



SAN TOY,

OR
THE EMPEROR'S OWN.

A
Chinese Musical Comedy.

Words by

EDWARD MORTON,

Lyrics by

HARRY GREENBANK & ADRIAN ROSS.

Music by

SIDNEY JONES.

Vocal Score) 6/- net.

Piano Score 3/- net.

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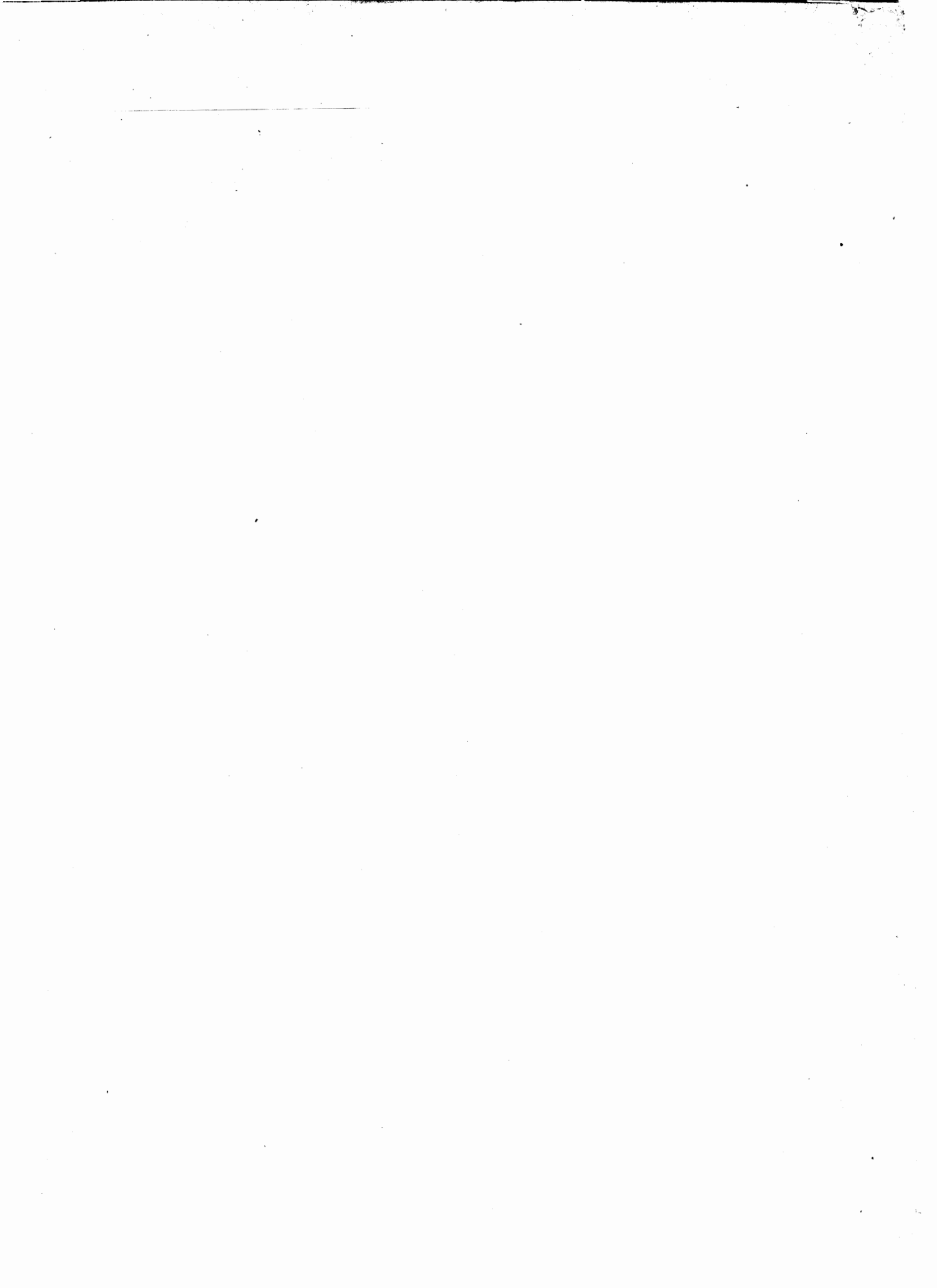
U. S. A.

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YEN HOW (A Mandarin)	<i>MR RUTLAND BARRINGTON</i>
SIR BINGO PRESTON (British Consul at Pynka Pong)	<i>MR FRED KAYE</i>
SING HI (President of the Board of Ceremonies)	<i>MR COLIN COOP</i>
LIEUT. HARVEY TUCKER	<i>MR LIONEL MACKINDER</i>
FO HOP (A Chinese Student)	<i>MR SCOTT RUSSELL</i>
FANG (A Boatman)	<i>MR MCLEAN</i>
HU PI	<i>MR S. ARRIGONI</i>
WAI HO	<i>MR MURPHY</i>
LI HI	<i>MR T. H. DAVID</i>
LI LO	<i>MR F. VIGAY</i>
OLD MANDARIN (At Court of Peking)	<i>MR ACKERMAN MAY</i>
AND	
LI	<i>MR HUNTLEY WRIGHT</i>
POPPY (Daughter of Sir Bingo)	<i>MISS HILDA MOODY</i>
DUDLEY (Her Maid)	<i>MISS GRACIE LEIGH</i>
CHU (A Widow)	<i>MISS MAY BUCKLEY</i>
WUN LUNG (Perpetual Corporal of the Emperor's Own)	<i>MISS GLADYS HOMFREY</i>
KO FAN (Of the Emperor's Own)	<i>MISS MAIDIE HOPE</i>
YUNG SHI	<i>MISS F. COLLINGBOURN</i>
ME KOU	<i>MISS MARIE FAWCETT</i>
SIOU	<i>MISS M. ROCHE</i>
SHUEY PIN SING	<i>MISS F. ALLEN</i>
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HU YU	<i>MISS MARY COLLETTE</i>
TRIXIE	<i>MISS TOPSY SINDEN</i>
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LADY PICKLETON	<i>MISS HILDA CORAL</i>
AND	
SAN TOY (Daughter of Yen How)	<i>MISS MARIE TEMPEST</i>

PAS SEUL in ACT II. by *MISS TOPSY SINDEN*

Act I. A STREET IN PYNKA PONG (Hawes Craven)
 Act II. HALL IN EMPEROR'S PALACE AT PEKING.
 (Joseph Harker)

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SAN TOY.

A MUSICAL COMEDY IN TWO ACTS.

LIBRETTO BY
EDWARD MORTON.

LYRICS BY
HARRY GREENBANK
& ADRIAN ROSS.

MUSIC BY
SIDNEY JONES.

C.S. 967300
M
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J79S C.2

Nº 1. OPENING CHORUS — "WE'LL KEEP THE FEAST IN PYNKA PONG."

Allegro moderato.

PIANO.



4/28/69 *Revised*



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

Piano accompaniment for the second system, including dynamic markings like *ff* and *mf*.

SOPRANO I & II. *mf*

TENOR. *mf*

BASS. *mf*

On Chi-na's em-pire shining bright The moon will reach its full to-night. To -

On Chi-na's em-pire shining bright The moon will reach its full to-night. To -

On Chi-na's em-pire shining bright The moon will reach its full to-night. To -

Vocal staves for Soprano, Tenor, and Bass, and piano accompaniment for the third system.

- night a gay..... and fes - tive throng Will keep the feast in Pyn - ka

- night a gay..... and fes - tive throng Will keep the feast in Pyn - ka

- night a gay..... and fes - tive throng Will keep the feast in Pyn - ka

Vocal staves for Soprano, Tenor, and Bass, and piano accompaniment for the fourth system.

Pong! Ten thou - sand lan - terns o - ver head, Will

Pong! Ten thou - sand lan - terns o - ver head, Will

Pong! Ten thou - sand lan - terns o - ver head, Will

spar - kle yel - low, blue and red, And cast their

spar - kle yel - low, blue and red, And cast their

spar - kle yel - low, blue and red, And cast their

twink - ling lights a - long The ra - diant streets of

twink - ling lights a - long The ra - diant streets of

twink - ling lights a - long The ra - diant streets of

Pyn - - ka Pong. To -

Pyn - ka Pong. To -

Pyn - ka Pong. To -

Pyn - ka Pong. To -

- night the great - est and the least Will keep the year - ly

- night the great - est and the least Will keep the year - ly

- night the great - est and the least Will keep the year - ly

Full - moon Feast, With drink and dance,..... and sup and

Full - moon Feast, With drink and dance,..... and sup and

Full - moon Feast, With drink and dance,..... and sup and

song, When mid - night falls on Pyn - ka Pong. To - night we'll

song, When mid - night falls on Pyn - ka Pong. To - night we'll

song, When mid - night falls on Pyn - ka Pong. To - night we'll

pass the moon - cakes round, To - night with mu - sic's mer - ry

pass the moon - cakes round, To - night with mu - sic's mer - ry

pass the moon - cakes round, To - night with mu - sic's mer - ry

sound, With tink - ling bell an - d clash - ing gong We'll fête the

sound, With tink - ling bell an - d clash - ing gong We'll fête the

sound, With tink - ling bell an - d clash - ing gong We'll fête the

moon in Pyn - ka Pong With tink - ling bell and clash - ing

moon in Pyn - ka Pong With tink - ling bell and clash - ing

moon in Pyn - ka Pong With tink - ling bell and clash - ing

f gong, We'll fête the moon in Pyn - ka Pong.

f gong, We'll fête the moon in Pyn - ka Pong.

f gong, We'll fête the moon in Pyn - ka Pong.

ff

(DENTIST. SOLI.)

Be - fore you sit down to the feast - ing to - night, The dentist should see that your

teeth are all right; There is - nt a tooth Of age or of youth That

(FORTUNE TELLER.)

ev - er re - sist - ed my pin - cers un - couth. When Chi - na makes ho - li - day

bus - ness is slack, And then I am rea - dy to fin - ger my pack; For

peo - ple you see, come flocking to me To know what their for - tunes are

(RICE SELLER.)

go - ing to be! Though sharks' fins and birds' nests are all ve - ry well, For

R.H.

health and for strength there is no thing like rice! It's wholesome and light And

(BARBER.)

tast - y and white, So pur - chase a bowl for your sup - per to - night. Oh,

come and be shav'd for the Feast of the Moon! On fes - tive oc - ca - sions a

bar-ber's a boon. I shave on the spot With wa-ter that's hot, My

meth-ods are rough but my ra-zors are not.

SOPRANO I & II.

TENOR.

BASS.

No won-der a lot Of

No won-der a lot Of

No won-der a lot Of

cus-tom he's got, His ra-zors are sharp and his wa-ter is hot.

cus-tom he's got, His ra-zors are sharp and his wa-ter is hot.

cus-tom he's got, His ra-zors are sharp and his wa-ter is hot.

In ev - 'ry cor - ner street and square From
 In ev - 'ry cor - ner street and square From
 In ev - 'ry cor - ner street and square From

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "In ev - 'ry cor - ner street and square From".

dawn to sun - set we pre - pare By do - ing no -
 dawn to sun - set we pre - pare By do - ing no -
 dawn to sun - set we pre - pare By do - ing no -

The second system continues the vocal and piano parts. The lyrics are: "dawn to sun - set we pre - pare By do - ing no -".

- - thing all day long To keep the feast in Pyn - ka
 - - thing all day long To keep the feast in Pyn - ka
 - - thing all day long To keep the feast in Pyn - ka

The third system concludes the vocal and piano parts. The lyrics are: "- - thing all day long To keep the feast in Pyn - ka".

Pong. But when the wel - come dark - ness comes Then light your
 Pong. But when the wel - come dark - ness comes Then light your
 Pong. But when the wel - come dark - ness comes Then light your

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Pong. But when the wel - come dark - ness comes Then light your". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

lan - terns, beat your drums - With tink - ling bell and clash - ing
 lan - terns, beat your drums - With tink - ling bell and clash - ing
 lan - terns, beat your drums - With tink - ling bell and clash - ing

The second system continues the musical score. The vocal staves have the lyrics: "lan - terns, beat your drums - With tink - ling bell and clash - ing". The piano accompaniment continues with a similar rhythmic pattern. There are dynamic markings such as *p* (piano) and *f* (forte) throughout the system.

gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling
 gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling
 gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling

The third system concludes the page. The vocal staves have the lyrics: "gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling". The piano accompaniment features a more active melodic line in the right hand. Dynamic markings include *f* and *p*.

bell and clash-ing gong Acclaim the moon..... in

bell and clash-ing gong Acclaim the moon..... in

bell and clash-ing gong Acclaim the moon..... in

f

ff

Pyn - - ka Pong.

Pyn - - ka Pong.

Pyn - - ka Pong.

p

smorzando.

ppp

Nº 2. QUINTETTE — (LI, WAI HO, AH WEN, YU SAM & ME KOU.) "THE MANDARIN."

Allegro moderato.

VOICE.

The first system of music consists of a voice line and a piano accompaniment. The voice line is on a single staff with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. It contains a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. It features a series of chords and eighth notes. Dynamic markings 'ff' and 'mf' are present in the piano part.

PIANO.

The second system of music continues the voice and piano parts. The voice line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and eighth notes.

(WAI HO & AH WEN.)

- 1. Of
- 2. He

The third system of music features a voice line and a piano accompaniment. The voice line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and eighth notes.

W.H.
&
A.W.

no - ble kin is the man - da - rin.. With man - ners smooth as a jas - per pin... so
 did - n't be - gin as a man - da - rin.. Ex - am - in - a - tions he had to win... com -

(YU SAM & ME KOU.)

W.H.
&
A.W.

court - - ly..... A
 pet - - ing..... And he

SOPRANOS.
 So court - ly.....
 Com - pet - ing.....

TENOR.
 So court - ly.....
 Com - pet - ing.....

BASS.
 So court - ly.....
 Com - pet - ing.....

Y.S.
&
M.K.

dou - ble chin has the man - da - rin And his man - ly form is far from thin It's
 sav'd his skin did the man - da - rin... By hav - ing the an - swers sewn with - in... His

Y. S.
&
M. K.

(L.I.)

port - ly.....
pleat - ing.....

For he is the man - da - lin He
But though he's a man - da - lin His

It's port - ly..... da-lin
His pleat - ing..... da-lin

It's port - ly..... da-lin
His pleat - ing..... da-lin

It's port - ly..... da-lin
His pleat - ing..... da-lin

L.

lu-lee our hap-py valley And I Am Li His sly And wi-ly Pli-vate Sec-le-taly
money accounts dont tally For I Am Li His sly And wi-ly Pli-vate Sec-le-taly

(ALL & CHORUS.)

For
For
For
For

he is the man - da - rin da - rin A girl would like to
 he is the man - da - rin da - rin That makes us fetch and

he is the man - da - rin da - rin A girl would like to
 he is the man - da - rin da - rin That makes us fetch and

he is the man - da - rin da - rin A girl would like to
 he is the man - da - rin da - rin That makes us fetch and

mar-ry That's why We try To buy Up Li His pri - vate Sec - re -
 car-ry That's why We try To buy Up Li His pri - vate Sec - re -

mar-ry That's why We try To buy Up Li His pri - vate Sec - re -
 car-ry That's why We try To buy Up Li His pri - vate Sec - re -

mar-ry That's why We try To buy Up Li His pri - vate Sec - re -
 car-ry That's why We try To buy Up Li His pri - vate Sec - re -

Nº 3. SONG — (DUDLEY.) "THE LADY'S MAID"

Music by LIONEL MONCKTON.

Allegretto.

VOICE.

PIANO.

1. A
2. Her
3. And

D.

mo - dern la - dy's maid Who serves a mo - dern la - dy Has
mis - tres - s's cos - tumes With per - fect taste she choos - es She
if she is dis - miss'd For fail - ing in her du - ty She'll

D.

got to know her trade In Nine - teen Hun - dred A. D. To
us - es her per - fumes And wears her smart - est blous - es On
turn a vo - cal - ist Of un - sus - pect - ed beau - ty A

D.

pump a flag - ging tyre To brush a bike or ride it To
 Co - vent Gar - den nights When peo - ple go a - mask - ing Her
 - muse - ment she'll af - ford To peo - ple smart or - sha - dy And

D.

send a note or wire And just to look in - - side it! For a
 la - dy's rid - ing tights She bor - rows with - out ask - ing For a
 fas - cin - ate the lord Who mar - ried her young la - dy For a

D.

la - dy's maid must read a bit If her
 la - dy's maid must dress a bit It's a
 la - dy's maid must dance a bit In the

D.

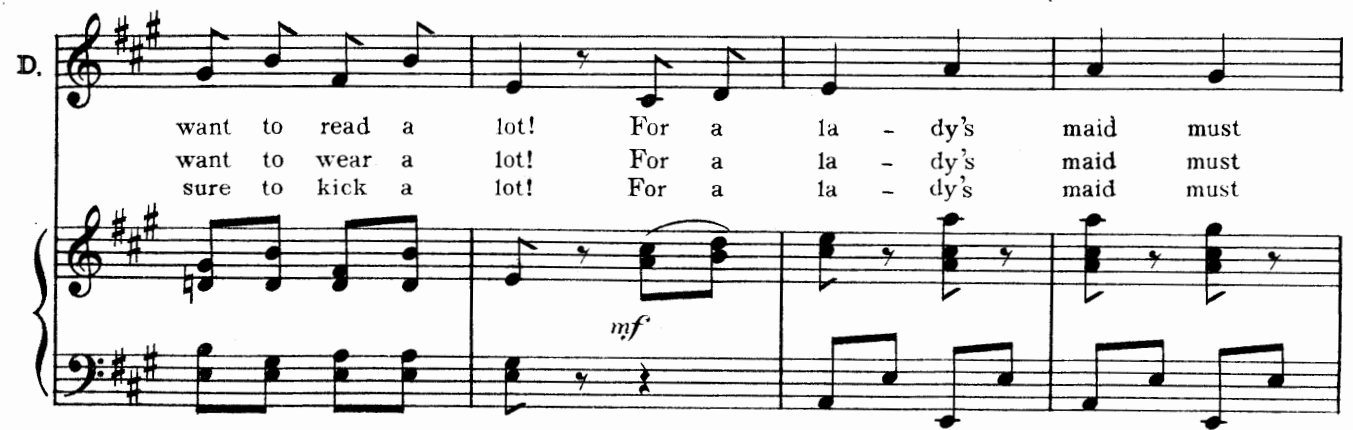
ac - tive help you need a bit As she's
 taste you can't sup - press a bit If she
 style they do in France a bit For she

D. 

in the play, she had bet - ter know the
wants a gown that you hap - pen to have
can can - - can and she stu - died on the

D. 

plot, You must let her read a lit - tle or she'll
got You must let her wear a lit - tle or she'll
spot You must let her kick a lit - tle or she's

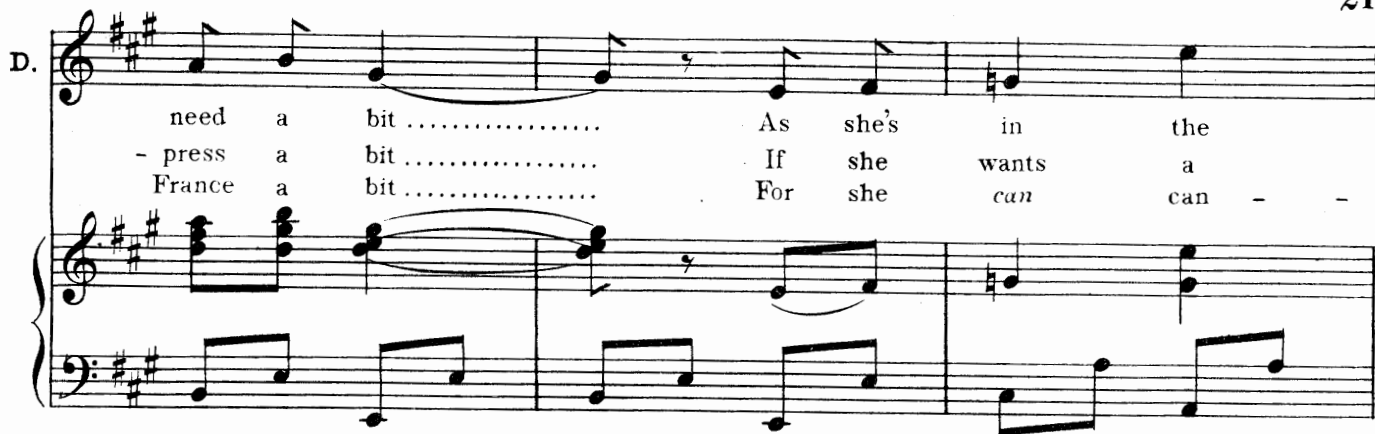
D. 

want to read a lot! For a la - dy's maid must
want to wear a lot! For a la - dy's maid must
sure to kick a lot! For a la - dy's maid must

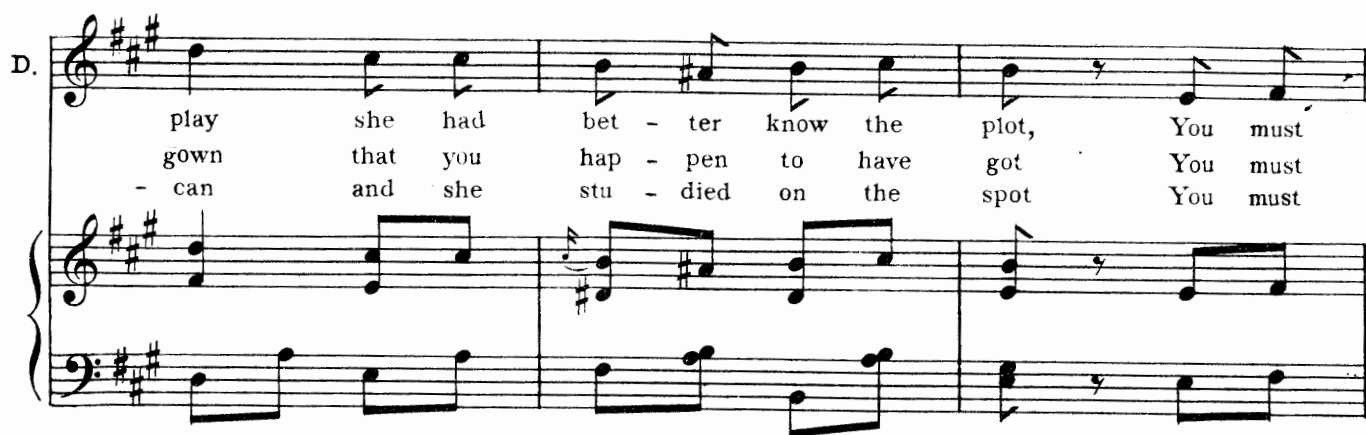
mf

D. 

read a bit If her ac - tive help you
dress a bit It's a taste you can't sup -
dance a bit In the style they do in

D. 

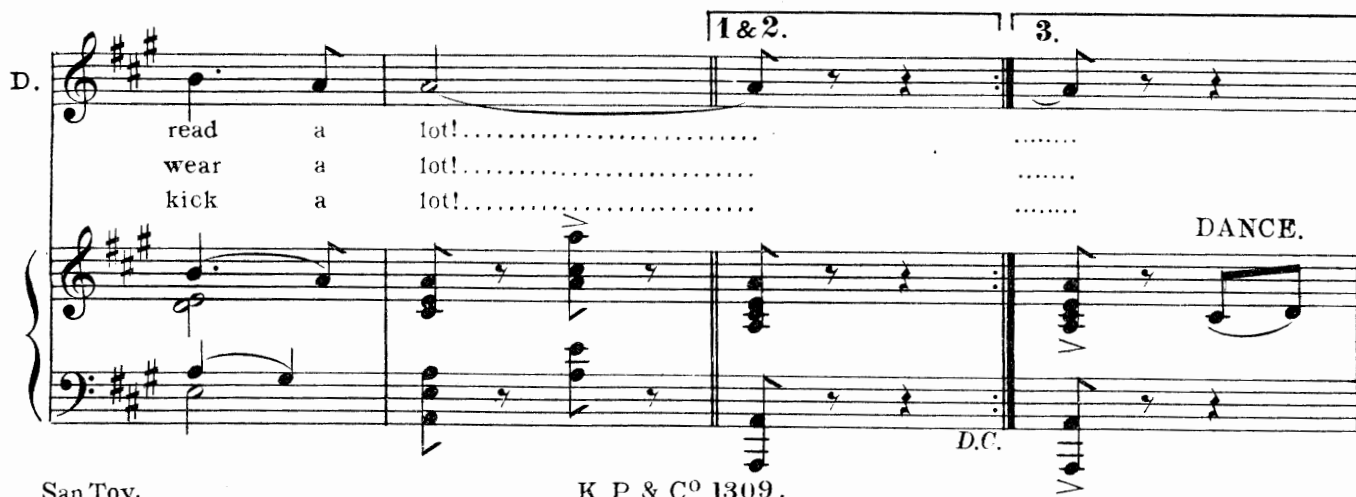
need a bit As she's in the
 - press a bit If she wants a
 France a bit For she can can - -

D. 

play she had bet - ter know the plot, You must
 gown that you hap - pen to have got You must
 - can and she stu - died on the spot You must

D. 

let her read a lit - tle or she'll want to
 let her wear a lit - tle or she'll want to
 let her kick a lit - tle or she's sure to

D. 

read a lot!
 wear a lot!
 kick a lot!

1 & 2. 3.
 DANCE.
 D.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of A major (indicated by three sharps: F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. There are several rests and dynamic markings throughout the system.

The second system of musical notation continues the piece. It features similar rhythmic patterns and melodic lines in both the treble and bass staves. The key signature remains A major. The notation includes various note values and rests, maintaining the piece's tempo and feel.

The third system of musical notation shows further development of the melody and accompaniment. The treble staff has more complex phrasing with some slurs, while the bass staff provides a steady accompaniment. The key signature is still A major.

The fourth system of musical notation includes a dynamic marking of *mf* (mezzo-forte) in the treble staff. The music continues with intricate melodic lines and accompaniment. The key signature remains A major.

The fifth system of musical notation features more complex melodic passages in the treble staff, including some slurs and ties. The bass staff continues with a consistent accompaniment. The key signature is A major.

The sixth system of musical notation shows the continuation of the piece's melodic and harmonic development. The notation is clear and well-defined, typical of a standard musical score.

The seventh system of musical notation concludes the piece. It features a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff. The key signature remains A major.

Nº 4. SONG— (POPPY.) "A POSY FROM OVER THE SEA."

Andante con moto.

VOICE.

PIANO.

mf

Fed. * Fed. * Fed. *

PIANO.

dim.

Fed. * Fed. * Fed. * Fed. *

1. Once I was free to roam Ov - er the fields at
 2. Beau-ti - ful gar - dens here Change with the chang - ing

p

home year, Watch - ing the grass - es sway - ing Break in - to
They have no flow'r to show me Such as my

flow'rs like foam If I could have my will
heart holds dear! Strange are the blooms that fall

I'd be in Eng - land still Af - ter the cow - slips
Ov - er the trel - lis'd wall, Beau - ty a - round, be -

stray - ing Ov - er the gras - - sy hill!
- low me, Ne - ver the best of all!

Valse lento.

Ah, could the breeze or the bee..... Bring back the sweet-ness to me.....

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase that spans across the piano accompaniment's first two measures.

Breath of a ro - sy wild flow-er po-sy A po - sy from ov-er the sea!.....

The second system continues the musical piece. The piano accompaniment features a more active bass line with eighth-note patterns and some triplets, while the vocal line remains melodic and legato.

Blos-soms a - blaze on the tree..... What is their splen-dour to me?.....

The third system shows the vocal line with a slight change in melody. The piano accompaniment provides harmonic support with chords and moving bass lines.

Give me the ro - sy sweet lit-tle po - sy A po - sy from ov-er the sea.....

The fourth system concludes the piece. It includes a first ending bracket over the final vocal notes and piano accompaniment, leading to a double bar line with a repeat sign.

2.

sea From ov - er the

Detailed description: This system shows the first four measures of a musical piece. The vocal line (treble clef) begins with a second ending bracket over the first measure. The lyrics 'sea' and 'From ov - er the' are placed below the vocal line. The piano accompaniment (grand staff) features a bass line with a melodic line and a treble line with chords. Handwritten annotations 'b' and '5' are present in the piano part.

sea From ov - er the

Detailed description: This system shows the next four measures. The vocal line continues with the lyrics 'sea' and 'From ov - er the'. The piano accompaniment continues with similar harmonic and melodic patterns.

sea

And.

Detailed description: This system shows the next four measures. The vocal line has a long note followed by a dotted line. The piano accompaniment features a series of chords in the bass line. The tempo marking 'And.' is written below the piano part.

.....

Detailed description: This system shows the final four measures. The vocal line has a long note followed by a dotted line. The piano accompaniment concludes with a final chord in the bass line. A small asterisk is located at the bottom right of the system.

N^o 5. SONG—(YEN HOW & WIVES.) "SIX LITTLE WIVES."
Allegretto.

PIANO.

(YEN HOW.)

- | | | | | | | | |
|----|----------|--------|---------|-------|-------|-------|---------|
| 1. | Oh, my | name | is | Yen | How— | I'm | a |
| 2. | But I | nev - | er | for - | get— | when | my |
| 3. | Though a | hair | of | their | heads | it | would |
| 4. | Of..... | course | they're | the | six | lit - | tle |
| 5. | They are | beau - | ti - | ful | girls | and | they're |
| 6. | And..... | if | when | my | fa - | vours | are |
| 7. | But of | one | lit - | tle | wife | I | shall |

Man-dar - in great, And this is my fa-mous um - brel-la of state, And
 tem-per they vex— That my six lit - tle darl-ings have six lit - tle necks; So its
 pain me to hurt, Yet I fear there is one who's a bit of a flirt, And
 wivesthat I love, And sus - pi - cion I *think* they're com - plete-ly a - bove But if
 all ve - ry young, But each of my six lit - tle wives had a tongue, If their
 shower'd on two, Those two take to fight-ing— as two wo - men do, There's
 wea-ry, I fear, So the last of the six will in time dis - ap-pear, And Yen

these are the robes that my of - fice con - trives, And
 pos - si - ble quite, when a - gain I ar - rive, That these
 if I should catch her at a - ny - thing more, Then my
 a - ny - thing wrong I should hap - pen to see I shall
 chat - ter an - noys, I must put on the screw, And my
 one thing a - lone that re - mains to be done— My
 How will be seen—if her loss he sur - vives— Start-ing

(WIVES.)

these, if you please, are my six lit - tle wives. Yes, we are his six lit - tle
 six lit - tle wo - men will on - ly be five! A - las we shall on - ly be
 six lit - tle pets I must li - mit to four. His pets he will li - mit to
 or - der a fur - ther re - duc-tion to three. A fur - ther re - duc-tion to
 talk - a - tive pop - pets will dwin-dle to two! His pop - pets will dwin-dle to
 dove - cot in fu - ture must on - ly hold *one*! His dove - cot will on - ly hold
 bus - ness a - gain with a do - zen new wives! Oh, *think* of a do - zen new

(YEN HOW.)

wives!..... Kow - tow, kow - tow To the great Yen - How, And
 five!..... Kow - tow, kow - tow To the great Yen - How, And
 four!..... Kow - tow, kow - tow To the great Yen - How, And
 three!..... Kow - tow, kow - tow To the great Yen - How, And
 two!..... Kow - tow, kow - tow To the great Yen - How, And
 one!..... Kow - tow, kow - tow To the great Yen - How, And
 wives!..... Kow - tow, kow - tow To the great Yen - How, And

wish him the long - est of lives,..... With his one lit - tle two lit - tle,
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,
 wish him a ve - ry long life,..... With his one lit - tle last lit - tle,
 wish him the long - est of lives,..... With his two lit - tle four lit - tle,

(WIVES.)

three lit - tle four lit - tle, Five lit - tle, six lit - tle wives!..... Kow -
 three lit - tle four lit - tle, Five lit - tle, live lit - tle wives!..... Kow -
 three lit - tle four lit - tle, Left lit - tle, live lit - tle wives!..... Kow -
 three lit - tle lone lit - tle, Left lit - tle, live lit - tle wives!..... Kow -
 lorn lit - tle lone lit - tle, Left lit - tle, live lit - tle wives!..... Kow -
 lorn lit - tle lone lit - tle, Left lit - tle, live lit - tle wife!..... Kow -
 six lit - tle eight lit - tle, Ten lit - tle, twelve lit - tle wives!..... Kow -

- tow, kow - tow To the great Yen How, And wish him the long - est of
 - tow, kow - tow To the great Yen How, And wish him the long - est of
 - tow, kow - tow To the great Yen How, And wish him the long - est of
 - tow, kow - tow To the great Yen How, And wish him the long - est of
 - tow, kow - tow To the great Yen How, And wish him the long - est of
 - tow, kow - tow To the great Yen How, And wish him a ve - ry long
 - tow, kow - tow To the great Yen How, And wish him the long - est of

(YEN HOW.)

lives,..... With his one lit - tle, two lit - tle, three lit - tle, four lit - tle,
 lives,..... With his one lit - tle, two lit - tle, three lit - tle, four lit - tle,
 lives,..... With his one lit - tle, two lit - tle, three lit - tle, four lit - tle,
 lives,..... With his one lit - tle, two lit - tle, three lit - tle, lone lit - tle,
 lives,..... With his one lit - tle, two lit - tle, lorn lit - tle, lone lit - tle,
 life,..... With his one lit - tle, last lit - tle, lorn lit - tle, lone lit - tle,
 lives,..... With his two lit - tle, four lit - tle, six lit - tle, eight lit - tle,

1. 2. 3. 4. 5 & 6. § 7.

Five lit - tle, six lit - tle wives!
 Five lit - tle, live lit - tle wives!
 Left lit - tle, live lit - tle wives!
 Left lit - tle, live lit - tle wives!
 Left lit - tle, live lit - tle wives!
 Ten lit - tle, twelve lit - tle wives!

Nº 6. SONG— (SAN TOY.) "THE PETALS OF THE PLUM TREE."

Moderato.

VOICE.

1. Where the
2. In the

p

L.H.

Mod.

plum-tree flower'd gai - ly in the gar - den, Came an Eng - lish - man to meet a lit - tle
sha - dow of the tree again he found her, When the sev - enth moon was shin - ing in the

maid Chop! Chop! She thought he was a fop From the
sky Chop! Chop! He thought his heart would stop As he

con - fi - dent as - su - rance he dis - play'd. So her hap - py lit - tle heart she cho - seto
whis - per'd and a - wait - ed her re - ply! Then the lit - tle maid of Chi - na peep'd a -

har - den, And she said "I can - not love till summer comes" Chop!
- round her, And she kiss'd him and she held him ve - ry fast - Chop!

Chop! He saw the petals drop, And he knew it was too ear - ly for the
Chop! The plums began to drop, And he knew that they were ripe for him at

rall.

atempo meno mosso.

plums. }
last. } When the lan - terns were a - light In the pur - ple of the night You could

oft - en find him flirting un - der some tree; But his heart was ev - er set On the

lit - tle maid he met By the pat - ter of the petals of the plum tree.

D.C.

2nd time only.

By the patter of the petals

poco accel. poco rit.

of the plum tree.

Nº 7. DUET — (SAN TOY & BOBBIE.) "A. B. C."

Tempo di Gavotte.

PIANO.

S.T. (SAN TOY.)

O my lov-er you are clev - er But you've
 Can I choose but love you dear - ly When so

B. (BOBBIE.)

S.T.

nev-er taught me yet All the let - ters il - lus -
 clear - ly you ex - plain English al - pha - bet that

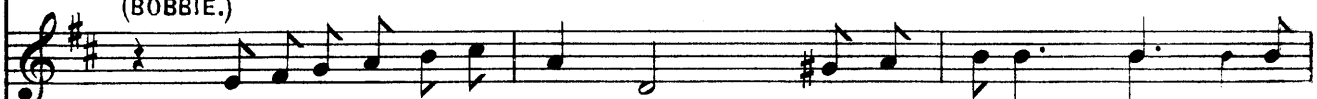
B.

S.T.  - tra - tive Of your na - tive Al - pha - bet!
vex - es And per - plex - es Chin - ese brain?


B. 





S.T. 

B. *(BOBBIE.)*  Lest we lose an - o - ther min - ute We'll be - gin it Here and
If my A. B. C. will win you We'll con - tin - ue At our



S.T. *(1st Verse only)*  And to re - col - lect each let - ter You had
Are they

B. *(2nd Verse only)*  now task G for Glan - ces - oh such shy ones

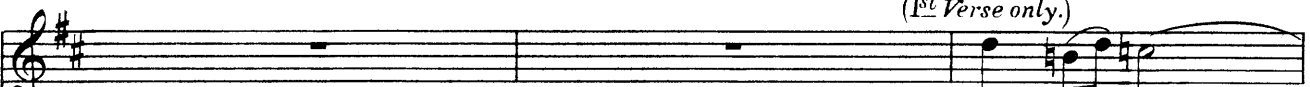


S.T. 
 bet - ter... show me how.
 my... ones, may I ask?


(Each Verse.)

B. 
 A for Al - mond
 H for Hearts in




S.T. 
 Mean - ing... me?.....

(1st Verse only.)

B. 
 eyes love - la - den B for Beau - ty
 sweet con - sent - ing I for I - dle hours of bliss

(2nd Verse only.)



S.T. 

(Each Verse.)

B. 
 C for charm - ing Chin - ese maid - en My... De - fight - the
 J for Jeal - ous Jars tor - ment - ing K... for Kiss - es



S.T.

B.

word for... D. E for Eng - lish youth... En - treat - ing,
 pause at this! L for Love! There's no - thing bet - ter!

S.T. *(1st Verse only.)* *(2nd Verse only.)*
 Mean - ing you? On - ly just... an -

B. *(2nd Verse only.)* *(1st Verse only.)*
 Ev - er Ear - nest F for flirt - ing
 Dear - est need we fur - ther go?

S.T. *(Each verse.)*
 - o - ther let - ter That's a... thing I ne - ver do.
 M means Marriage, that I know.

B.
 false and fleet - ing!

(Each verse.)

S. T. Love's a... fa - mous, spell - ing mas - ter, Pret - ty....

B. Love's a fa - mous spell - ing mas - ter, Pret - ty

dim.

S. T. maid - ens all... a - gree None can teach a pu - pil

B. maid - ens all a - gree None can teach a pu - pil

S. T. fast - er How.. to... learn her A... B... C! Ten - der words of ex - plan -

B. fast - er How to learn her A B C! Ten - der words of ex - plan -

p

S.T. - a - tion, Ob - ject les - sons two or three, Soon com -

B. - a - tion, Ob - ject les - sons two or three, Soon com -

crese.

S.T. - plete her ed - u - ca - tion— Love has taught his A. B. C.

B. - plete her ed - u - ca - tion— Love has taught his A. B. C.

f

S.T. taught his A. B. C.

B. taught his A. B. C.

Nº 8. CONCERTED NUMBER — "THE MOON."

Tempo di Valse.

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A first ending bracket labeled "I.H." spans the final two measures of the introduction.

(SAN TOY.)

Have you heard there's a

Piano accompaniment for the first vocal line, consisting of two staves. The right hand continues the melodic theme with various rhythmic patterns, and the left hand provides a steady accompaniment with chords and single notes.

S.T.

girl in the moon?

I have

SOPRANOS I & II.

Not a word! How absurd To have girls in the moon.....

TENOR.

Not a word! How absurd To have girls in the moon.....

ALL ENGLISH.

BASS.

Not a word! How absurd To have girls in the moon.....

Piano accompaniment for the vocal lines, consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and single notes.

S.T. oft - en been told of her gar - ment of gold And her shim - mer - ing sil - ver

S.T. shoon..... And she car - ries a span - - gl'd fan

So
So
So

S.T. But she drops... it when she can On the

fair! Oh, where?
fair! Oh, where?
fair! Oh, where?

S.T. ebb and flow of the tide be - low... That follows her like... a

S.T. man. Maid in the moon,

pp Take care! Take care!..... *poco rit.*

pp Take care! Take care!..... *poco rit.*

pp Take care! Take care!..... *poco rit.*

Take care! Take care!.....

poco rit. *più lento.*

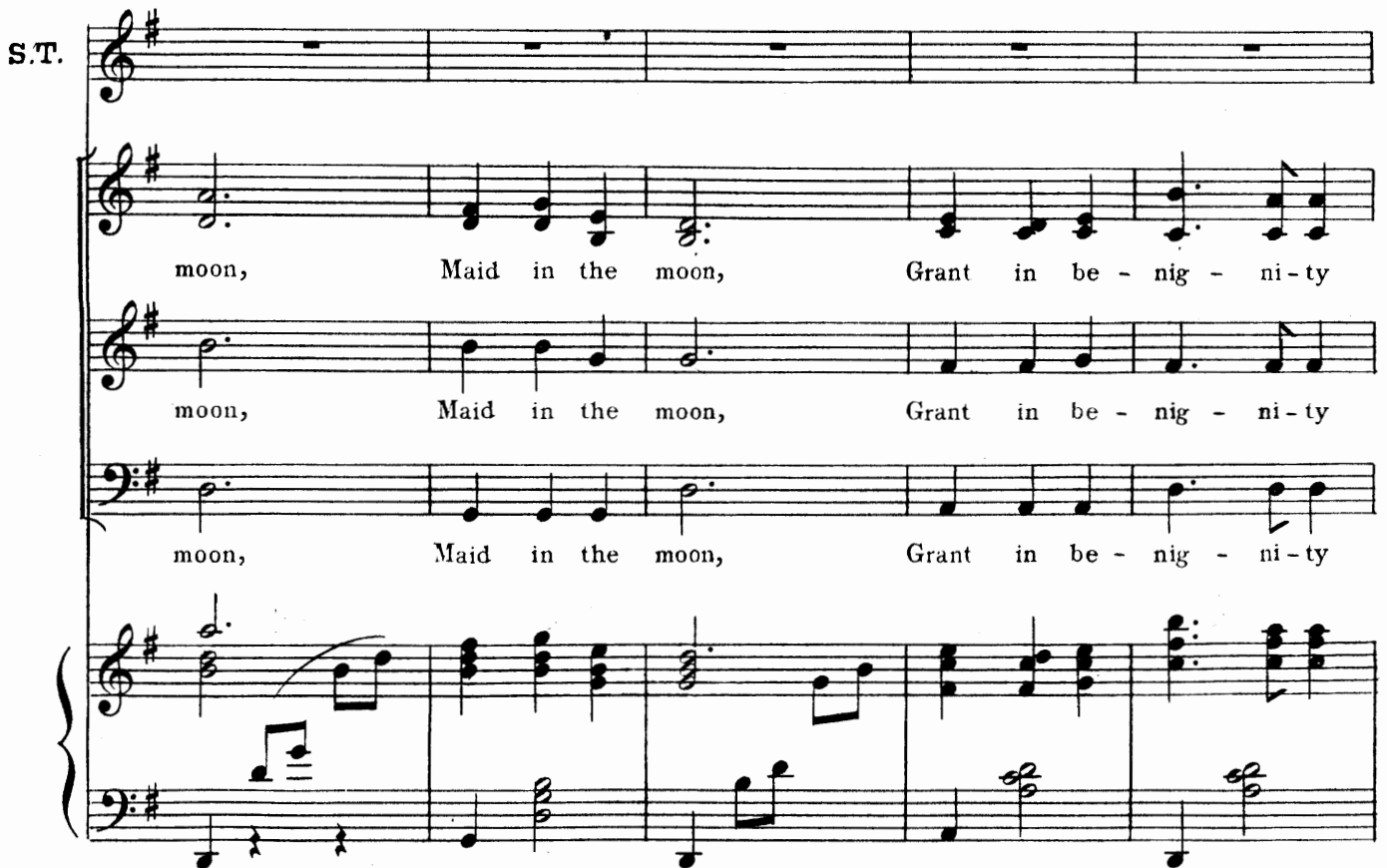
S.T. Maid in the moon, Grant in be - nig - ni - ty Rich - es and

S.T. dig - ni - ty! All that we ask for a hol - i - day boon,

S.T. 

Maid in the moon, Maid in the moon!

p Maid in the
p Maid in the
p Maid in the

S.T. 

moon, Maid in the moon, Grant in be - nig - ni - ty

moon, Maid in the moon, Grant in be - nig - ni - ty

moon, Maid in the moon, Grant in be - nig - ni - ty

S.T.

Rich - es and dig - ni - ty; All that we ask for a hol - i - day boon,
 Rich - es and dig - ni - ty; All that we ask for a hol - i - day boon,
 Rich - es and dig - ni - ty; All that we ask for a hol - i - day boon,

S.T.

(BOBBIE.)

Maid in the moon, Maid..... in the moon!..... Do you
 Maid..... in the moon, in the moon!.....
 Maid..... in the moon, in the moon!.....
 Maid..... in the moon, in the moon!.....

Allegretto moderato.

B.

know..... there's a man in the moon?

Is it so? will you show us the

Is it so? will you show us the

Is it so? will you show us the

Detailed description: This system contains the first three lines of music. The top line is a vocal line starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. The lyrics 'know..... there's a man in the moon?' are written below it. The second and third lines are vocal lines for two other voices, with lyrics 'Is it so? will you show us the' and 'Is it so? will you show us the' respectively. The fourth line is a piano accompaniment line with a grand staff (treble and bass clefs) and lyrics 'Is it so? will you show us the'.

B.

For it's ea - sy to trace ev - ry line of his face On a beau - ti - ful night in

man in the moon?

man in the moon?

man in the moon?

Detailed description: This system contains the next three lines of music. The top line is a vocal line with lyrics 'For it's ea - sy to trace ev - ry line of his face On a beau - ti - ful night in'. The second, third, and fourth lines are vocal lines for three different voices, each with the lyrics 'man in the moon?'. The fifth line is a piano accompaniment line with a grand staff and lyrics 'man in the moon?'.

B. June..... I can show you his lan-tern now,.. And his brush with it's leaf-y bough, And his

We see! A tree

We see! A tree

We see! A tree

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a melodic phrase in G minor, followed by lyrics. Below the vocal line are three staves for piano accompaniment, each with the lyrics 'We see!' and 'A tree' aligned with the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

B. dog that's said to be so well bred, He never remarks bow-wow!

Dear me! Dear me!

Dear me! Dear me!

Dear me! Dear me!

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues the melody with lyrics. Below are three staves for piano accompaniment, each with the lyrics 'Dear me! Dear me!' aligned with the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

B.

Moon, moon, Man in the moon Kind-ly at-tend to us, Pack up and send to us

B.

Something of val - ue, Send it soon, Moon, moon, Man in the moon.

poco rit. *a tempo*

poco rit. *a tempo*

p Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

p Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

p Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

p Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

cre - scen -

cre - scen -

cre - scen -

cre - scen -

- do *f* *poco rit.*
 Some-thing of val - ue, Send it soon, Moon, moon.....

- do *f* *poco rit.*
 Some-thing of val - ue, Send it soon, Moon, moon.....

- do *f* *poco rit.*
 Some-thing of val - ue, Send it soon, Moon, moon.....

- do *poco rit.*

(POPPY.)
 There are
 Man..... in the moon.
 Man in the moon, in the moon.
 Man..... in the moon.
 Man..... in the moon.

colla voce.

Tempo di Valse.

P.

two, I should think, in the moon

If it's true, will it do to have two in the

If it's true, will it do to have two in the

If it's true, will it do to have two in the

P.

And I think you will own As they're there all a - lone That they ought to be

moon?.....

moon?.....

moon?.....

(DUDLEY.)

P.

mar - ried soon!..... They will live in the sky a - - far -

For

For

For

f

Detailed description: This section contains the musical score for Part P. It begins with a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "mar - ried soon!..... They will live in the sky a - - far -". Below the vocal line are three staves for piano accompaniment: two treble clefs and one bass clef. The piano part includes chords and melodic lines, with a dynamic marking of *f* (forte) appearing in the final measure of the piano accompaniment. The score concludes with the word "For" written below each of the three piano staves.

D.

And be hap - py as mor - - tals are - And we

aye They may!

aye They may!

aye They may!

f

Detailed description: This section contains the musical score for Part D. It begins with a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "And be hap - py as mor - - tals are - And we". Below the vocal line are three staves for piano accompaniment: two treble clefs and one bass clef. The piano part includes chords and melodic lines, with a dynamic marking of *f* (forte) appearing in the first measure of the piano accompaniment. The score concludes with the words "aye They may!" written below each of the three piano staves.

D.

soon may hope thro' the tel - es - cope For a new lit - tle dou - ble

(SAN TOY.)
più lento.

D.

Star! Sweet Ho-ney-moon,
Hoo - ray! Hoo - ray!.....
Hoo - ray! Hoo - ray!.....
Hoo - ray! Hoo - ray!.....

pp *poco rit.* *pp* *poco rit.* *pp* *poco rit.*

poco rit. *più lento.*

S.T.

Sweet Ho-ney - moon, Shin-ing a - bove for us Show us your love for us

pùlento.

S.T. Drop us a gift from your fai - ry bal - loon, Sweet Ho - ney - moon,

S.T. Sweet Ho - ney - moon!

Sweet Ho - ney - moon, Sweet Ho - ney - moon,

Sweet Ho - ney - moon, Sweet Ho - ney - moon,

Sweet Ho - ney - moon, Sweet Ho - ney - moon,

Shin - ing a - bove for us, Show us your love for us, Drop us a gift from your

Shin - ing a - bove for us, Show us your love for us, Drop us a gift from your

Shin - ing a - bove for us, Show us your love for us, Drop us a gift from your

S.T.

Sweet Ho - ney - moon, Sweet...
 fai - ry bal - loon, Sweet..... Ho - ney - moon,
 fai - ry bal - loon, Sweet..... Ho - ney - moon,
 fai - ry bal - loon, Sweet..... Ho - ney - moon,

pp

S.T.

..... Ho - ney - moon!.....
 Ho - ney - moon!.....
 Ho - ney - moon!.....
 Ho - ney - moon!.....

dim.

pp

ped. * *ped.* * *ped.*

* *ped.* * *ped.* *

Nº 9. QUARTETTE — (POPPY, DUDLEY, TUCKER & LI.) "PYNKA PONG."

Moderato.

PIANO.

(POPPY.) You can-not think how dull it is Where fashion plates are nul-li-ties, I'm

(DUDLEY.)

(LI.)

(PRESTON.)

(TUCKER.)

(MAX.)

wast - ing Par - is frocks on Pyn - ka Pong!

PY.
DU.

Pyn - ka Pong
Pyn - ka Pong

LI.
PR.

Pyn - ka Pong
Pyn - ka Pong

TU.
MA.

I

PY.
DU.

LI.
PR.

TU.
MA.

ne - ver meet a spe - ci - men Of a - ny of the dres - sy men To

PY.
DU.

LI.
PR.

TU.
MA.

Who be-long
No

Who be-long
Who be-long
Who be-long

Lon - don or to Pa - ris who be - long

PY.
DU.

Musical staff for Soprano (PY.) and Alto (DU.) in G major, showing a melodic line with lyrics: foot - man here has call e-nough Or pads or pow - ders half e-nough To

foot - man here has call e-nough Or pads or pow - ders half e-nough To

LI.
PR.

Musical staff for Tenor (LI.) and Bass (PR.) showing a rest for both parts.

TU.
MA.

Musical staff for Tenor (TU.) and Bass (MA.) showing a rest for both parts.

Piano accompaniment for the first system, featuring a treble and bass clef with chords and rhythmic patterns.

PY.
DU.

Musical staff for Soprano (PY.) and Alto (DU.) with lyrics: suit a Lon - don la - dy's maid of taste

suit a Lon - don la - dy's maid of taste

Maid of taste

LI.
PR.

Musical staff for Tenor (LI.) and Bass (PR.) with lyrics: Him

Him

TU.
MA.

Musical staff for Tenor (TU.) and Bass (MA.) with lyrics: Maid of taste

Maid of taste

Maid of taste

Maid of taste

Piano accompaniment for the second system, continuing the musical accompaniment with chords and rhythmic patterns.

PY.
DU.

LI.
PR.

TU.
MA.

not so plo - pa fine a man As num - pa one big Chi - na-man; My

PY.
DU.

LI.
PR.

TU.
MA.

Lil - lee waist
Lil - lee waist

lov - ee squeez - ee lil - lee girl - ee waist! Pyn - ka
Lil - lee waist Pyn - ka

Pyn - ka
Pyn - ka

PY. DU. Pong, Pyn - ka Pong, Pyn - ka Pong, Pyn - ka Pong! A

LI. PR. Pong, Pyn - ka Pong, Pyn - ka Pong, Pyn - ka Pong! A

TU. MA. Pong, Pyn - ka Pong, Pyn - ka Pong, Pyn - ka Pong! A

PY. DU. plea - sant lit - tle place is Pyn - ka Pong, With

LI. PR. plea - sant lit - tle place is Pyn - ka Pong, With

TU. MA. plea - sant lit - tle place is Pyn - ka Pong, With

plea sant lit - tle place is Pyn - ka Pong, With

na - tu - ral at - trac - tions ve - ry strong

And the

PY.
DU.

na - tu - ral at - trac - tions ve - ry strong
na - tu - ral at - trac - tions ve - ry strong

And the
And the

LI.
PR.

na - tu - ral at - trac - tions ve - ry strong
na - tu - ral at - trac - tions ve - ry strong

And the
And the

TU.
MA.

na - tu - ral at - trac - tions ve - ry strong

And the

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

PY.
DU.

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the
tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

LI.
PR.

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the
tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

TU.
MA.

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

tour - ist does - n't live here all a - long! Would he

PY.
DU.
LI.
PR.
TU.
MA.

tour - ist does - n't live here all a - long! Would he
tour - ist does - n't live here all a - long! Would he

tour - ist does - n't live here all a - long! Would he
tour - ist does - n't live here all a - long! Would he

tour - ist does - n't live here all a - long! Would he

wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was

PY.
DU.
LI.
PR.
TU.
MA.

wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was
wea - ry of its beau - ties If through di - plo - ma - tic du - tie He was

wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was
wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was

wea ry of its beau - ties If through di - plo - ma - tic du - ties He was

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

PY.
DU.

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

LI.
PR.

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

TU.
MA.

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

PY.
DU.

LI.
PR.

At con-cert or ba-zaar or two, We

TU.
MA.

PY.
DU.

LI.
PR.

TU.
MA.

hear a lo - cal star or two, We're ea - si - ly a - mus'd in Pyn - ka

PY.
DU.

LI.
PR.

TU.
MA.

Pyn - ka Pong

Pyn - ka Pong

Pyn - ka Pong

Pong

The ban - jo I can strum a bit And

Pyn - ka Pong

PY.
DU.

LI.
PR.

TU.
MA.

try to make things hum a bit With e - choes of the lat - est com - ic

PY.
DU.

LI.
PR.

TU.
MA.

Com - ic song

A ban - jo's too mon - ot - on - ous For

Com - ic song

Com - ic song

song

Com - ic song

PY.
DU.

Two vocal staves (Soprano and Alto) in G major, 4/4 time. The Soprano part has lyrics: "those — like me — who've got on us a pas-sion for a pi - an-ist with". The Alto part is silent.

those — like me — who've got on us a pas-sion for a pi - an-ist with

LI.
PR.

Two vocal staves (Tenor and Bass) in G major, 4/4 time. Both parts are silent.

TU.
MA.

Two vocal staves (Tenor and Bass) in G major, 4/4 time. Both parts are silent.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

PY.
DU.

Two vocal staves (Soprano and Alto) in G major, 4/4 time. The Soprano part has lyrics: "Rud - dy hair". The Alto part has lyrics: "hair".

Rud - dy hair

hair

LI.
PR.

Two vocal staves (Tenor and Bass) in G major, 4/4 time. The Tenor part has lyrics: "My get-ee pi - a - no num - pa one You". The Bass part has lyrics: "Rud - dy hair".

My get-ee pi - a - no num - pa one You

Rud - dy hair

TU.
MA.

Two vocal staves (Tenor and Bass) in G major, 4/4 time. The Tenor part has lyrics: "Rud - dy hair". The Bass part has lyrics: "Rud - dy hair".

Rud - dy hair

Rud - dy hair

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with eighth notes, slurs, and a triplet. The left hand provides a harmonic accompaniment with chords and eighth notes.

PY.
DU.

LI.
PR.

lov - ee me to thun - pa one, Him long - a tail than fol - eign de - vils

TU.
MA.

PY.
DU.

De - vils wear!

LI.
PR.

wear Pyn - ka Pong Pyn - ka Pong Pyn - ka

De - vils wear! Pyn - ka Pong Pyn - ka Pong Pyn - ka

TU.
MA.

Pyn - ka Pong Pyn - ka Pong Pyn - ka

Pyn - ka Pong Pyn - ka Pong Pyn - ka

There's some-thing in the name of Pyn-ka Pong Which

PY.
DU.

Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which
 Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which

LI.
PR.

Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which
 Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which

TU.
MA.

I'ong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which

does - n't seem ex - act - ly to be - long To the

PY.
DU.

does - n't seem ex - act - ly to be - long To the
 does - n't seem ex - act - ly to be - long To the

LI.
PR.

does - n't seem ex - act - ly to be - long To the

TU.
MA.

does - n't seem ex - act - ly to be - long To the

does - n't seem ex - act - ly to be - long To the

la zy land of Chi - na, for it smacks of Car - o - li - na And the

PY. DU. LI. PR. TU. MA.

la - zy land of Chi - na, for it smacks of Car - o - li - na And the
la - zy land of Chi - na, for it smacks of Car - o - li - na And the

la - zy land of Chi - na, for it smacks of Car - o - li - na And the
la - zy land of Chi - na, for it smacks of Car - o - li - na And the

la - zy land of Chi - na, for it smacks of Car - o - li - na And the

su - gar cane and coon and cot - ton song! Yes it

PY. DU. LI. PR. TU. MA.

su - gar cane and coon and cot - ton song! Yes it
su - gar cane and coon and cot - ton song! Yes it

su - gar cane and coon and cot - ton song! Yes it
su - gar cane and coon and cot - ton song! Yes it

su - gar cane and coon and cot - ton song! Yes it

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

PY.
DU.

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka
smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

LI.
PR.

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka
smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

TU.
MA.

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

PY.
DU.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.
Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

LI.
PR.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

TU.
MA.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

(DANCE OFF)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system.

Third system of musical notation, including vocal lyrics. The lyrics are "cre - - - - - scen". The music continues with the same instrumental accompaniment.

Fourth system of musical notation, including vocal lyrics. The lyrics are "- do" followed by a fermata and then "ff". The music continues with the same instrumental accompaniment.

Fifth system of musical notation, continuing the instrumental accompaniment.

Sixth system of musical notation, continuing the instrumental accompaniment.

Seventh system of musical notation, concluding the piece with a final cadence.

N^o 10. SONG— (BOBBIE.) "LOVE HAS COME FROM LOTUS LAND."

Andante con moto.

VOICE.

PIANO.

1. Dear..... lit - tle maid, San Toy, Child of the morn are
 2. Out..... of the East a - way, Ov - er the sun - set

you, Blush - ing and bright and coy,
 sea, Come, like thee night and day,

Fresh as the dawn - ing dew! Hith - er by for - tune
 In - to the West with me! Morn - ing and eve in

drawn In - to the East..... a - far Here have I found my
 one Mine be your chang - - - ing light; Be to my day the

cresc.

poco rit. *p*
 dawn, You are my morn - - - ing Star!
 sun, Morn to my hap - - - py night!

Tempo di Valse. *poco rit.* *a tempo*
 The world has been so full of joy Since first... I met you

f *p* *cresc.*

Since first I met.... you, sweet San Toy.....

L.H. Ped. *

The charm of life I un - der - stand, For love has come.....

poco rit. *a tempo*

Ped. * Ped. *

..... For love... has come, from Lotusland, Love..... has come!

poco rit. (2nd time cres.) 1.

Ped. * Ped. *

Love..... has come!.....

f *ff*

Nº 11. DUET - SCENA - (SAN TOY & FO HOP.) "WHEN YOU ARE WED TO ME."

Allegro.

PIANO. *ff*

F. H. (FO HOP.)

When you are wed To me -

(SAN TOY.) (FO HOP.)

Far soon-er dead I'd bet! Then you will own..... With awe, My word a -

F.H.

lone..... Is law! My sense of right You'll

f *p*

F.H.

please..... By be - ing quite Chi - nese - Each Wes - tern trick..... I

F.H.

ban With sharp and quick Rat - tan! Be - fore my look You'll bend;

F.H.

For me you'll cook And mend! A slave for

meno mosso.
(SAN TOY.)

meno mosso.

S.T. life..... I'd be, Go, take a wife,..... Not

F.H. You'll give your life..... To be a pro - per

S.T. me! Go, take a wife, Go, take a wife, Not me!

F.H. wife, You'll give your life To be a wife To me!

Tempo primo. (SAN TOY.)

S.T. Were I in-deed Your

F.H.

Tempo primo. *ff*

(FO HOP.)

(SAN TOY.)

S.T. mate — That is de-creed By Fate! Your migh-ty mind..... Is

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole note 'mate' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

S.T. such As I might find.... Too much! Your love-ly form And face.... In-

The second system continues the vocal line with 'such As I might find.... Too much! Your love-ly form And face.... In-'. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

S.T. -vite too warm Em-brace. You're such a flower And pearl,..... You

The third system features the vocal line: '-vite too warm Em-brace. You're such a flower And pearl,..... You'. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

S.T. o-ver-power A girl! In fact I must con-fess That I Of hap-pi-

The fourth system concludes the vocal line with 'o-ver-power A girl! In fact I must con-fess That I Of hap-pi-'. The piano accompaniment provides the final harmonic context for the phrase.

rall. *ad lib.* *a tempo meno mosso.*

S.T. *rall.* *ad lib.* *a tempo meno mosso.*

-ness..... Should die! In fact I fear..... You'd be A deal too
(FO HOP.)

It's ve - ry queer,..... It's

rall. *colla voce.* *a tempo meno mosso.*

S.T. *Tempo primo.*

dear..... For me! A deal too dear, A deal too dear For me!

F.H. *Tempo primo.*

ve - ry queer You see; She dares to sneer, She dares to sneer At me! Vain your

Tempo primo.

S.T.

F.H.

gi - bing and your rail - ing Frowns and tears are un - a - vail - ing! By the

S.T.  Then I

F.H.  oath your fa - ther swore me, You must love me and a - dore me!



S.T.  will be - seech my fa - ther, Let him stab or drown me ra - ther, Let him



S.T.  poi - son or be - head me Ra - ther than that you.. should wed



S.T.  me! There's a dag - ger in.. my hair, So.. be - ware, Have a

F.H.  Yes, my bride a - way I'll bear Quick - ly, ere She's a -



S.T. care, I will strike and will not spare, I de - clare If you

F.H. - ware For the bold deserves the fair, I de - clare We're a

S.T. dare, I.. will strike, I.. will strike And will not

F.H. pair, For the bold, For the bold De - - serves the

S.T. spare

F.H. fair!

Nº 12. DUET — (DUDLEY & LI.) "SAMEE GAMEE."

Allegretto.

VOICE.

PIANO.

mf

(DUDLEY.)

1. Your
2. A

D.

mar - riages here are cer - tain - ly queer I do not see what's the at - trac - tion, A
cu - ri-ous lot of cus - toms you've got, We ci - vi - liz'd foreign - ers lack them You

p

D.

wife on your plan Has not got a man, But on - ly a claim to a
Chi - na - men choose To whi - ten your shoes In Eng - land the gen - tie - men

(LI.)

D.

frac - tion! In Eng - land to - day You go oth - er way Man
black them Our girl - ees are sweet, They bind - ee their feet We

L.

mal - ly one wif - ee of cours - ee: She flirt - ee too hot With
think - ee it plo - pa and light - ee; You cal - lee good taste To

L.

al - lo big lot, He have to go get tee di - vorc - ee.
squeeze your waist So vel - ly un - pleasant - ly tigh - tee.

(BOTH.)

Just the same wher - ev - er you go, Sa - mee ga - mee,

sa - mee ga - mee, Folks ex - claim - ee Fie! for sham - ee!

All can play at sa - - mee ga - mee,

sa - mee ga - mee, sa - mee ga - mee, O!

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music begins with a repeat sign. The first measure has a dynamic marking of *p*. The melody in the treble clef is a series of eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The treble clef staff features a melodic line with eighth notes and some beamed sixteenth notes. The bass clef staff continues the accompaniment with chords and moving lines.

The third system shows further development of the melody and accompaniment. The treble clef has a more active melodic line with some grace notes. The bass clef accompaniment remains steady with chords.

The fourth system introduces a change in dynamics. The treble clef has a more complex melodic pattern with some triplets. The bass clef accompaniment includes a dynamic marking of *pp* in the later measures.

The fifth system contains performance instructions. Above the treble clef, it says "1st time *pp* to end." Below the bass clef, it says "poco cresc." and "2nd time only." The music features chords and melodic fragments.

The sixth system concludes the piece. The treble clef has a final melodic flourish. The bass clef accompaniment includes dynamic markings of *f* and *ff* for the second time. The system ends with a double bar line and the word "Fine." written above the treble clef.

Nº 13. FINALE — "WE HAVE COME HERE NOW."

Moderato.

PIANO.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *f* in the first measure, *p* in the third measure.

Second system of piano introduction. Dynamics: *poco cresc.* in the second measure.

Third system of piano introduction. Dynamics: *ff* in the first measure.

SOPRANOS.

TENOR.

BASS.

We have

We have

We have

Fourth system of music, including vocal parts and piano accompaniment. Dynamics: *ff* in the first measure of the piano part.

come here now To re - new our pro - tes - ta - tion To the

come here now To re - new our pro - tes - ta - tion To the

come here now To re - new our pro - tes - ta - tion To the

great Yen How Of our zeal and ad - or - a - tion. In these

great Yen How Of our zeal and ad - or - a - tion. In these

great Yen How Of our zeal and ad - or - a - tion. In these

wide do - mains, There is no of - fi - cial bet - ter, As our

wide do - mains, There is no of - fi - cial bet - ter, As our

wide do - mains, There is no of - fi - cial bet - ter, As our

mon - arch deigns To in - form him in a let-ter - In a spe-cial yel - low let-ter a

mon - arch deigns To in - form him in a let-ter - In a spe-cial yel - low let-ter a

mon - arch deigns To in - form him in a let-ter - In a spe-cial yel - low let-ter a

spe-cial yel-low let-ter To in form him in a let-ter in a spe-cial yel-low let-ter.

spe-cial yel-low let-ter To in form him in a let-ter in a spe-cial yel-low let-ter.

spe-cial yel-low let-ter To in form him in a let-ter in a spe-cial yel-low let-ter.

ff

p

(YEN HOW.)

Y.H. 

The Em - pe - ror, oh joy! Has sent for my San

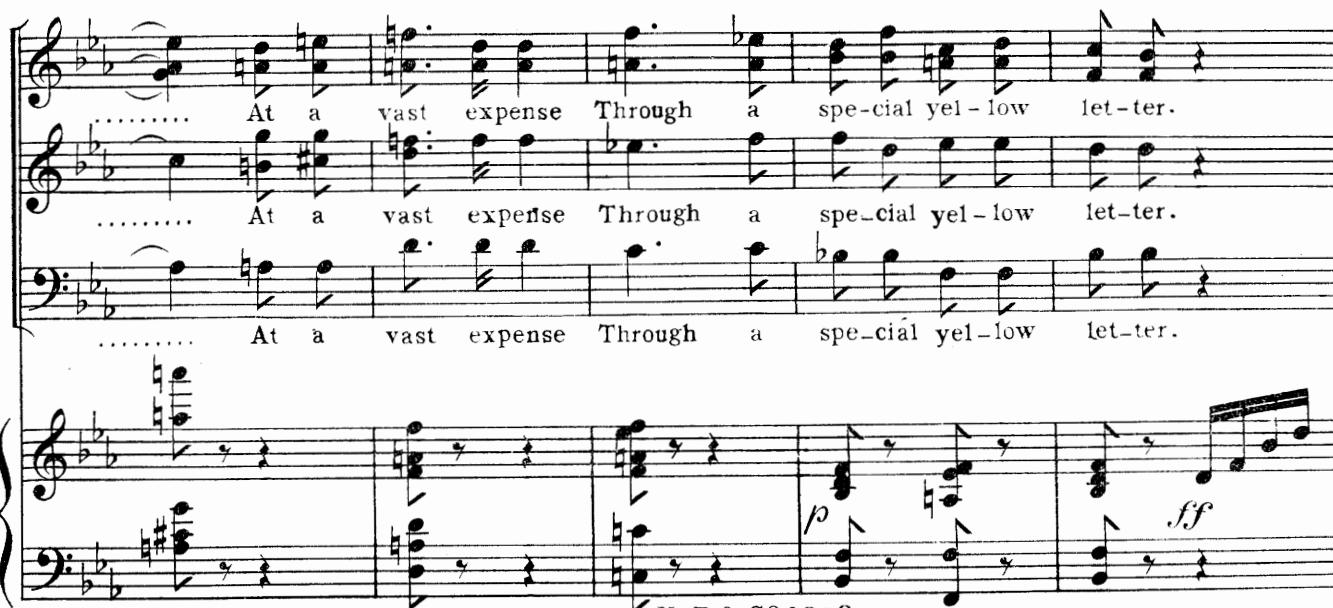
Y.H. 

Toy.

What hon - our in - tense To be sum - mon'd hence.....

What hon - our in - tense To be sum - mon'd hence.....

What hon - our in - tense To be sum - mon'd hence



..... At a vast expense Through a spe - cial yel - low let - ter.

..... At a vast expense Through a spe - cial yel - low let - ter.

..... At a vast expense Through a spe - cial yel - low let - ter.

San Toy.

What does the let-ter say?
What does the let-ter say?
What does the let-ter say?

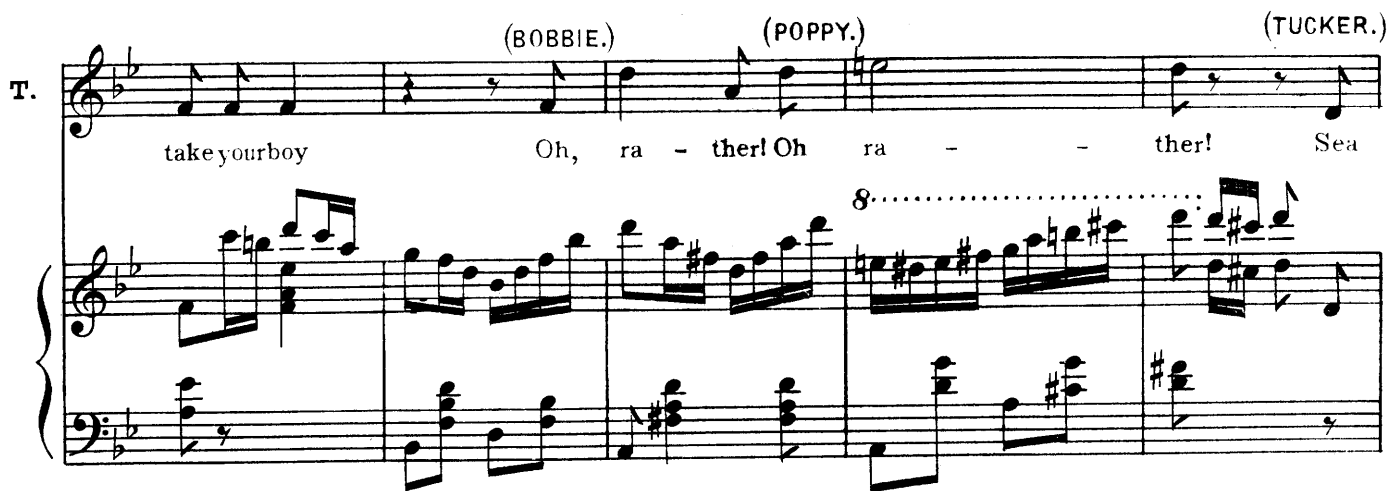
The piano accompaniment features a series of chords and triplets in both hands, with a *ff* dynamic marking in the final measure.

(YEN HOW.) (TUCKER.)
He must de - part to - - day! Yen

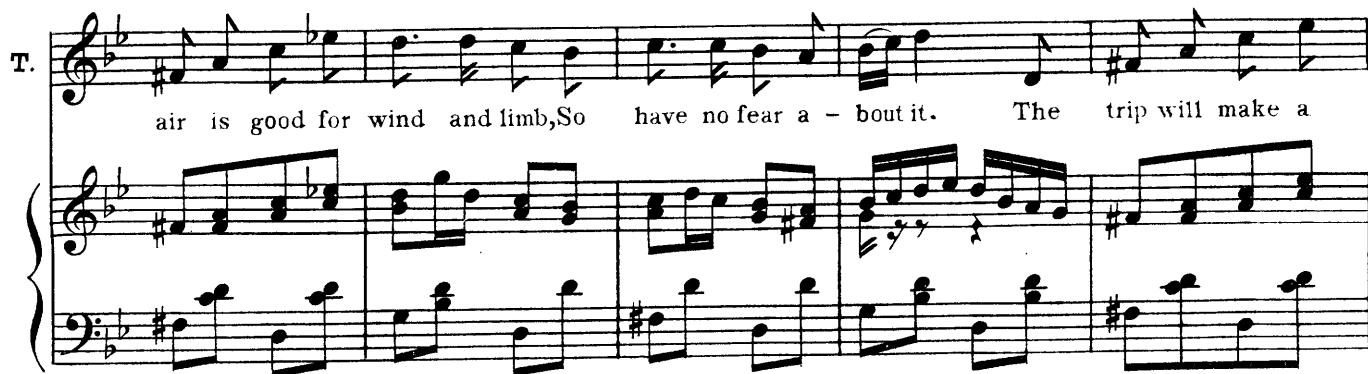
The piano accompaniment continues with chords and triplets, ending with a *ff* dynamic marking.

T. 

How, I'm sure I wish you joy, You are a lucky father! My friend will gladly

T. 

(BOBBIE.) (POPPY.) (TUCKER.)
 take your boy Oh, rather! Oh rather! Sea

T. 

air is good for wind and limb, So have no fear about it. The trip will make a

T. 

(BOBBIE.) (POPPY.) (DUDLEY.)
 man of him. I doubt it! I doubt it! I've very greatly doubt it!

attacca.

Agitato.

S.T. (SAN TOY.)

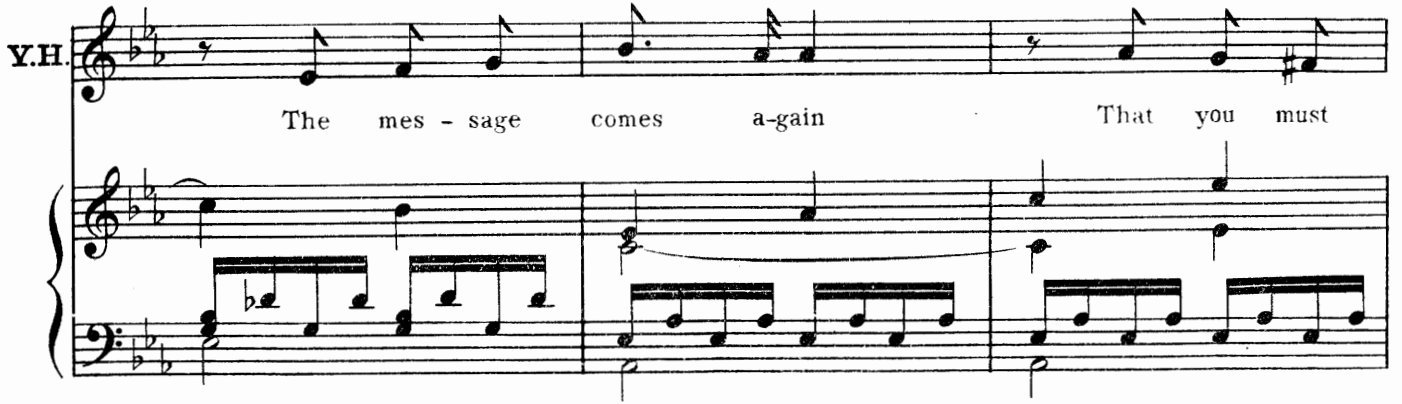
Fa - ther the grief you feel Your face can - not con -

S.T.

- ceal, Oh! let me know!

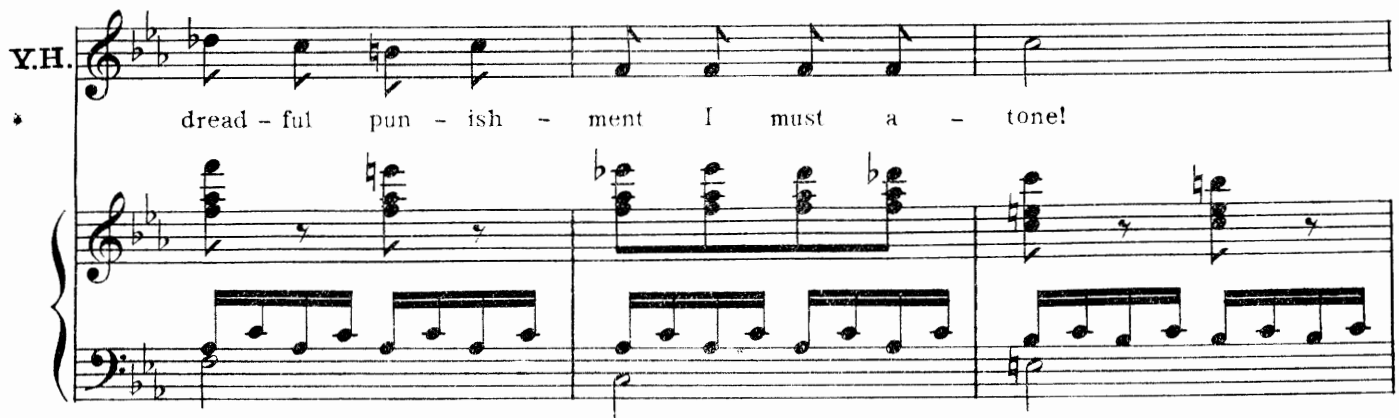
Y.H. (YEN HOW.)

My care is all in vain,

Y.H.  The mes - sage comes a - gain That you must

Y.H.  go!

Y.H.  And if you are not sent, By

Y.H.  dread - ful pun - ish - ment I must a - tone!

(SAN TOY.) *(aside)*

Y.H.

I must a - tone I'll

S.T.

be a girl once more And join the Lad - ies'

S.T.

Corps, The Em-per-or's Own! The Em-per-or's

S.T.

(TUCKER.)

Own! Yes pack your traps up, for you start As

T. *rall.*
 quick - ly as you can! Don't cry, my boy, but pluck up heart And

T. *a tempo più lento.* (SAN TOY.)
 try to be a man I'll try..... to be a

S.T. *Andante.* (ROPPY.)
 man Don't be a man, San Toy, oh! Stay if you can a boy, oh!

P.
 men are too bold, So I am told, Bet-ter be cold and coy, oh!

Più mosso.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The tempo is marked 'Più mosso'. The lyrics are: 'You be a man San Toy, oh! Soon as you can, my boy, oh!'.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'Youth is a flow'r Gone in an hour While you have power En-joy, oh!'.

Tempo di Valse.

(SAN TOY.)

S.T. 

Fare - well to my

S.T. 

qui - et gar - den, And on to the ci - ty's whirl

S.T. *(Aside.)* 

For I'll earn my fa - ther's par - don In the

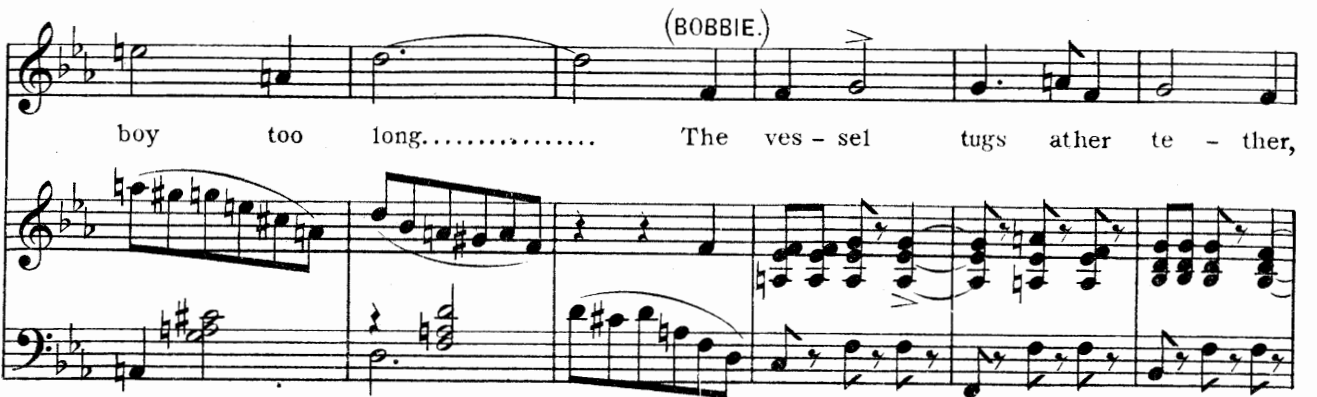
S.T. *(Aloud.)* 

garb of a sol - dier girl! With a heart that is

*And **

S.T. 
 sor - row la - den Fare - well to my Pyn - ka Pong.....
 Ped. *
 This system contains the vocal line for the Soprano Tenor (S.T.) and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are "sor - row la - den Fare - well to my Pyn - ka Pong.....". There are performance markings "Ped." and "*" below the piano part.

S.T. *(Aside.)* 
 And glad-ly I'll turn a maid - en.... For I've been a
 Ped. * Ped. * Ped. *
 This system contains the vocal line for the Soprano Tenor (S.T.) and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are "..... And glad-ly I'll turn a maid - en.... For I've been a". There are performance markings "Ped." and "*" below the piano part.

S.T. *(BOBBIE.)* 
 boy too long..... The ves - sel tugs ather te - ther,
 This system contains the vocal line for the Soprano Tenor (S.T.) and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are "boy too long..... The ves - sel tugs ather te - ther,". There are performance markings "Ped." and "*" below the piano part.

B. 
 The great tide sets to the sea..... And
 This system contains the vocal line for the Bass (B.) and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are "The great tide sets to the sea..... And".

B. 

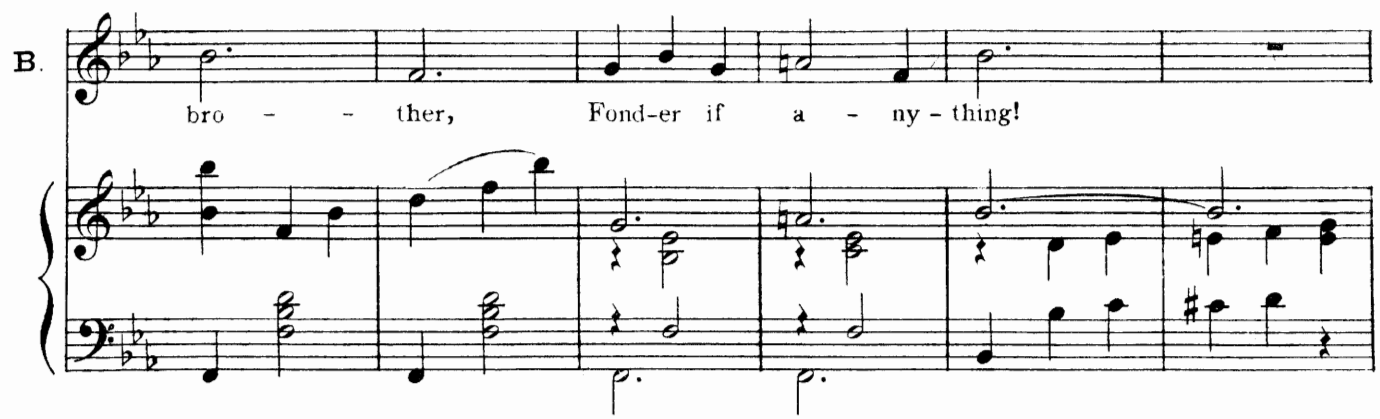
out on the deep to - ge - ther.... You're com - ing, San Toy, with

B. 

me..... Hap - py with one a - no - ther We

B. 

jour - ney to far Pe - king..... Each of us fond as a

B. 

bro - - ther, Fond-er if a - ny - thing!

(SAN TOY.)

S.T. Sea - ward the breeze is blow - - ing, Out on the

(BOBBIE.)

B. Sea-ward the breeze.. is blow - -

S.T. seas we're go - - ing. How shall we fare? If you are

B. - ing Out on the sea we're go - - ing. How shall we fare?

S.T. there, I shall not care for know - - ing!

B. If you are there, I shall not care for know - ing!

S.T. Sea - ward the breeze is blow - -

B. Sea - ward the breeze is blow - -

Come back a - gain San Toy, oh! Ev - er re -

Come back a - gain San Toy, oh! Ev - er re -

Come back a - gain San Toy, oh! Ev - er re -

S.T. - ing, Out on the sea... we're go - - ing. How shall we

B. - ing, Out on the sea we're go - - ing. How shall we

- main a boy, oh! Come to us soon,

- main a boy, oh! Come to us soon,

- main a boy, oh! Come to us soon,

S.T. fare? If you are there, I shall not care... for

B. fare? If you are there, I shall not care for

Fair as the moon, Bring - ing the boon of joy

Fair as the moon, Bring - ing the boon of joy

Fair as the moon, Bring - ing the boon of joy

S.T. know - ing, for know - - - ing.

B. know - ing, for know - - - ing.

oh! of joy..... oh!

oh! of joy..... oh!

oh! of joy..... oh!

L. *(Ll.)*
 Al-to lea - dy! Al - to light! Cap-tain

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "Al-to lea - dy! Al - to light! Cap-tain". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

L. said he sail to-night! Come on fast-er Or my mas-ter Have him headee Chop off quite!

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "said he sail to-night! Come on fast-er Or my mas-ter Have him headee Chop off quite!". The piano accompaniment maintains the rhythmic pattern from the first system.

f Good - bye! hi - yi! Fare - well, there's the

f Good - bye! hi - yi! Fare - well, there's the

f Good - bye! hi - yi! Fare - well, there's the

The third system contains three vocal lines and a piano accompaniment. Each vocal line starts with a forte (*f*) dynamic and the lyrics "Good - bye! hi - yi! Fare - well, there's the". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

The final system shows the piano accompaniment for the piece. It consists of two staves with a variety of chordal and melodic textures, including some sustained chords and moving lines.

bell Come on! they'll be gone Good -

bell Come on! they'll be gone Good -

bell Come on! they'll be gone Good -

p *ff*

p *ff*

p *ff*

p *cre*

- bye..... Good - bye.

- bye..... Good - bye.

- bye..... Good - bye.

- scen - do.

ff

Meno mosso.

(FO HOP.)

F.H.

What is this the people say? That San Toy has gone away Wretched

Well, what? No jot?

Well, what? No jot?

Well, what? No jot?

fp *mf* *fp* *f*

(YEN HOW.)

(FO HOP.)

F.H.

man what have you done Sent your precious lit-tle one With the foreign Consul's son? Why not? I will

Why not?

Why not?

Why not?

fp *fp* *fp* *f* *sf*

(POPPY & YEN HOW.)

(FO HOP.)

F.H. tell you all the truth No no For the youth is not a youth! Your de-

How so?
How so?
How so?

fp *p* *fp* *f*

F.H. -cep-tionI de-stry, By re-vealing that SanToy Is a girl and not a boy!

f Oh! oh! oh! oh!
f Oh! oh! oh! oh!
f Oh! oh! oh! oh!

fp *fp* *fp* *f* *ff*

oh! oh! oh! oh! oh! oh! oh! oh! oh!

oh! oh! oh! oh! oh! oh! oh! oh! oh!

oh! oh! oh! oh! oh! oh! oh! oh! oh!

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

oh! oh! oh! oh! oh! You must

oh! oh! oh! oh! oh! You must

oh! oh! oh! oh! oh! You must

The second system continues the musical piece. It features three vocal staves and a piano accompaniment. The vocal parts end with the phrase "You must". The piano accompaniment includes a key signature change to one sharp (F#) and a time signature change to 6/8.

beat on the Em-per-or's drum with a roll and a
 beat on the Em-per-or's drum with a roll and a
 beat on the Em-per-or's drum Tum Tum with a roll and a rap and a

rap and a run For it hangs on the wall to be
 rap and a run For it hangs on the wall to be
 run Tum Tum For it hangs on the wall to be beat - en by all when to

beat - - en by all Tum Tum Yet al - though there is mer - cy for
 beat - - en by all Tum Tum Yet al - though there is mer - cy for
 make a pe - ti - tion They come Tum Tum Yet al - though there is mer - cy for

some Tum Tum His pros - pects look gloo - my and glum Tum Tum But he's

some Tum Tum His pros - pects look gloo - my and glum Tum Tum But he's

some Tum Tum His pros - pects look gloo - my and glum Tum Tum But he's

haugh - ty and high And hell nev - er say die Till he's

haugh - ty and high And hell nev - er say die Till he's

haugh - ty and high And hell nev - er say die Till he's

bea - ten the Em - per - or's drum tum tum With a roll and a

bea - ten the Em - per - or's drum With a br-r-r.....

bea - ten the Em - per - or's drum With a br-r-r.....

rum te tum tum on the Em - per - or's drum.
..... on the Em - per - or's drum.
..... on the Em - per - or's drum.

This section contains three 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: "rum te tum tum on the Em - per - or's drum." The first two vocal parts have dotted lines indicating they are out of phase with the lyrics.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a key signature of one sharp. The music features a rhythmic pattern of eighth and sixteenth notes.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a key signature of one sharp. The music continues with a rhythmic pattern of eighth and sixteenth notes.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a key signature of one sharp. The music concludes with a final chord and a fermata. The text "END OF ACT I." is written at the bottom right of this system.

ACT II.

Nº 1. SOLO & CHORUS—(SING HI & MANDARINS.) "WE'RE THE CREAM OF COURTLY CREATURES."

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 common time signature (C). It contains a series of chords and melodic fragments, starting with a half note chord (F4, A4, C5) and moving through several chords. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a series of chords, primarily triads and dyads, providing harmonic support for the treble staff.

The second system continues the piano accompaniment. It features a first ending bracket in the treble staff, indicating a repeat of a phrase. The notation includes various chordal textures and melodic lines in both staves.

p

The third system of the piano accompaniment begins with a piano (*p*) dynamic marking. The treble staff shows a more active melodic line with eighth notes, while the bass staff provides a steady harmonic accompaniment with chords.

ff

The fourth system of the piano accompaniment features a fortissimo (*ff*) dynamic marking. The treble staff has a melodic line with some grace notes, and the bass staff has a strong harmonic accompaniment.

The fifth and final system of the piano accompaniment on this page. It concludes with a final chord in both staves, maintaining the key signature of one flat.

The musical score is arranged in six systems, each with a treble and bass staff. The first system features a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system is marked *ff*. The fourth system contains a section labeled "(CURTAIN)" with a *f* dynamic. The fifth system has asterisks (*) and *ff* markings. The sixth system continues the piece with various note values and rests.

TENOR.

We're the cream of court-ly crea-tures, Migh - ty man - da - rins,

BASS.

We're the cream of court-ly crea-tures, Migh - ty man - da - rins,

Si - mi - lar in form and fea - tures, Like a row of pins;

Si - mi - lar in form and fea - tures, Like a row of pins;

But al-though when seen to-ge-ther We're a-like, per-haps, Somemaysport a yel-lowjac-ket,

But al-though when seen to-ge-ther We're a-like, per-haps, Somemaysport a yel-lowjac-ket,

O - thers en - vi - ous - ly lack it, O - thers wear a lof - ty fea - ther Nod - ding in their caps. But the

O - thers en - vi - ous - ly lack it, O - thers wear a lof - ty fea - ther Nod - ding in their caps. But the

flow'r of the fa - vou'r'd crop, crop, crop, And the heights at which hon - ours stop, stop, stop, Is the

flow'r of the fa - vou'r'd crop, crop, crop, And the heights at which hon - ours stop, stop, stop, Is the

cry - stal - line sphere That we car - ry up here, It's the lit - tle round but - ton on top, top, top! Though our

cry - stal - line sphere That we car - ry up here, It's the lit - tle round but - ton on top, top, top! Though our

feathers and robes you top, top, top, And our jac-kets we have to drop, drop, drop, We

feathers and robes you top, top, top, And our jac-kets we have to drop, drop, drop, We

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "feathers and robes you top, top, top, And our jac-kets we have to drop, drop, drop, We". The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand.

care not for that, If you leave us a hat With a lit-tle round but-ton on top, top, top, A

care not for that, If you leave us a hat With a lit-tle round but-ton on top, top, top, A

The second system continues the vocal and piano parts. The vocal staves have lyrics: "care not for that, If you leave us a hat With a lit-tle round but-ton on top, top, top, A". The piano accompaniment continues with similar melodic and harmonic patterns.

lit-tle round but-ton on top!

lit-tle round but-ton on top!

ENTRANCE OF LADIES.

f

The third system begins with the vocal staves singing "lit-tle round but-ton on top!". The piano accompaniment features a key signature change to three sharps (F#, C#, G#) and a time signature change to 2/4. A dynamic marking of *f* (forte) is present. The system concludes with the section title "ENTRANCE OF LADIES." and a fermata over the final notes.

Poco meno mosso.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

The second system continues the musical piece with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocal line.

(LADIES.)

We're a string of girls like the

The third system introduces the vocal line with the lyrics "(LADIES.) We're a string of girls like the". The piano accompaniment continues to support the vocal melody.

pearls of a neck - lace! Com - ing in a

The fourth system continues the vocal line with the lyrics "pearls of a neck - lace! Com - ing in a". The piano accompaniment concludes the phrase with a final chord.

band by com - mand.....

Some of us could cry we're so shy Some are

reck - less For it feels so queer to be

here..... Lit - tle Chi - na

la - dies Each of us dis - may'd is

hav - ing to chin - chin With a man - dar - in.

TENOR.

In - tro - duc - ing la - dies

BASS.

In - tro - duc - ing la - dies

Quite an es - ca - pade is And ap - pears a

Quite an es - ca - pade is. And ap - pears a

sin To a man - - dar - - in

sin To a man - - dar - - in

ff

SOPRANO. *p*

TENOR. *p*

BASS. *p*

Hush! here comes the Em - per -

Hush! here comes the Em - per -

Hush! here comes the Em - per -

- or.....

- or.....

- or.....

- or.....

Tempo I.

The musical score is arranged in systems. Each system includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "All a-dore on the floor Gen - u-flect with re - spect" and "Low - ly bow knock your brow Low - ly bow knock your brow". The final system features a long note for the vocalists with the lyrics "now..... now Kow Tow." and a piano accompaniment that concludes with a double bar line.

Nº 2. SONG—(DUDLEY.) "RHODA AND HER PAGODA."

Moderato.

Music by LIONEL MONCKTON.

PIANO. *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes with slurs, and the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mf'. There are two measures of repeat with first and second endings indicated by a double bar line and a repeat sign.

(DUDLEY.)

1. Rho - da Rye was a Lon - don lass,
 2. The lords and la - dies they came from far, In

The first system of the song features a vocal line and piano accompaniment. The vocal line has two verses. The piano accompaniment consists of two staves with chords and moving lines. The lyrics are: "1. Rho - da Rye was a Lon - don lass, 2. The lords and la - dies they came from far, In".

D. Tak - ing and trim and ti - ny; She wish'd to ga - ther the
 fact, too ma - ny for one shop, For - sak - ing the club and the

The second system continues the song with a vocal line and piano accompaniment. The lyrics are: "Tak - ing and trim and ti - ny; She wish'd to ga - ther the fact, too ma - ny for one shop, For - sak - ing the club and the".

D. up - per class! To a tea shop charm - ing and Chi - nee! She
 Yan - kee bar And on - ly or - ig - in - al Bun Shop! They

The third system concludes the song with a vocal line and piano accompaniment. The lyrics are: "up - per class! To a tea shop charm - ing and Chi - nee! She Yan - kee bar And on - ly or - ig - in - al Bun Shop! They".

D. bor - row'd and built, she puff'd and plann'd A
 sat at the ta - bles made for two, And

D. pro - per Pa - go - da in the Strand, And
 drank their tea from the chi - na blue, And

D. dress'd like a Chi - nee girl at home, From the dain - ty shoes to the
 of - ten wast - ed an af - ter - noon With two lit - tle cups and....

D. big back comb!
 one big spoon!

rall.

D. *a tempo*

Rho - da, Rho - da, ran a Pa - go - da, Sei-ling tea and sy-rup and
 Rho - da, Rho - da, ran a Pa - go - da, Sei-lingcakes and le-mon and

(CHORUS S & C.) *(Bouche fermée.)*

Um - m - m.
 Um - m - m.

a tempo

D.

so - da, Buns and bis-cuits and bread of bran
 so - da; Ma - ny a maid - en met a man

Um - m - m.
 Um - m - m.

D.

In the pret - ty Pa - go - da Rho - da ran!
 At the pret - ty Pa - go - da Rho - da ran!

crese.

CHORUS

mf

Rho - da, Rho - da, ran a Pa - go - da, Sel - ling tea and sy-rup and
 Rho - da, Rho - da, ran a Pa - go - da, Sel - ling cakes and le-mon and

mf

Rho - da, Rho - da, ran a Pa - go - da, Sel - ling tea and sy-rup and
 Rho - da, Rho - da; ran a Pa - go - da, Sel - ling cakes and le-mon and

so - da, Buns and bis-cuits and bread of bran
 so - da; Ma-ny a maid-en met a man

so - da, Buns and bis-cuits and bread of bran
 so - da; Ma-ny a maid-en met a man

In the pret - ty Pa - go - da Rho - da ran!
 At the pret - ty Pa - go - da Rho - da ran!

In the pret - ty Pa - go - da Rho - da ran!
 At the pret - ty Pa - go - da Rho - da ran!

D. $\$$

3. A weal - thy no - ble - man
 4. Rho - da now is a

Red. *

D.

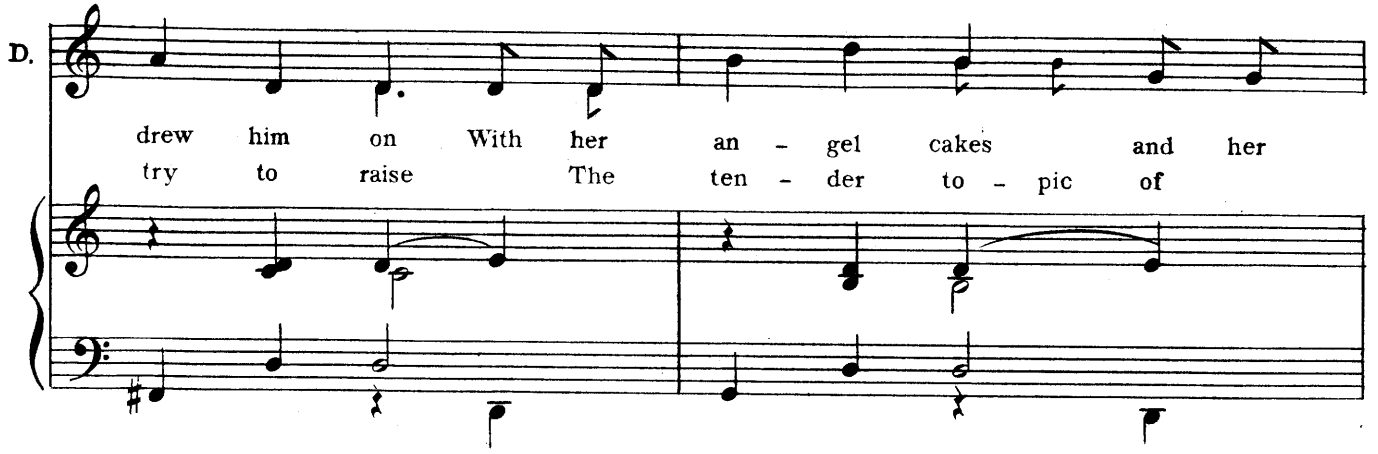
wan - der'd in The Duke of Ken - sing - ton and Gar - dens, He
 so - cial pet At Roy - al par - ties and ra - ces There

D.

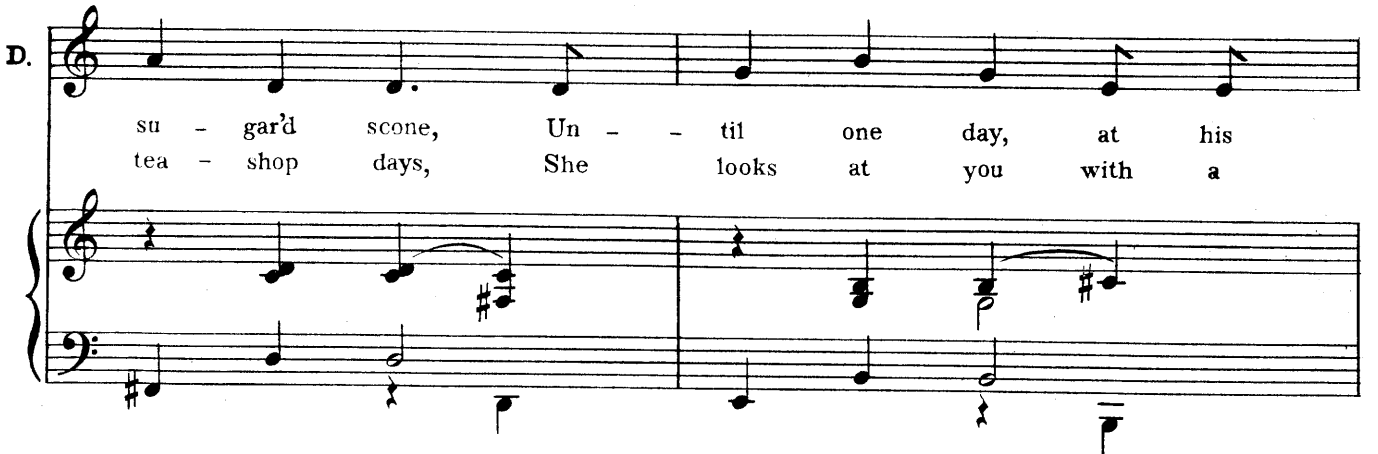
chuck'd the wait - res - ses un - der the chin, Then gig - gld and ask'd their
 nev - er has been a..... Duch - ess yet With such a style as her

D.

par - dons! And Rho - da flirt - ed and
 Gra - ces. And if you ev - er should

D. 

drew him on With her an - gel cakes and her
 try to raise The ten - der to - pic of

D. 

su - gar'd scone, Un - - til one day, at his
 tea - shop days, She looks at you with a

D. 

four - tenth cup, He fell at her feet, and she
 lof - ty stare, As if to sug - gest that you

D. 

pick'd him up, *rall.*
 are not there.

D.

Rho - da, Rho - da shut her Pa - go - da, No more tea and cof-fee and
 Rho - da says, "What is a Pa - go - da? Something Af - ri - can at Fa -

Um-m - m.
 Um-m - m.

atempo

D.

- so - da;
 - sho - da?" Nev-er a milk-man leaves his can
 She nev-er heard since life be - gan

Um-m - m.
 Um-m - m.

D.

At the pret - ty Pa - go - da Rho - da ran;
 Of the pret - ty Pa - go - da Rho - da ran!

cresc.

CHORUS.

mf

Rho - da, Rho - da, shut her Pa - go - da, No more tea and cof - fee and
 Rho - da says, "What is a Pa - go - da?" Some - thing Af - ri - can at Fa -

mf

Rho - da Rho - da, shut her Pa - go - da, No more tea and cof fee and
 Rho - da says, "What is a Pa - go - da?" Some - thing Af - ri - can at Fa -

so - da;
 - sho - da?"

Nev - er a milk - man leaves his can
 She nev - er heard since life be - gan

so da;
 - sho - da?"

Nev er a milk - man leaves his can
 She nev - er heard since life be - gan

At the pret - ty Pa - go - da Rho - da ran!
 Of the pret - ty Pa - go - da Rho - da ran!

At the pret - ty Pa - go - da Rho - da ran!
 Of the pret - ty Pa - go - da Rho - da ran!

D.S.

The musical score is arranged in four systems. Each system contains a vocal line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and lyrics. The first system includes a dynamic marking of *mf*. The second system also includes a dynamic marking of *mf*. The score features various musical notations such as triplets, slurs, and a repeat sign at the end of the fourth system. The lyrics are written in a simple, readable font below the notes.

Nº 3. CHORUS— "THE EMPEROR'S OWN."

PIANO. *ff*

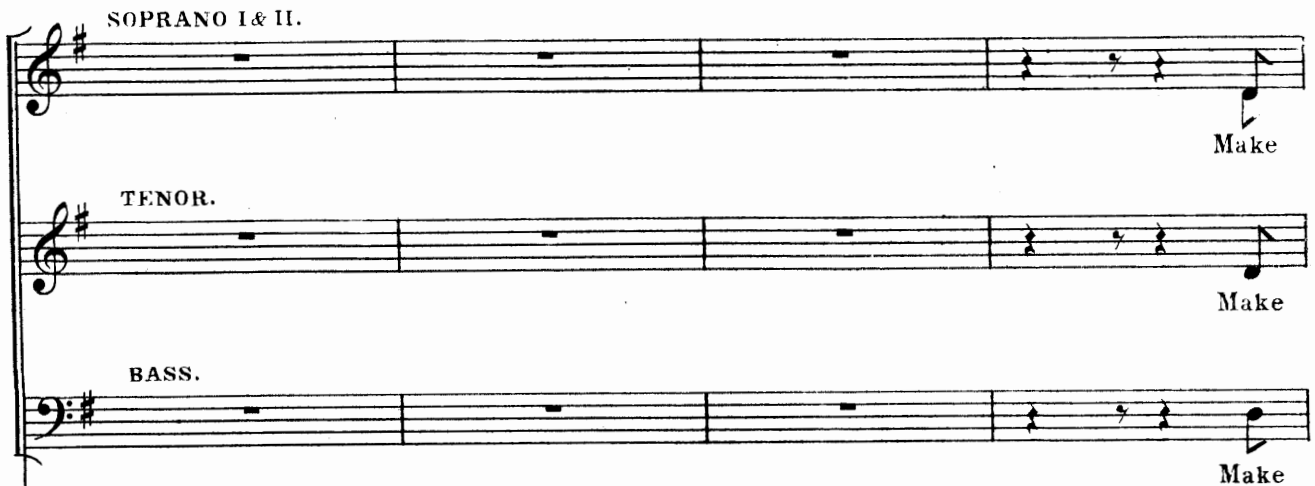


The first system of piano accompaniment consists of two staves. The treble staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The bass staff has a bass clef, the same key signature and time signature. The music is marked with a forte (ff) dynamic. The first two measures show a rhythmic pattern of eighth notes in both hands, with the right hand playing chords. The third measure shows a change in the bass line.



The second system of piano accompaniment continues the piece. It features the same two-staff structure as the first system. The treble staff continues with chords and eighth notes, while the bass staff provides a steady accompaniment with eighth notes.

SOPRANO I & II.
TENOR.
BASS.



The vocal staves are arranged vertically. The Soprano I & II staff is at the top, followed by the Tenor staff, and the Bass staff at the bottom. Each staff begins with a rest for the first three measures. In the fourth measure, each voice part has a single note. Below each note is the instruction "Make".



The third system of piano accompaniment concludes the piece. It features the same two-staff structure. The treble staff has some chords marked with a 'V' (accents). The bass staff continues with eighth notes and chords.

room for the Em-pe-ror's Own, Im-pos-ing and

room for the Em-pe-ror's Own, Im-pos-ing and

room for the Em-pe-ror's Own, Im-pos-ing and

splen-did, Who guard the Im-pe-ri-al throne

splen-did, Who guard the Im-pe-ri-al throne

splen-did, Who guard the Im-pe-ri-al throne

From trea-son in-tend-ed! With mar-tial but maid-en-ly

From trea-son in-tend-ed! With mar-tial but maid-en-ly

From trea-son in-tend-ed! With mar-tial but maid-en-ly

mien And move - - ment ma - jes - - tic, They're
 mien And move - - ment ma - jes - - tic, They're
 mien And move - - ment ma - jes - - tic, They're

p *f*

al - ways a sight to be seen— These soi - diers do -
 al - ways a sight to be seen— These sol - diers do -
 al - ways a sight to be seen— These sol - diers do -

- mes - tic. For dash - ing ap - pear - ance a - lone
 - mes - tic. For dash - ing ap - pear - ance a - lone
 - mes - tic. For dash - ing ap - pear - ance a - lone

They rank in ex - cel - sis; But they are the Em - pe - ror's

They rank in ex - cel - sis; But they are the Em - pe - ror's

They rank in ex - cel - sis; But they are the Em - pe - ror's

Own, And no - bo - dy els - - e's!

Own, And no - bo - dy els - - e's!

Own, And no - bo - dy els - - e's!

(BODYGUARD.)

Girls of the Em-pe-rors Bo-dy-guard we; Shape-ly and beau-ti-ful

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Girls of the Em-pe-rors Bo-dy-guard we; Shape-ly and beau-ti-ful".

sol-diers to see; Who could re-sist the as-sort-ment of charms

The second system continues the melody. The lyrics are: "sol-diers to see; Who could re-sist the as-sort-ment of charms".

Ow'n'd by such love-ly young La-dies-at-arms?..... Such La-dies-at-

The third system continues the melody. The lyrics are: "Ow'n'd by such love-ly young La-dies-at-arms?..... Such La-dies-at-".

- arms. Sure-ly at sight of us, foes in the field,

The fourth system concludes the piece. The lyrics are: "- arms. Sure-ly at sight of us, foes in the field,".

Drop - ping their ri - fles, will in - stant - ly yield; Ev - e - ry sword will re -

- turn to its' case, We shall be wel-com'd with op - en em - brace!.....

..... With op - en em - brace!..... The Em - - - pe - ror

splen - - did, By us..... is de - fend - - ed From la - - dies se -

- duc - - tive and sly;..... No vis - - ion of

beau - - ty Can lure..... him from du - - - ty, When

we have him un - - - der our eye!

(FULL CHORUS & BODYGUARD.)

The Em - - - pe - ror splen - - did, By

The Em - - - pe - ror splen - - did, By

The Em - pe - ror splen - did, By them is de - fend - ed From

us } is de - fend - ed From la - - dies se - duc - - tive and
 them } is de - fend - ed From la - - dies se - duc - - tive and

la-dies se-ductive and sly!.... No vis-ion of beauty Can lure him from du-ty When

sly!..... No vis - - ion of beau - - ty Can
 sly!..... No vis - - ion of beau - - ty Can

they have him under their eye! Oh no! No vision of beauty Can lure him from du-ty,When

lure him from du - - ty, When { we they have him un - - der { our their
 lure him from du - - ty, When they have him un - - der their

they have him under their eye! Oh no! So no pretty girls need ap - ply When he's under their

eye! For dash - ing appearance a -

eye! For dash - ing appearance a -

eye! For dash - ing appearance a -

ff

- lone They rank in ex - cel - sis; But they are the Em-pe-ror's

- lone They rank in ex - cel - sis; But they are the Em-pe-ror's

- lone They rank in ex - cel - sis; But they are the Em-pe-ror's

Own, And no-bo-dy els - e's!

Own, And no-bo-dy els - e's!

Own, And no-bo-dy els - e's!

Nº 4. CONCERTED NUMBER— (SING HI, BOBBIE, SIR BINGO & CHORUS.)

“ENTRANCE OF ENGLISH VISITORS.”

Allegro moderato. (SING HI.)

VOICE.

At our ma - jes - tic mon - arch's be -

PIANO.

ff *mf*

S. H.

- hest, Wel - come the whole bar - ba - ri - an

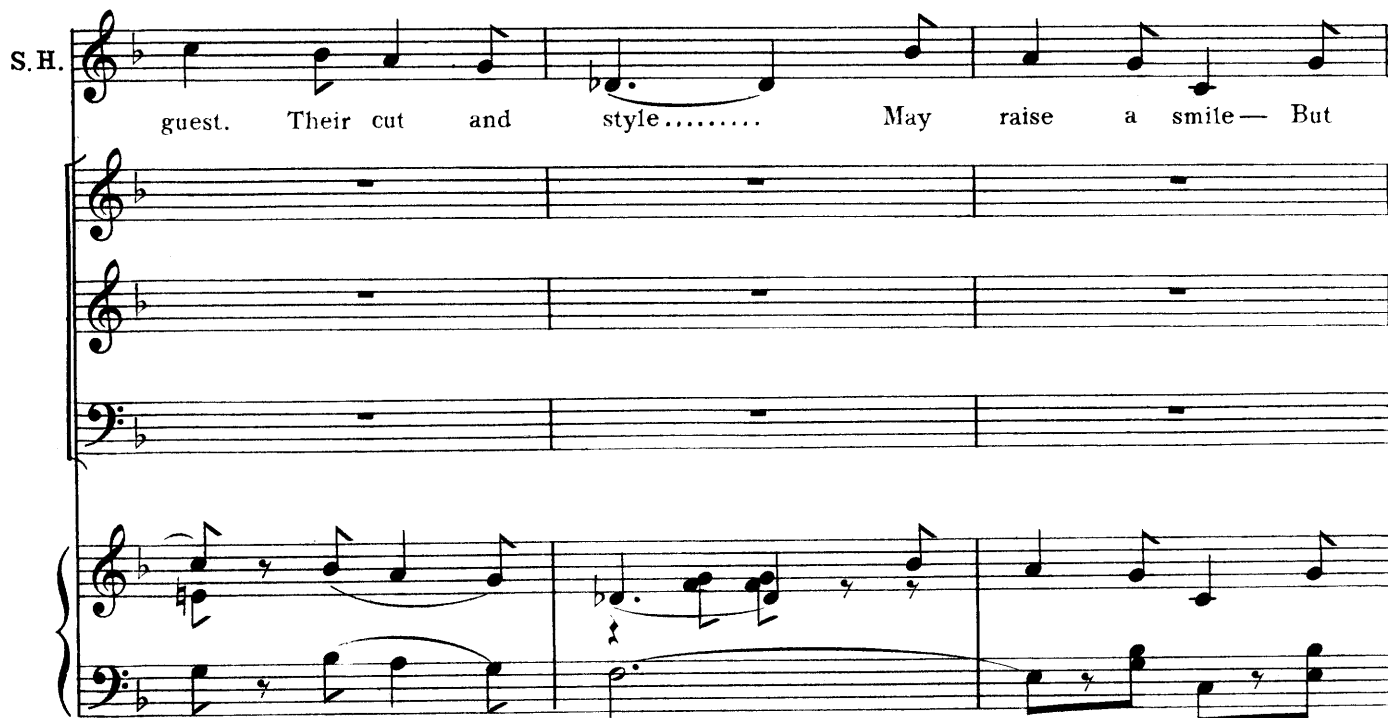
S. H.

band! In

f *ff*

Detailed description: The score is for a concerted number in 6/8 time, marked 'Allegro moderato'. It features three systems of music. The first system is for 'VOICE' and 'PIANO'. The voice part begins with a rest, then enters with the lyrics 'At our ma - jes - tic mon - arch's be -'. The piano accompaniment starts with a forte (*ff*) dynamic and changes to mezzo-forte (*mf*) later. The second system is for 'S. H.' (Soprano High) and 'PIANO'. The voice part continues with '- hest, Wel - come the whole bar - ba - ri - an'. The piano accompaniment remains at *ff*. The third system is also for 'S. H.' and 'PIANO'. The voice part says 'band!' followed by a rest and then 'In'. The piano accompaniment features a forte (*f*) dynamic and a fortissimo (*ff*) section. The piano part consists of chords and rhythmic patterns in both hands.

S.H.  u - ni - form, Which must be warm, Comes ev - 'ry Eng - lish

S.H.  guest. Their cut and style..... May raise a smile— But

S.H.  that must be sup - press'd— Our

(BOBBIE.)

Of course! the smile shall be sup - press'd!

Of course! the smile shall be sup - press'd!

Of course! the smile shall be sup - press'd!

B. Col - ours mean We serve the Queen, They're not a theme for jest! So if you

B. would.... Be quite so good Your laugh may be sup - press'd.

It is! Ob -

It is! Ob -

It is! Ob -

(SIR BINGO.)

These la - dies here With bow and spear Ex -

-serve, it is sup - press'd!

-serve, it is sup - press'd!

-serve, it is sup - press'd!

S.B. - cite my in - te - rest, I real - ly think..... I'll try a wink But

The first system of the musical score features a Soprano line and a Piano accompaniment. The Soprano line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "- cite my in - te - rest, I real - ly think..... I'll try a wink But". The Piano accompaniment consists of two staves, a treble and a bass clef, with a grand staff bracket on the left. The music is in a 4/4 time signature.

S.B. that must be..... sup - press'd —

Oh fie, You ought to be..... sup -

Oh fie, You ought to be sup -

Oh fie, You ought to be sup -

The second system continues the musical score. It begins with the Soprano line: "that must be..... sup - press'd —". This is followed by three vocal entries for the Soprano: "Oh fie, You ought to be..... sup -", "Oh fie, You ought to be sup -", and "Oh fie, You ought to be sup -". The Piano accompaniment continues with two staves. The lyrics are aligned with the vocal lines.

(ENGLISH LADIES.)

- press'd! Oh, how they stare, As if we were In - a - de - quate - ly dress'd They must be

- press'd!

- press'd!

The third system is for the "ENGLISH LADIES." It starts with the vocal line: "- press'd! Oh, how they stare, As if we were In - a - de - quate - ly dress'd They must be". This is followed by two more vocal lines: "- press'd!" and "- press'd!". The Piano accompaniment continues with two staves. The lyrics are aligned with the vocal lines.

CHORUS.

mad! These necks un - clad... Are real - ly ve - ry bad And

These necks un - clad Are real - ly ve - ry bad And

These necks un - clad Are real - ly ve - ry bad And

ought... to be sup - press'd! Still, free from dis -

ought to be sup - press'd! Still, free from dis -

ought to be sup - press'd! Still, free from dis -

- trust or ma - lice Pour tea in the Chi - na Cha - lice

- trust or ma - lice Pour tea in the Chi - na Cha - lice

- trust or ma - lice Pour tea in the Chi - na Cha - lice

Greet them in the Golden Dragon Palace
Greet them in the Golden Dragon Palace
Greet them in the Golden Dragon Palace

- - - ace!
- - - ace!
- - - ace!

Nº 5. SONG & CHORUS—(BLANCHE.) "THE WHOLE STORY."

Moderato.

VOICE.

PIANO.

stacc.

f *mf* *p*

1. How are
2. Com-mon
3. Then he

I.

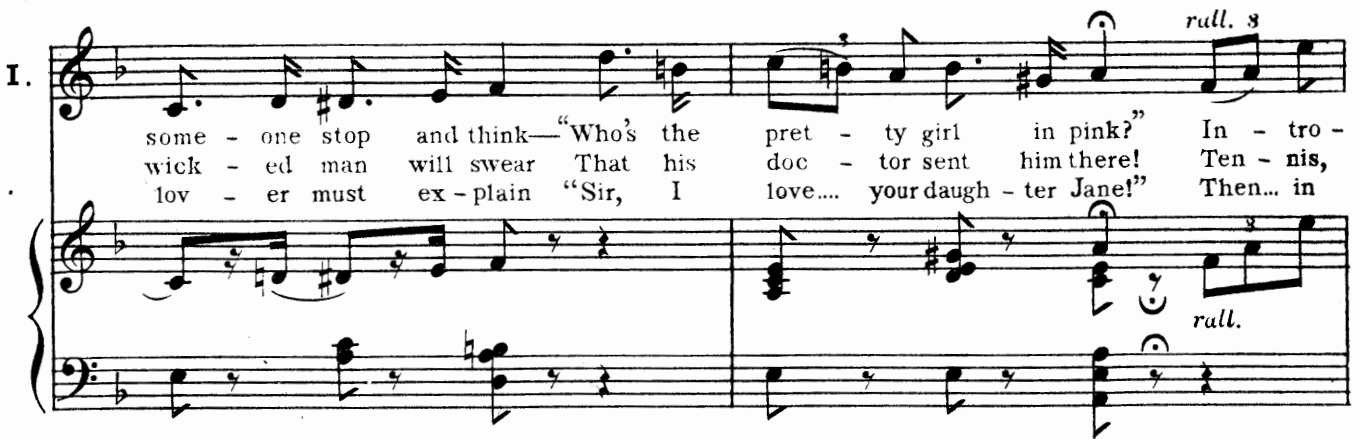
Eng - lish hus - bands won? Would you like to know? I will
friends are quick - ly found, And you pret - ty soon See the
finds the girl in tears, Hud - d'd in a chair, Some - one

I.

tell you how it's done, By the *Comme il faut.* First the
fel - low call - ing round Ev - 'ry af - ter-noon. If your
told her, it ap-pears That he did - n't care! Then he

I. 

ti - mid - est of glan - ces At a ball, be - tween the dan - ces, Mak - ing
 fa - ther takes his daugh - ters Off to Hom - burg for the wa - ters, Then the
 shows how sil - ly this is, By the us - ual vows and kis - ses, And the

I. 

some - one stop and think—“Who’s the pret - ty girl in pink?” In - tro -
 wick - ed man will swear That his doc - tor sent him there! Ten - nis,
 lov - er must ex - plain “Sir, I love... your daugh - ter Jane!” Then... in

rall. 8

rall.

I. 

- duc - tion— talk that’s terse— “Aw - ful
 tea, per - haps a walk, Both... are
 Church, some mut - ter’d tones, And... a

atempo

atempo

I. 

hot!” “Do you re - verse?” Cool in the con - ser - va -
 shy and can - not talk, View the landscape *con a* -
 March of Men - del - ssohn’s Off they drive in rice and

I.

- to - ry” — That’s the pro - logue of the sto - ry!
 mor - e — That’s the mid - dle of the sto - ry!
 glo - ry, That’s the fin - ish of the sto - ry!

1. In - tro -
 2. Ten - nis,
 3. Then in

“Aw - ful
 Both.... are
 And.... a

- duc - tion - talk that’s terse -
 tea, per - haps a walk,
 Church, some mut - ter’d tones,

1. In - tro - duc - tion - talk that’s terse -
 2. Ten - nis, tea, per - haps a walk,
 3. Then in Church some mut - ter’d tones,

1. In - tro - duc - tion - talk that’s terse -
 2. Ten - nis, tea, per - haps a walk,
 3. Then in Church some mut - ter’d tones,

hot" "Do you re - verse?"
shy and can - not talk.,
March of Men - del - ssohns.

"Aw - ful hot!" "Do you re - verse?"
Both are shy and can - not talk.
And a March of Men - del - sson's.

Cool in the con - ser - va -
View the land - scape con a -
Off they drive in rice and

Aw - ful hot!" "Do you re - verse?"
Both are shy and can - not talk.
And a March of Men - del - sson's.

Cool in the con - ser - va -
View the land - scape con a -
Off they drive in rice and

Aw - ful hot! Do you re verse?"
Both are shy and can - not talk.
And a March of Men - del - sson's.

Cool in the con - ser - va -
View the land - scape con a -
Off they drive in rice and

to - ry" That's the pro - logue of the sto - - ry!
mo - re That's the mid - die of the sto - - ry!
glo - ry That's the fin - ish of the sto - - ry!

to - ry" That's the pro - logue of the sto - - ry!
mo - re That's the mid - die of the sto - - ry!
glo - ry That's the fin - ish of the sto - - ry!

to - ry" That's the pro - logue of the sto - - ry!
mo - re That's the mid - die of the sto - - ry!
glo - ry That's the fin - ish of the sto - - ry!

D.C

N^o. 6. PAS SEUL.

Moderato grazioso.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (f) dynamic. The melody in the right hand is characterized by frequent triplets and a steady accompaniment in the left hand. The second system continues the melodic and accompanimental patterns. The third system shows the melody becoming more intricate with overlapping phrases. The fourth system concludes the piece with a piano (p) dynamic marking.

The musical score is arranged in six systems, each with a treble and bass staff. The first system begins with a dynamic marking of *mf*. The second system features a triplet of eighth notes in the treble staff. The third system includes a *poco rit.* marking. The fourth system starts with a dynamic marking of *p* and the tempo instruction *a tempo*. The fifth system continues the melodic and harmonic development. The sixth system concludes with a *rall.* marking and a final dynamic of *p*. The key signature changes from one sharp (F#) to two flats (Bb) during the piece.

Tempo di Valse.

The musical score is arranged in six systems, each containing a piano (right) and bass (left) staff. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), and *ff a tempo*. Performance instructions include *rall.* (rallentando) and *Ped.* (pedal). The piece concludes with a *V* (ritardando) marking.

Tempo di Galop

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

The second system continues the piece. The right hand has a more active melodic line with many beamed eighth notes. The left hand continues with a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure.

The third system shows further development of the melodic and rhythmic themes. The right hand has some chords and rests, while the left hand maintains the eighth-note pattern. A piano (*p*) dynamic marking is used in the fourth measure.

The fourth system features a more complex melodic line in the right hand with some chromaticism. The left hand accompaniment remains consistent. A forte (*f*) dynamic marking appears in the final measure.

The fifth system continues with a strong melodic presence in the right hand, including a long phrase with a slur. The left hand accompaniment is steady. A forte (*f*) dynamic marking is present in the first measure.

The sixth system concludes the piece. The right hand has a melodic line with some slurs and accents. The left hand accompaniment is consistent. A forte (*f*) dynamic marking is present in the first measure.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a complex texture with many chords and moving lines. The first measure has a fermata over the treble staff.

The second system continues the piece. It features a treble and bass clef. The bass clef staff begins with a dynamic marking of *ff* (fortissimo) and a fermata. The treble clef staff has a dynamic marking of *pp* (pianissimo) in the second measure. The music continues with various chords and melodic fragments.

The third system includes lyrics. The treble clef staff has a melodic line with lyrics "cre" and "scen" written below it. The bass clef staff provides harmonic support with chords and moving lines.

The fourth system includes the lyric "do" written below the treble clef staff. The music continues with a mix of chords and melodic lines in both staves.

The fifth system features a repeat sign (two dots) above the treble clef staff. The music consists of chords and melodic lines in both staves.

The sixth system concludes the piece. It features a treble and bass clef. The treble clef staff has a fermata over the final measure. The word "Fine." is written at the end of the piece. The bass clef staff has a final chord.

Nº 7. DUET — (SAN TOY & BOBBIE.) "THE LITTLE CHINA MAID."

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 time signature of 8/8. It features a series of chords and melodic lines, with a dynamic marking of *p* (piano). The left hand starts with a bass clef and a time signature of 6/8, providing a rhythmic accompaniment. There are several fermatas and repeat signs throughout the piece.

SAN TOY.

1. As I'm a Chi-na maid,..... And you're an Eng-lish-
 2. But when you have me there..... En-tire-ly to your-

BOBBIE.

8.....

The Bobbie vocal line is a single staff with a treble clef, showing a melodic line with some rests. Below it is the piano accompaniment for the second system, with two staves (treble and bass clefs) and a dynamic marking of *p*. It continues the accompaniment from the first system.

S.T.

- man,..... How are you to car-ry Me off if we mar-ry? I dont see how you
 - self,..... You'll shat-ter your pas_sion In por-ce-lain fa-shion, Or leave me on the

B.

The B. vocal line is a single staff with a treble clef, showing a melodic line with some rests. Below it is the piano accompaniment for the third system, with two staves (treble and bass clefs) and a dynamic marking of *p*. It continues the accompaniment from the previous systems.

San Toy.

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K, P & Cº 1309

S.T. can!.....
shelf.....

B. You need-nt feel a - fraid,..... For like a vase... or
By all the Gods I swear..... That I'll be al - ways

S.T.

B. cup,..... I'll pack you com-plete - ly And la - bel you neat - ly With "Chi - na, this side
true;..... Though Dres-den and Sev - res May court me for ev - er, I'll stick to Nan-kin

S.T. And so..... I'll go..... Far ov - er the sea If

B. up!??.....
blue!.....

S.T. you are with me To guard from dan-gers Of storm and stran-gers Your

B.

And. * And. *

S.T. lit - tle col - lec - tion of Chi - - nal Ah, vow.....

B. I vow,..... I

S.T. To love me as you do now, Nor re - gret the

B. vow..... To love you as I do now, And

S.T. price that you paid When you would buy (I can-not tell why) Your
 (Small notes 2nd time.)

B. I'll en-dea-vour To keep for ev-er My lit-tle

1.

S.T. own lit-tle Chi-na maid!

B. Chi-na maid!

2.

S.T. own lit-tle Chi-na maid!.....

B. Chi-na maid!.....

N^o 8. ENTRANCE OF WIVES—“WE HAVE COME TO SEE.”

Allegretto moderato.

VOICE.

1. We have come to see (*Squeak*) What the pa-lace life is,
 2. Such a splendid scene (*Squeak*) Can-not have it's fel-low,

Half a do-zen wee (*Squeak*) Win-ning lit-tle wi-fies!
 Dra-gons red and green, (*Squeak*) Dra-gons blue and yel-low!

Ev-'ry thing we pass (*Squeak*) Claims our ad-mi-ra-tion, And en-thu-si-as-(*Squeak*)
 Dra-gons bolt up-right, (*Squeak*) Dra-gonsdull and sleep-y; It's a roy-al sight, (*Squeak*)

1st Wife. *2nd Wife.* *3rd Wife.* *4th Wife.*
 -Tic e - jac - u - la - tion } Ha, Ha, Ha! He, He, He! Hi, Hi, Hi! Ho, Ho, Ho!
 But a tri-fle creep-y! }

legato.

5th Wife. *6th Wife.* *All.*
 Hu, Hu, Hu! Some-times Y— Yes we won-dersometimes Y— Ha, Ha, Ha! He, He, He!

Hi, Hi, Hi! Ho, Ho, Ho! Hu, Hu, Hu! Sometimes Y— Yes, we won-der Y!

DANCE. After 2nd Verse.

The musical score consists of seven systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a common time signature (C) and a fermata over the first measure. The second system features a complex chordal texture in the right hand. The third system continues with similar textures. The fourth system includes a first ending bracket with two options, labeled '1.' and '2.', and the instruction 'rall: 2nd time.' in the left hand. The fifth system features a 'fine.' marking in the right hand. The sixth system continues the piece. The seventh system concludes with a double bar line and the initials 'D.S.' (Da Capo).

Nº 9. CHINESE DUET— (DUDLEY & LI.) "PLETTY LITTEE CHINEE."

Moderato.

VOICE.

PIANO.

f

Ped.

* Ped.

(DUDLEY.)

1. Plet - ty lit - tee Chi - nee
2. Pic - cee par - lo mai - dee

p

(BOTH.)

Wel - ly nice and ti - ny Li - wee on a man - tel shelf Hi
Wel - ly sil - ly la - dy, Ne - ver win - dee clock at night! Hi

(LI.)

ya ya! Ni - cee Chi-nee chap-pie Plen-ty much un - hap - py,
 ya ya! Clock-ee go to bye - bye, Lit-tle Chi-nee fly by,

(BOTH.) (LI.)

Wan-tch gir - lee all him - self. Hi ya ya! Wel - ly big man-tel
 Ma-kee lo - vee al - lo light. Hi ya ya! Chi - na-man lun to

pie - cee clock - ee Talk - ee so fa - shion tick - ee tock - ee;
 lit - tle mis - sy Op - en his arm and ask - ee kiss - ee;

(DUDLEY.) (BOTH.)

When lit - tee Chi - nee ma - kee fun, Clock strike one!
 Lit - tee girl want-chee kiss him back, Both go clack!

(BOTH.)

One pie-cee fig-ure Want to be big-ger, Do what he li-kee,
 One pie-cee fig-ure Want to be big-ger, Do what he li-kee,

That's his plan! Li-kee man, Then he can Stop-ee clock-ee, When he stli-kee.
 That's his plan! Li-kee man, Then he can Stop-ee clock-ee, When he stli-kee.

One lit-tee maid-ee, Poor lit-tee maid-ee, Want to be la-dy, Flirt-ee too!
 One lit-tee maid-ee, Poor lit-tee maid-ee, Want to be la-dy, Flirt-ee too!

Poor lit-tee pair-ee, Both chi-na wa-ree, Tching-a-ring-a - tching-tchang-tchu!
 Love stor-y end-ed, Gone to be mend-ed, Tching-a-ring-a - tching-tchang-tchu!

D.C. Sym.

DANCE.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and a series of chords and eighth-note patterns. The third system introduces a forte (*f*) dynamic. The score concludes with a final chord and a fermata over the last note of the bass line.

Nº 10. QUARTETTE & CHORUS — "BACK TO LONDON."

(POPPY, DUDLEY, TUCKER, LI, PRESTON & ENGLISH LADIES.)

Allegro.

Music by LIONEL MONCKTON.

PIANO.

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. The music features a flowing melody in the treble and a steady accompaniment in the bass.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

Vocal entry and piano accompaniment. The vocal line begins with a repeat sign. Lyrics are: (POPPY.) What joy to know a (TUCKER.) You'll all a - gree, I. The piano accompaniment is in a steady 6/8 rhythm, marked with a piano (p) dynamic.

Chorus and piano accompaniment. The vocal line continues with lyrics: month or so Will see us in town a - gain; Will think, with me, Pe - kin is a tri - fle slow, Pe - (ALL). The piano accompaniment continues with a steady rhythm, marked with a forte (f) dynamic.

(TUCKER.)

see us in town a - gain! The trip may be a
- kin is a tri - fle slow; So I sug - gest, it

month or three, Not rec - kon - ing in the train! That
might be best To Lon - don that we should go! To

(DUDLEY.)

Chatham and Do - ver train! And there, I doubt, on
London that we should go! For well we know when

(LI.)

Sun - days out, There won't be a Chi - na - man a - bout! My
we ar - rive We'll find the dear old town a - live, (PRE.) And

wish - ee you could take me too My wash-ee for all the
 boys and girls will all turn out As soon as they hear us

f (GIRLS.) (MEN.) (GIRLS.)
 clew! Oh, whirl of joy! Oh, joy - ful whirl! For girl and
 shout! We're home a - gain! A - gain we're home! By boat and

(MEN.) (ALL.)
 boy! For boy and girl! For we all of us are
 train No more to roam! For the on - ly town in

go - ing back to Lon - don!..... Ov - er O - cean,.....
 which to live is Lon - don,..... So ex - cit - ing,.....

..... That's the no - tion!..... It will
 And de - light - ing..... That it

fair - ly strike us sil - ly, When we drive up Pic - ca -
 draws us wil - ly nil - ly To our dear old Pic - ca -

- dil - ly, And we know that we are back a - gain in
 - dil - ly, With a Hip Hur - rah! we're back a - gain in

town!..... Oh, we all of us are
 town!..... For the on - ly town in

go - ing back to Lon - don!..... Ov - er O - - cean,.....
 which to live is Lon - don!..... So ex - cit - - ing,.....

..... That's the no - tion!..... It will fair - ly strike us
 And de - light - ing..... That it draws us wil - ly

sil - ly, When we drive up Pic - ca - dil - ly, And we
 nil - ly To our dear old Pic - ca - dil - ly, With a

know that we are back a - gain in town!.....
 Hip Hur-rah! we're back a - gain in town!.....

Fine

D.C.

Nº 11. SONG & CHORUS — (YEN HOW.) "I MEAN TO INTRODUCE IT INTO CHINA."

Moderato.

VOICE.

PIANO.

§

1. I
2. An
3. Some
4. Al -

used to think a Chi - na man was twen - ty times as fine a man As
Eng - lish - wo - man's pas - sion is to know what Pa - ris fa - shion is In
Fo - reign Pow'rs are say - ing how that Bri - tain is de - cay - ing now That
- though ex - tre - me - ly fer - vid - ly and al - most un - re - ser - ved - ly I

a - ny born of Eu - ro - pe - an na - tions Our
 or - der to as - ton - ish all be - hold - ers, They
 is the text of Ic - on - o - clas - tic ser - mons, The
 co - py Eng - lish me - thods to the let - ter, I

man - ners were su - pe - ri - or to a - ny-thing ex - te - ri - or And
 look like an - cient God - dess-es, in mod - ern eve - ning bo - di - ces, The
 French a - gree at an - y rate that Eng - land is de - ge - ne - rate, What
 know a case po - li - ti - cal in which if I were cri - ti - cal I

had been so for ma - ny gen - er - a - tions But
 kind that has - n't much a - bout the shoul - ders, The
 ev - er they may think a - bout the Ger - mans. They
 might de - clare the East - ern plan the bet - ter. Some

now, there's not a doubt of it that Chi - na will be out of it Un -
 dress and o - ther dra - pe - ry must not be loose and va - pour - y The
 tell the doom that shall be on the per - fi - dy of Al - bi - on And
 peo - ple con - tra - dic - to - ry be - wail a Brit - ish vic - to - ry And

- less we can ef - fect a vast im - prove - - ment We'll co - py the va - ri - e - ty of
 tight - ly fit - ting skirt is now de ri - - gueur, And judg - ing from designs of it the
 say they could in - vade her in a min - - ute, De - feat her and de - mo - lish her and
 cheer for the suc - cess - es of the o - - thers, And if the mules should run a - way and

West - ern high so - ci - e - ty And I will be the lea - der of the
 un - du - lat - ing lines of it Will cost as well as show a pret - ty
 ut - ter - ly - a - bol - ish her, But no - bo - dy is anx - ious to be -
 take a moun - tain gun a - way They greet the mules as Pa - tr - ots and

move - - ment
fi - - gure.
- gin it!
bro - - thers!

So well
Though you
For these
Now in

im - i - tate the styles Of the bless - - ed Brit - ish Isles Though the
ne - ver can be sure they are per - fect - ly se - cure By the
dar - ing fo - reign blades get the tip from Doc - tor Leyds And I'm
Chi - na bear in mind, when a man like that we find, We.....

rea - son is - nt ea - sy to di - vine - Ah! But they do it in the West, So of
men they are con - sid - er'd quite di - vine - ah! And I'm told that in the West They are
told he pays them half a franc a line - ah! They may write till all is blue but for
chop him up par - tic - u - lar - ly fine - ah! And I think they'd find it best if they

CHORUS
IN UNISON.

course it must be best And I mean to in - tro - duce it in - to Chi - na. So we'll
worn by all the best So I mean to in - tro - duce them in - to Chi - na. Though you
all the harm they do They might just as well be somewhere out in Chi - na! For these
tried it in the West, It dis - cou - ra - ges dis - loy - al - ty in Chi - na! Now in

im - i - tate the styles Of the bless - ed Brit - ish Isles Though the rea - son is - nt ea - sy to di -
ne - ver can be sure they are per - fect - ly se - cure. By the men they are con - sid - ered quite di -
dar - ing fo - reign blades get the tip from Doc - tor Leyds And I'm told he pays them half a franc a
Chi - na bear in mind, when a man like that we find, We.... chop him up par - tic - u - lar - ly

- vine - Ah! But they do it in the West, So of course it must be best And I
- vine - ah! And I'm told that in the West they are worn by all the best So I
line - ah! They may write till all is blue but for all the harm they do They might
fine - ah! And I think they'd find it best if they tried it in the West, It dis -

mean to in - tro - duce it in - to Chi - na.
mean to in - tro - duce it in - to Chi - na.
just as well be some where out in Chi - na.
cou - ra - ges dis - loy - al - ty in Chi - na!

1. 2 & 3. 1 2 3 4.

D.S.

Nº 12. SONG — (BOBBIE) "THE ONE IN THE WORLD."

Andante.

PIANO. *mf*

The piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a treble clef staff containing a series of eighth notes ascending and then descending. The bass clef staff provides harmonic support with chords and single notes.

1. A ma - ny maid - ens sweet and ten - der, And
 2. And she shall walk in per - fect beau - ty, And

The first system of the song features a vocal line with two verses and a piano accompaniment. The piano part consists of chords in the right hand and a melodic line in the left hand.

fair there are be - neath the sun, But just to claim his
 she shall coun - sel high - er things; En - nob - ling work, en -

The second system continues the vocal and piano accompaniment. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

life's sur - ren - der, For ev - 'ry man there is but one! It
 - dear - ing du - ty, Her hand shall com-fort while it clings: Her

doe - sn't mat-ter what her na - tion, She may be Brit-ish or Bur -
 eyes be mir-rors Hea-ven - glass - ing; And gifts to make a mon-arch

- mese; It doe - sn't mat-ter what her
 proud, Her lit - tle ten - der touch in

sta - tion, Love doe - sn't reck-on by de - grees. But that
 pass - ing, Her lit - tle look a-cross the crowd. Ah! So

rall: - - -

p

mo - ment you meet her All life shall seem sweet - er,
 dear and so hu - man As wife and as wo - man:

p

Ad. * *Ad.* *

rall:

Di - vin - er, complet - er, Il - lu - min'd, Impearl'd, And your
 An an - gel - for you man - Her wings she has fur'd Ah! what

poco cresc. *rall: f*

Ad. *

a tempo.

hopes thronging round her, Shall tell you you've found her,
 price can as - sess her? What praise can con - fess her?

a tempo.

Ad. * *Ad.* * *Ad.* * *Ad.* *

And in your heart crown'd her the One in the world! Just the
God guard her! God bless her! The one in the world! Just the

And * *And* * *And* *

1. one— Just the one in the world!

2. one in the world!

f

Nº 13. SONG— (SAN TOY.) "THE BUTTERFLY."

Moderato.

VOICE.

PIANO.

1. A
2. Then
3. The

but-ter - fly spread-ing his shin - ing wing Went flut-ter - ing forth in the
 hi-ther and thi - ther, through grove and glade, There beckon'd the fan of the
 vain little but - ter - fly, puff'd with pride, Flew close to the fan of the

gold - en spring; He danc'd on a ray of the
Chi - nese maid; Wher - ev - er it went on it's
maid dark-eyed; But oh! when he perch'd on it's

flam - ing sun, And kiss'd the chry - san - the - mums
witch - ing way, The but - ter - fly fol - low'd the
paint - ed rim, How warm was the wel - come that

one - by one. But pre - sent - ly out in the
sky - blue day. For ov - er the fan - in it's
wait - ed him! Be - fore he could make a re -

air there stray'd The bright lit - tle fan of a
- fall and rise - There spar - k'd a cou - ple of
- mark po - lite, Two dear lit - tle fin - gers had

Chi - nese maid, And the gid - dy young but - ter - fly
dark brown eyes, And they said, in their el - o - quent
seiz'd him tight, While two lit - tle fin - gers pro -

prompt - ly tried To look at the face on the
lan - guage dumb, "I love you, sweet but - ter - fly!
- du'd a pin— And right through his bo - dy that

rall. oth - er side!..... For he said, "In my blue And my
Come come come!"..... And the but - ter - fly thought, "She's a
pin went in!..... Then he pant - ed, "I'm hurt!— It's be -

a tempo.

scar - let and yel - low, It's per - fect - ly true I'm a
dear lit - tle mai - die!— I cer - tain - ly ought To o -
- ha - - viour shoddy This pin to in - sert In a

ve - ry fine fel - low; A dan - dy who can, Like
 blige a young la - dy, A mis - chie - vous miss, Who
 vis - i - tor's bo - dy!" Which can't be de - nied, So the

a - ny young man, Run af - ter a frock and a
 bec - kons like this, May a pos - si - bly give me a
 but - ter - fly died With a pin in his lit - tle in -

1. & 2. 3.
 fan - fan - fan!" - side - side - side! With a pin in his lit - tle in -
 kiss - kiss - kiss!"

Più lento.
 - side!.....

pp *Fine.*

N^o 14. SONG — (LI.) "CHINEE SOJE-MAN."

Music by LIONEL MONCKTON.

VOICE.

PIANO.

f

p

§ (LI.)

1. Blit - ish so - je - man in ted,	La - die's muf - fee
2. Flen - chee so - je wel - ly small,	Tlou - ser fit - tee,
3. Bo - er so - je ug - ly lot,	Dir - ty shir - tee
4. Ger - man so - je big a - bout,	Eat - ee sau - sage,

L.

top-sidehead, ah!.....
 not at all, ah!.....
 goo-dee shot, ah!.....
 get-tee stout! ah!.....

L.

Al - ways d'il - ling, get - tee shil - ling, Ev - 'ly day with beef and bleed!
 Lo - vee la - die's nus - sy maid - ies, Lea - vee them when glo - ly call!
 Put - tee shoul - der un - der boul - der, Hi - dee self and ta - kee pot!
 Chop-pee up - pee lit - tee pup - py, Ta - kee him with sau - er - k/aut!

L.

ah!.....
 ah!.....
 ah!.....
 ah!.....

L.

Chi - nee so - je out - tee dash, Long - ee pig - tail and mous-tache;
 Chi - nee so - je, when he may, Ma - kee lo - vee al - lo day;
 Chi - nee so - je when he fight, Ma - kee fus - see out of sight!
 Chi - nee so - je bla - vee soul, Ne - ver eat - ee sau - sage loii!

p

L.

oh!.....
 oh!.....
 oh!.....
 oh!.....

mf

L.

Cap - tain col - lar pie - cee dol - lar, So - je-man get cop - per cash!
 Lit - tee gal - lee ask him mal - ty, Chi - nee so - je walk a - way!
 If you shoo - tie him on du - ty, Think - ee that you no po - lite!
 Coo - kee cat - tee in a pat - ty, But he coo - kee bow - wow whole!

p

L.

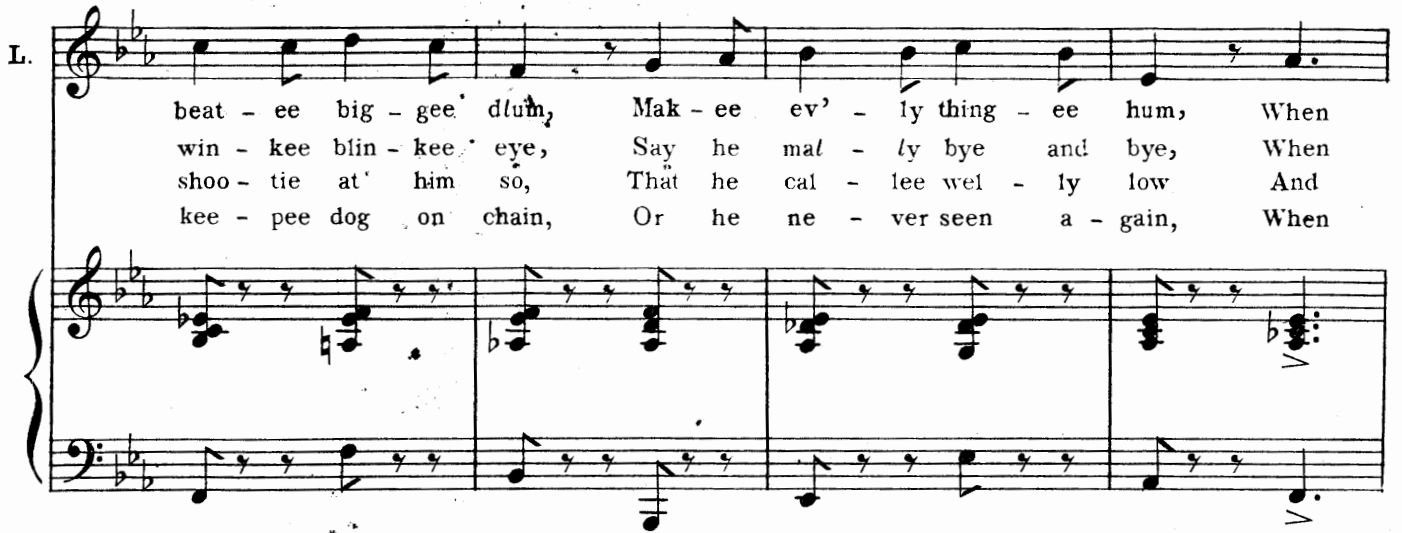
oh!..... Oh,
 oh!..... Oh,
 oh!..... Oh,
 oh!..... Oh,

L.

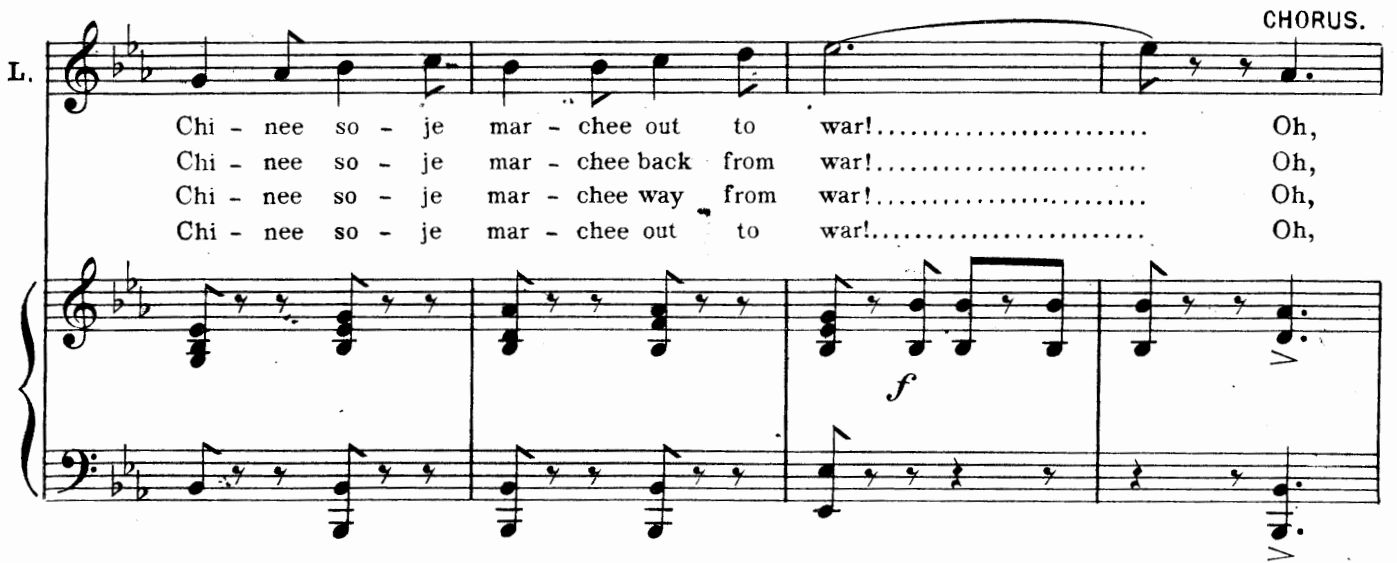
Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He
 Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He
 Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He
 Chi - nee so - je man,..... He wa - vee pie - cee fan,..... He

L.

shou - tee Hip, hoo - lay! for Em - pe - tor!..... So
 shou - tee Hip, hoo - lay! for Em - pe - tor!..... He
 shou - tee Hip, hoo - lay! for Em - pe - tor!..... You
 shou - tee Hip, hoo - lay! for Em - pe - tor!..... You

L. 

beat - ee big - gee' dtum, Mak - ee ev' - ly thing - ee hum, When
 win - kee blin - kee eye, Say he mat - ly bye and bye, When
 shoo - tie at him so, That he cal - lee wel - ly low And
 kee - pee dog on chain, Or he ne - ver seen a - gain, When

L. 

CHORUS.

Chi - nee so - je mar - chee out to war!..... Oh,
 Chi - nee so - je mar - chee back from war!..... Oh,
 Chi - nee so - je mar - chee way from war!..... Oh,
 Chi - nee so - je mar - chee out to war!..... Oh,



Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He
 Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He
 Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He
 Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He

shou - tee Hip, hoo - lay! for Em - pe - tor!..... So
 shou - tee Hip, hoo - lay! for Em - pe - tor!..... He
 shou - tee Hip, hoo - lay! for Em - pe - tor!..... You
 shou - tee Hip, hoo - lay! for Em - pe - tor!..... You

ma - kee hol - lid yell, Bang - ee drum and ting - ee bell, When
 win - kee blin - kee eye, Say he mat - ly bye and bye, When
 shoo - tie at him so, That he cal - lee wel - ly low, And
 kee - pee dog on chain, Or he ne - ver seen a - gain, When

Chi - nee so - je mar - chee out to war!.....
 Chi - nee so - je mar - chee back from war!.....
 Chi - nee so - je mar - chee way from war!.....
 Chi - nee so - je mar - chee out to war!.....

Fine.

f *p*

D.C.

N^o 15. FINALE. ACT II.

(SANTOY.)

VOICE.

Vain was the fond en - dea - -

S.T.

- your Love and its bond To se - - ver!

S.T.

Dan - gers are done, Soon will the sun

S.T.

Shine on us one For ev - - er!

S.T. 

CHORUS. Vain was the fond.. En - dea - -

Fair be your lot, San Toy, oh! Now you are

Fair be your lot, San Toy, oh! Now you are

Fair be your lot, San Toy, oh! Now you are

S.T. 

- your Love and its bond... to se - ver Dan - gers are

not a boy, oh! And when you are

not a boy, oh! And when you are

not a boy, oh! And when you are

S.T. done, Soon will the sun Shine on us one,... For
Yours be a star
Dwell - ing a - far, Yours be a star Of joy,
Dwell - ing a - far, Yours be a star Of joy,
Dwell - ing a - far, Your be a star Of joy,



S.T. ev - er, For ev - - - er!
oh! Of joy,..... oh! Then here's to the Em-pe-ror's
oh! Of joy,..... oh! Then here's to the Em-pe-ror's
oh! Of joy,..... oh! Then here's to the Em-pe-ror's



Own Im-pos - ing and splen - did, Who

Own Im-pos - ing and splen - did, Who

Own Im-pos - ing and splen - did, Who

guard the Im-pe - ri - al throne From trea-son in -

guard the Im-pe - ri - al throne From trea-son in -

guard the Im-pe - ri - al throne From trea-son in -

- tend - ed! And here's to the va - ri - ous pairs

- tend - ed! And here's to the va - ri - ous pairs

- tend - ed! And here's to the va - ri - ous pairs

Whose for-tunes are blend - ed May hon - our and rich - es be

Whose for-tunes are blend - ed May hon - our and rich - es be

Whose for-tunes are blend - ed May hon - our and rich - es be

theirs, And life ne - ver end - ed!

theirs, And life ne - ver end - ed!

theirs, And life ne - ver end - ed!

Love, hope.. and joy, And ma - ny

Love, hope and joy, And ma - ny

Love, hope and joy, And ma - ny

days to our San
days to our San
days to our San

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a three-part setting, with the lyrics "days to our San" repeated. The piano accompaniment features a steady bass line and a more active treble line.

Toy!
Toy!
Toy!

The second system continues the vocal and piano parts. The vocal lines now sing "Toy!". The piano accompaniment maintains its rhythmic pattern.

The third system shows the piano accompaniment continuing. The treble clef part has a more melodic line, while the bass clef part provides harmonic support.

The fourth system continues the piano accompaniment with similar melodic and harmonic textures.

The fifth system concludes the piano accompaniment part of the page, ending with a final chord.

N^o 16. SONG—(SAN TOY.) "IT'S NICE TO BE A BOY."

Music by
LIONEL MONCKTON.

Allegro moderato.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The piano part is marked *mf* and consists of a treble and bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a repeat sign.

The second system continues the music. The voice line has three verses of lyrics. The piano accompaniment includes a *dim.* marking and a *p* (piano) marking. The piano part continues with treble and bass clef staves.

1. Lit - tle Chi - na maids
2. I go out at nights
3. But I ra - ther fear

The third system continues the music. The voice line has three lines of lyrics. The piano accompaniment continues with treble and bass clef staves.

Till their beau-ty fades, Must be hid - den..... must be hid - den.....
Fly - ing paint - ed kites Round the ci - ty round the ci - ty!.....
That the time is near For re - veal - ing for re - veal - ing,.....

Talk-ing with a man By a so-cial ban Is for - bid-den..... is for -
 I can dare to greet A - ny maid I meet If she's pret - ty ra - ther
 And I must con-fess In a boy in dress Not in feel-ing..... not in

- bid - den!..... That would ne - ver be Good e-nough for me; It's un -
 pret - ty!..... Where can be the hurt If I choose to flirt! Dont I
 feel-ing!..... There's an Eng - lish youth Who con - triv'd the truth To dis -

- plea - sant..... most un - plea - sant!..... Therefore Miss San Toy
 ra - ther..... dont I ra - ther!..... Ag - ed men will smile
 - co - ver..... to dis - co - ver!..... So I must a - vow

Will re-main a boy For the pre-sent..... for the pre - sent!... For it's
 Say it's just the style Of my fa - ther..... of my fa - ther!... Oh, it's
 In a la - dy now, With a lo - ver..... with a lo - ver!... But it's

poco rit.

nice to be a boy some - times.... And es - pe - cial - ly in East - ern
 nice to be a boy some - times.... When you hear the mer - ry mid - night
 nice to be a girl some - times.... When a lo - ver makes you pret - ty

climes... Where a la - dy's great dis - tress is That she can - not show her dresses, So it's
 chimes... And ex - cus - es are not needed For your fa - ther knows what he did When he
 rhymes... And the words that may be missing He sup - plies by ar - dent kissing Then it's

1 & 2. 3.

nice to be a boy, some - times!
 used to be a boy, some - times!
 good to be a girl some - times!

DANCE.

Fine.