

Libretto by  
R. A. BARNET.

# Tabasco

Music by  
G. W. CHADWICK

Burlesque Opera.

Price 1.25

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The B. F. Wood Music Co.

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BURLESQUE OPERA

“T A B A S C O”

IN TWO ACTS

LIBRETTO BY

R. A. BARNET

MUSIC BY

G. W. CHADWICK

Ent. Sta. Hall.

Vocal Score, \$1.25 net.

BOSTON AND LEIPZIG

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# "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.

*Allegro animato.*

*p cresc.*

*sempre più cresc.*

(Curtain rises.)

*f*

15

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

20

CHORUS.

Dawn - ing, the dawn - ing the shadows westward fall; Morn - ing, good morn - ing, good

BASSES.

morning neighbors all. Heigh o! oh! heigh o! The east is all a - glow;

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#). The vocal line begins with the lyrics 'morning neighbors all. Heigh o! oh! heigh o! The east is all a - glow;'. The piano accompaniment consists of chords and moving lines in both hands.

Heigh o! heigh o! The east is all a - glow. The boats come in from ev - 'ry shore, A -

TENORS. *mf* TUTTI.

BASSES. *mf*

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'Heigh o! heigh o! The east is all a - glow. The boats come in from ev - 'ry shore, A -'. It is marked with dynamics *ff* and *mf*. The piano accompaniment includes a section marked '8' and dynamics *mf* and *f*. The vocal parts are labeled 'TENORS.' and 'BASSES.'.

- hoy, a - - hoy, With swell - ing sail and bend - ing oar come here my sail - or

TENORS. *mf* TUTTI.

The third system concludes the vocal and piano parts. The vocal line includes the lyrics '- hoy, a - - hoy, With swell - ing sail and bend - ing oar come here my sail - or'. It is marked with dynamics *mf* and *f*. The piano accompaniment includes a section marked '7' and dynamics *mf* and *f*. The vocal parts are labeled 'TENORS.' and 'TUTTI.'.

40

boy. The boats are in from ev - - 'ry shore, A -

The boats are in from ev - 'ry shore All la - den low with lus-cious store,

- 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.

sun is high. Dawn - ing, the dawn - ing the shadows westward

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*



TENOR. *mf* *ten.* 80

Mel - on and Mus - ca - tel; come buy, come buy, Al - mond and

BASS. *mf* *ten.*

*mf*

*f* 85

As - pho - del; come buy, come buy, Or - ange and Ap - ri - cot;

*f*

90

come buy come buy Bal - sam and Ber - ga - mot, come buy come buy.

Handwritten measure numbers 85 and 90 are present above the staff. The piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include *f* and *p*.

SOLO. TENOR.

Handwritten measure numbers 100 and 105 are present above the staff. The lyrics are: "Buy my spic - es low the price is, Cin - na - mon from Zan - zi - bar;". The piano accompaniment is marked *p*.

CHORUS.

SOLO.

Handwritten measure number 110 is present above the staff. The lyrics are: "Cin - na - mon from Zan - zi - bar. Clove and A - loes, Myrrh and Mal - lows,". The piano accompaniment includes dynamics *f* and *p*.

CHORUS.

SOLO. BASS.

Handwritten measure number 115 is present above the staff. The lyrics are: "pot - ted in a dain - ty jar, in a dain - ty jar. Hear the fel - low". The piano accompaniment includes dynamics *f*, *sf*, and *p*.

120

Punch-in - el - lo, La - dies buy of me a - lone; Here's Pi - men - to from Cey - lon,

CHORUS. SOLO. 25

Here's Pi - men - to from Cey - lon, Pure Va - nil - la, Cas - ca - ril - la, Here's Pi - men - to

30 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. 35

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,

40

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,

45

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.

TUTTI.

Poco meno mosso.

Cof - fee, cof - fee,..... all male ber - ries,  
 Cu - cum - bers and fresh To - ma - ter, Ep - som salts and Cream of Tar - tar, Ear - ly On - ions from Ber - mu - da,

55

SOP. and ALTO.

50

TUTTI.

Buy my Bar - ba - - ry Ba - na - nas, Buy my By - zan -

Ter - ra - pin to tempt a Tu - - dor.

ff p

TUTTI. (SOP. and TEN.)

- tine Ban - dan - as,

TEN. and BASS. (TUTTI.)

Here's your

Cof - fee, cof - - fee, all male..... ber - ries,

ff p cres.

ripe A - ra - bian Cher - ries, Cher - ries!

Cof - fee,..... Cof - fee,

(TUTTI.) BASSES.

Cu - cum - bers and fresh To - ma - ter, Ep - som salts and

f p

*Shouted al lib.* 175

Ear-ly On-ions from Berinu-da, Terra - pin!  
 Bana - nas! Cher - ries!

Cream o' Tar-tar, Coffee!

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

95

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

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

CHORUS. *più mosso.*

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

*più mosso.* *cresc.*

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

200

Marco. SOLO.

Come buy,-----

*f* *p*

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

205

SOP. ALTO and TENOR.

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

BASSES

210

'Twas Bac - chus' self who sowed the seed, the seed Ha - ban - a, Glc - ri -  
 - tu - ra, A - qua Pu - - ra.

*f p*

215

- a. Dames and  
 Mo - cha, Ja - va, Jel - ly Gua - va, An - gos - tu - ra, A - qua Pu - ra.

*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,



30

25

fine Dames and dan - dies buy my can - dies, Toys and  
 - pu - - ra, A - - qua pu - - ra.

Più lento.

35

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.

40

Here's your ripe..... A - ra - bian Cher - - - ries.  
 ber - ries.

145

BASSES I. and II.

Ep-som salts and Cream o' Tar - tar,

Cu - cum - bers and fresh To - ma - ter,

Cof - fee,

250

On - ions from Ber - mu - da, come

Cof - fee all male ber - ries,

255

buy!

Dawn - - ing and

260

danc - ing, the shad - ows short - er grow; Morn - ing ad - vanc - ing the

265

sky is all a - glow. Heigh - o, oh heigh - o good - bye my sail - or

270

boy; Heigh - o! heigh - - o! good - bye my sail - or boy. The

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*

Moderato.

I'm Viz-ier here; I'm al-ways in mis-

The first system of the musical score. The vocal line begins with a whole rest, followed by the lyrics "I'm Viz-ier here; I'm al-ways in mis-". The piano accompaniment starts with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

-hap, For-tune declines to hold me in her lap To

The second system of the musical score. The vocal line continues with "-hap, For-tune declines to hold me in her lap To". The piano accompaniment continues with the same rhythmic pattern, featuring a forte (f) dynamic.

ma-ny, life is one de-light-ful snap, but not to me. I

The third system of the musical score. The vocal line continues with "ma-ny, life is one de-light-ful snap, but not to me. I". The piano accompaniment continues with the same rhythmic pattern, featuring a forte (f) dynamic.

seem to be so-ci-e-ty's door-mat, And sel-dom know ex-act-ly where I'm

The fourth system of the musical score. The vocal line continues with "seem to be so-ci-e-ty's door-mat, And sel-dom know ex-act-ly where I'm". The piano accompaniment continues with the same rhythmic pattern, featuring a forte (f) dynamic.

at, And when I fry to others comes the fat, but not to

The fifth system of the musical score. The vocal line continues with "at, And when I fry to others comes the fat, but not to". The piano accompaniment continues with the same rhythmic pattern, featuring a forte (f) dynamic.

me. The mar-ket slumps when - ev - er I take hold; And

gets a boom as soon as I have sold. To oth-ers come the coupons and the

gold, but not to me! I get the shade when oth-ers greet the sun,

I have the crust, the Pa-sha yanks the bun, To all the rest my

fate is on - ly fun, but not to me!

## PASHA'S SONG AND CHORUS.

No. 3.

WHAT OTHER PEOPLE SAY.

Allegro.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system continues the piece with a *cresc.* (crescendo) marking in the bass clef, followed by a forte (*f*) dynamic and a piano (*p*) dynamic.

The vocal melody is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes four lines of lyrics. The piano accompaniment is in the bass clef, featuring chords and melodic lines with dynamics such as *sf* (sforzando) and *p* (piano).

1. In Tan-giers I'm the Bey -- I'm the Mon-arch of the day, And my  
 2. They say I am a cad and my form is ver - y bad, Just be -  
 3. 'Tis on mus - ic that I dote - you re - mark my tune - ful note, And I  
 4. I am ver - y fond of art and I take a lead - ing part, When a

The vocal melody continues in the treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the bass clef, featuring chords and melodic lines with dynamics such as *sf* (sforzando) and *p* (piano).

will it is my lov - ing sub - jects law, ---- I was born and bred to rule - I'm des -  
 - cause for - ev - 'ry meal I am not dressed, And they tell me I'm a sight of a  
 war - ble e - ven bet - ter when I'm sad ---- I pos - sess a fine cor - net, which I  
 paint - er comes to col - or up the town, --- But you bet your oth - er eye, a Co -

- 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 - glet On the days when things are go - ing toth - 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, I 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, I

*f* *p* *f*

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

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.

CHORDS. He

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

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.

Allegro.

CHORUS.

**Piano Accompaniment:** The piano part begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. It provides harmonic support for the vocal lines.

**Soprano (SOP.):** The vocal line starts with a rest, followed by a melodic phrase: "A - cross the des-ert comes the mail with gos-sip gai - ly la - - den, From o - ver sea the".

**Alto (ALTO.):** The vocal line starts with a rest, followed by a melodic phrase: "let - ters sail to ma - tron, man' and maid - en; The mail, the mail, de - liver, de-liv-er, de - liv - er; The mail, the mail, de - liv-er, deliv-er, de - liv - er; We pay with kisses, we pay the postage to-".

**Lyrics:**  
 A - cross the des-ert comes the mail with gos-sip gai - ly la - - den, From o - ver sea the  
 let - ters sail to ma - tron, man' and maid - en; The mail, the mail, de - liver, de-liv-er, de - liv - er;  
 The mail, the mail, de - liv-er, deliv-er, de - liv - er; We pay with kisses, we pay the postage to-

*ritard.*

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

*sf ritard.*

PASHA. *Recit.*

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

*f*

*a tempo.*

*f dim.*

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

*p*

*a tempo.*

*sf*

**CHORUS.**

*Allegro molto.*

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

*ff*

lovely! How lovely! How love - ly! Love - ly! Why - - - eel

How sil - ly! How sil - ly! Sil - - ly! Well I defer unto you

*ff*

*ff*

PASHA. (*Recit.*)

*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

way? To stay,

CHO.

The first system of the musical score features three vocal parts and a piano accompaniment. The vocal parts are labeled 'HAS.', 'PASHA', and 'HAS.'. The lyrics are: 'What way? O moth - er is com - ing, To stay? To stay, She'll be'. The piano accompaniment includes dynamic markings such as *s*, *f*, and *p*.

with us a year, the de - light - ful old dear,

CHO. (Enthusiastically)

Oh wont..... that be nice for the

The second system continues the musical score. It features a vocal line and a piano accompaniment. The lyrics are: 'with us a year, the de - light - ful old dear,'. The vocal line is labeled 'CHO. (Enthusiastically)'. The lyrics continue with 'Oh wont..... that be nice for the'. The piano accompaniment includes dynamic markings such as *f* and *p*.

GRAND VIZIER. PASHA. G.V.

My sweetheart has writ - ten How sweet! That

Bey! ..... How sweet!

CHO.

The third system of the musical score features four vocal parts and a piano accompaniment. The vocal parts are labeled 'GRAND VIZIER.', 'PASHA.', 'G.V.', and 'CHO.'. The lyrics are: 'My sweetheart has writ - ten How sweet! That'. The piano accompaniment includes dynamic markings such as *f* and *p*.

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.

listen to *my* let - ter, You will! I... think you had bet - ter

CHO. *ff* We will! *pp sotto voce.* Be

*f* *p*





dai - syl 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. *ff* Bey of Tan-gier we will

hang her, If you let this hus - sy come; ----- Bey of

*p* *ff*

This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include piano (*p*) and fortissimo (*ff*).

Tangier we will bang her, Send your dai - sies from our home. ----- Bey of

*p* *ff*

This system contains the second vocal line and piano accompaniment. The vocal line continues with the same clef and key signature. The piano accompaniment features more complex rhythmic patterns. Dynamics include piano (*p*) and fortissimo (*ff*).

Tangier we will hang her, If you let this hus - - sy come; ----- We will

*p*

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the same clef and key signature. The piano accompaniment continues with similar rhythmic motifs. Dynamics include piano (*p*).

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-syl'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!

we will hang ..... her!

# SONG AND CHORUS.

## FRANCOIS AND COOKS.

No. 5.

Allegro.

Piano introduction in 6/8 time, marked *f*. The right hand features a rhythmic melody of eighth notes, while the left hand provides a bass accompaniment with chords and single notes.

**CHORUS.**

**TENOR.**  
Tin tan, tin tan, patty pan, pan pan, let's

**BASS.**

The chorus section includes vocal lines for Tenor and Bass, and piano accompaniment. The Tenor part begins with the lyrics "Tin tan, tin tan, patty pan, pan pan, let's". The piano accompaniment continues with a rhythmic pattern in the right hand and chords in the left hand.

keep our fires a - glow,----- for a man must eat and tis heav'n sends meat, but the cooks are from be - low; Ho,

The second part of the chorus features vocal lines for Tenor and Bass, and piano accompaniment. The lyrics are "keep our fires a - glow,----- for a man must eat and tis heav'n sends meat, but the cooks are from be - low; Ho,". The piano accompaniment continues with a rhythmic pattern in the right hand and chords in the left hand.

ho! the cooks are from be-low, the cooks are from be - - low. Tin tan,tin tan,tin

## 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, My "me - nus"are quite be - yond compare,  
roast "pou-let," I'm famed for my "pot des har - i - cot,"

CHO. CHO.

With the fam-i-ly tree he goes. Now "me-nu" is French for a  
Oh his pou - let is di - vine. That's French for a pot of

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

bill of fare,  
 beans you know,

CHO.  
 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 Patee"

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

*ff*

*ff*

*ff*

man must eat, and 'tis heav'n sends meat, but cooks are from be - low, Ho, ho! the cooks are from below, The

*ff*

*ff*

*ff*

1. Last time.

cooks are from be-low. tin tan tin -low.

*p*

*p*



## FATIMA'S SONG.

"O LOVELY HOME."

No. 6.

Moderato.

1. 0-----

love - ly home be - neath the oak Where love was nev - er known to fail, - Where

morn - ings smile the dove a - woke, And eve - - ning's tear the night - in - gale. 0

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.

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.

# "GEM OF THE ORIENT."

No. 7.

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

Andante moderato.

TENORS.

CHORUS.

Gem of the O - ri - ent, fair fi - an cee,

BASSES.

8

*p*

*pp*

Star of the fir - ma - ment, Bride of the Bey. --- Come

Come forth O daugh - ter of the

8

*p*

forth, come forth ---

Un - veil ---

dan - - - ces, --- Un - veil --- thy glances while Love en - tran - - ces

Hou - ri we hail thee, we wait with songs for thee A monarch longs for thee, un-veil! unveil!

Hou - ri we hail thee, long for thee,

*f* *ff* *dim.*

PASHA.

Gem of the O - rient, Foam of the wave, Belle of the Tan-gerines, Here is thy slave. Thy

*p*

Animato.

face.....with all its charms re-veal - - ing, Thy face.....with all its charms re-veal - - ing,

Animato.

*al lib.*  
falsetto.

Hou - ri I hail thee, I hail with ardent feeling, a kiss I'm

*8- loco* *f* *p*

stealing.

*8- loco* *f*

\* Pasha improvises burlesque cadenza.

Molto vivace.

PASHA.

By the beard of the proph-et! a man!

SOP. & ALTO, with TENORS.

BASSES.

A man by the beard of the prophet! a man!

CHORUS.

Molto vivace.

*fp*

PASHA.

by the beard of the proph-et! a man!

A man by the beard of the prophet! a man!

A man by the beard of the prophet! a man!

PASHA.

If you

*fp*

tell me his name I will raise you to fame,

CHO.

Ha ha! Ha ha! Pa - sha!

Ha ha! Ha ha! Pa - sha!

*p*

PASHA.

By the beard of the prophet! by the beard of the prophet! what a

CHO.  
 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,

*p* *ff* *ff*

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.

TEN. and BASS.

By the beard of the proph - et! a man! Hang his

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

8.

*con fuoco.*

*ff*

*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!

8.

*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

Hang----- him!

*ff*

8

*fff*

*sf*

*ff*

(Fatima is brought down stage.)

8

*al 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

find..... thee,love, a - gain,..... To find thee love,find thee love a gain. I am

wooded... by a heathen Pa - sha..... Who will give..... me gold and po - si - tion But a

EOLA. *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.

cot..... and ro-man-tic young tar..... is my pre-dis - po - si - - - tion....

- si - tion a ro-man-tic young tar..... is her pre-dis - po - si - - - tion....

- 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....

SOP. and. FATIMA.

She is ALTO & LOLA.

CHORUS.

wooded... 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. >

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line for Tenor and Marco with lyrics. The fourth staff is a vocal line for Bass and Pasha with lyrics. Below these are two staves of piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* and *f*.

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. Below these are two staves of piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* and *f*.

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.....

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, including a dynamic marking *p*.

Piano accompaniment for the third system, including a dynamic marking *dim.*.

Piano accompaniment for the fourth system, including dynamic markings *p* and *pp*.

## FRANCOIS' LAMENT.

No. 8.

Andante.

The  
The

shamrock blooms white on the lakes of Kil-lar-ney, An' swate are the bells on the banks o' the Lee; The  
div - il fly off wid me fool - ish am - bi - tion, Bad luck to the day that I left the Green Isle, Me

I - vy is green on the cas-tle o' Blar-ney, But sor - ra a bit of it all is for me. Why  
ould moth-er's pigs were in bet - ter con - di - tion, The dar - lins all died in an il - li - gant style. Why

did I go roam-in' and lave my old home In sweet E - rin a - cush - la, dear land cross the say; Bad

cess to that morn-in' whin slight-in' all warn-in' I left ye Ma-vourneen for - ev - er and aye.

*p*

*pp*

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The tempo is marked 'Andante'. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings such as *p* and *pp*. The score ends with a double bar line and repeat dots.

# FINALE.

## No. 9.

Allegro moderato.

SOP. and ALTO. *f*

CHORUS.

Hail to his highness the Peer of Ta - bas - co,

TEN. and BASS. *f*

The first system of the musical score features a vocal line for Soprano and Alto (SOP. and ALTO.) and Tenor and Bass (TEN. and BASS.), both marked with a forte (*f*) dynamic. The vocal line begins with the lyrics "Hail to his highness the Peer of Ta - bas - co,". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes. The tempo is marked "Allegro moderato." and the key signature has two flats.

King of the Kitchen and Prince of the Pan!

Nev - er a - gain will he know a fi - as - - co,

The second system continues the vocal and piano parts. The vocal line includes the lyrics "King of the Kitchen and Prince of the Pan!" and "Nev - er a - gain will he know a fi - as - - co,". The piano accompaniment continues with its rhythmic accompaniment. The dynamics remain consistent with the first system.

Crown him with parsley the fortunate, fortunate man!

Fill up the fla - gon and flask, oh!

The third system concludes the vocal and piano parts. The vocal line includes the lyrics "Crown him with parsley the fortunate, fortunate man!" and "Fill up the fla - gon and flask, oh!". The piano accompaniment features triplets in the right hand and continues with its rhythmic accompaniment. The dynamics are marked as *ff* (fortissimo) and *mf* (mezzo-forte).

'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down, Hail to the Peer of Ta-bas - co!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a treble clef and contains three measures of music. The lyrics are: "'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down, Hail to the Peer of Ta-bas - co!". The piano accompaniment consists of two staves, a treble and a bass clef, with a 6/8 time signature. It features a series of chords and melodic lines, including several triplet markings (indicated by a '3' over the notes).

Fill up the fla-gon and flask, oh! 'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down,

The second system continues the musical score. The vocal line has a treble clef and contains three measures of music. The lyrics are: "Fill up the fla-gon and flask, oh! 'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down,". The piano accompaniment continues with two staves, maintaining the 6/8 time signature and key signature. It includes more chords and melodic lines, with triplet markings.

Hail to the Peer of Ta-bas - co! Hail to his high-ness the

The third system concludes the musical score. The vocal line has a treble clef and contains three measures of music. The lyrics are: "Hail to the Peer of Ta-bas - co! Hail to his high-ness the". The piano accompaniment continues with two staves, maintaining the 6/8 time signature and key signature. It includes more chords and melodic lines, with triplet markings and dynamic markings such as *sf* and *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*

Tempo di Valse.

PASHA.

There was a cook in  
The Bey ob - served "your

The first system of the musical score. It features a vocal line in 3/4 time with a key signature of one flat. The piano accompaniment is in the same time and key, starting with a forte (*f*) dynamic and a triplet of eighth notes in the right hand. The lyrics are: "There was a cook in / The Bey ob - served 'your".

CHORUS.

PASHA.

days gone by, Cook Days Gone By! Who took a  
goose is cooked, Ob - - served Goose Cooked! And for a

The second system of the musical score. It features a vocal line with a fortissimo (*ff*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic. The lyrics are: "days gone by, Cook Days Gone By! Who took a / goose is cooked, Ob - - served Goose Cooked! And for a".

GR. VIZ.

pre - mium on a pie, Pre - - mi - - um Piel He  
roast the Chef was booked, Roast Chef Was Booked! Then

The third system of the musical score. It features a vocal line with a fortissimo (*ff*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are: "pre - mium on a pie, Pre - - mi - - um Piel He / roast the Chef was booked, Roast Chef Was Booked! Then".

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

The fourth system of the musical score. It features a vocal line with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: "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".

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

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

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

CHORUS.

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

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.*

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

clip-per. Sweetly smile, put on style, order wine and smoke a Garcia; Dance and sing, capers fling, Merry be with our new

Pa - sha. Shout hoo - be with our new Pa sha. Shout hoo

- ray! Shout hoo - - ray! Dance and sing,

ca - - pers fling, Dance and sing, ca-pers fling, Mer-ry be with our new Pa - - -

- sha.....

# INTERLUDIUM.

## ACT II.

Andante con moto.

*p*

*pp*

*ritard.*

*p*

8

5

This section consists of six systems of piano music. The first system is in 12/8 time and begins with a piano (*p*) dynamic. The second system continues in 12/8 time, featuring a piano-piano (*pp*) dynamic. The third system is in 3/4 time and includes a *ritard.* (ritardando) marking. The fourth system is in 3/4 time and ends with a piano (*p*) dynamic. The fifth and sixth systems continue in 3/4 time. A bracket labeled '8' spans the first two systems, and a bracket labeled '5' spans the third and fourth systems.

Tempo di Mazurka.

This section consists of six systems of piano music in 3/4 time. The first system begins with a piano (*p*) dynamic. The second system continues with a piano (*p*) dynamic. The third system features a triplets (*3*) marking. The fourth system continues with a piano (*p*) dynamic. The fifth system features a triplets (*3*) marking. The sixth system concludes the section with a piano (*p*) dynamic.

Musical notation for the first system, measures 62-67. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in measure 65. An 8-measure rest is indicated above the right hand in measure 67.

Musical notation for the second system, measures 68-73. The right hand continues with a melodic line, including a triplet of eighth notes in measure 68. The left hand accompaniment consists of chords and moving lines. The system concludes with a double bar line.

Musical notation for the third system, measures 74-79. The right hand features a melodic line with some chromaticism. The left hand accompaniment includes chords and moving lines. The system concludes with a double bar line.

Musical notation for the fourth system, measures 80-85. The right hand has a melodic line with some chromaticism. The left hand features a more active accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in measure 80. Fingerings are indicated: 2, 3, 4, 1, 2 in measure 81 and 1, 2, 1 in measure 82.

Musical notation for the fifth system, measures 86-91. The right hand has a melodic line with some chromaticism. The left hand accompaniment includes chords and moving lines. A dynamic marking of *f* (forte) is present in measure 86. The system concludes with a double bar line. The label "R.H." is written at the end of the system.

Musical notation for the sixth system, measures 92-97. The right hand has a melodic line with some chromaticism. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* (piano) is present in measure 94. The system concludes with a double bar line. The label "L.H." is written at the beginning of the system.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures in the right hand and a melodic line in the left hand. A dynamic marking of *p* is present.

Second system of musical notation, featuring a grand staff. The left hand is specifically labeled "L.H." in two places. The tempo is marked "Tempo I." and a dynamic marking of *p* is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex textures and some triplet markings in the right hand.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

The first system of music consists of six measures. The treble clef staff features a melodic line with eighth and sixteenth notes, including a trill-like figure in the fifth measure. The bass clef staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the first staff.

The second system contains six measures. The treble clef staff continues the melodic development with a trill in the seventh measure. The bass clef staff features a more active accompaniment with eighth notes and chords.

The third system consists of six measures. The treble clef staff shows a continuation of the melodic theme with some chromatic movement. The bass clef staff has a steady accompaniment of chords.

CODA.

The CODA section spans six measures. The treble clef staff features a melodic line with a trill in the fifth measure. The bass clef staff has a rhythmic accompaniment with eighth notes.

The fourth system consists of six measures. The treble clef staff has a melodic line with a trill in the fifth measure. The bass clef staff features a rhythmic accompaniment with eighth notes.

Presto.

The Presto section consists of six measures. The treble clef staff features a rapid melodic line with a trill in the fifth measure. The bass clef staff has a rhythmic accompaniment with eighth notes. A fermata is placed over the final note of the first staff.

No. 1.

CHORUS.

Allegro marziale.

*mf* *cresc.* *f* *sf* *mf*

CHORUS.

*mf* A  
The

beauty my boy you are, you are, By the beard of the prophet 'tis so! Like a  
cock of the coop, my boy, you are A ver-y high toned rooster, by gum! You are

*f* *sf*

palm tree you tow'r in pride of your pow'r, The ver-y big-gest thing in all the show. You  
chock full of guile but you work up a smile, Thats like a Jap-an-ese Chrysan-the-mum. You

*mf* *f* *p*

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 sov reign 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.

Alla marcia.

Hush, hush, si - lent be!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and a 4/4 time signature. The tempo is marked 'Alla marcia'. The dynamics include 'pp' (pianissimo).

CHORUS.

Hush, hush, fol - low me! Hush, hush, si - lent be! fol - low, fol - low,

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and a 4/4 time signature. The dynamics include 'p' (piano).

HASBEENA.

where is she? Gent - ly glid - ing, soft - ly slid - ing, creep - ing, creep - ing,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and a 4/4 time signature.

CHORUS.

light and low; Glancing hith - er, drawing thith - er, peep - ing, peep - ing, round we go.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and a 4/4 time signature.

## 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

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.----

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;

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.....



A la Bolero.

First system of piano introduction. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *f*. Features a triplet of eighth notes in the right hand.

MARCO.

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

Second system of piano accompaniment. Treble and bass clefs. Dynamics: *p*. Features a triplet of eighth notes in the right hand.

- 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 - -

Third system of piano accompaniment. Treble and bass clefs. Dynamics: *f* and *p*. Features a triplet of eighth notes in the right hand.

*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 -

Fourth system of piano accompaniment. Treble and bass clefs. Dynamics: *f* and *p*. Features a triplet of eighth notes in the right hand. *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.* 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 - -

FATIMA and FRANCOIS.  
 - ta!  
 - na!

LOLA and MARCO.  
 Ho - - la,

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

*Repeat for Dance.*

maid - ens are won by the love of the Don, in Spain, in Spain.....

CODA.

# DITTY (IRISH.)

Moderato.

FRANCOIS.

Ah now thin be ai-sy for love is a

dai-sy,----- That blos-soms in Ire-land the shamrocks be - tween;----- Sure

Pat-sy's a dan-dy and none are more han-dy,----- At sportin' an court-in' up-on the ould

green----- There's col-leens en-tranc-in' in-vite to the dancin',----- Wid

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

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

CHORUS.

*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.*

## RIGAUDON. (FRENCH.)

No. 4c.

LOLA.

Allegretto.

*p* *pp*

He met his love at the  
 stu - dents ball, That - night her name was Jean - nette; He came as a sol - dier  
 dark and tall, And she was a blonde gri - sette. He pressed her hand and he  
 kissed her lips And she vowed she would be true,----- But she changed her mind and

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.*

1. 2.

## BALLAD. (PLANTATION.)

No. 4d.

Andante.

O darkies don't yer 'member de ole Kentuck-y farm, Dem  
 nights in mil' Septem-ber, a hang-in' on his arm, Walk-in' in de moonlight, talkin' soft and low; O  
 hebben seemed berry ber-ry near. Close he held yer, honey, To his beat-in' heart, Tole yer dat he lubbed yer  
 nebber would de-part, Kiss'd yer in de starlight when yer tole him go, O dis yere little song you'd always hear;

*pp* *p* *simili.* *pp*

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features various dynamics including *pp* (pianissimo) and *p* (piano), and includes the instruction *simili.* (simile). The vocal line is in a simple, folk-like style with lyrics in a dialect. The piano accompaniment provides a harmonic and rhythmic foundation for the melody.



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"

Allegro moderato.

*p* *cresc.* *f*

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the accompaniment with some melodic fragments in the treble. Dynamics range from piano (*p*) to forte (*f*).

MARCO. (*Recit ad lib.*)

Let - ters written,

The solo part for Marco is a recitative piece. It features a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are "Let - ters written,".

ARIETTA.

written neatly. Letters worded, worded sweetly.

The Arietta is a short, light piece. It features a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are "written neatly. Letters worded, worded sweetly."

Ho! Mar-i-ner, Ho! in port de - lay - ing, The wind is light and the tide is low; Come  
Halt! War-ri-or, Halt! and sol - dier at - ten - tion, The war is past and peace de - clared; To your

The chorus part features a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are "Ho! Mar-i-ner, Ho! in port de - lay - ing, The wind is light and the tide is low; Come Halt! War-ri-or, Halt! and sol - dier at - ten - tion, The war is past and peace de - clared; To your".

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

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.

# SONG AND CHORUS HASBEENA AND GRAND VIZIER.

Alla marcia.

Entrance.

pp

p

cresc. sempre.

f

dim.

p

pp

## SONG. "GREET THE OLD MAN WITH A SMILE."

Imitating Street Piano.

O wives if you'd keep your dear hus - bands at home, Be  
 Buy meat that is ten - der and cook it as well As you  
 And do not for - get as ..... heap aft - er heap Of  
 You know there are plac - es and scenes that good men, From

p

\* 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

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

SOP. and ALTO with I. and II. TEN.  
 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.

*ff*

## PASHA'S SONG.

"AN ORIGINAL IDEA."

Allegro.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

PASHA.

The vocal line begins with a treble clef and a key signature of one flat. It starts with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes.

I'm real-ly o - rig-i-nal      might-y u - nique,      With a head like a com - e - dy  
got the best thing on the gas be - ing low,      When the dude and his dai - sy would  
mu - sic I have quite a cul - ti - va - ted taste,      And I make my own melo - dies by

The piano accompaniment for the first vocal line features a treble and bass staff. The right hand has a melodic line with some rests, while the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present.

The vocal line continues with a treble clef and a key signature of one flat, featuring a series of eighth and sixteenth notes.

stage,-----      And the guys that I sing, and the gags that I speak      Are be - com - ing the  
spoon,-----      But I'm lay - ing this by for the next min - strel show,      To be sung to some  
hand,-----      And when they are fin - ished I      al - ways make haste,      To get them per -

The piano accompaniment for the second vocal line features a treble and bass staff. The right hand has a melodic line with some rests, while the left hand has a steady accompaniment.

The vocal line continues with a treble clef and a key signature of one flat, featuring a series of eighth and sixteenth notes.

pop - u - lar rage;-----      I've a choicelit - tle hit on the moth - er - in - law,      That  
top - ic - al tune;-----      And there is an - oth - er a - bout the small lad      Whose  
- formed by the band;-----      I'll give you a specimén of one of my gems,      Which

The piano accompaniment for the third vocal line features a treble and bass staff. The right hand has a melodic line with some rests, while the left hand has a steady accompaniment.

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*)-----

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

# MARCH OF THE PASHA'S GUARD.

Tempo di marcia.

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). There are also first and second endings marked with '1' and '2'. The piece concludes with a double bar line and a key signature change to one flat (B-flat).



TRIO.

First system of musical notation (measures 1-6). The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *f* and *sf*.

Second system of musical notation (measures 7-12). The right hand continues with chords and melodic fragments. Dynamics include *p* and *f*.

Third system of musical notation (measures 13-18). The right hand has a more active role with eighth-note patterns. Dynamics include *ff*.

Fourth system of musical notation (measures 19-24). The right hand features a sequence of chords. A first ending bracket labeled '8' spans measures 23-24.

Fifth system of musical notation (measures 25-30). The right hand includes a triplet of eighth notes. Dynamics include *mf* and *p*. A first ending bracket labeled '1' and '2' spans measures 29-30.

Sixth system of musical notation (measures 31-36). The right hand features a triplet of eighth notes. Dynamics include *f* and *mf*. The system concludes with a 6/8 time signature change.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of a piano score. The right hand continues the melodic line with chords and moving lines. The left hand has a steady bass line. A dynamic marking of *f* is present.

Third system of a piano score. The right hand has a more active melodic line with slurs. The left hand has a bass line with some rests. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Fourth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a bass line with chords. Dynamics include *ff*.

Fifth system of a piano score. The right hand has a melodic line with slurs and ties. The left hand has a bass line with chords. Dynamics include *ff*.

Sixth system of a piano score. The right hand has a melodic line with slurs and ties. The left hand has a bass line with chords. Dynamics include *sf*.

## DANCE OF THE HAREM.

No. 9.

Tempo di Valse.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is present in the second measure of the upper staff.

The second system continues the piece. The upper staff has a melodic line with eighth notes and rests. The lower staff continues the accompaniment. A forte (*f*) dynamic marking is placed in the fourth measure of the upper staff.

The third system shows the continuation of the melody and accompaniment. The upper staff includes a piano (*p*) dynamic marking in the second measure. There are also some accents and slurs over the notes in the upper staff.

The fourth system continues the musical development. The upper staff features a melodic line with slurs and accents. The lower staff provides a steady accompaniment with chords.

The fifth system is the final one on the page. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. A mezzo-forte (*mf*) dynamic marking is placed in the fourth measure of the upper staff.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes at the beginning, followed by a series of eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *pp* (pianissimo). A dashed line with the number '8' above it spans across the system.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the accompaniment. Dynamics include *f* (forte) and *p* (piano). A dashed line with the number '8' above it spans across the system.

Third system of musical notation. The treble clef staff features a melodic line with some rests and dynamic markings. The bass clef staff continues the accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). The marking *p grazioso.* is present at the end of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo).

Fifth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment with chords and single notes.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *pp* (pianissimo).

tr tr tr  
cresc. f f

This system features a treble clef with a melodic line containing three trills. The bass clef accompaniment includes a *cresc.* marking and dynamic markings of *f* and *f*.

fp

This system shows a treble clef with a melodic line and a bass clef with a piano accompaniment. A dynamic marking of *fp* is present at the beginning.

cresc. f

This system continues the piece with a treble clef and bass clef. It includes a *cresc.* marking and a dynamic marking of *f*.

f f

This system features a treble clef with a melodic line and a bass clef with a piano accompaniment. Dynamic markings of *f* and *f* are used.

8 ff

This system includes a treble clef with a melodic line and a bass clef with a piano accompaniment. A first ending bracket labeled '8' spans the first two measures, and a dynamic marking of *ff* is present.

8 espress.

This system features a treble clef with a melodic line and a bass clef with a piano accompaniment. A first ending bracket labeled '8' spans the first two measures, and a dynamic marking of *espress.* is present.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It includes the instruction *p cresc.* in the bass staff. The lyrics "ed ac-" are written below the treble staff.

The third system features the instruction *sempre più stretto.* in the bass staff. The lyrics "- cel - er - an - do." are written below the treble staff.

The fourth system includes the instruction *f* in the bass staff, indicating a fortissimo dynamic.

The fifth system includes the instruction *ff* in the bass staff, indicating a fortissimo dynamic.

The sixth system concludes the page with a final chord in the bass staff and a melodic phrase in the treble staff.

# .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,

strike something hot,  
 Of course... that is nice for the Bey! -----  
 CHORUS.  
 A beauty my boy you

*Allegro moderato.*

are you are by the beard of the prophet 'tis, so! Like a palmtree 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 that's always up to par! par! par! Oh Allah, Ab-dal - lah, Tal-ly

-ho, Tal-ly -hi, Tal-ly -hal And that's the kind of Mon-arch you are!

*attacca.*



Tempo di Valse.

PASHA.

There was a cook in days gone by,

CHORUS. (Tutti.)

PASHA.

Cook days gone by! Who took the premium 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 "quite out of sight," But the Bey had hor - ri - ble dreams that night, And he

*rit.*

called for the cook in the morn - ing The morn - - ing The morn - - ing And did the

*rit.*

8

cook give warn - - ing for you nev - er know how a cook will go when you call him

**ff** CHORUS.

up in the morn - - ing The morn - - ing The morn - - ing and did the

**ff**

cook give warn - - ing for you nev - er know how a cook will go when you call him

up in the morn - ing

FINE.

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*p dolce*

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*p*

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*mf*

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*f*

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Music by KARL KOMZÁK

A BEAUTIFUL MELODY

WITH INTERESTING WORDS

The day-light slowly dis-appears; The ro-sy clouds are turn-ing grey; And one-by  
 But as he turns his fer-vent gaze Up on the maid-en at his side, He mur-murs,  
 one the qui-et stars Re-places the ra-diant orb of day. The boats rock i-dly  
 "Heav'n and earth may cease, But love like ours must still a-bide. The sum-mer sea, the  
 without sails, The waves are lap-ping on the shore, And from the wood the  
 star-ry skies, Are all for-got in love's em-brace. His heav'n he finds with  
 night-in-gales Their ten-dar notes of rap-ture pour. And as they wan-der to and  
 in her eyes, Love's sun re-flect-ed in her face. Now what to them the flight of

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