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THE ROSE OF ALGERIA

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MR LEW FIELDS' presents the Musical Play

# The Rose of Persia

Book and Lyrics by  
**GLEN MACDONOUGH**

Music by  
**VICTOR HERBERT**



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VOCAL SCORE  
Price \$2.00 net.

**CHAS. K. HARRIS**  
New York Chicago London



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LEW FIELDS'

Production of  
The Musical Play

# The Rose of Algeria

Book and Lyrics by  
GLEN Mac DONOUGH

Music by  
VICTOR HERBERT

—\*—

Vocal Score \$2.00 net

—\*—

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LONDON

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# The Rose of Algeria

Book and Lyrics by  
GLEN Mae DONOUGH,

Music by  
VICTOR HERBERT.



## Cast of Characters.

Zoradie: Sultana of the Barakeesh, a powerful desert tribe. Seen in Act I. as Miriam the fortune teller.

General Petitbons: Governor General of Algeria and uncle of Captain de Lome.

Milliecent Madison, M.D. An American doctress in charge of a corps of imported trained nurses.

Captain de Lome: Commandant of a French military post near the Algerian sea coast.

Barnum Sells: } Two young American circus men, forced by the stranding of their cir-  
Bailey Ringling: } cus in Algiers to enlist in the Foreign Legion of the French army.

Lieut. Bertrand: Aide to Capt. de Lome.

Mr. Billings F. Coatings: } A recently married couple upon their honeymoon and bound  
Mrs. Billings F. Coatings: } for nowhere in particular.

Mirzah: } Ladies in waiting to the Sultana.  
Zaphirie: }

Mimi: From Paris.



ACT I — A French military post near the coast of Algeria

ACT II — Exterior of an old palace in the outskirts of the city of Algiers.

TIME: The Present.

Staged by . . . . . NED WAYBURN

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No 1.

Opening Chorus.

The musical score is written for Piano and Trumpet. It consists of five systems of music. The first system is marked *Piano.* and *p*. The second system is marked *poco a poco rit.*. The third system is marked *Lento.* and includes the instruction *(Trumpet on stage)*. The fourth system is marked *Tempo I.* and includes dynamic markings *ff*, *dim.*, and *p*. The fifth system continues the piano accompaniment. The score is in 6/8 time and features complex piano textures with triplets and various articulations.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation, starting with the tempo marking **Lento.** and the instruction **(Trumpet on stage)**. The music features prominent triplets in both staves.

Fourth system of musical notation, continuing the **Lento** section with triplets and a **rit.** (ritardando) marking.

Fifth system of musical notation, featuring a **pp** (pianissimo) dynamic marking and a **poco rit.** (poco ritardando) marking.

Sixth system of musical notation, starting with the tempo marking **Molto moderato.** and including **piu rit.** (piu ritardando) and **a tempo** markings.

WATER CARRIERS.

TENORS.

BASSES.

SWEETMEAT SELLERS.

Oh

Oh brother of the prophet peace to thee!

Musical score for the first system. It features vocal lines for Tenors and Basses, and piano accompaniment. The Tenors sing "Oh brother of the prophet peace to thee!". The Basses have a line with a rest. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

COOINGS.

Pray si lent be!

broth-er of the proph-et buy of me!

Musical score for the second system. It features vocal lines for Tenors and Basses, and piano accompaniment. The Tenors sing "Pray si lent be!". The Basses sing "broth-er of the proph-et buy of me!". The piano accompaniment continues with chords and a bass line.

— can you not see — the la - dy sleeps — the la - dy

Musical score for the third system. It features vocal lines for Tenors and Basses, and piano accompaniment. The Tenors sing "— can you not see — the la - dy sleeps — the la - dy". The Basses have a line with a rest. The piano accompaniment continues with chords and a bass line.

sleeps

SWEETMEAT SELLERS.

the la - dy sleeps.

Musical score for the fourth system. It features vocal lines for Tenors and Basses, and piano accompaniment. The Tenors sing "sleeps". The Basses sing "the la - dy sleeps.". The piano accompaniment continues with chords and a bass line.

(A Storyteller enters)

THE STORYTELLER.

Pro - tect - or of the

Friend - less bid me tell \_\_\_\_\_ An East - ern tale and I will tell it

COOINGS.

well \_\_\_\_\_ Be off, I pray, \_\_\_\_\_ up - on your way \_\_\_\_\_

the la - dy sleeps the la - dy sleeps.

BASSES.  
The la - dy

*p*

Meno mosso.  
THE BAYADERES.

Bay - a-deres from an - cient lands, far be - yond the

*poco rit.*

sleeps.

*poco rit.*

track - less sands, Lands of palm and scent - ed breeze!

Fain would we for small re - ward, dance be - fore the Frank - ish lord,

thus per-chance his lord-ship please Ah!

Ah! Ah!

Ah! Ah! Ah!

(Tempo I.)  
Piu mosso.  
COOLINGS,  
We at your  
Ah! With our dance his lord-ship please. Piu mosso.  
*Allegro loco*  
*p*

dance — will la - ter glance. —

ENSEMBLE.  
 The la - dy sleeps —

Tempo giusto.

SILK MERCHANTS.  
 Come, mas - ter, view our wares

Tempo giusto.

*animato*

JEWEL MERCHANTS.  
 Fab - rics ex - ceed - ing fine! Gems of the pur - est ray

Both groups of Merchants.

Sil - - ver of quaint de - sign Come to my shop, do not

stop, Bargains great there a - wait.

Come to my shop, do not stop, Else you'll

COOINGS.

Less rack - et make, she will a - wake, the la - dy  
find 'tis too late.



sleeps. \_\_\_\_\_

TENORS. *ff* The la - dy sleeps, the la - dy sleeps. *dim.*

BASSES. *ff* The la - dy sleeps, the la - dy sleeps. *dim.*

Grazioso. MRS. COOLINGS. Oh George Oh where am I? \_\_\_\_\_

MR. COOLINGS. My

Grazioso. And where my dear is here? \_\_\_\_\_

dear-est you are here! \_\_\_\_\_ I

And we are still up - on our hon - ey -  
think it is Al - giers!

moon? Thank good - ness!  
We are

*sempre a tempo*  
*dim.*

MIRIAM. *quasi Recitative.*  
Allegro.  
(Enter Miriam) A for - tune for the Frankish la - dy

*fz* *sfz* *a tempo*

Lento. MIRIAM  
A cup of wa - ter bring me quick - ly! (bus)

ALL WOMEN.  
A for - tune. Lento.

*sfz* *ff*

*Molto lento.*

As this cup is o - ver - flow - ing So with joy shall be thy life,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "As this cup is o - ver - flow - ing So with joy shall be thy life,". The piano accompaniment is in two staves, with the right hand playing a series of chords and the left hand providing a harmonic foundation. The tempo is marked "Molto lento."

Never pain or sor - row know - ing Learn - ing naught of woe or strife

The second system continues the musical score. The vocal line has the lyrics "Never pain or sor - row know - ing Learn - ing naught of woe or strife". The piano accompaniment continues with similar chordal textures.

All that waits for thee here - af - ter Comes from for - tunes treas - ur - y.

The third system features the lyrics "All that waits for thee here - af - ter Comes from for - tunes treas - ur - y." The piano accompaniment includes some chromatic movement in the bass line.

hours a - glow with love and laughter, Years from ev - 'ry shadow free.

The fourth system concludes the piece with the lyrics "hours a - glow with love and laughter, Years from ev - 'ry shadow free." The piano accompaniment features a *cresc.* (crescendo) marking and ends with a double bar line and repeat signs. The tempo remains "Molto lento."

Go hap-py bride go hap-py bride up -

STORYTELLERS & MERCHANTS. *pp*

Foul Frank-ish flag foul Frank-ish

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 12/8 time signature, containing the lyrics 'Go hap-py bride go hap-py bride up -'. The middle staff is a vocal line in bass clef with the same 12/8 time signature, containing the lyrics 'STORYTELLERS & MERCHANTS. pp' and 'Foul Frank-ish flag foul Frank-ish'. The bottom staff is a piano accompaniment in treble and bass clefs, with a 12/8 time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

on thy way, this charm with - in thy bo - som wear,

flag thy doom is close at hand no more the Moor shall be thy

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 12/8 time signature, containing the lyrics 'on thy way, this charm with - in thy bo - som wear,'. The middle staff is a vocal line in bass clef with the same 12/8 time signature, containing the lyrics 'flag thy doom is close at hand no more the Moor shall be thy'. The bottom staff is a piano accompaniment in treble and bass clefs, with a 12/8 time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

And from thy side thy loveshall ne'er stray

slave thy cur - sed folds a - bove our ho - ly land no

*marcato.*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 12/8 time signature, containing the lyrics 'And from thy side thy loveshall ne'er stray'. The middle staff is a vocal line in bass clef with the same 12/8 time signature, containing the lyrics 'slave thy cur - sed folds a - bove our ho - ly land no'. The bottom staff is a piano accompaniment in treble and bass clefs, with a 12/8 time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The word 'marcato.' is written below the piano part.

Go hap-py bride se-rene and fair!

more shall wave thy cur - sed folds no more shall

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 12/8 time signature, containing the lyrics 'Go hap-py bride se-rene and fair!'. The middle staff is a vocal line in bass clef with the same 12/8 time signature, containing the lyrics 'more shall wave thy cur - sed folds no more shall'. The bottom staff is a piano accompaniment in treble and bass clefs, with a 12/8 time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

Go hap-py bride go hap-py bride up -  
 Hap - py bride on thy way  
 wave! Foul Frank - ish flag foul Frank - ish

Up - on thy way with - in thy bos - om wear,  
 on thy way this charm with - in thy bos - om wear  
 this charm with - in thy bos - om wear and  
 flag thy doom is close at hand no more the Moor shall be thy

and from thy side love shall ne'er stray, go  
 and from thy side love shall ne'er stray, go  
 from thy side thy cur-sed love shall ne'er stray, go  
 slave thy cur - sed folds a - bove our ho - ly land, no

*cresc.* hap - py bride ser - ene and fair up - on thy  
*cresc.* hap - py bride ser - ene and fair up - on thy  
*cresc.* more shall wave no more shall wave no more shall

*rit.*

*molto cresc.*

way Go hap - py  
 way Go hap - py  
 wave No more shall

bride on thy way.  
 bride on thy way.  
 wave no more wave.

*pp* *fff*

*pp* *fff* *fff*

## No 2

## The Same old Two.

Mrs. Coatings and Chorus.

Grazioso con ben marcato.

Piano.

The piano introduction is in 2/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of chords and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *ff*, and *p*.

Day-time Is for play-time For trou-ble and for schemes.  
Morn-ing At the dawn-ing Is bright and fair to see.

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *pp*.

Night-time Is the right-time For slum-ber and for dreams.  
Sweet-er And com-plet-er The sun-set hour may be.

The second system shows the vocal melody and piano accompaniment for the second two lines of the song. The piano accompaniment continues with chords and a bass line. Dynamics include *p* and *mf*.

All things Great and small things At cer-tain times are best, And  
Moon-light And the twi - light Have beauties all their own, But

*rit.*  
eve-ning star time is for love When fire-flies dance a - bove.  
dear-est is the hour by far When gleams the ev'-ning star!

Listesso tempo ma molto tranquillo.

Ev - ry where that star shines down on sea-shore, moun-tain field and town

There it sees the same old two the love lorn lad and sweet-heart true,



O'er the face of count-less lands 'tis thus they wan-der hold-ing hands,

All they do is this, this, this, - And all they say is "I love you!"  
*(Three Kisses)*

*foco rit* *atempo*  
*rit* *foco ten* *p a tempo*  
*ten.*

**CHORUS.**  
 Ev - 'ry-where that star shines down on sea-shore, moun-tain, field and town,

There it sees the same old two the love born lad and sweet-heart true,

O'er the face of count-less lands 'tis thus they wan-der hold-ing hands.

All they do is this, this, this, And all they say is "I love you!"  
(Three Kisses)

*poco rit.* *a tempo*

*poco rit.* *a tempo* *Fine*

## The Boule' Miche'.

(De Lome and Chorus.)

No 3

Allegro.

*f* *accel.* *sf*

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Allegro'. Dynamics include *f* (forte), *accel.* (accelerando), and *sf* (sforzando).

De Lome.

Through the Quartier Lat - in in Par -  
Ev - 'ry girl you may hap-pen to

The vocal line for 'De Lome' is in 3/4 time with a key signature of two flats. It begins with a rest for four measures, followed by the lyrics. The piano accompaniment is marked *fp* (fortissimo piano).

is, \_\_\_\_\_ Runs the bou - le - vard known as Mi - chel. \_\_\_\_\_ Know it  
see \_\_\_\_\_ On that bou - le - vard known as Mi - chel. \_\_\_\_\_ All your

The chorus vocal line continues in 3/4 time with a key signature of two flats. It features a melodic line with lyrics and a piano accompaniment.

once know it well From its spell \_\_\_\_\_ You will strug-gle in vain to be  
 praise will com-pel, She's a belle \_\_\_\_\_ Who is more than en - tran - cing-ly

free, \_\_\_\_\_ Your thoughts ev-er back to it fly \_\_\_\_\_ And 'twere  
 sweet! \_\_\_\_\_ It's com-rades have ne'er wel-come-d yet \_\_\_\_\_ The \_\_\_\_\_

id - le to hold them in leash, \_\_\_\_\_ For the dear-est street  
 cad or the loud nou-veau riche, \_\_\_\_\_ For 'tis on - ly good

un - der the sky \_\_\_\_\_ Is the old Boule'  
 fel - lows are met \_\_\_\_\_ On the old Boule'

*rit.*

Tempo di Marcia.

Miche! Bon jour Mi - mi Come dine with  
Miche!

*pp* *rit.* *a tempo*  
*marcato*

me Hen - ri and George and An - toin -

ette, but first to the Ca - fé,

Panth - - e - on for just one petit verre of an - i -

sette \_\_\_\_\_ 'twas thus it went \_\_\_\_\_ in hours long

*marcato*

spent \_\_\_\_\_ hap - py those days for - ev - er

done \_\_\_\_\_ When we dreamed of art on the

*poco meno*

gay Boule' Mieh' And we all were twen - ty one.

*rit.* *a tempo*

*rit.* *fa tempo*

*All. rit.* *a tempo*

Bon - jour Mi - mi - - Come dine with me

*ff. rit.* *a tempo*

*marcato*

Hap - py those days for - ev - er done - - - - - When we dreamed of art on the

gay Boule' Miché' And we all were twen - ty one.

*rit.* *a tempo*

*rit.* *ff a tempo* *ff.*

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line with lyrics 'Bon - jour Mi - mi - - Come dine with me' and the piano accompaniment. The second system continues the piano accompaniment with dynamics *ff. rit.* and *a tempo*, and a *marcato* marking. The third system shows the vocal line with lyrics 'Hap - py those days for - ev - er done - - - - - When we dreamed of art on the'. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics 'gay Boule' Miché' And we all were twen - ty one.' and the piano accompaniment with dynamics *rit.* and *a tempo*. The sixth system concludes the piece with dynamics *rit.*, *ff a tempo*, and *ff.*

## I've Been Decorated

No 4

Lyric by  
GLEN MAC DONOUGH

Music by  
VICTOR HERBERT

Marcia (Allegro Giocoso)

With trump and drum  
I thank you for

from far Al - giers In  
your wel - come cheers, You

state I've come to still your fears  
soon with more can greet my ears,

*ffz*

*fz*

The musical score consists of three systems. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Marcia (Allegro Giocoso)'. The lyrics are: 'With trump and drum I thank you for from far Al - giers In your wel - come cheers, You state I've come to still your fears soon with more can greet my ears,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *ffz* and *fz*.

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Though reb - els gath - er nigh To  
 It shows, I beg to state, That

threat - en and de - fy. Soon in a pan - ic  
 you ap - prec - i - ate You're in the pres - ence

they will glad - ly fly Now  
 of the tru - ly great 'Tis

let your trou - - les fade a - way.  
 known I sec - - ond stand to none

Your Gov - 'nor grand is here to -  
In an - y field where fame is

day Would you see that fact ex -  
won, If a proof of that you

pressed Kind - ly let your glan - ces rest On the  
note, Quick - ly let your glan - ces float O'er the

row of med - als that a - dorn my chest.  
line of rib - bons that con - ceal my coat.

*a tempo*  
*p*  
 I've been de - cor - a - ted, de - cor - a - ted,  
*a tempo*  
*p ma marcato*

None more high - ly ra - ted, high - ly ra - ted,  
*mf*

I've been cel - e - bra - ted Im - i - ta - ted,  
*mf*

em - u - la - ted, El - e - va - ted, sky high!  
*sfz* *sfz*

(I've been decorated. 6)

*p*

It's been free - ly sta - ted, free - ly sta - ted,

The first system of music consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The lyrics are "It's been free - ly sta - ted, free - ly sta - ted,". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

In me con - cen - tra - ted, con - cen - tra - ted,

The second system of music consists of three staves. The top staff is the vocal line with lyrics "In me con - cen - tra - ted, con - cen - tra - ted,". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Are re - in - car - na - ted Cae - sar, Pla - to,

The third system of music consists of three staves. The top staff is the vocal line with lyrics "Are re - in - car - na - ted Cae - sar, Pla - to,". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Cy - rus, Ca - to, thence my sta - tion high, that's why!

*sfz* *sfz* *loco* *a*

The fourth system of music consists of three staves. The top staff is the vocal line with lyrics "Cy - rus, Ca - to, thence my sta - tion high, that's why!". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a *loco* section marked with *sfz* and *a* dynamics.

*ff*

ALL. It's been free - ly sta - ted, free - ly sta - ted, In him

*ff*

con - cen - tra - ted, con - cen - tra - ted Are re - in - car - na - ted, Cae - sar, Pla - to,

*tr*

Cy - rus, Ca - to, Thence his sta - tion high, that's why!

*sva*

*ff* *ff*

*ff* *ff*

I've been decorated.

## No 5.

## You'll feel better then.

Millicent and Female Chorus.

Tempo di Valse Moderato.

Piano introduction in 3/4 time, marked *f* (forte) in the first measure and *p* (piano) in the second measure. The music is in G major and features a waltz-like melody in the right hand and a supporting bass line in the left hand.

First system of the vocal and piano accompaniment. The vocal line is in G major, 3/4 time, with lyrics: "When hair of gold and eyes of blue Are false to you, / When For - tune frowns and friends once true Bid you a - dieu,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "Seek not an end with knife or rope For there is / Leap not from off the riv - er - side In - to the". The piano accompaniment continues with chords and bass line.

Third system of the vocal and piano accompaniment. The vocal line concludes with lyrics: "hope - tide! That like cures like do not for - / Dont drown your - self, but kind - ly". The piano accompaniment continues with chords and bass line.

get Go search and seek un - til you've met A girl who's  
note That sor - row sim - ply can - not float In things one

just the false one's size, With bright - er hair and blu - er eyes. —  
may from flag - ons drink, So fill one high and sor - row sink. —

Doc - tor Mad - i - son says. — — — — — rit. Doc - tor Mad - i - son says. —  
Doc - tor Mad - i - son says. — — — — — Doc - tor Mad - i - son says. —

*p* You'll feel bet - ter then You'll feel bet - ter then With -  
NURSES. *pp* bet - ter then bet - ter then

in an hour a change you'll see and con - val - es - cent you will be if

this is tak - en as we or - der You'll feel bet-ter then *pp* NURSES.  
bet-ter then

*pp*

You'll feel bet-ter then This rem - e - dy is such a hit that  
bet-ter then

pa - tients sim - ply cry for it we guar - an - tee. *fz*



NURSES.

You'll feel bet-ter then You'll feel bet-ter then With-

in an hour a change you'll see and con-val-es-cent you will be if this is tak-en as we

or - der You'll feel bet-ter then You'll feel bet-ter then This

rem-e-dy is such a hit that patients sim-ply cry for it we guar-an - tee.

You'll feel better then. ♪

# No 6. The Great White Easiest Way.

Lyric by  
GLEN MAC DONOUGH.

Music by  
VICTOR HERBERT.

The musical score is written in 2/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand. The lyrics are as follows:

We're a  
We're far  
long, long jour - ney from a well made Mar - tin - i, From a  
from the jun - gle where the gay young Welsh rare - bits By the  
chop and a tax - i - cab. From the plac - es where they roi - ster With the  
side of the ale mugs play. From the din - ing and the win - ing Where a

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can - vas back and oy - ster And make mer - ry with the soft shell  
mil - lion lights are shin - ing From the twi - light till the break of

crab! With a deep, deep yearn - ing, all our thoughts are turn - ing To a  
day! We in fan - cy wan - der to the streets o'er yon - der, And in

spot a - cross the spray, If they fin - ish us by shoot - ing, Soon our  
fan - cy down it stray, As the eve - ning shades are fall - ing We can

spir - its will be scoot - ing For the Great White Eas - i - est Way! —  
hear the lob - sters call - ing From the Great White Eas - i - est Way! —

*ff*

*ff*

Dance.

The musical score is written for piano and bass. It begins with a treble clef, a 2/4 time signature, and a mezzo-forte (*mf*) dynamic. The piece consists of five systems of music. The first system includes a repeat sign. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic. The fourth system is marked forte (*f*). The fifth system concludes with first and second endings, both marked fortissimo (*ff*), and includes triplet markings in both staves.

hours that passed by, and I  
 sat alone, while there I

*mf* *con moto*

went my dearest one, my own  
 When I thy

song at night, or night  
 here, for thee I

Ah would that thou wert near  
 Thy song di-

Andante  
 My life I love thee  
 When from the

Tempo I. *Grave*  
 My life I love thee  
 I'll love thee till the day  
 When from the

skies the stars shall pass a way  
 My life I love thee  
 Rose of the

world thou art  
 and close the tendrils twine  
 about my heart

45  
Finale.

No. 8.

ACT I.

Allegro moderato.

Piano introduction in 6/8 time, marked *p*. The music consists of a treble and bass staff with a key signature of one flat (B-flat major). The melody in the treble staff is accompanied by a steady eighth-note bass line in the bass staff.

ADJUTANT. 1<sup>st</sup> NURSE.

Here if you please is a let-ter for you, A let-ter for me

Vocal line for the Adjutant and 1st Nurse. The piano accompaniment features a treble staff with chords and a bass staff with a simple accompaniment. The dynamic marking is *fp*.

ADJUTANT. 2<sup>nd</sup> NURSE.

from ov-er the sea And one for you, too A

Vocal line for the Adjutant and 2nd Nurse. The piano accompaniment continues with chords in the treble and a simple accompaniment in the bass.

ADJUTANT. BOTH NURSES.

let-ter for me, from ov-er the blue A let-ter for you from

Vocal line for the Adjutant and both Nurses. The piano accompaniment continues with chords in the treble and a simple accompaniment in the bass.

(other Nurses enter) (ALL NURSES.)

ov-er the blue \_\_\_\_\_ Oh if you please is there some-thing for me \_\_\_\_\_

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "ov-er the blue" followed by a long line, then "Oh if you please is there some-thing for me" followed by another long line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Hur-ry and see \_\_\_\_\_ joy if there be \_\_\_\_\_ A mes-sage for me \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The lyrics are "Hur-ry and see" followed by a long line, then "joy if there be" followed by a long line, and finally "A mes-sage for me" followed by a long line. The piano accompaniment maintains its rhythmic pattern.

A let-ter for you from ov-er the blue A let-ter for you \_\_\_\_\_ from

The third system continues the vocal line and piano accompaniment. The lyrics are "A let-ter for you from ov-er the blue A let-ter for you" followed by a long line, and finally "from" followed by a long line. The piano accompaniment continues with its characteristic texture.

ov-er the blue.

*fp* *cresc. molto.*

The fourth system continues the vocal line and piano accompaniment. The lyrics are "ov-er the blue." followed by a long line. The piano accompaniment features a dynamic marking of *fp* (fortissimo piano) and a *cresc. molto.* (crescendo molto) instruction. The piano part becomes more active and expressive.

*sfz* *mf accel.*

The fifth system continues the piano accompaniment. The lyrics are not present in this system. The piano part features dynamic markings of *sfz* (sforzando) and *mf accel.* (mezzo-forte accelerando). The music concludes with a final chord and a repeat sign.



(ALL MEN)

Our love - lorn plaint we

Tempo di Valse Lente.

*p*

*p* *scherzando.*

pri - thee heed nor scorn us for a let - ter ——— 'Tis

eas - i - er to hear than read far eas - i - er and

bet - ter ——— Let for us in each love - ly eye one

tear of pi - ty glis - ten ——— And while of hope - less

love we sigh be good e - nough to lis - ten. ———

*Poco Meno.*  
Altos. Sopranos.

What does he say ——— What does he

*Poco Meno.*

Unison.

say ——— He says he loves me, loves me true

That

is quite right I do! I do!

Please go a -

way, but what we

We heard you say

said was not to you so leave us, pray

(Together)

What does he say

What does he

*cantando.*

say, He says he loves me you loves me you true that

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "say, He says he loves me you loves me you true that". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and a more active treble line with some melodic flourishes.

is quite right I do I do Please Don't go a -

The second system continues the musical score. The vocal line lyrics are: "is quite right I do I do Please Don't go a -". The piano accompaniment continues with similar textures, providing harmonic support for the vocal line. The key signature and time signature remain consistent with the first system.

way We heard you say but

The third system of the musical score. The vocal line lyrics are: "way We heard you say but". The piano accompaniment continues to provide harmonic support. The key signature and time signature remain consistent.

what we said was not to you so don't leave us

The fourth and final system of the musical score on this page. The vocal line lyrics are: "what we said was not to you so don't leave us". The piano accompaniment concludes with a final chord. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The system ends with a double bar line.

Allegro moderato.

prayer.

DE LOME.  
Close the

*cresc. molto.*  
*sf p* *sfz*  
*sf p* *cresc. molto.* *ffz*

gate Lock it fast The de- sers are free But a- gain Ere the

*p* *ffz*

night must they pris- on-ers be.

(ALL.)  
*ffz*

*ff*

- ser - - ters are free But a - gain Ere the night must they pris - - on-ers

MIRIAM. *Poco Meno.* DE LOME.  
Let me pass I must be go - ing — 'List and hear the tem-pest  
be.

*Poco Meno.*  
*fp* *fp* *fp*

grow-ing. — (ALL)  
No! No! No! No! 'twere death for you to go.

Picc. *ffz*

Molto Agitato.

(She kneels.)

*f* MIRIAM.

Bid them un-lock the gate — I beg of thee — on bend-ed knee for

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f*, *sf*, *pp*, and *p*.

soon 'twill be too late, from an un-hap-py fate go to save a

The second system continues the vocal and piano parts. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf*, *fz*, and *fz*.

com - rade brave let me no long - er wait. (ALL)

The third system shows the vocal line and piano accompaniment. The piano part has a more active role with chords and moving lines. Dynamics include *ff* and *ff*.

No! No! No!

The fourth system continues the musical score. The piano accompaniment is highly rhythmic and dramatic. Dynamics include *fz* and *ff*.

Very dramatically.

I'll go — I say

No! 'twere death for you to go.

The fifth system features the vocal line and piano accompaniment. The piano part has a strong rhythmic presence. Dynamics include *ff*.

*colla voce*

The sixth system concludes the page with the vocal line and piano accompaniment. The piano part features a final, dramatic flourish. Dynamics include *ff*.





*animato.*

way.

heart.

heart.

Two vocal staves in treble clef with a key signature of two sharps (F# and C#). The first staff has the lyrics "way." and the second "heart." The third staff has the lyrics "heart." The notes are mostly quarter and eighth notes with some rests.

2 Piccolos.

*S<sup>va</sup>*

*S<sup>va</sup>*

Brass.

Piano accompaniment in treble and bass clefs. The right hand features complex rhythmic patterns with triplets and sixteenth notes. The left hand has a steady bass line with some triplets. A brass part is shown in the lower right, featuring a melodic line with triplets.

*S<sup>va</sup>*

*S<sup>va</sup>*

Piano accompaniment in treble and bass clefs. The right hand has a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a steady bass line with some triplets.

*loco*

*loco*

Piano accompaniment in treble and bass clefs. The right hand has a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a steady bass line with some triplets.

*sva.*

*ff marcattissimo.*

*ff*

*ffz*

*ffz*

*sva.*

*fff*

*fff*

*sva.*

*fffz*

No 9.

Opening Chorus.

Moderato.

The first section of the musical score is marked "Moderato." It consists of two systems of piano accompaniment. The first system begins with a treble clef and a common time signature (C). The bass clef part starts with a dynamic marking of *ff*. The music features a mix of chords and moving lines in both hands. The second system continues the piece, ending with a key signature change to one flat (B-flat major) and a time signature change to 3/4. A dynamic marking of *ff* is present in the second system.

Tempo di Valse.

The second section of the musical score is marked "Tempo di Valse." It consists of three systems of piano accompaniment. The first system begins with a treble clef and a 3/4 time signature. The bass clef part starts with a dynamic marking of *f*. The music is characterized by a waltz-like feel with a steady bass line and chords in the treble. The second system continues the piece. The third system includes a dynamic marking of *sempre cresc.* (always crescendo) in the bass line, indicating a gradual increase in volume.

CHORUS. (1<sup>st</sup> Group)

Mar-di Gras from a -

*ff* *f a tempo brillante*

far To this court we have brought in Al-giers 'tis a cus - tom that's

*Sua*

new there All are we from Par - ee So to - day in a

*Sua*

way We will do just the same as they do there We will

*Sua* *ff*

dance as in France Mak - ing gay same as they For on

*loco*

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part includes a *loco* marking and several dynamic markings such as *mf* and *f*.

Mar - di Gras no - one is blue there \_\_\_\_\_ Glide a -

*Sua*

This system contains the third and fourth lines of music. The vocal line continues with a long note and a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A *Sua* marking is present above the piano staff.

long with a song Let it ring as we swing Sing - ing

*Sua*

This system contains the fifth and sixth lines of music. The vocal line continues with a long note and a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A *Sua* marking is present above the piano staff.

tra la la la la la la la la la la la \_\_\_\_\_

*Sua*

*brillante*

This system contains the seventh and eighth lines of music. The vocal line continues with a long note and a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A *Sua* marking is present above the piano staff, and a *brillante* marking is present below the piano staff.

ALTOS, (2<sup>nd</sup> Group)

Hail, Mar - di Gras — Hail the gay - est day of the year Day of the year

Till it be done — Slaves of Fol - ly all are we here All are we here

Wor - ry and care — Till the mor - row dare not ap - pear Dare not ap - pear

Ban - ished are they — Pleas - ure holds full sway! — Ah ah ah

ah ah ah ah ah ah Hail! Mar-di Gras — Hail the gay-est day of the year

Day of the year Till it be done — Slaves of Fol-ly all are we here All are we here

Wor-ry and care — Till the mor-row dare not ap-pear Dare not ap-pear

Ban-ished all are they and pleas-ure ev-er shall hold sway. Mar-di

*ff* *brillante* *cresc.* *ff* (Both Groups)

Gras from a - far to <sup>a</sup>this court we have brought In Al -

giers 'tis a cus - tom that's new there \_\_\_\_\_ All are

*sfz*

we from Pa - ree So to - day in a way We will

*sfz*

do just the same as they do there \_\_\_\_\_ We will

*sfz*



dance as in France Mak-ing gay same as they For on  
sea

Mar-di Gras No-one is blue there Glide a-

long with a song Let it ring as we swing Sing-ing  
sea

tra la la la la la la la la la  
sea

*brillante* *attacca.*

(Short)

## Tempo di Marcia.

First system of the march. The piano part begins with a *fpp* dynamic marking and a wavy hairpin. The bass part features a steady eighth-note accompaniment. Both parts include accents and triplets.

Second system of the march, continuing the piano and bass parts with similar rhythmic patterns and dynamic markings.

Third system of the march, showing further development of the piano and bass parts.

Fourth system of the march, featuring first and second endings. The piano part includes a *f* dynamic marking and a wavy hairpin. The bass part continues with its accompaniment.

CHORUS. The vocal line begins with a *ff* dynamic marking and the lyrics "Hal - lo! Hal-lo! Hal - lo!". The piano accompaniment features a wavy hairpin and a *ff* dynamic marking.

Final system of the chorus. The piano part includes a *ff* *lunga* dynamic marking and a wavy hairpin. The bass part continues with its accompaniment.

## GOVERNOR.

Queen Zo - ra - die has quite hur-ried-ly sent for me

See!

Tempo giusto.

Her to ad - vise on my clev-er-ness she re - lies For at fin -

lies!

esse And — pol - i - tesse Al - so wit

Nothing less So we guess That is it

Nothing less So we guess That is it

Nothing less So we guess That is it

Nothing less So we guess That is it

Nothing less So we guess That is it

*Well it's known that I stand quite a - lone! Ah Tho' I'm a*

*Of it's shown that you stand quite a lone!*

*Calenza rit. poco a poco a tempo*

*Poco meno.*

*ge-nius mil-i - ta - ry Na-po-le - on - ic. My tal-ents va - ry In an-y*

*Poco meno.*

*oth-er line I'd be fine And as a dip-lo - mat no doubt I'd bright-ly shine So when be-*

*Hed shine!*

*pp.*

set by doubt or wor - ry The Queen for me sends and bids me hur - ry For with such

fact I act what e'er the trouble be 'tis end-ed by a word from me. —

Tho' he's a

ge - nius mil - i - ta - ry Na - po - le on - ic his tal - ents va - ry In an - y

*rit.*

*a tempo*

oth-er line he'd be fine— And as a dip-lo-mat no doubt he'd bright-ly shine, So when be-

set by doubt or wor-ry— The Queen for him sends, and bids him hur-ry And with such

tact he acts he soon the trou-ble mends for with a word from him it

*poco rit.*

*ff*

Tempo I. *ff* ends Mar-di Gras from a - far to this court we have

Mar-di Gras from a - far to this court

Tempo I. *ff a tempo* *ff*

brought in Al-giers tis a cus - tom that's new there Glide a -

we have brought tis a cus - tom that's new there

*Sva*

long with a song Let it ring as we swing Sing-ing tra la la la la

Glide a - long with a song Sing-ing tra la la la

*Sva*

*accel* **All<sup>o</sup> molto.** (Can Can) General Dance.

la la la la la la la.

la la la la la la la.

*Sva* *accel* **Allegro molto.** (Can Can) *loco*

*p* *sempre* *cresc al Fine*

Musical score for Op., Cho., Act II, page 70. The score is written in B-flat major and consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat).

The score includes various musical notations and performance instructions:

- System 1:** Piano accompaniment with complex chordal textures and rhythmic patterns. Dynamics include *sfz*.
- System 2:** Vocal line with a *(Shout)* instruction. Piano accompaniment continues with similar textures. Dynamics include *sfz*.
- System 3:** Piano accompaniment with complex textures. Dynamics include *sfz*.
- System 4:** Piano accompaniment with complex textures. Dynamics include *sfz*.
- System 5:** Piano accompaniment with complex textures. Dynamics include *sfz*. Performance instructions include *Sua...* and *accel molto*.
- System 6:** Piano accompaniment with complex textures. Dynamics include *sfz*. Performance instructions include *Sua...*, *loco*, and *ffz*.



## No. 10.

## Love is like a Cigarette.

De Lome and Male Chorus.

Moderato grazioso. DE LOME.

My ci-gar-ette, Sweet  
My ci-gar-ette, Thou

so-lace bring to me! Thy mys-tic mists Are filled with fan-ta-sy In thee I hold A  
art a mag-ic key Un-to the lock That pris-ons mem-o-ry! A touch from thee Will

nec-ro-man-cers wand, From lead-en care 'Twill sev-er ev-'ry bond. Thy  
o-pen wide the door, And ghosts re-lease Of days that are no more. Be-

*mf* *p* *rit.* *rit.*

in-cense mounts — In swirl-ing curves a-bove, — And as I  
- witch-ing shades! Each sad-ly smiles at me, With each I

dream My fan-cy turns to Love!  
swore To love e-ter-nal-ly!

*rit.*

(He rolls a cigarette.)

*Poco Meno Mosso.*

Love is like a ci-gar-ette (A ci-gar-ette may last as long.)

*gr.*

*molto delicato.*

Love is like a cigarette.

Light-ed at a heart a-flame For a time its fire is

*sm.*

strong. Fra-grant clouds then from us veil Ev-ry

*sm.*

sor-row, ev-ry doubt, Till we wake at -

*sm.*

*rit.*

last to find That our ei-gar-ette is out.

*sm.*

*a tempo.*

*rit.*

*a tempo.*

*p a tempo.*

*rit.*

*a tempo.*

Love is like a cigarette.

Love is like a ci-gar-ette (A ci-gar-ette may last as

*pp* TENORS.  
Love is like a ci-gar-ette (A ci-gar-ette may last as

BASSES  
*pp*

*Sua*  
*pp*

long.) Light-ed at a heart a-flame For a

long.) Light-ed at a heart a-flame For a

*Sua*

time it's fire is strong. Fra-grant clouds then

time it's fire is strong. Fra-grant clouds then

*Sua*

Love is like a cigarette.

from us veil Ev - 'ry sor - row ev - 'ry doubt,

from us veil Ev - 'ry sor - row ev - 'ry doubt,

*sua.*

Till we wake at last to find That our

Till we wake at last to find That our

*rit.*

*rit.*

*rit.*

*sua.*

*rit.*

ci - gar - ette is out! *D.S.*

ci - gar ette is out! *D.S.*

*sua.*

*loco*

*D.S.*

Love is like a cigarette.

## No. 11.

## Ask Her While The Band Is Playing.

Millicent and Female Chorus.

Moderato.

Piano introduction in B-flat major, 2/4 time. The score consists of two staves: a treble staff with chords and a bass staff with a simple accompaniment. Dynamics include *f. accel.*, *sfz*, and *sf p'atempo*.

First system of vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "If you a - dore a fro - ty maid — And are a - If with your spe - cial pre - cious pet — You've chanced to

Second system of vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "-fraid — Your love to speak, — If when you meet your own - est get — In - to a spat, — Then for a week of dark dis -

Third system of vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "girl — Your sens - es whirl, — Your knees grow weak, — This is I - tress — You've failed to guess, — Where you are at, — If woe and

## Only One Of Anything.

No 12.

Governor General.

Commodo.

Some know when they are  
I met a dain - ty

hap - py, lad, charm - er once      And some when they're con - tent \_\_\_\_\_ In  
And all in black was she \_\_\_\_\_ A

learn - ing arts and sci - en - ces      The lives of some are  
sim - ple tim - id lit - tle elf      Who won my sym - pa -

spent ———— Though know - ledge has ten thous - and forms Pray  
- thy ———— My heart and for - tune fol - lowed fast Soon

note this on your cuff ———— The hard - est thing to  
sor - ry was my plight ———— And now I know - a

*rit.*  
know my lad, Is when you've got e - nough!  
thing or two, A - bout the wid - ows might!  
*poco rit.*

*a tempo*  
On - ly one of an - y - thing is quite e - nough for me,  
On - ly one of an - y - thing is quite e - nough for me,  
*a tempo*  
*pp Molto delicato e grazioso*



On - ly one of an - y - thing is a suf - fi - cien - -  
On - ly one of an - y - thing is a suf - fi - cien - -

cy. With a mil - lion dol - lars I could  
cy. When I see a wid - ow I pro -

have a bit of fun, Not two or three, They'd  
ceed at once to run, I've nev - er met, The

*poco rit.* wor - ry me, On - ly one, Just one.  
*rit.* sec - ond yet, On - ly one, Just one.  
*pp* *loco*

№ 13.

Entrance of Sultana.

Allegro marcia.

Piano introduction in 2/4 time, marked *Allegro marcia*. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *fz* (forzando).

Horns & Cornets.

Oboes & Bassoon.

Woodwind and brass entries. The Horns & Cornets play a melodic line starting with a *ffz* dynamic. The Oboes & Bassoon play a rhythmic accompaniment. Dynamics include *ffz*, *fz*, and *sfz*.

Piano accompaniment continuation. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with chords. Dynamics include *fz* and *sfz*.

Piano accompaniment continuation. The right hand features a melodic line with trills (*tr*) and eighth notes. The left hand provides a rhythmic accompaniment with chords. Dynamics include *fz* and *sfz*.

Piano accompaniment continuation. The right hand features a melodic line with trills (*tr*) and eighth notes. The left hand provides a rhythmic accompaniment with chords. Dynamics include *fz* and *sfz*.

Wood Wind.

*fz* Strings tremolo.

*fz*

*fz*

The first system consists of two staves. The upper staff is for Wood Wind, starting with a woodwind instrument (likely flute or clarinet) playing a melodic line with slurs and accents. The lower staff is for Strings, playing a tremolo accompaniment. The dynamic marking *fz* is present at the beginning and in the middle of the system.

*fz*

*fz*

*fz*

*fz*

The second system continues the musical material from the first system. The Wood Wind part features more complex phrasing with slurs and accents. The Strings continue with a tremolo accompaniment. The dynamic marking *fz* is repeated throughout the system.

A

The third system introduces a new section marked 'A'. The upper staff features a more active melodic line with slurs and accents. The lower staff continues with a tremolo accompaniment. The dynamic marking *fz* is present at the beginning of the system.

The fourth system continues section 'A'. The upper staff has a melodic line with slurs and accents. The lower staff continues with a tremolo accompaniment. The dynamic marking *fz* is present at the beginning of the system.

B

The fifth system introduces a new section marked 'B'. The upper staff features a melodic line with slurs and accents. The lower staff continues with a tremolo accompaniment. The dynamic marking *fz* is present at the beginning of the system.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes. The dynamic marking *fz* is present in both staves.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic marking *fz* is repeated in both staves.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with a crescendo hairpin. The dynamic marking *cresc.* is written above the left staff.

Fourth system of musical notation. The tempo marking *Meno mosso.* is written above the right staff. The dynamic marking *ff* is written below the left staff. The right hand has a melodic line with slurs and accents, and the left hand has a bass line.

Fifth system of musical notation. The tempo marking *sempre piu allargando* is written below the left staff. The dynamic marking *molto rit.* is written above the right staff. The dynamic marking *ffz* is written below the left staff. The right hand has a melodic line with slurs and accents, and the left hand has a bass line.

## Twilight in Barakeesh.

(Zoradie and Full Chorus)

No 14.

Moderato.

*Sua*

*Short. loco*

*p*

*accel*

*accel molto*

*ff*

*p*

The piano introduction is in 3/4 time with a key signature of two flats. It begins with a *Moderato* tempo. The right hand features a series of chords, starting with a *Sua* (sustained) section. The left hand plays a rhythmic accompaniment. The piece includes dynamic markings such as *p*, *accel*, *accel molto*, *ff*, and *p*, along with performance instructions like *Short. loco*.

SULTANA.

Crim-son the min-ar-et Grows in the west-ern glow Twi-ght in Bar-a-keesh  
 Tam-bour and cas-ta-net Join in the ser-e-nade, Stars ov-er Bar-a-keesh

The vocal line is in a 3/4 time signature with a key signature of two flats. The lyrics are: "Crim-son the min-ar-et Grows in the west-ern glow Twi-ght in Bar-a-keesh / Tam-bour and cas-ta-net Join in the ser-e-nade, Stars ov-er Bar-a-keesh". The piano accompaniment consists of chords in the right hand and a rhythmic line in the left hand.

Falls! \_\_\_\_\_ High o'er the mar-ket place Still-ing the  
 Glow! \_\_\_\_\_ Out of the des-ert's heart Cool as a

*Sua*

*loco*

*p*

The vocal line continues with the lyrics: "Falls! \_\_\_\_\_ High o'er the mar-ket place Still-ing the / Glow! \_\_\_\_\_ Out of the des-ert's heart Cool as a". The piano accompaniment includes dynamic markings like *p* and performance instructions such as *Sua* and *loco*.

through be-low Clear there the mu-ez-zin Calls! And while on high  
moun-tain rill, Winds of the ev-en-tide Blow! And while o'er all

*rit.* *a tempo.* *rit. or.*  
The sil-ver cres-cent swings Un-to his love An Ar-ab rov-er sings.  
The night its man-tle flings Un-to his love An Ar-ab rov-er sings.

True as the blade of my scim-i-tar keen

Staunch as the steel of the shield that I wear

love, Oh, Gul-nare! Is the love that I give thee Gul-

*marcatissimo.*

nare And when my sword on the en-e-mys'rings

(trill) When 'gainst my shield swift his ar-rows he wings

*sf*

(trill) May they death to me bear, (trill) (trill) (trill)

*sf* *marcatissimo.*

Should I false to thee be Gul - nare!

CHORUS.

And when my sword on the en - e - my's rings, (clash)

Ah!

*Tutti. Brass, + Str. (Fl)*

When 'gainst my shield swift his ar - rows he wings (clash)

Ah!



*ff*  
Ah!

May they doh to me bear  
(clash) (clash) (clash)  
(clash) (clash) (clash)

*(add th. cs)*  
*fff*  
*marcatissimo*

*ff*  
Ah! Gul- nare

Should I false to thee be Gul- nare!  
*mf*

Ah!  
Ah!

*ff* *fff* *fff*

# The Foolish Gardener.

Duo.

No 15.

Lyric by  
GLEN MAC DONOUGH.

Music by  
VICTOR HERBER

*Animato.*

There  
there

was a fool-ish gar-den-er A fool-ish gar-den had The  
was a fool-ish gar-den-er A fool-ish ga

flow-ers in it all were wild, the veg-e-ta-bles met He  
things that grew with-in it went com-plete-ly at, The

put be-neath his on - ion bed a per - fect set of springs, And  
wat - er - mel - on broke the pledge and got to tak - ing nips On

all his car - rots grew a - round in eigh - teen car - at rings, He  
ra - ces the as - par - a - gus went in for giv - ing tips, At

In Grand Opera Style.

threw a - way his string beans but he al - ways kept the strings; For his  
po - ker the po - ta - toes played with Sar - a - to - ga chips And the

broth - er was a drug - gist and he need - ed 'em, "Oh, it's  
peas be - gan a shell game with the rad - ish - es,

*a tempo.* TOGETHER.  $\frac{2}{4}$

*colla voce.* *a tempo.* *sfz*  $\frac{2}{4}$

*sfz*  $\frac{2}{4}$

Yo heave ho! Pay the an - chor, let it go, And

The first system of the musical score for 'The Foolish Gardener' consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a treble clef and contains the lyrics 'Yo heave ho! Pay the an - chor, let it go, And'. The piano accompaniment is written for both the right and left hands, starting with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'v' (accrescendo) and 'f' (forte).

neat - ly splice the gus - set to the miz - zen! Thus the

The second system continues the musical score. The vocal line has the lyrics 'neat - ly splice the gus - set to the miz - zen! Thus the'. The piano accompaniment includes dynamic markings such as 'f' and 'ff' (fortissimo), indicating a change in volume. The notation includes various note values and rests, with some notes beamed together.

gard - 'ner sang a - way all the live long day, In the

The third system of the score features the lyrics 'gard - 'ner sang a - way all the live long day, In the'. The piano accompaniment continues with a steady rhythm, using a combination of eighth and sixteenth notes. The key signature and time signature remain consistent with the previous systems.

fool - ish lit - tle gar - den that was his - 'n!

The final system on this page contains the lyrics 'fool - ish lit - tle gar - den that was his - 'n!'. The piano accompaniment concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur. The piece ends with a final chord and a fermata over the last note.

Dance.  
staccatissimo.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked "Dance. staccatissimo." and begins with a piano (*p*) dynamic. The first four systems feature a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with accents and slurs. The fifth system contains two first endings. The first ending leads to a section marked *ff* and *tr* (trill). The second ending leads to a section marked *Sua.* (Sua), *ff*, and *D.S.* (Da Capo). The piece concludes with a repeat sign.

## Little Bird of Paradise.

No 16.

(Van and Female Chorus.)

Tempo di Marcia.

Piano introduction in 2/4 time, key of B-flat major. The music features a steady bass line in the left hand and chords in the right hand. Dynamics include *f*, *sfz*, and *p*.

I am the own - er of a small men - ag - er - ie,  
That I am luck - y in one way you must a - gree,

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

This is what I kept it in, And here you see the key.  
I don't have to go <sup>(Bottle)</sup> a - broad Strange an - i - mals to see. <sup>(glass)</sup>

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with chords and a bass line.

When - e'er the pro - per use of both of these I've made,  
For I can prom - e - nade right thro' my pri - vate zoo

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with chords and a bass line.

My pets for me parade - I  
Af - ter a quart or two!

love the hip - po - pot - a - mus with pur - ple spots, I  
love the crim - son el - e - phant with sky blue feet, The

like the or - ange kan - ga - roo with pot - ka dots sweet, But  
yel - low boa - con - strict - or, too, I think quite sweet, But

*rit.* most of all I prize, My Bird of Par - a - dise.  
most of all I prize, My Bird of Par - a - dise.  
*rit.* *piu rit.*

*a tempo*

Lit - tle Bird of Par - a - dise \_\_\_\_\_ I am

GIRLS 2d time only

Lit tle Bird of Par - a - dise \_\_\_\_\_ We are

*p a tempo*

ver - y fond of you \_\_\_\_\_ Spread your gold - en wing  
Spread your gold - en wing

ver - y fond of you \_\_\_\_\_ Spread your gold - en

Come to me and sing With your coo-ey coo-ey oo! \_\_\_\_\_  
Come to me and sing With your coo-ey coo-ey oo \_\_\_\_\_

wing Come to me and sing Your coo-ey coo-ey oo \_\_\_\_\_

*ffz*



Lit - tle Bird of Par - a - dise \_\_\_\_\_ With your  
 Lit - tle Bird of Par - a - dise \_\_\_\_\_ With your

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a soprano range, with lyrics: "Lit - tle Bird of Par - a - dise \_\_\_\_\_ With your". The piano accompaniment consists of a right hand with arpeggiated chords and a left hand with a steady bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

eyes of sap-phire blue, \_\_\_\_\_ Pause up-on your flight, And my soul de -  
 eyes of sap-phire blue \_\_\_\_\_ Pause up-on your flight And my soul de -

The second system continues the vocal and piano parts. The vocal line lyrics are: "eyes of sap-phire blue, \_\_\_\_\_ Pause up-on your flight, And my soul de -". The piano accompaniment includes triplets in the right hand and a consistent bass line in the left hand.

light Sing-ing coo-ey coo-ey coo-ey coo-ey oo! \_\_\_\_\_ oo! \_\_\_\_\_  
 coo-ey coo-ey coo-ey coo-ey oo \_\_\_\_\_  
 soul de-light With coo-ey coo-ey coo-ey coo-ey oo \_\_\_\_\_

The third system concludes the piece with a repeat sign and two endings. The vocal line lyrics are: "light Sing-ing coo-ey coo-ey coo-ey coo-ey oo! \_\_\_\_\_ oo! \_\_\_\_\_". The piano accompaniment features a forte (*fz*) dynamic and ends with a flourish. The key signature and time signature remain consistent with the previous systems.

98  
Finale.

Nº 17.

ACT II.

ZORADIE.  
My life I love thee I'll love thee

DE LOME.  
My life I love thee

*ff molto accel.* *ffz* *f* *ffz*

till the day when from the skies the stars shall pass a - way My life I

I'll love thee till the day the stars shall pass a - way My life I

CHORUS. My life I

*tra* *loco* *ff*

The musical score is set in G major and common time. It features two vocal lines and a piano accompaniment. The piano part includes dynamic markings such as *ff molto accel.*, *ffz*, *f*, and *ffz*. The vocal lines have lyrics in French. The score is divided into systems, with the piano accompaniment providing a rhythmic and harmonic foundation for the vocalists. The final system includes markings for *tra* and *loco*, indicating a change in tempo or mood.

love thee till the day when from the  
 love thee till the day when from the  
 love thee Rose of the world thou art and close thy

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (D major). The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

*rit.* skies the stars shall pass a - way. **Tempo di Marcia.**  
*rit.* skies the stars shall pass a - way.  
*rit.* ten - drills twine a - bout my way.  
*rit.* ***sfz sfz sfz sfz*** ***ff***

The second system continues the musical piece. It features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo changes from a slower, more expressive style to a march tempo. The piano part includes dynamic markings such as *sfz* (sforzando) and *ff* (fortissimo), and features triplet rhythms in the right hand.

PRINCIPALS and CHORUS.

He's been de-co-ra-ted, de-co-ra-ted He's been high-ly ra-ted, high-ly ra-ted

*ma marcato.*

He's been cel-e-bra-ted, im-i-ta-ted, em-u-la-ted, el-e-va-ted

sky high It's been free-ly sta-ted, free-ly sta-ted

*sfz* *sfz* *p*



con - cen - tra - ted, con - cen - tra - ted are re - in - car - na - ted Cae sar, Pla - to,

Cy - rus, Ca - to thence his sta - tion high that's why! Hur rah! Hur rah!

rahl! Hur - rah!

*ffz* *ff*

*tra*

# Bohemia, Good-bye!

Millicent, De Long, Sweet, Mrs. Coolings.

Allegro Commodo

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro Commodo' and the dynamics range from *f* to *dim.*

A sad eyed youth was stand-ing in a silk hat and a frock, 'Twas  
I met an a - ged round-er with a ru - by tint - ed nose, He

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment includes a prominent chordal accompaniment in the right hand and a bass line in the left hand.

plain he was the vic - tim of a most ter - ri - fic shock, I  
wore a look of ter - ror and a brand new suit of clothes, I

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with a steady accompaniment and chordal support.

cried what is your sor - row, I will help you if I can. He  
said "Take cour - age, com - rade, I'll not leave you in the lurch!" He

The third system shows the vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment features a more active bass line and chordal accompaniment.

*rit.*

sighed "Too late with in an hour, I'll be a mar - ried man" And  
cried "My boy, I'm hooked and she is wait - ing at the church!" And

*colla voce.*

*fp*

*Con dolore*

as he turned a - way — I plain - ly heard him say. "Bo -  
as he crawled a - way — I heard him sad - ly say.

*Sloxxer* *ff* *molto rit.*

*Tempo di Marcia.*

he - mi - a good - bye. Bo - he - mi - a good -

*pp poco a poco in tempo*

bye, Fare - well to the land of the mid - night sun, Where the

*sf* *p* *unis.*

*fp*



ro - sy riv - ers of the red ink run, Bo - he - mi - a good -

bye, Your plea - sures I must ban, I

love your pace but you're no place for a reg - u - lar mar - ried

man Bo - he - mi - a good - bye Bo -

he - mi - a good - bye Fare - well to the land of the

*unison.*

mid - night sun, Where the ro - sy riv - ers of the red ink run Bo -

he - mi - a good - bye Your plea - sures I must ban. I

love your pace but you're no place for a reg - u - lar mar - ried man...











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