

Libretto by
R. A. BARNET.

Cabasco

Music by
G. W. CHADWICK.

Burlesque Opera.

Price 1.25

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BURLESQUE OPERA

“TABASCO”

IN TWO ACTS

LIBRETTO BY

R. A. BARNET

MUSIC BY

G. W. CHADWICK

Ent. Sta. Hall.

Vocal Score, \$1.25 net.

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FROM
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✓ B "TABASCO"

BURLESQUE OPERA
IN TWO ACTS

Characters

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

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TABASCO.

ACT I.

No.1. CHORUS.

Libretto by R. A. BARNET.

Music by G. W. CHADWICK.

Allegro animato.

p cresc.

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

sempre più cresc.

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

(Curtain rises.)

The third system of the piano introduction concludes with the instruction '(Curtain rises.)'. The music features a prominent melodic line in the right hand and a supporting bass line in the left hand.

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.

The first system of the vocal introduction shows the vocal parts (Soprano, Alto, Tenors, and Basses) with their respective lyrics. The music is in a simple, rhythmic style.

The piano accompaniment for the chorus consists of two staves. It provides a harmonic and rhythmic foundation for the vocal parts, featuring chords and moving lines in both hands.

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

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "morning neigh-bors all. Heigh of oh! heigh of The east is all a - glow;"

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

TENORS. TUTTI.
BASSES. *mf*

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "Heigh of heigh of The east is all a - glow. The boats come in from ev - 'ry shore, A -". There are performance markings: "TENORS. TUTTI." above the vocal line and "BASSES. *mf*" below it. A first ending bracket labeled "8." spans the final two measures of the piano accompaniment.

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

TENORS. TUTTI.
mf

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "- hoy, a - - hoy, With swell - ing sail and bend - ing oar come here my sail - or". There are performance markings: "TENORS. TUTTI." above the vocal line and "*mf*" below it.

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,

mf

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

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

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

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

6

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!

8

TUTTI.
ff

8

SEMICHORUS

TENOR. *ten.*

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

BASS. *ten.*

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

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

f *p*

SOLO. TENOR.

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

p

CHORUS.

SOLO.

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

f *p*

CHORUS.

SOLO. BASS.

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

f *f* *p*

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

CHORUS. **SOLO.**

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

CHORUS.

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

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

Buy my spi - - ces, low the price is, Cin - na - mon from
Hear the fel - low, Punch - in - el - lo, La - dies buy of me a - lone. Pure Va - nil - la,

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

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

TUTTI.

Poco meno mosso. Cof - fee, cof - fee,..... all male berries,
 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.

TUTTI. (SOP. and TEN.)

- tine Ban - dan - as. Here's your

TEN. and BASS. (TUTTI.)

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

ripe A - ra - bian Cher - ries, Cher - ries! Cof - fee,..... Cof - fee,

(TUTTI.) BASSES.

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

Shouted al lib.

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

Cream o' Tar-tar,

Coffeel

Marco.
SOLO.

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

Più lento.

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

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

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

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

CHORUS. *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

Come buy,-----

f *p*

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

SOP. ALTO and TENOR.

Mc - 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.

f p

- 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,

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

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

A Tempo ma più lento.
colla voce. *sf* *p sempre cres.*

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

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

The first system of the musical score features a vocal line for Basses I and II and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ep-som salts and Cream o' Tar-tar," with a dashed line indicating a continuation. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines. The key signature has two sharps (F# and C#).

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

The second system continues the vocal and piano parts. The vocal line has a rest followed by "On-ions from Ber-mu-da," and "come". The piano accompaniment continues with similar harmonic support. The key signature remains two sharps.

buy!----- Dawn-ing and

The third system concludes the vocal and piano parts on this page. The vocal line has a rest followed by "buy!" and "Dawn-ing and". The piano accompaniment ends with a final chord. The key signature remains two sharps.

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

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

boy; Heigh - ol heigh - - ol good - bye my sail - or boy. 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 _____

Moderato.

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

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

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

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

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

me. The mar-ket slumps when - ev - er I take hold; And

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes dynamic markings *p* and *f*.

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

The second system continues the musical piece. The piano accompaniment features a complex, rhythmic pattern in the right hand. A section of the piano part is marked with a dashed line and the number '8', indicating an 8-measure rest.

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

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *p*, and *f*.

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

The fourth system continues the musical piece. The piano accompaniment includes dynamic markings *p* and *f*.

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

The fifth system concludes the musical piece on this page. The piano accompaniment includes dynamic markings *f* and *sf*.

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 melody in G major and a bass clef with a supporting bass line. Dynamics include *f* and *p*. The second system continues the melody and bass line, with a *cresc.* marking in the bass and dynamics of *f*, *ff*, and *p*.

The vocal melody is written in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). Dynamics include *f* and *p*.

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

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

The vocal melody continues in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). Dynamics include *f* 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 - glot On the days when things are go - ing toth - er
dwell in mar - ble halls but I won't make party calls, So So - ci - e - ty con - sid - ers me a
e - ven heard them swear when I gave the "Maiden's Prayer" And they yell when "Marguer - ite" I try to
pret - ty taste in books, you can tell it by my looks, But I do not read my Brown - ing ev - 'ry

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

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

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

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

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"

No. 4.

Allegro.

CHORUS.

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

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

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

The musical score is written for a chorus and piano. It features a piano introduction in 2/4 time, followed by vocal entries for Soprano and Alto. The lyrics are: "A - cross the des-ert comes the mail with gos-sip gai-ly la - - den, From o - ver sea the let-ters sail to ma - tron, 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 -". The score includes piano accompaniment and vocal lines for both parts.

ritard.

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

f ritard.

PASHA. *Recit.*

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

a tempo.

f dim.

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

p

a tempo.

f

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

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*,

8...

f *p*

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

CHO.

Bey!..... How sweet!

PASHA. GR.VIZ.

she is still smit - ten Dis - creet! If Thurs-day is fine shall 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.

We will!

CHO. *pp* *solo voce.* Be

G.V. & HAS.

PASHA.

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

still!

a tempo.

CHO.

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 - - tenth to be.

CHO.

A

Molto vivace.

cresc.

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. 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. Bey of Tan-gier we will

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

p *ff*

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

p *ff*

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

p

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

This system contains the first vocal phrase. It features two vocal staves and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "hang her! we will bang her! we will hang her! bang her!"

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

This system contains the second vocal phrase. It features two vocal staves and a piano accompaniment. The lyrics are: "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

This system contains the third vocal phrase. It features two vocal staves and a piano accompaniment. The lyrics are: "prop-er, we will stop her, in the sea the minx shall souse. "A dai - syl" are you cra - zy? we're the"

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 2/4 time, marked Allegro. The right hand features a lively melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

TENOR.

CHORUS.

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

BASS.

Chorus section featuring 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,

Piano accompaniment for the chorus, continuing the melody and accompaniment from the introduction. It includes the vocal lines and the piano accompaniment for the lyrics: "keep our fires a - glow, for a man must eat and 'tis heav'n sends meat, but the cooks are from be - low; Ho,"

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 ordinaire,"
And there's "boeuf a la mode" and "ris de veau,"

The se-cret my friends,
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 Patee"

Is never a word of English to say,
And that is as French as French can be,

Oh he's no-ted for his
The less he'll 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, panpan, let's keep our fires a - glow,..... for a

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

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

FATIMA'S SONG.

"O LOVELY HOME"

No. 6.

Moderato.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. It features a series of chords and moving lines in both hands, including a prominent eighth-note pattern in the right hand.

1. 0.....

The second system continues the vocal and piano parts. The vocal line has the lyrics: "love - ly home be - neath the oak Where love was nev - er known to fail, Where". The piano accompaniment continues with similar harmonic and rhythmic patterns, including a series of chords in the right hand and a steady bass line in the left hand.

The third system concludes the vocal and piano parts. The vocal line has the lyrics: "morn - ings smile the dove a - woke, And eve - - ning's tear the night - in - gale. O". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

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^{va}

"GEM OF THE ORIENT."

No. 7.

PASHA, FATIMA, LOLA, MARCO AND CHORUS.

Andante moderato.

TENORS.

CHORUS.

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

BASSES.

p *pp*

8

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

Come forth O daugh - ter of the

p

8

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,

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.

ad lib.
falsetto.

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

8- loco *f* *p*

stealing.

8- loco

* 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.

sp

PASHA.

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

PASHA.

If you

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

sp

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.** by the beard of the prophet! what a

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

L.H. *sp* *f* *f*

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

Ha, ha, Ha, ha, ha, ha, Pa - sha Ru - sha. Pa - sha. Ha,

p *f* *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.

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.

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

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

loco.

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

Hang... him!

ff

ff

(Fatima is brought down stage.)

al lib.

espressivo.

Andante con moto.

FATIMA.

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

pp

p

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

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

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

EOLA.
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.

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.
ALTO & LOLA.
CHORUS.

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

TENOR and MARCO

BASS and PASHA.

But a

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

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

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

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

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

FATIMA.

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

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

ritm.

p

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-ers pigs were in bet-ter con-di-tion, The dar-lins all died in an il-li-gant style. Why

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

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

pp

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are in Irish Gaelic. The piano part includes dynamic markings like 'p' and 'pp'.

FINALE.

NOV 5 1959

No. 9.

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Allegro moderato.

SOP. and ALTO.

CHORUS.

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

TEN. and BASS.

The first system of the musical score features a vocal line for Soprano and Alto and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Hail to his highness the Peer of Ta-bas-co,". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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 line includes the lyrics "King of the Kitchen and Prince of the Pan! Nev-er a-gain will he know a fi-as - - co,". The piano accompaniment maintains the rhythmic pattern established in the first system.

Crown him with parsley the fortunate, fortunate man!

Fill up the fla-gon and flask, oh!

The third system concludes the vocal and piano parts. The vocal line includes the lyrics "Crown him with parsley the fortunate, fortunate man! Fill up the fla-gon and flask, oh!". The piano accompaniment features a more complex rhythmic pattern with triplets and accents.

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "'Rah and hurrah for Ta-bas - col Turn out the town, boys drink it down, Hail to the Peer of Ta-bas - col". The bottom staff is a piano accompaniment with chords and melodic lines.

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

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "Fill up the fla-gon and flask, oh! 'Rah and hurrah for Ta-bas - col Turn out the town, boys drink it down,". The bottom staff is a piano accompaniment.

Hail to the Peer of Ta-bas - col Hail to his high-ness the

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics: "Hail to the Peer of Ta-bas - col Hail to his high-ness the". The bottom staff is a piano accompaniment. The system concludes with a double bar line and a fermata over the final notes.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef with a key signature of one flat (B-flat). The lyrics are: "Peer of Ta-bas - co, King of the Kitchen and Prince of the Pan! Nev-er a-gain will he". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "make a fi - as - co, Crown him with pars-ley the fortunate, fortunate man!". The piano accompaniment continues with similar rhythmic patterns and includes some chordal textures.

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

The third system of the musical score features a vocal line with repeated exclamations: "Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur - - rah!". The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano part features a prominent bass line with chords and some melodic movement.

Tempo di Valse.

PASHA.

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

CHORUS.

PASHA.

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

GR. VIZ.

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

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

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

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

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

CHORUS.

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

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

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

PASHA.

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

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

SOP. and ALTO, with
I and II TENORS.

CHORUS.

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

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

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

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

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

- sha.....

INTERLUDIUM.

ACT II.

Andante con moto.

The first section of the interludium is marked "Andante con moto." It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a piano-piano (*pp*) dynamic and a *ritard.* (ritardando) marking. The music features a mix of chords and melodic lines in both hands, with some passages marked with an 8-measure repeat sign.

Tempo di Mazurka.

The second section of the interludium is marked "Tempo di Mazurka." It consists of three systems of piano accompaniment. The music is characterized by a more rhythmic and dance-like quality, with frequent use of chords and eighth-note patterns. The key signature remains consistent with the first section.

First system of musical notation, measures 1-4. Treble clef has a melodic line with eighth notes and a grace note. Bass clef has a bass line with chords and a dynamic marking 'p'.

Second system of musical notation, measures 5-8. Treble clef has a melodic line with eighth notes and a slur. Bass clef has a bass line with chords and a slur.

Third system of musical notation, measures 9-12. Treble clef has a melodic line with eighth notes and a slur. Bass clef has a bass line with chords and a slur.

Fourth system of musical notation, measures 13-16. Treble clef has a melodic line with eighth notes and a slur. Bass clef has a bass line with chords and fingerings (2 3 4 1 2, 1 2 1).

Fifth system of musical notation, measures 17-20. Treble clef has a melodic line with eighth notes and a slur. Bass clef has a bass line with chords and a slur. 'R.H.' is written at the end.

Sixth system of musical notation, measures 21-24. Treble clef has a melodic line with eighth notes and a slur. Bass clef has a bass line with chords and a slur. 'L.H.' is written at the beginning and 'p' is a dynamic marking.

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

Second system of musical notation, featuring a grand staff. The left hand is explicitly labeled "L.H." in two places. The tempo is marked "Tempo I." and a piano (*p*) dynamic marking is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex textures in both hands.

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

The second system contains five measures. The treble clef part continues the melodic development with various rhythmic patterns. The bass clef part maintains the accompaniment with some sustained notes and chordal textures.

The third system consists of five measures. The treble clef part shows a continuation of the melodic theme. The bass clef part features a more active accompaniment with eighth-note patterns.

CODA.

The CODA section spans five measures. The treble clef part has a more static, chordal quality. The bass clef part features a rhythmic accompaniment with eighth-note figures.

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

Presto.

The Presto section consists of five measures. The treble clef part features a rapid, ascending melodic line. The bass clef part has a rhythmic accompaniment with eighth-note patterns.

ACT II.

No. 1.

CHORUS.

Allegro marziale.

mf *cresc.* *f* *mf*

CHORUS.

A
The

Detailed description: This block contains the beginning of the chorus. It features two vocal staves (treble and bass clef) and a piano accompaniment. The tempo is marked 'Allegro marziale'. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic, then returning to mezzo-forte (*mf*). The vocal staves begin with a mezzo-forte (*mf*) dynamic. The lyrics 'A The' are written below the vocal staves.

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

Detailed description: This block contains the first line of the chorus with lyrics. It includes two vocal staves and piano accompaniment. The lyrics are: 'beauty my boy you are, you are, By the beard of the prophet 'tis sol Like a cock of the coop, my boy, you are A ver-y high toned rooster, by gum! You are'. The piano accompaniment continues with a forte (*f*) dynamic.

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* *mp* *p*

Detailed description: This block contains the second line of the chorus with lyrics. It includes two vocal staves and piano accompaniment. The lyrics 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-ese Chrysan-the-mum. .You'. The piano accompaniment features dynamics of mezzo-forte (*mf*), forte (*f*), mezzo-piano (*mp*), and piano (*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 má - 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!

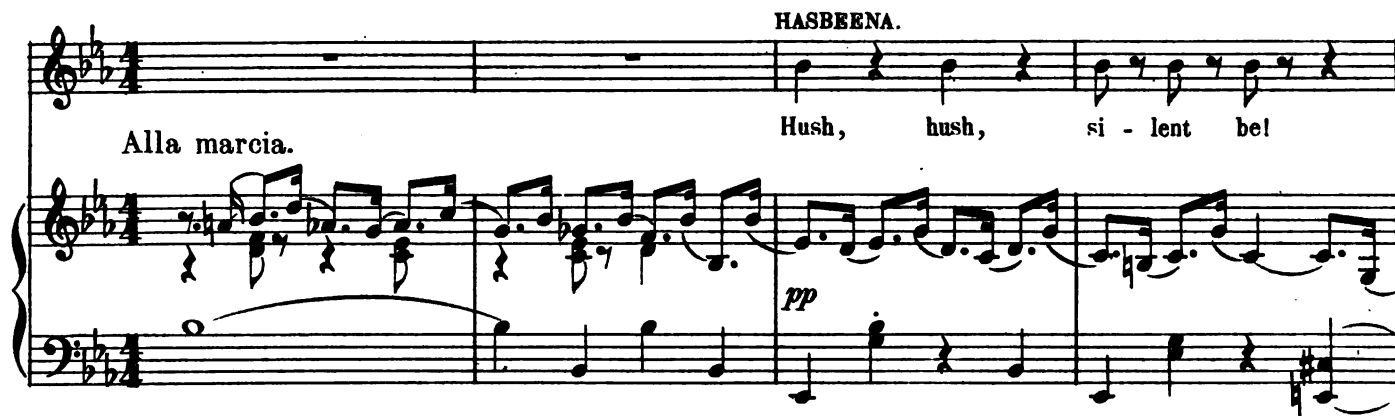
HASBEENA AND HAREM.

No. 2.

HASBEENA.

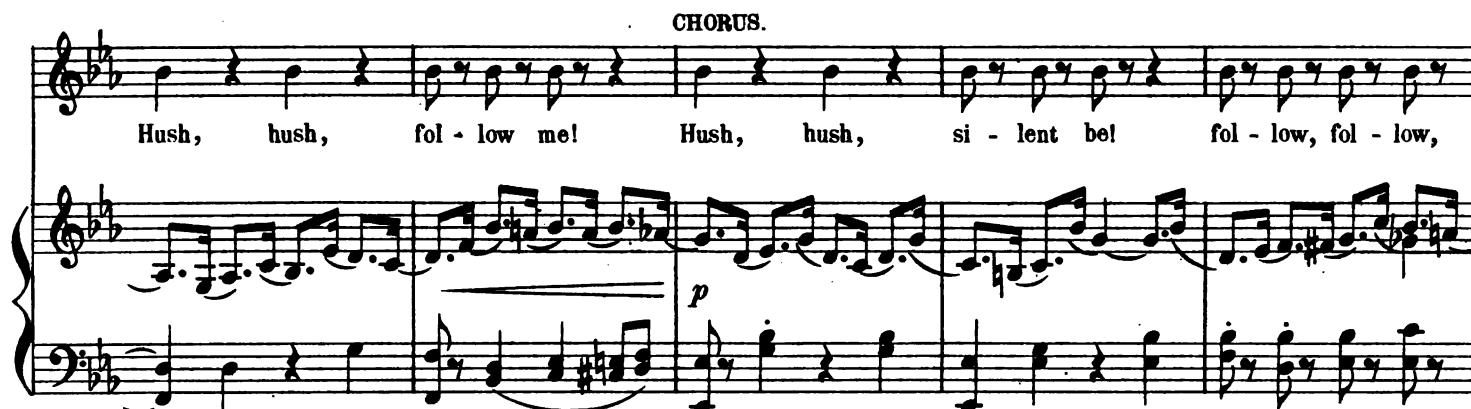
Alla marcia.

Hush, hush, si - lent bel




CHORUS.

Hush, hush, fol - low me! Hush, hush, si - lent bel 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.



HASBENA.

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

CHORUS.

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

si - lent bel 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.-----

1. 2.

A la Bolero.

Introduction for piano, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic.

MARCO.

Vocal line for the first verse, marked *MARCO*. The melody is written on a bass staff with a 3/4 time signature and a key signature of one sharp.

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

Piano accompaniment for the first verse, marked *p*. The music is written on a grand staff with a 3/4 time signature and a key signature of one sharp.

Vocal line for the second verse, continuing the melody from the first verse.

- 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 - -

Piano accompaniment for the second verse, marked *f* and *p*. The music is written on a grand staff with a 3/4 time signature and a key signature of one sharp.

Vocal line for the third verse, marked *più lento*. The melody is written on a bass staff with a 3/4 time signature and a key signature of one sharp.

- 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 -

Piano accompaniment for the third verse, marked *f* and *più lento*. The music is written on a grand staff with a 3/4 time signature and a key signature of one sharp.

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! Ho - - la,
 LOLA and MARCO.

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

p cresc.

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

The first system consists of a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff. The vocal line has lyrics: "cot where he en - ters not in Spain, in Spain.....". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the vocal and piano parts. The vocal line has lyrics: "Ho - - la, Ho - - la, cas - ta - nets sound a - main And". The piano accompaniment includes a *ff* dynamic marking and continues with a similar rhythmic pattern.

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

Repeat for Dance.

The third system features the vocal line with lyrics: "maid - ens are won by the love of the Don, in Spain, in Spain.....". The piano accompaniment includes the instruction *Repeat for Dance.* and concludes with a double bar line.

CODA.

The Coda section is a piano accompaniment consisting of a grand staff with a rhythmic pattern of eighth and sixteenth notes, ending with a double bar line.

DITTY (IRISH.)

Moderato.

FRANCOIS.

Ah now thin be ai-sy for love is a

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

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

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

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

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

CHORUS.

Più mosso.

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

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

DANCE.
Molto vivace.

DITTY (IRISH.)

Moderato.

FRANCOIS.

Ah now thin be ai-sy for love is a

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

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

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

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

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

CHORUS.

Più mosso.

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

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

DANCE.
Molto vivace.

RIGAUDON. (FRENCH.)

No. 4c.

LOLA.

Allegretto.

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
 nebbber would de-part, Kiss'd yer in de starlight when yer tole him go, O dis yere little song you'd always hear;

pp *p* *simili.*

pp *pp*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante.' The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings: 'pp' (pianissimo) and 'p' (piano). The word 'simili.' is written above the piano accompaniment in the first system. The score ends with a final cadence in the piano part.

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

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

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

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

hon - ey, love.

sweetest hon-ey love.

hon - ey, love.

DANCE.

SOLO (MARCO) AND CHORUS.

"HO MARINER HO"

Allegro moderato.

p cresc. f

The first system of the piano introduction features a treble and bass clef with a key signature of two sharps (D major). The tempo is marked 'Allegro moderato'. The music begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bass line has a 'top' marking above it.

The second system continues the piano introduction with similar dynamics and markings. The bass line has a 'top' marking above it.

MARCO. (*Recit ad lib.*)

Let - ters written,

The vocal solo for Marco begins with a treble clef and a key signature of two sharps. The lyrics 'Let - ters written,' are written below the staff. The piano accompaniment continues in the bass clef.

ARIETTA.

written neatly.

Letters worded, worded sweetly.

The vocal solo for Arietta begins with a treble clef and a key signature of two sharps. The lyrics 'written neatly. Letters worded, worded sweetly.' are written below the staff. The piano accompaniment continues in the bass clef.

Hol Mar-i-ner, Hol 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 chorus begins with a treble clef and a key signature of two sharps. The lyrics are written below the staff. The piano accompaniment continues in the bass 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.

Hol Mar-i-ner, Hol the sea de - fy - ing, When the bil - lows roll and the breez-es roar, You
Hol War-ri-or, Hol 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.

f

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

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

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

CHORUS

Then greet the old man with a smile,
 with a smile

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

1

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

last verse

greet the old man with a smile.

PASHA'S SONG.

"AN ORIGINAL IDEA."

Allegro.

PASHA.

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

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

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

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

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

CHORUS.

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

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 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of seven systems of two staves each. The notation includes various rhythmic patterns, dynamic markings, and repeat signs. The first system begins with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The second system features a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The third system has a forte (*f*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The fourth system includes first and second endings, with a mezzo-forte (*mf*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The fifth system has a fortissimo (*ff*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The sixth system has a fortissimo (*ff*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The seventh system has a fortissimo (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

TRIO.

The first system of the Trio section consists of two staves. The treble staff begins with a series of chords and eighth notes, marked with a *v* (accents) and a *f* (forte) dynamic. The bass staff features a steady eighth-note accompaniment, also marked with a *f* dynamic. The system concludes with a *mf* (mezzo-forte) dynamic marking.

The second system continues the Trio section. The treble staff has a melodic line with some slurs, marked with a *p* (piano) dynamic. The bass staff maintains the eighth-note accompaniment. The system ends with a *mf* dynamic marking.

The third system shows the Trio section progressing. The treble staff has a more active melodic line with slurs, marked with a *ff* (fortissimo) dynamic. The bass staff continues with the eighth-note accompaniment. The system concludes with a *f* dynamic marking.

The fourth system of the Trio section. The treble staff features a melodic line with a first ending bracket labeled '8' above it. The bass staff continues with the eighth-note accompaniment. The system ends with a *v* (accents) marking.

The fifth system of the Trio section. The treble staff has a melodic line with a first ending bracket labeled '8' above it, followed by two endings labeled '1' and '2'. The bass staff continues with the eighth-note accompaniment. The system concludes with a *p* (piano) dynamic marking.

The sixth and final system of the Trio section. The treble staff has a melodic line with slurs, marked with a *mf* dynamic. The bass staff continues with the eighth-note accompaniment. The system concludes with a *mf* dynamic marking.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and some chords. The bass clef staff contains a bass line with eighth notes and some chords. Dynamics include *f* and *mf*. A slur is present over the first two measures of the bass line.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Dynamics include *f*. A slur is present over the last two measures of the bass line.

Third system of musical notation. The treble clef staff features a more active melodic line with eighth notes. The bass clef staff continues with eighth notes and chords. Dynamics include *ff* and *mf*. A slur is present over the last two measures of the bass line.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and some chords. The bass clef staff continues with eighth notes and chords.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and some chords. The bass clef staff continues with eighth notes and chords.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes and some chords. The bass clef staff continues with eighth notes and chords. Dynamics include *f*. A slur is present over the first two measures of the treble line.

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 marking "СТАНС." is present in the upper staff towards the end of the system.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment. A forte (*f*) dynamic marking is visible in the upper staff.

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is visible in the upper staff.

The fourth system of musical notation continues the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment.

The fifth system of musical notation concludes the piece. It features two staves in the same key and time signature. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment. A mezzo-forte (*mf*) dynamic marking is visible in the upper staff.

First system of musical notation. The right hand features a melodic line with a slur and an accent (>) over the first few notes, and a fermata over a later section. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present.

Second system of musical notation. The right hand continues the melodic development with a slur and an accent (>). The left hand accompaniment includes a dynamic marking of *f* in the first measure and *p* in the final measure.

Third system of musical notation. The right hand has a fermata over a measure. The left hand accompaniment features a dynamic marking of *ff* and the instruction *p grazioso.* in the final measure.

Fourth system of musical notation. The right hand has a slur and an accent (>) over a phrase. The left hand accompaniment includes dynamic markings of *p* and *ff*.

Fifth system of musical notation. The right hand features a melodic line with a slur and an accent (>). The left hand accompaniment consists of chords and moving lines.

Sixth system of musical notation. The right hand has a slur and an accent (>) over a phrase. The left hand accompaniment includes a dynamic marking of *pp*.

First system of musical notation. The right hand features a melodic line with trills (tr) and a crescendo (cresc.) marking. The left hand provides a harmonic accompaniment. The key signature has two flats and the time signature is 4/4.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand features a piano (p) dynamic marking and a series of chords.

Third system of musical notation. The right hand has a crescendo (cresc.) marking and a forte (f) dynamic marking. The left hand continues with chordal accompaniment.

Fourth system of musical notation. The right hand features a forte (f) dynamic marking and a slur. The left hand continues with chordal accompaniment.

Fifth system of musical notation. The right hand has an 8-measure rest and a forte (ff) dynamic marking. The left hand continues with chordal accompaniment.

Sixth system of musical notation. The right hand has an 8-measure rest and an *espress.* (expressive) marking. The left hand continues with chordal accompaniment.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with several slurs and a fermata. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes the lyrics *p cresc. ed ac-* positioned below the notes.

Third system of musical notation. The treble staff contains the lyrics *- col - er - an - do.* and *sempre più stretto.* The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes dynamic markings *f* and *p* and various chordal textures.

Fifth system of musical notation. The treble staff features a more active melodic line with slurs. The bass staff includes the dynamic marking *ff* and continues the accompaniment.

Sixth system of musical notation, the final system on the page. It features a melodic line in the treble staff and a supporting bass line in the bass staff, ending with a double bar line.

.FINALE.

No. 10.

Allegro grazioso.

PASHA.

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

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

to stay,

Allegro moderato.

strike something hot,

CHORUS.

A beauty my boy you

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

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

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

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

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

Tempo di Valse.

PASHA.

There was a cook in days gone by,

CHORUS. (Tutti.)

PASHA.

Cook days gone by! Who took the pre - mium on a pie,

CHORUS.

HASBEENA.

CHO.

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

HAS.

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

rit.

HAS. and LOLA.

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

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

CHORUS.

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

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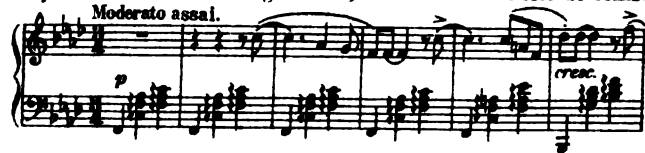
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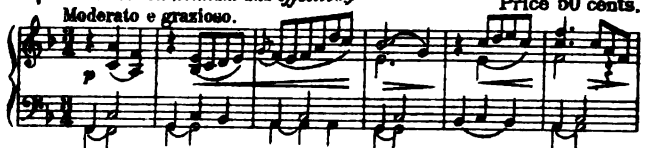
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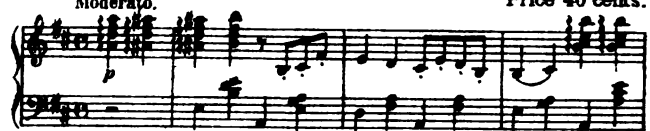
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WITH INTERESTING WORDS

The day - light slow - ly dis - ap - pears; The re - dy clouds are turn - ing gray; And ear - ly
 that we be - come his for - get - ten; Up - on the sand - bar at his side, the current,
 runs the qu - et stream; Re - place the re - dunt orb of day; The boats rock - ing
 their sad - ness may cease, But love like ours must still a - live; The sun - set on, the
 with - out sail, The waves are lap - ping on the shore; And from the wood the
 star - ry shine, Are all for - got in love's em - brace; The bark be - fide with
 night - in - gales; Their ten - der voices of joy - ful part; And as they van - ish to sea
 in her part, Love's sun re - flect - ed in her part; Now - what is there the flight of

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