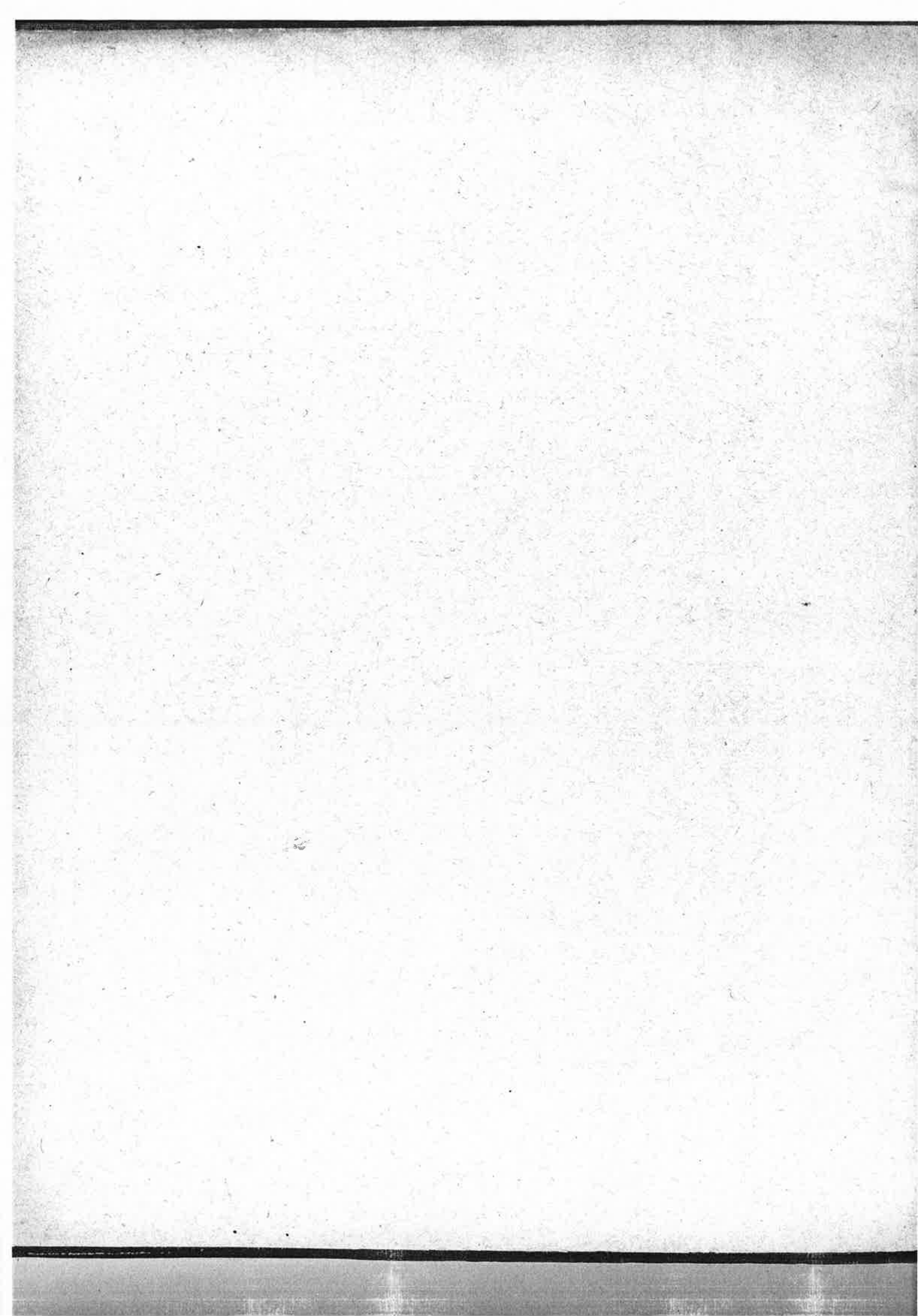


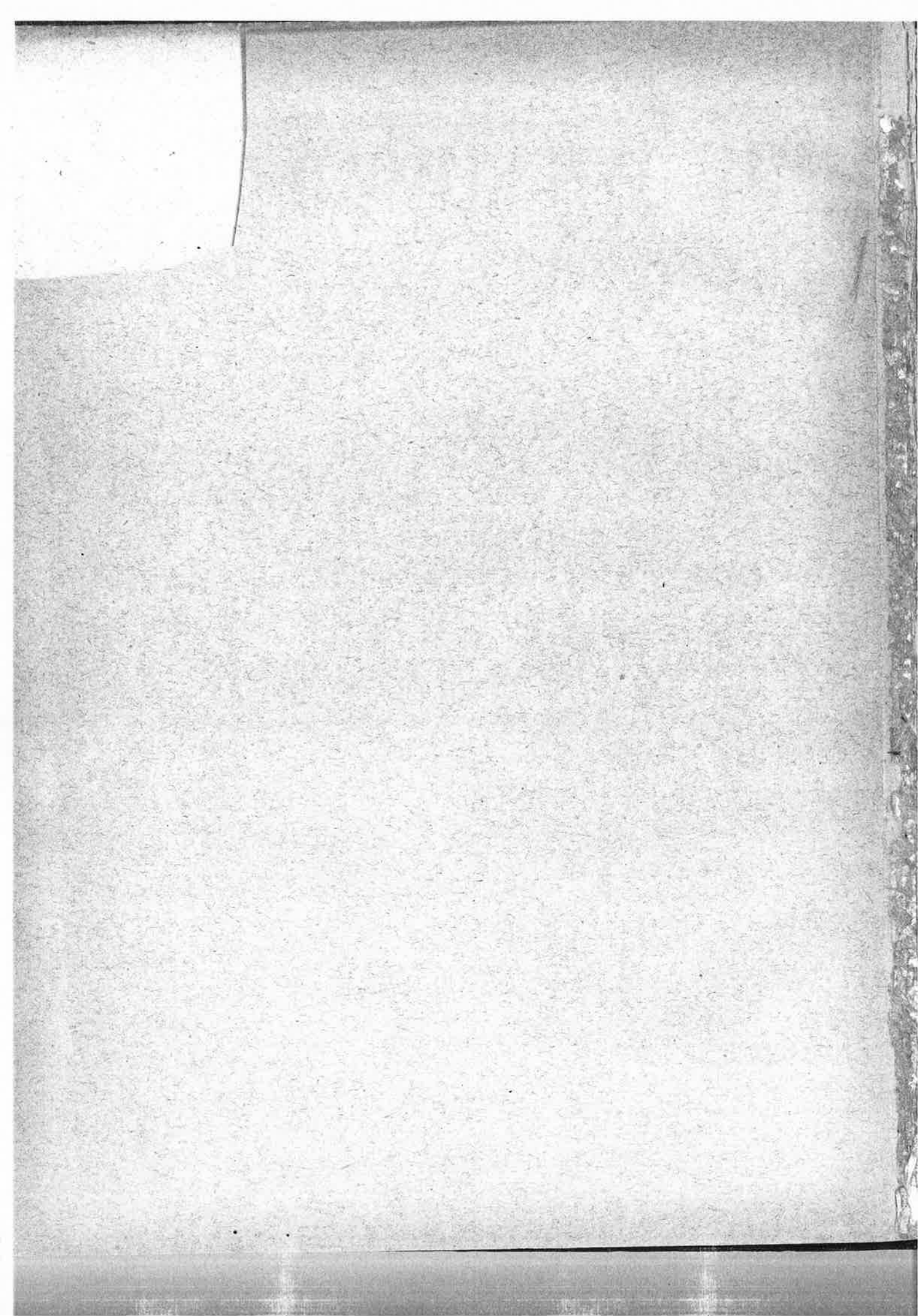
THE  
WILLOW PATTERN



**TTERN.**

*Jan 1902.*







# THE WILLOW PATTERN.

Comic Operetta in Two Episodes.

WRITTEN BY

## BASIL HOOD.

COMPOSED BY

## CECIL COOK.

*Performed at Savoy Theatre as a Curtain Raiser  
to "St & Little Christina" and "Golanthe" Nov - Feb 1902*

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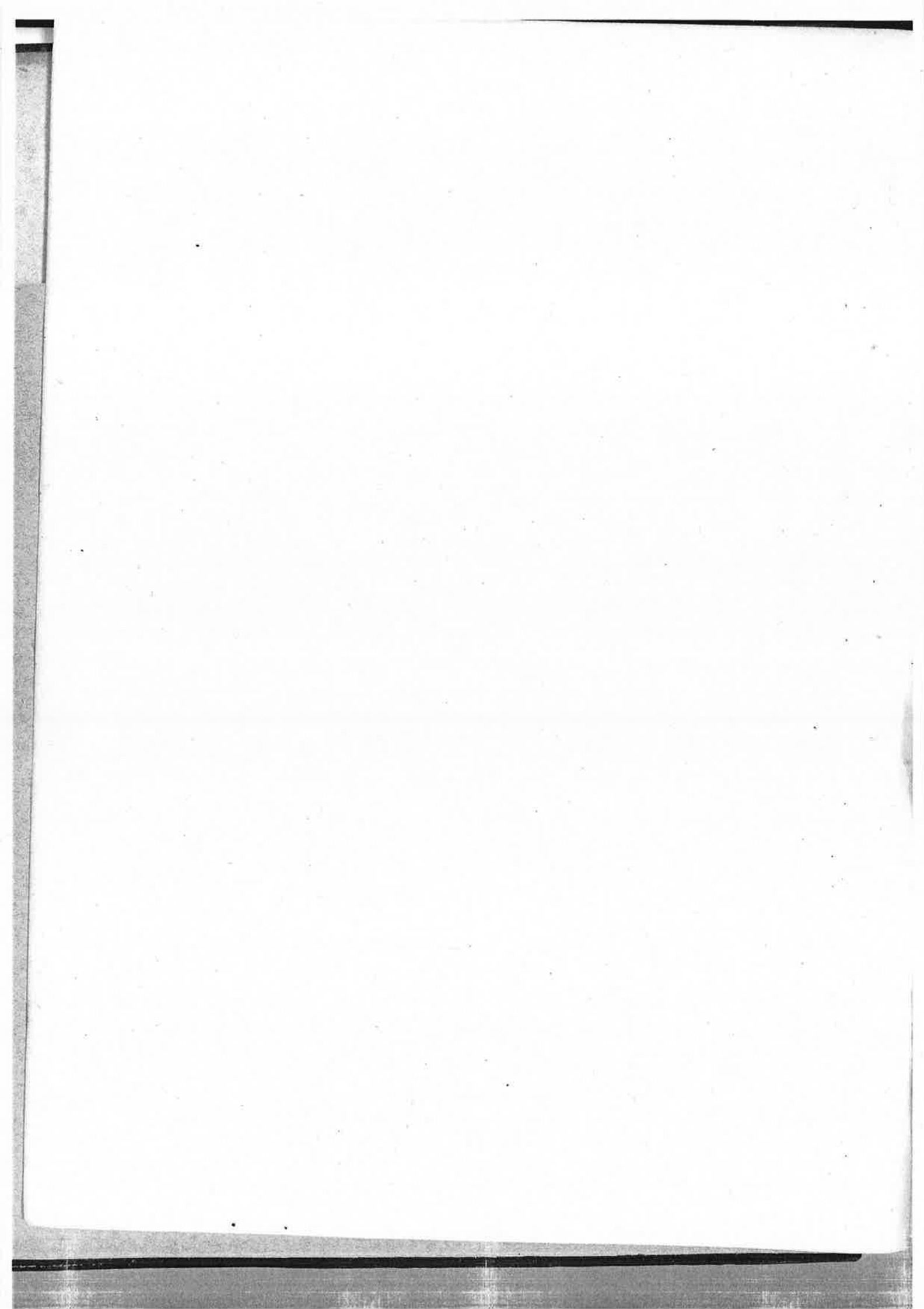
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## CHARACTERS.

---

|   |                             |
|---|-----------------------------|
| AH-MEE ( <i>a Chinese Maiden</i> ) ... ..   | MISS AGNES FRASER.          |
| HI-HO ( <i>her Lover</i> ) ... ..           | MR. POWIS PINDER.           |
| SO-HI ( <i>her Father</i> ) ... ..          | MR. REGINALD CROMPTON.      |
| SO-LO ( <i>his Friend</i> ) ... ..          | MR. R. ROUS.                |
| WEE-PING ( <i>a Rich Lady</i> ) ... ..      | MISS ROSINA BRANDRAM.       |
| PING-PONG ( <i>her Lover</i> )... ..        | MR. WALTER PASSMORE.        |
| TEE-THING ( <i>his Grandmother</i> ) ... .. | MISS JESSIE POUNDS.         |
| FEE-FI ( <i>a Poor Girl</i> ) ... ..        | MISS BLANCHE GASTON-MURRAY. |
| FO-FUM ( <i>her Lover</i> ) ... ..          | MR. W. H. LEON.             |

CHORUS OF PAIRS OF LOVERS.

*Scene :*

A CHINESE GARDEN, AS IN THE WELL-KNOWN WILLOW PATTERN.



# THE WILLOW PATTERN.

---

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# The Willow Pattern.

Written by  
BASIL HOOD.

Composed by  
CECIL COOK.

## No. 1. OPENING CHORUS and SOLOS. (Fee-Fi, Fo-Fum and Wee-Ping.)

Moderato.

Piano.

mf

p

mf

p

rall.

pp a tempo

cre - scen - do

ff

Comes a mer-ry throng With wreaths and gar-lands la - - - den:

SOP. *mf*  
 ALTO. Comes a mer - ry throng With wreaths and gar-lands la - den:

TEN. *mf*  
 Comes a mer - ry throng With wreaths and gar-lands la - - - den:

BASS. *mf*  
 Comes a mer - ry throng With wreaths and gar-lands la - den:

*mf*

Sound the joy-ous gong, Chi-na-man and maid - en!

SOP. *mf*  
 ALTO. Sound the joy - ous gong, Chi-na-man and maid - en!

TEN. *mf*  
 Sound the joy - ous gong, Chi - na-man and maid - en!

BASS. *mf*  
 Sound the joy - ous gong, Chi - na-man and maid - en!

*mf*



SOP. ALTO. *ff*  
 Beat it loud and long, Bing! Bang! Sound the glad-some gong, Cling! Clang! In

TEN. *ff*  
 Beat it loud and long, Bing! Bang! Sound the glad-some gong, Cling! Clang! In

BASS. *ff*  
 Beat it loud and long, Bing! Bang! Sound the glad-some gong, Cling! Clang! In

SOP. ALTO.  
 praise of the god Choo-Chow! In praise of the god Choo - Chow!.....

TEN.  
 praise of the god Choo-Chow! Tow! Row! In praise of the god Choo - Chow!.....

BASS.  
 praise of the god Choo-Chow! Tow! Row! In praise of the god Choo - Chow!.....

SOP.  
ALTO.

TEN.

BASS.

*mf*

*mf*

*mf*

*mf*

8

SOP.  
ALTO.

TEN.

BASS.

Sound the joy - ous gong,... Chi - na - man and maid - en! Beat it

Sound the joy - ous gong,... Chi - na - man and maid - en! Beat it

Sound the joy - ous gong,... Chi - na - man and maid - en! Beat it

*mf* *p* *cresc.*

*mf* *p* *cresc.*

*mf* *p* *cresc.*

8

SOP.  
ALTO.

loud and long, loud and long, Bing! Bang!

TEN.

loud and long, loud and long, Bing! Bang!

BASS.

loud and long, loud and long, Bing! Bang!

Più lento e grazioso.

FO-FUM.

For to - day is the Feast of

*mf*

*poco rall.*

FO-FUM.

Lo - vers, When ev - e - ry youth dis - co - vers His



-FUM. heart is laid At the feet of a maid With tod - dl - ing toot - si -

EE-FI. And ev - 'ry maid who tod.dles Is dress'd in her best and  
 O-FUM. - cums!.....

FEE-FI. swad.dles Her fi - gure pe - tite In a cos - tume neat - So  
 più mosso e cresc.  
 rall.  
 più mosso e cresc.

FEE-FI. rat - tle the Chi - nese drums And beat E - ve - ry Chi - nese  
 cresc.  
 cresc.

**Tempo 1<sup>o</sup>**

FEE-FI. *f*  $\overbrace{\quad\quad\quad}^4$  Beat them loud and long, And

SOP. *f*  $\overbrace{\quad\quad\quad}^4$  gong, *ff* Cling! Clang! Cling! Clang! Bang! Bang!

ALTO. Cling! Clang! Cling! Clang! Bang! Bang!

TEN. *f*  $\overbrace{\quad\quad\quad}^4$  Cling! Clang!..... Bang! Bang!

BASS. *f*  $\overbrace{\quad\quad\quad}^4$  Cling! Clang!..... Bang! Bang!

1 FEE-FI. join in the joy - - ous song I sing In praise of the god Choo - Chow!

SOP. *ff* In

ALTO. *ff* In

TEN. *ff* In

BASS. *ff* In

SOP.  
ALTO.  
TEN.  
BASS.

praise of the god, In praise of the god, In praise of the god, Choo -

praise of the god, In praise of the god, In praise of the god, Choo -

praise of the god, In praise of the god, In praise of the god, Choo -

*rall.*

SOP.  
ALTO.

TEN.

BASS.

- Chow, Choo - Chow! .....

- Chow, Choo - Chow! .....

- Chow, Choo - Chow! .....

*a tempo*

*dim.*

Recit.

WEE-PING.

Cease, gladsome song! Peace, joy-ous throng! Oh, spare one sad and sym.pa-the-tic

WEE-P.

sigh For dis-ap-point-ed love-birds, such as I.

Andante.

WEE-P.

Once I loved as you do now,.....

WEE-P.

Mad-ly! Mad-ly! I ex-changed a lov-er's vow.....

*cresc.*

WEE-P. *poco accel.*  
Glad - ly! Glad - ly! Then my heart was pal - pi -

WEE-P. *cresc.*  
- ta - ting,..... Full of hope ex - hil - er - a - ting.....

WEE-P. *f rit.* *e* *dim.* *p*  
Now 'tis grow - ing tired of wait - ing Sad - ly!

WEE-P. *a tempo*  
Sad - ly!



WEE-P.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line contains three measures of whole rests. The piano accompaniment begins with a melodic line in the right hand and a supporting bass line in the left hand. A piano dynamic marking 'p' is present in the second measure.

WEE-P.

I look back up - on the day..... Sad - ly!

The second system continues the vocal and piano parts. The vocal line has lyrics: "I look back up - on the day..... Sad - ly!". The piano accompaniment continues with similar melodic and harmonic patterns. The key signature remains two flats.

WEE-P.

Sad - ly! When my Ping-Pong went a - way.....

*cresc.*

The third system features the vocal line with lyrics: "Sad - ly! When my Ping-Pong went a - way.....". The piano accompaniment continues. A crescendo marking "cresc." is placed above the piano part in the second measure. The key signature changes to one flat (B-flat) in the second measure.

WEE-P.

Mad - ly! Mad - ly! Went a - way to seek his

*cresc.*

The fourth system continues the vocal and piano parts with lyrics: "Mad - ly! Mad - ly! Went a - way to seek his". The piano accompaniment continues. A second crescendo marking "cresc." is placed above the piano part in the second measure. The key signature changes to one sharp (F-sharp) in the third measure.

WEE-P. *for - tune! God of Lov - ers I im - por - tune!*

WEE-P. *rall. e dim.*  
*rall. e dim.*  
 But I'm out of time with your tune Bad - ly! Bad -

WEE-P. *p*

SOP. *doloroso*  
 Oh!.....

ALTO. *doloroso*  
 Oh!.....

TEN. *doloroso*  
 Oh!.....

BASS. *p*  
 Oh!.....

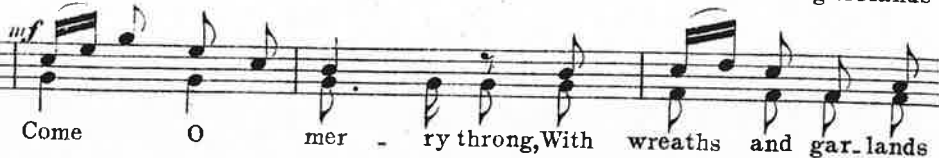
*pp*

## No 13

## EXIT OF CHORUS.

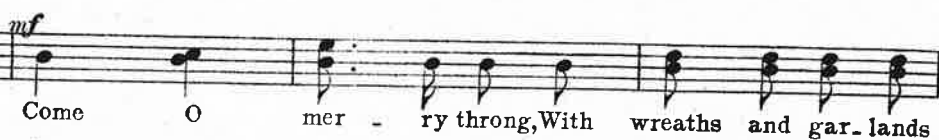
Moderato.

Come O mer - ry throng, With wreaths and gar - lands

Sop.  
Alto.

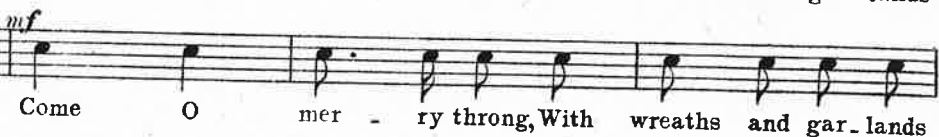
Come O mer - ry throng, With wreaths and gar - lands

Tenor.



Come O mer - ry throng, With wreaths and gar - lands

Bass.



Come O mer - ry throng, With wreaths and gar - lands

Piano.

SOP.  
ALTO.

la - - - den!



la - - - den!

Sound the mer - ry gong,.....

TEN.

la - - - den!

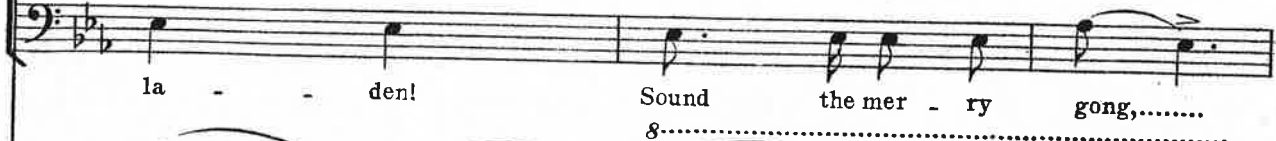


la - - - den!

Sound the mer - ry gong,.....

BASS.

la - - - den!



la - - - den!

Sound the mer - ry gong,.....



SOP. ALTO.  
TEN.  
BASS.

*p* Chi - na - man and mai - den! Beat it loud and *f*

SOP. ALTO.  
TEN.  
BASS.

long, loud and long, Bing! Bang!

No. 2.

SONG. (So-Lo.)

Music by  
HAROLD VICARS.

Allegro moderato.

So-Lo.

1. Your
2. One
3. Good

Piano.

SO-LO.

fa - ther in his day Was quite a no - ted mi - ser, From  
morn - ing there ar - rived A gar - rul - ous and gay gent, With  
luck, or its re - verse, The man who wait - eth comes to; His

SO-LO.

whom skin - flints Ac - cept - ed hints, As mi - ser - ly ad - vi - ser!  
pol - ished boots, Who smoked che - roots - A life in - sur - ance a - gent!  
wives were dead, And as he said He'd saved their pre - mi - ums too!



SO-LO.

For he had such a way Of  
Your father he contrived To  
But rather than disburse Their

SO-LO.

cut - ting down ex - pen - ses, That oth - er mi - sers not so wise Could  
daz - zle with his meth - ods, Who made his wives In - sure their lives At  
fu - ner - al ex - pen - ses, He al - so died (A su - i - cide) Re -

SO-LO.

scarce be - lieve their sen - ses! And seat - ed on a threadbare mat Your  
fair - ly hea - vy death odds! And when your fa - ther said good - bye, He  
- tain - ing all his sen - ses! And you be - came his heir, and found His

SO-LO.

in - fant form he'd dan - dle, And say, "My oth - er mi - ser friends" Col -  
gave this ex - plan - a - tion, And said, "Their premiums I shall pay By  
gold in cur - ious pla - ces Tied up in old me - ri - no socks, Con -

SO-LO.

- lect and keep their can - die - ends - "I know a game worth two of that -  
sav - ing all their meals a day, Then in a week they ought to die  
- cealed in twen - ty cuck - oo clocks, Clev - er - ly bur - ied un - derground,

SO-LO.

*f* 1 & 2. Last.  
I nev - er burn a can - dle!"  
Of con - se - quent star - va - tion!"  
Wrapp'd up in pil - low - ca - ses!

No. 3.

SONG. (Ping-Pong.)

*Allegro.*

Ping-Pong. 

Piano. 

Come,

*Recit ad lib.*

PING-P. 

lis - ten to a lec - ture on the la - test of Phi - lo - so - phies, That



PING-P. 

Op - po - sites should mate; I make..... no set.tled charges, (tho' it



PIG-P.

means a cer-tain loss of fees), I mere-ly pass a

Moderato assai.

PIG-P.

plate.

PIG-P.

My

PING-P.  pur - pose is to strike a mean'Twixt Prince and Peas - ant, Clown and Queen: In

PING-P.  fact, as one might say, between A - ci - di - ty and ho - ney; And,

PING-P.  by a sim - ple pro - cess, I Be - lieve I shall, be - fore I die, A -

PING-P.  - chieve that no - ble pro - ject by Ju - di - cious ma - tri - mo - ny! No

*mf*



PING-P. *rall.*

one will dwell in pal-ace rich, No one will die in dir - ty ditch, But

PING-P.

all should hail a sys - tem which Puts them on com - mon le -

PING-P.

- vel. For if we strike a mean, you see, 'Twixt ve - ry high and

PING-P.

low de - gree In mer - ry me - di - o - crit - ee. So - ci - e - ty will

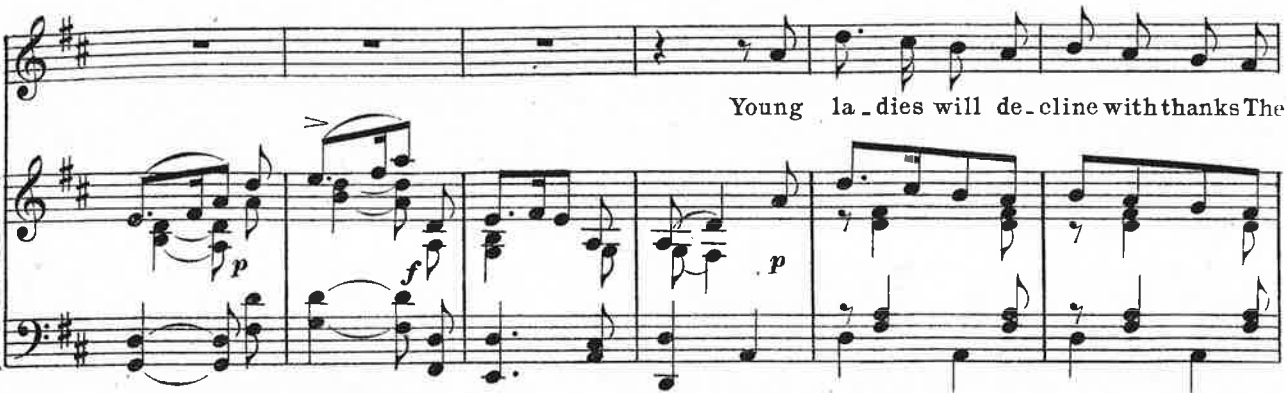
PING-P. re - vel!

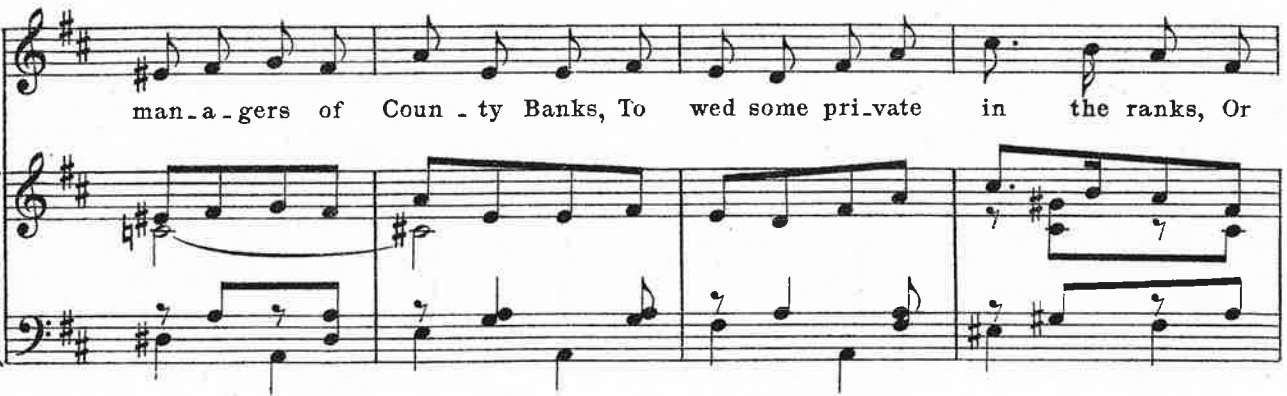
CHO. SOP. For if we strike a mean, you see, 'Twixt ve - ry high and

CHO. ALTO. TEN. BASS.

CHO. low de - gree In mer - ry me - di - o - crit - ee So - ci - e - ty.....

CHO. .... will re - vel!

PING-P.  Young la - dies will de - cline with thanks The

PING-P.  man - a - gers of Coun - ty Banks, To wed some pri - vate in the ranks, Or

PING-P.  hon - est rail - way por - ter. While youn - ger sons of sand - wich men Will

PING-P.  on - ly think of wed - ding when They find a girl with more than twen - ty

PING-P.  
 thou - sand pounds a quar - ter! The mid - dle class of per - sons who Are

PING-P.  
 com - for - ta - bly well - to - do May, at the age of for - ty - two, All mar - ry one a -

PING-P.  
 - no - - ther! But mil - lion - aires with wealth un - told, If al - so young, should

PING-P.  
 heap their gold On some one plain and poor and old - For in - stance, my grand -

PING-P. - mo - ther!

CHO. But mil - lionaries with wealth un - told, If al - so young, should

CHO. heap their gold on some - one plain and poor and old - For in - stance, his.....

CHO. ..... grand - mother!



No 4.

FINALE.

(Wee - Ping, Ping - Pong, Fee - Fi, Fo - Fum, Hi - Ho, Ah - Mee and Chorus.)

Sop.  
Alto.

Tenor.

Bass.

Piano.

Join the mer - ry throng, With wreaths and gar - lands la - - den!

SOP.  
ALTO.

TEN.

BASS.

Join the mer - ry throng, With wreaths and gar - lands la - - den!

Join the mer - ry throng, With wreaths and gar - lands la - - den!

Sound the joy - ous gong,  
 Sound the joy - ous gong, Chi - naman and mai - den!  
 Sound the joy - ous gong, Chi - naman and mai - den!  
 Sound the joy - ous gong, Chi - naman and mai - den!

SOP.  
ALTO.

TEN.

BASS.

8-

*ff*  
 Beat it loud and long, Bing! Bang! Sound the glad - some gong, Cling! Clang! In  
 Beat it loud and long, Bing! Bang! Sound the glad - some gong, Cling! Clang! In  
 Beat it loud and long, Bing! Bang! Sound the glad - some gong, Cling! Clang! In

SOP.  
ALTO.

TEN.

BASS.

*ff*

SOP.  
ALTO.

praise of the god Choo - Chow, In praise of the god Choo - Chow!.....

TEN.

praise of the god Choo - Chow, Tow!Row! In praise of the god Choo - Chow!.....

BASS.

praise of the god Choo - Chow, Tow!Row! In praise of the god Choo - Chow!.....

SOP.  
ALTO.

TEN.

BASS.

8.....

*mf*

SOP.  
ALTO.

*mf* Sound the joy - ous gong, *p* Chi - na - man and mai - den! Beat it

TEN.

*mf* Sound the joy - ous gong, *p* Chi - na - man and mai - den! Beat it

BASS.

*mf* Sound the joy - ous gong, *p* Chi - na - man and mai - den! Beat it

SOP.  
ALTO.

*f* loud and long, loud and long, Bing! Bang!

TEN.

loud and long, loud and long, Bing! Bang!

BASS.

loud and long, loud and long, Bing! Bang!

Andante con moto.

Introduction for piano. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *f*. The right hand features a melodic line with a triplet of eighth notes in the second measure. The tempo is marked *Andante con moto*, and the piece concludes with the instruction *poco rall.*

WEE-P.  
Once we made a fool-ish vow,..... Mad - - ly!

PING-P.  
Once we made a fool-ish vow,..... Mad - - ly!

Piano accompaniment for the first vocal entry. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in 3/4 time with a key signature of three sharps.

WEE-P.  
Mad - - ly! Both of us re-gret it now.....

PING-P.  
Mad - - ly! Both of us re-gret it now.....

Piano accompaniment for the second vocal entry. The music continues with a *cresc.* (crescendo) marking. The right hand features a melodic line with a triplet of eighth notes, and the left hand provides a steady bass line.



WEE-P. *poco accel.*  
 Sad - - ly! Sad - - ly! Then our

PING-P. *poco accel.*  
 Sad - - ly! Sad - - ly! Then our hearts were pal - pi -

WEE-P. *cresc.*  
 hearts were pal - pi - ta - ting, Full of love ex - hil - a - ra - ting,.....

PING-P. *cresc.*  
 - ta - ting,..... Full of love ex - hil - a - ra - ting,.....

WEE-P. *a tempo rit.*  
 Su - i - cide re - pu - di - a - ting Glad - ly! Glad -

PING-P. *a tempo rit.*  
 Su - i - cide re - pu - di - a - ting Glad - ly! Glad -

*a tempo f rit. dim. p*

WEE-P. *ly!* Mad - - - ly!

PING-P. *ly!* Mad - - - ly!

SOP. ALTO. *p* Once they made a fool - ish vow, Once they vowed..... Mad - - - ly!

TEN. *p* Once they vowed..... Mad - - - ly!

BASS. *p* Once they made..... a fool - ish..... vow,..... Mad - - -

WEE-P. *cresc.* Mad - - - ly! Both of us re - gret it now.....

PING-P. *cresc.* Mad - - - ly! Both of us re - gret it now.....

SOP. ALTO. *cresc.* Both of them re - gret it now..... Mad - - - ly! Both re - - gret.....

TEN. *cresc.* Mad - - - ly! Both re - - gret.....

BASS. *cresc.* - ly! Both of them..... re - - gret..... it..... now.....

WEE-P. Sad - - ly! Sad - - ly!

PING-P. Sad - - ly! Sad - - ly! Then our hearts were pal - pi -

SOP. ALTO. Sad - - ly! Sad - - ly! Then their hearts were pal - pi -

TEN. Sad - - ly! Sad - - ly! Then their hearts were pal - pi -

BASS. Sad - - ly! Then their hearts were pal - pi -

WEE-P. Then our hearts were pal - pi - ta - ting, ..... Full of love ex - hil - a -

PING-P. - ta - ting, Full of love ex - hil - a - ra - - ting,

SOP. ALTO. - ta - ting, Full of love ex - hil - a - ra - - ting,

TEN. - ta - ting, Full of love ex - hil - a - ra - - ting,

BASS. - ta - ting, Full of love ex - hil - a - ra - - ting,

WEE-P. *rall.* *p* *rall. molto*  
 - ra - ting, ..... Glad - ly!

PING-P. *dim. e rall.* *p*  
 Su - i - cide re - pu - di - a - ting, Glad - ly!

SOP. *dim.* *p*  
 Su - i - cide re - pu - di - a - ting, Glad - ly!

ALTO. *p*  
 Su - i - cide re - pu - di - a - ting, Glad - ly!

TEN. *p*  
 Su - i - cide re - pu - di - a - ting, Glad - ly!

BASS. *p*  
 Su - i - cide re - pu - di - a - ting, Glad - ly!

*dim. e rall.* *p* *rall. molto*

WEE-P. *p* *f* *pp*  
 Glad - ly! .....

PING-P. *p* *f* *pp*  
 Glad - ly! .....

SOP. *p* *f* *pp*  
 Glad - ly! .....

ALTO. *p* *f* *pp*  
 Glad - ly! .....

TEN. *p* *f* *pp*  
 Glad - ly! .....

BASS. *p* *f* *pp*  
 Glad - ly! .....

*Unaccompanied* *ppp*



Allegro moderato.

FEE-FI. Oh, to - day is the Feast of

WEE-P. Oh, to - day is the Feast of

FO-FUM. Oh, to - day is the Feast of

PING-P. Oh, to - day is the Feast of

Allegro moderato.

FEE-FI. Lo - vers, When e - ve - ry youth dis - co - vers His

WEE-P. Lo - vers, When e - ve - ry youth dis - co - vers His

FO-FUM. Lo - vers, When e - ve - ry youth dis - co - vers His

PING-P. Lo - vers, When e - ve - ry youth dis - co - vers His

SOP. of Lo - vers, dis - co - vers

ALTO. of Lo - vers, dis - co - vers

TEN. of Lo - vers, dis - co - vers

BASS. of Lo - vers, dis - co - vers



FEE-FI. heart is laid at the feet of a maid With tod - dl - ing toot - si -

WEE-P. heart is laid at the feet of a maid With tod - dl - ing toot - si -

FO-FUM. heart is laid at the feet of a maid With tod - dl - ing toot - si -

PING-P. heart is laid at the feet of a maid With tod - dl - ing toot - si -

FEE-FI. - cums. .... And e - ve - ry maid that tod - dles Is

WEE-P. - cums. .... And e - ve - ry maid that tod - dles Is

FO-FUM. - cums. .... And e - ve - ry maid that tod - dles Is

PING-P. - cums. .... And e - ve - ry maid that tod - dles Is

SOP. that tod - dles

ALTO. that tod - dles

TEN. that tod - dles

BASS. that tod - dles

*poco rall.*

FEE-FI. dressed in her best, and swad.dles Her fi - gure pe - tite In a

WEE-P. dressed in her best, and swad.dles Her fi - gure pe - tite In a

FO FUM. dressed in her best, and swad.dles Her fi - gure pe - tite In a

PING-P. dressed in her best, and swad.dles Her fi - gure pe - tite In a

SOP. and swad.dles

ALTO. and swad.dles

TEN. and swad.dles

BASS. and swad.dles

*poco rall.*

*Più mosso.*

FEE-FI. cos - tume neat - And beat

WEE-P. cos - tume neat - And beat

FO FUM. *cresc.* cos - tume neat - So rat - tle the Chi - nese drums,

PING-P. *cresc.* cos - tume neat - So rat - tle the Chi - nese drums,

SOP. And beat

ALTO. And beat

TEN. *mf cresc.* So rat - tle the Chi - nese drums,

BASS. *mf cresc.* So rat - tle the Chi - nese drums,

*Più mosso.*

*cresc.*

Tempo I<sup>o</sup>

FEE-FI. *ff* Cling! Clang! Cling! Clang!.....

WEE-P. *ff* Cling! Clang! Cling! Clang!.....

FO-FUM. *f* e - ve - ry Chi - nese Gong, Cling! Clang!.....

PING P. *f* e - ve - ry Chi - nese Gong, Cling! Clang!.....

SOP. *ff* Cling! Clang! Cling! Clang!.....

ALTO. *ff* Cling! Clang! Cling! Clang!.....

TEN. *f* e - ve - ry Chi - nese Gong, Cling! Clang!.....

BASS. *f* e - ve - ry Chi - nese Gong, Cling! Clang!.....

Tempo I<sup>o</sup>

*ff*

FEE-FI. Beat it loud and long, Bing! Bang! And join in the joy - ful

WEE-P. Beat it loud and long, Bing! Bang! And join In the

FO-FUM. Beat it loud and long, Bing! Bang! And join In the

PING-P. Beat it loud and long, Bing! Bang! And join In the joy - ful In the

SOP. Beat it loud and long, Bing! Bang! And join In the

ALTO. Beat it loud and long, Bing! Bang! And join In the

TEN. Beat it loud and long, Bing! Bang! And join in the joy - ful

BASS. Beat it loud and long, Bing! Bang! And join In the

*f*



FEE-FI. song I sing In praise of the god Choo - Chow, In *ff*

WEE-P. song I sing And praise Choo - Chow, In *ff*

FO-FUM. song I sing And praise Choo - Chow, In *ff*

PING-P. song I sing And praise Choo - Chow, In *ff*

SOP. ALTO. song I sing And praise Choo - Chow, In *ff*

TEN. song I sing In praise of the god Choo - Chow, In *ff*

BASS. song I sing And praise Choo - Chow, In *ff*

FEE-FI. praise of the god, In praise of the god, In

WEE-P. praise of the god, In praise of the god, In

FO-FUM. praise of the god, In praise of the god, In

PING-P. praise of the god, In praise of the god, In

SOP. ALTO. praise of the god, In praise of the god, In

TEN. praise of the god, In praise of the god, In

BASS. praise of the god, In praise of the god, In

FEE-FL. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

WEE-P. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

FO-FUM. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

PING-P. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

SOP. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

ALTO. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

TEN. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

BASS. *rall.*  
praise of the god Choo - Chow, Choo - Chow!

*rall.*  
*f* DANCE.

8.....  
3

*p*



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with sustained notes.

Second system of musical notation. It includes a first ending bracket labeled '8' above the treble clef staff. The word *cresc.* is written below the bass clef staff.

Third system of musical notation. It includes a first ending bracket labeled '8' above the treble clef staff. The word *cresc.* is written below the bass clef staff.

Fourth system of musical notation. It includes a first ending bracket labeled '8' above the treble clef staff. The word *accel.* is written below the bass clef staff.

Fifth system of musical notation. It includes a first ending bracket labeled '8' above the treble clef staff and a triplet of eighth notes in the treble clef. The word *più mosso* is written below the bass clef staff.

8.....

*molto accel - ler - an - do*

Presto.

8.....

*fff*

HI-HO.

Recit.

Stop!..... Do not gai - ly skip or

HI-HO.

hop!..... To what I say At - ten - tion pay I

*f* *p*

AH-MEE. My lo - ver!

HI-HO. pray! Lis - ten! Some time a -

SOP. ALTO. Hi - ho!

TEN. BASS. Hi - ho!

HI-HO. - go, these two, Wee - Ping and Ping - Pong, Both made a

HI-HO. vow to Choo - Chow, God of Lo - vers, That if by a

HI-HO. cer-tain date the a-fore-said Ping-Pong Should fail to make a

The first system of music features a vocal line on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "cer-tain date the a-fore-said Ping-Pong Should fail to make a". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part includes chords and melodic lines in both hands.

HI-HO. for-tune, they to-ge-ther Would drown them-selves:

The second system continues the vocal line with the lyrics "for-tune, they to-ge-ther Would drown them-selves:". The piano accompaniment continues with similar harmonic and melodic patterns, ending with a double bar line and repeat dots.

HI-HO. the time is up this

The third system has the lyrics "the time is up this". The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords, with a grand staff layout.

HI-HO. eve-ning! Their su-i-ci-dal sa-cri-fice by drown-ing Would

The fourth system concludes with the lyrics "eve-ning! Their su-i-ci-dal sa-cri-fice by drown-ing Would". The piano accompaniment continues with sustained chords and melodic fragments, ending with a double bar line.

HI-HO.  *gra - ti - fy* Choo-Chow, I know, im - mense - ly, And

HI-HO.  we should ben\_e\_fit by Choo - Chow's plea\_sure!

HI-HO.  If we, up - on the o - ther hand, al - low them To dis - ap - point

HI-HO.  Choo - Chow we shall be pun - ished!



HI-HO.

The god Choo-Chow must not be dis - -ap - poin - ted! It

HI-HO.

rests with such of us as may be lov - ers To see they meet their death to-night by

HI-HO.

drown - - - ing. What say you?

FO - FUM...

Yes!

PING - PONG.

No!

HI-HO. The yes\_ses have it! By some means or a -

SOP. ALTO. Yes, yes, yes!

TEN. BASS. Yes, yes, yes!

*mf*

HI-HO. - no - ther A for\_tune you will make, In an -

SOP. ALTO. A for\_tune you will make, *f*

TEN. BASS. A for\_tune you will make, *f*

*mf*

HI-HO. hour from now or else.... we..... vow To drown you in the lake,

SOP. ALTO. *f* To

TEN. BASS. *f* To

This system contains the first vocal line and piano accompaniment. The HI-HO part has lyrics: "hour from now or else.... we..... vow To drown you in the lake,". The SOP. ALTO. and TEN. BASS. parts have lyrics: "To". The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note bass line and a more active treble line.

HI-HO. Al - though your vow To great Choo-Chow You feel,

SOP. ALTO. drown you in the lake,

TEN. BASS. drown you in the lake,

*p*

This system contains the second vocal line and piano accompaniment. The HI-HO part has lyrics: "Al - though your vow To great Choo-Chow You feel,". The SOP. ALTO. and TEN. BASS. parts have lyrics: "drown you in the lake,". The piano accompaniment continues with a piano (*p*) dynamic, featuring a steady bass line and a treble line with some chords.

HI-HO  
feel in - clined to break!

FO-FUM.  
That in - cli - na - tion

SOP.  
ALTO.

TEN.  
BASS.

FO-FUM  
smo - ther, For we will un - der - take In an

SOP.  
ALTO.  
Yes, we will un - der - take,

TEN.  
BASS.  
Yes, we will un - der - take,

FO-FUM. *hour from now To keep.... your.....vow, And drown you in the lake!*

SOP. ALTO. *f*

TEN. BASS. *f*

*And*


SOP. ALTO. *drown you in the lake! Al - though your vow al -*

TEN. BASS. *drown you in the lake! Al - though your vow To great Choo - Chow, al -*

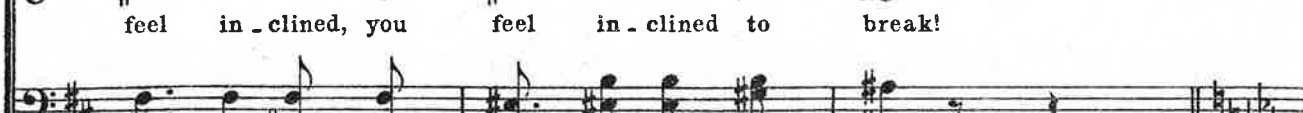
SOP. ALTO. *- though your vow To great Choo - Chow, you feel in - clined, you*

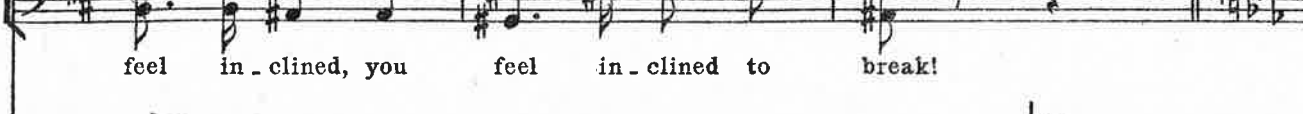
TEN. BASS. *- though your vow To great Choo - Chow, you feel in - clined, you*




PING-P.  By

SOP.  feel in - clined, you feel in - clined to break!

ALTO.  feel in - clined, you feel in - clined to break!

TEN.  feel in - clined, you feel in - clined to break!

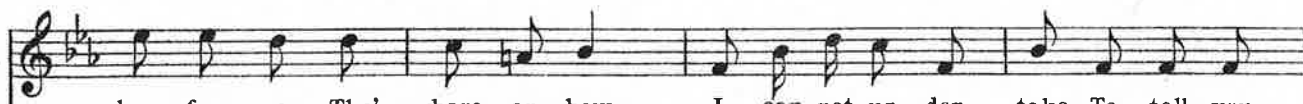
BASS.  feel in - clined, you feel in - clined to break!

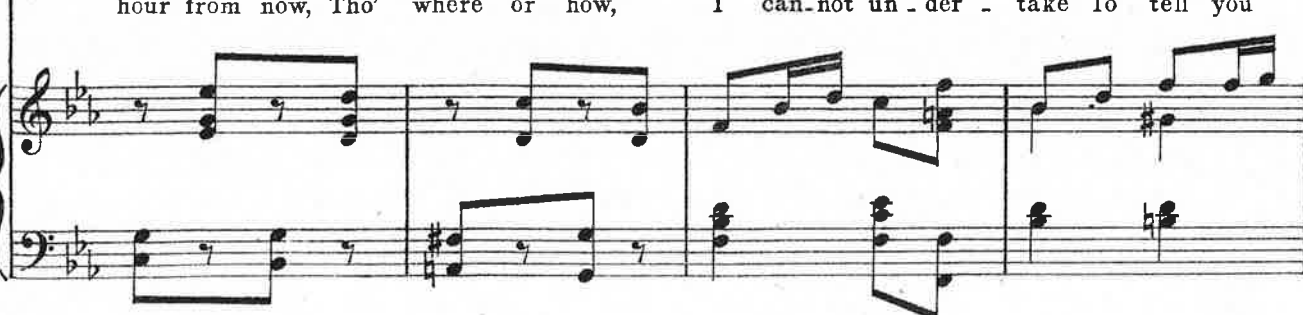


**Più vivo.**

PING-P.  some means or an - o - ther A for - tune I will make, In an



PING-P.  hour from now, Tho' where or how, I can - not un - der - take To tell you



PING-P.

now, And yet I vow A for - tune I will make!

FEE-FI.

By some means or an - o - ther A for - tune you must

HI-HO.  
FO-FUM.

By some means or an - o - ther A for - tune you must

SOP.  
ALTO.

*ff*  
By some means or an - o - ther A for - tune you must

TEN.  
BASS.

*ff*  
By some means or an - o - ther A for - tune you must

*ff*

FEE-FI.  
HI-HO.  
FO-FUM.

SOP.  
ALTO.

TEN.  
BASS.

make, In an hour from now, Or else we vow To drown you, to

FEE-FI.  
HI-HO.  
FO-FUM.

SOP.  
ALTO.

TEN.  
BASS.

drown you, to drown you in..... the lake! We vow to

drown you, to drown you in..... the lake! We vow to

drown you, to drown you in..... the lake! We vow to

drown you, to drown you in..... the lake! We vow to

FEE-FI.  
HI-HO.  
FO-FUM.

SOP.  
ALTO.

TEN.  
BASS.

drown, we vow to drown you both, we vow to drown you in..... the lake!

Nº 5.

(a) INTERMEZZO.

(b) SONG: (Ping-Pong.)

(c) SERENADE and DUET. (Hi-Ho and Ah-Mee.)

Music by  
HAROLD VICARS.

Piano.

*Lento.*

*pp*

*pp*

*mp*

*pp*

Ped.

Ped.

\*

Ped.

Ped.



*p*  
*Ad.*

*Più lento.*

*pp*  
*Ad.*

*Ad.* *Ad. sempre rallent.* *Ad.*

*rall.* *pp*

*sempre pp* *morendo* *attacca (b)*

## (b) SONG. (Ping-Pong.)

Molto moderato.

Piano.

The first system of piano accompaniment features a treble and bass clef with a key signature of two flats and a 3/8 time signature. The music is marked *p* (piano) and includes a trill (*tr*) in the right hand. The bass line consists of a steady eighth-note accompaniment.

The second system continues the piano accompaniment, maintaining the same key signature and time signature. It includes a trill (*tr*) in the right hand and concludes with a fermata over the final chord.

PING-P.

1. Cree - py, craw - ly,      crawl and creep!  
 2. Cree - py, craw - ly,      creep and crawl!

The piano accompaniment for the first system of the vocal part features a treble and bass clef with a key signature of two flats and a 3/8 time signature. The music is marked *s* (sforzando) and includes a triplet in the right hand. The bass line consists of a steady eighth-note accompaniment.

PING-P.

Man - da - rin is fast a - sleep!  
 Bur - glar - man no luck at all!

The piano accompaniment for the second system of the vocal part features a treble and bass clef with a key signature of two flats and a 3/8 time signature. The music is marked *sf* (sforzando) and includes a triplet in the right hand. The bass line consists of a steady eighth-note accompaniment.

PING-P. Man - da - rin's a mi - ser man, Steal his mon - ey  
Door is locked, and where's the key? How com - mit a

PING-P. if I can't  
bur - glar - ee?

PING-P. Not one ser - vant does he keep, (Style of liv - ing  
Up - per win - dow ra - ther small; Shall he try to

PING-P. ve - ry cheap); Daugh - ter has to work (and weep),  
scale the wall? If he makes a sound at all

PING-P.

Wash and sew and cook and sweep—  
Man - da - rin be - gin to bawl,      She and he are both a - sleep;  
Pret - ty daugh - ter scream and squall,

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

PING-P.

Luc - ky lit - tle bur - glar      man!.....  
"Bur - glar - man is up a      tree!".....

This system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings such as *sf* and *f*.

*p*

This system shows the piano accompaniment for the third system, starting with a piano (*p*) dynamic marking. It features a melodic line in the right hand and a supporting bass line in the left hand.

1.      2.

*attacca* (c)

This system shows the piano accompaniment for the fourth system, including first and second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The system concludes with the instruction *attacca* (c).

(c) SERENADE and DUET. (Hi-Ho and Ah-Mee.)

Allegretto moderato.

Piano.

The piano introduction for the first system is written in treble and bass clefs. It features a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music begins with a mezzo-forte (*mf*) dynamic, followed by a *dim.* (diminuendo) section, and ends with a piano (*p*) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand.

HI-HO.

Soft as the dove Who dwells in yon-der wil - low,

The first vocal line is in treble clef with lyrics: "Soft as the dove Who dwells in yon-der wil - low,". The piano accompaniment is in treble and bass clefs with a *pp* (pianissimo) dynamic. The piano part features arpeggiated chords and a melodic line in the right hand.

HI-HO.

I coo.... my love! Oh, leave your sil-ken

The second vocal line is in treble clef with lyrics: "I coo.... my love! Oh, leave your sil-ken". The piano accompaniment continues in treble and bass clefs, maintaining the *pp* dynamic.

HI-HO.

pil - low, Ah - Mee, Ah - Mee!

The third vocal line is in treble clef with lyrics: "pil - low, Ah - Mee, Ah - Mee!". The piano accompaniment is in treble and bass clefs, featuring a more active melodic line in the right hand.



HI-HO. *incalzando*

Do ..... you not know ..... The voice of.... your

HI-HO. *rall.* *a tempo*

Hi - - - Ho? 'Tis I who coo to you, ..... 'Tis

HI-HO.

I who coo to you Ah - Mee! 'Tis your

HI-HO. *riten.*

Hi - - - Ho! Hi - - - Ho!..... Ah -

AH-MEE. *ten.* Hi - - ho! ..... *ten.* Hi - -

HI-HO. *a tempo* - Mee! Ah - Mee!

The first system of the musical score features three staves. The top staff is for the vocal part labeled 'AH-MEE.', with lyrics 'Hi - - ho! ..... Hi - -'. It includes a *ten.* (tension) marking above the first and last notes. The middle staff is for the vocal part labeled 'HI-HO.', with lyrics '- Mee! Ah - Mee!'. It includes an *a tempo* marking above the first note. The bottom staff is the piano accompaniment, with a *a tempo* marking above the first note. The key signature has three sharps (F#, C#, G#).

AH-MEE. - ho! ..... 'Tis I ..... who coo to you, .....

HI-HO. 'Tis I ..... who coo to you,

The second system of the musical score features three staves. The top staff is for the vocal part labeled 'AH-MEE.', with lyrics '- ho! ..... 'Tis I ..... who coo to you, .....'. The middle staff is for the vocal part labeled 'HI-HO.', with lyrics ''Tis I ..... who coo to you,'. The bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#).

AH-MEE. *p rall.* Ah - - - Mee! 'Tis I ..... *a tempo* who

HI-HO. *p rall.* Ah - - - Mee! 'Tis I ..... *a tempo* who

8 .....

The third system of the musical score features three staves. The top staff is for the vocal part labeled 'AH-MEE.', with lyrics 'Ah - - - Mee! 'Tis I ..... who'. It includes *p rall.* (piano, rallentando) and *a tempo* markings. The middle staff is for the vocal part labeled 'HI-HO.', with lyrics 'Ah - - - Mee! 'Tis I ..... who'. It includes *p rall.* and *a tempo* markings. The bottom staff is the piano accompaniment, with a *p rall.* marking above the first note. The key signature has three sharps (F#, C#, G#).

AH-MEE. *rall.* *a tempo*  
coo to you,.... Ah - - - Mee! 'Tis I, Oh, my

HI-HO. *rall.* *a tempo*  
coo to you, Ah - - - Mee! 'Tis I, 'Tis your

AH-MEE. *f*  
Hi - Ho! Hi - - - Ho!..... Oh, my

HI-HO. *f*  
Hi - Ho! Hi - - - Ho!..... 'Tis your

AH-MEE. *f*  
Hi - Ho!.....

HI-HO. *f*  
Hi - Ho!.....

No. 6.

TRIO. (Ah-Mee, Hi-Ho and Ping-Pong.)

Ah-Mee. *Allegro moderato.*

Piano.



AH-MEE. *mf*

A thou-sand years a - go I fan - cy was the date When the

*p staccato*



AH-MEE. pret - ty wil - low - pat - tern first was put up - on a plate.....

HI-HO. There



AH-MEE. *rall.*  
 (The sto-ry of the pret.ty wil-low-

HI-HO. *rall.*  
 lived a cer.tain man-da-rin, I've heard the sto-ry state, (The sto-ry of the pret.ty wil-low-

PING-P. *rall.*  
 (The sto-ry of the pret.ty wil-low-

AH-MEE. *ten. a tempo* *poco rit.*  
 - pat.tern they re-late). And his daughter had a lover,

HI-HO. *ten. a tempo*  
 - pat.tern they re-late). Now the rich man had a daugh.ter,

PING-P. *ten. a tempo*  
 - pat.tern they re-late). But her



AH-MEE. *rall.*  
And would

HI-HO.  
So the man.da.rin ob-ject.ed

PING-P.  
lov\_er had no mo\_ney, To the young man as a sui\_tor,

AH-MEE. *p* *a tempo*  
not al\_low the marriage. Ah!.....

HI-HO. *rall.* *p* *a tempo*  
Ah!.....

PING-P. *rall.* *p* *a tempo*  
Ah!.....

*p a tempo*

AH-MEE. *p* Oh, pi - ti - pi - ti - pi - ti - ful the le - gend they re - late Of that

HI-HO. *p* Oh, pi - ti - pi - ti - pi - ti - ful the le - gend they re - late Of that

PING-P. *p* Oh, pi - ti - pi - ti - pi - ti - ful the le - gend they re - late Of that

AH-MEE. *rall.* pattern pair of lovers on the Wil - low Pat - tern Plate! Wil - low, Wil - low, Wil - low! In the

HI-HO. *rall.* pattern pair of lovers on the Wil - low Pat - tern Plate! Wil - low, Wil - low, Wil - low! In the

PING-P. *rall.* pattern pair of lovers on the Wil - low Pat - tern Plate! Wil - low, Wil - low, Wil - low! In the

AH-MEE. *molto rall.* *f* *p*  
 pattern of the plate! Willow! In the pat-tern of the plate!....

HI-HO. *molto rall.* *cresc.* *p*  
 pattern of the plate! Willow! In the pat-tern of the plate!...

PING-P. *molto rall.* *p*  
 pattern of the plate! Oh, Willow! In the pat-tern of the plate!...

AH-MEE. *mf*  
 But

AH-MEE.  
 maid-ens, as we know, Al - though a parent prate, Will be - have as did the maid-en in the

AH-MEE. *Wil-low Pat-tern Plate!* (In the

HI-HO. For there the pretty he-ro-ine did brave her fa-ther's hate, (In the

PING-P. (In the

AH-MEE. *rall. ten. a tempo*  
sto-ry of the pret-ty Wil-low Pat-tern they re-late.) Did a .

HI-HO. *rall. ten. a tempo*  
sto-ry of the pret-ty Wil-low Pat-tern they re-late.) So the mai-den and her lo-ver

PING-P. *rall. ten. a tempo*  
sto-ry of the pret-ty Wil-low Pat-tern they re-late.)

*rall. colla voce a tempo*

*poco rit.*

AH-MEE. - gree to fly to - ge - ther,

HI-HO. And he might have caught and kill'd them,

PING-P. *poco rit.* But the man - da - rin pur - sued them, But the

*rall.*

AH-MEE. In - to tur - tle doves for safety. *p* Coo ..... Coo.... Coo...

HI-HO. *rall.* *pe* Coo.....

PING-P. *rall.* *pe* Coo.....

God of Lo - vers chang'd them



*a tempo*

AH-MEE. *p* So hap - py, hap - py, hap - py, ul - ti -

*a tempo*

HI-HO. *p* So hap - py, hap - py, hap - py, ul - ti -

*a tempo*

PING-P. *p* So hap - py, hap - py, hap - py, ul - ti -

*a tempo* *p*

AH-MEE. - mate - ly was the fate Of that pat - tern pair of lo - vers on the Wil - low Pattern Plate!

HI-HO. - mate - ly was the fate Of that pat - tern pair of lo - vers on the Wil - low Pattern Plate!

PING-P. - mate - ly was the fate Of that pat - tern pair of lo - vers on the Wil - low Pattern Plate!

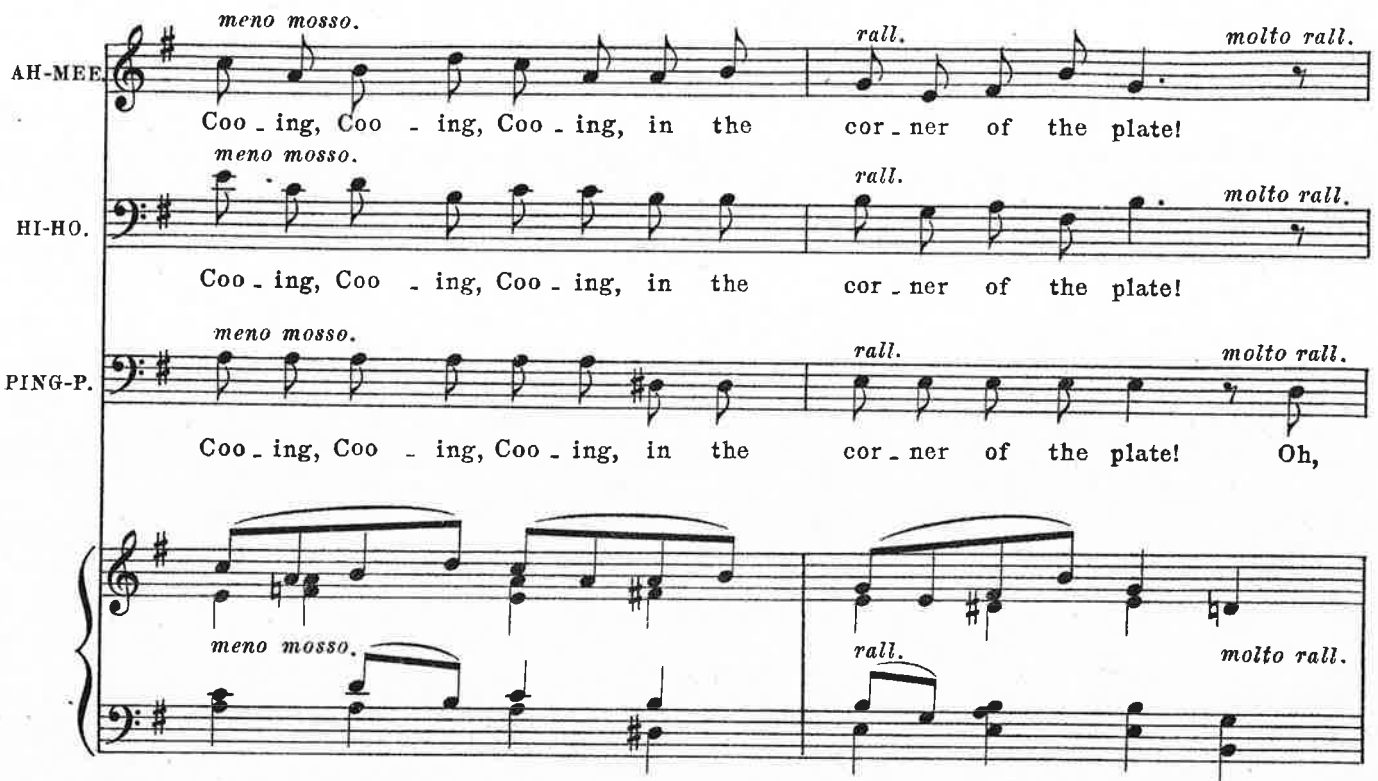
meno mosso. rall. molto rall.

AH-MEE. Coo - ing, Coo - ing, Coo - ing, in the cor - ner of the plate!

HI-HO. Coo - ing, Coo - ing, Coo - ing, in the cor - ner of the plate!

meno mosso. rall. molto rall.

PING-P. Coo - ing, Coo - ing, Coo - ing, in the cor - ner of the plate! Oh,



Lento.

AH-MEE. *f* Coo-ing, In the cor-ner of the plate!... *p* Coo - - -

HI-HO. *cresc.* Coo-ing, In the cor-ner of the plate!... *p* Coo - - -

PING-P. Coo-ing, In the cor-ner of the plate!... *p* Coo - - -

Lento. *p*



*rall. molto.*

AH-MEE. *rall. molto.*  
Coo - ing, Coo-ing, In the cor-ner of the

HI-HO. *rall. molto.*  
Coo - ing, Coo-ing, In the cor-ner of the

PING-P. *rall. molto.*  
Coo - ing, The cor-ner of the

*rall. molto.*

**Allegro.**

AH-MEE. plate!

HI-HO. plate!

PING-P. plate!

**Allegro.**

Nº 7.

SONG. (Ping-Pong.)

Vivace.

Ping-Pong.

Piano.

Musical score for the introduction. The top staff is labeled 'Ping-Pong.' and the bottom two staves are labeled 'Piano.'. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Vivace.'. The piano part begins with a forte (*f*) dynamic, featuring a triplet of eighth notes in the right hand. The dynamic changes to mezzo-forte (*mf*) later in the piece.

PING-P.

Nid - Nod, I'm a

Musical score for the first vocal line, labeled 'PING-P.'. The melody is in the treble clef with a key signature of one sharp. The piano accompaniment is in the bass clef. The dynamic is piano (*p*). The lyrics 'Nid - Nod, I'm a' are written below the vocal line.

PING-P.

Chi - nese God With a dis - po - si - tion sun - ny! I

Musical score for the second vocal line, labeled 'PING-P.'. The melody is in the treble clef with a key signature of one sharp. The piano accompaniment is in the bass clef. The lyrics 'Chi - nese God With a dis - po - si - tion sun - ny! I' are written below the vocal line.

PING-P.  gua - ran - tee For a tri - fling fee To ma - nu - fac - ture mo - ney! For a

PING-P.  slice of bread That is light - ly spread With mar - ma - lade or

PING-P.  ho - ney, And a pinch of rice As a sa - cri - fice I'll make you heaps of

PING-P.  mo - ney! of mo - ney! of mo - ney!..... I'm ex -



PING-P.

- ces - sive - ly old, Tho' I've not been told Pre - cise - ly when they date me; But

PING-P.

Kow - tow Be - fore me now, And try to pro - pi - ti - ate me! I'm ex -

PING-P.

- ces - sive - ly old, Tho' I've not been told Pre - cise - ly when they date me; But

PING-P.

Kow - tow Be - fore me now, And try to pro - pi - ti - ate me! - ti -

PING-P. *ate me, ti - ate me!*

PING-P.

*Repeat ad lib.*


PING-P. *Ned - Nid, If you do as you're bid, I've a man-ner ra-ther ta-king, I*

PING-P. *need no rest, And I feel de-press'd When I'm not mo-ney - ma-king! Tho' I*

PING-P.  work all-night You'll find me bright, And bu - sy when you're wa - king; In.....

PING-P.  fact, I rank As a Pri - vate Bank, Which there's no chance of

PING-P.  break-ing! of break-ing! of breaking!..... Then

PING-P.  do as you're told If you're fond of gold, And a first-rate god you'll rate me; So

*fp*

PING-P. *mf*  
Kow - tow Be - fore me now And you'll pro - pi - ti - ate me. Then

PING-P. *mf*  
do as you're told If you're fond of gold, And a first - rate god you'll

PING-P. *mf*  
rate me; So Kow - tow Be - fore me now, And you'll pro - pi - ti -

PING-P. *mf*  
- ate me! - ti - ate me! - ti - ate me!

Nº 8.

DUET. (Hi-Ho and Ah-mee, with CHORUS.)

Andante espressione.

Hi-Ho.

Musical score for the introduction. The Hi-Ho part is a single bass line with rests. The Piano part consists of a grand staff with treble and bass clefs, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has three flats and the time signature is 3/4.

HI-HO.

HI-HO. *mf*  
 I, like the ten-der tur-tle-dove, Deem love a-bove all oth-er

Musical score for the first vocal line. The HI-HO part is a bass line with lyrics. The Piano accompaniment is in the grand staff below, starting with a piano (*p*) dynamic.

HI-HO.

HI-HO. *cresc.*  
 bless-ings!..... I, like the ten-der tur-tle-dove, Deem

Musical score for the second vocal line. The HI-HO part is a bass line with lyrics and a *cresc.* marking. The Piano accompaniment is in the grand staff below, also featuring a *cresc.* marking.



HI-HO. *f*

love a - bove all oth - er bless - ings! What do the dove and I

*cresc. piu mosso*

AH-MEE.

Care for the sweets of rank, Or mo - ney at..... the bank? The

AH-MEE.

dove would deem her life a blank Un - less her love were

*cresc. e accel.*

AH-MEE.

nigh, To sit and sigh..... His soft ca -

*f*

*colla voce*

AH-MEE. *rall. p* *Tempo Imo*  
 - ress - ings!..... His soft ca - ress - ings!..... And

HI-HO.

*rall.* *Tempo Imo*

AH-MEE. *p* *(b)*  
 so I do not ask for love In dain - ty cot or flow - 'ry dell, For

HI-HO. *p* *(b)*  
 And so I do not ask for love In dain - ty cot or flow - 'ry....

*p*

AH-MEE. *poco accel.*  
 in an at - tic I be - lieve a dove Could coo as well, Could

HI-HO. *poco accel.* *p*  
 dell, For in an at - tic I be - lieve a dove Could

*poco accel.*

AH-MEE. *p* coo as well. For in an at - tic I be - lieve a dove..... *rall.* Could  
 HI-HO. coo as well..... For in an at - tic I be - lieve a dove *rall.* Could

AH-MEE. *p rall.* coo as well,..... *dim.* Could coo as well,..... *dim.* Could  
 HI-HO. *p rall.* coo as well,..... *dim.* Could coo as well,..... *dim.* Could

AH-MEE. coo as well.....  
 HI-HO. coo as well.....

pp sempre

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of sixteenth-note chords, while the bass clef has a more melodic line. The dynamic marking 'pp sempre' is present.

poco mosso p

Second system of musical notation. The treble clef shows a continuation of the sixteenth-note chords with some grace notes. The bass clef continues its melodic line. The dynamic marking 'poco mosso p' is present.

Third system of musical notation. The treble clef features a triplet of eighth notes. The bass clef continues with chords and a melodic line.

Fourth system of musical notation. The treble clef has a melodic line with eighth notes. The bass clef continues with chords and a melodic line.

p

Fifth system of musical notation. The treble clef has a melodic line with eighth notes. The bass clef continues with chords and a melodic line. The dynamic marking 'p' is present.



SOP. ALTO. *p* And so I do not ask for love In dain-ty cot or  
 So I do not ask for love In dain-ty cot or

TEN. *p* And so I do not ask for love..... In dain-ty

SOP. ALTO. flow - ery dell For *cresc.*  
 flow - ery dell For in an at - tic I be - lieve a dove *cresc.* could

TEN. cot or flow - ery..... dell For in an at - tic I be -

SOP. ALTO. *p* coo as well, ould coo as well, For in an at - tic I be -

TEN. *p* - lieve a dove could coo as well,..... For in an at - tic



SOP.  
ALTO.

*rall.*

\_ lieve a dove..... could..... coo..... as well,..... Could coo as

TEN.

*rall.*

I be\_lieve a dove could coo as well,..... Could coo as



SOP.  
ALTO.

*pp*

well,..... Could coo as well.....

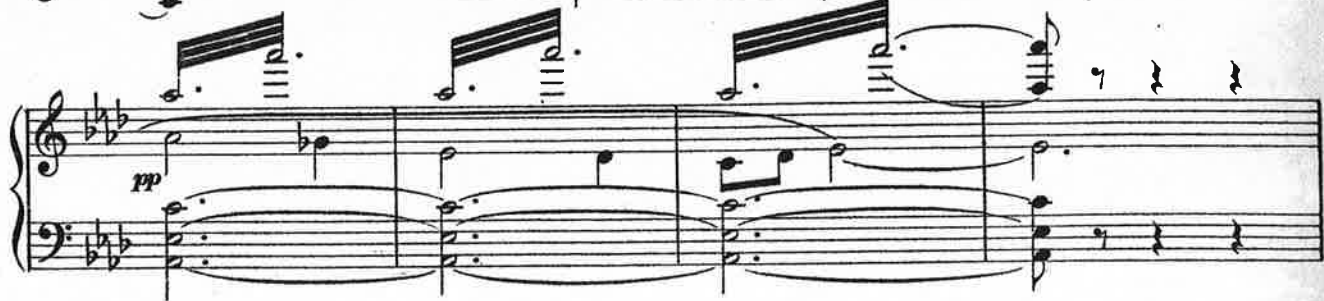
TEN.

*pp*

well,..... Could coo as well.....



*pp*



*ppp*

