

THE GEISHA

A STORY OF A TEA HOUSE.

A JAPANESE MUSICAL PLAY

LIBRETTO BY

OWEN HALL,

Lyrics by

HARRY GREENBANK

Music By

SIDNEY JONES.

W. George

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H. G. BARRIS, Lith.

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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492323

Sidney Jones

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 COLLEITE.
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.

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"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.

PIANO. *ff*

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes. The dynamic marking *ff* is placed above the first measure.

The second system continues the piano accompaniment with two staves. The treble staff features a melodic line with some chromaticism, including a sharp sign (F#) in the second measure. The bass staff provides a steady accompaniment with eighth notes.

The third system of the piano accompaniment consists of two staves. The treble staff has a more complex texture with some chords and moving lines. The bass staff continues with a steady accompaniment. Dynamic markings *cres* and *scen* are visible in the right-hand part of the system.

The fourth and final system of the piano accompaniment consists of two staves. The treble staff features a melodic line that concludes with a whole note chord. The bass staff provides a steady accompaniment. Dynamic markings *do*, *f*, and *p* are visible in the left-hand part of the system.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with the lyrics "Here we hast - en pit - ter". The third staff is a vocal line with the lyrics "Dawns the day in East - ern sky". The fourth staff is a bass line with the lyrics "Dawns the day in East - ern sky". Below these is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a key with one flat (B-flat) and a 4/4 time signature.

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

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

..... Mounts the

..... Mounts the

The second system of the musical score consists of six staves. The top two staves are vocal parts with the lyrics "pat - ter Where the ti - ny tea - cups clat - ter;". The third staff is a vocal line with the lyrics "..... Mounts the". The fourth staff is a bass line with the lyrics "..... Mounts the". Below these is a piano accompaniment consisting of two staves (treble and bass clef). The music continues in the same key and time signature as the first system.

Shad - ed from his fu - ry heat - ed

Shad - ed from his fu - ry heat - ed

gold - en Sun - God high

gold - en Sun - God high

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

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

..... Pass - es

..... 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 four vocal staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the piano accompaniment, showing a melodic line in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a flowing melodic line in the right hand and a supporting bass line in the left hand, with some chords and rests.

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

This system contains four vocal staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the piano accompaniment, showing a melodic line in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and rests.

tea un - til to - mor - row No more tea un -
No more tea un -
No more tea un -
No more tea un -

- til to - mor - row
- til to - mor - row
- til to - mor - row
- til to - mor - row

cresc.

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, Dainty lyric

Shall we sing you while they bring you Tea or coffee, Sirs, Dainty lyric

pan - e - gy - ric Of the gen - tle - men We've a so - lo touch - ing po - lo.

pan - e - gy - ric 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 bal-lad of a sa-lad For the bilious!
 For fi - nan-ci - ers And a bal-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_venile whacker) Por - ce - lain too, Tea-tray and lac - quer!

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

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

(Ju_venile 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.

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

Allegro.

PIANO.

The piano introduction is written for 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 notes, while the left hand plays a steady accompaniment of eighth notes. The piece concludes with a double bar line and a fermata over the final notes.

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 (three treble clefs and one bass clef) with lyrics underneath. The piano accompaniment is shown at the bottom in two staves (treble and bass clefs). The piano part features a rhythmic accompaniment of eighth notes, with a fermata over the final notes.

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.

The first system consists of four vocal staves (treble and bass clefs) and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Great big sai - l'ors walk like this - Fight with a - ny man they please.

Great big sai - l'ors walk like this - Fight with a - ny man they please,

The second system consists of four vocal staves (treble and bass clefs) and a piano accompaniment. The piano part continues with a similar rhythmic pattern, featuring eighth and sixteenth notes in the right hand and chords in the left hand.

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 . . .

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "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!

The second system of the musical score consists of six staves. The top four staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "Here they come! Oh, look and see!"

Great big English sai_lor men! Eng_lish_man he likes our tea, Comes to taste it

Great big English sai_lor men! Eng_lish_man he likes our tea, Comes to taste it

Great big English sai_lor men! Eng_lish_man he likes our tea, Comes to taste it

Great big English sai_lor men! Eng_lish_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.

First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 6/8. The piano part features a bass line with eighth notes and chords, and a treble part with chords and eighth notes.

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part continues with similar rhythmic patterns and chordal structures.

FAIRFAX.

Though you've seen a good deal in your

Third system of musical notation, including the vocal line and piano accompaniment. The piano part provides a steady accompaniment for the vocal line.

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

Fourth system of musical notation, including the vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

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

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 -

CHORUS.

1st SOP.

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

2nd SOP.

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

TENOR.

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

BASS.

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

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.

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

dim.

pp

pp

dim.

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

Allegro moderato.

COMPOSED BY
LIONEL MONCKTON.

PIANO.

The piano introduction begins with a treble clef staff containing a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bass clef staff provides a harmonic accompaniment. The music starts with a forte (*f*) dynamic and includes a repeat sign with first and second endings. The first ending leads back to the beginning, while the second ending concludes the piece with a triplet of eighth notes.

Of all the lads that be There is only one for me. And his
When Jack has got his pay He's the gay-est of the gay. For the

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic is marked *mf*. The piano part features a steady accompaniment of chords and moving lines.

home is on the waters deep and blue;..... But a friend he'll never lack, For the
mo-ney in his pocket burns a hole;..... And he's ne- ver happy quite Till he's

The vocal line continues in the treble clef, and the piano accompaniment remains in the bass clef. The lyrics are printed below the vocal staff.

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 final system of the song, with the vocal line in the treble clef and piano accompaniment in the bass clef. The dynamic is marked *f*. The piano part concludes with a final chord.

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 gai - ly comes a-shore, And they're
 du - ty calls him back. Taut and trim goes Jol - ly Jack To the

cres. *rall* *en*

sad when their Jack de - parts!.....
 ship that he loves so well!.....

- f tan *do* *rit.*

- f tan *do* *dim. rit.*

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

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

f *cres.* *D.C.*

Repeat f

3^o 4^o

all our hearts a_dore! all our hearts a_dore!

Repeat f *Fin.*

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

Moderato.

PIANO.

f

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

p

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 couldn't speak Ja - pan - ese, Yet in Eng - lish he ask'd her to
vows, as he cruis - es 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. R.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, "Hail 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. CEISHA.

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

CEI. 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.* §

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.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth-note patterns and some grace notes. The lower staff provides a rhythmic accompaniment with chords and eighth-note figures.

The second system of the piano accompaniment continues the two-staff format. It includes first and second endings, indicated by '1º' and '2º' above the staff. The dynamic marking changes to *f* for the first ending and then to *f* and *mf* for the second ending. The musical texture remains consistent with the first system.

The third system of the piano accompaniment continues the two-staff format. The upper staff has a more active melodic line with some slurs. The lower staff continues with its rhythmic accompaniment.

The fourth system of the piano accompaniment continues the two-staff format. The upper staff features a melodic line with some slurs and ties. The lower staff continues with its rhythmic accompaniment.

The fifth system of the piano accompaniment concludes the piece. It features a final melodic flourish in the upper staff and a concluding rhythmic pattern in the lower staff.

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 little 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-tribed 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 car - pet, dead and cold, Lay the

ceed - ing - 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 - ter - flies say, 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 Jess tit - tit - tit - ter!

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

Moderato.

FAIRFAX.

VOICE.

PIANO.

p

pp

You're a
Now to

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-cov-er'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, Placé 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

accel.

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 -

accel.

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

Piano introduction for Mimosa and Fairfax. The music is in B-flat major and 3/4 time. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

MIMOSA. *Più mosso.*

Lit - tle mai - den, Won - der - la - den, Ev' - ry
 Lit - tle mai - den, Won - der - la - den, Ev' - ry

FAIRFAX.

Lit - tle mai - den, Won - der - la - den, Ev' - ry
 Lit - tle mai - den, Won - der - la - den, Ev' - ry

Più mosso.

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

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

Piano accompaniment for the final section, marked *Presto*. The music is in B-flat major and 3/4 time. It features a rapid melody in the right hand and a steady accompaniment in the left hand.

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

Allegro moderato.

PIANO.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The dynamic marking is *mf*.

GEISHA.

The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "If you will come to tea, Sir". The piano accompaniment starts with a *p* dynamic marking.

If you will come to tea, Sir

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "One and Two and Three, We'll do our best For an".

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

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Eng - lish guest On an A - si - a - t - i - c spree. We'll".

Eng - lish guest On an A - si - a - t - i - c spree. We'll

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are "dance and sing for you Our re - - per - - to - - ry". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

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

The second system continues the musical piece. The vocal line has the lyrics "through, And show you then, You of - fi - cer - men, What". The piano accompaniment features a more active right-hand melody with eighth and sixteenth notes.

smart lit - tle girls can do,

The third system shows the vocal line with the lyrics "smart lit - tle girls can do,". The piano accompaniment continues with a steady harmonic accompaniment.

. What smart lit - tle girls can do!

The fourth system concludes the page with the vocal line lyrics ". What smart lit - tle girls can do!". The piano accompaniment provides a final harmonic support for the vocal line.

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! . . .

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 - ve 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 in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are repeated on each staff. Below the vocal staves are two piano staves (treble and bass clef) with a grand staff bracket on the left. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

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 the same three vocal staves and piano accompaniment. The lyrics are repeated on each staff. The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation 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 first system consists of six staves. The top three staves are vocal lines for three voices, each with the lyrics "an - tics Jap - an - ese - - - y O!". The next three staves are piano accompaniment, with the lyrics "Mis - sy Jap - an - ese - - - y O!" repeated on the first three staves. The piano part features a steady accompaniment with chords and eighth notes.

DANCE.

pp

The second system is a piano accompaniment for a dance section. It consists of two staves in 2/4 time. The music is marked *pp* (pianissimo). The melody is in the right hand, and the bass line is in the left hand. The piece is in the key of D major.

cresc: - - - - *f*

The third system continues the piano accompaniment for the dance section. It consists of two staves. The music is marked *cresc:* (crescendo) and *f* (forte). The melody in the right hand features eighth-note patterns and rests. The bass line provides harmonic support with chords and eighth notes.

The fourth system is the final part of the piano accompaniment for the dance section. It consists of two staves. The music concludes with a final chord in the right hand and a few notes in the left hand. The piece ends with a double bar line.

N^o 8. CHORUS OF LAMENTATION.

Lento.

PIANO.

CHORUS.

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

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

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

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 os 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 piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

- 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 piano accompaniment continues with a treble and bass clef staff. The treble clef part has a more active melodic line with many sixteenth notes, while the bass clef part remains mostly chordal.

GEISHA (*sobbing.*)

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

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

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

so, oh, oh! What-ever 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 -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

- las!

- las!

- las!

- las!

- las!

- las!

dim.

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

Moderato.

PIANO.

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 6/8 time signature. It features a melodic line with a fermata over the first two measures, followed by a series of eighth notes. The left hand starts with a bass clef and provides a rhythmic accompaniment of eighth notes. Dynamics include piano (p) and forte (f).

(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

The first vocal entry is on a single staff with a treble clef. It begins with a rest for two measures, then enters with a melodic line. The piano accompaniment continues from the previous system.

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 -

The second vocal entry is on a single staff with a treble clef. It begins with a rest for two measures, then enters with a melodic line. The piano accompaniment continues.

- 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. (GEE.) We'll

The third vocal entry is on a single staff with a treble clef. It begins with a rest for two measures, then enters with a melodic line. The piano accompaniment continues.

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.

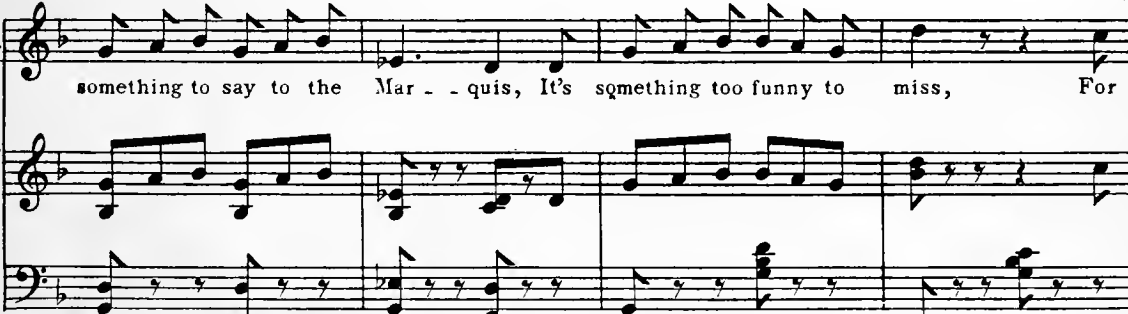
pp *cresc:*

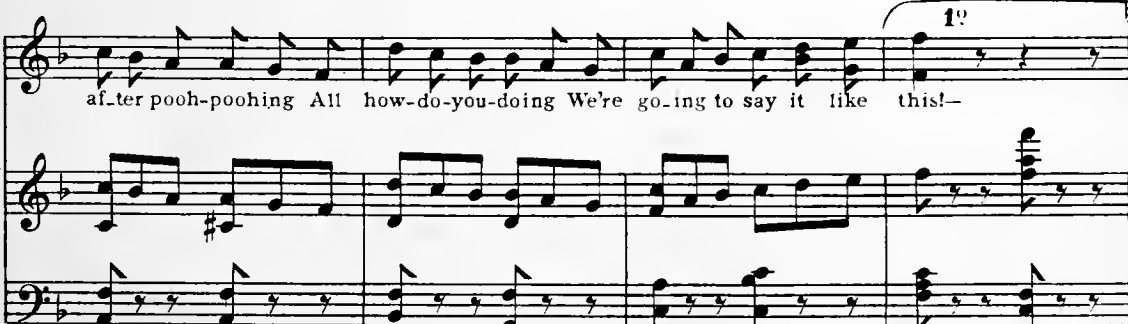
ALL.
We're

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

ALL  af_ter pooh - poohing All how - do - you - doing We're go_ing to say it like this!—

29 CHORUS.

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

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

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

We're going 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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, while the piano accompaniment features a rhythmic bass line and a more melodic upper line.

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

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

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

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

The second system continues with four vocal staves and piano accompaniment. The vocal parts are in a single melodic line, while the piano accompaniment features a rhythmic bass line and a more melodic upper line.

The third system consists of a piano accompaniment with two staves (treble and bass clef). It features a rhythmic bass line and a more melodic upper line, concluding the piece with a final chord.

N^o 10. TOY DUET.— (MOLLY & FAIRFAX.)

Allegretto.

PIANO.

(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

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

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

- 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 ha - - 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
 be - lie - bids him *scout - 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.

p

rall:

A *gei-shu's* life im - a - gin - a - tion
And e - ver as my *sum-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. *pp a tempo.*

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

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

1^o 2^o

D.C.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with the lyrics 'don't you see It's hard on me Who sing the live long day?.. sing the'. The piano accompaniment is in the bottom two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system ends with a double bar line and a 'D.C.' (Da Capo) instruction.

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 piano (*p*) dynamic. The system ends with a double bar line.

ff

Detailed description: This system contains the fifth and sixth lines of music. It features a complex piano accompaniment with multiple sixteenth-note chords in the right hand and a steady bass line in the left hand. The system ends with a double bar line and a fortissimo (*ff*) dynamic marking.

ff

Detailed description: This system contains the seventh and eighth lines of music. It continues the complex piano accompaniment from the previous system, with a fortissimo (*ff*) dynamic. 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 guilt-y af-ter tri-al- or be - fore--

f

Of dis-obedience 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

p *f*

du - ty I must now pro_ceed to do.

p

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

f

geish_a, pride of all Ja - pan!

f *p*

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 melody with grace notes and a left-hand bass line with chords.

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 melody with grace notes and a left-hand bass line with chords, ending with a *ff* (fortissimo) dynamic marking.

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

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

- 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?

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 2^o

fight! fight!.....

fight! fight!.....

fight! fight!.....

fight! fight!.....

D. C.

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

PIANO. *f*

The piano introduction consists of two staves. The right hand features a series of chords with a melodic line on top, marked with accents and a fermata. The left hand provides a steady accompaniment with a bass line of quarter notes and chords.

The piano accompaniment for the first vocal line continues with similar chordal textures and a consistent bass line, supporting the vocal melody.

M.

1. I'm the smartest 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 - sider'd quite an O - ri - en - tal belle, And they

The first system shows the vocal melody for three different verses. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the vocal melody and piano accompaniment for the second verse.

M.

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
 su - mi - sen or ko - to - While my ve - ry la - test pho - to Is an

M.

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

M.

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 -

M.

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

M.

still my art en - ti - ces Then - at ex - tra spe - cial pri - ces - I can
 charm 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 - quid 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.

Ni - gi - sa - ki, Yo - ku - hu - ma. Hu - ku - da - té hot'

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,

p

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

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

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

Nu - ga - sa - ki, Yo - ko - hu - 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
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!

DANCE.

The first system of the dance piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

The second system continues the dance piece with two staves. The treble staff has a melodic line with some grace notes and rests, while the bass staff maintains a consistent eighth-note accompaniment.

The third system of the dance piece consists of two staves. The treble staff features a melodic line with some grace notes and rests, while the bass staff maintains a consistent eighth-note accompaniment.

The fourth system of the dance piece consists of two staves. The treble staff features a melodic line with some grace notes and rests, while the bass staff maintains a consistent eighth-note accompaniment.

The fifth system of the dance piece consists of two staves. The treble staff features a melodic line with some grace notes and rests, while the bass staff maintains a consistent eighth-note accompaniment.

The sixth system of the dance piece consists of two staves. The treble staff features a melodic line with some grace notes and rests, while the bass staff maintains a consistent eighth-note accompaniment. The system concludes with a double bar line.

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

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

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

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

Nu - - ga - sa - ki. Yo - ko - hu - 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 >

ff >

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

ff >

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

ff >

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

ff >

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

ff >

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

Allegro moderato.

CUNNINGHAM.

VOICE.

Though of

CUN.

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

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 -

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

CHORUS.
1st SOP.

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

2nd SOP.

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

TENOR.

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

BASS.

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

f

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

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

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

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

p *rall.*

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

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

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

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

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

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

K. 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 the first musical system. It features a vocal line on a single staff with lyrics: "Rose of my fan-cy's gar-den fair, Fortune foretells Joy that ex-cels—". Below the vocal line are four staves of piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part includes chords and melodic lines.

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

This system contains the second musical system. It features a vocal line on a single staff with lyrics: "Al-mond-eyed maid of beau-ty rare, Fondest of fond fare-wells!...". Below the vocal line are four staves of piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part includes chords and melodic lines. At the bottom right of the piano part, there is a tempo marking "And" and a dynamic marking "p".

MIMOSA.
Poco più vivo.

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

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

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

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

MIM.

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

This system contains the first musical phrase. It consists of a vocal line (MIM.) and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "Son of the sword, whose gleaming blade Guarding its prize Danger defies, Truest of knights to trusting maid,". The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and arpeggiated figures.

MIM.

Sweetest of sweet good-byes !

This system contains the second musical phrase. It consists of a vocal line (MIM.) and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "Sweetest of sweet good-byes !". The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and arpeggiated figures. The system concludes with a double bar line and a repeat sign.

MOLLY.

Allegro vivo.

f

gna

Oh,

M.

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!

Now

Now

Now

Now

Now

f

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

f

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

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

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 - - vall Though I'm rid of

Musical score for JULI. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "An - - o - - ther ri - - vall Though I'm rid of". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

Musical score for J. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "one, It seems my work is on - - ly". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

FAIRFAX.

Musical score for J. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "yet half done! Most no - ble! we're heart-". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

Musical score for F. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "-bro - ken, I may say, To take Mi - - mo - - sa". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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.

gai-shu 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

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!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics repeated on each staff. 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.

The piano accompaniment for the second system continues the rhythmic pattern from the first system. It includes a dynamic marking of *p* (piano) in the right hand.

con - - - ver - - sa - tion we will not pro - long— It

The third system features a vocal line with a long note on "con - - - ver - - sa - tion" and a dynamic marking of *grac* (grace notes) above the final notes of the phrase. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

The fourth system concludes the piece with a vocal line that ends with a fermata on "wrong! . . ." and a dynamic marking of *ff* (fortissimo) in the piano accompaniment.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "skel-ter hel-ter skel-ter! Please to go!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Please to go!— Fast the sun is set-ting, Due res-pect to". The piano accompaniment continues with a similar rhythmic pattern to the first system.

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!

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-

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 -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands, featuring a steady eighth-note pattern in the right hand and block chords in the left hand.

- 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 - - - - -

The second system continues the vocal and piano parts. The vocal parts have long lines with slurs, indicating sustained notes. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

- ter!

- ter!

- ter!

- ter!

This section contains four vocal staves, each with a treble clef and a key signature of two flats. The lyrics '- ter!' are written below each staff, followed by a dotted line indicating a long note or a pause. The music consists of a few notes on a long note value.

The piano accompaniment for the first system features a treble clef with a series of sixteenth-note chords and a bass clef with a simple harmonic accompaniment.

The piano accompaniment for the second system continues with similar textures, including a treble clef with chords and a bass clef with a steady accompaniment. A *gva* marking is present above the treble staff.

The piano accompaniment for the third system features a treble clef with a more active sixteenth-note melody and a bass clef with chords. A *gva* marking is present above the treble staff.

The piano accompaniment for the fourth system features a treble clef with a sixteenth-note melody and a bass clef with chords. A *gva* marking is present above the treble staff, and a *loco.* marking is present above the bass staff.

N^o 15. ENTR'ACTE.

Andante.

PIANO

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a series of ascending eighth-note runs, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features more complex melodic lines with some chromaticism, and the bass staff continues with harmonic support.

Third system of musical notation. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment. The label "L.H." is placed above the treble staff on the right side.

Fourth system of musical notation. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment. The label "L.H." is placed above the treble staff on the left side, and another "L.H." is placed above the treble staff on the right side.

Fifth system of musical notation. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment. The key signature changes to one flat (Bb) in the final measure of the system.

Sixth system of musical notation. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment. The label "rall." is placed above the treble staff. The system ends with a double bar line and a key signature change to two flats (Bb, Eb).

First system of a musical score. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The key signature has one flat (B-flat). The first measure of the upper staff is marked with a piano dynamic (*p*). The second measure is also marked *p*. The third measure is marked *cresc.* and features a series of eighth notes with accents. The fourth measure continues this eighth-note pattern with accents.

Second system of the musical score. The upper staff continues the eighth-note pattern with accents. The lower staff has a time signature change to 8/8. The first measure of the lower staff is marked with a forte dynamic (*f*) and features a series of chords with accents. The second measure continues this chordal pattern. The third and fourth measures continue the eighth-note pattern in the upper staff with accents.

Third system of the musical score. The upper staff features a melodic line with eighth notes and accents. The lower staff has a time signature change to 3/4 and features a series of chords with accents. The key signature changes to two sharps (D major). The system concludes with a double bar line and a piano dynamic (*p*) marking.

Fourth system of the musical score. The upper staff features a series of chords with accents. The lower staff features a series of chords with accents. The key signature remains two sharps (D major).

Fifth system of the musical score. The upper staff features a series of chords with accents. The lower staff features a series of chords with accents. The key signature remains two sharps (D major).

Sixth system of the musical score. The upper staff features a series of chords with accents. The lower staff features a series of chords with accents. The key signature remains two sharps (D major).

First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with a fermata over the final note. The bass clef staff starts with a piano (*p*) dynamic marking and features a rhythmic accompaniment of eighth notes. A double bar line is present after the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with a fermata. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a fermata. The bass clef staff has a *cresc.* (crescendo) marking and shows a transition to a more complex, dense texture with many beamed notes.

Fourth system of musical notation. Both the treble and bass clef staves feature a complex, rhythmic texture with many beamed notes and rests, creating a syncopated feel.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a steady eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a steady eighth-note accompaniment. The system concludes 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 -

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various chords and rhythmic patterns.

- 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.....

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various chords and rhythmic patterns. A dynamic marking of *f* is present in the bass clef.

f. *f.* *p*
 O - ha - yo! O - ha - yo! Moon by night and sun by day
f. *f.* *p*
 O - ha - yo! O - ha - yo! Moon by night and sun by day
f. *f.* *p*
 O - ha - yo! O - ha - yo! Moon by night and sun by day
f. *f.* *p*
 O - ha - yo! O - ha - yo! Moon by night and sun by day

p
stip

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

f.
stip

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.*

Day born of love, Of gladness and delight Your

Day born of love, Of gladness and delight Your

Day born of love, Of gladness and delight Your

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!

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 -

- blaze!

- blaze!

- blaze!

- blaze!

N^o17. SONG—(MOLLY.) "THE TOY MONKEY."

COMPOSED BY LIONEL MONCKTON.

Allegro moderato.

PIANO.

The piano introduction is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a mezzo-forte (*mf*) dynamic. The melody features several triplet patterns and is marked with accents (>) and slurs. The bass line provides a simple harmonic accompaniment.

MOLLY.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes a piano (*p*) dynamic marking. The lyrics are: "1. Poor lit - tle maid - en, who" and "2. No - bo - dy doubts that this".

1. Poor lit - tle maid - en, who
2. No - bo - dy doubts that this

M.

loves a bit of fun,
hor - rid Ja - pan - ese

Learns her pro - pen - si - ty to rue!
Wives - o - ri - en - tal - ly - has got;

The piano accompaniment for the second line continues the harmonic support for the vocal melody, maintaining the same key signature and tempo.

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 - ties 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

wish me a po - lite good - day
wish him a po - lite good - day!

1^o 2^o

cresc.

DANCE (After 2nd verse.)

3 3 3 3

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests.

Second system of musical notation, including a *poco rit.* marking in the bass line. The music continues with various notes and rests.

Third system of musical notation, including a *poco rit.* marking in the bass line. The music continues with various notes and rests.

Fourth system of musical notation, including a *poco rit.* marking in the bass line. The music continues with various notes and rests.

Fifth system of musical notation, including a *poco rit.* marking in the bass line. The music continues with various notes and rests.

Sixth system of musical notation, including a *poco rit.* marking in the bass line. The music concludes with various notes and rests.

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

Allegretto.

PIANO.

The piano introduction is in 2/4 time, marked *f*. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass staff begins with a bass clef and a 2/4 time signature, playing a simple accompaniment of quarter notes G2, B1, and D2.

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

The first line of the duet is in 6/8 time. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second line of the duet continues in 6/8 time. The vocal line and piano accompaniment maintain the same musical structure as the first line, with the piano part providing a consistent accompaniment.

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.

Weel
Weel

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

The first system of music features a vocal line in 2/4 time with a treble clef. The lyrics are "O chi - kee hi - kee ching - a - ring - a - ree! The". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

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

The second system continues the vocal line with the lyrics "smart French girl and the cute Chi - - nee! Mon - sieur, mam' - selle Suit". The piano accompaniment remains consistent with the first system.

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

The third system features the vocal line with the lyrics "ve - ry ve - ry well, So sing Ching - a - ring Ching - a - ring - a - ring - a - ree!". The piano accompaniment includes some dynamic markings like accents and a crescendo hairpin.

The smart French girl and th-

The fourth system shows the vocal line with the lyrics "The smart French girl and th-". The piano accompaniment continues with chords and a bass line.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one flat (Bb). The music is in a 2/4 time signature. The vocal line has a melodic contour that rises and then falls, with lyrics underneath. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

ring - a - ring - a - ree!

DANCE (after second verse.)

mf

D.C.

The second system continues the vocal line and piano accompaniment. It features a section marked "DANCE (after second verse.)" which begins with a double bar line and a repeat sign. The piano part for this section is marked with a dynamic of *mf* (mezzo-forte). Below the piano part, the instruction "D.C." (Da Capo) is written. The music continues with a similar melodic and harmonic style to the first system.

The third system shows the continuation of the piano accompaniment. The vocal line is not present in this system. The piano part maintains the rhythmic and harmonic patterns established in the previous systems, with a steady flow of chords and moving lines in both hands.

f

The fourth system continues the piano accompaniment. A dynamic marking of *f* (forte) is present in the piano part, indicating a change in volume. The music remains in the same key and time signature, with consistent rhythmic patterns.

The fifth and final system of music on this page shows the concluding part of the piano accompaniment. It ends with a double bar line and a repeat sign, indicating the end of the piece. The piano part concludes with a final chord and a cadence.

N^o19. CONCERTED PIECE—"GEISHA ARE WE."

PIANO.

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *mf* and *p*.

4 GEISHA.

The first vocal part is a soprano line with lyrics: "Gei-sha are we, Bid-den to be Present to-day at the ce-re-mo-nee;". The piano accompaniment is in 3/4 time, key of D major, with a steady eighth-note bass line and chords in the right hand.

† C.

The second vocal part is a contralto line with lyrics: "Each in her best, Dain-ti-ly dress'd Brings en-ter-tainment for ev-e-ry guest." The piano accompaniment continues with the same rhythmic pattern as the first part.

4 C. Smart lit-tle maid, Versed in her trade, Knows what will please when ex-pressive - ly play'd,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a treble clef and a common time signature. The lyrics are: "Smart lit-tle maid, Versed in her trade, Knows what will please when ex-pressive - ly play'd,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

4 C. Guess-ès what dance All will en-trance, Aid-ed by sau-ry and mis-chie-vous glance.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Guess-ès what dance All will en-trance, Aid-ed by sau-ry and mis-chie-vous glance." The musical notation remains consistent with the first system, including the treble clef for the vocal line and the two-staff piano accompaniment.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "Gei-sha are we, Bidden to be Present to-day at the ce-re-mo-nee;" The musical notation remains consistent with the previous systems.

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "Each in her best, Dain-ti-ly dress'd Brings entertainment for ev-e-ry guest." The musical notation remains consistent with the previous systems, ending with a double bar line.

OFFICERS.

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

OFF

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

OFF

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

OFF

4 GEISHA.

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

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 in G major and begins with a treble clef. The lyrics are "mus - n't ask us ques - tions and de - tain us all the day, For you're". The piano accompaniment is in G major and begins with a treble clef. The dynamic marking *pp* is present at the start of the piano part.

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

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "naugh - ty Eng - lish sai - lors, and we don't know what you'll say! Yes, the". The piano accompaniment is in G major and begins with a treble clef.

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

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "bride is ve - ry charm - ing, but it is - n't your af - fair, So you'll". The piano accompaniment is in G major and begins with a treble clef.


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

CUNNINGHAM.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "please to let us go, and oh! we won - der how you dare! If the". The piano accompaniment is in G major and begins with a treble clef. The name "CUNNINGHAM." is written above the end of the system.

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

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 wonder how we dare!

GEISHA.

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

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

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

ev-e-ry guest.

dim: *ppp*

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

Andante.

PIANO. *mf*

The piano introduction consists of two staves. The right hand plays a melodic line in treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The left hand plays a bass line in bass clef, starting with a quarter note G3, followed by eighth notes F3, E3, and a quarter note D3. The music is in 4/4 time and G major.

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 first system shows the vocal line and piano accompaniment. The vocal line is in treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a quarter note B4. The piano accompaniment is in bass clef, starting with a quarter note G3, followed by eighth notes F3, E3, and a quarter note D3. The music is in 4/4 time and G major.

Friend - less and fair, my help may sore-ly need? How can I wait, and
O - ver my path the joy-ous sunlight falls; Yet is my dear, whose

The second system shows the vocal line and piano accompaniment. The vocal line is in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note B4. The piano accompaniment is in bass clef, starting with a quarter note G3, followed by eighth notes F3, E3, and a quarter note D3. The music is in 4/4 time and G major.

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 cruel 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!



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 staff with a key signature of three sharps (F#, C#, G#) and a bass staff. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords. The word "Fine" is written at the end of the piece.

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 shows the vocal melody (treble clef) and piano accompaniment (grand staff). The piano part is marked *p* (piano). The lyrics are: "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 -".

J.

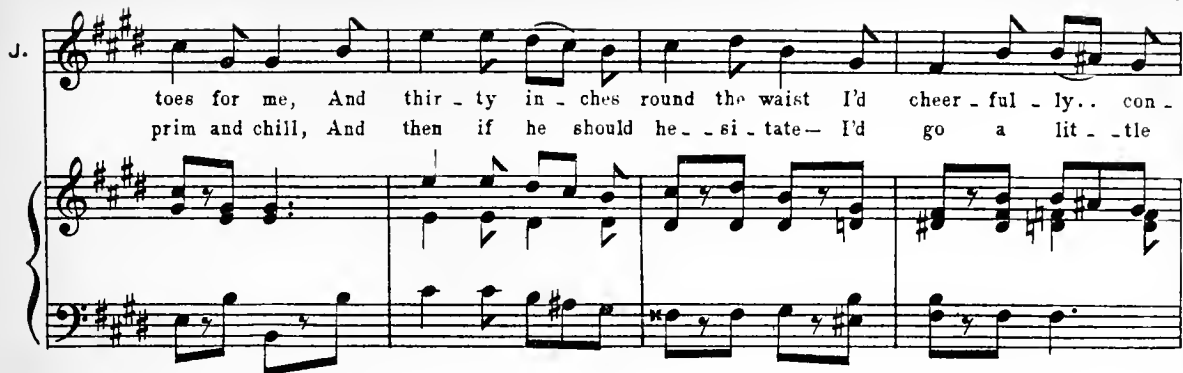
would - n't do! I'd wear a frock that was - n't smart— An un - be - com - ing
 - sent to go! I'd catch his eye by con - duct which Would not be vo - - ted

The second system continues the vocal melody and piano accompaniment. The piano part features a steady accompaniment of chords. The lyrics are: "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".

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 concludes the vocal melody and piano accompaniment. The piano part is marked *p* (piano). The lyrics are: "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".

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

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

Andante con moto.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 8/8.

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

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

The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

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

The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

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 consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The piano accompaniment is in G major (one sharp) and 4/4 time. The melody is simple and lyrical, with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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 vocal melody and piano accompaniment. The piano accompaniment includes a change in the bass line, with a sharp sign indicating a change in the key signature or a specific harmonic progression.

fair From hill and from val - ley The

fair From hill and from val - ley The

The third system concludes the vocal melody and piano accompaniment. The piano accompaniment features a final cadence with a sharp sign in the bass line.

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

Detailed description: This system contains the first two lines of the musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'splen - - dour aus - pi - cious, . . O sun-beams il - lu - mine the day! With'. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a repeating eighth-note arpeggiated pattern in the right hand and a steady bass line in the left hand. A piano dynamic marking 'pp' is placed at the beginning of the piano part.

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

Detailed description: This system contains the second two lines of the musical score. The top two staves are vocal lines with the lyrics 'per - - - fume de - - li - cious, . . O flow - ers make fragrant the way! O'. The bottom two staves are piano accompaniment, continuing the arpeggiated pattern from the first system.

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

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

Detailed description: This system contains the final two lines of the musical score. The top two staves are vocal lines with the lyrics 'ze - - - phyre, go car - ry Our song to the Mas - ter of Might, Who'. The bottom two staves are piano accompaniment, concluding the piece with the same arpeggiated pattern.

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 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 grand staff (treble and bass clefs). The lyrics are: "com - - eth to mar - ry The Rose of his fancy's de - light, The" on the first line, and "com - - eth to mar - ry The Rose of his fancy's de - light, The" on the second line.

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 second system continues the musical score. The vocal staves have the lyrics: "Rose of his fancy's de - light, The Rose of his fancy's de - light!" on the first line, and "Rose of his fancy's de - light, The Rose of his fancy's de - light!" on the second line. The piano accompaniment includes a *rit.* marking in the bass staff.

.....

.....

gva

The third system concludes the musical score. The vocal staves contain dotted lines indicating the end of the vocal parts. The piano accompaniment features a *gva* (grace) marking over a series of sixteenth notes in the treble staff.

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

Moderato.

PIANO.

f

sempre stacc.

3

3

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-

p

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,

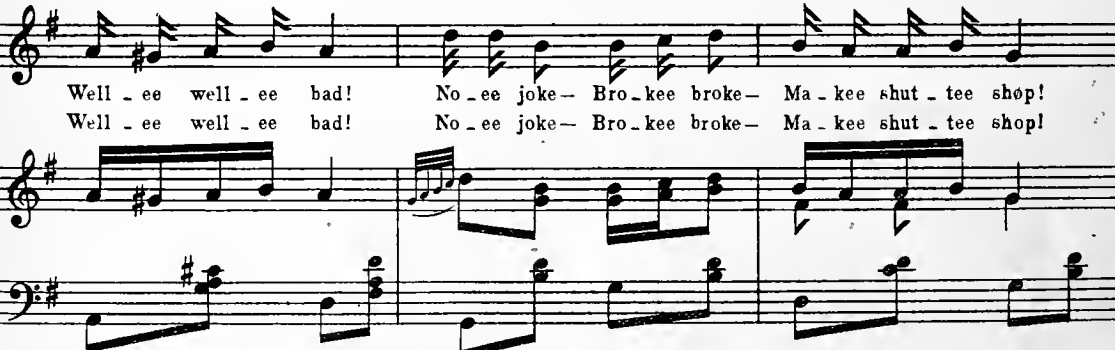
The musical score is written in 2/4 time with a key signature of one sharp (F#). The piano accompaniment begins with a forte (f) dynamic and includes triplet figures in both hands. The vocal line (W-H.) consists of two verses of lyrics. The piano accompaniment continues with a piano (p) dynamic and features a steady accompaniment pattern.

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. 

Well - 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!

DANCE.

PIANO

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including two triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features more triplet markings in both the treble and bass staves, maintaining the piano (*p*) dynamic.

The third system shows a change in texture. The right hand has a more complex, rapid melodic passage, while the left hand continues with a steady accompaniment. The dynamic remains piano (*p*).

The fourth system features a dense, rhythmic accompaniment in both hands, with many beamed notes and chords. The dynamic is still piano (*p*).

Più mosso.

The fifth system marks a change in tempo with the instruction *Più mosso.* The music becomes more rhythmic and driving. It includes dynamic markings for piano (*p*), fortissimo (*ff*), and piano (*p*) again. The right hand has a series of beamed notes, and the left hand has a strong, rhythmic accompaniment.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a final chord with a fermata. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines. Dynamics include *p* and *ff*. There are accents (*>*) over several notes.

Second system of a piano score. The right hand continues with eighth-note patterns and chords. The left hand has a steady accompaniment. A dynamic marking of *p* is present. Accents (*>*) are used over notes in both hands.

Third system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand has a steady accompaniment with chords and eighth notes.

Fourth system of a piano score. The right hand has a melodic line with eighth-note patterns and a trill-like figure. The left hand has a steady accompaniment. A dynamic marking of *f* is present. Accents (*>*) are used over notes in both hands.

Fifth system of a piano score. The right hand features a melodic line with eighth-note patterns and chords. The left hand has a steady accompaniment with chords and eighth notes. The system concludes with a double bar line.

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

VOICE. *Andante.*

Oh,
When

PIANO.

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 smile 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

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. *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!

rall.

al tempo di ralse.

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

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

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

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

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

heart!

heart!

heart!

heart!

heart!

pp *dim.* *ppp*

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



GUN.



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 look - ing 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 - nt 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

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

1^o 2^o

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.

Cresc.

N^o 27. SONG.— (MOLLY & CHORUS.) "THE INTERFERING PARROT."

Moderato.

PIANO.

MOLLY.

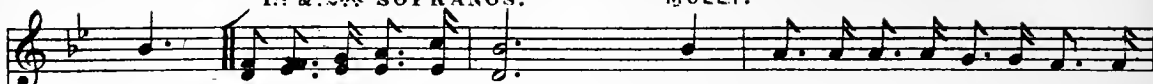
A par-rot once re-si - ded in a pret-ty gild - ed cage, Sar -
 He left the poor ca - na - ry with her spi - rits ra - ther low, But
 Ca - na - ry's yel - low coun - tenance with jea - lous - y was green, And
 Of coursethere is a mo - ral, and of courseit's at the end— Those

- 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

knew that two canaries had a - partments overhead Who'd on - ly ve - ry re - cently been
 vain hetried cares,ses, and at - tempted to deny— The sil - ly lit - tle bird be - gan to
 she with pockethandkerchief and he with sul - lens cowl, They hurried off to M^r.— Justice
 as to all the trouble each in turn was giving vent, They put the cunning monkey on the

CHORUS.
1st & 2nd SOPRANOS.

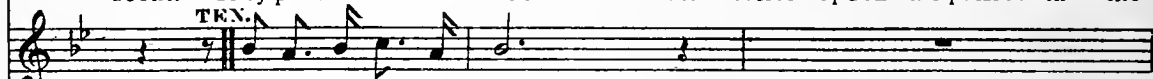
MOLLY.



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!

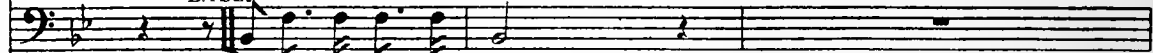
He kept an eye on all that they were
She told him that she knew he lov'd a -
He grant-ed a ju-di-cial se - par-
He called up-on the par-rot in the

TRN.

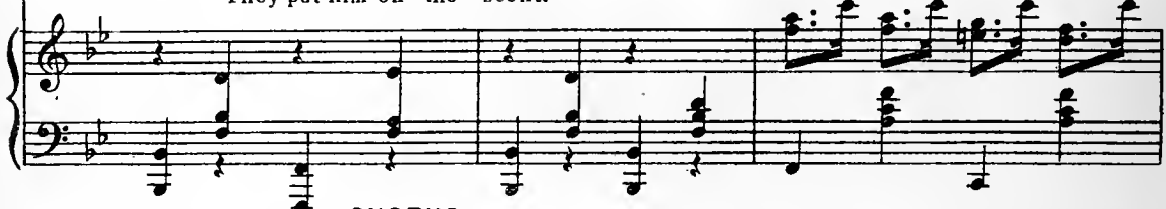


They'd recent.ly been wed!
The bird be_gan to cry!
To M!— Jus_tice Owl!
They put him on the scent!

BASS.



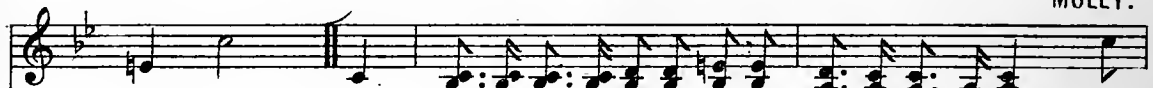
They'd recent.ly been wed!
The bird be_gan to cry!
To M!— Jus_tice Owl!
They put him on the scent!



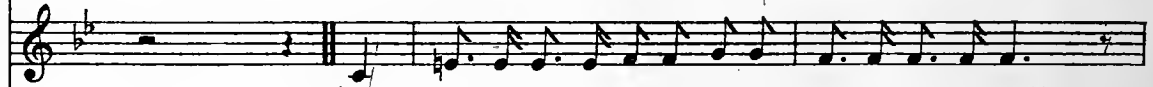
CHORUS.

MOLLY.

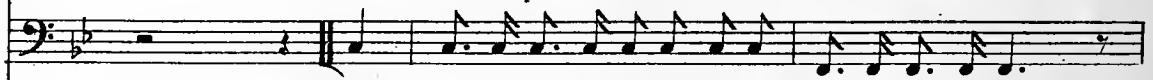
M



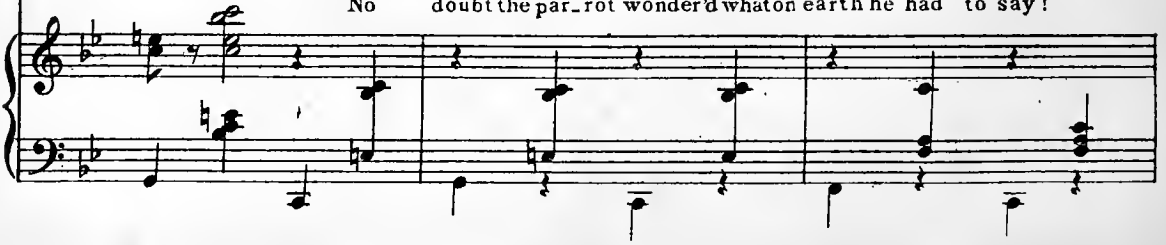
do - ing— An in - ter - fer - ing parrot in a nas - ty frame of mind! And
no - ther— A shocking ac - cu - sa - tion for a lit - tle bird to make! And
- a - tion— And all because of Polly's un - sub - stan - ti - at - ed words! And
morn - ing— No doubt the par - rot wonder'd what on earth he had to say! 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.

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!

MOLLY.

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 - cur'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

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

called on Mrs. — C. and took a cup of tea When
 knew there'd be a fuss, so jump - ing in 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

called on Mrs. — C. and took a cup of tea When
 knew there'd be a fuss, so jump - ing in 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.

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.

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. *f* Be - fore our eyes The pros - pect lies Of

ALTO. *f* Be - fore our eyes The pros - pect lies Of

TENOR. *f* Be - fore our eyes The pros - pect lies Of

BASS. *f* Be - fore our eyes The pros - pect lies Of

PIANO. *f*

f rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

f rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

f rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

f rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

pair. No won-der then That maids and men U - nite in Hy-men's praise, And

pair. No won-der then That maids and men U - nite in Hy-men's praise, And

pair. No won-der then That maids and men U - nite in Hy-men's praise, And

pair. No won-der 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!

cresc.

ff

N^o 29. QUARTETTE — "WHAT WILL THE MARQUIS DO?"
(MIMOSA, FAIRFAX, CUNNINGHAM & WUN-HI.)

PIANO. *mf*

(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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "pop a lit_tle stop_per On his jol_ly, jol_ly jinks! Oh" for the first line, and "pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may do what he likes; he may" for the subsequent lines.

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

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "what will he do, and what will he" for the first line, and "say what he thinks; But we'll pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may" for the subsequent lines.

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!

DANCE.

DC.

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 - - Believe 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.

Joi - 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.

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

sha - - - - - dy, When a fo-reign-er gay Who was
 sha - - - - - dy, The fo-reign-er bold Was de -

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

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.*

rall: *mp*

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 flut-ter 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

ff

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

riten:

do, do, do, And of - ten laugh at some - thing I should

riten:

not..... Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

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

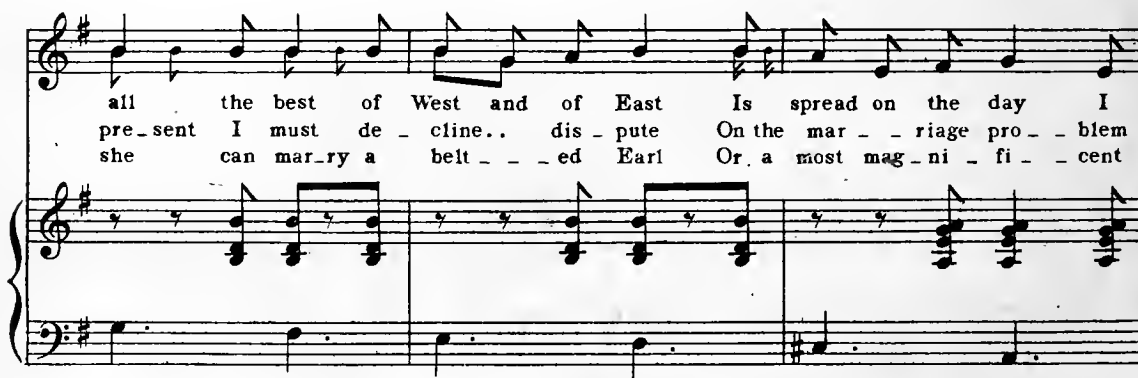


is - - n't a time to tar - ry.
man - - - ner phil - - - an - thro - pic.
sil - - ly young Bri - - - tish tar kiss.

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 . . .

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-fracin, 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

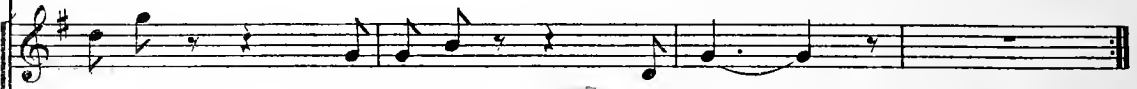
He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

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



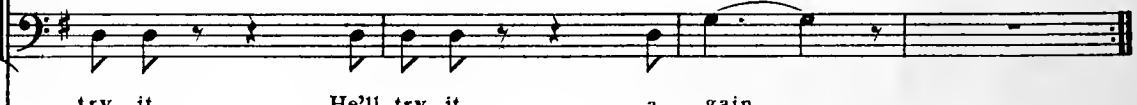
try it He'll try it a - gain....
 do it He'll do it a - gain....
 go - ing He's go - ing a - gain....



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

The first system of piano accompaniment for the 'DANCE' section. It consists of two staves, treble and bass clef, in 6/8 time. The music is marked with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line with eighth notes.

The second system of piano accompaniment. The right hand continues the melodic line with some grace notes and slurs. The left hand maintains the rhythmic accompaniment.

The third system of piano accompaniment, continuing the rhythmic and melodic patterns established in the previous systems.

dim:

The fourth system of piano accompaniment. The right hand has a more complex texture with chords and slurs. The left hand continues with eighth notes. The dynamic marking *dim:* (diminuendo) is present.

IMARI.

I'm go-ing, I'm go-ing, I'm go-ing a - gain.

p *ff*

The 'IMARI' section features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is in 6/8 time and consists of a simple melody. The piano accompaniment starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The right hand of the piano part has a melodic line with slurs, and the left hand has a bass line with eighth notes.

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 begins with a melody in the treble clef, marked *mf*. The left hand provides accompaniment in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece concludes with a double bar line.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is three flats and the time signature is 2/4. The lyrics are: "Here a-mong the flow-ers, Mol-ly mine, You dis-trust-ed me girl, Mol-ly mine,". The piano accompaniment starts with a *p* dynamic.

The second system continues the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is three flats and the time signature is 2/4. The lyrics are: "Min-utes go like hours. shade or shine; Turned a mim-ic-ted girl, Fair and fine:". The piano accompaniment continues with a *p* dynamic.

By the golden gra - ting Where you pine,
Now, too late the dan - ger You di - vine,

I - dle I am wait - ing Mol - ly mine.
Cap - tured by a stran - ger Mol - ly mine.

Mol - ly, Mol - ly I have strayed in fol - ly,
Mol - ly, Mol - ly play'd with like a dol - ly,

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;

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

Where there blows my Eng - lish rose, my Molly Molly dear.
 True and tried my Eng - lish bride, my

mosso. *1º poco rit.*

mosso. *poco rit. e dim.* *a tempo*

Mol - ly Mol - ly dear.

2º *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-n't 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 tenants in pos - session On the route of the pro - cession, But a

not - she need - n't 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!

- 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.