

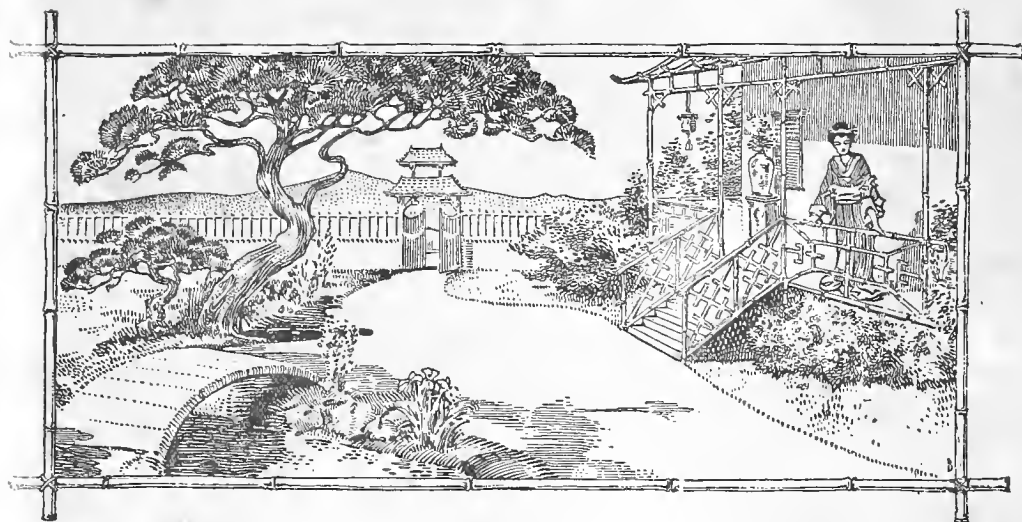
15th Edition

THE JAPANESE GIRL

OPERETTA

IN TWO ACTS

FOR WOMEN'S VOICES



BY CHARLES VINCENT

AUTHOR OF

"THE PERSIAN PRINCESS," "THE AMERICAN GIRL,"
"THE EGYPTIAN PRINCESS," AND "THE LOST NECKLACE."

PIANO OR ORCHESTRA ACCOMPANIMENT



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THE JAPANESE GIRL

(O Hanu San)

An Operetta in Two Acts for Women's Voices

Libretto by
JEANIE QUINTON ROSSE

Music by
CHARLES VINCENT

Vocal Score n. 1.00
Libretto 3.00 per 100
Stage Manager's Copy, containing
directions for the dances n. .50

Orchestra parts may be hired from the Publishers.

Terms furnished upon request



THE BOSTON MUSIC COMPANY
26-28 WEST STREET, BOSTON, MASS.

Argument

The idea of this operetta was suggested by reading an account of a picturesque custom prevalent in some parts of Japan. When a near relative has to be absent from home for a considerable period he often leaves behind a growing plant, young tree, or singing bird, which is called by his name and regarded as his substitute.

The greatest care is bestowed on this object, as it is considered most unlucky to the person whom it represents, should any harm befall it during his absence.

The first act opens by a number of Japanese girls visiting O Hanu San, a young Japanese beauty who is about to celebrate her eighteenth birthday, regarded in Japan as "the coming of age."

Some amusement is caused by CHAYA, her faithful servant, who appears to be overburdened by work.

The story is told in the dialogue and songs and contains many amusing and interesting situations.

In the second act, two American girls, who are touring in Japan with their governess for education and pleasure, are impelled by curiosity to enter the garden, and while their governess is sketching they slip away from her.

The Japanese girls returning resent the intrusion of a foreigner and awake the governess, who has fallen asleep at her easel, and pretend not to understand her explanations. O Hanu San comes to her rescue and in the end invites the American ladies to remain as her guests and witness the interesting and quaint ceremonies which are about to commence. They accept gratefully and win the hearts of all.

Notice

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The Japanese Girl.

Operetta or Cantata for Ladies.

Libretto by
JEANIE QUINTON ROSSE.

Music by
CHARLES VINCENT.
Mus. Doc. Oxon.

NO 1. Overture.

Larghetto. $\text{♩} = 84$

PIANO. *p* Horns. *lento* Wood Wind. *rit.* *allegro* Horns.

lento Wood Wind. *rit.* *Cadenza ad lib.*

Allegro. $\text{♩} = 132$.

mp *p* *f*

p *p* *f*

The Overture may be omitted, if desired.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern of chords. Dynamic markings include *p* (piano) in the second and fourth measures. A repeat sign is present in the second measure of the treble staff.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern of chords. Dynamic markings include *mp* (mezzo-piano) in the second measure and *f* (forte) in the fourth measure.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern of chords. Dynamic markings include *p* (piano) in the second and fourth measures.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern of chords. Dynamic markings include *f* (forte) in the fourth measure.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern of chords. The instruction *Maestoso.* is written above the staff, followed by the tempo marking $\text{♩} = 84.$. Dynamic markings include *fz* (forzando) and *p³* (piano fortissimo) in the fourth measure.

Musical score system 1, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note equal to 96 (♩ = 96). The system includes triplets and a fortissimo (ff) dynamic marking. Below the bass staff, there are markings: Ped., #, Ped., #.

Musical score system 2, continuing the piece with treble and bass staves. It features various chordal textures and melodic lines.

Larghetto. ♩ = 84.

Musical score system 3, marked *Larghetto* with a tempo of ♩ = 84. The system includes dynamic markings: *p*, *lento rit.*, *a tempo*, *lento rit.*, and *ad lib.*

Allegro. ♩ = 132.

Musical score system 4, marked *Allegro* with a tempo of ♩ = 132. The system includes a piano (*p*) dynamic marking.

Musical score system 5, continuing the *Allegro* section. It includes dynamic markings: *p*, *cresc.*, and *f*.

Musical score system 6, the final system on the page, featuring treble and bass staves with a forte (*f*) dynamic marking.

L'istesso tempo. ♩ = ♩

The first system of music features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady accompaniment of eighth notes. The key signature has one flat, and the time signature is 6/8.

The second system continues the piece, with the treble clef showing more complex rhythmic patterns and the bass clef maintaining a consistent accompaniment.

The third system shows a continuation of the melodic and harmonic development, with the treble clef featuring a series of eighth notes and the bass clef providing a steady accompaniment.

The fourth system includes a dynamic marking of *ff* (fortissimo) in the bass clef, indicating a strong, loud section of the music.

The fifth system continues the piece, with the treble clef showing a melodic line and the bass clef providing a steady accompaniment.

The sixth and final system of music on the page, concluding with a double bar line. The treble clef features a melodic line and the bass clef provides a steady accompaniment.

(The work may begin with No 2 if desired.)

SCENE. A quaint garden; on one side a Japanese house with verandah of bamboo canes, at the back a fence with gate.

No 2. Chorus.

Allegro moderato. ♩ = 128. Sing O-hay-o (*pronounced O-hi-o.*)

Piano introduction for the chorus, featuring a melody in the right hand and a bass line in the left hand.

CURTAIN RISES. A group of Japanese girls carrying flowers and fruit etc. as presents for O Hanu San; they are led by O Kitu San and O Kayo San.

Piano accompaniment for the first part of the scene, showing chords and a steady bass line.

Musical score for two vocal parts and piano accompaniment, including the instruction "Sing O".

Vocal lines with lyrics and piano accompaniment for the chorus.

hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glow-ing
 hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glow-ing

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born.

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born.

mp Gone like a dream is som - bre night *mf* The
In mist her wings pass out of sight *mp*

Sun - God bathes the world in light, Sing O - hay - o, Sing O -
mf The Sun gives light, Sing O - hay - o, hay - o, Sing O -

hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow - ing
hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow - ing

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -
 dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o. Sing O -
 hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

hay - o, Sing O - hay - o, We hail thee maid - en fair, Sing O -

hay - o, Sing O - hay - o, None can with thee com - pare, Ac -

cept our flo - ral gifts we pray, *mp* With
The dew still gleams on bud and spray, With

cresc. joy thou'lt come of age to-day, Sing O - hay - o, O - hay - o. Sing O -
cresc. joy thou'lt come of age to-day, Sing O - hay - o, O - hay - o. Sing O -

hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow - ing
hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow - ing

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -
dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.
 hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

mf
 Sing O - hay - o, O - hay - o, O bright and glad-some hour,
 (O Hanu San appears on the verandah.) Sing O - hay - o,
mf

Sing O - hay - o, O - hay - o, May bless - ing on thee show'r,
 Sing O - hay - o, Sing O - hay - o. We

May hap - pi-ness and wealth in - crease, True
 wish thee years of health and peace O

love a-hound and trou- bles cease, Sing O - hay - o, O-hay - o.

hay - - o, O - hay - - o.

cresc.

cresc.

cresc.

Sing O - hay - o, O - hay - o, O bright and glad-some hour,

Sing O - hay - o,

mf

mf

mf

Sing O - hay - o, O - hay - o, May bless-ings on thee show'r.

Sing O - hay - o, Sing O - hay - o.

Sing O -

Sing O -

cresc.

f

hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glowing

hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glowing

dawn, Sing O-hay - o, Sing O-hay - o, A glad new day is born.

dawn, Sing O-hay - o, Sing O-hay - o, A glad new day is born.

mp Gone like a dream is som - bre night *p* The *mf*

In mist her wings pass out of sight

Sun - God bathes the world in light, Sing O-hay - - o Sing O -

The Sun gives light, Sing O-hay - o, hay - o, Sing O -

hay-o, O-hay-o, O-hay-o, Sing O-hay-o, Sing O-hay-o, We greet the glow-ing

hay-o, O-hay-o, O-hay-o, Sing O-hay-o, Sing O-hay-o, We greet the glow-ing

f

dawn, Sing O-hay-o, Sing O-hay-o, A glad new day is born. Sing O-

dawn, Sing O-hay-o, Sing O-hay-o, A glad new day is born. Sing O-

hay-o, Sing O-hay-o, Sing O-hay-o, hay-o.

hay-o, Sing O-hay-o, Sing O-hay-o, hay-o.

ff

(O Hanu San comes forward.)

No 3. Recit. and Air.

Thanks to you all.

Recitative.

O Hanu San.

Thanks to you all, my friends and com-rades dear, Your words of love

— fall grate-ful on my ear, Still one sad thought must in my bo-som

dwell, That soon I part from friends I love so well!

p Cadenza ad lib.

Air. My Girlhood Days.

Andante. $\text{♩} = 84.$ O Hanu San. *p*

1. My girl-hood
2. Through fu-ture's

days are o'er, Trem-bling I stand Up-on the bor-der of an un - known
mist-y veil I can not see, I on-ly hear love's voice is call - ing

land, Sweet mem-ories fill my heart, as I re - call. Each child-ish
me, It fills my heart with joy, Yet sooth to tell, With tears my

pleas-ure, and who shared them all!
eyes are dim, I sigh fare - well!

Refrain. ♩ = 96.

Friends of my child-hood, where shall I find Such faith-ful hearts, so true and

kind? New friends may gath-er when far I roam, Still I shall

pine for thee, Child-hood's dear home! Still I shall pine for thee,

child-hood's dear home!

1st Stanza only. After 2d Stanza

tempo primo.

(spoken) KIRU. The sadness of your sweet strain has dimmed my eyes too, O Hanu San! May the day be far distant when we shall miss the sunshine of your presence!

HANU. That will be as my honoured father wills it! O Happy thought! That he is now on his way to me, and ere this glorious Sun has ceased to shed its light on this auspicious day, I shall behold his dear, dear face!

KAYO. Then must you banish every cloud from your brow. Your dear father lives but to bring a smile to the countenance of his only child.

HANU. Nay, that he loves me, I know full well, but a loyal soldier thinks first of his country, and then of his home. Truly 'tis a noble calling, and when the time comes, I will give my heart to none but a brave soldier like my father.

No 4. Trio.

The Soldier, the Poet, and the Artist.
O Hanu San, O Kitu San, O Kayo San.

Allegro marziale. $\text{♩} = 120$ O Hanu San.

A

sol-dier shall my he-ro be, So bon-nie, so brave, and tall.

* Ten-shi-sa-ma he serves on land or sea, And re-sponds _____ to _____

du-ty's call. With a mer-ry⁺boo-lay, they march a-way, To the

* The Emperor. + Shout.

sound of the ko-to and the drum. Heart-y and free, will their wel-come be, When

joy-ful - ly home they come, For heart-y and free, will their wel - come be, When

joy-ful-ly home they come. With a mer-ry hoo-lay they march a-way To the
 With a mer-ry hoo-lay they march a-way To the
 With a mer-ry hoo-lay they march a-way To the

sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When
 sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When
 sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When

joy-ful-ly home they come, For hearty and free, will their wel-come be, When
 joy-ful-ly home they come, For hearty and free, will their wel-come be, When
 joy-ful-ly home they come, For hearty and free, will their wel-come be, When

joy-ful-ly home they come.
 joy-ful-ly home they come.
 joy-ful-ly home they come.

Andante.

O Kitu San. ♩ = 112
 An art-ist shall my he-ro

be, Who wan-ders the wide world o'er, Who

catch-es the sheen of the glit - t'ring sea, And the waves as they

break on the shore, The ripen - ing corn and the

glow - ing dawn, all na - ture he tries to re - veal, From the

flow'r - ets hue, his pen - cil true, Its beau - ty seek to

steal ————— Its beau - ty will seek to steal.

p

O Kayo San.

$\text{♩} = 108$

A po - et shall my he - ro - be, He

colla voce

sings — of beau - ty and of grace, Of riv - ers and vales and

moun - tain and lea, Of the pride of home and race. In

p

cresc.

whis-pers low his words will flow, When he speaks of peace and love, But of

he-roes who fell, their deeds he shall tell, In strains that re-sound a -

mf *f*

bove, In strains that re - sound a - bove.

grandioso

O Hanu San. *p*

Oh!

O Kitu San. *p*

Oh!

O Kayo San. *p*

Oh!

p

$\text{♩} = 132$

wheth-er my he-ro's a po - et grave Or

wheth-er my he-ro's a po - et grave An

wheth-er my he-ro's a po - et grave, A po - et shall my he - ro be Or

colla voce

if he's an art - ist free

art - ist. An art - ist shall my he - ro be, who wan-ders the wide world

if he's an art - ist free

Or wheth-er my he-ro's a sol - dier tall, A

o'er Or wheth-er my he-ro's a sol - dier tall,

Or wheth-er my he-ro's a sol - dier tall,

sol-dier shall my he-ro be, so bon-nie, so brave, and tall.

Ten-shi - sa - ma he serves on land or sea, And re - sponds _____ to du - ty's

O Hanu San.
call But wheth-er my he-ro's a po - et grave, An art-ist or sol-dier
O Kitu San.
O Kayo San.
But wheth-er my he-ro's a po - et grave, An art-ist or sol-dier
But wheth-er my he-ro's a po - et grave, An art-ist or sol-dier

tall, He must be true As the skies are blue, And love me best of
tall, He must be true As the skies are blue, And love me best of
tall, He must be true As the skies are blue, And love me best of

fz *ritard.* *fz* *ritard.* *fz* *ritard.* *ritard.*

all And love me, love me best, best of all.

all And love me, love me best, best of all.

all And love me, love me best, best of all.

a tempo

Kitu. Ah well! we must banish such thoughts now and get to work, for there is much to be done to prepare the decorations for our festival to-day. We intend to make Hanu's coming of age, a real joyous day, don't we girls?

ALL. We do indeed.

Kayo. Look here, fair cousin Kitu; would it not be better if, instead of talking about getting to work, you were to come and give us the benefit of your artistic taste in sorting and arranging this heap of flowers which we have brought to decorate the lantern cords.

Kitu. Right Kayo! but be not cross with me, for like the barber's mule, I can work better on hay than sticks; however, no more words; come girls, to work, to work, and while we weave the garlands, let us sing our flower song.

(During the singing of the following Chorus the girls seat themselves, and weave garlands of flowers, some make ropes of straw (shimenawa) others, tufts of colored paper and straw (gohei) bunches of fern leaves (urajiro) to hang on the ropes, from which the lanterns will be hung bye and bye. These are always extensively used at any Japanese festival. O Hanu San alone remains idle.)

No 5. Flower Chorus.*

Allegretto con grazia. ♩ = 68.

pp

1. With nim - ble fin - gers
 2. Take em - blem true of
 3. With bright - hued leaves Vir -
 4. These pop - pies red will
 5. These leaves are dead, throw

pp

Red. *Red.* *Red.* * *Red.* * *Red.*

gar - lands gay we weave, — And ten - der thoughts are with the
 hap - py love, the Rose, — And lil - ies white for pu - ri -
 gin - ia Creep - er cries, — "I cling to thee in sun - shine
 con - so - la - tion bring, — Should e'er the wind of sor - row
 sad - ness far a - way, — Chrys - an - the - mums in - stead de -

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

flowers en - twined — With ev - 'ry blos - som
 ty and - peace — The mod - est Vio - let,
 and in shade" — Ve - ron - i - ca fi -
 chill thy bower — The Pas - sion - flow - er
 note Good Cheer — For - get - me - not is

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

fair she will re - ceive, ——— A mes - sage sweet of love ——— and
 sweet - est flower that grows, ——— These Blue - bells show that Faith ——— shall
 del - i - ty im - plies, ——— and Am - a - ryl - lis well ——— be -
 faith in God will sing, ——— Ver - be - na pray for me, ——— in
 all we ask to - day, ——— Life's flow - ers strew thy path ——— for

friend - ship kind, ——— A mes - sage sweet of
 nev - er cease, ——— These Blue - bells show that
 comes a maid, ——— And A - ma - ryl - lis
 dan - ger's hour, ——— Ver - be - na, pray for
 man - y a year, ——— Life's flow - ers strew thy

love and friend - - ship kind.
 Faith shall nev - - er cease.
 well be - - comes a maid.
 me, in dan - - ger's hour.
 path for man - - y a year.

After last stanza

(At the end of Chorus, Chaya enters from the house and bows low to O Hanu San.)

CHAYA. Greeting, most illustrious Mistress! Your servant has patiently looked for your coming in the Lasluki (dwelling room) for the Amacha (sweet tea) waits to be sweetened by the magic of your fair hands, and it is not well that you spend the day in idleness.

O HANU SAN. Patience! my dear, faithful Chaya! you are over-zealous on my account, in your anxiety that all be in order for our gathering to-night. The hours are many and the shadows will grow long, ere the rosy hues of sunset proclaim the approach of evening. Nevertheless, it is well to be prepared; so, fair cousins, let us to our duties in the house as Chaya suggests. Come, Kitu and Kayo, come!

(Exits Chorus in different directions, leaving flowers etc. on stage. Kitu and Kayo go into the house with O Hanu.)

CHAYA. Patience! Patience indeed! I've so much to do, that I don't know which way to turn or what to do first; how I shall get through the day, I don't know.

No 6. Whatever shall I do.

(A patter song.)

Allegretto. $\text{♩} = 108$.

Chaya. *p*

1. Oh	I've such a lot to do,	I shall nev - er get it
2. My	new Ki-mo - na's torn,	for I caught it on a
3. That	shi - men - a - wa's wrong,	It - should be ver - y
4. The	ku - rum - ay - a's late,	It - must be near - ly
5. That	ko - to wants some strings,	Oh! dear! how many

(straw rope)
(carriage runner)
(harp)

through, There's bread to bake and ker-wash-i to make and lots of sa - ki too! I've
thorn, My hair's a sight, I'll look a fright, It real-ly can't be borne, These
long, Some more go-hei of pa - per grey, The col-our is too strong. That
eight, That man's a bore, I can't en-dure, His wa-ges I'll a - bate. The
things Are left undone, while they make fun, What care a house-hold brings. The

all the lamps to trim, Be - fore the light gets dim, There's fish to fry and
gar - lands must be hung, These lan - terns must be swung, There's bird's-nest stew and
u - ra - ji - ro brown Will have to be pull'd down, When cat's a - way, the
(fern leaves)
Jin - rick - is - ha's old, I'll paint it up with gold, And give it, I think, a
mas - ter will be home, He prom - ised he would come, I must a - way, I

fruit to buy, What - ev - ér, what - ev - er, what - ev - er, what - ev - er_ shall I do?
tea to brew, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
mice will play, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
dash of pink, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?
can't de - lay, What - ev - er, what - ev - er, what - ev - er, what - ev - er_ shall I do?

After last Stanza.

CHAYA. Here I am, wasting my time when I should be about— Oh dear me! What should I not be about? Whatever, whatever, whatever shall I do first?

(Chaya is going into the house, but hearing the chant of lamentation from within, she pauses and then returns, wringing her hands.)

No 7 Chant of Lamentation.

Sayonara.
(Good-bye.)

To be sung by invisible chorus in the house, very softly, during the following dialogue. If necessary the chorus might be repeated.

Larghetto. ♩ = 68.

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment starts with a half note G3, a half note F3, and continues with a series of eighth and sixteenth notes in the right hand and a bass line in the left hand. The lyrics 'Say - o - na - - ra, 'tis a' are written under the vocal line.

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'knell of sor - row. Say - o - na - ra, Say - o - na - ra! For hope has flown and' are written under the vocal line.

The third system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'dark to - mor - row. Say - o - na - ra, Say - o - na - ra!' are written under the vocal line.

The fourth system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'The Sum - mer sky is black and drear - y, Say - o - na - ra,' are written under the vocal line.

Say - o - na - ra! My heart is des - o - late and ver - y wea - ry,
 Say - o - na - ra! My heart is des - o - late and ver - y wea - ry,

Say - o - na - ra, Say - o - na - ra!
 Say - o - na - ra, Say - o - na - ra!

CHAYA. (list'ning) The Sayonara! The Sayonara! What trouble has fallen upon us, on this day of all days! Ah me! Ah me! I must find out at once the cause for all the woe.

(O Hanu San enters from house weeping, followed by Kitu who carries a scroll, and Kayo carrying a caged bird. Chaya runs and embraces Hanu.)

CHAYA. Speak! Star of my heart! Say what sorrow has now befallen us.

HANU. Alas! Alas! Chaya my tongue is dumb with grief.

CHAYA. Speak! O Kitu Sau. I implore thee, what sorrow has come to us?

KITU. (pointing to scroll). Herein lies the poison that has blighted the heart of our sweet flower. 'Tis from her illustrious father, who says he must at once start for the seat of war in China, and cannot even visit his loved one first. Therefore he will not be present at our festivities this evening.

CHAYA. Sad news indeed, indeed!

KAYO. (holds up cage). Grieve not so sorely, dear cousin! Has he not breathed his spirit into this pretty songster, and sent him to you as is the custom, until such time as our beloved shugo sama (emperor) shall spare him to return to those he loves.

CHAYA. It is well! Our drooping flower even now lifts up her head, her tears are but as the rain-drops, which sparkle in the heart of a blossom refreshed by a passing shower. Speak, O Hanu, speak to thy bird and perhaps, maiko, (term of endearment) it may answer thee. Should it do so in joyous notes, our hearts will gladden indeed.

No 8. O Tori Kayo.

(The singing bird.)

O Hanu San.

Allegretto. ♩ = 132

O Hanu San.
mp

1. O To - ri Ka - yo, Bird of love, —

a tempo
rit. *p*

list to me now I pray! — Hast thou no mes - sage

sent to me From lands so far a - way? —

rit.

(The bird music might be played on a piccolo.)

★

(bird)

★ *a tempo*

My long - ing heart will un - der - stand, What

ev - er thou - dost tell, I'll whis - per all my

thoughts to thee, You'll keep my se - cret well, You'll

ad lib.

keep my se - cret well.

colla voce

(bird)

p

★ Should this song be found too long, the passage ★ to ★ (page 37) may be omitted.
B. M. Co. 1328

p
Ah — ah — ah

p Ah — *f* ah — *p* ah — ah —

rit.
ah

2. Oh joy! Oh joy! Thou
a tempo

bird — of love, Thy strain — is bright and free, — With

hap - py - hope my bos - om thrills My fa - ther thinks ___ of -

me. _____ (bird)

pp

Yet now, — me thinks thy

p

note ___ is sad, — What means this mourn - ful lay? —

Is he in dan - ger, trou - ble or pain O Bir - die kind, — say

nay! O Bird - ie kind say nay!

colla voce

(bird) Ah ah

p

ah Ah ah

p *f*

ah ah ah

p *rit.* *a tempo*

rit. *p*

mf

What dost thou say, his grief— is o'er, He thinks not of the

past, His— du-ty done, he will re- turn To

his lov'd home at last.

(bird)

f

O To ri Ka - yo! Haste that day,— Be - guile me with thy

song, _____ While hear - ing thy strain I'll not com - plain, Though

wait - ing hours are long, _____ Though wait - ing hours are

colla voce

long. _____

(bird)

Ah ah ah ah

ah ah ah ah

Chorus enter.

p con espress.

1. See, where the sun is high,
2. Hark to the dis-tant sea

p con espress.

1. See, where the sun is high,
2. Hark to the dis-tant sea

Shin - ing in az - ure sky, Soft flee - cy clouds float by, Na - ture's a - sleep!_
Rip - pling so la - zi - ly, Gen - tly it croons to thee, Rest! Lull - a - by!_

Shin - ing in az - ure sky, Soft flee - cy clouds float by, Na - ture's a - sleep!_
Rip - pling so la - zi - ly, Gen - tly it croons to thee, Rest! Lull - a - by!_

Still - ness reigns ev - 'ry - where Rest thee now, free from care Fann'd by soft
Cur - tained by shad - ows tall Drow - sy our eye - lids fall Slum - ber steals

Rest thee now, rest thee. Lull - a -
Rest thee now, rest thee. Lull - a -

sum-mer air, Watch we will keep. Watch! Watch!
o - ver all, Sleep Lull - a - by! Sleep! Sleep!

by Lull - a - by! Watch! Watch!
by Lull - a - by! Sleep! Sleep!

After 2^d Stanza

we will keep. Sleep! Sleep! Lull - a -
Lull - a - by.

we will keep. Sleep! Sleep! Lull - a -
Lull - a - by.

All fall asleep.

by!

by!

dim. e rall. *ppp*

Curtain should fall for a few minutes.

Act II.

SCENE the same, but profusely decorated, and two high seats placed near centre.

No 10. Instrumental Introduction to Part II.

(During the introduction Nora and Dora, twin sisters, enter dressed very primly and exactly alike. Miss Knowall follows.)

Time, early morning.

Larghetto. $\text{♩} = 60.$

pp
(Birds.)

Curtain.

(Enter Nora and Dora,— they look over fence at back, then to right and left, try the latch

and generally display an inquisitive disposition.)

Oboe.

Bassoon.

Musical score for the first system, featuring piano (*pp*) and a section labeled "(Birds.)". The score is written for piano and includes a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of several measures with various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a measure in the treble clef.

Musical score for the second system, continuing the piano accompaniment. It features similar rhythmic patterns and dynamics as the first system, with a fermata in the treble clef.

(Miss Knowall enters and looks about.)

Musical score for the third system, featuring mezzo-forte (*mf*) dynamics. The piano part continues with a steady eighth-note accompaniment, while the treble clef has a melodic line with a fermata.

Musical score for the fourth system, concluding the piano accompaniment. The music ends with a final chord in both hands.

NORA. Oh! Miss Knowall here's such a pretty garden.

DORA. Such a pretty garden! Don't you think we might take one peep inside?

NORA. Just one peep inside?

Miss K. Well there does not appear to be any one about, (enters) so I think that in the pursuit of knowledge one is justified sometimes in putting etiquette on one side; but we will refer (looks at guide book) *Manners and customs; garden—g, ga,* (reads) "It is usual in the more remote districts?" now, where ever have those young ladies gone? (Re-enter Nora and Dora who had slept away.)

DORA. See! Miss Knowall. Isn't that a remarkable flower?

NORA. A very remarkable flower!

Miss K. Well! Yes, I should think it is— indigenons to the country, no doubt. We will refer— *Flora, flora. F, l.* Now young ladies, take out your note books and jot down its characteristics, while I make a rapid sketch. It may come in useful when I give my next lecture to the Hopsom-on-the-marsh Horticultural Society.

DORA. (pouting) We didn't bring our note books, and we are tired of doing lessons all day long.

NORA. All day long. We do want a little recreation sometimes!

Miss K. Recreation sometimes!

DORA. Yes! Recreation sometimes!

No 11. Duet.

Nora and Dora.
We are not finished yet.

Allegro. ♩. = 108

Nora and Dora.

1. We be - gan to learn the
 2. Then at six we stud - ied
 3. We had num - ber'd but e -
 4. When we were but fif - teen,

al - pha - bet, When we were on - ly two, At
 al - ge - bra, Were taught the use of globes, Took
 lev - en years, When we were sent to France, At
 we were sent To Rus - sia, Greece and Spain, At

three we did ad - di - tion sums And long di - vi - sion
 sci - ence when we were but seven, And heard a - bout mi -
 twelve we were so awk - ward that They had us taught to
 six - teen went to In - di - a, Then start - ed home a -

too, — We tried to parse a sen - tence hard, When
 robes, — At eight we learn'd as - tron - o - my, And
 dance, — We talked in Ar - a - bic and Greek, When
 gain, — And now we're sev - en - teen, we're told, More

we were on - ly four, — At five we learn'd ge -
 log - ie knew at nine, — At ten we took a
 we were but thir - teen, — At four - teen we were
 know - ledge we must get, — We'll be eigh - teen to -

o - graph - y And maps we drew a score. — *D.C.*
 Ger - man course In charge of a strict frau - lein. —
 prod - i - gies The like was nev - er - seen. —
 mor - row and We are not fin - ished yet! —

colla voce

D.C.

After last stanza.

MISS KNOWALL. Finished! I should think not my dears! Why, when I went to school!

No 12. Song. Miss Knowall. When I went to school.

Larghetto. ♩ = 108.

With dignity.
mp

1. It

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Larghetto' with a quarter note equal to 108 beats. The dynamics are marked 'p' (piano) and 'mp' (mezzo-piano). The vocal line begins with a rest, followed by the lyrics '1. It'.

The second system continues the vocal line and piano accompaniment. The lyrics are: 'seems a long, long time a - go Since first - I - went to wrote, a scratch - y slant - ing hand On cop - y - book or'. The piano accompaniment consists of chords and moving lines in both hands.

The third system continues the vocal line and piano accompaniment. The lyrics are: 'school, slate, Ah! things were ver - y dif - f'rent then, We had a strict - er We had to be in school by nine, And went to bed at'. The piano accompaniment includes a prominent bass line in the left hand.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'rule, eight, We call'd our teach - ers "Ma'am" and "Sir," And We had no half - term hol - i - days, And'. The piano accompaniment features a 'cresc.' (crescendo) marking in both the vocal line and the piano accompaniment.

all stood in a row; We put our hands, be - hind our backs And
 if we spoke a word, Were kept an hour - aft - er school Made

said our les - sons so, We put our hands be -
 fast to a stiff back - board! Were kept an hour -

hind our backs And said our les - sons so!
 aft - er school Made fast to a stiff back - board!

2. We
 3. We

worked some won - drous sam - plers then, In worst - ed blue and

red. And stood on forms for pun - ish - ment, With

books up on our head. We'd nev - er heard of

bi - cy - cles, of hock - ey, golf, or play, And

cresc. *f*

if I'm asked which— I pre - fer, I'd— choose the— mod - ern

way; And if I'm asked which I pre - fer, I'd—

choose the mod - ern way.

(During the singing of No 13 Nora and Dora slip away and go into the house.)

MISS KNOWALL. There now, they have again disappeared! What frivolous pupils I have. Before I go to seek them however, I must positively take a sketch of this quaint residence.

While she arranges her folding easel and seat, and during the following soliloquy, twenty measures of the symphony of the Lullaby No 9 is to be played very softly.

How very peaceful it is! so soothing! I declare I feel quite drowsy (gradually falls asleep.)

No 13. Tip-toe Chorus.

Leggiero. $\text{♩} = 124$

1. Hush! sh! sh!
 2. Hush! sh! sh!
 3. Hush! sh! sh!

pp

Let us steal in qui-et-ly,
 Clos-er yet to her we creep,
 Just when she be-gins to wake,

like this!
 now peep!
 open eyes!

like this! Hush! sh!
 now peep! Hush! sh!
 open eyes! Hush! sh!

sh! She will ne'er dis-cov-er that there's aught a-miss!
 sh! She is ver-y qui-et, she has gone to sleep!
 sh! March round and we'll give to her a great sur-prise!

Very lightly

Let your steps be ve - ry light, Creep - ing round her left and right,
 For - eign - ers are all so rude, How dare she in here in - trude; For
 All your par - a - sols spread out, She'll be start - led there's no doubt,

1st and 2^d Stanzas. After 3^d Stanza.

Al - ways keep - ing out of sight! Hush! hush! hush! Now! now!
 mis - chief we are in the mood! At a sig - nal give a shout!

ff Allegro.

Now (They surround her and with the last "Now", open suddenly their parasols.)

Allegro.

MISS KNOWALL. (screams) Oh! what is that?

Surrounded, im - prisoned by native soldiers,

Dear me how foolish!
 they are only girls, after all!

Help Nora! Help Dora!

No 14. Solo and Chorus.

Miss Knowall and Jap. Girls.

Chères Mademoiselles!

MISS KNOWALL. I must speak to them. What is the Japanese for "Will you kindly allow me to pass? I cannot remember a word. Perhaps they understand French.

♩ = 108

Andante mod^{to}.

Miss Knowall.

Chères Mesde-moi -

selles, — je vous im-plore!
Jap. Girls. *pù mosso* Chères Mesde-moi -

Am-ma Kan-is-che-mo go yeer

pù mosso

selles, — je vous im-plore! Per-met-tez - moi, — Per-met-tez - moi, Chères

Mesde - moi - selles — per-met-tez - moi — d'al-ler sor - tir!

Allegro vivace. ♩ = 168
Japanese Girls.

Jer - in - ki - sha Ku - ram - a - ya tsu - ki yo - ro in Ko - ka - ni

Ar - i - ga - to Say - o - na - ra Ki - ku hi - to no - nash - i.

spoken:
"Dear me! this is most embarrassing. I'll try German."

Andante.
O Lie - be Mäd - chen, hö - ret mich: *più mosso*
Andante. Ar - i - a - ke - no hy - a - ka - man.

German Volkslied.
O lie - be Mäd - chen, hö - ret mich! O lie - be Mäd - chen,

O lie - be Mäd - chen, Nicht sie die Deut - sche spre - chen kann!

ta Par - la - - te voi, Par-la-te voi l'I - ta - lia -

Allegro vivace. ♩ = 168.

no? Jap. Girls.
Jer - in - ki - sha Ku - ram - a - ya tsu - ki - yo - ro

Allegro vivace. ♩ = 168.

in Ko - ka - ni Ar - i - ga - to Say - o - na - ra Ki - ku hi - to no nash -

i. (Miss Knowall sits down despondingly.)

(O Hanu San comes running in; girls disperse.)

O HANU SAN. What is the meaning of this disturbance? (sees Miss Knowall.) What can this mean? An English lady in distress! Madam, what can I do to assist you?

MISS KNOWALL. Ah! you speak English! If you would kindly ask these young ladies to allow me to depart. They seem to resent my presence here, and I am sure I apologize for my thoughtless conduct. I could not make them understand.

O HANU SAN. Why, madam, they speak English too, the study of that language is now considered an indispensable part of a Japanese lady's education. Are you English?

MISS KNOWALL. English? By no means. I'm American, through and through.

No 15. In praise of America.*

O Hanu San and Chorus.

Maestoso. $\text{♩} = 124$

The piano introduction is in 4/4 time, marked 'Maestoso' with a tempo of 124 quarter notes per minute. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line consists of quarter notes G2, F2, E2, and D2. After a double bar line, the music changes to a more complex texture with triplets of eighth notes in both hands. The right hand has triplets of G4, A4, and B4, while the left hand has triplets of G2, F2, and E2. This is followed by a final melodic phrase in the treble clef: quarter notes G4-A4, eighth notes B4-C5, quarter notes B4-A4, and quarter notes G4-F#4.

The first two lines of the song feature a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp. The piano accompaniment is in the bass clef. The lyrics are:

1. We've learn'd to love the A - mer - i - can race, To
 2. The A - mer - i - can girls I have been told, Are
 3. Our clev - er men to A - mer - i - ca go, On

The piano accompaniment includes triplets of eighth notes in both hands and a dynamic marking of *mf* (mezzo-forte).

The third and fourth lines of the song continue the vocal and piano accompaniment. The lyrics are:

fol - low A - mer - i - can ways With all their pro - gress
 gen - tle good and true, The men are hon - est
 work and stud - y bent, Their mu - sic and their

The piano accompaniment continues with block chords and a steady bass line.

The fifth and sixth lines of the song conclude the vocal and piano accompaniment. The lyrics are:

to keep pace, Their stur - dy strength to praise! _____ A -
 brave and bold, And love their coun - try too! _____
 books we know, We hon - or their Pres - i - dent! _____

The piano accompaniment continues with block chords and a steady bass line.

* Name of any country may be substituted at pleasure, the last speech on page 57 being changed to correspond.

Refrain repeat in Chorus.

mer-i-ca, A-mer-i-ca, Here's hom-age from Ha-nu San, And

may true friend-ship ev-er-last, Twixt A-mer-i-ca and fair Ja-pan.

D. S. $\text{\textcircled{S}}$

After last stanza.

(During the singing of the song Nōra and Dora enter from house.)

MISS KNOWALL. Oh! my dears! where have you been?

NORA. Oh! we've been having a real good ripping time.

DORA. Such a ripping real good time, this lady (pointing to O Hanu San) has been kind enough to invite us into the house and has shown us all the preparations.

NORA. The preparations for a great ceremony which takes place this evening, when she celebrates her coming of age.

MISS KNOWALL. How extremely interesting! If we could— I scarcely like—

HANU. (smiling): If you would honor us with your distinguished presence it would add much to our pleasure, and I shall then be assured that you have forgiven the thoughtless jest of my friends.

(They bow their acknowledgments and thanks. A gong sounds.)

KIRU. It is the evening hour and the ceremonies are about to commence.

(Chaya enters carrying a low stool on which O Hanu seats herself; as the song proceeds the various things alluded to are brought forward by four of the girls and handed to Kiru.

No 16. Carmine lips.

Kitu with Chorus.

Allegretto con grazia. ♩ = 80

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Second system of piano introduction, continuing the melodic and harmonic lines from the first system.

Kitu.

Car - mine lips and cheeks like ros - es,
Bring forth pearls and ru - bies glow - ing
Now to crown all, bring a flow' - er

Chorus.

Just a touch! —
How they shine! —
For her hair! —

Vocal line and piano accompaniment for the first verse. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. The piano part includes a piano (*p*) dynamic marking.

Spark - ling eyes where fun re - po - ses,
With a lib - 'ra' hand be - stow - ing,
Beau - ty is the rich - est dow - er,

Don't need
Gems en -
None so

Vocal line and piano accompaniment for the second verse. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. The piano part includes a piano (*p*) dynamic marking.

Fair white brow and ra - ven tress - es,
 Bring her robes em - broid - er'd quaint - ly,
 In her mir - ror shy - ly glanc - ing,

much!
 twine!
 fair!

Dain - ty
 Fash - ion
 Smiles be -

See! that curl her neck ca - ress - es!
 Es - sence, too, with per - fume faint - ly,
 Sure a vi - sion more en - tranc - ing,

feet
 rare
 tween

Make that
 Scents the
 Ne'er was

neat.
 air.
 seen.

Sym: after last stanza.

D. S.

While the song and chorus is being sung and acted, some should busy themselves by bringing in lighted lanterns which they hang up. At the conclusion of the song, O Hany moves to one side, attended by 6 or 8 companions. Some exit into house, returning with lanterns swinging on poles. Chaya brings forward to centre of stage a small table. Kitu places on it a portrait of the Mikado, Kayo places flowers before it. The Japanese colors are displayed and O Hany San comes forward and salutes the portrait, by bowing till her head touches the table. The others, who have not lanterns, follow two or three at a time and do likewise. During this ceremony all sing the Japanese National Anthem.

N.B. Instead of introducing a portrait of the Mikado, a good effect is made by Chaya rushing in in a perturbed state announcing an unexpected visit from the Mikado himself. The Mikado enters, followed by two or four little boys, a seat is placed for him and the national anthem is sung. He stays to the end.

NO 17. Japanese National Anthem.

♩ = 88

mf
 Ki - mi ga - a yo - o wa Chi - yo mi - i - i
mf
 yac - hi - mo in sa - za - re I - shi - no I - wa o to
p
p
f
 na - ri - te Ko - ke no Mu - u su - u ma - a - de.

(At the conclusion of the national anthem which may be repeated two or three times if necessary, O Hany San takes one of the high seats and Miss Knowall is conducted to the other, while the dance is performed.)

№ 18. Japanese Dance.

Introduction.
Allegro. ♩ = 160

The introduction consists of two staves in 4/4 time, key of B-flat major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and single notes. A dynamic marking of *p* is present in the first measure.

Dance.

The first section of the dance begins with a melody in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *p very lightly* is indicated at the start.

The second section continues the dance with a more active melody in the right hand and a consistent eighth-note accompaniment in the left hand.

The third section features a melody in the right hand and a complex accompaniment in the left hand, including chords and eighth notes. Dynamic markings of *f* and *p* are used.

The fourth section continues with a melody in the right hand and a steady eighth-note accompaniment in the left hand.

The fifth section features a melody in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *cresc.* is present.

mp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *mp* is present.

cresc. f

Second system of musical notation. The right hand continues with chords and moving lines. The left hand accompaniment remains steady. The dynamic marking *cresc.* is present, leading to a *f* dynamic in the final measure.

f

Third system of musical notation. The right hand features more complex rhythmic patterns and moving lines. The left hand accompaniment continues. The dynamic marking *f* is present.

Fourth system of musical notation. The right hand continues with complex patterns. The left hand accompaniment continues. The system ends with a key signature change to a more complex minor key.

p

Fifth system of musical notation. The right hand plays chords and moving lines. The left hand accompaniment continues. The dynamic marking *p* is present.

f

Sixth system of musical notation. The right hand continues with complex patterns. The left hand accompaniment continues. The dynamic marking *f* is present.

p

Seventh system of musical notation. The right hand plays chords and moving lines. The left hand accompaniment continues. The dynamic marking *p* is present.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment of chords. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

TRIO.

The second system begins with a forte (*f*) dynamic marking. It continues with two staves of music, maintaining the melodic and harmonic structure established in the first system.

The third system continues the musical piece with two staves, showing further development of the melodic and harmonic themes.

The fourth system starts with a piano (*p*) dynamic marking. It includes a repeat sign in the bass staff, indicating a section to be played multiple times. The notation continues across two staves.

The fifth system features a melodic flourish in the treble staff, marked with a 'z' (zephyrus or similar). The bass staff continues with its accompaniment. The system concludes with a double bar line.

The sixth system continues the musical piece with two staves, maintaining the melodic and harmonic structure.

The seventh system concludes the piece with two staves, ending with a double bar line. The melodic and harmonic themes are resolved.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. An accent (^) is placed over the first note of the right hand in the third measure.

Second system of musical notation. The right hand continues its melodic line with eighth notes. The left hand accompaniment remains consistent. An accent (^) is placed over the first note of the right hand in the first measure.

Third system of musical notation. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment changes to a pattern of eighth notes with some rests. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the third measure. Accents (^) are placed over the first notes of the right hand in the first and third measures.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment consists of eighth notes. A forte (*f*) dynamic is marked in the fourth measure. An accent (^) is placed over the first note of the right hand in the first measure.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment features a pattern of eighth notes with some rests. A fortissimo (*ff*) dynamic is marked in the second measure.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment features a pattern of eighth notes with some rests. The system concludes with a double bar line.

No 19. Finale.

Procession of Lanterns and Final Chorus.

CHAYA goes first, carrying cage which she places on a raised seat in centre beside O Hanu San. During the following Chorus, Nora and Dora take off their bracelets, and give them to Hanu. Miss Knowall presents her with a large book on which the words "English Grammar" are printed in conspicuous letters. The procession and movements of the chorus may be as elaborate or as simple as circumstances permit.

Allegro. (Tempo di March.) ♩ = 120

state - ly moon gleams pale, Like rip - pling

state - ly moon gleams pale, Like rip - pling

strains her sil - vry beams - Bid Ha - nu San, All Hail!

strains her sil - vry beams - Bid Ha - nu San, All Hail!

8

1st time.

2d time.

Stars shin - ing bright be-gem the night— The state

Stars shin - ing bright be-gem the night— The state

ly moon gleams pale, Like rip - pling

ly moon gleams pale, Like rip - pling

strains her sil - vry beams Bid Ha - nu San, All Hail! The

strains her sil - vry beams Bid Ha - nu San, All Hail! The

Trio.

birds and bees, the wav - ing trees, — The zeph - yr's

birds and bees, the wav - ing trees, — The zeph - yr's

gen - tle gale, All join the song, our notes pro -

gen - tle gale, All join the song, our notes pro -

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

long Bid Ha - nu San All Hail!

long Bid Ha - nu San All Hail! All hail!

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment.

The zeph - yr's

The zeph - yr's

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment.

gen - tle gale.

gen - tle gale.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics "gen - tle gale." The piano accompaniment features a steady bass line and chords in the right hand.

Bid Ha - nu San All Hail!

Bid Ha - nu San All Hail!

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics "Bid Ha - nu San All Hail!". The piano accompaniment includes a key signature change to B-flat major in the final measure.

f *mp* *p*

This system shows the piano accompaniment for the third system, featuring a series of chords and melodic lines in both hands.

This system shows the piano accompaniment for the fourth system, continuing the musical texture with chords and melodic fragments.

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal and melodic textures.

Stars shin - ing bright be-gem the

Stars shin - ing bright be-gem the

Vocal line and piano accompaniment for the second system. The vocal line consists of two staves, and the piano accompaniment consists of two staves.

night - The state - - ly moon gleams pale, Like

night - The state - - ly moon gleams pale, Like

Vocal line and piano accompaniment for the third system. The vocal line consists of two staves, and the piano accompaniment consists of two staves.

rip - pling strains hersil - v'ry beams - Bid Ha - nu San All

rip - pling strains hersil - v'ry beams - Bid Ha - nu San All

Vocal line and piano accompaniment for the fourth system. The vocal line consists of two staves, and the piano accompaniment consists of two staves.

hail! Bid Ha - nu San all hail! Bid Ha - nu
 hail! Bid Ha - nu San all hail! all hail! Bid Ha - nu

San all hail! all hail! all hail! all
 San all hail! all hail! all hail! all

ff

hail! all hail!
 hail! all hail!

Curtain.