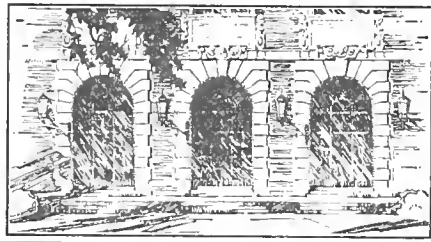


LIBRARY OF THE
UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

M1503
D64C76

Music



The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

L161—O-1096



THE CRIMSON EYEBROWS

MAY HEWES DODGE

AND

JOHN WILSON DODGE



Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

Maher & Tucker, Urbana, Ill.

The
**CRIMSON
EYEBROWS**

A Fantastic Romance
of Old China in
Three Acts



Book, Lyrics and Music by
May Hewes Dodge
and
John Wilson Dodge

Vocal score, with full dialogue, \$1.00
Stage Manager's Guide, \$1.00
Orchestra Parts for rental only

Complimentary Copy

PUBLISHED BY
THEODORE PRESSER CO.
PHILADELPHIA, PA.

Mabel L. Beebe

IMPORTANT

The copying of either the separate parts or of the entire Vocal or Piano Score of this composition by any process whatsoever, as also the orchestrating of any one or more numbers, or of the entire work, is forbidden and subject to penalties provided by the Copyright Laws of the United States of North America, in force July 1, 1909.

Rights for public performance can be obtained only by the purchase of a copy of this score, by or for each and every singer taking part.

THEODORE PRESSER CO.

Philadelphia, Pa.

THE CRIMSON EYEBROWS

Musical Numbers

ACT 1

1. Overture Instrumental
2. Happy Little Chinese Maidens Ting Ling and Girls
3. When Ting Ling Marries with Neptune Ting Ling, Wang Mang and Star Eye
4. What the Dicky Bird Sings to Me Old Buddha and Wang Mang
5. Pretty Little Ting Ling Ting Ling
6. A Heart That Loves You Most Ting Ling and Fanchong
7. Three China Maids Ting Ling, Ah Me and Buddha
8. With Pomp and Show We Come Chorus of Men
9. I Am Neptune from the Ocean Neptune and Chorus
10. Soon This Spitfire Will Be Gone Finale

ACT 2

1. Chinese Lullaby Ting Ling and Girls
2. The Wedding of December and May
Ting, Buddha, Star Eye, Wang and Neptune
3. Ting Ling's Eyes Fanchong
4. I Want You Ting Ling and Fanchong
5. Three Gay Conspirators Wang, Star Eye and Neptune
6. The World's Most Popular Love Lyric, "I Love You" Ah Me and Hing
7. Moon Rays Ting Ling and Chorus
8. A Nest That I've Built for You Ting Ling and Fanchong
9. She Will Marry the Man of My Choice Principals and Chorus
10. Ding Dong Temple Bells Finale—All

ACT 3

1. When Awake at Night Wang, Star Eye, Neptune and Chorus of Girls
2. Finale Entire Company

ORIGIN OF THE STORY

With the opening of the Christian era a usurper by the name of Wang Mang, who had been a powerful official during the reign of Emperor Gaiti, came to the Chinese throne. Wang Mang at the death of Gaiti had himself proclaimed Emperor. A conspiracy was formed by the great men of the state to overthrow Wang Mang, but he crushed all their efforts until a young rebel chief by the name of Fanchong gathered a huge army and opposed Wang Mang.

Fanchong had his followers paint their eyebrows red to show that they would be faithful to the last drop of their blood. They were known in Chinese history as THE CRIMSON EYEBROWS. Wang Mang and Fanchong are brought forth from the ashes of the past only because in their story lies a germ for the weaving of our plot. No attempt has been made to keep to historical facts. Our only object has been to amuse.

STORY OF THE OPERA

At the death of the Emperor Gaiti, a usurper, one Wang Mang, has come to the throne of the Chinese Empire. Wang fears that he will lose his throne to Ting Ling, daughter of Gaiti, and plots to marry her to one of his fellow conspirators, who will then proceed to make way with her. Wang very cleverly plays upon Ting Ling's romantic imagination by telling her that Star Eye, the court astrologer, has read in the stars that in a previous existence, she, Ting Ling, was Venus, and beloved by Neptune and that Neptune is now on his way to claim her as his bride.

Unfortunately for Wang's plans, Ting Ling meets Fanchong, leader of the Crimson Eyebrows, and believing him to be Neptune, falls in love with him. Accordingly when Wang presents his accomplice as "Neptune," Ting Ling promptly refuses to marry him.

Hing Lee, a spy of Fanchong's, learns of the conspiracy against Ting Ling, and warns Fanchong, who persuades Ting Ling to elope with him.

Unfortunately they are discovered, and Fanchong thrown into prison. Wang endeavors to hasten the marriage of Ting Ling and his accomplice and is about to order the execution of Fanchong, when Hing Lee, who in the meantime has won over the palace guards to Fanchong's cause, seizes the opportunity for which he has been waiting, and opens the palace gates to THE CRIMSON EYEBROWS.

Fanchong is saved and Ting Ling's throne restored to her. She commands that on the day she is proclaimed Empress, Fanchong be made Emperor.

Woven with the principal theme is a pretty love affair between Ah Me and Hing Lee, while Wang and his fellow conspirators furnish some splendid comedy scenes. Space prevents giving more than a thread of the plot.

COSTUMES

The costumes are Chinese all through the piece and can be rented of any costumer or are very easily made. Our Stage Managers' Guide gives drawings of the characters in costume and tells how to make them, also a diagram and drawing of the stage setting, dance steps, action on the songs, make-up, how the girls' hair should be worn, etc., etc.

CAST OF CHARACTERS IN THE ORDER OF THEIR FIRST APPEARANCE

PRINCESS TING LING, <i>daughter of the former Emperor</i>	<i>Soprano</i>
AH ME, <i>Ting Ling's cousin</i>	<i>Soprano</i>
WANG MANG, <i>the usurper Emperor</i>	<i>Baritone</i>
YI KANG, <i>the court astrologer, nicknamed "Star Eye"</i>	<i>Baritone</i>
KO MOO, <i>a distant relative of Ting Ling's, nicknamed "Old Buddha"</i> . . .	<i>Contralto</i>
FANCHONG, <i>leader of "THE CRIMSON EYEBROWS"</i>	<i>Tenor</i>
HING LEE, <i>an officer of the court; in reality a spy of Fanchong's</i>	<i>Baritone</i>
YEN CHEN, <i>an accomplice of Wang Mang's who impersonates "Neptune"</i> . . .	<i>Bass</i>
A chorus of ladies and nobles of the court, soldiers, etc.	

* Although Buddha is a masculine God, the widow of Emperor Gaiti is known in Chinese history as "Old Buddha."

SYNOPSIS

All three acts take place in the Emperor's palace garden in the Flowery Kingdom.

Act 1—Morning.

Act 2—Same afternoon and evening.

Act 3—Afternoon a few days later.

Time and Place—Peking, China. Several hundred years ago.

THE CRIMSON EYEBROWS

MUSICAL COMEDY

ACT I

No 1. Overture

Book, Lyrics and Music by
MAY HEWES DODGE
and JOHN WILSON DODGE

Scene - A garden of the royal palace, Peking, China. Wood wings at R. & L. Flowers, flags, lanterns etc. in profusion. A garden wall at B. and beyond this a landscape drop. Rustic seats at R. & L. A wing of the palace set at B. L. with door. At rise of curtain a chorus of girls enter singing.

Andantino con moto

The first system of the musical score is written for piano and bass. It begins in 4/4 time with a key signature of one sharp (F#). The piano part starts with a *mf* dynamic, followed by a *cresc.* (crescendo) section, and ends with a *sf* (sforzando) dynamic. The bass line consists of a steady eighth-note accompaniment.

Wedding of December and of May.

The second system continues the piano and bass accompaniment. It features a *mf* dynamic marking. The piano part consists of chords and single notes, while the bass part continues with a rhythmic accompaniment.

The third system of the score features a *f* (forte) dynamic marking. The piano part is more active with chords, and the bass part continues its accompaniment.

The fourth system concludes the piece with a *ff* (fortissimo) dynamic marking. The piano part features a melodic line with some grace notes. The bass part continues with a steady accompaniment. The system ends with a 3/4 time signature change.

Moderato

The first system of the Moderato section consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melody of eighth notes with slurs and accents. The lower staff is in bass clef with a 2/4 time signature, providing a harmonic accompaniment of eighth notes. A dynamic marking of *mf* is present at the beginning.

The second system continues the Moderato section with two staves. The upper staff features a more complex melodic line with slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *ff* is visible in the lower staff.

The third system of the Moderato section includes two staves. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with a dynamic marking of *ff*.

The fourth system of the Moderato section consists of two staves. The upper staff has a highly active melodic line with many slurs and accents. The lower staff has a complex accompaniment. A dynamic marking of *f* is present.

A Heart that Loves You.
Andante con moto

The first system of the Andante con moto section consists of two staves. The upper staff is in treble clef with a 4/4 time signature, featuring a melody of quarter notes with slurs. The lower staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment of quarter notes.

The second system of the Andante con moto section consists of two staves. The upper staff continues the melody with slurs and accents. The lower staff continues the accompaniment with slurs and accents.

First system of a piano score. It consists of two staves, treble and bass clef. The music features dense chordal textures with some melodic lines. The tempo markings *poco rit.* and *a tempo* are present. The key signature has two sharps (F# and C#).

Second system of a piano score, continuing the dense chordal texture from the first system. A *poco rit.* marking is visible towards the end of the system.

Moderato

Third system of a piano score, marked *Moderato*. The tempo is indicated by a metronome marking of 120. The music features a steady, rhythmic accompaniment with chords. The dynamic marking *mf-f* is present.

Fourth system of a piano score, continuing the *Moderato* section with consistent chordal accompaniment.

Fifth system of a piano score, continuing the *Moderato* section.

Sixth system of a piano score, concluding the *Moderato* section. It includes first and second endings, marked with '1' and '2'. The tempo markings *rit.* and *rit. e dim.* are present. The system ends with a double bar line and a final chord.

Moderato

8va
l.h.

Moon-Rays
Slowly and dreamily

Musical score for 'Moon-Rays' in 3/4 time, key of B-flat major. The score is written for piano and includes a left-hand part marked '8va l.h.'. The tempo is 'Moderato'. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

A Nest that I Built for You
Moderato non troppo

(if no orchestra is used go to next 4/4 movement)

Musical score for 'A Nest that I Built for You' in 4/4 time, key of B-flat major. The tempo is 'Moderato non troppo'. The score is written for piano and includes a left-hand part marked 'f non legato'. The piece concludes with a 'p' (piano) marking.

The first system of music consists of two staves. The treble staff contains a series of chords, starting with a triad of G4, Bb4, and D5, followed by a sequence of chords: G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, and G4-Bb4-D5. The bass staff features a melodic line of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F3

First system of a piano score. It consists of two staves, treble and bass. The music features a complex texture with many beamed notes and rests. A *rit.* (ritardando) marking is placed above the bass staff, and an *a tempo* marking is placed above the treble staff. The system concludes with a double bar line.

Second system of a piano score. It consists of two staves, treble and bass. The music continues with similar complex textures. A *rit.* marking is present above the bass staff. The system concludes with a double bar line.

Third system of a piano score. It consists of two staves, treble and bass. The music continues with similar complex textures. A *rit.* marking is present above the bass staff. The system concludes with a double bar line.

Fourth system of a piano score. It consists of two staves, treble and bass. The music continues with similar complex textures. A *rit.* marking is present above the bass staff. The system concludes with a double bar line.

Fifth system of a piano score. It consists of two staves, treble and bass. The music continues with similar complex textures. A *rit.* marking is present above the bass staff. The system concludes with a double bar line.

Andantino quasi moderato

The first system of music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment features chords and single notes, providing a steady harmonic foundation.

Ding, Dong, Temple Bells.

The second system continues the piece. It begins with a dynamic marking of *f* (forte). The melody in the treble clef is more rhythmic, with frequent eighth-note patterns. The bass clef accompaniment includes some longer note values, such as half notes.

The third system shows the continuation of the musical theme. The treble clef melody remains active with eighth-note figures, while the bass clef accompaniment provides a consistent harmonic support with chords and moving lines.

The fourth system continues the piece. The treble clef melody features some sixteenth-note passages. The bass clef accompaniment maintains the harmonic structure with chords and single notes.

The fifth and final system on this page. It begins with a dynamic marking of *ff* (fortissimo). The treble clef melody is more complex, with some sixteenth-note runs. The bass clef accompaniment includes some chords with accents. The system concludes with a double bar line.

No 2. Happy Little Chinese Maidens

CHORUS of GIRLS

CURTAIN

Moderato

The musical score is set in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction in the right hand, consisting of three measures of a triplet of eighth notes. The left hand provides a simple accompaniment of quarter notes. The chorus of girls enters in the second system with the lyrics: "Hap - py lit - tle Chi - nese maid - ens, 'Neath the al - mond tree, Fair as an - y lo - tus blos - som, In the King - dom we; Grace - ful as a". The piano accompaniment continues with chords and moving lines in both hands, including a section marked *ff* (fortissimo) in the second system.

Hap - py lit - tle Chi - nese maid - ens, 'Neath the al - mond
tree, Fair as an - y lo - tus blos - som,
In the King - dom we; Grace - ful as a

float-ing cloud-drift, In the Heav-ens up a - bove.

Dreaming of— a Princely lov - er, Who will claim our love.

TING LING enters from wing at L. and comes down C.

TING LING

con moto

I am — Prin - cess — Ting Ling Ling, Peo - ple — call me —

pret - ty too, With a man - ner quite be - witch - ing,

Do my looks ap - peal to— you? Do you like my

rav - en— tres - ses, And my paint - ed car - mine lips?

Do you like the— clothes I wear, And my rose - pink fin - ger - tips? Ah.

WANG AND STAR EYE. (*Enter from wing of palace at L. and come down C. F. All the girls except Ting Ling prostrate themselves with faces to the floor. Wang and Star Eye pay no attention to them.*)

WANG (*to Star Eye*): So, Star Eye, you say the milky way has emptied its contents into the big dipper and we can dispense with our supply of Pet milk for a while?

STAR EYE: Yes, Most Celestially August Ruler, I have consulted the starry oracles of the heavens and the five principals of the Universe and marked the signs of the Zodiac. I have observed the Dog Star chasing the last flea off his tail and Juniper making star eyes at Venus.

WANG: 'Tis well. I see the signs all point to the approach of dog days and the fleeing of discontent amongst my subjects, also many love affairs in the kingdom. (*Looking around and observing girls*): Get up, little ant-eaters. Your position gives me backache and I'm all out of Omega oil. (*Girls rise.*) Little Ting Ling may remain, as she is the bell of the palace. The rest of you may run along and take the gold fish out for a walk, but be careful and not stub your toes and fall in the water and spoil my pond lilies. (*Motioning to girls*): Now scoot. (*They exeunt R.*) (*To Ting Ling*): Now, little bell, hop over this way and I'll tell you what our good friend, Star Eye, has found in your horoscope.

TING: For me?

WANG: Yes, little sleigh-bell. Star Eye has discovered something wonderful for you.

TING: Goody! Tell me quick!

WANG: It seems that long, long ago you were none other than the beautiful star Venus.

TING: I, Venus? How wonderful!

WANG: Most extraordinary, but nevertheless true. One fine day, coming down to earth for your annual frolic on the beach with the mermaids, none other than Neptune met and fell in love with you.

TING: How sweet.

WANG: Neptune wished to give up the command of the navy and join the air forces.

TING: Was I then so beautiful?

WANG: Ah yes, as beautiful as the blossoms on the almond tree. That's why Neptune wished to change his bathing-suit for that of the air service, so he could fly with you.

TING: Think of it! I, a star!

WANG: Yes, indeed, you were a pretty picture.

TING: Then I was a picture star?

WANG: Yes, appearing exclusively in terrestrial dramas under the solar system.

TING: Was I happy with my Nepty?

WANG: No, there were only discords in your love duet as Mars couldn't spare Neptune from the navy, so he diplomatically bargained with Neptune in a very cunning manner.

TING: That explains why I am so sad at times.

WANG: No doubt about it, but we'll remedy all that. Star Eye will tell you further what he found in your horoscope.

STAR EYE: In marking the chalk route some call the milky way, and following the trail of your bookings when playing your most famous character, "Starlight," I found three sheets of you posted all along the highway of the yellow road that leads to the sun. At Saturn, where you played a long engagement, I found in the archives, an old pamphlet that told of Neptune's infatuation for you and the following interesting facts: Mars, wishing to pacify Neptune, told him that when he could gather a necklace containing all the most beautiful pearls in the sea, each one to be perfect in every respect and not varying one pennyweight, making a string not longer than two feet, then and then only would he consent to your union with Neptune.

TING: The mean thing! And did they have unions then?

STAR EYE: Certainly, unions and suits and everything. But to proceed. Neptune thought this would be easy, standing in as he did with all the lobsters at the oyster houses on Ocean Boulevard. But when he commenced bargaining for pearls he found the oysters all shut up like a lot of clams, having made a contract in his absence to furnish pearls for one of the Hollywood Queens who was to appear as "The Bride of the Sea."

TING: She was stealing my stuff.

STAR EYE: Sure she was and it was a super-production.

TING: They must have gotten into a pretty kettle of fish.

STAR EYE: Why not? It was water stuff, wasn't it?

TING: Oh! I see.

WANG: You never miss a cue I notice.

TING: Not like you would (*points to his queue*) because I've never worn one.

WANG: True, but I've had many a close shave!

STAR EYE: But to come back to the story. As time went on Neptune gathered one by one the pearls, until only last week he had completed the string.

TING: You're not stringing me?

WANG: Not you, my dear, but the pearls. And here they are (*taking string of pearls and putting them around Ting's neck*).

TING (*overjoyed, talking to pearls*): You darlings! So beautiful! Like the moon's rays on the milky way. I love you. And to think my Nepty gathered them one by one through all these years just for me. (*To Wang*): Look! Do they not make me beautiful?

WANG: They are simply an acquisition, my dear. Nature has made you beautiful.

TING: Of course, being a star, I must be beautiful. But tell me, where is my darling Nepty?

WANG: That's a secret. But you shall have your darling Nepty; never fear, and I promise you a wedding that will out-rival in sumptuousness anything that the movie directors have ever done.

TING: You've made me so happy. I shall bow many times to the tablet of my ancestors to ask for your happiness. I can never repay you.

WANG: Don't try, little one. After you get all I have in store for you, you'll be speechless (*winks at Star Eye*).

TING: My ancestors will rejoice with me, won't they, good kind Wangy?

WANG: Before I get through with you I promise that you'll be able to talk it over with them personally.

No 3. When Ting Ling Marries with Neptune ²¹

TING, WANG and STAR EYE

Moderato

WANG

Star Eye with his keen per-cep-tion,
On the beach you come to play, Up-
Tells you now with - out de - cep - tion, You were Ve - nus fair.
on that fair, warm sum-mer day, Nep - tune saw you there.

TING LING

With long gold - en hair. Ba - by eyes of shin - ing blue?
And he fell for fair! Did I have a suit of blue?

WANG

rit.

WANG and

Star Eye, is that real-ly true? It is true I know, I have said 'tis so.
Cun-ning cap and boot-ies, too? Suit of blue and red, That turned Neptune's head. When

Allegretto

TING

Ah STAR EYE Ah

Ting Ling marries with Nep - tune, We'll have a ju - bi - lee. — The

Ah Ah

stars will flirt with the mer - maids, There'll be scan - dal in the sea. — The

Ah Ah

mer - maids will fall for the oe - to - pus, For he has arms ga - lore. —

He can make love to lots of them, With plen - ty of room for more.

He can make love to lots of them, With plen - ty of room for more.

cresc. *8^{va}*

He can make love to lots of them, With plenty of room for more. —

He can make love to lots of them, With plenty of room for more. —

ff *without rit.*

(Ting and Star Eye reënt R.)

WANG: Little Ting Ling's well hooked with that line I gave her about Neptune. I'll let the reel out a few yards before I yank her into the boat. Things are coming my way.

BUDDHA: What of it? You're just breaking my little heart, that's all.

BUDDHA: (Enters from wing at L., sees Wang)
There you are, my sweet Wangy.

WANG: Oh! Is that all? (Aside) I'd like to break her head.

BUDDHA: What did you say, Wangy?

WANG: (Turns and looks anything but delighted.) And I just said things are coming my way. I forgot all about you.

WANG: I said your nose is red.

BUDDHA: It's just because you make me cry so much.

BUDDHA: Forgot your little sun-light?

WANG: You've stood in my light so long I've got a sun-stroke.

WANG: Well, stop the flood when around me. I don't like a weeping widow,—I mean the weeping willow kind of a woman.

BUDDHA: (Coquettishly) I know, I'm so brilliant.

BUDDHA: Every day I've bowed to the tablet of my ancestors asking them to hasten our marriage.

WANG: Yes, as smart as a whip.

WANG: Never mind your aunt's sisters. I don't want your whole family on my shoulders. And don't be impatient. As soon as we silence this palace bell, we'll talk about marriage.

BUDDHA: You will crack your little joke won't you Wangy?

BUDDHA: I know I'll be happy soon then, for you just love a murder.

WANG: Don't keep calling me Wangy.

BUDDHA: I just love to call you Wangy, for Wangy, Wangy I love you.
Do you love your Buddha too?

WANG: When I look at you I say you're right.

WANG: Woman, you'll drive me to murder.

BUDDHA: You're so impatient to get me aren't you Wangy?

BUDDHA: What, another?

WANG: Yes, to get you good and plenty.

WANG: Hush! Even the walls have ears.

BUDDHA: Wangy, I could just kiss you for that.

BUDDHA: But didn't you promise me that if I'd help you to get rid of the young Emperor so that you could take his place, you would marry me?

WANG: No! No! I just had breakfast, I mean some one might see you.

BUDDHA: You're always so discreet.

WANG: Well, what of it?

WANG: At times discretion is the better part of valor.

No 4. What the Dicky Bird Sings to Me

BUDDHA and WANG MANG

Moderato

Andante con moto

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderato'. After a few measures, the tempo changes to 'Andante con moto'. The right hand features a melodic line with grace notes, and the left hand continues with a steady bass line. Dynamics include 'mf' (mezzo-forte) and 'Vamp' (trill).

BUDDHA

The vocal line for Buddha is in 4/4 time. The lyrics are: "Wang - y, dear, come sit with me, Un - der - neath the wil - low tree. Wang - y, dear, come hold my hand, You dont seem to un - der - stand,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, following the vocal melody.

The vocal line for Buddha continues with the lyrics: "Hear the lit - tle Dick - y bird. Sing of joy that soon will be. That the Dick - y bird doth sing. All a - bout a wed - ding ring." The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

WANG

All this bunk a - bout this bird, Sev'-ral times from you I've heard,
 You are dream-ing,dream-ing quite, What he says you don't get right.

Let him sing and burst his throat, He will nev - er get my goat.
 He says mar-riage is a trial, Bet - ter,Wang-y wait a - while.

BUDDHA

Lit - tle dick - y bird a - sing - ing, Up in yon - der tree,

sempre legato

WANG

Sing - ing there up - on a lit - tle branch, So fool - ish - ly;

BUDDHA: And his song is all a - bout the love you have for me.)
 WANG: And his song is all a - bout a lot of bunk to me.)

rit.
 That is what he sings to me. (After last verse)

rit.

(*Exeunt R. I. E.*)

TING: (*Enters from wing at L. followed by AH ME. They go to seat at L. and sit*)
 Isn't it wonderful, Ah Me, that I'm going to marry Neptune?

AH ME: But, Ting Ling, he's wet and I thought you were a prohibitionist.

TING: Oh, I'll reform him.

AH ME: That's been tried before.

TING: But you forget that I'm Venus, more fascinating even than the Lórelei.

AH ME: I think she was a lie.

TING: Ah Me, you haven't a spark of romance.

AH ME: You mean I'm practical. I had to

see my sweetheart at least once before I became sentimental about him.

TING: But haven't I known Neptune for years and years? Star Eye says so and he knows.

AH ME: Is he as handsome as my Hing Lee?

TING: Handsome? Of course, stupid, how else could I love him? I don't remember exactly how he looks, but Star Eye says he's wonderful. He found it all in my horoscope.

AH ME: All right little lotus-blossom, you stay here and dream of your mackintoshed hero while I run to the kitchen and see that the Royal chef doesn't burn the peacock's tongues we're to have for lunch.

(*Exit at wing L.*)

No 5. Pretty Little Ting Ling

TING LING

Andante con moto

Pret-ty lit-tle Ting Ling, Shy, as you can see;
Like a lit-tle blos-som On the al-mond tree,

Head as full of ro-romance, Full as it can be. Dream-ing of a lov-er,
Pray-ing that I too, May ver-y pret-ty be. Like a lit-tle rose-bud,

non staccato

'Neath the big round moon, Pray-ing that he will come soon.
Kissed by morn-ing dew, I would have some kiss-es too.

ad lib. *ad lib.*

First I'll act quite cold and shy, Let him kiss me by and by.
From a man who's not a-fraid, Of a lit-tle Chi-nese maid.

ad lib. *ad lib.*

REFRAIN

Lento

rubato

First I'll look at him, Then he'll look at

me; Then he'll hold my hand, Ver-y ten-der - ly. Then he'll whisper

low, Just so I can hear, ⁴Wont you be my

own? For I love you dear?

- FANCHONG (*looking over garden wall at R. B.*): Please pardon my intrusion, but I thought I heard a nightingale singing. I find instead that it was Venus.
- TING: Oh! Are you Neptune?
- FANCHONG: That name will do as well as any. I trust I'm not intruding?
- TING: No, indeed, but isn't it rather uncomfortable up there?
- FANCHONG: I think it would be much more comfortable and interesting inside.
- TING: Well—
- FANCHONG: May I venture in then?
- TING: Nothing ventured, nothing gained.
- FANCHONG: Thanks, I'll just drop in on you.
- TING: Not on me, please; you'd make too much of an impression for your first call.
- FANCHONG: (*inside*): I hope the impression I make will equal what I feel here (*hand on heart*).
- TING: Have you heart trouble?
- FANCHONG: Very badly. It just came on me.
- TING: I'm awfully sorry.
- FANCHONG: That's good, for they say pity's a-kin to love.
- TING: And you'd like to be my relative?
- FANCHONG: Yes, a very close one.
- TING: But you can't be close and stay so far away.
- FANCHONG (*sits beside her and puts his arm around her*): That's much better, isn't it?
- TING: Yes, indeed. You do it so naturally.
- FANCHONG: Well, it's the natural thing to do.
- TING: Yes, seeing we've been engaged so long.
- FANCHONG: Yes, quite a while, isn't it?
- TING: But we must go and tell Wang that you are here.
- FANCHONG: No, no, that would never do.
- TING: But he wants to see you.
- FANCHONG: Yes, I know he does, but for the present we must keep our engagement a secret. You see, I came—well, a little early.
- TING: And you don't wish to surprise him?
- FANCHONG: Well, not in that way.
- TING: It will be heaps of fun, meeting you like this, and so romantic.
- FANCHONG: Wonderful! I'll come every day.
- TING: I'll show you a secret door in the garden wall, so you won't have to climb over, and I'll meet you every afternoon.
- FANCHONG: And I'll come in and make love to you.
- TING: Yes, I'll expect that. Have you loved and wanted me all these years?
- FANCHONG: I know now it was from the dawn of time.

No. 6. A Heart That Loves You Most

TING LING and FANCHONG

Deliberately

FANCHONG

My lo-tus blos-som, my al-mond flow'r,
My sun of morn-ing, my moon of night,

I've loved you al ways, each sin-gle hour. All thru the years to come
That leads me on - ward to love's own light. You are my star di-vine

poco rit.

you'll be the on - ly one, In my love garden, in my heart's bower.
and all my heart is thine, My sun of morn-ing, my soul's de - light.

poco rit.

TING *a tempo*

When you are with me, my heart is glad, When you are ab - sent
My heart is beat-ing with joy di-vine, For now I know that

a tempo

my heart is sad, For I have wait-ed dear, the things you say to hear,
your heart is mine, My sun-shine e'er will be deep in your eyes for me,

TING

And now I'm hap - py That you are near.
For all my heart, love, Is on - ly thine.

Moderato con moto

Ah. _____ Ah. _____

FANCHONG

Now my heart is gay like a wed-ding tune. Now my heart is gay like a

Now I've found you here I will hold you near,
 day in June. Now I've found you here I will hold you near,

rit. Close to a heart that loves you, dear. Ah. *a tempo*
 Close to a heart that loves you, dear. Now my heart is gay like a

Ah. _____
 wed-ding tune, Now my heart is gay like a day in June. I will

AH ME and BUDDHA.
(Enter from wing at L. and cross to seat at R.)

AH ME: Buddha, I'm as excited as Ting Ling, since you've told me that Neptune is really coming.

BUDDHA: Star Eye, whose big glass spies out all the secrets of the past, has told us all about Ting Ling's affair with Neptune, when she was Venus. I always knew she was a flirt.

AH ME: I know now why all the men make such a fuss over her.

BUDDHA: It will be a good thing for us when she's well married. She'll vamp your Hing Lee if you aren't careful.

AH ME: I love Ting Ling but I love my Hing Lee more. As you say, having an unattached Venus around is more of a temptation than any mere man ought to be subjected to.

TING: *(Enters from R. after showing Fan the secret door in garden wall) (seeing Ah Me and Buddha) What are you two gossiping about?*

BUDDHA: We were saying you must be impatient to see your Neptune after all these years.

TING: Oh, but I have seen him.

BOTH: You've seen him?

TING: *(Remembering her promise) (Exeunt R.)*

I mean of course in my mind's eye. After Wang told me Neptune was coming I stood before the tablet of my ancestors and asked them to send me a vision of him

AH ME and BUDDHA: *(Excitedly)* Yes?

TING: And they did.

AH ME: Wonderful! Tell us all about it.

TING: I thought I was sitting in the garden here, and all of a sudden Neptune appeared on the wall there *(pointing)* just like a Prince out of one of my old fairy stories. He told me how he had waited for me all these years and that he had loved me since the dawn of time. What do you think of that?

AH ME: I think it's wonderfully, sweetly romantic.

BUDDHA: And I think you have a good imagination.

TING: Just wait until you see him, you'll see how wonderful he is. But don't you dare try and steal him.

BUDDHA: You forget we're both in love all ready.

AH ME: Yes Cupid's been busy with three China Maids.

No 7. Three China Maids

TING LING, AH ME and BUDDHA

Sprightly

TING
AH ME
BUDDHA

Cu-pid's been bus-y with all of our hearts,
Love is con-ta-gious, I've heard peo-ple say,

TING *rit.* AH ME

Shoot-ing us full of his queer lit-tle darts. Mak-ing us sigh, And
We are quite sure that we caught it that way. First from a kiss, And

BUDDHA
a tempo

mak-ing us blush, Fill-ing our heads with a whole lot of mush.
then from a squeeze, This thing called love is an aw-ful dis-ease.

ALL TING AH ME BUD.
rit.

Three sweet Chi-na maids are we, You may count us. One, two, three.

ALL
a tempo

Sigh-ing for a lov-er's kiss, Days of mat-ri-mo-nial bliss;
Eyes a-light when he is near, When he's gone there comes a tear.
Cu-pid's bus-y as a bee, With three Chi-na maids- one, two, three.

WANG: *(Enters from wing at L. and comes down to them) (to Ting)* I've a great surprise for you, little dinner-bell.

TING: For me, Most Celestially August Wangy?

WANG: Uh hub, little bell-rope. See if you can guess what it is.

TING: You've bought me a new jade ring.

WANG: You already have a ring of your own.

TING: *(Making up to him)* Don't tease your little Ting Ling, good kind Wangy.

BUDDHA: *(To Ah Me)* She's vamping him—ill—

AH ME: *(Restraining her)* Hush—

WANG: It's going to please you as much as a divorcee's first alimony check.

TING: Then it must be wonderful.

WANG: Judge for yourself—Neptune's coming.

TING: *(Overjoyed)* Neptune coming? *(hugging him)* Oh, Wangy, you're a darling.

BUDDHA: *(To Ah Me)* See that? The hussy?

AH ME: Don't make a scene.

TING: How soon will my Nepty be here?

WANG: Right away.

TING: But I must change my clothes.

WANG: All right run along and get all doll-ed up. *(Ting Ling exits hurriedly, at wing at L.) (To Ah Me and Buddha)* You two go and round up the rest of my almond eyed lotus blossoms and bring them back here to meet this water commissioner.

(Ah Me and Buddha exennt R.) (Spats hands Hing enters from L.) Open the big gate and let Neptune and his followers pass. But have the guard doubled.

HING: *(Bows)* Very well your Excellency. *(Exit L.)*

No 8. With Pomp and Show We Come

CHORUS of MEN

Maestoso

(Singing as they enter)

TENOR
I & II

BASS
I & II

With

pomp and show we come, Beat the ket - tle drum;

Nep - tune's on his way, Greets his bride to -

day.

Pre - sents for the

bride

Make eyes o - pen wide.

Neptune enters from left. Comes down center.

Beads of cor - al, sea - shell ear - rings For his bride he brings.

Attacca

No 9. I am Neptune

NEPTUNE

In free, swinging style

I am Nep - tune from the o - cean, There's no
 sea - weed in my queue, I've a scale, tho', in my oc - tave, That I'll
 dem - onstrate to you. See my ret - i-nue of lob - sters, And at home I've mermaids
 cute, All dressed up so nice and nif - ty, in their one - piece bathing suit.

melodie sempre
legato
rit.

REFRAIN

Allegro e marcato

NEPTUNE

Where the light-house bells ding dong, And the bull frogs sing a

SOPRANOS and ALTOS

Where the light-house bells ding dong, And the bull frogs sing a

TENORS and BASSES

song. Each old shark has a lark Eve - ry time the o - cean's

song. Each old shark has a lark Eve - ry time the o - cean's

dark. And the mer-maid and the whale In a sea-shell take a

dark. And the mer-maid and the whale In a sea-shell take a

sail. There be - low with me go, And these things to you I'll show.

sail. There be - low with me go, And these things to you I'll show.

WANG: I find it impossible to express to you the sincerity of our greeting, most Augustly Celestial Ruler of the sea.

NEPTUNE: I see you don't understand, I rule not only in August, but during the winter season as well. Never the less I thank you for your kind words. It seems good to set my feet on dry land once more. The last time I was up here I came to remonstrate about this new fangled U boat that's been raising Cain with the chimneys on my palaces. If you have another war there won't be a decent chimney left in my domains. Now that we have exchanged these little preliminary courtesies, would it be presumptuous to ask you to ring that little bell, Ting Ling, so I can see if she will be in tune with my life buoys?

WANG: She's always in harmony with the boys. We'll wring her neck if you say so, but no doubt you'll desire to have that pleasure later, when you can enjoy it alone. (*Looking around to wing at L. B.*) But where is she?

TING: (*From door at wing*) Right here, Wangy.

WANG: Ah! Just in time. (*Goes to her and takes her to Neptune*) Behold your darling Neptune.

TING: (*With contempt*) What! That poor fish? He's not my Neptune.

WANG: Not your Neptune? Where do you get that stuff? What's the matter with him?

TING: Everything. Why he's an old man, white hair, wrinkles an' everything.

WANG: If you'd been in a perpetual bath as long as he has you'd be wrinkled too.

TING: He's not my Neptune I tell you, and I'm not going to marry him.

WANG: We'll not argue that point now.

TING: I won't marry him I tell you!

NEPTUNE: This is very embarrassing to me after waiting all these years to claim the promise Venus gave me on the beach that summer day. But this is only another example of the lack of sincerity of those bathing-beach courtships.

WANG: Don't take it too much to heart. It's only her way. Since she's learned that she was Venus she's been so stuck on her reputation that it's been almost impossible to live with her.

NEPTUNE: Yes I know how it is. I have some cat-fish at home that act that way.

TING: How dare you call me a cat?

NEPTUNE: That's only an example my dear, of all the pet names I have in store for you when once we're married.

TING: I could scratch your eyes out.

NEPTUNE: I can see we're going to have a wonderfully happy union.

WANG: Yes and I can see our little Ting Ling's bell is going to be cracked.

No. 10. Soon This Spitfire Will Be Gone

PRINCIPALS and CHORUS

Allegro

WANG

Soon this spit - fire will be gone,

ff *mf*

Detailed description: This system shows the beginning of the piece. The vocal line for Wang starts with a whole rest, followed by a melodic phrase in 2/4 time. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include fortissimo (ff) and mezzo-forte (mf).

NEPTUNE

Then my heart will sing a song. Ting Ling, Ting Ling, list - en, do;

Detailed description: This system continues the piano accompaniment and introduces Neptune's vocal part. The vocal line begins with a melodic phrase, followed by a rhythmic pattern. The piano accompaniment continues with the established rhythmic pattern.

TING LING

I will make your love ring true. This old tur - tle from the sea, Nev - er could be

Detailed description: This system continues the piano accompaniment and introduces Ting Ling's vocal part. The vocal line begins with a melodic phrase, followed by a rhythmic pattern. The piano accompaniment continues with the established rhythmic pattern.

BUDDHA

meant for me. To my an - cest - ors I pray, I will be a bride some day.

Detailed description: This system continues the piano accompaniment and introduces Buddha's vocal part. The vocal line begins with a melodic phrase, followed by a rhythmic pattern. The piano accompaniment continues with the established rhythmic pattern. The system ends with a double bar line and a key signature change to B-flat major.

Ah! Ah!

She is Prin-cess Ting LingLing, Peo-ple call her pret-ty, too,

The first system of the musical score is in 4/4 time with a key signature of one flat. It features a vocal line with two exclamations 'Ah!' and a piano accompaniment. The lyrics are 'She is Prin-cess Ting LingLing, Peo-ple call her pret-ty, too,'.

(simile)

(humming) Do her looks ap - peal to you?

With a manner quite be-witch-ing; *(hum)*

(humming)

The second system continues the musical score. It includes a vocal line with the lyrics 'Do her looks ap - peal to you?' and 'With a manner quite be-witch-ing;'. The piano accompaniment includes a section marked *(humming)*. The tempo/mood is indicated as *(simile)*.

And her painted car-mine lips?

(hum)

Do you like her rav-en tresses, *(hum)*

Do you like the clothes she wears, And her rose-pink fin-ger tips?

CURTAIN

End of Act I

ACT II

No 1. Chinese Lullaby

TING LING and GIRLS

*Ting Ling and girls on stage when curtain rises.**Not too fast*

When I was a ver - y
When I ver - y tired and

l.h.
rit. → *a tempo* *p*

lit - tle girl My moth - er sang to me,
sleep - y grew, And play had lost its charm,

Held me close a - gainst her lov - ing heart. So ver - y ten - der -
I would rest my wear - y lit - tle head, Up - on her lov - ing

ly. arm. *l.h.* *gr* She would wipe my child-ish tears a-way, and
Time has man-y, man-y changes made, and

rit.
make right ev-ry sin-gle wrong. I would that she could
years have swift-ly flown a-long, Yet mem-o-ry brings

rit.
sing for me, A-gain that ten-der bye-lo song.
back to me, A-gain that ten-der bye-lo song.

REFRAIN

Più lento e molto espressione

Lit-tle Chi-nese ba-by, With ten cun-ning toes.

Al - mond eyes and dim - pled cheeks, And mouth just like a

poco rit. *a tempo*

rose. 'Twas the Gods who sent you,

poco rit. *a tempo*

Moth - er's pre - cious pearl, Close your sleep - y

eye-lids, Lit - tle Chi - - nese girl.

p *molto rit.* *rubato* *rit.* *pp* *Sva*

TING LING

Lit - tle Chi - nese ba - - by, With ten cun - ning

GIRLS *humming*

toes. Al - mond eyes and dim - pled cheeks, And

mouth just like a rose. 'Twas the Gods who

sent you, Mother's precious pearl, Close your sleep-y

eye-lids, lit-tle Chi-nese girl.

(Girls exeunt R.)

WANG, BUDDHA, STAR EYE and NEPTUNE.

(Enter from wing at B. L. and go C.)

WANG: *(To Ting.)* No doubt by this time you have reconsidered the matter and are willing, nay, looking forward to a union with our good friend Neptune.

TING: It will have to be a much warmer day than any we have yet had this summer before you can make me take this matrimonial plunge with this deep sea diver.

WANG: Hoity toity! These stars are all alike, always kicking about their leading men.

TING: I don't like his bathing girl comedies. I want to star in a love drama.

WANG: You can star in a tragedy once you marry him.

BUDDHA: I think Neptune's a wonderful actor.

TING: Something tells me he's a bad actor.

NEPTUNE: It's evident you don't appreciate a real catch when you have one.

TING: Perhaps not, but I'm going to take you off my line and throw you back into the ocean.

STAR EYE: And defy the decree of the gods? It can't be done.

TING: There's no such word as can't.

WANG: For once you're right, and we will proceed with the wedding arrangements. So prepare for the ordeal,—I would say, the happy event.

No 2. The Wedding of December and May

TING LING, BUDDHA, STAR EYE, WANG, NEPTUNE

Moderato

(WANG) Prep-a-
(STAR EYE) In your

1 NEPTUNE
2 BUDDHA

ra - tions for the wed-ding, Will pro - ceed with ut-most care. I will
hor - o - scope I've seen it, You and Nep - tune must be wed. Such a

TING
give you sea-shell ear-rings, Ropes of cor-al for your hair. 'Round his
hand-some, gal-lant Nep-tune, He would turn a wom-an's head. Ev-'ry

ALL
neck I'd place a rope, That would fit him nice and tight. (Do not
time that he comes near, I will turn my head a-way. (TING) (I will
(Nev-er
(TING) (Let them

thus de - fy the Gods, Their com - mands are al - ways right.
 thus de - fy the Gods, Their com - mands can - not be right.
 mind her fool - ish talk, Him shell learn to love some day.
 call this fool - ish talk, I will soon be far a - way.

TING

Soon the wed - ding bells will ring for Ting - a - Ling - a - Ling, ———

BUDDHA

Soon bells will ring Ting - a - Ling, Ting - a - Ling. And the

STAR EYE

Soon bells will ring Ting - a - Ling, Ting - a - Ling. And the

WANG

Soon bells will ring for our Ting - a - Ling. ———

NEPTUNE

Soon bells will ring Ting - a - Ling, Ting - a - Ling. And the

And the bri-dal cho-rus soon will ver-y gai-ly sing. ———

cho - rus will sing, ver - y gai - ly sing. ———

cho - rus will sing, ver - y gai - - - ly will sing, For the

cho - rus will sing, ver - y gai - - - ly will sing, For the

cho - rus will sing, ver - y gai - - - ly will sing, For the

For the u - nion of this pret - ty lit - tle Chi - na Rose. ———

u - nion of this Rose, Chi - na Rose, Chi - na Rose.

u - nion of this Rose, Chi - na Rose Chi - na Rose.

u - nion of this Rose, Pret - ty Chi - na Rose. ———

u - nion of this Rose, Chi - na Rose, Chi - na Rose.

And for old Nep-tune who lives where sea-weeds grow.

And for old Nep-tune who lives where sea-weeds grow.

And for old Nep-tune who lives where sea-weeds grow.

And for old Nep-tune who lives where sea-weeds grow.

And for old Nep-tune who lives where sea-weeds grow, where the sea-weeds grow.

We will have a pal-ace made of pret-ty cor-al shell,

They'll have a pal - ace of sea - - - shell, of sea - shell,

They'll have a pal - ace of sea - - - shell, of sea - shell,

Soon bells will ring for our Ting - a - Ling.

We'll have a pal - ace of sea - - - shell, of sea - shell.



At the bot-tom of the sea where love-ly mer-maids dwell. _____

Down in the sea where the mer - maids dwell. _____

Down in the sea where the mer - - maids, the mer-maids dwell.

Down in the sea where the mer - - maids, the mer-maids dwell.

Down in the sea where the mer - - maids, the mer-maids dwell.



At this wed-ding all our hearts will sing a ron-de - lay. _____ When De-cember

Then hearts will sing ron - de - lay, ron-de - lay. When De-cember

Then hearts will sing ron - de - lay, ron-de - lay. When De-cember

Then hearts will sing will sing ron - de - lay. _____ When De-cember

Then hearts will sing ron - de - lay, ron-de - lay. When De-cember

weds with bonny May.

weds with bonny May.

weds with bonny May.

weds with bonny May.

weds with bonny May.

(*Exeunt R. 2 E. When they get to exit Wang taps Neptune on shoulder and he and Neptune return to C.*)

WANG: (*After he taps Neptune on shoulder*) Just a moment. It's plain Ting Ling doesn't fall for you. Of course I don't blame her for that, but I can't let it interfere with my plan. (*Hing enters from wing at B.L. and listens*) After you're married you are to take her on your supposed journey to your domains.

NEPTUNE: Yes -

WANG: You are to drop her into the water and see that she doesn't have one of these new fangled life-savers in her pocket. Here, have one, you may need it. (*Gives him candy life-saver*) Remember, I don't want her coming back here and spoiling my game. You do your part without a slip or you'll take a long sojourn with your ancestors.

NEPTUNE: My one wish, oh son of Heaven, is to carry out your commands.

WANG: See that you do or they'll carry out your remains. Come, I wish to give you further instructions. (*They exeunt L. Wang first, followed by Neptune*)

HING: (*Comes out of hiding and goes C.*) So the crafty Wang is planning to have Ting Ling sent to the bottom of the sea. Well, we'll see about that.

FANCHONG: (*Enters from R.*)

HING: (*Rushes to him*) I was just about to send for you, General.

FANCHONG: You have news of importance?
C. E - 85

HING: Of grave importance, General, (*looking around*) Wang is to hasten Ting Ling's wedding and afterwards drown her.

FANCHONG: Drown her? I didn't think he'd go that far.

HING: That's their plan.

FANCHONG: We'll have to strike sooner than I expected. You've done your work well, Hing, and I'll see that you are properly rewarded.

HING: Thank you, General, but when I joined the Crimson Eyebrows did I not promise to give my heart's blood if necessary?

FANCHONG: I know you did, like the rest of our brave comrades and I shall not forget your devotion. We are depending upon you to watch for an opportunity to open the big gate so we can take possession of the palace.

HING: Already I have persuaded a number of the palace guard to join our forces. Discontent is rife in Wang's troops and we may be able to take the palace without blood-shed.

FANCHONG: Splendid! Keep the good work up. Now run along as I have another matter to attend to.

HING: I understand perfectly, General, and I will try and keep the coast clear.

FANCHONG: Your discretion is both gratifying and commendable.

HING: (*Salutes and exit L.*)

No 3. Ting Ling's Eyes

FANCHONG

Andante con moto

legato

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked 'legato' and features a flowing, melodic line in the right hand and a more rhythmic accompaniment in the left hand.

The second system introduces the vocal line. The treble clef staff contains the vocal melody with the lyrics: "The stars in the sky are my Ting Ling's eyes, And the / The rose on the bush is my Ting Ling's cheek; And the". The piano accompaniment continues in the bass clef staff, marked with a dynamic of *mf*.

The third system continues the vocal line with the lyrics: "brook - let her voice so sweet. The sound of the leaves fall - ing / cher - ry her lips so red. The gloss of the rav - en's". The piano accompaniment is shown in both treble and bass clef staves.

The fourth system concludes the vocal line with the lyrics: "in the wood, The pat - ter of her dear feet. The / jet black wing. The glo - ry that crowns her head. The". The piano accompaniment is shown in both treble and bass clef staves, with a *rit.* marking above the final measure.

a tempo

moon a - bove has a eun - ning look, For
sun a - bove is her win - ning smile, That

a tempo

he knows my se - cret well. Oh Mis - ter Moon is the
warms the heart of you. Like the lil - y so

rit.

l.h.
rit.

smile you wear A prom - ise that you won't tell?
white and pure, Is her loy - al heart so true.

f *dim. e rit.*

f *dim. e rit.* *rit.*

REFRAIN

slower and with expression

Ting Ling your voice like sweet mu - sic is ring - ing

quasi arpa
legato

Sets my heart sing - ing With love fond and true.

Like temple bells All to wor - ship are bring - ing,

With a - do - ra - tion I wor - ship you. wor - ship you.

TING: (*Enters from wing at B.L. and joins Fanchong at C.*) Oh, I'm so glad you're here.

just the right thing. Shall I get my things?

FANCHONG: (*Embraces her*) So am I—

FANCHONG: We can purchase what you need. I'll come back for you in about an hour, it will be getting dark then and we can get away without being seen.

TING: Wang is trying to pass off another Neptune on me and make me marry him.

FANCHONG: But you'll not do it, will you?

TING: (*Demurely*) Do you want me so very much?

TING: I'll never marry any one but you.

FANCHONG: More than I can tell.

FANCHONG: Then you must elope with me.

TING: Suppose you try.

TING: You're so comforting and always say

FANCHONG: All right. Listen—

No 4. I Want You

TING and FANCHONG

Moderato

FANCHONG

The
The

rose - bud longs for the morn - ing sun, The vi - o - let for the
moon - flower longs for the sun - set hour, And twi - light's pur - ple

mf
a tempo

dew, The gold - en bee sweet hon - ey seeks, But
hue. The her - mit thrush longs for his mate, But

TING

I want you. The brook - let longs for
I want you. The swal - low longs to

bright summerdays, And smil - ing skies of blue. So
soar on high, Neath balm - y skies of blue, The

she can dance in her de - light, But I want
ram - bler ros - es long to climb, But I want

Con moto

you.
you. FANCHONG I want you in the morning, At dawning of day; I
I want you in the morning, At dawning of day; I

want you in De - cem - ber, I want you dear, I want you in May. I
want you in De - cem - ber, I want you dear, I want you in May. I

want you in the even - ing, When stars shine a - bove, I
 want you in the even - ing, When stars shine a - bove, I

want you, dear, for - ev - er, For you're the one I love.
 want you, dear, for - ev - er, For you're the one I love.

rit.
pitu rit.
 (Exeunt R.)

WANG, STAR EYE and NEPTUNE. (*Enter from L. 2. E. and go C.*)

WANG: (*To Star Eye*) After showing me how to get rid of the continuous ringing of this little bell about the palace I have been undecided whether to reward you or kill you.

STAR EYE: I think I should prefer the former.

WANG: Well, if you continue as you have been doing perhaps I'll let you live a while longer.

STAR EYE: That sounds encouraging.

NEPTUNE: Then you must consider, oh son of Heaven, that loyalty should have its just reward.

WANG: One word for Star Eye and two for yourself, eh?

NEPTUNE: Not at all. I shall at least be of service to you until Ting Ling is silenced.

WANG: Yes, you can safely count on that.

STAR EYE: Who but myself could have told you that Ting Ling has a sweetheart that meets her here in the garden? Who but I could have seen it in the stars?

WANG: Are you sure I didn't see it from the back stairs? But you warned me, so I'll give you the benefit of the doubt.

STAR EYE: There's no doubt about it — the stars have said 'tis so.

WANG: Well if I find you've hit the bull's eye on this I'll give you a shot on showing me the way to rid myself of this old Buddha.

STAR EYE: We've tried every poison known, except —

WANG: Except what?

STAR EYE: Home brew.

WANG: Did you get that from the stars too?

STAR EYE: No, from the cellar. That would be a nice quiet way of ridding yourself of her.

WANG: It ought to be quiet enough seeing it comes from a still.

STAR EYE: I think she'd swallow it.

WANG: If she does she'll get a good internal alcohol rub.

NEPTUNE: That would do her good.

WANG: Yes, good and plenty; I guess I'll have to let you both live for a while longer for it seems a shame to break up this trio of gay conspirators.

No 5. Three Gay Conspirators

WANG, STAR EYE and NEPTUNE

Allegro moderato

WANG: Long a - go I was a clerk, But some-how nev - er liked the work, That
 STAR EYE: First I was a cir - cus fak - er, Then be - came a cit - y bak - er,
 NEPTUNE: First I cooked in a ho tel, Un - til one day my eakes all fell, And

get - ting up at half - past four, Al - ways seemed a use - less bore.
 Then boot - leg - ging came in style, So I tried that for a - while.
 then I ran a fish - ing boat, Till no long - er it would float.

So I thought I would con - spire, And see if I could not rise higher. I
 Then a lit - tle book I read, A - bout the stars there o - ver - head. And
 Then I begged up - on the street, But walk - ing seem'd to hurt my feet.

*a tempo**rit.*

rose so high I stand a - lone, And sit up - on the Em-p'ror's throne.
 now be - hold right here in me, A mas - ter of As - trol - o - gy.
 Then my Em-p'ror sent for me, And said Old Nep-tune you must be.

*a tempo**rit.*

STAR EYE. WANG

Three gay con - spir - a - tors we, Deal death in cups of tea,

NEPTUNE

Three gay con - spir - a - tors we, Deal death in cups of tea,

Fill food with ground-up glass, In - spec - tion it would pass.

Fill food with ground-up glass, In - spec - tion it would pass.

Trap doors right in the floor, Thru them you'll rise no more,

Trap doors right in the floor, Thru them you'll rise no more,

The image shows a musical score for a song. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system is identical to the first. The third system shows a grand piano accompaniment with both treble and bass clefs. The lyrics are: "Cut-throats at ev-ry hand Wait our com-mand." The music is in a minor key, indicated by one flat in the key signature.

(Exeunt R.)

AH ME and HING. (*Enter from L. 2. E. and go C.*)

AH ME: (*As they enter*) Ting Ling! Ting Ling! That's all I hear from morning until night! You're just like all the rest of the men, always talking of Ting Ling.

HING: You are unjust. I desire only to help her.

AH ME. So do all the rest of the men in the palace.

HING: But you don't understand. She's in great danger.

AH ME: So is your heart if you don't keep a way from her. I thought you had eyes only for me.

HING: I'm going to trust you with a secret.

AH ME: About Ting Ling I suppose.

HING: Why - yes - I -

AH ME: Then you needn't. I don't care to pry into your secrets.

HING: Come, come, Ah Me. You wouldn't have me disloyal to our rightful ruler who is none other than Ting Ling. As you know, Wang is a usurper and to strengthen his position - plans to kill Ting Ling.

AH ME: (*Horried*) TO KILL HER?

HING: This marriage is only a farce, and the supposed Neptune, one of Wang's conspirators. After the marriage Ting Ling will be taken out to sea and thrown to the sharks

AH ME: (*With agitation*) Horrible! We must save her.

HING: Powerful influences are all ready set in motion to save her and her throne. This is why I have had so much to say to her. She's in love with my General Fanchong. He comes here every day to see her.

AH ME. Then she does meet some one in the garden. The sly minx, I suspected it, but I'm ashamed to say I was afraid it was you. I've been a bad Ah Me to be jealous haven't I?

HING: Not a bit. I like it, for it proves your heart is mine and gives me courage to sing to you the old song Adam sang to Eve in the garden when the world was young.

AH ME: Did the song have pretty lyrics?

HING: Although the shortest love lyrics ever written they've proven to be the most popular.

AH ME: Please tell me.

HING: Only three little words, "I love you!"

AH ME. They're too dear for anything. Say them again.

HING: That's just what Eve said to Adam.

64 No. 6. The World's Most Popular Love Lyric

"I LOVE YOU"

AH ME and HING

Moderato

leggiere
 Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is in a key with three flats (B-flat major or D-flat minor) and includes a section marked *leggiere*.

HING

There was a love - ly night - in - gale Sat
 There was a gay and dane - ing brook, Went
 Musical notation for the first line of the song, including vocal line and piano accompaniment.

sing - ing in - a tree; It seemed his lit - tle
 mer - ri - ly on - her way, I won - der now if
 Musical notation for the second line of the song, including vocal line and piano accompaniment.

AH ME

throat would burst, He sang so sweet to me. The
 you - can tell. Just what she had to say? She
 Musical notation for the third line of the song, including vocal line and piano accompaniment.

ly - rics were di - vine, They thrilled me thru and
laughed and told the sun, "I wish they on - ly

thru, I could not quite get eve - ry word, But
knew, Old Ad - am stole those words from us, Those

rit. *a tempo*

REFRAIN

BOTH

he sang "I - love you." And he sang a song nei - ther
three words "I - love you."

short nor long, Ad - am

sang this tune 'neath the big round moon,

Eve remarked "those words are dear,"

Once a-gain that song I'd hear. Ev - 'ry

sin-ger thinks those old words are new, Those three old words, "I love you?"

(Exeunt R.)

(The lights have gradually lowered and the moon has come up)

TING: (Enters from wing at L runs and looks off R.) I wonder what's keeping him? (Looks up at the moon) Ah, pale moon, with your beautiful rays, guide lum safely to his waiting Ting Ling.

No 7. Moon Rays

TING LING

Moderato

The piano introduction consists of two staves in 4/4 time. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Pale moon, mis - tress of the night,

The first vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Bath - ing all with wondrous light, Bring - ing all things

The second vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a moving bass line.

un - der your soft spell, 'Till no words our joy can tell.

The final vocal line concludes the piece. The piano accompaniment ends with a *rit.* (ritardando) marking. The key signature changes to two flats (B-flat and E-flat) in the final measure.

Moon - rays, with your soft ca - ress, Rob - ing all in

mf
a tempo

sil - ver dress, Pale moon, mis - tress of the night, Guide my

love to me safe - ly to - night.

REFRAIN

dreamily

Moon - rays, with your light, Guide my love to

pp
mf

me to - night, Guide him, moon, I pray,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'me', followed by a quarter note 'to - night,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

He's been now too long a - way, I a - wait his

The second system continues the vocal line with a half note 'He's', a quarter note 'been now', a quarter note 'too long', and a half note 'a - way,'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

voice to hear, Tell - ing me that he is near; Moon - -

rit.

The third system features a vocal line with a half note 'voice to hear,', a quarter note 'Tell - ing me', a quarter note 'that he is near;', and a half note 'Moon - -'. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. A 'rit.' marking is placed above the final measure.

poco - - *a* - - *poco*

rays, with your light, Guide my love to - night.

The fourth system begins with a vocal line containing a half note 'rays,', a quarter note 'with your light,', a quarter note 'Guide my love', and a half note 'to - night.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. 'poco' and 'a' markings are placed above the first and third measures respectively.

TING

Ah, _____ Ah, _____

SOPR. & ALTO

Moon - - rays, with your light, Guide my love to

TENOR & BASS

Ah, _____

me to - night, Guide him, moon, I pray,

Ah, _____

He's been now too long a - way, I a - wait his

Ah, Ah, Ah,

voice to hear, Tell - ing me that he is near, Moon -

rit. Ah, poco Ah. a poco

rays, with your light, Guide my love to - night.

rit. poco a poco

FANCHONG: (*Enters from R. goes to Ting and they embrace*) Did you think I was never coming?

TING: I've been waiting a long time. But now that you are here let's hurry.

FANCHONG: We'll have to wait just a bit until the moon goes under a cloud.

TING: Is it safe to stay here?

FANCHONG: As safe as anywhere. But don't worry we'll soon be far away in our own little home that I have all ready for you.

TING: Just you and me?

FANCHONG: Just we two away from all the world like two doves in a nest.

No 8. A Nest That I've Built for You

TING LING and FANCHONG

Moderato con moto

FANCHONG

Fly with me to a
You and I way—

cute lit - tle nest, That I have built for you,
up in a tree, Perched there the whole day long.

TING LING

Where all our songs from morn 'till night, Will be of love true.
There on a branch we'll sing our lay, Our lit-tle love song.

FANCHONG

And in our nest a - way from the world, We will bill and
Noth-ing to do from morn-ing 'till night, But to bill and

TING LING

coo. coo. You will make love to no one but me,
Sun - ny and joy - ous will be my days,

FANCHONG

As all true love doves do. Coo, coo, coo means I love you,
Days that I'll spend with you.

TING LING

And I will be ev - er true.

FANCHONG

We'll be safe in our own nest,

With my head up - on your breast. Just we two will bill and coo.

With your head up - on my breast.

Safe and warm thro' an-y storm, In the
As true love doves al-ways do. In the
nest you've built for two.
nest I've built for two.

rit.
a tempo

(Lights all up with a flash as Wang, Star Eye and Neptune enter R. 3. E. Wang up back of Fun. and slaps him on shoulder. Ah Me, Buddha and Hing enter L. 2. E. Cho. R. E. 1. 2. and 3. and L. 1. 2. and 3. Forming back of principals.)
(Ting goes to R.)

FANCHONG: (Rises when Wang slaps him on shoulder to L. goes to L. of stage & to R. of Buddha) Trapped!

WANG: Yes and you'll be clapped into a different kind of a nest than what you've been singing about.

TING: (To Wang) How dare you! He's my hero, my real Neptune.

WANG: He'll sing a different tune before I get through with him.

TING: He's my really truly honestly Neptune, I tell you.

WANG: Oh, he is, eh? Well in that case I'll let him do a water stunt with a nice big stone around his neck.

TING: But he'd drown.

WANG: Why speak of unpleasant things? In the mean time I'll amuse him by letting

him try out a few of the new stunts we have in the torture chamber.

TING: You'll break my heart.

WANG: Nonsense. I'll only break a few of his bones. After your wedding to the real Neptune I'll let him do his nautical act for the amusement of the guests. As for you, get busy and do a little of this coo, coo business with the husband the gods have sent you. (Swings her around to Neptune's R.)

TING: I tell you I won't be pushed into this marriage.

WANG: Nobody wants to push you into it. I'll just give you a gentle little shove.

TING: Well, I won't be shoved either.

WANG: You're making an awful fuss over a little thing like a wedding, especially for one who has been a movie star. Now get this straight. You're booked for this event and I guarantee your appearance.

TING: I promise you I'll break the contract.

WANG: And I promise YOU if you do I'll stop your clanger.

No 9. She Will Marry the Man of My Choice 75

WANG, NEPTUNE, STAR EYE, FANCHONG

BUDDHA, AH ME, HING and CHORUS

Andante con moto

WANG *quasi recit.*

She will mar-ry the

NEPTUNE

STAR EYE

man of my choice, The man of his choice is me, I'm the guy who

FANCHONG

BUDDHA

picked the groom, And you're a bum pick - er I see. I

AH ME

wish they'd make this fuss o - ver me, This wedding I say is a

HING

ALL

crime; Don't wor-ry, Ah Me, we'll spoil their plot, There's going to be a hot time.

No 10. Ding Dong Temple Bells

CHORUS

Andante con moto

Ding dong, Soon the tem - ple bells, the bells will ring,

Ding dong, Ding dong, Ding dong,

Ding dong,

Ding dong, For the wed - ding of our Ting - a - Ling. Ding dong, Soon a

Ding dong, Ding dong, Ding dong, Ding dong,

Tem - ple bells, Ding dong,

Chi - na mer - maid there will be, At the bot - tom

Ding dong, Ding dong, At the bot - tom

Ding dong, Hear the wed-ding cho-rus gai-ly sing,
of the sea.

of the sea. Ding dong, Ding dong, Ding dong,
Of the sea. Ding dong,

Ding dong, Proph-e - cy of hap - pi - ness they bring, Ding dong, Joy the

Ding dong, Ding dong, Ding dong, Ding dong,
Tem - ple bells. Ding dong,

tem - ple bells, the bells will bring, For our Ting - a - - Ling.

Ding dong, Ding dong, For our Ting - a - - Ling.
For our Ting - a - - Ling.

fff

CURTAIN

End of Act II

ACT III

At rise of curtain, Wang, Star Eye, Neptune and Girls are on stage. Wang at C. Star Eye R. and Neptune L. Girls grouped back of them.

No 1. When Awake at Night.

WANG, STAR EYE, NEPTUNE and CHORUS of GIRLS

WANG

Ev-'ry thing is go-ing fine, In
fact too well; Some-thing trou-bles, what it is I can - not tell.
Things a - bout to hap - pen, Cast shad - ows, so they say;
Won - der what the mat - ter is, Why I feel this way.

STAR EYE

Ere he reached the Em-p'ror's chair, He'd plan each day,

How the right - ful rul - er He could put a - way;

But af - ter the deed was done, And he'd tak - en flight,

NEPTUNE

In his bed he'd lie and shake, Through the long dark night. This

spook - y talk is ge - ting me, I long for rest. This

Nep - tune stuff is aw - ful, I don't feel my best.

If th s scheme goes fluke - y flu, Then my fin - ish it will be. I

wish I'd stayed a fish - er - man, Up - on the Chi - na sea.

Andante

When a-wake at night Up and down my spine Come
 And all is still Goes a creep-y chill,

Mysterioso

ghost-ly forms To clutch my throat, The
 That grin and gloat To clutch my throat,

hoot-owls screech, The cov-ers pull
 I run for bed, Up o'er my head,

'Tis then I wish that I were quite dead.
 'Tis then I wish that I were quite dead.

- WANG: There must be some reason for this general depression. (*To Star Eye*): Have you given the stars the once over to ascertain what the future holds?
- STAR EYE: Yes, Celestially August Ruler, I have consulted the starry oracles and the five principals of the—
- WANG: Can all that lingo and get down to brass tacks. I'm too nervous to listen to a lecture.
- STAR EYE: Certainly, Celestially August Ruler. I found by following the blue road—
- WANG: The blue road! *Idiot*. That explains why we all have the blues. Well, what did you find?
- STAR EYE: I found that the stars seemed undecided, but it looked as though there would be a squall.
- WANG: No wonder we're all crying around. Is that all you found?
- STAR EYE: I could see, but rather faintly, an execution.
- WANG: Well, perhaps after all I may have to execute you and Neptune to appease the Gods.
- NEPTUNE: I knew all these goose pimples meant something.
- STAR EYE: To execute me, Celestially August Ruler, would be to endanger your future well-being, as I am a protege of the stars. Of course, you still have Neptune left, whose execution would in no way offend the stars.
- NEPTUNE: But it would hurt my feelings.
- WANG: You shouldn't be so sensitive. It would be over in a minute.
- NEPTUNE: Yes, but one is such a long time dead.
- WANG: Well, that wouldn't interfere with any of our plans.
- NEPTUNE: But it would upset some of mine.
- WANG: I never saw such a selfish man.
- STAR EYE: If I might venture to suggest—
- WANG: That's the best little thing you do. Well, let's hear it.
- STAR EYE: Suppose you execute this would-be Neptune. That would still leave you the original Neptune to carry out the plan regarding Ting Ling.
- WANG: I hate to change my mind about such a small matter as an execution, but since I must get rid of Ting Ling first, perhaps the stars can wait.
- NEPTUNE: This plan especially appeals to me.
- WANG: There he goes, always thinking of himself.
- NEPTUNE: I was only overjoyed to be of further use to you.
- WANG: Perhaps after all I was hasty in my judgment.
- NEPTUNE: I assure you, most Celestially August Emperor, Son of Heaven—
- WANG: That will do. I'll take your word for the rest (*spats hands*).
- HING. (*Enters L. 2. E. and salutes.*)
- WANG: Bring the prisoner before me.
- HING: Which one, Celestially August Ruler?
- WANG: Which one? How many are there?
- HING: About four hundred.
- WANG: I didn't know we had such an aristocratic gathering as the four hundred. I want the bird that's been singing this coo-coo stuff to Ting Ling. And make it snappy.

HING (*salutes and exits*).

WANG: Now I'll show you how to trim this coo-coo bird's clock.

FANCHONG. (*Enters L. 2. E. and goes C. to R. of Wang.*)

WANG (*surprised*): How'd you get here alone and without ball and chain as I ordered?

FANCHONG: I walked here. As for the ball and chain, I've left that for you and your cut-throats.

WANG: What do you mean by addressing your Emperor in this manner?

FANCHONG: I mean, you're through.

WANG: Through? We'll see about that.

FANCHONG: Just a moment (*raises his arm up and down three times*).

WANG: What are you trying to do, demonstrate Walter Camp's daily dozen?

FANCHONG: This won't be a physical culture demonstration, but a physical torture one for you.

(*Hing enter L. 3. E. with men following. Their eyebrows are painted red. Ting enters R. and rushes to Fanchong. Buddha and Ah Me follow Ting and they are followed by girls. Ah Me goes to Hing.*)

WANG: What does all this mean?

FANCHONG: It means your reign of terror is over. I've taken possession of the palace and all your soldiers have joined *The Crimson Eyebrows*.

WANG: Merciful Buddha! They've joined the Reds. (*To Star Eye*): You better go and smash your star-gazing instruments. We won't need them any longer.

STAR EYE: But I joined the opposition sometime ago.

WANG: Well, I still have my old water wagon, Neptune, for company.

FANCHONG: We have pardoned Buddha and Neptune, as they were more sinned against than sinning. There is yet one loop hole left for you.

WANG: Show it to me.

FANCHONG: I have taken possession of the palace in the name of the Princess Ting Ling, the rightful ruler, and she has interceded for you.

WANG: I always said she was a nice girl.

FANCHONG: You are to escape the headsman's ax, providing you marry Buddha.

WANG: That's right, kick a man when he's down. I always knew that woman would get me, by hook or crook.

BUDDHA (*going to Wang and putting her head on his shoulder*): I love you, Wangy, even if you are a crook.

WANG: Well, I suppose I'll have to take you.

BUDDHA: You're so sweet to me, Wangy.

FANCHONG: Everything has ended happily, the rightful ruler is placed upon the throne, and—

TING: But I don't want the throne; I want just you.

WANG: Pretty soft for him, I'd say.

TING: You have not only won the heart of the Princess, but saved the throne for her and it is my command that when I am crowned Empress you shall be crowned Emperor.

ALL: *Hurrah!*

FANCHONG: My noble soldiers and my friends, I thank you. Ting Ling and I will do our best to give you a just reign and we'll never forget that we owe our throne and happiness to my noble followers, *The Crimson Eyebrows*.

FINALE ACT III

No 2.

ENTIRE CO.

Moderato

SOPRANO & ALTO

Musical score for Soprano & Alto and Piano accompaniment. The score is in 4/4 time and consists of three systems. The first system shows the vocal staves and the beginning of the piano accompaniment. The piano part starts with a forte (*f*) dynamic and includes a *poco rit.* marking. The vocal staves are currently empty.

Musical score with lyrics for the first system. The vocal staves contain the lyrics: "want you in the morn-ing, At dawn-ing of day; I". The piano accompaniment continues with a forte (*f*) dynamic and a tempo marking of *a tempo*.

Musical score with lyrics for the second system. The vocal staves contain the lyrics: "want you in De-cem-ber, I want you, dear, I want you in May. I in May. in May." The piano accompaniment continues with a forte (*f*) dynamic and a tempo marking of *a tempo*.

want you in the even-ing When stars shine a - bove, I

want you, dear, for - ev - er, For you're the one I love.

rit.

f Ding dong, Soon the tem-ple bells, the bells will ring, Ding dong, For the
Ding dong, ding dong, ding dong, ding dong,

Ding dong, ————— Ding dong, —————

ff

ved - ding of our Ting - s - Ling. Ding dong. See a
 Ting dong. Ting dong. ding dong.

Ding dong.

On - na mer - maid there will be. At the bot - tom
 Ding dong. ding dong.

of the sea — Ding dong. Hear the
 Ding dong.

of the sea — Ding dong.

wed - ding cho - rus gai - ly sing. Ding dong. Pro - phe -
 Ding dong, ding dong, Ding dong.

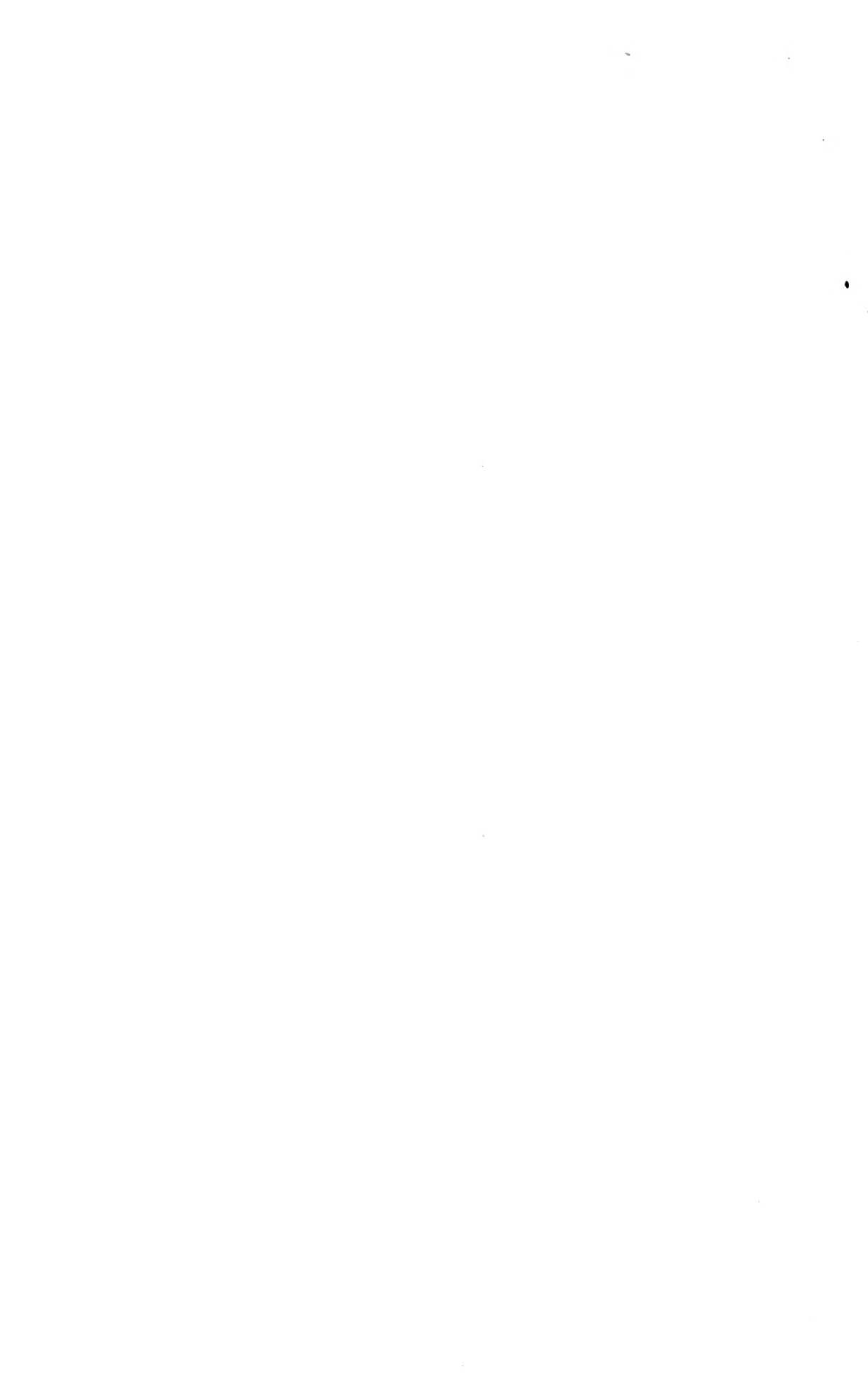
Ding dong,

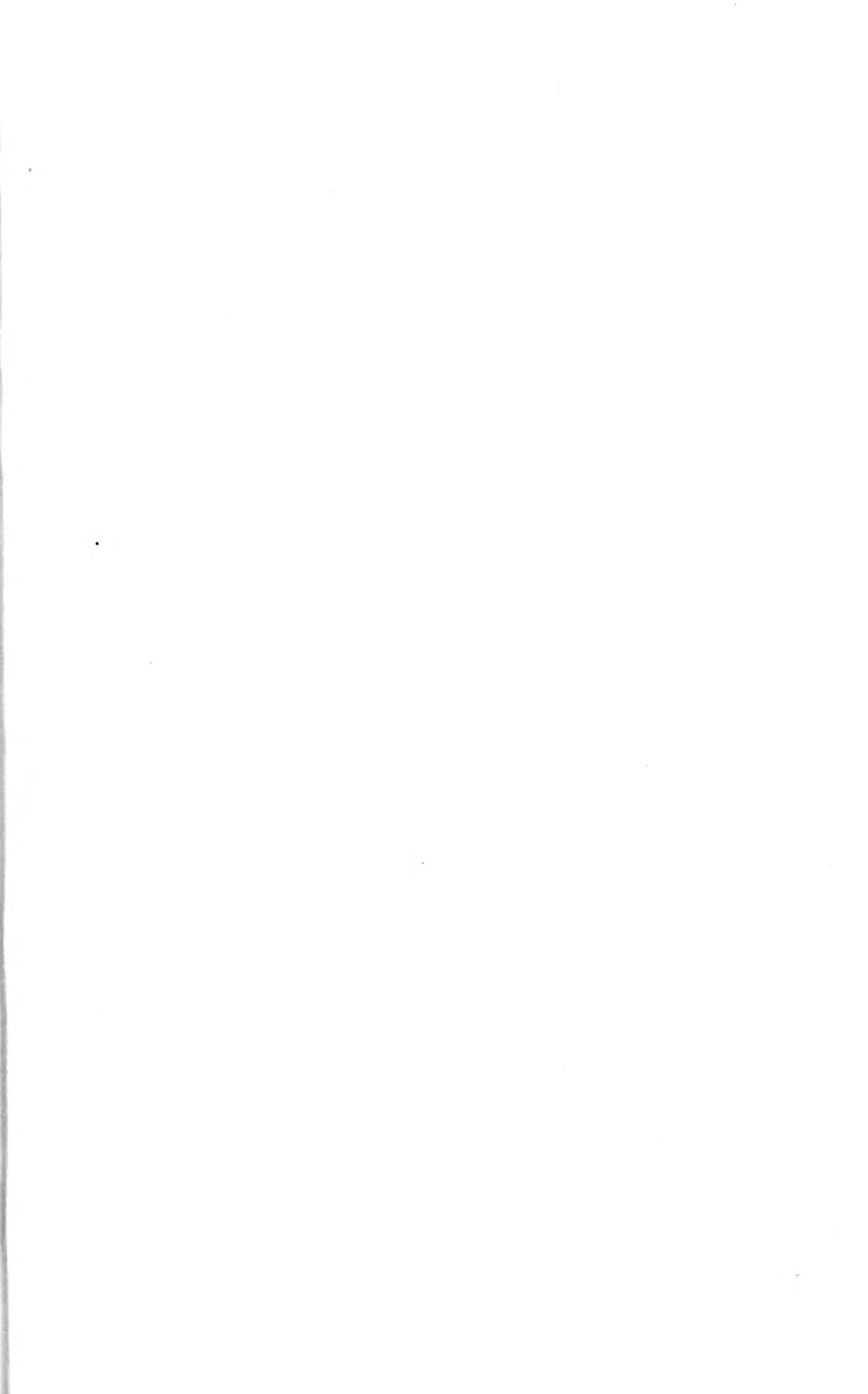
cy of hap - pi - ness they bring, Ding dong. Joy the
 Ding dong, ding dong, Ding dong.

Ding dong,

tem - ple bells, the bells will ring. For our Ting - a - Ling.
 Ding dong, ding dong.

For our Ting - a - Ling.





ATTRACTIVE OPERETTAS AND SECULAR CANTATAS

Juvenile Operettas

MOTHER GOOSE ISLAND

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
The story of this story book island in the country is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

THE MOON QUEEN

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
The story of the Moon Queen is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

MILKMAIDS AND FARMERS

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
The story of the Milkmaids and Farmers is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

A DAY IN FLOWERDOM

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
A story of a day in the life of a flower, and the story is told in a simple and direct manner.

A ROSE DREAM

By Mrs. P. R. Forman
Time, 45 minutes. Price, 25 cents.
A story of a dream, and the story is told in a simple and direct manner.

THE ISLE OF JEWELS

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
The story of the Isle of Jewels is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

LOST, A COMET

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
The story of the comet is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

Operettas

FROM THE YELLOWSTONE

A Music Drama
By Thelma Lawrence
Time, 45 minutes. Price, 25 cents.
The story of this story book island in the country is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

MOTHER GOOSE FANTASY

By Arthur N.
Time, 45 minutes. Price, 25 cents.
The story of the Mother Goose Fantasy is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

PANDORA

By E. L. Spangling
Time, 45 minutes. Price, \$1.00.
A story of the creation of Pandora, and the story is told in a simple and direct manner.

THE PENNANT

By Mrs. W. L. Lee
Words by E. M. Giville
Time, 45 minutes. Price, \$1.20.
The story of the Pennant is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

A VIRGINIAN ROMANCE

By H. L. Spangling
Time, 1 hour. Price, \$1.00.
A short musical comedy in two scenes that can be produced by any school or amateur dramatic group of the student body. The story is simple and direct, and the music is charming and colorful.

TRIAL BY JURY

By Sir Arthur Sullivan
Words by W. S. Gilbert
Time, 45 minutes. Price, 50 cents.
This is a musical comedy in two acts and Sullivan's operettas are the most successful of the kind. The story is simple and direct, and the music is charming and colorful.

Secular Cantatas

THE VILLAGE BLACKSMITH

By A. H. Newman
Words by H. W. L. Spangling
Time, 45 minutes. Price, 50 cents.
The story of the Village Blacksmith is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

THE SINGING LEAVES

By E. L. Spangling
Time, 45 minutes. Price, 25 cents.
The story of the Singing Leaves is a charming and colorful work of the imagination. It is a story of the most charming and colorful of the olden days, and the story is told in a simple and direct manner.

THE MERMAID

By E. L. Spangling
Words by G. A. Spangling
Time, 45 minutes. Price, \$1.25.
A charming cantata in the form of a story, and a really absorbing review of historical writings in Mr. Edwards' book.

SPRING

By E. L. Spangling
Time, 25 minutes. Price, 40 cents.
A charming cantata in the form of a story, and a really absorbing review of historical writings in Mr. Edwards' book.

THE ROSE MAIDEN

By E. L. Spangling
Words by R. L. Forman
Time, 45 minutes. Price, 25 cents.
A charming cantata in the form of a story, and a really absorbing review of historical writings in Mr. Edwards' book.

THE QUAKER AND THE HIGHWAYMAN

Cantata by A. H. Newman
By H. W. L. Spangling
Time, 45 minutes. Price, 50 cents.
A charming cantata in the form of a story, and a really absorbing review of historical writings in Mr. Edwards' book.

THE GOLDEN VALLEY

Cantata by A. H. Newman
By H. W. L. Spangling
Time, 45 minutes. Price, \$1.00.
The story is based on a dramatic legend of the Crusades, and the music is of a high and noble character.

THE MERMAID

Cantata by W. S. Gilbert
By E. L. Spangling
Time, 25 minutes. Price, 40 cents.
A charming cantata in the form of a story, and a really absorbing review of historical writings in Mr. Edwards' book.





UNIVERSITY OF ILLINOIS-URBANA

M1503064C76

CD01

THE CRIMSON EYEBROWS PIANO-VOCAL SCORE



3 0112 015707794