

*M<sup>rs</sup>. Aylmer Jones*

THE  
GOLDEN THRESHOLD

An Indian Song-garland

THE POEMS BY

SAROJINI NAIDU

THE MUSIC BY

LIZA LEHMANN.

BOOSEY & CO. LONDON & NEW YORK.



# THE GOLDEN THRESHOLD,

AN INDIAN SONG-GARLAND

FOR FOUR SOLO VOICES:

(SOPRANO, CONTRALTO, TENOR AND BARITONE),

CHORUS AND ORCHESTRA.

*When no Chorus is available, the Work can be performed as a Song-Cycle  
by the Four Solo Voices, with Pianoforte Accompaniment.*

THE POEMS BY

SAROJINI NAIDU.\*

*(By kind permission of Mr. William Heinemann,  
Publisher of the Volume of Verse entitled "The Golden Threshold.")*

THE MUSIC BY

LIZA LEHMANN.

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"From 'The Golden Threshold,' by Sarojini Naidu, published by William Heinemann," must be added.  
Applications for the Full Score and Band Parts are to be made to the Publishers.



To the  
Countess Valda Gleichen



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# THE GOLDEN THRESHOLD.\*

---

## I.—HARVEST HYMN.

---

*(Men's Voices).*

LORD of the lotus, lord of the harvest,  
Bright and munificent lord of the morn !  
Thine is the bounty that prospered our sowing,  
Thine is the bounty that nurtured our corn.  
We bring thee our songs and our garlands for tribute,  
The gold of our fields and the gold of our fruit ;  
O giver of mellowing radiance, we hail thee,  
We praise thee, O Surya, with cymbal and flute.

\* \* \* \* \*

*(Women's Voices).*

Queen of the gourd-flower, queen of the harvest,  
Sweet and omnipotent mother, O Earth !  
Thine is the plentiful bosom that feeds us,  
Thine is the womb where our riches have birth.  
We bring thee our love and our garlands for tribute,  
With gifts of thy opulent giving we come ;  
O source of our manifold gladness, we hail thee,  
We praise thee, O Prithvi, with cymbal and drum.

*(All Voices.)*

Lord of the Universe, lord of our being,  
Father eternal, ineffable Om !  
Thou art the seed and the scythe of our harvests,  
Thou art our hands, and our heart and our home.  
We bring thee our lives and our labours for tribute,  
Grant us thy succour, thy counsel, thy care ;  
O life of all life and all blessing, we hail thee,  
We praise thee, O Bramha, with cymbal and prayer.

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## II.—SONG OF A DREAM

---

ONCE in a dream of a night I stood  
Lone in the light of a magical wood,  
Soul-deep in visions that poppy-like sprang ;  
And spirits of Truth were the birds that sang,  
And spirits of Love were the stars that glowed,  
And spirits of Peace were the streams that flowed  
In that magical wood in the land of sleep.

Lone in the light of that magical grove,  
I felt the stars of the spirits of Love  
Gather and gleam round my delicate youth,  
And I heard the song of the spirits of Truth ;  
To quench my longing I bent me low  
By the streams of the spirits of Peace that flow  
In that magical wood in the land of sleep.

## III.—HENNA.

---

A KOKILA called from a henna-spray :  
*Lira ! liree ! lira ! liree !*  
Hasten, maidens, hasten away  
To gather the leaves of the henna-tree.  
Send your pitchers afloat on the tide,  
Gather the leaves ere the dawn be old,  
Grind them in mortars of amber and gold,  
The fresh green leaves of the henna-tree.

A kokila called from a henna-spray :  
*Lira ! liree ! lira ! liree !*  
Hasten, maidens, hasten away  
To gather the leaves of the henna-tree.  
The *tilka's* red for the brow of a bride,  
And betel-nut's red for lips that are sweet ;  
But, for lily-like fingers and feet,  
The red, the red of the henna-tree.

#### IV.—PALANQUIN-BEARERS.

---

LIGHTLY, O lightly we bear her along,  
She sways like a flower in the wind of our song ;  
She skims like a bird on the foam of a stream,  
She floats like a laugh from the lips of a dream.  
Gaily, O gaily we glide and we sing,  
We bear her along like a pearl on a string.

Softly, O softly we bear her along,  
She hangs like a star in the dew of our song ;  
She springs like a beam on the brow of the tide,  
She falls like a tear from the eyes of a bride.  
Lightly, O lightly we glide and we sing,  
We bear her along like a pearl on a string.

#### V.—THE SERPENTS ARE ASLEEP

---

THE serpents are asleep among the poppies,  
The fire-flies light the soundless panther's way  
To tangled paths where shy gazelles are straying,  
And parrot plumes outshine the dying day.  
O soft ! the lotus-buds upon the stream  
Are stirring like sweet maidens when they dream.

#### VI.—THE SNAKE CHARMER

---

WHITHER dost thou hide from the magic of my flute-call ?  
In what moonlight-tangled meshes of perfume,  
Where the clustering *keovas* guard the squirrel's slumber,  
Where the deep woods glimmer with the jasmine's bloom ?

I'll feed thee, O beloved, on milk and wild red honey,  
I'll bear thee in a basket of rushes, green and white,  
To a palace-bower where golden-vested maidens  
Thread with mellow laughter the petals of delight.

Whither dost thou loiter, by what murmuring hollows,  
Where oleanders scatter their ambrosial fire ?  
Come, thou subtle bride of my mellifluous wooing,  
Come, thou silver-breasted moonbeam of desire !

## VII.—THE ROYAL TOMBS OF GOLCONDA

---

I MUSE among these silent fanes  
Whose spacious darkness guards your dust ;  
Around me sleep the hoary plains  
That hold your ancient wars in trust.  
I pause,—my dreaming spirit hears,  
Across the wind's unquiet tides,  
The glimmering music of your spears  
The laughter of your royal brides.

In vain, O Kings, doth time aspire  
To make your name oblivion's sport,  
While yonder hill wears like a tiar  
The ruined grandeur of your fort.  
Though centuries falter and decline,  
Your proven strongholds shall remain  
Embodied memories of your line,  
Incarnate legends of your reign.

O Queens, in vain old Fate decreed  
Your flower-like bodies to the tomb ;  
Death is in truth the vital seed  
Of your imperishable bloom.  
Each new-born year the bulbuls sing  
Their songs of your renascent loves ;  
Your beauty wakens with the spring  
To kindle these pomegranate groves.

## VIII.—LOVE SONG.

---

COME to me, sweet, on silver-girt feet !  
Come with a kiss on thy lotus lips' bloom !  
Come to me, love, like a moon in the gloom,  
And strangle my soul in thy kisses' perfume !

You flaunt your beauty in the rose, Your glory in the dawn, Your sweetness in the nightingale, Your whiteness in the swan.	Yet when I crave of you, my sweet, One tender moment's grace, You cry : " I sit behind the veil, I cannot show my face."
You haunt my waking like a dream, My slumber like a moon, Pervade me with a musky scent, Possess me like a tune.	Shall any foolish veil divide My longing from my bliss ? Shall any fragile curtain hide Your beauty from my kiss ?

What war is this of thee and me ?  
Give o'er the wanton strife,  
You are the heart within my heart,  
The life within my life.

IX.—LIKE A SERPENT.

---

(She) LIKE a serpent to the calling voice of flutes,  
Glides my heart into thy fingers, O my love!  
Where the nightwind, like a lover, leans above  
His jasmine-gardens and *sirisha*-bowers;  
And on ripe boughs of many-coloured fruits  
Bright parrots cluster like vermilion flowers.

(He) Like the perfume in the petals of a rose,  
Hides thy heart within my bosom, O my love!  
Like a garland, like a jewel, like a dove  
That hangs its nest in the asoka-tree.  
Lie still, O love, until the morning sows  
Her tents of gold on fields of ivory.

X.—NIGHTFALL IN HYDERABAD.

---

SEE how the speckled sky burns like a pigeon's throat,  
Jewelled with embers of opal and peridote.

See the white river that flashes and scintillates,  
Curved like a tusk from the mouth of the city gates.

Hark, from the minaret, how the *muezzin's* call  
Floats like a battle-flag over the city wall.

From trellised balconies, languid and luminous  
Faces gleam, veiled in a splendour voluminous.

Leisurely elephants wind through the winding lanes,  
Swinging their silver bells hung from their silver chains.

Round the high Char Minar sounds of gay cavalcades  
Blend with the music of cymbals and serenades.

Over the city bridge, Night comes majestic,  
Borne like a queen to a sumptuous festival.

XI.—CRADLE SONG.

---

FROM groves of spice,	Sweet, shut your eyes,
O'er fields of rice,	The wild fire-flies
Athwart the lotus-stream,	Dance through the fairy <i>neem</i> ;
I bring for you,	From the poppy-bole
Aglint with dew,	For you I stole
A little lovely dream.	A little lovely dream.

Dear eyes, good night,  
In golden light  
The stars around you gleam ;  
On you I press,  
With soft caress,  
A little lovely dream.

XII.—TO A BUDDHA SEATED ON A LOTUS.

---

LORD Buddha, on thy Lotus-throne,  
With praying eyes and hands elate,  
What mystic rapture dost thou own,  
Immutable and ultimate ?  
What peace, unravished of our ken,  
Annihilate from the world of men ?

The wind of change for ever blows  
Across the tumult of our way,  
To-morrow's unborn griefs depose  
The sorrows of our yesterday.  
Dream yields to dream, strife follows strife,  
And Death unweaves the webs of Life.

For us the travail and the heat,  
The broken secrets of our pride,  
The strenuous lessons of defeat,  
The flower deferred, the fruit denied ;  
But not the peace, supremely won,  
Lord Buddha, of thy Lotus-throne.

\* \* \* \* \*

The end, elusive and afar,  
Still lures us with its beckoning flight,  
And all our mortal moments are  
A session of the Infinite.  
How shall we reach the great unknown  
Nirvana of thy Lotus-throne ?

### XIII.—INDIAN DANCERS.

---

THE music sighs and slumbers,  
It stirs and sleeps again . . . .  
Hush, it wakes and weeps and murmurs,  
Like a woman's heart in pain.  
Now it laughs and calls and coaxes,  
Like a lover in the night ;  
Now it pants with sudden longing  
Now it sobs with spent delight.

Like bright and wind-blown lilies  
The dancers sway and shine,  
Swift in a rhythmic circle,  
Soft in a rhythmic line ;  
Their lithe limbs gleam like amber  
Thro' their veils of golden gauze,  
As they glide and bend and beckon,  
As they wheel and wind and pause.

The voices of lutes and cymbals  
Fail on the failing breeze,  
And the midnight's soul grows weary  
With the scent of the champak trees ;  
But the subtle feet of the dancers,  
In a long melodious chain,  
Wake in the breast of lovers  
Love's ecstasy and pain.

XIV.—NEW LEAVES GROW GREEN.

---

NEW leaves grow green on the banyan twigs,  
And red on the almond tree,  
The honey-birds pipe to the budding figs,  
And honey-blooms call the bee.

Kingfishers ruffle the feathery sedge,  
And all the vivid air thrills  
With butterfly wings in the wild rose hedge,  
And the tremulous blue of the hills.

\* \* \* \* \*

Kamala tinkles a lingering foot  
By the shrine in the tamarind grove,  
While Gopal blows on his bamboo flute  
An idyll of spring and love.

XV.—ALABASTER.

---

Like this alabaster box, whose art  
Is frail as a cassia-flower, is my heart,  
Carven with delicate dreams and wrought  
With many a subtle and exquisite thought.

Therein I treasure the spice and scent  
Of rich and passionate memories blent  
Like odours of cinnamon, sandal and clove,  
Of song and sorrow, and life and love.

XVI.—AT THE THRESHOLD.

---

IN childhood's pride I said to thee,  
O thou, who mad'st me of thy breath,  
Speak, master, and reveal to me  
Thine inmost laws of life and death.

Give me to drink each joy and pain  
Which thy eternal hand can mete,  
For my insatiate soul would drain  
Of earth's most bitter cup, or sweet !

Spare me no bliss, no pang of strife,  
Withhold no gift or grief I crave,  
Th' intricate lore of love and life  
And subtle knowlege of the grave.

Lord, thou didst answer clear and low :  
"Child, I will hearken to thy prayer,  
And thy unconquered soul shall know  
Each poignant rapture and despair.

\* \* \* \* \*

So shall thy chastened spirit yearn  
From its blind prayer to be released,  
And, spent and pardoned, sue to learn  
The simple secrets of my peace.

I, bending from my sevenfold height,  
Shall teach thee of my quickening grace,  
*Life is a prism of my Light,*  
*And death the shadow of my Face."*

# THE GOLDEN THRESHOLD.

# Nº 1. Harvest Hymn.

(Chorus.)

Moderato.

PIANO. *f marcato.*

Soprano.

Contralto.

Tenor.

Bass.

Lord of the lo-tus, lord of the har-vest, Bright and muni-fi-cent lord of the morn!

Lord of the lo-tus, lord of the har-vest, Bright and muni-fi-cent lord of the morn!

Thine is the boun - ty that prospered our sow - ing, Thine is the boun - ty that  
 Thine is the boun - ty that prospered our sow - ing, Thine is the boun - ty that

nurtured our corn. We bring thee our songs and our gar - lands for tri - bute, The  
 nurtured our corn. We bring thee our songs and our gar - lands for tri - bute, The

gold of our fields and the gold of our fruit; O gi - ver of mel - low - ing  
 gold of our fields and the gold of our fruit; O gi - ver of mel - low - ing

4

*calando, a tempo.*

ra.diance,we hail thee, We praise thee, O Sur\_ya, with cym\_bal and

ra.diance,we hail thee, We praise thee, O Sur\_ya, with cym\_bal and

flute!.....

flute!.....

*più dolce.*

Queen of the gourd-flower, queen of the har\_vest,

Queen of the gourd-flower, queen of the har\_vest,

*più dolce.*  
L.H.

Sweet and om-ni-po-tent mo-ther,O Earth! Thine is the plen-ti-ful

Sweet and o-m-ni-po-tent mo-ther,O Earth! Thine is the plen-ti-ful

.L.H.

bo-som that feeds us, Thine is the womb where our rich-es have birth. We

bo-som that feeds us, Thine is the womb where our rich-es have birth. We

.L.H. .L.H. cresc.

bring thee our love and our gar-lands for tri-bute,With gifts of thy op-u-lent

bring thee our love and our gar-lands for tri-bute,With gifts of thy op-u-lent

6 *calando.*

giving we come; O source of our manifold gladness, we hail thee, We

giving we come; O source of our manifold gladness, we hail thee, We

*a tempo.*

praise thee, O Prithvi, with cymbal and drum!.....

praise thee, O Prithvi, with cymbal and drum!.....

*ff Poco allargato.* 7

Lord of our U - ni - verse, lord of our be - ing, Fa - ther e - ter - nal, in -

Lord of our U - ni - verse, lord of our be - ing, Fa - ther e - ter - nal, in -

Lord of our U - ni - verse, lord of our be - ing, Fa - ther e - ter - nal, in -

Lord of our U - ni - verse, lord of our be - ing, Fa - ther e - ter - nal, in -

*ff Poco allargato.*

- ef - fa - ble Om! Thou art the seed and the scythe of our har - vest,

- ef - fa - ble Om! Thou art the seed and the scythe of our har - vest,

- ef - fa - ble Om! Thou art the seed and the scythe of our har - vest,

- ef - fa - ble Om! Thou art the seed and the scythe of our har - vest,

Thou art our hands and our heart and our home. We

Thou art our hands and our heart and our home. We

Thou art our hands and our heart and our home. We

Thou art our hands and our heart and our home. We

bring thee our lives and our la-bour for tri-bute, Grant us thy succour, thy

bring thee our lives and our la-bour for tri-bute, Grant us thy succour, thy

bring thee our lives and our la-bour for tri-bute, Grant us thy succour, thy

bring thee our lives and our la-bour for tri-bute, Grant us thy succour, thy

*calando.*

coun-sel, thy care; O life of all life and all blessing, we hail thee, We

coun-sel, thy care; O life of all life and all blessing, we hail thee, We

coun-sel, thy care; O life of all life and all blessing, we hail thee, We

coun-sel, thy care; O life of all life and all blessing, we hail thee, We

*a tempo.*

praise thee, O Brah - ma, with cym - bal and pray'r!.....

praise thee, O Brah - ma, with cym - bal and pray'r!.....

praise thee, O Brah - ma, with cym - bal and pray'r!.....

praise thee, O Brah - ma, with cym - bal and pray'r!.....

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, with lyrics: "praise thee, O Brah - ma, with cym - bal and pray'r!.....". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is marked "a tempo."

.....

.....

.....

.....

.....

The second system of the score continues the vocal parts and piano accompaniment. The vocal staves are mostly empty, with dotted lines indicating the continuation of the lyrics from the previous system. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The system concludes with a double bar line.

# Nº 2. Song of a Dream.

(Bass Solo)

*Andante sostenuto.*

VOICE. *p* Once in a dream of a

PIANO. *p*

night I stood Lone in the light of a mag - ic - al wood,

*cresc.*

Soul deep in vi - sions that pop - py - like sprang; And the

*p* spi - rits of Truth were the birds that sang,..... *a tempo*

*rall.* *a tempo*

And spi - rits of Love were the stars that glowed,.....

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes (F4, G4, A4) followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

*ritenuto*

..... And spi - rits of Peace were the streams that flowed In that

The second system of the musical score. It includes a *ritenuto* marking above the vocal line. The vocal line continues with a triplet of eighth notes and then a half note. The piano accompaniment features a long, sustained chord in the bass and a treble line with chords and moving lines.

*primo tempo*

mag - ic - al wood in the land of

The third system of the musical score. It includes a *primo tempo* marking above the vocal line. The vocal line continues with a half note and then a quarter note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

sleep,.....

The fourth system of the musical score. The vocal line concludes with a half note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

*pp*

Lone in the light of that mag - ic - al grove I

L.H. *pp* *subito*

felt..... the stars of the spi - rits of Love

*poco cresc.*

Ga - ther and gleam round my del - i - cate youth, And I

*più cresc.*

*a tempo*

heard the song of the spi - rits of Truth;.....

*colla voce.* *a tempo*

..... To quench my long - ing I bent me low.....

This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4) and a half note (C5). The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

..... By the streams of the spi - rits of Peace that flow In that

*ritenuto.*

*tranquillo*

This system covers measures 3 and 4. The vocal line continues with a triplet of eighth notes (B4, C5, D5) and a quarter note (E5). The piano accompaniment maintains its texture, with a *ritenuto* marking over the first measure and a *tranquillo* marking over the second measure.

mag - ic - al wood in the land of

*primo tempo* *molto dim.*

*rall. colla voce.*

This system covers measures 5 and 6. The vocal line has a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The piano accompaniment features a consistent eighth-note bass line. Performance markings include *primo tempo* and *molto dim.* over the first measure, and *rall. colla voce.* over the second measure.

sleep.....

*pp*

This system covers measures 7 and 8. The vocal line consists of a long note (C5) with a fermata. The piano accompaniment features a steady eighth-note bass line and a treble line with chords. A *pp* marking is present at the beginning of the system.

N<sup>o</sup> 3.

## Henna.

(Duet: Soprano &amp; Contralto with Chorus)\*

Allegretto un poco mosso.

PIANO.

Soprano Solo. *mf*

Contralto Solo. A Ko - ki - la call'd from a hen - na - spray

Li - ra li - ree!..... Has - ten, maid - ens,

Li - ra li - ree!

\*A solo quartette version in small type is added for use when there is no chorus.

has - ten a - way To ga - ther the leaves of the hen - na - tree.

The

*cresc.* Send your pitch - ers a -

leaves of the hen - na - tree. *cresc.* Send your pitch - ers a -

- float on the tide, Ga - ther the leaves ere the dawn be old,

- float on the tide, Ga - ther the leaves ere dawn be old,

Grind them in mor-tars of am-ber and gold, The leaves of the  
Grind them in mor-tars of am-ber and gold, The fresh green leaves of the

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

hen - na - tree!.....  
hen - na - tree!.....

This system continues the vocal lines and piano accompaniment. The vocal lines have a long note with a dotted line indicating it continues. The piano accompaniment features a more active right-hand part with eighth notes and a steady left-hand bass line.

.....  
.....

This system shows the continuation of the vocal lines and piano accompaniment. The vocal lines are mostly rests with dotted lines. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand.

Soprano Solo.

Contralto Solo.

**Chorus.**

Soprano. *mf*  
A Ko - ki - la called from a hen - na-spray, - Li - ra, Li - reel.....

Contralto.

Tenor. *mf*  
A Ko - ki - la called from a hen - na-spray, - Li - ra, Li - reel.....

Bass.

**\*Solo Quartette.**

Soprano.

Contralto.

Tenor. *mf*  
A Ko - ki - la called from a hen - na-spray, - Li - ra, Li - reel.....

Bass.

*mf*

\* Solo Quartette version only to be used when there is no Chorus.

..... *p* Has - ten, maid - ens, has - ten a - way To ga - ther the leaves of the  
Li - ra, Li - ree!

..... *p* Has - ten, maid - ens, has - ten a - way To ga - ther the leaves of the  
Li - ra, Li - ree!

Li - ra, Li - ree!

Li - ra, Li - ree!

..... *p* Has - ten, maid - ens, has - ten a - way To ga - ther the leaves of the

*p*

The musical score is written for a vocal ensemble and piano accompaniment. It consists of 12 staves. The first two staves are vocal parts, each with lyrics. The next two staves are vocal parts, each with lyrics. The following two staves are vocal parts, each with lyrics. The last two staves are piano accompaniment. The score is in 4/4 time and features a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The lyrics are: "Has - ten, maid - ens, has - ten a - way To ga - ther the leaves of the Li - ra, Li - ree!". The piano part includes dynamic markings such as *p* and *p*.

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

hen - na - tree. The leaves of the hen - na - tree!..... The

til - ka's red for the brows of a bride, And betelnut's red for lips that are sweet,

til - ka's red for the brows of a bride, And betelnut's red for lips that are sweet,

til - ka's red And betelnut's red

til - ka's red for the brows of a bride, And be.tel.nut's red for lips that are sweet,

til - ka's red for the brows of a bride, And be.tel.nut's red for lips that are sweet,

til - ka's red And be.tel.nut's red

til - ka's red And be.tel.nut's red

*cresc.*

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red, the red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red, the red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red, the red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

*più cresc.*  
But for li - ly - like fin - gers and feet, The red of the hen - na -

- tree!.....

The image shows a musical score for a voice and piano piece. It consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "A Ko - ki - la called from a hen - na-spray,". The music is in a minor key (one flat) and 4/4 time. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line is marked with a *pp* dynamic. The score is divided into four measures by vertical bar lines.

Li - ra, Li - reel..... *sempre pp* Has - ten, maid - ens, has - ten a - way!

Li - ra, Li - reel..... *sempre pp* Has - ten, maid - ens, has - ten a - way!

*pp* Has - ten, maid - ens, has - ten a - way!

*pp* Has - ten, maid - ens, has - ten a - way!

*pp* Has - ten, maid - ens, has - ten a - way!

*pp* Hasten a - way!.....

Li - ra, Li - reel..... *sempre pp* Has - ten, maid - ens, has - ten a - way!

Li - ra, Li - reel..... *sempre pp* Has - ten, maid - ens, has - ten a - way!

*pp* Has - ten, maid - ens, has - ten a - way!

*pp* Has - ten, maid - ens, has - ten a - way!

Hasten a - way!.....



# Nº 4. Palanquin Bearers.

(Duet: Tenor & Bass)

Andante grazioso.

PIANO.

The first system of the piano introduction features a treble clef with a melodic line starting on a half rest, followed by a series of eighth notes. The bass clef has a half rest followed by a series of eighth notes. A dynamic marking of *mf* is present.

The second system continues the piano introduction. The treble clef has a melodic line with a slur over the first four notes. The bass clef has a series of eighth notes with a slur over the first four notes. Dynamic markings of *mf* are present.

*p*

Light - ly, O light - ly we bear her a - long, She sways like a

*p*

Light - ly, O light - ly we bear her a - long, She sways like a

The first system of the vocal duet shows the Tenor and Bass parts with lyrics. The piano accompaniment is in the bass clef with a dynamic marking of *p*.

flow'r in the wind of our song, She skims like a

flow'r in the wind of our song, She skims like a

The second system of the vocal duet continues the Tenor and Bass parts with lyrics. The piano accompaniment is in the bass clef.

bird on the foam of a stream, She floats like a.....

bird..... on the foam of a stream,....

laugh from the lips of..... a..... dream.....

*portare la voce*

Gai - ly, O

..... We bear her a -

gai - ly we glide and we sing, We bear her a -

- long like a pearl..... on a string.....

- long like a pearl..... on a string.....

8

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part consists of chords and moving lines in both hands, with some grace notes and slurs.

The second system continues the musical piece. It includes the vocal line and piano accompaniment. The piano part features a series of chords in the left hand, some marked with an '8' (octave). The vocal line has a dynamic marking of *pp* (pianissimo) and the lyrics "Soft - ly, O".

The third system contains the vocal line and piano accompaniment. The vocal line has the lyrics "soft - ly we bear her a - long, She hangs like a" and "soft - ly we bear her a - long,.... She hangs like a". The piano accompaniment continues with chords and moving lines.

The fourth system concludes the page's musical notation. It includes the vocal line and piano accompaniment. The vocal line has the lyrics "star in the dew of our song, She springs like a" and "star in the dew of our song, She springs like a". The piano accompaniment features a *cresc.* (crescendo) marking and ends with a final chord.

beam on the brow of the tide, She  
beam..... on the brow of the tide,.....

falls like a.... tear from the eyes of.... a.... bride.....

*p. portare la voce.*  
..... We  
*p*  
Light - ly, O light - ly we glide and we sing, We

The musical score is arranged in three systems. The first system features a vocal line with lyrics "bear her a long like a pearl... on a" and a piano accompaniment. The second system continues the vocal line with "string... Ah!" and includes dynamic markings "ppure." and "stir heavily." along with a forte "f" dynamic. The third system shows the piano accompaniment with a final cadence. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

# Nº 5. The Serpents are asleep among the Poppies.

(Solo: Contralto. Recit.)

Moderato.

PIANO.

*mf* *p*

R.H. *3* L.H. *3*

R.H. *3* *accel.* *rall.*

*rall.*

(Contralto Solo. Recit.)

*p ritenuto*

The ser-pents are a-sleep a-mong the pop-pies, The

*p*

fire - flies light the sound - less pan - ther's way To

tan - gled paths where shy gaz - elles are stray - ing, And

par - rot plumes out - shine the dy - ing day. O soft! the lo - tus buds up -

- on.... the... stream Are stir - ring like sweet mai - dens

when they dream.....

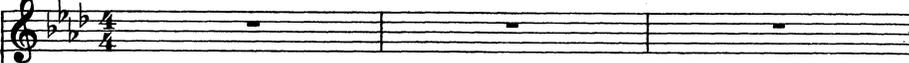
No 6.

The Snake-charmer.

(Soprano Solo.)

(WITH FLUTE OBBLIGATO.)

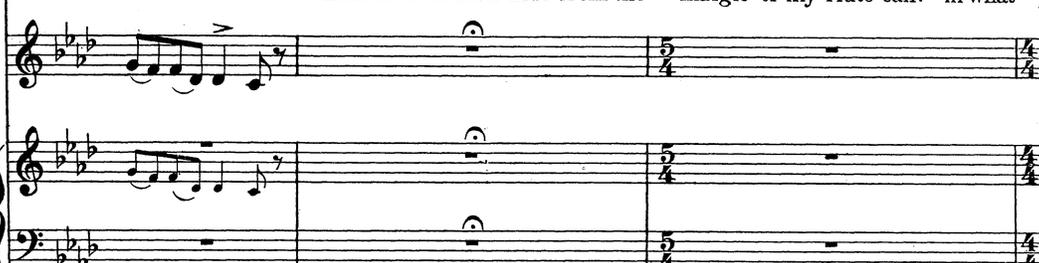
Più mosso, Moderato senza lentezza.

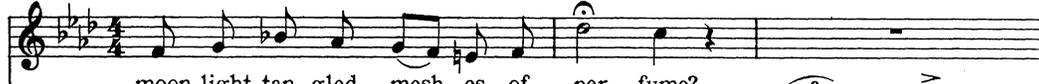
VOICE. 

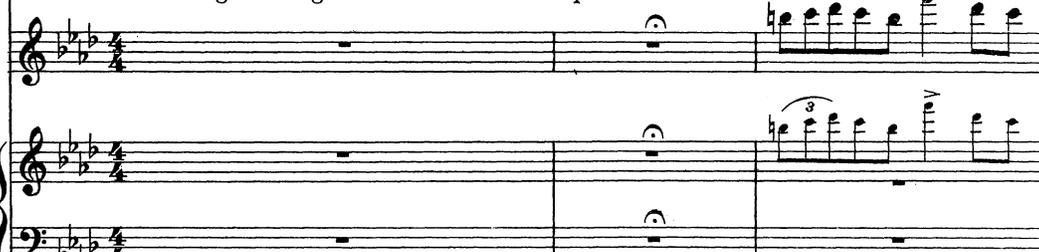
FLUTE.   
*mf molto rubato*

PIANO.   
The small notes only to be played when there is no flute.

  
Whith.er dost thou hide from the ma-gic of my flute call? In what



  
moon-light tan-gled mesh-es of per-fume?



Where the clus-tring ke-ov-as guard the squirrels' slum-ber,

This system contains the first line of music. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Where the deep woods glim-mer with the jas-mine's bloom?

This system contains the second line of music. The vocal line continues with a melodic phrase. The piano accompaniment consists of sustained chords in both hands.

*mf ma più animato*  
I'll feed thee, O be-lov-ed, on

This system contains the third line of music. The tempo and dynamics change to *mf ma più animato*. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *cresc.*

milk and wild red hon-ey, I'll bear thee in a bas-ket of

This system contains the fourth line of music. The vocal line continues with a melodic phrase. The piano accompaniment features a moving bass line in the left hand and chords in the right hand.

rush - es, green and white, To a pal - ace bow'r Where

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are "rush - es, green and white, To a pal - ace bow'r Where". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The music features a mix of eighth and quarter notes, with some rests.

gol.den-ves.ted mai - dens Thread with mel.low laugh.ter the pet.als of de.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "gol.den-ves.ted mai - dens Thread with mel.low laugh.ter the pet.als of de.". The vocal line includes a fermata over the word "de.". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

light..... Ah!.....

The third system of the musical score features a vocal line with a long melisma on the word "light" followed by "Ah!". The piano accompaniment includes a long, sweeping melodic line in the right hand and a more rhythmic bass line. Dynamics markings like *f* and *tr* are present.

Ah!..... Ah!.....

The fourth system of the musical score continues the vocal line with another "Ah!" melisma. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and sustained chords in the left hand. Dynamics markings like *f* and *tr* are present.

Whith - er dost thou loi - ter, by what murm - ring hol - lows, Where

L.H.

o - le - an - ders scat - ter their am - bro - sial fire? Come, sub - tle bride of

L.H.

my mel - li - fluous woo - ing, Come, thou sil - ver breast - ed moonbeam

*molto cresc:*

of de - sire.....

*pp*

L.H.

*pp* Ah!..... Ah!.....

*sempre pp* Ah!..... Whith .er dost thou hide from the

ma .gic of my flute call?

Ah!..... Come!.....

*colla voce*

# Nº 7. The Royal Tombs of Golconda.

(Bass Solo & Chorus)

*Lento.*

VOICE.

PIANO.

*p*

*tranquillo*  
*mf*

I

muse among these si . lent fanes.... Whose spac . ious dark . ness hides your

dust; A . round me sleep the hoar . y plains..... That hold your

The musical score is written for voice and piano. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Lento.' The piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The vocal line enters with the lyrics 'muse among these silent fanes.... Whose spacious darkness hides your dust; Around me sleep the hoary plains..... That hold your'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line. The score includes various musical notations such as slurs, ties, and dynamic markings.

an - cient wars in trust. I pause, - my dreaming spi - rit

This system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a dynamic marking of *p* and a fermata over a chord in the right hand.

hears,..... A cross the wind's..... un - qui - et tides, The

This system continues the vocal line and piano accompaniment. The piano part consists of sustained chords in both hands, with a fermata over the final chord.

glim.m'ring mu - sic of your spears,.... The laughter of.....your roy - al

*p misterioso*

*poco cresc*

*p*

This system includes the vocal line and piano accompaniment. The piano part features a *poco cresc* marking and a dynamic marking of *p* for the final measure.

brides.

L. H.

This system shows the vocal line and piano accompaniment. The piano part features a triplet in the left hand, marked "L. H.", and a dynamic marking of *p*.

In vain, O Kings, doth time as - pire..... To make your

*f*

This system concludes the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and a fermata over a chord in the right hand.

name..... ob - liv - ion's sport..... While yon - der hill wears like a

tiar..... The ru - ined gran - deur of your fort. Though

centuries fal - ter and de - cline,.... Your pro - ven strong - holds shall re -

- main Em - bo - died mem' - ries of your line,..... In - car - nate

le - gends of your reign.

*p* L. H.

*mf cantabile assai*

O Queens, in vain old Fate de - creed..... Your

flow'r - like bod - ies to the tomb;.....

Death is in truth..... the vi - tal seed

Of your im - per - ish - a - ble bloom.....

Each new - born year..... the bul - - buls sing..... Their

songs..... of your re - na - scent loves;..... Your

*misterioso*  
*p*

beau - ty wa - kens with the spring..... To

*pp*

kin - dle these..... pome - gra - - nate groves.....

L.H.

Solo Bass.

Soprano. *p e poco a poco cresc.*

Contralto. *p e poco a poco cresc.*

Tenor. *p e poco a poco cresc.*

Bass. *p e poco a poco cresc.*

Chorus.

O Queens, in vain old Fate de - creed..... Your

The first system of the musical score includes a Solo Bass line at the top, followed by four vocal staves for Soprano, Contralto, Tenor, and Bass. Each vocal staff is marked with a piano (*p*) dynamic and a crescendo (*e poco a poco cresc.*) instruction. The lyrics for the vocal parts are "O Queens, in vain old Fate de - creed..... Your". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

flow'r - like bo - dies to the tomb.....

flow'r - like bo - dies to the tomb.....

flow'r - like bo - dies..... to the..... tomb.....

flow'r - like bo - dies to the tomb.....

The second system of the musical score continues the vocal parts and piano accompaniment from the first system. The lyrics for the vocal parts are "flow'r - like bo - dies to the tomb.....", "flow'r - like bo - dies to the tomb.....", "flow'r - like bo - dies..... to the..... tomb.....", and "flow'r - like bo - dies to the tomb.....". The piano accompaniment continues with the same rhythmic and melodic patterns as in the first system.

Death is in truth..... the vi - tal seed

Death is in truth..... the vi - tal seed

Death is in truth..... the vi - tal seed

Death is in truth..... the vi - tal seed

L.H.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line has the lyrics "Death is in truth..... the vi - tal seed". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Of your im - per - ish - a - ble bloom.....

Of your im - per - ish - a - ble bloom.....

Of your im - per - ish - a - ble bloom, of your bloom.....

Of your im - per - ish - a - ble bloom.....

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line has the lyrics "Of your im - per - ish - a - ble bloom....." or "Of your im - per - ish - a - ble bloom, of your bloom.....". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

*cresc.*

Each new-born year..... the bul - buls sing..... Their

Each new-born year..... the bul - buls sing..... Their

Each new-born year..... the bul - buls sing..... Their

Each newborn year..... the bul - buls sing..... Their

Each new-born year..... the bul - buls sing..... Their

songs..... of your re - na - scent loves..... Your

songs..... of your re - na - scent loves..... Your

songs..... of your re - na - scent loves..... Your

songs..... of your re - na - scent loves..... Your

songs..... of your re - na - scent loves..... Your

*dim.*

beau - ty wa - kens with the spring..... To

beau - ty wa - kens with the spring .....

beau - ty wa - kens with the spring.....

beau - ty wa - kens with the spring.....

beau - ty wa - kens with the spring.....

beau - ty wa - kens with the spring.....

*pp*

*pp*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "beau - ty wa - kens with the spring..... To" for the soprano and "beau - ty wa - kens with the spring ....." for the other four parts. The piano accompaniment features a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system concludes with a *pp* dynamic marking.

kin - dle these..... pome - gra - - - - nate

*pp*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "kin - dle these..... pome - gra - - - - nate" for the soprano and the other four parts have rests. The piano accompaniment continues with the arpeggiated pattern. The system concludes with a *pp* dynamic marking.

L.H.

*colla voce.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "L.H." for the soprano and the other four parts have rests. The piano accompaniment features a more complex arpeggiated pattern. The system concludes with a *colla voce.* dynamic marking.

groves.....

*pp* *Bouche fermée.* Ah!.....

*pp* *Bouche fermée.* Ah!.....

*pp* *Bouche fermée.* Ah!.....

*pp* *Bouche fermée.* Ah!.....

L. H.

Detailed description: This system contains five staves. The top staff is a bass line with a melodic line and the text 'groves.....'. The next four staves are vocal staves, each starting with a piano (*pp*) dynamic and the instruction '*Bouche fermée.*'. Each vocal staff concludes with the exclamation 'Ah!.....'. The fifth staff is a grand staff for piano accompaniment, with 'L. H.' written above the right-hand part. The piano part features a complex texture with many chords and moving lines in both hands.

*Almost bouche fermée.*

Ah

*slur*

*slur*

*slur*

*slur*

Detailed description: This system contains five staves. The top staff is a bass line with the instruction '*Almost bouche fermée.*' and the text 'Ah' at the end. The next four staves are vocal staves, each with a slur over the notes. The fifth staff is a grand staff for piano accompaniment, continuing the complex texture from the first system.

*pp* *morendo*

Ah.....

*Bouche fermée.*

*Bouche fermée.*

*Bouche fermée.*

*Bouche fermée.*

*sempre morendo.*

*morendo* *pppp*

# Nº 8. Love-Song— You flaunt your Beauty.

(Tenor Solo)

Moderato senza lentezza. *sotto voce ma appassionato*

VOICE. *p* Come to me, sweet, on

PIANO. *mf*

sil - ver - girt feet! Come with a kiss on thy lo - tus lips' bloom!

*colla voce.*

Come to me, love, like a moon in the gloom, And

stran - gle my soul in thy kiss - es' per - fume!

L.H. *colla voce.* *colla voce.*

*Un poco mosso*

*f* *con slancio* *f*

You

flaunt your beau-ty in the rose, Your glo-ry in the

L.H.

dawn, Your sweet-ness in the night-in-gale, Your

L.H.

white-ness in the swan. You haunt my wa-king like a

*p*

L.H.

*subito p*

dream, My slum-ber like a moon, Per-vade me with a

L.H.

L.H.

*pp*

mus-ky scent, Pos - sess me like a tune.

*pp*  
*colla*  
*voce*

L.H.

*Poco più mosso*

Yet when I crave of you, my sweet, A ten - der mo - ment's

grace, You cry: "I sit be - hind the veil, I

*p*

can not show my face!" Shall an - y fool - ish veil di -

*f appassionato*

L.H. 8 3

-vide My long - - ing from my

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "-vide My long - - ing from my". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a complex, flowing arpeggiated pattern with many beamed eighth and sixteenth notes, often grouped with slurs and fingering numbers like '7'. The overall texture is dense and rhythmic.

bliss?..... Shall a - ny fra - gile cur - tain

*sempre cresc.*

L.H.

The second system continues the vocal line with the lyrics "bliss?..... Shall a - ny fra - gile cur - tain". The piano accompaniment continues with similar arpeggiated patterns. A dynamic marking "*sempre cresc.*" is placed above the piano part. A "L.H." marking is placed above the piano part, indicating a change in the left hand's accompaniment pattern. The piano part shows a shift in texture, with some chords and more distinct rhythmic elements.

hide Your beau - - ty from..... my

The third system features the vocal line with lyrics "hide Your beau - - ty from..... my". The piano accompaniment continues with its characteristic arpeggiated texture. The vocal line has a melodic contour that rises and then falls, with some slurs and phrasing marks.

kiss? What war is this of thee and

L.H.

The fourth system features the vocal line with lyrics "kiss? What war is this of thee and". The piano accompaniment continues with arpeggiated patterns. A "L.H." marking is placed above the piano part, indicating a change in the left hand's accompaniment pattern. The piano part shows a shift in texture, with some chords and more distinct rhythmic elements.

me? Give o'er the wan - ton strife, You

are the heart with - in my heart, The life.....

*accel.*

..... with - in..... my life!.....

L.H.\*

*colla voce.*

*a tempo*

*accel.*

*accel.*

\* Play this note as(A) if the Vocalist is singing A.

# Nº 9. Like a Serpent to the calling Voice of Flutes.

(Duet: Contralto & Tenor)

Moderato un poco mosso.

Contralto. *p* > > > >

Like a..... ser - pent

Tenor.

Moderato un poco mosso.

PIANO. *p* >

to the call - ing voice of flutes, Glides my heart in -

- to thy fin - gers, O my love!

3

Where the night-wind, like a lo-ver, leans a-

-bove His jas-mine gar-dens and sir-ish-a

*portare la voce.*  
bow-ers; And on ripe boughs of

ma-ny-coloured fruits Bright parrots clus-ter like ver-mi-lion flow-ers.

L.H.

Like the per - fume in the pet - als of a rose

Hides thy... heart with - in my bo - som, O my

love! Like a gar - land, like... a..... jew - el,

like..... a..... dove That hangs its nest.....

in the a - so - ka tree.....

*ritenuto ad lib.*

*lunga subito pp*

Lie still, O love, un - til the morn - ing sows Her tents of

*lunga*

*subito pp*

*p a tempo*

Like a..... ser - pent

gold on fields of..... iv - - - o - ry!.....

*colla voce. mf a tempo*

to the call - ing voice of flutes,

*p*

lie still!

Glides my heart in - to thy... fin - gers Ah!.....

Ah!.....

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics "Glides my heart in - to thy... fin - gers Ah!.....". The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

..... my love!.....

..... lie. still!.....

*pp*

This system continues the vocal line with lyrics "..... my love!....." and "..... lie. still!.....". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and continues with harmonic support for the vocal line.

This system is primarily piano accompaniment, showing the continuation of the piano part from the previous systems. It features complex chordal textures and melodic fragments in both hands.

*Lento.*

*p*

*L. H.*

This system concludes the page with piano accompaniment. It includes the tempo marking *Lento.* and dynamic markings *p* and *L. H.* (likely indicating the left hand). The piano part features a triplet and other melodic elements.

# Nº 10. Nightfall in Hyderabad.

59

(Chorus.)

Andante maestoso.

PIANO.

Soprano.  
See how the speckled sky burns like a pig-eon's throat,

Contralto.  
See how the speckled sky burns like a pig-eon's throat,

Tenor.  
See how the speckled sky burns like a pig-eon's throat,

Bass.  
See how the speckled sky burns like a pig-eon's throat,

Jew-elled with em-bers of o-pal and per-i-dote

Jew-elled with em-bers of o-pal and per-i-dote....

Jew-elled with em-bers of o-pal and per-i-dote....

Jew-elled with em-bers of o-pal and per-i-dote....

See the white ri - ver that flash - es and scin - til - lates,

See the white ri - ver that flash - es and scin - til - lates,

See the white ri - ver that flash - es and scin - til - lates,

See the white ri - ver that flash - es and scin - til - lates,

Curv'd like a tusk from the mouth of the ci - ty gates.

Curv'd like a tusk from the mouth of the ci - - ty

Curv'd like a tusk from the mouth of the ci - ty

Curv'd like a tusk from the mouth of the ci - - ty

Hark, from the min - a - ret, how the mu - ez - zin's call

gates, from the min - a - ret, how the mu - ez - zin's call

gates, from the min - a - ret, how the mu - ez - zin's call

gates, from the min - a - ret, how the mu - ez - zin's call

Floats like a bat.tle-flag o - ver the ci - ty wall.

Floats like a bat.tle-flag o - ver the ci - ty wall.....

Floats like a bat.tle-flag o - ver the ci - ty wall.....

Floats like a bat.tle-flag o - ver the ci - ty wall.....

*mf* From trel - lised bal.con.ies lan - guid and lum.in.ous

*mf* From trel - lised bal.con.ies lan - guid and lum.in.ous

*mf* From trel - lised bal.con.ies lan - guid and lum.in.ous

*mf* From trel - lised bal.con.ies lan - guid and lum.in.ous

*poco allarg. a tempo.*

Fa.ces gleam veiled in a splen.dour vol - u - mi -

Fa.ces gleam veiled in a splen.dour vol - u - mi -

Fa.ces gleam veiled in a splen.dour vol - u - mi -

Fa.ces gleam veiled in a splen.dour vol - u - mi -

- nous.....  
- nous.....  
- nous.....  
- nous.....

8

*mf un poco pesante*  
Lei - sure - ly el - e - phants wind through the wind - ing lanes,  
*un poco pesante*

*f*

Swing - ing their sil - ver bells hung from their sil - ver chains.....

8

Round the high Char Mi - nar sounds of gay cav - al - cades

Round the high Char Mi - nar sounds of gay cav - al - cades

This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment features a steady bass line with chords in the right hand.

Blend with the mu - sic of cym - bals and ser - e - nades.....

Blend with the mu - sic of cym - bals and ser - e -

This system continues the vocal line and piano accompaniment. The piano part includes some arpeggiated figures in the right hand.

- nades.....

This system shows the continuation of the vocal line and piano accompaniment. The piano part features more complex rhythmic patterns and arpeggios.

*f allargando.*

O - ver the ci - ty bridge Night comes ma - jes - tic - al

O - ver the ci - ty bridge Night comes ma - jes - tic - al

O - ver the ci - ty bridge Night comes ma - jes - tic - al

O - ver the ci - ty bridge Night comes ma - jes - tic - al

*f allargando.*

Borne like a queen to a sump - tuous fes - ti -

Borne like a queen to a sump - tuous fes - ti -

Borne like a queen to a sump - tuous fes - ti -

Borne like a queen to a sump - tuous fes - ti -

*f*

val.....

val.....

val.....

val.....

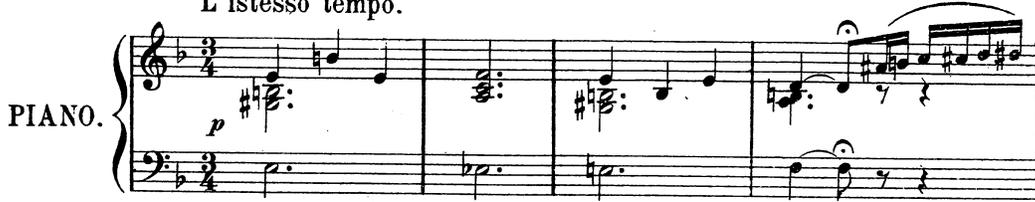
*loco.*

# Nº 11. Cradle Song.

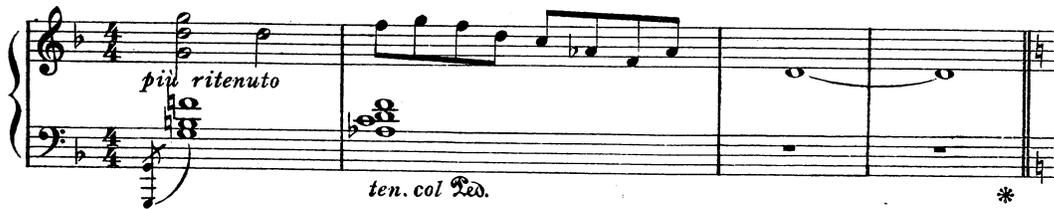
(Soprano Solo)

L'istesso tempo.

PIANO.



*piu ritenuto*



Andante.

*ritenuto*



*p*

From groves of spice, O'er fields of rice, A - thwart the lo - tus



stream, I bring for you, A - glint with dew, A

*poco rall.* *a*

*colla voce.*

lit - tle love-ly dream..... Sweet,

*tempo*

*p*

shut your eyes, The wild fire-flies Dance through the fair - y

neem; From the pop-py - bole For you I stole a

*cresc.* *mf*

lit - tle love-ly dream.....

*pp*

*pp poco ritenuto.*

Dear eyes, good - night, - In

*poco rit. pp*

gol - den light The stars a - round you gleam; On

you I press, with soft car - - - - - ess, A

*glissezi. rall. pp*

you I press, with soft..... caress, A

*colla voce.*

*pp*

lit - tle love - ly..... dream.....

*pp*

lit - tle love - - ly... dream.....

*pp ppp R. H.*

# Nº 12. To a Buddha seated on a Lotus.

(Bass Solo and Solo Quartette.)

*Lento.* *Tranquillo.*

VOICE. *p*

PIANO. *Grave.* *molto cresc.* *f*

Lord

Bud - dha, on thy Lo - tus throne, With pray - ing eyes and hands e -

late, What mys - tic rap - ture dost thou own, Im - mut - a - ble and

ul - ti - mate?..... What

peace un - rav - ished of our ken, An - nihilate from the world of



men?..... The wind of change for ev - er blows A -



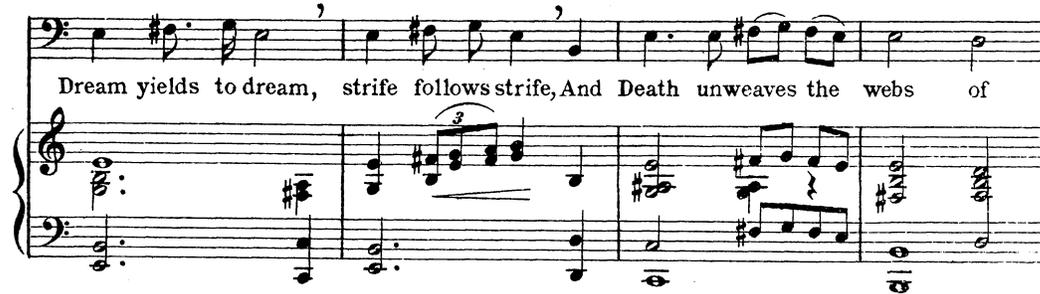
\_cross the tu - muld of our way, To - mor - row's unborn griefs de - pose The



sor - rows of our yes - ter - day.....



Dream yields to dream, strife follows strife, And Death unweaves the webs of



*Poco più mosso.*

Life. For us the travail and the heat, The

bre - ken se - crets of our pride, The stren - uous les - sons of de -

- feat, The flow'r deferred, the fruit de - nied; But not the peace, su -

- preme - ly won, Lord Bud - dha, of thy Lo - - tus throne.

*allargato.*

The

*Primo tempo*  
*pp*

*subito*  
*pp*

end, e : lu - sive and a - far, Still lures us with its beck'ning

flight, And all our mor - tal mo - ments are A

ses - sion of the In - fi - nite.....

*mf*  
How shall we reach the great un - known Nir -

- va - na of... thy Lo - tus throne?.....

(Solo Sopr. Cont. & Tenor rise.)

Soprano Solo.

*pp*  
How shall we reach the great un - known Nir -

*pp* Contralto Solo.  
How shall we reach the great un - known Nir -

*pp* Tenor Solo.  
How shall we reach the great un - known Nir -

*pp*  
How shall we reach the great un - known Nir -

(The small notes for purposes of practise only.)

- va - na of..... thy.... Lo - tus throne?.....

- va - na of thy Lo - tus throne?.....

- va - na of..... thy.... Lo - tus throne?.....

- va - na of thy Lo - tus throne?.....

SOLO ENDING WHEN THERE IS NO QUARTETTE.

*sempre pp* *slur slowly*  
How shall we reach the great un - known Nir - - va - na of thy

*sempre pp*  
Lo - tus throne?.....

**Nº 13. Indian Dancers.**  
(Chorus)

**Moderato.**

**PIANO.**

*f*

*dim.*

**Soprano.**

**Contralto.**

The mu - sic sighs and mur - murs, It

**Tenor.**

**Bass.**

*languido*

*p*

stirs and sleeps a - gain, Hush it...wakes and mur - murs Like a wo - man's

heart in pain..... *poco cresc.*  
Now it calls and coaxes Like a

*pp*

*cresc.*  
Now it pants with sud - den long - ing, Now it  
Now it  
lov - er in the night; *cresc.* Now it pants with sud - den long - ing, Now it  
Now it  
*cresc.*

sobs with spent de - light.....

.....

.....

.....

*mf* Like bright and wind-blown li - lies The

*dim.*

*f*

Swift in a rhythmic cir - cle,

dan - cers sway and shine, Swift in a rhythmic cir - cle,

First system of musical notation. It includes a vocal line with the lyrics "Their" and "Soft in a rhythmic line.....". The piano accompaniment is marked *pp* and features a melodic line with a fermata and a trill.

Second system of musical notation. It includes a vocal line with the lyrics "lithe limbs gleam like amber Thro' their veils of golden". The piano accompaniment provides harmonic support for the vocal melody.

Third system of musical notation. It includes a vocal line with the lyrics "gauze, As they glide and bend and beck on, As they wheel and". The piano accompaniment is marked *cresc.* and features a melodic line with a fermata and a trill.



*Poco accel.*

*pp* *leggiero*

But the sub - tie feet of the  
 But the sub - tie feet of the  
 scent of the cham - pak trees; But the sub - tie feet of the

But the sub - tie feet of the

*Poco accel.*

*pp*

dan - cers, In a long me - lo - dious chain,  
 dan - cers, In a long me - lo - dious chain,  
 dan - cers, In a long me - lo - dious chain,  
 dan - cers, In a long me - lo - dious chain,

*cresc. molto*

*ff*

Wake in the breast of lov - ers Love's ec - sta - sy, and  
 Wake in the breast of lov - ers Love's ec - sta - sy, and  
 Wake in the breast of lov - ers Love's ec - sta - sy, and  
 Wake in the breast of lov - ers Love's ec - sta - sy and

*slur heavily*

pain .....

*slur heavily*

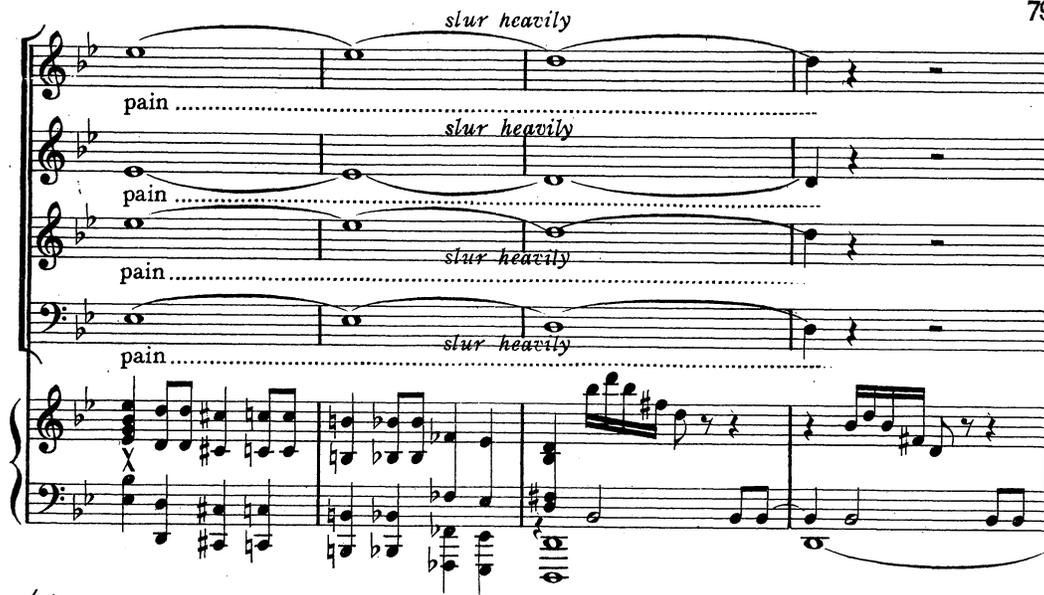
pain .....

*slur heavily*

pain .....

*slur heavily*

pain .....



*p*

The mu - sic sighs and slumbers, It

*Primo tempo*



stirs and sleeps a - gain, Hush, it...wakes and mur - murs



Like a wo . man's heart..... in

*pp*

Detailed description: This system contains the first two systems of music. The top system features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics "Like a wo . man's heart..... in" are written below the notes. The piano accompaniment is shown in a grand staff (treble and bass clefs). The piano part begins with a chord of B-flat major and includes a *pp* dynamic marking.

pain.....

*morendo*

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with the lyrics "pain.....". The piano accompaniment continues with a *morendo* marking, indicating a gradual decrescendo.

*pp*

Detailed description: This system contains the fifth system of music, which is entirely piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

(Footfalls.)

*ppp*

Detailed description: This system contains the sixth system of music, which is entirely piano accompaniment. It is marked with the instruction "(Footfalls.)" and a *ppp* dynamic marking.

Detailed description: This system contains the seventh system of music, which is entirely piano accompaniment, continuing the rhythmic pattern of the previous system.

# Nº 14. New leaves grow green on the Banyan Twigs.

(Trio: Soprano, Contralto & Tenor.)

Un poco mosso.

PIANO. *f molto vivace.*

*cresc.*

*accel.*

(Soloists rise.)

L.H.

*Leggiero.*  
 Soprano Solo. *mf*  
 Contralto Solo. *mf* New leaves show green on the ban-yan twigs,  
 Tenor Solo. *mf* New leaves show green on the ban-yan twigs,  
 And

Detailed description: This block contains the first system of the musical score. It features three vocal staves (Soprano, Contralto, and Tenor) and a piano accompaniment. The vocal parts are marked with a mezzo-forte (*mf*) dynamic and the tempo/style marking *Leggiero.* The lyrics for the vocal parts are "New leaves show green on the ban-yan twigs,". The piano accompaniment consists of chords and moving lines in both hands.

The hon-ey-birds pipe to the  
 The hon-ey-birds pipe to the  
 red on the al-mond tree,.....

Detailed description: This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are "The hon-ey-birds pipe to the red on the al-mond tree,.....". The piano accompaniment continues with harmonic support for the vocal lines.

bud-ding figs, And hon-ey-blooms call, call..... the  
 bud-ding figs, And hon-ey-blooms call, call..... the  
 And hon-ey-blooms call the bee .....

Detailed description: This block contains the third system of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are "bud-ding figs, And hon-ey-blooms call, call..... the bud-ding figs, And hon-ey-blooms call, call..... the And hon-ey-blooms call the bee .....". The piano accompaniment includes some fermatas and dynamic markings.

bee..... And  
bee..... King-fish-ers ruf-fle the fea-the-ry sedge, And

This system contains the first two systems of music. The top system has two vocal staves and a piano staff. The bottom system has two piano staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment features a prominent triplet in the right hand.

all the vi-vid air thrills With but-ter-fly wings in the  
all the vi-vid air thrills With but-ter-fly wings in the

This system contains the third and fourth systems of music. The top system has two vocal staves and a piano staff. The bottom system has two piano staves. The piano accompaniment includes a section labeled "L.H." in the left hand and a triplet in the right hand. Dynamics include *pp*.

wild rose hedge, And the trem-u-lous blue of the hills.....  
wild rose hedge, And the trem-u-lous blue of the hills.....  
Ka -

This system contains the fifth and sixth systems of music. The top system has two vocal staves and a piano staff. The bottom system has two piano staves. The piano accompaniment includes a section labeled "L.H." in the left hand. Dynamics include *mf*.

ma - la tin - kles a lin - ger - ing foot By the shrine in the tam - a - rind

While Go - pal blows on his bam - boo flute An  
 While Go - pal blows on his bam - boo flute An  
 grove, While Go - pal blows on his bam - boo flute An

i - dyll of spring and love. Ah!.....  
 i - dyll of spring and love. Ah!.....  
 i - dyll of spring and love.....

L.H.

Ah!.....  
Ah!.....  
Ah!.....

This system contains three vocal staves and a piano accompaniment. The first two vocal staves begin with a long note followed by a dotted line and the text 'Ah!'. The third vocal staff has a similar pattern. The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes.

*p*  
New  
*p*  
New  
Ah!.....

This system continues the vocal and piano parts. The first two vocal staves have a rest followed by a note and the text 'New'. The third vocal staff has a long note followed by a dotted line and 'Ah!'. The piano accompaniment continues with its rhythmic pattern.

leaves show green on the ban - yan twigs,  
leaves show green on the ban - yan twigs,  
And red on the al - mond

This system contains the lyrics for the vocal parts. The first two vocal staves have the lyrics 'leaves show green on the ban - yan twigs,'. The third vocal staff has 'And red on the al - mond'. The piano accompaniment continues with its rhythmic pattern.

The hon - ey-birds pipe to the bud - ding figs,  
The hon - ey-birds pipe to the bud - ding figs,  
tree,..... And

This system contains the first three staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "The hon - ey-birds pipe to the bud - ding figs," on the first two staves, and "tree,..... And" on the third staff.

*cresc.* And hon.ey-blooms call the bee.....  
*cresc.* And hon.ey-blooms call the bee.....  
*cresc.* hon.ey-blooms call, hon.ey-blooms call the bee.....

This system contains the next three staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "*cresc.* And hon.ey-blooms call the bee....." on the first two staves, and "*cresc.* hon.ey-blooms call, hon.ey-blooms call the bee....." on the third staff. There is a fermata over the final note of the vocal lines.

*f* Ah!..... Ah!.....  
*f* Ah!..... Ah!.....  
*f* Ah!..... Ah!.....

This system contains the final three staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "*f* Ah!..... Ah!....." on the first two staves, and "*f* Ah!..... Ah!....." on the third staff. There is a fermata over the final note of the vocal lines.

*molto accell.*

Ah!.....

Ah!.....

Ah!.....

*p* *molto accell.*

*stretto assai.*

*più accell.* *stretto assai.*

The musical score is arranged in three systems. The first system contains three vocal staves and a piano accompaniment. The vocal parts have lyrics 'Ah!.....' and are marked with a 'molto accell.' instruction. The piano accompaniment begins with a piano (*p*) dynamic and also includes a 'molto accell.' instruction. The second system continues the vocal lines and piano accompaniment, with the piano part marked 'stretto assai.' and featuring triplet markings. The third system concludes the piece, with the piano part marked 'più accell.' and 'stretto assai.' and ending with a double bar line.

## Nº 15.

## Alabaster.

(Contralto Solo)

Andante ritenuto.

VOICE.

PIANO.

*assai sostenuto*

*p*

L.H.

*mp sostenuto assai*

Like this al - a - bas - ter box, whose art Is

frail as a cas - sia flow - er, is my heart,

Car - ven with de - li - cate dreams..... and wrought With

ma - ny a sub - tle and ex - qui - site thought.....

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "ma - ny a sub - tle and ex - qui - site thought.....". The piano accompaniment includes a left-hand section labeled "L.H." with a wavy line above it, indicating a tremolo effect.

There - in I treasure the spice and scent Of

The second system continues the vocal line and piano accompaniment. The lyrics are "There - in I treasure the spice and scent Of". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

rich and pas - sion - ate mem - 'ries blent Like

The third system shows the vocal line and piano accompaniment. The lyrics are "rich and pas - sion - ate mem - 'ries blent Like". The piano accompaniment has a consistent eighth-note accompaniment in the right hand.

o - dours of cin - na - mon, san - dal and clove, Of

The fourth system continues the vocal line and piano accompaniment. The lyrics are "o - dours of cin - na - mon, san - dal and clove, Of". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

song and sor - row and life and

The fifth system shows the vocal line and piano accompaniment. The lyrics are "song and sor - row and life and". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

love.....

*dim.* *p*

Like this al - a - bas - ter box, whose art Is

*p*

frail as a cas - - - sia flow - - er, is my

*colla voce.* L.H.

heart.....

L.H. *ppp*

Nº 16.

At the Threshold.

(Tenor Solo, Solo Quartette & Chorus)

Lento.

PIANO.

The piano introduction is in 4/4 time, marked 'Lento'. It begins with a mezzo-forte (mf) dynamic and features a descending melodic line in the right hand, starting on a G4 and moving down to a G3. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a forte (f) dynamic and a triplet of eighth notes in the right hand.

Soprano.

Contralto.

Tenor.

Bass.

Chorus.

In child - hood's pride I..... said to thee, O.....

In child - hood's pride I..... said to thee, O

In child - hood's pride I said to thee, O

In child - hood's pride I..... said to thee, O

The vocal parts (Soprano, Contralto, Tenor, Bass) and the Chorus enter with the lyrics 'In child - hood's pride I..... said to thee, O.....'. The piano accompaniment continues from the introduction, providing harmonic support for the vocalists. The music is in a key with two sharps (D major) and a 4/4 time signature.

thou who mad'st me of thy breath,

thou who mad'st me of thy breath, Oh.....

thou who mad'st me of thy breath, Oh.....

thou who mad'st me of thy breath,....

The vocal parts continue with the lyrics 'thou who mad'st me of thy breath, Oh.....'. The piano accompaniment features a more active melodic line in the right hand, with some triplets and a final cadence. The overall mood is reflective and solemn.

Speak, mas - ter, and re - veal to me Thine

Speak, mas - ter, and re - veal to me Thine

Speak, mas - ter, and re - veal to me Thine

Speak,..... mas - ter, and re - veal to me Thine

in - most laws of life and death. Give me to drink each

in - most laws of life and death. Give me to drink each

in - most laws of life and..... death. Give me to drink each

in - most laws of..... life and..... death. Give me to drink each

joy and pain..... Which thy e - ter - nal hand can mete,

joy and pain Which thy e - ter - nal hand can mete,

joy and pain..... Which thy e - ter - nal hand can mete,

joy..... and pain Which thy e - ter - nal hand can mete,

For my in - sa - tiate soul.... would drain Of

For my in - sa - tiate soul would drain Of

For my in - sa - tiate soul would drain Of

For my in - sa - tiate.... soul..... would drain Of

earth's most bit - ter cup or sweet.

earth's most bit - - ter..... cup or..... sweet....

earth's most bit - - ter..... cup or..... sweet....

earth's most bit - - ter cup or sweet....

Spare me no bliss,.... no..... pang of strife, With - -

Spare me no bliss,.... no..... pang of strife, With - -

Spare me no bliss no pang of strife, With - -

Spare..... me no..... pang of strife, With - -

- hold no gift or grief I crave, Thin - tri - cate lore of

- hold no gift or grief I crave,..... Thin - tri - cate lore of

- hold no gift or grief I . crave,..... Thin - tri - cate lore of

- hold no gift I crave,..... Thin - tri - cate lore of...

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "- hold no gift or grief I crave, Thin - tri - cate lore of".

love.... and life And sub - tle know - ledge of the

love and life And sub - tle know - ledge of the

love and.... life And sub - tle know - ledge of the

love.... and life And sub - tle know - ledge of the

The second system continues the vocal and piano parts. The lyrics are: "love.... and life And sub - tle know - ledge of the". The piano accompaniment includes some triplet figures in the right hand.

grave.....

grave..... (Solo Tenor rises)

grave.....

grave.....

The third system shows the vocal parts holding a long note on the word "grave". The tenor part has a specific instruction: "(Solo Tenor rises)". The piano accompaniment continues with chords and some melodic lines.

Tenor Solo.

Lord, thou didst an - swer clear and low:

L. H.

"Child, I will heark - en to thy pray'r,

L. H.

And thy un - con - quer'd soul shall know

L. H.

Each poignant rap - ture and des - pair.

L. H.

*cresc.* So shall thy chas - tend spi - rit yearn

*cresc.* L. H.

From its blind pray'r to be re - leased, L.H. And, spent and par - doned,

sue.... to learn The sim - ple se - crets of my peace.....

*dim.* *colla voce.*

I, bend - - - ing

*p*

from my sev - en - fold height, Shall

teach thee of my quick - - 'ning

grace,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The piano part consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The vocal line begins with a whole note rest, followed by a half note.

Life..... is a prism.....

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted line under "Life" and another under "prism". The piano accompaniment continues with the eighth-note pattern, featuring some arpeggiated chords.

of..... my light, And death the sha - dow of my

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted line under "of" and another under "my light". The piano accompaniment continues with the eighth-note pattern. There is a section of piano accompaniment in the left hand (L.H.) that is circled and labeled "L.H.".

face.....

CHORUS:

In  
In  
In  
In

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted line under "face". The piano accompaniment continues with the eighth-note pattern. A section of piano accompaniment is circled and labeled "CHORUS:". The vocal line has four "In" notes, each on a new line, indicating a chorus. The piano accompaniment features some chords and a triplet in the right hand.

child - hood's pride.... I..... said to thee, Oh.....  
 child - hood's pride.... I..... said to thee, Oh  
 child - hood's pride I said to thee, Oh  
 child - hood's pride I..... said to thee, Oh

Thou who mad'st me of thy breath, Speak, mas-ter, and re -  
 Thou who mad'st me of thy breath, Oh.... speak, mas-ter, and re -  
 Thou who mad'st me of thy breath, Oh.... speak, mas-ter, and re -  
 Thou who mad'st me of thy breath,... Speak, mas-ter, and re -

-veal to me Thine.... in - most laws of life and  
 -veal to me Thine in - most laws of life and  
 -veal to me Thine in - most laws of  
 -veal to me Thine in - most laws of.....

death! Give me to drink each  
 death! Give me to drink each  
 life and..... death!..... Give me to drink each  
 life and..... death!..... Give me to drink each

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "death! Give me to drink each" for the first two staves, and "life and..... death!..... Give me to drink each" for the last two. The piano accompaniment features a bass line with triplets and chords in the right hand.

joy and pain..... Which thy e - ter - nal hand can mete,  
 joy and pain Which thy e - ter - nal hand can mete,  
 joy and pain..... Which thy e - ter - nal hand can mete,  
 joy and pain Which thy e - ter - nal hand can mete,

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "joy and pain..... Which thy e - ter - nal hand can mete," for the first two staves, and "joy and pain Which thy e - ter - nal hand can mete," for the last two. The piano accompaniment provides harmonic support with chords and a steady bass line.

For my in - sa - tiate soul..... would drain Of  
 For my in - sa - tiate soul would drain Of  
 For my in - sa - tiate soul would drain Of  
 For my in - sa - tiate... soul..... would drain Of

The third system concludes with four vocal staves and piano accompaniment. The lyrics are: "For my in - sa - tiate soul..... would drain Of" for the first two staves, and "For my in - sa - tiate soul would drain Of" for the last two. The piano accompaniment features a bass line with triplets and chords in the right hand.

(Solo Soprano rise) *pp*  
 earth's most bit-ter cup or sweet!..... Lord, Thou didst an-swer clear and

(Solo Contralto rise) *pp*  
 earth's most bit-ter cup or sweet!..... Lord, Thou didst an-swer clear and

(Solo Bass rise) *pp*  
 earth's most bit-ter cup or sweet!..... Lord, Thou didst an-swer clear and

**SOLO QUARTET**

*rall.* *pp*

low: "Child, I will hearken to thy pray'r,

L. H.

*cresc.*

Solo Quartette.

And thine un - con - quered soul shall know Each poig - - nant

And thine un - con - quered soul shall know Each poig - - nant

And thine un - con - quered soul shall know Each poig - nant

And thine un - con - quered soul shall know Each poig - - nant

*cresc.*

\* Chorus.

And thine un - con - quered soul shall know Each poig - nant

And thine un - con - quered soul shall know Each poig - nant

And thine un - con - quered soul shall know Each poig - nant

And thine un - con - quered soul shall know Each poig - nant

\*Omit these parts when there is no Chorus.

rap - - - ture and ..... des -

rap - ture and ..... des -

rap - ture, know each rap - ture... and ..... des -

rap - ture, know ..... each rap\_ture and des -

rap - ture, And thine unconquered soul shall know Each rap\_ture and des -

rap - ture, And thine unconquered soul shall know Each rap\_ture and des -

rap - ture, And thine unconquered soul shall know Each rap\_ture and des -

rap - ture, know ..... each.... rap\_ture and.... des -

L.H.

rall

8

Detailed description: This is a page of a musical score, page 102. It features a vocal line with lyrics and a piano accompaniment. The vocal line consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: 'rap - - - ture and ..... des -', 'rap - ture and ..... des -', 'rap - ture, know each rap - ture... and ..... des -', 'rap - ture, know ..... each rap\_ture and des -', 'rap - ture, And thine unconquered soul shall know Each rap\_ture and des -', 'rap - ture, And thine unconquered soul shall know Each rap\_ture and des -', 'rap - ture, And thine unconquered soul shall know Each rap\_ture and des -', and 'rap - ture, know ..... each.... rap\_ture and.... des -'. The piano accompaniment is written for the left hand (L.H.) and consists of two staves. It includes a triplet of eighth notes in the first measure and a 'rall' (rallentando) marking in the final measure. The score is divided into three measures by vertical bar lines.

*a tempo*

- pair??

- pair??

- pair??

- pair??

*a tempo*

- pair??

- pair??

- pair??

- pair??

*a tempo*

*accel. e sempre cresc.*

*rall.*

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