THE

PAGODA OF FLOWERS.

A BURMESE STORY IN SONG.

WRITTEN BY
FREDERICK JOHN FRASER,

SET TO MUSIC BY
AMY WOODFORDE-FINDEN.

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($2.00)
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THE PAGODA OF FLOWERS.

ARGUMENT.

Previous to the events explained by the Lyrics, OOMALA, a young Burman, the betrothed of MA NOO, filled with religious fervour, and in his heart resolved to become a POENGYI (Buddhist Priest), has hidden MA NOO a sudden, strange farewell, that only half revealed his full intention.

The marriage day passes. OOMALA neither comes to claim his bride, nor holds communication with the outer world.

Deserted, desperate, unwilling to accept the rumoured truth, MA NOO sets forth on a pilgrimage, praying at every holy shrine that her beloved may be restored to her.

The action of the story, as told in “The Pagoda of Flowers,” passes upon the crowded steps, and afterwards in the sacred courts of what is intended to represent the famous SHWE DAGON PAGODA in Rangoon.

It is morning and the people come, clad in gay silks, to offer prayers before the many effigies of the Buddha, and, later, depart to celebrate with dance and song a merry holiday. The happiness of MA MEK, the little flower girl, and the songs sung by her and CHIT MAUNG, her boy lover, are in contrast to the despairing note of Ma Noo, in whose secret heart there lingers little hope of answer to her long and oft-said prayers.

But OOMALA is really close at hand, for he has become one of the many priests of the Pagoda, and later, to the shrines, all-but-deserted, he comes alone to brood and meditate.

MA NOO, who has remained in the sacred precincts since early morning, discovers her beloved where he worships.

Blind in her happiness at finding him again, she fails at first to grasp the cruel truth. She fancies he is but a novice still, and tears of joy well up and dim her eyes.

But when he remains immovable and silent, she brushes back the tears and looks again! Alas! the yellow robes he wears are those of the true priesthood, OOMALA is become PYIN-SIN, monk for all time!

Resolved to end her misery, MA NOO now bids her love a last farewell and seeks to take her own unhappy life. But in OOMALA man is stronger than the priest, and triumphant love at last is conqueror.

Wresting from Ma Noo’s hand the swift descending dak, he takes her to his heart and bids her live.

United once more, and cloaked in the twilight mist that steals up from the river, the lovers fly together hand in hand to those far distant rice fields in the north, where once they parted by the Star-Flower Tree.

FREDERICK JOHN FRASER.
THE PAGODA OF FLOWERS.

Dramatis Personae.

OOMALA ... ... A young Priest, formerly betrothed to Ma Noo.
CHIT MAUNG ... ... A College Boy.
MA MEE ... ... A Flower-Seller in the Pagoda.
MA NOO ... ... A Village Girl.

SCENE.—THE PLATFORM OF THE PAGODA.
# The Pagoda of Flowers

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THE PAGODA OF FLOWERS.

A BURMESE STORY IN SONG.

I.—DESCRIPTIVE OPENING CHORUS.

(Chorus of Worshippers.)

Shwe Dagon Pagoda
Gleaming golden in the sun,
Up and up your steps to-day,
All the city goes to pray.

Lotus flowers and roses,
Silently each pious one,
Up and up the crowded stairs,
To the great Pagoda bears.

Here follows Music—slow and soft—to indicate the passing of the Priests.

(RECITATIVE.)

MA NOO.

I come from afar, I come with a prayer!
The shrines I will deck with my garlands fair,
In the Buddha's hand I will humbly lay
The flow'ring almond spray,
I come from afar with a prayer!

II.—BUDDHIST PRAYER

(Rec.)

MA NOO, MA MEE, AND CHIT MAUNG.

*AWGATHA! Awgatha!
Buddha, the Precious!
I worship with body,
With mouth and with mind—
From the three evil things,

From the five enemies,
Haply by piety
Peace I may find.
Awgatha! Awgatha!
Buddha, the Precious.

*Form of address in prayer.

(Chorus.)

Holy priests are passing—
Kneel for blessing pilgrim throng!
Hark, the sound of sacred gong
Floats afar from Shwe Dagon.

Gongs ad lib. The People and Priests are supposed to pass up to the Pagoda.

EXEUNT ALL EXCEPT MA MEE AND CHIT MAUNG.

Ma Mee goes to her tray of flowers; Chit Maung follows to where she sits.
III.—MIDST THE PETALS IN YOUR TRESSES.

(Song)

CHIT MAUNG.

Midst the petals in your tresses
Is there never flower for me?
Will you ever slum caresses,
My most beautiful Ma Mee?
Lowered lids and downcast glances,
Laughter in your eyes to hide?
Yet your witchery enhances
All the charms to me denied.

Dear Ma Mee, a little present,
See, a silken scarf I bring!
If to-day your mood be pleasant,
Round your bosom let it cling.
Ah! Ma Mee! you come at morning,
Queen of roses here you reign,
All your lovers mocking, scorning,
With no pity for their pain.

IV.—IN MY LACQUERED TRAY ARE ROSES.

(Answering Song)

MA MEE.

In my lacquered tray are roses,
Frangipani and marigold,
Lilies pale and scarlet posies,
*Lotus blue for silver sold!
Since to-day your praise is pleasant,
For your silken scarf so gay
I would give you back a present
From my pretty lacquered tray.
If a blossom from her tresses
Blushing maid to lover throw,
Surely in his heart he guesses
Sweeter favours she would show.
Since to-day my mood is tender,
See! the jasmine at my breast,
To my dear one I surrender,
All my hidden love confessed.

*Burmees worshippers buy Blue Lotus to offer to Buddha.

Exeunt Ma Mee and Chit Maung.

Ma Noo returns.—The Shriines are now deserted.

V.—THE STAR-FLOWER TREE.

(Song)

MA NOO.

To the rice fields green my thoughts are fled,
To the shade of my star-flower tree,
With its dainty, fragrant blossoms spread,
Like a brid’

Ah! it was there
My lover came to me;
A rose in his hand,
A kiss on his lips,
By the star-flower tree.

But alas! 'tis only in day dreams sweet,
In the joy of a memory,
I hear the sound of his sandalled feet
That sped to the star-flower tree.
Only in day dreams sweet,
The sound of his sandalled feet.

Ah! it was there
My lover passed from me,
With love in his heart
But God on his lips
By the star-flower tree.

Exit Ma Noo.

Enter Oomala, alone, to pray that he may be given strength to keep his vow.

From the platform of the Pagoda, high above the surrounding country, his sad eyes wander, like his thoughts,

to the happy world he has renounced.
VI.—God keep my Thoughts

(Sona.)

OOMALA.

Afar the blue rock homing wings,
Afar some happy boatman sings,
As once I sang at set of sun
For joy in thee, beloved one.

The quail are calling in the fields,
The earth her subtle perfume yields,
And yonder sound sweet cattle bells
Where villager contented dwells.

God keep my thoughts on holy things,
God grant the peace devotion brings,
That so full merit I obtain
Nirvana's blessed rest to gain.

Ma Noo, my love, where wander'st thou?
Ah! spite of prayer and priestly vow,
Beside the shrine as daylight dies,
Alas what thoughts unbidden rise!

The city glows with lanterns bright,
And gay musicians greet the night;
Whilst whispering voices from above
Proclaim the carnival of love.

God keep my thoughts on holy things,
God grant the peace devotion brings,
That so full merit I obtain,
Nirvana’s blessed rest to gain.

MA NOO returns, and recognises her lover.—With a glad cry she goes towards him.

MA NOO.

Oh! joy, for here the goal I seek!
The weary pilgrimage is done;
Behold me, and, beholding, speak,
Oomala, my beloved one.

OOMALA, sotto voce, murmurs, “God keep my Thoughts.”

As he does not reply, Ma Noo goes nearer; then seeing his robes are the robes of Pyin-Sin,
she kneels in his holy presence.

ALAS! Alas! I come too late,
Alas! what cruel silence reigns,
My humble prayer no answer gains,—
Alas! Alas! I come too late.

VII.—Pale Priest beside the Shrine.

(Sona.)

MA NOO.

O calm and pious monk,
Pale priest beside the shrine,
I seek no more to mind thee of our love,
I would not rob thy soul of peace above.

Pray on! God surely hears,
Ah! never word of mine,
Nor sigh, nor touch, nor bitter blinding tears,
Shall grieve thee more, pale priest beside the shrine.

But swift for me the Dah!
Death! Death were sweeter far,
How shall I live if I be never thine,
Farewell! Farewell, pale priest beside the shrine.

Before she has time to take her life, Oomala rushes to her and, seizing the knife,
slashes it upon the marble flags of the Pagoda.
OOMALA.

NAY live, Ma Noo, for see!
Afar the beggars' bowl
I fling! for thou to me
Art dearer than my soul.

Live! live, Ma Noo, for love;
Of prayer I make an end,
And, reckless of the God above,
My saffron robes I rend!

He casts aside his priestly garments, and folds her to his heart.

MA NOO.

Yes! I will live for thee,
Ah, hold me to thy heart,
As 'neath the star-flower tree,
But never more to part.

Humbly I kneel to kiss
The hand that warded death,
To bless my dear one for the bliss
Of ev'ry happy breath.

Oomala. Ah! it was there, my love,
Ma Noo. My lover came to me;
Oomala. Ah! it was there, my love,
Ma Noo. The star-flower tree;
Both. A rose in his hand,
A kiss on his lips;
Ah! it was there
By the star-flower tree.

VIII.—TO LIVE, TO LOVE.

(DESC.)

MA NOO AND OOMALA.

The pale moon hides
Her silver light,
The river mist
Befriends our flight.—
So, dear one, hasten thou with me,
To live, and love,
By the star-flower tree.

They steal from the Pagoda in the gathering twilight.

Chorus of Priests, muffled as though heard at a distance—the far-off sound of gongs—then—a deep silence.

FREDERICK JOHN FRASER.
THE PAGODA OF FLOWERS.

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

DESCRIPTIVE OPENING
Chorus of Worshippers
in the
TEMPLE OF BUDDHA.

Pilgrims are passing.-- Ma Mee is selling her flowers.

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*Shwe Dagon Pagoda.

Words by FREDERICK JOHN FRASER.  
Music by AMY WOODFORDE-FINDEN.

Lento Maestoso.

Soprano: Shwe Dagon Pagoda,
Alto: Shwe Dagon Pagoda,
Tenor: Shwe Dagon Pagoda,
Bass: Shwe Dagon Pagoda,

Piano:

Gleaming golden in the sun,
Gleaming golden in the sun,
Gleaming golden in the sun,
Gleaming golden in the sun,

* Pronounced Schway Dagon.
Up and up your steps today All the city
Up and up your steps today All the city
Up and up your steps today All the city
Up and up your steps today All the city

dim.  

goes to pray, to pray.

dim.  

goes to pray, to pray.

dim.  

goes to pray, to pray.
Lotus flowers and roses, silently each pious one,
Up and up the crowded stairs,

Lotus flowers and roses, silently each pious one,
Up and up the crowded stairs,

Lotus flowers and roses, silently each pious one,
Up and up the crowded stairs,
To the great Pagoda bears, To the great Pagoda bears,
To the great Pagoda bears, To the great Pagoda bears,
To the great Pagoda bears, To the great Pagoda bears.

marcato come un campanone.
Passing of Priests.

Un poco più moto.

Piano.

pp misterioso.

poco cresc.

ff pesante.
come un campanone.

Enter Ma Neo.

RECITATIVO.
Ma Non. Moderato.

I come from a far, I come with a prayer!
prayer! The shrines I will deck with my garlands. fair.
In the Buddha's hand I will humbly lay The flowering almond

spray, I will humbly lay the almond

spray.

I come from afar, I
come with a prayer!
**Awgatha, Awgatha.**

**TRIO.**

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

Largo Religioso.

Soprano.  

Contralto.  

Baritone.

Piano.

\[ *\text{Form of address in prayer.} \quad \dagger \text{Pronounced Bowda} \]

H. 5334.
Buddha! I worship with

Buddha! I worship with

sempre marcato.

body, with mouth and with mind—

body, with mouth and with mind—

body, with mouth and with mind—
From the three evil things,

Happily by piety
Peace I may find.
Chorus.
Tempo I.

Holy Priests are passing, Kneel for blessing,
Holy Priests are passing, Kneel for blessing,
Holy Priests are passing, Kneel for blessing,
Holy Priests are passing, Kneel for blessing,
Ma Mee goes to her tray of flowers. Chit Maung goes to where she sits.

Allegretto.

Vivace.
Midst the petals in your tresses.*

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

*This song is also published separately in A for Baritone.
Midst the petals in your tresses,

Is there ne-ter flowr for me?

Will you ever shun caress-es,

My most beau-ti-ful Ma Mee?
cresc.

Lowered lids and downcast glances

cresc.

mf

Laughter in your eyes to hide!

Yet your witchery enhances

f

mf poco rall.

All the charms to me denied.
Will you ever shun caresses, Ah!
Mee!
Dear Ma Mee, a little present, See a silk-en scarf I bring;

If to-day your mood be pleasant, Round your bosom let it cling. Ah! Ma Mee! You come at morn-ing.
Queen of roses here you reign,  All your lovers mocking, scorn ing,

With no pity for their pain.

Will you ever shun ca resses?  Ah!  Ma Mee!

mff piu lento.   a tempo.
"In my lacquered tray are Roses."

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

Allegretto scherzando.

In my lac-quer'd tray are ro-ses,
Frang-i-

Piano.

cresc.

-pa-n and mar-i-gold,
Li-lies...

pale 'and scar-let pois-ies,
Lotus blue for silver sold!

Lotus blue for silver sold!

* Burmese worshippers buy blue Lotus to offer to Buddha.
Since today your praise is pleasant, For your silken scarf so gay I would give you back a present From my
pretty lacquered tray, From my

pretty lacquered tray.

DANCE.

f con gioja. grazioso.

f

H. 5334.
If a blossom from her tresses Blushing
maid to lover throw, Surely
in his heart he guesses
Sweet-er fav-ours she would show,

Sweet-er fav-ours she would show.

f senza rit.
p un poco più lento con espressione.

Since today my mood is tender,

Jasmine at my breast To my...

dear one I surrender, All my
Moderato.

Enter Ma Noo.

\textit{f} accel.

\textit{f} dim.
The Star-Flower Tree.

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

Moderato.

Ma Nno.

Piano.

To the rice fields green
my thoughts are fled,

p dolce.
To the shade of my Star-Flow-er Tree,

With its dain-ty fragrant blossoms spread.

Like a bri-dal can-o-py,
With its dainty fragrant blossoms spread

Like a bridal canopy.
Ah! it was there, my lover came to me,

Ah! it was there, my lover came to me,
By the Star-Flower Tree, The Star-Flower

dolentemente.

Tree! Ah! it was

there!

h. 5334.
Tempo I.

But alas! 'tis only in day dreams sweet,

In the joy of a memory,

I hear the sound of his sandal'd feet That
f accel.

speed to the Star-Flower Tree,

f accel.

con moto.

Only in day dreams sweet The

con moto.

sound of his sandall'd feet.
a tempo.
tristamente

Ah! it was there, My lover pass'd from me With

love in his heart, But God on his lips

cresc e accel:

Ah! It was there, My lover pass'd from me

cresc e accel:

By the Star-Flower Tree, The Star-Flower
Enter Oomala, alone, to pray that he may be given strength to keep his vows.
From the platform of the Pagoda, high above the surrounding country his sad eyes wander, like his thoughts, to the happy world he has renounced.
God keep my thoughts.

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

Andantino con tristezza.

A far the blue rock homing wings,
A far some happy boatman
sings,  
As once I sang at set of

sun... For joy in thee, beloved

one! The quail are calling in the fields,

The earth her subtle perfume yields,
And yonder sound sweet cattle bells,

Where villager contented dwells,

**ff sempre accel precipitato.**

Where villager contented dwells.
con devozione.

pesante.

Moderato.

keep my thoughts on holy things, God

grant the peace devotion brings, That

so full merit I obtain, Nir-
-va-na's blessed rest to gain,

Ma Noo, my love, where wand'rest

Ah! spite of pray'r and priestly
vow,
Beside the shrine as daylight
dies,
Alas! what thoughts unbidden
rise!
The city glows with lanterns bright,
And gay musicians greet the night;
cresc.

Whilst whispering voices from above

precipitato.

Proclaim the carnival of love,

ff con passione.

Proclaim the carnival of love.

ff con passione.

f a tempo.

H. 5334.
God keep my thoughts on holy things,
grant the peace devotion brings,
That so full merit I obtain,
Nirvana's blessed rest to gain,
Ma Noe returns, and recognizes her lover...

vivace
With a glad cry she goes towards him.

Ma Non.
Allegro

Oh joy! for here the goal... I seek! The weary pilgrimage is done, Be-

H. 533a.
hold me, and beholding,

ff risoluto

speak! Oomala!

ff sempre

My beloved one!

Oomala murmurs Oomala. p molto più lento con divisione.

god keep my thoughts on holy things, God
grant the peace devotion brings,
so full merit I obtain

più lento

Nirvana's blessed rest to gain, Nirvana's rest to gain.

pp molto legato con tranquillezza
As Oomala does not reply, Ma Noc goes nearer. Then seeing his
robes are the robes of a Pyin-Sin, she kneels in his holy presence.

Ma Noc. *agitato*

*Alas! Alas!*

I come too late,
-las! what cruel silence reigns, My humble prayer no

answer gains, A - las!

come too late, too late.

molto rall. e dim.

molto rall. e dim.

mf rall.
Pale Priest beside the Shrine.

Words by
FREDERICK JOHN FRASER.

Lento non troppo.

Music by
AMY WOODFORDE-FINDEN.

Ma Noo.

Oh calm and pious monk,

Piano.

Pale priest beside the shrine, I seek no more,

cresc.

Più Presto.

I seek no more. To mind thee of our love, I

fest marcato la melodia
would not rob thy soul of peace above,
of peace above.
Pray on! God surely hears, Ah! never word of mine, nor sigh, nor touch, nor sigh, nor touch, nor bitter blinding tears, Shall grieve thee more, Pale priest be...
- side the shrine,

Shall grieve thee more.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f
molto più agitato e presto

But swift for me the Dah!

Death, Death were sweeter far;

ff con fuoco.

How shall I live, How shall I live,

ff con fuoco.

con abbandone.

If I be never thine? Fare
well! Fare well! Pale priest beside the

Before Ma Noo has time to take her

shrine! Fare well! molto agitato e cresc e accel:

life. Cornala rushes to her, and seizing the knife, hurls it upon the marble flags of the Pagoda.
Allegro agitato.

Nay, live! Ma Noo! For see! A-far the beg-gars bow! I fling!

Since thou to me art dear-er, art
a tempo.

con forza.

dear-er than my soul.

Live! Live! Ma

a tempo. L.H.

con forza

Noo, for love!

Of pray'r I make an end,

L.H.

L.H.

He casts aside his

And reck-less of the God a-bove, My saf-

priestly garments, and folds her to his heart.

senza rall.

f-ron robes I rend!

senza rall.
Ma Nonc.  *sempre agitato.*

Yes! I will live for thee,  Ah! hold me,

*sempre agitato*

Hold me to thy heart,

As 'neath the Star-Flower Tree,  But never more to

part.

Hum-bly I kneel to kiss
The hand that ward-ed death,

To bless my dear one

for the bliss of ev-ry hap-py breath. a tempo.

vivace.

senza rali.
Moderato.
Ma Noo.

Oomala.

Ah! it was there, my

My lover came to me!

love,

The Star - Flow - er

Ah! it was there, my love!

N. 5354.
Tree! A rose in his hand, A
ah! A rose in my hand, A

a tempo.

kiss on his lips, Ah! it was
kiss on my lips, Ah! it was

f'a tempo:

there, By the Star-Flow-er Tree.

there, By the Star-Flow-er Tree.

poco rall.

poco rall. colla voce

H. 5334
To live, to love.

Words by
FREDERICK JOHN FRASER.

Music by
AMY WOODFORDE-FINDEN.

Andante Cantabile.

Ma Nce.

Oomala.

Piano.

p dolce.

p dolce.

Her sil-ver light,

The ri-ver

Her sil-ver light,

The ri-ver
molest

Be-
friends
our
flight.

So, dear one, hasten, hasten, Thou with me, To live, to live, and

H. 5384.
By the love,
By the love,

Star — — — Flower — — —
Star — — — Flower — — —

Tree, f
Tree, Dear one, to live, Hasten thou with
live, and love, to live, to me, To live and love, to live, to

live, and love.

They steal from the Pagoda in the gathering twilight.
Chorus of worshippers muffled as though heard at a distance.*

To be sung pp

Lento Maestoso.

Shwe Dan gon Pa go da,

Shwe Dan gon Pa go da,

Shwe Dan gon Pa go da,

Shwe Dan gon Pa go da,

Gleam ing gol den in the sun,

Gleam ing gol den in the sun,

Gleam ing gol den in the sun,

Gleam ing gol den in the sun,

* The refrain of the Pilgrims seems in the imagination of the lovers to echo softly from the courts of the Pagoda, as they pass down the now dark, deserted steps.
Up and up your steps to-day,
Up and up your steps to-day,
Up and up your steps to-day,

All the city goes to pray,
All the city goes to pray,
All the city goes to pray,

H. 534
The far off sound of gong, then a deep silence

morendo alla fine.

to pray, to pray.

morendo alla fine.

ppp

ppp

ppp morendo.
MRS. AMY WOODFORDE-FINDEN'S COMPOSITIONS.

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Lease the Dust. Till I wake

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Shwe Dagon Pagoda (Chorus). Aung Thaung, Aung Thaung (Two and Chorus).
Midst the Petals (Song).

The Star Flower Tree (Song). In my Laced Tray (Song).

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