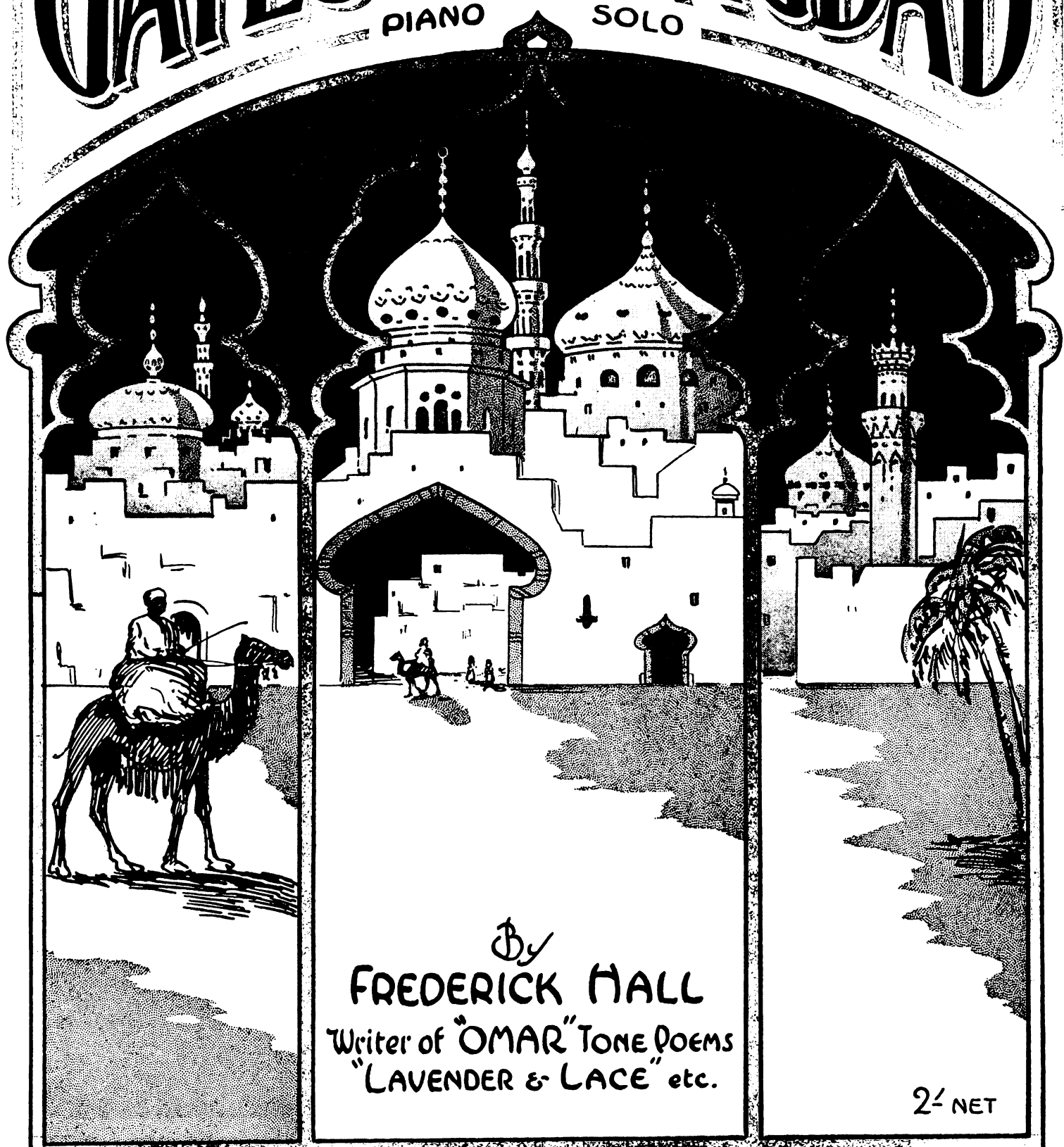


GATES OF BAGDAD

PIANO

SOLO

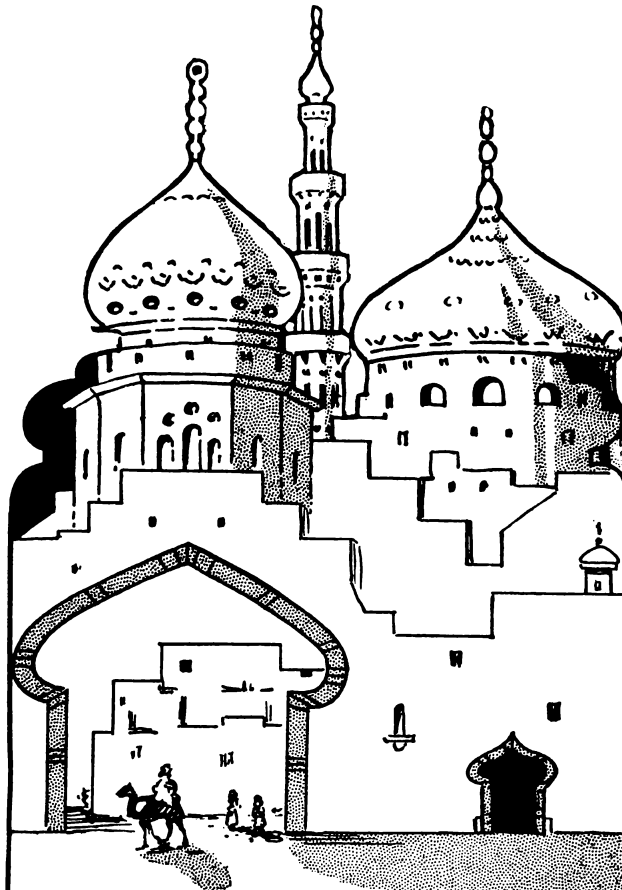


By
FREDERICK HALL
Writer of "OMAR" TONE POEMS
"LAVENDER & LACE" etc.

2/- NET

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PIANO SOLO



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BAGDAD, city of ancient wisdom, that throbbled into our childhood fairy tales, and etched itself into our memories as deep and as lasting as the river Tigris, which flows, quiet and still, in the shadows of its thousand minarets. Where thieves and the spawn of a thousand races walk the streets; where women with kohl tinted eyes and the langorous grace of the Orient hide their tragedies behind the plaintive echoes of an Eastern song.

BAGDAD, the cradle of the Arabian Nights, where swaggering Turco men gaze eagerly up at latticed casements where dark eyes are a gleam; where huge coal black Nubians await the sounding gong of beaten gold which tells that the Caliph has taken a new favourite.

BAGDAD, city of the great gates, the gateways into the citadel of Persian romance under which, all through the long hot hours of daylight, loaded caravans pass wearily; through which camels loaded with treasure and loot from cities buried in the sand plod ceaselessly . . . the gates of Bagdad in whose shadows the faithful find rest.

THIS is the song they sing, and the story they tell of the love of Sadi for Yasmin, who passed daily in and out of those great gates until one day, when they passed out together, the ancient heavily studded gates of iron and wood closed upon them for ever.

PRECEDING the dawn came swinging into Bagdad a grunting camel loaded with spices and silks in two great baskets, and riding high above the sand, almost lulled to sleep by the camel's tinkling bells, was Sadi, the bringer of spices; his heart aflame with a thousand dreams, for were not his thoughts of Yasmin, loveliest of the lovely, who, softly veiled, was waiting, he knew, behind her casement, eager for the coming of her lover.

SO Sadi spurred his camel on impatiently until the breathing of its great nostrils awakened the Keeper of the Gate. After a moment the gate swung open, and Sadi was in the city of a thousand enchantments . . . the city of his love. Dismounting inside the gate, he set off quickly to the bazaar with his camel lumbering behind him, but this morning his thoughts were not on trade and barter, but of Yasmin's eyes, and as he strode along his eyes searched every veil he passed with the hope that the love in her eyes would gleam brightly into his.

BUT he saw her not, and soon he was in the bazaar. He staked his camel, and entered, to be met by Mustapha, the merchant, who greeted him, "Long have I awaited thee, my son. Yasmin has spent many weary hours of tribulation until her heart, hungry for Sadi, has become as a crushed rose."

"MY soul is aflame for a glimpse of she whose memory has attended my every dream," answered Sadi. "I am even now restless to fly to where she awaits me, O Father of Goodness."

THE old merchant came nearer and whispered, "She awaits thee, my Son, not ten paces from here," and he waved his hand toward the back of the bazaar where rich carpets and tapestries hung heavy.

SADI hurriedly pushed aside the tapestries, and in a breathing space, Yasmin, loveliest of the lovely, was before him.

"YASMIN, Moon of my eyes," murmured Sadi. He was spellbound by her beauty. Months of weary desert travel were forgotten in their embrace.

"HOW come thee to be hidden here in the bazaar of Mustapha?" he asked, and in her reply he knew that the city of a thousand enchantments would again hold no moon for him, and that the star of his love would soon be waning in the seraglio of the Caliph.

FOR her voice, as she answered him, was heavy and quick with fear, and she said, "To-night, O Sadi, am I lost to thee, for the Caliph has decreed that I, of all women in Bagdad, shall be his new favourite. O Sadi, the breeze of thy coming has played upon the sands of my heart."

"YASMIN," he said, "beloved of a thousand dreams, Allah has decreed long since thee for me. The hour has come. Inshallah, to-night we pass through the great gate on our pilgrimage of dreams that know no awakening."

"BUT, Sadi, I fear for thee," she answered. "Even now the eunuch of the Caliph seeks me."

"HE shall find thee not Yasmin. Faithful Mustapha will hide thee here until I return, and at dusk, once inside the basket which even now is being milked of its burden of spices, thee and I, Yasmin, pass for ever from Bagdad."

AND so it was, that when the last gleams of the dying sun glistened on the tall towers and minarets of Bagdad, and dusk thickened about the streets and quiet bazaars, a camel, with heavily laden basket and a beautiful burden, lumbered grotesquely under the great gates, as Sadi, from his high place cried to the keeper, "Salaam Aleikoum." As the gates closed upon the camel and its burden, the cry of the muezzin calling the faithful to prayer trailed through the city, and Sadi and Yasmin, loveliest of the lovely, passed out on their pilgrimage of love from Bagdad, whose shadows were lit with a silver shower of stars.

H. STUART BRIDGMAN.

Gates Of Bagdad

By FREDERICK HALL
(Composer of Omar Tone Poems)

Grandioso M.M. ♩ = 100.

Delicato

PIANO

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a **ff** (fortissimo) dynamic marking and a **Grandioso** tempo marking. The tempo is indicated as M.M. ♩ = 100. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including **ff**, **mf** (mezzo-forte), and **p** (piano). The score concludes with a **p** dynamic marking and a **Delicato** tempo marking. The notation includes various musical symbols such as accents, slurs, and phrasing slurs.

The first system of the musical score for 'THE SULTANS ENTRANCE'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

THE SULTANS ENTRANCE
Grandioso

The second system of the musical score. It begins with a dynamic marking of *ff* (fortissimo). The music continues with similar rhythmic patterns and includes a triplet of eighth notes in the treble staff.

The third system of the musical score, continuing the piece with consistent rhythmic motifs and a triplet in the treble staff.

The fourth system of the musical score, featuring a triplet in the treble staff and maintaining the established rhythmic structure.

The fifth system of the musical score, concluding the 'THE SULTANS ENTRANCE' section with a triplet and a dynamic marking of *p* (piano).

Religioso TEMPLE BELL

The first system of the musical score for 'TEMPLE BELL'. It starts with a dynamic marking of *p* (piano) and the initials 'W.W.'. The music is characterized by a slow, solemn tempo and features a wide interval in the treble staff.

LOVE SONG

Legato

The first system of musical notation for 'Love Song' consists of a grand staff with a treble and bass clef. The treble clef part features a melodic line with slurs and ties, while the bass clef part provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* is present. The key signature has one sharp (F#).

The second system continues the musical notation. It includes a dynamic marking of *f* and a fermata over a note in the bass line. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment.

The third system of musical notation includes a dynamic marking of *p* and the instruction *Melodie ben*. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment with asterisks marking specific notes.

The fourth system of musical notation includes the instruction *marcato*. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment with accents.

The fifth system of musical notation continues the piece with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

The sixth system of musical notation includes the instruction *Delicato* and a dynamic marking of *p*. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music, including a triplet of eighth notes. A dynamic marking of *mf* is present in the second measure of the bass staff.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music, including a triplet of eighth notes.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music, including a triplet of eighth notes.

Grandioso

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music, including a triplet of eighth notes. A dynamic marking of *ff* is present in the first measure of the bass staff.

The fifth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music, including a triplet of eighth notes.

The sixth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music, including a triplet of eighth notes.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music, including a triplet of eighth notes in the third measure. The bass staff begins with a bass clef and contains a steady eighth-note accompaniment. The system concludes with a double bar line and a fermata over the final notes.

Religioso

p W.W.

The second system is marked *Religioso* and *p W.W.* (piano with wide intervals). It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains a series of wide intervals, while the bass staff has a steady eighth-note accompaniment. The system ends with a double bar line and a fermata.

Legato

mp

The third system is marked *Legato* and *mp* (mezzo-piano). It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains a series of chords and intervals, while the bass staff has a steady eighth-note accompaniment. The system ends with a double bar line and a fermata.

f

The fourth system is marked *f* (forte). It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains a series of chords and intervals, while the bass staff has a steady eighth-note accompaniment. The system ends with a double bar line and a fermata.

The fifth system continues the piece with a treble staff and a bass staff. It features a series of chords and intervals in the treble staff and a steady eighth-note accompaniment in the bass staff. The system ends with a double bar line and a fermata.

ff

The sixth system is marked *ff* (fortissimo). It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains a series of chords and intervals, while the bass staff has a steady eighth-note accompaniment. The system ends with a double bar line and a fermata.

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