

# Shahrazad

## PROLOGUE

Danyal Dhondy

Nicholas Pitts-Tucker

### Storyteller:

*RAP! RAP! RAP!.....*

In the name of Allah the compassionate, the merciful! Come Believers and listen. Tonight you will hear the last of the 1001 Nights tales..the last three tales told by Shahrazad to save her life. Each night she enchanted King Sharyar with wit and wisdom, humour and wonder, terrors and miracles.

Each morning the King stayed her execution. For just one more story.

Now the 999th night has come...and she knows that she is running out of time.

Once more she tunes her voice, her instrument of magic and emotions....

**Andante** ♩ = 76 *quasi warming up*  
*p*

Shahrazad (Soprano)

Sharyar (Tenor)

**Andante** ♩ = 76  
*mf* *mp* *p*

Piano



**VAMP UNTIL AUDIENCE ARE IN PLACE**

4

Shah. (Sop)

**VAMP UNTIL AUDIENCE ARE IN PLACE**

Pno.

*mf* *mp* *mf* *p* *mf*

2

8 **A** *pp* *lontano*

Shah. (Sop.)

Shar. (Ten.) *mp*  
Come, Sha-h-ra-zad, the night

Pno. *p*  
*mf* *mp*



13 *sim.*

Shah. (Sop.)

Shar. (Ten.) *mf*  
has be-gun well. So now tell me a tale that will be-guile me... be

Pno. *mf*



17

Shah. (Sop.)

Shar. (Ten.) *mf*  
guile me... be - guile me...

Pno. *mf* *mp*

20 3

Shah. (Sop.)

Shar. (Ten.)

Pno.

*mf* 3

So that your end\_\_\_ will be for - got. For one more day and



24 B

Shah. (Sop.)

Shar. (Ten.)

Pno.

night\_\_\_\_\_ your fate post-poned. Then softly to himself *p* 3 And yet when she sings...

*mf* *p*

B



28

Shah. (Sop.)

Shar. (Ten.)

Pno.

that gol den voice... Spreads gold\_\_\_ ac-ross my court yards.

3

4

31

Shah. (Sop)

Shar. (Ten)

Pno.

A voice of gold— more pre-cious than un-spea-king gold— it-self.

**Un poco meno mosso, with freedom (♩ = 63)**

34

Shah. (Sop)

Pno.

To night\_ O glo - ri-ousKing is the nine-hun-drdth and nine-ty ninth night. I take a

**C** **Un poco meno mosso, with freedom (♩ = 63)**

37

Shah. (Sop)

Pno.

tale— from the Win-dow on the gar-den of his-t'ry. A tale of Ha - roun al Ra-shid,

40

Shah. (Sop)

Pno.

Ca liph,— Al-lah's ru - ler on earth. A tale hard to be-lieve— were it not true.—

43 *p* *cresc.* 3 3 3 5

Shah. (Sop) A tale of fol-ly and pride, of mis-judge-ment and mis-chance, of for-bid-den

Pno. *p*



46 *sub. p* *f* *p* **Quasi recit.** *p* 3 3

Shah. (Sop) love, of joy, then sor row and blood. Blood that not e-ven the four

Pno. **Quasi recit.** *mf*



49 3 3 3

Shah. (Sop) ri- vers of the world could wash a - way

Pno. *p*

ACT 1

Haroun is at play. At play in his harem. With Zubeidah, his favourite harem companion.

51 **D** Tempo I ♩ = 76  
*p dolce, freely*

Pno.

*sim.*



55 *mp dolce, freely*

Har. (B-Bar)

*mp dolce, freely*

Come, Zu-bei-dah,

Pno.



59

Har. (B-Bar)

my heart's mi-ra-cle, on this, my last night with you. For to -

Pno.

61

Har. (B-Bar)

mor-row sends me on my way to Mec - ca, and the

Pno.



63

Zub. (Mez)

*mp dolce, freely*

My lord,

Har. (B-Bar)

Hajj.

Pno.



65

Zub. (Mez)

what must come first is song

Har. (B-Bar)

Song first? Then song it shall

Pno.

8

67

Har. (B-Bar)

be, heart's mi-ra-cle. And if it is song, call for Jaf - ar. Jaf-ar ho! He can

Pno.

*p* *mp* *f* *mp*

70

Har. (B-Bar)

sing a pret - ty song. And then

Pno.

*p*

72

Har. (B-Bar)

call Ab-bas-sa. sis-ter mine, but sings swee-ter than an

Pno.

*mp*

74

Zub. (Mez)

My Lord, why call your sis ter too? Is not

Har. (B-Bar)

an - gel. Ab-bas-sa ho!

Pno.

*f*



Jafar enters, followed by Abbassa

77

Zub. (Mez.)  
heart's mi-ra-cle e-nough for you?

Har. (B-Bar)  
*p*  
Zu - bei-dah, such jea-lou-sy does not be -

Pno.

79

Har. (B-Bar)  
come you. Ab-bas-sa is my sis-ter on ly. And she will sing \_\_\_\_\_ be-hind the veil. \_\_\_\_\_

Pno.

82

Zub. (Mez.)

Har. (B-Bar)  
*p*  
Ab-bas-sa, wel-come. Be sea-ted here. Ja-far, wel-come friend. Be sea-ted

Pno.

10

85

Zubeidah picks a song from a jar

Zub. (Mez.)

Then are we rea- dy? I will go first... "The Song of Jas- mine"

Har. (B-Bar)

here.

Pno.



1. The Song of the Jasmine

Zub. (Mez.)

88 ♩ = 152 (swung)

mf

Come to me,.. mourn not,

Pno.

mf

mp

8vb

pizz.

Vc.

f

mf



Zub. (Mez.)

93

p

mf

I am Jas- mine. My stars\_ whi-ter than

Pno.

mf

p

Vc.

97 11

Zub. (Mez.) *mf*

sil-ver in a blue moon. From the breast of God

Pno.

Vc.

101

Zub. (Mez.) *mf*

to the breasts of... wo- man With wine, with me,

Pno.

Vc.

105

Zub. (Mez.) *f*

white shines laugh-ter. White joy I am

Pno.

Vc.

107

Zub. (Mez.) *f*

my lords!

Pno.

Vc.

Zub.  
(Mez.)

My stars — whi - ter than

Pno.

Vc.



Zub.  
(Mez.)

sil - ver in a blue moon

Pno.

Vc.



Pno.

Vc.



Pno.

Vc.

124 (applause) 13

Zub. (Mez.) *f*  
white shines laugh-ter. White joy\_ I am\_ my lords!

Pno. *mf*  
*f*  
8<sup>th</sup>

Vc.

**F** Jafar picks in his turn from the jar

128 **Recit. (♩ = 72, straight)**  
Jaf. (Ten.)  
White joy in deed Zu-bei-dah. Well sung, well im pro vided. Oh Ca-liph,

Cl. *pp*

**F** **Recit. (♩ = 72, straight)**

Pno. *p*

131

Jaf. (Ten.)  
this is my song\_ to-night. The song of La - ven-der:

Cl.

Pno.

## The Song of Lavender

**G**

133  $\text{♩} = 66$

Jaf. (Ten) *p dolce*

I am no ci - ty flower.

Cl. *pp*

Pno. *ppp una corda*

136

Jaf. (Ten)

Foo-lish talk es - capes me. I grow in

Cl.

Pno.

139

Jaf. (Ten)

de - - sert dust, lo - ving not men, but man.

Cl.

Pno.

**Poco mosso, accel.** ..... **rit.**

142 *p* *mf*

Jaf. (Ten) No slave, no ci - ty dwel - ler tou - ches me.

Cl. *p* 5

Pno. *tre corde* *mf*



145 - **Faster, Quasi Recit.** (♩ = 100)

Jaf. (Ten) *p* I dwell in the was - ted heat of A - ra - bi - a.

Cl. *pp*

Pno. *pp*

**Faster, Quasi Recit.** (♩ = 100)



**H** 148 **A tempo**

Jaf. (Ten) *p* Mis - tress of her - mits, of

Cl. *pp*

Pno. *ppp una corda*

**H** **A tempo**

151

Jaf. (Ten) bees, ga-zelles and bit-ter ab-sinthe A free girl,

Cl.

Pno.



154

Jaf. (Ten) lust seeks me not but the wild ri-der seeks me

Cl.

Pno.



**Poco mosso** **accel.**

157

Jaf. (Ten) In the val leys when the mor-ning breeze kis-ses me, near to the

Cl.

Pno. *tre corde* **accel.**



161 **A tempo** ♩ = 66

Jaf. (Ten) *tr* *f* *p*  
wine of me Al-lah! Al - - lah E-ven ca - mel boys,

Cl.

Pno. *ppp* *8va*

Detailed description: This system contains measures 161 to 164. The Tenor part begins with a trill on the word 'me', followed by 'Al-lah! Al - - lah E-ven ca - mel boys'. The Clarinet part provides harmonic support with eighth and sixteenth notes. The Piano part features a complex accompaniment with triplets and an 8va section starting in measure 163.



165 **rit.**

Jaf. (Ten) *rit.*  
tel - ling of me, for - get their oaths!

Cl.

Pno. *rit.*

Detailed description: This system contains measures 165 to 167. The Tenor part continues with 'tel - ling of me, for - get their oaths!'. The Clarinet part has a long note in measure 166. The Piano part features a complex accompaniment with a 'rit.' marking in measure 166.

18

**I** Recit. ♩ = 76  
(applause)

168 *mf* freely

Har. (B-Bar)

Ja-far, well picked! Well sung! I can-not do with-out you e - ven for one

**I** Recit. ♩ = 76

Pno.



171

Har. (B-Bar)

eve - ning! But now it's the turn of a -

*p* *doce, freely*

Pno.



173

Abb. (Sop)

Har. (B-Bar)

no-ther whom I can-not do with-out. The fi - nest sin-ger in all of Bagh-

Pno.

Abbassa's hand reaches out from behind purdah and picks a song from the jar. 19

175

Abb. (Sop.)

Har. (B-Bar)

Pno.

*mf appassionato*

dad... my own sis - ter Ab-bas - sa. Ja - far... You

(stagger hand leaps with pedal for continuous sound)

*p* *cresc.*

177

Abb. (Sop.)

Har. (B-Bar)

Pno.

*mp*

know her voice, and soon... But first let her sing!

*f dim.* *p*

**Poco meno** ♩ = 66

179

Abb. (Sop.)

Pno.

*mp* *p*

My song, my lords... is the song of the swan

**Poco meno** ♩ = 66

Song of the Swan

♩. = 66

181 **J**

Abb. (Sop) *mp* *grazioso*  
Mis-tress of my de - sires, —

Ob. *p* *grazioso* *pp*

Pno. *mf* *p* *mf* *p* *p*



187

Abb. (Sop) I cruise the skies, — The wa - ters and mea-dows e - qual-ly —

Ob. *mf*

Pno. *p* *p* *mf*



192

Abb. (Sop) *p* *mp*  
Calm, — con fi dent, — my li-ly ben -

Ob. *p* *pp*

Pno. *p*

Abb. (Sop)

ded neck I show.

Ob.

*mf* *p*

Pno.

*mf*



203

**K**

Abb. (Sop)

*p misterioso*  
Mis tress of mys-te - ries of wa - ters and green dim glin ting drifts of trea - sure

Ob.

*pp*

Pno.

*p*



208

Abb. (Sop)

sub - ma - rine

Ob.

*mf* *p*

Pno.



211

Abb. (Sop)

*mp*  
I sail ,my - self With ad - ven - ture,

Ob.

3

Pno.

*p* *p*

215

Abb. (Sop.)

ri-ches grow                      The ti-mor-ous      shore wa-ders stay-at-home      De-si-ring pearls\_

Ob.

*p*

Pno.

**L**

219

Abb. (Sop.)

— just nets the bit- ter\_ foam!                      Mis-tress of my de

Ob.

*mf*                      *pp*

*p semplice*

Pno.

*mf*                      *p*

**L**

225

Abb. (Sop.)

sires,\_\_\_                      I cruise the skies,\_\_\_      The wa- ters\_\_\_                      and green\_\_\_                      dim glin-ting

Pno.

*p*

*pp*

230

Abb. (Sop.)

drifts of trea- sure      sub- ma rine.

Ob.

*p*                      *pp*

Pno.

*p*                      *ppp*

L'istesso tempo, quasi senza misura

235 SPOKEN: "Wah! Wah!" (etc.) **M**

Jaf. (Ten) *p*  
Her song of the swan\_ is se-rene and strong

Har. (B-Bar) SPOKEN: "Wah! Wah!" (etc.)

Pno. *p dolce* *mp*



239 *espress.*

Jaf. (Ten) *espress.*  
But\_ her voice\_ has the sound\_ of the Nigh - tin - gales.

Har. (B-Bar)

Pno. *mf*



241 *mf molto espress.* *mp*

Jaf. (Ten) *mf molto espress.* *mp*  
Li - quid notes\_ pou - ring down\_ from the sha - dy wee - ping wil - low\_

Har. (B-Bar)

Pno.

24

242

Jaf. (Ten) *tree*

Har. (B-Bar) *mf freely*  
Sis - ter, Ja - far, Our re - vels do not sit well — be - hind a

Pno. *mp*



Har. (B-Bar) *mf forcefully*  
veil. Ab - bas - sa, tear down that cur - tain! Come and sit with me and Ja - far!

Pno. *mp* *mf*



**poco accel. . . . . In tempo, poco meno ♩. = 55**

247 **N**

Har. (B-Bar) No, have no fear! I have a plan, a com - mand in - deed:

**poco accel. . . . . In tempo, poco meno ♩. = 55**

**N**  
*mp*

Pno.



249 *p molto dolce* 25

Har. (B-Bar)

Mar-ry Ja-far! Mar-ry for mu - sic\_ mar-ry for po - e - try.

Pno. *sub. p*

252 *p*

Har. (B-Bar)

Mar - ry your sould\_ and reach for the pri - zes that pa - ra - dise af -

Pno.

Abbassa moves from behind the curtain, and sits beside Jafar, opposite Haroun and Zubeidah

254 *rit.*

Har. (B-Bar)

fords!

*rit.*

Pno.

256 *Moderato* ♩ = 50

Har. (B-Bar)

Ab - bas - sa, Ja - far, my dea - rest com -

*Moderato* ♩ = 50

Pno. *p*

Har. (B-Bar)

pan-ions. You give me joy you give me pleas-ure. Just re - mem ber though,

Pno.

Haroun picks

Har. (B-Bar)

this is but a mar - riage of souls the song of the Fal- con:

Pno.

### The Song of the Falcon

**O**

Grave ♩ = 80

Quasi recit.

Har. (B-Bar)

That I am som bre

C. A.

*p*

**O**

Grave ♩ = 80

Quasi recit.

Pno.

*pp*

Har. (B-Bar)

and spare of words is ve-ry well known a mong the birds. The rule of

C. A.

Pno.

*pp*

Più mosso ♩ = 88

273

Har. (B-Bar)

si-lence is my pro - fes-sion. My sole vir - tue is dis - cre-tion.

C. A.

Pno.

Più mosso ♩ = 88

278 **P** *mp*

Har. (B-Bar)

When I am snared, I re-main dis- creet. I give no sign of de

C. A.

Pno.

**P** *p*

283 *mf poco appassionato* *mf*

Har. (B-Bar)

feat. You will not see my head down - cast, or

C. A.

Pno.

288

Har. (B-Bar)

my hoo - ded eyes weep for what's past.

C. A.

*mf*

Pno.



292

Har. (B-Bar)

*p*

Bit by bit my mas - ter yearns for me

C. A.

Q

Pno.

*pp*



297

Har. (B-Bar)

fears lest my re - serve shall be loss of love.

C. A.

*p*

Pno.

302 *mp* *p* 29

Har. (B-Bar) he blinds me with this hood Ko - ran says, 'To

C. A.

Pno. *p* *pp*



308 *mp*

Har. (B-Bar) veil the eyes is good. He ties my tongue down to my

C. A. *p* 5

Pno. *p*



313 *p*

Har. (B-Bar) un - der-beak, Ko - ran says, 'Tis wis - dom not to speak'.

C. A. *p* *pp*

Pno. *pp*

**R** 319 **Meno mosso** *p* **molto accel.** *cresc.*

Har. (B-Bar) Stops my free - dom with a sil - ken thread,

C. A.

Pno. **R** **Meno mosso** **molto accel.** *pp*



324 *mf* *f*

Har. (B-Bar) 'Walk not in pride', says Ko - ran a - gain. So

C. A. *f* *f*

Pno.



**S** 328 **Appassionato** ♩ = 120 *ff*

Har. (B-Bar) wis dom ri-pens in my hoo - ded night. Kings be-come

C. A. *f* 5

Pno. **S** **Appassionato** ♩ = 120 *f*

334 31

Har. (B-Bar) *ser vants. Ro-yal hands cast up my wings to beat. I*

C. A.

Pno.



340 *sub. mp dolce* *rit.*

Har. (B-Bar) *spurn their hands be - neath my soar - ing*

C. A. *p*

Pno. *p* *rit.*



345 *a tempo* ♩ = 90 *rit.*

Har. (B-Bar) *feet.*

C. A. *a tempo* ♩ = 90 *p* *rit.*

Pno. *p* *rit.*

**Recitativo** ♩ = 60

**T**

Abb. (Sop) 351 {applause} *mf* O Ca- liph!

Zub. (Mez) Wah! Wah! Wah! *p* O Ca- liph! What

Jaf. (Ten) {applause} *mf* What song could bet- ter that?

Har. (B-Bar)

Pno. *mf*



353

Zub. (Mez) *mf* song in- deed?

Har. (B-Bar) *p* The one which you will both sing to -

Pno. *mf*



354

Abb. (Sop) *p* 3 7  
it is the song of the rose

Jaf. (Ten) 8  
Abbassa and Jafar pick

Har. (B-Bar) 3 3  
ge-ther. Choose now... what do you pick?

Pno.

The Song of the Rose

357 **U** ♩. = 60

Abb. (Sop)

Vln.

Pno. *pp*

*mp dolce*

359

Abb. (Sop)

Vln.

Pno.

361

Abb. (Sop)

Jaf. (Ten)

Vln.

Pno.

*mp*

My

Abb.  
(Sop)

Jaf.  
(Ten)

time \_\_\_\_\_ is shor - ter than a nigh - tin - gale's be - tween win - ter and

Pno.



Abb.  
(Sop)

Jaf.  
(Ten)

sum mer. Has - ten to play with me.

Pno.



Abb.  
(Sop)

My

Jaf.  
(Ten)

Time is a sword.

Pno.

36

369

Abb. (Sop)

breath is balm. I am the co-lour of

Vln.

*pp*

Pno.



371

Abb. (Sop)

love. I qui - ver in the hand of the

Vln.

Pno.



373

Abb. (Sop)

girl that plucks me. Don't hold me long

Pno.

375 37

Abb. (Sop) *mf* the nigh - tin-gale calls.

Vln. *mp*

Pno.



V

377

Abb. (Sop) -

Jaf. (Ten) *mf appassionato* Thorns burst our of my stems

Vln. *sub. p dolce*

Pno. *mp*



379 *mf*

Abb. (Sop) - Men hur-ry me a long, burn my

Jaf. (Ten) like steel ar rows.

Vln.

Pno.

381

Abb. (Sop) heart, col-lect my tears.

Jaf. (Ten) *f* I feel fire. My spi ri

Vln. *mp*

Pno. *mf*

383

Abb. (Sop)

Jaf. (Ten) melts. Sweet sweat re-turns my

Vln.

Pno.

385

Abb. (Sop) *ff* My bo dy goes but my

Jaf. (Ten) *ff* pain. My bo dy goes but my

Vln. *mf*

Pno. *f*

387 39

Abb. (Sop.) *f*  
soul re - mains. The wise do not re -

Jaf. (Ten.) *f*  
soul re - mains. The wise do not re -

Vln.

Pno.

389

Abb. (Sop.)  
gret my lit-tle time in the gar - den

Jaf. (Ten.)  
gret my lit-tle time in the gar - den

Vln. *f*

Pno.

391

Abb. (Sop.)

Vln.

Pno.

Abb. (Sop)

Vln.

Pno.

**colla parte**

395

Abb. (Sop)

Jaf. (Ten)

Vln.

Pno.

But lo - vers, sil - ly pret - ty lo - vers

But lo - vers, sil - ly pret - ty lo - vers

**colla parte**

397

Abb. (Sop)

Jaf. (Ten)

Vln.

Pno.

would have me there for - e ver.

would have me there for - e ver.



**W** Recitativo ♩ = 90

*f* exuberant *p* fondly *mf*

401 Har. (B-Bar)

O pret-ti-ly done! Prret - ti-ly sung! You sil ly pret-ty lo - vers! But now, what do we

Pno.

**W** Recitativo ♩ = 90

*p*

*Red.*

404 Har. (B-Bar) Haroun picks

have? this is for all of us, the song of the Hoo-poe

*mf*

Pno.

The Song of the Hoopoe

407 **X** Exuberant ♩ = 100

Abb. (Sop)

Zub. (Mez) *mf*

Jaf. (Ten) *p*

Har. (B-Bar) *p* *p*

Tabla *f*

**X** Exuberant ♩ = 100

Pno.

When

Abb. (Sop)

Zub. (Mez)  
I came out of Sa-ba with a love note for the gol-den king A love note from the

Jaf. (Ten)  
*p*

Har. (B-Bar)  
*p*

Tabla

Abb. (Sop)

Zub. (Mez)  
queen of long blue eyes

Jaf. (Ten)  
*p*

Har. (B-Bar)  
*p*

Tabla

Abb. (Sop)  
*mf* Su-lei-man said to me: 'O Hoo-poe, you have brought news which has set my heart to

Zub. (Mez)

Jaf. (Ten)  
*p*

Har. (B-Bar)  
*p*

Tabla

Abb. (Sop)

Musical staff for Soprano (Abb.) with lyrics: dan - cing.

Zub. (Mez)

Musical staff for Mezzo (Zub.) with lyrics: So he

Jaf. (Ten)

Har. (B-Bar)

Tabla



Abb. (Sop)

Zub. (Mez)

blessed me and set a crown on my head. I wear it still.

Jaf. (Ten)

Har. (B-Bar)

Tabla



Abb. (Sop)

Zub. (Mez)

Jaf. (Ten)

Har. (B-Bar)

Su-lei-man taught me wis-dom. E-ven now af - ter a- ges past I go a-part and

Tabla

Abb. (Sop) *p*

Zub. (Mez) *p*

Jaf. (Ten) *f*

Har. (B-Bar)

say o - ver the les-sons of Su - lei - man:

Tabla



Abb. (Sop)

Zub. (Mez) *p*

Jaf. (Ten)

Har. (B-Bar) *p*

Y

Hoo-poe if cons eience had good un-der-stan-ding she would hear glad ti dings.

Tabla



Abb. (Sop) *f*

Zub. (Mez) *p*

Jaf. (Ten) *p*

Har. (B-Bar) *p*

If the soul was sleep-less, she would

Tabla

437 45

Abb. (Sop) *p* *p*  
 take light from the stars

Zub. (Mez) *mf*  
 If the bo-dy was pure,

Jaf. (Ten) *p* *p*

Har. (B-Bar) *p*

Tabla



440

Abb. (Sop)

Zub. (Mez) the eyes would see love

Jaf. (Ten) *p*

Har. (B-Bar) *p* *f*  
 If a

Tabla

Abb. (Sop) *p*

Zub. (Mez) *p*

Jaf. (Ten) *p*

Har. (B-Bar)

Tabla

man put off the cloak of pride and walked na-ked with God\_ He would

Abb. (Sop) *p*

Zub. (Mez) *p*

Jaf. (Ten) *mf*

Har. (B-Bar) *p*

Tabla

have no e- vil thoughts.

If a man\_ put off that

Abb. (Sop) *p*

Zub. (Mez) *p*

Jaf. (Ten) *f* *mp*

Har. (B-Bar) *p*

Tabla

cloak he would see the health of the soul, POISED IN THE BA-LANCE! He would

451 *p* *mf* 47

Abb. (Sop) He would pos-sess the

Zub. (Mez) *p*

Jaf. (Ten) cool him - self with the fan of God *p*

Har. (B-Bar) *p*

Tabla

453

Abb. (Sop) cher-ry tree of re-fuge, the plum tree of righ-teous-ness.

Zub. (Mez) *p* *p* *mf*  
His

Jaf. (Ten) He would cool him- self with the fan of God *p*

Har. (B-Bar) *p*

Tabla

456 *p* *p* *f*

Abb. (Sop)

Zub. (Mez) soul would be a mor-tar of pa-tience a sieve of hu - mi-li - ty

Jaf. (Ten) *p*

Har. (B-Bar) *p* *f*  
And

Tabla

48

459

Abb. (Sop) *p*

Zub. (Mez) *p*

Jaf. (Ten) *p*

Har. (B-Bar) *mf*

Tabla

af - ter a night a - wake, he would walk with the friend a - lone at



462

Abb. (Sop) *mf* *mfp* *f*

Zub. (Mez) *p* *mf* *mfp* *f*

Jaf. (Ten) *mf* *mfp* *f*

Har. (B-Bar) *mfp* *f*

Tabla

a - lone at dawn o

a - lone at dawn o

a - lone at dawn o

dawn o



466 **Z** 49

Abb. (Sop) Hoo poe who sees no por-tent in the crea-king of a door

Zub. (Mez) Hoo poe who sees no por-tent in the crea-king of a door

Jaf. (Ten) Hoo poe who sees no por-tent in the crea-king of a door

Har. (B-Bar) Hoo poe who sees no por-tent in the crea-king of a door

Tabla

Pno. **Z**



470

Abb. (Sop) In the buzz of flies in the mur-mur of

Zub. (Mez) In the buzz of flies in the mur-mur of

Jaf. (Ten) In the buzz of flies in the mur-mur of

Har. (B-Bar) In the buzz of flies in the mur-mur of

Tabla

Pno.

474

Abb. (Sop)  
in-sects in\_the dust That man will not see the mist wal-king, the light

Zub. (Mez)  
in-sects in\_the dust That man will not see the mist wal-king, the light

Jaf. (Ten)  
in-sects in\_the dust That man will not see the mist wal-king, the light

Shar. (Ten)  
mist wal-king, the

Yah. (Bar.)  
mist wal-king, the

Mas. (Bar.)  
mist wal-king, the

Har. (B-Bar)  
in-sects in\_the dust That man will not see the mist wal-king, the light

Tabla

Pno.

---

479

Abb. (Sop)  
\_ of mi - rage, the co-lours of\_the sea fog,

Zub. (Mez)  
\_ of mi - rage, the co-lours of\_the sea fog, For

Jaf. (Ten)  
\_ of mi - rage, the co-lours of\_the sea fog,

Har. (B-Bar)  
\_ of mi - rage, the co-lours of\_the sea fog, For there is no wis-dom in that man.

Tabla

Pno.

Abb. (Sop) *p* For there is no wis-dom in that man.

Zub. (Mez) there is no wis-dom in that man. For there is no wis-dom in that

Jaf. (Ten) *p* For there is no wis-dom in that man. For there is no

Har. (B-Bar) For there is no wis-dom



Abb. (Sop) wis - dom in that man. wis - dom

Zub. (Mez) man. wis - dom in that man.

Jaf. (Ten) wis - dom in that man. wis - dom in that

Har. (B-Bar) in that man. wis - dom in that man.



Abb. (Sop) in that man. wis - dom in that man.

Zub. (Mez) wis - dom in that man.

Jaf. (Ten) man. wis - dom in that man.

Har. (B-Bar) wis - dom in that man.

**AA** **Recitativo** ♩ = 72

495 *mp*

Har. (B-Bar)

Now, chil-ren, I must leave you to play. Du ty calls me to Mec - ca. The

**AA** **Recitativo** ♩ = 72

Pno.

498 *p*

Har. (B-Bar)

Hajj is a long jour-ney, a long so- journ in A rab-

Pno.

501 *mf* **rit.**

Har. (B-Bar)

lands. Sing songs for me while I'm gone, Play mu - sic. But, re mem-ber your vows:

**rit.**

Pno.

504 **Poco meno, freely** ♩ = 66

*p*

Har. (B-Bar)

No pas-sion here. No-thing that is not of the soul.

**Poco meno, freely** ♩ = 66

*fp*

Pno.

506 *mp* 53

Har. (B-Bar)

Ja - far, I trust you to look af - ter my

*mp dolce*

Pno.



508

Har. (B-Bar)

sis-ter while I'm a way Yah-ya your fa-ther con-trols the ha - rem un-til I re

Pno.



510 *mf* *p*

Har. (B-Bar)

turn then we will have song\_ and wine\_ and laugh-ter fare-well.

Pno.

Haroun and Zubeidah leave. Jafar and Abassa remain. Silent.

512 They reach into the brass jar for one last song.

Abb. (Sop)

Jaf. (Ten)

Pno.

It's a strange one. New to me, Ab-bas - sa. The



Abb. (Sop)

Jaf. (Ten)

Pno.

song of the moth and the can-dle. I am the moth it seems. And you are the can-dle.



### The Song of the Moth and the Candle

**BB**

518 ♩ = 54

Abb. (Sop)

Jaf. (Ten)

Tabla

Pno. Red.

*pp sotto voce*

I am the lo-ver

*pp*

*pp*

*pp*

522 55

Abb. (Sop)

Jaf. (Ten)

Pno. Red.

*p* *mf* *espress.*

I am the lo - - - ver whose love burns up his

524

Abb. (Sop)

Jaf. (Ten)

Tabla

Pno. Red.

heart

*mf*

525  $\text{♩} = 90$

Abb. (Sop)

Jaf. (Ten)

Tabla

Pno. Red.

*mp* *grazioso* *rit.* *p*

I suf-fer too, I suf-fer too. The flame loves me as I love you, I love you.

*p* *grazioso* *pp* *rit.*

Abb. (Sop)

Jaf. (Ten) *mf*

Pno. Red. *p* *mf* *pp*

love's law for me is to pe - rish of de - sire, to be con



Abb. (Sop)

Jaf. (Ten)

Tabla

Pno. Red. *p* *mf*

sumed by fire



Abb. (Sop) *mp grazioso*

Jaf. (Ten)

Tabla *mf* *p*

Pno. Red. *mp grazioso*

The flame sighs and burns me up the



534 57

Abb. (Sop)

flame \_\_\_\_\_ drinks and melts the cup melts the cup.

Jaf. (Ten)

Tabla

Pno. Red.

*p*

*mp grazioso*



535

Abb. (Sop)

Jaf. (Ten)

Can - dle's kis - ses \_\_\_\_\_

Tabla

Pno. Red.

*mf*

*p*

*mp*

CC

CC



537

Abb. (Sop)

Jaf. (Ten)

\_\_\_\_\_ tear the tis - sue of my wings \_\_\_\_\_

Pno. Red.

*mf*

58

539

*poco f*

Abb.  
(Sop)

Musical staff for Soprano (Abb.) showing notes and rests.

By fire it was I

Jaf.  
(Ten)

Musical staff for Tenor (Jaf.) with triplets and a sextuplet.

But lis-ten to the song the can-dle sings

Pno.  
Red.

Piano accompaniment for the first system, including dynamics *p* and *mf*.



542

Abb.  
(Sop)

Musical staff for Soprano (Abb.) showing notes and rests.

came a - way from where I and ho-ney loi-tered

Jaf.  
(Ten)

Musical staff for Tenor (Jaf.) showing rests.

Pno.  
Red.

Piano accompaniment for the second system, including dynamics *mf*.



544

*mf*

Abb.  
(Sop)

Musical staff for Soprano (Abb.) showing notes and rests.

yes - ter-day To shed my\_ life, to waste a - way, to

Jaf.  
(Ten)

Musical staff for Tenor (Jaf.) showing rests.

Tabla

Musical staff for Tabla showing notes and rests, including dynamics *mp*.

Pno.  
Red.

Piano accompaniment for the third system, including dynamics *mp* and *mp espress.*

*mp espress.*

546

Abb. (Sop) waste a - way, to weep hot\_tears, To jet my lit-tle hour\_\_ to light the\_\_ years. To

Jaf. (Ten)

Tabla

Pno. Red. *poco f* *espress.* 3



548

Abb. (Sop) jet my lit-tle hour\_\_ to light the\_\_ years. *f* to waste a - way, to weep hot\_tears, To

Jaf. (Ten) *f* Then fire burst out to

Tabla

Pno. Red. *ff*

550

Abb. (Sop) *ff* **DD**  
jet my lit - tle hour\_\_\_\_\_ to light the\_\_ years. You drank your death, E -

Jaf. (Ten) *ff*  
can - dle and me\_\_\_\_\_ You drank your death, E -

Tabla *f*

Pno. Red. **DD**



552

Abb. (Sop)  
ter-ni - ty was in it\_\_\_\_\_ But

Jaf. (Ten)  
ter-ni - ty was in it\_\_\_\_\_ But

Tabla

Pno. Red.

554

Abb. (Sop) *mp*  
have\_ we not lived all\_\_\_ li-ving in a mi nute?\_\_\_

Jaf. (Ten) *mp*  
have\_ we not lived all\_\_\_ li-ving in a mi nute?\_\_\_

Tabla *p* 6

Pno. Red. *pp*

END OF ACT 1

ACT 2

Storyteller:

RAP! RAP! RAP! In the name of Allah the compassionate, the merciful!  
 Listen, believers, to the tale that Shahrazad tells on the 1000th night.  
 Far from the heavy fate of Jafar and Abbasa, she spins a gossamer web  
 Of lightness and joyful love in the story of Princess Almond and Prince Jasmine."

Tempo primo ♩ = 76

**A**

*lontano*

Shahrazad  
(Soprano)

Sharyar  
(Tenor)

Tempo primo ♩ = 76

**A**

Come, Sha-h-ra-zad,

Piano



Shah.  
(Sop)

Shar.  
(Ten)

Pno.



Shah.  
(Sop)

Shar.  
(Ten)

Pno.

14 63

Shah. (Sop)

Shar. (Ten)

Pno.

*mf* 3

So that your end\_\_\_ will be for - got.

18

Shah. (Sop)

Shar. (Ten)

Pno.

For one more day and night\_\_\_\_\_ your fate post-poned.

5

21

Shah. (Sop)

Shar. (Ten)

Pno.

Then softly to himself

*p* 3

And yet when she sings... her sil-ver tongue spreads light\_\_\_ like the

*mf* 3

24

Shar. (Ten)

Pno.

moon sil-ver-ing gar-dens, sil-ver-ing lo-vers. Her voice of sil-ver more pre-cious than

3 3 3 3 3 3

64

28 *mp* **B**

Shah. (Sop) To - night, O aus-pi-cious king, I will

Shar. (Ten) un-spea-king sil-ver it-self.

Pno.



30

Shah. (Sop) tell you the de - li - cious tale of the

Pno.



31

Shah. (Sop) love of Prin - cess Al-mond and Prince Jas- mine... Jas - mine.

Pno. *p*



**C** Alap (unmetred, with freedom) ♩ = c. 54

33 *p*

Shah. (Sop) O Jas - mine, the li-ly fades when you walk by

Pno. *mp*



35 *f* *mp* 65

Shah. (Sop.)  
Stance like a cy - press, cheeks as tu - lips curls

Pno. *f*

36 *p*

Shah. (Sop.)  
dark Dark as the dark of one thou-sand nights,

Pno. *p*

38

Shah. (Sop.)  
Eyes long be-neath a brow that shames the moon light

Pno.

39 *mf* *mp*

Shah. (Sop.)  
Teeth like dia-monds, a tongue of Rose,

Pno. *mf* *mp*

41

Shah. (Sop)

Speech swee-ter than the su - gar cane

Pno.

*p*



42

**D** Andante ♩ = 76 (metered)

Shah. (Sop)

*p*

This Jas-mine was the youn-gest son of King Nu-jam. For all his beau-ty, he just kept

Slow teen-taal with breaks

Tabla

*p*

**D** Andante ♩ = 76 (metered)

Pno.



45

Shah. (Sop)

the ro - yal buf - fa - loes. Out of the pa - lace,

Tabla

Pno.

*mp*

9

47 *P* 67

Shah. (Sop.)

with just his cat - tle for com - pa - ny, he es - pied a der - vish ap-proa-ching

Tabla

Pno.



**E**

49 DERVISH *mf*

Der. (Bar.)

Herds-man, I beg you give me a lit-tle milk to slake my

mid-tempo teen-taal

Tabla

*mf* **E**

Pno. *mf dolce*



53 PRINCE JASMINE *mf*

Jas. (M-S.)

why sir, I have just milked my

Der. (Bar.)

thirst.

Tabla

*mf*

Pno.

68

56

Jas. (M-S.)

buf-fa-loes. Drink from this foa-ming pail

with embellishments

*mf*

Pno.

*mf dolce*



59

Der. (Bar.)

Grace - ful Boy! How ap - pear-rance doth de -

2

Tabla

*p*

Pno.

*p*



61

Der. (Bar.)

ceive! I sought you out, and now, I can de -

2

Tabla

Pno.

63 69

Der. (Bar.) *li - ver my mes - sage of love from this fai - ry girl of ro - yal blood.*

Tabla *2*

Pno.



65

Jas. (M-S.) *Her face shames the*

Der. (Bar.) *Look!*

Tabla *f*

Pno. *f*



69 **F** *mp espress.*

Jas. (M-S.) *moon! A pearl li - ving in a bas - ket! Her*

Tabla *p* **F**

Pno. *p*

70

71

Jas.  
(M-S.)

*p sotto voce* *mp*

stance as a box tree, her waist a hair's breadth! Hair like

Tabla

2

Pno.



73

Jas.  
(M-S.)

*p*

hy - a-cinth, eyes like the swords of Is - fa - han, Her mouth cut from

Tabla

2

Pno.



75

Jas.  
(M-S.)

ru - bies, her breast a flash of per - fume!

Tabla

2

Pno.

77 *mf* 71

Der. (Bar.) *mf*

She is the daugh-ter of your neigh-bout King Ak - bar.

Tabla

Pno. *p*

79 *f espress.*

Der. (Bar.) *f espress.*

And she burns Burns with love for the Boy in her dreams.

Tabla 2

Pno.

81 *mf*

Der. (Bar.) *mf*

So my mes-sage is clear. May Al - lah

Tabla 2

Pno.

72

83

Der. (Bar.)

pre-serve you and lead you to your des - ti - ny

2

Tabla

Pno.



85

Tabla

*f* *p*

Pno.



**G**

PRINCESS ALMOND

89 *p dolce*

Alm. (Sop.)

In my dreams I dreamed of a boy in the gar - den. The

**G**

Pno.

*p*



92 *mf*

Alm. (Sop.)

ro-ses told of his beau-ty, Jas - mine the per - fume of his gar-ments.

Pno.



95 *mp*

Alm. (Sop.)

Like ey press the ba lance of his bo- dy, Like nar- cis sus his long

Pno.

98

Alm. (Sop.)

blue eyes. But when I woke there was

Pno.

*pp*

100

Alm. (Sop.)

no-thing no- thing there! O woe is me!

Pno.

**H**

103 DERVISH *mp*

Der. (Bar.)

Prin-cess Al-mond, be of good cheer. I have seen him in the fields. The ve-ry

Pno. *p*



106

Der. (Bar.)

same boy as in your dream. The li-ly fades when he walks by. He

Pno.



109

Der. (Bar.)

stands like a cy - press and his curls are dark as the dark on one

Pno.



111

Alm. (Sop) *f*

O glo - ry to Al-lah! O joy! I will write to him at once...

Der. (Bar.)

thou-sand nights.

Tabla

Pno. *mf dim.*

115 **I** 75

Alm. (Sop) *p* All praise to Al - lah, such beau - ty who e - ver

Tabla 2

Pno. *p*



119 *cresc.*

Alm. (Sop) saw? a rose and a nigh - -

Tabla 2

Pno.



121 *mf espress. cresc. sempre*

Alm. (Sop) - tin - gale! Drea - - - ming of beau - ty, my

Tabla 2

Pno.

76

123

Alm. (Sop) heart fell from my hands, my cares just faded a -

Tabla 2

Pno.



125 *f molto espress.*

Alm. (Sop) way. Your eyes like arrows cut my heart in two. You are the water and

Tabla *fast teen-taal*

Pno. *mf*



128

Alm. (Sop) clay of my being, But now my rose turns to thorns. un-

Tabla 4

Pno.



131

Alm. (Sop) less your beauty in the garden, leads my poor heart to

Tabla 8

Pno.

**J** accel. poco a poco

Almond seals the letter with a loving kiss and gives it to the **Dervish**, who in turn passes it to **Prince Jasmine**. He kisses the letter, and moves towards the Garden of **Princess Almond**.

Alm.  
(Sop)

133 *tr*

yours \_\_\_\_\_

Tabla

12

Pno.

**J** accel. poco a poco

*ff*



Tabla

138

16

Pno.



Tabla

141

20

Pno.



Tabla

146

24

**K** Più mosso ♩ = 120

Pno.

**K** Più mosso ♩ = 120

*sub. p*

*pp*

78

150

Pno.



155

Jas.  
(M-S.)

*p*

Here comes the night! The full moon—

Pno.

*p dolce e misterioso*



160

Jas.  
(M-S.)

*pp* *p*

ri - sing. Soft! I hear the sound of rus-tl-ing silk, there\_\_ she

Pno.



164

Jas.  
(M-S.)

*mf*

comes. Dressed in green, a vio - let\_\_ in hand. The der - vish did not

Pno.



168

Jas.  
(M-S.)

*mf* *p*

lie\_\_ This girl\_\_ is the moon of all moons, the

Pno.

171

Jas. (M-S.)

moon of all moons

Pno.

*cresc.*

174

Pno.

*f*

176

Alm. (Sop)

*mp*

I dress in green with a purple hood of

Pno.

*p*

180

Alm. (Sop)

ho - nour. I am quite

Pno.

*cresc.*

183

Alm. (Sop)

lit - tle and yet de - light - ful. My sis - ter

Pno.

*espress.*

80

186

Alm. (Sop)

Rose \_\_\_\_\_ is the pride \_\_\_\_\_ of mor - ning. But I \_\_\_\_\_

Pno.

*p*



190

Alm. (Sop)

\_\_\_\_\_ am a dark child. \_\_\_\_\_ Boys \_\_\_\_\_

Pno.

*cresc.*



194

Alm. (Sop)

tug me, use me, sell me,

Pno.



197

Alm. (Sop)

sing songs \_\_\_\_\_ a - bout me, Wi-ser men take me as \_\_\_\_\_

Pno.

*f* *mp* *p*



201 81

Alm. (Sop.) *cresc.*  
 balm for di - seas - es. I am a lit - tle green

Pno.

205 *f*

Alm. (Sop.)  
 ar - my of pur - ple shields ri - ding to vic - to - ry.

Pno. *cresc.*

208 *f*

Pno.

211 **M** *f*

Alm. (Sop.)  
 May the mas - ter of love pro -

Jas. (M-S.) *f*  
 May the mas - ter of love pro -

Pno. **M** *ff* *mf*

Alm. (Sop.)  
 tect us from the bolts of the sky— And

Jas. (M-S.)  
 tect us from the bolts of the sky— And

Pno.



Alm. (Sop.)  
 ne - ver let the seam of this en - chant - ment be un -

Jas. (M-S.)  
 ne - ver let the seam of this en - chant - ment be un -

Pno.



Alm. (Sop.)  
 picked!

Jas. (M-S.)  
 picked!

Pno.

*f*



Pno.

226 83

Pno.

*ff*

228

Alm. (Sop)

Jas - mine, my love,

Pno.

*mp*

*p*

230

Alm. (Sop)

I will go straight to my fa - ther, the

Pno.

*p*

232

Alm. (Sop)

King. He al - ways a - grees to ev' - ry -

Pno.

*p*

234

Alm. (Sop)

thing I ask and he will sure - ly ag - ree to take you on as our

Pno.

237

Alm. (Sop.)

herds - man. So strong. So

Pno.



239

Alm. (Sop.)

hand - some...

Pno. *ppp*



241

Alm. (Sop.)

Fa- ther... fa- ther... I am so hap - py!

Pno.

*p*



246

Alm. (Sop.)

Where once I was sad

Ak. (Bar.)

KING AKBAR

My daugh-ter hap- py? There is no-thing bet - ter in my

Pno.

250

Ak.  
(Bar.)

king dom! But what is the source of your hap-pi- ness?

Pno.

*mf*

254

Alm.  
(Sop)

Your herd of buf-fa loes were left a - lone, all

Ak.  
(Bar.)

And why so sad?

Pno.

258

Alm.  
(Sop)

bea - ten and be-set by flies. But now a cle-ver herds-man keeps them.

Pno.

*mf*

262

Alm.  
(Sop)

I just saw him, ca-ring, hard wor-king, O put him in charge for

Pno.

266

Alm. (Sop.)

good! \_\_\_\_\_

Ak. (Bar.)

*mp*

Well, I ne-ver yet ap-point-ted a herds-man in the mid-dle of the

Pno.



271

Ak. (Bar.)

night \_\_\_\_\_ But if \_\_\_\_\_ it makes you hap-py, let him be the

Pno.

*pp*

*p*



275

Ak. (Bar.)

herds - man of my cat- tle. \_\_\_\_\_

Pno.

*rit.* . . . .

*rit.* . . . .

**P** A tempo - misterioso

280 Almond and Jasmine act out a dumb show as Shahrzad narrates *p dolce*

Shah. (Sop)

A tempo - misterioso

And so \_\_\_\_\_ at

Pno.

285

Shah. (Sop)

first all went well for Al - mond and Jas - mine.

Pno.

289

Shah. (Sop)

By day he ten - ded buf - fa - loes in the fields, \_\_\_\_\_ by

*espress.*

Pno.

294

Shah. (Sop)

night he ten - ded Al - mond in the gar - den. And Al - mond

Pno.

88

298 *mf*

Shah. (Sop.)

sent him de-li-cious di-shes in the day: Pi - sta-chi-os, cher-ries, sweet-meats and

Pno.



301

Shah. (Sop.)

ho-ney-cakes. But then one day her wic-ked un-cle passed them by... **Q** **Almond** hides as she senses her uncle approaching

Pno.



305

Unc. (Bar.)

Just what is this sil-ver dish of sweet-meats do-ing in the

Pno.



310

Unc. (Bar.)

wood? Speak herds-man.. or you will pay for your thei-ving!

Pno.



315 *dolce* 89

Jas. (M-S.)

Why sir, please help your - self. Eat your

Unc. (Bar.)

Pno.

**R** Tempo di recitativo (più mosso)

318

Jas. (M-S.)

fill, here

Unc. (Bar.)

Uncle finds a clue that *f* Almond is nearby

Foo-ish boy! Do you think that your dis-sem-b'ling can fool me?

**R** Tempo di recitativo (più mosso)

Pno.

321

Unc. (Bar.)

I know your game! For shame Give me that dish!

Uncle discovers Almond hiding

Pno.

**Con moto** ♩ = 80 (Recitativo)

325

Unc. (Bar.)

Hus- sy!

**Con moto** ♩ = 80 (Recitativo)

Pno.

328

Unc. (Bar.)

Shame on you and shame on our fam-'ly! Tru-ly spoke the pro phet: 'Wives and daugh-ters

Pno.

*mf* *f* *ff*



332

Unc. (Bar.)

are the chief of our foes! They lack rea-son and ho-nes-ty. They are

Pno.

*mf*



335

Unc. (Bar.)

born of the twis - ted rib.' Kneel, hus - sy.

Pno.

*p*



338  $\text{♩} = 66$

Shah. (Sop)

King Ak-bar wastold and King Ak-bar was fu-ri-ous.

Pno.

*p*

344 *mp espress.* 91

Shah. (Sop)

"Let that herds-man die a thou-sand deaths!"

Pno.

350 *mp* *sub. p*

Shah. (Sop)

Let loose the leo - pards in that wood and let them hunt\_ him down".

Pno.

*sub. p* *mf*

357 *mp* *mf*

Shah. (Sop)

Poor Prince Jas - mine! He knew no-thing, just played his flute.

Pno.

363 *p*

Shah. (Sop)

Played so gent - ly, so be - gui-ling-ly that when the

Pno.

368

Shah. (Sop.)

leo pards came \_\_\_\_\_ they stopped and stared. Lay down and whim-pered.

Pno.



372

Shah. (Sop.)

Let them-selves be led in-to a cage he had near - by.

Pno.



378

Ak. (Bar.)

Who are you real-ly, herds-man? What

Pno.



384

Ak. (Bar.)

← . . = . → Jasmine reveals his magical powers... powers your mu- sic?

Pno.

*p cresc.* *fff*

**Recit. ♩ = 90**

388 *f*

Ak. (Bar.)

But e-nough of that! To-day my way-ward daugh-ter mar-ries.

**Recit. ♩ = 90**

Pno.



390

Ak. (Bar.)

A fine young no-ble that we found her. Mu sic ho!\_\_\_\_ Let thewed-ding be-gin!

Pno.

*p*

**U** Vivace Furioso ♩ = 126  
393 teen taal 2

Tabla *f*

Pno. *f*



397 2 2

Tabla

Pno.



401 **V** fast teen-taal

Tabla *f* *p*

Pno. *mf* **V**



406 4

Tabla

Pno.

411 8 **accel. poco a poco accel.** . . . . . 95

Tabla

Pno.

**accel. poco a poco accel.**

416 12

Tabla

Pno.

419 16

Tabla

Pno.

**W**

422  $\text{♩} = 54$  *p*

Shah. (Sop)

$\text{♩} = 54$  And since that time, no-one has heard or seen them. Where they went,

Pno.

426

Shah. (Sop)

No-one knows. But sure-ly they are walk-ing down the road of hap pi-nes.

Pno.

96

430

Shah. (Sop.)

May Al - lah pour his bles-sings on them! So with this

Pno.

*mf*

*p*



434

Shah. (Sop.)

hap-py tale, aus-pi-cious King, I end this thou-sandth night. A

Pno.



437

Shah. (Sop.)

thou-sand tales I've told for your de - light. Do with me what you will!

Pno.



440

Shah. (Sop.)

And if you must, your song-bird you may kill!

Pno.

*mf*

END OF ACT 2



Storyteller:

RAP! RAP! RAP!

In the name of Allah the compassionate, the merciful!  
Listen, O believers, to the last tale that Shahrazad did tell.

Tempo primo ♩ = 76

1 **A** *lontano*

Shah. (Sop)

Pno.

*f* *mf* *p*

*mf* *mp* *p* *mp*

7

Shah. (Sop)

Shar. (Ten)

8 *mp*

Come, Sha-h-ra-zad, last night's tale of love, laugh-ter and de

Pno.

*p* *mf*

11

Shah. (Sop)

Shar. (Ten)

8 *p* *pp* *ppp*

light be - guiled my heart. be - guiled me... be -

Pno.

*p* *pp*

98

15

Shah. (Sop)

Shar. (Ten)

Pno.

guiled\_ me... But to night

*mf* *pp* *f* *mf* *mp*



19

Shah. (Sop)

Shar. (Ten)

Pno.

a thou - sand nights have come and gone. To - night you must

*mp* *p* *mf*



23

Shah. (Sop)

Shar. (Ten)

Pno.

fi-nish the dark tale\_ of Ja-far and Ab - bas- sa's\_ for-bid denlove,

*mf* *p* *mf* *p*

27 *p* *f* *p* 99

Shar. (Ten) *p* *f* *p*

of Ha-roun's wrath and mer-ci-less re-venge. Tell it well so that your end

Pno. *mf* *pp* *mf* *pp*

31 *pp* *p* *cresc.* **B**

Shar. (Ten) *pp* *p* *cresc.*

will be for-got. Your fate post-poned. See how she takes the coal, black coal,

Pno. *pp* *p* *cresc.* **B**

36 *f* *ff*

Shar. (Ten) *f* *ff*

black coals of hu-man fol-ly and turns them in-to Dia monds, clear, hard,

Pno. *f* *ff*

40 *p*

Shar. (Ten) *p*

bril-li-ant, and crys-tal-line. Her voice more pre-cious than

Pno. *p*

Largamente (♩ = 66)

43

Shar. (Ten)

un - spea - king dia - monds them - selves!

Pno.



45

Shah. (Sop)

Zu - bei- dah! Zu - bei-dah, queen of the ha-rem was the cause of it.

Shar. (Ten)

Pno.

**C**

*mp*

*pp*



49

Shah. (Sop)

This sto - ry is full of tears.

Pno.

*p*

Moderato un poco agitato ♩ = 80

53 **D** *mf* *mp*

Zub. (Mez.) My lord! My lord! The guar-di-an of our ha-rem is too

Har. (B-Bar)

Moderato un poco agitato ♩ = 80

**D** *mf* *p*

Pno.



58 *mf*

Zub. (Mez.) strict. That Yah - ya, Ja - far's fa - ther locks our doors and

Har. (B-Bar)

*mf* *p*

Pno.



63

Zub. (Mez.) hides our keys!

Har. (B-Bar) *mp*

Well pret-ty one, he must be do-ing his

*mf* *p*

Pno.

102

68

Zub. (Mez.) *mp* *f* *mf*

du-ty you say... du- ty... pah! If he tru- ly cared a-bout du- ty

Har. (B-Bar)

du-ty then!

Pno. *mf* *p*



Zub. (Mez.) **Rubato** *p*

then he would do some-thing a-bout the do-ings in your ha- rem... Ja-far's do-ings!

Har. (B-Bar)

Pno. **Rubato** *f* *mf*



Zub. (Mez.) **Poco meno mosso** ♩ = 60 **Rubato (faster)**

Har. (B-Bar) *p* *f subito*

Zu-bei-dah, you speak in rid-dle, what do-ings of Ja-far in my

Pno. **Poco meno mosso** ♩ = 60 **Rubato (faster)** *pp*

A tempo (♩ = 66)

accel. . . . .

81 **E**

Zub. (Mez.) *p*  
No rid-dles here. Ja - far is see-ing your sis - ter ev-'ry night

Har. (B-Bar)

ha-rem? **E**

Pno. *pp cresc.*



86 *mf espress.*

Zub. (Mez.)  
ev -'ry night he comes, they have a child. What bet-ter proof is

Har. (B-Bar)

Pno. *mf espress.*



91 (♩ = 90) accel. sempre

Zub. (Mez.)  
that?

Har. (B-Bar)

And where is this child of my sis-ter and my Vi-zi-er?

Pno. *pp* *f* *sf*

(♩ = 90) accel. sempre

104 **Quasi recit** **F** **Andante** ♩ = 70

Shah. (Sop) *p dolce*  
Ha-roun boiled in-side but

Zub. (Mez) *p with suspense*  
Well, Ha-roun, why not ask his fa-ther?

**Pno.** **F** **Andante** ♩ = 70

99

Shah. (Sop) *3*  
hid his wrath. He led the Hajj as Ca-liph, a long slow jour-ney to

**Pno.** *3*

102

Shah. (Sop) *p*  
Mec - ca There he left his ca-ra van and went to

**Pno.** *pp*

105

Shah. (Sop) *pp* *mp* *mf* *p*  
seek the child. Found him... poised o-ver him. But stayed his hand for

**Pno.** *pp* *ff*



109

Shah. (Sop)

now. Wrath cur-dled his brains in si- lence...

*f*

3

Pno.

*p* *f* *p*



113

Shah. (Sop)

On the Hajj was Yah-ya, Ja-far's pa - rent.

*mp*

3

$\leftarrow^{-3} \text{♩} = \text{♩} \rightarrow (\text{♩} = 105)$

**G**

Pno.

$\leftarrow^{-3} \text{♩} = \text{♩} \rightarrow (\text{♩} = 105)$

**G**

*p* with poise and menace



116

Yah. (Bar)

shuffling round the Kaaba, watched by Zubeidah as he makes prayers three times.

Pno.

120

*mf*

Yah. (Bar)

O God \_\_\_\_\_ my sins are a migh - ty num - ber, which

*mp*

Pno.



123

Yah. (Bar)

none but you may count! If pu - nish - ment must

*mf*

Har. (B-Bar)

*p ruminative*

O pure breath of Al - lah

Pno.



126

Yah. (Bar)

be \_\_\_\_\_ let it be in

Har. (B-Bar)

This king - dom \_\_\_\_\_ must be cleansed \_\_\_\_\_

Pno.

128 107

Yah. (Bar) *mf*  
 this world not the next. Take my hea-ring, my sight, my

Har. (B-Bar) *mf* *p*  
 cleansed cleansed cleansed

Pno.

131 H *mf*

Yah. (Bar) wealth, my fa-mi ly... Un-til I re-co - ver your bles - sing.

Har. (B-Bar) *p*  
 O Jaf - far, O Ab-bas sa!\_

Pno. H  
*pp cresc. poco a poco*  
 (cresc.)

134

*f* *mf* *mp*

Yah. (Bar)

O God! if in - deed you need to pu-nish me, pu-nish me, then take

Har. (B-Bar)

Such de-file-ment! Now wash a - way the dirt

Pno.



137

*p* *ff*

Yah. (Bar)

a - ny one of us, but not Jafar I pray. O God!

Har. (B-Bar)

with your sweet blood. wash, wash

Pno.

(*mf*) *p* *ff*



140

*f* *p*

Yah. (Bar)

How dare I ask you a - ny such thing? —

Har. (B-Bar)

wash a-way the

Pno.

*mp* *p sempre*

142 *mf* 109

Yah. (Bar) if it please you take Ja - far too.

Har. (B-Bar) dirt with your sweet blood.

Pno. *cresc.* *f* *pp*



**Subito meno mosso** ♩ = 80 *mf*

145

Shah. (Sop) Ha-roun knew all. But said no - thing. Re-turned home with the

**Subito meno mosso** ♩ = 80

Pno.

I Grave ♩ = 80

Shah.  
(Sop)

Haji. Stopped short in the de-sert be-fore Bagh-dad and went a - lone.

C. A.

*p*

Pno.

*pp*



Quasi recit.

Har.  
(B-Bar)

That I am som bre- and most spare of

C. A.

Pno.

Quasi recit.



Har.  
(B-Bar)

words the most si-lent a mong the birds.

C. A.

*p*

Pno.

*p*

162 111

Har. (B-Bar) *p*  
My eyes' fierce

C. A.

Pno.

**molto accel.**

168 *cresc.* *mf* *f*

Har. (B-Bar)  
an - ger hid - den with a hood Ko - ran says to veil the eyes is good My

C. A.

Pno. *pp* **molto accel.**

**J** **Appassionato** ♩ = 120

175 *ff*

Har. (B-Bar)  
an - ger \_\_\_\_\_ ri - pens in my hoo - ded night. My peo - ple will bear

C. A.

Pno. **J** **Appassionato** ♩ = 120 *f*

Har. (B-Bar)

wit- ness to my might. No mer- cy here for sin- ners with such stains. In the

C. A.

Pno.



187 *sub. mp dolce*

Har. (B-Bar)

pure breath of Al - lah \_\_\_\_\_ this

C. A.

*p*

Pno.

*p*

*rit.*



191 *a tempo* ♩ = 90

Har. (B-Bar)

Ca - liph reigns.

C. A.

*p*

Pno.

*a tempo* ♩ = 90

*p*



195 **K**  $\text{♩} = 60$  *p* 113

Shah. (Sop.)

Ha-roun re-turned to his par-ty. And sent a mes-sage to—Yah-ya, Ja- far's fa-ther

C. A.

Pno.

198 **L**  $\text{♩} = 60$

Shah. (Sop.)

On a boat— sai-ling on the great Eu - phra- tes...

Pno.

*p grazioso*

203 *p dolce*

Har. (B-Bar)

In the name of Al-lah the com-pas-sio-nate, the mer-ci ful!

Pno.

208

Har. (B-Bar)

When you cast eyes on this let-ter, if you are stan- ding... sit!

Pno.

114

213

Har. (B-Bar)

And if you're sit- ting... stand. Yah-ya, come close... I have

Pno.

*mp*



Har. (B-Bar)

sent for you... in a mat - ter so se - cret That if the but - ton of my

Pno.

*p*  
*sub, pp*



Har. (B-Bar)

shirt... knew it, I would cut it off, and throw it in the ri- ver...

Pno.

*mp* 3



Har. (B-Bar)

Go... go this in-stant to the cit-ty of Peace. Go to the house where your

Pno.

*mf*  
*cresc.*

227 115

Har. (B-Bar)

son and Ab bas - sa lie. Wait, Wait for my com-mand and when it

Pno.

*f* *mf*

231 **M**

Jaf. (Ten) *mf* *lontano*

O Ca-liph, you have re-turned! I made a feast rea-dy for you!

Har. (B-Bar)

comes, Ja

Pno.

**M** *pp* *misterioso*


234

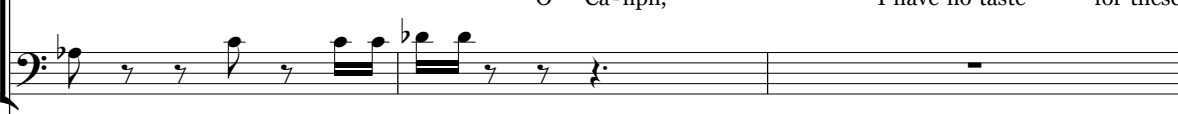
Jaf. (Ten)

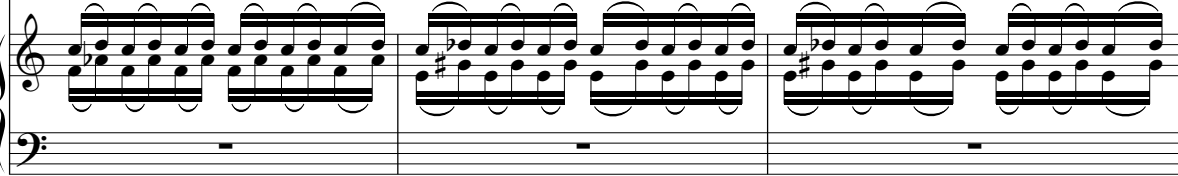
far! A-las, I can-not come. I am with the wo-men to-night. But you must

Har. (B-Bar)

Pno.

Jaf. (Ten)  O Ca-liph, I have no taste for these

Har. (B-Bar)  stay, drink, and be mer-ry.

Pno. 




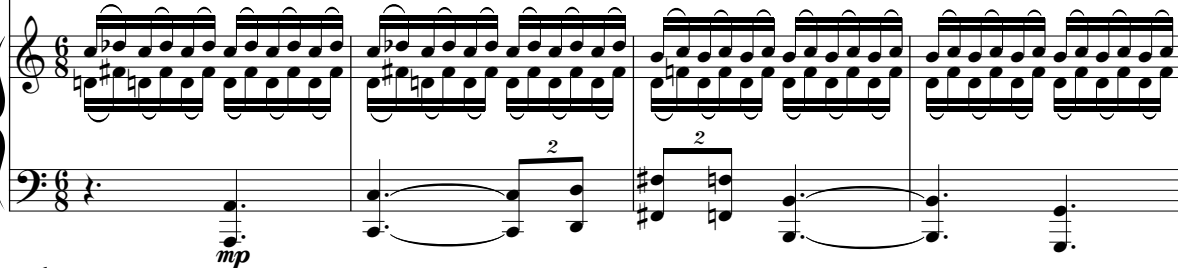
Jaf. (Ten)  things if you're not there.

Har. (B-Bar)  By God, you will feast and you will drink if I


Pno.  (sempre *p*)




Har. (B-Bar)  tell you.

Pno.  *mp*



Har. (B-Bar)  Yah-ya, it is time. No man e-escapes.

Pno. 

**N**

♩ = 108

Yahya takes up position outside Jafar's door

249

Har. (B-Bar)

Death comes for sure. By night or day.

**N**

♩ = 108

Pno.

253

Pno.

257

mf

Yah. (Bar)

Ja- far, what comes to you — comes by night. You must

Pno.

260

Yah. (Bar)

an - swer to the com - man - der of the faith - ful.

Pno.

262

Yah. (Bar)

Pno.

265 *mf*

Jaf. (Ten) Fa-ther! Let me go in side\_ and make my fare wells.

Yah. (Bar) Ja - far, there is

Pno. *mf*

268 **O**

Yah. (Bar) no go-ing in. Make your will and tes-ta-ment now. *flontano*

Har. (B-Bar) Yah-ya! Speed! Speed!

Pno. *p cresc.*

271 *ff* *f*

Jaf. (Ten) Oh God! Oh God, fa-ther. He's drunk, I know it! He's on-ly

Yah. (Bar)

Har. (B-Bar) I want his head. Now!

Pno.

274 *ff*

Jaf. (Ten) or-dered this while drunk... Spare me!

Yah. (Bar) *ff* Mas-ter let your eye fall on him one last time.

Har. (B-Bar) *p* This can-not

Pno. *f*



277 *mf*

Yah. (Bar) Mas-ter put this off til mor-ning

Har. (B-Bar) *f* be. He knows I could not kill him then. You son—

Pno. *p* *mf*



279 *mf*

Har. (B-Bar) — of a black whore! If you call a-gain with-out his head in your bloo dy hand,

Pno.

281

Har. (B-Bar)

I will send some-one else. He'll take your black head first and then Ja-far's!

Pno.



284

Pno.



**Molto largo** ♩ = 54

**P** (← ♩ = ♩ →)

288 *pp sotto voce* *pp*

Abb. (Sop)

we\_\_\_\_\_are the lo vers we\_\_\_are the lo -

*p sotto voce* *p* *mf* *espress.*

Jaf. (Ten)

We\_\_\_are the lo vers We\_are the lo - - vers whose love burned up our

**Molto largo** ♩ = 54

**P** (← ♩ = ♩ →)

Pno.

*pp*



291 *mp*

Abb. (Sop) *mp*  
 vers love's law for me

Jaf. (Ten) *mp*  
 hearts love's law for me is to

Pno.



293 *sub. p* *mp*

Abb. (Sop) *sub. p* *mp*  
 is to pe- rish\_ of\_ de sire\_ con - sumed by fire

Jaf. (Ten) *mf espress.* *mp*  
 pe - rish\_ of de - sire, to be con - sumed by fire So

Pno. *mf*

296 *mp* *f*

Abb. (Sop.) So fire blaze out to can-dle and moth And drink our death,

Jaf. (Ten) fire blaze out to can-dle and moth And drink our death, E -

Pno. *pp* *f*



299 **Meno** *p*

Abb. (Sop.) E - ter - ni - ty is in it But have

Jaf. (Ten) ter - ni - ty is in it But have we not

Pno. **Meno** *p*



301 *pp* *pp*

Abb. (Sop.) we not lived all li - ving in a mi - nute?

Jaf. (Ten) lived all li - ving in a mi - nute?

Pno.

303

Abb. (Sop)

Jaf. (Ten)

Pno.

G.P.

Storeyteller makes three loud raps with his stick on the desk.

306

Shah. (Sop)

Pno.

**Q** *f* Andante ♩ = 69

*p*

Thus, aus pi-cious king, was the love of Ab-bas-sa and Ja-far ex - tin-guished. The

**Q** Andante ♩ = 69

*ppp*

309

Shah. (Sop)

Pno.

*mf*

Ca- liph, like the Fal - con, ex - ul - ted in his strength and un-

311

Shah. (Sop)

Pno.

*f*

leashed ex - ac - ted cruel ven-geance on this pair of doves. May

313

Shah. (Sop)

Al - lah the com-pas sio-nate, the mer-ci-ful pour his bles - sings on

Pno.

*f* *mf* *f*



Poco meno mosso ♩ = 60

316

Shah. (Sop)

them! With this I end my tales. Al - rea-dy one night be-yond a

Pno.

*p*



319

Shah. (Sop)

thou-sand. So do with me what you will. Al lah knows all.

Pno.

*mf* *pp*

END OF ACT 3  
attacca

**Storyteller:**

RAP! RAP! RAP!...

In the name of Allah the compassionate ,the merciful!  
Listen ,Believers, for we are at the end.

1

Pno.

2

**A** Andante ♩ = 72 *p dolce*

Shar. (Ten)

Come Sha-h ra-zad, sing no more. Your gol - den

Pno.

*pp*

**A** Andante ♩ = 72 *8va*

7

Shar. (Ten)

voice brings more gold, Your sil - ver tongue more sil-ver\_ and your dia - mond

Pno.

*mf* *mp*

11

Shar. (Ten)

wis-dom more dia-monds than e-ver were gold, sil-ver and dia-monds

Pno.

*mf*

**B** **Molto Largo** ♩ = 54

14

Shah. (Sop.)

Shar. (Ten.)

Pno.

*pp*

*mp*

in mytreasure halls... Ja-far's moth and Ab-

(8)

**B** **Molto Largo** ♩ = 54

*p*



17

Shar. (Ten.)

Pno.

*poco f*

*p*

*ff*

bas-sa's can dle... Prince Jas - mine's curls and Al-mond's twirls... Ha

*poco f*



20

Shah. (Sop.)

Shar. (Ten.)

Pno.

*p*

*p*

*sub. p*

Li-ving all, li-ving in a min-ute... roun's... black broo-ding wrath... Li-ving all, li-ving in a min-ute...

Adagio ♩ = 63

23 **C**

Shah. (Sop.) *p*

Shar. (Ten.) *Adagio ♩ = 63* Dear Sha - h - ra - zad, have you not told me in that

Pno. *p*



26 *mf*

Shah. (Sop.)

Shar. (Ten.) gol - den voice, with your sil - ver tongue, and your

Pno. *p*



28

Shah. (Sop.)

Shar. (Ten.) dia - mond wit, the mea - ning of wis - dom?

Pno.

**D**

Shah.  
(Sop)

Musical staff for Shah (Soprano) in 4/4 time. The staff begins with a treble clef and a key signature of one flat. It features a melodic line starting with a piano (*p*) dynamic, marked with a hairpin crescendo and decrescendo. The melody consists of eighth and sixteenth notes, leading to a half note followed by a quarter rest.

Shar.  
(Ten)

Musical staff for Shar (Tenor) in 4/4 time. The staff begins with a bass clef and a key signature of one flat. It contains a whole rest for the duration of the measure.

Soprano

Musical staff for Soprano in 4/4 time. The staff contains a whole rest for the duration of the measure.

Mezzo-soprano

Musical staff for Mezzo-soprano in 4/4 time. The staff contains a whole rest for the duration of the measure.

Tenor

Musical staff for Tenor in 4/4 time. The staff contains a whole rest for the duration of the measure.

Chorus

Baritone

Musical staff for Baritone in 4/4 time. The staff contains a whole rest for the duration of the measure.

Bass-baritone

Musical staff for Bass-baritone in 4/4 time. The staff begins with a bass clef and a key signature of one flat. It features a melodic line starting with a piano (*p*) dynamic, marked with a hairpin crescendo. The melody consists of eighth and sixteenth notes.

O hoo-poe, ... who sees no

**D**

Pno.

Musical staff for Piano in 4/4 time. The staff begins with a grand staff (treble and bass clefs) and a key signature of one flat. It features a piano (*p*) dynamic. The right hand has a melodic line with a hairpin crescendo, while the left hand has a simple accompaniment.

Chord symbols for the piano accompaniment:  $\text{D}^{\flat}$  and  $\text{D}^{\flat}$ .



33

Shah.  
(Sop)

Shar.  
(Ten)

Chorus

Pno.

O hoo - poe, who sees no  
hoo - poe, who sees no por - tent in the crea - king of a  
por - tent in the crea - king of a door?

*p*  
*p*  
*p*

3

**E**

35

Shah. (Sop)

Shar. (Ten) *mp espress.*  
O Sha-h-ra-zad, your voice, tongue, wis-dom have won

*p*  
O hoo poe, \_\_\_\_\_

por - tent in the crea - king of a door? \_\_\_\_\_

Chorus  
door? \_\_\_\_\_

hoo-poe, — who sees no por - tent

**E**

Pno. *p una corda*



38

Shah. (Sop)

Shar. (Ten) *mf*  
o - ver my un - for - gi - ving heart! Jewel be - yond jewels, \_\_\_\_\_ be - come my

Pno.

**F**

40

Shah.  
(Sop)

Shar.  
(Ten)

Queen, fill me with trea-sures of the soul!

In the

Chorus

O hoo - poe, — who sees no

O hoo - poe, — who sees no por - tent

O hoo - poe, — who sees no por - tent in the crea - king of a

Pno.

**F**

G

*p*

Shah.  
(Sop)

Shar.  
(Ten)

Chorus

Pno.

Mar-ry me, fair\_one,

buzz of flies, in the mur-mur of in-sects in the dust?

buzz of flies, in the mur-mur of in-sects in the dust?

por - tent

door?

G

*p una corda*



Shah.  
(Sop)

Shar.  
(Ten)

Pno.

queen of my heart.

Mo-ther my chil-dren. Be the bet-ter part of my

*sim.*  
*poco cresc.*

48 *f* 133

Shah. (Sop)

Shar. (Ten)

pa-lace, my king-dom, my en tire\_ world, come with your

Pno.



50 **H**

Shah. (Sop)

Shar. (Ten)

sails of wis-dom un-furled.

That

That man will not\_ see the wal-king of the mists

Chorus

That

That man will not\_ see the wal-king of the mists

That man will not\_ see the wal-king of the mists

Pno.

Shah.  
(Sop)

Musical staff for Soprano (Shah.) with a treble clef and a whole rest.

Shar.  
(Ten)

Musical staff for Tenor (Shar.) with a treble clef and a whole rest.

Musical staff for Soprano (Shah.) with lyrics: "man will not see the wal - king of the mists, the light".

Musical staff for Tenor (Shar.) with lyrics: "the light of mi -". Includes a triplet of eighth notes.

Chorus

Musical staff for Chorus with lyrics: "man will not see the wal - king of the mists, the light".

Musical staff for Chorus with lyrics: "the light of mi -". Includes a triplet of eighth notes.

Musical staff for Chorus with lyrics: "the light of mi -". Includes a triplet of eighth notes.

Pno.

Piano accompaniment (Pno.) with treble and bass staves. The bass line features a steady eighth-note accompaniment.

Shah.  
(Sop)

Musical staff for Soprano (Shah.) showing a whole rest in the first measure and a whole rest in the second measure.

Shar.  
(Ten)

Musical staff for Tenor (Shar.) showing a whole rest in the first measure, a whole rest in the second measure, and a triplet of eighth notes in the third measure starting with a forte (*f*) dynamic marking.

I am de-

Musical staff for Soprano (Shah.) showing a triplet of eighth notes in the first measure, a whole rest in the second measure, and a triplet of eighth notes in the third measure.

of mi - rage, the co-lours of the sea fog.

Musical staff for Tenor (Shar.) showing a whole rest in the first measure, a triplet of eighth notes in the second measure, and a whole rest in the third measure.

- rage, the co-lours of the sea fog.

Chorus

Musical staff for Chorus showing a triplet of eighth notes in the first measure, a whole rest in the second measure, and a triplet of eighth notes in the third measure.

of mi - rage, the co-lours of the sea fog.

Musical staff for Chorus showing a whole rest in the first measure, a triplet of eighth notes in the second measure, and a whole rest in the third measure.

- rage, the co-lours of the sea fog.

Musical staff for Chorus showing a whole rest in the first measure, a triplet of eighth notes in the second measure, and a whole rest in the third measure.

- rage, the co-lours of the sea fog.

Pno.

Musical staff for Piano (Pno.) showing a series of chords and single notes in both hands across three measures.

I

Shah. (Sop.) *mf*

Shar. (Ten.) *mf*

le-rious with joy! Dance, dance to the mu-sic, dance with de-light!

Chorus

I

Pno.



Shah. (Sop.) *mp*

Shar. (Ten.) *f*

A bit-ter man turned to a life lo-ving boy... Dance, dance to the mu-sic.

Pno.



J

Shah.  
(Sop)

Musical staff for Soprano (Shah.). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The staff then contains two measures of whole rests.

Shar.  
(Ten)

Musical staff for Tenor (Shar.). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The staff then contains two measures of whole rests.

Dance all the night.

Musical staff for Chorus (first line). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and a quarter note A4. A fermata is placed over the A4 note. The staff then contains two measures of whole rests.

For there is no wis-dom in that man

Musical staff for Chorus (second line). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and a quarter note A4. A fermata is placed over the A4 note. The staff then contains two measures of whole rests.

For there is no wis-dom

Chorus

Musical staff for Chorus (third line). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and a quarter note A4. A fermata is placed over the A4 note. The staff then contains two measures of whole rests.

For

Musical staff for Chorus (fourth line). It begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G3, and a quarter note A3. A fermata is placed over the A3 note. The staff then contains two measures of whole rests.

For there is no wis-dom in that man

Musical staff for Chorus (fifth line). It begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G3, and a quarter note A3. A fermata is placed over the A3 note. The staff then contains two measures of whole rests.

Pno.

J

Musical staff for Piano (Pno.). It begins with a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a 3/4 time signature. The right hand plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays a series of notes: G3, A3, B3, G3, A3, B3. A fermata is placed over the final chord in the right hand.

For there is no wis-dom in that man

in that man wis-dom

Chorus  
there is no wis-dom in that man

For there is no wis-dom in that

For there is no wis-dom in that man

Pno.



rit. . . . . *pp*

wis-dom in that man

in that man wis-dom in that man

Chorus  
wis-dom in that man

man wis-dom in that man

For there is no wis-dom in that man.

rit. . . . .

Pno.