

1915

Little Almond-Eyes

Will C Macfarlane

Composer

Frederick H Martens

Lyricist

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An
Operetta,

LITTLE ALMOND-EYES

Libretto by
Frederick H. Martens,

Music by
Will C. Macfarlane,

MAINE COMPOSERS AND THEIR MUSIC
W. C. Macfarlane - Portland - 1876 - 1945
(b. England)

DEPARTMENT OF AMERICAN MUSIC
MAINE FEDERATION OF MUSIC CLUBS

Oliver Ditson Company.
Boston.

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Mac

BIRD.

FRED LINCOLN HILL
52 Brackett St.
Westbrook, Maine



An
Operetta,

LITTLE ALMOND-EYES

Libretto by
Frederick H. Martens,

Music by
Will C. Macfarlane.

Price \$1.00

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Boston.

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LITTLE ALMOND-EYES

AN OPERETTA IN TWO ACTS

FREDERICK H. MARTENS

WILL C. MACFARLANE

CAST

WANG-HO (Tenor)		{ Captain of the Guard and lover of Little Almond-Eyes
THE EMPEROR MING (Baritone)		of Cathay
PING-PO (Bass)		{ Master of Ceremonies of the Court of Cathay
FEE-FO-FUM		Lieutenant of the Guard
LITTLE ALMOND-EYES (Soprano)		{ One of the Emperor's Prospective Brides
MISS LOTUS-LEAF	{ (Alto)	} Other of the Emperor's Prospective Brides
DOOMA, the Prophetess	{ (Alto in Act II)	
MISS TIP-TOE		
MISS LADY-SLIPPER		
MISS DEER-FOOT		

CHORUS

Guards, Courtiers, Attendants, Prospective Brides of the Emperor

SUGGESTIONS

SCENERY

For both Acts I and II practically any garden scene will answer.
At back, centre, a throne. Local color may be secured by simple means, the use of colored paper, lanterns and the usual accessories of a Chinese decorative scheme.

COSTUMES

Chinese costumes, as simple or as elaborate as may be desired.

ACTION

Chorus and principals should improve all opportunities for action offered by the development of the story. "Stage business," naturally introduced, lends movement and emphasis to both music and dialogue. For dance "The Bird's-Nest Dip," in Act I, any fancy step in harmony with the title may be used.

LITTLE ALMOND-EYES

FREDERICK H. MARTENS

WILL C. MACFARLANE

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LITTLE ALMOND-EYES

№ 1. INTRODUCTION

FREDERICK H. MARTENS

WILL C. MACFARLANE

Allegro (♩ = 132)

PIANO

ff con brio

ff

ben marcato

3

3

8

accel.

Tempo di Valse (♩ = 72)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and dyads, with a slur over the first four measures and an 8-measure slur over the last two. The left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand has a slur over the first three measures and another 8-measure slur over the last three. The left hand continues with eighth notes, including a chord with a sharp sign (F#) in the fourth measure.

The third system shows the right hand with a slur over the first two measures and a large 8-measure slur covering the remaining four measures. The left hand continues its eighth-note accompaniment.

The fourth system features a slur over the first measure in the right hand and a slur over the last two measures. The left hand continues with eighth notes.

The fifth system has a slur over the first three measures in the right hand and a slur over the last two. The left hand continues with eighth notes, including a chord with a flat sign (B-flat) in the fifth measure.

The sixth system concludes the piece. The right hand has a slur over the first four measures and a final slur over the last two. The left hand continues with eighth notes. The system ends with a double bar line and a 2/4 time signature change.

Allegro vivace (♩ = 160)

ff *sempre marcato*

(Curtain)

The musical score is written for piano in 2/4 time with a key signature of one flat (B-flat). It consists of six systems, each with a treble and bass staff. The tempo is marked 'Allegro vivace' with a quarter note equal to 160 beats per minute. The first system includes the dynamics '*ff*' and '*sempre marcato*'. The score features various phrasing slurs, accents, and articulation marks. The final system concludes with the instruction '*(Curtain)*' and a double bar line.

Act I

No. 2. ALL OUR PEOPLE ARE PATRICIANS

Chorus

SOPRANOS and ALTOS

CHORUS *mf*

Allegro (♩=152)

All our

peo - ple are pa - tri - cians, We are chil - dren of the great,

Hence 'tis plain that with ple - be - ians We may

not as - so - ci - ate.

(pointing to Little Almond-Eyes)

Tho' this maid may be most wor- thy, She's not what the French call *née*,

Hence she's not our so- cial e - qual, And with us she can- not

play. For she is so far be - low Our own so - cial sta - tus

quo That she ranks as one of those Whom we can't af- ford to know!

accel. *ff*

No 3. THE LOVER WHO LOOKED IN MY EYES

Little Almond-Eyes, and Chorus

Allegretto (♩-72)

ALMOND-EYES

mf

1. I'm

f

p

seek-ing no crown, And the Em-per-or's frown Were a bless-ing to me in dis-time pass-es slow Since he left me to go For a sold-ier and win glo-ry's hand-some, they say, So they sent me a-way To the Em-per-or's bri-dal as-

guise; A year now I've known That my heart's not my own E'er since
prize; And nev-er a word To this day have I heard From the
size; Yet once I win free Then u-nit-ed I'll be To the

rit.

Wang-Ho once look'd in my eyes!—
lov-er who look'd in my eyes!—
lov-er who look'd in my eyes!—

CHORUS

mf

She's seek-ing no crown,— And the
The time pass-es slow— Since he
She's hand-some, they say,— So they

ben marcato

Em-per-or's frown—Were a bless-ing to her— in dis-guise: A—
 left her to go— For a sold-ier and win— glo-ry's prize; And
 sent her a-way— To the Em-per-or's bri-dal as-size; Yet

year now she's known— That her heart's not her own— E'er since
 nev-er a word— To this day has she heard— From the
 once she wins free— Then u-nit-ed she'll be— To the

Wang-Ho once look'd— in her eyes!
 lov-er who look'd— in her eyes!
 lov-er who look'd— in her

2. The
 3. I'm

eyes!

No 4. THOUGH SHE BE GONE

Wang-Ho

Tempo di Valse (♩. = 72)

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords in a 3/4 time signature, with a dynamic marking of *mf*. The left hand plays a simple bass line with quarter notes. The tempo is marked 'Tempo di Valse' with a quarter note equal to 72 beats per minute. The word 'cantabile' is written below the first staff.

The second system of piano accompaniment continues the piece. The right hand features some melodic lines with slurs and accents, while the left hand maintains a steady bass line. A dynamic marking of *f* is present in the second measure.

The third system of piano accompaniment concludes the instrumental section. The right hand has a melodic line that ends with a fermata. The left hand continues with chords. Dynamic markings of *mf* and *p* are used.

WANG-HO

The first system of the vocal line is written in a soprano clef. It includes two verses of lyrics. The piano accompaniment is shown below the vocal line. The lyrics are:

1. Though she be gone, Still in my

2. Her soft caress, Her winning

The second system of the vocal line continues the lyrics. The piano accompaniment is shown below. The lyrics are:

heart Her im-age dwells,

smile, Still gloom-y hours

rit. *a tempo*

Nor will de - part. Her ten - der
 Know to be - guile; This heart of

The first system of the musical score. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a half note followed by a quarter note, then a half note with a fermata. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. The tempo markings 'rit.' and 'a tempo' are placed above the vocal line.

voice Still my de - light,
 mine Shar - ing with none,

The second system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment features a more active right hand with eighth notes and a consistent bass line. The tempo remains 'a tempo'.

mf *dim.*

Her star - ry glance My guid - ing
 I know her soul And mine are

The third system of the musical score. The vocal line starts with a half note followed by a quarter note. The piano accompaniment has a right hand with chords and a left hand with a steady bass line. The dynamic markings 'mf' and 'dim.' are placed above the vocal line.

1. 2.

light. one!

dim.

The fourth system of the musical score, featuring a first and second ending. The vocal line has a half note followed by a quarter note. The piano accompaniment includes a right hand with chords and a left hand with a steady bass line. The dynamic marking 'dim.' is placed above the piano part.

No 5. THERE IS A GRAVEYARD IN MY HEART

Ping-Po and Chorus

Moderato (♩ = 104)

PING-PO *mf*

1. There is a grave-yard in my heart, —
 2. The voi-ces that I used to dread, —

Where since my glad re - lease, — 'Neath
 The glan-ces that I got, — Are

mem-ry's tomb-stones set a-part My past wives keep their peace, My past wives keep their
 gather'd with their own-ers sped In that de - light-ful spot, In that de - light-ful

peace, spot. — } And qui - et morns I set a - part For these dear sou - ven -

a tempo

irs, And in the grave-yard of my heart I shed my hap-py

tears!

CHORUS

And qui-et morns he sets a-part For these dear sou-ven-irs. And

And qui-et morns he sets a-part For these dear sou-ven-irs. And

in the grave-yard of his heart He sheds his hap-py tears!

in the grave-yard of his heart He sheds his hap-py tears!

rit.

No. 6. DANCE: THE BIRD'S-NEST DIP

Miss Tip-Toe

Con grazia (♩ = 96)

mf dim. *p* *cresc.* *mf dim.* *cresc.* *mf dim.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with eighth notes and rests. There are dynamic markings *mf* and *dim.* in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has dynamic markings *cresc.* and *mf dim.* with hairpins indicating volume changes.

Third system of musical notation, showing a continuation of the melodic and bass lines.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has dynamic markings *cresc.*, *mf dim.*, and *p rit. poco a poco al fine* with hairpins.

Fifth system of musical notation, showing a continuation of the melodic and bass lines.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff has dynamic markings *dim.*, *pp*, and *ppp* with hairpins.

No. 7. THE OLD PLUM-TREE

Lotus Leaf, Ping-Po and Chorus

Allegretto (♩. = 56) LOTUS LEAF

p *With well defined, swaying rhythm*

She

sat be-neath the plum-tree old, Its blos som's kiss'd her hair. — Yet

ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm

cross, I'm sad, and don't know why," She cried, quite pee - vish - ly: — "I

hate the sun, the bright blue sky, I— hate the old plum - tree!" — *CHORUS*

p
She
p
She

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics: "hate the sun, the bright blue sky, I— hate the old plum - tree!" followed by a double bar line and the word "CHORUS". The middle two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part begins with a rest for the first two measures, then enters with a melody in the right hand and a bass line in the left hand. The lyrics "She" and "She" are written to the right of the piano staves, with a piano dynamic marking (*p*) above the first "She".

sat be-neath the plum-tree old, Its blos - soms kiss'd her hair. — Yet

sat be-neath the plum-tree old, Its blos - soms kiss'd her hair. — Yet

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics: "sat be-neath the plum-tree old, Its blos - soms kiss'd her hair. — Yet". The middle two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part continues with a melody in the right hand and a bass line in the left hand. The lyrics "sat be-neath the plum-tree old, Its blos - soms kiss'd her hair. — Yet" are written below the piano staves.

ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm

ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics: "ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm". The middle two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part continues with a melody in the right hand and a bass line in the left hand. The lyrics "ev - 'ry time a blos - som fell, Her sigh rose in the air. — "I'm" are written below the piano staves.

cross, I'm sad, and don't know why," She cried, quite pee - vish - ly: ——— "I
cross, I'm sad, and don't know why," She cried, quite pee - vish - ly: ——— "I

hate the sun, the bright blue sky, I hate the old plum - tree!" —
hate the sun, the bright blue sky, I hate the old plum - tree!" —

Ping-Po (*stepping forward*) *I know what was the matter with that girl. And as a past grand master in amatory psychology, I am going to inform you.*

PING-PO *mf*

Ah, *mf*

if be-neath the old plum-tree Had been an-oth - er still, — Some

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics 'if be-neath the old plum-tree Had been an-oth - er still, — Some'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Mon - gol Jack to tell his love To this Mon - go - lian Jill, — She'd

The second system continues the vocal line with the lyrics 'Mon - gol Jack to tell his love To this Mon - go - lian Jill, — She'd'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment.

have for - got - ten how to sigh, And mur - mur'd joy - ous - ly, — "I

The third system continues the vocal line with the lyrics 'have for - got - ten how to sigh, And mur - mur'd joy - ous - ly, — "I'. The piano accompaniment includes dynamic markings: *rit.* (ritardando), *mf* (mezzo-forte), *a tempo*, and *f* (forte). The tempo changes from *rit.* to *a tempo* in the middle of the system.

love the sun, the bright blue sky, I love the old plum - tree!" — CHORUS

Ah, Ah,

The fourth system concludes the vocal line with the lyrics 'love the sun, the bright blue sky, I love the old plum - tree!" — CHORUS'. The piano accompaniment continues. The word 'CHORUS' is written above the piano part. The vocal line has two 'Ah,' entries. A dynamic marking of *p* (piano) is placed below the piano accompaniment.

if be - neath the old plum - tree Had been an - oth - er

if be - neath the old plum - tree Had been an - oth - er

still, — Some Mon - gol Jack to tell his love To this Mon - go - lian

still, — Some Mon - gol Jack to tell his love To this Mon - go - lian

p Jill, — She'd have for - got - ten how to sigh, And mur - mur'd joy - ous -

p Jill, — She'd have for - got - ten how to sigh, And mur - mur'd joy - ous -

rit. *mf a tempo*

rit. *mf a tempo*

rit. *a tempo*

ly, — "I love the sun, the bright blue sky, I love the old plum-

ly, — "I love the sun, the bright blue sky, I love the old plum-

f

tree!" (Humming)

tree!" (Humming)

p *rit. poco a poco al fine* *pp*

p *rit. poco a poco al fine.*

dim.

dim. *pp*

No 8 INTERMEZZO - "Little Almond-Eyes"

Andante espressivo (♩ = 72)

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante espressivo' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The score includes various performance instructions: 'l.h.' (left hand) and 'r.h.' (right hand) are indicated at the beginning of the first system. Dynamics include 'pp' (pianissimo) and 'sempre pp' (pianissimo throughout). The word 'dreamily' is written above the right-hand part in the first system. The instruction 'rit. e dim.' (ritardando and diminuendo) appears in the fifth system. The final system includes an '8' above a measure, a 'morendo' instruction, and a 'ppp' (pianississimo) dynamic marking. The piece concludes with a final chord in the right hand.

Chorus

Marziale (♩ = 112)

Piano introduction for the chorus, marked 'Marziale' and 'f'. The music is in 2/4 time and consists of two staves (treble and bass clef).

TENORS and BASSES

Musical score for Tenors and Basses, first system. The vocal line is in bass clef with lyrics: "With deep de-vo-tion now we sing The—". The piano accompaniment is in treble and bass clefs.

Musical score for Tenors and Basses, second system. The vocal line continues with lyrics: "prop-er-wel-come song, And wish, as et-i-". The piano accompaniment continues.

SOPRANOS and ALTOS

Musical score for Sopranos and Altos, first system. The vocal line is in bass clef with lyrics: "quette pre-scribes, That heav'n your life pro-long. With". The piano accompaniment is in treble and bass clefs.

Musical score for Sopranos and Altos, second system. The vocal line is in treble clef with lyrics: "cer-e-mo-nial bows we hail You lord of all Cath-". The piano accompaniment features triplets and is marked 'con grazia'.

ay, And as tra - di - tion has de - creed To

you our hom - age pay. The sun and moon are

quite e - clised (This is the prop - er phrase) When

you in ma - jes - ty ap - pear, And set the skies a -

blaze. With deep de - vo - tion now we sing The —
With deep de - vo - tion now we sing The —

prop - er - wel - come song, And wish, as et - i -

prop - er - wel - come song, And wish, as et - i -

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a homophonic setting. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

quette pre-scribes, That heav'n your life pro - long!

quette pre-scribes, That heav'n your life pro - long!

The second system continues the vocal and piano parts. The vocal lines include the instruction *cresc.* above the notes. The piano accompaniment also includes a *cresc.* instruction and ends with a *ff* (fortissimo) dynamic marking.

Pomposo

The third system is a piano solo section. It begins with the tempo marking *Pomposo*. The piano accompaniment is more complex, with a busy right hand featuring sixteenth-note patterns and a steady bass line.

The fourth system continues the piano solo section. It features similar rhythmic patterns to the previous system, with a *cresc.* instruction at the end. The system concludes with a double bar line and a final chord.

№ 10 MY IDEAL
Emperor and Chorus

Moderato (♩:88)

mf ben marcato

EMPEROR *mf*

1. She

must be dain-ty and pe-tite, Co-quet-tish, fas-ci-nat-ing;
must be wise and er-u-dite, Well-versed in art and sci-ence.

Kind, ca-ress-ing-ly in-clined, And coy-ly cap-ti-vat-ing; Yet
Bright by right of lo-gic's might, With wit in close al-li-ance; Yet

ma-jes-ty must mark her port, And dig-ni-ty her ac-tions, And
in-ti-mate fri-vol-i-ty, And chat in-con-se-quen-tial, These

lend a re-gal state-li-ness To pa-tent-er at-trac-tions.
still at will she must have skill To use, when it's es-sen-tial.

CHORUS *f*
A -
f
A -

f

las, this fair i - deal, we fear, You'll not dis - cov - er a - mong those here!
las, this fair i - deal, we fear, You'll not dis - cov - er a - mong those here!

f

f

1. 2.

2. She

ff

No 11 LOVE

Wang-Ho

Andante espressivo (♩ = 72)

WANG-HO *p*

1. Oh, joy, but quick - en'd by de-
 2. Oh, grief, sur - pass - ing ev - 'ry

spair! _____ Oh, long - ing slain,
 joy! _____ Oh, ten - der hope;
L.H.

whose mem - 'ry may not die! A
 the dear - er tho' you fail! A
L.H.

smile, a sigh, the breath of past de - sire _____ Ah,
 touch, a tear, an ech - oed song of May _____ Ah,

love, you wake!
love, you wake!

The first system of music consists of a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Flame that none may quench nor stay, You
Glo - rious, glow - ing, as of old To

agitato

The second system continues the vocal line and piano accompaniment. The piano part is marked *agitato* and features a more active, rhythmic accompaniment with many sixteenth notes.

leap from ash - en em - bers gray
thrill the heart's gray em - bers cold

calmato

The third system continues the vocal line and piano accompaniment. The piano part is marked *calmato* and features a more active, rhythmic accompaniment with many sixteenth notes.

As fa-bled Phoe-nix spurns his pyre!
With ar-dors of a by - gone

rit.

The fourth system continues the vocal line and piano accompaniment. The piano part is marked *rit.* and features a more active, rhythmic accompaniment with many sixteenth notes. The system ends with a first ending bracket.

day!

ff *largamente*

Attaca

The fifth system continues the vocal line and piano accompaniment. The piano part is marked *ff* and *largamente*. The system ends with a *Attaca* marking and a final flourish.

No 12 DEAR HEART, ONCE MORE I KNOW

Almond-Eyes and Wang-Ho

Andante espressivo (♩.80) ALMOND-EYES

mf

Dear heart, once more I

trem.

know The joy of long a - go When love our souls had join'd, Ere you went

forth in search of fame! Tho' oth - ers so-lace spake, Grief's spell they might not

f *mf*

break, I wait - ed for your own Fond voice once more to breathe my name! Yet

p *f* WANG-HO

f
 Yet now, dear love, now all is
 now, dear love, now all is well, ——— Yet now, dear love, now all is

(♩ = 72)

mf
 well, ——— Since your voice plead - ing,
 well, ——— *mf* Since my voice plead-ing,
L.H. *L.H.*

p Since your voice plead - - - ing, broke the spell! *rit.*
p Since my voice plead - - - ing, broke the spell! *rit.*

colla voci *mf*
rit.

a tempo *rit.* *dim.* *p*

№13 FINALE: HOW DREADFUL IS LÈSE-MAJESTY!

Emperor and Chorus

Allegro
EMPEROR

How dread-ful is lèse - ma - jes - ty!

CHORUS *f*
Lèse - ma - jes - ty!
Lèse - ma - jes - ty!

Allegro (♩ = 96)
ff *f*

How dare he love one loved by me?
Oh, how dare he!
Oh, how dare he!

For oth - er eyes no more I pine, Since Al-mond-Eyes has

look'd in mine! To-

To oth-er eyes no more re-plies His glance that mir-ror'd Al-mond-Eyes!

To oth-er eyes no more re-plies His glance that mir-ror'd Al-mond-Eyes!

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "look'd in mine! To-". The middle staff is a vocal line in treble clef with lyrics: "To oth-er eyes no more re-plies His glance that mir-ror'd Al-mond-Eyes!". The bottom staff is a piano accompaniment in bass clef with lyrics: "To oth-er eyes no more re-plies His glance that mir-ror'd Al-mond-Eyes!". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mor-row Wang-Ho sure-ly dies, And I shall win my dear-est

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "mor-row Wang-Ho sure-ly dies, And I shall win my dear-est". The middle staff is a vocal line in treble clef with lyrics: "mor-row Wang-Ho sure-ly dies, And I shall win my dear-est". The bottom staff is a piano accompaniment in bass clef with lyrics: "mor-row Wang-Ho sure-ly dies, And I shall win my dear-est". The piano part continues with a similar accompaniment style to the first system.

prize, The

To-mor-row Wang-Ho sure-ly dies, And he shall win his dear-est prize,

To-mor-row Wang-Ho sure-ly dies, And he shall win his dear-est prize,

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "prize, The". The middle staff is a vocal line in treble clef with lyrics: "To-mor-row Wang-Ho sure-ly dies, And he shall win his dear-est prize,". The bottom staff is a piano accompaniment in bass clef with lyrics: "To-mor-row Wang-Ho sure-ly dies, And he shall win his dear-est prize,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics markings include *ff* (fortissimo) and *f* (forte).

rit.

love of Lit-tle Al-mond-Eyes, The love of Lit-tle Al-mond-

ff

The love of Lit-tle Al-mond-

ff

The love of Lit-tle Al-mond-

Detailed description: This block contains the vocal entries for the first system. It features three staves: a bass line for the first voice, a treble line for the second voice, and a bass line for the third voice. The lyrics are: "love of Lit-tle Al-mond-Eyes, The love of Lit-tle Al-mond-", "The love of Lit-tle Al-mond-", and "The love of Lit-tle Al-mond-". The first voice part begins with a *rit.* (ritardando) marking. The second and third voice parts enter with a *ff* (fortissimo) dynamic. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4.

rit.

ff

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time with a key signature of two flats. It features a *rit.* (ritardando) marking at the beginning and a *ff* (fortissimo) dynamic marking. The piano part provides harmonic support for the vocal lines.

Presto

ff

Eyes! _____

ff

Eyes! _____

ff

Eyes! _____

Detailed description: This block contains the vocal part for the word "Eyes!". It features three staves: a bass line, a treble line, and a bass line. The tempo is marked *Presto* and the dynamic is *ff* (fortissimo). The lyrics are "Eyes!" followed by a long horizontal line indicating a sustained note. The key signature is two flats and the time signature is 3/4.

Presto

ff furioso

(Curtain)

Detailed description: This block shows the piano accompaniment for the "Eyes!" section. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is *Presto* and the dynamic is *ff furioso*. The music is characterized by a driving, rhythmic accompaniment. A first ending bracket is present in the treble staff, labeled "(Curtain)". The key signature is two flats and the time signature is 3/4.

accel. poco a poco

Detailed description: This block shows the final piano accompaniment for the end of Act I. It consists of two staves: a treble clef staff and a bass clef staff. The tempo marking is *accel. poco a poco* (accelerando poco a poco). The music features a steady, rhythmic accompaniment that builds in intensity. The key signature is two flats and the time signature is 3/4.

End of Act I

Act II

№ 14 INTRODUCTION

Allegro (♩ = 160)

The first system of the introduction features a piano accompaniment in 2/4 time. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line. The music is marked *ff* (fortissimo).

The second system continues the piano accompaniment. The right hand maintains the eighth-note pattern, and the left hand continues the bass line. The music is marked *sempre ff* (sempre fortissimo).

The third system of the introduction shows a change in the bass line of the left hand, with some notes marked with an 'x'.

The fourth system of the introduction continues the piano accompaniment with the same rhythmic patterns.

The fifth system of the introduction features a change in the right hand's pattern, with more complex sixteenth-note figures.

The sixth system of the introduction concludes the piano accompaniment with a final flourish in both hands.

№15 REALLY, SHE'S PAST ALL EXCUSING!

Ping-Po and Chorus

Tempo di Valse, non troppo allegro (♩. = 66) *f* TENORS and BASSES

Real-ly, she's past all ex - cus - ing,

f (Curtain)

Hon - ors im - per - ial re - fus - ing — Rath - er than

Ming she'd choose This lov - er, soon to lose His guil - ty head!

SOPRANOS and ALTOS

When it's an em - per - or plead - ing, — Sen - ti - ment

la, la, la, la, la, la, la, la, la, la,

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a piano accompaniment and two vocal parts: Tenors and Basses, and Sopranos and Altos. The tempo is 'Tempo di Valse, non troppo allegro' with a metronome marking of 66. The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction marked 'f (Curtain)'. The second system contains the first vocal line for Tenors and Basses. The third system contains the second vocal line for Tenors and Basses. The fourth system contains the vocal line for Sopranos and Altos, including a 'la, la' chorus. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

from her heart weed - ing Smil - ing, ser - ene - ly bland,

la, la, la, la, la, la, la, la, la, la,

She should ac - cept his hand, Quick - - ly him wed!

la, la, la, la, la, la, la, la, la, la,

f PING-PO

1. Yes, sen - ti - ment is the bane Of sen - si - ble
2. Yes, Wang-Ho's a fool - ish youth, How could he for -

folk and sane, His last ap - pear - ance the sing - er Wang -
get this truth: Your heart 'tis prop - er to lose when you

Ho Makes to - day, so let sen - ti - ment go!
wed, But no man ev - er should lose his head!

CHORUS

f.
Real - ly she's past all ex - cus - ing,

f.
Real - ly she's past all ex - cus - ing,

f.

Hon - - ors im - - per - ial re - fus - ing,

Hon - - ors im - - per - ial re - fus - ing,

cresc.
Rath - er than Ming she'd choose A lov - er soon to lose His guilt - y

cresc.
Rath - er than Ming she'd choose A lov - er soon to lose His guilt - y

ff.

ff.

cresc.

head!

head!

ff.

ff.

No 16 MY EVERY THOUGHT IS FOR MY LOVE

Almond-Eyes

Andante con moto (♩ = 76)

p
con sentimento

p
con sentimento

My ev-'ry thought_ is for my love, For him__ my ev-'ry sigh; My on-ly

wish__ is but to hope That he__ oncemore were nigh! To him my

ev - 'ry long-ing cries, My ev - 'ry dream por - trays The hap-pi-

ness__ that once was ours__ In joy - ous by-gone days__ My ev-'ry

f *rit.* *p* *più lento*

f *rit.* *p* *più lento*

mf

prom - ise is his own, My ev - 'ry ten - der vow, This heart that

allargando

beats — for him a - lone, — Should it de - ny him now? —

ff

No 17 THOUGH DEATH MAY CLAIM

Wang-Ho, Almond-Eyes, Ping-Po

Andante (♩ = 72)

WANG-HO *mf*

Though

death may claim within the hour This heart that on - ly beats for thee; Yet

ALMOND-

such is love's tran-scen-dent pow'r Death is for-got, when thee I see!— And

EYES
(with exaltation)

I will match my love with thine, If thou be-gone, why should I stay? Death

were a wel-come an-o-dyne To soothe my bro-ken heart for—

ALMOND-EYES

aye!— Ah, love! Dear heart!

WANG-HO

Ah, love! Dear heart!

PING-PO

No need of death or bro-ken heart, A

p
Ah, love! Dear heart!
Ah, love! Dear heart!
keen - er mind than yours shall see That

cresc.
Ah, love! Dear heart!
cresc.
Ah, love! Dear heart!
cresc.
(turning to Wang-Ho)
naught such hon-est lov-ers part, You'll have your

cresc.
Ah, love! Dear heart! Dear heart!
cresc.
Ah, love! Dear heart! Dear heart!
(turning to Almond-Eyes)
jug and loaf and "thee!"
ff *dim. mf* *dim.* *p dim.*

№18. LO, THE LORD OF ALL CATHAY

Chorus

Allegro marziale (♩ = 112)

CHORUS

f

Lo, the lord, the lord of all Cath-ay Seeks his

Lo, the lord, the lord of all Cath-ay Seeks his

love-ly, love-ly bride to-day; Then as soon as

love-ly, love-ly bride to-day; Then as soon as

they are wed Wang - Ho will fore-go his head.

they are wed Wang - Ho will fore-go his head.

f
 Luck-y Lit-tle Al-mond-Eyes, *f* Win-ner of a
 Luck-y Lit-tle Al-mond-Eyes,
marcato
 glo-rious prize, Ver-i-ly she should re-joyce—
 Win-ner of a glo-rious prize,
f
 Ver-i-ly she should re-joyce That she is an em-p'ror's choice!
 Ver-i-ly she should re-joyce That she is an em-p'ror's choice!—
 Lo, the lord, the lord of all Cath-ay Seeks his
 Lo, the lord, the lord of all Cath-ay Seeks his

love - ly, love - ly bride to - day; Then as soon as
 love - ly, love - ly bride to - day; Then as soon as
 they are wed Wang - Ho will fore - go his head!
 they are wed Wang - Ho will fore - go his head!

cresc.
cresc.
ff
ff

No 19. LO, I MYSELF A GOD

Emperor

Pomposo (♩ = 144)

EMPEROR *pomposo*

Lo,

I my-self a god in mine own right, Whose smile a-wakes the

f

portamento

dawn, whose frown brings on the night: I stoop, I con-de-

scend from un-told heights a - bove To sing ——— to you, so

far be-neath my love! *mf* And

mar-vel - ling at my own gra-cious - ness *mf* Per -

mit you to re-spond to my ca-ress. *f* Lo, I my-self a

Fine

god in mine own right!

*Fine**p legato*

Thrice blest, poor mote, that I, the em-p'ror Ming, Al -

p legato

low you, ten - der tri - fling lit - tle thing, To

creep up near me, in my glo - ry to bask, And

rit. suf - fer you to love — me — *f* hap - py task! *p molto rit.* *D.S.al Fine* $\$$ *rit.* *f* *p molto rit.* *f**D.S.al Fine*

No 20. THEY USED TO CALL HIM "CUTEY"

Ping-Po, Emperor, Wang-Ho, Almond-Eyes and Chorus

Scherzando (♩ = 120)

The musical score is written in 2/4 time with a key signature of one flat (Bb). It features a piano accompaniment and vocal lines for Ping-Po and the Emperor. The piano part includes dynamic markings such as *f* and *mf*. The vocal lines include lyrics and character names like PING-PO and EMPEROR. The score is divided into several systems, each with a vocal line and a piano accompaniment line.

System 1: Piano accompaniment with *f* dynamic. The vocal line for PING-PO begins with the lyrics: "They used to call him 'Cu - tey' When".

System 2: Continuation of the piano accompaniment and the vocal line for PING-PO. The lyrics continue: "he was but so high Be - fore the cares of em - pire weigh'd his".

System 3: Continuation of the piano accompaniment and the vocal line for PING-PO. The lyrics continue: "brow; They used to call him 'Cu - tey;' But, my word! I".

System 4: Continuation of the piano accompaniment and the vocal line for PING-PO. The lyrics continue: "don't know why, No - bod - y ev - er calls me 'Cu - tey' now!".

System 5: Continuation of the piano accompaniment, ending with a *f* dynamic marking.

CHORUS

f
 They used to call him "Cu-tey" When he was but so high, Be-fore the cares of em-pire
 They used to call him "Cu-tey" When he was but so high, Be-fore the cares of em-pire

weigh'd his brow; They used to call him "Cu-tey," But he says he don't know why No-
 weigh'd his brow; They used to call him "Cu-tey," But he says he don't know why No-

ALMOND-EYES *mf*
 Im - per - i - al re -
 bo - dy ev - er calls him "Cu-tey" now!
 bo - dy ev - er calls him "Cu-tey" now!

dun-dance, Ma-jes-tic breadth of girth To pet names ought to stamp you as im-mune.

Your em-bon-point's a - bun-dance From an - y - one on earth Makes

EMPEROR
mf

"Cu-tey" seem a bit in-op-por-tune. Then none shall call me "Cu-tey" Who-

ev-er they may be, 'Tis you a - lone shall use that cun-ning name.

PING-PO

When all but you, you see, Would have to say "Your Ma-jes-ty," Why, you might call him

"Cu-tey" just the same!

CHORUS *f*

They used to call him "Cu-tey" When
They used to call him "Cu-tey" When

he was but so high, But why, we must con-fess, we can-not see;
 he was but so high, But why, we must con-fess, we can-not see;

ALMOND-EYES

mf
 They may have call'd him "Cu-tey," Yet I'm sure in vain I'd try, For he looks an - y -

WANG-HO

thing but cute to me! I would not call him "Cu-tey!"
mf
legato

I'm sor-ry that I can't Per - form a pleas-ant

du - - ty And dent that am-ple em-bon-point!
cresc.
f
mf

mf

But now a truce to speech, To ac-tion we'll pro-ceed, Come, take your

place by my im-per-ial side, And when the bonze has join'd our

hands As by the law de-creed, You'll be my ver-y last and lat-est bride!

CHORUS

f

And now a truce to speech, To ac-tion we'll pro-ceed, Come, take your

And now a truce to speech, To ac-tion we'll pro-ceed, Come, take your

place by his im-per-ial side; And when the bonze has join'd their

place by his im-per-ial side; And when the bonze has join'd their

Allegro

rit.

hands As by the law de-creed, She'll be the em-p'ror's last and lat-est bride!

rit.

hands As by the law de-creed, She'll be the em-p'ror's last and lat-est bride!

Allegro

accel.

ff

№21. YOU THINK, A SWEETHEART CHOOSING
Dooma and Chorus

Tempo di Valse (♩. = 60)

DOOMA

p

1. You think, a sweet-heart
2. And e-vil co-re-

choos - ing, Love tells you whom to pick,
la - tions, Star num-bers that are wrong,

Your er - ror's quite a - mus - ing, It's just a - rith - me -
They ex - plain com - bi - na - tions That do not get a -

tic. _____ Bright star - ry math - e - mat - ics
long. _____ So heed my voice pro - phet - ic

Of plan - e - ta - ry spheres _____ Di - rect all hu - man
Which these es - pous - als bars _____ Its as - pect a - rith -

stat - ics, _____ When lov - ers choose their dears. _____
met - ic _____ Frown'd up - on by the stars! _____

CHORUS

Yes, 'tis the math - e - mat - ics _____ Of plan - e - ta - ry
Yes, 'tis the math - e - mat - ics _____ Of plan - e - ta - ry

spheres — Di - rect all hu - man stat - - ics,

spheres — Di - rect all hu - man stat - - ics,

When lov - ers choose their dears. —

When lov - ers choose their dears. —

rit. e dim.

№22 THE STARS MUST HAVE MADE ME DO IT

Wang-Ho, Almond-Eyes and Chorus

Allegro con spirito (♩ = 120)

f

WANG-HO *f*

The stars must have made — me do it,

mf

Or was it just one lit - tle star? — I

gagg'd you be - fore — I knew it; — I'm sor - ry that I went so far.

CHORUS *f*

The stars must have made — him do it, — Or may - be it

The stars must have made — him do it, — Or may - be it

was mar - tial Mars! — We're sure that he now — must rue it, —

was mar - tial Mars! — We're sure that he now — must rue it, —

Al - tho' 'twas de - creed by the stars! —

Al - tho' 'twas de - creed by the stars! —

dim.

Andante espressivo (♩ = 80)

ALMOND-EYES

f

Emperor: (to Almond-Eyes) And you?
Do you feel more kindly toward your emperor
now that you need not marry him?

My grate-ful heart re-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "My grate-ful heart re-". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (*mf*) dynamic.

joi - cing, All its glad-ness voi - cing, Thanks you for the gift of life and

The second system continues the vocal line with the lyrics "joi - cing, All its glad-ness voi - cing, Thanks you for the gift of life and". The piano accompaniment continues with a similar melodic and harmonic structure.

love be-stow'd a - new. And clouds their shad-ows shed-ding Sil-ver lin-ings

The third system continues the vocal line with the lyrics "love be-stow'd a - new. And clouds their shad-ows shed-ding Sil-ver lin-ings". The piano accompaniment features a more active right hand with chords and moving lines.

spread-ing Speak of joy to come and ten-der mem-ries to re - new.

WANG-HO

f

For

The fourth system continues the vocal line with the lyrics "spread-ing Speak of joy to come and ten-der mem-ries to re - new." and "For". The piano accompaniment features a steady bass line and a right hand with chords and moving lines. The system concludes with a double bar line.

ALMOND-EYES

f

For
 now, dear love, is joy our due, For

now, dear love, is joy our due,
 now, dear love, is joy our due,

Since now the stars,
 Since now the stars,
 L.H. L.H.

Since now the stars, re-ward our love so
 Since now the stars, re-ward our love so
p *rit.*

true.

CHORUS *f*

The stars must have made them do it, And

Allegro con spirito

The stars must have made them do it, And

if it must now be confess'd, The stars have no need to

if it must now be confess'd, The stars have no need to

rue it, They did it, we're sure, for the best!

rue it, They did it, we're sure, for the best!

ff

Presto

accel. poco a poco

*) No 23. FLOW, TEARS OF GLAD ELATION

Quartet

Almond-Eyes, Dooma, Wang-Ho, and Emperor

Andante (♩ = 69)

The musical score is written for a quartet in 3/4 time, featuring a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a metronome marking of 69 quarter notes per minute. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: 'No-ble and rapt li-ba-tion, Joy's ten-der, kind-ly tear, Joy's ten-der, kind-ly tear, Mark-eth our glad e-la-tion, Fall-ing on Dis-cord's bier. Fall-ing on Dis-cord's bier. Love out of tri-bu-la-tion Wrests vic-try's fi-nal spell, Wrests vic-try's fi-nal spell, Flow, tears of rapt e-la-tion! All's well that end-eth well, All's well that end-eth well! Flow, tears of glad e-la-tion, All's well that end-eth well! All's well that end-eth well!'. The score includes dynamic markings such as *p*, *p rit.*, *pp*, and *molto rit.*, as well as phrasing slurs and breath marks.

No-ble and rapt li-ba-tion, Joy's ten-der, kind-ly tear,
Joy's ten-der, kind-ly tear,

Mark-eth our glad e-la-tion, Fall-ing on Dis-cord's bier.—
Fall-ing on Dis-cord's bier.

Love out of tri-bu-la-tion Wrests vic-try's fi-nal spell,
Wrests vic-try's fi-nal spell,

Flow, tears of rapt e-la-tion! All's well that end-eth well,
All's well that end-eth well,

Flow, tears of glad e-la-tion, All's well that end-eth well!
All's well that end-eth well!

*) Preferably without accompaniment.

No 24 FINALE: ALMOND-EYES

Chorus

Allegro *ff* Al-mond-Eyes, Al-mond-Eyes,

Allegro (♩ = 132) *ff con brio* *sempre ff* Al-mond-Eyes, Al-mond-Eyes,

Love-li-est maid 'neath Mon-go-li-an skies!

Love-li-est maid 'neath Mon-go-li-an skies!

Heart so true, love to you

Heart so true, love to you Gives you the

Gives you the hap-pi-ness tru-ly your due. *accel.*

hap-pi-ness tru-ly your due; *accel.*

Tempo di Valse

f

Al - mond-Eyes, Al-mond-Eyes, —

Al - mond-Eyes, Al-mond-Eyes, —
Tempo di Valse (♩ = 72)

Dear-est of jew-els a fond heart could prize,

Dear-est of jew-els a fond heart could prize,

Charm so rare, form so fair.

Charm so rare, form so fair, —

None in the

None in the em-pire with you may com- pare.

em-pire with you may com- pare,

Allegro vivace *ff*

Al - mond - Eyes, Al - mond -

Al - mond - Eyes, Al - mond - Eyes, ———

Allegro vivace ($\text{♩} = 160$) *ff con brio* *8*

Eyes. ———

Ten - der the gleam in those twin stars that lies,

Ten - der the gleam in those twin stars that lies, *ff*

Hap - py swain who could

Hap - py swain who could gain ———

gain ——— *8*

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro vivace' with a metronome marking of 160. The score is divided into several systems. The first system shows the vocal line starting with 'Al - mond - Eyes, Al - mond -' and the piano accompaniment. The second system continues the vocal line with 'Al - mond - Eyes, Al - mond - Eyes, ———' and the piano accompaniment. The third system shows the vocal line with 'Eyes. ———' and the piano accompaniment. The fourth system continues the vocal line with 'Ten - der the gleam in those twin stars that lies,' and the piano accompaniment. The fifth system shows the vocal line with 'Ten - der the gleam in those twin stars that lies,' and the piano accompaniment. The sixth system continues the vocal line with 'Hap - py swain who could' and the piano accompaniment. The seventh system shows the vocal line with 'Hap - py swain who could gain ———' and the piano accompaniment. The eighth system continues the vocal line with 'gain ———' and the piano accompaniment. The score includes various musical notations such as dynamics (ff, ff con brio), articulation (accents), and phrasing (slurs, breath marks).

From them the
From them the glance oth - ers sought but in vain,

8

glance oth - ers sought but in vain. Bell To -

ff

mor-row, oh, to-mor-row is the joy-ous wed-ding day Of the luck-i-est of lov-ers to be

Ding, dong, ding, dong, ding, dong, ding,

Ding, dong, ding, dong, ding, dong,

(♩ = 160)

found in fair Cath-ay: So we'll wish them all the hap-pi-ness that mar-riage may be-stow, And

ding, ding, dong, ding, dong, ding, dong,

ding, dong, ding, dong, ding, dong,

(Bell tacet)

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'ding, ding, dong, ding, dong, ding, dong,'. The middle staff is a bass line with lyrics 'ding, dong, ding, dong, ding, dong,'. The bottom two staves are piano accompaniment; the right hand has a melodic line, and the left hand has a bass line. A '(Bell tacet)' instruction is placed above the piano accompaniment in the second measure.

May all their days be hap-py days and
may their paths be flow-er-strewn up - on the earth be-low. Ding, dong,

May all their days be hap-py days and
may their paths be flow-er-strewn up - on the earth be-low. Ding, dong,

Bell

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'May all their days be hap-py days and may their paths be flow-er-strewn up - on the earth be-low. Ding, dong,'. The middle staff is a bass line with lyrics 'May all their days be hap-py days and may their paths be flow-er-strewn up - on the earth be-low. Ding, dong,'. The bottom two staves are piano accompaniment. A 'Bell' instruction with an accent mark is placed above the piano accompaniment in the fourth measure.

all their hours glad, May nev-er thought of aught but love their hearts u-nit-ed hold, So

ding, dong, ding, dong, ding, dong, ding, dong,

ding, dong, ding, dong, ding, dong,

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'all their hours glad, May nev-er thought of aught but love their hearts u-nit-ed hold, So ding, dong, ding, dong, ding, dong, ding, dong,'. The middle staff is a bass line with lyrics 'ding, dong, ding, dong, ding, dong,'. The bottom two staves are piano accompaniment.

long live love - ly Al - mond Eyes, and long live brave Wang - Ho,

ding, dong, ding, dong. May

ding, dong, ding, dong. May

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a 2/4 time signature with a key signature of one flat. The lyrics are 'ding, dong, ding, dong. May'. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

each to each be all in all wher - ev - er they may go.

each to each be all in all wher - ev - er they may go.

The second system continues with two vocal staves and piano accompaniment. The lyrics are 'each to each be all in all wher - ev - er they may go.'. The piano accompaniment continues with a similar harmonic style, providing a steady accompaniment for the vocal lines.

Ding, dong, ding, dong, ding, dong, ding, dong,

Ding, dong, ding, dong, ding, dong, ding, dong

ding, dong, ding, dong, ding, dong, ding,

ding, dong, ding, dong, ding, dong, ding,

The third system features two vocal staves and piano accompaniment. The lyrics are 'Ding, dong, ding, dong, ding, dong, ding, dong,'. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with a rhythmic accompaniment for the vocal lines.

ding, dong, ding, dong, ding, dong, ding, dong,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

ding, dong, ding, dong, ding, dong, ding,

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding, dong,'. The second staff is another vocal line with a bass clef and the same key signature, containing two measures with lyrics 'dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,'. The third staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature, containing two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding,'.

ding, dong, ding, dong, ding, dong, ding, dong,

dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,

ding, dong, ding, dong, ding, dong, ding,

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding, dong,'. The second staff is another vocal line with a bass clef and the same key signature, containing two measures with lyrics 'dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding,'. The third staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature, containing two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding,'.

ding, dong, ding, dong, ding, dong, ding, dong,

ding, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong. To -

ding, dong. To -

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains two measures of music with lyrics 'ding, dong, ding, dong, ding, dong, ding, dong,'. The second staff is another vocal line with a bass clef and the same key signature, containing two measures with lyrics 'ding, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong. To -'. The third staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature, containing two measures of music with lyrics 'ding, dong. To -'.

mor - row, oh, to - mor - row is the joy - ous wed - ding day Of the
 mor - row, oh; to - mor - row is the joy - ous wed - ding day Of the

ff

luck - i - est of lov - ers to be found in fair Cath - ay: So we'll
 luck - i - est of lov - ers to be found in fair Cath - ay: So we'll

wish them all the hap - pi - ness that mar - riage may be - stow, And
 wish them all the hap - pi - ness that mar - riage may be - stow, And

may their paths be flow - er strewn up - on the earth be - low. May
 may their paths be flow - er strewn up - on the earth be - low. May

all their days be hap - py days and all their hours of gold, May
 all their days be hap - py days and all their hours of gold, May

nev - er thought of aught but love their hearts u - nit - ed hold, So
 nev - er thought of aught but love their hearts u - nit - ed hold, So

long live love - ly Al - mond-Eyes and long live brave Wang - Ho, May
 long live love - ly Al - mond-Eyes and long live brave Wang - Ho, May

each to each be all in all wher - ev - er they may go. Ding-

each to each be all in all wher - ev - er they may go. Ding-

ff

ff

ff

accel.

dong, ding - dong, ding - dong, ding - dong, ding - dong, ding -

dong, ding - dong, ding - dong, ding - dong, ding - dong, ding -

accel.

dong, ding - dong, ding - dong!

dong, ding - dong, ding - dong!

(Curtain)

fff

ff

fff