

Five Little Japanese Songs

THE WORDS BY

CHARLES HANSON TOWNE.

THE MUSIC BY

AMY WOODFORDE-FINDEN.

YO SAN.
WHEN THE ALMOND-BLOSSOMS FALL.
LITTLE DOVE.
I SOMETIMES WONDER.
THERE ARE MAIDENS IN JAPAN.

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FIVE LITTLE JAPANESE SONGS.

“YO SAN.”

O LITTLE Yo San
With your face of tan,
And your dear little eyes peeping over your fan,
What a roguish way,
On this golden day, [play!
You have found with my heart, with my poor heart to
In the cherry-boughs sing
All the birds of Spring,
And the little brooks tinkle as they ripple and ring ;
But match, if you can,
In the land of Japan,
The music of the laughter of my little Yo San !

“WHEN THE ALMOND-BLOSSOMS FALL.”

WHEN the almond-blossoms fall
By the creamy garden wall,
And the cherry-blossoms float down like flakes of snow,
There's a road I always take,
When the day begins to break—
'Tis the road that leads along to Tokio !
Ah ! the wonder of it all
When the almond-blossoms fall—
'Tis the road that leads to little, dear Yo San.
In the shining morns of Spring
How my heart begins to sing,
As I tread the dearest road in all Japan !

“LITTLE DOVE”

LITTLE wonder
You can plunder
My poor heart of all its love !
Come and pilfer
What you will, for
I am willing, little dove !

Rob me always—
Not in small ways,
But take all the love you can :—
All my heart, love,
Not a part, love,
Ah, my dearest, dear Yo San !

“I SOMETIMES WONDER.”

I SOMETIMES wonder where you stole
The dimple in your chin,
That tiny place upon your face
Where my heart tumbles in !

I sometimes wonder from what bird
You robbed your rippling song ;
You are a thief, 'tis my belief,
Yet, dear, you did no wrong !

“THERE ARE MAIDENS IN JAPAN.”

THERE are maidens that I know
In the town of Tokio,
Little geisha girls and girls of high degree ;
There are maidens in Japan
Who can conquer any man—
But you, my dear, are good enough for me !

O the almond-blossoms white
Make me tremble with delight,
But their perfume is no sweeter than your breath.
There is nothing like your kiss,
Little Dresden-china miss,
And I'll love you, love you, love you until death !

CHARLES HANSON TOWNE.

“Yo San”

I.

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Moderato risoluto. Allegretto.

VOICE.

PIANO.

The first system of the score consists of a voice line and a piano accompaniment. The voice line is in a single staff with a treble clef and a common time signature. It contains four measures of music, with the first three measures being rests and the fourth measure containing a single note. The piano accompaniment is in two staves (treble and bass clefs) with a common time signature. It features a complex texture with many sixteenth notes and rests. The dynamics are marked as *ff* (fortissimo) for the first two measures, *fff* (fortississimo) for the third measure, and *mf* (mezzo-forte) for the fourth measure. The tempo is marked *Moderato risoluto.* for the first three measures and *Allegretto.* for the fourth measure.

The second system of the score consists of a piano accompaniment in two staves (treble and bass clefs) with a common time signature. It features a complex texture with many sixteenth notes and rests. The dynamics are marked as *mf* (mezzo-forte) for the first two measures and *ff* (fortissimo) for the third and fourth measures. The tempo is marked *Allegretto.* for the entire system.

The third system of the score consists of a piano accompaniment in two staves (treble and bass clefs) with a common time signature. It features a complex texture with many sixteenth notes and rests. The dynamics are marked as *ff* (fortissimo) for the first two measures and *mf* (mezzo-forte) for the third and fourth measures. The tempo is marked *Allegretto.* for the entire system.

O..... lit - tle Yo San With your face of

tan, And your dear lit - tle eyes peep - ing o - ver your fan, your

fan, Yo San! What a ro - guish

way, On this gold - en day, You have

poco rall.

found with my heart, with my poor heart..... to

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line has a long note on 'heart.....'.

play! With my poor heart to play!

f *p* *rall. e dim.* *mf a tempo*

The second system continues the vocal line and piano accompaniment. It includes performance markings: *f* (forte), *p* (piano), *rall. e dim.* (rallentando e diminuendo), and *mf a tempo* (mezzo-forte a tempo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The third system shows the piano accompaniment continuing with the same rhythmic pattern as the second system. The vocal line is silent, indicated by a whole rest on the staff.

The fourth system continues the piano accompaniment. The vocal line remains silent with whole rests.

mf.

In the cher-ry boughs sing All the birds of

mf.

p *grazioso*

Spring, And the lit-tle brooks tin-kle.....

p *grazioso*

as they rip-ple and ring, and ring;

cresc.

cresc.

mf. *poco*

But match, if you can,

mf. *poco*

rall.

In the..... land of Ja - pan, The

rall.

mu - sic of the laugh - ter of my lit - tle Yo

f *poco rall. e dim.*

San, of my lit - tle Yo San! Yo Yo

f *poco rall. e dim.*

ff

San!.....

ff

"When the Almond-Blossoms fall"

II.


Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Moderato con grazia.

VOICE. 

PIANO. 

p dolce. 

When the al - mond - blos - soms fall.....

p dolce. 

legato. 

By the cream - y gar - den wall,..... And the cher - ry -

legato. 

blooms..... float..... down like flakes of snow,.....

cresc.
There's a road I al - ways take,.....
cresc. *mf*

mf
There's a road I al - ways take,
mf

f
When the day be - gins to break.....
f

When the almond blossoms fall.

'Tis the road that leads a - long to To - ki -

rall.

rall.

- o!

marcato la melodia.

dolce. p

Ah! the won - der

dolce. p

When the almond blossoms fall.

of it all..... When the al - mond

blos - soms fall,..... 'Tis the road that leads..... to.....

lit - tle, dear Yo San..... In the ear - ly

cresc.

cresc.

morns of Spring.....

mf

mf
How my heart be - gins to sing,

mf

f *rall.*
How my heart be - gins to sing,

rall.

As I tread the dear - est road in all Ja -

p
- pan!.....

p *pp*

8 8

When the almond blossoms fall.

"Little Dove."

III.

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Allegro con brio.

VOICE.

The first system of the musical score consists of two staves. The upper staff is labeled "VOICE." and contains four measures of whole rests. The lower staff is labeled "PIANO." and contains four measures of music. The piano part begins with a dynamic marking of *ff* and a dynamic accent (>) on the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of quarter notes in the left hand.

The second system of the musical score consists of two staves. The upper staff is labeled "VOICE." and contains four measures of whole rests. The lower staff is labeled "PIANO." and contains four measures of music. The piano accompaniment continues with the same rhythmic pattern as the first system, featuring dynamic accents (>) on several notes in both hands.

The third system of the musical score consists of two staves. The upper staff is labeled "VOICE." and contains four measures of whole rests. The lower staff is labeled "PIANO." and contains four measures of music. The piano accompaniment continues with the same rhythmic pattern as the previous systems, featuring dynamic accents (>) on several notes in both hands.

p Lit - tle won - der You can plun - der My poor heart of

all its love! Come and pil - fer What you will, for

I am wil - ling, lit - tle dove! Rob me al - ways -

Vivace. *f*

Vivace.

Not in small ways, But take all the love you can!.....

f.

All my heart, love, Not a part, love, Ah, my dear - est,

ff *Tempo primo*
p

dear Yo San! Lit - tle won - der You can plun - der

ff *p* *Tempo primo*

p molto rall. e dim.

My poor heart of all its love!.....

p *molto rall. e dim.*

dim. *pp*

"I sometimes wonder."

IV.

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Moderato.

VOICE.

PIANO.

scherzando L.H.

mf L.H.

p

I some-times won-der where you stole The

p *p*

dim-ple in your chin,..... That ti-ny place up-on your face Where

8

my heart tum - bles in!..... I some - times won - der from what bird You

f

robbed your rip - pling song; You are a thief, 'tis my be - lief, Yet,

rall. *accel.* *p*

dear, you did no wrong! Yet,.... dear,..... you

p *rall.* *f* *pp* *p*

did..... no wrong!.....

p *dolce.* *pp* *ppp*

I sometimes wonder.

"There are Maidens in Japan."

V.

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Allegretto.

VOICE. 

PIANO. *ff con brio.*



f con gioia.



p
There are maidens that I know

p *cresc.*
In the town of To - ki - o, Lit - tle gei - sha girls and

f
girls of... high de - gree;.....

p
There are maidens in Ja - pan, Who can con - quer a - ny man -

cresc.

But you, my dear, are..... good e - nough for.....

cresc.

me!.....

f

Scherzando vivace sempre ff

ff

ff

senza rall.

p

There are maidens in Japan.

p *Tempo primo.*

O the al-mond-blos-soms white Make me trem-ble with de-light,

p *Tempo primo.*

cresc.

But their per-fume is no..... sweet - er..... than your

cresc.

f

breath.

f

p con amore.

There is no-thing like your kiss, Lit-tle Dres-den-chi-na miss,

p con amore.

And I'll love you, love you, love you un - til.....

accel. *sentimento.*

death!

f

And I'll love..... you un - til death,.....

mf *risoluto e molto accel.* *f*

love.... you.... un - til death!

ff *fff*