

Libretto by
R. A. BARNET.

Tabasco

Music by
G. W. CHADWICK

Burlesque Opera.

Price 1.25

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The B. F. Wood Music Co.

1111 BOYLSTON STREET

BURLESQUE OPERA

“T A B A S C O”

IN TWO ACTS

LIBRETTO BY

R. A. BARNET

MUSIC BY

G. W. CHADWICK

Ent. Sta. Hall.

Vocal Score, \$1.25 net.

BOSTON AND LEIPZIG

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"TABASCO"

BURLESQUE OPERA IN TWO ACTS

Characters

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

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TABASCO.

ACT I.

No. 1. CHORUS.

Libretto by R. A. BARNET.

Music by G. W. CHADWICK.

Allegro animato.

p cresc.

sempre più cresc.

(Curtain rises.)

f

15

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

20

CHORUS.

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

BASSES.

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

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

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

TENORS. *mf* **TUTTI.**

BASSES. *mf*

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'Heigh o! heigh o! The east is all a - glow. The boats come in from ev - 'ry shore, A -'. It features dynamic markings *ff* and *mf*, and performance instructions 'TENORS.' and 'BASSES.'. The piano accompaniment includes a measure marked with a '7' and another with an '8'.

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

TENORS. *mf* **TUTTI.**

The third system concludes the vocal and piano parts. The vocal line includes the lyrics '- hoy, a - - hoy, With swell - ing sail and bend - ing oar come here my sail - or'. It features dynamic markings *mf* and *f*, and performance instructions 'TENORS.' and 'TUTTI.'. The piano accompaniment includes a measure marked with a '7' and another with an '8'.

40

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

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

p *f* ALTO.

mf *f*

- hoy, a - hoy, a - hoy, a - hoy, come buy, come buy, come buy, come buy The

a - hoy, a - hoy, come here my sail-or boy, come buy,

45

45

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

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

50

f

f

fall. Morn - - ing, good morn - ing, good morn-ing neigh-bors all. The

The

boats are in from ev - - 'ry shore, Be - fore the sun is

boats are in from ev - 'ry shore, All la - den low with lus - cious store, Be - fore the sun is

high, come buy, come buy!

TUTTI.

ff

TENOR. *mf* *ten.* 80

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

BASS. *mf* *ten.*

mf

f 85

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

f

90

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

SOLO. TENOR.

Buy my spic - es low the price is, Cin - na - mon from Zan - zi - bar;

CHORUS.

SOLO.

Cin - na - mon from Zan - zi - bar. Clove and A - loes, Myrrh and Mal - lows,

CHORUS.

SOLO. BASS.

pot - ted in a dain - ty jar, in a dain - ty jar. Hear the fel - low

120

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

CHORUS. SOLO. 25

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

30 CHORUS.

from Cey - lon. Pure Va - nil - la, Cas - ca - ril - la, Buy of me a - lone.

SOP. and ALTO, with 1st. and 2d. TENORS. 35

CHORUS.

Buy my spi - ces, low the price is, Cin - na - mon from

Hear the fel - low, Punch - in - el - lo, La - dies buy of me a - lone. Pure Va - nil - la,

40

Zan - zi - bar, Cin - na - mon from Zan - zi - bar. Clove and A - - loes,
 Cas - ca - ril - la, Here's Pi - men - to from Cey - lon; Hear the fel - low, Punch - in - el - lo,

45

Myrrh and Mal - lows, pot - ted in a dain - ty jar, in a dain - ty jar.
 Here's Pi - men - to from Cey - lon; La - dies buy of me a lone, buy of me a - lone.

TUTTI.

Poco meno mosso.

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

55

SOP. and ALTO.

50

TUTTI.

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

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

TUTTI. (SOP. and TEN.)

- tine Ban - dan - as,

TEN. and BASS. (TUTTI.)

Here's your

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

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

Shouted al lib. 175

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

Cream o' Tar-tar, Coffee!

Marco.
SOLO.

180

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

185

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

90

gods of In-dia loot - ed; I've a diamond rare for a Bey to wear, and a pearl for a maid-en

95

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

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

CHORUS. *più mosso.*

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

più mosso. *cresc.*

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

Marco. SOLO.

Come buy,-----

f *p*

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

205

SOP. ALTO and TENOR.

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

BASSES

f

210

'Twas Bac - chus' self who sowed the seed, the seed Ha - ban - a, Glc - ri -

- tu - ra, A - qua Pu - - ra.

f p

215

- a. Dames and

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

f p

220

dan - dies buy my can - dies, Toys and... trays and... fair - ings

An-gos-tu - ra, Mo-cha, A - - qua

Ja - va,

30

25

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

Più lento.

35

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

colla voce. *sf* *p sempre cres.*

A Tempo ma più lento.

SOP. and TENOR.

40

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

145

BASSES I. and II.

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

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

Cof - fee,

250

On - ions from Ber - mu - da, come

Cof - fee all male ber - ries,

255

buy!

Dawn - - ing and

260

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

265

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

270

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

The

boats go out to ev - - 'ry shore, Good bye my sail - or

boats go out to ev - 'ry shore, With swell - ing sail and bend - ing oar, Good bye my sail - or

boy, Good - - bye..... Good

- bye.....

ff *dim.*

p *pp*

Moderato.

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

-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-e-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

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 7/8 time signature. The lyrics are "me. The mar-ket slumps when - ev - er I take hold; And". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. Dynamics include piano (*p*) and forte (*f*).

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

The second system continues the vocal line with lyrics "gets a boom as soon as I have sold. To oth-ers come the coupons and the". The piano accompaniment features a more active right-hand part with sixteenth-note runs. A measure rest of 40 is indicated above the vocal line. Dynamics include piano (*p*) and forte (*f*).

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

The third system has lyrics "gold, but not to me! I get the shade when oth-ers greet the sun,". The piano accompaniment is characterized by a steady eighth-note accompaniment in the right hand and chords in the left hand. Dynamics include piano (*p*) and forte (*f*).

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

The fourth system contains lyrics "I have the crust, the Pa-sha yanks the bun, To all the rest my". The piano accompaniment continues with eighth-note patterns and chords. Dynamics include piano (*p*) and forte (*f*).

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

The fifth system concludes with lyrics "fate is on - ly fun, but not to me!". The piano accompaniment features a more active right-hand part with sixteenth-note runs. A measure rest of 60 is indicated above the vocal line. Dynamics include piano (*p*) and forte (*f*).

PASHA'S SONG AND CHORUS.

No. 3.

WHAT OTHER PEOPLE SAY.

Allegro.

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

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

The vocal melody continues in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment continues in a bass clef with a key signature of one sharp (F#) and a common time signature (C). It includes a triplet of eighth notes in the bass line.

will it is my lov - ing sub - jects law, ---- I was born and bred to rule - I'm des -
 - cause for ev - 'ry meal I am not dressed, And they tell me I'm a sight of a

war - ble e - ven bet - ter when I'm sad ---- I pos - sess a fine cor - net, which I
 paint - er comes to col - or up the town, --- But you bet your oth - er eye, a Co -

- pot - ic, nev - er cool I am apt to grum-ble, rep - ri-mand and jaw. For my
sul - try Sun - day night - When I sit up - on the steps in my old vest I may
blow like a ca - det, And my ex - er - cis - es drive the neighbors mad. I have
-rot I do not buy. When I get a can - vas twice as large by Brown. Iv'e a

victuals I like hot - and my prattle's pol - y - glet On the days when things are go - ing toth - er
dwell in mar - ble halls but I won't make party calls, So So - ci - e - ty con - sid - ers me a
e - ven heard them swear when I gave the "Maiden's Prayer" And they yell when "Marguer - ite" I try to
pret - ty taste in books, you can tell it by my looks, But I do not read my Brown - ing ev - 'ry

way, O tis then I tear and roar and I throw things on the floor, And I
jay, And my straw hat I will wear 'till the snow is in the air, For I
play, And they talk a - bout my ear and pro - nounce my sing - ing queer, But I
day, And the tales that me de - light - well - I keep 'em out of sight, Though I

do not care what oth - er peo - ple say, I do not care what oth - er peo - ple say, I
do not care what oth - er peo - ple say, I do not care what oth - er peo - ple say, I

f *p* *f*

do not care what oth - er peo - ple say, Wear my "swal - low tail" at noon, eat my
And I list - en with a smile when they

do not care what oth - er peo - ple say, Brahms and Wag - ner may be fine but I'll take
They may sneer a - bout my "tone" but it's

f

dough - nuts with a spoon, For I do not care what oth - er peo - ple say.
guy me on my style, For I do not care what oth - er peo - ple say.

CHORDS. He

none of them in mine, And I do not care what oth - er peo - ple say.
ev - 'ry bit my own, And I do not care what oth - er peo - ple say.

f

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.

f

SOP.

A - cross the des-ert comes the mail with gos-sip gai - ly la - - den, From o - ver sea the

ALTO.

let - ters sail to ma - tron, man' and maid - en; The mail, the mail, de - liver, de-liv-er, de -

- liv - er; The mail, the mail, de - liv-er, deliv-er, de - liv - er; We pay with kisses, we pay the postage to -

ritard.

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

sf ritard.

PASHA. *Recit.*

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

f

a tempo.

f dim.

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

p

a tempo.

sf

CHORUS.

Allegro molto.

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

ff

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

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

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 wont..... 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!

PASHA.

-pect me at nine, Now

CHO.

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

rit - - - ard. *p*

PASHA.

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

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

f *p*

G.V. & HAS.

PASHA.

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

CHO.

still!

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.

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

CHO.

A

Molto vivace.

dai - syl are you cra - zy? We're the la - dy of the house; 'Tis-n't prop - er, we will stop her, in the

sea the minx shall souse. A dai - sy, are you cra - zy? we're the la - dy of the house; 'Tis-n't

prop - er, we will stop her, in the sea the minx shall souse. *ff* Bey of Tan - gier we will

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

p *ff*

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

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

p *ff*

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

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

p

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

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

sf

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

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

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

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

we will hang her!

SONG AND CHORUS.

FRANCOIS AND COOKS.

No. 5.

Allegro.

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

CHORUS.

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

BASS.

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

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

The second part of the chorus features the lyrics "keep our fires a - glow,----- for a man must eat and tis heav'n sends meat, but the cooks are from be - low; Ho,". This section includes vocal lines and piano accompaniment, concluding with a key signature change to one sharp (F#) in the final measure.

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 each dish in the gall-ic way,
 of Margery, And the more I say of "la belle Patee"

Is nev-er 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, pan pan, let's keep our fires a - glow, ----- for a

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

1. Last time.
cooks are from be-low. tin tan tin -low.

FATIMA'S SONG.

"O LOVELY HOME."

No. 6.

Moderato.

1. 0-----

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

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

moth - - er left to weep a - lone, By the dark Te - reks rush - ing tide; Might

you but hear my help-less moan, How would you hast - en to my side.

2. I.---

long to breathe the moun - tain air; To fol - - low fawns a - long the glade; To

pick the wood-land blos - soms fair And lin - - ger in the chest-nut shade. O

save me from those cruel bands..... I long for dear Cir - cas - sias vales; Leave me no

more, no more in al - ien lands But take me home, O take me home, O take me, take me home,

O take me home, O take me home. 8.

"GEM OF THE ORIENT."

No. 7.

PASHA, FATIMA, LOLA, MARCO AND CHORUS.

Andante moderato.

TENORS.

CHORUS.

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

BASSES.

8

p

pp

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

Come forth O daugh - ter of the

8

p

forth, come forth --- Un - veil ---

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

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

Hou - ri we hail thee, long for thee,

f *ff* *dim.*

PASHA.

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

p

Animato.

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

Animato.

al lib. *falsetto.*

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

8- loco *f* *p*

stealing.

8- loco *f*

* Pasha improvises burlesque cadenza.

Molto vivace.

PASHA.

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

CHORUS. SOP. & ALTO, with TENORS.

CHORUS. BASSES.

Molto vivace.
fp

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

CHORUS. SOP. & ALTO, with TENORS.

CHORUS. BASSES.

Molto vivace.
fp

PASHA. tell me his name I will raise you to fame,

CHORUS. Ha ha! Ha ha! Pa - sha!

CHORUS. Ha ha! Ha ha! Pa - sha!

Molto vivace.
p

PASHA.

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

CHO.
 Ha, ha, ha, ha! Ha, ha, ha,

L.H.
fp *f* *f*

phiz here, Come Grand Viz - ier, throw the wretch in - to the o - - cean!

Ha, ha, Ha, ha, ha, ha, Pa - sha Pa - sha Pa - sha Ha,

p *ff* *ff*

By the beard of the prophet! by the beard of the proph et! Seize him!

ha! Ha, ha, ha, ha! Ha, ha!

L. H.
p *f* *p* *f*

Has - sem "De - mi tasse" him, With a strong and kill - ing po - tion!

SOP. and ALTO.

TEN. and BASS.

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

By the beard of the prophet

Hang his sis - ter, Hang his cous - in, Hang his sis - ter, cousin, broth - er.

sis - ter, Hang his cous - in, Let me kill him and his broth - er; Hang his

8.

con fuoco.

ff

sf

Let me kill him, Let me kill him, Let me kill him for his moth - er!

sis - ter, Hang his cous - in, Let me kill him and his broth - er!

8.

sf

sf

seize him! Hassem Hang him! kill him! Seize him! Hassem hang him! kill him!

sister! brother! cousin! Mother! sister! brother! cousin! Mother!

8- *loco.*

Hang----- him! Let me kill him for his mother

Hang----- him!

ff

8

fff

sf

ff

(Fatima is brought down stage.)

8

al lib.

espressivo.

Andante con moto.

FATIMA.

To her----- who is blessed with beau - - ty comes

pp

p

ma - - ny an hour of pain, O Mar - - co my life and du - - ty is to

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

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

EOLA. *p*
She is wooed..... by a heathen Pa - sha..... Who will give..... her gold and po -

MARCO. *p*
She is wooed..... by a heathen Pa - sha..... Who will give..... her gold and po -

PASHA.
She calls me a heathen Pa - sha..... but I have the gold and po -

cot..... and ro-mantic young tar Is my nor - - mal predis-po - si - tion But a

- si - tion But a ro - man - tic young tar Is her pre - dis - po -

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

- si - tion And the cheek of this scalawag scalawag tar Is spoiling my dis-po - si - tion.

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

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

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

but the cheek of this scalawag tar is spoil - ing my dis - po - si - - - - - tion....

SOP. and. FATIMA.
She is ALTO & LOLA.
CHORUS.

wooded... by a heathen Pa - sha..... who will give..... her gold and po - si - tion, But a

But a

TENOR and MARCO. >

BASS and PASHA. >

She is wooed..... by a heathen Pa - sha..... who... will give..... her gold and po -

cot..... and romantic young tar is her nor - - mal predis - po - si - tion; But a

cot..... and a ro - man - tic young tar..... But a ro - man - tic young---

- si - tion, and a ro - man - tic young tar..... But a ro - man - tic young---

but a roman - tic young tar..... but a roman - tic young

FATIMA.

tar..... a roman-tic young tar..... is her predis - po - si - - - - tion.....

tar..... a roman-tic young tar..... is her predis-po - si - - - - tion.....

Piano accompaniment for the first system, featuring a treble and bass staff with chords and arpeggiated patterns.

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

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

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

FRANCOIS' LAMENT.

No. 8.

Andante.

The
The

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

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

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

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

p

pp

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

FINALE.

No. 9.

Allegro moderato.

SOP. and ALTO. *f*

CHORUS.

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

TEN. and BASS. *f*

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

King of the Kitchen and Prince of the Pan!

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

The second system continues the vocal line with the lyrics "King of the Kitchen and Prince of the Pan! Nev - er a - gain will he know a fi - as - - co,". The piano accompaniment continues with a similar rhythmic pattern, maintaining the forte (*f*) dynamic. The tempo and key signature remain consistent with the first system.

Crown him with parsley the fortunate, fortunate man!

Fill up the fla - gon and flask, oh!

The third system features the lyrics "Crown him with parsley the fortunate, fortunate man! Fill up the fla - gon and flask, oh!". The vocal line includes triplets and is marked with a forte (*ff*) dynamic. The piano accompaniment also features triplets and is marked with a mezzo-forte (*mf*) dynamic. The tempo and key signature remain consistent with the previous systems.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats. It features a melody with many triplet markings. The piano accompaniment is in the same key and time, with a bass line that includes several triplet markings and a treble line with chords and single notes.

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

The second system continues the musical piece. The vocal line has a similar melodic structure with triplet markings. The piano accompaniment maintains the rhythmic and harmonic pattern established in the first system.

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

The third system concludes the piece. The vocal line ends with a final phrase. The piano accompaniment features dynamic markings such as *sf* and *ff*, and includes more complex rhythmic patterns with triplets and sixteenth notes.

Peer of Ta-bas - co, King of the Kitchen and Prince of the Pan! Nev-er a-gain will he

make a fi - as - co, Crown him with pars-ley the fortunate, fortunate man!

ff Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur - - rah!-----

ff

Tempo di Valse.

PASHA.

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

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

CHORUS.

PASHA.

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

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

GR. VIZ.

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

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

asked the Bey if the pie was all right, His high - ness said "It is quite out of
called his grace for a po - - tion hot, The Chef re - plied Just the stuff I've

The fourth system of the musical score. It features a vocal line with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: "asked the Bey if the pie was all right, His high - ness said 'It is quite out of / called his grace for a po - - tion hot, The Chef re - plied Just the stuff I've".

PASHA

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

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

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

CHORUS.

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

morn - - ing, And did... the cook... give warn - - ing? For you nev - - er
 morn - - ing, The hour... when Peers are yawn - - ing For you ought to

know how a cook will go, When you call... him down in the morn - - ing.
 know that a Peer lies low, Un - til ten... 'o - clock in the morn - - ing.

PASHA.

Allegro. O liv-ing for me is now quite right and matters seem quite

sun - ny, Fat - i - ma and Ta - bas - co mine, Ha ha, it's all so funny!
Vivace.

SOP. and ALTO, with
I and II TENORS.

CHORUS.

Shout hoo - ray to our Bey for he's feeling ver-y chip-per, To his slave sing a stave she's a beau-ty and a

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

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

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

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

- sha.....

INTERLUDIUM.

ACT II.

Andante con moto.

p

pp

ritard.

p

8

5

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

Tempo di Mazurka.

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

The first system of music, measures 62-67, is written in G major. The right hand features a melodic line with eighth-note patterns and a trill in measure 66. The left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in measure 65.

The second system, measures 68-73, continues the melodic development in the right hand with slurs and triplets. The left hand accompaniment remains consistent with the first system.

The third system, measures 74-79, shows further melodic progression in the right hand, including a descending scale-like passage. The left hand accompaniment continues to support the melody.

The fourth system, measures 80-85, features a forte (*f*) dynamic marking in the right hand. The right hand has a more active, chordal texture, while the left hand continues with a steady accompaniment. Fingering numbers (1-5) are indicated for the left hand in measures 81 and 82.

The fifth system, measures 86-91, includes a right-hand (*R.H.*) section. The right hand has a melodic line with slurs, while the left hand accompaniment continues. The system concludes with a final chord in the right hand.

The sixth system, measures 92-97, features a left-hand (*L.H.*) section. The left hand has a melodic line with slurs, while the right hand accompaniment continues. A piano (*p*) dynamic marking is present in measure 94. The system concludes with a final chord in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures in the upper register and a more active bass line. A piano (*p*) dynamic marking is present in the second measure.

Second system of musical notation, featuring a grand staff. The left hand (L.H.) is specifically labeled. The tempo is marked "Tempo I." and the dynamic is *p*. The music shows a clear melodic line in the right hand and a supporting bass line.

Third system of musical notation, featuring a grand staff. The music continues with a focus on harmonic structure and melodic development in both hands.

Fourth system of musical notation, featuring a grand staff. The right hand part shows more intricate melodic patterns, while the left hand provides a steady harmonic accompaniment.

Fifth system of musical notation, featuring a grand staff. This system includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

Sixth system of musical notation, featuring a grand staff. The music concludes with a final cadence in both hands.

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

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

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

CODA.

The CODA section spans six measures. The treble clef staff features a series of chords and a melodic line that concludes the piece. The bass clef staff has a rhythmic accompaniment of chords.

The fourth system consists of six measures. The treble clef staff has a melodic line with some chromaticism. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Presto.

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

No. 1.

CHORUS.

Allegro marziale.

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

CHORUS.

mf A
The

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

f *sf*

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

mf *f* *p*

swear by the Kaaba and quote the Ko-ran And nev-er get drunk when you're dry, dry, dry; Your
 pol-ka by proxy, in per - son you wed, With - out the ap - proval of ma - dame-dame-dame; But of

morals do-mestic were safe to gamble on, And you think you are remark-a - bly fly; A
 mothers - in-law you've for-ty one,'tis said, And that's why you are so much like a lamb. A

wonder you are, by thunder you are, A sov'reign that's 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!

CHORUS.

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

HASBEENA.

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

CHORUS.

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

HASBEENA.

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

CHORUS.

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

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

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

LOVE DUET. FATIMA AND MARCO.

No. 3.

FATIMA.

Con moto.

My heart a-gain to
What joy to be no

MARCO.

f

p

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

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

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

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

Mar-co leave my love or take,
will you do as oth-ers do?

I'll give you all my own in-stead And we'll be hap-py when we're
How - ev - er far my feet may stray My heart shall ev-er faith - ful

Each to oth - - er now we vow,--- I to thee, It
Oh the sweet - ness of the score,-- when with love Our

wed. And me to thou;
stay. The notes run o'er;

is no lon-ger you and me But on - ly one har-mo-nious we.
hearts are ov-ens where we bake Af - fections dough to wedding cake.....

A la Bolero.

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 - -

FATIMA and FRANCOIS. Ho - - la,
 - ta! - na! 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-soms in Ire-land the shamrocks be - tween;----- Sure
Pat-sy's a dan-dy and none are more han-dy,----- At sportin' an court-in' up-on the ould
green.----- There's col-leens en-tranc-in' in-vite to the dancin',----- Wid'

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

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

CHORUS.

Più mosso.

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

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

DANCE.
Molto vivace.

RIGAUDON. (FRENCH.)

No. 4c.

LOLA.

Allegretto.

p *pp*

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

FATIMA and FRANCOIS.

gave him the slip At just a-bout half past two

For love is light in "la

LOLA and MARCO.

accomp ad lib.

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

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

Vivace.

1. 2.

BALLAD. (PLANTATION.)

No. 4d.

Andante.

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

pp *p* *simili.* *pp*

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

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

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

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

II. BASS.
pp
O my hon - ey hon - ey, love, O my hon - ey,

hon - ey, love.

sweetest hon-ey love.

hon - ey, love.

DANCE.

SOLO (MARCO) AND CHORUS.

"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 that begins with a half note G4, followed by eighth notes A4, B4, and C5, and a bass clef with a steady eighth-note accompaniment. The second system continues the melody with triplet eighth notes and concludes with a final chord. Dynamics range from piano (*p*) to forte (*f*).

MARCO. (*Recit ul lib.*)

Let - ters written,

The piano accompaniment for the MARCO section consists of two systems. The first system has a treble clef with a melody of quarter notes and eighth notes, and a bass clef with a simple accompaniment. The second system continues the melody with triplet eighth notes and ends with a final chord. Dynamics include *f*.

ARIETTA.

written neatly. Letters worded, worded sweetly.

The piano accompaniment for the ARIETTA section consists of two systems. The first system has a treble clef with a melody of quarter notes and eighth notes, and a bass clef with a simple accompaniment. The second system continues the melody with triplet eighth notes and ends with a final chord. Dynamics include *f*.

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 vocal melody for the chorus consists of two systems. The first system has a treble clef with a melody of quarter notes and eighth notes. The second system continues the melody with triplet eighth notes and ends with a final chord. Dynamics include *f*.

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.*

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

Imitating Street Piano.

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

* Originally composed for the Papyrus Club of Boston.

neat if you can't put on style;----- Put on a clean col-lar and fix up your hair, And
 can if you can't cook 'in style;----- Keep ev-'ry thing neat as a pin in the house, And
 flap-jacks you on his plate pile;----- To say you are hap-py to see him at home, And
 home,wife and children be - guile;----- Re - mem-ber the bar-keep-er nev - er for - gets To

greet the old man with a smile....
 greet the old man with a smile....
 when you are say - ing it smile....
 greet the old man with a smile....

CHORUS

SOP. and ALTO with I. and II. TEN.
 Then greet the old man with a smile,
 with a smile

Greet the old man with a smile,----- Put on a clean col-lar and fix up your hair, And
 Keep ev-'ry thing neat as a pin in the house, And
 To say you are hap-py to see him at home, And
 Re - mem-ber the bar-keep - er nev - er for - gets To

1
 greet the old man with a smile.----- last verse. >
 greet the old man with a smile.

ff

PASHA'S SONG.

"AN ORIGINAL IDEA."

Allegro.

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

PASHA.

The vocal line begins with a double bar line and a repeat sign. The melody is written in a single staff with a treble clef and a key signature of one flat.

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

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

The vocal line continues with the same melodic pattern as the first line.

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

The piano accompaniment continues with the same accompaniment pattern as the first line.

The vocal line continues with the same melodic pattern.

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

The piano accompaniment continues with the same accompaniment pattern.

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 B-flat major and 2/4 time. 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 key signature change to B-flat major and a time signature change to 6/8. The score features various dynamics including *f*, *mf*, and *ff*. There are first and second endings in the fourth and sixth systems. The piece concludes with a piano (*p*) dynamic and a final key signature change to B-flat major.

TRIO.

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

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

Third system of musical notation (measures 13-18). The right hand has a more active role with chords and moving lines. Dynamics include *ff*.

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

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

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

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). Dynamics include *f* (forte) and *mf* (mezzo-forte). The system contains five measures of music.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *f* (forte). The system contains five measures of music.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *ff* (fortissimo) and *sf* (sforzando). The system contains five measures of music.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures of music.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures of music.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *sf* (sforzando) and *f* (forte). The system contains five measures of music.

DANCE OF THE HAREM.

No. 9.

Tempo di Valse.

First system of musical notation. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The music is written for piano. The first measure is marked *p*. The second measure is marked *cresc.*. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Second system of musical notation. The melody continues with eighth and sixteenth notes. The left hand accompaniment features a steady eighth-note pattern. A dynamic marking of *f* (forte) appears in the fourth measure.

Third system of musical notation. The melody includes a triplet of eighth notes in the third measure. The dynamic marking *p* (piano) is present in the second measure. The left hand accompaniment continues with a consistent eighth-note rhythm.

Fourth system of musical notation. The melody features a triplet of eighth notes in the fourth measure. The left hand accompaniment consists of chords and single notes, maintaining the piece's rhythmic character.

Fifth system of musical notation. The melody concludes with a triplet of eighth notes in the fourth measure. The dynamic marking *mf* (mezzo-forte) is indicated in the fifth measure. The piece ends with a final chord in the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes at the beginning, followed by a series of eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *pp* (pianissimo). A fermata is placed over a chord in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the accompaniment. Dynamics include *f* (forte) and *p* (piano). A fermata is placed over a chord in the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a more active accompaniment. Dynamics include *ff* (fortissimo) and *p grazioso* (piano, graceful). A fermata is placed over a chord in the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a steady accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo). A fermata is placed over a chord in the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and some rests. The bass clef staff has a steady accompaniment with chords. A fermata is placed over a chord in the bass staff.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a steady accompaniment with chords. Dynamics include *pp* (pianissimo). A fermata is placed over a chord in the bass staff.

tr tr tr
cresc. f f

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

fp

The second system shows a treble clef with a melodic line and a bass clef with a *fp* dynamic marking.

cresc. f

The third system includes a treble clef with a melodic line and a bass clef with a *cresc.* marking and a dynamic marking of *f*.

f f

The fourth system features a treble clef with a melodic line and a bass clef with dynamic markings of *f* and *f*.

ff

The fifth system shows a treble clef with a melodic line and a bass clef with a *ff* dynamic marking.

espress.

The sixth system features a treble clef with a melodic line and a bass clef with an *espress.* dynamic marking.

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

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

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

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

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

The sixth system concludes the page with a final chord in the upper staff and a sustained bass note in the lower 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,

Allegro moderato.

strike something hot,

CHORUS.

A beauty my boy you

Of course... that is nice for the Bey!-----

are you are by the beard of the prophet 'tis, so! Like a palmtree you tower in

pride of your power, The ver-y big-gest thing in all the show. A wonder you are, by

thunder you are, a sovereign that's always up to par! par! par! Oh Allah, Ab-dal - lah, Tal-ly

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

attacca.

Tempo di Valse.

PASHA.

There was a cook in days gone by,

CHORUS. (Tutti.)

PASHA.

Cook days gone by! Who took the premium on a pie,

CHORUS.

HASBEENA.

CHO.

Pre - - mi - - um pie! He asked the Bey if the pie was all right, His

HAS.

high - ness said it is "quite out of sight," But the Bey had hor - ri - ble dreams that night, And he

rit.

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

rit.

8

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

ff CHORUS.

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

ff

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

up in the morn - ing

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mf

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mf dolce

f

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WITH INTERESTING WORDS

The day-light slowly dis-appears; The ro-sy clouds are turn-ing grey; And one-by
 But as he turns his fer-vent gaze Up-on the maid-en at his side, He mur-murs,
 one the qui-et stars Re-places the ra-diant orb of day. The boats rock i-dly
 "Heav'n and earth may cease, But love like ours must still a-bide. The sum-mer sea, the
pp (slowly)
 with-out sails, The waves are lap-ping on the shore, And from the wood the
 star-ry skies, Are all for-got in love's em-brace. His heav'n he finds with
pp rit.
 night-in-gales Their ten-dar notes of rap-ture pour. And as they wan-der to and
 in her eyes, Love's sun re-flect-ed in her face. Now what to them the flight of

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