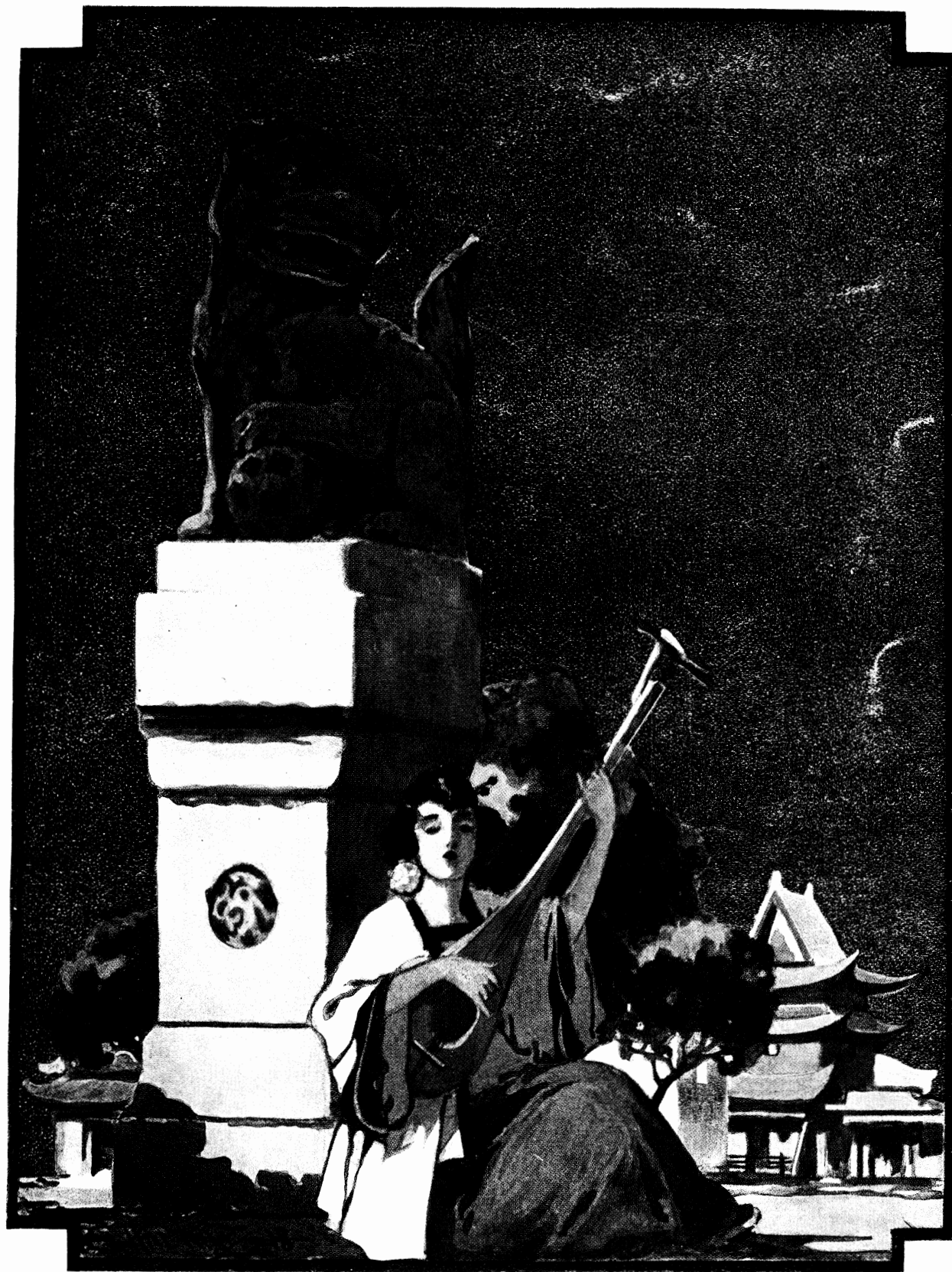


VOCAL SCORE

5/- NET CASH

ARTHUR COLLINS
AND
J. L. SACKS' LTD
DRURY LANE
PRODUCTION

SHANGHAI



BOOK & LYRICS BY
ISIDORE WITMARK
& WM CARY DUNCAN

ENGLISH VERSION
BY LAURI WYLIE

MUSIC BY
ISIDORE WITMARK

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Additional lyrics & music by
ADRIAN ROSS & HOWARD CARR

STAGED BY
WILLIAM J. WILSON

“SHANGHAI.”



J. L. SACKS' LTD (IN CONJUNCTION WITH ARTHUR COLLINS) PRODUCTION
First Performed August 28th 1918 at the Theatre Royal DRURY LANE.

SHANGHAI

A SPECTACULAR OPERETTA in TWO ACTS

by WM CARY DUNCAN and LAURI WYLIE.

Music by ISIDORE WITMARK.

Additional Lyrics & Music by ADRIAN ROSS & HOWARD CARR.

DRAMATIS PERSONÆ

SEN SEN.....*Daughter of Wong Ho*..... Miss Blanche Tomlin
FAN TAN.....*Her Maid*..... Miss Dorothy Brunton
CONSTANCE KEYS *An American Tourist*..... Miss Joan Hay
FLASH PANSY.....*An American Crook*..... Miss Betty Bush
ZU ZU.....*A Chinese Tea Girl*..... Miss Louie Brooks

KIN FOO.....*A Chinese Noble*..... Mr. Harry Dearth
WONG HO.....*A Chinese Philosopher*..... Mr. Harry Claff
ALGERNON BAY.....*Of Bay's Tours*..... Mr. Bert Coote
K. PETE DARK.....*An American Crook*..... Mr. Ray Kay
AH SING.....*Captain of the Marksee*..... Mr. Fred Wright
FO PAH.....*A Chinese Policeman*..... Mr. Ewart Drake
FEE FUM.....*A Chinese Herald*..... Mr. Dennis Hoey

MISS IVY SHILLING
Premiere Danseuse

MR PAUL JAKOVLEFF
Premier Danseur

AND

HU DU.....*A Nondescript*..... MR ALFRED LESTER

Synopsis of Scenery.

Act I. A STREET IN SHANGHAI (*Mc Cleery*)
Act II. Scene I.
ABOARD THE JUNK "MARKSEE" (*Bruce Smith*)
Scene II.
THE SHRINE ON THE HILL (*Ryan*)
Scene III.
A SECRET PASSAGE TO THE TEMPLE (*Bruce Smith*)
Scene IV.
THE TEMPLE OF THE GREEN JADE GOD (*Mc Cleery*)

Produced by MR WILLIAM J. WILSON.

Musical Director..... MR MAURICE JACOBI.

M
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1312

SHANGHAI

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"SHANGHAI."

ACT 1.

PRELUDE. "A CHINESE STREET SCENE."

Words by
ADRIAN ROSS.

Music by
HOWARD CARR.

Piano

ff

First system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *ff*. Features a series of chords and arpeggiated figures.

Second system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *ff*. Continues the arpeggiated texture.

Third system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *ff*. Ends with a double bar line and a change in time signature to 3/4.

Recitative. *FEE FUM.*

Hi - ya Hi - ya

f pesante.

Fourth system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *f pesante.* Features a slower, more rhythmic accompaniment.

Where_

mf

Red *

Fifth system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *mf*. Includes a fermata and a double bar line with a red asterisk.

as the most il - lus - tri - ous Kin Foo, Li - cen - ti - ate with

but - ton of pale blue, Will wed the match - less maid with al - mond

eyes, ————— Sen Sen, the

daugh - ter of Wong Ho, the wise.

segue.

SHY LITTLE CHINESE MAIDS.

BRIDESMAIDS.

Words by
W. CARY DUNCAN.Music by
ISIDORE WITMARK.

Allegro moderato.

Voice.

Piano.

until ready.

p

Last born of first fam- i- lies, Shy lit- tle Chinese

maids! Style and man- ner Shan-ghaiese, — Sly little Chinese maids! Al-

though we are so shy, We have a watch-ful eye When men are pass- ing by. —

rall.

rall.

Shy little Chinese maids, Sly little Chinese maids, Neat little Chinese

a tempo. *sf*

maids, Sweet little Chinese maids!

rit.

Moderato.

Broidered silks of Chi-na wear - ing, Bri-dal gifts for Sen Sen bear - ing,

mf

They have come to grace her bri-dal day, Grace her bri - dal day.

Go clit-ter, clat-ter, Go clit-ter, clat-ter,

mf Lit-tle feet go clit - ter, clat - ter, Lit-tle tongues go clit-ter, clat - ter.

go clat-ter, go clat-ter,

f Sen Sen's lit-tle playmates they, *ff* Sen Sen's lit-tle playmates they! —

f Sen Sen's lit - tle playmates they, *ff* Sen Sen's lit-tle playmates they! —

f Sen Sen's lit-tle playmates, Sen Sen's lit-tle playmates, Sen Sen's lit-tle playmates they! —

f *ff* *r.h.*

Allegro moderato.

Pearls of ar - i - sto - cra - cy,

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 2/4. The tempo is marked 'Allegro moderato.' The lyrics are 'Pearls of ar - i - sto - cra - cy,'. The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand.

Chic lit - tle Chi - nese maids! Full of love's hy - po - cri - cy,

The second system of the musical score. The vocal line continues with the lyrics 'Chic lit - tle Chi - nese maids! Full of love's hy - po - cri - cy,'. The piano accompaniment continues with similar rhythmic patterns, including chords and moving lines in both hands.

Meek lit - tle Chi - nese maids! Though ve - ry young, 'tis true We

The third system of the musical score. The vocal line continues with the lyrics 'Meek lit - tle Chi - nese maids! Though ve - ry young, 'tis true We'. The piano accompaniment continues with chords and moving lines.

know a thing or two, And all have boys a few.

rit.

The fourth system of the musical score. The vocal line concludes with the lyrics 'know a thing or two, And all have boys a few.' The tempo is marked '*rit.*' (ritardando). The piano accompaniment concludes with sustained chords and a final cadence.

Chic lit-tle Chi - nese maids, Meek lit-tle Chi - nese maids,

a tempo. *sf*

Queer little Chinese maids, Dear little Chinese maids!

p

Andantino.

Blos - soms from the land of flow - 'rs Eyes to be - guile with a smile like this.

SOPR & ALT: humming.

humming.

TEHOR.

BASS 1 & 2. Ah humming. Ah Ah

Rub - y rose - bud lips are ours, — Lips that are bright and in - vite you to kiss!

Ah Ah Ah

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The first measure of the upper staff contains a triplet of eighth notes, indicated by a '3' above the notes. The piece begins with a repeat sign.

The second system continues the piece. It features a repeat sign in the middle. The instruction *delicato e molto rit.* is written in the right margin of the system.

The third system continues the piece. The instruction *a tempo.* is written in the middle of the system.

The fourth system continues the piece. It features a triplet of eighth notes in the upper staff, indicated by a '3' above the notes. The system ends with a repeat sign.

The fifth system continues the piece. The instruction *accel.* is written in the middle of the system. The system concludes with a final double bar line.

ENTRANCE OF CONSTANCE.

Music by
ISIDORE WITMARK.

Allegro.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It features a melodic line with eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note figures.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with eighth-note patterns, while the lower staff continues the harmonic accompaniment with chords and eighth-note figures.

8.....

The third system begins with a measure rest of 8 measures. The upper staff continues the melodic line with eighth-note patterns, and the lower staff continues the harmonic accompaniment with chords and eighth-note figures.

8.....

The fourth system begins with a measure rest of 8 measures. The upper staff continues the melodic line with eighth-note patterns, and the lower staff continues the harmonic accompaniment with chords and eighth-note figures, ending with a final cadence.

YOU STICK TO ME, DEAR, AND I'LL STICK TO YOU.

QUARTETTE.

Words by
ADRIAN ROSS.

CONSTANCE, PANSY, BAY & DARK.

Music by
ISIDORE WITMARK.

Brightly.

Voice. _____

Piano.

CONSTANCE.

1. Well, now, we're go - ing to trot - O-ver this spot, -
2. We'll give a word and a nod - To an - y odd -

ad lib.

Piano.

BAY.

See the whole lot! - We've got to hustle a bit - If time will per-mit - To do all of it. -
Por-ce - lain god. - We'll lunch at an-y old inn, - Like some manderin, - On oct-opus fin. -

Piano.

PANSY.

DARK.

We'll see all manner of shows— And old cur_i-os— I sup - pose. And
 We'll play at mer_ry fan-tan,— A Chi-na-man with a fan. Then

if there is an - y-thing fine— In the jew-el'ry line,— it is mine!—
 we'll end up like oth_er folk— With an o - pi - um smoke— what a joke!—

REFRAIN.

ALL.

You stick to me, dear, and I'll stick to you, We'll take our tea, dear, with

pick-led bam - boo; While we've the time left we'll run up and down—

There'll be a hot time in old Chin - a town! town! —

D.C.
sfz for 2nd verse

FOX TROT.

f Rather slower.

ff Presto.

ff

THE WISE WONG HO.

WONG HO & CHORUS.

Words by
ADRIAN ROSS.Music by
HOWARD CARR.

Allegretto.

WONG HO.

I am Wong Ho, as you know

Allegretto.

Andante.

And where I go all men, bowing low,

Andante.

marcato.

Trombone.

Brass.

fall in a - dor - ing Kow - tow. 1. In the

Allegretto.

p Strings pizzicato.

flow'ry lands of Chi - na, There was nev - er so di - vine a sage as I Aye!
lad - ies I'm at - tractive, Tho' I'm not so young and ac - tive now, a - las! Lass!

MEN.

f

WONG HO.

Aye! Aye! Aye! In my brain - y con - vo - lu - tion, All the
Lass! Lass! Lass! I have let - ters from prin - cess - es, Tho' their

p

MEN.

treasures of con - fu - cian wis - dom lie. Lie! Lie! Lie! Lie!
 us - u - al ad - dress is 'al - i - as! Ass! Ass! Ass! Ass!

WONG HO.

I'm as keen as an - y vul - ture, on the scent of Chi - nese cul - ture, as you
 They will send me in - vit - a - tions, as - sign - a - tions for col - la - tions, sup - er -

MEN.

WONG HO.

know! No! No! No! No! I'll re -
 fine! Fine! Fine! Fine! Fine! Soup of

cite you now to show it All the works of an - y po - et long a -
 swal - lows' nest to swal - low, Pot - ted Pe - kin - ese to fol - low, lus - cious

MEN. *WONG HO*

go! wine! Go! Swine! Go! Swine! Go! Swine! Go! Swine! Who de - La - dies

MEN. *WONG HO* *MEN.* *WONG HO.*

nies (Just so) I'm the wise_Wong Ho! Drop your eyes, bow low, to the eyes (Oh! Oh!) Wink at wise_Wong Ho! Lov-ing sighs they blow to the

1. wise Wong Ho, to the wise Wong Ho. 2. To the all love—

wise Wong Ho, for they

f *p* *f rall.*

Wong Ho.

ff a tempo. *sfz* *sfz*

HERE'S TO YOUR HEALTH IN TEA.

KIN FOO.

Words by
HARRY B. SMITH
& ADRIAN ROSS.

Music by
ISIDORE WITMARK.

Voice.

Piano.

with vigor.

1. Don't talk to me of wines of France, of vin-tage of cham - pagne! Tho'
2. Turks may fill up the cof-fee cup, I mock at Mo - cha's brew. No

I ad-mit the charm of it, it tempts me all in vain! But
hid-den stills in High-land hills May give me moun-tain dew. This

there's a drink which is I think The best from sea to
land of ours, the land of flow'rs, Has leaf and flow'r for

sea, So com-rades here's the cup that cheers— My
me, And all their scent in you is blent, My

rit. *mf a tempo.*

frag - rant cup of tea! Yes
frag - rant cup of tea!

mf

REFRAIN. *Marziale.*

here's a health to my Chinese bride, A drink of Chi-nese brew; The

Marziale. *risoluto.*

draught that is best in the whole wide world, As pure as the mountain dew. If

you wear your queue long, and stick to old Oo-long or Hy-son or mild Bo-

rall.
hea, Dull care you will ban-ish, your trou-les will van-ish, So

colla voce.

here's to your health in tea! — Yes here's to your health in tea! —

ff *f* *molto rit.* *D.C.*

"SOMEHOW I'VE A HANKERIN'."

Words by
OSCAR ASCHE.

Music by
GRACE TORRENS

Voice. 

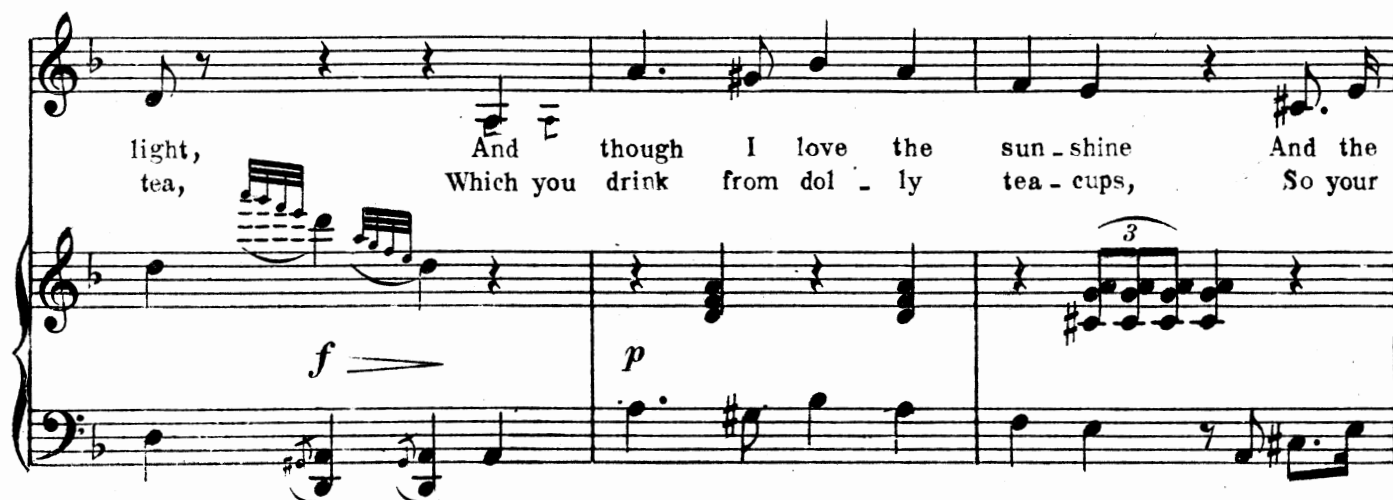
Piano. 

1. 
2. And the

thought I'd come to Shang-hai, Where my par - ents first saw
food and drink in Shang-hai, Ugh! their wish - y, wash - y



light, And though I love the sun - shine And the
tea, Which you drink from dol - ly tea - cups, So your



skies so blue and bright,
swal - low cant work free!

And the stars what shine like glow worms in an
And their bird - nest soup and shark fins, their

Eng - lish coun - - try lane,
chops of pup - pies tails

And the Tem - ple bells what jin - gle - in - gle -
And fish - es fed on sew - age, and

in - gie and the cats like Lou - is Wain,
smel - ly slim - y, smel - ly slim - y snails,

And the cats like Lou - is Wain - }
Yes, smel - ly slim - y snails - } Yet

rit. *rall.*

REFRAIN. *slower.*

some - how I've a hanker - in'!
For that drizz - ly fog - gy

land! For— Hol-born and the Em-pire Pic-ca - dil - ly and the

Strand, Where the streets are slip - py - slosh - y - and the

hous-es black with coal, Though I have a Chi-nese bo-dy Yet I

have an Eng - lish soul! Yet soul!

rit. *1^o* *2^o*

rit. *slowly.* *slowly.* *D.C.*

IN SHANGHAI.

DUET.

FAN FAN & HU DU.

Words by
W. CARY DUNCAN.

Music by
ISIDORE WITMARK.

Voice. *Allegro moderato.*

Piano. *f accel.* *rit. pp*

HU DU. This is sud - den ra - ther!
FAN TAN. Oh, as sweet as hon - ey!

FAN TAN. 1. I want to mar - ry you, though I dont know why! _____
HU DU. 2. You will be nice to me till the day you die, _____

HU DU. You must speak to fa - ther!
FAN TAN. If you give me the mon - ey!

And that is what I'll do, if you're not too shy! _____
Cook - ing the rice and tea, and a bow - wow piel _____

You'll mar-ry me to - day, Noth - ing at all to pay,
 Well nev-er care for that, Well have a pus - sy cat,

All of our life we'll stay In old Shang - hai.
 So we shall grow quite fat In old Shang - hai.

l.h. *rit.*

REFRAIN.

BOTH. In Shang - - hai! In Shang -

p-f

hai! In this dear old, queer old dink-ie, chink-ie town, In a

poco rit. *a tempo.*

tin - y, Chin - ee house we'll set - tle down. And how the time will

poco rit. *a tempo.*

fly, When it's you and I, We won't sigh as the days go by

In so fine a town As the Chi - na Town

8.....

Old Shang - - hail hail

1^o 2^o

ff

"THE WIGGLE-WADDLE."

Words by
ADRIAN ROSS.

CONSTANCE & BAY.

Music by
HOWARD CARR.

Allegro moderato.

Voice.

Piano.

CON. 1. If you are wild to see the la - test style of
 BAY. 2. This dance is ve - ry fas - cin - a - ting, don't you

hop _____ i have one real - ly tip top, _____ Or as
 know? _____ For I could - nt wig - gle so _____ a min.

you'd call it 'chip chop'! It's just the
 ute or two a - - go! That slip is

ab - so - lute - ly great - est dance you've seen, ——— And the
 real - ly quite e - la - ting, it's good fun! ——— And

Tic - kle Toe and Tan - go, Why, they can go In - to the land of old 'has
 now that I can tod - dle, Wig - gle - wad - dle, Why the fun has just be -

been'! ——— That's what it is, Gee - whizz! Zip!
 gun! ——— That's what it is, Gee - whizz! Zip!

Vollis

REFRAIN.
CONSTANCE.

BAY.

CONSTANCE.

Say, _____ it's the wiggle-waddle! How is it done? How is it done? It's just this

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 is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a fermata over a whole note, followed by eighth notes. The piano accompaniment starts with a piano (p) dynamic and includes a triplet of eighth notes. The lyrics are: "Say, _____ it's the wiggle-waddle! How is it done? How is it done? It's just this".

way, _____ that's the latest model, Is_n't it fun! Is_n't it fun! Num_ber one—

The second system continues the musical piece. The vocal line has a fermata over a whole note, followed by eighth notes. The piano accompaniment includes a triplet of eighth notes. The lyrics are: "way, _____ that's the latest model, Is_n't it fun! Is_n't it fun! Num_ber one—".

Why— you wriggle like the ear_ly worm When— the early bird'll make him squirm,

The third system shows the vocal line with a fermata over a whole note, followed by eighth notes. The piano accompaniment features a triplet of eighth notes. The lyrics are: "Why— you wriggle like the ear_ly worm When— the early bird'll make him squirm,".

Then you wad_dle like a dy_ing duck that's thun_der_struck!— You—

The fourth system concludes the musical piece. The vocal line has a fermata over a whole note, followed by eighth notes. The piano accompaniment includes a triplet of eighth notes. The lyrics are: "Then you wad_dle like a dy_ing duck that's thun_der_struck!— You—".

must try — to get it good and straight, — You'll

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 sharps (F# and C#). The vocal line begins with a fermata over a whole note, followed by eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. A fermata is placed over the first measure of the piano accompaniment. A triplet of eighth notes is marked with a '3' above it at the end of the system.

be ab - - so - lute - ly up to date: — For it's

The second system continues the vocal and piano parts. The vocal line has a fermata over a whole note. The piano accompaniment features a similar rhythmic pattern with chords and moving lines. A fermata is placed over the first measure of the piano accompaniment. A triplet of eighth notes is marked with a '3' above it at the end of the system.

just big! — you wig - gle on the wig, How — odd! You waddle on the wad; Then

The third system continues the vocal and piano parts. The vocal line has a fermata over a whole note. The piano accompaniment features a similar rhythmic pattern with chords and moving lines. A fermata is placed over the first measure of the piano accompaniment. A triplet of eighth notes is marked with a '3' above it at the end of the system.

come you wig - gle - wad - dle, wig - gle - wad - dle And then some! —

The fourth system concludes the vocal and piano parts. The vocal line has a fermata over a whole note. The piano accompaniment features a similar rhythmic pattern with chords and moving lines. A fermata is placed over the first measure of the piano accompaniment. A triplet of eighth notes is marked with a '3' above it at the end of the system. The system ends with a double bar line and a repeat sign. The initials 'D.C.' are written below the piano part.

SCENE.

Words by
W. CARY DUNCAN.

KIN FOO & SEN SEN.

Music by
ISIDORE WITMARK.

Moderato. KIN FOO.

Voice. *Now let it come when it will!*

Piano. *Not too fast.*
f (Viola)
(Cello)
(Bass) *fp*

I am pre-pared.

Allegro grazioso.

Moderato.

When will Wong Ho strike the fa - tal blow? And how? — Perchance with

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The lyrics are: 'When will Wong Ho strike the fa - tal blow? And how? — Perchance with'. The piano part includes dynamic markings 'fp' (fortissimo piano) and accents.

silk - en cords a - bout 'my neck, — Yes, yes, 'tis — so! — But

The second system continues the vocal line and piano accompaniment. The lyrics are: 'silk - en cords a - bout 'my neck, — Yes, yes, 'tis — so! — But'. The piano part includes a dynamic marking 'fp' and a performance instruction 'accel e passionato. rit.' (accelerando e passionato, ritardando).

à la Barcarolle.

What care I how 'tis done, If my last breath whis - per the name of Sen Sen As I

The third system begins a new section titled 'à la Barcarolle'. It features a vocal line and piano accompaniment in a 6/8 time signature. The lyrics are: 'What care I how 'tis done, If my last breath whis - per the name of Sen Sen As I'. The piano part includes a dynamic marking 'pp' (pianissimo).

wel - come death. These silk - en cords are like her lov - ing arms, And

The fourth system continues the 'à la Barcarolle' section. The lyrics are: 'wel - come death. These silk - en cords are like her lov - ing arms, And'. The piano part continues with the same accompaniment style.

Animato.
SEN SEN.

Im well con_tent, For in them I would die. Ah, why not live in them, my

f colla voce

KIN FOO. **SEN SEN.**

love, my life? Sen Sen, my sweet wi - dow! No, your wife!

p a tempo.

KIN FOO. **SEN SEN.**

A - las, that can - not be, I have lost ev'ry - thing! _____ Ex -

accel.

cresc. **KIN FOO.** **SEN SEN.**

cept - ing me. E - ven my life is for - feit! But

a tempo. *cresc.*

KIN FOO.

not my love! Love with-out wealth must ev-er

accel *a tempo.*

SEN SEN. *KIN FOO.*

fleet ing prove! 'Tis then not a love that is true. But

mf *molto pesante.*

SEN SEN. *KIN FOO.*

I am doomed to death! Then let me per-ish too! Your

f *ff* *ffz*

accl. *ff*

SEN SEN.

ve - ry life you'd give? Yes, all for thee.

f *molto rall.*

segue.

JUST FOR YOU.

SEN SEN.

Words by
CHAS NOEL DOUGLAS.

Music by
ISIDORE WITMARK.

Voice. *with feeling.*

1. As — the fra — grance
2. As — the ech — o

Piano. *Con moto.*
p very light. *p*

to — the ros — es, As the sun — shine to — the flow'r,
to — the wood — land, As the song — birds sink — to rest,

Piano. *poco rall.*

As — the brook that rip — pling flows is Woo'd — by mu — sic
As — the moon — beams on — the o — cean Rest — ing on its

Piano. *a tempo.* *mf*

ev' - ry hour, — So my heart tells but one sto - ry
shim - m'ring crest, — As all na - ture soft - ly slum - bers

p *mf*

And re - peats the long — day through, — With — the rap - ture
Till the sun - rise bursts — a - new, — So — my heart Love's

of — love's glor - y, That — it beats a lone for you. —
dawn — a - wait - ed, And — the dawn, sweet - heart, brought you. —

poco rit. *rit.*

f *poco rall.* *rit.*

These lips are just for you, ———— These eyes are

p

just for you, ———— This heart so fond and

accel.

true ———— Throbs on - - ly, love, for you: ————

a tempo.

a tempo. pp

— These arms are just for you, ———— This

8

p *accel.* *mf*

a tempo.

soul till now ne'er knew _____ The joy of

a tempo.

Love's a - wak - - ing Till it woke, love, just for

p

you. _____ you. _____

mf Tempo 1^o *D.C.* *mf*

Just for you! _____

pp *rall.* *p* Harp Solo. *red.* *

WEDDING MARCH.

ISIDORE WITMARK.

Moderato. Allegretto.

Maestoso.

1. 2.

ff

CHORUS. "GOLDEN LOVE."

Words by
ADRIAN ROSS.

Music by
HOWARD GARR.

SOP.
ALT.

mf

Hail, our fairest flower maid-en Rose now undone to the sun a-bove!

T.
B.

mf

mf

Give your beast the hon-ey la - den. Free to the bee that is

gold-en love! Fear not lest your love be sor - row!

Care not for days that are gone Joy will come to you to -

f

f

mor - row And your love bloom on

dim. *p*

p

dim. *p*

3

Gold - - en love! Gold - - en love!

pp *rall.* *cres. molto.* *ff*

pp *rall.* *cres. molto.* *ff*

3

3

FINALE. ACT I.

Words by
W. CARY DUNCAN.

Music by
ISIDORE WITMARK.

PIANO.

ffz *f* *ffz* *f*

rit.

Andante.
SEN SEN. (wailing)

Ah!

Oboe

p stri.

Andante mosso.
SEN SEN. (to Kin Foo)

Must we be

par - - ted, Left bro - ken heart - - ed,

Dream - - ing in sor - - row al - - ways a -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with a dotted rhythm. The piano accompaniment features a steady bass line with chords in the right hand.

KIN FOO.

lone? Fare - - well, my lov'd one;

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte).

My heart shall hold you e - - ver

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *cres.* (crescendo) and a *do* marking.

more my own!

The fourth system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *sfz* (sforzando).

WONG HO.

ff

Kni Foo is our pri-son-er! Re - move -

WONG HO.

him!
CHORUS. *molto accel.*

Once a - - board the junk and he is

lost!

Tempo di Valse.

a tempo.

Sen Sen.

ff riten.

Farewell, be - lov - ed, a te - der good bye to you, Ah!

Fan Tan.

ff riten.

Farewell, and bless you, a lov - ing good bye to you, He will come

Kin Foo.

Fare - well
a tempo.

Wong Ho.

Full Chinese Chorus.
Tempo di Valse.

Come on,
a tempo.

Sopr^s

ff riten.

Farewell, and bless you, a lov - ing good bye to you, Now

Contr^s

ff riten.

Farewell, and bless you, a lov - ing good bye to you, Now

Tenor.

ff riten.

Farewell, and bless you, a lov - ing good bye to you, Now

Bass.

ff riten.

Farewell, and bless you, a lov - ing good bye to you, Now

Tempo di Valse.

a tempo.

Piano.

ff riten.

riten.

S.S. — though you are far, you will know how I

riten.

F.T. — back I know, so do not cry for him! though he is far, he will know how you

K.F. now that I must go —

W. Cap-tain, you're slow —

riten.

you must go! — though you are far, yet in heart we are

riten.

you must go! — though you are far, yet in heart we are

riten.

you must go! — though you are far, yet in heart we are

riten.

that you must go! — though you are far, yet in heart we are

riten.

a tempo.

S.S. 
 sigh for you Ah! _____ Ah! _____ Ah! _____

a tempo.

F.T. 
 sigh for him! And the star _____ will be shin-ing in the sky for him; For - tune

K.F. 
 Farewell, my own, though I am a - lone Hope

W. 
 A-board will you take him down be - low! Go!

a tempo.


 nigh to you, true _____ as you know. _____ Then fare-

a tempo.


 nigh to you, true _____ as you know. _____ Then fare-

a tempo.


 nigh to you, true _____ as you know. _____ Then fare-

a tempo.


 nigh to you, true _____ as you know. _____ Then fare-

a tempo.



S.S. Ah! Ah! Ah! Ah! Ah!

F.T. is your friend, Trou - bles soon will end;

K.F. comforts my sor - row, Joy comes on the mor - row;

W. Go! Why do you wait for him! Go! Go! You'll be too late for him

well, our friend, Trou - bles soon will end;

well, our friend, Trou - bles soon will end;

well, our friend, Trou - bles soon will end;

well, our friend, Trou - bles soon will end;

(devotedly aside)

p

SS Wait-ing and long-ing for you _____ Ah, Kin Foo! Ah, Kin

FT Glad-ness is wait-ing for you, _____ *p* you _____ and Kin Foo! _____

KF Glad-ness e - ver aft - er for me and for you, _____ *p* for you! _____

W Take him! take him! Good-bye to you, _____ *p* you _____ Kin Foo! _____

p

There will be wel-come and hap - pi-ness wait-ing for you, honour'd Kin Foo! _____

p

There will be wel-come and hap - pi-ness wait-ing for you, honour'd Kin Foo! _____

p

There will be wel-come and hap - pi-ness wait-ing for you, honour'd Kin Foo! _____

p

There will be wel-come and hap - pi-ness wait-ing for you, honour'd Kin Foo! _____

ff *pp*

S.S. *ff* *a tempo.*
Fool! Fare - well!

F.T. *ff* *a tempo.*
Fare - well!

K.F. *ff* *a tempo.*
Fare - well!

W. *ff* *a tempo.*
Fare - well!

fff accel. *ff* *ff a tempo.*
Fare - well!

Fare - well!

stringendo.

8

8

Presto.

8

8

fff

ACT II.

THE CHINESE SAILOR MAN.


AH SING & CHORUS.


Music by
ISIDORE WITMARK.

Allegro moderato. AH SING.


Voice. 


Piano. 


I'm the boss of a big black Junk, I am breez-y bold and brain-y, A



CHORUS.


shark at meals, and a de-vil when drunk, For the rum is rum in Chi-neel It is



AH SING. *slower.*

Hong Kong Bong in Chi - nee! And I strike nine bells on a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with three accents (>) over the notes 'Hong', 'Kong', and 'Bong'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The tempo marking 'slower.' appears at the end of the system.

big brass gong, And I sink an - y craft that I see: — While I

The second system continues the vocal line and piano accompaniment. The piano part features a prominent 'sfz' (sforzando) marking and a 'slower.' tempo instruction. The vocal line has a long dash after 'see:' indicating a breath or a pause.

war - ble a won - der - ful pi - rate song That is mur - der on the

The third system shows the vocal line and piano accompaniment. The piano part includes several vertical accents (>) under the bass line. The vocal line continues with the lyrics 'war - ble a won - der - ful pi - rate song That is mur - der on the'.

CHORUS.

high Cl It is mur - der on the high Cl Yo

The chorus section begins with the vocal line and piano accompaniment. The piano part features several vertical accents (>) and a 'sfz' marking. The vocal line includes the lyrics 'high Cl It is mur - der on the high Cl Yo'.

REFRAIN.

ho! for the jol - ly Chi - nee sai - lor man, Who gets the wind up with a

The first system of the refrain features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes dynamic markings *sfz* and *p*, and accents (*>*) over the piano part.

pa - per fan! And he drinks hot grog from a pet - rol can, While the

The second system continues the refrain with similar musical notation. The piano accompaniment features block chords and moving bass lines.

bold fire - crack - ers bang high! So haul up the bin - na - cle and

The third system continues the refrain. The piano accompaniment includes dynamic markings *sfz* and *p*, and accents (*>*) over the piano part.

off we go, With land lub - bers ly - ing down be - layed be - low; And a

The fourth system concludes the refrain. The piano accompaniment includes dynamic markings *sfz* and *p*, and accents (*>*) over the piano part.

hil-ly, hau-ly, hil-ly, hau-ly, Ho-ang ho! I'm a rip-per of a skip-per out of Shanghai!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melody with eighth and sixteenth notes, and a final phrase with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

DANCE.

The second system is a piano accompaniment for a dance section. It features a rhythmic melody in the right hand and a bass line in the left hand. The music is marked with *sfz* (sforzando) and includes accents and dynamic markings.

The third system continues the piano accompaniment. It maintains the rhythmic pattern established in the previous system, with various chordal textures and melodic fragments in both hands.

The fourth system further develops the dance accompaniment. It includes more complex chordal structures and melodic lines, with dynamic markings such as *sfz* and accents.

The fifth system concludes the dance section. It features a final melodic phrase in the right hand and a corresponding bass line, ending with a fermata and dynamic markings.

WHEN YOU HEAR THAT "HOME SWEET HOME."

WONG HO.

Words by
ADRIAN ROSS.

Music by
ISIDORE WITMARK.

Piano. *Tempo di marcia.*

Voice.

ff *mf*

The first system of the score features a piano accompaniment in the upper staff and a voice line in the lower staff. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The voice line starts with a series of notes, including a section marked with a '§' symbol. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

1. There are songs for all the lands and all the peo - - ple, ——— There are
2. You may talk of all your coun - try's hope and glor - - y, ——— And the

p *pp*

The second system contains the first two lines of the lyrics. The piano accompaniment continues with chords and a bass line. Dynamics include *p* (piano) and *pp* (pianissimo).

songs the world is sing - ing ev' - ry day, ——— There's the peal of joy that's
non - our of the - flag that flies a - bove, ——— But you're think - ing of the

The third system contains the final two lines of the lyrics. The piano accompaniment continues with chords and a bass line.

ring-ing from the steep - le, _____ The sound of marching men along the way. _____
 nomely lit - tle stor - y _____ Of the lit - tle spot that holds a world of love. _____

_____ The whis - tle of the farm-er in the morn-ing, _____ Or the sail-or's chant-y
 _____ Through the ech - o of your feet as you are march-ing _____ Comes a wo-man's song that

far a-cross the foam; _____ But the song we all love best, North and
 fol-lows where you roam, _____ And a voice up-on the wind Of a

poco rall.

South and East and West, Is the mel - o - dy of 'Home Sweet Home.' _____
 child you left be-hind, Who has learnt the song of 'Home Sweet Home.' _____ } When you

REFRAIN.

hear that 'Home Sweet Home,' _____ Though far and wide you

p - ff marcato.

room, _____ There is some-thing in your heart that will make the tear-drops

start When you hear that song of home. _____ When you

hear that 'Home Sweet Home' _____ When far a - -

cross the foam, ————— There's a long-ing in your breast For the

land you love the best, When you hear that 'Home Sweet Home,

Home, — Home, Sweet Home'. ————— When you hear that

'Home Sweet Home'. ————— When you Home'. —————

ROMANCE.

SEN SEN.

Words by
ADRIAN ROSS.

Music by
ISIDORE WITMARK.

Sung by
Miss BLANCHE TOMLIN.

Voice. *Allegretto.*

Piano. *p dolce.*

not fast.

p

Pow'r di-vine in the hid-den shrine, Now list-en, answer this pray'r of mine, And

p r.h.

cast your light on my griev-ing gloom As moon-beams fall on the lo - tus bloom. One

on - ly word can I say, — One on - ly pray'r can I pray, — A

charm of ma-gic un - known — It is love a - - lone. —

rall

colla voce

rall.

The wind — that is whis - per - ing,

a little quicker.

pp

agitato.

ri - - sing and fall - ing, The wave as it breaks — on the

cresc.

brink of the bay, — The murmur of leaves — and the birds that are

pp dim. *accel.*

call - ing, They all — seem — to ech - o the pray'r that I

p e rit. *f* *p a tempo. rit.*

pray. — Give me love, Give me love,

slower.

On-ly love, On-ly love. Love the ruler of

f *pp*

sfz *sfz* *pp*

all! Love, before thee I fall! The world a-round and a-

f *pp*

sfz *sfz* *pp* *accel.*

bove Will bow to the pray'r, to the charm of

rit e dim. *pp*

f *rit e dim. sfz colla voce. pp*

*red. ** *red. ** *red. **

love.

p morendo. *rit.* *ppp*

IM IN LOVE WITH ALL THE WORLD. SINCE IM IN LOVE WITH YOU.

DUET.

Words by
W. CARY DUNCAN.

KIN FOO & SEN SEN.

Music by
ISIDORE WITMARK.

Moderato.

Voice.

Piano.

mp

1. Fair face that haunts my
2. Fair - er the sun - set

p

Not too fast.

dreams,
seems,

Love - dreams of Ar - ca - dy,
Rar - er the wak - ing dawn,

You've chang'd the world, it seems, And made it fair to
 Clear - er the star - light gleams When day to rest has

me. 'Ere your fond heart was mine, dear,
 gone. 'Ere your fond heart was mine, dear,

Earth seem'd dull and drear: Now the whole world
 Earth seem'd nought but care: Now the whole world

is di - vine, Just be - cause you are here!
 is di - vine, Just be - cause you are there!

REFRAIN.
con tenerezza.

I love the bird - songs in the glade, I love the

mf

per - fume of the flow'rs, I

love the hue of the vio - let blue That

hides in leaf - y bow'rs; I love the

rit. *a tempo.*

sun - - shine and the storm, All

na - - ture smiles a - - new, For

rit. I'm in love with all the world *ten.* Since

I'm in love with you. ^{1^o} I love the you. ^{2^o}

D.C.

*Red **

THE GOBLIN GLIDE.

FAN TAN.

Words by
ADRIAN ROSS.Music by
HOWARD CARR.

Allegretto.

Voice.

Piano.

p

1. When sun he shin - ee Top - side sky, Lit - tle girl - ee Chin - ee say "Hi - yi."
2. When nightee fall - ee down side ground, Shadow deepee fall - ee all a - round.

p

p

Sil - ly fool pid - gin peo - ple talk, My no be - lieve - vee ghost can walk.
Think - ee ghost sto - ry may be true Me want - ee laugh, but no can do.

f (Chorus, a ghostly echo) (Fan Fan starts)

He, he, he, he, he, He, he, he, he, he,

mf *p* *cres.* *dim.*

mp Fan Fan (affecting scorn) *rall.*

Nurse-ee tell - ee, all lee day, Ghost-ee go so fash - ion way.
 Me no lik - ee, no can bear, Me think some - thing wrong some where.

pp *rall.*

p-f

Ghost - ee come - ee clee-py, Peo - ple all - - ee sleep-y, Light - -

p-f a tempo.

ee low; All - ee slip - - ee, slid-ee,

Sway - ee, all - ee, slid-ee, Ghost - - ee go!

All - ee same whit-ee, whirl - ee cloud! Moan - ee wel-ly soft-ee,

wail - ee loud! Long-ee white-ee hand-ee come-ee wave-ee all a -

cres.

bout, Lit - tle girl - ee wel - ly flightn'd when a ghost walk out!

dim. pp

dim. pp

D.C. for 2nd verse

FINALE ACT II.

ISIDORE WITMARK.

All? moderato.

KIN FOO.

I love the bird - songs in the glade — I love the

SEN SEN.

Oh Kin Fool

per - fume of the flow'rs, — I love the hue of the vio let - blue, That

f CHORUS.

Mv Kin Fool — I love the sun - shine and the storm — All

hides in leaf - y bow'rs. — I love the sun - shine and the storm — All

SEN SEN.

dolce.

ten. CHORUS

na - ture smiles a - new. For I love all the world, Since

na - ture smiles a - new. For I'm in love with all the world, Since

KIN FOO. *dolce.*

ten.

p

ten.

I'm in love with you!

I'm in love with you!

molto rit e cresc.

fff accel.

p *fff* FINE.