

NOVELLO'S ORIGINAL OCTAVO EDITION.

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To MR. and MRS. CARL STOECKEL, with happiest remembrances of the White House,  
Norfolk, Conn., U.S.A., and the people I met there.—S. C.-T.

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# A TALE OF OLD JAPAN

A CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

THE POEM BY

ALFRED NOYES

THE MUSIC BY

S. COLERIDGE-TAYLOR.

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**MADE IN ENGLAND.**

# A TALE OF OLD JAPAN

## I.

Yoichi Tenko, the painter,  
Dwelt by the purple sea,  
Painting the peacock islands  
Under his willow-tree :  
Also in temples he painted  
Dragons of old Japan,  
With a child to look at the pictures—  
Little O Kimi San.

Kimi, the child of his brother,  
Bright as the moon in May,  
White as a lotus lily,  
Pink as a plum-tree spray,  
Linking her soft arm round him  
Sang to his heart for an hour,  
Kissed him with ripples of laughter  
And lips of the cherry flower.

Child of the old pearl-fisher  
Lost in his junk at sea,  
Kimi was loved of Tenko  
As his own child might be,  
Yoichi Tenko the painter,  
Wrinkled and grey and old,  
Teacher of many disciples  
That paid for his dreams with gold.

## II.

Peonies, peonies crowned the May !  
Clad in blue and white array  
Came Sawara to the school  
Under the silvery willow-tree,  
All to learn of Tenko !  
Riding on a milk-white mule,  
Young and poor and proud was he,  
Lissom as a cherry spray  
(Peonies, peonies crowned the day !)  
And he rode the golden way  
To the school of Tenko.

Swift to learn, beneath his hand  
Soon he watched his wonderland  
Growing cloud by magic cloud,  
Under the silvery willow-tree  
In the school of Tenko :  
Kimi watched him, young and proud,  
Painting by the purple sea,  
Lying on the golden sand  
Watched his golden wings expand !  
(None but Love will understand  
All she hid from Tenko.)

He could paint her tree and flower,  
Sea and spray and wizard's tower,  
With one stroke, now hard, now soft,  
Under the silvery willow-tree  
In the school of Tenko :  
He could fling a bird aloft,  
Splash a dragon in the sea,  
Crown a princess in her bower,  
With one stroke of magic power ;  
And she watched him, hour by hour,  
In the school of Tenko.

Yoichi Tenko, wondering, scanned  
All the work of that young hand,  
Gazed his kakemonos o'er  
Under the silvery willow-tree  
In the school of Tenko :  
" I can teach you nothing more,  
Thought, or craft, or mystery ;  
Let your golden wings expand,  
They will shadow half the land,  
All the world 's at your command,  
Come no more to Tenko."

*Lying on the golden sand,  
Kimi watched his wings expand :  
Wept.—He could not understand  
Why she wept, said Tenko.*

## III.

So, in her blue kimono,  
Pale as the sickle moon  
Glimmered thro' soft plum-branches  
Blue in the dusk of June,  
Stole she, willing and waning,  
Frightened and unafraid,—  
" Take me with you, Sawara,  
Over the sea," she said.

Small and sadly beseeching,  
Under the willow-tree,  
Glimmered her face like a foam-flake  
Drifting over the sea :  
Pale as a drifting blossom,  
Lifted her face to his eyes :  
Slowly he gathered and held her  
Under the drifting skies.

Poor little face cast backward,  
 Better to see his own,  
 Earth and heaven went past them  
 Drifting: they too, alone  
 Stood, immortal. He whispered—  
 "Nothing can part us two!"  
 Backward her sad little face went  
 Drifting, and dreamed it true.

"Others are happy," she murmured,  
 "Maidens and men I have seen;  
 You are my king, Sawara,  
 O, let me be your queen!  
 If I am all too lowly,"  
 Sadly she strove to smile,  
 "Let me follow your footsteps,  
 Your slave for a little while."

Surely, he thought, I have painted  
 Nothing so fair as this  
 Moonlit almond blossom  
 Sweet to fold and kiss,  
 Brow that is filled with music,  
 Shell of a faery sea,  
 Eyes like the holy violets  
 Brimmed with dew for me.

"Wait for Sawara," he whispered,  
 "Does not his whole heart yearn  
 Now to his moon-bright maiden?  
 Wait, for he will return  
 Rich as the wave on the moon's path  
 Rushing to claim his bride!"  
 So they plighted their promise,  
 And the ebbing sea-wave sighed.

## IV.

Moon and flower and butterfly,  
 Earth and heaven went drifting by,  
 Three long years while Kimi dreamed  
 Under the silvery willow-tree  
 In the school of Tenko,  
 Steadfast while the whole world streamed  
 Past her tow'rd's Eternity;  
 Steadfast till with one great cry,  
 Ringing to the gods on high,  
 Golden wings should blind the sky  
 And bring him back to Tenko.

Three long years and nought to say  
 "Sweet, I come the golden way,  
 Riding royally to the school  
 Under the silvery willow-tree  
 Claim my bride of Tenko;  
 Silver bells on a milk-white mule,  
 Rose-red sails on an emerald sea!" . . .  
 Kimi sometimes went to pray  
 In the temple nigh the bay,  
 Dreamed all night and gazed all day  
 Over the sea from Tenko.

Far away his growing fame  
 Lit the clouds. No message came  
 From the sky, whereon she gazed  
 Under the silvery willow-tree  
 Far away from Tenko!  
 Small white hands in the temple raised  
 Pleaded with the Mystery—  
 "Stick of incense in the flame,  
 Though my love forget my name,  
 Help him, bless him, all the same,  
 And . . . bring him back to Tenko!"

*Rose-white temple nigh the bay,  
 Hush! for Kimi comes to pray,  
 Dream all night and gaze all day  
 Over the sea from Tenko.*

## V.

So, when the rich young merchant  
 Showed him his bags of gold,  
 Yoichi Tenko, the painter,  
 Gave him her hand to hold,  
 Said, "You shall wed him, O Kimi":  
 Softly he lied and smiled—  
 "Yea, for Sawara is wedded!  
 Let him not mock you, child."

Dumbly she turned and left them,  
 Never a word or cry  
 Broke from her lips' grey petals  
 Under the drifting sky:  
 Down to the spray and the rainbows,  
 Where she had watched him of old  
 Painting the rose-red islands,  
 Painting the sand's wet gold.

Down to their dreams of the sunset,  
 Frail as a flower's white ghost,  
 Lonely and lost she wandered  
 Down to the darkening coast;  
 Lost in the drifting midnight,  
 Weeping, desolate, blind,  
 Many went out to seek her:  
 Never a heart could find.

Yoichi Tenko, the painter,  
 Plucked from his willow-tree  
 Two big paper lanterns  
 And ran to the brink of the sea;  
 Over his head he held them,  
 Crying, and only heard,  
 Somewhere, out in the darkness,  
 The cry of a wandering bird.

## VI.

Peonies, peonies thronged the May  
 When in royal-rich array  
 Came Sawara to the school  
 Under the silvery willow-tree—  
 To the school of Tenko!  
 Silver bells on a milk-white mule,  
 Rose-red sails on an emerald sea!



Over the bloom of the cherry spray,  
Peonies, peonies dimmed the day;  
And he rode the royal way  
Back to Yoichi Tenko.

Yoichi Tenko, half afraid,  
Whispered, "Wed some other maid;  
Kimi left me all alone  
Under the silvery willow-tree,  
Left me," whispered Tenko,  
"Kimi had a heart of stone!"—  
"Kimi, Kimi? Who is she?  
Kimi? Ah, the child that played  
Round the willow-tree. She prayed  
Often; and, whate'er I said,  
She believed it, Tenko."

He had come to paint anew  
Those dim isles of rose and blue,  
For a palace far away,  
Under the silvery willow-tree—  
So he said to Tenko;  
And he painted, day by day,  
Golden visions of the sea.  
No, he had not come to woo;  
Yet, had Kimi proven true,  
Doubtless he had loved her too,  
Hardly less than Tenko.

Since the thought was in his head,  
He would make his choice and wed;  
And a lovely maid he chose  
Under the silvery willow-tree.  
"Fairer far," said Tenko.  
"Kimi had a twisted nose,  
And a foot too small, for me,  
And her face was dull as lead!"  
"Nay, a flower, be it white or red,  
Is a flower," Sawara said!  
"So it is," said Tenko.

## VII.

Great Sawara, the painter,  
Sought, on a day of days,  
One of the peacock islands  
Out in the sunset haze:  
Rose-red sails on the water  
Carried him quickly nigh:  
There would he paint him a wonder,  
Worthy of Hokusai.

Lo, as he leapt o'er the creaming  
Roses of faery foam,  
Out of the green-lipped caverns  
Under the isle's blue dome,  
White as a drifting snow-flake,  
White as the moon's white flame,  
White as a ghost from the darkness,  
Little O Kimi came.

"Long I have waited, Sawara,  
Here in our sunset isle,  
Sawara, Sawara, Sawara,  
Look on me once, and smile;  
Face I have watched so long for,  
Hands I have longed to hold,  
Sawara, Sawara, Sawara,  
Why is your heart so cold?"

Surely, he thought, I have painted  
Nothing so fair as this  
Moonlit almond blossom  
Sweet to fold and kiss. . . .  
"Kimi," he said, "I am wedded!  
Hush, for it could not be!"  
"Kiss me one kiss," she whispered,  
"Me also, even me."

Small and terribly drifting  
Backward, her sad white face  
Lifted up to Sawara  
Once, in that lonely place,  
White as a drifting blossom  
Under his wondering eyes,  
Slowly he gathered and held her  
Under the drifting skies.

"Others are happy," she whispered,  
"Maidens and men I have seen:  
Be happy, be happy, Sawara!  
The other—shall be—your queen!  
Kiss me one kiss for parting":  
Trembling she lifted her head,  
Then like a broken blossom  
It fell on his arm. She was dead.

From "Collected Poems," by Alfred Noyes. Published by Messrs. William Blackwood & Sons, London, and by The Frederick A. Stokes Co., of New York.

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*They will be obliged if Committees, Secretaries, and other Officers of Choral Societies will take the necessary steps for giving effect to their wishes in this matter.*



# A TALE OF OLD JAPAN.

Alfred Noyes.\*

S. Coleridge-Taylor.

Moderato (quasi Andante.) ♩ = 80.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato (quasi Andante.)' with a quarter note equal to 80 beats per minute. The dynamics are marked as follows: *pp* (pianissimo) at the beginning, *poco rit.* (ritardando) in the second system, *a tempo* (return to tempo) in the second system, *cresc.* (crescendo) in the third system, *sf* (sforzando) in the fourth system, and *poco rit.* (ritardando) in the fourth system.

18425

B

*Tempo rubato should be used freely throughout the work - anything approaching rigidity of movement being quite opposed to the nature of words or music.*

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*a tempo* *poco* *cresc.* *a*

*poco* *accel.* *f* *dim.* *rit.*

*poco a poco.* *pp*

Moderato (maestoso.) ♩ = 92.  
Baritone Solo.

*mf*

Yoi-chi Ten-ko, the paint-er, Dwellt by the pur-ple sea,

*mf*

Paint-ing the pea-cock is-lands Un-der his wil-low tree:

*mf*

*(poco animato)*

*f*

Al - so in temples he paint-ed Dra - gons of old Ja - pan,

*sf*

*mf* *poco a poco* *rall.* *mp*

With a child to look at the pic-tures— Lit-tle O Ki - mi

*mp* *poco a poco* *sf* *poco* *pp* *rall.*

3 *a tempo*

San.

*pp* *a tempo* *sf* *poco rit.*

*L'istesso tempo.*

Sopranos.

*mp* *mf*

Ki-mi, the child of his brother, Bright as the moon in May, White as a

Altos. *mf*

Ki-mi, the child of his brother, Bright as the moon in May, White as a

*L'istesso tempo*

*mp* *mf*

lo - tus li - ly, Pink as a plum - tree spray, Link - ing her soft arm

lo - tus li - ly, Pink as a plum - tree spray, Link - ing her soft arm

round him Sang to his heart for an hour, Kiss'd him with

round him Sang to his heart for an hour, Kiss'd him with

*4 f poco rall.*

*f poco rall.*

rip - ples of laugh - ter And lips of the cher - ry flow'r.

rip - ples of laugh - ter And lips of the cher - ry flow'r.

*a tempo* *p* *accel.*

*a tempo* *p* *cresc.* *accel.*

*a tempo* *sf* *p* *dim. & rall.*

5 Baritone Solo.

*mf*

Child of the old pearl-fish-er — Lost in his junk at sea,

*mf*

*(poco animato)*

Ki-mi was lov'd of Tenko As his own child might be, Yoi - chi Tenko the

*sf mf* *sf*

*(poco rall.)* *mp* *a tempo*

paint-er, Wrinkled and grey and old, Teacher of ma-ny dis -

*mp*

*poco rall.* *a tempo*

- ci - ples That paid for his dreams with gold.

*poco rall.* *pp* *pp* *a tempo*

*accel.* *cresc.*

*mp*

6 Allegro molto.  $\text{♩} = 152.$

First system of piano accompaniment. Treble clef, 4/4 time. Dynamics: *sf*, *sf*, *mf*, *poco*. Includes a trill in the right hand.

Second system of piano accompaniment. Treble clef, 4/4 time. Dynamics: *a poco cresc.*. Includes a trill in the right hand.

Third system of piano accompaniment. Treble clef, 4/4 time. Dynamics: *ff*. Includes a trill in the right hand.

**CHORUS.**

**Soprano.**  
*f* Peon - ies, peon - ies crown'd the May! *ff*

**Alto.**  
*f* Peon - ies, peon - ies, peon - ies crown'd the May! *ff*

**Tenor.**  
*f* Peon - ies, peon - ies, peon - ies crown'd the May! *ff*

**Bass.**  
*f* Peon - ies, peon - ies, peon - ies crown'd the May! *ff*

Fourth system of piano accompaniment. Treble clef, 4/4 time. Dynamics: *f*, *ff*. Includes a trill in the right hand.



Peon - ies, peon - ies crown'd the May,

Peon - ies, peon - ies, peon - ies crown'd the May,

Peon - ies, peon - ies, peon - ies crown'd the May,

Peon - ies, peon - ies, peon - ies crown'd the May.

*f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with lyrics underneath. The piano part is in bass clef. The music features a key signature of one sharp (F#) and a common time signature. The piano accompaniment includes dynamic markings such as *f* and *mf*, and includes triplet and sixteenth-note patterns.

Peon - ies, peon - ies crown'd the May!

Peon - ies, peon - ies crown'd the May!

Peon - ies crown'd the May!

*f*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with lyrics underneath. The piano part is in bass clef. The music continues with the same key signature and time signature. The piano accompaniment includes dynamic markings such as *f* and *mf*, and includes triplet and sixteenth-note patterns.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with a few notes and then have rests. The piano accompaniment features a complex, arpeggiated texture in the right hand, starting with a fortissimo (*ff*) dynamic and ending with a *rit.* (ritardando) marking.

The second system of the musical score includes vocal staves and piano accompaniment. The vocal parts have lyrics: "Clad in blue and white array Came Sa." The piano accompaniment is marked *mf* (mezzo-forte) and features a melodic line in the right hand and a bass line in the left hand.

The third system of the musical score includes vocal staves and piano accompaniment. The vocal parts have lyrics: "Clad in". The piano accompaniment is marked *fp* (fortissimo-piano) and features a complex, arpeggiated texture in the right hand and a bass line in the left hand.

- wa - ra - to the school - Un - der the  
 blue Came Sa - wa - ra to the school  
 blue Came Sa - wa - ra to the school  
 blue Came Sa - wa - ra to the school

This system contains four vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a 'vols.' (volume) marking. The key signature has one sharp (F#) and the time signature is 4/4. The vocal lines are arranged in a four-part setting.

sil - v'ry wil - low - tree, All to learn of  
 All to learn, to learn of  
 All to learn, to learn of  
 All to learn, to learn of

This system contains four vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a 'vols.' (volume) marking. The key signature has one sharp (F#) and the time signature is 4/4. The vocal lines are arranged in a four-part setting. The piano accompaniment includes a 'vols.' marking and a 'mp' (mezzo-piano) dynamic marking.

*poco rit. a tempo*

Ten - - - ko, all to learn of Ten - - -

Ten - - - ko, to learn of Ten - - -

Ten - - - ko, to learn of Ten - - -

Ten - - - ko, to learn of Ten - - -

*poco rit. a tempo*

8

- kol Rid - ing on a milk - white mule,

- kol Rid - ing on a milk - white

- kol Rid - ing on a milk - white

- kol Rid - ing on a milk - white

8

Young and poor and proud was he, Lis-som as a  
 mule, Young and poor was he, Lis - som  
 mule, Young and poor and proud was he, Lis - som  
 mule, Young and poor and proud was he,

The first system consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Young and poor and proud was he, Lis-som as a mule, Young and poor was he, Lis - som mule, Young and poor and proud was he, Lis - som mule, Young and poor and proud was he,". The piano accompaniment features chords and a melodic line in the right hand.

cherry spray, lis-som as a cherry spray. Peon - ies, peon - ies  
 as a cher - ry spray. Peon - ies, peon - ies  
 as a cher - ry spray. Peon - ies, peon - ies  
 Peon - ies, peon - ies

The second system consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "cherry spray, lis-som as a cherry spray. Peon - ies, peon - ies as a cher - ry spray. Peon - ies, peon - ies as a cher - ry spray. Peon - ies, peon - ies Peon - ies, peon - ies". The piano accompaniment features chords and a melodic line in the right hand. There are dynamic markings of *ff* and *f* and a fermata over the first measure of the piano accompaniment.

crown'd the day, Peon - ies, peon - ies crown'd the

crown'd the day, Peon - ies, peon - ies crown'd the

crown'd the day, Peon - ies, peon - ies crown'd the

crown'd the day, Peon - ies, peon - ies crown'd the

*poco rall.* *mp a tempo*

day. And he rode the gold - - en

day. And he rode the gold - - en

*poco rall.* *mp a tempo*

day. And he rode the gold - - en

day. And he rode the gold - - en

*poco rall.* *mp a tempo*

*poco rit.*      *a tempo*

way      To the school of Ten - ko.

way      To the school of Ten - ko.

way      To the school of Ten - ko.

way      To the school of Ten - ko.

*poco rit.*      *a tempo*

*P*      *f*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo markings are *poco rit.* and *a tempo*. Dynamics include *p* (piano) and *f* (forte). The piano part features a complex rhythmic pattern with triplets and slurs.

*sf*

Detailed description: This system contains the fifth and sixth staves of music, primarily piano accompaniment. It continues the complex rhythmic patterns from the previous system, featuring triplets and slurs. The dynamic marking *sf* (sforzando) is present.

Detailed description: This system contains the seventh and eighth staves of music, primarily piano accompaniment. It continues the complex rhythmic patterns, featuring triplets and slurs.

*rall.*

Detailed description: This system contains the ninth and tenth staves of music, primarily piano accompaniment. The tempo marking *rall.* (rallentando) is present. It continues the complex rhythmic patterns, featuring triplets and slurs.

10 *a tempo*  
Soprano. *mf*  
Swift to learn, be - neath his hand

Alto. *mp*  
Swift to

Tenor. *mp*  
Swift to

Bass. *mp*  
Swift to

CHORUS.

10 *a tempo*  
*p* *mf*

Soon he watch'd his won - der - land Grow - ing

learn, Soon he watch'd his won - der -

learn, Soon he watch'd his won - der -

learn, Soon he watch'd his won - der -

learn, Soon he watch'd his won - der -



cloud by mag - - ic cloud, Un - der the sil - vry  
 - land Grow - - - ing cloud by mag - ic  
 - land Grow - - - ing cloud by mag - ic  
 - land Grow - - - ing cloud by mag - ic

*mp*

wil - low tree In the school of Ten - - -  
 cloud, In the school of Ten - - -  
 cloud, In the school of Ten - - -  
 cloud, In the school of Ten - - -

*poco rit.* *a tempo*

11 *mf*

- ko: Ki - mi watch'd him, young and proud,

- ko: Ki - mi watch'd him, young and

- ko: Ki - mi watch'd him, young and

- ko: Ki - mi watch'd him, young and

11 *tr*

Paint - ing by the pur - ple sea, Ly - ing on the

proud, Watch'd him paint - ing by the sea, Ly - ing

proud, Watch'd him paint - ing by the sea, Ly - ing

proud, Watch'd him paint - ing by the sea,

gold - en sand, Watch'd his gold - en wings ex - pand!

on the sand Watch'd his gold - en wings ex - pand!

on the sand, Watch'd his gold - en wings ex - pand!

Watch'd his gold - en wings ex - pand!

Watch'd his gold - en wings ex - pand!

Watch'd his gold - en wings ex - pand!

Watch'd his gold - en wings ex - pand!

Watch'd his gold - en wings ex - pand!

Watch'd his gold - en wings ex - pand!

*poco rall.*

*poco rall.*

*poco rall.*

*a tempo* *mp* *poco rall.*

None but Love will un - - der - stand All she hid from

None but Love will un - - der - stand All she hid from

*a tempo* *mp* *poco rall.*

None but Love will un - - der - stand All she hid from

None but Love will un - - der - stand All she hid from

*a tempo*

Ten - - ko.

Ten - - ko.

*a tempo*

Ten - - ko.

Ten - - ko.

*a tempo* *mf* *rit.*

Moderato.  
Soprano.

12

S O L O.

Musical staff for Soprano, starting with a *mf* dynamic marking. The melody is in 4/4 time and features a series of eighth and sixteenth notes, with a long slur over the final two measures.

He could paint her tree and flow'r, sea and spray and wizard's tow'r,

Musical staff for Contralto, which is empty for this section.

Tenor.

Musical staff for Tenor, which is empty for the first part and then contains a *mf* dynamic marking and a melodic line in the second part.

He could paint her tree and

Bass.

Musical staff for Bass, which is empty for this section.

12 Moderato. ♩ = 100.

Piano accompaniment for the first system, starting with a *mf* dynamic marking. The music is in 4/4 time and consists of block chords and simple melodic lines in both hands.

Musical staff for Soprano, starting with a *mf* dynamic marking. The melody is in 5/4 time and features a series of eighth and sixteenth notes, with a long slur over the final two measures.

With one strokenowhard, nowsoft,

Musical staff for Contralto, which is empty for this section.

With one strokenowhard, nowsoft,

Musical staff for Tenor, which is empty for this section.

flow'r, sea and spray and wizard's tow'r,

With one

Musical staff for Bass, which is empty for this section.

With one

Piano accompaniment for the second system, continuing the block chords and melodic lines from the first system.

Under the sil-v'ry wil - low - tree In the  
 Under the sil - v'ry wil - low - tree In the  
 stroke now hard, — now soft, Un-der the sil - v'ry wil - low - tree In the  
 stroke now hard, now soft, Un-der the sil - v'ry wil - low - tree In the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. There are dynamic markings like *pp* and *ppp*, and articulation marks like accents and slurs. The lyrics are: "Under the sil-v'ry wil - low - tree In the stroke now hard, — now soft, Un-der the sil - v'ry wil - low - tree In the stroke now hard, now soft, Un-der the sil - v'ry wil - low - tree In the".

school of Ten - ko: He could fling a bird a - loft,  
 school of Ten - ko: He could fling a bird a - loft,  
 school of Ten - ko: He could fling a bird a - loft,  
 school of Ten - ko: He could fling a bird a - loft,

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "school of Ten - ko: He could fling a bird a - loft, school of Ten - ko: He could fling a bird a - loft, school of Ten - ko: He could fling a bird a - loft, school of Ten - ko: He could fling a bird a - loft,". The piano accompaniment includes a *pp* marking and a circled section of sixteenth-note runs in the right hand.

Splasha dra-gon in the sea,  
 Splasha dra-gon in the sea,  
 Splasha dra-gon in the sea,  
 Splasha dra-gon in the sea,

*poco rit.* 13 *a tempo* *mf*  
 Crown a prin-cess in her bow'r,  
*mf*  
 Crown a prin-cess in her bow'r,  
*poco rit.* *a tempo* *mf*  
 Crown a prin-cess in her  
*mf*  
 Crown a prin-cess in her

*poco rit.* 13 *a tempo*  
*dim.* *mp*

With onestrokeof mag-ic pow'r; And she watch'd him  
 With onestrokeof mag-ic pow'r; And she watch'd him  
 bow'r, With one stroke of mag - ic pow'r; And she watch'd him  
 bow'r, With onestrokeof mag-ic pow'r; And she

*poco rit. a tempo*

hour by hour, In the school of Ten - ko.  
 hour by hour, In the school of Ten - ko.  
 hour by hour, In the school of Ten - ko.  
 watch'd him In the school of Ten - ko.

*pp poco rit. a tempo mp*



14 Andante con moto.

rall. Soprano Solo.

mp

Yoi-chi Tenko, won - d'ring, scann'd All the

rall.

pp

Yoi-chi Ten-ko, won-d'ring, scann'd All the

pp

Yoi - chi Ten - ko, won-d'ring, scann'd All the

rall.

pp

Yoi - chi Ten - ko, won-d'ring, scann'd All the

pp

Yoi - chi Ten - ko, won-d'ring, scann'd All the

14 Andante con moto. ♩ = 104.

rall.

pp

CHORUS.

work of — that young hand, Gaz'd his ka - ke - mon - os o'er,

work of — that young hand, Gaz'd his ka - ke - mon - os o'er,

work of that young hand, Gaz'd his ka - ke - mon - os o'er,

work of that young hand, Gaz'd his ka - ke - mon - os o'er,

work of that young hand, Gaz'd his ka - ke - mon - os o'er,

*poco rit.*

Under the sil-v'ry willow-tree — In the school — of Tenko: —

Under the sil-v'ry willow-tree — In the school — of Tenko: —

Under the sil-v'ry wil - low-tree — In — the school of Tenko: —

Under the sil-v'ry willow-tree — In the school of Tenko: —

Under the sil-v'ry willow-tree — In the school of Tenko: —

*poco rit.*

15 Moderato.

15 Moderato.  $\text{♩} = 88.$  *accel.*

*f sf*

*v*

*rit.*  
Baritone Solo.

*atempo*

*poco rit.*

"I can teach you noth-ing more, Thought or craft or

*rit.* *atempo* *poco rit.*

*my-s-te-ry,*

*accel.*

Let your gold-en wings ex-pand, They will sha-dow

*accel.*

*largamente*

*dim. poco rit.*

half the land,

All the world's at your com-mand, Come no more to

*ff*

*largamente* *dim. poco rit.*

*sf*

Ten - ko,

Come no more,

Oh! come no more to Tenko."

*atempo* *mp* *rall.*

*atempo* *sf* *pp* *rall.*

Andante con moto.

16

Soprano.

*pp*

Ly - ing on the gold-en sand, Ki-mi watch'd his wings ex-

Contralto.

Ly - ing on the gold-en sand, Ki-mi watch'd his wings ex-

Tenor.

Ly - - - ing on the gold-en sand, — Ki-mi watch'd his wings ex-

Bass.

Ki-mi watch'd his wings ex-

SOLI.

16

Andante con moto.  $\text{♩} = 88.$

*sempre pp*

- pand; Wept.— He could not un-der - stand Why she

- pand; Wept.— He could not un-der - stand Why she

- pand; Wept.— He could not un-der - stand Why she wept, why she

- pand; Wept.— He could not un-der - stand Why she

*poco rit.*

*pp*

wept, said Ten - - ko, why she wept, said Ten - - ko.

wept, why she wept, said Ten - ko, why she wept, said Ten - - ko.

*poco rit.*

*pp*

wept, said Ten - - ko, why she wept, said Ten - - ko.

wept, said Ten - - ko, why she wept, said Ten - - ko.

17 *a tempo*  
Soprano.

Contralto.

Tenor.

Ly-ing on the gold - en sand, — Ki -

Ly-ing on the gold - en sand, — Ki -

Ly-ing on the gold - en sand, — Ki -

*a tempo*

Ly - ing on the gold - en sand, Ki - mi watch'd his wings ex -

CHORUS.

17 Ly - ing on the gold - en sand, Ki - mi watch'd his wings ex -

*a tempo*

Ly - ing on the gold - en sand, Ki - mi watch'd his wings ex -

Ly - ing on the gold - en sand, Ki - mi watch'd his wings ex -

17

*pp a tempo*

- mi watch'd his wings ex - pand; \_\_\_\_\_

- mi watch'd his wings ex - pand; \_\_\_\_\_

- mi watch'd his wings ex - pand; \_\_\_\_\_

- pand; Wept.—He could not un - der - stand Why she wept,said

- pand; Wept.—He could not un - der - stand Why she wept, — said

- pand; Wept.—He could not un - der - stand Why she wept, — said

- pand; Wept.—He could not un - der - stand Why she wept,said

*pp*

*mp* *poco rit.*

He could not under - stand Why she wept, said Ten - ko.

He could not under - stand Why she wept, said Ten - ko.

He could not under - stand Why she wept, said Ten - ko.

*poco rit.*

Ten - - - ko, Why she wept, said Ten - ko.

Ten - - - ko, Why she wept, said Ten - ko.

*poco rit.*

Ten - - - ko, Why she wept, said Ten - ko.

Ten - - - ko, Why she wept, said Ten - ko.

*poco rit.*

*a tempo*

18

*pp*

*rall. poco a poco*

*sf*

*pp*

Allegro leggiero. ♩ = 104.

pp mp

f dim. e rit.

19

Soprano Solo.

mp

So, in her blue ki-mo-no,

a tempo

pp

rit.

Pale as the sic-kle moon, Glimmer'd thro' soft plum-branches Blue in the dusk of

rit.



*a tempo* June, *rit.* *mf* *più moderato.*  
 Stole she, willing and

*a tempo* *rit.* *pp* *pp più moderato.*  
 ♩ = 92.

*appassionato*  
 wan - ing, Frightened and un - a - fraid, - "Take me with you, Sa -

*f*  
 - wa - ra, O - ver the sea," she said, "o - ver the

*cresc.* *f*

*accel.* *rall.*  
 sea," she said. "Take me with you, Sa - wa - ra, Sa - wa - - -

*accel.* *rall.* *molto*

*- ral<sup>o</sup>*  
*a tempo*  
*mp*

So, in her blue ki-mo - no, Pale as the sic - kle moon, —

*mp*  
*a tempo*  
*mp*

So, in her blue ki-mo - no, Pale as the

So, in her blue ki-mo - no, Pale as the

20 *a tempo* ♩ = 98.

*mp*

CHORUS.

*poco rit.*

Glimmer'd thro' soft plum-branches Blue in the dusk of

sic-kle moon, Glim - mer'd thro' plum - branches Blue in dusk of

*poco rit.*

sic-kle moon, Glim - mer'd thro' plum - branches Blue in dusk of

*mp*

Glim - mer'd thro' plum-branches Blue in dusk of

*poco rit.*

*a tempo*

June.

June.

*a tempo*

June.

June.

*a tempo*

*rall.*

21 *Listesso tempo.* ♩ = 92.  
 Contralto Solo.

*mp*

Small and sad - ly be - sech - ing, Un - der the willow -

*poco rit.*

*mp* 3 3

*poco rit.*

*a tempo*

- tree, Glim - mer'd her face like a

*a tempo*

3 3

*poco rit.* *a tempo*

foam-flake Drift - ing o'er the sea:

*poco rit.* *a tempo*

*pp* *pp*

Pale \_\_\_\_\_ as a drift - ing blossom, Lift - - ed her

*pp*

*poco rit.* *pp*

face to his eyes; Slow-ly he gather'd and held her Un - der the

*poco rit.* *pp* *dim.* *ppp* *pp*

*a tempo*

drift - ing \_\_\_\_\_ skies. \_\_\_\_\_

*a tempo* *poco rit.*

*pp*

Tenor Solo. *a tempo*

Poor lit-tle face cast back-ward, Better to see his

own, Earth and heaven went past them

Drift-ing: they two a-lone, they two a-lone Stood, im-mor-

-tal. He whisper'd - "No - - thing can part us two!

*rall.*

No - - - thing can part us - two!" Backward her

*pp rall.*

*poco - a - poco - rall.*

sad little face went Drift - ing, and dream'd it true. —

*poco - a - poco rall.*

**23** *a tempo mp*

So, in her blue kimo - no, — Pale as the sic - kle moon, —

*mp*

So, in her blue kimo - no, Pale — as the

*a tempo mp*

So, in her blue kimo - no, Pale — as the

**CHORUS.**

**23** *a tempo* ♩ = 96.

*mp*

*poco rit.*

Glimmer'd thro' soft plum-branches Blue in the dusk of  
 sickle moon, Glim - mer'd thro' plum-branches Blue in dusk of  
 sickle moon, Glim - mer'd thro' plum-branches Blue in dusk of  
 Glim - mer'd thro' plum-branches Blue in dusk of

*poco rit.*  
*mp*  
*poco rit.*

Soprano Solo.

*a tempo* "O -  
 June.  
 June.  
*a tempo* June.  
 June.  
*a tempo* June.  
*rit.* *a tempo* ♩ = 92.  
*pp*

- - there are happy,' she murmured, "Maid-ens and men I have seen;

*mf*

*f*

You are my king, Sa-wa-ra,

*poco accel.*

*rall.*

O, let me be your queen!

*ff*

*a tempo*

*a tempo* ♩=104.

*rit.*



If I am all too low - ly," (Sad - ly she strove to smile,)

*p*

*accel.*

"Let me fol-low your foot - steps, Your slave — for a lit-tle while, your

*f* *rit.* *dim.*

*accel.* *f* *rit.* *dim.*

slave — for a lit-tle while, Let me fol - low your foot-steps, your slave!"

*accel.* *rall.*

*accel.* *rall.*

25 *L'istesso tempo.*

Tenor Solo.

*appassionato*

*f*

Sure - - - ly, he thought, I have paint - ed

*L'istesso tempo.*

*f*

No - - - - - thing so fair as this Moon - lit - - - - - al - mond

*poco rit.* blossom, Sweet to fold and kiss, *a tempo*

*poco rit.* *a tempo* *pp*

26 *f* Brow that is fill'd with mu - sic, —

*pp* Brow that is fill'd with mu - sic, — Shell of a

*pp* Brow that is fill'd with mu - sic, — Shell of a

*pp* Brow that is fill'd with mu - sic, — Shell of a

*pp* Brow that is fill'd with mu - sic, — Shell of a

26

Shell of a fae - ry sea, Eyes like the ho - ly -  
 fae - ry sea, Eyes like the ho - ly vio - lets  
 fae - ry sea, Eyes like the ho - ly vio - lets  
 fae - ry sea, Eyes like the ho - ly vio - lets  
 fae - ry sea, Eyes like the ho - ly vio - lets

*poco rall.* 27 *a tempo declamato*

vio - lets Brimm'd with dew for me. "Wait for Sawara,"  
*poco rall.*  
 Brimm'd with dew for me.  
 Brimm'd with dew for me.  
*poco rall.*  
 Brimm'd with dew for me.  
 Brimm'd with dew for me.

*poco rall.* 27 *a tempo*

*pp* *pp*

he whispered,

*accel.* *cresc.*

*a tempo*  
*mp*

"wait \_\_\_\_\_ for Sa -

*rall.* *a tempo*

*mp*

*poco accel.*

- wa - ra," he whispered, "Does \_\_\_\_\_ not his whole heart

*poco accel.*

*f largamente*

yearn \_\_\_\_\_ Now to his moon - bright maid - en?"

*largamente*

*f* *p*

28 *a tempo*

*mf*

*a tempo*

"Wait, for he will re - turn,

Brow that is fill'd with mu - sic,

Shell of a fae - ry

Brow that is fill'd with mu - sic,

Shell of a fae - ry

Brow that is fill'd with mu - sic,

Shell of a fae - ry

Brow that is fill'd with mu - sic,

Shell of a fae - ry

CHORUS.

28 *a tempo*

*pp*

*poco accel.*

return Rich as the wave on the moon's path

*poco accel.*

sea, Eyes like the ho - ly vio - - lets Brimm'd with

sea, Eyes like the ho - ly vio - lets Brimm'd with

*poco accel.*

sea, Eyes like the ho - ly vio - lets Brimm'd with

sea, Eyes like the ho - ly vio - lets Brimm'd with

*poco accel.*

*poco rit.*

29

Rushing to claim his bride!"  
*poco rit.* *pp* *a tempo*  
 dew for me. So they plight -  
 dew for me. So they plight -  
 dew for me. So they plight -  
 dew for me. So they plight -

29

*poco rit.* *pp* *a tempo*

- ed their prom - ise, And the ebbing sea-wave sigh'd, -  
 - ed their prom - ise, And the ebbing sea-wave sigh'd, -  
 - ed their prom - ise, And the ebbing sea-wave sigh'd, -  
 - ed their prom - ise, And the ebbing sea-wave sigh'd, -

*f* *mp* *poco a poco rit.*

*f* *sf* *poco a poco rit.* *pp*

the ebbing sea-wave sigh'd, sigh'd, *pp*

the ebbing sea-wave sigh'd, sigh'd, *pp*

the ebbing sea-wave sigh'd, sigh'd, *pp*

the ebbing sea-wave sigh'd, sigh'd, *pp*

*pp*

*Ped.* \*

*Ped.* \*

*pp* mor - en - do - - - - - sigh'd.

*pp* mor - en - do - - - - - sigh'd.

*pp* mor - en - do - - - - - sigh'd.

*pp* mor - en - do - - - - - sigh'd.

mor - en - do - - - - - *ppp*

*Ped.* \*

*Ped.* \*

*Allegro agitato.* *poco accel.*

*ff* *sff*

This system contains the first two measures of the piece. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand provides a steady accompaniment with chords and moving lines. The tempo is marked *Allegro agitato* and *poco accel.* The dynamics are *ff* and *sff*.

*a tempo*

This system contains measures 3 and 4. The right hand continues with its intricate melodic pattern. The left hand accompaniment remains consistent. The tempo is marked *a tempo*.

*poco accel.* *a tempo* *molto marcato*

This system contains measures 5 and 6. The right hand has a dense texture with many notes. The left hand has a more rhythmic accompaniment. The tempo is marked *poco accel.* and *a tempo*. The dynamic is *molto marcato*.

*sf*

This system contains measures 7 and 8. The right hand features a melodic line with accents. The left hand accompaniment is rhythmic. The dynamic is *sf*.

*sf* *mf*

This system contains measures 9 and 10. The right hand has a melodic line with accents and slurs. The left hand accompaniment is rhythmic. The dynamics are *sf* and *mf*.



*strepitoso*

First system of musical notation. It consists of two staves (treble and bass clef). The music is written in a key with two sharps (F# and C#). The first staff has a treble clef and the second has a bass clef. The music features complex rhythmic patterns with many beamed notes and accents. Dynamics include *cresc.*, *sf*, and *ff*. There are also markings for *s* (sforzando) and *A* (accents).

*rall.*

Second system of musical notation. It continues the piece with similar complex rhythmic patterns. Dynamics include *ff*. There are markings for *s* and *A*.

*a tempo (appassionato)*

Third system of musical notation. The tempo is marked *a tempo (appassionato)*. The music features large, sweeping melodic lines. Dynamics include *ff*, *mf*, and *ff*. There is a marking for *largamente* (largely).

*poco a poco accel.*

Fourth system of musical notation. The tempo is marked *poco a poco accel.* (poco a poco accel.). The music continues with complex rhythmic patterns. Dynamics include *ff*. There are markings for *A* and *s*.

*rall. a tempo*

Fifth system of musical notation. The tempo is marked *rall. a tempo*. The music features large, sweeping melodic lines. Dynamics include *ff*. There are markings for *A* and *s*.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. Dynamics include *mf* and *sf*. The system concludes with a key signature change to B-flat major.

Second system of musical notation, continuing the complex textures. Dynamics include *mf*, *sf*, and *f*. The system concludes with a key signature change to C major.

Third system of musical notation, featuring a *poco rit.* marking. Dynamics include *f*. The system concludes with a key signature change to D major.

Fourth system of musical notation, featuring a *f* dynamic. The system concludes with a key signature change to E major.

Fifth system of musical notation, featuring a *rall. molto cresc.* marking. Dynamics include *sf* and *pp*. The system concludes with a key signature change to F major.

30 Allegro con brio.

Soprano.

*mp*

SOLI.

Contralto.

*mp*

Moon and flow'r, flow'r and butterfly,

Moon and flow'r, flow'r and butterfly,

CHORUS.

Soprano.

*pp*

Moon — and flow'r, —

Alto.

*pp*

Moon — and flow'r, —

30 Allegro con brio.  $\text{♩} = 68.$

*mp*

*rit.*

*a tempo*

Earth and heav'n went drift - ing by, \_\_\_\_\_

Three long years while

Earth and heav'n went drift - ing by, \_\_\_\_\_

Three long years while

*rit.*

*a tempo*

Earth \_\_\_\_\_ and heavh \_\_\_\_\_ went drift-ing by, — Three \_\_\_\_\_ long

Earth \_\_\_\_\_ and heavn \_\_\_\_\_ went drift-ing by, \_\_\_\_\_

Three \_\_\_\_\_ long

*rit.*

*a tempo*

*poco rit.*

Ki - mi dreamed Un - der the sil - vry willow-tree, In the school \_\_\_\_\_ of

Ki - mi dreamed Un - der the sil - vry willow-tree, In the school \_\_\_\_\_ of

*poco rit.*

years \_\_\_\_\_ In the school of

years \_\_\_\_\_ In the school of

*poco rit.*

*mf* *mp*

*a tempo*

Ten - ko, \_\_\_\_\_ Moon and flow'r, flow'r and butterfly,

Ten - ko, \_\_\_\_\_ Moon and flow'r, flow'r and butterfly,

*a tempo*

Ten - ko, \_\_\_\_\_ Moon and flow'r, flow'r and butterfly,

Ten - ko, \_\_\_\_\_ Moon and flow'r, flow'r and butterfly,

Tenor. \_\_\_\_\_ Moon and flow'r,

Bass. \_\_\_\_\_ Moon and flow'r,

*f* *mp* *mp* *mp*

*a tempo*

*tr*

*mp*

31

*a tempo*

*rall.*

Earth and heav'n went drift - ing by, Three long years while

Earth and heav'n went drift - ing by, *rall.* Three long years while

Earth and heav'n went drift - ing by, Three long years while

Earth and heav'n went drift - ing by, drift - ing by, Three long years while

Earth and heav'n went drift - ing by, *rall.* Three long

Earth and heav'n went drift - ing by, Three long

*rall.*

*a tempo*

*poco rall.*

Ki - mi dreamed Un - der the sil - v'ry willow - tree In the school of

Ki - mi dreamed Un - der the sil - v'ry willow - tree In the school of

*mp* *poco rall.* Ki - mi dreamed Un - der the sil - v'ry willow - tree In the school of

*mp* Ki - mi dreamed Un - der the sil - v'ry willow - tree In the school of

*poco rall.* *mp* years In the school of

*poco rall.* *mp* years In the school of

*poco rall.* *mp* In the school of

*a tempo*

32

Ten - ko.

Ten - ko.

Ten - ko.

Ten - ko.

Ten - ko. Stead-fast while the whole world stream'd Past her t'wards E-

Ten - ko. Stead-fast while the whole world stream'd Past her t'wards E-

*a tempo*

32

*f* *animato*  
Steadfast, till with one great cry, Ring - ing to - the

*f* *animato*  
Steadfast, till with one great cry, Ring - ing to - the

-ter-ni-ty; *f* *animato*  
Steadfast, till with one great cry, Ring - ing to - the

-ter-ni-ty; *f* *animato*  
Steadfast, till with one great cry, Ring - ing to - the

gods on high, Gold-en wings should blind the sky And bring him back to Ten-ko.

gods on high, Gold-en wings should blind the sky And bring him back to Ten-ko.

gods on high, Gold-en wings should blind the sky And bring him back to Ten-ko.

gods on high, Gold-en wings should blind the sky And bring him back to Ten-ko.

Contralto Solo. *mp* "Sweet, I Come!"

*tranquillo* *pp* Three long years and nought to say "Sweet," Three long

*pp* Three long years and nought to say "Sweet," Three long

*tranquillo* *pp* Three long years and nought to say "Sweet," Three long

*pp* Three long years and nought to say "Sweet," Three long

*tranquillo* *pp*

## 33 Più moto.

Sweet, Sweet, I come the

years and nought to say "Sweet,"

years and nought to say "Sweet,"

years and nought to say "Sweet,"

years and nought to say "Sweet,"

years and nought to say "Sweet,"

33 Più moto.  $\text{♩} = 80$ .

gold - en way, Ri-ding-roy - a-ly to the school

*tranquillo*  $\text{♩} = 72$ .

*mp* Under the sil - v'ry wil - low - tree Claim my bride of Ten - ko;



*poco rit.*

Un - der the sil - vry wil - low - tree Claim my bride, — my bride of

*poco rit.*

*a tempo*

Ten - ko; — Sil - - ver bells on a

milk white mule, —

Rose - - red sails on an

*poco rit.*

em - 'rald seal''

*poco rit.*

34 *L'istesso tempo.*

CHORUS.

*pp*  
Ki - mi sometimes went to pray In the tem - ple nigh the bay,

*pp*  
Ki - mi sometimes went to pray In the tem - ple nigh the bay, —

*pp*  
Ki - mi sometimes went to pray In the tem - ple nigh the bay, —

*pp*  
Ki - mi sometimes went to pray In the tem - ple nigh the bay,

34 *L'istesso tempo.* ♩ = 66.

*pp*

*f*  
Dreamed all night and gaz'd all day O - ver the sea from Ten - ko, O —

*f*  
Dreamed all night and gaz'd all day O'er the sea from Ten - ko,

*f*  
Dreamed all night and gaz'd all day O'er the sea, the sea from Ten - ko,

*f*  
Dreamed all night and gaz'd all day O'er the sea from Ten - ko,

*poco rit.*  
Contralto Solo.

35 *Più moto.*

*f* > > > > > *f*

*poco rit.* Far a-way his growing fame, his growing

*pp* ver the sea.

*pp* O'er the sea.

*poco rit.* O'er the sea.

*pp* O'er the sea.

*poco rit.* *Più moto.*  $\text{♩} = 80.$

35 *mf*

*accel.* fame Lit the clouds. No message came from the sky, whereon she

*poco rall.*

*poco rall.*

*tranquillo* gaz'd — Un-der the sil-viy willow-tree, Far a-way from Ten - ko,

*tranquillo*  $\text{♩} = 72.$

4 4 4

*poco rit.* *a tempo*

Un-der the sil-v'ry willow-tree, Far a-way \_\_\_\_\_ from Ten - ko.

*pp poco rit.* *pp a tempo*

Small white hands in the tem - ple rais'd \_\_\_\_\_

Soprano Solo.

36 Andante con moto.

*poco rit.* "Stick of in - cense

Plead - ed with the Mys-ter-y,

*poco rit.* 36 Andante con moto. ♩ = 88.

*pp*

in the flame, Though my love - get my name Help him,

*poco rit.*

bless him, all — the same, And — bring him back — to Ten —

*poco rit.*

- ko, bring him back — to Ten — - ko!"

*fpp*

**37** *a tempo*

*a tempo* Tho' my love for- get — my name, — Help —

*pp* Rose-white tem - ple nigh the bay, Hush! for Ki - mi comes to

*pp* Rose-white tem - ple nigh the bay, Hush! for Ki - mi comes to

*a tempo* *pp* Rose-white tem - ple nigh the bay, Hush! for Ki - mi comes to

*pp* Rose-white tem - ple nigh the bay, Hush! for Ki - mi comes to

**37** *pp a tempo*

**CHORUS.**

him, bless him, all the same,  
 pray, Dream all night and gaze all day O-ver the  
 pray, Dream all night and gaze all day O-ver the  
 pray, Dream all night and gaze all day O-ver the sea  
 pray, Dream all night and gaze all day O-ver the

*poco rall.*  
 And bring him back to Ten-ko, bring him back to Ten-  
 sea from Ten - - ko, O-ver the sea from Ten -  
 sea from Ten - - ko, O-ver the sea from Ten -  
 from Ten - - ko, O-ver the sea from Ten -  
 sea from Ten - - ko, O-ver the sea from Ten -  
*pp poco rall.*

- ko. \_\_\_\_\_  
- ko. \_\_\_\_\_  
- ko. \_\_\_\_\_  
- ko. \_\_\_\_\_  
- ko. \_\_\_\_\_

This section contains five vocal staves, each with a long horizontal line representing the lyrics "- ko.". The music is written in treble clef with a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests.

*poco rit.*  
*pp*

The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. It includes a *poco rit.* marking and a *pp* (pianissimo) dynamic marking. There are also some fermatas and slurs over the notes.

38 *Molto moderato.* ♩ = 84.

*mf* *sf* *sf*

This section begins at measure 38. The tempo is marked *Molto moderato.* with a quarter note equal to 84 beats per minute. The music is in 4/4 time. It features a *mf* (mezzo-forte) dynamic marking at the start, followed by *sf* (sforzando) markings. The piano part has a complex rhythmic pattern with many triplets and sixteenth notes.

*pesante*

The piano accompaniment continues with a *pesante* (heavy) marking. The texture remains dense with many sixteenth and thirty-second notes. There are several slurs and accents throughout the passage.

**CHORUS.**

Tenors.

Basses.

*f* So, ——— when the rich young mer- chant

*f* So, ——— when the rich young mer- chant

*a tempo*

*sf* *mf*

Showed him his bags of gold, Yoi-chi Ten-ko, the pain- ter, Gave him her hand to hold.

Showed him his bags of gold, Yoi-chi Ten-ko, the pain- ter, Gave him her hand to hold.

*cresc.*

**39 Baritone Solo.**

*mf* Said, ——— "You shall wed him, O Ki- mi:" *p* Soft-ly he lied and smiled,

**39**

*sf* *mf* *p*



*mf* *f* *rall.*

"Yea, for Sa-wa-ra is wedded! Let him not mock you, child!"

*mf* *rall.*

*accel.* **40 Più moto.**

**CHORUS.**

*accel.* *f* Dumb-ly she turn'd and left them,

*accel.* *f* Dumb-ly she turn'd and left them,

*accel.* *f* Dumb-ly she turn'd and left them,

*accel.* *f* Dumb-ly she turn'd and left them,

*accel.* *f* Dumb-ly she turn'd and left them,

*accel.* **40 Più moto. = 104.**

*f* Ne-ver a word or cry Broke from her lips' grey pe-tals Un-der the

*f* Ne-ver a word or cry Broke from her lips' grey pe-tals Un-der the

*f* Ne-ver a word or cry Broke from her lips' grey pe-tals Un-der the

*f* Ne-ver a word or cry Broke from her lips' grey pe-tals Un-der the

sky, the drift-ing sky: Down to the spray and the rain - bows,

sky, the drift-ing sky: Down to the spray and the rain - bows,

drift - ing sky: Down to the spray and the rain - bows,

drift - ing sky: Down to the spray and the rain - bows,

*sf*

Where she had watch'd him of old Paint-ing the rose-red is - lands,

Where she had watch'd him of old Paint-ing the rose-red is - lands,

Where she had watch'd him of old Paint-ing the rose-red is - lands,

Where she had watch'd him of old Paint-ing the rose-red is - lands,

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*mf rall.*  
Paint-ing the sand's wet gold.

*mf*  
Paint-ing the sand's wet gold.

*mf rall.*  
Paint-ing the sand's wet gold.

*mf*  
Paint-ing the sand's wet gold.

*mf*

41 *pesante*,  $\text{♩} = 84$ .

*accel.*

42 *Più moto.*

*f*  
Down to their dreams of the sun-set,

*accel.*  
*f*  
Down to their dreams of the sun-set,

*f*  
Down to their dreams of the sun-set,

*accel.*

42 *Più moto.*  $\text{♩} = 104$ .

*5f*

Frail as a flower's white ghost, Lone-ly and lost, lone-ly she wan-der'd Down to the

Frail as a flower's white ghost, Lone-ly and lost, lone-ly she wan-der'd Down to the

Frail as a flower's white ghost, Lone-ly and lost she wan-der'd Down to the

Frail as a flower's white ghost, Lone-ly and lost she wan-der'd Down to the

coast, the dark-en-ing coast; Lost in the drift-ing mid- night,

coast, the dark-en-ing coast; Lost in the drift-ing mid- night,

dark - 'ning coast; Lost in the drift-ing mid- night,

dark - 'ning coast; Lost in the drift-ing mid- night,

*dim.*

Weep - ing des - o - late and blind, Many went out to seek her:

Weep - ing des - o - late and blind, Many went out to seek her:

Weep - ing des - o - late and blind, Many went out to seek her:

Weep - ing des - o - late and blind, Many went out to seek her:

*sf*

*dim.*

*rall.*

Ne - ver a heart could find.

Ne - ver a heart could find.

*rall.*

Ne - ver a heart could find.

Ne - ver a heart could find.

*rall.*

*mp pesante*

*fagitato*  
Yoichi Tenko, the painter,  
*f*  
Yoichi Tenko, the painter,  
*fagitato*  
Yoichi Tenko, the painter,  
*f*  
Yoichi Tenko, the painter,

*sf*  
*sfagitato*

Pluck'd from his wil-low-tree Two big pa - per lan - terns And ran to the  
Pluck'd from his wil-low-tree Two big pa - per lan - terns And ran to the  
Pluck'd from his wil-low-tree Two big pa - per lan - terns And ran to the  
Pluck'd from his wil-low-tree Two big pa - per lan - terns And ran to the

*sf*

sea, to the brink of the sea; O-ver his head he held them,

sea, to the brink of the sea; O-ver his head he held them,

sea, to the brink of the sea; O-ver his head he held them,

sea, to the brink of the sea; O-ver his head he held them,

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are repeated on each line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *sf*.

*sf*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A dynamic marking of *sf* is present.

Cry-ing, and on-ly heard, Some-where, out in the dark-ness, The cry of a

Cry-ing, and on-ly heard, Some-where, out in the dark-ness, The cry of a

Cry-ing, and on-ly heard, Some-where, out in the dark-ness, The cry of a

Cry-ing, and on-ly heard, Some-where, out in the dark-ness, The cry of a

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The lyrics are repeated on each line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *sf*.

*sf*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A dynamic marking of *sf* is present.

*rit. poco a poco*

wan - - - d'ring bird, thecry of a wan-d'ring

wan - - - d'ring bird, thecry of a wan-d'ring

wan - - - d'ring bird, thecry of a wan-d'ring

wan - - - d'ring bird, thecry of a wan-d'ring

*rit. poco a poco*

*rit. poco a poco*

*sf*

*rit. poco a poco*

*poco a poco rall.*

bird, thecry of a wand'ring bird.

bird, thecry of a wand'ring bird.

bird, thecry of a wand'ring bird.

bird, thecry of a wand'ring bird.

*mf*

*poco a poco rall.*

*poco a poco rall.*

*sf*

*pp*

*poco a poco rall.*



## 44 Allegro.

Peon - ies, peon - ies thronged the

Peon - ies, peon - ies, peon - ies

*mp*

*mp*

Allegro. ♩ = 152.

44

*pp*

*mp*

May,

May, the May, — peon - ies, peon - ies thronged

thronged the May, — peon - ies, peon - ies, peon - ies

*f*

*mf*

*f*

*mf*

*f*

*mf*

the May, peon - ies, peon - ies thronged the  
thronged the May, peon - ies, peon - ies thronged the  
peon - ies thronged the

This system contains three vocal staves. The first staff has lyrics "the May, peon - ies, peon - ies thronged the". The second staff has lyrics "thronged the May, peon - ies, peon - ies thronged the". The third staff has lyrics "peon - ies thronged the". The music is in a key with one sharp (F#) and a common time signature. Dynamics include *f* and *f* with accents.

This system shows the piano accompaniment for the first system. It features a complex melodic line in the right hand with triplets and a steady bass line in the left hand. Dynamics include *f* and *f* with accents.

May  
May  
May, peon - - - ies thronged  
peon - - - ies thronged

This system contains three vocal staves. The first two staves have the word "May" with a long note. The third staff has lyrics "May, peon - - - ies thronged". The fourth staff has lyrics "peon - - - ies thronged". The music is in a key with one sharp (F#) and a common time signature. Dynamics include *f* and *f* with accents.

This system shows the piano accompaniment for the second system. It features a complex melodic line in the right hand with triplets and a steady bass line in the left hand. Dynamics include *f* and *f* with accents.

45

*mf* When in roy - al - rich ar -

*mp* When in

*mp* the May When in

*mp* the May When in

45

*fp* *mf*

- ray Came Sa - wa - ra to the school, Un - der the

roy - al - rich ar - - ray Came Sa - wa - ra to the school,

roy - al - rich ar - - ray Came Sa - wa - ra to the school,

roy - al - rich ar - - ray Came Sa - wa - ra to the school,

sil - vry wil - low - tree, To the school of  
*mp* came to the school, the school of  
*mp* came to the school, the school of  
*mp* came to the school, the school of

*poco rit.* *a tempo*  
 Ten - ko, to the school of Ten - ko, to the school of Ten - ko, to the school of Ten - ko, to the school of  
*poco rit.* *a tempo*  
 Ten - ko, to the school of Ten - ko, to the school of Ten - ko, to the school of Ten - ko, to the school of  
*poco rit.* *a tempo*

46

- kol                      Sil - ver    bells    on a    milk - white    mule,

- kol                      Sil - ver    bells    on a    milk - white

- kol                      Sil - ver    bells    on a    milk - white

- kol                      Sil - ver    bells    on a    milk - white

46

Rose - red    sails    on an    em - 'rald    seal            O - ver the

mule,    Rose - red    sails    on an    em - 'rald    seal

mule,    Rose - red    sails    on an    em - 'rald    seal

mule,    Rose - red    sails    on an    em - 'rald    seal

47

bloom, the bloom of the cherry spray, Peon - ies, peon - ies dimmed the

O-ver the bloom of the cherry spray, Peon - ies, peon - ies dimmed the

O-ver the bloom of the cherry spray, Peon - ies, peon - ies dimmed the

Peon - ies, peon - ies dimmed the

47

*poco rall.*

day, Peon - ies, peon - ies dimmed the day;

day, Peon - ies, peon - ies dimmed the day;

day, Peon - ies, peon - ies dimmed the day;

day, Peon - ies, peon - ies dimmed the day;

*poco rall.*

*a tempo*  
*mp*

And he rode the roy - al way

*mp*

And he rode the roy - al way

*a tempo*  
*mp*

And he rode the roy - al way

*mp*

And he rode the roy - al way

*a tempo*

*mp*

*poco rit.* *a tempo*

*P*

Back to Yoi - chi Ten - ko.

*P*

Back to Yoi - chi Ten - ko.

*poco rit.* *a tempo*

*P*

Back to Yoi - chi Ten - ko.

*P*

Back to Yoi - chi Ten - ko.

*poco rit.* *a tempo*

*mp*

sf

v

*poco rall.*

*pp*

Yoi - chi Ten - ko whis-pered half a - fraid,

*pp*

Yoi - chi Ten - ko whis-pered half a - fraid,

*pp* *poco rall.*

Yoi - chi Ten - ko whis-pered half a - fraid,

*pp*

Yoi - chi Ten - ko whis-pered half a - fraid,

*poco rall.*

*sf*

*pp*

v



48 Moderato.  
Baritone Solo.

*poco rit.*

*mf*

"Wed some other maid;— Ki-mi left me all a-lone— Un-der the

*poco rit.*

*a tempo*

*p*

sil-v'ry willow-tree, Left me," whisper'd Ten-ko, "Kimi had a heart of stone!" —

*a tempo*

*pp*

*accel.*

Tenor Solo. *ad lib.*

49

*f*

"Kimi, Kimi? Who is she?— Kimi? Ah—the child that

*mp*

*tranquillo*

*sf* *colla voce* *pp*

played Round the willow-tree. She pray'd Oft-en; and, what-e'er I said,

*poco rit.*

She be-liev'd it, Tenko, She be-liev'd it, Tenko."

*poco rit.*

*pp*

*pp*

50 *a tempo*

*poco a poco cresc.*

*accel. poco a poco*

Più mosso. ♩ = 100.

*f*

*rall.*

51

*a tempo*

*mf*

He had come to paint a -

*mf*

He had come to paint a -

*a tempo*

*mf*

He had come to paint a - new Those dim isles of rose and blue...

*mf*

He had come to paint a - new Those dim isles of rose and blue...

CHORUS.

51

*a tempo* ♩ = 100.

*mf*

-new Those dim isles of rose and blue

For a

-new Those dim isles of rose and blue

For a

For a palace far - a-way,

For a palace far - a-way,

pa-lace far a - way, Un-der the sil-v'ry wil - low - tree - So he

pa-lace far a - way, Un-der the sil-v'ry wil - low - tree - So he

*mf* Un-der the sil-v'ry wil - low - tree - So he

*mf* Un-der the sil-v'ry wil - low - tree - So he

Un-der the sil-v'ry wil - low - tree - So he

Un-der the sil-v'ry wil - low - tree - So he

said to Ten - ko; And he painted, day by day,

said to Ten - ko; And he painted, day by day,

said to Ten - ko; And he painted, day by day,

said to Ten - ko; And he painted, day by day,

*pp* *pp*

*poco rit.*

Golden visions of the sea.

Golden visions of the sea.

*poco rit.*

Golden visions of the sea.

Golden visions of the sea.

*mp*

*pp*

*poco rit.*

Detailed description: This block contains a musical score for the phrase "Golden visions of the sea." It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, all in a key with three sharps (F#, C#, G#). The tempo is marked "poco rit." (slightly slower). The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). There are several slurs and accents throughout the score.

52 *a tempo*

*mf*

No, he had not come to woo; Yet, had Ki-mi pro-ven

*mf*

No, he had not come to woo; Yet, had Ki-mi pro-ven

*a tempo* *mf*

No, he had not come to woo;—

*mf*

No, he had not come to woo;

52 *a tempo*

*mf*

Detailed description: This block contains a musical score for the phrase "No, he had not come to woo; Yet, had Ki-mi pro-ven". It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, all in a key with three sharps (F#, C#, G#). The tempo is marked "a tempo" (normal speed). The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte). There are several slurs and accents throughout the score.

*poco rit.*

true, Doubt - less he had lov'd her too, Hard - ly less than  
 true, Doubt - less he had lov'd her too, Hard - ly less than  
 Yet, had Ki - mi pro - ven true, — he had lov'd her too, — Hard - ly less than  
 Yet, had Ki - mi pro - ven true, he had lov'd her, Hard - ly less than

*pp*  
*pp*  
*pp*  
*pp*

*poco rit.*

*pp*

*a tempo*

Ten - ko.  
 Ten - ko.  
*a tempo*  
 Ten - ko.  
 Ten - ko.

*a tempo*

*poco rit.*

53 Andante con moto.

Since the thought was in his head, He would make his choice, make his choice and

Since the thought was in his head, He would make his choice and

Since the thought was in his head, He would make his choice and

Since the thought was in his head, He would make his choice, his choice and

53 Andante con moto. ♩=104.

wed; So a love - ly maid he chose Un - der the sil - v'ry willow - tree, -

wed; So a love - ly maid he chose Un - - der the sil - v'ry

wed; So a love - ly maid he chose Un - - der the sil - v'ry

wed; So a love - ly maid he chose Un - - der the sil - v'ry

*poco accel.*

un - der the sil - v'ry willow-tree,

*mp*

wil - low - tree, the sil - v'ry willow-tree, the willow-tree,

*poco accel.*

*pp*

wil - low - tree, the sil - v'ry willow-tree, So a

*pp*

willow-tree, un - der the sil - v'ry willow-tree, So a

*pp*

*poco accel.*

*mf*

*poco a poco rall.*

the willow-tree, the willow-tree.

Un - der the sil - v'ry

*poco a poco rall.*

love - ly maid he chose Un - der the sil - v'ry

love - ly maid he chose Un - der the sil - v'ry

*pp*

*poco a poco rall.*

*pp*



*a tempo*

willow - tree.

*a tempo*

willow - tree, the wil - low - tree.  
willow - tree, the wil - low - tree.

*a tempo* *mp*

*cresc. - rall.*

54

Molto moderato.  
Baritone Solo.

(*declamato*)

*f* Great Sawara, the painter, Sought, on a day of days,

*sf* *mf*

One of the peacock islands Out in the sunset haze: Rose - red sails on the

*allegro*

*poco a poco rall.*

wa - ter Car - ried him quickly nigh; There would he paint hima

*poco a poco rall.*

wonder, Worthy of Ho - ku - sai.

*rall.*

*pp sf*

**CHORUS.**

55 *mf* *a tempo* Soprano.

Lo, as he leapt o'er the creaming Ro-ses of fae - - ry foam,

*mf* Alto.

Lo, as he leapt o'er the creaming Ro-ses of fae - - ry foam,

55 *mf* *a tempo*

Out of the green-lipp'd caverns Under the isle's blue dome,

Out of the green-lipp'd caverns Under the isle's blue dome,

*sf*

*mp*  
White as a drift - ing snow - flake, White as the moon's white

*mp*  
White as a drift - ing snow - flake,

*Tenor.*  
*mp*  
White as a drift - ing snow - flake,

*Bass.*  
*mp*  
White as a drift - ing snow - flake,

*mp*

flame, White as a ghost from the darkness, *pp* Lit-tle O Ki - mi

White as the moon's flame, White as a ghost

White as the moon's flame, White as a ghost

White as the moon's flame, White as a ghost

*pp*

came. \_\_\_\_\_

Little O Ki - mi came. \_\_\_\_\_

This section contains two vocal staves. The first staff has the lyric "came." followed by a line. The second staff has the lyric "Little O Ki - mi came." followed by a line. The music is in a treble clef with a key signature of one sharp (F#).

*p*

*poco rit.*

This system shows the piano accompaniment for the first system. It features a treble and bass clef. The music is marked with a piano (*p*) dynamic and includes a *poco rit.* (slightly ritardando) instruction. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support.

*pp* *tranquillo*

This system shows the piano accompaniment for the second system. It is marked with a pianissimo (*pp*) dynamic and a *tranquillo* (calm) tempo. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment.

*cresc. molto*

*sf*

*ff*

Moderato.  
*molto appassionato*

56

This system shows the piano accompaniment for the third system. It is marked with a *cresc. molto* (crescendo molto) instruction, followed by a fortissimo (*sf*) dynamic, and then a fortissimo (*ff*) dynamic. The tempo is marked as *Moderato. molto appassionato*. The system number 56 is indicated. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

*sf*

This system shows the piano accompaniment for the fourth system. It is marked with a fortissimo (*sf*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

Soprano Solo. *mf*  $\Delta$

"Long \_\_\_\_\_ I have wait - ed, Sa - wa - ra,

*poco rit.* *a tempo*  $\Delta$

Here, \_\_\_\_\_ in our sun - set isle. Long \_\_\_\_\_ have I

wait - ed, Sa - wa - ra, Look \_\_\_\_\_ on me once, and smile; \_\_\_\_\_

*acc.* *rall.*

57 *(molto appassionato)*

Face I have watch'd so long for, Hands

I have long'd to hold, Sa - wa - ra, Sa - wa - ra, Sa - wa -

*accel.* *rall.* *ff*

*accel.* *fff* *rall.*

- ra, Why is your heart so cold?"

Tenor Solo. *f*

Sure - - ly, he

*pp* *accel.* *f a tempo*

thought, I have painted No - - - thing so fair as this Moon - lit

*poco rit.* *a tempo*

al-mond blos-som Sweet to fold and kiss.

*poco rit.* *a tempo mp*

*mp rall.* **58**

“Ki-mi, I am wedded.”

Chorus, Altos. *pp*

Stick of in-cense in the flame,

Soprano Solo. *mp*

“Kiss me one kiss,” she

Tenor Solo. *mp*

Hush, for it could not be!—

Though her love for-get her name, Help him, bless him, all the

*mf*

*rall.*

whisper'd, "Me al - so, even me." \_\_\_\_\_

*ppp rall.*

same, Bring him back to Ten - ko, Bring him back. \_\_\_\_\_

*pp* *pp rall.*

*Listesso tempo.*

*pp*

59 *ppp*

Small and terribly drifting Backward, her sad white

*ppp*

Small and terribly drifting Backward, her sad white

*ppp*

Small and terribly drifting Backward, her sad white

*ppp*

Small and terribly drifting Backward, her sad white

*ppp*

CHORUS.

59

*pp*



face Lifted up to Sa - wa - ra Once, in that lone - ly place, \_\_\_\_\_

face Lifted up to Sa - wa - ra Once, in that lone - ly place, \_\_\_\_\_

face Lifted up to Sa - wa - ra Once, in that lone - ly place, \_\_\_\_\_

face Lifted up to Sa - wa - ra Once, in that lone - ly place, \_\_\_\_\_

White as a drifting blossom Under his wond'ring eyes, Slowly he

White as a drifting blossom Under his wond'ring eyes, Slowly he

White as a drifting blossom Under his wond'ring eyes, Slowly he

White as a drifting blossom Under his wond'ring eyes, Slowly he

gather'd and held her Under the drift-ing skies. *ppp* *poco rit.*

gather'd and held her Under the drift-ing skies. *ppp*

gather'd and held her Under the drift-ing skies. *ppp* *poco rit.*

gather'd and held her Under the drift-ing skies. *ppp*

*ppp* *poco rit.*

60 *sempre ppp* *a tempo*

Soprano Solo. *P*

"Oth - - ers are hap-py," she whisper'd,

*animato*

"Maidens and men I have seen. Be happy, be happy, Sa-

*animato* *rall. molto*

- wa - ral The

61 *largamente*

other... shall be your queen.

*rall. molto*

Kiss — me one kiss for part - ing?"

*ppp* *meno mosso* *rall.*

Trembling she lift-ed her head, Then like a bro-ken blossom It fell on his arm.

*ppp*

Trembling she lift-ed her head, Then like a bro-ken blossom It fell on his arm.

*ppp* *meno mosso* *rall.*

Trembling she lift-ed her head, Then like a bro-ken blossom It fell on his arm.

*ppp*

Trembling she lift-ed her head, Then like a bro-ken blossom It fell on his arm.

*meno mosso* *rall.*

62 *Tempo I<sup>o</sup>*

She was dead. \_\_\_\_\_

She was dead. \_\_\_\_\_

She was dead. \_\_\_\_\_

She was dead. \_\_\_\_\_

62 *Tempo I<sup>o</sup>*

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff (bass clef) contains a harmonic accompaniment with chords and single notes.

The second system includes performance markings: *rit.* (ritardando) at the beginning, **63 a tempo** in the middle, and *poco accel.* (poco accelerando) towards the end. The notation continues with melodic and harmonic lines on both staves.

The third system features dynamic markings: **f** (forte) in the middle and *dim.* (diminuendo) towards the end. The melodic line in the upper staff shows some acceleration, indicated by the *accel.* marking above it.

The fourth system includes performance markings: *poco a poco rall.* (poco a poco rallentando) and **fpp** (fortissimo piano) at the end. The tempo is gradually slowing down.

The fifth system includes performance markings: *molto rall.* (molto rallentando) and **pp** (pianissimo). The music concludes with a final chord in the bass staff.

