

# THE SULTAN'S PORTRAIT

a Musical by

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## THE SULTAN'S PORTRAIT

### CHARACTERS

The Sultan of Sandansun (male, non-singing); A squint-eyed old tyrant with a streak of vanity.

The Princess (female, singing); The Sultan's resourceful and headstrong daughter.

Clotilde (female, singing); The Princess's trusted handmaiden.

Sir Conrad Sedgewick (male, singing); A rich and handsome but rather stupid suitor of the Princess.

Harry Sheridan (male, singing); Our Hero.

The Royal Scribe (male or female, singing); The Sultan's flunky.

Sylvester (male, non-singing); A professional arranger of elopements.

Pierre Bon Chance (male, non-singing); The greatest artist in France.

The Royal Messenger (male or female, non-singing)

Orlando, an artist

A chorus of artists and courtiers in the royal court

## ACT I, Scene i

(As the overture ends, the Royal Messenger appears in front of the curtain. He blows a trumpet, unrolls a scroll, and reads.)

## MESSENGER

Hear ye, hear ye! The Sultan of Sandansun has decreed that a royal portrait painting contest shall be held. Whosoever best paints the Sultan's portrait shall win the Princess's hand in marriage. All contestants will be guests at the palace for the duration of the contest. Hear ye, hear ye!

(The Royal Messenger blows the trumpet again. As he does, the curtain rises and the Messenger steps back to become part of the scene. The setting is the Sultan's court. Stage left, at the entrance to the palace, is a sign-up board, with the name "Orlando" at the top, followed by "Pierre Bon Chance." During the Opening Chorus various artists add their names to the list. Assisted by the Princess, Sir Conrad Sedgewick adds his name about half way down. Stage left is an easel with a painting on it, covered by a veil. The stage is filled with courtiers and artists. Also on stage are the Princess, Sir Conrad Sedgewick, and Clotilde. They sing the opening chorus, "Welcome to the Land of Sandansun.")

Chorus: WELCOME TO THE LAND OF SANDANSUN  
WELCOME TO YOU EACH AND EV'RY ONE  
REST FROM YOUR WANDERINGS, REST LONG AND WELL  
LEAVE ALL YOUR CARES FAR BEHIND  
STAY, LET THE DESERT CAST ITS SPELL  
ON YOUR MIND

WELCOME TO THE LAND OF SANDANSUN  
WELCOME, FOR OUR TALE IS JUST BEGUN  
WELCOME TO ALL YOU WHO COME TO OUR LAND  
WELCOME TO SANDANSUN

Artists: WE ARE ARTISTS OF EVERY KIND  
AND WE'VE COME TO BE WINED AND DINED  
WE ARE MUCH TOO SMART

TO STARVE FOR OUR ART  
 WHEN PATRONAGE WE FIND  
 THOUGH WE CERTAINLY HOPE TO WIN  
 IF WE DON'T WE'LL HAVE NO CHAGRIN  
 WE'LL LAUGH AND SING  
 AND LIVE LIKE A KING  
 UNTIL THE DECISION'S IN

Chorus: WELCOME TO THE SULTAN'S ROYAL COURT  
 WELCOME TO THE PORTRAIT PAINTING SPORT  
 EVEN IF YOU'VE NEVER PAINTED BEFORE  
 COME TRY YOUR HAND AT THE GAME  
 PLAY, AND THE FATES MAY GRANT YOU FORTUNE  
 AND FAME

FEAST UPON THE PRINCESS WITH YOUR EYES  
 TRULY SHE'S A RICH AND ROYAL PRIZE  
 WIN FOR YOURSELF A PRINCESS AND THRONE  
 MAKE WEALTH AND BEAUTY YOUR OWN

Princess: WHAT'S THE USE IN BEING A PRINCESS  
 IF YOU CAN'T PICK YOUR PRINCE?  
 LOOK AT ALL THESE FREELOADING PAINTERS  
 DON'T THEY JUST MAKE YOU WINCE?

WELL I WANTED A KNIGHT IN SHINING ARMOR  
 SOMEONE TO CAPTURE MY HEART  
 SO I REFUSE TO MARRY A FOOL  
 FOR THE SAKE OF ART

Chorus: WELCOME TO THE LAND OF SANDANSUN  
 WELCOME TO YOU, EACH AND EVERY ONE  
 REST FROM YOUR WANDERINGS, REST LONG AND WELL  
 LEAVE ALL YOUR CARES FAR BEHIND  
 STAY, LET THE DESERT CAST ITS SPELL  
 ON YOUR MIND

WELCOME TO THE LAND OF SANDANSUN  
 WELCOME FOR OUR TALE IS JUST BEGUN  
 WELCOME TO ALL YOU WHO COME TO OUR LAND  
 WELCOME TO SANDANSUN

MESSENGER

His Majesty, the Sultan of Sandansun!

(Every time anyone says this phrase, the Chorus automatically sings the Sultan's Fanfare, "All Hail.")

CHORUS

ALL HAIL TO THE SULTAN OF THEE WE SING  
ALL HAIL TO OUR GREAT AND GLORIOUS KING!

(As they sing, the Sultan enters, followed by the Royal Scribe.)

SULTAN

SILENCE! (They all fall to their knees and bow to the floor, except the Princess, who remains standing and unfazed. The Sultan has a tendency to bellow.) I hate that song. I'm not a king, I am a Sultan. Where's my scribe?

SCRIBE  
(standing up)

Here I am, Your Highness.

SULTAN

Change the words to that song. I hate it when I'm called a king.

SCRIBE

But Sire, we have to use the word "king." Nothing rhymes with "Sultan."

SULTAN

I said change the words.

SCRIBE

But Sire. . . .

SULTAN  
(furious)

If I hear those words once more, I'll have you sliced into pieces and fed to the swine!

SCRIBE

C-C-Consider it d-done, Sire. (The Scribe faints.)

SULTAN  
(to Messenger)

All right, read the decree.

(Everyone stands up except the Scribe.)

MESSENGER  
(reading from the scroll)

Hear ye, hear ye! The Sultan of Sandansun has decreed that a royal portrait painting contest shall be held. Whosoever best paints the Sultan's portrait shall win. . . .

SULTAN  
(cutting him off)

That's enough! (He crosses to the easel.) Let's see the first picture. Who painted it?

ORLANDO  
(bowing to the ground)

I did, Your Highness. (He continues to bow until the Sultan stops him.)

SULTAN  
(impatiently)

Well stop groveling and get on with it!

ORLANDO  
(unveiling the painting with a flourish)

His Majesty, the Sultan of Sandansun!

CHORUS

ALL HAIL TO THE SULTAN OF THEE WE SING  
ALL HAIL TO OUR GREAT AND GLORIOUS. . . .

(As they sing, the Scribe revives and realizes what is about to happen. The Sultan advances on the Scribe with a menacing look. Frantically, the Scribe gestures to the chorus to stop singing. Finally, just before they sing the word "king," he stops them by shouting. . .)

SCRIBE

STOP!

(The Sultan glares at the Scribe, then turns to examine the painting. Everyone else goes over to look as well. It is a good likeness of the Sultan, emphasizing his frightening demeanor and his ugly squint.)

SULTAN  
(enraged)

NO!

CHORUS  
(chiming in)

It's awful. No good. Bah! Do you call that art? Etc., etc. (Some hold their noses, others give the thumbs down sign, etc.)

SULTAN  
(cutting them off)

SILENCE! (They all fall to their knees again, except the Princess. He turns to Orlando, who is groveling on the floor.) You dog! How dare you! I don't look like that. I am handsome and magnificent. This is an insult! And the penalty for insulting the Sultan is. . . , is. . . .

(He doesn't know. But the Scribe, still on his knees, searches quickly through his book and supplies the answer.)

SCRIBE

Beheading, Sire.

SULTAN  
(delighted)

Yes, beheading! Ha! Off with his head!

PRINCESS

Now father, isn't that a bit severe?



## SULTAN

No! Off with his head, I say. (The Princess shrugs and gives up.) And that goes for anyone else who loses the contest. (to the Scribe) Make that a decree.

## SCRIBE

It is so decreed, Your Majesty.

(Everyone stands up.)

MESSENGER  
(extemporizing)

It is so decreed that, whosoever shall, upon entering the royal portrait painting contest, lose the aforementioned contest, so shall that person be rewarded for his efforts by being beheaded.

(As he finishes the decree, chaos erupts in the court. The luckless Orlando is dragged off, and all the contestants except Pierre Bon Chance scramble to withdraw their names from the sign-up board. The Sultan, however, crosses over to the sign-up board, and arrives before Conrad is able to withdraw his name. The only names left are Pierre Bon Chance and Conrad, with a space between them. Pierre's name is left near the top, while Conrad's is near the bottom, leaving a space between.)

## SULTAN

Who's next? (He motions to the Scribe.) Read the names.

## SCRIBE

Pierre Bon Chance is next, Sire. Then comes Sir Conrad Sedgewick.

SULTAN

Excellent. Where are they?

(Pierre and Conrad come forward.)

CONRAD

I'm C-C-Conrad, Sire.

(Pierre pushes past Conrad, and speaks confidently in a French accent.)

PIERRE

C'est moi, Your Majesty. Pierre Bon Chance, the greatest artist in all of France. And might I add that. . . .

SULTAN

SILENCE! (Again, all except the Princess fall to their knees. Silence falls, and in that instant we hear, off stage, Orlando cry out "Aaaaah!", followed by a chopping sound. The Scribe ceremoniously wipes Orlando's name off the sign up board. The Sultan points to Pierre.) I will see your picture tomorrow. As for you, Conrad, have your picture ready the day after. Scribe!

(The Sultan and the Scribe exit.)

MESSENGER

Court is adjourned for the day.

(Everyone exits except the Princess, Clotilde and Conrad. Conrad is still on his knees, face buried in his hands in terror. The Princess taps him on the shoulder, and he shakes with fright.)

CONRAD

NO, NO, PLEASE NO! (He sees that it is only the Princess.) Oh, it's just you. (He stands up and tries to look brave.) Oh, what am I going to do?

PRINCESS

Get up. What's the matter with you?

CONRAD

You know I never intended to paint the Sultan's portrait. I only signed up so that I could stay at the palace while I planned our elopement. I never dreamed I might get my head cut off.

PRINCESS

You're not afraid, are you?

CONRAD

No, of course not. Only, it seems so dangerous.

PRINCESS

But there's no problem at all. We can elope tomorrow night and nobody the wiser.

CONRAD

But that's impossible. Elopements are complicated affairs. You have to plan them down to the very last detail. I could never get one ready by tomorrow night. (Pause.) I know! I'll run away tonight by myself! Then by daylight I'll be far, far away. (He starts to leave but the Princess stops him.)

PRINCESS

Oh no you don't, Conrad. You're not running out on me now. And if you try, I'll tell my father. He'll have you boiled in oil.

CONRAD  
(begging her)

Oh no, please no, don't do that!

PRINCESS

Oh, stop sniveling and listen. You go and plan your silly elopement, and I'll think of some way to buy us more time. Now go on, get out of here.

CONRAD

Good! yes! Right away! Never fear!

(He exits on the run. Clotilde lets out an enamoured sigh, while the Princess gives an exasperated flounce.)

CLOTILDE

You're so lucky. He's gorgeous.

PRINCESS

Yes, Clotilde, but he's so stupid! What am I doing eloping with a clod like him?

CLOTILDE

Look on the bright side of it.

(They sing "Two Out Of Three Ain't Bad.")

Clotilde: HE'S A RICH AND HANDSOME KNIGHT

Princess: HE'S THE BIGGEST DOPE IN SIGHT

Clotilde: TWO OUT OF THREE AIN'T BAD

HE IS SENSITIVE AND SWEET

Princess: BUT HIS BRAIN IS OBSOLETE

Clotilde: TWO OUT OF THREE AIN'T BAD

HE'S A TALL, DARK, AND HANDSOME LAD

Princess: TOO BAD HE'S SUCH A COWARD AND A CAD

Clotilde: HE SAYS "THEE" AND "THOU" AND "HATH"

Princess: AND HE ALWAYS NEEDS A BATH

Clotilde: TWO OUT OF THREE AIN'T BAD  
TWO OUT OF THREE AIN'T BAD

HE'S SINCERE AND SO WELL MEANT

Princess: DON'T FORGET INCOMPETENT

Clotilde: TWO OUT OF THREE AIN'T BAD

HE HAS BREEDING AND A NAME

Princess: HE'S A SCOUNDREL JUST THE SAME

Clotilde: TWO OUT OF THREE AIN'T BAD

YOU COULD LEARN TO LIKE HIS PERSONALITY

Princess: I GUESS I OUGHT TO FACE REALITY

Clotilde: HE WOULD SERVE YOUR EVERY WHIM

Princess: MAYBE I'LL GET USED TO HIM

Princess  
and

Clotilde: TWO OUT OF THREE AIN'T BAD  
TWO OUT OF THREE AIN'T BAD

### PRINCESS

All right, Clotilde, you win. But if I'm going to elope with him, we've got to think. There must be some way of stalling for time so that Conrad can plan the elopement. But how?

(They pace back and forth, and Clotilde ends up in front of the sign-up board.)

### CLOTILDE

Maybe we could find someone to go after Pierre Bon Chance and before Conrad.

### PRINCESS

Hey, good idea. But who? After today everybody will know the penalty for losing the contest. We'll never find anybody dumb enough.

(As she says this, Harry Sheridan enters, but does not see them.)

### HARRY

Wow, what a palace! Some day I'm going to live in one just like it.

(He sings "I'll Make My Fortune in the World.")

I'LL MAKE MY FORTUNE IN THE WORLD  
I'LL REACH THE PINNACLE OF FAME  
I'LL WIN AT EVERY GAME  
I'LL MAKE MYSELF A NAME  
AND I'LL MAKE MY FORTUNE IN THE WORLD

JUSTICE AND TRUTH WILL BE MY GUIDE  
COURAGE AND YOUTH ARE ON MY SIDE  
I'LL FOLLOW MY STAR  
I'LL WANDER FAR AND WIDE  
AND I'LL MAKE MY FORTUNE IN THE WORLD

AND MAYBE I'LL FIND A PRINCESS AS I TRAVEL ON MY WAY  
A GIRL WHO LOVES ME; THEN I KNOW I COULD TRULY SAY

THAT I MADE MY FORTUNE IN THE WORLD  
AND I FINISHED ALL I TRIED TO DO  
YES HARD AS IT SEEMS  
I'LL MAKE MY DREAMS COME TRUE  
AND I'LL MAKE MY FORTUNE IN THE WORLD

YES HARD AS IT SEEMS  
I'LL MAKE MY DREAMS COME TRUE  
AND I'LL MAKE MY FORTUNE IN THE WORLD

(As he finishes, the Princess pushes Clotilde off-stage. Then she sits down and pretends to cry.)

HARRY

Hey, what's the matter? Are you all right?

PRINCESS  
(acting)

Oh won't anyone come to the aid of a Princess in distress? (She continues to cry.)

HARRY  
(smitten)

(aside) A Princess! (to her) My name is Harry and I'll do anything I can to help you. What's the matter?

PRINCESS

I'm being forced to marry a man I don't love.

HARRY

Really? So you're not married?

PRINCESS

No, but it won't be long. The Sultan is giving me away as a prize to whoever paints the best portrait of him. So now the palace is full of freeloaders and worthless artists who are trying to win me as if I were a trophy or a sack of gold. (She starts to cry again.)

HARRY

No, no, please don't cry. There must be something I can do.

PRINCESS

If only there were. But look. See this sign-up board? (She leads him to the sign-up board.) Well, tomorrow this fellow Pierre Bon Chance will show his portrait. He probably won't win. But Sir Conrad Sedgewick's turn is next. Conrad is the best painter and the biggest jerk around, and he's sure to win. And then I'll have to marry him. (She starts to cry again.)



HARRY

But wait. What if. . . , what if I enter the contest, and put my name here? Above Conrad's? Then I would go before him, wouldn't I?

PRINCESS

Why, yes. Gosh, I hadn't thought of that. You're so smart!

HARRY

There's just one problem.

PRINCESS

What?

HARRY

I'm a terrible artist. I couldn't paint a stroke to save my life.

PRINCESS

Oh. (She can't think of a way around this.)

HARRY

Too bad. (he shrugs) Well, I guess I'll be going. (He starts to leave.)

PRINCESS

Wait, wait! (The Princess runs after him.) You can't go!

HARRY

But what's the point in staying if I can't paint?

PRINCESS

Maybe you could learn.

HARRY

(skeptical)

Do you really think so?

PRINCESS

Sure. Anybody can learn to paint. I did.

HARRY

Yes, but in one day?

PRINCESS

Well, maybe you could take lessons or something.

HARRY

Now there's an idea. Tell you what. I'll stay. As long as YOU give me lessons.

PRINCESS  
(incredulous)

Me?

HARRY

Do you or don't you want me to stay?

PRINCESS  
(exasperated)

Well of all the nerve!

HARRY

Shall we say tonight then, around eight o'clock?

PRINCESS

Oh, all right. Just please, enter the contest.

HARRY

Don't worry, you can count on me! (He signs up.)

PRINCESS

You bet your life!

(The Princess exits, and she is clearly not pleased. Harry calls after her.)

HARRY

I'll see you tonight! (to himself) Yes sir!

(He sings a reprise of "I'll Make My Fortune in the World.")

I THINK THAT I'VE FOUND MY PRINCESS AND I'VE FOUND THE WAY  
THAT I'LL MAKE MY FORTUNE IN THE WORLD  
YES I'LL FINISH ALL I TRY TO DO  
AND HARD AS IT SEEMS  
I'LL MAKE MY DREAMS COME TRUE  
AND I'LL MAKE MY FORTUNE IN THE WORLD

(The scene ends.)

## ACT I, Scene ii

(In the Princess's chamber, that night. The Princess and Clotilde are preparing the chamber for Harry's painting lesson. They have set out an easel, a paint brush and paints. As the scene begins, Conrad crawls, with great difficulty, over the balcony and falls on his face in the room.)

PRINCESS

Conrad, what are you doing here?

CONRAD

Practicing. For the elopement, you know.

PRINCESS

Oh, I see. (Though she doesn't, really.) So is it all planned?

CONRAD

Sort of. I found some one who arranges elopements all the time and he assured me that, for a small fee, he could get everything ready in a few days. That's why I came here tonight; to practice. (He produces three scripts, and gives one to each of them.) Here, these are the plans so far. Let's try it. (He leads them toward the balcony, and begins to read.) "At last, all is prepared, my love. In but a few hours we will be far away from your cruel father, and you will be safe in my arms."

CLOTILDE  
(enraptured)

Oh, how romantic!

(The Princess reads matter-of-factly, while behind her Clotilde acts out the scene romantically.)

PRINCESS

Sighing. Oh, my hero. What would I do without you? Take me, take me away. She swoons. My heart is throbbing with passion. (She has been reading with growing incredulity.) Good grief, what is this?

CONRAD

No, no. Stick to the script.

PRINCESS

Couldn't we just ad lib it?

CONRAD

Come on, this is serious. Now where were we? Ah yes. . . .

(They sing "The Elopement Song.")

Conrad: I GIVE MY HEART TO YOU LOVE  
KNEELS AND TAKES THE LADY'S HAND

Princess: YOU ARE MY ONE AND TRUE LOVE  
BOWS TO HIM AND HELPS HIM STAND

Conrad: HOW I LONG MY LOVE TO HOLD YOU IN MY ARMS

Clotilde: HANDMAID QUIETLY AVERTS HER FACE

Princess: YOU HAVE WON ME WITH YOUR CHARMS AND GRACE

All three: THEY EMBRACE

Conrad: THERE'S NO TIME FOR DELAY DEAR  
BECKONS HER TO BALCONY

Princess: YES WE MUST AWAY DEAR  
BIDS FAREWELL AND TURNS TO FLEE  
(spoken) Thank goodness that's over!

Clotilde: TO CONTINUE TURN THE PAGE

Conrad: A TOKEN OF AFFECTION  
PLUCKS A ROSE OUT OF THE WREATH

(Clotilde plucks a rose and hands it to Conrad)

Princess: THY LOVE IS SWEET PERFECTION  
(spoken incredulously) Puts the rose between her teeth?

Conrad: I'M IN HEAVEN, DEAR, I'M SO IN LOVE WITH YOU

Princess: I HAVE HAD ABOUT ENOUGH OF THIS

Conrad: GAZING IN YOUR EYES IS TRULY BLISS

Conrad  
and

Clotilde: HERE THEY KISS  
(Princess sticks the rose in Conrad's mouth)

Clotilde: PARTING IS SUCH SWEET SADNESS

Conrad: YOU FILL MY HEART WITH GLADNESS

Princess: THIS SCRIPT IS UTTER MADNESS

Clotilde: WAIT! LOOK! (points to script)

All three: AT LAST, WE'VE REACHED THE END!

(As the song ends there is a knock on the door.)

CLOTILDE

I'll get it. (She goes to the door, opens it a crack, peeks out, and slams the door shut. She returns to the Princess.) It's HIM!

PRINCESS  
(to Conrad)

It's your replacement!

CONRAD

My what?

PRINCESS

There's no time to explain. Just believe me. You have to get out of here. (She starts pushing him toward the balcony.)

CONRAD

But we were doing so well.

PRINCESS  
(thinking fast)

Yes, now it's time to practice the exit. Clotilde, come and help Conrad leave.

CLOTILDE

Sure! (Clotilde helps Conrad over to the balcony.) "Is it time, then?"



CONRAD

"Yes. Come away with me, my love."

CLOTILDE

"Yes, yes. I'd follow you anywhere."

(Clotilde and Conrad disappear over the balcony. The Princess opens the door. As Harry steps in we hear Clotilde and Conrad cry out, then there is a crash off stage--they have fallen off the balcony.)

HARRY

What was that?

PRINCESS

I don't know. (Shouts off balcony) Keep it down out there! (She throws her script off the balcony and turns to Harry. There is an awkward pause.)

HARRY

(hands her bouquet)

So. Here we are on our first date.

PRINCESS

This is NOT a date. It's a painting lesson, and that's all.

HARRY

Well, you have to start some where.

PRINCESS

With you, we'd better start with the basics. This is the paint brush. (She hands him a paint brush.) This is the paint. (She hands him some paint.) And this over here-- (she gestures toward easel).

HARRY  
(kidding her)

Slow down. You're going to fast.

PRINCESS

--is the easel. It's best to begin with something simple. Let's see. Paint a circle. That's easy.

HARRY

Nothing to it. (He starts to paint.) Just a dash here and a dab there. And, voila! (Harry shows his first "circle," which is laughably bad.) How's that?

PRINCESS

Well, it should be a little more, ah, round.

HARRY  
(acting crushed)

You don't like it. What am I doing wrong?

PRINCESS

Here, let me show you. (She guides his hand as they paint a circle.)

HARRY

Now we're making progress.

(The Princess realizes that he is flirting, and moves away upstage.)

PRINCESS

Try again.

HARRY  
(painting)

Hmm. I think I'm getting the idea. (He capers around, painting with great abandon and flair, but no skill.) One must paint from the heart, always from the heart. (He turns the easel away from the audience toward the Princess.) How about this? (He bows.)

PRINCESS  
(laughing)

Perhaps you should try ballet lessons instead. (She walks downstage to where she can no longer see what he is painting.)

HARRY  
(painting)

Ah, but I'm enjoying this. Who cares if I lose the contest, as long as I can keep taking painting lessons from you?

PRINCESS  
(suddenly serious)

I'm afraid that would be impossible.

HARRY

Why?

PRINCESS

Because the penalty for losing the contest is beheading.

HARRY

WHAT?!

PRINCESS

I guess I forgot to mention that part.

HARRY

That's a pretty important detail.

PRINCESS

Sorry.

HARRY

That changes everything. I'm getting out of here. (He heads toward the door, then pauses.) Boy, I'd still give it a shot if I thought I had a chance.

PRINCESS

You would?

HARRY

Sure. I'd hate to see you marry someone else. Can't you buy me a little more time? Maybe then, I could learn to paint. And then maybe, if I was a good student, you would. . . .

PRINCESS

Yes?

(Harry turns the easel around so that both she and the audience can see it. He has painted a heart, and drawn an arrow through it.)

HARRY

Maybe you would want me to win the contest.

PRINCESS

(She is impressed)

All right, I'll try.

(The scene ends.)

## ACT I, Scene iii

(The next day in the Sultan's court. Conrad and Sylvester are alone on stage.)

SYLVESTER

So, Conrad, you wish to elope with the Princess.

CONRAD

Shh! Not so loud.

SYLVESTER

You do have her consent, don't you? Elopements are one thing. But abductions are quite another altogether, if you get my meaning.

CONRAD

Yes, of course she knows about it.

SYLVESTER

Of course she does! Just had to make sure. Have to protect my legal interests, you know.

CONRAD

Yes, I suppose so.

SYLVESTER

Furthermore, old chap, considering the extreme delicacy of this particular contract, I must insist, I'm afraid, on cash in advance. Because, you see, if there should be some mistake, and you should get caught, it would be rather difficult to collect my fee, if I may speak frankly.

CONRAD

Gee, I hadn't thought of that, but I guess you're right.

SYLVESTER

Capital! Then we understand each other. Now, my good man, what kind of elopement are you interested in? A man of your stature wants nothing but the best, no doubt. And, seeing that you're eloping with the Princess, no less. . . .

CONRAD

Shh!

SYLVESTER

I imagine you'll want the deluxe package; moonlight, roses, an orchestra perhaps?

CONRAD

Well actually I hadn't really thought about it.

SYLVESTER

Or how about our bold, romantic elopement? (He acts out the entire scene as he describes it.) You ride up on a steed, fight your way through a legion of armed guards, and scale the wall. You crash through the window, seize the Princess, and kiss her. (He grabs Conrad and kisses him.) She pretends to scream as you drag her toward the window.

(He puts his hand over Conrad's mouth and pulls him across the stage. The Princess, Harry, Clotilde, the Messenger, the courtiers and the artists file into the court as they continue.)

CONRAD  
(freeing himself)

No, no, really, that's wonderful, but there can't be any screaming or fighting.

SYLVESTER

Well what exactly did you have in mind?

CONRAD

It doesn't really matter, but I need it fast.

SYLVESTER

How fast?

CONRAD

Tonight.

SYLVESTER  
(spluttering)

My dear boy, have you ever eloped before?

CONRAD

Well, no.

(By now everyone has entered, and they all assume their positions for the Sultan's entrance.)



SYLVESTER

Son, let me tell you a little about the kind of planning it takes for a proper elopement.

CONRAD

Shh! The Sultan's coming!

MESSENGER

His Majesty, the Sultan of Sandansun!

CHORUS

ALL HAIL THE ONE WHOM THERE'S NO INSULTIN'  
ALL HAIL TO OUR GREAT AND GLORIOUS SULTAN

(The Sultan enters. The Scribe watches him anxiously for his reaction to the new words.)

SULTAN

"Whom there's no insultin'?" Is that supposed to be a joke?

SCRIBE

Oh no, Your Excellence.

SULTAN  
(menacing)

There are penalties for insulting the Sultan.

SCRIBE

But "Insultin" was the only rhyme I could find.

SULTAN

Well find another one. (The Scribe gulps.) Let's see the next picture.  
(He gestures toward the easel.) Who painted it?

PIERRE  
(bowing)

C'est moi, mon roi. Pierre Bon Chance, the greatest artist in all of France. I have come to win your daughter, the fairest flower that ever graced this dusty little desert, this sorry little sandhill. Your Majesty, never have I seen such. . . .

SULTAN

Silence! (The courtiers and artists fall on their knees.) Let's see the picture.

PIERRE

His Majesty, the Sultan of Sandansun.

(Pierre unveils the painting with a self-confident flourish. It is a handsome portrait, depicting the Sultan as a physically perfect specimen. The Chorus, of course, stands up and sings, but the Sultan cuts them off.)

CHORUS

ALL HAIL TO THE ONE WHOM THERE'S NO INSULTIN'

SULTAN

Silence! (They fall to their knees again. He looks at the painting.) No! I don't look like that! What do you take me for, you knave? Did you think I could be fooled by cheap flattery? Scribe, what is the penalty for flattering the Sultan?

SCRIBE

(He consults his book and reads matter-of-factly.)

"One's tongue is cut out, and one's mouth is filled with red hot coals."  
Gulp!

SULTAN

(delighted)

Yes! And cut off his head for losing the contest, too.

(The courtiers and artists gasp. Two guards come forward and seize Pierre. Pierre breaks free and throws himself at the Sultan's feet, grovelling.)

PIERRE

Y-Y-Your Majesty?

SULTAN

What now?

PIERRE

Will you grant me one last request?

SULTAN

What is it, insect?

PIERRE

Can you behead me first, and then cut out my tongue and fill my mouth with coals?

SULTAN

I guess so. I don't see why not.

PIERRE

(kissing the Sultan's feet)

Oh, bless you, Your Highness. Thank you, thank you. . . .

SULTAN

Take him away. (Pierre is dragged out, still groveling abjectly. The courtiers and artists stand up.) Who's next? (He crosses to the sign-up board, and turns to the Scribe.) Read the names.

SCRIBE

Harry Sheridan, followed by Sir Conrad Sedgewick, Sire.

SULTAN

Harry Sheridan? Who's that?

HARRY

That's me, Your Highness.

SULTAN

How did your name get on the list?

HARRY

I arrived at the palace only last night, Your Immensity. But I was so struck by your daughter's beauty that I entered the contest at once.

SULTAN

Well, you'll have to wait your turn. It isn't fair to Conrad.

CONRAD

Oh no, Your Excellency, I don't mind.

SULTAN

Why not?

CONRAD

(without thinking)

Well, I'm having a little trouble with the elo--. The elo--. (He realizes he has made a great blunder. Off stage we hear Pierre shout "AAAH," followed by a chopping noise.) Uh-oh.

PRINCESS

(coming to the rescue)

The elo--mium! The elomium. You know. (She makes a frame with her hands, imagining an artistic problem.) It's got to be just right, or the whole picture's no good.

SULTAN

(suspiciously)

Elomium?

HARRY  
(to Princess)

Elomium? (She shrugs).

SULTAN

Well, all right. Harry can go first.

CONRAD AND HARRY

Thank you, Sire.

SULTAN

Silence! (The courtiers and artists fall back on their knees. The Sultan turns to Harry.) Have your picture ready by tomorrow. (He turns to go.)

PRINCESS

Father?

SULTAN

Yes?

PRINCESS

Since Harry just got here yesterday, can't you grant him a little more time? After all, twenty-four hours is very short notice.

SULTAN

Hm. Well, how long do you need?

PRINCESS

Well. . . (aside to Conrad) How long? How long?

CONRAD  
(to Sylvester)

How long will it take?

SYLVESTER

It'll take a week to get the camels together.

CONRAD  
(to Princess)

One week.

PRINCESS  
(to Sultan)

He'll need about a week.

SYLVESTER

Then another week or so to get the church and the preacher lined up.

CONRAD  
(to Princess)

Two weeks!

PRINCESS  
(to Sultan)

. . . or two! He'll need a week or two. Two weeks should do it.

## SYLVESTER

Then there's planning the escape route, finding a good ladder, bribing the guards, obtaining visas, passports, and other necessary documents. But I should think we'll be all ready to go in about a month, give or take a few days.

CONRAD  
(despairing)

A month?

## PRINCESS

Oh dear. But really father, with an artist of Harry's abilities, it will take at least a month to produce a really fine portrait.

## SULTAN

So be it! You have one month, and not a day more. Scribe!

## SCRIBE

It is so decreed, Your Majesty.

(The Scribe, the Sultan and the Chorus sing "And It Was So.")

Messenger: IT IS SO DECREED

Scribe: IT IS SO DECREED

Chorus: IT IS SO DECREED AND SO  
IT IS SO



Scribe: THE SULTAN IS AN EXTRAORDINARY MAN  
WHO RULES WITH GREAT FINESSE  
HE NEVER MAKES A LEGISLATIVE PLAN  
HE CARES FOR NOTHING LESS  
AFFAIRS OF STATE HE POSITIVELY HATES  
AND SHOULD THEY START TO PRESS  
HE HANDLES THEM WITH ENVIABLE EASE  
BY MAKING UP SOME HIGH DECREES

Chorus: HE HANDLES THEM WITH ENVIABLE EASE  
BY MAKING UP SOME HIGH DECREES

Sultan: THAT'S RIGHT!

Scribe: THE POTENTATE OF A NEARBY SULTANATE  
DECLARED A STATE OF WAR  
AND SOON THE FOE WAS AT THE PALACE GATE  
AND POUNDING ON THE DOOR  
BUT OUR BRAVE SULTAN DIDN'T HESITATE  
TO EVEN UP THE SCORE  
BY BELLOWING BELIGERENT DECREES

Sultan: I BROUGHT THEIR ARMY TO ITS KNEES

Chorus: BY BELLOWING BELIGERENT DECREES  
HE BROUGHT THEIR ARMY TO ITS KNEES

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe: IT WAS SO BECAUSE THE SULTAN HAD DECREED IT  
AND IT WAS SO

Chorus: IT WAS SO

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe: IT WAS SO

Sultan: SO IT WAS

Chorus: IT WAS SO BECAUSE THE SULTAN HAD DECREED IT

Scribe: A DREADFUL PLAGUE OUR NATION ONCE ATTACKED  
AND DEFIED ALL REMEDIES  
THE VICTIMS COUGH AND SNEEZED AND HACKED  
AND DIED BY SLOW DEGREES  
UNTIL AT LAST OUR SULTAN HAD TO ACT  
TO CURE THE DREAD DISEASE  
WITH ONE OF HIS MEDICAL DECREES

Sultan: I MADE IT CRIMINAL TO SNEEZE

Chorus: WITH ONE OF HIS MEDICAL DECREES  
HE MADE IT CRIMINAL TO SNEEZE  
AH--CHOO!

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe: IT WAS SO BECAUSE THE SULTAN HAD DECREED IT  
AND IT WAS SO

Chorus: IT WAS SO

Scribe: AND IT WAS SO

Chorus: IT WAS SO

Scribe:     AND IT WAS SO

Chorus:     IT WAS SO

Scribe:     IT WAS SO

Sultan:     SO IT WAS!

Chorus:     IT WAS SO BECAUSE THE SULTAN HAD DECREED IT

(Act I ends.)

# THE SULTAN'S PORTRAIT

(Piano Score)

**ACT I**

**Welcome to the Land of Sandansun**

**All Hail**

**Two Out of Three Ain't Bad**

**I'll Make My Fortune in the World**

**Elopement Song**

**And It Was So**

# OVERTURE

$\bullet = 100$

*ff*

$\bullet = 80$

*sfz*

(b)E  
(b)D

*dolce rit. a tempo*

*mf*

Musical score system 1, measures 15-21. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a series of chords in the right hand and single notes in the left hand. Measure 15 starts with a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. The sequence continues with various chords and notes, ending with a treble staff chord of G4, Bb4, D5 and a bass staff note of G2 in measure 21.

Musical score system 2, measures 22-27. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music continues with chords and notes. Measure 22 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 23 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 24 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 25 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 26 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 27 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2.

Musical score system 3, measures 28-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music continues with chords and notes. Measure 28 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 29 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 30 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 31 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 32 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 33 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 34 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2.

Musical score system 4, measures 35-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music continues with chords and notes. Measure 35 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 36 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 37 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 38 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 39 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2. Measure 40 has a treble staff chord of G4, Bb4, D5 and a bass staff note of G2.

Musical score system 1, measures 41-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a series of chords in the right hand and single notes in the left hand. Measure 41 starts with a half note chord in the right hand and a half note in the left hand. The right hand continues with chords in measures 42, 43, 44, 45, 46, and 47. The left hand has half notes in measures 41, 42, 43, 44, 45, 46, and 47.

Musical score system 2, measures 48-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music continues with chords in the right hand and single notes in the left hand. Measure 48 starts with a half note chord in the right hand and a half note in the left hand. The right hand continues with chords in measures 49, 50, 51, 52, 53, and 54. The left hand has half notes in measures 48, 49, 50, 51, 52, 53, and 54.

Musical score system 3, measures 55-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music continues with chords in the right hand and single notes in the left hand. Measure 55 starts with a half note chord in the right hand and a half note in the left hand. The right hand continues with chords in measures 56, 57, 58, 59, and 60. The left hand has half notes in measures 55, 56, 57, 58, 59, and 60.

Musical score system 4, measures 61-66. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music continues with chords in the right hand and single notes in the left hand. Measure 61 starts with a half note chord in the right hand and a half note in the left hand. The right hand continues with chords in measures 62, 63, 64, 65, and 66. The left hand has half notes in measures 61, 62, 63, 64, 65, and 66.



$\text{♩} = 180$   
*d. dolce*

67

This system contains measures 67 through 73. It features a treble and bass clef with a key signature of two flats. The tempo is marked as quarter note = 180. The first measure is marked *d. dolce*. The music consists of a melodic line in the treble and a supporting bass line. A fermata is placed over the final note of measure 73.

74

This system contains measures 74 through 78. The key signature changes to one flat. The music continues with a melodic line in the treble and a supporting bass line.

**Heroic**  
(♩ = 180)

79

This system contains measures 79 through 83. The key signature changes to two sharps. The tempo is marked as quarter note = 180. The music is marked **Heroic**. It features a melodic line in the treble and a supporting bass line.

84

This system contains measures 84 through 88. The key signature remains two sharps. The music continues with a melodic line in the treble and a supporting bass line.

Musical score system 1, measures 89-93. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and chords in the treble staff, and a more rhythmic bass line in the bass staff. Measure 89 is marked with the number 89.

Musical score system 2, measures 94-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with complex textures in both staves. Measure 94 is marked with the number 94.

Musical score system 3, measures 99-103. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with complex textures in both staves. Measure 99 is marked with the number 99.

Musical score system 4, measures 104-108. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with complex textures in both staves. Measure 104 is marked with the number 104.

*a little faster and sweeter*

Musical score for measures 109-113. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with a slur over measures 110-113, while the left hand provides a steady accompaniment of quarter notes.

109

Musical score for measures 114-118. The key signature changes to one sharp (F#). The right hand continues with a melodic line, including a slur over measures 116-118. The left hand accompaniment remains consistent.

114

Musical score for measures 119-123. The key signature changes to one flat (Bb). The right hand has a slur over measures 119-121. The left hand accompaniment continues with quarter notes.

119

Musical score for measures 124-128. The key signature changes to two flats (Bb and Eb). The right hand has a slur over measures 124-126. The left hand accompaniment continues. The tempo marking *rit.* is present over measures 124-126, and *a tempo* is marked at the beginning of measure 127.

124

Musical score for measures 129-133. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a steady accompaniment with quarter and eighth notes.

129

Musical score for measures 134-139. The right hand continues with a melodic line, incorporating some trills and grace notes. The left hand maintains a consistent rhythmic pattern.

134

Musical score for measures 140-145. The right hand has a more active melodic line with frequent sixteenth notes. The left hand accompaniment remains steady.

140

Musical score for measures 146-150. The right hand features a complex melodic passage with many sixteenth notes and some triplets. The left hand accompaniment is steady. A dynamic marking of *sfz* (sforzando) is present in measure 150.

146

# Welcome to the Land of Sandansun

(♩ = 120)

Piano introduction in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

## Full Cast:

First line of lyrics: "3 Wel-come to the land of Sand-an - sun! Wel-come to you each and ev'-ry -". The music includes a vocal line with a triplet of eighth notes and piano accompaniment.

Second line of lyrics: "6 one Rest from your wand'-rings, rest long and well". The music includes a vocal line with a triplet of eighth notes and piano accompaniment.

9 leave all your cares far be - hind Stay, let the

12 de - sert cast its spell on your mind

15 Wel - come to the land of Sand-an - sun! Wel - come for our tale is just be -

18 gun Wel - come to all you who come to our land

**Artists:**

21 Wel - come to Sand - an - sun! We are

24 art - ists of ev' - ry kind and we've come to be wined and

27 dined We are much too smart to starve for our art when

30 pa - tro - nage we find Though we cer - tain - ly hope to

33 win If we don't we'll have no cha - grin We'll



36 laugh and sing and live like a king un - til the de - ci - sion's

36

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure numbers 36 and 39 are indicated at the start of the system.

**Full Cast:**

39 in Wel - come to the Sul - tan's roy - al

39

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure numbers 39 and 41 are indicated at the start of the system.

41 court Wel - come to the por - trait paint - ing sport

41

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure numbers 41 and 43 are indicated at the start of the system.

44 Ev - en if you've ne-ver paint - ed be-fore come try your hand at the

44

This system contains measures 44, 45, and 46. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "Ev - en if you've ne-ver paint - ed be-fore come try your hand at the".

47 game Play, and the fates may grant you

47

This system contains measures 47, 48, and 49. The lyrics are: "game Play, and the fates may grant you".

50 for - tune and fame Feast u - pon the Prin-cess with your

50

This system contains measures 50, 51, and 52. The lyrics are: "for - tune and fame Feast u - pon the Prin-cess with your".

53 eyes Tru-ly she's a rich and roy-al prize

53

This system contains three staves of music. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and ending with a whole rest. The lyrics are 'eyes Tru-ly she's a rich and roy-al prize'. The middle staff is the right-hand piano accompaniment, featuring chords and moving lines. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line.

56 Win for your - self a prin - cess and throne

56

This system contains three staves of music. The top staff is the vocal line, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and ending with a quarter rest. The lyrics are 'Win for your - self a prin - cess and throne'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

58 make wealth and beau - ty your own!

58

This system contains three staves of music. The top staff is the vocal line, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and ending with a whole rest. The lyrics are 'make wealth and beau - ty your own!'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

(Faster: ♩ = 140)

Princess:

61 What's the use in be - ing a prin - cess if you can't pick your

*mp*

61

This system contains the first three measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of chords and single notes in the bass line. The tempo is marked as 'Faster' with a quarter note equal to 140 beats per minute. The dynamic is marked as mezzo-piano (*mp*).

64 prince? Look at all these free - load - ing paint - ers

*sfz* *mp*

64

This system contains measures 64, 65, and 66. The vocal line continues with the lyrics 'prince? Look at all these free-load-ing paint-ers'. The piano accompaniment features a dynamic change from mezzo-piano (*mp*) to sforzando (*sfz*) in measure 65, then returns to mezzo-piano (*mp*) in measure 66.

67 don't they just make you wince? Well, I want - ed a

67

This system contains the final three measures of the page (67, 68, and 69). The vocal line continues with the lyrics 'don't they just make you wince? Well, I want-ed a'. The piano accompaniment continues with chords and bass notes.

70 knight in shin - ing ar - mor Some - one to

70

This system contains measures 70 through 73. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "knight in shin - ing ar - mor" for measures 70-71 and "Some - one to" for measures 72-73. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

74 cap - ture my heart So

74

This system contains measures 74 through 76. The vocal line continues with the lyrics "cap - ture my heart" for measures 74-75 and "So" for measure 76. The piano accompaniment continues with chords and moving lines in both hands.

77 I re - fuse to mar - ry a fool for the sake of

*mp*

77

This system contains measures 77 through 80. The vocal line begins with the lyrics "I re - fuse to mar - ry a fool for the sake of" for measures 77-80. The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano) and continues with chords and moving lines in both hands.

**Full Cast: (Tempo 1)**

80 Wel-come to the land of Sand-an - sun! Wel-come to you each and ev'-ry-  
art!

80

This system contains the first three measures of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Wel-come to the land of Sand-an - sun! Wel-come to you each and ev'-ry-art!". Measure numbers 80, 81, and 82 are indicated at the start of each line.

83 one Rest from your wand'-rings, rest long and well

83

This system contains the next three measures of the musical score. The vocal line continues with the lyrics: "one Rest from your wand'-rings, rest long and well". The piano accompaniment provides harmonic support. Measure numbers 83, 84, and 85 are indicated at the start of each line.

86 leave all your cares far be - hind Stay, let the

86

This system contains the final three measures of the musical score on this page. The vocal line continues with the lyrics: "leave all your cares far be - hind Stay, let the". The piano accompaniment concludes the phrase. Measure numbers 86, 87, and 88 are indicated at the start of each line.

89 de - sert cast its spell on your mind

92 Wel - come to the land of Sand - an - sun! Wel - come for our tale is just be -

95 gun Wel - come to all you who come to our land

98 Wel - come to Sand - an - sun!

98

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in treble clef, with lyrics underneath: "98 Wel - come to Sand - an - sun!". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The music is in a 4/4 time signature. The piano accompaniment features a simple, rhythmic melody in the bass line and chords in the right hand. The lyrics are: "98 Wel - come to Sand - an - sun!".



# ALL HAIL

(Act 1, Scene i)

1

*ff*

All Hail to the Sul-tan, of Thee we sing All

1

Detailed description: This system of music is in 3/4 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes two triplet markings over the first six notes. The vocal line starts with a whole rest followed by a quarter note, then continues with a melody. The system is numbered '1' at the beginning and end.

4

Hail to our great and Glo - rious King!

4

Detailed description: This system continues the music from the first system. It is numbered '4' at the beginning and end. The piano accompaniment continues with a steady eighth-note bass line and chords. The vocal line continues with the lyrics 'Hail to our great and Glo - rious King!'. The system concludes with a double bar line.

# Two Out of Three Ain't Bad

**Clotilde:** **Princess:**

He's a rich and hand-some knight He's the cere and so well meant Don't for-

*mp*

**Clot:**

big - gest dope in sight get in - com - pe - tent Two out of three ain't bad

*f*

**Prin:**

6

He is sen - si - tive and sweet But his  
He has breed - ing and a name He's a

*mp*

6

**Clot:**

8

brain is ob - so - lete Two out of three ain't bad  
scound - rel just the same

*f*

8

**Prin:**

10

He's a tall, dark and hand - some lad To  
You could learn to like his per - son - al - i - ty I

*mf*

10

**Clot:**

13 bad guess he's such a coward and a cad He says  
I ought to face re-ali-ty He would

13

**Prin:**

15 "Thee and thou and hath" And he al-wavsneeds a bath  
serve your ey'-ry whim May-be I'll get used to him

*mp*

15

**Clot:**

17 Two out of three ain't bad  
[2d time of both sing]

*f* *ff*

17

19 Two out of three ain't bad

21 He's sin - bad

Warning-Princess: We'll never find anybody dumb enough.

Cue-Harry: Some day I'm going to live in one just like it.

# I'll Make My Fortune In the World

(♩ = 100)

The piano introduction consists of four measures. The right hand starts with a half note chord (F#4, A4) followed by a quarter note melody (F#4, A4, B4, C5). The left hand plays a steady eighth-note bass line (F#3, A3, B3, C4).

5 I'll make my for-tune in the world I'll reach the

The first vocal line (measures 5-8) has a melody of quarter notes: F#4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment features chords in the right hand and a bass line in the left hand.

10 pin-na-cle of fame I'll win at ev'-ry game

The second vocal line (measures 9-12) has a melody of quarter notes: F#4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment continues with chords and a bass line.

15 I'll make my - self a name and I'll make my for-tune in the

19 world Jus - tice and truth will be my

23 guide Cour - age and youth are on my

27 side I'll fol- low my star

31 I'll wan- der far and wide and I'll make my for- tune in the

35 world And may- be I'll find a



39 prin - cess as I trav - el on my way

44 A girl who loves me Then I know

48 I could tru - ly say

*rit.*

52 That I made my for-tune in the world And

*a tempo*

57 I fin-ished all I tried to do

61 Yes hard as it seems I'll make my dreams come true and

65 I'll make my for-tune in the world

69 Yes, hard as it seems I'll make my dreams come true and

73 I'll make my for-tune in the world!

Warning—Harry: Don't worry, you can count on me

Cue—Harry: I'll see you tonight. Yes sir!

# I'll Make My Fortune In the World

## (Reprise)

I think that

5 I've found my prin - cess and I've

9 found the way That

*rit.* *a tempo*

13 I'll make my for-tune in the world Yes I'll fin-ish

18 all I try to do and hard as

22 it seems I'll make my dreams come true and I'll make my

22

26 for - tune in the world!

26



Musical notation for measures 10-12. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line in the bass. Measure 10 starts with a treble staff note on G4 and a bass staff note on G2. Measure 11 continues the melodic development. Measure 12 concludes with a treble staff note on G4 and a bass staff note on G2.

10

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line in the bass. Measure 13 starts with a treble staff note on G4 and a bass staff note on G2. Measure 14 continues the melodic development. Measure 15 concludes with a treble staff note on G4 and a bass staff note on G2. Dynamics include *mf* in measure 13 and *v* (accents) in measures 14 and 15.

13

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line in the bass. Measure 16 starts with a treble staff note on G4 and a bass staff note on G2. Measure 17 continues the melodic development. Measure 18 concludes with a treble staff note on G4 and a bass staff note on G2. Dynamics include *f* in measure 16 and *ff* in measure 18.

15

Musical notation for measures 19-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line in the bass. Measure 19 starts with a treble staff note on G4 and a bass staff note on G2. Measure 20 continues the melodic development. Measure 21 concludes with a treble staff note on G4 and a bass staff note on G2. Dynamics include *f* in measure 19. Measure 20 contains triplets in both staves, indicated by a '3' above the notes. Measure 21 features a complex chordal structure in the treble staff.

17



Warning--Princess: Good grief, what is this?

Cue--Conrad: Now where were we? Ah, yes....

## Elopement Song

Conrad: I give my heart to you love  
A to - ken of af - fec - tion

The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The music begins with a repeat sign. The piano part features a *mf* dynamic and includes a slur over the first four measures.

3 Kneels and takes the la - dy's hand  
Plucks a rose out of the wreath

Princess: You are my  
Thy love is

The score consists of a vocal line and a piano accompaniment. The vocal line starts with a triplet of eighth notes and then changes to a 2/4 time signature. The piano accompaniment is in treble and bass clefs. Dynamics include *p*, *sfz*, and *mf*. There is a slur over the final two measures of the piano part.

6 one and true love      Bows to him and helps him      stand  
 sweet per - fec - tion      Puts the rose be - tween her      teeth

6

9 **Con.:** How I long, my love, to hold you in my  
 I'm in heav - en dear I'm so in love with

9

**1st v. Clot.:**      **1st v. Prin.:**  
**2d v. Prin.:**      **2d v. Con.:**

12 arms (Hand      maid qui - et - ly a - verts her      face) You      have  
 you (I      have had a - bout e - nough of      this) Gaz - ing

12

14 won me with your charms and grace **All 3:** They em - brace  
 in your eyes is tru - ly bliss Here they kiss

17 **Con.:** There's no time for de - lay dear Beck - ons her to bal - con - y  
**Clot.:** Part - ing is such sweet sad - ness

20 **Prin.:** Yes, we must a - way dear Bids fare - well and turns to

23 flee **Conrad:** To con-tin-ue turn the page

23

27 **Con.:** You fill my heart with glad-ness **Prin.:** This script is ut-ter mad-ness

27

**Clot.:** **Cl & Pr:** **All 3:**

31 Wait! Look! At last we've reached The End!

31

# I'll Make My Fortune

(Scene Change, end Act I scene ii)

(♩ = 100)

Musical notation for measures 1-3. The piece is in common time (C) and B-flat major. The treble clef contains the melody, and the bass clef contains the accompaniment. Measure 1 starts with a whole rest in the treble and a whole note B-flat in the bass. Measures 2 and 3 feature a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of the treble staff in measure 3.

Musical notation for measures 4-8. The treble clef contains the melody, and the bass clef contains the accompaniment. Measure 4 begins with a half note G in the treble and a half note B-flat in the bass. The melody continues through measures 5, 6, and 7, ending with a fermata over the final note in measure 8.

Musical notation for measures 9-13. The treble clef contains the melody, and the bass clef contains the accompaniment. Measure 9 starts with a half note G in the treble and a half note B-flat in the bass. The melody continues through measures 10, 11, and 12, ending with a fermata over the final note in measure 13.

Musical score for measures 14-18. The system consists of two staves, treble and bass clef. Measure 14 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the first measure. The key signature changes to two sharps (D major) at the beginning of measure 15. The tempo marking *rit.* (ritardando) is written above the staff in measure 15, and *a tempo* is written above the staff in measure 18.

14

Musical score for measures 19-23. The system consists of two staves, treble and bass clef. The key signature is two sharps (D major). The music continues with a melodic line in the treble and a supporting bass line.

19

Musical score for measures 24-28. The system consists of two staves, treble and bass clef. The key signature is two sharps (D major). The music continues with a melodic line in the treble and a supporting bass line.

24

Musical score for measures 29-33. The system consists of two staves, treble and bass clef. The key signature is two sharps (D major). The tempo marking *rit.* (ritardando) is written above the staff in measure 29. A tempo marking  $(♩ = 150)$  is written above the staff in measure 30. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the final measure of the system.

29

Warning—Conrad: Shh! The Sultan's coming!

Cue—Messenger: His Majesty, the Sultan of Sandansun!

# ALL HAIL

(ACT I, Scene iii)

1

*ff*

All Hail to the one whom there's no in-sultin' All

This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes a triplet of eighth notes in the first measure. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

4

Hail to our great and Glo - rious Sul - tan!

4

This system contains measures 4 through 7. The vocal line continues with the lyrics "Hail to our great and Glo - rious Sul - tan!". The piano accompaniment provides harmonic support, with a final cadence in measure 7. The key signature and time signature remain consistent with the first system.

Warning--Sultan. "So be it."

Cue--Scribe: "It is so decreed, Your Majesty."

# And It Was So

Fast March (♩ = 140)

**Messenger:**

It is so de-creed

**Scribe:** **Chorus:**

It is so de-creed It is so de-creed and so It is



7 sol

Scribe: The

*f dim.*

11 Sul-tan is an ex-tror-di-na-ry man who rules with great

*p*

fi-

14 nesse He ne-ver makes a le-gis-la-tive plan he

*sfz f p*

17 cares for no-thing less Af - fairs of state he

*sfz* *f* *p*

20 pos - i - tive - ly hates and should they start to press He

23 han - dles them with en - vi - a - ble ease by ma - king up some

**Chorus:**

26 high de-crees He han-dles them with en-vi-a-ble ease by

26

*f*

Detailed description: This musical system covers measures 26 to 28. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a half note 'high' and a quarter note 'de-crees' in measure 26. In measure 27, the vocal line has a half note 'He' and a quarter note 'han-dles them with'. In measure 28, it has a half note 'en-vi-a-ble ease' and a quarter note 'by'. The piano accompaniment consists of chords and single notes. A dynamic marking of *f* (forte) is placed in measure 27. There are handwritten annotations: a large circle around the piano accompaniment in measure 27 and a bracket under the vocal line in measure 28.

**Sultan:**

30 ma-king up some high de-crees That's right!

30

*sfz* *f* *v*

Detailed description: This musical system covers measures 30 to 32. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a half note 'ma-king up some' and a quarter note 'high de-crees' in measure 30. In measure 31, it has a half note 'That's' and a quarter note 'right!'. In measure 32, there is a whole rest. The piano accompaniment consists of chords and single notes. Dynamic markings include *sfz* (sforzando) in measure 31, *f* (forte) in measure 32, and *v* (crescendo) in measure 32. There is a handwritten annotation: a large circle around the piano accompaniment in measure 32.

33 **Scribe:** The po-ten-tate of a near-by sul-tan-ate de-

33

*dim* *p*

Detailed description: This musical system covers measures 33 to 35. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a whole rest in measure 33. In measure 34, it has a half note 'The' and a quarter note 'po-ten-tate of a'. In measure 35, it has a half note 'near-by sul-tan-ate' and a quarter note 'de-'. The piano accompaniment consists of chords and single notes. Dynamic markings include *dim* (diminuendo) in measure 34 and *p* (piano) in measure 35. There is a handwritten annotation: a large circle around the piano accompaniment in measure 34.

37 clared a state of war And soon the foe was

37

40 at the pa-lace gate and pound-ing on the door But

40

43 our brave sultan did-n't he-si-tate to e-ven up the score By

43

**Sultan:**

47 bel - low - ing bel li - ge - rent de - crees I brought their ar - my

47

Detailed description: This system contains the musical score for the Sultan part, measures 47-49. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "bel - low - ing bel li - ge - rent de - crees I brought their ar - my". The piano accompaniment consists of chords and single notes, with a fermata over the final measure.

**Chorus:**

50 to its knees By bel - low - ing bel li - ge - rent de - crees he

50

*f*

Detailed description: This system contains the musical score for the Chorus part, measures 50-53. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "to its knees By bel - low - ing bel li - ge - rent de - crees he". The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over the final measure.

54 brought their ar - my to its knees

54

*sfz*

Detailed description: This system contains the musical score for the Chorus part, measures 54-56. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "brought their ar - my to its knees". The piano accompaniment includes a dynamic marking of *sfz* (sforzando) and a fermata over the final measure.

**A Little Slower**

**Chorus:**

**Scribe:**

57 **Scribe:** And its was so It was so And it was

*mf*

57

**Chorus:**

**Scribe:**

59 so It was so It was so be-cause the Sul-tan had de-

59

**Chorus:**

**Scribe:**

61 creed it And it was so It was so And it was

*sfz*

VI

61

**Chorus:** **Scribe:** **Chorus:** **Scribe:**

63 so It was so And it was so It was so It was

63

**Sultan:** **Chorus:**

65 so So It was! It was so be - cause the Sul - tan had de-

65

**Sultan:** **Tempo I**

67 creed it That's right!

67

*sfz* *dim...*

**Scribe: A**

71 dread-ful plague our na-tion once at-tacked and de-fied all re-me-

*p*

71

74 dies The vic-tims coughed and sneezed and hacked and

*sfz* *f* *p*

74

77 died by slow de-grees Un-til at last the

*sfz* *f* *p*

77



80 Sul-tan had to act to cure the dread dis-ease With one of his

**Sultan:** **Chorus:**

84 me-di-cal de-crees I made it cri-mi-nal to sneeze! With

88 one of his me-di-cal de-crees he made it cri-mi-

# A Little Slower

91 nal to sneeze AH CHOO! Scribe: And its was

*sfz* *mf*

91

Detailed description: This system contains measures 91, 92, and 93. Measure 91 is in 7/8 time, measure 92 is in 2/4 time, and measure 93 is in common time. The vocal line includes the lyrics 'nal to sneeze AH CHOO!' and 'Scribe: And its was'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. Dynamic markings *sfz* and *mf* are present.

94 so It was so And it was so It was so It was

Chorus: Scribe: Chorus: Scribe:

94

Detailed description: This system contains measures 94 and 95. Measure 94 is in common time and measure 95 is in 2/4 time. The vocal line includes the lyrics 'so It was so And it was so It was so It was'. The piano accompaniment features a treble and bass clef with chords and melodic lines. The section is marked with 'Chorus:' and 'Scribe:' above the vocal line.

96 so be - cause the Sul - tan had de - creed it And it was

*sfz*

96

Detailed description: This system contains measures 96 and 97. Measure 96 is in common time and measure 97 is in 7/8 time. The vocal line includes the lyrics 'so be - cause the Sul - tan had de - creed it And it was'. The piano accompaniment features a treble and bass clef with chords and melodic lines. A dynamic marking *sfz* is present.

**Chorus:** **Scribe:** **Chorus:** **Scribe:**

98 so It was so And it was so It was so And it was

98

**Chorus:** **Scribe:** **Sultan:** **Chorus:**

100 so It was so It was so So it was! It was

100

**Scribe:**

102 so be-cause the Sul-tan had de-creed it! And it was

102

**Chorus:**                      **Scribe:**                      **Chorus:**                      **Scribe:**

104    so    It    was    so    And    it    was    so    It    was    so    And    it    was

104

**Chorus:**                      **Scribe:**                      **Sultan:**                      **Chorus:**

106    so    It    was    so    It    was    so    So    It    was!    It    was

106

108    so    be - cause    the    Sul - tan    had    de - creed    it!

108

*sfz*