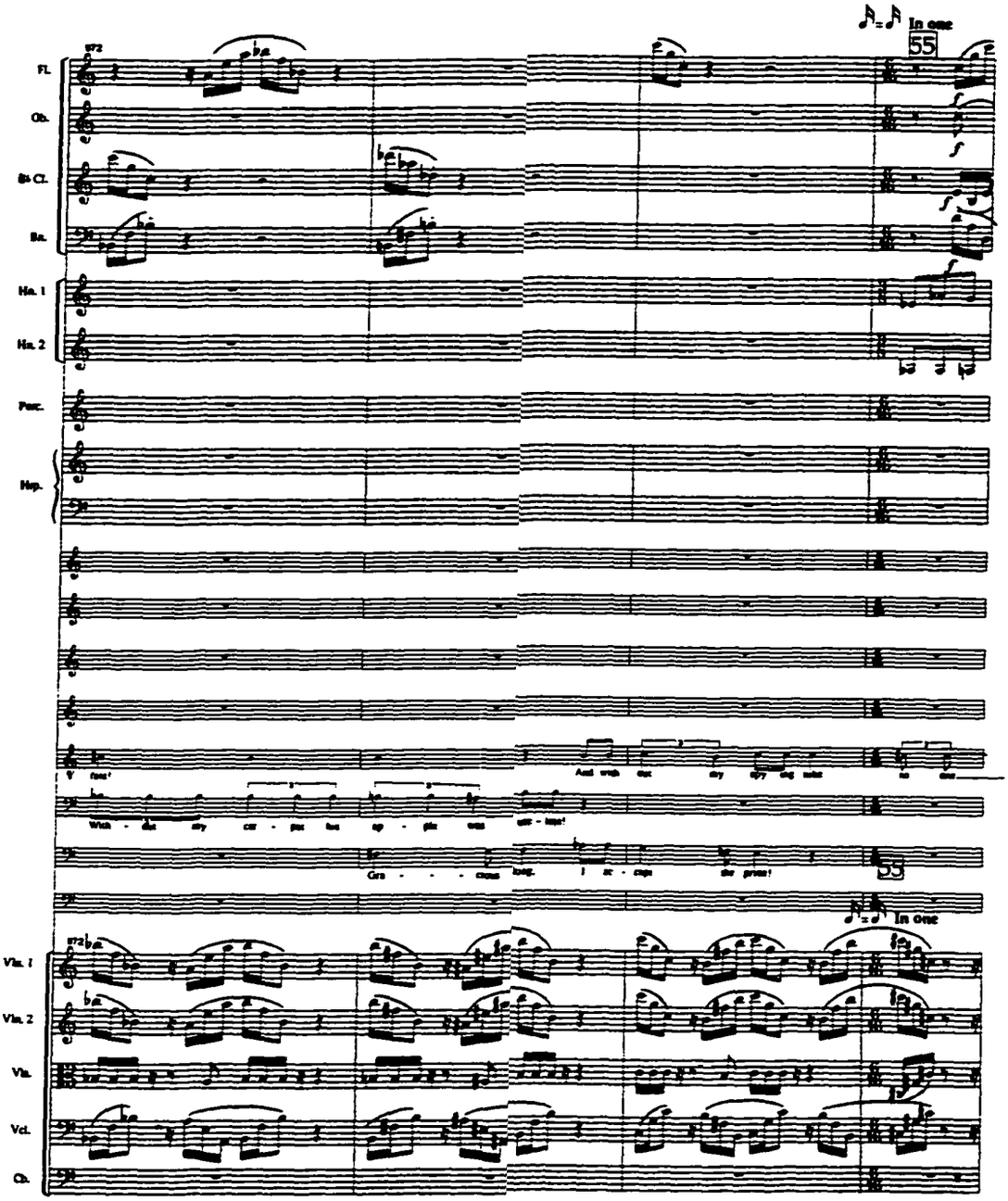

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mp
p
mf
8va
we are low-ing
breath - ers,
and we o - bey
our fath-er's sol-emn
vast
Amongsts

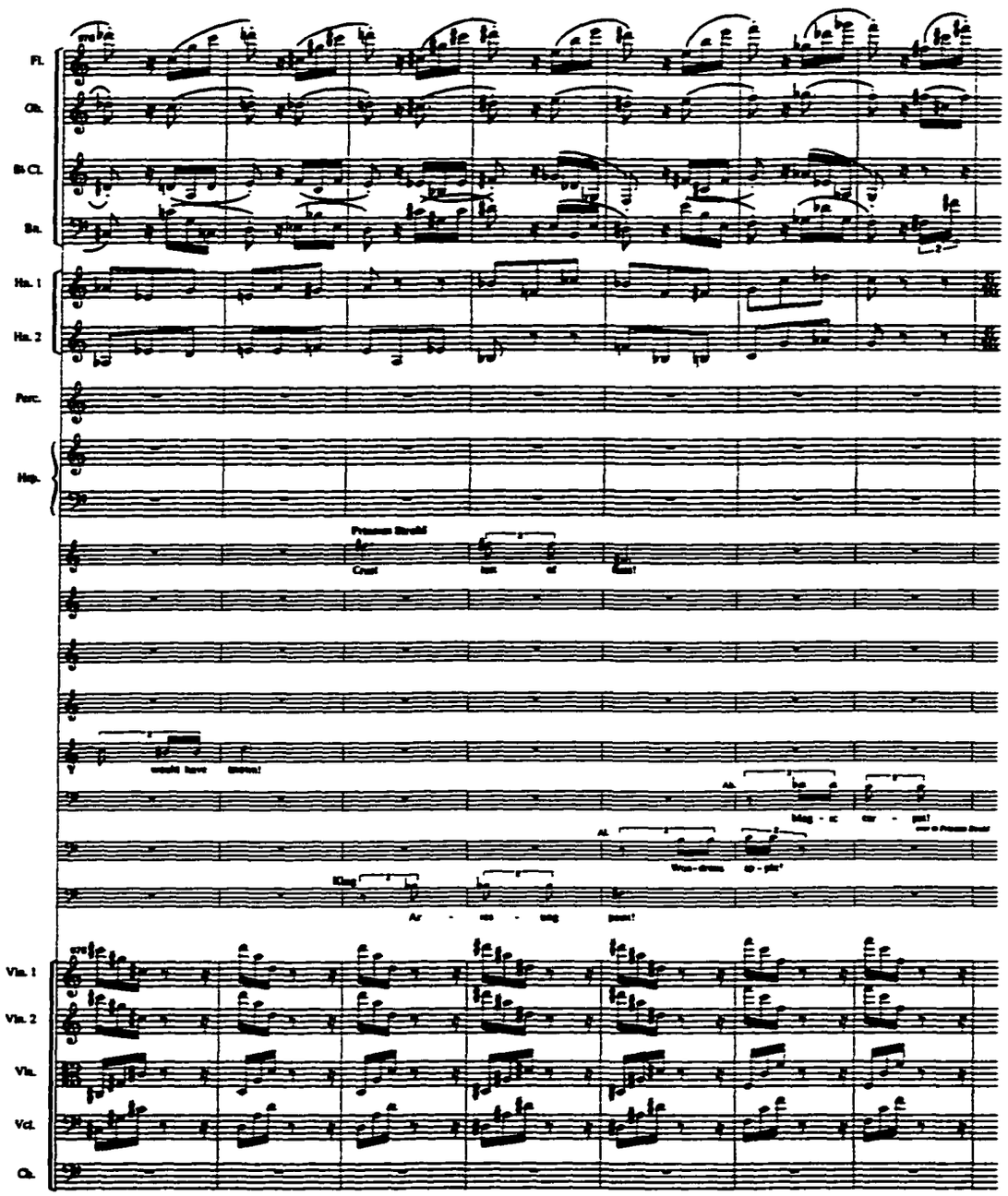

Fl.
Cb.
B♭ Cl.
Bs.
Hn. 1
Hn. 2
Perc.
Hap.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Princess Fiona
Dad - - - dy!
Viktor
Will your mag - ic - fy?
a tempo
thee, where does your chance fall?
thee, where does your chance fall?
thee, where does your chance fall?

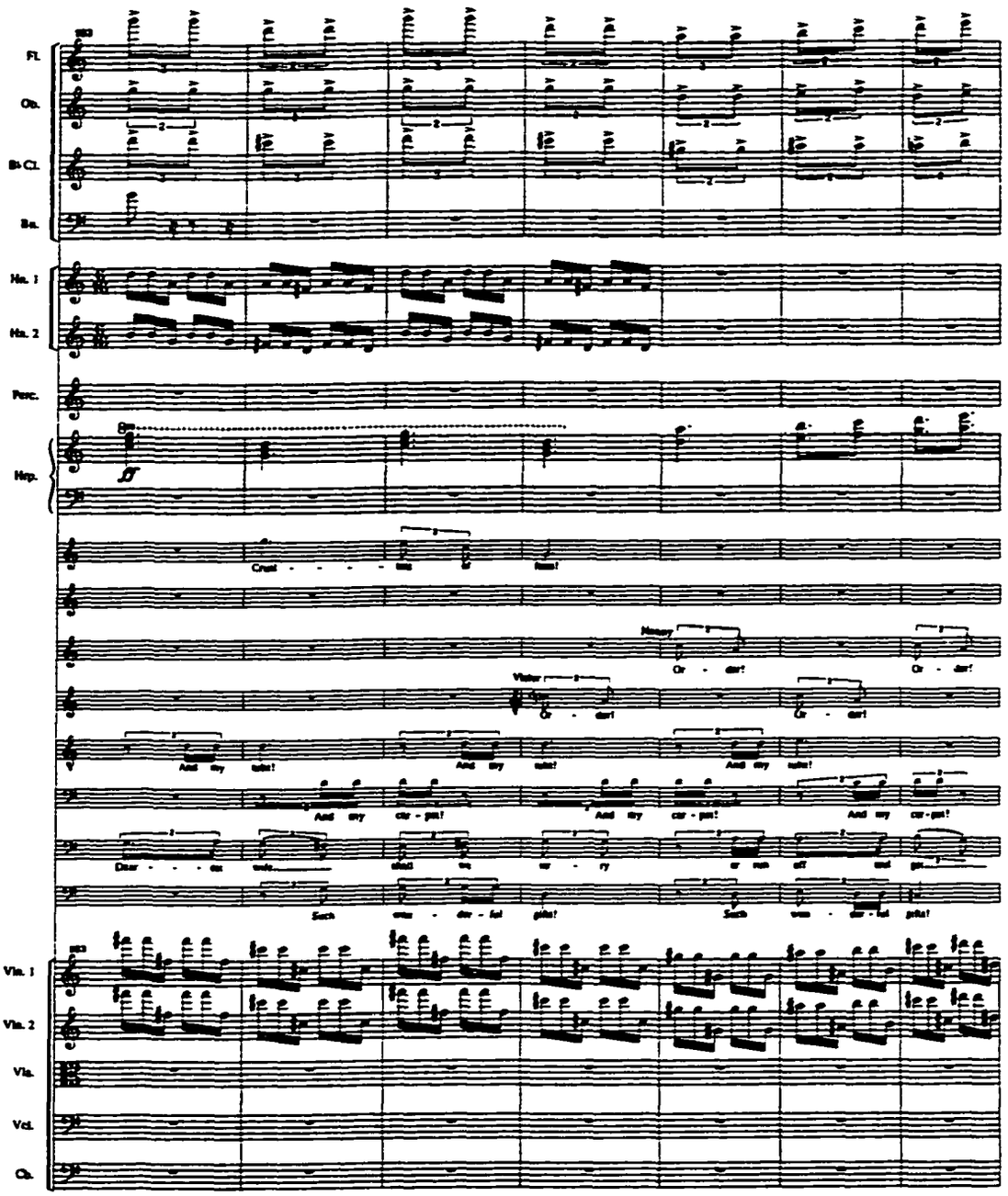

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Fl. Tom
mf
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

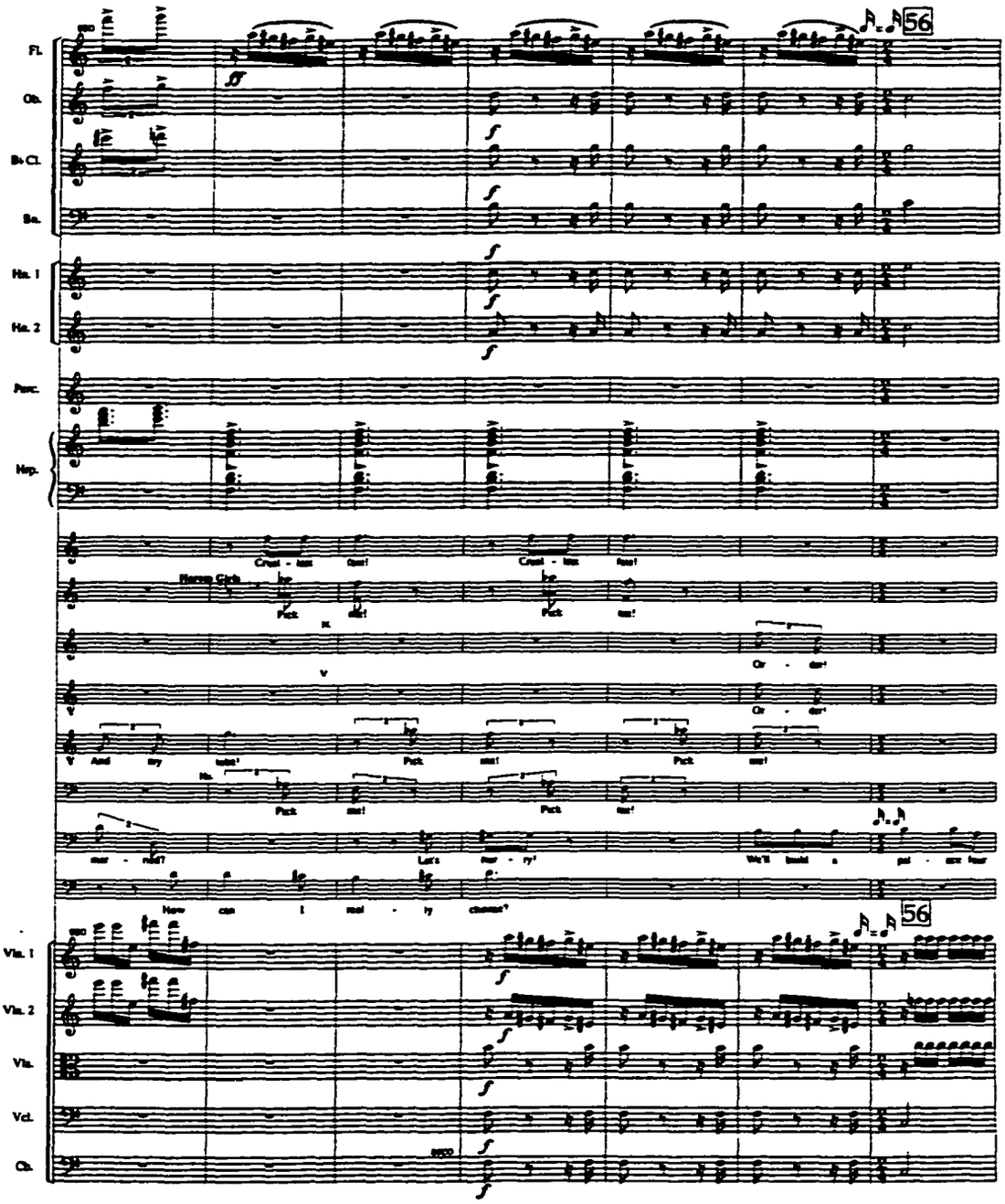

54
Allegretto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
54
Allegretto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

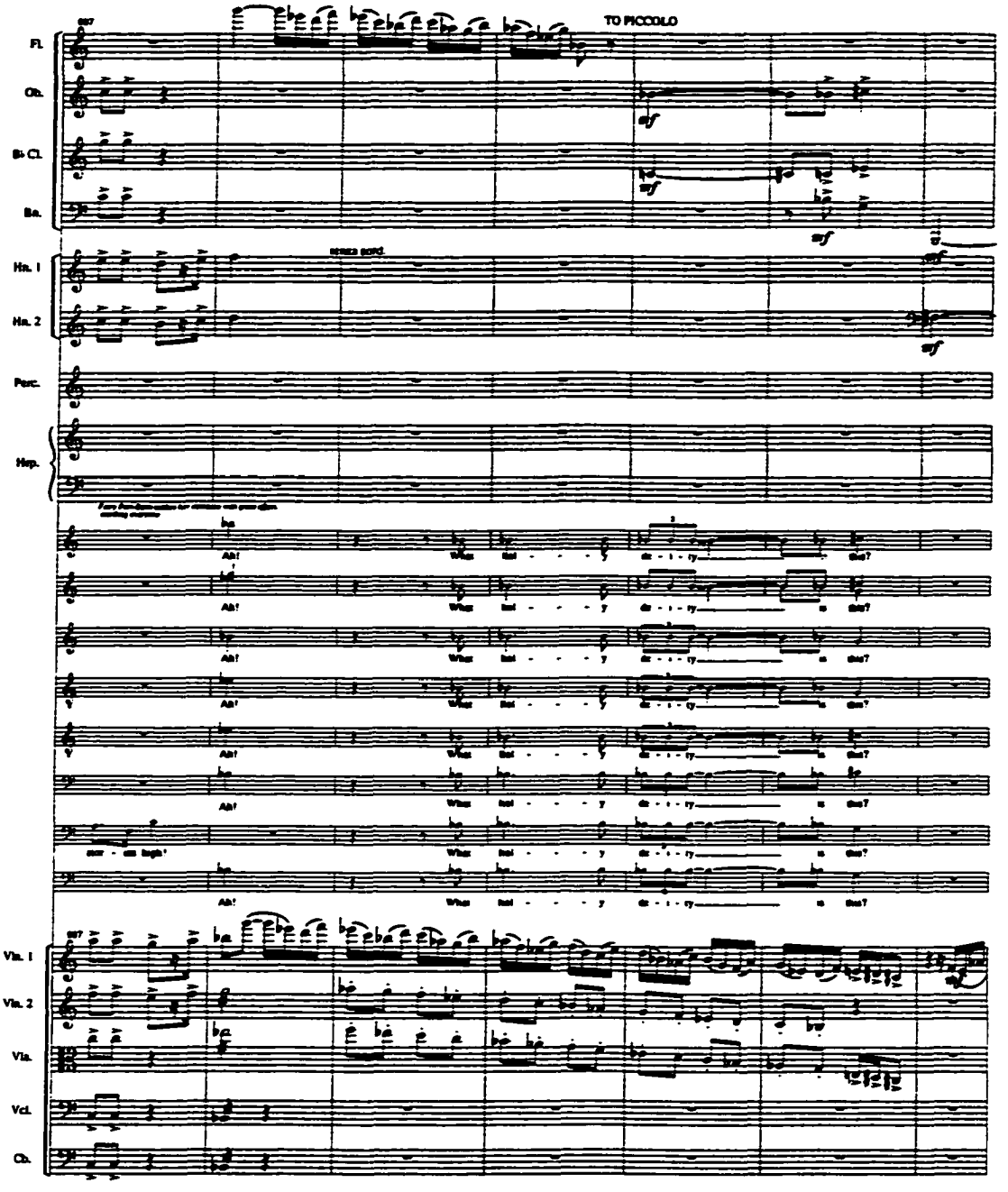

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hap.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Ah.
Ah.
Ah.
Ah.
flash!?
flash!?
Old soul!
What do you know?
The sway of wis - dy has gone my way!
Hu - man!
tutti
arco
arco

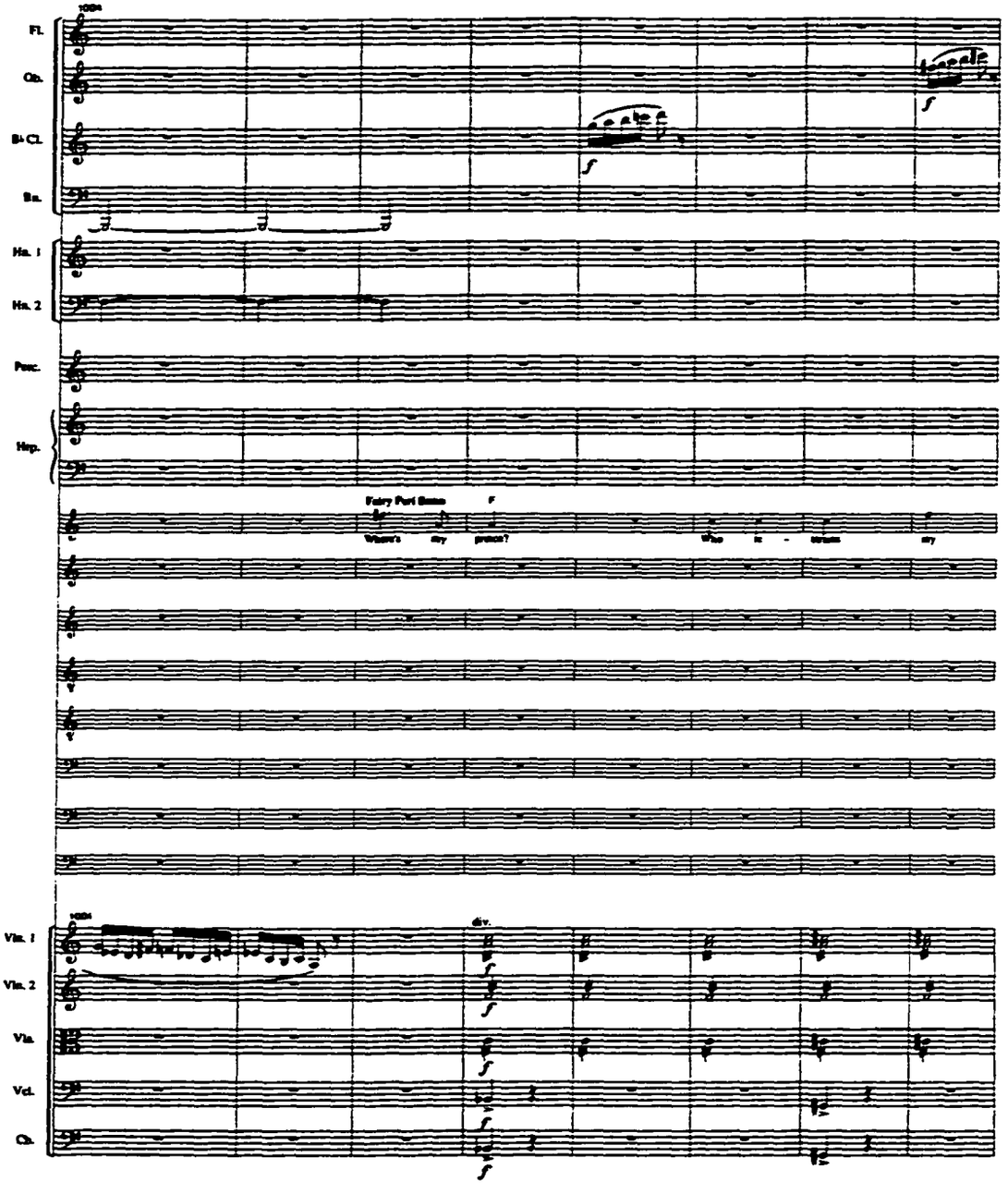

In one
55
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
In one

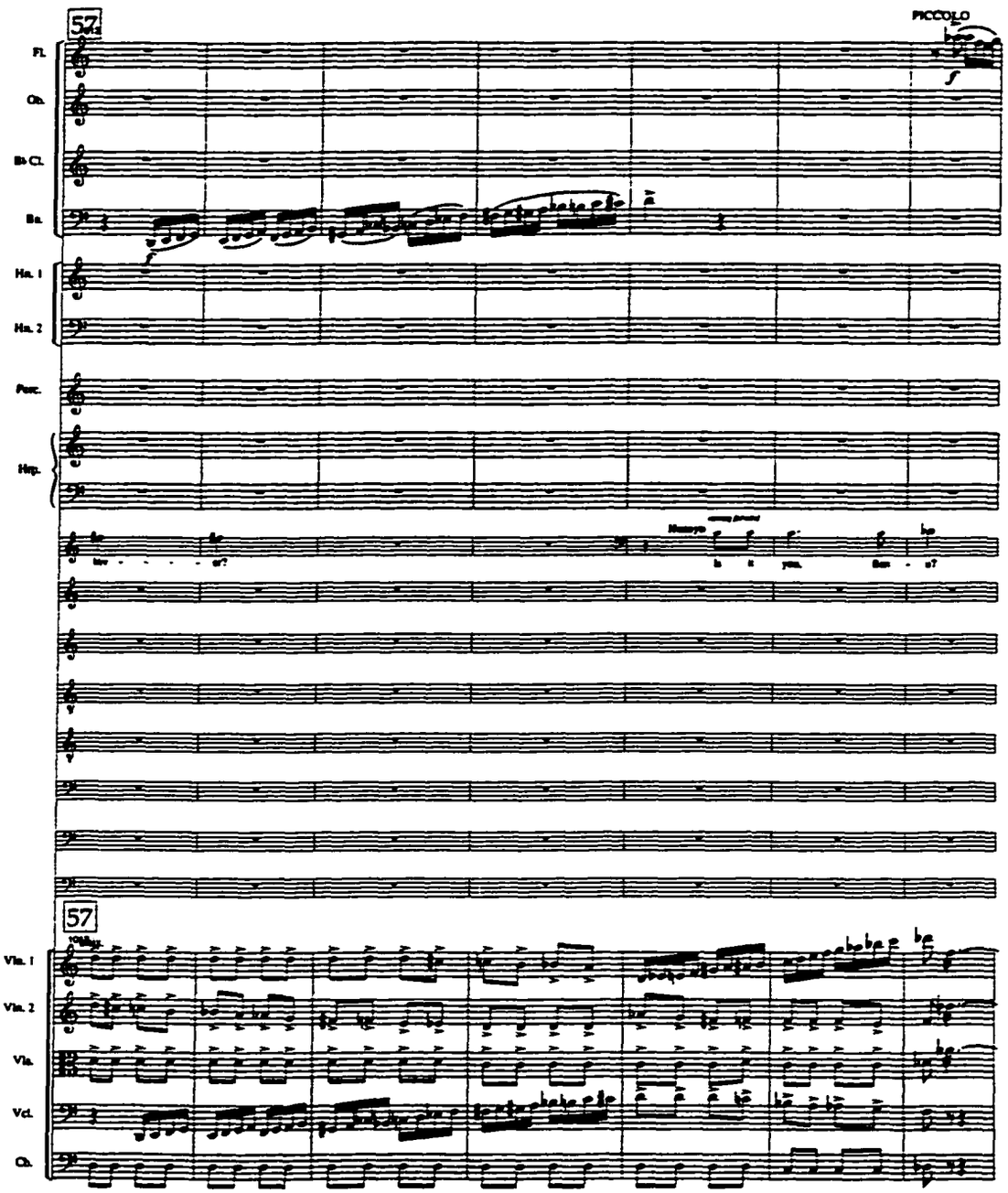

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

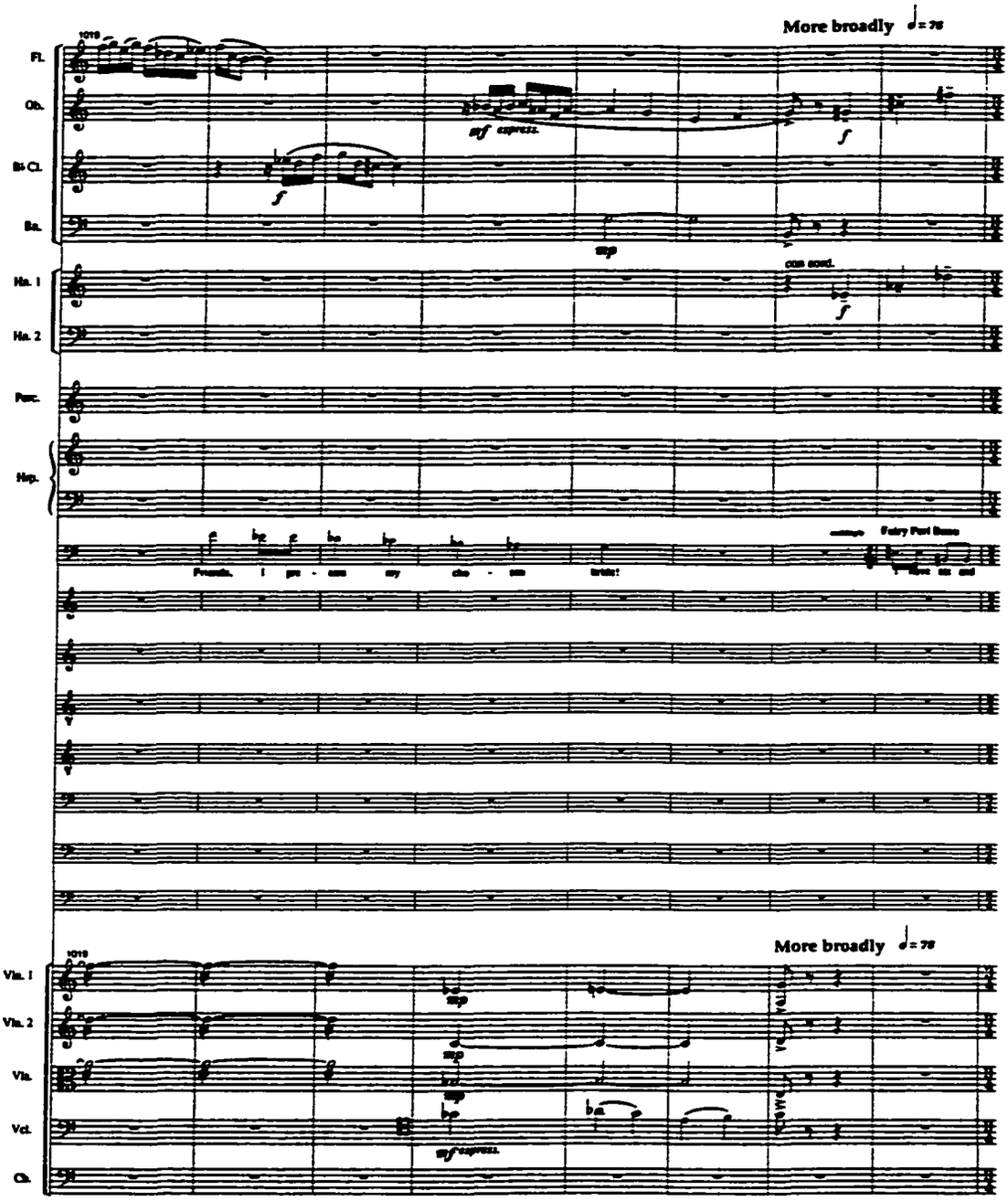

Fl.
Ob.
Bb Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Henry
Victor
Cru - - - - - el
Or - der!
And my
car - pet!
Dear - - - est
Such
vas - sal
pilot!

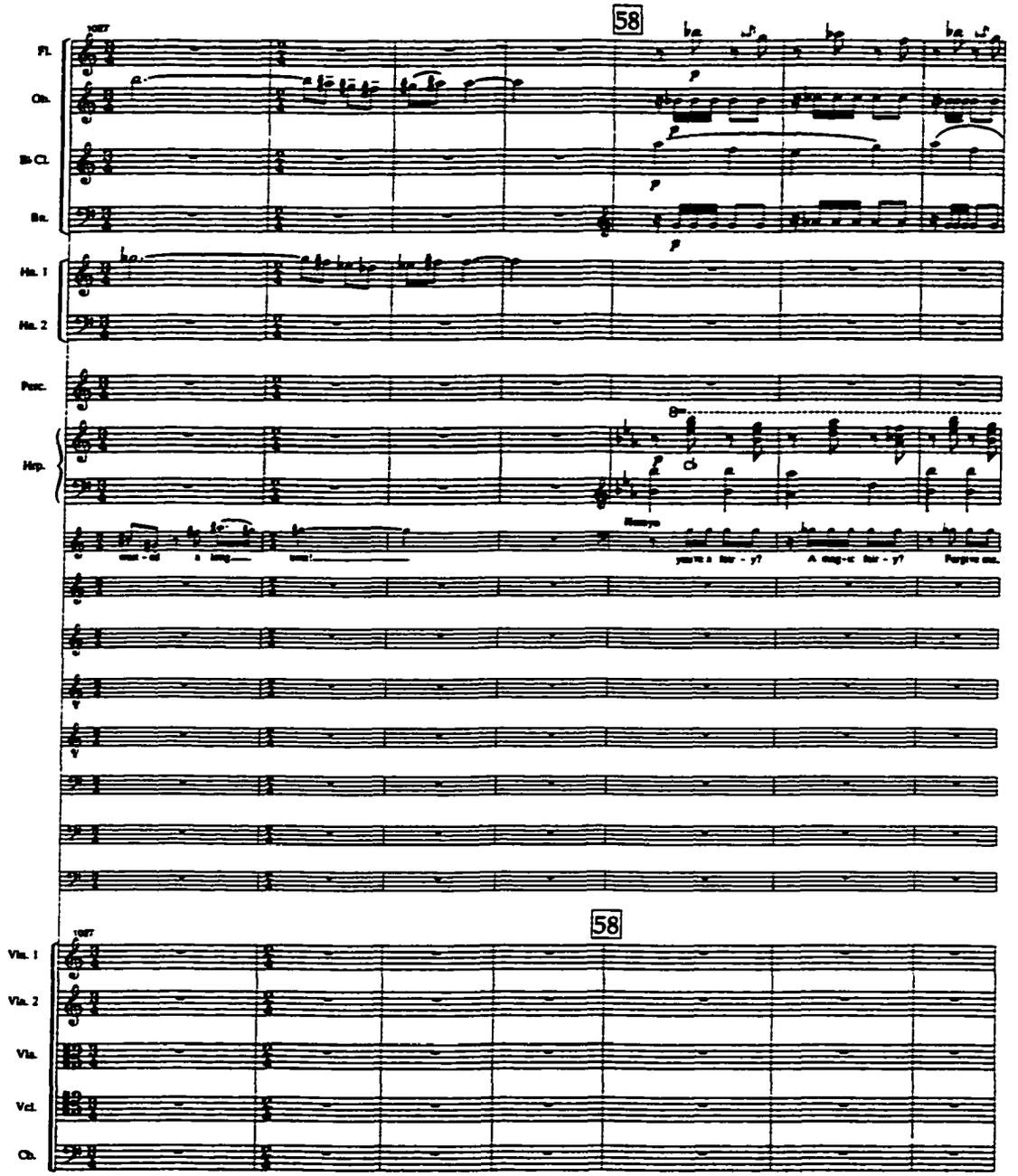

56
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
56

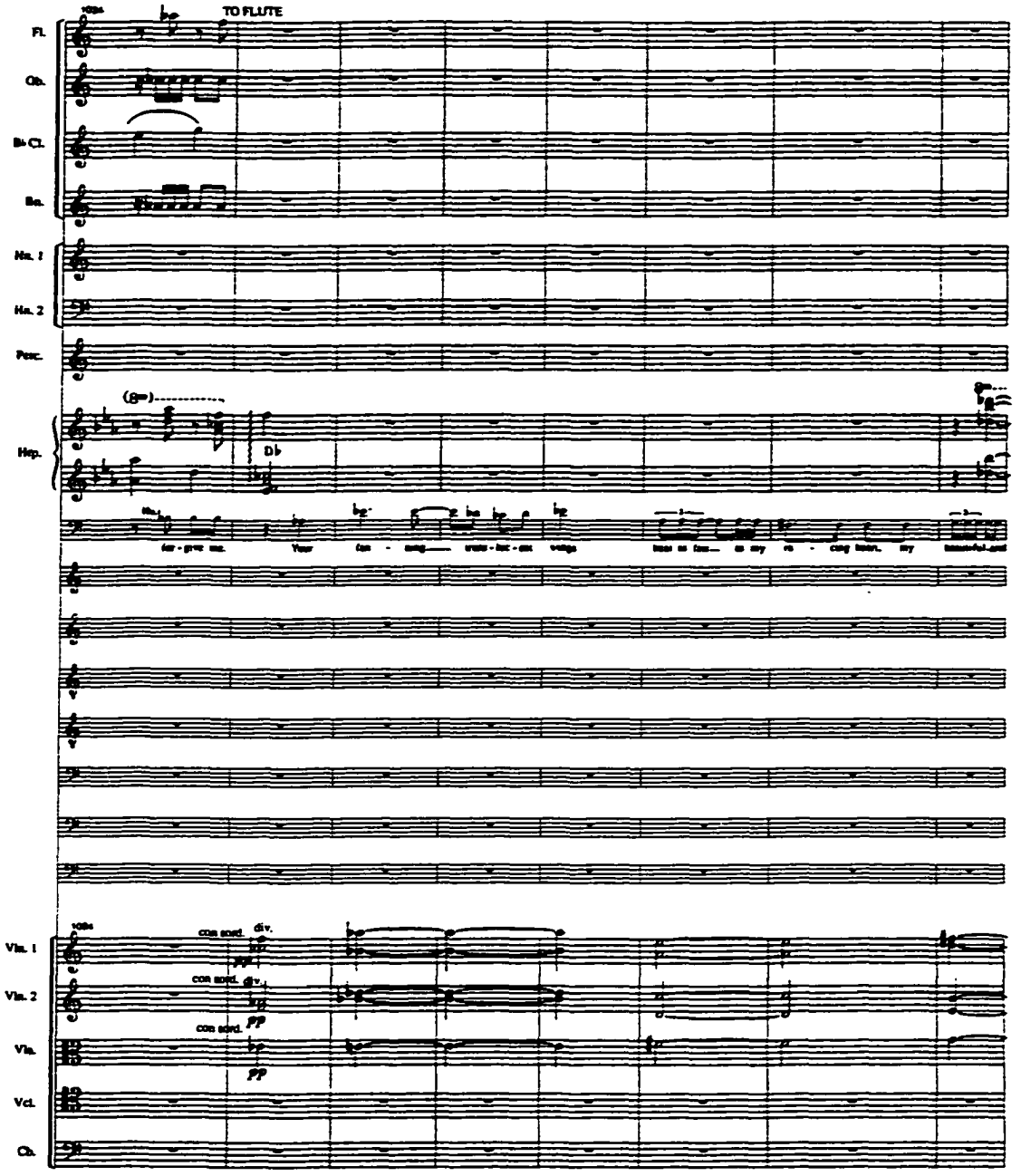

TO PICCOLO
Fl.
Ob.
Bb Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

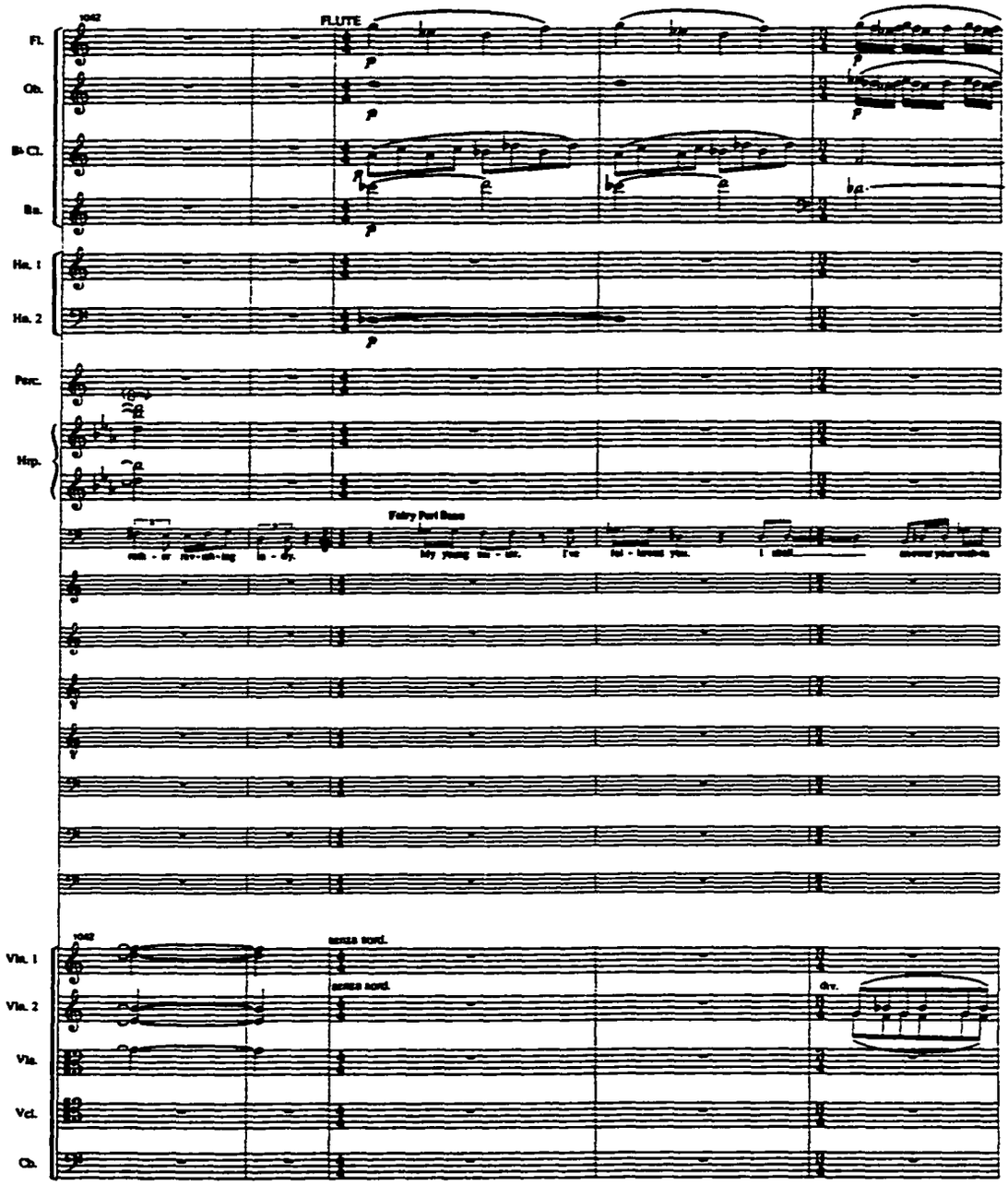

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp.
Fairy Part Same
Where's my prince?
Who is - dream my
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.

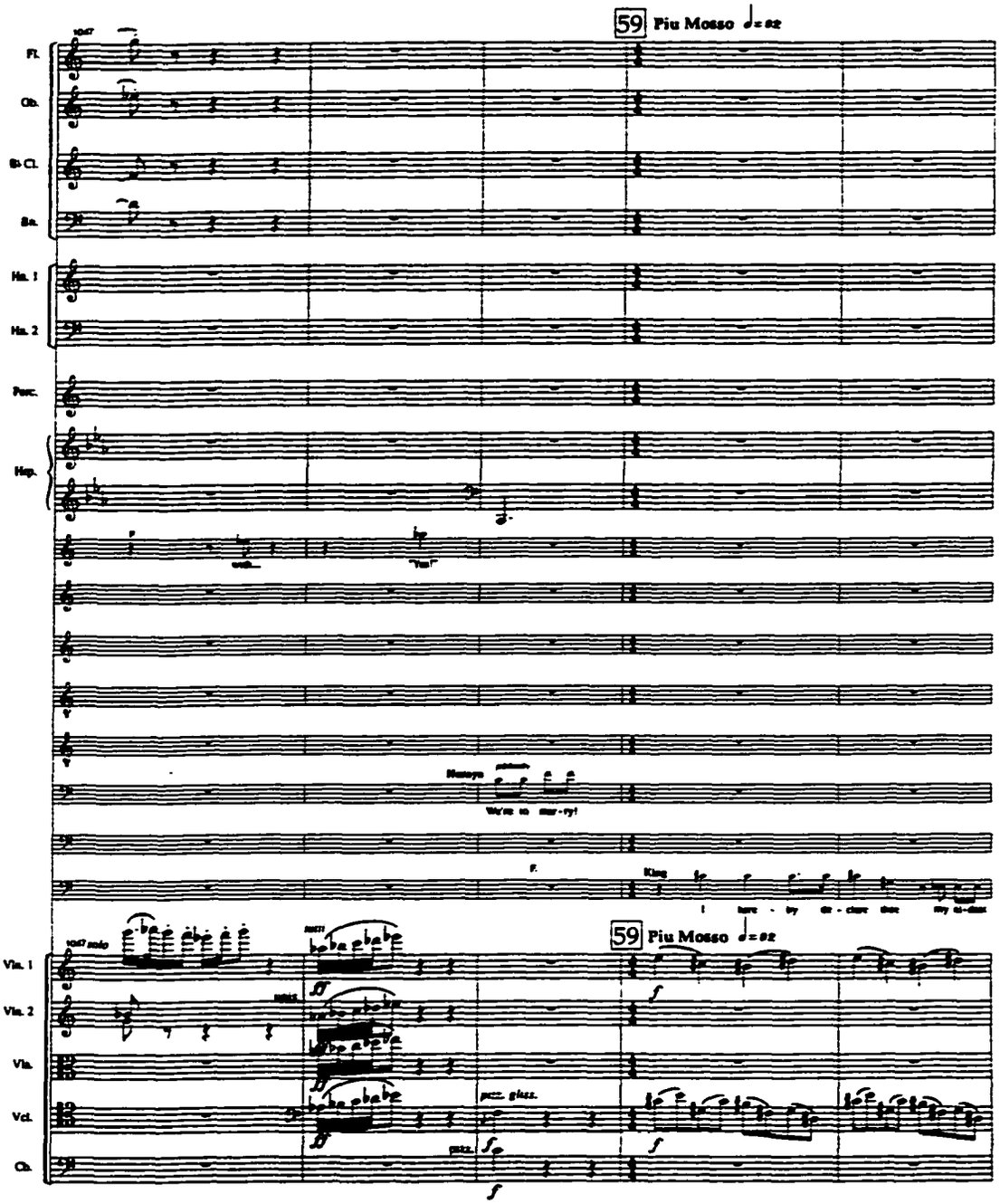

57
PICCOLO
Fl.
Ob.
B♭ Cl.
Bs.
Hn. 1
Hn. 2
Perc.
Hrp.
57
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

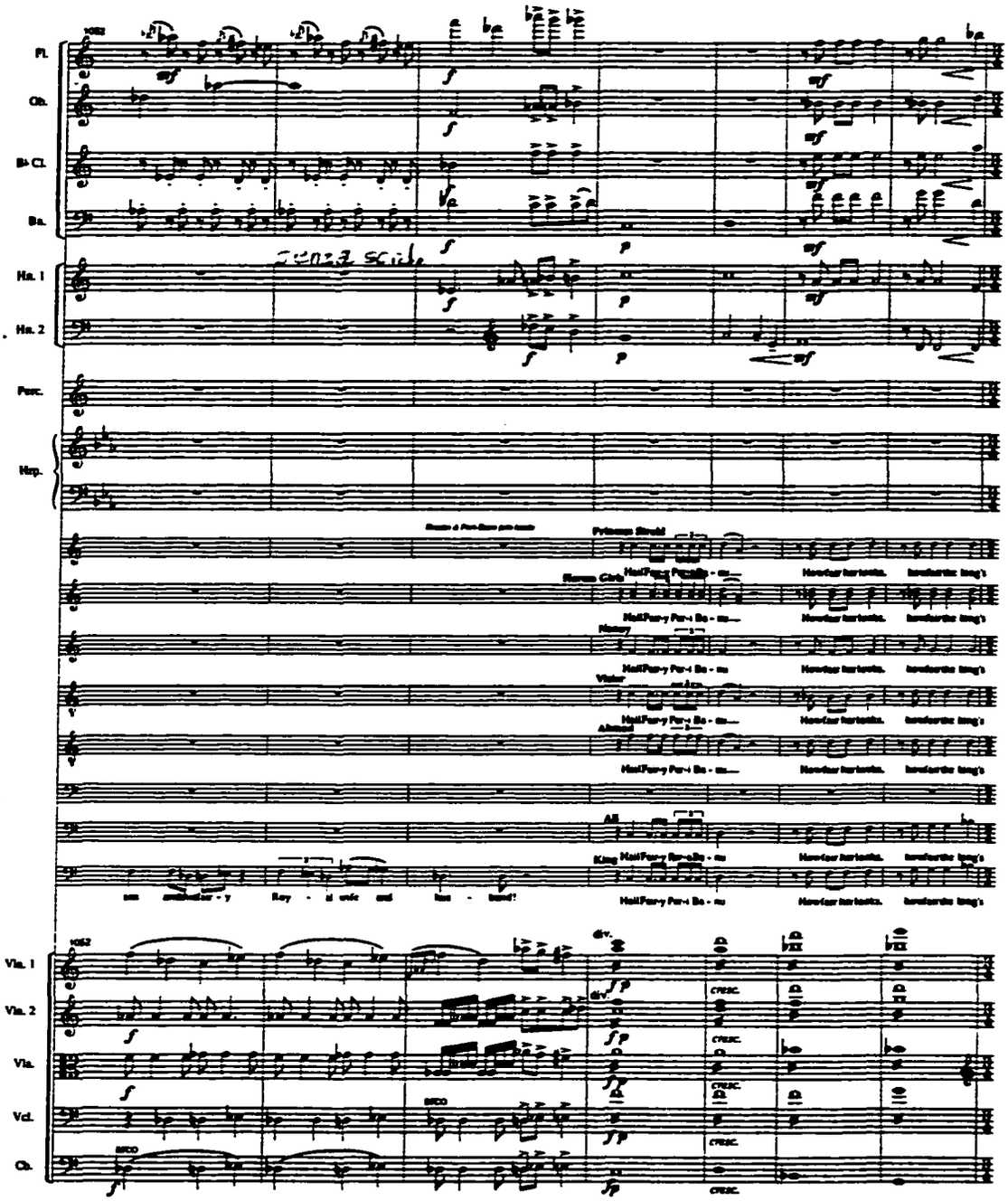

More broadly
Fl.
Ob.
Bb Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

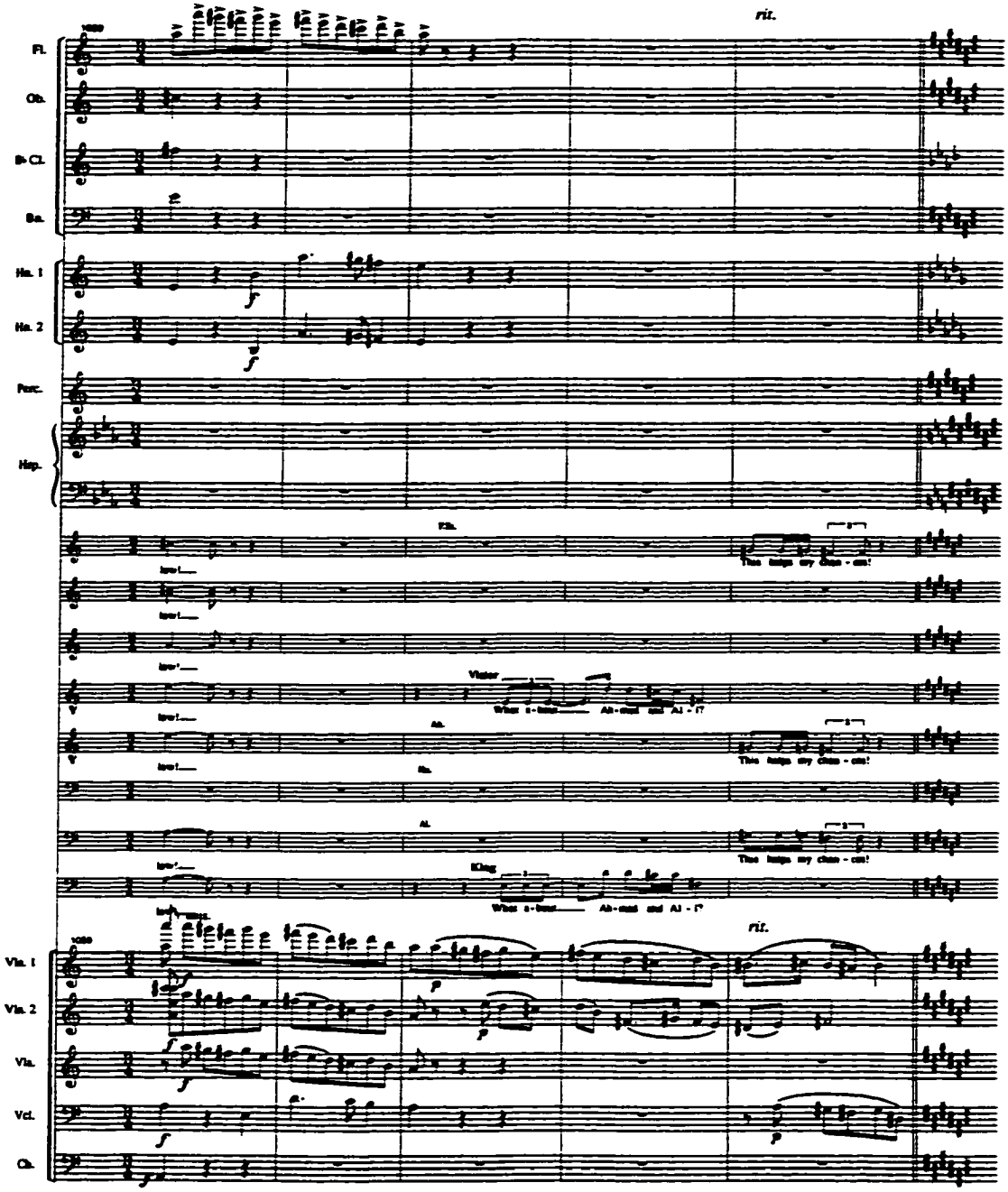

58
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Ch
Rimsys
58
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

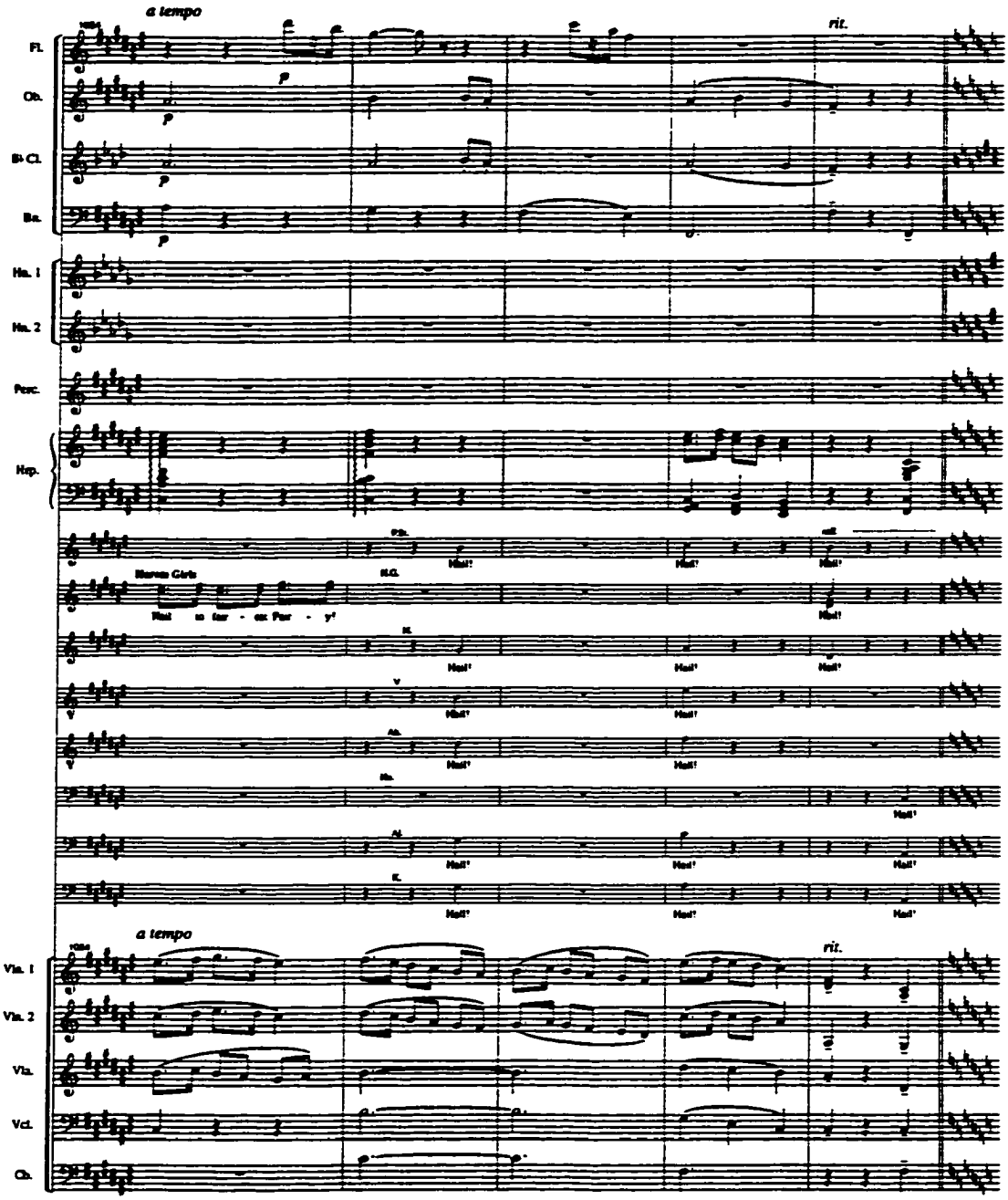

TO FLUTE
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
con sord.
div.
pp

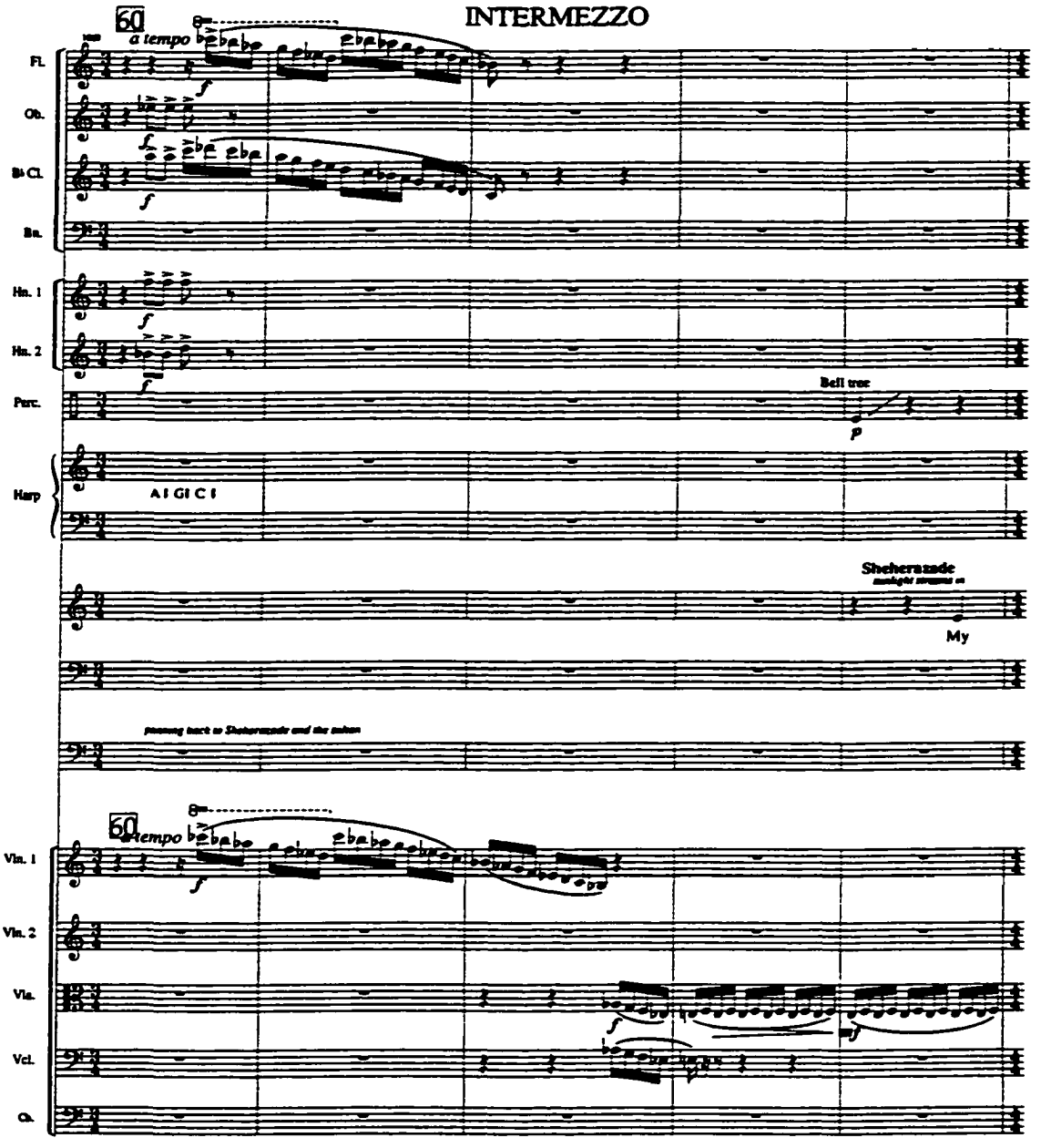

FLUTE
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Fairy Part Bass
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
senza sord.
div.

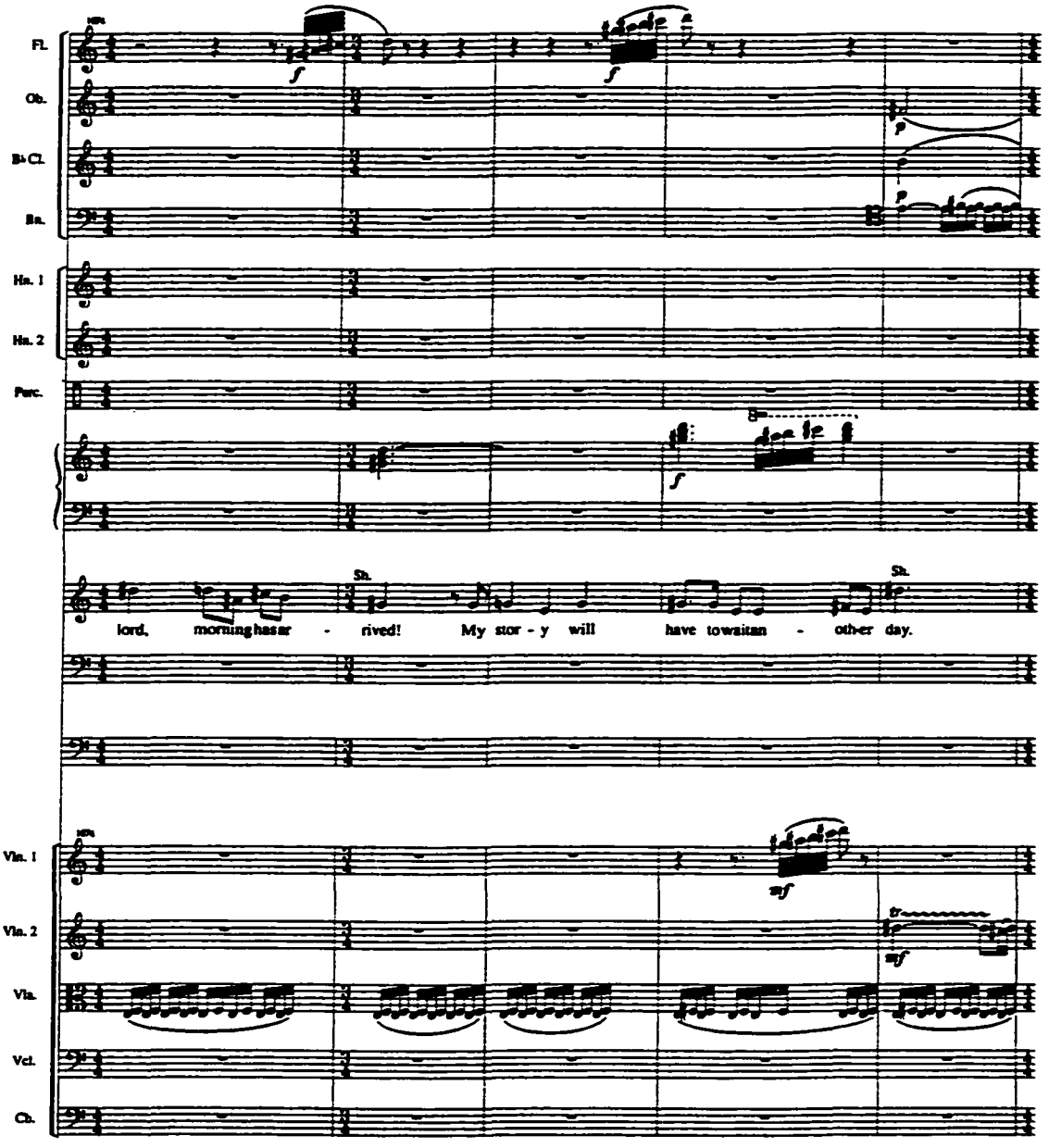

59 Piu Mosso ♩= 82
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
59 Piu Mosso ♩= 82

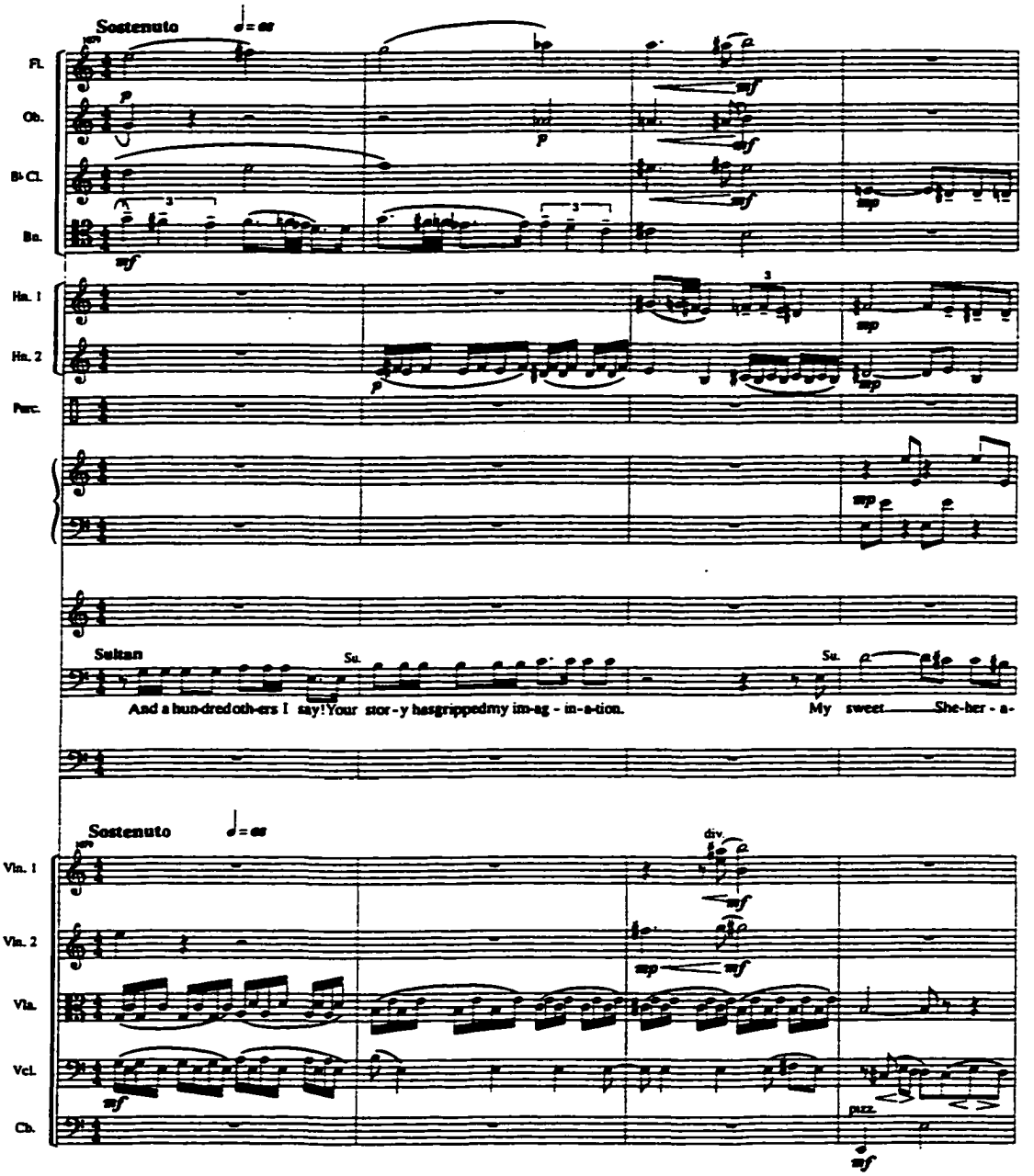

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

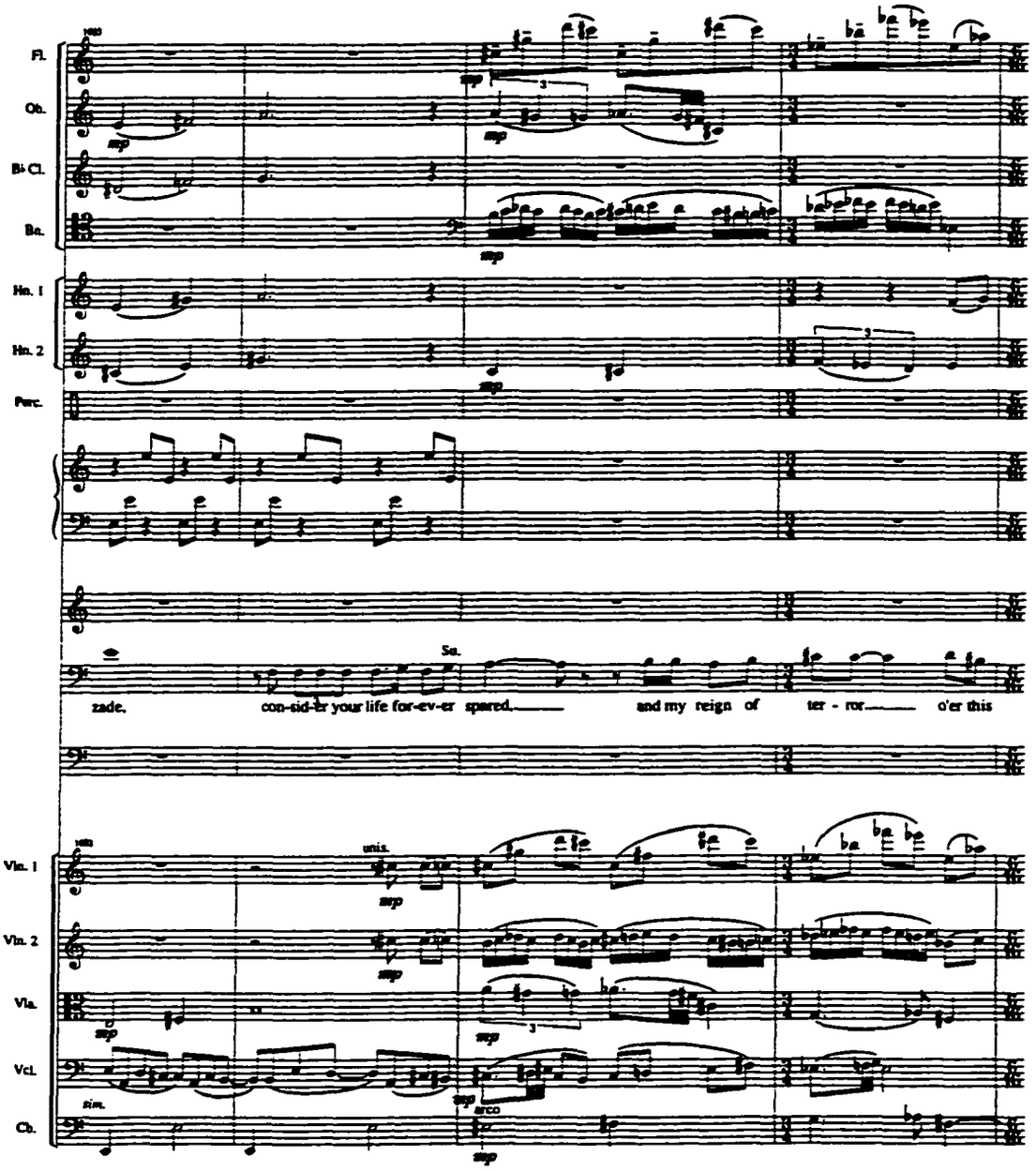

rit.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hap.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Victor
What a - bout
Ah - mad and Al - I?
This helps my chem - ist!
Klaus
rit.

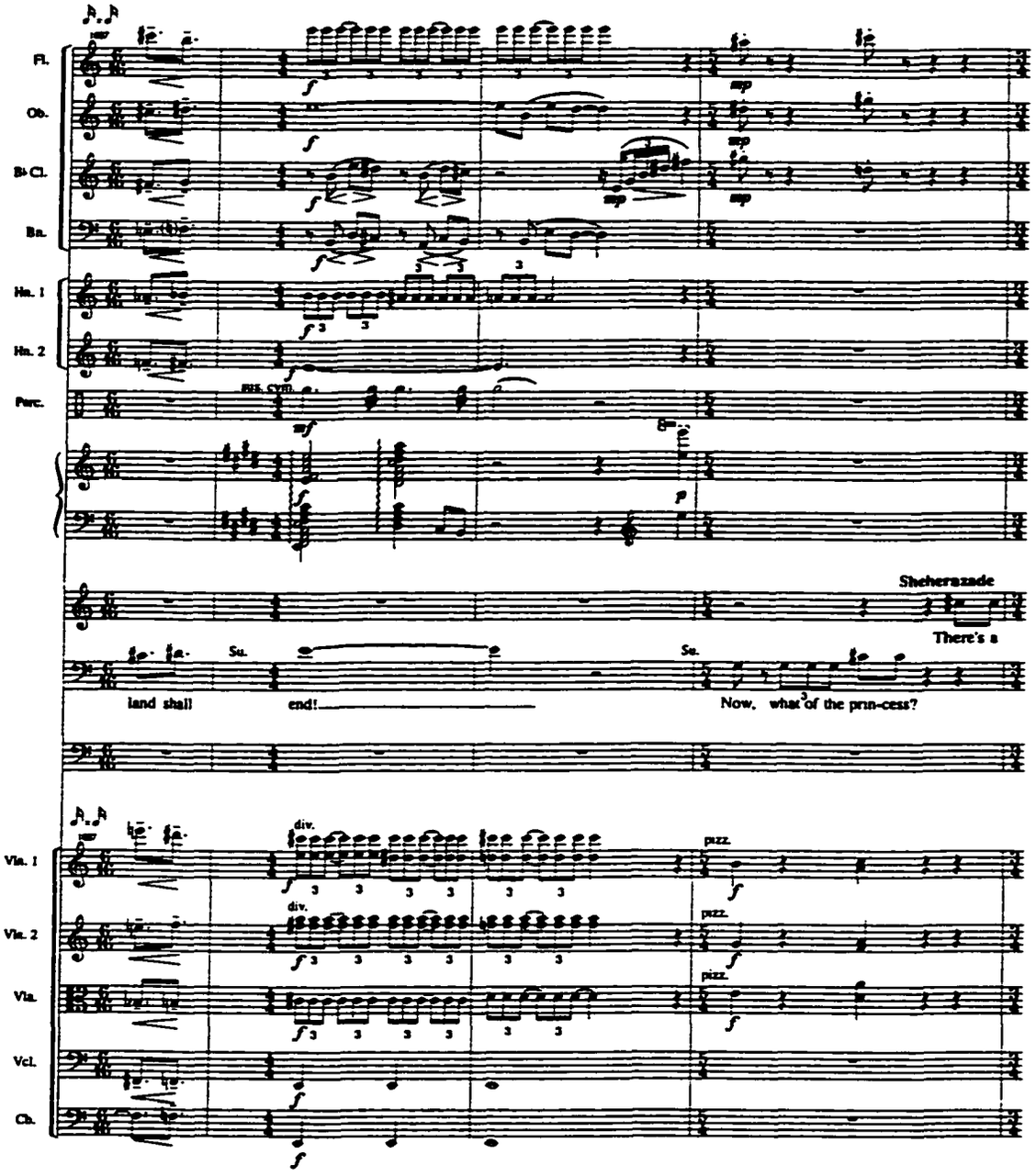

a tempo
rit.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

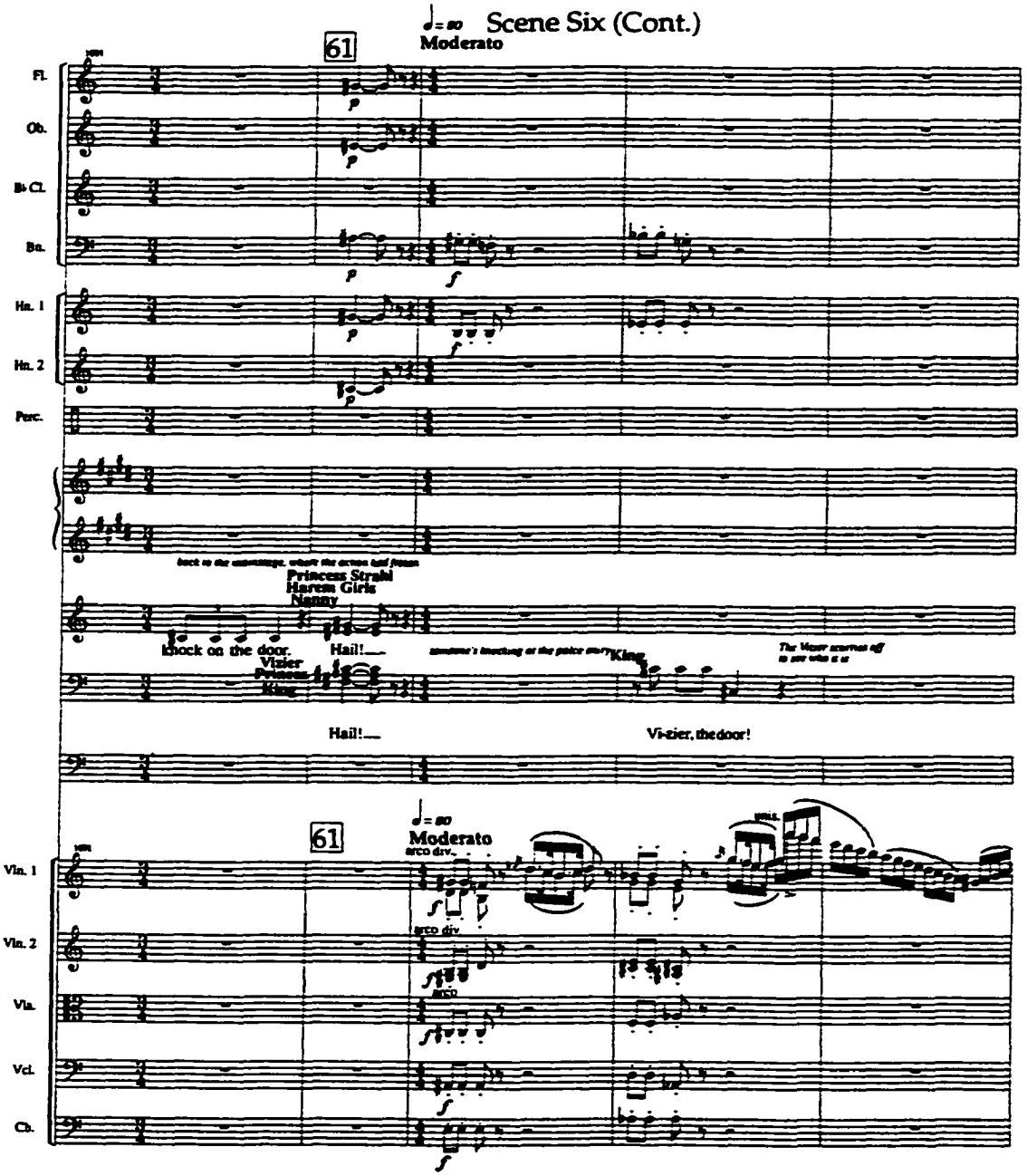

INTERMEZZO
60
a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Bell tree
Harp
A I G I C I
Sheherazade
My
60
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

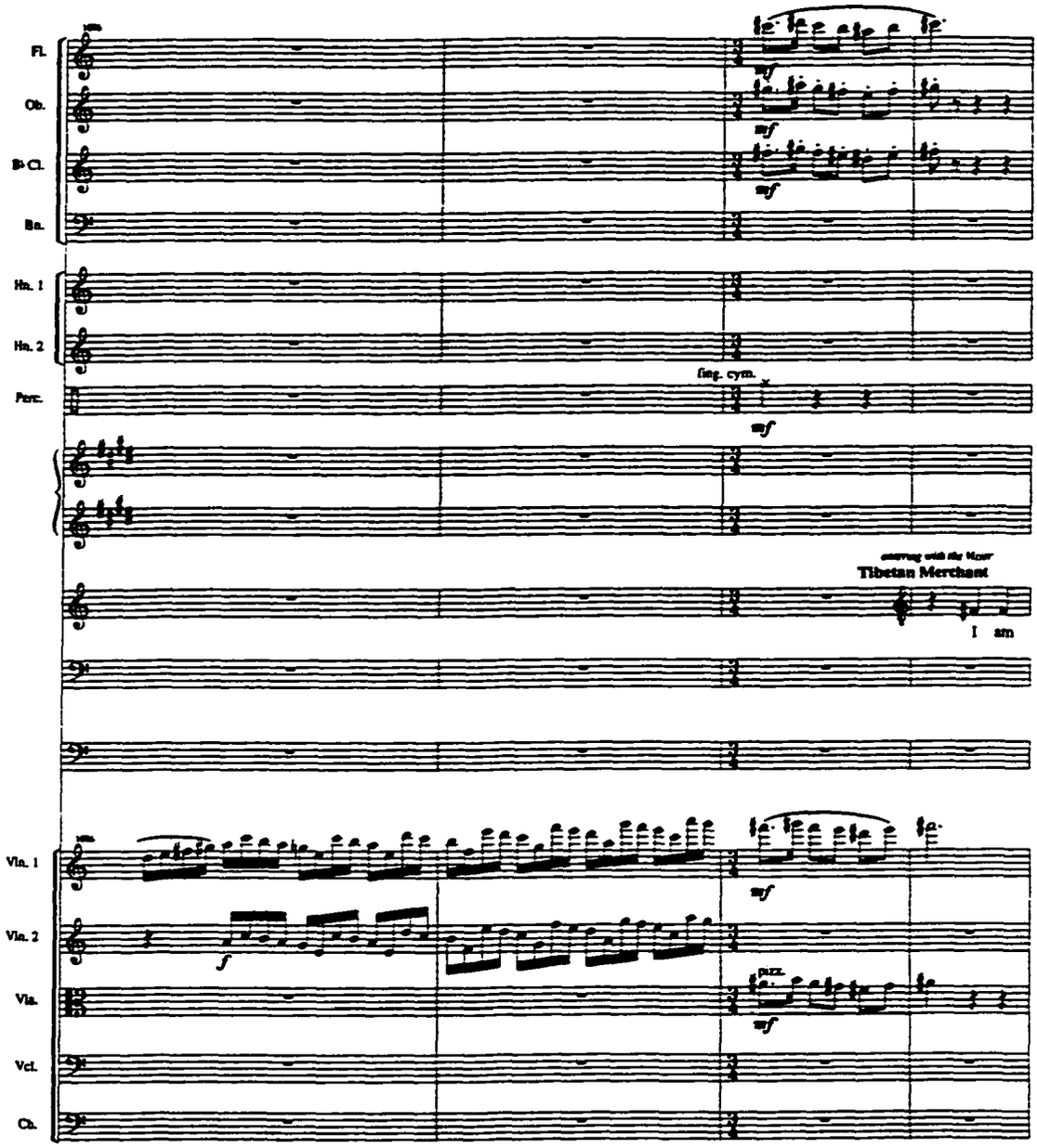

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Sh.
Sh.
lord, morning has ar - rived! My sto - ry will have to wait an - other day.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

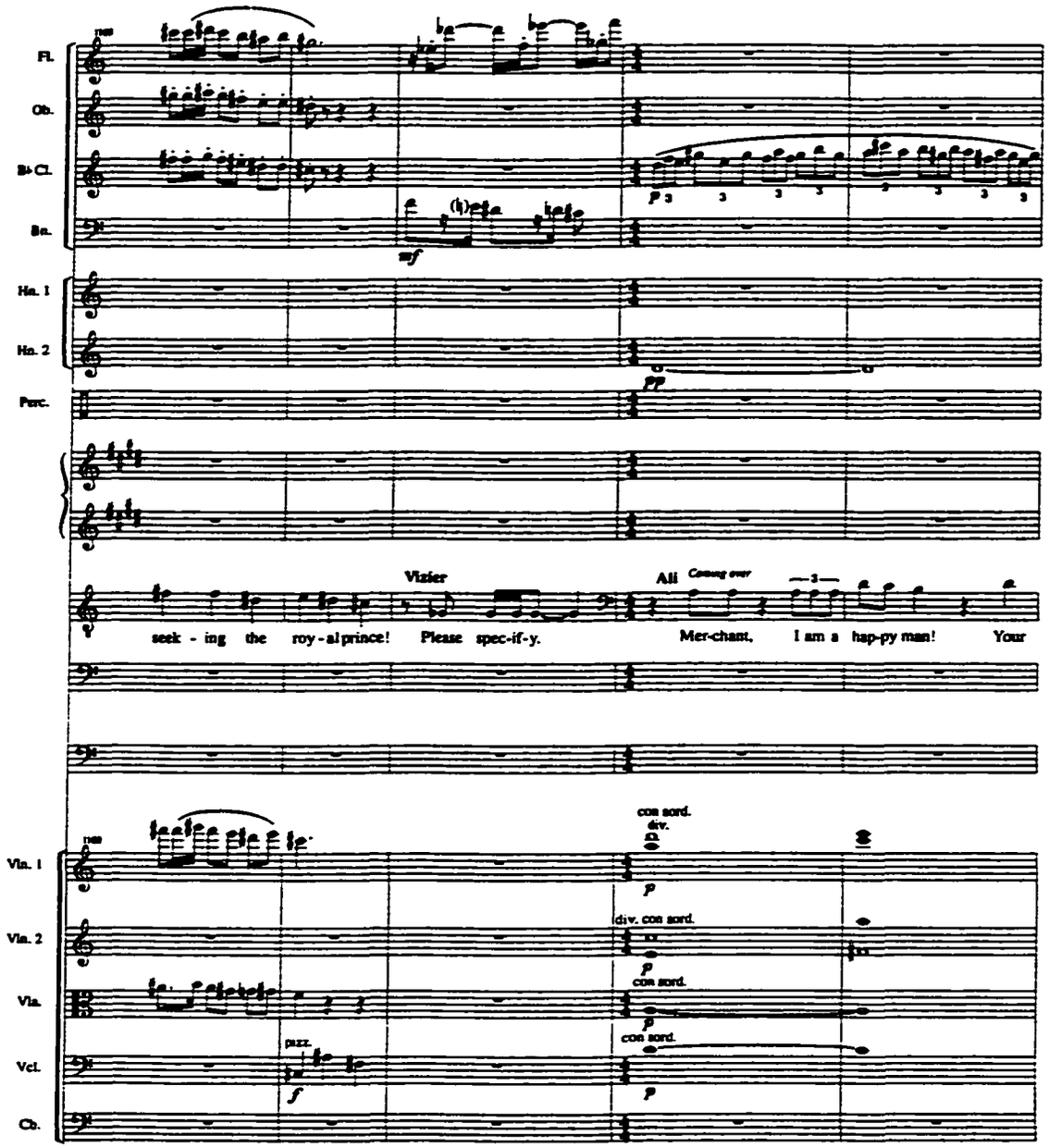

Sostenuto
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Sultan
Su.
Su.
And a hun-dred oth-ers I say! Your stor-y has gripped my im-ag-in-a-tion.
My sweet She-her-a-
Sostenuto
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
pizz.

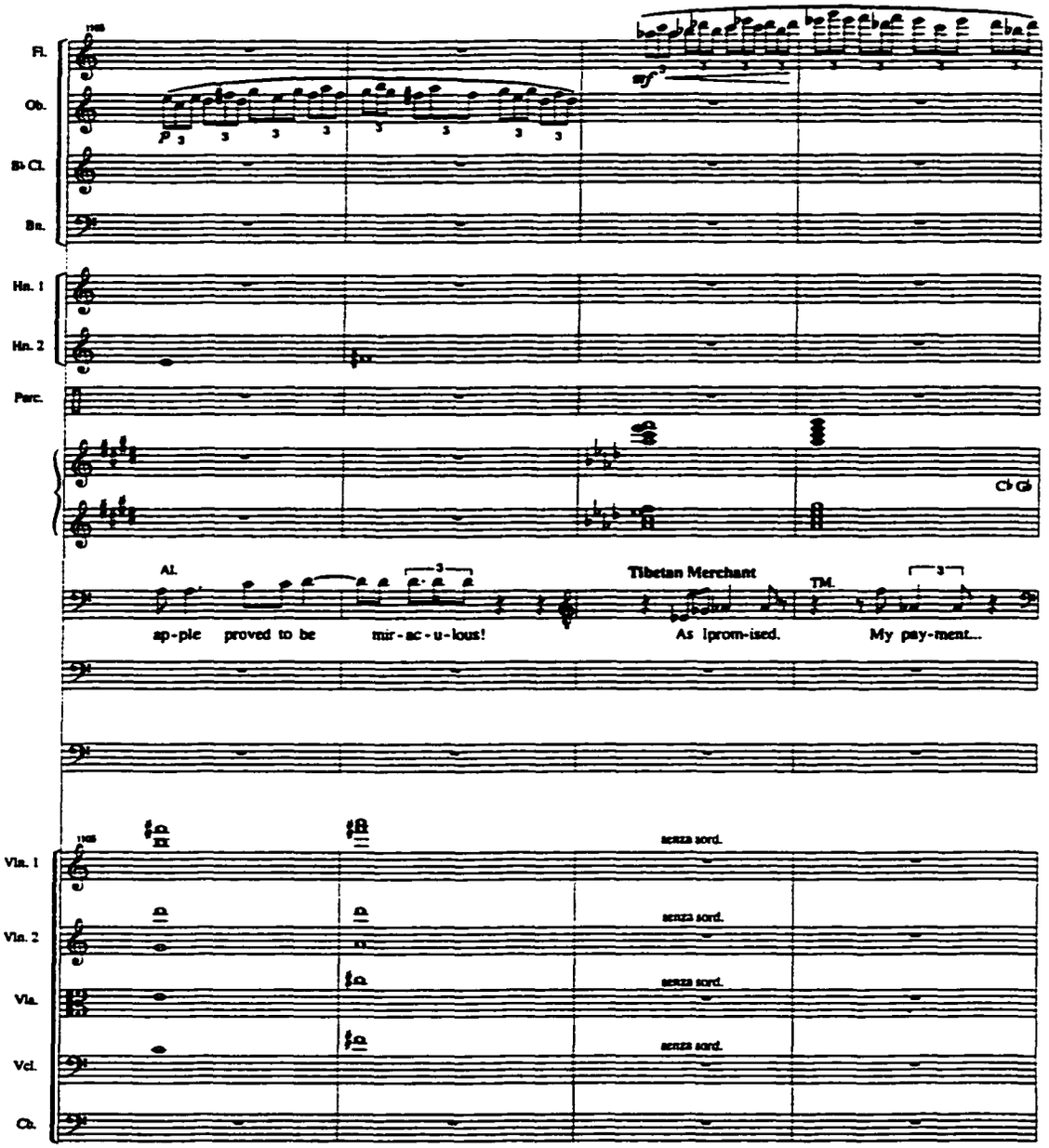

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Sa.
zade. con-sid-er your life for-ev-er spared. and my reign of ter - ror o'er this
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
arco

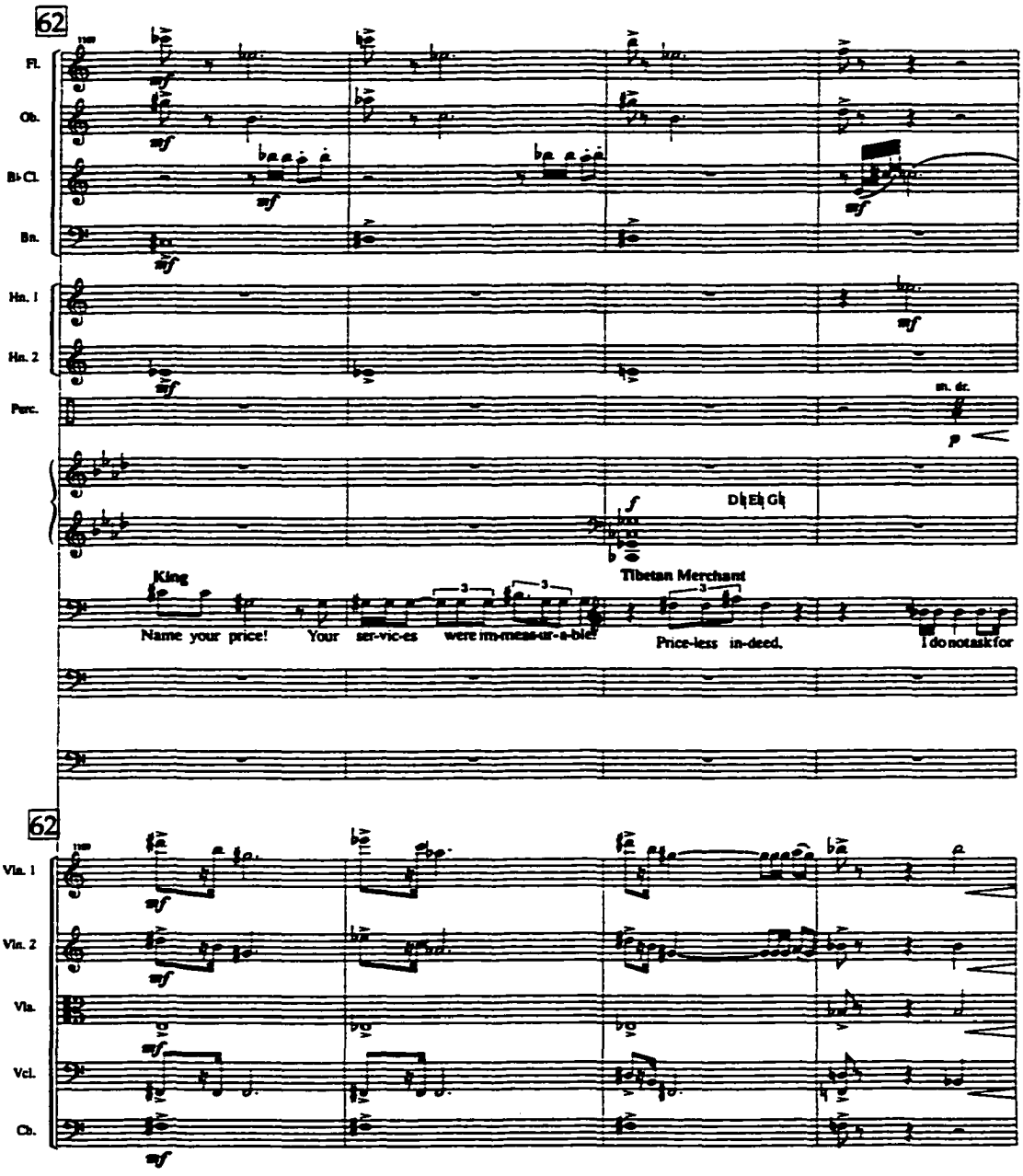

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
BIG CYM.
Scheherazade
There's a
Su.
Su.
land shall
end!
Now, what of the prin-cess?
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
pizz.

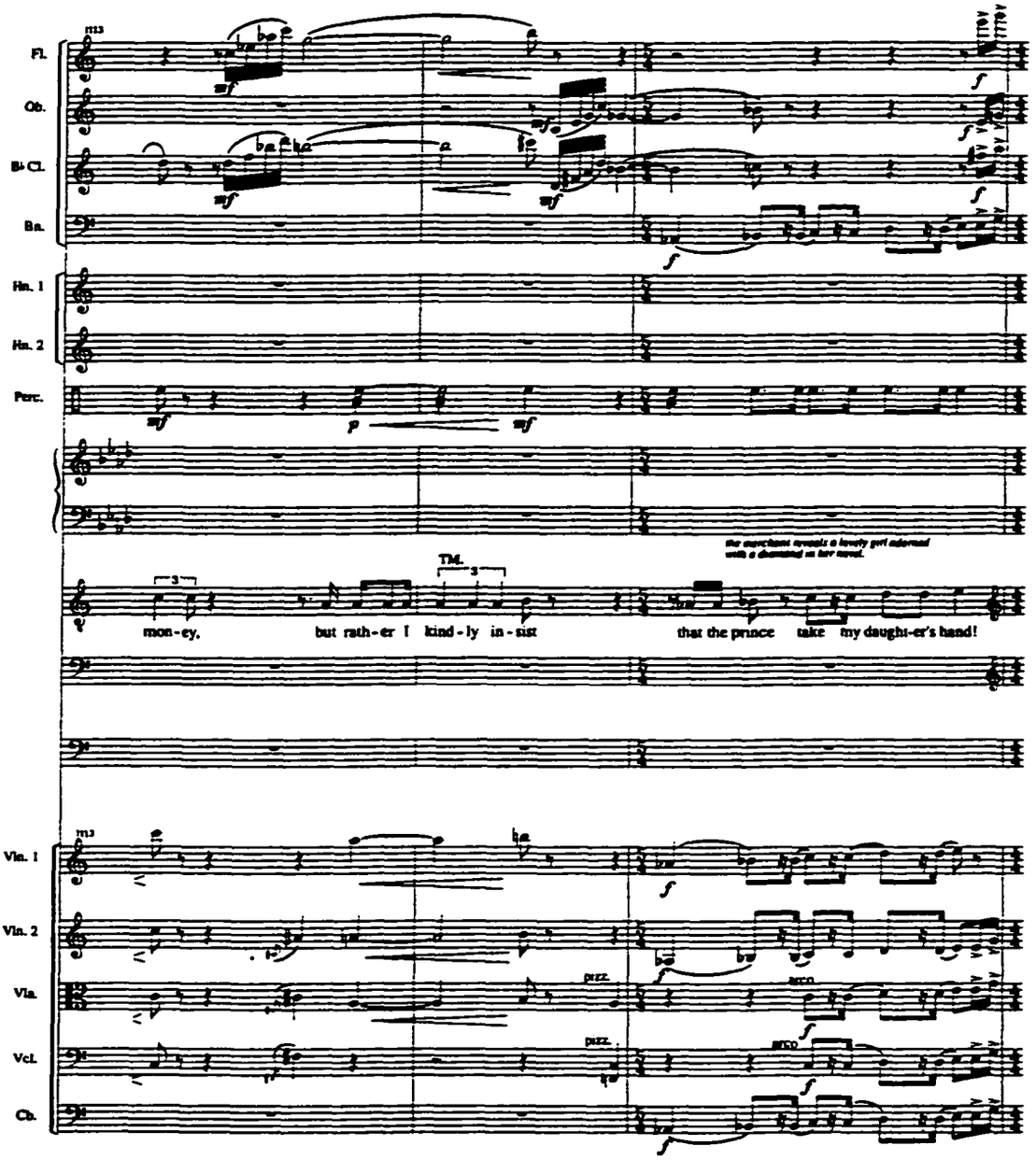

♩= 80 Scene Six (Cont.)
61
Moderato
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Princess Strabi
Harem Girls
Nanny
Knock on the door.
Vizier
Princess
King
Hail!
King
Hail!
Vi-zier, the door!
61
♩= 80
Moderato
arco div.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

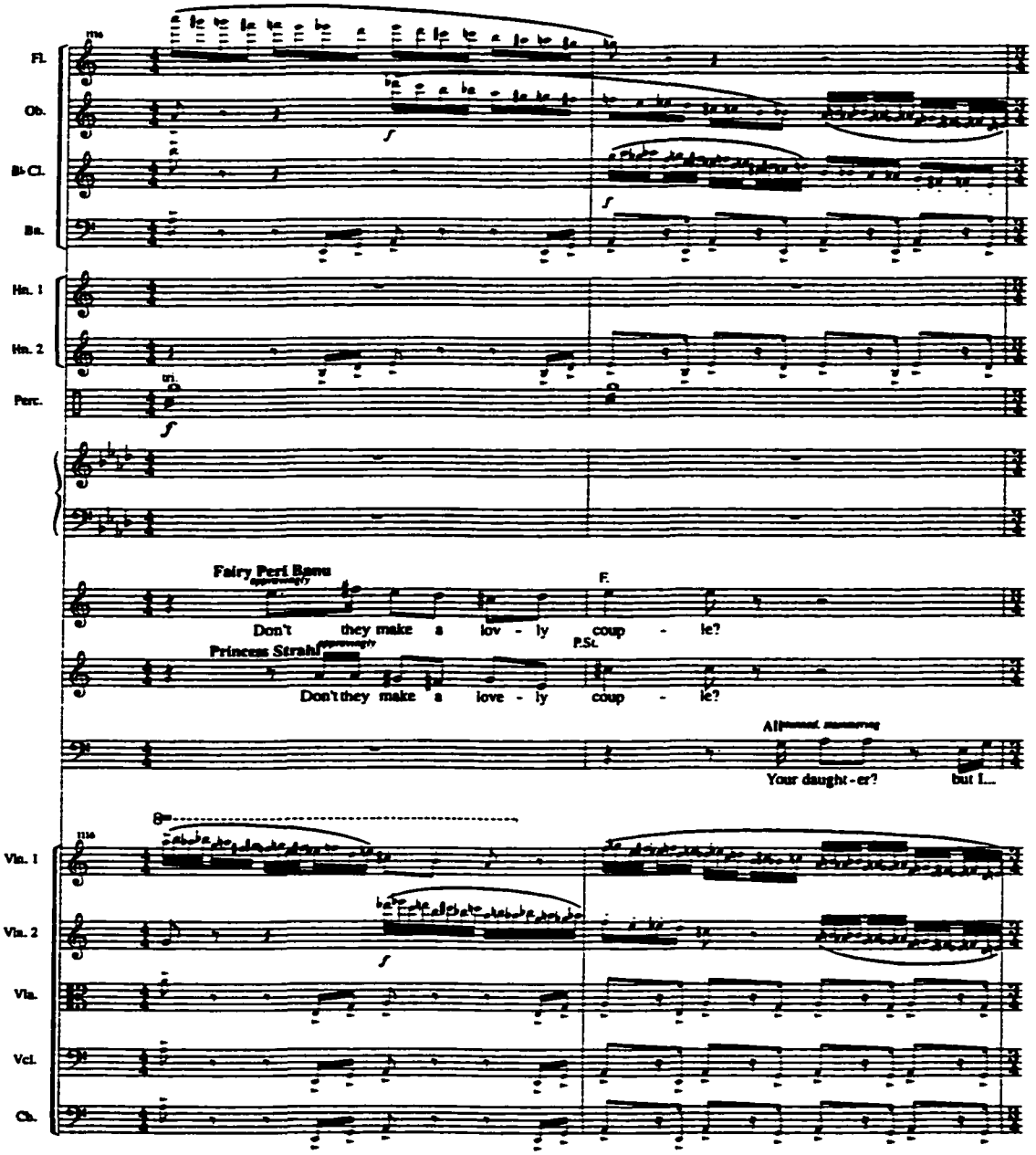

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
sing. cym.
mf
entering with the Mover
Tibetan Merchant
I am
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
f
pizz.

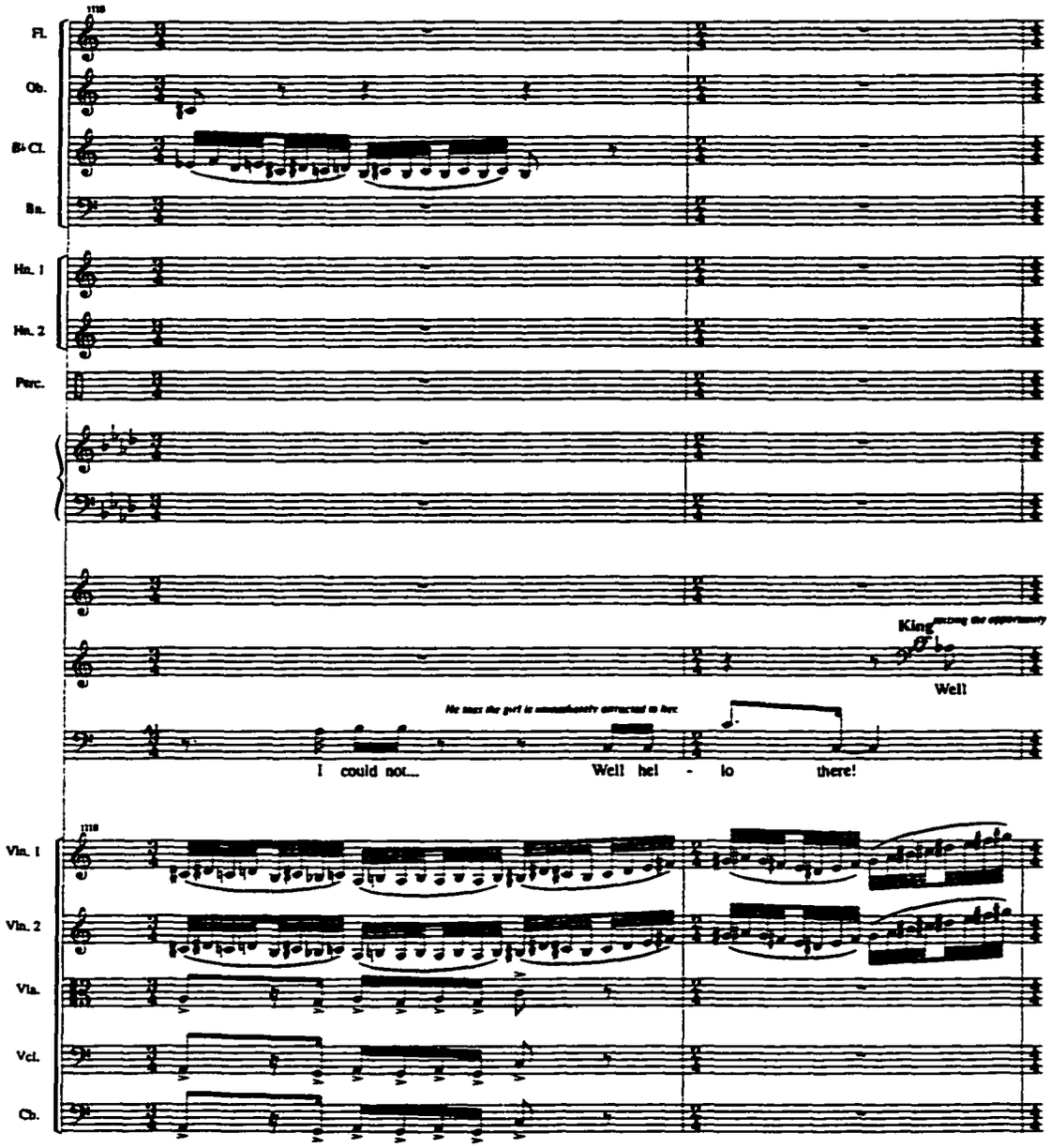

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Vizier
Ali
Coming over
seek - ing the roy - al prince! Please spec-if-y.
Mer-chant, I am a hap-py man! Your
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
con sord.
div.
div. con sord.
con sord.
con sord.
pizz.

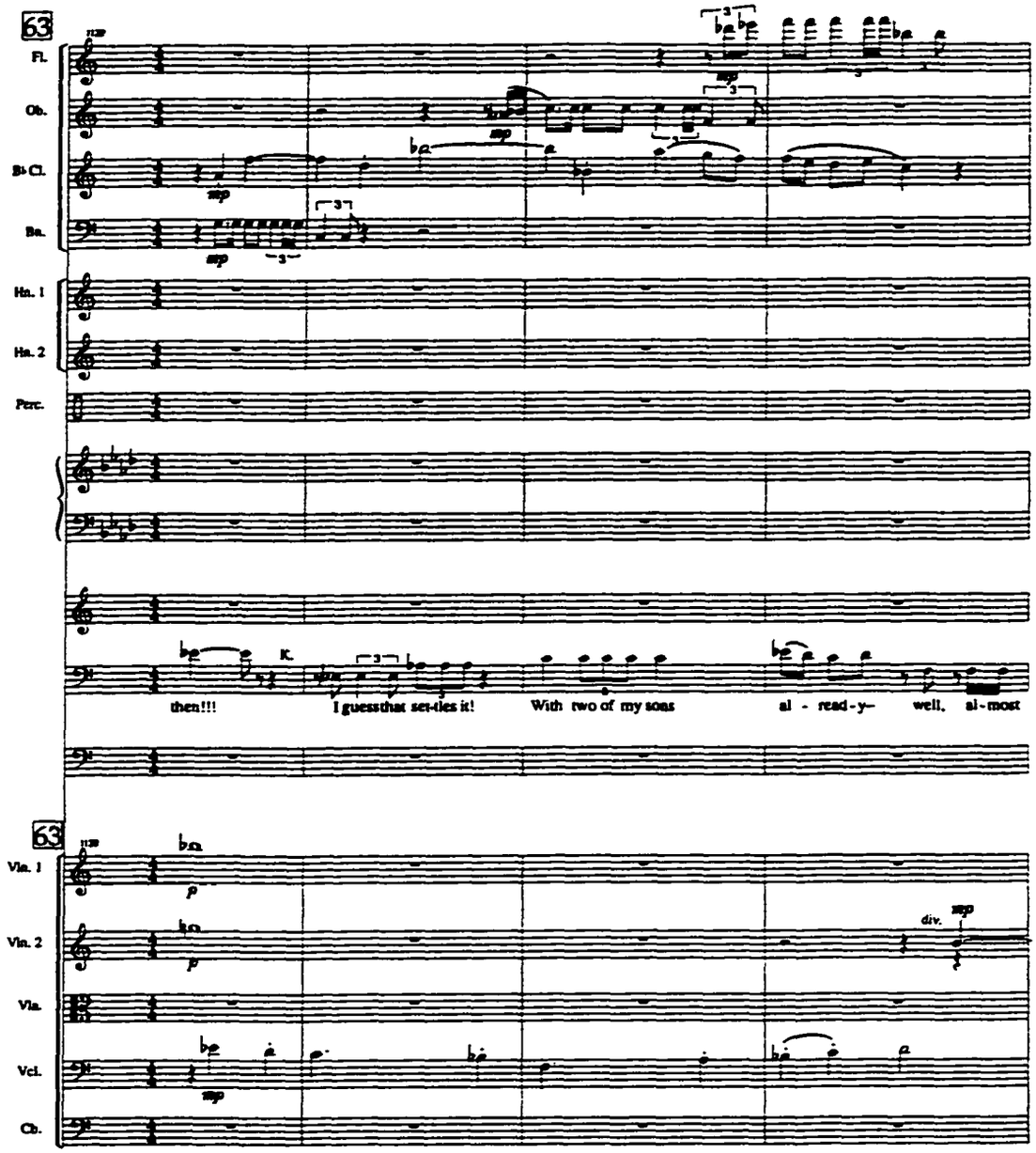

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Al.
Tibetan Merchant
TM.
ap-ple proved to be mir-ac-u-lous!
As I prom-ised.
My pay-ment...
senza sord.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

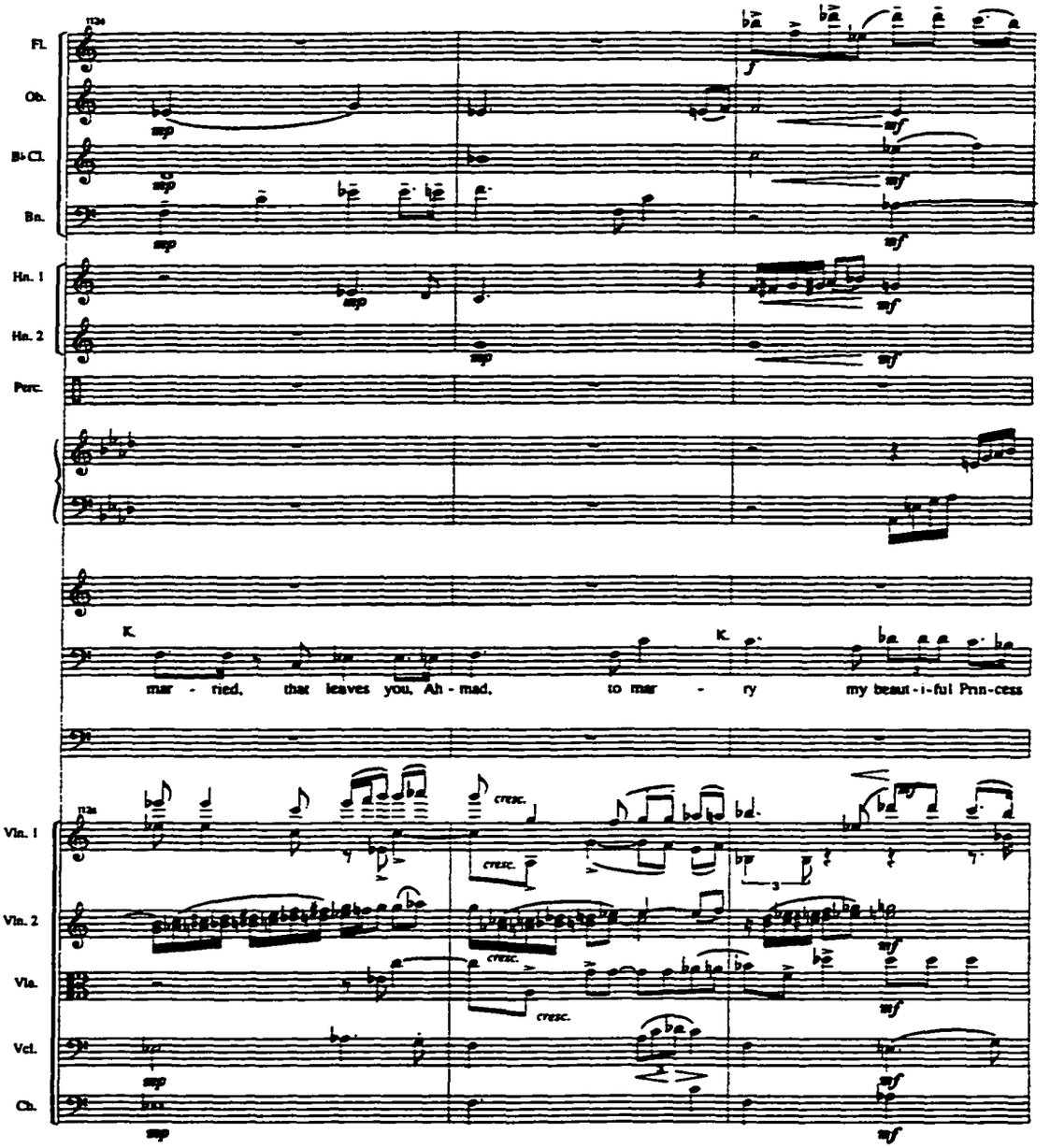

62
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
sn. dr.
D♭ E♭ G♭
King
Tibetan Merchant
Name your price!
Your ser-vic-es were im-meas-ur-a-ble!
Price-less in-deed.
I do not ask for
62
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

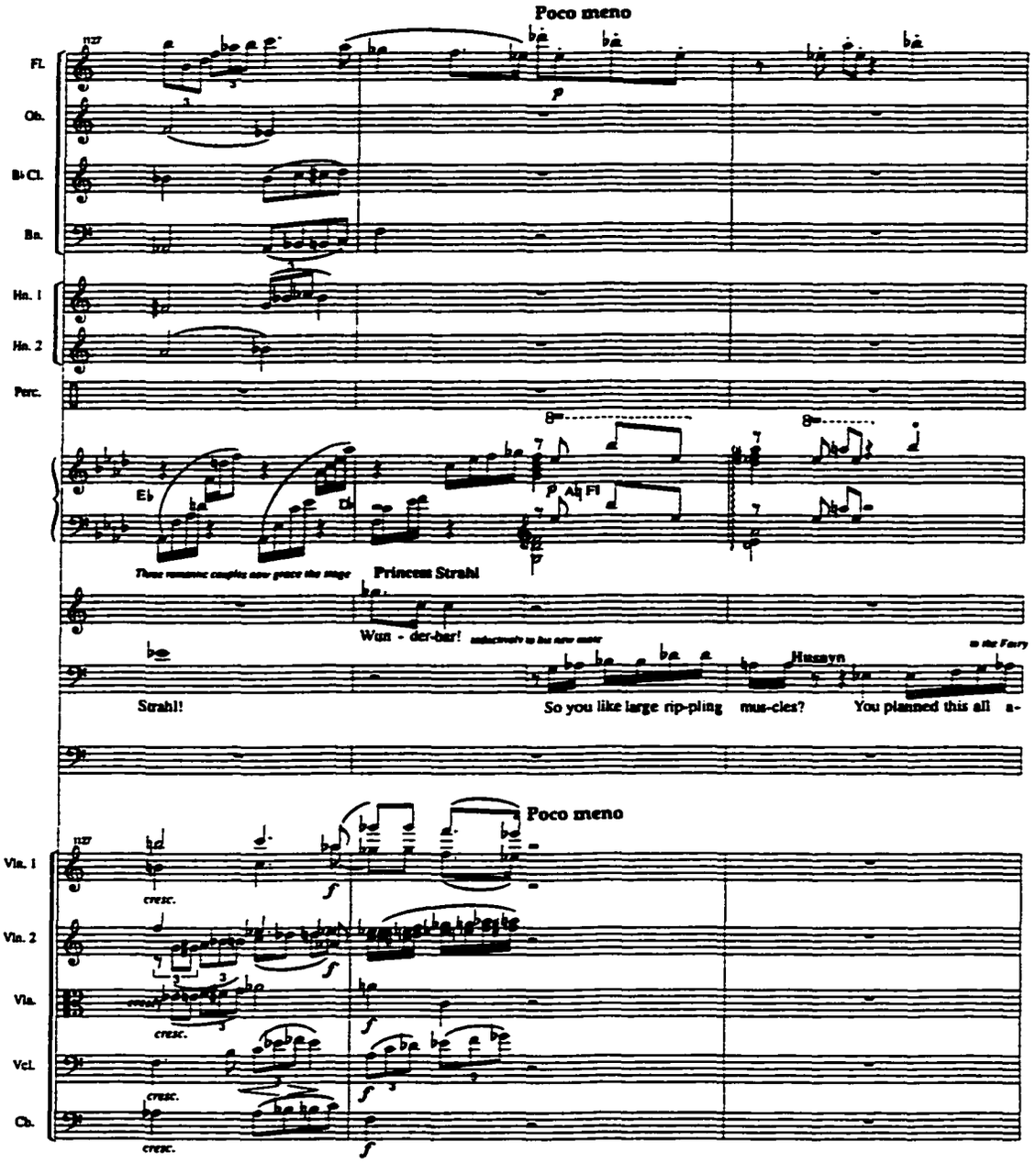

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
the merchant reveals a lovely girl adorned with a diamond on her navel.
TM.
mon-ey, but rath-er I kind-ly in-sist that the prince take my daught-er's hand!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.
arco

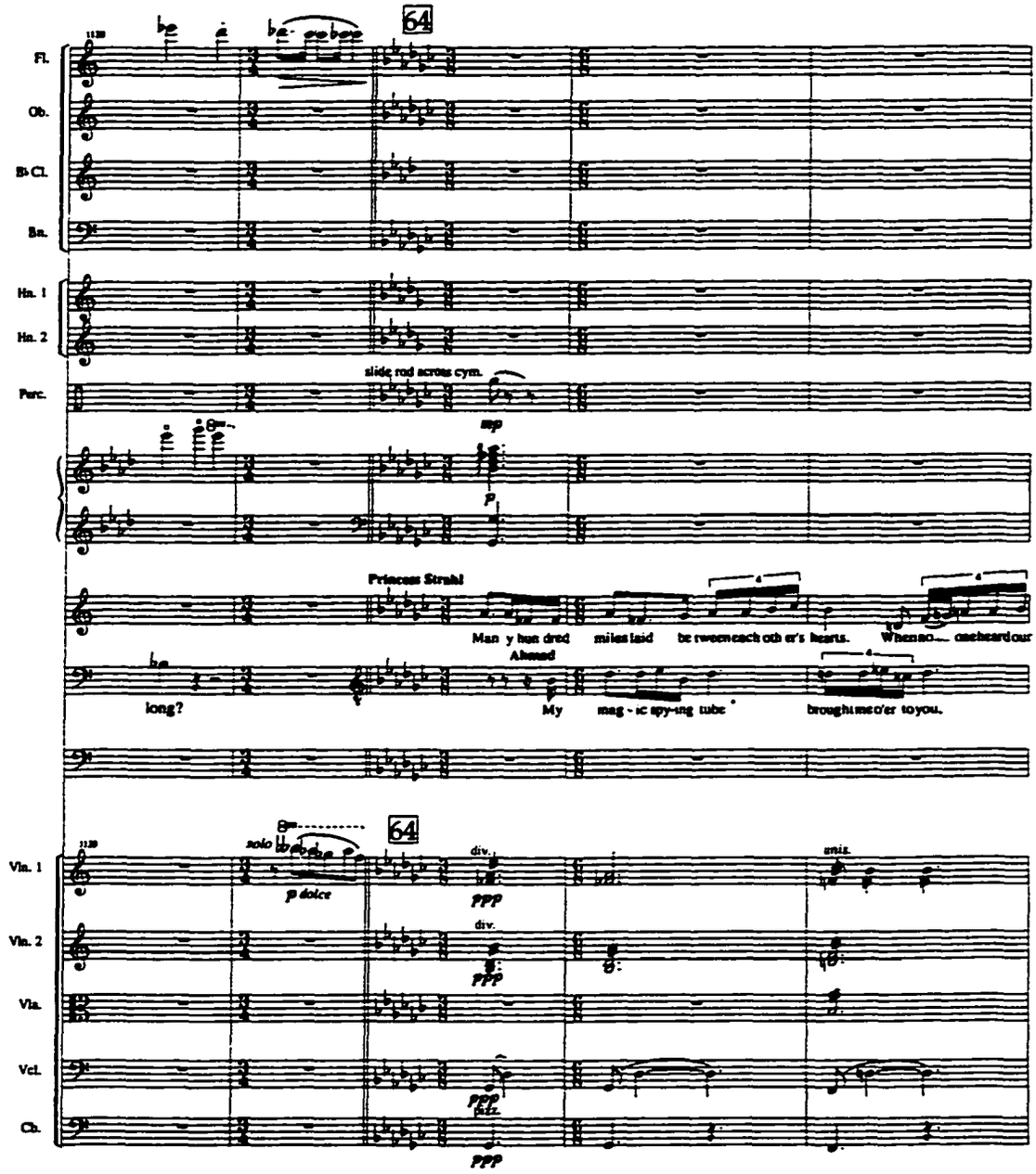

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
tri.
Fairy Peri Banu
Don't they make a lov - ly coup - le?
F.
Princess Strahl
Don't they make a love - ly coup - le?
P.St.
Your daught - er?
but I...
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

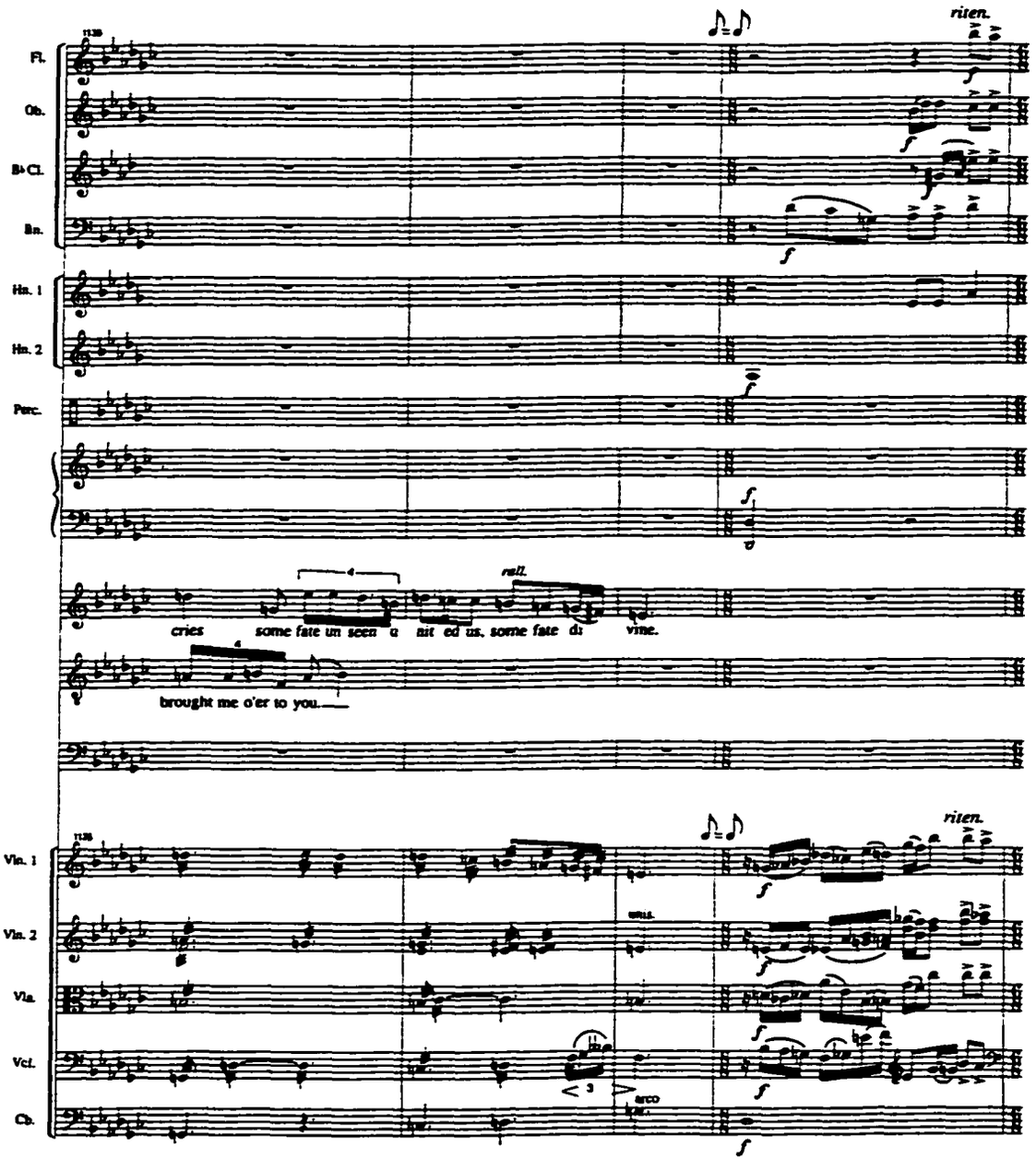

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
King
Well
I could not...
Well hel - lo there!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

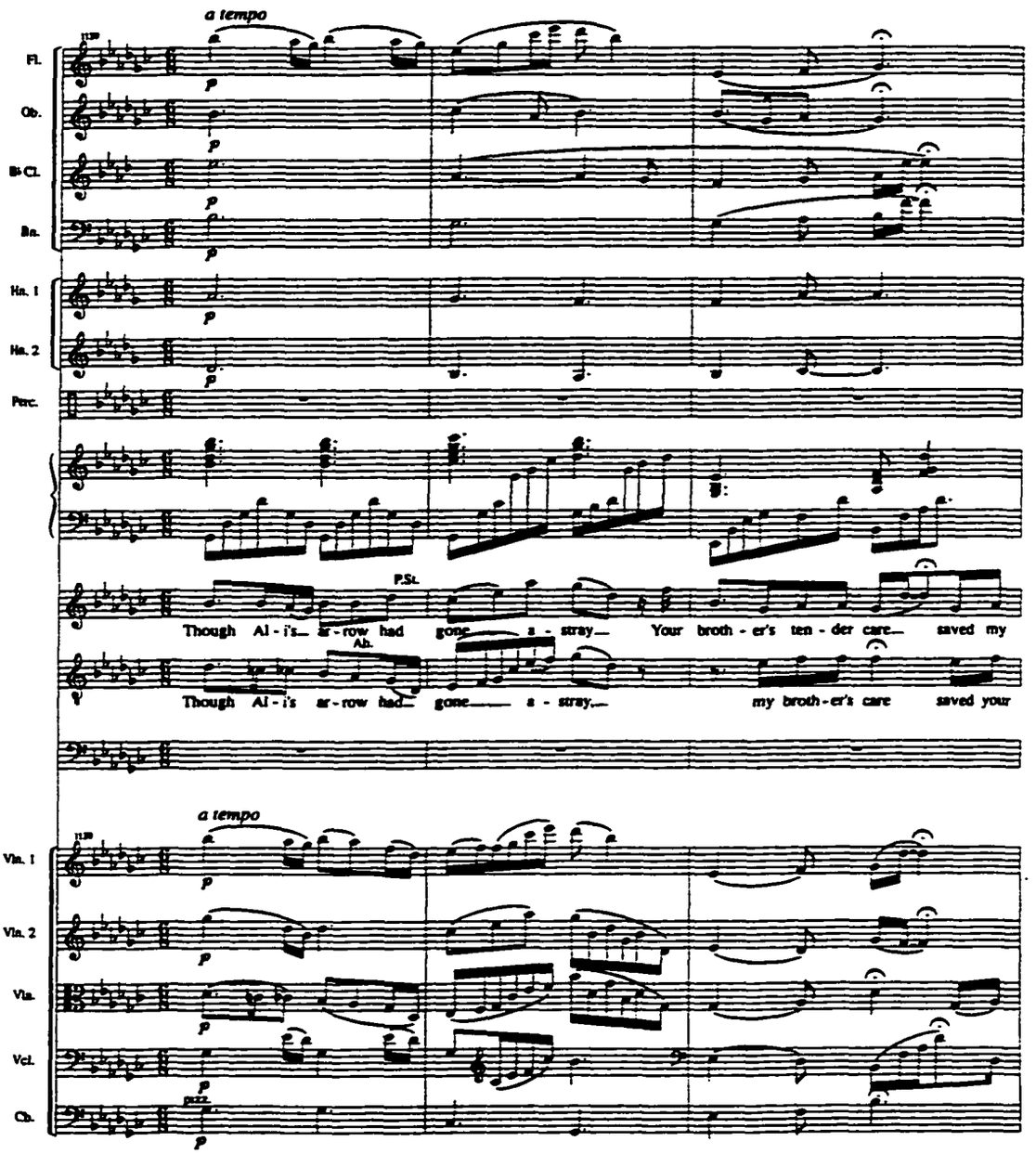

63
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
K.
then!!!
I guessthat set-tles it!
With two of my sons
al - read-y-
well, al-most
63
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.

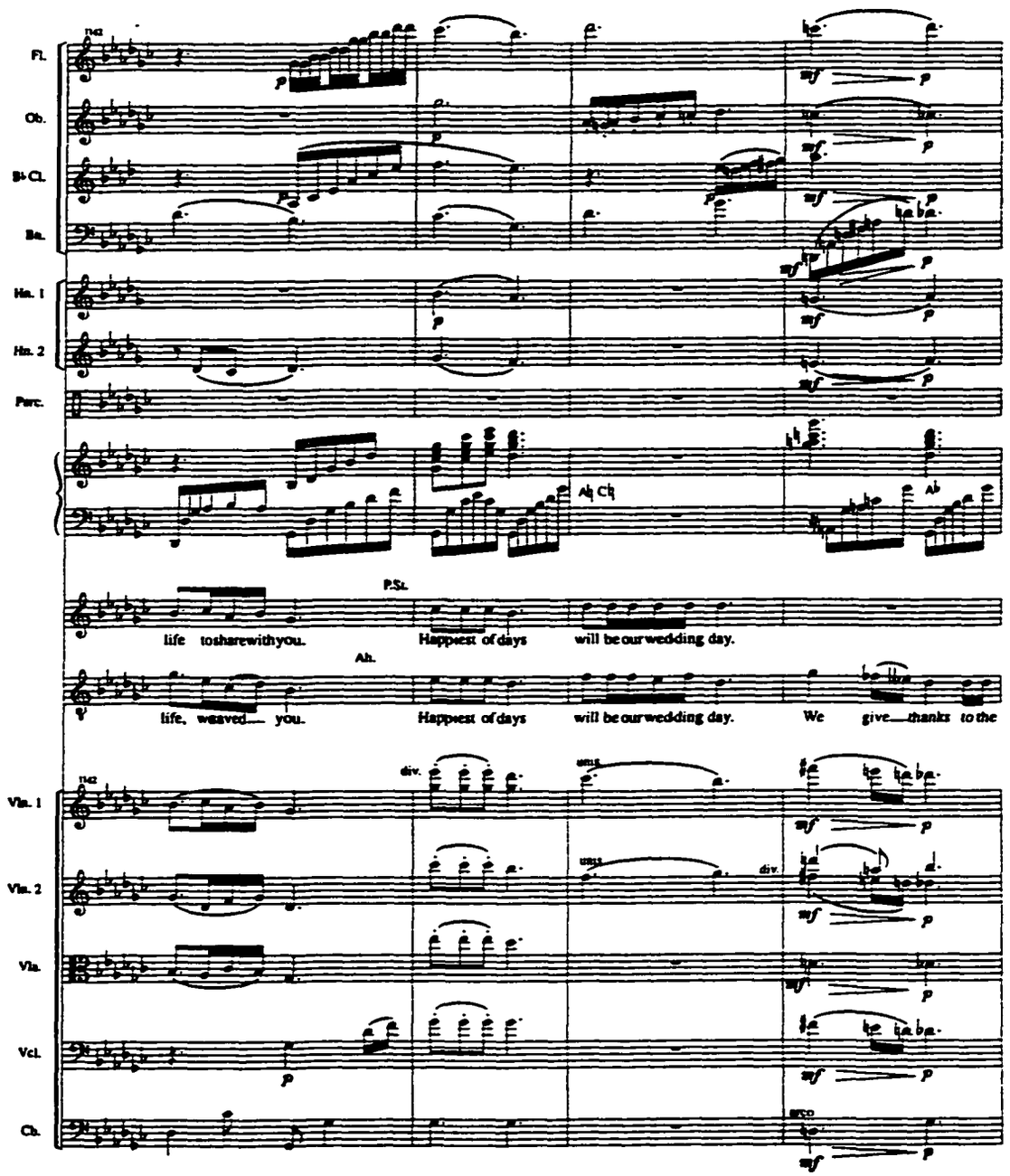

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
K.
K.
mar - ried, that leaves you, Ah - mad, to mar - ry my beaut-i-ful Prin-cess
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
cresc.
cresc.
cresc.
cresc.
mp
mf
f

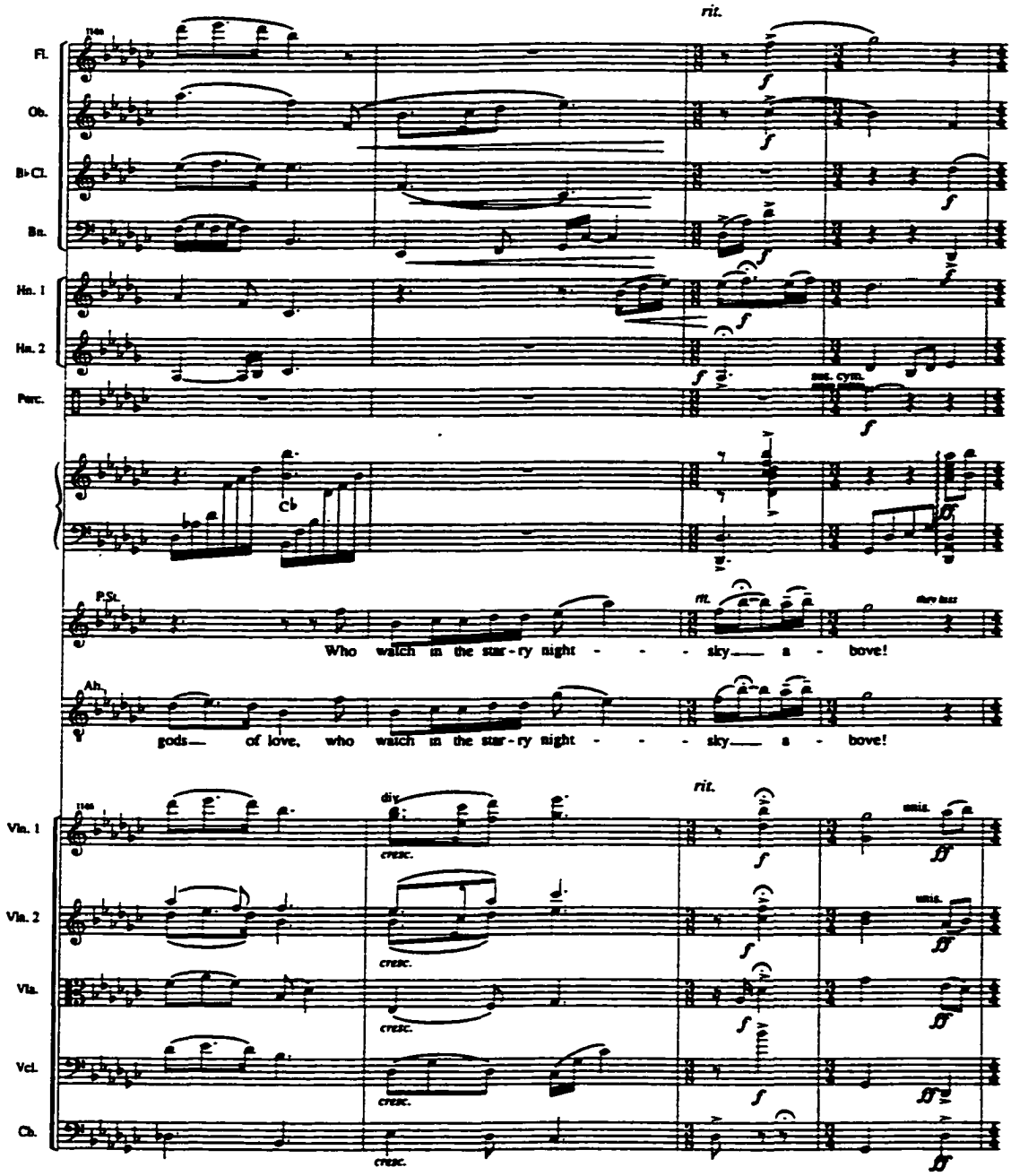

Poco meno
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Eb
Princess Strahl
Wun - der-bar!
Strahl!
So you like large rip-pling mus-cles?
You planned this all a-
Poco meno
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
cresc.

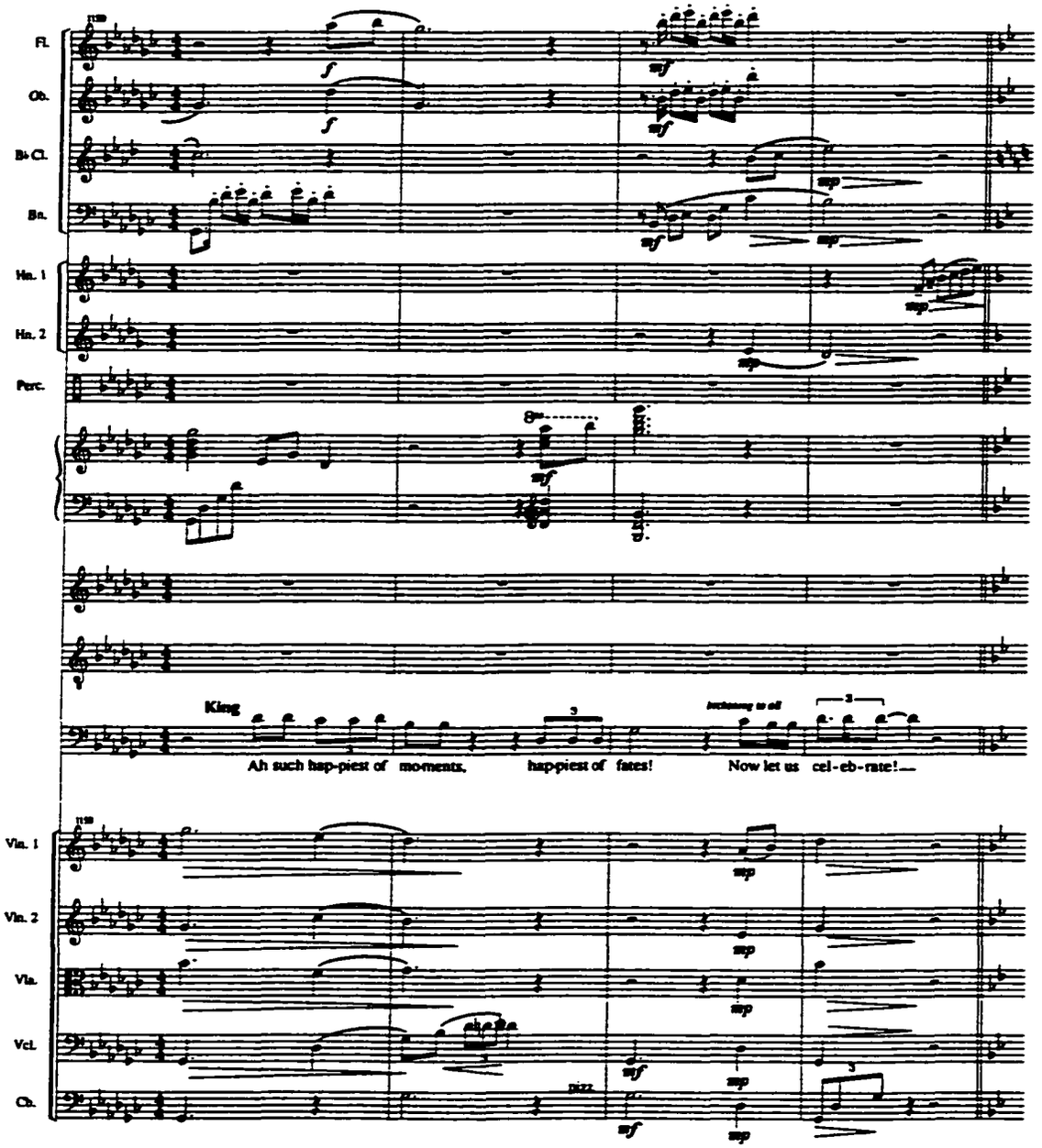

64
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
slide rod across cym.
mp
p
Princess Strahl
Man y hun dred miles laid be tween each oth er's hearts. When no one heard our
Ahead
long?
My mag - ic spy-ing tube brought me o'er to you.
64
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
solo
p dolce
div.
ppp
unis.
pizz.

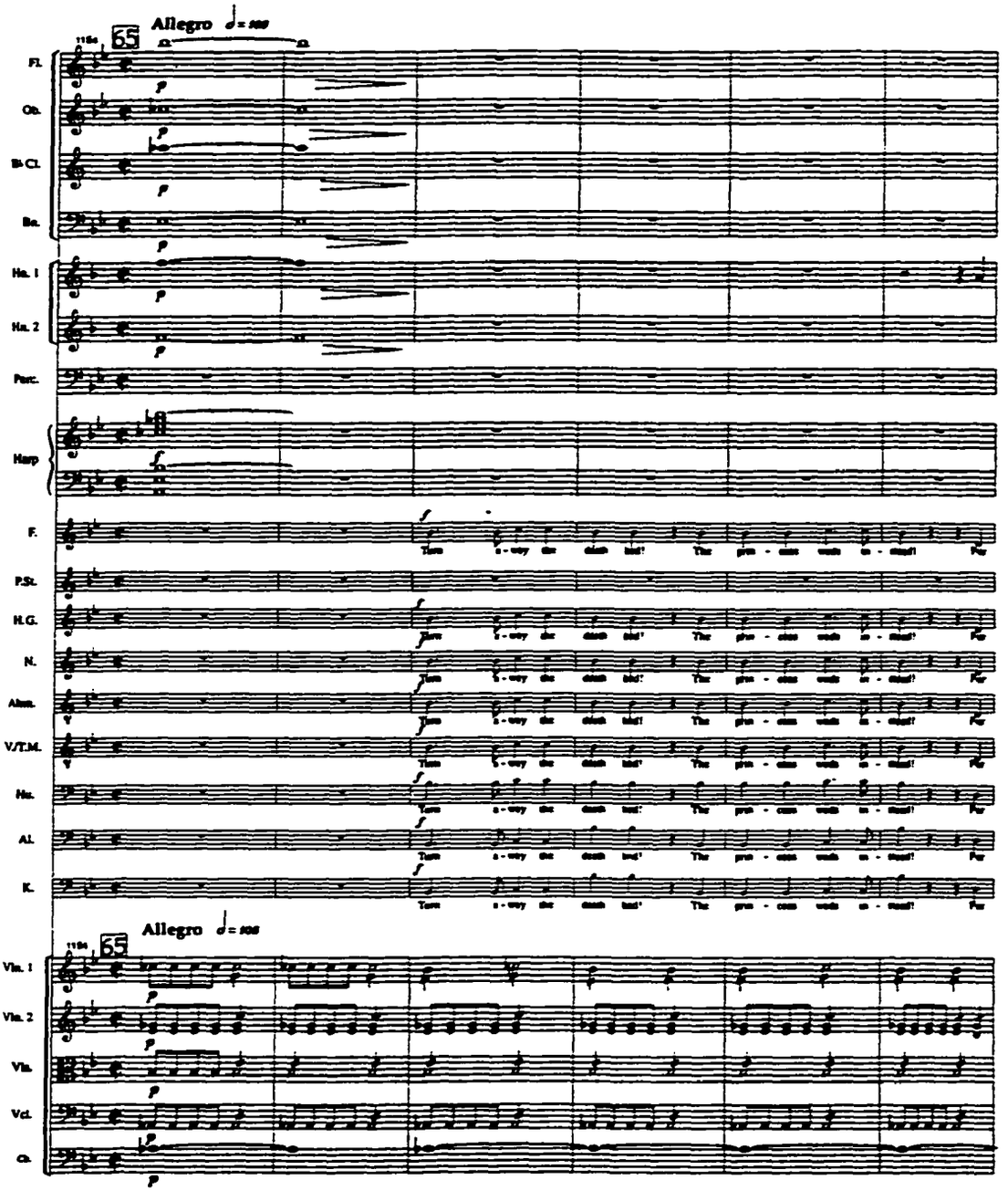

riten.
Fl.
Ob.
B♭Cl.
Bn.
Hn. 1
Hn. 2
Perc.
rall.
cries some fate un seen a nit ed us, some fate di vine.
brought me o'er to you.
riten.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
unis.
arco

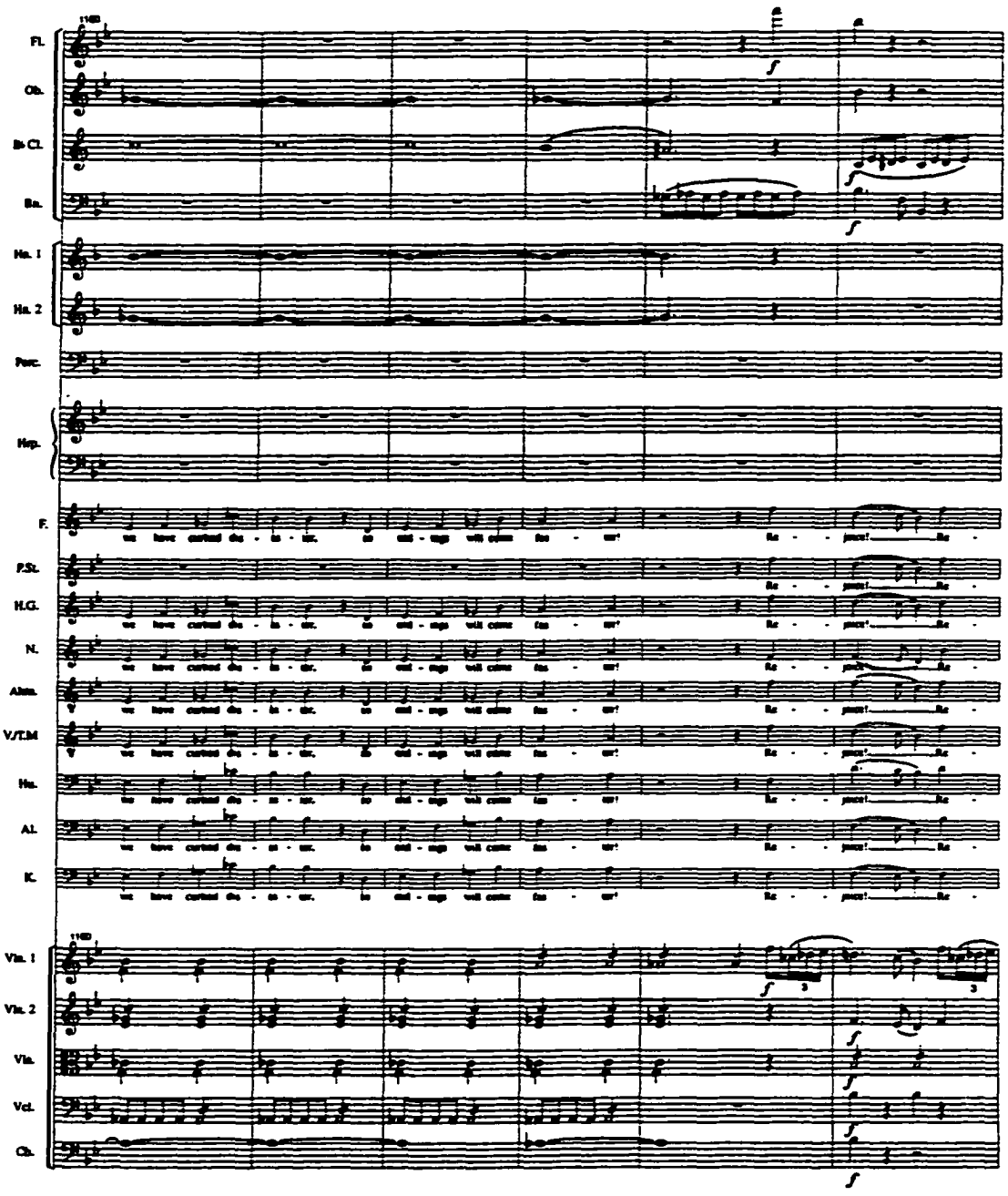

a tempo
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
P.St.
Though Al - i's ar - row had gone a - stray Your broth - er's ten - der care saved my
Ah.
Though Al - i's ar - row had gone a - stray my broth - er's care saved your
a tempo
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.

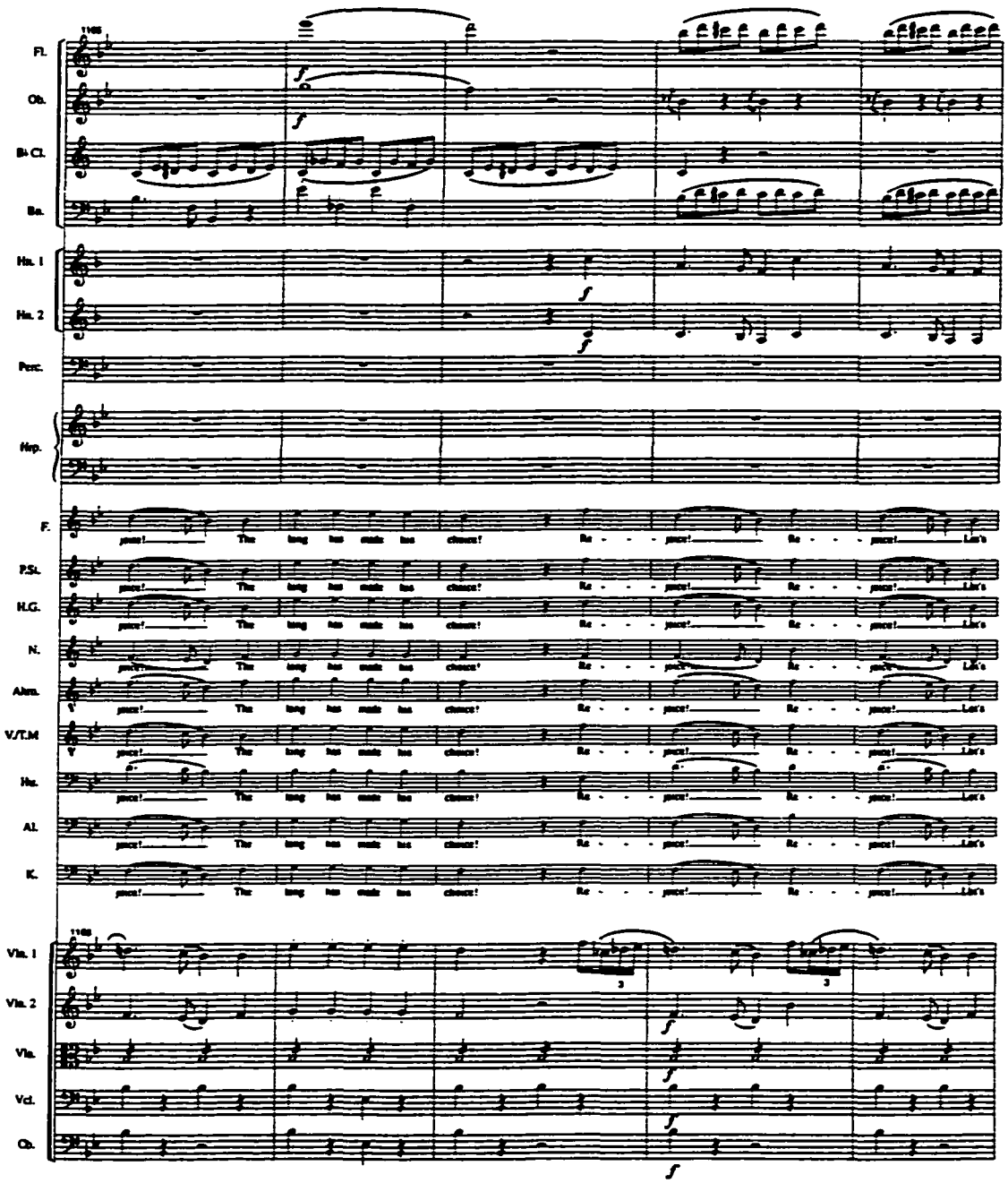

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
A♭ Cl.
P.St.
life to share with you.
Happiest of days
will be our wedding day.
Ah.
life, weaved you.
Happiest of days
will be our wedding day.
We give thanks to the
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.
unis.
arco

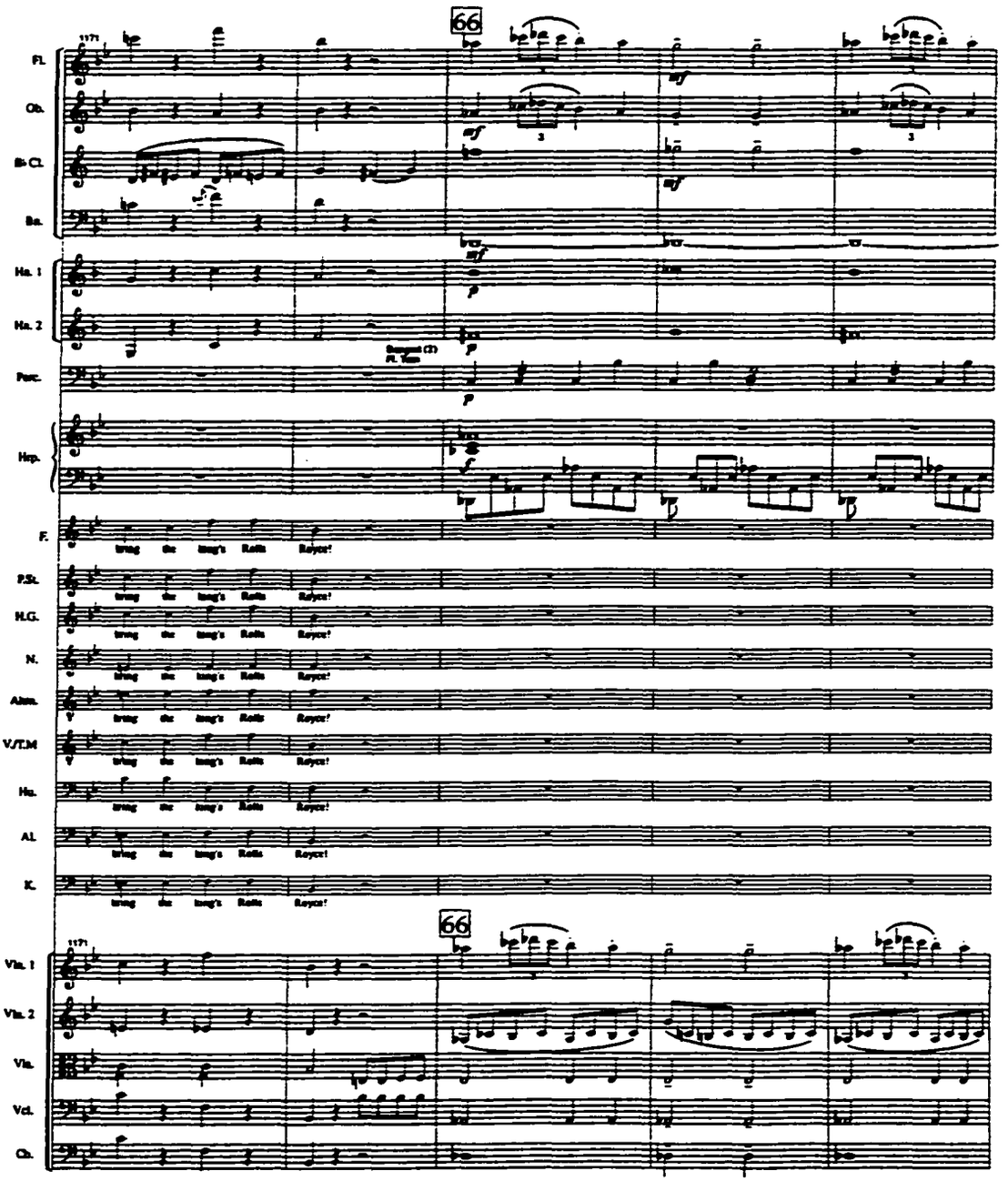

rit.
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
sus. cym.
Cb
P.St.
mf
Who watch in the star-ry night - - - sky a - bove!
Ah
gods of love, who watch in the star-ry night - - - sky a - bove!
rit.
div.
cresc.
unis.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

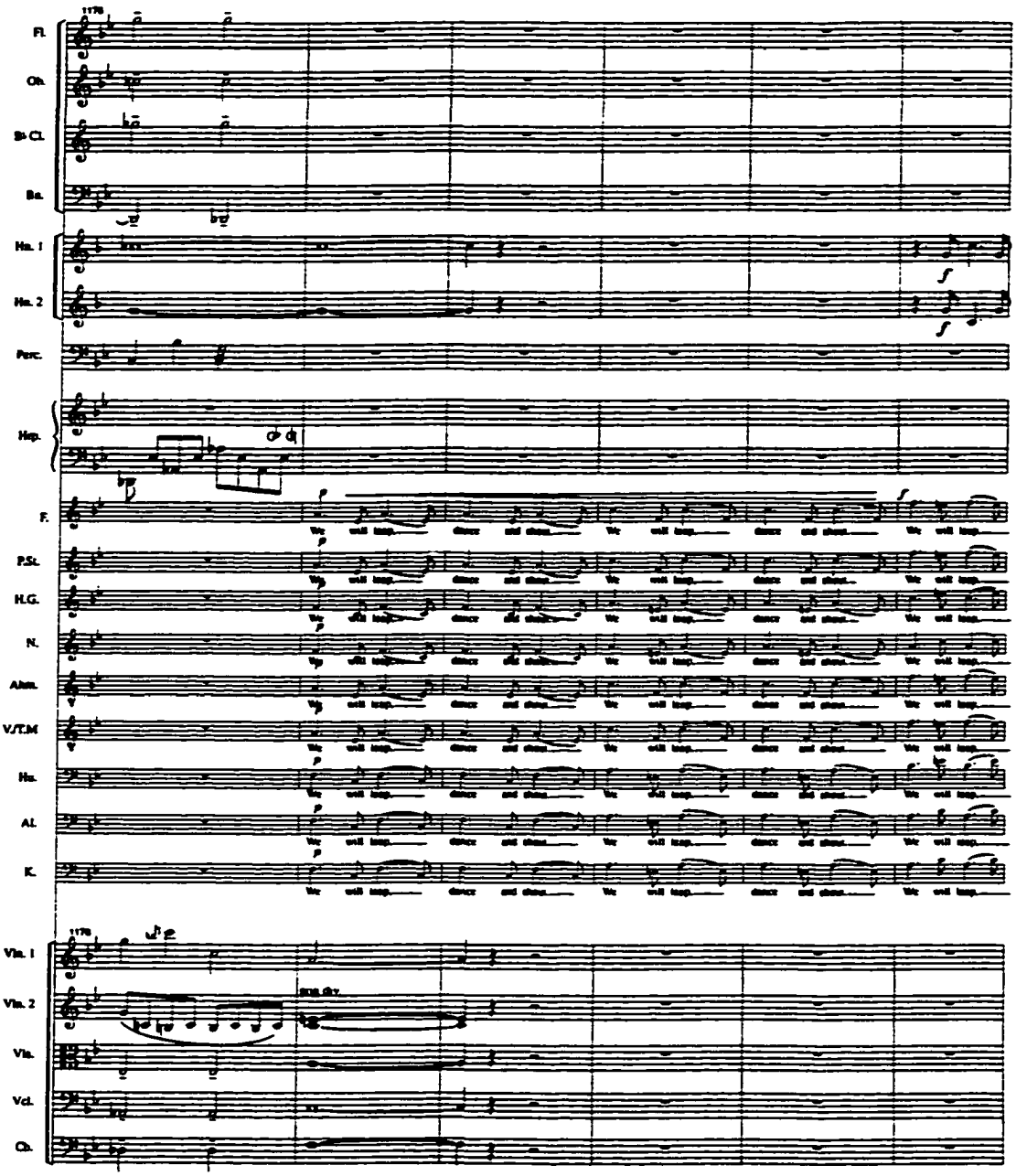

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Klang
Ah such hap-piest of mo-ments, happ-piest of fates! Now let us cel-eb-rate!
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
pizz.

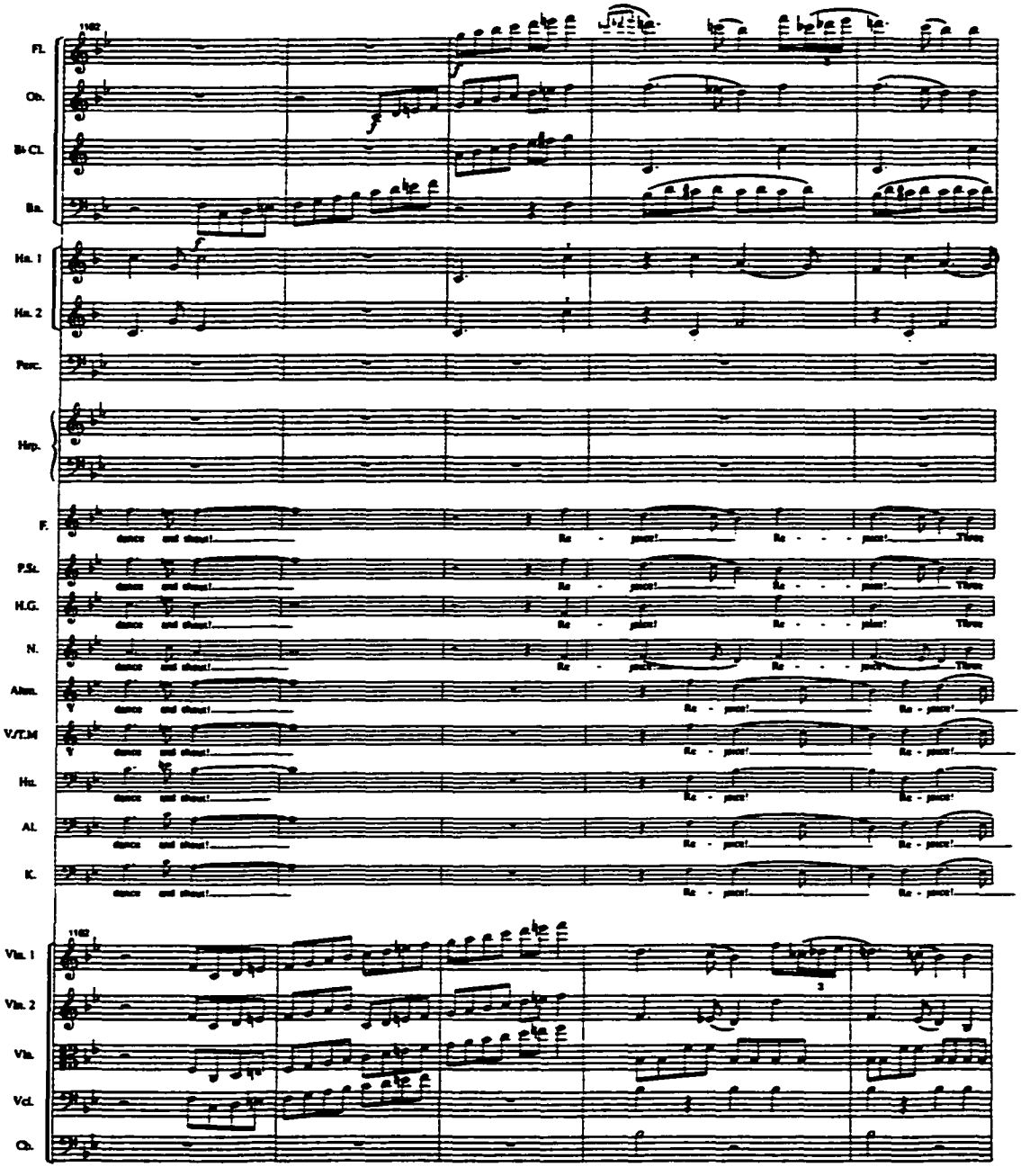

Allegro
65
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp
F.
P.St.
H.G.
N.
Alum.
V./T.M.
Hn.
Al.
K.
Allegro
65
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

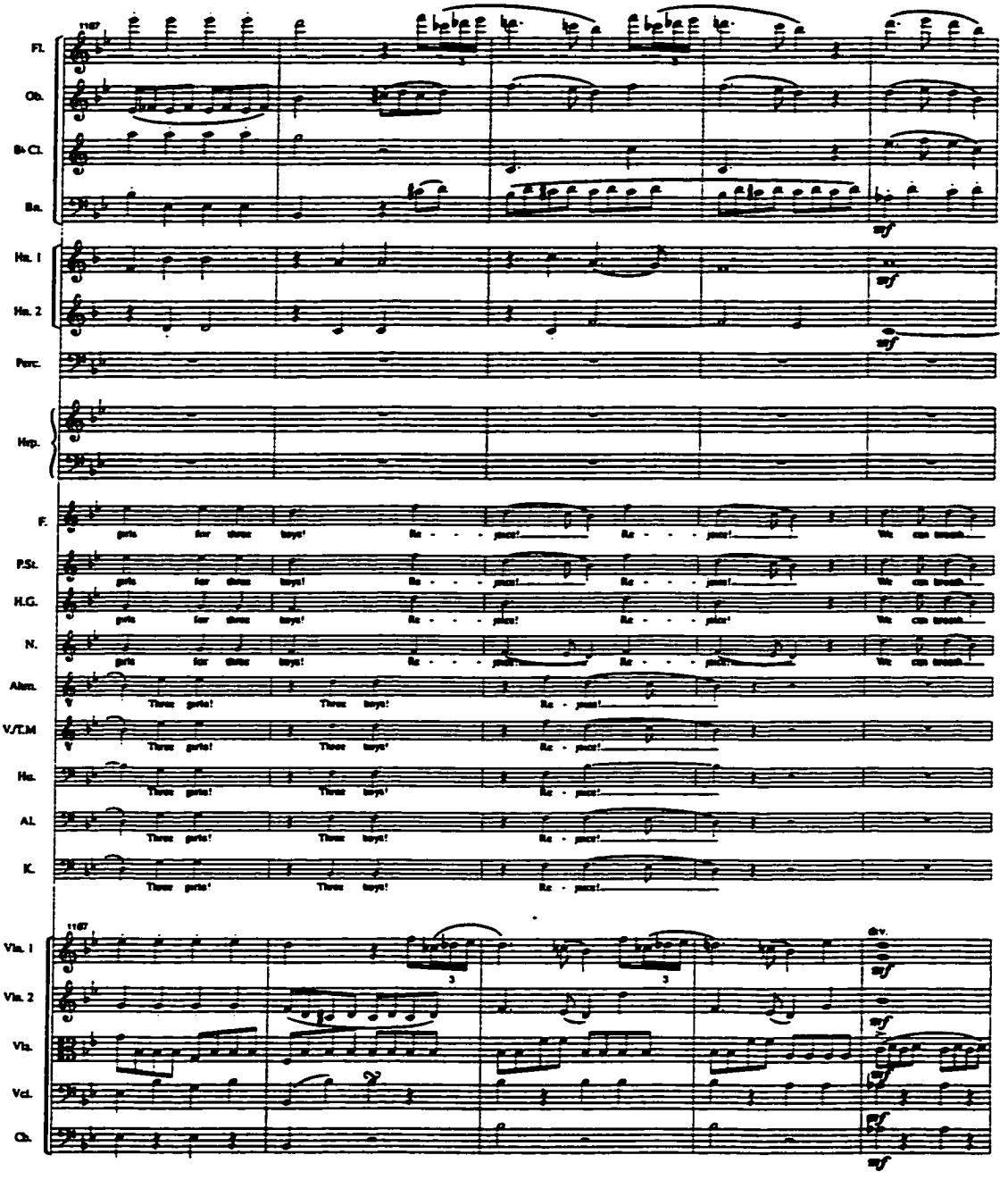

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
F.St.
H.G.
N.
Alto.
V./T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

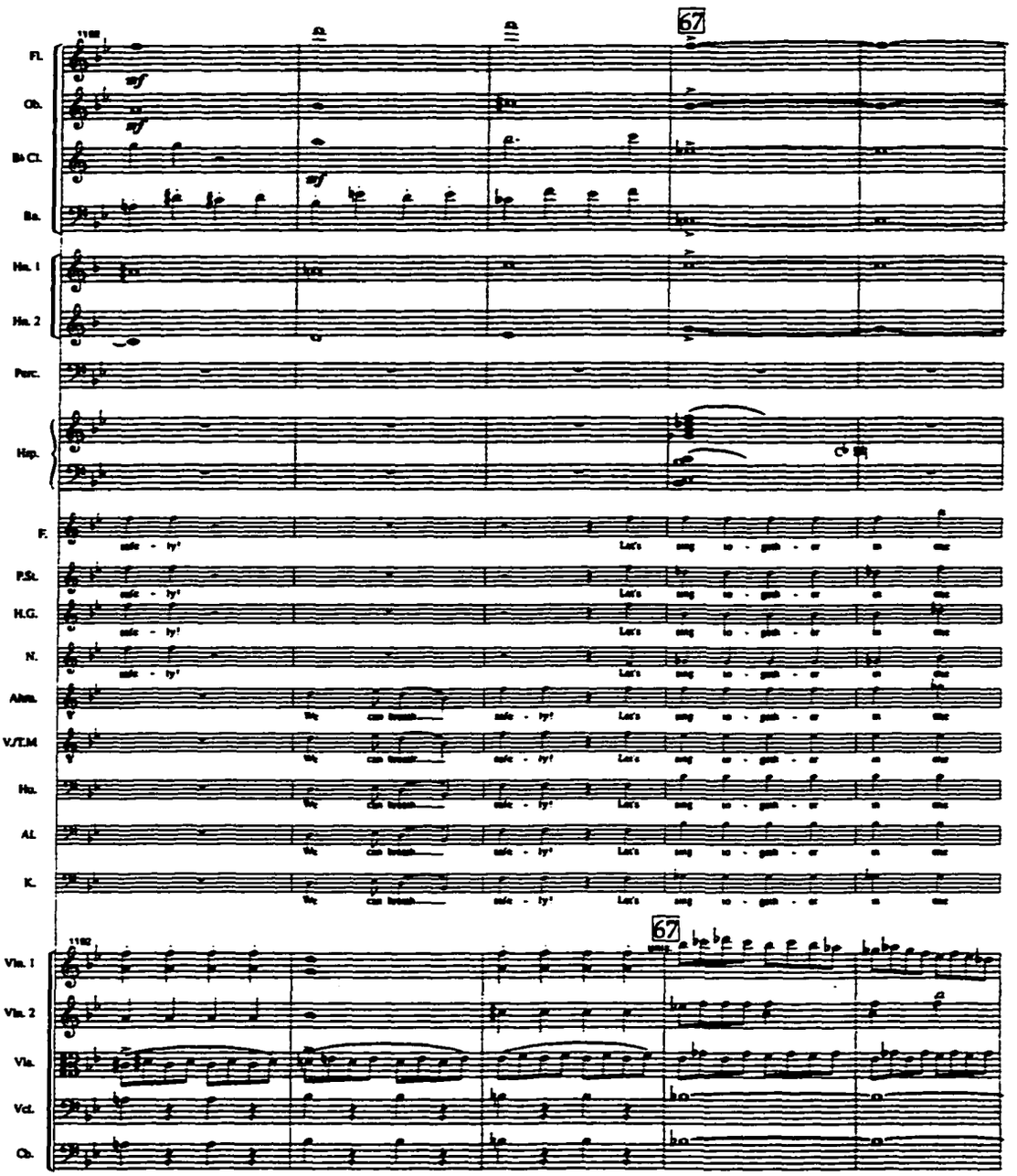

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp.
F.
P.St.
H.G.
N.
Alm.
V./T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

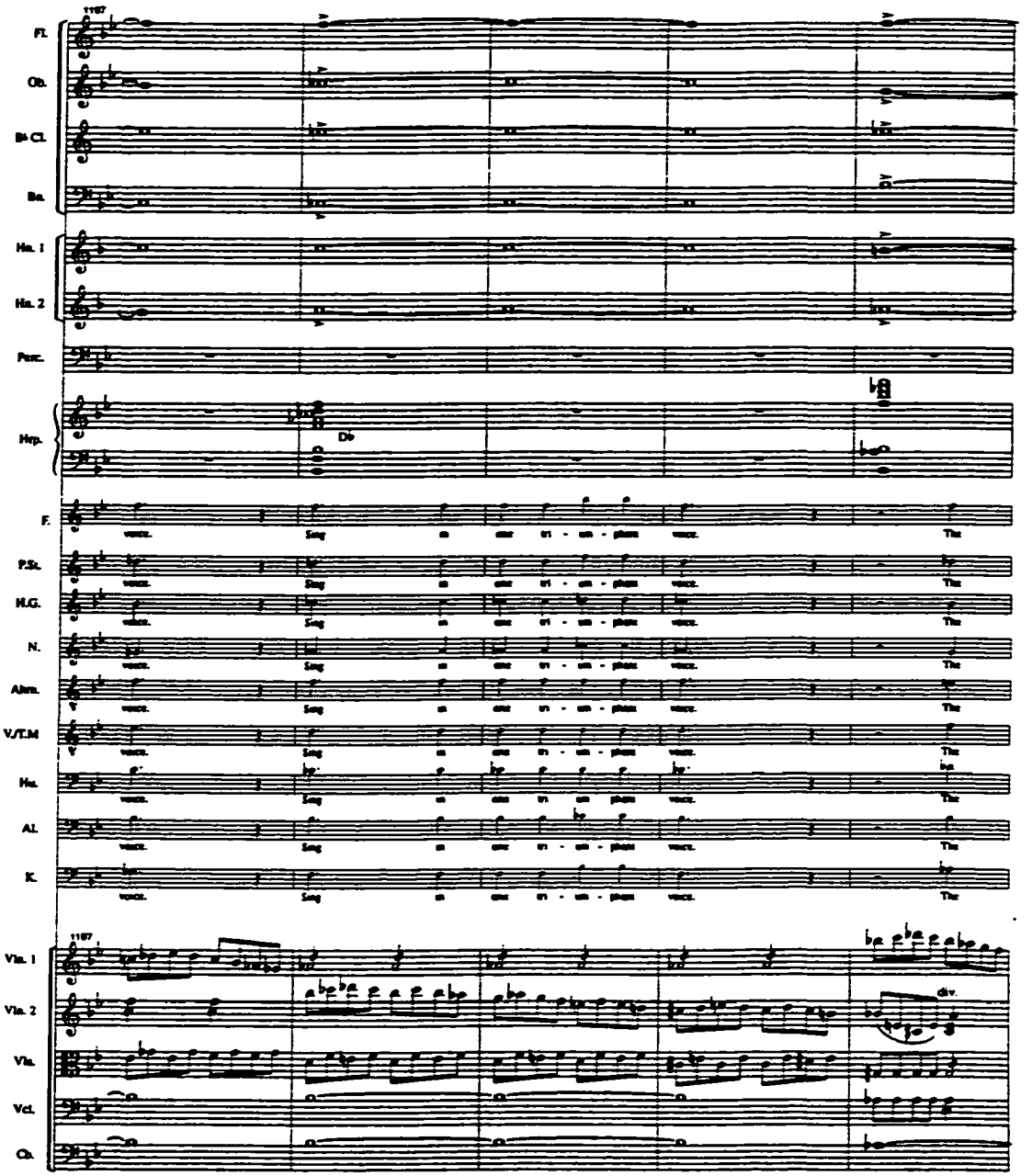

66
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
H.G.
N.
Alum.
V./T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
p
f
bring the king's Rolls Royce!

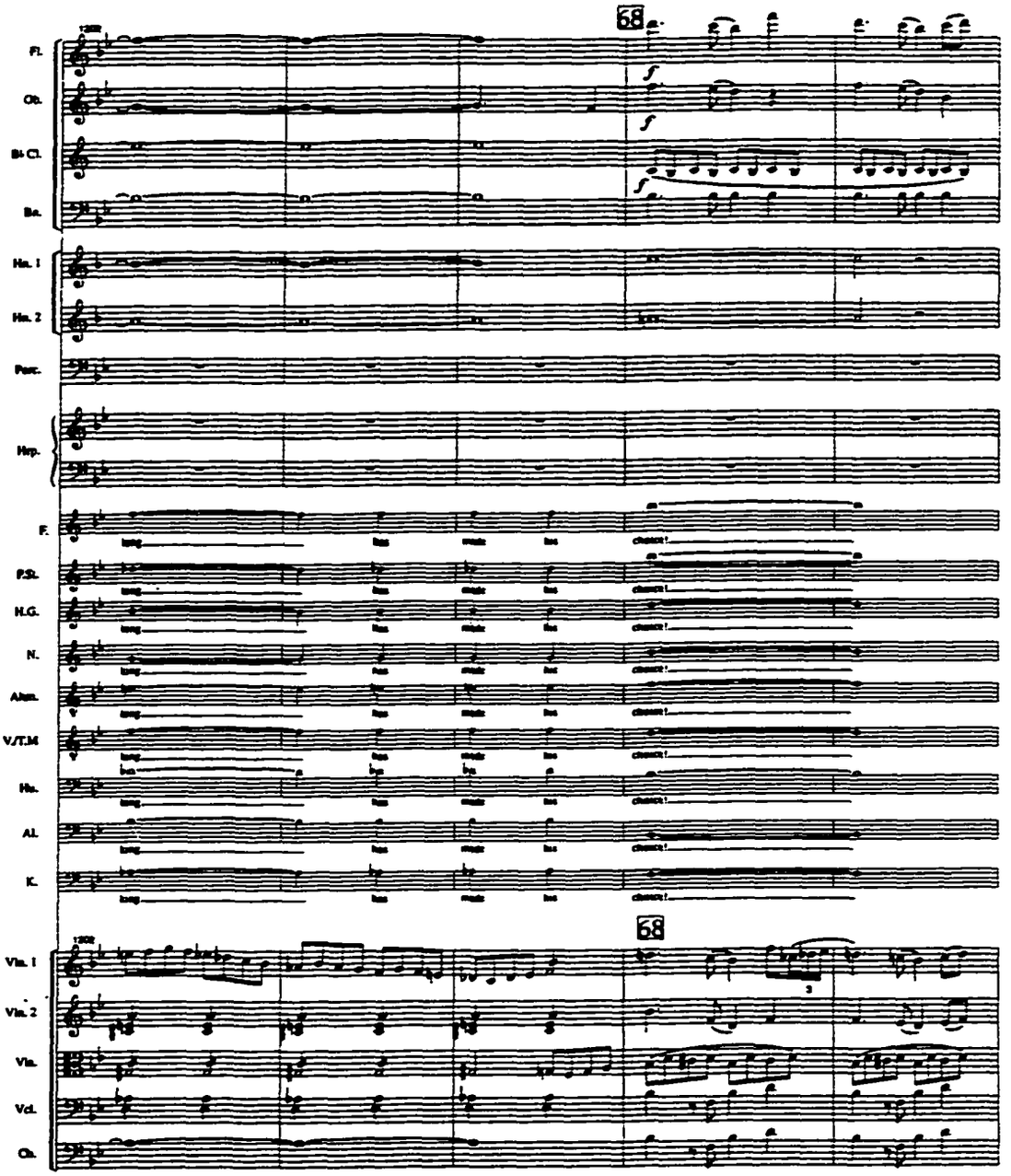

Fl.
Ob.
B♭ Cl.
Bs.
Hn. 1
Hn. 2
Perc.
Hap.
F.
P.St.
H.G.
N.
Alto.
V./T.M.
Hs.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
we will leap dance and shout

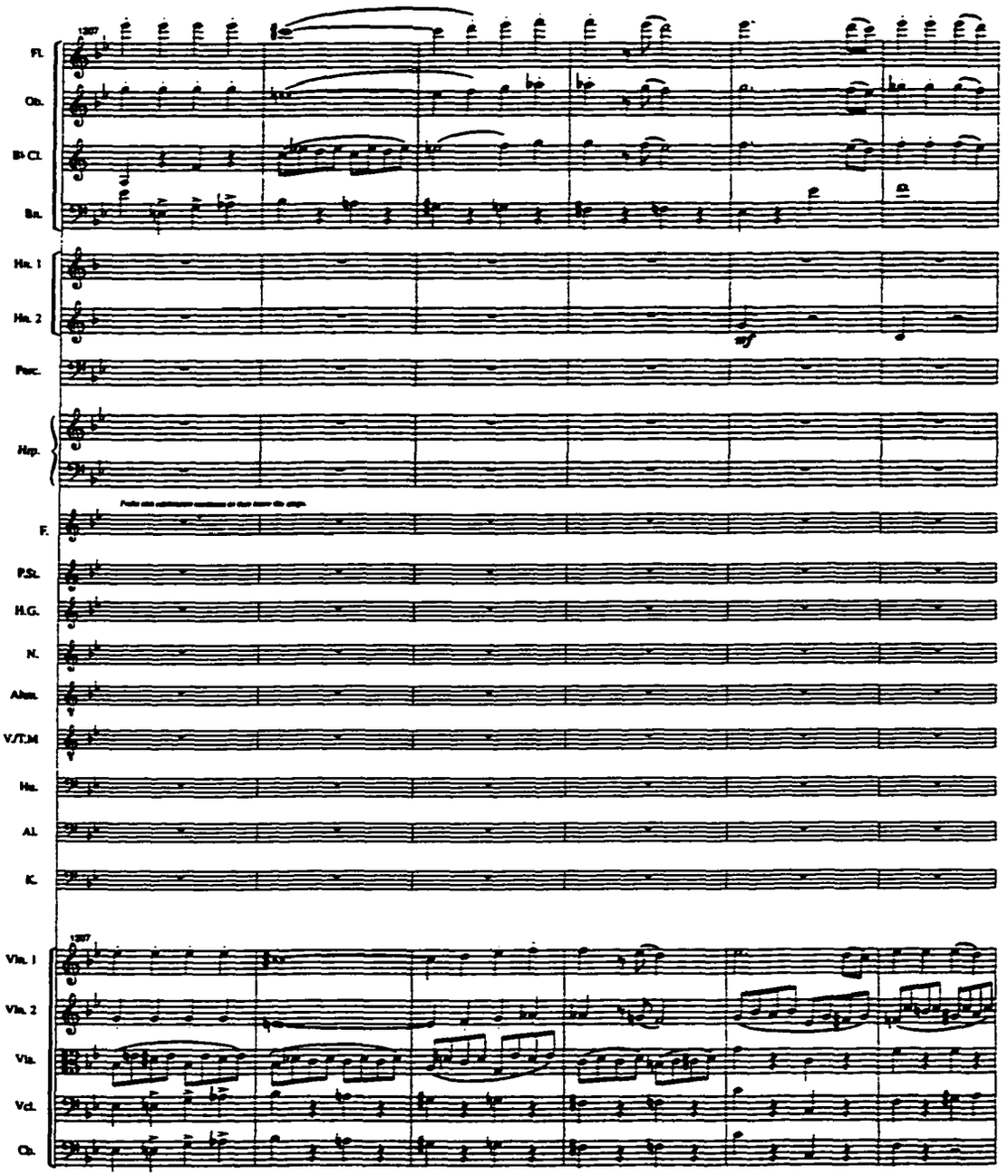

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
H.G.
N.
Alto.
V./T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
dance and shout!
Re - joice!
Three

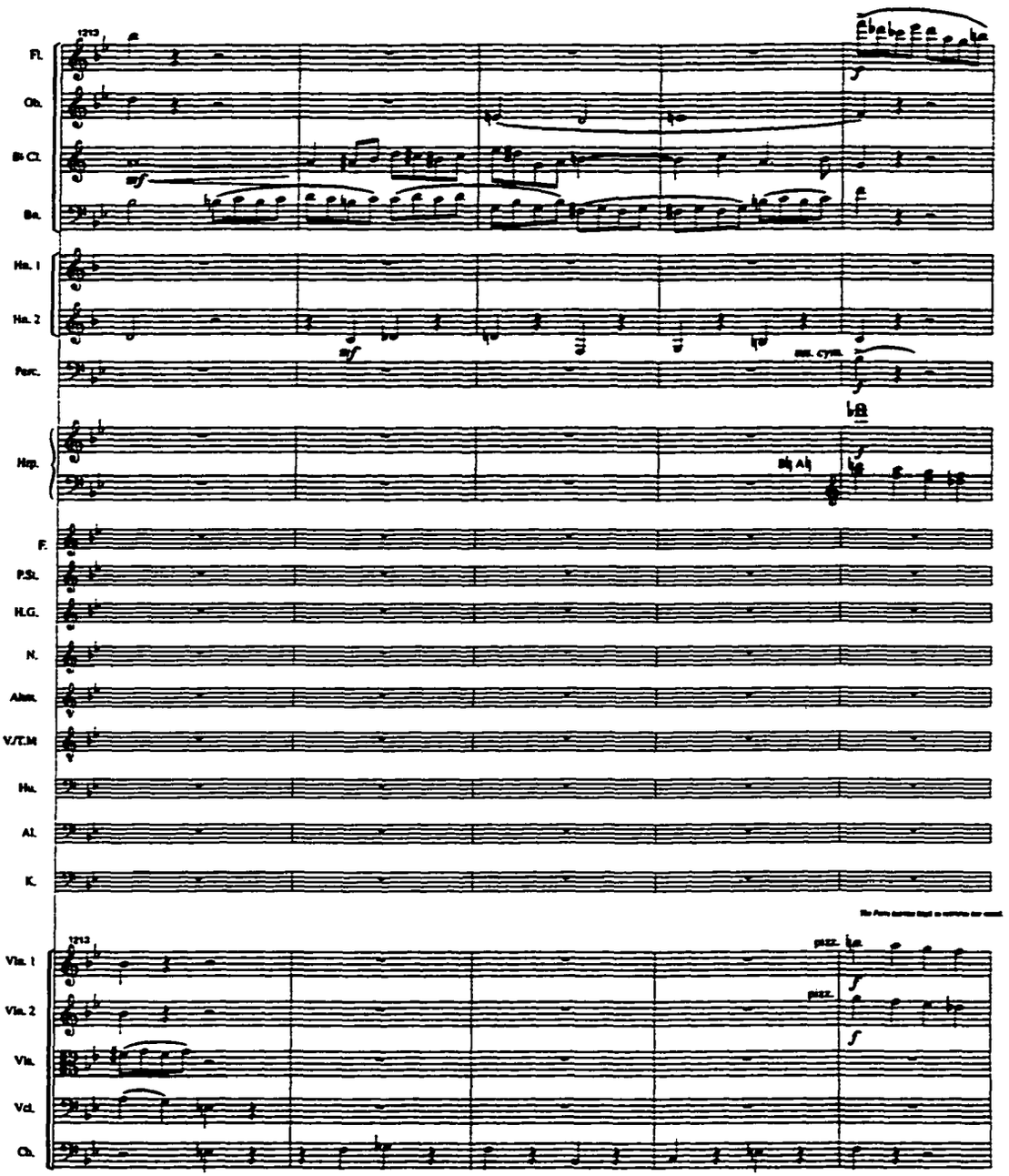

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
H.G.
N.
Alto.
V/T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Three girls! Three boys! Re - joice!
div.
mf

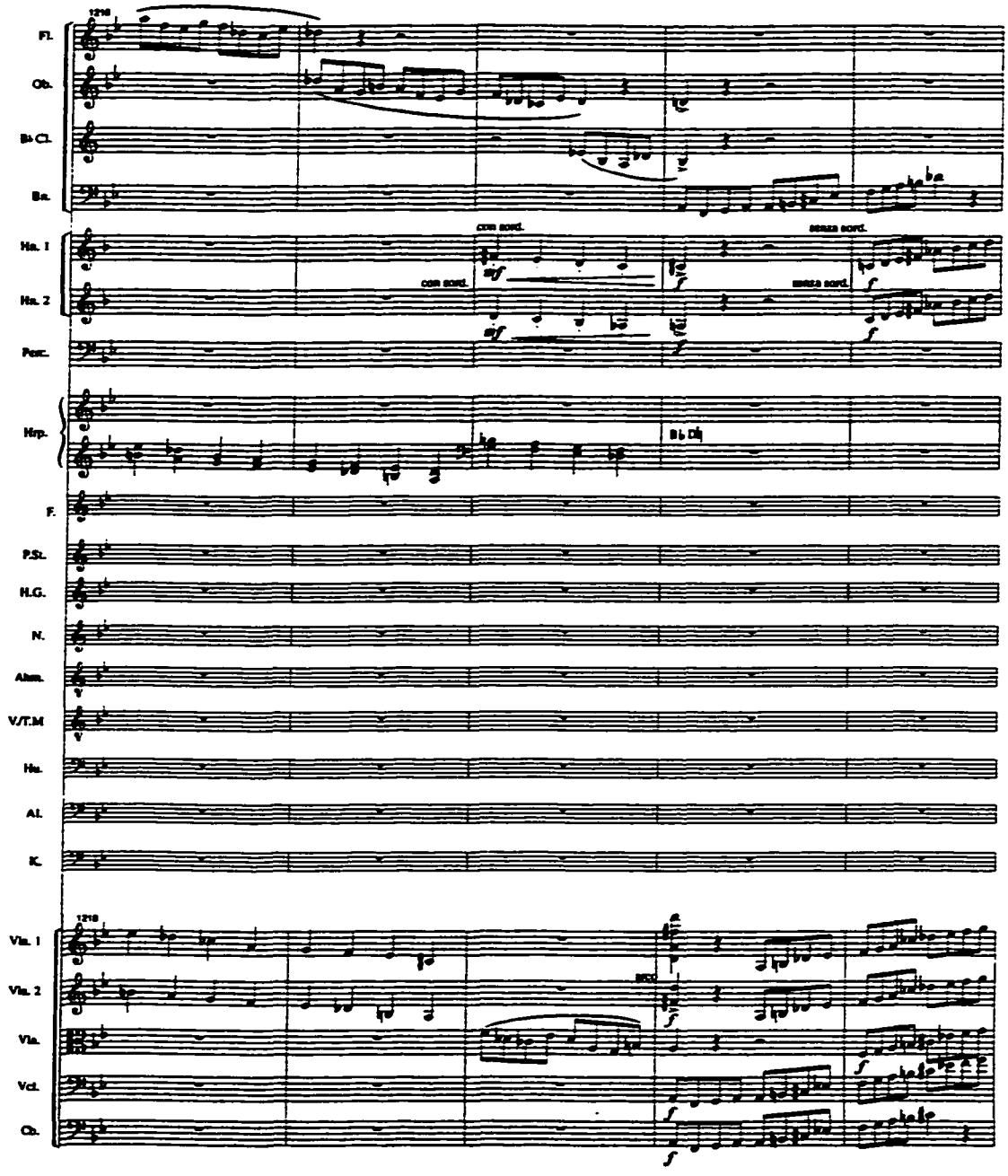

67
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hsp.
F.
P.St.
H.G.
N.
Alto
V./T.M
Hu.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf
Let's
sing
to
gath
er
in
one

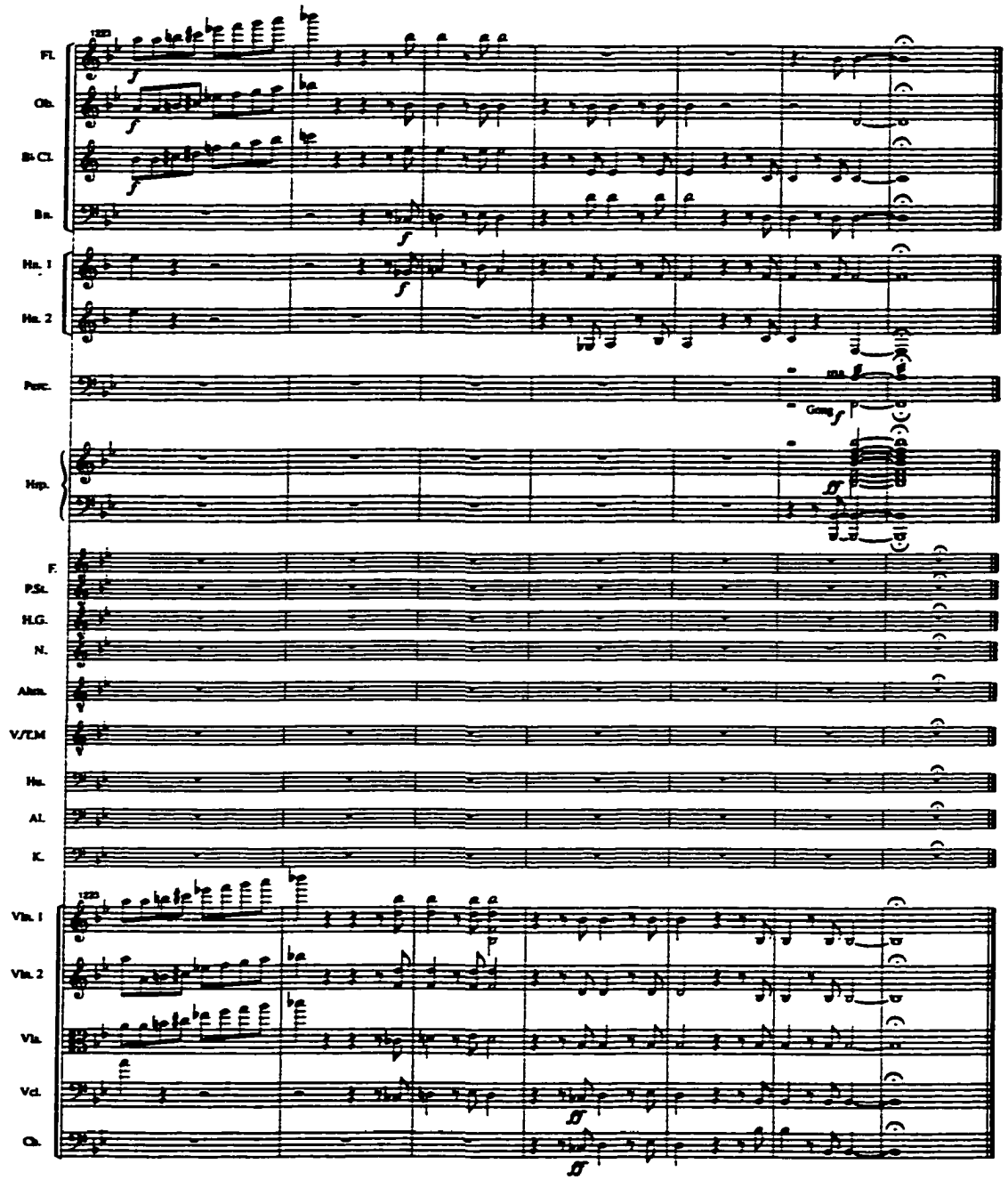

Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
Db
F.
P.St.
H.G.
N.
Alm.
V./T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
div.


68
Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.Sl.
H.G.
N.
Alm.
V/T.M
Hs.
Al.
K.
68
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.


Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
H.G.
N.
Alto.
V./T.M
Ha.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
mf


Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Harp.
F.
P.St.
H.G.
N.
Alem.
V./T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
sus. cym.
pizz.


Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Hrp.
F.
P.St.
H.G.
N.
Alum.
V/T.M
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
con sord.
senza sord.
B♭ D♭


Fl.
Ob.
B♭ Cl.
Bn.
Hn. 1
Hn. 2
Perc.
Gong
Hrp.
F.
P.St.
H.G.
N.
Alsm.
V./T.M.
Hn.
Al.
K.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

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