

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
THE B. F. WOOD MUSIC CO.

LONDON: CRANZ & CO.

Copyright, 1894, by THE B. F. WOOD MUSIC CO.

All rights reserved

Arrangements for Orchestra and Brass Band are published by JEAN WHITE, 226 Washington St., Boston

"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.

IAS-BEEN-A, a third-term harem favorite.

Contents

Act I

	PAGE
No. 1. CHORUS. "Dawning, the Dawning, the Shadows westward Fall"	3
No. 2. GRAND VIZIER'S SONG	19
* No. 3. PASHA'S SONG AND CHORUS. "What other People Say"	21
No. 4. CHORUS. Reading of the Mail	25
* No. 5. SONG AND CHORUS. François and cooks	35
* No. 6. FATIMA'S SONG. "O Lovely Home"	39
No. 7. ENSEMBLE. "Gem of the Orient"	42
* No. 8. FRANÇOIS' LAMENT. "The Shamrock Blooms White"	52
No. 9. FINALE	53

Act II

	PAGE
* INTERLUDIUM	61
No. 1. CHORUS. "A Beauty, my Boy, You Are, You Are"	65
No. 2. "Hush, Hush, Silent be." Has-been-a and Harem	67
* No. 3. LOVE DUET. Fatima and Marco	69
No. 4a. BOLERO. (Spanish) Marco and Quartet	71
No. 4b. DITTY. (Irish) François and Quartet	74
No. 4c. RIGAUDON. (French) Lola and Quartet	76
* No. 4d. BALLAD. (Plantation) Fatima and Quartet	78
No. 5. SONG AND CHORUS. "Ho, Mariners, Ho"	80
* No. 6. ENTRANCE SONG AND CHORUS. "Greet the Old Man with a Smile"	82
* No. 7. PASHA'S SONG. "An Original Idea"	84
* No. 8. MARCH OF THE PASHA'S GUARD	86
* No. 9. DANCE OF THE HAREM. (Waltz.)	89
No. 10. FINALE	93

* Also published separately in sheet form.

TABASCO.

ACT I.

No. 1. CHORUS.

LIBRARY UNIV. OF
NORTH CAROLINA

Libretto by R. A. BARNET.

Music by G. W. CHADWICK.

Allegro animato.

p cresc.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegro animato' and the dynamics are 'p cresc.'.

sempre più cresc.

The second system continues the piano introduction. The right hand features more complex chordal textures and the left hand maintains a steady bass line. The dynamics are marked 'sempre più cresc.'.

(Curtain rises.)

The third system of the piano introduction. It begins with the instruction '(Curtain rises.)'. The music continues with similar textures to the previous systems, ending with a final chord.

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

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

BASSES.

CHORUS.

The vocal lines for the chorus are written on two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenors and Basses. The lyrics are: 'Dawn - ing, the dawn - ing the shadows westward fall; Morn - ing, good morn - ing, good'.

The piano accompaniment for the chorus is written on two staves. It features a rhythmic pattern of chords and eighth notes, supporting the vocal lines.

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

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

TENORS. TUTTI.

BASSES. *mf.* *f.*

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

TENORS. TUTTI.

mf.

boy. *p* The boats are in from ev - - ry shore, *f* 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!

ff **TUTTI.**

SEMICHORUS

TENOR.

ten.

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

BASS.

ten.

mf

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

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

Piano accompaniment for the first system, featuring treble and bass staves. The treble staff begins with a forte (*f*) dynamic and includes some grace notes. The bass staff starts with a piano (*p*) dynamic. The music is in a 3/4 time signature.

SOLO. TENOR.

Vocal line for Tenor and piano accompaniment for the second system. The tenor part begins with the lyrics "Buy my spices low the price is, Cinna-mon from Zanzi-bar;". The piano accompaniment is marked piano (*p*).

Buy my spices low the price is, Cinna-mon from Zanzi-bar;

CHORUS.

SOLO.

Vocal line for Chorus and Solo, and piano accompaniment for the third system. The chorus part begins with the lyrics "Cinna-mon from Zanzi-bar. Clove and Aloes, Myrrh and Mal-lows,". The piano accompaniment features dynamic markings *f* and *p*.

Cinna-mon from Zanzi-bar. Clove and Aloes, Myrrh and Mal-lows,

CHORUS.

SOLO. BASS.

Vocal line for Chorus and Solo Bass, and piano accompaniment for the fourth system. The chorus part continues with "pot-ted in a dainty jar, in a dainty jar." and the solo bass part begins with "Hear the fellow". The piano accompaniment includes dynamic markings *f*, *mf*, and *p*.

pot-ted in a dainty jar, in a dainty jar. Hear the fellow

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.

TUTTI.

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

SOP. and ALTO.

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

ff

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. Here's your

ff

TEN. and BASS. (TUTTI.)

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

Shouted ul lib.

Ear-ly On-ions from Bermu-da, Terra - pin!
 Bana - nas! Cher - ries!
 Cream o' Tar-tar, Coffee!

ff *rit.*

Marco.

SOLO.

Ker - niefs with a broi - der'd hem Silk - en scarfs and lac - - es, La - dies come and
 Più lento.
p

look at them Hith - er turn your fac - es, Here are gems of price and of rich de - vice From the

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. *p* *più mosso.*

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

p *più mosso.* *cresc.*

Marco. SOLO.

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

Come buy,-----

f *p*

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

SOP. ALTO and TENOR.

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

BASSES

f

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

sf p

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

f p

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.

trays and fair - - ings fine.
 Cof - fee, Cof - - fee all male

Più lento.

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.

BASSES I. and II. Ep-som salts and Cream o' Tar-tar,-----
 Cu-cum-bers and fresh To-ma-ter,----- Cof-fee,

The first system of the musical score features two vocal staves for Basses I and II and a piano accompaniment. The vocal lines are in a high register, with lyrics such as "Ep-som salts and Cream o' Tar-tar" and "Cu-cum-bers and fresh To-ma-ter". The piano accompaniment consists of chords and moving lines in both hands, primarily using eighth and sixteenth notes.

----- On-ions from Ber-mu-da,----- come
 Cof-fee all male----- ber-ries,

The second system continues the vocal and piano parts. The vocal lines include the lyrics "On-ions from Ber-mu-da, come" and "Cof-fee all male ber-ries". The piano accompaniment features a mix of chords and melodic fragments. A dynamic marking of *ff* (fortissimo) is present in the vocal line.

buy!----- Dawn-ing and

The third system concludes the page with the vocal line "buy! Dawn-ing and". The piano accompaniment continues with chords and moving lines. A dynamic marking of *ff* is visible in the piano part.

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

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

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-

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

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

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

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

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 coup-ons 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.

f *p*

cresc. *f* *p*

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

sf *sf* *p*

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 -

sf

- 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. I've a

victuals I like hot - and my prattle's pol - y - glot 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,
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

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. 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.

sf

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.

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, ma'i 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

a tempo.

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

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

How sil - ly! How sil - ly! Sil - - ly!

PASHA. (*Recit.*)
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

way? To stay,

CHO.

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

Bey!..... How sweet!

CHO.

PASHA.

GR.VIZ.

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

CHO.

Dis - creet!

The first system of the musical score features a vocal line for Pasha and a Chorus line. The Pasha line begins with the lyrics "she is still smit - ten Dis - creet! If Thurs-day is fine she'll ex -". The Chorus line has a rest followed by "Dis - creet!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

PASHA.

-pect me at nine, Now

CHO.

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

The second system continues the musical score. The Pasha line has the lyrics "-pect me at nine, Now". The Chorus line has the lyrics "On the cor - ner of the us - u - al street.....". The piano accompaniment includes dynamic markings such as *rit.*, *ard.*, and *p*.

PASHA.

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

CHO.

CHO.

We will!

pp sotto voce.
Be

The third system concludes the musical score. The Pasha line has the lyrics "listen to my let - ter, You will! I... think you had bet - ter". The Chorus line has the lyrics "We will!". The piano accompaniment includes dynamic markings such as *f* and *p*.

G.V. & HAS. PASHA.

Be still! My dear sub - ject and Bey I shall send you to day,

still! CHO.

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

- s, a dai - - sy my nine - - tenth to be.

CHO.
A

Molto vivace.

crese. sf

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*

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

p *ff*

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

p

hang her! we will bang her! we will hang her! bang her!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The lyrics are: "hang her! we will bang her! we will hang her! bang her!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

hang----- her Are you cra - zy? we're the la - dy of the house; 'Tis -n't

The second system continues the vocal lines and piano accompaniment. The lyrics are: "hang----- her Are you cra - zy? we're the la - dy of the house; 'Tis -n't". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

prop-er, we will stop her, in the sea the minx shall souse. "A dai - syl" are you cra - zy? we're the

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "prop-er, we will stop her, in the sea the minx shall souse. 'A dai - syl' are you cra - zy? we're the". The piano accompaniment continues with a consistent rhythmic and melodic pattern.

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

This system contains the first two staves of music. The top staff is a vocal line in G minor, and the bottom two staves are a piano accompaniment. The lyrics are: "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!

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "hang her! we will bang her! we will hang her! bang her! hang her!". The bottom two staves are a piano accompaniment. The lyrics are: "hang her! we will bang her! we will hang her! bang her! hang her!".

we will hang her!

This system contains the final two staves of music. The top staff is a vocal line with lyrics: "we will hang her!". The bottom two staves are a piano accompaniment. The lyrics are: "we will hang her!".

SONG AND CHORUS.

FRANCOIS AND COOKS.

No. 5.

Allegro.

Piano introduction in 6/8 time, marked *Allegro* and *f*. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of chords and eighth 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 lyrics are: "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 the cooks are from be - low; Ho,"

Continuation of the chorus musical notation, showing the vocal lines and piano accompaniment for the final part of the chorus.

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," The se-cret my friends,I
 And there's "boeuf a la mode" and "ris de veau," They think I'm a pu-pil
 bill of fare, O that is known to all.....
 beans you know, Just hear the Mounseer talk.....

CHO.

mean "secret" And bill eachdish in the gall-ic way,
 of Margery, And the more I say of "la belle Paree"

Is never a word of English to say, Oh he's no-ted for his
 And that is as French as French can be, The less he'll look like

TUTTI.
 Tin tan tin tan Tin tan tin tan Tin tan tin tan

TUTTI.
 "gall." Tin tan tin tan Tin tan tin tan Tin tan tin
 cork.

tan, patty pan, patty pan, pan pan, tin tan, tin tan, patty pan, panpan, 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

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

1. Last time.

FATIMA'S SONG.

"O LOVELY HOME."

No. 6.

Moderato.

1. 0.....

The musical score is set in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is written in a soprano clef. The lyrics are: "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 - - nings' tear the night - in - gale. 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 - - nings' 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 blossoms fair And linger 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.

"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.

p *pp*

Star of the fir - ma - ment, Bride of the Bey..... Come
Come forth..... O daugh - ter of the

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.

CHORUS.

BASSES.

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

Molto vivace.

fp

f

PASHA.

PASHA.

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

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

If you

fp

f

tell me his name I will raise you to fame,

CHO.

Ha ha! Ha ha! Pa - sha!

p

PASHA.

By the heard 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,

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

con fuoco.

ff

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!

f

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

ff

(Fatima is brought down stage.)

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 an

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

IOLA. *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.

wood... 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.

p

f

f

cot..... and romantie 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

p

p

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.....

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-ers 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 s-light-in' all warn-in' I left ye Ma-vourneen for-ev-er and aye.

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 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 concludes 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*

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! *mf* Fill up the fla - gon and flask, oh!

f *f*

mf *mf*

'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

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!

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur - - rah!.....

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 treble clef and a piano accompaniment in 3/4 time with a grand staff (treble and bass clefs). The piano part includes dynamic markings *f* and *p*. The vocal line begins with a fermata and then enters with the lyrics.

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 continues the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking. The vocal line includes the lyrics for the chorus and the start of the next section.

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 continues the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking. The vocal line includes the lyrics for the chorus and the start of the next section.

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 continues the vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *s*. The vocal line concludes with the lyrics.

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,

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'ray!', a longer rest, 'Shout', another rest, 'hoo - - ray!', and finally 'Dance and sing,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system continues the piano accompaniment from the first system, maintaining the eighth-note rhythmic pattern in the right hand and the bass line in the left hand.

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

The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics 'ca - - pers fling, Dance and sing, ca-pers fling, Mer-ry be with our new Pa - -'. The piano accompaniment continues with the same rhythmic pattern.

The fourth system continues the piano accompaniment from the third system.

- sha.....

The fifth system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has the lyrics '- sha.....' with a long dashed line indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern.

The sixth system continues the piano accompaniment from the fifth system.

The seventh system continues the piano accompaniment from the sixth system, ending with a final chord.

INTERLUDIUM.

ACT II.

Andante con moto.

p

pp

ritard. *p*

Tempo di Mazurka.

First system of musical notation, measures 62-66. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a bass accompaniment with chords and single notes. A dynamic marking 'p' is present in the fourth measure.

Second system of musical notation, measures 67-71. The right hand continues the melodic line with slurs and accents, while the left hand maintains the accompaniment. A triplet of eighth notes is marked in the first measure of the right hand.

Third system of musical notation, measures 72-76. The right hand has a more active melodic line with slurs, and the left hand accompaniment includes some chords with accidentals.

Fourth system of musical notation, measures 77-81. This system features complex rhythmic patterns in the right hand, including sixteenth-note runs and chords. The left hand has a steady accompaniment. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 82-86. The right hand continues with complex patterns, and the left hand accompaniment includes some chords. A dynamic marking 'p' is present in the fourth measure.

Sixth system of musical notation, measures 87-91. The right hand has a melodic line with slurs, and the left hand accompaniment includes some chords. A dynamic marking 'p' is present in the fourth measure. Labels 'L.H.' and 'R.H.' are used to identify the hands.

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

Second system of musical notation, including "L.H." markings above the treble staff and "Tempo I." with a piano (*p*) dynamic marking.

Third system of musical notation, showing a continuation of the piece with various rhythmic patterns and chord progressions.

Fourth system of musical notation, featuring more intricate melodic and harmonic development.

Fifth system of musical notation, including a "s" marking above a melodic phrase.

Sixth system of musical notation, concluding the piece with sustained chords and melodic fragments.

The first system of music consists of six measures. The treble clef part features a melodic line with eighth and sixteenth notes, including a trill in the fifth measure. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system contains six measures. It features a prominent triplet of eighth notes in the treble clef at the beginning of the system. The bass clef continues with a steady accompaniment.

The third system consists of six measures. The treble clef part has a more active melodic line with frequent eighth notes. The bass clef part uses a mix of chords and moving lines.

CODA.

The CODA section spans six measures. The treble clef part is characterized by sustained chords and a few melodic fragments. The bass clef part features a rhythmic accompaniment with eighth notes.

This section consists of six measures. The treble clef part has a melodic line with some rests, while the bass clef part continues with a rhythmic accompaniment.

Presto.

The Presto section begins with a tempo change and consists of six measures. The treble clef part features a rapid, ascending melodic line with sixteenth notes. The bass clef part has a rhythmic accompaniment. A first ending bracket is shown above the treble clef in the fourth measure, leading to a repeat sign.

No. 1.

CHORUS.

Allegro marziale.

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

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, That's 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 sovereign 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 4/4 time signature and begins with a rest, followed by the lyrics 'Hush, hush, si - lent be!'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, starting with a piano (*pp*) dynamic.

CHORUS.

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



The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line has the lyrics 'Hush, hush, fol - low me! Hush, hush, si - lent be! fol - low, fol - low,'. The piano accompaniment maintains the intricate rhythmic texture, with a piano (*p*) dynamic marking.

HASBEENA.

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



The third system features a vocal line and piano accompaniment. The vocal line has the lyrics 'where is she? Gent - ly glid - ing, soft - ly slid - ing, creep - ing, creep - ing,'. The piano accompaniment continues with its characteristic rhythmic complexity.

CHORUS.

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



The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has the lyrics 'light and low; Glancing hith - er, drawing thith - er, peep - ing, peep - ing, round we go.' The piano accompaniment provides a steady, rhythmic accompaniment throughout.

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,

The musical score for 'HASBEENA.' consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor key. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

si - lent be! fol - low me! where is she? Creep-ing, peep-ing, light and low;

This section continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "si - lent be! fol - low me! where is she? Creep-ing, peep-ing, light and low;". The piano accompaniment continues with the same rhythmic patterns as the previous section.

Creep-ing, peep-ing, round wo go!

This is the final section of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "Creep-ing, peep-ing, round wo go!". The piano accompaniment concludes with a final chord.

LOVE DUET. FATIMA AND MARCO.

No. 3.

FATIMA.

Con moto.

My heart a-gain to
What joy to be no

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 ex-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.....

1. 2.

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 -

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 - -

- tal Ho - - la,
 - nal

FATIMA
and FRANCOIS.

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

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-sons 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 at 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

nebbber 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.*

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 a mix of chords and moving lines, with dynamic markings of *pp* and *p*. The tempo is marked 'Andante' and the style is 'simili.' (similar).

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.

"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 melody starting on a half note G4, followed by eighth notes, and a bass clef with a steady eighth-note accompaniment. The second system continues the melody with triplets and a dynamic shift to *f*. The bass clef accompaniment includes chords and rests.

MARCO. (*Recit. ad lib.*)

Let - ters written,

The Marco section is a recitative piece. The vocal line (treble clef) has a few notes: G4, A4, B4, C5. The piano accompaniment (treble and bass clefs) consists of chords and eighth-note patterns. The bass clef has a triplet of eighth notes.

ARIETTA.

written neatly. Letters worded, worded sweetly.

The Arietta section is a short, light piece. The vocal line (treble clef) has a melody: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment (treble and bass clefs) features chords and eighth-note patterns. The bass clef has a triplet of eighth notes.

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 section features a vocal melody (treble clef) and piano accompaniment (treble and bass clefs). The melody starts with a triplet of eighth notes: G4, A4, B4. The piano accompaniment includes chords and eighth-note patterns. The bass clef has a triplet of eighth notes.

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.*

dim. *p* *pp*

Imitating Street Piano. SONG. "GREET THE OLD MAN WITH A SMILE."

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

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..... greet the old man with a smile.

last verse.

ff

PASHA'S SONG.

"AN ORIGINAL IDEA."

Allegro.

PASHA.

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

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 -

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 specimen of one of my gems, Which

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

FINE. PASHA.
 noth - ing to pay if you'll take 'em a - way, It is such an o - rig-i - nal i - dea. 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 piece begins with a forte (*f*) dynamic and a tempo marking of 'Tempo di marcia'. The first system includes a repeat sign with first and second endings. Dynamics range from *f* to *ff*. The second system features a *mf* dynamic. The third system includes a *ff* dynamic. The fourth system has a first ending marked '1' and a second ending marked '2', with dynamics *f*, *mf*, and *ff*. The fifth system continues with a *f* dynamic. The sixth system concludes with a first ending marked '1' and a second ending marked '2', with dynamics *f*, *f*, and *p*. The final key signature change to three flats (B-flat, E-flat, and A-flat) is indicated at the end of the piece.

TRIO.

The first system of musical notation consists of two staves, Treble and Bass clef, in a 3/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of chords in the bass and a melodic line in the treble. Dynamics include *f* and *mf*.

The second system continues the musical piece. It features a piano (*p*) section in the bass and a forte (*f*) section in the treble. The notation includes various rhythmic patterns and dynamic markings.

The third system shows a continuation of the musical themes. The bass line has a steady rhythmic accompaniment, while the treble line features more complex melodic figures. Dynamics range from *f* to *mf*.

The fourth system includes a first ending bracket labeled '8' above the treble staff. The music concludes this section with a final chord in the bass and a melodic flourish in the treble.

The fifth system features a first ending bracket labeled '8' above the treble staff. It includes a piano (*p*) section and a forte (*f*) section. The bass line has a triplet of eighth notes, and the treble line has a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

The sixth system continues with a forte (*f*) section in the bass and a mezzo-forte (*mf*) section in the treble. The music concludes with a final chord in the bass and a melodic flourish in the treble.

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains a series of chords and eighth-note patterns. The bass staff starts with a mezzo-forte (*mf*) dynamic and features a prominent, sustained bass line with a slur over the first two measures.

The second system continues the piece. The treble staff has a forte (*f*) dynamic and shows a progression of chords and melodic lines. The bass staff also features a forte (*f*) dynamic and includes a slur over the latter part of the system.

The third system is marked with fortissimo (*ff*) in the treble staff and sforzando (*sf*) in the bass staff. The treble staff contains a series of chords with accents, while the bass staff has a more active, rhythmic accompaniment.

The fourth system shows a continuation of the musical texture. The treble staff has a melodic line with some grace notes, and the bass staff provides a steady accompaniment with chords and eighth notes.

The fifth system features a treble staff with a series of chords and a bass staff with a rhythmic accompaniment of eighth notes and chords.

The sixth system concludes the page. The treble staff has a melodic line with a slur, and the bass staff has a forte (*sf*) dynamic with a rhythmic accompaniment.

DANCE OF THE HAREM.

No. 9.

Tempo di Valse.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass clef staff.

- System 1:** The first system begins with a piano (*p*) dynamic. The melody in the treble clef starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef provides a simple accompaniment. A *cresc.* (crescendo) marking appears in the second measure of the treble staff.
- System 2:** The second system continues the melodic and accompanimental lines. A *f* (forte) dynamic marking is present in the fourth measure of the treble staff.
- System 3:** The third system features a piano (*p*) dynamic. It includes several triplet markings (*3*) over eighth notes in the treble staff.
- System 4:** The fourth system continues with the piano (*p*) dynamic and includes more triplet markings in the treble staff.
- System 5:** The final system concludes the piece with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with some grace notes, while the bass staff provides a steady accompaniment.

First system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dashed line above the treble staff indicates a first ending.

Second system of musical notation. The treble clef staff continues with eighth notes and chords. The bass clef staff features a series of chords. Dynamics include *f* (forte) in the first measure and *p* (piano) in the last measure. A dashed line above the treble staff indicates a first ending.

Third system of musical notation. The treble clef staff has a more melodic line with some grace notes. The bass clef staff consists of chords. Dynamics include *ff* (fortissimo) in the second measure and *p gruzioso* (piano, gruff) in the last measure.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has chords. Dynamics include *p* (piano) in the second measure and *ff* (fortissimo) in the fourth measure.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has chords. This system continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has chords. Dynamics include *pp* (pianissimo) in the fourth measure.

First system of musical notation. The right hand features a melodic line with trills (tr) and a crescendo (cresc.) leading to fortissimo (f) and sforzando (sf) dynamics. The left hand provides harmonic accompaniment.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand features a piano (fp) dynamic.

Third system of musical notation. The right hand has a melodic line with slurs and a crescendo (cresc.) leading to sforzando (sf). The left hand has a steady accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and a sforzando (sf) dynamic. The left hand has a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and a sforzando (sf) dynamic. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs and a sforzando (sf) dynamic. The left hand has a steady accompaniment. The system concludes with the instruction *espress.*

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It includes the dynamic marking *p cresc.* and the text *ed au-* positioned above the treble staff.

The third system features the dynamic marking *cel - er - an - do.* and the instruction *sempre più stretto.* above the treble staff.

The fourth system includes the dynamic marking *f* above the treble staff.

The fifth system includes the dynamic marking *ff* above the treble staff.

The sixth system concludes the page with a final cadence, featuring sustained chords in the bass staff and a melodic line 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!.....
 Allegro moderato.
 CHORUS. A beauty my boy you

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 - ha! 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 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 "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

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

CHORUS.

ff

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

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

up in the morn - ing

FINE.