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1896
MUS-ETR

THE
DELISHIA
A Story of a TEA HOUSE

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THE GEISHA.

A STORY OF A TEA HOUSE.

A Japanese Musical Play

IN TWO ACTS

LIBRETTO BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

Authors of "An Artist's Model" and "A Gaiety Girl."

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789.55
J7629
1796
MUS-ETR

Performed at Daly's Theatre, London.

Dramatis Personæ.

O MIMOSA SAN (Chief Geisha) ... ..	...	MISS MARIE TEMPEST.
JULIETTE DIAMANT ... (A French Girl, attached to Tea House as Interpreter) ...	...	MISS JULIETTE NESVILLE.
NAMI (WAVE OF THE SEA) (an Attendant) ... ..	...	MISS KRISTINE YUDALL.
O KIKU SAN (CHRYSANTHEMUM)	} (Geisha) {	MISS EMELIE HERVE.
O HANA SAN (BLOSSOM) ...		MISS MARY FAWCETT.
O KINKOTO SAN (GOLDEN HARP)		MISS ELISE COOKE.
KOMURASAKI SAN (LITTLE VIOLET)		MISS MARY COLLETTE.
LADY CONSTANCE WYNNE (an English Visitor in Japan, travelling in her Yacht) ...	...	MISS MAUD HOBSON.
MISS MARIE WORTHINGTON ...	} (English Ladies, Guests of Lady Constance) {	MISS BLANCHE MASSEY.
MISS ETHEL HURST		MISS HETTY HAMER.
MISS MABEL GRANT		MISS ALICE DAVIS.
MISS LOUIE PLUMPTON		MISS MARGARET FRASER.
MISS MOLLY SEAMORE... ..	...	MISS LETTY LIND.
REGINALD FAIRFAX	} (Officers of H.M.S. "The Turtle") {	MR. HAYDEN COFFIN.
DICK CUNNINGHAM		MR. LOUIS BRADFIELD.
ARTHUR CUDDY		MR. LEEDHAM BANTOCK.
GEORGE GRIMSTON		MR. SYDNEY ELLISON.
TOMMY STANLEY (Midshipman)		MISS LYDIA FLOPP
CAPTAIN KATANA (Captain of the Governor's Guard) ...	...	MR. WILLIAM PHILP.
TAKEMINE (Sergeant of the Governor's Guard) ...	...	MR. FREDK. ROSSE.
WUN-HI (a Chinaman; proprietor of Tea House) ...	...	MR. HUNTLEY WRIGHT.
THE MARQUIS IMARI ... ..(Chief of Police and Governor of the Province) ...	...	MR. HARRY MONKHOUSE

COOLIES, ATTENDANTS. MOUSMÉS, GUARDS, &c.

ACT I.—*The Tea House of Ten Thousand Joys.* ACT II.—*A Chrysanthemum Fête in the Palace Gardens.*

Time—The present.

The action of the play takes place in Japan outside the Treaty Limits.

CONTENTS.

Act I.

		PAGE
1. OPENING CHORUS	"Happy Japan"	1
2. ENTRANCE OF OFFICERS	"Here they come"	14
3. SONG	"Jack's the Boy"	25
4. SONG	"The dear little Jappy-Jap-Jappy"	28
5. SONG	"The Amorous Goldfish"	32
6. DUET	"The Kissing"	35
7. CONCERTED PIECE... ..	"If you will come to tea"	39
8. CHORUS	"Lamentation"	48
9. CONCERTED PIECE	"We're going to call on the Marquis"	55
10. DUET	"The Toy"	60
11. SONG	"A Geisha's Life"	64
12. RECITATIVE... ..	"Attention, pray!"	68
12A. SONG	"Chivalry"	73
13. SONG	"Chon Kina"	77
14. FINALE	"Though of staying too long"	85

Act II.

15. ENTR'ACTE ... ..	... ..	107
16. CHORUS	"Day born of Love"	111
17. SONG	"The Toy Monkey"	120
18. DUET	"Ching-a-ring-a-ree!"	124
19. CONCERTED PIECE... ..	"Geisha are we"	128
20. SONG	"Star of my Soul"	135
21. SONG	"If that's not Love—what is?"	138
22. ENTRANCE OF CHORUS ... ..	... ..	141
23. ENTRANCE OF GEISHA	"With splendour auspicious"	143
24. SONG	"Chin Chin Chinaman"	149
25. SONG	"Love! Love!"	155
26. SONG	"Hey-diddle-diddle! when man is in love"	159
27. SONG	"The Interfering Parrot"	165
28. FINALE	"Before our eyes"	172

SUPPLEMENTARY NUMBERS.

29. QUARTETTE	"What will the Marquis do?"	176
30. QUARTETTE	"Jolly young Jacks are we"	181
31. SONG	"The Jewel of Asia"	185
32. SONG	"I can't refrain from laughing"	188
33. SONG & CHORUS	"The Wedding"	193
34. SONG	"Molly Mine"	200
35. SONG	"It's coming off To-day"	203

"THE GEISHA."

(A STORY OF A TEA HOUSE.)

A JAPANESE MUSICAL PLAY.

WORDS BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

N^o 1. OPENING CHORUS— "HAPPY JAPAN."

Allegro moderato.

ANO. *ff*

The musical score is written for piano (ANO.) in 3/4 time, marked *Allegro moderato* and *ff* (fortissimo). It consists of four systems of music, each with a treble and bass staff. The first system shows the initial chords and melody. The second system includes the lyrics "cre" and "scen". The third system includes the lyrics "do" and "p". The score features various musical notations including slurs, ties, and dynamic markings.

Here we hast - en pit - ter

Here we hast - en pit ter

Dawns the day in East - ern sky

Dawns the day in East - ern sky

This system contains the first vocal entries and piano accompaniment. It features two vocal staves with lyrics, two vocal staves with lyrics, and a piano accompaniment consisting of a grand staff with treble and bass clefs.

pat - ter Where the ti - ny tea - cups clat - ter;

pat - ter Where the ti - ny tea - cups clat - ter;

..... Mounts the

..... Mounts the

This system continues the musical score with vocal staves and piano accompaniment. It includes two vocal staves with lyrics, two vocal staves with lyrics, and a piano accompaniment consisting of a grand staff with treble and bass clefs.

Shad-ed from his fu - ry heat - ed

Shad-ed from his fu - ry heat - ed

gold - en Sun - God high

.... Still at tea you find us seat - ed;

.... Still at tea you find us seat - ed;

Pass - es

Comes the night and calls to
Comes the night and calls to
day to wards the west,
day to - wards the west,

This system contains two vocal staves. The first staff has lyrics: "Comes the night and calls to". The second staff has lyrics: "Comes the night and calls to". The third staff has lyrics: "day to wards the west,". The fourth staff has lyrics: "day to - wards the west,". The music is in a key with one flat and a 4/4 time signature.

This system shows the piano accompaniment for the first system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music features chords and melodic lines in both hands, corresponding to the vocal parts above.

rest Then we leave with sigh and sor - row No more
rest

This system contains two vocal staves. The first staff has lyrics: "rest Then we leave with sigh and sor - row No more". The second staff has lyrics: "rest". The music is in a key with one flat and a 4/4 time signature.

This system shows the piano accompaniment for the second system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music features chords and melodic lines in both hands, corresponding to the vocal parts above. There are some handwritten annotations in the bass staff, including "cl" and "p".

Hap-py Ja - pan, Gar - den of glit - ter! Flow - er and fan
 Hap-py Ja - pan, Gar - den of glit - ter! Flow - er and fan
 Hap-py Ja - pan, Gar - den of glit - ter! Flow - er and fan
 Hap-py Ja - pan, Gar - den of glit - ter! Flow - er and fan

f

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)
 Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)
 Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)
 Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Allegretto.

Hap - py Ja - pan.

Hap - py Ja - pan.

Hap - py Ja - pan.

Hap - py Ja - pan.

Shall we sing you while they bring you Tea or coffee, Sirs, Daintily-ric

Shall we sing you while they bring you Tea or coffee, Sirs, Daintily-ric

pan - e - gyr - ic Of the gen - tle - men We've a so - lo touch - ing po - lo

pan - e - gyr - ic Of the gen - tle - men We've a so - lo touch - ing po - lo

For the of - fi - cers And a ron - do rather fond, O sent - i - men - tal men.

For the of - fi - cers And a ron - do rather fond, O sent - i - men - tal men.

Of a hymn in praise of wo-men Are you fan-ci - ers, Or a son-net
 Of a hymn in praise of wo-men Are you fan-ci - ers, Or a son-net

to a bon-net Su-per.cil.i - ous? We've a dit-ty of the ci - ty
 to a bon-net Su-per.cil.i - ous? We've a dit-ty of the ci - ty

For fi - nan.ci - ers And a bai-lad of a sa-lad For the bilious!
 For fi - nan.ci - ers And a bai-lad of a sa-lad For the bilious!

Mer - ry lit - tle geis - ha we! Come a - long at once and see

Mer - ry lit - tle geis - ha we! Come a - long at once and see

Am - ple en - ter - tainment free, Giv - en as you take your tea.

Am - ple en - ter - tainment free, Giv - en as you take your tea.

CHORUS.

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

All of it is free they say No - thing in the world to pay

All of it is free they say No - thing in the world to pay.

All of it is free they say No - thing in the world to pay

All of it is free they say No - thing in the world to pay.

All of it is free, they say, and no - thing in the world to

All of it is free, they say, and no - thing in the world to

All of it is free, they say, and no - thing in the world to

All of it is free, they say, and no - thing in the world to

Tempo I.

pay Hap - py Ja - pan, Gar - den of glit - ter!

pay Hap - py Ja - pan, Gar - den of glit - ter!

pay Hap - py Ja - pan, Gar - den of glit - ter!

pay Hap - py Ja - pan, Gar - den of glit - ter!

Tempo I.

ff

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

(Ju_ve_nile whacker) Por - ce - lain too, Tea - tray and lac - quer!

(Ju_ve_nile whacker) Por - ce - lain too, Tea - tray and lac - quer!

(Ju_ve_nile whacker) Por - ce - lain too, Tea - tray and lac - quer!

(Ju_ve_nile whacker) Por - ce - lain too, Tea - tray and lac - quer!

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

ff

N^o 2. ENTRANCE OF OFFICERS.— "HERE THEY COME."

Allegro.

PIANO.

The piano introduction is written for a grand piano in 2/4 time, with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a similar pattern. The piece concludes with a series of sixteenth notes in the right hand and a final chord in the left hand.

Here they come! Oh look and see! Great big Eng-lish sai-lor men!

Here they come! Oh look and see! Great big Eng-lish sai-lor men!

Here they come! Oh look and see! Great big Eng-lish sai-lor men!

Here they come! Oh look and see! Great big Eng-lish sai-lor men!

The vocal part consists of four staves, each with a vocal line and a piano accompaniment line. The lyrics are repeated on each staff. The piano accompaniment is written in 2/4 time with a key signature of one sharp. The first three staves are for vocalists, and the fourth is for the piano. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with a forte (f) dynamic.

Eng - lish - man he likes our tea, Comes to taste it now and then.

Eng - lish - man he likes our tea, Comes to taste it now and then.

Eng - lish - man he likes our tea, Comes to taste it now and then.

Eng - lish - man he likes our tea, Comes to taste it now and then.

Great big sai - lers walk like this— Fight with a - ny man they please,

Great big sai - lers walk like this— Fight with a - ny man they please,

Mar-ry lit-tle Eng-lish miss, Flirt with pret-ty Ja-pan-ese

Mar-ry lit-tle Eng-lish miss, Flirt with pret-ty Ja-pan-ese

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Great big English sailor men! English man he likes our tea, Comes to taste it

Great big English sailor men! English man he likes our tea, Comes to taste it

Great big English sailor men! English man he likes our tea, Comes to taste it

Great big English sailor men! English man he likes our tea, Comes to taste it

now and then, Comes to taste it now and then, yes, now and then.

now and then, Comes to taste it now and then, yes, now and then.

now and then, Comes to taste it now and then, yes, now and then

now and then, Comes to taste it now and then, yes, now and then.

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 6/8. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the second measure of the piano part.

The second system continues the piano accompaniment from the first system. It maintains the same rhythmic and harmonic structure, with the right hand playing eighth notes and the left hand playing chords. The dynamic marking *f* is still present.

FAIRFAX.

The third system introduces the vocal line. The lyrics are: "Though you've seen a good deal in your". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain G major and 6/8.

walks a - bout, Here's the pret - ti - est place of the lot! - It's the

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "walks a - bout, Here's the pret - ti - est place of the lot! - It's the". A dynamic marking of *f* is placed above the vocal line in the first measure. The piano accompaniment remains consistent with the previous systems.

tea house that ev'ry-one talks a-bout— A de-light-ful-ly cu-ri-ous

CUNNINGHAM.

spot. Are your stories a myth and a mock-e-ry Of the

ex-cel-lent tea that they bring, Of the quaint lit-tle pie-ces of

crock-e-ry, And the gay lit-tle gei-sha who sing?

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

1st OFFICER.

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

2nd OFFICER.

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

3rd OFFICER.

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are for a 1st, 2nd, and 3rd Officer, and an unnumbered part. The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 2/4.

elves, So we thought the best thing to be done. Was to come here and see for our -

elves, So we thought the best thing to be done Was to come here and see for our -

elves, So we thought the best thing to be done Was to come here and see for our -

elves, So we thought the best thing to be done Was to come here and see for our -

The second system continues the vocal parts and piano accompaniment from the first system. The lyrics are repeated for each vocal part. The piano accompaniment continues with the same rhythmic pattern.

CHORUS.

1st SOP.

- selves Oh they've heard of the frolic and fun Of those dear little Ja-pan-ese

2nd SOP.

- selves Oh they've heard of the frolic and fun Of those dear little Ja-pan-ese

TENOR.

- selves Oh they've heard of the frolic and fun Of those dear little Ja-pan-ese

BASS.

- selves Oh they've heard of the frolic and fun Of those dear little Ja-pan-ese

f *grace*

elves, So they thought the best thing to be done Was to come here and see for them -

elves, So they thought the best thing to be done Was to come here and see for them -

elves, So they thought the best thing to be done Was to come here and see for them -

elves, So they thought the best thing to be done Was to come here and see for them -

- selves.

- selves.

selves.

selves.

ff

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some.

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Great big Eng-lish sai-lors, please, Try our tea-pot Jap-an-ese,

Great big Eng-lish sai-lors, please, Try our tea-pot Jap-an-ese,

Great big Eng-lish sai-lors, please, Try our tea-pot Jap-an-ese,

Great big Eng-lish sai-lors, please, Try our tea-pot Jap-an-ese,

Sai-lors please oh try our tea-pot Jap-an-ese.

Sai-lors please oh try our tea-pot Jap-an-ese.

Sai-lors please oh try our tea-pot Jap-an-ese.

Sai-lors please oh try our tea-pot Jap-an-ese.

dim.

gva

dim.

dim.

The musical score is written in G major (one sharp) and 2/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "Great big English sailors, please, Try our tea-pot Jap-an-ese." The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* (diminuendo) and *gva* (ritardando). The piano part features a rhythmic accompaniment with chords and melodic lines.

N^o 3. SONG.— (FAIRFAX & OFFICERS.) "JACK'S THE BOY."

Allegro moderato.

COMPOSED BY
LIONEL MONCKTON.

PIANO.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand starts with a treble clef and a common time signature 'C'. It features a series of chords and eighth-note patterns, including a triplet of eighth notes in the final measure. The left hand starts with a bass clef and a common time signature 'C', playing a steady eighth-note accompaniment.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics: "Of all the lads that be There is on-ly one for me. And his When Jack has got his pay He's the gay-est of the gay. For the". The piano accompaniment includes a piano (*p*) dynamic marking and a melodic line in the right hand.

The second system continues the vocal and piano accompaniment. The vocal line lyrics are: "home is on the waters deep and blue;..... But a friend he'll ne-ver lack, For the mo-ney in his pocket burns a hole,..... And he's ne-ver happy quite Till he's". The piano accompaniment continues with a consistent rhythmic pattern.

The third system concludes the vocal and piano accompaniment. The vocal line lyrics are: "world's in love with Jack,—He's the smartest and the best of fellows too!..... So his spent it left and right—Like a jo-vial and careless hearted soul..... Tho' he's". The piano accompaniment features a forte (*f*) dynamic marking in the final measure.

hand we like to grip As he goes a-board his ship, While the
 ve - ry far from shy When a pret - ty girl is by, Yet a

girls are fit to break their pret - ty hearts..... For he
 lad may sure - ly "kiss and ne - ver tell!"..... And when

loves them by the score When he *cres.* gai - ly comes a-shore, *rall* And they're *en*
 du - ty calls him back, Taut and trim goes Jol - ly Jack To the

sad when their Jack *f* do *rit.* parts!.....
 ship that he loves so well!.....

mf a tempo

crescendo

Jack's the boy for work! Jack's the boy for play! Jack's the lad. When girls are sad, To

p a tempo

crescendo

kiss the tears away! Ah! Hard as nails - afloat; best of friends ashore;

f dim.

cres.

1^o

2^o

f

Jack a hoy! You're just the boy That all our hearts adore! all our hearts adore!

cres.

f

cres.

Repeat *f*

D.C.

3^o

4^o

all our hearts adore! all our hearts adore!

Fine.

Repeat *f*

N^o 4. SONG— (CUNNINGHAM.) "THE DEAR LITTLE JAPPY-JAP-JAPPY."

Moderato.

PIANO.

CUN.

1. There came to the land of Ja - - - pan - To the
 2. They walk'd in the shade of the trees In the
 3. So Jack has de - part - ed in doubt From that

CUN.

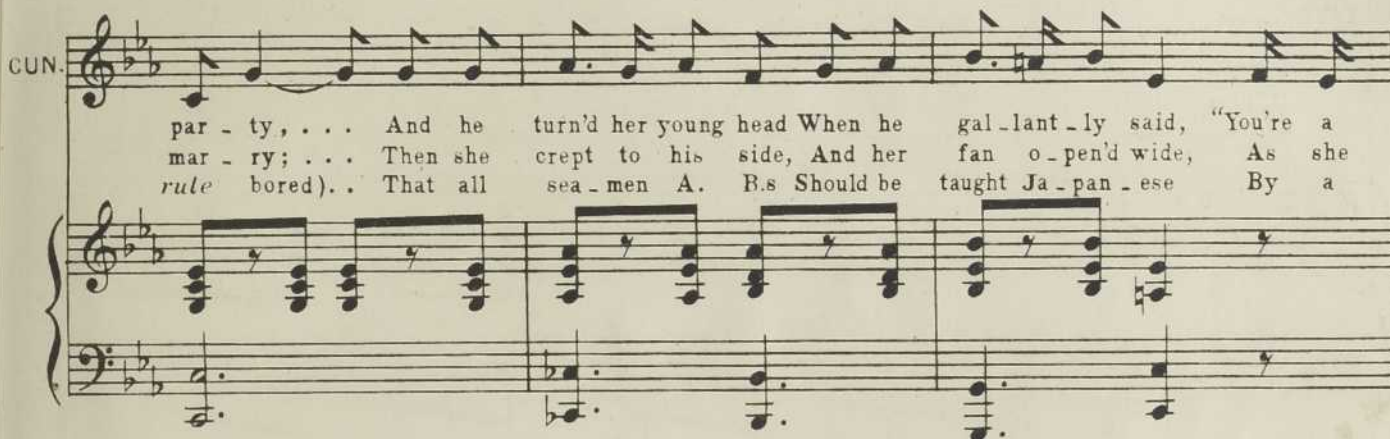
sea - port of fair Na - ga - - sa - ki From an is - land a - far Such a
 gar - dens of fair Na - ga - - sa - ki And her cheeks they were pink At the
 mai - den of fair Na - ga - - sa - ki ; Though he wept and he sigh'd At the

CUN.

jol - ly Jack Tar, With his horn - pipe, his grog and his bac - cy Now it
 nau - ti - cal wink, And the ma - ri - time man - ners of Jac - ky ! Though the
 loss of a bride Till the cap - tain and crew thought him crac - ky And he

CUN. 

chanc'd that he pick'd up a fan For a dear lit - tle Ja - pan - ese
 tar could_n't speak Ja - pan - ese, Yet in Eng - lish he ask'd her to
 vows, as he cruises a - - bout (Though by les - sons and books as a

CUN. 

par - ty, . . . And he turn'd her young head When he gal - lant - ly said, "You're a
 mar - ry; . . . Then she crept to his side, And her fan o - pen'd wide, As she
 rule bored). . That all sea - men A. B.s Should be taught Ja - pan - ese By a

CUN. 

trim lit - tle ves - sel my hear - ty!" So that dear lit - tle Jap - py - Jap -
 mur - mur'd, "Hai! Ka - shi - ko - - ma - ri!" But he knew not a scrap - py - scrap -
 ra - ther too li - be - ral School Board! But that dear lit - tle Jap - py - Jap -

CUN. 

Jap - py Set her smart lit - tle cap - py - cap - cap - py At the
 scrap - py Of the lan - guage of Jap - py - Jap - Jap - py! Had she
 Jap - py, She has fill'd up the gap - py - gap - gap - py And has

CUN. *rall:* *a tempo.*

jol - ly Jack Tar From the is - land a - far In the west of the map - py - map -
 told him to go - With a Ja - pan - ese "No!" - Or with "Yes!" made him hap - py - hap -
 cho - sen in - stead To be hap - pi - ly wed To a Ja - pan - ese chap - py - chap -

CUN. GEISHA.

map - py! So that dear lit - tle Jap - py - Jap - Jap - py Set her
 hap - py? But he knew not a scrap - py - scrap - scrap - py Of the
 chap - py! But that dear lit - tle Jap - py - Jap - Jap - py, She has

GEI. CUNNINGHAM.

smart lit - tle cap - py - cap - cap - py At the jol - ly Jack Tar From the
 lan - guage of Jap - py - Jap - Jap - py! Had she told him to go - With a
 fill'd up the gap - py - gap - gap - py, And has cho - sen in - stead To be

CUN. *rall:* *a tempo.* (ALL TOGETHER.)

is - land a - far In the west of the map - py - map - map - py!
 Ja - pan - ese "No!" - Or with "Yes!" made him hap - py - hap - hap - py?
 hap - pi - ly wed To a Ja - pan - ese chap - py - chap - chap - py!

DANCE (after third verse.)

PIANO.

mf

19

20

f

f

mf

N^o 5. SONG.— "THE AMOROUS GOLDFISH."

Andante.

VOICE. 

PIANO. 


MIMOSA.



1. A gold - fish swam in a
 2. She flash'd her frock in the
 3. That charm - ing girl for a



big glass bowl, As dear lit - tle gold - fish do, But she
 sun - shine bright, That of - fi - cer brave to charm, And he
 time up - set The of - fi - cer brave and gay, And his



loved with the whole of her heart and soul An of - fi - cer brave from the
vowed she was quite a de - light - ful sight, So her spirits were gay till he
sad lit - tle pet he con - trived to for - get, For with never a crumb did he

o - cean wave, And she thought that he loved her too! Her
came one day With a girl on his stal - wart arm! In
chance to come, So the gold - fish pined a - way! Un -

small in - side he dai - ly fed With crumbs of the best di -
whis - pers low they talked of love He begged for a rose and a
- til at last some care - less soul, With a smash knock'd o - ver the

gest - ive bread, "This kind at - ten - tion proves," said she, "How ex -
worn out glove; But when they kissed a fond good - bye, The
big glass bowl, And there on the bar - pet, dead and cold, Lay the

ceeding - ly fond he is of me!"
 poor - lit - tle gold - fish longed to die!
 poor lit - tle fish in her frock of gold!

And she thought "It's fit - fit - fit - ter... He should
 And she sobbed "It's bit - bit - bit - ter... He should
 But her fate so bit - bit - bit - ter... Is a

love my glit - glit - glit - ter... Than his heart give a - way To the
 love this crit - crit - crit - ter... When I thought he would wish For a
 sto - ry fit - fit - fit - ter... For a sad lit - tle sigh And a

but - terflies gay, Or the birds that twit - twit - twit - ter."
 nice lit - tle fish With a frock all glit - glit - glit - ter."
 tear in the eye Than a thought - less tit - tit - tit - ter!

N^o 6. KISSING DUET.— (MIMOSA & FAIRFAX.)

Moderato.

VOICE. § FAIRFAX.

You're a
Now to

PIANO. *p* *pp*

charm-ing lit-tle gei-sha— Quite the nic-est girl in A-sia, But I
make my mean-ing clear-er You must come a lit-tle near-er Hav-ing

fear there's some-thing miss-ing, O my pret-ty Jap-an-ese! English
first dis-co-ver'd whether There is a-ny-one a-bout; Then your

French and Ger-man miss-es Do not ask me what a kiss is— They are
face half-shy-ly rais-ing Tillyour eyes in his are gaz-ing, Place your

MIMOSA. *più mosso*

all ex-pert, at kiss-ing. Will you teach me, if you please? I be-
pret-ty lips to-ge-ther In a dain-ty lit-tle pout. (MIM.) If a

più mosso

-lieve I'm quick and cle-ver, And I pro-mise I'll en-deavour In the
smile my cheeksshould dim-ple, It's be-cause it's all so sim-ple! Why of

task to do you cre-dit If your pu-pil I may be! O my
such a tame pro-ceed-ing Should you make so great a fuss? It's a

accell.

sai - lor bright and breez - y, Is it dif - fi - cult or ea - sy? - Is it
 farce ab - surd - ly hol - low - But per - haps there's more to fol - low? For in -

accell.

FAIRFAX.

nice - or shall I dread it? On - ly wait and you shall see!
 - struc - tion I am plead - ing! - And I give it to you - thus! (*Kisses her.*)

poco rall.

Ped.

MIMOSA.
a tempo poco meno mosso.

FAIRFAX.

I am half a - afraid to try - Then the task we won't pur -
 It has charms I can't ex - plain - Which you ne - ver knew be -

rall. *a tempo poco meno mosso.*

MIMOSA.

FAIRFAX.

- sue. Shall I like it by - and - by? It's ob - ject - ed to by few!
 - fore! Teach me once, just once a - gain! Pret - ty pu - pils I a dore.

pp

MIMOSA. *Più mosso.*

FAIRFAX.

M
day learns some - thing new.
day learns some - thing more.

F
day learns some - thing new.
day learns some - thing more. *Presto.*

N^o 7. CONCERTED PIECE—"IF YOU WILL COME TO TEA."

Allegro moderato.

PIANO.

mf

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

GEISHA.

If you will come to tea, Sir

p

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part begins with a piano (*p*) dynamic.

One and Two and Three, We'll do our best For an

The second system of the vocal and piano accompaniment, continuing the melody and accompaniment from the first system.

Eng - lish guest On an A - si - - at - - ic spree. We'll

The third system of the vocal and piano accompaniment, concluding the piece with the final vocal phrase and piano accompaniment.

dance and sing for you Our re - - per - - to - - ry



through, And show you then, You of - fi - cer - men, What



smart lit - tle girls can do,



. What smart lit - tle girls can do!



For you're all so bright and breezy— O! That we're sure to find it easy— O! To
 For you're all so bright and breezy— O! That we're sure to find it easy— O! To
 For you're all so bright and breezy— O! That we're sure to find it easy— O! To

tease 'e O! And please 'e O! With our antics Jap— an— ese— y O!
 tease 'e O! And please 'e O! With our antics Jap— an— ese— y O!
 tease 'e O! And please 'e O! With our antics Jap— an— ese— y O!

OFFICERS.
 We are
 We are
 We are

To tease 'e O! And
To tease 'e O! And
To tease 'e O! And

sai_lors bright and bree_zy O! And we're sure to find it ea_sy O! To tease 'e O! And
sai_lors bright and bree_zy O! And we're sure to find it ea_sy O! To tease 'e O! And
sai_lors bright and bree_zy O! And we're sure to find it ea_sy O! To tease 'e O! And

please 'e O! With our antics Jap-an_ese_y, With our antics Japan_ese - y O!
please 'e O! With our antics Jap-an_ese_y, With our antics Japan_ese - y O!
please 'e O! With our antics Jap-an_ese_y, With our antics Japan_ese - y O!

please 'e O! With your antics Jap-an_ese_y, With your antics Japan_ese - y O!
please 'e O! With your antics Jap-an_ese_y, With your antics Japan_ese - y O!
please 'e O! With your antics Jap-an_ese_y, With your antics Japan_ese - y O!

OFFICERS.

Of

mf *p*

course we'll come in - side, For none of us have tried How

dance and song With a fine Souchong Are ef - fec - tive - ly al - lied. But

if you've spo - ken true, We'll quick - ly prove to you What

sai - lers three Of the Queen's Na - vee For good lit_tle girls will do

. For good lit_tle girls will do.

... We are sai - lers bright and bree - - zy O! So of
We are sai - lers bright and bree - - zy O! So of
We are sai - lers bright and bree - - zy O! So of

course we find it ea - - sy O! To tease 'e O! And

course we find it ea - - sy O! To tease 'e O! And

course we find it ea - - sy O! To tease 'e O! And

For you're

For you're

For you're

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O!

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O!

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O!

all so bright and breezy O! That we're sure to find it easy O! To
 all so bright and breezy O! That we're sure to find it easy O! To
 all so bright and breezy O! That we're sure to find it easy O! To

To
 To
 To

The first system consists of three vocal staves and piano accompaniment. The vocal parts are in 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 lyrics are repeated three times across the vocal staves.

tease 'e O! And please 'e O! With our antics Jap - an - ese - y, With our
 tease 'e O! And please 'e O! With our antics Jap - an - ese - y, With our
 tease 'e O! And please 'e O! With our antics Jap - an - ese - y, With our
 tease 'e O! And squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y, Lit - tle
 tease 'e O! And squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y, Lit - tle
 tease 'e O! And squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y, Lit - tle

The second system continues with three vocal staves and piano accompaniment. The lyrics are repeated three times across the vocal staves. The piano accompaniment provides harmonic support for the vocal lines.

an - - tics Jap - an - - ese - - - y O!

an - - tics Jap - an - - ese - - - y O!

an - - tics Jap - an - - ese - - - y O!

Mis - - sy Jap - an - - ese - - - y O!

Mis - - sy Jap - an - - ese - - - y O!

Mis - - sy Jap - an - - ese - - - y O!

The vocal score consists of six staves. The first three staves are for three different vocal parts, each with the lyrics 'an - - tics Jap - an - - ese - - - y O!'. The next three staves are for another three vocal parts, each with the lyrics 'Mis - - sy Jap - an - - ese - - - y O!'. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal lines are simple, with a melody that moves up and then down, ending on a long note for the 'O!'.

DANCE.

pp

cresc: - - - - - *f*

The piano accompaniment for the dance section consists of three systems of grand staff notation. The first system starts with a piano (*pp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The second system includes a crescendo (*cresc:*) marking and reaches a forte (*f*) dynamic. The third system concludes the dance with a final chord and a few notes in the right hand. The key signature remains three sharps and the time signature is 2/4.

N^o 8. CHORUS OF LAMENTATION.

Lento.

PIANO.

CHORUS.

p

Oh, will they sell our mas-ter up, Or take him off to gaol, And

p

Oh, will they sell our mas-ter up, Or take him off to gaol, And

p

Oh, will they sell our mas-ter up, Or take him off to gaol, And

p

Oh, will they sell our mas-ter up, Or take him off to gaol, And

dim.

on the tea-house plaster up The no-ti-ces of sale? What-

on the tea-house plaster up The no-ti-ces of sale? What-

on the tea-house plaster up The no-ti-ces of sale? What-

on the tea-house plaster up The no-ti-ces of sale? What-e-ver

-e-ver will be-come of us If this should come to pass? It's

-e-ver will be-come of us If this should come to pass? It's

-e-ver will be-come of us If this should come to pass? It's

will be-come of us If this should come to pass? It's

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "bound to ru - in some of us! A - las, a - las, a - las, a -". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

The second system continues the vocal parts and piano accompaniment. The lyrics are: "- las, a - - las, a - las, a - - las!". The piano part continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

Here's a dreadful blow, oh, oh! Fill - ing us with woe, oh, oh!

Here's a dreadful blow, oh, oh! Fill - ing us with woe, oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

Pret - ty fa - ces show Tears that fast - er flow.

Pret - ty fa - ces show Tears that fast - er flow.

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

mf p

so, oh, oh! What-ever will be-come of us, If.. this should come to

so, oh, oh! What-ever will be-come of us, If this should come to

so, oh, oh! What-ever will be-come of us, If.. this should come to

so, oh, oh! What-ever will be-come of us, If this should come to

so, oh, oh! What-ever will be-come of us, If.. this should come to

so, oh, oh! What-ever will be-come of us, If this should come to

mf p

N^o 9. CONCERTED PIECE—"WE'RE GOING TO CALL ON THE MARQUIS."

Moderato.

PIANO.

(FAIRFAX.) This in - fa - mous lord Shall have his re - ward My
 (OFFICERS.) You'll par - don us, pray, For ask - ing the way, Our

an - ger each mo - ment in - crea - - - ses! Let's qui - et - ly slip A -
 ig - no - rance kind - ly for - giv - - - ing, But oh! we are so Im -

- way to our ship, And blow the old beg - gar to pie - - - ces. (GUN.) Of
 - pa - tient to know Where Mis - ter I - ma - ri is liv - - - ing. (GEL.) We'll

course to bom-bard A fel-low's back yard Is jol-ly good fun, but you'll
 show you the road To reach his a-bode, De-light-ed your fa-vour at

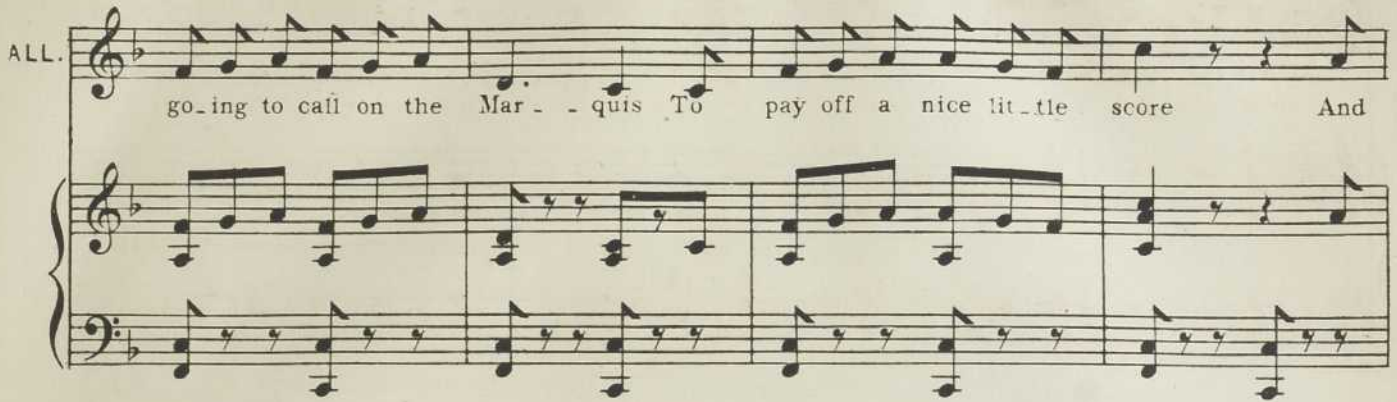
rue it! You'd bet-ter in-stead Try punching his head. (GIRLS.) We'd
 earn-ing. Sim-ple-ci-ty quite, Keep well to the right, And

like to be there while you do it!
 care-ful-ly look for a turn-ing.

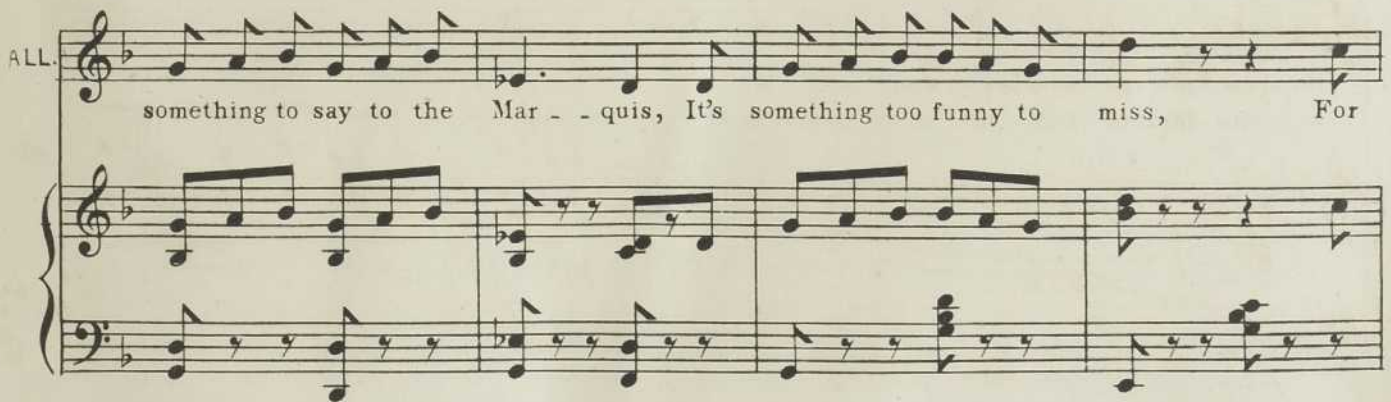
pp *cresc.*

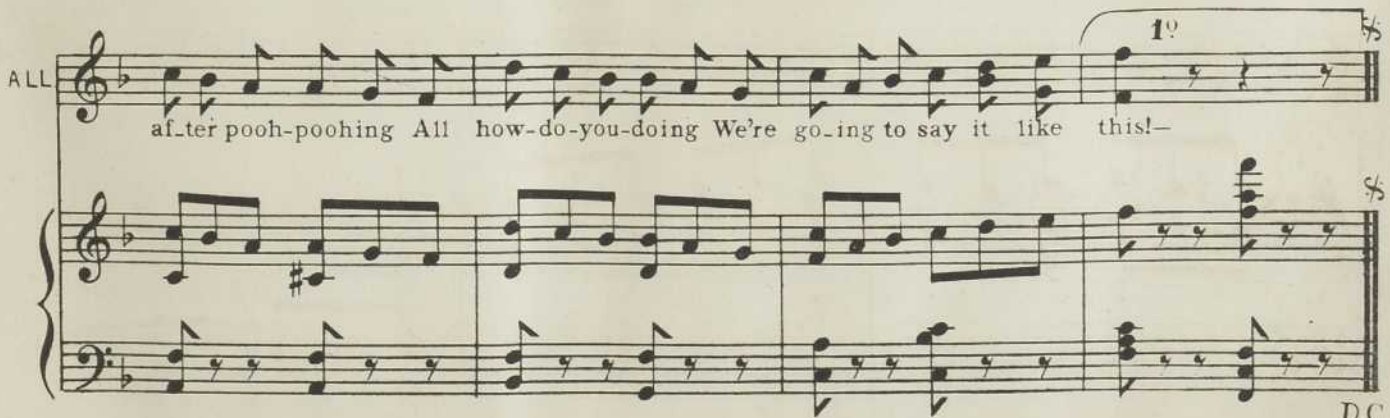
ALL.
 We're

ff *pp*

ALL.  go-ing to call on the Mar - - quis To pay off a nice lit-tle score And

ALL  won't he be chat-ty When rat - a - tat tat - ty We knock at his dig-ni-fied door? We've

ALL  something to say to the Mar - - quis, It's something too funny to miss, For

ALL  af-ter pooh-poohing All how-do-you-doing We're go-ing to say it like this!—

20 CHORUS.

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

ff

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

something to say to the Mar - quis, It's something too fun-ny to miss For

something to say to the Mar - quis, It's something too fun-ny to miss For

something to say to the Mar - quis, It's something too fun-ny to miss For

something to say to the Mar - quis, It's something too fun-ny to miss For

af-ter pooh-poohing All how-do-you-do-ing We're going to say it like this!

af-ter pooh-poohing All how-do-you-do-ing We're going to say it like this!

af-ter pooh-poohing All how-do-you-do-ing We're going to say it like this!

af-ter pooh-poohing All how-do-you-do-ing We're going to say it like this!

N^o 10. TOY DUET.— (MOLLY & FAIRFAX.)

Allegretto.

PIANO.

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

(MOLLY.) When I was but a ti - - ny tot My
 (FAIR.) I know I had a fa - - mous top, A
 (MOLLY.) What jol - - ly games I used to play With

The first system of the duet features two vocal lines and piano accompaniment. Molly's line starts with a quarter note, while Fair's line starts with a half note. The piano accompaniment continues with a simple harmonic pattern.

dol - lies were a love - - ly lot, For one - a la - - dy
 paint - ed gun that used to pop, A spot - ted horse that
 lit - - tle boys a - - cross the way! We rac'd and romp'd as

The second system continues the duet with overlapping vocal lines and piano accompaniment. The piano accompaniment features a more active melodic line in the right hand.

born and bred— Could shut her eyes and.. move her head. "Pa -
 boast - ed legs Ex - - act - - ly like four wood - en pegs; But
 chil - dren do— I gave them backs at... leap - frog too. We

The third system concludes the duet with overlapping vocal lines and piano accompaniment. The piano accompaniment features a more active melodic line in the right hand.

- pa!" "Ma - - ma!" an - - o - - ther talk'd, And when you wound her..
 though I own'd a... box of bricks, And crim - son mon - - keys
 bow'd our hoops and... flew our kites, At hop - scotch had some

up she walk'd, But more than a - - ny... o - - ther toy I
 climb - ing sticks, My in - - fant joys were cen - tred in A
 splen - did fights; But life was on - - ly quite com - plete With

loved a lit - - tle drum - mer boy. (FAIR.) Of course I know the
 nod - ding Chi - nese Man - da - rin. (MOLLY.) Of course I know the
 Punch and Ju - - dy in the street. (FAIR.) How well it's va - - ried

sort.. you mean— That drum - - mer boy I've of - - - ten seen.
 sort.. you mean— That Man - - da - rin I've of - - - ten seen.
 charms I know— I've seen that Punch and Ju - - - dy show!

(MOLLY.) For he
(FAIR.) For his
(MOLLY.) Mis - ter

beats a fee - - ble *rum-ti-tum-tum* When he hits his lit - - tle
bells will tin - - kle *ring-a-ding-ding*, While his head he'll grave - - ly
Punch comes up with *root-i-toot-toot*, To the ba - - by he's a

drum-ti-tum-tum, And his arms seem ra - - ther *numb-ti-tum-tum* As they
swing-a-ding-ding, And his hands to - - ge - - ther *bring-a-ding-ding* When you
brute-i-toot-toot; But his To - - by makes him *hoot-i-toot-toot*, And the

BOTH.

rise and down - - ward come - ti - tum - tum. Oh, the dear old
 pull a piece of string - a - ding - ding. Oh, the dear old
 bea - - dle bids him scoot - i - toot - toot. Oh, the dear old

toys, and the sim - - - ple ways. Of those
 toys, and the sim - - - ple ways. Of those
 games, and the sim - - - ple ways. Of those

child - - ish - ver - se - ry, Might - be - wor - se - ry, Sweet - - ly cur - so - ry
 child - - ish - ver - se - ry, Might - be - wor - se - ry, Sweet - - ly cur - so - ry
 child - - ish - ver - se - ry, Might - be - wor - se - ry, Sweet - - ly cur - so - ry

Nur - se - ry Days!
 Nur - se - ry Days!
 Nur - se - ry Days!

f

N^o II. SONG — (MIMOSA.) "A GEISHA'S LIFE."

Allegretto.

VOICE.

PIANO.

A *gei-shu's* life im - a - gin - a - tion
And e - ver as my *sam-i - sen* I

tints With all the charming co - lour of the rose, And
play Come lo - vers at my pret - ty feet to fall, Who

peo - - - ple won't be - - - lieve her when she hints Its
fan - - - cy - till I bid them run a - - - way - A

beauties are not quite what they sup - pose. Be - cause I'm ra - ther quaint and pictur -
geisha's heart has room e - nough for all! Yet Love may work his will, if so he

- esque, They think that for a but - ter - fly like me Ex -
 please; His ma - gic can a woman's heart un - lock As

- is - tence is de - light - ful - ly grotesque - How ve - ry much mis - ta - ken folks may
 well be - neath *ki - mo - no* Jap - an - ese As un - der a - ny smart Pa - ris - ian

Tempo di Valse.

be!
 frock.

“Oh, dance, my lit - - tle gei - - sha gay, And sing your... pret - ty
 “We love you, lit - - tle gei - - sha gay! Oh, won't you... love us

songs!” they say; But don't you see It's hard on me Who
 too?” they say; But don't you see It's lost on me Who

rit. sing and dance the live - long day?. “Oh, dance..... and
 hear the same thing day by day?.
rall: *ppp a tempo.*

sing..... your pret - ty songs!” they say;..... But

1^o 2^o

don't you see It's hard on me Who sing the live long day?.. sing the

D.C.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major (two flats) with lyrics: "don't you see It's hard on me Who sing the live long day?.. sing the". The melody features a first ending bracketed with "1^o" and a second ending bracketed with "2^o". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A double bar line with a repeat sign is present at the end of the second ending. The marking "D.C." (Da Capo) is written below the piano part.

live long day..... Who sing

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "live long day..... Who sing". The piano accompaniment features a dynamic marking of *p* (piano) and includes some complex chordal textures. The system ends with a double bar line.

ff

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment is more active, with a dynamic marking of *ff* (fortissimo) at the end. The system ends with a double bar line.

ff

Detailed description: This system contains the seventh and eighth lines of music. It features a piano accompaniment with a dynamic marking of *ff* (fortissimo) at the beginning. The system ends with a double bar line.

N^o 12. RECITATIVE.— ATTENTION PRAY.

Allegretto. TAKAMINI.

VOICE. At-ten-tion, pray! and si-lence, if you

PIANO. *f* *p*

please! The Tea House Reg-u - la-tion Act de - crees

By Section Seven - teen, Sub - section Three That if a

hold - er of a licence be Found guil-ty af-ter tri-al- or be - fore-

Of dis - o - bedience to su - pe - ri - or Au - tho - ri - ty;

By this en - act - ment old, His Tea-house and its

contents must be sold; And all in - - dentures of his geisha too, By

public auction - un - reserv'd - must go! Such is the law! It is! I

IMARI.

made it so! My

du - ty I must now pro - ceed to do.

ad lib. *a tempo.*
 Lot number one! Bring forth *Mim - o - sa* San, The champion

geish - a, pride of all Ja - pan!

CHORUS.

Come forth, Mim - o - sa - Pride of all Ja -
 Come forth, Mim - o - sa - Pride of all Ja -
 Come forth, Mim - o - sa - Pride of all Ja -
 Come forth, Mim - o - sa - Pride of all Ja -

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and simple bass lines. The tempo is marked with a common time signature (C) and a dynamic marking of *p* (piano).

KATANA.

- pan, Queen of the Tea-house, O Mim - o - sa San! Oh,
 - pan, Queen of the Tea-house, O Mim - o - sa San!
 - pan, Queen of the Tea-house, O Mim - o - sa San!
 - pan, Queen of the Tea-house, O Mim - o - sa San!

The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with block chords. The tempo is common time (C) and the dynamic marking is *ff* (fortissimo) at the end of the section.

help me, comrade, ere it is too late, To save Mimos - sa from this dreadful

fate! Stop! If your country you would not dis-

FAIRFAX.

- grace, Give orders that this sale shall not take place! Come,

men, what code of honor do you hold? — Will you stand by and see a woman sold?

N^o 12^a SONG.— (FAIRFAX & CHORUS.) "CHIVALRY."

FAIRFAX.

♩

While na - ture with man - hood en -
No mat - ter what na - tion may

- dows us And beau - ty our pul - ses can fire, There's
claim us Or un - der what flag we par - ade, A

ne - ver a sight that can rouse us Like
mo - ment's in - ac - tion would shame us When

wo - man in dan - ger most dire. We
wo - man has need of our aid. The

ask not the why or the where - fore, The
 ve - ri - est out - cast and strang - er Ap -

wrong or the right of her cause - When
 - peals to our sym - pa - thies then; E -

man has a wo - man to dare for, Her
 - nough that a wo - man's in dan - ger - E -

weak - ness and need are his laws! O
 nough that she's plead - ing to men! O

Poco meno mosso.

men, by the hearts that are in us, By chivalry, honour and right, The

wrongs of a woman must win us Till death in her service to fight!

CHORUS.

O men, by the hearts that are in you, By chivalry, honour and

O men, by the hearts that are in you, By chivalry, honour and

O men, by the hearts that are in us, By chivalry, honour and

O men, by the hearts that are in us, By chivalry, honour and

f

rall.

right, The wrongs of a wo-man must win you, Till death in her ser-vice to

right, The wrongs of a wo-man must win you, Till death in her ser-vice to

right, The wrongs of a wo-man must win us, Till death in her ser-vice to

right, The wrongs of a wo-man must win us, Till death in her ser-vice to.

1^o fight! fight!.....

2^o fight!.....

fight! fight!.....

fight! fight!.....

fight! fight!.....

D. C.

N^o 13. SONG — (MOLLY & CHORUS.) "CHON KINA."

PIANO. *f*

M.

1. I'm the smart-est lit-tle *gei-sha* in Ja-pan, And the
 2. Please to no-tice how cor-rect and high-ly bred Is the
 3. I'm con-si-der'd quite an O-ri-en-tal belle, And they

M.

peo-ple call me Ro-li Po-li *Sun* Lost in
 hair e-rect-ed stiff-ly on my head, All se-
 tell me I per-form ex-treme-ly well On-the

4.

ad - - mi - ra - tion ut - ter At the va - - rie - ga - ted flut - ter Of my
 - vere - - ly coil'd and braid - ed, While my cheeks are pink - ly sha - ded, And my
 sa - - mi - sen or ko - to - While my ve - - ry la - test pho - to Is an

5.

cle - - ver - ly ma - ni - pu - la - ted fan. I can
 lips are tint - ed e - - le - gant - ly red! I'm a
 ar - - ti - cle that's al - ways sure to sell. When they

6.

dance to a - - ny mea - sure that is gay, To and
 vo - - ta - - ry of fa - shion as it flies, And my
 dal - - ly o - - ver dain - - ty cups of tea. The at -

7.

fro in dream - y fa - shion, I can sway. And if
 la - test new ki - - mo - no will sur - - prise; But the
 - trac - tions of the chu - ya come to see. Rich and

M.

still my art en-ti-ces Then-at ex-tra spe-cial pri-ces- I can
 charms of Ro-li Po-li Will not cap-ti-vate you whol-ly Till you
 haugh-ty, poor and low-ly Call for pret-ty Ro-li Po-li- Ev'-ry

M.

dance for you in quite an-o-ther way.
 gaze in-to her li-quad al-mond eyes.
 cus-to-mer is sure to or-der me!

M.

Chon ki-na, chon ki-na, Chon chon, ki-na ki-na,

M.

Na-ga-sa-ki, Yo-ko-ha-ma, Ha-ko-da-té hoi!

CHORUS.
1st SOPRANO.

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
2nd SOPRANO.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
TENOR.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
BASS.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

ff D.C.

(After third verse.)

3
Ki - ri - gi - ri - su hoi!
3
Ki - ri - gi - ri - su hoi!
3
Ki - ri - gi - ri - su hoi!
3
Ki - ri - gi - ri - su hoi!

3

3
Ki - ri - gi - ri - su hoi!
3
Ki - ri - gi - ri - su hoi!
3
Ki - ri - gi - ri - su hoi!
3
Ki - ri - gi - ri - su hoi!

3

DANCE.

The musical score is arranged in six systems, each containing a treble clef staff and a bass clef staff. The piece is in 2/4 time and begins with a key signature of one flat (B-flat). The notation includes a variety of rhythmic patterns, such as eighth-note runs and sixteenth-note figures, interspersed with rests. The piece concludes with a double bar line at the end of the sixth system.

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

ff >

Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Na - - ga - sa - ki, Yo - ko - hu - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

N^o 14. FINALE. ACT I— "THOUGH OF STAYING TOO LONG."

Allegro moderato.

CUNNINGHAM.

VOICE.

PIANO.

Thought of

CUN.

staying too long you're ac - cusing us, Yet Ja - pan has such wonders to show, And you've

p

CUN.

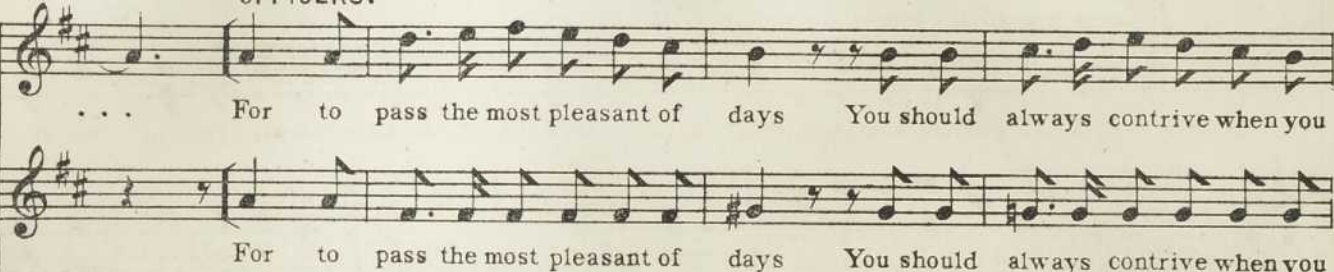
all been so good in a - musing us, That no wonder we're sorry to go. While the

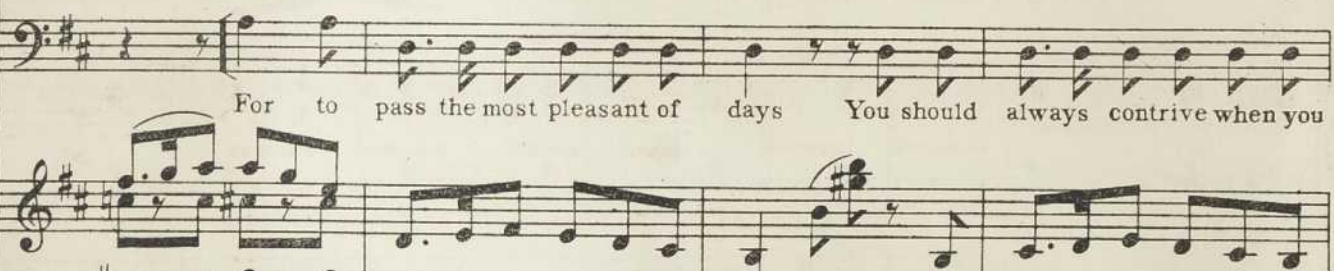
CUN.


freest of fun is per - mis - si - ble, And such ex - cellent tea we ob - tain, And the

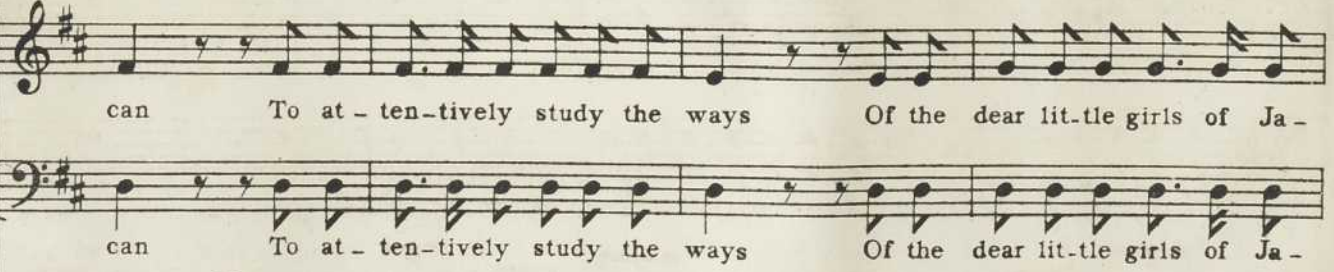
CUN.  girls are so quaint and so kiss-a-ble, We shall cer-tain-ly come here a - gain!


OFFICERS.

CUN.  . . . For to pass the most pleasant of days You should always contrive when you

 For to pass the most pleasant of days You should always contrive when you

 For to pass the most pleasant of days You should always contrive when you

 can To at - ten - tively study the ways Of the dear lit - tle girls of Ja -

 can To at - ten - tively study the ways Of the dear lit - tle girls of Ja -

CHORUS.

1st SOP.

Musical staff for the 1st Soprano part, showing the first line of the chorus melody.

Yes to pass the most pleasant of days You should always contrive when you can To at -

2nd SOP.

Musical staff for the 2nd Soprano part, showing the second line of the chorus melody.

- pan. Yes to pass the most pleasant of days You should always contrive when you can To at -

TENOR.

Musical staff for the Tenor part, showing the third line of the chorus melody.

- pan. Yes to pass the most pleasant of days You should always contrive when you can To at -

BASS.

Musical staff for the Bass part, showing the fourth line of the chorus melody.

- pan. Yes to pass the most pleasant of days You should always contrive when you can To at -

Piano accompaniment for the first system, including a forte (f) dynamic marking.

Musical staff for the 1st Soprano part, showing the continuation of the chorus melody.

- tentively study the ways Of the dear little girls of Ja-pan.

Musical staff for the 2nd Soprano part, showing the continuation of the chorus melody.

- tentively study the ways Of the dear little girls of Ja-pan.

Musical staff for the Tenor part, showing the continuation of the chorus melody.

- tentively study the ways Of the dear little girls of Ja-pan.

Musical staff for the Bass part, showing the continuation of the chorus melody.

- tentively study the ways Of the dear little girls of Ja-pan.

Piano accompaniment for the second system, including a piano (p) dynamic marking and a *rall:* (rallentando) instruction.

CHORUS.

p Night ap-proaches clear and star-ry- Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

p Night ap-proaches clear and star-ry- Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

p Night ap-proaches clear and star-ry- Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

p Night ap-proaches clear and star-ry- Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

- - do *pp*
great I-ma-ri, Wel-come rest to one and all.

- - do *pp*
great I-ma-ri, Wel-come rest to one and all.

- - do *pp*
great I-ma-ri, Wel-come rest to one and all.

- - do *pp*
great I-ma-ri, Wel-come rest to one and all.

KATANA.

Pearl of the ra-diant Eastern sea, Light of a sol-dier's life,

Time in its course will set thee free— Free to be-come my wife!

All that my heart de-sires to say Would that my lips could tell;

Fairest of for-tune bless thy way— Light of my life, fare-well!

K.

Rose of my fan-cy's gar-den fair, Fortune foretells Joy that ex-cels—

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "Rose of my fan-cy's gar-den fair, Fortune foretells Joy that ex-cels—". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The system ends with a double bar line.

K.

Al-mond-eyed maid of beau-ty rare, Fondest of fond fare - wells!...

This system continues the musical score with a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "Al-mond-eyed maid of beau-ty rare, Fondest of fond fare - wells!...". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The system ends with a double bar line.

MIMOSA.
Poco più vivo.

MIM. Sor-ry and sad I go from thee, Lord of my lov - ing heart!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are "Sor-ry and sad I go from thee, Lord of my lov - ing heart!". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a series of chords, while the left hand plays a simple bass line with quarter notes.

MIM. Ever and ev - er think of me, Though for a time we part. Saved by a friend from

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Ever and ev - er think of me, Though for a time we part. Saved by a friend from". The piano accompaniment features a more active right hand with eighth notes and sixteenth notes, while the left hand remains simple.

MIM. hap - less fate, Whither she goes go I; So till I come, my sol - dier, wait!

The third system of music continues the vocal line and piano accompaniment. The lyrics are "hap - less fate, Whither she goes go I; So till I come, my sol - dier, wait!". The piano accompaniment has a more melodic right hand with eighth notes and sixteenth notes, and a bass line with quarter notes.

MIM. So till I come - good - bye! So till I come - good - bye!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "So till I come - good - bye! So till I come - good - bye!". The piano accompaniment features a melodic right hand and a bass line with quarter notes.

MIM.

Son of the sword, whose gleaming blade Guarding its prize Danger defies, Truest of knights to trusting maid,

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with treble clefs. The music is in a 2/4 time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

MIM.

Sweetest of sweet good-byes !

This system continues the musical score. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with treble clefs. The music is in a 2/4 time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The system concludes with a double bar line and a key signature change to two flats.

MOLLY.

Allegro vivo.

f *gva*

Oh,

vi.

what will they do with Mol - ly, With poor lit - tle mad - cap me? I've

pp

M.

got in a mess In a Jap - an - ese dress, And what will the consequence be? No

M.

doubt with a girl like Mol - ly They'd try to take li - ber - ties free, But

M. 

if they've the fol-ly To take them with Molly, They'll have to be sharper than she!

f Now

f Now

f Now

f Now

f Now

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are repeated on each vocal staff. The piano part maintains the same accompaniment style as the first system.

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

rall:
yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:
yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:
yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:
yet we're sus-picious And rather am-bitious Of find-ing a thing or two out.

JULI.
Poco più mosso.

An - - o - - ther ri - - val! Though I'm rid of

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "An - - o - - ther ri - - val! Though I'm rid of". The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *pp* is present at the beginning.

J. one, It seems my work is on - - ly

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "one, It seems my work is on - - ly". The piano accompaniment continues with the same rhythmic pattern as the first system.

J. FAIRFAX.
yet half done! Most no - ble! we're heart-

The third system of music features a vocal line with a treble clef and the lyrics "yet half done! Most no - ble! we're heart-". The piano accompaniment continues. A dynamic marking of *v* (forte) is present in the piano part.

F. -bro - ken, I may say, To take Mi - - mo - - sa

The fourth system of music features a vocal line with a treble clef and the lyrics "-bro - ken, I may say, To take Mi - - mo - - sa". The piano accompaniment continues with the same rhythmic pattern.

F. IMARI.

from you. Laugh a - way! But don't make sure you've got the best of

I. FAIRFAX.

me! Take care, my lord. In Eng - lish hands is

F.

she; So don't you dare To touch a hair Of the head of that dain-ty

F.

gei-sha fair! If truth be told To a Mar-quis old, It's you, not the girl, Who's

CHORUS.

just been sold! It's on - - ly the way Of sai - lers gay, Yet it

It's on - - ly the way Of sai - lers gay, Yet it

It's on - - ly the way Of sai - lers gay, Yet it

It's on - - ly the way Of sai - lers gay, Yet it

seems un - common - ly rude to say That if truth be told To a

seems un - common - ly rude to say That if truth be told To a

seems un - common - ly rude to say That if truth be told To a

seems un - common - ly rude to say That if truth be told To a

IMARI.

Mar - quis old, It's he, not the girl, who's just been sold! This

Mar - quis old, It's he, not the girl, who's just been sold!

Mar - quis old, It's he, not the girl, who's just been sold!

Mar - quis old, It's he, not the girl, who's just been sold!

p

1. con - - - ver - - sa - tion we will not pro - long - It

gr-a

1. may turn out that af - ter all you're wrong! . . .

ff

CHORUS.

Please to go! Please to go! Fast the sun is set-ting,
 Please to go! Please to go! Fast the sun is set-ting,
 Please to go! Please to go! Fast the sun is set-ting,
 Please to go! Please to go! Fast the sun is set-ting,

Due res-pect to cus-tom show; Or-ders you're for-get-ting.
 Due res-pect to cus-tom show; Or-ders you're for-get-ting.
 Due res-pect to cus-tom show; Or-ders you're for-get-ting.
 Due res-pect to cus-tom show; Or-ders you're for-get-ting.

Please to go! Please to go! Seek the ci - ty's shel - ter;
 Please to go! Please to go! Seek the ci - ty's shel - ter;
 Please to go! Please to go! Seek the ci - ty's shel - ter;
 Please to go! Please to go! Seek the ci - ty's shel - ter;

Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -
 Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -
 Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -
 Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

skel-ter hel-ter skel-ter! Please to go!

-skel-ter, hel-ter - skel-ter! Please to go!

-skel-ter, hel-ter - skel-ter! Please to go!

-skel-ter, hel-ter - skel-ter! Please to go!

Please to go!— Fast the sun is set-ting, Due res-pect to

Please to go!— Fast the sun is set-ting, Due res-pect to

Please to go!— Fast the sun is set-ting, Due res-pect to

Please to go!— Fast the sun is set-ting, Due res-pect to

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "cus - tom show; Or - ders you're for - - get - ting. Please to go!". The piano accompaniment features a steady bass line and chords in the right hand.

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "Please to go! Seek the ci - ty's shel - ter; Time is pressing -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter-

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter-

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter-

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter-

-skel-ter, hel-ter-skel-ter, hel-ter-skel-

-skel-ter, hel-ter-skel-ter, hel-ter-skel-

-skel-ter, hel-ter-skel-ter, hel-ter-skel-

-skel-ter, hel-ter-skel-ter, hel-ter-skel-

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - ter!

Piano accompaniment for the first system, featuring a right-hand part with sixteenth-note patterns and a left-hand part with chords and eighth notes.

Piano accompaniment for the second system, continuing the right-hand sixteenth-note patterns and left-hand accompaniment.

Piano accompaniment for the third system, including a *gva* marking above the right-hand part.

Piano accompaniment for the fourth system, including a *gva* marking above the right-hand part and a *loco.* marking above the left-hand part.

N^o 15. ENTR'ACTE.

Andante.

PIANO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of ascending eighth-note runs in the right hand, with a simple bass line accompaniment.

Second system of musical notation, continuing the ascending eighth-note runs in the right hand and the bass line accompaniment.

Third system of musical notation, showing the continuation of the eighth-note runs. The label "L.H." is placed above the right-hand staff in the final measure.

Fourth system of musical notation, featuring a change in the right-hand part to a more melodic line. The label "L.H." is placed above the right-hand staff in the first and last measures.

Fifth system of musical notation, continuing the melodic line in the right hand and the bass line accompaniment.

Sixth system of musical notation, concluding the piece. It includes the instruction "rall." above the right-hand staff and ends with a double bar line and repeat sign. The label "L.H." is placed above the right-hand staff in the final measure.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The key signature has one flat (B-flat). The first measure is marked with a piano dynamic (*p*). The second measure is also marked with *p*. The third measure is marked with *cresc.* and features a crescendo hairpin. The melody in the treble clef consists of eighth notes with accents and slurs. The bass clef provides a simple accompaniment of quarter notes.

Second system of musical notation. It continues the grand staff from the first system. The treble clef staff has eighth notes with accents and slurs. The bass clef staff has a more complex accompaniment with chords and eighth notes. A forte dynamic (*f*) is marked in the middle of the system. The key signature remains one flat.

Third system of musical notation. The treble clef staff continues with eighth notes and slurs. The bass clef staff has chords and eighth notes. A piano dynamic (*p*) is marked at the end of the system. The key signature changes to two sharps (D major) in the final measure.

Fourth system of musical notation. Both the treble and bass clef staves feature chords and eighth notes with accents. The key signature is D major.

Fifth system of musical notation. The treble clef staff has chords and eighth notes with accents. The bass clef staff has chords and eighth notes. The key signature is D major.

Sixth system of musical notation. The treble clef staff has chords and eighth notes with accents. The bass clef staff has chords and eighth notes. The key signature is D major.

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a whole note chord. A double bar line follows. The second measure starts with a new key signature of one flat (Bb) and a common time signature. The music continues with chords and moving lines in both staves. The dynamic marking 'pp' is written below the first measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both staves, maintaining the key signature of one flat and common time.

cresc.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both staves. A crescendo hairpin is present, starting in the second measure and ending in the fourth measure. The dynamic marking 'cresc.' is written above the hairpin. The key signature remains one flat and common time.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both staves. The key signature remains one flat and common time.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both staves. The key signature remains one flat and common time.

Sixth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both staves. The key signature remains one flat and common time. The system ends with a double bar line.

N^o 16. OPENING CHORUS. ACT II.—“DAY BORN OF LOVE.”

SOPRANO. Day born of love, Of gladness and de - light, Your

ALTO. Day born of love, Of gladness and de - light, Your

TENOR. Day born of love, Of gladness and de - light, Your

BASS. Day born of love, Of gladness and de - light, Your

PIANO. *mf*

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

- vines A lov - er's sweet de - signs.....

- vines A lov - er's sweet de - signs.....

- vines A lov - er's sweet de - signs.....

- vines A lov - er's sweet de - signs.....

f. *f.* *p*
f. *f.* *p*
f. *f.* *p*
f. *f.* *p*

O - ha - yo! O - ha - yo! Moon by night and sun by day
 O - ha - yo! O - ha - yo! Moon by night and sun by day
 O - ha - yo! O - ha - yo! Moon by night and sun by day
 O - ha - yo! O - ha - yo! Moon by night and sun by day

p

ritto

f.
f.
f.
f.

Ten - der beam and bla - zing ray! O - ha - yo!
 Ten - der beam and bla - zing ray! O - ha - yo!
 Ten - der beam and bla - zing ray! O - ha - yo!
 Ten - der beam and bla - zing ray! O - ha - yo!

f.

ritto

f. *p*
f. *p*
f. *p*
f. *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,
 O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,
 O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,
 O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

p

cresc.
cresc.
cresc.
cresc.

Night for rest and gen - tle sleep Night for rest and sleep.
 Night for rest and gen - tle sleep Night for rest and sleep.
 Night for rest and gen - tle sleep Night for rest and sleep.
 Night for rest and gen - tle sleep Night for rest and sleep.

p *cresc.*
cresc.

p
Day born of love, Of gladness and delight Your

p
Day born of love, Of gladness and delight Your

p
Day born of love, Of gladness and delight Your

p
Day born of love, Of gladness and delight Your

mo-ments soon in-vite To mys-tic mar-riage rite!

mo-ments soon in-vite To mys-tic mar-riage rite!

mo-ments soon in-vite To mys-tic mar-riage rite!

mo-ments soon in-vite To mys-tic mar-riage rite!

f

Po - lite - ly dress'd In all our best, The wed - ding we a -

Po - lite - ly dress'd In all our best, The wed - ding we a -

Po - lite - ly dress'd In all our best, The wed - ding we a -

Po - lite - ly dress'd In all our best, The wed - ding we a -

- wait, And hope they wont be late, Or else for - get the date. What

- wait, And hope they wont be late, Or else for - get the date. What

- wait, And hope they wont be late, Or else for - get the date. What

- wait, And hope they wont be late, Or else for - get the date. What

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

a - ny-thing occur'd With all to in - ter - fere? *f* Be - fore our eyes The

a - ny-thing occur'd With all to in - ter - fere? *f* Be - fore our eyes The

a - ny-thing occur'd With all to in - ter - fere? *f* Be - fore our eyes The

a - ny-thing occur'd With all to in - ter - fere? *f* Be - fore our eyes The

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's



praise, And sing their joy - ous lays With blushes all a -

praise, And sing their joy - ous lays With blushes all a -

praise, And sing their joy - ous lays With blushes all a -

praise, And sing their joy - ous lays With blushes all a -



Volo



- blaze!

- blaze!

- blaze!

- blaze!



N^o 17. SONG—(MOLLY.) "THE TOY MONKEY."

COMPOSED BY LIONEL MONCKTON.

Allegro moderato.

PIANO.

The piano introduction is in 3/4 time, marked *mf*. It features a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth-note triplets in the right hand and a simple bass line in the left hand. The piece begins with a double bar line and a repeat sign.

MOLLY.

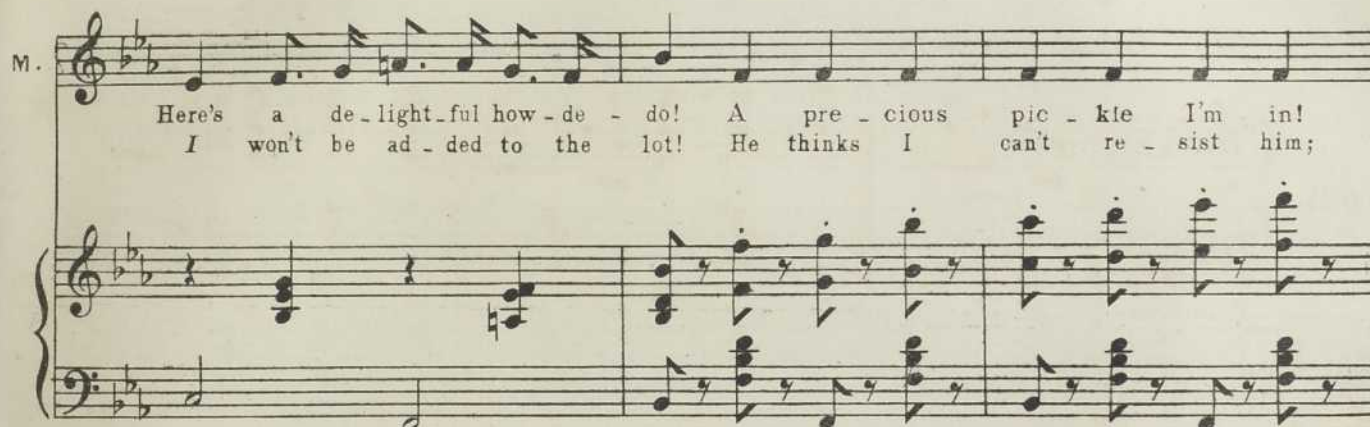
The vocal line for Molly is in the treble clef. The piano accompaniment is in the grand staff. The first two lines of lyrics are: "1. Poor lit - tle maid - en, who" and "2. No - bo - dy doubts that this". The piano part includes a *p* dynamic marking.

M.

The vocal line for Molly continues with the lyrics: "loves a bit of fun, hor - rid Ja - pan - ese" and "Learns her pro - pen - si - ty to rue! Wives - o - ri - en - tal - ly - has got;". The piano accompaniment continues in the grand staff.

M. 

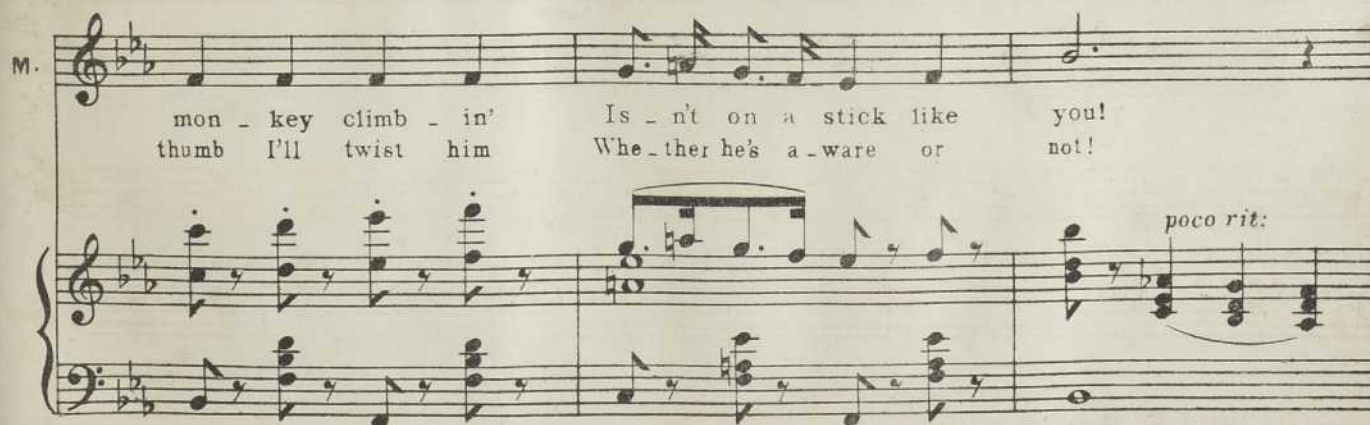
Just look at me! what a pret - ty thing I've done!
 One, two or three, or as ma - ny as you please -

M. 

Here's a de - light - ful how - de - do! A pre - cious pic - kle I'm in!
 I won't be ad - ded to the lot! He thinks I can't re - sist him;

M. 

Fool - ish lit - tle Mol - ly, Punish'd for your fol - ly, A wood - en
 Roll - ing in his rich - es, Fan - cies he be - witch - es - But round my

M. 

mon - key climb - in' Is - n't on a stick like you!
 thumb I'll twist him Whe - ther he's a - ware or not!

poco rit:

CHORUS.

Click! click! I'm a mon-key on a stick! A - ny one with me can
Click! click! He's a mon-key on a stick, Bound to let me have my

play, And my an - tics he'll en-joy Till he finds a new-er toy, When he'll
way! So I'll keep him all a-live Till my English friends arrive - When I'll

1^o 2^o
wish me a po-lite good - day
wish him a po-lite good - day!

cresc. D.C.

DANCE (After 2nd verse.)

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 is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic development in both staves.

Third system of musical notation. The lower staff includes the instruction *poco rit.* (poco ritardando) written below the notes. The music shows a slight change in texture and dynamics.

Fourth system of musical notation, featuring more complex melodic lines and dynamic markings such as accents and *f* (forte).

Fifth system of musical notation, characterized by the presence of triplets in the treble staff and a strong *f* dynamic marking. The bass line continues with a consistent accompaniment.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and features a variety of rhythmic and melodic elements.

N^o 18. DUET— (JULIETTE & WUN-HI.) "CHING-A-RING-A-REE!"

Allegretto.

PIANO. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a trill on the G4 note. The left hand starts with a bass clef and a 2/4 time signature, playing a simple accompaniment of quarter notes and chords. The piece concludes with a double bar line and repeat dots.

JULI. When I want a - - - ny - - thing done, I
WUN-HI. When me want get - - tee my way, Keep

The first system of the duet features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The lyrics are written below the vocal staves.

try my fa - vour - ite plan - I whee - dle and coax, And
much - ee o - - - - pen eyes; For Chi - na - man mild Him

The second system of the duet continues the vocal and piano parts. The vocal staves and piano accompaniment maintain the same musical settings as the first system. The lyrics are written below the vocal staves.

flat - ter the folks As on - ly a French girl can! If
 well - ee sharp child— Tell plen - ty big whop - - per lies! JULI. To -

e - ver I chance on one Who won't be coax'd by
 - ge - ther we'll work to - day - You're just the man for

me, I peep and I pry, And I work on the sly— Com -
 me! A girl ne - ver jibs At a few lit - tle fibs— Com -

WUN-HI. JULIETTE. WUN-HI.

- pren - ez - vous ca? Wee! Wee! Com - - - pren - ez - vous ca? Wee!
 - pren - ez - vous ca? Wee! Wee! Com - - - pren - ez - vous ca? Wee!

BOTH.

Wee!
Wee! O chi-kee hi-kee ching-a-ring-a-ree! The

smart French girl and the cute Chi-nee! Mon-sieur, mam'-selle Suit

ve-ry ve-ry well, So sing Ching-a-ring Ching-a-ring-a-ring-a-ree!

The smart French girl and the

ute Chi - nee! Mon - sieur, mam'selle Suit ve - ry ve - ry well, So sing Ching-a-ring Ching-a-

The first system of the score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "ute Chi - nee! Mon - sieur, mam'selle Suit ve - ry ve - ry well, So sing Ching-a-ring Ching-a-". The piano accompaniment consists of chords and simple melodic lines in both hands.

ring - a - ring - a - ree! DANCE (after second verse.)

mf

D.C.

The second system begins with the vocal line and piano accompaniment. The vocal line has the lyrics "ring - a - ring - a - ree!". Below the piano part, there is a section marked "DANCE (after second verse.)" with a dynamic marking of *mf* (mezzo-forte). A double bar line with a repeat sign is present before the dance section. The piano accompaniment for the dance section is more rhythmic and active than the previous section.

The third system continues the piano accompaniment from the previous system. It features a steady rhythmic pattern in the bass line and chords in the treble line.

f

The fourth system continues the piano accompaniment. A dynamic marking of *f* (forte) is present. The piano part continues with a consistent rhythmic accompaniment.

The fifth system is the final system on the page, continuing the piano accompaniment. It concludes with a final chord in both hands.

N^o 19. CONCERTED PIECE—"GEISHA ARE WE."

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody in treble clef, marked *mf*, and the left hand provides accompaniment in bass clef, marked *p*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece concludes with a double bar line.

4 GEISHA.

Gei-sha are we, Bid-den to be Present to-day at the ce-re-mo-nee;

The vocal line is in treble clef with a soprano range. The piano accompaniment is in bass clef. The key signature is three sharps and the time signature is common time. The lyrics are written below the vocal staff.

G.

Each in her best, Dain-ti-ly dress'd Brings en-ter-tainment for ev-e-ry guest.

The vocal line is in treble clef with a soprano range. The piano accompaniment is in bass clef. The key signature is three sharps and the time signature is common time. The lyrics are written below the vocal staff.

4 C.

Smart little maid, Versed in her trade, Knows what will please when ex-pressive - ly play'd,

4 C.

Guess-es what dance All will en-trance, Aid-ed by sau-cy and mis-chie-vous glance.

4 C.

Gei-sha are we, Bidden to be Present to-day at the ce-re-mo-nee;

4 C.

Each in her best, Dain-ti-ly dress'd Brings entertainment for ev-e-ry guest.

OFFICERS.

Now, be - fore we let you go, Tell us

ev-ry-thing you know, For our spirits ra-ther low your words may hap-pen ease. Will the

wedding be a treat? Are there lots of things to eat? Is the bride extremely sweet and ve-ry

Jap-an-ese? Is the bride extremely sweet and very Japan-ese? Oh you

4 CEISHA.

4 C. mus - n't ask us ques - tions and de - tain us all the day, For you're

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (4 C.) and the piano accompaniment is in a grand staff. The key signature has two sharps (F# and C#). The piano part begins with a *pp* dynamic marking. The lyrics are: "mus - n't ask us ques - tions and de - tain us all the day, For you're".

4 C. naugh - ty Eng - lish sai - lors, and we don't know what you'll say! Yes, the

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "naugh - ty Eng - lish sai - lors, and we don't know what you'll say! Yes, the".

4 C. bride is ve - ry charm - ing, but it is - n't your af - fair, So you'll

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "bride is ve - ry charm - ing, but it is - n't your af - fair, So you'll".

4 C. please to let us go, and oh! we won - der how you dare! If the

CUNNINGHAM.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "please to let us go, and oh! we won - der how you dare! If the". The system ends with a double bar line. The name "CUNNINGHAM." is printed above the final measure of the piano part.

C. 
 Mar - quis should de - tect This flir - - ta - tion in - cor - rect, His au -

C. 
 - tho - ri - ty un - check'd He will as - - sert with us. But you're

C. 
 all so ve - ry nice That with - - out re - flect - ing twice, We in - -

C. 
 - tend to break the ice, And make you flirt with us.

Now you mustn't go and leave us for the geisha, if you please, For we

ff

E.G. cannot have you flirt-ing with these pretty Jap-an-ese! They are charming lit-tle creatures, but it

E.G. real-ly is -n't fair, So you'll please to let them go, and oh! we won-der how you dare! Yes we

4 GEISHA.

OFFICERS.

E.G. won-der how they dare! Yes we won-der how we dare!

GEISHA.

Gei-sha are we, Bid-den to be Pre-sent to-day at the

G. ce-re-mo-nee; Each in her best Dain-ti-ly dress'd

G. Brings en-ter-tain-ment for ev-e-ry guest. Brings en-ter-tain-ment for

G. ev-e-ry guest.

dim: *ppp*

N^o 20. SONG — (FAIRFAX.) "STAR OF MY SOUL."

Andante.

PIANO.

The piano introduction consists of two staves. The right hand begins with a melody in treble clef, marked *mf*, featuring a series of eighth and sixteenth notes with some grace notes. The left hand provides a harmonic accompaniment in bass clef, primarily using chords and single notes.

The first system of the song features a vocal line in treble clef and a piano accompaniment in bass clef. A section mark (§) is placed above the vocal line. The lyrics are:

1. How can I wait— when she I worship on - ly,

2. Glo - ry of flow'rs and fai - ry-land a - round me,

The piano accompaniment includes a section marked *p* (piano) starting after the first line of lyrics.

The second system of the song continues the vocal and piano accompaniment. The lyrics are:

Friend - less and fair, my help may sorely need? How can I wait, and

O - ver my path the joy - ous sunlight falls; Yet is my dear, whose

The piano accompaniment continues with chords and single notes.

leave her sad and lone - ly, Count - ing the hours that all too slow - ly speed?
 charms so fast have bound me, Caged like a bird with - in those gild - ed walls.

Earth has no grace that does not cling a - bout her— Life has no charm, if mine she
 Would I could break the cru - el bonds that hold her, Snap ev - 'ry chain that keeps us

may not be; Star of my soul!— I can not live with out her;
 two a - part! Star of my soul!— the half I have not told her

O grant this day may give her back to me!
 Of all the love that fills my beat - ing heart!

rall: pp

Dream, O my dear-est, till we meet once more, Day-dreams of hap-pi-ness a -

-gain in store, Dreams of a fu-ture that our fates may hold,

1st time.

Pass'd in the wonder-land of love un-told!

mf

D.C.

2nd time.

Pass'd in the won-der-land of love un-told!

N^o 21. SONG— (JULIETTE.) "IF THAT'S NOT LOVE— WHAT IS?"

Allegro moderato.

PIANO.

The piano introduction is in 6/8 time, marked *f* (forte). It consists of two staves: a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The piece concludes with a double bar line and the word "Fine" written above the staff.

J.

1. To win the man who's won my heart There's no - thing that I
 2. To win his heart— if he were rich— Still fur - ther I'd con -

The first system of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with a key signature of three sharps. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part is marked *p* (piano). The lyrics are written below the vocal staff.

J.

would - n't do! I'd wear a frock that was - n't smart— An un - be - com - ing
 - sent to go! I'd catch his eye by con - duct which Would not be vo - ted

The second system of the vocal melody and piano accompaniment. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff.

J.

cha-peau too. If square-cut shoes should please his taste, Then no more point - ed
 comme il faut. I'd prove to him in tête - à - tête That girls are not so

The third system of the vocal melody and piano accompaniment. The vocal line concludes on the treble clef staff. The piano accompaniment concludes on the grand staff. The lyrics are written below the vocal staff.

J. toes for me, And thir - ty in - ches round the waist I'd cheer - ful - ly.. con -
prim and chill, And then if he should he - si - tate - I'd go a lit - tle

J. - sent to be. And if *that's* not love - what
fur - ther still! And if *that's* not love - what

J. is? For I feel my heart go pop, And my sen - ses whirl and
is? For I feel my heart go pop, And my sen - ses whirl and

J. fizz Till I don't know where to stop!
fizz Till I don't know where to stop!

J. *Car c'est ain-si, mes a - - mis, Que l'on aime en tous pays*

J. *. Car l'a - mour, l'a - mour, l'a - mour, l'a - mour, L'a - mour ne rai-son - ne*

J. *pas! Car l'a - mour, l'a - mour, l'a - - mour, l'a - mour, L'a*

J. *1^o mour ne rai-son - ne pas! 2^o mour ne rai-son - ne pas!*

D.C. to Sym.

D.C. to Sym.

N^o 21. JAPANESE MARCH. (ENTRANCE OF CHORUS.)

PIANO.

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

fff

Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa
 Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa
 Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa
 Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa

na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.
 na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.
 na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.
 na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.

ff *ffff*

N^o 23. ENTRANCE OF GEISHA—"WITH SPLENDOR AUSPICIOUS."

Andante con moto.

PIANO.

With splen - - dour aus - - pi - cious, . . . O

With splen - - dour aus - - pi - cious, . . . O

sun-beamsil - lu - mine the day! With per - - fume de - - li - cious, . . . O

sun-beamsil - lu - mine the day! With per - - fume de - - li - cious, . . . O

flowers make fragrant the way! O ze - - phyr, go car-ry, Our

flowers make fragrant the way! O ze - - phyr, go car-ry, Our

song to the Mas - - ter of Might, Who com - - - eth to

song to the Mas - - ter of Might, Who com - - - eth to

mar-ry The Rose of his fan-cy's de - - - light! Sing

mar-ry The Rose of his fan-cy's de - - - light! Sing

sweet - ly and shril - ly, O twit - ter - ing birds of the
sweet - ly and shril - ly, O twit - ter - ing birds of the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "sweet - ly and shril - ly, O twit - ter - ing birds of the".

air! Than li - lac or li - ly. The bride is more dain - ti - ly
air! Than li - lac or li - ly. The bride is more dain - ti - ly

The second system continues the musical score. The vocal staves and piano accompaniment follow the same structure as the first system. The lyrics are: "air! Than li - lac or li - ly. The bride is more dain - ti - ly".

fair From hill and from val - ley The
fair From hill and from val - ley The

The third system concludes the musical score on this page. The vocal staves and piano accompaniment continue. The lyrics are: "fair From hill and from val - ley The".

e-choes are greet-ing the day. . . . With soft fal - lal - lal - ly, . . . And

e-choes are greet-ing the day. . . . With soft fal - lal - lal - ly, . . . And

Meno mosso.

ten-der fal - lal - lal - lal - lay! And ten-der fal - lal - lal - lal - lay! And

ten-der fal - lal - lal - lal - lay! And ten-der fal - lal - lal - lal - lay! And

a tempo.

ten - der fal - lal - lal - lal - lay! Ah! With

ten - der fal - lal - lal - lal - lay! Ah! With

a tempo.

splen - - dour aus - pi - cious, . . . O sun-beams il - lu - mine the day! With
splen - - dour aus - pi - cious, . . . O sun-beams il - lu - mine the day! With

pp

per - - - fume de - - li - cious, . . . O flow - ers make fragrant the way! O
per - - - fume de - - li - cious, . . . O flow - ers make fragrant the way! O

ze - - - phyr, go car - ry Our song to the Mas - ter of Might, Who
ze - - - phyr, go car - ry Our song to the Mas - ter of Might, Who

com - - eth to mar - ry The Rose of his fancy's de - light, The

com - - eth to mar - ry The Rose of his fancy's de - light, The

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

Rose of his fancy's de - - light, The Rose of his fancy's de - light!

Rose of his fancy's de - - light, The Rose of his fancy's de - light!

The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

.....

.....

gva

The piano accompaniment concludes with a more complex, flowing texture in the right hand, while the left hand maintains a simple harmonic support.

N^o 24. SONG—(WUN-HI & CHORUS.) "CHIN CHIN CHINAMAN."

Moderato.

PIANO. *f* *sempre stacc.*

W-H.

1. Chi-na-man no mo-ney ma-kee Al-lo li-fee long! Washee-washee once me ta-kee-
 2. When me get-tee catchee cheatee Play-ing pie-cee card, Chi-na-man they al-lo beat-ee-

W-H.

Washee - washee wrong! When me thinkee steal-ee col-lars P'licee - man-ee come;
 Kickee wellee hard! When me ta-kee ni-cee pla-cee Ma-kee plen-ty tea,

W-H.

Me get fi - nee fi - vee dol - lars - Plen - ty muchee sum!
Get - tee me in more dis - gra - cee - Up they sell - ee me!

W-H.

Chin chin Chi - na - man Muchee muchee sad! Me a - fraid Al - lo trade
Chin chin Chi - na - man Muchee muchee sad! Me a - fraid Al - lo trade

W-H.

Weil - ee well - ee bad! No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!
Well - ee well - ee bad! No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!

W-H.

Chin chin Chi - - na - - man, Chop, chop, chop!
Chin chin Chi - - na - - man, Chop, chop, chop!

CHORUS.

1st SOPRANO.

Chin chin Chi - na - man Much - ee much - ee sad!

2nd SOPRANO.

Chin chin Chi - na - man Much - ee much - ee sad!

TENOR.

Chin chin Chi - na - man Much - ee much - ee sad!

BASS.

Chin chin Chi - na - man Much - ee much - ee sad!

f

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!
 No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!
 No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!
 No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!

Chin chin Chi - na - - man, Chop, chop, chop!
 Chin chin Chi - na - - man, Chop, chop, chop!
 Chin chin Chi - na - - man, Chop, chop, chop!
 Chin chin Chi - na - - man, Chop, chop, chop!

D.C.

DANCE.

PIANO

The first system of the piano score for 'DANCE' is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and triplet accents. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines.

The second system continues the piece, maintaining the 2/4 time and F# key signature. It includes several triplet markings in both hands, adding rhythmic complexity to the melody and accompaniment.

The third system features a more intricate melodic line in the right hand, including a series of sixteenth-note runs. The left hand continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

The fourth system shows a continuation of the melodic and harmonic themes. The right hand has a series of chords and eighth-note patterns, while the left hand provides a consistent bass line.

Più mosso.

The fifth system marks a change in tempo with the instruction *Più mosso.* The dynamics vary, including piano (*p*), fortissimo (*ff*), and piano (*p*). The right hand features a series of chords and eighth-note patterns, while the left hand provides a consistent bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp). The first measure has a dynamic marking of *p* (piano) and a breath mark (*v*). The second measure has a dynamic marking of *ff* (fortissimo) and a breath mark (*v*). The system concludes with a final chord.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major. The first measure has a dynamic marking of *p* (piano) and a breath mark (*v*). The system concludes with a final chord.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major. The system concludes with a final chord.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major. The first measure has a dynamic marking of *f* (forte). The system concludes with a final chord.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major. The system concludes with a final chord.

N^o 25. SONG.—(FAIRFAX & CHORUS.) LOVE! LOVE!

Andante.

VOICE.

PIANO.

Oh,
When

lit - tle laugh - ing god of Love, In kind - ly mood you seem to be, Though
lov - ers woo in ac - cents soft, You laugh at hopes that prom - ise fair, And

sea - ted on your perch a - bove You smite at lov - ers' mis - er - y! For
still you sit and laugh a - loft When love is hate and hope des pair! As

man to you is but a toy, And yet you some - times deign to hear; To -
clay with - in your hands are we, And yet you've eas'd my... heart's a - larms, For

The musical score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady accompaniment of chords and moving lines in both hands. The lyrics are printed below the vocal line of each system.

day you fill my heart with joy — To - day you give me back my dear!
 she who's all the world to me Will soon be safe with - in my arms!

Tempo di Valse. *p* *più lento*

Ah!..... Love! love! soft-ly you

poco più mosso

call; Love! love! laughing at all! Mis - chiev - ous Cu - pid with

rall.

am - or - ous dart, Man's at your mer - cy for you rule his heart!

allegretto di valse.

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Mis-chiev-ous Cu-pid with am-or-ous dart, Man's at your mer-cy for you rule his heart!

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

2. *dim.* *pp*

mer - cy for you rule, for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

heart!

heart!

heart!

heart!

heart!

pp *dim.* *cl/cl*

N^o 26. SONG—"HEY-DIDDLE-DIDDLE! WHEN MAN IS IN LOVE."

VOICE.

PIANO.


CUNNINGHAM.

He's long-ing to mar-ry a dear lit-tle bride, So beau-ti-ful, charm-ing and
So come where the ban-quet is lav-ish-ly laid—Our wel-come is sure to be

CUN.

sup-ple That peo-ple will say, as he walks at her side, "By
hear-ty; We'll learn from the lips of some quaint lit-tle maid The

CUN.  Jove! what a good looking cou - ple!..... But won't he be wild when he
joys of a Ja - pan - ese par - ty!..... For dash - ing young sai - lors there's

CUN.  knows that we dare To laugh at his am - or - ous fol - ly, Be -
al - ways a charm In flirt - ing with short or with tall ones; I

CUN.  - cause we in - tend to take jol - ly good care He does - n't get mar - ried to
know I can do with a girl on each arm, And two on my knees if they're

CUN.  Mol - ly!
small ones!

CUN.

For hey - did - die - did - die! when man is in love He
 For hey - did - die - did - die! when man is in love He

CUN.

thinks that he's luck_y all o_thers a_bove To wed such a squeez_a_ble,
 thinks that he's luck_y all o_thers a_bove To wed an em_brace_a_ble,

CUN.

Sit - on - your - knees - a - ble, Dear lit - tle du - ti - ful
 Pat - on - the - face - a - ble, Dear lit - tle du - ti - ful

CUN.

duck of a dove, such a dear lit - tle duck of a dove!.....
 duck of a dove, such a dear lit - tle duck of a dove!.....

CHORUS.

Yes, hey - did - dle - did - dle! when man is in love He
 Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
 Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! **when** man is in love He
 Yes, hey - did - dle - did - dle! **when** man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
 Yes, hey - did - dle - did - dle! when man is in love He

f

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

1.
2.

dear lit - tle duck of a dove! dove!
 dear lit - tle duck of a dove! dove!
 dear lit - tle duck of a dove! dove!
 dear lit - tle duck of a dove! dove!
 dear lit - tle duck of a dove! dove!
 dear lit - tle duck of a dove! dove!

DANCE.

N^o 27. SONG.— (MOLLY & CHORUS.) "THE INTERFERING PARROT."

Moderato.

PIANO.

The piano introduction consists of two staves in G minor, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (f) dynamic and concludes with a piano (p) dynamic.

♩ MOLLY.

A par-rot once re-si-ded in a pret-ty gild-ed cage, Sar -
 He left the poor ca-na - ry with her spi-rits ra - ther low, But
 Ca - na - ry's yel - low coun-tenance with jea-lous - y was green, And
 Of course there is a mo - ral, and of course it's at the end— Those

The musical notation for Molly's first line shows a single melodic line in G minor, 2/4 time, with lyrics written below it. The piano accompaniment is indicated by a grand staff with a treble clef and a bass clef, showing chords and single notes.

- cas - tic was his tem - per, and un - cer - tain was his age. He
 when she got her hus - band home her tongue be-gan to go. In
 when he met his wife they had a nice do-mes - tic scene— Till -
 fool - ish young ca - na - ries had a mon - key for a friend, And

The musical notation for Molly's second line continues the melody from the first line, with lyrics written below it. The piano accompaniment is indicated by a grand staff with a treble clef and a bass clef.

knew that two canaries had a - partments overhead Who'd on - ly ve-ry re-cent-ly been
 vain hetried cares-ses, and at-tempted to deny— The sil - ly lit-tle bird be-gan to
 she with pocket handkerchief and he with sul-lens cowl, They hurried off to M!— Jus-tice,
 as to all the trouble each in turn was giving vent, They put the cunning monkey on the

The musical notation for Molly's third line continues the melody, with lyrics written below it. The piano accompaniment is indicated by a grand staff with a treble clef and a bass clef.

CHORUS.
1st & 2nd SUPRANOS.

MOLLY.

wed! They'd recent.ly been wed!
cry! The bird be_gan to cry!
Owl! To M!— Jus_tice Owl!
scent! They put him on the scent!

He kept an eye on all that they were
She told him that she knew he lov'd a -
He grant_ed a ju_di_cial se - par -
He called up_on the par_rot in the

TEN:

They'd recent.ly been wed!
The bird be_gan to cry!
To M!— Jus_tice Owl!
They put him on the scent!

BASS:

They'd recent.ly been wed!
The bird be_gan to cry!
To M!— Jus_tice Owl!
They put him on the scent!

CHORUS.

MOLLY.

M

do - ing— An in - ter - fer - ing parrot in a nas - ty frame of mind! And
no - ther— A shocking ac - cu - sa - tion for a lit - tle bird to make! And
- a - tion— And all because of Polly's un - sub - stan - ti - at - ed words! And
morn - ing— No doubt the par_rot wonder'd what on earth he had to say! And

An in - ter - fer - ing parrot in a nas - ty state of mind!
A shocking ac - cu - sa - tion for a lit - tle bird to make!
And all because of Polly's un - sub - stan - ti - at - ed words!
No doubt the par_rot wonder'd what on earth he had to say!

An in - ter - fer - ing parrot in a nas - ty state of mind!
A shocking ac - cu - sa - tion for a lit - tle bird to make!
And all because of Polly's un - sub - stan - ti - at - ed words!
No doubt the par_rot wonder'd what on earth he had to say!

CHORUS.

M

vow'd he'd stop their bill - ing and their coo - ing. Which
 said she meant to go and see her mo - ther. A
 now they live in i - cy i - so - la - tion. Two
 "went for" him with - out the slight - est warn - ing. The

Which
A
Two
The

Which
A
Two
The

real - ly was ex - ceed - ing - ly un - kind! Ex - ceed - ing - ly un - kind!
 ve - ry sil - ly step for her to take! A sil - ly step to take!
 real - ly ve - ry wretched lit - tle birds! Two wretched lit - tle birds!
 par - rot had a ve - ry hap - py day! A ve - ry hap - py day!

real - ly was ex - ceed - ing - ly un - kind! Ex - ceed - ing - ly un - kind!
 ve - ry sil - ly step for her to take! A sil - ly step to take!
 real - ly ve - ry wretched lit - tle birds! Two wretched lit - tle birds!
 par - rot had a ve - ry hap - py day! A ve - ry hap - py day!

real - ly was ex - ceed - ing - ly un - kind! Ex - ceed - ing - ly un - kind!
 ve - ry sil - ly step for her to take! A sil - ly step to take!
 real - ly ve - ry wretched lit - tle birds! Two wretched lit - tle birds!
 par - rot had a ve - ry hap - py day! A ve - ry hap - py day!

Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly piped his eye, and Pol - ly gave a sigh, And

Pol - ly took his best hat down; He
 Pol - ly took his best hat down; He
 Pol - ly bought a Spe - cial Sun. He
 Pol - ly used a naugh - ty word. The

called on Mrs. — C. and took a cup of tea, When
 knew there'd be a fuss, so jump - ing on a 'bus, He
 read the full re - port of what oc - curr'd in Court, And
 mon - key - when he'd done — of fea - thers hard - ly one Had

Mr. — C. had gone to town; Then wise - ly wagg'd his
 called on Mr. — C. in town; Then wise - ly wagg'd his
 chuc - kled at the mis - chief done; Then go - ing off to
 left up - on the bad old bird, He scratch'd his ach - ing

M

head, And se - ri - ous - ly said: - "Well, hus - bands are a
 head And se - ri - ous - ly said: - "A pret - ty wife you've
 bed, Con - tent - ed - ly he said: - "Thank good - ness *that's* all
 head, And rue - ful - ly he said: - "Oh, Sa - rah, ain't it.

M

lot! A pret - ty one you've got! Such tales I ne - ver
 got! I see you've had it hot, And bless your heart, it's
 right! I'll get some sleep to - night - A thing I can - not
 prime? I've had a beast - ly time! Poor Pol - ly's feel - ing

M

heard! So dis - so - lute a bird I ne - ver met be -
 true She's just as bad as you! Di - rect - ly you are
 do When lo - vers bill and coo. They won't an - noy a
 bad - Oh, what a day I've had! I'm sor - ry on the

M

- fore! What go - ings on! Oh, lor!"
 gone - Oh, *don't* she car - ry on!"
 soul! Poor Pol - ly! scratch a poll!"
 whole - Poor Pol - ly! scratch a poll!"

CHORUS.

Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly piped his eye, and Pol-ly gave a sigh, And

Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly piped his eye, and Pol-ly gave a sigh, And

Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly winked his eye, and Pol-ly gave a sigh, And
 Pol-ly piped his eye, and Pol-ly gave a sigh, And

f

Pol-ly took his best hat down; He
 Pol-ly took his best hat down; He
 Pol-ly bought a Spe - cial Sun. He
 Pol-ly used a naugh - ty word. The

Pol-ly took his best hat down; He
 Pol-ly took his best hat down; He
 Pol-ly bought a Spe - cial Sun. He
 Pol-ly used a naugh - ty word. The

Pol-ly took his best hat down; He
 Pol-ly took his best hat down; He
 Pol-ly bought a Spe - cial Sun. He
 Pol-ly used a naugh - ty word. The

called on Mrs.— C. and took a cup of tea When
 knew there'd be a fuss, so jump - ing on a 'bus, He
 read the full re - port of what oc - curr'd in Court, And
 mon - key when he'd done of fea - thers hard - ly one Had

1^o 2^o 3^o Last.

Mr. — C. had gone to town.
 called on Mr.— C. in town.
 chuckled at the mis - chief done.
 left up - on the bad old bird.

p *ff* D.C.

N^o 28. FINALE.— "BEFORE OUR EYES."

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Be - fore our eyes The pros - pect lies Of

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

pair. No wonder then That maids and men U - nite in Hy-men's praise, And

pair. No wonder then That maids and men U - nite in Hy-men's praise, And

pair. No wonder then That maids-and men U - nite in Hy-men's praise, And

pair. No wonder then That maids and men U - nite in Hy-men's praise, And

Tempo di Valse.

sing their joy - ous lays, their joy - ous lays!.....

sing their joy - ous lays, their joy - ous lays!.....

sing their joy - ous lays, their joy - ous lays!.....

sing their joy - ous lays, their joy - ous lays!.....

Tempo di Valse.

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

ff

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

gva

N^o 29. QUARTETTE — "WHAT WILL THE MARQUIS DO?"
(MIMOSA, FAIRFAX, CUNNINGHAM & WUN-HI.)

PIANO.

(FAIRFAX.) When he finds that his dear lit - tle love - bird's gone, Oh,
(MIMOSA.) When he finds that his dear lit - tle bride has fled, Oh,

what will the Mar - quis do? — Will he fly in - to a rage, Or
what will the Mar - quis do? — If he is - n't too up - set He'll

fill - the emp - ty cage With an - o - ther lit - tle bird - or two? (CUN.) He'll
mar - ry Ju - li - ette, And a - dore her for a month - or two! (WUN - HI.) Me

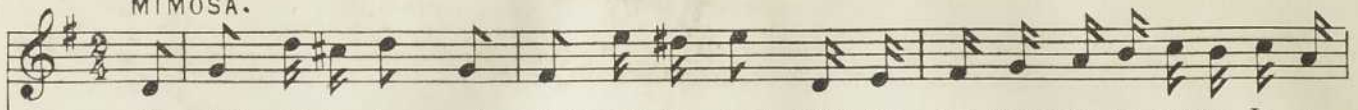
vow that the ce - re - mo - ny must go on— With some lit - tle girl or
think that he'll break - ee break - ee Wun - Hi's head Some bad luck - ee day or

o - - - ther! And I fan - cy he'll ad - mit That he
o - - - ther! If no beat - ee me with stick, Then he

does - n't mind a bit; For one of them is ve - - ry like an -
giv - ee me a kick— But one of them is well - ee like an -

- o - ther! For one of them is ve - - ry like an - - o - ther!
- o - ther! But one of them is well - ee like an - - o - ther!

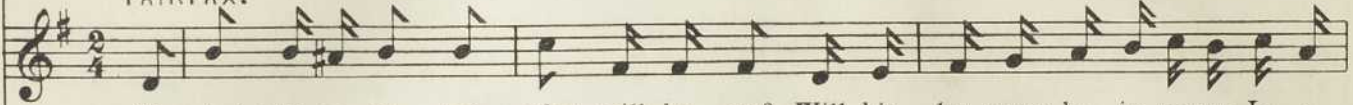
MIMOSA.



Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
WUN-HI.



Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
FAIRFAX.



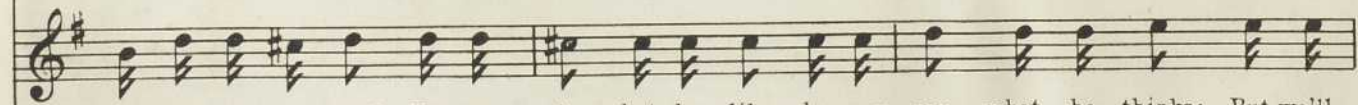
Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
CUNNINGHAM.



Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a



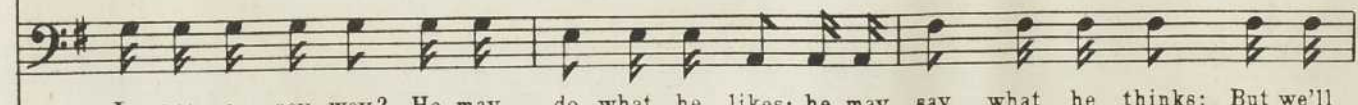
Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



pop a lit-tle stop-per On his jol-ly, jol-ly jinks! Oh

pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may

pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may

pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may

what will he do, and what will he

say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may

say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may

say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may

say he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

do what he likes; he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

do what he likes; he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

do what he likes; he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

DC

DANCE.

The dance section consists of four systems of piano accompaniment. The first system is in 2/4 time and features a rhythmic melody in the right hand and a bass line in the left hand. The subsequent systems continue the dance music with various rhythmic patterns and chord progressions.

N^o 30. QUARTTETTE— "JOLLY YOUNG JACKS ARE WE."

Allegro vivo.

PIANO.

FAIRFAX.

Half - round the world we've been, my boys, On
We've seen all sorts and si - zes too— Some

plea - - sure and on du - - ty— At ev' - - ry port we've
ra - - ther quaint - ly dress'd ones; But give me eyes of

CUNNINGHAM.

known the joys Of some be - witch - ing beau - ty! The
Eng - lish blue— Be - - lieve me, they're the best ones! That

sim - - ple maid from sun - - ny France, Who blush'd and seem'd to
Chi - - nese girl I could - - n't stand With feet of small di -

fal - - ter - men - sions, The Span - - ish girl we met by chance When
Or Gret - - chen from the Fa - - ther - - land, Who

CUDDY. >
stroll - - ing through Gib - - ral - - tar. Give me a girl from
ask'd us our in - - ten - - tions. Well, a - - ny you don't

a - - ny clime, And I'll a - - - dore her for a
care a - - bout Pass on to me - I'll take them

ALL.

time! }
out! }

Jol-ly young Jacks are we, Mer-ry of heart- and gay!—

Sons of the roll - ing sea Homage to Beau-ty pay. What if her eyes are

dark?— What if her eyes are blue?— Beau-ty is fair Ev' - ry-where If

1^o Beau-ty's the girl for you! 2^o Beau-ty's the girl for you!

D.C.

Jol - ly young Jacks are we, Mer - ry of heart and gay! - Sons of the roll - ing

ff

sea Homage to Beau - ty pay. What if her eyes are dark? -

What if her eyes are blue? - Beauty is fair Ev' - ry - where If Beauty's the girl for

you!

ff

N^o 31. SONG— "THE JEWEL OF ASIA."

WRITTEN BY HARRY GREENBANK.

COMPOSED BY JAMES PHILP.

Andante e ben marcato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, marked with accents and dynamics *ff* and *fz*. The left hand provides a steady accompaniment with chords and eighth notes.

1. A small Jap-an-ese Once sat at her ease In a gar-den cool and
 2. But when he came back (A-las! and a-lack!) To that gar-den cool and

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and includes two verses. The piano accompaniment consists of two staves with chords and eighth notes.

sha - - - - - dy, When a fo-reign-er gay Who was
 sha - - - - - dy, The fo-reign-er bold Was de -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment includes a dynamic marking of *f*.

pass-ing that way Said, "May I come in, young la - - - - - dy?" So she
 -ci-ded-ly cold, And talk'd of an Eng-lish la - - - - - dy. With his

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment includes dynamic markings of *fz* and *mf*.

o - pen'd her gate, And I blush to re - late That he taught Ja - pan's fair
heart in a whirl For the lit - tle white girl, He de - clared how much he

daugh - ter To flirt and to kiss Like the lit - tle white Miss Who
miss'd her, And for - got, if you please, His poor Japan - ese - For he

rall: lives o'er the west - - ern wa - - ter! He call'd her the jew - el of
ne - - ver... e - - ven kiss'd her! But she was the jew - el of

*Delicato.
a tempo.*

A - - sia, of A - - sia, of A - - sia, But
A - - sia, of A - - sia, of A - - sia, The

she was the Queen of the Gei-sha, the Gei-sha, the Gei-sha; So she
beau-ti-ful Queen of the Gei-sha, the Gei-sha, the Gei-sha, And she

laugh'd, "Though you're ready to-day, sir, To flirt when I flutter my fan, To-
laugh'd "It is just as they say, sir- You love for as long as you can! A

mor-row you'll go on your way, sir, For-get-ting the girl of Ja-
month, or a week, or a day, sir, Will do for a girl of Ja-

ad lib:
ff

ff *colla voce.*

-pan!"
-pan!"

fz *fz*

ff *colla voce.*

D.C.

N^o 32. SONG—"I CAN'T REFRAIN FROM LAUGHING."

MUSIC BY NAPOLEÓN LAMBELET.

Allegro giusto.

PIANO.

f *molto riten.* *a tempo.*

Fine.

Moderato.

(laughing.)

I can't re-frain from laugh-ing for I'm tickled by their plan Ha! Ha! Ha! Ha! Ha!
 Now marriage is a mat-ter far too se-ri-ous for chaff Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! A Gei-sha's much too
Ha! Ha! Ha! Ha! Ha! Ha! Ha! And yet it's so a -

cle - ver for a no - ble of Ja - pan And if they are suc -
- mus - ing that it on - ly makes me laugh I'm long - ing to be

rall:

- cess - ful, they'll be a - ble then to boast
mar - ried in the O - ri - ent - al mode

a tempo.

With par - don - a - ble glee
Yet when I stand be - - side

mf

Wher - e - ver they may be How neat - ly they have
 My charm - ing lit - tle bride Of course I shall be

(laughing.)
 got this haugh - ty gen - tle - man on toast! Ha! Ha! Ha! Ha! Ha!
 hap - py, but I know I shall ex - plode Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

REFRAIN.

Ha! I'm tic - kled by a tri - fle it is

true, true, true, A fun - ny lit - tle fail - ing I have

riten:

got..... I can - not see a joke that o - thers

do, do, do, And of - ten laugh at some - thing I should

riten:

not..... Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

a tempo.

Ha! Ha! Ha! And of - ten laugh at some - thing I should

cresc: ed

not It does - n't mat - ter what, Oh, it

affrettando.

does - n't mat - ter what! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

rall: *a tempo.*

N^o 33. SONG—"THE WEDDING."

WORDS BY ADRIAN ROSS.

MUSIC BY SIDNEY JONES.

Allegretto.

VOICE.

- 1. Then
- 2. Per-
- 3. For

PIANO.

come and join the beau-ti-ful feast It is_n't a time to tar-ry...
 -haps you Bri-tish think me a brute, In your man--ner phil-an-thro-pic
 why should a dain-ty Eng-lish girl A sil-ly young Bri-tish tar kiss

1st SOPRANO.

It
 In your
 A

2nd SOPRANO.

It
 In your
 A

TENORS.

It
 In your
 A

BASSES.

It
 In your
 A

For
At
When

is - - n't a time to tar - ry.
man - - - ner phil - - an - thro - pic.
sil - - ly young Bri - - - tish tar kiss.

is - - n't a time to tar - ry.
man - - - ner phil - - an - thro - pic.
sil - - ly young Bri - - - tish tar kiss.

is - - n't a time to tar - ry.
man - - - ner phil - - an - thro - pic.
sil - - ly young Bri - - - tish tar kiss.

is - - n't a time to tar - ry.
man - - - ner phil - - an - thro - pic.
sil - - ly young Bri - - - tish tar kiss.

all the best of West and of East Is spread on the day I
pre - sent I must de - cline. . . dis - pute On the mar - - riage pro - - blem
she can mar - ry a belt - - - ed Earl Or a most mag - ni - fi - - cent

mar - ry
to - pic
"Mar - kiss"

So
I
She

Is spread for the day I mar - ry
The mar - - - riage pro - - blem to - pic
A most mag - ni - fi - - cent "Mar - kiss"

Is spread for the day I mar - ry
The mar - - - riage pro - - blem to - pic
A most mag - ni - fi - - cent "Mar - kiss"

Is spread for the day I mar - ry
The mar - - - riage pro - - blem to - pic
A most mag - ni - fi - - cent "Mar - kiss"

Is spread for the day I mar - ry
The mar - - - riage pro - - blem to - pic
A most mag - ni - fi - - cent "Mar - kiss"

fol - low me in and lift the latch, And drink good health to the
grant ex - pe - ri - ence may have shown, That tak - - ing one wife and
may be skit - tish and make a scene, But I shall smile in a

pre - - sent match, And clear the board with a hap - py des - patch, That
 one a - lone Is ve - - ry well in the tem - pe - rate zone, But
 style se - rene, And she will be as the rest have been, As

is n't a har - i - kar - i . . . Then
 I am a tri - fle tro - pic . . . From
 willing as a - - ny Barkis . . . For

That is - n't a har - i - kar - i . . .
 But he is a tri - fle tro - pic . . .
 As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
 But he is a tri - fle tro - pic . . .
 As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
 But he is a tri - fle tro - pic . . .
 As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
 But he is a tri - fle tro - pic . . .
 As willing as a - ny Barkis . . .

mer-ri-ly pour a glass of champagne, I've tried it be-fore, I'll try it a-gain, I'll
hav-ing one more why should I re-frain, I've done it be-fore, I'll do it a-gain, I'll
when I a-dore-it is not in vain, I've been there be-fore, I'm go-ing a-gain, I'm

try it as di-et,
do it go thro' it,
go-ing so knowing,

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

1st & 2nd

I'll try it I'll try it a - gain....

I'll do it I'll do it a - gain....

I'm go - ing I'm go - ing a - gain....

2. Per -

3. For

try it He'll try it a - gain....

do it He'll do it a - gain....

go - ing He's go - ing a - gain....

try it He'll try it a - gain....

do it He'll do it a - gain....

go - ing He's go - ing a - gain....

try it He'll try it a - gain....

do it He'll do it a - gain....

go - ing He's go - ing a - gain....

try it He'll try it a - gain....

do it He'll do it a - gain....

go - ing He's go - ing a - gain....

1st & 2nd

3rd time.
DANCE.

f

dim.

IMARI.

I'm go-ing, I'm go-ing, I'm go-ing a - gain.

p *ff*

N^o 34. SONG — "MOLLY MINE."

WORDS BY
ADRIAN ROSS.

MUSIC BY
SIDNEY JONES.

Andante.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamic is 'mf'.

Here a-mong the flow-ers, Mol-ly mine,
You dis-trust-ed me girl, Mol-ly mine,

The first system of the song includes a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves. The dynamic is marked 'p'.

Min-utes go like hours. shade or shine;
Turned a mim-ic-ted girl, Fair and fine:

The second system of the song includes a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves.

By the golden gra - ting Where you pine,
Now, too late the dan - ger You di - vine.

I - die I am wait - ing Mol - ly mine .
Cap - tured by a stran - ger Mol - ly mine .

rall.

a tempo

Mol - ly, Mol - ly I have strayed in fol - ly,
Mol - ly, Mol - ly playd with like a dol - ly,

p a tempo

Far from you my dar - ling true and left you wait - ing here;
Just a toy to be the joy of one you hate and fear;

meno

Ah for - get and par - don, Make my heart the gar - den,
That you shall be nev - er, Mine you are for ev - er,

meno

mosso. 1^o *poco rit.*

Where there blows my Eng - lish rose, my Molly Molly dear.
True and tried my Eng - lish bride, my

mosso. *poco rit. e dim.* *a tempo*

2^o

Mol - ly Mol - ly dear.

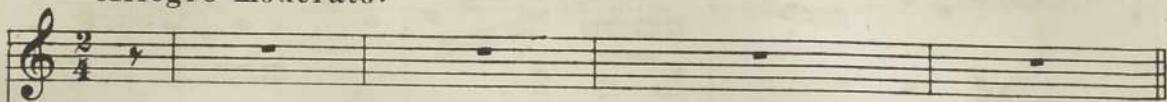
rall. *Fine.*

Ped. *

N^o 35. SONG— (IMARI & CHORUS.) "IT'S COMING OFF TO-DAY."

Allegro moderato.

VOICE.



PIANO.

Oh, I'm long - ing to be mar - ried, For a
When the ce - re - mo - ny's end - ed, The at -
I am go - ing to the mar - riage In a

ba - che - lor I've tar - ried Ra - ther long - the la - dies say; Ve - ry
- trac - tions will be splen - did For the folks who care to stay; Quite re -
new - ly - paint - ed car - riage, And the band of course will play; The de -

of-ten they've re-gret-ted That I was-nt to be net-ted- But at last they've got their
 -gardless of the prices, There'll be straw-ber-ries and i-ces From the shop a-cross the
 -mand so ve-ry large is That they're put-ting up the charges For the win-dows on the

way! Yet I shan't re-gret my ac-tion If the bride gives sa-tis-fac-tion, And if
 way! But if a-ny-bo-dy present Ut-ters a-ny-thing un-pleasant Of the
 way. I've some ten-ants in pos-ses-sion On the route of the pro-ces-sion, But a

not- she need-nt stay; But she's dain-ty and de-li-cious, So the
 bride and bridegroom gay, I may just as well re-mind him That he
 week-ly rent they pay; So in spite of all their shin-dies, As I

wedding seems aus-pi-cious, And it's coming off to-day! To-day! To-
 leaves his head behind him- For it's coming off to-day! To-day! To-
 want to let their windies, They are coming out to-day! To-day! To-

- day! To - day! To - day! In spite of long de - lay, Ma - tri -
 - day! To - day! To - day! The pe - nal - ty he'll pay! If to
 - day! To - day! To - day! I'll make the peo - ple pay For a

- mo - ni - al en - deavour Will be bet - ter late than ne - ver, And it's com - ing off to -
 laugh at me he chooses, Then his head at once he lo - ses, For it's com - ing off to -
 place of ob - ser - vation At my jol - ly ju - bi - la - tion, Which is com - ing off to -

- day! To - day! to - day! In spite of long de - lay, Ma - tri -
 - day! To - day! to - day! The pe - nal - ty he'll pay, If to
 - day! To - day! to - day! I'll make the peo - ple pay For a

SOP. 1 & 2.

TENOR. To - day! to - day! In spite of long de - lay, Ma - tri -
 To - day! to - day! The pe - nal - ty he'll pay, If to
 To - day! to - day! I'll make the peo - ple pay For a

BASS. To - day! to - day! In spite of long de - lay, Ma - tri -
 To - day! to - day! The pe - nal - ty he'll pay, If to
 To - day! to - day! I'll make the peo - ple pay For a

To - day! to - day! In spite of long de - lay, Ma - tri -
 To - day! to - day! The pe - nal - ty he'll pay, If to
 To - day! to - day! I'll make the peo - ple pay For a

1st & 2nd. §

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At my jol - ly ju - bi - lation Which is coming off to - day!

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At his jol - ly ju - bi - lation Which is coming off to - day!

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At his jol - ly ju - bi - lation Which is coming off to - day!

1st & 2nd. §

D.C.

3rd time.
 DANCE. (after last verse.)

> Fine.

FAVORITE SONGS BY SIDNEY JONES

FOR YOU ALONE.

N^o 1 in E \flat .
N^o 2 in F.

SONG.

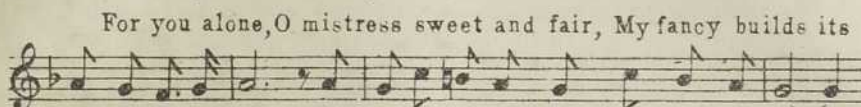
COMPASS.

D to E.
E to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Moderato.



For you alone, O mistress sweet and fair, My fancy builds its
castles in the air; For you alone it weaves its fondest spells,

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GIVE ME LOVE.

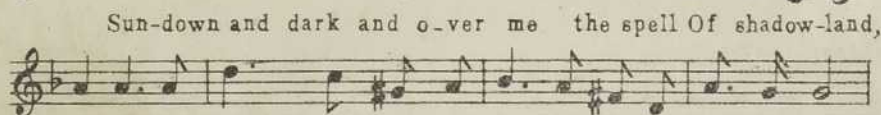
N^o 1 in F.
N^o 2 in A \flat .

Sung by Miss MARIE TEMPEST.

C to F.
E to A.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



Sun-down and dark and o-ver me the spell Of shadow-land,

As in my thoughts, dear love, in fond farewell I take your hand.

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ON Y REVIENT TOUJOURS.

N^o 1 in G.
N^o 2 in B \flat .

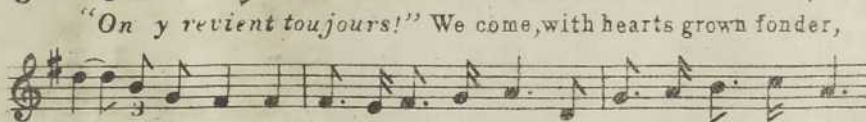
(STUDENT'S SONG.)

Sung by Miss MARIE TEMPEST.

D to E.
F to G.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



"On y revient toujours!" We come, with hearts grown fonder,

Back to the life that each of us loves best! For here are home and rest

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FAVORITE SONGS BY SIDNEY JONES

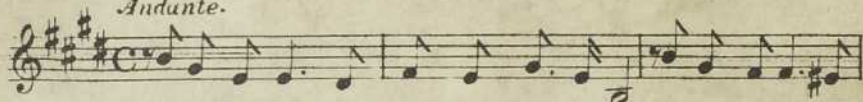
IS LOVE A DREAM. COMPASS.

N^o 1 in E. Sung by M^r C. HAYDEN COFFIN. B to E.
N^o 2 in F. C to F.

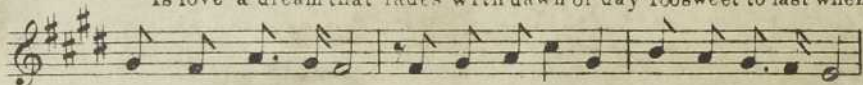
Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Andante.



Is love a dream that fades with dawn of day Too sweet to last when



night has pass'd away, Or will its magic haunt me to the end,
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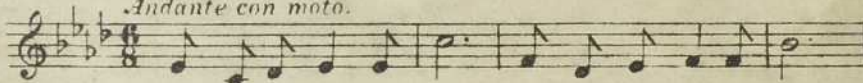
MINE AT LAST.

In A^b. Sung by M^r C. HAYDEN COFFIN. C to E.

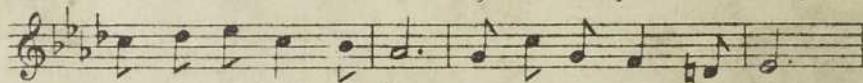
Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Andante con moto.



Moon in the blue a - bove, Pale is your silver light -



Pale as the hope of Love Born in my heart to - night!
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I LOVE HIM ONLY.

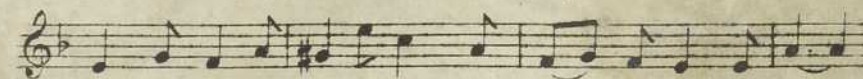
In F. Sung by Miss MARIE TEMPEST. B to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



Love is a man's de-light,.. A fan-cy of.. to-day!..With



vows and sighs he wins his prize. Then laughs and goes his way...
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