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NOVELLO'S ORIGINAL OCTAVO EDITION.

NALA AND DAMAYANTI,

A DRAMATIC CANTATA,

BY

SOPHIE HASENCLEVER,

(NÉE SCHADOW)

For Solo Voices, Chorus and Orchestra,

COMPOSED BY

FERDINAND HILLER.

(Op. 150).

THE ENGLISH TRANSLATION BY NATALIA MACFARREN.

Ent. Sta. Hall.

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NALA AND DAMAYANTI.

INTRODUCTION.

THE Poem, "Nala and Damayanti," is a composition founded on a Hindu Poem of great antiquity—"The Nala," which is itself only one of the episodes of the "Mahabharata."

The two great epic Poems of Ancient India, the "Mahabharata," and the "Ramayana," bear something like the same relation to Hindu literature, as to importance, as the "Iliad," and the "Odyssey" bear to the literature of Ancient Greece.

The "Mahabharata" is an aggregate of epic Poems, supposed to be, or to be founded upon, popular legends of great antiquity. Though it is impossible to fix the date of literature of such origin, it may be mentioned that the compiler is said to have been Vyasa, who lived about 500 years before Homer.

The episode of "Nala" occurs in the "Mahabharata" as an incidental narrative. A holy Brahmin, in order to restore hope and courage to a fallen prince, ruined by gambling, relates to him the history of the Raja, "Nala," who, in older times, had, like him, lost everything at two fatal games of dice, and who, nevertheless, had not sunk into irremediable despair. This episode of "Nala" is the subject of the third of the eighteen very large Cantos or Parvas of the "Mahabharata." King Bhima has a fair daughter, "Damayanti." Nala hears entrancing praises of Damayanti, and the princess hears like praises of Prince Nala. Though ever at a distance they fall desperately in love with one another, and miraculous swans convey tidings of fondness between them. The King desiring to marry his daughter, there is a grand competition of princes for her hand, but Damayanti will not accept for her lord anyone but the beloved Nala. Nala appears at last in person, but has a sad message to deliver from the gods: they had bound him to declare to Damayanti that she must choose one of the immortals. But she will accept no one but Nala. Fortunately the gods do not insist. The marriage takes place, and Nala takes his fair wife to his Kingdom of Nishadha. Days of misfortune come. The wrathful god, Kali, jealous of Nala, induces him to play at dice with his brother, and Nala loses all: wealth, chariots, robes, kingdom, and wife. The ruined Nala flies to a wild forest: his faithful wife will not forsake him, but he cannot bear the idea of dragging her into his frightful misfortune. Beside himself, he flies again from her. Damayanti wanders in search of him; each encounters great dangers and cruel sufferings, and is racked by the thought of the possible fate of the beloved one. The constant lovers, the wife and husband, at last succeed in finding each other, and, by a fortunate occurrence, Nala wins again his treasures and his kingdom, and long lives happily with his beloved Damayanti.

The subject of the Dramatic Cantata, set to music by Dr. Ferdinand Hiller, of Cologne, is the earlier part of the story of the loves of Nala and Damayanti. It comprises the desolation of the princess, thinking and dreaming of her unseen lover; the ceremony, ordained by King Bhima, of disposing of her hand by choice among assembled royal suitors; the communication of the behest of the gods to Nala; his despair; his appearance on the scene of competition at the climax of Damayanti's anxiety for his presence, only to give his stern message; Damayanti's refusal and choice; the appearance of the gods themselves, offering her immortality, and their final retirement before the unflinching resolve of the princess; the Cantata concluding with the union of Nala and Damayanti.

Damayanti and her maidens in the gardens of the King.

CHORUS OF MAIDENS.

Like the moon, when silver streaming,
She on Ganges' tide lies dreaming,
Softly rock'd upon its breast;
As the tender pearl reposes
In its tent of light and roses;
Like sweet bird in mossy nest;
Like the lotus, perfume laden,
Slumbers here the radiant maiden,
Bhima's fair and royal child!
Hark! what sighs disturb her slumber?
See the tear-drops without number
Streaming from those eyes so mild.
Rest thee soft while we are singing,
Rest, while happy dreams come winging
To thy silken palanquin;
Snowy plumes are waving o'er thee,
Flow'rs thou lov'st are strewn before thee,
Birds of dawn their chants begin.

DAMAYANTI.

Thou cam'st, O! radiant spirit, form of light!
Thou cam'st, my longing brought thee hither.
Ah! wilt thou then depart so soon?
Ah me, ah ne'er shall end my weeping!

ONE OF THE MAIDENS.

She weeps again, how ev'ry pulse is flying,
Awake thee! cease, oh! cease thy tears and sighing!

A MAIDEN, AND CHORUS OF MAIDENS.

See the palm tree spread
Towards the cooling dew;
Perfumes round thee shed
The flowers red and blue.
Twine with jasmine whitest
Garlands for our fair,
Wreath with blossoms brightest,
Damayanti's hair.

DAMAYANTI.

Companions, see yon purple hyacinth
In sombre hue of weeping clad,
That darkly in the shade retireth;
That hue is like my heart so sad.

A MAIDEN, AND CHORUS OF MAIDENS.

Come, let us take hands and sing a roundelay,
Dancing round thee, let us chase thy grief away;
To the sacred river then away we'll speed,
Ganges is the giver unto all who need.

DAMAYANTI.

Ah, me! my longing heart will break.

CHORUS.

Thy hidden pain is twofold pain, speak!

A MAIDEN.

Oh reveal thy troubled heart.

DAMAYANTI.

I will, I will, I'll tell what to me befell :
Do ye remember when at sundown
We all in yonder meads were playing,
And suddenly a flock of gold-plumaged swans,
From crimson cloud shot downward?
Like messengers, they seemed in haste,
And were calling, shouting, pleading, singing ;
At last with carol sweet alighting,
Around us stood, our eyes delighting.

CHORUS.

Yes, yes, and when we would approach them,
And thought to catch them, 'twas in vain.

DAMAYANTI.

Amongst those beauteous golden songsters
There shone forth one, the rest surpassing,
One more than all was bright and lordly.
Upon his head a crown he carried,
Bright with the azure light of sapphire.
The glow of noontide cannot rival
Of his bright wings the golden radiance,
Like snowy-breasted dove so tender.
With beaming wistful eyes upgazing,
Away he sped, while far and ever farther,
Led by some spell, I followed him.

CHORUS.

We saw thee vanish, and we waited
For thy return with anxious longing.

DAMAYANTI.

Methought that I must surely seize him,
As though to touch him fate impelled me,
And never did I cease pursuing
Till near the temple's holy grove.
My footsteps brought me :
Its deep shadows did calm and reassure me.
As tho' kind heav'n the gift had lent me
To know the speech of all that liveth,
I clearly heard the gold-hued songster
These words pour forth, that thrill'd my soul ;
"A prince as shining
As cloudless noon,
To thee inclining ;
Oh grant him a boon,
Of mankind the light,
Is Nala the bright.
By palm tree shaded
I him espied,
His fate upbraided
And sorely sighed.
He would have thee for queen,
Whom in dreams he has seen,
For each other created, it is fated
That ye both shall be one,
Damayanti and Nala."
The source of all my tears I've told ye !
Ah ! night and day am I weeping,
Since his flow'ry arrow Karna the swift
At my heart has aim'd, its cruel wounds heal never.

Oft when noon is burning,
Doth the faint gazelle,
From the thicket turning,
Seek the cooling well ;
Until her thirst's assuag'd for ever roaming :
And thus, O Nala, my heart flies to thy coming.

As the rose unfoldeth
On the thorny spray,
When she day beholdeth,
Bright and winged day ;
O'er rays of light her perfume sweet is roaming :
And thus, O Nala, my heart flies to thy coming.

As for the vast ocean,
Longs the Ganges' tide,
With unceasing motion
Rushing in its pride ;
Through desert paths I gladly would be roaming.
If I, O Nala, could hasten thus thy coming.

Fawn will sure discover,
Fount and shady tree ;
Rose, her sunny lover,
Wave will find the sea ;
But I afar from thee must e'er be roaming,
Although my heart with longing waits thy coming.

KING BHIMA, *with Servants, People, &c.*

CHORUS.

Hail ! fearful king !
Bhima we praise thee ;
Hail, thou thy people's sword and shield,
Mankind in humbleness obeys thee,
The pow'r of Brahma thou dost wield,
Bhima ! Bhima ! Bhima !
Thy goodness help and comfort lendeth ;
Thou'rt like the fire upon the hearth ;
The rain like thee its blessing sendeth,
Thou art the dew that cools the earth.

CHORUS OF MAIDENS.

Thou who for all with bounty flowest,
With gracious eye look on thy child,
That she is mourning, well thou knowest ;
She withers like the pale Asoka,
When o'er her burns the desert breeze ;
In vain our prayers would invoke her,
The light of joy no more she sees.

BHIMA.

The joys of childhood, Damayanti—
No more suffice to fill thy heart !
In life each season hath its pleasures,
The season past, they please no more.
'Tis well—ere long new joys will call thee,
A noble consort shall be thine ;
A consort, rich in faith and valour,
Such is the glory of womankind.
All royal suitors shall assemble,
And in our royal hall appear ;
Thou must thyself declare thy choice,
According to our ancient rite.

DAMAYANTI.

Oh ! anxious choice !

BHIMA AND CHORUS.

Let heralds through all lands proclaim it,
The tidings of the Princess' choice ;
And let the trumpet set it forth,
From shores of ocean
Unto the farthest, deepest vale ;
Ascending from the holy waves of Ganges,
Unto the Himalaya's highest summit.

BHIMA.

But first implore we from our holy rulers
That they will guide her choice this day.
Away! away!

A priest bearing the off'rings precede us,
My child belov'd, come thou with me!
Ye people, follow us to Indra's Temple.

MARCH AND CHORUS.

Indra, who when day is bright'ning,
Forth from sun and stars is flaming,
Glance on us, thy might proclaiming.
Thou, whose arrows are the lightning,
Who thy seven-fold arch hast planted
On the rain-cloud, and hast granted
Life and light—oh mayst thou bless us,
Indra, may thy light possess us.
Agni, thou with fiery breathing,
Both consuming and maintaining.
Yama, king in darkness reigning,
Life with sorrows drear enwreathing.
Thou, Varuna, ne'er oppress us,
With thy wild and stormy pinion,
Who o'er tempest hast dominion,
Thou, Varuna, look and bless us:
Indra, Agni, Yama, Varuna,
Look down and bless us;
Pow'rs above, receive our off'ring,
Grass of Kusa, flow'rs we bring thee,
Hymns of praise and love we sing thee.

DUET AND CHORUS.—BHIMA.

Thrice around the altar circling,
I will sprinkle juice of Soma,
Spirits blessed shine before me,
When my fervent pray'rs implore ye,
On my child to look with favour.

DAMAYANTI.

My heart with hope and fear is trembling;
An ancient custom hath ordained
Among the princes now assembling
The chosen be my lord proclaimed—
The kings approach—

BHIMA.

Now our votive prayers ending,
While the altar flame's ascending,
To the gods our offerings bearing,
Be the hour propitious.

DAMAYANTI.

Oh day of fear, oh what will befall me?
What if the Nishada be not here.
Oh ye immortals, hear me call ye,
Grant that King Nala may appear.

CHORUS.

Powers above, receive our off'ring,
Grass of Kusa, flow'rs we bring thee,
Hymns of praise and love we sing thee;
Flames ascend and bear our prayer.
Grant, ye pow'rs, her choice be blest and worthy—
Hear us, hear us.

MARCH—*Returning from the Temple.**Grove near the Temple.*

NALA.

O peace divine, abode of calmness,
Thy silence soothes my troubled heart,
Within this hallowed grove her footstep hath stray'd.
Here blooms the Dharba sweet,
And on yon lake there gleams the lotus,
The sacred fig-tree spreadeth here,
And through the leafy darkness
Shine forth the turrets of the temple's fane;
Awhile reclining here I'll rest me,
Where odours sweet revive my soul.
The pathless desert lay before me,
But like to Indra's fiery torch,
With arrow's fleetness my courser bore me
Unto the haven of my search.
Mountain and plain were spread around me,
But swift as thought he bore me on,
From all in life that ever bound me,
Where hope is crown'd and love is won.
And shall these eyes the peerless maid then behold,
Whom but in dreams I've seen?
Oh will such bliss at last be granted,
To see my fair, my chosen queen?
The wreath of maiden flowers entwining,
That gleam in Damayanti's hair,
That is the prize before me shining,
Nought is so precious or so fair.
The gallant chase no more delight's me,
For glory's call no more I long,
If her sweet glance to hope invites me,
Then will my arm and heart be strong.

CHORUS OF SPIRITS.

Nala, Nishada's king!

NALA.

What voices? Not mortal sounds are these I hear.

CHORUS.

O Nala, thou art pure and true,
Wilt thou the gods' high mission do?

NALA.

Yea, I will do what you desire,
To serve the gods my thoughts aspire.

CHORUS.

Then haste to Damayanti, haste and tell her:
The lords of heav'n beheld her praying,
Her spirit pure her form arraying
In charms too bright and fair for mortal choice;
No earthly suitor e'er shall claim her,
With the immortals men shall name her;
A god shall she choose by heaven's voice.

NALA.

Ye deathless gods, oh! what is't ye said?
I come to woo the blameless maid!
Of hope and love your words bereave me—
For ever fled my happy dream.
Thou king of shadows, oh! receive me,
I bear it not, this hour supreme!
Love's tender blossom, clos'd for ever,
Dies e'er the sun its leaves hath kiss'd;
My star, that shone in young endeavour,
Hath fallen low, and sinks in mist—
Your bidding I cannot fulfil.

CHORUS.

Thou gav'st thy word,
By heaven heard.

NALA.

Can I gain access to the maiden
Who's guarded close by her father's will?

CHORUS.

Thou shalt find access to the maiden.

NALA.

Oh long'd for joy! thou'rt turned to bitter woe.
My heart will break; O terrible behest!

CHORUS.

Thou must obey, for heav'n thy promise heard.

NALA.

I will obey, with heart by grief oppress'd,
Whilst ye to Brahma's realms ascending,
Exist in raptures never ending,
Oh, look with pity on my bitter woe.
On her to gaze, oh bliss divine!
With her to speak, oh joy divine!
She can never be mine.
To part from her, oh endless woe.

CHORUS.

To Brahma's realms on high ascending,
We fly to raptures never ending;
We look with pity on thy woe.

DAMAYANTI *in her Chamber.*

DAMAYANTI.

Oh, longing, hast thou the power
The dead to new life to awaken?
In earth's bowers as nighingale
Or as dove do they mourn
All their woes with fresh complaining?
Dost thou draw down from heav'n spirits blest,
In earth here to roam, in earth's dark and narrow
valleys?
Art thou the lord of all that liveth?
Must space and time both be thy vassals?
Upon thy rushing pinions do thou bring him,
The peerless prince, the bright Nishada.
Fling wide the portals, speed the moments,
And let the longing soul find comfort!
Oh, let my longing lead him here!
A tremor through the air is stealing—
Oh, heaven, the wall divides before me;
What lightnings, odours, rushing, heaving—
What can it be? oh blessed union!

NALA.

I gaze on her in mute devotion,
As doth the pilgrim on his shrine.

DAMAYANTI.

I gaze on him with deep emotion,
I cannot speak or give a sign.

NALA.

When she is nigh all longing ceaseth,
And heavenly calm my soul is swaying.

DAMAYANTI.

When he is nigh all longing ceaseth,
The tide of joy my soul is swaying.

BOTH.

I welcome thee { thou bounteous splendour.
 { thou heavenly blessing.

NALA.

T'wards thee I spread my hands in rapture,
Thou fairest beam of heavenly joy.

DAMAYANTI.

T'wards thee I spread my hands in rapture,
Oh bliss, oh bliss without alloy,
I welcome thee!
And are we then no more divided?
Thou wert by heaven hither guided;
And what the golden swan declared
Will on this day be all fulfilled;
The torches gleam, the throng assembles,
For thee, my choice, 'tis all prepared.

NALA.

Oh might her tender heart be spared!

DAMAYANTI.

Why dost thou pale? what fear comes o'er thee?
Oh, speak! may I not choose thee for lord?

NALA.

Through me the gods a message send thee.

DAMAYANTI.

I know not what thou would'st say.

NALA.

The lords of heaven beheld thee praying,
Thy spirit pure thy form arraying
In charms too bright and pure for mortal choice.
No earthly suitor e'er shall claim thee,
With the immortals men shall name thee,
One thou shalt choose to-day by heaven's voice.

DAMAYANTI.

What say'st thou?—oh, horror!
Not thou?—misery!
None will I wed, O Nala, but thee!

NALA.

When the immortals seek thy affection,
How canst thou resist their election?
The guardians of heaven thus will it,
And thou must fulfil it,
Or death everlasting awaits us.
Then bethink thee, O royal maiden!

DAMAYANTI.

Think I cannot, hush, O Nala!

NALA.

Indra, who enthroned in heaven
Rules, who giveth life and light,
Who to suns their course has given,
He for whom the day is bright,
Who in myriad forms divideth,
Breath of life unto us lends;
He who in our hearts abideth,
Indra 'tis who to thee bends.

DAMAYANTI.

Woe's me, for his rays consume me.

NALA.

Agni, he who, brightly flaming,
Searches earth's abysses through,
Life and blessing ever framing;
And Varuna, morning's dew.
These our guardians, never sleeping,
Yama throned the stars above,
Who our life have in their keeping,
These are suitors for thy love.

DAMAYANTI.

They ask that I should choose an immortal,
I, born of earth, to pass the heavenly portal?
And thou canst bring me this, their dread behest?

NALA.

I swore their message I would bear thee,
Oh royal maiden, then prepare thee
To do their will, through me express'd—
Oh, Damayanti!

DAMAYANTI.

No more, my king, oh cease imploring;
Remain thou blameless still and free;
With thee all the lords of heav'n adoring,
My soul their slave shall never be.

BOTH.

The dreaded hour is nigh:
Oh, hour of bitter sorrow,
How blest it were to die,
To fear no anxious morrow,
And heavenward with thee fly.
Whate'er the gods for us have fated,
For thee alone was I created.
The hour is nigh—the trumpet sounds.

In the King's Hall.

CHORUS OF PEOPLE.

The kings of earth here to-day assemble,
Like lions brave in proud array;
Their fears and hopes none can dissemble,
In pearls and gold they shine like day.
Around the throne they all are standing,
To noble Bhima each one sues,
Each anxious heart in fear demanding,
If him the peerless one will choose.
Behold! how every suitor bendeth
Before the maid, imploring grace;
But ah! no glance of welcome sendeth
Her pallid and averted face.

BHIMA.

How, my daughter! why the anxious look thou
wearest?

DAMAYANTI.

I see him not who to my heart is dearest.

DAMAYANTI AND CHORUS.

Oh! flood of light, oh! rays divine,
Are these the stars amidst us gleaming?
Whence have these radiant beings come?
Light, as of day around them streaming.

Who are these forms of light and radiance?
With waving light around them playing,
Like surging flames or ocean's swaying;
They all resemble the royal Nala.
Hid by the beams around them playing,
No laws of earth are they obeying.
They are alike in form and feature,
Like as twin leaves of op'ning roses,
Five lordly forms the light discloses
Bending to her;
The calm of heaven on them reposes.

DAMAYANTI.

Woe's me, they come but to deceive me;
The immortals would contest my choice.

BHIMA.

The immortals seek to be thy choice.
Hail, Damayanti, favoured maid,
The immortals sue for thee, rejoice!

DAMAYANTI.

How shall I know amongst them, Nala?

CHORUS.

Hail, Damayanti, goddess tender,
The gods command, thou must surrender.

DAMAYANTI.

The mortal maiden who aspireth
With gods to link her earthly fate.
She doth profane what she desireth;
I would not bear a sin so great.
Your holy attributes adoring,
I bend each day before your shrine,
But now your gracious help imploring,
I ask that Nala may be mine.

BHIMA.

O, tremble, lest the gods forsake thee,
Their anger dread will sure o'ertake thee.

CHORUS.

Choose thou, Damayanti,
Immortal joys await thee, thou shalt a goddess be.

DAMAYANTI.

I cannot choose, while magic clouds my sight,
The one my heart has long selected,
I see five princes, forms of might,
But will not choose by chance directed.
Ye mighty pow'rs, oh hear me pray,
As sure as from the golden bird,
I Nala's tender message heard,
Nala, ye gods, to me reveal,
As sure as that for him I live,
That heart and soul to him I give,
Nala, ye gods, to me reveal.
In earthly fetters ye have bound us,
And kindled love within our hearts,
And now, ye powers, ye confound us,
My grief t' implore ye strength imparts.

CHORUS.

Hear! gods of mercy, how she doth implore,
Oh let her grief and doubt be o'er.

BHIMA.

Behold, now vanish'd is the five-fold vision,

DAMAYANTI.

And Nala yet remains. Oh blessed vision!
Oh tide of joy too great to bear!

CHORUS.

They have melted into air.

DAMAYANTI.

Ye gods, behold me bending low,
See how in tears I kneel before ye,
If I were worthy ye would know,
Before to joy ye did restore me.

CHORUS.

Ye gods, behold her kneel in tears before ye,
If she were worthy ye would know
Before to joy ye did restore her.

DAMAYANTI.

My lord, I touch thy garment's hem,
And choose thee, Nala, for my king.
Then take thou from my hand this gem,
While life shall last to thee I cling,
And this fair wreath I place upon thy brow,
Thou, whom I choose, my lord.

NALA.

By gods wert thou elected,
By me thou henceforth protected,
Since I by thee am chosen,
Beloved one, in this high presence
I vow to love thee by the heaven above me.

Come storm or shine I'm ever thine,
All harm to ward, thy fate to guard,
In thought and deed for ever,
Nought shall on earth us sever.

CHORUS.

Ne'er was on earth a love so great,
In beauty rich, and noble deeds,
All virtues do on Nala wait,
All fair ones Damayanti exceeds.

DAMAYANTI and NALA.

In doubt and danger true and tender
Wert thou, my own, my chosen one,
My life and faith to thee surrender,
The bliss of heav'n is now begun.

CHORUS.

Great Bhima, hail! may thy reign be bless'd,
Fair Damayanti, hail! and valiant Nala hail!

BHIMA, NALA, DAMAYANTI, and CHORUS.

Ye powers above, look down and bless us,
Upon this pair your grace bestow,
Oh, let your spirit pure possess us,
Let us in faith and virtue grow.
Great Bhima, hail! Fair Damayanti, hail!
Valiant Nala, hail! oh may their love be bless'd.

INTRODUCTION.

Andante mosso.

PIANO. *f sempre tenuto.* *trem.* *Ped.*

dolce. *Ped.* *Ped.* *Ped.*

tr *tr*

Allegro grazioso. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *dolce.*

tr *tr* *tr* *tr* *tr* *tr*

The musical score consists of six systems of two staves each. The first system features a treble clef with a trill (tr) and a piano (p) dynamic. The second system includes a bass clef with a *dolce.* marking and several trills. The third system continues with trills in both staves. The fourth system shows a trill in the treble and a trill in the bass. The fifth system features a piano (p) dynamic and a trill in the treble. The sixth system includes a *cres.* marking, a *decres.* marking, and a trill in the treble.

tr. *espressivo.*
p *esp.*
Ped. *

pp
esp.

esp.

dim.
f
dol.

The first system of music consists of two staves. The upper staff begins with a piano (*f*) dynamic and contains several slurred eighth-note passages. The lower staff starts with a *cres.* marking and features a steady eighth-note accompaniment. A *dol.* (dolce) marking is placed over the middle of the system, and another *cres.* marking appears towards the end.

The second system continues the piece. The upper staff has a melodic line with slurs and a *cres.* marking towards the end. The lower staff maintains its accompaniment with some chordal textures.

The third system features a piano (*f*) dynamic at the beginning. The upper staff has a melodic line with a triplet of eighth notes. A *dol.* marking is present, and the system concludes with a decrescendo hairpin.

The fourth system is characterized by frequent trills (*tr.*) in the upper staff. The lower staff has a steady accompaniment. The system ends with a *cres.* marking and a *ff* (fortissimo) dynamic.

The fifth system continues with trills in the upper staff. The lower staff has a melodic line with slurs and some chromatic movement.

The sixth system features trills in the upper staff. The lower staff has a melodic line with slurs. The system concludes with a decrescendo hairpin.

8va.....

tr *deces.* *tr* *tr* *tr* *tr* *dolce.*

8va.....

tr *tr* *tr* *tr* *cres.* *tr* *tr*

8va.....

tr *Dolce* *tr* *tr* *tr* *tr* *tr* *tr* *p* *tr* *tr*

loco. tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

tr *tr* *p* *tr* *tr* *tr* *tr* *tr*

pp *tr* *tr* *tr* *tr*

pp *tr* *tr* *tr* *tr*

No. 1. CHORUS.—“LIKE THE MOON WHEN SILVER STREAMING.”
 (Damayanti and her maidens, in the gardens of the King.)

ACCOMP. *p* *Andante quasi adagio.* *espress.* *simile.*

TREBLE. *dolce.*
 Like the moon when sil - ver streaming

ALTO. *dolce.*
 Like the moon when sil - ver streaming

dolce.

She on Gan-ges' tide lies dreaming, Soft - ly rock'd up - on its breast,
 She on Gan-ges' tide lies dreaming, Soft - ly rock'd up - on its breast,

As the ten - der pearl re - po - ses In its tent of light and ro - ses,
 As the ten - der pearl re - po - ses In its tent of light and ro - ses,

Like sweet bird in mos - sy nest, Like the lo - tus, per - fume la - den,
 Like sweet bird in mos - sy nest, Like the lo - tus, per - fume la - den,

Slum - bers here the ra - diant maid - en, Bhi - ma's fair and roy - al
 Slum - bers here the ra - diant maid - en, Bhi - ma's fair and roy - al

child! See the tear-drops
 child! Hark! what sighs dis - turb her slum - ber?
ten.
poco ten. f *dol.*

with - out num - ber, Stream - ing from those eyes so mild,
 Stream - ing from those eyes so mild,

streaming from those eyes so mild.

those eyes so mild.

poco. f

p

Rest, while hap - py dreams come winging

Rest thee soft while we are sing-ing,

p

To thy sil - ken pa - lan - quin,

To thy sil - ken pa - lan - quin, Snow-y plumes are wa - ving o'er thee,

p

Flow'rs thou lov'st are strewn be-fore thee, Birds of dawn their chants be - gin,

Flow'rs thou lov'st are strewn be-fore thee, Birds of dawn their chants be - gin,

stacc.

birds of dawn their chants be - gin. Flow'rs thou lov'st are
birds of dawn their chants be - gin. Flow'rs thou

strewn be - fore thee, birds of dawn their chants be - -
lov'st are strewn be - fore thee, birds their chants be - -

gin
gin.

pp

No. 2.

RECIT.—"THOU CAM'ST, O RADIANT SPIRIT."

VOICE. (DAMAYANTI.) *Quasi Recit.*

Thou cam'st, O ra - diant spi - rit, form of light, Thou

ACCOMP. *Animato.*

p

rit.

can'st, my longing brought thee hi - ther. Ah! wilt thou then de -

f rit. dolce. p

- part so soon? so soon! Ah me, ah! ne'er will end my

f

a tempo. (ONE OF THE MAIDENS.)

weep - ing! She weeps a - gain, how ev' - ry pulse is fly - ing!

dolce.

rit.

Awake thee! Awake thee! cease, oh! cease thy tears and sighing!

poco f dolce. rit.

No. 3.

SOLO AND CHORUS.—“SEE THE PALM TREE.”

Allegro giocoso.

VOICE. A MAIDEN.
See the palm-tree

ACCOMP. *stacc.*

spread towards the cool-ing dew, Perfumes round thee shed the flow-ers

ten.

red and blue, Twine with jas - mine whit - est, gar - lands for our

fair, Wreathe with blossoms bright-est, Da - ma - yan - ti's hair!

(THE MAIDENS.)

dolce.

See the palm-tree spread to - wards the cool - ing dew,

dolce.

See the palm-tree spread to - wards the cool - ing dew,

Perfumes round thee shed the flow - ers red and blue,

Twine with jas - mine

Perfumes round thee shed the flow - ers red and blue,

Twine with jas - mine

(A MAIDEN.)

Wreathe with blos - - - soms, Da - ma - yan - ti's hair.

whit - est, garlands for our fair, Wreathe with blossoms brightest, Dama - yan - ti's hair.

whit - est, garlands for our fair, Wreathe with blossoms brightest, Dama - yan - ti's hair.

No. 4. RECIT.—“COMPANIONS, SEE YON PURPLE HYACINTH.”

(DAMAYANTI.) *Quasi Recit.*

Com - pan - ions, see yon pur - ple hy - a - cinth, In

dolce.

som - bre hue of weep - ing clad, That dark - ly in the shade re -

p

- tir - eth, That hue is like my heart . . so sad.

No. 5. AIR AND CHORUS.—“COME, LET US TAKE HANDS.”

Allegro giocoso.

VOICE.

ACCOMP.

p

(A MAIDEN.)

Come, let us take hands, and sing a roun - de - lay.

Danc - ing round thee, let us chase thy grief a - way.

To the sa - cred riv - - - er then a - way we'll speed,

Gan - ges is the giv - er un - to all who need,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(THE MAIDENS.)

mf

Come, let us take hands, and sing a roun - de-lay.

mf

Come, let us take hands, and sing a roun - de-lay.

mf

The second system is for two vocal parts and piano accompaniment. Both vocal lines have the same lyrics. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

Danc - ing round thee, let us chase thy grief a-way.

Danc - ing round thee, let us chase thy grief a-way.

The third system continues with two vocal parts and piano accompaniment. The vocal lines have identical lyrics. The piano accompaniment maintains the same instrumental texture as the previous systems.

To the sa - cred riv - - er then a - way we'll

To the sa - cred riv - - er then a - way we'll

The first system consists of two vocal staves and two piano staves. The vocal staves have lyrics: "To the sa - cred riv - - er then a - way we'll". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(A MAIDEN.)

Gan - - ges giv - - - eth un - to all who need.

speed, Gan - ges is the giv - er un - to all who need.

speed, Gan - ges is the giv - er un - to all who need.

The second system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Gan - - ges giv - - - eth un - to all who need." Below it, two piano staves have lyrics: "speed, Gan - ges is the giv - er un - to all who need." and "speed, Gan - ges is the giv - er un - to all who need." The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

The third system shows the piano accompaniment for the second system, featuring a complex rhythmic pattern with many sixteenth notes in the right hand and chords in the left hand.

dim. *mf*

The fourth system shows the piano accompaniment for the third system, featuring a complex rhythmic pattern with many sixteenth notes in the right hand and chords in the left hand. Dynamic markings *dim.* and *mf* are present.

No. 6. RECIT.—“AH ME! MY LONGING HEART WILL BREAK!”

(DAMAYANTI.) *Quasi Recit.* *a tempo.*

Ah me! my long - ing heart will break!

(THE MAIDENS)
dolce.

Thy hid-den
dolce.

Thy hid-den

Allegro. *rf* *a tempo.*

(A MAIDEN.) (DAMAYANTI.)

pain, is two-fold pain, speak! oh reveal thy troubled heart! I

pain, is two-fold pain, speak!

ten.

ten.

poco rit.

will, I will, I'll tell what to me be - fell!

f *dolce.* *ff* *dolce.* *poco rit.*

RECIT. *Allegro.*

Do ye re-member when at sundown We all in yonder meads were play - ing ?

a tempo.

Sra.

Aud sud-den-ly a flock of gold plumaged swans . . .

pp *sempre stacc.*

Sra.

. . . from crimson cloud shot down-ward! Like mes - - sen-gers, they seem'd in

Sra.

haste, and were call - ing, shout - ing, plead - ing, sing - - ing. At

last, with ca - rol sweet a - light - ing, A - round us stood, our eyes de -

- light - ing ?

(THE MAIDENS.) *mf*

Yes, yes, and when we would ap - proach them and thought to

mf Yes, yes, when we approach'd and thought to catch them,

A - mongst those beau - teous gold - en

catch them, 'twas in vain, . .

'twas, 'twas in vain, . .

song-sters there shone forth one the rest sur-pass - - ing; one

more than all *esp.* was bright and lord - ly. *dolce.*

Vivace.

Up - on his head a crown he car - ried,

Bright with the a-zure light of sap - - phire, The glow ... of

noon - tide can - not ri - val of his bright wings the

gold - - en ra - diance. Like snow-y breast-ed dove, so

ten - der, With beam-ing wist - ful eyes up - gaz - ing

A - way he sped, while far and e - ver

far - ther, led by some spell, I fol - - low'd him, . . .

cres.

(MAIDENS.)

We saw thee va - nish, and we wait - - ed for

dol.

thy re - turn with anx - ious long - ing.

p

(DAMAYANTI.)

Me - thought . . . that I must sure - ly

seize him, as though to touch him, fate im - pell'd me,

fp *fp* *f*

And ne - ver did I cease pur - su - ing—

Allegretto tempo.

Till near the tem - ple's ho - ly grove my foot - steps

dol.

brought me, Its deep sha - dows did calm and re - as - sure me.

As though kind heav'n the gift had lent me, to

Recit.

know the speech of all .. that liv - eth. I clear - ly heard the gold - hued

song - ster these words pour forth, that thrill'd my soul.

Allegro.

A prince as shin - ing As

dol.

cloud - less noon, To thee in - clin - ing, oh, grant him a boon, Of

man-kind the light Is Na - la the bright.

As palm - - tree shad - ed, I him es - -

-pied, His fate up - braid - ed and sore - - ly

sigh'd, He would have thee for Queen, whom in dreams he has

seen.

For each o - ther cre - a - - ted, It is fa - ted, That ye

both shall be one, Da - ma - yan - - ti and Na - la, Da - ma -

- yan - - ti and Na - la,

rit. *Meno Allegro.*

Da ma - yan - ti and Na - la.

> colla voce. *espress.*

Moderato.

The source of all my tears I've told ye!

rit. *dol.*

Ah! night and day am I weep - ing since his flow - ry ar - row Kar - na the swift at my

heart has aim'd. Its cru - el wounds heal ne - ver.

Allegro.

f

No. 7.

ATR.—“OFT WHEN NOON IS BURNING.”

Andante espressivo.

Oft .. when noon is burn - ing, Doth the faint . . . ga - zelle

dolce.

From the thick-et turn - ing, Seek the cool - ing well; Un-til her

thirst's assuag'd, for e - ver roam - - ing, And thus, O Na - la, and thus, O

Na - la, my heart flies to thy com - ing. As . . . the rose un -

espress.

- fold - eth on the thorn - - y spray, When she day be -

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated as 'Andante espressivo'. The lyrics are written below the vocal line. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'dolce' and 'espress.'. The score ends with a double bar line.

- hold-eth, Bright and wing - - ed day, On rays of light her per-fume sweet is

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "- hold-eth, Bright and wing - - ed day, On rays of light her per-fume sweet is". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

roam - - - ing, And thus, oh Na - la, and thus, oh

The second system continues the vocal line and piano accompaniment. The lyrics are: "roam - - - ing, And thus, oh Na - la, and thus, oh". The piano accompaniment maintains its intricate texture, with the right hand playing rapid sixteenth-note passages.

Na - la, my heart flies to thy com - - ing.

The third system shows the vocal line and piano accompaniment. The lyrics are: "Na - la, my heart flies to thy com - - ing.". The piano accompaniment continues with its characteristic sixteenth-note patterns.

As for the vast o - cean longs the Gan - ges' tide
trem.

The fourth system features the vocal line and piano accompaniment. The lyrics are: "As for the vast o - cean longs the Gan - ges' tide". A dynamic marking of *p* (piano) is placed below the piano part. The piano accompaniment includes a *legato* marking and features a more active bass line.

With un-ceas-ing mo - tion rush - ing in its pride, Thro' de-sert

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "With un-ceas-ing mo - tion rush - ing in its pride, Thro' de-sert". Dynamic markings of *p* (piano) and *f* (forte) are present in the piano part, along with a *sempre legato* instruction.

paths I glad - ly would be roam - ing, If I, O Na - la, if I, O

cres. *f* *deces.*

Na - la, could has - ten thus thy com - ing.

Fawn . . will sure dis - cov - er, will sure dis - cov - er fount and sha - dy

p

tree, Rose . . her sun - ny lov - - er,

Wave will find the sea, But I a - far from thee, but

cres.

I a-far from thee, from thee must e'er be roam

mf

Ped. trem.

- ing, Although my heart, al-though my heart, my heart with

dolce.

colla voce.

long - - - ing waits thy

com - - ing, Al-though my heart with long - ing

dol.

waits, waits thy com - - ing.

f trem.

p#

CHORUS.—“HAIL, FEARFUL KING!”

(King Bhīma with servants, people, &c.)

ACCOMP.

ff Allegro energico.

Sca.

ten. ten. ten. ten.

ff Hail, fear-ful king! Bhi-ma, we praise thee, Hail thou, thy peo-ple's

ff Hail, fear-ful king! Bhi-ma, we praise thee, Hail thou, thy peo-ple's

ff Hail, fear-ful king! Bhi-ma, we praise thee, Hail thou, thy peo-ple's

ff Hail, fear-ful king! Bhi-ma, we praise thee, Hail thou, thy peo-ple's

ten.

mf sword and shield. . . . Man-kind in

mf sword and shield. . . . Man-kind in humbleness o - beys . .

mf sword and shield. . . . Man-kind in humble-ness o -

mf sword and shield. . . .

81564

cres.
 humbleness o-bey thee; . . the pow'r of Brah-ma thou dost wield.
cres.
 thee, . . o-bey thee; . . the pow'r of Brah-ma thou dost wield.
cres.
 - bey . . thee; . . . the pow'r of Brah-ma thou dost wield.
mf *cres.*
 Man-kind in hum-ble-ness o - bey thee, fear - ful king.

ten. ten.
cres. *ff*

ff
 Bhi-ma, Bhi-ma, Bhi - ma,
ff
 Bhi-ma, Bhi-ma, Bhi - ma,
ff
 Bhi-ma, Bhi-ma, Bhi - ma,
ff
 Bhi-ma, Bhi-ma, Bhi - ma,
ff
 Bhi-ma, Bhi-ma, Bhi - ma,

deces.

dol.

Thy good - ness help and com - fort lend - eth, Thou'rt like the

dol.

Thy good - ness help and com - fort lend - eth, Thou'rt like the

dol.

Thy good - ness help and com - fort lend - eth, Thou'rt like the

dol.

Thy good - ness help and com - fort lend - eth, Thou'rt like the

dol. *mf* *deces.*

fire up - on the hearth, The rain like thee its bless - ing

fire up - on the hearth, The rain like thee its bless - ing

fire up - on the hearth, The rain, the rain . . . like thee its bless - ing

fire up - on the hearth, The rain, like thee its bless - ing

send - eth, Thou art the dew that cools, . . . that cools the

send - eth, Thou art the dew that cools, . . . that cools the

send - eth, Thou art the dew that cools, . . . that cools the

send - eth, Thou art the dew that cools, . . . that cools the

cres. *f*

earth. Hail, fear-ful king! Bhi - - ma, we

earth. Hail, fear-ful king! Bhi - - ma, we

earth. Hail, fear-ful king! Bhi - - ma, we

earth. . . . Hail, fear-ful king! Bhi - - ma, we

f *f* *f* *f*

cres. *f*

praise thee! Hail thou, thy peo-ple's sword and shield. . .

praise thee! Hail thou, thy peo-ple's sword and shield. . .

praise thee! Hail thou, thy peo-ple's sword and shield. . .

praise thee! Hail thou, thy peo-ple's sword and shield. . .

ten.

mf Man-kind in hum-ble-ness o-beys thee, . .

mf Man-kind in hum-ble-ness o-beys . . . thee, . . . o-beys thee, . .

mf Man-kind in hum-ble-ness o-beys . . . thee, . . .

mf Man-kind in

mf

cres. *ff*
 . . . the pow'r of Brah - ma thou dost wield, Bhi - ma,
cres. *ff*
 . . . the pow'r of Brah - ma thou dost wield, Bhi - ma,
cres. *ff*
 . . . the pow'r of Brah - ma thou dost wield, Bhi - ma,
cres. *ff*
 humbleness o - beys thee, fear - ful king, Bhi - ma,

Bhi - ma!
 Bhi - ma!
 Bhi - ma!
 Bhi - ma!
dolce.

(THE MAIDENS OF DAMAYANTI.)

dolce. L'istesso tempo.

Thou, who for all with boun-ty flow-est, With gra-cious
dolce.
 Thou, who for all with boun-ty flow-est, With gra-cious
dolce.

eye look on thy child, That she is mourn-ing, well thou
 eye look on thy child, That she is mourn-ing, well thou

know-est, Since ma-ny moons she hath not smil'd. She
 know-est, Since ma-ny moons she hath not smil'd. She

withers like the pale A-so-ka, When o'er her burns the des-ert
 withers like the pale A-so-ka, When o'er her burns the des-ert

breeze; In vain our pray-ers would in - voke her, The light of
 breeze; In vain our pray-ers would in - voke her, The light of

joy no more she sees.
 joy no more she sees.

cres.

L'istesso tempo.

f
 Hail, fear-ful king! Bhi - ma, we praise thee, Hail thou, thy peo - ple's
 Hail, fear-ful king! Bhi - ma, we praise thee, Hail thou, thy peo - ple's
 Hail, fear-ful king! Bhi - ma, we praise thee, Hail thou, thy peo - ple's
 Hail, fear-ful king! Bhi - ma, we praise thee, Hail thou, thy peo - ple's

L'istesso tempo.

f

sword and shield, Man-kind in

sword and shield, Man-kind in humble-ness o - beys

sword and shield, Man-kind in humbleness o -

sword and shield,

mf

mf

mf

mf

hum-ble-ness o - beys thee, . . the pow'r of Brah - - ma . .

thee, o - beys thee, . . the pow'r of Brah - - ma

- beys thee, o - beys thee, . . the pow'r of Brah - - ma . .

Man-kind in hum-ble - ness o - beys . . thee, . .

cres.

ff

cres.

ff

cres.

ff

mf

cres.

ff

cres.

. . . thou dost wield, the pow'r of Brah - ma thou,
 thou dost wield, the pow'r of Brah - ma thou,
 . . . thou dost wield, of Brah - ma thou,
 . . . the pow'r of Brah - - ma, of Brah - ma thou,

thou dost wield.
 thou dost wield.
 thou dost wield.
 . . . dost wield.

f

poco rit. *poco rall.*

No. 9. RECIT—"THE JOYS OF CHILDHOOD, DAMAYANTI."

Quasi Recitativo.

(BHIMA.)

The joys of childhood, Da-ma-yan-ti, no more suf-fice to fill thy

heart! In life each sea-son hath its pleasures, The season past, they please no

more! 'Tis well, 'tis well, Ere long new joys will call thee, A

no-ble con-sort shall be thine, A con-sort rich in faith and va-lour,

Such is the glo-ry of wo-man-kind. All roy-al suitors shall as -

- sem - ble, and in our roy - al hall ap-pear, Thou must thyself de -

- clare thy choice, ac - cord - ing to our an-cient rite. Oh anx - ious

choice!

No. 10. SOLO AND CHORUS.—“LET HERALDS THROUGH ALL LANDS.”

Allegro ma non troppo.

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro ma non troppo'. The first system shows the piano introduction with a forte (ff) dynamic and triplet markings. The second system begins the vocal entry with the text 'Let her - alds through all lands pro -' and includes dynamics of forte (f) and mezzo-forte (mf). The third system continues the vocal line with the text '- claim it, The ti - dings of the prin - cess\''. The fourth system concludes the vocal line with the text 'choice, And let the trum - pets sound it forth from shores of' and includes dynamics of forte (f) and fortissimo (rf).

(BHIMA.)

Let her - alds through all lands pro -

- claim it, The ti - dings of the prin - cess\'

choice, And let the trum - pets sound it forth from shores of

o - cean, Un - to the far - thest, deep - est vale,

dolce.

As - cend - ing from the ho - ly waves of Gan - ges,

Un - to the Hi - ma - la - ya's high - est sum - mit.

f Let

f Let

f Let

f Let

f *mf* *ff*

tr

tr

CHORUS.

he - - ralds through all lands pro - claim it, The ti - dings

he - - ralds through all lands pro - claim it, The ti - dings

he - - ralds through all lands pro - claim it, The ti - dings

he - - ralds through all lands pro - claim it, The ti - dings

mf

of . . the prin - cess' choice. Let trumpets sound, let trumpets

of . . the prin - cess' choice. let trumpets

of . . the prin - cess' choice. Let trumpets sound, let trum - pets

of . . the prin - cess' choice. Let trum - - pets sound, let trum - - pets

f

sound from shores of ocean Un-to the far-thest, *dim.*

sound from shores of ocean Un-to the far-thest, *dim.*

sound from shores of ocean Un-to the far-thest, *dim.*

sound from shores of ocean Un-to the far-thest, *dim.*

dim.

deep-est vale, as-cend-ing from the ho-ly wave of *dolce.*

deep-est vale, as-cend-ing from the ho-ly wave of *dolce.*

deep-est vale, as-cend-ing from the ho-ly wave of *dolce.*

deep-est vale, as-cend-ing from the ho-ly wave of *dolce.*

p

Gan - - ges, Un - to the Hi - ma - la - - ya's
 Gan - - ges, Un - to the Hi - ma - la - - ya's
 Gan - - ges, Un - to the Hi - ma -
 Gan - - ges, Un - to the Hi - ma -

cres. *ff*

Let trum - pets
 high - est sum - - - mit.
 high - est sum - - - mit.
 - - la - ya's sum - - - mit.
 - - la - ya's sum - - - mit.

3

sound, Let trum - pets
Let trum - pets sound,
Let trum - pets sound,
Let trum - pets sound,
Let trum - pets sound,
Let trum - pets sound,

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

sound.
Let trum - pets sound. . . .
Let trum - pets sound. . . .
Let trum - pets sound. . . .
Let trum - pets sound. . . .
Let trum - pets sound. . . .

This system contains measures 5 through 8. The vocal line continues with the lyrics "sound." followed by a long note. The piano accompaniment features a more active right hand with sixteenth-note patterns and a consistent eighth-note bass line.

This system contains the final four measures of the piece. The piano accompaniment concludes with a descending eighth-note scale in the right hand and a final chord in the left hand.

No. 11.

RECIT.—“BUT FIRST IMPLORE WE.”

(BHIMA.) *Quasi Recit.*

a tempo.

But first im - plore we from our ho - ly ru - lers, That

dolce.

they will guide her choice this day; A - way, A - way, A

dolce. *ff*

Recit.

priest bearing the off'rings, pre-cedes us. My child below'd, come thou with

a tempo. *dolce.*

me, Ye peo-ple, fol-low us to In - dra's tem - ple.

p *dolce.*

No. 12.

MARCH OF THE CORTÈGE TO THE TEMPLE.

PIANO.

dolce.

No. 13. CHORUS.—“INDRA, WHO WHEN DAY IS BRIGHT'NING.”

Allegro con fuoco.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The music features a rhythmic pattern of eighth and sixteenth notes. The bass clef part is marked *f staccato*.

Second system of piano introduction, continuing the rhythmic pattern from the first system.

Third system of piano introduction, marked *rf* (ritardando forte) in both staves.

CHORUS.

ff In-dra, who when day is bright'ning, Forth from sun and stars is flam-ing,

ff In-dra, who when day is bright'ning, Forth from sun and stars is flam-ing,

ff In-dra, who when day is bright'ning, Forth from sun and stars is flam-ing,

ff In-dra, who when day is bright'ning, Forth from sun and stars is flam-ing,

Molto marcato.

Piano accompaniment for the chorus, marked *ff* and *Molto marcato*. The music consists of chords and rhythmic accompaniment in the right hand and bass line in the left hand.

Glance on us, thy might proclaim-ing, Thou, whose arrows are the light'n'ing, Who thy

Glance on us, thy might proclaim-ing, Thou, whose arrows are the light'n'ing, Who thy

Glance on us, thy might proclaim-ing, Thou, whose arrows are the light'n'ing, Who thy

Glance on us, thy might proclaim-ing, Thou, whose arrows are the light'n'ing, Who thy

sevenfold arch hast plant-ed on the rain-cloud, And hast granted life and light,

sevenfold arch hast plant-ed on the rain-cloud, And hast granted life and light,

sevenfold arch hast plant-ed on the rain-cloud, And hast granted life and light,

sevenfold arch hast plant-ed on the rain-cloud, And hast granted life and light,

life and light, Oh, may'st thou bless us, In - dra, *dolce.*

life and light, Oh, may'st thou bless us, In - dra, *dolce.*

life and light, Oh, may'st thou bless us, In - dra, *dolce.*

life and light, Oh, may'st thou bless us, In - dra, *dolce.*

In - dra, may thy light pos - sess . . . us.

In - dra, may thy light pos - sess . . . us.

In - dra, may thy light pos - sess . . . us.

In - dra, may thy light pos - sess us.

p cres.

ff
 Ag - ni, thou with fie - ry breathing, Both con - sum - ing and maintain - ing,
ff
 Ag - ni, thou with fie - ry breathing, Both con - sum - ing and maintain - ing,
ff
 Ag - ni, thou with fie - ry breathing, Both con - sum - ing and maintain - ing,
ff
 Ag - ni, thou with fie - ry breathing, Both con - sum - ing and maintain - ing,
ff
 Ag - ni, thou with fie - ry breathing, Both con - sum - ing and maintain - ing,
tr

Ya - ma, king in dark - ness reign - ing, Life with sor - rows drear en -
 Ya - ma, king in dark - ness reign - ing, Life with sor - rows drear en -
 Ya - ma, king of dark - ness reign - ing, Life with sor - rows drear en -
 Ya - ma, king of dark - ness reign - ing, Life with sor - rows drear en -
 Ya - ma, king of dark - ness reign - ing, Life with sor - rows drear en -
 Ya - ma, king of dark - ness reign - ing, Life with sor - rows drear en -
 Ya - ma, king of dark - ness reign - ing, Life with sor - rows drear en -

- wreath-ing, Thou Va - ru - - na, ne'er op - press us, With thy

- wreath-ing, Thou Va - ru - - na, ne'er op - press us, With thy

- wreath-ing, Thou Va - ru - - na, ne'er op - press us, With thy

- wreath-ing, Thou Va - ru - - na, ne'er op - press us, With thy

wild and stor - my pin - ion.

wild and stor - my pin - ion.

wild and stor - my pin - ion. Who o'er tem - pest hast do -

wild and stor - my pin - ion. Who o'er tem - pest hast do -

Who o'er tem - pest hast do - mi - nion, Thou Va -
 Who o'er tem - pest hast do - mi - nion, Thou Va -
 - mi - nion, Who o'er tem - pest hast do - mi - nion, Thou Va -
 - mi - nion, Who o'er tem - pest hast do - mi - nion, Thou Va -

- - ru - na, Thou Va - ru - na, look and bless us.
 - - ru - na, Thou Va - ru - - na, look and bless us.
 - - ru - na, Thou Va - ru - - na, look and bless us.
 - - ru - na, Thou Va - ru - - na, look and bless us.

In - dra, In - dra, Ag - ni, Ya - ma, Va -

In - dra, In - dra, Ag - ni, Ya - ma, Va -

In - dra, In - dra, Ag - ni, Ya - ma, Va -

In - dra, In - dra, Ag - ni, Ya - ma, Va -

dolce.

- - ru - na, Look down and bless . . . us.

dolce.

- - ru - na, Look down and bless . . . us.

dolce.

- - ru - na, Look down and bless . . . us.

dolce.

- - ru - na, Look down and bless . . . us.

dolce.

pp

No. 14. SOLO AND CHORUS.—“POW’RS ABOVE, RECEIVE OUR OFF’RING.”

Andante con moto.

p
Pow’rs a-bove, re-ceive our off’ring, Grass of Ku - sa, flow’rs we bring thee,

p
Pow’rs a-bove, re-ceive our off’ring, Grass of Ku - sa, flow’rs we bring thee,

p
Pow’rs a-bove, re-ceive our off’ring, Grass of Ku - sa, flow’rs we bring thee,

p
Pow’rs a-bove, re-ceive our off’ring, Grass of Ku - sa, flow’rs we bring thee,

dolce e legato.

p

Andante con moto.

(BHIMA.)

Thrice a-round the al - tar cir-cling, I will

Hymns of praise and love we sing thee,

Hymns of praise and love we sing thee,

Hymns of praise and love we sing thee,

Hymns of praise and love we sing thee,

sprin - kle juice of So - ma. Spi - - rits

pp
Pow'rs a - bove, re - ceive our of - f'ring,

pp
Pow'rs a - bove, re - ceive our of - f'ring,

pp
Pow'rs a - bove, re - ceive our of - f'ring,

pp
Pow'rs a - bove, re - ceive our of - f'ring,

pp
Pow'rs a - bove, re - ceive our of - f'ring, *ten. sempre.*

bless - - ed, shine be - fore me, When my

Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and love we sing,

Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and love we sing,

Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and love we sing,

Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and love we sing,

(DAMAYANTI.) *dol.*

My heart with hope and fear is trem - ling,
 fer - vent pray'rs im - plore ye On my child to look with
 thee,
 thee,
 thee,
 thee,

8ves.

An ancient cus - tom hath ordained Among the prin - ces now as -
 fa - - - - - vour.
dol.
 Grant, . . oh grant, ye e - - ver - lasting
dol.
 Grant, . . oh grant, ye e - - ver - lasting
dol.
 Grant, . . oh grant, ye e - - ver - lasting
dol.
 Grant, oh grant, ye e - - ver - lasting

Oh, day of fear! Oh, what will be -

While the al-tar flame's as - cend - ing, To the gods our

- - fall me? What if the Ni - sha - da

off' - rings bear - ing, Be the hour pro - pi - - - tious.

trem. *p*

be not here?

ff Flames ascend, and bear our pray - - ers, Flames ascend, and bear our
ff Flames ascend, and bear our pray - - ers, Flames ascend, and bear our
ff Flames ascend, and bear our pray - - ers, Flames, ascend, and bear our
ff Flames, ascend and bear our pray - - ers, bear our
8va.

ff Oh ye im - mor - tals, hear me call ye, *dolce.* Grant that king

pray - - - ers, *p* Pow'rs a-bove, re -
 pray - - - ers, *p* Pow'rs a-bove, re -
 pray - - - ers, *p* Pow'rs a-bove, re -
 pray - - - ers, *p* Pow'rs a-bove, re -
p e staccato.
p
legato il basso.

Na - la may ap - pear, grant that king Na - la may ap - pear,

- ceive our of - fring, Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and

- ceive our of - fring, Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and

- ceive our of - fring, Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and

- ceive our of - fring, Grass of Ku - sa, flow'rs we bring thee, Hymns of praise and

f Pow'rs a - bove, receive our of - - fring, Pow'rs a - bove, receive our

love we sing thee. *ff* Flames ascend, and bear our pray - ers,

love we sing thee. *ff* Flames ascend, and bear our pray - ers,

love we sing thee. *ff* Flames ascend, and bear our pray - ers,

love we sing thee. *ff* Flames ascend, and bear our pray - ers,

love we sing thee. *ff* Flames ascend, and bear our pray - ers,

p

dim.

grant that

dim.

off - ring, hear our

flames as-cend, and bear our pray - - - - - ers.

flames as-cend, and bear our pray - - - - - ers.

flames as-cend, and bear our pray - - - - - ers.

flames as-cend, and bear our pray - - - - - ers.

8va.

trem. *dol.*

Na - la may ap - pear,

pray - - - - - ers,

pp bear our pray - - - - - ers. Grant, ye pow'rs, her

pp bear our pray - - - - - ers. Grant, ye pow'rs, her

pp bear our pray - - - - - ers. Grant, ye pow'rs, her

pp bear our pray - - - - - ers. Grant, ye pow'rs, her

pp stac.

grant that Na - - - la

hear our

choice be blest and wor - - - thy, Hear us,

choice be blest and wor - - - thy, Hear us,

choice be blest and wor - - - thy, Hear us,

choice be blest and wor - - - thy, Hear us,

pp

may . . . ap - pear.

pray - - - - ers.

hear us.

hear us.

hear us.

hear us.

hear us.

trem.

pppp

morendo.

No 15.

(Returning from the Temple.)

PIANO. *dolce.*

pp *dim.*

L'istesso tempo.

espress.

(NALA.) *Quasi Recit.*

Oh peace di - vine, a-bode of calm-ness, Thy si - lence soothes my

pp

A tempo.

trou - bled heart. *A tempo.* With - in . . this hallowed

espress. *dol.*

grove her foot-step hath stray'd, Here blooms the dhar-ba sweet, And on you

lake there gleams the lo-tus. The sa-cred fig-tree spread-eth here,

And thro' the leafy darkness shine forth the turrets of the tem-ple's fane.

Awhile re-clin-ing here I'll rest me, where o-dours

sweet re-vive my soul.

Allegro come prima.

The path - - - less de - sert lay be -

- fore me, But, like to In - - - dra's

fi - ry torch, With ar - row's fleet - - - ness my cour - ser

bore me Un - - to the ha - - - ven

of my search. Moun - tain and plain were spread a -
deces.

- round me, But swift, but swift as thought he bore me

on, From all in life that e - - ver

bound me. Where hope is crown'd, and

love . . is won . . And shall these eyes the peer-less

maid then be - hold, Whom but in dreams I've seen?

Oh, will such bliss at last, at last be grant - ed, To see my fair, my chosen

Allegro con fuoco e con anima.

queen? The wreath of maid - en flow'rs en - twin - ing,

dolce.

That gleam in Da - - ma - yan - ti's hair,

That is the prize be - fore me shin - ing, Nought is so

pre - cious, or so fair; . . . The gal - - - lant

chase no more de - lights me, for glo - ry's call no

more I long, if her sweet glance to hope in - vites me,

Then will my arm and heart be strong, . .

The wreath of maid - en flow'rs en - twin - ing,

That gleam in Da - ma - yan - ti's hair, . . That is the

prize be - fore me shin - ing, Nought, nought . . . is so

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "prize be - fore me shin - ing, Nought, nought . . . is so". The piano accompaniment starts with a bass clef and a key signature of one flat. It features a steady eighth-note bass line in the left hand and chords in the right hand.

pre - cious, or so fair, nought . . . is so pre - cious,

The second system continues the vocal line and piano accompaniment. The lyrics are "pre - cious, or so fair, nought . . . is so pre - cious,". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

or . . . so . . . fair.

The third system shows the vocal line and piano accompaniment. The lyrics are "or . . . so . . . fair.". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

The fourth system shows the vocal line and piano accompaniment. The vocal line is mostly silent, with rests. The piano accompaniment continues with a steady eighth-note bass line and chords.

The fifth system shows the vocal line and piano accompaniment. The vocal line is mostly silent, with rests. The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo) in the right hand. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4.

Andante quasi allegretto. (NALA.) *Recit.*

What voi-ces? Not mor-tal sounds are these I

(CHORUS OF SPIRITS.)

ALTO. *pp*
Na - la, Ni-sha-da's king!

BASS. *pp*
Na - la, Ni-sha-da's king!

Andante quasi allegretto.
pp *p*

hear. *Tempo lmo.* *pp*

O Na - la, thou art pure and true; Wilt thou the gods' high mission

O Na - la, thou art pure and true; Wilt thou the gods' high mission

pp

Allegro con fuoco.

Yea, I will do what you desire, To serve the gods, my thoughts aspire!

do?

do?

Allegro con fuoco. *f*

CHORUS. *Tempo lmo.*

p Then haste to Da - ma - yan - ti, Haste and tell her: The

p Then haste to Da - ma - yan - ti, Haste and tell her: The

Tempo lmo. p

Molto più animato.

lords . . of heav'n be - held her pray - ing, Her spi - rit

lords . . of heav'n be - held her pray - ing, Her spi - rit

trem.

pp

cres. *f*

pure, her form ar - ray - ing In charms too bright and fair for mor - tal choice,

cres. *f*

pure her form ar - ray - ing In charms too bright and fair for mor - tal choice,

cres. *f*

pp No earth - ly suit - or e'er shall claim her, With the im -
pp No earth - ly suit - or e'er shall claim her, With the im -

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "No earth - ly suit - or e'er shall claim her, With the im -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part includes dynamic markings of *pp* and *f*.

- - mor - tals men shall name her, A god shall she choose, by hea - ven's
 - - mor - tals men shall name her, A god shall she choose, by hea - ven's

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- - mor - tals men shall name her, A god shall she choose, by hea - ven's". The piano accompaniment continues with the same key signature and time signature.

(NALA.) *Animato.*
 Ye death - less gods, oh what is't ye said?

voice.

voice.

The third system of music features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The lyrics are: "Ye death - less gods, oh what is't ye said?". The piano accompaniment is written in a grand staff with the same key signature and time signature. The piano part includes dynamic markings of *p* and *> p*.

Adagio.

I came to woo the blameless maid. Of hope and love your words bereave me, For

Adagio.
dolce e sempre tenuto.

ev - er fled my hap - py dream, Thou king of shadows, oh re - ceive . . me, I

bear it not, this hour supreme ! Love's tender blossom, clos'd for ev - er,

ff *dol.*

Dies ere the sun its leaves hath kiss'd, My star that shone in young en - dea - vour, hath

mf

fall-en low and sinks in mist, my star hath fall - en low.

Allegro con fuoco.

Your bid - ding I cannot ful - fil ;
Thou gav'st thy word, by heaven heard.

Allegro con fuoco.

Can I gain access to the maid-en, Who's guard - ed close by her fa - ther's will?

Thou shalt find ac - cess to the maid -

Thou shalt find ac - cess to the maid -

p

Oh long'd-for joy! thou'rt turn'd to bit - ter woe! My heart will break,

- en,

- en,

f *p* *cres.*

O ter - ri-ble be-hest!

f *ff* *8va.*

Ped.

8va. *pp* Thou must o -
pp Thou must o -

p

Allegro molto.

- bey, . . . for heav'n thy pro - mise heard.

- bey, . . . for heav'n thy pro - mise heard.

Allegro molto.

f

I will o - bey, with heart by grief op - press'd.

Andante con moto.

Dol.

Whilst ye to Brah - - ma's realms as - - cend - - ing, Ex -

Dolce.

- ist in rap - tures ne - ver end - ing, Oh, look with pi - ty on my

pp

bit - ter woe. On her to gaze, oh, bliss di - vine!

dolce.

poco a poco. cres -

Ped. * *Ped. simile.*

With her to speak, oh joy di - vine!

cen . . . do. *espressivo.*

And she can ne - ver, ne - ver be mine? . . . To

part from her, to part from her, oh end - less

woe!

To Brah - ma's realms on high as - cend - ing, We

To Brah - ma's realms on high as - cend - ing, We

fly to rap-tures ne-ver end-ing, We look with pi-ty on thy
 fly to rap-tures ne-ver end-ing, We look with pi-ty on thy

pp

On her to gaze, oh bliss di-vine, With her to speak, oh
 woe. To Brah-ma's realms
 woe. To Brah-ma's realms

dolce.

joy di-vine, . . . And I must part, . . . and part for
 on high as-cend-ing,
 on high as-cend-ing,

pp trem.

Ped.

e - - - ver, Ah! ah she ne - - ver,

pp
to rap-tures ne-ver end-ing,

pp
to rap-tures ne-ver end-ing,

dol.

Ped.

ne-ver will . . be mine! To part . . from

pp
We look with pi-ty on thy woe,

pp
We look with pi-ty on thy woe,

pp

her, oh end-less woe!

up-on thy woe.

up-on thy woe.

pp

ppp

No. 17.

SOLO.—“OH LONGING! HAST THOU POWER”

(Damayanti in her chamber.)

Allegro agitato.

p
Ped. *

(DAMAYANTI.)

Oh long - - -

Ped. * *Ped.* * *Ped.* *

- - - ing! hast thou pow'r . . the dead to new

Ped. * *Ped.* *

life . . . to a-wak - en ? *espress.* In earth's

Ped. * *Ped.* *

bow - ers as night-in - gale . . . or as dove, do they

mourn all their woes with fresh com - plain - - ing? Dost thou draw

dolce. *Ped.* *

down . . . from heav'n spi - rit's blest here to roam in . . .

Ped. simile. *

earth's dark and nar - - row val - leys? Art thou the

lord of all that liv - - eth? Must space and

f *pp*

Ped. *

time both be thy vas - - - sals?

dol. esp.

*

Up-on thy rush-ing pin - ions do thou bring . . .

Ped. *

. . . him, the peer - less prince, the bright . . . Ni - sha - - -

mf

Ped. * *Ped.* * *Ped.*

- da, fling wide . . . the por - tals, speed . . the mo - ments, and

*

let my long - ing soul . . find com - - -

- fort! Oh let my

long-ing soul find com - - fort, My long - - - ing lead him

here! . . . lead him here! . . .

And let . . . my long - - - ing

soul . . . find com - - fort, And let . . .

. . . my long - ing soul find com - - - -

. fort.

No. 18. SOLO.—“A TREMOR THRO’ THE AIR IS STEALING.”

Allegro.

The score is written for voice and piano. It consists of four systems of music. The first system shows the piano introduction with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part features a complex texture with triplets and tremolos. The first system includes the markings *p trem.*, *f*, *Ped.*, and *Ped. simile.* with an asterisk. The second system continues the piano introduction with a *cres.* marking. The third system begins with the vocal line: "A tre - mor thro' the air is steal - - ing,". The piano accompaniment for this system starts with a *f* dynamic and includes a *p* dynamic marking. The fourth system continues the piano accompaniment.

p trem. *f*

Ped. * *Ped. simile.*

cres.

A tre - mor thro' the air is steal - - ing,

f *p*

RECIT. *b*

Oh heav'n, the wall di-vides be -

f *p* molto *cres.* *ff* *colla voce.* *f**p* *trem.* *Ped.*

- fore me, *Meno Allegro.* What

dol.

light - nings, o - dours, rush - ing, heav - ing,

pp *trem.*

what can it be? oh bless - - ed vi - sion!

p *pp*

No. 19.

DUET.—"I GAZE ON HER IN MUTE DEVOTION."

Andante alla breve. (NALA.)

I gaze on her . . . in mute de - - vo - -

dolce.

Ped. * *Ped. simile.*

(DAMAYANTI.)

- tion, As doth the pil - grim on his shrine. I gaze on him ..

. . . with deep e - mo - - tion, I can-not speak, or give a sign.

(NALA.)

When she is righ, . . . all long-ing ceas - eth, And heav'n-ly calm my

dolce.

(DAMAYANTI.)

(NALA.)

When he . . is nigh all longing ceas - eth, The
soul is sway-ing.

dolce.

tide of joy my soul is sway-ing. I wel - - come thee,
I wel - - come thee, Thou

f *f* *trem.* *cres.* *ff*

Ped. *

Thou boun - teous splen-dour, I welcome thee, . .
heav'n - ly bless - ing, I welcome thee, . . T'wards

f *f* *f* *dolce.*

Ped. * *Ped.* * *Ped.* *

(NALA.)

thee I spread my hands in rap - - ture, Thou fair - est beam of

p

Ped. *

(DAMAYANTI.)

heav'n - - ly joy, T'wards thee . . I spread my hands in

mf *dim.* *espress.*

Ped. *

rap - ture, Oh bliss, oh bliss, oh bliss . . with - out al -

pppp

pp

- - loy, I wel - come thee, . . I wel - come thee, . . I

(NALA.) *ff* *dol.* *pp*

I wel - come thee, . . I wel - come thee, . . I

trem. *cres.* *ff trem.* *mf* *dol.* *dol.* *p*

Ped. *dim.* * *Ped.* *

wel - - come thee! And are we

wel - - come thee!

pp *dol.* *Animato.*

Ped. * *Animato.*

then no more . . di - vi - ded? Thou wert by Heaven hi - ther

guid - ed, And what the gold - en swan de - clar'd, Will on this day be all ful -

- - fill - ed; The torches gleam, the throng as - sem - bles, For

dol. *cres.*

thee, my choice, 'tis all pre - pared! (Oh! might her ten - der

Sva. *f* *legato.* *dol.*

(NALA.)

heart be spared!) Why dost thou pale?

espress. *marcato.*

(DAMAYANTI.)

what fear comes o'er thee? Oh speak, may I not choose thee for lord?

(NALA.) Through me the gods a mes - sage send thee. I

(DAMAYANTI.)

pp
trem.

Recit. know not what thou would'st say. *Molto mosso.*

p

(NALA.) The lords . . . of heav'n be - held thee

pp

(DAMAYANTI.) What say'st thou?

pray - ing, Thy spi - rit pure, thy form ar - ray - ing, In

oh hor-ror!

charms too bright and pure for mor - tal choice. No earth - ly

Not thou?

sui - tor e'er shall claim thee, With the im - mor - tals

cres. *f* *p* *dolce.*

men shall name thee, One shalt thou choose to - day by

cres. *dolce.*

Allegro con brio.

mi - se - ry! None will I wed, O

hea - ven's voice. . .

p *p* *f*

Sve. *Sve.*

Na - la, but thee!

rf rf ten. ten. ten. con molto

espressione.

*Ped. * Ped. **

(NALA.)

When the im - mor - - tals seek thy af - -

dim. p stacc.

- - fec - - tion, How canst thou re - sist their e - lec - -

- - tion?

f stacc.

The guard - ians of hea - ven thus will it;

dol. *mf*

And thou must, must ful - fil

deces. *p sempre tenuto.* *eres.*

it Or death e - ver - last - ing a - waits us, Then be -

f *ff*

- - think thee, O roy - al maid - en! Think? I

dol.

(DAMAYANTI.)

can - not, hush, O Na - la!

p *Con moto.*

(NALA.)

In - dra, who enthron'd in hea - ven rules, Who

dol.

Ped. * *Ped.*

giv - eth life and light, Who to suns their course has giv - en, He for whom the

* *Ped.* *

day is bright, Who in myr - iad forms di - vi - deth,

Ped. * *Ped.*

Breath of life un-to us lends; He... who in our hearts a - bi - -

poco cres.

* *Ped.* *

RECIT. (DAMAYANTI.)

- deth, In - dra 'tis who to thee bends, Woe's me, for his rays con -

f *ff*

(NALA.)

-sume me! *a tempo.* Ag - ni, he who bright - ly flam - ing,

dol.

Ped. *

Search - es earth's a - byss - es through, Life and bless - ing e - ver fram - ing,

Ped. * *Ped.* *

And Va - ru - na, morn - ing's dew, These our guardians ne - ver sleep - - ing,

Ped. *

Ya - ma, throned the stars a - bove, Who our life have in their

Ped. * *cres.*

keep - ing, These are suit - - ors for . thy love,

f *mf* *ten. ten.*

these are suit - ors for . . . thy love.

dol.

mf

Ped. * *Ped.* * *Ped.*

Allegro con fuoco. (DAMAYANTI.)

They ask that I should choose . . . an im - mor - tal, I,

ff

dol.

born of earth, to pass the heav'n-ly por - tal? And thou can'st

f *ff*

bring me this their dread be - hest? I swore their message

(NALA.)

tr *ff* *tr*

I would bear thee, Oh roy - - al maid-en, then pre-pare thee, To

dolce. *ff* *dolce.*

poco meno.
pp

do their will . . . thro' me ex - press'd. Oh, Da - ma - yan - ti!

poco rit. *molto piu lento.* (DAMAYANTI.)
Da - ma - yan - ti! No

poco rit. *espressivo.*

more, my king, oh cease im - plor - ing; Re - main thou

blame - less still and free, With thee all . . . the Lords of

heav'n a - dor - ing, My soul their slave shall ne - ver

ff

Allegro appassionato.

be, my soul their slave shall ne - ver be.

(DAMAYANTI.)

The dread-ed hour is nigh.

(NALA.)

The dread-ed hour is nigh.

(DAMAYANTI.)

Oh hour of bit - ter sor - row, How blest it were to

die! . . . (NALA.)

Oh hour of bit - ter sor - row, How blest it were to

To fear no anx-ious mor - row, To fear no anx-ious

die! . . . To fear no anx-ious mor - row, And

mor - row, And hea - ven - ward with thee to

heav'n - ward with thee, with thee, to fly, with

cres.

fly, . . . Oh hour of bit - ter sor - row,

thee to fly. How blest to

pp

And heav'n - - ward with thee fly, and heav'n - -

pp

fear no mor - - row, And heav'n - - ward with thee fly, and heav'n - -

pp

pp

Ped.

- - ward with thee fly.

- - ward with thee fly.

sempre cres.

f

What - e'er the gods for us have fa -

What - e'er the gods for us have fa -

- ted, For thee a-lone was I cre - a - - -

- ted, For

fp

p

f

- ted, for thee a-lone was I cre - a - - -
 thee a-lone was I cre - a - - . ted, for thee a-lone was

fp *fp*

- ted, for thee a - lone, a - lone, for
 I cre - a - - ted, a - lone for thee

thee, for thee a - lone was
 a - lone, for thee a - lone was

f

Più vivace.
 I cre - a - - - - ted.
 I cre - a - - - - ted.

ff

The hour is nigh,
The hour is nigh,

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

the trumpet sounds, For
the trumpet sounds, *dol.*

The piano accompaniment continues with similar rhythmic patterns, ending with a *dol.* (dolce) marking.

thee a - lone was I . . . cre - a - ted, for
For thee, . . . for thee . . . was I cre - a - ted,

The piano accompaniment features a more active eighth-note bass line.

thee a - lone was I . . . cre - a - ted, for
for thee . . . a - lone . . . was I cre - a - ted,

The piano accompaniment continues with eighth-note chords and bass line.

thee a - lone, for thee a - lone was
 for thee . . . a - lone, for thee . . . a - lone . . .
sempre cres. *f*

I . . . cre - a - -
 was . . . I cre - - a - -
cres. *ff*

- - ted.
 - - ted. *ten.* *ten.* *ten.* *ten.*
ff

ten. *ten.*

3 *3* *8va.*

FINALE.—(In the King's Hall.)

No. 20.

Allegro alla marcia.

PIANO.

pp *poco cres.*

dolce. *stacc. il basso.*

f

dolce.

p

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including the instruction *dolce.* in the bass staff.

Third system of musical notation, featuring a triplet of eighth notes in the bass staff and the instruction *ff*.

Fourth system of musical notation, showing a complex texture with many chords in the treble staff.

Fifth system of musical notation, featuring a triplet of eighth notes in the bass staff and the instruction *ff*.

Sixth system of musical notation, featuring a triplet of eighth notes in the bass staff and the instruction *ff*.

8va.

CHORUS OF THE PEOPLE.
SOPRANO.

The kings of earth here to-day as - sem - ble, Like li - ons brave in

ALTO. *f*

The kings of earth here to-day as - sem - ble, Like li - ons brave in

TENOR. *f*

The kings of earth here to-day as - sem - ble, Like li - ons brave in

BASS. *f*

The kings of earth here to-day as - sem - ble, Like li - ons brave in

f *trem.*

proud ar-ray. *dol.* Their fears and hopes none

proud ar-ray. *dol.* Their fears and hopes none

proud ar-ray. *dol.* Their fears and hopes none

proud ar-ray. *dol.* Their fears and hopes none

dol.

can dissemble, In pearls and gold they shine like day, in gold they
 can dissemble, In pearls and gold they shine like day, in gold they
 can dissemble, In pearls and gold they shine like day, they
 In pearls and gold they shine like day, they

ff

shine like day.
 shine like day.
 shine like day.
 shine like day.

ff
A - round the

ff
A - round the

ff
A -

ff
A - round the

The first system consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts enter with the lyrics 'A - round the' and are marked with a forte (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

throne they all are stand - - ing; To no - ble Bhi - - ma,

throne they all are stand - - ing; To no - ble Bhi - - ma,

- round the throne . . . To no - ble Bhi - - ma, each one sues,

throne, the throne . . . To no - ble Bhi - - ma, each one

dolce.

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'throne they all are stand - - ing; To no - ble Bhi - - ma,' and are marked with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *dolce* marking in the final measure.

p each one sues, Each . . . anx-ious heart in fear de - *cres.*

p each one sues, Each anx-ious heart in fear de - *cres.*

Each anx-ious heart . . . in fear de - *cres.*

sues, Each anx-ious, each heart in fear de - *cres.*

- mand - ing, If him the peer - - less one will choose. *f*

- mand - ing, If him the peer - - less one will choose. *f*

- mand - ing, If him the peer - - less one will choose. *f*

- mand - ing, If him the peer - - less one will choose. *f*

f *dolce.*

pp
Be -

pp
Be -

pp
Be-hold,

pp
Be-hold,

pp

- hold, how ev' - ry suit - - or bend - eth Be - fore the

- hold, how ev' - ry suit - - or bend - eth Be - fore the

how ev' - ry suit - - or bend - eth Be -

how ev' - ry suit - - or bend - eth Be -

maid, im - plor - - ing grace ;

maid, im - plor - - ing grace ;

- fore the maid, im - plor - - ing grace ; *pp* But

- fore the maid, im - plor - - ing grace ;

pp

pp Her

pp Her

pp Her

ah, no glance of wel - come send - eth ! *pp* Her *pp*

But ah, no glance of wel - come send - eth ! Her

pal - lid and a - vert - - ed face.

pal - lid and a - vert - - ed face.

pal - lid and a - vert - - ed face.

pal - lid and a - vert - - ed face.

Dolce.

(BHIMA.)

How, my daugh - - ter, why the anxious look thou

(DAMAYANTI.)

wear - - est? I see him not, who to my heart is dear -

Dol.

- est.

Poco sostenuto.

p trem. cres. f cres. ff

Meno allegro. *ff*

Oh flood of light,

ff

Oh flood of light,

ff

Oh flood of light,

ff

Oh flood of light,

Meno allegro.

Ped. * *Ped.*

oh rays di - vine, Are these . . . the

oh rays di - vine, Are these . . . the

oh rays di - vine, Are these . . . the

oh rays di - vine, Are these . . . the

oh rays di - vine, Are these . . . the

Sva...... *ten.* *ten.*

* *Ped.* * *Ped.* *

stars a - midst us gleam - - - - ing?

stars a - midst us gleam - - - - ing?

stars a - midst us gleam - - - - ing?

stars a - midst us gleam - - - - ing?

ten. *Sva.*

Ped. * *Ped.* *

Andante quasi adagio.
(DAMAYANTI.)

CHORUS.

pp Whence have these radiant be - ings

pp Whence have these radiant be - ings

staccato.

pp

Who are these forms of light and
 Light as of day around them streaming,
 come?
 come?
pp staccato.

radiance?
 The wav-ing light around them
sempre pp
 The waving light, the light around them
pp
 around them play-ing, around them
pp
 The waving light a-round them play - - -
soavemente.
Ped. legato. * *Ped.* * *Ped.* *

Who are these forms of light and ra - diance ?

play - ing.

play - ing,

around them play - - -

play - ing,

around them play - - -

- - ing, The wav - ing light around them play - - -

Ped. * *Ped.* * *Ped.* *

They all re - sem - ble

dol.

Like surg - ing flames, . . . or o - cean's

dol.

- - ing, Like surg - ing flames, . . . or o - cean's

dol.

- - ing, Like surg - ing flames, . . . or o - cean's

dol.

- - ing, Like surg - ing flames, . . . or o - cean's

Sva.

p

Ped. * *Ped.* * *Ped.* *

roy - al Na - la; All like roy - al
 sway - - ing, *p* Hid by the beams a - round them
 sway - - ing, *p* Hid by the beams a - round them
 sway - - ing, *p* Hid by the beams a - round them
 sway - - ing, *p* Hid by the beams a - round them

Ped. * *Ped.* *

Na - la,
 play - - - - ing, No laws of earth are they o -
 play - - - - ing, No laws of earth are they o -
 play - - - - ing, No laws of earth are they o -
 play *e staccato.* *pp* - - - - ing, No laws of earth are they o -

Ped. *

Who are they? They all re - -
 - - bey - - - - - ing.
 - - bey - - - - - ing. They are a - -
 - - bey - - - - - ing.
 - - bey - - - - - ing. They are a - -

dolce.

Ped. * *Ped.* *

- - sem - ble roy - - al Na - la, Like surg - - ing
 Like as twin leaves of op'n - ing
 - - like in form and fea - - ture, as to be -
 Like as twin leaves of op'n - ing
 - - like in form and fea - - ture, Bend - - ing to

Sva.

Ped. * *Ped.* * *Ped.* * *Ped.* *

flames, or o - cean's sway - - - ing.

ro - - ses, five lord - ly forms the light dis - clos - es.

- - seech her, five lord - ly forms the light dis - clos - es.

ro - - ses, five lord - ly forms the light dis - clos - es.

her. five lord - ly forms the light dis - clos - es.

dim. *pp* *Ped.* *

pp like surg - ing flames, or like the o - cean's sway - ing;

The calm of heav'n, the calm of heav'n on

The calm of heav'n, the calm of heav'n on

pp The calm of heav'n on them re - pos - es, the calm of heav'n on

The calm of heav'n on them re - po - - ses, the calm of heav'n on

pp *stacc.* *Ped.* * *Ped.* *

them re - pos - - es, *pp* on

them re - pos - - es, *pp* on

them re - pos - - es, *pp* the calm of heav'n . . . on

them re - pos - - es, *pp* on them re -

Ped. * *Ped.* * *Ped.* *

Allegro.

Woe's me! they come but to deceive me, Th'im-

them re - pos - es.

them re - pos - es.

them re - pos - es.

- - pos - - es.

Allegro.

trem. *pp* *fp*

Ped. *

- mor-tals would con-test my choice!
 (BHIMA.)

Th'im - mor - tals, th'im - mor - tals seek to

f *p* *cres.*

8va.

be thy choice? Hail! Da - ma - yan - ti,

f *ff*

fa - - - - - vour'd maid - en, Th'im - mor - tals

dol.

sue for thee, re - joice! How shall I know a - mongst them

(DAMAYANTI.)

Na - la ?

ff CHORUS.

Hail! Da-ma - yan - ti, god - dess ten - - der. The

Hail! Da-ma - yan - ti, god - dess ten - - der. The

Hail! Da-ma - yan - ti, god - dess ten - - der. The

Hail! Da-ma - yan - ti, god - dess ten - - der. The

ff stacc.

Ped. *

Vivace.

gods com - mand, thou must sur - ren - - -

gods com - mand, thou must sur - ren - - -

gods com - mand, thou must sur - ren - - -

gods com - mand, thou must sur - ren - - -

Vivace.

der.

der.

der.

der.

dim.

(DAMAYANTI.)

The mor - tal maid - - en who as - pi - - reth With

dolce.

gods to link her earth - ly fate,

ff

She doth pro - fane what she de - sir - - eth, I

rf

ff

would not bear a sin so great.

mf

eres.

Your ho - ly at - tri - butes a - dor - ing,

dolce.

I bend each day be - fore your shrine, But now, your

poco eres.

gra - cious help im - plor - - - ing, I

p *f*

ask that Na - la may be mine. O

(BHAM.)

p *p*

trem - ble, lest the gods for - sake . . .

dolce.

f *cres.* *f* *dim.*

pp
8va. basso.

thee; Their an - ger dread will sure o'er - take . . .

pp *f* *dim.*

Ped. * *Ped.* *

(DAMAYANTI.)

I

thee.

f

Choose thou, Da-ma - yan - ti, choose thou.

f

Choose thou, Da-ma - yan - ti, choose thou.

f

Choose thou, Da-ma - yan - ti, choose thou.

f

Choose thou, Da-ma - yan - ti, choose thou.

f

can - not choose, while ma - gic clouds my sight, The

mf

one my heart has long e - lect - - ed; I

dol.

see five prin - ces, forms of might,

mf *esp.*

But will not choose, by chance di - rect - - ed,

dol.

Choose thou, Da-ma - yan - - ti, choose

Choose thou, Da-ma - yan - - ti, choose

Choose thou, Da-ma - yan - - ti, choose

Choose thou, Da-ma - yan - - ti, choose

Choose thou, Da-ma - yan - - ti, choose

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir setting with four parts (Soprano, Alto, Tenor, Bass) and a fifth part. Each vocal line begins with the lyrics "Choose thou, Da-ma - yan - - ti, choose". The piano accompaniment is written for the right and left hands, starting with a forte (*ff*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

Ye might - y pow'rs . . . oh

thou.

thou.

thou.

thou.

The second system of the musical score continues with the vocal lines and piano accompaniment. The vocal staves are arranged in a choir setting with four parts (Soprano, Alto, Tenor, Bass) and a fifth part. The lyrics for the vocal parts are "Ye might - y pow'rs . . . oh" followed by "thou." on the next line. The piano accompaniment continues with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

hear me pray.

ff Da-ma - yan - - ti, choose

ff Da-ma - yan - - ti, choose

ff Da-ma - yan - - ti, choose

ff Da-ma - yan - - ti, choose

Ye might - y pow'rs, . . . oh hear me pray!

thou.

thou.

thou.

thou.

trem.
ff *p* *dim.* *pp*

trem. *Ped.* *Ped.*

Andante espressivo.

espress.
dol.

As sure as from the gold - en bird, I Na - la's tender message heard.

espress. *f*

Na - la, ye gods, to me re - veal,

dol. *f*

Na - la, ye gods, to me re - veal!

CHORUS. SOPRANO. *ff*

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

Im - mor - tal joys a - wait thee,
Im - mor - tal joys a - wait thee,
Im - mor - tal joys a -
Im - mor - tal joys a -

dol. *ff*

As sure . . . as that for
 choose thou, choose thou.
 choose thou, choose thou.
 - wait thee, choose thou.
 - wait thee, choose thou.

esp.

3

3

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The next three staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The word 'esp.' is written above the piano part.

him I live, That heart and soul to him I give;

cres.

f

3

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The word 'cres.' is written above the piano part, and 'f' is written below it.

Na - la, ye gods, to me re - veal! Na - la, ye gods, to me re -
dolce. *dolce.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The word 'dolce.' is written below the piano part.

- - veal!

ff Thou shalt a god - dess be; oh choose then, choose then.

ff Thou shalt a god - dess be; oh choose then, choose then.

ff Thou shalt a god - dess be; oh choose then, choose then.

ff Thou shalt a god - dess be; oh choose then, choose then.

In earth - ly fet - ters ye have bound us,

esp.

And kindled love with-in our hearts: And now, ye pow - ers,

trem.

p

ye confound us, My grief t'implore ye strength im-parts!

Na - la, ye gods, to me re - veal! Na - la, ye gods, to me re -

- veal.

Hear, gods of mer - - cy, how she doth implore, Oh let her

Hear, gods of mer - - cy, how she doth implore, Oh let her

Hear, gods of mer - cy, she implores, Oh let her

Hear, gods of mer - cy, she implores, Oh let her

grief and doubt be o'er. . . . Let . . her grief and
 grief and doubt be o'er. . . . Let her grief and
 grief and doubt be o'er. Let her grief, her grief and
 grief and doubt be o'er. Let her grief and

dol.

doubt now be o'er, . . gods of mer - cy,
 doubt now be o'er, . . gods of mer - cy,
 doubt now be o'er, . . gods of mer - cy,
 doubt now be o'er, . . gods of mer - cy,

ppp

Ped. trem.

let her grief . . and doubt now be o'er.

let her grief . . and doubt now be o'er.

let her grief . . and doubt now be o'er. . .

let her grief . . and doubt now be o'er. . .

Ped. * *Ped.* * *Ped.* *

Recit. (DAMAYANTI.)

Recit. (BHIMA.) dolce. *And*

Be - hold, Now van - ish'd is the five - fold vi - sion,

pp

Ped. *

Allegro con fuoco.

Na - la yet re - mains, Oh bless - ed vi - sion !

Allegro con fuoco.

ff *mf*

Oh tide of joy, too great to bear!

Ye

They have melt-ed, in-to air, . .

They have melt-ed, in-to air, . .

They have melt-ed, in-to air, . .

They have melt-ed, in-to air, . .

p *espres.*

gods, be - hold me bend - ing low, See me bend - ing low ;

They have melt-ed,

They have melt-ed,

in - to

in - to

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'gods, be - hold me bend - ing low, See me bend - ing low ;'. The piano accompaniment features a complex texture with many chords and moving lines in both hands.

See! how in tears . . . I kneel . . . be - fore ye,

air.

air.

esp.

This system continues the musical score. The vocal line has the lyrics 'See! how in tears . . . I kneel . . . be - fore ye,'. The piano accompaniment includes a section marked 'air.' in both the vocal and piano parts, and a section marked 'esp.' (espressivo) in the piano part.

If I were wor - - thy ye . . would know, Be -

f *ff* *dol.*

Ped. *

- - fore . . to joy . . ye did re - store

me.

dol.

Ye gods! be - hold her kneel in tears be - fore ye,

dol.

Ye gods! be - hold her kneel in tears be - fore ye,

dol.

Ye gods! be - hold her kneel in tears be - fore ye,

dol.

Ye gods! be - hold her kneel in tears be - fore ye,

cres. *f* *dim.* *dol.*
 If she were wor - - thy, ye would know Be - fore to
cres. *f* *dim.* *dol.*
 If she were wor - - thy, ye would know Be - fore to
cres. *f* *dim.* *dol.*
 If she were wor - - thy, ye would know Be - fore to

f *dol.*
Ped. *

Oh
 joy . . ye did re - store her. Ye gods! be - hold . . her
 joy ye did re - store her. Ye gods! be - hold . . her
 joy ye did re - store her. Ye gods! be - hold . . her
 joy ye did re - store her. Ye gods! be - hold . . her

Ped.

hap - pi-ness, oh hap - pi-ness,
 kneel in tears . . be - fore ye, be - hold her
 kneel in tears . . be - fore ye, be - hold her
 kneel-ing, see . . her kneel-ing, be - hold her
 kneel in tears . . be - fore ye, be - hold her

dim.
 kneel in tears . . be - fore . . ye.
dim.
 kneel in tears . . be - fore ye.
dim.
 kneel in tears . . be - fore . . . ye.
dim.
 kneel in tears . . be - fore . . . ye.

Andante espressivo.

(DAMAYANTI.)

My lord, I touch thy garment's hem, And choose thee, Na-la, for my
dolce. *ten.*

king. Then take thou from my hand this gem, While life shall last, to thee I

cling, And this fair wreath I place up - on thy brow, Thou whom I choose,

. . . my lord!

(NALA.)

By gods wert thou e - lect - ed, By me be thou henceforth pro -

- tect - ed, Since I by thee am cho - sen, Be - lov'd one, in

this high pres - ence I vow to love thee, by the hea - ven a -

- bove me. Come storm or shine, I'm ev - ver thine, All

harm to ward, thy fate to guard, In thought and deed for

e - ver, Nought shall on earth us sev - er.

CHORUS.

ff Ne'er was on earth a love so great, *dolce.* In

ff Ne'er was on earth a love so great, *dolce.* In

ff Ne'er was on earth a love so great, *dolce.* In

ff Ne'er was on earth a love so great, *dolce.* In

cres. beau - ty rich, in beau - ty rich, and no - ble deeds.

cres. beau - ty rich, in beau - ty rich, and no - ble deeds.

cres. beau - ty rich, in beau - ty rich, and no - ble deeds.

dolce. In beau - ty rich, *cres.* in beau - ty rich, and no - ble deeds.

cres.

All vir - tues do on Na - la wait,
 All vir - tues do on Na - la wait,
dolce.
 All fair ones Da - ma -
dolce.
 All fair ones Da - ma -

Piano accompaniment: *f*, 3

All vir - tues do on Na - la wait,
 All vir - tues do on Na - la wait.
 - - yant' ex - ceeds!
 - - yant' ex - ceeds!

Piano accompaniment: *f*

f
Ne'er was on earth a love so great.

f
Ne'er was on earth a love . . so great.

f
Ne'er was on earth a love so great.

f
Ne'er was on earth a love so great.

mol.

(DAMAYANTI.)
In doubt and dan - - ger true and ten - der, wert

(NALA.)
In doubt and dan - - ger true and ten - der, wert

p 3

thou, my own, my cho - sen one, My life and

thou, my own, my cho - sen one, My life and

p

faith to thee . . sur - ren - - der,
 faith to thee . . sur - ren - - der,
 The bliss of heav'n is now be - gun. . . .
 The bliss of heav'n is now . . be - gun. . .
 My life and faith to thee . . sur - -
 My life and faith to thee . . sur - -
 Ne'er was on earth a love so great,
 Ne'er was on earth a love so great,
 Ne'er was on earth a love so great, In beau-ty
 Ne'er was on earth a love so great, In beau-ty

ren - - der, The bliss of heav'n is
 ren - - der, The bliss of heav'n is
 and no-ble deeds, All vir - - tues
 and no-ble deeds, All vir - - tues
 rich, Da - - ma - yan - ti all
 rich, Da - - ma - yan - ti all

now be - gun!
 now . . be - gun!
 do on Na - la wait.
 do on Na - la wait.
 fair ex - ceeds.
 fair ex - ceeds.
pp dol.
Sve. Ped.

Allegro assai. *ff*

Great Bhi - ma, hail! hail! may thy

ff

Great Bhi - ma, hail! hail! may thy

ff

Great Bhi - ma, hail! . . . great Bhi - ma, hail! and may thy

ff

Great Bhi - ma, hail! . . . great Bhi - ma, hail! and may thy

Allegro assai.

reign be bless'd, Fair Da - ma - yan - ti,

reign be bless'd, Fair Da - ma - yan - ti,

reign be bless'd, Fair Da - ma - yan - ti, hail! and val - iant

reign be bless'd,

trem.

Ped.

hail! and va - - liant Na - la, hail! . . .

hail! all hail! and va - liant Na - la, hail! . . .

Na - la, hail, . . . hail! Na - la, hail! . . .

fair Da - ma - yan - ti, hail! va liant Na - la, hail! . . .

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "hail! and va - - liant Na - la, hail! . . .", "hail! all hail! and va - liant Na - la, hail! . . .", "Na - la, hail, . . . hail! Na - la, hail! . . .", and "fair Da - ma - yan - ti, hail! va liant Na - la, hail! . . .".

(BHIMA.)

Ye pow'rs a - bove, look down and bless us, Up -

tr. *p*

tr.

The second system features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The vocal line is marked with a fermata and the text "(BHIMA.)". The lyrics are: "Ye pow'rs a - bove, look down and bless us, Up -". The piano accompaniment includes trills and a piano dynamic marking (*p*).

- on this pair your grace bestow, Oh, let your spi - rit pure pos -

The third system continues the piano accompaniment from the second system. The vocal line is in bass clef and contains the lyrics: "- on this pair your grace bestow, Oh, let your spi - rit pure pos -".

- sess us, Let us in faith and vir - - tue

f Ye

f Ye

f Ye

f Ye

rf *rf* *f*

grow.

pow'rs a - bove, look down and bless us, Up - -

pow'rs a - bove, look down and bless us, Up - -

pow'rs a - bove, look down and bless . . us, Up - -

pow'rs a - - bove, look down and bless us, Up - -

stacc.

- on this pair your grace bestow, Oh, let . . . your spi - rit pure pos -

- on this pair your grace bestow, Oh, let . . . your spi - rit pure pos -

- on this pair your grace bestow, Oh, let your spi - rit pure pos -

- on this pair your grace be - stow, Oh, let . . . your spi - rit pure pos -

- sess us, Let us in faith and vir - - - tue

- sess us, Let us in faith and vir - - - tue

- sess us, Let us in faith and vir - - - tue

- sess us, Let us . . . in faith . . . and vir - - - tue

(DAMAYANTI.) *dolce.*
 Ye pow'rs . . . a - bove, . . . look down and bless . . .

(NALA.) *dolce.*
 Ye pow'rs a - bove, oh bless us, . . .

(BHIMA.) *dolce.*
 Ye pow'rs a - bove, look down and

grow.

grow.

grow.

grow.

dolce.

dolce.

. . . us, Up - on . . . our love . . . your grace be - stow,

. . . and on our love your grace . . . be -

bless us, Up - on this pair your grace . . . be -

Oh let, oh let . . . your spi - - - rit pos - sess . . .
 - stow. Oh let your spi - - - rit pure
 - stow. Oh let your spi - - rit pure pos -

. . . . us, Let us in
 pos - sess us, Let us in
 - sess us, Let us in faith, in
 Great Bhi - ma, hail!
 Great Bhi - ma, hail!
 Great Bhi - ma, hail!
 Great Bhi - ma, hail!

cres.
 faith, in faith and
cres.
 faith, in faith and
cres.
 faith, in faith and
 (TREBLE AND ALTO.)
 great Bhi - ma, hail! great Bhi - ma, hail!
 (TENOR.)
 great Bhi - ma, hail! great Bhi - ma, hail!
 BASS.
 great Bhi - ma, hail! great Bhi - ma, hail!

f *poco a poco.*
 vir - - - - - tue grow.
ff
 vir - - - - - tue grow.
f
 vir - - - - - tue grow.
 great Bhi - ma, hail! and may their
 great Bhi - ma, hail! Fair Da-ma-yan - ti, hail!
 great Bhi - ma, hail! and may their
f *ff* *poco a poco.*

accelerando.

love be bless'd, . . and may their love be bless'd, . .
 love be bless'd, . . and may their love be bless'd, . .
 fair Da-mayan - ti, hail! fair Da-ma-yan - ti, hail!

love be bless'd, . . and may their love be bless'd, . . and may their

accelerando.

and may their love be bless'd, and may their love be bless'd,
 and may their love be bless'd, and may their love be bless'd,
 All hail! all hail!

love be bless'd, and may their love be bless'd, . . and may their

and may their love be bless'd, . . hail! va-liant Na - la, va-liant
 and may their love, fair Da-ma-yan - ti, hail! and
 hail! fair Da-ma-yan - ti, hail! and va - liant Na -
 love be bless'd, hail, va-liant Na - la,

(DAMAYANTI.) *f* *molto vivace.*
 Ye pow'rs a - bove, look down and bless us,
 (NALA.) *f*
 Ye pow'rs a - bove, look down and bless us,
 (BHIMA.) *f*
 Ye pow'rs a - bove, look down and bless us,
 Na - la, be thou bless'd, Ye pow'rs a -
 Na - la, be thou bless'd, Ye pow'rs a -
 - la, be thou bless'd, Ye pow'rs a -
 be thou bless'd, Ye pow'rs a -

molto vivace. *rf*
trem.
Ped.

Up-on our love your fer-tile grace be-stow,
 Your grace be-stow,
 Your grace . . . be-stow,
 S. & A.
 -bove look down and bless us, Up-on this pair yo
 T.
 -bove look down and bless us, Up-on this pair your
 B.
 -bove look down and bless us, Up-on this pair your
 Your grace . . . on all . . .
 Your grace . . . on all . . .
 Your grace . . .
 grace be-stow, Oh let your spi-rit pure pos-sess us,
 grace be-stow, Oh let your spi-rit pure pos-sess us,
 grace be-stow, Oh let your spi-rit pure pos-sess us,
 Your grace . . . on all . . .

be - stow.

be - stow.

be - stow.

ye pow'rs . . . a - bove.

ye pow'rs . . . a - bove.

ye pow'rs . . . a - bove.

ye pow'rs . . . a - bove.

ye pow'rs . . . a - bove.

The first system consists of six staves. The top three staves are vocal parts, each with the lyrics "be - stow." The bottom three staves are piano accompaniment, with the lyrics "ye pow'rs . . . a - bove." repeated on each staff. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Great Bhi - ma, hail! Oh may their love be bless'd, . .

Great Bhi - ma, hail! Oh may their love be bless'd, . .

Great Bhi - ma, hail! Oh may their love be bless'd, . .

Great Bhi - ma, hail! Oh may their love be bless'd, . .

Great Bhi - ma, hail! Oh may their love be bless'd, . .

Ped.

The second system consists of six staves. The top four staves are vocal parts, each with the lyrics "Great Bhi - ma, hail! Oh may their love be bless'd, . .". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word "Ped." is written at the end of the piano part.

. . . oh may their love be bless'd, . . . and va - liant
 . . . oh may their love be bless'd, . . . and va - liant
 . . . oh may their love be bless'd, . . . and va - liant
 . . . oh may their love be bless'd, . . . and va - liant

* Ped. * Ped.

Na - - la, hail! and va - - liant
 Na - - la, hail! and va - - liant
 Na - - la, hail! and va - - liant
 Na - - la, hail! and va - - liant

Na - - la, hail! hail! hail! hail!

Na - - la, hail! hail! hail! hail!

Na - - la, hail! hail! hail! hail!

Na - - la, hail! hail! hail! hail!

hail! hail! hail!

hail! hail! hail!

hail! hail! hail!

hail! hail! hail!

Fine.