

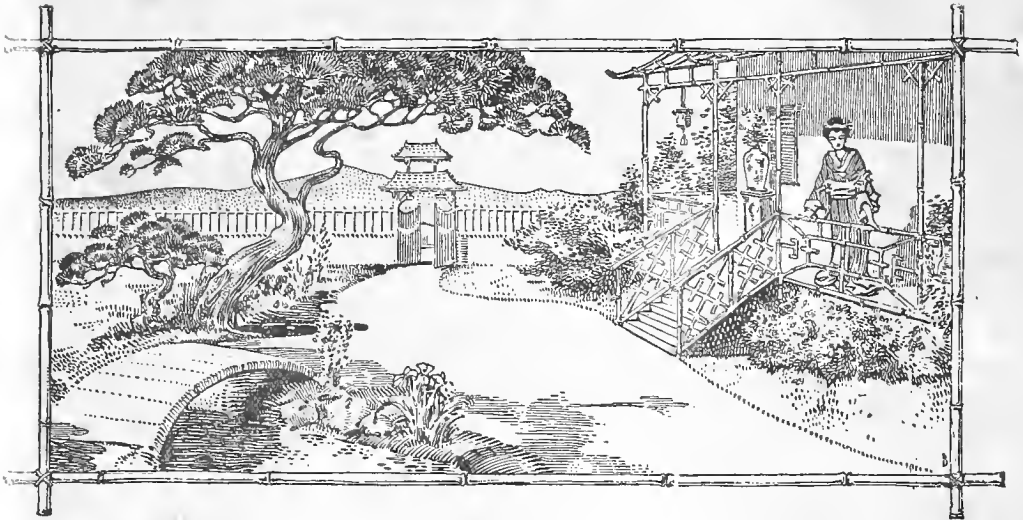
15th Edition

# 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



BOSTON, MASS. THE BOSTON MUSIC COMPANY 26 & 28 WEST ST.  
LONDON : G. SCHIRMER, LONDON, LTD., 18, BERNERS ST., W.  
NEW YORK : G. SCHIRMER, INC. PARIS : COSTALLAT & CIE.  
BERLIN : ED. BOTE & G. BOCK SYDNEY : PALING & CO., LTD

# 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

*Public performances of the songs or music of "THE JAPANESE GIRL," without special permission from the publishers, are forbidden. Particulars regarding the right to perform the opera may be had by addressing THE BOSTON MUSIC COMPANY.*

*The copying of either the separate parts or of the entire composition by any process whatsoever is forbidden and subject to the penalties provided under Section 28 of the Copyright Law.*

*Rights of performance given only with the understanding that each and every singer taking part PURCHASE a copy of this Score. Performance from hired or loaned copies is forbidden.*



# The Japanese Girl.

Operetta or Cantata for Ladies.

Libretto by  
JEANIE QUINTON ROSSE.

Music by  
CHARLES VINCENT.  
Mus. Doc. Oxon.

## NO 1. Overture.

**PIANO.**

*Larghetto.* ♩ = 84

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

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

*Allegro.* ♩ = 132.

*mp* *p* *f* *p* *f*

The Overture may be omitted, if desired.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests.

Second system of musical notation, including dynamic markings *p* and a repeat sign. The music consists of several measures with various notes and rests.

Third system of musical notation, including dynamic markings *mp* and *f*. The music consists of several measures with various notes and rests.

Fourth system of musical notation, including dynamic markings *p*. The music consists of several measures with various notes and rests.

Fifth system of musical notation, including dynamic markings *f*. The music consists of several measures with various notes and rests.

Sixth system of musical notation, including the tempo marking **Maestoso.** and a quarter note equal to 84. The music consists of several measures with various notes and rests.

Musical score system 1, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked  $\text{♩} = 96$ . The system includes triplets in both hands and a fortissimo (*ff*) dynamic marking in the bass line. Below the bass staff, there are markings for *Ped.* and *♯ Ped.*.

Musical score system 2, continuing the piece. It features treble and bass staves with various chordal textures and melodic lines. The key signature remains three sharps and the time signature is 3/4.

Larghetto.  $\text{♩} = 84$ .

Musical score system 3, marked *Larghetto* with a tempo of  $\text{♩} = 84$ . The system includes treble and bass staves with dynamic markings *p*, *lento rit.*, *a tempo*, *lento rit.*, and *ad lib.*

Allegro.  $\text{♩} = 132$ .

Musical score system 4, marked *Allegro* with a tempo of  $\text{♩} = 132$ . The system includes treble and bass staves with a piano (*p*) dynamic marking.

Musical score system 5, continuing the piece. It features treble and bass staves with dynamic markings *p*, *cresc.*, and *f*.

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

L'istesso tempo. ♩ = ♩

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

Second system of musical notation, continuing the piece. The treble clef part features a more active melodic line with some slurs, and the bass clef part continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody in the treble clef and accompaniment in the bass clef.

Fourth system of musical notation, with the treble clef part showing some chromatic movement and the bass clef part providing a consistent rhythmic base.

Fifth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the bass clef part, indicating a strong emphasis on the accompaniment.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.



(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 treble and bass staff with a forte dynamic marking.

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 scene entrance, featuring a treble and bass staff.

Musical score for the vocalists, including vocal staves and piano accompaniment. The vocal staves are marked with 'Sing O' and a forte dynamic.

Vocal lines with lyrics 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 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. 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't come of age to-day, Sing O - hay - o, O - hay - o. Sing O -  
*cresc.* joy thou't 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.) *mf* Sing O - hay - o,

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

*f*

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

*p*

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 -

*f*

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.

(O Hanu San comes forward.)



### No 3. Recit. and Air.

Thanks to you all.

Recitative.

O Hanu San.

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

*p*

— 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.

*b*

## Air. My Girlhood Days.

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

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

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The music begins with a repeat sign, followed by a vocal entry on the word 'O' and a piano accompaniment that includes a prominent bass line with chords.

The second system continues the vocal line and piano accompaniment. The lyrics are: "days are o'er, Trembling 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". The piano accompaniment features a steady bass line with chords, supporting the vocal melody.

The third system continues the vocal line and piano accompaniment. The lyrics are: "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". The piano accompaniment maintains its harmonic support with a consistent bass line.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "pleas-ure, and who shared them all! eyes are dim, I sigh fare - well!". The system ends with a double bar line and a 3/4 time signature change. The piano accompaniment features a final chordal cadence.

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.*

Ped. \*

(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<sup>+</sup>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

+ musical instrument.  
 B. M. Co, 1328

joy-ful-ly home they come, For 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 he, 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.  
But wheth-er my he-ro's a po - et grave, An art-ist or sol-dier  
O Kayo San.  
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

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 -

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

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.  $\text{♩} = 68.$

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 G2, a half note Bb2, a quarter note D3, and a quarter note E3. The lyrics 'Say - o - na - - ra, 'tis a' are written below 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, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a half note G2, a half note Bb2, a quarter note D3, and a quarter note E3. The lyrics 'knell of sor - row. Say - o - na - ra, Say - o - na - ra! For hope has flown and' are written below 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, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a half note G2, a half note Bb2, a quarter note D3, and a quarter note E3. The lyrics 'dark to - mor - row. Say - o - na - ra, Say - o - na - ra!' are written below 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, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a half note G2, a half note Bb2, a quarter note D3, and a quarter note E3. The lyrics 'The Sum - mer sky is black and drear - y, Say - o - na - ra,' are written below 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, —

*rit.* *p* *a tempo*

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

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

*rit.* *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

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 a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern, including some chordal textures in the right hand.

his lov'd home at last. (bird)

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a section marked "(bird)" with a trill-like figure in the right hand.

The fourth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a trill-like figure in the right hand.

*f*

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

The fifth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.



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.*

KIRU. It answers thee! It answers thee! List! How sweet the song.

KAYO. The omen is good. The spirit of thy dear father will in very truth be with us this evening and naught shall dim the joyousness of our ceremonial.

CHAYA. See the sun is at its zenith. The time for the mid-day siesta is at hand. Rest here thy weary head, sweet mistress, and may the angel of peace and consolation descend to thee in dreams. (aside) I go to my humble nap within.

(Arranges O Hanu in a comfortable position in the shade, exit Chaya—the others fan O Hanu and arrange themselves in groups during the playing of symphony to No 9.

# The Siesta.

## No 9. Lullaby.

(Chorus.)

Lento lusingando.  $\text{♩} = 56$

The musical score is written for piano in 6/4 time. It consists of four systems of music. The first system begins with a piano (*pp*) dynamic and features a melody in the right hand and a bass line in the left hand. The second system is marked *con espress.* and includes a melodic line in the right hand with a bass line in the left hand. The third and fourth systems continue the piece with similar melodic and bass line structures. The score includes various musical notations such as slurs, ties, and dynamic markings.

*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<sup>d</sup> 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 with various musical notations such as rests, notes, and a triplet.

Musical score for the second system, continuing the piano accompaniment. It features a treble and bass clef with musical notations including notes, rests, and a triplet.

(Miss Knowall enters and looks about.)

Musical score for the third system, featuring mezzo-forte (*mf*) dynamics. The score is written for piano and includes a treble and bass clef with musical notations such as notes, rests, and a triplet.

Musical score for the fourth system, concluding the piano accompaniment. It features a treble and bass clef with musical notations including notes, rests, and a triplet.

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.  $\text{♩} = 108$

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 in 4/4 time with a tempo of Larghetto (♩ = 108). The piano accompaniment is in 4/4 time, starting with a piano (*p*) dynamic. The key signature has one sharp (F#).

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "rule, We call'd our teach-ers 'Ma'am' and 'Sir,' And eight, We had no half-term hol-i-days, And". The piano accompaniment includes a *cresc.* marking.

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.  $\text{♩} = 124$

*pp*

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,

1<sup>st</sup> and 2<sup>d</sup> Stanzas. After 3<sup>d</sup> 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<sup>to</sup>.  
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

*Maestoso. (Marseillaise.)*  
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 features a treble and bass clef. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and triplets. The piece concludes with a double bar line and a repeat sign.

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a 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 and a dynamic marking of *mf*.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics:
   
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 chords and a steady bass line.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics:
   
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 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.  $\text{S}$*

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, starting with a piano (*p*) dynamic. The music is in 6/8 time and two sharps key signature.

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 music continues in 6/8 time and two sharps key signature.

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 Hanu 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 Hanu San comes forward and salutes the portrait, by howing 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 Hanu San takes one of the high seats and Miss Knowall is conducted to the other, while the dance is performed.)

## No 18. Japanese Dance.

Introduction.  
Allegro. ♩ = 160

The Introduction is in 4/4 time, marked Allegro with a tempo of 160 beats per minute. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment of chords and eighth notes.

Dance.

The Dance section begins with a piano (*p*) dynamic, specifically marked as *p very lightly*. The right hand plays a continuous eighth-note melody, and the left hand plays a rhythmic accompaniment of chords and eighth notes.

This section continues the dance melody in the right hand and the accompaniment in the left hand. The right hand melody features a prominent accent (*^*) on the first note of the first measure.

In this section, the right hand melody starts with a forte (*f*) dynamic and includes an accent (*^*). The left hand accompaniment features a piano (*p*) dynamic. The right hand melody concludes with a series of sixteenth-note chords.

This section continues the dance melody in the right hand and the accompaniment in the left hand. The right hand melody features a prominent accent (*^*) on the first note of the first measure.

The final section of the dance features a crescendo (*cresc.*) in the right hand melody. The left hand accompaniment remains consistent with the previous sections.



First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *mp*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *cresc.* and *f*. The right hand continues with chords and moving lines, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*. The right hand features more complex melodic lines with slurs and accents, while the left hand continues the accompaniment.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*. The right hand continues with complex melodic lines, and the left hand maintains the accompaniment.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *p*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *f*. The right hand continues with complex melodic lines, and the left hand maintains the accompaniment.

Seventh system of musical notation. Treble clef, bass clef. Key signature: one flat. Dynamics: *p*. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

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 and eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

TRIO.

The second system is marked "TRIO." and begins with a dynamic marking of *f* (forte). The treble staff features a melodic line with a slur over the first two measures. The bass staff continues with a rhythmic accompaniment of chords and eighth notes.

The third system continues the musical development. The treble staff has a melodic line with a slur, and the bass staff provides harmonic support with chords and eighth notes.

The fourth system is marked with a dynamic of *p* (piano). The treble staff features a complex texture with many beamed notes, and the bass staff has a simpler accompaniment. There are accents (>) under some notes in the bass staff.

The fifth system shows a change in the bass line texture, with more chords and fewer eighth notes. The treble staff continues with its melodic line.

The sixth system returns to a more rhythmic accompaniment in the bass staff, with chords and eighth notes. The treble staff continues with its melodic line.

The seventh system concludes the piece with a final cadence. The treble staff has a melodic line with a slur, and the bass staff provides harmonic support with chords and eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dynamic marking of *p*. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the rhythmic accompaniment with eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *f*. The bass clef staff has a rhythmic accompaniment with a dynamic marking of *p*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment with a dynamic marking of *f*.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment with a dynamic marking of *ff*.

Sixth system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff contains a rhythmic accompaniment with eighth notes.

# 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

The first system of the piano accompaniment consists of two staves. The right hand starts with a series of chords marked with a forte (*f*) dynamic, followed by a melodic line with a mezzo-piano (*mp*) dynamic. The left hand provides a steady bass accompaniment with chords and eighth notes.

The second system continues the piano accompaniment. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand maintains a consistent rhythmic pattern.

The third system of the piano accompaniment shows the right hand playing a melodic phrase with a slight crescendo, leading into a more complex rhythmic pattern in the final measures.

The fourth system of the piano accompaniment concludes the instrumental section with a final melodic flourish in the right hand and a steady bass line in the left hand.

The fifth system contains the vocal line and piano accompaniment for the chorus. The vocal line is written in two parts (Soprano and Alto) with lyrics: "Stars shin - ing bright be-gem the night, — The". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

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 in G major 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 in G major 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 parts enter with the 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 the vocal and piano parts. The vocal lines enter with the lyrics "Bid Ha - nu San All Hail!". The piano accompaniment provides harmonic support with chords and a moving bass line.

*f* *mp* *p*

The third system is a piano accompaniment section. It begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section, and ends with a piano (*p*) section. The right hand features chords and melodic fragments, while the left hand has a rhythmic bass line.

The fourth system continues the piano accompaniment. It features a more active melodic line in the right hand and a consistent bass line in the left hand, concluding the piece.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Stars shin - ing bright be-gem the

Stars shin - ing bright be-gem the

Vocal line and piano accompaniment for the second system, including the lyrics "Stars shin - ing bright be-gem the".

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, including the lyrics "night - The state - - ly moon gleams pale, Like".

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, including the lyrics "rip - pling strains hersil - v'ry beams - Bid Ha - nu San All".

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

*ff*  
 San all hail! all hail! all hail! all  
 San all hail! all hail! all hail! all  
*ff*

hail! all hail!  
 hail! all hail!  
 Curtain.