

IN A PERSIAN MARKET.

Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÉLBÉY.

Synopsis.

The camel-drivers gradually approach; the cries of beggars for "Back-sheesh" are heard; the beautiful princess enters carried by her servants, (she is represented by a theme, given at first to clarinet and cello, then repeated by full orchestra)—she stays to watch the jugglers and snake-charmer. The Caliph now passes through the market and interrupts the entertainment, the beggars are heard again, the princess prepares to depart and the caravan resumes its journey; the themes of the princess and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

Moderato (♩ = 108) *with steady movement*

8 "The camel-drivers gradually approach"

pp Tom Tom. Cello & Vla. pizz. Picc. Vlns. pizz. (All quavers very staccato.)

p Ob. & Clts. Sleigh Bells *cresc* *poco a poco*

arco Vlns. *cresc.* Pizz & Harp Muted Brass Cello & Bass. Sl. Bells B.D.

Brass muted

Piano - Conductor.

3

ff

Tymp. & Sl. Bells

(B) "The beggars in the market place."
Chorus of Men's Voices
marcato

w. w.
(SING.)
Back - sheesh, back - sheesh, Al - lah! Back - sheesh, back - sheesh,

Via. Cello
Bass pizz. Tamb.

sempre marcato.

Al - lah! Back - sheesh, back - sheesh, Al - lah! Emp - shi!

Vln. Flt
Ob. Harp

Emp - shi! Emp - - - shi! *Tutti* *fff sempre marcato*

S.D. roll Drs. Cym

Solo

Piano - Conductor.

"The beautiful Princess approaches."

© Poco meno mosso. (not dragging.)

p Pizz. Horns & Trb. & Harp sustained.

Cello & Clt.

espress.

Tymp. Pizz. Strings & Harp

B.D. & L. Cym.

Tymp.

B.D. & L. Cym.

Horn

p

Tymp

B.D. & L. Cym.

Fl. & Ob. added

Hns.

Tutti

Tymp roll.

Piano - Conductor.

5

Tutti
W.W. Vln. & Cello

ff Horn melody
Harp. Strings arco
Brass sustain

Tymp. * *2ed.* B.D. & L. Cym. * *2ed.* *

2ed. Cym. * *2ed.* * Cym. Cym.

W.W. Vln. & Cello
Hn. *ff* Harp

Cym. Cym. *2ed.* *

2ed. B.D. & L. Cym. * *2ed.* * *2ed.* Cym. * *2ed.*

Pico

Pizz. *più mosso*

* Cym Cym

Piano - Conductor.

Poco più mosso.

① "The jugglers in the market-place."

Picc.

pizz:

f clt.

Basn. & Hn.

Tambourine (or Chinese drum.)

muted Brass

muted Brass

The first system of musical notation consists of five staves. The top staff is for Piccolo (Picc.) with a treble clef and a key signature of one flat. The second staff is for Piano (pizz.) with a treble clef and a key signature of one flat. The third staff is for Clarinet (clt.) with a treble clef and a key signature of one flat, marked with a forte (f) dynamic. The fourth staff is for Bassoon and Horn (Basn. & Hn.) with a bass clef and a key signature of one flat. The fifth staff is for Tambourine (or Chinese drum) with a bass clef and a key signature of one flat. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Brass

The second system of musical notation continues the piece with five staves. The Piccolo, Piano, Clarinet, and Bassoon/Horn parts continue with their respective rhythmic patterns. The Brass section enters in the third measure of this system, playing a sustained chord. The Tambourine part continues with its rhythmic accompaniment.

f pizz.

f clt.

muted Brass

muted Brass

The third system of musical notation continues the piece with five staves. The Piano part now features a forte (f) dynamic and a pizzicato (pizz.) instruction. The Clarinet part also features a forte (f) dynamic. The Brass section continues with its sustained chord, marked as muted. The Tambourine part continues with its rhythmic accompaniment.

ff

Tom Tom Harp & Bassoon Bassi. Cello Pizz.

The fourth system of musical notation concludes the piece with five staves. The Piano part features a fortissimo (ff) dynamic and a pizzicato (pizz.) instruction. The Clarinet part also features a fortissimo (ff) dynamic. The Brass section continues with its sustained chord, marked as muted. The Tambourine part continues with its rhythmic accompaniment. The system ends with a final chord in the Piano, Clarinet, and Brass parts, and a final rhythmic pattern in the Tambourine part.

"The snake-charmer."

Piano - Conductor.

7

ff Picc. Ob. Clt.

The first system of the musical score for 'The snake-charmer.' It features a piano part with a forte (ff) dynamic. The woodwinds include Piccolo, Oboe, and Clarinet. The melody is in the right hand, and the bass line is in the left hand.

Clt. Ob. added

The second system of the musical score. It continues the melody and bass line. The Clarinet and Oboe are added to the woodwind section.

Brass *ff*

The third system of the musical score. The brass section enters with a forte (ff) dynamic. The woodwinds continue their parts.

(E) "The Caliph passes through the market-place."

Brass Soli

L. Cym. sl. Bells.

The fourth system of the musical score, marked with a large 'E' in a circle. It is titled 'The Caliph passes through the market-place.' The brass section has a 'Soli' part. The percussion includes a large cymbal and side bells.

sempre marcato

MANILA

Brass added

Horns cued in Cor.

2nd Horn cued in Clt. Trbn

sl. Bells

The fifth system of the musical score. It is marked 'sempre marcato'. There are handwritten notes 'MANILA' and 'Brass added'. The horns and second horn are cued in. The percussion includes side bells.

dim.

Bass & B.D. *Gua bassa*

The sixth system of the musical score. It is marked 'dim.' (diminuendo). The bass and bass drum (B.D.) play 'Gua bassa'.

Piano - Conductor.

"The beggars are heard again."

(F) W.W. & muted Cornets
(SING.) Back - sheesh, back - sheesh, Al - - - lah! Back - sheesh, back - sheesh,

B.D.
Tom
Tom
simile

Al - - - lah! Back - sheesh, back - sheesh, Al - - - lah!

(G) "The Princess prepares to depart!"

Strings & W.W.
Emp - shil! Emp - shil! Emp - - - shil! *mf* *espress. sonore*
muted Brass sustain
Harp

p Cym. Cym.

Cym. Cym.

Fl. & Clt.
poco
Hrn. & Cnts. sustain
Strings Pizz. *a poco* *dim.*

Cym. Tri.

Piano - Conductor.

9

Ob. & Bsn.

Vlns.

Tri.

Tri.

Flt. gva lower added

pp

H "The caravan resumes its journey."
Tempo I.

ff marcato
Bassi. pizz.
Tymp. & Sleigh Bells

f Picc.
Ob.
Cl.

8

dim. poco a poco

8

8

p

dim.

pp Harp

Strings
1st Vln. muted

This is a piano-conductor score for a piece titled "The caravan resumes its journey." The score is written for a large orchestra, including woodwinds (oboes, bassoons, flutes, piccolos, clarinets), strings (violins, violas, cellos, double basses), and percussion (trumpets, timpani, sleigh bells, harp). The music is in 2/4 time and features a variety of dynamics and articulations. The score is divided into several systems, with measures 8, 16, and 24 marked. The tempo is marked "Tempo I." and the piece begins with a forte (ff) marcato section. The music is characterized by a steady, rhythmic pulse in the strings and woodwinds, with the harp providing a delicate accompaniment. The score concludes with a final measure marked "pp" (pianissimo).

Sur un Marché persan.

Auf einem persischen Markt. ♪ In a persian market.

Mandolino I.

Albert W. Ketèlbey

Arr. S. Ranieri.

Moderato. (♩ = 108)

1 *pp*

cresc. poco a poco

f

2. **A** *pesante cresc. poco a poco*

ff

cresc. poco a poco

B *ff*

ff 10

fff sempre marcato

f

Mandolino I.

C Poco meno mosso.

Mda. I.

p *p* *p* *p* *f*

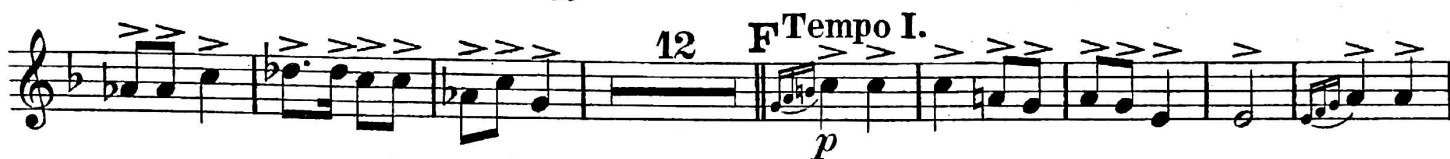
Largamente.

ff *ff* *cresc.* *p*

D Poco più mosso.

leggiere *ff* *ff* *ff*

E Marziale.



Sur un Marché persan. Auf einem persischen Markt. ♪ In a persian market.

Mandolino II.

Albert W. Ketèlbey.
Arr. S. Ranieri.

Moderato. (♩ = 108)

1 *pp*

cresc. poco a poco

f pesante *cresc. poco a poco*

ff *cresc. poco a poco*

ff

fff sempre marcato

f

E Marziale.

ff

12

F Tempo I.

p

div.

mf

G

pp

poco a poco dim.

pp

H Tempo I.

1

ff

dim. poco a poco

poco a poco dim.

f

p

I

pp

pp

8

sff

sempre pp

Sur un Marché persan.
Auf einem persischen Markt. ♪ In a persian market.

Mandola I.

Albert W. Ketèlbey.
Arr. S. Ranieri.

Moderato. (♩ = 108)

The musical score for Mandola I consists of ten staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Moderato' with a metronome indication of 108 quarter notes per minute. The first staff starts with a piano piano (pp) dynamic. The second staff includes a crescendo marking 'cresc. poco a poco' and a piano (p) dynamic. The third staff features a forte pesante (f pesante) marking and a crescendo marking 'cresc. poco'. The fourth staff includes a piano poco (a poco) marking and a fortissimo (ff) dynamic. The fifth staff includes a crescendo marking 'cresc. poco a poco'. The sixth staff is marked with a fortissimo (ff) dynamic and a section letter 'B'. The seventh staff is marked with a fortissimo (fff) dynamic. The eighth staff continues the fortissimo (fff) dynamic. The ninth staff continues the fortissimo (fff) dynamic. The tenth staff ends with a fortissimo (ff) dynamic and a section letter 'A'.

Mandola I.

Poco meno mosso.
div.

p *p espress. sonore*

p

p

Largamente.

ff

sempre ff

cresc.

Poco più mosso.

p

ff

E Marziale.

ff marcato

ff

sempre ff

Mandola I.

3

F **Tempo I.**
mf dim. *p* *mf*

G
dolce *p* *p poco a poco dim.* *pp*

H **Tempo I.**
ff marcato *dim. poco a*
poco *f* *p* *dim.*

I
pp *div.* *Solo* *pp* *p dolce* *ppp* *sf*

Sur un Marché persan.
Auf einem persischen Markt. ♪ In a persian market.

Mandoloncello.

Albert W. Ketèlbey.
Arr. S. Ranieri.

Moderato. (♩ = 108)

pp

p *cresc. poco a poco*

f *A pesante*

cresc. poco a poco *ff* *cresc.*

poco a poco *ff* *B*

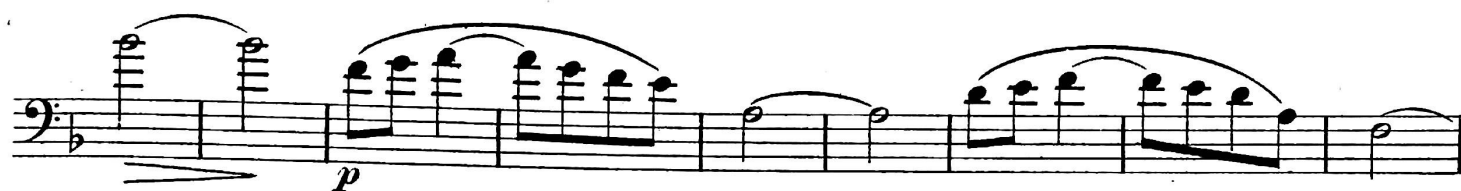
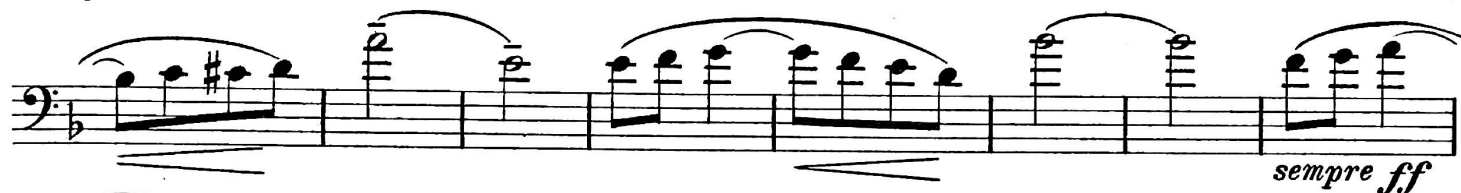
fff

Poco meno mosso.

sf *C* *p* *espressivo sonore*

Mandolncello.

3

**Largamente.****Poco più mosso.****E Marziale.**

8

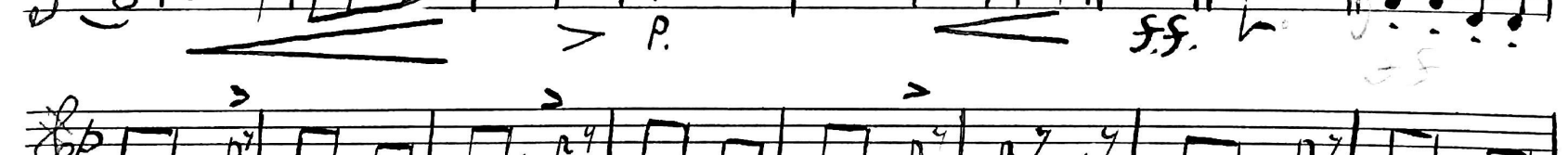
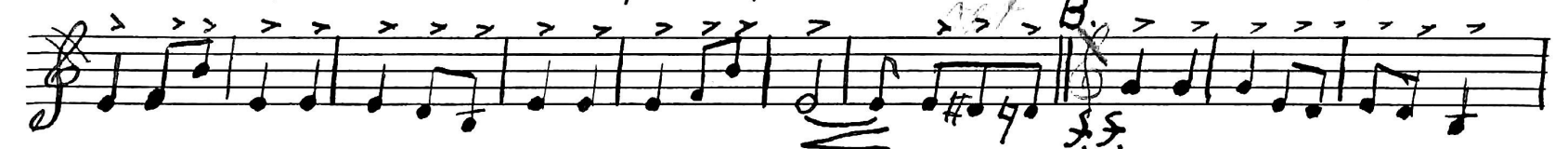
Mandoloncello.

ff *f* *mf dim.*
F *Tempo I.* *p*
mf dolce
p *p poco a poco dim.*
H *Tempo I.* *pp* *ff*
dim. poco a poco *f*
dim. *p* *I* *pp*
pp *Solo* *p dolce*
pp *ff*

IN a PERSIAN market.

Mand. Cello.

Moderato. (♩ 108)



1 2 3 4 5 6 7 8 9 10 11

(E) MARZIALE.

9 Sur un Marché persan. E
Auf einem persischen Markt. ♪ In a persian Market.

Chitarra. *Stal*

Albert W. Ketèlbey.
Arr. S. Ranieri.

Moderato. (♩ = 108)

pp
p
poco a poco cresc.
f
cresc. poco a poco
ff
cresc poco a poco
fff
sf

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Chitarra.

C Poco meno mosso.



Largamente.



D Poco più mosso.



E Marziale.



Chitarra.

f *f* **F Tempo I.** *p* *p* *mf* **G**

H Tempo I. *pp* *ff* *dim. poco a poco* *f* *p* *dim.* **I** *pp* *pp* *ppp* *sf*

Auf einem persischen Markt

Intermezzo - Szene

Sur un marché persan

Intermède-Scène

92

Orch. by the Composer

Basso

Die Kameltreiber kommen allmählich näher
L'arrivée des chameliers**Moderato** (♩=108)

pizz.

Albert W. Ketèlbey

pp

p *mf cresc. poco a poco*

arco **A** *pesante*

pizz. **B** *ff* Die Bettler auf dem Marktplatz
Les mendiants réclamant leur aumône

arco *fff*

simili

Beck.
Cymb.

Die schöne Prinzessin erscheint
L'apparition de la belle princesse**C** **Poco meno mosso**

pizz.

arco

1

1

1

1

p *mf*

Basso



sonore e largamente



Die Gaukler auf dem Marktplatz
Les jongleurs sur le marché

(D) Poco più mosso



(pizz. sempre)

Die Schlangenbeschwörer
Les charmeurs des serpents



ff



Der Kalif reitet über den Marktplatz
Le Calife passe par le marché

Kleine Noten spielen, wenn keine Tromba oder Trombone
Les petites notes jouer à défaut de Tromba ou Trombone

(E)



marziale

spielen
jouez
pizz.



mf

Basso

92

3

Die Rufe der Bettler wiederholen sich
Les mendiants se font réentendre

(F)

arco



Die Prinzessin verläßt den Marktplatz
La princesse s'apprête au départ

(G)

p



Die Karawane setzt ihre Reise fort
Les chameliers continuent leur chemin

(H)

Tempo I

pizz.

pizz.

pp

ff marcato



simile

dim. poco a poco

mf



Solo
pizz.

poco a poco dim.



(I)

arco

pp

dim.



pizz.



Auf dem Marktplatz wird es wieder ruhiger
Le marche devient désert

arco

p

sf



Auf einem persischen Markt

Sur un marché persan

Intermezzo - Szene

Intermède - Scène

92

Orch. by the Composer

Flauto

Die Kameltreiber kommen allmählich näher
 L'arrivée des chameliers
Moderato (♩ = 108)

Albert W. Ketèlbey

1 Picc. Solo

cresc. poco a poco

A

B Die Bettler auf dem Marktplatz
 Les mendiants réclamant leur aumône

ff stacc.

10

Flauto

Die schöne Prinzessin erscheint
L'apparition de la belle princesse

Poco meno mosso

(C) 2 muta Flauto 12 *p* 12 *ff* muta Picc. 3 Solo Picc. *ff*

Die Gaukler auf dem Marktplatz
Les jongleurs sur le marché

Poco più mosso

(D) *ff marcato*

Die Schlangenbeschwörer
Les charmeurs des serpents

ff marcato

Flauto

3



E Der Kalif reitet über den Marktplatz
Le Calife passe par le marché
muta Flauto 20

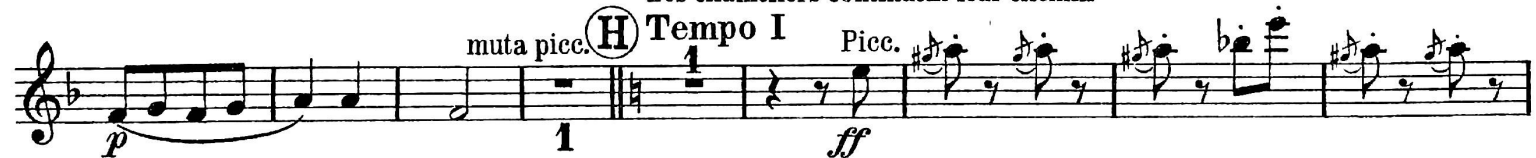
Die Rufe der Bettler wiederholen sich
Les mendiants se font réentendre



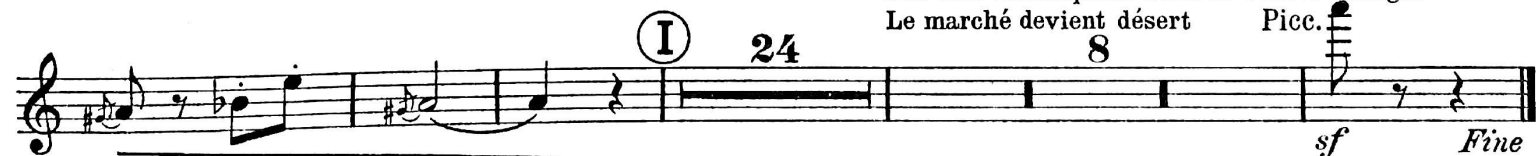
G Die Prinzessin verläßt den Marktplatz
La princesse s'apprête au départ



Die Karawane setzt ihre Reise fort
Les chameliers continuent leur chemin



Auf dem Marktplatz wird es wieder ruhiger
Le marché devient désert



Clarinet in B $\flat$.

IN A PERSIAN MARKET.

Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÉLBEY.

Synopsis.

The camel-drivers gradually approach; the cries of beggars for "Back-sheesh" are heard; the beautiful princess enters carried by her servants, (she is represented by a theme, given at first to clarinet and cello, then repeated by full orchestra)—she stays to watch the jugglers and snake-charmer. The Caliph now passes through the market and interrupts the entertainment, the beggars are heard again, the princess prepares to depart and the caravan resumes its journey; the themes of the princess and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

"The camel-drivers gradually approach."

Moderato. (♩=108.)

(with steady movement)

8 *pp* *mf* *cresc. poco a poco*

mf

f

Clarinets in B $\flat$.

3

(B) "The beggars in the market-place."

ff sempre marcato

ff *sempre marcato*

(C) "The beautiful Princess approaches?"

Poco meno mosso.

2

V.S.

Clarinets in B $\flat$.

1st Solo (with Cello)

p dolce

1st

2nd

ff

D "The jugglers in the market-place."

f Poco più mosso.

stacc.

Clarinets in B $\flat$

5

"The snake charmer."
1st.

ff Solo (with Ob)

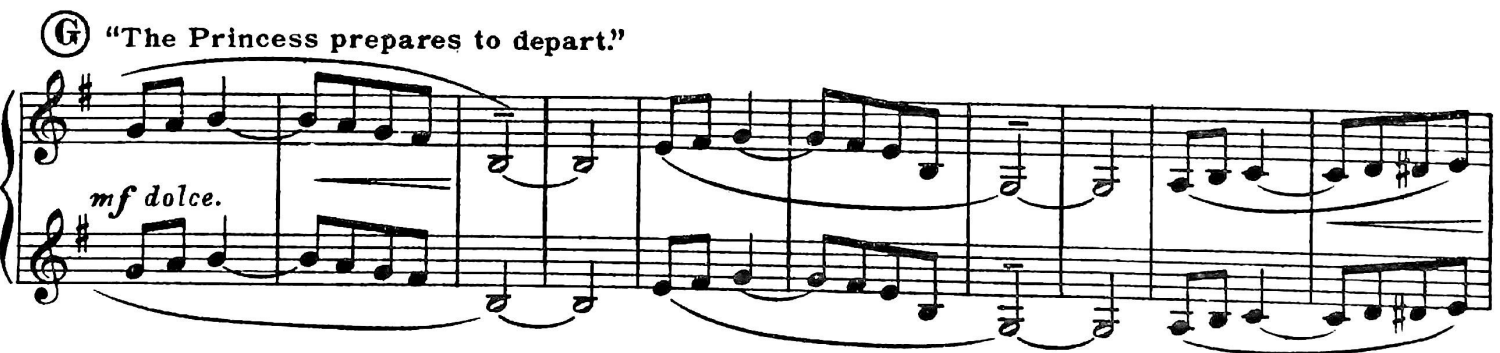
ff marcato

3

ff

"The Caliph passes through the market-place."
2nd Cornet

(E)

Clarinets in B $\flat$.

Clarinets in B $\flat$.

7

pp Bssn. *Solo* *pp* 2nd Cornet

“The caravan resumes its journey.”
 (H) Tempo I.
 1 *ff marcato*

mf *poco a poco*

dim. *pp*

(I) Solo. 16 *ppp*

“The market-place becomes deserted.”
 4 8 *sf*
 Fine.

Auf einem persischen Markt

Sur un marché persan

Intermezzo - Szene

Intermède - Scène

92

Orch. by the Composer

Tambours etc.

Albert W. Ketèlbey

Die Kameltreiber kommen allmählich näher
L'arrivée des chameliers

Moderato
Timp.
Tom-Tom (oder Kl. Trommel ged.-ou Tamb. en sourdine)

1 2 3 4 5 6 7

pp SLEIGH BELLS
Schellengeläut-Grêlots

Tom-Tom *f* 1 2 3 4

cresc. poco a poco

5 6 SLEIGH BELLS Schellengeläut-Grêlots

(A) Schellengeläut-Grêlots

cresc. poco a poco
Gr. Trommel ohne Becken
Tambour gr. sans cymbals

5 6 *f* 1 2 3 4

cresc. poco a poco
Timp. od. Gr. Trommel-ou Tamb. gr.

(B) Die Bettler auf dem Marktplatz
Les mendiants réclamant leur aumône

Tom-Tom *f* Timp. Timp + Tom-Tom

Kl. Trommel senza sord.
Tamb. sans sourd.

f Beck. Cymb. *ff* Gr. Trommel mit Beck.
Tamb. gr. avec Cymb.

Beck. klingen lassen
Cymb. laissez vibrer

Solo

Die schöne Prinzessin erscheint
L'apparition de la belle princesse
Poco meno mosso
Timp-Tamb. gr.

Die Gaukler auf dem Marktplatz
Les jongleurs sur le marché
Poco più mosso
Tambourino - Tamb. chinoise

Die Schlangenbeschwörer
Les charmeurs des serpents

Der Kalif reitet über den Marktplatz
Le-Calife passe par marché

B. & Co. 18631

Tambours etc.

92

3

(F) ~~Die Rufe der Bettler wiederholen sich~~
Les mendiants se font réentendre

pp *2* Solo
Tamb.gr. *mf* *f* Tom-Tom

dim.

(G) Die Prinzessin verläßt den Marktplatz
La princesse s'apprête au départ

Tria. Beck. Cymb. *p*
Tamb.gr. *p*

Tria. Beck. Cymb. *p*
Tamb.gr. *p*

2 *2* *2* *4*

(H) Die Karawane setzt ihre Reise fort
Les chameliers continuent leur chemin

Tempo I

Schellengeläut-Grèlots

ff *1* *2* *3* *4* *5* *6* *7*

ff Timp. *marcato*

8 *1* *2* *3* *4*

p Timp.

5 *6* *p* Tom-Tom

(I) *2* Glocken *1.3*
Cloches *2*

dim. *p dolce*

Beck. Cymb. *pp* Timp. *pp* Beck. Cymb.

p Timp. (Tamb. gr.)

Auf dem Marktplatz wird es wieder ruhiger
Le marché devient désert

1 *2* *3* *4* *5* *ff*

Timp. Tamb.gr. (mit Beck. avec Cymb.)

IN A PERSIAN MARKET.

Intermezzo-Scene.

5 1/2 Min

ALBERT W. KETÈLBÉY.

Synopsis.

The camel-drivers gradually approach the market; the cries of beggars for "Back-sheesh" are heard amid the bustle. The beautiful princess enters carried by her servants, (she is represented by a languorous theme, given at first to clarinet and cello, then repeated by full orchestra)—she stays to watch the jugglers and snake-charmer. The Caliph now passes through the market and interrupts the entertainment, the beggars are heard again, the princess prepares to depart and the caravan resumes its journey; the themes of the princess and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

"The camel-drivers gradually approach"

Moderato con moto. (♩ = 108)

Piano.

pp una corda

pp stacc.

pp sempre stacc.

cresc. poco a poco

A

Handwritten musical score for a piano piece. The score is written on five systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The piece is marked with a circled 'A' at the top right. The first system includes a handwritten 'f' (forte) and the title 'After-Beat' in cursive. The second system has a 'Red.' marking below the bass staff. The third system has a 'ff' (fortissimo) marking above the bass staff and an asterisk (*) below the bass staff. The fourth system has a 'Red.' marking below the bass staff and an asterisk (*) below the bass staff. The fifth system has a 'Red.' marking below the bass staff and an asterisk (*) below the bass staff. The score includes various musical notations such as notes, rests, and fingerings.

B

"The beggars in the market-place"

(Sing) Back - sheesh, back - sheesh, Al - - - lah,

Handwritten musical score for a piano piece. The score is written on one system of grand staves (treble and bass clef). The key signature is one sharp (F#). The piece is marked with a circled 'B' at the top left. The first system includes a handwritten 'ff' (fortissimo) marking above the bass staff. The score includes various musical notations such as notes, rests, and fingerings.

8ves ad lib.....

★ Back-sheesh = money

Back - sheesh, back - sheesh, A1 - - - lah, Back - sheesh,

gives ad lib.....

back - sheesh, A1 - - - lah, ☆ Emp - shil emp - shil

gives ad lib.....

emp - - shil

fif.....

☆ Empshi = get away.

Slow
Hip
Get
Get

4

"The beautiful Princess approaches."

Poco meno mosso.

p sostenuto *mf sonore molto espress.*

Handwritten annotations: "Red." with a line and arrow pointing to the first measure, and asterisks (*) under the 3rd and 5th measures.

Handwritten annotations: asterisks (*) under the 2nd, 4th, and 6th measures, and "Red." under the 3rd and 5th measures.

Handwritten annotations: "Red." under the 1st and 5th measures, and asterisks (*) under the 3rd, 4th, and 6th measures.

Handwritten annotations: "Red." under the 1st and 5th measures, and asterisks (*) under the 2nd, 3rd, 4th, and 6th measures. A handwritten "I ne" is written above the 3rd measure.

Handwritten annotations: asterisks (*) under the 2nd, 4th, and 6th measures, and "Red." under the 3rd and 5th measures.

Handwritten annotations: asterisks (*) under the 2nd and 4th measures, and "Red." under the 3rd measure. A handwritten "I ne" is written above the 5th measure.

Tutti *sonore e largamente*

ff sost.

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

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

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

Red. * *Red.* *

Red. * *Red.* *

Red. * *Red.* *

Red. *

P *I.M.*

Opus 1000

"The jugglers in the market-place"

FL & c must come out

Handwritten musical score for "The jugglers in the market-place". The score is written on five systems of grand staves (treble and bass clef). The music is in 2/4 time and features a complex, rhythmic melody with many accidentals and fingerings. The score includes various dynamic markings and performance instructions:

- First system:** Starts with a treble clef and a key signature of one flat. The melody is marked with a forte *ff* dynamic and includes the instruction *mand. only* (mandolin only). The bass line is marked with a piano *p* dynamic.
- Second system:** Continues the melody and bass line. The melody is marked with a forte *ff* dynamic and includes the instruction *mand. only*.
- Third system:** Continues the melody and bass line. The melody is marked with a forte *ff* dynamic and includes the instruction *mand. only*.
- Fourth system:** Continues the melody and bass line. The melody is marked with a forte *ff* dynamic and includes the instruction *mand. only*.
- Fifth system:** Continues the melody and bass line. The melody is marked with a forte *ff* dynamic and includes the instruction *mand. only*.

The score is marked with various dynamics including *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) throughout. The melody is marked with a forte *ff* dynamic and includes the instruction *mand. only* (mandolin only). The bass line is marked with a piano *p* dynamic. The score is marked with various dynamics including *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) throughout.

"The snake-charmer."

ff Tom-tam

Red

(Trumpets)

ff

F

"The Caliph passes through the market-place?"

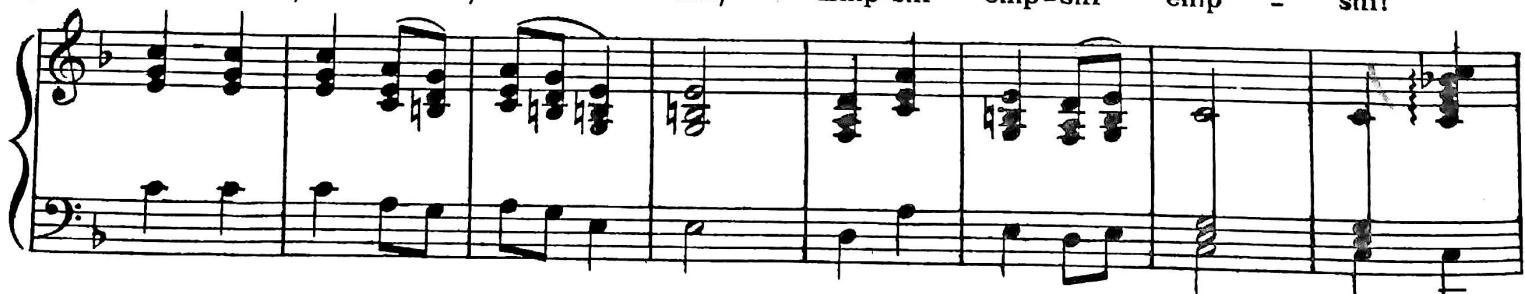
ff marziale



F *Tutti*
 "The beggars are heard again."
 (Sing) Back-sheesh, back-sheesh, Al - - lah, Back-sheesh, back-sheesh, Al - - lah,



Back-sheesh, back-sheesh, Al - - lah, Emp-shi emp-shi emp - shi!



Dolce

G "The Princess prepares to depart."

mf sonore

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff contains a harmonic accompaniment with chords and single notes. The dynamic marking *mf sonore* is written above the first measure of the treble staff.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns in the treble and bass staves. The dynamic marking *mf* is written below the first measure of the bass staff.

poco a poco dim.

una corda

The third system of musical notation shows a gradual decrease in volume. The dynamic marking *poco a poco dim.* is written above the treble staff, and *una corda* is written below the bass staff. The treble staff has a slur over the last two measures.

The fourth system of musical notation continues the piece. The treble staff has a slur over the first two measures. The dynamic marking *p* is written below the first measure of the bass staff.

p poco rit.

pp

The fifth system of musical notation concludes the piece. The dynamic marking *p poco rit.* is written above the treble staff, and *pp* is written below the bass staff. The treble staff has a slur over the last two measures.

"The caravan resumes its journey."

Handwritten musical score for piano, consisting of five systems of staves. The score includes various dynamics and performance markings.

System 1: Treble clef, key signature of one sharp (F#). Bass clef. *f marcato* (written in the bass staff). A circled *f* is written in the treble staff. A bracket with the number 8 spans the first two measures of the treble staff.

System 2: Treble clef. Bass clef. A bracket with the number 8 spans the first two measures of the treble staff. *mf* (mezzo-forte) is written in the treble staff.

System 3: Treble clef. Bass clef. *Dim.* (diminuendo) is written in the treble staff.

System 4: Treble clef. Bass clef. *dim.* (diminuendo) is written in the treble staff. A circled *p* (piano) is written in the bass staff.

System 5: Treble clef. Bass clef. *pp espress.* (pianissimo, expressive) is written in the treble staff. A circled *f* is written in the treble staff. *Ad.* (Adagio) is written in the bass staff. A circled *f* is written in the treble staff.

The score concludes with a double bar line and an asterisk (*) in the bass staff.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment with chords and eighth notes. Handwritten markings: "Red." under the first measure, and asterisks (*) under measures 2, 4, and 6.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Handwritten markings: "Red." under the first measure, and asterisks (*) under measures 2, 4, and 6. A handwritten "pp" is written at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Handwritten markings: "pp" at the beginning, "piu p" in the middle, and "fit" written vertically on the left.

"The market-place becomes deserted."

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Handwritten markings: "pp" in the middle, and "fit only" written vertically on the right.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Handwritten markings: "sf" and "Fine." at the end of the system.