

Bamboo Cutter and the Moon

A Chamber Opera

Také – lyric soprano

Kaguya-hime – lyric mezzo-soprano

Emperor Mikado – baritone

*Flute (doubling Piccolo), Oboe, Clarinet in B-flat,
Horn in F, Bassoon*

Joseph Eidson
(2008)

Duration: ca. 27 minutes

- Full Score -

Bamboo Cutter and the Moon

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Program Note

The libretto is taken from the Japanese folk tale “The Bamboo Cutter and the Moon Maiden,” with research and translations done by the composer. Haiku about bamboo and the moon have been inserted into the story from three major Japanese poets: Matsuo Bashō (1644-1694), Yosa Buson (1716-1784), and Kobayashi Issa (1763-1828). These short haiku serve as the material for the main arias in the opera. The bamboo farmer has been renamed from the original folk tale and is now a woman – the Japanese name Take (without the Anglicized accent) translates to “female bamboo farmer.” A final piece of research went into the first melody heard in the opera, played by the piccolo and sung by Take when she enters. Known as the “Kariboshikiri Uta,” this traditional melody was sung by bamboo farmers while they worked in the field.

(Transposed Score)

Libretto by Joseph Eidson
with haiku by Bashō, Buson,
and Kobayashi Issa

to Julia

Bamboo Cutter and the Moon

1. Introduction

Duration: approximately 27'

Joseph Eidson (ASCAP)
(2008)

Lontano (♩ = 58)

Také

Kaguya

Mikado

Flute/Piccolo
take Piccolo

Oboe

B♭ Clarinet

Horn in F

Bassoon

Piccolo

p *mf* *mp*

5

Fl.

Ob.

Cl.

Hn.

Bsn.

8

Ta. (she enters)

Fl. *f* *mp* *mf*

Ob. *f* *mp*

Cl. *f* *mp*

Hn. *f* *mp*

Bsn. *f* *mp* *attacca*



2. TAKÉ: Another Night in the Forest

11 **Tranquillo** (♩. = 58)
mp dreamy

Ta. Ah*

Fl. take Flute Flute *mf* *p* *sfz - p*

Ob. *mf* *p* *sfz - p* *mf*

Cl. *p* *sfz - p*

Hn. *mf* *p* *mf*

Bsn. *mf* *p* *sfz - p*

*) open vowels, as if singing a lullaby

15 *mf* (ord.)

Ta. An - oth - er night in the for - est cut - ting bam -

Fl. *sfz - p*

Ob. *sfz - p*

Cl. *sfz - p*

Hn. *sfz - p*

Bsn. *sfz - p*



18

Ta. boo. Pov er - ty's child, start - ing to grind the rice and gaz - ing at the

Ka.

Mik.

Fl. *sfz - p*

Ob. *sfz - p* *mp* *mp*

Cl. *sfz - p* *mp*

Hn. *sfz - p* *mp*

Bsn. *sfz - p*

21 **f** moon. Har-vest moon, _____ a-round the pond I wan-der and the

22

Fl. **f**

Ob. **f** *mp*

Cl. **sfz - p**

Hn. **sfz - p** *mp*

Bsn. **sfz - p** **sfz - p**

24 (she looks at her basket) **mf** mournfully _____

night is gone. _____ This is hard-ly e-nough bam-boo to

Fl. *mp*

Ob.

Cl.

Hn.

Bsn. *sinistro* **mf**

28

Ta. *f* *mp*
 sell! The crop is bad this year. Will I sell e-nough be-fore the win-ter

Fl. *f* *mp* *p* *tr*

Ob. *f* *mp*

Cl. *f* *mp*

Hn. *f* *mp* *p*

Bsn. *f* *mp*

31 *mf*

Ta. comes? Sad blooms, we're all the bam-boo's

Fl. *mf* *f*

Ob. *mf*

Cl. *mf*

Hn. *f*

Bsn. *mf*

32

34 *sub. f brilliantly*

Ta. chil - dren in the end. Moon - light slan - ting through the bam - boo

Fl. take Piccolo

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*



37 *p* *freely - quasi cadenza*

Ta. grove, a cuck - oo cry - ing. _____ *freely - quasi cadenza*

Fl. Piccolo *f* *mp*

Ob. *f*

Cl.

Hn.

Bsn. *f*

40 **a tempo**
f shocked (4 sec.)

Ta. That is not the cry-ing_ of a bird. (she enters)

Ka.

Fl. **a tempo** take Flute (4 sec.)

Ob.

Cl. *mf*

Hn. *mf*

Bsn. *p* *mp*

44
Scherzando (♩ = 138) **3. DUET - Who Are You?**
f shocked

Ta. What's this? Who are you?

Ka.

Fl. **44** **Scherzando** (♩ = 138) Flute *f*

Ob. *mf*

Cl. *f*

Hn.

Bsn. *mf*

49

Ta.

Ka. *mp innocently* I do not have a name. *f* The cuck-oo sings to me, to the moon!

Fl. *f*

Ob. *f*

Cl. *mp* *open* *p* *f*

Hn. *mp* *f*

Bsn. *f*



55 *f concerned* Where is your fam - i - ly?

Ta.

Ka. *mf* I have no fam-i - ly. Ev-'ry time I see the moon I

Fl. take Piccolo *mf* Piccolo

Ob.

Cl. *mp* *mf*

Hn.

Bsn. *sinistro* *mp*

65

mf compassionately

61

Ta. *I can - not leave you*

Ka. *think of the moth-er I nev - er knew.*

65

Fl. *take Flute*

Ob.

Cl.

Hn.

Bsn.

mf *f* *mf* *f* *mf* *f*

66

Ta. *in the for - est! Would you like to come home with me for din - ner?*

Ka. *Yes, I*

Fl.

Ob.

Cl.

Hn.

Bsn.

mf *f* *mf* *f*

71 (she looks at the basket again) *f* *ecstatic*

Ta. This will have to do for to - night, —

Ka. would!

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

79 81

Ta. — let's get you home! —

Ka. *f* *ecstatic*

Moon o - ver this gate

Fl. *p* 6

Ob. *p* 6

Cl. *p* 6

Hn. *p*

Bsn. *p*

84

Ta. (she exits)

Ka. (she exits)
where, at last, I am free to pass!

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Bsn. *mf*



90

Fl. *f* *sweetly* *mf*

Ob. *f* *mp* *mf* *f*

Cl. *mf* *f*

Hn. *f* *mp*

Bsn. *f*

98 (4 sec.)

Fl. *p mp mf f ff*

Ob. *p mp mf f ff*

Cl. *sub. p mp mf ff*

Hn. *mf f ff*

Bsn. *p mp mf f ff*



4. DUET - I Have Named Her Kaguya-hime

103 **Tranquillo** (♩ = 72)

(she enters behind Kaguya)

Ta. _____

Ka. (she enters, chopping bamboo) *mp dreamy* 3 _____

103 **Tranquillo** (♩ = 72)

Ah*

Fl. *mp* 3 3 *sfz - mp* 6 6

Ob. *mp* 3 3 *sfz - mp* 6 6

Cl. *mp* 3 3 *mp* 6 6

Hn. *p* *sfz - mp*

Bsn. _____

*) open vowels, as if singing a lullaby

107

mf blissfully

Ta. *p* I have named her Ka-guy-ya hi-me*, af-ter the har-vest moon.

Ka. Ah

Fl. *mp* *sf* 3 (bring out) 6 3

Ob. *mp* *sfz - p*

Cl. *sfz - p* 6

Hn. *p* *sfz - p*

Bsn. *sfz - p*

*) "he-meh"

110

Ta. on the night we met.

Ka. *mp* ethereal *f*
Moon in mid-sky, high

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bsn. *mf*

113 *mf joyful* **114**

Ta. It has been a week since I found her, and I am

Ka. o-ver the vil - lage_ and wan - der - ing_ on.

114

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf* *molto legato*

116 *f* *mf joyous* *playfully*

Ta. thrilled_ to fi-nal-ly have a child_ of my own! Now_ if

Ka. She has named me Ka - gu - yahi - me_

Fl. *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mf*

Bsn. *mp* *mf*

(she bends down to inspect something on the ground) *f*

119

Ta. *f*
I could just find more bam - boo than chil - dren in the for - est to - day. What's

Ka.

Fl.

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn.

123 Piu animato (♩ = 96)

Ta. *f*
this? Sure-ly not an - oth - er child, it looks like gold! Who could have

Ka.

123 Piu animato (♩ = 96)

Fl. take Piccolo *f* Piccolo *f*

Ob. *f* *mp* *sfz - p*

Cl. *f* *mp* *sfz - p*

Hn. *f* *p < mp > p* *sfz - p*

Bsn. *f* *p < mp > p* *sfz - p*

126

Ta. left this in the for - est?_

Ka. (she bends down to look in the bamboo) *f* What's this? More gold in this bam-

Fl. *sfz - p*

Ob. *sfz - p*

Cl. *sfz - p*

Hn. *sfz - p*

Bsn. *sfz - p*

129 *mp* *suspicious*

Ta. Sure - ly it is a trick?

Ka. (she looks up) *mf* boo! Or some - one watch - ing ov - er

Fl. take Flute *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bsn. *mp* *mf*

132 *f excited* 134

Ta. Look! There's more! _____
(she continues picking up gold)

Ka. us.

Fl. *f* 6 *mf*

Ob. *f* 6 *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

136 (she continues picking up gold) (she exits) (she exits)

Fl. *mp* *mf*

Ob. *mp* 3 *mf*

Cl. *mp* 3

Hn. *mp* 3 *mf*

Bsn. *mp* 3

141

Fl. *mf* 7 *f* 6

Ob. *sfz - p* 6

Cl. *mf* 6 *sfz - p* 6

Hn. *sfz - p* ^

Bsn. *sfz - p* ^

Detailed description: This system covers measures 141 and 142. Measure 141 features a flute solo with a 7th fingering, marked *mf*. The clarinet and bassoon play sixteenth-note patterns, marked *mf* and *sfz - p* respectively. Measure 142 shows the flute playing a sixteenth-note figure, marked *f*. The clarinet and bassoon continue with sixteenth-note patterns, marked *sfz - p*. The horn part has a single note marked *sfz - p* with an accent (^).

143

Fl. take Piccolo *sfz - p* Piccolo *mf* 7

Ob. *sfz - p* *mp*

Cl. *sfz - p* *mf* 6 *p*

Hn. *mf* 3 3 *p*

Bsn. *mf* 3 3 *p*

Detailed description: This system covers measures 143, 144, and 145. Measure 143 has a flute solo with a piccolo part, marked *sfz - p*. The clarinet and bassoon play sixteenth-note patterns, marked *sfz - p* and *mf* with a 6th fingering. The horn part has triplet eighth notes, marked *mf*. Measure 144 shows the flute playing a sixteenth-note figure, marked *mp*. The clarinet and bassoon continue with sixteenth-note patterns, marked *mf* with a 6th fingering. The horn part has triplet eighth notes, marked *p*. Measure 145 features a flute solo with a piccolo part, marked *mf* with a 7th fingering. The clarinet and bassoon play sixteenth-note patterns, marked *p*. The horn part has eighth notes, marked *p*.

146

Fl. *tr* 3 3 6 3 7 (4 sec.) take Flute

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

Detailed description: This system covers measures 146, 147, and 148. Measure 146 has a flute solo with a trill (*tr*) and sixteenth-note patterns, marked *mp*. The clarinet and bassoon play sixteenth-note patterns, marked *mp*. The horn part has eighth notes, marked *mp*. Measure 147 shows the flute playing a sixteenth-note figure, marked *mp*. The clarinet and bassoon continue with sixteenth-note patterns, marked *mp*. The horn part has eighth notes, marked *mp*. Measure 148 features a flute solo with a sixteenth-note figure, marked *mp*. The clarinet and bassoon play sixteenth-note patterns, marked *mp*. The horn part has eighth notes, marked *mp*. The system ends with a 4-second rest for the flute, indicated by a double bar line and a fermata.

149

5. KAGUYA - What A Beautiful Evening

Affetuoso (♩ = 72)

Flute

Fl. *p*

Ob. *mp* *sweetly* 3

Cl. *p*

Hn.

Bsn. *mp* *sweetly*



154

Fl. *mp*

Ob. *mf* *espress.* 3 6 3

Cl. *mp*

Hn.

Bsn. *mf*

158

freely - quasi cadenza
(she enters)

Ka.

Fl.

Ob.

Cl.

Hn.

Bsn.



162 a tempo

mf sweetly

Ka.

What a beau - ti - ful eve - ning!

I can hard - ly re - mem - ber life _____ in the

162 a tempo

Fl.

Ob.

Cl.

Hn.

Bsn.

165

Ka. for-est. The years have slipped a-way so

Fl. *mf* 3 *mp*

Ob.

Cl. *mp*

Hn. remove mute

Bsn.

170

Ka. peace-ful-ly. Light of the moon moves west.

Fl. *mf* *f* *mf* mysterious 173 *sfz - p*

Ob. *f* 3 3 3 3 *sfz - p*

Cl. *mf* *f* *sfz - p*

Hn. *mf* *f* *sfz - p*

Bsn. *mf* *f* *sfz - p*

174

f *mf* *3* *3*

Ka. Flow - er's shad - ows creep east - ward. Har - vest moon, called at his

Fl. *sfz - p* *mp* *sfz - p*

Ob. *sfz - p* *3* *3* *3*

Cl. *sfz - p* *mp* *mf* *6*

Hn. *sfz - p* *sfz - p*

Bsn. *sfz - p* *sfz - p*



177

p *mp playfully* *3*

Ka. house, he was cut - ting bam - boo. Now he's on the

Fl. *mp* *f*

Ob. *mp* *f* *mp*

Cl. *mp* *f* *mp* *3* *3* *3*

Hn. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

181

Ka. porch toes-cape_the wife_____ and kids. How hot it

Fl. *mf*

Ob.

Cl.

Hn. *mf*

Bsn. *mf*



186

Ka. *pp sotto voce* is... How not... *mp wistfully* What a won-der-ful eve-ning!_____

186

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Hn. *mp* *p*

Bsn. *mp* *mf* *f* *p*

190

p *senza misura* *f* *a tempo*

Ka. *3* *3* *3*

What a won - der - ful eve - ning! _____

senza misura *a tempo*

Fl.

Ob. *mf* *3* *3* *3*

Cl.

Hn.

Bsn. *3* *3*



193 *Agitato* (♩ = 126) *ff* *furious* (turning to the window) *f*

Ka. *3* *f*

What's that? Get out of here! How

193 *Agitato* (♩ = 126) *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Hn. *ff* *f*

Bsn. *ff* *f*

197

Ka. *mf*
rude, spy - ing on a girl _____ in her room! I am

Fl. *mp* 6 6 6

Ob. *mp* 6 6 6

Cl.

Hn.

Bsn.



200

Ka.
so tired _____ of these boys _____ who want my at-

Fl.

Ob.

Cl. *mp* 6 6 6

Hn. *mp* 6 6 6

Bsn.

202 poco accel. (she runs into the room)

Ta. _____

Ka. _____ (she turns away from the window)

ten - tion. poco accel.

Fl. _____ *mf* *f*

Ob. _____ *mf* *f*

Cl. _____ *mf* *f*

Hn. _____

Bsn. _____ *mf* *f*

attacca

205 Allegro (♩ = 138) 6. DUET - I Heard You

Ta. _____ *mf* *concerned*

Ka. _____ I heard you vel - ling, is ev - ry - thing al - right? *mp* *reserved*

Just a

205 Allegro (♩ = 138)

Fl. _____

Ob. _____ *f mp* *mf*

Cl. _____ *f mp* *mf*

Hn. _____ *mp* *mf*

Bsn. _____ *mp* *mf*

209

Ta. _____

Ka. *6* boy _____ look-ing in my win-dow. _____ *3* Why do they both-er

Fl. _____ *mp* _____ *mf* _____

Ob. _____ *mf* _____

Cl. _____ *mf* _____

Hn. add mute _____

Bsn. _____

212

freely - rubato **214** Tempo I (♩ = 72)

Ta. *mp* reassuring Ka-gu-ya _____ *3* _____ *3* _____ *3* _____

Ka. *f* _____ When a wo-man is as beau-ti-ful as you, Ka-gu-ya, men will ig-
me?

freely - rubato **214** Tempo I (♩ = 72)

Fl. _____ *mf* _____

Ob. _____ *p* _____

Cl. _____ *p* _____

Hn. muted _____ *mf* _____ *p* _____

Bsn. _____ *mf* _____ *mp* _____ *3* _____ *p* _____

216

Ta. *f* *mp* *3* *3* *3* *3* *6* *3*

nore ev-'ry one else in_ the room on-ly to see your face. _____

Ka. *mp* *3*

Fl. *mp*

Ob.

Cl.

Hn. remove mute

Bsn.

What a hor-ri-ble

220

Ta. *mf tenderly* *3* *3*

You are the most beau-ti-ful girl_ in the

Ka. *mf pleading* *3*

eve-ning! You know that they do not int-'rest me.

Fl. *mp* *6* *6*

Ob. *mp* *3*

Cl. *mp* *6* *6*

Hn. open *mp*

Bsn. *mp*

223

Ta. vil-lage. You can't ex-pect to go un - no - ticed.

Ka. *mp forlorn* What a hor-ri-ble eve - ning! *mf* How is that my

Fl.

Ob.

Cl.

Hn.

Bsn.

226 *mp* Lis - ten, some-times we... *ff* (gasp) Oh! *f* I won - der who that could be at this

Ka. fault?

227 *Agitato* (♩ = 126) (she jumps in surprise after hearing a knock at the door)

Fl. *mp* *sub. ff*

Ob. *sub. ff*

Cl. *sub. ff*

Hn. *sub. ff*

Bsn. *sub. ff*

229

(she opens the door)

Ta.

Ka. hour? *mf* sarcastically
Yes, I have no clue who is knock - ing a - gain.

Mik.

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *fff*

fff 5 *attacca*

233 Agitato (♩ = 126) 7. MIKADO - Mikado's Entrance

f forcefully

Ta.

Ka. (she steps downstage to avoid the visitor)
Sir I as - sure you that she is not int - rest - ed!

Mik. (he enters) *f* boldly

233 Agitato (♩ = 126)

My

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff* *sfz - p*

244

246

mf dubious

ff frightened

Ta. *Mi - ka - do? Mi - ka - do! I did not*

Ka.

Mik. *ff* meet the Em - per - or Mi - ka - do?

246

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

248

freely

Ta. *mean to of - fend you. Please, do come in!*

Ka.

Mik. *mf* deadpan Thank you.

freely

Fl. *mf* *f* *sub. f*

Ob. *mf* *f* *tr*

Cl. *mf* *f* *p* *sub. f*

Hn. *f* *mf* *f*

Bsn. *f* *mf* *f*

254

252 a tempo
(she bows and steps downstage)

Ta.

Ka. (she steps upstage) *f* irritated at Mikado's intrusion

Mik. *f* confidently Who are you to push your way in
Now, where is she? _____

254

a tempo

Fl. *f* bring out

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

257

Ta.

Ka.

Mik. here? *sub. p* playfully

Fl. I am the Em-per-or Mi-ka-do, as I said be-

Ob. *f*

Cl. *mf* *f*

Hn. *f*

Bsn. *f*

261

Ta. _____

Ka. _____ *mp tentatively*

Mik. *f* _____
fore. _____

Fl. _____

Ob. _____

Cl. *mp* _____

Hn. _____ *stopped* *mf* *3*

Bsn. *mp* _____



264 *senza ritard.*

Ta. _____

Ka. _____
why are you int - rest - ed in me?

Mik. _____

Fl. *senza ritard.* _____

Ob. *sfz - p* _____

Cl. *mp* _____

Hn. _____

Bsn. _____

attacca

8. MIKADO - You Are Plum Blossoms

267 Cantabile (♩ = 96)

(she steps slightly closer upstage to eavesdrop on the conversation)

Ta.

Ka.

Mik. *mp* lyrical, smitten with love

267 Cantabile (♩ = 96)

Fl. (solo) *p* 5

Ob. *mf* *p*

Cl.

Hn.

Bsn.

270

Ta.

Ka.

Mik. *f* *mp* *mf*

(she turns her back to Mikado)

Fl. 3 5

Ob.

Cl.

Hn.

Bsn.

274

Ta. _____

Ka. _____

Mik. *p* _____ *mp* _____
wa - ter Pet - als float - ing by 'till they pass

Fl. *legato* _____ *mp* _____

Ob. _____

Cl. _____

Hn. _____

Bsn. _____

278

Ta. _____

Ka. _____

Mik. *p* _____ *mp passionately* _____
out of sight. I am a wil - low grow - ing by the streams. My shad - ow is

Fl. _____ *f* _____

Ob. _____

Cl. _____

Hn. _____

Bsn. _____

280

282 285

Ta. _____

Ka. _____ (she turns to face Mikado) *astounded, yet reserved*
mf 3

Mik. *f* _____ *p* _____
 sunk in it and I can - not fol - low. Such beau-ti-ful

285

Fl. _____ *p*

Ob. _____

Cl. _____ *mp* 5

Hn. _____

Bsn. _____ *mp* 5

286

Ta. _____

Ka. _____ *mp*
 words... You are not like the rest of these men. *p* timidly

Mik. _____

Fl. _____

Ob. _____

Cl. _____ 5

Hn. _____

Bsn. _____ 3

289

Ta.

Ka.

Mik. know of the quests that you sent them on, Prince I-so* is still hope-less-ly

Fl.

Ob.

Cl.

Hn.

Bsn.

*) "ee-so"

292

Ta.

Ka.

Mik. lost. What is my quest? Bring snow from

Fl.

Ob.

Cl.

Hn.

Bsn.

297 301

Ta.

Ka. *mp compassionately*

Mik. *(gathering himself for her response)* *p timidly, as before* Stay here and
Fu-ji? Pick the first lo-tus of au-tumn? _____ 301

Fl.

Ob.

Cl. *mp*

Hn. *mp*

Bsn.

302 305

Ta. *(she steps upstage) mf joyfully* *3*

Ka. What a won-der-ful
(they move downstage and talk silently)

Mik. *mf relieved* *(they move downstage and talk silently)*
A no-ble quest in - deed. 305

Fl. *mf* *3*

Ob. *mf* *5*

Cl. *mf* *3*

Hn.

Bsn.

306

Ta. eve - ning! Fin - al - ly my daugh - ter has found some - one! She de -

Ka.

Mik.

Fl.

Ob. *legato* 3

Cl.

Hn.

Bsn. *mf* (solo) 3

309

Ta. serves no less than the em - per - or him - self, and that is whom she

Ka.

Mik.

Fl.

Ob. *mf*

Cl.

Hn.

Bsn. 3

311

excited (she exits)

meets. I must tell ev-'ry-one in the vil-lage! (she moves upstage)

(he moves upstage)

Fl. *mf* *f*

Ob.

Cl. *mf* *f*

Hn. *f*

Bsn. *f*

314

mp tenderly

mp tenderly I love you Mi-ka - do. Meet me here at mid - night and we will talk -

314 I love you Ka - gu - ya.

Fl. *mf*

Ob.

Cl. *mp* *mf*

Hn.

Bsn.

319

Ka. (she exits)

Mik. gain. (he exits)

Fl. *mp* 3 *mf*

Ob. *mf* 6 6

Cl. *mp* 6 *mf* 6 6

Hn. *mf* 3 3

Bsn. *mf* *mf*



323

Fl. (solo) *mf* 5

Ob. 6 6

Cl. 6 6

Hn.

Bsn.

327

Fl. *mf* 3 5 5

Ob.

Cl.

Hn. *mf* 3 3

Bsn.

330

più rubato

Fl. *mp* 3 *pp* (4 sec.)

Ob.

Cl. *pp*

Hn.

Bsn.

333 Anticipatory (♩ = 88)

9. KAGUYA ~ Night Interlude

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p* add mute

Bsn. *mf*