

The Princeton University Triangle Club

Presented by

His Honor, The Sultan

A Musical Comedy, in Two Acts

Book by

Cyrus McCormick, '12

Music by

E. P. Nevin, '12

Lyrics by

J. F. Thompson, '11

Interpolated Numbers by

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J. M. Allison, '10

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The Princeton University Triangle Club

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HIS HONOR THE SULTAN

OPENING CHORUS, ACT I.

Lyrics by
J. F. THOMPSON

M
1504

P 957h

Music by
E. P. NEVIN

Allegro.

First system of the piano introduction. It consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano introduction, continuing the melodic and accompanimental lines from the first system.

Third system of the piano introduction, concluding the initial instrumental section.

(WIVES)

Poco maestoso

Vocal and piano accompaniment for the wives' entrance. The vocal line is on a single staff with a treble clef, set in a 2/4 time signature. It features three vocal phrases, each beginning with the exclamation "Ahh!". The piano accompaniment is on two staves (treble and bass clef) in the same 2/4 time signature and key signature. It starts with a mezzo-forte (*mf*) dynamic and provides a harmonic and rhythmic support for the vocal lines.

(WIVES)

Allegro moderato

We are hap - py, Oh! so hap - py, We are hap - py, Oh, so hap - py

mf

Day by day, We spend our time in joy - ful sing - ing,

Laugh - ing gai - ly, voic - es ring - ing; Danc - ing, swirl - ing, trip - ping light - ly,

Mer - ry glan - ces flash - ing bright - ly, For the might - y Sul - tan's wives are

Poco maestoso

(Enter Marmara)

we Ahh! Ahh! Ahh!

(WIVES)

(MARMARA)

poco rall.

Allegretto

Mar-ma-ra! My moth-ers I greet you.

L.H. *mf* *colla voce* *poco rall.* *p*

SONG
"THE SULTAN'S FAVORITE"

(MARMARA)

Have you ev - er met, Pout - ing, in a fret, Some - thing that is called a spoiled
Still for all of this, There is much I miss, In my sor - ry lit - tle

p

child? Al - ways has her way, Till the neigh - bors say;
life; For I may not say, Whom I may o - bey, That

Hon-est - ly she'd drive me wild. _____ Now per-haps you see.
is when I be-come a wife: _____ Now I don't know why,

That ap - plies to me; For a fav'-rite child am I, Yet
I should like to try To fall in love with you, or you; Pa -

I don't need to pout, Or stamp a-round and shout, For the way I rule pa - pa Oh
pa may say "nay, nay," But I will have my way, For he's the eas-iest thing I

my!
do.

crese.

I'm the Sul-tan's fa-vor-ite daugh-ter On - ly child of a fa-vor-ite wife.

mp

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a mezzo-piano (*mp*) dynamic. The lyrics are written below the vocal line.

Fav-rite child of a lone - ly sul - tan. Think of lead - ing such a life

This system contains the next two lines of music. The key signature changes to two sharps (F# and C#). The piano accompaniment continues with various chordal textures and melodic lines in both hands.

Ev' - ry man who knows me, loves me, Pa's the on - ly man I know,

This system contains the next two lines of music. The key signature remains two sharps. The piano accompaniment features a steady bass line and harmonic support for the vocal melody.

As for him, I snap my fin-gers, All I say must go.

This system contains the final two lines of music. The key signature changes to two flats (Bb and Eb). The piano accompaniment concludes with a series of chords and a final cadence. The lyrics end with a period.

ENSEMBLE (OMNES)

She's the Sul-tan's fa - vo-rite daugh-ter, On - ly child of a fa - vo-rite wife,

Fav-rite child of a lone - ly sul - tan, Think of lead - ing such a life!

Ev' - ry man who knows her, loves her, Pa's the on - ly man she knows,

As for him she snaps her fin-gers, All that she says, goes.

Allegro

mf *cresc.*

(GUARDS) *f*
We're the

no - ble pal - ace guard, And we're stur - dy, staunch, and hard, And our,

glo - ry is the kind that nev - er wanes, ——— We pro -

tect the dough - ty sul - tan From the wars that are re - sult - in' From the

en - e - my a scout - in' 'round the plains. — Tho' our

tribe is most no - mad - ic, And with - out a doubt spo - rad - ic, We o -

bey our rul - er's back - sheesh and his brains. — We —

mit - i - gate the mus - sel - man, With might - y bul - gin' mus - cle, an' We

marcato

toss our sun - burnt cap - tives in - to chains.

ALL
Poco maestoso

Ahh! Ahh!

Ahh! Ahh!

f

Don't Let It Happen Again

(SULTAN)

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Allegro Moderato

The piano introduction is in 2/4 time with a key signature of two sharps (D major). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. A section marked with a double bar line and a repeat sign follows.

Sul - tan's lives are not, be - lieve me, Ros - e - ate as they ap - pear.
Now my son named Theo - dore sec - ond Shoots a gun most gal - lant - ly, And

The vocal line is in 2/4 time, starting on a half note. The piano accompaniment is in 2/4 time, starting with a piano (*p*) dynamic. The piano part features a steady accompaniment of chords and single notes.

Here's an in - ci - dent that hap - pened When my fath - er "kinged" it here.
"princ - es" it a - round my land, And thinks he's heir, ap - par - ent - ly.

The vocal line continues in 2/4 time. The piano accompaniment continues in 2/4 time, maintaining the same accompaniment style as the previous section.

Once while arm in arm we saun - tered Fath - er, fool - ish -
 Once while shoot - ing cap - tive cam - els My game keep - er

ly po - lite Bowed to the guards and so sur - prized them,
 made a mark, So son - ny just to show his prow - ess,

That they killed him in my sight. —
 Shot the old jay for a lark. —

CHORUS.

That's fun - ny, — It's queer, — It took me by sur -
 That's fun - ny, — It's queer, — The way he blazed a -

mf

prise, Be - fore I real - ly turned a - round His
 way, He shot the old boy in the side, Who,

head was bounc - ing on the ground. That's fun - ny, ——— It's
 just to spite — him, calm - ly died. That's fun - ny, ——— It's

queer, ——— I crit - i - cised the men: "I'm not the one To
 queer, ——— I slapped his wrist, and then: "I know you claim The

Red. *

stop your fun, But don't let it hap - pen a - gain." ——— *D.S.*
 man was game, But don't let it hap - pen a - gain." ———

Red. *

D.S.

The Ways Of American Men

DUET

(MARMARA AND HAMMOND) AND GIRLS

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Allegretto

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A section marked with a double bar line and a repeat sign (two dots) follows, leading to a *rit.* (ritardando) section where the tempo slows down.

The first vocal line is for MARMARA. The lyrics are: "MARM. If you may, Tell me, pray What the peo-ple in your coun-try / MARM. You're so gay, So they say, Ev-'ry morn-ing you just run a -". The piano accompaniment is in 2/4 time, starting with a *p* (piano) dynamic. The right hand has a simple accompaniment of quarter notes, while the left hand has a bass line of quarter notes.

The second vocal line continues the lyrics: "say, What they do, When they woo, How they / way. And you stay, And you play, And for -". The piano accompaniment continues in 2/4 time, maintaining the *p* dynamic. The right hand has a simple accompaniment of quarter notes, while the left hand has a bass line of quarter notes.

ev - er get a - long with - out you. *HAMMOND* La - dy fair, O - ver
 get a - bout their wives all day. *HAMMOND* Good - ness me, Now I

there, Why the la - dies nev - er seem to care *(MAR.)*
 see That you've on - ly heard it par - tial - ly, *(HAM.)* What they Good - ness

woo -
 me
 do, when they woo, O - ver there,
 me, good - ness me, Par - tial - ly

o - ver there. *HAM.* In re - turn for such ne - glect, We
 par - tial - ly? *HAM.* We nev - er can for - get, Our

think ' it quite cor - rect, To fall in love with girls like
love - ly wives but yet There are some men who try, you

you, like you, like you, like you.
see, you see, you see, you see.

L.H.

CHORUS

HAM & GIRLS { That's the way of A - mer - i - can men, A - mer - i - can men, A -
That's the way of A - mer - i - can men, A - mer - i - can men, A -

mp-f

mer - i - can men, *HAM.* { Each time you say: "Why how - de - do," They
mer - i - can men, { And tho' at you his heart, he hurls, He's

al - ways tip their hats to you. *HAM. & GIRLS* { That's the way of A -
 thrown that bluff at oth - er girls. { That's the way of A -

mer - i - can men, A - mer - i - can men, A - mer - i - can men. *GIRLS* { They're
 mer - i - can men, A - mer - i - can men, A - mer - i - can men. { You

aw - ful - ly nice, *HAM.* { But you must think twice, *H. & GIRLS* { When you play, play,
 take a chance { With gay ro - mance. { When you play, play,

play, play, play with A - mer - i - can men. _____ men. _____ *D.S.*
 play, play, play with A - mer - i - can men. _____ men. _____ *D.S.*

Friendship

Lyrics by
J. M. S. ALLISON.

Music by
C. C. PEIRCE

Valse moderato

The piano introduction is in 3/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand, both in the key of D major. The piece concludes with a double bar line and a final chord.

Allegretto

The vocal and piano accompaniment begins in 6/8 time, marked *p*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I had a friend once long a-go At least he was sort of a I had a friend too long a-go The ver-y same sort of a".

The vocal and piano accompaniment continues in 6/8 time. The lyrics are: "friend. Who used to blow me to the show, And I took her where-ever she want-ed to go And I".

The vocal and piano accompaniment concludes in 6/8 time. The lyrics are: "had lots of mon-ey to spend. He bought me wine and promised to love to the end. I lent her my rings and".

good ci - gars, I nev - er could de - cline. He
sa - ble furs, I asked her home to tea. She

Rev. *

gave me dogs and mo - tor cars. He sure was a friend of mine.
knew I was a friend of hers, I thought she was a friend to me.

rall.

CHORUS
Valse mode

I nev - er knew till then what Friend - ship is But he found
She fol - lowed me high and she fol - lowed me low But I found

mp

out one time, That I was not so much a
out one time, That I was much more of a

friend of his, As he was a friend of mine.
friend of her's, Than she was a friend of mine.

DANCE After 2nd Verse
Moderato

mf

a tempo

Be a Suffragette

(MRS. STRAIGHTON)

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Moderato

Ev - er since Ad - am, and e - ven be - fore, We
Each wom - an keeps on at - tempt - ing to be A

wom - en have wait - ed to set - tle a score, We're
bea - con of light in a tur - bu - lent sea. She

pet - ted all day And praised by the men, And they
leaves her own home, and the dish - es un - washed, And for

tell us they love us a - gain, and a - gain, But
gets she's a la - dy un - less she is quashed She

if you will just con - sid - er with me, You'll
leaves hub - by home, say - ing "Dog bake the bread," Tho' he

find that they're fool-ing you aw - ful-ly. They pet us 'tis true, But what
should make the mon-ey he kneads dough in- stead. Then she shows some sur-prise, When the

else do they do? Noth - ing that I can
bread does - n't rise, And she los - es a meal and her

see. _____
head. _____

CHORUS
Poco Allegretto

When your tem - per's bad, And you're just so mad, That your

wrongs you can't for - get, Don't just de - mand your right, But

hol - ler kick and fight. If you can't be a la - dy be a suf - fra - gette!

Wooing the Girls

(SULTAN, SCHLITZ, MAC TAVISH, GROSVENOR & HAMMOND)

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Allegretto con moto

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Now if you have trav-elled at all in your life, you've
Now if you im - ag - ine that you are the ring That

VAMP

Musical notation for the first vocal line and piano accompaniment. The piano part is marked *p* and includes a section labeled **VAMP**.

no - ticed the girls of each land. _____ You
hangs in a deb - u - tante's ear. _____ You

Musical notation for the second vocal line and piano accompaniment. The piano part includes a section labeled **VAMP**.

swear ev - 'ry time you will make one your wife, And you
sure - ly would catch all the of - fers of love, That the

Musical notation for the third vocal line and piano accompaniment.

hand her your heart in your hand. There are
blush - ing young beau - ty would hear. "My

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "hand her your heart in your hand. There are / blush - ing young beau - ty would hear. 'My". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady rhythmic pattern with chords and moving lines.

some that you cud - dle and some that you squeeze, They
in come's a mil - lion" says Al - ger - non Rich The

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "some that you cud - dle and some that you squeeze, They / in come's a mil - lion" says Al - ger - non Rich The". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

all set your heart in a whirl. Re -
po - et breathes "Love I am thine." While the

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "all set your heart in a whirl. Re - / po - et breathes 'Love I am thine.' While the". The piano accompaniment features a prominent melodic line in the right hand that is circled in the original score.

mem - ber how - ev - er, when ev - er you woo, There's a
so - cial dog, Chol - ly, of four hun - dred fame, Says "with -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "mem - ber how - ev - er, when ev - er you woo, There's a / so - cial dog, Chol - ly, of four hun - dred fame, Says 'with -". The piano accompaniment continues with the same rhythmic and harmonic patterns.

poco rit. *rall.*

dif - fer - ent way for each girl.
out you we're three nine - ty nine.

poco rit. *rall.*

CHORUS

Poco piu animato

Ways, ways, mill - ions of ways, Try ev - 'ry one 'till you

find one that pays. Coax em' with dia - monds or

bribe them with pearls, When you're hmmm hmmm woo - ing the girls. *D.S.*

D.S.

Hero and Leander

MARMARA & HAMMOND

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN.

Moderato

Piano introduction in G major, 2/4 time. The piece begins with a **Moderato** tempo. The first system features a melody in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic. The second system continues the melody and bass line, marked with a piano (*p*) dynamic. The piece concludes with a repeat sign and a final cadence.

MARMARA *HAMMOND*

Now I tell you what let's do; Speak, O my com - man - der.
Why, your clothes are sim - ply drenched; Shall I dis - re - gard her?

Musical score for the first vocal entry. The vocal line is written in G major, 2/4 time. The piano accompaniment is in the same key and time signature. The lyrics are: "Now I tell you what let's do; Speak, O my com - man - der. Why, your clothes are sim - ply drenched; Shall I dis - re - gard her?"

MAR. *HAM.*

I'll be He - ro, and you, Can make be - lieve Le - an - der.
Has it damp - ened your love? No just whet my ar - dor.

Musical score for the second vocal entry. The vocal line is written in G major, 2/4 time. The piano accompaniment is in the same key and time signature. The lyrics are: "I'll be He - ro, and you, Can make be - lieve Le - an - der. Has it damp - ened your love? No just whet my ar - dor."

MAR. *HAM.*

Can you tell me where he lived? Just a - cross the bay, ma'am
Do you real - ly love me so? Well, I love you so, so;

Musical score for the third vocal entry. The vocal line is written in G major, 2/4 time. The piano accompaniment is in the same key and time signature. The lyrics are: "Can you tell me where he lived? Just a - cross the bay, ma'am Do you real - ly love me so? Well, I love you so, so;"

MAR.

Ver - y well then you must swim, If you wish to co - py him;
Oh, but that is not e - nough, Love must be of stern - er stuff,

HAM.

I o - bey what ev - er you may say, ma'am.
Do you think that you can dic - tate? O, no!

DANCE (lightly)

p

30 CHORUS

HAM. Tell me is Miss He - ro home? *MAR.* Real - ly I don't know, sir.
 You de-mand too much of love, You're so thought-less of me.

HAM. Then will you be good e - nough? *MAR.* Ver - y well, I go sir!
 I can't friv - ol all the time, That means you don't love me:

HAM. Why, Le - an - der, how de do? Thank you, I'm in love with you,
 O this is a cru - el blow! My, I guess I'd bet - ter go.

MAR. But re-mem-ber, just re-mem-ber that we are pre-tend-ing.
 Wait! Re-mem-ber, just re-mem-ber that we are pre-tend-ing.

HIS HONOR THE SULTAN

FINALE, ACT I.

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Allegro non troppo

SULTAN

(Shouting) Guards! Guards! I'll show you who's mas - ter here!

HEINRICH

Please, Mis - ter Sul - tan man, Give me all the news you can.

For, by such phil - an - throp - y, You are mak - ing his - to - ry.

PRINCIPLES

Yes by this you plain - ly see, You are mak - ing his - to - ry.

poco rit.

Detailed description: This block contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'Yes by this you plain - ly see, You are mak - ing his - to - ry.' The piano part includes a 'poco rit.' marking. The system concludes with a double bar line and repeat signs.

HARRY

Valse Allegretto

Hear me I pray, Turn not a - way, Pay more re -

p

Detailed description: This block contains the second system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two flats, and the time signature is 3/4. The lyrics are 'Hear me I pray, Turn not a - way, Pay more re -'. The piano part begins with a piano (*p*) dynamic. The system concludes with a double bar line and repeat signs.

spect to a stran - ger's plea. Let them a - lone, I will a -

Detailed description: This block contains the third system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two flats, and the time signature is 3/4. The lyrics are 'spect to a stran - ger's plea. Let them a - lone, I will a -'. The system concludes with a double bar line and repeat signs.

tone, 'Twas the strength of my love that be - trayed — me.

poco rit.

Detailed description: This block contains the fourth system of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two flats, and the time signature is 3/4. The lyrics are 'tone, 'Twas the strength of my love that be - trayed — me.' The piano part includes a 'poco rit.' marking. The system concludes with a double bar line and repeat signs.

SULTAN

Stop your chat-ter-ing, Use-less flat-ter-ing. You shall have the dark-est cell!

mp

Detailed description: This system contains the Sultan's musical part. It features a vocal line in 2/4 time with a treble clef and a piano accompaniment in 2/4 time with a grand staff. The piano part includes dynamic markings such as *mp* and accents. The lyrics are: "Stop your chat-ter-ing, Use-less flat-ter-ing. You shall have the dark-est cell!"

ALL

For such flat-ter-ing, and such chat-ter-ing, He shall have the dark-est cell!

f *mf*

Detailed description: This system contains the All's musical part. It features a vocal line in 2/4 time with a treble clef and a piano accompaniment in 2/4 time with a grand staff. The piano part includes dynamic markings such as *f* and *mf*. The lyrics are: "For such flat-ter-ing, and such chat-ter-ing, He shall have the dark-est cell!"

Detailed description: This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a rhythmic pattern of eighth and sixteenth notes.

Detailed description: This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It continues the rhythmic pattern from the first system.

MARMARA

ALL

Lis-ten while I tell a tale to you. While she tells to us a tale. —

p

MARMARA

Allegretto

In the days of old, Once a Sul-tan bold Took a child up-on his knee,

p

Said if ev-er she Brought him an-y plea, Hewould grant it will-ing - ly. —

MARMARA &
HARRY - (to Sultan)

But re-mem-ber now, That an-cient vow, Set these guilt-less peo - ple

MARMARA (to Harry)

free. Ah, do not des-pair, He real-ly does-n't dare, But

if he does, why just watch me! For

Moderato (Quasi Marcia)

I'm the Sul-tan's fa-vor-ite daugh-ter, On-ly child of a fa-vor-ite wife,

Fav'-rite child of a lone-ly sul-tan, Think of lead-ing such a life

Ev' - ry man who knows he loves me, Pa's the on - ly man I know,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

As for him I snap my fin - gers, All I say must go.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, and a half note D5. The piano accompaniment includes some grace notes and dynamic markings like 'v' (accents) and 'f' (forte).

(OMNES)
She's the Sul-tan's fa - vor - ite daugh - ter, On - ly child of a fa - vor - ite wife.

The third system is marked with '(OMNES)' and 'f' (forte). The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a strong bass line and chords.

Fav' rite child of a lone - ly sul - tan, Think of lead - ing such a life!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, and a half note D5. The piano accompaniment includes some grace notes and dynamic markings like 'f' (forte).

Ev' - ry man who knows her, loves her, Pa's the on - ly man she knows.

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Ev' - ry man who knows her, loves her, Pa's the on - ly man she knows." The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The right-hand part uses a variety of chords and melodic lines, while the left-hand part provides a steady bass line with some harmonic support. Vertical lines with a 'V' are placed below the left-hand staff to indicate fingerings.

As for him she snaps her fin - gers, All that she says goes.

ff *accel.*

The second system continues the piece. The vocal line has the lyrics "As for him she snaps her fin - gers, All that she says goes." The piano accompaniment shows a more active right-hand part with some grace notes and a more rhythmic left-hand part. The dynamic marking *ff* (fortissimo) and the instruction *accel.* (accelerando) are present. Vertical lines with a 'V' are placed below the left-hand staff.

The third system shows the piano accompaniment continuing. The right-hand part has a melodic line with some grace notes, and the left-hand part has a steady bass line. Vertical lines with a 'V' are placed below the left-hand staff.

trem.

The fourth system concludes the piece. The piano accompaniment features a more complex right-hand part with some tremolos and a left-hand part with a steady bass line. The dynamic marking *trem.* (tremolo) is present. Vertical lines with a 'V' are placed below the left-hand staff.

HIS HONOR THE SULTAN

OPENING CHORUS, ACT II.

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Allegretto

The piano introduction is in 2/4 time, marked *Allegretto*. The right hand features a melodic line with triplets and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *dim.*

SOLO

The first line of the chorus begins with a vocal line in 6/8 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p*.

There's a

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "sto - ry told of the days of old, How the rul - ers used_ to". The piano accompaniment includes dynamic markings like *mf* and *dim.*

long ——— To watch the whirl of the danc - ing girl — And

lis - ten to her song. ——— And so as the night draws

near, ——— This song you'll oft - en hear. *rit.*

Allegretto **U'istesso tempo**

mf *mf*

CHORUS

Valse Allegretto.

Through twist - ing smoke, with flash - ing glance, We gai - ly

mf

sing we mad - ly dance, The sleep - y in - cense

fills the air; Yet still we sing for - get - ting

care To hap - py days We sing in praise, To

veil - ed face and gen - tle grace, To dream - y hours in

loft - y towers, To ev' - ry - thing we laugh and sing

Allegretto

mf

SOLO

p

I am ev - er whirl - ing sing - ing as I go. As I

sway and glide through the nev- er end-ing dance. And my veil hangs free as I

dance with glee, And cap - ti - vate the watch-ers with a glance. —

DANCE
mf

Poco piu mosso

The first system of music consists of four measures. The treble clef part begins with a series of eighth-note chords, while the bass clef part plays a steady eighth-note accompaniment. A dynamic marking of *mf* is placed in the first measure. The key signature has one sharp (F#) and the time signature is 2/4.

The second system continues with four measures. The treble clef part features more complex chordal textures with some sixteenth-note patterns. The bass clef part maintains its eighth-note accompaniment. The *mf* dynamic is maintained.

The third system contains four measures. The treble clef part shows a continuation of the chordal patterns with some melodic movement. The bass clef part continues with the eighth-note accompaniment.

The fourth system consists of four measures. The treble clef part has some melodic lines interspersed with chords. The bass clef part continues with the eighth-note accompaniment.

The fifth system is the final system on the page, containing four measures. It concludes with a final chord in the treble clef and a whole note in the bass clef. The *mf* dynamic is maintained throughout.

(SOLDIERS)

Allegro

Hunt - ing high, hunt - ing low, hunt - ing high,

hunt - ing low, Ev' - ry hid - ing place we know,

ev' - ry - where a man might go; Tho' we've searched in

ev' - ry plain, We have sought for him in vain.

Married Life

(SULTAN AND MRS. STRAIGHTON)

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Allegro

Slowly

Pray con-sid - er if you will All the joys of mar-ried life,
Ex - hib - it "B": Ah, what a change! They've been married sev'- ral years;

VAMP

Bliss and rap - ture, nev - er end - ing, When at last you're man and wife. Ex -
Love - ly wife, she now plays bridge, Hus - band sheds un - heed - ed tears.

hib - it A: Ah how en - tranc - ing, Plan - ning for the hon - ey - moon,
Clock is mid - night, house de - sert - ed, Man re - turns a - lone and sick,

Por - ing o - ver maps and rail - roads, Life is one time - ta - ble spoon.
Sinks in chair, de - ject - ed, wait - ing, For her latch-key's rasp - ing click.

Repeat during Dialogue, till Cue

pp

rit. - a tempo

CHORUS

Hoo - ray! What can you say? When you're mar - ried, that's the way!

D.S.

D.S.

One Little Lonely Maid

(MARMARA & FOUR AMERICAN MEN)

Lyrics by
J. M. ALLISON

Music by
C. C. PEIRCE

Valse moderato

Allegretto

(MARM.) I'm but a tim - id and shy lit - tle maid - en, (MEN) Just
(MEN) You are a rich lit - tle Prin - cess of twen - ty, (MAR.) It's

so, quite so. (MAR.) I've seen so lit - tle, oh
true, quite true. (MEN) So I would now of - fer my -

real - ly so lit - tle of the world, you know; the
self as a lov - er to you to you. to

world, you know. _____ (MEN) But if you wish it we'll
 you, to you _____ (MAR.) Oh you're mis - tak - en, I'm

will - ing - ly teach you what you _____ should know _____ (MAR.) You're
 sure there is plen - ty of time la - ter will do. _____ (MAR.) I

so ve - ry kind, sirs, I hope you don't mind sirs; (MEN) Oh
 real - ly must wait, sirs, I'll not an - ti - quate, sirs; (MEN) That's

no, _____ Oh no! _____
 true, _____ quite true, _____

mf *rit.*

3/4

CHORUS

One lit - tle lone - ly maid, _____ Dream - ing

all a - lone, _____ Dream - ing sweet dreams of

un - seen lands, Dream - ing all a - lone. _____

Tell us, oh lone - ly maid. _____

What you would wish to know, _____ But make sug -

cresc.

ges - tions, we'll an - swer your ques - tions, Oh, daint - y

Prin - cess of fair _____ Tan - jo _____

poco pressando

p

D.C.

Ach, How I Love a Dreamy Valse

(SCHLITZ)

Lyrics by
J. F. THOMPSON

Music by
E. P. NEVIN

Moderato

f *p*

La - dies dear, List - en here, I'll tell you all a - bout the
Now back home when you roam, To lis - ten to the mu - sic of a

Vat - er - land. Mu - sic is a thing we eat, On
Ger - man band. Ev - ry one is ov - er come -

all oc - ca - sions, it is meet Yet, ach Gott,
By the mu - sic of the drum He who hears,

Tell you vat, There's some - thing I don't un - der - stand, Why
Sits in tears, The mu - sic is too sweet to stand. But

you pre-fer a tra - la tune To the mu - sic of a big bas - soon.
ov - er here, I don't know why, Your taste for mu - sic is - nt high.

CHORUS.

If this is o - ri - ent, Gif me the oc - ci - dent.

Tom - Tom mu - sic may be fine, But houtch - y couth is

not for mine, Ach, how I lofe a dream - y

valse.

mp

mp

mp

Money Makes the World Go 'Round

(SCHLITZ)

Lyrics by
SKIDMORE Jr.

Music by
E. GRAY

Tempo di Marcia

Piano introduction in 6/8 time, marked *f* and *ffz*. The music features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piece concludes with a final chord marked *ffz*.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in 6/8 time, marked *mf*. The piano accompaniment consists of a simple bass line with eighth notes and chords in the right hand.

Now mon - ey is the root of ev' - ry
A fin - an - cier fell o - ver board while

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in 6/8 time, marked *mf*. The piano accompaniment consists of a simple bass line with eighth notes and chords in the right hand.

e - vil, as I am told, _____ To
cross - ing the o - cean blue, _____ The

find how to ex - tract it is the task of young and
wom - an screamed and faint - ed, and the men were fran - tic

old. _____ Men call it "fil - thy lu - cre" but if
too; _____ He had no life pre - ser - ver, but he

you watch them a bit. _____ You'll find they al - ways
man - aged to hold his own. _____ He'd spent his life in

look a - round to find _____ some more of it. _____
Wall street, so he knew how to float a loan. _____

ff

CHORUS.

Cash, coin, rocks or dough, what - ev - er it may be called. —

mf-ff

If you have it round, you know, You'll nev - er on earth get stalled.

fz

Take your roll a - long, you'll al - ways be safe and sound — For

mf

mon - ey makes, the world go 'round — 'round. —

1 2

fz

D.C.

Tanjo Bride

(HAMMOND & MARMARO)

Lyrics by
J. M. ALLISON

Music by
C. C. PIERCE

Valse

mf

Allegretto

p

I call to praise thee,
I call to praise thee,

lit - tle maid, The vel - vet sky a - bove, _____ While
lit - tle maid, The dain - ty night born flower, _____

all the tim - id twink - ling stars, Bear wit - ness to my love — And
On whose wax - en frag - ile cheek, A dew tear shines this hour. — For

by the light of sa - ber bright That gleams clear at my side. — I
at the break of ear - ly dawn, Frail beau - ty fades a - way. — And

pledge my life to live for thee, My lit - tle Tan - jo Bride. —
fright - ened by the ris - ing sun, It hides it - self from day. —

cresc. *dim.* *rit.*

CHORUS

Valse moderato

Lit - tle maid of dusk - y hue, With bright and glit - t'ring

mf

eyes. _____ A no - ble chief - tain prays for you To Al - lah

in the skies. _____ For you he'd fight with all his

might, For you he'd fall and die. _____ He longs, he

cresc.

yearns he lives for you, My lit - tle Tan - jo Bride. _____

ten. *rit.* *ten.* *rit.*

D.S.

Marmara

(HAMMOND)

Lyrics by
L. P. MILLS

Music by
H. C. BURR

Moderato

Introduction for piano. The music is in 4/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some melodic movement.

First line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "In the East - ern land, lived a Sul - tan grand, Who was He sang of his own qui - et hap - py home, On the". The piano part starts with a piano (*p*) dynamic and features chords and a simple bass line.

Second line of the song. The vocal line continues with the lyrics: "lit - tle known to fame; With his daugh - ter there, a old New Eng - land shore, They would leave these powers for". The piano accompaniment continues with chords and a bass line, including some longer note values.

maid so fair, And Mar - mar - a was her name: One
hap - pier hours, Their troub - les would all be o'er: In a

luck - y day From the U - S - A Came a
new ma - chine 'Mid the moun - tains green They would,

Yank - ee lad a - long; Saw the cute lit - tle maid, Lost his
spend their hon - ey moon, 'Neath the stars up a - bove, She would

bold heart and stayed, And sang to her this song; Oh,
know of his love, When she heard him sing this tune; Oh,

rall. — *p*

CHORUS

Mar - ma - ra, My Mar - ma - ra, Just lis - ten to my plead - ing,

Come and be my Yank - ee bride Time for us is speed - ing:

'Neath skies so glo - rious, Trop - ic stars shine o'er us,

cresc. Fly with me, a - cross the sea, My *rit.* o - ri - ent - al *a tempo* queen. —

cresc. *rit.* *a tempo*

DC.