$1.50
T.C

Japanese Nodding Doll

YOKOHAMA MAID

A JAPANESE COMIC OPERETTA IN TWO ACTS

WRITTEN AND COMPOSED BY

ARTHUR A. PENN

M. WITMARK & SONS
NEW YORK CHICAGO SAN FRANCISCO LONDON

SUKI TONG	60	A HEART ONCE WENT .	60
BACK AGAIN TO OLD JAPAN	60	UNREQUITED LOVE (Duet) .	60
OH, POWDER PUFF! . .	60	JAPANESE NODDING DOLL	60

A Song,– Full of Sunshine and Love

EVENING BRINGS REST AND YOU

With Violin or Cello Obbligato ad lib.
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Male, Female or Mixed Voices, 15 cents each

Lyric by
EDNA STANTON WHALEY

Music by
F. H. BISHOP

Moderately slow

pp

When the sky in the East flames crim-son and gold In the light of the morn-ing sun,— When in

p

clear lilt-ing voice sweet song birds re-joice, Bid-ding wel-come to day just be-gun:— Then I

poco cresc.

f

p

Tenderly

pass on my way to the la-bor of day, And your smile as we part thrills me through,— For it

and with much expression

short-ens the day till the light fades a-way, And eve-ning brings rest and you,— And

colla voce

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Yokohama Maid—No 11a

Japanese Nodding Doll

———×———

This Number may be interpolated on Page 16 of the Libretto, where the direction, *"Exeunt Kissimee, Tung-Waga and Knogudi,"* is indicated. Where this Extra Number (which may be sung either as a Duet or as a Solo) is used, O Sing-a-Song and Fateddo also exit after the former's line: "You and Tung-Waga can retire and refresh yourselves." O Sing-a-Song goes off R. 1. followed by Fateddo, walking hurriedly as if to overtake her. The other three use exits L. 1. and L. 2. Two members of the Chorus (or, if preferred, Hilda and Stella) then enter back centre, conversing.

1st Girl – America certainly does make a difference to a Japanese girl.

2nd Girl – It does, indeed. That country is like a well-regulated oven.

1st Girl – Is America such a hot place, then?

2nd Girl – Silly girl! What I meant is that it takes the raw material from some foreign land and turns it *out* so beautifully! That's why I called America an oven. What goes in half-baked, as it were, comes out—

1st Girl – Done brown. Ah, I see!

2nd Girl – Look at O Sing-a-Song, for instance! Did you ever *see* such a change in anyone?

1st Girl – Well, I hope she has learned more than her aunt did when *she* was a girl.

2nd Girl – You mean O Su-Su San?

1st Girl – *Poor* O Su-Su San!

Cue for No 11a

(NOTE: The head-nodding effect should be carried out by the Singers in strict time to the music of the Refrain)

M.W.&SONS

Japanese Nodding Doll

ARTHUR A. PENN

Moderato

f

rit.

A for-eign-er came to the land of Ja-pan, As for-eign-ers some-times
'Tis man-y a long, long year since this Pa-thet-ic ro-mance be-

mf

do. He soon fell in love with O Su-Su San, And
gan; But he nev-er came back for an-oth-er kiss From

she fell in love with him, too, She soon fell in love with him, too. But
dear lit-tle O Su-Su San, From dear lit-tle O Su-Su San. He's

pp

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poco rit.

ver - y soon he had to go A - way you know, And leave her; so She
mar - ried now, but oft he'll go, In the fire - light glow, When the lights are low, And

mp

rall.

said, with a sigh, When he kissed her good - bye: "Take this Ja - pan - ese doll and pre -
say, with a sigh, When no - bod - y is nigh: "Oh, my Ja - pan - ese Doll, good -

(2nd Verse rall.)

tend 'tis I!"
bye, good - bye!"

mp

p

rall.

REFRAIN *Very smoothly and in strict time*

a tempo

And the head of his lit - tle chi - na Ja - pan - ese doll That he placed there on the

mp

a tempo

man-tel-piece, Would nod, nod, nod, it did noth-ing else at all, And he prayed that it would

cresc.

nev-er cease. For this was the ques-tion he asked it each night, How man-y times you may

f *mf*

a tempo

guess: "While you're nod-ding there a-bove me, Won't you tell me that you love me?" And the

f *rall.* *colla voce* *a tempo*

Ja-pan-ese doll nod-ded "Yes, yes, yes!" Its pret-ty head nod-ded "Yes!"

dim. *sfz* *D.C.*

Teach Me To Pray

Lyric by
GEORGE GRAFF Jr.

Solo Four Keys Eb, Bb to D. – F. Ab and Bb

Duet Two Keys F and Bb

Octavo; Male, Female or Mixed Voices

Music by
JESSIE MAE JEWITT

Andante religioso

Fervently

p dolce

Teach me to pray, Lord God in Heav'n a-bove, Teach me to know that in Thy bound-less love, Thou see-est ev - 'ry

mp

spar-row that may fall, And giv-est what is best for all.

mp Agitato *little faster*

Al - tho' my ways are laid in pas-tures drear,

p rit.

mf a tempo

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I Come To Thee

Lyric by
GEORGE GRAFF Jr.

Solo Four Keys Db, Bb to C. – Eb, F and Ab

Duet in F

Octavo; Male, Female or Mixed Voices

Music by
CARO ROMA

Lento

mp

I come to Thee at last, oh Lord, for rest, With wa-sted years, with heart and mind op-pressed; And now Thy

dim. *rit.*

prom - ise is to me so sweet, That I shall find for - give - ness at Thy feet.

dim.

colla voce

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It Was For Me

Lyric and Music by
CHARLES B. BLOUNT

Solo Three Keys F, C to D. Ab and Bb

Duet Two Keys Bb and F

Octavo; Male, Female or Mixed Voices

Andante cantabile

p

It was for me, that Je-sus came to suf - fer, It was for me, He died up - on the tree, It was for

p

cresc. *mf* *dim.* *mp* *ad lib.* *p*

me, with God, He in-ter - ced - ed, It was for me, ah yes, it was for me.

cresc. *mf* *dim.* *mp* *colla voce* *cantando*

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THERE'S A LONG, LONG TRAIL

Lyric by
STODDARD KING

Music by
ZO. ELLIOTT

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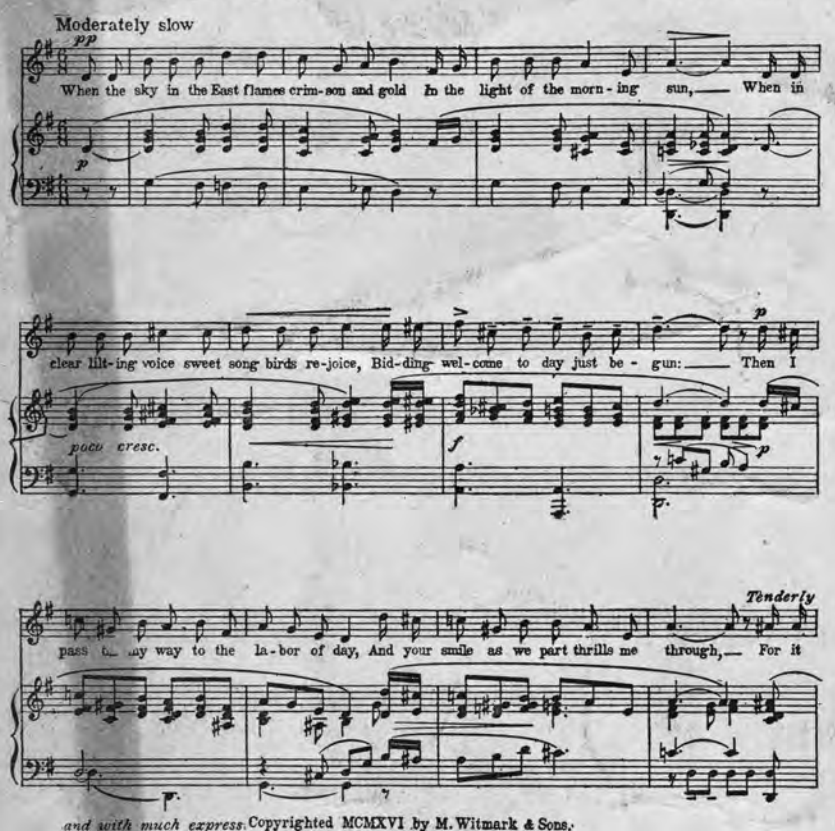

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Too-ra-loo-ra-loo-ral

THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

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