

VOCAL SCORE

5/- NET CASH

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

SHANGHAI

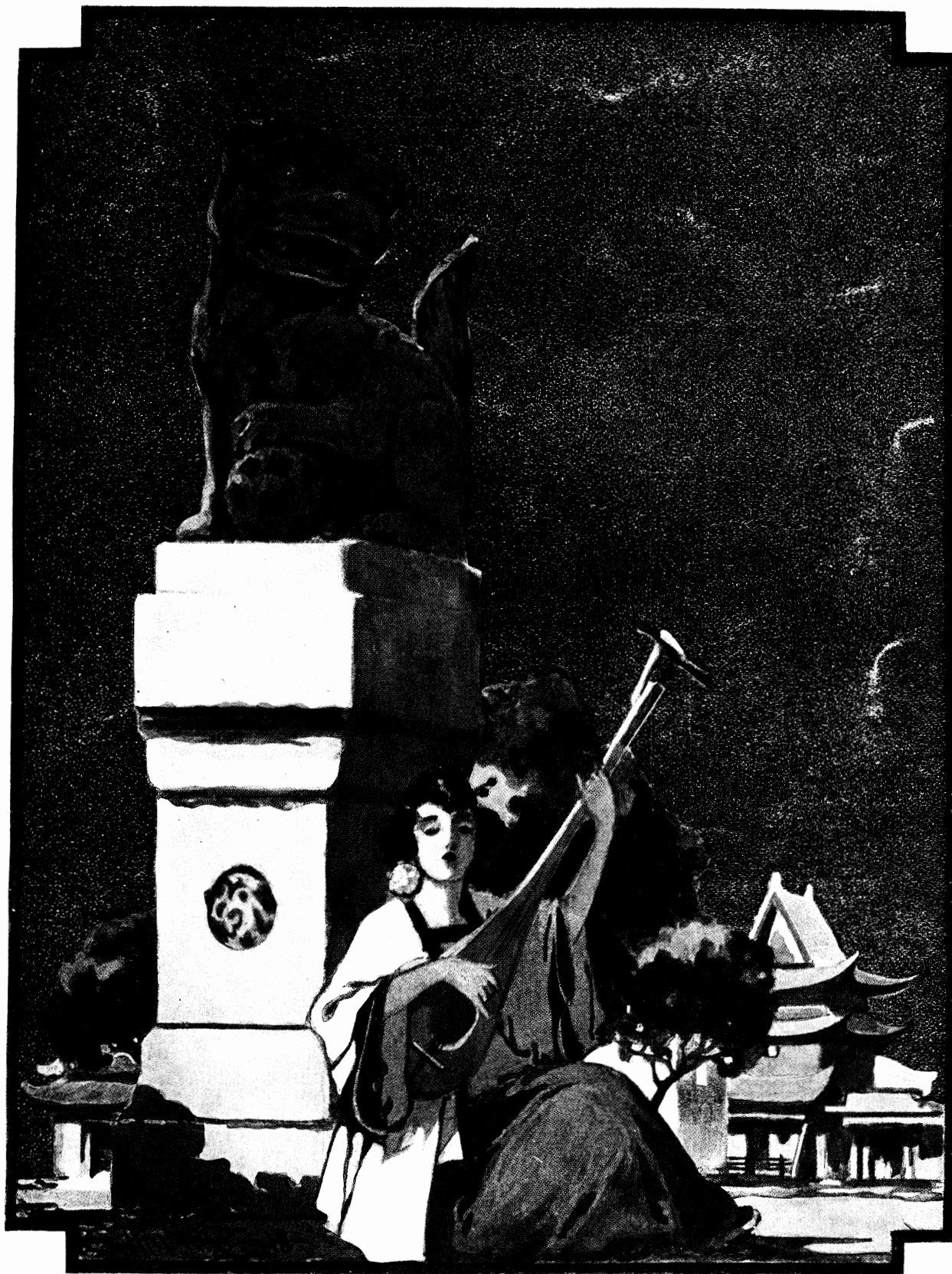
BOOK & LYRICS BY
ISIDORE WITMARK
& WM CARY DUNCAN

ENGLISH VERSION
BY LAURI WYLIE

MUSIC BY
ISIDORE WITMARK

Additional lyrics & music by
ADRIAN ROSS & HOWARD CARR

STAGED BY
WILLIAM J. WILSON



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“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.

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SHANGHAI

Contents

ACT I.

	page
1. PRELUDE "A Chinese Street Scene"	1
2. ENTRANCE OF CONSTANCE	10
3. DUET. "You stick to me, dear, and I'll stick to you"	11
4. SONG and CHORUS "The Wise Wong Ho"	14
5. SONG "Here's to your health in Tea"	18
6. SONG "Somehow I've a hankerin'"	21
7. DUET "In Shanghai"	24
8. DUET and DANCE "The Wiggle-Waddle"	27
9. ENTRANCE OF SEN SEN and Recitative	31
10. WALTZ-SONG "Just for You"	35
11. WEDDING MARCH	39
12. CHORUS "Golden Love"	40
13. FINALE Act I.	42

ACT II.

14. SONG and CHORUS "The Chinese Sailor Man"	52
15. SONG "When you hear that 'Home, Sweet Home'"	56
16. SONG "Romance"	60
17. DUET "I'm in love with all the World"	64
18. SONG "The Goblin Glide"	68
19. FINALE Act II.	71

"SHANGHAI."

ACT 1.

PRELUDE. "A CHINESE STREET SCENE."

Words by
ADRIAN ROSS.

Music by
HOWARD CARR.

Piano

Gong.
ff

Gong.

ff

First system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Dynamics: *ff*. Includes slurs and phrasing marks.

Second system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Dynamics: *ff*. Includes slurs and phrasing marks.

Third system of piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Dynamics: *ff*. Includes slurs and phrasing marks. Ends with a double bar line and a key signature change to 3/4.

Recitative. *FEE FUM.*

Fourth system of musical score. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *f*. Includes the instruction *pesante.* and accents. Lyrics: "Hi - ya Hi - ya".

Fifth system of musical score. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *mf*. Includes the instruction *mf* and a fermata. Lyrics: "Where_".

Red * *

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-

rall.

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

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! —

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 part includes a triplet of eighth notes and a dynamic marking 'p'.

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

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'Chic lit - tle Chi - nese maids! Full of love's hy - po - cri - cy,'. The piano part continues with similar accompaniment patterns.

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

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

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

rit.

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are 'know a thing or two, And all have boys a few.' The tempo is marked 'rit.' (ritardando). The piano part features a final cadence with a fermata over the final chord.

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 the musical score 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 features a triplet of eighth notes in the treble staff, 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 right-hand staff has a melodic line with some grace notes. The left-hand staff provides a steady accompaniment. The instruction *delicato e molto rit.* is written in the right margin.

The third system begins with the instruction *a tempo.* in the middle of the left-hand staff. The right-hand staff continues with a melodic line, and the left-hand staff has a consistent accompaniment.

The fourth system features a triplet of eighth notes in the treble staff, marked with a '3'. The piece continues with a repeat sign and a dynamic accent (>) in the bass staff.

The fifth system concludes the piece with the instruction *accel.* in the middle of the left-hand staff. The right-hand staff has a melodic line with grace notes, and the left-hand staff has a steady accompaniment.

ENTRANCE OF CONSTANCE.

Music by
ISIDORE WITMARK.

Allegro.

Piano.

The first system of the piano accompaniment 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 patterns.

The second system continues the musical notation from the first system, maintaining the same two-staff structure and rhythmic patterns.

8.....

The third system begins with a measure rest of 8 measures. The notation continues with the same two-staff structure and rhythmic patterns.

8.....

The fourth system begins with a measure rest of 8 measures. The notation concludes with a final cadence in the upper staff and a whole note chord in the lower staff.

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.

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. -

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! —

1. 2.

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.

The piano accompaniment consists of three systems of two staves each. The first system begins with a treble clef and a 2/4 time signature. The music is written in a key signature of one sharp (F#). The first system includes a dynamic marking of *f* and several slurs. The second system features a triplet of eighth notes in both the treble and bass staves. The third system concludes with a dynamic marking of *fz* and a final cadence.

WONG HO.

I am Wong Ho, as you know

Allegretto.

Andante.

The second part of the score features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "I am Wong Ho, as you know" and is marked with a tempo of *Allegretto*. The piano accompaniment starts with a dynamic marking of *mf* and a tempo of *Andante*. The piano part includes various chordal textures and melodic lines, with a key signature of one sharp (F#).

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.

MEN.

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!

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. 

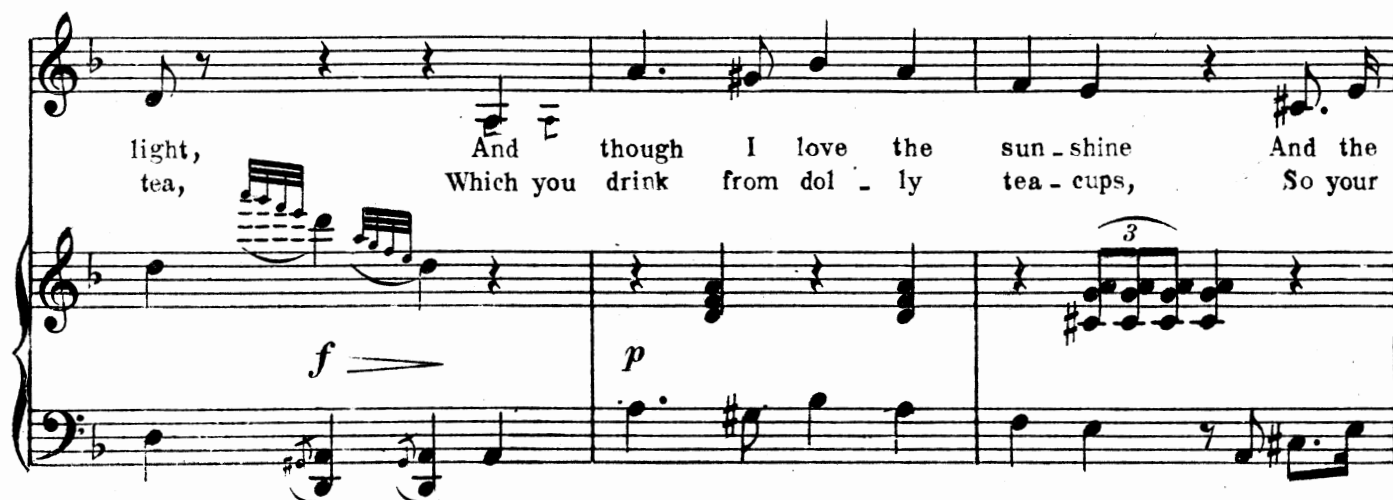
1. 
2. And the 

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



p

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



f *p*

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, _____

p

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.

REFRAIN.

BOTH. In Shang - - hai! In Shang -

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

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.

Allagro 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

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,

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

be ab - - so_lute_ly up to date: For its

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

come you wig-gle-wad_dle, wig-gle-wad_dle And then some!

D.C.

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 with the tempo change 'à la Barcarolle'. The vocal line and piano accompaniment are shown. 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 vocal line and piano accompaniment. 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.

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

This system contains the first two lines of music. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the vocal line is marked with a forte (*f*) dynamic.

mor - row And your love bloom on

dim. *p*

dim. *p*

This system contains the next two lines of music. The vocal line continues with lyrics. The piano accompaniment features a triplet in the final measure. Dynamics include *dim.* and *p*.

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

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

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

This system contains the final two lines of music. The vocal line features a triplet in the first measure of the second line. Dynamics include *pp*, *rall.*, *cres. molto.*, and *ff*.

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 in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melody with a dotted rhythm. The piano accompaniment features a steady eighth-note bass line and 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 the word *do* is written below the final notes.

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

a tempo.

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

a tempo.

Contr^s

ff *riten.*

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

a tempo.

Tenor.

ff *riten.*

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

a tempo.

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

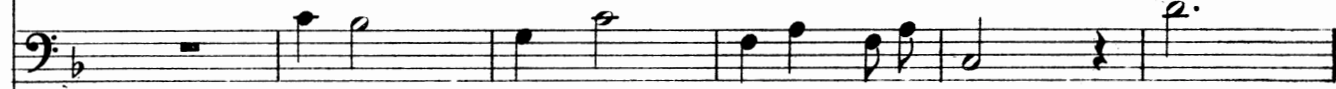
riten.


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! 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, _____ you _____ and Kin Foo! _____

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

W Take him! take him! Good-bye to you, 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!

ff *a tempo.*
Fare - well!

ff *a tempo.*
Fare - well!

ff *a tempo.*
Fare - well!

fff *accel.* *ff* *a tempo.*

stringendo.

This system features a grand staff with treble and bass clefs. The treble clef part begins with a melodic line that includes a fermata over a half note. The bass clef part consists of a steady accompaniment of chords. The tempo marking 'stringendo.' is placed in the right margin.

This system continues the musical piece with similar chordal accompaniment in both hands. A dotted line with the number '8' is positioned above the first measure of the treble staff.

Presto.

This system shows a change in tempo with the marking 'Presto.' in the right margin. The treble clef part features a more active melodic line with eighth notes, while the bass clef part continues with a steady accompaniment. A dotted line with the number '8' is above the first measure.

This system continues the 'Presto' section. The treble clef part has a melodic line with accents and slurs. The bass clef part provides a consistent accompaniment. A dotted line with the number '8' is above the first measure.

fff

This system concludes the piece. The treble clef part features a melodic line with a fermata over a half note. The bass clef part has a melodic line with a fermata over a half note. A dynamic marking of '*fff*' is present in the right margin. A dotted line with the number '8' is above the first measure.

ACT II.

THE CHINESE SAILOR MAN.

AH SING & CHORUS.


Music by
ISIDORE WITMARK.


Allegro moderato. *AH SING.*

Voice. 

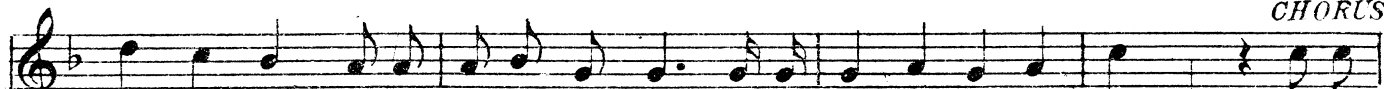
Piano. 


Oh,


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 piano accompaniment. The vocal line begins with three accents (>) over the notes 'Hong', 'Kong', and 'Bong'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. 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 accompaniment features a more complex texture with chords and moving lines in both hands. The tempo marking 'slower.' is present.

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The tempo marking 'slower.' is present.

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 accompaniment features a more complex texture with chords and moving lines in both hands. The tempo marking 'slower.' is present.

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 the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a forte (*sfz*) dynamic, followed by a piano (*p*) dynamic. The lyrics are: "ho! for the jol - ly Chi - nee sai - lor man, Who gets the wind up with a".

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

The second system continues the refrain with the vocal line and piano accompaniment. The lyrics are: "pa - per fan! And he drinks hot grog from a pet - rol can, While the".

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

The third system continues the refrain with the vocal line and piano accompaniment. The lyrics are: "bold fire - crack - ers bang high! So haul up the bin - na - cle and".

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

The fourth system concludes the refrain with the vocal line and piano accompaniment. The lyrics are: "off we go, With land lub - bers ly - ing down be - layed be - low; And a".

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

This system contains a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. There are dynamic markings such as *sfz* and accents (*>*) throughout the piece.

DANCE.

This system shows the piano accompaniment for the 'DANCE' section. It features a treble clef staff with a melody of eighth notes and a bass clef staff with a steady accompaniment of chords. The key signature remains one flat. Dynamic markings include *sfz* and accents (*>*).

This system continues the piano accompaniment for the 'DANCE' section. The treble clef staff has a melodic line with some grace notes, and the bass clef staff provides harmonic support with chords. Dynamic markings include *sfz* and accents (*>*).

This system continues the piano accompaniment for the 'DANCE' section. The treble clef staff features a melodic line with grace notes, and the bass clef staff has a consistent accompaniment. Dynamic markings include *sfz* and accents (*>*).

This system concludes the piano accompaniment for the 'DANCE' section. The treble clef staff has a melodic line with grace notes, and the bass clef staff provides harmonic support. Dynamic markings include *sfz* and accents (*>*).

WHEN YOU HEAR THAT "HOME SWEET HOME."

WONG HO.

Words by
ADRIAN ROSS.

Music by
ISIDORE WITMARK.

Piano. *Tempo di marcia.*

Voice.

The first system of the score shows the piano accompaniment and the beginning of the voice line. The piano part starts with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di marcia.' The voice line begins with a forte dynamic (*ff*) and includes a section marked with a double bar line and a section symbol (§).

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

The second system contains the first two lines of lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

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

The third system contains the final two lines of lyrics. The piano accompaniment continues with the same rhythmic pattern. The voice line concludes the phrase.

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.

Allegretto.

Voice.

Piano.

p dolce.

The first system of the musical score consists of three staves. The top staff is for the voice, with a treble clef and a 6/8 time signature. The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs) and a 6/8 time signature. The piano part begins with a piano (*p*) and dolce marking. The music is in a key with three flats (B-flat major or D-flat minor).

not fast.

0

p

The second system of the musical score consists of three staves. The top staff is for the voice, with a treble clef and a 6/8 time signature. The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs) and a 6/8 time signature. The piano part begins with a piano (*p*) marking. The music is in a key with three flats (B-flat major or D-flat minor).

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

p r.h.

r.h.

The third system of the musical score consists of three staves. The top staff is for the voice, with a treble clef and a 6/8 time signature. The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs) and a 6/8 time signature. The piano part begins with a piano (*p*) marking and includes the instruction *r.h.* (right hand). The music is in a key with three flats (B-flat major or D-flat minor).

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.* *3* *3* *3* *3* *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

f

Detailed description: This system contains the first vocal entry. The vocal line is in bass clef with a key signature of one flat and a common time signature. The lyrics are "I love the bird - songs in the glade — I love the". The piano accompaniment is in treble and bass clefs, starting with a forte (*f*) dynamic. The music is in a moderate tempo.

SEN SEN.

Oh Kin Fool

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

Detailed description: This system continues the vocal line. The lyrics are "Oh Kin Fool" and "per - fume of the flow'rs, — I love the hue of the vio let - blue, That". The piano accompaniment continues with chords and moving lines in both hands.

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

Detailed description: This system begins the chorus. The lyrics are "Mv Kin Fool — I love the sun - shine and the storm — All" and "hides in leaf - y bow'rs. — I love the sun - shine and the storm — All". The piano accompaniment features a more active rhythmic pattern. The tempo is marked as moderate.

SEN SEN.

dolce.

ten. CHORUS

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

KIN FOO. *dolce.*

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

I'm in love with you!

I'm in love with you!

molto rit e cresc.

fff accel.

p fff FINE.