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VOCAL GEMS FROM

# WANG

COMIC OPERA.

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LIBRETTO BY

J. CHEEVER GOODWIN.

MUSIC BY

WOOLSON MORSE.

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NEW YORK:

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# WANG.

The Greatest Comic Opera Success ever produced in the  
United States.

## VOCAL.

A Pretty Girl, A Summer night.....	40
Are then the Vows.....	40
Ask the man in the Moon.....	40
Baby, Baby, Dance My Darling Baby.....	40
Eminent Regent Wang.....	40
Every Rose must have Its Thorn.....	40
If You Love Me as I Love You? (Duet).....	50
Kissing Quartette.....	50
Man with an Elephant on His Hands.....	40
Mary! Mary! Why so Contrary?.....	50
No Matter what Others may Say. (Trio) .....	40
To be a Lone Widow.....	40
Where are You Going My Pretty Maid? (Duet) .....	40

## INSTRUMENTAL.

Waltzes.....	75
Potpourri.....	1.00
March.....	40
Siamese Wedding March.....	40
Gavotte.....	50
Lancers.....	50

FOR SALE AT ALL MUSIC STORES

# THE EMINENT REGENT WANG.

Words by J. CHEEVER GOODWIN.

Music by WOOLSON MORSE.

WANG.

1. Oh! a  
2. I've an  
3. Oh, a

CHORUS.

high-toned po - ten - tate you see in me, And I rule in the good old - fashioned way, And he  
af - fa - ble man - ner, mild and bland, That is when ev - 'ry - thing goes my way, That is  
condensed cab - i - net I'm forced to be, I'm a doz - en of - fi - cers rolled in one, He's a

WANG.

rules in the good - old - fashioned way. The pop - u - lace simp - ly  
when ev - 'ry - thing goes his way. But if I'm up - set in  
doz - en of - fi - cers rolled in one. But I on - ly draw one

Jan 24, 1908  
 Gift of Mrs. Ellingworth

CHORUS.

swear by me, And what - ev - er I or - der they o - bey, And what - ev - er he or - ders  
 what I've plann'd, I make things te - pid with - out de - lay, He makes things te - pid with -  
 sal - a - ry, And col - lect - ing that is far from fun, And col - lect - ing that is

WANG.

we o - bey.  
 out de - lay.  
 far from fun.

At my slight - est from they quake and tremble, If I  
 I can drink old to - pers in - to blindness, For a  
 Of the treas - u - ry I'm Sec - re - ta - ry, And I

smile, then grief they soon dis - sem - ble, If I heave a sigh, they near - ly die, Their  
 little game I've a sneak - ing kindness, And the man who stays when once I raise, Will  
 have com - mand of the mil - i - tary, And the na - vy too, on the O - cean blue, By

tears flood the throne. Oh! what ev - er I think is their o - pin - ion, And in  
 learn that he's rash. Of the fair sex I'm ex - tre - me - ly par - tial, And when  
 me is con - trolled. Of af - fairs of State I've a knowl - edge am - ple, Of ju -

short throughout my whole do - min - ion, Not a man to - day can safe - ly say, His  
 my per - sua - sive ways I marshall, They're forced to yield, for their fate is sealed, I'm  
 - dicial lore I'm a bright ex - am - ple, The de - cisions I to the bar sup - ply, Each

CHORUS.

soul is his own. If we may be par-doned slang, There are no flies on  
 great on the mash. If we may be par-doned slang, He takes the cake, does  
 day, knock em cold. If we may be par-doned slang, He is all wool, is

Wang, No flies on the em - i - nent Re - gent Wang.....  
 Wang, He captures the cake does the Re - gent Wang.....  
 Wang, He's a full yard wide is the Re - gent Wang.....

D. C.

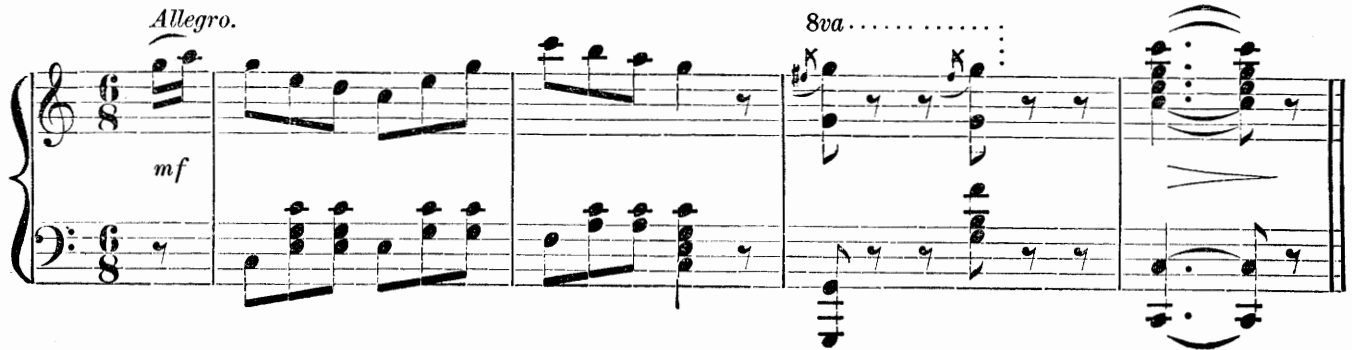
# NO MATTER WHAT OTHERS MAY SAY.

## Trio.

Words by J. CHEEVER GOODWIN.

Music by WOOLSON MORSE.


*Allegro.* *mf* *8va*.....



The Trio section consists of a piano accompaniment and a vocal line. The piano part is in 6/8 time and begins with a melody in the right hand and a bass line in the left hand. The vocal line is marked '8va' and features a melodic line with some grace notes. The tempo is marked 'Allegro' and the dynamic is 'mf'.

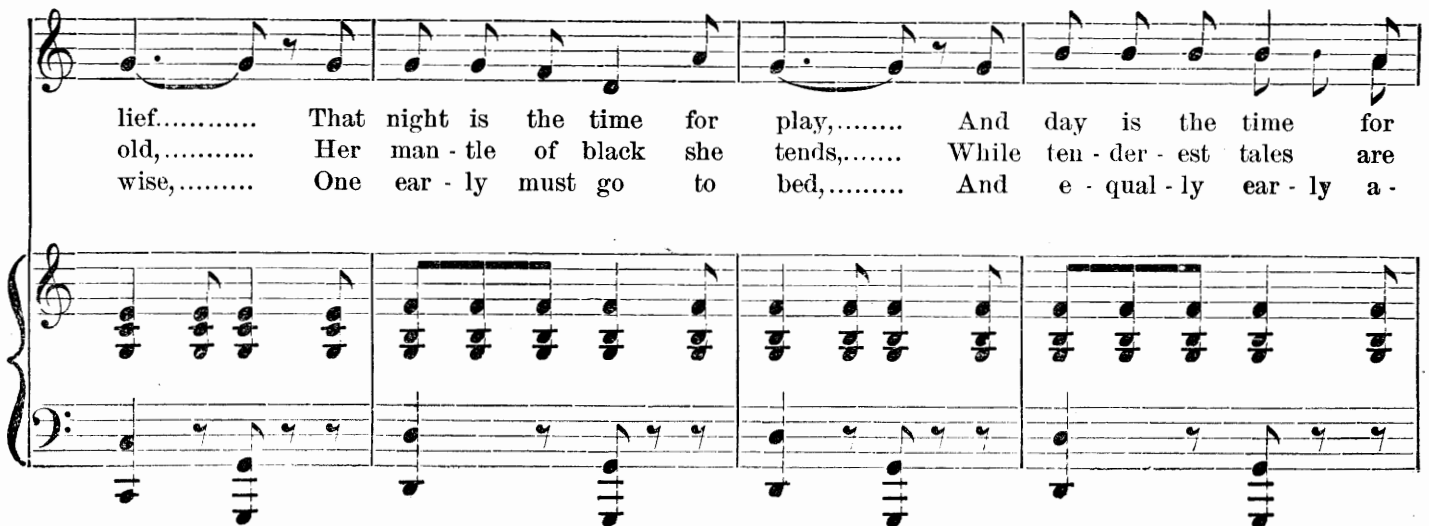
MATAYA, JEAN AND FRACASSE.

M.—No mat - ter what oth - ers may say,..... It's al - ways been my be  
J.—All lov - ers the night be - friends,.... The dif - fi - dent then grow  
F.—I know that some duf - fer once said,..... To be health - y, and wealthy, and



The first vocal part includes lyrics for three characters: M., J., and F. The piano accompaniment is in 6/8 time and features a steady bass line and chords in the right hand.

lief..... That night is the time for play,..... And day is the time for  
old,..... Her man - tle of black she tends,..... While ten - der - est tales are  
wise,..... One ear - ly must go to bed,..... And e - qual - ly ear - ly a -



The second vocal part continues the lyrics for the three characters. The piano accompaniment remains consistent with the first part, providing harmonic support for the vocal lines.

grief;..... The sun's an in - quis - i - tive fel - low, Who can - not a se - cret  
told;..... The moon by a cloud may be hid - den, And nev - er a star ap -  
rise;..... I'm will - ing how - ev - er to gam - ble, He nev - er had sampled the

keep;..... But the moon, ah! she'll nev - er tell, oh! What she  
pear..... But they're list - 'ning all un - bid - den, And they  
joys..... That lurk in the rol - lick - ing ram - ble, Of a

sees when the world's a - sleep,..... She laughs at what she  
blush at what they hear,..... For the sto - ry's still the  
night put in with the boys,..... To roost let chick - ens

sees,..... And the stars are smil - ing too;..... And  
 same,..... Of a love that ne'er will fade;..... And  
 go,..... As soon as the sun is set!..... But a

men may do what they please;..... She'll ev - er to them be  
 kiss - es that none can blame..... Are stol - en in friend - ly  
 trick we thorough breds know,..... Worth a doz - en of that, you

(JEAN AND MATAYA.)

true..... So give us the night and the moon's pale light, And oth - ers may have the  
 shade.....  
 bet.....

(FRACASSE.)

So give us the night and the moon's pale light, And oth - ers may have the



day ;..... For the cream of the fun of the world is done, Be-neath fair Lu-na's ray !.....

day ;..... For the cream of the fun of the world is done, Be-neath fair Lu-na's ray !.....

*f*

**Dance.**

*mf*

1

2

*Sva*.....

*ff*

# MARY! MARY! WHY SO CONTRARY?



Words by J. CHEEVER GOODWIN.

Music by WOOLSON MORSE.

*Tempo di Valse.*

1. Ma - ry! Ma - ry! why so con - tra - ry

*mf* *p*

Since you have caught a beau?..... Here's daf - fo - dils, and dain - ty blue-bells, And

pret - ty girls all in a row. Oh!..... Ma - ry, Ma - ry! why so con - tra - ry

*mf*

How does your gar - den grow? Here's daf - fo - dils and dain - ty blue-bells, and pret - ty

girls all in a row,..... Pret - ty girls all in a row,.....

Pret - ty girls all in a row,..... Who with all your lov - ing sighs,..... Can most

deep - ly sym - pa - thize?..... Oh! pret - ty girls all in a row,.....

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'd' (deep) and continues with a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

Pret - ty girls all in a row,..... Who with all your lov - ing

The second system continues the musical score. The vocal line starts with a half note 'p' (Pret) and continues with a melodic phrase. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

sighs,..... Can most deep - ly sym - pa - thize?.....

The third system concludes the musical score. The vocal line begins with a half note 's' (sighs) and continues with a melodic phrase. The piano accompaniment provides harmonic support throughout the system.

QUARTETTE.

Air. *p*

Ma - ry had a pret - ty lit - tle lamb, And its fleece it was

Tenor. Bass.

white as the snow,..... And ev - 'ry where that Ma - ry went That

lamb was sure to go. Oh! it fol - lowed her as to the school she

went, Which was great - ly a - gainst all the rule,..... It made the chil - dren

laugh and play to see..... so much mut - ton at school!.....

Pret - ty girls all in a row,..... Pret - ty girls all in a row,..... Who with

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics "Pret - ty girls all in a row,..... Pret - ty girls all in a row,..... Who with". The piano accompaniment features a steady bass line and chords in the right hand.

all your lov - ing sighs,..... Can most deep - ly sym - pa - thize?..... Oh!

The second system continues the musical score. The vocal line has the lyrics "all your lov - ing sighs,..... Can most deep - ly sym - pa - thize?..... Oh!". The piano accompaniment continues with similar harmonic support, including some melodic flourishes in the right hand.

pret - ty girls all in a row,..... Pret - ty girls all in a row,..... Who with

The third system repeats the first system's musical material. The vocal line has the lyrics "pret - ty girls all in a row,..... Pret - ty girls all in a row,..... Who with". The piano accompaniment is identical to the first system.

all your lov - ing sighs,..... Can most deep - ly sym - pa - thize?.....

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "all your lov - ing sighs,..... Can most deep - ly sym - pa - thize?.....". The piano accompaniment features a steady bass line and chords in the right hand.

**Dance.**

*pp*

The second system is a piano piece in 3/4 time, marked "Dance." and "pp". It features a single treble clef staff with a melodic line and a grand staff for the piano accompaniment. The piano accompaniment consists of a rhythmic bass line and chords.

*tr.*

The third system continues the piano piece from the second system. It features a single treble clef staff with several trills marked "tr." and a grand staff for the piano accompaniment. The piano accompaniment maintains the rhythmic pattern from the previous system.

*p*

The fourth system continues the piano piece. It features a single treble clef staff with a melodic line and a grand staff for the piano accompaniment. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking "p" is present.

*tr.*

*8va.....*

The fifth system is the final system on the page. It features a single treble clef staff with trills marked "tr." and an 8va marking. It also includes a grand staff for the piano accompaniment. The piano accompaniment concludes with a final chord.

# "WHERE ARE YOU GOING, MY PRETTY MAID?"

## DUETT.

Words by J. CHEEVER GOODWIN.

Music by WOOLSON MORSE.

*Andante.*

*mf* *p* *rit.*

MATAYA. MARIE.

1. Where are you go - ing, my pret - ty maid? Down to the mea - dow to milk the  
 2. I have a for - tune, my pret - ty maid, Par - don my say - ing, so have

MATAYA. MARIE.

cow, May I go with you? No, not now, When I send  
 I, Where do you keep it? Keep it? why— Sir, in my



MATAYA.

for thee, then come thou!  
face, my rich - es lie, "When you send for me?" why not  
May I then hope to win thy

MARIE.

MATAYA.

now? heart? Pa - tience! I'll send for thee, I vow, Oh! but I've  
Yes, if you love me, mine thou art, Ah! but I've

MARIE.

love for thee sin - cere, That you have love for me sin -  
love for thee sin - cere, That you have love for me sin -

MARIE.  
cere, Can - not be true I great - ly fear. Ah.....

MATAYA.  
Ev - er - y doubt shall

Can - not be true, I great - ly fear.

dis - ap - pear, If but my tale, of love you'll hear.

*dim. e ritard.*

*colla voce.*

*pp*

*rit.*

# IF YOU LOVE ME AS I LOVE YOU.

Duet.—Wang and Frimousse.

Words by J. CHEEVER GOODWIN.

Music by WOOLSON MORSE.

*Andante moderato.*

Piano introduction in 2/4 time, marked *mf*. The music consists of two staves (treble and bass clef) with a grand staff bracket. The melody is simple and accompaniment is in the bass.

SOPRANO.

Soprano vocal line, mostly rests.

BASS. WANG.

Bass vocal line with lyrics: "If you love me as I love you, By the light blue sky a - bove you,"

If you love me as I love you, By the light blue sky a - bove you,

Piano accompaniment for the first vocal phrase, marked *p*. It consists of two staves (treble and bass clef) with a grand staff bracket.

Soprano vocal line, mostly rests.

Bass vocal line with lyrics: "All I have is whol - ly yours, As long as life en - dures....."

All I have is whol - ly yours, As long as life en - dures.....

Piano accompaniment for the second vocal phrase. It consists of two staves (treble and bass clef) with a grand staff bracket.

MADAM FRIMOUSSE.

*p* *Allegro vivo.*



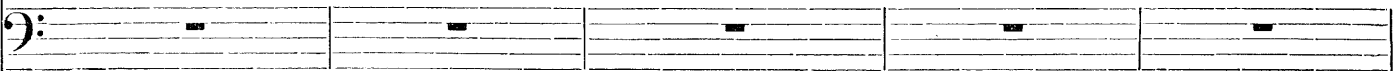
Oh! you naughty, naughty, naughty man, I see right through your little game, I can sir,



Don't you forget, I'm more than sev - en, Wow! In vain you plot and plan, Keep your distance



if you please, sir, Or I'll summon the police, sir, I've seen oth - er men be - fore you,



*stringendo.*

Wow! how tight - ly you do squeeze me, stop! now stop! now stop! now stop! now

*Larghetto.*

stop! oh! my!.....

WANG.

*Larghetto.*

*f*

*Larghetto.*

Fear give o'er..... and doubt no more,..... But suf - fer thy

ten - der heart, its treasure of love to pour, For my own,..... by thy

MADAM FRIMOUSSE.

*tr ad lib.*

Ah!.....

words I'm strange - ly, deep - ly stirred..... as ne'er be - fore.....

This system contains the first vocal line with a trill, the piano accompaniment, and the first line of lyrics. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

*tr*.....

..... Fear is o'er,..... I'll doubt no more,..... But suf - fer my

This system continues the vocal line with a trill, the piano accompaniment, and the second line of lyrics. The piano part includes a trill in the right hand and a dynamic marking of *f*.

beat - ing heart, its treasure of love to pour, Like thine own..... by the

*colla voce.*

This system contains the final vocal line and piano accompaniment for this page. The piano part includes the instruction *colla voce.* in both hands.

mu - sic of thy lov - ing words, ..... 'Tis stirred as ne'er be -

*colla voce.*

MADAM FRIMOUSSE.  
*Allegro vivo.*

fore..... Oh! you naughty, naughty, naughty man, sir,  
WANG.

I'm a naughty, naugh - ty man, yet

*f*

see right through your little game, I can sir, Now don't for - get I'm more than sev - en,  
see right through my game she can, yes, I won't for - get she's more than sev - en,

Now! you naugh - ty, naugh - ty, naugh - ty man, sir, Keep your dis - tance, you naughty man,

Wow! I'm naugh - ty, naugh - ty, naugh - ty, Keep your dis - tance, you naughty girl,

*ff*

or I'll sum - mon the po - lice - man, Stop! now stop! now stop! now stop! Oh! my— ha,

don't you sum - mon the po - lice - man, Stop! now stop! now stop! now stop! Oh! my— ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

*ff*



FRIMOUSSE. *Allegro vivace.*

Yes, to a no-t'ry we will go, Yes, to a no-t'ry we will go, Yes, to a no-t'ry  
WANG.

we will go, Yes, to a no-t'ry go, Yes, we will go, we will go,

We to a no-ta-ry will go, Yes, to a first-class no-ta-ry we will go!

# KISSING QUARTETTE.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

JEAN.

I know what I would do, If I were on - ly you, I'd deem it not a - miss To

MARIE.

give my love a kiss. And I,—if I were you, Would not de - lay to woo. I'd find an oppor -

tu - ni - ty, or make one sure.

*pp sempre.*

JEAN.

The boon my heart is seek - ing, Vain - ly I

GILLETTE.

strive in words to tell, And yet, in truth I know full well, The words that you'd

MATAYA.

fain be speak - ing. My cour - age strange - ly fails me, What my heart

MARIE AND GILLETTE.

ALL.

craves you needs must know, Our si - lence means con - sent - ing, Our si - lence means

con - sent - ing..... Just one lit - tle kiss, Just one sweet kiss,

Ah, who can tell the bliss,..... That leaps to

life in a kiss?..... So kiss me a - gain, but nev - er tell.

JEAN.

When ro - sy lips are near,..... A lov - er's du - ty is

GILLETTE.

MARIE.

clear,..... By a kiss all troubles are ban - ished, In a kiss all sorrow hath van -

GILLETTE.

MARIE.

ished, Lips u - nit - ing, True love plight - ing, all is well! Ah! Ah!.....

SOLO. MARIE.

Sweet, sweet, lips that meet, Vows of af - fection are seal - ing,

Sweet, sweet, joy com - plete, Love's dearest se - cret re - veal - ing,

Fleet, fleet, few and fleet, Pleasures that fade and die;.....

Sweet, sweet, still re - peat, Kiss - es that time can de - fy.....

ALL.

When lips are meet - ing, All joy com - plet - ing, Doubt disap - pears like a dream..... By the

*p*

mag - ic of a kiss,..... Ali our pain is changed into bliss,.....

Words cannot measure the rap - turous pleas - ure, Making the earth a new E - den seem,

Chief - est and dear - est of all earthly treas - ures, Happiness dwells in a kiss!.....

*colla voce.* *ff*