

M
1503
.P44
H47
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".

* * *

*

* * *

*

* * *

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. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical notation for the second system, measures 5-8. The right hand continues with melodic phrases, and the left hand maintains the accompaniment. Dynamic markings include *mp* and *mf*.

Musical notation for the third system, measures 9-12. The right hand has more complex melodic figures. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *mf*.

Musical notation for the fourth system, measures 13-16. The right hand features a series of chords. Dynamic markings include *ff* (fortissimo) and *mf poco rall.* (mezzo-forte, slightly ritardando). The word "CURTAIN" is written above the staff.

Musical notation for the fifth system, measures 17-20. The right hand has a descending melodic line. Dynamic markings include *p* (piano), *dim. e rall.* (diminuendo e ritardando), and *pp cresc.* (pianissimo, crescendo).

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;

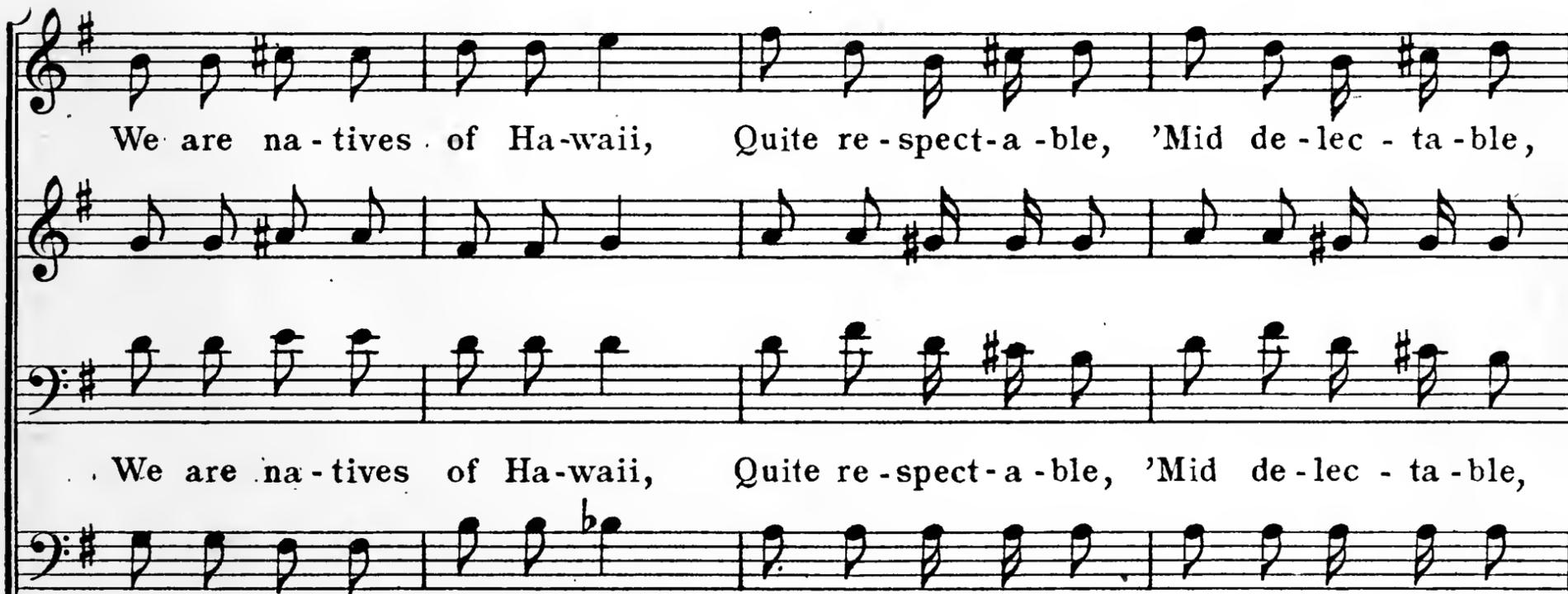


Moderato



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,

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 four staves. 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 includes a dynamic marking of *p* (piano) and features a complex chordal texture in the right hand.

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 four staves. 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 includes a dynamic marking of *cresc.* (crescendo) and features a complex chordal texture in the right hand.

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,

f

(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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "(Ev - 'ry cho - rus has its use!) We sub - mit we do not look". There are accents (>) over the first notes of the vocal lines.

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!

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "Like the sav - a - ges whose fierce rav - a - ges killed Cap. Cook! Two". The piano part includes a "rall." marking with accents (>) over the notes.

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 piano part includes a dynamic marking of *mf* and various articulation marks like accents and slurs.

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

The second system continues the vocal and piano parts. The piano accompaniment features a series of chords and some melodic lines in both hands, with various articulation marks.

(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 piano accompaniment has a dynamic marking of *mf* and includes various articulation marks.

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 piano part includes various articulation marks and a final cadence.

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 piano part features a strong dynamic marking 'f' and includes chords with accidentals (b and #).

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 vocal staves continue with the lyrics. The piano accompaniment continues with similar harmonic support, including chords with accidentals.

Maestoso

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

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

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 music is in G major and common time. 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!

This system contains the second and third systems of the musical score. The piano accompaniment continues with a 'ff molto rall.' marking. The vocal lines have lyrics 'ha! A - lo - ha!'. The piano part features a 'fff' marking and a 'rall.' marking. The system concludes with a double bar line.

Grandioso

This system contains the fourth system of the musical score, which is entirely for the piano. It begins with a 'Grandioso' tempo marking. The music is in G major and common time. The piano part features a 'fff' marking and a 'rall.' marking. The system concludes with a double bar line.

№ 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 music is in 6/8 time and features a series of chords and eighth-note patterns. The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *sfz*. 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 lyrics are "Sing a song of cen - tu - ries, A". The piano accompaniment features a dynamic marking of *sfz* followed by *p* and *p sempre staccato*. 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.

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 dynamic marking of *mf* and includes some rests.

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 2/4. There are accents (^) over the notes 'e' and 'e' in the first two measures of the vocal line.

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,'. There is an accent (^) over the note 'e' in the first measure of the vocal line.

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 lyrics are 'youth is bold, Noth - ing old, save wine, is good, they say!'. The system ends with a double bar line and a 2/4 time signature.

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 vocal line has three accents (^) over the notes 'a', 'a', and 'a' in the first three measures. The piano accompaniment starts with a dynamic marking 'mf' (mezzo-forte). The lyrics are 'Ha! ha! ha! Man - y things I've seen; Man - y peo - ple I have known, where'. The system ends with a double bar line and a 2/4 time signature.

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 single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'are they all to-day? Ho, ho, ho! Still my wits are keen, When'. The piano accompaniment is in a 6/8 time signature and includes various musical notations such as slurs, accents, and dynamic markings.

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

Tempo I

colla voce

f

rall.

The second system continues the musical piece. It features a vocal line and piano accompaniment. The tempo is marked 'Tempo I'. The piano accompaniment includes dynamic markings such as 'colla voce', 'f', and 'rall.', along with a 'trill' marking. The time signature changes to 6/8.

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

p sempre staccato

The third system of music consists of a vocal line and piano accompaniment. The vocal line has the lyrics 'Sing a song of cen - tu-ries, A bod - y bent and dou-ble,'. The piano accompaniment is marked 'p sempre staccato' and features a consistent rhythmic pattern of eighth notes.

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

fffz

The fourth and final system on this page includes a vocal line and piano accompaniment. The vocal line has the lyrics 'My own age, I ven - ture, is — Quite as old as trou-ble!'. The piano accompaniment concludes with a dynamic marking of 'fffz'.

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

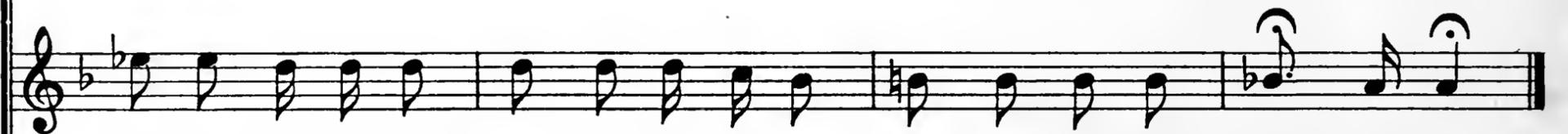


All such traits are rep - re - hen - si - ble, Thank the gods, we men are sen - si - ble!

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

mf

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

sf

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

rit.

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

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

Con moto

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

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 key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "flames are fed on pas - sion, till They rise up high and". The piano accompaniment includes a bass line with a 'V' marking and a treble line with various chords and melodic fragments.

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

forzando *cresc.*

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

fire re - flect - ed! Then would I fear

più accel. *accel.*

The third system continues the vocal line and piano accompaniment. The lyrics are "fire re - flect - ed! Then would I fear". The piano accompaniment includes dynamic markings "più accel." and "accel.".

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

a tempo *ff* *L.H.*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "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." in the right hand.

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:

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

appassionato ten.

cresc.

ff

fff

rit.

No 7. DUET

KILANI and NAPOOPOO

Moderato e rubato

NAPOOPOO

Oh, lis - ten

mp *p*

Detailed description: This system contains the first vocal line for Napoopoo and the piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The tempo is marked 'Moderato e rubato'. Dynamics include *mp* and *p*.

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

ten. *rit.* *a tempo*

KILANI

Detailed description: This system contains the second vocal line for Kilani and the piano accompaniment. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a half note D3, a half note C3, and a half note B2. The tempo is marked 'Moderato e rubato'. Dynamics include *ten.*, *rit.*, and *a tempo*.

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

NAPOOPOO

mf

Detailed description: This system contains the third vocal line for Napoopoo and the piano accompaniment. The vocal line continues with a half note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a half note A2, a half note G2, and a half note F2. The tempo is marked 'Moderato e rubato'. Dynamics include *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. *rit.* *ffz* *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 *Chor.* *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

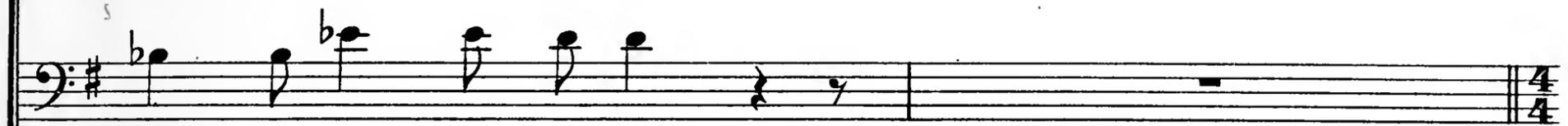
And in no song, But



in his eyes there's mal-ice.



in his eyes there's mal-ice.



in his eyes there's mal-ice.

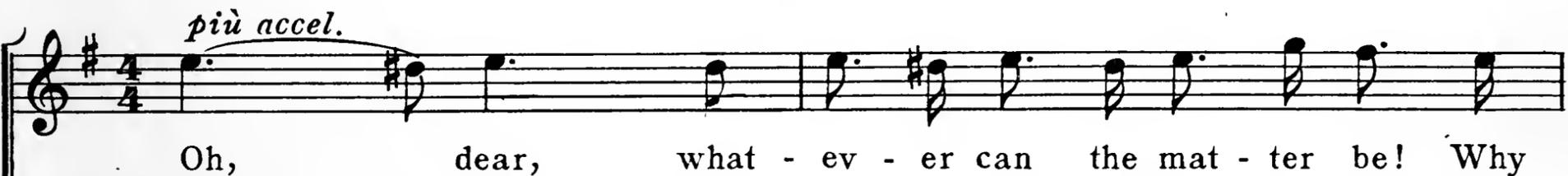


in his eyes there's mal-ice. *rit.*

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



rit.



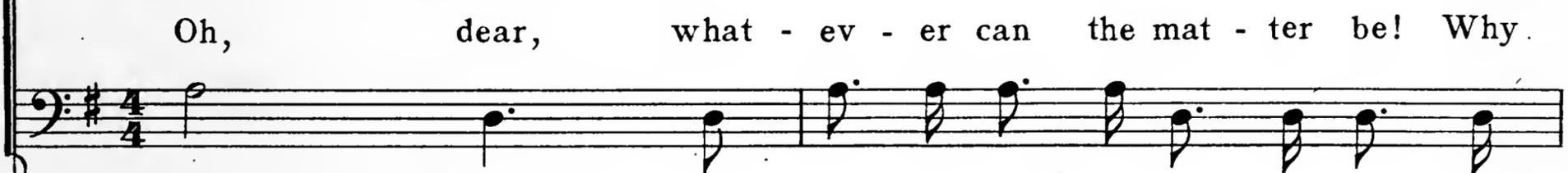
più accel.
Oh, dear, what - ev - er can the mat - ter be! Why



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 a vocal line with lyrics 'So, hail, O Prince!' and 'So,'. The third staff is a vocal line with lyrics 'So, hail, O Prince! So,'. The piano accompaniment is shown in the bottom two staves, featuring 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 a vocal line with lyrics 'hail!'. The third staff is a vocal line with lyrics 'We must nev-er fail, we must. So hail!'. The piano accompaniment is shown in the bottom two staves, featuring a forte (*ff*) dynamic and various chordal textures.

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 a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with dynamic markings such as *v* (accents) and *sfz* (sforzando).

(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. The bottom two staves are piano accompaniment in bass clef. The music features a mix of eighth and sixteenth notes, with dynamic markings including *ff* (fortissimo), *fff* (fortississimo), and *sfz* (sforzando).

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

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 -

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,

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.

Musical staff for Soprano voice part, 2/4 time signature, key of D major. The staff contains a whole rest followed by a quarter note G4.

ALTO

Musical staff for Alto voice part, 2/4 time signature, key of D major. The staff contains a whole rest followed by a quarter note G4.

TENOR

Musical staff for Tenor voice part, 2/4 time signature, key of D major. The staff contains a whole rest followed by a quarter note G4.

BASS

Musical staff for Bass voice part, 2/4 time signature, key of D major. The staff contains a whole rest followed by a quarter note G4.

Allegretto

Piano accompaniment for the first system, 2/4 time signature, key of D major. The right hand features a melodic line starting with a forte (f) dynamic and ending with a mezzo-forte (mf) dynamic. The left hand provides a steady bass line.

Vocal lines with lyrics for the second system. The lyrics are: "joy, O rap - ture! We go to serve our sen - tence. In". The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass).

Piano accompaniment for the third system, 2/4 time signature, key of D major. The right hand features a melodic line with a mezzo-forte (mf) dynamic. The left hand provides a steady bass line.



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*

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.*

GIRLS

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

ff
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 vocal lines 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!

DANCE
Allegretto

mp daintily

№ 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 the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

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

sostenuto

The second system continues the vocal line and piano accompaniment. The tempo marking *sostenuto* is placed above the piano part. The piano accompaniment features long, sustained chords in the right hand and a more active bass line.

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 shows the vocal line and piano accompaniment. The tempo marking *poco rit.* is above the vocal line. The piano accompaniment includes dynamic markings *cresc.* and *rall.* in the right hand.

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

colla voce

The fourth system concludes the page with the vocal line and piano accompaniment. The tempo marking *colla voce* is placed above the piano part. The piano accompaniment features chords and moving lines in both hands.

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

Marcatissimo

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: 'sim - ply shows what the whole world knows, That we're'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (f) dynamic marking.

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

The second system continues the vocal line with the lyrics 'ne'er con - tent with things to us al - lot - ted; Give a'. The piano accompaniment includes a 'rit.' (ritardando) marking in the right hand. The system concludes with a sustained chord in the piano.

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

The third system features the vocal line with lyrics 'man just what he seeks, And you'll find, in two short weeks, He—'. The piano accompaniment has a 'rit.' marking and ends with a sustained chord.

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

The fourth system concludes the page with the vocal line 'sim - ply can't be hap - py when he's got it!'. The piano accompaniment features a 'poco rit.' marking, followed by a 'sfz' (sforzando) dynamic marking and a 'rall.' (rallentando) marking. The system ends with a sustained chord.

№ 13. DUET AND TRIO

PAUL, BOSUN BILL and PRINCESS KILANI

Moderato

PAUL BILL

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

trm
f
mf
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 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 features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The music is in a key with two sharps (D major) and a 2/4 time signature. Dynamics include a forte (*f*) marking at the beginning and a mezzo-forte (*mf*) marking later in the system.

SOP

The soprano vocal line begins with a rest followed by a series of eighth and sixteenth notes, corresponding to the lyrics below.

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

ALTO

The alto vocal line begins with a rest followed by a series of eighth and sixteenth notes, corresponding to the lyrics below.

TENOR

The tenor vocal line begins with a rest followed by a series of eighth and sixteenth notes, corresponding to the lyrics below.

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

BASS

The bass vocal line begins with a rest followed by a series of eighth and sixteenth notes, corresponding to the lyrics below.

The second system of the piano accompaniment continues the musical theme from the first system. It features similar melodic and rhythmic patterns in both hands, with dynamic markings and articulation marks throughout.

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 three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and arpeggiated figures. The key signature is one sharp (F#) and the time signature is 6/4.

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 three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics underneath. The bottom staff is a piano accompaniment in treble and bass clefs, featuring sustained chords and a rhythmic bass line. The key signature is one sharp (F#) and the time signature is 6/4.

Maestoso Andante

The third system consists of two staves for piano accompaniment in treble and bass clefs. It features sustained chords in the right hand and a rhythmic bass line in the left hand. The key signature is one sharp (F#) and the time signature is 6/4.

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!

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!

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

Maestoso Andante

Moderato

PRINCE

This

Andante

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

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

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

cresc.

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

sfz *ffz* *ffz*

Allegretto

ff

rall.

What is the charge? _____

fff *mf*

KONOBOPO

Moderato e grazioso

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

mf

tranc-ing daugh-ter! I ask the

mf

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

mf

NAPOOPOO (to Kilani)

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

sfz

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 *p* dynamic and includes a *cresc.* marking. The vocal line has a fermata over the first measure.

rall.

KILANI

più accel.

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

The second system continues the vocal line and piano accompaniment. The piano part includes a *p molto rall.* marking and a *ff* dynamic. The vocal line has a *rall.* marking at the beginning and a *più accel.* marking later. The key signature changes to three flats.

accel.

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 includes a *colla voce* marking and a *cresc.* marking. The vocal line has an *accel.* marking at the beginning.

molto rit.

PRINCE

now, — it is too late! — Is

The fourth system features a vocal line and piano accompaniment. The piano part includes a *molto rall.* marking and an *Andante* marking. The vocal line has a *molto rit.* marking at the beginning. The key signature changes to two flats.

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

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

accel.

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

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

KILANI
Agitato

waii De - crees it! Ah, leave me

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

cresc.

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 *p* *cresc.*

rall. e dim. *pesante*

(CURTAIN)

SOP

Musical notation for the Soprano part, measures 1 and 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, ending with a half note G4.

In _____ the glade of the moon, _____

ALTO

Musical notation for the Alto part, measures 1 and 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, ending with a half note G4.

TENOR

Musical notation for the Tenor part, measures 1 and 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, ending with a half note G3.

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

BASS

Musical notation for the Bass part, measures 1 and 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, ending with a half note G2.

In _____ the glade of the moon, _____

Piano accompaniment for the first system, measures 1 and 2. The left hand plays a steady eighth-note bass line starting on G2. The right hand plays chords in the treble clef, starting with a half note G4. The dynamic marking *mp* is present.

Musical notation for the Soprano part, measures 3 and 4. 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, ending with a half note G4.

Soft, _____ sad mu - sic we croon, _____

Musical notation for the Alto part, measures 3 and 4. 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, ending with a half note G4.

Musical notation for the Tenor part, measures 3 and 4. 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, ending with a half note G3.

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

Musical notation for the Bass part, measures 3 and 4. 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, ending with a half note G2.

Soft, _____ sad mu - sic we croon, _____

Piano accompaniment for the second system, measures 3 and 4. The left hand continues with a steady eighth-note bass line. The right hand plays chords in the treble clef, including a half note G4. The dynamic marking *mp* is present.

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 an accent (^) over the first note and lyrics "Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent". The second system is a piano accompaniment for the same lyrics, with a key signature change to one sharp (F#) at the end of the system.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features arpeggiated chords and flowing eighth-note patterns in the bass line.

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 third system features a vocal line with accents (^) over the notes "A" and "A" in the lyrics "light!_ A-lo - ha! A - lo - ha!_". The fourth system is the piano accompaniment for these lyrics.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The piano part features arpeggiated chords and a bass line with a melodic line.

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 the lyrics 'Let thy sil-ver - y beams'. The second vocal staff has 'Let thy sil-ver - y beams, thy sil - ver - y beams'. The third vocal staff has 'Let thy sil-ver - y beams'. The piano accompaniment consists of two staves (treble and bass clef) with a mezzo-piano (*mp*) dynamic marking. The music is in a common time signature and features a mix of eighth and quarter notes, with some phrases spanning across bar lines.

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 the lyrics 'Bathe in glo - ry our dreams,'. The second vocal staff has 'Bathe in glo - ry, bathe in glo - ry our dreams, in glo - ry our dreams,'. The third vocal staff has 'Bathe in glo - ry our dreams,'. The piano accompaniment consists of two staves (treble and bass clef). The music continues with similar rhythmic patterns and includes some chords in the piano part.

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

f
 Moon! We raise our

Moon! Moon! *f*

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 quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line.

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 remains a steady eighth-note bass line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a break in the music.

The piano accompaniment section begins with a treble clef staff and a bass clef staff. The treble staff features chords and melodic lines with a *sostenuto* marking. The bass staff has a rhythmic pattern of eighth notes with a *Pedals* marking.

The third 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.

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

The piano accompaniment continues with a treble clef staff and a bass clef staff. The treble staff has chords and melodic lines, while the bass staff has a rhythmic pattern of eighth notes.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a break in the music.

The piano accompaniment concludes with a treble clef staff and a bass clef staff. The treble staff has chords and melodic lines, while the bass staff has a rhythmic pattern of eighth notes.

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

This system contains the first vocal line and two piano accompaniment staves. The vocal line is in treble clef and includes the lyrics. The piano accompaniment consists of two staves in bass clef, with the right hand playing chords and the left hand playing a simple bass line.

This system shows the piano accompaniment for the second system. It features two staves in bass clef. The right hand has a melodic line with some grace notes and a *cresc.* marking. The left hand has a rhythmic bass line.

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

This system contains the second vocal line and two piano accompaniment staves. The vocal line is in treble clef and includes the lyrics. The piano accompaniment consists of two staves in bass clef, with the right hand playing chords and the left hand playing a simple bass line.

This system shows the piano accompaniment for the fourth system. It features two staves in bass clef. The right hand has a melodic line with some grace notes and a *f* marking. The left hand has a rhythmic bass line.

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

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

ff

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line with lyrics 'ren - der, Glo - ri - ous moon! Glo - ri - ous' and a piano accompaniment. The second system is identical to the first. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand. Dynamics include 'rit.' and 'ff'. The key signature has one flat and the time signature is 3/4.

moon! _____

moon! _____

dim. e rall. poco a poco pp ppp

Detailed description: This system contains the second two systems of the musical score. The first system has a vocal line with lyrics 'moon!' and a piano accompaniment. The second system is identical to the first. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. Dynamics include 'dim. e rall.', 'poco a poco', 'pp', and 'ppp'. The key signature has one flat and the time signature is 3/4.

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

f

rit.

ff a tempo

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

rall.

ff a tempo

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 the musical score. The top two staves are vocal lines. The first vocal line has lyrics: "Moon, Moon, fair Moon!". The second vocal line has lyrics: "Moon, Moon, mor-row, fair Moon!". The third vocal line has lyrics: "soft-en thy sor-row and bright-en the fair Moon!". The fourth staff is the piano accompaniment, starting with a *cresc.* marking and a *ff* marking. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

dim.

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines, which appear to be empty or contain very faint markings. The third and fourth staves are the piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A *dim.* marking is present at the beginning of the system. The piano part concludes with a final chord and a fermata.

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*

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

Molto moderato e grazioso

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 grace notes and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*, ending with a *rall. e dim.* marking.

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 on a single staff in G major, 4/4 time. It begins with a rest followed by a melodic phrase. The piano accompaniment is shown below, with dynamics like *mf*.

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 with lyrics. The piano accompaniment includes accents (^) and dynamic markings.

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 vocal line concludes the piece with lyrics. The piano accompaniment features a final melodic flourish in the right hand.

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#) and a 4/4 time signature. 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). It includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo).

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 features chords and melodic lines in both hands, with dynamic markings like *ffz* (fortissimo zingando).

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 includes 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 for the vocal line, marked with "1" and "2". The piano accompaniment features dynamic markings *f* (forte) and *ffz* (fortissimo zingando), and a *D.S.* (Da Segno) marking.

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 vocal staves and the first piano accompaniment staff. The vocal staves are in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The first piano staff features chords and moving lines with 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 vocal staves and the second piano accompaniment staff. The vocal staves continue the lyrics. The piano accompaniment continues with chords and moving lines. Dynamic markings include *dim.* (diminuendo), *mp* (mezzo-piano), *pp* (pianissimo), and *sfz* (sforzando). The system concludes with a double bar line.

Con moto

3 WISE MEN

CHORUS (unison)

3 WISE M.

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

The first system features a vocal line for three wise men and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *sfz* and *mp*.

CHORUS

3 WISE MEN

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

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs. The piano accompaniment provides harmonic support. The dynamic *mp* is indicated.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a more complex melodic line with slurs. The piano accompaniment includes a *più rit.* marking.

CHORUS

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

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment features a *ff* dynamic and a *a tempo* marking.

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 Hear! Hear!

TENOR *ff* Hear! Hear!

BASS That's clear! Hear! Hear!

ff *fff*

No 19. SONG

KAHUNA and CHORUS

Moderato

mp *ff*

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

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

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

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 - spect - ed.
pared with gen - tle - men, They're par - tic - u - lar - ly sub - ject to pneu - mon - ia!

(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

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 an - swer, There's no need for your.

mf

Detailed description: This block contains the first system of music. It features a vocal line for Paul and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "In your eyes I can read my an - swer, There's no need for your." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A dynamic marking of *mf* is present at the beginning of the piano part.

KILANI

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

Detailed description: This block contains the second system of music. It features a vocal line for Kilani and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "lips to speak! Try and guess, if but you can, sir,". The piano accompaniment includes a more active right hand with eighth-note patterns and a steady bass line.

PAUL

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

Detailed description: This block contains the third system of music. It features a vocal line for Paul and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "What it is my lips would seek! What is it,". The piano accompaniment continues with a similar style to the previous system, with a steady bass line and a right hand with chords and some melodic movement.

KILANI

rit. PAUL

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

rit. *rall.*

Ped

Detailed description: This block contains the fourth system of music. It features a vocal line for Kilani and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "love? Ah, can't you guess? Ah, can I guess! Why, yes!". The piano accompaniment includes dynamic markings of *rit.* and *rall.* and a *Ped* (pedal) marking at the end. The piano part features more complex textures, including arpeggiated chords and sustained notes.

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

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 bottom two are piano accompaniment in bass clef. The time signature is 12/8. The tempo is 'Andantino sostenuto'. The piano part features a 'Con spirito' section with a forte (*f*) dynamic, followed by a 'rall.' section and a mezzo-forte (*mf*) section. The lyrics 'O-ver the' are written under the vocal lines.

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 a steady eighth-note bass line and chords in the right hand.

Ped.

Detailed description: This system contains the final four staves of the page, which are piano accompaniment. It features a 'Ped.' (pedal) marking at the beginning. The piano part continues with the established rhythmic and harmonic patterns from the previous systems.

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!

ff

Glo-ri-ous Moon! Glorious Moon!

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*, *ff*, and *rall.*, along with triplets.

Con moto

SOP. 

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

ALTO 

TENOR 

BASS 

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





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*

Vivace

wave! —

wave! —

Vivace

cresc. *ffff*

End of Opera.