

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
ALL THE CO. PUBLISHERS & AGENTS
CORPORATED IN NEW YORK

Rights of Performance and for Mechanical Instruments reserved

FRANK DANIELS
IN CHAS. DILLINGHAM'S PRODUCTION



THE TATTOOED MAN

A Comic Opera



BOOK BY

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



LYRICS BY

HARRY B. SMITH



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE Pr. \$ 2.99 net.
" " 6/2 "

VOCAL GEMS. Pr. 50¢ net.
" " 8/1 "



M. WITMARK & SONS.

NEW YORK

CHICAGO

LONDON

VIENNA, LEIPZIG
JOSEF WENDBERGER

SAN FRANCISCO

TORONTO ONT

MELBOURNE, AUSTRALIA, ALLAN & CO.
CANADIAN AMERICAN MUSIC CO LTD

Copyright 1917 by M. Witmark & Sons

English Copyright Secured

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

Contents.

ACT I.

PRELUDE	5
1. OPENING CHORUS	7
2. THINGS WE ARE NOT SUPPOSED TO KNOW . . . Hashish, Muley, Yussuf and Ali.	28
3. ENTRANCE OF ARABS Abdallah and Chorus.	38
4. ENTRANCE OF OMAR (Oriental March) Chorus.	42
5. OMAR KHAYYAM. Omar and Chorus.	50
6. BOYS WILL BE BOYS AND GIRLS WILL BE GIRLS. Girls and Boys.	55
7. HEAR MY SONG OF LOVE. Abdallah and Girls.	59
8. THE LAND OF DREAMS Leila.	64
9. FINALE	68

ACT II.

10. OPENING	86
11. LEGEND OF THE DJIN Abdallah and Chorus.	95
12. THE FLORAL WEDDING Leila and Chorus.	100
13. WATCH THE PROFESSOR Omar, Abdallah and Leila.	107
14. TAKE THINGS EASY. Hashish, Ali, Yussuf and Muley.	112
15. NOBODY LOVES ME Fatima.	116
16. THERE'S JUST ONE GIRL I'D LIKE TO MARRY Algy, Alma and Girls.	119
17. ENTRANCE OF SHAH. Chorus.	126
18. THE NEVER NEVER LAND. Omar and All.	130
19. FINALE.	134

The Tattooed Man. Prelude.

VICTOR HERBERT.

Tempo di Marcia.

Piano. *ff*

Andante.

lunga. *dim.* *rit.*

Tempo di Valse lente.

First system of musical notation. The treble clef staff features a triplet of eighth notes marked with a '3' and a slur. The bass clef staff contains a series of chords, with a dynamic marking of *p* (piano) appearing in the second measure. A dashed line with the number '8' above it spans the first two measures of the treble staff.

Second system of musical notation. The treble clef staff continues with a melodic line, marked with a dashed line and the number '8'. The bass clef staff features a series of chords with a dynamic marking of *p*. A *dim.* (diminuendo) marking is present in the second measure, and a *p* marking is in the third measure.

Third system of musical notation. The treble clef staff continues with a melodic line, marked with a dashed line and the number '8'. The bass clef staff features a series of chords with a dynamic marking of *p*. A *pp* (pianissimo) marking is present in the third measure, and a *ppp* (pianississimo) marking is at the end of the system.

Fourth system of musical notation. The treble clef staff features a series of chords, marked with a dashed line and the number '8'. The bass clef staff features a series of chords with a dynamic marking of *p*. A *pp* (pianissimo) marking is present in the first measure.

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.*

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) begins with a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment (grand staff) features a similar triplet pattern in the bass line and a more complex accompaniment in the treble line. Dynamics include *pp* and *l.h.* (left hand).

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

sempre dim.

Detailed description: This system continues the vocal line with the instruction "(Tries the door.)". The piano accompaniment includes a fermata over a chord in the treble line. The dynamic marking *sempre dim.* (sempre diminuendo) is present.

Allegro moderato.

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

ppp rit. *p* *pp*

Detailed description: This system begins with the tempo marking "Allegro moderato." The vocal line starts with the lyrics "But who is this approach-ing?". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamics include *ppp rit.*, *p*, and *pp*.

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

This system contains a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

molto cresc.

This system shows piano accompaniment for the second system. The bass line continues with eighth notes, and the right hand has chords. The instruction *molto cresc.* is written in the left hand.

ff *mf*

This system continues the piano accompaniment. It includes a fermata over a chord in the right hand. The dynamic markings *ff* and *mf* are present.

SLAVE GIRLS.

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

p

This system contains a vocal line for the section titled "SLAVE GIRLS." The lyrics are "We are bar-gains most a - maz - ing, All gaz - ing are". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *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

They can dance or sing a lul - la - by

buy! buy! buy!

buy! buy! buy!

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

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

buy! buy!

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.

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,

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
We'll 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.

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,

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

poco rit.
wing When my songs I sing.

poco rit. *sfz*

SERENADE.
Allegro giusto.

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

marcato.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. It features a triplet of eighth notes on the word 'mas' and another triplet on 'mine'. The bottom two lines are piano accompaniment in treble and bass clefs, marked 'marcato'. The piano part features a rhythmic pattern of eighth notes and chords, with a triplet of eighth notes in the right hand.

Just for thee I am sing - - ing,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'Just for thee I am sing - - ing,'. The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet of eighth notes in the right hand.

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'For thee, and on - ly, on - ly for thee,'. The piano accompaniment continues with the same rhythmic pattern and triplet markings.

Songs of love now are ring - - ing.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'Songs of love now are ring - - ing.' The piano accompaniment continues with the same rhythmic pattern and triplet markings.

Frown no more, but up - on me smile,

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 treble clef and a key signature of one flat. The lyrics are "Frown no more, but up - on me smile,". The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "In thy u - - - su - al hap - py style,". The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Let all thy cares take wing now,

marcato.

The third system continues the vocal line and piano accompaniment. The lyrics are "Let all thy cares take wing now,". The piano accompaniment is marked *marcato.* and features a more active rhythmic pattern with eighth and sixteenth notes.

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

The fourth system concludes the piece. The lyrics are "Sol - ace to thee I bring. ————— bring. —————". The piano accompaniment features a final cadence with a key signature change to two flats and a 2/4 time signature. The system includes first and second endings for the vocal line.

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.

ffz *p* *ffz* *p* *ffz* *p* *ffz* *p*

ffz *p* *ffz* *p* *ffz* *p* *ffz*

Allegro feroce.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a long, sustained note, followed by the exclamation "Ah!". The piano accompaniment starts with a piano (*p*) dynamic and includes the instruction *p sempre cresc.* (piano, always crescendo). The piano part consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Second system of the musical score. The vocal line continues with a melodic phrase and another "Ah!". The piano accompaniment maintains its rhythmic pattern and dynamic markings.

Third system of the musical score. The vocal line features a long, sustained note with the exclamation "Ah!". The piano accompaniment continues with its characteristic rhythmic accompaniment.

Fourth system of the musical score. The vocal line has three distinct "Ah!" exclamations. The piano accompaniment includes the instruction *sempre cresc.* (always crescendo) and continues with its rhythmic accompaniment.

animando.

Ah! Ah!

This system features a vocal line with two 'Ah!' lyrics. The piano accompaniment includes a *trémolo* marking and various articulation marks like 'V' and 's'.

Animando.

Ah!

This system continues the piano accompaniment with a *Animando.* marking and includes a 'V' articulation mark.

Ah!

This system shows the piano accompaniment with multiple 'V' articulation marks.

Ah! Ah! Ah!

This system features three 'Ah!' lyrics and includes a key signature change to one sharp (F#) in the piano accompaniment.

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 right hand and quarter notes in the left hand.

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 similar rhythmic pattern. The piano accompaniment includes some dynamic markings like accents and a *sfz* marking at the end of the system.

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

The third system features a vocal line starting with a quarter rest. The piano accompaniment includes dynamic markings such as *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 *sfz* marking.

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

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

sf p

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

Piu mosso.

mp *tutta forza.* *ff*

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

ff *sempre accel al fine.*

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 primarily for the piano. It begins with a section marked "(Picture.)" which includes a first ending bracket. The piano accompaniment features a rhythmic bass line and chords in the right hand. Dynamic markings include accents (v) and 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.

Copyright MCMVII by M. Witmark & Sons.
International Copyright Secured.

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 - tien, 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 begins with a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *ppp*.

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

The third system of the piano introduction shows a gradual increase in volume. The dynamic marking *cresc molto.* is present. The right hand has more active melodic lines, and the left hand's accompaniment becomes more pronounced.

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* *(Echo.)* section. The Basses part also starts with *ff* and *pp*. The lyrics are "Ya - ha!" followed by a long note and "Ya -".

The piano accompaniment for the vocal entry. It features a driving eighth-note rhythm in the left hand and chords in the right hand. Dynamic markings include *sfz*, *ffz*, and *f*. There are also markings for *8va* in the right hand.

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 bass line 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 long note followed by a melodic phrase. The piano accompaniment features a more active bass line. A dynamic marking of *fp* is visible in the piano part.

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

The third system shows the vocal line with a melodic phrase and a long note. The piano accompaniment has a steady bass line with some rhythmic variation. The vocal line ends with a long note.

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

The fourth system concludes the vocal phrase with a long note. The piano accompaniment continues with a steady bass line. 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 begins with a melodic phrase, followed by a long note. The piano accompaniment consists of chords and moving lines in both hands.

a tempo.

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 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 rests. The piano accompaniment continues with chords and moving lines.

meno.

side. _____ So swift - ly we fly, The

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment features chords and moving lines, ending with a long note in the right hand.

colla voce.

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

meno.

ff

So

we have a sword at our side.

a tempo.

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

Ah!

Ya -

hal!

p colla voce.

a tempo.

we are rid - ing.

fff

Ya -

hal

fff

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 instruction of 'Tempo di marcia'. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' in a circle) throughout the piece. The score includes various musical notations such as slurs, accents, and dynamic markings like 'pp' and 'p'. The overall style is characteristic of early 20th-century piano music.

First system of piano accompaniment. The right hand features a complex chordal texture with many beamed notes, while the left hand plays a steady eighth-note bass line. A 'V' marking is present in the left hand.

Second system of piano accompaniment, continuing the complex texture from the first system.

Third system of piano accompaniment, featuring triplet markings (3) in both the right and left hands.

CHORUS.

SOP. & ALTO.

Ah! —————

TEN.

Ah! —————

BASS.

Four vocal staves for Soprano & Alto, Tenor, and Bass. Each part begins with a long note and the syllable 'Ah!' followed by a melodic line. The Soprano and Alto parts are written on a single staff.

Fourth system of piano accompaniment, continuing the accompaniment for the vocal parts.

Ah! Ah! Ah!

This system contains three staves. The top two staves are vocal lines, each with a melodic line and a bass line. The lyrics 'Ah!' are written below the vocal lines. The bottom staff is a piano accompaniment with a treble and bass line. The music is in a minor key and features a 3/4 time signature. There are triplets and slurs throughout the piece.

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 lines 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 treble and bass line. The accompaniment features a steady rhythmic pattern with chords and single notes.

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 lines 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 treble and bass line. The accompaniment features a steady rhythmic pattern with chords and single notes.

might - y - rul - er. Ah!

might - y - rul - er. Ah!

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The vocal lines are in G major with a key signature of one sharp (F#). The lyrics are "might - y - rul - er." followed by "Ah!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for the second system of music. It continues the eighth-note bass line and chordal accompaniment from the previous system.

Ah!

Ah!

Ah!

Ah!

This system contains the third system of music. The vocal lines feature triplets of eighth notes and are marked with "Ah!". The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment for the third system of music, including the triplet markings in the right hand.

Ah!

Ah!

This system contains the fourth system of music. The vocal lines continue with "Ah!" and feature a melodic line in the right hand. The piano accompaniment remains consistent.

This system shows the piano accompaniment for the fourth system of music, concluding the piece with a final chord.

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

Ahl

Ahl

Ahl

Ahl

Ahl

Ahl

Ahl

Ahl

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

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are "For the won - drous O - mar,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *f* (forte) in the second measure.

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

This system contains the second two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are "Let the wel - kin ring— Sa - laam! Sa - laam! Bow low,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *ff* (fortissimo) and *ffz* (fortissimo with accent) throughout.

Bow low, We bow to thee, hail

Bow low, We bow to thee, hail

ffz

ffz

ffz

ffz

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) with various notes and rests. Dynamics include *fz* and *fz*.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) with various notes and rests. Dynamics include *fz*, *dim.*, and *p*.

In
When
His
A

Musical notation for the vocal line and piano accompaniment, consisting of two staves (treble and bass clef) with notes and rests. The vocal line includes the lyrics.

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

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

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.

Copyright MCMVII by M. Witmark & Sons.
International Copyright Secured.

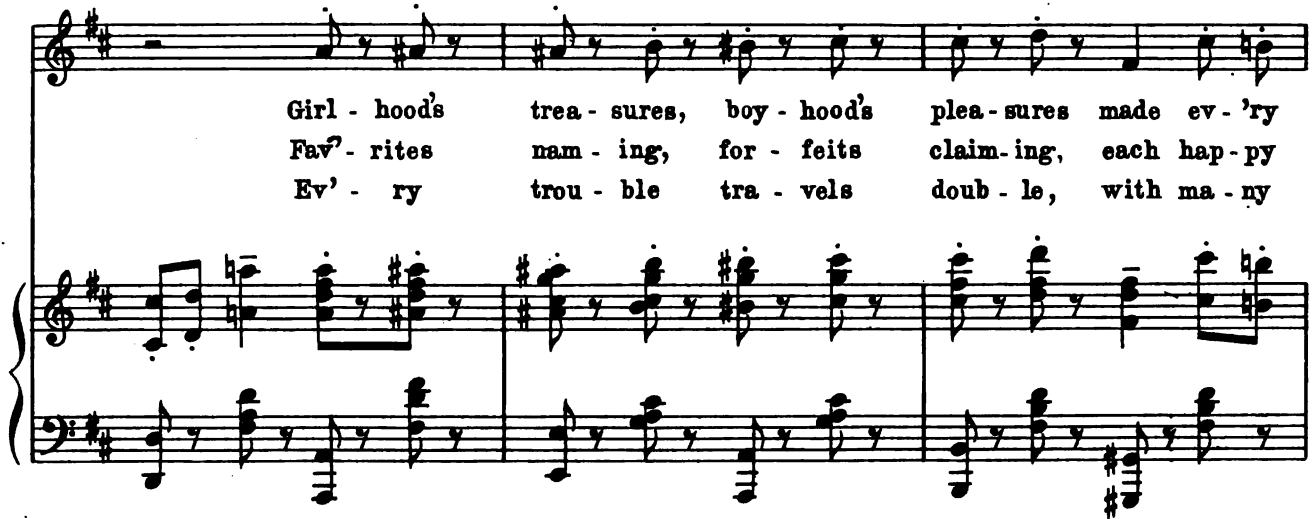
BOYS.

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,

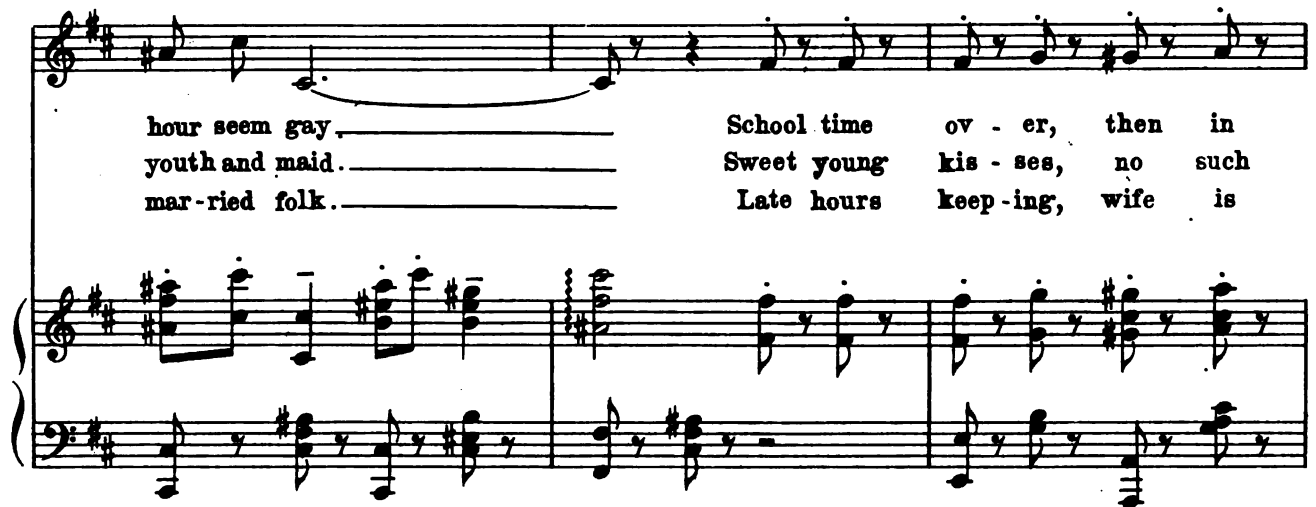
And I'd say "Now you must let me take your books for you" — In our
 With our ap - pe - tites so hear - ty we would be right there. — At those
 Soon the bells ring for a wed - ding, hap - py those sweet - hearts! When we're

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

mf *p*

round. — Dance.

mp

mf

mf

mf

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, consisting of two staves (treble and bass clef). The tempo is marked 'Allegretto' and the dynamics range from 'mf' to 'p'. The key signature has one flat (B-flat).

ABDALLAH.

Musical score for the first vocal line, consisting of a single bass clef staff. The lyrics are: Love laughs at / This love's a

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

Musical score for the second vocal line, consisting of a single bass clef staff. 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. _____

Copyright MCMVII by M. Witmark & Sons.
International Copyright Secured.

M.W.&SONS 7773 j

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

Hear my song of love, *p* La - dy,

GIRLS. *f*
Who does he mean? *p*

f a tempo. *f* *p*

f

La - dy mine. *f* 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 continues the vocal line and piano accompaniment. The lyrics are: "fair, Where there's no re-gret, Where we all for-get, Our". The system concludes with a double bar line.

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

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

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

allarg.

cresc. molto.

while in the land of dreams.

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

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 *fz* *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 -

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

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

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. - - - Nothing 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,

W.W.&SONS 7773 f

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



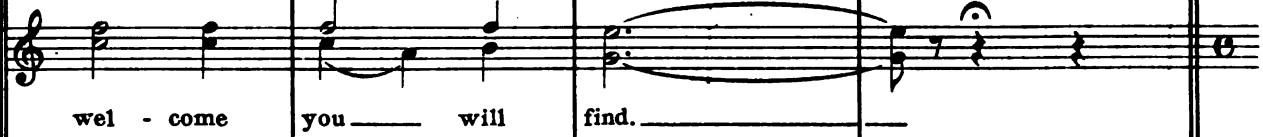
Thank you, you're too kind. _____



Thank you, you're too kind. _____



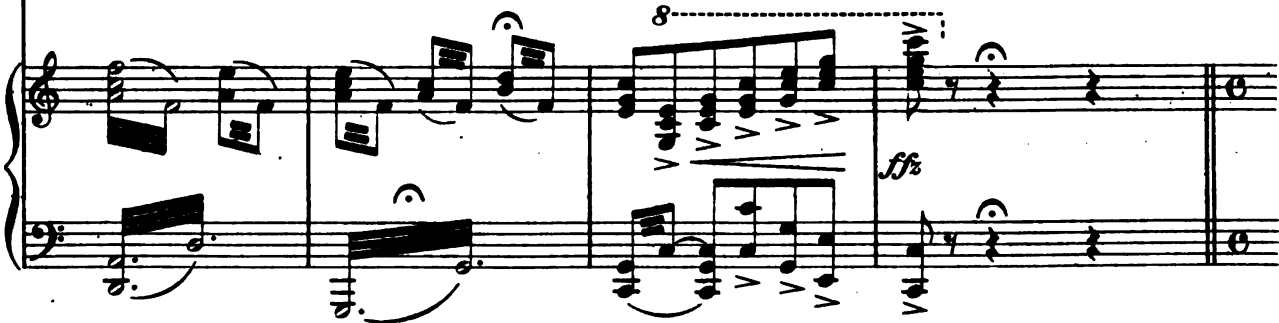
wel - come you will find. _____



wel - come you will find. _____



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

cresc.

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.

Allegro. (It begins to rain.)

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 accompaniment includes a fermata over a chord. A bracket labeled '1.' spans the final two measures of the system.

2.

8

Third system of musical notation. The treble clef features a melodic line with a fermata. The bass clef accompaniment includes a fermata over a chord. A bracket labeled '2.' spans the first two measures of the system.

Fourth system of musical notation. The treble clef contains a melodic line with a fermata. The bass clef accompaniment includes a fermata over a chord.

8

cresc. molto.

Fifth system of musical notation. The treble clef contains a melodic line with a fermata. The bass clef accompaniment includes a fermata over a chord. 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. The treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a supporting accompaniment with chords and 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. A first ending bracket labeled '1.' spans the final two measures of the system. The bass clef accompaniment continues with chords and eighth notes.

2. 8

Third system of musical notation. A second ending bracket labeled '2.' spans the first two measures. The treble clef features a melodic line with slurs. The bass clef accompaniment includes a long, sustained chord in the final two measures.

Fourth system of musical notation. The treble clef contains a melodic line with slurs. The bass clef accompaniment features a long, sustained chord across the entire system.

8 *cresc. molto.*

Fifth system of musical notation. The treble clef contains a melodic line with slurs. The bass clef accompaniment includes a long, sustained chord. The instruction *cresc. molto.* is written below the bass staff.

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

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.

1. 2.

Detailed description: This block contains the vocal parts for two voices. The lyrics are: "clam, Was the sen - si - ble mot - to of O - mar Khay -yam. Sing yam." The music is written on two staves, one for each voice. Above the second ending, there are two first endings labeled "1." and "2." The first ending leads back to the beginning of the phrase, and the second ending concludes the phrase.

1. 2.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features chords and melodic lines that support the vocal parts. Above the second ending, there are two first endings labeled "1." and "2." The first ending leads back to the beginning of the phrase, and the second ending concludes the phrase.

8

fff

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music features chords and melodic lines. A dynamic marking of *fff* (fortissimo) is present. Above the first staff, there is a bracketed section labeled "8" with a dotted line underneath, indicating a specific measure or section.

ffz

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The music features chords and melodic lines. A dynamic marking of *ffz* (fortissimo zingando) is present.

End of 1st Act.

No 10.

Opening.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Poco maestoso.

Piano

f
sp
f
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. *pp*

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 and a treble line with chords and some melodic movement. 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 harmonic support. 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 harmonic support.

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 harmonic support.

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 grand staff notation (treble and bass clefs). The lyrics are: "Deign to smile, we the while, Keep the flies a -".

Allegretto grazioso.

way.

attacca. *p*

The second system continues the musical piece. It begins with the tempo marking "Allegretto grazioso." and the word "way." under a slur. The piano accompaniment includes the marking "attacca." and a dynamic marking "p".

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 accompaniment features a dynamic marking "p".

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

The fourth system continues the lyrics: "Here is ev - 'ry brand that you pre - fer. Pipes you can se - lect one,". The piano accompaniment includes a dynamic marking "p".

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

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

CHORUS.

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.

Musical staff with notes and slurs, corresponding to the lyrics below.

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

Two musical staves for vocal parts, each with a slur and the word "rage." written below.

Piano accompaniment with markings: *molto.*, *ffz p*, and *molto cresc.*

Musical staff with the marking *a tempo.*

Djin. _____

Animato.

Two musical staves for vocal parts, each with a slur and the word "Ah!" written below.

Animato.

Piano accompaniment with markings: *a tempo.*, *ffz*, and *p*.

No 11. 3648

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.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *Allegro grazioso*.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "The Rose _____ who was king of a gar - den so / The bees _____ sang a cho - rus in praise of the". The piano accompaniment is on two staves, starting with a forte (*f*) dynamic and including a section marked *rubato*. A fermata is placed over the first measure of the vocal line.

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "fair, _____ Fell mad - ly in love. _____ / bride, _____ The Ma - ri - gold sighed, _____". The piano accompaniment continues with a dynamic marking of *a tempo*.

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

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

pp rit.
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

Copyright MCMVII by M. Witmark & Sons.
International Copyright Secured.

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.

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 sharp (F-sharp). 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 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 quarter notes. 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 quarter notes. 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 quarter notes, followed by a half note, and then a series of quarter notes. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of quarter notes, followed by a half note, and then a series of quarter notes.

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 quarter notes, followed by a half note, and then a series of quarter notes. The left hand starts with a bass clef and a key signature of one flat. It begins with a series of quarter notes, followed by a half note, and then a series of quarter notes.

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,

Musical notation for the first line of the song, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with dotted rhythms.

MULEY.

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

Musical notation for the second line of the song, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with dotted rhythms and a dynamic marking of *sf* (sforzando) with a wedge-shaped hairpin.

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

Musical notation for the third line of the song, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with dotted rhythms and a dynamic marking of *p staccatissimo*.

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

Musical notation for the fourth line of the song, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with dotted rhythms and a dynamic marking of *sf* with a wedge-shaped hairpin.

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 - doed 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 with a pianissimo (*pp*) dynamic. The music features a rhythmic accompaniment with eighth and sixteenth notes.

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 rhythmic accompaniment with eighth and sixteenth notes, and a melody line in the treble clef.

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, "I'll 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 rhythmic accompaniment with eighth and sixteenth notes, and a melody line in the treble clef.

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,

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

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

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.

Piano.

The musical score is written for a chorus and piano. The tempo is marked 'Tempo di marcia.' and the dynamics are 'ff'. The chorus part includes the lyrics 'Ah!' and is marked with a forte (ff) dynamic. The piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand. The score is divided into two systems of music.

Copyright MCMVII by M Witmark & Sons.
Internatinonal Copyright Secured.

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,

Bow - low We bow to thee hail

Bow - low We bow to thee hail

All hail!

All 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-note chords and single notes. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and single notes. The tempo marking *Allegro.* is placed above the first staff. A *rit.* (ritardando) marking is placed above the second staff, indicating a gradual deceleration.

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 melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The piano part features a *pp* (pianissimo) dynamic marking. The music is in 6/8 time and features a mix of eighth and quarter notes.

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 melody continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The piano part features a *pp* dynamic marking. The music is in 6/8 time and features a mix of eighth and quarter notes.

Copyright MCMVII by M. Witmark & Sons.
International Copyright Secured.

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 *schierzando.*

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

Nev-er, Nev-er Land. Nev-er, Nev-er Land. Nev-er, Nev-er Land. Nev-er, Nev-er 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-

Copyright MCMVII by M. Witmark & Sons.
International Copyright Secured.

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.

ff

ff

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

ff

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 and a bass line. The lyrics are: "clam, Was the sen - si - ble mot - to of O - mar Khay - am." The melody is simple and follows the text.

The piano accompaniment for the first system, featuring a treble and bass clef. The right hand has a melodic line with some grace notes and a final flourish. The left hand provides a steady bass line.

The piano accompaniment for the second system, starting with a repeat sign (8). It features a treble and bass clef. The right hand has a more complex melodic line with slurs and a dynamic marking of *ff* (fortissimo). The left hand continues with a bass line.

The piano accompaniment for the third system, also starting with a repeat sign (8). It features a treble and bass clef. The right hand has a melodic line with a final flourish. The left hand continues with a bass line.