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NOVELLO'S ORIGINAL OCTAVO EDITION.

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.

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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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'rds 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.

The Publishers request that in all Prospectuses, Bills, Advertisements, and other Announcements, including Tickets of Admission and Programmes, referring to proposed Performances of this Work, mention be made of the name of Mr. Alfred Noyes as the Author of the Poem.

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 first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

The second system continues the piece. It includes a *poco rit.* (ritardando) marking in the middle and an *a tempo* marking towards the end. The melodic line in the upper staff shows a change in rhythm and dynamics, with a crescendo leading into the *a tempo* section.

The third system features a *cresc.* (crescendo) marking. The upper staff has a more active melodic line with slurs and accents, while the lower staff continues with harmonic accompaniment. The dynamics increase throughout this section.

The fourth system concludes the piece. It includes a *sf* (sforzando) marking followed by a *pp* (pianissimo) marking and a *poco rit.* marking. The melodic line in the upper staff becomes more expressive, ending with a final flourish.

13425

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

* From "Collected Poems" by Alfred Noyes, published by Messrs. William Blackwood & Sons, London, and by The Frederick A. Stokes Co., of New York. Copyright, 1911, by Novello & Company, Limited.

1

a tempo

cresc.

poco - *a* -

- *poco* - - *accel.*

f

dim.

rit. -

- *poco* - *a* - *poco.*

pp

pp

Moderato (maestoso.) ♩ = 92.

Baritone Solo.

2

mf

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

mf

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

f 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.

CHORUS.

mp *mf*

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

mp *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

accel.

a tempo

cresc. accel.

a tempo

sf

p dim. e rall.

5 Baritone Solo.

mf

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

(poco animato)

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

sfmf *mf* *f*

(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* *a tempo* *pp*

accel. *cresc.*

mp

6 Allegro molto. ♩ = 152.

First system of piano accompaniment. Treble clef, 3/4 time. Dynamics: *sf*, *sf*, *mf*, *poco*. Includes a trill in the right hand and triplets in the left hand.

Second system of piano accompaniment. Treble clef, 3/4 time. Dynamics: *a*, *poco cresc.*. Includes triplets in the right hand.

Third system of piano accompaniment. Treble clef, 3/4 time. Dynamics: *ff*. Includes triplets 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, 3/4 time. Dynamics: *f*, *ff*. Includes triplets 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 the first four staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a melody with triplets and a bass line with eighth notes. Dynamics include accents and a forte (*f*) marking.

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

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

f
Peon - ies crown'd the May!

f

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts with lyrics, ending with an exclamation point. The bottom two staves are piano accompaniment. The piano part continues with triplets and a sixteenth-note run. Dynamics include accents and a forte (*f*) marking.

The first system of the musical score consists of five staves. The top four staves are vocal staves, each containing a single note with a fermata. The fifth staff is the piano accompaniment, featuring a series of chords with a melodic line in the right hand. The piano part begins with a dynamic marking of *ff* and includes a wavy line indicating a tremolo effect. The system concludes with a double bar line and a fermata over the final note.

7 *mf* Clad in blue and white ar - ray Came Sa-

mp Clad in

mp Clad in

mp Clad in

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a measure rest followed by the lyrics "Clad in blue and white ar - ray Came Sa-". The dynamic marking *mf* is placed above the first note. The second staff contains the lyrics "Clad in" with a dynamic marking of *mp*. The third and fourth staves also contain the lyrics "Clad in" with a dynamic marking of *mp*. The fifth staff is the piano accompaniment, which provides harmonic support for the vocal lines. The system ends with a double bar line.

7 *fp* *mf*

The third system of the musical score consists of two staves. The top staff is the piano accompaniment, starting with a measure rest followed by a series of chords. The dynamic marking *fp* is placed above the first note, and *mf* is placed above the second measure. The bottom staff is the piano accompaniment, which provides harmonic support for the vocal lines. The system ends with a double bar line.

- 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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "- wa - ra to the school Un - der the", "blue Came Sa - wa - ra to the school", "blue Came Sa - wa - ra to the school", and "blue Came Sa - wa - ra to the school".

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "sil - v'ry wil - low - tree, All to learn of -", "*mp* All to learn, to learn of", "*mp* All to learn, to learn of", and "*mp* All to learn, to learn of".

poco rit. a tempo

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

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

poco rit. a tempo

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 *tr*

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 parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The piano accompaniment includes a triplet of eighth notes 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 continues the musical score. It features four vocal staves and a piano accompaniment. The key signature remains two sharps. The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *ff* (fortissimo) in the right hand.

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

mp

day. And he rode the gold - en

poco rall. *mp a tempo*

day. And he rode the gold - en

mp

day. And he rode the gold - en

poco rall. *mp a tempo*

poco rit. *a tempo*

p

way To the school of Ten - ko.

p

way To the school of Ten - ko.

poco rit. *a tempo*

p

way To the school of Ten - ko.

p

way To the school of Ten - ko.

poco rit. *a tempo*

p *f*

sf

rall.

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
mp
 - land Grow - - - ing cloud by mag - ic
mp
 - land Grow - - - ing cloud by mag - ic
mp
 - land Grow - - - ing cloud by mag - ic

3

wil - low tree In the school of Ten - -
poco rit. *a tempo*
 cloud, In the school of Ten - -
poco rit. *a tempo*
 cloud, In the school of Ten - -
 cloud, In the school of Ten - -
poco rit. *a tempo*

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,

11 *tr*

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!

a tempo
mp

None but Love will un - - der - stand

poco rall.
p

All she hid from

a tempo
mp

None but Love will un - - der - stand

poco rall.
p

All she hid from

a tempo
mp

None but Love will un - - der - stand

poco rall.
p

All she hid from

a tempo

mp

poco rall.

a tempo

Ten - - ko.

a tempo

Ten - - ko.

a tempo

Ten - - ko.

a tempo

Ten - - ko.

a tempo
mf

rit.

up

Moderato.
Soprano.

12

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

Contralto.

Tenor.

He could paint her tree and

Bass.

S O L O.

12 Moderato. ♩ = 100.

mf
With one stroke now hard, now soft,

mf
With one stroke now hard, now soft,

flow'r, sea and spray and wizard's tow'r, _____ With one

mf
With one

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 a 4/4 time signature with a key signature of two flats. The lyrics are: "Under the sil - v'ry wil - low - tree In the". The piano accompaniment features chords and arpeggiated figures. There are triplets and accents marked in the vocal lines.

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,". The piano accompaniment includes a section marked *pp* (pianissimo) with a circled melodic line 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 one stroke of mag-ic pow'r; And she watch'd him

With one stroke of 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 one stroke of mag-ic pow'r; And she

pp

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

CHORUS.

rall.

pp

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

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

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

14 Andante con moto. ♩ = 104.

rall.

pp

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.

pp

3

15 *Moderato.*

15 *Moderato.*

15 *Moderato.* ♩ = 88. *accel.*

f *sf*

rit.
Baritone Solo.

atempo

poco rit.

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

rit.

atempo

poco rit.

mys-te-ry,

accel.

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

largamente

dim. poco rit.

half the land,

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

largamente

dim. poco rit.

Ten-ko,

Come no more, Oh! come no more to Tenko."

atempo

mp

rall.

atempo

p

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. ♩ = 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.

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

pp *poco rit.* *pp* *pp*

17 *a tempo*
Soprano.

Contralto. Ly-ing on the gold - en sand, Ki -
 Tenor. Ly-ing on the gold - en sand, Ki -
 Ly-ing on the gold - en sand, Ki -

a tempo

CHORUS.

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

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

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.*
 a tempo Stole she, willing and

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*

20

CHORUS.

-ra!"
a tempo
mp
 So, in her blue kimo-no, Pale as the sic-kle moon,
mp
a tempo
 So, in her blue ki-mo - no, Pale as the
mp
 So, in her blue ki-mo - no, Pale as the

20 *a tempo* ♩ = 96.
mp

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

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

6 6 6

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

3 3

Tenor Solo. *a tempo*

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

a tempo own, *cresc.* Earth and heaven went past them

f *pesante* 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

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

mp

poco rit.

Soprano Solo.

a tempo "O -
 June.
 June.
 June.
 June.
 June.
 June.
 June.
 June.

a tempo *rit.* *a tempo* ♩ = 92.
pp

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

You — are my king, — Sa-wa-ra,

f *poco accel.*

O, — let me be your queen!

rall. *a tempo* *ff* *a tempo* ♩=104.

rit.

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

accel.

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

f *rit.* *dim.*

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

accel. *rall.*

25 *L'istesso tempo.*

Tenor Solo.

passionato

f

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

L'istesso tempo.

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

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

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. vio-lets Brimm'd with dew for me. *a tempo declamato* "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. *a tempo* 27 *pp*

he whispered,

accel. *cresc.*

a tempo
mp

wait for Sa -

rall. *a tempo*
mp

6

poco accel.

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

poco accel.

6

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,

pp Brow that is fill'd with mu - sic, Shell of a fae - ry

pp CHORUS. Brow that is fill'd with mu - sic, Shell of a fae - ry

pp a tempo Brow that is fill'd with mu - sic, Shell of a fae - ry

pp Brow that is fill'd with mu - sic, Shell of a fae - ry

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!"

dew for me. So they plight -

dew for me. So they plight -

dew for me. So they plight -

dew for me. So they plight -

poco rit. *pp* *a tempo*

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,

poco a poco rit.

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

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.

ff

sff

poco accel.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music is marked *Allegro agitato.* and *ff*. The bass staff begins with a *sff* dynamic marking. The system concludes with a *poco accel.* instruction.

a tempo

3

The second system continues the piece. It features piano and bass staves. The tempo is marked *a tempo*. The system includes triplet markings, indicated by the number '3' above groups of notes in both staves.

poco accel.

a tempo

molto marcato

The third system continues with piano and bass staves. It features a *poco accel.* marking, followed by a return to *a tempo*. The music is marked *molto marcato*, indicating a strong, accented style.

sf

The fourth system continues with piano and bass staves. It features a *sf* (sforzando) dynamic marking, indicating a sudden increase in volume.

sf

mf

The fifth system continues with piano and bass staves. It features *sf* and *mf* dynamic markings, indicating variations in volume throughout the system.

strepitoso

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features complex textures with many beamed notes and accents. Dynamics include *cresc.*, *sf*, and *ff*. There are several triplets marked with a '3' and accents marked with a '^'.

rall.

Second system of musical notation. It continues the grand staff from the first system. The tempo is marked *rall.* (rallentando). The music features more complex textures with many beamed notes and accents. Dynamics include *sf* and *ff*. There are several triplets marked with a '3' and accents marked with a '^'.

a tempo (appassionato)

largamente

Third system of musical notation. It continues the grand staff. The tempo is marked *a tempo (appassionato)* and the performance style is *largamente*. Dynamics include *sf*, *mf*, and *ff*. There are several accents marked with a '^'.

poco a poco accel.

Fourth system of musical notation. It continues the grand staff. The tempo is marked *poco a poco accel.* (poco a poco accelerando). Dynamics include *mf* and *ff*. There are several accents marked with a '^'.

rall. a tempo

Fifth system of musical notation. It continues the grand staff. The tempo is marked *rall. a tempo*. Dynamics include *mf* and *ff*. There are several accents marked with a '^'.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *sf*. The system concludes with a key signature change to B-flat major.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *mf*, *sf*, and *f*. The system ends with a key signature change to C major.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand features a steady accompaniment. Dynamics include *f*. The system concludes with a key signature change to D major.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *f*. The system concludes with a key signature change to E major.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *rall.*, *molto cresc.*, *sf*, and *pp*. The system concludes with a key signature change to F major.

30 Allegro con brio.

Soprano.

mp

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

Contralto.

mp

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

Soprano.

pp

Moon — and flow'r,

Alto.

pp

Moon — and flow'r,

30 Allegro con brio. ♩ = 66.

mp

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

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

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

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

poco rit.

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

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.

Bass.

f *mp* *mp* *mp*

31

a tempo

tr

mp

31

rall. *a tempo*

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, *a tempo* 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 - vry willow-tree In the school of

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

mp *poco rall.*

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

mp Ki - mi dreamed Un - der the sil - vry willow-tree In the school of

years In the school of

years In the school of

poco rall. *mp*

In the school of

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 cometh

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. $\text{♩} = 80.$

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "Sweet, Sweet, I cometh years and nought to say 'Sweet', years and nought to say 'Sweet', years and nought to say 'Sweet', years and nought to say 'Sweet'". The piano accompaniment starts in the right hand with a treble clef and a key signature of one sharp, and in the left hand with a bass clef and a key signature of one sharp. The tempo is marked "33 Più moto." with a quarter note equal to 80 beats per minute.

gold - en way, Ri-dingroy - ally to the school

Detailed description: This system contains the vocal lines and piano accompaniment for the second system. The vocal lines continue with the lyrics: "gold - en way, Ri-dingroy - ally to the school". The piano accompaniment continues with a treble clef and a key signature of one sharp, and a bass clef and a key signature of one sharp. The tempo remains "33 Più moto." with a quarter note equal to 80 beats per minute.

tranquillo $\text{♩} = 72.$

Un-der the sil - vry wil - low - tree Claim my bride of Ten - ko;

Detailed description: This system contains the vocal lines and piano accompaniment for the third system. The tempo changes to "tranquillo" with a quarter note equal to 72 beats per minute. The vocal lines continue with the lyrics: "Un-der the sil - vry wil - low - tree Claim my bride of Ten - ko;". The piano accompaniment continues with a treble clef and a key signature of one sharp, and a bass clef and a key signature of one sharp.

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

pp a tempo

milk white mule, Rose - red sails on an

poco rit.

em - 'rald seal"

poco rit.

pp

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 grow-ing fame, his grow-ing

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-v'ry willow-tree, Far a-way from Ten-ko,

tranquillo $\text{♩} = 72.$

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 for - 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

p

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 -

poco rall.
poco rall.
poco rall.
pp poco rall.

Five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics under the vocal staves are: - ko. - ko. - ko. - ko. - ko. The piano accompaniment is in G major, featuring a melodic line with triplets and a bass line with chords and triplets.

Piano accompaniment for the second system. It begins with the instruction *poco rit.* and includes dynamic markings *pp* and *pp*. The music features complex textures with triplets and a *silba* (whistle) line indicated by a downward arrow.

Measure 38. *Molto moderato. ♩ = 84.* The piano accompaniment is in 4/4 time with a key signature of two flats (Bb). It includes dynamic markings *mf* and *sf*. The music features complex textures with triplets and slurs.

Piano accompaniment for the fourth system. It includes dynamic markings *mf* and *sf*, and the instruction *pesante*. The music features complex textures with triplets and slurs.

mf *f* *rall.*

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

accel. **40 Più moto.**

CHORUS.

mf *f*

Dumb-ly she turn'd and left them,

Dumb-ly she turn'd and left them,

Dumb-ly she turn'd and left them,

Dumb-ly she turn'd and left them,

accel. **40 Più moto. ♩=104.**

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

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

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

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

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

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

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

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

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
rall.

41 *pesante* ♩ = 84.

accel.

42 *Più moto.*

f
Down to their dreams of the sun-set,

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,

42 *Più moto.* ♩ = 104.

accel.

sf

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*

43

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

sf *b2*
fagitato

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

sf

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

sf

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

rit. poco a poco

sf

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

mf

mf

mf

poco a poco rall.

poco a poco rall.

poco a poco rall.

sf

pp

44 Allegro.

mp
Peon - ies, peon - ies thronged the
mp
Peon - ies, peon - ies, peon - ies

Allegro. ♩ = 152.

pp *mp*

f *mf*
May, the May, peon - ies, peon - ies thronged
f *mf*
thronged the May, peon - ies, peon - ies, peon - ies

f *mf*

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

f

f

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

f

f

45

When in roy - al - rich ar -

When in

the May

the May

When in

When in

mf

mp

mp

mp

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

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

46

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

46 *mf*

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

mf

47 *f*

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 *f*

poco rall.

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

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

poco rall.

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

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

The first system of the score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is mostly rests, indicating a silent introduction for the vocalists. A piano (p) dynamic marking is present at the beginning of the bottom staff.

The second system features four vocal staves (three treble clefs and one bass clef) and a piano accompaniment staff (bass clef). The key signature is three sharps and the time signature is 4/4. The vocal parts enter with the lyrics "Yoi - chi Ten - ko whis-pered half a - fraid,". The piano accompaniment provides a harmonic foundation. Dynamics include *pp* (pianissimo) and *poco rall.* (poco rallentando).

The piano accompaniment for the second system continues in the bottom staff. It features a melodic line in the right hand and a bass line in the left hand. The key signature is three sharps and the time signature is 4/4. Dynamics include *sf* (sforzando) and *pp* (pianissimo). The system concludes with a double bar line and repeat signs.

48 Moderato.
Baritone Solo.

79
poco rit.

mf

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

mf

poco rit.

a tempo

p

accel.

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

a tempo

pp

3 accel.

Tenor Solo. *ad lib.*

49

f

mp

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

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

3

50 *a tempo*

poco a poco cresc.

accel. poco a poco

Più mosso. ♩ = 100.

f

rall.

51

a tempo

CHORUS.

mf He had come to paint a -

mf He had come to paint a -

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 -

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,

mf

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are: "pa-lace far a - way, Un-der the sil-v'ry wil - low - tree - So he". The piano part features chords and some melodic lines, with a *mf* dynamic marking.

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,

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "said to Ten - ko; And he painted, day by day,". The piano part includes a *pp* dynamic marking and features a prominent melodic line in the right hand with a *pp* dynamic marking.

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.

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

poco rit.
pp

true, Doubt - less he had lov'd her too, Hard - ly less than

pp

true, Doubt - less he had lov'd her too, Hard - ly less than

poco rit.
pp

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

pp

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

poco rit.
pp

a tempo

Ten - ko.

a tempo

Ten - ko.

a tempo

Ten - ko.

a tempo

Ten - ko.

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

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is piano accompaniment in bass clef. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include *pp* (pianissimo) and accents (^).

53 Andante con moto. ♩ = 104.

pp

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, mostly containing rests. The bottom staff is piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include *pp* (pianissimo).

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

Detailed description: This system contains four staves of music. The top three staves are vocal lines in treble clef with lyrics. The bottom staff is piano accompaniment in bass clef. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include accents (^) and a crescendo hairpin.

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.

poco a poco rall.

Un - der the sil - v'ry

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

$\text{♩} = 80$

poco a poco rall.

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

poco a poco rall.

f *rall.*

wonder, Worthy of Ho - ku - sai.

f *rall.* *pp* *sf*

55 *mf* *a tempo* Soprano.

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

55 *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,

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features a melody with a dynamic marking of *mp* and lyrics: "White as a drift - ing snow - flake, White as the moon's white". The second staff is a vocal part with a bass clef and lyrics: "White as a drift - ing snow - flake,". The third staff is labeled "Tenor." and has a bass clef with lyrics: "White as a drift - ing snow - flake,". The fourth staff is labeled "Bass." and has a bass clef with lyrics: "White as a drift - ing snow - flake,". The fifth staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a dynamic marking of *mp* and features a bass line with triplets and chords.

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

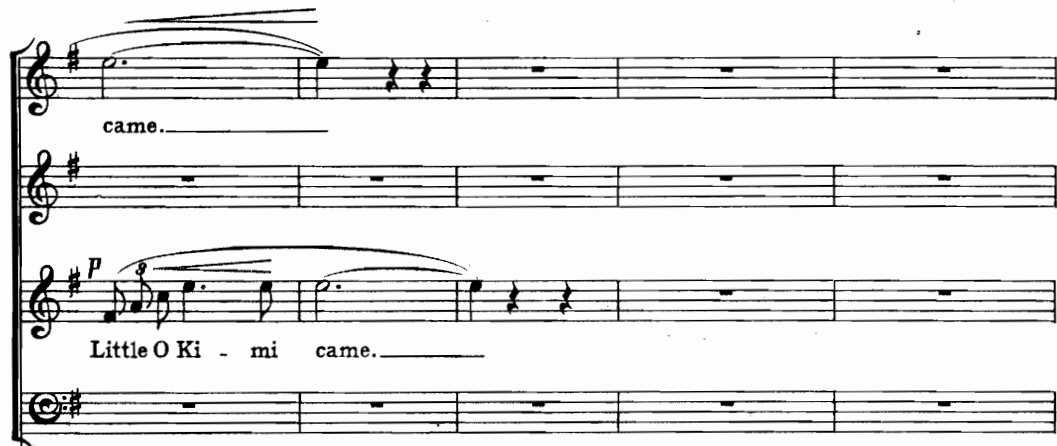
pp

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

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It features a melody with a dynamic marking of *pp* and lyrics: "flame, White as a ghost from the darkness, Lit-tle O Ki - mi". The second staff is a vocal part with a bass clef and lyrics: "White as the moon's flame, White as a ghost". The third staff is a vocal part with a bass clef and lyrics: "White as the moon's flame, White as a ghost". The fourth staff is a vocal part with a bass clef and lyrics: "White as the moon's flame, White as a ghost". The fifth staff is the piano accompaniment, starting with a grand staff and a key signature of one sharp. It includes a dynamic marking of *pp* and features a bass line with triplets and chords.



came. _____

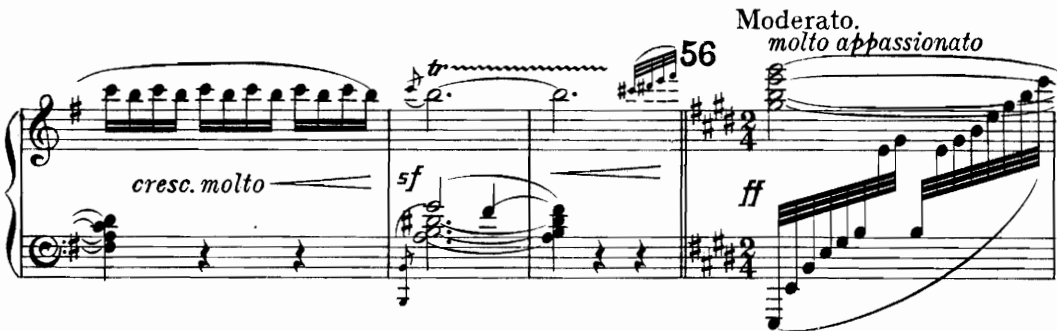
P Little O Ki - mi came. _____



poco rit.



pp tranquillo



cresc. molto *sf* *ff*

Moderato.
molto appassionato

56



sf

Soprano Solo. *mf* \wedge

"Long _____ I have wait - ed, Sa - wa - ra,

poco rit. *a tempo* \wedge

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

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

accel. *Arall.*

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

rall. **58**

mp "Ki-mi, I am wedded?"

Chorus, Altos. *pp*

Stick of in-cense in the flame,

pp

Soprano Solo. *mp*

Tenor Solo. *p*

"Kiss me one kiss," she

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.

Listesso tempo.

pp

59

CHORUS.

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

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.*

ppp *poco rit.*

60 *a tempo*

sempre ppp

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 - ra! The

61 *largamente*

other_ shall be your queen.

rall. molto

Kiss_ me one kiss for part - ing."

CHORUS.

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*

She was dead.

She was dead.

She was dead.

She was dead.

Tempo I

62

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes.

The second system includes performance directions: *rit.* (ritardando) at the beginning, **63 a tempo** in the middle, and *poco accel.* (poco accelerando) towards the end. The notation features a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

The third system includes performance directions: **f** (forte) in the middle and *dim.* (diminuendo) towards the end. The notation features a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

The fourth system includes performance directions: *poco a poco rall.* (poco a poco rallentando) at the beginning and **fpp** (fortissimo piano) towards the end. The notation features a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

The fifth system includes performance directions: *molto rall.* (molto rallentando) at the beginning and **pp** (pianissimo) in the middle. The notation features a treble staff with a melodic line and a bass staff with a harmonic accompaniment.



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FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	BELLINI.			
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	NORMA (Opera)	3/6	—	5/6
GOD GOETH UP WITH SHOUTING	1/0	—	—	I PURITANI (Opera)	3/6	—	5/0
GOD SO LOVED THE WORLD	1/0	—	—	SONNAMBULA (Opera)	3/6	—	5/0
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—	WILFRED BENDALL.			
HOW BRIGHTLY SHINES (CHORUSES, SOL-FA, 0/6)	1/0	—	—	LADY OF SHALOTT (Female voices)	1/6	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	(Ditto, SOL-FA, 0/8)	1/6	—	—
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	1/0	—	—	LEGEND OF BREGENZ (Female voices)	1/6	—	—
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	(Ditto, SOL-FA, 0/8)	1/6	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—
LET SONGS OF REJOICING	1/0	—	—	(Ditto, SOL-FA, 0/6)	1/0	—	—
LORD IS A SUN AND SHIELD, THE	1/0	—	—	KAREL BENDL.			
LORD IS MY SHEPHERD, THE	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
(Ditto, CHORUSES ONLY, SOL-FA, 0/2)	1/0	—	—	JULIUS BENEDICT.			
LORD, REBUKE ME NOT	1/0	—	—	LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0
MAGNIFICAT, IN D	1/0	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0)	2/6	3/0	4/0	ST. PETER	3/0	3/6	5/0
MISSA BREVIS, IN A	1/6	—	—	GEORGE J. BENNETT.			
MY SPIRIT WAS IN HEAVENESS (SOL-FA, 0/8)	0/8	—	—	EASTER HYMN	1/0	—	—
NOW SHALL THE GRACE (SOL-FA, 0/6)	1/0	—	—	W. STERNDAL BENNETT.			
O JESU CHRIST, THOU PRINCE OF PEACE	1/0	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—	MAY QUEEN (SOL-FA, 0/6)	1/0	1/6	2/6
O PRAISE THE LORD FOR ALL HIS MERCIES	1/0	—	—	Ditto (CHORUSES ONLY)	0/8	1/2	—
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	WOMAN OF SAMARIA (SOL-FA, 0/9)	1/0	1/6	3/1
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CALLIRHOÉ (SOL-FA, 1/6) ...	2/6	3/0	4/0	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
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FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6	—	—	VEIL (Oratorio) (Choruses only, SOL-FA, 1/6)	3/0	3/6	5/0
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EDWARD BUNNETT.				DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0
OUT OF THE DEEP (130th Psalm) ...	0/9	—	—	W. T. DAVID.			
T. A. BURTON.				BLIND MAN OF JUDAH (SOL-FA, 1/0) ...	2/0	2/6	—
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YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
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MASS, IN D ...	1/6	—	—	CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6
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SPECTRE'S BRIDE (SOL-FA, 1/6) ...	3/0	3/6	5/0	ZION ...	1/0	1/6
(Ditto (German and Bohemian Words) ...)	6/0	—	—	HENRY GADSBY.		
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GREAT IS THE LORD (48th Psalm) (SOL-FA, 0/6) ...	0/8	—	—	SONG OF LIFE (SOL-FA, 0/6) ...	1/0	—
MUSIC MAKERS, THE (SOL-FA, 1/6) ...	2/6	3/0	4/0	TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0
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ELYSIUM ...	1/0	—	—	GLUCK.		
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A. J. EYRE.				(Ditto (ACT II. CHORUSES ONLY, SOL-FA, 0/9) ...)		
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T. FACER.				SONG OF THE AMAL ...		
MERRY CHRISTMAS (Children's voices) (SOL-FA, 0/6)	1/0	—	—	HERMANN GOETZ.	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/6	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—
SONS OF THE EMPIRE (Children's voices) (SOL-FA, 0/6)	1/6	—	—	NCENIA (SOL-FA, 0/8) ...	1/0	—
E. FANING.				WATER-LILY (Male voices) (SOL-FA, 0/9) ...		
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	(Ditto, SOL-FA, 0/9)	1/6	—
(Ditto, SOL-FA, 0/9)				A. M. GOODHART.		
HENRY FARMER.				ARETHUSA ...		
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6	EARL HALDAN'S DAUGHTER ...	1/0	—
G. FERRARI.				FOUNDER'S DAY ...		
IMPRESSIONS (Vocal Suite, Female Voices) ...	1/0	—	—	SIR ANDREW BARTON ...	1/0	—
PERCY E. FLETCHER.				SPANISH ARMADA ...		
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ENCHANTED ISLAND (Operetta, Children's voices) (Ditto, SOL-FA, 0/9)	2/0	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0
OLD YEAR'S VISION (Operetta, Children's voices) (Ditto, SOL-FA, 0/6)	1/6	—	—	(Ditto (Troisième Messe Solennelle) ...)	1/6	3/0
ROY REVIEW (Operetta, Children's voices) (SOL-FA, 0/8)	1/6	—	—	DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—
WALKUS AND THE CARPENTER (Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	DE PROFUNDIS (English or Latin Words) ...	1/0	—
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DIE ZAUBERFLÖTE (Opera)	3/6	—	5/0	ANCIENT MARINER	1/6	—	—
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HAVE MERCY, O LORD Second Motet	0/3	—	—	MAY DAY	1/0	—	—
IL SERAGLIO (Opera)	3/6	—	5/0	MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—
KING THAMOS	1/0	1/6	2/6	A. L. PEACE.			
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/6	—	—
LITANIA DE VENERABILI ALTARIS (B ²) ...	1/6	2/0	3/0	PERGOLINI.			
LITANIA DE VENERABILI SACRAMENTO (B ²)	1/6	2/0	3/0	STABAT MATER (Female voices) (Sol-FA, 0/3) ...	1/0	—	—
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