SEE-SEE.

New Chinese Comic Opera in Two Acts.
An adaptation of "La Troisième Lune" by Fred Grésac and Paul Ferrier.

Book by Chas. H. E. Brookfield.
Lyrics by Adrian Ross.
Additional lyrics by Percy Greenbank.

Music by Sidney Jones.

Additional Numbers Composed by Frank E. Tours.

Vocal Score net 6d.
Piano Score 3d.

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DRAMATIS PERSONÆ.

Yen (Son of Cheeo)
Cheeo (A Retired Merchant)
Hoang (A Retired Merchant)
A Chauffeur
Hi-Tee
Sing-Song
Tie-Pin
So-Long

Hang-Kee (in Love with Lee) AND

Lee (Hoang's Daughter)
Poo-See
Miao-Yao (Cheeo's Wives)
Shoo-Shoo
Mrs. Hoang
Mai-Yai (Fortune Teller)
Humming Bird (See-See's Female Attendant)
So-Hie (See-See's Boy Attendant)
Silky-Lips
Sea of Jade
Sly Smile
Forbidden Fruit
See-See (The Beauty of Pekin)

AND

Mr. MAURICE PARKOA
Mr. W. H. BERRY
Mr. FRED EMNEY
Mr. RALPH ROBERTS
Mr. FRED J. BLACKMAN
Mr. FRANCIS RAYNE
Mr. H. E. PEARCE
Mr. P. H. BRACY
Mr. HUNTLEY WRIGHT

(By arrangement with Mr. CHARLES FROHMAN).

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Miss LENA MAITLAND
Miss SYDIL GREY
Miss LILIAN HEWITSON
Miss KITTY HANSON
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Miss LILY ELSIE
Miss GABRIELLE RAY
Miss SHELLY CALTON
Miss DORIS JEAN
Miss DORA LANGLEY
Miss MABEL RUSSELL
Miss DENISE ORME

MUSICAL DIRECTOR
FRANK E. TOURS.
# MUSICAL NUMBERS.

**ACT I.**
*Scene—Lotus Room in Summer Palace of Pearls beyond Price.*

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SEE SEE.
Chinese Comic Opera

(Book by Charles H. E. Brookfield)

Lyrics by Adrian Ross.

Music by Sidney Jones.

No. 1. OPENING CHORUS. “In the Hall of the Lotus.”

Allegro moderato.


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CHORUS.

SOPRANI 1 & 2.

In the Hall of the Lotus You note us today,
All attired in ex-

(TENOR)

In the Hall of the Lotus You note us today,
All attired in ex-

(BASS)

In the Hall of the Lotus You note us today,
All attired in ex-

(E. L. M. op. 1689)
servant must be, On the birthday of fairest And rarest See-See!

No beauty that ever ate rice Could match her though multiplied

(K.F. & C. Ltd 1889)
thrice! The quite inconceivable, hardly believable Pearl of the Pearls beyond price

Could match her though multiplied thrice! The beautiful

Poco rit. a tempo

match the Pearl of the Pearls beyond

K.P & Co Ltd 1689
Price! From the farthest of quarters We porters are here,

TENORS.
With the reverent present Of peasant or peer! For a Viceroy

BASSES.
With the reverent present Of peasant or peer! For a Viceroy

Offers Big coffers of gold, Or a dish that is splendid.

(E.P. & Co Ltd 1889)
A grocer has sent her a nice confection of honey and mice, So seductive and nourishing, Fit for the flourish, ing Pearl of the Pearls beyond Price!

(R.P. & Co Ltd 1889)
Pearls beyond Price!

That's a marriage!

They will form a train suggestive of a festive Chinese marriage.
word of evil omen, One that no men ought to murmur! She has

She has

vowed to die unwedded, No embossed Rock is firmer, No emb-
vowed to die unwedded, No embossed Rock is firmer, No emb-
vowed to die unwedded, No embossed Rock is firmer, No emb-

bedded Rock is firmer! Though ever polite and pre-
bedded Rock is firmer! Though ever polite and pre-
bedded Rock is firmer! Though ever polite and pre-

\[ FP & CO LTD 1869 \]
No. 2. Song. "See-See."

(THUMING BIRD and CHORUS.)

Allegro moderate. B

1. Who's See-See? Who is she? I will tell you shortly.
2. She can paint Dra.gons quaint On a screen or ban ner.

She is fair Past compare, Wit - ty wise and court ly!
Breathing steam In su - preme Dec o ra - tive man - ter!

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She can sing, Touch the string, Of her lute en - trance.
She can sew Flow's that blow On a robe that's wadd-ed.

Till the note From her throat Sets the blo-soms dancing;
With some blue Fish-es too; She is Art em - bod-i ed!

HUM: BIRD.

Plum up - on the top - most tree-
Fragrance of the fin - est tea!

SOPRANO S & 1 & 2

That's See - See! That's See - See!

TENOR.

That's See - See! That's See - See!

BASS.

That's See - See! That's See - See!

"K.P & (C lith.1849)"
Rose that bars the busy bee
Jar of ancient pedigree

That's See-See!
That's See-See!

That's See-See!
That's See-See!

HUM: BIRD.

Lock that will not fit a key,
Court that hears no lover's plea,

You may bring on bended knee
Heart and hand and wealth in fee-

Fair and fine but fancy free
One will throw away the three

That's See-See!

CHORUS.

That's See-See!

That's See-See!

That's See-See!

That's See-See!

D.C.8

D.C.8

D.C.8

(E.P. & C.)
Moderato.

Cease from your chattering.

Bow in a flattering reverence curve

Greet the delectable
Highly respectable, ladies we serve!
Show as you bow to them,

Crouch and bow to them, how you adore!
None is so stiff he can't

Bang a significant head on the floor.
Hail, hail.
(Silky Lips) I am Silky Lips
(Shy Smile) I am Shyest Smile
Such the name I chose is
Modestly beguiling
Blust the bee that sips
None for many a mile
(Sea of Jade) I am Sea of Jade, Wor thy of de-vo-tion;
(Forbidden Fruit) I'm For-bid-den Fruit, Am I worth the gleazing?

Honey from your ros-es!
Can approach your smil-ing!

(Tenors.

In your charms ar-ray'd
You are quite an o-cean!
We had best be mute,
But you guess our meaning!

(61)
PEARLS.

We are youth, ful. To be truth, ful Hard, ly more than
We've the right, ful Most de, light, ful Chief of Chi-nas's

little girls, But com- mand, ing Not-with-stand, ing High re-nown as
golden girls, None are near- ly Prized to dear- ly As your Fa-mous

Price-less Pearls.
Price-less Pearls.

En- vy is dumb At the wis-dom
With son-or- ous Chant and cho-rus

En- vy is dumb At the wis-dom
With son-or- ous Chant and cho-rus

En- vy is dumb At the wis-dom
With son-or- ous Chant and cho-rus

(See & Co. 1689)
Underneath your glossy curls, and the lustre of your cluster
While the smoke of incense whirls, Greet them duly Who are truly

Is as pure as Priceless Pearls
Practically Priceless Pearls

Is as pure as Priceless Pearls
Practically Priceless Pearls

Is as pure as Priceless Pearls
Practically Priceless Pearls

(Ex cathedra)
No. 4.—SONG, "Chang-Ho."

MAI-YAI and PEARLS.

Andantino.

Mai-yai.

1. Chang Ho, long ago.
2. Chang Ho, you must know.
3. Chang Ho, you must know.

Pearls:

Chang Ho,
Chang Ho,
Chang Ho,

She was Queen of the silver moon;
She was lost to the world for long.
She was lost to the world for long.

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wed of old To the Sun of gold, The
great gods came In their wrath and shame To
leads a maid Who is wise and staid To
sigh for a faithless

noon! And she might have been Ev-er-more a Queen, A-
wrong; So they chained her fast To her throne at last, To
boy; For she knows, a - las! How his love will pass And

dored by the world be - low.

sit in the sil - ver glow.

But she

fade as the flow-ers that blow;

And she

And the

(KP & Co 1889)
fell in love With a star a - bove Long a - go.
left her star In the night a - far, You must know -
maid - en fair She will have to share In he woe, In her

-go, Chang - - Ho! She had eyes for her
know - Chang - - Ho! There she sits in her
woe, Chang - - Ho! So be - ware, lit - tle

lov - er on - ly, Left her pal - aces
pri - son shin - ing, Ev - er lov - ing
girls take warn - ing, Love is sweet, but

(E.P. & Co Ltd 1889)
dark and lonely; Spent the night and the afternoon On the
ever pinning, Though her lover forgot her soon On the
ends in mourning; Let him fly with his baseful boon On the

other side of the Moon! She had eyes for her
other side of the Moon! There she sits in her
other side of the Moon! So beware, little

lover only, Left her palaces dark and lonely;
prison shining, Ever loving and ever pinning,
girl's take warning, Love is sweet, but the end is mourning;

(K. P. & Co. Ltd.)
Spent the night and the afternoon On the other side of the
Though her lover forgot her soon On the other side of the
Let him fly with his

Moon! of the Moon!
Moon! of the Moon!
Bane-fal boon On the other side of the Moon!

(Edward Percy Stone 1889)
NO. 5. SONG. "See-See's So-Hei."

(SO-HEI)

Music by FRANK E. TOURS.

Allegretto.

1. When my lady wakes At the door am I So-
2. When she wants to sleep By her couch I lie So-

-Hei! Bringing tea and cakes, In a large sep.
-Hei! With a fan I keep Off the buzzing.
fly So - Hei! Then I brush her hair And I paint her

try So - Hei! When she's feeling sad Then a dance I

eye So - Hei! What she's going to wear, Has been chosen

try So - Hei! She would cry if she had Not her sly and

by So - Hei So - Hei! So - Hei!
spry So - Hei So - Hei! So - Hei!

piu mosso.

For a nice little boy can learn the trade of a
For a nice little boy can take the chance Of a

piu mosso.

(E.F & C Ltd 1889.)
nice little lady's lady's-maid And many a nice young
nice little Chinese song and dance, But not in the foreign man would sigh To be nobody bigger than just So-Hei!
style Oh fie! For I never kick higher than just So-Hei!
Pretty See-See's So-Hei!
Pretty See-See's So-Hei!

(S.P. & C. Ltd. 1889)
No. 6.- SONG. "Snowflake and Rose."

(SEE-SEE.)

Andantino.

PIANO.

1. I am a flake of the snow on the mountains.
2. I am a rose in the Emperor's garden.

Perfect and pure and pale,

Never to flow in the royal robe.

Walls without pity and

fall of the fountain Down to the pleasant vale!

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Throned in a lone, li'less splendid and bitter High on the peak a.
Safe from the bees and the breezes that wander, Wooing the flowers to

far.
Queen of the hills in the moonbeam I glitter fall;
On, by the rustle and hum of them yonder

Bright as a frozen star!
Ech, ees across the wall!

Sun of desire With
come
Wind of desire With
come
eye of fire Look down on me.

Till my breath of fire Blow in on me.
melt and flow To the brook below That runs to the boundless
petals shake in the wind, and wake To kiss of the wooing

sea! From the height above To the land of love I hurried
bee! Though my leaves are shed On the garden bed When love is

fast, To join the mirth Of the merry earth I shall live, I shall
past, I still can say I have had my day I have lived, I have

1. love at last! 2. loved at last!

(K.P. & C. 1145 1869)
No 7.-OCTETTE. "Very Nice."

(PEARLS and MANDARINS)

Allegretto.

Piano

1. As an orange free from pips Is my succulent Silky-

2. As a fast-going crocodile Is my hunger for my Shy-

Lips (SILKY LIPS) And dearer far Than an old blue jar To me is my Li-

Smile (SHY SMILE) I pine and pant Like a cor. mor. ant To win my own Tei-

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Tee! Hi-Tee! (Sing, my Sea of Song as a stream too deep to wade is the love of my Sea of Song.

Pin! Téi-Pin! (Sing, my Sweetest Forbidden Fruit, as a silver handled lute is my sweetest Forbidden Fruit.)

Jade—(Sea of Jade) And far more sweet than the sounding beat of gong is my Suling Fruit! (Forbidden Fruit) I can but ring to a single string whose song is just so—

Song! (Alt.) Hi-Tee! Sing song! (P.) Oh! It's nice to be courted by so bles as sort ed. That all of the best of the

Long! (Alt.) Téi-Pin! So-Long! (P.) Oh! It's nice to have presents from princes and peasants, that articles costly and

© P. & Co Ltd 1889.)
MANDARINS.

land are in- But ni-cer we fan-ey, as far as we can see To
grand are in- But ni-cer to rel-ish the joys that em-bel-lish the

PEARLS.

Al-though we sur-ren-der our
For love is the pic-kle our

mand-ry a nice lit-tle Man-dar-in! Al-though you sur-ren-der your
life of a wife of a Man-dar-in! For love is the pic-kle our

Cel.i.bate splendour As passionless Pearls bey-ond Price, We'll be strung on a thread of con.
pal.ate to tie. kle And sea.son ex.is. ten.ce's rice And our life will be now like a

Cel.i.bate splendour As passionless Pearls bey-ond Price, You'll be strung on a thread of con.
pal.ate to tie. kle And sea.son ex.is. ten.ce's rice And our life will be now like a

(K.P. & C.C. 1689.)
No. 8. CHORUS and SONG. "The Viceroy."

Allegro Moderato.

Who has come? It is some Man of weight Very great! Such a

Who has come? It is some Man of weight Very great! Such a

Who has come? It is some Man of weight Very great! Such a

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Such a man

Only

(Rather HANG-KEE.)

Can we see? To see? See!

How his

Can we see? To see? See!

How his

Can we see? To see? See!

How his

Fine garments shine!

And his hat. Look at

Fine garments shine!

And his hat. Look at

Fine garments shine!

And his hat. Look at

(S.P & C. 1844. 1689.)
I have to own, however coy.

Hi-Ti-Hi, the Viceroy:

The Viceroy!

The Viceroy!

The Viceroy!

(K.P.C.9LH.1689.)
Hang Kee.

Although I seem too young in face For such a lofty
When I became a Mandarin Employ'd in our city
And now I rule in royal state My province and my station,
I fairly won the highest place In the city,
Collecting every purse of weight, Or a State examination!
No questions ever rate beyond romance!
If any wealthy maiden that is pretty!
And if she will not baffle me, And my success was shining,
For I man was shy, Of paying double taxes,
I would answer back My ardent protestations, Why, I

(K.P. & Co Ltd. 1889)
had the works of Kung -\n\nang him by his pig -\n\nput her pee - ple on the rack. While we have'strain'd re -


Then ra - ther than an -

The girl how ev - er

boy  All men would pay with joy

coy  With my moustache will toy

that is why, see. I'm a spi - cy Gay young Vi - ce -

that is why, see. I'm a spi - cy Gay young Vi - ce -

no more i - ce To the spi - cy Gay young Vi - ce -

(E.P. & Co. U.S. 16629.)
Though lit-tle more than boy, His
Then, ra-ther than an-noy, All
The girl, how ev-er coy, With

Though lit-tle more than boy, His
Then, ra-ther than an-noy, All
The girl, how ev-er coy, With

skill he could em-ploy And that is why, see,
men would pay with joy And that is why, see,
his moustache will toy She's no more i-cy

skill he could em-ploy And that is why, see,
men would pay with joy And that is why, see,
his moustache will toy She's no more i-cy

skill he could em-ploy And that is why, see,
men would pay with joy And that is why, see,
his moustache will toy She's no more i-cy

(R.P & Co. Ltd. 1968.)

(MAI-YAI, HUMMING BIRD and HANG-KEE.)

Allegro moderato.

MAI-YAI. 1st Verse.

1. When a low intruding fellow
   Who is meaner than the mud
   Dresses up in red and yellow
   Like a citi.

HANG-KEE. 2nd Verse.

2. Though a tap from ladies' fingers
   Will excite a lover's brain
   Yet the rapture hardly lingers
   When they hold a heavy cane!

HUM: BIRD. 1st Verse.

Then to teach him who is who
There is a decline to bill and coo
If you...

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M.Y. & H.R. Both Verses.

HANG-KEE. Both Verses.

ALL.

no thing that will do
Like the eloquent bamboo Boo-hoo! Boo-hoo! With a
thus intend to woo
By the amorous bamboo Boo-hoo! Boo-hoo! He'll ab-

H.R. 1st Verse.

H.K. 2nd Verse.

lick from a stick of a thick bam.boo!
second from the wand of the fond bam.boo!
If he owns his impo-
From such ar.dour of af-

M.Y. & H.R. 2nd Verse.

si:tion With expressions of re-gret. Then without an in.ter.mission You should hit him harder
section I prefer to be ex.cused. We'll contin.ue the cor.rection While an inch is yet un-

H.K. 2nd Verse.

M.Y. 1st Verse.

M.Y. & H.R. 1st Verse.

yet His repentance will be true When endorsed in black and blue By the for.cible, the
bruised If your plan you car ry through I must say goodbye to you And your vig.orous, your

(E.P. & Co Ltd 1589.)
No. 10. DUET. "Chinese Politeness."

MAI-YAI and YEN.

MAI-YAI.

In a basement I grovel That sordid...
splendour With a dress More or less In the need of a
\[\text{sa-tion, Like a snake's That it makes me un-a-ble to}\]

M.Y.

clean-er!

May I show you the

wak-en!

Take your light hence, in

M.Y. (aside.)

way out? Will you leave me to find this? He must go out and

mer-cy! Give me time to re-cover! For I dare not let

M.Y. (aside.)

stay out! There is some-thing be-hind this! I would like to be

her see! I may find out my lov-er! If he doesn't soon

M.Y. (aside.)

stay out! There is some-thing be-hind this! I would like to be

her see! I may find out my lov-er! If he doesn't soon
YEN (inside)

If I could put a
To this prying intruder!
I shall pull his pigtail off!

If I could)

I would like to be
If he doesn't soon

This obsequious dragon! If I could put a
I would jump on her gladly! If I could be have

Oh! you... Oh! you...

(S.P. & Co. Ltd. 1689.)
With po.
With po.

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No. 11. SONG, "Butterfly."

Words by PERCY GREENBANK

Music by FRANK E. TOURS.

Allegretto.

1. Out in the garden wonder, Butterflies gayly wander,
2. You are a king most royal, Visiting subjects joyal,

Fluttering through the sunniest hours And wooing all the flowers,
Lighting on leaf and blossoming spray. Then speeding far away.

Happiest things created, Little they care though failed
Lily and rose adore you, Lilies bow before you.


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Only to live one summer or less in all of their loveliness,
Then you exact your homage from some delighted chrysanthemum.

Butterfly! Butterfly! Crimson and gold and blue;

All of the world to you seems bright, So you dance from sheer delight.

Butterfly! Butterfly! Oft I envy you.

(R. P. & Co. Ltd. 1889)
Spreading your radiant wings on high, Beautiful Butterfly.

Dance.
No. 12. DUET. "Lay our Heads together."

(Lee and Hang-Kee.)

Music by Frank E. Tours.

Moderato

(Hang-Kee.) 1. If you
(Lee.) 2. When my

Voice:

Piano:

stroll upon the Yelow River's dewy side
On a willow by the billow
palanquin is brought in pompprocessional
Get inside there, play the bride there

Hang the dress you wear! While your parents drag the river for the
In a veil of red! You could act the part as well as a pro-


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suicide You slip away—(L.K.) Oh, I dare say! (H.K.) And
...session. When you arrive—(H.K.) I hope alive (L.K.) They'll

I can join you there! (L.K.) But to walk about at tired in my dis.
find it's you instead! (H.K.) But I'm certain to be doomed if I am

....hevelled hair Is the sort of thing you'd see a foreign
taken up To a punishment like cutting rash...er

de-vil dare— For they swim in, men and wom...en
ba-ccon up; It's a trying way of dying.

(E.P. & C. Ltd. 1889)
To the ocean blue; But China looks with scanty Cons.

Though I'd die for you— The feeling far from nice is When

I tempt up on mixed bathing— I fear the plan will never do! (Both) It's as
cut in little slices I fear the plan will hardly do. (Both) It's as

clear as is the sun That something must be done To re-
clear as is the sun That something must be done That will

lease me from the matrimonial tether Though we
not involve your being cut like leather! Though we

(E.P & Co Ltd. 1693)
have n't settled what, We ought to hit up on a plot If we
have n't settled what, We ought to hit up on a plot If we

Dance.

only lay our lit tle heads to gether.
only lay our clev er heads to.

D.C.

(S.P & C. Ltd. 1689.)
QUINTETTE. "The Third Moon."

(SEE-SEE, MAI-YAI, LEE, HUMMING BIRD, AND HANG-KEE.)

Now we're flitting on a wedding trip (Mai-Yai) Most unfitting. For your
joy-bells pealing In my heart I hear (See See) I've a feeling of a

Lady-ship! (Horn B.) Carping censure is not any use
formless fear (Mai-Yai) If detected As we well may be

(Lee) Our adventure has a good excuse! Mai-Yai What? (Horn B.) Why?
(Horn B.) It's expected We shall get off free! See See How? (Lee) Who?

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(Lee) Which? (See, see) Whence?
(H.K.) Where? (May, may) Whence?

In the Third Moon all is fair! Maidens feel their
Plead the Third Moon as defense! If the Judges

(H.K.) In the Third Moon, in the Third Moon.

(May) In the Third Moon, in the Third Moon.

hearts oppressed—
question us—

(H.K.) Birds will take a
(H.K.) We will say "We're

See See & H.B.

(May & Lee) In the Third Moon.

In the Third Third Moon.

furnished nest—
always thus

(B.K.) Though the
(H.K.) There's our

(K.P. & Co Ltd. 1689)
old and wise de-mur Ev'ry he must have a her, Which is cer-tain to oc-
wit-ness in the blue, Call her and she'll say so too; We can wait un-til you

(See Sec & H.H.)

(L.e.) In the Third Moon Mer-ry Moon! Mer-ry Moon! Set-ting
Get the Third Moon Naugh-ty Moon! Naugh-ty Moon! On your

cur In the Third Moon Mer-ry Moon! Mer-ry Moon! Set-ting
do Get the Third Moon Naugh-ty Moon! Naugh-ty Moon! On your

us Flirt-ing thus, When you rise In the skies Shin-ing like a sil-ver
name Be the blame If your spell Should com-pel Us to get in trou-ble

(K.P. & Co.'s 14.1689.)
No. 14. FINALE ACT I.

Allegro Moderato.

I have finally made up my mind. We hear! It is

hopeless to change it, you'll find! I fear! So the marriage designed I will

bind and unbind by a plot of a singular kind! Quite clear I ob-

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Mai Yai.

Mai Yai.

Lee. Mai Yai.

HUM: BIRD. Mai Yai.

Lee. HUM: BIRD.

Mai Yai.

Lee. HUM: BIRD.

Mai Yai.

Lee.

HUM: BIRD.

Mai Yai.

Lee. See see.

HUM: BIRD.

Mai Yai.

See see.

Lee.

HUM: BIRD.

Mai Yai.

See see.

Lee.

HUM: BIRD.

Mai Yai.

Lee.

HUM: BIRD.

Mai Yai.

Lee.
Mai Yai. (J. R. Bird)

I'll be a mother As good as another. The

father will be Hang-Kee. And well acquire by

purchase or hire. Relations and also

friends To follow the litter With decorous litter. And

reverent bobs and bends! And reverent bobs and

(K.P.c) Ltd: 1689)
(Enter HANG KEE.)

HANG KEE.

In vain our preparations, I know not what to do! Your father's hired relations Have had too much sam-

-shu! They're in a senseless heap. All hopelessly a-

ALL. meno mosso.

-sleep! This comes of hiring one's relations
Con moto.

MAI YAI.

cheap!

Give up your

poco rall.

plan While yet you can! For that is my final advice! No! I'll ob.

SKK SKK.

tain A bridal train - Come hi, ther my Pearls my Pearls be-yond -

HANG KEE.

rall.

- Price! Hei ya! I under-stand! I'll go and terror ize the
PEARLS.

band!  Oh!  The call you have spoken has

MANDARINS.

suddenly broken The rapture that all of our band are in! But

still we are zealous to do what you tell us. We swear on the word of a

PEARLS.

MANDARINS. No matter how heavy the tribute we levy. We

Mar. dar. in! No matter how heavy the tribute we levy. We

(E.P£ C® 1st: 1689.)
promise to furnish it twice. For the servants are we of the love-ly See-See, Who is

Who is nice ve.ry nice Who is nice ve.ry nice ve.ry nice

nice ve.ry nice nice ve.ry nice nice ve.ry nice ve.ry

e.ry nice e.ry nice e.ry nice e.ry nice e.ry

nice ve.ry nice e.ry ve.ry nice ve.ry nice ve.ry

e.ry ve.ry nice e.ry ve.ry nice ve.ry nice ve.ry

I am nice ve.ry nice ve.ry nice.

( E. P&Co. Ltd. 1689 )
going to be carried In a litter to be married!

PEARLS.

MAI YAI.

Koo-ya! Koo-ya! But the marriage is ab-

MANDARINS.

Koo-ya! Koo-ya!

PEARLS.

-nol-mal, It is nothing more than formal! Koo-ya!

MANDARINS.

Koo-ya!

(E.P.&C? Ltd.1689.)
PEARLS.

Mandarins.

PEARLS.

Mandarins.

PEARLS.

Mandarins.

(EBSCO 1689)
Koo-ya! Al-though We do not know Your aim And
little game, Yet all the same We'll go! Yet all the same We'll

CHORUS.

Al-though We do not know Your aim And lit-tle game Yet

(E.P. & Co. Ltd: 1889.)
Yet all the same, they'll go!

Yet all the same, they'll go!

Yet all the same, they'll go!

Yet all the same, they'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!

Yet all the same, we'll go!
All the same They'll go! They'll go!

Well go! Yet all the same We'll go!

Well go! Yet all the same We'll go!

Well go! Yet all the same We'll go!

Well go! Yet all the same We'll go!

Well go! Yet all the same We'll go!

\(\text{Struck on stage by SEE SEE.}\)

\(\text{Gong.}\)

(E.H.C. Ltd: 1689.)
Mai Tai.
Hush! the band is at hand!

(All voices in unis.)
Hush! the band is at hand!

(crescendo a poco, poco)
Bring the robes of red.

For the bride design'd—Take her to be wed—

I will stay behind! Bring the Pal-an-quin,

Don't be stiff and slow! We are bound to win. Off we go! Off we go! I've never gone before... Out-

(E.P. & Co: Ltd. 1689)
-side my pal-ace door— I'll say good-bye to home if I Don't

come back an-y more! Then bring the bri-dal chair. And let us do and dare! We don't know what will be our lot But

still we none of us care.

You've nev-er gone be-fore Out.

You've nev-er gone be-

You've nev-er gone be-

(K.P & CPM. 1889.)
-side your palace door. So bid adieu to home if you Don't
-fore. Outside your door, So bid adieu to home if you Don't
-fore. Outside your door, So bid adieu to home if you Don't

come back any more! Then bring the bridal chair. And
come back any more! Then bring the bridal
come back any more! Then bring the bridal

they will do or dare. They don't know what will
chair. And they will dare. They don't know what will
chair. And they will dare. They don't know what will

(K.P.& Co Ltd. 1669.)
be their lot, But still they none of them care!
be their lot, But still they none of them care!
be their lot, But still they none of them care!
See Sir gets into chair
{ and procession forms }

(K.P.O.C 1st.1889.)
Take the bridal red sedan, Bear it quickly as you can, Dancing your load.

Over the road To the abode Of some young man! Clang the cymbals bang the drums.

Snap your fingers and your thumbs. As you go out Pray let your shout Leave not a doubt The
bridal comes! Hei-ya! hei-ya! Clang the cymbals bang the drums! Hei-ya! Hei-ya! Hei-ya!

As you go out Pray let your shout Leave not a doubt The bridal comes Hei-ya! Hei-ya! Hei-ya! Hei-ya!

S.P. & Co. Ltd. 1889
ACT II.

NO. 15.—OPENING CHORUS AND SOLO.

(CHEOO.)

Allegro moderato.

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CHORUS.

SOPRANI 1 & 2.

Let the lanterns shine,
Each a golden dragon,
Fill the bowl and

TENOR.

Let the lanterns shine,
Each a golden dragon,
Fill the bowl and

BASS.

Let the lanterns shine,
Each a golden dragon,
Fill the bowl and

fla_gon With the old_est wine!
May a flood of light,

fla_gon With the old_est wine!
May a flood of light,

fla_gon With the old_est wine!
May a flood of light,

(K.J. & Co Ltd 1889)
Golden and auspicious, Make the gods propitious
On the wedding
Golden and auspicious, Make the gods propitious
On the wedding
Golden and auspicious, Make the gods propitious
On the wedding

night!
Strew the paths and floors With a wealth of
night!

Golden and auspicious, Make the gods propitious
On the wedding

Golden and auspicious, Make the gods propitious
On the wedding

Golden and auspicious, Make the gods propitious
On the wedding

blossom, Weave and wind across some Over all the doors!

(E.P. & Co Ltd 1689.)
In the windows too, set the festive tapers,
Veiled with rosy papers, that they glimmer through!

Exquisitely shedding radiance on the wedding of the young Che-
oo! The young Chee - oo! Flower of
dee.

men. Fair to view As the slen.Der bam - boo!

As the slen.Der bam - boo!

As the slen.Der bam - boo!

Che.oo Yen, Yen Che - oo Che.oo

Che.oo Yen, Yen Che - oo Che.oo

(8.7 & Up 13d 1889.)
Let the lanterns shine,
Each a golden dragon,
Let the lanterns shine,
Each a golden dragon,
Let the lanterns shine,
Each a golden dragon,
Let the lanterns shine,
Each a golden dragon,
Let the lanterns shine,
Each a golden dragon,
Let the lanterns shine,
Each a golden dragon,
With the oldest wine
Fill the bowl and flagon
May a flood of
wedding light!
Golden and auspicious, On the wedding
light, Golden and auspicious, On the wedding
light, Golden and auspicious, On the wedding
light, Golden and auspicious, On the wedding

(K.P. & CO LTD 1882)
Make the gods propitious On the wedding night!

Hail Che-o! Hail Che-o!

Hail Che-o! Hail Che-o!

Hail Che-o! Hail Che-o!

(L.P. & Co., 1689.)
Hail Che-o! Hail Che-o!

Hail Che-o! Hail Che-o!

Hail Che-o! Hail Che-o!

Hang out more lanterns on the walls For not on every day be-

falls A feast of so much glory

A feast of so much glory!

A feast of so much glory!

A feast of so much glory!

(E.P. Colliy 1889.)
This wedding disappoints the fears and
crowns the hopes of forty years— I'll tell you all the
story!

Yes tell us all the story!

Yes tell us all the story!

Yes tell us all the story!

(8th & 9th 1889)
I was once a boy at school in days that now are old,
friend and I together swore that we would still be brothers,
now I have an only son, my friend an only daughter.

I had a friend, a perfect fool, but still his heart was
When each should take a wife, or more, and have a child, or
we mean to make the couple one as soon as he has

golden! Together, mixing ink with tears, we
others! And further more, we took an oath, as
brought her! They ought to have a happy life, un-
spoil our cop 7 pa 7 ges, And learnt by heart for
soon as age per 7 mit 7 ted, To wed the chil 7 dren
chequered by dis 7 as 7 ter; My son has nev 7 er

sever 7 al years The nine and ninety sa 7 ges! Per
born to both, In case their sex es fit 7 ted! Some
seen his wife Nor she her fu 7 ture mas 7 ter! Some

haps some for 7 ign dev 7 ils find That this does not im 7 prove the mind, Rei
for 7 ign dev 7 ils might as 7 sure That this was slight ly pre 7 ma 7 sure, But
for 7 ign dev 7 ils might re 7 mark That this is leap 7 ing in the dark; But

that's the way we un 7 der 7 stand Bring 7 ing up boys in the
that's the way we un 7 der 7 stand Mak 7 ing our plans in the
that's the way we un 7 der 7 stand Mar 7 ry 7 ing girls in the
Flower-y Land!
Flower-y Land!
Flower-y Land!

Perhaps some foreig devs find That this does not im-
Some foreig devs might as sure That this was slight-ly
Some foreig devs might re-mark That this is leap- ing

Perhaps some foreig devs find That this does not im-
Some foreig devs might as sure That this was slight-ly
Some foreig devs might re-mark That this is leap- ing

prove the mind, But that's the way we un- der stand Bringing up boys in the Flower-y Land!
pre-mature, But that's the way we un- der stand Making our plans in the Flower-y Land!
in the dark; But that's the way we un- der stand Mar- ry ing girls in the Flower-y Land!

prove the mind, But that's the way we un- der stand Bringing up boys in the Flower-y Land!
pre-mature, But that's the way we un- der stand Making our plans in the Flower-y Land!
in the dark; But that's the way we un- der stand Mar- ry ing girls in the Flower-y Land!

prove the mind, But that's the way we un- der stand Bringing up boys in the Flower-y Land!
pre-mature, But that's the way we un- der stand Making our plans in the Flower-y Land!
in the dark; But that's the way we un- der stand Mar- ry ing girls in the Flower-y Land!
No. 16. QUARTETTE — "The Bill of Fare."
'POO-SEE, MEAO-YAO, SHOO-SHOO AND CHEOO.

(Poo-see) When a banquet is demanded for an
(Chooo) Then if appetite should slacken the di-

(dim)
only son and heir. (Meao-Yao) It is not the time to spare. Drawing
- suggestion we must coax. With some culinary jokes. (Poo-see) Truffled

up the hill of fare. (Shoo-Shoo) We begin with crayfish, candied, Buttered
toads on artichokes. (Meao-Yao) Then a bowl of golden bracken. As a

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to give a rest! (Cheeo) And the soup I should suggest is 
salad with the game. (Shoo Shoo) Lizard sauté à la crème (Cheeo) Widgeon

of swallow's nest! (Poo See) Kite ten consomme in cup is to be
à la What's his name! (Poo See) There's a frieze see of ferrets, And some

emptied to me, dregs (Moo Yao) A paté of silk worm's legs (Shoo Shoo) And some
rice and rab bits tails (Moo Yao) Sugared oranges and snails (Shoo Shoo) And a

fine old vintage eggs! (Cheeo) A supreme of sucking puddings I parme.
ion stuffed with quails (Poo See) Then the pudding has its merits, Cherries

(°K.P & Co. Ltd. 1689)
-tic-ularly wish. Foo Soo! To be followed by a dish of de-

cas-tor oil and crumbs. (Chee!) Till at last the finish comes With the

-delicious dev-il fish:
tea and pickled plums! (All) Oh! when you read our

men-u, Won't you give a fas-cin-at-ed stare! It would

men-u, Won't you have to loo-sen what you wear! You will

light ap-petite In the tum-my of a mum-my Would our

feel with your meal Past a ques-tion, in-di-ges-tion From our

K.P & C' Ltd. 1889)
captivating triple bill of fare.   Oh! when you read our
captivating triple bill of fare.   Oh! when you eat our

menu, Won't you give a fascinated stare? It would light appetite In the
menu, Won't you have to loosen what you wear! You will feel with your meal Past a

tummy of a mummy. Would our captivating triple bill of fare.
question, indigestion From our captivating triple bill of fare.
No. 17. DUET - "My Innocent Boy."

Poo-see and Yen.

Allegretto.

Piano.

Before you embark on consummation of nuptial life some matters your mother must mention. (You) In conjugal ties, you sup with the lady to gather. To quite in the dark on this taking a wife; Rest starter conversation as taught by the wise; I'll
-ly on my rapt-est at-tent-ion. (You)
make a re-mark on the wea-ther. Then

bride will be hid-den From mas-cu-line gaze; You
pay your ad-dress-es With ar-dour and grace,

(Yen) Abs-ol-u-ly re-
curtain to raise.) (You) Abs-ol-u-ly. Abs-ol-u-ly. But
then be in place.) (You) Abs-ol-u-ly. Abs-ol-u-ly. Your

(A.P. & C. Ltd. 1889)
Tempo di Valse.

(Poco Sve) after the bride by her coldness Your eyes you employ. You must not be indolent My

(Yes) ly on my boldness Excellent mother I am your

inocent boy No more need you smother a decorous joy Attend to your

inocent boy You'll take to each other although she is coy For so was your

boy Oh yes rely on my boldness Excellent mother

mother My inocent boy. inocent boy.

er I am your boy. I am your boy.

\* K. P & C. Ltd. 168091
Tempo di Valse.

1. There's an is-land I've heard of from
2. They are ruled by an ex-ceil-ent
3. Though the Bri-tons are high-ly un-
4. In un-ci-vil-lised Brit-ish so-
5. Now a Bri-ton in spite of his
6. If you wan-der through Bri-tain and

trav-el-lers, ______________ That lies in the bar-bar-ous West.____ Where it's
Man-da-rin, ______________ The chief that their Em-per-or chose; ______________ He is
du-ti-ful, ______________ To an-y com-mand of a sire, ______________ They will
so-ci-et-y, ______________ They have what is known as a ball, ______________ When their
brav-er-y, ______________ Is fre-quent-ly fright'ned to wed; ______________ For the
round a-bout, ______________ Then ev-ry few miles on and off. ______________ You will

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dark all the day-time and freezes in May-time. And rains pretty much all the
always attended bybanner men splendid with music wherever he
fol low with passion the rules of the fashion relating to female at-
man darin classes are gathered in masses both wo men and men in a
girls of the land owe to training by San dow & strength that a ti gger might
see wretched creatures with agonised features Con demned to hard la bour call'd

rest. Though it's doubted by critics and cavi llers, Yet un-
goes! But his pow'rs as I now un der stand are in The con-
tire. Any la dy, no mat ter how beau ti ful, Is
hall. Then for get ting all rules of pro pri e ty, They
dread! And a husband by law is in sla v ery, A
golf! They must hit lit tle balls on the ground a bout, And

less our in formants are knaves, The ac counts they have writ ten con-
trol of the leaders of strikes, So he's really and truly the
slave to the dress maker's laws: And her el e gant fig ure grows
grapple by waist and by hand, And in dule is the odd est of
vio tin ill treated and cowed, For he can't get an o ther his
bury them deep in the sands; Their lan guage so bad is that

(G. & C. LTD. 1889.)
Concerning Great Britain are proof that its people are slaves!
slave of a coolie, And does what the labourer like!
slimmer or bigger Without any natural cause.
capers in modest In time to a barbarous hand.
tyrant to smother, As only one wife is allowed!
warders call'd caddies, Stand over with clubs in their hands!

Free, free is the happy Chinese, But there, on that isle in the waves,

Free, free is the happy Chinese, But there, on that isle in the waves,

Free, free is the happy Chinese, But there, on that isle in the waves,

Free, free is the happy Chinese, But there, on that isle in the waves,

wear a tall hat which is something like that And the wearers are certainly slaves!

wore a hood whose a little tin god, And the people who pay are the slaves!
told one fine morning, Hipt no longer are worn! So the ladies are hipless slaves!

see a sweet girl dance her hair out of curl, Which is proof that the dancers are slaves!
wife now and then who can tackle two men, So the husbands are doomed to be slaves!

get on the green, if it takes them nineteen, And there's no one would do it but slaves!

(K.F & Co. Ltd: 1889)
CHORUS UNISON.

Free, free is the happy Chinese. But there, on that isle by the waves.
Free, free is the happy Chinese. But there, on that isle by the waves.
Free, free is the happy Chinese. But there, on that isle by the waves.
Free, free is the happy Chinese. But there, on that isle by the waves.
Free, free is the happy Chinese. But there, on that isle by the waves.

HANG KEE.

Men are put up on racks till they pay income tax, Sing, ing, Bri - tons Shall
On ly pau - pers are free, and they drink the best tea, Sing, ing, Bri - tons Shall
They are partially stripped, I supposed to be whipped, Sing, ing, Bri - tons Shall
On ly those who have gone are al low d to sit out, Sing, ing, Bri - tons Shall
Coming home on the sly, you will get a black eye, Sing, ing, Bri - tons Shall
Those un - fort - unate folks of ten get twenty strokes, Sing, ing, Bri - tons Shall

SOLO.

nev er be slaves!
nev er be slaves!
nev er be slaves!
nev er be slaves!
nev er be slaves!
nev er be slaves!

(E.P. & Co. Ltd. 1889.)
N° 19. SCENE & CHORUS—"Bridal Procession."

PIANO.

(Chorus)
Come out! No doubt they're near! The band! At hand I hear!

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side to greet the bride and

suitc!

CHORUS:
Welcome hearty to the party, As they come! Bang the

Welcome hearty to the party, As they come! Bang the

Welcome hearty to the party, As they come! Bang the

K.P & C Ltd. 1689.
drum! Beat the gong, Beat the drum! Bang the gong! Loud and long, Bang the gong! Loud and long. Welcome

Maestoso

tempo
hearty To the party, As they come! Bang the drum! Beat the gong Loud and long! To the cadence of our song! Then advancing gaily dancing Raise a -
again our refrain, Make it plain, Past a doubt
again our refrain, Make it plain, Past a doubt

K.P & Co Ltd 1889
That we absolutely causing, also shout! Wel
That we absolutely causing, also shout! Wel
That we absolutely causing, also shout! Wel

Allegro Moderato.

come.
come.
come.

(Hang Kee)

I am the wealthy Ho-ang, That is sufficient harangue,
See how I'm braided. Gilt and brocaded, I am the wealthy Ho-ang.

CHORUS.

I am the wife of Ho-

He is the wealthy Ho-ang.

He is the wealthy Ho-ang.

He is the wealthy Ho-ang.

-hang, Highly proficient in slang; I was a danc-

( K.F. & C? Ltd. 1889)
That didn't answer So I'm the wife of Ho-ang.

(See See)

CHORUS.

I am the child of Ho-ang,
she is the wife of Ho-ang.
she is the wife of Ho-ang.
she is the wife of Ho-ang.

Speaking with much of his twang,
I am just rip-ping, tip-ping and clip-ping,

(K.P & C' Ltd. 1889.)
Since I'm the child of Ho-ang.

CHORES.

The child of Ho-ang.

The child of Ho-ang.

The child of Ho-ang.

PEARLS.

We have come here with Ho-ang; Really we don't care a hang,

MANDARINS.

We have come here with Ho-ang; Really we don't care a hang,

Only he's paid us just to parade us, Saying we're friends of Ho-ang.

( K.P & C Ltd. 1889 )
BRIDAL PARTY. (PRINCIPALS WITH CHORUS.)

We are the gang of Ho-ang, Though it may cause you a

They are the gang of Ho-ang, Though it may cause us a

They are the gang of Ho-ang, Though it may cause us a

They are the gang of Ho-ang, Though it may cause us a

pang, You must po-lite- ly Wel-come us bright-ly,

pang, We must po-lite- ly Wel-come them bright-ly,

pang, We must po-lite- ly Wel-come them bright-ly,

pang, We must po-lite- ly Wel-come them bright-ly,

Hail ing the gang of Ho-ang, You must po-lite-ly

Hail to the gang of Ho-ang, We must po-lite-ly

Hail to the gang of Ho-ang, We must po-lite-ly

Hail to the gang of Ho-ang, We must po-lite-ly

(E.P & C' Ltd 1689.)
Welcome us brightly
Welcome them brightly Hail to the gang of Ho-ang, Hail to the gang, the gang of Ho-ang.
Welcome them brightly Hail to the gang of Ho-ang, Hail to the gang, the gang of Ho-ang.

(K.P.&C? Ltd.1689.)
Mazurka Allegro.

In a red and gold sedan
When he finds at all events
If my husband finds the life
carried me;
wed to me,
slow for him,

They have carried me,
He is wed to me,
Far too slow for him,
I must wed a nice young man
He must pay me compliments
He may take another wife.

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Ere tomorrow, morning, morning, morning
He must
Neat and very well selected
If a
Chinese husbands, husbands do so!
I'll not

Never see my face Till he's married me,
word that isn't fit He has said to me,
he so foolish then As to go for him, Wildly go for him;

When he takes his first embrace, Will he find ce-
He will find me answer it. Giving him a
I will marry other men,
One or two, or

Lest ial grace Or a awful warn ing?
Little bit More than he expected
Nine or ten Each provides a trou-

(KP & Co., Ltd. 1869.)
I am quite disguised
When he's realised
If he's exercised
And can't be recognised
That he was advised
His rights advertised
Un
You'll
Hell

'til from hat and veil my husband frees me;
find my worthy husband rather fears me;
find that I am also one who goes it;

Wont he be surprised.
Wont he be surprised.
Wont he be surprised.
Wont he be surprised.
Wont he be surprised.
Wont he be surprised.
Wont he be surprised.
When he sees me. When he sees me!
When he hears me. When he hears me!
When he knows it. When he knows it!

(E.P. & Co. Ltd: 1689.)
CHORUS:

She is quite disguised
And can't be recognised,
Un-
When he's realised
That he was ill-advised,
You'll
If he's exercised
His rights as advertised
He'll

She is quite disguised
And can't be recognised,
Un-
When he's realised
That he was ill-advised,
You'll
If he's exercised
His rights as advertised
He'll

She is quite disguised
And can't be recognised,
Un-
When he's realised
That he was ill-advised,
You'll
If he's exercised
His rights as advertised
He'll

-till from hat and veil
her husband frees her?
find her worthy husband rather fears her;
find that she is also one who goes it;

-till from hat and veil
her husband frees her?
find her worthy husband rather fears her;
find that she is also one who goes it;

-till from hat and veil
her husband frees her?
find her worthy husband rather fears her;
find that she is also one who goes it;

(K.W & Co. Ltd: 1883.)
Won't he be surprised, Won't he be surprised, Won't he be surprised, Won't he be surprised, Oh
Won't he be surprised, Won't he be surprised, Won't he be surprised, Oh
Won't he be surprised, Won't he be surprised, Oh
Won't he be surprised, When he
Won't he be surprised, When he
Won't he be surprised, When he
Won't he be surprised, When he
Won't he be surprised, When he
Won't he be surprised, When he
Won't he be surprised, When he
Won't he be surprised, When he

(SQP Ltd: 1689.)
No. 21. DUET. "Some people cannot take a hint."
(HANG-KEE and CHEEO.)

Music by FRANK E. TOORS.

Moderato.

(H.K.) 1. I have
(CHEEO) 2. There are
(CHEEO) 3. When a
(H.K.) 4. There's the

cheated I have stolen I have swindled And my wife has once performed on a trap.
people who are very fond of calling. Who will sit without a sign of getting

maid'en has a bashful young adorer. Who is backward in proposing for her
man who says he never likes to borrow. But he has a little bet that he must

or a-tor is speaking to a meeting That considers him a bounder and a-

(3 Keo) But your wealth has grown although your virtue dwindled, So we'll
up. Till you wake to the consciousness appalling That they're

hand. He will sit for hours beside her or before her. While she

pay. He has many thousands coming in tomorrow. Could you

bore. Hell continue for a solid hour repeating What he's

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Mechanical Instrument is strictly reserved.
...
proud to take the dollars and the daughter, Of a
cook has gone to bury a relation, And there's
fact that she will prove to him with pleasure if he
left your purse at home with all your money, And you
flight of eggs or very nearly chickens, And a

man who always finishes his job. (Both) Well,
nothing in the larger but some rice. (s.s.) But
measures her as closely as he can! (s.s.) But
haven't got a copper cash to lend. (s.s.) But
cost that is unquestionably high! (s.s.) For

some people cannot take a hint Al-
some people cannot take a hint Al-
some people cannot take a hint Al-
some people cannot take a hint Al-
some people cannot take a hint Al-

(esp. 1889.)
- though it's plain as any print— (H.K.) I should
- though it's plain as any print— (CHROO.) He is
- though it's plain as any print— (H.K.) He will
- though it's plain as any print— (CHROO.) Till a

pulled him by the nose, He'd say "Thank you" I suppose For
off - er them a treat, Some im - port - ed pot - ted meet (u) And
such a sil - ly thing That he mea - sures her with string, (CHROO) For
say "I'll man - age that— Let me go and pawn your hat!" (CHROO) For
brick - bat of the best Gets him just be - low the chest (u) And

some peo - ple ne - ver take a hint!
then they are sure to take the hint!
some fel - lows ne - ver take a hint!
some peo - ple ne - ver take a hint!
then he contrives to take the hint!

(K.P. & Co. Ltd. 1889.)
Moderato.

1. When I was a little lad
2. But I wanted other toys,

Full of childish follies,
Girls began to bore me,

Pretty lady dollys
Father got them for me!

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Each I called my little wife, And it was a happy life for me you see!
And they paired off two by two, Just as grown up people do, a he and she!

Oh! i-ki-yai! Oh! i-ki-yai! Oh! i-ki-yai! Oh! i-ki-yai!
I would give them sugar plums and they preferred the dolly boys to take them back.
Me I fear, Oh! i-ki-yai! Oh! i-ki-yai! Oh! i-ki-yai!

Or I gave my little wives a nas-ty lit-tle smack,
And I caught them kiss-ing when they thought I was n't near,

They used to go All in a row,
Until one day They ran a-way,

Each beneath her pret-ty lit-tle par-a-sol, And I al-ways said
Mar-ry-ing the dol-ly boys with sha-ven polls, When I met them next

If you want to wed, Oh! mind you take a pretty lit-tle Chi-nese doll,
I was so perplexed, Why! there were half a dozen other Chi-nese dolls.
No. 23.—SONG. "Rather Not."

Words by PERCY GREENBANK.  Music by FRANK E. TOURS.

Moderato.

\[\text{Music notation}]

1. Most be-witch-ing maid,  While we wait, And
2. Though your face is quite  Hid from me, Yet
3. Now that we've been wed  You might be Po-


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What to say or do.
And your figure too.
Why do you pooh-poh?

Shall we sit or
And I hope that,
Maid-en most a-

walk about?
presently,
dorable,

What things shall we talk about?
If I ask you pleasantly,
It is quite deplorable,

Do you mind because we're left alone, we two?
Would you I may raise your veil, and gaze, In eyes of brown or blue.
Am I Still so doubt my secrets out- I'm very fond of you. Are you

(K.P. & Child 1889.)
rather I went?—would you rather I stayed? Or would you rather too bold?—are you rather too shy? Of course you'd rather surprised—rather are you rather annoyed? Or would you

colla voce.

rather, yes, rather—like to hear all my thoughts, for I rather, yes, rather—That I waited until your con-

rather, yes, rather—Like to listen to one more sug-

have such a lot. Would you rather I told them now,— Or rather sent I had got. Would you rather I squeezed your hand— Or rather ges. tion I've got, Would you rather I kissed you now,— Or rather

not? not?

Fine. $pp$ D.C.

(E.P.& Co Ltd 1889.)

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No 25. — DUET. "Doves."

SEE-SEE and YEN.

SEE-SEE.

I was a dove, A poor little bird That

never had heard A whisper of love! I had been told 'Twas

foolish to fly, And wretched was I In my cage of gold!


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Mechanical Instrument is strictly reserved.
I was like a wood-dove fluttering gaily
uttering Love while fluttering; yet my love was but a
name to me 'Till you came to me Little dove. My prison
fair was open one day; before me there lay the woods and the
gaily among the branches I flew nor thought of
air!  Happy and free I flew in the sun, Nor knew of the
you!  Till with the sound of wings at my side I

one That a . wait - ed me!
saw my bride.  Lit - tle

Though I
dove  Of my love!

(R.P. & CO. LTD 1889)
had not learned to love before You will teach it me, Oh my lover!

On my breast

As on happy wings I

Is your nest!

(R.P.E.C. Ltd. 1949)
ho. every Learning to hill and coo! I am a
dove No longer alone, For now I have known The sweetness of
Never again From you do I part, My own sweet-
love! Here I await The end of my fate, No farther to

(K. F. & Co. Ltd. 1889.)
roam. For the wood-dove has found his mate roam. For the wood-dove has found his mate

And the dove his home. And the dove his home.

(E. F. A. 1869.)
(H.K.) Two little lanterns gaily swayed Glowing in red and yellow!
(H.K.) Softly the wind began to blow Setting the lanterns dancing.

(S.H.K.) She was a dainty Chinese maiden; He was a bright young fellow;
(S.H.K.) She drew a way and curtsied low Seeing her love advancing.

Though they were paper and bamboo Hung from a hook and
(H.K.) Hotly his heart began to burn, Nearly he caught and
hand six 

(See He) Each had a passion burning true
kiss her—

(See He) Then she would follow him in turn—

(H.E.) Burning an inch of candle!

(HE) Every time he missed her!

Roth, swinging over
Swinging side by side

head to the wind they said
side to the wind they cried:

Come little breeze of summer weather Set us swinging.

Come lazy wind and blow us stronger; Bring the lovers

Come little breeze of summer weather Set us swinging.

Come lazy wind and blow us stronger; Bring the lovers

(K.P. & Co. Ltd: 1889.)
Swinging near, Blow till you bring us close to-gether.
Heart to heart! We can-not bear it a-ny long-er.

Till I meet my love dear! Maid-ens and men to-
If we have to dance a-part! Down came the wind and

Night are woo-ing, We can see them from a bove.
Blow-ing, blow-ing, Wild-ly swung the lamps a-bout;

(K.P.&C? Ltd 1889.)
We want to do as they are doing,
Just as they met in rapture glowing,
Chinese lanterns too can love!
Chinese lanterns both went out.

Dance.

(K.P & Co. Ltd: 1688)
No. 27. Finale Act II.

Allegretto.

Our troubles are ended in

Happiness splendid and prudence conforms sentimental love in

Filial duty I've married the beauty intended for me by pa-


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Hang-Kee.
- rent al love! Cour ageous and clev er, I've blest you for ev er. It's

See-Skee.
all through my aid and ad vice. And my ex cel lent Yen is the
dear est of men He is nice, ve ry nice, He is

Full Chorus & Principals.
nice, ve ry nice, ve ry nice. Mer ry Moon! Mer ry
Mer ry Moon! Mer ry
Mer ry Moon! Mer ry

(E.P & (5 Ltd.1889.)
Moon! Bless the fair Bridal pair As you rise in the
skies Just as bright as you can be: Love and praise Fill their
days And their nights With delights And may