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1916

THE HERMIT OF HAWAII

CAST

KANOPOI *Prince of Hilo*
PRINCESS KILANI *His Daughter*
TOTO }
TATA } *Her Attendants*
NAPOOPOO }
KONOBOPO } *Hawaiian Nobles*
O YU
MEE TU } *The Three Wise Men*
KAHUNA }
LIEUT. PAUL C. GREEN *Of the U S Navy*
BOSUN BILL *Also of the U S Navy*
TAKAPILI *The Oldest Inhabitant*
MI YI *A Fisherman*

CHORUS of Villagers, Men and Maidens, Fishermen, Guards, etc.

Act I.

On the Beach at Molono — Noon

Act II.

The Glade of the Moon — Before the Dawn, and After

TIME — Just prior to the American Occupation of the Hawaiian Islands

THE HERMIT OF HAWAII

MUSICAL NUMBERS

Act I.

1. INTRODUCTION
2. OPENING CHORUS (*with Duet, Solo and Trio*) "Let Us Introduce Ourselves" .
3. SONG (*Takapili*) "Sing a Song of Centuries".
4. QUARTETTE (*Toto, Tata, Mi Yi and Takapili*) "Curiosity".
5. CHORUS "Off to Our Duties and Off to Our Chores".
6. SONG (*Napoopoo*) "Mysterious Love"
7. DUET (*Kilani and Napoopoo*) "Oh, Listen to My Tale of Love."
8. CHORUS "The Prince of Hilo Stalks Along
9. SONG (*Prince Kanopoi*) "It Is My Duty to Confess"
10. CHORUS "O Joy! O Rapture!"
11. TRIO (*Kilani, Toto and Tata*) "A Cat -- Puss! Puss!"
12. SONG (*Konobopo*) "There's a Pretty Little Maiden"
13. DUET AND TRIO (*Paul, Bill and Kilani*) "A Life On the Ocean Wave". . .
14. FINALE "Oh, What Is Going To Happen Now"

Act II.

15. INTRODUCTION & OPENING CHORUS "In the Glade of the Moon".
16. SONG (*Kilani*) "The Kiss".
17. SONG (*Mi Yi*) "My Honolulu Lulu Is a Lovely Little Lass".
18. (a) CHORUS "Here Come the Three Wise Men".
- (b) TRIO (*O Yu, Mee Tu, and Kahuna*) "From the West We Come".
19. SONG (*Kahuna and Chorus*) "It Isn't Done That Way in America".
20. DUET (*Kilani and Paul*) "Tell Me, Princess".
21. FINALE "Over the Rippling Ocean Waves".

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The Hermit Of Hawaii

Act I

No. 1. INTRODUCTION

ARTHUR A. PENN

Moderato

mp

cresc.

f

molto rall.

Andante con moto

mf

p

mf

p

mf

sfz

ffz

2/4

Tempo I

Musical notation for the first system, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *mp* is present in the second measure.

Musical notation for the second system, measures 5-8. The right hand continues with melodic phrases, and the left hand maintains the accompaniment. A dynamic marking of *mp* is present in the second measure.

Musical notation for the third system, measures 9-12. The right hand features more complex melodic patterns. A dynamic marking of *cresc.* is in the first measure, and *f* is in the third measure.

Musical notation for the fourth system, measures 13-16. The right hand has a series of chords. A dynamic marking of *ff* is in the first measure, and *mf poco rall.* is in the fifth measure. The word "CURTAIN" is written above the staff in the fifth measure.

Musical notation for the fifth system, measures 17-20. The right hand features chords and melodic fragments. Dynamic markings include *p dim. e rall.* in the second measure and *pp cresc.* in the fourth measure.

No 2. OPENING CHORUS

Moderato

SOP
Let us in - tro - duce our - selves, We're not fair - ies, gnomes nor elves;

ALTO
Let us in - tro - duce our - selves, We're not fair - ies, gnomes nor elves;

TENOR
Let us in - tro - duce our - selves, We're not fair - ies, gnomes nor elves;

BASS
Let us in - tro - duce our - selves, We're not fair - ies, gnomes nor elves;

Moderato

We are na - tives of Ha - waii, Quite re - spect - a - ble, 'Mid de - lec - ta - ble,

We are na - tives of Ha - waii, Quite re - spect - a - ble, 'Mid de - lec - ta - ble,

Quaint Ha - waii! Please ob-serve us as we munch,

Quaint Ha - waii! Please ob-serve us as we munch,

Quaint Ha - waii! Please ob-serve us as we munch,

Quaint Ha - waii! Please ob-serve us as we munch,

That's be-cause we're eat - ing lunch; See us in our na-tive state,

That's be-cause we're eat - ing lunch; See us in our na-tive state,

That's be-cause we're eat - ing lunch; See us in our na-tive state,

That's be-cause we're eat - ing lunch; See us in our na-tive state,

Eat - ing sand-wich-es In a land which is Up - to - date. —

Eat - ing sand-wich-es In a land which is Up - to - date. —

Ev - 'ry-bod - y loves a pic - nic, And we're no ex-cep-tion to the.

Ev - 'ry-bod - y loves a pic - nic, And we're no ex-cep-tion to the

rule. For we like to prance To a nim - ble dance.

rule, the rule.

rule, the rule. And we

p

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "rule. For we like to prance To a nim - ble dance." and "rule, the rule." The bottom two staves are piano accompaniment in bass clef. The piano part features a melody in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present in the second measure of the piano part.

Yes, ev - 'ry - bod - y loves a

like a kiss From a pic - nic Miss! Yes, ev - 'ry - bod - y loves a

cresc.

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "Yes, ev - 'ry - bod - y loves a" and "like a kiss From a pic - nic Miss! Yes, ev - 'ry - bod - y loves a". The bottom two staves are piano accompaniment in bass clef. The piano part continues with a melody in the right hand and a bass line in the left hand. A crescendo marking (*cresc.*) is present in the final measure of the piano part.

poco rit.

pic - nic! Ev - 'ry - bod - y

loves a pic - nic!

pic - nic!

Ev - 'ry - bod - y loves a pic - nic!

poco rit. rall.

Thus our-selves we in - tro - duce,

Thus our-selves we in - tro - duce,

Thus our-selves we in - tro - duce,

Thus our-selves we in - tro - duce,

(Ev - 'ry cho - rus has its use!) We sub - mit we do not look

(Ev - 'ry cho - rus has its use!) We sub - mit we do not look

(Ev - 'ry cho - rus has its use!) We sub - mit we do not look

TO TO and TA TA

Like the sav - a - ges whose fierce rav - a - ges killed Cap. Cook! Two

Like the sav - a - ges whose fierce rav - a - ges killed Cap. Cook!

Like the sav - a - ges whose fierce rav - a - ges killed Cap. Cook!

Moderato

dain - ty maids in us you see, The Prin-cess-'s at - ten-dants we. We're

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "dain - ty maids in us you see, The Prin-cess-'s at - ten-dants we. We're". The piano part includes a dynamic marking of *mf* and various chordal textures.

coy and sim-ple and de-mure, Of that you may be ver - y sure, You

The second system continues the vocal line and piano accompaniment. The lyrics are: "coy and sim-ple and de-mure, Of that you may be ver - y sure, You". The piano part features a series of chords and some melodic lines in the right hand.

(MI YI)
may be ver - y sure! — Yes, yes, they're too de - mure for me, For

The third system includes a vocal line with a melisma marked "(MI YI)". The lyrics are: "may be ver - y sure! — Yes, yes, they're too de - mure for me, For". The piano accompaniment includes a dynamic marking of *mf*.

I, a - las, am con - stant - ly En - deav - or - ing to press my suit on

The fourth system concludes the page with a vocal line and piano accompaniment. The lyrics are: "I, a - las, am con - stant - ly En - deav - or - ing to press my suit on". The piano part continues with harmonic support for the vocal line.

To - to or on Ta - ta. I love them both with e - qual force, I'd

mar - ry both with - out re - morse, But "We con - sid - er you a brute!" Says

rit. To - to and says Ta - ta! *rit.* Says To - to and says Ta - ta!

TO TO, TA TA and MI YI

TO-TO, TA TA and MI YI *unison*

The love of a maid and the love of a man, Have

been a source of trou-ble since the world be-gan. You try so hard some

thing to gain, And when you've got it, you ex-plain That an-tic-i-pa-tion And

re-al-i-za-tion Are ver-y, ver-y, ver-y, ver-y, ver-y dif-fer-ent; Oh,

ver-y dif-fer-ent!

CHORUS

We have in-tro - duced our-selves, Not as fair - ies, gnomes nor elves,

We have in-tro - duced our-selves, Not as fair - ies, gnomes nor elves,

f

Detailed description: This system contains the first two lines of the chorus. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "We have in-tro - duced our-selves, Not as fair - ies, gnomes nor elves,". The piano part features a melody in the right hand and chords in the left hand, marked with a forte (*f*) dynamic.

But as na-tives of Ha-waii, Quite re-spect-a-ble In de-lec - ta-ble,

But as na-tives of Ha-waii, Quite re-spect-a-ble In de-lec - ta-ble,

Detailed description: This system contains the second two lines of the chorus. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "But as na-tives of Ha-waii, Quite re-spect-a-ble In de-lec - ta-ble,". The piano part continues with a melody in the right hand and chords in the left hand.

Maestoso

quaint Ha - wai. A - lo - ha! A - lo -

quaint Ha - wai. A - lo - ha! A - lo -

Detailed description: This system contains the first two systems of a musical score. Each system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Maestoso'. The lyrics are 'quaint Ha - wai. A - lo - ha! A - lo -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Maestoso

ha! A - lo - ha!

ha! A - lo - ha!

ff molto rall. *fff*

Detailed description: This system contains the second two systems of the musical score. It continues with four staves (two vocal, two piano). The lyrics are 'ha! A - lo - ha!'. The piano accompaniment includes dynamic markings *ff molto rall.* and *fff*. The tempo remains 'Maestoso'. The piano part features complex textures with many beamed notes and slurs.

Grandioso

fff *rall.* *fff*

Detailed description: This system contains the third system of the musical score, which is primarily piano accompaniment. It consists of two staves (Right and Left Hand). The tempo is marked 'Grandioso'. Dynamic markings include *fff*, *rall.*, and *fff*. The piano part features a series of chords and moving lines, with some notes marked with accents.

No 3. SONG

TAKAPILI

Molto Moderato

mf

sfz

Detailed description: This block contains the piano introduction for the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The music features a series of chords and eighth-note patterns. The first staff starts with a mezzo-forte (mf) dynamic and ends with a sforzando (sfz) dynamic. There are several accents (>) over the notes.

TAKAPILI - *Slowly*

Sing a song of cen - tu - ries, A

sfz

p

p sempre staccato

Detailed description: This block shows the first line of the song. It includes a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Slowly'. The lyrics are 'Sing a song of cen - tu - ries, A'. The piano accompaniment features a mezzo-forte (mf) dynamic at the start, a piano (p) dynamic for the accompaniment, and 'p sempre staccato' for the piano part. There are accents (>) over the notes.

bod - y bent and dou - ble; My own age, I ven - ture, is

Detailed description: This block shows the second line of the song. It includes a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are 'bod - y bent and dou - ble; My own age, I ven - ture, is'. The piano accompaniment continues with eighth-note patterns and chords.

Quite as old as trou - ble! Peo - ple al - ways stare at me,

mf

Detailed description: This block shows the third line of the song. It includes a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are 'Quite as old as trou - ble! Peo - ple al - ways stare at me,'. The piano accompaniment features a mezzo-forte (mf) dynamic. There are accents (>) over the notes.

Glare at me, swear at me, Seem to think I'm al - ways in the

The first system of music features a vocal line on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has one sharp (F#), and the time signature is 4/4. There are accents (^) over the notes 'e' in 'me' and 'e' in 'Seem'.

way. That's the worst of be - ing old, World grows cold,

The second system continues the vocal line and piano accompaniment. The piano part features a prominent chord progression in the right hand, with some notes beamed together. The lyrics are 'way. That's the worst of be - ing old, World grows cold,'.

youth is bold, Noth - ing old, save wine, is good, they say!

The third system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking 'p' (piano) and a 'rit.' (ritardando) marking. The time signature changes to 2/4 at the end of the system. The lyrics are 'youth is bold, Noth - ing old, save wine, is good, they say!'.

Deliberately
Ha! ha! ha! Man - y things I've seen; Man - y peo - ple I have known, where

The fourth system begins with the tempo instruction 'Deliberately' above the vocal line. The piano accompaniment starts with a dynamic marking 'mf' (mezzo-forte). The time signature is 2/4. The lyrics are 'Ha! ha! ha! Man - y things I've seen; Man - y peo - ple I have known, where'.

are they all to-day? Ho, ho, ho! Still my wits are keen, When

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has three accents (^) above the notes for 'Ho, ho, ho!'. The piano accompaniment includes various dynamics like *v* and *f*.

Tempo I

an-y-thing is going on, I'm al-ways in the way!

The second system begins with the tempo marking 'Tempo I'. The vocal line continues with a fermata over the final note. The piano accompaniment includes markings for *colla voce*, *f*, and *rall.*. The system concludes with a double bar line and a 6/8 time signature.

Sing a song of cen - tu-ries, A bod - y bent and dou-ble,

The third system shows the vocal line and piano accompaniment. The piano accompaniment is marked *p sempre staccato*. The system ends with a double bar line and a 6/8 time signature.

My own age, I ven - ture, is — Quite as old as trou-ble!

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a *fffz* marking. The system ends with a double bar line and a 6/8 time signature.

NO 4. QUARTETTE

TOTO, TATA, MI YI and TAKAPILI

Moderato con moto

TOTO and TATA

When it comes to cu - ri - os - i - ty,

La-dies all dis - play ve - loc - i - ty, All in - her - it - ing Love of fer - ret - ing

Out the rea-sons why and when! All such traits are rep - re - hen - si - ble,

Thank the gods, we men are sen - si - ble! Wo - men cu - ri - ous

poco rit.

Makes us fu - ri - ous, Would that all the world were men!

TOTO and TATA

What we want to know is this: If we of - fered him a kiss,

Would the man in the moon up there Stoop to con - quer la - dy fair?

MI YI and TAKAPILI

To your ques - tion we re - ply: Wise is the man in the moon on high.

Far re - moved in safe - ty, he Smiles on wo - men's

mf

co - quet - ry! Would that we were with him, too, Far a - way from the

rit.
rall.

likes of you! **Meno mosso**

mf *rall.* *l.f.*

TOTO



When it comes to cu - ri - os - i - ty, La - dies all dis - play ve - loc - i - ty,

TATA



MI YI

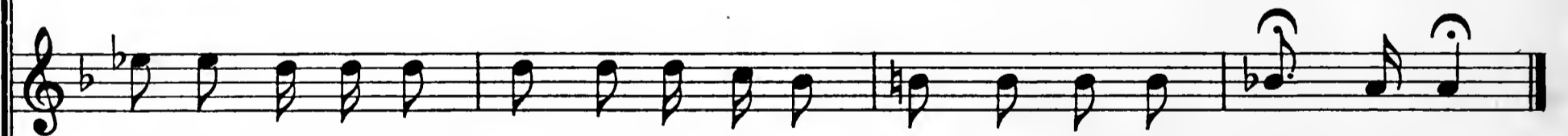


All such traits are rep - re - hen - si - ble, Thank the gods, we men are sen - si - ble!

TAKAPILI



All in - her - it - ing Love of fer - ret - ing Out the rea - sons why and when!



Wo - men cu - ri - ous Make us fu - ri - ous, Would that all the world were men!

*Attacca No 5*

No 5. CHORUS

Allegretto

ff

GIRLS

Off to our du - ties and off to our chores, Wash - ing the dish - es and

mf

sweep - ing the floors. The pic - nic is end - ed, There's clothes to be mend - ed, No

sf

Ha - wai - ian la - dy, no Ha - wai - ian la - dy her.

rit.

du - - ty ig - nores!

cresc.

MEN

Back to the o - cean, the bait and the hook, Back to the fish that our.

sweet-hearts shall cook; Tho' there's pleas-ure in lei-sure In gen-er-ous meas-ure, There's

ff

plen - ty of pleas-ure in work, if you look!

rit.

rall.

fff

sfz

CHORUS

SOP.
Off to our du - ties and off to our chores,

ALT
Off to our du - ties and off to our chores,

TENOR
Off to our du - ties and off to our chores,

BASS
Off to our du - ties and off to our chores,

ff

Tem - pus is fu - git - ing, fu - git - ing fast! So back to our dish - es!

Tem - pus is fu - git - ing, fu - git - ing fast! And

sfz

Exeunt

Our pic - nic's a thing of the past!

back to the fish - es! Our pic - nic's a thing of the past! Our

rall.

Our pic - nic's past!

rall.

rall.

pic - nic's past! Our pic - nic's past!

rall.

rall.

ff a tempo

sfz

No 6. SONG

NAP00P00

Moderato e appassionato

f

rall.

p

Con moto

The love that burns with - in my heart

mf

marcato

Is as a quench - less fire, Whose

flames are fed on pas - sion, till They rise up high and

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "flames are fed on pas - sion, till They rise up high and". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are some markings like '7' and 'V' in the piano part.

high - er! Ah, would my la - dy's eyes so bright, That amo-rous

forzando *cresc.*

The second system continues the vocal line with the lyrics "high - er! Ah, would my la - dy's eyes so bright, That amo-rous". The piano accompaniment includes dynamic markings "forzando" and "cresc.". There are also some markings like 'V' and 'd' in the piano part.

fire re - flect - ed! Then would I fear

più accel. *accel.*

The third system continues the vocal line with the lyrics "fire re - flect - ed! Then would I fear". The piano accompaniment includes dynamic markings "più accel." and "accel.". There are also some markings like 'V' and 'Vo' in the piano part.

no chill - ing slight, Nor find my love re - ject - ed!

a tempo *ff* *L.H.*

The fourth system concludes the vocal line with the lyrics "no chill - ing slight, Nor find my love re - ject - ed!". The piano accompaniment includes dynamic markings "a tempo" and "ff", and a section marked "L.H.". There are also some markings like 'V' and 'Ped' in the piano part. The system ends with a double bar line and a 3/4 time signature.

Maestoso

Mys - te - rious love! Your ways are past ex - plain - ing. To

some you bring a wed - ding ring, While oth - ers' hopes are wan - ing! Ah,

what fate is mine? O, grant one boon, I pray:

cresc.

appassionato ten.

Give me my love to hold for aye, Mys - te - rious love, di - vine!

ff

fff

rit.

No 7. DUET

KILANI and NAPOOPOO

Moderato e rubato

NAPOOPOO

Oh, lis - ten

mp

p

KILANI

ten.

to my tale of love, To me 'tis in - ter - est - ing! Such things to

ten.

rit.

a tempo

NAPOOPOO

me, all things a - bove, Are food for scorn and jest - ing! Some day, per -

mf

KILANI

chance, you will re-lent, Some day, per-haps, you'll soft-en! Some day, per-chance,

cresc. *cresc.*

you will re-pent: Of ask-ing me so oft-en!

rit. *ffz* *rit.* *dim.*

Tempo di Valse

KILANI

Love, love, Love, love,

Love, love, How I a-wait it! Love, love,

mp

Oh, how I hate it! You'll soon get o - ver it, You'll soon re -

You'll soon get o - ver it, You'll soon re -

rit.

pent! And its pun-ish - ment!

pent! Love brings its own re - ward!

colla voce

Fare - well, my Ki - lan - i, For this one time I

p a tempo

poco accel.

rit.

Yes, yes! Go your way, and leave me here in

cease!

cresc.

ff *Choir* *rall.*

p

peace!

Fare - well!

Fare - well!

mp *meno mosso*

più accel.

rit.

Fare - well!

rit.

Fare - well!

rall.

rall.

mp

No 8. CHORUS

Molto Moderato

mf
marcato

The Prince of Hi - lo stalks a - long The

The Prince of Hi - lo stalks a - long The

road-way from his pal-ace; And in his heart there is no song, But

road-way from his pal-ace; And in his heart there is no song, But

And in no song, But



in his eyes there's mal-ice.



in his eyes there's mal-ice.



in his eyes there's mal-ice.

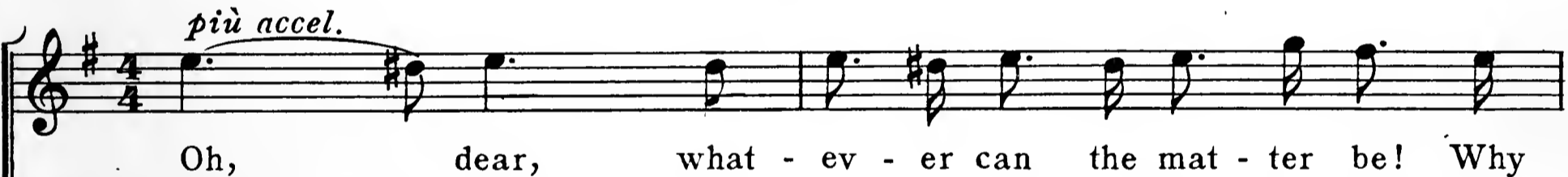


in his eyes there's mal-ice. *rit.*

Yes, in his eyes there's mal - ice!



rit.



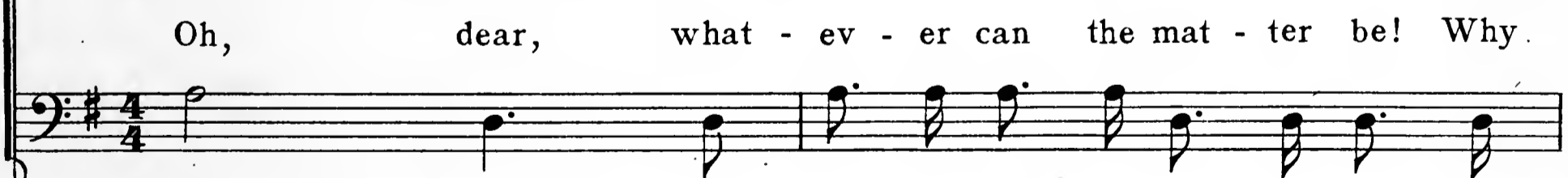
più accel.
Oh, dear, what - ev - er can the mat - ter be! Why



Oh, dear, what - ev - er can the mat - ter be! Why



Oh, dear, what - ev - er can the mat - ter be! Why



Oh, dear, what - ev - er can the mat - ter be! Why



f più accel.

does the Prince grow peev[^]ed? If on - ly he would

does the Prince grow peev[^]ed? If on - ly he would

laugh a bit he'd fat - ter be, So we've al - ways be -

laugh a bit he'd fat - ter be, So we've al - ways be -

lieved! Nev-er-the-less, Nev-er-the-less, The

lieved! We guess, We guess, The

Prince we'd bet-ter hail! So, hail, O Prince! So,

hail! all hail!

Prince we'd bet-ter hail! all hail! So, hail!

cresc.

hail, O Prince! So, So, hail, O Prince! So, So, hail, O Prince! So,

This system contains the first three staves of music. The top staff is a vocal line with lyrics "hail, O Prince!" and "So,". The second staff is another vocal line with lyrics "So, hail, O Prince!" and "So,". The third staff is a piano accompaniment line with lyrics "So, hail, O Prince! So,". The piano part features triplets and various chordal textures.

hail, O Prince! E-ven though you make us wince. So, hail! hail! We must nev-er fail, we must. So hail!

This system contains the next three staves of music. The top staff is a vocal line with lyrics "hail, O Prince! E-ven though you make us wince. So, hail!". The second staff is another vocal line with lyrics "hail! We must nev-er fail, we must.". The third staff is a piano accompaniment line with lyrics "So hail!". The piano part includes a forte (*ff*) dynamic marking and features complex chordal structures.

Hail! hail! hail! hail! All
 nev - er fail to hail! Hail! hail! hail! hail! All
 hail!

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has one sharp (F#). The music features various note values and rests, with dynamic markings like *sfz* and *fz* in the piano part.

(Enter Prince Kanopoi)

hail, O Prince; O Prince all hail! Hail! Hail! Hail!
 hail, O Prince; O Prince all hail! Hail! Hail! Hail!

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has one sharp (F#). The music includes dynamic markings such as *ff*, *fff*, and *sfz*.

No 9. SONG

PRINCE KANOPOI

Allegretto

Moderato

It is my du - ty
The laws I make don't

to con - fess That I'm the Prince of Hi - lo; And
seem to be Par - tic - u - lar - ly hap - py; My

all you peo - ple here, I guess, Had best keep quiet and
 peo - ple greet 'em an - gri - ly, With tem - per sour and

mf

lie low. For I'm a man who will not stand. For
 snap - py. That does - n't wor - ry me, for I'm Noth -

mf

an - y kind of non - sense. At sen - ti - ment I
 ing if not er - rat - ic. To glo - ry I in -

am no hand, I base my acts up - on sense! Oh,
 tend to climb In man - ner au - to - crat - ic. For,

sfz

Meno mosso

I'm a Prince, I am, and since My mind its thoughts un-loos-ens, It

mf

seems to me, that gen-'ral - ly, I've proved my-self a nui-sance. But,

just the same, it is my game To be a mod-ern Ne - ro; And

1 Verse

though a Prince, I'll yet con-vince These folks that I'm a he - ro!

CHORUS

SOP.
But though a Prince, he'll yet con-vince We folks that he's a he - ro!

ALTO
But though a Prince, he'll yet con-vince We folks that he's a he - ro!

TENOR
But though a Prince, he'll yet con-vince We folks that he's a he - ro!

BASS
But though a Prince, he'll yet con-vince We folks that he's a he - ro!

D.S.

2 V. PRINCE *rit.* *ff*
yet con-vince These folks that I'm a he - ro!

rit.
yet con-vince We folks that he's a he - ro!

rit.
yet con-vince We folks that he's a he - ro!

rit.
yet con-vince We folks that he's a he - ro!

rit.
yet con-vince We folks that he's a he - ro!

ff *rall.* *ff* *p* *Andante*

№ 10. CHORUS

WITH PRINCIPALS

Allegretto

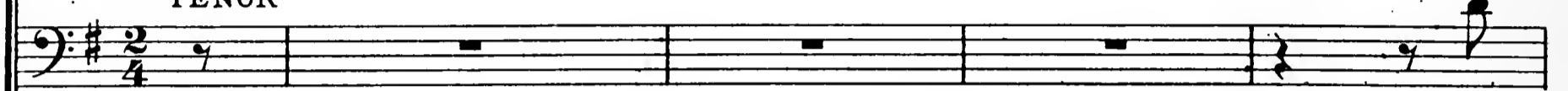
SOP.



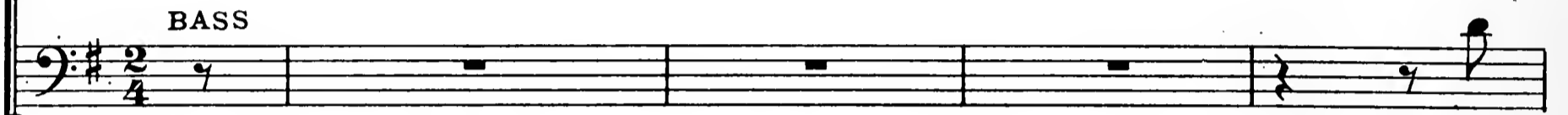
ALTO



TENOR



BASS



Allegretto



joy, O rap - ture! We go to serve our sen - tence. In

joy, O rap - ture! We go to serve our sen - tence. In





bond-age we must pass our lives, As mod - el hus-bands, mod - el wives, Let's



bond-age we must pass our lives, As mod - el hus-bands, mod - el wives, Let's



hope, ——— let's hope, ——— Let's hope there's no re - pent - ance.



hope, ——— let's hope, ——— Let's hope there's no re - pent - ance.



MEN

Meno mosso

We trust we may have chos-en right; This haste seems to take a-way our

mf *cresc.*

breath! Some peo-ple hold that mar-riage is Pre - fer - a - ble to death.. No

rall. *mf*

GIRLS

doubt we take an aw-ful chance, But we're real-ly cra-zy to be wed! And

mp *f*

yet we can't help won-der - ing If we'd be bet - ter dead!

rit. *rit.*

Moderato

A - way, a - way with doubts! Come, let us all re - joice! In

A - way, a - way with doubts! Come, let us all re - joice!

Moderato

marcato

this par - tic - u - lar in - stance None of you has an - y choice!

rall.

colla voce

Tempo I

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. All staves begin with a 7-measure rest. The final measure of each staff contains a single note, which is marked with a '0' below it.

Tempo I

The second system is a piano accompaniment for two staves. The treble staff begins with a dynamic marking of *f* and an *accel.* instruction. It features a melodic line with a long slur over the first four measures, followed by more active eighth-note patterns. The bass staff provides a steady accompaniment with eighth notes.

The first instance of the vocal line consists of two staves. The top staff contains the lyrics: "joy, O rap - ture! We go to serve our sen - tence. In." The melody is written in a treble clef with a key signature of one sharp (F#).

The second instance of the vocal line consists of two staves. The top staff contains the lyrics: "joy, O rap - ture! We go to serve our sen - tence. In." The melody is written in a treble clef with a key signature of one sharp (F#).

The piano accompaniment for the second system consists of two staves. The treble staff features a rhythmic accompaniment of eighth notes, while the bass staff provides a steady accompaniment with eighth notes.

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

Poco lento

No 11. TRIO

KILANI, TOTO and TATA

Allegretto ma non troppo

(ALL THREE)

^ (spoken)
^ (spoken)

cat, (puss! puss!) Me - ow! (puss! puss!) A cat may look at a king! ——— Oh,

that is a mat - ter of his - to - ry, Though why it should want to's a

mys - ter - y That's past un - rav - el - ling, — That's

past un - rav - el - ling! — But if a cat may do all that, A

ff *mp*

girl with an - y gump-tion, May look with love a lit - tle a - bove, With -

out un - due pre - sump - tion! That

ff *ff*

cats may look at a king, tra - la! A Prince or an - y old.

mf *ff*

thing, tra - la! That love is lev - el - ling, tra - la! Are facts all frayed and

ff

worn. — But we're un - an - i - mous, tra - la! In stat - ing our case

ff

thus, tra - la! The man too good for us, tra - la! Has

ff *ffz*

nev - er yet been born!

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are ".nev - er yet been born!". The piano accompaniment consists of two staves (treble and bass clefs) with a 4/4 time signature. It features a variety of notes, including chords and single notes, with some dynamic markings like *mf* and *fz*.

DANCE
Allegretto

mp daintily

This system begins the 'DANCE Allegretto' section. It features two staves (treble and bass clefs) in 4/4 time. The tempo is marked 'Allegretto' and the dynamics are 'mp daintily'. The music consists of chords and melodic lines in both hands.

This system continues the dance piece with two staves (treble and bass clefs) in 4/4 time. It features a mix of chords and melodic fragments.

This system continues the dance piece. It includes a fortissimo (*ff*) dynamic marking in the lower right portion of the system. The music continues with chords and melodic lines.

This system concludes the dance piece. It features two staves (treble and bass clefs) in 4/4 time, ending with a final chord and melodic line. A *fz* dynamic marking is present.

№ 12. SONG

KONOBOPO

Moderato

KONOBOPO

There's a

pret - ty lit - tle maid - en that I love, But I fear that love is un - re - cip - ro -

ca - ted. If mar - ri - ages are made in Heav'n a - bove, Why

don't they hur - ry up and get me mat - ed? I

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "don't they hur - ry up and get me mat - ed? I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes various chordal textures and melodic lines.

won - der why so man - y fel - lows choose a girl whose heart Does

sostenuto

The second system continues the vocal line with the lyrics "won - der why so man - y fel - lows choose a girl whose heart Does". The piano accompaniment is marked *sostenuto* and features long, sustained chords and melodic lines across both staves.

not re-pond at all to his ad - van - ces? Or why a girl, with such a man as

poco rit.

cresc. *rall.*

The third system continues the vocal line with the lyrics "not re-pond at all to his ad - van - ces? Or why a girl, with such a man as". The piano accompaniment includes dynamic markings *cresc.* and *rall.* and is marked *poco rit.* at the beginning of the system.

I to take her part, Should reck - less - ly re - ject such splen - did chan - ces!

colla voce

The fourth system concludes the vocal line with the lyrics "I to take her part, Should reck - less - ly re - ject such splen - did chan - ces!". The piano accompaniment is marked *colla voce* and features a mix of chordal and melodic textures.

Allegretto When a

ff *sfz* *mf*

man's in love with a maid-en fair, He gen - er - al - ly makes him-self a

spec - ta - cle. Act nor - mal - ly he must - n't, And he.

us - u - al - ly does-n't Ex - hib - it an - y sense that is de - tect - a - ble! A

man in love will glad - ly suf - fer in - con - ven - i - ence Suc -

cess - ful - ly to woo a girl and win her;— But

when his hon - ey - moon is spent, He finds, to his as - ton - ish - ment, He

thinks a great deal more a - bout his din - ner. Oh! It

Marcattissimo

sim - ply shows what the whole world knows, That we're

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure of the piano accompaniment is marked with a forte dynamic (*f*).

ne'er con - tent with things to us al - lot - ted; Give a

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand. The word "rit." (ritardando) is written above the vocal line and below the piano accompaniment in the final measure of this system.

man just what he seeks, And you'll find, in two short weeks, He—

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand. The word "rit." is written below the piano accompaniment in the final measure of this system.

sim - ply can't be hap - py when he's got it!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand. The word "poco rit." is written above the vocal line in the first measure, and "sffz" (sforzando) and "rall." (rallentando) are written below the piano accompaniment in the second measure.

№ 13. DUET AND TRIO

PAUL, BOSUN BILL and PRINCESS KILANI

Moderato

PAUL BILL

Oh, I am an of - fi - cer brave and true; And

f *mf* *trm* *marcato*

PAUL

I am a bo - sun bold. We sailed o'er the roll - ing

BILL *poco rit.* PAUL & BILL

o - cean blue; Oh, how them bil - lows rolled! Our

poco rit.

good ship rides at an - chor now Off Ho - no - lu - lu Town, We

must re - join her soon some-how Or else we'll be done brown! But

Lively
PAUL & BILL

in the mean - time, here we are, Two jol - ly Jack Tars so

brave, — And we sing of a fro-lick-ing, Good old rol - lick - ing

life on the o - cean wave! Tra - la, A life on the o - cean wave! —

rit.

KILANI

'Tis man - y and man - y a long, long day, Since eyes like mine have

mf

seen — Such a fine im - mac - u - late man as you, Lieu -

rit.

rall.

ten - ant Paul C. Green! — But as for him, With his

rit. (Indicating BILL)

meno mosso

a tempo

as - pect grim, Though I've_ no cause to doubt him, I'd

rit. ten.

rath - er be A - lone with thee, And could ver - y well do with - out him!

rall.

PAUL (to Bill) BILL

You'd bet - ter go, for don't you see Your pres - ence seems to bore us? Aye,

mf

rit.

aye, I go! But ere I do, We'll join in this mer - ry cho - rus!

sfz *ff*

In us you see un-doubt-ed-ly, Two jol-ly Jack Tars so brave; And we
them I see un-doubt-ed-ly, Two jol-ly Jack Tars so brave; And we
And they

sing of a fro-lick-ing, Good old rol-lick-ing Life on the o-cean wave! Tra, la, A

life on the o-cean wave! Tra, la, tra, la, A life on the o-cean wave! Tra,

la, tra, la, A life on the o - cean wave!

№ 14. FINALE ACT I

Allegretto con moto

The first system of the piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line with chords. The music is in a major key with two sharps (F# and C#) and a 2/4 time signature. The first measure is marked with a forte *f* dynamic.

SOP

Oh, what is going to hap-pen now, Oh, what is com-ing next? The

ALTO

TENOR

BASS

Oh, what is going to hap-pen now, Oh, what is com-ing next? The

The vocal staves are arranged vertically. Each staff begins with a rest for one measure, followed by a melodic line. The lyrics are printed below the staves. The Soprano and Alto parts have a similar melodic contour, while the Tenor and Bass parts have a more rhythmic, eighth-note pattern.

The second system of the piano accompaniment continues the musical theme from the first system. It features a consistent rhythmic accompaniment with chords in the right hand and a steady bass line in the left hand. The dynamics are consistent with the first system.



Prince, they say, is an - gry, They say the Prince is vexed! Oh,



Prince, they say, is an - gry, They say the Prince is vexed! Oh,



what is going to hap - pen now, Oh, what is com - ing next? The



what is going to hap - pen now, Oh, what is com - ing next? The



Prince, they say, is an - gry, They say the Prince is vexed! Ah,

Prince, they say, is an - gry, They say the Prince is vexed! Ah,

The first system consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The piano part features a rhythmic accompaniment with some chords enclosed in boxes.

Maestoso Andante

wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

The second system consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The piano part features a rhythmic accompaniment with some chords enclosed in boxes.

Maestoso Andante

The third system consists of two staves for piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The piano part features a rhythmic accompaniment with some chords enclosed in boxes.

Moderato

TAKAPILI

I've lived for nigh two hun - dred years, And

ff *mp* *staccato*

seen a thing or two, But, by my great aunt's

fav - 'rite god, The out - look's rath - er blue!

sffz

MI YI

Per - chance, at last, I shall at - tain The ob - ject

mf *marcato*

of my pas - sion; ——— To - to or Ta - ta.

now will fall For me in nor - mal fash - ion!

Tempo I
SOP.

What is going to hap-pen now, Oh, what is com - ing next? The

ALTO

TENOR

What is going to hap-pen now, Oh, what is com - ing next? The

BASS

Tempo I

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

what is going to hap - pen now, Oh; what is com - ing next? The

what is going to hap - pen now, Oh, what is com - ing next? The

Prince, they say, is an - gry, They say the Prince is vexed!

Prince, they say, is an - gry, They say the Prince is vexed!

Maestoso Andante

Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

Maestoso Andante

Moderato

The first system of music is in 6/8 time and begins with a vocal line that is mostly silent, indicated by a long horizontal line. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The right hand features a series of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

PRINCE

This

The second system continues the vocal and piano parts. The vocal line begins with the lyrics "PRINCE" and "This". The piano accompaniment includes performance markings: "p" (piano) at the start, "cresc." (crescendo) in the middle, and "rall. pp." (rallentando, pianissimo) towards the end. The system concludes with a double bar line and a 2/4 time signature.

Andante

beach so quiet and pic - tur - esque, No scene like this e'er saw! And

The third system is in 2/4 time and marked "Andante". The vocal line contains the lyrics "beach so quiet and pic - tur - esque, No scene like this e'er saw! And". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a "p" (piano) marking. The system ends with a double bar line.

though the no - tion seems gro - tesque, 'Tis now a Court of Law! The

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "though the no - tion seems gro - tesque, 'Tis now a Court of Law! The". The piano accompaniment includes a "p" (piano) marking. The system concludes with a double bar line.

ev - i - dence al - rea - dy I Have heard in cam - er - a! I

cresc.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a single staff with a treble clef and a key signature of one flat. The lyrics are "ev - i - dence al - rea - dy I Have heard in cam - er - a! I". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a long, sustained chord in the right hand and a simple bass line in the left hand. A *cresc.* (crescendo) marking is placed at the end of the system.

am the judge and jur - y, too; The pris - 'ner to the bar!

sfz *ffz* *ffz*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "am the judge and jur - y, too; The pris - 'ner to the bar!". The piano accompaniment becomes more active, with chords and moving lines in both hands. Dynamic markings *sfz* and *ffz* are used to indicate increasing intensity. The system ends with a double bar line.

Allegretto

ff

Detailed description: This system is dedicated to the piano accompaniment. It features a rhythmic pattern of chords in both hands, with a *ff* (fortissimo) dynamic marking at the beginning. The tempo is marked as *Allegretto*.

Detailed description: This system continues the piano accompaniment with the same rhythmic chordal pattern as the previous system.

rall.

What is the charge? _____

fff *mf*

Detailed description: This system contains the final two lines of music. The vocal line begins with the lyrics "What is the charge?" followed by a blank line for the singer's response. The tempo is marked *rall.* (rallentando). The piano accompaniment features a *fff* (fortississimo) dynamic marking in the first half and a *mf* (mezzo-forte) marking in the second half. The system ends with a double bar line.

KONOBOPO

Moderato e grazioso

This man has dared to fall in love With your en -

mf

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with a long slur over the first four measures. The bottom staff is the piano accompaniment, with treble and bass clefs. It begins with a half rest in the treble and a half note in the bass, followed by a key signature change to one sharp and a common time signature. The piano part includes a dynamic marking of *mf* and features chords and arpeggiated figures.

tranc-ing daugh-ter! I ask the

Detailed description: This system contains the next two staves. The vocal line continues with a slur over the first two measures, followed by a rest, and then resumes with the lyrics 'I ask the'. The piano accompaniment continues with complex chordal textures and arpeggios, including a key signature change to two sharps.

Court to now pro-nounce The sen-tence that it ought-er!

Detailed description: This system contains the final two staves of the 'KONOBOPO' section. The vocal line concludes with the lyrics 'Court to now pro-nounce The sen-tence that it ought-er!'. The piano accompaniment provides a rich harmonic support with various textures and dynamics.

NAPOOPOO (to Kilani)

O gen-tle Prin-cess, turn a-side, Give ear un - to my plead-ing!

sfz

Detailed description: This system contains the musical score for the 'NAPOOPOO (to Kilani)' section. The vocal line begins with a rest, followed by the lyrics 'O gen-tle Prin-cess, turn a-side, Give ear un - to my plead-ing!'. The piano accompaniment starts with a dynamic marking of *sfz* and features a more active, rhythmic accompaniment with arpeggiated chords.

appassionato

If thou wilt on - ly be my bride, I'll wor - ship

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The key signature has one flat (B-flat major or D minor). The tempo is marked *appassionato*.

thee, what-e'er be - tide! I hear but all un - heed-ing!

The second system includes a vocal line and piano accompaniment. The piano part has a *p molto rall.* (piano, very slow) marking. The tempo is marked *rall.* (rallentando). A section of the piano part is marked *ff* (fortissimo). The tempo then changes to *più accel.* (faster). The name "KILANI" is written above the vocal line.

No! no! too late! — It might have been an hour a - go, But

The third system features a vocal line and piano accompaniment. The piano part is marked *colla voce* (in the voice). The tempo is marked *accel.* (accelerando). The piano part includes a *f* (forte) dynamic and a *cresc.* (crescendo) marking.

now, — it is too late! — Is

The fourth system includes a vocal line and piano accompaniment. The piano part is marked *molto rit.* (very slow) and *molto rall.* (very slow). The tempo then changes to *Andante*. The name "PRINCE" is written above the vocal line. The system ends with a 2/4 time signature.

Allegretto ma non troppo

that the man you told me of Who dares my daughter there to love?

mf

KONOBOPO

PRINCE

That is the man! Ah, this is where I come in - to my own!

PAUL

Two birds of prey we'll slaughter with one stone! — One

Molto Moderato

word, Your High-ness, in your ear, Though im - pu - dent it may ap - pear, To

mp

you I say, I say to you: Pish-tush, O Prince! Al - so Pooh-pooh!

PRINCE
Pomposo

If that is all you have to say, Young

man, in your de - fence, You'd bet - ter

(mock pathetic)
rall.

make your will, be - cause You'll soon be pass - ing hence!

accel.

Take them both and cast them in the dun - geon! To -

The first system of music features a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics are "Take them both and cast them in the dun - geon! To -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It begins with a forte (*ff*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

mor - row week they die! The Her - mit of Ha -

The second system continues the vocal line with the lyrics "mor - row week they die! The Her - mit of Ha -". The piano accompaniment features complex textures with chords and arpeggios, marked with dynamics like *ffz* and *sfz*. There are also slurs and accents over the piano parts.

KILANI
Agitato

waii De - crees it! Ah, leave me

The third system begins with the vocal line and piano accompaniment. The lyrics are "waii De - crees it! Ah, leave me". The piano accompaniment is marked with a very forte (*fff*) dynamic and includes a section with a key signature change to two flats and a common time signature. Dynamics like *sfz* and *f* are used throughout.

not! Re - mem - ber, love, your vow! I

The fourth system continues the vocal line with the lyrics "not! Re - mem - ber, love, your vow! I". The piano accompaniment features a crescendo (*cresc.*) and includes various musical notations such as slurs and accents.

can - not, ah, I can - not live With - out you

ten.

cresc. *ff* *rall.*

PAUL
Andante con moto

now! Be brave, my Prin' - cess, My

mf

prom - ise I'll re - deem! And then, for you and me, dear heart,

ten. *ten.* *ffz*

Life will be one long dream!

rit. *rall. e dim.* *poco a poco* *mp a tempo* *molto rall.*

CHORUS

Adagio

SOP. *rit.*
Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

ALTO *rit.*
Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

TENOR *rit.*
Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

BASS *rit.*
Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

Adagio

woe! _____

woe! _____

End of Act I

№ 15. INTRODUCTION AND OPENING CHORUS

Andante sostenuto

pp *p* *rall.* *mp* *cresc.* *rall. e dim.* *pesante*

(CURTAIN)

SOP

Musical notation for Soprano part, measures 1-2. The staff is in treble clef with a 12/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the first two measures.

In _____ the glade of the moon, _____

ALTO

Musical notation for Alto part, measures 1-2. The staff is in treble clef with a 12/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the first two measures.

TENOR

Musical notation for Tenor part, measures 1-2. The staff is in bass clef with a 12/8 time signature. The melody begins with a half note G3, followed by quarter notes F3, E3, D3, and C3. A slur covers the first two measures.

In _____ the glade of the moon, the glade of the moon,

BASS

Musical notation for Bass part, measures 1-2. The staff is in bass clef with a 12/8 time signature. The melody begins with a half note G2, followed by quarter notes F2, E2, D2, and C2. A slur covers the first two measures.

In _____ the glade of the moon, _____

Piano accompaniment for the first system, measures 1-2. The left hand plays a steady eighth-note bass line. The right hand plays chords in the treble clef. A dynamic marking of *mp* is present.

Musical notation for Soprano part, measures 3-4. The staff is in treble clef with a 12/8 time signature. The melody continues with quarter notes E5, D5, C5, and B4. A slur covers the first two measures.

Soft, _____ sad mu - sic we croon, _____

Musical notation for Alto part, measures 3-4. The staff is in treble clef with a 12/8 time signature. The melody continues with quarter notes E5, D5, C5, and B4. A slur covers the first two measures.

Musical notation for Tenor part, measures 3-4. The staff is in bass clef with a 12/8 time signature. The melody continues with quarter notes G3, F3, E3, and D3. A slur covers the first two measures.

Soft, oh, soft and sad, sad mu - sic we croon, oh, soft - ly we croon. —

Musical notation for Bass part, measures 3-4. The staff is in bass clef with a 12/8 time signature. The melody continues with quarter notes G2, F2, E2, and D2. A slur covers the first two measures.

Soft, _____ sad mu - sic we croon, _____

Piano accompaniment for the second system, measures 3-4. The left hand continues with eighth-note bass lines. The right hand plays chords in the treble clef.

Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent

Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent.

This system contains the first two systems of the musical score. The first system features a vocal line with a melodic line and a piano accompaniment. The second system is a repeat of the first system with the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

light!_ A-lo - ha! A - lo - ha!_

light!_ A-lo - ha! A - lo - ha!_

This system contains the second two systems of the musical score. The first system features a vocal line with a melodic line and a piano accompaniment. The second system is a repeat of the first system with the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

mf *cresc.* *f*

This block shows the piano accompaniment for the second system, including dynamic markings such as *mf*, *cresc.*, and *f*.

Let _____ thy sil-ver - y beams _____

Let _____ thy sil-ver - y beams, thy sil - ver - y beams

Let _____ thy sil-ver - y beams _____

mp

Detailed description: This system contains three vocal staves and a piano accompaniment. The first vocal staff has a treble clef and a single line of music with lyrics. The second vocal staff has a treble clef and a single line of music with lyrics. The third vocal staff has a bass clef and a single line of music with lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *mp* is present at the beginning of the piano part.

Bathe _____ in glo - ry our dreams, _____

Bathe in glo - ry, bathe in glo - ry our dreams, in glo - ry our dreams, .

Bathe _____ in glo - ry our dreams, _____

Detailed description: This system contains three vocal staves and a piano accompaniment. The first vocal staff has a treble clef and a single line of music with lyrics. The second vocal staff has a treble clef and a single line of music with lyrics. The third vocal staff has a bass clef and a single line of music with lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines.

rit.
 O, mys - te - ri - ous Moon! Sad and se - ri - ous Moon!

rit. Moon, oh, se - ri - ous

O, mys - te - ri - ous Moon! Sad and se - ri - ous Moon, oh, se - ri - ous.

rall.

Più mosso

Moon! We raise our

Moon! Moon! We raise our voice, and our

Moon! Moon! We raise our voice, and our

Mys - te - ri - ous Moon! raise our

f

voice and our hearts re-joice To do hom-age to thee; to

hearts our hearts re-joice To do hom-age to thee; to

We raise our voice and our

thee, — O Moon! —

to thee,

thee, to thee, O Moon! —

Andante espressivo

Andante con moto

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand.

O-ver the rip-pling o - cean waves, — O-ver the quiet Ha-wai - ian

The second system continues the vocal line and piano accompaniment from the first system. The vocal line has a long note followed by several eighth notes. The piano accompaniment maintains the same rhythmic pattern.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, positioned between the first and second systems of music.

The third system shows the piano accompaniment for the first system. It includes markings for *sostenuto* and *Pedals*. The right hand features chords and arpeggiated figures, while the left hand has a continuous eighth-note accompaniment.

The fourth system features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand.

graves, O-ver the hills and far a - way, — Turn-ing our night to glo-rious.

The fifth system shows the piano accompaniment for the second system. It includes markings for *sostenuto* and *Pedals*. The right hand features chords and arpeggiated figures, while the left hand has a continuous eighth-note accompaniment.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, positioned between the second and third systems of music.

The sixth system shows the piano accompaniment for the third system. It includes markings for *sostenuto* and *Pedals*. The right hand features chords and arpeggiated figures, while the left hand has a continuous eighth-note accompaniment.

day! — In-to the din-gles and the dells, — Ev-er-y nook thy pres - ence

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. Below these are two empty bass clef staves.

cresc.

This system shows the piano accompaniment for the first system, consisting of two staves in grand staff notation. The right hand has chords and moving lines, while the left hand has a rhythmic accompaniment. A *cresc.* marking is present in the right hand.

tells, — Un-to thy splen - dor Hom-age we ren - der, Glo - ri - ous

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. Below these are two empty bass clef staves.

This system shows the piano accompaniment for the second system, consisting of two staves in grand staff notation. The right hand has chords and moving lines, while the left hand has a rhythmic accompaniment.

rall.

Moon! _____ O Moon! _____ O-ver the rip - pling o - cean

rall.

O Moon! _____ O-ver the rip - pling o - cean

Glo - ri - ous Moon!

rall.

sostenuto

Pedals

waves, — O-ver the quiet Ha-wai - ian graves, — O-ver the hills and far a -

waves, — O-ver the quiet Ha-wai - ian graves, — O-ver the hills and far a -

way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the

way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the

dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we

dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we

cresc.
f

ren - der, Glo - ri - ous moon! *rit.* Glo - ri - ous

ren - der, Glo - ri - ous moon! *rit.* Glo - ri - ous

This system contains the first two systems of the score. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are 'ren - der, Glo - ri - ous moon! Glo - ri - ous'. The piano part includes a 'rit.' (ritardando) marking and a fermata over the final notes.

Glo - ri - ous moon! Glo - ri - ous moon!

This system contains the piano accompaniment for the second system. It features a 'ff' (fortissimo) dynamic marking and a fermata over the final notes. The piano part includes a 'rit.' (ritardando) marking and a fermata over the final notes.

moon! _____

moon! _____

This system contains the third system of the score. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are 'moon!'. The piano part includes a 'rit.' (ritardando) marking and a fermata over the final notes.

dim. e rall. *poco a poco pp* *ppp*

This system contains the piano accompaniment for the fourth system. It features a 'dim. e rall.' (diminuendo e rallentando) marking, followed by 'poco a poco pp' and 'ppp' (pianissimo) markings. The piano part includes a 'rit.' (ritardando) marking and a fermata over the final notes.

BASS SOLO
Andante sostenuto

Calm the night; The
pale moon shines bright!

mp
rit.
p
mp

SOP. Tempo di Valse

Pale moon, pale moon, behold us this still, calm night; —
night, calm the night and still;

ALTO
TENOR
BASS

Tempo di Valse

mf

rit.

Bathed in all the soft rays of thy sil - v'ry light, Bathed in glo - ry;

rit.

Bathed in all the soft rays of thy sil - v'ry light, Bathed in glo - ry;

rit.

f *rall.*

a tempo

Our hearts seem to re - spond to thy sad, cold stare; — In the

a tempo

Our hearts seem to re - spond to thy sad, cold stare; — In the.

a tempo

si - lence of sil - ver - y light that il - lu - mines, We of - - fer a

si - lence of sil - ver - y light that il - lu - mines, We of - - fer a

pray'r: _____ Pale moon, pale moon, be - hold us this

pray'r to the sil - v'ry moon.

pray'r: _____ Pale moon, pale moon, be - hold us this

still calm night; ————— Bathed in all the soft
 night, calm the night and still;

still calm night; ————— Bathed in all the soft

rays of thy sil - v'ry light, Bathed in glo - ry; Moon! ——— *rit.*
 rays of thy sil - v'ry light, Bathed in glo - ry; Soft winds are sigh-ing and *rit.*
 Moon! ——— *rit.*

cresc. *f* *rall.* *sf*

Moon! _____ Moon! _____ Moon! _____

per-fumes are vie - ing To soft - en thy sor - row and bright - en the

Moon! _____ Moon! _____ Moon! _____

sfz

Detailed description: This system contains the first vocal entry. It features a vocal line with three phrases of "Moon!" followed by a melodic line and a bass line. The piano accompaniment consists of chords in the right hand and single notes in the left hand, marked with *sfz* (sforzando).

Soft winds are sigh - ing and sweet per-fumes vie - ing, O

mor-row! Oh, Soft winds are sigh - ing and sweet per-fumes vie - ing, To

O

Detailed description: This system contains the second vocal entry. It features a vocal line with the lyrics "Soft winds are sigh - ing and sweet per-fumes vie - ing, O mor-row! Oh, Soft winds are sigh - ing and sweet per-fumes vie - ing, To O". The piano accompaniment continues with chords and single notes.

Moon, Moon, fair Moon!
Moon, Moon, mor-row, fair Moon!
soft-en thy sor-row and bright-en the fair Moon!

Moon, Moon, fair Moon!

cresc. *ff*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics include *cresc.* and *ff*.

dim.

Detailed description: This system contains the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a series of chords and melodic lines. A *dim.* dynamic marking is present at the beginning.

No 16. SONG

KILANI

Moderato con moto

As I lay dream - ing

all the night, Half wake - ful, half a - sleep, I won - dered what sweet

gift I might Give my own love to keep! Oh,

should it be a jew - el bright, Some rich and price - less gem,

f *rall.* *mf* *marcato* *ten.* *poco rall.* *L.H.* *a tempo*

rit.

Plucked in a mad - den'd mo - ment from Some roy - al di - a -

cresc. *colla voce*

f

dem! Or should it be some sim - ple thing

a tempo

più accel.

That he for aye should prize? I pon - dered long,

più accel.

rit.

un - til at last I ar - gued in this wise:

I'll give him what I know he wants, Some-thing I ne'er shall miss,

Some-thing that he'll re - turn for, oh, P'll give my love a kiss! —

appassionato

cresc. *ff* *fff*

Molto moderato e grazioso

For a kiss, kiss, kiss, With its bliss, bliss, bliss, Is the

mp *delicato*

hard-est thing to proper-ly de - fine; There's a world of mean-ing in it From the

rit. *ten.*

mo-ment you be-gin it, Oh, there's some-thing in a kiss that's half di - vine! One can

rit. *colla voce*

nev - er quite tell why it Fas - ci - nates you, till you try it, And

mp

e-ven then you can't say more than this: That there's something sweet that thrills you, And with

rit.

sat - is - fac - tion fills you, When you kiss, kiss, kiss! _

cresc. *sffz* *p* *sfz*

NO. 17. SONG

MI YI

Moderato espressivo

The piano introduction consists of two staves in G major, 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *p*, and the piece concludes with the instruction *rall. e dim.*

Not too slowly

Where the wa-ters of the blue Pa - cif - ic
Ah, 'tis man - y moons ere I have seen her

The first vocal line is written on a single staff in G major, 4/4 time. It begins with a rest for two measures, followed by the lyrics. The piano accompaniment is shown below, with dynamics like *mf* and various musical markings such as slurs and accents.

glit-ter in the sun, In Hon-o - lu - lu, In Hon-o lu - lu, Of
sun - ny, win-some smile, In Hon-o - lu - lu, In Hon-o - lu - lu, But

The second vocal line continues the melody in G major, 4/4 time. The piano accompaniment features a prominent bass line with slurs and accents, and the right hand has chords and melodic fragments.

all the neat Ha-wai - ian maids to me there is but one, In Hon - o -
though I'm far a - way, my heart is with her all the while, In Hon - o -

The third and final vocal line concludes the piece in G major, 4/4 time. The piano accompaniment continues with a steady bass line and harmonic support for the vocal melody.

lu - lu, In Hon-o - lu - lu. I'll sail a-way to-mor-row morn, for
 lu - lu, In Hon-o - lu - lu. I'll sail a-way this ver - y day; to -

oh, my heart is there, And then I'll mar-ry Lu-lu and live on with-out a care.
 mor-row is too long; And when the sun sets in the West, I'll sing my lit-tle song.

CHORUS
Deliberately

My Hon - o - lu - lu Lu - lu is a love - ly lit - tle lass, She's the
 you're You're the

sun - shine of Hon - o - lu - lu. When - ev - er I am by her side, how
 your

quick the mo-ments pass In the sun - shine of Hon - o - lu - lu!

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "quick the mo-ments pass In the sun - shine of Hon - o - lu - lu!". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings such as *cresc.* and *V*.

Lu - lu, I'm sigh-ing for you, Lu - lu, I'm dy-ing for you, Not

The second system continues the vocal line with lyrics "Lu - lu, I'm sigh-ing for you, Lu - lu, I'm dy-ing for you, Not". The piano accompaniment includes a *Voco* marking and various dynamic and articulation symbols.

one Ha-wai - ian maid - en can com - pare with you for class, My

The third system has the lyrics "one Ha-wai - ian maid - en can com - pare with you for class, My". The piano accompaniment features a *cresc.* marking and a fermata over the final chord.

Hon - o - lu - lu Lu - lu is a love-ly lit-tle lass. love-ly lit-tle lass.

The fourth system concludes with the lyrics "Hon - o - lu - lu Lu - lu is a love-ly lit-tle lass. love-ly lit-tle lass.". It includes first and second endings, dynamic markings of *f* and *ffz*, and a *D.S.* (Da Capo) instruction.

NO 18. CHORUS AND TRIO

(O YU, MEE TU and KAHUNA, with CHORUS)

SOP
Tempo di Marcia

Here come the

ALTO

TENOR

Here come the

BASS

Tempo di Marcia

Three Wise Men, Home at last from their quest! Though the

Three Wise Men, Home at last from their quest! Though the

Wise Men us - u - al - ly come from the East, These three Wise Men, these.

Wise Men us - u - al - ly come from the East, These three Wise Men, these.

sfz *sfz*

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line on a treble clef staff with lyrics and a piano accompaniment on a grand staff (treble and bass clefs). The second system is identical to the first. The piano accompaniment includes dynamic markings *sfz* (sforzando) and accents.

three Wise Men, these three Wise Men come from the West!

three Wise Men, these three Wise Men come from the West!

dim. *mp*

pp *sfz*

Detailed description: This system contains the second two systems of the musical score. The first system features a vocal line on a treble clef staff with lyrics and a piano accompaniment on a grand staff. The second system is identical to the first. The piano accompaniment includes dynamic markings *dim.* (diminuendo), *mp* (mezzo-piano), *pp* (pianissimo), and *sfz* (sforzando), along with accents.

Con moto

3 WISE MEN

CHORUS (unison)

3 WISE M.

From the West we come (Rum-a - tum-my-tum-my-tum!) With our

sfz mp

CHORUS

3 WISE MEN

fa - ces glum (With their fa - ces glum) For a Wise Man must - n't ev - er

mp

crack a smile, He must act like a high-brow all the while. From our guise You'll sur -

più rit.

CHORUS

mise We are wise. ————— From the West we come (Rum - a -

ff a tempo

3 WISE MEN

CHORUS

3 WISE MEN

tum-my-tum-my-tum!) With our fa - ces glum (With their fa - ces glum!) And the

on - ly rea - son that we now ap - pear Is sim - ply this: We're here be - cause we're here, Be -

mf *cresc.*

3 WISE MEN

cause we're here! That's clear!

SOP. *ff* Hear! Hear!

ALTO

TENOR *ff* Hear! Hear!

BASS That's clear! Hear! Hear!

ff *fff*

No 19. SONG

KAHUNA and CHORUS

Moderato

mp *ff*

The piano introduction consists of two staves in common time. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *mp* to *ff*. A triplet of eighth notes is marked in the right hand.

KAHUNA

When it's time to choose our rul-ers, we pick men who will not fool us, And we
When it comes to food and ra-tions or the lat - est kind of fashions, Oh, our

mf

The first line of the Kahuna part features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with the same rhythmic pattern as the introduction, with a dynamic of *mf*.

start to have a gen - er - al e - lec - tion; Oh, the can - di - dates all tell us they are
ig - nor - ance is real - ly quite tre - mendous; Truth com - pels us to ad - mit it, but our

The second line of the Kahuna part continues the vocal melody and piano accompaniment. The piano part includes some chordal changes and a dynamic of *mf*.

just the sort of fel - lers We should look up - on with pride and deep af - fec - tion. So we
la - dies will not quit it, On the con - tra - ry, they say, "You should de - fend us!" But for.

sfz

The third line of the Kahuna part concludes the vocal melody and piano accompaniment. The piano part features a dynamic of *sfz* and ends with a final chord.

choose a man of hon - or: from that mo - ment he's a "gon - er," For no
con - sti - tu - tions ten - der, well, their dress is some-what slen - der, And at

soon - er has the poor chap been e - lect - ed, Than he finds him - self at - tacked and his
balls their gowns grow to - ni - er and to - nier; Lit - tle won - der is it, then, that com -

char - ac - ter is blacked In a man - ner for - ci - ble and un - ex - pect - ed.
pared with gen - tle - men, They're par - tic - u - lar - ly sub - ject to pneu - mon - ia!

rit.

(2^d time Chorus in unison)

But it is - n't done that way in A - mer - i - ca, In A - mer - i - ca, Oh, no! In that
But it is - n't done that way in A - mer - i - ca, In A - mer - i - ca, No, No! In that

mf - ff

broad and hap-py land They will nev-er, nev-er stand For an - y-thing po-lit - i - cal - ly
 broad and hap-py land They will nev-er, nev-er stand For an - y-thing in dress that's cut too

low. When they choose a man to gov-ern them in an - y kind of way, Wheth-er.
 low! When the la - dies in A-mer - i - ca at-tend the op - er - a, They don't

pres - i - dent or gov-ern-or or mayor, Oh, they treat him with re-spect in A -
 wear much more than sil - ly laws de-mand; But when they go in to bathe in A -

mer - i - ca, That's the cus-tom o - ver there! No, it cus-tom o - ver there!
 mer - i - ca, Then they dress to beat the band! No, it dress to beat the band!

1 CHO. unison 2

№ 20. DUET

KILANI and PAUL

Tempo di Valse

mf
rall. *a tempo*

PAUL

Tell me, Prin-cess, and tell me quick - ly,

mp

KILANI

Who your choice for a hus - band is? Ah, what need have

a tempo
poco rit.

you to ask me! All I have in the world is his!

ten. *rit.*
rit.

PAUL

In your eyes I can read my answer, There's no need for your.

KILANI

lips to speak! Try and guess, if but you can, sir,

PAUL

What it is my lips would seek! What is it,

KILANI

rit. PAUL

love? Ah, can't you guess? Ah, can I guess! Why, yes!

Andantino

KILANI

'Tis a kiss, kiss, kiss, With its bliss, bliss, bliss; 'Tis the

PAUL

mf

hard-est thing to pro-per-ly de - fine! But there's lots of meaning in it, From the

mo-ment you be-gin it, Oh, there's something in a kiss that's half di - vine! One can

nev - er quite tell why it Fas - ci - nates you till you try it, And

ev - en then you can't say more than this: thrills you, And with
 this: That there's something sweet that thrills you,

sat - is - fac - tion fills you, When you kiss, kiss, kiss! (kiss)
 fills you, When you kiss, kiss, kiss! (kiss)

DANCE

Allegretto ma non troppo.

mp

sfz sfz sfz sfz *ff* *mf*

KILANI

ad lib.

When you kiss, kiss, kiss!

PAUL

When you kiss, kiss, kiss!

Vivace

colla voce *sfz sfz*

№ 21. FINALE

Andantino sostenuto

O-ver the

O-ver the

Con spirito

f

rall.

mf

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in treble clef, and the next two are bass lines. The piano accompaniment begins on the fifth staff with a forte (*f*) dynamic and a 'Con spirito' instruction. It features a rhythmic pattern of eighth notes in both hands, with a 'rall.' (rallentando) marking and a dynamic change to mezzo-forte (*mf*) in the final measure of this system.

rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian

rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian

Detailed description: This system contains the next four staves. The vocal lines continue with the lyrics 'rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

Ped.

Detailed description: This system contains the final four staves of the page. The piano accompaniment continues, featuring a 'Ped.' (pedal) instruction in the bass line. The music concludes with sustained chords in the right hand and a melodic line in the left hand.

graves, — O-ver the hills and far a - way, — Turn-ing our.

graves, — O-ver the hills and far a - way, — Turn-ing our.

graves, — O-ver the hills and far a - way, — Turn-ing our.

graves, — O-ver the hills and far a - way, — Turn-ing our.

night to glo - rious day! — In-to the din - gles and the

night to glo - rious day! — In-to the din - gles and the

night to glo - rious day! — In-to the din - gles and the

night to glo - rious day! — In-to the din - gles and the

dells, — Ev-er-y nook thy pres-ence tells; — Un-to thy

dells, — Ev-er-y nook thy pres-ence tells; — Un-to thy

dells, — Ev-er-y nook thy pres-ence tells; — Un-to thy

cresc. *f*

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

Glo-ri-ous Moon! Glorious Moon!

ff

PAUL

Our good ship rides at

Allegretto

Musical score for the first system. It features a vocal line in 2/4 time and a piano accompaniment in 2/4 time. The piano part includes triplets and dynamic markings such as *mf* and *rit.*

an-chor now Off Hon - o - lu - lu Town;

KILANI


Be - fore she sails, I must some-how Pro -

Musical score for the second system. It features a vocal line in 2/4 time and a piano accompaniment in 2/4 time. The piano part includes various musical notations such as slurs, accents, and dynamic markings.


cure a wed-ding gown!


Musical score for the third system. It features a vocal line in 6/8 time and a piano accompaniment in 6/8 time. The piano part includes dynamic markings such as *fz* and *ff*, and concludes with a *rall.* section.

Con moto

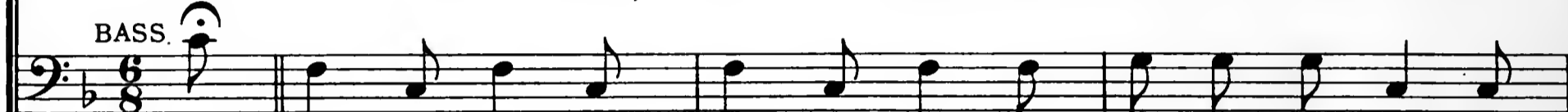
SOP. 


But in the mean-time, we're re-solved Our voi-ces we will not


ALTO 

TENOR 


But in the mean-time, we're re-solved Our voi-ces we will not


BASS 






save, As we sing of a fro-lick-ing, Good old rol-lick-ing






save, As we sing of a fro-lick-ing, Good old rol-lick-ing



save, tra-la,



Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -

Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -

ff *fff*

la! A life on the o - cean wave! Tra - la, Tra - la! Tra -

rit.

la! A life on the o - cean wave! Tra - la, Tra - la! Tra -

rit.

cresc. *rall.*

la - la - la, la - la - la, la - la, A life on the o - cean

la - la - la, la - la - la, la - la, A life on the o - cean

la, la - la, la - la,

a tempo

fff

Red

Vivace

cresc.

ffff

End of Opera.