Libretto by
R. A. BARNET

# Tabasco

Music by
G. W. CHADWICK

A Burlesque Opera.

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BURLESQUE OPERA

# "TABASCO"

IN TWO ACTS

LIBRETTO BY

R. A. BARNET

MUSIC BY

G. W. CHADWICK

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Ent. Sta. Hall.

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3.3
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W74
non-circ.

# "TABASCO"

## BURLESQUE OPERA

## IN TWO ACTS

### Characters

HOT-HED-HAM, PASHA, Bey of Tangier.
MARCO, a Spanish trader.
SID-HAS-SEM, Major-domo.
LOLA, Marco's sister.
FRANCOIS, the chef.
BEN-HID-DEN, Grand vizier.
FATIMA, the beautiful slave.
HAS-BEEN-A, a third-term harem favorite.

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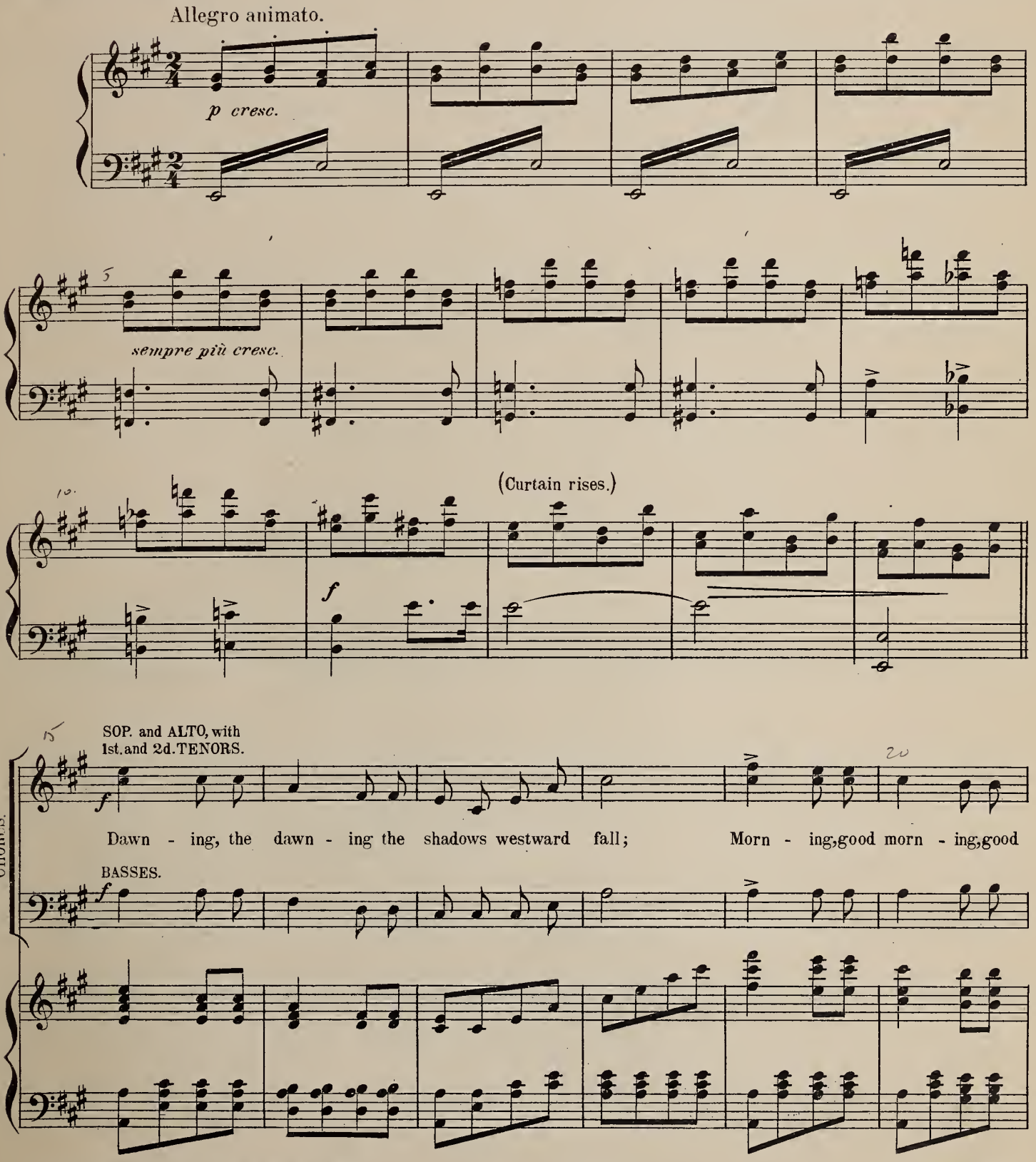
BOSTON, MASSACHUSETTS

# TABASCO.

## ACT I.

### No. 1. CHORUS.

Libretto by R. A. BARNET. Music by G. W. CHADWICK.

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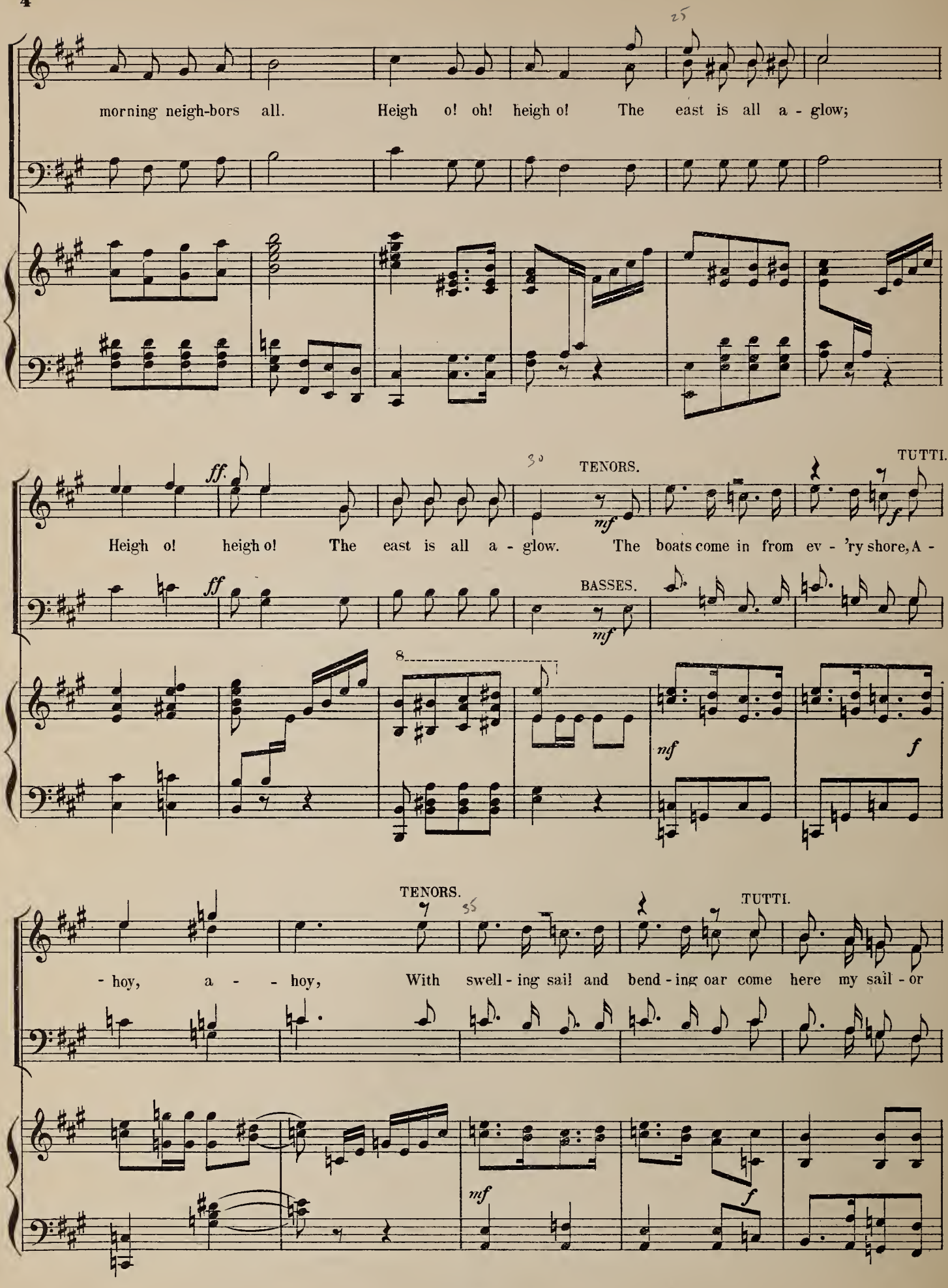
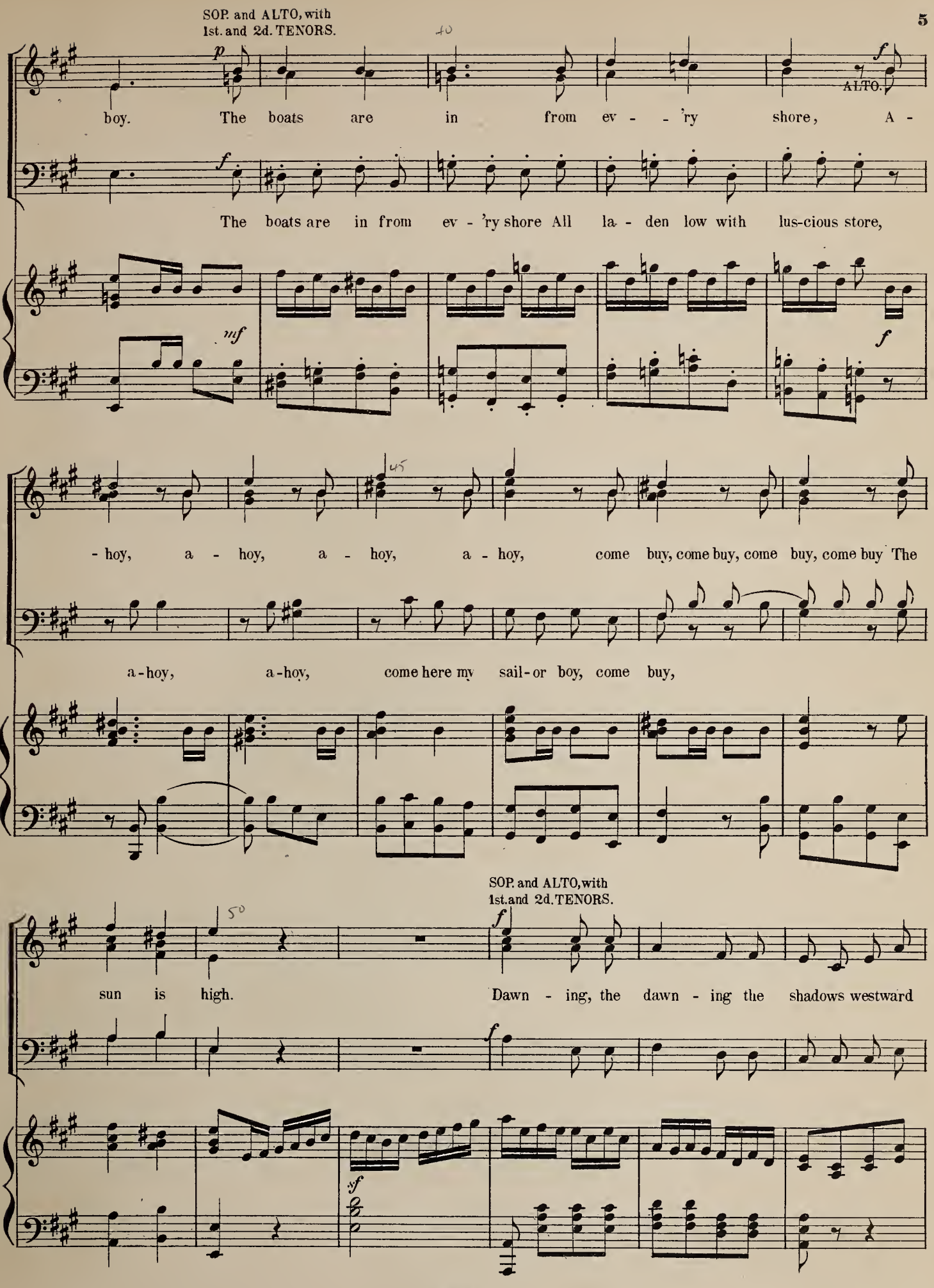
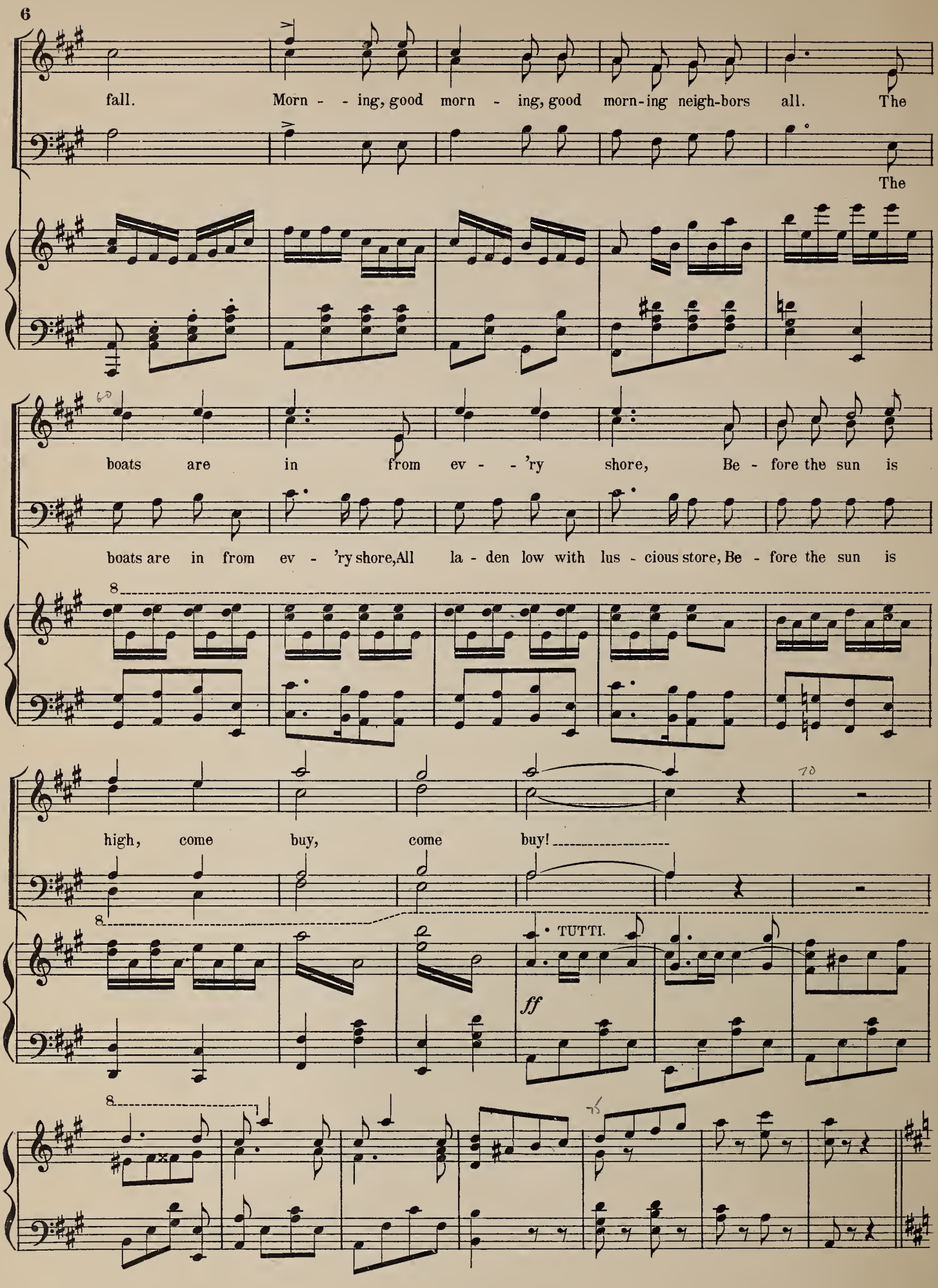
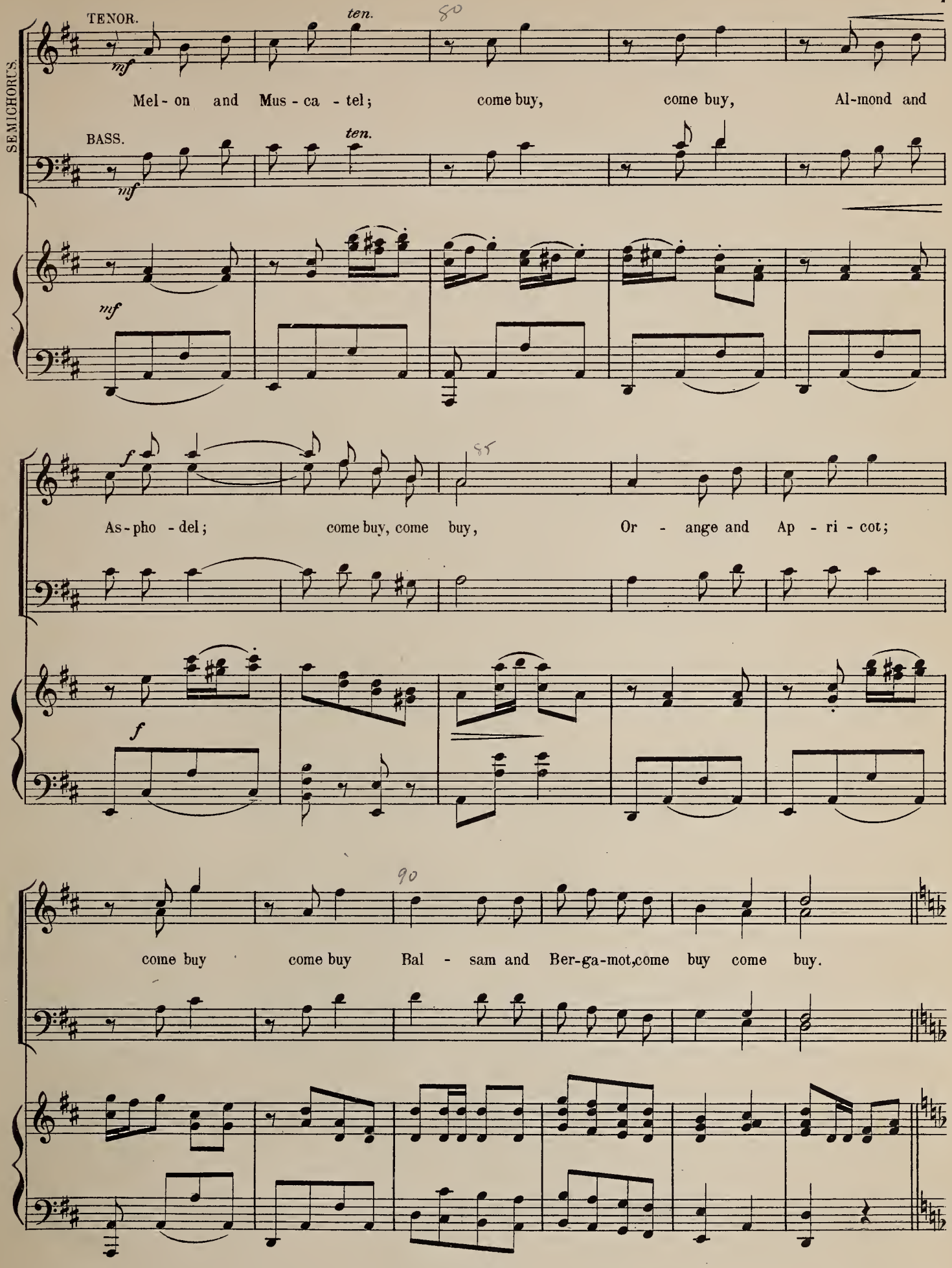
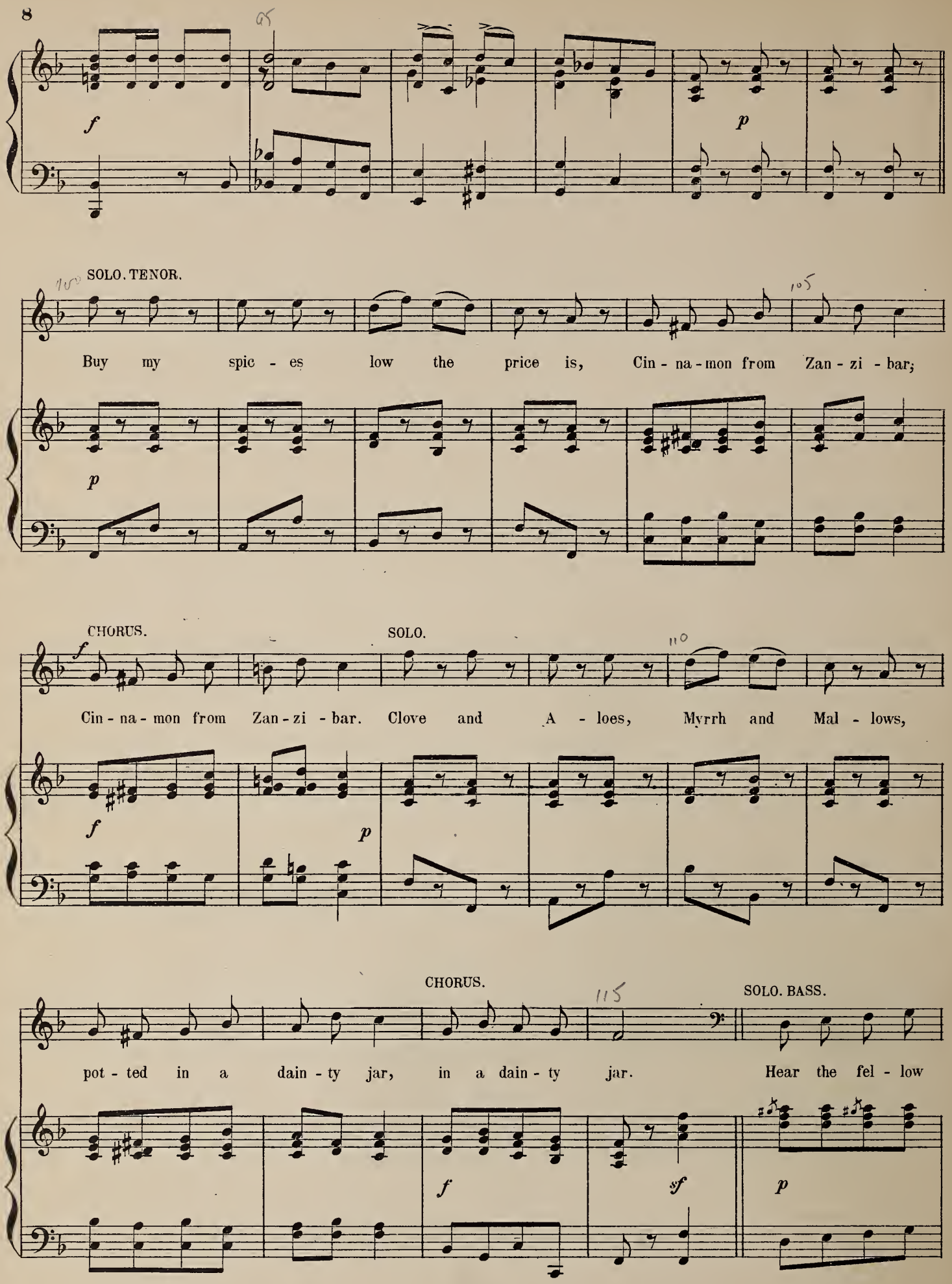
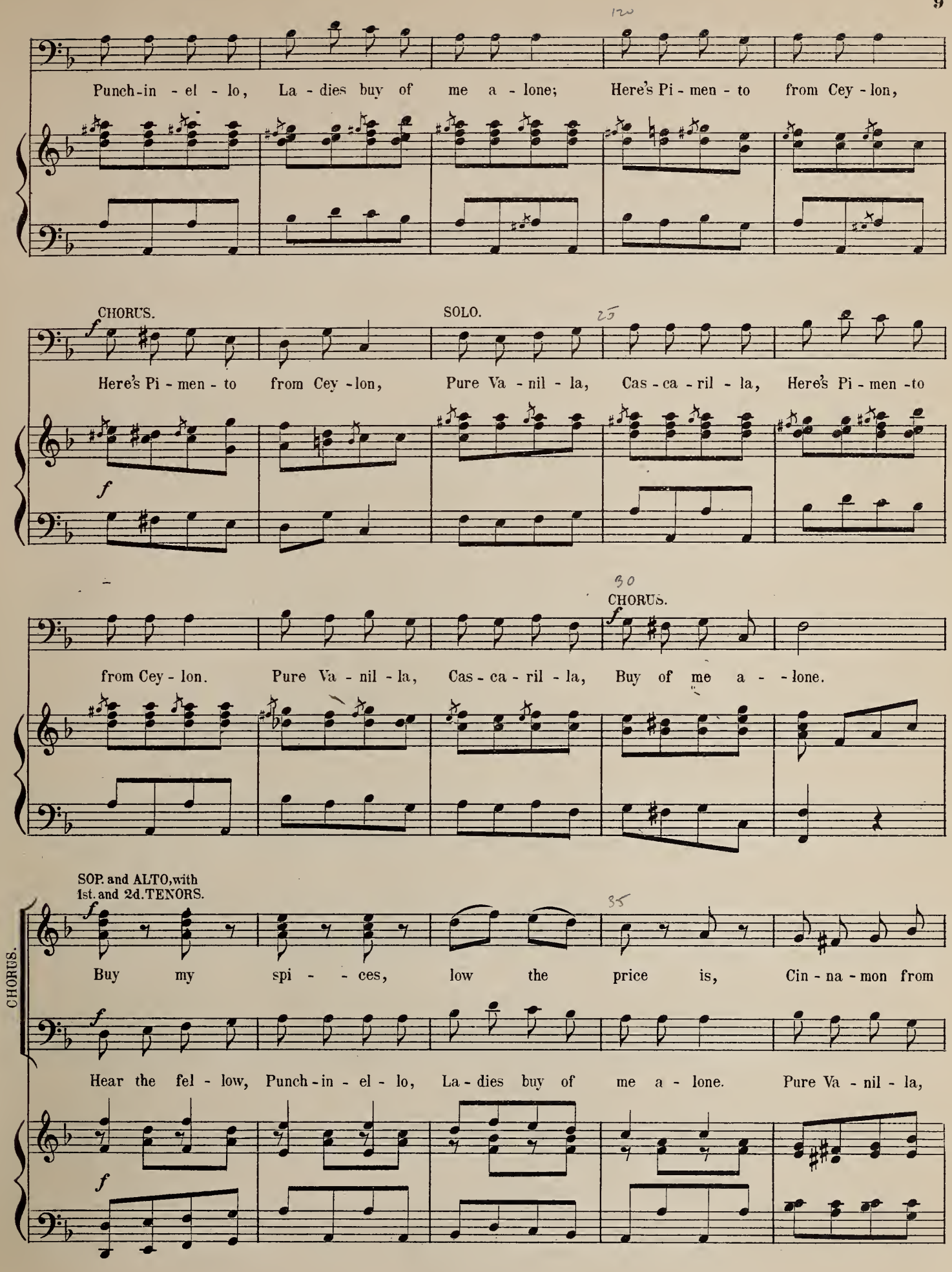

morning neigh-bors all. Heigh o! oh! heigh o! The east is all a - glow;
25
ff.
30
TENORS.
mf
TUTTI.
Heigh o! heigh o! The east is all a - glow. The boats come in from ev - 'ry shore, A -
ff
BASSES.
mf
8
mf
f
TENORS.
35
TUTTI.
- hoy, a - - hoy, With swell - ing sail and bend - ing oar come here my sail - or
mf
f

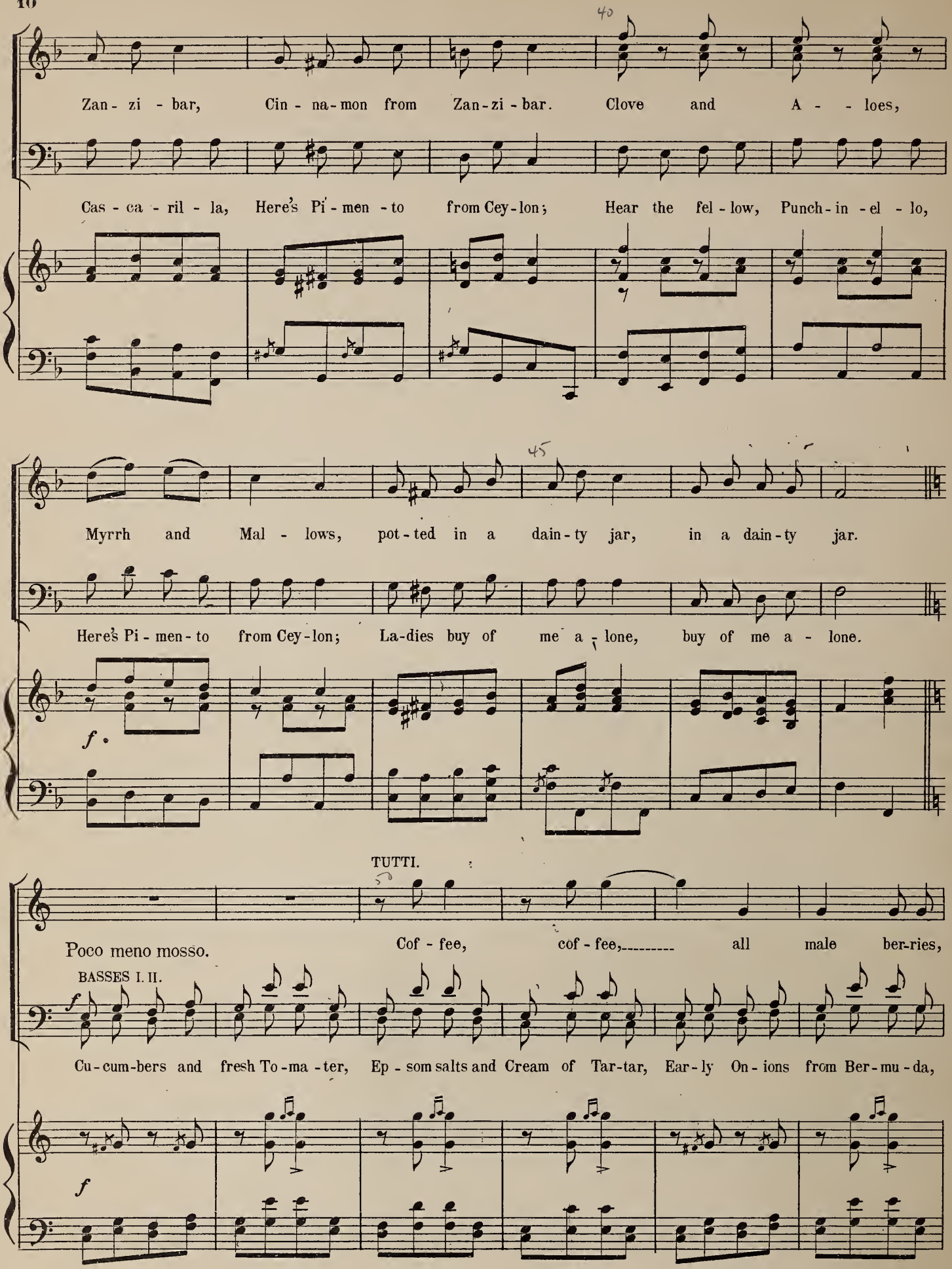

SOP. and ALTO, with
1st. and 2d. TENORS.
p
f
ALTO.
boy. The boats are in from ev - - 'ry shore, A -
f
The boats are in from ev - 'ry shore All la - den low with lus-cious store,
mf
f
- hoy, a - hoy, a - hoy, a - hoy, come buy, come buy, come buy, come buy The
a-hoy, a-hoy, come here my sail-or boy, come buy,
SOP. and ALTO, with
1st. and 2d. TENORS.
f
sun is high. Dawn - ing, the dawn - ing the shadows westward
f
sf

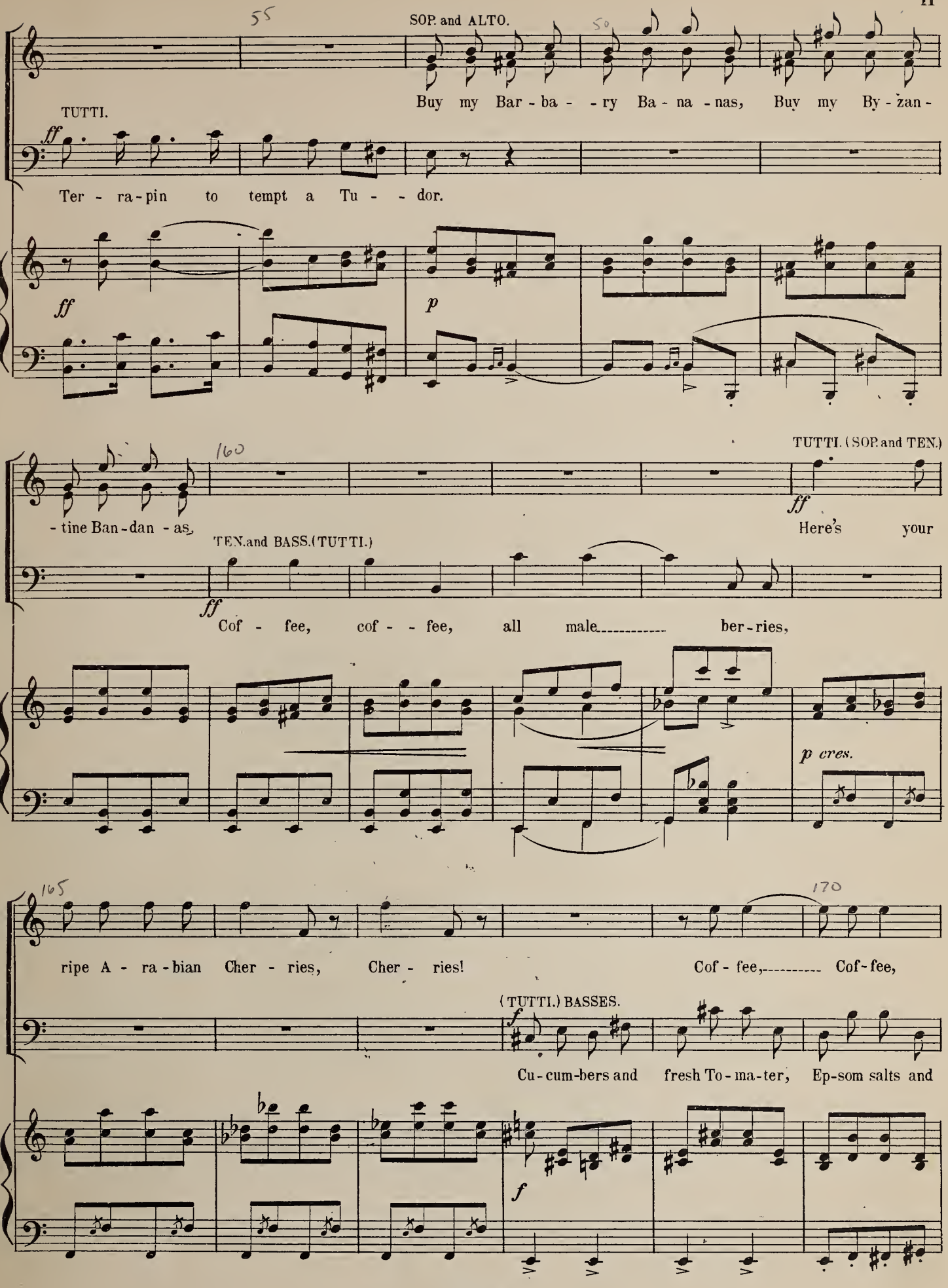

fall. Morn - - ing, good morn - ing, good morn-ing neigh-bors all. The
The
boats are in from ev - - 'ry shore, Be - fore the sun is
boats are in from ev - 'ry shore, All la - den low with lus - cious store, Be - fore the sun is
high, come buy, come buy!
TUTTI.
ff

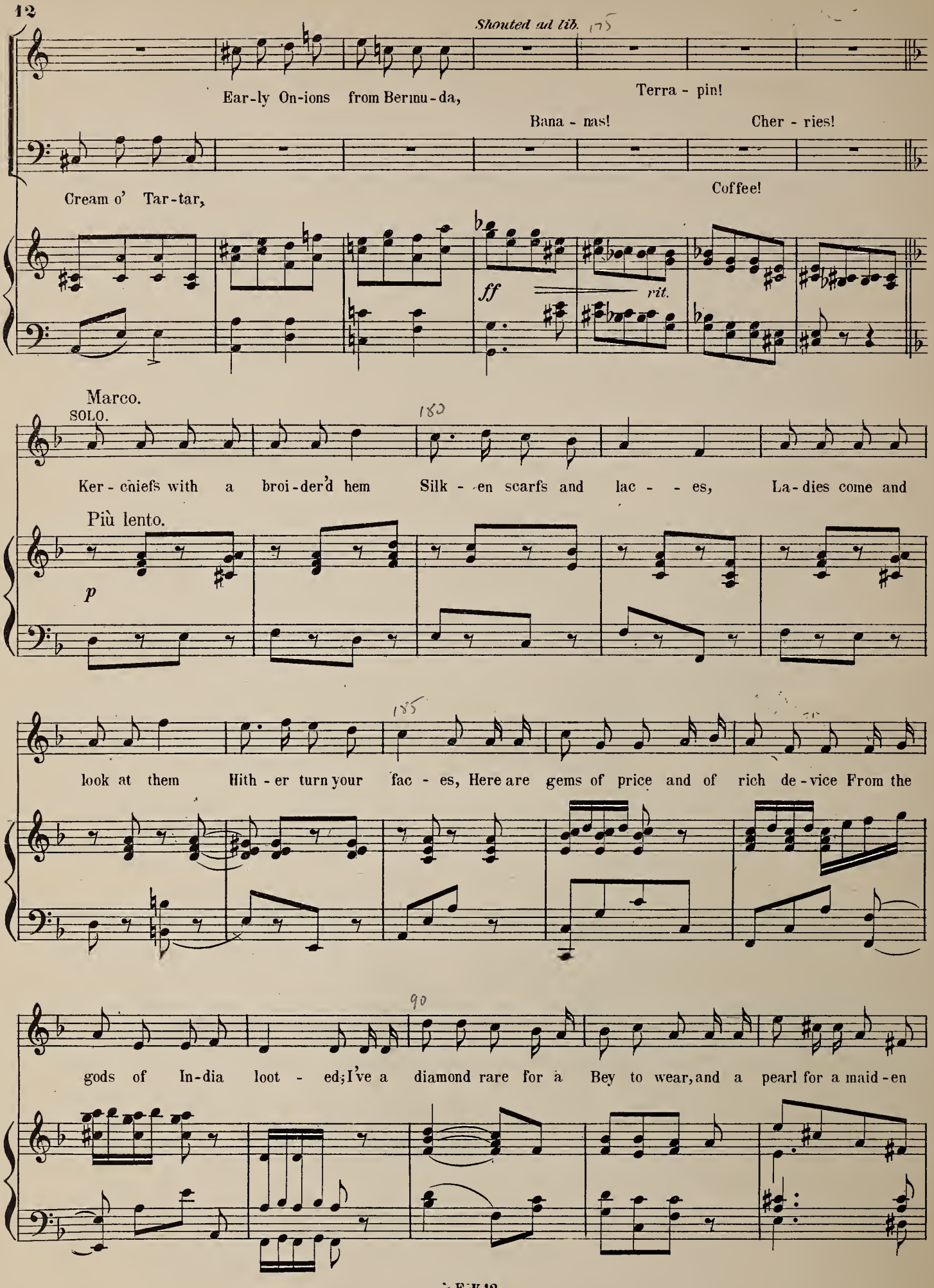

SEMICHORUS.
TENOR.
BASS.
mf
ten.
80
Mel - on and Mus - ca - tel; come buy, come buy, Al-mond and
f
85
As-pho - del; come buy, come buy, Or - ange and Ap - ri - cot;
90
come buy come buy Bal - sam and Ber-ga-mot, come buy come buy.


SOLO. TENOR.
Buy my spic - es low the price is, Cin - na - mon from Zan - zi - bar;
CHORUS.
SOLO.
Cin - na - mon from Zan - zi - bar. Clove and A - loes, Myrrh and Mal - lows,
CHORUS.
SOLO. BASS.
pot - ted in a dain - ty jar, in a dain - ty jar. Hear the fel - low


Punch-in - el - lo, La - dies buy of me a - lone; Here's Pi - men - to from Cey - lon,
CHORUS.
SOLO.
Here's Pi - men - to from Cey - lon, Pure Va - nil - la, Cas - ca - ril - la, Here's Pi - men - to
CHORUS.
from Cey - lon. Pure Va - nil - la, Cas - ca - ril - la, Buy of me a - - lone.
SOP. and ALTO, with 1st. and 2d. TENORS.
CHORUS.
Buy my spi - - ces, low the price is, Cin - na - mon from
Hear the fel - low, Punch - in - el - lo, La - dies buy of me a - lone. Pure Va - nil - la,


Zan - zi - bar, Cin - na - mon from Zan - zi - bar. Clove and A - - loes,
Cas - ca - ril - la, Here's Pi - men - to from Cey - lon; Hear the fel - low, Punch - in - el - lo,
Myrrh and Mal - lows, pot - ted in a dain - ty jar, in a dain - ty jar.
Here's Pi - men - to from Cey - lon; La - dies buy of me a - lone, buy of me a - lone.
f.
TUTTI.
Poco meno mosso.
Cof - fee, cof - fee,--------- all male ber - ries,
BASSES I. II.
f
Cu - cum - bers and fresh To - ma - ter, Ep - som salts and Cream of Tar - tar, Ear - ly On - ions from Ber - mu - da,
f


55
SOP. and ALTO.
50
Buy my Bar - ba - - ry Ba - na - nas, Buy my By - zan -
TUTTI.
ff
Ter - ra - pin to tempt a Tu - - dor.
ff
p
160
TUTTI. (SOP. and TEN.)
- tine Ban - dan - as,
ff
Here's your
TEN. and BASS. (TUTTI.)
ff
Cof - fee, cof - - fee, all male ber - ries,
p cres.
165
170
ripe A - ra - bian Cher - ries, Cher - ries!
Cof - fee, Cof - fee,
(TUTTI.) BASSES.
f
Cu - cum - bers and fresh To - ma - ter, Ep - som salts and
f


Shouted ad lib.
175
Ear-ly On-ions from Bermu-da,
Terra - pin!
Bana - nas!
Cher - ries!
Cream o' Tar-tar,
Coffee!
ff
rit.
Marco.
SOLO.
180
Ker - chiefs with a broi-der'd hem
Silk - en scarfs and lac - - es,
La-dies come and
Più lento.
p
185
look at them
Hith - er turn your fac - es, Here are gems of price and of rich de-vice From the
90
gods of In-dia loot - ed; I've a diamond rare for a Bey to wear, and a pearl for a maid-en

CHORUS. SOP. and ALTO, with 1st. and 2d. TENORS.

suit - ed. On - ions, Ba - na - nas. Cher-ries!

CHORUS.
*più mosso.*

*ff*

Cof - fee, Cof - fee, all male ber-ries!

*più mosso.*

*cresc.*

Marco.
SOLO.

Here's your ripe A - - ra-bian Cher-ries! Come all who

Come buy,

*f* *sf* *p*

love the fra-grant weed, the fragrant weed, La-ta-ki - a

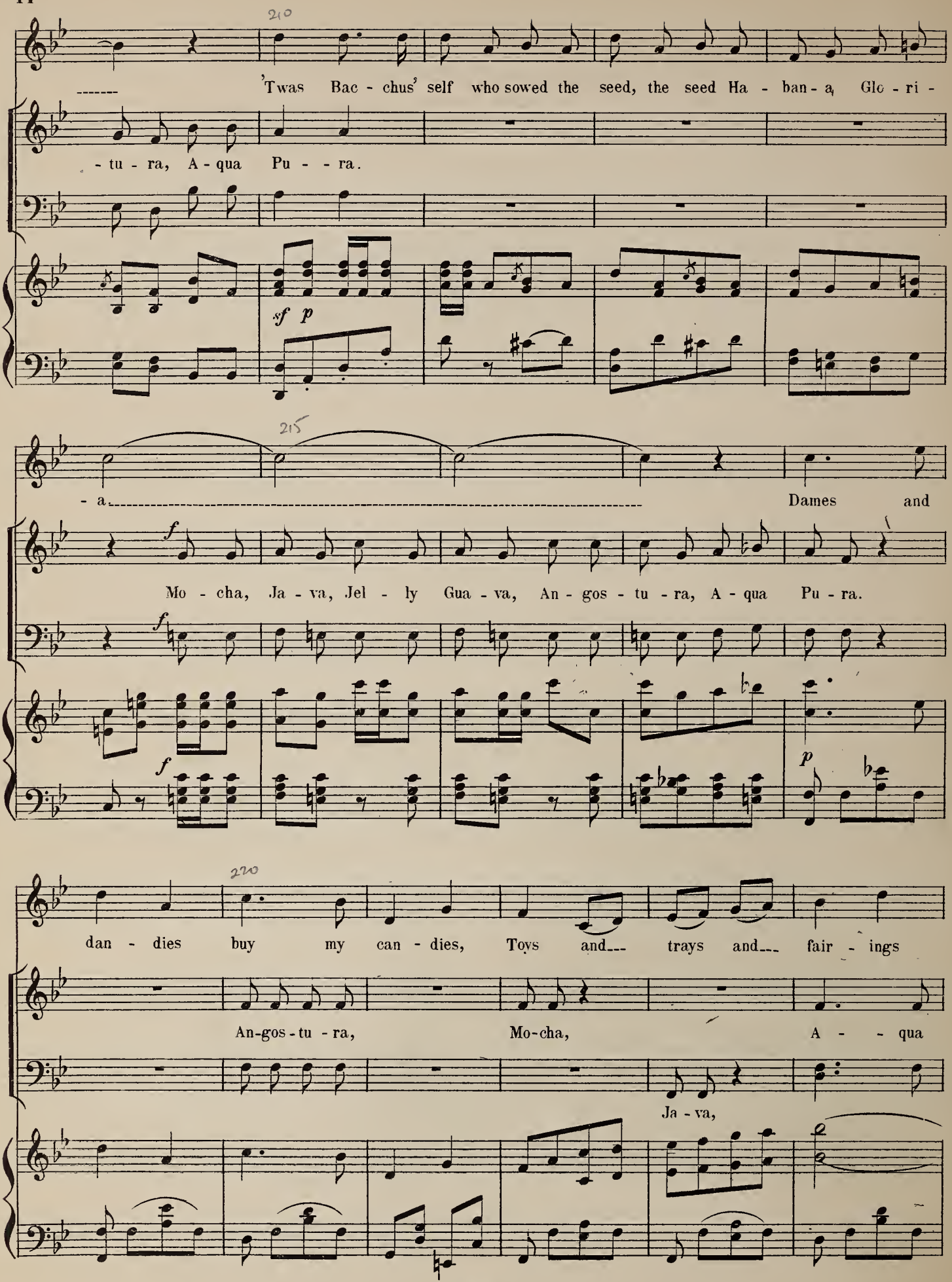
SOP. ALTO and TENOR.

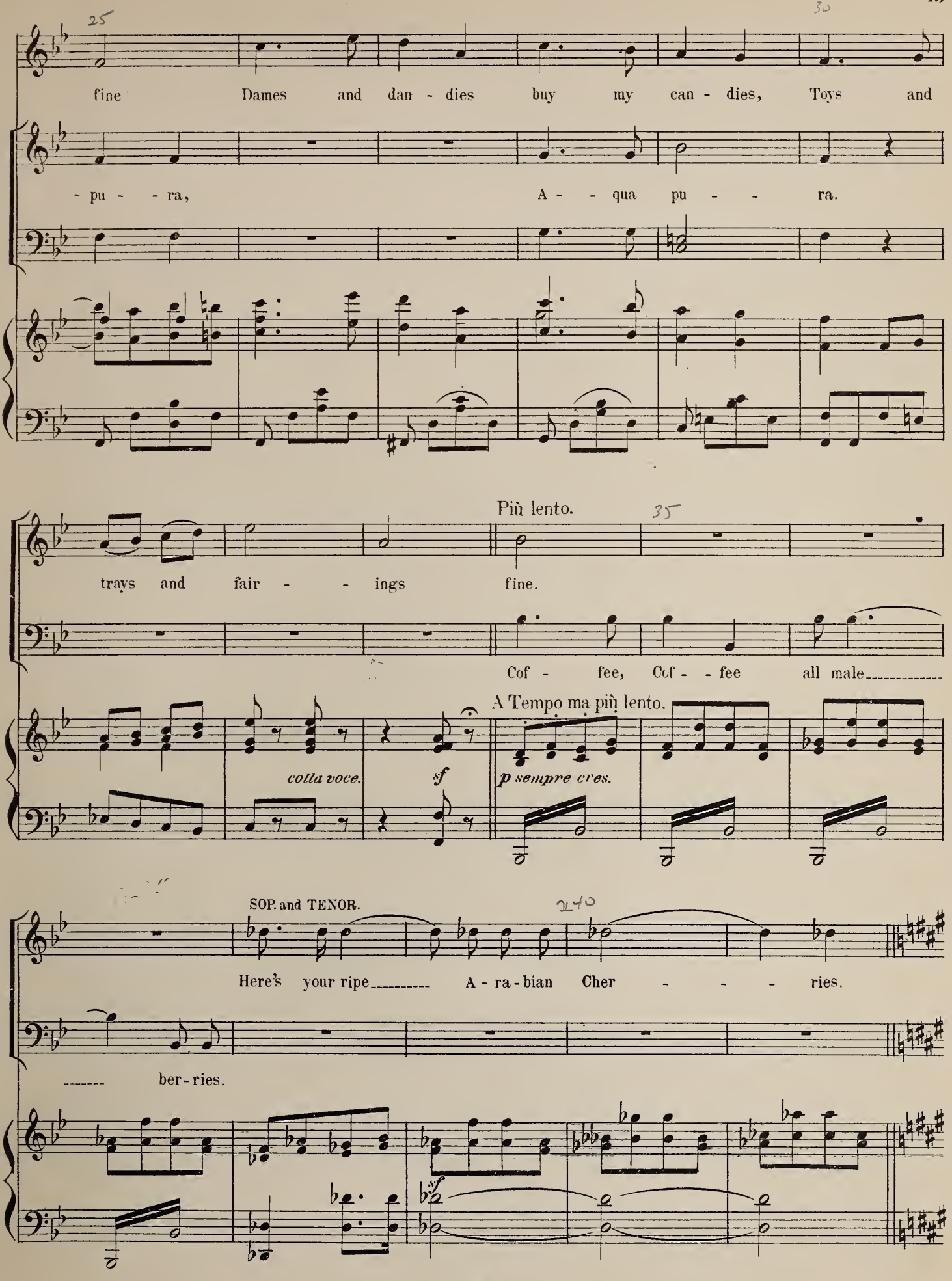
*f*

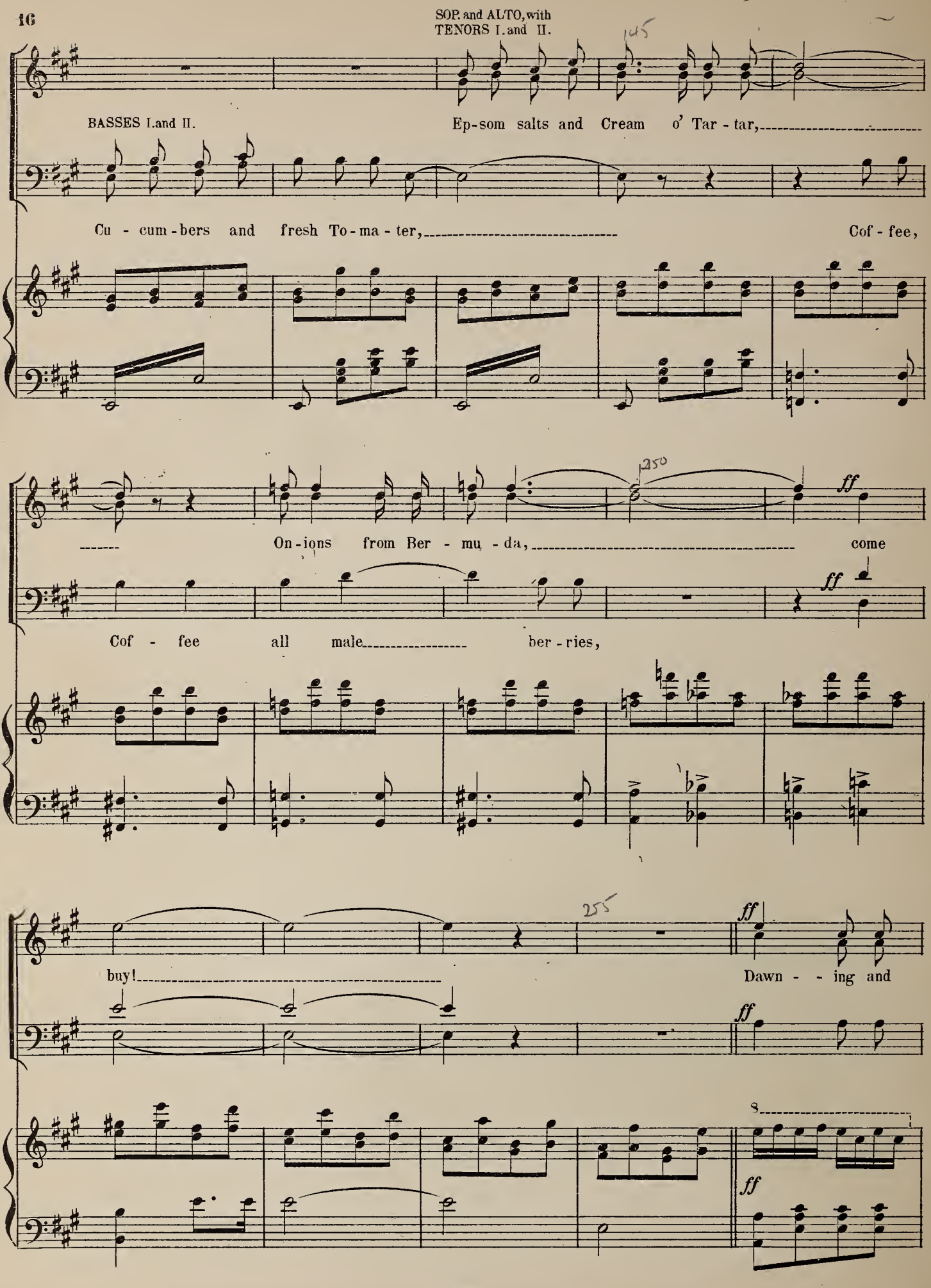
Mo-cha, Ja-va Jel - ly, Gua-va, An-gos-

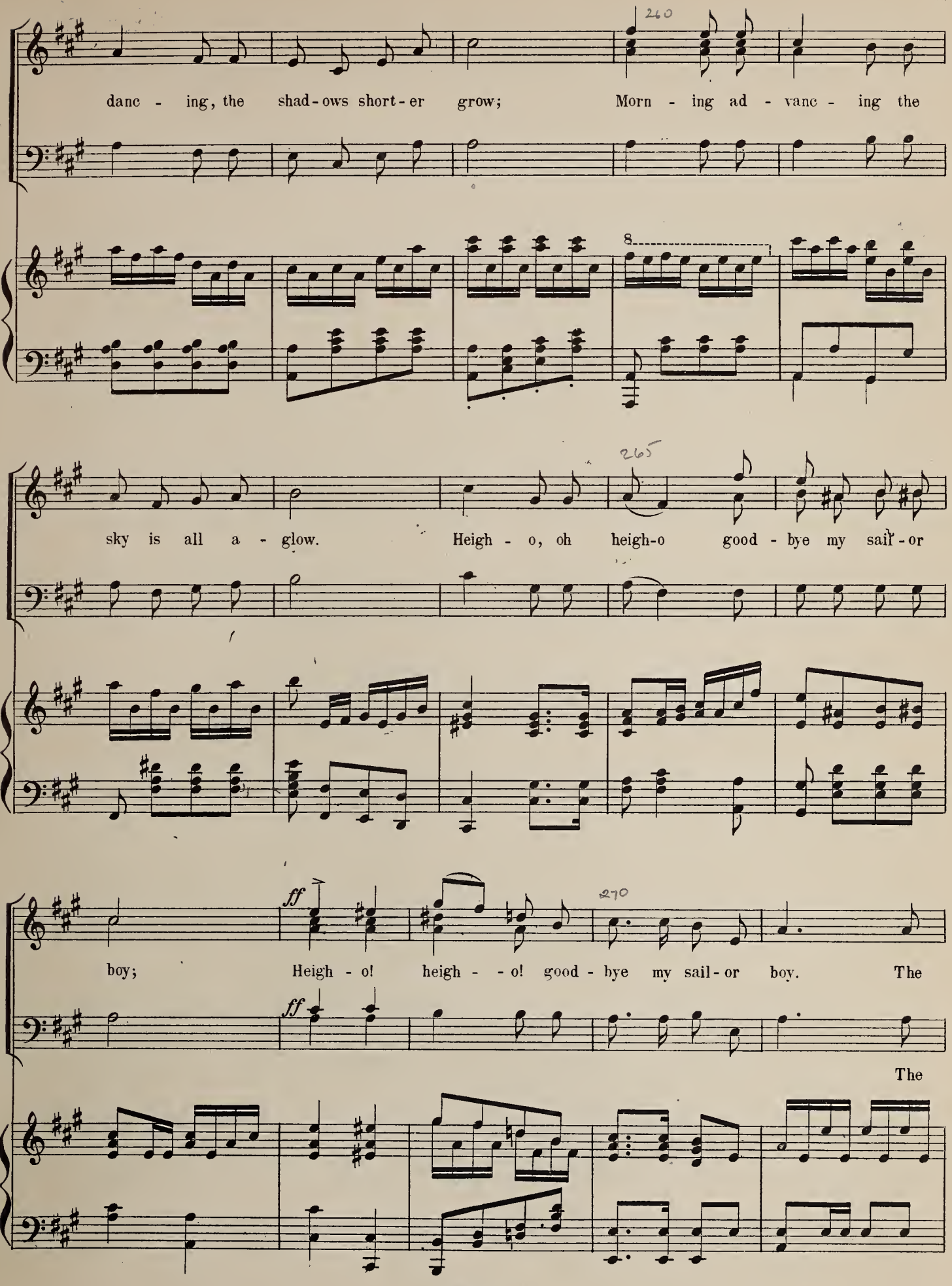
BASSES

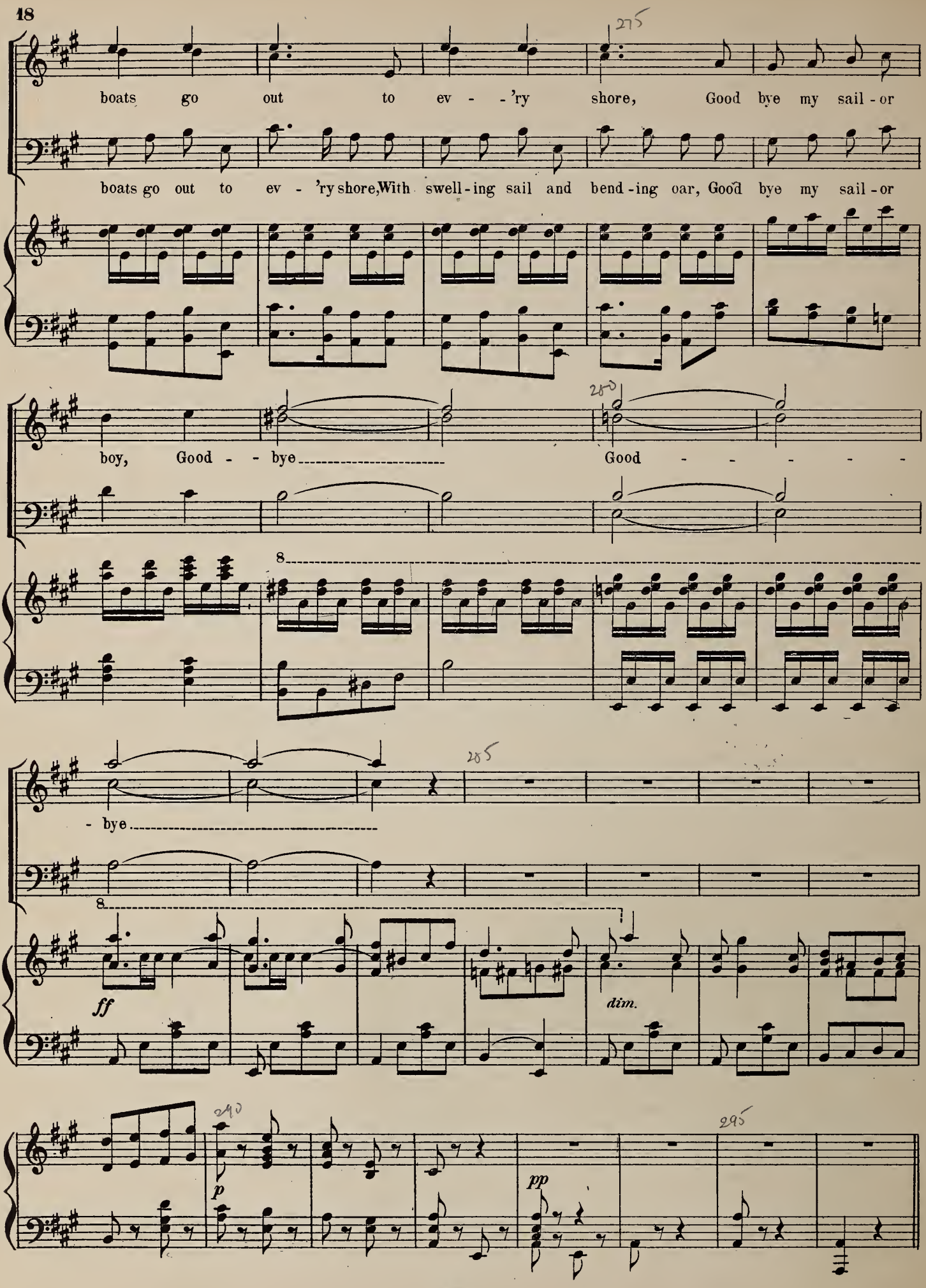
*f*


210
'Twas Bac - chus' self who sowed the seed, the seed Ha - ban - a, Glo - ri -
- tu - ra, A - qua Pu - - ra.
sf p
215
- a
Dames and
Mo - cha, Ja - va, Jel - ly Gua - va, An - gos - tu - ra, A - qua Pu - ra.
f
f
f
p
220
dan - dies buy my can - dies, Toys and trays and fair - ings
An-gos - tu - ra, Mo-cha, A - - qua
Ja - va,


fine Dames and dan - dies buy my can - dies, Toys and
- pu - - ra, A - - qua pu - - ra.
Più lento.
trays and fair - - ings fine.
Cof - fee, Cof - - fee all male
A Tempo ma più lento.
colla voce.
sf
p sempre cres.
SOP. and TENOR.
Here's your ripe A - ra - bian Cher - - - ries.
ber - ries.
sf

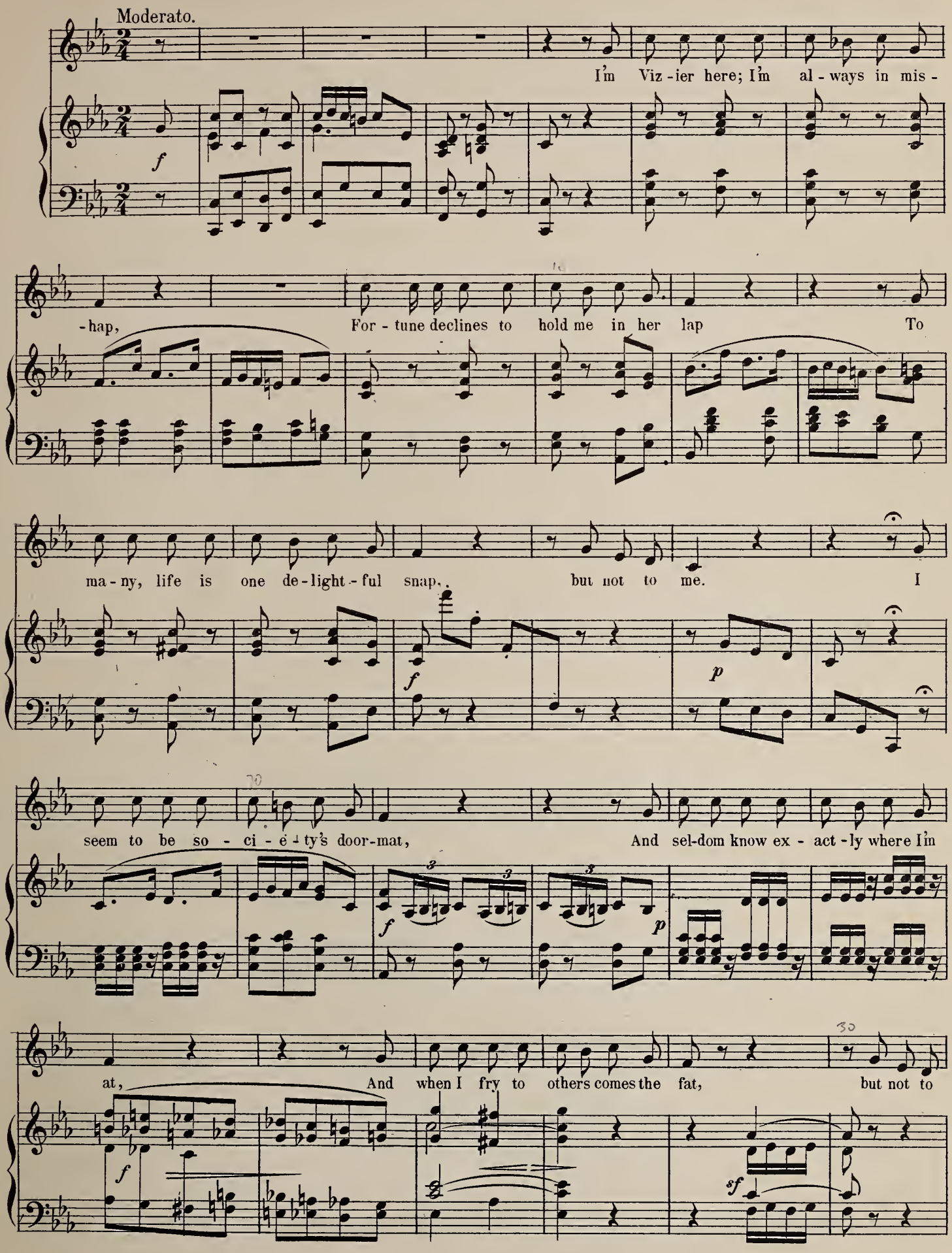

SOP. and ALTO, with
TENORS I. and II.
145
BASSES I. and II.
Ep-som salts and Cream o' Tar - tar,
Cu - cum - bers and fresh To - ma - ter,
Cof - fee,
250
ff
On - ions from Ber - mu - da,
come
Cof - fee all male
ber - ries,
255
buy!
Dawn - - ing and
8

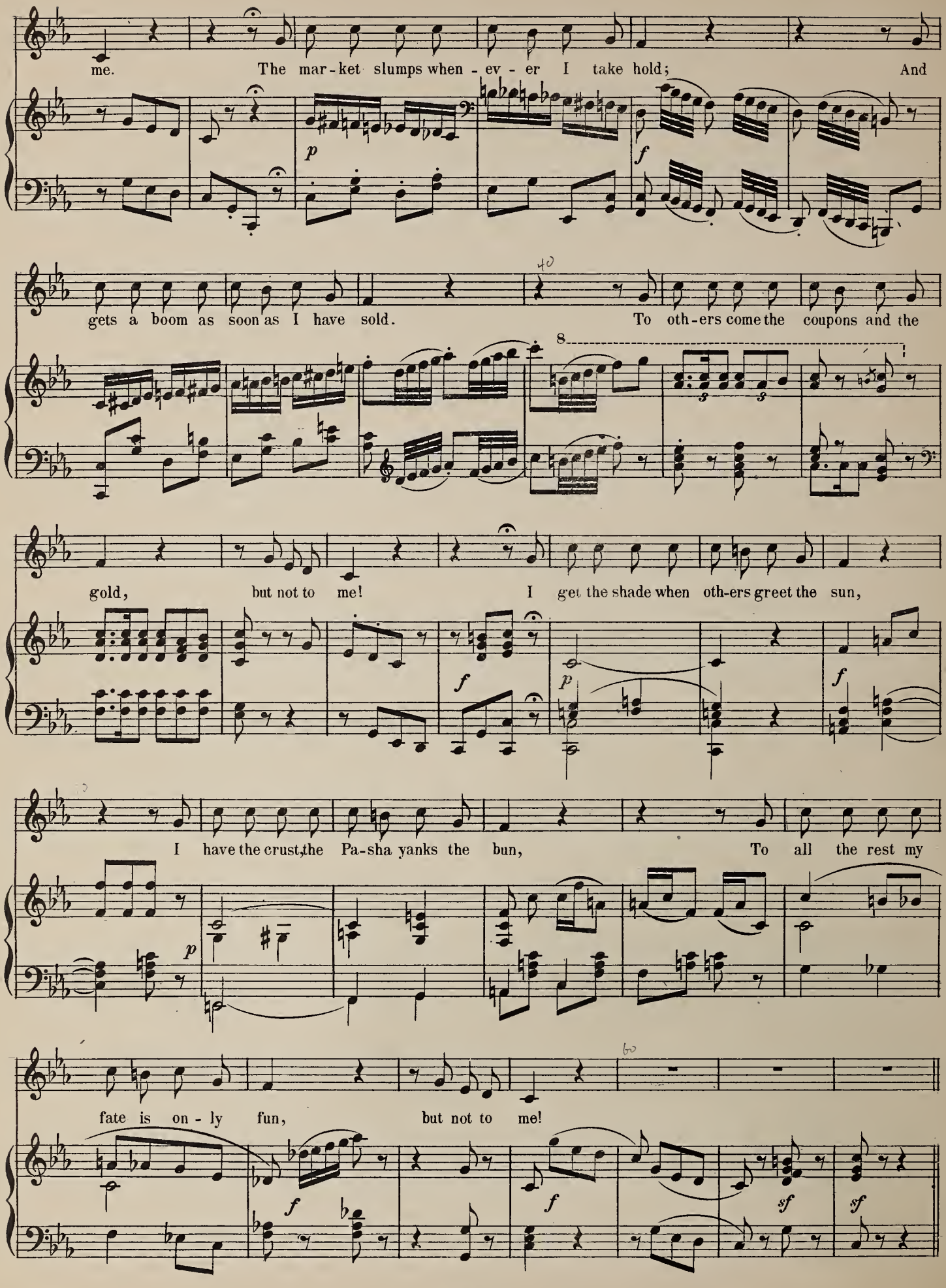

260
dance - ing, the shad-ows short-er grow; Morn - ing ad - vanc - ing the
8
265
sky is all a - glow. Heigh - o, oh heigh-o good - bye my sail-or
ff
270
boy; Heigh - o! heigh - - o! good - bye my sail-or boy. The
ff
The


boats go out to ev - - 'ry shore, Good bye my sail - or
boats go out to ev - 'ry shore, With swell - ing sail and bend - ing oar, Good bye my sail - or
boy, Good - - bye Good - - - - -
- bye
ff
dim.
p
pp

# GRAND VIZIER'S SONG.



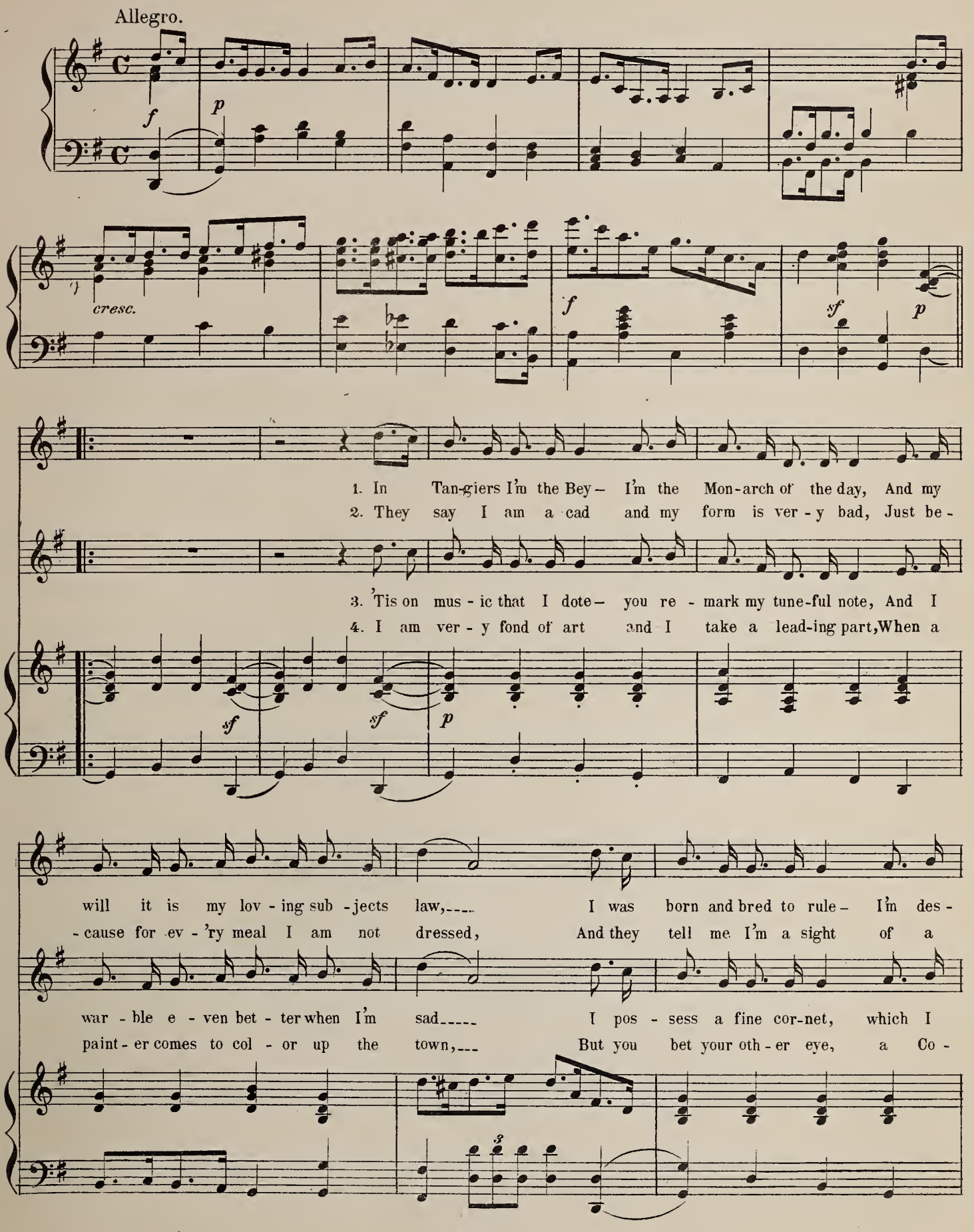


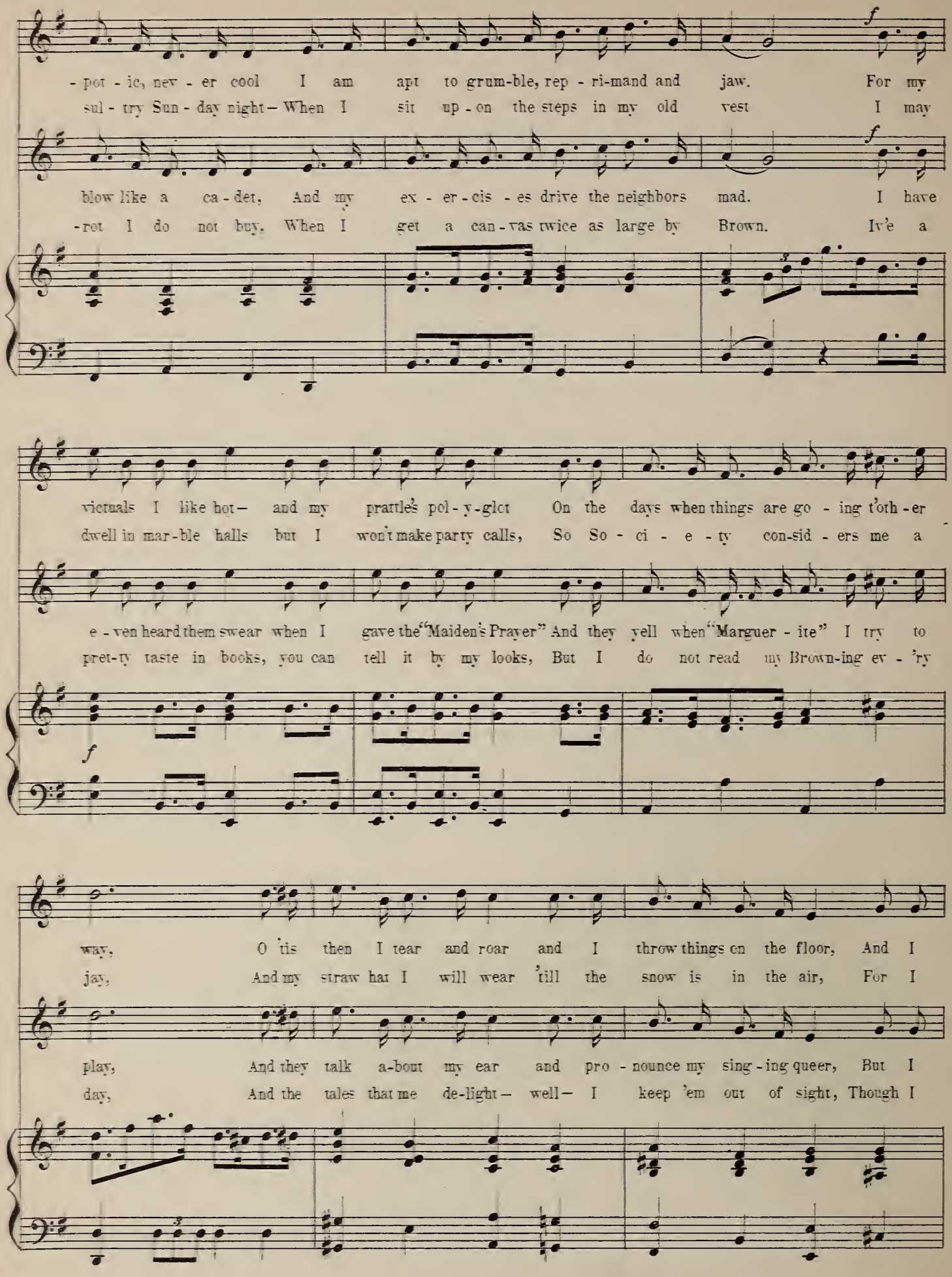

me. The mar-ket slumps when-ev-er I take hold; And
p
f
gets a boom as soon as I have sold. To oth-ers come the coupons and the
8
gold, but not to me! I get the shade when oth-ers greet the sun,
f
p
f
I have the crust, the Pa-sha yanks the bun, To all the rest my
p
fate is on-ly fun, but not to me!
f
f
sf
sf

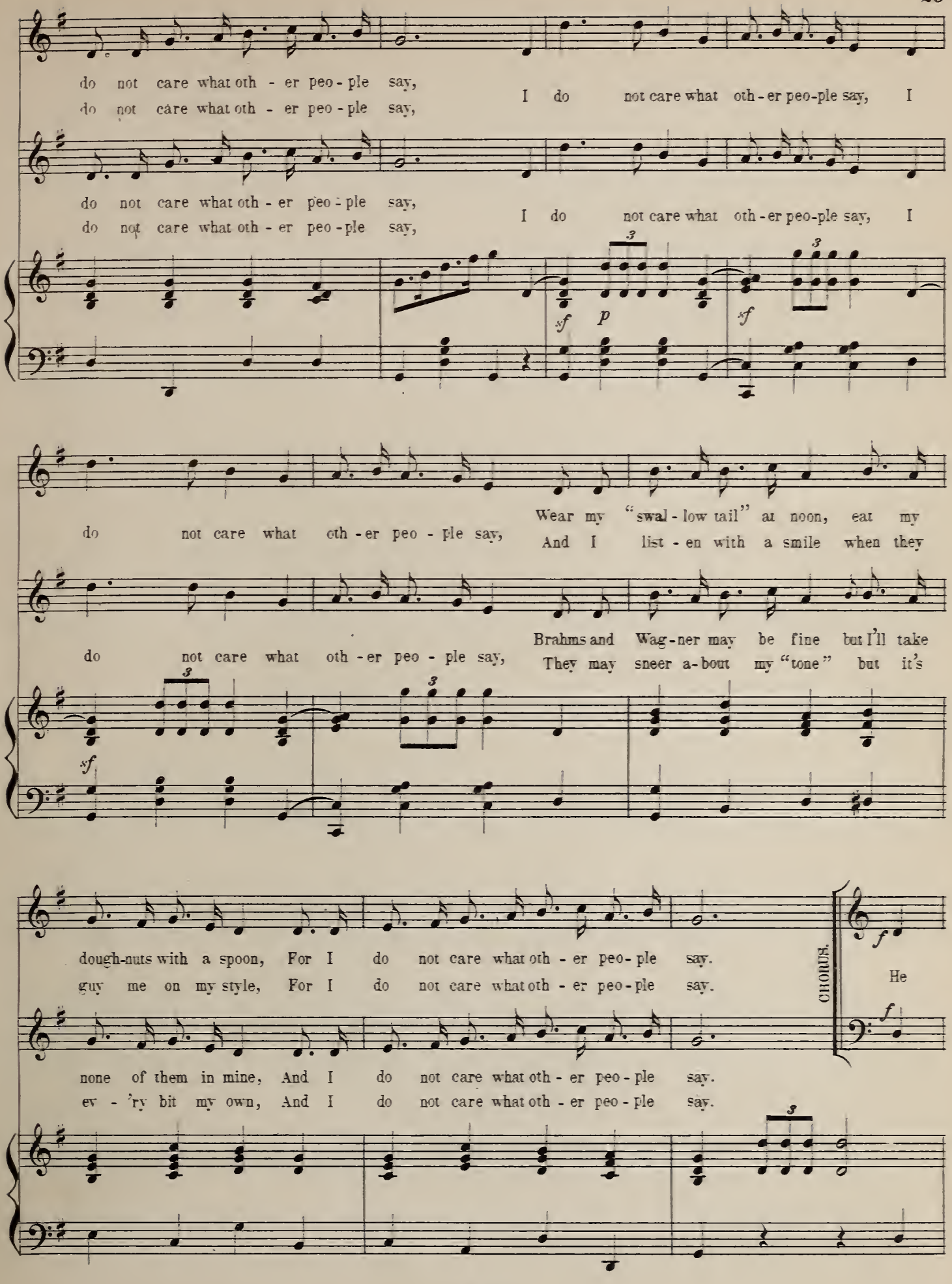
# PASHA'S SONG AND CHORUS.

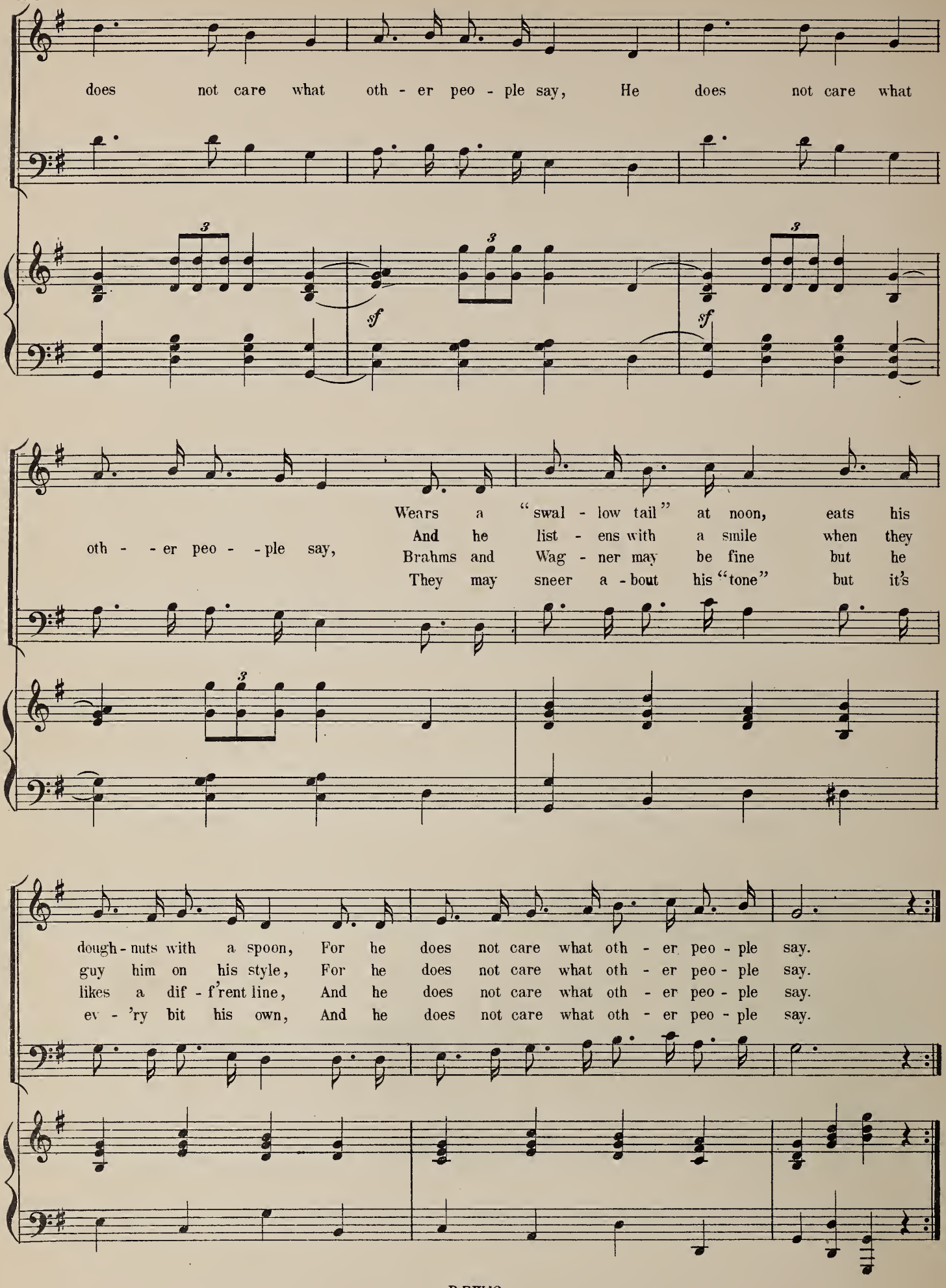
No. 3.

## WHAT OTHER PEOPLE SAY.



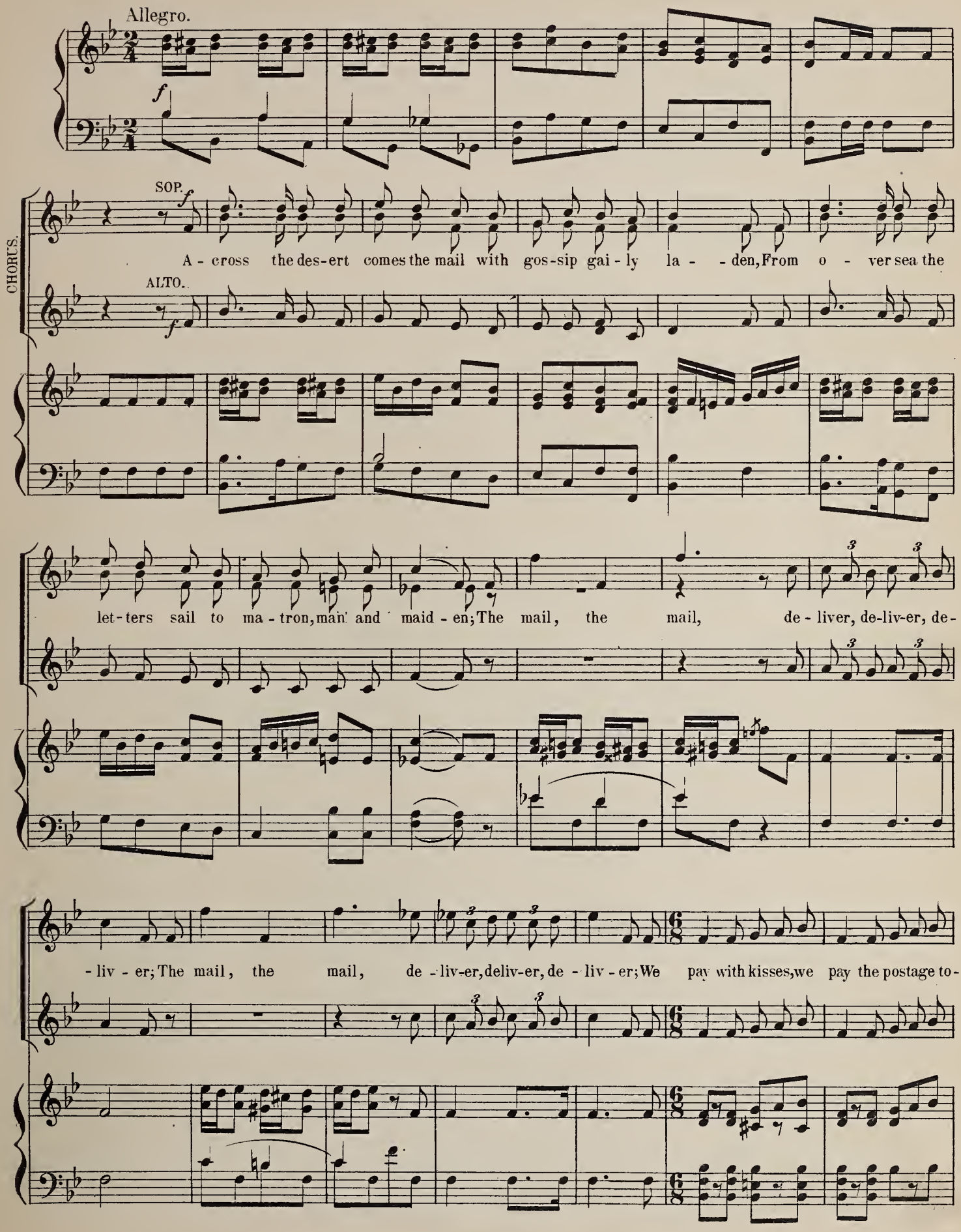

- pot - ic, nev - er cool I am apt to grum-ble, rep - ri-mand and jaw. For my
sul - try Sun - day night— When I sit up - on the steps in my old vest I may
blow like a ca - det, And my ex - er - cis - es drive the neighbors mad. I have
-rot I do not buy. When I get a can - vas twice as large by Brown. Iv'e a
victuals I like hot— and my prattle's pol - y - glot On the days when things are go - ing t'oth - er
dwell in mar - ble halls but I won't make party calls, So So - ci - e - ty con-sid - ers me a
e - ven heard them swear when I gave the "Maiden's Prayer" And they yell when "Marguer - ite" I try to
pret-ty taste in books, you can tell it by my looks, But I do not read my Brown-ing ev - 'ry
way, O 'tis then I tear and roar and I throw things on the floor, And I
jay, And my straw hat I will wear 'till the snow is in the air, For I
play, And they talk a-bout my ear and pro - nounce my sing - ing queer, But I
day, And the tales that me de-light— well— I keep 'em out of sight, Though I


do not care what oth - er peo - ple say,
do not care what oth - er peo - ple say,
I do not care what oth - er peo-ple say, I
do not care what oth - er peo - ple say,
do not care what oth - er peo - ple say,
I do not care what oth - er peo-ple say, I
sf
p
sf
do not care what oth - er peo - ple say,
Wear my "swal - low tail" at noon, eat my
And I list - en with a smile when they
do not care what oth - er peo - ple say,
Brahms and Wag - ner may be fine but I'll take
They may sneer a - bout my "tone" but it's
sf
dough-nuts with a spoon, For I do not care what oth - er peo - ple say.
guy me on my style, For I do not care what oth - er peo - ple say.
CHORUS.
f
He
f
none of them in mine, And I do not care what oth - er peo - ple say.
ev - 'ry bit my own, And I do not care what oth - er peo - ple say.


does not care what oth - er peo - ple say, He does not care what
sf
sf
oth - - er peo - - ple say,
Wears a "swal - low tail" at noon, eats his
And he list - ens with a smile when they
Brahms and Wag - ner may be fine but he
They may sneer a - bout his "tone" but it's
dough - nuts with a spoon, For he does not care what oth - er peo - ple say.
guy him on his style, For he does not care what oth - er peo - ple say.
likes a dif - f'rent line, And he does not care what oth - er peo - ple say.
ev - 'ry bit his own, And he does not care what oth - er peo - ple say.

# CHORUS "READING OF THE MAIL."

**No. 4.**



ritard.

- day, We pay with kisses to - day and the Bey may go drown in the riv - er.

sf ritard.

PASHA. *Recit.*

f

Be qui - et all in the se - ragl - i - o

a tempo.

f ff f dim.

Your Sul-tan's seal give your lord a show, His Maj-es-ty writes.

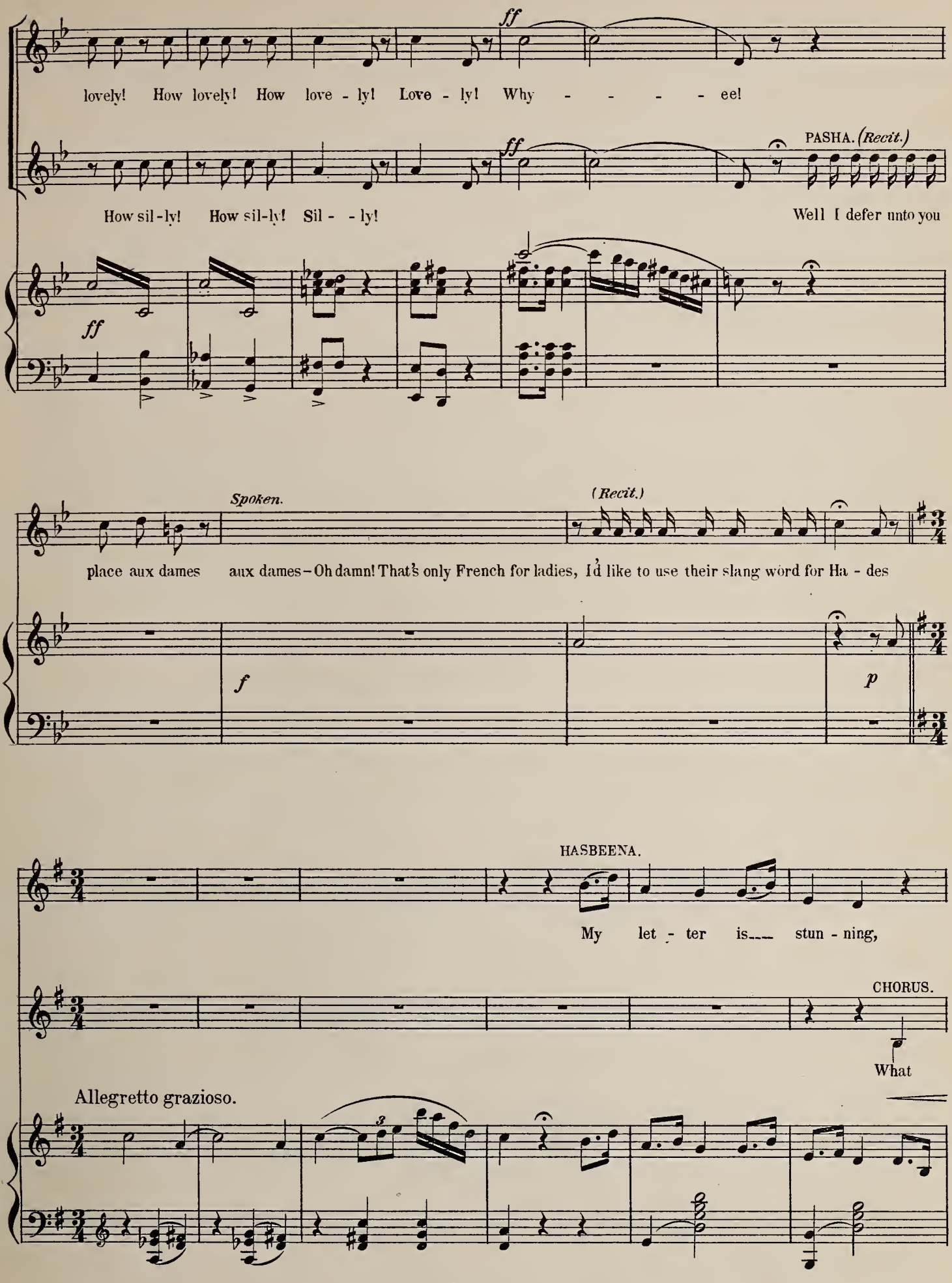
p a tempo. sf

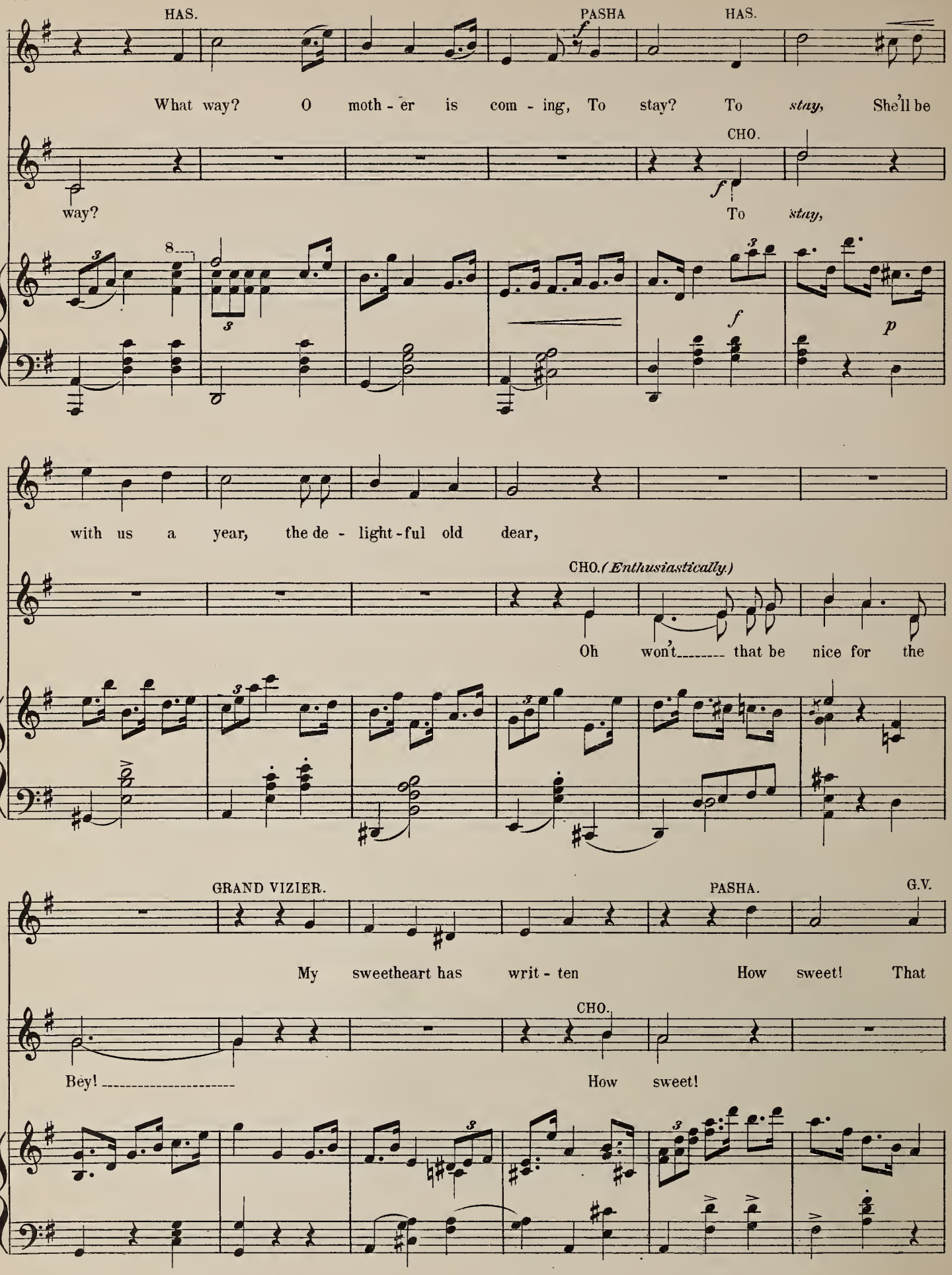
Allegro molto.

CHORUS.

Good gracious! Who'd think it Well, Well, Well! Dear me 'Tis dreadful! How

ff


ff
lovely! How lovely! How love - ly! Love - ly! Why - - - - - ee!
ff
PASHA. (Recit.)
How sil - ly! How sil-ly! Sil - - ly!
Well I defer unto you
ff
Spoken.
(Recit.)
place aux dames aux dames – Oh damn! That's only French for ladies, I'd like to use their slang word for Ha - des
f
p
HASBEENA.
My let - ter is___ stun - ning,
CHORUS.
What
Allegretto grazioso.


HAS.
PASHA
HAS.
What way? O moth - er is com - ing, To stay? To stay, She'll be
CHO.
way?
To stay,
f
p
with us a year, the de - light-ful old dear,
CHO. (Enthusiastically.)
Oh won't that be nice for the
GRAND VIZIER.
PASHA.
G.V.
My sweetheart has writ - ten How sweet! That
CHO.
Bey!
How sweet!

PASHA. GR.VIZ.

she is still smit - ten Dis - creet! If Thurs-day is fine she'll ex -

CHO.

Dis - creet!

PASHA.

- pect me at nine, Now

CHO.

*rit - ard.*

On the cor - ner of the us - u - al street.

*rit - - - ard.*

*p*

PASHA.

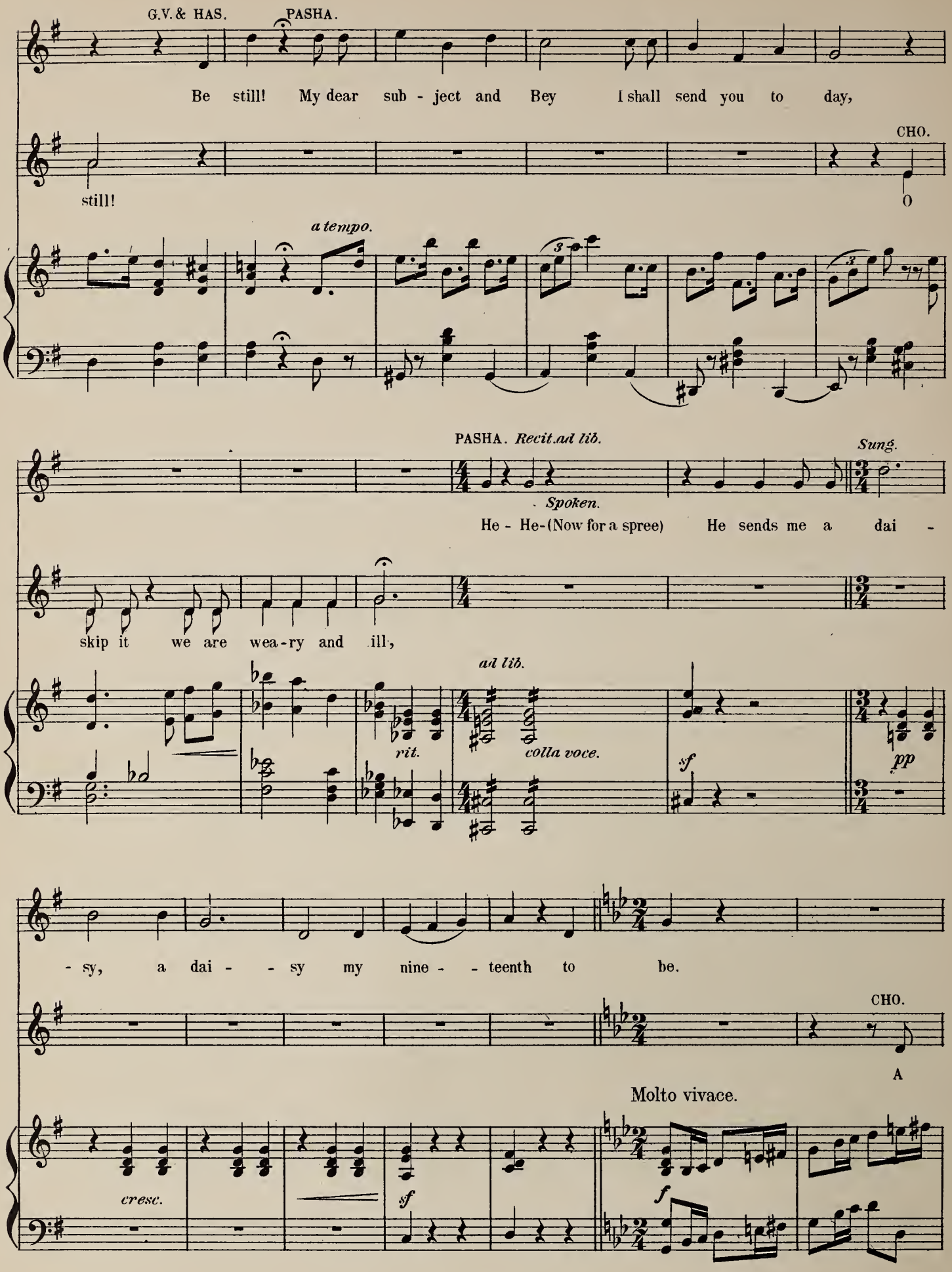
lis-ten to *my* let - ter, You will! I think you had bet - ter

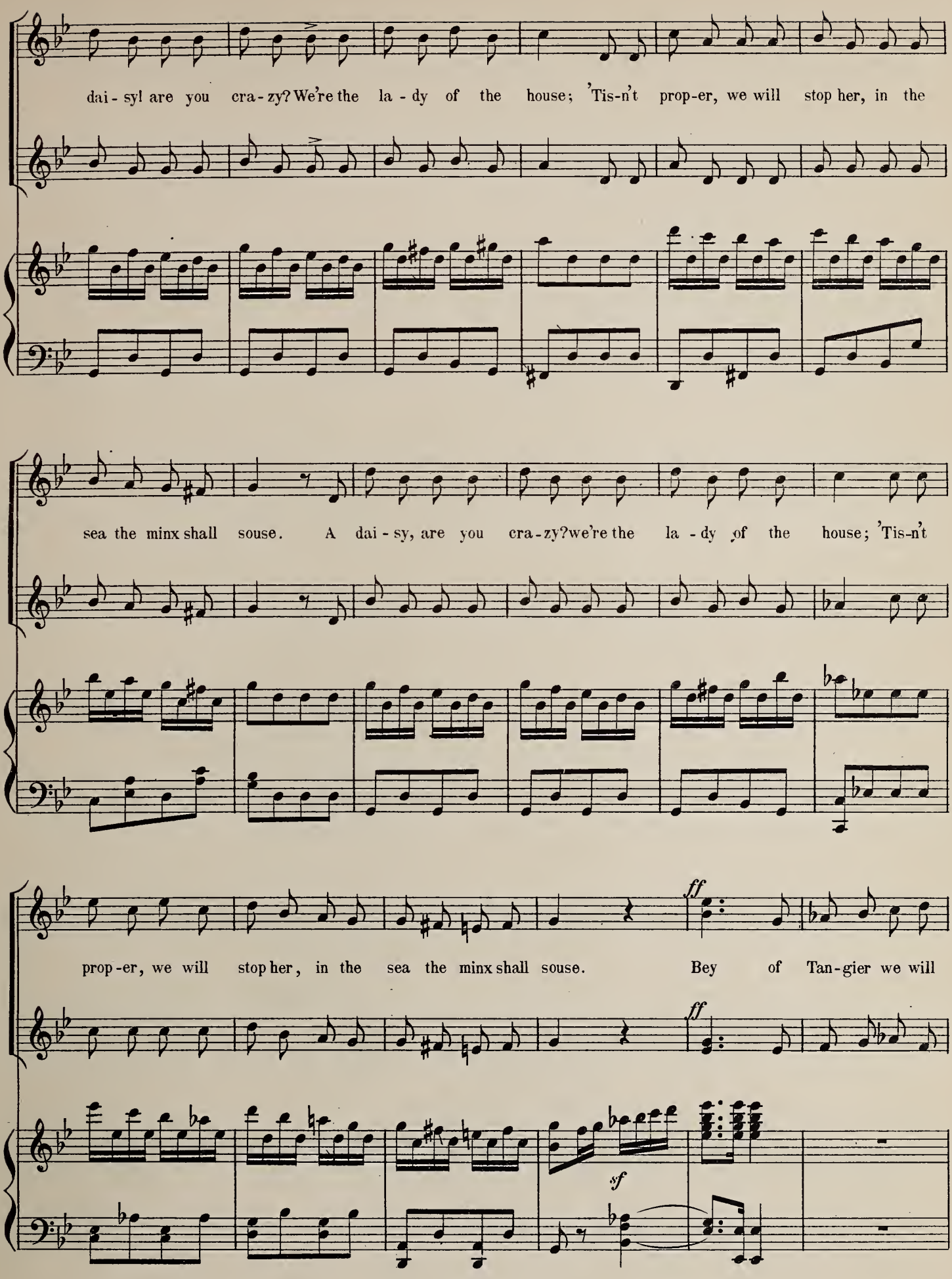
CHO. CHO.

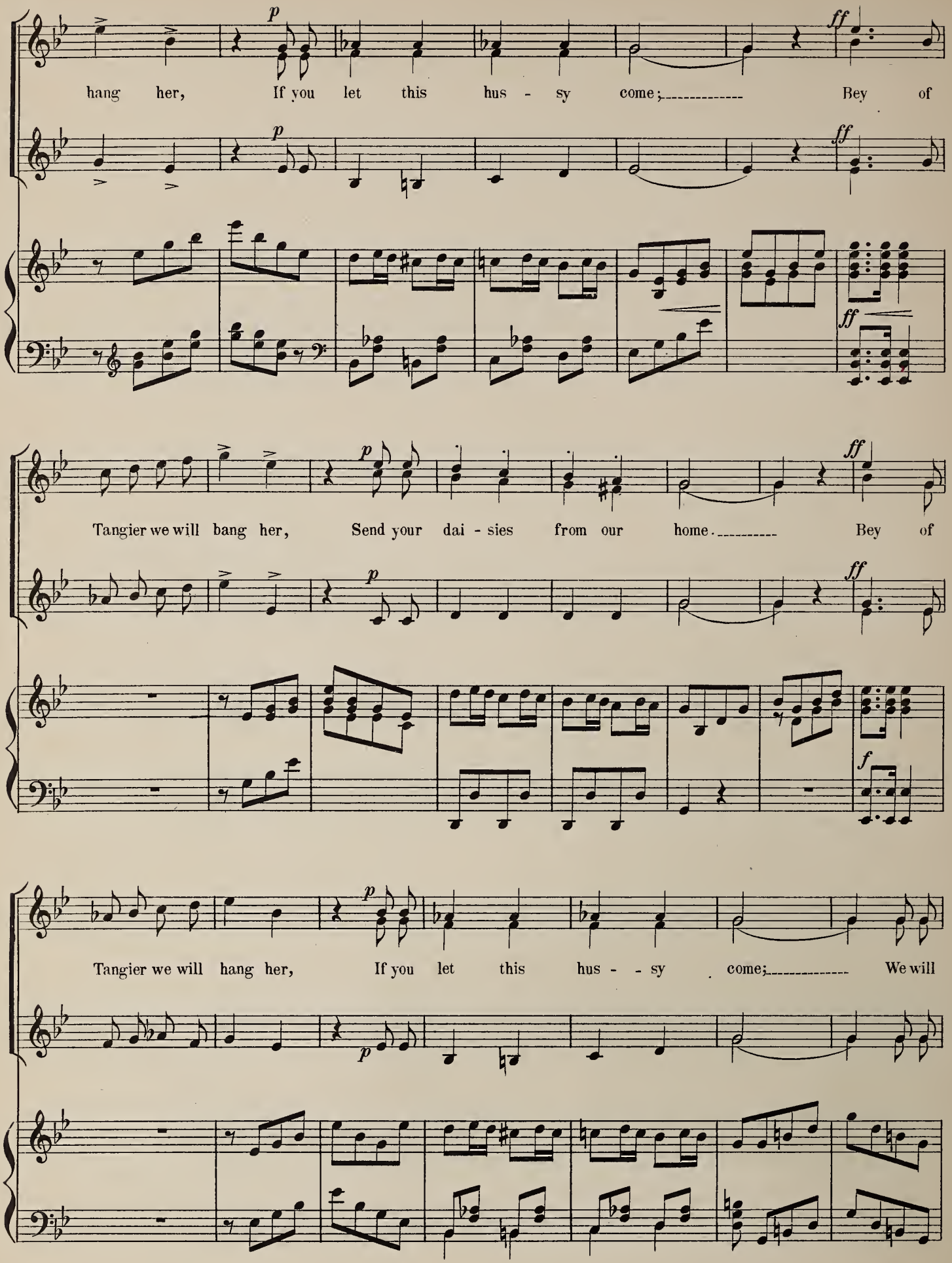
*ff* *pp* *sotto voce.*

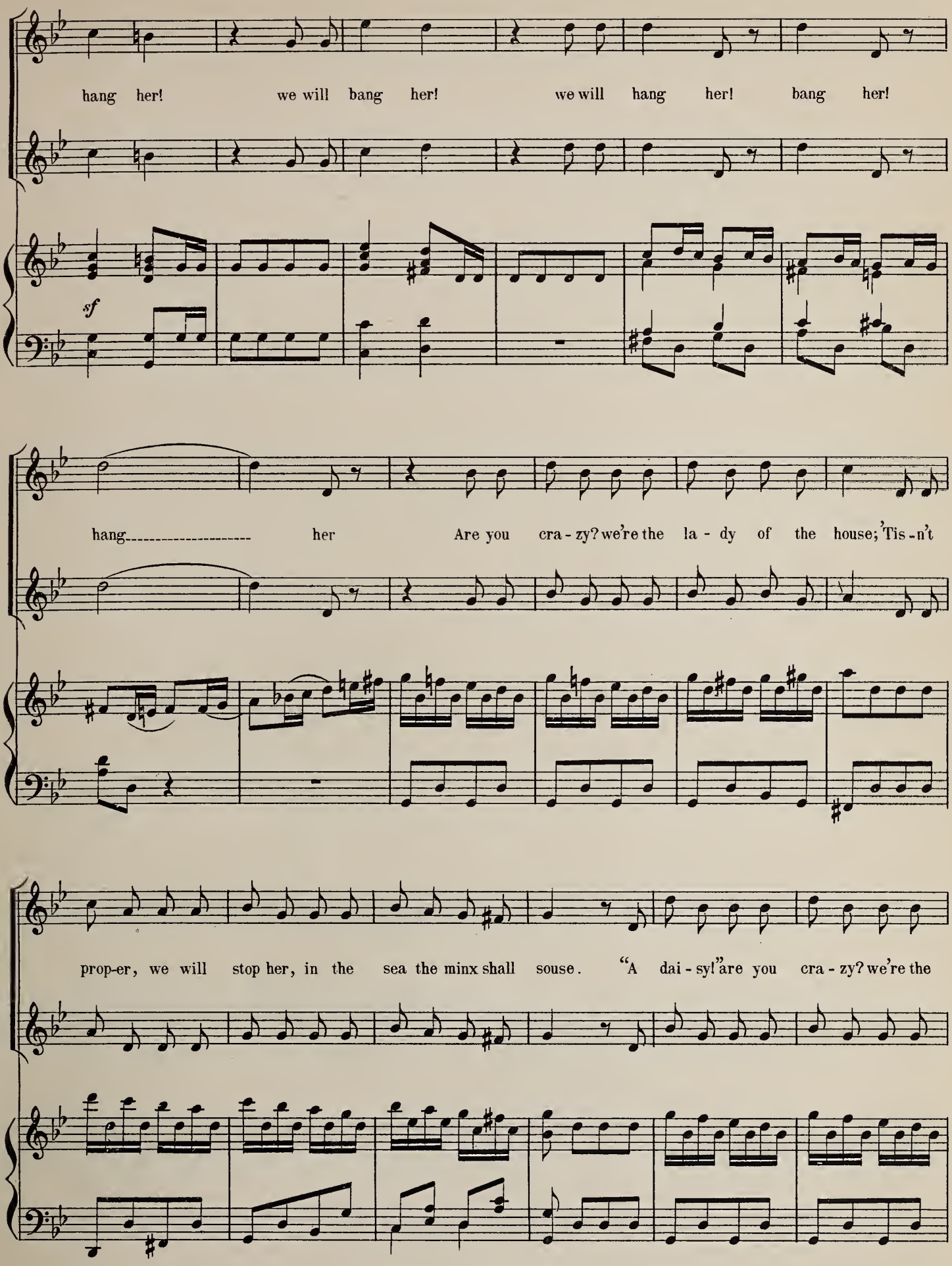
We will! Be

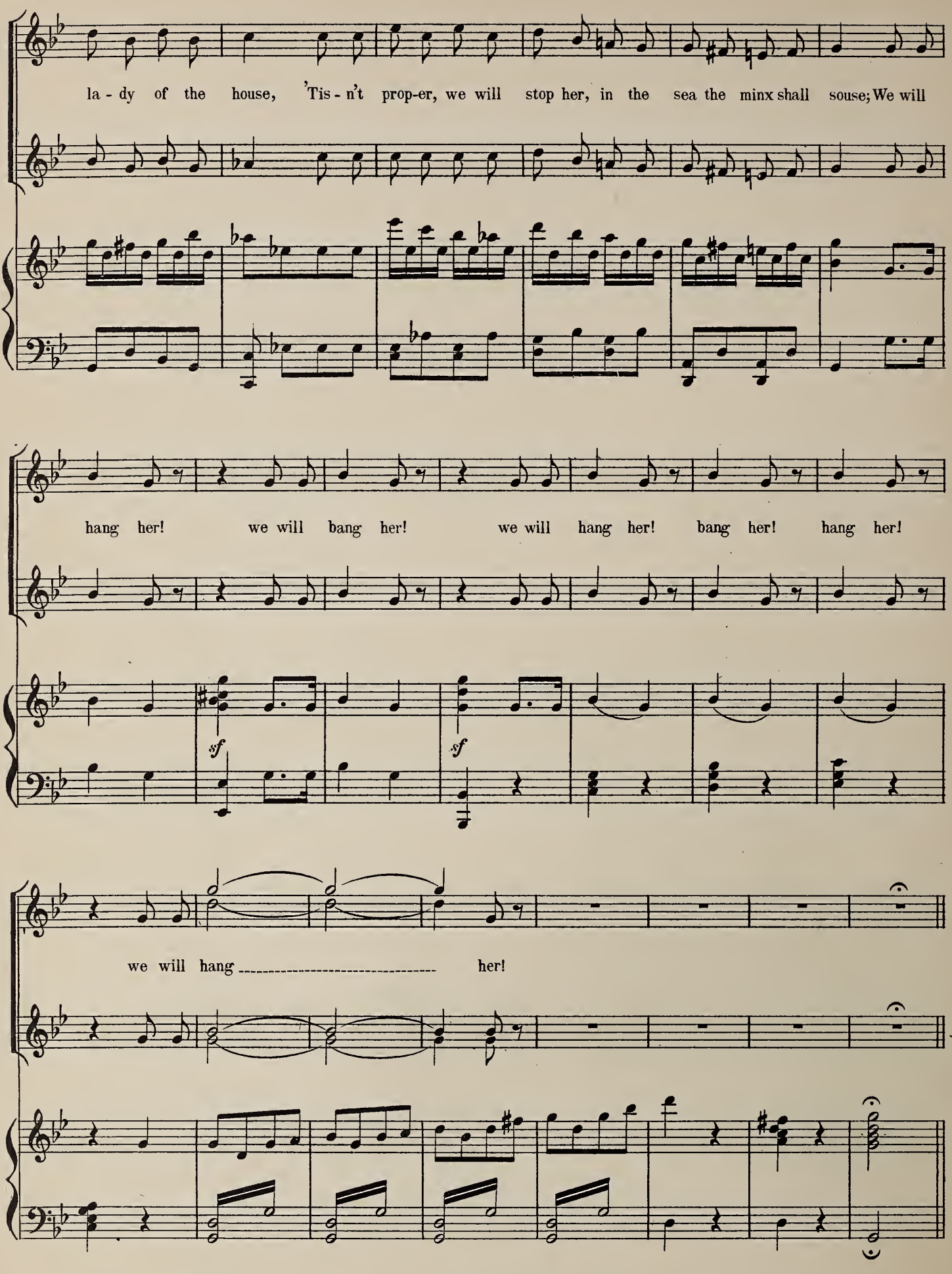
*f* *p*


G.V. & HAS.
PASHA.
Be still! My dear sub - ject and Bey I shall send you to day,
still!
CHO.
O
a tempo.
PASHA. Recit. ad lib.
Sung.
Spoken.
He - He-(Now for a spree) He sends me a dai -
skip it we are wea-ry and ill,
ad lib.
rit.
colla voce.
sf
pp
- sy, a dai - - sy my nine - - teenth to be.
CHO.
A
Molto vivace.
cresc.
sf
f


dai - sy! are you cra - zy? We're the la - dy of the house; 'Tis-n't prop-er, we will stop her, in the
sea the minx shall souse. A dai - sy, are you cra - zy? we're the la - dy of the house; 'Tis-n't
prop - er, we will stop her, in the sea the minx shall souse. Bey of Tan - gier we will
ff
ff
sf


hang her, If you let this hus - sy come;---------- Bey of
Tangier we will bang her, Send your dai - sies from our home.---------- Bey of
Tangier we will hang her, If you let this hus - - sy come;---------- We will

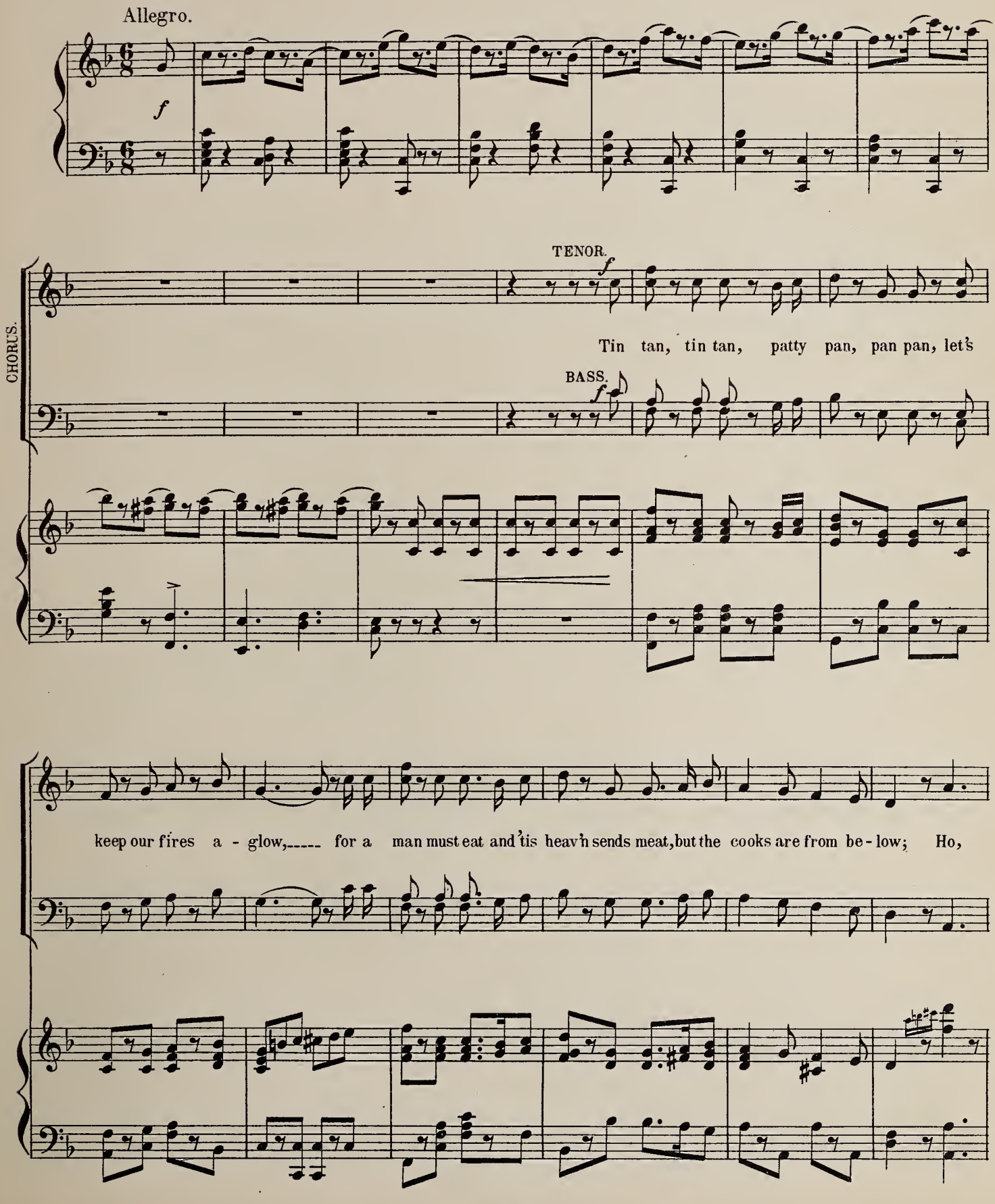

hang her! we will bang her! we will hang her! bang her!
sf
hang---------- her Are you cra - zy? we're the la - dy of the house; 'Tis - n't
prop-er, we will stop her, in the sea the minx shall souse. "A dai - sy!" are you cra - zy? we're the

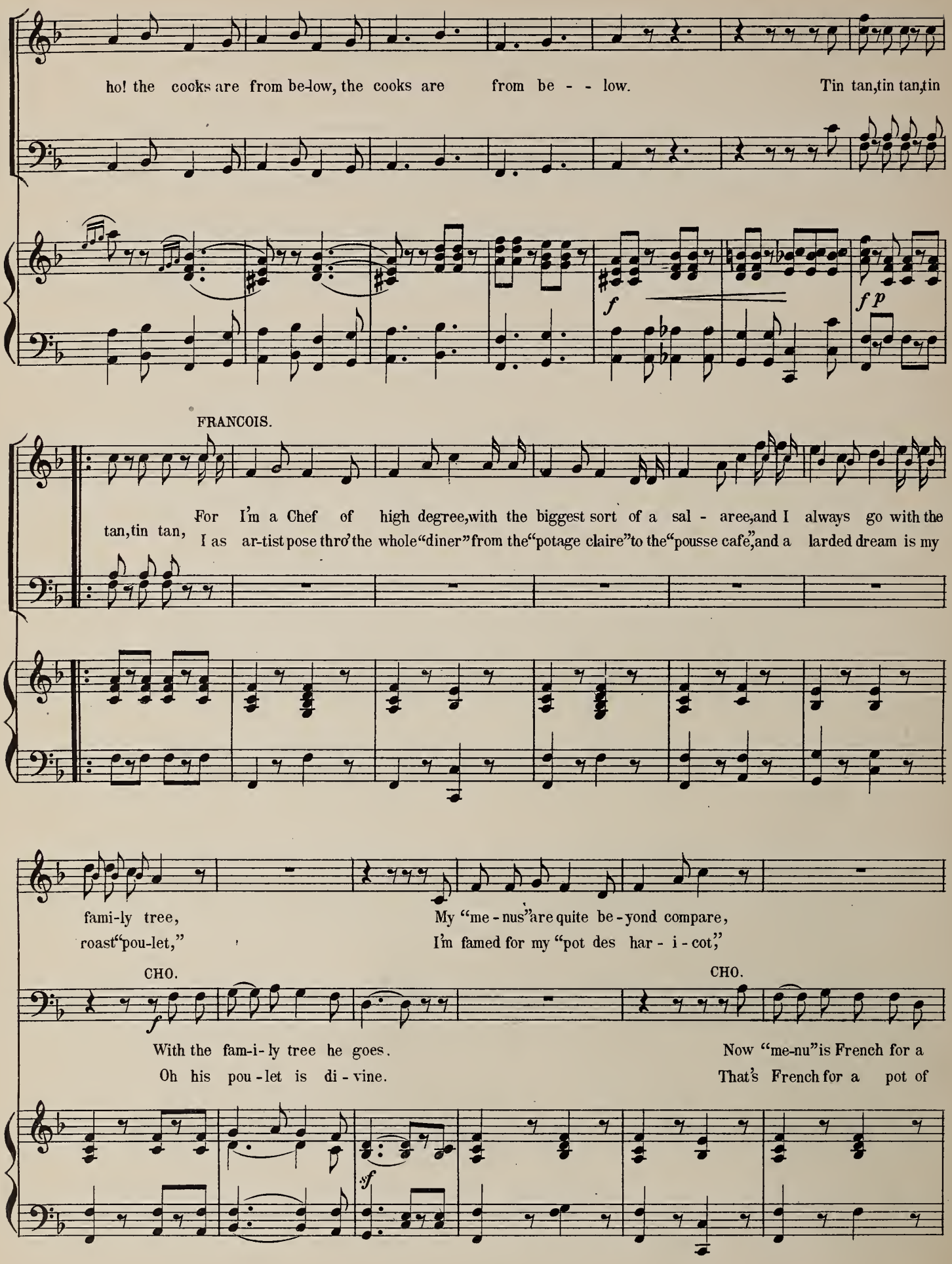

la - dy of the house, 'Tis - n't prop-er, we will stop her, in the sea the minx shall souse; We will
hang her! we will bang her! we will hang her! bang her! hang her!
sf
sf
we will hang ---------- her!

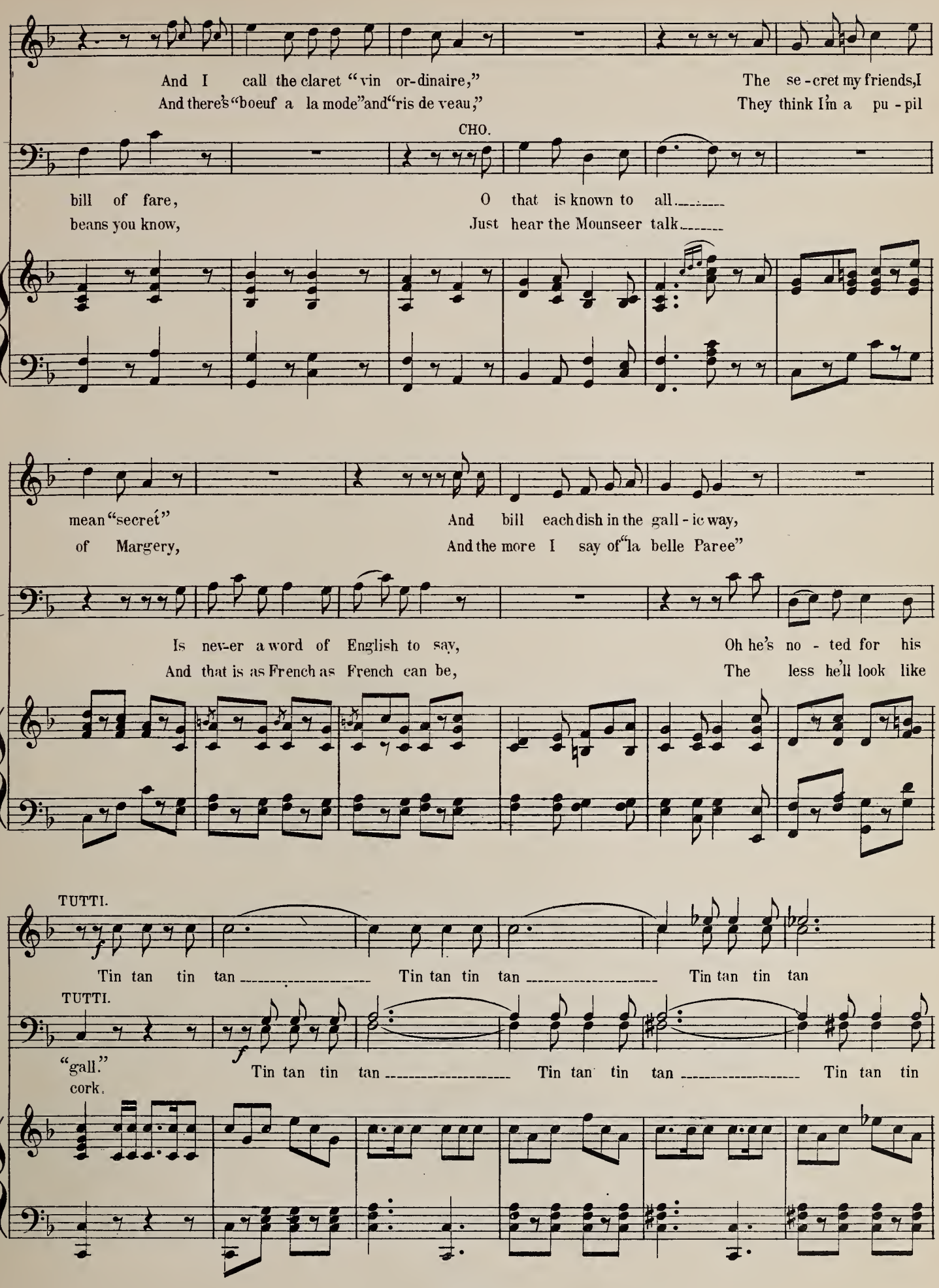
# SONG AND CHORUS.

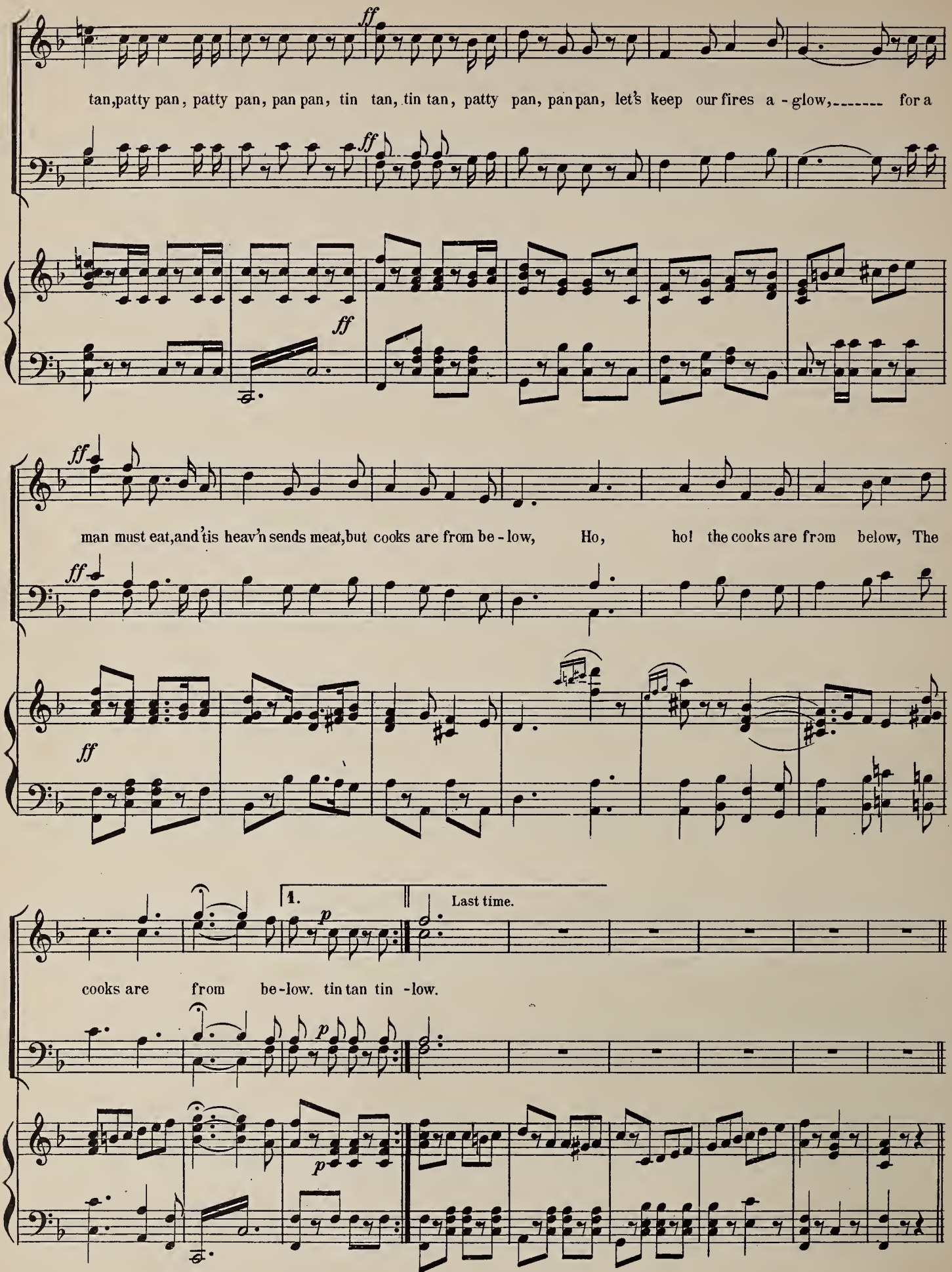
## FRANCOIS AND COOKS.

No. 5.




ho! the cooks are from be-low, the cooks are from be - - low. Tin tan,tin tan,tin
f
f p
FRANCOIS.
tan,tin tan, For I'm a Chef of high degree,with the biggest sort of a sal - aree,and I always go with the
I as ar-tist pose thro'the whole"diner"from the"potage claire"to the"pousse cafe",and a larded dream is my
fami-ly tree,
roast"pou-let,"
My "me - nus"are quite be - yond compare,
I'm famed for my "pot des har - i - cot,"
CHO.
f
With the fam-i- ly tree he goes.
Oh his pou - let is di - vine.
CHO.
Now "me-nu"is French for a
That's French for a pot of
sf

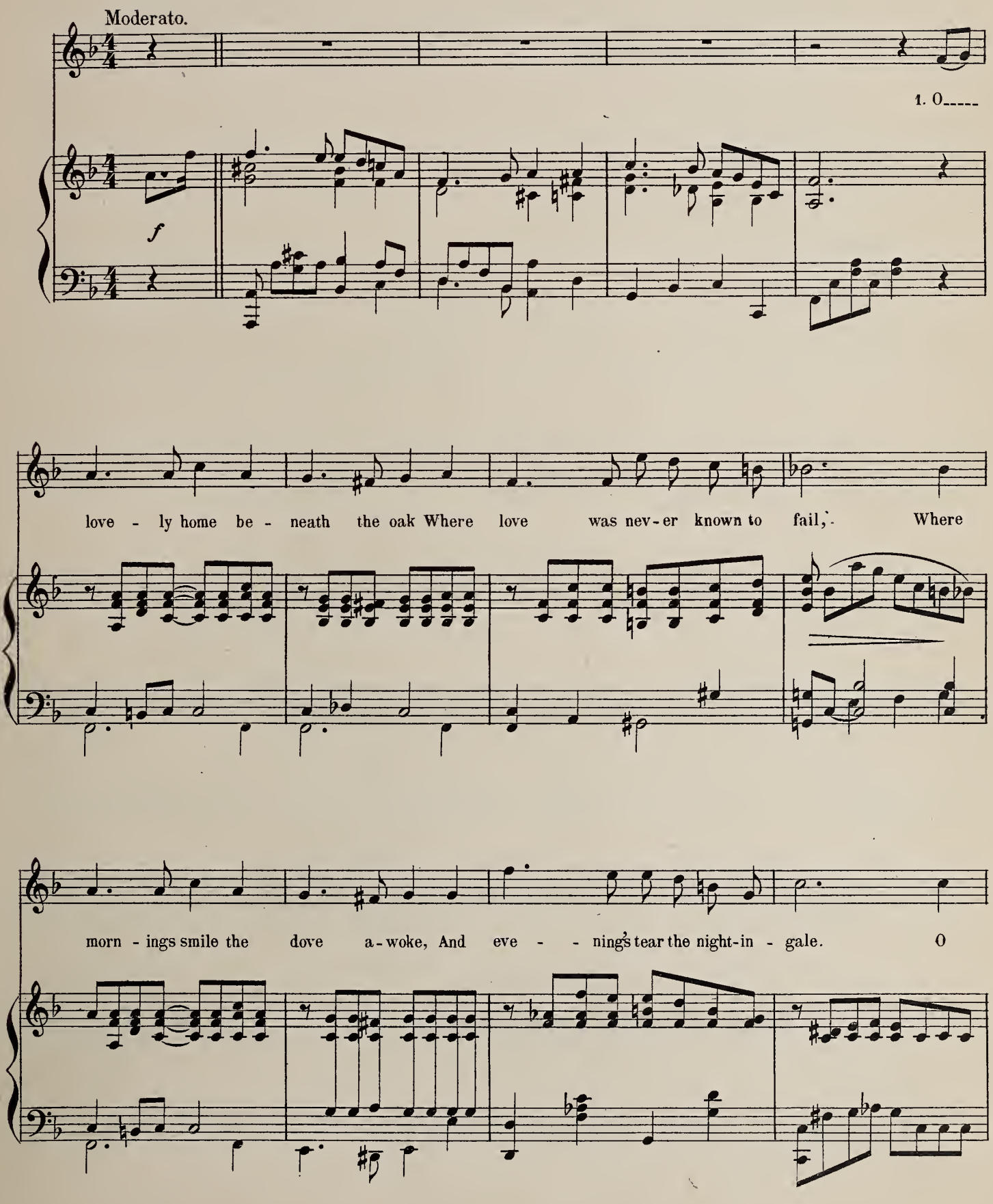

And I call the claret "vin or-dinaire,"
And there's "boeuf a la mode" and "ris de veau,"
The se-cret my friends, I
They think I'm a pu-pil
CHO.
bill of fare,
beans you know,
O that is known to all
Just hear the Mounseer talk
mean "secret"
of Margery,
And bill each dish in the gall-ic way,
And the more I say of "la belle Paree"
Is nev-er a word of English to say,
And that is as French as French can be,
Oh he's no-ted for his
The less he'll look like
TUTTI.
Tin tan tin tan
Tin tan tin tan
Tin tan tin tan
TUTTI.
"gall."
cork.
Tin tan tin tan
Tin tan tin tan
Tin tan tin

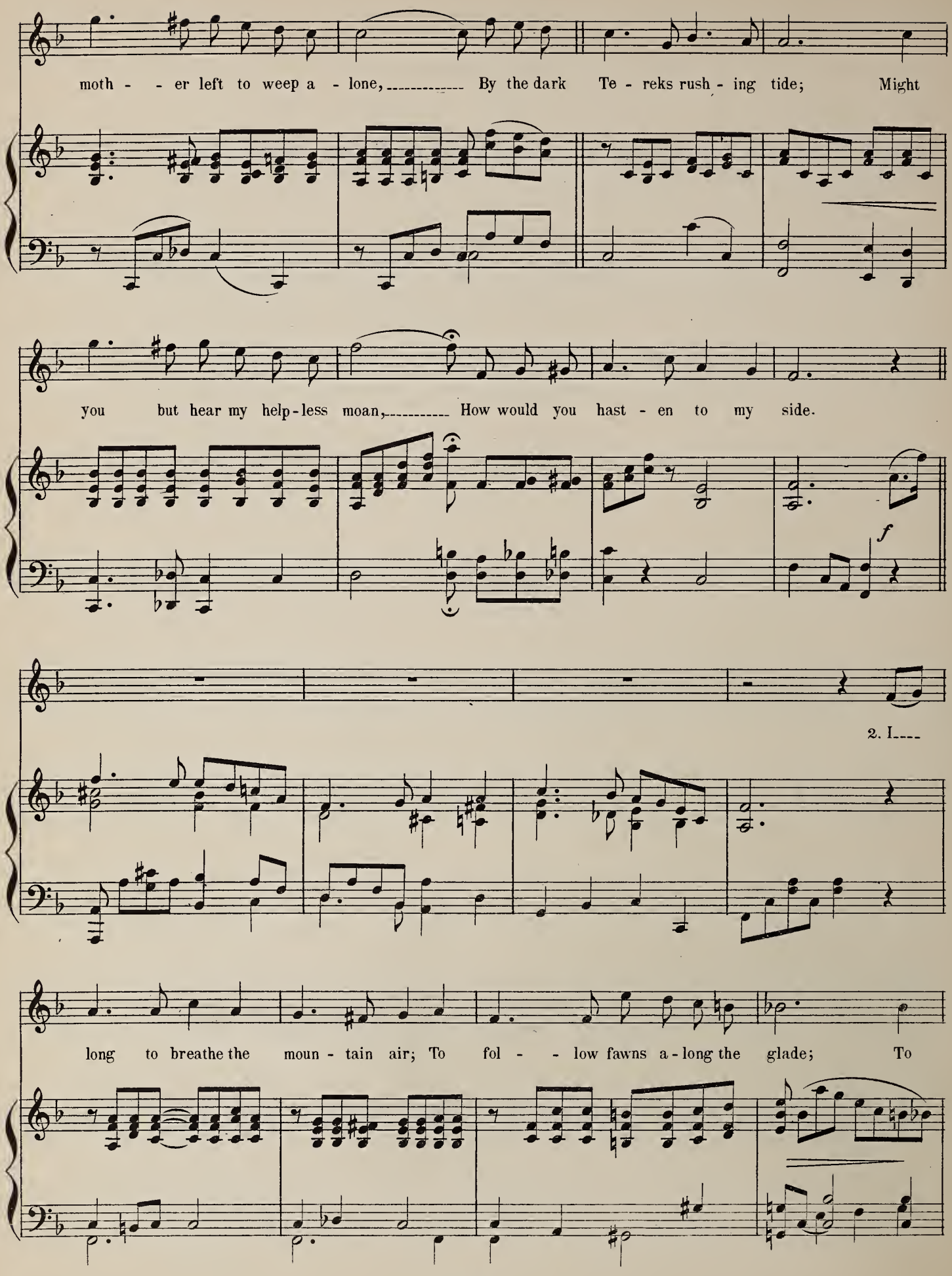

tan,patty pan, patty pan, pan pan, tin tan, tin tan, patty pan, pan pan, let's keep our fires a - glow,_____ for a
man must eat,and 'tis heav'n sends meat,but cooks are from be - low, Ho, ho! the cooks are from below, The
1.
Last time.
cooks are from be-low. tin tan tin -low.

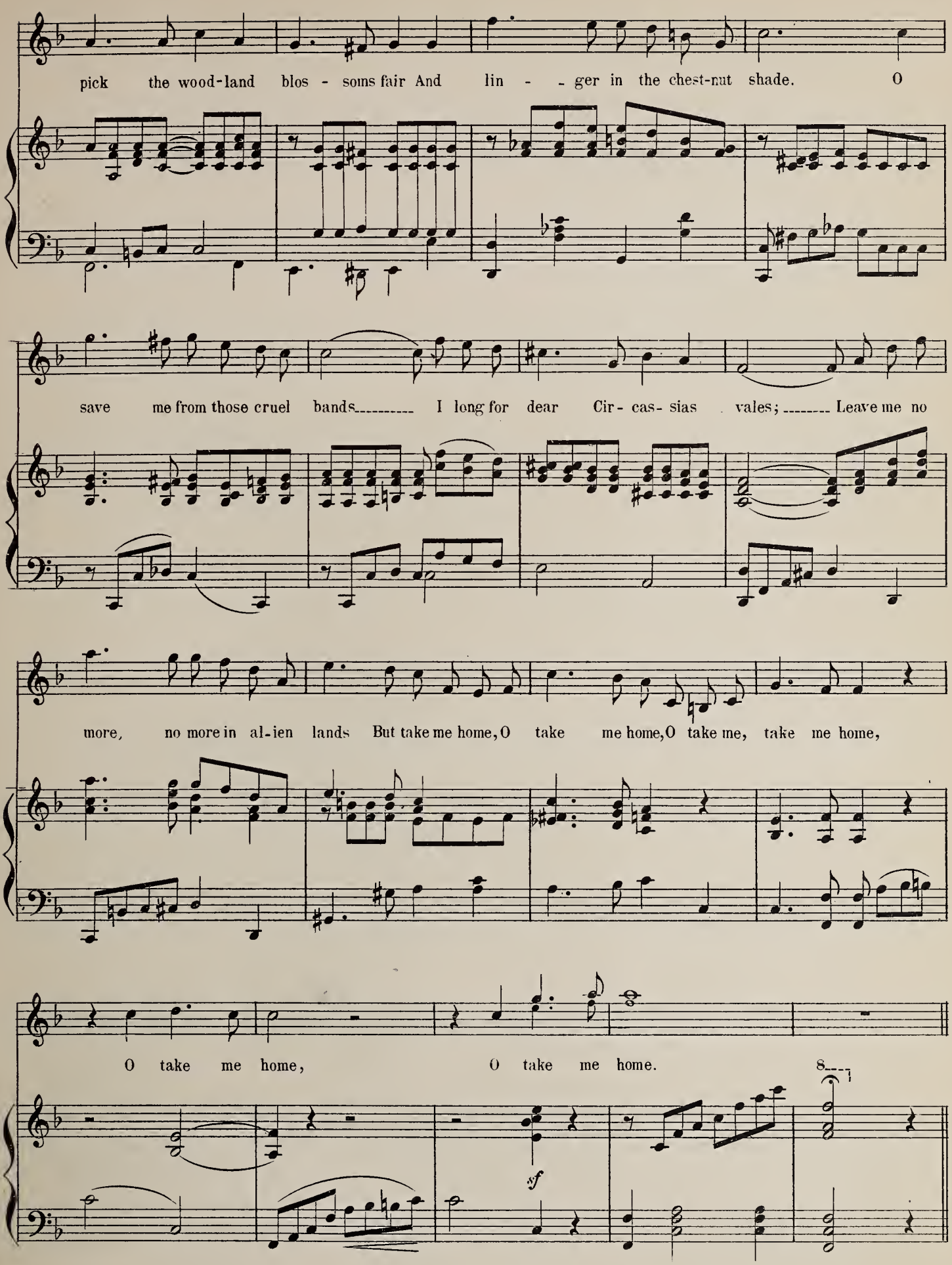
# FATIMA'S SONG.

## "O LOVELY HOME."

**No. 6.**



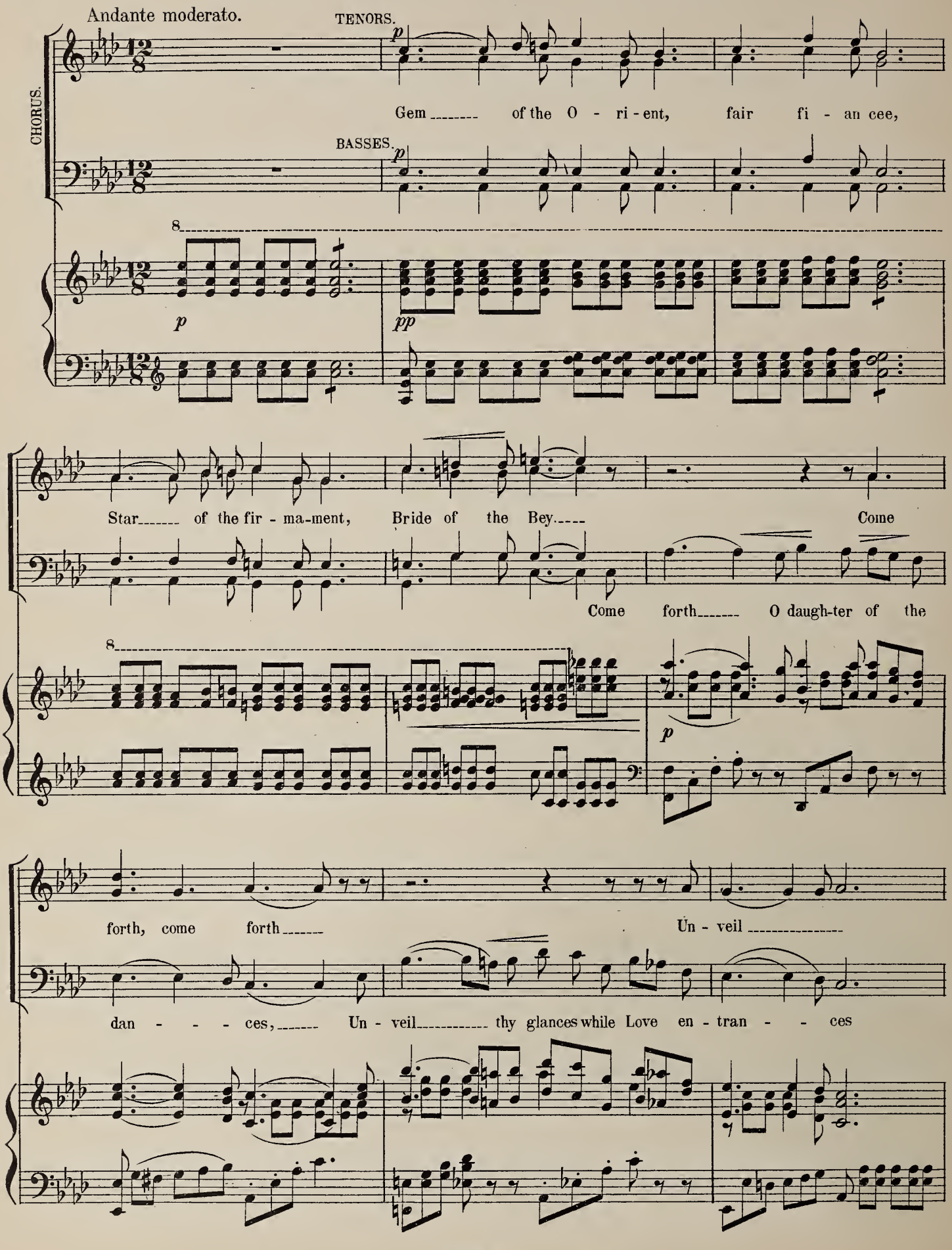

moth - - er left to weep a - lone, By the dark Te - reks rush - ing tide; Might
you but hear my help-less moan, How would you hast - en to my side.
f
2. I
long to breathe the moun - tain air; To fol - - low fawns a-long the glade; To

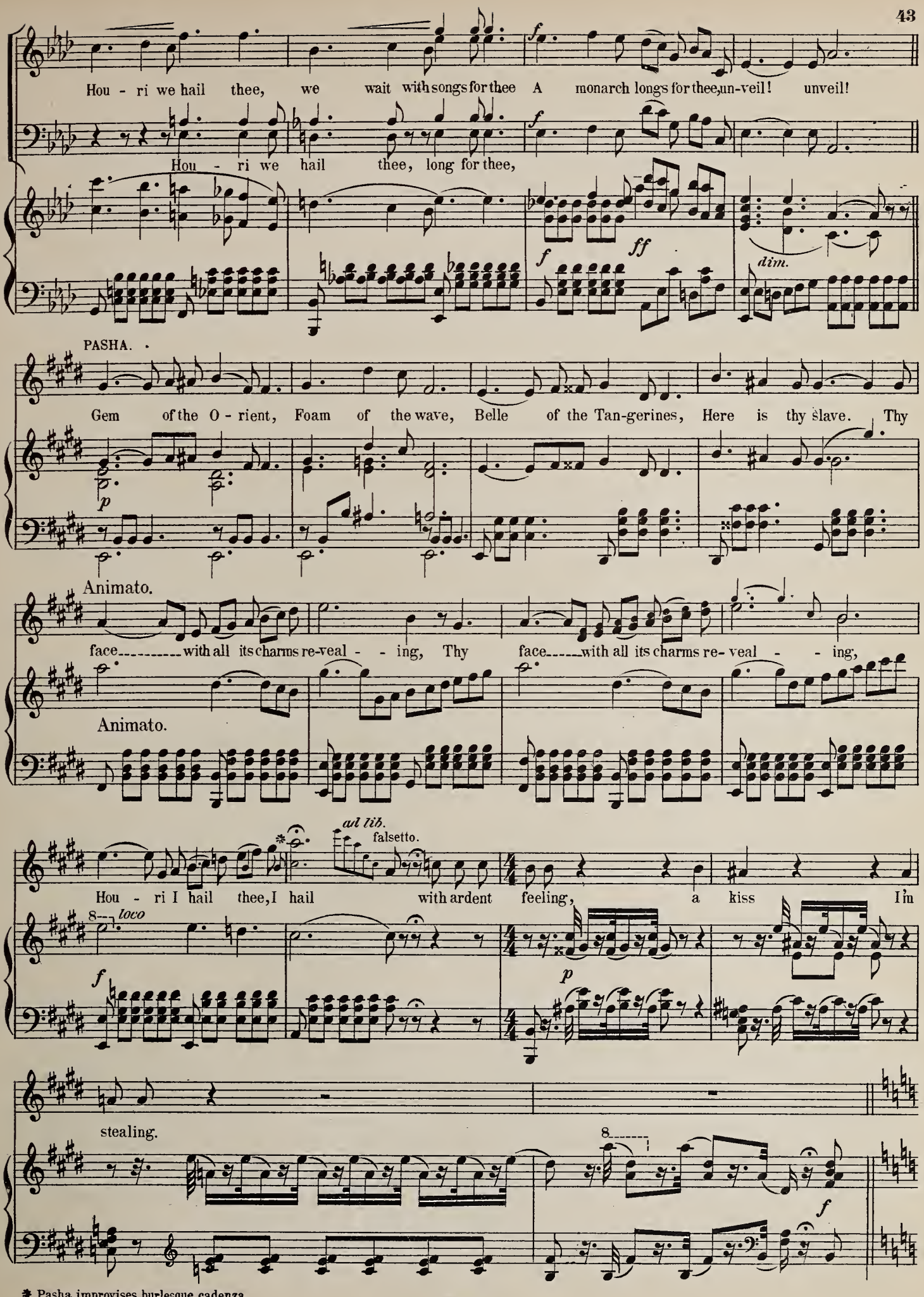

pick the wood-land blos - soms fair And lin - - ger in the chest-nut shade. O
save me from those cruel bands I long for dear Cir- cas- sias vales; Leave me no
more, no more in al-ien lands But take me home, O take me home, O take me, take me home,
O take me home, O take me home.
8
sf

# "GEM OF THE ORIENT."

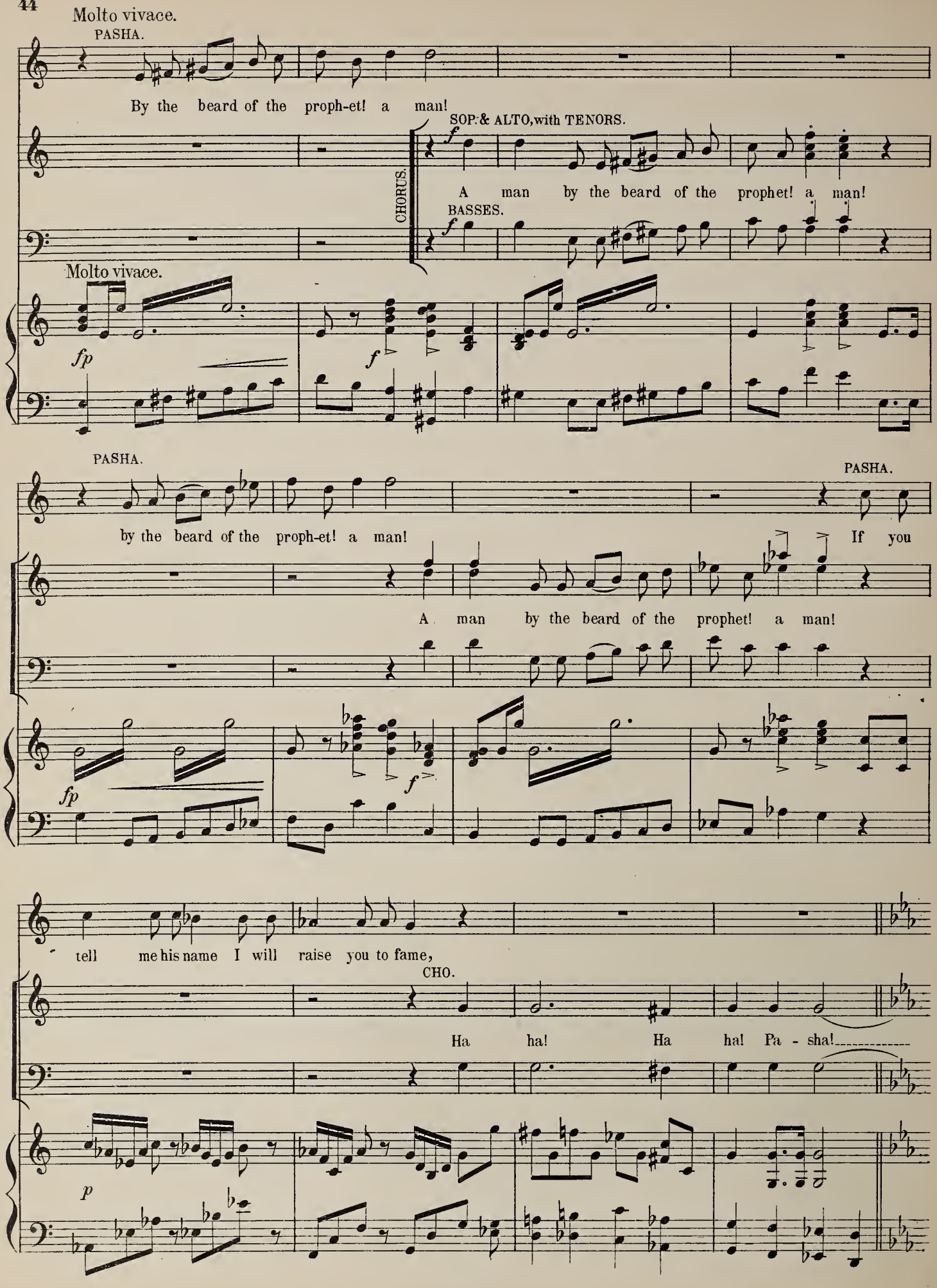
No. 7.

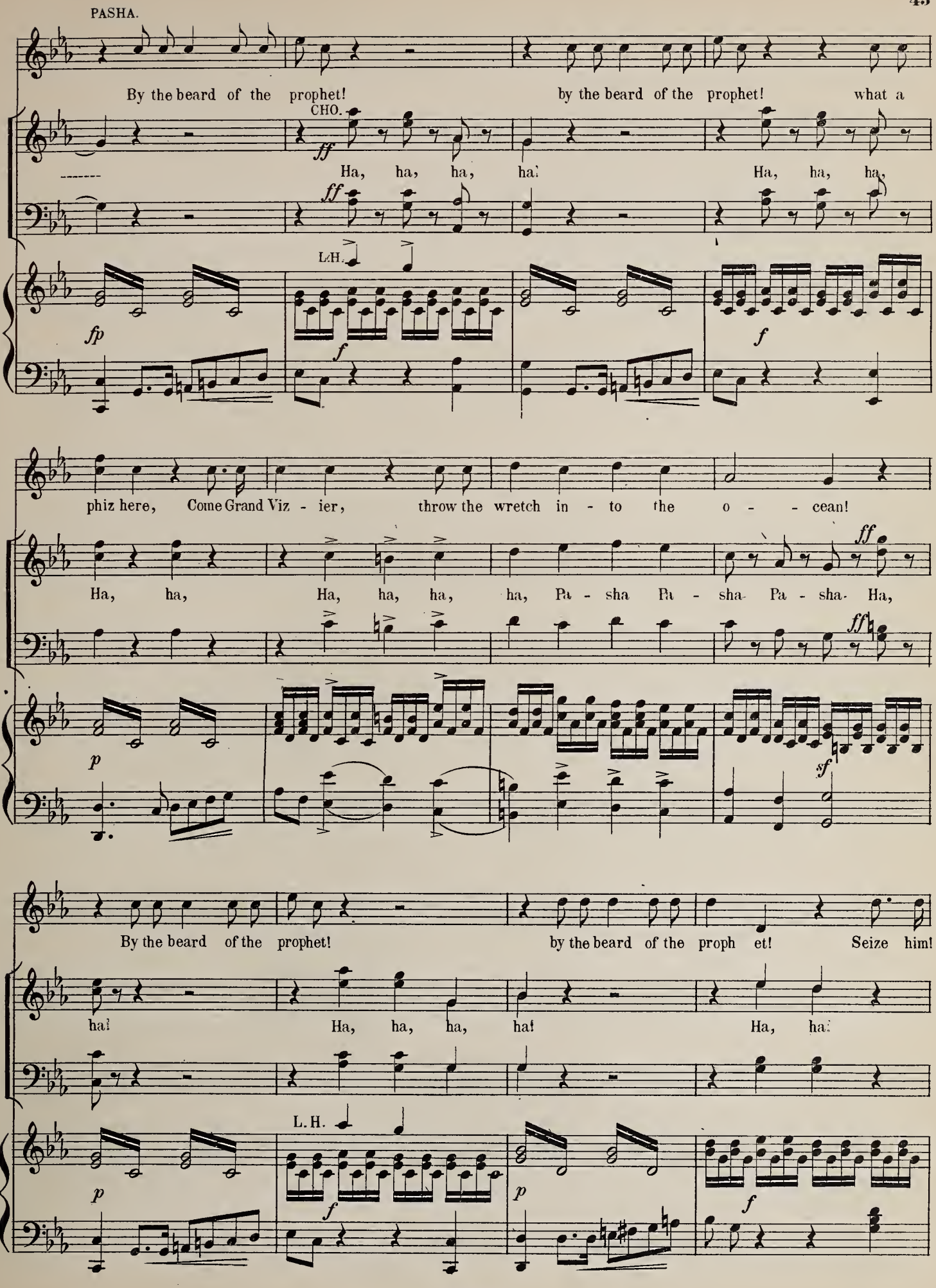
## PASHA, FATIMA, LOLA, MARCO AND CHORUS.

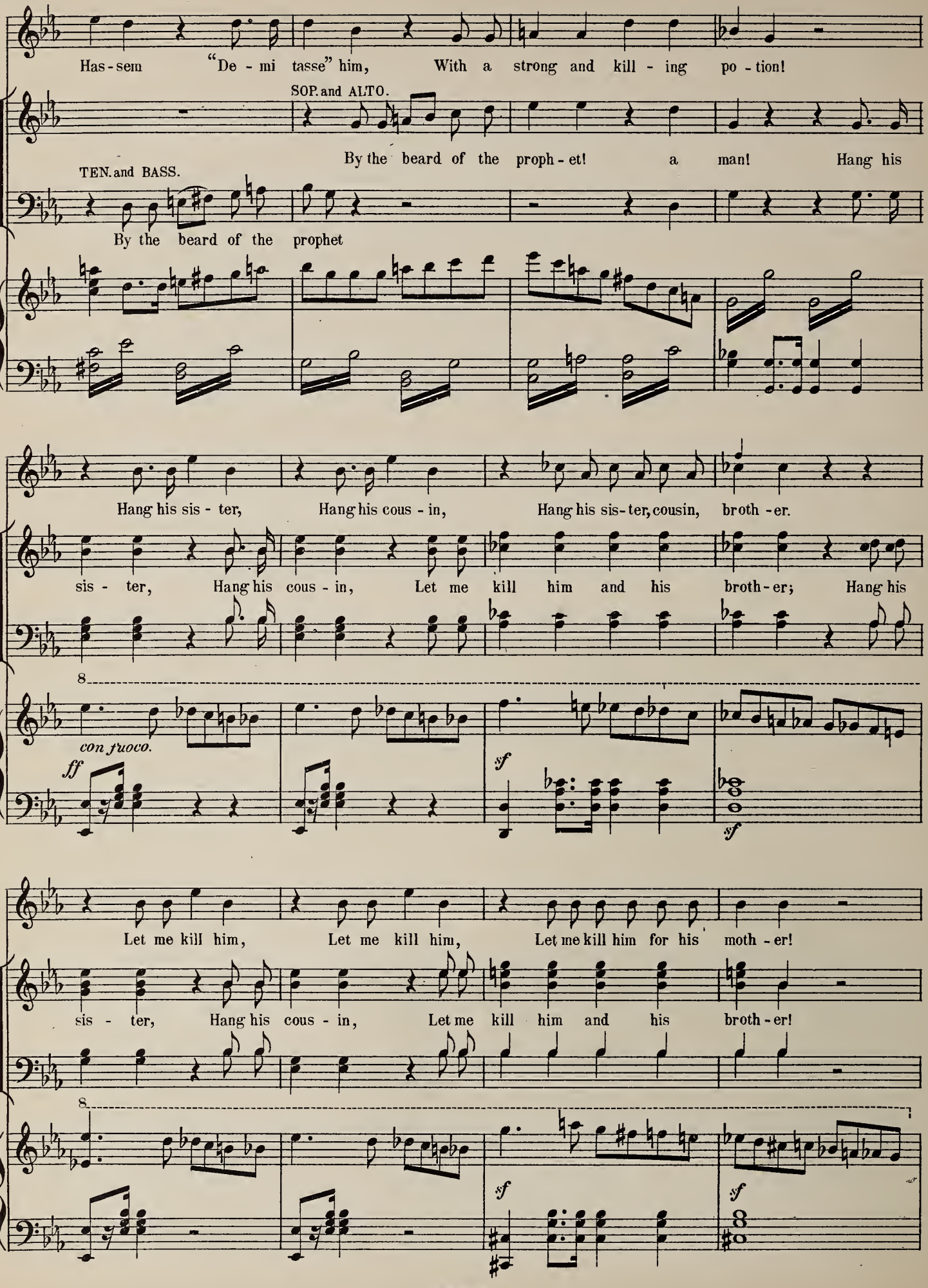


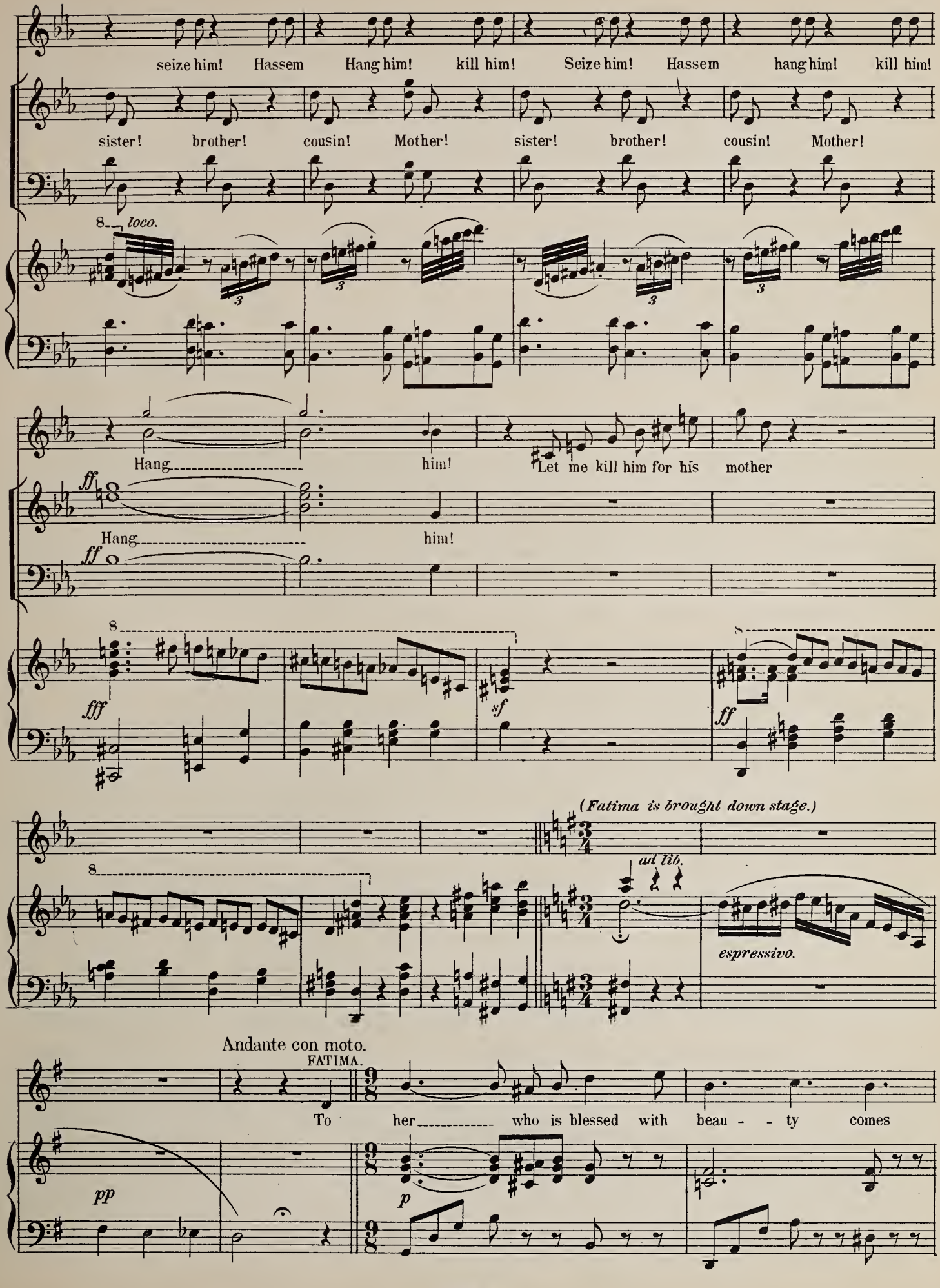


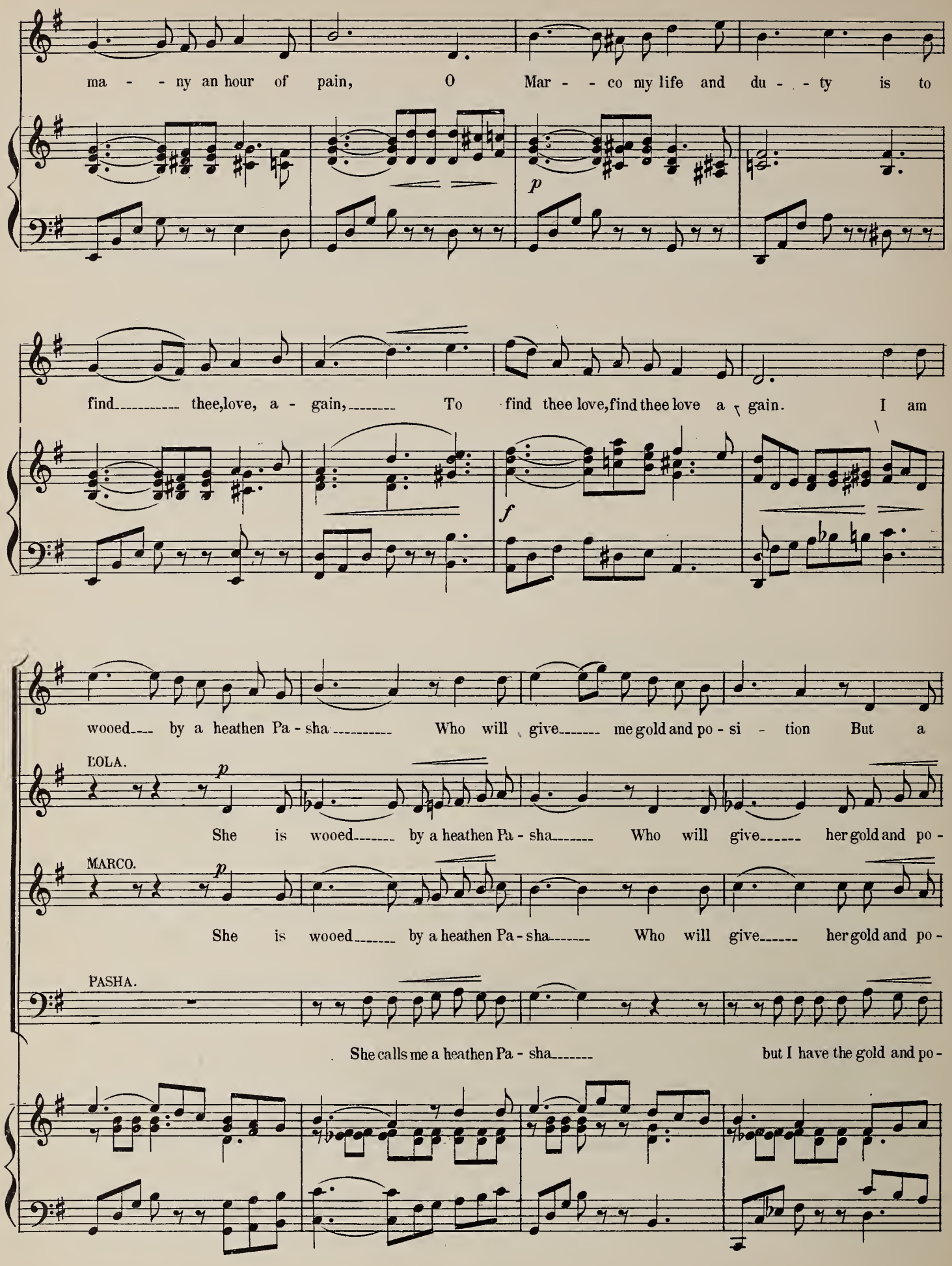

* Pasha improvises burlesque cadenza.

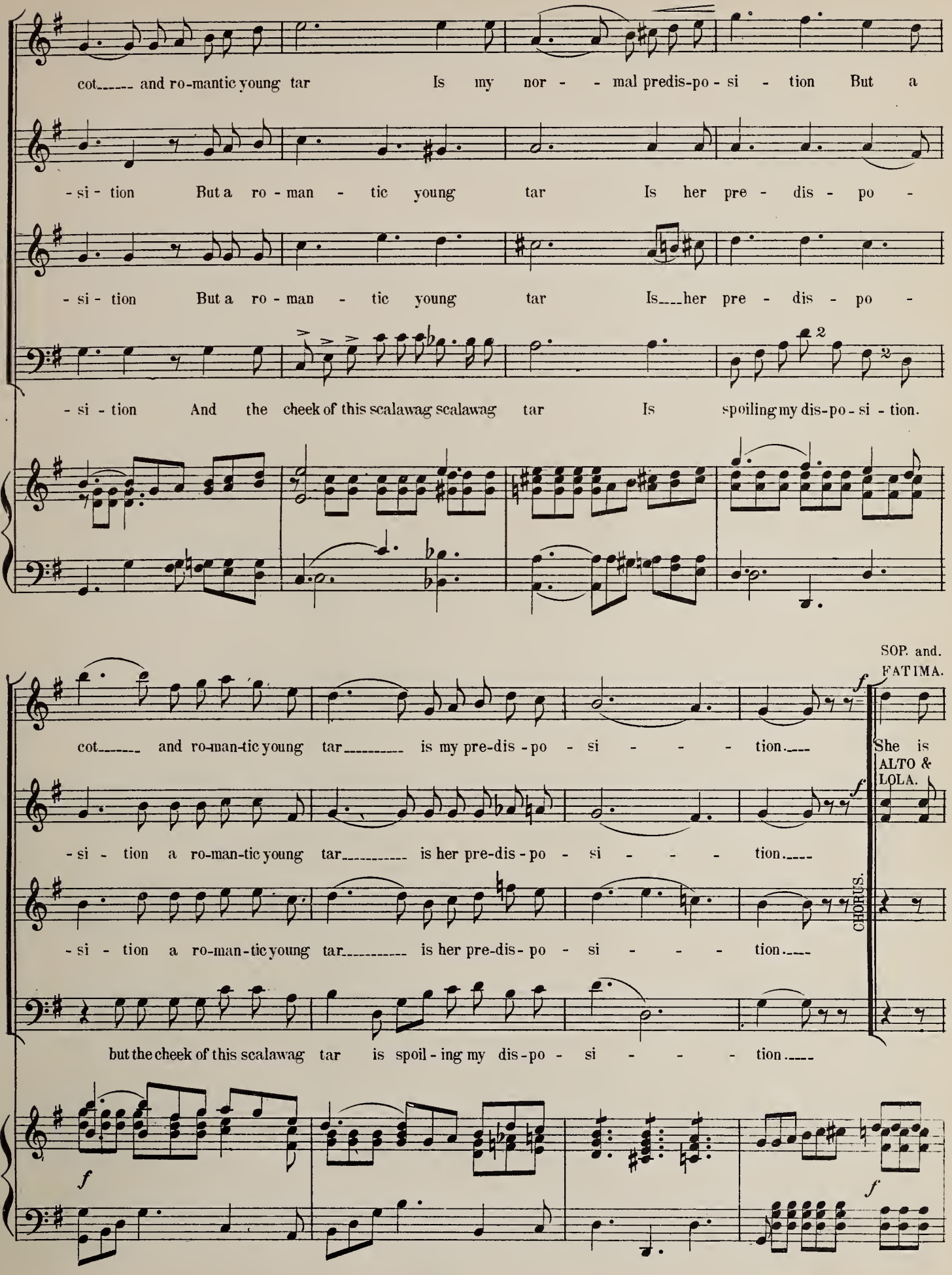

Molto vivace.
PASHA.
By the beard of the proph-et! a man!
SOP. & ALTO, with TENORS.
CHORUS.
A man by the beard of the prophet! a man!
BASSES.
Molto vivace.
PASHA.
by the beard of the proph-et! a man!
PASHA.
If you
A man by the beard of the prophet! a man!
tell me his name I will raise you to fame,
CHO.
Ha ha! Ha ha! Pa - sha!

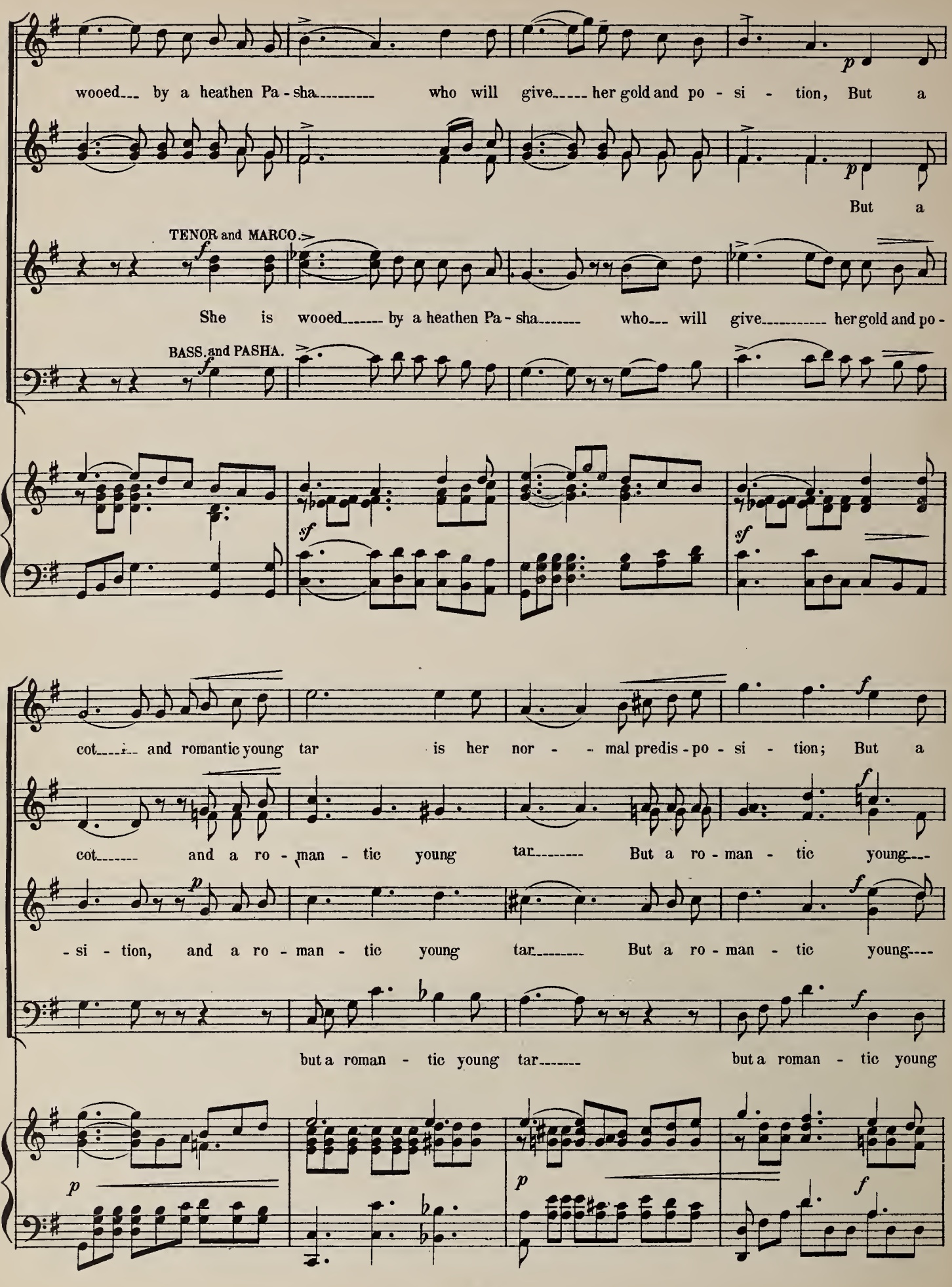

PASHA.
By the beard of the prophet! by the beard of the prophet! what a
CHO.
ff
Ha, ha, ha, ha! Ha, ha, ha,
L.H.
fp
f
f
phiz here, Come Grand Viz - ier, throw the wretch in - to the o - - cean!
Ha, ha, Ha, ha, ha, ha, Pa - sha Pa - sha Pa - sha Ha,
ff
ff
p
sf
By the beard of the prophet! by the beard of the proph et! Seize him!
ha! Ha, ha, ha, ha! Ha, ha!
L. H.
p
f
p
f

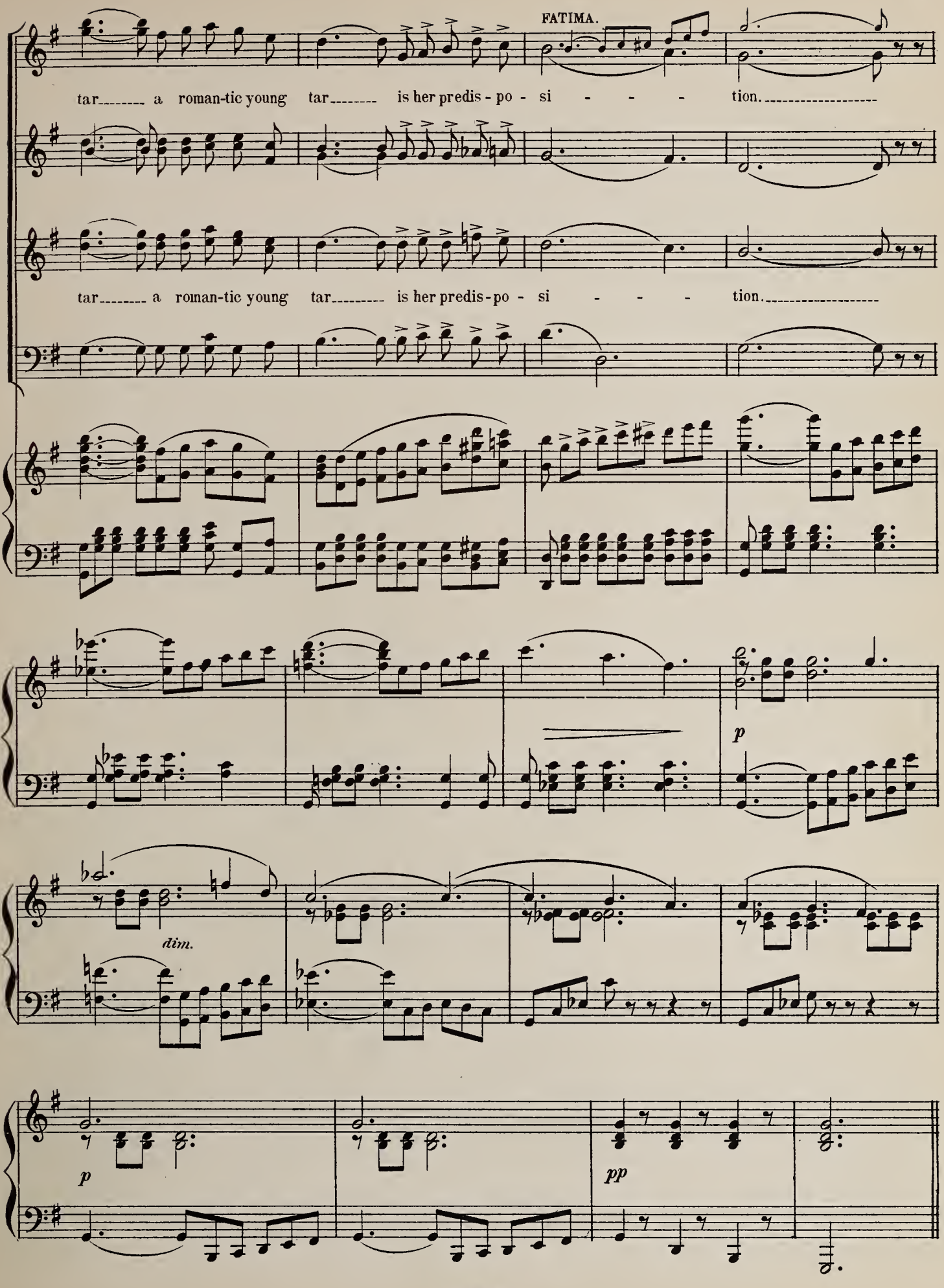

Has-sem "De-mi tasse" him, With a strong and kill-ing po-tion!
SOP. and ALTO.
By the beard of the proph-et! a man! Hang his
TEN. and BASS.
By the beard of the prophet
Hang his sis-ter, Hang his cous-in, Hang his sis-ter, cousin, broth-er.
sis-ter, Hang his cous-in, Let me kill him and his broth-er; Hang his
con fuoco.
ff
sf
sf
Let me kill him, Let me kill him, Let me kill him for his moth-er!
sis-ter, Hang his cous-in, Let me kill him and his broth-er!
sf
sf


seize him! Hassem Hang him! kill him! Seize him! Hassem hang him! kill him!
sister! brother! cousin! Mother! sister! brother! cousin! Mother!
8 loco.
Hang him! Let me kill him for his mother
ff
Hang him!
ff
8
fff
sf
ff
(Fatima is brought down stage.)
8
ad lib.
espressivo.
Andante con moto.
FATIMA.
To her who is blessed with beau - - ty comes
pp
p


ma - - ny an hour of pain, O Mar - - co my life and du - - ty is to
p
find thee, love, a - gain, To find thee love, find thee love a - gain. I am
f
wooed by a heathen Pa - sha Who will give me gold and po - si - tion But a
LOLA.
p
She is wooed by a heathen Pa - sha Who will give her gold and po -
MARCO.
p
She is wooed by a heathen Pa - sha Who will give her gold and po -
PASHA.
She calls me a heathen Pa - sha but I have the gold and po -

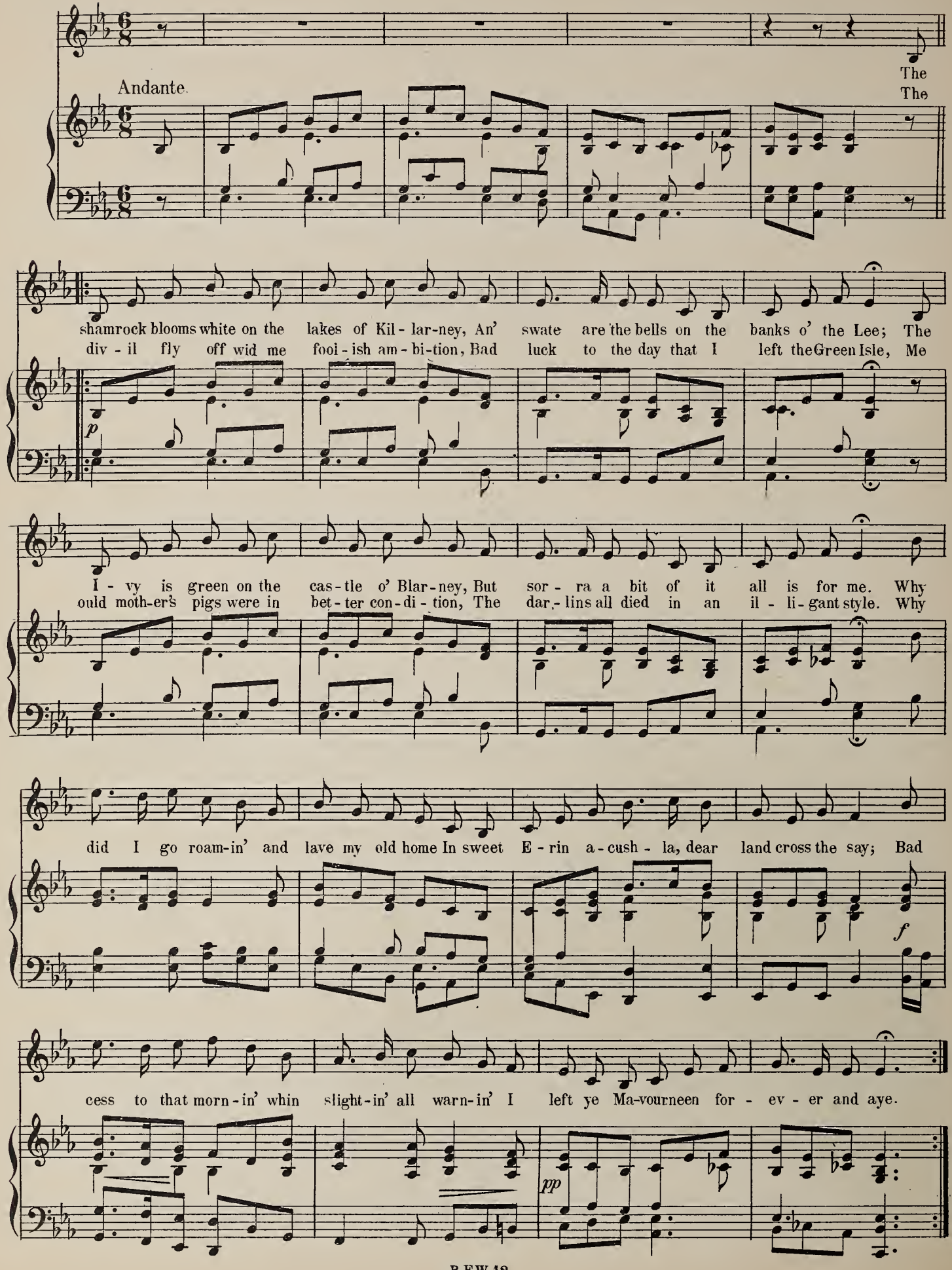

cot_____ and ro-mantic young tar Is my nor - - mal predis-po - si - tion But a
- si - tion But a ro - man - tic young tar Is her pre - dis - po -
- si - tion But a ro - man - tic young tar Is_____her pre - dis - po -
- si - tion And the cheek of this scalawag scalawag tar Is spoiling my dis-po - si - tion.
SOP. and. FATIMA.
cot_____ and ro-man-tic young tar_____ is my pre-dis - po - si - - - - tion.____
She is
ALTO & LOLA.
- si - tion a ro-man-tic young tar_____ is her pre-dis - po - si - - - - tion.____
CHORUS.
- si - tion a ro-man-tic young tar_____ is her pre-dis - po - si - - - - tion.____
but the cheek of this scalawag tar is spoil - ing my dis - po - si - - - - tion.____
f
f
f
f


wooed by a heathen Pa - sha who will give her gold and po - si - tion, But a
But a
TENOR and MARCO.
She is wooed by a heathen Pa - sha who will give her gold and po -
BASS. and PASHA.
cot and romantic young tar is her nor - mal predis - po - si - tion; But a
cot and a ro - man - tic young tar But a ro - man - tic young
- si - tion, and a ro - man - tic young tar But a ro - man - tic young
but a roman - tic young tar but a roman - tic young


FATIMA.
tar a roman-tic young tar is her predis - po - si - - - tion.
tar a roman-tic young tar is her predis - po - si - - - tion.
p
dim.
p
pp

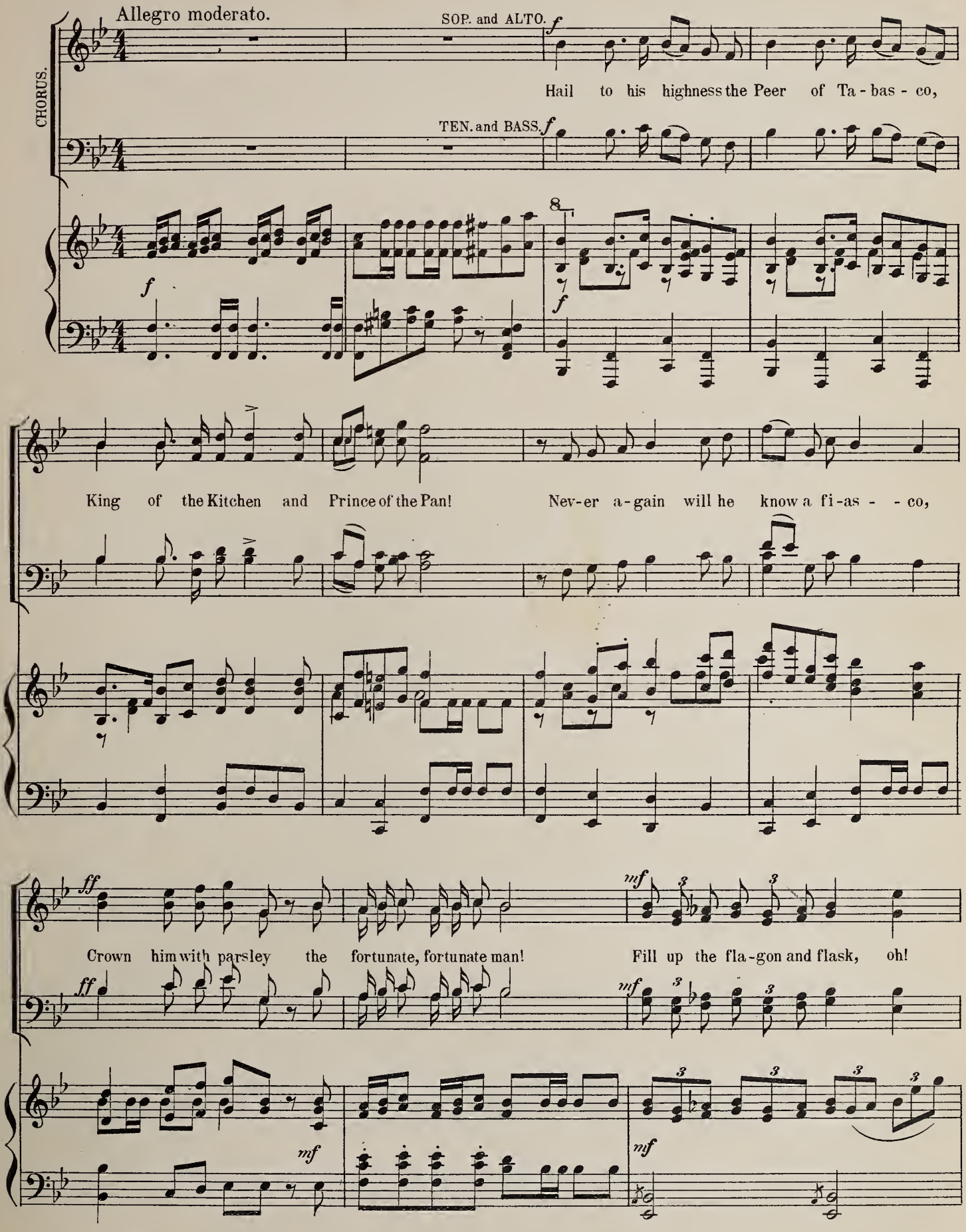
# FRANCOIS' LAMENT.

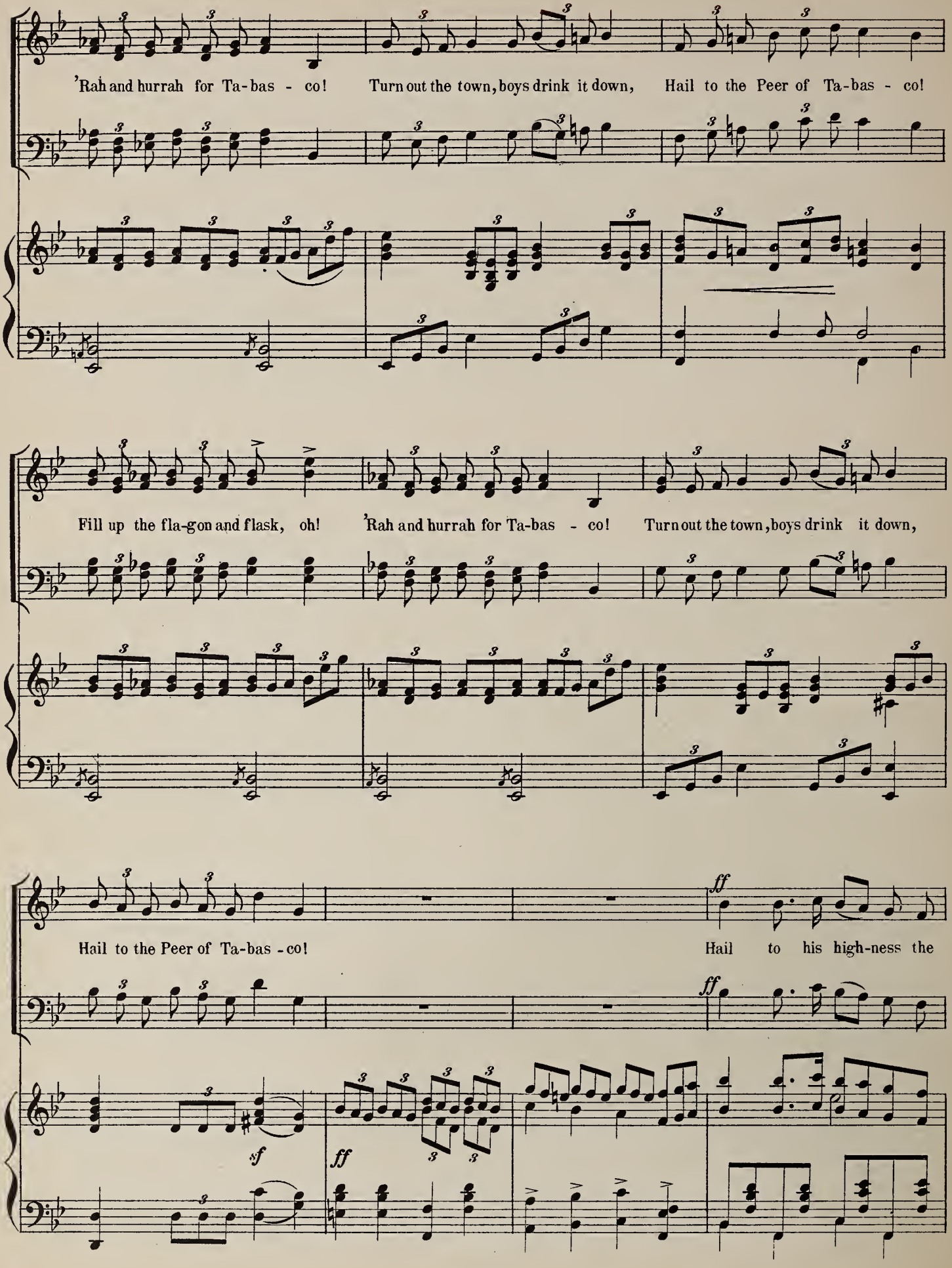
No. 8.

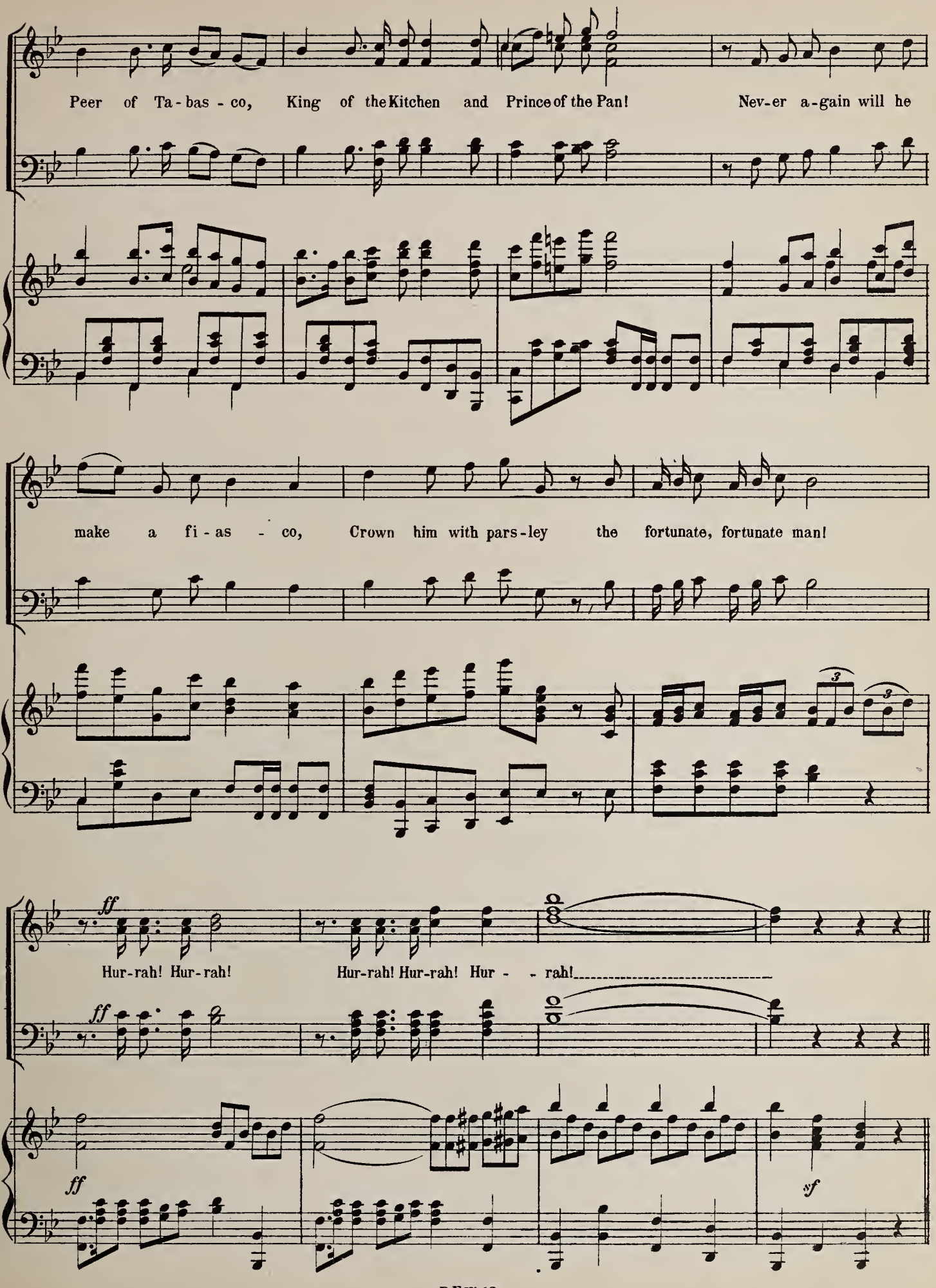


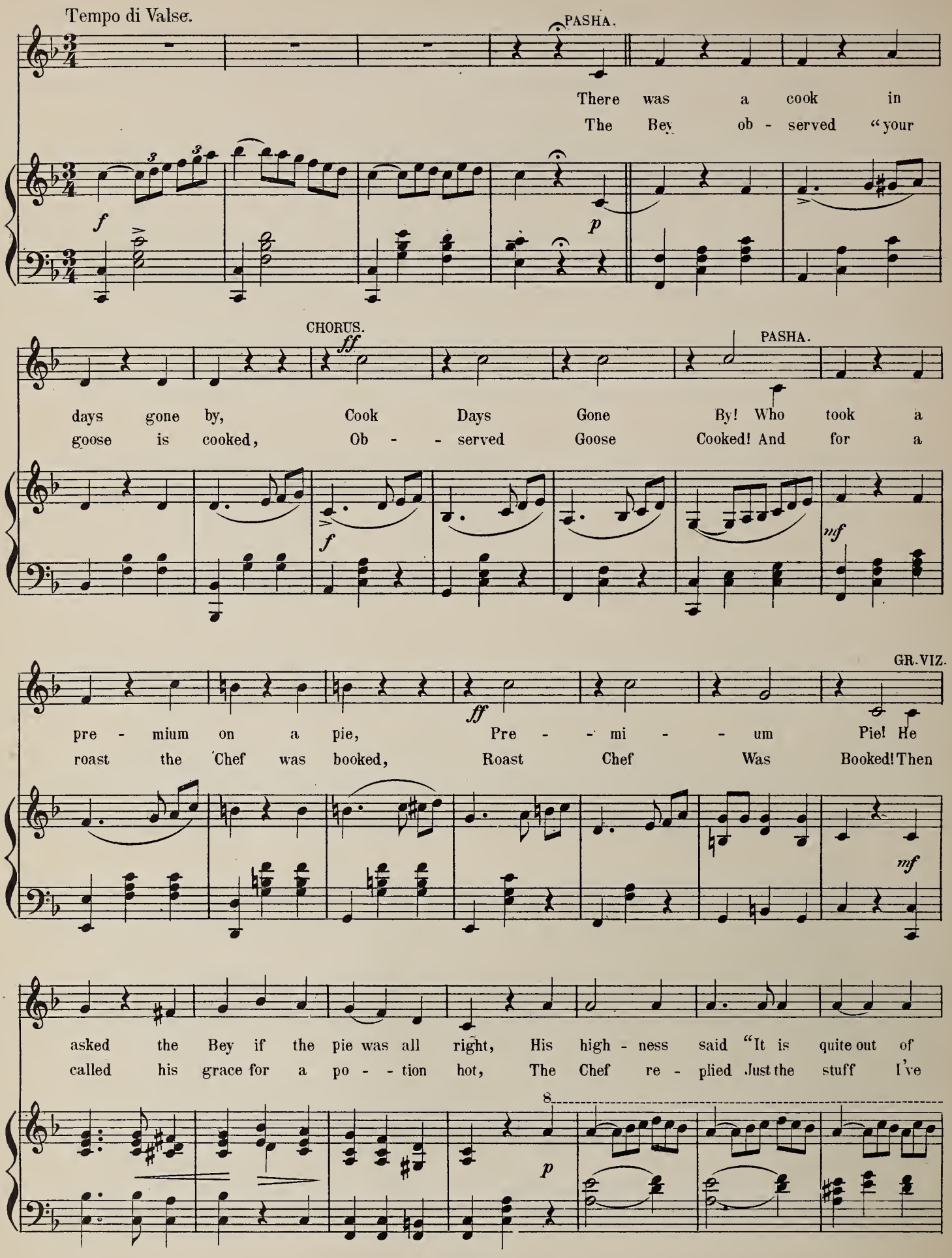
# FINALE.

**No. 9.**


Allegro moderato.
CHORUS.
SOP. and ALTO.
Hail to his highness the Peer of Ta - bas - co,
TEN. and BASS.
King of the Kitchen and Prince of the Pan!
Nev-er a-gain will he know a fi-as - - co,
Crown him with parsley the fortunate, fortunate man!
Fill up the fla-gon and flask, oh!


'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down, Hail to the Peer of Ta-bas - co!
Fill up the fla-gon and flask, oh! 'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down,
Hail to the Peer of Ta-bas - co!
Hail to his high-ness the
ff
sf
ff


Peer of Ta - bas - co, King of the Kitchen and Prince of the Pan! Nev-er a-gain will he
make a fi - as - co, Crown him with pars-ley the fortunate, fortunate man!
ff
Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur - - rah!
ff
ff
sf


Tempo di Valse.
PASHA.
There was a cook in
The Bey ob - served "your
f
p
CHORUS.
ff
PASHA.
days gone by, Cook Days Gone By! Who took a
goose is cooked, Ob - - served Goose Cooked! And for a
f
mf
GR.VIZ.
ff
pre - mium on a pie, Pre - - mi - - um Pie! He
roast the Chef was booked, Roast Chef Was Booked! Then
mf
asked the Bey if the pie was all right, His high - ness said "It is quite out of
called his grace for a po - - tion hot, The Chef re - plied Just the stuff I've
8
p

PASHA

sight," But the Bey had hor - ri - ble dreams that night, And he called for the
got, And it went so di - rect to the Bey's weak spot, That he made him a

8

cook in the morn - - ing. The morn - - ing, the morn - - ing, And
Peer in the morn - - ing. The morn - - ing, the morn - - ing, The

p

did---- the cook give warn - - ing? For you nev - er know how a cook will
hour---- when Peers are yawn - - ing For you ought to know that a Peer lies

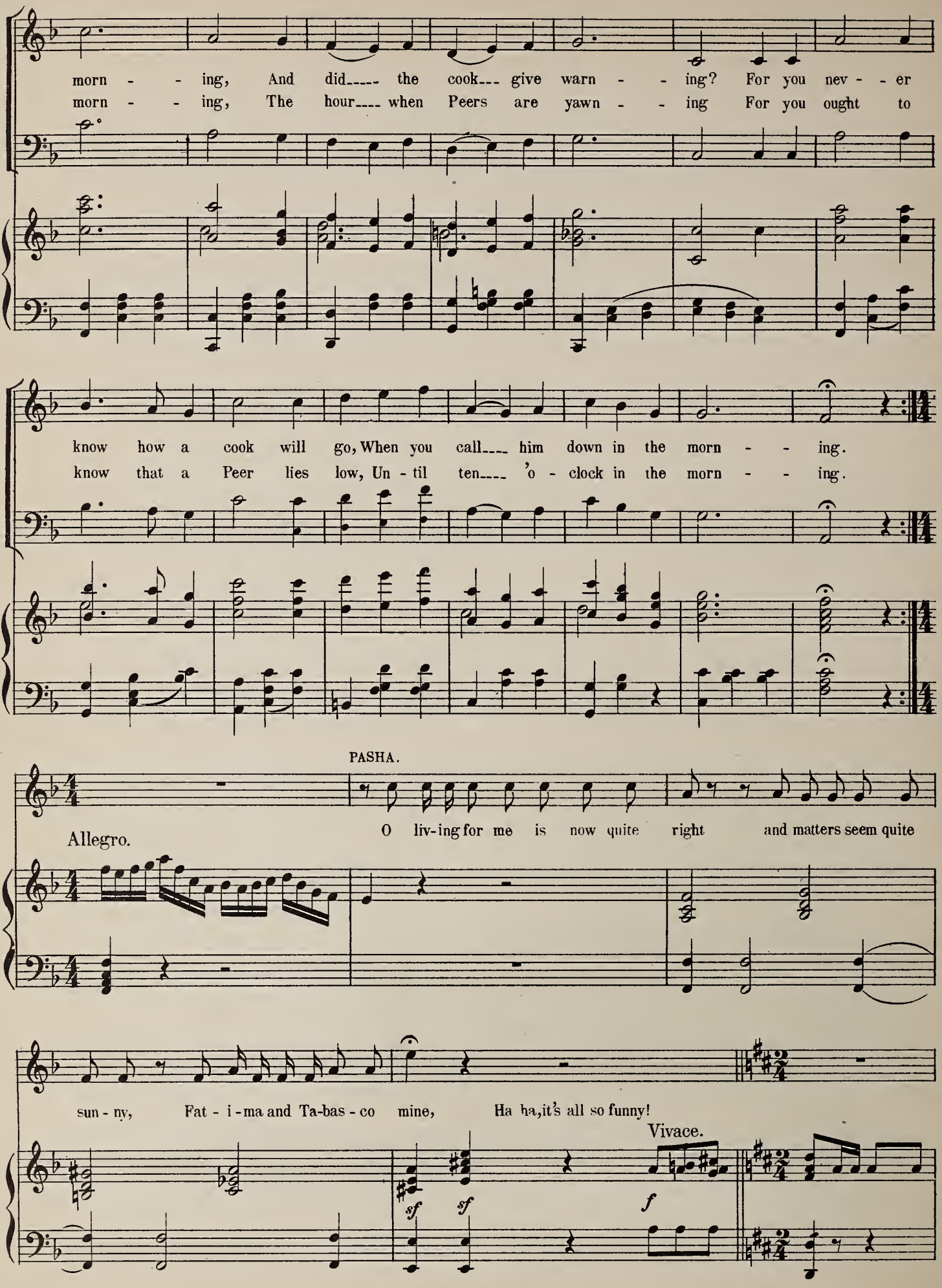
cres.

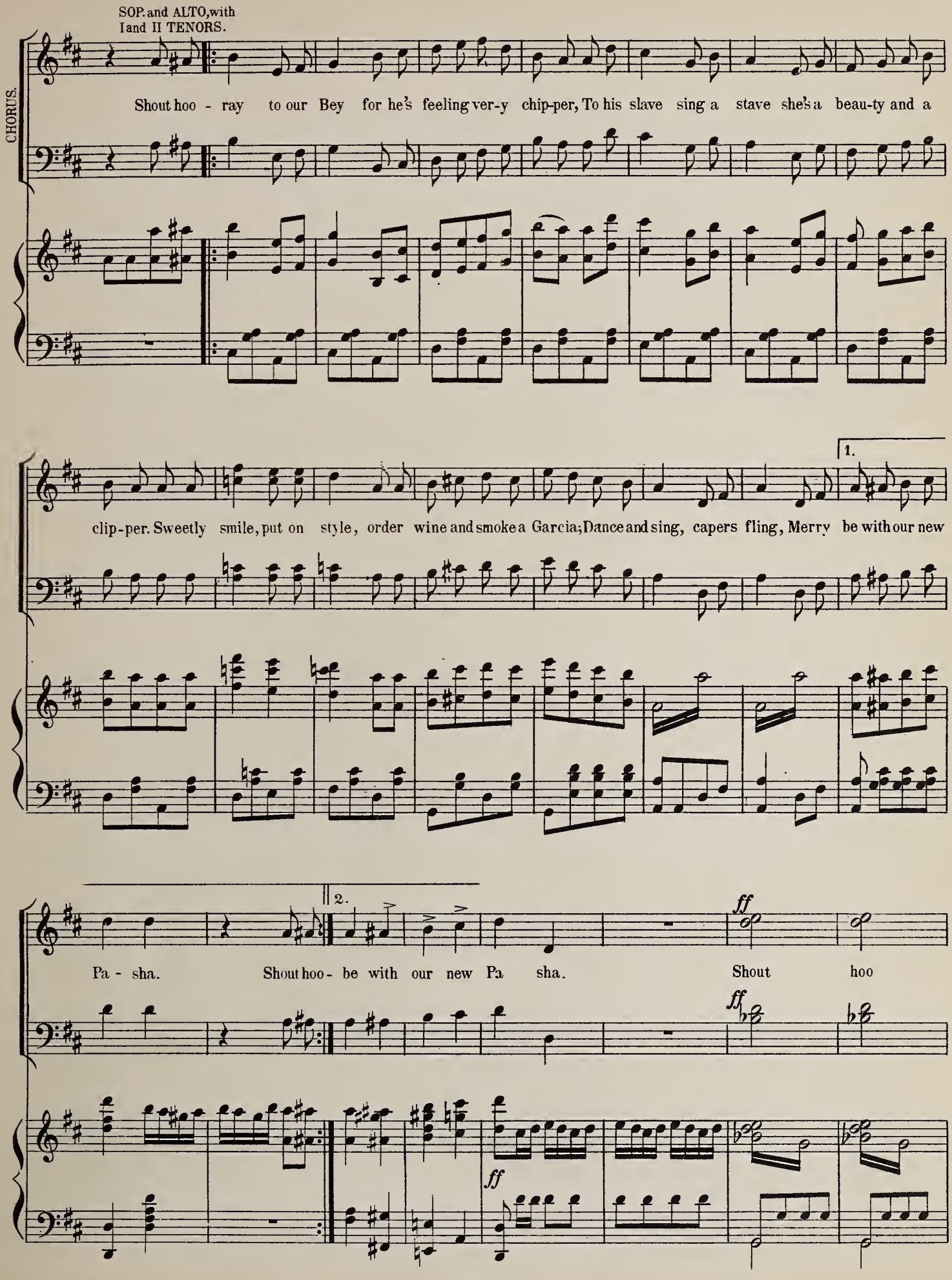
CHORUS.

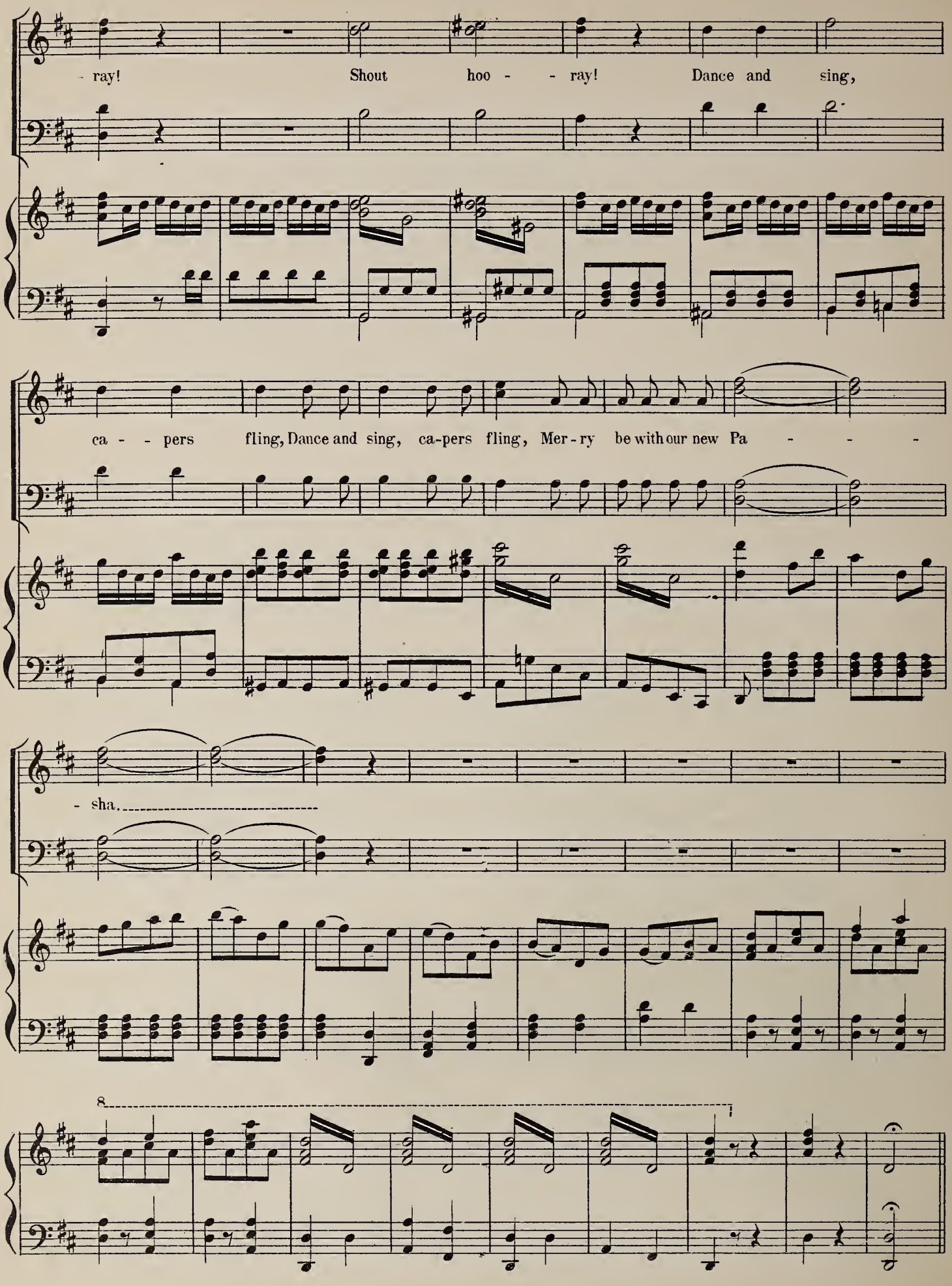
ff

go, When you call him down in the morn - - ing. The morn - - ing, the
low, Un - til ten 'o - clock in the morn - - ing. The morn - - ing, the

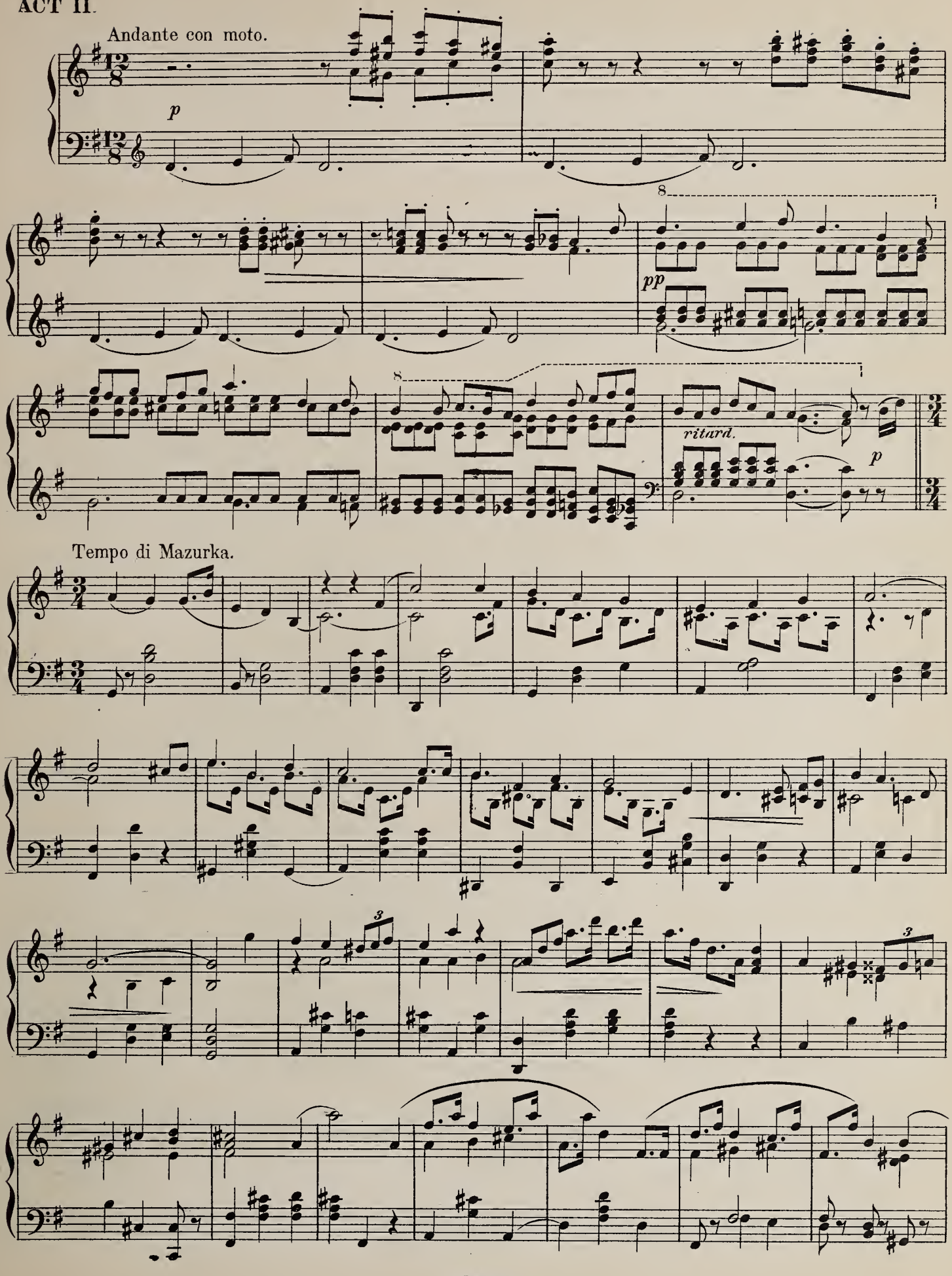
ff

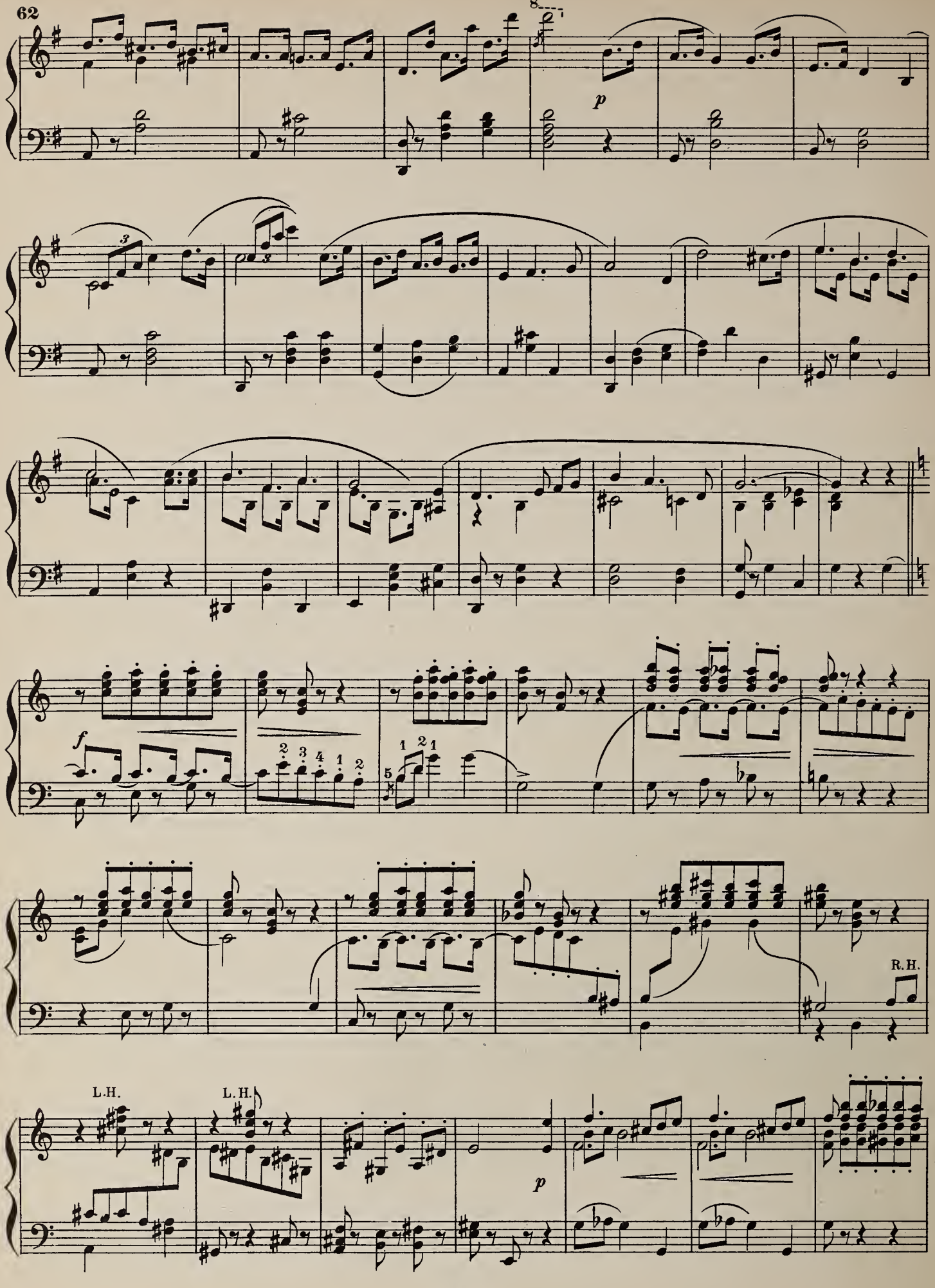

morn - - ing, And did---- the cook--- give warn - - ing? For you nev - - er
morn - - ing, The hour---- when Peers are yawn - - ing For you ought to
know how a cook will go, When you call---- him down in the morn - - ing.
know that a Peer lies low, Un - til ten---- 'o - clock in the morn - - ing.
PASHA.
Allegro.
O liv-ing for me is now quite right and matters seem quite
sun - ny, Fat - i - ma and Ta-bas - co mine, Ha ha, it's all so funny!
Vivace.
sf
sf
f

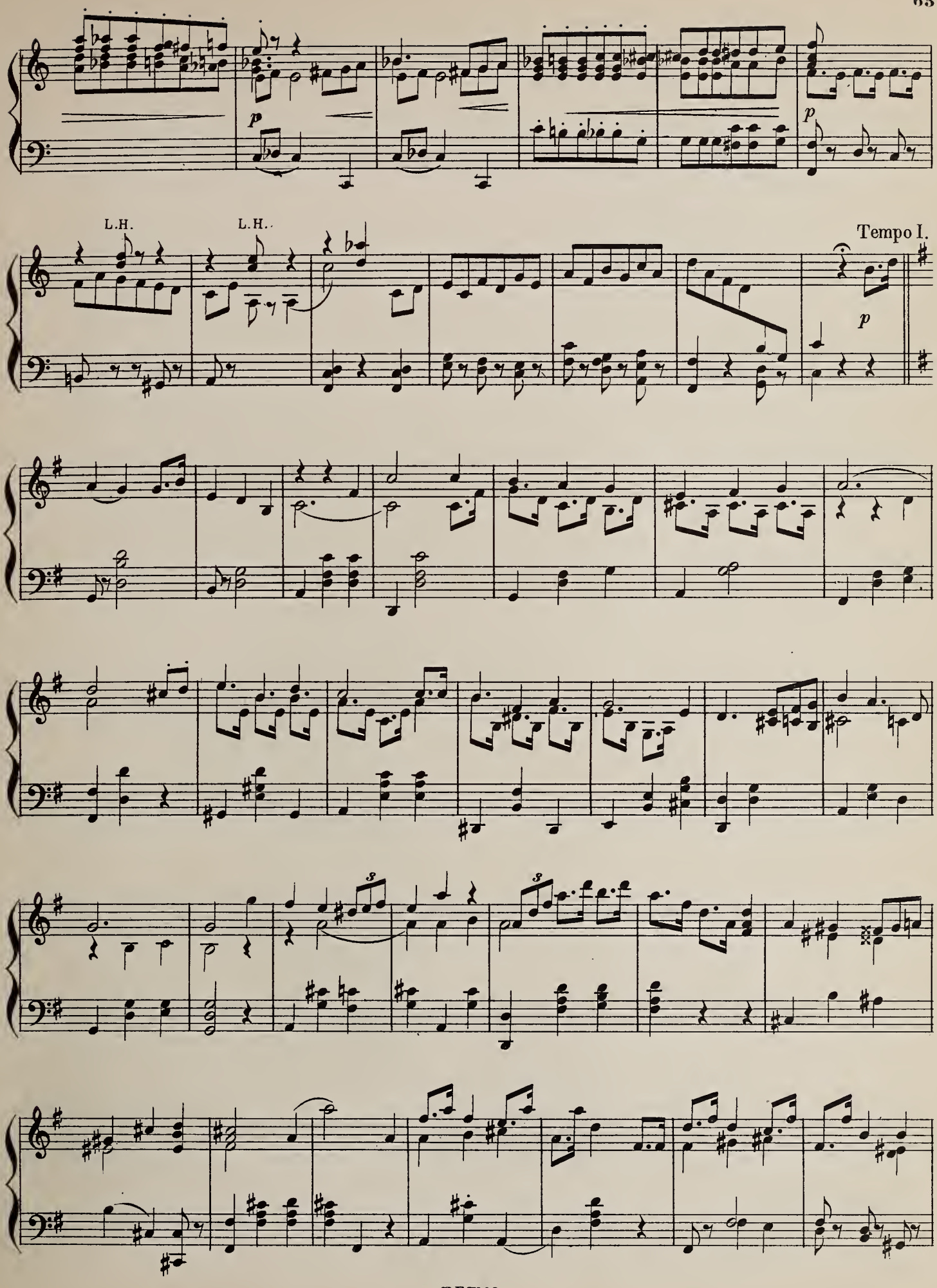

SOP. and ALTO, with
I and II TENORS.
CHORUS.
Shout hoo - ray to our Bey for he's feeling ver-y chip-per, To his slave sing a stave she's a beau-ty and a
1.
clip-per. Sweetly smile, put on style, order wine and smoke a Garcia; Dance and sing, capers fling, Merry be with our new
2.
Pa - sha. Shout hoo - be with our new Pa sha. Shout hoo
ff
ff
ff

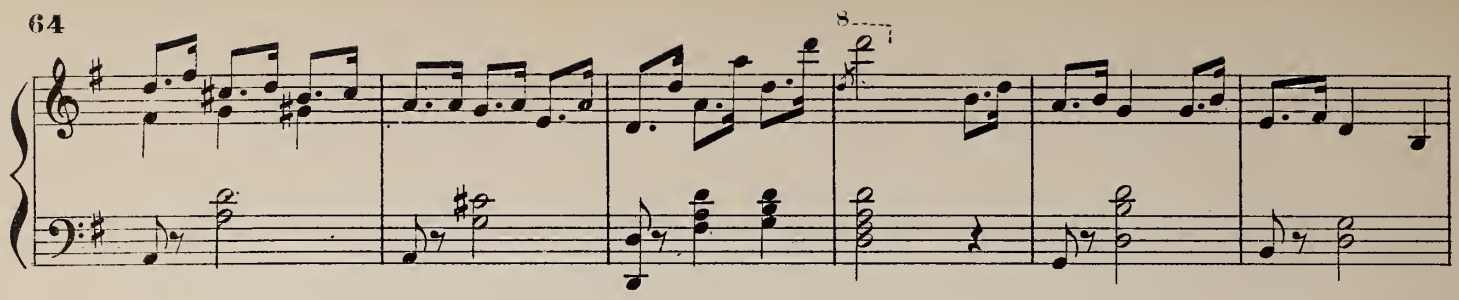

ray! Shout hoo - - ray! Dance and sing,
ca - - pers fling, Dance and sing, ca-pers fling, Mer-ry be with our new Pa - - -
- sha.
8

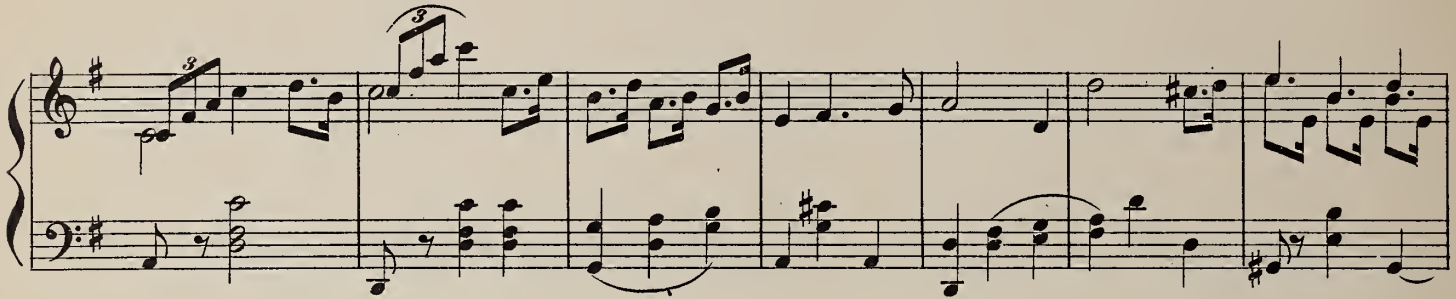
ACT II.

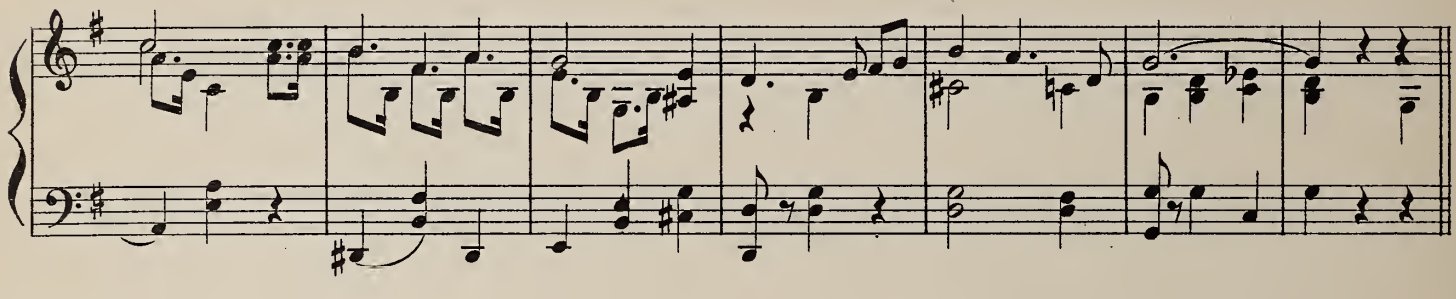



8
p
f
R.H.
L.H.
L.H.
p

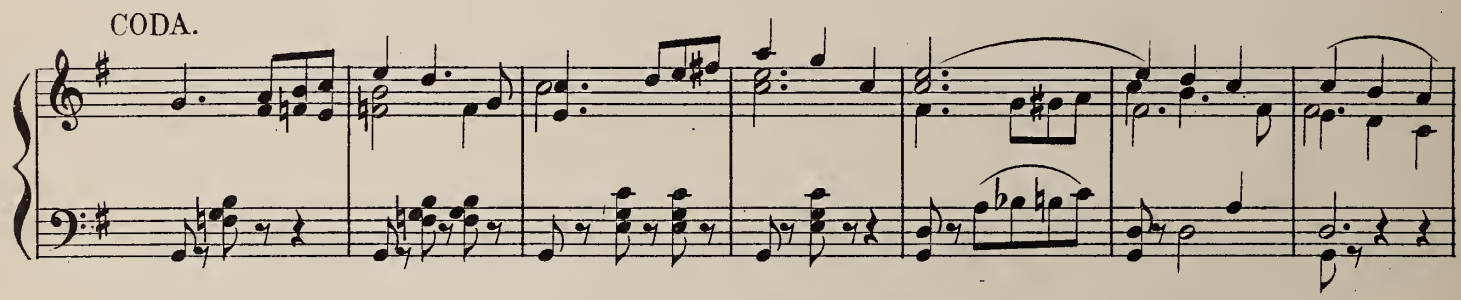

L.H.
L.H.
Tempo I.

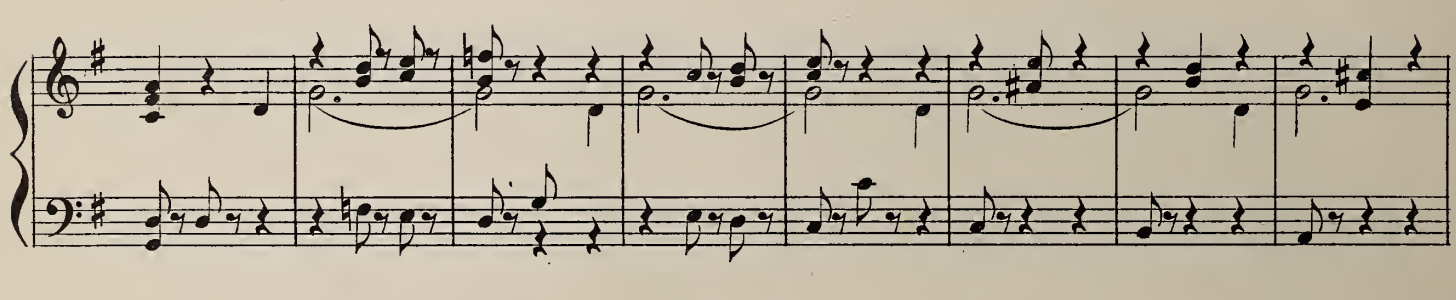




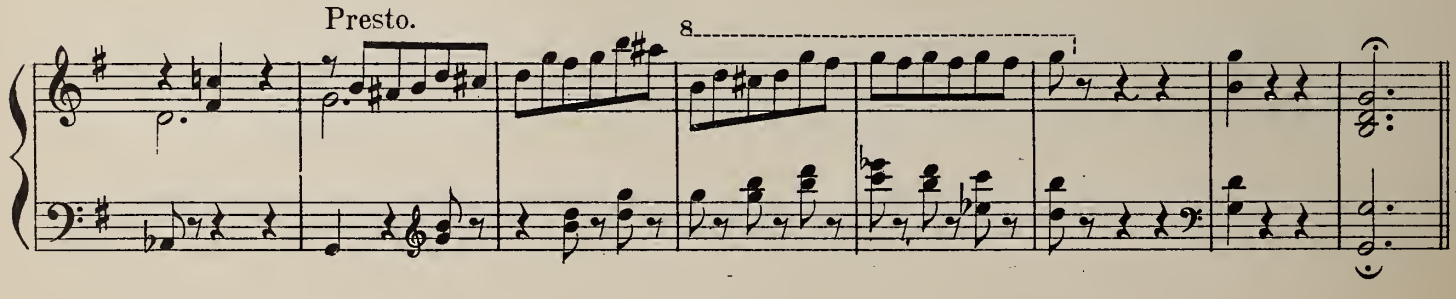


CODA.



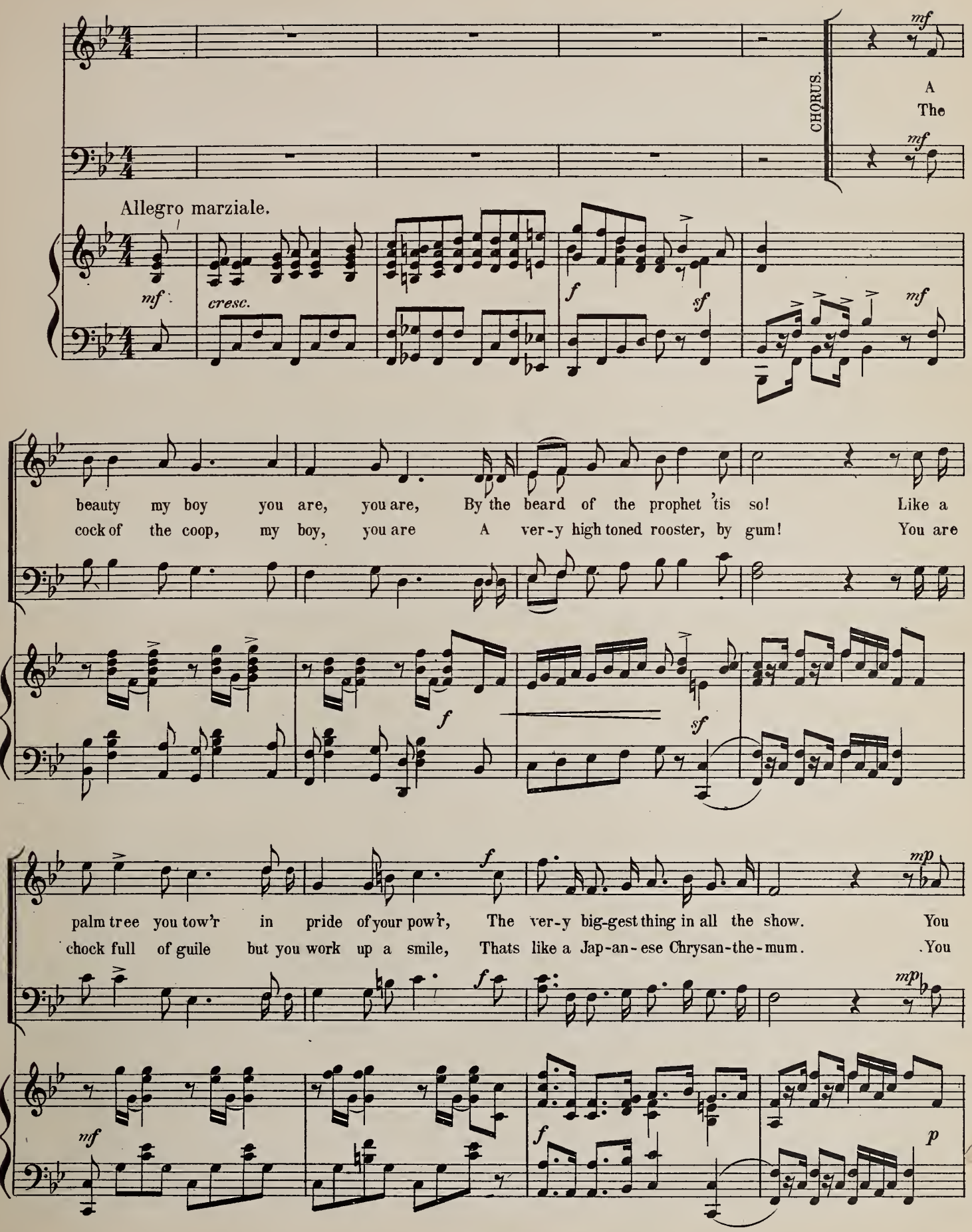


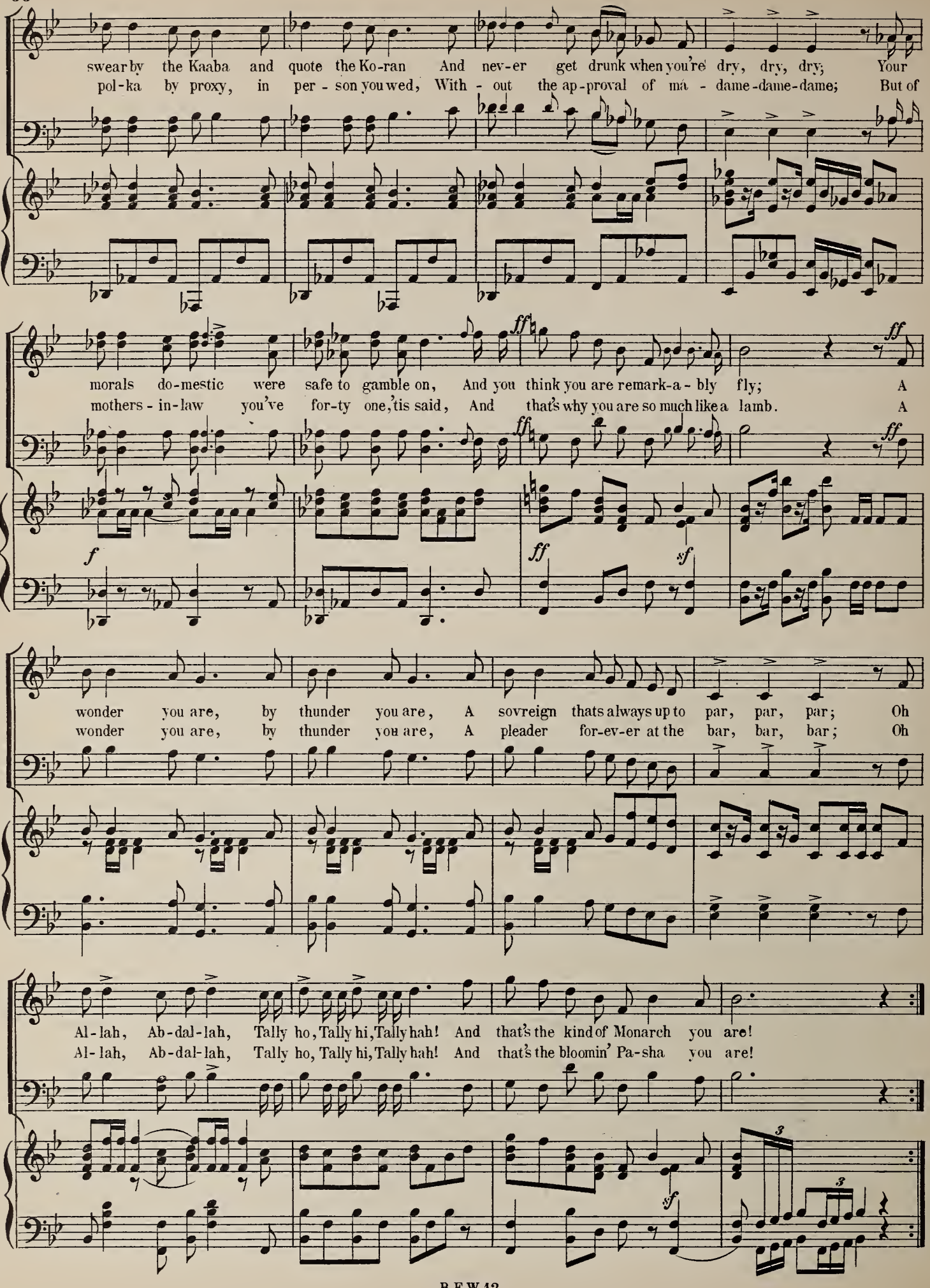
Presto.



# ACT II.

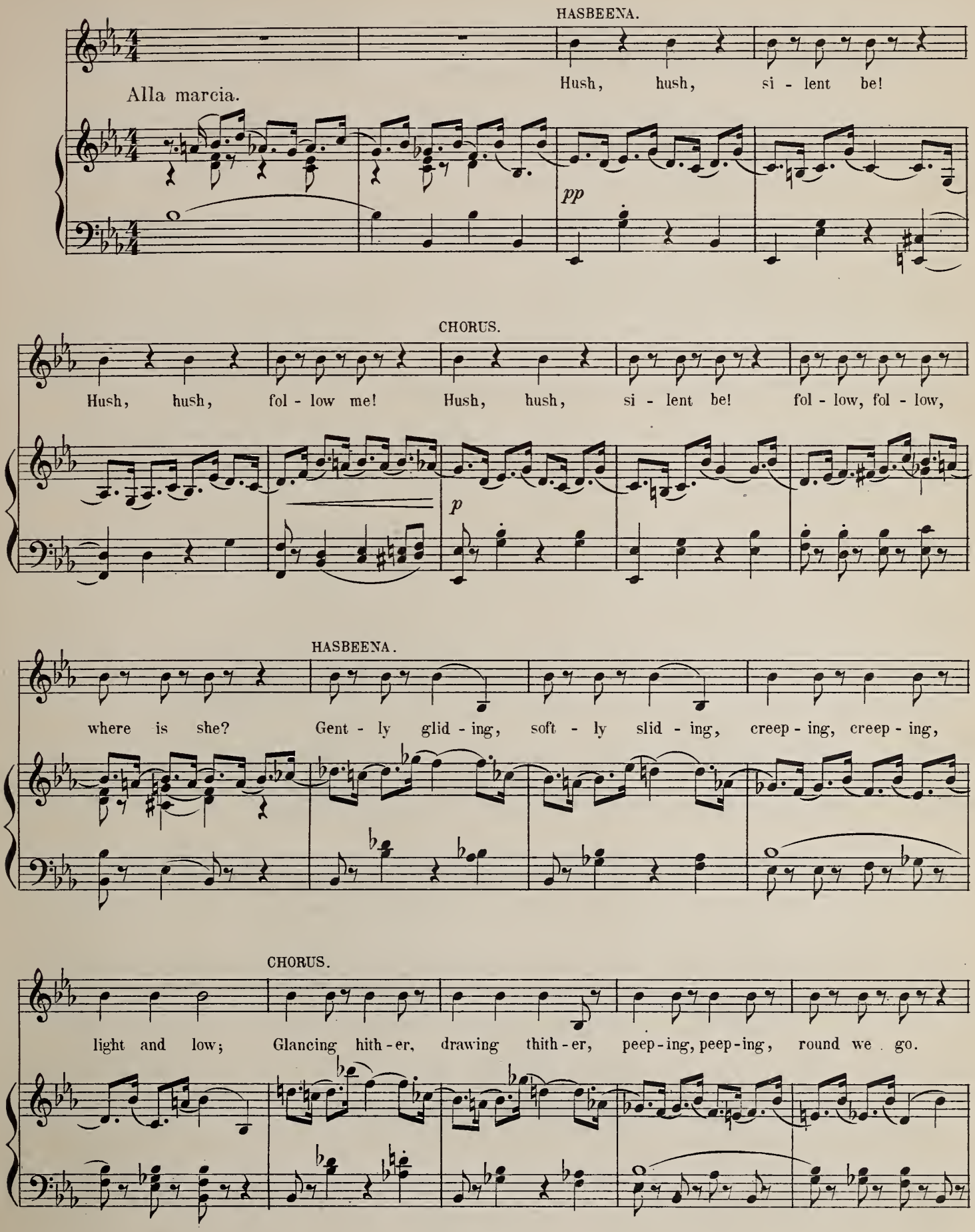
**No. 1.** **CHORUS.**

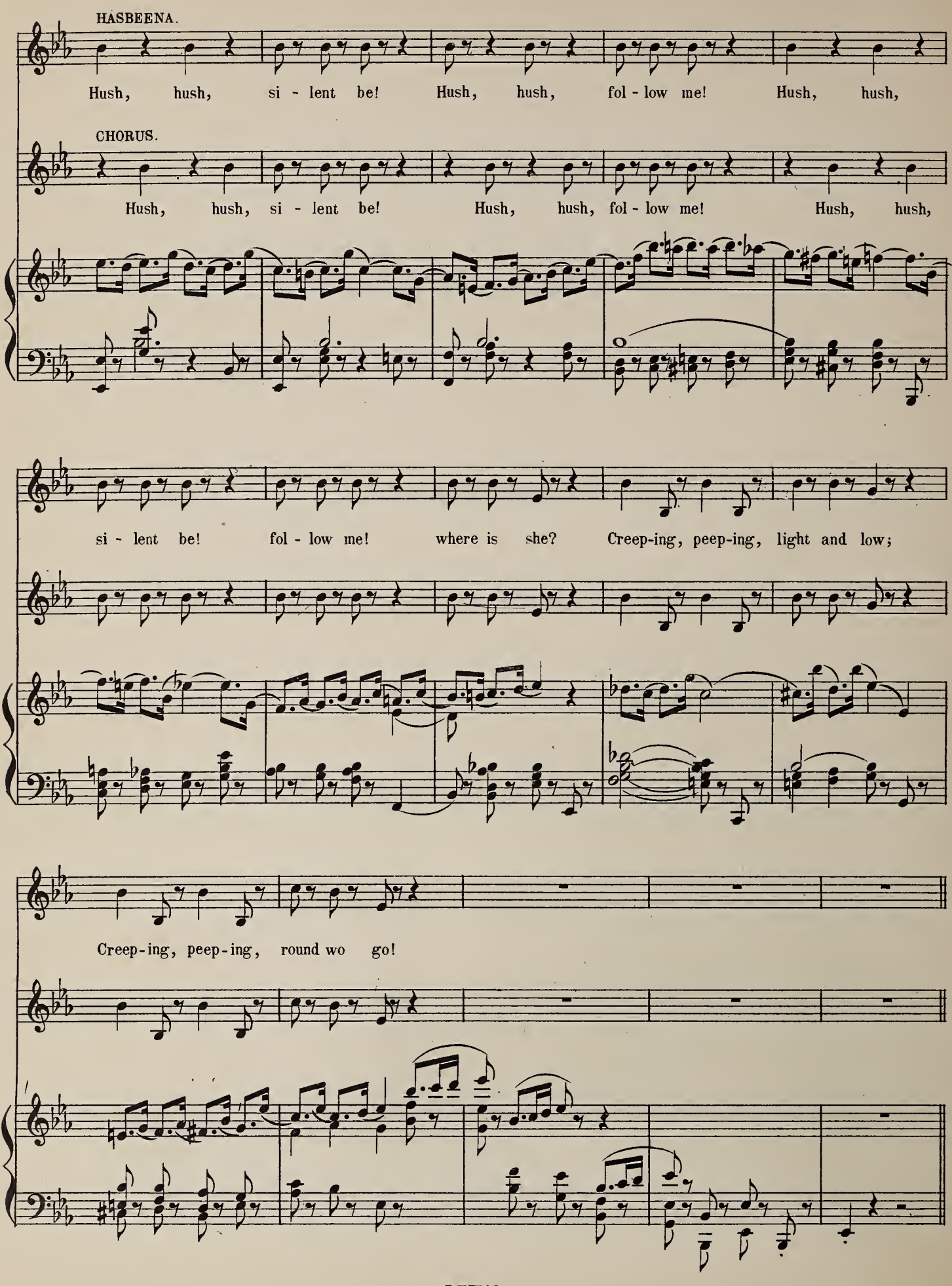



swear by the Kaaba and quote the Ko-ran And nev-er get drunk when you're dry, dry, dry; Your
pol-ka by proxy, in per-son you wed, With-out the ap-proval of ma-dame-dame-dame; But of
morals do-mestic were safe to gamble on, And you think you are remark-a-bly fly; A
mothers-in-law you've for-ty one, 'tis said, And that's why you are so much like a lamb. A
wonder you are, by thunder you are, A sovreign thats always up to par, par, par; Oh
wonder you are, by thunder you are, A pleader for-ev-er at the bar, bar, bar; Oh
Al-lah, Ab-dal-lah, Tally ho, Tally hi, Tally hah! And that's the kind of Monarch you are!
Al-lah, Ab-dal-lah, Tally ho, Tally hi, Tally hah! And that's the bloomin' Pa-sha you are!

# HASBEENA AND HAREM.

No. 2.




HASBEENA.
Hush, hush, si - lent be! Hush, hush, fol - low me! Hush, hush,
CHORUS.
Hush, hush, si - lent be! Hush, hush, fol - low me! Hush, hush,
si - lent be! fol - low me! where is she? Creep-ing, peep-ing, light and low;
Creep-ing, peep-ing, round wo go!

# LOVE DUET.

## FATIMA AND MARCO.

**No. 3.**

FATIMA.

Con moto.

My heart a-gain to
What joy to be no

MARCO.

*f* *p*

hope be-gins, O Mar-co, you and love are twins.
more a-lone, O mark me Mar-co for your own;

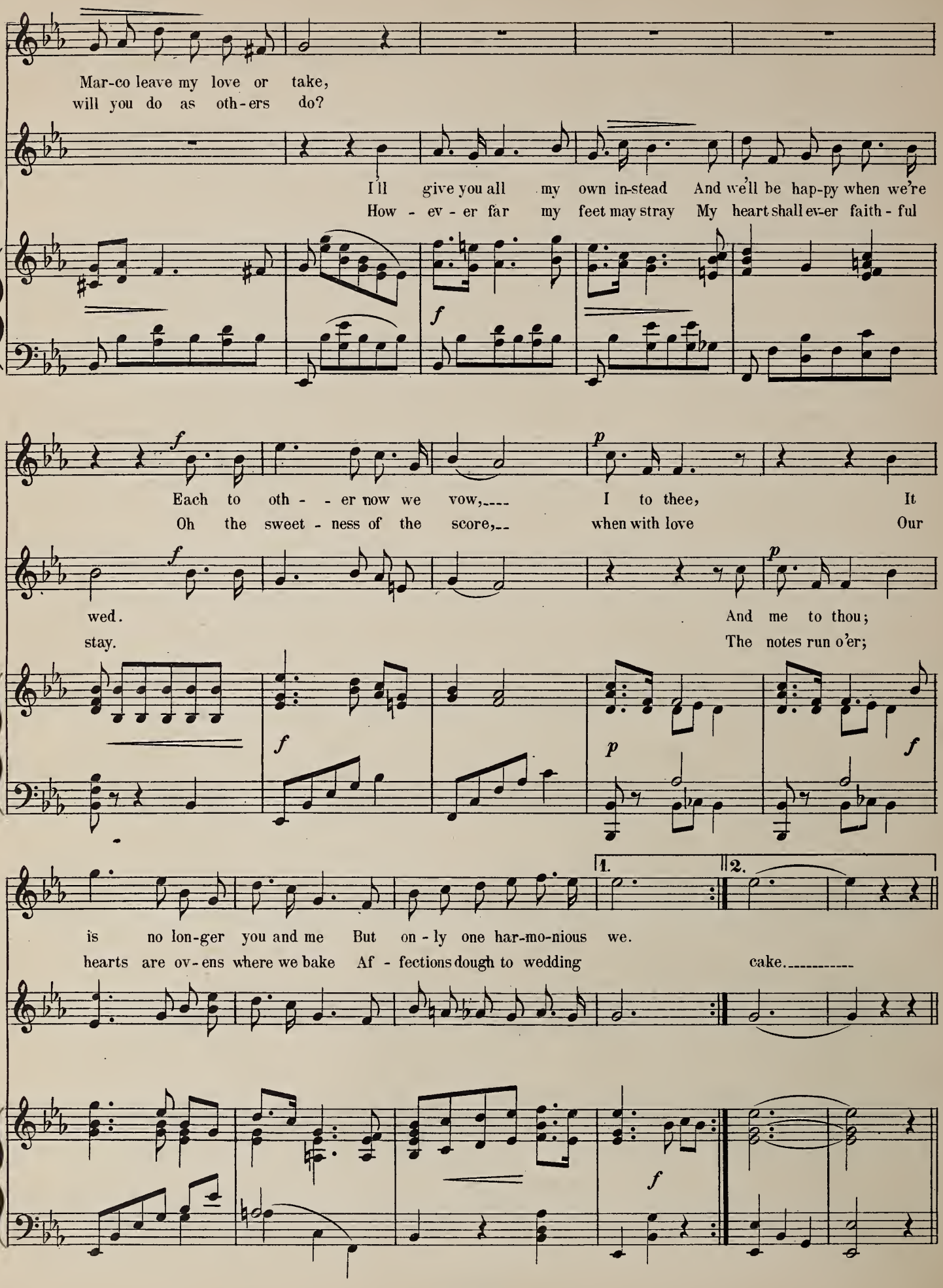
Fa-ti-ma be a
Up-on your lips I

*f*

A chape-ron I soon would shake, O
Will you for-ev--er more be true Or

bit more coy Or we a chap-e-ron em-ploy.
make the mark, I'll add a doz-en aft-er dark.

*f*


Mar-co leave my love or take,
will you do as oth-ers do?
I'll give you all my own in-stead And we'll be hap-py when we're
How - ev - er far my feet may stray My heart shall ev-er faith - ful
Each to oth - - er now we vow,---- I to thee, It
Oh the sweet - ness of the score,-- when with love Our
wed. And me to thou;
stay. The notes run o'er;
1.
2.
is no lon-ger you and me But on - ly one har-mo-nious we.
hearts are ov-ens where we bake Af - fections dough to wedding cake.----------

# BOLERO. (SPANISH.)



A la Bolero.

MARCO.

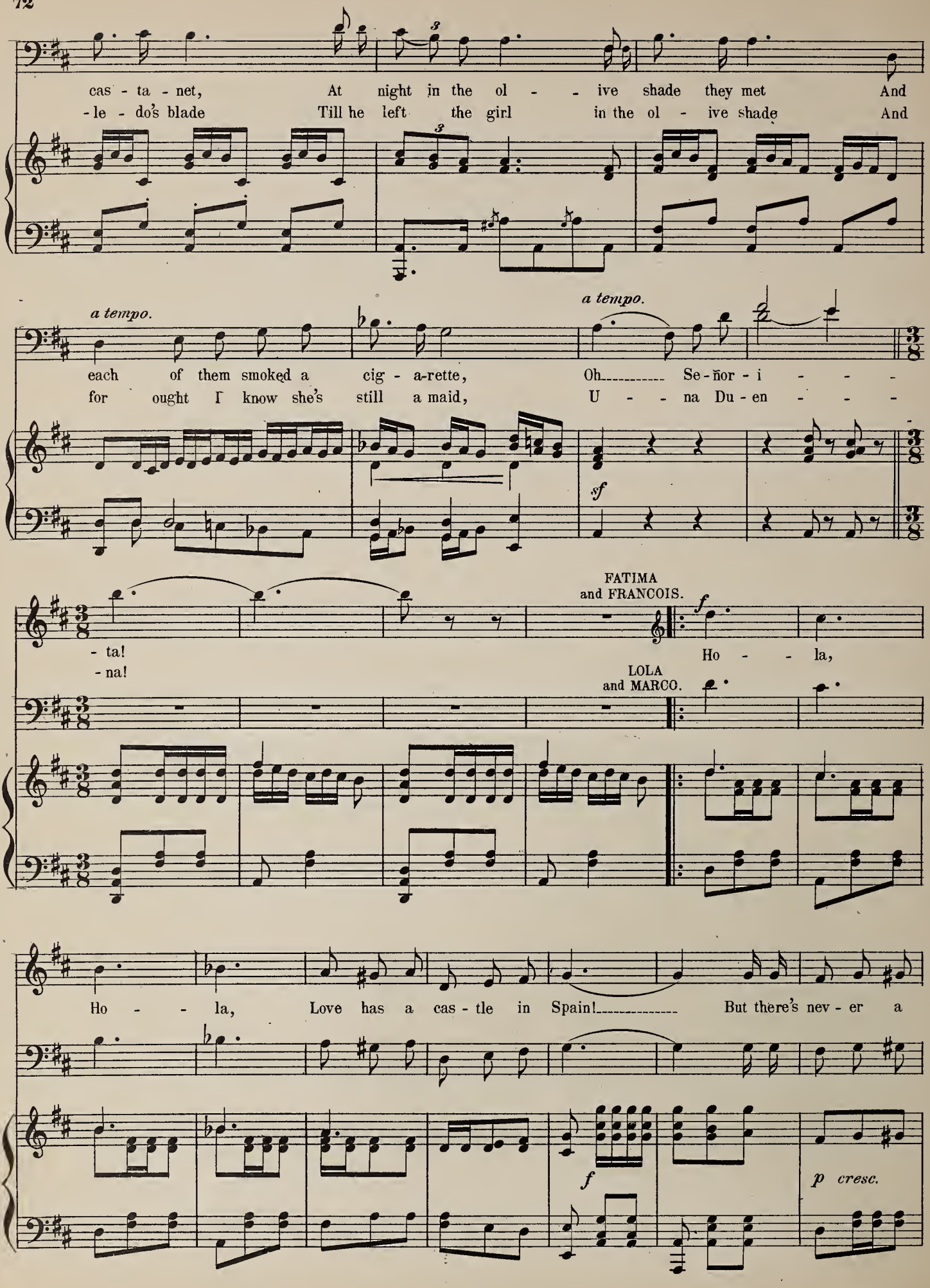
In Bar - - ce - lo - na lived a maid, Ay_____ Se - ñor -
But her old du - en - na lin - gered near, Ah_____ mal du -

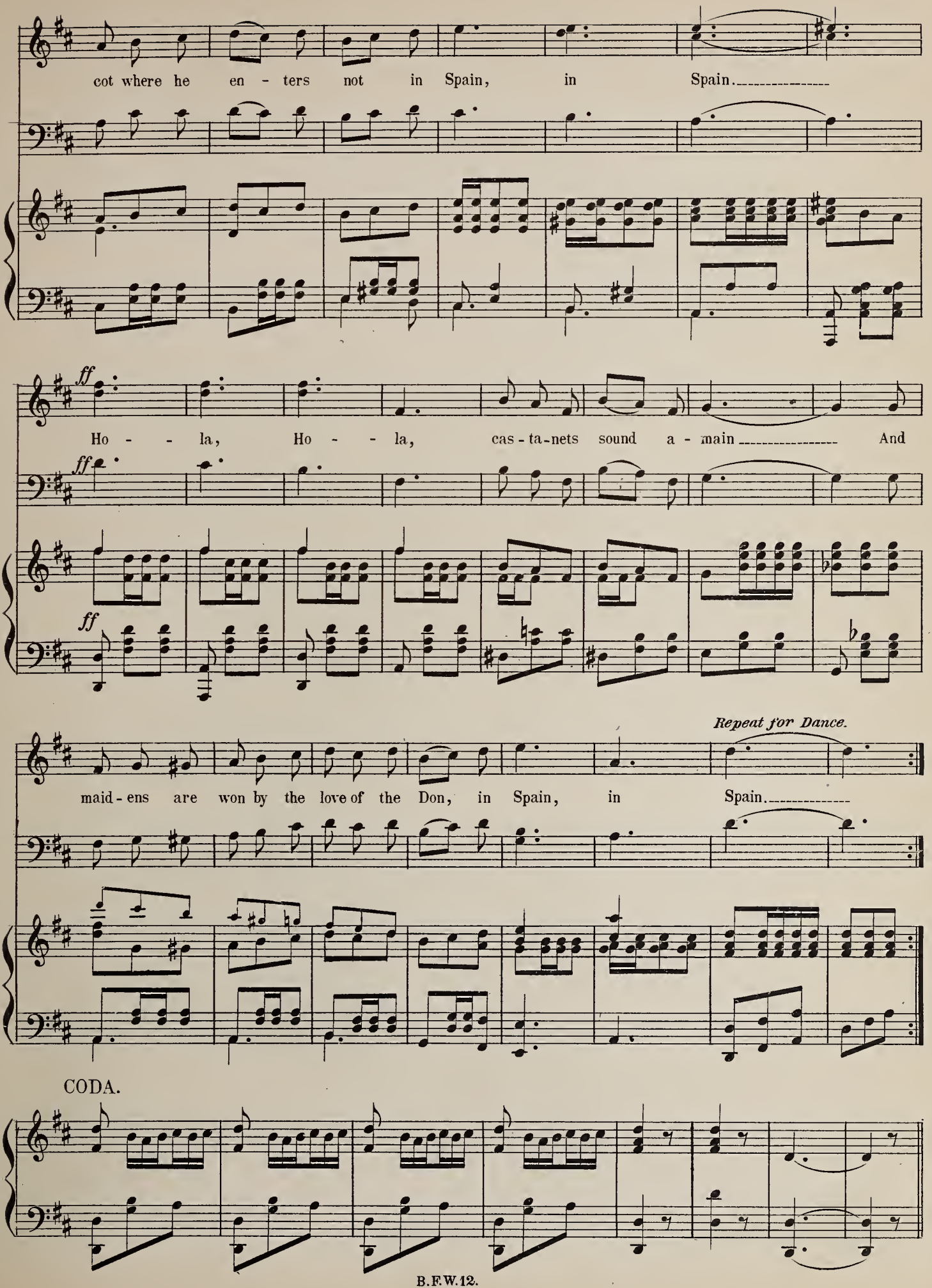
- i - - ta! Was wooed by a young To - le - do blade, Mi_____ Se - ñor -
- en - - na! As a chap - - er - on she has no peer, Buen_____ du - -

più lento.

- i - - ta! Mi_____ Se - ñor - i - - ta! With man - do - lin and
- en - - na! Buen_____ du - - en - - na! And she dulled the edge of To -

più lento.


cas - ta - net, At night in the ol - - ive shade they met And
-le - do's blade Till he left the girl in the ol - ive shade And
a tempo.
a tempo.
each of them smoked a cig - a-rette, Oh Se-ñor - i - - -
for ought I know she's still a maid, U - - na Du-en - - -
sf
- ta!
- na!
FATIMA and FRANCOIS.
f
Ho - - la,
LOLA and MARCO.
Ho - - la, Love has a cas - tle in Spain! But there's nev - er a
f
p cresc.

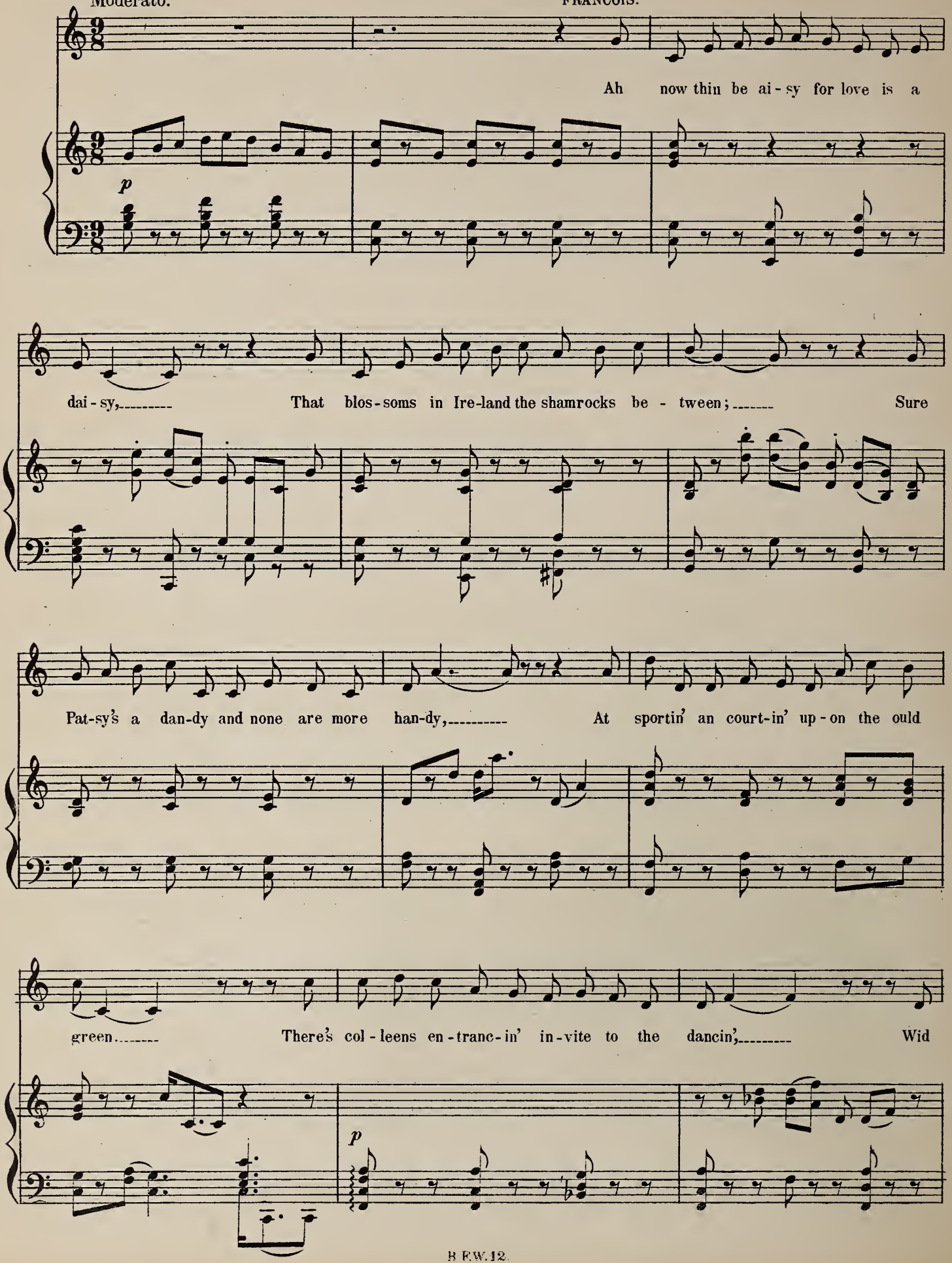

cot where he en - ters not in Spain, in Spain.
ff
Ho - - la, Ho - - la, cas - ta - nets sound a - main And
ff
ff
Repeat for Dance.
maid - ens are won by the love of the Don, in Spain, in Spain.
CODA.

No. 4b.

# DITTY (IRISH.)

Moderato.

FRANCOIS.



gos-soons a plen-ty for tak-in' a part. 'Tis short is the wait-in' and brief the de-

CHORUS.

-bat-in', Ere Lar-ry has Mol-lie tied tight to his heart. Oh

Più mosso.

Cu-pids a pad-dy, St. Pat. was his dad-dy, There's niv-er a lov-er like E-rin's gos-soon; The

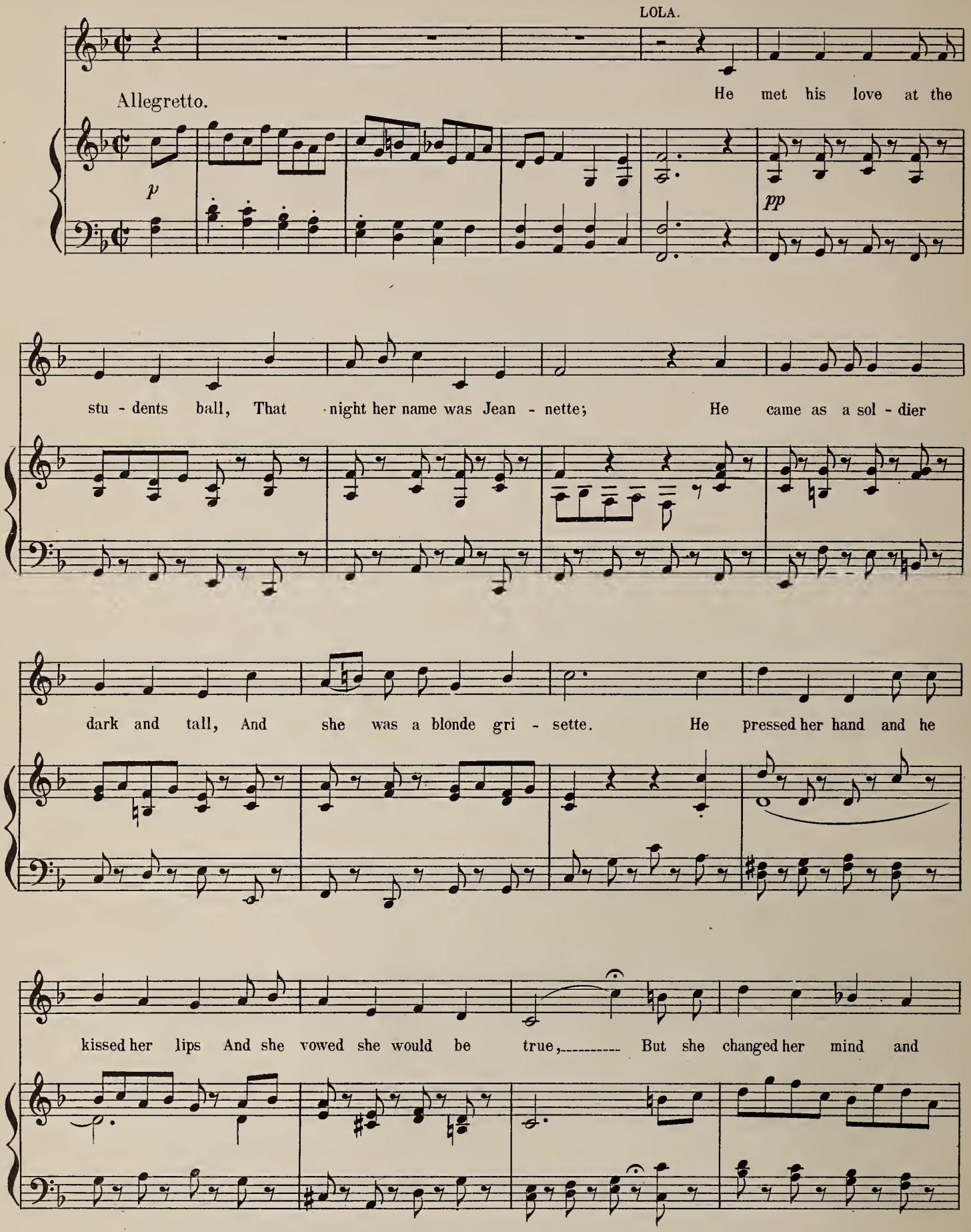
col-leens have fac-es to match with their graces, so smil-in', be-guil in', be-neath the May moon:

DANCE.

Molto vivace.

No. 4c.

# RIGAUDON. (FRENCH.)



FATIMA and FRANCOIS.

gave him the slip At just a-bout half past two For love is light in "la

LOLA and MARCO.

*accomp ad lib.*

belle Par-is," It comes and it goes with a glance,------ And what - ev - er may serve be -

-yond the sea, 'Tis thus they do in France.----

Vivace.

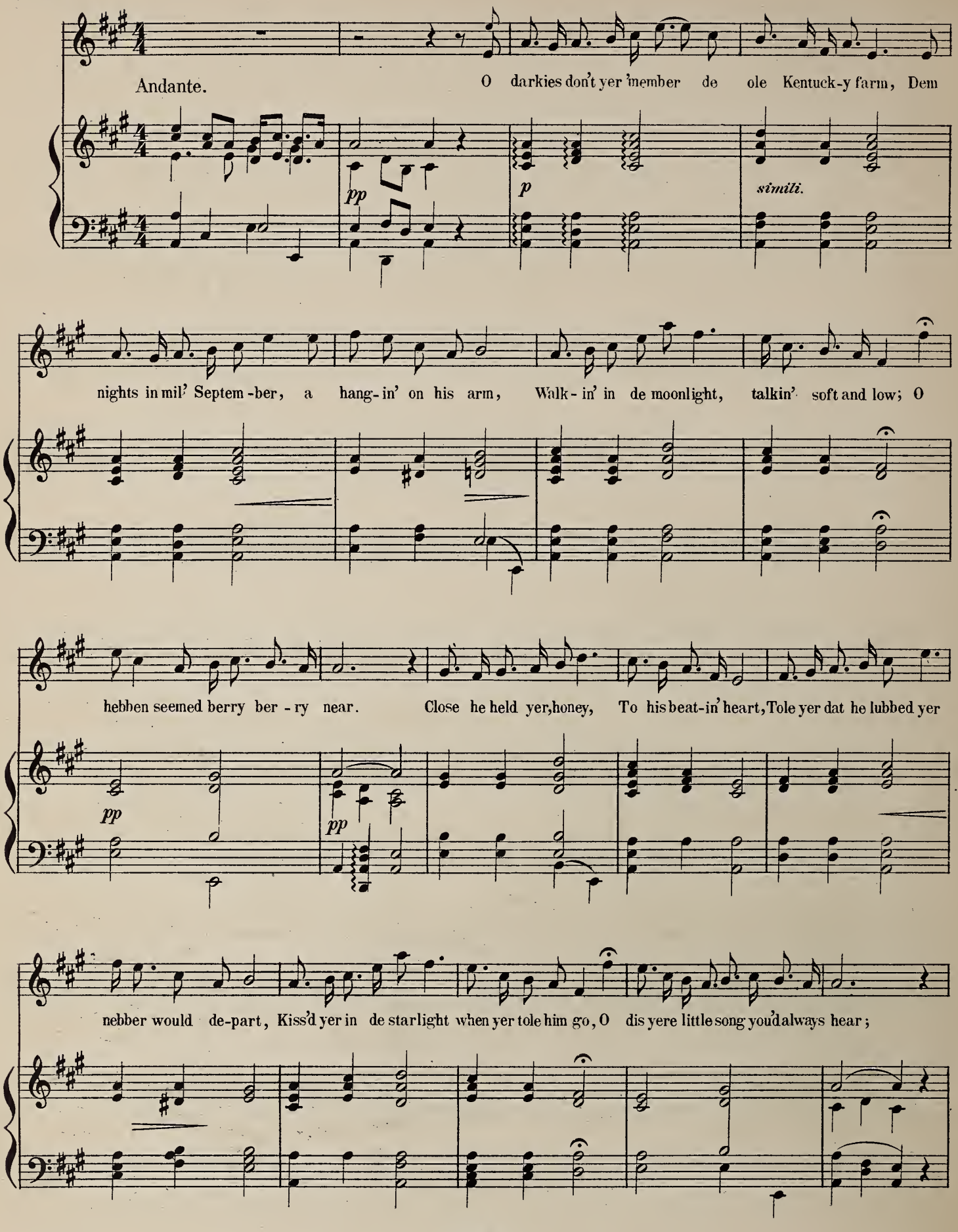
*sf*

*sf*

1. 2.

# BALLAD. (PLANTATION.)

**No. 4d.**



I. and II. TEN. *(Behind the scenes.)*

*pp* O my hon - ey, hon - ey, love, O my hon - ey,

I. BASS.

*mf* O my honey, O my honey, sweet-est hon-ey love, O from your side I'll ne'er depart, My

II. BASS.

*pp* O my hon - ey hon - ey, love, O my hon - ey,

hon - ey, love.

sweetest hon-ey love.

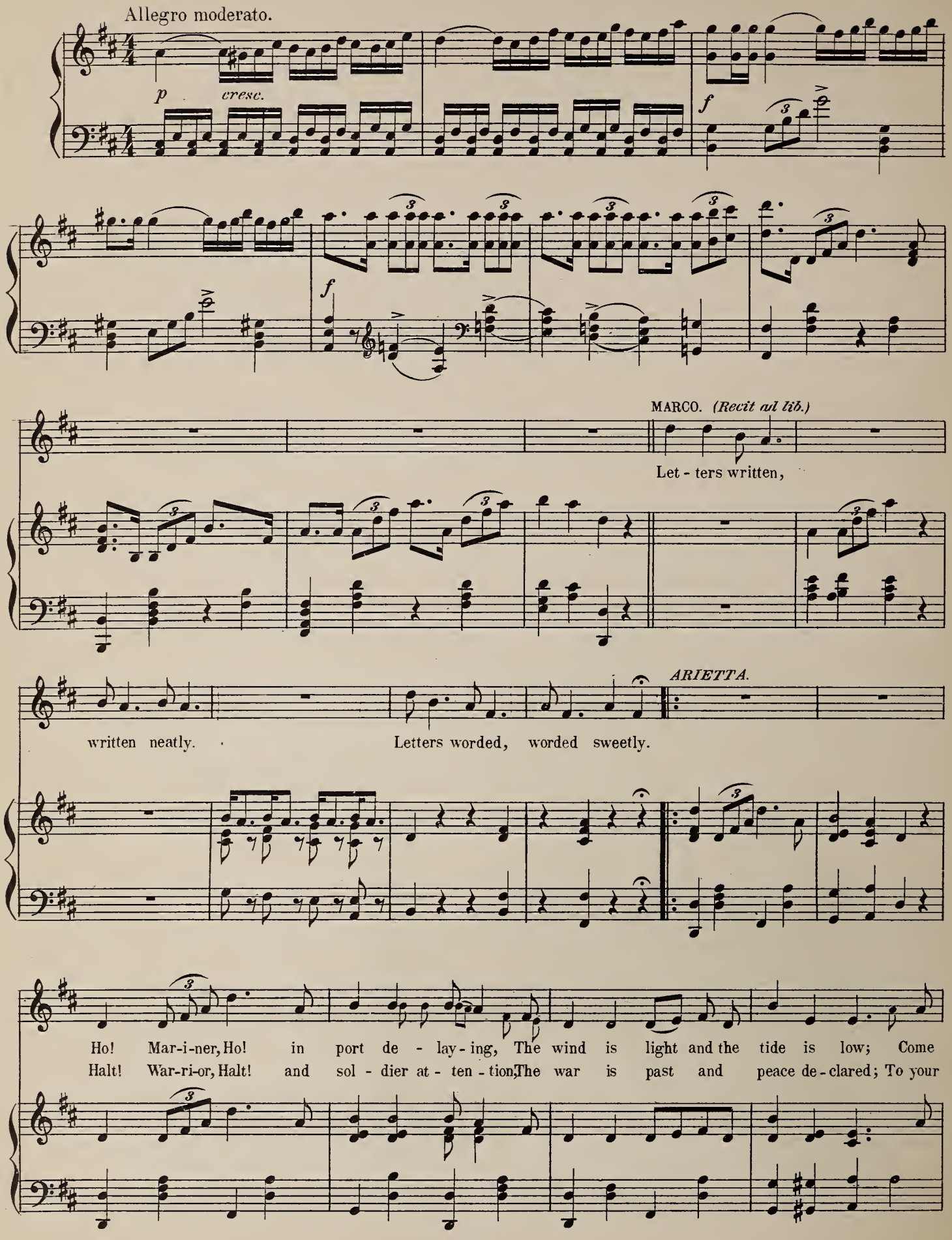
hon - ey, love.

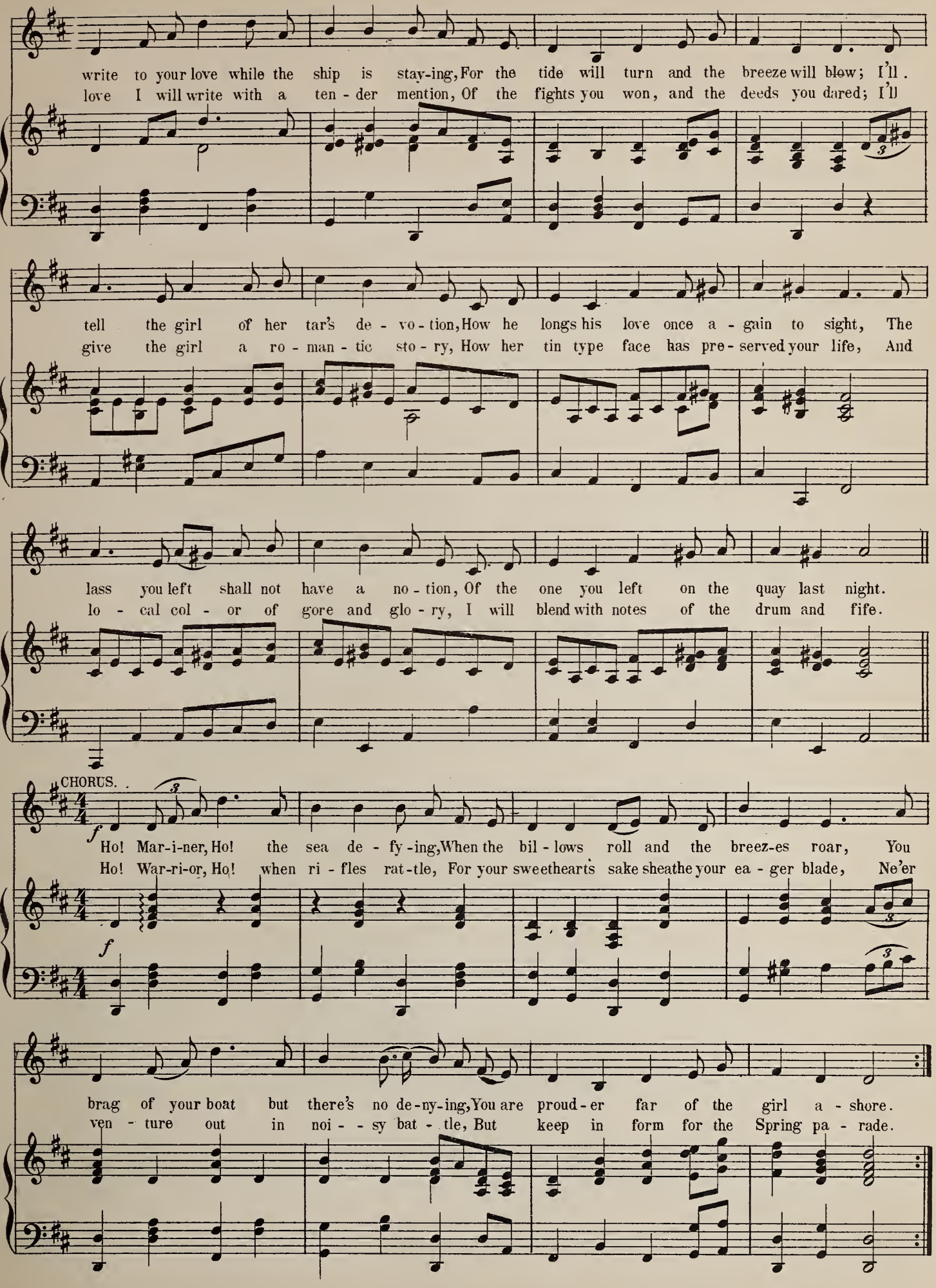
DANCE.

# SOLO (MARCO) AND CHORUS.

No. 5.

"HO MARINER HO"

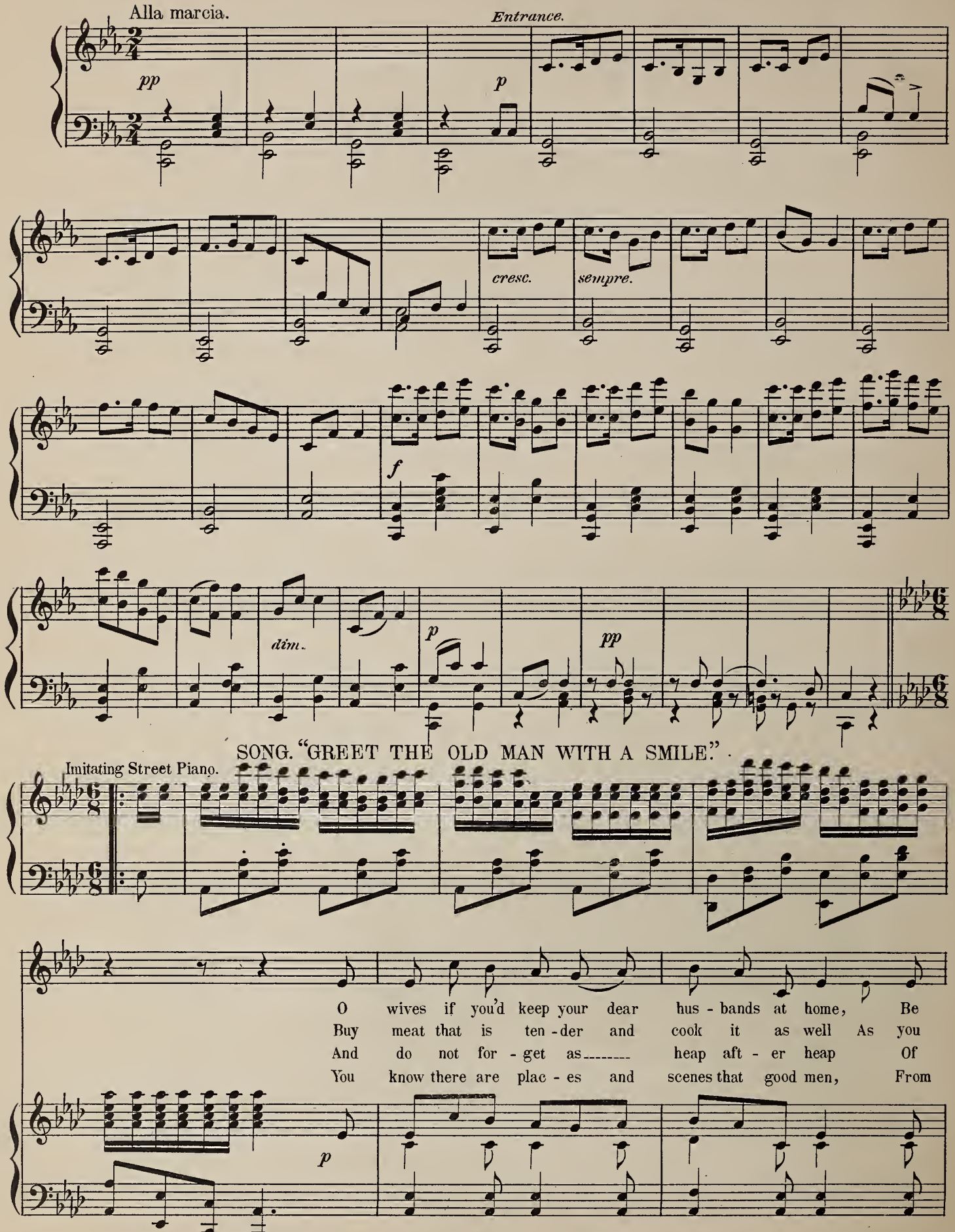



write to your love while the ship is stay-ing, For the tide will turn and the breeze will blow; I'll
love I will write with a ten - der mention, Of the fights you won, and the deeds you dared; I'll
tell the girl of her tar's de - vo - tion, How he longs his love once a - gain to sight, The
give the girl a ro - man - tic sto - ry, How her tin type face has pre - served your life, And
lass you left shall not have a no - tion, Of the one you left on the quay last night.
lo - cal col - or of gore and glo - ry, I will blend with notes of the drum and fife.
CHORUS.
f
Ho! Mar-i-ner, Ho! the sea de - fy - ing, When the bil - lows roll and the breez-es roar, You
Ho! War-ri-or, Ho! when ri - fles rat-tle, For your sweethearts sake sheathe your ea - ger blade, Ne'er
f
brag of your boat but there's no de-ny-ing, You are proud - er far of the girl a - shore.
ven - ture out in noi - - sy bat - tle, But keep in form for the Spring pa - rade.

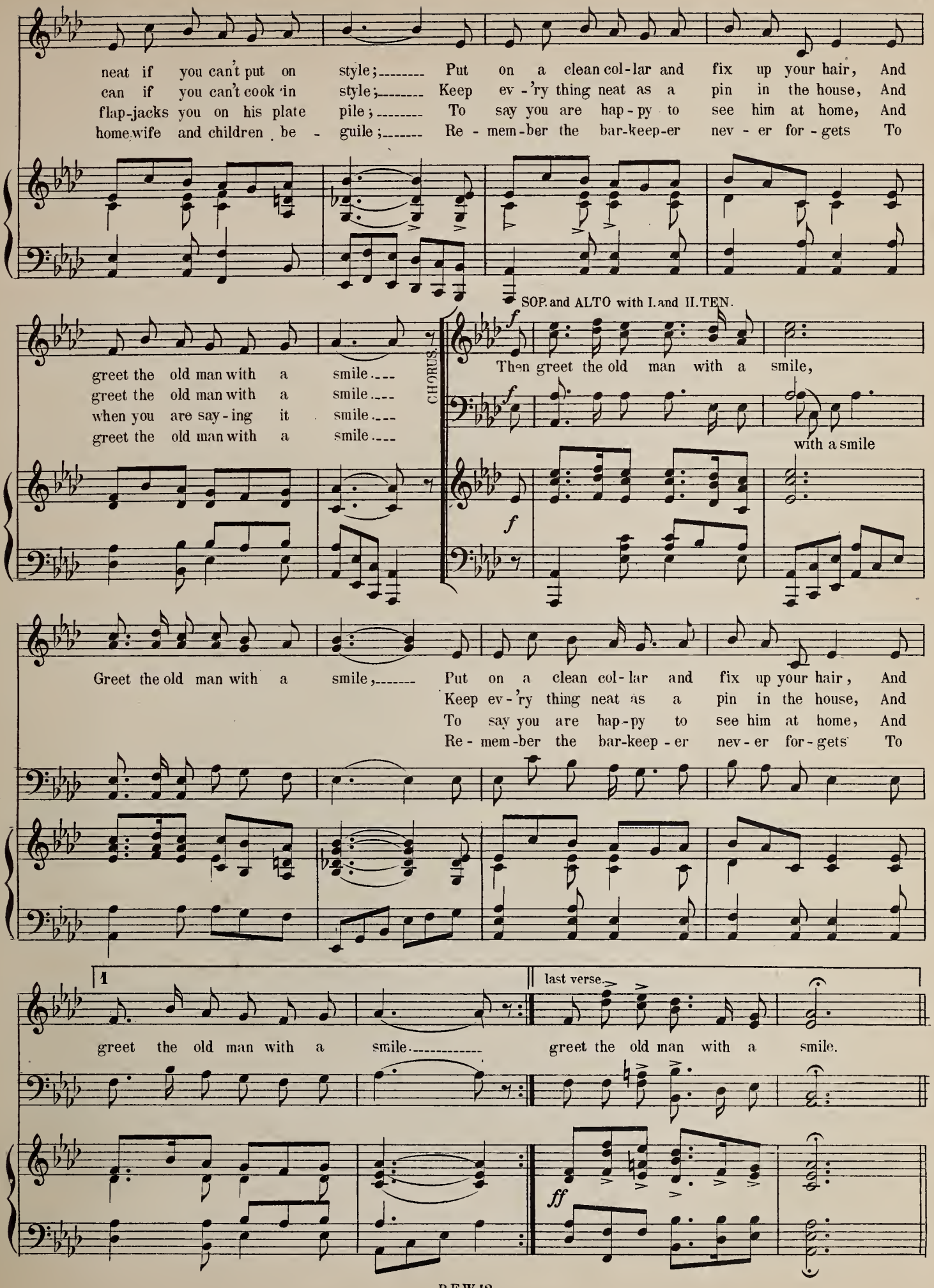
No. 6.

# SONG AND CHORUS

## HASBEENA AND GRAND VIZIER.



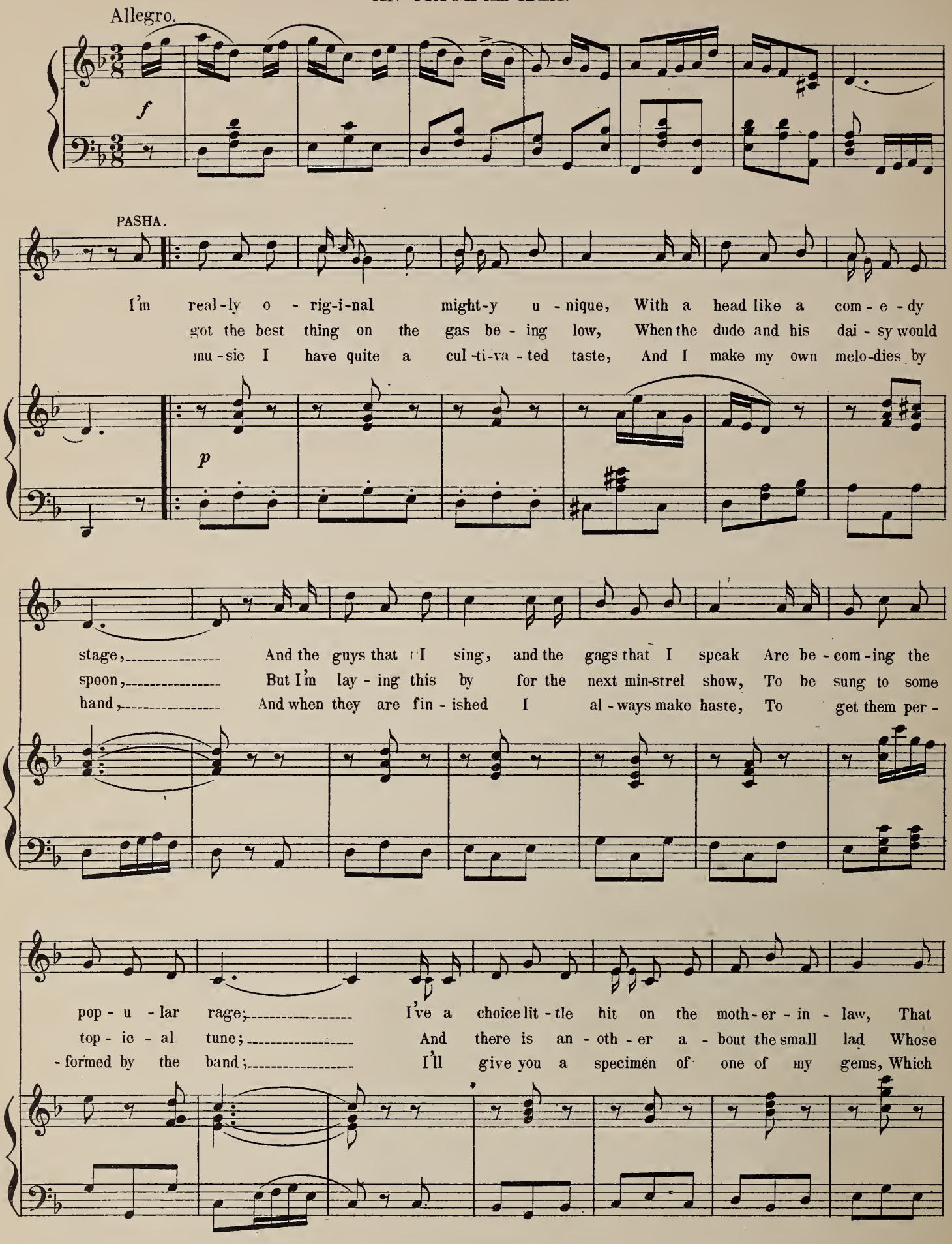

* Originally composed for the Papyrus Club of Boston.


neat if you can't put on style;-------- Put on a clean col-lar and fix up your hair, And
can if you can't cook in style;-------- Keep ev-'ry thing neat as a pin in the house, And
flap-jacks you on his plate pile;-------- To say you are hap-py to see him at home, And
home wife and children be - guile;------- Re - mem-ber the bar-keep-er nev - er for - gets To
SOP. and ALTO with I. and II. TEN.
greet the old man with a smile.---
greet the old man with a smile.---
when you are say-ing it smile.---
greet the old man with a smile.---
CHORUS.
Then greet the old man with a smile,
with a smile
Greet the old man with a smile,------- Put on a clean col-lar and fix up your hair, And
Keep ev-'ry thing neat as a pin in the house, And
To say you are hap-py to see him at home, And
Re - mem-ber the bar-keep-er nev-er for-gets To
1
greet the old man with a smile.----------
last verse.
greet the old man with a smile.

No. 7.

# PASHA'S SONG.

## "AN ORIGINAL IDEA."



might work up a smile or a tear, ---------- It would make the Fifth Av - e - nue
sis - ter gets up on her ear, ---------- When he gives her a - way to her
pos - si - bly you might like to hear, *(whistles)* ----------

*f*

stage hors - es draw, It is such an o - rig - i - nal i - dea. ----------
"fel - ler" or "dad," I know that's an o - rig - i - nal i - dea. ----------
---------- Isn't that an o - rig - i - nal i - dea? ----------

CHORUS.

*p* Chest - nuts, chest - nuts, chest - nuts, chest - nuts, chest - nuts roast - ed here, ---------- There is

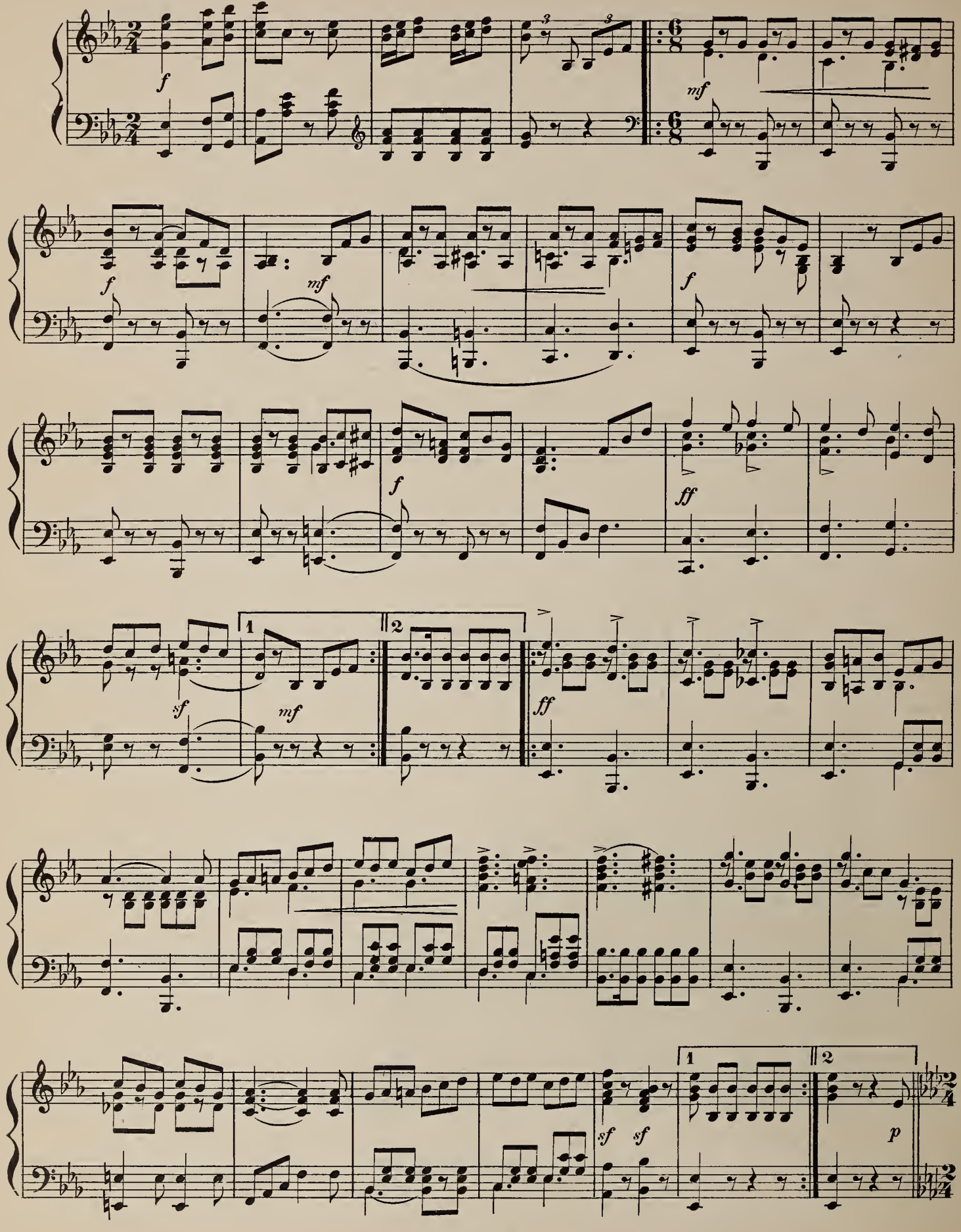
noth - ing to pay if you'll take 'em a - way, It is such an o - rig - i - nal i - dea. ----------

*FINE.* PASHA.

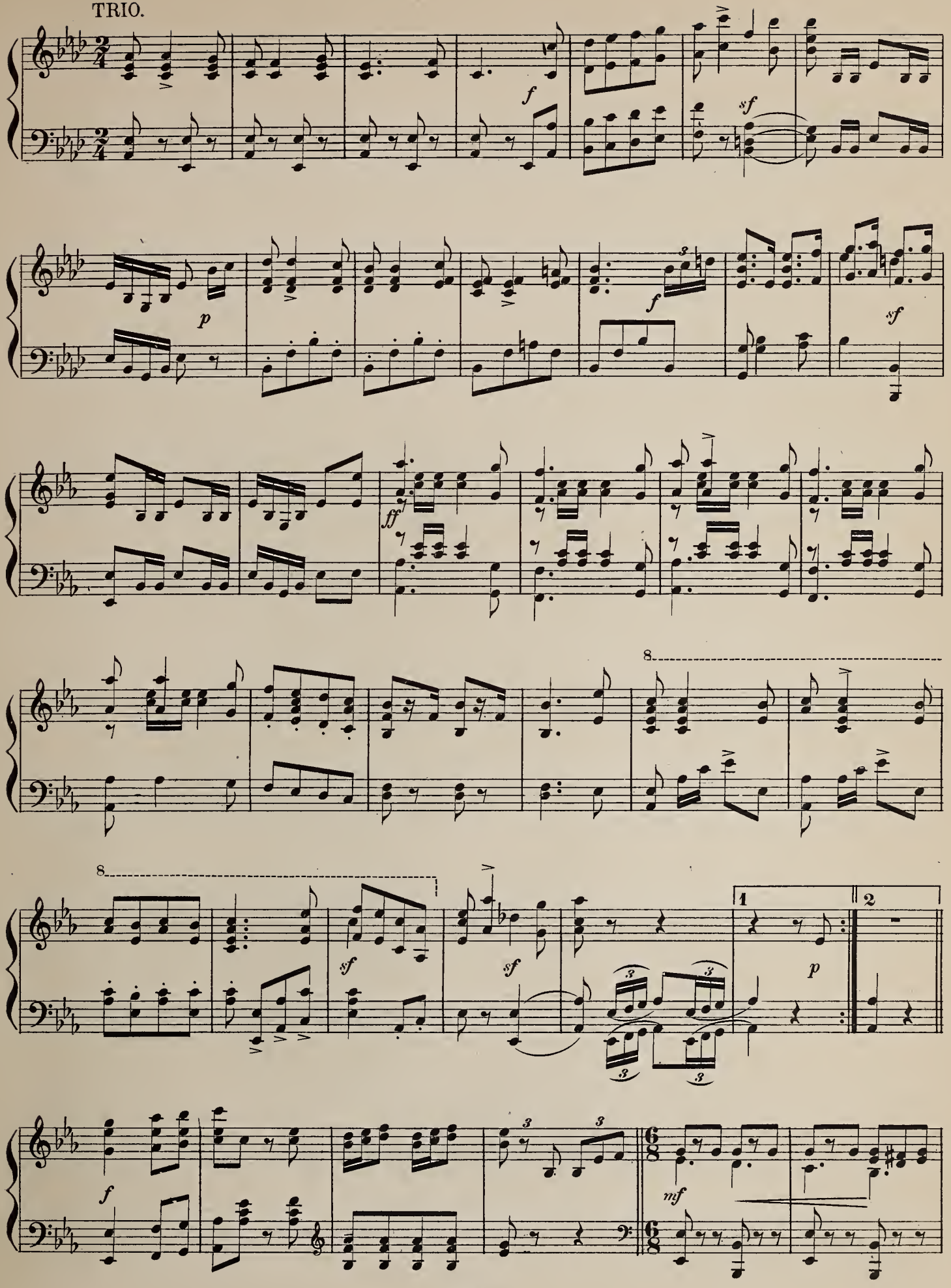
2. I've
3. In

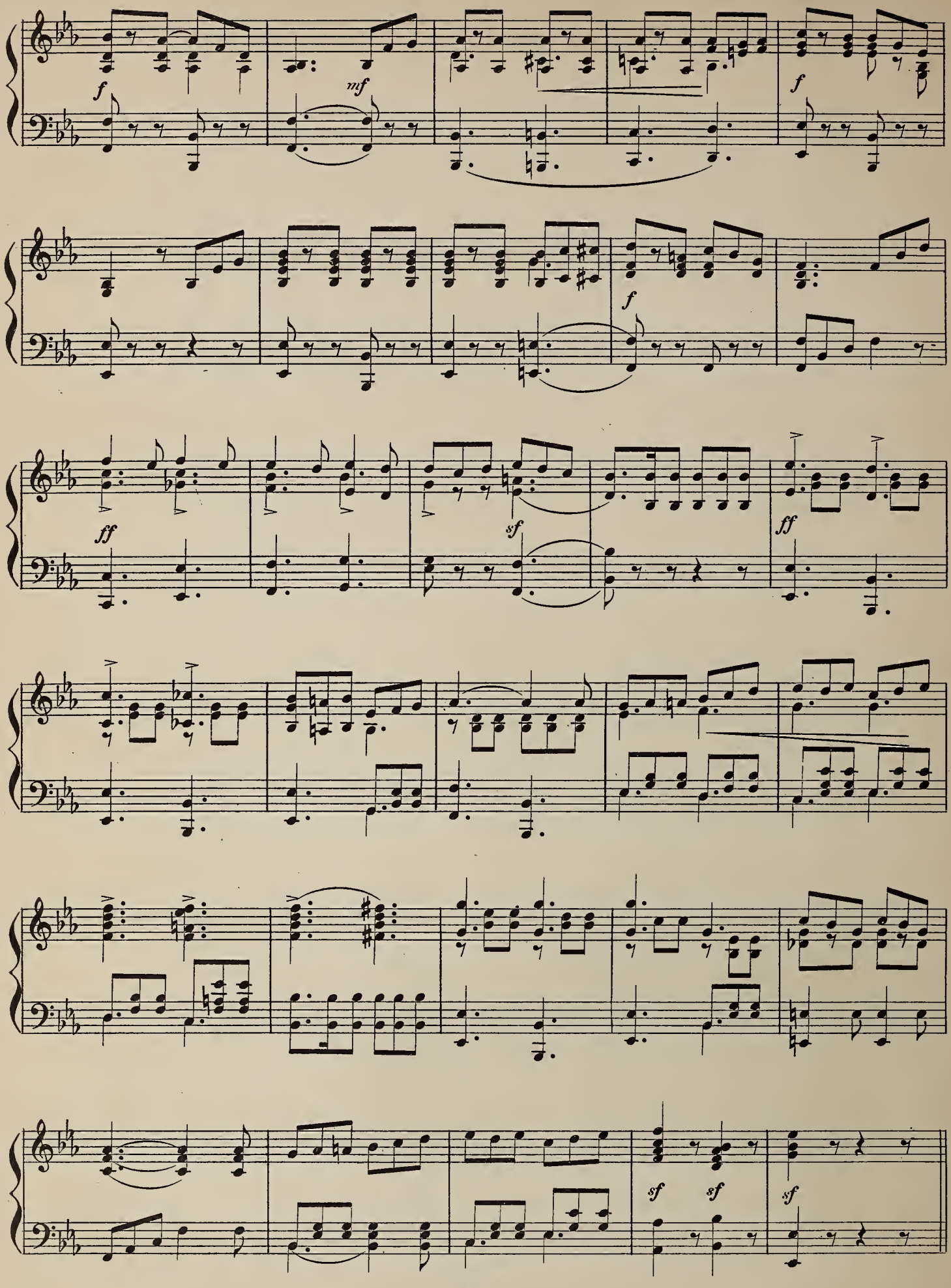
# No. 8. MARCH OF THE PASHA'S GUARD.

Tempo di marcia.



TRIO.

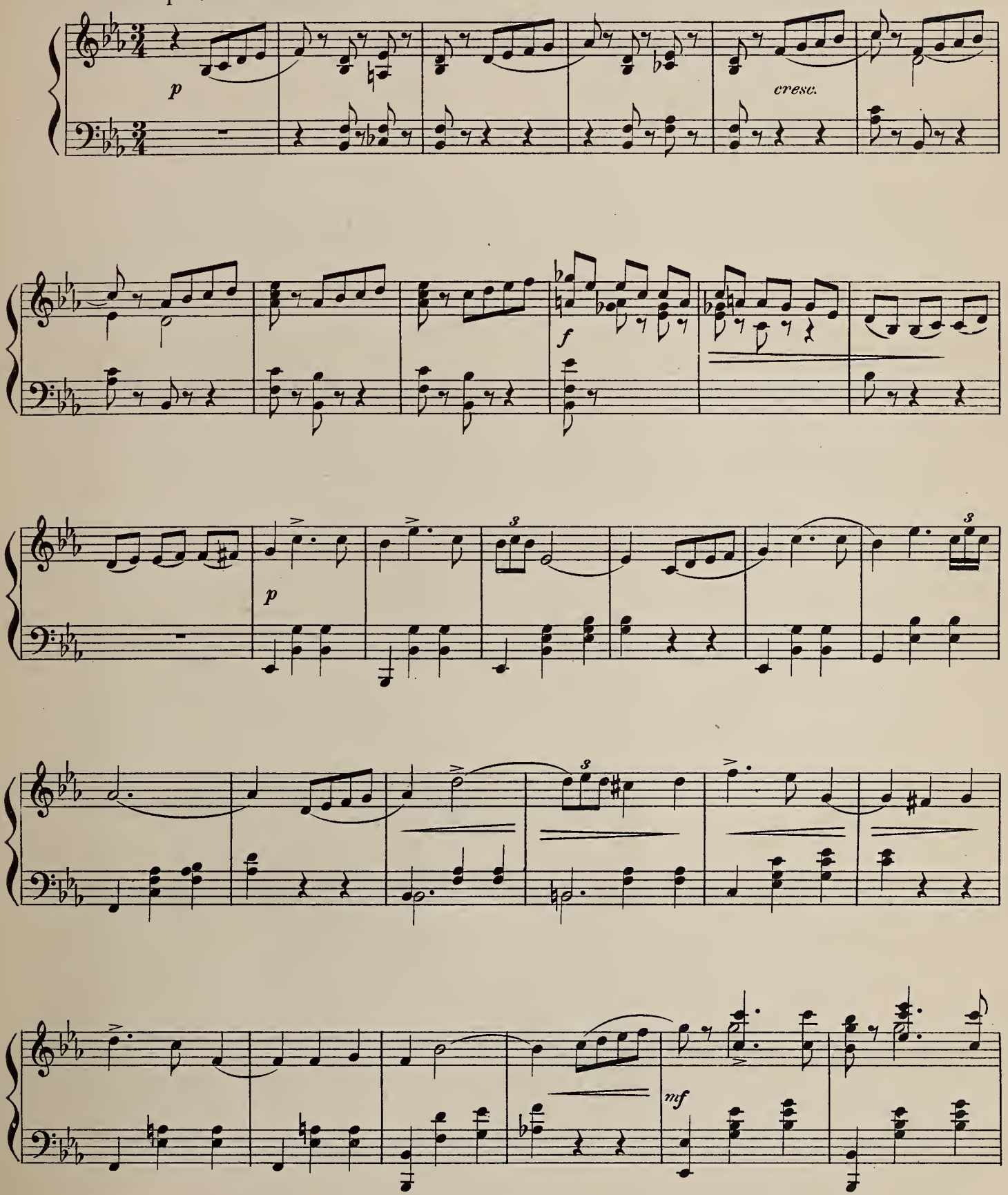


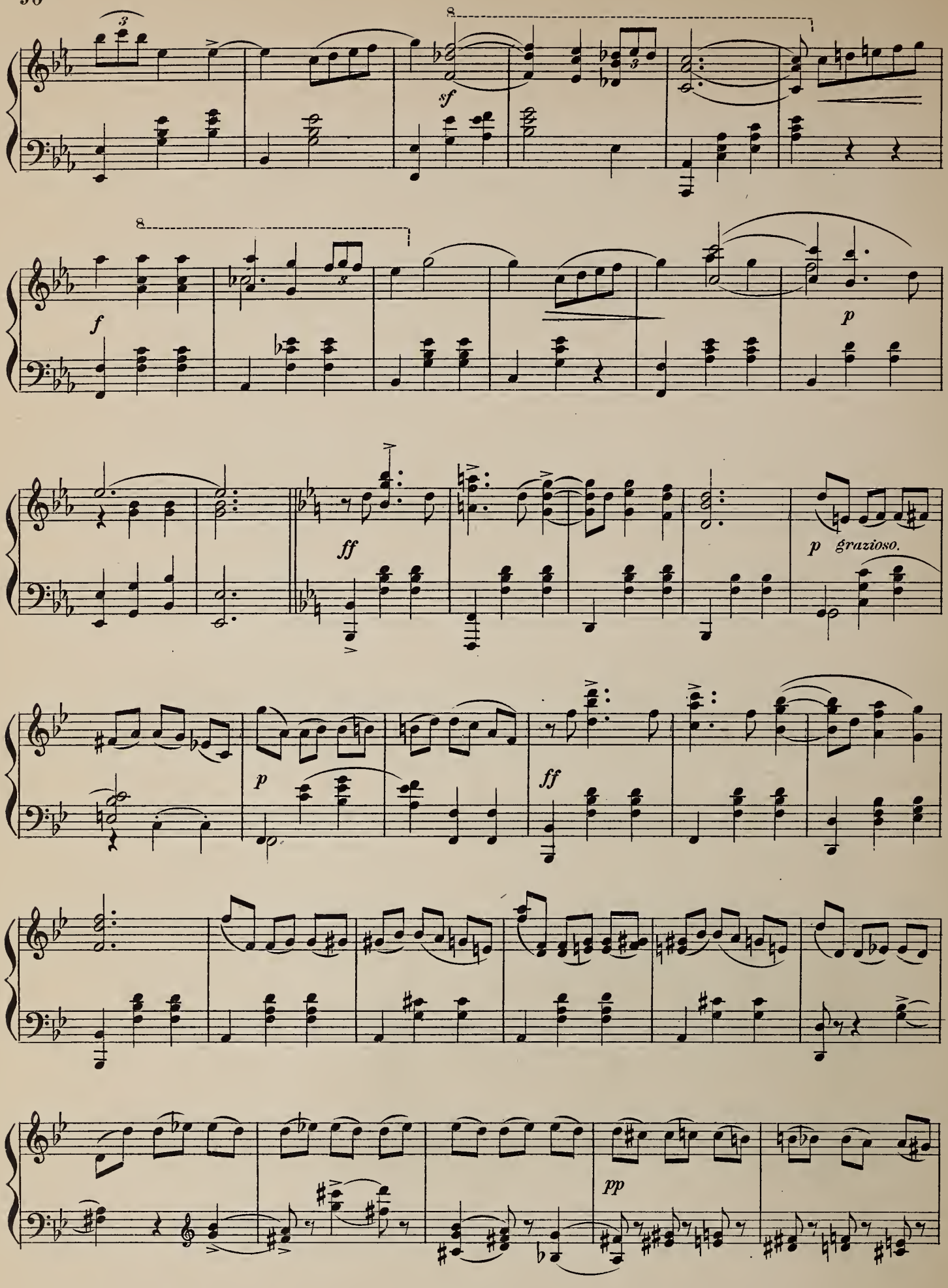

f
mf
f
f
ff
sf
ff
sf
sf
sf

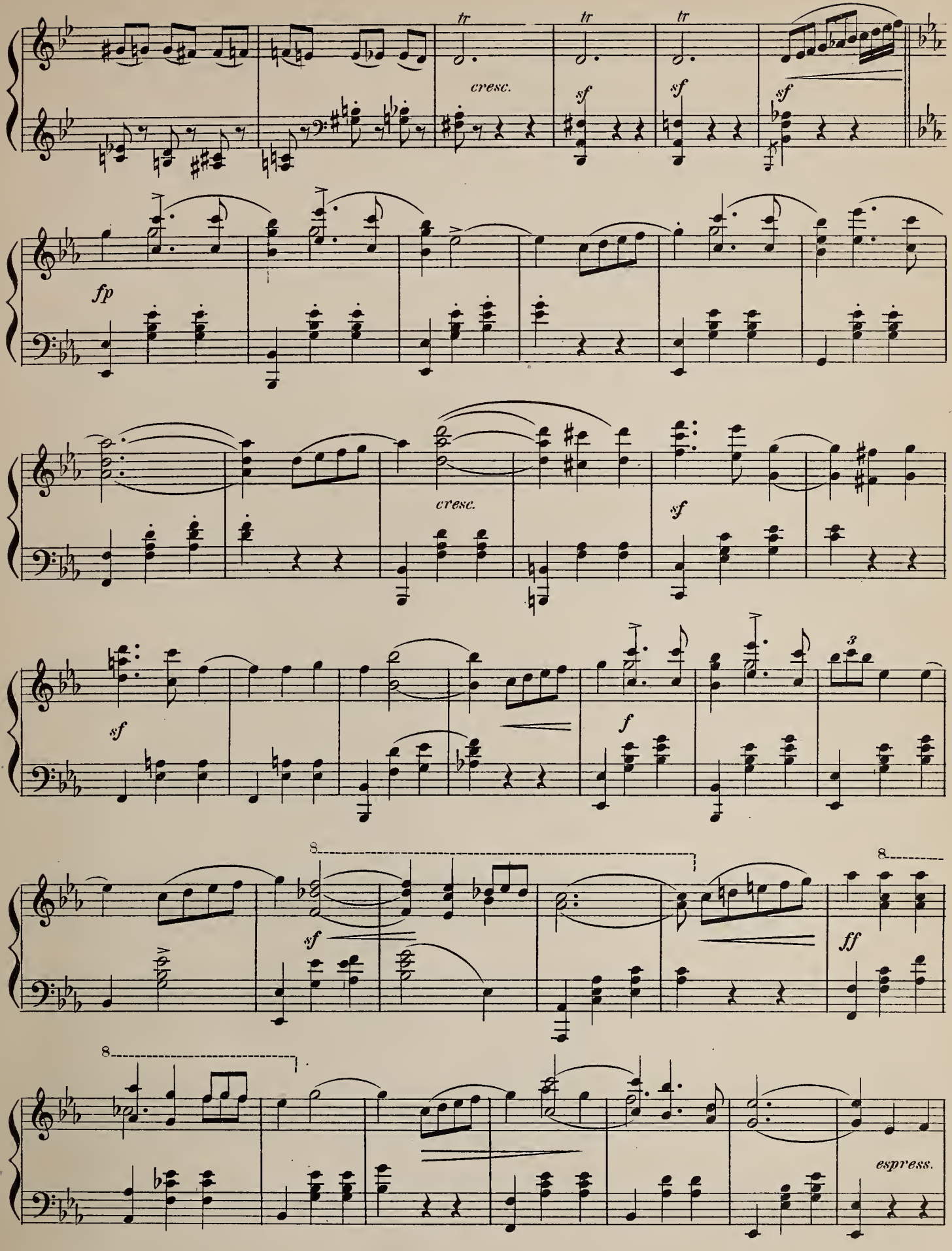
# DANCE OF THE HAREM.

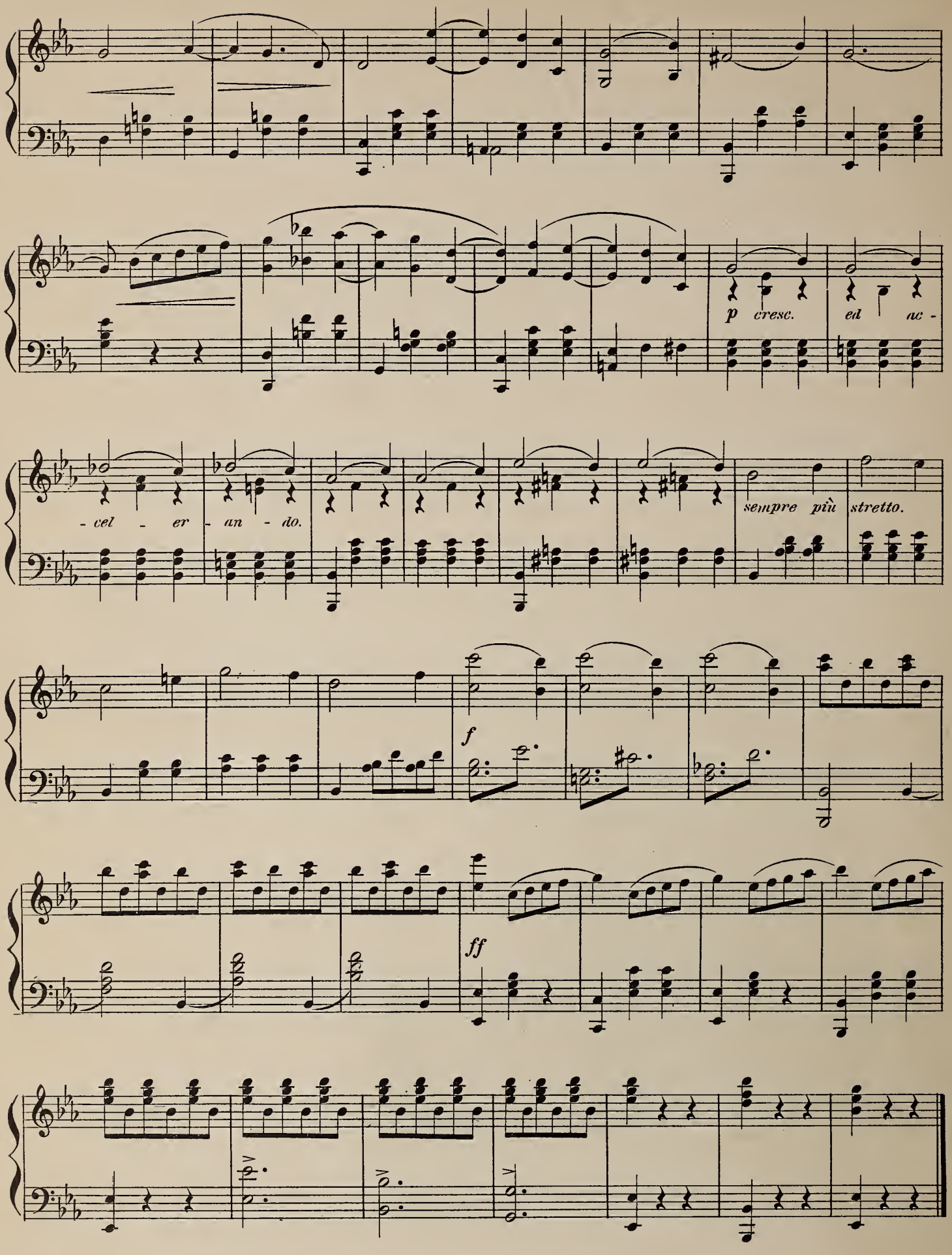
**No. 9.**

Tempo di Valse.



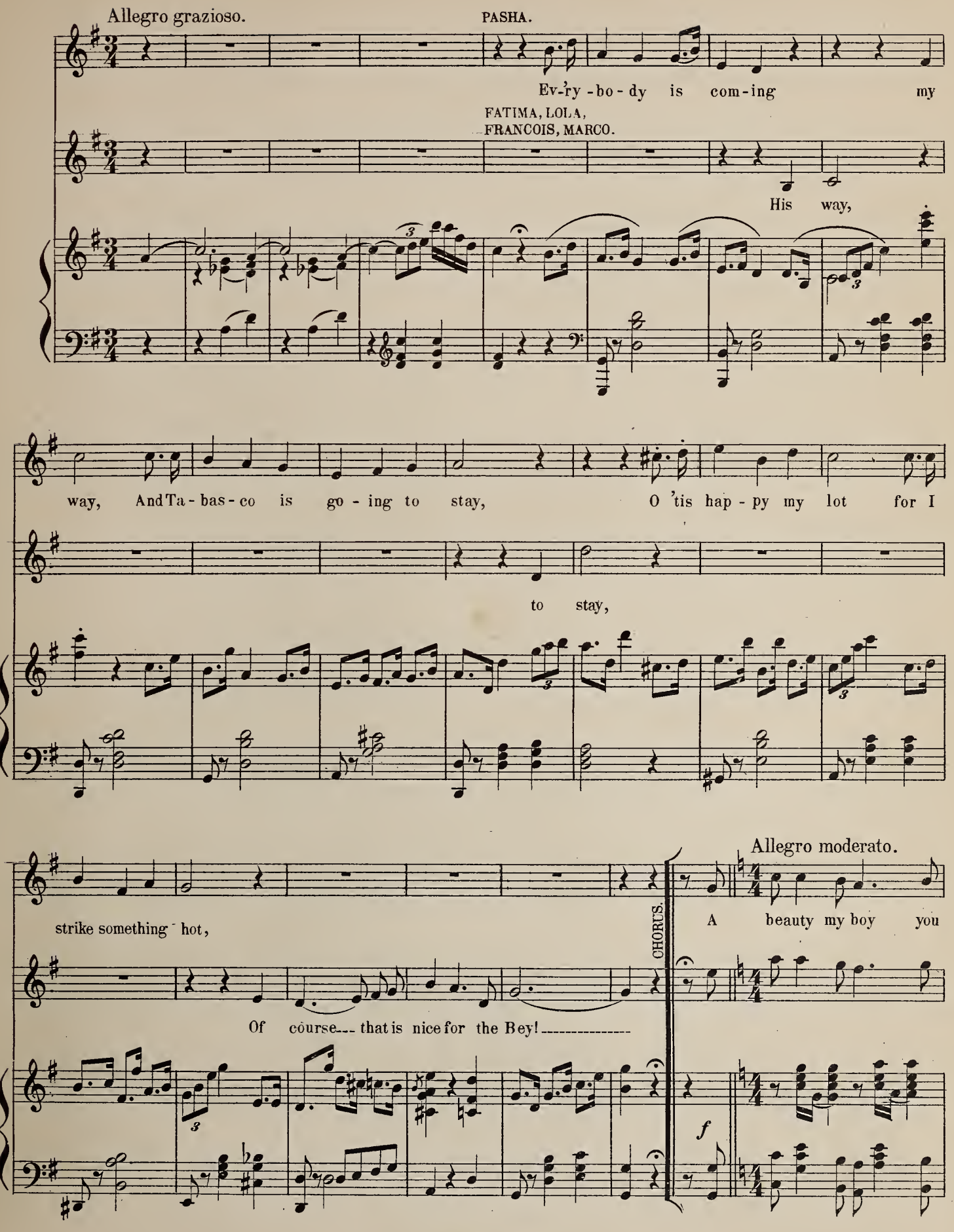

sf
f
p
ff
p grazioso.
p
ff
pp

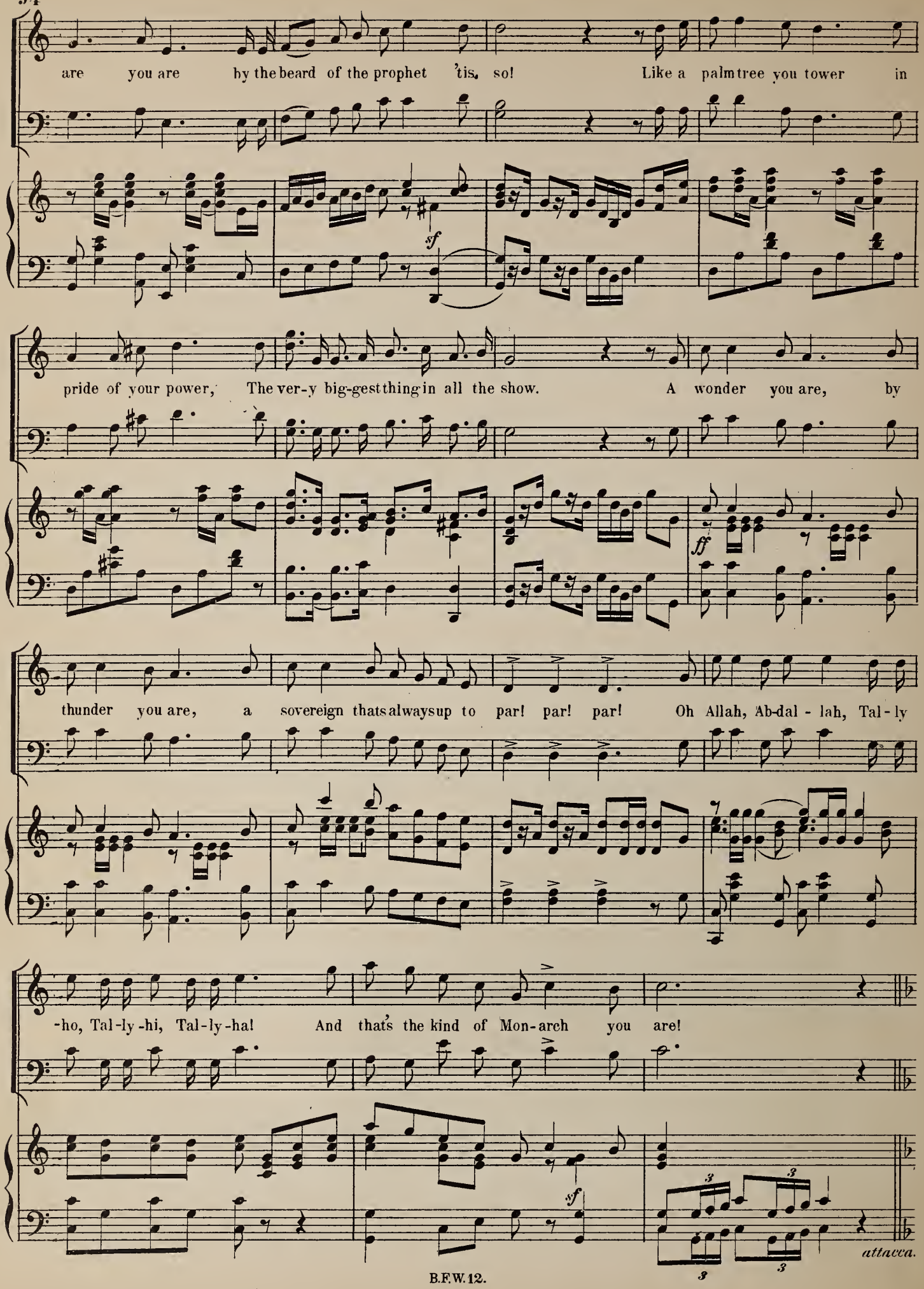

tr
tr
tr
cresc.
sf
sf
sf
fp
cresc.
sf
sf
f
3
8
sf
8
ff
8
espress.

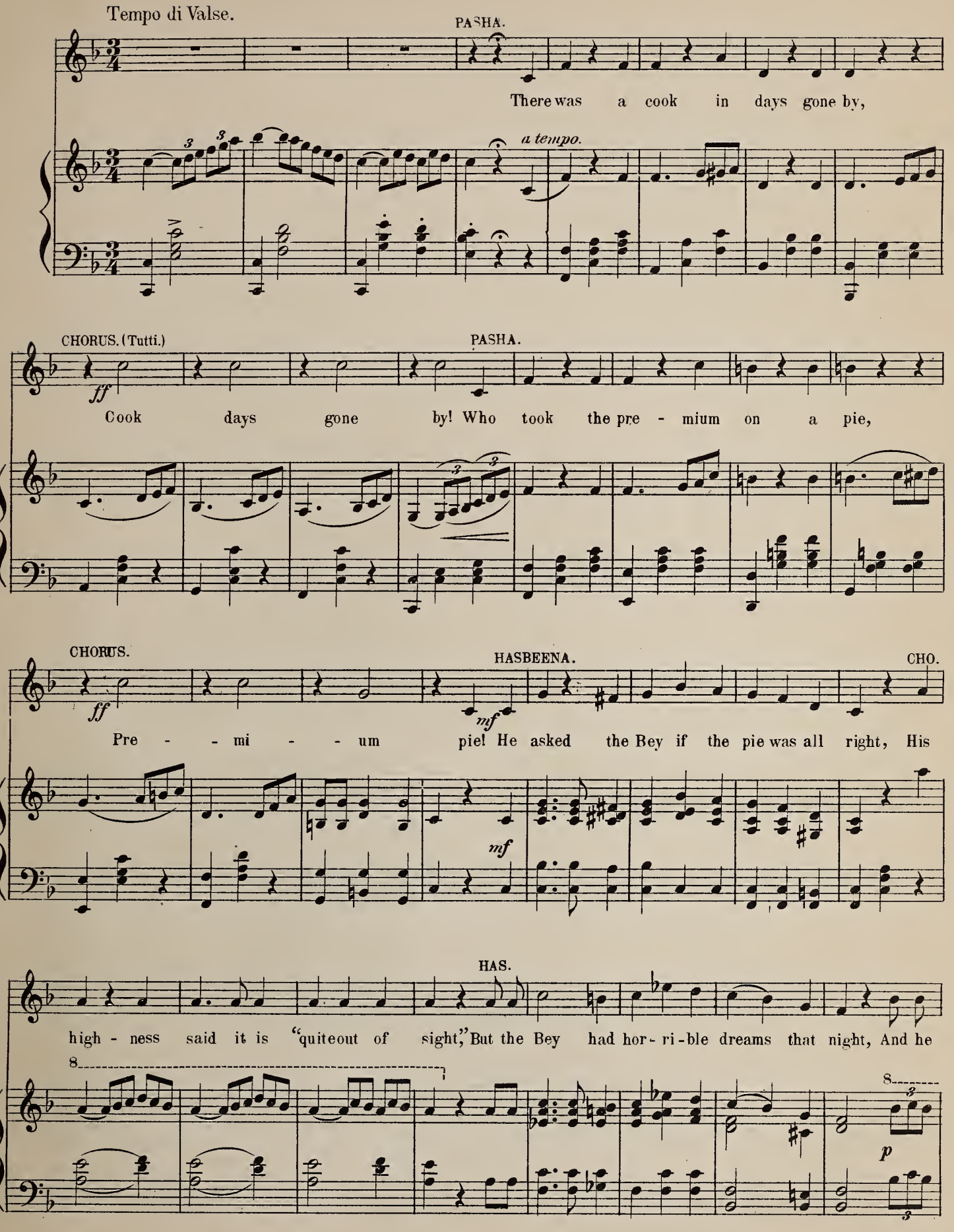

p cresc. ed ac -
- cel - er - an - do.
sempre più stretto.
f
ff

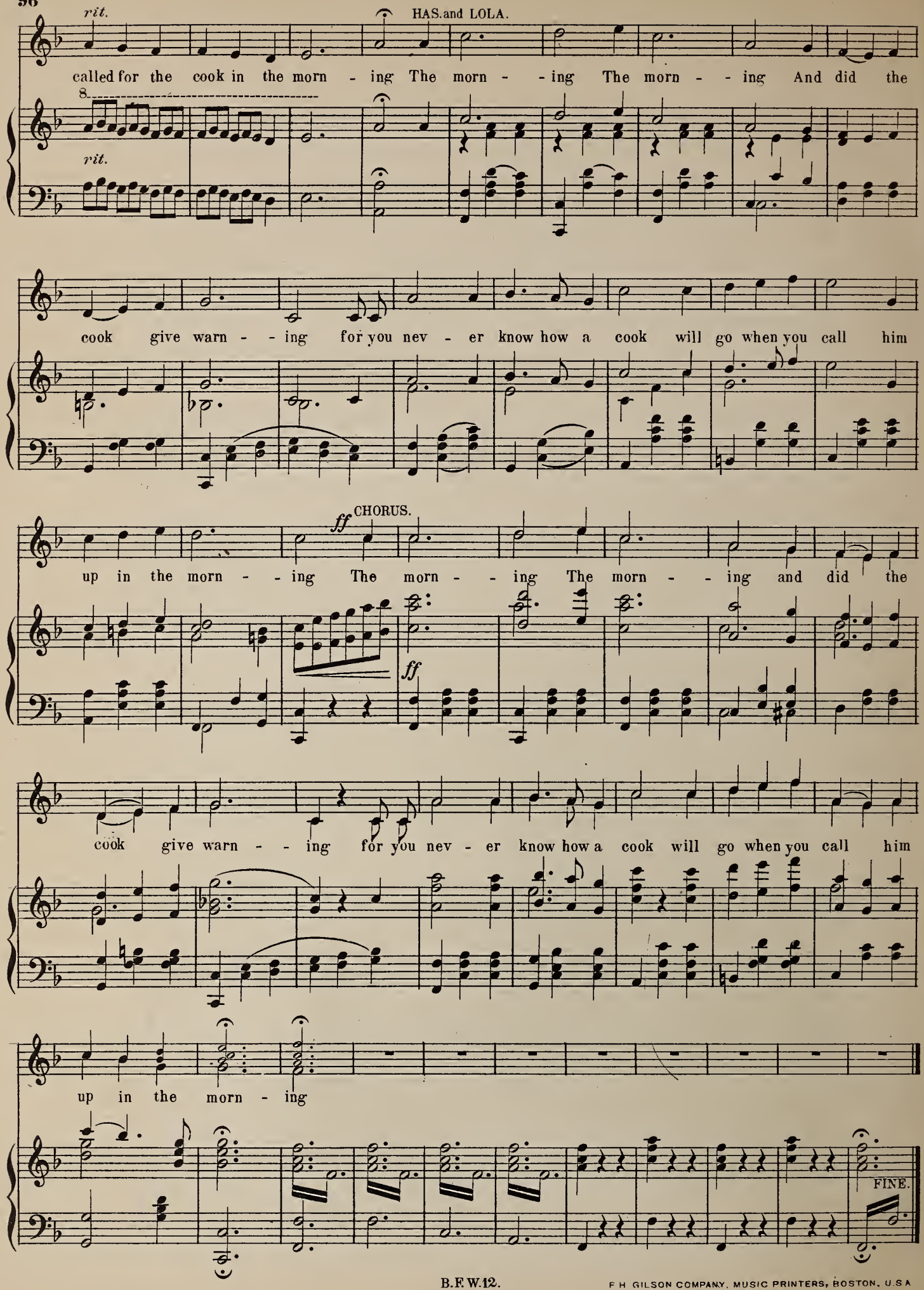
# FINALE.

**No. 10.**


Allegro grazioso.
PASHA.
Ev-'ry-bo-dy is com-ing my
FATIMA, LOLA,
FRANCOIS, MARCO.
His way,
way, And Ta-bas-co is go-ing to stay, O 'tis hap-py my lot for I
to stay,
Allegro moderato.
strike something hot,
CHORUS.
A beauty my boy you
Of course--- that is nice for the Bey!----------
f


are you are by the beard of the prophet 'tis, so! Like a palm tree you tower in
pride of your power, The ver-y big-gest thing in all the show. A wonder you are, by
thunder you are, a sovereign thats always up to par! par! par! Oh Allah, Ab-dal - lah, Tal - ly
-ho, Tal-ly-hi, Tal-ly-ha! And thats the kind of Mon-arch you are!
sf
ff
sf
attacca.


Tempo di Valse.
PASHA.
There was a cook in days gone by,
a tempo.
CHORUS. (Tutti.)
PASHA.
Cook days gone by! Who took the pre - mium on a pie,
CHORUS.
HASBEENA.
CHO.
Pre - - mi - - um pie! He asked the Bey if the pie was all right, His
HAS.
high - ness said it is "quiteout of sight," But the Bey had hor - ri - ble dreams that night, And he



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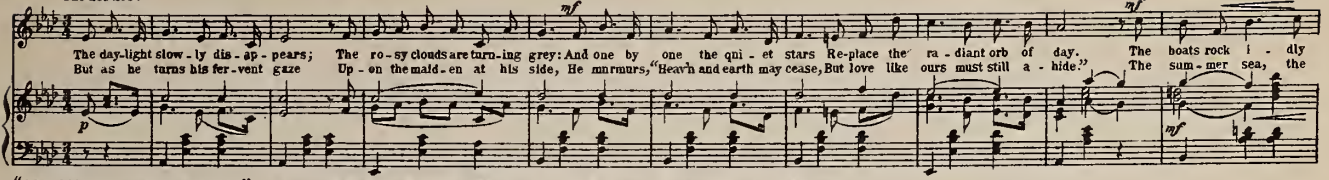


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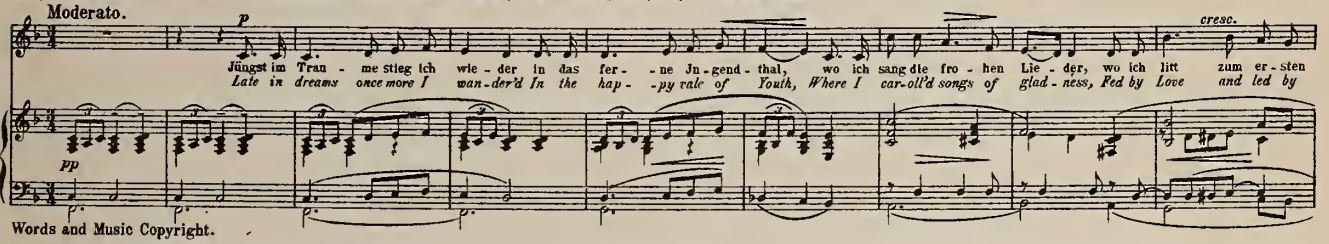


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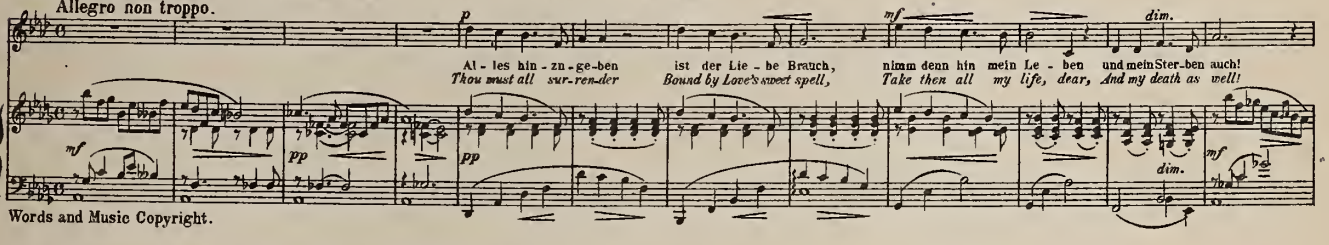


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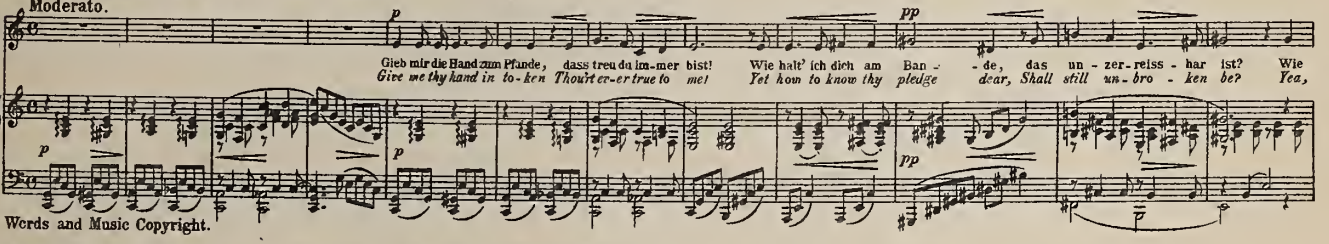


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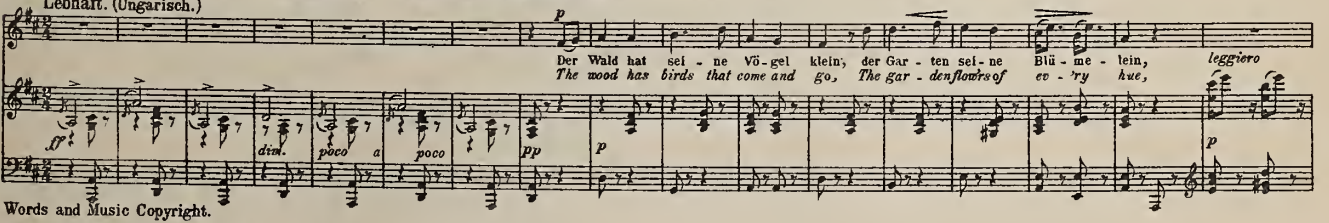


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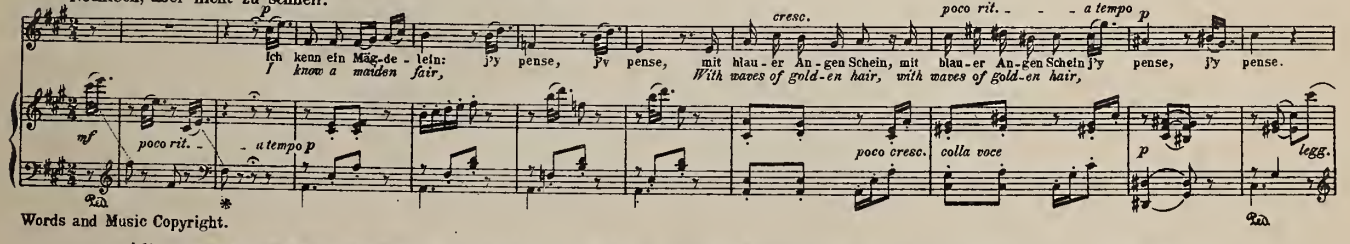


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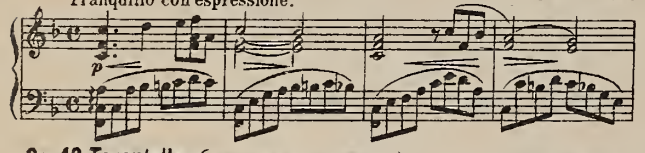

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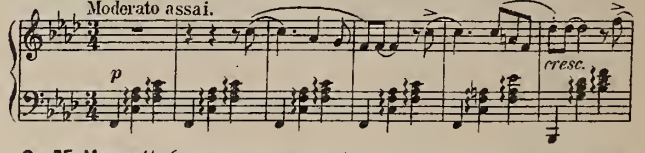

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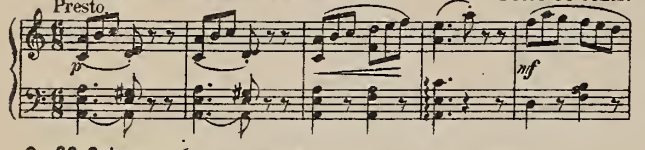

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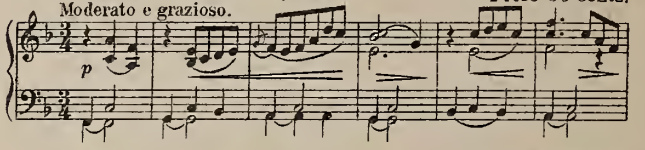

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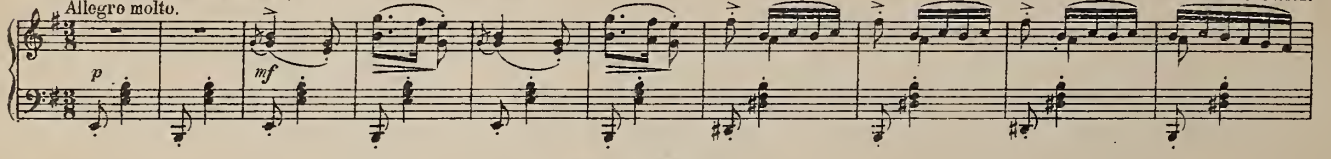

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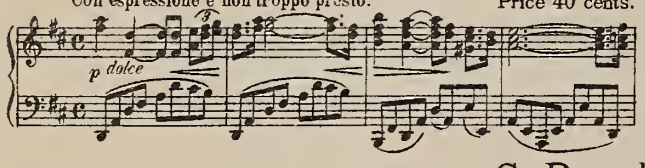

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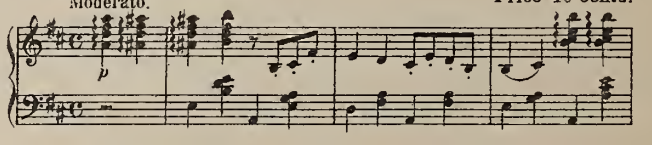

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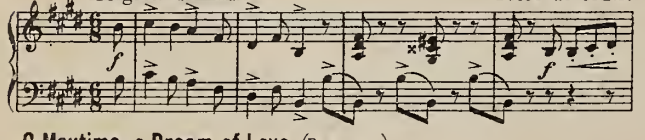
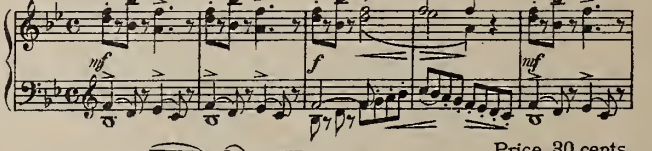


**Thou lovely Springtime.** *(graceful.)* Price 30 cents.

Tempo di Gavotte.



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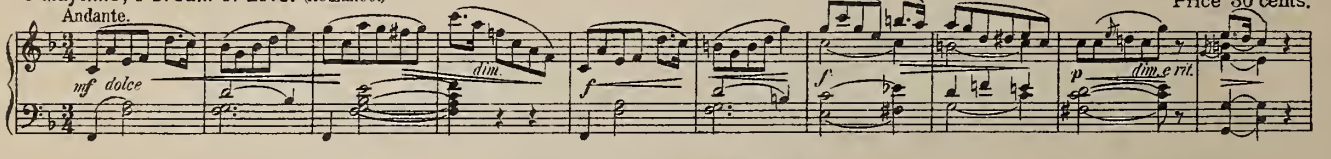
Andante.



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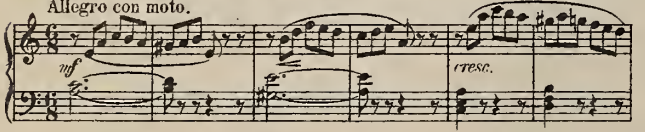

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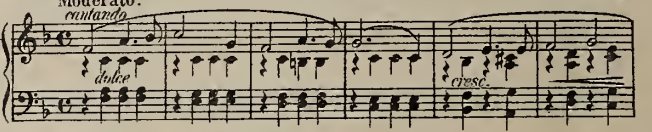

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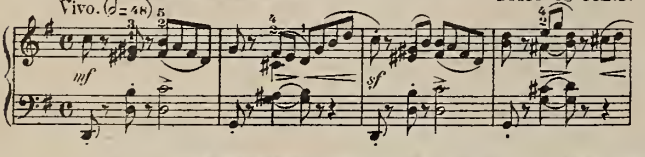

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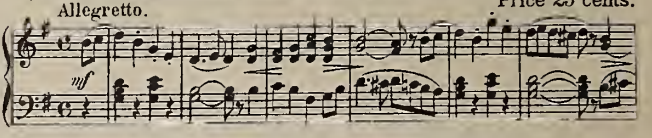

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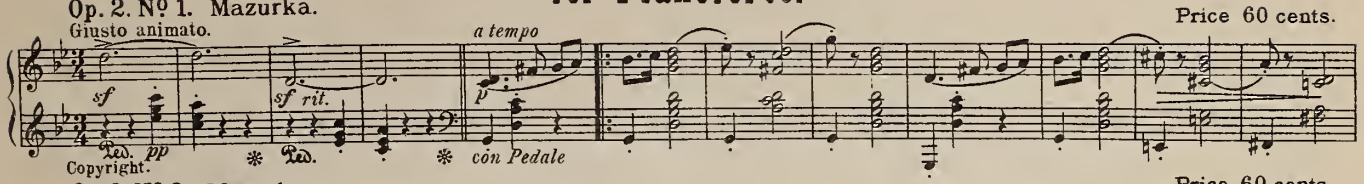


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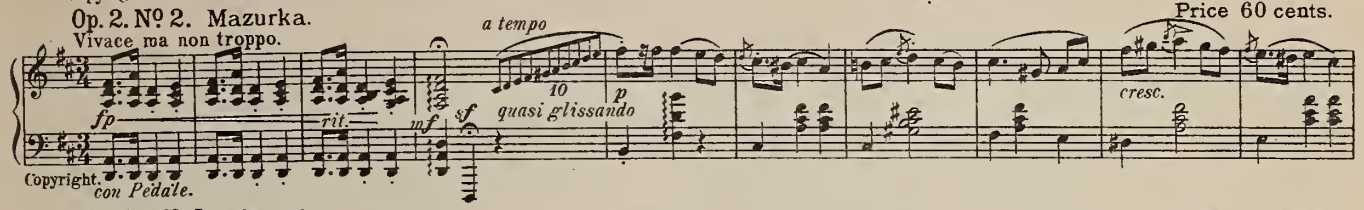


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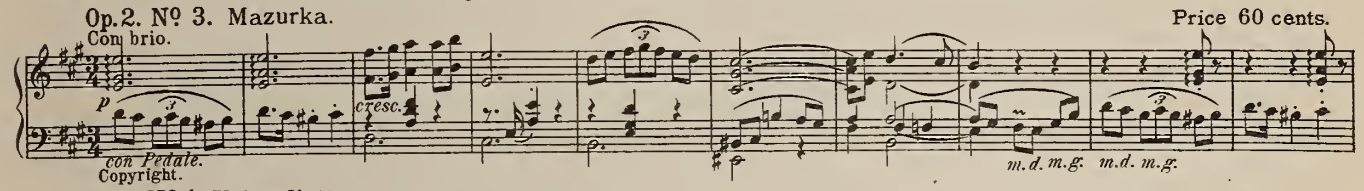


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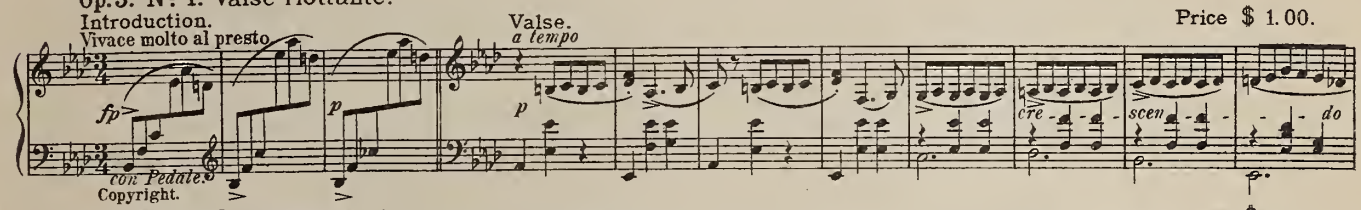


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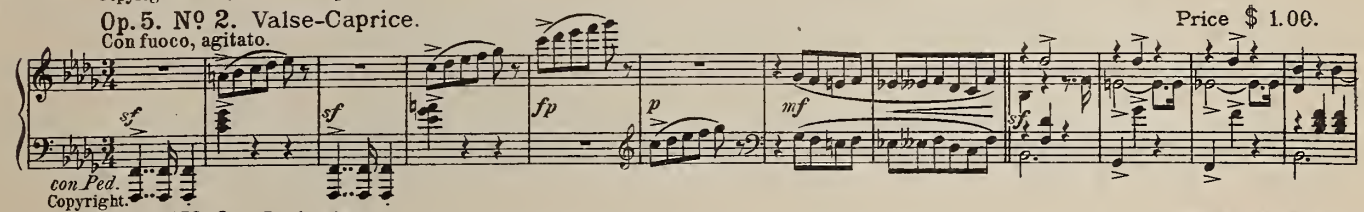


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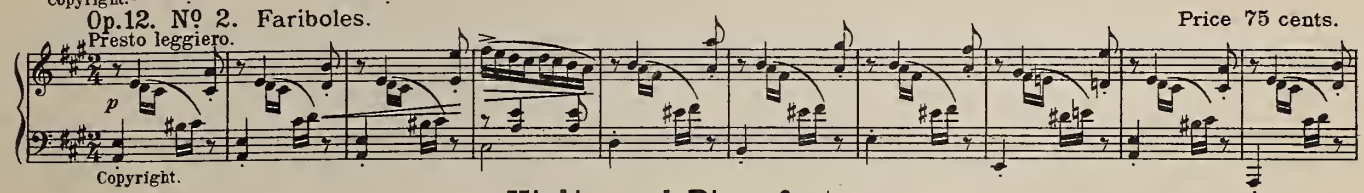


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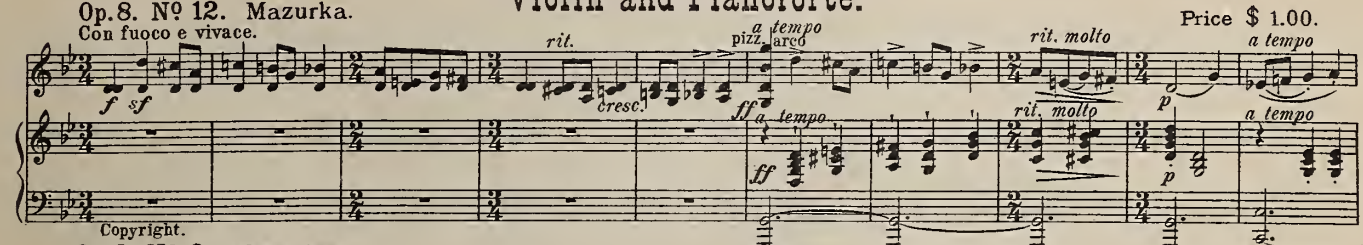


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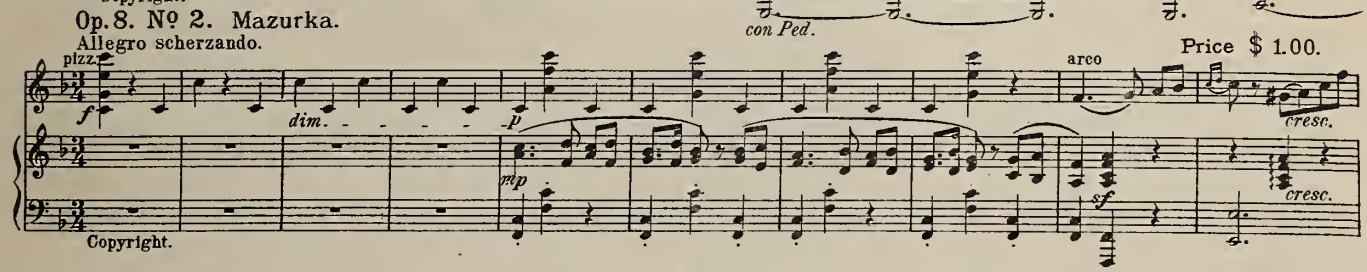


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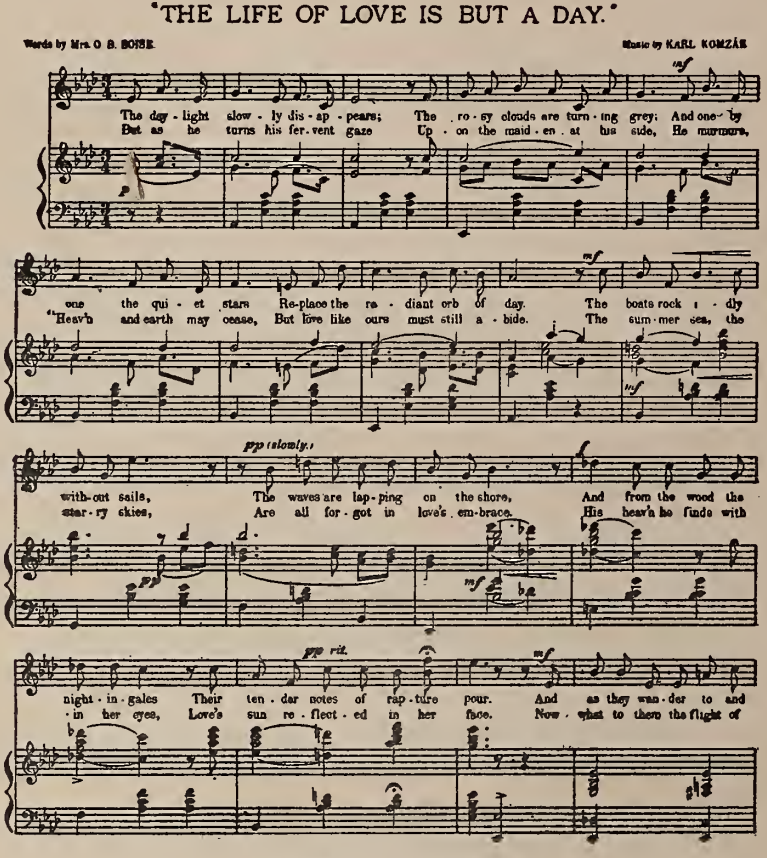


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