

Libretto by
R. A. BARNET.

Tabasco

Music by
G. W. CHADWICK

Burlesque Opera.

Price 1.25

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The B. F. Wood Music Co.

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BURLESQUE OPERA

“T A B A S C O”

IN TWO ACTS

LIBRETTO BY

R. A. BARNET

MUSIC BY

G. W. CHADWICK

Ent. Sta. Hall.

Vocal Score, \$1.25 net.

BOSTON AND LEIPZIG

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"TABASCO"

BURLESQUE OPERA IN TWO ACTS

Characters

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

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NEW ENGLAND CONSERVATORY LIBRARY

BOSTON, MASSACHUSETTS

TABASCO.

ACT I.

No. 1. CHORUS.

Libretto by R. A. BARNET.

Music by G. W. CHADWICK.

Allegro animato.

p cresc.

sempre più cresc.

(Curtain rises.)

f

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

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

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

TENORS. *mf* TUTTI.

BASSES. *mf*

The second system continues the vocal and piano parts. It includes dynamic markings such as *ff* and *mf*. The vocal parts are labeled 'TENORS.' and 'BASSES.'. The piano accompaniment includes a measure marked with a '7' and another with an '8'. The system concludes with the lyrics 'The boats come in from ev - 'ry shore, A -'.

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

TENORS. *mf* TUTTI.

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

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*

45

- 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,

f

50

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

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.

f *p*

SOLO. TENOR.

100 105

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

p

CHORUS.

SOLO.

110

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 *sf* *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. CHORUS. 35

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,

165

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!

ff *rit.*

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.*

Marco. SOLO.

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

200

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

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-

The first system of the musical score, marked 'Moderato'. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The lyrics are 'I'm Viz-ier here; I'm al-ways in mis-'.

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

The second system of the musical score. The vocal line continues with the lyrics '-hap, For-tune declines to hold me in her lap To'. The piano accompaniment continues with various dynamics.

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

The third system of the musical score. The vocal line continues with the lyrics 'ma-ny, life is one de-light-ful snap, but not to me. I'. The piano accompaniment includes a piano (*p*) dynamic.

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

The fourth system of the musical score. The vocal line continues with the lyrics 'seem to be so-ci-e-ty's door-mat, And sel-dom know ex-act-ly where I'm'. The piano accompaniment features a forte (*f*) dynamic and includes triplets.

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

The fifth system of the musical score. The vocal line continues with the lyrics 'at, And when I fry to others comes the fat, but not to'. The piano accompaniment includes a forte (*f*) dynamic and a fortissimo (*sf*) dynamic.

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 lyrics: "me. The mar-ket slumps when - ev - er I take hold; And". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line 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 continues the vocal line with lyrics: "gold, but not to me! I get the shade when oth-ers greet the sun,". The piano accompaniment has a steady bass line with chords. 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 continues the vocal line with lyrics: "I have the crust, the Pa-sha yanks the bun, To all the rest my". The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line. Dynamics include piano (*p*) and forte (*f*).

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

The fifth system concludes the vocal line with lyrics: "fate is on - ly fun, but not to me!". The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass 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 begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system continues the piece with a *cresc.* (crescendo) marking in the bass clef, followed by a forte (*f*) dynamic and a piano (*p*) dynamic.

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

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

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

The vocal melody continues in the treble clef, with lyrics describing the Pasha's self-perception and his relationship with his subjects. The piano accompaniment in the bass clef includes a triplet of eighth notes. Dynamics include *sf* and *p*.

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

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

- 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.

The musical score is arranged in a system of six staves. The top staff is the piano accompaniment, followed by the Soprano (SOP.) and Alto (ALTO.) vocal parts, and then the piano accompaniment again. The lyrics are written below the vocal staves. The score includes dynamic markings such as *f* and *mf*, and articulation like accents and slurs. The key signature has two flats, and the time signature is 2/4. The piece concludes with a double bar line and repeat signs.

CHORUS.

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

ALTO.
f 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*

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "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". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the musical score. The vocal line lyrics are: "sea the minx shall souse. A dai - sy, are you cra - zy? we're the la - dy of the house; 'Tis-n't". The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the bass line.

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

The third system concludes the musical score on this page. The vocal line lyrics are: "prop-er, we will stop her, in the sea the minx shall souse. Bey of Tan-gier we will". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes some complex chordal textures and arpeggiated figures.

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

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by the lyrics 'hang her, If you let this hus - sy come; ----- Bey of'. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of chords and moving lines in both hands. Dynamic markings include *p* (piano) and *ff* (fortissimo).

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'Tangier we will bang her, Send your dai - sies from our home. ----- Bey of'. The piano accompaniment continues with similar harmonic and melodic patterns. Dynamic markings include *p* and *ff*.

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are 'Tangier we will hang her, If you let this hus - - sy come; ----- We will'. The piano accompaniment continues with similar harmonic and melodic patterns. Dynamic markings include *p* and *f* (forte).

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 lyrics are: "Tin tan, tin tan, patty pan, pan pan, let's keep our fires a - glow,----- for a man must eat and tis heav'n sends meat, but the cooks are from be - low; Ho,"

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

The piano accompaniment continues with a steady eighth-note rhythm in the right hand and a more active bass line in the left hand, supporting the vocal melody.

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

ff

ff

ff

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

ff

ff

ff

1. Last time.

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

p

p

FATIMA'S SONG.

"O LOVELY HOME."

No. 6.

Moderato.

1. 0-----

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

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

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

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

2. I.---

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

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

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

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

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

"GEM OF THE ORIENT."

No. 7.

PASHA, FATIMA, LOLA, MARCO AND CHORUS.

Andante moderato.

TENORS.

CHORUS.

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

BASSES.

8

p

pp

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

Come forth O daugh - ter of the

8

p

forth, come forth ---

Un - veil ---

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

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

Hou - ri we hail thee, long for thee,

f *ff* *dim.*

PASHA.

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

p

Animato.

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

Animato.

al lib.
falsetto.

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

8- loco *f* *p*

stealing.

8- loco *f*

* Pasha improvises burlesque cadenza.

Molto vivace.

PASHA.

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

SOP. & ALTO, with TENORS.

CHORUS.

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

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! by the beard of the prophet! what a

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

L.H.
fp *f* *f*

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

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

p *ff* *ff*

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

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

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

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

SOP. and ALTO.

TEN. and BASS.

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

By the beard of the prophet

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

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

8.

con fuoco.

ff

sf

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

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

8.

sf

sf

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

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

8- *loco.*

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

Hang----- him!

ff

8

fff

sf

ff

(Fatima is brought down stage.)

8

al lib.

espressivo.

Andante con moto.

FATIMA.

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

pp

p

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

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

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

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

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

PASHA.

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

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

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

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

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

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

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

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

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

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

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

But a

TENOR and MARCO. >

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

BASS and PASHA. >

The first system of the musical score consists of four staves. The top two staves are vocal lines for the Tenor and Marco, and the Bass and Pasha. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. The vocal lines feature lyrics such as 'wooded... by a heathen Pa-sha..... who will give.... her gold and po - si - tion, But a' and 'But a'. The piano accompaniment includes dynamic markings like *p* and *f*.

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

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

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines for the Tenor and Marco, and the Bass and Pasha. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. The vocal lines feature lyrics such as 'cot..... and romantic young tar is her nor - - mal predis - po - si - tion; But a' and 'cot..... and a ro - man - tic young tar..... But a ro - man - tic young---'. The piano accompaniment includes dynamic markings like *p* and *f*.

FATIMA.

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

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

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

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

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

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

FRANCOIS' LAMENT.

No. 8.

Andante.

The
The

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

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

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

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

p

pp

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

FINALE.

No. 9.

Allegro moderato.

SOP. and ALTO. *f*

CHORUS.

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

TEN. and BASS. *f*

The first system of the musical score features a vocal line for Soprano and Alto (SOP. and ALTO.) and a vocal line for Tenor and Bass (TEN. and BASS.). The tempo is marked 'Allegro moderato.' and the dynamics are 'f' (forte). The piano accompaniment consists of a grand staff with treble and bass clefs, showing a rhythmic pattern of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

King of the Kitchen and Prince of the Pan!

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

The second system continues the vocal and piano parts. The vocal lines are for Soprano and Alto (SOP. and ALTO.) and Tenor and Bass (TEN. and BASS.). The piano accompaniment continues with a similar rhythmic pattern. The dynamics are 'f' (forte). The key signature and time signature remain the same as in the first system.

Crown him with parsley the fortunate, fortunate man!

Fill up the fla-gon and flask, oh!

The third system of the musical score features a vocal line for Soprano and Alto (SOP. and ALTO.) and a vocal line for Tenor and Bass (TEN. and BASS.). The tempo is 'Allegro moderato.' and the dynamics are 'ff' (fortissimo) for the vocal lines and 'mf' (mezzo-forte) for the piano accompaniment. The piano accompaniment includes triplets in the right hand. The key signature and time signature remain the same as in 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 of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It contains three measures of music, each with a triplet of eighth notes. The lyrics are: "'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down, Hail to the Peer of Ta-bas - co!". The piano accompaniment consists of two staves, treble and bass, with various chords and melodic lines, including triplets.

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

The second system continues the musical score. The vocal line has three measures with lyrics: "Fill up the fla-gon and flask, oh! 'Rah and hurrah for Ta-bas - co! Turn out the town, boys drink it down,". The piano accompaniment continues with similar rhythmic patterns and chord structures.

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

The third system concludes the musical score. The vocal line has two measures with lyrics: "Hail to the Peer of Ta-bas - co! Hail to his high-ness the". The piano accompaniment features dynamic markings such as *sf* (sforzando) and *ff* (fortissimo) and includes more complex rhythmic figures like sixteenth-note runs.

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 consists of a right-hand melody with triplets and a left-hand bass line with chords. Dynamics include *f* and *p*.

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, starting with the chorus. The vocal line continues with lyrics. The piano accompaniment features a right-hand melody with slurs and a left-hand bass line. Dynamics include *ff* and *mf*.

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. The vocal line continues with lyrics. The piano accompaniment features a right-hand melody with slurs and a left-hand bass line. Dynamics include *ff* and *mf*.

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. The vocal line continues with lyrics. The piano accompaniment features a right-hand melody with slurs and a left-hand bass line. Dynamics include *p*. A fermata is placed over the final note of the vocal line.

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 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...

The score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line includes a melodic line with lyrics and a bass line. The lyrics are: '- 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 pianissimo (*pp*) section. The third system transitions to 3/4 time, marked with a *ritard.* (ritardando) and a piano (*p*) dynamic. The section concludes with a 3/4 time signature.

Tempo di Mazurka.

This section consists of six systems of piano music in 3/4 time. It begins with a melodic line in the right hand and a bass line in the left hand. The music features various rhythmic patterns, including triplets (marked with a '3') and slurs. The key signature remains one sharp (F#).

8

p

3

f

2 3 4 1 2

1 2 1

p

R.H.

L.H.

p

The first system of music features a complex texture. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with some chordal support. The dynamic marking is piano (*p*).

The second system begins with two 'L.H.' markings above the left hand staff, indicating specific left-hand techniques or passages. The tempo is marked 'Tempo I.' and the dynamic is piano (*p*).

The third system continues the piece with a more melodic line in the right hand and a steady harmonic accompaniment in the left hand.

The fourth system is characterized by intricate chordal patterns and arpeggios in both the right and left hands.

The fifth system features triplet markings (3) in the right hand, indicating a rhythmic pattern of three notes. The left hand continues with harmonic accompaniment.

The sixth system concludes the page with complex textures and arpeggiated figures in both hands.

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

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

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

CODA.

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

The fourth system contains six measures. The treble clef part has a melodic line with some chromaticism. The bass clef part features a rhythmic accompaniment with eighth notes and chords.

Presto.

The Presto section consists of six measures. The treble clef part begins with a trill in the second measure, followed by a rapid sixteenth-note passage. The bass clef part has a rhythmic accompaniment with chords.

No. 1.

CHORUS.

Allegro marziale.

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

CHORUS.

mf A
The

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

f *sf*

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

mf *f* *p*

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

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

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

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

HASBEENA AND HAREM.

No. 2.

HASBEENA.

Alla marcia.

Hush, hush, si - lent be!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with a melodic line that is mostly eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The tempo is marked 'Alla marcia' and the dynamics include 'pp' (pianissimo).

CHORUS.

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

The second system continues the musical piece with a chorus. The vocal line has a similar melodic structure to the first system, with lyrics that are repeated. The piano accompaniment maintains the same rhythmic pattern. The dynamics include 'p' (piano).

HASBEENA.

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

The third system features a vocal line for Hasbeena. The lyrics describe a scene of quiet observation. The piano accompaniment continues with the same rhythmic pattern, providing a steady accompaniment for the vocal line.

CHORUS.

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

The fourth system concludes the piece with a chorus. The vocal line has a more melodic and varied rhythm than the previous sections. The piano accompaniment also shows some variation in its rhythmic pattern. The lyrics describe a scene of light and low, with glancing and 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.

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

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

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

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

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

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

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

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

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

A la Bolero.

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

MARCO.

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

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

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

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

più lento.

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

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

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

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

FATIMA and FRANCOIS.
 - ta!
 - na!

LOLA and MARCO.
 Ho - - la,

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

f *p cresc.*

cot where he en - ters not in Spain, in Spain.....

ff Ho - - la, Ho - - la, cas - ta - nets sound a - main And

Repeat for Dance.

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

CODA.

DITTY (IRISH.)

Moderato.

FRANCOIS.

Ah now thin be ai-sy for love is a

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

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

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

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

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.

p *pp*

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

FATIMA and FRANCOIS.

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

For love is light in "la

LOLA and MARCO.

accomp ad lib.

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

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

Vivace.

1. 2.

BALLAD. (PLANTATION.)

No. 4d.

Andante.

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

pp *p* *simili.* *pp*

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

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

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

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

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

hon - ey, love.

sweetest hon-ey love.

hon - ey, love.

DANCE.

SOLO (MARCO) AND CHORUS.

No. 5.

"HO MARINER HO"

Allegro moderato.

p *cresc.* *f*

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, with a dynamic marking of *f* and a triplet of eighth notes in the treble clef.

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 eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, with a dynamic marking of *f* and a triplet of eighth notes in the treble clef.

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 eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, with a dynamic marking of *f* and a triplet of eighth notes in the treble clef.

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 eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment, with a dynamic marking of *f* and a triplet of eighth notes in the treble clef.

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

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

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

CHORUS.

f Ho! Mar-i-ner, Ho! the sea de - fy-ing, When the bil - lows roll and the breez-es roar, You
Ho! War-ri-or, Ho! when ri - fles rat-tle, For your sweethearts sake sheathe your ea - ger blade, Ne'er

brag of your boat but there's no de - ny-ing, You are proud - er far of the girl a - shore.
ven - ture out in noi - - sy bat - tle, But keep in form for the Spring pa - rade.

SONG AND CHORUS HASBEENA AND GRAND VIZIER.

Alla marcia. *Entrance.*

pp *p* *cresc.* *sempre.*

dim. *p* *pp*

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

Imitating Street Piano.

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

p

* Originally composed for the Papyrus Club of Boston.

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

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

CHORUS

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

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

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

ff

PASHA'S SONG.

"AN ORIGINAL IDEA."

Allegro.

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

PASHA.

The vocal line begins with a 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 part of the song. The right hand has a melody with some rests, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present.

The vocal line continues with a melody that includes some rests and a final note.

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

The piano accompaniment for the second part of the song. The right hand has a melody with some rests, and the left hand has a steady accompaniment.

The vocal line continues with a melody that includes some rests and a final note.

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

The piano accompaniment for the third part of the song. The right hand has a melody with some rests, and the left hand has a steady accompaniment.

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

stage hors - es draw, It is such an o - rig - i - nal i - dea-----
 "fel - ler" or "dad," I know that's an o - rig - i - nal i - dea-----
 ----- Isn't that an o - rig - i - nal i - dea?-----

CHORUS.

p Chest - nuts, chest - nuts, chest - nuts, chest - nuts, chest - nuts roast - ed here,----- There is

noth - ing to pay if you'll take 'em a - way, It is such an o - rig - i - nal i - dea.----- *FINE.* PASHA.
 2. I've
 3. In

MARCH OF THE PASHA'S GUARD.

Tempo di marcia.

The musical score is written for piano in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of six systems of music, each with a grand staff (treble and bass clefs). The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). There are also first and second endings marked with '1' and '2'. The piece concludes with a key signature change to three flats (B-flat, E-flat, and A-flat) and a 3/4 time signature.

TRIO.

The first system of the Trio section consists of two staves. The right hand (treble clef) begins with a series of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamic markings include *f* and *sf*.

The second system continues the musical texture. The right hand features more complex chordal patterns and melodic lines. Dynamic markings include *p* and *f*.

The third system shows a continuation of the accompaniment and melodic development. Dynamic markings include *ff*.

The fourth system features a melodic line in the right hand that is repeated in the fifth system. Dynamic markings include *f*.

The fifth system includes a first ending bracket with two endings. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. Dynamic markings include *mf* and *p*.

The sixth system concludes the Trio section. It features a change in the right hand's accompaniment pattern and a melodic line. Dynamic markings include *f* and *mf*.

First system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The key signature has two flats. The system contains five measures. Dynamics include *f* and *mf*. A slur is present under the bass line in the second measure.

Second system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The system contains five measures. Dynamics include *f*. A slur is present under the bass line in the fourth measure.

Third system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The system contains five measures. Dynamics include *ff* and *sf*. A slur is present under the bass line in the third measure.

Fourth system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The system contains five measures. Dynamics include *ff*. A slur is present under the bass line in the second measure.

Fifth system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The system contains five measures. Dynamics include *ff*. A slur is present under the bass line in the first measure.

Sixth system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The system contains five measures. Dynamics include *sf*. A slur is present under the bass line in the first measure.

DANCE OF THE HAREM.

No. 9.

Tempo di Valse.

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

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

The third system features a melodic line in the upper staff with accents and triplets. The lower staff continues with a chordal accompaniment. A piano (*p*) dynamic marking is in the second measure of the upper staff.

The fourth system shows a melodic line with a triplet in the upper staff. The lower staff has a consistent accompaniment. A triplet marking (*3*) is placed over the first three notes of the upper staff in the fourth measure.

The fifth system concludes the piece. The upper staff has a melodic line with a triplet. The lower staff has a chordal accompaniment. A mezzo-forte (*mf*) dynamic marking is in the fourth measure of the upper staff.

First system of musical notation. The treble clef part begins with a triplet of eighth notes. The bass clef part features a series of chords. Dynamics include *f* and *ff*. A fermata is present over the final measure of the system.

Second system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part consists of chords. Dynamics include *f* and *p*.

Third system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part consists of chords. Dynamics include *ff* and *p grazioso*.

Fourth system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part consists of chords. Dynamics include *p* and *ff*.

Fifth system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part consists of chords.

Sixth system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part consists of chords. Dynamics include *pp*.

tr tr tr
cresc. f f

This system features a treble clef with a melodic line containing three trills. The bass clef provides a harmonic accompaniment. Dynamics include *cresc.*, *f*, and *f*.

fp

This system continues the accompaniment in the bass clef, marked with *fp*.

cresc. f

This system shows a treble clef with a melodic line and a bass clef accompaniment. Dynamics include *cresc.* and *f*.

f f

This system continues the accompaniment in the bass clef, marked with *f* in both staves.

8 ff

This system features a treble clef with a melodic line and a bass clef accompaniment. A first ending bracket labeled '8' spans the first two measures. Dynamics include *ff*.

8 espress.

This system continues the accompaniment in the bass clef, marked with *espress.*. A first ending bracket labeled '8' spans the first two measures.

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

The second system continues the musical piece. It includes the lyrics "p cresc. ed ac-" positioned between the staves. The music features a variety of note values and rests, with some notes beamed together.

The third system contains the lyrics "- cel - er - an - do." and "sempre più stretto." The musical notation shows a continuation of the melodic and harmonic themes, with some notes marked with accents.

The fourth system features dynamic markings "f" and "ff". The treble staff has a more active melodic line with eighth notes, while the bass staff has a steady accompaniment.

The fifth system continues with the "ff" dynamic marking. The music shows a progression of chords and melodic fragments in both staves.

The sixth system concludes the page with the "ff" dynamic marking. It features a final sequence of notes and rests in both the treble and bass staves.

.FINALE.

No. 10.

Allegro grazioso.

PASHA.

Ev-ry - bo - dy is com - ing my
 FATIMA, LOLA,
 FRANCOIS, MARCO.
 His way,

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

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

Allegro moderato.

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

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

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

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

attacca.

Tempo di Valse.

PASHA.

There was a cook in days gone by,

CHORUS. (Tutti.)

PASHA.

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

CHORUS.

HASBEENA.

CHO.

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

HAS.

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

rit.

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

rit.

8

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

ff CHORUS.

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

ff

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

up in the morn - ing

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p

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mf

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mf dolce

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The day-light slowly dis-appears; The rosy 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 murmurs,
 "Hear! the qui-et stars Re-place the ra-diant orb of day. The boats rock i-dly
 and earth may cease, But love like ours must still a-bide. The sum-mer sea, the
 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 heart he finds with
 night-in-gales Their ten-dar notes of rap-ture pour. And as they wan-der to and
 in her eyes, Love's sun re-flect-ed in her face. Now what to them the flight of

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