

MR LEW FIELDS' presents the Musical Play

# The Rose of Algeria

Book and Lyrics by

*J. W. Colwell*

Music by

GLEN MACDONOUGH

VICTOR HERBERT



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VOCAL SCORE  
Price \$2.00 net.

CHAS. K. HARRIS  
New York Chicago London



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Production of  
The Musical Play

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PUBLISHED BY

CHAS. K. HARRIS

NEW YORK

CHICAGO

LONDON

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# The Rose of Algeria

Book and Lyrics by  
GLEN Mac DONOUGH.

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VICTOR HERBERT.



## Cast of Characters.

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

**General Petitpous:** Governor General of Algeria and uncle of Captain de Lome.

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

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

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

**Lieut. Bertrand:** Aide to Capt. de Lome.

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

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

**Mimi:** From Paris.



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

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

TIME: The Present.

Staged by. . . . . NED WAYBURN

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*J. W. Conroy*

5  
ACT I.

NO 1.

Opening Chorus.

Piano.

*p*

*poco a poco rit.*

Lento.

(Trumpet on stage)

Tempo I.

*ff* *dim.*

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *p* (piano) marking in the bass line.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Lento.

Third system of musical notation, marked *Lento*. It features a prominent triplet in the treble clef. The bass line includes the instruction "(Trumpet on stage)".

Fourth system of musical notation, continuing the *Lento* section. It includes a *rit.* (ritardando) marking and a fermata over the final measure.

Fifth system of musical notation, marked *pp* (pianissimo) and *poco rit.* (poco ritardando). The bass line features a series of sustained notes.

Molto moderato.

Sixth system of musical notation, marked *Molto moderato*. It includes markings for *piu rit.* (piu ritardando) and *a tempo*.



TENORS. WATER CARRIERS.

BASSES.

Oh broth-er of the proph-et peace to thee!

SWEETMEAT SELLERS. *p*

Oh

COOINGS. *pp*

Pray si-lent be!

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

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

sleeps

SWEETMEAT SELLERS.

the la - dy sleeps.

(A Storyteller enters)

*p*

THE STORYTELLER.

Pro - tect-or of the

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

*p*

COOINGS.

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

— the la - dy sleeps — the la - dy sleeps. —

BASSES.  
The la - dy

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "— the la - dy sleeps — the la - dy sleeps. —". The middle staff is a bass line with lyrics: "The la - dy". The bottom two staves are piano accompaniment, starting with a piano (*p*) dynamic marking.

Meno mosso.  
THE BAYADERES.

*poco rit.* Bay - a - deres from an - cient lands, far be - yond the  
sleeps.

*poco rit.*

The second system of the score consists of three staves. The top staff is a vocal line with lyrics: "Bay - a - deres from an - cient lands, far be - yond the" and "sleeps." on the next line. The middle staff is a bass line with lyrics: "sleeps." on the first line. The bottom two staves are piano accompaniment, marked with *poco rit.* and featuring a double bar line.

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

The third system of the score consists of three staves. The top staff is a vocal line with lyrics: "track - less sands, Lands of palm — and scent - ed breeze! —". The middle and bottom staves are piano accompaniment.

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

The fourth system of the score consists of three staves. The top staff is a vocal line with lyrics: "Fain would we for small re - ward, dance be - fore the Frank - ish lord." The middle and bottom staves are piano accompaniment.

thus per-chance — his lord-ship please — Ah!

Ah! Ah!

Ah! Ah! Ah!

(Tempo I.)  
COINGS.  
Piu mosso.  
We at your

Ah! — With our dance — his lord-ship please. *sta loco* Piu mosso.  
*p*

dance — will la - ter glance. —

ENSEMBLE.  
The la - dy sleeps —

Tempo giusto.

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

Tempo giusto.

*animato*

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

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

## Both groups of Merchants.

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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a half note 'Sil', followed by a quarter note '- ver', and then a series of eighth notes for 'of quaint de - sign'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

stop, Bargains great there a - wait.

The second system continues the vocal line with a half note 'stop,' followed by a quarter note 'Bargains', and then a series of eighth notes for 'great there a - wait.'. The piano accompaniment continues with a similar rhythmic pattern, including some sixteenth-note runs in the right hand.

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

The third system continues the vocal line with a half note 'Come', followed by a quarter note 'to my shop,', and then a series of eighth notes for 'do not stop, Else you'll'. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

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

The fourth system begins with a vocal line in the treble clef, starting with a half note 'Less', followed by a quarter note 'rack - et', and then a series of eighth notes for 'make, she will a - wake, the la - dy'. The piano accompaniment continues with a similar rhythmic pattern, including some sixteenth-note runs in the right hand.

sleeps. ———

TENORS. *dim.*

The la - dy sleeps, ——— the la - dy sleeps. ———

BASSES. *ff* *dim.*

Grazioso. MRS. COOINGS.

Oh George Oh where am I? ———

MR. COOINGS.

My

Grazioso. *pp*

And where my dear is here? ———

dear-est you are here! ———

1

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

moon? Thank good - ness!  
 We are

*sempre a tempo*  
*dim.*

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

*fz* *a tempo*

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

ALL WOMEN.  
 A for-tune. Lento.

*fz* *p*



*Molto lento.*

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

*pp*

Nev - er pain or sor - row know - ing      Learn - ing naught of woe or strife

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

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

*cresc.*

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

STORYTELLERS & MERCHANTS. *ppp*

Foul Frank-ish flag foul Frank-ish

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

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

And from thy side thy love shall neer stray

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

*marcato.*

Go hap-py bride se-rene and fair!

more shall wave thy cur - sed folds no more shall

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

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

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

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

*molto cresc.*

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

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

## No 2

# The Same old Two.

Mrs. Coatings and Chorus.

Grazioso con ben marcato.

Piano.

The piano introduction consists of four measures in 2/4 time, marked 'Grazioso con ben marcato'. The right hand features a melody with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f*, *ffz*, and *p*.

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a *pp* dynamic marking.

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

The second line of the song continues the vocal melody and piano accompaniment, maintaining the same musical style and dynamics.

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

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

Listesso tempo ma molto tranquillo.

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

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

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

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

CHORUS.

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

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

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

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

*Fine*



# The Boule' Miche'.

(De Lome and Chorus.)

No 3

Allegro.

*f* *accel.* *sfz*

Detailed description: This block contains the piano introduction. It is written in 8/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro.' The music starts with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with an acceleration (*accel.*) and a fortissimo (*sfz*) dynamic.

De Lome.

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

*sfz* *fp*

Detailed description: This block shows the first line of the vocal melody and its piano accompaniment. The vocal line is in a soprano register, starting with a rest followed by the lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *sfz* (fortissimo) and *fp* (pianissimo).

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

Detailed description: This block shows the second line of the vocal melody and its piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a bass line. The lyrics are: 'is, \_\_\_\_\_ Runs the bou - le - vard known as Mi - chel. \_\_\_\_\_ Know it see \_\_\_\_\_ On that bou - le - vard known as Mi - chel. \_\_\_\_\_ All your'.

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

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

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

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

*rit.*

Tempo di Marcia.

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

*pp* *rit.* *a tempo*

*marcato*

me Hen - ri and George and An - toin -

ette, but first to the Ca - fé,

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

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

*marcato*

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

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

*poco meno*

gay Boule' Miche' And we all were twen - ty one. \_\_\_\_\_

*rit.* *a tempo*

*rit.* *fa tempo*

*All. rit.* *a tempo*

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

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

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

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

*rit.* *a tempo*

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

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system features a vocal melody with lyrics 'Bon - jour Mi - mi - - - - - Come dine with me - - - - -'. The piano accompaniment includes dynamic markings *ff rit.*, *a tempo*, and *marcato*. The second system continues the vocal melody with lyrics 'Hap - py those days for - ev - er done - - - - - When we dreamed of art on the'. The piano accompaniment continues with similar rhythmic patterns. The third system features a vocal melody with lyrics 'gay Boule' Miché' And we all were twen - ty one. - - - - -'. The piano accompaniment includes dynamic markings *rit.*, *a tempo*, *ff a tempo*, and *ff*. The score concludes with a final chord in the piano part.

## I've Been Decorated

No 4

Lyric by  
GLEN MAC DONOUGH

Music by  
VICTOR HERBERT

Marcia (Allegro Giocoso)

With trump and drum \_\_\_\_\_  
I thank you for \_\_\_\_\_

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

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

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

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

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

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

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

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

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

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

I've been decorated. 6



*p* *a tempo*

I've been de - cor - a - ted, de - cor - a - ted,

*p* *ma marcato*

The first system of music consists of three staves. The top staff is the vocal line in bass clef, starting with a piano (*p*) dynamic and a tempo marking of *a tempo*. The lyrics are "I've been de - cor - a - ted, de - cor - a - ted,". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "None more high - ly ra - ted, high - ly ra - ted,". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "I've been cel - e - bra - ted Im - i - ta - ted,". The piano accompaniment continues with the same rhythmic pattern.

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

*sfz* *sfz* *sfz*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "em - u - la - ted, El - e - va - ted, sky high!". The piano accompaniment features a crescendo leading to a fortissimo (*sfz*) dynamic. The system ends with a double bar line and a fermata over the final chord.

*p* *>*

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

*p*

*v*

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

*v*

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

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

*sva* *loco*

*ffz* *ffz*

*ffz* *ffz*

I've been decorated.

*ff*

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

*ff*

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

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

*ffz* *ffz*

*ffz* *ffz*

I've been decorated.

## No 5.

## You'll feel better then.

Millicent and Female Chorus.

Tempo di Valse Moderato.

Piano introduction in 3/4 time, key of D major. The right hand features a melodic line with a forte (*f*) dynamic, and the left hand provides a harmonic accompaniment with a piano (*p*) dynamic.

First system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "When hair of gold and eyes of blue Are false to you, / When For - tune frowns and friends once true Bid you a - dien,"

Second system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Seek not an end with knife or rope For there is / Leap not from off the riv - er - side In - to the

Third system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "hope tide! That like cures like do not for - / Don't drown your - self, but kind - ly

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

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

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

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

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

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

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

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

## NURSES.

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

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

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

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

# Nº 6. The Great White Easiest Way.

Lyric by  
GLEN MAC DONOUGH.

Music by  
VICTOR HERBERT.

The musical score is written in 2/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are as follows:

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

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

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

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

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

*ff*

*ff*

Dance.

The score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a *mf* dynamic. The second system continues the piece. The third system features a *p* dynamic. The fourth system features a *f* dynamic. The fifth system concludes with a *ff* dynamic and includes first and second endings. The piece is marked with various musical notations including accents, slurs, and dynamic markings.

## Rose of the World.

No 7.

Zoradie.

Moderato.

In all the Sul-tan's gar - dens are

ro - ses sweet and rare, And some are proud and roy - al And

some are soft and rare In all the Sul - tan's gar - dens no

rose is bloom - ing now as fra - grant or as ten - der as

*poco rit.*

sweet and fair as thou. \_\_\_\_\_ My life I

*pp*

*poco rit.*

*pp*

love thee I'll love thee till the day When from the skies, the stars shall pass a -

*tremolo*

*pp*

way \_\_\_\_\_ My life I love thee rose of the world thou art, And close thy

*ten.*

*ten.*

*p*

*ten.*

ten - drils twine a - bout my heart. \_\_\_\_\_ Ah drea - ry

*animato*

*animato*

hours that pass and leave me sad and lone, While thee I

*mf poco agitato*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The tempo marking *mf poco agitato* is placed below the piano part.

wait my dear-est one, my own. When I thy

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

song at morn-ing, noon or night hear, For thee I

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

long Ah would that thou wert near Thy song di-

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half rest followed by a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

vine has made me thine

*accel.*

Detailed description: This system shows the first line of the vocal melody and the piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. An 'accel.' marking is placed above the piano part towards the end of the system.

**Tempo I. Grandioso.**

My life I love thee I'll love thee till the day When from the

*pesante* *ffz* *Lento*

Detailed description: This system begins with a tempo change to 'Tempo I. Grandioso'. The vocal line continues with the lyrics 'My life I love thee I'll love thee till the day When from the'. The piano accompaniment is marked with 'pesante', 'ffz', and 'Lento'. The piano part features a heavy, slow-moving accompaniment with many chords and some melodic lines in both hands.

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

*sest.* *loco*

Detailed description: This system continues the vocal melody and piano accompaniment. The lyrics are 'skies the stars shall pass a - way My life I love thee Rose of the'. The piano accompaniment includes markings for 'sest.' (sesto) and 'loco' (loco). The piano part features a complex texture with many chords and some melodic lines in both hands.

world thou art and close thy ten-drills twine a - bout my heart.

*rit.* *sest.* *loco* *rit.* *ffz*

Detailed description: This system concludes the vocal melody and piano accompaniment. The lyrics are 'world thou art and close thy ten-drills twine a - bout my heart.'. The piano accompaniment includes markings for 'rit.' (ritardando), 'sest.' (sesto), 'loco' (loco), and 'ffz' (fortissimo). The piano part features a complex texture with many chords and some melodic lines in both hands.

45  
Finale.  
ACT I.

Allegro moderato.

*p*

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

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

*fp*

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

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

ADJUTANT BOTH NURSES.

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

*(other Nurses enter)**(ALL NURSES.)*

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

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

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

ov-er the blue.

*fp* *cresc. molto.*

*sf* *mf* *accel.*



(ALL MEN)

Our love - lorn piatny we

Tempo di Valse Lente.

*p* *p* scherzando.

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

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

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

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

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

*Poco Meno.*  
Altos. Sopranos.

What does he say ——— What does he

*Poco Meno.*

Unison.

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

That

Please go a -  
 is quite right I do! I do!

way, but what we  
 We heard you say

said was not to you so leave us, pray

(Together)  
 What does he say What does he  
*cantando*

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

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

way We heard you say but

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

## Allegro moderato.

prayer.

DE LOMBE.

Close the

*cresc. molto.*

*fp p* *cresc. molto.* *ffz*

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

night must they pris - on- ers be.

*(ALL.)*

Close the gate, Lock it fast, The de-

Finale - Act I

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in a minor key with a common time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

*Poco Meno.*  
*fp* *fp*

The second system continues the vocal and piano parts. It includes dynamic markings like *fp* (fortissimo piano) and *Poco Meno*. The piano accompaniment has a more active texture with chords and moving lines.

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

Piccolo, *ffz*

The third system includes the vocal lines and piano accompaniment. It features a Piccolo part with a trill-like figure and a dynamic marking of *ffz* (fortissimo forzando). The piano accompaniment is more rhythmic and driving.

Molto Agitato.

MIRIAM.

(She kneels.)

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

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

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

No! No! No!

I'll go — I say

No! 'twere death for you to go

colla voce

*ad lib.*  
Why do you hold me pri-son-er. ————  
*a tempo.* **ff** *ffz* *ffz* *ffz* *ffz* *ffz*  
**Andante.**  
*Pespress.* *p*  
*molto espress.*

**MIRIAM.** *pp* *rit.* **ff**  
*rit.* **ff**  
DE LOMR. Ah ———— I hear your  
Be-cause I love thee be-cause I love thee well. ———— Oh hear my  
Ah! he a -

*sva.* *loca.*  
*rit.* **ff**

*a tempo.* *Pesante.*  
plead - ing but turn un heed - - ing I must a - way, a -  
plead - ing don't turn un heed - - ing and take me to your  
*a tempo.* *Pesante.*  
does you to stay im-plores you Oh hear his pray'r and take him to your

*a tempo.* *tutti sforza.* *fz fz fz fz*





This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 2/2 time signature.

- System 1:** Features a melodic line in the treble clef with a *8va* (octave) marking and a *ffz marcato* dynamic. The bass clef has a steady accompaniment with triplets.
- System 2:** Shows a change in texture with a *ff* dynamic in the bass clef and *ffz* in the treble. There are *tr* (trills) and *b7* (flat 7) markings above the treble staff.
- System 3:** Includes a *8va* marking and *fff* dynamics in both staves. The treble clef has a melodic line with slurs and accents.
- System 4:** Continues the *fff* dynamic. The treble clef has a melodic line with a *8va* marking. The bass clef has a rhythmic accompaniment.
- System 5:** The final system on the page, featuring *fffz* dynamics. The treble clef has a melodic line with a *8va* marking. The bass clef has a rhythmic accompaniment.

Opening Chorus.

Moderato.

Tempo di Valse.

## CHORUS. (1st Group)

Mar-di Gras from a -

*ff* *fa tempo brillante*

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

*Segno*

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

*Segno*

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

*Segno* *ff*

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

*loco*

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

*Ses*

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

*Ses*

tra la la la la la la la la la la

*brillante*

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

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

*loco*

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

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

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

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

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

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

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

*ff* *brillante* *cresc.* *ff*

(Both Groups)

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

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

*And*

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

*And*

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

*And*



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

Mar - di Gras No - one is blue there \_\_\_\_\_ Glide a -  
*Aer*

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

tra la la la la la la la la la \_\_\_\_\_  
*Aer*  
*brillante* *allacca.*  
 (Short)

## Tempo di Marcia.

First system of the march, featuring piano and bass staves. The piano part begins with a forte piano (*fpp*) dynamic marking. The music is in 2/4 time and includes triplets in both hands.

Second system of the march, continuing the piano and bass staves with various rhythmic patterns and dynamics.

Third system of the march, continuing the piano and bass staves with various rhythmic patterns and dynamics.

Fourth system of the march, including first and second endings. The piano part features a forte (*f*) dynamic marking. The system concludes with a double bar line and repeat signs.

CHORUS.

Chorus section featuring vocal lines with lyrics: Hal - lo! Hal-lo! Hal - lo!  
Hal - lo! Hal-lo! Hal - lo!

Piano accompaniment for the chorus, including a forte piano (*fpp*) dynamic marking and a *lunga* (long) marking. The piano part features a triplet and concludes with a double bar line and repeat signs.

## GOVERNOR.

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

See! —

*Tempo giusto.*

*p*

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

lies! —

*p*

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

Noth - ing less So we guess That is it

*ff*

*Cadenza**rit.*  
*poco a poco*  
*a tempo*

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

oft it's shown that you stand quite a lone!

*Poco meno.*

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

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

*pp.*  
He'd shine!

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

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

Tho' he's a

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

*rit.*

*a tempo*

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

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

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

*poco rit.*

*sfz*

Tempo I.

ends Mar-di Gras from a - far to this court we have  
 Mar-di Gras from a - far to this court.

Tempo I.

*ff a tempo*

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

*And*

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

*And*

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

*And* Allegro molto. (Can Can)  
*accel* *loco* *p* *sempre* *cresc al Fine*

Musical score for Op. Cho. Act II, page 70. The score consists of six systems of music. Each system has a vocal line (top) and a piano accompaniment (bottom). The piano part features complex textures with many beamed notes and dynamic markings like *sfz* and *f*. The vocal line has rests for most of the piece, with a "Shout" in the second system and some notes in the sixth system. Performance directions include *Sua* and *loco*.



## No. 10.

## Love is like a Cigarette.

De Lome and Male Chorus.

Moderato grazioso.

DE LOME.

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

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

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

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

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

*rit.*

*(He rolls a cigarette.)*

*Poco Meno Mosso.*

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

*molto delicato.*

Love is like a cigarette.

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

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

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

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

Love is like a cigarette.

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

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

BASSES.  
*pp*

*soa*

*pp*

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

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

*soa*

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

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

*soa*

Love is like a cigarette.

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

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

*sua.*

Till we wake at last to find That our

Till we wake at last to find That our

*sua.* *rit.*

*rit.*

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

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

*sua.* *loco.* *D.S.*

Love is like a cigarette.

## No. 11.

## Ask Her While The Band Is Playing.

Millicent and Female Chorus.

Moderato.

Piano introduction in 2/4 time, key of B-flat major. The music is marked *f accel.* and *sf p a tempo*. It features a melody in the right hand and a bass line in the left hand.

If you a - dore a fros - ty maid — And are a -  
 If with your spe - cial pre - cious pet — You've chanced to

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

-fraid — Your love to speak, — If when you meet your own - est  
 get — In - to a spat, — Then for a week of dark dis -

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

girl — Your sens - es whirl, — Your knees grow weak, — This is I  
 - tress — You've failed to guess, — Where you are at, — If woe and

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

think the thing for you, At once to do. To end your  
grief both dark and grim, Un - to the brim. Have filled your

doubt — Try at a ball To tell her all, — And let the mu - sic help you  
cup — Then at a ball For mer - cy call, — And let the mu - sic back you

*ten.*

*poco rit.* *piu rit.*

Tempo di Valse. *a tempo*

out! Ask her while the band is play - ing  
up!

*poco a poco a tempo*

let the cor - net speak for you, While the cel - lo

(Cornet) 3 3 (Cello)

Ask her while the Band 3.

sweet and mel-low aids the win - some maid to woo,

What you think you'd like to tell her, Let the soul - ful

o - - boe play Ask her while the band is

play - ing She'll ne'er say you nay.

Ask her while the Band 3,



## Only One Of Anything.

No. 12.

Governor General.

Commodo.

Some know when they are  
I met a dain - ty

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

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

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

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

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

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

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

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

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

wor - ry me, On - ly one, Just one.  
 sec - ond yet, On - ly one, Just one.

*poco rit.* *rit.* *molto rit.* *a tempo*

*pp* *lento*

## Entrance of Sultana.

No 13.

Allegro marcia.

First system of the musical score, featuring piano accompaniment. The music is in 2/4 time and begins with a piano introduction. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes. Dynamic markings include *fz* (forzando).

Second system of the musical score, featuring the entrance of the Horns & Cornets and Oboes & Bassoon. The Horns & Cornets part is in the upper staff, and the Oboes & Bassoon part is in the lower staff. The music continues with a melody of eighth notes and chords. Dynamic markings include *ffz* (forzando fortissimo) and *fz*.

Third system of the musical score, featuring piano accompaniment. The music continues with a melody of eighth notes and chords. Dynamic markings include *fz*.

Fourth system of the musical score, featuring piano accompaniment. The music continues with a melody of eighth notes and chords. Dynamic markings include *fz* and *tr* (trills).

Fifth system of the musical score, featuring piano accompaniment. The music continues with a melody of eighth notes and chords. Dynamic markings include *fz* and *tr*.

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Wood Wind.

*fz* Strings tremolo.

*fz* *fz* *fz*

The first system consists of two staves. The upper staff is for Wood Wind, showing a melodic line with slurs and accents. The lower staff is for Strings tremolo, with a constant rhythmic pattern of eighth notes. The dynamic marking *fz* is present at the beginning of each measure.

*fz* *fz* *fz* *fz*

The second system continues the musical material from the first system. The Wood Wind part has more complex phrasing with slurs and accents. The Strings tremolo remains consistent. The dynamic marking *fz* is repeated at the start of each measure.

A

The third system introduces a new section marked 'A'. The upper staff features a more active melodic line with slurs and accents. The lower staff continues the tremolo pattern but with some changes in articulation. The dynamic marking *fz* is present.

The fourth system continues section 'A'. The melodic line in the upper staff is highly rhythmic and features many slurs and accents. The lower staff maintains the tremolo pattern. The dynamic marking *fz* is present.

B

The fifth system introduces a new section marked 'B'. The upper staff has a more melodic and flowing line with slurs and accents. The lower staff continues the tremolo pattern. The dynamic marking *fz* is present.

First system of the musical score. The right hand features a melodic line with slurs and accents, while the left hand provides a bass accompaniment. The dynamic marking *fz* (forzando) is present in both staves.

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a steady bass accompaniment. The dynamic marking *fz* is repeated in both staves.

Third system of the musical score. The right hand has a complex melodic passage with slurs and accents. The left hand has a bass accompaniment. The dynamic marking *fz* is present in both staves. A *cresc.* (crescendo) marking is placed above the right-hand staff.

Meno mosso.

Fourth system of the musical score. The tempo is marked *Meno mosso.* The right hand has a melodic line with slurs and accents, and the left hand has a bass accompaniment. The dynamic marking *ff* (fortissimo) is present in both staves.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents, and the left hand has a bass accompaniment. The dynamic marking *ffz* (forzando fortissimo) is present in both staves. The tempo marking *sempre piu allargando* (always more and more ad libitum) is written above the right-hand staff, and *molto rit.* (molto ritardando) is written above the left-hand staff.

## Twilight in Barakeesh.

(Zoradie and Full Chorus.)

No. 14.

Moderato.

*gaa*.....

*p* *accel* *accel molto* *ff* *Short.* *loco* *p*

The piano introduction consists of three systems of music. The first system shows a treble clef with a whole rest and a bass clef with a rhythmic pattern. The second system features a grand staff with a treble clef containing chords and a bass clef with a melodic line. Dynamics include piano (p), acceleration (accel, accel molto), fortissimo (ff), and piano (p). Performance markings include 'Moderato', 'gaa' (with a dotted line), 'Short.', and 'loco'.

SULTANA.

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

The first system shows a vocal line in a treble clef and a piano accompaniment in a grand staff. The vocal line has lyrics: 'Crim-son the min-ar-et Grows in the west-ern glow Twi-light in Bar-a-keesh' and 'Tam-bour and cas-ta-net Join in the ser-e-nade, Stars ov-er Bar-a-keesh'. The piano accompaniment features chords in the treble and a rhythmic bass line.

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

*gaa*..... *loco*

*p*

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: 'Falls! \_\_\_\_\_ High o'er the mar-ket place Still-ing the' and 'Glow! \_\_\_\_\_ Out of the des-ert's heart Cool as a'. The piano accompaniment includes dynamics like piano (p) and performance markings like 'gaa' (with a dotted line) and 'loco'.

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

*gva.* *loco*

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

The sil-ver cres-cent swings Un-to his love An Ar-ab rov-er sings.  
The night it's man-tle flings Un-to his love An Ar-ab rov-er sings.

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

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

*fz*

Staunch as the steel of the shield that I wear Is my

*fz*



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

*marcatissimo*

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

(elash) When 'gainst my shield swift his ar-rows he wings \_\_\_\_\_

*sf*

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

*ff* *marcatissimo*

Twilight in Barakeesh.

Should I false to thee be Gul - nare!

CHORUS.

Ah!

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

Ah!

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

Ah!

May they death to me bear

(clash) (clash) (clash)

(clash) (clash) (clash)

*ffz*

*marcatissimo.*

Ah! Gul-nare

Should I false to thee be Gul-nare!

*NRIS.*

Ah!

Ah!

(clash) (clash)

*ff* *fff* *fff* *fff*

*Sua*

## The Foolish Gardener.

Duo.

No 15.

Lyric by  
GLEN MAC DONOUGH.

Music by  
VICTOR HERBERT.

*Animato.*

There  
There

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

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

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

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

*p*

In Grand Opera Style.

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

*p*

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

*a tempo.* TOGETHER.

*colla voce.* *a tempo.* *ff*

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

The first system of the musical score for 'The Foolish Gardener' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. It begins with a half note 'Yo', followed by eighth notes 'heave ho!', a quarter note 'Pay', a quarter note 'the', a quarter note 'an -', a quarter note 'chor,', a quarter note 'let', a quarter note 'it', a quarter note 'go,', and a quarter note 'And'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the vocal line with a quarter note 'neat -', a quarter note 'ly', a quarter note 'splice', a quarter note 'the', a quarter note 'gus -', a quarter note 'set', a quarter note 'to', a quarter note 'the', a quarter note 'miz -', a quarter note 'zen!', a quarter rest, a quarter note 'Thus', and a quarter note 'the'. The piano accompaniment includes a triplet of eighth notes in the right hand.

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

The third system continues the vocal line with a quarter note 'gard -', a quarter note ''ner', a quarter note 'sang', a quarter note 'a -', a quarter note 'way', a quarter note 'all', a quarter note 'the', a quarter note 'live', a quarter note 'long', a quarter note 'day,', a quarter note 'In', and a quarter note 'the'. The piano accompaniment continues with chords and a steady bass line.

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

The fourth system concludes the vocal line with a quarter note 'fool -', a quarter note 'ish', a quarter note 'lit -', a quarter note 'tle', a quarter note 'gar -', a quarter note 'den', a quarter note 'that', a quarter note 'was', a quarter note 'his -', and a quarter note ''n!'. The piano accompaniment features a triplet of eighth notes in the right hand.

Dance.  
staccatissimo.

First system of musical notation. The piece is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a rapid eighth-note pattern with accents, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the eighth-note patterns in both hands.

Third system of musical notation, continuing the eighth-note patterns in both hands.

Fourth system of musical notation, continuing the eighth-note patterns in both hands.

Fifth system of musical notation, concluding the piece. It features first and second endings. The first ending leads to a trill (*tr*) and a fortissimo (*ff*) dynamic. The second ending leads to a fortissimo (*ff*) dynamic and a *D.S.* (Da Capo) instruction. The piece ends with a repeat sign.

## Little Bird of Paradise.

No 16.

(Van and Female Chorus.)

Tempo di Marcia.

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

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

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

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

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

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

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



My pets for me pa - rade  
Af - ter a quart or two!

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

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

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

*a tempo*

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

GIRLS 2d time only

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

*p a tempo*

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

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

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

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

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

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

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

eyes of sap-phire blue \_\_\_\_\_ Pause up-on your flight my

light Sing-ing coo-ey coo-ey coo-ey coo-ey oo! \_\_\_\_\_ oo! \_\_\_\_\_

coo-ey coo-ey coo-ey coo-ey oo! \_\_\_\_\_ oo! \_\_\_\_\_

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

98  
Finale.

No 17.

ACT II.

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

DE LOME.  
My life I love thee

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

till the day when from the skies the stars shall pass a - way \_\_\_\_\_ My life I  
I'll love thee till the day \_\_\_\_\_ the stars shall pass a - way \_\_\_\_\_ My life I

CHORUS. My life I

*sga* *loco* *ff*

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love thee till the day when from the  
 love thee till the day when from the  
 love thee Rose of the world thou art and close thy  
 skies the stars shall pass a way  
 skies the stars shall pass a way  
 ten - drils twine a - bout my way

*rit.* *Tempo di Marcia*

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *ff*

PRINCIPALS and CHORUS.

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

*ma marcato.*

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

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

*sfz* *sfz* *p*

In him con - cen - tra - ted, con - cen - tra - ted are re

The first system consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "In him con - cen - tra - ted, con - cen - tra - ted are re". The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the first system continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

- in - car - na - ted Cae - sar, Pla - to, Cy - rus, Ca - to, thence his sta - tion high, that's why.

The second system continues the vocal line and piano accompaniment. The lyrics are: "- in - car - na - ted Cae - sar, Pla - to, Cy - rus, Ca - to, thence his sta - tion high, that's why." The piano accompaniment maintains the same rhythmic structure.

The piano accompaniment for the second system includes dynamic markings of *ff* (fortissimo) in both the right and left hands, indicating a strong, powerful accompaniment.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "It's been free - ly sta - ted, free - ly sta - ted In him". The piano accompaniment remains consistent with the previous systems.

The piano accompaniment for the third system includes a dynamic marking of *ff* (fortissimo) in the right hand, and continues with the established rhythmic and harmonic patterns.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "con - cen - tra - ted, con - cen - tra - ted are re - in - car - na - ted Cae sar, Pla - to,". The piano accompaniment is in a bass clef with the same key signature. It features a steady eighth-note bass line in the left hand and chords in the right hand.

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal line.

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

The third system of music features a vocal line and piano accompaniment. The lyrics are: "Cy - rus, Ca - to thence his sta - tion high that's why! Hur rah! Hur". The vocal line has a melodic line with some rests and a final note. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the fourth system includes dynamic markings such as *ffz* and *ff*, and features triplet figures in the right hand.

rah! Hur - rah!

The fifth system of music features a vocal line and piano accompaniment. The lyrics are: "rah! Hur - rah!". The vocal line has a melodic line with some rests. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the sixth system includes dynamic markings such as *8va* and *ff*, and features triplet figures in the right hand.



Millicent, De Long, Sweet, Mrs. Coatings.

Allegro Commodo

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

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "A sad eyed youth was stand-ing in a silk hat and a frock, 'Twas I met an a - ged round-er with a ru - by tint - ed nose, He".

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "plain he was the vic - tim of a most ter - ri - fic shock, I wore a look of ter - ror and a brand new suit of clothes, I".

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "cried what is your sor - row, I will help you if I can. He said 'Take cour - age, com - rade, I'll not leave you in the lurch!' He".

*rit.*

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

*colla voce.*

*Con dolore*

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

*Slower* *ff* *molto rit.*

*Tempo di Marcia.*

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

*pp poco a poco in tempo*

*ff* *p* *unis.*

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

*fp*

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

bye, Your plea - sures I must ban, I

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

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

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

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

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

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