



Chris and the Wonderful Lamp.

EXTRAVAGANZA

in Three Acts.



Book by

GLEN MAC DONOUGH,

Music by

JOHN PHILIP SOUSA.

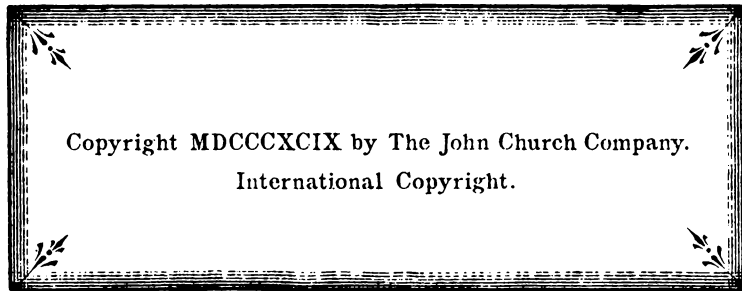


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CHARACTERS IN ACT I.

THE GENIE, The original Slave of the Lamp. <i>JEROME SYKES</i>
SCOTTY JONES, Boy-of-all-work at Miss Prisms' Academy. <i>JOHN PAGE</i>
LOVEMONEY, A New England money lender. . . . .	. <i>RANDOLPH CURRY</i>
PETTINGILL. . . . .	. <i>HERBERT CARTER.</i>
AUCTIONEER. . . . .	. . . . . <i>CHARLES H. DREW.</i>
CHRIS WAGSTAFF, A "boy about town" . . . . .	. <i>EDNA WALLACE-HOPPER.</i>
FANNY WIGGINS, Star pupil at the Prisms Academy. . . . .	. <i>ETHEL IRENE STEWART.</i>
MISS PRISMS, Principal of the Academy. . . . .	. <i>MABELLA BAKER.</i>
KATIE CLANCY, Maid-of-all-work at the Academy. . . . .	. . . . . <i>NELLIE LYNCH.</i>
STELLA.)	(<i>EDNA HUNTER.</i>
DELLA.)	(<i>EDITH BARR</i>
BELLA.) Pupils at the Prisms Academy.	(<i>VIOLET JEWELL.</i>
ELLA.)	(<i>ADELE NOFT.</i>
NELLA.)	(<i>STELLA MADISON</i>

CHARACTERS IN ACTS II AND III.

THE GENIE. . . . .	. <i>JEROME SYKES.</i>
SCOTTY JONES. . . . .	. . . . . <i>JOHN PAGE</i>
THE GRAND VIZIER. . . . .	. <i>RANDOLPH CURRY.</i>
AL KHIZAR, Chief of the Secret Police of Etheria. . . . .	. <i>HERBERT CARTER.</i>
CAPTAIN OF THE GUARD. . . . .	. <i>CHARLES H. DREW.</i>
CHRIS WAGSTAFF. . . . .	. <i>EDNA WALLACE-HOPPER.</i>
ALADDIN, Prince of Etheria. . . . .	. <i>EMILIE BEAUPRE</i>
FANNY WIGGINS. . . . .	. . . . . <i>ETHEL IRENE STEWART.</i>
MISS PRISMS. . . . .	. <i>MABELLA BAKER.</i>
AMINE.)	(<i>NELLIE LYNCH.</i>
SOFIE.)	(<i>EDNA HUNTER</i>
ZOBEIDE.) Talking Dolls.	(<i>EDITH BARR.</i>
DIANA.)	(<i>VIOLET JEWELL.</i>
HAYDEE.)	(<i>ADELE NOTT.</i>
HEBE.)	(<i>STELLA MADISON</i>
QUEEN OF DREAMS. . . . .	. <i>HARRIET HARNDEN.</i>

Originally presented at the Hyperion Theatre, New Haven, Conn. Oct. 23^d 1899,
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Produced under the stage direction of
Director of Music,

. BEN TEAL
ALBERT KRAUSSE.

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An Extravaganza in Three Acts.

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OVERTURE.

Moderato con moto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, including two triplet markings. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff shows a steady eighth-note melody. The lower staff continues with a rhythmic accompaniment of chords and single notes.

The third system of musical notation features a melodic line in the upper staff with triplet markings. The lower staff continues with a consistent accompaniment.

The fourth system of musical notation concludes the piece. The upper staff has a melodic line that ends with a piano (*p*) dynamic. The lower staff provides a final accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. The word *dolce.* is written in the upper left of the system.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a rhythmic pattern of eighth notes with slurs. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the rhythmic pattern. The word *sostenuto.* is written in the upper right of the system. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment.

Allegretto con brio.

leggiere.

The first system of music consists of six measures. The treble clef part begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass clef part starts with a dynamic marking of *f* and plays a steady eighth-note accompaniment: F3, C4, F3, C4, F3, C4, F3, C4, F3, C4, F3, C4, F3, C4, F3, C4. Dynamic markings *f* and *p* are present. The tempo is *Allegretto con brio* and the style is *leggiere*.

The second system contains six measures. The treble clef part features a half note G4, a half note A4, and then eighth notes: B4, C5, B4, A4, G4, F4. The bass clef part continues the eighth-note accompaniment. A dynamic marking of *p* is shown. The tempo and style remain consistent.

The third system contains six measures. The treble clef part has a half note G4, a half note A4, and then eighth notes: B4, C5, B4, A4, G4, F4. The bass clef part continues the eighth-note accompaniment. A dynamic marking of *p* is shown. The tempo and style remain consistent.

The fourth system contains six measures. The treble clef part has a half note G4, a half note A4, and then eighth notes: B4, C5, B4, A4, G4, F4. The bass clef part continues the eighth-note accompaniment. A dynamic marking of *pp* is shown. The tempo and style remain consistent.

The fifth system contains six measures. The treble clef part has a half note G4, a half note A4, and then eighth notes: B4, C5, B4, A4, G4, F4. The bass clef part continues the eighth-note accompaniment. A dynamic marking of *pp* is shown. The tempo and style remain consistent.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and a dotted quarter note. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* is present in the first measure.

Second system of musical notation. The treble clef staff features a melodic line with a trill-like passage in the second measure. The bass clef staff continues the accompaniment. A dynamic marking *p* is present in the second measure.

Third system of musical notation. The treble clef staff has a melodic line with a trill-like passage in the second measure. The bass clef staff continues the accompaniment. A dynamic marking *ff* is present in the second measure.

Fourth system of musical notation. The treble clef staff has a melodic line with a trill-like passage in the second measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a trill-like passage in the second measure. The bass clef staff continues the accompaniment. A dynamic marking *rit.* is present in the final measure.

Moderato.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a harmonic accompaniment. The tempo is marked 'Moderato.' and the dynamic is 'p con espressione.'

Second system of musical notation. The treble clef staff continues the melodic line, and the bass clef staff continues the accompaniment. The dynamic is marked 'mf'.

Third system of musical notation. The treble clef staff continues the melodic line, and the bass clef staff continues the accompaniment. The dynamic is marked 'dim.'

Fourth system of musical notation. The treble clef staff contains a melodic line with a 'cresc.' marking. The bass clef staff contains a dense accompaniment with a 'f' marking.

Fifth system of musical notation. The treble clef staff contains a melodic line with a 'cresc.' marking. The bass clef staff contains a dense accompaniment with a 'f' marking.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a rhythmic accompaniment with a '7' marking above the first measure. A dashed line with the number '8' is positioned above the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a 'ff' dynamic marking above the first measure and a '7' marking above the second measure. A dashed line with the number '8' is positioned above the first measure.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dashed line with the number '8' is positioned above the first measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a 'ff' dynamic marking above the second measure. A dashed line with the number '8' is positioned above the first measure.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains the text 'cres - - cen - - do a accelerando.' written across the measures. A dashed line with the number '8' is positioned above the first measure.

Allegro.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The tempo is marked 'Allegro.' and the dynamics include 'p' (piano) and 'piano'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score features various musical notations including slurs, ties, and dynamic markings.

First system of musical notation. Treble clef, bass clef. Dynamics include *p* and accents (^).

Second system of musical notation. Treble clef, bass clef. Dynamics include *leggiero*, *p*, and accents (^).

Third system of musical notation. Treble clef, bass clef. Dynamics include *p* and accents (^).

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *p* and accents (^).

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *f* and accents (^).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with slurs and accents, and a bass line with chords and moving lines.

Second system of musical notation. The bass line includes the instruction *con forza* in the middle of the system. The music continues with intricate textures in both staves.

Third system of musical notation. The instruction *più vivo.* is placed above the treble staff. The system shows a continuation of the musical themes with various articulations.

Fourth system of musical notation. It begins with a measure marked with a fermata and a repeat sign. The music features dense chordal textures and rhythmic patterns.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line and a fermata. The bass line ends with a dynamic marking of *f* (forte).

Act I.

a. Chorus: "The Fourth of July has its meed of joy?"

b. Recitative and scene: "We'll proceed"

MISS PRISMS, LOVEMONEY, PETTINGILL,
AUCTIONEER AND CHORUS.

Nº 1.

Allegro con spirito.

p

cres - cen - do - a - poco - a

poco

fff

The Fourth of Ju - ly has its meed of joy, And
 The Fourth of Ju - ly has its meed of joy, And

CHORUS. *f*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal line starts with a rest for two measures, then enters with a melody. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Washing - ton's birth - day our thoughts em - ploy; But naught, not e - ven a
 Washing - ton's birth - day our thoughts em - ploy; But naught, not e - ven a

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment continues with chords and moving lines, providing a harmonic foundation.

cir - cus clown, Can waken the folks of this old town Like auc - tion sales, for
 cir - cus clown, Can waken the folks of this old town Like auc - tion sales, for

p

This system contains the third vocal line and piano accompaniment. The vocal line continues the melody. The piano accompaniment continues with chords and moving lines. The dynamic marking *p* (piano) is indicated above the piano part.

ff

in that case, The so - ber - mind - ed pop - u - lace, With - out re - gard to

in that case, The so - ber - mind - ed pop - u - lace, With - out re - gard to

rank or race, Finds pleas - ure with - out al - loy.

rank or race, Finds pleas - ure with - out al - loy. *p* Bar - gains! Bar - gains!

sostenuto.

p leggiero.

Clo - isonné and rar - est crockery, *p* Roguish imps that

Bar - gains! Bar - gains!

leggiero.

p

mf

laugh in mockery, Silk - en goods and jewels antique, With stat - u - ettes that

mf

Silk - en goods and jewels antique, With stat - u - ettes that

crescendo molto.

seem - ing - ly speak; Old guns and pis - tols, ve - ry u - nique, Will

seem - ing - ly speak; Old guns and pis - tols, ve - ry u - nique, Will

crescendo molto.

ff

all be sold off to day, We nev - er bid high on the

all be sold off to day, We nev - er bid high on the

off to day,

ff

goods for sale, Con - nec-ti-cut thrift-i-ness must prevail; But when a bar - gain
goods for sale, Con - nec-ti-cut thrift-i-ness must prevail; But when a bar - gain

comes our way, Our "grab-it-quick" in - stinets we o - bey. We know a gold brick
comes our way, Our "grab-it-quick" in - stinets we o - bey. We know a gold brick

(Enter Miss Prisms, Lovemoney.)

in the dark, Like - wise a buz - zard from a lark; There - fore we're not an
in the dark, Like - wise a buz - zard from a lark; There - fore we're not an

AUCTIONEER.

We'll pro - ceed, with-out de -
 ea - sy mark For sharp-ers, they al - ways fail.

p *tr*

lay To dis - pose of this rare col - lec-tion; All an - tiquar - ians

leggiero. *f* *tr*

say It will bear the clos - est in - spec - tion. Purchas - ers spot

mf

Grazioso.

cash must pay Be - fore the goods are moved a-way. The first lot em -

p Grazioso.

bra - ces Ro - man scarfs and la - ces, Cu - ri - os from

p

Hin - dustan Gold - en i - dols from Ja - pan, Chi - nese swords from

Sin - gapore, Sil - ver pitch - er from Lahore, The cat - a - logue names

MISS PRISMS.

PETTINGILL.

Three.

AUCTIONEER.

many— more, How much for this lot am I bid?

p

f

Three - fif - ty

(to Miss Prisms.)

Three.

Three - ten.

Don't be rash.

fif - ty.

AUC.

(spoken.)

I hear no oth - er bid. Going!

Going! Gone! Hand o-ver your cash. And now, this sealed

casket, no one knows its contents: visious of { diamond, rubies, sapphires, etc. float } before me, how much am I bid?
LOVEMONEY. (to Prisms.)
 Says

Mod.

I to myself, says I, "Those jimcracks don't you buy, But the

p

(Miss Prisms to Lovemoney)

Old
cask-et get' On that I'm set, Tho' it comes dar-na-tion high.

p

Sy-pher used to say, In a con-fid-ent-ial way, "For the

cask-et's worth, No son of earth, Is rich e-nough to pay? There -

pp

There -

PETTINGILL WITH TENORS. *pp*

There -

LOVEMONEY WITH BASSES. *pp*

p *pp*

fore we all o - pine That it must hold something fine; A

fore we all o - pine That it must hold some-thing fine; A

fore we all o - pine That it must hold some-thing fine; A

pp

Allegro brillante.

di - a - dem or price-less gem, We wish we could di - vine. AUC.

Now

di - a - dem or price-less gem, We wish we could di - vine.

di - a - dem or price-less gem, We wish we could di - vine.

Allegro brillante.

di - a - dem or price-less gem, We wish we could di - vine. *p*

AUC.
 gentlemen, How much for the casket? *LOVEMONEY.*
 Three hun - dred

PET.
 Four hundred and
AUC.
 'Tis shame to ask it!
LOVEMONEY.
 dollars?

fif - ty.
LOVEMONEY.
 And fif - ty more.
CHORUS.
 And fif - ty more. He
ten. *ten.*

AUC.
Come bid more quick-ly,
said fif - ty more. —

ten.

PET.
I'll make it six.

AUC.
I implore!

LOVEMONEY.
Do I hear ten more? Good

I'll raise you ten.

PET.
I'll bid ten more, And eighty on that, Which makes just seven, and
gen - tlemen,

PET.

I'll stand pat.

LOVEMONEY.

I stand just where I

I'll add an ev - en hun - dred more.

stood be-fore,

ACC.

Come urge them on! One final chance! Going, going, gone!

(Lovemoney takes cas-
ket nervously; all sur-
round him. He opens it, discovers an
old and battered lamp. He is in a great
rage.)

LOVEMONEY: (spoken.)
"I've been robbed!"

ALL EXCEPT LOVEMONEY.

(Auctioneer exit.)

L'istesso tempo.

Ha ha ha ha ha Old

Sy - pher was fond of a

Ha ha ha ha ha Old

Sy - pher was fond of a

Allegro.

L'istesso tempo.

ff

ff

joke, And this is a post mor-tem stroke. This lamp worth
 joke, And this is a post mor-tem stroke. This lamp worth

MISS PRISMS with Altos.
 — less and bat-tered, Will on - ly de - ri - sion pro - voke. It's

PETTINGILL with Tenors.
 — less and bat-tered, Will on - ly de - ri - sion pro - voke. It's

LOVEMONEY with Basses.

ev - er been thus since the world be - gan, No doubt it's en - com - passed in
 ev - er been thus since the world be - gan, No doubt it's en - com - passed in

Na - ture's plan. 'Tis fool-ish to buy a pig in a poke, To crawl in a can-non to

Na - ture's plan. 'Tis fool-ish to buy a pig in a poke, To crawl in a can-non to

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand.

have a smoke. To try to fight a young buzz-saw, Or plead your case in

have a smoke. To try to fight a young buzz-saw, Or plead your case in

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand, with a *p* (piano) dynamic marking.

court of law. Things may be fair in love or war, But not at an auc - tion

court of law. Things may be fair in love or war, But not at an auc - tion

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand, with a *f* (forte) dynamic marking.

sale, at a sale, Not at a sale, not at an auc-tion sale, Things are fair in
sale, at a sale, Not at a sale, not at an auc-tion sale, Things are fair in

ff

(Exit Miss Prisms.)

love and war, But not, But not at an auc - tion sale.
love and war, But not, — But not at an auc - tion sale.

ff

(Enter Chris.)

love and war, But not, — But not at an auc - tion sale.

Song: "The patter of the shingle?"

CHRIS WITH CHORUS.

No. 2.

Allegretto con brio.

CHRIS.

When in curls and knick-er -
first be-came a

bock - ers, quite a ve - ry lit - tle lad, To the late la-ment - ed
pu - pil at the dear old vil - lage school, In the lit - tle vil - lage

Sy - pher I was sent. Then his health as I re -
school - house on the green. Then it stood with - in a

call it was phe - nom - e - nal - ly bad, And near - ly were the sands of
leaf - y grove all sha - dy, dark and cool, But ere a year had passed that

his ex - ist - ence spent; He re - cu - per - a - ted
grove no more was seen; It had dis - ap - peared com -

sud - den - ly and to me it was due; That he hale and heart - y
plete - ly, leav - ing not a sin - gle tree; By old Sy - pher they were

died at eight - y - three. It was strong and con - stant
 felled and sent a - way To be sliced up in - to

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "died at eight - y - three. It was strong and con - stant felled and sent a - way To be sliced up in - to". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *p* (piano) is present in the right hand.

ex - er - cise gave him his health a - new, For just three hours a day he
 shin - gles that were meant a - lone for me, A gross of them I of - ten

The second system continues the vocal line with the lyrics: "ex - er - cise gave him his health a - new, For just three hours a day he shin - gles that were meant a - lone for me, A gross of them I of - ten". The piano accompaniment continues with similar chordal and bass line patterns.

spent in lick - ing me. Great
 wore out in a - day.

And the re - col - lec - tion haunts him yet.
 And the re - col - lec - tion haunts him yet.

The third system contains the lyrics: "spent in lick - ing me. Great wore out in a - day." followed by two lines of the chorus: "And the re - col - lec - tion haunts him yet." The piano accompaniment includes a *f* (forte) dynamic marking for the chorus. The system concludes with a key signature change to two flats.

sen-ti-ment it lacks. The rhythm of the

Tho' he vain-ly struggles to for-get.

Tho' he vain-ly struggles to for-get.

This system contains the first two systems of music. The first system has a vocal line with lyrics 'sen-ti-ment it lacks.' and 'The rhythm of the'. The second system has two vocal lines with lyrics 'Tho' he vain-ly struggles to for-get.' and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

wacks. The pat-ter, the pat-ter, the pat-ter of the shin- gle, To

pp

This system contains the second system of music. The vocal line has lyrics 'wacks. The pat-ter, the pat-ter, the pat-ter of the shin- gle, To'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. A piano dynamic marking 'pp' is present.

use it he . well knew how. He'd bat-ter, he'd

This system contains the third system of music. The vocal line has lyrics 'use it he . well knew how. He'd bat-ter, he'd'. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

bat-ter, he'd bat-ter till I tin - gle, In mem - 'ry I feel it

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are "bat-ter, he'd bat-ter till I tin - gle, In mem - 'ry I feel it". The piano part includes various chords and melodic lines, with some notes marked with accents.

now. The pat-ter, the pat-ter, the pat-ter of the
The pat-ter, the pat-ter, the pat-ter of the
The pat-ter, the pat-ter, the pat-ter of the

The second system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are "now. The pat-ter, the pat-ter, the pat-ter of the", "The pat-ter, the pat-ter, the pat-ter of the", and "The pat-ter, the pat-ter, the pat-ter of the". The piano part includes various chords and melodic lines, with some notes marked with accents and dynamics like *f* and *mf*.

shin - gle To use it he well knew how. He'd
shin - gle, To use it he well knew how. He'd
shin - gle, To use it he well knew how. He'd

The third system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are "shin - gle To use it he well knew how. He'd", "shin - gle, To use it he well knew how. He'd", and "shin - gle, To use it he well knew how. He'd". The piano part includes various chords and melodic lines, with some notes marked with accents and dynamics like *f* and *mf*.

bat-ter, he'd bat-ter, he'd bat-ter till I'd tin - gle, In mem - 'ry I

bat-ter, he'd bat-ter, he'd bat-ter till he'd tin - gle, In mem - 'ry he

bat-ter, he'd bat-ter, he'd bat-ter till he'd tin - gle, In mem - 'ry he

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady bass line and chords in the right hand.

1
feel it now. _____ When I now. _____

2
feels it now. _____ now. _____

feels it now. _____ now. _____

The second system continues the vocal and piano parts. It includes first and second endings for the vocal lines, indicated by the numbers 1 and 2 above the staves. The piano accompaniment provides harmonic support with chords and moving lines.

Song: "I am a high-toned Genie?"

THE GENIE AND CHRIS.

Nº 3.

Tempo Marziale.

THE GENIE.

lunga.

Great mas - ter,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the right-hand piano accompaniment in treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment in bass clef, providing a rhythmic accompaniment with eighth notes. The key signature has one flat (Bb) and the time signature is 6/8.

here am I, your wil - ling slave, who comes to serve you, Don't

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present in the piano part. The key signature and time signature remain the same.

let my aus - tere looks, in the least, un - nerve you, Oh,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same.

grazioso.

speak and tell me, pray, Are you a prince or coun - try jay, Blue

p grazioso.

blood or com - mon clay? E - lu - ci - date on this point, — I

f

am the slave of the lamp, Tho' you be beg - gar or tramp, A cut - throat,

f

p a tempo.

rob - ber, or scamp, Your or - ders I must o - bey. Yet I dote on re -

rit.

p

spect - a - bil - i - ty ——— For rank and name I

have a keen ——— eye; Tho' fa - ther was a

myth, Dear mo - ther was a Smith, And I am a

CHRIS. Yet he dotes on re -

GENIE. high - toned Ge - - nie. Yet I dote on re -

spect - a - bil - i - ty, For rank and name he
 spect - a - bil - i - ty, For rank and name I

has a keen eye; His fa - ther was a
 have a keen eye; My fa - ther was a

myth, But his mo - ther was a Smith, And he is a
 myth, But my mo - ther was a Smith, And I am a

high - toned Ge - - - nie.

high - toned Ge - - - nie. A - lad - din was a mas - ter

whom I served with un - feigned plea - sure, He was a

lad, in ma - ny res - pects, a trea - sure, Oh, how I

he au-noy By par-ve-nuquips or quirks, I am the slave of the lamp, Tho'

you be beg-gar or tramp, A cut - throat, rob-ber or scamp, Your

rit.
orders I must o - bey, Yet I dote on res-pect - a - bil - i -

rit. *p*

ty For rank and name I have a keen

eye, Tho' fa - ther was a myth, Dear mo - ther was a

Smith, And I am a high - toned Ge - - -

CHRIS.
 Yet he dotes on res - spect - a - bil - i -
 nie. Yet I dote on res - spect - a - bil - i -

ty, For rank and name he has a keen
 ty, For rank and name I have a keen

eye, His fa - ther was a myth, But his mo - ther was a
 eye, My fa - ther was a myth, But my mo - ther was a

Smith, And he is a high - toned Ge - - -
 Smith, And I am a high - toned Ge - - -

nie.
 nie.

Solos and Chorus: a. "We seniors are"
b. "The bobolink?"

FANNY, MISS PRISMS AND GIRLS.

Nº 4.

Allegro comodo.

f

SOPRANOS. *grazioso.*

We sen-iors

grazioso.

scherzando.

are, And always bar, The juniors from all social in - ter - course, We'll con-des-

p

end To slight-ly bend To folks who have an in-tel-lee-tual force, We re-a-

lize We are most wise, A-gainst the u-niverse we stand to win; We have a

touch Of ear-ly Dutch, With English, Irish, Scotch and French mixed in; There-

fore you see Men - tal - - i - ty, De - vel - oped

più allagement.

to a high de - gree. _____ Oh _____ hap - py days _____ of mai - den

grazioso.

rit. *rall.* *a tempo. grazioso.*

dream - ing _____ With sun - light stream - ing _____ Through halls of splen - dor! _____

rall. *a tempo.*

Our hearts with joy - - ful - ness are teem - ing, For in the

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo markings 'rall.' and 'a tempo.' are placed above the first and second vocal staves respectively. The lyrics 'Our hearts with joy - - ful - ness are teem - ing, For in the' are written below the vocal staves.

seem - ing all is ten - der, And all is love.

The second system continues the vocal and piano parts. The lyrics 'seem - ing all is ten - der, And all is love.' are written below the vocal staves. The piano accompaniment continues with chords and melodic lines in both hands.

ALTO.

We maids are thought To rank as nought If what the

p

The third system begins with a vocal line for the Alto voice, indicated by the marking '*ALTO.*'. The lyrics 'We maids are thought To rank as nought If what the' are written below the vocal staff. The piano accompaniment is marked with a piano dynamic '*p*'. The system concludes with a fermata over the final note of the vocal line.

seniors say is gos - pel truth. At present we, On this a - gree_ We have the

dis - ad - van - ta - ges of youth, We'll live that down; A sen - ior's crown Will be our

prize with - in a year or two. Though now we fret, We'll not for - get When we get

there to do as sen - iors do. We trust you see Men - tal - i -

rall.

Oh, _____

allargemente.

ty, De - vel - oped to a high de - gree _____

rit. *rall.*

a tempo.

hap-py days _____ of maid - en dream - ing, _____ With sun - light stream - ing _____

p a tempo.

rall.

— Through halls of splen - dor! _____ Our hearts with joy - - ful - ness are

rall.

(Enter Miss Prisms.)

teem - ing, ——— For in the seem - ing all is ten - der And all is

MISS PRISMS. Moderato.

Young la - dies, on this most aus - pi - cious day, I
love. Yes, madam!

Moderato.

p

trust my dai - ly teaching you'll o - bey; Don't
Yes, madam!

gig-gle when the dea-contries to speak, Or

No, madam!

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "gig-gle when the dea-contries to speak, Or". The second staff is a vocal line with a treble clef, containing the lyrics "No, madam!". The third staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand, with a fermata over the first measure.

say the par-son's daugh-ter is a freak; And

No, madam!

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps. The lyrics are "say the par-son's daugh-ter is a freak; And". The second staff is a vocal line with a treble clef, containing the lyrics "No, madam!". The third staff is the piano accompaniment, with a grand staff and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand, with a fermata over the first measure.

you must nev-er wink, or twirl your thumb, Or

No, madam!

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps. The lyrics are "you must nev-er wink, or twirl your thumb, Or". The second staff is a vocal line with a treble clef, containing the lyrics "No, madam!". The third staff is the piano accompaniment, with a grand staff and a key signature of three sharps. It features a melodic line in the right hand and a bass line in the left hand, with a fermata over the first measure.

fill your mouth with nas - ty chew - ing gum, And
No, madam!

do not poke each oth - er in the ribs, Or when you talk of me, don't

Allegretto tempo.
(spoken: "No Madam.")
say "her an - cient nibs", Be - cause I'm ve - ry sure to find you out.
rall. *ff*

(Enter Fanny.)

Poco Moderato.

The bo-bo-link is chirping forth his

Poco Moderato *p*

chee, chee, chee, chee, Loud is his voice.

Loud is his

p

His mate is send-ing to-kens sweet of chee, chee, chee, chee,

voice.

He is her choice. All na-ture is a

He is her choice.

p

bloom to-day, 'tis spring, Re - spite from work the com - ing days will

bring, And then with song we'll make the wood-land ring, All na-ture is a -

calando.

bloom to-day, 'tis spring, All na-ture is a-bloom, 'Tis spring, 'tis spring, 'tis

calando.

rall. *a tempo*

spring, Oh hap-py days of maid-en dream-ing,

rall. *a tempo*

rall.

with sun-light stream-ing, Through-halls of splen-dor Our

rall.

a tempo

hearts with joy-fulness are teem-ing For in the seem-ing all is

a tempo

ten-der And all is love. *rall.* *Più vivo.* Ah

Oh hap-py days of maid-en

Più vivo.

rall. *f*

Ah Ah

dream - ing With sun - light stream - ing Through halls of splen - dor

— rit. a tempo Ah

Our hearts with joy - ful - ness are teen - ing For in the

rit. a tempo

seem - ing all is ten - der And all is love.

rall. rall. ff

Duet and Chorus: "The College of Hoop de doo"

CHRIS, THE GENIE AND CHORUS.

Nº 5.

Allegretto con spirito.

ff

THE GENIE.

Pro -

CHRIS.

And I

fes - sor Gil - der is my name, And simp - ly boundless is my fame.

p

claim the same!

GIRLS. You ne'er again need

Ah!

This system contains three vocal staves and a piano accompaniment. The first vocal staff has the lyrics 'claim the same!' with a long melisma line. The second vocal staff has the lyrics 'You ne'er again need'. The third vocal staff has the lyrics 'Ah!'. The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

(pointing to himself)

So gaze

hope to scan, The fea - tures of so great a man,

This system contains three vocal staves and a piano accompaniment. The first vocal staff has the lyrics '(pointing to himself) So gaze'. The second vocal staff has the lyrics 'hope to scan, The fea - tures of so great a man,'. The piano accompaniment continues with similar melodic and rhythmic patterns as the first system.

while you can!

To re - a-lize the brains that lie, Be-

Ah!

This system contains three vocal staves and a piano accompaniment. The first vocal staff has the lyrics 'while you can!'. The second vocal staff has the lyrics 'To re - a-lize the brains that lie, Be-'. The third vocal staff has the lyrics 'Ah!'. The piano accompaniment concludes the piece with a final melodic flourish in the right hand.

Pray, cast here an
neath a fore-head broad and high,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Pray, cast here an" on the first line and "neath a fore-head broad and high," on the second line. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

eye!
Ah! Of all the va-ried "o - lo-gies," Of

This system contains the next two staves of music. The vocal line continues with "eye!" on the first line and "Ah! Of all the va-ried 'o - lo-gies,' Of" on the second line. The piano accompaniment continues with similar rhythmic patterns, including a section marked *pp* (pianissimo).

'var - si - ties and col - le - ges, More than pro-found their know-ledge is, In -

This system contains the final two staves of music on the page. The vocal line continues with "'var - si - ties and col - le - ges, More than pro-found their know-ledge is, In -" on the first line. The piano accompaniment concludes with a series of chords and melodic lines.

CHRIS.

rit. Oh! I am an L. L. D. *THE GENIE.*
 fact they know it all! And I am an I. O.

rit. *a tempo sf*

For both of us took a high de-gree, At the college of Hoop de Doo!
 U. Oh,

I nev-er knew that of you, He's an O... K. And a
 I am an X. Y. Z. I'm an O... K. And a

C. O. D. As well as a P. D. Q. I am!

C. O. D. As well as a P. D. Q. He is!

For he is an L. L. D. And

He is!

I am!

he is an I. O. U. For both of them took a high de-gree At the

Doo, Doo, He is!

Doo, Doo, I am!

College of Hoop de Doo! Oh, he is an X. Y. Z. We

I am! He's an O. K.— And a C. O. D. As
 He is! I'm an O. K.— And a C. O. D. As
 nev - er knew that of you, He's an O. K.— and a C. O. D. As

well as a P. D. Q. In ev - 'ry climate land, or zone, Pro - fes - sor Wilder
 well as a P. D. Q.
 well as a P. D. Q.

is well known.
 I don't like your tone.

CHRIS.

(Points to forehead)

And when it comes to fore-heads wide, You will admit this

Ah!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics "And when it comes to fore-heads wide, You will admit this". The middle staff is a vocal line in treble clef, mostly containing rests. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

can't be tied. *GENI.*

Look here and de - cide.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "can't be tied." and "Look here and de - cide.". The middle staff is a vocal line in treble clef with a long melisma over the word "decide". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

My part-ner there too jeal-ous is, You all may read it in his phiz.

GIRLS. Ah!

But

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "My part-ner there too jeal-ous is, You all may read it in his phiz.". The middle staff is a vocal line in treble clef with the lyrics "Ah!" and "But". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

he knows his biz. Ah! Of

pp

all the va - ried "o - lo - gies" Of 'var - si - ties and col - leg - es, More

CHRIS.
Oh,

than pro-found their know-ledge is, In fact they know it all!

rit. *a tempo.*

I am an L. L. D. For both of us took a
And I am an I. O. U.

sf

high de-gree At the col-lege of Hoop de Doo!
Oh, I am an X. Y.

I nev-er knew that of you, He's an O. K. And a C. O. D. As
Z. He's an O. K. And a C. O. D. As

well as a P. D. Q. I am!

well as a P. D. Q. He is!

For he is an L. L. D. And he is an I. O.

He is!

I am!

U. For both of them took a high de-gree At the col-lege of Hoop de

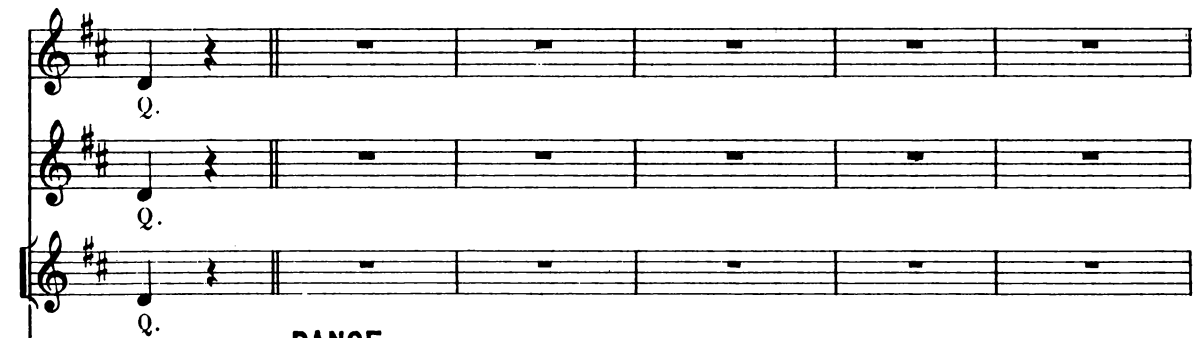
Doo, Doo, He is,

Doo, Doo, I am,

Doo, Oh, he is an X. Y. Z. We nev-er knew that of

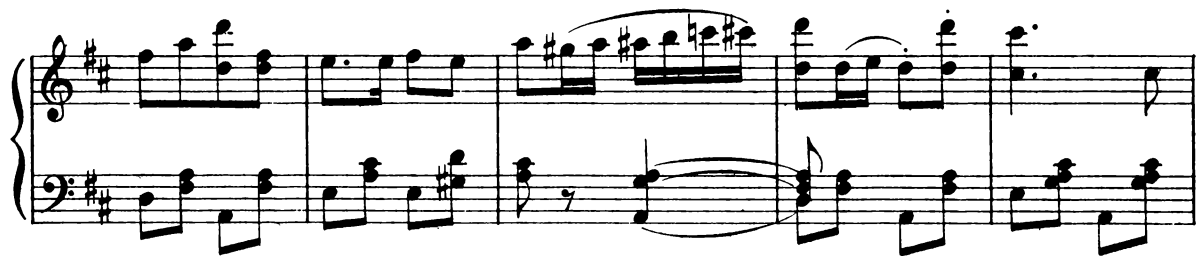
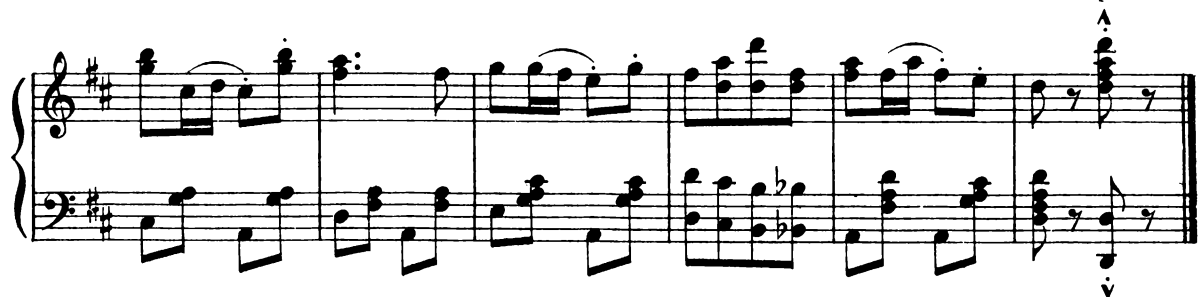


I am, He's an O. K. And a C. O. D. As well as a P. D.
 He is I'm an O. K. And a C. O. D. As well as a P. D.
 you He's an O. K. and a C. O. D. As well as a P. D.



Q.
 Q.
 Q.

DANCE.

Duet and two part Chorus: "In Posterland?"

Nº 6.

FANNY, CHRIS AND GIRLS.

Lento valse moderato.

CHRIS.
La la la la la la la.

SOPRANOS. *f*

ALTOS. *f* *p* *Do*

Lento valse moderato. *p*

doloroso.

la sol sol fa. si si la do— la fa

con espressione.

marcato il bassi.

do si si— la— sol fa fa— mi

la sol sol fa si si la do la fa

giocoso. poco piu.
Do do do do do do

rit.
mi mi mi re do la si la sol do do fa do

rit. *leg.*

fa la do do re do si do si sol mi sol do do re do si do la fa

la sol sol fa

p

fa si re re fa si re re do fa mi fa mi re do fa

si si la do la fa

The first system consists of three staves. The top staff is a vocal line with lyrics: "fa si re re fa si re re do fa mi fa mi re do fa". The middle staff is another vocal line with lyrics: "si si la do la fa". The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

mi re mi fa sol la sol re do mi re mi fa sol la sol re do

do si si

The second system consists of three staves. The top staff is a vocal line with lyrics: "mi re mi fa sol la sol re do mi re mi fa sol la sol re do". The middle staff is another vocal line with lyrics: "do si si". The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

fa mi re do si do re sol do do re mi fa sol la si do si sol

la so fa fa mi

The third system consists of three staves. The top staff is a vocal line with lyrics: "fa mi re do si do re sol do do re mi fa sol la si do si sol". The middle staff is another vocal line with lyrics: "la so fa fa mi". The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

fa la do do re do si do si sol mi sol do do- re do si do la la

la la sol fa

The first system consists of three staves. The top staff is a vocal line in G major with lyrics 'fa la do do re do si do si sol mi sol do do- re do si do la la'. The second staff is a vocal line with lyrics 'la la sol fa'. The piano accompaniment is on the bottom two staves, featuring a melody in the right hand and chords in the left hand.

fa si re re fa si re re do fa mi fa mi re do si do re mi fa

si si la do la la

The second system consists of three staves. The top staff is a vocal line with lyrics 'fa si re re fa si re re do fa mi fa mi re do si do re mi fa'. The second staff is a vocal line with lyrics 'si si la do la la'. The piano accompaniment is on the bottom two staves, featuring a melody in the right hand and chords in the left hand.

sol fa mi fa mi re do re do si la sol fa mi re mi fa sol la la

mi mi mi re do la

The third system consists of three staves. The top staff is a vocal line with lyrics 'sol fa mi fa mi re do re do si la sol fa mi re mi fa sol la la'. The second staff is a vocal line with lyrics 'mi mi mi re do la'. The piano accompaniment is on the bottom two staves, featuring a melody in the right hand and chords in the left hand.

sol re si la do re mi fa la do fa do la fa

si la sol do fa

CHRIS.

Ve - ry good! Keep it up!

ff

Do fa la do do re do si do si sol

ff

Do la sol

CHRIS. Moderato molto e grazioso.

My hope to wan-der through it most ab-sorb-ing

fa la do do re do si do si sol

la sol

Moderato molto e grazioso.

p.

and in - tense is That land of High-Art Post-ers that we see up -

The first system of music consists of three staves. The top staff is a vocal line in G minor, with lyrics: "and in - tense is That land of High-Art Post-ers that we see up -". The piano accompaniment is written in two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggiated figures.

on the fen - ces! To that far land could we but fly, We'd

The second system continues the vocal line and piano accompaniment. The lyrics are: "on the fen - ces! To that far land could we but fly, We'd". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

hap - py be there, you and I, For liv - ing in that bless-ed spot a mod-er-

The third system concludes the vocal line and piano accompaniment. The lyrics are: "hap - py be there, you and I, For liv - ing in that bless-ed spot a mod-er-". The piano accompaniment ends with a final chord and a sustained bass note.

rit. *a tempo.*

ate ex - pense is, There - fore, I beg, take heart and slip the stern par -

rit. *a tempo.*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a *rit.* marking and transitions to *a tempo.* The lyrics are "ate ex - pense is, There - fore, I beg, take heart and slip the stern par -". The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef. The piano part also features *rit.* and *a tempo.* markings. The piano accompaniment includes chords and melodic lines that support the vocal melody.

ent - al teth - er, We'll wed - ded be and then de-part for Post-er -

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "ent - al teth - er, We'll wed - ded be and then de-part for Post-er -". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the *a tempo.* marking.

land to - geth - er, With cloud - less hearts we e'er may stray, Through

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "land to - geth - er, With cloud - less hearts we e'er may stray, Through". The piano accompaniment provides a final harmonic and melodic resolution.

ma - ny colored meadows gay, With ec - ru trees that al - ways bloom in lem - on

FANNY.

Ah, me! Ah, me! In

col - ored weather. Ah, me! Ah, me! In

Ah, me! Ah, me!

Ah, me! Ah, me!

rit.

sostenuto

Post - er - land! In Post - er - land! Where skies are al - ways

Post - er - land! In Post - er - land! Where skies are al - ways

Valse tempo moderato.

p

red, Where or - ange lamb - kins skip a - bout, With -

red, Where or - ange lamb - kins skip a - bout, With -

out a tail or head, Where trees like pur - ple

out a tail or head, Where trees like pur - ple

pp Where trees like pur - ple

pp Where trees like pur - ple

spong - es look, Where grass is al - ways pink, We'd

spong - es look, Where grass is al - ways pink, We'd

spong - es look, Where grass is al - ways pink, We'd

walk be - side a light - green brook, While peach-blow thoughts we'd

walk be - side a light - green brook, While peach-blow thoughts we'd

walk be - side a light - green brook, While peach-blow thoughts we'd

think.

think.

think.

f Ve - ry good! Keep it up!

f Do fa la do do

f Do la

FANNY.

The

re do si do si sol fa la do do re do si do si sol

sol la sol

Moderato molto.

home of high-ly col-ored hopes and rain-bow-hued ex - ten - ses, That

p

land of High-Art Post-ers that we see up - on the fen - ces! How

for - tu - nate in-deed our fate, Could we that mystic strand lo-cate, For

to dis - cov-er it a task im-pos-ing and im - mense is, Ver -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some melodic fragments in the right hand.

mil - lion cows are to this land ex-clu-sive - ly al - lot - ted, The

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment, with some melodic movement in the right hand.

cats are all two-leg-ged there, the dogs are pol - ka dot - ted, The

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment, ending with a final chord in the right hand.

na - tives are the stran-ger crew, That ev - er pen or pen - cil drew, The

hor - ses are the queerest things that ev - er walked or trotted.
CHRIS.
Ah

Waltz moderato.

me! Ah me! Ah me. In Post - er - land, In
Ah me. In Post - er - land, In
Ah me! Ah me! Do fa la do do re do si do si sol
Ah me! Ah me! Do la sol

Waltz moderato.
p

Post - er - land, Where skies are al - ways

Post - er - land, Where skies are al - ways

mi sol do do re do si do la fa fa si re re fa si re re

sol fa si si

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with solfège syllables. The fourth staff is a vocal line with solfège syllables. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

red. _____ Where or - ange lamb - kins

red. _____ Where or - ange lamb - kins

do fa mi fa mi re do fa mi re mi fa' sol la sol re do

la do _____ la fa do si

The second system consists of five staves. The top two staves are vocal lines with lyrics and a redaction line. The third staff is a vocal line with solfège syllables. The fourth staff is a vocal line with solfège syllables. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

skip a - bout, With - out a tail or
skip a - bout, With - out a tail or
mi re mi fa sol la so re do fa mi re do si do re sol
si _____ la _____ sol fa

The first system of the musical score consists of five staves. The top two staves are vocal lines in a soprano and alto register, both in a key signature of one flat (B-flat major). The lyrics are "skip a - bout, With - out a tail or". The third staff is a vocal line in a tenor register with lyrics "mi re mi fa sol la so re do fa mi re do si do re sol". The fourth staff is a vocal line in a bass register with lyrics "si _____ la _____ sol fa", where the underlines indicate long notes. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

head. _____ Where trees like pur - ple
head. _____ Where trees like pur - ple
do do re mi fa so la si do si sol fa la do do re do si do si sol
fa _____ mi _____ la _____ sol

The second system of the musical score also consists of five staves. The top two staves are vocal lines in a soprano and alto register with lyrics "head. _____ Where trees like pur - ple". The third staff is a vocal line in a tenor register with lyrics "do do re mi fa so la si do si sol fa la do do re do si do si sol". The fourth staff is a vocal line in a bass register with lyrics "fa _____ mi _____ la _____ sol", where the underlines indicate long notes. The bottom two staves are piano accompaniment, continuing the rhythmic and harmonic patterns from the first system.

spong - es look, Where grass is al - ways
 spong - es look, Where grass is al - ways
 mi sol do do re do si do la fa fa si re re fa si re re
 sol fa si si

The first system consists of five staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The third staff is a vocal line with solfège syllables. The fourth staff is a vocal line with solfège syllables. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

pink, _____ We'd walk be -
 pink, _____ We'd walk be -
 do fa mi fa mi re do si do re mi fa sol fa mi fa mi re
 la do _____ la fa mi

The second system consists of five staves. The top two staves are vocal lines in G major with lyrics. The third staff is a vocal line with solfège syllables. The fourth staff is a vocal line with solfège syllables. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

side a light green brook, While
 side a light green brook, While
 do re do si la sol fa mi re mi fa sol la la
 — mi mi re — do la

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff continues the vocal line with a more complex melodic line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

peach - blow thoughts we'd think.
 peach - blow thoughts we'd think.
 sol re si la do re me fa la do do re do si do la fa
 si la sol do si la.

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third staff continues the vocal line with a more complex melodic line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

p
Post - - er - - land.

p
Post - - er - - land.

sol mi fa
re do do

si si la la do do re do si do la fa *rit.*

rit. e dim.

pp
Post - - er - - land.

pp
Post - - er - - land.

sol mi fa
re do do

si si la. (Exit Chorus.)

pp *pp*

Finale I.

FANNY, CHRIS, MISS PRISMS, SCOTTY, THE GENIE AND CHORUS.

No. 7.

Allegro giusto.

pp

cresc. poco a poco.

FANNY. *piu vivo.*
 Tho' we brag a - bout our horses, Or our

CHRIS.
 Tho' we brag a - bout our horses, Or our

SOP. MISS PRISMS WITH ALTOS.
 Tho' we brag a - bout our hors-es, Or our

TEN. SCOTTY WITH TENORS.
 Tho' we brag a - bout our hors-es, Or our

speed - y aut - o - mobile, Praise our trot - ter's great re - sour - ces, And our chain or chainless

speed - y aut - o - mobile, Praise our trot - ter's great re - sour - ces, And our chain or chainless

speed - y aut - o - mobile, Praise our trot - ter's great re - sour - ces, And our chain or chainless

speed - y aut - o - mobile, Praise our trot - ter's great re - sour - ces, And our chain or chainless

low wheel, We dis - cov - er, tho'we're bumptious, careless or par-tic - u - lar, That there is

low wheel, We dis - cov - er, tho'we're bumptious, careless or par-tic - u - lar, That there is

low wheel, We dis - cov - er, tho'we're bumptious, careless or par-tic - u - lar, That there is

low wheel, We dis - cov - er, tho'we're bumptious, careless or par-tic - u - lar, That there is

The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line with chords.

noth-ing quite so scrumptious, As a Pull-man Pal-ace car, Ah! On,

noth-ing quite so scrumptious, As a Pull-man Pal-ace car, Ah! On,

noth-ing quite so scrumptious, As a Pull-man Pal-ace car. Ah! On,

noth-ing quite so scrumptious, As a Pull-man Pal-ace car. Ah! On,

The piano accompaniment continues with a right-hand melody and a left-hand bass line.

pp

i - ron horse,we praise you, Let's hope steep inclines won't

i - ron horse,we praise you, Let's hope steep inclines won't

i - ron horse,we praise you, Let's hope steep in-clines won't

i - ron horse,we praise you, Let's hope steep in-clines won't

This system contains four vocal staves and one bass staff. Each vocal staff has the lyrics: "i - ron horse,we praise you, Let's hope steep inclines won't". The bass staff provides accompaniment for the first two lines.

Piano accompaniment for the first system, featuring a treble and bass staff with chords and melodic lines.

daze you, The speed, no doubt,will a - maze

daze you, The speed, no doubt,will a - maze

daze you, The speed, no doubt,will a - maze

daze you, The speed, no doubt,will a - maze

This system contains four vocal staves and one bass staff. Each vocal staff has the lyrics: "daze you, The speed, no doubt,will a - maze". The bass staff provides accompaniment for the first two lines.

Piano accompaniment for the second system, featuring a treble and bass staff with chords and melodic lines.

you, You're smash-ing all the re-cords that were nev-er smashed be-fore.

you, You're smash-ing all the re-cords that were nev-er smashed be-fore.

you, You're smash-ing all the re-cords that were nev-er smashed be-fore.

you, You're smash-ing all the re-cords that were nev-er smashed be-fore.

Ah!

Ah!

Ah!

Ah!

Ah!

A musical score for five voices and piano. The score is divided into two systems. The first system consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. Each vocal line begins with a whole rest for two measures, followed by a half note 'Ah!' on a line, which is then held over with a slur for the next two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand. The second system repeats the vocal parts with the same 'Ah!' lyrics and piano accompaniment. The piano part includes some chromatic movement and a key signature change to one sharp (F#) in the second system.

A musical score for four vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat. The piano accompaniment is in the bass clef. The lyrics for the vocal parts are "Ah! On,".

Piano accompaniment for the first system, featuring a complex melodic line in the right hand and a supporting bass line in the left hand. The piece is marked with a forte *f* dynamic and a piano *pp* dynamic.

A musical score for four vocal parts with lyrics. The lyrics are: "i - ron horse, we praise you, Let's hope steep in-clines won't". The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat. The piano accompaniment is in the bass clef.

Piano accompaniment for the second system, featuring a complex melodic line in the right hand and a supporting bass line in the left hand.

daze you, The speed, no doubt, does a - maze

daze you, The speed, no doubt, does a - maze

daze you, The speed, no doubt, does a - maze

daze you, The speed, no doubt, does a - maze

This system contains four vocal staves and one bass line. Each vocal staff has the lyrics: "daze you, The speed, no doubt, does a - maze". The music is in a 4/4 time signature with a key signature of one flat (B-flat).

This system shows the piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

you, You're smashing all the re-cords that were nev-er smashed be- fore, Ah!

you, You're smashing all the re-cords that were nev-er smashed be- fore, Ah!

you, You're smashing all the re-cords that were nev-er smashed be fore, Ah!

you, You're smashing all the re-cords that were nev-er smashed be fore, Ah!

This system contains four vocal staves and one bass line. Each vocal staff has the lyrics: "you, You're smashing all the re-cords that were nev-er smashed be- fore, Ah!". The music continues in the same 4/4 time signature and key signature.

This system shows the piano accompaniment for the second system, consisting of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

meno mosso e

On, i - ron horse, we praise you.

On, i - ron horse, we praise you.

MISS PRISMS WITH ALTOS.

On, i - ron horse, we praise you.

On, i - ron horse, we praise you.

meno mosso e

calando

On, i - ron horse, we praise you.

On, i - ron horse, we praise you.

On, i - ron horse, we praise you.

On, i - ron horse, we praise you.

On, i - ron horse, we praise you.

calando

Five staves of musical notation for a vocal ensemble. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of a single melodic line with long, sustained notes, all under a single slur. The notes are mostly half notes and whole notes.

Piano accompaniment for the first system. The right hand has a rhythmic melody of eighth notes with slurs. The left hand plays chords, some with a 7th chord symbol. The tempo marking *calando.* is present above the right hand.

Piano accompaniment for the second system. The right hand continues the rhythmic melody with slurs. The left hand continues with chords, including some with 7th and 9th chord symbols.

Piano accompaniment for the third system. The right hand has more complex rhythmic patterns with slurs. The left hand continues with chords, including some with 7th and 9th chord symbols.

THE GENIE (at door)
 "San Francisco!"
 "All aboard for Etheria."

Moderato.

Piano accompaniment for the fourth system. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The time signature is 2/4. The dynamic marking *ff* and the instruction *pesante* are present.

THE GENIE (Behind scenes.)

ff Weigh an-chor!

8

Detailed description: This block contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'Weigh an-chor!' in a strong, fortissimo (*ff*) dynamic. The piano accompaniment consists of rhythmic chords and moving lines in both hands. A first ending bracket is present at the end of the piano part, marked with the number '8'.

(Enter The Genie.)

8

Detailed description: This block contains the second system of music. It features a piano accompaniment in the lower two staves. The music is in a minor key and has a steady, rhythmic accompaniment. A first ending bracket is present at the end of the piano part, marked with the number '8'.

THE GENIE.

Moderato.
pesante

A hump-back whale, De-spised his tail, A peacock's craved with its

f *pesante*

Detailed description: This block contains the third system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Moderato' and the style is 'pesante'. The vocal line begins with the lyrics 'A hump-back whale, De-spised his tail, A peacock's craved with its'. The piano accompaniment features a strong, rhythmic accompaniment with a first ending bracket marked with the number '7'.

gaud-y hue, "If it were mine, I'd leave this brine, And fly a - loft to

Detailed description: This block contains the fourth system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line continues with the lyrics 'gaud-y hue, "If it were mine, I'd leave this brine, And fly a - loft to'. The piano accompaniment features a strong, rhythmic accompaniment with a first ending bracket marked with the number '7'.

heav-en's blue?' By vain thoughts spurred, He coaxed the bird, To swim far out beyond the

break-er's roar, And when he dipped, The whale he snipp'd The pea-cock's tail with a

cross-cut saw; And then he stuck the feathers on his own ex-trem-i-

tee. But some-how could-n't man-age to fly up a-bove the

sea, Oh, blow, ye winds, and like-wise pipe your eye, For the

pp

hump-back whale who tried to fly, His tail a -

rose, But he could-n't lift his nose, And he nev-er knew the rea - son

Oh, blow, ye winds, and like-wise pipe your

THE GENIE. Oh, blow, ye winds, and like-wise pipe your

why.

SCOTTY WITH TENORS. Oh, blow, ye winds, and like-wise pipe your

Oh, blow, ye winds, and like-wise pipe your

eye, For the hump-back whale who tried to fly, His

eye, For the hump-back whale who tried to fly, His

eye, For the hump-back whale who tried to fly, His

eye, For the hump-back whale who tried to fly, His

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a B-flat major key signature.

tail a - rose, But he could - n't lift his nose, And he nev - er knew the

tail a - rose, But he could - n't lift his nose, And he nev - er knew the

tail a - rose, But he could - n't lift his nose, And he nev - er knew the

tail a - rose, But he could - n't lift his nose, And he nev - er knew the

The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the B-flat major key signature.

rea - son why.

rea - son why.

THE GENIE.

A skip-per grim, Caught sight of him, A

rea - son why

rea - son why

foun-d'ring mad-ly in the brin-y deep. Says he, "By gum, I'll give up rum, If

that 'ere thing don't make me creep! But my har-poon Will, no doubt, soon, Ex -

plore his inwardsto thatmarked de-gree, That he will know, He's not the show, No

whale can shake his tail at me, And his flip - pers are a churn - ing in a

crazy_ sort of way, While his feath - er'd tail is bob - bing up a -

bove the o-cean's spray?" Oh, blow, ye winds, and like-wise pipe your

pp

eye, For the hump-back-whale who tried to fly. His

tail a - rose, But he could - not lift his nose, And he nev - er knew the

rea - son why. Oh blow, ye winds, and
 Oh blow, ye winds, and
 Oh blow, ye winds, and
 Oh, blow, ye winds, and
 Oh, blow, ye winds, and

like-wise pipe your eye. For the humpback whale who tried to fly, —

like-wise pipe your eye. For the humpback whale who tried to fly, —

like-wise pipe your eye. For the humpback whale who tried to fly, —

like-wise pipe your eye, For the hump-back whale who tried to fly, —

like-wise pipe your eye, For the hump-back whale who tried to fly, —

— His tail a - rose, But he could - n't lift his nose, And he

— His tail a - rose, But he could - n't lift his nose, And he

— His tail a - rose, But he could - n't lift his nose, And he

— His tail a - rose, But he could - n't lift his nose, And he

— His tail a - rose, But he could - n't lift his nose, And he

— His tail a - rose, But he could - n't lift his nose, And he

nev-er knew the rea - son why.

nev-er knew the rea - son why.

nev-er knew the rea - son why.

nev-er knew the rea - son why.

nev-er knew the rea - son why.

nev-er knew the rea - son why.

DANCE.

con brio.

3

3

First system of piano accompaniment. The right hand features a complex, rapid sixteenth-note pattern with a triplet of eighth notes in the first measure. The left hand provides a steady accompaniment of eighth-note chords.

Second system of piano accompaniment. The right hand continues with the sixteenth-note pattern and triplet. The left hand features a melodic line with a slur and a fermata over the final two notes of the system.

Five vocal staves, each with a vocal line and the lyric "Oh," at the end. The vocal lines are mostly rests, with a final note in the fifth measure of each staff. The bottom staff is a bass line.

Third system of piano accompaniment. The right hand continues with the sixteenth-note pattern. The left hand features a melodic line with a slur and a fermata over the final two notes of the system.

ff

blow ye winds, and like-wise pipe your eye, For the hump-back whale who

ff

blow ye winds, and like-wise pipe your eye, For the hump-back whale who

ff

blow ye winds, and like-wise pipe your eye, For the hump-back whale who

ff

blow ye winds, and like-wise pipe your eye, For the hump-back whale who

ff

blow ye winds, and like-wise pipe your eye, For the hump-back whale who

could not fly. His tail a - rose, But he

could not fly. His tail a - rose, But he

could not fly. His tail a - rose, But he

could not fly. His tail a - rose, But he

could not fly. His tail a - rose, But he

could-n't lift his nose, And he nev-er knew the rea - son why.

could-n't lift his nose, And he nev-er knew the rea - son why.

could-n't lift his nose, And he nev-er knew the rea - son why.

could-n't lift his nose, And he nev-er knew the rea - son why.

could-n't lift his nose, And he nev-er knew the rea - son why.

(Enter Fanny and Chris.)
 (Exit The Genie.)

CHRIS.

Are you a good sail - or, and for the o - cean have no

Recitative.

sf

fear, Or sub - ject to that hor - rid thing the French call *mal - de -*

FANNY.

I nev - er seek my cab - in tho' the boat bobs like a
mer!

grandioso *lunga*

cork, And I've trav - eled on the Hud - son from Pough - keep - sie to New

Allegro comodo.

York. (They promenade.)

How love-ly! The day's at-tuned to love, The sea be -

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegro comodo'. The lyrics are 'York. (They promenade.)' and 'How love-ly! The day's at-tuned to love, The sea be -'.

FANNY.

Sweet - - ly, Sweet - - ly, The

low, the sky a - bove!

The second system continues the vocal line and piano accompaniment. The lyrics are 'Sweet - - ly, Sweet - - ly, The' and 'low, the sky a - bove!'.

warm western breezes are sigh - ing! Swift - ly, Swift - ly, O'er

The third system continues the vocal line and piano accompaniment. The lyrics are 'warm western breezes are sigh - ing! Swift - ly, Swift - ly, O'er'.

sil - ver - y waves we are fly - - ing; Yet some - how, Some - how, A

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'sil - ver - y waves we are fly - - ing; Yet some - how, Some - how, A'.

queer - ness that feels ter - ri - fy - ing, Is steal - ing up - on me, Ah,

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "queer - ness that feels ter - ri - fy - ing, Is steal - ing up - on me, Ah,". The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

would I were home a - gain! *piu vivo* Blast the bil - low - y

Blast the bil - low - y

ff *piu vivo*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over "a - gain!". The piano accompaniment includes dynamic markings *ff* and *piu vivo*. The lyrics are: "would I were home a - gain! Blast the bil - low - y".

o - cean, — When it starts to get in a com - mo - tion, —

o - cean, — When it starts to get in a com - mo - tion, —

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over "o - cean, —". The piano accompaniment continues with chords and moving lines. The lyrics are: "o - cean, — When it starts to get in a com - mo - tion, —".

Give, ah, give me a po - tion, — To — put me to sleep till I
 Give, ah, give me a po - tion, — To — put me to sleep till I

Allegro molto strepitoso.

land.
 land.
CHORUS imitating wind, mouths closed.)
 m m
 m m

Allegro molto strep.
p
 (Enter The Genie.)

m
 m

THE GENIE.

If she springs a

leak on the lar-board, Go o-ver and sit on the

star-board, If she springs a leak on the star-board, Go

o-ver and sit on the lar-board.

ff furioso

ff

(storm increases, lightning and thunder.)

First system of piano accompaniment. The right hand features a melodic line with a slur over the first two measures and a fermata over the last two. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. Similar to the first system, it features a melodic line in the right hand and a harmonic accompaniment in the left hand. A fermata is present at the end of the system.

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment.

Vocal line consisting of six staves. The lyrics "Howl - - ing," are repeated across the staves. The music is marked with a forte (*ff*) dynamic. The notes are mostly whole notes with long stems.

Fourth system of piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand has a more complex accompaniment with slurs and ties. A forte (*ff*) dynamic is indicated.

Howl - - ing, The bleak western breez-es are howl - - ing,
 Howl - - ing, The bleak western breez-es are howl - - ing,
 Howl - - ing, The bleak western breez-es are howl - - ing,
 Howl - - ing, The bleak western breez-es are howl - - ing,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "Howl - - ing, The bleak western breez-es are howl - - ing,". The second pair has the same lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

Dark - - ly, Dark - - ly, The black sky a - bove us is
 Dark - - ly, Dark - - ly, The black sky a - bove us is
 Dark - - ly, Dark - - ly, The black sky a - bove us is
 Dark - - ly, Dark - - ly, The black sky a - bove us is

The second system of the musical score also consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics: "Dark - - ly, Dark - - ly, The black sky a - bove us is". The second pair has the same lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

scowl - ing, Some - how, Some - how, An

scowl - ing, Some - how, Some - how, An

scowl - ing Some - how, Some - how, an

scowl - ing Some - how, Some - how, an

un - restrained feel - ing for growl - ing, Is steal - ing up -

un - restrained feel - ing for growl - ing, Is steal - ing up -

un - restrained feel - ing for growl - ing Is steal - ing up -

un - restrained feel - ing for growl - ing Is steal - ing up -

The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with arpeggiated figures.

on us, — Oh, would we were home a - gain, a - -

on us, — Oh, would we were home a - gain, a - -

on us, — Oh, would we were home a - gain, a - -

on us, — Oh, would we were home a - gain, a - -

on us, — Oh, would we were home a - gain, a - -

on us, — Oh, would we were home a - gain, a - -

gain, a - - gain.

gain, a - - gain.

gain, a - - gain.

gain, a - - gain.

gain, a - - gain.

gain, a - - gain.

Land a - head! Land a - head! Land a - head! But

THE GENIE.

Land a - head!

Land a - head!

Land a - head!

Bell.

Recit.

two leagues sou', sou' - west, To - night with Prince A - lad - din

f

Tempo marziale.

we will rest, Great Mast-er, Ve - ry soon well be with-in the

p

land of fair - ies, Be dig - ni - fied and drop all small va -

gar - ies, I've tel - e - phoned to-day, And told the Queen of Dreams to say, That

Oh, won-drous
Oh, won-drous
we are on our way, To vis-it A-lad - din's court.
Oh, won-drous
Oh, won-drous

slave of the lamp. Tho' he be
 slave of the lamp. Tho' I be
 Thanks for the praise you thus con-vey.
 slave of the lamp, Tho' he be
 slave of the lamp, Tho' he be

loaf-er or scamp.
 loaf-er or scamp.
 His or-ders I must o - bey, Yet I dote on re -
 loaf-er or scamp.
 loaf-er or scamp.

spect - a - bil - i - ty, For rank and name I

This system contains the first four staves of a musical score. The top two staves are vocal lines in treble clef with a key signature of one flat. The third staff is the vocal line with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note bass line with chords in the right hand.

have a keen eye, Tho' fa - ther was a

This system contains the next four staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are "have a keen eye, Tho' fa - ther was a". The musical notation includes various note values, rests, and articulation marks.

myth, Dear moth - er was a Smith, And I am a

FANNY.

Yet he dotes on re - spect - a -

CHRIS.

Yet he dotes on re - spect - a -

MISS PRISMS.

Yet he dotes on re - spect - a -

GENIE.

high - toned Ge - - - nie.

Yet he dotes on re - spect - a -

SCOTTY WITH TENORS.

Yet he dotes on re - spect - a -

bil - i - ty, For rank and name he has a keen
 bil - i - ty, For rank and name he has a keen
 bil - i - ty, For rank and name he has a keen
 bil - i - ty, For rank and name he has a keen

eye; His fa - ther was a myth, His moth - er was a Smith, And
 eye; His fa - ther was a myth, His moth - er was a Smith, And
 eye; His fa - ther was a myth, His moth - er was a Smith, And
 My But
 eye; His fa - ther was a myth, His moth - er was a Smith, And
 eye; His fa - ther was a myth, His moth - er was a Smith, And

Più vivo.
stretta

he is a high - toned Ge - nie. He is
 he is a high - toned Ge - nie. He has a ve - ry
 he is a high - toned Ge - nie. He has a ve - ry
 I am I have
 he is a high - toned Ge - nie He has a ve - ry
 he is a high - toned Ge - nie He has a ve - ry

Più vivo.
sf
p stretta.

keen eye, A bright and cheer-y keen eye, He is a high-toned Ge - nie, With
 keen eye, A bright and cheer-y keen eye, He is a high-toned Ge - nie, With
 I am
 keen eye, A bright and cheer-y keen eye, He is a high-toned ge - nie, With
 keen eye, A bright and cheer-y keen eye, He is a high-toned ge - nie, With

cresc. molto

A great Ge - nie, with a keen eye, He's a great
 noth - ing of a mean eye, A Ge - nie, with a keen eye, Not a mean eye, but a
 noth - ing of a mean eye, A Ge - nie, with a keen eye, Not a mean eye, but a
 noth - ing of a mean eye, A Ge - nie, With a keen eye, Not a mean eye, but a
 noth - ing of a mean eye, A Ge - nie, With a keen eye, Not a mean eye, but a

cresc. molto

ff

Ge - nie.
 keen eye, Has this great Ge - nie.
 keen eye, Has this great Ge - nie.
 keen eye, Has this great Ge - nie.
 keen eye, Has this great Ge - nie.

ff

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a whole rest in every measure, indicating that the vocalists are silent during this section. The seventh staff is the piano accompaniment, which begins with a series of chords and melodic lines in the right hand, and a rhythmic accompaniment in the left hand. The piano part includes various musical notations such as slurs, accents (>), and dynamic markings.

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves contain whole rests for the vocalists. The piano accompaniment continues with complex harmonic and rhythmic patterns. The right hand features chords and melodic fragments, while the left hand provides a steady accompaniment. The system concludes with a double bar line and a fermata over the final notes of the piano part.

Act II.

a) Introduction and Recitative; "Awake, Aladdin?"

b) Canzonet; "Above the slim minaret?"

QUEEN OF DREAMS, ALADDIN, VIZIER,
CAPTAIN OF THE GUARD AND MIXED CHORUS.

No. 8.

Andante.

First system of musical notation for No. 8, marked *Andante*. The score is in G minor (two flats) and common time. It begins with a piano (*p*) introduction. The right hand has a 7-measure rest followed by a melodic line. The left hand provides a rhythmic accompaniment with eighth notes.

Allegretto leggiero.

Second system of musical notation for No. 8, marked *Allegretto leggiero*. The tempo changes to 2/4 time. The right hand has a 7-measure rest followed by a melodic line with a triplet. The left hand continues with a rhythmic accompaniment. Dynamics include *p* and *mf*.

Third system of musical notation for No. 8, marked *Allegretto leggiero*. The right hand has a 3-measure rest followed by a melodic line with a triplet. The left hand continues with a rhythmic accompaniment. Dynamics include *p* and *mf*.

Fourth system of musical notation for No. 8, marked *Allegretto leggiero*. The right hand has a 3-measure rest followed by a melodic line with a triplet. The left hand continues with a rhythmic accompaniment. Dynamics include *mf*.

Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes and various rhythmic patterns. The bass clef provides harmonic support with chords and moving lines.

Piano accompaniment for the second system, continuing the musical piece. It includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano). The notation shows complex rhythmic textures in both hands.

QUEEN OF DREAMS. *Recitativo.*

Vocal line and piano accompaniment for the 'Recitativo' section. The vocal line begins with the lyrics "A - wake, A - lad-din! for". The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *f* and *fp*.

Vocal line with lyrics: "now breaks the spell, Two thousand years have van-ished since it fell. A - (With closed mouth.)". The melody is simple and recitative in style.

Piano accompaniment for the vocal line, consisting of a single melodic line in the right hand and a simple bass line in the left hand. The right hand contains a long, sustained note with a fermata.

Piano accompaniment for the final system, featuring a treble and bass clef. The treble clef has a melodic line with a fermata, while the bass clef has a simple harmonic accompaniment.

wake, A-lad-din! mount your throne a-gain! For mor-tal feet are tread-ing your do -

ALADDIN. *poco più.*
 (awakening)
 Oh, par-don me, I've been a - sleep, me-thinks,
 (Exit.)
 main. (Vizier awakens.)

VIZIER.
 Your
pp (closed mouth)
 h'm
pp
 h'm

(To awakening musicians)

So soft your song, That

ma - jes - ty has tak - en for - ty winks.

p
H'm,

p
H'm,

I in slum-ber strayed, There-fore I beg, re-sume your ser - e - nade.

p
h'm

p
h'm

Moderato con moto.

ALADDIN.

Musical staff for ALADDIN, showing a whole rest.

CAPTAIN OF THE GUARD.

Musical staff for CAPTAIN OF THE GUARD, showing a whole rest.

THE VIZIER.

Musical staff for THE VIZIER, showing a whole rest.

pp

A - bove the slim min - a - ret.

Musical staff for ALADDIN's vocal line, starting with a piano (*pp*) dynamic.

A - bove the slim min - a - ret.

Musical staff for CAPTAIN OF THE GUARD's vocal line, starting with a piano (*p*) dynamic.

A - bove the slim min - a - ret.

Musical staff for THE VIZIER's vocal line, starting with a piano (*p*) dynamic.

Moderato con moto.

pp

Piano accompaniment for the first system, starting with a piano (*pp*) dynamic.

Two stars of twi - light glow.

Musical staff for ALADDIN's vocal line, starting with a piano (*p*) dynamic.

Two stars of twi - light glow.

Musical staff for CAPTAIN OF THE GUARD's vocal line, starting with a piano (*p*) dynamic.

Two stars of twi - light glow.

Musical staff for THE VIZIER's vocal line, starting with a piano (*p*) dynamic.

Two stars of twi - light glow.

Musical staff for ALADDIN's vocal line, starting with a piano (*p*) dynamic.

Two stars of twi - light glow.

Musical staff for CAPTAIN OF THE GUARD's vocal line, starting with a piano (*p*) dynamic.

Musical staff for THE VIZIER's vocal line, starting with a piano (*p*) dynamic.

Musical staff for ALADDIN's vocal line, starting with a piano (*p*) dynamic.

Musical staff for CAPTAIN OF THE GUARD's vocal line, starting with a piano (*p*) dynamic.

Musical staff for THE VIZIER's vocal line, starting with a piano (*p*) dynamic.

Piano accompaniment for the second system, ending with a fortissimo (*ff*) dynamic.

p
Sound in the dusk be -

p
Sound in the dusk be -

p
Sound in the dusk be -

p
The lute and bright cas - ta - net. Sound in the dusk be -

p
The lute and bright cas - ta - net. Sound in the dusk be -

p

The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

f *passionato.*
low. Gul - - nare, Look

low.

low.

low.

low.

f *passionato.*

The piano accompaniment features a strong, rhythmic accompaniment with chords in the right hand and a bass line in the left hand.

from thy lat - tice.

appassionato e dolce.
mp
Gul - - nare, look from thy
Gul - - nare, look from thy

p
Gul - nare, Gul - - nare,

lat - tice.
lat - tice.

mf

Allegretto leggiero.

Tho' loud the call for
 Gul - - - - - nare.

Allegretto leggiero.

pray'r, Hear the mu - ez - zin's - cry, Far from the mosque I fare, Swift to my
 La la la.
 La la la.
 La la la.
 La la la.

love I fly, — What need of mosque have I, Here is a fair - er shrine,
La la la.
La la la.
La la la.
La la la.

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with the lyrics "love I fly, — What need of mosque have I, Here is a fair - er shrine," followed by "La la la." The second and third staves are vocal parts, also with "La la la." lyrics. The fourth and fifth staves are vocal parts, also with "La la la." lyrics. The sixth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

— Each pray'r a ten - der sigh, Turn not thine ear from mine, —

The second system of the musical score consists of six staves. The top staff is the vocal line, starting with the lyrics "— Each pray'r a ten - der sigh, Turn not thine ear from mine, —". The second and third staves are vocal parts. The fourth and fifth staves are vocal parts. The sixth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

sostenuto.

Gul - - nare, Stars of twi-light glow, We are wait-ing

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Gul - - nare, Stars of twi-light glow, We are wait-ing". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with a key signature of one sharp. The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand.

dolce sostenuto.

Gul - - nare, Stars of twi-light glow, We are wait-ing

The second system of music continues the vocal line and piano accompaniment from the first system. The tempo and mood are marked as *dolce sostenuto.* The lyrics are "Gul - - nare, Stars of twi-light glow, We are wait-ing".

appassionato dolce.

sostenuto.

The piano accompaniment for the second system, showing the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of chords.

here be - low, Gul - - nare, Here

The third system of music features a vocal line in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "here be - low, Gul - - nare, Here". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with a key signature of one sharp. The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand.

here be - low, Gul - - nare, Here

The fourth system of music continues the vocal line and piano accompaniment from the third system. The lyrics are "here be - low, Gul - - nare, Here".

The piano accompaniment for the fourth system, showing the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of chords.

rit. *molto cresc.*

is a fair - er shrine, Turn not thine eyes from mine, Gul - nare, Now

is a fair - er shrine,

allargamente.

rit. molto.

ff. *a tempo.*

through the near - - ing night, Four

through the near - - ing night, Four

ff.

La la la la la la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la la la la la

ff *passionato a tempo.*

stars in glo - ry rise, *p* Two

stars in glo - ry rise, *p* Two

la la la la la la la la la la la la la la la la *p* Two

la la la la la la la la la la la la la la la la *p* Two

la la la la la la la la la la la la la la la la *p* Two

The first system consists of six staves. The top two staves are vocal parts with lyrics. The next three staves are vocal parts with 'la' syllables. The bottom staff is a piano accompaniment. Dynamics include *p* and *Two*.

the pale heav - en's light, *p* Two are thy shin - -

the pale heav - en's light, *p* Two are thy shin - -

the pale heav - en's light, *p* Two are thy shin - -

the pale heav - en's light, *p* Two are thy shin - -

the pale heav - en's light, *p* Two are thy shin - -

the pale heav - en's light, *p* Two are thy shin - -

The second system consists of six staves. The top two staves are vocal parts with lyrics. The next three staves are vocal parts with 'la' syllables. The bottom staff is a piano accompaniment. Dynamics include *p* and *Two*.

- ing eyes, Now through the
 - ing eyes, Now through the
 ing eyes, La la la la la
 ing eyes, La la la la la
 - - - ing eyes, La la la la la
 ing

f.

near - ing night, Four stars in
 near - ing night, Four stars in
 la
 la
 la
 la

f.

glo - ry rise, ————— *p* Two the pale

glo - ry rise, ————— *p* Two the pale

la la la la la la la la la la la, Two the pale

la la la la la la la la la la la *p* Two the pale

la la la la la la la la la la la Two the pale

la la la la la la la la la la la *p* Two the pale

la la la la la la la la la la la Two the pale

Two the pale

heav - en's light, Two are thy shin - - ing

heav - en's light, Two are thy shin - - ing

heav - en's light, Two are thy shin - - ing

heav - en's light, Two are thy shin - - ing

heav - en's light, Two are thy shin - - ing

heav - en's light, Two are thy shin - - ing

shin - - ing

eyes, Gul - nare, Gul -

eyes, Gul - nare, Gul -

eyes, La la

eyes, La la

eyes, La la

p

colando.

nare, Gul - nare.

nare, Gul - nare.

la la.

la la.

la la.

dim.

colando.

Song: "Mamma, Papa?"

THE GENIE, SCOTTY, AMINE, SOFIE, ZOBEBIDE,
DIANA, HAYDEE AND HEBE.

Nº 9.

Allegretto moderato e marcato.

(Enter Six Dolls.)

First system of the piano introduction. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and quarter notes. The left hand provides a bass line with chords and single notes.

Second system of the piano introduction. The right hand continues with eighth and quarter notes, some with slurs. The left hand maintains the bass line with chords.

Third system of the piano introduction. The right hand continues with eighth and quarter notes. The left hand continues with chords and single notes.

First system of the vocal introduction. The Soprano (SOP.) and Alto (ALTOS.) parts are shown. The lyrics "Mam - ma, Pa - pa, Was" are written below the notes.

Fourth system of the piano introduction. The right hand continues with eighth and quarter notes, some with slurs. The left hand continues with chords and single notes. Dynamics include *p* (piano).

all that we could say, ——— Un - til we met this naught - y boy, This

pp *leggiero.*

sport - y boy to - day. ——— Now all be - cause of

this al - lur - ing lad. ——— We're doll - ish - ly im - prop - er And me -

chan - ie - al - ly bad! ——— Ver-y good - y-good - y doll-ies, Once were

f

wel ——— Now we're dis - si - pa - ted dol-lies, as you see ——— Pro -

pri - e - ty and et - i - quette are laid up-on the shelf ——— We say "Come off" and

p con spirito e marcato.

“Quit it,” “Get a gait” and Chase your - self! _____ Nor do we hes - i -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line.

tate a bit In neg - a - tives to use a “Nit,” In sport - y chat - ter, We

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in grand staff. A *pp* (pianissimo) dynamic marking is present in the piano part. The piano accompaniment continues with a consistent eighth-note pattern in the bass line.

mer - ri - ly pat - ter, Though it is im - po - lite _____ Our -

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in grand staff. The piano part maintains the eighth-note accompaniment in the bass line and chords in the treble line.

selves we flatter Con-cerning that matter, That we are out of sight!

THE GENIE AND SCOTTY.

Ah there; Stay
 THE DOLLS.
 You bet.

there.
 Don't fret, A hit we're bound to make We are the swift-est of the swift And

SCOTTY.

What t'ell,

Well, well,

ev - 'ry cake we take, ——— To that young man, The

whole of this we owe ——— We wish that we had met him, Some ten

thou - sand years a - go ——— *f* Very good-y - good-y dol-lies *f* Once were

we! Now we're dis - si - pa - ted dol - lies, As you see! Pro -

marcato.

pri - e - ty and et - i - quette are laid up on the shelf, We say "Come off" and

p con spirito marcato.

"Quit it," "Get a gait" and "Chase your - self" Nor do we hes - i - tate a bit, In

ne - ga - tives to use a "Nit," In sport - y chat - ter, We mer - ri - ly patter, Though

it is im - po - lite. Our - selves we flat - ter Con -

cern - ing that mat - ter, That we are out of sight.

DANCE.

Trio: "Sweetest of all of the words of love."

FANNY, ALADDIN, AND CHRIS.

No. 10.

Moderato.

CHRIS.

1. What maid could read a-miss An
girl who knows her book, Could

ff *p* *p*

at - ti - tude like this, Or re - ward such deep de - vo - tion with the
won be by a look, If 'twere giv - en with this el - o - quent ex -

FANNY.

While a - ny dam - sel knows, A per - son in this pose, By the
You'll find this type of gaze, Will ten - der tu - mul - ts raise, Mid the

mit - ten?
pression.

beau - ty of her charms is deep - ly smitten.
heartstrings of a dam - sel of dis - cretion.

ALADDIN.

Do you think I can con - vey, By
Ver - y well, then I shall try The

FANNY (critically.)

Oh
Not

stand - ing in this way, That the i - dol of my heart be - yond my reach is?
tel - e - path - ic eye, And look my in - fat - u - a - tion in this fash - ion,

yes, that's rath - er good,
bad, in - fact, quite fair,

CHRIS.

It would be un - der - stood Slightly bet - ter than a string of soul - ful
Its cer - tain with that stare, You could move a wood - en im - age to com -

ALADDIN. Soul-ful speeches. Real com-passion.

Soul-ful speeches. To com-passion.

speeches. passion. Than a string of soul-ful Wood-en im-age to com-

Moderato appassionato.

Ah! Sweet-est of all of the words of love, Are the

Ah! Sweet-est of all of the words of love, Are the

speeches. pas-sion. *Moderato appassionato.* Sweet-est of all of the

rit. *f a tempo*

words that are un-said, Tru-est of all of the

words that are un-said, Tru-est of all of the

words of love, Are the words that are un-said.

vows of love, Are the vows byglanc - es sped.

vows of love, Are the vows byglanc - es sped.

Tru - est of all are the vows of love, Are the vows by lov - ingglanc - es

ff Lit - tle the need for_ speech to voice. A pas - sion_ deep or

ff Lit - tle the need for speech to voice. A pas - sion deep or

sped. Lit - tle the need for speech to voice. A

grand. Tell her your sto - ry_ with your eyes, And

grand. Tell her your sto - ry with your eyes, And

pas - sion_ deep or *grand,* Tell your sto - ry with your eyes, And

rit. she will un - der - stand, stand. 1 2

she will un - der - stand, stand.

she will un - der - stand, A stand. **DANCE.**
espressivo

p rit. *a tempo* *p*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first staff has a 'rit.' marking and a first ending bracket labeled '1' followed by a second ending bracket labeled '2'. The lyrics 'she will un - der - stand, stand.' are written below the notes. The second staff repeats the same lyrics. The third staff continues the vocal line with the lyrics 'she will un - der - stand, A stand.' and the word 'DANCE.' in bold, followed by 'espressivo' in italics. The fourth staff is the piano accompaniment, starting with a piano (*p*) and 'rit.' marking, then returning to 'a tempo' after the first ending. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Detailed description: This system shows the piano accompaniment for the second system of music. It consists of two staves, treble and bass clef. The right hand has a melodic line with some grace notes and slurs, while the left hand provides a steady harmonic accompaniment with chords and moving bass lines.

Detailed description: This system shows the piano accompaniment for the third system of music. It consists of two staves, treble and bass clef. The right hand continues the melodic line with grace notes and slurs, and the left hand continues the harmonic accompaniment.

Detailed description: This system shows the piano accompaniment for the fourth system of music. It consists of two staves, treble and bass clef. The right hand continues the melodic line, and the left hand continues the harmonic accompaniment, ending with a final chord.

- a) Scene: "The Lamp"
- b) Concerted piece: "Awake, Sleepers"

FANNY, ALADDIN, CHRIS, MISS PRISMS, CAPTAIN,
THE GENIE, THE VIZIER, AND CHORUS.

No. 11.

Allegro tempestoso. FANNY.

ALADDIN.

CHRIS. The lamp,

The lamp, The

Allegro tempestoso.

ff

The lamp, The lamp,

The lamp, The lamp,

lamp, It's

ff Well, what a-bout the lamp?

Well, what a-bout the lamp?

It's gone, It's

It's gone, It's gone,

gone, It's gone,

ff They say the lamp is gone.

ff They say the lamp is gone.

ff

gone,

Yes, gone,

THE GENIE. *molto pesante.*

One moment, One moment,

Moderato.

a piacere

Moderato molto.

One mo-ment! I met a girl who said, "Pro - - pri - e - ty and

pp

et - i - quette are laid - up - on the shelf" She said, "Come off," and

"Quit it," "Get a gait" and "Chase your - self," Nor did she hes - i - tate a bit, In

neg - a - tives to use a "Nit," In sport - y chat - ter, She'd mer - ri - ly pat - ter, In

lan-guage im - po - lite, From too much booz-ing, I dropt in - to snooz-ing, And the

Moderato. *f* Allegro.

'Tis found!

'Tis found!

MISS PRISMS (looking in) 'Tis found!

'Tis found!

THE VIZIER (looking in)

'Tis found!

lamp got out of sight. 'Tis found!

(outside) *f*

'Tis found!

'Tis found!

Moderato. *ff* Allegro.

The lamp!

The lamp! The lamp!

The lamp! The lamp!

ff

ff Well,

ff Well,

Piano accompaniment with chords and melodic lines.

It's found!

It's found! They say!

They say! They

what a-bout the lamp?

what a-bout the lamp?

Piano accompaniment with chords and melodic lines.

They say! Hoo - ray!

They say! Hoo-ray!

say! Hoo-ray!

THE GENIE.
One

We say the lamp is found!

We say the lamp is found!

This system contains the first vocal entries and piano accompaniment. It features five vocal staves and two piano staves. The key signature is A major (two sharps). The lyrics are: "They say! Hoo - ray!", "They say! Hoo-ray!", "say! Hoo-ray!", "THE GENIE. One", "We say the lamp is found!", and "We say the lamp is found!".

molto pesante
mo-ment! One mo-ment! One mo-ment! I

molto pesante

This system continues the musical score with vocal lines and piano accompaniment. It features two vocal staves and two piano staves. The key signature remains A major. The lyrics are: "mo-ment! One mo-ment! One mo-ment! I". The tempo/mood marking *molto pesante* is present above the first vocal line and below the first piano line.

(Enter Miss Prisms, Scotty, The Vizier.

know it was that girl.

Molto moderato marcato.

ff

p

Captain and Chorus bringing the sleeping dolls, Amine tightly clutching the lamp.)

FANNY AND CHRIS.

They are fast a-sleep.

ALADDIN AND THE GENIE.

They are fast a-sleep.

(Chris and The Genie unsuccessfully attempt to awaken them.) *FANNY.* *fff*

ALADDIN. *fff* A -

CHRIS. *fff* A -

MISS PRISM. *fff* A -

CAPTAIN OF THE GUARD. *fff* A -

THE GENIE. *fff* A -

THE VIZIER. *fff* A -

SCOTTY WITH SECOND TENORS. A -

Allegretto moderato.

wake, sleepers! *ff* A - wake,
 wake, sleepers! *ff* A - wake,
 wake, sleepers! *ff* A - wake,
 wake, sleepers! *ff* A - wake,
 wake, sleepers! *ff* A - wake,
 wake, sleepers! *p* Hear us call thee to rise. — A - wake,
 wake, sleepers! *p* Hear us call the to rise. — A - wake,
 wake, sleepers! A - wake,
 wake, sleepers! A - wake,
 wake, sleepers! Hear us call thee to rise. — A - wake,
 wake, sleepers! Hear us call thee to rise. — A - wake,

Allegretto moderato.

sleep-ers!

sleep-ers!

sleep-ers!

sleep-ers! *f* Oh, ope thine eyes.

sleep-ers! *f* Oh, ope thine eyes.

sleep-ers! *f* Let us gaze on thine eyes. Oh, ope thine eyes, fair sleep-ers,

sleep-ers! *f* Let us gaze on thine eyes. Oh, ope thine eyes, fair sleep-ers,

sleep-ers! *f* Oh, ope thine eyes,

sleep-ers! *f* Oh, ope thine eyes,

sleep-ers! *f* Let us gaze on thine eyes, Oh, ope thine eyes, fair sleep-ers,

f

p *dolce*

No guardian of the peace can with thee trot. Or

No, can not with thee

No, can not with thee

p *pp*

Ope thine eyes, Ope thine eyes, Ope thine eyes.

p *pp*

Ope thine eyes, Ope thine eyes, Ope thine eyes.

p *pp*

Ope thine eyes, fair sleepers, Ope thine eyes, Ope thine eyes.

p *pp*

Ope thine eyes, fair sleepers, Ope thine eyes, Ope thine eyes.

p *pp*

Ope thine eyes, Ope thine eyes, Ope thine eyes.

p *pp*

Ope thine eyes, Ope thine eyes, Ope thine eyes.

p *pp*

Ope thine eyes, fair sleep-ers, Ope thine eyes, Ope thine eyes.

pp

match thee in a doz - ing bee; The sev - en sleep - ers were a

trot. Sleep - ers, a - wake.

trot. Sleep - ers, a - wake.

Ope thine eyes, Ope thine eyes, Ope thine eyes,

Ope thine eyes, Ope thine eyes, Ope thine eyes,

Ope thine eyes, Ope thine eyes, fair sleep - ers, Ope thine eyes,

Ope thine eyes, Ope thine eyes, fair sleep - ers, Ope thine eyes,

Ope thine eyes, Ope thine eyes, Ope thine eyes,

Ope thine eyes, Ope thine eyes, Ope thine eyes,

Ope thine eyes, Ope thine eyes, fair sleep - ers, Ope thine eyes,

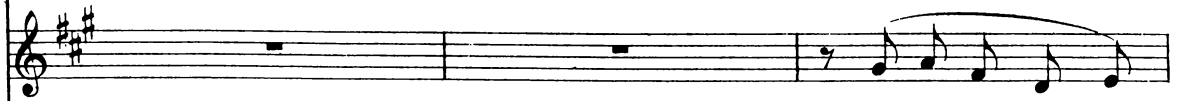
Ope thine eyes, Ope thine eyes, fair sleep - ers, Ope thine eyes,

Ope thine eyes, Ope thine eyes, fair sleep - ers, Ope thine eyes,

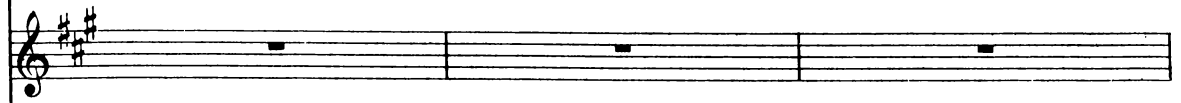
Ope thine eyes, Ope thine eyes, fair sleep - ers, Ope thine eyes,



wake-ful lot, And not to be com-pared at all to thee.



At all to thee, great



A - - wake!



A - - wake!

At all to thee, great



A - - wake!



A - - wake!



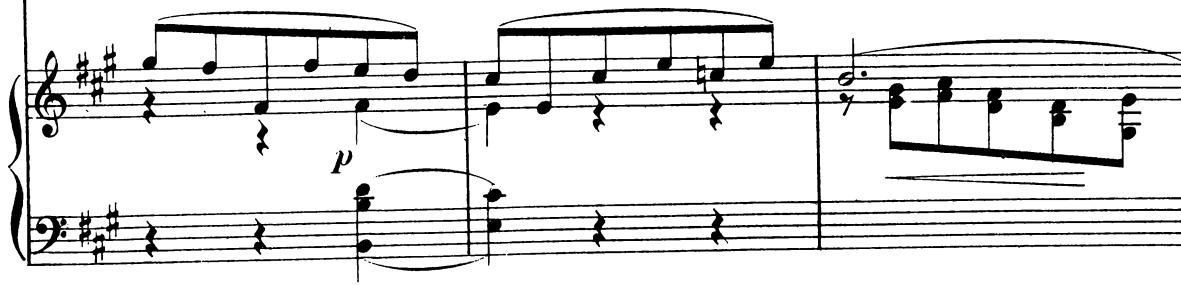
A - - wake!



A - - wake!



A - - wake!



ff sleep - ers, Sleep - ers, A - wake, — The sev - en sleep-ers
ff sleep - ers, Sleep - ers, A - wake, — The sev - en sleep-ers
ff sleep - ers, Sleep - ers, A - wake, — The sev - en sleep-ers
ff sleep - ers, Sleep - ers, A - wake, — The sev - en sleep-ers
ff sleep - ers, Sleep - ers, A - wake, — The sev - en sleep-ers
ff sleep - ers, Sleep - ers, A - wake, —
ff sleep - ers, Sleep - ers, A - wake, —
ff A - wake! Sleep - ers, A - wake, — The sev - en sleep-ers
ff A - wake! Sleep - ers, A - wake, — The sev - en sleep-ers
ff A - wake! Sleep - ers, A - wake, —
ff

were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp*
 were a wake-ful lot, wake-ful lot. *pp* *p* < >
 were a wake-ful lot, wake-ful lot. *pp* *p* A -
 were a wake-ful lot, wake-ful lot. *pp* *p* A -
 were a wake-ful lot, wake-ful lot. *pp* *p* A -
 were a wake-ful lot, wake-ful lot. *pp* *ff* *pp*

pp
Ah _____

pp
No guard-ian of the peace can with thee trot, Or

pp
A - wake, No, can not with thee

pp
A - wake, No, can not with thee

pp
No guard-ian of the peace can with thee

pp
No guard-ian of the peace can with thee

pp
No guard-ian of the peace can with thee

pp
wake, Oh, sleep - - - - - ers, a - -

pp
wake, Oh, sleep - - - - - ers, a - -

pp
wake, Oh, sleep - - - - - ers, a -

pp

match thee in a doz - ing bee. The sev - en sleep - ers were a

trot.

trot.

trot, Or match thee in a doz - - - ing bee, The sleep - ers were a

trot, Or match thee in a doz - ing bee, a doz - ing bee,

trot, Or match thee in a doz - ing bee, a doz - ing bee,

wake, A - wake, A - wake, A -

wake, A - wake, A - wake, A -

wake, A - wake, Oh, sleep - ers fair, A - wake, A -

pp

wake-ful lot, And not to be com-pared at all to thee,

wake-ful lot, And not to be com-pared at all to thee,

wake-ful lot, And not to be com-pared at all to thee, a - wake, a -

Sleep - ers a - wake, a -

Sleep - ers a - wake, a -

wake, Sleep - ers a - - wake,

wake, Sleep - ers a - - wake, a - wake, a -

wake, Sleep - ers a - - wake, a - wake, a -

pp

The sev - en sleep - ers were a wake - ful lot.

Sleep - ers a - wake.

Sleep - ers a - wake.

Sleep - ers a - wake.

wake. You're not a wake - ful lot, a - wake, a -

wake. You're not a wake - ful lot, a - wake, a -

wake. You're not a wake - ful lot, a - wake, a -

You're not a wake - ful lot,

wake, You're not a wake - ful lot, a - wake, a -

wake, You're not a wake - ful lot, a - wake, a -

p

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom two staves. The lyrics are: "The seven sleepers were a wake-ful lot. Sleep-ers a - wake. Sleep-ers a - wake. Sleep-ers a - wake. wake. You're not a wake-ful lot, a - wake, a - wake. You're not a wake-ful lot, a - wake, a - wake. You're not a wake-ful lot, a - wake, a - You're not a wake-ful lot, wake, You're not a wake-ful lot, a - wake, a - wake, You're not a wake-ful lot, a - wake, a -". The piano part begins with a piano (*p*) dynamic marking.

pp *diminuendo*

The sev - en sleep-ers were a wake-ful lot. Sleep-ers, a - wake! _____

Sleep-ers a - wake, Sleep-ers, a - wake! _____

Sleep-ers a - wake, Sleep-ers, a - wake! The sev-en

Sleep-ers a - wake, Sleep-ers, a - wake! The sev-en

wake. Sleep-ers a - wake, Sleep-ers, a - wake! The sev-en

wake. You're not a wake-ful lot, Sleep-ers, a - wake! The sev-en

wake. You're not a wake-ful lot, Sleep-ers, a - wake! The sev-en

wake. You're not a wake-ful lot, Sleep-ers, a - wake! The sev-en

wake. You're not a wake-ful lot, Sleep-ers, a - wake! The sev-en

wake You're not a wake-ful lot, Sleepers, a - wake! The sev-en

wake You're not a wake-ful lot, Sleepers, a - wake! The sev-en

wake You're not a wake-ful lot, Sleepers, a - wake! The sev-en

wake You're not a wake-ful lot, Sleepers, a - wake! The sev-en

wake You're not a wake-ful lot, Sleepers, a - wake! The sev-en

wake You're not a wake-ful lot, Sleepers, a - wake! The sev-en

A - wake, A - wake, A -
 A - wake, A wake, A -
 sleep - ers were a wake - ful lot com - pared to thee, A - wake, A -
 sleep - ers were a wake - ful lot com - pared to thee, A - wake, A -
 sleep - ers were a wake - ful lot com - pared to thee, A - wake, A -
 sleep - ers were a wake - ful lot com - pared to thee, A - wake,
 sleep - ers were a wake - ful lot com - pared to thee, A - wake,
 sleep - ers were a - wake - ful lot com - pared to thee, A - wake, A -
 sleep - ers were a - wake - ful lot com - pared to thee, A - wake, A -
 sleep - ers were a - wake - ful lot com - pared to thee, A - wake,
 sleep - ers were a - wake - ful lot com - pared to thee, A - wake, A -

Allargando.

wake, A - - - wake.

wake, A - - - wake.

wake, A - - - wake.

wake, A - - - wake.

wake, A - - - wake.

A - - - wake.

wake, A - - - wake.

wake, A - - - wake.

wake, A - - - wake.

wake, A - - - wake.

Allargando.

Song: "The Patient Egg."

No. 12.

THE GENIE, WITH PRINCIPALS AND CHORUS.

Allegretto pesante.

THE GENIE.

1 A

The first system of the musical score is for the piano introduction. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto pesante'. The vocal line begins with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a fortissimo (ff) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand.

pa-tient egg had wait - ed long, To bloom in - to a chick - en, Un -
 egg in si - lence bore its wrong, The world kept get-ting cold - er, Mean -
 play of Ham - let was the bill, The cast was queer and seed - y, 'Twas

The second system of the musical score contains the first line of the vocal melody and its piano accompaniment. The lyrics are: "pa-tient egg had wait - ed long, To bloom in - to a chick - en, Un - egg in si - lence bore its wrong, The world kept get-ting cold - er, Mean - play of Ham - let was the bill, The cast was queer and seed - y, 'Twas". The piano accompaniment is marked with a forte (f) dynamic and continues with a similar harmonic structure to the introduction.

til its feel - ings grew so strong, Its plot be - gan to thick - en; And -
 while the sub - ject of our song Con - tin - ued grow-ing old - er; Un -
 head - ed by an aw - ful pill, An am - a - teur Mac rea - dy, And

The third system of the musical score contains the second line of the vocal melody and its piano accompaniment. The lyrics are: "til its feel - ings grew so strong, Its plot be - gan to thick - en; And - while the sub - ject of our song Con - tin - ued grow-ing old - er; Un - head - ed by an aw - ful pill, An am - a - teur Mac rea - dy, And". The piano accompaniment continues with the same harmonic and rhythmic patterns.

soon to it the fact was plain, Which dropped its pride a peg, It
 til a lit - tle gal - lery boy, One bright and hap - py day, Bought
 when he came up - on the scene, Ac - cord - ing to its plan, The

was most un - de - ni - a - bly A fail - ure as an egg.
 up that brave and pa - tient egg, And took it to the play.
 pa - tient egg went on the stage, And hit the lead - ing man.

Did
 And
 So

Did
 And
 So

Oh, no, no, no! It said, "De - spite my age, I'll
 "Ah, ha, ha, ha! At last I'm sure of it, I'm
 Oh, no, no, no! When troub - le comes I beg, That

it de - spair? It said, "De - spite my age,
 then it laughed. At last I'm sure of it
 ne'er de - spair. When troub - le comes I beg,

it de - spair? It said, "De - spite my age,
 then it laughed. At last I'm sure of it,
 ne'er de - spair. When troub - le comes I beg,

do what ma - ny fail - ures do, I'll go up - on the stage;
 bound to go up - on the stage, And make an aw - ful hit? "Oh,
 you'll re - call this touch - ing tale, And om - u - late the egg,

p
 cluck-a tuck-a tuck!" Its moth - er cack - led when that egg came on this earth, She
p

felt her off-spring would a - chieve both fame and glo - - - ry; Sur -

pris - ing was his luck when life he tack - led, Though an egg of hum - ble birth, At

last he rose to be the he - ro of this sto - - - ry. *PRINCIPLES*

ff "Oh,
ff "Oh,

The first system of the score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics "Oh," and "ff". The fourth staff is a piano accompaniment with a treble and bass clef.

WITH THEIR RESPECTIVE VOICES.

chuck-a - tuck-a-tuck!" Its moth-er cack - led, When that egg came on this earth, She

chuck-a - tuck-a-tuck!" Its moth-er cack - led, When that egg came on this earth, She

ff

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment with a treble and bass clef, marked with a forte dynamic.

felt her off-spring would a - chieve both fame and glo - - - ry; Sur -

felt her off-spring would a - chieve both fame and glo - - - ry; Sur -

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment with a treble and bass clef.

pris-ing was his luck when life he tack - led; Though an egg of hum - ble birth, At
 pris-ing was his luck when life he tack - led; Though an egg of hum - ble birth, At

last he rose to be the he - ro of this sto - - - ry: 1
 2 That
 3 The
 last he rose to be the he - ro of this sto - - - ry.

Characteristic movement.
pp

Exit Miss Prisms, the Vizier and Chorus.

Duet: "Young Torah Tep was the boy for me"

No. 13.

AMINE AND SCOTTY.

Tempo a la Quadrille. AMINE.

Young

To - rah Tep was the boy for me, A won - der - ful ac - ro - bat was he, His

legs were long, his air was sol - emn, He had no ribs nor spi - nal col - umn. When

e'er he want - ed to win my eye, He would pro - ceed with a hau - teur high To

wear him-self as his own neck-tie And ri - vals thus de - fy

SCOTTY.

Don't

The first system of music features a vocal line in G major with lyrics 'wear him-self as his own neck-tie And ri - vals thus de - fy'. Below it is a piano accompaniment. To the right, a short instrumental piece titled 'SCOTTY.' is shown in a single staff, followed by the word 'Don't'.

talk of To - rah Tep to me, Such feats are plain as A, B, C. No

The second system continues the vocal line with lyrics 'talk of To - rah Tep to me, Such feats are plain as A, B, C. No'. The piano accompaniment provides harmonic support.

self - re - spect - ing ac - ro - bat To - day, would stoop to stuff like that. Could

The third system continues the vocal line with lyrics 'self - re - spect - ing ac - ro - bat To - day, would stoop to stuff like that. Could'. The piano accompaniment continues.

To - rah, whom you hold so dear, Like a true lov - er's knot ap - pear, Or

The fourth system concludes the vocal line with lyrics 'To - rah, whom you hold so dear, Like a true lov - er's knot ap - pear, Or'. The piano accompaniment concludes the piece.

prom - en - ade up - on his ear? Two tricks that I have pat! ———

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "prom - en - ade up - on his ear? Two tricks that I have pat! ———". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Oh,

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "Oh,". The piano accompaniment is written in grand staff notation and continues the rhythmic pattern from the first system.

who so proud as the man who knows How to tie his el - bows round his nose, Or

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "who so proud as the man who knows How to tie his el - bows round his nose, Or". The piano accompaniment is written in grand staff notation and includes a dynamic marking of *f* (forte).

who him-self at times a-mus-es By mak - ing of his legs slip-noos-es, All

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "who him-self at times a-mus-es By mak - ing of his legs slip-noos-es, All". The piano accompaniment is written in grand staff notation and continues the rhythmic pattern.

in - nocent he of ver - te-brae. He in his joint - less bone - less way, Lives

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

his un-us - u - al, care-less day, The hap - py ac - ro - bat. _____

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

DANCE.

This system contains the first system of the dance section, which is a piano accompaniment consisting of a grand staff with treble and bass clefs.

This system contains the second system of the dance section, which is a piano accompaniment consisting of a grand staff with treble and bass clefs.

This system contains the third system of the dance section, which is a piano accompaniment consisting of a grand staff with treble and bass clefs.

Finale II.

PRINCIPALS AND CHORUS.

N^o 14.

Allegretto misterioso ma non troppo.

The piano accompaniment consists of two systems. The first system begins with a piano (*p*) dynamic. The treble clef part features a series of chords and eighth-note patterns, while the bass clef part has a more active, rhythmic line with eighth-note runs. The second system concludes with a fortissimo (*ff*) dynamic, showing a more intense texture in both hands.

The vocal parts are arranged in four staves, each with a piano (*p*) dynamic. The lyrics are: "By ac - ci - dent, all of our sor-rows are returned to joy, Al -". The vocal lines feature a melodic line with triplet markings (indicated by a '3' over a group of notes). The piano accompaniment is shown at the bottom of the page, providing harmonic support for the vocalists.

ALADDIN. *p*
By ac - ci - dent, all of our sor-rows are returned to joy, Al -

AMINE. *p*
By ac - ci - dent, all of our sor-rows are returned to joy, Al -

THE GENIE. *p*
By ac - ci - dent, all of our sor-rows are returned to joy, Al -

THE VIZIER. *p*
By ac - ci - dent, all of our sor-rows are returned to joy, Al -

though we must dis - sem - ble, We've found a law that will

though we must dis - sem - ble, We've found a law that will

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "though we must dis - sem - ble, We've found a law that will". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with triplets in the right hand.

fright-en the Yan-kee boy, And will no doubt make him trem - ble. In

fright-en the Yan-kee boy, And will no doubt make him trem - ble.

The second system of music continues the vocal and piano parts. The lyrics are: "fright-en the Yan-kee boy, And will no doubt make him trem - ble. In" for the first part and "fright-en the Yan-kee boy, And will no doubt make him trem - ble." for the second part. The piano accompaniment includes triplets and a steady eighth-note accompaniment.

writ - ings of the sa - ges, On must - y, dust - y pa - ges, In the

The third system of music concludes the page with the lyrics: "writ - ings of the sa - ges, On must - y, dust - y pa - ges, In the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

book on her - i - ta - ges, We have found this an - cient law: *pp*

pp "If

pp "If

p dolce.
a - ny one," the sa - ges say, "Should steal the lamp, just then It's

p
a - ny one," the sa - ges say, "Should steal the lamp, just then It's

p cantabile.

pow - er fails un - til the day It's stol - en back a - gain?"

pow - er fails un - til the day It's stol - en back a - gain?"

p

pp

Hush, hush! Hush, hush! Hush! We'll

pp

Hush, hush! Hush, hush! Hush! We'll

tem - po - rize while he is nest - ling in balm - y sleep, A - wake, he might prove

tem - po - rize while he is nest - ling in balm - y sleep, A - wake, he might prove

crank - y, The lamp we'll grab, then In a dun-geonbothdankanddeep, We will

crank - y, The lamp we'll grab, then In a dun-geonbothdankanddeep, We will

lock this lit - tle Yan - kee. In writings of the sa - ges, On

lock this lit - tle Yan - kee.

mus - ty, dus - ty pa - ges, In the book on her - i - ta - ges, We have

found this an - cient law. *pp dolce* "If a - ny one," the sa - ges say, "Should

pp "If a - ny one," the sa - ges say, "Should

pp dolce

steal the lamp, just then It's pow - er fails un - til the day, It's stol - en back a -

steal the lamp, just then It's pow - er fails un - til the day, It's stol - en back a -

Allegro furioso. (They take the lamp from Chris) *CHRIS* (awakening) (To The Genie)

Give me the lamp, You are robbers, cowards! I com-

gain.

gain.

ALADDIN.

What! he o - bey you? he can - not do it,

mand you help me!

Triumphantly. *allargando*.

Allegretto con leggerezza.

I hold the lamp and he be-comes my slave a - gain.

Now tod-dle a-long, like a

allargando.

p

good lit - tle chap, You are out of the game just now. Tall talk-ing's no good, And I

CHRIS.

If you're half a man, You'll

won't let you scrap, So to chance you must meek-ly bow.

sf

ALADDIN.

Noth-ing, sir, will so de - light me. (They select weapons) (Captain fight me.

of the guard enters. *Allegro agitato.* (They fight.)

(Enter Fanny) *FANNY.* *Moderato concitato.* *recitative.*

De - sist! Re-frain! What

means this san - gui - na - ry scene? What - e'er your quar - rel, I beg to in - ter -

Moderato con grazia.

dolce.

vene.

ALADDIN. *dolce.*

Sweet Prin - cess, the won-drous lamp is mine, And

Moderato con grazia.

p dolce.

Allegro.

Recit.

No! No! Per-haps I'll flirt, per-haps co -

it and all I have is thine.

Allegro.

f *sf*

quette, But I'm a girl who nev - er yet Saw roy-al prince or cor-o-net That I'd ex -

p

change for a Yan-kee boy. The bold — Yan-kee boy is the boast of his

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are "change for a Yan-kee boy. The bold — Yan-kee boy is the boast of his". The piano accompaniment starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. It includes dynamic markings of *f* and *pp*. The system concludes with a 12/8 time signature change.

na - tion, There's no land where his e - qual has ev - er been

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats (Bb, Eb). The lyrics are "na - tion, There's no land where his e - equal has ev - er been". The piano accompaniment has a bass clef and a key signature of two flats. It features a 7/8 time signature and continues with a 12/8 time signature.

known, — He's the care - less and crown-less young king of cre -

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are "known, — He's the care - less and crown-less young king of cre -". The piano accompaniment has a bass clef and a key signature of two flats, continuing with a 7/8 time signature and a 12/8 time signature.

a - tion, Might - y mon - arch who needs nei - ther scep - tre nor

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are "a - tion, Might - y mon - arch who needs nei - ther scep - tre nor". The piano accompaniment has a bass clef and a key signature of two flats, continuing with a 7/8 time signature and a 12/8 time signature.

throne.

THE GENIE.

For at plan - ning or do - ing or fight - ing or

woo - ing, Or what ev - - er you choose, he's a pride and a

The musical score consists of five vocal staves and two piano staves. The key signature has two flats (B-flat major), and the time signature is 4/4. The vocal parts are arranged in a five-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. The lyrics are: 'throne.', 'THE GENIE.', 'For at plan - ning or do - ing or fight - ing or', 'woo - ing, Or what ev - - er you choose, he's a pride and a'.

FANNY.
ALADDIN.
CHRIS.
MISS PRISMS.
CAPTAIN.
THE GENIE.
joy.
THE VIZIER.

To the maid who would mate, No

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

pp prize is so great, As the love of a true born Yan - kee

boy, Boy, boy, Boy, boy, Boy, boy, Boy, boy, Of a Ken-tuck-y boy, Or a New Hampshire

An A-mer-i-can boy, The bold Yan-kee boy is the pride of his
 An A-mer-i-can boy, The bold Yan-kee boy is the pride of his
 An A-mer-i-can boy, The bold Yan-kee boy is the pride of his
 An A-mer-i-can boy, The bold Yan-kee boy is the pride of his
 An A-mer-i-can boy, The bold Yan-kee boy is the pride of his
 boy, An A-mer-i-can boy, The bold Yan - kee

na - tion, There's no land where his e - qual has ev - er been

na - tion, There's no land where his e - qual has ev - er been

na - tion, There's no land where his e - qual has ev - er been

na - tion, There's no land where his e - qual has ev - er been

na - tion, There's no land where his e - qual has ev - er been

na - tion, There's no land where his e - qual has ev - er been

boy — is the boast and the pride of his na - - tion, There's no

known. He's the care - less and crown-less young king of cre -

known. He's the care - less and crown-less young king of cre -

known. He's the care - less and crown-less young king of cre -

known. He's the care - less and crown-less young king of cre -

known. He's the care - less and crown-less young king of cre -

known. He's the care - less and crown-less young king of cre -

coun - try — where his e - qual is known, He's the crown-less young king of cre -

a - tion, Might - y mon - arch who needs nei - ther sceptre nor
 a - tion, Might - y mon - arch who needs nei - ther sceptre nor
 a - tion, Might - y mon - arch who needs nei - ther sceptre nor
 a - tion, Might - y mon - arch who needs nei - ther sceptre nor
 a - tion, Might - y mon - arch who needs nei - ther sceptre nor
 a - tion, Might - y mon - arch who needs nei - ther sceptre nor

a - tion, Yes the crown - less young king of cre - a - tion needs nei - ther

8.

throne, — A king who needs nei - ther sceptre nor
 throne, A king who needs nei - ther sceptre nor
 throne, A king who needs nei - ther sceptre nor
 throne, A king who needs nei - ther sceptre nor
 throne, — A king who needs nei - ther sceptre nor

scep - tre nor throne, Nei - ther sceptre nor throne, Who needs nei - ther sceptre nor

throne, Nei-ther scep-tre nor throne, Nei-ther scep-tre nor
 throne, Nei-ther scep-tre nor throne, Nei-ther scep-tre nor
 throne, Nei-ther scep-tre nor throne, Nei-ther scep-tre nor
 throne, Nei-ther scep-tre nor throne, Nei-ther scep-tre nor
 throne, Nei-ther scep-tre nor throne, Nei-ther scep-tre nor
 throne, Nei-ther scep-tre nor throne, Nei-ther scep-tre nor

8

throne, Nor throne,
 throne, Nor throne,
 throne, Nor throne,
 throne, Nor throne,
 throne, Nor throne,
 throne, Nor throne,
 throne, Nor throne,
 throne, Nor throne, — There's no land where his e-qual is

8

pp
The Yan - kee boy.

pp
The Yan - kee boy.

pp
The Yan - kee boy.

pp
The Yan - kee boy.

pp
The Yan - kee boy.

pp
The Yan - kee boy.

pp
known, The Yan - kee boy. — And he needs nei-ther scep-tre nor

allargamente

The Yan - kee boy. —

The Yan - kee boy. —

The Yan - kee boy. —

The Yan - kee boy. —

The Yan - kee boy. —

The Yan - kee boy. —

The Yan - kee boy. —

throne, The Yan - kee boy, — For he is an A-mer-i-can boy.

p *allargamente.*

Moderato agitato.

FANNY.

Come, Chris, We will go

Moderato agitato.

p

home,

ALADDIN.

(intercepting them)

Ah, par-don, Sweet Princess, You must re -

Allegro.

CHRIS.

Must? How dare you say it? From in -

main.

Allegro.

Moderato.

f *sf*

(scornfully)

Moderato.

sist-ant lan-guage please re-frain.

THE GENIE.

'Tis the mid-night hour! The

(clock strikes twelve)

gates of fair-y-land are locked! All must re-main to - night, For

MISS PRISMS. Allegro con spirito. ALADDIN AND THE GENIE.

As chap - er-on I'll pick the bone, Come here at once, I say,

ev - ry door and gate is blocked.

ff *f*

Please un-der-stand that we de-mand You let us go our way.

(spoken,) Come, Children. *THE GENIE.*
If
grandioso e molto pesante.

ALADDIN. Allegro furioso.
All right!
she gets mad she'll thrash us all, Sup - pose the household troops we call,

Allegro con fuoco.

Tempo di marcia e bellicosamente.

FANNY.

ALADDIN. The man be-hind the gun! Stand ev-er

You are my pris-oners.

CHRIS. Charge!

No; not yours, Charge!

The prisoners of the man behind the gun.

MISS PRISMS Charge!

THE GENIE. Charge!

OTHER PRINCIPALS WITH THEIR RESPECTIVE VOICES. Charge!

Charge!

Charge!

Tempo di marcia e bellicosamente.

read - y to de - fend him! When the call to bat - tle's sound - ing, Anxious words he's not pro -

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "read - y to de - fend him! When the call to bat - tle's sound - ing, Anxious words he's not pro -". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns.

This system shows the piano accompaniment for the second system, continuing the musical texture from the first system.

pounding, But it's "Up and at 'em, boys." 'Tis not the hour for med - i - ta - tion, Mincing

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics "pounding, But it's 'Up and at 'em, boys.' 'Tis not the hour for med - i - ta - tion, Mincing". This is followed by seven instances of the phrase "Up and at 'em, boys." in a call-and-response format. The piano accompaniment continues with rhythmic accompaniment.

This system shows the piano accompaniment for the third system, continuing the musical texture from the second system.

words or 'ex-pla - na-tion, But it's "Up and at 'em, boy;" Ah, See his gal - lant

"Up and at 'em, boy;" Charge! Charge!

"Up and at 'em, boy;" Charge! Charge!

"Up and at 'em, boy;" Charge! Charge!

"Up and at 'em, boy;" Charge! Charge!

Up and at 'em, boys charge! charge!

Up and at 'em, boys charge! charge!

charge, May luck and vic - to - ry at - tend him! Watch him ral - ly - ing and fight - ing, Now the

foe the dust is bit-ing, For it's "Up and at 'em, boys!" The bat-tle ra - ges fast and

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

fast - er, To the foe-man's great dis - as - ter, For it's "Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat-tle

cresc.

cresc.

ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,

p> *p cantabile*

boys!" Oh, crown him, he - ro of our land! He'll
 boys!" Oh, crown him, he - ro of our land! He'll
 boys!" Oh, crown him, he - ro of our land! He'll
 boys!" Oh, crown him, he - ro of our land! He'll
 boys!"
 boys!" Oh, crown him, he - ro of our land! He'll
 boys!"

ff *pp*

fight till the bat - tle's won. Oh, brave
 fight till the bat - tle's won. Oh, brave
 fight till the bat - tle's won. Oh, brave
 fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

heart of a val-iant band, The man be - hind the
 heart of a val-iant band, The man be - hind the
 heart of a val-iant band, The man be - hind the
 heart of a val-iant band, The man be - hind the

heart of a val-iant band, The man be - hind the

gun! Oh, crown him, he-ro of our

gun! Oh, crown him, he-ro of our

gun! Oh, crown him, he-ro of our

gun! Oh, crown him, he-ro of our

Oh, crown him, he-ro of our

gun! Oh, crown him, he-ro of our

Oh, crown him, he-ro of our

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

land. He'll fight till the bat-tle's won. Oh,

brave heart of a val-iant band The man be-

brave heart of a val-iant band The man be-

brave heart of a val-iant band The man be-

brave heart of a val-iant band The man be-

brave heart of a val-iant band The man be-

brave heart of a val-iant band, The man be-

brave heart of a val-iant band, The man be-

hind the gun. Charge!

hind the gun. Charge!

hind the gun. Charge!

hind the gun. Charge!

hind the gun. *THE GENIE.* Charge!

hind the gun. Is he just treat - ed right, For all the

hind the gun! Charge!

hind the gun! Charge!

sac - ri - fice he's mak - ing, When he shiv - ers in the trench - es, And the rain his bod - y

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

drenches, It is "Up and at 'em, boys!" Far in the fields he stands as pick - et, Hark! a

"Up and at 'em, boys!"

"Up and at 'em, boys!"

“Up and at 'em, boys!” Charge! Charge!

“Up and at 'em, boys!” Charge! Charge!

“Up and at 'em, boys!” Charge! Charge!

“Up and at 'em, boys!” Charge! Charge!

shot comes from the thick-et, And it's Up and at 'em, boys!” He rests up-on his

“Up and at 'em, boys!” Charge! Charge!

“Up and at 'em, boys!” Charge! Charge!

sf

arms, And when the morn-ing light is break-ing, See him warm each i - cy fin-ger, By the

“Up and at 'em, boys!”

“Up and at 'em, boys!”

“Up and at 'em, boys!”

“Up and at 'em, boys!”

smould-'ring coals that linger, Then it's “Up and at 'em, boys!” What tho' his comrades die -

“Up and at 'em, boys!”

“Up and at 'em, boys!”

“Up and at 'em, boys!” What tho' his

“Up and at 'em, boys!” What tho' his

“Up and at 'em, boys!” What tho' his

“Up and at 'em, boys!” What tho' his

bout him, Whizzing bul - lets can-not rout him, For it's “Up and at 'em, boys!” What tho' his

“Up and at 'em, boys!” What tho' his

“Up and at 'em, boys!” What tho' his

ff

com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,
 com-rades die a - bout him, Whizzing bul - lets can-not rout him, For it's "Up and at 'em,

Grandioso.

boys!" Oh, crown him he - ro of our land, He'll
 boys!" Oh, crown him he - ro of our land, He'll
 boys!" Oh, crown him he - ro of our land, He'll
 boys!" Oh, crown him he - ro of our land, He'll
 boys!" Oh, crown him he - ro of our land, He'll
 boys!" Oh, crown him he - ro of our land; He'll
 boys!" Oh, crown him he - ro of our land; He'll

Grandioso.

fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave
fight till the bat - tle's won. Oh, brave

heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the
heart of a val - iant band, The man be - hind the

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

gun! Oh, crown him, he - ro of our

tutta forza.

ff

Oh, land, He'll fight till the bat - tle's won. Oh,

land, He'll fight till the bat - tle's won. Oh,

land, He'll fight till the bat - tle's won. Oh,

land, He'll fight till the bat - tle's won. Oh,

land, He'll fight till the bat - tle's won. Oh,

land, He'll fight till the bat - tle's won. Oh,

land, He'll fight till the bat - tle's won. Oh,

brave heart of a val-iant band, The man be -

brave heart of a val-iant band, The man be -

brave heart of a val-iant band, The man be -

brave heart of a val-iant band, The man be -

brave heart of a val-iant band, The man be -

brave heart of a val-iant band, The man be -

hind the gun, Be-hind the gun! Be-hind the

hind the gun, Be-hind the gun! Be-hind the

hind the gun, Be-hind the gun! Be-hind the

hind the gun, Be-hind the gun! Be-hind the

hind the gun, be-hind the gun! be-hind the

hind the gun, be-hind the gun! be-hind the

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

gun! Oh, brave heart of a val - iant band, The

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

man be - hind, the man be - hind *ff* the gun!

- a.) Introduction.
- b.) Recitative. "Prepare to receive with a crook of your knees."
- c.) Valse. "Where is Love?"

No. 15.

FANNY, THE VIZIER AND GIRLS.

Allegretto pesante.

The musical score consists of five systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes the instruction *simile.* above the treble staff. The second system continues the piece. The third system features a piano (*p*) dynamic and the instruction *p leggero.* below the bass staff. The fourth and fifth systems conclude the piece with various chordal textures and melodic lines.

First system of a piano piece. The music is in D major and 6/8 time. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fortissimo (*ff*) dynamic marking is present in the right hand.

Second system of the piano piece, continuing the melodic and rhythmic themes from the first system.

Third system of the piano piece, ending with an *attacca.* marking.

Allegro marziale.

Fourth system, the beginning of the 'Allegro marziale' section. It starts with a 'Curtain. *f*' marking. The music is in D major and 6/8 time, featuring a rhythmic pattern with accents (^) and dynamic markings (*f* and *p*). The system is divided into two parts by a double bar line, with measures 12 and 13 indicated.

THE VIZIER.

Fifth system, featuring a vocal line and piano accompaniment. The vocal line has the lyrics 'Pre-prepare to re-'. The piano accompaniment includes dynamic markings *f* and *p*.

ceive with a crook of your knees, And a bow of for-ty five de-grees, A

new made dig - ni - ta - ry! Tho' hon-ord' she

be, she's not en-vied by me, For her post is ver-y far from fine. From

(Enter Fanny.) *FANNY.*
Of -
dan - gers mort - u - a - ry.

Con moto.

fi - cial - ly ap - point - ed I As sto - ry tell - er to the court; To

p

charm A - lad - din I must try With sto - ries of the prop - er sort, And

allargando.

rit.

my de - mise will soon en - sue, Should he be bord' by one of these; So

a tempo.

a tempo.

I have come to learn from you, What sto - ries will A - lad - din please.

allargando.

allargando.

Allegretto.

THE VIZIER.

And now to
Let us a sam-ple hear of your in-ven-tion.

This block contains the vocal line for 'THE VIZIER' and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto'.

Allegretto.

p

This block shows the piano accompaniment for the first system of 'THE VIZIER'. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The tempo is 'Allegretto'. A piano dynamic marking '*p*' is present at the beginning of the first measure.

(They sit down.)

their ad-vice give close at-tention.

This block continues the musical score for 'THE VIZIER'. It includes a vocal line in bass clef and piano accompaniment in both treble and bass clefs. The tempo remains 'Allegretto'. The lyrics 'their ad-vice give close at-tention.' are written below the vocal line. A stage direction '(They sit down.)' is written above the vocal line.

FANNY.

Moderato.

"By my Grand-ma I've been told,"
No no no no no no

This block introduces the character 'FANNY'. It features a vocal line in treble clef and piano accompaniment in both treble and bass clefs. The tempo is 'Moderato'. The lyrics are "By my Grand-ma I've been told," followed by "No no no no no no".

Moderato.

p

This block shows the piano accompaniment for 'FANNY'. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The tempo is 'Moderato'. A piano dynamic marking '*p*' is present in the second measure of the right-hand staff.

“In the gold - en days of old!”

no, Stop where you are! No no no no no no

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: “In the gold - en days of old!” followed by “no, Stop where you are!” and “No no no no no no”.

“Once there liv'd a good young King,” You're not

no, Thatline we bar! Thatwill not do!

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: “Once there liv'd a good young King,” followed by “You're not no, Thatline we bar! Thatwill not do!”.

pleas'd with an - y-thing! Then list-en while I sing of Love and Ce-les -

Try something new.

The third system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: “pleas'd with an - y-thing! Then list-en while I sing of Love and Ce-les - Try something new.”.

Tempo di Valse.

tine!

"Where is Love," said Ce - les -

sostenuto.

p

tine. _____

"Who is

CHORUS. A shep-herd-ess was she.

Love," said Ce - les - tine. _____

And

"Where may his dwell-ing be?"

mf

then she heard with sad sur-

prise, That Love is a lad in

sim - ple guise. Fair and

young with sight - less eyes.

Dear eyes that nev-er see.

Soft and deep the maid - en's sighs_____

A

This system contains the first musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is A major (two sharps). The vocal line begins with a long note on 'Soft' and continues with a melodic line. The piano accompaniment consists of chords and a moving bass line. A section marked 'A' begins at the end of the system.

So sweet Ce - les - tine_____ went

ten-der heart had she.

This system contains the second musical system. The vocal line continues with the lyrics 'So sweet Ce - les - tine_____ went' and 'ten-der heart had she.'. The piano accompaniment continues with chords and a moving bass line. The section marked 'A' continues.

forth to find_____ Young Cu - - pid whom

This system contains the third musical system. The vocal line concludes with the lyrics 'forth to find_____ Young Cu - - pid whom'. The piano accompaniment concludes with chords and a moving bass line.

sa - ges said was blind.

f "Ah!" Sigh - - ing, "Where is he?" "Ah!" Sigh - -

- ing, "Where is he?" *p* That for the poor lad, She

ev - er might care, Her cot - tage with him ³ to share

Ah! Sigh- - ing "Where is he?"

Ah! Sigh- - ing "Where is he?" That for the poor

lad She ev-enight care, Her cot-tage with him to share.

Ah, sweet Love lone-ly and blind, She

Far east-ward and west - ward she
went to find.

This system contains the first two systems of music. The top system features a vocal line with lyrics "Far east-ward and west - ward she" and a piano accompaniment. The second system continues the vocal line with lyrics "went to find." and the piano accompaniment.

went, Love - - to-kens she ea - ger-ly sent.
Did Cu -

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics "went, Love - - to-kens she ea - ger-ly sent." and a piano accompaniment. The fourth system continues the vocal line with lyrics "Did Cu -" and the piano accompaniment.

pid ev - er re - ply, By word or glances of eye.

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics "pid ev - er re - ply, By word or glances of eye." and a piano accompaniment. The sixth system continues the piano accompaniment.

Not he, tho' she sought day by day. Dan Cu-pid was

p. *mf*

All Ev - er a - way, Ev - er a -
ev - er a - way, Ev - er a - way, Ev - er a -

f

way, Cupid was ev - er a - way.
way, Cu-pid was ev - er a - way.

f *f* *f*

Cadenza.

pp
Ahl But

pp
For a year, sought Cel - es - tine.

pp sostenuto.

all in vain she sought.

Far and near, sought Cel - es -

The seeking brought her naught, When to her.

tine.

home. She turn'd once more A -

wea - ry of heart was she, There stood Love be - side her
By her

poco più
p
door, Therestood Love be - side the door, This is the
door.
poco più p

mor - al of this lit - tle tale, This lit - tle
This lit - tle tale.

f

tale, this lit - tle tale, Those who seek

for Love, must fail, who seek for love, must fail, Who seek
Who seek for love, must fail, Who seek

for love must fail, For him in vain you'll search the wide world through, 'Tis
 for love must fail, For him in vain you'll search the wide world through, 'Tis

gva basso

Love who must come *ff* to you.
 Love who must come. *ff* To you.

lunga.

più presto.

ff *ff* *ff*

8

Song: "He couldn't do a blessed thing without me."

THE GENIE, FANNY, CHRIS, MISS PRISMS AND SCOTTY.

No. 16.

Allegretto.

Piano introduction in 2/4 time, key of B-flat major. The music features a rhythmic accompaniment with eighth and sixteenth notes in the right hand and chords in the left hand. The tempo is marked *Allegretto*.

THE GENIE.

§

1 When Wagner had the lamp, He came one day to
Forrest had the lamp, He ruled the lo-cal

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The key signature has one flat (B-flat major) and the time signature is 2/4.

me, "Oh, I am in an aw-ful fix And can't get out," said he, "For
stage, I real-ly show'd him how to act And made him all the rage. You'd

Musical notation for the second line of the song, including the vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern as the first line.

in my lat - est work, I cannot end Act II; Of ten Fi - na - les
ne'er have heard of Ned, If me he'd nev - er met; A lot of things I

FANNY. p
He is the nic - est
was

CHRIS.
He is the nic - est
was

MISS PRISMS.
He is the nic - est
was

SCOTTY.
He is the nic - est
was

none will suit, I don't know what to do."
taught to him, The rest are do - ing yet.

p

THE GENIE.

man I ev - er work'd for. Im tell - ing you the truth so

FANNY.

man he ev - er work'd for. He's tell - ing you the truth so

CHRIS.

man he ev - er work'd for. He's tell - ing you the truth so

MISS PRISMS.

man he ev - er work'd for. He's tell - ing you the truth so

SCOTTY.

man he ev - er work'd for. He's tell - ing you the truth so

do not doubt me; He was clev - er, I ad -

do not doubt him; He was clev - er, he'll ad -

do not doubt him; He was clev - er, he'll ad -

do not doubt him; He was clev - er, he'll ad -

do not doubt him; He was clev - er, he'll ad -

mit, And tal - ent - ed a bit, But he couldn't do a

mit, And tal - ent - ed a bit, But he couldn't do a

mit, And tal - ent - ed a bit, But he couldn't do a

mit, And tal - ent - ed a bit, But he couldn't do a

mit, And tal - ent - ed a bit, But he couldn't do a

blessed thing with - out me. 2 When

blessed thing with - out him.

blessed thing with - out him.

blessed thing with - out him.

blessed thing with - out him.

D.S.

N^o 16 bis.

Allegretto.

The first system of the musical score is in 2/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth-note patterns and some slurs, while the left hand provides a steady accompaniment of eighth-note chords. A flat key signature change is indicated at the end of the system.

The second system continues the piece, showing a change in the right-hand melody with some accented notes. The left hand maintains its rhythmic accompaniment. A sharp key signature change is visible at the end of the system.

The third system features a more active right-hand melody with slurs and accents. The left hand continues with its accompaniment. A flat key signature change is indicated at the end of the system.

The fourth system shows a continuation of the melodic and harmonic development. The right hand has several slurs and accents, and the left hand provides a consistent accompaniment. A sharp key signature change is indicated at the end of the system.

The fifth and final system of the page concludes the piece. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand. A flat key signature change is indicated at the end of the system.

The first system of music features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady accompaniment of eighth-note chords. The key signature has one sharp (F#).

The second system continues the piece, with the treble clef showing a melodic phrase that spans across the bar lines. The bass clef accompaniment remains consistent with eighth-note chords.

The third system shows a continuation of the melodic and harmonic patterns. The treble clef has a melodic line with some slurs, and the bass clef provides a rhythmic foundation with eighth-note chords.

The fourth system introduces a dynamic marking of *f* (forte) in the bass clef. The treble clef features a melodic line with slurs, and the bass clef has a more active accompaniment with eighth-note chords.

The fifth system concludes the piece with a final melodic phrase in the treble clef and a concluding accompaniment in the bass clef. There are accents (^) over some notes in both staves.

Finale III.

PRINCIPALS AND CHORUS.

Tempo di marcia.

FANNY. *f*
The man be-hind the gun! Stand ev-er

ALADDIN.
Charge!

CHRIS.
Charge!

MISS PRISMS.
Charge!

THE GENIE.
Charge!

OTHER PRINCIPALS WITH THEIR RESPECTIVE VOICES.
Charge!

CHORUS.
Charge!

Tempo di marcia.

ff *f*

read - y to de - fend him! When the call to bat - tle's sound - ing, Anxious words he's not pro -

This system contains the first vocal line and five empty staves for other voices. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the system.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs.

pounding, But it's "Up and at 'em, boys." 'Tis not the hour for med - i - ta - tion, Mincing

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

"Up and at 'em, boys."

This system contains the second vocal line and six empty staves for other voices. The piano accompaniment continues in a grand staff at the bottom.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs.

words of expla - nation, But it's "Up and at 'em, boys," Ah, See his gal - lant

"Up and at 'em, boys," Charge! Charge!

"Up and at 'em, boys," Charge! Charge!

"Up and at 'em, boys," Charge! Charge!

"Up and at 'em, boys," Charge! Charge!

"Up and at em boys," Charge! Charge!

"Up and at em boys," Charge! Charge!

charge, May luck and vic - to - ry at - tend him! Watch him ral - ly - ing and fight - ing, Now the

foe the dust is bit-ing, For it's "Up and at 'em, boys," The bat-tle ra - ges fast and

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

"Up and at 'em, boys!"

fast - er, To the foe-man's great dis - as-ter, For it's "Up and at 'em, boys!" The bat-tle

"Up and at 'em, boys!" The bat - tle

"Up and at 'em, boys!" The bat - tle

"Up and at 'em, boys!" The bat - tle

"Up and at 'em, boys!" The bat - tle

"Up and at 'em, boys!" The bat - tle

"Up and at 'em, boys!" The bat - tle

"Up and at 'em, boys!" The bat - tle

cresc.

ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,
 ra - ges fast and fast - er, To the foe - man's great dis - as - ter, For it's "Up and at 'em,

ff Grandioso.

boys!" *ff* Oh, crown him, he - ro of our land! He'll
 boys!" *ff* Oh, crown him, he - ro of our land! He'll
 boys!" *ff* Oh, crown him, he - ro of our land! He'll
 boys!" *ff* Oh, crown him, he - ro of our land! He'll
 boys!" *ff* Oh, crown him, he - ro of our land! He'll
 boys!" Oh, crown him, he - ro of our land! He'll
 boys!" Oh, crown him, he - ro of our land! He'll
 boys!" Oh, crown him, he - ro of our land! He'll

ff Grandioso.

fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

fight till the bat - tle's won. Oh, brave

heart of a val - iant band, The man be - hind the

heart of a val - iant band, The man be - hind the

heart of a val - iant band, The man be - hind the

heart of a val - iant band, The man be - hind the

heart of a val - iant band, The man be - hind the

heart of a val - iant band, The man be - hind the

heart of a val - iant band, The man be - hind the

tutti forza.

gun! Ah, —
 gun! Oh, crown him, he-ro of our
 gun! Oh, crown him, he-ro of our
 gun! Oh, crown him, he-ro of our
 gun! Oh, crown him, he-ro of our
 gun! Oh, crown him, he-ro of our
 gun! Oh, crown him, he-ro of our

tutti forza.

Ah, —
 land, He'll fight till the bat-tle's won. Oh,
 land, He'll fight till the bat-tle's won. Oh,
 land, He'll fight till the bat-tle's won. Oh,
 land, He'll fight till the bat-tle's won. Oh,
 land, He'll fight till the bat-tle's won. Oh,
 land, He'll fight till the bat-tle's won. Oh,

The man be -
brave heart of a val - iant band, The man be -
brave heart of a val - iant band, The man be -
brave heart of a val - iant band, The man be -
brave heart of a val - iant band, The man be -
brave heart of a val - iant band, The man be -
brave heart of a val - iant band, The man be -

hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the
hind the gun! Be - hind the gun! Be - hind the

gun! Oh, brave heart of a val - iant band, The
gun! Oh, brave heart of a val - iant band, The
gun! Oh, brave heart of a val - iant band, The
gun! Oh, brave heart of a val - iant band, The
gun! Oh, brave heart of a val - iant band, The
gun! Oh, brave heart of a val - iant band, The
gun! Oh, brave heart of a val - iant band, The

8

man be - hind the man be - hind the
man be - hind the man be - hind the
man be - hind the man be - hind the
man be - hind the man be - hind the
man be - hind the man be - hind the
man be - hind the man be - hind the
man be - hind the man be - hind the
man be - hind the man be - hind the

8

gun! _____

gun! _____

gun! _____

gun! _____

gun! _____

gun! _____

gun! _____

ff

ff