

The
Tattooed
Man

FRANK DANIELS
IN CHAS. DILLINGHAM'S
PRODUCTION

A COMIC OPERA



BOOK BY
HARRY B. SMITH
AND
A. N. C. FOWLER

LYRICS BY
**HARRY B.
SMITH**

MUSIC BY
**VICTOR
HERBERT**

M. WITMARK & SONS
NEW YORK CHICAGO LONDON SAN FRANCISCO
JOSEF WEINBERGER LEIPZIG AND VIENNA
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A Comic Opera



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SAN FRANCISCO

TORONTO ONT

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CHARLES DILLINGHAM

Presents

Frank Daniels

in

THE TATTOOED MAN.

A Comic Opera, in Two Acts.

Produced under the stage direction of JULIAN MITCHELL.

Book by HARRY B. SMITH and A. N. C. FOWLER.

Music by VICTOR HERBERT.

CAST OF CHARACTERS.

Omar Khayyam, Jr., astrologer, poet and sworn foe to temperance,		Frank Daniels
Abdallah, an Arab chief		Wm. P. Carleton
Algy Cuffs, a matinee idol		Harry Clarke
Hashish, janitor of the Shah's Harem		Nace Bonville
Muley, inspector of the mint		George O'Donnell
Ali, court nuisance		Gilbert Clayton
Yussuf, bad news specialist		Charles Drew
The Shah, who travels for his health until very late in the evening,		Herbert Waterous
A Muezzin, who calls the people to prayer, but they don't come		Harold Russell
Leila, beloved by Omar, but nothing doing.		Sallie Fisher
Alma, daughter of Omar.		Gertie Carlisle
Fatima, a wall flower		May Vokes
Miss Vandergilt, of New York.	[Imported American Bridesmaids.]	Maida Athens
Miss Penn, of Philadelphia		Jessie Richmond
Miss Lakeside, of Chicago.		Almeda Potter
Miss Beacon, of Boston		Lottie Vernon
Miss Bridge, of Brooklyn		Gertrude Doremus
Miss Frisk, of Frisco		Josephine Karlin
Miss Vine, of St. Louis		Jane Rogers
Miss Charles, of Baltimore.		Leila Benton
Miss Mint, of Washington		Gene Cole
Star of Evening		
Blush of Dawn	[Being translations of the Oriental names of Omar's four wards.]	Mabel Croft
Rose of Summer		Daisy De Vere
Bird of Paradise		May Field
Mutti		Maida Athens
Ahmed		Edna Birch
Selim	[Omar's nephews, educated in American colleges.]	Bessie Holbrook
Hassan		Claudia Cark
Canem		Jessie Carr

Snake Charmers and Dancing Girls.

ACT I.—Court yard of the Regent's Palace.

ACT II.—The Rose Garden of the Shah.

Time—Present. Place—Persia.

Musical Director Mr. Arthur Weid

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The Tattooed Man. Prelude.

VICTOR HERBERT.

Tempo di Marcia.

Piano. *ff*

Andante.

lunga. *dim.* *rit.*

Tempo di Valse lente.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand plays a steady accompaniment of eighth notes. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand accompaniment is marked with a piano (*p*) dynamic. A *dim.* (diminuendo) marking is placed above the left hand in the second measure, and a *p* marking is placed above the right hand in the third measure. A first ending bracket labeled '8' spans the final two measures.

Third system of musical notation. The right hand continues with chords and eighth notes. The left hand accompaniment is marked with a piano (*p*) dynamic. A *pp* (pianissimo) marking is placed above the right hand in the third measure. A first ending bracket labeled '8' spans the final two measures. The system concludes with a *ppp* (pianississimo) marking below the left hand.

Fourth system of musical notation. The right hand features chords and eighth notes. The left hand accompaniment is marked with a piano (*p*) dynamic. A *pp* (pianissimo) marking is placed above the right hand in the first measure. A first ending bracket labeled '8' spans the final two measures. The system concludes with a *ppp* (pianississimo) marking below the left hand.

No 1.

Opening Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Lento.
Piano.

1st MUEZZIN.

Ah!

gva bassa.

The sun-beams drive the night_ a - way!

Come and pray! ——— Come and pray! ——— Al-lah il Al - - - -

2nd MUEZZIN (off stage.)

lah! ——— Ah! ——— The

ALL MUEZZINS.

sunbeams drive the night a - - way! ——— Al-lah il Al - - - -

Al-lah il Al - - - -

sfz dim.

HASHISH. (awakening)

Hel-lo! Al-read-y light! I've slept here then all
 - - lah!
 - - lah!

pp *l.h.*

(Tries the door.)
 night, In or-der to be up be-times, To ring our Regent's wedding chimes.

sempre dim.

Allegro moderato.

But who is this ap - proach - ing? Who makes this ear - ly

ppp rit. *p* *pp*

raid? A slave deal-er en - croach - ing, who brings his stock in trade.

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and contains the lyrics "raid? A slave deal-er en - croach - ing, who brings his stock in trade." The piano accompaniment features a complex texture with many beamed notes and slurs.

molto cresc.

The second system of music is a piano accompaniment. It begins with a treble clef and includes the instruction "molto cresc." in the lower staff. The music is characterized by a steady, rhythmic accompaniment with many beamed notes.

ffz mf

The third system of music is a piano accompaniment. It features a treble clef and includes the dynamic markings "ffz" and "mf" in the lower staff. The music continues with a similar rhythmic pattern to the previous system.

SLAVE GIRLS.

We are bar-gains most a - maz - ing, All gaz - ing are

The fourth system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and contains the lyrics "We are bar-gains most a - maz - ing, All gaz - ing are". The piano accompaniment starts with a piano clef and includes the dynamic marking "p".

prais - ing, In plain un - var - nished phras - ing, We're the fair - est slaves on

earth. And our own - er names low pri - ces, To tempt your en -

ti - ces, He plain - ly sac - ri - fi - ces us, At half what we are

worth. Ah!

YUSSUF.

If you want a slave, it is time to buy! _____

GIRLS.

Buy! buy! buy!

They can dance or sing a lul - la - by _____

buy! _____

buy! buy!

Such a gold - en op - por - tu - ni - ty, Do not give up with im - pu - ni - ty.

buy!

buy!

HASHISH.

Per-haps we'd like to buy a few, Come let us see what they can do.

YUSSUF.

Ver - y o - ri - ent - all!

HASHISH.

Ver - y o - ri - ent - all!

GIRLS.

We are rar - est o - ri - ent - al pearls

High - ly or - na - ment - all

High - ly or - na - ment - all

We are pop - u - lar as danc - ing girls.

Well join your
Well join your

When we dance all men we fas - ci - nate, With las - guid glance,

dance, We will join in your dance.

dance, We will join in your dance.

p So come and buy while you've a chance

mp *sfz* *p*

Ver - y o - ri - ent - all
Ver - y o - ri - ent - all!

We are rar - est o - ri - ent - al pearls,

sfz

High-ly or - na - ment - all
High-ly or - na - ment - all

We are pop - u - lar as danc - ing girls.

We'll join your
We'll join your

When we dance all men we fas - ci - nate, With lan - guid glance,

dance, We will join in your dance.
dance, We will join in your dance.

So come and buy while you've a chance.

We'll join your
Well join your

When we dance all men we fas - ci - nate, With lan - guid glance,

dance, We will jo in your dance.
dance, We will join in your dance.

So come and buy while you've a chance

Ver - y o - ri - ent - all
Ver - y o - ri - ent - all

We are rar - est o - ri - ent - al pearls,

High-ly or - na - ment - all
 High-ly or - na - ment - all

We are pop - u - lar as danc - ing girls.

We'll join your
 We'll join your

When we dance all men we fa - ci - nate, With lan - guid glance,

dance, We will join in your dance.
 dance, We will join in your dance.

So come and buy while you've a chance.

Listesso tempo.

GIRLS.

If you wish a

f accel. *rit.* *p a tempo.*

slave girl, With a voice to sing you sooth - ing songs, to

lull to rest I am that kind, When my lord is

wea - - ry, I my song will bring you.

I will chase the blues a - way, Mak - ing you

gay, Mel - o - dies har - mon - - ic

Are a vo - cal ton - - ic, All your cares take

wing When my songs I sing.

poco rit.

sfz

SERENADE.
Allegro giusto.

Hear me, O mas - ter mine, O, hear me,

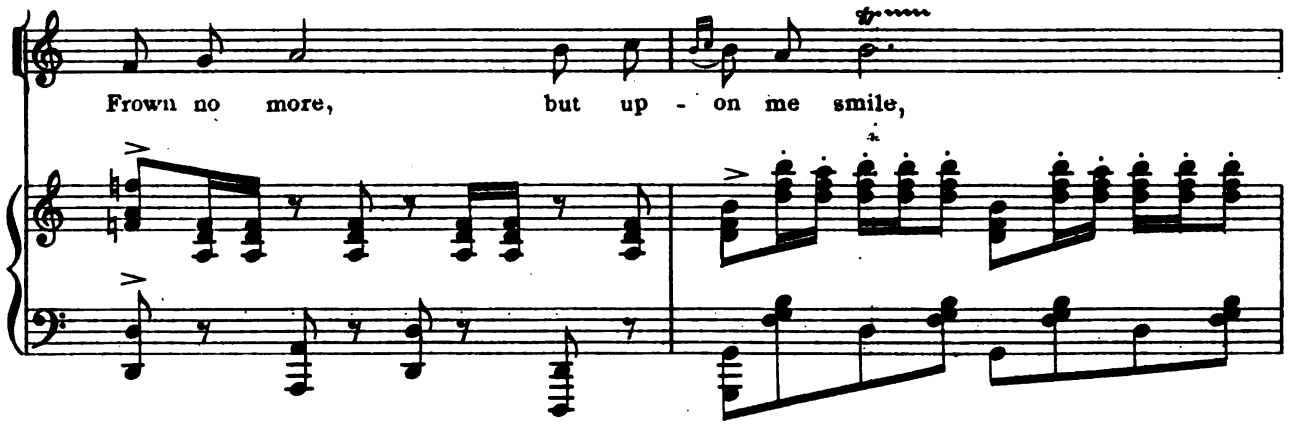
marcato.

Just for thee I am sing - - ing,

For thee, and on - ly, on - ly for thee,

Songs of love now are ring - - ing.

Frown no more, but up - on me smile,



In thy u - - - su - al hap - py style,



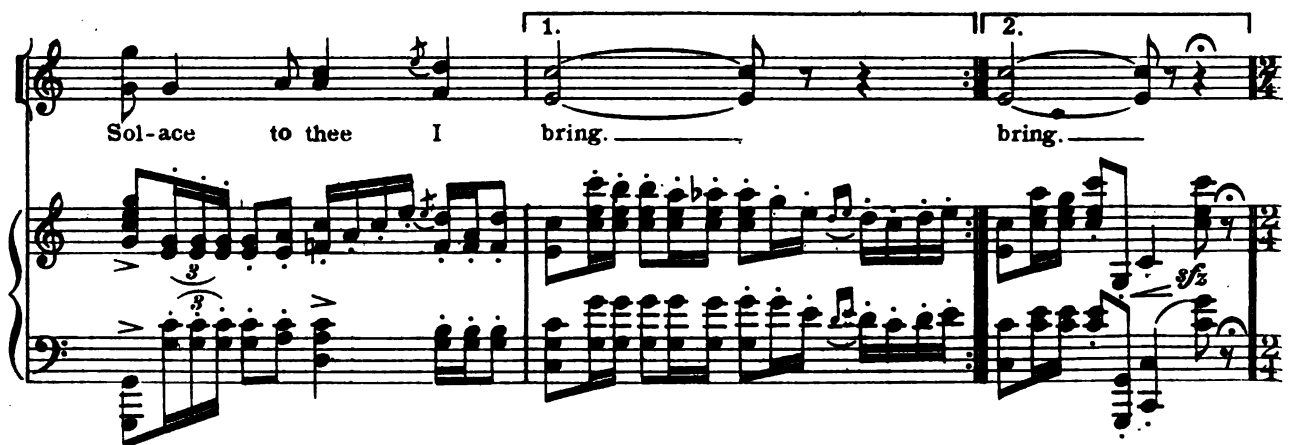
Let all thy cares take wing now,

marcato.



Sol - ace to thee I bring. ————— bring. —————

1. 2.



If you wish a

accel. *rit.* *p a tempo.*

slave girl, Who can en - ter - tain you, With the spell of

mag - ic art, I am that kind. Prac - tis - ing en -

chant - ment, By our mag - ic mys - tic, Versed in cab - a -

list - ic art, ———— Win - ning your heart. Ser - pents we can

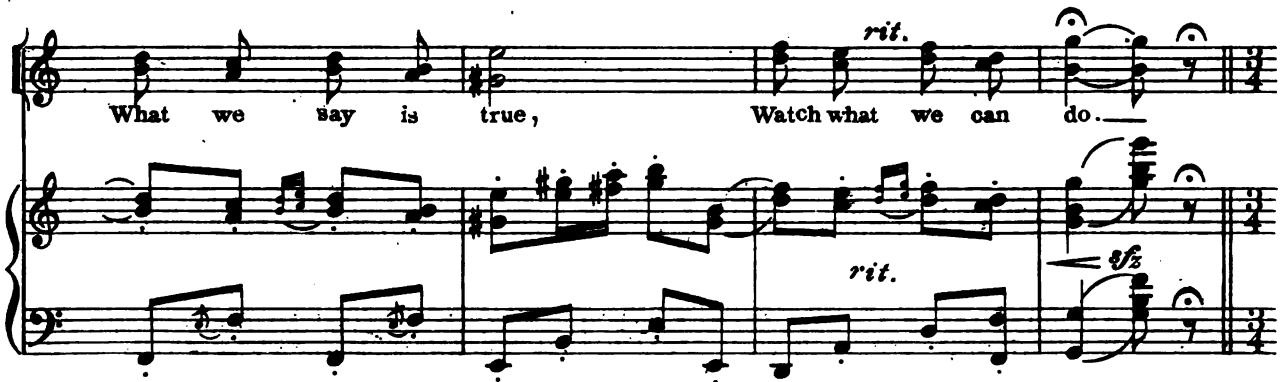


charm you, They can nev - er harm you,



What we say is true, Watch what we can do.

rit.



Moderato. Snake Charmers etc.



Allegro feroce.

First system of the musical score. The vocal line (top staff) begins with a long, sustained note marked "Ah!". The piano accompaniment (middle and bottom staves) starts with a piano (*p*) dynamic and includes the instruction *p sempre cresc.* (piano, always crescendo). The piano part features a complex rhythmic pattern with many beamed notes.

Second system of the musical score. The vocal line continues with a long note marked "Ah!". The piano accompaniment continues with the *p sempre cresc.* instruction. The piano part maintains its complex rhythmic texture.

Third system of the musical score. The vocal line has a long note marked "Ah!". The piano accompaniment continues with the *p sempre cresc.* instruction. The piano part continues with its complex rhythmic pattern.

Fourth system of the musical score. The vocal line features three distinct "Ah!" notes. The piano accompaniment includes the instruction *sempre cresc.* (always crescendo). The piano part continues with its complex rhythmic pattern.

animando.

Ah! Ah!

This system features a vocal line with two 'Ah!' lyrics. The piano accompaniment includes a treble clef with a *grando* marking and a bass clef with a *sf* marking. The music is in a 2/4 time signature.

Animando.

Ah!

This system continues the piece with a vocal line and piano accompaniment. The piano part features a treble clef and a bass clef. The tempo is marked *Animando*.

Ah!

This system shows the vocal line and piano accompaniment. The piano part has a treble clef and a bass clef. The tempo remains *Animando*.

Ah! Ah! Ah!

This final system on the page contains three vocal lines, each with an 'Ah!' lyric. The piano accompaniment consists of a treble clef and a bass clef. The tempo is *Animando*.

Ah! Ah! La - - eh-ah!

sfz *sfz* *molto accel.*

La - eh-ah! La - la - ee - ah! La - la - eeh-ah! La - eeh-ah!

La - ee - ah! La - ee - la - ee - la - ee - la - ee Ah! _____

ff

ALL OTHER GIRLS.

We are rar - est o - ri - ent - al pearls, _____

ff

We are pop - u - lar as danc - ing girls, —

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

When we dance all men we fas - ci - nate, With lan - guid glance,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes dynamic markings such as *sfz* and *mp*.

p
So come and buy while you've a chance. —

The third system features a vocal line starting with a quarter rest and eighth notes. The piano accompaniment includes dynamic markings *mp* and *sfz p*.

We are rar - est o - ri - ent - al pearls, —

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment starts with a dynamic marking of *sfz*.

We are pop - u - lar as danc - ing girls, _____

When we dance all men we fas - ci - nate, With lan - guid glance,

sf p

Piu mosso.

So come and buy while you've a chance. _____

mp *tutta forza.* *ff*

ff *sempre accel al fine.*

Fast - - er wild - er grows the dance, To

molto cresc. *sempre accel al fine.*

cap - tiv - ate we glance, Ho - la! Ho - la! Ho -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics "cap - tiv - ate we glance, Ho - la! Ho - la! Ho -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include accents (v) and fortissimo (ff).

la! With pir - ou - et - ting and co - quet - ting

The second system continues the vocal line with the lyrics "la! With pir - ou - et - ting and co - quet - ting". The piano accompaniment continues with similar chordal textures. Dynamic markings include accents (v) and fortissimo (ff).

all, Your danc - ing slaves we are.

The third system concludes the vocal line with the lyrics "all, Your danc - ing slaves we are.". The piano accompaniment features a more active bass line. Dynamic markings include accents (v) and fortissimo (ff).

(Picture.)

The fourth system is a piano solo section labeled "(Picture.)". It features a melodic line in the right hand and a bass line in the left hand. The key signature remains one sharp (F#). Dynamic markings include fortissimo (ff).

No. 2. Things We Are Not Supposed To Know.

3619

Quartette.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro molto.

HASHISH. *pp*

As
If
When

Piano. *f* *ff* *pp*

we through life are go - ing We must not be too
a - ny po - li - ti - cian Of mo - de - rate po -
you are out a - din - ing At smart ca - fes and

know - ing, To - lots of things we have to close our eyes.
si - tion, Re - ceives a sal - a - ry that's far from great,
whin - ing, You re - a - lize the fun - ny things in life.

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MULEY.

Don't take to see - ing dou - ble, And
He's nev - er known to stag - nate, Is
You see a girl quite elub - by. With

nev - er look for trou - ble; 'Tis ver - y of - ten
in with ev' - ry mag - nate, We find him buy - ing
some - one - el - se's hub - by, And some - one - else is

YUSSUF.

fol - ly to be wise. Just
ci - ty real es - tate. He
there with hub - by's wife. All

ff *pp*



cul - ti - vate re - pres - sion, And ex - er - cise dis -
 gets two thous - and year - ly, And he must starve or
 smile and bow so sweet - ly. They pass it ov - er



cre - tion, It's just as well to go a tri - fle
 near - ly To save a hun - dred thou or so a
 neat - ly. Sus - pi - cion it is wret - ched form to

ALI.



slow. A - void all cu - rious pry - ing, You'll
 year. It quite ex - cites our laughter, We
 show. But when at home they gath - er, Is

learn with - out. half try - ing A lot of things you're
 know he is a graf - ter, But that's a thing we're
 there a storm? well rath - er, But that's a thing we're

rit.

not sup - posed to knew .
 not sup - posed to know .
 not sup - posed to know .

rit.

ALL.

You know and I know, He knows and she knows

a tempo.

cresc.

Ev' - ry one is wise e - nough To know that it is

cresc.

pp

so. All the same you'd bet - ter keep mum,

pp

cresc.

Just as if you're deaf and dumb, What - ev - er you think you

p cresc.

f

sly - ly wink, For you're not sup - posed, to know.

f

ff

Entrance of Arabs.

No 3.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Piano. *ppp*

The first system of the piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment in the bass clef. The dynamic marking is *ppp*.

The second system continues the piano introduction. The right hand features more complex chordal textures, and the left hand maintains its rhythmic pattern. The dynamic remains *ppp*.

The third system of the piano introduction. The music begins to build in intensity, with the dynamic marking *cresc molto.* appearing in the middle of the system.

TENORS. *ff* (Echo.) *pp*
Ya - ha! - - - - - Ya -

BASSES. *ff* *pp*

The vocal introduction for Tenors and Basses. The Tenors part starts with a *ff* dynamic and includes an *pp* section marked as an *(Echo.)*. The Basses part also starts with *ff* and *pp* dynamics. The lyrics are "Ya - ha!" followed by a long note and "Ya -".

The piano accompaniment for the vocal introduction. It features a complex rhythmic pattern with chords in the right hand and a steady bass line in the left hand. Dynamic markings include *sfz*, *ffz*, and *f*.

hal. Ya - hal.

p *f* *ff*

Trade with us if you

ff unis.

like, Cheat us too if you will. We

ff *f*

Meno mosso.

take the mon-ey of Chris-tian dogs, But ev-er we hate them

Meno mosso.

Tempo I.

still. Ya-ha! Ya-ha!

Tempo I.

ABDALLAH. *ff*

Ya-ha!

(Abdallah enters.)

p molto cresc. *sffz*

Allegro marziale.

Bed-ou-in chief, — a rov-er am I, — In

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in the bass clef, followed by a long note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *f* is present at the start of the piano part.

des-ert a-lone I ride a-far, — With

The second system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a long note. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *fp* is present in the piano part.

fol-low-ers bold — ev-'ry law I de-ny, — And I

The third system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a long note. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand.

know not the rule — of a Sul-tan or Czar. — There's

The fourth system concludes the vocal and piano parts. The vocal line has a melodic phrase followed by a long note. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *fff* is present in the piano part.

nev - er a king, — so hap - py and free, — As

I when I ride my hand to lead. — Let

foes pur - sue! I give — them no heed, — I

know they'll not come nigh me, — When

on my Ar - ab steed. When

piu mosso.

gal - lop - ing, gal - lop - ing o - ver the des - ert I ride,

ff

It's woe to the foe-man, while I have a sword at my

Meno.

side, No com - rade so true, So

colla voce.

a tempo.

trust - y as you, My gal - - lant steed. _____ When

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with some ties and a final note with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

gal - lop - ing, gal - lop - ing o - ver the des - ert I ride, _____

The second system continues the vocal line and piano accompaniment. The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

_____ It's woe to the foe - man, while I have a sword at my

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with some ties. The piano accompaniment continues with chords and moving lines.

side. _____ So swift - ly we fly, The

meno.

colla voce.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment features chords and moving lines. The tempo marking *meno.* and the performance instruction *colla voce.* are present.

a tempo.

world I de - fy! A - way! Ride a -

a tempo. *accel.*

way! Ah!

f unis. When gal - lop - ing, gal - lop - ing

f unis.

a tempo. sfz

o - ver the des - ert we ride. It's woe to the foe - man, while

f

So

we have a sword at our side.

swift - ly we fly, The world I de - fy, A - way

Ah! Ya - hal!

we are rid - ing.

Ya - hal!

ff

p

colla voce.

a tempo.

ff

ffz

p

ffz

No 4.

Entrance of Omar.

ORIENTAL MARCH.

Lyric by
HARRY B. SMITH.

Chorus.

Music by
VICTOR HERBERT.

Tempo di marcia.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a piano (*pp*) dynamic marking and a *Tempo di marcia* instruction. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The second system includes a triplet of eighth notes in the treble. The third system continues the eighth-note accompaniment. The fourth system features a triplet of eighth notes in the bass. The fifth system concludes the piece with a final chord in the bass and a melodic flourish in the treble.

Three systems of piano accompaniment. The first system includes a 'VOIX' marking above the treble clef. The second system includes a 'V' marking below the bass clef. The third system includes '3' markings above and below the treble and bass clefs, indicating triplet figures.

CHORUS.

SOP. & ALTO.

Ah! —————

TEN.

Ah! —————

BASS.

Vocal lines for Soprano & Alto, Tenor, and Bass, each with a long 'Ah!' note. Below them is the piano accompaniment for the chorus, featuring a steady eighth-note melody in the treble and a supporting bass line.

Ah! Ah! Ah!

This system contains three staves. The top two staves are vocal parts, each with a treble clef and a key signature of one flat. They feature a melodic line with a triplet of eighth notes and a fermata. The lyrics 'Ah!' are written below each staff. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), providing harmonic support with chords and a steady bass line.

Shout and sing, and lau - rels bring, For our Re - gent

Shout and sing, and lau - rels bring, For our Re - gent

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics are: 'Shout and sing, and lau - rels bring, For our Re - gent'.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features a rhythmic accompaniment with chords and a steady bass line.

O - man, Yes, re - joice with heart and voice, To wel - come him the

O - mar, Yes, re - joice with heart and voice, To wel - come him the

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics are: 'O - man, Yes, re - joice with heart and voice, To wel - come him the'.

This system shows the piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. It features a rhythmic accompaniment with chords and a steady bass line.

might - y - rul - er. Ah!

might - y - rul - er. Ah!

This system contains the first two systems of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines begin with the lyrics "might - y - rul - er." and end with "Ah!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the second system of the score. It features a right-hand part with chords and a left-hand part with a bass line.

Ah!

Ah!

Ah!

Ah!

This system contains the third system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines begin with "Ah!". The piano accompaniment includes triplets in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the fourth system of the score. It features a right-hand part with chords and a left-hand part with a bass line.

Ah!

Ah!

This system contains the fifth system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines begin with "Ah!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the sixth system of the score. It features a right-hand part with chords and a left-hand part with a bass line.

For the won - drous O - mar, Let the wel - kin
 For the won - drous O - mar, Let the wel - kin

ring. — All *ff*
 ring. — All *ff*

hail! All
 hail! All

ff

Ah! Ah! Ah!

3

3

3

This system contains three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The first vocal staff begins with a dynamic marking of *ff* and the word "Ah!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end of the system.

3

This system shows the piano accompaniment for the second system. It consists of a right-hand melodic line and a left-hand bass line. The right hand has a triplet of eighth notes at the end of the system.

Ah! Ah! Ah!

3

3

3

This system contains three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The first vocal staff begins with the word "Ah!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end of the system.

3

This system shows the piano accompaniment for the third system. It consists of a right-hand melodic line and a left-hand bass line. The right hand has a triplet of eighth notes at the end of the system.

For the won - drous O - mar,

For the won - drous O - mar,

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a G minor key and 4/4 time. The lyrics are "For the won - drous O - mar,". The piano accompaniment features a steady bass line and chords in the right hand.

Let the wel - kin ring— Sa - laam! Sa - laam! Bow low,

Let the wel - kin ring— Sa - laam! Sa - laam! Bow low,

The second system of the musical score continues with the same vocal and piano parts. The lyrics are "Let the wel - kin ring— Sa - laam! Sa - laam! Bow low,". The piano accompaniment includes dynamic markings such as *ff* and *ffz*. The system concludes with a fermata over the final notes.

Bow low, We bow to thee, hail

Bow low, We bow to thee, hail

ffz

ffz

All hail

All hail

ffz

ffz

ffz

No 5.
3641

Omar Khayyam.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Moderato (Tempo di Valse.)

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The music is in 3/4 time and features a waltz-like melody. Dynamics include *sfz* and *sf*. There are slurs over the right-hand melody and a fermata over the final chord.

Musical notation for the piano accompaniment corresponding to the first line of lyrics. It consists of two staves. Dynamics include *sfz*, *dim.*, and *p*. There are slurs and a fermata over the final chord.

In
When
His
A

Musical notation for the vocal line and piano accompaniment corresponding to the second line of lyrics. It consists of two staves. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff.

Per - sia there once lived a sport ve - ry game, And
 O - mar was born, he de - mand - ed a drink, He
 doc - tor said, "O - mar, you can - not live long, Your
 first class as - tron - o - mer O - mar was he, He

O - mar Khay - yam was his cu - ri - ous name, As
 said "Me go thirs - ty O no I dont think." They
 trou - ble is too much Wine, Wo - men and Song. You'll
 some - times saw stars that were not there to see, He

he is a dead one, I am not the same, But
 of - fered him milk, he kicked o - ver the cup, And
 have to stop some - thing or be dead as a ham." "All
 looked through his glass all the night, so they say, He

I'm his de - scend - ant, tho' he's not to blame. Sing
 so on the bot - tle they brought O - mar up. Sing
 right, I'll stop sing - ing," said O - mar Khay - yam. So
 al - so looked through ma - ny glass - es by day. So

pp

fol de rol lol to you, O - mar Khay-yam, As a jol - ly old
 fol de rol lol to you, O - mar, old son, You rolled home with the
 fol de rol lol to you, O - mar, old sport, You could drink an - y
 fol de rol O - mar, side part-ner of Mars, You could tell an - y

round - er you were not a sham. Live high while you live and do
 rolls and came home with a bun, And in the first tank play up -
 thing from per - ox - ide to port, "I've no room for wa - ter in
 man - a - ger's fate by his stars, You knew that the moon would get

not be a clam, Was the sen - si - ble mot - to of O - mar Khay-
 on the pro - gram, The o - rig - i - nal tank was old O - mar Khay-
 my di - a - phragm, Be - cause wa - ter has germs in," said O - mar Khay-
 full with the tide, When you saw the Big Dip - per right there by its

yam.
 yam.
 yam.
 side.

animato.

CHORUS.

Sing fol de rol lol to you, O - mar Khay
 Sing fol de rol lol to you, O - mar, old
 So fol de rol lol to you, O - mar, old
 So fol de rol, O - mar, side part - ner of

The musical score for the chorus consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The tempo is marked 'animato.' and there are dynamic markings 'sfz' in the piano part.

yam, As a jol - ly old round-er you were not a sham, Live
 son, You rolled home with the rolls and came home with a bun, And
 sport, You could drink an - y thing from per - ox - ide to port. "I've
 Mars, You could tell an - y man - a - ger's fate by his stars, You

The musical score for the second part of the chorus consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. There is a triplet marking '3' in the piano part.

high while you live and do not be a clam, Was the
 in the first tank play up - on the pro - gram, The o -

no room for wa - ter in my di - a - phragm, Be - cause
 knew that the moon would get full with the tide, When you

sen - si - ble mot - to of O - mar Khay - yam . . .
 rig - i - nal tank was old O - mar Khay - yam . . .

wa - ter has germs in," said O - mar Khay - yam . . .
 saw the Big Dip - per right there by its side . . .

No 6. Boys Will Be Boys And Girls Will Be Girls.

3620

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Semplice.

Piano. *mf* *poco rit.*

GIRLS.

I've no doubt that you re - mem - ber, if the years you scan,
Then when stu - dy hours were fin - ished, les - sons learned and done,
When we boys and girls grow ol - der, love no more is sport,

p a tempo.

Those fine morn - ings in Sep - tem - ber, when our school be - gan.
Then with spir - its un - di - min - ished, we'd go in for fun.
Woo - ers grow a great deal bold - er, and in ear - nest court.

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M.W.&SONS 7773 a

BOYS.

Ev' - ry morn at nine you met me as young lov - ers do,
 Can - dy pull or dan - cing par - ty, spel - ling match or fair,
 In the same old path - way tread - ing, led by Cu - pid's arts,

And I'd say "Now you must let me take your books for you" — In our
 With our ap - pe - tites so hear - ty we would be right there. — At those
 Soon the bells ring for a wed - ding, hap - py those sweet - hearts! When we're

Tempo di Gavotte.

School days, Gol - den rule days, life was a hol - i - day, ———
 par - ties, chil - dren's par - ties, those kiss - ing games we played, ———
 mar - ried, safe - ly mar - ried, life is no - more a joke, ———

Girl - hoods' trea - sures, boy - hoods' plea - sures made ev - 'ry
 Fav' - rites nam - ing, for - feits claim - ing, each hap - py
 Ev' - ry trou - ble tra - vels doub - le, with ma - ny

hour seem gay. _____ School time ov - er, then in
 youth and maid. _____ Sweet young kis - ses, no such
 mar - ried folk. _____ Late hours keep - ing, wife is

clov - er we would one and all be found, For
 bliss is in our old - er days e'er found, For
 weep - ing, quar - rels now and then a bound, For

girls will be girls and boys will be boys, As long as the world goes

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 the lyrics "girls will be girls and boys will be boys, As long as the world goes". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section towards the end of the system.

round. — Dance.

The second system of music is entirely instrumental, featuring piano accompaniment on two staves. It begins with the instruction "round. — Dance." and a mezzo-piano (*mp*) dynamic marking.

The third system of music continues the piano accompaniment on two staves, maintaining the rhythmic and harmonic patterns established in the previous system.

The fourth system of music continues the piano accompaniment on two staves, showing further development of the instrumental texture.

The fifth system of music concludes the piano accompaniment on two staves, ending with a mezzo-forte (*mf*) dynamic marking.

NO 7.
3632

59

Hear My Song Of Love.

SERENADE.

Abdallah and Girls.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

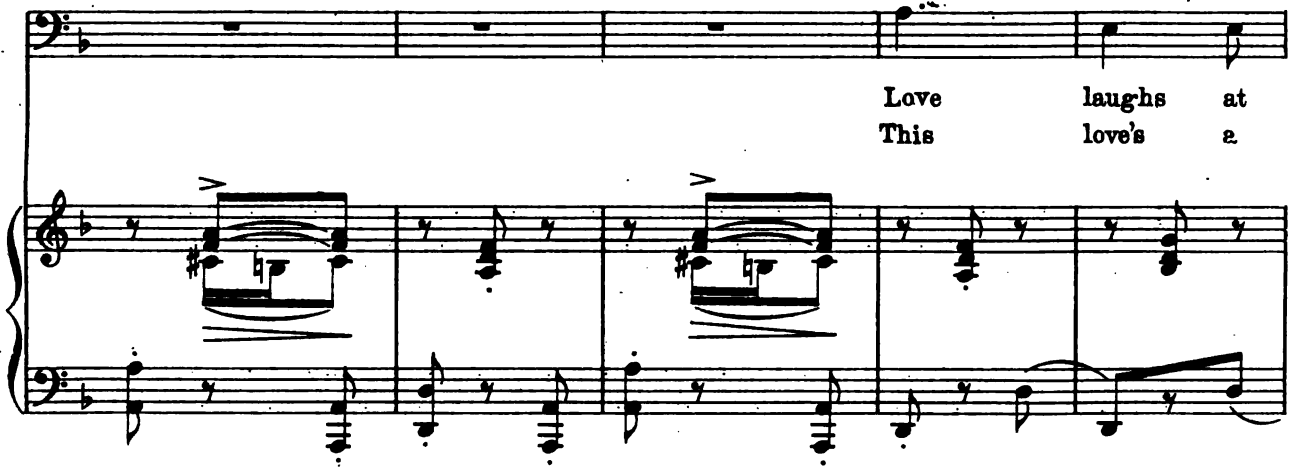
Allegretto.

Piano.



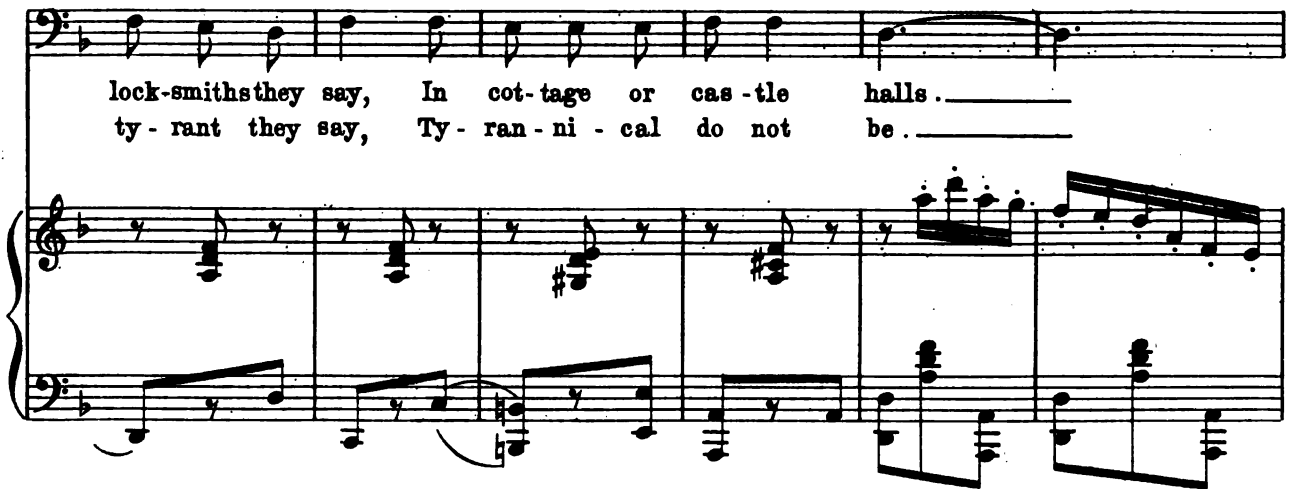
Musical score for the piano introduction, marked *Allegretto* and *Piano*. The score is in G major and 2/4 time. It begins with a *mf* dynamic and ends with a *p* dynamic. The right hand features a melody with grace notes and a final cadence, while the left hand provides a rhythmic accompaniment.

ABDALLAH.



Vocal and piano accompaniment for the first line of lyrics. The vocal line is in bass clef, and the piano accompaniment is in G major. The lyrics are: "Love laughs at / This love's a". The piano accompaniment features a melody with grace notes and a final cadence.

lock-smiths they say, In cot-tage or cas-tle halls. _____
ty-rant they say, Ty-ran-ni-cal do not be. _____



Vocal and piano accompaniment for the second line of lyrics. The vocal line is in bass clef, and the piano accompaniment is in G major. The lyrics are: "lock-smiths they say, In cot-tage or cas-tle halls. _____ / ty-rant they say, Ty-ran-ni-cal do not be. _____". The piano accompaniment features a melody with grace notes and a final cadence.

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Bars cant stay— it's way, and love al - so
Love will find out a way, and I'll find a

laughs at walls. So list, lit - tle la - dy, I
way to thee. I cant make se - lec - tion, I

bring, This re fraise - re - na - dy to sing.
swear, You are all on in - spec - tion up there.

'Tis ten - der and true, 'tis on - ly for you,
You all look so well, 'tis quite hard to tell,

f *pp poco rit.*

f a tempo. *poco rit.*

Come now let us two, love, take wing.
Which one is my sweet-heart so fair.

poco rit.

ABDALLAH.

f a tempo *p*

Hear my song of love, La - dy,

GIRLS.

f

Who does he mean?

f a tempo. *f* *p*

f

La - dy mine. From your place a -

f

bove, Waft a ten - der sign.

Am I his queen?

f

p

There seems to be quite a lot of you there, Each

Who does he mean?

one I see is re - mark - a - bly fair, But there is one must

Am I his queen?

poco allargando. *a tempo.*

pocorrit. *a tempo.*

rit. 1. be I swear, My La - dy mine. Ah! We can't a -

rit. *colla voce.* *a tempo.*

Which of you, Will gree. Do you mean me? Which is your

2. *f* *rit.* be my fair? My la - dy mine! la - dy fair? Who does he mean?

poco rit. *f* *molto rit.* *sfz*

3642
No 8.

The Land of Dreams.

Leila.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Slow.

LEILA.

When the day is

Piano.

p

pp rit.

pp a tempo.

done, And the rest is won, There is

poco rubato.

a tempo.

slum - ber for you and me.

espress. *poco rit.*

And we sail a - way, In the twi - light gray, In a

pp a tempo. *rubato.* *a tempo.*

boat on an i - - - - - dle sea.

Then we drift a - float In that air - y boat, In the

pp poco animato.

light of the pale moon - beams

rit. *a tempo.*

Till we reach an isle, Where the an - gels smile, And we

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo markings *rit.* and *a tempo.* are placed above the vocal line. The lyrics are: "Till we reach an isle, Where the an - gels smile, And we".

call it the land of dreams

rit. *dolcissimo.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "call it the land of dreams". The tempo markings *rit.* and *dolcissimo.* are placed above the piano part. The system concludes with a double bar line.

Very slow.

Come with me! come with me! To the land where all is

The third system begins with the tempo marking **Very slow.** The vocal line and piano accompaniment continue. The lyrics are: "Come with me! come with me! To the land where all is".

fair, ——— Where there's no re-gret, Where we all for-get, Our

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "fair, ——— Where there's no re-gret, Where we all for-get, Our". The system ends with a double bar line.

trou - ble and grief and care. Come with me!

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 the lyrics 'trou - ble and grief and care. Come with me!'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

come with me! O - ver moon - lit seas and

The second system continues the vocal line with 'come with me! O - ver moon - lit seas and'. The piano accompaniment maintains its rhythmic pattern, with some melodic development in the treble part.

streams, Come with me! hap - py be, For a

allarg.

cresc. molto.

The third system contains the lyrics 'streams, Come with me! hap - py be, For a'. Above the vocal line, the tempo marking '*allarg.*' is present. Below the piano accompaniment, the instruction '*cresc. molto.*' is written. The piano part shows a clear increase in volume and intensity.

while in the land of dreams.

molto allarg. *ff* *molto rit e dim.*

The fourth system concludes the piece with the lyrics 'while in the land of dreams.'. The piano accompaniment features a wide interval in the bass line and a final chord in the treble. The tempo markings '*molto allarg.*', '*ff*', and '*molto rit e dim.*' are placed below the piano part.

No 9.

Finale I.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro moderato. *OMAR. quasi Recit.*

No - ble stran - gers, give you

Piano. *mf* *f* *p*

greet - ing, 'tis in - deed a — joy - ous meet - ing.

p *ff* *p* *colla voce.*

(bus.)

Each of you shall be a pet, I'm a friend of yours — you

a tempo.

bet.
ALGY.
Thank you, thank you, thank you, you are ex-treme - ly kind.

ABD.

a tempo.
sfz

Moderato.
ZOR.(to ABD.)

Dear, we need no long - er tar - ry.

ALMA to ALGY.

Dar - ling, you shant be be -

p

He con - sents that we should mar - ry.

head - ed, But in - stead we shall be

Noth - ing to you is de - nied,
wed - ded. An - y - thing that you de -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Noth - ing to you is de - nied,". The second staff is another vocal line with lyrics: "wed - ded. An - y - thing that you de -". The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines.

All your wish - es grat - i - fied.
mand, Pa will see that it's on

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "All your wish - es grat - i - fied.". The second staff is another vocal line with lyrics: "mand, Pa will see that it's on". The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines.

Dear, we need no long - er tar - ry, He con - sents we mar -
hand.

rit.
pp

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Dear, we need no long - er tar - ry, He con - sents we mar -". The second staff is another vocal line with lyrics: "hand.". The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines. The system includes performance markings: "rit." above the vocal line and "pp" below the piano accompaniment.

ry! _____ Dear! no!

ALMA.
Dear, we need no long-er tar - ry. —

OMAR.
I'm a friend of yours, you bet.

ALGY.
Thankyou! thankyou! thankyou! thank you . Now you need no lon-ger

ABD.
Thankyou! thankyou! thankyou! thank you, Wel - come,

SOP. & ALTO.
Dear, we need no long-er tar - ry. —

TENOR.
Now you need no lon - ger

BASS.
Wel - come, Wel - come,

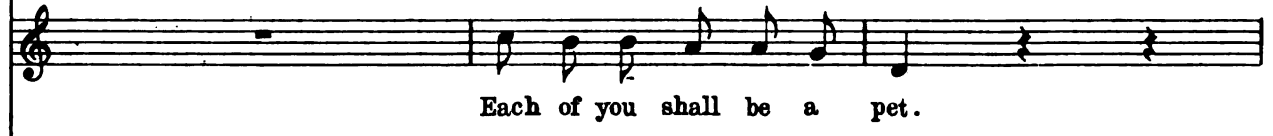
CHORUS.



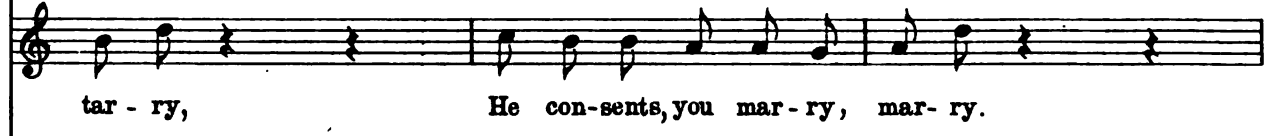
long - - - er tar-ry, he con-sents, —



He con-sents that we should mar-ry.— Nothing to you is de-



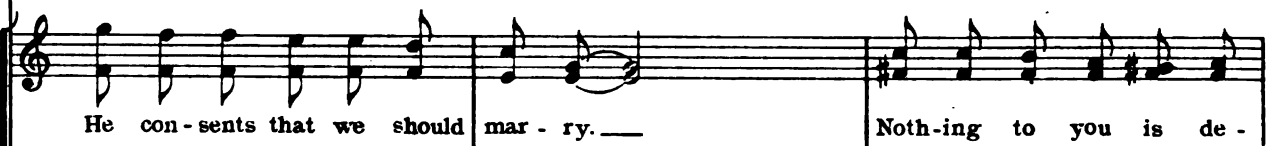
Each of you shall be a pet.



tar-ry, He con-sents, you mar-ry, mar-ry.



wel - come. He con-sents, you mar-ry, Wel - come,



He con-sents that we should mar-ry.— Noth-ing to you is de-



tar-ry, He con-sents you mar-ry mar-ry.



wel - come, wel - come.



— that we should mar - ry, he con - sents, — No lon - ger tar - ry,
nied. All your wish - es grat - i - fied.

Noth - ing to you shall be now de - nied. Wel - come to you, stran - ger,
No - ble stran - ger, Wel - come,

nied. All your wish - es grat - i - fied.
Noth - ing to you shall be now de - nied. Wel - come to you, stran - ger,

The musical score consists of several systems. The first system has a vocal line with lyrics: "— that we should mar - ry, he con - sents, — No lon - ger tar - ry, nied. All your wish - es grat - i - fied." The second system has a vocal line with lyrics: "Noth - ing to you shall be now de - nied. Wel - come to you, stran - ger, No - ble stran - ger, Wel - come,". The third system is a three-measure section with lyrics: "nied. All your wish - es grat - i - fied. Noth - ing to you shall be now de - nied. Wel - come to you, stran - ger,". The piano accompaniment is shown at the bottom, with chords in the right hand and a simple bass line in the left hand.

ff allarg.

you're mine! I'm thine! We can mar - ry,

ff

you're mine! I'm thine! We can mar - ry,

ff

wel - come, wel - come, wel - come, wel - come,

you're mine! I'm thine! Thank you, thank you,

you're mine! I'm thine! Thank you, thank you,

Wel - come, wel - come, Give you greet - ing,

Wel - come, wel - come, Give you greet - ing,

Wel - come, wel - come, Give you greet - ing,

ffz *ffz* *fff*

8---

rit.

O - mar will be kind! _____

O - mar will be kind! _____

Recit.

hap - py days _____ you'll find. _____ And now my

Thank you, you're _____ too kind. _____

Thank you, you're too kind. _____

wel - come you will find. _____

wel - come you _____ will find. _____

ff

friends: lets hap-py be to - gether, Great O-mar prophesies de-lightful

p *a tempo.* *f*

weather; In goldensunshinelet us dance and feast, There'll be no

p *f* *rit*

rain now for six months _____ at _____ least. _____

Allegro.

ENSEMBLE.

ff Hoo-
ff Hoo-
ff

Allegro.

f

ray! Hoo - ray! There'll
 ray! Hoo - ray! There'll

ff

OMAR.
 Great

be no rain for six months at least.
 be no rain for six months at least.

p

O - mar would not you de - ceive, Who - e'er he says, what - e'er he says, My

p

friends, my friends, my friends, my friends, you

brillante.

may

Andante.

be - lieve

p What's that!

p What's that!

p

CHORUS

Andante.

sfs *sfs p* (Distant peal of thunder.)

sfs p

OMAR.

Oh, nev - er mind, no dan - gers nigh, That's

p
What's that!

p
What's that!

sf p
just a wag-on pass-ing by.

(Thunder louder.)

What's that, I won - der,

What's that, I won - der,

OMAR.

Oh, no, my friend, there'll be no rain, That
 it sounds like thun - der.
 it sounds like thun - der.

is a dis - tant rail-way train. (Loud Thunder.)

fff cresc. molto.

sfz sfz

CHORUS.

Mon - ster, you've de - ceived us quite,
 Mon - ster, you've de - ceived us quite,

ff animato

ff
Mon-ster you've de-ceived us quite.
ff
Mon-ster you've de-ceived us quite.

8

Allegro. (It begins to rain.)

8

sfz

8

sfz

8

sfz dim.

8

stacc.

8

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and a dotted quarter note. The bass clef contains a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is positioned above the treble staff.

8

1.

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a more complex accompaniment with chords and eighth notes. A bracket labeled '1.' spans the final two measures of the system. A dashed line with the number '8' is positioned above the treble staff.

2.

8

Third system of musical notation. The treble clef has a melodic line with some rests. The bass clef features a sustained accompaniment with long notes and a wavy line indicating a tremolo effect. A bracket labeled '2.' spans the first two measures. A dashed line with the number '8' is positioned above the treble staff.

Fourth system of musical notation. The treble clef contains a series of chords. The bass clef features a sustained accompaniment with long notes and a wavy line indicating a tremolo effect.

8

cresc. molto.

Fifth system of musical notation. The treble clef contains a series of chords with a wavy line indicating a tremolo effect. The bass clef features a sustained accompaniment with long notes and a wavy line indicating a tremolo effect. The instruction *cresc. molto.* is written in the space between the staves.

8

tr *sfz* *cresc.*

8

stacc.

8

8

8

Tempo di Valse.

Omar (*Spoken*)
Are we downhearted?

sfz No!

8

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of six measures of eighth-note patterns in the treble and block chords in the bass.

8

1.

Second system of musical notation, continuing the piece. It includes a first ending bracket over the final two measures of the system.

2.

8

Third system of musical notation, featuring a second ending bracket over the final two measures. The bass line includes long horizontal lines indicating sustained notes.

Fourth system of musical notation, showing a continuation of the bass line with long horizontal lines and some treble clef notes.

8

cresc. molto.

Fifth system of musical notation, concluding the page. It features a *cresc. molto.* instruction and a treble clef note at the end of the system.

8

tr *sfz* *cresc.*

8

stacc.

8

8

8

Tempo di Valse.

Omar (*Spoken*)
Are we downhearted?
ffz No!

CHORUS.

Sing fol de rol lol to you, O - mar Khay-yam, As a jol - ly old

Sing fol de rol lol to you, O - mar Khay-yam, As a jol - ly old

round-er you were not a sham, Live high while you live and do not be a

round-er you were not a sham, Live high while you live and do not be a

1. 2.

clam, Was the sen - si - ble mot - to of O - mar Khay -yam. Sing yam.

clam, Was the sen - si - ble mot - to of O - mar Khay -yam. Sing yam.

This system contains two vocal staves and a bass line. The lyrics are: "clam, Was the sen - si - ble mot - to of O - mar Khay -yam. Sing yam." The first two staves are for different vocal parts. Above the first staff, there are first and second endings marked "1." and "2.". The bass line is in the lower register.

1. 2.

This system shows the piano accompaniment for the first system. It consists of a grand staff with treble and bass clefs. The music features chords and melodic lines in both hands. Above the right-hand staff, there are first and second endings marked "1." and "2.".

8

ff

This system continues the piano accompaniment. It starts with a measure marked with a dotted line and the number "8". The dynamic marking *ff* (forte) is present. The music continues with complex chordal textures in both hands.

ffz

This system concludes the piano accompaniment. It features a dynamic marking of *ffz* (fortissimo). The music ends with a final chord in both hands.

End of 1st Act.

No 10.

Opening.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Poco maestoso.

Piano

f

sp

mf

molto cresc.

allargando.

CHORUS.

No - ble strang - er! Gen - tle guest! Pray you take your ease, ———
 No - ble strang - er! Gen - tle guest! Pray you take your ease,
 Pray you take your ease, You

You have but to make re - quest, And we'll strive to please. ———
 You have but to make re - quest, And we'll strive to please. ———
 have but

Noth - ing, you must un - der - stand, Is for you too good and grand,
 Noth - ing, you must un - der - stand, Is for you too good and grand,
 Is too

We're yours tru - ly to com - mand.

subito.

We're yours tru - ly, no - ble guest,
 No - ble guest, we are yours tru - ly, no - ble guest,
 We're yours tru - ly, no - ble guest,

molto cresc. **ff** tru - ly, we're yours tru - ly, we're yours tru - ly
 no - ble guest. . . We're yours tru - ly, we're yours tru - ly
 no - ble guest. . . We're yours tru - ly, we're yours tru - ly

dim. *rit.* **Tempo di Valse.**
 to com - mand, to com - mand. Tru - ly to com - mand.
 to com - mand, to com - mand. Tru - ly to com - mand.

dim. **Tempo di Valse.**

FAN GIRLS.

Hand - some war - rior we're thy slaves, Please to let us

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Hand - some war - rior we're thy slaves, Please to let us". The piano accompaniment is written on grand staff notation (treble and bass clefs). It features a steady bass line in the left hand and chords in the right hand. A piano dynamic marking 'p' is present at the beginning of the piano part.

fan you. ——— 'Tis a pleas - ure, That we treas - ure.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "fan you." followed by a rest, then continues with "'Tis a pleas - ure, That we treas - ure.". The piano accompaniment continues with similar chordal accompaniment. A piano dynamic marking 'p' is present at the beginning of the piano part.

We with fond glanc - es scan you, While these grace - ful

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "We with fond glanc - es scan you, While these grace - ful". The piano accompaniment continues with similar chordal accompaniment.

fans we sway, Sing - ing thee our lay. ———

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics: "fans we sway, Sing - ing thee our lay. ———". The piano accompaniment continues with similar chordal accompaniment.

Deign to smile, we the while, Keep the flies a -

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "Deign to smile, we the while, Keep the flies a -". The piano part consists of chords and simple rhythmic patterns.

Allegretto grazioso.

way.

attacca. *p*

The second system begins with the tempo marking "Allegretto grazioso." and the word "way." with a long horizontal line underneath. The piano part includes the instruction "attacca." and a dynamic marking "p". The music continues with a vocal line and piano accompaniment.

CIGARETTE GIRLS.

While you're rest - ing, wont you try a ci - gar - ette?

The third system is titled "CIGARETTE GIRLS." and contains the lyrics: "While you're rest - ing, wont you try a ci - gar - ette?". The piano part features a dynamic marking "p" and includes a long horizontal line spanning across the piano part.

Here is ev - 'ry brand that you pre - fer. Pipes you can se - lect one,

The fourth system contains the lyrics: "Here is ev - 'ry brand that you pre - fer. Pipes you can se - lect one,". The piano part includes a long horizontal line spanning across the piano part.

Of ci - gars ac - cept one. We will light them, So you need not

stir. *p* Take it eas - y! Lie and watch the curl - ing smoke,

Wreath - ing o'er your head, each air - y ring. Just keep on re - pos - ing. *f dim.*

Dream - ing there and do - zing, Sure - ly you are hap - py as a King.

p
 Sure - ly you are hap - py, Sure - ly you are hap - py, Sure - ly you are hap - py as a

f dim.

Abdallah rises.
 King. —

molto accel.
molto cresc.
f

ABDALLAH.

I must a - way! — The des - ert calls me!

rit.
ffz
ffz
rit

a tempo.
 It's lone - ly mys - ter - y en - thralls me! I must a - way! — I must a -

a tempo.
ffz
ffz
p

way! ———

poco rit. *dim molto.*

The des - ert! What is there? The des - ert what is

CHORUS.

The des - ert! What is there? The des - ert what is

f *a tempo.* *sfz*

The Si - moon, ——— The Mi - rage. ———

Meno. pp trembling. *trembling. ppp*

there? The Si - moon, ——— The Mi -

there? The Si - moon, ——— The Mi -

Meno. *piu rit.* *pp a tempo.*

Dramaticamente. ad lib.

And worse than all, _____ the des-ert's haunt-ed by the

rage. _____

rage. _____

collo voce.

molto. sfz p molto cresc.

a tempo.

Djin. _____

Animato.

ff

Ah! _____

ff

Ah! _____

Animato.

a tempo. sfz sfz p sfz

3648
No 11.

Legend Of The Djin .

Abdallah and Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro misterioso.

ABDALLAH.

In the tor - rid depths of Sa - ha - ra wild, In that
When the cam - el toils in that land ac - cursed, In the

Piano . *pp misterioso.*

des - ert grim and lone, Lives the Gi - ant Djin, He's brim -
dis - tance may be seen, An o - a - sis fair in the

ful of sin, In a King - dom of his own, His
sun - lit air, An o - a - sis fresh and green. As

poco animato.

eyes are fire, His voice is dire, Tho' he wears a smile so
 you draw near, 'Twill dis - appear, The mir - age that lures your

bland, _____ To wel - come the one who's lost his way, In the
 band, _____ Then you hear the laugh - ter of the Djinn, And you're

sffz dim. pp

poco rit. *Listesso tempo.*

des - ert of ar - - id sand. _____ It's hist and
 lost in Sa - ha - - ra's sand. _____

poco rit. *a tempo*

hark! _____ Be - ware! Keep dark! _____ With ba - ted

sffz p *sffz* *sffz p*

breath, As still as death, Or hell o - ver - take you,

Don't ev - en sneeze, Climb the near - est

trees, Be - ware! the ter - ri - ble, ter - ri - ble,

ter - ri - ble, ter - ri - ble Djin Djin!

CHORUS.

Djin! _____

It's hist! and hark! _____ Be__ware! Keep

It's hist! and hark! _____ Be__ware! Keep

dark. _____ With ba - ted breath, As still as death, Or he'll o - ver,

dark. _____ With ba - ted breath, As still as death, Or he'll o - ver,

ffz

take you, — Don't ev - en sneeze. — Climb the near - est.

take you, — Don't ev - en sneeze. — Climb the near - est

ffz *ffz mf* *ffz*

trees, — Be - ware! the ter - ri - ble, ter - ri - ble,

trees, — Be - ware! the ter - ri - ble, ter - ri - ble,

ff *mf*

ter - ri - ble, ter - ri - ble Djin! Djin! Djin.

ter - ri - ble, ter - ri - ble Djin! Djin! Djin.

ffz

3649

The Floral Wedding.

No 12.

Leila and Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro grazioso.

Piano.

Musical score for the piano introduction, consisting of two staves (treble and bass clef). The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Musical score for the first line of lyrics, including a vocal line and piano accompaniment. The lyrics are: "The Rose who was king of a garden so / The bees sang a chorus in praise of the". The piano part includes dynamics *p* and *rubato*.

Musical score for the second line of lyrics, including a vocal line and piano accompaniment. The lyrics are: "fair, Fell mad - ly in love. / bride, The Ma - ri - gold sighed,". The piano part includes the dynamic *a tempo*.

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with a Lil - y belle rare. A
and with jeal - ous - y died. The

rubato. *a tempo.*

Prin - cess was she, ve - ry state - ly and tall,
Pan - sy looked on, with a cu - ri - ous face,

And the Rose King de - clared, her fair - est of
And the Hy - a - cinth tried, the bride to em -

all. Be mine, to the
brace. But deep in the

Lil - y, he ar - dent - ly sighed, How hap - py I'd
 shade was the Vi - o - let sweet, Whose love for King

rubato. *a tempo.*

be, Were you on - ly my bride.
 Rose, All the gos - sips re - peat.

rubato. *a tempo.*

She nod - ded her head, and I love you she
 A - lone she must dwell, tho' she loved him so

said. So it all was ar - ranged,
 well. How she en - vied the lot

f

rit. *a tempo.*

that the two should be wed.
of the fair Lil - y belle.

rit. *a tempo.* *rit.*

Molto meno mosso.

All through the Sum - mer day, mel - o - dies were

pp dolceiss.

ring - ing Made by the lil - y bells,

Ze - phyr's set them swing - ing. Flow'rs were the

beau - ties rare, But - ter - flies the beaux.

8

At the flo - ral wed - ding of the Lil - y and the

8

rit.

Rose. Ah

pp

CHORUS.

All through the Summer day Mel - o - dies were

All through the Summer day Mel - o - dies were

pp

ring - - ing, Made by the lil - y bells,

ring - - ing, Made by the lil - y bells,

Ah!

Zeph - yrs set them swing - ing, Flow'rs were the

Zeph - yrs set them swing - ing, Flow'rs were the

At the flo - ral

beau - ties rare, But - ter - flies the beaux At the flo - ral

beau - ties rare, But - ter - flies the beaux At the flo - ral

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for two voices, with identical lyrics. The bottom staff is the piano accompaniment for the piano. The music is in a minor key and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts.

8

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic fragments. A 'p' (piano) dynamic marking is visible at the end of the system.

wed - ding of the Lil - y and the Rose.

wed - ding of the Rose the Rose.

wed - ding of the Rose the. Rose.

rit. *pp* *rit.* *ppp*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for two voices, with identical lyrics. The bottom staff is the piano accompaniment for the piano. The music is in a minor key and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts. Dynamics include *rit.*, *pp*, and *ppp*.

pp rit. *ppp*

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic fragments. Dynamics include *pp rit.* and *ppp*.

3633

Watch The Professor.

No 13.

Trio.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo giusto.

Piano.

OMA. There
ABD. I
LEI. I

is a cer - tain knack, Most peo - ple seem to lack In mak - ing
think I com - pre - hend, The meth - od you com - mend In mak - ing
think I un - der - stand, Ill do as you com - mand Now watch me,

love, _____ LEI. & ABD. In mak - ing love. _____ OM. You
love, _____ LEI. & OM. In mak - ing love. _____ ABD. As
pray, _____ ABD. & OM. At - tent - ion pay. _____ LEI. I

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can - not learn by rule, You can-not learn at school, This mak - ing
 pu - pil I am bright, Now see if I am right, In mak - ing
 nest - le to his side, An act - less lit - tle bride; Pro - fes - sor,

love. _____ LEI. & ABD. This mak - ing love. _____ Most
 love. _____ LEI. & OM. In mak - ing love. _____ My
 say. _____ OM. That's not the way. _____ Should

rit. *a tempo.*

fel - lows work is crude, Most am - a - teurs are rude, They've no fin -
 arm is snug - ly placed, A - round her slen - der waist, I turn her
 I my face up - turn, With eyes that seem to yearn, For just one

pp

esse,, In a ca - ress, And
face, In poise of grace. And
kiss, A - bout like this. OM. You'd

when they take a kiss, They scare a tim - id Miss, Now
then her lips I pose, Like pet - als of a rose, And
bet - ter stop I guess, Its time for a re - cess, This

BUS. with LEILA.

rit.
this is some - thing like it more or less.
I en - fold her in a sweet em - brace.
class here - af - ter you had bet - ter miss.

colla voce. *cresc. molto.*

Molto moderato.

OM. Watch the pro - fes - sor, and you'll learn a thing or two, _____
 ABD. Watch the pro - fes - sor, if some point-ers are re - quired, _____
 OM. Watch the pro - fes - sor, for the bell on him has rung, _____

sfz

Watch the Pro - fes - sor, and you'll know just what to
 OM. Yes, I am watch-ing, and it makes me ve - ry
 Watch the Pro - fes - sor, he is ab - so - lute - ly

sfz

do. _____ OM. You must not in - ter -
 tired. _____ LEI. You must not in - ter -
 stung. _____ OM. I see I'm not in

fere, When its up to you I'll call.
 fere, For you chan - ces are too small.
 it, And, 'Im feel - ing ve - ry small.

ff
 OM. Watch the Pro - fes - sor, if you want to know it
 ABD. Watch the Pro - fes - sor, if you want to know it
 ALL. Watch the Pro - fes - sor, if you want to know it

1. ALL THREE REPEAT. 2.

all. _____ All. _____
 all. _____ All. _____
 all. _____ All. _____

No 14.

3631

Take Things Easy.

QUARTET.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Animato.

Piano.

HASHISH.

Work has al - ways seemed an aw - ful waste of time to me.
Ev' - ry day was made for rest; The nights were made for sleep.

ALI.

I have nev - er wast - ed an - y time,
That is a phi - los - o - phy cor - rect.

YUSSUF.

Oth - er peo - ple like to work, I al - ways let 'em be;
And the world owes ev' - ry one a liv - ing ve - ry cheap;

MULEY.

Tak - ing oth - er peo - ple's job is crime.
On - ly it's a trou - ble to col - lect.

HASHISH.

I am a phi - los - o - pher whose wis - dom is immense,
Time is on - ly made for slaves, And work is for the mob,

ALI.

And of toil I do not see the good;
Ev' - ry days to me a hol - i - day;

No 14.

3631

Take Things Easy.

QUARTET.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Animato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a half note, and then a series of chords. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of eighth notes, followed by a half note, and then a series of chords. The piece is marked 'Animato' and 'Piano'.

HASHISH.

Work has al - ways seemed an aw - ful waste of time to me.
Ev' - ry day was made for rest; The nights were made for sleep.

The piano accompaniment for Hashish's part consists of two staves. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of chords, followed by a series of eighth notes, and then a series of chords. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of chords, followed by a series of eighth notes, and then a series of chords.

ALI.

I have nev - er wast - ed an - y time,
That is a phi - los - o - phy cor - rect.

The piano accompaniment for Ali's part consists of two staves. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of chords, followed by a series of eighth notes, and then a series of chords. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of chords, followed by a series of eighth notes, and then a series of chords.

YUSSUF.

Oth - er peo - ple like to work, I al - ways let 'em be;
And the world owes ev' - ry one a liv - ing ve - ry cheap;

MULEY.

Tak - ing oth - er peo - ple's job is crime.
On - ly its a trou - ble to col - lect.

HASHISH.

I am a phi - los - o - pher whose wis - dom is immense,
Time is on - ly made for slaves, And work is for the mob,

ALI.

And of toil I do not see the good;
Ev' - ry days to me a hol - i - day;

YUSSUF.

Oh, I dear - ly love to sit up - on the near - est fence,
I am al - ways look - ing, al - ways look - ing for a job,

MULEY.

Watch - ing oth - er peo - ple saw - ing wood.
So that I can run the oth - er way.

Take things eas - y, Dont get whee - zy, Running af - ter fame and

wealth, Might as well be shirk - ing, Whats the use of work - ing,

While you pos - sess your health. Nev - er hus - tle,

rus - tle, bus - tle, La - bor is a nui - sance and a

bore, So take things eas - y, Take things eas - y,

Let the oth - er fel - low walk the floor. — floor. —

fp *sfz*

3634
No 15.

Nobody Loves Me.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegretto.

FATIMA.

Piano.

mf *rit.*

I
A
I

vis - it - ed the cir - cus once and af - ter it was through, I
bur - glar once broke in my house, while fast a - sleep I lay, He
heard a youth - ful mil - lion - aire had saved a young girl's life, He

p

went in - to the side - show as a lot of peo - ple do. As
turned his lan - tern on me, And then faint - ed dead a - way. A
res - cued her from drown - ing, She be - came his wed - ded wife. So

I stood look - ing at the freaks, I heard a small boy call, "Oh,
big pol - ice - man then came in, And in a man - ner rough, He
I jumped in the riv - er, cry - ing, "Save me or I drown," But my

Pa, just look at this one, It's the fun - ni - est of all"
said, "I'll let this poor man go, He's suf - fered quite e - nough."
young man ran and got a pole, And pushed me fur - ther down.

Much Slower.

No - bod - y loves me. No - bod - y loves me.
No - bod - y loves me. No - bod - y loves me.
No - bod - y loves me. No - bod - y loves me.

I was of - fered first class pay, If I'd work there by the day,
When I walk through mud and dirt, And a - round me draw my skirt,
Ev - er since, so they de - clare, There's been no more fish - ing there,

There I led a sim - ple life, As the beard - ed la - dy's wife,
Tho' my an - kles are u - nique, No man ev - er turns to peek,
For the fish just looked at me, And ski - dooed way out to sea,

rit.

Till at last he ran a - way, For no - bod - y loves me. —
They all look the oth - er way, 'Cause no - bod - y loves me. —
Not a lob - ster cared to stay, 'Cause no - bod - y loves me. —

rit.

There's Just One Girl I'd Like To Marry.

3630
No 16.

DUET.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Con spirito.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The first staff begins with a piano (*p*) dynamic and the second staff with a pianissimo (*pp*) dynamic. The music features a mix of eighth and sixteenth notes with some rests.

ALG. I have loved full man-y a girl, Who liked me fair - ly well,
ALM. I have liked a lot of chaps, — Who made mild love to me,

Piano accompaniment for the first vocal line, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes with some rests.

My first sweetheart's name was Pearl, My sec - ond's name was Belle.
Once to George I said, "per-haps?" And then to Bob, "Ill see."

Piano accompaniment for the second vocal line, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes with some rests.

To my heart a cer - tain Bes-sie did not do a thing,
I have flirt-ed ev - 'ry min-ute, Rath-er liked it too,

poco rit. *molto rit.*

Once I was en - gaged to Jes - sie, But she lost the ring. _____
But my heart was nev - er in it, I've kept that for you. _____

rit. *pp*

Moderato.

Stel - la is the girl I like to walk with,
Per - cy writes me ver - ses ve - ry pret - ty,

El - la is my fav' - rite in a dance,
John - ny is a sol - dier win - ning fame,

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 4/4 time signature. The lyrics are: "El - la is my fav' - rite in a dance, John - ny is a sol - dier win - ning fame,". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Sa - die is a la - dy nice to talk with,
Jim - my keeps me laugh - ing, he's so wit - ty,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Sa - die is a la - dy nice to talk with, Jim - my keeps me laugh - ing, he's so wit - ty,". The musical notation follows the same format as the first system, with a vocal line in treble clef and piano accompaniment in grand staff.

Ma - bel's eyes speak vol - umes in a glance.
Tom - my plays a rec - ord foot - ball game.

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Ma - bel's eyes speak vol - umes in a glance. Tom - my plays a rec - ord foot - ball game." The piano accompaniment in this system includes a fermata over the final chord in the right hand.

I can play all kinds of games with Car - rie,
I ad - mire the mo - tor car of Har - ry,

And I love to sing du - ets with Lou. But there's
Wil - lie has of mil - lions quite a few. But there's

just one girl I'd like to mar - ry, And
on - ly one I'd like to mar - ry, And

that lit - tle girl is you. _____
 that on - ly one is you. _____

p

GIRLS.

Stel - la is the girl I like to walk with,
 Per - cy writes me vers - es ve - ry pret - ty,

El - la is my fav' - rite in a dance,
 John - ny is a sol - dier win - ning fame,

Sa - die is a la - dy nice to talk with,
 Jim - my keeps me laugh - ing he's so wit - ty,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Sa - die is a la - dy nice to talk with, Jim - my keeps me laugh - ing he's so wit - ty,". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Ma - bel's eyes speak vol - umes in a glance.
 Tom - my plays a rec - ord foot - ball game.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Ma - bel's eyes speak vol - umes in a glance. Tom - my plays a rec - ord foot - ball game." The piano accompaniment continues with the same rhythmic pattern as the first system.

I can play all kinds of games with Car - rie.
 I ad - mire the mo - tor car of Har - ry.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "I can play all kinds of games with Car - rie. I ad - mire the mo - tor car of Har - ry." The piano accompaniment continues with the same rhythmic pattern as the previous systems.

And I love to sing du-ets with Lou. But there's
Wil - lie has of mil - lions quite a few. But there's

just one girl I'd like to mar - ry, And
on - ly one I'd like to mar - ry, And

that lit - tle girl is you.
that on - ly one is you.

Entrance Of Shah.

No 17.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo di marcia. ***ff***

CHORUS.

Ah! Ah!

Piano.

The musical score is divided into two systems. The first system shows the vocal entry of the chorus with the lyrics 'Ah!' and 'Ah!' on two staves, and the piano accompaniment below. The piano part features triplets in both hands. The second system continues the vocal and piano parts, with the piano accompaniment providing a steady rhythmic accompaniment.

Shout and sing and laur-els bring For our Re-gent O - mar. Yes re-joice with

Shout and sing and laur-els bring For our Re-gent O - mar. Yes re-joice with

heart and voice To wel - come him The might - y_ rul - er_ Ah!

heart and voice To wel - come him The might - y_ rul - er_ Ah!

Ah!

Ah!

Ahl Ahl Ahl Ahl

For the won - drous O - mar,
For the won - drous O - mar,

Let the wel - kin ring. — Sa - laam! Sa - laam! Bow low,
Let the wel - kin ring. — Sa - laam! Sa - laam! Bow low,

ff *ffz* *ffz* *ffz* *ffz*

Bow - low We bow to thee hail

Bow - low We bow to thee hail

All hail!

All hail!

No 18.

The Never, Never Land.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some with slurs. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. A *rit.* (ritardando) marking appears in the second measure of the right hand.

Do you be - lieve in fair - ies? For if you do I'll
There are no aw - ful nois - es, No trol - ley's and no
'Tis there all men are e - qual No ho - tel clerk is
In that de - light - ful coun - try, One leads a joy - ful

The vocal line is on a single staff with a treble clef, two flats, and 6/8 time. The lyrics are written below the notes. The piano accompaniment is on two staves (treble and bass clefs) with a *pp* (pianissimo) dynamic marking. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

tell, _____ A - bout a land, a dis - tant strand, Where
"els" _____ No ped - lar with a fog - horn voice A
King _____ There nev - er is a girl next you Who
life _____ No hus - band ev - er has to work, He

The vocal line continues on a single staff with a treble clef, two flats, and 6/8 time. The lyrics are written below the notes. The piano accompaniment is on two staves (treble and bass clefs) with a steady eighth-note accompaniment in the left hand and chords in the right hand.

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none but fair - ies dwell. _____ There's no such thing as
 wakes you with his yells. _____ There are no pi - an -
 thinks that she can sing. _____ There is no fake re -
 leaves that to his wife. _____ And if he needs new

work there, And O! it would be grand _____ If
 o - las, A - work - ing ov - er time, _____ Hand -
 ci - ter, Who puts the crowd to flight _____ By
 cloth - ing, With joy his heart must thrill! _____ He

ALL.

we could fly as fair - ies do! To the Nev - er, Nev - er
 or - gans are a - gainst the law, And a pho - no - graph's a
 tell - ing you in tear - ful tones, "Cur - few shall not ring to -
 just goes out and or - ders them, And sends his wife the

Tempo di Valse.

rit. ALL. *a tempo.*

Land. _____ In the Nev-er, Nev - er Land _____ It is
 crime. _____ In the Nev-er, Nev - er Land _____ You will
 night!" _____ In the Nev-er, Nev - er Land _____ You will
 bill. _____ In the Nev-er, Nev - er Land _____ It is

rit. *a tempo.* *p*

OMAR All 4 Verses.

there I un - der - stand, _____ There's no such
 find no Ger - man Band _____ With cla - ri -
 meet no glad hand Band, _____ Who grasp your
 there that life is grand. _____ When wi - fie

p *scherzando.*

thing as bar - gain - day, Where wo - men throw their cash a -
 nets that whine and wheeze, Way off the whole darn bunch of
 hand with friend - ly touch, You nev - er have to say "How
 says she needs a hat, Her hub - by an - swers "Jump through

ALL.

way. No one hangs to straps in cars, _____ And no-bod-y has to
 keys. Or if they will not de - part, _____ Just as soon as you com -
 much."There's no "Beef Trust" holds you up, _____ And no pois-oned food is
 that."She's at work from dawn till dark, _____ And her wag-es he'll de -

OMAR All 4 Verses.

rit.

ALL.

stand, _____ The rule is there, no seat, no fare. In the
 mand, _____ You have a right to shoot at sight. In the
 canned, _____ There's no high-ball of wood - al - co - hol! In the
 mand, _____ The Japs you know to school can go! In the

rit. *a tempo.*

1 2
 Nev - er, Nev - er Land. _____ Land. _____
 Nev - er, Nev - er Land. _____ Land. _____
 Nev - er, Nev - er Land. _____ Land. _____
 Nev - er, Nev - er Land. _____ Land. _____

No 19.

Finale II.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo di Valse.

OMAR.

Sing fol de me lol to you, O - mar Khay-

Piano.

ff *pp*

am, As a jol - ly old round-er you were not a sham. Live high while you

live and do not be a clam, Was the sen - si - ble mot - to of O - mar Khay-

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am.

ff

Sing fol de me lol to you, O-mar Khay-am, As a jol-ly old

ff

Sing fol de me lol to you, O-mar Khay-am, As a jol-ly old

CHORUS.

This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "am." followed by "Sing fol de me lol to you, O-mar Khay-am, As a jol-ly old". The piano part includes a bass line and a treble line with chords.

ff

ff

This block shows the piano accompaniment for the first system, consisting of a treble and bass staff with chords and melodic lines.

round-er you were not a sham. Live high while you live and do not be a

round-er you were not a sham. Live high while you live and do not be a

This system contains the second vocal entry and piano accompaniment. The lyrics are: "round-er you were not a sham. Live high while you live and do not be a". The piano part continues with chords and melodic lines.

ff

This block shows the piano accompaniment for the second system, including a treble and bass staff with chords and melodic lines.

clam, Was the sen - si - ble mot - to of O - mar Khay - am.

clam, Was the sen - si - ble mot - to of O - mar Khay - am.

The first system contains two vocal staves. The top staff has the lyrics "clam, Was the sen - si - ble mot - to of O - mar Khay - am." The bottom staff has the lyrics "clam, Was the sen - si - ble mot - to of O - mar Khay - am." Both staves show a melodic line with notes and rests. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

The second system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef) with chords and moving lines. There are some dynamic markings like *ff* and *mf*.

The third system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with chords and moving lines. There are some dynamic markings like *ff* and *mf*.

The fourth system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef) with chords and moving lines. There are some dynamic markings like *ff* and *mf*.