

# *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

## Table of Contents

### Part One

1. Introduction . . . . .	1
2. Another Night in the Forest (Také) . . . . .	2
3. Who Are You? (Také, Kaguya) . . . . .	7
4. I Have Named Her Kaguya-hime (Také, Kaguya) . . . . .	12
5. What A Beautiful Evening (Kaguya) . . . . .	19
6. I Heard You (Také, Kaguya) . . . . .	26
7. Mikado's Entrance (Také, Kaguya, Mikado) . . . . .	30
8. You Are Plum Blossoms (Také, Kaguya, Mikado) . . . . .	35

### Part Two

9. Night Interlude (Kaguya, Mikado) . . . . .	43
---	----

### Part Three

10. Is It Midnight? (Také, Mikado) . . . . .	59
11. Midnight Has Come (Také, Kaguya, Mikado) . . . . .	66

## 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\*

**11** **Tranquillo** (♩. = 58)

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. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

*f*

66

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

Ka. *Yes, I*

Fl. *mf*

Ob. *mf*

Cl. *f*

Hn. *mf*

Bsn. *mf*

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*

Fl. *p* 81 Moon o - ver this gate

Ob. *p*

Cl. *p*

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*  $\text{3}$   $\text{3}$

103 **Tranquillo** (♩ = 72)

Ah\*

Fl. *mp sfz-mp*

Ob. *mp sfz-mp*

Cl. *mp*

Hn. *p sfz-mp*

Bsn. \_\_\_\_\_

\*) open vowels, as if singing a lullaby

107

*mf* blissfully

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

Ah

(bring out)

*mp* *sfz* *3* *6* *3*

*sfz - p* *sfz - p* *6*

*p* *sfz - p*

*sfz - p*

\*) "he-meh"

110

on the night we met.

*mp* ethereal *f*

Moon in mid-sky, high

*mp* *mf*

*mp* *mf*

*mp* *mf*

*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* 6

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

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

Ta. (she exits)

Ka. (she exits)

Fl. *mp* *mf*

Ob. *mp* 3

Cl. *mp* 3

Hn. *mp* 3 *mf*

Bsn. *mp* 3

141

Fl. *mf* 7 *f* 6

Ob. *sfz - p* 6 6

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

Hn. *sfz - p* ^

Bsn. *sfz - p* ^

Detailed description: This system covers measures 141 and 142. The Flute part begins in measure 141 with a *mf* dynamic and a 7-measure slur. In measure 142, it plays a *f* dynamic sixteenth-note pattern with a 6-measure slur. The Oboe and Clarinet parts have sixteenth-note patterns with 6-measure slurs and *sfz - p* dynamics. The Horn and Bassoon parts have dotted quarter notes with *sfz - p* dynamics and accents (^).

143

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

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. The Flute part has a *sfz - p* dynamic in measure 143, then rests in 144, and plays a *mf* dynamic sixteenth-note pattern with a 7-measure slur in 145, labeled 'Piccolo'. The Oboe part has a *sfz - p* dynamic in 143 and a *mp* dynamic in 144. The Clarinet part has a *sfz - p* dynamic in 143, a *mf* dynamic sixteenth-note pattern with a 6-measure slur in 144, and a *p* dynamic in 145. The Horn and Bassoon parts have eighth-note triplets in 143 and 144, with *mf* dynamics, and a *p* dynamic in 145.

146

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

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

Detailed description: This system covers measures 146, 147, and 148. The Flute part has a trill (*tr*) in measure 146, followed by eighth-note triplets (3) in 146 and 147, and sixteenth-note patterns with 6, 3, and 7-measure slurs in 147. In measure 148, it has a *mp* dynamic and a 4-second rest, labeled 'take Flute (4 sec.)'. The Oboe, Clarinet, Horn, and Bassoon parts all have a *mp* dynamic in measure 148.

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)

**freely - quasi cadenza**

Ka.

Fl.

Ob.

Cl.

Hn.

Bsn.



162 **a tempo** *mf* *sweetly*

Ka.

162 **a tempo**

Fl.

Ob.

Cl.

Hn.

Bsn.

What a beau - ti - ful eve - ning! I can hard - ly re - mem - ber life \_\_\_\_\_ in the

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* open *f* *sfz - p*

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

174

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

*sfz - p* *mp* *sfz - p*

*sfz - p* *mp* *mf*

*sfz - p* *mp* *sfz - p*

*sfz - p* *sfz - p*



177

*p* house, he was cut - ting bam - boo. *mp playfully* Now he's on the

*mp* *f* *mp* *f*

*mp* *f* *mp*

*mp* *f* *mp*

*mp* *f* *mp*

*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. *mp*  
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*

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* \_\_\_\_\_

Fl. \_\_\_\_\_ *mf* \_\_\_\_\_

Ob. \_\_\_\_\_ *p* \_\_\_\_\_

Cl. \_\_\_\_\_ *p* \_\_\_\_\_

Hn. muted \_\_\_\_\_ *mf* \_\_\_\_\_ *p* \_\_\_\_\_

Bsn. \_\_\_\_\_ *mf* \_\_\_\_\_ *mp* \_\_\_\_\_ *3* \_\_\_\_\_ *p* \_\_\_\_\_

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

216

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

Ka. *mp* *3*

Fl. *mp*

Ob.

Cl.

Hn. remove mute

Bsn.

nore ev-'ry one else in\_ the room on-ly to see your face. \_\_\_\_\_

What a hor-ri-ble



220

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

Ka. *mf pleading* *3*

Fl. *mp* *6* *6*

Ob. *mp* *3*

Cl. *mp* *6* *6*

Hn. open *mp*

Bsn. *mp*

You are the most beau-ti-ful girl\_ in the

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

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)

Fl. *mp* *sub. ff*

Ob. *sub. ff*

Cl. *sub. ff*

Hn. *sub. ff*

Bsn. *sub. ff*

*sub. ff*

229

(she opens the door)

Ta.

Ka. hour? *mf sarcastically*

Mik. Yes, I have no clue who is knock - ing a - gain.

Fl. *fff* 3 5

Ob. *fff* 3 5

Cl. *fff* 3 5

Hn. *fff* 3 5

Bsn. *fff* 3 5 *attacca*



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

*f* *forcefully*

Ta.

Ka. (she steps downstage to avoid the visitor)

Mik. (he enters) *f* *boldly*

My

Sir I as - sure you that she is not int -rest - ed!

233 Agitato (♩ = 126)

Fl. *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

Bsn. *f* *ff* *sfz - p*



236

Ta. \_\_\_\_\_

Ka. \_\_\_\_\_

Mik. *b*<sup>♭</sup> . *b* *r* *r* *r* *r* | *r* . \_\_\_\_\_ *r* *r* *r* *b* *r* | *r* *r* *r* *r* *r* | *r* *b* *r* *b* . *r* | *r* *b* *r* *b* . *r* |

roy - al par-ty and I have trav-eled for three days to see Ka-gu - ya

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

Hn. \_\_\_\_\_

Bsn. \_\_\_\_\_

*ff*

241

Ta. \_\_\_\_\_

Ka. \_\_\_\_\_

Mik. *b* *r* \_\_\_\_\_ *mp* \_\_\_\_\_ *r* *r* *r* *r* | \_\_\_\_\_ *r* *r* *r* *r* | \_\_\_\_\_ *r* *r* *r* *r* | \_\_\_\_\_ *r* *r* *r* *r* |

hi - me. How could she not want to

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

Hn. \_\_\_\_\_

Bsn. \_\_\_\_\_

*mf* \_\_\_\_\_ *f*

*mf* \_\_\_\_\_ *f*

*mf* \_\_\_\_\_ *f*

*mf* \_\_\_\_\_ *sfz - p*

*mf* \_\_\_\_\_ *f*

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. \_\_\_\_\_  
Well Mi - ka - do,

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. *mp* \_\_\_\_\_

Hn. \_\_\_\_\_ stopped *mf*  $\dagger$   $\dagger$   $\dagger$   $\dagger$   $\dagger$

Bsn. *mp* \_\_\_\_\_



264 *senza ritard.*

Ta. \_\_\_\_\_

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

Mik. \_\_\_\_\_

Fl. *senza ritard.* \_\_\_\_\_

Ob. *sfz - p* \_\_\_\_\_ *mp*  $\dagger$   $\dagger$   $\dagger$   $\dagger$   $\dagger$  *mf*

Cl. *mp* \_\_\_\_\_

Hn.  $\dagger$  \_\_\_\_\_

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*

Fl. 3 5 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. \_\_\_\_\_

www.josephedson.com

280

280

282 285

Ta. \_\_\_\_\_

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

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

Fl. \_\_\_\_\_ *p*

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_ *mp* 5

Hn. \_\_\_\_\_

Bsn. \_\_\_\_\_ *mp* 5

285

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. *mp* lost. *pp very hesitant* What is my quest? *mp* Bring snow from

Fl. \_\_\_\_\_

Ob. *sinistro mp* \_\_\_\_\_

Cl. \_\_\_\_\_

Hn. *open - sinistro mf* \_\_\_\_\_

Bsn. \_\_\_\_\_



297 301

Ta.

Ka. *mp compassionately*

Mik. *(gathering himself for her response)* *p timidly, as before* *3* *3* *3* *3*

Fu-ji? Pick the first lo-tus of au-tumn? \_\_\_\_\_

**301**

Fl.

Ob.

Cl. *3* *3* *3* *3*

Hn. *3* *3* *3* *3*

Bsn.

*mp*

**302** **305**

Ta. *mf joyfully* *3*

Ka. *mf relieved* *3* *3* *3* *3*

Mik. *3* *3* *3* *3*

A no-ble quest in - deed. (they move downstage and talk silently)

Fl. *mf* *3* *3* *3* *3*

Ob. *mf* *5* *5* *5* *5*

Cl. *mf* *3* *3* *3* *3*

Hn.

Bsn.

306

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

Ka.

Mik.

Fl.

Ob. *legato*

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 3 3

www.josephheidson.com

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

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

Ob. *pp*

Cl.

Hn.

Bsn.

*più rubato*

### 9. KAGUYA - Night Interlude

333 Anticipatory (♩ = 88)

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p* add mute

Bsn. *mf*