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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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# 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.

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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 first system begins with a piano (*pp*) dynamic. The second system features a *poco rit.* (slightly ritardando) marking followed by a *a tempo* (return to tempo) marking. The third system includes a *cresc.* (crescendo) marking. The fourth system includes a *sf* (sforzando) marking, followed by a *pp* (pianissimo) marking and a *poco rit.* marking.

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.*

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

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

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

Moderato (maestoso.) ♩ = 92.

Baritone Solo.

*mf* *3*

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

*mf* *3*

*f mf* *3*

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



*(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,

*mf*

*(poco animato)*

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

*sfmf* *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* *a tempo* *pp*

*accel.* *cresc.*

*mp*

6 Allegro molto. ♩ = 152.

First system of piano accompaniment. Treble clef, 3/4 time. Starts with a forte (*sf*) dynamic. Features a sixteenth-note scale in the right hand and a bass line with triplets in the left hand. Dynamics include *sf*, *mf*, and *poco*.

Second system of piano accompaniment. Treble clef, 3/4 time. Starts with a piano (*p*) dynamic and includes a *poco cresc.* marking. Features a sixteenth-note scale in the right hand and a bass line with triplets in the left hand.

Third system of piano accompaniment. Treble clef, 3/4 time. Features a sixteenth-note scale in the right hand and a bass line with triplets in the left hand. Dynamics include *ff*.

**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. Features a sixteenth-note scale in the right hand and a bass line with triplets in the left hand. Dynamics include *f* and *ff*.

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 first three staves are vocal lines for different voices, each with the lyrics 'Peon - ies, peon - ies crown'd the May,'. The fourth staff is the piano accompaniment, starting with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the piano part.

*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 first three staves are vocal lines, each with the lyrics 'Peon - ies, peon - ies crown'd the May!'. The fourth staff is the piano accompaniment, continuing from the first system with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the piano part. The system concludes with a final melodic flourish in the piano part.

The first system of the musical score consists of five staves. The top three staves are vocal staves, each containing a few notes and rests. The bottom two staves are for piano accompaniment. The piano part begins with a *ff* dynamic marking and features a series of chords and melodic lines, including a prominent arpeggiated figure in the right hand.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The system is marked with a '7' at the beginning. The lyrics are: "Clad in blue and white ar - ray Came Sa-". The piano accompaniment includes a *mf* dynamic marking and a *mp* dynamic marking. The piano part features a series of chords and melodic lines, including a prominent arpeggiated figure in the right hand.

The third system of the musical score features piano accompaniment. The system is marked with a '7' at the beginning. The piano part includes a *fp* dynamic marking and a *mf* dynamic marking. The piano part features a series of chords and melodic lines, including a prominent arpeggiated figure in the right 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

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 -  
 All to learn, to learn of  
 All to learn, to learn of  
 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 with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "sil - v'ry wil - low - tree, All to learn of -", "All to learn, to learn of", "All to learn, to learn of", and "All to learn, to learn of". The piano part includes dynamic markings such as *mp* and *v*.

*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 piano accompaniment consists of a treble and bass clef staff. It features a wavy line indicating a tremolo effect in the first few measures, followed by a triplet of eighth notes in the treble staff. The key signature has two sharps (F# and C#).

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 continues with a wavy line and a triplet of eighth notes. A measure rest is present in the bass staff. The key signature remains two sharps. A dynamic marking of *ff* (fortissimo) is present above the vocal lines and below the piano accompaniment. A measure rest is also present in 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

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

*mp*

3

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature has one sharp (F#), and the time signature is 6/8. The first measure of the vocal parts is marked with a forte dynamic (*mf*) and an accent (>). The piano accompaniment features a melodic line in the right hand with trills and triplets, and a bass line in the left hand. The system concludes with a double bar line.

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,

*tr*

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts continue the lyrics from the first system. The piano accompaniment includes trills and triplets. The system concludes with a double bar line.

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* *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.*

*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, Under the sil - v'ry wil - low - tree In the  
 stroke now hard, now soft, Under 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 one flat. The piano accompaniment features a steady bass line and chords in the right hand. 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 vocal parts are in a 4/4 time signature with a key signature of one flat. The piano accompaniment features a steady bass line and chords in the right hand. There are accents and slurs marked in the vocal lines. The piano part includes a *pp* (pianissimo) marking.

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

*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*

15 *Moderato.*

15 *Moderato.* ♩ = 88.

*f* *sf* *accel.*

rit. Baritone Solo.

atempo

poco rit.

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

rit.

atempo

poco rit.

mys-te-ry,

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

accel.

accel.

*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

rall.

atempo

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.

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*

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

CHORUS.

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

*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 - seech - 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 -

*p* *a tempo* - 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.

*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* *bo.*

*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

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

25 *L'istesso tempo.*

Tenor Solo. *appassionato*

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.* 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,

*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,

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

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

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

*pp*

*Ped.* \*

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

*pp* sigh'd.

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

*pp* sigh'd.

mor - en - do -

*ppp*

*Ped.* \* *Ped.* \*

*Allegro agitato.*

*ff*

*poco accel.*

*a tempo*

*poco accel.*

*a tempo*

*molto marcato*

*sf*

*sf* *mf*

Detailed description of the musical score: The score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system begins with the tempo marking 'Allegro agitato' and a fortissimo (ff) dynamic. The right hand features a series of sixteenth-note runs, while the left hand plays a steady eighth-note accompaniment. The second system continues this texture, with a 'poco accel.' marking. The third system introduces a triplet in the right hand and a 'molto marcato' instruction. The fourth system features a fortissimo (sf) dynamic. The fifth system concludes with a mezzo-forte (mf) dynamic and a final cadence. The score is filled with various musical notations, including slurs, accents, and dynamic hairpins.

*strepitoso*

First system of musical notation. The right hand features a complex, rapid passage with many beamed notes and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines. Performance markings include *cresc.*, *sf*, and *ff*. There are also accents (^) and slurs over various notes.

*rall.*

Second system of musical notation. The right hand continues with a similar rapid texture but with a more spacious feel. The left hand accompaniment remains. Performance markings include *rall.*, accents (^), and slurs.

*a tempo (appassionato)*

*largamente*

Third system of musical notation. The right hand has a more melodic and spacious character. The left hand accompaniment is more active. Performance markings include *ff*, *mf*, *ff*, and accents (^).

*poco a poco accel.*

Fourth system of musical notation. The right hand features a series of ascending and descending runs. The left hand accompaniment is rhythmic. Performance markings include accents (^) and slurs.

*rall. a tempo*

Fifth system of musical notation. The right hand has a more melodic and spacious character. The left hand accompaniment is rhythmic. Performance markings include *rall.*, *a tempo*, and accents (^).

First system of musical notation, featuring treble and bass staves. The music includes various dynamics such as *mf* and *sf*, and includes accents and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, featuring treble and bass staves. The music includes various dynamics such as *mf*, *sf*, and *f*, and includes accents and slurs. The key signature has two sharps (F# and C#).

Third system of musical notation, featuring treble and bass staves. The music includes various dynamics such as *f*, and includes accents and slurs. The key signature has two sharps (F# and C#). The tempo markings *poco rit.* and *poco meno mosso* are present above the staff.

Fourth system of musical notation, featuring treble and bass staves. The music includes various dynamics such as *f*, and includes accents and slurs. The key signature has two sharps (F# and C#).

Fifth system of musical notation, featuring treble and bass staves. The music includes various dynamics such as *rall.*, *molto cresc.*, *sf*, and *pp*, and includes accents and slurs. The key signature has two sharps (F# and C#).

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* **31** *f*

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

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

*a tempo* *mp*

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

*mp*

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

*mp*

Tenor. Moon and flow'r,

Bass. *mp* Moon and flow'r,

*a tempo* **31** *mp*

*tr*



*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

*a tempo*

32

Ten - ko.

Ten - ko.

Ten - ko.

Ten - ko.

Ten - ko.

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

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

*a tempo*

32

*f*

*f animato*

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

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

*f animato*

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. ♩ = 80.

The first system of music features four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked '33 Più moto.' with a quarter note equal to 80 beats per minute. 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 part includes dynamic markings like 'pp' and 'pp^'.

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

The second system continues the vocal and piano parts. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are 'gold - en way, Ri-dingroy - ally to the school'. The piano part features a complex rhythmic pattern with many beamed notes.

tranquillo ♩ = 72.  
 Un-der the sil - vry wil - low - tree Claim my bride of Ten - ko;

The third system begins with a new tempo marking 'tranquillo ♩ = 72.' and a dynamic marking 'mp'. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are 'Un-der the sil - vry wil - low - tree Claim my bride of Ten - ko;'. The piano part has a more relaxed feel compared to the previous sections.

*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 *Listesso 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 *Listesso 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.* O'er the sea.

*Più moto.* ♩ = 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* ♩ = 72.

*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 raised

## 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 staff. 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 bass and treble clefs with a key signature of one sharp. It features 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 chords. A vertical line with the word *solo* is present on the right side of the system.

38 *Molto moderato.* ♩ = 84. *mf* *sf* *sf*  
Piano accompaniment for the third system, starting at measure 38. The tempo is *Molto moderato.* with a quarter note equal to 84 (♩ = 84). The dynamic markings are *mf*, *sf*, and *sf*. The music features complex textures with triplets and chords.

Piano accompaniment for the fourth system. It features complex textures with triplets and chords. The dynamic marking *pesante* is present at the end of the system.

**CHORUS.**

Tenors. *f*  $\wedge$  So, — when the rich young mer- chant

Basses. *f*  $\wedge$  So, — when the rich young mer- chant

*a tempo*

*sf* *mf*

3 *mf*  $\wedge$  *mf*  $\wedge$  *p*  $\wedge$

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*  $\wedge$  *p*  $\wedge$

Said, — "You shall wed him, O Ki-mi." Soft-ly he lied and smiled,

**39** *sf*  $\wedge$  *mf*  $\wedge$  *p*  $\wedge$

*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,

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*  $\text{♩} = 84.$

*accel.*

42 *Più moto.*

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

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

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

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

*accel.*

42 *Più moto.*  $\text{♩} = 104.$

*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.* - -

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: Weep - ing des - o - late and blind, Many went out to seek her: *dim.* - -

Piano accompaniment for the first system, including *sf* (sforzando) and *dim.* (diminuendo) markings, and triplet figures.

*- rall.* - -

Four vocal staves with lyrics: Ne - ver a heart could find. *- rall.* - -

*- rall.* - -

Piano accompaniment for the second system, including *mp* (mezzo-piano) and *pesante* markings, and triplet figures.

43

*fagitato*  
Yoichi Tenko, the painter,

*f*  
Yoichi Tenko, the painter,

*fagitato*  
Yoichi Tenko, the painter,

*f*  
Yoichi Tenko, the painter,

*sf* *fagitato*

43

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*

43

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,

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

*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.

Peon - ies, peon - ies thronged the

Peon - ies, peon - ies, peon - ies

Detailed description: This system contains the first vocal entry. The vocal line starts with a rest, then enters with the lyrics 'Peon - ies, peon - ies thronged the'. The piano accompaniment provides harmonic support with chords and moving lines. The tempo is marked 'Allegro' and the dynamic is 'mp'. There are triplets in the vocal line.

Allegro. ♩ = 152.

44

pp mp

Detailed description: This system is primarily piano accompaniment. It features a complex texture with triplets and arpeggiated figures. The tempo is 'Allegro' with a quarter note equal to 152 beats per minute. The dynamic starts at 'pp' and moves to 'mp'. A rehearsal mark '44' is present.

May, *f* *mf*

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

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

Detailed description: This system contains the second vocal entry. The vocal line begins with the word 'May' and continues with 'May, the May, peon - ies, peon - ies thronged'. The piano accompaniment continues with harmonic support. Dynamics range from 'f' to 'mf'. There are triplets in the vocal line.

*f* *mf*

Detailed description: This system is piano accompaniment, continuing the complex texture from the previous system. It features triplets and arpeggiated figures. Dynamics range from 'f' to '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

*mf*

When in roy - al - rich ar -

*mp*

When in

*mp*

the May

*mp*

When in

*mp*

the May

When in

45

*fp*

*mf*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The first measure of the vocal parts is marked with a dynamic of *mf* and contains the lyrics 'When in roy - al - rich ar -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The system concludes with a measure marked *mp* containing the lyrics 'When in'.

- 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,

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics '- ray Came Sa - wa - ra to the school, Un - der the' in the first measure, and 'roy - al - rich ar - ray Came Sa - wa - ra to the school,' in the subsequent measures. The piano accompaniment provides harmonic support with chords and melodic lines. The system concludes with a measure marked *mf* containing the lyrics '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

mf

- 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 *t*

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*

*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*

48 Moderato.  
Baritone Solo.

79  
*poco rit.*

*mf*

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

*♩ = 72.*

*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.*

*3*

Tenor Solo. *ad lib.*

49

*f*

*mp*

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

*trattissimo*

*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*

*mf*

CHORUS.

He had come to paint a -

He had come to paint a -

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

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,

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

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

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

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

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

*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.*

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#). The tempo is 'Andante con moto' and the dynamic is 'pp' (pianissimo). The lyrics are: 'Since the thought was in his head, He would make his choice, make his choice and' on the first staff; 'Since the thought was in his head, He would make his choice and' on the second and third staves; and 'Since the thought was in his head, He would make his choice, his choice and' on the fourth staff.

## 53 Andante con moto. ♩ = 104.

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, mostly consisting of 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#). The tempo is 'Andante con moto' and the dynamic is 'pp' (pianissimo). The tempo marking is ♩ = 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

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#). The tempo is 'Andante con moto'. The lyrics are: 'wed; So a love - ly maid he chose Un - der the sil - v'ry willow-tree, -' on the first staff; 'wed; So a love - ly maid he chose Un - - der the sil - v'ry' on the second and third staves; and 'wed; So a love - ly maid he chose Un - - der the sil - v'ry' on the fourth staff.

*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.*

Detailed description: This musical score is for a piece titled 'Willow Tree'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'a tempo'. The vocal line consists of two parts: a first part with the lyrics 'willow - tree.' and a second part with 'willow - tree, the wil - - low - tree.'. The piano accompaniment includes a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. Dynamics include 'mp' and 'cresc. - rall.'. There are also triplets and slurs in the piano part.

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

*f*

Detailed description: This musical score is for a piece titled 'Great Sawara, the painter'. It features a baritone solo and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Molto moderato'. The baritone solo is marked 'declamato' and starts with a forte 'f' dynamic. The lyrics are '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'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include 'sf' and 'mf'. There are triplets and slurs in the piano part.

*poco a poco rall.*

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

*poco a poco rall.*

wonder, Worthy of Ho-ku - sai.

*f* *rall.* *pp* *sf*

CHORUS.

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, also in treble clef with *mp* dynamics and lyrics: "White as a drift - ing snow - flake,". The third staff is labeled "Tenor." and is in bass clef with *mp* dynamics and lyrics: "White as a drift - ing snow - flake,". The fourth staff is labeled "Bass." and is in bass clef with *mp* dynamics and lyrics: "White as a drift - ing snow - flake,". The fifth staff is the piano accompaniment, in bass clef, featuring a bass line with triplets and chords, with a dynamic marking of *mp*.

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 (F#). 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, also in treble clef with *pp* dynamics and lyrics: "White as the moon's flame, White as a ghost". The third staff is a vocal part, also in treble clef with *pp* dynamics and lyrics: "White as the moon's flame, White as a ghost". The fourth staff is a vocal part, also in treble clef with *pp* dynamics and lyrics: "White as the moon's flame, White as a ghost". The fifth staff is the piano accompaniment, in bass clef, featuring a bass line with triplets and chords, with a dynamic marking of *pp*.



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

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

This block contains the first two vocal staves. The top staff has a long note followed by rests. The second staff has a similar pattern. The lyrics are written below the notes.



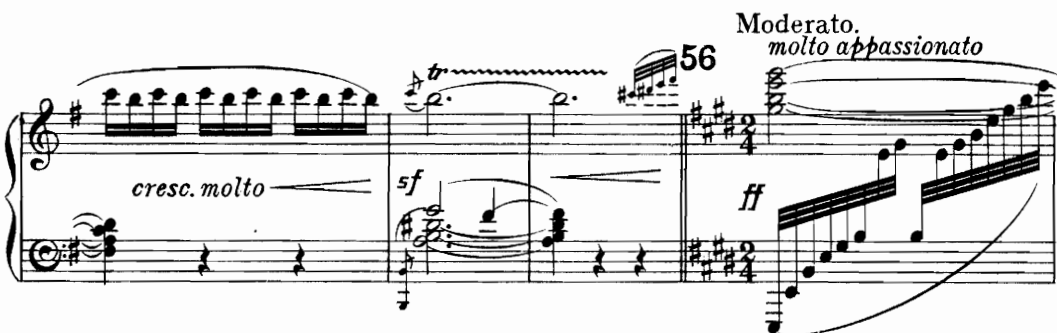
*poco rit.*

This block shows the piano accompaniment for the first system, with treble and bass clefs. It features arpeggiated chords and melodic lines. A 'poco rit.' marking is present towards the end of the system.



*pp tranquillo*

This block shows the piano accompaniment for the second system. It continues with arpeggiated patterns and includes a 'pp tranquillo' marking.



*Moderato. molto appassionato*

56

*cresc. molto* *sf* *ff*

This block shows the piano accompaniment for the third system. It features a key signature change to three sharps and a time signature change to 2/4. The tempo and mood are marked 'Moderato. molto appassionato'. Measure 56 is indicated. Dynamics include 'cresc. molto', 'sf', and 'ff'.



*sf*

This block shows the piano accompaniment for the fourth system, continuing the arpeggiated texture and melodic lines with a 'sf' dynamic marking.



Soprano Solo. *mf* ^

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

*poco rit.* *a tempo* ^

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.

Sure - - ly, he

*p* *accel.* *a tempo* *f*

*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**

*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*

**CHORUS.**

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.*

*sempre ppp*

60 *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 - ra! The

61 *largamente*

other shall be your queen.

*rall. molto*

Kiss me one kiss for part - ing."

*ppp meno mosso* *rall.*

**CHORUS.**

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 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 complex melodic line and a bass staff with chords.

The third system features dynamic markings: **f** (forte) in the middle and *dim.* (diminuendo) towards the end. The upper staff has a melodic line with slurs and accents, while the lower staff has a chordal accompaniment.

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

The fifth system includes performance directions: *molto rall.* (molto rallentando) and **pp** (pianissimo). The upper staff features a simple melodic line with long notes, and the lower staff has a complex chordal accompaniment.



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<b>J. C. BRIDGE.</b>				CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) ...	2/0	—	—
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HYMN OF TRUST ...	1/0	—	—	WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
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LIGHT OF ASIA ...	3/0	3/6	5/0	<b>W. CROTCH.</b>			
<b>T. G. BUFFEY.</b>				PALESTINE ...	3/0	3/6	5/0
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<b>EDWARD BUNNETT.</b>				FAIRY RING ...	2/6	—	—
OUT OF THE DEEP (130th Psalm) ...	0/9	—	—	<b>W. G. CUSINS.</b>			
<b>T. A. BURTON.</b>				TE DEUM, IN B FLAT ...	1/6	—	—
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TRAGEDY OF COCK ROBIN (Short Action Piece) (Children's voices) (SOL-FA, 0/3) ...	0/8	—	—	<b>FÉLICIEN DAVID.</b>			
YARN OF THE NANCY BELL (Boys' voices) ... (DITTO, SOL-FA, 0/6) ...	1/0	—	—	DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0
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				ODE ON TIME ...	1/0	—	—
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TUBAL CAIN (SOL-FA, 0/6) ...	1/0	—	—	PRAYSE YE THE LORD (117th Psalm) ...	1/0	—
<b>R. DUNSTAN.</b>				<b>A. M. FRIEDLÄNDER.</b>		
A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—	MUSIC ...	1/6	—
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	RETURN TO ZION ...	2/6	—
<b>ANTONIN DVOŘÁK.</b>				<b>NIELS W. GADE.</b>		
AT THE FOOT OF THE CROSS (Stabat Mater) (SOL-FA, 1/6)	2/6	3/0	4/0	CHRISTMAS EVE (SOL-FA, 0/4) ...	1/0	1/6
COMMUNION SERVICE, IN D ...	1/6	—	—	COMALA ...	2/0	2/6
MASS, IN D ...	1/6	—	—	CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6
PATRIOTIC HYMN ...	1/6	—	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9) ...	1/0	1/6
(Ditto (German and Bohemian Words) ...)	3/0	—	—	PSYCHE (SOL-FA, 1/6) ...	2/6	3/0
REQUIEM MASS ...	5/0	6/0	7/6	SPRING'S MESSAGE (SOL-FA, 0/3) ...	0/8	—
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	—	—	<b>HENRY GADSBY.</b>		
ST. LUDMILA ...	5/0	6/0	7/6	ALCESTIS (Male voices) ...	4/0	—
(Ditto (German and Bohemian Words) ...)	8/0	—	—	COLUMBUS (Male voices) ...	2/6	—
STABAT MATER (Latin only) (SOL-FA, 1/6) ...	2/6	3/0	4/0	LORD OF THE ISLES (SOL-FA, 1/6) ...	2/6	—
<b>A. E. DYER.</b>				OLDE ENGLYSHE PASTYMES (Children's voices) ...		
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	H. BALFOUR GARDINER.		
SALVATOR MUNDI ...	2/6	—	—	NEWS FROM WHYDAH (SOL-FA, 3/3) G. GARRETT.	0/8	—
<b>H. J. EDWARDS.</b>				HARVEST CANTATA (SOL-FA, 0/6) ...		
ASCENSION ...	2/6	—	—	SHUNAMMITE ...	3/0	—
EPIPHANY ...	2/0	—	—	TWO ADVENTS ...	1/6	—
PRAYSE TO THE HOLIEST ...	1/6	—	—	<b>A. R. GAUL.</b>		
RISEN LORD ...	2/6	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—
<b>EDWARD ELGAR.</b>				(Ditto, SOL-FA, 0/9)		
APOSTLES ...	5/0	6/0	7/6	BARD OF AVON, THE ...	2/0	2/6
(Ditto, Choruses and Words of Solos only, SOL-FA, 2/6)				ELFIN HILL (Female voices) ...	2/0	3/0
(Ditto, German Words, 8 Mark)				HARE AND THE TORTOISE (Children's voices) ...	1/0	—
BANNER OF ST. GEORGE (SOL-FA, 1/0) ...	1/6	—	—	(Ditto, SOL-FA, 0/6)		
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(Ditto, German Words, 6 Mark)				PASSION SERVICE ...	2/6	3/0
(Ditto, Miniature Full Score, 7/6, Cloth, 10/6)				PRINCE OF PEACE (SOL-FA, 1/0) ...	2/6	3/0
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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
KINGDOM ...	5/0	6/0	7/6	TOILERS OF THE DEEP (Female voices) ...	2/0	—
(Ditto, Choruses and Words of Solos only, SOL-FA, 2/6)				UNA (SOL-FA, 1/0) ...	2/6	3/0
(Ditto, German Words, 5 Mark)				<b>FR. GERNSEHEIM.</b>		
KING OLAF (SOL-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—
LIGHT OF LIFE (Lux Christi) (SOL-FA, 1/0) ...	2/6	—	—	<b>E. OUSELEY GILBERT.</b>		
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ELYSIUM ...	1/0	—	—	<b>GLUCK.</b>		
<b>GUSTAV ERNEST.</b>				IPHIGENIA IN AULIS (Opera) ...		
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<b>A. J. EYRE.</b>				(Ditto (ACT II. CHORUSES ONLY, SOL-FA, 0/9) ...)		
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H. LAHEE.				ANNUNCIATION ...	2 6	—	—
SLEEPING BEAUTY (Female vv.) (SOL-FA, 0 6) ...	1 6	—	—	C. MACPHERSON.			
HENRY LAWES.				BY THE WATERS OF BABYLON (13; th Psalm) ...	2 0	—	—
MASQUE OF COMUS ...	2 0	—	—	L. MANCINELLI.			
MAX LAISTNER.				ERO E LEANDRO (Opera) ...	5 0	—	—
TRIAR'S MERE (Male Voices) ...	1 6	—	—	F. W. MARKULL.			
EDWIN H. LEMARE.				ROLAND'S HORN (Male voices) ...	2 6	—	—
COMMUNION SERVICE IN F ...	2 6	—	—	F. E. MARSHALL.			
'TIS THE SPRING OF SOULS TO-DAY ...	1 0	—	—	PRINCE SPRITE (Female voices) ...	2 6	—	—
LEONARDO LEO.				CHORAL DANCES from Ditto ...	1 0	—	—
DIXIT DOMINUS ...	1 0	1 6	—	GEORGE C. MARTIN.			
F. LEONI.				COMMUNION SERVICE, IN A AND C ...	each 1 0	—	—
GATE OF LIFE (SOL-FA, 1 0) ...	2 0	—	—	FESTIVAL TE DEUM IN A (SOL-FA, 0 2) ...	0 6	—	—
H. LESLIE.				J. MASSENET.			
FIRST CHRISTMAS MORN ...	2 6	—	—	MANON (Opera) ...	6 0	—	—
F. LISZT.				J. T. MASSER.			
LEGEND OF ST. ELIZABETH ...	3 0	3 6	5 0	HARVEST CANTATA ...	1 0	—	—
THIRTEENTH PSALM ...	2 0	—	—	J. H. MAUNDER.			
C. H. LLOYD.				BETHLEHEM (SOL-FA, 1 0) ...	2 0	—	—
ALCESTIS (Male voices) ...	1 6	—	—	OLIVET TO CALVARY (SOL-FA, 0 9) ...	1 6	2 0	—
ANDROMEDA ...	3 0	3 6	5 0	PENITENCE, PARDON, AND PEACE (SOL-FA, 1 0)	1 6	2 0	—
GLEANERS' HARVEST (Female voices) ...	1 6	—	—	SONG OF THANKSGIVING (SOL-FA, 0 9) ...	1 6	2 0	—
HERO AND LEANDER (SOL-FA, 0 9)	1 6	—	—	T. R. MAYOR.			
HYMN OF THANKSGIVING ...	2 0	—	—	LOVE OF CHRIST ...	1 0	—	—
LONGBEARDS' SAGA (Male voices) ...	1 6	—	—	W. McNAUGHT.			
O GIVE THANKS UNTO THE LORD	1 0	—	—	MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0 6)	1 0	—	—
RIGHTEOUS LIVE FOR EVERMORE ...	1 6	—	—	ELVES AND THE SHOEMAKER	0 6	—	—
ROSSALL ...	2 0	—	—	(Short Operetta for Children's voices)			
SIR OGGIE AND THE LADIE ELSIE ...	1 6	—	—	J. H. MEE.			
SONG OF BALDER ...	1 0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices)	1 0	—	—
SONG OF JUDGMENT ...	2 6	3 0	4 0	HORATIUS (Male voices) ...	1 0	—	—
CLEMENT LOCKNANE.				MISSA SOLENNIS, in B FLAT ...	2 0	—	—
ELFIN QUEEN (Female voices) ...	1 6	—	—	MENDELSSOHN.			
HARVEY LOHR.				ANTIGONE (Male voices) (SOL-FA, 1 0) ...	4 0	—	—
QUEEN OF SHEBA (CHORUSES ONLY, 1 0) ...	5 0	—	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0 6)	1 0	—	—
W. H. LONGHURST.				ATHALIE (SOL-FA, 0 8) ...	1 0	1 6	4 0
VILLAGE FAIR (Female voices) ...	2 0	2 6	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1 0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				CHRISTUS (SOL-FA, 0 6) ...	1 0	—	—
TERRA FLORA (Operetta for Children) ...	2 0	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0 6) ...	1 0	—	—
C. EGERTON LOWE.				ELIJAH (POCKET EDITION) ...	1 0	1 6	2 0
LITTLE BO-PEEP (Operetta for Children)	1 0	—	—	ELIJAH (SOL-FA, 1 0) ...	2 0	2 6	4 0
(DITTO, SOL-FA, 0 4)				DITTO (CHORUSES ONLY) ...	1 0	1 6	—
M. L. C. L.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0 2)	1 0	—	—
SPORTS (Operetta for Children) ...	2 0	—	—	DITTO (Ma'le voices) (T.T.B.B.) ...	1 0	—	—
HAMISH MacCUNN.				HEAR MY PRAYER (solos and chorus) (SOL-FA, 0 2)	1 0	—	—
LAY OF THE LAST MINSTREL (SOL-FA, 1 6)	2 6	3 6	4 0	DITTO ...	0 4	—	—
LORD ULLIN'S DAUGHTER (SOL-FA, 0 8)	1 0	—	—	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0 6)	1 0	1 6	2 6
WRECK OF THE HESPERUS (SOL-FA, 0 6)	1 0	—	—	DITTO (CHORUSES ONLY) ...	0 6	1 0	—
				LAUDA SION (Praise Jehovah) (SOL-FA, 0 9) ...	1 0	1 6	2 6
				LORD, HOW LONG WILT THOU (SOL-FA, 0 4) ...	1 0	—	—
				LORELEY (SOL-FA, 0 6) ...	1 0	—	—
				MAN IS MORTAL (8 voices) ...	1 0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices)	1 0	—	—
				(DITTO, SOL-FA, 0 4)			
				MY GOD, WHY HAST THOU (SOL-FA, 0 4) ...	0 6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1 0	—	—
				GEDIPUS AT COLONOS (Male voices) ...	3 0	—	—

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<b>MENDELSSOHN (continued).</b>				<b>C. H. H. PARRY.</b>			
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	AGAMEMNON (Greek Play) (Male voices) ...	2/0	—	—
Ditto (CHORUSES ONLY) ... ..	1/0	1/6	—	BEYOND THESE VOICES THERE IS PEACE ...	3/6	—	—
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0	BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..	1/0	—	—
SON AND STRANGER ... ..	4/0	—	—	(Ditto, English and German Words, 2 mark 50)	—	—	—
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—	(Ditto, Italian Words, lire 2.50)	—	—	—
(Ditto, Sol-FA, 0/1, 0/2, and 0/2 each.)	—	—	—	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	ETON ... ..	2/0	—	—
WALPURGIS NIGHT (Sol-FA, 1/0) ... ..	1/0	1/6	3/6	ETON MEMORIAL ODE ... ..	1/6	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—	GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	GOD IS OUR HOPE AND STRENGTH ... ..	1/6	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—
(Ditto, Sol-FA, 0/3)	—	—	—	JOB (CHORUSES ONLY, Sol-FA, 1/0) ... ..	2/6	—	—
<b>R. D. METCALFE AND A. KENNEDY.</b>				<b>JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...</b>			
PRINCE FERDINAND (Operetta for children) ...	2/0	—	—	KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6
(Ditto, Sol-FA, 0/9)	—	—	—	L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—
<b>MEYERBEER.</b>				<b>LOTOS-EATERS (The Choric Song) ... ..</b>			
L'ETOILE DU NORD (Opera) ... ..	5/0	—	7/6	LOVE THAT CASTETH OUT FEAR ... ..	2/6	—	—
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	MAGNIFICAT (Latin) ... ..	1/6	—	—
Ditto (English) ... ..	1/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—
<b>A. MOFFAT.</b>				<b>ODE ON THE NATIVITY ... ..</b>			
BEE QUEEN (Operetta for children) (Sol-FA, 0/6)	1/0	—	—	ODE TO MUSIC (Sol-FA, 0/6) ... ..	1/6	—	4/0
CHRISTMAS DREAM (for children) (Sol-FA, 0/4)	1/0	—	—	PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—
<b>B. MOLIQUE.</b>				<b>PROMETHEUS UNBOUND ... ..</b>			
ABRAHAM ... ..	3/0	3/6	5/0	SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...	2/0	—	—
<b>J. A. MOONIE.</b>				<b>SOUL'S RANSOM (A Psalm of the Poor) ...</b>			
KILLIECRANKIE (Sol-FA, 0/8) ... ..	1/6	—	—	TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—
WOODLAND DREAM (children's voices) (Sol-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (Coronation) ... ..	1/0	—	—
<b>HAROLD MOORE.</b>				<b>TE DEUM LAUDAMUS (English Words) ...</b>			
DARKEST HOUR (Sol-FA, 0/9) ... ..	1/6	2/0	—	VISION OF LIFE (Sol-FA, 1/0) ... ..	2/6	—	—
<b>MOZART.</b>				<b>VOCES CLAMANTIUM (The voices of them that cry)</b>			
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..	1/6	—	—	WAR AND PEACE (CHORUSES, Sol-FA, 1/6) ...	2/0	—	—
COSI FAN TUTTE (Opera) ... ..	5/0	—	7/6	<b>T. M. PATTISON.</b>			
DIE ZAUBERFLÖTE (Opera) ... ..	3/6	—	5/0	ANCIENT MARINER ... ..	1/6	—	—
DON GIOVANNI (Opera) ... ..	3/6	—	5/0	LAY OF THE LAST MINSTREL ... ..	1/6	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	LONDON CRIES ... ..	1/0	—	—
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	<b>A. L. PEACE.</b>			
LE NOZZE DI FIGARO (Opera) ... ..	3/6	—	5/0	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ... ..	2/6	—	—
LITANIA DE VENERABILI ALTARIS (B?) ... ..	1/6	2/0	3/0	<b>PERGOLINI.</b>			
LITANIA DE VENERABILI SACRAMENTO (B?) ...	1/6	2/0	3/0	STABAT MATER (Female voices) (Sol-FA, 0/3)	1/0	—	—
MASS, IN B FLAT, No. 7 ... ..	1/0	—	—	<b>CIRO PINSUTI.</b>			
MASS, IN C, No. 1 (Latin and English) ... ..	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—
MASS, IN D MINOR, No. 15 ... ..	1/0	1/6	2/6	<b>PERCY PITT.</b>			
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	HOHENLINDEN (Male voices) ... ..	1/6	—	—
MASS, IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6	<b>JOHN POINTER.</b>			
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—
Ditto (CHORUSES ONLY) ... ..	0/8	—	—	(Sol-FA, 0/6) ... ..	—	—	—
O GOD, WHEN THOU (Sol-FA, 0/2) ... First Motet	0/3	—	—	<b>V. W. POPHAM.</b>			
SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—	EARLY SPRING ... ..	1/0	—	—
<b>E. MUNDELLA.</b>				<b>J. B. POWELL.</b>			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	PANGE LINGUA (Sing, my tongue) ... ..	1/6	—	—
<b>E. W. NAYLOR.</b>				<b>A. H. D. PRENDERGAST.</b>			
PAX DEI (A Song of Rest) ... ..	2/0	—	—	SECOND ADVENT ... ..	1/6	—	—
<b>JOHN NAYLOR.</b>				<b>F. W. PRIEST.</b>			
JEREMIAH ... ..	3/0	—	—	CENTURION'S SERVANT ... ..	0/8	—	—
<b>JOSEF NESVERA.</b>				<b>C. E. PRITCHARD.</b>			
DE PROFUNDIS ... ..	2/6	—	—	KUNACEPA ... ..	4/0	—	—
<b>STAFFORD NORTH.</b>				<b>E. PROUT.</b>			
IN THE MORNING (Sol-FA, 0/8) ... ..	1/0	—	—	DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—
<b>E. A. NUNN.</b>				<b>FREEDOM ... ..</b>			
MASS, IN C ... ..	2/0	—	—	HERWARD ... ..	4/0	—	—
<b>E. CUTHBERT NUNN.</b>				<b>HUNDRETH PSALM (Sol-FA, 0/4) ... ..</b>			
FAIRY SLIPPER (Children's Operetta) (Sol-FA, 0/8)	2/0	—	—	QUEEN AIMÉE (Female voices) ... ..	1/6	—	—
VIA DOLOROSA ... ..	1/6	2/0	—	RED CROSS KNIGHT (Sol-FA, 2/0) ... ..	4/0	4/6	6/0
<b>A. O'LEARY.</b>				<b>PURCELL.</b>			
MASS OF ST. JOHN ... ..	1/6	—	—	DIDO AND ÆNEAS ... ..	2/6	—	—
<b>FREDK. OUSELEY.</b>				<b>KING ARTHUR ... ..</b>			
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	MASQUE IN "DIOCLESIAN" ... ..	2/0	—	—
<b>PALESTRINA.</b>				<b>ODE ON ST. CECILIA'S DAY (Choruses, Sol-FA, 0/8) 2/0</b>			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (Sol-FA, 0/6)	1/0	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
MISSA BREVIS ... ..	2/6	—	—	THE FAIRY QUEEN (Opera) ... ..	2/6	—	—
MISSA "O ADMIRABLE COMMERCIIUM" ... ..	2/6	—	—	<b>G. RATHBONE.</b>			
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	ORPHEUS (Power of Music) (Children's voices)	1/6	—	—
STABAT MATER ... ..	1/6	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
SURGE ILLUMINARE ... ..	1/0	—	—	SINGING LEAVES (Children's Voices) (Sol-FA, 0/6)	1/0	—	—
<b>H. W. PARKER.</b>				<b>VOGELWEID THE MINNESINGER (Children's</b>			
HORA NOVISSIMA ... ..	3/6	4/0	—	voices) (Sol-FA, 0/6) ... ..	1/0	—	—
KOBOLDS ... ..	1/0	—	—	<b>F. J. READ.</b>			
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	ODE ... ..	1/6	—	—
WANDERER'S PSALM ... ..	2/6	—	—	<b>J. F. H. READ.</b>			
				DEATH OF YOUNG ROMILLY ... ..	1/6	—	—



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DOUGLAS REDMAN. COR UNUM VIA UNA (Female voices) ... ..	1/6	—	—	H. SCHÜTZ. PASSION OF OUR LORD ... ..	1/0	—	—
C. T. REYNOLDS. CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ... ..	2/0	—	—	BERTRAM LUARD-SELBY. DYING SWAN ... ..	1/0	—	—
ARTHUR RICHARDS. PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/6)	1/6	—	—	FAKENHAM GHOST ... ..	1/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	"HELENA IN TROAS" ... ..	3/6	—	—
(DITTO, Sol-fa, 0/8)				SUMMER BY THE SEA (Female) (Sol-fa, 0/6) ...	1/6	—	—
J. V. ROBERTS. JONAH ... ..	2/0	—	—	WAITS OF BREMEN (Children) (Sol-fa, 0/6) ...	1/6	—	—
PASSION ... ..	1/6	2/0	—	H. R. SHELLEY. VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
R. WALKER ROBSON. CHRISTUS TRIUMPHATOR ... ..	3/6	—	—	E. SILAS. COMMUNION SERVICE, IN C ... ..	1/6	—	—
J. L. ROECKEL. HOURS (Operetta for children) (Sol-fa, 0/9) ...	2/0	—	—	MASS, IN C ... ..	1/0	—	—
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	HENRY SMART. BRIDE OF DUNKERRON (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
(DITTO, Sol-fa, 0/9)				KING RENÉ'S DAUGHTER (Female voices) ...	1/6	—	—
SILVER PENNY (Operetta for children) (Sol-fa, 0/9)	2/0	—	—	(DITTO, Sol-fa, 0/9)			
EDMUND ROGERS. FOREST FLOWER (Female voices) ... ..	1/6	—	—	SING TO THE LORD ... ..	1/0	—	—
ROLAND ROGERS. FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	1/6	—	—	J. M. SMITTON. ARIADNE (Sol-fa, 0/9) ... ..	2/0	—	—
PRAYER AND PRAISE ... ..	4/0	—	—	CONNLA ... ..	2/6	—	—
F. ROLLASON. STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	KING ARTHUR (Sol-fa, 1/0) ... ..	2/6	—	—
ROMBERG. HARMONY OF THE SPHERES ... ..	1/0	—	—	ALICE MARY SMITH. ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
LAY OF THE BELL (Sol-fa, 0/8) ... ..	1/0	1/6	2/6	ODE TO THE PASSIONS ... ..	2/0	—	—
TE DEUM ... ..	1/0	—	—	RED KING (Men's voices) ... ..	1/0	—	—
TRANSIENT AND THE ETERNAL (Sol-fa, 0/4)	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices)	1/0	—	—
C. B. ROTHAM. ANDROMEDA ... ..	2/6	—	—	(DITTO, Sol-fa, 0/8)			
ROSSINI. IL BARBIERE (Opera) ... ..	3/6	—	5/0	E. M. SMYTH. MASS, IN D ... ..	2/6	—	—
GUILLAUME TELL (Opera) ... ..	5/0	—	7/6	A. SOMERVELL. CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4)	0/9	—	—
MOSES IN EGYPT ... ..	5/0	6/6	7/6	ELEGY ... ..	1/6	—	—
STABAT MATER (Sol-fa, 1/0) ... ..	1/0	1/6	2/6	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—
DITTO (CHORUSES ONLY) ... ..	0/6	1/0	—	(DITTO, Sol-fa, 0/8)			
CHARLES B. RUTENBER. DIVINE LOVE ... ..	2/6	—	—	FORSAKEN MERMAN (Sol-fa, 0/8) ... ..	1/6	—	—
JOSEPH RYELANDT. DE KOMST DES HEREN (The coming of the Lord)	8/0	—	—	KING THRUSHBEARD (Operetta, children's voices)	2/0	—	—
ED. SACHS. KING-CUPS ... ..	1/0	—	—	(DITTO, Sol-fa, 0/9)			
WATER LILIES ... ..	1/0	—	—	KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—
C. SAINTON-DOLBY. FLORIMEL (Female voices) ... ..	2/6	—	—	(DITTO, Sol-fa, 0/8)			
CAMILLE SAINT-SAËNS. HEAVENS DECLARE—CELE ENARRANT ... ..	1/6	—	—	MASS, IN C MINOR ... ..	2/6	—	—
THE PROMISED LAND ... ..	2/6	3/6	4/6	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
(DITTO, Sol-fa, CHORUSES ONLY) ... ..	1/6	—	—	ODE TO THE SEA (Sol-fa, 1/0) ... ..	2/0	—	—
(DITTO, German Words, 4 Mark Netto.)				POWER OF SOUND (Sol-fa, 1/0) ... ..	2/0	—	—
(DITTO, French Words, Frs. 5)				PRINCESS ZARA (Operetta, children's voices)	2/0	—	—
W. H. SANGSTER. ELYSIUM ... ..	1/0	—	—	(DITTO, Sol-fa, 0/9)			
H. W. SCHARTAU. CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	SEVEN LAST WORDS ... ..	1/0	—	—
SCHUBERT. COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6	R. SOMERVILLE. PRENTICE PILLAR (Opera) ... ..	2/0	—	—
DITTO, IN B FLAT ... ..	2/0	—	3/6	W. H. SPEER. JACKDAW OF RHEIMS ... ..	2/0	—	—
DITTO, IN C ... ..	2/0	—	3/6	LAY OF ST. CUTHBERT ... ..	2/0	—	—
DITTO, IN E FLAT ... ..	2/0	2/6	4/0	SPOHR. CALVARY ... ..	2/6	3/0	4/0
DITTO, IN F ... ..	2/0	—	3/6	CHRISTIAN'S PRAYER ... ..	1/0	1/0	2/6
DITTO, IN G ... ..	2/0	—	3/6	FALL OF BABYLON ... ..	3/0	3/6	5/0
LAZARUS (Easter) ... ..	1/6	—	—	FROM THE DEEP I CALLED ... ..	0/6	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	GOD IS MY SHEPHERD ... ..	0/9	—	—
Do., IN B FLAT ... ..	1/0	1/6	2/6	GOD, THOU ART GREAT (Sol-fa, 0/6) ... ..	1/0	—	—
Do., IN C ... ..	1/0	1/6	2/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Do., IN E FLAT ... ..	2/0	2/6	4/0	HYMN TO ST. CECILIA ... ..	1/0	—	—
Do., IN F (Sol-fa, 0/9) ... ..	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
Do., IN G ... ..	1/0	1/6	2/6	LAST JUDGMENT (Sol-fa, 1/0) ... ..	1/0	1/6	2/6
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ST. LUDMILA. Op. 71. Oratorio. (English, Bohemian, and German words)	...	4 0 0	THE SEASONS:		
			SPRING	...	0 10 6
			HARVEST DANCE (Summer)	...	0 10 6
			AUTUMN	...	0 7 6
			WINTER	...	0 12 6
			<b>CH. GOUNOD.</b>		
			BY BABYLON'S WAVER	...	0 5 0
			JUDEX (from Mors et Vita)	...	0 3 6
			MARCH TO CALVARY (from The Redemption)	...	0 7 6
			MESSE SOLENNELLE (Ste. Cécile)	...	3 0 0
			MESSE SOLENNELLE TROISIÈME (de Pâques)	...	2 0 0
			MORS ET VITA (Sacred Trilogy)	...	3 3 0
			REDEMPTION (Sacred Trilogy)	...	3 3 0
			REQUIEM (Part I, Mors et Vita)	...	2 2 6