

THE CHINA SHOP

AN ORIGINAL CHINESE OPERETTA
IN TWO ACTS

With
Piano and Orchestra Accompaniment



Written and Composed by

ARTHUR A. PENN

Writer of "Yokohama Maid," "The Lass of Limerick Town,"
"Captain Crossbones," "Mam'zelle Taps," Etc.



VOCAL SCORE

Copyright MCMXXII.

M. WITMARK & SONS
NEW YORK

International Copyright Secured

*Written and Composed on the Picturesque
ISLAND OF MANISEES
to whose kindly inhabitants
this work is
Gratefully Dedicated.*

Arthur A. Penn

IMPORTANT NOTICE!

The right for public performance of this Operetta must be obtained from the publishers, and will be granted only when a sufficient number of copies of the vocal score (which includes the libretto, bound separately for the sake of convenience) are purchased. A "sufficient number of copies" means one for each soloist and member of the chorus taking part in the performance.

Right of performance will be withheld in cases where copies of the vocal score, or orchestration, or both, are loaned or hired from a third party, or where copies are bought from a chorus or organization which has previously used same, or from a dealer or library offering such used copies for sale.

There is **no fee** for the performance of this Operetta by Amateurs provided the requirement mentioned in the first paragraph above has been complied with.

Stock and other professional companies must not perform this Operetta unless the consent in writing of the publishers has been obtained. The same condition applies to the performance of this work in any foreign country.

The copying of either the separate parts, or the entire Vocal and Piano Score of this Composition by any process whatsoever, as also the orchestrating of any one or more numbers, or of the entire work, is forbidden and is subject to penalties provided for by the Copyright Law of the United States of North America, in force July 1, 1909.

M. WITMARK & SONS,

NEW YORK.

The Story

Fat Sing, a prosperous old merchant of the town of Ping Pong, is tired of life and weary of wealth. He decides to disappear. Before doing so, he arranges to bequeath all his property to the indigent orphans of his native town, thus dispossessing his son, Sing Fong, who has to shift for himself. The business remains in Sing Fong's hands but the profits are to go to the orphans. The exact terms of Fat Sing's will are not to be made public for a year. In the meantime, Hoy Tee Toy, an elderly spinster who is chaperoning three charming Chinese girls, tries to marry one or the other of them off to Sing Fong, as she believes he is to inherit the old merchant's money. Sing Fong is not anxious to marry any of the three belles. A poor fisherman has a niece, Lotus Blossom, whom he describes to Sing Fong as a beautiful doll, and he offers to sell her as such to Sing Fong. This results in the meeting of Lotus Blossom and Sing Fong with the result of love at first sight. Lotus Blossom, with refreshing ingenuousness, does the love-making. Sing Fong is not too enthusiastic as he realizes that he is practically a pauper.

At length Fat Sing disappears, and the populace, under the impression that Sing Fong is now the richest and most influential citizen, elects him to the office of chief magistrate of Ping Pong. The second act shows how he is pestered by the women who want to see him married, and how he retaliates by issuing some more or less effective and embarrassing edicts. At last he resolves to marry none but a wealthy orphan, thinking thus to end his troubles because there are none of that type of orphan in the city. The denouement of the story shows how he is very agreeably and unexpectedly deceived in this, and how he not only falls heir, after all, to the Fat Sing millions but to the idol of his heart as well.

The comedy element is furnished largely by Mr. Juscot Karfair, an American reformer, the efforts of the three belles to "land" Sing Fong in their matrimonial nets, and by Mush Lush, a woman hater. Hoy Tee Toy also contributes her share of the comedy. The three belles are not left in the lurch finally, for in the persons of Mush Lush, Wun Tun and Chunk they find what they may properly be supposed to regard as "the next best thing."

Characters in the Play

FAT SING (Baritone)	A Wealthy Merchant
SING FONG (Light Baritone)	His Son
WUN TUN (Baritone)	A Politician
MUSH LUSH (Light Baritone)	A Woman-hater
CHUNK (Baritone)	A Secretary
TANNYU (Baritone)	A Fisherman
MR. JUSCOT KARFAIR (Baritone)	A Reformer
LOTUS BLOSSOM (Soprano)	
TING-A-LING (Soprano)	
DING DONG (Mezzo)	
PING PING (Mezzo)	
HOY TEE TOY (Contralto)	A Chaperone

CHORUS of Shoppers and Garden Party Guests.

Act I. Chamber at rear of Fat Sing's Bazaar.

Act II. Garden of the Chief Magistrate's Residence.

Time—The Present.

Musical Numbers

OVERTURE		9
1 PROLOGUE	Two Chinamen	14
ACT I.		
INTRODUCTION		18
2 OPENING CHORUS AND SOLOS		19
3 DUET—Hey! Hey! Diddle, Diddle, Day!	Mush Lush and Sing Fong	25
4 TRIO—Three Little Belles	Ting-A-Ling, Ding Dong and Ping Ping	28
5 BALLAD—Dainty China Doll	Lotus Blossom	32
6 SONG—Reforms	Karfair with Chorus	36
7 QUINTET—Perfection	The Three Belles, Hoy Tee Toy and Karfair	46
8 DUET—How Shall I E'er Repay the Debt	Lotus Blossom and Sing Fong	51
9 DUET—A Chinaman's Word	Fat Sing and Sing Fong	54
10 FINALE		57
ACT II.		
11 OPENING CHORUS	Garden Party Guests	75
12 SONG—Long Years Ago	Hoy Tee Toy	86
13 SONG—Pay Attention, I Pray	Chunk, with Others	91
14 DUET—In Our Painted Pretty Pagoda By The Sea	Sing Fong and Lotus Blossom	97
15 TRIO—All Will Be Well	Karfair, Wun Tun and Mush Lush	101
16 SONG—Lovey-Dove-Dove, Oh, Lovey	Lotus Blossom	105
17 SONG—I Wish That I Was Back In My Dear Old Kentucky Home	Karfair with Chorus	109
18a BALLAD—My Lotus Bloom	Sing Fong	113
18b SOLO—Your Lotus Bloom	Lotus Blossom	115
19 FINALE		117

9
THE CHINA SHOP
OVERTURE

ARTHUR A. PENN

Moderato con moto

The musical score for "The China Shop" Overture is presented in five staves. The first two staves begin with a dynamic of *f*. The third staff includes a performance instruction *più rall.*. The fourth staff begins with *cresc. e rall.*, followed by *= mf*. The fifth staff begins with *8va.....*. The score features various dynamics, including *f*, *mf*, *cresc. e rall.*, *più rall.*, and *8va.....*. The instrumentation is typical of an orchestra, with multiple staves for different sections.

Musical score page 10, measures 1-5. The score consists of two staves. The top staff is in common time, treble clef, and key signature of one sharp. The bottom staff is in common time, bass clef, and key signature of one sharp. Measure 1: Both staves play eighth-note chords. Measure 2: Both staves play eighth-note chords. Measure 3: Both staves play eighth-note chords. Measure 4: Both staves play eighth-note chords. Measure 5: The top staff has a sixteenth-note run followed by eighth-note chords. The bottom staff has eighth-note chords.

Musical score page 10, measures 6-10. The top staff is in common time, treble clef, and key signature of one sharp. The bottom staff is in common time, bass clef, and key signature of one sharp. Measure 6: Both staves play eighth-note chords. Measure 7: Both staves play eighth-note chords. Measure 8: Both staves play eighth-note chords. Measure 9: Both staves play eighth-note chords. Measure 10: Both staves play eighth-note chords.

Musical score page 10, measures 11-15. The top staff is in common time, treble clef, and key signature of one sharp. The bottom staff is in common time, bass clef, and key signature of one sharp. Measure 11: Both staves play eighth-note chords. Measure 12: Both staves play eighth-note chords. Measure 13: Both staves play eighth-note chords. Measure 14: Both staves play eighth-note chords. Measure 15: Both staves play eighth-note chords.

Musical score page 10, measures 16-20. The top staff is in common time, treble clef, and key signature of one sharp. The bottom staff is in common time, bass clef, and key signature of one sharp. Measure 16: Both staves play eighth-note chords. Measure 17: Both staves play eighth-note chords. Measure 18: Both staves play eighth-note chords. Measure 19: Both staves play eighth-note chords. Measure 20: Both staves play eighth-note chords.

Musical score page 10, measures 21-25. The top staff is in common time, treble clef, and key signature of one sharp. The bottom staff is in common time, bass clef, and key signature of one sharp. Measure 21: Both staves play eighth-note chords. Measure 22: Both staves play eighth-note chords. Measure 23: Both staves play eighth-note chords. Measure 24: Both staves play eighth-note chords. Measure 25: Both staves play eighth-note chords.

Musical score page 10, measures 26-30. The top staff is in common time, treble clef, and key signature of one sharp. The bottom staff is in common time, bass clef, and key signature of one sharp. Measure 26: Both staves play eighth-note chords. Measure 27: Both staves play eighth-note chords. Measure 28: Both staves play eighth-note chords. Measure 29: Both staves play eighth-note chords. Measure 30: Both staves play eighth-note chords.

Moderato con moto

Musical score for piano, 4/4 time, key of A major (two sharps). The left hand plays eighth-note chords in the bass clef staff, while the right hand plays sixteenth-note patterns in the treble clef staff. Measure 1 starts with a dynamic *mp*. Measures 2-3 continue the sixteenth-note patterns. Measure 4 ends with a dynamic *cresc.*

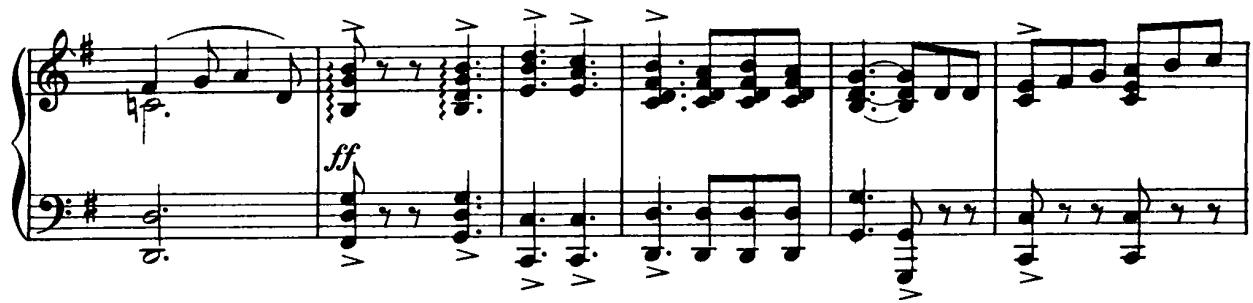
Continuation of the musical score. The left hand continues eighth-note chords in the bass clef staff. The right hand's sixteenth-note patterns continue. Measure 7 begins with a dynamic *cresc.*, followed by *f* (forte) in measure 8.

Continuation of the musical score. The left hand continues eighth-note chords in the bass clef staff. The right hand's sixteenth-note patterns continue. Measure 10 begins with a dynamic *fz* (fizz).

Allegretto

Continuation of the musical score. The left hand continues eighth-note chords in the bass clef staff. The right hand's sixteenth-note patterns continue. Measure 14 ends with a dynamic *p* (piano).

Continuation of the musical score. The left hand continues eighth-note chords in the bass clef staff. The right hand's sixteenth-note patterns continue.



Musical score for piano, two staves. Key signature: one sharp (F#). Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: dynamic marking 'fz' (fortissimo) and 'rall.' (rallentando) are present.

Allegro

Musical score for piano, two staves. Key signature: three flats (B-flat, D-flat, G-flat). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: dynamic marking 'f' (forte) is present.

Musical score for piano, two staves. Key signature: three flats (B-flat, D-flat, G-flat). Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: dynamic marking 'f' (forte) is present.

Musical score for piano, two staves. Key signature: three flats (B-flat, D-flat, G-flat). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: dynamic marking 'f' (forte) is present.

A musical score page featuring five staves of piano music. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 13 begins with a dynamic of ***ff***. The first staff has vertical strokes (v) under the notes. The second staff has vertical strokes (v) under the notes. The third staff has vertical strokes (v) under the notes. The fourth staff has vertical strokes (v) under the notes. The fifth staff has vertical strokes (v) under the notes. Measure 14 starts with a dynamic of ***fff***. The first staff has vertical strokes (v) under the notes. The second staff has vertical strokes (v) under the notes. The third staff has vertical strokes (v) under the notes. The fourth staff has vertical strokes (v) under the notes. The fifth staff has vertical strokes (v) under the notes. Measure 15 begins with a dynamic of ***più rall.***. The first staff has vertical strokes (v) under the notes. The second staff has vertical strokes (v) under the notes. The third staff has vertical strokes (v) under the notes. The fourth staff has vertical strokes (v) under the notes. The fifth staff has vertical strokes (v) under the notes. Measure 16 begins with a dynamic of ***ff***.

Prologue

(To Be Sung Before The Curtain by Two Chinamen)

N^o 1

Moderato maestoso

The musical score consists of three staves of music. The top staff is for the piano, starting with a forte dynamic (ff) and a treble clef. The middle staff is for the soprano voice, also with a treble clef. The bottom staff is for the bassoon, with a bass clef. The music is in common time (indicated by '2/4'). The lyrics are as follows:

A new Chi-nese o - per - et - ta We pre -

sent to you to - night, The scene is laid in gay Ping Pong, The

sto - ry won't be ver - y long, In this Chi-nese o - per - et - ta We

play for your de - light. Well charm your ears with man-y a tune, And

fin - ish up with a hon- ey-moon, In this Chi-nese o - per - et - ta We pre-

sent to you to - night.

Now, the Chi - nese can - not boast much mu - sic, And

rall. *mf*

what they have sounds queer; It's the kind of noise that might make

you sick If we sang much of it here. So if the tunes we

mf

sing you Don't sound ver - y mucn Chi - nese, You will

sure-ly like 'em bet-ter In this Chi-nese o - per - et - ta, For they're like-li - er to
rit.

a tempo
 please! So this Chi-nese o - per - et - ta We be - lieve you'll find tip -
rit. *a tempo*

poco rit.
 top. Thus we make our bow and in-trou - duce you now To "The Chi - na
poco rit.

Shop"
f *rall.* *molto rall.*

ACT I
INTRODUCTION

Molto Moderato

p

mf

f

ff *rall.*

p a tempo

rall.

mf

f

CURTAIN

p a tempo

rall.

mf

f

Attacca N°2

Opening Chorus and Solos

Nº2

(Sung off stage, Except Fat Sing)

CHORUS (GIRLS)

Moderato con moto

SOPRANO { *mf*

ALTO { *mf*

BASS { *mf*

Piano accompaniment (Bass clef staff):

Pretty little maids of gay Ping Pong, Pretty little maids they
sing a song, Sing a song of six-pence in Chinese,
To a little tune not long. Wonder what we want to buy to-day?

Some-thing pret-ty we can wear! Pret-ty lit-tle maids have

poco rit.

got to pay, Tho' the price is high, we swear! Pret-ty lit-tle maids of

poco rit.

gay Ping Pong, Pret-ty lit-tle maids they sing a song,

Sing a song of six-pence in Chi-nese, To a lit-tle tune not long.

SING FONG (off stage)
Molto Moderato

Trade is good, oh, trade is brisk at last,

Fat Sing and Sing Fong make mon-ey fast! _____

poco rall.

FAT SING (on stage)

Time goes by and I am grow-ing old,

rit. *atempo*

Life will soon be but a tale that's told! _____

rit. *atempo* *rall.*

CHORUS. Tempo I
(MEN)

E - co - nom - ic men of gay Ping Pong

ff

Sing an e - co - nom - ic sort of song; We are not the kind to

throw a - way Mon - ey on you, oh, Sing Fong!

SING FONG (off stage)

Molto Moderato

I don't care how much you spend, so there! _____

All our pro-fits come from la-dies fair! _____

FAT SING (on stage)

Sing Fong is no fool; Why should he be? _____

He owes all he's got in life to me! _____

CHORUS
Tempo I

24

SOPRANO ALTO

TENOR

BASS

Pret - ty lit - tle maids of gay Ping Pong,
E - co - nom - ic men of gay Ping Pong,
E - co - nom - ic men of gay Ping Pong,

ff

Pret - ty lit - tle maids they sing a song; Sing a song of six - pence
Sing an e - co - nom - ic sort of song; We are not the kind to
Sing an e - co - nom - ic sort of song; We are not the kind to

in Chi - nese, To a lit - tle tune not long!
throw a - way Mon - ey on this chap, Sing Fong!
throw a - way Mon - ey on this chap, Sing Fong!

fffz

This musical score consists of eight staves of music for a four-part chorus (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 2/4 time and G major. The vocal parts are arranged in two staves: soprano and alto on the top staff, and tenor and bass on the bottom staff. The piano accompaniment is in the bass staff. The score includes lyrics for a children's song, dynamic markings like ff and fffz, and performance instructions like 'Sing a song of six-pence' and 'We are not the kind to'.

25
Duet**"Hey, hey! Diddle-Diddle-Day!"****Nº 3****MUSH LUSH and SING FONG****Moderato****MUSH LUSH**

The vocal line for "MUSH LUSH" continues with a series of eighth and sixteenth-note patterns. The lyrics describe a character's behavior towards men. The piano accompaniment provides harmonic support with eighth-note chords.

stud-ied them fair and she'd stud-ied them dark, She claimed she had start-ed with

The vocal line for "MUSH LUSH" continues with a series of eighth and sixteenth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

SING FONG

The vocal line for "SING FONG" begins with a sustained note followed by a melodic line. The lyrics mention Noah and the Ark. The piano accompaniment provides harmonic support with eighth-note chords.

MUSH LUSH

ci - tal? Yes, yes, for I thought "Here's a wo-man at last Who'll suit me right down to the

poco rit.

ground." Said I, "She's a pip - pin, I think she is rip - pin', My

poco rit.

SING FONG

soul mate at last I have found!" And so you fell in love with her! And

MUSH LUSH

doubtless she with you? No, no, I mere-ly thought that she As "Mrs. Lush" would do!

BOTH (*with spirit*)

Hey! Hey! Did-dle, did-dle, day! A - no-ther ro-mance is bust-ed;



It's the in - var-i - a - ble way That a man be-comes dis - gust - ed. You



think they will, and find' they won't, Some say they will, and then they don't,



Hey! Hey! Did-dle, did-dle, day! Oh, the wo-men can't be trust - ed!



TRIO
“Three Little Belles”

Ting-A-Ling, Ding Dong and Ping Ping

Nº 4

Allegretto ma non troppo

Ting-A-Ling, Ding Dong, Ping Ping,
Three lit - tle belles, Ting - A - Ling, Ding Dong, And Ping Ping, too!

No - tice how we forth - with bow to you, Kow - tow to you, Say

How dye do!

Three lit - tle belles, de -

poco rall.

a tempo

mure and coy, Filled to the brim with lus - cious joy,

Hop - ing to catch some nice lit - tle boy, Three lit - tle belles, Ting-A -

Ling, Ding Dong, Ping Ping,
Ling, Ding Dong, And Ping Ping, too!

ALL THREE
Moderato

Three lit - tle belles, with grace-ful tact; None of these lit - tle

belles is cracked! Three lit - tle heads with wis - dom packed, Now
 (Unison)

who is go - ing to ring — us? Three lit - tle belles of
f *mf*

gay Ping - Pong, Wait - ing to wed some big man strong!

Hop - ing it won't be ver - y long Ere wed-ding rings hell bring us!

DANCE

Musical score for a dance section, measures 31-38. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). The time signature is 2/4. Measure 31 starts with a dynamic of *mf*. Measures 32-33 show eighth-note patterns. Measure 34 begins with a sixteenth-note pattern. Measures 35-36 continue with sixteenth-note patterns. Measure 37 features eighth-note patterns. Measure 38 concludes with a dynamic of *f*.

No. 4a

Exeunt For The Three Belles

Musical score for "Exeunt For The Three Belles". The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). The time signature is 2/4.

Three lit-tle belles of gay Ping Pong, Wait-ing to wed some big man strong!

Hop-ing it won't be ver-y long Ere wed-ding rings hell bring us!

The lyrics are placed between the staves. The music includes various dynamics such as *mf*, *f*, and *ff*, along with slurs and grace notes.

SONG

Dainty China Doll

Nº 5

Lotus Blossom

Andante. (off Stage)

Dain - ty Chin - a Doll, Chin - a Dol - ly,

Life for you is sad and me - lan - cho - ly, Dain - ty Chin - a Doll,

must you give up all, Just be - cause you are a Chin - a Dol - ly!

The musical score consists of three staves of music. The top staff is for voice, the middle staff is for piano (right hand), and the bottom staff is for piano (left hand/bass). The key signature changes throughout the piece, indicated by various sharps and flats. The tempo is marked as Andante. The vocal part has lyrics in parentheses indicating it is off stage. The piano parts provide harmonic support and rhythmic patterns.

(She enters)

Andantino

There was once a

mf

rall.

p

Chi-nese Cinderel-la, Such a dear, de-mure and dain-ty maid;

But her un - cle was a pau-per fel-ler, So he sold her as a doll in

trade!

'Twas a hand-some Prince who bought her! >

mf

ffz

To his pa - lace soon he brought her, All the tricks of love he

rit. taugh her, Ah, poor Cinder-el - la! Ah, poor Cinder-el - la!

a tempo Born to pov-er-ty and woe, She at last was forced to

go Back to him who, as you know —

Once re-solved to sell her, Ah, poor Cinder-el - la!

Tempo I

Dain - ty Chi - na Doll, Chi - na Dol - ly, Life for you is sad and mel-an -

- chol - y; Dain - ty Chi - na Doll, must you give up all,

Just be - cause you are a Chi - na Dol - ly!

SONG

Reforms

Nº 6

Mr. Juscot Karfair With Chorus

Allegretto ma non troppo

KARFAIR

CHORUS

SOPRANO
ALTO

He means re-form for oth-er folks, That's one of life's most cher-ished jokes; We

TENOR

He means re-form for oth-er folks, That's one of life's most cher-ished jokes; We

BASS

like him not, we hope he croaks, Hell croak if he's a Re-form-er!

like him not, we hope he croaks, Hell croak if he's a Re-form-er!

KARFAIR
Moderato

You must-n't this and you must-n't that, That is my mot-to and my fi-at To

all your bro-thers, sis-ters, pa's and moth-ers.

CHORUS

With all our just - ly praised re - serve Our lips in scorn we no - bly curve, We

With all our just - ly praised re - serve Our lips in scorn we no - bly curve, We

think he has an aw - ful nerve, This pest - i - len - tial Re - form - er!

think he has an aw - ful nerve, This pest - i - len - tial Re - form - er!

think he has an aw - ful nerve, This pest - i - len - tial Re - form - er!

KARFAIR

Oh, Mis - ter Jus - cot Kar - fair has crossed the o - cean blue To

bring a few eye-op-en-ers to all the likes o' you. Your cus-toms of ten thou-sand years I'll

prove to you are aw-ful; Des - pite your pro-tests and your tears, I'll make 'em all un-law-ful!

molto rit.

Grandioso

Mis-ter Jus - cot Kar - fair is my name, A Re-form-er's life is a pay-ing lit-tle game!

ten. *rit.*

ten. *ten.* *rit.*

CHORUS



Oh, Mis - ter Jus - cot Kar - fair has come to make a fuss And

(v.)

ff *ffz* *mf*

bring a few eye-op-en-ers to all the likes of us. cus - toms he will

bring a few eye-op-en-ers to all the likes of us.

Our cus-toms of ten thou-sand years Hell

prove are aw-ful; Des- pite our pro-tests and our tears, Hell make 'em all un-law-ful!

pite our pro-tests and our tears, Hell make 'em all un-law-ful!

prove to us are aw-ful; Des-

Grandioso

Mis-ter Jus-cot Kar-fair is his name, He says that his is a pay-ing lit-tle game!

Mis-ter Jus-cot Kar-fair is his name, He says that his is a pay-ing lit-tle game!

KARFAIR

You must-n't sneeze, you must-n't wheeze, you must-n't bat an eye; You

must - n't walk, you must - n't talk, don't ask the rea - son why. You

must - n't eat and on your feet no shoes shall e'er be worn; In

fact, you must - n't do the things you've done since you were born. Well

poco

keep on pass-ing laws un - til we've passed so man - y that The

rit.

poor be - night - ed pop - u - lace won't know where they are at!

CHORUS

Oh, Mis - ter Jus - cot Kar - fair has come to make a fuss,— He's

Oh, Mis - ter Jus - cot Kar - fair has come to make a fuss,— He's

cresc.

brought a few eye - op - en - ers to all the likes of us. Our
 brought a few eye - op - en - ers to all the likes of us. Our

rit.

cus - toms of ten thou - sand years He'll prove to us are aw - ful! Des -

cus - toms of ten thou - sand years He'll prove to us are aw - ful! Des -

f portamente



- pite our pro - tests and our tears, He'll make 'em all un - law - ful!



f adagio

rall.

Grandioso



Mis-ter Jus-cot Kar-fair is his name, And he says that his is a pay-ing lit-tle game!



ff

ff

fff

Ad. *

46
QUINTET

(The Three Belles, Hoy Tee Toy and Karfair)

Nº 7

“Perfection”

All'gretto

The Three Belles

You may

ff

talk all you want of per - fec - tion, Thank good-ness, it does- n't ex- ist, — Ex-

mf

Hoy

plor-ing in ev - ry di - rec-tion Will con - vince you it's time to de - sist. — And

Tee Toy and Karfair

if you should ev - er dis - cov - er The pink of per-fec-tion at last, You will

This musical score consists of five staves of music. The top staff is for 'The Three Belles', starting with a vocal line 'You may'. The second staff is for 'Hoy', featuring a dynamic marking 'ff' (fortissimo). The third staff is for 'Tee Toy and Karfair', starting with a dynamic marking 'mf' (mezzo-forte). The fourth staff continues the lyrics for 'Hoy'. The fifth staff is for 'The Three Belles' again, concluding with the lyrics 'if you should ev - er dis - cov - er The pink of per-fec-tion at last, You will'. The music is in common time, with various note values and rests. The vocal parts are supported by harmonic chords on the piano-like accompaniment.

rit.

speed-i-ly find that your wan-der-ing mind Is long-ing for days that are

f *cresc.*

All Fife

past! Per-fec-tion in man is an el-e-gant plan, But, thank good-ness, 'tis on-ly a

f

Lento

theo-ry; It's a love-ly i-deal that must sure-ly ap-peal, But in

Lento

fact it would make us all wear-y!

a tempo Ting-A-Ling

Per-

mf a tempo.

Ding Dong and Ping Pong

Hoy Tee

fec-tion is some-thing we strive to at-tain, Well know-ing well nev-er suc-ceed! It's a

f

This section of the musical score consists of two staves of music. The top staff is in common time and has a treble clef. The bottom staff is in common time and has a bass clef. The lyrics "fec-tion is some-thing we strive to at-tain, Well know-ing well nev-er suc-ceed! It's a" are written below the notes. The music includes various note values such as eighth and sixteenth notes, and rests.

Toy & Karfair

ten.

won-der-ful thought but it all comes to naught, No mat-ter how great be the

ten.

This section continues the musical score from the previous page. It features two staves of music in common time. The lyrics "won-der-ful thought but it all comes to naught, No mat-ter how great be the" are followed by a dynamic marking "ten.". The music includes eighth and sixteenth notes, and rests.

A11

need! So take us as we are and make the best of it, That's

V.

ff

This section continues the musical score. It features two staves of music in common time. The lyrics "need! So take us as we are and make the best of it, That's" are followed by a dynamic marking "ff" and a vocal entry "V.". The music includes eighth and sixteenth notes, and rests.

our ad - vice to ev -'ry one; For - get the faults and all the

This section concludes the musical score. It features two staves of music in common time. The lyrics "our ad - vice to ev -'ry one; For - get the faults and all the" are followed by a dynamic marking "ff". The music includes eighth and sixteenth notes, and rests.

rest of it, And let's make life a mer-ry round of fun! (of fun) You'll

find when you are old and take a re - tro-spect Of life as you have found it from the

first, _____ That it was , n't half so bad, And you'll

feel just kind o' glad If you've on - ly sought the best and not the worst!

DANCE

4/4

f

3

ff

V

DUET

Nº8

How Shall I E'er Repay The Debt?

Lotus Blossom and Sing Fong

Moderato

(SING FONG) 1. How shall I e'er re-
(LOTUS BLOSSOM) 2. What - ev - er I can

pay the debt This day I owe to you? How can I hope to
give to you Is yours a lone to take; What e'er I think, what

(1. LOTUS BLOSSOM)
(2. SING FONG)

e'er for - get The tot - al that is due? _____ It
e'er I do, Will be for your sweet sake. _____ Was

seems that I'm far rich - er than I ev - er thought be - fore! How
ev er such a maid as this To make a man feel glad? Well

poco rit.

could you think of such a plan To prove that I'm not poor!
seal the bar - gain with a kiss, The first we two have had! (They kiss)

BOTH Tempo di Valse

Allegretto

I'll pay my debt to

ten.

you some day, Some day we will both call it square; _____ You'll

colla voce

trust me to find out some way — So each oth - er's debt we can

ten.
share! — For when the clouds have all rolled by, When sun-shine a-
colla voce

LOTUS BLOSSOM SING FONG
gain floods the sky, — I'll find that you,— You'll find that

Sing Fong sings small notes *1st Verse*
BOTH
I Owe no-thing that love can't pay! — *2nd Verse*
D.S. love can't pay!

mp *mf* *D.S.* *rall.*

DUET
A Chinaman's Word

Nº 9

Fat Sing and Sing Fong

Molto Moderato

SING FONG

Quite un - re - ser - ved - ly

I pledge my word to you, Fat Sing, Tho' I confess it, sir,

'tis rath - er hard to do, Fat Sing!

FAT SING

Never - the - less, I trust you, son, Re - mem - ber, your work is just be - gun, For

Sing Fong is a worth - y son of old Fat Sing!

TOGETHER

When we pledge our word, then our word is kept, That's an ax - i - om you can

all ac - cept; For it's ver - y true, as you've no doubt heard, You can

al-ways re - ly on a Chi-na-man's word. It's a com-fort to know, how -

ev-er things go, Wheth-er fast or slow, in weal or woe, That no

mat - ter how great was the pro - mise in - cured, You can

al - ways re - ly on a Chi - na - man's word!

Attacca N° 10;

ACT I
FINALE

Nº 10

CHORUS
With Spirit

SOPRANO
ALTO

It's a com-fort to know, how - ev-er things go, Whether fast or slow, in

TENOR

It's a com-fort to know, how - ev-er things go, Whether fast or slow, in

BASS

PIANO

f

weal or woe, That no mat-ter how great was the prom-ise in - curr'd, You can

weal or woe, That no mat-ter how great was the prom-ise in - curr'd, You can

weal or woe, That no mat-ter how great was the prom-ise in - curr'd, You can

always re-ly on a Chi-na-man's word!

always re-ly on a Chi-na-man's word!

Allegretto

The Three Belles

Life is a gai - ly col - ored bub - ble, Full of trou - ble, some

say; But we find joy in mea - sure dou - ble In our



If on - ly Sing Fong would come a - long And



mar - ry just one of us three,

What a par - a-dise for one, full of



mer - ri-ment and fun, This

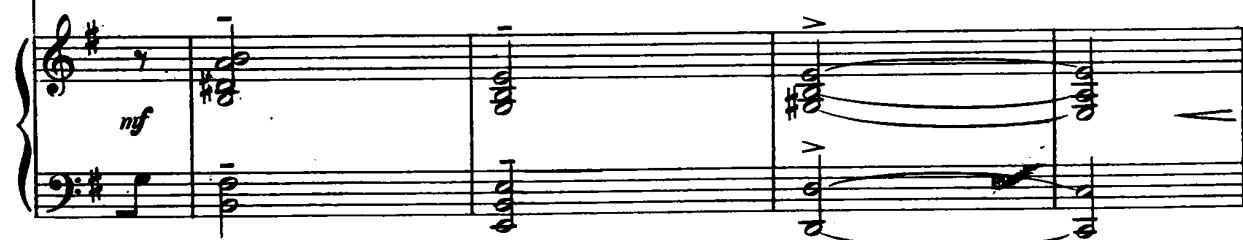
dear old world would be!



**FAT SING
Andantino**

Sing on, ye brain - less maid - ens, On

plea-sure bent get wrecked! For



rit.

sure e-nough the seas get rough Soon-er than you ex-pect!

The Three Belles (Unison)
Moderato

Moderato

Old Fat Sing is a crab-bed old thing, Spreading his gloom in

chunks a-round. For nice lit-tle girls he has got no use, In his

at - tic there is ev - i - dent - ly some - thing loose!

FAT SING
Sostenuto

E - nough of this! Fare - well to all! No more will I re - turn; For

Lento

oth - er climes and bet - ter times I yearn! You'll

CHORUS

(Sing Fat exits)

hear of me, no doubt, Be - fore the year is out.

Be -

Be -

Presto

ff

sffz

ff

ad.

*

CHORUS
Allegro

hold the new pro - pri - e - tor Of Fat Sing's store! We'll

hold the new pro - pri - e - tor Of Fat Sing's store! We'll

start at once to a - gi - tate To make him our chief ma - gis - trate, The

start at once to a - gi - tate,

hand - some new pro - pri - e - tor Of Fat Sing's store!

hand - some new pro - pri - e - tor Of Fat Sing's store!

SING FONG (*con moto*)

I much pre-fer to stay just as I am,

mp

pol - i - tics or of - fi - ces I crave;

They seem to me a mock-e - ry and

sham, Their hum-bug and their graft I can-not brave!

CHORUS **Moderato**

He shies at pro - po - sals po - lit - i - cal, This

He shies at pro - po - sals po - lit - i - cal, This

most self - a - bas-ing of men! But a man can be quite hy - po -

most self - a - bas-ing of men! But a man can be quite hy - po -

crit - i - cal As mere - ly a plain cit - i - zen!

crit - i - cal As mere - ly a plain cit - i - zen!

ff

V

WUN TUN

Moderato

Sing Fong, we nom-i-nate you to The bench of old Ping Pong, sir; To

mf

KARFAIR

turn it down we'd hate you to, For we're all for you strong, sir! Just

think of all the mon-ey that Fat Sing has no doubt left him! It

cer-tain - ly seems fun-ny that Of sense that has be - reft him!

SING FONG

No, no! I can-not ac-quি-

Allegretto

esce In this, — your lat - est plan, Be -

cause, in truth, I must con-fess I am ____ a mod-est man!

WUN TUN

Too late, O great, se - date, i - rate Sing Fong! This

cul - mi - na - tion might have been ex - pect - ed: _____ To the

of - fice of chief ma - gis - trate of old Ping Pong, I beg to state, You've

CHORUS

Andante

du - ly been e - lect - ed! E - lect - ed!

E - lect - ed!

fff

ed. *

LOTUS BLOSSOM

(Lotus Blossom comes from behind crowd)

Andante

A-

mf

rall.

ed. *

las, what is this news I hear?

My dreams have all been shat-tered! If

mf

I had nev-er met you, dear, This nev-er would have mat-tered!

SING FONG
Tempo di Valse

Dear heart, pray con - quer your des - pair, We'll find some

way to mend it all! — My hon - ors I shall nev - er

bear If such ill luck should end it all! —

TAN-YI

Back to our shan - ty by the sea, Come a - long, come a - long, come with me!

Musical score for TAN-YI, piano part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2'). The piano part features sustained notes and chords.

LOTUS BLOSSOM

Ver-y well, un - cle, as you say, Dreams are a bub-ble that's blown a - way!

Musical score for LOTUS BLOSSOM, piano part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to E major (one sharp). The time signature is common time. The piano part includes dynamic markings like 'rit.' and 'molto rit.'

(to Sing Fong)

Fare - well! Fare - well! Our vows re-main un-

Andante

Musical score for Andante section, piano part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to B major (two sharps). The time signature is common time. The piano part includes dynamic markings like 'mf' and 'rall.'

bro - ken, Al - though, per-chance, 'twere bet - ter that They'd ne'er been spo -

Musical score for concluding section, piano part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to G major (one sharp). The time signature is common time. The piano part includes dynamic markings like 'ten.' and 'f'.

(Lotus Blossom exits with Tannyu)

ken!

ff *acel.*

oressc.

fff

Ad.

CHORUS

So off we go our joy to show We'll take Sing Fong and

So off we go our joy to show We'll take Sing Fong and

fete him; With pomp so grand and a big brass band, We'll soon i - ni - ti -

fete him; With pomp so grand and a big brass band, We'll soon i - ni - ti -

ate him! As our chief ma - gis - trate,
We'll show him our

ate him! As our chief ma - gis - trate,
We'll show him our

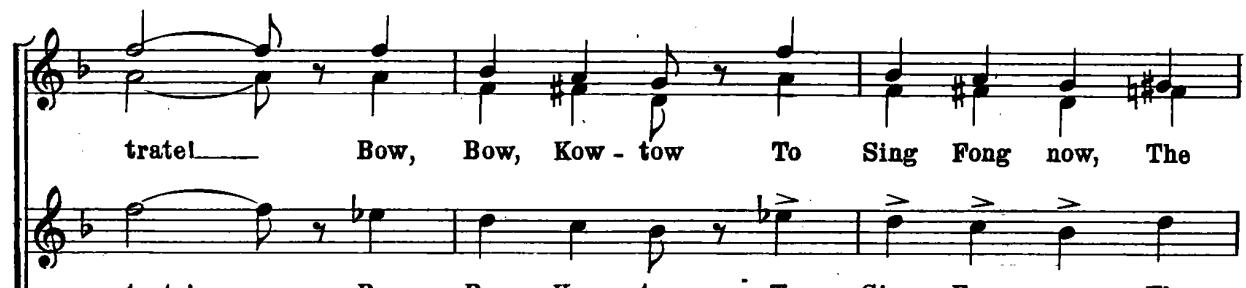
f

loy - al - ty, We'll treat him like roy - al - ty; To

loy - al - ty, We'll treat him like roy - al - ty; To



him we bow with a Chi-nese kow-tow, For Sing Fong is our chief ma-gis-



new pro - pri - e - tor, The rich pro - pri - e - tor Of the
 new pro - pri - e - tor, The rich pro - pri - e - tor Of the

rall ffz e cresc.

Chi - na Shop!

fff ff aooel e cresc.

o cresc. ffz

End of Act I.

Nº 11

75
ACT II

INTRODUCTION
and OPENING CHORUS

Moderato grazioso

(CURTAIN)

rall.

CHORUS
Moderato grazioso

SOPRANO

ALTO

Gar - den par - ty guests of gay Ping Pong, Our

TENOR

Gar - den par - ty guests of gay Ping Pong, Our.

BASS

Moderato grazioso

com-fort we've ig-nored, We're con-se-quent-ly bored. Gar - den par-ty guests, for

com-fort we've ig-nored, We're con-se-quent-ly bored. Gar - den par-ty guests, for

We're

home we're strong, But we are slaves of con - ven - tion!

home we're strong, But we are slaves of con - ven - tion!

But

più accel.

Cheer up!

The ver - y worst is yet to come!

più accel.

Cheer up! Be - fore our
It's no use act - ing kind o' dumb! Be - fore our

rit.

en - er - gies get numb, Let us con - cen - trate our at - ten - tion.
en - er - gies get numb, Let us con - cen - trate our at - ten - tion.

rall.

Gar - den par - ty guests of gay Ping Pong, Our
 Gar - den par - ty guests of gay Ping Pong, Our
 com - fort we've ig - nored, We're con-se-quent-ly bored. Gar - den par - ty guests, for
 com - fort we've ig - nored, We're con-se-quent-ly bored. Gar - den par - ty guests, for
 home we're strong, But we are slaves of con - ven - tion!
 home we're strong, But we are slaves of con - ven - tion!
 But

Allegretto ma non troppo

MEN

Sing

Musical score for the first section of the song. The score consists of three staves. The top staff is for the Men, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the Girls, starting with a bass clef and a common time signature. The bottom staff is for the Piano, also in common time. The vocal parts begin with eighth-note chords and then transition to a melody with lyrics. The piano part provides harmonic support with sustained notes and chords.

Fong, our great chief ma-gis-trate, Is hap-py as he can be, — And

GIRLS

rit.

we are here to cel-e-brate His first an-ni-ver-sa-ry. Ah!

ff rit.

MEN

Sing Fong, ought to mar-ry now, He's get-ting a-long in years; — We've

Musical score for the second section of the song. The score consists of three staves. The top staff is for the Men, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the Girls, starting with a bass clef and a common time signature. The bottom staff is for the Piano, also in common time. The vocal parts continue with the melody and lyrics. The piano part provides harmonic support with sustained notes and chords.

no use for a bach - e - lor; Now what do you say, my dears?—

GIRLS

For once we are u - nan - i - mous, We e - cho each word you sing;— Sing

Fong should have the lot of us On his mat - ri - mon - i al string. We told you!

MEN

If he does - n't mar - ry soon, The dick - ens ther'll be to pay:— We've

GIRLS

no use for a bach-e - lor, We hope he will choose to - day!

Allegro

But fling a - way sor - row, both - er to - mor - row,
But fling a - way sor - row, both - er to - mor - row,

Allegro

rall. ff

Let's be gay to - day! Our wor - ries we'll throw off,
Let's be gay to - day! Our wor - ries we'll throw off,

Hap - pi - ly go off To the free ca - fé. For a

Hap - pi - ly go off To the free ca - fé. For a

gar - den par - ty in Ping Pong Is a ver - y rare af - fair, And

gar - den par - ty in Ping Pong Is a ver - y rare af - fair, And

we are here to en - joy good cheer, And we'll get our share! So

we are here to en - joy good cheer, And we'll get our share! So

fling a - way sor - row, both - er to - mor - row, Let's be gay to -
 fling a - way sor - row, both - er to - mor - row, Let's be gay to -

day! Our wor - ries we'll throw off, Hap - pi - ly go off
 day! Our wor - ries we'll throw off, Hap - pi - ly go off

To the free ca - fé. As gar - den par - ty guests we seek To
 To the free ca - fé. As gar - den par - ty guests we seek To

eat e - nough to last a week, Come a - long! Come a -
 eat e - nough to last a week, Come a - long! Come a -

cresc.

long! It is time to greet Sing Fong! _____
 long! It is time to greet Sing Fong! _____

DANCE

f



Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: ***ff***.

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Musical score for piano, two staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *cresc.*, ***sffz***.

No 12

Long Years Ago
Hoy Tee Toy

Moderato con moto

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is B-flat major (two flats). The tempo is indicated as 'Moderato con moto'. The lyrics are: "Long years a - go I found that I Was rath - er un - at - trac-tive, Did I sit down to mope and sigh, Con - tent to stay in - ac - tive? Nay; nay, I soon made".

Musical score for 'Long Years Ago' (Hoy Tee Toy). The score consists of four systems of music. The vocal line (soprano) and piano accompaniment (bass) are shown in two staves per system. The key signature is B-flat major (two flats). The tempo is 'Moderato con moto'. The lyrics are:
Long years a - go I found that I Was rath - er un - at -
trac-tive, Did I sit down to mope and sigh, Con -
tent to stay in - ac - tive? Nay; nay, I soon made

up my mind I'd be an In - tel - lec - tu - al, For

to my - self I said, "You'll find That course the most ef -

fec - tu - al!" I stud - ied all the lan - gua - ges, Both

liv - ing and the dead, Till ev - 'ry - thing they

taught was stored With - in my diz - zy head. A


 girl like me should sure - ly be Snatched up, thought I, and


 quick - ly, too; The years went by and there was I Grown


 old and some - what sick - ly, too. But to des - pair I'd


molto rit.

nev - er yield, E'en though I knew my doom was sealed.

Andantino con moto

Beau - ty is but skin deep, I had rath - er have in -

tel - li - gence; Most men are fast a - sleep,

They pre - fer a dain - ty doll, but dense! Still, if some

man of sense Took an X - ray of my dome,

With what there - in is stored I'd quick - ly

cresc.

rit.

have him floored, And he would ask me, Oh, he would

cresc. e rit.

ask me To share his heart and home.

colla voce

p rall.

20. *

91
SONG

"Pay Attention, I Pray"

Nº 13

(Chunk, with the Three Belles,
Hoy Tee Toy & Lotus Blossom)

Andantino Maestoso

CHUNK (recit)

Pay at - ten - tion, I pray,

To my e - dict to - day!

For we cer - tain - ly ex -

- pect 'Twill have an in - stan - ta - ne - ous ef -

ad lib.

olla voce.

CHUNK

fect! Moderato grazioso His high and might-y
chunk
 might-i - ness, Sing Fong, chief ma - gis - trate, Ob - serves with in - dig -
 na - tion Be - fit - ting his high sta - tion A state of things
 he finds he must a - bate, The wo - men of Ping Pong, please note, Have

The musical score consists of five staves of music. The top staff is for voice and piano, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "fect!" and "His high and might-y" are written above the staff. The second staff continues with a treble clef and common time, with "Moderato grazioso" written above it. The third staff starts with a bass clef and common time, with "chunk" written above it. The fourth staff continues with a bass clef and common time. The fifth staff starts with a treble clef and common time, with "he finds he must a - bate, The wo - men of Ping Pong, please note, Have" written below it.

got his ma - gis - ter - - ia l goat, Be - cause too much on

lis - ten to me, This is Sing Fong's de - ci - sion, What-

e'er it be, it's cer - tain-ly Not sub - ject to re - vi - sion: Sing

grandioso

Fong an - noun - ces to Ping Pong That he is go - ing to mar - ry.

(The Other Five)

To mar - ry! To mar - ry! Sing Fong no long - er will tar - ry!

CHUNK

Please hold your hors - es for a while, Per - haps I can re-

-move that smile, In short, if you'll al - low me, I'll Pro - ceed to my con-

-clu-sion. Sing Fong will mar-ry no - bod-y, Good, bad, or sick or

orec.

health-y, Ex-cept an or-ph-an who must be In - con-ti-nent-ly wealth-y!

All Six
(unison)

Maestoso

This

news is cer-tain-ly a blow to us, It's

some - thing we must care-ful - ly dis - cuss; But

this we'll say, it might be "wuss," So here's good luck to Sing Fong!

oreso.

ff

97
DUET
In Our Painted Pretty Pagoda By The Sea

Nº 14.

(Sing Fong and Lotus Blossom)

SING FONG

I am look-ing for-ward, dear, to a lit-tle re-treat I know,
When the big moon throws its beams over val-ley and hill and sea,

LOTUS BLOSSOM

Where the breezes gent-ly blow as they whis-per so soft and low,
We will soft-ly steal a-way and you'll whis-per a-gain to me

BOTH

There we'll make love all sum-mer long, Far from the throng, Sing-ing our song.
All those pret-ty secrets you know, Whis-per them low, In the soft glow;

Naught shall sev - er Us for - ev - er In that quaint pa-go-da by the sea.
Moon-light bliss is Made of kiss - es In that quaint pa-go-da by the sea.

LOTUS BLOSSOM

In our paint-ed pret-ty pa-go - da by the sea, our pretty pa-go - da by the
SING FONG
Oh, how

sea,
Right there by the sea! There are

real - ly tru - ly won - der - ful it will be!

ros - es climb-ing a - round it, You'll be might - y glad that we found it, For it's

just the right lit-tle nook for you and me! Lit-tle
me! The right lit-tle nook, and lit-tle

bird-ies war-ble their songs in ev'-ry tree, That lit-tle pa-go-da by the
tree, Ev'-ry

sea! So hap-py and free! There'll be
liv-ing thing re-joic-es be-cause it's free! There'll be
cresc.

rit.

no more wear-i - some hours, On - ly sun-shine, kiss-es and flow'r's In our

rit.

f rit.

a tempo 1st Ending

paint-ed pret-ty pa - go - da by the sea!

a tempo

D.S.

a tempo

sea, the e - mer - ald sea!

mf D.S.

a tempo 2^d Ending

paint-ed pret-ty pa - go - da by the sea!

a tempo

rit.

sea the e - mer - ald sea!

a tempo

rit.

101
TRIO

"All, All Will Be Well"

Karfair, Wun Tun and Mush Lush

No 15

Allegretto

ALL THREE

When po-

lit - i - cal games are played fair, — All, all will be well; — When the

WUN TUN

la-dies stop dye-ing their hair, — All, will will be well. — When

MUSH LUSH

strikers dis - cov - er there's noth-ing in strikes, When au - to - mo - biles prove as

KARFAIR

harm-less as "bikes," When ev - 'ry man jack can do just as he likes,

ALL THREE

KARFAIR

All, all will be well. Such a state of af-fairs would dis - tress me, If it

ffz

ev - er should hap - pen, why, bless me, My job would be nil, What a

rit.

big, bit - ter pill! All, all would be ill!

ALL THREE

Some day, some time, all, all will be well; Ev'-ry thing will be hunk-y-do-ry,

Trou - ble and sor - row an old, old sto - ry. When 'twill hap - pen no - bo - dy can

tell, — But some day when you're dead And you care not a shred, All, all will be well!

crescendo

DANCE

The musical score consists of five staves of piano music. The top staff begins with a dynamic *p*. The second staff starts with a bass note. The third staff features a melodic line with a dynamic *f* and a performance instruction *(8va ad lib.)*. The fourth staff includes a dynamic *f* and a tempo marking *(loco)*. The fifth staff concludes with a dynamic *p*.

105
SONG

“Lovey-Dove-Dove, Oh, Lovey”

Nº 16

Lotus Blossom

Andante con amore

The musical score consists of three staves of music in 6/8 time, key signature of two sharps (F major). The top staff is for voice, the middle for piano right hand, and the bottom for piano left hand/bass. The vocal line begins with a melodic line, followed by a piano accompaniment section, and then continues with another melodic line. The lyrics are integrated into the music, appearing below the notes. The piano parts include dynamic markings like *mf* and *mp*.

A clev - er young po - et once
wan-dered from home, Sing-ing “Lov - ey-dove-dove, oh, lov - ey!” He
dreamed of a maid-en he hoped would come To be his lov - ey dove dov - ey. He

had-n't a yen in his pock - et book, Not ev - en the price of a so - da, — But his

heart was sad, so a chance he took On a wait - ress in a pa - go - da. —

dim.

rall.

Piu mosso

She was so rich in girl-ish charms, Their num - ber was sim - ply le - gion, — In

f piu mosso

fact, she was rich - er in beau - ty's gift's Than an - y one else in that re - gion. —

cresc.

f

accel.

That was e-nough for our po-et friend; He mar-ried the girl,-and now for the end:

mf accel.

colla voce

Tempo I

That clev-er young po-et who wan-dered a-field Sing-ing

pp

p

2d. *B* ***

"Lov - ey-dove-dove, oh, lov - ey!" Soon found that such rich - es would

nev - er yield Sup - port for lov - ey-dove - dov - ey But

be - ing a wait - ress, she said she'd wait Un - til he had sold his cre -

a - tion; — The re - sult was such, I re - gret to state, That

Lento

both of them died of star - va - tion! Lov - ey-dove-dove, oh,

lov - ey! — Lov - ey-dove-dove, A - lack!

molto rall.

Red. *

I Wish That I Was Back
In My Dear Old Kentucky Home

Nº 17

KARFAIR with CHORUS

With Spirit

The musical score consists of four staves of music for voice and piano. The top staff shows the vocal line with lyrics like "When I was lucky, no-tion in old Ken-to cross the". The piano accompaniment is provided in the lower staves, featuring bass and harmonic support. The score includes dynamic markings such as *f*, *mp*, *poco rit.*, and *mf*. The lyrics continue through the subsequent staves, including "tuck-y, o -cean, As a lad I spent my youth-ful years, Mere-ly to butt in on your af - fairs; My dear old 'Twas i - dle", "moth-er dream-ing and elder bro-ther, and sil-ly schem-ing, Used to look at me and then shed tears. Their And it has.n't got me an - y - wheres! I'm", and "pro - phe-cies came true, And now I say to you: I feel - ing aw - ful blue, And so I say to you: I". The score concludes with a final piano ending.

wish that I was back in my dear old Kentuck-y home, No longer would I roam, a -

-cross the bounding foam. I'd stick a-round and plow the ground and feed the chickens, too, Yes

that is what I'd do, I'm tell-ing it to you! This wandering re-form-ing stuff is

get-ting on my nerves, I rath-er think the public has got all that it de-serves, And

cresc.

now the sweet i - dea is per - co - la - ting through my dome, And I

wish that I was back in my dear old Ken-tuck-y home!

CHORUS (*in Unison*)

He wish-es he was back in his dear old Kentucky home, No longer would he roam A-

-cross the bounding foam. He'd stick a-round and plow the ground and feed the chickens, too, Yes,

Musical score for the first part of the song. The vocal line continues with eighth-note patterns. The lyrics are: "that is what he'd do, We're tell-ing it to you! This wan-der-ing, re-form-ing stuff is". The piano accompaniment consists of chords and eighth-note patterns.

Musical score for the second part of the song. The vocal line begins with "get-ting on his nerves, And we a-gree most heart-i - ly, he's got what he de-serves! But". The piano accompaniment features eighth-note patterns and a dynamic marking "cresc".

Musical score for the third part of the song. The vocal line begins with "now the sweet i-dea is per-co-lat-ing thro' his dome, And he wish-es he was back in his dear". The piano accompaniment features eighth-note patterns and dynamic markings "fz" and "f".

Musical score for the final part of the song. The vocal line is divided into three sections: "1st Verse", "Karfair", and "2d Verse". The lyrics are: "old Ken - tuck - y home!", "I got the D.S.", and "old Ken - tuck - y home!". The piano accompaniment includes dynamic markings "mf", "D.S.", "rall.", and "ff".

113
BALLAD.

My Lotus Bloom

No 18 A

Sing Fong

Tempo di Valse



Andante con moto

Dear lit - tle maid, my heart is yours, If you will on - ly take it!

But - my love is slum-bring now, On - ly you can a - wake it!

Valse

Lo - tus Bloom; Lo - tus Bloom, Sweet lit - tle, neat lit - tle

Lo - tus Bloom, How my heart beats for you, If I should

ask you, what would you do? Skies are drear, were you

here I know your radiance would light the gloom; I love you,

cresc.

what of you? If I but knew, oh, my Lo - tus Bloom!

L.H.

115
SOLO

No 18 B

Lotus Blossom

Off stage

Lo - tus Bloom, Lo - tus Bloom, Your lit - tle, poor lit - tle

p

(silent)

Lo - tus Bloom, How her heart beats for you, If you should

ask her, what could she do? Skies are clear, I am

here To help dis - pel all the threat - ened gloom; And 'tis true,

cresc.

(Lotus Blossom enters)

I love you! Come, dear, and greet me, your Lo - tus Bloom!

Ad. *

Incidental Music

mp marcato

rall.

Ultimo Finale

Full Chorus

Nº 19

(Unison)

He's go-ing back at last to his dear old Ken-tuck-y home, No
 long - er will he roam a - cross the o - cean foam. Hell
 stick a-round and plow the ground and feed the chic-kens too, Yes,
 that is what hell do, We're tell - ing it to you! This

wan - der-ing re-form-ing stuff has got - ten on his nerves, But

that's po - et - ic jus - tice and no more than he de-serves! No

more of such fool er - rands will in - duce him forth to roam, For

SOPR.

ALTO rit.

TEN. Mis - ter Kar - fair's go - ing back to his Ken - tuck - y home!

BASS

Mis - ter Kar - fair's go - ing back to his Ken - tuck - y home!

cresc.

ffrall.

Three staves of musical notation in G clef, B-flat key signature, and common time.

The first three measures are blank (no notes).

The fourth measure begins with a forte dynamic (f) and an acceleration (accel.). It consists of six eighth-note chords. The fifth measure begins with a forte dynamic (ff) and a crescendo (cresc.). It also consists of six eighth-note chords. Measure 6 begins with a piano dynamic (p) and a triplet marking (3). The lyrics "In our paint-ed pret-ty pa-go-da by the" are written below the notes. Measures 7 and 8 continue the melody with the same lyrics and dynamics. Measure 9 begins with a fortissimo dynamic (fff) and a piano dynamic (f). The bass line features sustained notes and eighth-note chords. The page ends with a bass note and a star symbol (*).

our pret - ty pa - go - da,

sea _____ Oh, how real - ly tru - ly won - der - ful it will
 sea _____ Oh, how real - ly tru - ly won - der - ful it will
 sea _____ Oh, how real - ly tru - ly won - der - ful it will

There'll be ros - es climb - ing a-round it, you'll be

be! _____ There'll be ros - es 'round it
 be, right there by the sea! There'll be ros - es 'round it
 be! _____ There'll be ros - es 'round it

might - y glad that we found it,

I'll be bound, For it's just the right little nook for you and
I'll be bound, For it's just the right little nook for you and
I'll be bound, For it's just the right little nook for you and
cresc.

And
me! the right little nook. Little birdies warble their songs in ev'ry
me! the right little nook. Little birdies warble their songs in ev'ry
me! Little birdies warble their songs in ev'ry

the dear lit-tle bird-ies!

Musical score for the first section of the song. The score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The lyrics are: "tree, Ev-'ry liv-ing thing re-joi-ces be-cause it's tree, Ev-'ry liv-ing thing re-joi-ces be-cause it's tree, Ev-'ry liv-ing thing re-joi-ces be-cause it's". Measure numbers 1, 2, and 3 are indicated above the staves.

free; Ther'll be no more wear - i - some hours, On - ly

Musical score for the second section of the song. The score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The lyrics are: "free, so hap-py and free! Ther'll be no more wear - i - some hours, On - ly free; no more wear - i - some hours,". Measure numbers 1, 2, and 3 are indicated above the staves.

Musical score for the final section of the song. The score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one flat. The lyrics are: "free; no more wear - i - some hours,". Measure numbers 1, 2, and 3 are indicated above the staves.

sun-shine, kiss-es and flow'r's In our paint - ed pret-ty pa - go - da by the

sun-shine, kiss-es and flow'r's In our paint - ed pret-ty pa - go - da by the

sun-shine, kiss-es and flow'r's In our paint - ed pret-ty pa - go - da by the

frit.

2ed. *

sea! _____

sea! _____

sea! _____

cresc.

fff

2ed. *

End of Opera