

P 2060a

As Found      1/2

Piano - Conductor.

# IN A PERSIAN MARKET.

Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÈLBEY.

NY.

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# IN A PERSIAN MARKET.

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### 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.)

7 *p* Ob. & Clts.  
Sleigh Bells

*cresc* *poco a poco*

arco

Vlns.

Pizz & Harp *cresc.*

Muted Brass Cello & Bassn.

Sl. Bells

Sl. Bells  
B.D.

Hns.

Brass muted

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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. **A**

Sl. Bells

Muted Brass Cello & Bassn.

Pizz & Harp *cresc.*

Sl. Bells B.D.

Hns

Brass muted

*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,

Vla. 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

V. S.  
B. D.  
Loose & Cym.

"The beautiful Princess approaches."

**C** Poco meno mosso. (not dragging.)

Cello & Cit.

*p* Pizz. Horns & Trb. & Harp sustained.

*espress.*

Tymp. Pizz. Strings & Harp

B.D. & L.Cym.

Tymp.

*Red.*

\* *Red.*

\* *Red.*

\* *Red.*

Musical score system 2, continuing the piano accompaniment with various rhythmic patterns and dynamics.

*Red.*

B.D. & L.Cym.

\* *Red.*

\* *Red.*

\* *Red.*

Musical score system 3, featuring a Horn part and dynamic markings like *p*.

*Red.*

\* *Red.*

\* *Red.*

Tymp  
\* *Red.*

\* *Red.*

B.D. L.Cym.

Musical score system 4, continuing the piano accompaniment.

\* *Red.*

\* *Red.*

\* *Red.*

\* *Red.*

Musical score system 5, featuring Fl. & Ob. added and Hns. parts.

Fl. & Ob. added

Hns.

Tutti

*Red.*

\* *Red.*

Tymp roll.

Tutti  
W.W. Vln. & Cello

Horn melody  
ff Harp. Strings arco  
Brass sustain

Tymp.  
Cym.

\* Red. B.D. & L.Cym. \* Red.

Cym.

\* Red. Cym. Cym.

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

Cym. Cym.

Red.

Red. B.D. & L.Cym. \* Red. Cym. \* Red.

Picc.

Pizz. più mosso

\* Cym. Cym.

# Piano - Conductor.

*Poco più mosso.*

**D** "The jugglers in the market-place."

Picc.

Picc.  
 pizz.  
 f *cl.*  
 Bssn. & Hn.  
 Tambourine (or Chinese drum.)

muted Brass  
 muted Brass

Brass

pizz.  
 f *cl.*  
 muted Brass  
 muted Brass

ff

Tom Tom, Harp & Bassoon, Bassi. Cello Pizz.

"The snake-charmer."

ff Picc. Ob. Clt.

3

Clt. Ob. added

Brass ff

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

Brass Soli

L.Cym. Sl. Bells.

*sempre marcato*

Sl. Bells

Bssn. added

Horns cued in Cor.

2nd Horn cued in Clt. Trbs.

dim.

"The beggars are heard again!"

**(F)**

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

BD Tom Tom simile

**(G)** "The Princess prepares to depart!"

Strings & W.W.  
*espress. sonore*  
muted Brass sustain  
Harp

Emp - shi! Emp - shi! Emp - - - shi! *mf*

*p* Cym. Cym. Cym. Cym.

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

Cym. Tri.



# Piano - Conductor.

**I** muted Vlns. Glock. Glock.

*ppp* pizz.

The first system of the score consists of two staves. The upper staff is for Violins I, marked 'muted Vlns.' and begins with a circled 'I'. The lower staff is for the piano, marked 'ppp' and 'pizz.'. A glockenspiel part is indicated by 'Glock.' above the staff. The music is in a minor key and features a melodic line in the violins and a rhythmic accompaniment in the piano.

The second system continues the piano accompaniment from the first system. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The music is in a minor key and features a melodic line in the violins and a rhythmic accompaniment in the piano.

Solo Clt. (cued in Cello) Solo Bsn. (cued in Cello)

*pizz.* *pp*

Tymp. L Cym.

The third system introduces solo parts for the Cello and Bassoon, both cued in the Cello. The piano accompaniment continues with 'pizz.' and 'pp' markings. The percussion part includes 'Tymp.' and 'L Cym.'.

"The market-place, becomes deserted."

*pp* Bassoon & Bassi *pizz.*

Cym. *pp*

The fourth system features a descriptive text: "The market-place, becomes deserted." The piano accompaniment continues with 'pp' and 'pizz.' markings. The percussion part includes 'Cym. pp'.

*ppp* *sf* TUTTI

*Fine*

Tymp. & Pizz.

The fifth system concludes the piece. The piano accompaniment continues with 'ppp' and 'sf' markings. The percussion part includes 'Tymp. & Pizz.'. The piece ends with a 'Fine' marking and a 'TUTTI' instruction.

**1st Violin.**

**IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

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1st Violin.

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Moderato. (♩ = 108.)  
(with steady movement)

"The camel-drivers gradually approach?"

Cue

Violin

Cello & Bass. Pizz. *pp*

*pp pizz.*

Picc.

Tom-Tom

*p*

*cresc. poco a poco*

*clts*

(Pizz. marcato)

*arco*

*Bass.*

(A)

*f*

*cresc. poco a poco*

Brass muted

*a. 2*  
*div.*  
*ff*  
*cresc. poco a poco*

(B) "The beggars in the market place?"  
(Sing loudly)  
Back-sheesh, back - sheesh,

*ff* (Not to be played.)

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

Brass open

Al - lah! Emp - shi! Emp - shi! Emp - shi!

*ff* (Play)

*fff*  
Cym.

# 1st Violin.

© "The beautiful Princess approaches?"  
Poco meno mosso

Clt. & Cello

The musical score consists of seven systems of staves. The first system includes a piano part with *pizz.* and *p* markings, and a cello part with *dolce. (not dragging.)* and *pizz.* markings. The second system continues the piano and cello parts. The third system introduces *div. arco* for the piano and *pizz.* for the cello, with *Clt. & Cello* written above. The fourth system features *arco* and *div.* markings, with dynamic markings *p* and *f*. The fifth system is marked *ff sonore e largamente*. The sixth and seventh systems contain complex rhythmic patterns for the piano part, with a *v* marking at the start of the sixth system.

\* In small orchestras play lower notes till letter D.

Oboe.

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"The camel-drivers gradually approach!"

Moderato. (♩ = 108.)

(with steady movement)

8 6

*pp*

(A)

"The beggars in the market-place!"

(B)

*ff sempre marcato*

*fff*

The musical score for the Oboe part begins with a treble clef and a 2/4 time signature. It features several measures of music with dynamic markings such as *pp*, *ff sempre marcato*, and *fff*. There are also numerical markings (8, 6) above the staff and circled letters (A, B) indicating specific sections or measures.

"The beautiful Princess approaches."

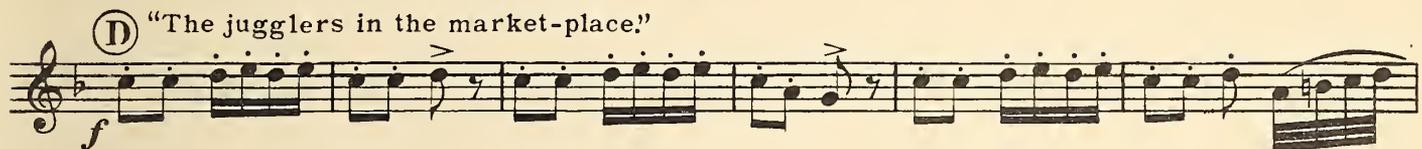
(C) Poco meno mosso.

2 12 12

*p*

*ff*

The musical score continues with a treble clef and a 2/4 time signature. It includes measures with dynamic markings *p* and *ff*, and numerical markings (2, 12, 12) above the staff. A circled letter (C) is placed at the beginning of the section.



"The snake-charmer!"

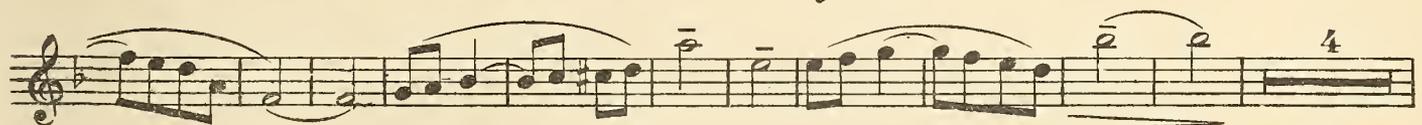


"The Caliph passes through the market-place!"



mf 2nd Cornet

"The Princess prepares to depart!"



Solo



Tempo I.

p

ff marcato

"The market-place becomes deserted!"



dim. poco a poco

sf Fine.



ⓓ "The jugglers in the market-place."

Picc. & Ob.

"The snake-charmer."

Brass

1st Violin.

**E** "The Caliph passes through the market-place."

(Play small notes if no Cornets & Trombones)

Cat. *Brass marciale*

**F** "The beggars are heard again." *Sing as if in distance*

*dim.* *p* Back-sheesh, back - sheesh, Al - - - lah! Back - sheesh, (not to be played.)

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

**G** "The Princess prepares to depart."

*Play* *mf dolce* Emp - shi! Emp - shi!

*Fl. & Picc.*

*Ob. & Bass.*

*pizz.* *pp*

*arco* *p dolce* *dim.* *pizz.* *ppp*

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

*ff* *Picc. Ob. & Clt.* *marcato* *pizz.* *ff* *Pizz. & Drum*

*dim. poco a poco*

(pizz. marcato)

*poco a poco dim.*

(Cl. 8va lower)

(Prepare mutes)

arco

(muted)

**I** *dolcissimo*

*p espress.*  
(muted)

Cl. (cued in Cello)

*dim.*

*pp*

pizz.

Bssn. (cued in Cello)

"The market-place becomes deserted!"

(Bass & Cello pizz)

Tymp. & Bass

*ppp*

arco

*sf*

*ff*

*Fine.*



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Moderato. (♩ = 108.)  
(with steady movement)

"The camel-drivers gradually approach!"

Cue

Violin

Cello & Bass. Pizz. *pp* pizz. *pp*

Tom-Tom

*p* *cresc. poco a poco*

*clns*

*arco*

Bass.

*f* *cresc. poco a poco*

Ⓐ

1st Violin.

Brass muted

*a. 2*  
*div.*  
*ff*  
*cresc. poco a poco*

Ob.  
clt.

(B) "The beggars in the market place?"

(Sing loudly)  
Back-sheesh, back - sheesh,

*ff* (Not to be played.)

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

Brass open

Al - lah! Emp - shi! Emp - shi! Emp - shi!

(Play) *ff*

*fff*

# 1st Violin.

© "The beautiful Princess approaches?"  
Poco meno mosso

Cl. & Cello

*pizz.*  
*p*  
*dolce. (not dragging.)*  
*pizz.*

Cl. & Cello  
*div. arco*  
*p*  
*pizz.*

*arco*  
*p*  
*div.*  
*f*

★  
*ff sonore e largamente*

★ In small orchestras play lower notes till letter D.

ⓓ "The jugglers in the market-place?"

Picc. & Ob.

*pizz.*  
*f* Poco più mosso  
*pizz.*  
*marcato*

"The snake-charmer?"  
Bsn. Cello & Tom-Tom  
Picc. Ob. & Clt.

Brass

1st Violin.

**E** "The Caliph passes through the market-place."

(Play small notes if no Cornets & Trombones)

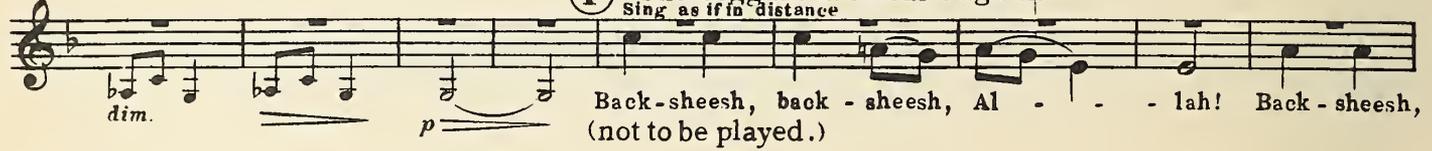
Cnt. 

FRANS *marziale*



**F** "The beggars are heard again."

Sing as if in distance

dim. 

*p* Back-sheesh, back - sheesh, Al - - - lah! Back - sheesh, (not to be played.)

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

Play **G** "The Princess prepares to depart."

Emp - shi! Emp - shi! *mf dolce* 

Fl. & Picc. 

Ob. & Bsns. 

*pizz.* *pp*

*arco* *p dolce* 

*dim.* *pizz.* *ppp*

**H** "The caravan resumes its journey."

Tempo I.

*ff* 

Picc. Ob. & Clt. *marcato* *pizz.* *f*

*dim. poco a poco*  
(pizz. marcato)

*poco a poco dim.*

(Clt. 8<sup>va</sup> lower)  
(Prepare mutes)  
arco  
(muted)

**I** *dolcissimo*  
*p* *espress.*  
(muted)

*dim.*  
*pp*  
pizz.

Bssn. (cued in Cello)  
"The market-place becomes deserted"  
(Bass & Cello pizz)

Tymp. & Bass  
*ppp*  
arco  
*sf*  
*ff* *Fine.*



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**Moderato. (♩ = 108.)**  
(with steady movement)

"The camel-drivers gradually approach"

Cue

Violin

Cello & Bass. Pizz. *pp*

*pp pizz.*

Tom-Tom

*p*

*cresc. poco a poco*

*arco*

*f*

*Bass.*

**A**

*f* *cresc. poco a poco*

Brass muted

*a.2*  
*div.*  
*ff*  
*cresc. poco a poco*

Ob.  
Clt.

(B) "The beggars in the market place?"  
(Sing loudly)  
Back - sheesh, back - sheesh,

*ff* (Not to be played.)

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

Brass open

Al - lah! Emp - shi! Emp - shi! Emp - shi!

(Play) *ff*

*fff*

*fff*

Cym.

# 1st Violin.

© "The beautiful Princess approaches?"  
Poco meno mosso

Cl. & Cello

*pizz.*  
*p*  
*dolce. (not dragging.)*  
*pizz.*

Cl. & Cello  
*div. arco*  
*pizz.*  
*p*

*arco*  
*p*  
*f*  
*div.*

*ff sonore e largamente*

★ In small orchestras play lower notes till letter D.

1st Violin.

ⓓ "The jugglers in the market-place."

Picc. & Ob.

"The snake-charmer."

Basn. Cello & Tom-Tom

Picc. Ob. & Clt.

Brass

**E** "The Caliph passes through the market-place."

(Play small notes if no Cornets & Trombones)

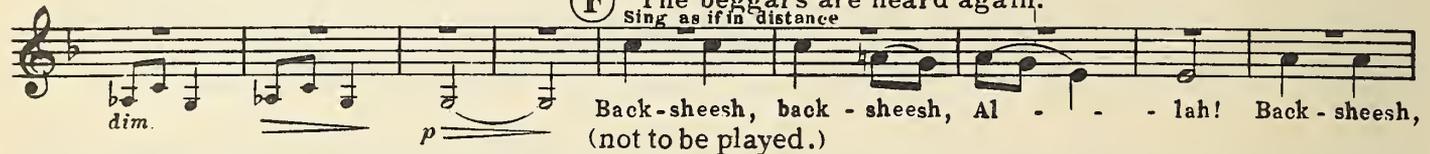
Cat. 

BRANN *marziale*

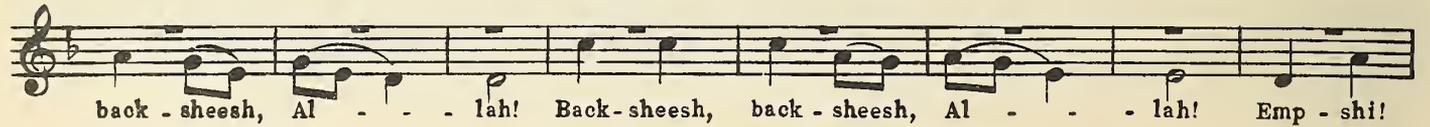


**F** "The beggars are heard again."

Sing as if in distance

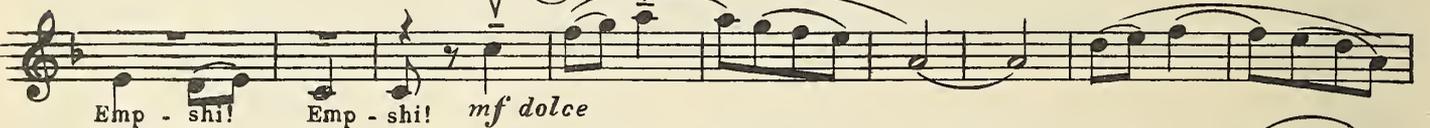
*dim.* 

*p* Back-sheesh, back - sheesh, Al - - - lah! Back - sheesh,  
(not to be played.)



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

Play **G** "The Princess prepares to depart!"

*mf dolce* 

Emp - shi! Emp - shi!



Fl. & Picc.

Ob. & Bsn.

*pizz.* 

*pp*

*arco* 

*p dolce* *dim.* *pizz.* *ppp*

**H** "The caravan resumes its journey."

Tempo I.

*ff* 

*ff* *f*

Picc. Ob. & Clt.

*marcato* *pizz.*

Pizz. & Drum

1st Violin.

*dim. poco a poco*

(pizz. marcato)

*poco a poco dim.*

(Cl. 8<sup>va</sup> lower)

(Prepare mutes)

arco VI  
(muted)

**I** *dolcissimo*

*p* *espress.*  
(muted)

*dim.*

*pp*

*pizz.*

Cl. (cued in Cello)

Bsn. (cued in Cello)

"The market-place becomes deserted!"

(Bass & Cello pizz)

Tymp. & Bass

*ppp*

arco *sf*

*ff*

*Fine.*



**Bass.**

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Moderato. (♩=108.)

with steady movement "The camel-drivers gradually approach."

pizz.

pp

p *cresc. poco a poco* mf

arco **A** pesante

pizz.

**B** "The beggars in the market-place?"

simile

arco *fff*

simile

Cym.

"The beautiful Princess approaches."

Ⓒ Poco meno mosso.

pizz. arco

*p* *mf*

The first section consists of two staves of music. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a *pizz.* (pizzicato) section marked *p* (piano), followed by an *arco* (arco) section marked *mf* (mezzo-forte). The music features quarter notes and eighth notes, with some notes beamed together. There are four first-finger fingering indications (the number '1') above the staff.

*sonore e largamente*

*ff*

The second section consists of two staves of music. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The tempo and dynamics are *sonore e largamente* (sonorous and broadly) and *ff* (fortissimo). The music is characterized by wide intervals and a slow, spacious feel, with notes often held for several measures.

"The jugglers in the market place."

Ⓓ pizz.

*marcato*

*(pizz sempre)*

The third section consists of three staves of music. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The tempo and dynamics are *marcato* (marked) and *(pizz sempre)* (pizzicato sempre). The music is rhythmic and lively, featuring eighth and sixteenth notes. There are several accents (>) above notes in the first two staves.

"The snake-charmer."

*ff*

1 2 3 4 5 6 7

8 9 10 11 12 13 14 arco

The fourth section consists of two staves of music. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The tempo and dynamics are *ff* (fortissimo). The music is a rhythmic pattern of eighth notes, numbered 1 through 14. The first two staves end with a *arco* (arco) instruction.

"The Caliph passes through the market-place."

Ⓔ (Play small notes if no Cornet & Trombones)

Trb.

(Play) pizz.

The fifth section consists of two staves of music. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The instrument is designated as *Trb.* (Trombone). The music features eighth and sixteenth notes. The second staff includes the instruction *(Play) pizz.* (pizzicato).

Bass.

ⓕ "The beggars are heard again."  
arco

ⓖ "The Princess prepares to depart!"

ⓓ "The caravan resumes its journey!"  
Tempo I.  
pizz.

ⓔ

"The market -

-place becomes deserted."

**Bassoon.**

**IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

Orchestra by the Composer.

**ALBERT W. KETÉLBEY.**

# IN A PERSIAN MARKET.

## Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÈLBÉY.

### 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)

(A)

17

*f marcato*

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

*fff*

(C) "The beautiful Princess approaches!"

Play small notes if no Horn

2 14 12

*p*

*p*

*p*

"The jugglers in the market-place."

(D)

*f* Poco più mosso.

"The snake-charmer."

*ff* 1 2 3 4 5 6 7 8 9 10 11 12 13

(E)

"The Caliph passes through the market-place."

2nd Trom. & Horns

14

*f* *dim.*

(F)

"The beggars are heard again."

*mf* simile

(G)

"The Princess prepares to depart!"

*p*

4

Solo

(H)

Tempo I. "The caravan resumes its journey."

*p dolce* 8 *ff marcato*

*dim. poco a poco* *p* *poco a poco*

(I)

16

Solo

*dim.* 4 *ppp*

"The market-place becomes deserted."

*sempre ppp* 3 *sf* Fine.



**Horns in F.**

**IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

Orchestra by the Composer.

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# IN A PERSIAN MARKET.

## Intermezzo-Scene.

Orchestra by the Composer.

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"The camel-drivers gradually approach."

(A)

Moderato. (♩ = 108.)  
(with steady movement)

18

*mf poco a poco*

*f*

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

a.2

*ff sempre marcato*

*fff*

*sempre marcato*

"The beautiful Princess approaches."

(C) Poco meno mosso.

12

*pp melodia marcato*

*p*

Horns in F.

ff

ⓓ "The jugglers in the market-place!"  
f Poco più mosso

"The snake-charmer."  
14 a.2  
ff marziale

ⓔ "The Caliph passes through the market-place."  
a.2

stacc.  
f Soli

dim. ⓕ "The beggars are heard again!"  
mf simile simile

ⓖ "The Princess prepares to depart!"  
p p

a.2

1st  
pp pp

ⓗ "The caravan re-sumes its journey!" ⓑ 24  
8  
sf Fine.



Harp.

# IN A PERSIAN MARKET.

Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÈLBÉY.

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## Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÉLBEY.

### Synopsis.

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"The camel-drivers gradually approach"

Moderato. (♩ = 108.)

(with steady movement.)

The musical score is written for Harp and includes a 1st Brass part. It consists of four systems of staves. The first system shows the Harp part with a dynamic marking of *mf* and a crescendo instruction *cresc. poco a poco*. The second system introduces the 1st Brass part with a dynamic marking of *mf* and a crescendo instruction *poco a poco cresc.*. A section marked *Picc.* (Piccato) is indicated above the Harp staff, and a circled letter **A** is placed above the Brass staff. The score continues with further musical notation for both instruments.

**B** "The beggars in the market-place?"

R.H. *f marcato*  
L.H.

*sempre marcato*

*gliss.*  
*fff*

"The beautiful Princess approaches."  
**C** Poco meno mosso.

*p*  
*pp dolce*

Harp.

First system of musical notation for Harp, consisting of a grand staff with treble and bass clefs. The music features a series of chords and single notes, with a '7' marking above several notes in the treble staff.

Second system of musical notation for Harp, continuing the piece with similar chordal textures and melodic fragments in both staves.

Third system of musical notation for Harp, showing a continuation of the harmonic and melodic patterns.

Fourth system of musical notation for Harp. This system includes dynamic markings: a '1' in the bass staff, another '1' in the treble staff, and a 'ff' (fortissimo) marking in the treble staff.

Fifth system of musical notation for Harp, featuring more complex chordal structures and some tremolos in the treble staff.

Sixth system of musical notation for Harp, concluding the piece with sustained chords and melodic lines.

The first system consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a harmonic accompaniment with similar chordal structures.

"The jugglers in the market-place."

①

*f*

The second system begins with the title "The jugglers in the market-place." and a circled '1' above the treble staff. The music features a dynamic marking of *f* (forte). The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

The third system continues the piece with a focus on chordal textures in both staves. The treble staff features chords with accents, and the bass staff has a steady accompaniment.

"The snake-charmer."

The fourth system is titled "The snake-charmer." and includes first ending markings (1 and 2) in both staves. The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

The fifth system features a series of numbered chords (3, 4, 5, 6, 7, 8, 9) in the bass staff, with the treble staff mostly containing rests.

The sixth system continues with numbered chords (10, 11, 12, 13, 14) in the bass staff, with the treble staff mostly containing rests. A final '1' is marked at the end of the system.

# Harp.

Ⓔ "The Caliph passes through the market-place." Ⓕ "The beggars are heard again!"

Ⓖ "The Princess prepares to depart!"

Musical notation for the first system, featuring chords and a measure rest marked '1'. The piece concludes with a *pp* dynamic marking.

“The caravan resumes its journey.”  
Tempo I.

Musical notation for the second system, starting with a *ff* dynamic. The melody is primarily in the bass clef.

Musical notation for the third system, including a *dim. poco a poco* marking and a measure rest marked '15'. The piece concludes with a *pp* dynamic marking.

Musical notation for the fourth system, starting with a first ending bracket marked 'I' and the instruction *sempre arpeggiato*.

Musical notation for the fifth system, consisting of chords in both staves.

“The market place becomes deserted.”

Musical notation for the sixth system, featuring measure rests marked '9' and '8', and ending with a *sf* dynamic and *Fine.*



# IN A PERSIAN MARKET.

Intermezzo-Scene.

Orchestra by the Composer

ALBERT W. KETÈLBEY

*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 Calip 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 princes and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

Moderato 18

(A) *p*

*ff*

(B)

*fff sempre marcato*

(C) *Poco meno mosso*  
in absence of Cl. or Cello

2 *p*

*p*

*ff*

*ff*

**(D)** Poco piu mosso  
*f*

*ff*

**(E)**

*dim.*

**(F)**

*mf*

**(G)**

*dim.*

**(H)** Tempo I  
*pp ff*  
8 6 8

**(I)** 12 16  
*sf*

## 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 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 princes and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

Moderato

18

(A)

*ff*

*sempre marcato*

*fff*

(C) Poco meno mosso

2 12

*p*

12

*ff*

*ff*

B $\flat$  Tenor Saxophone

**D** Poco piu mosso *f*

*ff*

**E**

*dim.*

**F**

*mf*

**G**

**H** Tempo I *pp* *ff* 8 6

8 **I** 12

16 *f*

**Flute.**

**IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

**Orchestra by the Composer.**

**ALBERT W. KETÈLBÈY.**

# 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.

Moderato. (♩ = 108.) "The camel-drivers gradually approach."  
(with steady movement)

The musical score is written for a single flute part in 2/4 time. It begins with a *pp* Solo and includes a *Picc.* section. The score features several dynamic markings: *cresc. poco a poco*, *f*, and *ff stacc.*. There are also performance instructions such as *(Picc. sempre)* and *tr* (trills). The score is divided into sections labeled A and B. Section B is titled "The beggars in the market-place." and includes a measure marked with the number 10. The score concludes with a *tr* marking.

Flute.

"The beautiful Princess approaches."

ⓐ Poco meno mosso.

"The jugglers in the market-place"

ⓓ Poco più mosso

"The snake-charmer!"

# Flute.

"The Caliph passes through

Ⓔ the market-place."

Ⓕ "The beggars are heard again?"

Ⓖ "The Princess prepares to depart?"

Ⓗ "The caravan resumes its journey."

Ⓘ

"The market-place becomes deserted."

Clarinets in B $\flat$ .

# IN A PERSIAN MARKET.

Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÉLBEY.

# 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)

The musical score is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has one sharp (F#). The first system begins with a piano (pp) dynamic and a tempo marking of Moderato (♩=108) with steady movement. It features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *pp*, *mf*, and *cresc. poco a poco*. A circled 'A' is placed above the staff in the second system, marking the beginning of a new section. The score continues with various rhythmic patterns and melodic motifs across four systems.

① "The beggars in the market-place."

*ff sempre marcato*

*fff* *sempre marcato*

② "The beautiful Princess approaches!"  
*Poco meno mosso.*

2

# 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.*

The first system consists of two staves of music. The upper staff contains a complex melodic line with many beamed eighth and sixteenth notes, often grouped in pairs. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the piano accompaniment from the first system, maintaining the same melodic and rhythmic patterns.

"The snake charmer."  
1st.

*ff* Solo (with Ob)

The third system begins with a clarinet solo. The upper staff shows a melodic line with a key signature change to one flat (B $\flat$  major). The lower staff has rests. The tempo and dynamics are marked *ff*.

*ff marcato*

The fourth system features a piano accompaniment. The upper staff has a triplet of eighth notes marked with a '3' above it. The lower staff has a triplet of eighth notes marked with a '3' below it. The tempo is marked *ff marcato*.

*ff*

The fifth system continues the piano accompaniment with a *ff* dynamic marking. The music features a mix of eighth and sixteenth notes with accents.

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

The sixth system features a 2nd Cornet part. The upper staff shows a melodic line with a key signature change to one flat. The lower staff has rests. The tempo and dynamics are marked *ff*.

Clarinets in B $\flat$

2nd Horn.

**F** "The beggars are heard again!"

*mf* *simile* *simile*

**G** "The Princess prepares to depart!"

*mf dolce.*

1st.

*p*

Clarinets in Bb.

Solo

pp Bssn. pp 2nd Cornet

“The caravan resumes its journey.”  
Ⓜ Tempo I.

1 ff marcato

mf p poco a poco

dim. pp

Ⓜ Solo.

16 pp

“The market-place becomes deserted.”

4 8 sf

Fine.



**Cornets in B $\flat$ .**

**IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

**Orchestra by the Composer.**

**ALBERT W. KETÈLBEY.**

# IN A PERSIAN MARKET.

## Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÉLBEY.

### Synopsis.

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"The camel-drivers gradually approach."

Moderato. ( $\text{♩} = 108$ .) with steady movement

(A)

18 Muted *mf cresc. poco a poco* *ff*

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

(muted) *ff* Play small notes if no Oboe or Horn (muted) *sempre marcato*

*sempre marcato*

(play open) *fff marcato*

# Cornets in Bb.

## Ⓒ "The beautiful Princess approaches." Poco meno mosso

## Ⓓ "The jugglers in the market-place."

## "The snake-charmer." · "The Caliph passes through the market-place."

# Cornets in B $\flat$ .

*dim.*

Horns (prepare mute)

*dim.*

**F** "The beggars are heard again."

*mf* Muted

**G** "The Princess prepares to depart!"

*p*

*pp*

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

"The market-place becomes deserted."

26	24	8	Open <i>sf</i>
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*Fine*

**Trombones.**

**IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

Orchestra by the Composer.

**ALBERT W. KETÉLBEY.**

# IN A PERSIAN MARKET.

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"The camel-drivers gradually approach?"

Moderato. (♩ = 108.) (A)

(with steady movement)

Play 1st Trombone if only one

(muted) *mf* *cresc. poco a poco*

*ff*(muted)

(B) "The beggars in the market place!"

Horns

(open) *fff marcato*

(C) "The beautiful Princess approaches."

Poco meno mosso

*pp*

14 Bssn. 12 Bssn. *f*  
Play

*ff* *mf* *f* *mf*

*ff* *f* *mf* *f*

*mf* (mute)

Ⓓ "The jugglers in the market-place?"

1 (muted)

"The snake-charmer?"

1 (muted) 14 open *ff* 2<sup>o</sup> Solo *marziale*

Ⓔ "The Caliph passes through the market-place?"

*brillante stacc.*

*dim.* *mf*

Ⓕ "The beggars are heard again?"

*dim.* *mf* Horns prepare mute

Ⓖ "The Princess prepares to depart."

*p* (muted)

Horns

"The caravan resumes its journey."

Ⓗ Tempo I. 26

Ⓘ 24 8

"The market-place becomes deserted?"

*open sf* *Fine.*



DRUMS  
IN A PERSIAN MARKET.  
Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÉLBEY.

Drums.

# IN A PERSIAN MARKET.

## Intermezzo-Scene.

Orchestra by the Composer.

ALBERT W. KETÈLBEY.

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TYMP Moderato. (♩ = 108.)

F&E (with steady movement) "The camel drivers gradually approach"  
Tom-Tom (or S. D. with loose snares)

1 2 3 4 5 6 7 8

*pp* (prepare Sleigh Bells)

1 2 3 4 5 6

*cresc. poco a poco*

(A) Sleigh Bells.

1 2 3 4 5 6

*mf* B.D. *cresc. poco a poco*

1 2 3 4 5 6

*f*

go to Tymp. Tymp. or (B. D.) *cresc. poco a poco*

go to (B) Tom-Tom

"The beggars in the market place."

*f* Tymp.

S. D.

Cym. *ff* B. D. & Cym.

Drums.

"The beautiful Princess approaches."

Loose Cym. Solo **C** Tymp. (or B.D.) *pp* L. Cym. with Tymp stick B.D. Tymp. *pp* L. Cym. with Tymp. stick *p* B.D. L. Cym. with Tymp. stk. *p*

Tymp. L. Cym. Tymp. B.D. L. Cym. Tymp. L. Cym. Tymp. B.D. L. Cym. with Tymp. stick *pp* Tymp. B.D. L. Cym. Tymp. *ff* B.D. L. Cym. L. Cym. L. Cym. Tymp. L. Cym. with Tymp. stk. B.D. B.C. Tymp. L. Cym. with Tymp. stick Tymp. L. Cym. Tymp. 2

Go to Tambourine

"The jugglers in the market place."

**D** Tambourine (or Chinese Drum) *f* B.D. B.D. B.D. Tymp. B.D. B.D. B.D. Tom-Tom & Tymp. 1

Tambourine (or Ch. Dr.) B.D. B.D. B.D.

"The snake-charmer."

1 2 3 4 5 6 7 8 9 10 11 12 13 14

take Sleigh Bells

"The Caliph passes through the market place."

**E** L. Cym. S. Bells *ff* L. Cym. S. Bells L. Cym. S. Bells L. Cym. S. Bells *pp* 2

S. Bells L. Cym. S. Bells *dim.* *pp* V.S.

# Drums.

**F** "The beggars are heard again!"  
Tom-Tom

*mf* B.D.

**G** "The Princess prepares to depart!"  
Tri. *p* Loose Cym. Tri.  
*p* B.D.

Loose Cym.  
B.D.

Tri. *p* (take sleigh bells)  
2 2 2 4

**II** Tempo I. "The caravan resumes its journey!"  
Sleigh Bells

*ff* *ff* Tymp. *marcato* *dim. poco a poco*

*p* Tymp. 1 2 3 4

*p* Tom-Tom 5 6

**I** 2 Glock. *p dolce.*  
*dim.* (go to Glock.)

(go to Tymp.) 2

Loose Cym. *pp* Tymp. Loose Cym. *pp*

1 *pp* Tymp. (or B.D.) Tymp.

"The market place becomes deserted!" 1 2 3 4 5  
*ppp* Tymp. Loose Cym. B.D. Cym.

# 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) "The camel-drivers gradually approach?"

Picc. 14 (A) 12 Vins. Oboe

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

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

back-sheesh, Al - - lah! <sup>\*</sup>Emp-shi! Emp-shi! Emp-shi! Back-sheesh, back-sheesh,

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

(C) "The beautiful Princess approaches?"  
- lah! Emp-shi! Emp-shi! Emp-shi! Cello & Clt.

12 8

12 8

(D) "The jugglers in the market-place?" 16 (E) "The snake-charmer?" 16 (E) "The Caliph passes through the market-place." 12

(F) (as if in distance) "The beggars are heard again?"  
Drum Back-sheesh, back-sheesh, Al - - lah! Back-sheesh, back-sheesh, Al - -

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

TACET till the FINISH.



**Organ.**

# **IN A PERSIAN MARKET.**

**Intermezzo-Scene.**

**Orchestra by the Composer.**

**ALBERT W. KETÉLBEY.**

# 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.

**Moderato.** (♩ = 108.) "The camel-drivers gradually approach"  
(with steady movement)

The musical score is written for piano and includes four systems of music. The first system is marked *ppp* and includes the instruction "Dr. & Bass." in the bass staff. The second system is marked *p*. The third system is marked *f* and contains a circled letter "A" above the first measure of the treble staff. The fourth system continues the piece. The music is in 2/4 time and features a steady, rhythmic accompaniment in the bass with melodic lines in the treble.

"The beggars in the market-place."

**B** (Sing loudly)

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

*f*

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

*ff*

Full Organ

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

"The beautiful Princess approaches?"

**C** Poco meno mosso.

- lah! Emp - shi! Emp - shi! Emp - shi!

*p* *p* Clt. & Cello

The first system of the organ piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A fortissimo (*ff*) dynamic marking appears in the middle of the system.

The second system continues the organ piece with two staves. The upper staff has a melodic line with some slurs, and the lower staff has a steady accompaniment. The dynamics are consistent with the previous system.

The third system of the organ piece consists of two staves. The upper staff continues the melodic development, and the lower staff maintains the accompaniment. The piece is in a key with one flat.

The fourth system of the organ piece consists of two staves. The upper staff begins with a Piccolo section, indicated by the marking "Picc." and a circled 'G' above the staff. The title "The jugglers in the market-place!" is written above the staff. The tempo marking "Poco più mosso" is placed between the staves. The upper staff features a rapid, rhythmic melodic line, while the lower staff has a corresponding accompaniment.

The fifth system of the organ piece consists of two staves. The upper staff continues the rapid melodic line from the Piccolo section, and the lower staff provides a rhythmic accompaniment.

The sixth system of the organ piece consists of two staves. The upper staff continues the rapid melodic line, and the lower staff provides a rhythmic accompaniment. The piece concludes with a final chord in the lower staff.

Organ.

"The snake-charmer."

The first system of the organ score for "The snake-charmer." It consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet. The lower staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* is placed above the lower staff.

The second system of the organ score. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the accompaniment with chords and single notes.

The third system of the organ score. The upper staff continues the melodic line with eighth notes. The lower staff continues the accompaniment with chords and single notes.

"The Caliph passes through the market-place."

The first system of the organ score for "The Caliph passes through the market-place." It consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *ff* is placed above the lower staff. A circled letter 'E' is placed above the first measure of the upper staff. The text "Brass Soli" is written above the lower staff, and "ff Trumpets" is written below the lower staff.

The second system of the organ score. The upper staff continues the melodic line with eighth notes. The lower staff continues the accompaniment with chords and single notes. A dynamic marking of *dim.* is placed above the lower staff.

The third system of the organ score. The upper staff continues the melodic line with eighth notes. The lower staff continues the accompaniment with chords and single notes. A dynamic marking of *dim.* is placed above the lower staff. The system concludes with a final chord in the lower staff.

# Organ.

**(F)** "The beggars are heard again!"  
(Sing as if in distance)

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

**(G)** "The Princess prepares to depart!"

back-sheesh, Al - - lah! Emp - shi! Emp - shi! Emp - shi! *p*

"The caravan resumes its journey."

**(H)** Tempo I.

*f*

*dim. poco a poco*

Musical staff 1, first system. Treble clef. *a poco* dynamic marking. *pp* dynamic marking at the end of the system.

Musical staff 2, second system. Treble clef.

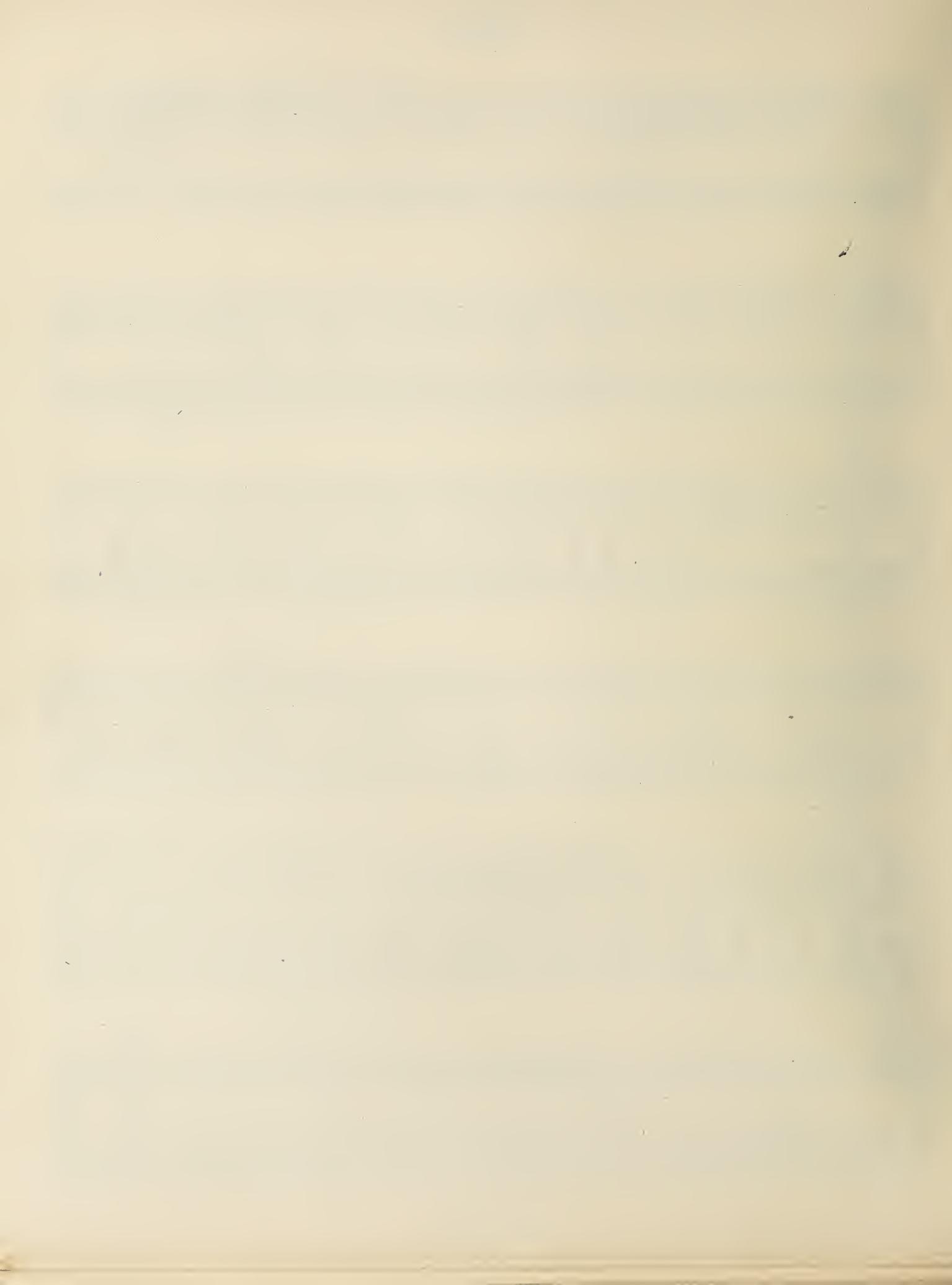
Musical staff 3, third system. Treble clef. *pp* dynamic marking. A circled '1' above the first measure.

Musical staff 4, fourth system. Treble clef. *Solo Clt.* dynamic marking above the staff.

Musical staff 5, fifth system. Treble clef. *Bassoon* dynamic marking above the staff. *“The market-place becomes deserted.”* text above the staff. *pppp* dynamic marking at the end of the system.

Musical staff 6, sixth system. Treble clef. *ff* dynamic marking at the end of the system.

*Fine.*



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,

Vla. 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

V.S.  
B.D.  
Loove Cym.

Piano - Conductor.

"The beautiful Princess approaches."

**C** Poco meno mosso. (not dragging.)

Cello & Clt. *espress.*

*p* Pizz. Horns & Trb. & Harp sustained.

Tymp. Pizz. Strings & Harp

*Red.* \* *Red.* \* *Red.* \* *Red.* \* Tymp. B.D. & L.Cym.

*Red.* B.D. & L.Cym. \* *Red.* \* *Red.* \*

Horn *p*

Tymp *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* B.D. L.Cym.

\* *Red.* \* *Red.* \* *Red.* \*

F1. & Ob. added Hns. Tutti

Tymp roll.

Piano - Conductor.

Tutti  
W.W. Vln. & Cello

Horn melody  
ff Harp, Strings arco  
Brass sustain

Tymp.  
Led.

\* Led. B.D. & L. Cym. \* Led.

Led. Cym. \* Led. Cym. Cym.

W.W. Vln. & Cello  
Hn  
ff Harp

Cym. Cym. Led. \*

Led. B.D. & L. Cym. \* Led. \* Led. Cym. \* Led.

Picc

Pizz. più mosso

\* Cym. Cym.

Piano - Conductor.

Poco più mosso.

(D) "The jugglers in the market-place!"

Picc.

First system of the score. It consists of five staves. The top staff is the vocal line. The second staff is the piano part, marked *pizz.*. The third staff is the cymbal part, marked *f ctt.*. The fourth staff is for Bassoon and Horn, marked *Bssn. & Hn.*. The fifth staff is for Tambourine (or Chinese drum). The system includes dynamic markings *f* and *mf*, and performance instructions *muted Brass* and *Brass*.

Second system of the score, continuing the musical notation for the vocal line, piano, cymbal, bassoon/horn, and tambourine.

Third system of the score, continuing the musical notation for the vocal line, piano, cymbal, bassoon/horn, and tambourine.

Fourth system of the score, continuing the musical notation for the vocal line, piano, cymbal, bassoon/horn, and tambourine.

*ff* Tom. Tom. Harp & Bassoon. Bassi. Cello. Pizz.

"The snake-charmer."

ff Picc. Ob. Clt.

This system features a piano accompaniment in the bass clef and a melody in the treble clef. The melody includes a triplet of eighth notes. The key signature has one flat (B-flat).

Clt. Ob. added

This system continues the piano accompaniment and melody. The key signature remains one flat.

Brass ff

This system continues the piano accompaniment and melody. The key signature remains one flat.

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

Brass Soli

L. Cym. Sl. Bells.

This system features a piano accompaniment in the bass clef and a melody in the treble clef. The melody is marked with accents. The key signature has one flat.

sempre marcato

Bsn. added

Sl. Bells

Horns cued in Cor.

2nd Horn cued in Clt. Trbn

This system continues the piano accompaniment and melody. The key signature has one flat.

dim.

This system continues the piano accompaniment and melody. The key signature has one flat.

"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 - shi! Emp - shi! Emp - - - shi! *mf*

*espress. sonore*  
muted Brass sustain  
Harp

*p* Cym. Cym.

Cym. Cym.

Fl. & Clt.

Hns. & Cnts. sustain  
Strings Pizz.

*poco* *a* *poco* *dim.*

Cym. Tri.

Ob. & Bsn.

Vins.

Musical notation for Oboe and Bassoon (Ob. & Bsn.) and Violins (Vins.). The score features a melodic line with trills (Tri.) and a bass line with chords.

Flt. 8va lower added

Ⓜ "The caravan resumes its journey!"  
Tempo I. 8

Musical notation for Flute (Flt.) and Piano. The piano part includes dynamic markings: *pp*, *ff marcato* Bassi pizz., Tymp. & Sleigh Bells, and *f*. The flute part includes the instruction "Flt. 8va lower added".

Musical notation for Piano. The score includes the instruction *dim. poco a poco* and a measure rest of 8.

Musical notation for Piano. The score includes a measure rest of 8 and the dynamic marking *f*.

Musical notation for Piano. The score includes a measure rest of 8 and the dynamic marking *p*.

Musical notation for Piano. The score includes the instruction *dim.* and *pp* Harp. A note above the staff indicates "Strings 1st Vln. muted".

# Piano - Conductor.

**I** muted Vlns. Glock. Glock.

*ppp* pizz.

This system shows the first two staves of the score. The upper staff is for Muted Violins, starting with a first measure rest and then playing a melodic line. The lower staff is for the piano, starting with a first measure rest and then playing a rhythmic accompaniment of chords. Dynamics include *ppp* and *pizz.* (pizzicato). Glockenspiel parts are indicated by 'Glock.' above the staff.

This system continues the piano accompaniment from the first system. The lower staff features a steady rhythmic pattern of chords. The upper staff continues the melodic line from the muted violins.

Solo Clt. (cued in Cello) Solo Bsn. (cued in Cello)

*pp* pizz.

Tymp. Cym.

This system introduces the Solo Cello and Solo Bassoon parts, both cued in the Cello part. The piano accompaniment continues with *pp* dynamics and *pizz.* (pizzicato). The lower staff includes parts for Tympani (Tymp.) and Cymbals (Cym.).

"The market-place becomes deserted."

*pp* Bassoon & Bassi pizz.

Cym. *pp*

This system features a descriptive text annotation: "The market-place becomes deserted." The piano accompaniment continues with *pp* dynamics. The lower staff includes parts for Cymbals (Cym.) and *pp* dynamics. The upper staff continues the melodic line.

*ppp* *sf* TUTTI

Tymp. & Pizz. Fine.

This system concludes the piece. The piano accompaniment continues with *ppp* dynamics. The lower staff includes parts for Tympani and Pizzicato (Tymp. & Pizz.). The upper staff concludes with a *sf* (sforzando) *TUTTI* instruction. The piece ends with the word "Fine."