

Liberato by

R.A.BARNET.

Cabasco

Music by

G.W.CHADWICK

Burlesque Opera.

Price 1.25

Boston,

The B.F.Wood Music Co.

140 Boylston Street

BURLESQUE OPERA
“TABASCO”
IN TWO ACTS

LIBRETTO BY

R. A. BARNET

MUSIC BY

G. W. CHADWICK

Ent. Sta. Hall.

Vocal Score, \$1.25 net.

BOSTON AND LEIPZIG
THE B. F. WOOD MUSIC CO.

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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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NEW ENGLAND CONSERVATORY LIBRARY

BOSTON, MASSACHUSETTS

TABASCO.

ACT I.

No. 1. CHORUS.

Libretto by R. A. BARNET.

Music by G. W. CHADWICK.

Allegro animato.

(Curtain rises.)

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

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;

TENORS.

TUTTI.

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

BASSES.

8.



TENORS.

TUTTI.

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

mf

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

5

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,

A-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,

sun is high.

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

50

Dawn - ing, the dawn - ing the shadows westward

sun is high.

Dawn - ing, the dawn - ing the shadows westward

fall. Morn - - ing, good morn - ing, good morn-ing neigh-bors all. The
 The
 boats are in from ev - - ry shore, Be - fore the sun is
 boats are in from ev - 'ry shore, All la - den low with lus - cious store, Be - fore the sun is
 8
 high, come buy, come buy! —
 70
 8.
 TUTTI.
 ff
 8.
 15

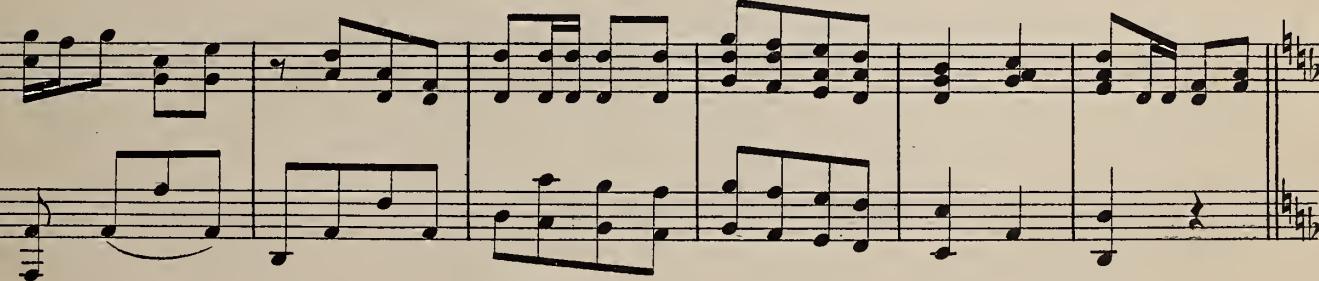
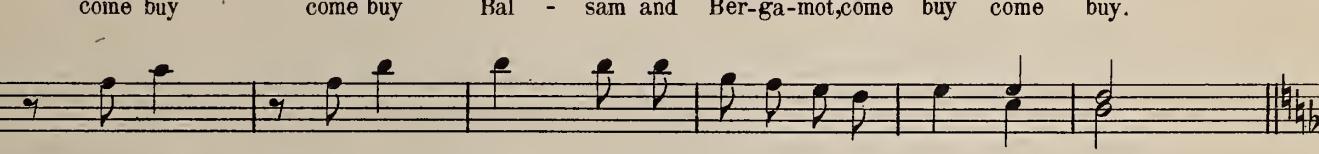
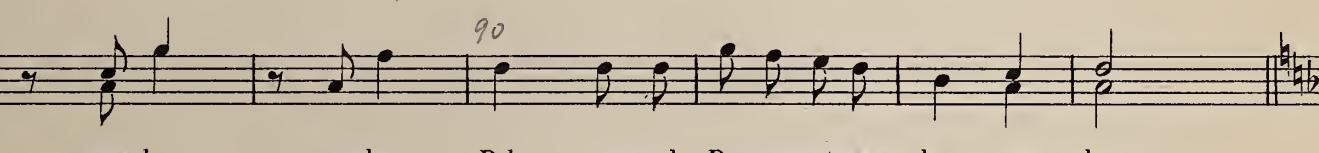
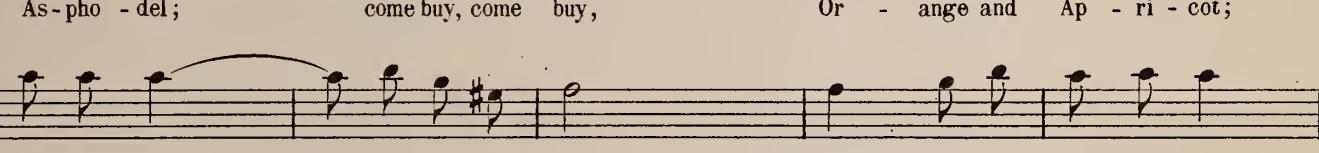
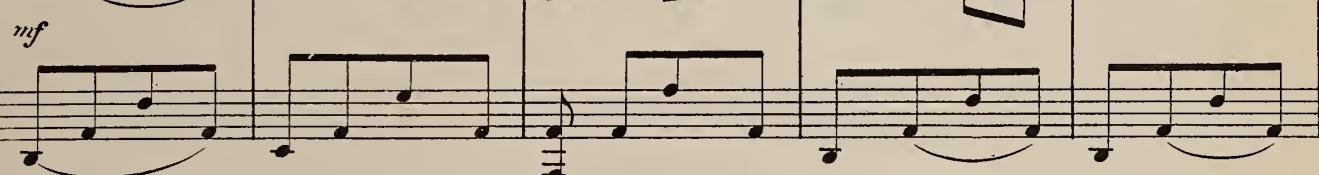
TENOR.

ten.

80

Mel - on and Mus - ca - tel; come buy, come buy, Almond and

BASS.

ten.

8

95

f

SOLO. TENOR.

105

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

p

CHORUS.

SOLO.

116

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

f

p

CHORUS.

SOLO. BASS.

115

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

f

ff

p

120

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

CHORUS. SOLO. 25

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

30 CHORUS.

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

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

35

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

CHORUS.

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

f

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

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

TUTTI.

Poco meno mosso. Cof - fee, cof - fee, ----- all male ber - ries,
 BASSES I. II.

Cu - cum - bers and fresh To - ma - ter, Ep - som salts and Cream of Tar - tar, Ear - ly On - ions from Ber - mu - da,

SOP. and ALTO.

TUTTI.

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

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

p

TUTTI. (SOP. and TEN.)

- tine Ban - dan - as,

TEN. and BASS. (TUTTI.)

Here's your

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

p cres.

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

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

(TUTTI.) BASSES.

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

Shouted ad lib. 175

Ear-ly On-ions from Beriu-d'a,

Terra - pin!

Bana - nas!

Cher - ries!

Cream o' Tar-tar,

Coffee!

Marco.

SOLO.

180

Ker - ciefs with a broi-der'd hem Silk - en scarf's and lac - es, La - dies come and

Piu lento.

p

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

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

95
CHORUS. SOP. and ALTO, with
1st. and 2d. TENORS.

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

CHORUS.
più mosso.

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

più mosso.

cresc.

Marco.

Solo.

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

Come all who

Come buy,

f

p

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

SOP. ALTO and TENOR.

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

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

- a Dames and

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

dan - dies buy my can - dies, Toys and___ trays and___ fair - ings

An-gos - tu - ra,

Mo-cha,

A - - qua

Ja - va,

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.

A Tempo ma più lento.

p sempre cres.

SOP. and TENOR.

240

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

ber - ries.

SOP. and ALTO, with
TENORS I. and II.

145

BASSES I. and II. Ep-som salts and Cream o' Tar-tar,

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

On-ions from Ber-mu-da, come

Cof-fee all male ber-ries,

buy! Dawn--ing and

ff ff

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 - - - -
 8.

- bye. 285

ff dim.

p *pp* 295

GRAND VIZIER'S SONG.

49

No. 2.

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

p

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

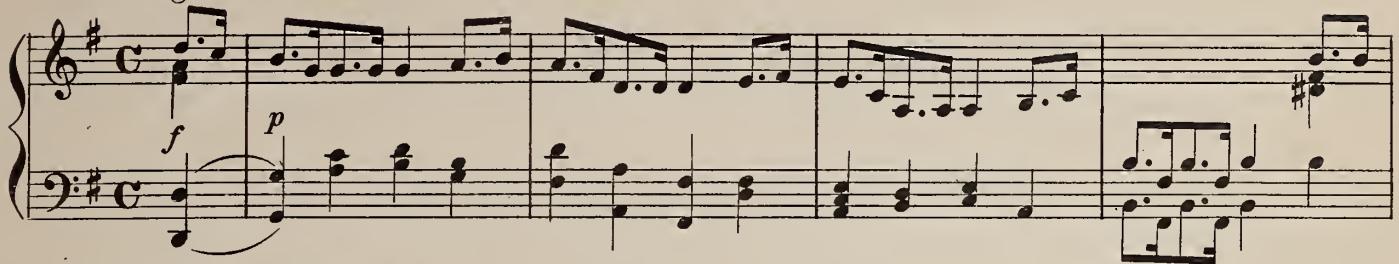
at, And when I fry to others comes the fat, but not to

PASHA'S SONG AND CHORUS.

No.3.

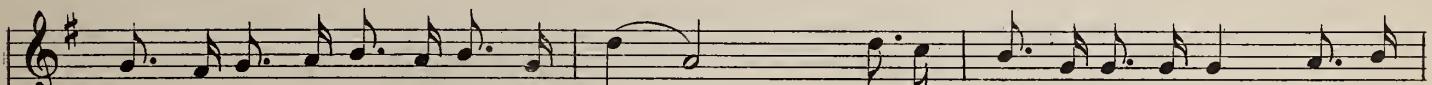
WHAT OTHER PEOPLE SAY.

Allegro.

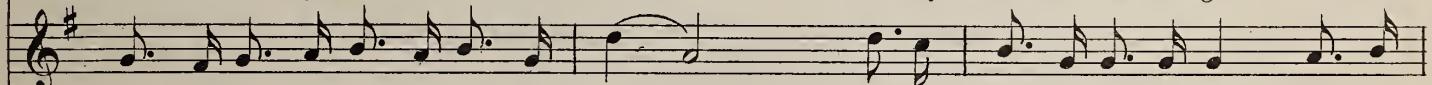


1. In Tangiers I'm the Bey - I'm the Mon-arch of the day, And my
2. They say I am a cad and my form is ver - y bad, Just be -

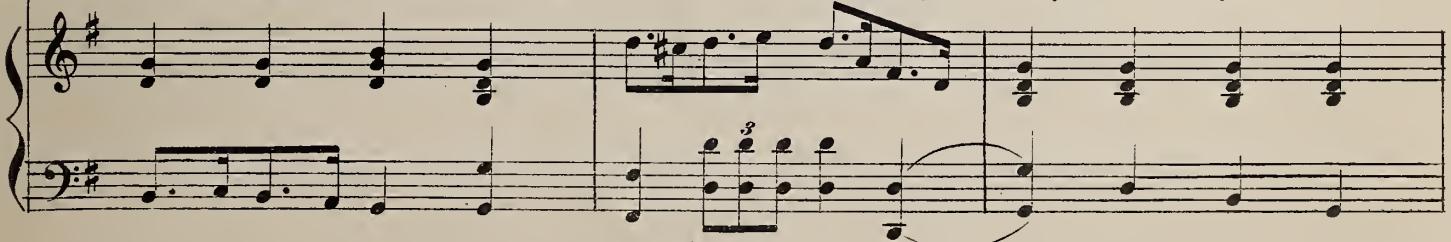
3. 'Tis on mus - ic that I dote - you re - mark my tune-ful note, And I
4. I am ver - y fond of art and I take a lead-ing part, When a



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



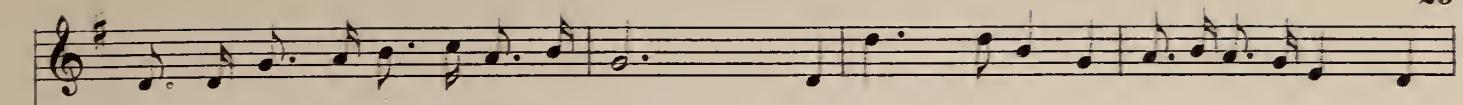
war - ble e - ven bet - ter when I'm sad---- I pos - sess a fine cor-net, which I
paint - er comes to col - or up the town,--- But you bet your oth - er eye, a Co -



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

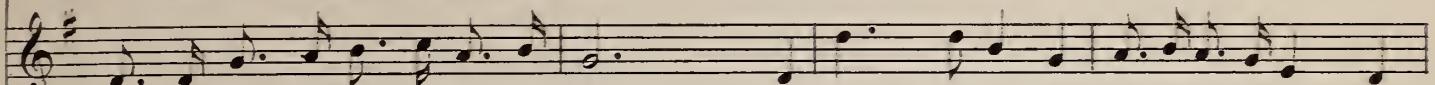
victuals I like hot - and my prattle's pol - y - glot On the days when things are go - ing toth - er
 dwell in mar - ble halls but I won't make party calls, So So - ci - e - ty con-sid - ers me a
 e - ven heard them swear when I gave the "Maiden's Prayer" And they yell when "Marguer - ite" I try to
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

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



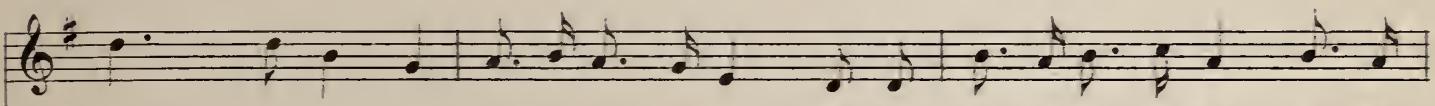
do not care what oth - er peo - ple say,
do not care what oth - er peo - ple say,

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



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

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



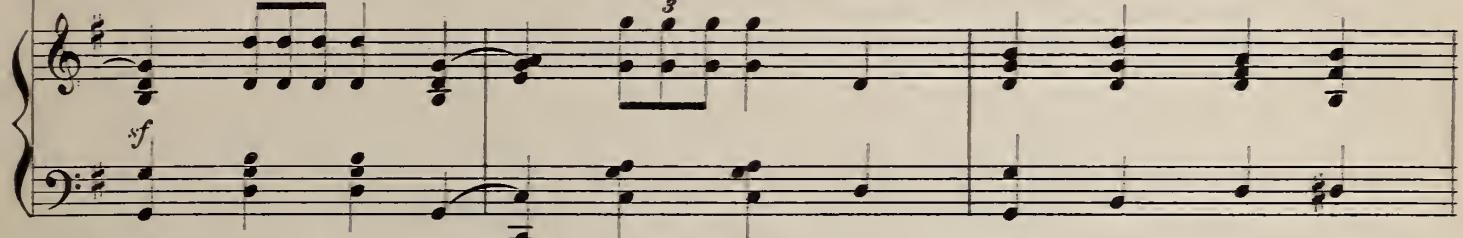
do not care what oth - er peo - ple say,

Wear my "swal - low tail" at noon, eat my
And I list - en with a smile when they



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

Brahms and Wag - ner may be fine but I'll take
They may sneer a - bout my "tone" but it's

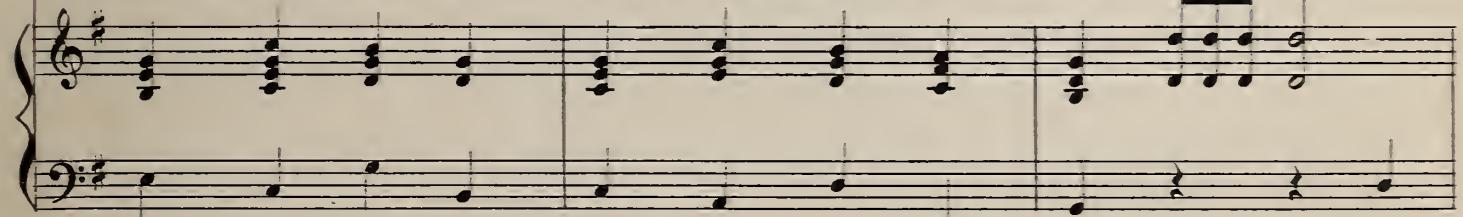


dough-nuts with a spoon, For I do not care what oth - er peo - ple say.
guy me on my style, For I do not care what oth - er peo - ple say.

CHORUS. He



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



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"

25

No. 4.

Allegro.

SOP.

CHORUS.

ALTO..

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

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

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

ritard.

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

sf ritard.

PASHA. *Recit.*

8

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

a tempo.

f

ff

f dim.

Your Sul-tan's seal

give your lord a show, His Maj-es-ty writes.

a tempo.

p

sf

Allegro molto.

CHORUS.

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

ff

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

PASHA. (*Recit.*)

Well I defer unto you

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

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, Shell be

way?

To stay,

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

CHO. (*Enthusiastically.*)

Oh won't _____ that be nice for the

GRAND VIZIER.

PASHA.

G.V.

My sweetheart has

writ - ten

How sweet!

That

Bey! -----

CHO.

How sweet!

PASHA.

GR.VIZ.

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

CHO.

Dis - creet!

PASHA.

- pect me at nine,

Now

CHO.

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

PASHA.

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

CHO.

We will!

CHO.

pp sotto voce.
Be

G.V. & HAS.

PASHA.

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

still! CHO.

a tempo.

PASHA. *Recit. ad lib.**Sung.**Spoken.*

He - He-(Now for a spree) He sends me a dai -

skip it we are wea-ry and ill,

ad lib.

rit. *colla voce.*

f *pp*

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

CHO.

A

Molto vivace.

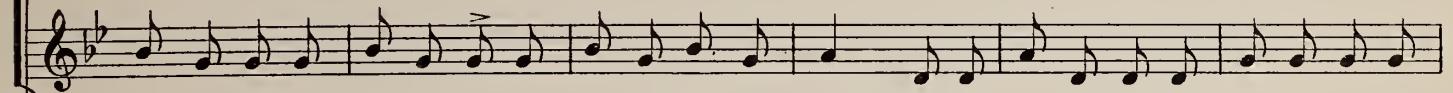
cresc.

sf

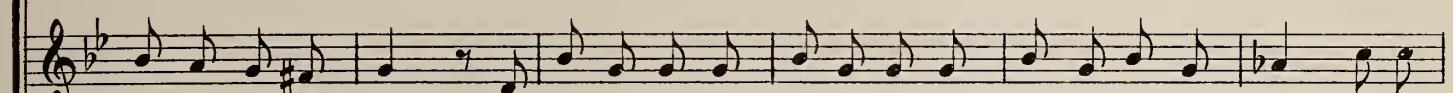
f



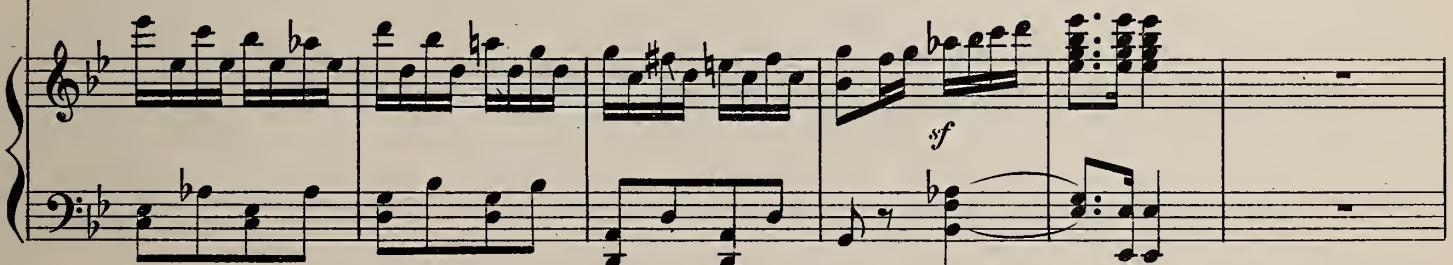
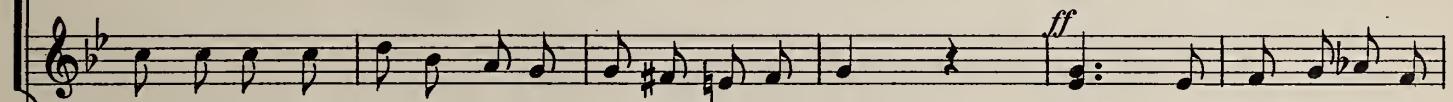
dai - syl are you cra - zy? We're the la - dy of the house; 'Tis-n't prop-er, we will stop her, in the



sea the minx shall souse. A dai - 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. Bey of Tan-gier we will



The musical score consists of two staves of music. The top staff features a treble clef, a key signature of one flat, and a tempo marking of *p*. The bottom staff features a bass clef, a key signature of one flat, and a tempo marking of *ff*. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "hang her, If you let this hus - sy come; Bey of". The second section is: "Tangier we will bang her, Send your dai - sies from our home. Bey of". The third section is: "Tangier we will hang her, If you let this hus - - sy come; We will". The music includes various dynamics such as *p*, *ff*, and *f*, and features both homophony and harmonic complexity through the use of different chords and bass patterns.

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

sf

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

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

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

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

we will hang ----- her!

B.F.W.12.

SONG AND CHORUS.

No. 5.

FRANCOIS AND COOKS.

Allegro.

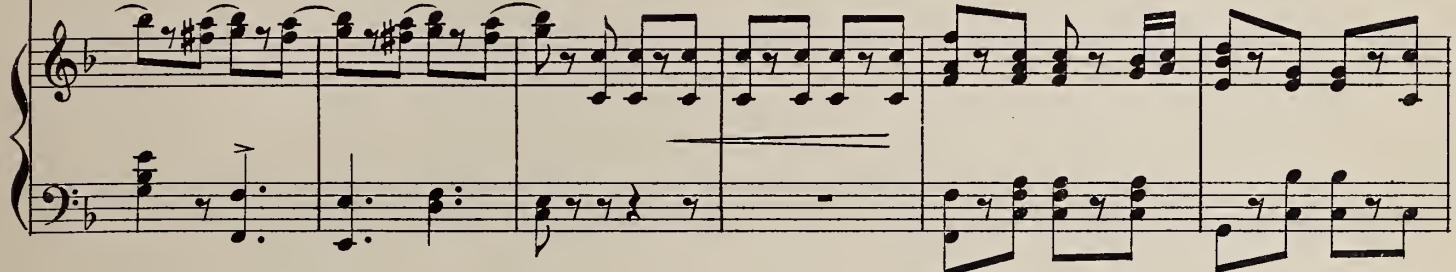


TENOR.

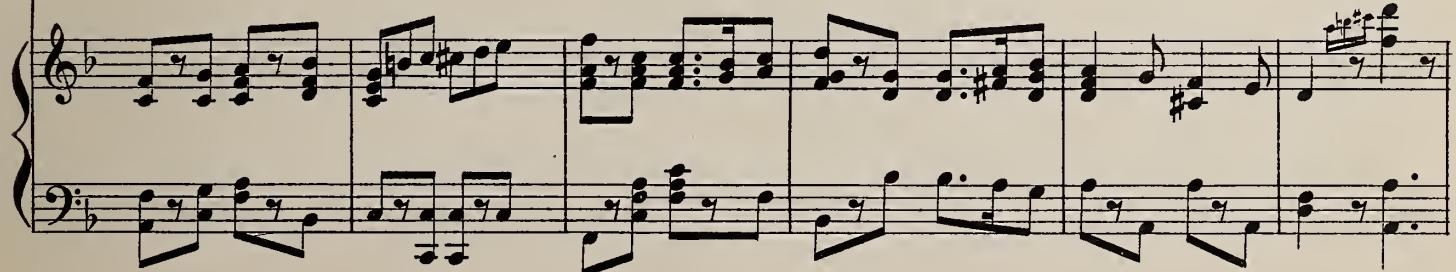
Tin tan, tin tan, patty pan, pan pan, let's

BASS.

CHORUS.



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





Tin tan,tin tan,tin

FRANCOIS.



with the biggest sort of a sal - aree; and I always go with the
tan,tin tan, I as ar-tist pose thro'the whole "diner" from the "potage claire" to the "pousse cafe," and a larded dream is my

fami-ly tree,
roast "pou-let,"

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

CHO.

CHO.

With the fam-i- ly tree he goes.
Oh his pou-let is di - vine.

Now "me-nu" is French for a
That's French for a pot of

And I call the claret "vin ordinaire,"
And there's "boeuf à la mode" and "ris de veau,"

The se - cret my friends,I
They think I'm a pu - pil

CHO.

bill of fare,
beans you know,

O that is known to all.....
Just hear the Mounseer talk.....

mean "secret"
of Margery,

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

Is nev-er a word of English to say,
And that is as French as French can be,

Oh he's no - ted for his
The less hell look like

TUTTI.

Tin tan tin tan Tin tan tin tan Tin tan tin tan

TUTTI.

"gall."
cork.

Tin tan tin tan Tin tan tin tan Tin tan tin

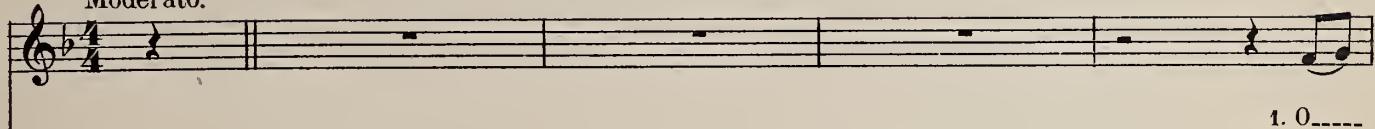
tan, patty pan, patty pan, pan pan, tin tan, tin tan, patty pan, pan pan, let's keep our fires a - glow,----- for a
 man must eat, and 'tis heav'n sends meat, but cooks are from be - low, Ho, ho! the cooks are from below, The
 Last time.
 cooks are from be - low. tin tan tin - low.

FATIMA'S SONG.

"O LOVELY HOME."

No. 6.

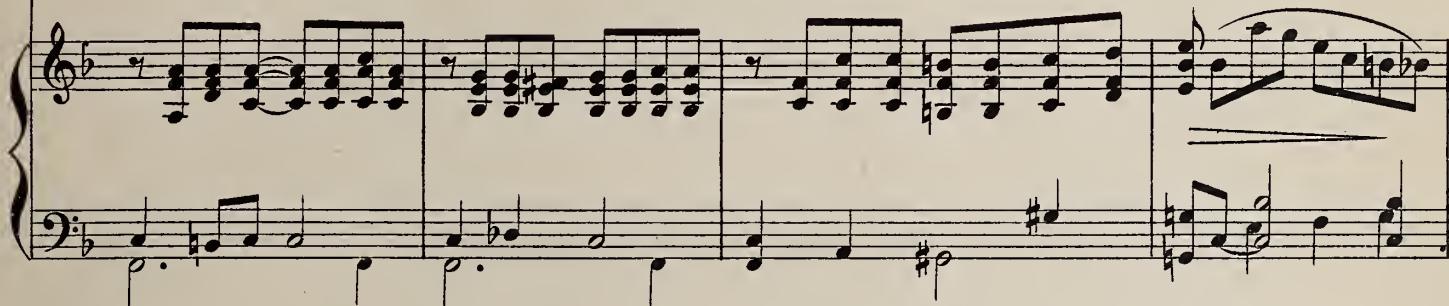
Moderato.



1. O _____



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

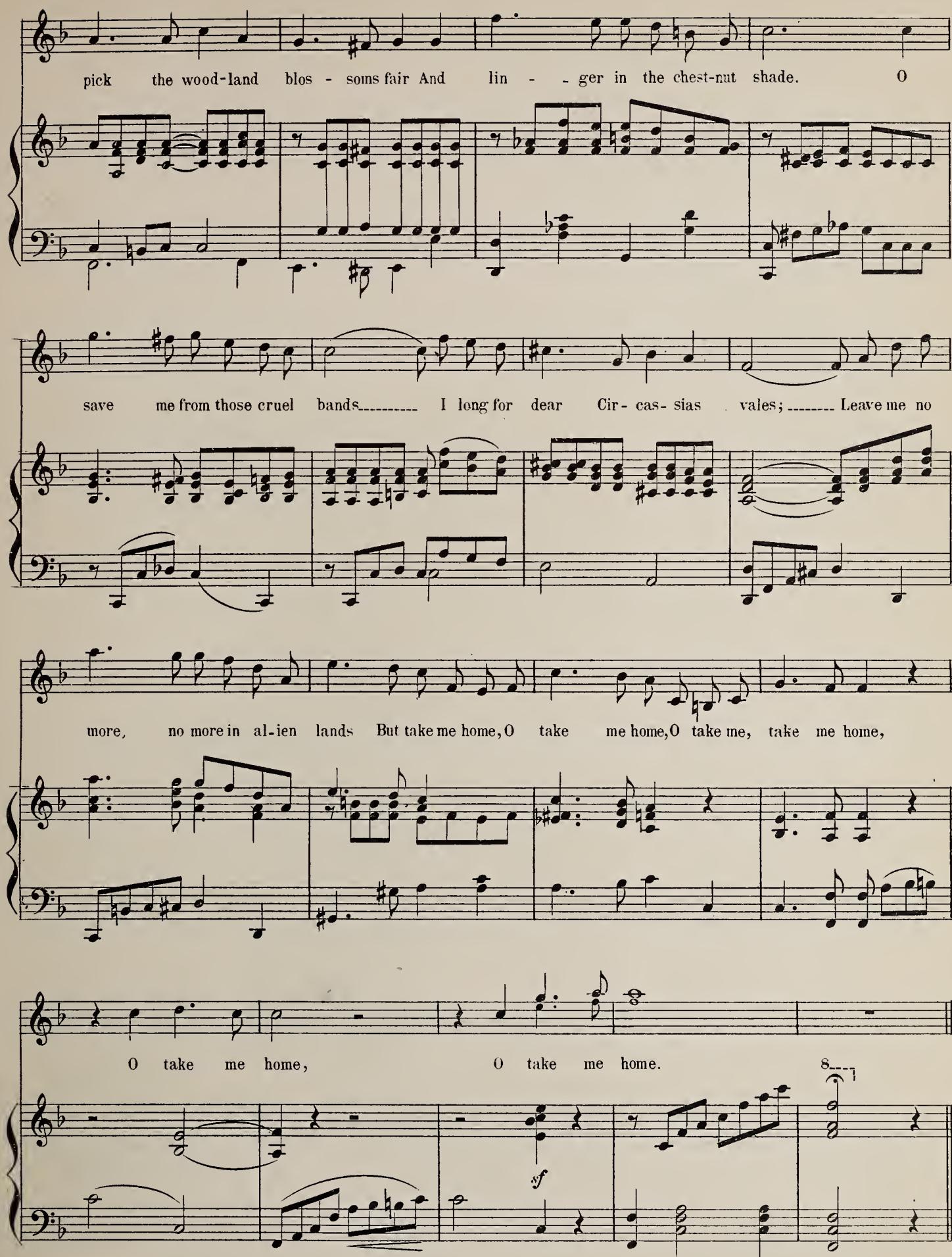


moth - - er left to weep a - lone, By the dark Te - reks rush - ing tide; Might

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

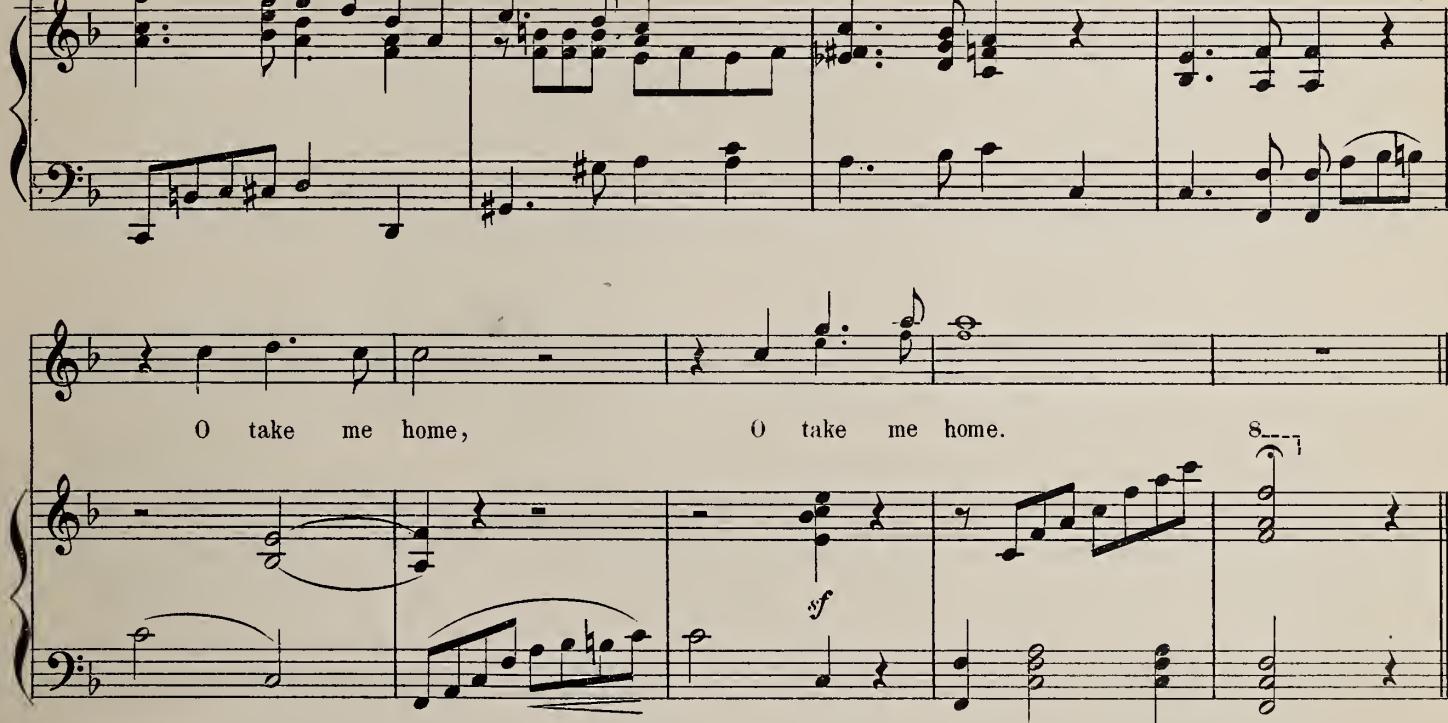
2. I....

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. 0


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

 more, no more in alien 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.

TENORS.

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,

PASHA.

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

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

loco

stealing.

8

* Pasha improvises burlesque cadenza.

Molto vivace.

PASHA.

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

SOP.& ALTO,with TENORS.
CHORUS.
BASSES.

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

Molto vivace.

fp

PASHA.

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

PASHA.

If you

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

fp

tell me his name I will raise you to fame,

CHO.

Ha ha! Ha ha! Pa - sha!

p

PASHA.

By the beard of the prophet!
CHO.
Ha, ha, ha, ha!
L.H.
fp
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!
hal Ha, ha, ha, ha! Ha, ha!
L.H.
p f p f

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

SOP. and ALTO.

TEN. and BASS.

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

By the beard of the prophet

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

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

con fuoco.

ff

8.

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!

ff

8.

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!

8

fff

ff

(Fatima is brought down stage.)

ad lib.

espressivo.

Andante con moto.
FATIMA.

To her who is blessed with beauty comes

pp

ma - - ny an hour of pain, 0 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

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

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

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

PASHA.

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

cot____ and ro-mantic young tar Is my nor - - mal predis-po - si - tion But a
 - si - tion But a ro - man - tic young tar Is her pre - dis - po -
 - si - tion But a ro - man - tic young tar Is her pre - dis - po -
 - si - tion And the cheek of this scalawag scalawag tar Is spoiling my dis-po - si - tion.

SOP. and.
FATIMA.
 cot____ and ro-man-tic young tar_____ is my pre-dis - po - si - tion____ She is
 - si - tion a ro-man-tic young tar_____ is her pre-dis - po - si - tion____ ALTO &
 LOLA.
 - si - tion a ro-man-tic young tar_____ is her pre-dis - po - si - tion____ CHORUS.
 but the cheek of this scalawag tar is spoil - ing my dis-po - si - tion____

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

TENOR and MARCO. >

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

cot... and romantic young tar..... is her nor - - mal predis - po - si - tion; But a
 cot..... and a ro - man - tic young tar..... But a ro - man - tic young---
 - si - tion, and a ro - man - tic young tar..... But a ro - man - tic young---
 but a roman - tic young tar..... but a roman - tic young

FATIMA.

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

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

dim.

pp

FRANCOIS' LAMENT.

No. 8.

Andante.

The
The

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

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

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

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

FINALE.

No. 9.

Allegro moderato.

CHORUS.

SOP. and ALTO. *f*

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

TEN. and BASS. *f*

f

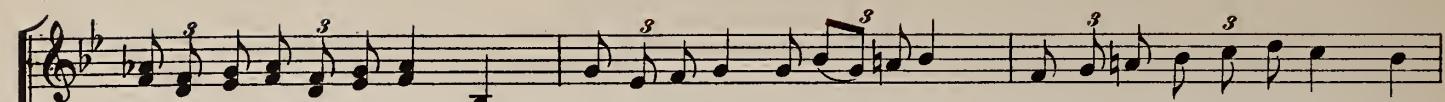
f

King of the Kitchen and Prince of the Pan!

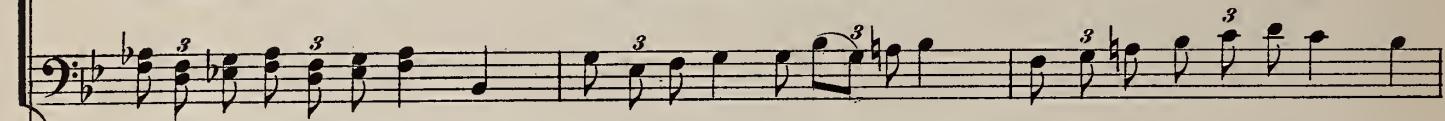
Nev-er a-gain will he know a fi-as - - co,

Crown him with parsley the fortunate, fortunate man!

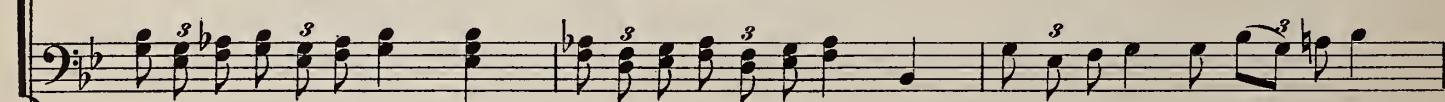
Fill up the fla-gon and flask, oh!



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

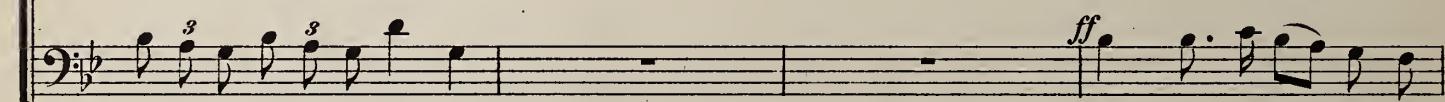


Fill up the fla-gon and flask, oh! 'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down,



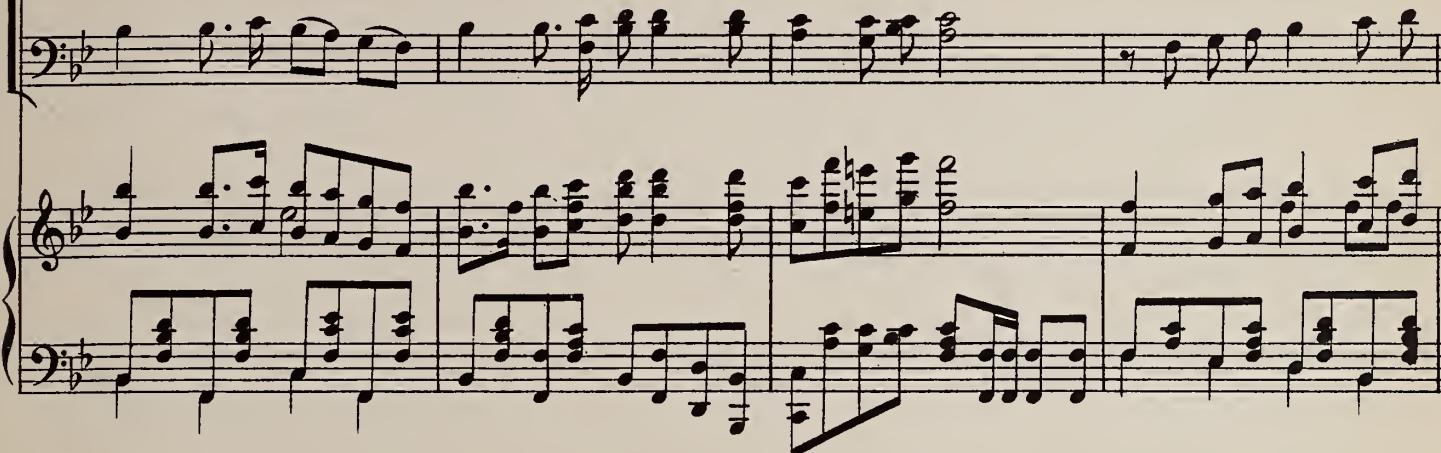
Hail to the Peer of Ta-bas - co!

Hail to his high-ness the

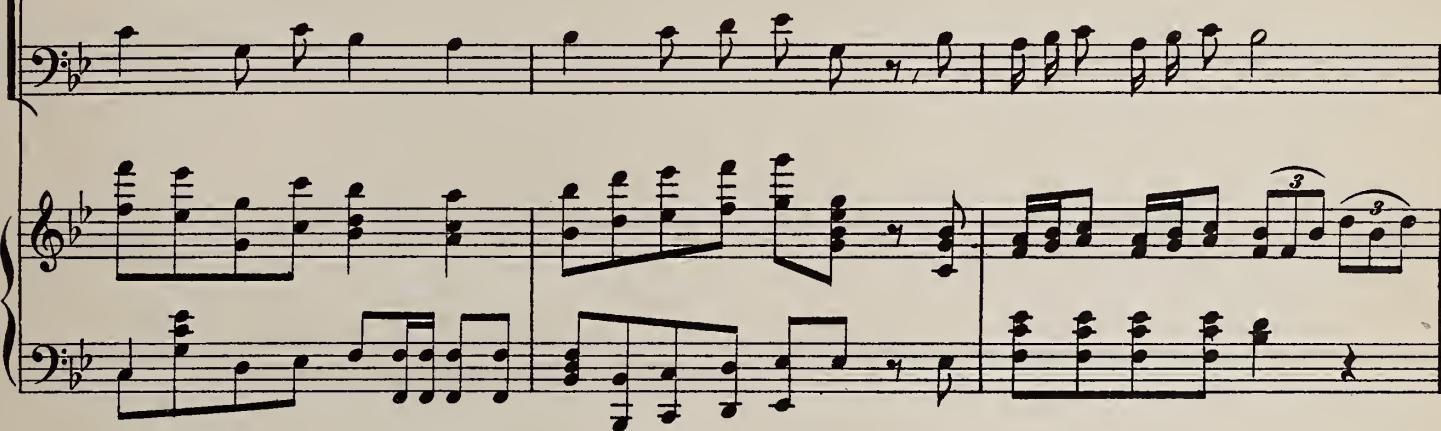




Peer of Ta - bas - co, King of the Kitchen and Prince of the Pan! Nev-er a-gain will he

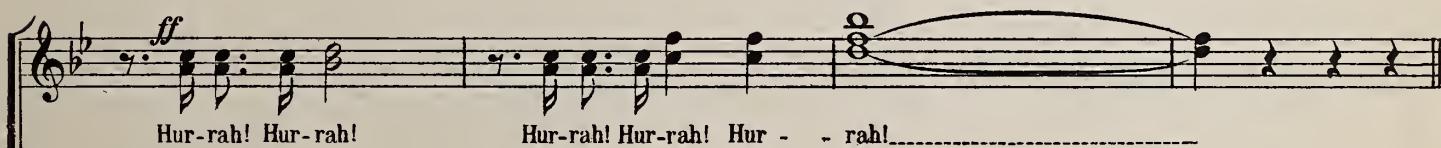


make a fi - as - co, Crown him with pars-ley the fortunate, fortunate man!



Hur-rah! Hur-rah!

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



Tempo di Valse.

PASHA.

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

CHORUS.

PASHA.

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

Cooked! And for a

GR.VIZ.

pre - mium on a pie, Pre - - mi - - um Pie! 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

8.

PASHA

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

8

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

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

cres.

CHORUS.

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

ff

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

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

PASHA.

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

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

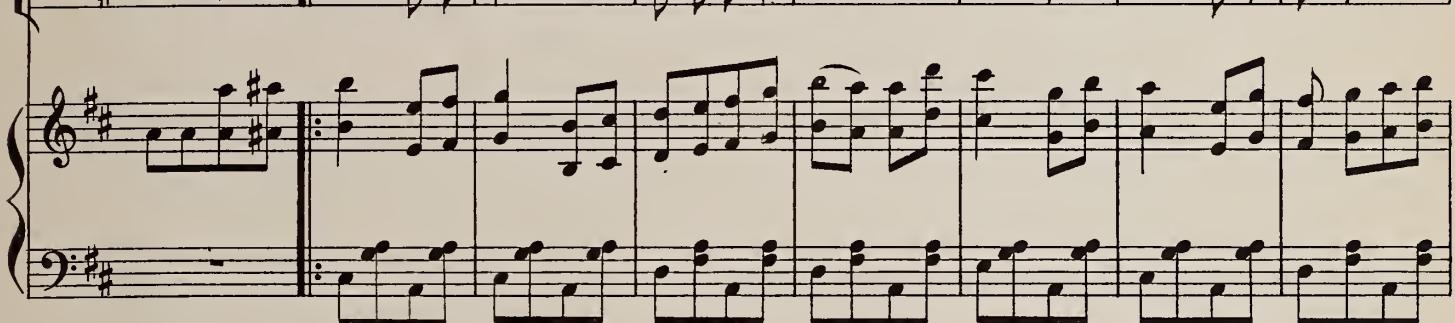
Vivace.

sf *f*

SOP. and ALTO, with
I and II TENORS.

CHORUS.

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



1.

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



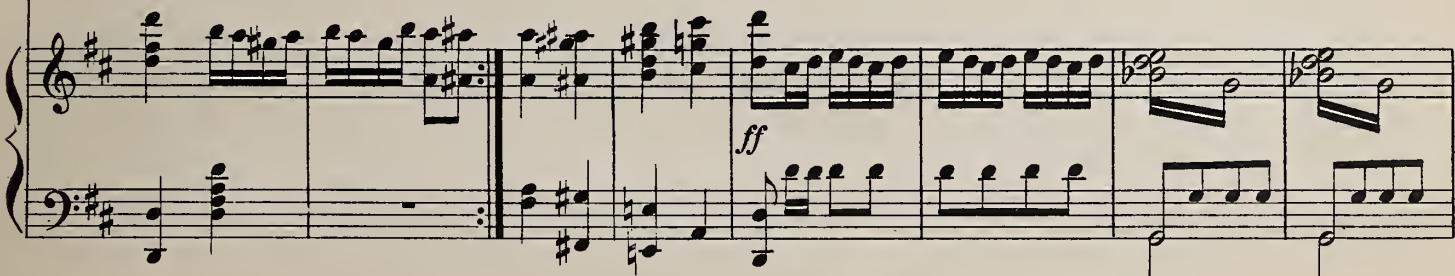
|| 2. ||

Pa - sha.

Shout hoo- be with our new Pa sha.

Shout hoo

ff *b8* *b8*



- 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.

61

ACT II.

Andante con moto.

1
2
3
4

8
10

p

pp

ritard.

p

Tempo di Mazurka.

1
2
3
4

The image shows five staves of musical notation for piano, likely from a classical score. The top three staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The key signature is one sharp, indicating G major. Measure 62 begins with a dynamic of forte (f). The first staff features sixteenth-note patterns and a bass note on the second beat. The second staff has eighth-note pairs. The third staff includes a dynamic of piano (p) and a grace note. The fourth staff shows a transition with sixteenth-note chords. The fifth staff concludes the section with a dynamic of forte (f) and a melodic line. Fingerings are indicated on the fourth staff: 2 3 4 1 2 and 1 2 1. The right-hand part ends with a dynamic of forte (f) and a melodic line. The left-hand part ends with a dynamic of piano (p) and a melodic line.

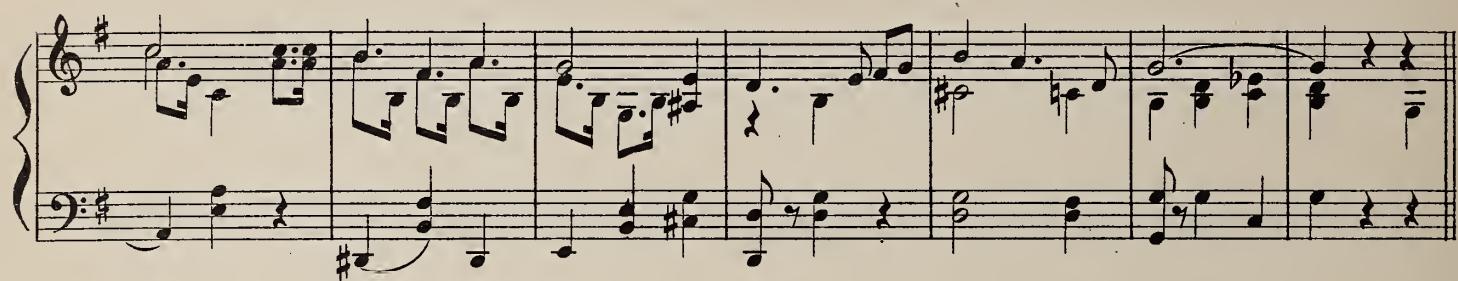
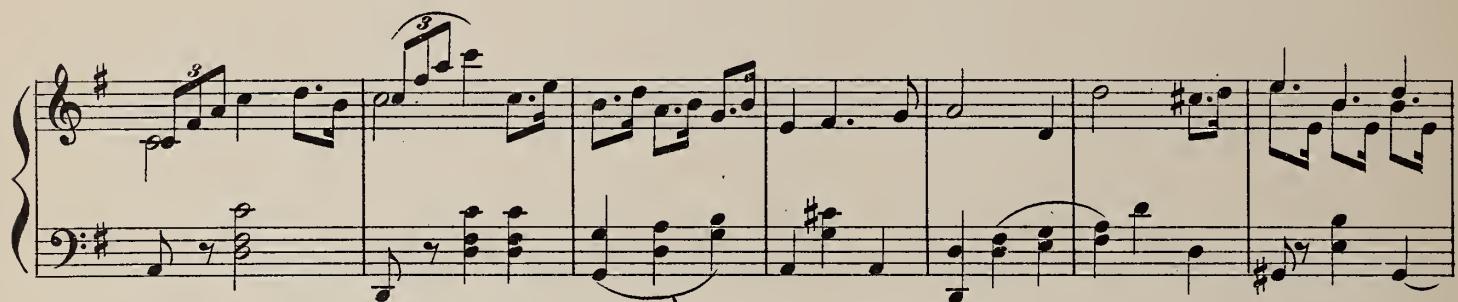
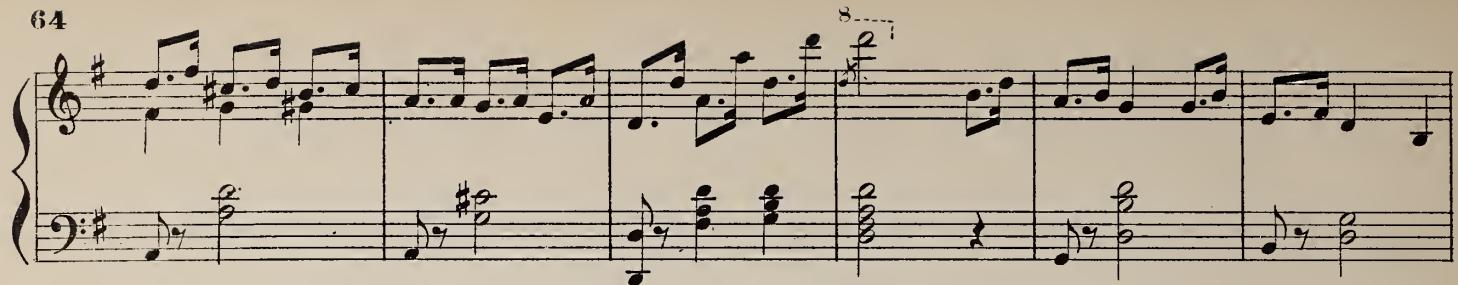
L.H.

L.H.

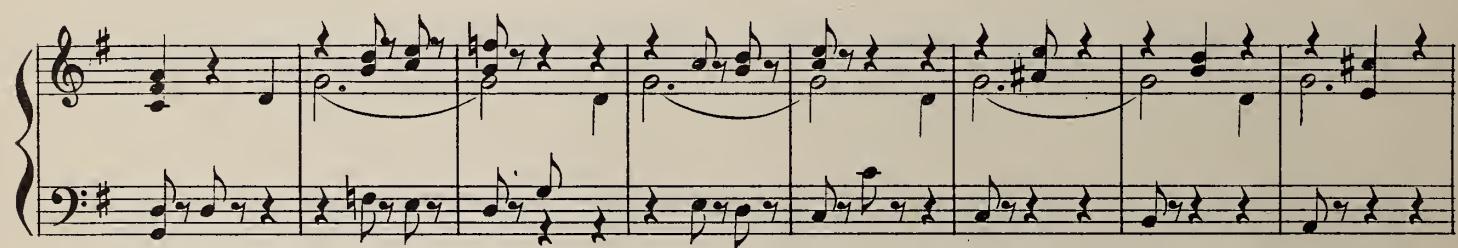
Tempo I.

B.F.W. 12.

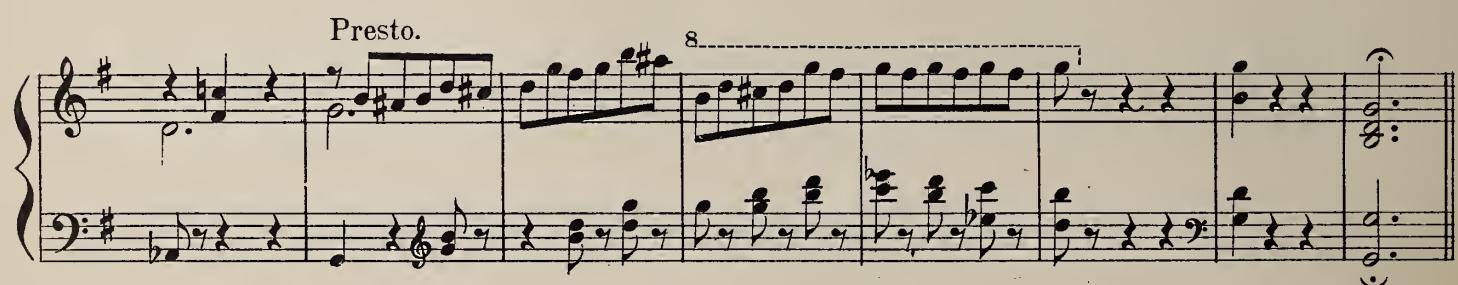
64



CODA.



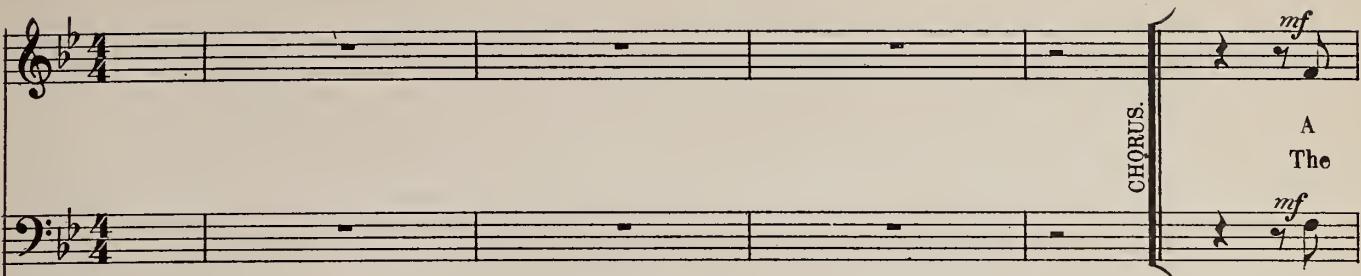
Presto.



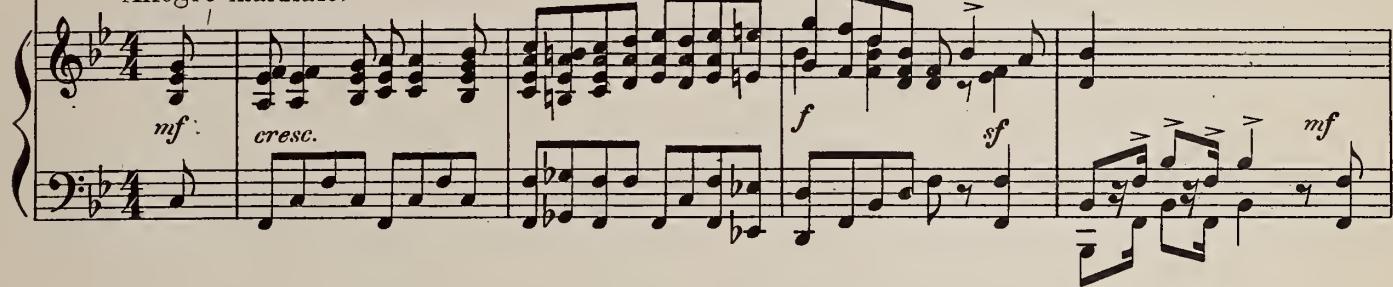
ACT II.

CHORUS.

No. 1.



Allegro marziale.



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



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-e se Chrysan-the-mum. You



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

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

wonder you are, by thunder you are, A sovereign thats always up to par, par, par; Oh
 wonder you are, by thunder you are, A pleader for-ev-er at the bar, bar, bar; Oh

Al-lah, Ab-dal-lah, Tally ho,Tally hi,Tally hah! And that's the kind of Monarch you are!
 Al-lah, Ab-dal-lah, Tally ho,Tally hi,Tally hah! And that's the bloomin' Pa-sha you are!

HASBEENA AND HAREM.

No. 2.

HASBEENA.

Alla marcia.

Hush, hush, si - lent be!

CHORUS.

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

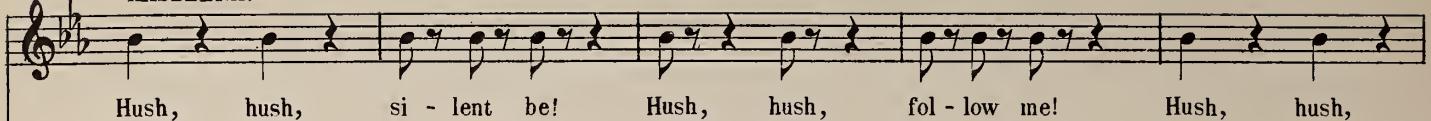
HASBEENA.

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

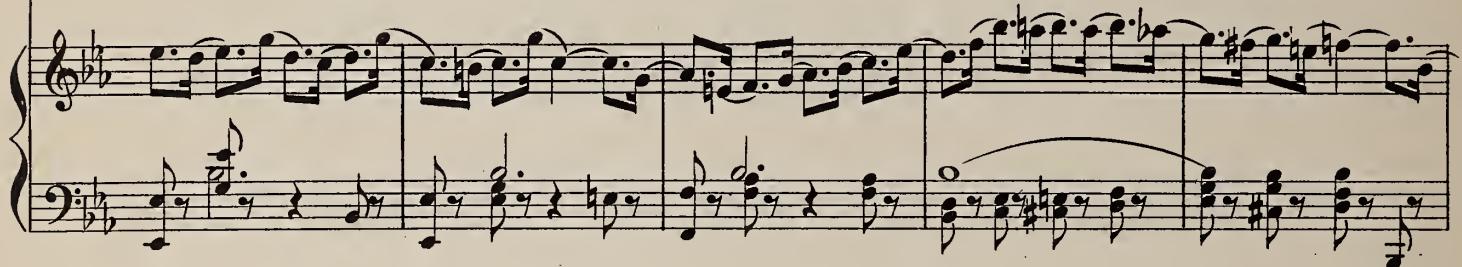
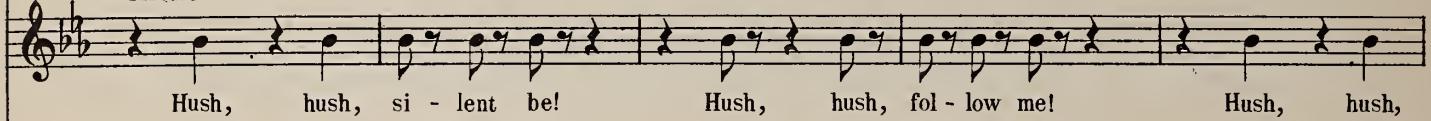
CHORUS.

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

HASBEENA.



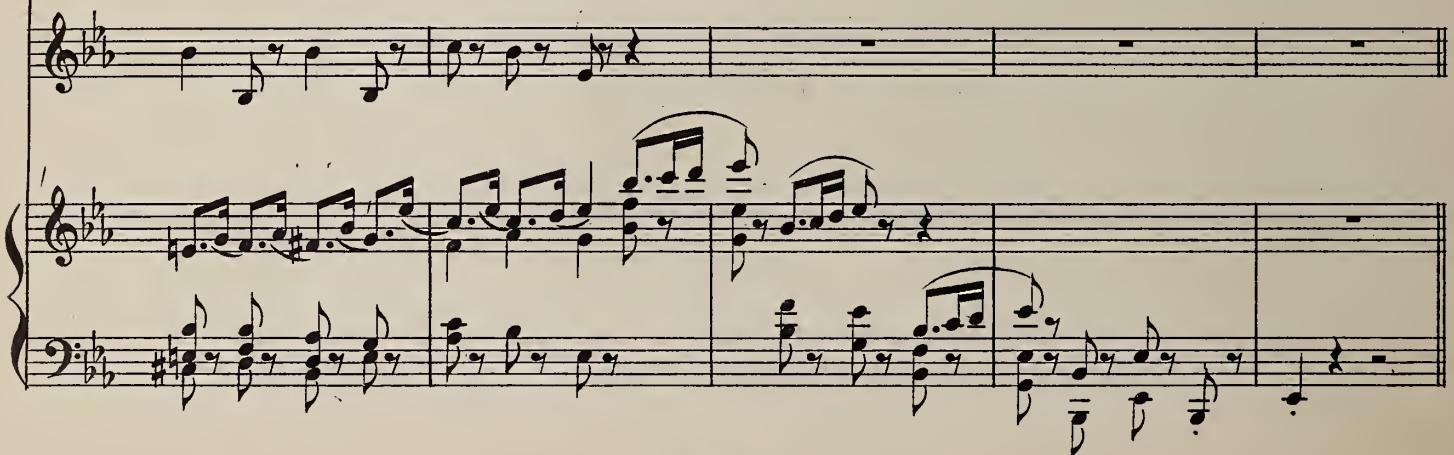
CHORUS.



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



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



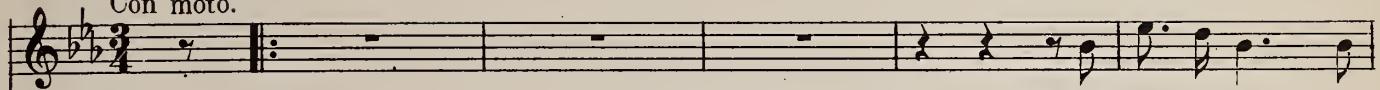
LOVE DUET.

FATIMA AND MARCO.

No. 3.

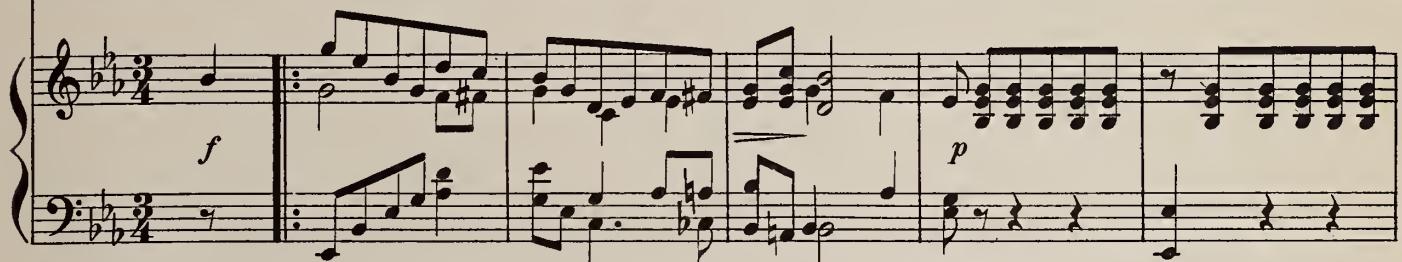
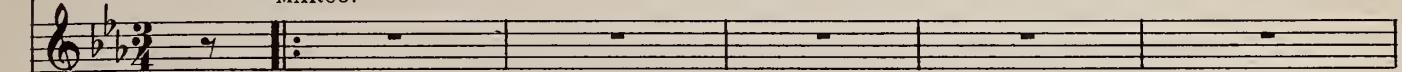
FATIMA.

Con moto.

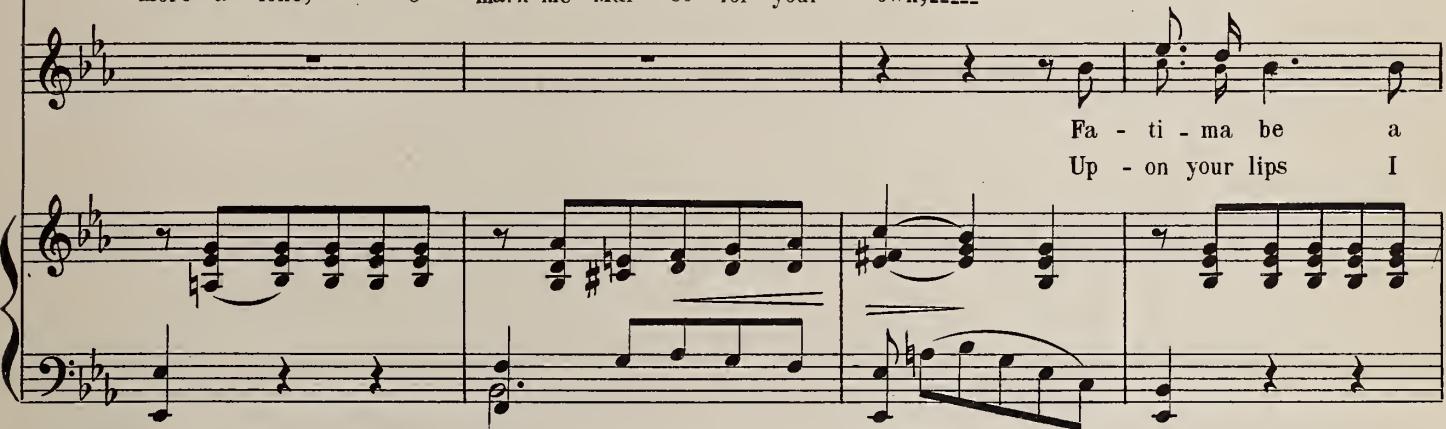


My heart a-gain to
What joy to be no

MARCO.



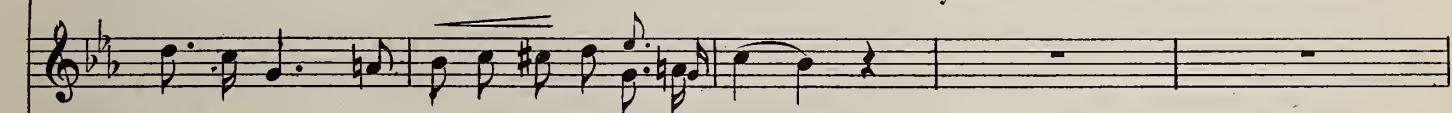
hope be-gins, O Mar-co, you and love are twins....
more a - lone, O mark me Mar - co for your own;---



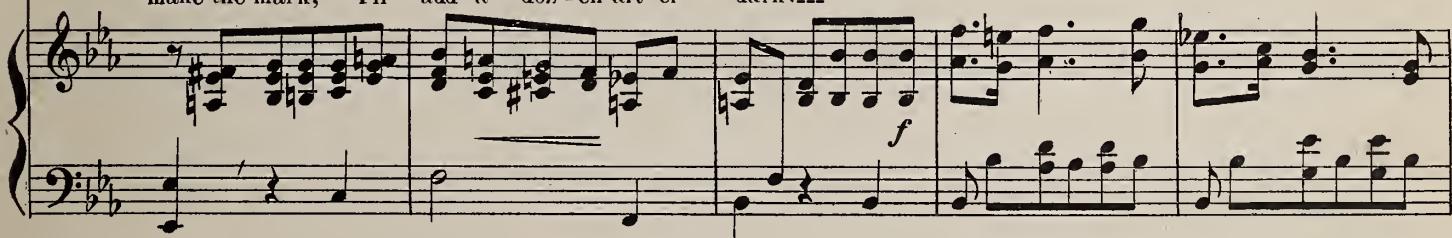
Fa - ti - ma be a
Up - on your lips I

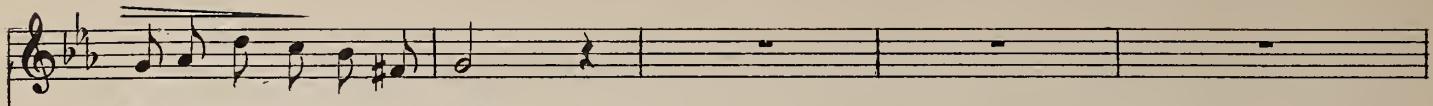


A chape - ron I soon would shake, O
Will you for-ev - - er more be true Or

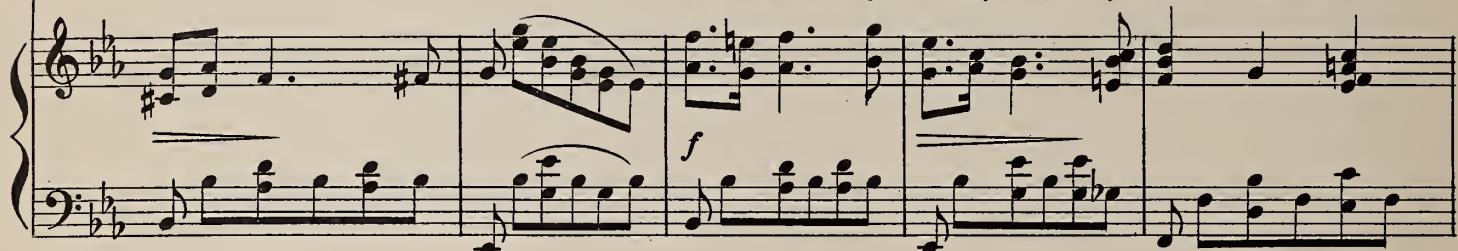


bit more coy Or we a chap - e - ron em - ploy....
make the mark, I'll add a doz - en aft-er dark....





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,---
Oh the sweet - ness of the score,--

I to thee,
when with love

It
Our

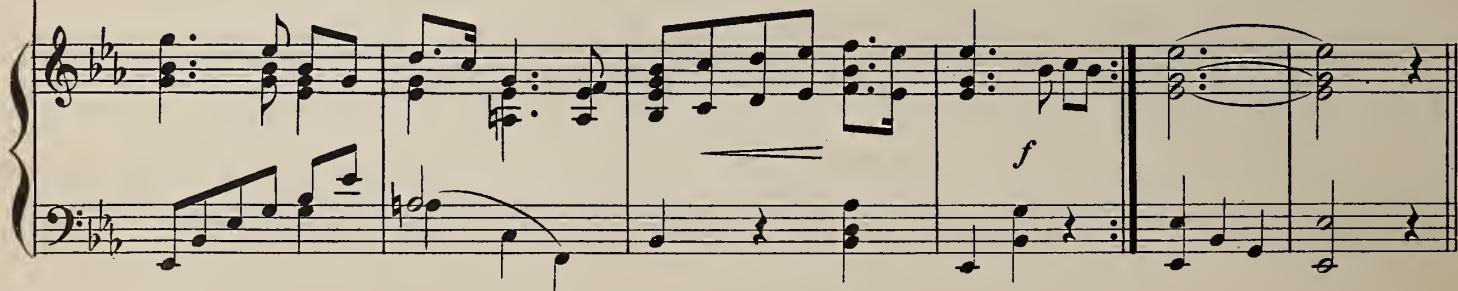
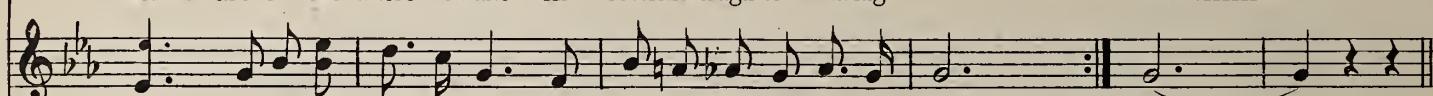
wed.
stay.

And me to thou;
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 wed-ding

cake.-----



No. 4a.

BOLEIRO. (SPANISH.)

A la Bolero.

Aria Dolce.

MARCO.

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

Ah mal du -

p.

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

f

p

più lento.

- i - - ta!
- en - - na!

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

f

p

più lento.

cas - ta - net, At night in the ol - - ive shade they met And
 - le - do's blade Till he left the girl in the ol - - ive shade And

a tempo. *a tempo.*

each of them smoked a cig - a-rette, Oh Se - ñor - i -
 for ought I know she's still a maid, U - - na Du - en -

FATIMA and FRANCOIS.
 - ta! Ho - - la,
 - na! LOLA and MARCO.

Ho - - la, Love has a eas - tle in Spain! But there's nev - er a

f p cresc.

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

B.F.W.12.

DITTY (IRISH.)

Moderato.

FRANCOIS.

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

B.F.W.12.

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

CHORUS.

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

Più mosso.

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

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

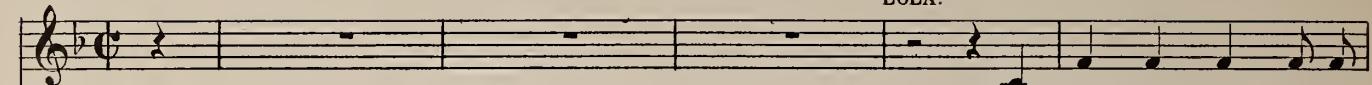
DANCE.

Molto vivace.

RIGAUDON. (FRENCH.)

No. 4c.

LOLA.



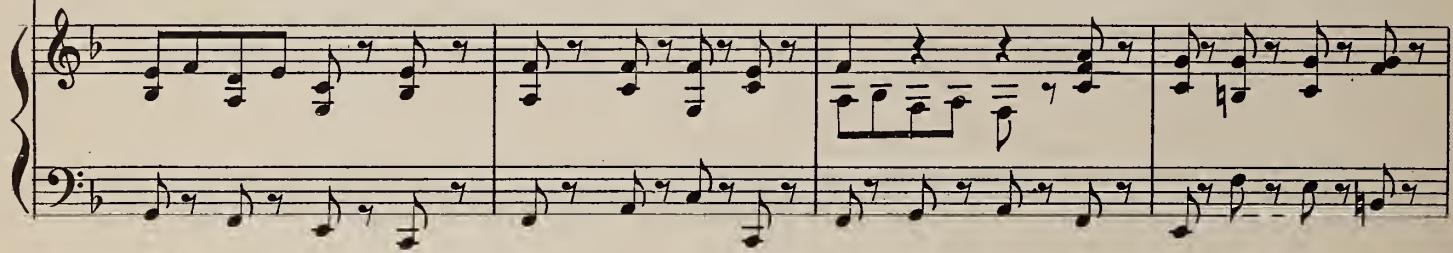
Allegretto.

He met his love at the



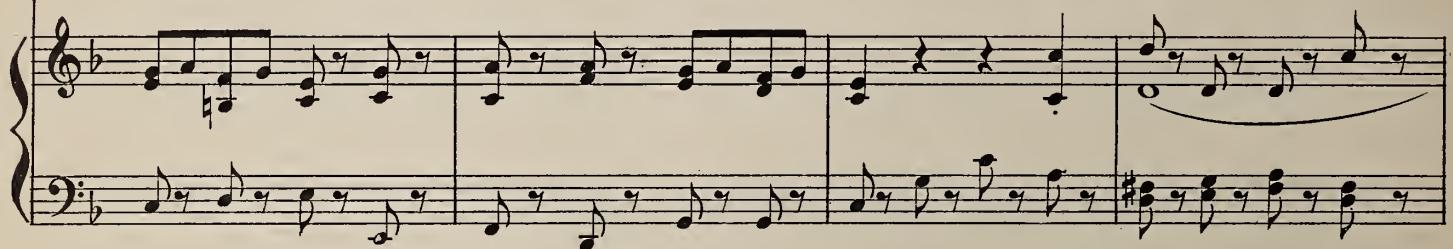
stu - dents ball, That night her name was Jean - nette;

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.

BALLAD. (PLANTATION.)

No. 4d.

Andante.

O darkies don't yer 'member de ole Kentuck-y farm, Dem
simili.

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;

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

pp

I. BASS.
 mf

II. BASS.

8

hon - ey, love.

2

sweetest hon-ey love.

DANCE.

SOLO (MARCO) AND CHORUS.

No. 5.

"HO MARINER HO"

Allegro moderato.

MARCO. (*Recit ad lib.*)

ARIETTA.

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

write to your love while the ship is stay-ing, For the tide will turn and the breeze will blow; I'll
 love I will write with a ten - der mention, Of the fights you won, and the deeds you dared; I'll

tell the girl of her tar's de - vo-tion, How he longs his love once a - gain to sight, The
 give the girl a ro - man - tic sto - ry, How her tin type face has pre-served your life, And

lass you left shall not have a no - tion, Of the one you left on the quay last night.
 lo - cal col - or of gore and glo - ry, I will blend with notes of the drum and fife.

CHORUS.

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.

dim.

pp

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

Imitating Street Piano.

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

p

neat if you can't put on style; Put on a clean collar 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 happy to see him at home, And
home wife and children be guile; Re - mem - ber the bar-keep - er nev - er for - gets To

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

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

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

1 last verse. ff

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

B.F.W. 12.

PASHA'S SONG.

No. 7.

"AN ORIGINAL IDEA."

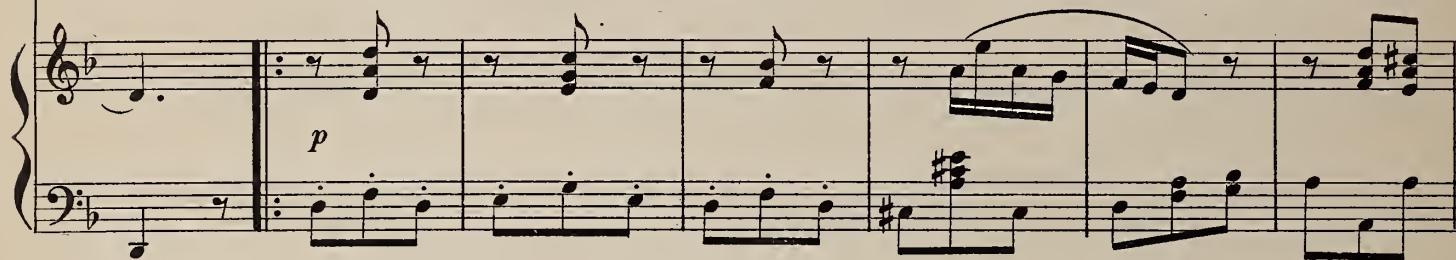
Allegro.



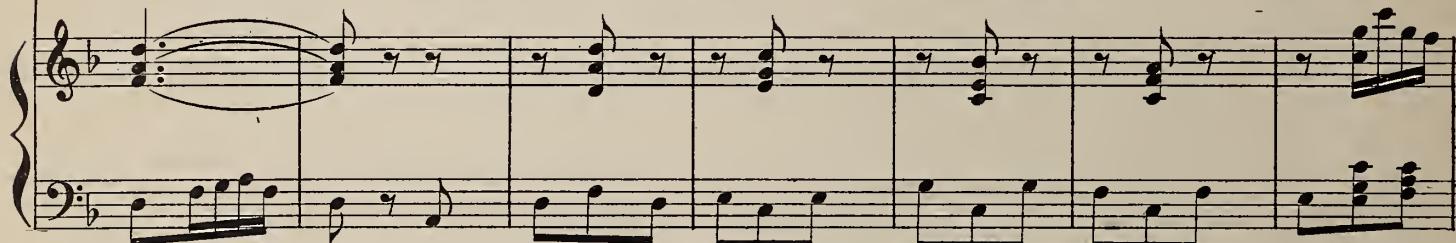
PASHA.



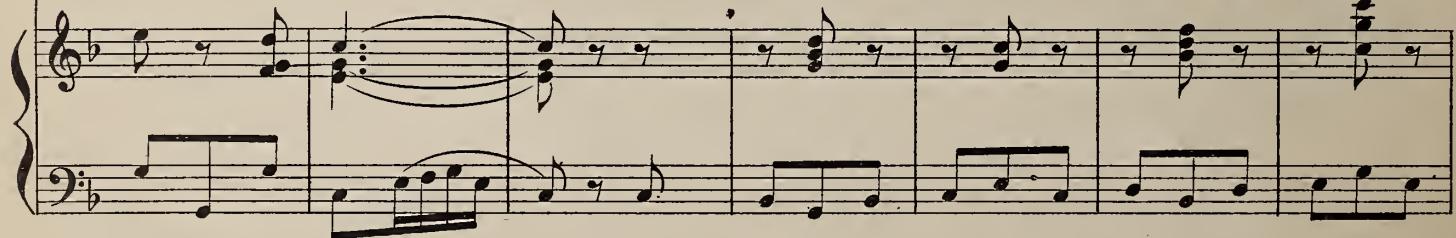
I'm real-ly o - rig-i-nal might-y u - nique, With a head like a com - e - dy
got the best thing on the gas be - ing low, When the dude and his dai - sy would
mu - sic I have quite a cul - ti - va - ted taste, And I make my own melo-dies by



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



pop - u - lar rage; I've a choice lit - 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 specimèn of one of my gems, Which



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

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.

Chest - nuts, chest - nuts, chest - nuts, chest - nuts, chest - nuts roast - ed here, There is
 PASHA.
 FINE.

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

R.F.W.12.

MARCH OF THE PASHA'S GUARD.

Tempo di marcia.

The musical score consists of six staves of music. The first two staves are in 2/4 time with a key signature of one flat. The third staff begins with a key signature of one flat and transitions to 6/8 time with a key signature of one sharp. The fourth staff returns to 2/4 time with a key signature of one flat. The fifth staff begins with a key signature of one flat and transitions to 2/4 time with a key signature of one sharp. The sixth staff begins with a key signature of one flat and transitions to 2/4 time with a key signature of one sharp. The score includes dynamic markings such as *f*, *mf*, and *ff*. Measure numbers 1 and 2 are indicated above the first and second staves respectively. Measure numbers 1 and 2 are also indicated above the fifth and sixth staves respectively.

TRIO.

The sheet music consists of five staves of musical notation for piano trio. The top staff is the treble clef staff, and the bottom staff is the bass clef staff. The first four staves are in common time (indicated by '2'), while the fifth staff begins in common time and ends in 6/8 time. The key signature is three flats throughout. The music includes various dynamics such as *f*, *p*, *sf*, and *ff*. Measure numbers 8 and 12 are indicated above the staves. The notation features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The piano part includes bass notes and harmonic support. The strings part consists of two staves, each with two voices (top and bottom) playing eighth-note patterns.

A musical score for piano, page 88, consisting of five staves of music. The music is in common time and uses a key signature of two flats. The score includes dynamic markings such as *f*, *mf*, *f*, *ff*, *sf*, and *sf*. The music features various note patterns, including eighth-note chords and sixteenth-note figures, with some notes tied across measures. The score is divided into measures by vertical bar lines.

DANCE OF THE HAREM.

No. 9.

Tempo di Valse.

The musical score consists of five staves of piano music, arranged in two systems. The first system begins with a dynamic of *p*. The second staff contains a bass clef, while the others have a treble clef. The key signature is three flats. The first system ends with a dynamic of *cresc.* The second system begins with a dynamic of *f*. The third staff contains a bass clef, while the others have a treble clef. The key signature changes to one flat. The fourth staff contains a bass clef, while the others have a treble clef. The key signature changes back to three flats. The fifth staff contains a bass clef, while the others have a treble clef. The key signature changes to one flat. The music features various dynamics, including *p*, *f*, *cresc.*, and *mf*. The notation includes eighth and sixteenth note patterns, as well as grace notes and slurs.

8.

ff

p grazioso.

p

pp

This block contains six staves of musical notation for piano. The top staff shows a melodic line with eighth-note patterns and harmonic support. The second staff begins with a forte dynamic (ff) and transitions to a piano dynamic (p). The third staff features a melodic line with grace notes and a dynamic marking "grazioso.". The fourth staff includes dynamic markings "p" and "ff". The fifth staff shows a melodic line with eighth-note patterns and harmonic support. The bottom staff concludes with a dynamic marking "pp". The music is primarily in common time, with some measures featuring different time signatures.

Musical score for piano, page 91, featuring six staves of music. The score consists of two systems of three staves each. The top system starts in G major (two sharps) and moves to E major (one sharp). The bottom system starts in C major (no sharps or flats) and moves to F major (one flat). Measure 1 (top staff): The piano plays eighth-note chords in G major. Measure 2 (top staff): Crescendo (cresc.) followed by trills in E major. Measure 3 (top staff): Trill (tr) in E major. Measure 4 (top staff): Trill (tr) in E major. Measure 5 (bottom staff): Dynamic fp (fortissimo). Measures 6-7 (bottom staff): Chords in C major. Measure 8 (bottom staff): Crescendo (cresc.). Measure 9 (bottom staff): Dynamic sf (sforzando). Measures 10-11 (bottom staff): Chords in F major. Measure 12 (bottom staff): Dynamic f (forte). Measures 13-14 (bottom staff): Chords in F major. Measure 15 (bottom staff): Dynamic ff (fississimo forte). Measures 16-17 (bottom staff): Chords in F major. Measure 18 (bottom staff): Dynamic espress. (espresso).

A musical score for piano, consisting of six staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time.

- Staff 1:** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dotted half note followed by eighth-note pairs.
- Staff 2:** Bass clef. Measures 1-2 show eighth-note chords. Measure 3 shows eighth-note chords with dynamic markings: *p cresc.*, *ed*, and *ac-*.
- Staff 3:** Treble clef. Measures 1-2 show eighth-note pairs. Measure 3 starts with a dotted half note followed by eighth-note pairs, with lyrics: *- cel - er - an - do.*
- Staff 4:** Bass clef. Measures 1-2 show eighth-note chords. Measure 3 starts with a dotted half note followed by eighth-note pairs, with dynamic *sempre più stretto.*
- Staff 5:** Treble clef. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords with dynamic *f*. Measures 5-6 show eighth-note chords with dynamic *ff*.
- Staff 6:** Bass clef. Measures 1-2 show eighth-note chords. Measures 3-6 show eighth-note chords.

.FINALE.

No. 10.

Allegro grazioso.

PASHA.

Ev'-ry - bo - dy is com-ing my

FATIMA, LOLA,
FRANCOIS, MARCO.

His way,

way, And Ta - bas - co is go - ing to stay, O 'tis hap - py my lot for I

to stay,

strike something hot,

Allegro moderato.

CHORUS.

A beauty my boy you

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

are you are by the beard of the prophet tis. sol 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, Tally

-ho, Tally -hi, Tally -ha! And that's the kind of Mon-arch you are!

B.F.W.12.

attacca.

Tempo di Valse.

PASHA.

a tempo.

CHORUS. (Tutti.)

PASHA.

CHORUS.

HASBEENA.

CHO.

HAS.

rit.

HAS. and LOLA.

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

8

rit.

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

CHORUS.

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

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

up in the morn - - ing

FINE.

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Komzák Karl. "The Life of Love is but a Day." In A^b(c-f) C(e-a) Price 50 Cents.

Moderato.

The day-light slow - ly dis - ap - pears; The ro - sy clouds are turn-ing grey: And one by one the qui - et stars Re-place the ra - diant orb of day. The boats rock i - dly
But as he turns his fer - vent gaze Up - on the maid-en at his side, He murmur,s, "Heav'n and earth may cease, But love like ours must still a - hide." The sum - mer sea,

"The Life of Love is but a Day" is also published with Violin Obligato Price 60 Cents. Orchestra-Acc. 75 Cents.
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Meyer-Helmund, Erik. Dreamland. (Glück im Traum!) In F.(b-d) A^b(d-f) Price 60 Cents.

Moderato.

Jüngs im Tran - me stieg ich wie - der in das fer - ne Ju - gend - thal, wo ich sang die fro - hen Lie - der, wo ich litt zum er - sten
Late in dreams once more I wan - der'd in the hap - py realm of Youth, Where I caroll'd songs of glad - ness, Fed by Love and led by

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Allegro non troppo.

Al - les hin - zin - ge - ben ist der Lie - be Brach, nimm denn hin mein Le - ben und mein Ster - bee auch!
Thou must all sur - render Bound by Love's sweet spell, Take then all my life, dear, And my death as well!

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Moderato.

Gieb mir die Hand zum Pfande, dass treu du im - mer bist! Wie halt' ich dich am Ban - de, das un - zer - reiss - har ist? Wie
Give me thy hand in to - ken Thou'rt er true to me! Yet how to know thy pledge dear, Shall still un - bro - ken be? Yea,

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Der Wald hat sei - ne Vö - gel klein, der Gar - ten sei - ne Blü - me - lein, leggero
The wood has birds that come and go, The gar - denflowers of ev - ery hue,

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Neckisch, aber nicht zu schnell.

Ich kenne ein Mäg-de - lein: Jy pense, Jy pense, mit blau - er An - gen Schein, mit blau - er An - gen Schein Jy pense, Jy pense.
I know a maiden fair, With waves of gold-en hair, with waves of gold-en hair,

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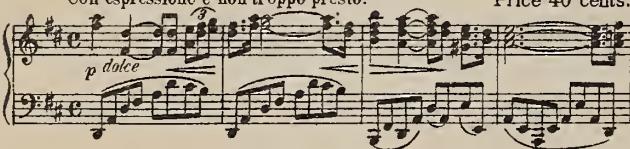
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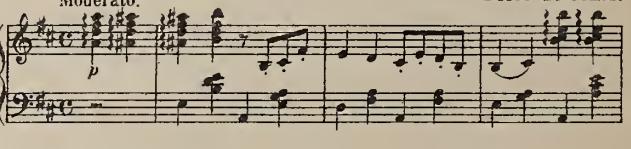
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Thou lovely Springtime. (*graceful.*)

Tempo di Gavotte.

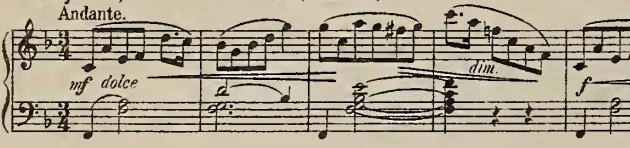
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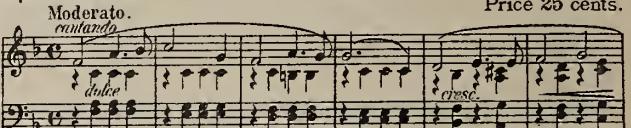
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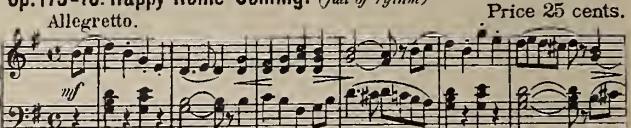
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rit.

pizz. arco

a tempo

cresc.

ff

rit. molto

ff a tempo

p

a tempo

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pizz.

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dim.

con Ped.

areo

p

cresc.

mp

cresc.

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Music by KARL KOMZÁK

The day - light slow - ly dis - ap - pears;
But as he turns his fer - vent gaze
Up - on the maid - en at his side, He murmurs,
"Heav'n and earth may cease,
But love like ours must still a - bide.
The boats rock i - dy
The sum - mer sea, the
with-out sails, star - ry skies,
The waves are lap - ping on the shore,
Are all for - got in love's em - brace.
And from the wood the
night - in - gales Their ten - dar notes of rap - ture pour.
in her eyes, Love's sun re - flect - ed in her face.
Now what to them the flight of
night - in - gales Their ten - dar notes of rap - ture pour.
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Now what to them the flight of

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