The Geisha
A Story of a Tea House

A Japanese Musical Play

Libretto by
Owen Hall

Lyrics by
Harry Greenbank

Music by
Sidney Jones

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THE GEISHA.

A STORY OF A TEA HOUSE.

A Japanese Musical Play
IN TWO ACTS

LIBRETTO BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.
Authors of "An Artist's Model" and "A Gaiety Girl."

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Performed at Daly's Theatre, London.

Dramatis Personæ.

O Mimosa San ... ... ... (Chief Geisha) ... ... ... Miss Marie Tippett.
Juliette Diamant ... (A French Girl, attached to Tea House as Interpreter) ... Miss Juliette Nevill.
Nani (Wave of the Sea) ... ... ... (an Attendant) ... ... ... Miss Kristine Yuball.
O Kiru San (Chrysanthemum) ... ... ... ... (Geisha) ... ... ... Miss Eileen Hennessey.
O Hana San (Blossom) ... ... ... ... Miss Mary Fawcett.
O Kikuko San (Golden Harp) ... ... ... ... Miss Eliza Cooke.
Komurasaki San (Little Violet) ... ... ... ... Miss Mary Collette.
Lady Constance Wynne (an English Visitor in Japan, travelling in her Yacht) ... ... ... ... ... Miss Madge Harbord.
Miss Marion Worsington ... ... ... ... ... ... ... ... ... ... ... Miss Blanche Mansel.
Miss Ethel Hume ... ... ... ... (English Ladies, Guests of Lady Constance) ... ... ... ... Miss Hetty Hams.
Miss Mabel Grant ... ... ... ... ... ... ... ... ... ... Miss Alice Davis.
Miss Louise Plimpton ... ... ... ... ... ... ... ... ... ... Miss Margaret Fraser.
Miss Molly Shamrock ... ... ... ... ... ... ... ... ... ... Miss Lottie Linn.
Reginald Fairfax ... ... ... ... ... ... ... ... ... ... Mr. Hayden Coffin.
Dick Cunningham ... ... ... ... ... ... ... ... ... ... Mr. Louis Bradfield.
Arthur Caddy ... ... ... ... ... (Officers of H.M.S. "The Turtle") ... ... ... ... Mr. Lieut. Banock.
George Grimston ... ... ... ... ... ... ... ... ... ... Mr. Sydney Elliston.
Tommy Stanley (Midshipman) ... ... ... ... ... ... ... ... ... ... Miss Lydia Flesby.
Captain Katana ... ... ... ... (Captain of the Governor's Guard) ... ... ... ... ... ... ... ... Mr. William Philip.
Takemine ... ... ... ... (Sergeant of the Governor's Guard) ... ... ... ... ... ... ... ... Mr. Fredk. Ross.
Wun-hi ... ... ... ... (a Chinaman; proprietor of Tea House) ... ... ... ... ... ... ... ... Mr. Huntley Wright.
The Marquis Inami ... ... ... ... (Chief of Police and Governor of the Province) ... ... ... ... ... ... ... Mr. Harry Monkhouse.

COOKS, ATTENDANTS, MOUSEMS, GUARDS, &c.


Time.—The present.

The action of the play takes place in Japan outside the Treaty Limits.
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"THE GEISHA."
(A STORY OF A TEA HOUSE.)
A JAPANESE MUSICAL PLAY.

WORDS BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

No. 1. OPENING CHORUS— "HAPPY JAPAN."

Allegro moderato.

Copyright 1886, by Hopwood & Co. U.S.C. L. 4751
Here we hast-en pit-ter
Here we hast-en pit-ter

Dawns the day in East-ern sky

Dawns the day in East-ern sky

pat-ter........ Where the ti-ny tea-cups clat-ter;

pat-ter........ Where the ti-ny tea-cups clat-ter;

Mounts the
Shaded from his fury heated....

Shaded from his fury heated....

golden Sun God high

golden Sun God high

.... Still at tea you find us seated;

.... Still at tea you find us seated;

Passes

Passes

H. & C. Ltd. 3751
Comes the night and calls to
Comes the night and calls to
day towards the west,
day towards the west,

rest
Then we leave with sigh and sorrow No more
rest

H.A.C. Ltd. 3754
Happy Japan, Garden of glitter! Flower and fan

Flutter and flitter; Land of bamboo, (Juvenile whacker)
Porcelain too, Teatray and lacquer. Happy Japan,

Porcelain too, Teatray and lacquer. Happy Japan,

Porcelain too, Teatray and lacquer. Happy Japan,

Porcelain too, Teatray and lacquer. Happy Japan,

Allegretto,

Happy Japan,

Happy Japan,

Happy Japan.

Happy Japan.

H.C. & C. Ltd. 3751
Shall we sing you while they bring you Tea or cof. fee, Sirs,
Dainty lyric

Shall we sing you while they bring you Tea or cof. fee, Sirs,
Dainty lyric

Pан. егры. ие Of the gen.tle. men We've a so. lo touch. ing po. lo

Pан. егры. ие Of the gen.tle. men We've a so. lo touch. ing po. lo

For the of. fi. cers And a ron.do rather fond, O sen. ti.men. tal men.

For the of. fi. cers And a ron.do rather fond, O sen. ti.men. tal men.

H. & C. Ltd. 3751
Of a hymn in praise of women Are you fanciers, Or a sonnet

Of a hymn in praise of women Are you fanciers, Or a sonnet

to a bonnet Superficial? We've a ditty of the city

to a bonnet Superficial? We've a ditty of the city

For fanciers And a ballad of a salad For the bilious!

For fanciers And a ballad of a salad For the bilious!

N & C Ltd. 3751
Merry little geisha we! Come along at once and see

Ample entertainment free, Given as you take your tea.

CHORUS.

Charming little geisha they! Come along and hear them play,

H & C Ltd. 751
All of it is free they say, nothing in the world to pay.

All of it is free they say, nothing in the world to pay.

All of it is free they say, nothing in the world to pay.

All of it is free they say, nothing in the world to pay.
Tempo I.

Happy Japan, Garden of glitter!

Flower and fan Flutter and flitter; Land of bamboo.
(Juvenile Whacker)  Porcelain too, Tea-tray and lacquer!

(Happy Japan, Happy Japan, Happy Japan.

(Happy Japan, Happy Japan, Happy Japan.

(Happy Japan, Happy Japan, Happy Japan.

(Happy Japan, Happy Japan, Happy Japan.

H.C.G.L.6.3751
No. 2. ENTRANCE OF OFFICERS.—“HERE THEY COME.”

Allegro.

PIANO.

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Englishman he likes our tea, Comes to taste it now and then.

Great big sailors walk like this— Fight with any man they please,

Englishman he likes our tea, Comes to taste it now and then.

Great big sailors walk like this— Fight with any man they please,

Englishman he likes our tea, Comes to taste it now and then.

Great big sailors walk like this— Fight with any man they please,
Marry little English miss, flirt with pretty Japanese...

Marry little English miss, flirt with pretty Japanese...

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

H.C. 414: 3751
FAIRFAX.

Though you've seen a good deal in your

walks about. Here's the prettiest place of the lot!—It's the
tea house that ev'ry-one talks about—A delightfully curious

GUNNINGHAM.

spot. Are your stories a myth and a mockery Of the

excellent tea that they bring. Of the quaint little pieces of

crackery. And the gay little girls who ving?
Oh we've heard of the frolic and fun Of those dear little Japanese

1st Officer.

Oh we've heard of the frolic and fun Of those dear little Japanese

2nd Officer.

Oh we've heard of the frolic and fun Of those dear little Japanese

3rd Officer.

Oh we've heard of the frolic and fun Of those dear little Japanese

elves, So we thought the best thing to be done Was to come here and see for our...
CHORUS.

Oh! they've heard of the frolic and fun, Of those dear little Japanese
elves. So they thought the best thing to be done Was to come here and see for them.

elves. So they thought the best thing to be done Was to come here and see for them.

elves. So they thought the best thing to be done Was to come here and see for them.

elves. So they thought the best thing to be done Was to come here and see for them.
Though your ways are queer and funny, Japs are very glad you've come.
English man has lots of money, English man will spare us some,

Pretty geisha will amuse, Dance or song she won't refuse.
Of all the lads that be There is only one for me. And his
When Jack has got his pay It's the gayest of the gay. For the
home is on the waters deep and blue: But a friend he'll never lack, For the
money in his pocket burns a hole: And he's never happy quite Till he's
world's in love with Jack. He's the smartest and the best of fellows too! So his
spent it left and right. Like a jovial and careless-hearted soul. Tho' he's

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hand we like to grip As he goes aboard his ship. While the
ever far from shy When a pretty girl is by, You a

girls are fit to break their pretty hearts. For he
lad may surely kiss and never tell. And when

loves them by the score When he gaily comes ashore, And they're
duty calls him back. Taut and trim goes Jolly Jack To the

and when their Jack departs. ship that he loves so well.

B.&C.Ltd. 3751
N° 4. SONG—(Cunningham.) "THE DEAR LITTLE JAPY-JAP-JAPY."

Moderato.

1. There came to the land of Japan To the
2. They walked in the shade of the trees. In the
3. So Jack has departed in doubt. From that

sea-port of fair Nagasaki. From afar Such a

gardens of fair Nagasaki. And her cheeks they were pink At the

maiden of fair Nagasaki. Though he wept and he sighed. At the

jolly Jack Tar. With his horn-pipe, his grog and his shaggy. Now it

in the guise of the captain and crew thought him crukey. And he

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chanced that he picked up a fan.... For a dear little Japanese

tar couldn't speak Japanese.... Yet in English he asked her to
vows, as he cruises about... (Though by lessons and books as a

party,.... And he turned her young head when he gallantly said, "You're a
married... Then she crept to his side, And her fan opened wide, As she
rule bored). That all seamen A.  P.s Should be taught Japanese By a

trim little ves sel my hearty?" So that dear little Japanese

mur mur, "Hai! Koshi-ko-ru!" But he knew not a scrap of scrap-
ther too liberal School Board! But that dear little Japanese

Japanese... Set her smart little cap -py - cap -py... At the
scrap -py... Of the language of Japanese... Had she
Japanese... She has filled up the gap -py - gap -py... And has
jolly Jack Tar from the island far In the west of the map-py-map-
told him to go - With a Japanese "No!"" Or with "Yes!" made him hap-py-hap-
chosen instead To be hap-pily wed To a Japanese chap-py-chap-

GEISHA.

map-py! So that dear little Jap-py Jap-py Jap-py . . . . . . Set her
happ-ly? But he knew not a scrap-py scrap-scrap-scrap-py . . . . . . Of the
chap-py! But that dear little Jap-py Jap-py Jap-py . . . . . . She has

CUNNINGHAM.

smart little cap-py cap-py cap-py . . . . At the jolly Jack Tar From the
language of Jap-py Jap-py Jap-py! . . . . And she told him to go - With a
fill'd up the kap-py kap-gap-py . . . . And has chosen instead To be

(All Together.)

island a far In the west of the map-py-map-map-py!
Japanese "No!" Or with "Yes!" made him hap-py-hap-hap-py?
hap-pily wed To a Japanese chap-py-chap-chap-py!
**N° 5. SONG.— "THE AMOROUS GOLDFISH."**

Andante.

VOICE.

PIANO.

MIMOSA.

1. A gоld-fish swаm in а
2. Shе fлаshèd her fроck іn thе
3. Thаt сhаrmіng gіrl fоr а

big glаss bowl. Аs dеаr lіttle gоld-fish dо,
But shе
sun-shіne bright, Thаt оffісеr brаvе tо charm,
And hе
tіmе up-сет Thе оffісеr brаvе аnd gау,
And hіs

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loved with the whole of her heart and soul. She vowed she was quite a delightful sight. So her spirits were gay till he sad little pet he contrived to forget. For with never a crumb did he

ocean wave. And she thought he loved her too! Her chance to come. So the goldfish pine a way! Un-

small inside he daily fed. With crumbs of the best diet at last some careless soul With a smash knocked over the gestive bread. "This kind of equation proves," said she, "How ex-
wore out glove. But when they kissed a fond goodbye, The big glass bowl. And there on the carpet, dead and cold, Lay the
ceeding ly fund he is of me!'
poor lit. tie gold - fish longed to die!'
poor lit. tie fish in her flock of gold!

And she thought 'Tis fit, fit, fit ter...
He should
And she sobbed 'Tis bit, bit, bit ter...
He should
But her fate so bit, bit, bit ter...
Is a

love my glit-glitter...
Than his heart give a way To the
love this crit-crit-crit ter...
When I thought he would wish For a
sto - ry fit-fit-fit ter...
For a sad lit - tie sigh And a

but - ter flies gay. Or the birds that crit - crit ter...
nice lit - tie fish With a flock all glit-glitter...
tear in the eye Than a thought less fit-fit-fit ter!

D.C.

H.A.C.Ltd.3751
Kissing Duet

No. 6. KISSING DUET.– (MIMOSA & FAIRFAX.)

Moderato.

VOICE. You're a
Now to

FAIRFAX.

charming little girl. She quite the nicest girl in Asia. But I
make my meaning clearer. You must come a little nearer.
Having

fair there's something missing. Oh, my pretty Japanese!
English
first discovered whether there is anyone about;


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French and German masses
Do not ask me what kiss is.
They are face half-shyly raising
Till your eyes in his are gazing.
Place your

MIMOSA.

più mosso

all expert at kissing. Will you teach me, if you please? I be pretty tips together in a dainty little pout.
[MIMOSA]

più mosso

I'm quick and clever, and I promise I'll endeavour. In the smile my cheeks should dimple. It's because it's all so simple! Why of

task to do you credit if your pupil I may be! O my such a tame proceeding. Should you make so great a fuss? It's a

H & C Ltd. 3751
Mimosa.

Più mosso.

Little maiden, Wonderland, Every
Little maiden, Wonderland, Every

Fairfax.

Little maiden, Wonderland, Every
Little maiden, Wonderland, Every

M

day learns something new.
day learns something more.

F

day learns something new.
day learns something more. Presto.
No. 7. CONCERTED PIECE—"IF YOU WILL COME TO TEA."

Allegro moderato.

GEISHA:
If you will come to tea, Sir

One and Two and Three, We'll do our best For an

English guest On an Asiatic spree, We'll

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dance and sing for you Our repertoire

through, And show you then. You of sime men, What

smart little girls can do, .......................................

... What smart little girls can do! ...............

H.C.C. Ltd. 3751
... For you're all so bright and breezy! O! That we're sure to find it easy! O! To
For you're all so bright and breezy! O! That we're sure to find it easy! O! To
For you're all so bright and breezy! O! That we're sure to find it easy! O! To

And please be O! And please be O! With our antics Japanese O!.
And please be O! And please be O! With our antics Japanese O!.
And please be O! And please be O! With our antics Japanese O!

We are
We are
We are

S.& C. Ltd. 8721
To tease 'e O! And
sailors bright and breezy O! And we're sure to find it easy O! To tease 'e O! And
please 'e O! With our antics Japanese, With our antics Japanese O!
please 'e O! With your antics Japanese, With your antics Japanese O!
H&C Ltd. 3751
OFFICERS.

course well come in - side. For none of us have tried How
dance and song With a fine Seachong Are effe - tive - ly al - lied. But

if you've spoken true. We'll quickly prove to you What
sailors three Of the Queen's Na - ree For good little girls will do, .......

For good little girls will do.

... We are sail-ors bright and bree-zy O! So of
We are sail-ors bright and bree-zy O! So of
We are sail-ors bright and bree-zy O! So of
course we find it ra - sy O! To tease 'e O! And
course we find it ra - sy O! To tease 'e O! And
course we find it ra - sy O! To tease 'e O! And

For you're

squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y O!...
squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y O!...
squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y O!...

by Chas 375
DANCE.
No. 8. CHORUS OF LAMENTATION.

Lento.

P I A N O.

CHORUS.

Oh, will they sell our master up, Or take him off to gaol, And
Oh, will they sell our master up, Or take him off to gaol, And
Oh, will they sell our master up, Or take him off to gaol, And
Oh, will they sell our master up, Or take him off to gaol, And

Copyright 1836, by Hapgood & Co.
CEISHA (sobbing)

Here's a dreadful blow, oh, oh! Filling us with woe, oh, oh!

Here's a dreadful blow, oh, oh! Filling us with woe, oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

Pretty faces show Tears that fast-er flow.

Pretty faces show Tears that fast-er flow.

Oh, oh!

Oh, oh!

Oh, oh!

Oh, oh!

Oh, oh!

Oh, oh!

H.4:C:3751
Please at prices low, Do not let us go, Oh,
Please at prices low, Do not let us go, Oh,

Oh, oh!
Oh, oh!
Oh, oh!

Here's a dreadful blow, oh, oh! Filling us with
Here's a dreadful blow, oh, oh! Filling us with
Here's a dreadful blow, oh, oh! Filling us with
Here's a dreadful blow, oh, oh! Filling us with
No. 9. CONCERTED PIECE—"WE'RE GOING TO CALL ON THE MARQUIS."

Moderato.

PIANO.

(FAIRFAX.) This in-fam-ous lord Shall have his re-war-d My
(OFFICERS.) You'll par-don us, pray, For ask-ing the way, Our

an-ger each mo-men-t in-crea-ses! Let's qui-et-ly slip A-
ig-no-rance kind-ly for-giv-ing, But oh! we are so Im-

..way to our ship, And blow the old beg-gar to pie-ces. (GUN) Of
-pat-ient to know Where Mis-ter I-ma-ri is liv-ing. (CEI) We'll

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course to bombard A fellow's back yard Is jolly good fun, but you'll show you the road To reach his abode, Delighted your favour at

earn ing. You'd better instead Try punching his head. (Girls!)
Simplicity quite, Keep well to the right, And like to be there while you do it!

carefully look for a turning.

We're

H & C Ltd. 375!
going to call on the Marquis To pay off a nice little score

won't he be chatty When rat-a-tat-tat We knock at his dignified door? We've

something to say to the Marquis, It's something too funny to miss,

after pooh-poohing All how-do-you-do We're going to say it like this—

H&C Ltd. 3754
We're going to call on the Marquis To pay off a nice little score, And
won't he be chat. ty When rat - a - tat - tat ty We knock at his dig. ni. fied door. We've
something to say to the Marquis, It's something too funny to miss

after pooh-poohing All how-do-you-do-ing We're going to say it like this!

something to say to the Marquis, It's something too funny to miss

after pooh-poohing All how-do-you-do-ing We're going to say it like this!

something to say to the Marquis, It's something too funny to miss

after pooh-poohing All how-do-you-do-ing We're going to say it like this!

something to say to the Marquis, It's something too funny to miss

after pooh-poohing All how-do-you-do-ing We're going to say it like this!

H&C Ltd: 5754
No. 10. TOY DUET.—(MOLLY & FAIRFAX.)

Allegretto.

Piano.

(MOLLY) When I was but a tiny tot, My dolies were a lovely lot.

(FAIR) I knew I had a famous top. A painted gun that used to pop.

(MOLLY) What jolly games I used to play With little boys across the way!

We raced and romped as born and bred—Cuckoo shot her eyes and moved her head. "Pa-

beautied his Exactly like four wooden pegs; But children do— I gave them backs at... leapt-frog too.

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"Ma - ma!" an - o - ther talk'd, And when you wound her.

though I own'd a box of bricks, And crim - son mon - keys

how'd our hooves and flew our kites, At hop - scotch had some

up she walk'd, But more than a - ny o - ther toy I

climb - ing sticks, My in - fant joys were con - trol - in - A

splen - did fights; But life was on - ly quite com - plete With

loved a lit - tle drum - mer boy. (FAIR.) Of course I know the

nod - ding Chi - nes - Man - da - rin. (MELLY.) Of course I know the

Punch and Ju - dy in the street. (FAIR.) How well it's var - ied

sort, you mean - That drum - mer boy I've of - ten seen.

sort, you mean That Man - da - rin I've of - ten seen.

charms I know - I've seen that Punch and Ju - dy show!

H&C Ltd. 3751
beats a fee-ble rum-ti-tum-tum When he hits hi-lit-tle
hells will tin-kle ring-a- ding-ding; While his head he'll grave-ly
Punch comes up with root-i-toot-toot; To the ba-ly he's a

drum-ti-tum-tum, And his arms seem ra-ther numb-ti-tum-tum As they
swing-a-ding-ding, And his hands to-gether bring-a-ding-ding When you
brute-i-toot-toot; But his To-ly makes him hoot-i-toot-toot, And the

K.C.Ltd. 3791
rise and down-ward come-ti-tum-tum. Oh, the dear old
puli a piece of string-a-ding-ding. Oh, the dear old
bea-dle-bids him sweet-i-foot-foot. Oh, the dear old

Toys, . . . . . and the sim-pie ways, . . . . . Of those
Toys, . . . . . and the sim-pie ways, . . . . . Of those
Games, . . . . . and the sim-pie ways, . . . . . Of those

child-ish-ver-se-ry, Might-be-worse-ry, Sweet-ly cur-so-ry
child-ish-ver-se-ry, Might-be-worse-ry, Sweet-ly cur-so-ry
child-ish-ver-se-ry, Might-be-worse-ry, Sweet-ly cur-so-ry

Nur-se-ry Days!
Nur-se-ry Days!
Nur-se-ry Days!

E. & C. Ltd. 3751
D.C.
No. 11. Song—(Mimosa) "A Geisha's Life."

Allegretto.

Voice.

Piano.

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beauties are not quite what they suppose.
Because I'm rather quaint and picturesque, heart has room enough for all!
Yet love may work his will, if so he please;
His magic can a woman's heart unlock as is-terence is delightfully grotesque.
How very much mistaken folks may well be beneath kimono Japanese as under any smart Parisian.

Tempo di Valse.
"Oh, dance, my little geisha gay. And sing your pretty songs!
We love you, little geisha gay! Oh, won't you love us too?"

They say; But don't you see It's hard on me.
Who sing and dance the live-long day?
Hear the same thing day by day.

"Oh, dance, ......... and sing .......... your pretty songs!
They say; ......... But
Don't you see it's hard on me, who sing the live long day... sing the live long day... Who sing...
No. 12. RECITATIVE.—ATTENTION PRAY.

Allegretto.

TAKAMINI.

VOICE.

PIANO.

Attention, pray! and silence, if you please!

The Tea House Regulation Act decrees

By Section Seventeen, Sub-section Three

That if a holder of a licence be found guilty after trial or before

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Of disobedience to superior Authority;

By this enactment old, His Teahouse and its contents must be sold; And all indentures of his geisha too. By

public auction—unreserved—must go! Such is the law! It is! I

H.C.Ltd.9724
made it so!
My duty I must now proceed to do.

ad lib. a tempo.

Lot number one! Bring forth Min-a-sa San, The champion

geish-a, pride of all Ja-pan!
CHorus.

Come forth, Mim-o-sa
Pride of all Japan.

Come forth, Mim-o-sa
Pride of all Japan.

Come forth, Mim-o-sa
Pride of all Japan.

Come forth, Mim-o-sa
Pride of all Japan.

KATANA.

Pan,
Queen of the Tea-house, O Mim-o-sa Sani
Oh,

Pan,
Queen of the Tea-house, O Mim-o-sa Sani

Pan,
Queen of the Tea-house, O Mim-o-sa Sani

Pan,
Queen of the Tea-house, O Mim-o-sa Sani

H & C Ltd 1854
help me, comrade, ere it is too late,
To save Mimo - sa from this dreadful fate!

FAIRFAX.

Stop! If your country you would not dis-

-grace, ........ Give orders that this sale shall not take place!

Come,

-men, what code of honor do you hold?— Will you stand by and see a woman sold?
No. 12. SONG.—(FAIRFAX & CHORUS.) “CHIVALRY.”

FAIRFAX.

While nature with manhood en-
No matter what nation may

down us And beauty our pulses can fire,
There's
claim us Or under what flag we parade,
A

never a sight that can rouse us
Like
moment's inaction would shame us
When

woman in danger most dire.
We
woman has need of our aid.
The

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ask not the why or the wherefore.

The poorest outcast and stranger

wrong, or the right of her cause—

When appeals to our sympathies then;

man has a woman to dare for,

Her enough that a woman’s in danger—

weakness and need are his laws!

enough that she’s pleading to men!

R & C Ltd. 3781
Poco in no mosso.

men, by the heart that are in us, By chivalry, honour and right,

wrongs of a woman must win us Till death in her service to fight!

CHORUS.

O men, by the heart that are in you, By chivalry, honour and

O men, by the heart that are in us, By chivalry, honour and

O men, by the heart that are in us, By chivalry, honour and

M & C Ltd. 8751
No. 13. Song—(Molly & Chorus) "Chon Kina."

1. I'm the smartest little geisha in Japan. And the
2. Please to notice how correct and highly bred. Is the
3. I'm considered quite an Oriental belle. And they

people call me Koli Po-li Sue—Lost in
hair erect and stiffly on my head—All set
tell me I perform extremely well—On the

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admiration uttered At the variegated flutter
Of my
versely coiled and braided, While my cheeks are pinkly shaded And my
sens or kosto While my very latest photo is an

cleverly manipulated fan I can
lips are tinted elegantly red! I'm a
article that's always sure to sell When they

dance to any measure that is key To and
vocabulary of fashion as it flits And my
daily over disjoint cups of tea The at

from in dreamy fashion I can sway And if
lastest new kimono will surprise But the
transactions of the cha-ya come to see Rich and

H. & C. Ltd. 8751
still my art en .. sic ces Then at ex .. tra spe .. cial pri .. ces I can
charms of Ro .. li Po .. li Will not ex .. ti .. vale you whol .. ly Till you
haugh .. ty, poor and low .. ly Call for pret .. ty Ro .. li Po .. li Ev .. ry

dance for you in quite an .. o .. ther way. 

gaze in to her li .. quid al .. mond eyes. 

cus .. to .. mer is sure to or .. der me! 

Chon ki .. na, chon ki .. na, Chon chon, ki .. na ki .. na,

Nz .. gu .. ra .. ki, Yo .. ko .. ha .. me, Ho .. ko .. da .. ti .. ho!

H A C Lt. 3751
CHORUS.
1st SOPRANO.

Chon ki-na, chon ki-na, Chon chon, ki-na ki-na,

2nd SOPRANO.

Chon ki-na, chon ki-na, Chon chon, ki-na ki-na,

Tenor.

Chon ki-na, chon ki-na, Chon chon, ki-na ki-na,

Bass.

Chon ki-na, chon ki-na, Chon chon, ki-nu ki-na,

Nagasaki, Yokohama, Hakodate hot!

Nagasaki, Yokohama, Hakodate hot!

Nagasaki, Yokohama, Hakodate hot!

Nagasaki, Yokohama, Hakodate hot!

ff

D.C.

H. & C. Ltd. 3751
"THOUGH OF STAYING TOO LONG."

Allegro moderato.

GUNNININGHAM.

Voice.

Though of

Piano.

staying too long you're accusing us, Yet Japan has such wonders to show, And you've

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GUN: girls are so quaint and so kiss-a-ble, We shall cer-ta.inly come here a-gain!

OFFICERS:

... For to pass the most pleasant of days You should always contrive when you can
To at-ten-tively study the ways Of the dear lit-tle girls of Ja-

GUN: For to pass the most pleasant of days You should always contrive when you can
To at-ten-tively study the ways Of the dear lit-tle girls of Ja-

H. & C. Ltd. 3751
CHORUS.

IN SOP.

Yes to pass the most pleasant of days You should always contrive when you can To at

2nd SOP.

Yes to pass the most pleasant of days You should always contrive when you can To at

TENOR.

Yes to pass the most pleasant of days You should always contrive when you can To at

BASS.

Yes to pass the most pleasant of days You should always contrive when you can To at

_tentively study the ways Of the dear little girls of Ja-pan.

_tentively study the ways Of the dear little girls of Ja-pan.

_tentively study the ways Of the dear little girls of Ja-pan.

_tentively study the ways Of the dear little girls of Ja-pan.


H.A.C. Ltd. 3751
Pearl of the radiant Eastern sea, Light of a soldier's life,

Time in its course will set thee free— Free to become my wife!

All that my heart desires to say Would that my lips could tell;

Fairest of fortune bless thy way— Light of my life, fare-well!

H. & C. Ltd. 3751
Rose of my fancy's garden fair, Fortune foretells joy that excels—

Almond-eyed maid of beauty rare, Fondest of fond farewells...
MIMOSA.
Poco piú vivo.

Sorry and sad I go from thee, Lord of my loving heart!

Ever and ever think of me, Though for a time we part. Saved by a friend from hapless fate, Whither she goes go I; So till I come, my soldier, wait!

So till I come—good-bye! So till I come—good-bye!
Son of the sword, whose gleaming blade
Guarding its prize, Danger defies,
Truest of knights to trusting maid,

Sweetest of sweet good-byes!
Allegro vivo.

what will they do with Mol-ly, With poor lit-tle mad-cap me? I've

got in a mess In a Jap-an-eese dress, And what will the con-sequence be? No

doubt with a girl like Mol-ly They'd try to take li-ber- ties free, But
If they're the fool to take them with Molly, They'll have to be sharper than she!

Who is this Rolli Follie, And what is her little game? We're

Who is this Rolli Follie, And what is her little game? We're

Who is this Rolli Follie, And what is her little game? We're
bound to admit That we're puzzled a bit, For nobody knows her by name. It's
bound to admit That we're puzzled a bit, For nobody knows her by name. It's
bound to admit That we're puzzled a bit, For nobody knows her by name. It's

hard upon Roo-li Po-li To hint that she's open to doubt, And
hard upon Roo-li Po-li To hint that she's open to doubt, And
hard upon Roo-li Po-li To hint that she's open to doubt, And
hard upon Roo-li Po-li To hint that she's open to doubt, And
yet we're suspicious, And rather am-bitious Of finding a thing or two out.

yet we're suspicious, And rather am-bitious Of finding a thing or two out.

yet we're suspicious, And rather am-bitious Of finding a thing or two out.

yet we're suspicious, And rather am-bitious Of finding a thing or two out.

yet we're suspicious, And rather am-bitious Of finding a thing or two out.
JULI:
Phoeo più mosso.

Another rival! Though I'm rid of one,

It seems my work is only

FAIRFAX.
yet half done! Most noble! we're heart-

broken, I may say, To take Mimosa.

H.4 C. Ltd. 8751
from you. Laugh a-way! But don't make sure you've got the best of me! Take care, my lord. In English hands is she; So don't you dare to touch a hair of the head of that dainty geisha fair! If truth be told to a Marquis old, it's you, not the girl. Who's
CHORUS.

It's only the way of sailors gay, Yet it

just been sold! It's only the way of sailors gay, Yet it

It's only the way of sailors gay, Yet it

It's only the way of sailors gay, Yet it

seems uncommonly rude to say That if truth be told To a

seems uncommonly rude to say That if truth be told To a

seems uncommonly rude to say That if truth be told To a

seems uncommonly rude to say That if truth be told To a

H & C Ltd 3781
Marquis, it's he, not the girl, who's just been sold! This
Marquis, it's he, not the girl, who's just been sold!
Marquis, it's he, not the girl, who's just been sold!
Marquis, it's he, not the girl, who's just been sold!

conversation we will not pro-long—

may turn out that after all you're wrong...
CHORUS.

Please to go! Please to go! Fast the sun is setting,

Please to go! Please to go! Fast the sun is setting,

Please to go! Please to go! Fast the sun is setting,

Please to go! Please to go! Fast the sun is setting,

Due respect to custom show; Orders you're forgetting.

Due respect to custom show; Orders you're forgetting.

Due respect to custom show; Orders you're forgetting.

Due respect to custom show; Orders you're forgetting.

H&C Ltd. 3751
Please go! Please go! Seek the city's shelter;

Please go! Please go! Seek the city's shelter;

Please go! Please go! Seek the city's shelter;

Please go! Please go! Seek the city's shelter;

Time is pressing—Swift progressing, Hurry helter-skelter, helter-

Time is pressing—Swift progressing, Hurry helter-skelter, helter-

Time is pressing—Swift progressing, Hurry helter-skelter, helter-

Time is pressing—Swift progressing, Hurry helter-skelter, helter-

H.A.C.I.D. 3714
ske
ter, hel
ter, ske
ter! Please to go!
ske
ter, hel
ter, ske
ter! Please to go!
ske
ter, hel
ter, ske
ter! Please to go!
ske
ter, hel
ter, ske
ter! Please to go!

Please to go! Fast the sun is set
ing, Due respec
t to
Please to go! Fast the sun is set
ing, Due respec
t to
Please to go! Fast the sun is set
ing, Due respec
t to
Please to go! Fast the sun is set
ing, Due respec
t to

H.G.C.Ltd. 3751
custom show; Orders you're forgetting. Please to go!

Please to go! Seek the city's shelter; Time is pressing—

Please to go! Seek the city's shelter; Time is pressing—

Please to go! Seek the city's shelter; Time is pressing—
ACT II.

No. 15. ENTR'ACTE.

Andante.
N° 16. OPENING CHORUS. ACT II.—"DAY BORN OF LOVE."

SOPRANO.

Day born of love, Of gladness and delight, Your

ALTO.

Day born of love, Of gladness and delight, Your

TENOR.

Day born of love, Of gladness and delight, Your

BASS.

Day born of love, Of gladness and delight, Your

PIANO.

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Thron'd high above, O Ten-to Su ma shines, And laughing he di.

Thron'd high above, O Ten-to Su ma shines, And laughing he di.

Thron'd high above, O Ten-to Su ma shines, And laughing he di.

Thron'd high above, O Ten-to Su ma shines, And laughing he di.

vines A lo v er's sweet de signs

vines A lo v er's sweet de signs

vines A lo v er's sweet de signs

vines A lo v er's sweet de signs

vines A lo v er's sweet de signs

H & C Ltd. 8751
O - kai - yo! O - kai - yo! Moon by night and sun by day

O - kai - yo! O - kai - yo! Moon by night and sun by day

O - kai - yo! O - kai - yo! Moon by night and sun by day

O - kai - yo! O - kai - yo! Moon by night and sun by day

Tender beam and blazing ray! O - kai - yo!

Tender beam and blazing ray! O - kai - yo!

Tender beam and blazing ray! O - kai - yo!

Tender beam and blazing ray! O - kai - yo!

H A C. Ltd. 3721
O hā yo! Watch and wonder lovers keep! Day to drink of pleasure deep,

Night for rest and gentle sleep Night for rest and sleep.
Day born of love, Of gladness and delight
Your moments soon invite To mystic marriage rite!
Polite ly dress'd In all our best, The wedding we a-

wait, And hope they won't be late, Or else forget the date, What
would be done if either one neglected to appear; if some-body demurred or

anything occurred with all to interfere? before our eyes then

anything occurred with all to interfere? before our eyes then

anything occurred with all to interfere? before our eyes then

E. & C. L14. 3751
prospect lies Of rich and festive fare, With cups of sake rare To

toast the happy pair. No wonder then That maids and men Unite in Hy. men's
praise, And sing their joy- ous lays With blushes all al-

praise, And sing their joy- ous lays With blushes all al-

praise, And sing their joy- ous lays With blushes all al-

H. & C. Ltd. 3784
No. 17. Song—(Molly) "The Toy Monkey."

Allegro moderato.

Piano.

Molly.

1. Poor little maid—en, who
2. Nobody doubts that this

M.

loves a bit of fun,

bor—rid Ja—pan—ee.

Learns her pro—pen—si—ty to ruin,

Wives—o—ri—er, tal—ly—has got;

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Just look at me! what a pretty thing I've done!
One, two or three, or as many as you please—

Here's a delightful how-do-do! A precious pickle I'm in!
I won't be added to the lot! He thinks I can't resist him;

Foolish little Mollie, Punished for your folly,
knotting in his riches, Fancies he bewitches—

monkey climbing in' I'm not on a stick like you!
thumb I'll twist him Whether he's aware or no!

H.G. Ltd. 9751
CHORUS.

Click! click! I'm a monkey on a stick!  Any one with me can
Click! click! He's a monkey on a stick,  Bound to let me have my

play,  And my antics he'll enjoy Till he finds a newer toy. When he'll
way!  So I'll keep him all alive Till my English friends arrive—When I'll

wish me a polite good-day....

wish him a polite good-day!....

DANCE (After 2nd verse)

DC.

Allegretto.

JULI. When I want anything done,
WUN-HI. When me want get- too my way,

try my fa- vor- ite plan— I whee- die and cox,
much- we o- pen eyes; For Chi- na- man mild

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Flatter the folks As only a French girl can! If
Well-ee sharp child-- Tell plenty big whopper lies! Juli. To-

Ever I chance on one Who won't be coax'd by
Go-ther we'll work to-day-- You're just the man for

/me. I peep and I pry, And I work on this-- Com-
/me! A girl never jibs At a few little fibs-- Com-


pren-z-vous ca? Whe! Whe! Com- pren-z-vous ca? Whe! Com-
pren-z-vous ca? Whe! Com- pren-z-vous ca? Whe!

H & C Ltd. 5751
BOTH.

Why!
Why!
O chikkee bikee, ching-a-ring-a-reel! The
smart French girl and the cute Chineel! Monsieur, mam'selle Sult
veery very well. So sing Ching-a-ring Ching-a-ring-a-reel!
The smart French girl and th-
cute Chineee! Mon-sieur, mambelle Suit ve-ry ve-ry well, Se sing Ching-a-ring Ching-a-
ring-a-ring-a-ree!

DANCE (after second verse.)

D.C.
Nº 19. CONCERTED PIECE— "GEISHA ARE WE."

GEISHA.

Gei. sha are we, Bid.den to be Present to-day at the ce-re-mo-nee;

Each in her best, Dain.ti.ly dress't Brings en-ter.tainment for ev-e-ry guest.

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Smart little maid, Versed in her trade, Knows what will please when ex-pressive ly play'd,

Guess'es what dance All will entrance, Aid-ed by saucy and mischievous glance.

Geisha are we, Hidden to be Present to-day at the ce-re-no-nee,

Each in her best, Dus-kyly dress'd Brings entertainment for ev-e-ry guest.
OFFICERS.

Now, before we let you go, Tell us

everything you know. For our spirits rather now your words may happen ease. Will the

wedding be a treat? Are there lots of things to eat? Is the bride extremely sweet and very

Japanese? Is the bride extremely sweet and very Japanese? Oh you

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mustn't ask us questions and detain us all the day, For you're naughty English sailors, and we don't know what you'll say! Yes, the bride is very charming, but it isn't your affair, So you'll please to let us go, and oh! we wonder how you dare! If the...
Marquis should detect This flirtation incorrect, His authority unchecked! He will assert with us. But you're all so very nice That without reflecting twice, We intend to break the ice, And make you flirt with us.
ENGLISH GIRLS.

Now you must go and leave us for the geisha, if you please, for we

EG.

cannot have you flirting with these pretty Jap-an-ese! They are charming little creatures, but it

EG.

really isn't fair. So you'll please to let them go and oh! we wonder how you dare! Yes we

OFFICERS.

we wonder how they dare! Yes we wonder how we dare!
Geisha are we, Bidder to be Present today at the

Ceremony; Each in her best Daintily dress'd

Brings entertainment for every guest. Brings entertainment for every guest.

H&O Ltd. 3751
No. 20. Song—(Fairfax.) "Star of My Soul."

Andante.

1. How can I wait—when she I worship only,
2. Glory of flowers and fairy land a round me,

Friend less and fair, my help may sorely need? How can I wait, and

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Leave her sad and lonely, counting the hours that all too slowly speed.
Charms so fast have bound me. Caged like a bird within those gilded walls.

Earth has no grace that does not cling about her—Life has no charm if mine she would I could break the chains that hold her, Snap every chain that keeps us

may not be; Star of my soul!—I cannot live without her; two apart! Star of my soul!—the half I have not told her

O grant this day may give her back to me! Of all the love that fills my beating heart!
Dream, O my dearest, till we meet once more, Daydreams of happiness again in store, Dreams of a future that our fates may hold.

1st time.
Passed in the wonder-land of love un-told!

2nd time.
Passed in the wonder-land of love un-told!

H. A. C. Ltd. 3781
N°21. SONG—(JULIETTE.) "IF THAT'S NOT LOVE—WHAT IS?"

Allegro moderato.

**PIANO.**

1. To win the man who's won my heart There's nothing that I
2. To win his heart— if he were rich— Still farther I'd con-

wouldn't do! I'd wear a frock that wasn't smart— An unbecom-

sent to go! I'd catch his eye by conduct which Would not be vo-

cha-puee too. If square-cut shoes should please his taste, Then no more pointed

comme il faut. I'd prove to him in tête-à-tête That girls are not so

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Toes for me, And thirty in char round the waist I'd cheerfully con-
prim and chill, And then if he shouldn't hesitate I'd go a little

sent to be. And if that's not love what
farther still! And if that's not love what

Is? For I feel my heart go pop, And my seas seas whirl and
Is? For I feel my heart go pop, And my seas seas whirl and

Fizz Fizz Till I don't know where to stop!
Fizz Fizz Till I don't know where to stop!

H. G. C. Ltd. 2751
C'est ainsi, mes amis, ... Que l'on aime en tous pays

Car l'amour, l'amour, l'amour, l'amour, l'amour ne raisonne pas!

D.C. to Sym
No. 23. ENTRANCE OF GEISHA—"WITH SPLENDOUR AUSPICIOUS."

Andante con moto.

PIANO.

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flowers make fragrant the way!... O zephyr, go carry, our

song to the Master of Might,...... Who cometh to

merry...... The Rose of his fancy's delight!...... Sing
sweetly and shrilly, O twittering birds of the

air! Than lilac or lily, The bride is more daintily

fair. From hill and from valley, The
echoes are greeting the day... With soft fal-lal-lal-ly,... and
echoes are greeting the day... With soft fal-lal-lal-ly,... And

Meno mosso.
tender fal-lal-lal-lay!... And tender fal-lal-lal-lay!... And
tender fal-lal-lal-lay!... And tender fal-lal-lal-lay!... And

a tempo.
tender fal-lal-lal-lay! Ah!... With
tender fal-lal-lal-lay! Ah!... With

a tempo

R. & C. Ltd. 3751
splendour auspicious... O sunbeams illumine the day!... With

perfume delicious... O flowers make fragrant the way!... O

zephyrs, go carry... Our song to the Master of Might,... Who

H. & C. Ltd. 3781
come, to marry... The Rose of his fancy's delight... The

Rise of his fancy's delight... The Rose of his fancy's delight... The
No. 24. SONG—(WUN-HI & CHORUS.) "CHIN CHIN CHINAMAN."

1. Chin-a-man no mo-ney ma-kee Al-lo Hi-fee long! Washee-washee once me ta-kee—
2. When me get-tee catchee cheelee Play-ing pie-clee card, Chin-a-man they al-lo beat-re-

W.H.

Washee-washee wrong! When me thinkee steal-lee col-lars Plieee-mee en ee come;
Kickee wel-lee hard! When me ta-kee ni-gee pla-see Maak’ee plen-ty tea,

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H. & C. Ltd. 3751
Me get fi-n-ee fi-five dol-lars—Plen-ty muchee sum!
Get-tee me in more dis-gra-see—Up they sell-ee me!

Chin chin Chi-na-man Muchee muchee sad! Me a-fraid Al-lo trade
Chin chin Chi-na-man Muchee muchee sad! Me a-fraid Al-lo trade

Well-ee well-ee bad! No-ee joke-Bro-kee broke Ma-kee shut-tee shop!
Well-ee well-ee bad! No-ee joke-Bro-kee broke Ma-kee shut-tee shop!

Chin chin Chi-na-man, Chop, chop, chop!
Chin chin Chi-na-man, Chop, chop, chop!

H.C.L. Ltd. 3751
CHORUS.

1st SOPRANO.

Chin chin China man Much ee much ee sad!

2nd SOPRANO.

Chin chin China man Much ee much ee sad!

TENOR.

Chin chin China man Much ee much ee sad!

BASS.

Chin chin China man Much ee much ee sad!

f

He a fraid Al lo trade Well ee well ee bad!

He a fraid Al lo trade Well ee well ee bad!

He a fraid Al lo trade Well ee well ee bad!

He a fraid Al lo trade Well ee well ee bad!

H.G. LEH 5761
N° 25. SONG.—(FAIRFAX & CHORUS.) LOVE! LOVE!

VOICE. Andante.

Oh, When

lit-tle laugh-ing god of Love, In kind-ly mood you seem to be, Though
lovers woo in ac-cent soft, You laugh at hopes that prom-ise fare. And

sea-ted on your perch a-love. You smile at lovers' mis-er-y! For
still you sit and laugh a-loud. When love is hate, and hope des-pair! As

man to you is but a toy. And yet you some-times deign to hear: To-
clay with-in your hands are we. And yet you've easi'd my heart's a-arms, For

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day you fill my heart with joy. To-day you give me back my dear!
she who's all the world to me. Will soon be safe within my arms!

Tempo di Valse.

Ah! Love! love! softly you call; Love! love! laughing at all! Mischievous Cupid with amorous dart, Man's at your mercy for you rule his heart!

H. & C. Ltd. 3751
Love! love! softly you call; Love! love! laughing at all!

Love! love! softly you call; Love! love! laughing at all!

Mischief Cupid with amorous dart, Man's at your mercy for you rule his heart!

Mischief Cupid with amorous dart, Mischief Cupid with amorous dart, Mischief Cupid with amorous dart, Mischief Cupid with amorous dart,
Go, mercy upon you, rule, for you rule his heart!
No. 26. Song—"Hey-Diddle-Diddle: When Man Is in Love."

He's longing to marry a dear little bride. So beautiful, charming and lovely;

So come where the banquet is lavishly laid. Our welcome is sure to be supreme;

That people will say, as he walks at her side, "He will hear you;

We'll learn from the lips of some quaint little maid The

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Jove! what a good looking couple!... But won't he be wild when he
joys of a Japanese party!... For dashing young sailors there's
knows that we dare to laugh at his amorous folly. He's always a charm in flirting with short or with tall ones;
cause we intend to take jolly good care. He doesn't get married to
know I can do with a girl on each arm, and two on my knees if they're
Mutty!
small ones!
For he'y did die did die! when man is in love He

(thinks that he's lucky all others above To wed such a squeeze able,

Sits on your knees able, Dear little dutiful

Pat on the face able, Dear little dutiful

duck of a dove, such a dear little duck of a dove! 

duck of a dove, such a dear little duck of a dove! 

H.C.Ltd. 3751
CHORUS.

Yes, hey diddle diddle! when man is in love He

Yes, hey diddle diddle! when man is in love He

Yes, hey diddle diddle! when man is in love He

Yes, hey diddle diddle! when man is in love He

Yes, hey diddle diddle! when man is in love He

Yes, hey diddle diddle! when man is in love He

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

thinks that he's lucky all others above To

H & C Ltd. 3751
wed such a squeezable, Sit on your knees a ble,
wed such a squeeze able, Pat on the face a ble,
wed such a squeeze able, Sit on your knees a ble,
wed such a squeeze able, Pat on the face a ble,
wed such a squeeze able, Sit on your knees a ble,
wed such a squeeze able, Pat on the face a ble,

Dear little dussiful duck of a dove, such a
Dear little dussiful duck of a dove, such a
Dear little dussiful duck of a dove, such a
Dear little dussiful duck of a dove, such a
Dear little dussiful duck of a dove, such a
Dear little dussiful duck of a dove, such a
DANCE.
No. 27. SONG.— (MOLLY & CHORUS, "THE INTERFERING PARROT.")

Moderato.

Piano.

MOLLY.

A parrot once resided in a pretty gilded cage. Sar-
He left the poor canary with her spirits rather low. But
Canary's yellow countenance with jealousy was green. And
Of course there is a moral, and of course it's at the end— Those

—cas-tic was his temper, and un cer-tain was his age. He
when she got her husband home her tongue began to go. In
when he met his wife they had a nice do mes tic scene— Till
foolish young canaries had a mon- key for a friend, And

knew that two canaries had apartments overhead Who'd on ly re cent ly been
vain he tred cares, ses, and at tempted to deny— The sil ly lit tle bird began to
she with pocket handkerchief and be with sul len count. They hurried off to Mr. Justice
as to all the trou ble each in turn was giving vent. They put the cunning monkey on the

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wed! They'd recen'tly been wed! He kept an eye on all that they were
cry! The bird be.gan to cry! She told him that she knew belov'd a
Owl! To M'. O.. Justice Owl! He granted a ju.dicial se. par.
scent! They put him on the scent! He called up on the parrot in the

They'd recen'tly been wed! They'd recen'tly been wed!
The bird be.gan to cry! The bird be.gan to cry!
They put him on the scent! They put him on the scent!

CHORUS.
M.
do - ing - An in.ter.fer.ing parrot in a na.sty frame of mind! And
no - ther - A shock ing ac. su.sion for a lit.tle bird to make! And
- a. tion - And all because of Polly's un.sub. stan. ti. at. ed words! And
morn . ing - No doubt the par. rot won der'd what on earth he had to say! And

An in - ter.fer.ing parrot in a na.sty state of mind!
A shock ing ac. su.sion for a lit.tle bird to make!
And all because of Polly's un.sub. stan. ti. at. ed words!
No doubt the par. rot won der'd what on earth he had to say!

An in - ter.fer.ing parrot in a na.sty state of mind!
A shock ing ac. su.sion for a lit.tle bird to make!
And all because of Polly's un.sub. stan. ti. at. ed words!
No doubt the par. rot won der'd what on earth he had to say!
MOLLY.

Polly winked his eye, and Polly gave a sigh, And  
Polly took his best hat down; He  
Polly bought a Special Sun.; He  
Polly used a naughty word. The

called on Mrs. C. and took a cup of tea. When  
know there’d be a fuss, so jumping on a ’bus. He  
read the full report of what occurred in Court. And  
monkey when he’d done of theirs hardly one Had

Mr. C. had gone to town; Then wisely wagg’d his  
called on Mr. C. in town; Then wisely wagg’d his  
chocked at the mischief done; Then going off to  
left up on the bad old bird, He scratched his aching

H. & C. Ltd. 3751
(Spoken.)

head, And ser iously said: "Well, hus bands are a
head And se ri ous ly said: A pret ty wife you've
bed, Con tent ed ly he said: "Thank good ness that's all
head, And rue ful ly he said: "Oh, Sa rah, ain't it

lot! A pret ty one you've got! Such tales I ne ver
got! I see you've had it hot. And bless your heart, it's
right! I'll get some sleep to night. A thing I can't sot
prime? I've had a beast ly time! Poor Poi ly's feel ing

heard! So dis so lute a bird I ne ver met be true
true She's just as bad as you! Di rect ly you are
do When lo vers bill and coo. They won't an noy a
bad— Oh, what a day I've had! I'm sor ry on the

fore! What go ings on! Oh, lor!"
gone— Oh, don't she car ry on!"
soul! Poor Poi ly! scratch = poll!!
whole— Poor Poi ly! scratch = poll!!
CHORUS.

Polly winked his eye, and Polly gave a sigh. And
Polly winked his eye, and Polly gave a sigh. And
Polly winked his eye, and Polly gave a sigh. And
Polly piped his eye, and Polly gave a sigh. And

Polly took his best hat down; He
Polly took his best hat down; He
Polly bought a Special Sun. He
Polly used a naughty word. The

Polly took his best hat down; He
Polly took his best hat down; He
Polly bought a Special Sun. He
Polly used a naughty word. The

H & C Ltd. 3751
N°28. FINALE.— "BEFORE OUR EYES."

**SOPRANO.**
Before our eyes, the prospect lies of

**ALTO.**
Before our eyes, the prospect lies of

**TENOR.**
Before our eyes, the prospect lies of

**BASS.**
Before our eyes, the prospect lies of

**PIANO.**

rich and festive fare, with cups of sake rare to toast the happy

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pair. No won-der then That maids and men U-nite in Hy.-men’s praise, And

pair. No won-der then That maids and men U-nite in Hy.-men’s praise, And

pair. No won-der then That maids and men U-nite in Hy.-men’s praise, And

pair. No won-der then That maids and men U-nite in Hy.-men’s praise, And

Tempo di Valse.

sing their joy-ous lays, their joy-ous lays!

sing their joy-ous lays, their joy-ous lays!

sing their joy-ous lays, their joy-ous lays!

sing their joy-ous lays, their joy-ous lays!

Tempo di Valse.

H. C. Ltd. 3751
Happy Japan, Garden of glitter! Flower and fan.

Flutter and flutter; Land of bamboo, (Juvenile whacker!)

Porcelain too, Tea-tray and lacquer! Happy Japan,

Porcelain too, Tea-tray and lacquer! Happy Japan,

Porcelain too, Tea-tray and lacquer! Happy Japan,

Porcelain too, Tea-tray and lacquer! Happy Japan,
N° 29. QUARTETTE—"WHAT WILL THE MARQUIS DO?"

(MIMOSA, FAIRFAX, CUNNINGHAM & WUN-HI.)

Piano.

(FAIRFAX.) When he finds that his dear little love-bird's gone, Oh,

(MIMOSA.) When he finds that his dear little bride has fled, Oh,

what will the Marquis do?—Will he fly into a rage, Or
what will the Marquis do?—If he isn't too upset He'll

fill the empty cage With another little bird—or two? . . . . . . . . . . . . . . . . . . (GUN) He'll marry Juliette, And adore her for a month—or two! . . . . . . . . . . . . . . . . . . . . (WUN-HI) He'll

H. C. Ltd. 9751
vow that the ce-re-mo-ny must go on. With some lit-tle girl or
think that he'll break ee break ee Won-His head Some bad luck ee day or

o-ther! And I fan-cy he'll ad-mit That he
o-ther! If no beat ee me with stick, Then he
doesn't mind a bit; For one of them is ve-ry like an-
give me a kick—But one of them is well ee like an-

o-ther! For one of them is ve-ry like an-o-ther!
o-ther! But one of them is well ee like an-o-ther!

H. & C. Ltd. 3751
MIMOSA.

Oh, what will he do, and what will he say?—Will his language be improper in a

WUN-HI.

Oh, what will he do, and what will he say?—Will his language be improper in a

FAIRFAX.

Oh, what will he do, and what will he say?—Will his language be improper in a

CUNNINGHAM.

Oh, what will he do, and what will he say?—Will his language be improper in a

Jap-ane-zy way? He may do what he likes; he may say what he thinks; But we'll

Jap-ane-zy way? He may do what he likes; he may say what he thinks; But we'll

Jap-ane-zy way? He may do what he likes; he may say what he thinks; But we'll

Jap-ane-zy way? He may do what he likes; he may say what he thinks; But we'll

H&C.Ltd. 5751
pop a little stopper On his jolly, jolly jinks! Oh

pop a little stopper On his jolly, jolly jinks! He may do what he likes; he may

pop a little stopper On his jolly, jolly jinks! He may do what he likes; he may

pop a little stopper On his jolly, jolly jinks! He may do what he likes; he may

what will he do, and what will he

say what he thinks; But we'll pop a little stopper On his jolly, jolly jinks! He may

say what he thinks; But we'll pop a little stopper On his jolly, jolly jinks! He may

say what he thinks; But we'll pop a little stopper On his jolly, jolly jinks! He may

H&C Ltd. 3751
say.... he may say what he thinks; But we'll pop a little stopper on his jolly, jolly jinks!

DANCE.

DC.
No. 30. QUARTETTE—"JOLLY YOUNG JACKS ARE WE."

Allegro vivo.

PIANO.

FAIRFAX.

Half-round the world we've been, my boys, On
We've seen all sorts and sizes too— Some

pleasure and on duty— At ev'ry port we've
rather quaintly dressed ones; But give me eyes of

CUNNINGHAM.

known the joys of some bewitching beauty! The
English blue—He leaves me, they're the best ones! That
simple maid from sunny France, Who blush'd and seem'd to
Chinese girl I couldn't stand With feet of small di-

fall-through The Spanish girl we met by chance When
mon-sions Or Gretchen from the Fatherland, Who

CUDDY.

strolling through Gibraltar Give me a girl from
ask'd us our intentions Well, any you don't

a-dy clime And I'll adore her for a
care about Pass on to me I'll take them
ALL.

Jolly young Jacks are we, merrily of heart and gay!

Sons of the rolling sea, Homage to Beauty pay, What if her eyes are dark?—What if her eyes are blue?—Beauty is fair everywhere If Beauty's the girl for you! Beauty's the girl for you!

R.C. Ltd. 3751
N.° 31. SONG—"THE JEWEL OF ASIA."

WRITTEN BY HARRY GREENBANK.  COMPOSED BY JAMES PHILP.

Andante e ben marcato.

PIANO.

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opened her gate, And I blush to relate That he taught Japan's fair heart in a whirl For the little white girl, He declared how much he daughter To flirt and to kiss Like the little white Miss Who missed her, And forget, if you please, His poor Japan, etc. For he lives over the western water! He calls her the jewel of never, even kissed her! But she was the jewel of Asia, of Asia, of Asia, of Asia, But Asia, of Asia, of Asia, The
she was the Queen of the Geisha, the Geisha, the Geisha; So she

laughed, "Though you're ready to
day, sir, To flirt when I fluster my fan.... To-

laughed: "It is just as they say, sir—You love for as long as you can!.... A

mor—row you'll go on your way, sir—For getting the girl of Ja-

month, or a week, or a day, sir, Will do for a girl of Ja—

pan!"
—pan!"

H & C Ltd. 2761
No. 32. Song: "I can't refrain from laughing."

Music by Napoléon Lampelet.

Allegro giusto.

I can't refrain from laughing for I'm tickled by their plan. Ha! Ha! Ha! Ha! Ha!
Now marriage is a matter far too serious for charity. Ha! Ha! Ha! Ha! Ha!

Fine.

Moderato.

(laughing)
Ha! Ha! Ha! Ha! Lix! Ha! Ha! A Geisha's much too
clever for a noble of Japan And if they are sus-
-mus-ing that it only makes me laugh I'm longing to be

cessful, they'll be able then to boast
married in the Oriental mode

With pardonable glee
Yet when I stand beside

H.C. Lith. 3751
Wherever they may be
My charming little bride
Of course I shall be

(getting rather excited.)

How neatly they have got this haughty gentleman on toast! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Happy, but I know I shall explode Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

REFRAIN.

Ha! ... I'm tickled by a trifle it is

H.C. Ltd. 8751
true, true, true, A funny little falling I have got.

I cannot see a joke that others do, do, do,

And often laugh at something I should not.

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
Ha! Ha! Ha! And often laugh at something I should not.

It doesn't matter what, Oh, it doesn't matter what!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
SONG—"THE WEDDING."

WORDS BY ADRIAN ROSS.  MUSIC BY SIDNEY JONES.

Allegretto.

1. Then
2. Per-
3. For

Come and join the beautiful feast. It isn't a time to tardy...

Your British think me a brute, In your manner philanthropic

Why should a dainty English girl A silly young British tar kiss

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isn't a time to tarry
man - nner phil - an - thro - pic.

silly young Bri - tish tarry kiss.

isn't a time to tarry
man - nner phil - an - thro - pic.

silly young Bri - tish tarry kiss.

isn't a time to tarry
man - nner phil - an - thro - pic.

silly young Bri - tish tarry kiss.

all the best of West and of East Is spread on the day I
present I most decline, dispute On the marriage problem
she can marry a belted Earl Or a most magnificent

H. & C. Ltd. 2751
So
She

Is spread for the day I marry......
The marriage problem to pic......
A most magnificent "Mar_kiss"......

Is spread for the day I marry......
The marriage problem to pic......
A most magnificent "Mar_kiss"......

Is spread for the day I marry......
The marriage problem to pic......
A most magnificent "Mar_kiss"......

Is spread for the day I marry......
The marriage problem to pic......
A most magnificent "Mar_kiss"......

follow me in and lift the latch, And drink good health to the
grant ex_pe Ri ence may have shown, That tak ing one wife and
may be skit_tish and make a scene, But I shall smile in a

H. & C. Ltd. 9751
present match, And clear the board with a happy dispatch, That
one alone Is very well in the temperate zone, But
style serene, And she will be as the rest have been, As

is n't a har - i - kar - i...
I am a tri - flic tro - pic...

Then
From
For

That is n't a har - i - kar - i...
But he is a tri - flic tro - pic...
As willing as a - ny Barkis...

That is n't a har - i - kar - i...
But he is a tri - flic tro - pic...
As willing as a - ny Barkis...

That is n't a har - i - kar - i...
But he is a tri - flic tro - pic...
As willing as a - ny Barkis...

That is n't a har - i - kar - i...
But he is a tri - flic tro - pic...
As willing as a - ny Barkis...

8. & C. Ltd. 3731
mer - ri - ty pour a glass of champagne, I've tried it be - fore, I'll try it a - gain, I'll
having one more why should I re - train, I've done it be - fore, I'll do it a - gain, I'll
when I a - dore - it is not in vain, I've been there be - fore, I'm go - ing a - gain, I'm

try it as di - et,
do it go thro' it,
go - ing so knowing,

He'll try it as di - et he's tried it be - fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be - fore, And he'll do it again and he'll
He's going so knowing he's been there be - fore, And he's go - ing again and he's

He'll try it as di - et he's tried it be - fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be - fore, And he'll do it again and he'll
He's going so knowing he's been there be - fore, And he's go - ing again and he's

He'll try it as di - et he's tried it be - fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be - fore, And he'll do it again and he'll
He's going so knowing he's been there be - fore, And he's go - ing again and he's

He'll try it as di - et he's tried it be - fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be - fore, And he'll do it again and he'll
He's going so knowing he's been there be - fore, And he's go - ing again and he's

P. & C. Ltd. 3751
I'll try it
I'll try it again...
I'll do it
I'll do it again...
I'm going
I'm going again...

2. Pianoforte

He'll try it
He'll try it again...
He'll do it
He'll do it again...
He's going
He's going again...

3. For

He'll try it
He'll try it again...
He'll do it
He'll do it again...
He's going
He's going again...

He'll try it
He'll try it again...
He'll do it
He'll do it again...
He's going
He's going again...

H. C. Ltd. 3781
№ 34. SONG—"MOLLY MINE."

WORDS BY
ADRIAN ROSS.

MUSIC BY
SIDNEY JONES.

Andante.

PIANO.

Here among the flowers,
You distrust ed me girl,
Minutes go like hours,
Turned a mixt ed girl,

Molly mine,
Molly mine,
Shade or shine;
Fair and fine:

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By the golden grating
Now, too late the danger
You divine,

I am waiting
Captured by a stranger
Molly mine.

Molly, Molly
Molly, Molly
I have strayed in folly,

Far from you my darling true and felt you waiting here;
Just a toy to be the joy of one you hate and fear;

Molly, Molly
Molly, Molly
Play'd with like a dot ly,
Ah forget and pardon,
That you shall be never,
Mine you are forever,
Mine you are forever.

Where there blows my English rose, my Molly Molly dear,
True and tried my English bride, my Molly Molly dear.
No. 35. Song—(Imari & Chorus.) "It's coming off to-day."

Allegro moderato.

Voice:

Piano:

Oh, I'm longing to be married, For a
When the ceremony's ended, The us-
I am going to the marriage In a

bac-chet-or I've tarried Rather long the ladies say;
extractions will be splendid For the folks who care to stay; Quite re-
new-ly-paint-ed carriage, And the band of course will play; The de-

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H.G. Ltd. 3751
often they've regretted That I wasn't to be netted — But at last they've got their
—gardless of the prices, There'll be strawberries and ices From the
—mand so very large Is that they're putting up the charges For the win-dows on the

way! Yet I shan't regret my ac-tion If the bride gives sa-tis-fac-tion, And if

way! But if a very body present Utters any-thing un-pleasant Of the

way, I've some tenants in pos-session On the route of the pro-cession, But a

not she needn't stay; But she's dain-ty and de-li-cious, So the

bride and bridegroom gay, I may just as well re-mind him That he

week-ly rent they pay; So in spite of all their shin-dies, As I

wedding seems aus-pi-cious, And it's coming off to-day! To-day! To-

leaves his head behind him — For it's coming off to-day! To-day! To-

want to let their windies, They are coming out to-day! To-day! To-

H. & C. Ltd. 3751
-day! To-day! To-day! In spite of long delay, Matrimony!
- day! To-day! To-day! The penalty he'll pay! If to
- day! To-day! To-day! I'll make the people pay! For a

Endeavour. Will be better late than never. And it's coming off to -
look at me he chooses. Then his head at once he tosses. For it's coming off to -
place of observation. At my jolly jubilation. Which is coming off to -

SOP. I & 2. To-day! To-day! To-day! In spite of long delay, Matrimony!
To-day! To-day! To-day! The penalty he'll pay! If to
To-day! To-day! To-day! I'll make the people pay! For a

TENOR. To-day! To-day! To-day! In spite of long delay, Matrimony!
To-day! To-day! To-day! The penalty he'll pay! If to
To-day! To-day! To-day! I'll make the people pay! For a

BASS. To-day! To-day! To-day! In spite of long delay, Matrimony!
To-day! To-day! To-day! The penalty he'll pay! If to
To-day! To-day! To-day! I'll make the people pay! For a

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PERCY GREENBANK.

Music by
FRANK E. TOURS.

Moderato.

PIANO.

1. Under your window, mon cher Marquis?
2. Come down and talk to me, cher Marquis?

One little heart is beating—

Patiently here I'm waiting—

Do you not care A few

soft serenade

minutes to spare

gives you a tender greeting.

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Are you unhappy, mon cher Marquis? Are you annoyed pour-
You've had a time of it, cher Marquis? Dreadful bad luck, Ma-

roll.

quoi? Ah! s'il vous plaît Do not send me away You
foi, If any one can cheer you up, poor dear man, There

roll. colia voce.

know who it is C'est moï! C'est moï! C'est
is n't a doubt C'est moï! You surely do not for-
moï! You surely do not for-

H & C Ltd. 3721
moi! — C'est moi! — Your own little Juliette; Not one of your Geisha girlies; Not one of your belles Anglaises; It's someone you know just peep down below C'est moi, la petite Francaise!
Ah!... Ah!... you surely do not for-
get... C'est moi! C'est moi! you surely do not for-
get... C'est moi! C'est moi! Your own lit-tle Ju-li-
not one of your Gei-sha gir-ly not
et-te, et-te, et-te,
One of your belles Anglaises  It's someone you know, Just

Ju - li - ette! C'est moi! C'est

Ju - li - ette! C'est moi! C'est

Peep down below, C'est moi! La peu - ti - te Fran - caise!

m moi!

m moi!

m moi!

m moi!

m moi!

m moi!

m moi!

m moi!

m moi!

m moi!
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