

NEW AND REVISED EDITION.

*Violetta*

PERFORMED AT THE

Shaftesbury Theatre. ❖ A Musical

FARCICAL COMEDY,

IN TWO ACTS.

MOROCCO

Music by  
**F. OSMOND CARR**

**Bound.**

Libretto by  
**ARTHUR BRANSCOMBE.**

Lyrics by  
**ADRIAN ROSS.**

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PIANO SCORE - THREE SHILLINGS NET.  
VOCAL SCORE - SIX SHILLINGS NET.



LONDON: JOSEPH WILLIAMS, 32, GT. PORTLAND STREET, W.

NEW YORK: EDWARD SCHUBERTH & CO. (J. F. H. MEYER.)



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*Produced under the Stage Direction of FRANK PARKER, and under the Musical  
Direction of SYDNEY JONES.*

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1903  
12/11

# Morocco Bound.

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*The following dances and vocal numbers are cut out in the present performing edition, but they, having already acquired a certain amount of popularity, have been retained by the publisher in the present score.*

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# Nº 1. OPENING CHORUS. MOKELEIGH HALL.

*Allegro ma non troppo.*

PIANO.

*pp* *cresc. poco*

The first system of the piano introduction consists of two staves. The right hand has a whole rest, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamics are marked *pp* and *cresc. poco*.

*a poco* *mf*

The second system continues the piano introduction. The right hand begins with a melodic line of eighth notes. Dynamics are marked *a poco* and *mf*.

*cresc. e accel.*

The third system concludes the piano introduction. The right hand features a melodic line with some notes tied across measures. Dynamics are marked *cresc. e accel.*

*Allegro vivace.*

SOPRANO & ALTO.

*ff*

Eng - land is di - ver - si - fied by el - i - gi - ble man - sions,

TENOR.

*ff*

Eng - land is di - ver - si - fied by el - i - gi - ble man - sions,

BASS.

*ff*

Eng - land is di - ver - si - fied by el - i - gi - ble man - sions,

*Allegro vivace.*

*ff*

The piano accompaniment for the vocal section consists of two staves. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand provides harmonic support. Dynamics are marked *ff*.

Suit - a - ble for fa - mi - lies of com - mon - er or peer,  
 Suit - a - ble for fa - mi - lies of com - mon - er or peer,  
 Suit - a - ble for fa - mi - lies of com - mon - er or peer,

Sit - u - a - ted health - i - ly in plea - - sure ground ex - pan - sions,  
 Sit - u - a - ted health - i - ly in plea - - sure ground ex - pan - sions,  
 Sit - u - a - ted health - i - ly in plea - - sure ground ex - pan - sions,

El - e - gant - ly dot - ted with do - mes - ti - ca - ted deer - It's a  
 El - e - gant - ly dot - ted with do - mes - ti - ca - ted deer -  
 El - e - gant - ly dot - ted with do - mes - ti - ca - ted deer -

roy - al sport to hunt do - mes - ti - ca - ted deer!

It's a

It's a

roy - al sport to hunt do - mes - ti - ca - ted deer!

roy - al sport to hunt do - mes - ti - ca - ted deer!

1. Some are new and com - fort - a - ble, some are old and state - ly,  
2. But un - less our judg - ment is mis - ta - ken ve - ry great - ly,

1. Some are new and com - fort - a - ble, some are old and state - ly,  
2. But un - less our judg - ment is mis - ta - ken ve - ry great - ly,

1. Some are new and com - fort - a - ble, some are old and state - ly,  
2. But un - less our judg - ment is mis - ta - ken ve - ry great - ly,

1. 2.

With the i - vy veil - ing their di - lap - i - da - ted wall, Hall!  
 None can hold a can - dle to our no - ble Moke - leigh

With the i - vy veil - ing their di - lap - i - da - ted wall, Hall!  
 None can hold a can - dle to our no - ble Moke - leigh

With the i - vy veil - ing their di - lap - i - da - ted wall, Hall!  
 None can hold a can - dle to our no - ble Moke - leigh

1. 2. 8.....

*ff* Then hey down der - ry, boys, Let us all be  
*ff* Then hey down der - ry, boys, Let us all be  
*ff* Then hey down der - ry, boys, Let us all be

8.....

mer - ry, boys, Pour the port and sher - ry and the Squire will pay for  
 mer - ry, boys, Pour the port and sher - ry and the Squire will pay for  
 mer - ry, boys, Pour the port and sher - ry and the Squire will pay for

all! This is now our hol - i - day, Let it be a  
 all! This is now our hol - i - day, Let it be a  
 all! This is now our hol - i - day, Let it be a

jol - ly day, For the hap - py house - hold of the Moke - leigh  
 jol - ly day, For the hap - py house - hold of the Moke - leigh  
 jol - ly day, For the hap - py house - hold of the Moke - leigh

Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, For the  
 Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, For the  
 Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, For the

hap - py, hap - py house - hold of the Moke - - - leigh

hap - py, hap - py house - hold of the Moke - - - leigh

hap - py, hap - py house - hold of the Moke - - - leigh

This system contains three vocal staves and a piano accompaniment. The vocal staves are in a three-part setting. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a consistent eighth-note accompaniment.

Hall! The state - ly homes of Eng - land Have

Hall!

Hall!

This system contains three vocal staves and a piano accompaniment. The vocal staves have rests for the first two measures, followed by the lyrics. The piano accompaniment continues with the same eighth-note pattern.

*ff* *mf*

This system shows the piano accompaniment for the second system. It includes dynamic markings: *ff* (fortissimo) in the first measure and *mf* (mezzo-forte) in the third measure.

most of them been sold To those who made by means of trade E -

This system contains three vocal staves and a piano accompaniment. The vocal staves have rests for the first two measures, followed by the lyrics. The piano accompaniment continues with the eighth-note accompaniment.

This system shows the piano accompaniment for the third system, continuing the eighth-note accompaniment and chordal structure.

- nor - mous sums of gold.

The haugh - ty Eng - lish no - bles Have

The haugh - ty Eng - lish no - bles Have

let them long a - go, And in a flash have blued the cash At

let them long a - go, And in a flash have blued the cash At

let them long a - go, And in a flash have blued the cash At

*cresc.*

mer - ry, mer - ry, mer - ry, mer - ry, mer - ry Mon - a - co. And

mer - ry, mer - ry, mer - ry, mer - ry, mer - ry Mon - a - co.

mer - ry, mer - ry, mer - ry, mer - ry, mer - ry Mon - a - co.



so a for-mer cos-ter Has heard the ham-mer fall That made him squire of

so a for-mer cos-ter Has heard the ham-mer fall That made him squire of

so a for-mer cos-ter Has heard the ham-mer fall That made him squire of

half a shire, And lord of Moke-leigh Hall. *ff* Then

half a shire, And lord of Moke-leigh Hall. *ff* Then

half a shire, And lord of Moke-leigh Hall. *ff* Then

*8*

*cresc.*

drink down fast-er, boys, Charm a-way dis-as-ter, boys,

drink down fast-er, boys, Charm a-way dis-as-ter, boys,

drink down fast-er, boys, Charm a-way dis-as-ter, boys,

*8*



For our com - ing, com - ing mas - ter is this fes - ti - val,

For our com - ing, com - ing mas - ter is this fes - ti - val,

For our com - ing, com - ing mas - ter is this fes - ti - val,

Wish him joy and plen - ty now, He is one - and - twen - ty now,

Wish him joy and plen - ty now, He is one - and - twen - ty now,

Wish him joy and plen - ty now, He is one - and - twen - ty now,

He will be the hap - py lord of Moke - leigh Hall, Leigh

He will be the hap - py lord of Moke - leigh Hall, Leigh

He will be the hap - py lord of Moke - leigh Hall, Leigh

Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, He will

Hall, Leigh Hall, Leigh Hall, Leigh Hall, Leigh Hall, He will

Hall, Leigh Hall, Leigh Hall, Leigh Hall, He will

be the hap - py, hap - py lord of Moke - - - leigh

be the hap - py, hap - py lord of Moke - - - leigh

be the hap - py, hap - py lord of Moke - - - leigh

Hall!

Hall!

Hall!

*ff*

N<sup>o</sup> 2. SONG.

## THE STYLE OF THE HUPPER TEN.

*Andante semplice.*

MUSKET.

PIANO:

1. I've  
2. You  
3. And

M

serv'd the boards of 'augh - ty lords, And coun - try gen - tle - men!..... I've  
know I hears some things of peers At par - ties now and then;..... For  
when at last my work is past, I'll take my gra - phic pen,..... And

M

drunk the wines of no - ble lines, I've told their ca - pers in ev - 'ning pa - pers. To  
dukes and hearls they talks of girls, I hear them jo - king when they are smo - king, Of  
write a tale of bound - less sale, To teach the mas - ses and mid - dle clas - ses That

M  
 glad - den so - ci - e - ty with im - pro - pri - e - ty, All in the Hup - per Ten - The  
 go - ing on such as is not with their du - ches - ses. All in the Hup - per Ten - The  
 all the in - an - it - ies, vi - ces and va - ni - ties, Reign in the Hup - per Ten - The

M  
 style of the Hup - per Ten!  
 style of the Hup - per Ten!  
 style of the Hup - per Ten! } The style of the Hup - per Ten,..... Il -

M  
 - lus - tri - ous wo - men and men..... You ne - ver can fail with a spic - y tale Of the

M  
 af - ter sup - per style of the Hup - per - Style of the Hup - per Ten!..... The Ten!.....

1. 2. \*

# No 3. DUET.

## IN PASTORAL SECLUSION.

*Tempo di Gavotte.*

PIANO.

The piano introduction consists of two staves. The right hand begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand begins with a bass clef and a common time signature, starting with a half rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece is marked with a piano (*p*) dynamic.

COMTESSE.

1. In..... pas - to - ral se - clu - sion..... How  
 2. We'll fro - lic free from sor - row,..... With

The vocal line for the Comtesse is written on a single staff with a treble clef and a common time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves. The right hand begins with a treble clef and a common time signature, starting with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand begins with a bass clef and a common time signature, starting with a half rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece is marked with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic.

C

hap - pi - ly we'll fare When free from all in -  
 each Ar - ca - dian friend; And free - ly we will

The vocal line for the Comtesse is written on a single staff with a treble clef and a common time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves. The right hand begins with a treble clef and a common time signature, starting with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand begins with a bass clef and a common time signature, starting with a half rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece is marked with a piano (*p*) dynamic.

C

- tru - sion Of world - ly toil and care. With a  
 bor - row From all who care to lend, With an

The vocal line for the Comtesse is written on a single staff with a treble clef and a common time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves. The right hand begins with a treble clef and a common time signature, starting with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand begins with a bass clef and a common time signature, starting with a half rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece is marked with a piano (*p*) dynamic.

COMTESSE.

heigh and a ho, With a heigh and a ho, heigh -  
 I and an O, With an owe and an I. O.

SPOOFAH.

With a heigh and a ho, With a heigh and a ho, heigh -  
 With an I and an O, With an owe and an I. O.

C  
- o!  
U.

S  
- o!  
U. We'll share the far - mer's Stras - burg pie, The  
 And when from swain and shep - herd - ess No

C

S  
shep - herd's dry cham - pagne, And lux - u - ry and  
 more we can ob - tain, We'll van - ish, leav - ing

C  
S

With a  
With an

pomp may fly A - way to..... town a - gain.  
no ad - dress, A - way to..... town a - gain.

C  
S

heigh and a ho, With a heigh and a ho heigh -  
I and an O, With an owe and an I. O.

With a heigh and a ho, With a heigh and a ho heigh  
With an I and an O With an owe and an I. O.

C  
S

- o!  
U!

With a fal la la la la la la la,..... with a

- o!  
U!

With a fal la la la la la,

*p*

C fal la la la la la..... la, with a fal la..... la, with a *mf*

S with a fal la la la la, with a fal la la la, with a *mf*

C fal la la la la, with a fal la la la la la. *p*

S fal la la, with a fal la la la la la la la la. *p*

D.C.

Dance after 2<sup>nd</sup> Verse.

*pp* *sempre stacc.*



# N<sup>o</sup> 4. CHORUS. HURRAH FOR THE SQUIRE.

*Allegro vivace.*

SOPRANO.  
ALTO.

TENOR.

BASS.

PIANO.

Hur - rah..... hur - rah,..... hur - rah, hur-rah for the  
Hur-rah, hur-rah, hur - rah, hur-rah for the  
Hur-rah, hur-rah, hur - rah, hur-rah for the

*Allegro vivace.* *tr.*

Squire! Hur - rah,..... hur - rah,..... hur - rah, hur-rah for the Squire! We  
Squire! Hur-rah, hur-rah, hur - rah, hur-rah for the Squire! We ne-ver shall  
Squire! Hur-rah, hur-rah, hur - rah, hur-rah for the Squire! We ne-ver shall

ne-ver shall tire Of ta-king his hire, His wealth we ad - mire, He owns half the shire, So  
tire..... Of ta-king his hire, His wealth we ad-mire, He owns half the shire, So  
tire..... Of ta-king his hire, His wealth we ad-mire, He owns half the shire, So

Squire!..... hur -

shout it with fire, Hur - rah for the Squire! hur - rah, hur - rah for the Squire! hur - rah, hur -

shout it with fire, Hur - rah for the Squire! hur - rah, hur - rah for the Squire! hur - rah, hur -

shout it with fire, Hur - rah for the Squire! hur - rah, hur - rah for the Squire! hur - rah, hur -

- rah,..... hur - rah, hur - rah, hur - rah for the Squire!..... hur - rah,..... hur -

- rah, hur - rah, hur - rah,..... hur - rah for the Squire! hur - rah, hur - rah, hur - rah, hur -

- rah, hur - rah, hur - rah,..... hur - rah for the Squire! hur - rah, hur - rah, hur - rah, hur -

- rah, hur - rah, hur - rah,..... hur - rah for the Squire! hur - rah, hur - rah, hur - rah, hur -

- rah, hur - rah, hur - rah

- rah,..... hur - rah for..... the Squire!.....

- rah,..... hur - rah for..... the Squire!.....

- rah,..... hur - rah for..... the Squire!.....

The musical score is arranged in three systems. Each system contains vocal staves (Soprano, Alto, Tenor) and a piano accompaniment (Grand Staff). The music is in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are 'shout it with fire, Hurrah for the Squire! hurrah, hurrah for the Squire! hurrah, hurrah'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

19  
No. 5. SONG.  
HONESTY JIM.  
(SQUIRE.)

*Andante.*

Piano introduction in G major, 2/4 time, marked *Andante*. The music features a melody in the right hand and a bass line in the left hand, both starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, while the bass line uses chords and single notes.

SQUIRE

First system of vocal and piano accompaniment. The vocal line (SQUIRE) begins with a rest followed by the lyrics: "I nev-er 'ad friends for to fos-ter, Or give me a show at a stall, I". The piano accompaniment continues from the introduction.

Second system of vocal and piano accompaniment. The vocal line (SQUIRE) continues with the lyrics: "start-ed in life as a cos-ter, And bor-row'd the bar-ter and all, I". The piano accompaniment continues.

Third system of vocal and piano accompaniment. The vocal line (SQUIRE) continues with the lyrics: "al-ways give jol-ly good mea-sure, And fill'd it right up to the brim, Folks". The piano accompaniment continues.

Fourth system of vocal and piano accompaniment. The vocal line (SQUIRE) continues with the lyrics: "came to my bar-ter with plea-sure, A call-in' me hon-es-ty Jim! You could". The piano accompaniment continues.

S  
 hear me at dawn-in' of day, I sang in the fol-low-in' way.

S  
 SPOKEN. Ripe strawberries, fourpence a pound! fine ripe Jersey tomatoes!

And

S  
 ev'-ry one says when they hears me, Why blow me if that isn't 'im, There's

S  
 no - bo - dy re - ckon'd as e - qual or se - cond, To bloom - in' old Hon - es - ty

S  
 Jim, Jim, Jim, To bloom - in' old Hon - es - ty Jim! And Jim!

1. 2.

S

2. I  
3. My

S

al-ways were sav-ing and wa-ry, I scrap'd up a nice lit-tle lump, Then I  
pro-fits kept grow-in' and grow-in, E-nough for a big-gish af-fair; So I

S

pur-chas'd a se-cond 'and dai ry, As own'd a mag-ni-fi-cent pump! Per-  
bought in the land as was go-in', And run up some streets and a square! The

S

'aps as my milk was too thin-nish, 'Arf wa-ter and to-ther 'arf skim; But it  
drain-age got mix'd with the wa-ter, The walls was un-com-mon-ly slim, But the

S

al-ways went down at the fin-ish, For why I was Hon-es-ty Jim. They would  
hous-es was let as they ought-er, For wasn't I Hon-es-ty Jim. And my

S

'ear me at dawn-in' of day, As I sang in the fol-low-ing way.  
vil-las was cer-tain to pay, When de-scribed in the fol-low-ing way.

**SPOKEN.**

2<sup>nd</sup> Verse. Milk, oh! milk, oh! milk! milk! milk!

3<sup>rd</sup> Verse. Fine semi-detached houses, gravel soil, gas green-house, 'ot and cold electric bells laid on.

S

2. So  
3. And

S

ev'-ry-one says when they gets it, I won't say a word a-gain 'im! No  
ev'-ry-one says when they reads it, I'm sure to be suit-ed by 'im! For

'arm can be thought of the milk as is bought of Our  
all are con - tent - ed with an - y - thing rent - ed From

bloom - ing old Hon - es - ty Jim, Jim, Jim, Our  
bloom - ing old Hon - es - ty Jim, Jim, Jim, From

**2nd Verse.** **3rd Verse.**  
bloom - ing old Hon - es - ty Jim! So Jim.  
bloom - ing old Hon - es - ty Jim! And Jim.

Dance.

*p*

First system of musical notation, measures 1-3. The treble clef contains a melodic line with a triplet of eighth notes in measure 1. The bass clef contains a harmonic accompaniment of chords.

Second system of musical notation, measures 4-6. Measure 4 is the first ending, marked '1.', and measure 5 is the second ending, marked '2.'. Both first and second endings feature a triplet of eighth notes in the treble clef.

Third system of musical notation, measures 7-9. The treble clef contains a melodic line with triplet markings in measures 7 and 8. The bass clef contains a harmonic accompaniment of chords.

Fourth system of musical notation, measures 10-12. Measure 10 is the first ending, marked '1.', and measure 11 is the second ending, marked '2.'. Both first and second endings feature triplet markings in the treble clef.

Fifth system of musical notation, measures 13-15. The treble clef contains a melodic line with a triplet of eighth notes in measure 15. The bass clef contains a harmonic accompaniment of chords.

Sixth system of musical notation, measures 16-19. The treble clef contains a melodic line with a triplet of eighth notes in measure 19. The bass clef contains a harmonic accompaniment of chords.



# № 6. CHORUS.

## GLADLY GREET.

*Allegro.*

PIANO. *f* *cresc.*

SOPRANO & ALTO. *f*

TENOR. *f*

BASS. *f*

Glad - ly greet our fu - ture mas - ter Wel - come home our

Glad - ly greet our fu - ture mas - ter Wel - come home our

Glad - ly greet our fu - ture mas - ter Wel - come home our

*f*

com - ing lord At the sig - nal fast and fast - er Spread the sup - per on the board

com - ing lord At the sig - nal fast and fast - er Spread the sup - per on the board

com - ing lord At the sig - nal fast and fast - er Spread the sup - per on the board

At the sig - nal, fast and fast - er, Spread the sup - per on the board

At the sig - nal, fast and fast - er, Spread the sup - per on the board

At the sig - nal, fast and fast - er, Spread the sup - per on the board

First we'll dish up the fish, With the may - on - naise of

First we'll dish up the fish, With the may - on - naise of

Next we'll

sal - mon, Then re - peat with the meat All the lamb and ham and gam - mon

sal - mon, Then re - peat with the meat All the lamb and ham and gam - mon

start ap - ple tart And an Eif - fel tow'r of tri - fle; Last with cheese if you

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "start ap - ple tart And an Eif - fel tow'r of tri - fle; Last with cheese if you". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

please, You can stuff un - til you sti - fle You can stuff un - til you  
You can stuff un - til you  
You can stuff un - til you

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "please, You can stuff un - til you sti - fle You can stuff un - til you". The piano accompaniment continues with the same rhythmic pattern as the first system.

sti - - - fle, Wel - come a - ca - dem - ic ro - ver Back to these an -  
sti - - - fle, Wel - come a - ca - dem - ic ro - ver Back to these an -  
sti - - - fle, Wel - come a - ca - dem - ic ro - ver Back to these an -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sti - - - fle, Wel - come a - ca - dem - ic ro - ver Back to these an -". The piano accompaniment includes a dynamic marking of *f* (forte) in the bass line.

- ces- tral tow'rs; Start the feast and get it o - ver, Then, oh! won't we

- ces- tral tow'rs; Start the feast and get it o - ver, Then, oh! won't we

- ces- tral tow'rs; Start the feast and get it o - ver, Then, oh! won't we

go for ours, Start the feast and get it o - ver Then, oh! won't we go for

go for ours, Start the feast and get it o - ver Then, oh! won't we go for

go for ours, Start the feast and get it o - ver Then, oh! won't we go for

ours.

ours.

ours.

*f*

*Attacca.*

# Nº 7. SOLO and CHORUS.

## I THANK YOU FOR YOUR WELCOME.

*Quasi Recit.*

VIVIAN.

*rall.*

I thank you for your welcome friends Now when my hap - py

*a tempo*

boy - hood ends; And I'll en - deav - our if I can To be as hap - py

*rall.*

when a man.

*rall.* *a tempo*

*f*

I read no more the an - cient lore, Of Greece and Rome sub -  
For twen - ty - one and lots of fun, In pro - per fash - ion

- lime I've cast my learn-ed books a-way And come to take my  
rhyme And if I ought to be o-bey'd, I or-der'd ev-ry

hol-i-day So we'll have a high old time, my friends So we'll have a high old  
man and maid To join in a high old time, my friends To join in a high old

time If I should preach in length-y speech It might be thought a  
time When pul-ses beat like danc-ing feet And life is in its

crime, De-void of o-ra-tor-ic pow'rs, I will not waste the  
prime, Then hey for song and ho for wine, And show your love for

pre - cious hours In spoil - ing a high old time, my friends, In spoil - ing a high old  
me and mine By hav - ing a high old time, my friends, By hav - ing a high old

time.  
time.

**CHORUS** *ff*  
He will not waste the pre - cious hours In spoil - ing a high old  
We'll show our love for thee and thine By hav - ing a high old

He will not waste the pre - cious hours In spoil - ing a high old  
We'll show our love for thee and thine By hav - ing a high old

He will not waste the pre - cious hours In spoil - ing a high old  
We'll show our love for thee and thine By hav - ing a high old

time.  
time.

time.  
time.

time.  
time.

*Allegro.*

SQUIRE.

PIANO.

*fp*

S

Wel - come my first - born, eld - est son, On this aus - pi - cious

*fp*

S

day! His bril - liant col - lege

On this aus - pi - cious day!

On this aus - pi - cious day!

On this aus - pi - cious day!

*f* *fp*



S course is done, And he is a full B. A. I'll

Yes he is a full B. A.

Yes he is a full B. A.

Yes he is a full B. A.

*f* *p*

S wa - ger that in - side a year You'll see his wife a

S stand - ing 'ere! For

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

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

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

S  
 you're the mag - ni - fi - cent heir,..... The man as will stand in my

S  
 place..... And you ought to take care and be married all square For the sake of the 'Ig - gins's

(GUESTS &c.)

race! Yes the sake of the Ig - gins's race! Then  
 Yes the sake of the 'Ig - gins's race! Then

SOPRANO & ALTO.

Then hail the mag - ni - fi - cent

TENOR & BASS.

Then hail the mag - ni - fi - cent

hail the mag - ni - fi - cent heir! The lord of this beau - ti - ful

hail the mag - ni - fi - cent heir! The lord of this beau - ti - ful

heir!..... The lord of this beau - ti - ful place!..... May the

heir!..... The lord of this beau - ti - ful place!..... May the

place! Then hail..... for the hope of the 'Ig - gin's

place! Then hail..... for the hope of the 'Ig - gin's

fu - ture be fair, with - out trou - ble or care, For the hope of the 'Ig - gin's

fu - ture be fair, with - out trou - ble or care, For the hope of the 'Ig - gin's

race! May the fu - ture be  
race! May the fu - ture be  
race! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur - rah!..... Hur -  
race! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur - rah!..... Hur -  
fair, with - out trou - ble or care!  
fair, with - out trou - ble or care!  
- rah!..... Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur -  
- rah!..... Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur -

*p* *f*

The musical score is arranged in three systems. Each system contains a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand piano section (treble and bass clefs). The key signature is one sharp (F#). The first system includes lyrics: 'race! May the fu - ture be'. The second system includes lyrics: 'race! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur - rah!..... Hur -'. The third system includes lyrics: 'fair, with - out trou - ble or care!', 'fair, with - out trou - ble or care!', '- rah!..... Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur -', and '- rah!..... Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur - rah!..... Hur -'. Dynamics include *p* and *f*. The grand piano section features chords and melodic lines in both hands.

For the hope of the 'Ig - gins's race!

For the hope of the 'Ig - gins's race!

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

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

The musical score consists of two vocal staves and two piano accompaniment systems. The vocal parts are in a soprano and alto register, both in a key of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. The piece features a chorus of 'rah!' and 'Hur - rah!' repeated three times. The piano accompaniment includes a melodic line in the right hand and a rhythmic accompaniment in the left hand, with some chords marked with a forte 'f' dynamic.

# Nº 8. DUET.

## THE MISSING WORD.

ETHEL & VIVIAN.

*Allegro.*

VIVIAN.

PIANO.

*mf*

*fz p*

1. There's a  
2. There's a

*Andante commodo.*

V

word, or pos - si - bly two, Yes, two, or pro - ba - bly three, And I  
word whose let - ters are three, And a word whose let - ters are two; And

V

want to whis - per those words to you, If you'll whis - per them back to  
one of those words you will say to me If I ask a question of

*fp*

*rall.*

V

me, If you'll whis - per them back to me. Per -  
you, If I ask a question of you. When the

ETHEL.

*f*

E  
 - haps we might guess the same, But I dare not ven-ture, be-  
 choice may be bliss or woe, I can hard-ly ven-ture to

E  
 - cause..... The jud-ges rule that the gues-sing game Is  
 guess,..... For I think that the let-ters two spell no, And the

E  
*mf*  
 clear-ly a-gainst the laws! For the facts of the case may be  
 let-ters three spell yes! As the law is ex-treme-ly un-  
 VIVIAN.  
 For the facts of the case may be  
 As the law is ex-treme-ly un-

E  
 fun-ny, The law in the case be ab-surd, But it's  
 -cer-tain, De-ci-sion had best be de-ferrd; We'll

V  
 fun-ny, The law in the case be ab-surd,  
 -cer-tain, De-ci-sion had best be de-ferrd;

E  
wrong, Yes it's wrong, both for love and for mo - ney, To find  
wait, We'll wait be - fore lift - ing the cur - tain To find

V  
Yes it's wrong, Yes it's wrong, both for love and for mo - ney, To find  
We'll wait, We'll wait be - fore lift - ing the cur - tain To find

E  
out the mis - sing word! word!  
out the mis - sing word! word!

V  
out the mis - sing word! word!  
out the mis - sing word! word!

1. 2.

*Tempo primo.* *f*



# N<sup>o</sup> 9. SONG and CHORUS. IN MOROCCO.

SPOOFAH BEY.

*Allegro vivace.*

SPOOFAH.

1. I have  
2. For my

PIANO.

*f* *f Fine. p*

S

stayd for a time at each pa\_lace sub\_lime, I have stoppd at the Lou\_vre in Pa\_ris, And at  
pa\_lace has tow'rs that are slen\_der as flow'rs, It has gal\_le\_ries hung up\_on ar\_ches, And a

*p* *fp*

S

Wind\_sor I've been by com\_mand of the Queen, To an o\_pe-ra sung by Sir\_ar\_ris!..... Then in  
dome that is built out of mar\_ble, and gilt, And iced in the sum\_mer that parches..... I have

S

Rus\_sia you know, to the Krem\_lin I go, Which is rich if a tri\_fle ro\_  
foun\_tains that play in the heat of the day, Full of per\_fumes that change with the

S

*rall.* *a tempo*

- co - co,..... But the best of them all is the won - der - ful hall, That I  
clock oh!..... Such as Eau - de - Co - logne, man - u - fac - tur'd a - lone, By the

S

own in the land of Mo - roc - co!..... I have reams of de - ben - tures and  
gen - ui - ne house of Mo - roc - co!..... There's a bath like the Til - bu - ry

S

stock oh!..... And cat - tle and sheep by the flock oh!..... I've a  
Dock oh!..... It was carvd from a por - phyr - y block oh!..... With

S

cas - tle in Spain, but my fin - est do - main Is the pa - lace I own in Mo -  
dou - ches and waves and sham - poo - ing by slaves, For we do it in style in Mo -

## SOPRANO &amp; ALTO.

S

- roc - co!  
- roc - co!

CHORUS.

He has reams of de - ben - tures and stock oh!..... And  
There's a bath like the Til - bu - ry Dock oh!..... It was

TENOR & BASS.

He has reams of de - ben - tures and stock oh!..... And  
There's a bath like the Til - bu - ry Dock oh!..... It was

cat - tle and sheep by the flock oh!..... He's a cas - tle in Spain but his  
carvd from a por - phyr - y block oh!..... With dou - ches and waves and sham -

cat - tle and sheep by the flock oh!..... He's a cas - tle in Spain but his  
carvd from a por - phyr - y block oh!..... With dou - ches and waves and sham -

fin - est do - main Is the pa - lace he owns in Mo - roc - co!  
- poo - ing by slaves, For we do it in style in Mo - roc - co!

fin - est do - main Is the pa - lace he owns in Mo - roc - co!  
- poo - ing by slaves, For we do it in style in Mo - roc - co!

## 3.

SPOOF. There are bebies of girls, decked with coral and pearls,  
 By dress not remarkably hidden,  
 At a look or a sign bringing sherbet or wine,  
 Or anything else that is bidden!  
 They will gladden a guest with a dance of the best,  
 Though they don't have the serpentine frock oh!  
 But they do a *cancan* on a singular plan  
 That can only be seen in Morocco!  
 Though the style of their dancing may shock oh!  
 Some dull Puritanical crock oh!  
 There is nothing that's wrong in the dance and the song  
 To the tolerant folks of Morocco!

CHORUS. Though the style of their dancing may shock oh! &c.

## 4.

SPOOF. Now for food and for drink there is all you can think,  
 Such as never was dreamed by romancers;  
 There is lamb that is nice, stuffed with chestnuts and spice,  
 Like "Tit Bits" or "Pearsons'" or "Answers!"  
 Though you know that indeed the Mohammedan creed  
 Prohibits all liquors, *en bloc*, oh!  
 Yet we do a good trade in the French lemonade,  
 As we call our champagne in Morocco!  
 I have lots of the Cabinet hock oh!  
 From the best of the Metternich stock oh!  
 And I break the Koran just as much as I can  
 With my Mussulman friends in Morocco!

CHORUS. He has lots of the Cabinet hock oh! &c.

# Nº 10. FINALE.

## I'LL TELL YOU WHAT I'LL DO.

*Allegro moderato.*  
SQUIRE.

*Allegro molto.*

SQUIRE.  
SOP. & ALTO.

TENOR.

BASS.

PIANO.

*ff*

*mf*

I'll

*Allegro moderato.*

S

CHORUS.

SQUIRE.

tell you what I'll do— He'll tell us what he'll do! I'll

He'll tell us what he'll do!

He'll tell us what he'll do!

*p*

*p*

S

CHORUS.

SQUIRE.

tell you what I'll do— He'll tell us what he'll do! I've

He'll tell us what he'll do!

He'll tell us what he'll do!

*fp*

## CHORUS.

S  
got a yacht that cost a lot, And a most ex - pen - sive crew! He's

He's

He's

## SQUIRE.

got a yacht that cost a lot, And a most ex - pen - sive crew! We'll

got a yacht that cost a lot, And a most ex - pen - sive crew!

got a yacht that cost a lot, And a most ex - pen - sive crew!

## CHORUS.

## SPOOF:

S  
take a yacht - ing trip. He'll take a yacht - ing trip! Then

He'll take a yacht - ing trip!

He'll take a yacht - ing trip!

*fp*

## CHORUS.

SQUIRE.

S

take a yacht-ing trip. He'll take a yacht - ing trip! When

He'll take a yacht - ing trip!

He'll take a yacht - ing trip!

*fp*

CHORUS.

S

wind al-lows we sail from Cowes, Hur - rah for our gal - lant ship! Hur -

Hur -

Hur -

- rah! hur - rah! hur - rah! hur - rah! hur - rah! for our gal - lant ship!

- rah! hur - rah! hur - rah! hur - rah! hur - rah! for our gal - lant ship!

- rah! hur - rah! hur - rah! hur - rah! hur - rah! for our gal - lant ship!

## SQUIRE.

You two will come a - long of us And make..... a 'ap - py

S par - ty! There won't be an - y pomp and fuss, But fun and wel - come

## COMTESSE.

S 'eart - y! We must not lin - ger lon - ger here, We fear it ve - - ry

## SPOOF:

C sad - ly. We'll go be - fore you to Tan - gier, And give you wel - come



## CHORUS.

S

glad - ly! We'll come! we'll come! We're com - ing ve - ry

We'll come! we'll come! We're com - ing ve - ry

We'll come! we'll come! We're com - ing ve - ry

The Chorus section consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a 3/4 time signature and feature the lyrics: "glad - ly! We'll come! we'll come! We're com - ing ve - ry". The piano accompaniment provides harmonic support with chords and moving lines.

ETHEL.

glad - ly! We'll come! we'll come! we'll come! we'll come! we'll come! I

glad - ly! We'll come! we'll come! we'll come! we'll come! we'll come!

glad - ly! We'll come! we'll come! we'll come! we'll come! we'll come!

Ethel's solo section features three vocal staves and piano accompaniment. The lyrics are: "glad - ly! We'll come! we'll come! we'll come! we'll come! we'll come! I". The piano accompaniment continues with similar harmonic patterns.

*Animato.*  
VIVIAN.

do not know if I can find The time to leave my mo - ther! Oh,

Vivian's solo section is marked *Animato.* and features three vocal staves and piano accompaniment. The lyrics are: "do not know if I can find The time to leave my mo - ther! Oh,". The piano accompaniment is more active, reflecting the *Animato* tempo.

V  
 come! or else I stay be-hind; I'd sail, if I could

The first system of music consists of a vocal line (V) and a piano accompaniment. The vocal line is in treble clef and contains the lyrics: "come! or else I stay be-hind; I'd sail, if I could". The piano accompaniment is in bass clef and features a steady rhythmic pattern with chords.

V *rall.* have my mind, With you and not an - o - - - ther. I'll

ETHEL.

The second system of music consists of a vocal line (V) and a piano accompaniment. The vocal line is in treble clef and contains the lyrics: "have my mind, With you and not an - o - - - ther. I'll". The tempo is marked "rall.". The piano accompaniment is in bass clef and features a steady rhythmic pattern with chords. The system ends with the name "ETHEL." in the right margin.

E come, I think! But you must not pre - sume on this!

V Oh! joy and bliss! E -

The third system of music consists of two vocal lines (E and V) and a piano accompaniment. The vocal line E is in treble clef and contains the lyrics: "come, I think! But you must not pre - sume on this!". The vocal line V is in treble clef and contains the lyrics: "Oh! joy and bliss! E -". The piano accompaniment is in bass clef and features a steady rhythmic pattern with chords.

V - nough of hap - pi - ness for me To sail with you the southern sea! Then

ETHEL.

The fourth system of music consists of a vocal line (V) and a piano accompaniment. The vocal line is in treble clef and contains the lyrics: "- nough of hap - pi - ness for me To sail with you the southern sea! Then". The piano accompaniment is in bass clef and features a steady rhythmic pattern with chords. The system ends with the name "ETHEL." in the right margin.

*Allegretto.*

E

flash our flag to the sun a - bove, And the great white sails un - furl; We're

E

bound to the land of wine and love, And the seas of cor - al and pearl! We

E

sway like the dip - ping swal - low O - ver surg - ing crest and hol - low, To the

E

song of the winds that fol - low, And the laugh of the waves that curl! Yo ho! yo

V

Yo ho! yo

ho! Yo ho! Yo ho! heave ho Yo ho heave

ho! Yo ho! Yo ho! heave ho Yo ho! Yo ho heave

Yo ho! Yo ho! heave ho A - way on the sea they

Yo ho! Yo ho! heave ho A - way on the sea they

ho A - way..... we go a - way..... we

ho A - way we go a - way we

go, To sway like the dip - ping swal - low Ov - er sur - ging crest and

go, To sway like the dip - ping swal - low Ov - er sur - ging crest and

*ff*

go, To the song of the waves that fol - low, And the laugh of the winds that

go, To the song of the waves that fol - low, And the laugh of the winds that

hol - low, To the song of the waves that fol - low, And the laugh of the winds that

hol - low, To the song of the waves that fol - low, And the laugh of the winds that

blow! Yo ho!..... Yo ho!..... Yo ho! Yo ho!..... SPOOFAH.

blow! Yo ho!..... Yo ho!..... Yo ho! Yo ho!..... But

blow! Yo ho! Yo ho! Yo ho! Yo ho!.....

blow! Yo ho! Yo ho! Yo ho! Yo ho!.....

*pp*

Sp. when he's roll - ing in the yacht, To wind - ward and to  
 Sq. when on shore I long to sail The heav - ing o - cean

S lee - ward, You'll see him roll in - to his cot And bel - low for the  
 bil - low; But when I'm pitch ing in a gale I'm al ways ve ry

## CHORUS.

1. SQUIRE.

S stew\_ard! For the stew\_ard! for the stew\_ard! With a Yo heave ho Yo ho! For  
 ill oh! He's ill oh! he's ill oh! With a Yo heave ho Yo ho!

For the stew\_ard! for the stew\_ard! With a Yo heave ho Yo ho!  
 He's ill oh! he's ill oh! With a Yo heave ho Yo ho!

For the stew\_ard! for the stew\_ard! With a Yo heave ho Yo ho!  
 He's ill oh! he's ill oh! With a Yo heave ho Yo ho!

2. SPOOFAH.

ho! Then ere wère de - part - ing en

ho!

ho!

ho!

ho!

S *bloo* oh!..... Let's fill up with cla - ret or hock oh!..... And

S drink to as plea - sant a feast as the pre - sent, When all of us meet in Mo -

## CHORUS.

ETHEL.

roc-co! Mo - roc-co..... Mo - roc-co..... Yes all of us meet in Mo - roc-co For we're  
 Mo - roc-co..... Mo - roc-co..... Yes all of us meet in Mo - roc-co  
 Mo - roc-co..... Mo - roc-co..... Yes all of us meet in Mo - roc-co  
 Mo - roc-co..... Mo - roc-co..... Yes all of us meet in Mo - roc-co

*ff*

*accelerando*

all Mo - roc - co bound,..... Yes we're all Mo - roc - co bound,..... Tho' I  
 all Mo - roc - co bound,..... Yes we're all Mo - roc - co bound,..... Tho' I

*fp*

hope for my self we're not laid on the shelf, We are all Mo - roc - co  
 hope for my self we're not laid on the shelf, We are all Mo - roc - co



## CHORUS.

E

bound..... So we'll drink the toast a - round..... And let our cheers re -

So we'll drink the toast a - round..... And let our cheers re -

So we'll drink the toast a - round..... And let our cheers re -

So we'll drink the toast a - round..... And let our cheers re -

*mf* *ff*

- sound..... For we're off on a tour to the land of the Moor, And we're all Mo - roc - co

- sound..... For we're off on a tour to the land of the Moor, And we're all Mo - roc - co

- sound..... For we're off on a tour to the land of the Moor, And we're all Mo - roc - co

- sound..... For we're off on a tour to the land of the Moor, And we're all Mo - roc - co

ETHEL.

*rall.*

bound! Mo roc - co bound! We're all Mo - roc co bound!

LADY WALKOVER & MAUDE.

*rall.*

bound! Mo roc - co bound! We're all Mo - roc co bound!

DOLLY & JOSIAH.

*rall.*

bound! Mo roc - co bound! We're all Mo - roc co bound!

VIVIAN & SPOOFAH.

*rall.*

bound! Mo roc - co bound! We're all Mo - roc co bound!

*rall.*

bound! Yes we're all..... Mo - roc - co bound!

*rall.*

bound! Yes we're all..... Mo - roc - co bound!

*rall.*

bound! Yes we're all..... Mo - roc - co bound!

*rall.*

bound! Yes we're all..... Mo - roc - co bound!

*rall.*

*rall.*

*a tempo*

## ACT II.

## Nº 1. OPENING CHORUS.

ARABIC.

*Allegro.*

TENORS.

BASSES.

PIANO.

Fa - re - shah

*cresc.* *f* *ff*

*cresc.*

Fa - re - shah Fa - re - shah Ma - re - shah Cha - re - shah oum

*f* *ff* *ff*

Gul - na - re Gi - a - far ah A - gib Gul - na - re Gi - a - far ah A - gib

*pp*

Gul - na - re Gul - na - re ah.....

Gul - na - re Gul - na - re ah.....

*cresc.*

Gul - na - re Gi - a - far ah A - gib Cod - a - dad Ah

*ff*

*ff*

Cod - a - dad..... Fa - re - shah Schem - sed - din Cod a dad Ah

8

Cod - a - dad..... Fa - re - shah Schem - sed - din Ah Cod - a - dad ah Cod - a - dad oum

8

*loco*

Ah Cod - a - dad ah Cod - a - dad oum Gul - na - re Gul - na - re

Gul - na - re Gul - na - re

*p*

ah!..... Gul - na - re Gi - a - far Ah A - gib

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines begin with a long note followed by a dotted line, then the lyrics 'Gul - na - re Gi - a - far Ah A - gib'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a dynamic marking of *ff* (fortissimo) appearing later in the system.

*p* At our lan - guage do not kick..... It is pur - - - est  
*p* It is pure Is pur - est  
It is pur - - - est

The second system continues the vocal and piano parts. The vocal lines are marked with a piano (*p*) dynamic. The lyrics include 'At our lan - guage do not kick.....' and 'It is pur - - - est'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a grand staff of piano accompaniment with no notes, indicating a full rest.

Ar - a - bic Or if that should not be so..... It's the pur - -

The third system continues the vocal and piano parts. The vocal lines are marked with a piano (*p*) dynamic. The lyrics include 'Ar - a - bic Or if that should not be so..... It's the pur - -'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a grand staff of piano accompaniment with no notes, indicating a full rest.

est..... pur - - est..... that we know.

8

*ff*

Detailed description: This system contains the first two systems of a musical score. The top system consists of a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line has lyrics: "est..... pur - - est..... that we know." The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The second system continues the piano accompaniment, with a dynamic marking of *ff* and an 8-measure rest in the right hand.

8

*p*

Detailed description: This system contains the third and fourth systems of the musical score. The third system shows the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The fourth system continues the piano accompaniment, with a dynamic marking of *p* and an 8-measure rest in the right hand.

*Gracefully*  
SOPRANOS & CONTRALTOS.

We're a

*rall.*

*A*

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system shows the vocal line and piano accompaniment. The vocal line has lyrics: "We're a". The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The sixth system continues the piano accompaniment, with a dynamic marking of *rall.* and a section marked *A*.

gal - ax - y of beau - ty and we shine in wife - ly  
reg - u - lar pot - - pour - ri of the fin - est brands of

*sempre stacc.*

du - ty Round the hus - band whose re - ful - gence makes our  
hou - ri, But we keep our fa - ces cov - er'd as the

lit - tle twin - kle pale! For our lord and mas - ter  
law de - clares we must; Though the lang - uor of our

dread - ed Is con - sid - er - a - bly wed - ded, Like a  
giances May a - - wake po - et - ic fan - cies Yet the



1. B

Sol - o - mon in glo - ry on a ra - ther small er scale We're a  
rest of our per - fec - tions you will have to take on

2.

trust Yes you must! Yes you must!

MINISTERS. What on trust? It is

What on trust? What on trust? It is

real - ly most un - just That the face and neck and bust We can on - ly take on

real - ly most un - just That the face and neck and bust We can on - ly take on

*Vivo*

But you must! yes you must!

trust But we must! yes we must!

trust But we must! yes we must!

*Vivo*

Hark to the drums, the Viz - i - er comes! The

Hark to the drums the Viz - i - er comes! The

Well

Viz - i - er comes!

Viz - i - er comes!

all sa - lute with low sa - laam The Grand Viz - ier He's  
The Grand Viz - ier  
The Grand Viz - ier

mild and gen - tle as a lamb To hearts sin - cere, to hearts sin - cere,  
To hearts sin - cere, But  
To hearts sin - cere, But

His wrath may fear  
wick - ed men whose life is low, His wrath may fear They  
wick - ed men whose life is low, His wrath may fear They

The Grand Vi - - zier! (1)

feel in - clin'd to say, Oh blow The Grand Viz - ier! The Grand Vi - - zier! It's

feel in - clin'd to say, Oh blow The Grand Viz - ier! The Grand Vi - - zier!

(2) (3) (4)

they Not we Who say You see (5) In way (6) (7) All

great - - ly grieve To state That ev - -

That's low - il men and wo - men

1. 2.

(ALL) (1)

day (8) Oh blow the Grand Vi - zier We zier

Oh, blow oh blow the Grand Vi - zier zier

ven - ture to a - buse the Grand Vi - zier

Wel.come the Vi.zier, He comes, he is here, He comes, he is here!

Wel.come the Vi.zier, He comes, he is here, He comes, he is here!

Wel.come the Vi.zier, He comes, he is here, He comes, he is here!

*Tempo di marcia.*

The mem - bers of the M. C. C. With all the

The mem - bers of the M. C. C. With all the

The mem - bers of the M. C. C. With all the

la - dies fair a - gree; To our de - fen - der now we

la - dies fair a - gree; To our de - fen - der now we

la - dies fair a - gree; To our de - fen - der now we

love our love and loy - al - ty

ten - der Our ut - most love and loy - al - ty Then

ten - der Our ut - most love and loy - al - ty Then

ten - der Our ut - most love and loy - al - ty Then

shout in ac - cents loud and clear To pierce the dull - est ear As with a

shout in ac - cents loud and clear To pierce the dull - est ear As with a

shout in ac - cents loud and clear To pierce the dull - est ear As with a

sword or spear, The glo - ries of our Grand Vi - zier, our  
 sword or spear, The glo - ries of our Grand Vi - zier, our  
 sword or spear, The glo - ries of our Grand our Grand Vi - zier, our

This system contains three vocal staves and a piano accompaniment. The piano part features several triplet figures in the right hand and a steady bass line in the left hand.

peer - less Grand Vi - zier.  
 peer - less Grand Vi - zier.  
 peer - less Grand Vi - zier.

This system continues the vocal and piano parts. The piano accompaniment includes more triplet figures and chordal textures.

## No 2. SONG.

### MODERN CIVILIZATION.

*Andante.*

VIZIER.

PIANO.

V

1. I am the ve - - ry Grand Vi - zier, To  
 2. I've in - - tro - duced with much suc - cess The  
 3. To help this hap - - py pro - gress on, I've

V

all the land ex - tre - me - ly dear, My views are so con - cise and clear, The  
 gos - sip of the so - cial press, Ex - pound - ing all the wic - ked - ness Of  
 ask'd a cer - tain "Grand Auld Mon" For all his speech - es *pro* and *con*, In



V

need no ex - plan - a - tion! For this is my pro - gres - sive plan, To  
 men of rank and sta - tion! Un - plea - sant plays in Ib - sen - ese Are  
 A - ra - bic trans - la - tion; And when his words you du - ly cram, You'll

*ff* *fp*

V

fur - nish ev - 'ry Moor - ish man With each con - ven - ience that I can Of  
 win - ning way by slow de - gree, And S 's blend - ed with their B's, By  
 pass a pret - ty stiff ex - am. On Ho - mer, Gen - e - sis and Jam, And

*fp*

V

mod - ern ci - vi - li - sa - tion— Of mod - ern ci - vi - li - sa - tion! With  
 mod - ern ci - vi - li - sa - tion— By mod - ern ci - vi - li - sa - tion! We've  
 mod - ern ci - vi - li - sa - tion— And mod - ern ci - vi - li - sa - tion! Home

*fp*

v

full - est ap - pro - ba - tion Of each en - light - en'd na - tion, On  
An - ti - Vac - cin - a - tion And Ar - mies of Sal - va - tion; Tho'  
Rule and Re - gis - tra - tion, The Eight Hours A - gi - ta - tion, And

*fp*

v

high and low I will be - stow The mod - ern ci - vi - li - sa - tion! With  
poor as art, they form a part Of mod - ern ci - vi - li - sa - tion! We've  
ev - 'ry side how, ev - er wide Of mod - ern ci - vi - li - sa - tion! Home

CHORUS.  
SOP. & ALTO.

TEN.

BASS.

With  
We've  
Home

*fp*

full - est ap - pro - ba - tion Of each en - light - en'd na - tion, On  
An - ti - Vac - ci - na - tion And Ar - mies of Sal - va - tion; Tho'  
Rule and Re - gis - tra - tion, The Eight Hours a - gi - ta - tion, And

full - est ap - pro - ba - tion Of each en - light - en'd na - tion, On  
An - ti - Vac - ci - na - tion And Ar - mies of Sal - va - tion; Tho'  
Rule and Re - gis - tra - tion, The Eight Hours a - gi - ta - tion, And

high and low..... he will be - stow The mod - ern ci - vi - li - sa - tion!  
poor as art..... they form a part Of mod - ern ci - vi - li - sa - tion!  
ev - 'ry side,..... how - ev - er wide, Of mod - ern ci - vi - li - sa - tion!

high and low..... he will be - stow The mod - ern ci - vi - li - sa - tion!  
poor as art..... they form a part Of mod - ern ci - vi - li - sa - tion!  
ev - 'ry side, how - ev - er wide, Of mod - ern ci - vi - li - sa - tion!

D.C.

# Nº 2<sup>a</sup> MOROCCO BOOT. GROTESQUE EXIT.

*Moderato.*

PIANO.

Nº 2<sup>b</sup> Exit of Harem Ladies from letter A page 63 to letter B page 65.

# Nº 3. SCENE and SONG. HEAVE HO.

*Allegro.*

ATTENDANT.

PIANO.

*cresc.* *p*

My lord, it comes!

SPOOF: ATTEN:

Who comes, or what? It

*fp* *cresc.* *mf* *p* *fp*

## COMTESSE.

A

is the par - ty from the yacht! Then show the par - ty

C

here, In a de - fer - en - tial way; We welcome them all to

C

old Tan - gier, And the pa - lace of Spoo - ah Bey! We

C

welcome them all, we welcome them all to the pa - lace of Spoo - ah  
SPOOFAH.

We welcome them all..... to the pa - lace of Spoo - ah

*rall.*

*Allegretto. Entry of Party.*

C  
Bey!

S  
Bey!

*ff*

DOLLY. *Mournfully.*

JOSIAH. We have sailed up - on the sea, But we're glad to turn it

We have sailed up - on the sea, But we're glad to turn it

*piccolo* *Mournfully.*

*pp*

D  
up, For the pup's been as ill as a dog can be, And we've been as bad as the

J  
up, For the pup's been as ill as a dog can be, And we've been as bad as the

D pup. For the pup's been as ill as a dog can be And we've been as bad as the

J pup. For the pup's been as ill as a dog can be And we've been as bad as the

COMTESSE. *rall.* pup Oh dear! how sad, how ve - ry sad, Ah!

ETHEL. Ah!

VIVIAN. Ah!

J pup how ve - ry sad, Ah!

*Tempo di Valse.*

E fair was the o - cean foam, ..... And fair - er the sap - phire

V fair was the o - cean foam, ..... And fair - er the sap - phire

*Tempo di Valse.*

E  
calm;..... But fair - est of all is your pa - - lace

V  
calm;..... But fair - est of all is your pa - - lace

E  
home, With its sway - ing groves of palm.....

V  
home, With its sway - ing groves of palm.....

ETHEL & LADY WALKOVER.

*mf*

Fair was the o - - - cean foam,

SPOOF: & VIVIAN.

*mf*

Fair was the o - - - cean foam,

CHORUS.

*mf*

Fair was the o - - cean foam,..... And fair - er the

*mf*

Fair was the o - - cean foam,..... And fair - er the

*mf*

Fair was the o - - cean foam,..... And fair - er the

*mf*



E & L  
S & V

And fair - er the sap - phire calm; But fair is your  
 And fair - er the sap - phire calm; But fair is your  
 sap - phire calm;..... But fair - est of all is your  
 sap - phire calm;..... But fair - est of all is your  
 sap - phire calm;..... But fair - est of all is your

E & L  
S & V

pa - lace home, With its sway - ing groves of  
 pa - lace home, With its sway - ing groves of  
 pa - lace home, With its sway - ing groves of  
 pa - lace home, With its sway - ing groves of  
 pa - lace home, With its sway - ing groves of

*Comic entrance of Squire a la sailor.*

E & L  
S & V

palm.  
palm.  
palm.  
palm.  
palm.

*Allegro.*

SQUIRE.

I am safe a - gain on shore, Tho' I'm

*f* *p*

S

'ard - ly fit to stand; And I ne - ver mean to go to

S  
sea a - ny more, If there's on - ly a - way o - ver - land!

S

S  
1. When I was an in - no - cent boy, I got all my ju - ven - ile  
2. I long'd to be fair - ly a - float, And live like a sail - or for  
3. You have - n't much need for to hear What hap - pend to me and my

*loco*  
*p*

S  
head full With tales of ad - ven - tu - rous joy, From  
one day; I sav'd up my cash for the boat, And  
vic - tuals; Al - though we had plen - ty of beer, We

S  
 pen - ny or half - pen - ny dread - ful! I swore a - ny chance to em - ploy, To  
 start - ed for Mar - gate on Sun - day! But oh! I'd for - got - ten to note That,  
 found that the trip was - n't skit - tles! I crawl'd up - on shore at the pier, Re -

S  
 start a pi - ra - ti - cal clip - per, Un - com - mon - ly fast, with a  
 spite of the sun - shine be - witch - ing, It blew from the east with a  
 - joi'd that my sail - ing was o - ver, And limp as a rag, I went

S  
 rake to her mast, With me as the dash - ing young skip - per! For it's  
 force that in - creas'd, Till the ves - sel was roll - ing and pitch - ing! For it's  
 home with my bag, By a train on the Chat - ham and Do - ver! For it's

S  
 mess - mates all, heave ho! Is my song as I sail the sea; But I  
 mess - mates all, heave ho! Is my song as I sail the sea; But I  
 mess - mates all, heave ho! Is a ve - ry fine song, no doubt; But there's

S

find when I go there's a jol - ly lit - tle ho! And a lit - tle too much *heave* for  
 find when I go there's a jol - ly lit - tle ho! And a lit - tle too much *heave* for  
 not much re - nown be - ing up - side..... down, Nor yet be - ing in - side

S

me, yo ho! And a lit - tle too much *heave* for me!  
 me, yo ho! And a lit - tle too much *heave* for me!  
 out, yo ho! Nor yet be - ing in - side out!

**CHORUS.**  
 Yes, it's  
 For it's  
 For it's

*ff*

mess.mates all, *heave* ho! Is my song as I sail the sea; But I  
 mess.mates all, *heave* ho! Is my song as I sail the sea; But I  
 mess.mates all, *heave* ho! Is a ve - ry fine song, no doubt; But there's

find when I go theres a jol - ly lit - tle ho! And a lit - tle too much *heave* for  
find when I go theres a jol - ly lit - tle ho! And a lit - tle too much *heave* for  
not much re - nown be - ing up - side..... down, Nor yet be - ing in - side

me, yo ho! And a lit - tle too much *heave* for me.  
me, yo ho! And a lit - tle too much *heave* for me. out.  
out yo ho! Nor yet be - ing in - side

1st & 2nd 3rd  
*ff*

8

# Nº 4. CHORUS.

## ONCE MORE.

*Allegro moderato.*

PIANO.

The musical score consists of five systems. The first system is a piano introduction in 2/4 time, marked *Allegro moderato*. It begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system continues the piano accompaniment with dynamics *cresc.*, *poco a poco*, and *poco*. The third system features a more active piano accompaniment. The fourth system contains three vocal staves with the lyrics: "Once more we have the leave To". The fifth system concludes the piano accompaniment.

en ter in pro - - ces - sion In or - der to re - ceive A

en ter in pro - - ces - sion In or - der to re - ceive A

en ter in pro - - ces - sion In or - der to re - ceive A

whol - ly new im - pres - sion. We come to speak our mind, Ap -

whol - ly new im - pres - sion. We come to speak our mind, Ap -

whol - ly new im - pres - sion. We come to speak our mind, Ap -

- prov - al or ar - raign - ment On what the Eng - lish find Their

- prov - al or ar - raign - ment On what the Eng - lish find Their

- prov - al or ar - raign - ment On what the Eng - lish find Their



no - blest en - ter - tain - ment; The Mu - sic Hall! the

no - blest en - ter - tain - ment; The Mu - sic Hall! the

no - blest en - ter - tain - ment; The Mu - sic

Mu - sic Hall! Their no - blest en - ter - tain - ment; The

Mu - sic Hall! Their no - blest en - ter - tain - ment; The

Hall! the Mu - sic Hall, The Mu - sic Hall, The

Mu - sic Hall.

Mu - sic Hall.

Mu - sic Hall.

# NO 5. PLANTATION SONG. YOU DON'T SAY SO.

*Allegretto.*

PIANO. *f*

The piano introduction is in 2/4 time, marked *Allegretto* and *f*. It features a treble clef with a melodic line starting on G4, moving up to B4, and then descending. The bass clef provides a harmonic accompaniment with chords and moving lines. There are several triplet markings over the treble staff.

SQUIRE.

CHORUS.

At break ob day dey toot up - on de horn! You don't

The piano accompaniment for the first line of lyrics is in 2/4 time, marked *pp*. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The music is in a minor key and has a steady, rhythmic accompaniment.

SQUIRE.

CHORUS.

say so? Yes, I do! De dark - ies goes to hoe-ing in de corn You don't

The piano accompaniment for the second line of lyrics is in 2/4 time, marked *pp*. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The music is in a minor key and has a steady, rhythmic accompaniment.

SQUIRE.

say so? Yes, I do! De work am hard, de day am long, But

The piano accompaniment for the third line of lyrics is in 2/4 time, marked *pp*. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The music is in a minor key and has a steady, rhythmic accompaniment.

still we sing de ole - time song, Till Mas - sa Sun he go out soon, And

clear de floor for ole Mis' Moon! Oh, ho! Oh, ho! Den

CHORUS. SQUIRE.

S come wid me Lis - ten to me call - ing When de dew am fall - ing,

CHORUS *with closed lips.*

S  
 And de birds am sing - ing on de tree! Oh,

S  
 come jus' so Join de ju - bi - la - tion Ob de ole plan - ta - tion

S  
 Dance and pick up - on de ole ban - jo!

1 & 2. D.C. § Last.

D.C. §

1 & 2. Last.

D.C. §

## Dance after Plantation Song.

The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of two staves each (treble and bass clef). The piece begins with a forte dynamic marking (f) and contains several triplet figures. A 'Fine.' marking is placed in the middle of the third system. The score concludes with a final forte dynamic marking (f).

## 2

SQUIRE. My lub, my honey, oh my heart's delight!  
 CHORUS. You don't say so?  
 SQUIRE. Yes, I do!  
 You'll come and join your darkey boy to-night—  
 CHORUS. You don't say so?  
 SQUIRE. Yes, I do!  
 We hoe de corn de livelong day,  
 But night it am de time for play!  
 De fiddie goes, de niggers sing,  
 Dey flap de floor like eberyting!  
 CHORUS. Oh, ho! Oh, ho!  
 SQUIRE. Den come wid me, &c.

## 3

SQUIRE. At last dere come de endin' ob de ball—  
 CHORUS. You don't say so?  
 SQUIRE. Yes, I do!  
 De nigs goes home wid deir sweethearts one and all—  
 CHORUS. You don't say so?  
 SQUIRE. Yes, I do!  
 Goodnight, my lub, goodnight, my sweet,  
 To-morrow night again we meet;  
 So rest an' sleep till break ob morn,  
 Until dey toot upon de horn—  
 CHORUS. Oh, ho! Oh, ho!  
 SQUIRE. Den come wid me, &c.

# N<sup>o</sup> 6. SONG.

## MARGUERITE OF MONTE CARLO.

*Allegretto.*

PIANO. *ff*

The piano introduction consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The music is marked *ff* (fortissimo) and features a rhythmic pattern of eighth and sixteenth notes, with a dynamic decrescendo towards the end of the section.

MAUDE.

1. I'm the queen of merry Mon - a - co, Known to  
2. Peers of an ex - treme - ly lof - ty set Strive to

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p* (piano) and provides harmonic support with chords and a steady bass line.

all the vi - si - tors who go; When they see me their  
win me with a co - ro - net; Prin - ces say their

The second line continues the vocal melody and piano accompaniment. The piano part includes some triplet figures in the right hand.

walk - ing down the street, Ev - 'ry - one says, "There is Mar-guer-  
pow'r is in - com - plete If - they are not lov'd by Mar-guer-

The third line concludes the vocal melody and piano accompaniment. The piano part continues with the same harmonic structure as the previous lines.

- ite!"      Yan - - kees from Chi - ca - go or New York,  
- ite!      Mash - - ers stroll - ing by the sou - thern sea

Own - - ing mil - - lions made by pack - ing pork,      Fall be - -  
All      have lost      their lit - - tle hearts to      me;      All      as

- fore my      dain - - ty lit - - tle feet,      Vic - - tims to the  
one      in      bro - - ken words re - - peat      Their      a - - dor - ing

charms of Mar - guer - ite!      Oh,      Mar - guer -  
love for Mar - guer - ite!      Oh,      Mar - guer -



- ite! my dar - ling, I a - dore you, Oh, Mar - guer - ite! be -  
- ite! you make me so un - hap - py! Oh, Mar - guer - ite! have

- hold me kneel be - fore you; Oh, Mar - guer - ite! my heart will break, I  
pi - ty on a chap - pie! Oh, Mar - guer - ite! I love you, don't cher

fear Kis - si kis - si kiss me! kis - si kis - si kiss me! now my dear!  
know! Kis - si kis - si kiss me! kis - si kis - si kiss me! now just so!

## CHORUS.

Oh, Mar - guer - ite! my dar - ling, I a - dore you,  
Oh, Mar - guer - ite! you make me so un - hap - py!

Oh, Mar - guer - ite! be - hold me kneel be - fore you;  
Oh, Mar - guer - ite! have pi - ty on a chap - pie!

Oh, Mar - guer - ite! my heart will break I fear  
Oh, Mar - guer - ite! I love you, don't cher know!

Kis - si, kis - si, kiss me! kis - si, kis - si, kiss me! now my dear!  
Kis - si, kis - si, kiss me! kis - si, kis - si, kiss me! now just so!

N<sup>o</sup> 7. SONG and CHORUS.

## THE NEW HOME RULE.

SPOOFAH BEY.

*Allegro.*

PIANO. *f*

S

1. I will tell you all that hap-pend to the  
2. Tim Dool-an was the Spa-ker, so he

S

thran-scen-den-tal plan For the go-vern-ment of Ire-land, by a  
start-ed out to speak, He spoke for half the afth-er-noon, and

S

cer-tain Grand Old Man; Long years we had been groan-ing in Co-  
would have spoke a week, But Mc-Gin-ty was a Par-nel-lite, a

S  
 - er - cion could and crule, Till he made the coun - thry pros - per - ous by  
 most on - ai - sy bhoy, So he - took the wa - ther bot - tle, and he

S  
 giv - ing us Home Rule! So an in - de - pin - dint Par - lia - ment it  
 caught the Spa - ker's oil! Then the Spa - ker nam'd Mc - Gin - ty and he

S  
 met on Col - lege Green, And the Lord Lif - tin - ent o - pend it with  
 stretch'd him with the mace, And the Chair - man of Com - mit - tees had to

S  
 spa - ches from the Queen; Says he, "For such a Par - lia - ment you  
 oc - cu - py his place, While Dool - an got an im - 'rald shade his

S  
 vo - ted at the polls— You're got it now and may the saints have  
 in - jur'd oi to screen, Ob - ser - ving "There's no law a - gain the

mer - cy on your souls!" Oh, the hear, hear, hear! And the  
Wear - ing of the Green!" Oh, the hear, hear, hear! And the

laugh - ter com - ing af - ter, Sure it near - ly shplit the raf - ther, And it  
laugh - ter com - ing af - ter, Sure it near - ly shplit the raf - ther, And it

burst the chan - de - lier! It was down with the whis - key and down with the rint, And  
burst the chan - de - lier! And the pay of the Spa - ker was riz cint per cint, To

that was the be - gin - ning of the I - rish Par - lia - mint.  
ce - le - brate the op - 'ning of the I - rish Par - lia - mint.

Oh the  
Oh the

hear, hear, hear! And the laugh-ter com-ing af-ther, Sure it near-ly shplit the raf-ther, And it  
 hear, hear, hear! And the laugh-ter com-ing af-ther, Sure it near-ly shplit the raf-ther, And it

burst the chan-de-lier! It was down with the whis-key and down with the rint, And  
 burst the chan-de-lier! And the pay of the Spa-ker was riz cint per cint, To

that was the be-gin-ning of the I-rish Par-lia-mint!  
 ce-le-brate the op-ning of the I-rish Par-lia-mint!

## 3.

Mulroony was the Pramier and he rose up in his place,  
 With a pair of Gladstone's collars just to decorate his face;  
 And he asked of Mr. Spaker if it was the Mimbers' will,  
 He should move the second reading of the Irish Whiskey Bill.  
 Now the Ministry was thirsty and the Opposition dhry,  
 So they met with no Obsthruction in the passing of Supply;  
 For they swore their private quarrels for the public good to sink,  
 And they voted twinty millions to provide the House with drink.

Oh, the hear, hear, hear!

And the laughter coming afther,

Sure it nearly shplit the rafther,

And it burst the chandelier!

For the pathriot mimbers were aisy and contint,

To get their whiskey gratis in the Irish Parliamint!

CHORUS.— Oh, the hear, hear, hear! &c.

## 4.

Then an Orangeman from Derry and a mimber from the South,  
 Took their fists to move the Closure upon each other's mouth;  
 And before the learned Spaker could persuade the House to rise,  
 All the Ayes had broken noses, and the Noes had blackened eyes!  
 Then the Opposition went for shticks, the Government for shtones,  
 And they argued out the question by the light of broken bones;  
 For they fought with all the fury of the noble Irish Bull,  
 Till half the seats were empty, and the mimbers all were full!

Oh, the hear, hear, hear!

And the laughter coming afther,

Sure it nearly shplit the rafther,

And it burst the chandelier!

Till the mimbers were kilt, and all the money tpint,

And that was the finale of the Irish Parliamint!

CHORUS.— Oh, the hear, hear, hear! &c.

# Nº 8. CONCERTED PIECE. (FINALE.)

## THE RED MOROCCO BOOT.

*Allegro.*

PIANO.

*con fuoco.*

If

*f*

you should ask for our ad - vice, You'll find us quite a - greed, That

VIZIER.

mu - sic halls are ve - ry nice Oh! ve - ry ve - ry nice in deed E.



- nough E - nough I al so am de - light - ed So with your

*leggiero.*

leave, So with your leave, Squire Hig - - - gins

SPOOFAH.

shall be knight - ed Our friend was once a Cos - ter And

Hur - rah.

S  
so we write him here, Up - on the knight - ly ros - ter Our la - test Che - va -

## CHORUS.

## VIZIER.

S

- lier Our la - test Che - va - lier, In - tro - duce the Can - di - date.

*Alla Marcia.*

In - tro - duce the Can - di - date.

*ff* Hur - rah for Sir Hig - gins,..... Hur - rah for Sir Hig gins,..... Hu - rah for Sir

Hig - gins K. C. R. M. B..... Hur - rah for Sir Hig - gins,.....  
 ..... Hur - rah for Sir Hig - gins,..... Hur - rah for Sir Hig - gins K. C. R. M.  
 B. We beg to con - gra - tu - late..... the pride of the British state.....

This musical score is for a piece titled "Hurrah for Sir Higgins". It is written in G major (one sharp) and 2/4 time. The score is arranged for voice and piano. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Hig - gins K. C. R. M. B..... Hur - rah for Sir Hig - gins,.....", "..... Hur - rah for Sir Hig - gins,..... Hur - rah for Sir Hig - gins K. C. R. M.", and "B. We beg to con - gra - tu - late..... the pride of the British state.....". The piano accompaniment features a steady bass line and chords that support the vocal melody. There are several measures with long notes or rests in the vocal line, indicated by ellipses in the lyrics.

..... With hearti - est ac - cla - ma - tions to him sing..... Though come of a

hum - ble clan..... A na - tu - ral no - ble - man..... Is Higgins the de - mo - cra - tic

Cos - ter King Hur - rah for Sir Hig - gins,..... Hur - rah for Sir

*cresc.* *ff*

Hig - gins..... Hur - rah for Sir Hig - gins K. C. R. M. B.....

This system contains the first two systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a grand staff with piano accompaniment.

..... Hur - rah for Sir Hig - gins..... Hur rah for Sir Hig - gins.....

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a grand staff with piano accompaniment.

..... Hur - rah for Sir Hig - gins K. C. R. M. B.....

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a grand staff with piano accompaniment.

*Quicker.* VIZIER,

Now in - vest the no - ble Frank, With the sym - bol of his rank.

*f ff*

*p*

SQUIRE. (*Struggling.*)

I say, I say I take the larg - est

*p*

## CHORUS.

S mens, Have you not got, not got a pair of tens! Now

bend your backs and stir your stumps and ne - ver mind the lea - ther, With a

long pull and a strong pull and a pull al - to - ge - ther, With a

long pull and a strong pull and a pull al - to - ge - ther,

Heave

*p*

*cresc.* VIZIER.

Hur - rah, Hur - rah, Heave ho, He's got 'em on..... Now the

ho, Heave ho, *pausa.*

*cresc.*

*Moderato.*

V new cre - a - ted knight, Must re - ceive the due sa - lute On the left and on the

V right From the bro - thers of the Boot.

*Allegro.*



SPOOFAH.

*Spoofah interferes.* The sta - tute de - mands a

S free kick for hands.

VIZIER. SQUIRE. VIZIER.  
Stand up Sir Knight. I cant it hurts my corn. Stand

V up, Stand up, Stand up..... and take..... the

SQUIRE. *f* CHORUS.

oath. Oh! He has sworn,

Squire rises painfully struggles to get words out.

*fp* *ff*

ETHEL.

He has sworn He has sworn, I hope you'll con - gra - tu - late

*p*

VIZIER.

me My trou - bles are hap - pi - ly end - ed. And all with the Vi - zier a -

VIVIEN.

- gree In think - ing our Mu - sic Hall splen - did What

## COUNTESS.

V

ev - er at - trac - tions may be. At the Pav' or the Tiv' or the

C

JOS. DOLLY. MAUDE.

Troc' oh! We can ri - val them here At our hall in Tan - gier. The

M

SQUIRE.

Pa - lace of mirth in Mo - roc - co. Then its' mess - mates all, "good

S

SPOOF. SQUIRE & SPOOF.

night?' And here's good luck all round. And a

health to the crew, and the pas - sen - gers too Of the ship Mo - roc - co Bound Yo

ho! Yo ho! Of the good ship Mo - roc - co Bound, Then its

CHORUS.

*ff*

mess - mates all, "good night," And here's good luck all round, And a

health to the crew, and the pas - sen - gers too Of the ship Mo - roc - co Bound Yo

ho! Yo ho! Of the good ship Mo - roc - co Bound.

8.....

FINIS.

# EXTRA NUMBERS.

## DANCE Nº 1.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a dynamic marking of *f* and a rhythmic accompaniment of eighth and sixteenth notes.

The second system continues the piece. The upper staff shows a melodic line with eighth and sixteenth notes. The lower staff has a dynamic marking of *f* followed by *p* (piano) in the fourth measure, indicating a change in volume.

The third system features a more complex melodic line in the upper staff with many beamed eighth and sixteenth notes. The lower staff continues with a steady accompaniment.

The fourth system shows a melodic line in the upper staff with a dynamic marking of *f* in the first measure. The lower staff maintains the accompaniment.

The fifth system features a melodic line in the upper staff with a dynamic marking of *ff* (fortissimo) in the third measure. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with a dynamic marking of *ff* in the fourth measure. The lower staff ends with a final chord and a double bar line.

DANCE N<sup>o</sup> 2.

PIANO. *f*

1.

2.

*mf*

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff features a series of chords, each starting with a quarter note G2, followed by a half note chord (F2, G2, A2) and a quarter note chord (G2, A2, B2).

The second system continues the piece. The treble staff has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff continues with quarter note G2, half note chords (F2, G2, A2), and quarter note chords (G2, A2, B2).

The third system is marked *Vivace*. The treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff features a series of chords, each starting with a quarter note G2, followed by a half note chord (F2, G2, A2) and a quarter note chord (G2, A2, B2).

The fourth system continues the piece. The treble staff has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff continues with quarter note G2, half note chords (F2, G2, A2), and quarter note chords (G2, A2, B2).

The fifth system concludes the piece. The treble staff has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff continues with quarter note G2, half note chords (F2, G2, A2), and quarter note chords (G2, A2, B2).



DANCE N<sup>o</sup> 3.

*Tempo Rubato.* *Allegro moderato.*

PIANO. *p* *f*

The musical score is written for piano in 2/4 time. It begins with a tempo marking of *Tempo Rubato.* and a dynamic marking of *p* (piano). The first system includes a melodic line in the right hand and a bass line in the left hand. The tempo then changes to *Allegro moderato.* and the dynamic marking changes to *f* (forte). The subsequent systems consist of two staves each, with the right hand playing a melodic line and the left hand playing a bass line. The score concludes with a final cadence in the fifth system.



This page of musical notation, numbered 123, contains six systems of piano music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several systems include slurs and fingerings, with the number '7' appearing above certain notes. A trill ornament is marked above a note in the third system. The piece concludes with a double bar line at the end of the sixth system.

# DANCE N° 4.

*Tempo di Gavotte.*

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a series of chords in the right hand, followed by a melodic line. A *rall.* marking is present in the right hand of the second measure.

The second system continues the piece with more complex chordal textures and melodic lines in both hands. The right hand features many sixteenth-note patterns and slurs, while the left hand provides a steady accompaniment.

The third system includes a *mf* (mezzo-forte) dynamic marking in the right hand. It features a trill (*tr*) in the right hand towards the end of the system.

The fourth system continues the melodic and harmonic development of the piece, with intricate fingerings and slurs in both hands.

The fifth system shows further melodic elaboration in the right hand and harmonic support in the left hand.

The sixth system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is written for piano in a grand staff. The right hand features a melodic line with eighth-note patterns and trills. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with trills and eighth-note runs. The left hand maintains the accompaniment with some chordal textures.

Third system of musical notation, measures 9-12. The right hand features trills and eighth-note patterns. The left hand accompaniment includes chords and moving lines.

Fourth system of musical notation, measures 13-16. The right hand has more complex melodic figures with trills. The left hand accompaniment includes some chordal textures.

Fifth system of musical notation, measures 17-20. The right hand features trills and eighth-note patterns. The left hand accompaniment includes chords and moving lines.

Sixth system of musical notation, measures 21-24. The right hand has more complex melodic figures with trills. The left hand accompaniment includes some chordal textures.

## DANCE N° 5.

*Allegro moderato.*

The musical score is presented in five systems, each consisting of a piano (left) and treble (right) staff. The tempo is marked *Allegro moderato.* The first system begins with a dynamic marking of *f* (forte) in the piano staff. The music features a mix of chords and melodic lines, with several triplet markings (indicated by a '3' over a group of notes) in the treble staff. The piano staff provides a steady accompaniment with chords and single notes. The score concludes with a double bar line at the end of the fifth system.

## Extra Numbers.

VOCAL N<sup>o</sup> 1.

## THE DANCING GIRL.

MAUDE &amp; LADY WALKOVER.

*Andante con moto.*

PIANO.

MAUDE.

M

1. The la - test so - cial ap - pe - tite, Of course, you know. Is  
have to move with fa - shion's tide, In ebb and flow - If

LADY WALKOVER.

Ex - act - ly so!  
Ex - act - ly so!

*p*

M

all for what is call'd the light Fan - tas - tic toe. And  
you are one of those who ride In Rot - ten Row! If

L  
W

Pre - cise - ly so!  
Pre - cise - ly so!

if you're want - ing to be quite The *comme il fait*.  
 skirts are soon both short and wide, We'll have to show\_

Ex - act - ly so! An  
 Ex - act - ly so! In

And learn to be a *rall.* Danc - ing girl! } So  
 And still re - main a *molto* Danc - ing girl! }

am - ple skirt you must un - furl.  
 cri - no - line you'll learn to twirl.

*Tempo di Valse.*

trip and pi - rou - ette..... With  
 and skip and pi - rou - ette.....

*Tempo di Valse.*



ser\_pent\_in\_ing whirl; The so\_cial pet in ev\_ry

With ser\_pent\_in\_ing whirl;

The first system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "ser\_pent\_in\_ing whirl; The so\_cial pet in ev\_ry" on the top staff and "With ser\_pent\_in\_ing whirl;" on the middle staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

set, It is the Danc\_ing girl! It is the

The so\_cial pet in ev\_ry set, It is the Danc\_ing girl! It is the

The second system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "set, It is the Danc\_ing girl! It is the" on the top staff and "The so\_cial pet in ev\_ry set, It is the Danc\_ing girl! It is the" on the middle staff. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Danc\_ing girl! 2. You

Danc\_ing girl!

The third system of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Danc\_ing girl! 2. You" on the top staff and "Danc\_ing girl!" on the middle staff. The piano accompaniment includes a right-hand melody and a left-hand bass line. The system concludes with a double bar line and repeat signs.

Dance.

The musical score is written in 3/4 time and consists of six systems. The first system begins with a *fff* dynamic marking. The notation includes treble and bass clefs, a key signature of one flat, and various musical elements such as slurs, ties, and accents. The piece concludes with a *loco* marking and a repeat sign.

VOCAL N<sup>o</sup> 2.

## IF I WERE A ROYAL LADY.

*Andante.*

ETHEL.

PIANO.

1. If I were a roy - al  
2. If I were a migh - ty

E  
la - - - dy, And he were of low de - gree,.....  
fai - - - ry, And he were a low - ly knight,.....

E  
I would step a - lone from my lof - ty throne, And call him, and  
I would guide his feet to my rich re - treat. Where jew - els, where

E  
call him, and call him to come to me;  
jew - els, where jew - els are hung for light!

E

I would give him the crown and sceptre, The ermine robe.....  
 I would give him my wand of magic, The elfin host.....

E

and the ring;..... O - - ver hill and plain  
 to com - mand,..... And the charm - ed cup

E

of my wide do - main I'd make him the lord and king,..... I'd  
 to the brim fill'd up With bliss of the fai - ry land,..... with

E

make him the lord and king!  
 bliss of the fai - ry land!

## Valse.

E

This is the way that it might be - fall, If he..... had no - thing and

E

I had all; But wish - ing now is of no a -

E

- vail, For life..... is nev - er a fai - ry tale! But wish - ing

E

now is of no a - vail, For life is nev - er a fai - ry

E

tale, is nev - er a fai - ry tale!

VOCAL NO. 3.  
A PALACE OF VARIETIES.

*Allegro moderato.*

SPOOFAH.

The

S

thought of ev - ry Eng - lish - man, who's not a La - bou - che - ri - an, Is

S

how he ought to ci - vi - lise the Af - ri - can bar - ba - ri - an! It's

SQUIRE.

S

dif - fi - cult to find a way of tho - rough - ly con - vert - ing him, With -

S  
 - out the risk of kill - ing him, or se - ri - ous - ly hurt - ing him! Yes!

S  
 se - ri - ous - ly, JOS. Yes! se - ri - ous - ly, ALL. Yes

SPOOF. SQUIRE.  
 Yes! se - ri - ous - ly, Yes! se - ri - ous - ly,

A  
 Se - ri - ous - ly hurt - ing him! JOS. Ex -

*f* *p*

J  
 - plor - ers seem to ex - er - cise un - nec - es - sa - ry ra - va - ges In

SPOOF.

J  
 send - ing truth and bul - lets to the sim - ple hearts of sa - va - ges. But

S  
 I will su - per - sede all e - van - gel - i - cal so - ci - e - ties, By

S  
 found - ing in be night - ed lands a Pa - lace of Va - ri - e - ties! A

ALL.

A  
 Pa - lace of Va - ri - e - ties, A Pa - lace of Va - ri - e - ties! With

SPOOF.

ALL.

A  
 bal - let shows and se - ri - os, A Pa - lace of Va - ri - e - ties!

D.C.



VOCAL N<sup>o</sup> 4.

## COME, O MY OWN.

*Andante semplice.*

VIVIAN.

PIANO.

V

*p*

1. Stars come out in the skies that dark - en,  
2. Night in gales in the trees a bove me

*dim.* *p*

V

Si - lent a - bove; Shine thou in to my heart and heark - en,  
Sing not to - night; Speak in mu sic thy vow to love me,

V

*p*

Star of my love! In the still - ness let me say.....  
O my de - light! Song of birds is done with Spring,....

V

Words I may not speak by day, Words I may not  
 But thy sweet - er voice shall sing, But thysweet - er

V

speaking by day; While by eve - - ning bree - zes blown  
 voice shall sing Mu - sic to my heart a - lone

*rall.*

V

*p* Lights on the ri - - - ver Rip - - - ple and  
 Strains to a wa - - - ken Joys..... long for

V

*accel. con energia*

qui - - ver. Come, O my own one!  
 - sa - - ken; Come, O my own one!

V  
 Come O my own one! Lights on the  
 Come O my own one! Strains to a -

V  
 ri - - - ver Rip - - - ple and qui - - - ver.  
 - wa - - - ken Joys..... long for - - - sa - - - ken;

V  
 Come, O my own ..... one, ..... come, O  
 Come, O my own ..... one, ..... come, O

*rall.*

*smorz.*

V  
 come!  
 come!

*accelerando*

- 8.....