

mus
M1513
.D45
H3

HASSAN

FREDERICK DELIUS (1920-1923)
Deutscher Text der Gesänge von
R. St. Hoffmann

Orchestra

- | | |
|-----------------------|---------------|
| Flute | Harp |
| Oboe | Piano |
| English Horn | Timpani |
| Clarinet in B \flat | Percussion |
| Bassoon | |
| 2 Horns in F | 6 Violins |
| Trumpet in C | 2 Violas |
| Trombone | 2 Cellos |
| Tuba | 1 Double Bass |

Slow *Langsam*
E.H.

Piano *mp*

Ob.

mf

Quietly but expressively
Ruhig und ausdrucksvoll

mp Clar. a. Horns

mf Cellos a. Fag.

f

Ob.

Picc.

f Str. R.H.L.H. L.H.

ff *poco rall.* *a tempo* *mf*

ff marcato *Rather slower. Etwas langsamer.* *f* *espressivo*

passionately leidenschaftlich *ff*

dim. *mf*

con Ped. *espressivo* *diminuendo*

Ped. 2 bars *mp* *♩ = ♩ of preceding*

E.H. *pp* *Curtain. Very slow. Vorhang. Sehr langsam.*

3 *sfz*

ACT I. Interlude between Scenes 1 and 2. | Zwischenspiel zwischen der 1. und 2. Szene.

Very quietly. Sehr ruhig. *p* *Cello* *Viol. Ob.*

3 *mf* *Clar.* *Fl.*

3 *mf* *Harp.* *Ob.* *Fl.*

pizz. *cantabile* *Fl.* *Ob.* *Horns* *♩ = ♩ of preceding*

(L.H. over)

E.H. Clar. Harp.

6 3

2 bars

Fl. Clar. E.H. Ob. Trp. Str.

Fag. *p* L.H. Brass sustain chord.

Ob. Harp.

E.H.

ACT I. Scene 2. Moonlight. The street of Felicity, by the fountain of the two pigeons, in front of the house.
Mondschein. Die StraÙe der Glückseligkeit, am Brunnen der zwei Tauben, vor dem Hause.

Very quietly. *Sehr ruhig.*

Flute L.H. Viol. *espressivo*

p Str.

rall.

Serenade.

Con moto moderato.

Harp. Viol. solo *cantabile*

Str. pizz.

Harp. Str. arco

pizz.

Harp. Solo Viol.

Harp. and w. w.

Very quietly.

Hassan falls under the shadow of the fountain. The first light of dawn shines in the sky.
im Schatten des Brunnens. Der erste Schein der Morgenröte zeigt sich am Himmel.

Chorus behind the scenes. Chor hinter der Szene.

Not too slow.

Nicht zu langsam.

The first system on page 9 consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

The second system on page 9 consists of two staves of music, one in treble clef and one in bass clef. The notation continues with similar rhythmic patterns and dynamic markings as the first system.

The third system on page 9 consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic figures and dynamic markings.

The fourth system on page 9 consists of two staves of music, one in treble clef and one in bass clef. The notation concludes the page with various note values and dynamic markings.

Prelude to ACT II.

Vorspiel zum 2. Akt.

The first system on page 11 consists of two staves of music. The top staff is in treble clef and includes the instruction "With animation. Belebt." above it. The bottom staff is in bass clef. The music is in 2/4 time and features a dynamic marking of *f* (forte).

The second system on page 11 consists of two staves of music. The top staff is in treble clef and includes the instruction "Picc." above it. The bottom staff is in bass clef. The music continues with complex rhythmic patterns and dynamic markings.

The third system on page 11 consists of two staves of music, one in treble clef and one in bass clef. The notation continues with similar rhythmic patterns and dynamic markings.

The fourth system on page 11 consists of two staves of music. The top staff is in treble clef and includes the instruction "Wood Wind" above it. The bottom staff is in bass clef. The music continues with complex rhythmic patterns and dynamic markings.

The fifth system on page 11 consists of two staves of music, one in treble clef and one in bass clef. The notation concludes the page with various note values and dynamic markings.

Becoming slower and more sombre.
Allmählich langsamer und düsterer.

Fl. *tr* *rall. al Fine* Horn

Fanfare preceding the Ballet.

Fanfare vor dem Ballett.

Rafi: „Ho, Music! ho, dancers!“
Rafi: „He! Musik! He! Tanz!“

(Horns gaily outside.)
(Fröhliche Hornklänge draußen.)

Ballet.

Ballett.

1. Dance of the Beggars.

1. Tanz der Bettler.

There enters the most awful selection of Eastern beggars the eye could imagine. *Es tritt auf ein Haufe der scheußlichsten orientali-
schen Bettlertypen, die sich denken lassen.)*
Quick and vigorously.
Belebt und schnell.

Chief Beggar.
Führer der Bettler.

Fa - thers of two feet advance, Dot and go ones hop a - long. Two feet mis - sing
Vä - ter zwei - er Fü - ße kommt, Ein - bein kommt und hüpf! und springt, Kein - bein, dem kein

need no dance, But will join us in a song
Tan - zen frommt, macht den Chor da - zu und singt.

7th B.
8th B.

Chorus of Beggars.
Chor der Bettler.

Show your most re-
Laßt Ge - brest und

But will join you in a song.
Macht den Chor da - zu und singt.

ff

ff

ff

mf

Picc. & Clar.

Str. and W. W.

7th B.
8th B.

vol - ting scar, Peo - ple ne - ver wea - ry of it. The more
Aus - sats schaun, laßt die Leut' voll E - kel stut - zen, je - mehr

mf

mf

mf

muted brass

con *Seu* basso ad lib.

7th B.
8th B.

nau - se - ous you are, more their pi - ty and your pro - fit.
Not sie füllt mit Graun - um - so grö - ßer eu - er Nut - zen.

mf

mf

mf

Str. and W. W.

muted brass.

Str. and W. W.

Chief of the Beggars.
Führer der Bettler.

Chorus of Beggars.
Chor der Bettler.

Cracked of lip and gapped of tooth, Ap - o - plec - tic,
Gei - fer - kie - fer, zahn - los, stumm, Lah - me, Tau - be,

And your pro - fit, pro - fit, pro - fit!
un - ser Nut - zen, Nut - zen, Nut - zen!

f

f

f

Horn

Fag.

maim or mad, Blind of one eye, blind of both, Up the beg - gars of Bag - dad!
Nar - ren - graus, Ein - aug, schie - lend, blind und dumm, Bag - dads Bett - ler all her - aus!

f

f

f

muted brass & F. H.

Brass & Str. arco

W. W. & Str.

Brass

W. W.

Chorus of Beggars.
Chor der Bettler.

Up the beg - gars of Bag - dad!
Bag - dads Bett - ler all her - aus!

f

f

f

Horn and Fag.

pizz.

There's a cel-lar, I am told, Where a litt-le lamp is lit,
 Birgt ein Kel-ler, was ich wollt; weis't ein Lämp-chen uns da-hin.

Brass
 mf str. col legno
 Fag legato
 Cellos pizz.

And that cel-lar's full of gold, sacks and sacks and sacks of it,
 Ist der Kel-ler vol-ler Gold, Sack und Sack an Sack dar-in

W. W. 522 Alt.

Chief of the Beggars.
 Führer der Bettler.

Sacks of it, Stacks of it.
 Sack dar-in, Pack dar-in,
 sacks and sacks and sacks of it, Stacks and stacks and stacks of it.
 Sack und Sack an Sack dar-in, Pack und Pack an Pack dar-in,

ff

O - pen eyes and stif - fen backs, There are sacks and sacks and sacks, and
 Gold für je - den, der sich's holt, der da - mit da - von sich trollt, im

O - pen eyes and stif - fen backs, There are sacks and sacks and sacks, and
 Gold für je - den, der sich's holt, der da - mit da - von sich trollt, im

All.
 cresc.

gold for him who lacks of it.
 Sack dar-in, im Pack dar-in!

gold for him who lacks of it.
 Sack dar-in, im Pack dar-in!

ff
 trem.
 Timp.

2. Chorus of Women.

2. Chor der Frauen.

(Enter a band of fair and dusky beauties.)
(Es tritt eine Schar blonder und dunkler Schönheiten auf.)

Violino.
Quietly. *Ruhig.*
(♩ = ♩)
mf Harp. and W. W.
Con Ped. * *tea* * *tea* * *tea* * *tea* * *tea* *

Str. *mf*

Violino

Chorus of Women. Chor der Weiber.

S.
Daugh - ters of de - light ad - vance,
Töch - ter ihr, der Lust ge - weih't

C.
Pe - tals, pe - tals drift a - long.
blu - men - blü - ten voll - ge - schneit.

C.
Cy - press trem - ble, fire - fly dance -
Bebt Zy - pres - se, Glüh - wurm glüht -

Night - in - gale, your song, your song.
 Nach - ti - gall, dein Lied, dein Lied.

tr

Horns

We are as pale,
 Wir sind so bleich

as dawn with ro - ses:
 wie Duft von Ro - sen

Violins as before
espr.
 Ob.

w. w.

con Ped. sempre * *ped.* * *ped.* * *ped.* *

O the ro - ses, O de - sire!
 seh - sucht - reich durchs Däm - mern quillt.

* *ped.* *

but as the twi - light,
 wie wie Lucie - licht Him - mels

We are dark,
 dü - kel zu - gleich,

Violino *con cresc.* *at*

Clar.

mp

L.H.

Shoot - ing all the sky with fire.
 Schat - ten reich mit Feu - er füllt.

cresc.

L.H.

L.H.

Daugh - ters of de - light ad - vance,
 Töch - ter ihr, der Lust ge - weilt,

Pe - - tals, pe - - tals drift - a - long.
 blu - - men - bliu - - ten voll - - ge - schneit.

Cy - - press trem - - ble, fire - - fly dance -
 Böh - - Zy - pres - - se, Glüh - - wurm glüht -

Night - - in - gale, your song, your song.
 Nach - - ti - gall, dein Lied, dein Lied.

B. & H. 18680

3. Divertissement.

Con moto. E. H.

mf Harp.

mf

Fag.

legato sempre

(H)

Strings and Harp.

Ob.

f

B. & H. 18680

E.H.

Musical score for E.H. instrument, measures 1-4. The notation is on a single staff with a treble clef. It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The key signature has one sharp (F#).

F1

Musical score for F1 instrument, measures 1-4. The notation is on a single staff with a treble clef. It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The key signature has one sharp (F#).

Musical score for E.H. instrument, measures 5-8. The notation is on a single staff with a treble clef. It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The key signature has one sharp (F#).

Str. con *8^{va} alt*
con *8^{va} basso*

Full W.W.
and brass.

Musical score for strings and brass, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

W.W.

Str.

Musical score for woodwinds and strings, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

Str. *8^{va} alt*

Musical score for strings, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

8^{va} alt

ff

sempre ff

Musical score for strings, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

8^{va} alt

lacr

Musical score for strings, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

8^{va} alt

Musical score for strings, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

Musical score for strings, measures 1-4. The notation is on two staves (treble and bass clefs). It features a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

3rd alt.
Str.

meno fe. dim. al fine

3rd alt.

rall.

3rd alt.

Ob.

E.H.

Piangsamer

nach und nach langsamer

3rd alt.

Harp.

Fl. and Clar.

Ped. 2 bars

4. General Dance.

4. Allgemeiner Tanz.

Andante moderato.

pizz.

F1. *grazioso*

2 Hr.

p

Fag. & Celli sustain
con Ped.

p

mp Brass.

Ob.

L.H.

rall.

f

Viol. arco

Clav.

mf w. w. & pizz. a tempo

Fl. & Fag. 2 3rd lower

Violas

Harp. & Str. pizz.

dim.

f

mf L.H.

mf Brass.

mf Brass.

Chorus (Tenors) very nasal and strident
Chor (Tenor) n̄selnd und schneidend

Ah

Horns. *cresc.*

la

marc. Trump. Tromb.

L.H.

f Horns & Viol 8va alt

R.H. Full orch.

R.H. *molto*

con sua basso ad lib.

L.H.

Tenors *f marcato*

La la la la la la la la

Basses *f marcato*

la la la la la la la la la la

L.H. Horns L.H.

Sopr. *f*

La la la la la la la la

Contraltos *f*

La la la la la la la la

Tenors *f*

La la la la la la la la

Basses *f*

La la la la la la la la

L.H.

Più mosso.

Vocal staves for page 32, featuring four staves with the syllable 'la' written below the notes.

Più mosso.

Piano accompaniment for page 32, showing the right and left hand parts.

Second system of vocal staves for page 32, with lyrics 'La la la la la la' and 'La la la la la la'.

Second system of piano accompaniment for page 32, including markings for 'Strand W.W.', 'Brass', and 'L.H.'.

Vocal staves for page 33, featuring four staves with lyrics 'La La la la la la' and 'La La La'.

Piano accompaniment for page 33, including markings for 'R.H.', 'L.H.', 'L.H. Brass', and 'fff'.

Second system of vocal staves for page 33, with lyrics 'La La La' and '(shout) (geschrien)'.

Second system of piano accompaniment for page 33, including markings for 'fff' and 'ffff'.

Chorus of Beggars and Dancing girls (from behind the scene, after the descent of the iron curtain).
Chor der Bettler und Tänzerinnen (hinter der Szene, nach dem Fallen des eisernen Vorhanges)

Comodo.

Sopr.

Contraltos

Tenors

Basses

Comodo.

f Brass.

To - day the fools who catch a cold in sum - mer will fly for win - ter
Heut' flieht der Narr, der Käl - te fühlt im Som - mer, in Win - ters Win - de

To - day the fools who catch a cold in sum - mer will fly for win - ter
Heut' flieht der Narr, der Käl - te fühlt im Som - mer, in Win - ters Win - de

To - day the fools who catch a cold in sum - mer will fly for win - ter
Heut' flieht der Narr, der Käl - te fühlt im Som - mer, in Win - ters Win - de

To - day the fools who catch a cold in sum - mer will fly for win - ter
Heut' flieht der Narr, der Käl - te fühlt im Som - mer, in Win - ters Win - de

in the win - dy moon. To - day the litt - le rills of shi - ny wa - ter will catch the fire of
schnell wie er ver - mag, heut' spie - geln tausend schimmernd klei - ne See - en gar bald den Feu - er -

in the win - dy moon. To - day the litt - le rills of shi - ny wa - ter will catch the fire of
schnell wie er ver - mag, heut' spie - geln tausend schimmernd klei - ne See - en gar bald den Feu - er -

in the win - dy moon. To - day the litt - le rills of shi - ny wa - ter will catch the fire of
schnell wie er ver - mag, heut' spie - geln tausend schimmernd klei - ne See - en gar bald den Feu - er -

in the win - dy moon. To - day the litt - le rills of shi - ny wa - ter will catch the fire of
schnell wie er ver - mag, heut' spie - geln tausend schimmernd klei - ne See - en gar bald den Feu - er -

dim. poco a poco *ff*

morn - ing o - ver - soon. To - day the state mu - si - cians and court po - ets will set new verses to a special tune. To -
brand vom jüngsten Tag. Heut' sin - gen al - le Hof - däch - ter und Sän - ger zu neu - en No - ten Ver - se an - ge - neh - m. Heut'

morn - ing o - ver - soon. To - day the state mu - si - cians and court po - ets will set new verses to a special tune. To -
brand vom jüngsten Tag. Heut' sin - gen al - le Hof - däch - ter und Sän - ger zu neu - en No - ten Ver - se an - ge - neh - m. Heut'

dim. poco a poco *ff*

morn - ing o - ver - soon. To - day the state mu - si - cians and court po - ets will set new verses to a special tune. To -
brand vom jüngsten Tag. Heut' sin - gen al - le Hof - däch - ter und Sän - ger zu neu - en No - ten Ver - se an - ge - neh - m. Heut'

morn - ing o - ver - soon. To - day the state mu - si - cians and court po - ets will set new verses to a special tune. To -
brand vom jüngsten Tag. Heut' sin - gen al - le Hof - däch - ter und Sän - ger zu neu - en No - ten Ver - se an - ge - neh - m. Heut'

dim. poco a poco *ff*

morn - ing o - ver - soon. To - day the state mu - si - cians and court po - ets will set new verses to a special tune. To -
brand vom jüngsten Tag. Heut' sin - gen al - le Hof - däch - ter und Sän - ger zu neu - en No - ten Ver - se an - ge - neh - m. Heut'

poco rall.

day Haroun the much - de - te - sted Ca - liph will find his Ca - li - phate in - op - por - tune. —
fin - det Ha - run, der Ka - lif, der Schar - ke, sein Ka - li - fat ein we - nig un - be - quem!

day Haroun the much - de - te - sted Ca - liph will find his Ca - li - phate in - op - por - tune. —
fin - det Ha - run, der Ka - lif, der Schar - ke, sein Ka - li - fat ein we - nig un - be - quem!

day Haroun the much - de - te - sted Ca - liph will find his Ca - li - phate in - op - por - tune. —
fin - det Ha - run, der Ka - lif, der Schar - ke, sein Ka - li - fat ein we - nig un - be - quem!

day Haroun the much - de - te - sted Ca - liph will find his Ca - li - phate in - op - por - tune. —
fin - det Ha - run, der Ka - lif, der Schar - ke, sein Ka - li - fat ein we - nig un - be - quem!

poco rall.

ACT II. Scene 2. The Street of Felicity.
Very quietly. *Sehr ruhig. Die Straße der Glückseligkeit.*

Fl. Str. (tremolo) Clar. Horns. Fl.

(L. H over) Fl. Clar. Horns.

ACT II. Music accompanying Ishak's poem. Musikbegleitung zu Ishaks Gedicht.

Not too slow.
Nicht zu langsam.

Fl. Ob. Harp. Cello. Viola. Fl. Str. Fl.

Fl. (L.H.) Horns. pizz. Harp. Str. Fl.

Ob. Viol. E.H.

Prelude to ACT III. | Vorspiel zum 3. Akt.

Moderato. Womens Voices. Frauenstimmen. Ah

f Str. p Ah

Fl. (Clar. 3rd lower)

Slower. Langsamer.

W.V. Fr.St. Ah

Str. H. and Clar.

Wo. V.
Fr. St.

Flute

Curtain. Vorhang.

Wo. V.
Fr. St.

Violins

Wood wind.

f Str. and brass.

L.H.

mf 3

legato

Ah

p

Wo. V.
Fr. St.

Wo. V.
Fr. St.

ACT. III. Interlude between Scenes 1 and 2. | Zwischenspiel zwischen der 1 und 2. Szene.

Very quietly.
Sehr ruhig.

pp Str.

tenuto

pp W.W. Horns and Harp.

p Str.

W.W. and Horns.

mf Harp and W.W.

pizz.

Harp, and W.W.

f Str. arco

f W.W. and Horns.

pp W.W. Horns and Harp.

Str. arco

slower

langsamer

ACT III. Scene 2. The great Hall of the Palace.
With vigour. *Mit Kraft. Die große Halle im Palast.*

Picc. and Clar.
f

Cellos, Bass and Timp.

Tromb. and Viol. pizz.

ff Full orchestra.

Strings and brass.

Full orchestre

Trumpet
Trombone

ff Full orchestra
Brass. pizz.
pizz.

W.W. ff

Chorus of Soldiers.
Chor der Soldaten.

We are they — who come fa - ster than fate, We are they who ride ear - ly or
Wir sind da — so geschwin die Zeit, rei - ten früh und spät, rei - ten gar

mf

of S.
of S.
late. We storm at your i-vo-ry gate: Pale Kings of the sun - set be-
weit, kein Bl - fenhein-tor ist ge - feit, - bleiche Kün-sten des We - stens ver-

ff 3 Full orchestra

Quieter.
Ruhiger.

of S.
of S.
ware! Not on silk nor on sa - met we lie, Not in cur - tained so - lem - ni - ty
geht! — Sammt und Sei - de nichtschmük-ken uns fein, — un-ser Tod wird nicht fei - er - lich

mf

of S.
of S.
die A-mong wo-men who chat-ter and cry, And chil - dren who mum - ble a
sein, oh - ne Wei - ber, die kla-gen und schrein, — oh - ne Kin - der - ge - sang und Ge -
marcato

f ff

of S.
of S.
prayer. But we sleep by theropes of the camp, And we rise with a shout and we
bet. — Und wir ruhn auf der Er - de im Zeit, und wir stür - men da - von durch die

Strings and brass f pizz. Full orchestra ff

Ch. of S.
Ch. d. S.
tramp With the sun or the moon for a lamp or the spray of the wind in our
Welt. ob die Son - ne, der Mond uns ge - sellt. ob der Wind, der das Haar uns durch-

Ch. of S.
Ch. d. S.
hair weht.

mf 3 Trp.

W. W. & Str. dim.

Fanfares, in the great Hall of the Palace. | Fanfares, in der großen Halle des Palastes

ff Tramp. Tromb. Timp.

Entry of the Caliph. | Einzug des Kalifen.

*Pompously.
Prunkvoll.*
fff Full orchestra

Ped. al Fine.

*Fanfares.
Fanfaren.*
ff Brass

Tuba

Prelude to ACT IV. | Vorspiel zum 4. Akt.

*Slow.
Langsam.*
p Strings and Fag.

W. W.
muted brass

ff Full orchestra
*passionately
leidenschaftlich*

p dim.

mp

ff

Harp. *f*

ff Full orchestra
dying away morendo
 W.W.

Slower. *Langsamer.*

W.W. and Horns.
sfz
p
 Ob.
 Fl. and Clar.

Heavily. *Schwer.*

ff Full orchestra

sfz (L.H.)
p
sfz
marcato
 Strings

f *dim.*
pp

ACT IV.

Interlude between Scenes 1 and 2. | *Zwischenspiel zwischen der ersten u. zweiten Szene.*

Slow and ponderously.

Langsam und gewichtig.

mf Fag.
 Trombone
 Tuba & pizz.
 E.H.
 Fag.

Tromb & pizz.
 Tuba
f
 muted Horn
 Fag.
 Str. trem.

Trumpet
 Trp.
 W.W.
ff
 3

dim.
 L.H.
mf
 trem.
 Tuba & Str. trem.

mp Ob. & E.H.
p Flute
pp
 Fag.
 Str. & Tromb. and Tub.

Prelude to ACT V. | Vorspiel zum 5. Akt.

Quick. Schnell.

ff *trem.* *Full orchestra*

Slower. Langsamer. Softer. Sanfter. *gestopfte Trompete muted Trumpet*

mf

Fl. and Clar. trem. mpp *ritando* *flou.* *pl. h.*

l. h. *ppp* *Strings*

Pedal sustained for 4 bars.

Not too Quick. Nicht zu schnell.

ff *Full orch.* *mf* *f* *Strings*

Curtain. Vorhang.

*The Garden of the Caliph's Palace, in front of a Pavilion. Sunset.
Der Garten im Palast des Kalifen, Vor einem Pavillon. Sonnenuntergang.*

Women's Voices. Frauenstimmen

Ah *Ah*

Quietly. Ruhig.

ppp *pp*

*Wo. V.
Fr. St.*

Ah

*Enter the Caliph with attendants as
Hassan comes from his pavilion.
Kahf mit Gefolge tritt auf. Zugleich
kommt Hassan aus seinem Pavillon.*

pppp

The song of the Muezzin at sunset.
Der Sang des Muezzins beim Sonnenuntergang.
Voice from the Minaret. Stimme vom Minaret.

La Al-lah il la Al - lah il Al-lah! La Al-lah il la Al-lah il Al-lah!

Cellos and Bases tremolo.

The Procession of Protracted Death. Die Prozession des Marter-Todes.

March tempo. Marschtempo.

f Cellos and Bass pizz. Timp. *ff* Clar. and Fag. Brass. Bass Tuba.

Strings and W.W. Brass. Brass.

Strings and W.W.

Brass *ten.* Strings. W.W. Trumpet

Trumpet Full orchest.

Slower and slower. Trombone Str. trem. *p* Fag.

Immer langsamer. Still slower. Noch langsamer. *p*

Trump. Horns E.H. Brass and Fag.

Prelude to the last scene. | Vorspiel zur letzten Szene.

With flowing movement.
Mit fließender Bewegung.

cantabile
Violin

pp Strings

Violin

Barp.

Oboe.

This page contains five systems of musical notation. The first system includes a piano (pp) marking for the strings and a *cantabile* marking for the violin. The notation features flowing, melodic lines with various ornaments and phrasing slurs. The instruments listed are Strings, Violin, Harp (Barp.), and Oboe (Oboe.).

Slower *langsamer*

Violin

Oboe.

L.H.

Ped.

Quicker. *Schneller.*

Strings

p

This page contains five systems of musical notation. The first system includes a *Slower langsamer* marking. The notation features complex textures with multiple voices. The instruments listed are Violin, Oboe (Oboe.), and Left Hand (L.H.). A *p* (piano) marking is present in the strings section of the final system. The tempo marking *Quicker. Schneller.* is also present.

Musical score for page 54, featuring piano and string parts. The score is divided into six systems. The piano part includes triplets and the instruction *legato sempre*. The string part includes dynamics like *p* and *pp*, and a *ten.* marking. The key signature has one flat, and the time signature is 3/4.

Musical score for page 55, featuring piano, flute, violin, and woodwind parts. The score is divided into six systems. The piano part includes triplets and dynamics like *p* and *pppp*. The flute part includes a *Flute* marking. The violin part includes a *Violin* marking. The woodwind part includes a *W. W.* marking. The key signature has one flat, and the time signature is 3/4.

Slow. Langsam.
Voice. (Stimme.)

Ah Ah ah ah ah ah

Brass.

Str.

L.H. *p* Camel bells.

Ah Ah ah ah ah ah

Ww.

L.H. *p* Camel bells

Ah Ah ah ah ah ah

Str.

L.H. Ww. and Horns

Fag. solo

Str.

gest. Trump.

E.H.

sf Horn

Tromb.

Tuba

Fag. *mf*

Str.

E.H.

Trump.

Horn

Fag.

E.H.

Cello.

Violins trem.

Harp.

Fl.

Harp.

Fl.

Tromb.

Tuba

Trp.

H.

Reg.

p Timp.

Str soli con sord.

Fag.

Fl.
Clar.
Fag. *pp*

Fl.
Fag.

Fl.
Clar.
Fag.

Fl.
L.H.

Fl.
Clar.
Fag.
Brass.
pp

Fl.
Clar.
Fag.
Ob.
L.H.
Horn.

Fl.
Clar.
Fag.
Brass.
Timp.

Fl.
Clar.
Fag.
E.H.
Harp. and Str. trem.

Chorus.
Chor.

T.
B.

We take the gol-den road to Sa - mar-cand.
Wir gehn den gold-nen Weg nach Sa - mar-kand.

We take the gol-den road to
Wir gehn den gold-nen Weg nach

Str.
trem.
Brass, W.W.
ff
mf

We take the
Wir gehn den

Sa - mar-cand.
Sa - mar-kand.

Fl.
Clar.
Repeat ad lib.
p
ff

gol-den road to Sa - mar-cand.
gold-nen Weg nach Sa - mar-kand.

We take the gol-den road to Sa - mar-cand.
Wir gehn den gold-nen Weg nach Sa - mar-kand.

mf
p

Str.
(trem.)
pp

(trem.)
(trem.)

Solo Viol.
(L.H.)

Chorus.
Chor.
S.
C.
T.
B.

We take the gol-den road to
Wir gehn den gold-nen Weg nach

ff

We take the gol-den road to
Wir gehn den gold-nen Weg nach

Fl.
Fag.
Clar.
Full Orch.
Timp.
cresc.

Sa - mar - cand. We take the gol - den road to Sa - mar -
 Sa - mar - kand. Wir gehn den gold - nen Weg nach Sa - mar -

Sa - mar - cand. We take the gol - den road to Sa - mar -
 Sa - mar - kand. Wir gehn den gold - nen Weg nach Sa - mar -

Sa - mar - cand. We take the gol - den road to Sa - mar -
 Sa - mar - kand. Wir gehn den gold - nen Weg nach Sa - mar -

Sa - mar - cand. We take the gol - den road to Sa - mar -
 Sa - mar - kand. Wir gehn den gold - nen Weg nach Sa - mar -

cand. We take the gol - den road to Sa - mar - cand. We
 kand. Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

cand. We take the gol - den road to Sa - mar - cand. We
 kand. Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

cand. We take the gol - den road to Sa - mar - cand. We
 kand. Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

cand. We take the gol - den road to Sa - mar - cand. We
 kand. Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

Full orchestra without Trump. and Tromb. *f*

take the gol - den road to Sa - mar - cand.
 gehn den gold - nen Weg nach Sa - mar - kand.

take the gol - den road to Sa - mar - cand.
 gehn den gold - nen Weg nach Sa - mar - kand.

take the gol - den road to Sa - mar - cand.
 gehn den gold - nen Weg nach Sa - mar - kand.

take the gol - den road to Sa - mar - cand.
 gehn den gold - nen Weg nach Sa - mar - kand.

Trump. Tromb. and Tuba
 Harp.

mf
 We take the gol - den road to Sa - mar - cand. We
 Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

mf
 We take the gol - den road to Sa - mar - cand. We
 Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

mf
 We take the gol - den road to Sa - mar - cand. We
 Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

mf
 We take the gol - den road to Sa - mar - cand. We
 Wir gehn den gold - nen Weg nach Sa - mar - kand. Wir

Harp. simile
 (W. W. with voices.)
 (Holzb. mit Singst.)
 Horns

Str. trem.
 W. W.

take the gol-den road to Sa-mar-cand. We take the gol-den road to
 gehn den gold-nen Weg nach Sa-mar-kand. Wir gehnden gold-nen Weg nach

take the gol-den road to Sa-mar-cand. We take the gol-den road to
 gehn den gold-nen Weg nach Sa-mar-kand. Wir gehnden gold-nen Weg nach

take the gol-den road to Sa-mar-cand. We take the gol-den road to
 gehn den gold-nen Weg nach Sa-mar-kand. Wir gehnden gold-nen Weg nach

take the gol-den road to Sa-mar-cand. We take the gol-den road to
 gehn den gold-nen Weg nach Sa-mar-kand. Wir gehnden gold-nen Weg nach

Harp. W.W. & Horns.
 Str. alone.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Harp.
 Str. alone.

We take the gol-den road to Sa-mar-cand.
 Wir gehnden gold-nen Weg nach Sa-mar-kand.

We take the gol-den road to Sa-mar-cand.
 Wir gehnden gold-nen Weg nach Sa-mar-kand.

We take the gol-den road to Sa-mar-cand.
 Wir gehnden gold-nen Weg nach Sa-mar-kand.

We take the gol-den road to Sa-mar-cand.
 Wir gehnden gold-nen Weg nach Sa-mar-kand.

Harp. W.W. & Horns.
 Str. alone.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Sa-mar-cand. We take the gol-den road to Sa-mar-cand.
 Sa-mar-kand. Wir gehnden gold-nen Weg nach Sa-mar-kand.

Harp.
 Str. alone.

*) Tremolo on G for violins from here to the end.
 Das Geigentremolo auf G von hier bis zu Ende des Satzes. B. & H. 18880

p

We take the road to Sa - - mar -
Wir gehn den gold-nen Weg nach Sa - - mar -

We take the gol-den road to Sa - - mar-
Wir gehn den gold-nen Weg nach Sa - - mar-
(The Caravan recedes farther and farther into the distance.)
(Die Karawane verliert sich mehr und mehr in der Ferne.)

pp

cand, to Sa - mar-cand.
kand, nach Sa - mar-kand.

Ah Ah Ah
Ah Ah Ah

ppp

Ah Ah Ah
Ah Ah Ah
Ah Ah Ah

pppp (scarcely audible) (fast unhörbar)

Ah Ah Ah
Ah Ah Ah
Ah Ah Ah

(Dying away in the distance.)
(In der Ferne ersterbend.)