

To G. Holst.

MAGNUS ALBUMS

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# Arabian Nights

for

PIANOFORTE

by

## GRANVILLE BANTOCK

Part II.

4. The Porter and the Ladies of Baghdad.

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# THE ARABIAN NIGHTS.

GRANVILLE BANTOCK.

## IV.

### The Porter and the Ladies of Baghdad.

"The wine continued to circulate among them, and the porter, taking his part in the revels, dancing and singing, with them, and enjoying the fragrant odours, began to hug and kiss them, while one slapped him, and another pulled him, and the third beat him with sweet scented flowers, till, at length, the wine made sport with their reason; and they threw off all restraint, indulging their merriment with as much freedom as if no man had been present?"

ARABIAN NIGHTS. (Lane's translation.)

**Allegro giojoso.**

PIANO.

L. H.  
f R. H.  
L. H.  
*ad lib.*

Con moto.  
R. H.  
mf

1

*sf marc.*

2

*dim.*  
*mp espress.*

*sf marc.* *mp*

3

*dim.* *poco*

*p* *f marc.*

4

*p* *cresc.* *poco* *a*  
*sost.*

*poco* *mf* *cresc.*

*Ped.* \* *Ped.* \* *Ped.* \*

5

Treble clef: Eighth-note runs, slurs, accents.  
 Bass clef: Chords, eighth-note runs, slurs, accents.  
 Dynamics: *piu f*, *Ped.*, *\**

Treble clef: Eighth-note runs, slurs.  
 Bass clef: Eighth-note runs, slurs, accents.

6

Treble clef: Chords, slurs, dynamics: *p*, *mp*.  
 Bass clef: Eighth-note runs, slurs, dynamics: *mf espress.*, *f*, *marc.*

7

Treble clef: Chords, slurs, dynamics: *cresc.*, *poco*, *a*.  
 Bass clef: Eighth-note runs, slurs, dynamics: *poco*.

Treble clef: Eighth-note runs, slurs, dynamics: *f pesante*.  
 Bass clef: Chords, slurs, dynamics: *ten.*

8

Animando.

ten. ten. ten. *fp*

*cresc.* *f marc.*  
pesante

9

*Meno mosso.* *espress.*  
*p* *mp*

10

*mp ritard. poco a poco*

Cantabile grazioso. (THE FIRST LADY.)

*p*  
*dolce. e rubato*

11

*ped.* \* *ped.* \* *ped.*

*p* *piu p*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mp espress.* *cresc.* *p*

12

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ten.* *piu p* *mf*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*dim.* *p* *Poco lento.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*dim.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

**14** accel. *piu p* *pp* *ad lib.* *p*

*poco rit.* *espress.* *rall.* *dim.* *mp* *a tempo rubato.* *espress.*

**15** *cresc.* *mf* *mp* *ten.*

*f* *allarg.* *piu f*

**16** *ten.* *a tempo* *mf* *p*

*dim.* *rallentando* *R. H.* *p* *L. H. dim.*

17 Allegretto scherzoso. (THE SECOND LADY.)

ten. ten. accel. rit.  
mp cresc poco.  
Ped. \* Ped. \* Ped. \* Ped. \*

a tempo ten. ten. ten.  
piu p dim.  
Ped. \* Ped. \* Ped. \* Ped. \*

mf espress. L.H. R.H.  
Ped. \* Ped. \* Ped. \* Ped.

mf espress.  
Ped. \*

cresc. ten.  
Ped. \*



Poco Largamente. rubato.

*p espress.*

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

19

*mf espress.*

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

*ten.* *mp* *ten.*

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

20

*cresc.* *p*

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

*piu p* *dolce*

Led. \*

a tempo allegretto.

*poco rit.* *ten.*  
*cresc.* *mp*

*ten.* **21** *accel.* *rit.* *a tempo.* *ten.*  
*cresc. poco.* *piu p*

*ten.* *cresc.* *mf*

*ten.* *dim.*

**22** Andantino affetuoso. (THE THIRD LADY.)

*p* *mp espress.*

First system of musical notation. Treble and bass staves. Bass line features a continuous eighth-note accompaniment. Treble line has a melodic line with slurs. Dynamics include *cresc. poco.* and *mf*. Performance markings include *ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble line has a melodic line with slurs. Dynamics include *espress.* and *cresc.*. A measure number **23** is in a box. Performance markings include *ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble line has a melodic line with slurs. Dynamics include *mp* and *espress.*. Performance markings include *ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble line has a melodic line with slurs. Dynamics include *mf* and *p*. Performance markings include *ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble line has a melodic line with slurs and accents. Dynamics include *f*, *espress.*, *ten.*, and *piu f*. Performance markings include *ped.* and asterisks.

Sixth system of musical notation. Treble and bass staves. Treble line has a melodic line with slurs and accents. Dynamics include *ten.*, *dim.*, and *espress*. Performance markings include *ped.* and asterisks. The system ends with a double bar line and a 3/4 time signature.

A tempo cantabile.

*mp dolce grazioso*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

25

*mf espress.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Tempo Allegretto.

*dim. p cresc. ten. ten.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

28

*piu p ten. ten.*

Ped. \* Ped. \* Ped. \* Ped. \*

animando poco a poco.

allargando.

*dim. poco a poco*

Ped. \* Ped. \*

Poco Largamente.

*f espress. L.H.*

Red. \*

*piu f*

Red. \*

*mf* *L.H. sempre espress. cresc.*

Red. \*

*cresc. mf espress. sost. mf espr.*

Red. \*

*cresc. dim. sost.*

Red. \*

Tempo Allegretto.

Animando.

*mp dolce.* *fp carrezando.* *espress.*

*e cresc.* *f molto espress.* *Stringendo* *cresc. molto*

*molto.* *Con moto, giojoso.* *f* *dim.* *ad lib.*

30

*p R.H.* *mp*

31

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

**32**

Tempo I.

*f con gaio.* *marc. sf*

**33** *mf*

*p* *f marc.*

Musical notation for measures 32-34. The piece is in a minor key with a 3/4 time signature. The music features a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a poco (*poco*) marking. The notation includes a fermata over the final measure.

35

Musical notation for measures 35-38. The music starts with a piano (*poco.*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The bass line includes several *ped.* (pedal) markings, some with asterisks. The notation includes a fermata over the final measure.

Musical notation for measures 39-42. The music is marked *più. f marc.* (piano fortissimo, marcato). The notation includes a fermata over the final measure.

36

Musical notation for measures 43-46. The music starts with a crescendo (*cresc.*) and a molto (*molto*) marking, leading to a fortissimo (*ff*) dynamic. The notation includes a fermata over the final measure and the instruction *espress.* (espressivo).

37

Musical notation for measures 47-50. The music is marked *sf marc.* (sforzando marcato) and *f* (forte). The notation includes a fermata over the final measure.



mp cresc.

mf marc.

**38** Animando poco a poco.

marc.

gva. cresc molto

**39**

sfz

Presto.

Musical notation for measures 1-4 of system 1. The first measure features a tremolo-like texture with the dynamic marking *piu f*. The second measure begins with *ff*. The right-hand part (R.H.) starts in measure 3 with a dynamic marking of *f*.

Musical notation for measures 5-8 of system 2. The dynamic marking *sempre f* is present in measure 5, and *cresc.* is present in measure 7.

Musical notation for measures 9-12 of system 3. The dynamic marking *sf* is present in measure 9, and *piu f* is present in measure 11.

Quasi ad libitum.

Musical notation for measures 13-16 of system 4. The dynamic marking *8ve* is present in measure 13, and *ff Solo.* is present in measure 15.

Musical notation for measures 17-20 of system 5. The dynamic marking *marc.* is present in measure 18, and *sffz sost.* is present in measure 20.