

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
LIGHT OF ASIA

A CANTATA

THE WORDS FROM THE POEM BY

EDWIN ARNOLD

THE MUSIC COMPOSED BY

DUDLEY BUCK.

PRICE THREE SHILLINGS.

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TO

EDWIN ARNOLD, ESQ.

IN ADMIRATION OF HIS POEM,

AND IN GRATEFUL RECOGNITION OF THE PRIVILEGE

ACCORDED TO MAKE USE OF THE SAME,

THIS MUSIC IS DEDICATED

BY

DUDLEY BUCK.

THE LIGHT OF ASIA.

PART I.—PROLOGUE.

No. 1.—CHORUS.

Below the highest sphere four Regents sit
Who rule our world ; and under them are zones
Nearer, but high, where saintliest spirits dead
Wait thrice ten thousand years, then live
again.

And on Lord Buddha, waiting in that sky,
Came for our sakes the five sure signs of birth,
So that the Devas knew the signs, and said,
“ Buddha will go again to help the World.”
Through all the deeps a tender whisper
pierced—

“ O ye,” it said, “ the dead who are to live,
The live who die, uprising, and hear, and hope !
Buddha is come ! ”

“ The Queen shall bear a boy, a holy child
Who shall deliver men from ignorance,
Or rule the world, if he will deign to rule.”
The gods walked free with men that day
Though men knew not.

Heaven was filled with gladness for Earth's
sake,

Knowing Lord Buddha now was come again.

No. 2.—BASS SOLO.

The King gave order that his town should
keep

High festival, and made the people happy by
command.

Among the strangers came to view the won-
drous boy,

A grey-haired saint, Asita, one whose ears
Long closed to earthly things, caught heavenly
sounds

(The Devas singing songs at Buddha's birth) ;
Him, drawing near, seeming so reverend,
The King saluted, and Queen Maya made
To lay her babe before such holy feet.

But when he saw the Prince the old man
cried,

“ O Babe ! I worship ! Thou art He !
I see the rosy light, the sacred primal signs,

And thou wilt preach the Law and save all
flesh.

This is that Blossom on our human tree, O
King,

Which opens once in many myriad years ;
Now from thy royal root a heavenly Lotus
springs,

Ah, happy house ! ah, happy house !

And thou, sweet Queen, dear to all gods and
men,

Henceforth art grown too sacred for more woe,
For life is woe—therefore in seven days
Painless thou shalt attain the close of pain.

Chorus (sotto voce).

Which fell : for on that seventh eve
Queen Maya smiling slept, and waked no more.

No. 3.—RECITATIVE AND SEMI-CHORUS. *Female Voices.*

When the eighth year was passed
The careful King bethought to teach his Son
All that a Prince should learn.

Reverence Siddártha kept to all his masters
Altho' beyond their learning taught :
So sped the time, and waxed Siddártha's
stature,

Until at length attained were eighteen years.
Round him delicious gardens bloomed,
Streams wandered wild and musky thickets
stretched,

With many a bright pavilion and fair lawn :
Some new delight provided every hour.
And happy hours he knew, but still there
came

The shadows of deep meditation back.
For, looking deep, he saw the thorns which
grow

Upon this rose of life,
How every creature slew,
And in its turn was slain ;
Life living upon death ; while
Round him delicious gardens bloomed,
Some new delight provided every hour.

No. 4.—SPRING SONG.—*Chorus.*

O come and see the pleasance of the Spring,
 And how the fruitful Earth doth yield its riches !
 Fair is the season with new leaves, bright blooms,
 Green grass, and cries of plough-time.
 Among the palms the rippling waters ring,
 And all the jungle laughs with nesting-song :
 The thickets rustle with small life,
 The blue doves coo from every well :—far off
 The village drums beat for some marriage-feast :
 All things rejoice, pleased at the Spring-time.

No. 5a.—BASS SOLO.—THE AUDIENCE.—
The King, addressing his Ministers.

“ Bethink ye, O my ministers, what old Asita spake,
 And my dream-readers long ago foretold,
 This boy, more dear to me than my heart’s blood,
 Shall be of universal dominance,
 Trampling the neck of all his enemies,
 A King of kings.
 Or, he shall tread the sad and lowly path
 Of self-denial and of pious pains ;
 To this his wistful eyes do still incline
 Among my palaces.
 How may his feet be turned to that proud road,
 Where they *should* walk, and all fair signs come true,
 Which gave him Earth to rule, if he *would* rule ?
 But ye are sage, and ye shall counsel me.”

No. 5b.—MALE CHORUS OF COUNSELLORS.

Love will cure these thin distempers,
 Naught doth he know of beauty yet.
 Of eyes that make us heaven forget,
 Then weave Love’s spell about his heart.
 Seek we him wives, range Beauty’s garden round,
 Some one will charm, some face will seem a Paradise.
 This do, O King ! command a festival,
 A court of pleasure,
 Let the Prince give prizes to the fair,
 And when the lovely victors pass his seat,
 Then shall we mark if one or two
 Change the fixed sadness of his tender cheek,
 So may we choose for Love with Love’s own eye.
 And the King said :
 “ This pleaseth me, command we then a festival.”

No. 6.—THE PROCESSION OF MAIDENS.

Now flock Kapilavastu’s maidens to the gate,
 Each with her dark hair newly smoothed and bound,
 Fresh bathed and scented, all in gay attire.
 Fair show it was of all those Indian girls,
 Slow pacing past the throne, their large black eyes
 Fixed on the ground ; for when they saw the Prince
 More than the awe of majesty made beat
 Their fluttering hearts ; he sat so passionless,
 Gentle, but so beyond them.
 Each maiden took, with down-dropped eyes,
 her gift,
 Afraid to gaze, trembling at favour
 So divine he seemed, so high, and saint-like,
 And above her world. So filed they by.

No. 7.—DUO.—*Soprano and Tenor.*

THE RECOGNITION.

When all this beauteous march was ending,
 And all the prizes spent, at last came young
 Yasódhara,
 A form of heavenly mould ; a face so fair
 Words cannot paint its spell ; and she alone
 Gazed full upon the Prince.
 At sudden sight of her he changed—
 And now she gazed on him and he on her,
 And what beside passed in their speaking glance.
 “ Is there a gift for me ? ” she asked :
 “ The gifts are gone,” the Prince replied,
 “ Yet for amends take this, dear sister,
 Of whose grace our happy city boasts.”
 Therewith he loosed the necklet from his throat,
 And clasped it round her waist,
 And their eyes mixed, and from the look sprang
 love.
 Ah, beyond words that sound on earth,
 Beauty unseen, unknown, unthought !
 Splendour of love, in whose sweet light
 Darkness is past and nought.*
 Thus while the wheel of life and death turns
 round,
 That which hath been must be between us two.
 Splendour of love ! Darkness is past !

No. 8.—BASS SOLO.

The King sent messengers to ask the maid in marriage.
 But it was law, when any asked a maid of noble house,
 He must make good his skill in martial arts
 Against all suitors who should challenge it.

* These lines from the “ Indian Song of Songs,” by the same author.

Despite his rose-bowers and his dreams,
 Best was Siddārtha found in all.
 Best with the bow, chief of the sword,
 Master of fiery steeds;
 All suitors wondering by what magic taught,
 Despite his rose-bowers and his dreams.
 So home they brought the sweet Yasódhara,
 With songs and trumpets to the Prince's arms.
 So came she where he stood awaiting her
 At the bower's entry, like a god to see,
 With marriage gladness and the grace of
 heaven :*
 And all the throng rejoiced and sang :

No. 9.—WEDDING CHORUS.*

Enter thrice happy ! enter thrice desired !
 And let the gates of Hari shut thee in
 With the soul destined to thee from of old.
 Enter beneath the flowers, O flower fair !
 Beneath the tendrils, Loveliest ! that entwine,
 And clasp, and wreath, and cling with kissing
 stems.
 Enter the house of Love, O Loveliest !
 Enter the marriage-bower, most beautiful !
 Thy heart *has* entered, let thy feet go too,
 Enter thrice happy one !

PART II.—THE RENUNCIATION.

No. 10.—SOPRANO SOLO.

Within the bower of happy life and love
 Lived now Siddārtha, knowing not of woe.
 A chosen band of nautch-girls led his thoughts
 to bliss
 With music, amorous song, and dreamy dance.
 Once while he drowsed, with gentle head
 Lulled on the breast of fair Yasódhara,
 On silver strings the wind wild music made,
 And to his ears alone the Devas sang these
 words :

No. 11.—FEMALE SEMI-CHORUS.

We are the voices of the wandering wind,
 That moan for rest and rest can never find.
 Lo ! as the wind is, so is mortal life,
 A moan, a sigh, a sob, a storm, a strife.
 O Maya's son ! because we roam the earth
 Moan we upon these strings ; we make no mirth ;
 So many woes we see in many lands,
 So many streaming eyes and wringing hands.

Tenor.

Then spake he sighing ; “ Is there so wide a
 world ?
 Is there a land which sees the great sun roll
 Into the waves, and are their hearts like ours—
 Countless—unknown—not happy—
 Whom we might succour if we knew of them ?
 Is there so wide a world ? ”

The Devas.

What pleasure hast thou of thy changeless
 bliss ?
 Nay, if love lasted, there were joy in this ;
 But life's way is the wind's way, all these things
 Are but brief voices breathed on shifting strings.

Tenor.

Then said Siddārtha : “ This too have I found,
 And all my heart is darkened with its dread,
 And all my heart is fixed to think how Love
 Might save its sweetness from the slayer, Time,
 Who makes men old.

The Devas.

But thou who art to save, thine hour is nigh !
 The sad world waiteth in its misery.
 The blind world stumbleth on its round of pain,
 Rise, Maya's child ! wake ! slumber not again !

Tenor.

Then did he start and cry : “ My world ! O
 world !
 I hear ! I know ! I come ! The veil is rent !
 There *must* be aid ! for me and all there must
 be help !

The Devas (from a distance).

So sigh we passing o'er the silver strings,
 Rise, Maya's child ! wake ! slumber not again.

No. 12.—BASS SOLO.—THE KING'S
 DREAM.

That night the King dreamed seven signs of
 fear,
 Which none could read ;
 Till to the gate there came an aged man,
 By guise a hermit, known to none,
 Who, brought before the King, bowed reverent,
 and said :
 “ I hail this favoured house, whence shall arise
 A wider reaching splendour than the sun's !
 Lo ! all these seven fears are seven joys, and
 signify
 The strength with which the Prince shall quit
 his state,
 And shake the world with passage of the Truth.
 O King rejoice !

* From the “ Indian Song of Songs.”

The fortune of thy son is more than kingdoms,
His hermit rags will be beyond fine cloths of
gold.

This was thy dream.
In seven days and nights these things shall fall."

But at the brazen doors of Prince Siddârtha's
pleasure-house
The sad King gave command to set a double
guard.
Yet who shall shut out Fate ?

No. 13.—CHORUS.

Softly the Indian night sank o'er the plain,
Fragrant with blooms, and jewelled thick with
stars,
And cool with mountain airs sighing adown
From snowflats on Himâla high outspread.
The moon, above the eastern peaks,
Silvered the roof-tops of the pleasure-house
And all the sleeping land.
Within the ante-chamber of the Prince soft
fell her beams
On such rare company of Indian girls,
It seemed a chamber sweet in Paradise ;
For all the chosen ones were there,
Lulled into pleasant dreams by happy toils
they slept.

No. 14.—SOPRANO SOLO.—*Tenor Solo and
Duo.*

Within the bower of inmost splendour,
Half risen from Siddârtha's side,
With heaving bosom and fast falling tears
The lovely Princess moaned, "Awake, my Lord!
Give me the comfort of thy speech!
In slumber came a voice of fear,
Crying, 'The time is nigh! the time is nigh!'
And when I sought thy side, sweet Lord!
Ah, on our bed there lay an unpressed pillow
And an empty robe!
Nothing of thee but those, nothing of thee
Who art my life, my light, my King, my world!
Thereat our bridal couch sank to the ground:
And once again that cry, 'The time is come!'
O Prince! What may such visions mean
Except I die—or, worse than death,
Thou shouldst forsake me, or be taken?"

Tenor.

"Comfort thee, dear," Siddârtha said,
"If comfort lives in changeless love,
Thou knowest how I muse these many moons,
Seeking to save the sad earth I have seen,
And when the time comes that which will be
will.
Yet whatsoever fall to thee and me,
Be sure I loved and love Yasôdhara."

Duo.

When most my spirit wanders
Ranging o'er land and sea,
Home with glad wing it evermore returns
To thee.

Soprano.

O thou who art my life, my King, my world!

Tenor.

O mother of my babe, thou gentlest, best!

Duo.

Always I loved, and always love thee well.

No. 15.—CHORUS.

Then in her tears she slept, but sleeping,
sighed—
As if that vision passed again—"The time!
The time is come!" Whereat Siddârtha
turned,
And lo! the moon shone by the Crab! the stars
In that same silver order long foretold,
Stood ranged to say, "This is the night!
Choose thou
The way of greatness, or the way of good:
To reign a King of kings, or wander lone,
Crowless and homeless, that the world be
helped."
With whispers of the gloom
Came to his ears again that warning song
As when the Devas spake upon the wind:
And surely gods were round about the place
Watching the Prince, who watched the shining
stars.

No. 16.—TENOR SOLO.

"I will depart," he spake, "the hour is
come!
Thy tender lips, dear sleeper, summon me
To that which saves the earth but sunders us.
O summoning stars I come! O mournful
earth!
For thee and thine I lay aside my youth,
My throne, my joys, my golden days, my
nights,
My happy palace—and thine arms, sweet
Queen!
Wife! father! people! ye must share
A little while the anguish of this hour,
That light may break and all flesh learn the
law.
Press heavy, Night, upon her down-dropped
lids,
That no tear stay me and no faithful voice.
Farewell! farewell!
I go to seek deliv'rance and the unknown
light!"

No. 17.—CHORUS.

There came a wind which lulled each sense
 aswoon
 Of captains and of soldiers ;
 The gates of triple brass rolled back all silently
 On their grim hinges ;
 Then, lightly treading, where those sleepers
 lay,
 Into the night Siddârtha passed,
 While o'er the land a tremor spread,
 As if earth's soul beneath stirred with an un-
 known hope,
 And rich celestial music thrilled the air
 From hosts on hosts of shining ones.
 Also those four dread Regents of the earth,
 Descending at the doorway, two by two,
 With their bright legions of Invisibles
 In arms of sapphire, silver, gold, and pearl,
 Watched with joinéd hands,
 As on Siddârtha passed
 Into the night.

No. 18.—TENOR SOLO.

For six long years wandered the Prince,
 Seeking both night and day the light he was to
 find :
 Teaching with saintly pity and soft speech
 The way of right and duty.
 From noontide until sunset would he muse,
 Watching the earth with ever ardent eyes,
 And thoughts embracing all its living things.
 " O flowrets of the field ! " he said,
 " Who turn your tender faces to the sun,
 Glad of the light, and grateful with sweet
 breath,
 Ye miss not perfect living.
 And O ye palms, that eager rise
 To pierce the sky and drink the wind,
 What secret know ye that ye grow content ? "
 Thus wandered he through nights of watching
 And thro' days of fasts, until at last
 He came to that great Tree, beneath
 Whose leaves it was ordained that Truth
 Should come to him.

No. 19.—CHORUS.—*Voices of Earth and Air.*

Pass to the Tree! Oh thou who hast sub-
 dued,
 Thou who for each and all hast given thyself.
 Pass to the Tree! the sad world blesseth
 thee,
 Thou who art he that shalt assuage her woes.
 Pass, Hailed and Honoured! strive thy last for
 us,
 King and High Conqueror! thine hour is
 come ;
 This is the Night the ages waited for !

No. 20.—RECITATIVE.—*Bass.*

Then fell the night even as he sat
 Under that Tree. But he who is the Prince
 Of darkness, Mara—knowing this was Buddh',
 Who should deliver men, and now the hour
 When he should find the Truth and save the
 worlds—
 Gave unto all his evil powers command.

No. 21.—CHORUS.—THE TEMPTATION.

Now trooped from every deepest pit
 The fiends who war with Wisdom and the
 Light,
 The brood of gloom and dread.
 On came the demon-armies clouding all the
 wind
 With terrors of the tempest, thunder, and
 blinding light,
 Flung from the splitting skies in jagged javelins
 Of purple wrath. But Buddha heeded not.
 Anon there came, with softened airs,
 Whispers of love and wanton songs,
 Fair shapes of witching beauty ;
 With soft float of beckoning hands,
 And eyes alight with love-flames.
 Nearer the Tree these midnight dancers swept,
 When lo! from out the throng a shape came
 forth,
 Wearing the guise of sweet Yasôdhara,
 Sighing—

Soprano Solo.

" My Prince! I die for lack of thee!
 Lo! all these weary years I weep for thee!
 Return, Siddârtha! ah! return. But touch
 My lips again and all these dreams will end.
 Ah, look! am I not she thou lovedst?"

Tenor Solo.

" For the sweet sake of her thou playest thus,
 Fair and false Shadow! is thy playing vain ;
 I curse thee not who wear'st a form so dear.
 Melt to thy void again !

Chorus.

A cry ran through the grove, and all that
 comely rout
 Faded with flickering wafts of flame, and trail
 Of vaporous robes.
 While under darkening skies came fiercer sins
 Whose footsteps left the midnight darker.
 The rooted mountains shook, the wild winds
 howled,
 Stars shot from heaven, the torn black air
 was
 Full of evil faces peering to tempt the Master.
 But Buddha heeding not, the hellish legions
 fled
 Back to their darkness with the Lords of Hell :

And lo! the Dawn sprang with Buddh's
victory.
Over the spangled grass
Now swept the footsteps of the lovely Light,
Turning the tears of Night to joyous gems.
Radiant, rejoicing, strong, now Buddh' arose,
And far and near there spread an unknown
peace,
As that divinest daybreak lightened Earth.
The World was glad!

PART III.—THE RETURN.

No. 22.—SOPRANO SOLO.

Sorrowful dwelt Yasôdhara all these long years,
Lacking the speech and presence of her Lord.
Ah, bitter night! mother of weeping days!
When was fond Love so pitiless to love?
But on a day by the bright garden-streams
she sat,
Watching with saddened eyes the swiftly-flying
birds:
"O creatures of the wandering wing," she
sighed,
"If ye should light where my dear Lord is hid,
Say that Yasôdhara lives nigh to death
For one word of his mouth, one touch of
him!"

As thus she sighed came damsels of the court,
Who said: "Great Princess! merchants from
afar

Have come with tidings of our Lord.
Thy Lord! The hope of all the land—Siddârtha!"
The glad blood bounded in her veins,
She clapped her palms, and laughed, and cried
With brimming tears—"Go! let them in!"

So went the merchants to the Pleasure-House,
Whom, when they came without the purdah's
folds,

A voice, tender and eager, filled and charmed
With trembling music, saying:
"Ye come from far, fair sirs! and have ye seen
my Lord?
O speak! for if this be, ye welcome are and
dear."

No. 23.—MALE CHORUS.

Him have we seen, Siddârtha who was lost!
Yea, and have worshipped him with knees and
brow.
Uplifted as a God from earthly woes
He is become world-honoured, wise, a Buddh',

Shining with risen Truth, golden and clear,
Preaching those noble ways which lead to
peace,
While all the hearts of men do follow on his
path;
And lo! he journeys hither.

No. 24.—SOPRANO SOLO.

Uprose Yasôdhara with joy and spake:
"O ye that bring good tidings!
If there be gifts to speak my grateful heart
Ye shall have guerdon! Make ready for the
entrance of the Prince."

No. 25.—CHORUS.

While the town rang with music and high joy,
In litter borne, Yasôdhara did hasten to the
gate,
Where rose a bright pavilion, flower-wreathed,
with walls of silk.
Soon they beheld one slow approaching,
Clad in a yellow robe as hermits are,
Who seemed so reverend all the throng did
whisper,
"Who is this?"

Soprano Solo.

But as he came with quiet foot-fall on
Nigh the pavilion—lo! the silken door
Lifted, and, all unveiled, Yasôdhara did cry,
"Siddârtha! Lord!"
Then sobbing fell before his feet, and lay.

No. 26.—CHORUS.

'Tis he! Siddârtha, who was lost!
That which shall save the world
Hath late been wrought by him,
The friend of all—the Prince of all,
Thine most, High Lady! from whose tears
Men win the comfort of this Word the Master
speaks.

No. 27.—BASS SOLO.

But when the King heard how Siddârtha
came
Clad in a yellow robe, and asking alms,
Then wrathful sorrow drove love from his
heart.
Thrice on the ground he spat,
Plucked at his silver beard,
And forth he strode, lackeyed by trembling
lords.
Frowning, he clomb upon his war-horse,
Drove the spurs, and dashed, angered,
Thro' the wondering streets; until he met
A mighty crowd, close following him, whose
Look serene now met the old king's gaze.

The King broke forth : " Ends it in this,
That great Siddártha *steals* into his realm,
Wrapped in a clout!—craving food from low-
borns !
He whose life was as a God's ?
Thou shouldst have come apparelled in thy
rank,
With shining spears and tramp of horse and
foot,
My son ! my heir !
Where hast thou sojourned all these evil years,
Whilst thy crowned father mourned ?—and she,
thy wife,
Lived as the widows use—foregoing joy—
Till now, in cloth of gold, she welcomes home
A beggar-spouse, in yellow remnants clad !
Son, why is this ?

No. 28.—TENOR AND BASS DIALOGUE
AND TERZETTO WITH SOPRANO.

Tenor.

Then he, sinking his knee to earth in proud
humility,
" My Father ! 'tis the custom of my race."

Bass.

" Thy race," replied the King, " counteth a
Hundred Thrones, but never deed like this !"

Tenor.

" Of mortal line I spake not,
But of descent invisible,
The Buddhas who have been, and who shall be,
Of these am I, and what they did I do,
And with all lowly love I now do proffer
The first-fruits of the treasure I have brought."

Bass.

Then ceased the father's wrath :
Amazed he asked, " What treasure ?"

Tenor.

And the Teacher took meekly the royal palm.

Terzetto.

And as they onward paced, he taught
The Princess and the King the Truths,
Whereby who will may walk upon the perfect
path.

Bass.

The King with brows unknit, drinking the
mighty words,
When all was finished said—
" Take me, O Son, as least of all thy Company."

Soprano.

Then sweet Yasódhara, all happy now,
Cried " Give to our boy—thou Blessed One !
The Treasure of the Kingdom of thy Word !"

Terzetto.

Thus passed the Three into the Way of Peace.

No. 29.—EPILOGUE AND FINALE.

Before beginning, and without an end,
As space eternal and as surety sure,
Is fixed a Power divine which moves to good,
Whose laws alone endure.

Such is the Law which moves to righteous-
ness,
Which none at last can turn aside or stay ;
The heart of it is Love, the end of it
Is Peace and Consummation sweet. Obey !

Enter the Path ! There spring the healing
streams
Quenching all thirst ! there bloom th' immortal
flowers—
Strewing the way with joy ! there throng
Swiftest and sweetest hours.

The Dew is on the Lotus ! Rise, great Sun !
And lift my leaf and mix it with the wave.
The Sunrise comes ! the Sunrise comes !
The Dew-drop slips into the shining sea.
Hail ! High Deliverer, Hail !

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PROLOGUE.

No. 1. CHORUS.—“BELOW THE HIGHEST SPHERE FOUR REGENTS SIT.”

Con moto, maestoso. ♩ = 84.

PIANO.

Tpts. & Trombs.

f

dim. *mf*

cres. *cres.*

ten. *ff*

dim.

Ob. & Clar.

A

p

Cornet

Ol.

Cello.

cres.

L.H.

Fl. Ob. & Cl.

p

Fag. & Viola ptes.

cres.

Str.

Ped.

fp

f

The musical score is written for piano and includes parts for woodwinds (Ob. & Clar., Cornet, Ol., Fl. Ob. & Cl., Fag. & Viola ptes.) and strings (Cello, Str.). It features various dynamics such as *dim.*, *p*, *fp*, *f*, and *cres.*, along with performance markings like *L.H.*, *A*, and *Ped.*.

Str. & Cl.

Vi. & Fag.

B

dim. *p*

SOPRANO.

ALTO.

TENOR.

BASS.

With dignity.

mp

f

Be - low the high - est sphere four re-gents sit, four

SOPRANO.

ALTO.

TENOR.

mp

f

dim.

p

Be - low the high - est sphere four re - gents, who rule . . . our world, . . . four re - gents sit who

Be - low the highest
 regents sit, four re - gents, who rule, who rule our world. Be -
 rule, . . . who rule our world, who rule our world. . . . Be

8ve.

Be
 sphere four regents sit, four re - gents, who rule, . . . who
 - low the high - est sphere four re - gents sit, be
 - low the high - est sphere four re - gents sit, be

p *cres.*

- low the highest sphere four regents sit, four re - gents, who
 rule . . . our world, four regents sit, who rule our world, four re-gents sit, who
 - low the high-est sphere four regents sit, who rule our world, who
 - low the high-est sphere four re gents sit.

rule, . . . who rule, . . . who rule . . . our
 rule, four re-gents sit, who rule our world, who rule . . . our
 rule, who rule, who rule . . . our

world, who rule . . . our world, our world, who
 world, who rule . . . our world, our world, who
 world.
 Be - low the high - est sphere four

rule . . . our world, . . . who rule . . . our
 rule . . . our world, rule our world,
 Be - low the high - est sphere four
 re-gents sit, who rule our world, . . . who rule, who rule our

world, . . . our world, rule our world.
 Be - low the high - est sphere four
 re - gents sit, four re - gents, who rule . . . our world, our
 world, our world, our world, . . .

re - gents sit, four re - gents, four re - gents sit, who
 world, four re - gents sit, who rule our world. Be - -
 four re - gents sit, who rule our world, . . . our

- low the high - est sphere four re - gents sit, be - -
 rule, four re - gents sit, be - -
 - low . . . the highest, highest sphere, . . . be - low the
 world. . . Be - low the high - est

low the high - est sphere four re - gents sit, who
 low . . the high - est sphere four re - gents sit, who rule, . . .
 high - - - est sphere four re - gents sit, who
 sphere, the high - est sphere four re - gents sit, who

rule, who rule, who rule our world, . . who
 . . . who rule, . . . who rule, . . . who rule our world, . . who
 rule, who rule, who rule our world, . . who
 rule, who rule, who rule our world, who

dim.

rule our world, our world.
 rule our world, our world.
 rule our world, our world.
 rule . . . our world.

Tromba.

mf
And un - der them are zones— Near - er, but

mf
And un - der them are zones— Near - er, but

Str.

pp
Where spi - rits wait,
pp
Where spi - rits wait,

p
high, where saint - liest spi - rits— dead— wait,
p
high, where saint - liest spi - rits— dead— wait,
Cornet. *Ob.*

p Str.

cres *cen* *do.* *ff*
wait, Wait thrice ten thou - sand years, then
cres *cen* *do.* *ff*
wait, Wait thrice ten thou - sand years, then
cres *cen* *do.* *ff*
wait, Wait thrice ten thou - sand years, then
cres *cen* *do.* *ff*

live a-gain! And on Lord

live a-gain! And on Lord

live a-gain! And on Lord

live a-gain! And on Lord

ff *dim.* *p*

Bud - dha* wait - ing in that sky, Came for our

Bud - dha* wait - ing in that sky, Came for our

Bud - dha* wait - ing in that sky, Came for our

Bud - dha* wait - ing in that sky, Came for our

p

sakes the five sure signs of birth;

sakes the five sure signs of birth;

sakes the five sure signs of birth; So that the De - vas

sakes the five sure signs of birth; So that the De - vas

p *mf*

* Pronounced Bood-da.

mf So that the De - vas knew the signs, and said, *f*

mf So that the De - vas knew the signs, and said, *f*

knew the signs, knew the signs, and said, *f*

knew the signs, So that the De - vas knew the signs, and said, *f*

ff "Bud - dha will go a-gain to help the *ff*

ff "Bud - dha will go a-gain to help the *ff*

ff "Bud - dha will go a-gain to help the *ff*

ff "Bud - dha will go a-gain to help the *ff*

world!"

world!"

world!"

world!"

mf *dim.* *p* *mf*

pp Through all . . . the deeps , a ten - der, ten - der

pp Through all . . . the deeps , a ten - der, ten - der

pp Through all the deeps , a ten - der, ten - der

Through all . . . the deeps a ten - der, ten - der

pp *Timp.*

whis - per pierced, a ten - der, ten - der whis - per through all . . . the

whis - per pierced, a ten - der, ten - der whis - per through all . . . the

whis - per pierced, a ten - der, ten - der whis - per through all . . . the

whis - per pierced, . . . a ten - der whis - per through all . . . the

deeps. "Oh ye, . . . the dead, . . . who are to

deeps. "Oh ye, the dead, . . . who are to

deeps. "Oh ye, the dead, . . . who are to

deeps. "Oh ye," it said, "oh ye, . . . the dead, . . . who are to

mf *p* *Str.*

live, the live who die, Up-rise, up - rise and

live, the live who die, Up - rise, up-rise and

live, the live who die, the live who die, Up-rise and

live, the live who die, Up - rise, up

do. hear! up-rise and hear! up-rise and hope!

do. hear! up-rise and hear! up-rise and hope!

do. hear! up-rise and hear! up-rise and hope!

do. rise and hear, and hope! up-rise and hope! uprise and hear, and hope! For

Bud - dha is come! Bud - - dha is

Bud - dha is come! Bud - - dha is

Bud - dha is come! Bud - - dha is

Bud - dha is come! Bud - - dha is

rule, if he will deign to rule." rule." rule." rule." rule, if he will deign to rule."

Tromba. *cres.* *poco a poco.*

Ped. *

The Gods walked free with men that day, tho' men knew not, tho' The Gods walked free with men that day, tho' men knew not, tho' The Gods walked free with men that day, tho' men knew not, tho' The Gods walked free with men, with men that day, tho'

men knew not; Heaven was filled with glad - ness, with men knew not; Heaven was filled with glad - ness, with men knew not; Heaven was filled with glad - ness, with men knew not; Heaven was filled with glad - - - ness,

cres. *ff* *Ped.*

glad - - - ness for earth's sake, Know - ing Lord Bud - dha
 glad - - - ness for earth's sake, Know - ing Lord Bud - dha
 glad - - - ness for earth's sake, Know - ing Lord Bud - dha
 glad - ness for earth's sake, Know - ing Lord Bud - dha

mp
mp
mp
mp

dim. *mp*

now was come, was come a - gain, was come a - gain, was
 now was come a - gain, was come a - gain, was
 now was come, was come a - gain, was come a - gain, Lord Buddha now was
 now was come a - gain, was come a - gain, was

cres.
cres.
cres.
cres.

cres.

come a - gain!
 come a - gain!
 come a - gain!
 come a - gain!

Allegro non troppo. ♩ = 92.

f Trombe. Corni.

This system shows the beginning of the instrumental introduction. The Trombe part is marked *f* and features a rhythmic pattern of eighth notes. The Corni part has a similar rhythmic pattern. There are trill ornaments over some notes in both parts.

L.H. Tutti. *mf*

This system continues the instrumental introduction. The L.H. part has a trill ornament. The Tutti part is marked *mf* and features a rhythmic pattern of eighth notes.

RECIT. BASS.

The King gave or - der that his town should keep high

pizz. arco. *mf*

This system contains the vocal line for the Recit. Bass and the piano accompaniment. The piano part is marked *pizz.* and *arco.* and features a rhythmic pattern of eighth notes.

fes - ti - val,

And made the peo - ple

Trombe. *f* *p*

This system continues the instrumental introduction. The Trombe part is marked *f* and features a rhythmic pattern of eighth notes. The piano part is marked *p* and features a rhythmic pattern of eighth notes.

hap - py, and made the peo - ple hap - py by com - mand.

f *f* *p*

This system continues the instrumental introduction. The piano part is marked *f* and *p* and features a rhythmic pattern of eighth notes.

A Poco più lento. p

Str. *Poco più lento. ♩ = 80.* *A - mong the*

f

strang - ers came to view the won - drous boy, *A*

gray - haired saint, *A - si - - - -*

- ta ; * One whose ears, long closed to earth - ly things, Caught

crea.

heaven - - - ly sounds : *Lento assai.*

* Pronounced "Ah-see-tah."

tempo.

The heav-en-ly sounds of De - vas sing-ing songs at Bud-dha's birth.

Str. *sempre p*

Him, drawing near, seem - ing so re - verend, — the King sa - lut - ed :

3 *Cor.*

And Queen May - a made to lay her babe be-fore such ho - ly feet.

B *poco agitato.* *Tempo.* *f*

But when he saw the Prince the old man cried, "O

colla voce *sf* *mf*

Babe! I wor - ship! I wor - ship! Thou art

Ped. *

Poco più animato.

He!"

Poco più animato.

mf *ff*

Ped. *

"I see the ro - s y light, the sa - cred pri - mal signs, And

p

thou . . . shalt teach the law, and save all

f *dim.* *p*

flesh. This . . . is that blos - som on our hu - man tree, O

f *p*

King, Which op - ens once in ma - ny myr - iad years :

Now from thy roy - al root a heaven - ly Lo - tus springs ;

fp

Ah! hap - py house! Ah, hap - py, hap - py house!

mf

And thou, sweet Queen, dear to all gods and men, Hence -

p Fl. Ob. Cl. *sempre p*

pizz. *Ped.*

- forth art grown too sa - cred for more woe, for life is

Str.

woe; There - fore in se - ven days, Pain - less, thou shalt attain the

ral - len - tan - do.

CHORUS. SOPRANO. *D Tempo 1mo.*

ALTO. Which fell, which fell; for

TENOR. Which fell, which fell; for

Which fell, . . . which fell;

close of pain. And

CHORUS. BASS *pp*

D Tempo 1mo. ♩ = 80.

pp

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a smil - ing slept, , and

on that sev-enth eve Queen May - a slept, and

Clar.

Ped. sempre.

waked , no more. *ppp*

waked , no more. *ppp*

waked , no more. *ppp*

waked no more. *ppp*

Fl.

pizz. pp

No. 3. SEMI-CHORUS.—“WHEN THE EIGHTH YEAR WAS PASSED.”

Con moto moderato.

Con moto moderato. ♩ = 84.

p

SOPRANO.

p

When the eighth year was

dim.

p

passed, The care-ful King bethought to teach his son All . . . that a prince should

f

f

learn :

ALTO.

p

Re-ver-ence Sid-dar-tha kept to all his mas - ters,

p

mf **A** So sped the time, so sped the

al- tho' beyond their learning taught : So sped the time,

fp **A** *leggiero.*

time, and wax'd Sid - dār - tha's sta - - ture, Un - til at length, . .

so sped the time, and wax'd Sid - dār - tha's sta - - ture, Un - til at

dim. un - til at length . . . attained were eight - een years, at -

length, . . un - til at length . . . attained were eight - een years, at -

dim.

- tained were eight - een years.

- tained were eight - een years,

p

poco rallen-tan-do.

Poco tranquillo.
Round . . him de - li - cious gar - dens bloomed,
Poco tranquillo. ♩ = 70.
p clar. Str. pizz. Ped.

Streams wan - dered wild, . . and musk - y thick-ets stretched, . . With
Streams wand - ered wild, and thickets stretched, . . *Fl.*

ma - ny a bright pa - vil - ion and fair lawn, . . Some new de -
With ma - ny a bright pa - vil - ion and fair lawn, . . Som:

light pro-vid - ed ev' - - ry hour: And

new de-light pro-vid - ed ev' - ry hour: And

hap - py, hap - py hours he knew. Unis.

hap - py, hap - py hours he knew. But

fp *Coll.*

still there came the sha - dows of deep

p 3 3 3 3

Tempo 1mo.

med - i - ta - tion back.

Tempo 1mo. ♩ = 84.

Cor. Fag. & Clar. *Str.*

B Unis.

For looking deep he saw the thorns,
For looking deep he saw the
thorns,
the thorns which grow up-on this rose, this rose of life,
thorns, the thorns which grow up-on this rose, this
How ev' - ry creature slew, . . . And
rose of life, How ev' - ry crea- ture slew, . . .
in its turn was slain, Life liv- ing up-on death, . . .
And in its turn was slain, Life liv- ing up-on

rit.

life liv - ing up - on death, *rit.* up - on

death, . . . life liv - ing on death, up - on

Poco tranquillo.

death. Though round him de - li - cious gar - dens

death. Though round him de - li - cious gar - dens

Poco tranquillo.

rall. *tempo.*

bloomed, . . . Though new de - lights pro - vi - ded ev' - ry hour. *rall.* *tempo.*

bloomed, . . . Though new de - lights pro - vi - ded ev' - ry hour. *rall.* *tempo.*

accl.

(SPRING-SONG.)

Animato (poco scherzando).

Animato (poco scherzando). ♩ = 100.

mf

TENOR. *f*

O come and see the pleas - ance of the

BASS. *f*

O come and see . . the pleas - ance of the

f *p*

Spring! O come and see . . the pleas - ance of the
the pleas - ance of the

Spring! O come and see the pleasure of . . the

fp

Spring!

Spring! And how the fruit - ful

earth, the fruit - ful earth doth yield its rich

Fair is the sea - son, the sea - son with new
sea - son with new

leaves, new leaves, Bright blooms, green grass, and
with . . . new leaves, Bright blooms, green grass, and

f *mp* *p* *cres.*

cries of plough - time.
and cries of

cries, and cries of ploughtime, of plough - time.

Fl. Solo.
ff Wood.
Cor.

SOPRANO. *Af*

ALTO. *f*

TENOR. *f*

BASS. *f*

O come and see the pleas - ance of the
O come, . . . see the pleas - ance of the
O come and
O come and

Str. mp

Spring, And how the fruit - ful earth doth yield . . its
Spring, And how the fruit - ful earth doth yield its
see, see how the fruit - ful earth . . doth yield its
see, . . see how the fruit - ful earth doth yield its

rich - es!

rich - es!

rich - es!

rich - es!

p

Cello & Fag.

p A - mong the palms the rip - pling wa - ters

p A - mong the palms the wa - ters

sempre p

ring,

ring,

p A - mong the palms . . . the rippling wa - ters

p A - mong the palms the wa - ters

mf *cres.* **B** *ff*

And all the jun - gle laughs, the

And all the jun - gle laughs, the

ring, And

ring, And

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts begin with the lyrics "And all the jun - gle laughs, the". The piano accompaniment includes a woodblock part with a rhythmic pattern of eighth notes. Dynamic markings include *mf*, *cres.*, and *ff*. A section marker **B** is placed above the piano part.

jun - - gle laughs . . . with nesting-song,

jun - - gle laughs, laughs with nesting-song,

all the jun - gle laughs . . . with nesting-song,

all the jun - gle laughs . . . with nesting-song,

ff Wood.

The second system continues the vocal lines with lyrics such as "jun - - gle laughs . . . with nesting-song," and "all the jun - gle laughs . . . with nesting-song,". The piano accompaniment features a woodblock part with a complex rhythmic pattern, including triplets. Dynamic markings include *ff* and "Wood.".

and all the jun - gle laughs . . . with nest - ing-song.

and all the jun - gle laughs with nest - ing-song.

and all the jun - gle laughs with nest - ing-song.

and all the jun - gle laughs with nest - ing-song.

Str. *p* Wood.

The third system features four vocal staves with the lyrics "and all the jun - gle laughs . . . with nest - ing-song." repeated. The piano accompaniment includes a string part marked *Str.* and *p*, and a woodblock part. Dynamic markings include *p* and "Wood.".

The thickets

The thickets

of tr.

Str. sf

Fl. Ob.

Cor.

p Cello, Viola.

Fag.

p

rus - tle, the thickets rus - tle with small life ;

rus - tle, the thickets rus - tle with small life ;

pp The thickets rus - tle, rus - tle with small life ;

pp The thickets rus - tle, rus - tle with small life ;

Cello, Clar.

pizz.

The blue doves coo . . . from ev' - - ry

The blue doves coo from ev' - - ry

Ob.

Cor.

well. *pp* Far off the vil-lage

well. *pp* Far off . . . the vil-lage

pp Far off . . . the vil-lage

pp Far off . . . the vil-lage

mp *pp*

cres. drums beat for some mar-riage feast;

cres. drums beat for some mar-riage feast;

cres. drums beat for some mar-riage feast;

cres. drums beat, the drums beat for some mar-riage feast;

Trombe. *cres.*

All things re-joice, all things re-joice,

All things re-joice, all things re-joice,

All things re-joice, all things re-joice,

All things re-joice, all things re-joice,

f

All things re-joice, all things re-joice,
 All things re-joice, all things re-joice,
 All things re-joice, all things re-joice, . . . rejoice, well
 All things re-joice, all things re-joice, . . . rejoice, well

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment. The music is in G major and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics include 'f' (forte) and 'ff' (fortissimo). The piano part features triplets and a prominent bass line.

pleased at the Spring-time, the Spring - - - time.
 pleased at the Spring-time, the Spring - - - time.
 pleased at the Spring-time, the Spring - - - time,
 pleased at the Spring-time, the Spring - - - time,

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment. The music continues in G major and 4/4 time. Dynamics include 'dim.' (diminuendo) and 'p' (piano). The piano part features triplets and a steady accompaniment.

pleased at the Spring-time, the Spring - - - time,
 pleased at the Spring-time, the Spring - - - time,

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment. The music continues in G major and 4/4 time. Dynamics include 'p' (piano) and 'A' (accents). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

- mong the palms the wa - - ters ring,
 - mong the palms . . . the rippling wa - ters ring,
 - mong the palms the wa - - ters ring, And
 - mong the palms . . . the rip-pling wa - ters ring,
 all the jun - gle laughs, the jun . . .
 all the jun - gle laughs, and all . . . the
 And all the jun - gle
 And all the jun - gle

gle laughs, laughs,

jun - gle laughs, the jun - gle laughs,

laughs, and all the jun - - gle laughs,

laughs, and all the jun - - gle laughs,

Sva.....

Wood Wind.

Cor.

mp

And all the jun - gle laughs . . with nest - ing-song.

mp

And all the jun - gle laughs with nest - ing-song.

mp

And all the jun - gle laughs with nest - ing-song.

mp

And all the jun - gle laughs with nest - ing-song.

Sva.....

p Str.

mf

All things re - jice,

mf

All things re - jice,

mf

All things re - jice,

mf

All things re - jice,

mf

tr.....

dim.

BASS SOLO. RECIT.

Bethink ye, O my min - is - ters, . . . what old A -

fp

Tempo.

- si - ta spake, And what my

Tempo. ♩ = 80.

p

Cello, Viola.

mf

dream - rea - ders long a - go fore - told. This boy - more

p *fp*

dear to me than my heart's blood, . . . Shall be of u - ni-ver-sal

p

molto energico.

do - mi-nance, Tramp - ling the neck of all his en - e-mies, A

espressivo.

King of kings! Or he shall tread the

sad and low - ly path of self - de - ni - al,

and of pi - ous pains; To this his wist-ful eyes do still in -

- cline a-mong my pa - la - ces. How may his feet be turned to

that proud road Where they should walk, and all fair signs come true, Which

gave him Earth to rule, if he would rule?

Lento.

But ye are sage, and ye will coun - sel me! . . .

Cor.

CHORUS.—"LOVE WILL CURE THESE THIN DISTEMPERS."

Con moto, ma poco maestoso.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

Naught doth he

Naught doth he

Love will cure these thin dis - tem - pers, Naught doth he

Love will cure these thin dis - tem - pers, Naught doth he

Con moto, ma poco maestoso. ♩ = 104.

Brass only,

dim.

know of Beau - ty yet. Of eyes that make us

dim.

know of Beau - ty yet. Of eyes that make us

dim.

know of Beau - ty yet. Of eyes that make us

dim.

know of Beau - ty yet. Of eyes that make us

heaven for - get, Then weave . . Love's

heaven for - get, Then weave . . Love's spell, then weave Love's

heaven for - get, Then weave . . Love's spell, . . then weave Love's

heaven for - get, Then weave . . Love's spell . .

pp

mp

spell, Love's spell a-bout his heart! *ff* Range

spell, Love's spell a-bout his heart! *ff* Range

spell . . . a-bout his heart! *ff* Seek we him wives;

a - bout his heart! *ff* Seek we him wives;

A

Beau - ty's gar-den round, *mf* Some-one will charm, some face will seem a

Beau - ty's gar-den round, *mf* Some-one will charm, some face will seem a

mf Some-one will charm, some face will seem a

mf Some-one will charm, some face will seem a

mf Some-one will charm, some face will seem a

par - a-dise. Com -

par - a-dise. Com -

par - a-dise. This do, O King! Com -

par - a-dise. This do, O King! Com -

mand a fes-ti-val, a court of plea-sure!

mand a fes-ti-val, a court of plea-sure! And let the Prince give

mand a fes-ti-val, a court of plea-sure! And let the Prince give

mand a fes-ti-val, a court of plea-sure!

p *sf*

And

pri-zes to the fair; . . . And when the love-ly vic-tors, the

pri-zes to the fair; . . . And when the love-ly vic-tors, the

And when the love-ly

p *p*

ff **B**

when the love ly vic-tors, the vic-tors pass his seat, Then shall we

love-ly vic-tors, the vic-tors pass his seat, Then shall we

love-ly vic-tors, the vic-tors pass his seat, Then shall we

vic-tors, the love-ly vic-tors pass his seat, Then shall we

f **B**

mark if one or two Change the fixed sad - ness of his ten - der

mark if one or two Change the fixed sad - ness of his ten - der

mark if one or two Change the fixed sad - ness of his ten - der

mark if one or two Change the fixed sad - ness of his ten - der

cheek ; So may we choose for Love with Love's . . own eyes.

cheek ; So may we choose for Love with Love's own eyes.

cheek ; So may we choose for Love with Love's . . own eyes.

cheek ; So may we choose for Love with Love's own eyes.

Bass Solo. *Poco lento.*

And the King said, "This pleas-eth me ;

p colla voce.

Tempo 1mo.

Command we then a fes - ti - val ! . .

Tempo 1mo.

No. 6. MARCH AND CHORUS. "NOW FLOCK KAPILAVASTU'S MAIDENS."

Tempo di Marcia (moderato). ♩ = 108.

Str. *p* *mf*
Cello

8va
Pico. Fl. Ob. & Cl. *p*
Cor. Fag.

8va
cres.

f
Ped.

Str. *p*

p

Piano accompaniment for the first system, featuring treble and bass staves with dynamic markings *p* and *mf*.

Vocal staves for 1st Soprano, 2nd Soprano, and Alto, and piano accompaniment for the second system.

A 1st SOPRANO.
mf Now flock Ka-pi - la - vas - - - tu's* maid - - - ens from the

mf 2nd SOPRANO.
mf Now flock Ka-pi - la - vas - - - tu's* maid - - - ens from the

mf ALTO.
mf Now flock Ka-pi - la - vas - - - tu's* maid - - - ens from the

A
mp

Vocal staves for three voices and piano accompaniment for the third system.

gate, Each with her dark . . . hair

gate, Each with her dark . . . hair

gate, Each with her dark . . . hair

new - ly smoothed and bound ; Fresh - bathed, and

new - ly smoothed and bound ; Fresh - bathed, and

new - ly smoothed and bound ; Fresh - bathed, and

cres. *f* *fp*

scent - ed, All in gay at - tire. Fair show it

scent - ed, All in gay at - tire. Fair show it

scent - ed, All in gay at - tire. . . . Fair show it

ff *B* *fp*

was of all those In - dian girls, Slow pa - cing,

was . . . of all those In - dian girls, Slow pa - cing,

was of all those In - dian girls, Slow pa - cing,

mp *mp* *mp*

mp

slow pac - ing, pac - ing round the throne; Their large black eyes

slow pac - ing, pac - ing round the throne; Their large black eyes

slow pac - ing, pac - ing round the throne; Their large black eyes

p

fixed on the ground, their large black eyes fixed on the ground: For

fixed on the ground, their large black eyes fixed on the ground: For

fixed on the ground, their large black eyes fixed on the ground: For

when they saw the Prince, for when they saw the Prince,

when they saw the Prince, for when they saw the Prince,

when they saw the Prince, for when they saw the Prince,

More than the awe of Ma - jes - ty .. made beat, made beat their flut - tring hearts,

More than the awe of Ma - jes - ty made beat, made beat their flut - tring hearts,

More than the awe of Ma - jes - ty made beat, made beat their flut - tring hearts,

He sat so pas - sionless, Gen - tle, yet so a - bove . . them.

He sat so pas - sionless, Gen - tle, yet so a - bove them.

He sat so pas - sionless, Gen - tle, yet so a - bove them.

Each maid - en took, with downdropp'd eyes, her gift, a -

Each maid - en took, with downdropp'd eyes, her gift, a -

Each maid - en took, with downdropp'd eyes, her gift, a -

Each maid - en took, with downdropp'd eyes, her gift, a -

Each maid - en took, with downdropp'd eyes, her gift, a -

Each maid - en took, with downdropp'd eyes, her gift, a -

- fraid . . to gaze: Trem - bling at fa - vour, so di - vine he seemed;

- fraid . . to gaze: Trem - bling at fa - vour, so di - vine he seemed;

- fraid . . to gaze: Trem - bling at fa - vour, so di - vine he seemed;

So high, so high . . and saint - like, so

So high, so high . . and saint - like, so

So high, so high . . and saint - like, so

high . . and saint - like, . . . and a - bove her world.

high . . and saint - like, . . . and a - bove her world.

high and saint - like, . . . and a - bove her world.

Thus filed they by, thus filed they, filed they,
 Thus filed they by, thus filed they, filed they,
 Thus filed they by, thus filed they, filed they,

dim.

filed they by. . . .
 filed they by. . . .
 filed they by,

Ob. Clar.
mp
dim.

Cello, Fag.

p
pp

No 7. SOLO.—“WHEN ALL THIS BEAUTEOUS MARCH WAS ENDING.”

SOPRANO SOLO.

When all this beau-teous march was end - ing,

And all the priz - es spent,

At last came young Ya - sód - ha - ra, A form of heav'n - ly mould ;

A face so fair, . . . words can-not paint its spell; And

she a-lone gazed full . . . up-on the Prince.

pp *Violas. p* *Cl.* *R.H.* *Ob.* *f* *pizz.* *p* *fp*

The musical score is written in G major (one sharp) and common time. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part includes parts for Violas, Clarinet (Cl.), Right Horn (R.H.), and Oboe (Ob.). The score features various musical notations such as triplets, dynamics (pp, p, f, fp), and articulation marks like 'pizz.' (pizzicato). The lyrics are written below the vocal line, with some words hyphenated across lines.

A

At sud-den sight of her he changed, . . . And now she

fp *L.H.* *R.H.* *mf* *dim.*

gazed on him, and he on her; And what be-sides

p *mf* *pizz.*

passed in their speaking glance. "Is there a gift for

mezza voce. *Str.* *p* *Cl.*

TENOR SOLO. mf

me?" she asked. "The gifts are gone," . . . the Prince re-plied;

pizz. *mf*

"Yet for a - mends . . . take this, dear sis - ter, . . . Of whose

mf *p* *mf*

agitato.

grace our happy ci - ty boasts." There - with he loosed the neck-let from his

throat, And clasped . . . it round her waist;

SOPRANO.

And their eyes mixed, and their eyes mixed, and

And their eyes mixed, and their eyes mixed, and

from that look sprang love. Ah, . . . beyond words that sound on earth,

from that look sprang love. Ah, . . . beyond words that sound on earth,

Beau - ty un - seen, un - known, un - thought ! Splen - dour of love ! . . in
 Beau - ty un - seen, un - known, un - thought !

whose . . sweet light Dark - ness is past and naught.
 Splen - dour of love ! . . the dark - ness is past and naught.

Thus while the wheel of life and death goes round.
 Thus while the wheel of life and death . . goes
 tranquillo.

That which hath been must be between us two,
 round, That which hath been must be between us two,
 pp

That which hath been, must be,

That which hath been, must be,

mf *cres.* *f* *p* *cres.*

must be between us . . two. Ah, . . beyond words that

must be between us . . two. Ah, . . beyond words that

mf *f*

sound on earth, Beau - ty un - seen, un - known, un - thought!

sound on earth, Beau - ty un - seen, un - known, un - thought!

f

f Splen - dour of love ! in whose sweet light *ff* Dark - ness, aye,

Splen - dour of love ! in whose sweet light

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Splendour of love ! in whose sweet light Dark - ness, aye," and "Splendour of love ! in whose sweet light". The piano accompaniment features triplets and a dynamic marking of *sf* (sforzando).

dark - ness is past and naught, Splen - dour of

Dark - ness is past . . and naught, Splen - dour of

The second system continues the vocal lines and piano accompaniment. The lyrics are: "dark - ness is past and naught, Splendour of" and "Dark - ness is past . . and naught, Splendour of". The piano accompaniment includes dynamic markings of *f* and *p*.

love ! Dark - ness is past ! . . .

love ! Dark - ness is past ! . . .

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "love ! Dark - ness is past ! . . ." and "love ! Dark - ness is past ! . . .". The piano accompaniment includes dynamic markings of *fz.* (forzando), *pizz.* (pizzicato), and *pp* (pianissimo).

Moderato marziale. BASS SOLO.

The

Moderato marziale. ♩ = 80.

mf Trombe, Corni, Fag.

Bassi pizz.

King . . sent mes - sen - gers to ask the maid in mar - riage.

p Str. *mf Fl. Cl. Ob. Fag.*

But it was law when a - ny asked a maid of no - ble house, He should make

Str. p

good his skill in mar - tial arts, Against all sui - tors who should chal - lenge

Poco più lento.

it. Des - pite his rose - bowers and his dreams,

Poco più lento.

p *pp*

accel. *Allegro moderato.* ♩ = 108.

Best was Sid-dár-tha found in all:

f 12 12 12 12

A Best with the bow, chief of the sword!

mf 3 3 3 3

Mas - ter of fie - ry steeds!

f *sf* *sf* *dim.* *p* 3 3 3 3 3 3 3 3

Più lento. ♩ = 92. *p ritard.*

All suit - ors wond'ring by what ma - gic taught, Des - pite his rose - bowers and his

Più lento. *colla voce.*

B *Tempo lmo.* *con trionfo.*

dreams. . . So home they brought the sweet Ya -

Cor. Fag. *p*

- sôd - ha - ra, With songs and trum-pets to the Prin - ce's arms, So

Trombe.

came she where he stood, a - wait - ing her, At the bower's en - try,

p *3*

like a god to see, With mar-riage glad - ness and the

grace of heav'n : And all the throng, and all the throng rejoiced and

mf *f*

Poco vivace, non troppo.

SOPRANO.

ALTO.

TENOR.

BASS.

sang.

Poco vivace, non troppo. ♩ = 108.

En - ter, . . thrice hap - py! En - ter, thrice de -

En - ter, . . thrice hap - py! thrice de -

En - ter, . . thrice hap - py! En - ter, thrice de -

En - ter, . . thrice hap - py! En - ter, thrice de -

- sired! And let the gates of Ha - . . . ri* shut thee

- sired! And let the gates of Ha - . . . ri* shut thee

- sired! And let the gates of Ha - . . . ri* shut thee

- sired! And let the gates of Ha - . . . ri* shut thee

Ped. *

* Pronounced *Hah-ree*.

in, and let the gates of Ha - ri, of

in, and let the gates of Ha - ri, of

in, and let the gates of Ha - ri, of

in, and let the gates of Ha - ri, of Ha - ri, of Ha - ri, of

dim.

p Ha - ri shut thee in:

p Ha - ri shut thee in: With the soul des - tined to

Ha - ri shut thee in:

ri shut thee in: With the soul des - tined to

p

mf With the soul des - tined to thee,

thee, *mf* With the soul des - tined to thee,

thee,

mf *cres.* *f*

stacc.

dim.

the soul des - tined to thee, the soul des - tined to thee, to
 the soul des - tined to thee, the soul des - tined to thee, to
 the soul des - tined to thee, the soul des - tined to thee, to
 the soul, the soul des - tined to thee, to

A

thee from of old.
 thee from of old.
 thee from of old.
 thee from of old.

mf
 En - ter beneath the flow - ers, O flow - er fair!
mf
 En - ter beneath the flow - ers, O flow - er fair!
mf
 En - ter beneath the flow - ers, O flow - er fair!
mf
 En - ter beneath the flow - ers, O flow - er fair!

L.H. R.H.

Be - neath . . the ten - drils, the ten - drils,
 Be - neath the ten - drils, the ten - drils,
 Be - neath the ten - drils, the ten - drils,
 Be - neath . . . the ten - drils,

love - li - est ! That en - twine, . . . and
 love - li - est ! That en - twine, . . . and
 love - li - est ! That en - twine, . . . and
 love - li - est ! That en - twine, . . .

clasp, . . . and wreathe, . . . and cling . . .
 clasp, . . . and wreathe, . . . and cling . . .
 clasp, . . . and wreathe, . . . and cling . . .
 . . . and clasp, and wreathe, . . . and cling . . .

riage - bower, Most beau - ti - ful !

riage - bower, Most beau - ti - ful !

riage - bower, Most beau - ti - ful !

riage - bower, Most beau - ti - ful !

Trombe.

p *f*

C *ff* Thy heart has en - tered,

ff Thy heart has en - tered,

ff Thy heart has en - tered,

ff Thy heart has en - tered,

C *ff* Thy heart has en - tered,

thy heart has en - tered,

thy heart has en - tered,

thy heart has en - tered,

thy heart has en - tered,

Let thy feet go too, let thy feet go

Let thy feet go too, let thy feet go

Let thy feet go too, let thy feet go

Let thy feet go too, let thy feet . . . go

mp

too, thy heart has en - tered, thy heart has

too, . . . thy heart . . . has en - tered, thy heart has

too, thy heart has en - tered, thy heart has

too, thy heart has en - tered, thy heart has

en - tered. let thy feet, thy feet . . . go too! . . .

en - tered, let thy feet, thy feet go too! . . . With the

en - tered, let thy feet, . . . thy feet go too! . . .

en - tered, let thy feet, thy feet go too! . . . With the

dim.

With the soul
soul des - tined to thee, . . .

With the soul
soul des - tined to thee, . . .

Bes......

des - tined to thee, . . . the soul des - tined to thee, the
the soul des - tined to thee, the
des - tined to thee, . . . the soul des - tined to thee, the
the soul, the soul . . .

soul des - tined to thee, to thee from of old.
soul des - tined to thee, to thee from of old.
soul des - tined to thee, to thee from of old.
des - tined to thee, to thee from of old.

mf *f* *Tr.*

ff

Thy heart has en - tered, thy

Thy heart has en - tered, thy

Thy heart has en - tered, thy

Thy heart has en - tered, thy

heart has en - tered, Let thy feet go

heart has en - tered, Let thy feet go

heart has en - tered, Let thy feet go

heart has en - tered, Let thy feet go

too, Ah, en - ter, en - ter, en -

too, Ah, en - ter, en - ter, en - ter! O en -

too, Ah, en - ter, en - ter, en - ter, O

too, Ah, en - ter, en - ter, en - ter, O en - ter, O

8va.....

ter, thrice hap - - py one,
 ter thrice hap - - py one,
 en - - - - - ter thrice hap - py one,
 en - ter thrice hap - - py one,
Sua

en - ter, en - ter thrice hap - - - - - py
 en - ter, en - ter thrice hap - - - - - py
 en - ter, en - ter, O en - ter thrice hap - py
 en - ter, en - ter, O en - ter thrice hap - py
Sua

one!
 one!
 one!
 one!
Sua

PART II.

THE RENUNCIATION.

No. 10. SOLO.—“ WITHIN THE BOWER OF HAPPY LIFE.”

Moderato. ♩ = 80.

Str. p

The piano introduction consists of two staves. The right hand plays a series of chords and dyads in a steady, moderate tempo. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes.

dim. *p* *rit.*

The piano introduction continues with a dynamic marking of *dim.* (diminuendo) and *p* (piano). The tempo is marked *rit.* (ritardando). The right hand features more complex chordal textures, while the left hand maintains its rhythmic pattern.

SOPRANO. *Tempo.*

With-in the bower of hap-py life and love

pp *mp*
Cl. Cor. & Fag.

The soprano vocal line begins with the lyrics "With-in the bower of hap-py life and love". The tempo is marked *Tempo.* The piano accompaniment is marked *pp* (pianissimo) and *mp* (mezzo-piano). The instrumentation includes Clarinet, Cor Anglais, and Bassoon.

Lived now Sid-dâr - tha, know ing not of woe.

Poco animato. ♩ = 100.

Str. *Ob. Fl.*

The soprano vocal line continues with the lyrics "Lived now Sid-dâr - tha, know ing not of woe." The tempo is marked *Poco animato.* and ♩ = 100. The piano accompaniment is marked *Str.* (strings) and *Ob. Fl.* (oboe and flute). The right hand features a triplet of eighth notes.

A cho - sen band of nautch - girls led his thoughts to bliss with

colla voce.

The soprano vocal line continues with the lyrics "A cho - sen band of nautch - girls led his thoughts to bliss with". The tempo is marked *colla voce.* (colla voce). The piano accompaniment is marked *colla voce.* and features a triplet of eighth notes.

mu - sic, with mu - sic, am' - - rous song, and

mf

dream - y dance.

rall.

Più moderato. ♩ = 80.

Once as he drowed, with gen - tle head

p

Lulled on the breast of fair . . . Ya - sôd - ha-ra,

sempre p

On sil - ver strings the wind . . . wild

p Rag.

mu - sic made, And to his ears a - lone the De - vas

sang . . . these words:

No. 11. SEMI-CHORUS (FEMALE VOICES) AND TENOR SOLO.—“WE ARE THE VOICES.”

Allegro moderato. SOPRANOS.
We . . are the voi - ces of the wand - - ring, the

ALTOS.
We . . are the voi - ces of the wand - - ring, the

Allegro moderato. ♩ = 84.

wand - - ring wind, Which moan for rest . . and

wand - - ring wind, Which moan . . for rest and

rest can nev - er find. Lo! . . . as the

rest can nev - er find. Lo! . . . as the

mf

wind is, so is hu - man life : A

wind is, so is hu - man life : A

moan, . . . a sigh, . . . a sob, a storm, a

moan, a sigh, a sob, a storm, a

crea. *f*

crea. *f*

strife ; O, . . . Ma - ya's Son! be -

strife ; O, . . . Ma - ya's Son! . . . be -

sf *p*

cause we roam the earth, Moan we up-on these strings; We

cause we roam the earth, Moan we up-on these strings; We

make no mirth: So ma - ny woes we see in ma - ny lands, *cres.*

make no mirth: So ma - ny woes we see in ma - ny lands, *cres.*

So ma - ny stream - - ing eyes and wring - - - ing

So ma - ny stream - - ing eyes and wring - - - ing

hands. Then spake he

hands.

TENOR SOLO. *p*

sigh - ing, "Is . . . there so wide a world? . . . Is there a land which

sees the great Sun roll . . . in - to the waves? And are there hearts like ours,

count - less, un-known, not hap - py— Whom we might suc - cour— if we

knew of them? Is . . . there so wide a world?"

B THE DEVAS. SOPRANO.

What pleasure hast thou of thy change - - less, thy.

ALTO.

What pleasure hast thou of thy change - - less, thy

change - - - less bliss? . . Nay, if love last - ed, there were joy in

change - - - less bliss? . . Nay, if love last - ed, there were joy in

this; But life's way is the wind's way,

this; But life's way is the wind's way,

B. pizz.

all . . . these things Are but brief voi - ces, breathed ou

all all . . . these things Are but brief voi - ces,

shift - - ing strings, on shift - - ing strings.

breathed on shifting strings, on shift - - ing strings.

C

TENOR SOLO.

Then said Sid - dar - tha : " This, too, have I found, and

all my heart is darkened with its dread, And all my heart is fixed to think how

Love . . . might save its sweet - ness from the slayer, Time,

Who makes men old."

THE DEVAS. SOPRANO.

ALTO.

But thou . . . who

But thou . . . who

art to save— Thine hour . . . is nigh, thine hour . . . is

art to save— Thine hour . . . is nigh, thine hour . . . is

nigh; The sad world wait - eth in its mis - er -

nigh; The sad world wait - eth in its mis - er -

- y. The sad . . . worldstum - bleth on its

- y. The sad . . . worldstum - bleth on its

round of pain, Rise, May - a's child ! wake ! slum - ber not, dim.

round of pain, Rise, May - a's child ! wake ! slum - ber not, dim.

slum - ber not a - gain!

slum - ber not a - gain!

pp 3 3 3 3 18 *cres.* 18 6

TENOR SOLO.

Then did he start and cry, "My world! . . . Oh,

12 *cres.* 12 18 6 12 6 6

Cor.

Poco agitato.

world! I hear! I know! I come! The veil is rent! There

12 6 6 12 12 6 p

cres.

ritard. . . . *Tempo lmo.*

must be aid! For me and all there must be help."

THE DEVAS (from the distance). SOPRANO. *Tempo lmo.*

ALTO. *Tempo lmo.* So sigh . . . we

So sigh . . . we

pp *ritard.* . . . *Tempo lmo.* 3 3 3 3

pass - ing o'er the sil - ver strings, Rise, May-a's child!

pass - ing o'er the sil - ver strings, Rise, May-a's child!

pizz.

dim.
wake! slum-ber not, slum-ber not a - gain! . . .

dim.
wake! slum-ber not, slum-ber not . . . a - gain! . . .

pp

*molto.*⁶

mf

.12 .12

Cor. Fag. & Clar.

(THE KING'S DREAM.)

Maestoso. *BASS SOLO.*

That night the

Maestoso. ♩ = 72. *Clar. Fag.*

Brass. *f* *p*

Tuba. *Str. pizz.*

King dreamed seven signs of fear, which none could read : Till to the gate there came an

Str. *Clar. Fag. Cor.*

a - ged man, By guise a her - mit known to none ;

mf Str. *p*

Who, brought be-fore the King, bowed rev-er-ent, and said : I

pizz.

Poco animato.

hail this fa - vour'd house, whence shall a - rise a wi - der reach - ing

Poco animato. ♩ = 80.

splen - dour than the sun's!

Maestoso.

Lo! all these sev - en fears are sev - en joys, and sig - ni - fy the strength with which the

p *cres.* *f*

Prince shall quit his state, And shake the world with pas - sage of the

Poco animato.

Truth. O King, O King, re - joice! the fortune of thy son is more than

Ob. *f* *fp*

king - doms, His her - mit-rags will be be - yond fine cloth of gold.

Poco più lento.

This is thy dream, in sev - en days and nights these things shall

Clar. Viola.

pp

A

fall. But at the bra - zen

dolente. *cres.*

doors of Prince Sid-dar-thia's plea - sure-house the sad King gave com -

Lento.

- mand to set a dou-ble guard. Yet who shall shut out

Lento.

pp *Clar. Fag.*

Andante, molto moderato.

1st SOPRANO.

2nd SOPRANO.

ALTO.

1st TENOR.

2nd TENOR.

1st BASS (in weak proportion to 2nd).

Fate?

2nd BASS.

Andante, molto moderato. ♩ = 72.

pp *fl. divisi con sordini.* *pizz.* *arco.*

ppp Soft - ly the In - dian night

ppp Soft - ly the In - dian night

ppp Soft - ly the In - dian night

ppp Soft - ly the In - dian night

ppp Soft - ly the In - dian night

ppp Soft . . . the night

ppp Soft . . . the night

sempre pp

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, and

sank o'er the plain, Fra - grant with blooms, . . and

sank o'er the plain, Fra - grant with blooms, and

pp jew - elled thick with stars; And *pp* cool with mountain airs, sigh . . .

jew - elled thick with stars; And cool with mountain airs, sigh . . .

pp jew - elled thick with stars; And cool with moun - tain airs,

pp jew - elled thick with stars; And cool with mountain airs . . .

pp jew - elled thick with stars; And cool with mountain airs, . . .

pp jew - elled thick with stars; And cool with moun - tain airs,

pp jew - elled thick with stars; And cool with moun - tain airs,

pp

Ped. *Ped.* *

ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

sigh - ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

sigh - ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

sigh - ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

sigh - ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

sigh - ing a - down . . From snow - flats on Hi - m& - la,* on Hi -

cres. poco a poco.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf m& - la high out - spread.

mf

Ped.

* Pronounced Hee mar lar.

The
The
The moon . .
The moon . .

A
dim.
p

moon a-bove the east-ern peaks, sil - vered the roof-tops of the
moon a-bove the east-ern peaks, sil - vered the roof-tops of the
a-bove the east-ern peaks, sil - vered the roof-tops of the
a-bove the east-ern peaks, sil - vered the roof-tops of the

A
Ped. * *Ped.* * *Ped.* *

And all the sleep-ing land.
 And all the sleep-ing land.
 And all the sleep-ing land.
 plea-sure-house, And all the sleep-ing land.
 plea-sure-house, And all the sleep-ing land.
 plea-sure-house, And all the sleep-ing land.
 plea-sure-house, And all the sleep-ing land.

pp

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

With-in the an-te-chamber of the Prince soft fell her beams, On such rare
 With-in the an-te-chamber of the Prince soft fell her beams, On such rare
 With-in the an-te-chamber of the Prince soft fell her beams, On such rare
 With-in the an-te-chamber of the Prince soft fell her beams, On such rare
 With-in the an-te-chamber of the Prince soft fell her beams, On such rare
 With-in the an-te-chamber of the Prince soft fell her beams, On such rare
 With-in the an-te-chamber of the Prince soft fell her beams, On such rare

pp

8va.....

sempre p

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

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

com - pa - ny of In - dian girls, . . . It seemed a chamber sweet in

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Par - a - dise, For all the cho - sen ones were there.

Ped. * Ped. * Ped.

Lulled in - to plea - sant dreams by hap - py, hap - py toils,
 Lulled in - to plea - sant dreams by hap - py, hap - py toils,
 Lulled in - to plea - sant dreams by hap - - py toils,
 Lulled in - to plea - sant dreams by hap - py, hap - py toils,
 Lulled in - to plea - sant dreams by hap - py, hap - py toils,
 Lulled in - to dreams by hap - - py toils,
 Lulled in - to dreams by hap - - py toils,

Ped.

pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pp they slept, *ppp* they slept.
pizz.
arco. *pizz.*

No. 14. Duet.—“WITHIN THE BOWER OF INMOST SPLENDOUR.”

Allegro agitato. ♩ = 112.

mf *R.H.*
Cor. Cl. & Fag.

SOPRANO SOLO. RECIT.

With-

in the bower of in-most splen-dour, half ris-en from Sid-dár-tha's side, With

pizz.

Tempo. Allegro non troppo.

heav-ing bo-som and fast fall-ing tears . . the love-ly Prin-cess

Tempo. Allegro non troppo. ♩ = 88.

a tempo. *f* *p*

moaned : "A - wake, my lord ! a - wake ! . . give me the com-fort, the com-fort of thy

cres.

speech : In slum-ber came a voice of fear, which cried :

pp *12* *12* *poco cres.*

ff

The time is nigh ! the time is nigh, is nigh !

A **REOR.** *a tempo.*

And when I sought Thy side, sweet lord, Ah, . . on our bed there lay an

pizz. *colla voce.* *tempo.*

un - pressed pil - low, and an emp - - - ty robe !

Noth - ing of thee . . . but those ! Noth - ing of thee who art my

cres. con passione.
 life, my light, my king, my world ! . . . my

poco cres.

RECIT.
 king, my king, my world ! There-at our bri - dal

colla voce. *fp* *colla voce.*

a tempo.

a tempo.
 couch sank to the ground : And once a-gain that cry, . . . The time is

a tempo.

pizz. *p* 12 12 *sf* 12 6

come, the time is come ! . . .

pp pizz.

O Prince! what may such visions mean? Ex - cept I die, Or

worse than death . . . Thou shouldst for-sake me, or be ta - ken?"

poco rit.

colla voce.

B a tempo.

Ob. & Cl.

p B.H.

Str.

TENOR SOLO.

mf

"Com - fort thee, dear," Sid - dar - tha said, "if com - fort lives in bound - less

sempre p

love. Thou knowest how I muse these many moons, Seek - ing to save the

cl.

pp

espress.

sad earth I have seen ; And when the time comes,

that which shall be will ! Yet whatso - ev - er falls to thee or

me, Be sure I loved, and love . . . Ya - sód-ha-ra !⁷

C Poco tranquillo, ma non lento.

When - e'er . . . my spi-rit wan - ders, Far
Poco tranquillo, ma non lento.

o - ver land and sea, . . . Home with glad wing it ev - . . .

SOPRANO SOLO *appassionata.*

O thou who art my king, my
ermore returns to thee, a - lone to thee!

cres. poco animato

life, my world.

O moth - er of my babe, thou

p

Tempo tranquillo.

Al - ways I loved, and
gent - lest, best! Al - ways I loved, . . . and always

p *Ped.* *

al - ways love thee well. When most my spi - rit wan - ders, my
love thee well. When most my spi - rit

p

spi - rit wan - ders, Rang - ing o'er land and sea, land . .
 wan - ders, my spi - rit wan - ders, Rang - ing o'er land and

. . . and sea; With gladsome, gladsome wing, . . . it
 sea, land . . . and sea, With gladsome, gladsome

ev - er more re - turns, To thee, . . . a - lone, to
 wing . . . it ev - er more re - turns, To thee, . . . a -

thee, . . . a - lone, a - lone, . . . to thee. O thou who
 - lone, to thee, . . . a - lone, to thee. *D Poco più animato. f*

art my life, my king, my world!

O moth - er of my

Al - - ways, al - - ways I loved, . . and

babe! thou gent - - lest, best! I loved, and

al - - ways loved thee well, al - - ways,

al - - ways loved thee well,

al - - ways! . . .

al - - ways!

Con moto moderato $\text{♩} = 72$

SOPRANO.

ALTO.

TENOR. *(Without hurrying.)*

BASS.

Then in her tears she slept— but sleeping sigh'd,

Then in her tears she slept— but sleeping sigh'd,

as if the vision passed a - gain ! " The time is come !

as if the vision passed a - gain ! " The time is come !

the time is come!" Whereat Siddâr - tha turned;

the time is come!" Whereat Siddâr - tha turned;

pp And lo! the moon shone by the Crab! the stars in that same sil-ver or - der *poco cres.*

pp And lo! the moon shone by the Crab! the stars in that same sil-ver or - der *poco cres.*

pp And lo! the moon shone by the Crab! the stars in that same sil-ver or - der *poco cres.*

pp And lo! the moon shone by the Crab! the stars in that same sil-ver or - der *poco cres.*

long fore-told stood ranged to say: "This is the night! Choose

long fore-told stood ranged to say: "This is the night! Choose

long fore-told stood ranged to say: "This is the night! Choose

long fore-told stood ranged to say: "This is the night! Choose

thou the way of great - ness, or the way of good: To

thou the way of great - ness, or the way of good: To

thou the way of great - ness, or the way of good: To

thou the way of great - ness, or the way of good: To

Basso marcato. *f*

cres. reign a King of kings, or wan - der lone,

cres. reign a King of kings, or wan - der lone,

cres. reign a King of kings, or wan - der lone,

cres. reign a King of kings, or wan - der lone,

cres.

Crown - less and home - less, that the world be helped."

Crown - less and home - less, that the world be helped."

Crown - less and home - less, that the world be helped."

Crown - less and home - less, that the world be helped."

pp

Cl. Ob. & Cor.

poco cres.

The piano introduction consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The music features a series of chords and melodic lines with triplets and slurs, indicating a gradual increase in volume.

pp

A

With whispers of the gloom Came to his ears again that warn - ing

With whispers of the gloom Came to his ears again that warn - ing

With whispers of the gloom Came to his ears again that warn - ing

With whispers of the gloom Came to his ears again that warn - ing

The vocal entry is on four staves. The first three staves are treble clef, and the fourth is bass clef. The lyrics are repeated on each staff. The piano accompaniment features triplets and slurs, with a dynamic marking of *pp* and a section marked **A**.

mf

song, As when the De-vas spake up -

song, As when the De-vas spake up -

song, As when the De-vas spake up -

song, As when the De-vas spake up -

The vocal continuation is on four staves. The first three staves are treble clef, and the fourth is bass clef. The lyrics are repeated on each staff. The piano accompaniment features triplets and slurs, with dynamic markings of *mf* and *p*.

on the wind. And sure - ly gods were round a -

on the wind. And sure - ly gods were round a -

on the wind. And sure - ly gods were round a -

on the wind. And sure - ly gods were round a -

The piano accompaniment includes a complex melodic line with triplets and sixteenth notes, and a bass line with chords and moving lines.

bout the place, Watching the Prince who watched the shin - ing

bout the place, Watching the Prince who watched the shin - ing

bout the place, Watching the Prince who watched the shin - ing

bout the place, Watching the Prince who watched the shin - ing

The piano accompaniment features a melodic line with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking.

stars.

stars.

stars.

stars.

The piano accompaniment includes a *Viola* part and a *Ser.* (Serenade) part, both marked *pp*.

Andante con moto. ♩ = 69. TENOR.

8va.

"I will de - part," he spake, "the

Cor. *p* L.H. *fp Str*

hour is come! Thy ten - der lips, dear sleeper, summon me To

that which saves the earth, but sun - ders us.

Cl. *Poco animato.* ♩ = 72. *Ob.*

dim. *p Fag.* *cres.*

O sum - mon - ing stars, I

f *fp Str.*

come! O mourn - ful earth! For thee . . . and thine . . . I lay a -

Cor. & Cello.

side my youth, my throne, my joys, . . . my gold - en days, my

cres. *f*

cres. *mf*

night, My hap - py pa - lace and thine arms, fair Queen!

p *3* *3* *3* *3*

Ped.

A

Wife! fa - ther! peo - ple! ye must

mf *sp*

share a lit - tle while the an - guish of this hour, That light may

cres.

cres. 3

break, that light may break, and all flesh learn the

mf *3* *3* *3* *3*

Law. Press

Tempo 1mo.

hea - vy, Night, up - on her down - dropped lids, That no . . . tear

stay me, and no faith - ful voice. Fare -

Cor. *mf*

deciso.

well! fare - well! I go to seek de - liv' - rance, and the un - known Light!"

p *mf* *colla voce.*

Ped.

dim. *Corn.*

Allegro non troppo. ♩ = 98.

Piano introduction for the chorus. The music is in 2/4 time with a key signature of one flat (B-flat major). It features a right hand with a rhythmic pattern of eighth notes and a left hand with a steady accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

SOPRANO.

ALTO.

TENOR.

BASS.

There came a

Piano accompaniment for the first vocal line. It continues the rhythmic pattern from the introduction, with a *pizz.* (pizzicato) marking in the right hand.

There came a

There came a wind, . . . there came a

There came a wind, . . . a wind which lulled, a

wind, . . . a wind which lulled . . each sense, which

Piano accompaniment for the second vocal line and the end of the piece. It includes an *Ob.* (Oboe) part with a melodic line. The piano accompaniment features triplet markings (3) in the right hand.

wind which lulled, which lulled . . . each sense a - swoon Of
 wind which lulled . . . each sense a - swoon Of
 wind which lulled each sense, which lulled . . . each sense a - swoon Of
 lulled, . . . which lulled . . . each sense a - swoon Of

cap - tains and of sol - diers.
 cap - tains and of sol - diers.
 cap - tains and of sol - diers. *mf* The gates of
 cap - tains and of sol - diers. *mf* The gates of tri - ple brass roll'd . . back all

mf The gates of
mf The gates of tri - ple brass roll'd . . back, roll'd
 tri - ple brass roll'd . . back, the gates of tri - ple brass . . .
 si - . . . lent - ly, the gates of tri - ple brass . . roll'd

dim. *pp*

tri - ple brass roll'd . . . back all si - lent - ly, all si - lent - ly,

back, roll'd back all si - lent - ly, all si - lent - ly,

roll'd . . . back all si - lent - ly, all si - lent - ly,

back, roll'd back . . . all si - lent - ly, all si - lent - ly,

dim. *pp*

App

Then light - ly tread - ing,

On their grim hin - ges. Then light - ly tread - ing,

Then light - ly tread - ing,

On their grim hin - ges. Then light - ly tread - ing,

fp *pp* *piss.*

where the sleep - ers lay, . . . In - to the night Sid .

where the sleep - ers lay, . . . In - to the night Sid .

where the sleep - ers lay, . . . In - to the night Sid .

where the sleep - ers lay, . . . In - to the night Sid .

- dár - - tha passed. While o'er the land a

- dár - - tha passed. While o'er the land a

- dár - - tha passed. While o'er the land a

- dár - - tha passed. While o'er the land . . . a

tremor spread, As if Earth's soul be-neath

tremor spread, As if Earth's soul be-neath

tremor spread, As if Earth's soul be-neath

tremor spread, As if Earth's soul be-neath

Stirred with an un-known hope, And rich, ce-les-tial

Stirred with an un-known hope, And rich, ce-les-tial mu-sic,

Stirred with an un-known hope, And rich, ce-les-tial

Stirred with an un-known hope, And rich, ce-les-tial mu-sic,

cen do. *ff*
 mu sic filled the air, . . . and rich, ce - les - tial mu - sic
 rich, ce - les - tial mu - sic, rich, ce - les - tial mu - sic, rich, ce - les - tial mu - sic
 cen do. *ff*
 mu sic filled the air, . . . and rich, ce - les - tial mu - sic
 rich, ce - les - tial mu - sic, rich, ce - les - tial mu - sic, ce - les - tial mu - sic

thrilled the air From hosts on hosts of shin - ing ones,
 thrilled the air From hosts on hosts of shin - ing ones,
 thrilled the air From hosts on hosts of shin - ing ones,
 thrilled the air From hosts on hosts of shin - ing ones,

There came a
 There came a wind, . . .
 There came a wind, *Ch.* . . . a wind which lulled each

There came a wind which lulled, which lulled . . . each sense a -
 wind, . . . there came a wind which lulled . . . each sense a -
 a wind which lulled, a wind which lulled each sense, which lulled . . . each sense a -
 sense, which lulled, . . . which lulled . . . each sense a -

swoon Of cap - tains and of sol - diers. **B**
 swoon Of cap - tains and of sol - diers. *mf*
 swoon . . . Of cap - tains and of sol - diers. The gates of
 swoon Of cap - tains and of sol - diers. **B** *mf*

tri - ple brass roll'd . . . back, roll'd back, . . . roll'd back all
 The gates of tri - ple brass roll'd

The gates of tri-ple brass roll'd back, roll'd, . . .
 The gates of
 si - lent - ly, . . . the gates of tri - ple brass roll'd back, roll'd
 back, roll'd back, the gates of
 roll'd back all si - lent - ly, all
 tri - ple brass roll'd back all si - lent - ly, all
 back, roll'd back all si - lent - ly, all
 brass roll'd back all si - lent - ly, all
 si - lent - ly,
 si - lent - ly, On their grim hin - ges. Al - so those
 si - lent - ly,
 si - lent - ly, On their grim hin - ges. Al - so those

mf *cres.*
 De - scend - ing at the door - way
 four dread Regents of the earth, De - scend - ing at the door - way
mf *cres.*
 De - scend - ing at the door - way
 four dread Regents of the earth, De - scend - ing at the door - way
mf *cres.*
 De - scend - ing at the door - way

two by two, With their bright le - - gions of In - vi - si - bles, In
 two by two, With their bright le - - gions of In - vi - si - bles,
 two by two, With their bright le - - gions of In - vi - si - bles, In
 two by two, With their bright le - - gions of In - vi - si - bles,

arms of sap - phire, sil - ver, In
 arms of sap - phire, sil - ver, In

gold and pearl, Watched,
 arms of gold and pearl, Watched,
 gold and pearl, Watched,
 arms of gold and pearl, Watched,

watched, watched with join-ed hands, As on Sid-dar - tha
 watched, watched with join-ed hands, As on *Sid-dar - tha*
 watched, watched with join-ed hands, As on *Sid-dar - tha*
 watched, watched with join-ed hands, As on *Sid-dar - tha*

passed in-to the night.
 passed in-to the night, the night.
 passed in-to the night, the night.
 passed in-to the night.

pp *ppp* *pizz.* *Fag. & Cor.*

Poco moderato.

Poco moderato.
Clar. & Ob.
p *mf*

TENOR.

For

six long years wandered the Prince, Seek-ing both night and day, the light he was to

mf

find. Teach - ing, with saint - ly pi - ty and soft speech, The

$\text{♩} = 72.$

p *mf*

way of right and du - - ty. From

p
Basso poco marcato.

noon-tide un - til sun-set would he muse, Watching the earth with ev - er

ar - dent eyes, And thoughts embracing all its liv - ing things.

p Fl. Clar. & Ob.

Poco più animato.

Poco più animato. "Oh,

mf
Cello, Cor. & Fag.

flow'r - - ets of the field," he said, "Who turn your ten - der

p

fa - ces to the sun, Glad of the light, and

poco cres.

grate - ful with sweet breath— Ye miss not per - fect

p

liv - ing, And O, ye

mf

palms that ea - ger rise to pierce the sky, and drink the

wind, What se - cret know ye that ye grow con - tent?"

poco rit.

p

colla voce.

Poco tranquillo.

Thus wandered he— thro' nights of watch- ing and thro' days of

Poco tranquillo.
Cl. Solo.
espressivo. *p*

fasts, Un- til at last he came to that great Tree, beneath whose

leaves it was or- dained that Truth should come, should come to

him.

pp.

Attacca.

CHORUS.—"PASS TO THE TREE."

(VOICES OF EARTH AND AIR.)

Andante moderato.

SOPRANO.

Pass. to the tree, O thou who hast sub - dued!

ALTO.

Pass to the tree, O thou who hast sub - dued!

TENOR.

Pass to the tree, O thou who hast sub - dued!

BASS.

Pass to the tree, O thou who hast sub - dued!

Andante moderato. ♩ = 74.

Corni & Tromboni, *p*

cres.

Thou who for each and all hast giv-en thy - self.

cres.

Thou who for each and all hast giv-en thy - self.

cres.

Thou who for each and all hast giv-en thy - self.

cres.

Thou who for each and all hast giv-en thy - self.

cres.

Str. *f*

p

Pass to the tree! The sad world

p

Pass to the tree! The sad world

p

Pass to the tree! The sad . . . world

p

Pass to the tree! The sad world

dim.

p

cres.

bles - eth thee, Thou, who art he that shall assuage her woes.

cres.

bles - eth thee, Thou, who art he that shall assuage her woes.

cres.

bles - eth thee, Thou, who art he that shall assuage her woes.

cres.

bles - eth thee, Thou, who art he that shall assuage her woes.

cres.

Pass, both hailed and hon - oured ! O strive thy last for us !

Pass, both hailed and hon - oured ! O strive thy last for us !

Pass, hailed and hon - oured ! O strive thy last for us !

Pass, both hailed and hon - oured ! O strive thy last for us !

mf

f

Ped.

ff

King and High Con - quer - or, Thine hour is come ;

p

King . . and High Con - quer - or, Thine hour is come ;

p

King and High Con - quer - or, Thine hour is come ;

p

King . . and High Con - quer - or Thine hour is come ;

This is the night, this . . . is the night,
 This is the night, this is the night, the night,
 This . . . is the night, . . . this is the
 This . . . is the night, . . . the night,
 this is the night the A - - ges wait-ed for.
 this . . . is the night, the night the A - ges wait-ed for.
 night, the night the A - - ges wait-ed for.
 this . . . is the night the A - ges wait-ed for.
 Pass to the tree, pass to the tree! . . .
 Pass to the tree, pass to the tree! . . .
 Pass to the tree, pass to the tree! . . .
 Pass to the tree, pass to the tree! . . .

L'istesso tempo.

L'istesso tempo.

P Corni, Clar.

Fag.

BASS.

Then fell the night, ev - en as he sat under that

Str. *pp.*

deciso. mf *poco accel.*

tree : But he who is the Prince of Dark-ness—Ma - ra— knowing this was

pp. *f*

tempo.

Buddh', who should de - li - ver men, And now the hour when he should

p

find the Truth and save the worlds, Gave un-to all his e - vil pow - ers, . . . Com -

THE TEMPTATION.

No. 21. CHORUS.—"NOW TROOPED FROM EVERY DEEPEST PIT."

Allegro con fuoco.

- mand !

Allegro con fuoco. ♩ = 112.

p
Cor.
Fag.
Clar.

Timp. *p*

sempre cres. *ff*

CHORUS. BASSES.

mf

Now trooped from ev'ry deep - est pit the

mf

TENORS.

Now trooped from ev'ry deep - est pit the fiends who

fiends who war with Wis-dom and the Light, . . .

ten.

war with Wisdom and the Light, . . . the fiends who war,

. . . the fiends who war . . . with Wisdom and the Light, who

. . . who war with Wis - dom, with Wis - dom and the

war . . . with Wis - dom, with Wis - dom and the

Light, The brood of gloom, of

Light, The brood of gloom, of

fp *fp* *dim.*

gloom and dread.

gloom and dread.

A

p *cres.*

molto. *f*

SOPRANO.

On, on, on came the de - mon ar - mies, cloud - ing all the

ALTO.

On, on, on came the de - mon ar - mies, cloud - ing all the

TENOR.

On, on, on came the de - mon ar - mies, cloud - ing all the

BASS.

On, on, on came the de - mon ar - mies, cloud - ing all the

sf *sf* *sf*

wind, cloud - ing all the wind, With ter - rors of the
 wind, cloud - ing all the wind, With ter - rors of the
 wind, cloud - ing all the wind, With ter - rors of the
 wind, cloud - ing all the wind, With ter - rors of the

tem - pest, with ter - rors of the tem - pest, thun - der,
 tem - pest, with ter - rors of the tem - pest, thun - der,
 tem - pest, with ter - rors of the tem - pest, thun - der,
 tem - pest, with ter - rors of the tem - pest, thun - der,

thun - der, thun - der and blind - ing
 thun - der, thun - der and blind - ing
 thun - der, thun - der and blind - ing
 thun - der, thun - der and blind - ing

cres. *sf* *ff*

light, Flung from the split-ting skies, flung from the split-ting
 light, Flung from the split-ting skies, flung from the split-ting
 light, Flung from the split-ting skies,
 light, Flung from the split-ting skies,

ff *B* *sempre marcato.*
Ped.

skies— in ja - ve-lins of pur - ple wrath!
 skies— in ja - ve-lins of pur - ple wrath!
 flung from the split - ting skies— in ja - ve-lins of pur - ple
 flung from the split - ting skies— in ja - ve-lins of pur - ple

in jag-ged ja - ve-lins of pur - ple wrath, in jag-ged ja - ve-lins, in
 in jag-ged ja - ve-lins of pur - ple wrath, in jag-ged ja - ve-lins, in
 wrath, in jag-ged ja - ve-lins of pur - ple wrath, of
 wrath, in jag-ged ja - ve-lins of pur - ple wrath, in

Poco meno mosso.

Poco meno mosso. ♩ = 100.

p espressivo.

p A - non there came with soft - ened airs,
p A - non there came with soft - ened airs,
p A - non there came with soft - ened airs,
p A - non there came with soft - ened airs,

Whis - pers of love and wan - ton songs, Fair shapes of witch - ing
 Whis - pers of love and wan - ton songs, Fair shapes of witch - ing
 Whis - pers of love and wan - ton songs, Fair shapes of witch - ing
p Whis - pers of love and wan - ton songs, Fair shapes of witch - ing

beau - - ty :

beau - - ty :

beau - - ty :

beau - - ty :

Fl. Ob. & Cl. C

Cello, Fag.

With soft

With soft float . . . of beckon-ing

float . . . of beckon-ing hands, . . . soft float . . . of

hands, . . . and eyes a - light . . . with love - flames, eyes . . . a - light, . . .

beck - oning hands, and eyes a - light, . . . a - - light . . . with

And with

With soft float . . . of beckon-ing hands. . . . and

and eyes a - light, . . . a - light with love - flames, eyes . . . a - light . . . with
 love - flames, a - light, . . . a - light with love - flames, eyes . . . a - light . . . with
 eyes . . . a - light with love flames, eyes . . . a - light . . . with
 eyes . . . a - light, a light with love - flames, eyes . . . a - light . . . with

love - flames.
 love - flames.
 love - flames.
 love - flames.

Ped. *

Near - er the tree those mid - night dan - cers swept, When lo ! from out the
 Near - er the tree those mid - night dan - cers swept, When lo ! from out the
 Near - er the tree those mid - night dan - cers swept, When lo ! from out the
 Near - er the tree those mid - night dan - cers swept, When lo ! from out the

poco a poco rall.

throng a shape came forth, Wear - ing the guise of sweet . . Ya -

throng a shape came forth, Wear - ing the guise of sweet . . Ya -

throng a shape came forth, Wear - ing the guise of sweet . . Ya -

throng a shape came forth, Wear - ing the guise of sweet Ya .

Cor. poco a poco rall.

pp

- sôd - ha-ra, and sigh - - - - ing, and sigh - - - - ing.

pp

- sôd - ha-ra, and sigh - - - - ing, and sigh - - - - ing.

pp

- sôd - ha-ra, and sigh - - - - ing, and sigh - - - - ing.

pp

- sôd - ha-ra, and sigh - - - - ing, and sigh - - - - ing.

Clar. & Fl.

Str. pp

Poco tranquillo. SOPRANO SOLO. *espressivo.*

Poco tranquillo. ♩ = 69. " My Prince, I die for lack of thee, Lo,

All these wea-ry years I weep for thee, I weep for thee!

cres.

Re - turn, .. Sid - dár - tha, Ah! re -

Cor.

turn, But touch my lips a - gain, and all these dreams will

end. Ah, look! am I not she thou lov - edst?"

E

p

TENOR SOLO.

For the sweet sake of her thou playest thus, Fair and false

Ob.

p

Fag.

Sha - dow! is thy play - ing vain! . . . I curse thee not, who

wear'st a form so dear. Melt to thy void a-gain!

Ob. *pp Str.* *f* *Allegro come prima.* *p* *molto.*

CHORUS. *f* A cry . . . rang thro' the grove and

CHORUS. *f* A cry . . . rang thro' the grove and

CHORUS. *f* A cry . . . rang thro' the grove and

CHORUS. *f* A cry . . . rang thro' the grove and

A cry . . . rang thro' the grove and

all . . . this come-ly rout Fad - ed, with flick'-ring wafts of flame and

all . . . this come-ly rout Fad - ed, with flick'-ring wafts of flame and

all . . . this come-ly rout Fad - ed, with flick'-ring wafts of flame and

all . . . this come-ly rout Fad - ed, with flick'-ring wafts of flame and

trail of va-p'rous robes.

trail of va-p'rous robes.

trail of va-p'rous robes.

trail of va-p'rous robes.

cres.

F

mf Then un-der dark'ning

mf Then un-der dark'ning skies came fier - cer, fier - cer sins— whose

F

fp

skies came fier - cer, fier - cer sins, whose foot - steps left the midnight

foot - steps left the midnight dark - er, the midnight dark - er,

The root - ed moun - tains
 The root - ed moun - tains
 dark - er! The root - ed moun - tains
 left the midnight dark - er! The root - ed moun - tains

shook! The wild winds howled!
 shook! The wild winds howled!
 shook! The wild winds howled!
 shook! The wild winds howled!

Stars shot from heav'n! The torn black air was
 Stars shot from heav'n! The torn black air was
 Stars shot from heav'n! The torn black air was
 Stars shot from heav'n! The torn black air was

full of e - vil fa - ces peer - - - ing,

full of e - vil fa - ces peer - - - ing,

full of e - vil fa - ces peer - - - ing,

full of e - vil fa - ces peer - - - ing,

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

peer - ing to tempt the Mas - ter. But Bud - dha heed - ing not, the

hell - ish le - gions fled, Back to their

hell - ish le - gions fled, Back to their

hell - ish le - gions fled, Back to their

hell - ish le - gions fled, Back to their

rit.
p dark - ness with the Lords of Hell.
pp

rit.
p dark - ness with the Lords of Hell.
pp

rit.
p dark - ness with the Lords of Hell.
pp

rit.
p dark - ness with the Lords of Hell.
pp

Poco moderato.
p And lo! the Dawn sprang with Buddh's
p And lo! the Dawn sprang with Buddh's
p And lo! the Dawn sprang with Buddh's
p And lo! the Dawn sprang with Buddh's

Poco moderato. ♩ = 72.
Soa

mf vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the
mf vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the
mf vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the
mf vic - to - ry, sprang with Buddh's vic - to - ry; O - ver the

Soa
cres. *mf* *dim.* *p*

sempre Ped. *Ped.* ** Ped.* ***

span-gled grass swift came the footsteps of the love-ly Light, Turn - ing the

span-gled grass swift came the footsteps of the love-ly Light, Turn - ing the

span-gled grass swift came the footsteps of the love-ly Light, Turn - ing the

span-gled grass swift came the footsteps of the love-ly Light, Turn - ing the

cres.

cres.

cres.

cres.

tears of Night to joy - ous gems. Ra - dant, re - joi - cing,

tears of Night to joy - ous gems. Ra - dant, re - joi - cing,

tears of Night to joy - ous gems. Ra - dant, re - joi - cing,

tears of Night to joy - ous gems. Ra - dant, re - joi - cing,

ff

ff

ff

ff

8va.....

strong, now Buddh' a - rose, now Buddh' a - rose, And

strong, now Buddh' a - rose, now Buddh' a - rose, And

strong, now Buddh' a - rose, now Buddh' a - rose, And

strong, now Buddh' a - rose, now Buddh' a - rose, And

dim.

dim.

dim.

dim.

p

p

p

p

8va.....

far and near there spread an un-known peace, As

far and near there spread an un-known peace, As

far and near there spread an un-known peace, As

far and near there spread an un-known peace, As

that di-vin-est Day-break light-ened Earth.

that di-vin-est Day-break light-ened Earth.

that di-vin-est Day-break light-ened Earth.

that di-vin-est Day-break light-ened Earth.

mf The world was glad, *p* was glad!

mf The world was glad, *p* was glad!

mf The world was glad, *p* was glad!

mf The world was glad, *p* was glad!

mf The world was glad, *p* was glad!

mf *p* Ob.

END OF THE SECOND PART

PART III.

THE RETURN.

No. 22.

SOLO.—“SORROWFUL DWELT YASÔDHARA.”

Adagio dolente. ♩ = 52.

pizz.

First system of piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music is in a minor key and includes a *pizz.* marking.

Second system of piano introduction, continuing the melodic and harmonic development.

Third system of piano introduction, featuring a *cres.* marking and a *R.II.* section.

Fourth system of piano introduction, featuring a *f* marking and a *R.II.* section.

SOPRANO SOLO.

Sor - row - ful dwelt Ya - sôd - ha - ra all these long years,

First system of the soprano solo, with piano accompaniment. The lyrics are: "Sor - row - ful dwelt Ya - sôd - ha - ra all these long years,"

poco cres.

Lack - ing the speech and pres - ence, the speech and presence of her lord.

Second system of the soprano solo, with piano accompaniment. The lyrics are: "Lack - ing the speech and pres - ence, the speech and presence of her lord." The piano part includes a *poco cres.* marking.

dolente.

Ah, . . . bit - ter Night! Mo - ther of weep - ing days!

Fl.

R.H.

When was fond Love so pit - i - less to love?

When . . . was fond Love so pit - i - less to

mf *pizz.*

love?

pp *Cello & Fag.* *f* *dim.* *p*

A Poco più moto, ma tranquillo. ♩ = 66.

But on a day, by the bright gar - den

Ped.

stream she sat, Watch - ing with sad - dened

eyes the swift - ly fly - ing birds.

"O crea - tures of the wand'ring

wing," she sighed, "If ye should light where my dear lord is hid,

Say that Ya - sôd - lia - ra lives nigh to death, For one word of his mouth, one

poco accel. *f*

touch of him, Say, . . . that Ya - sód - ha - ra lives

Tempo Adagio come Imo.

nigh to death, . . . For one word of his mouth, one touch of him."

Tempo Adagio come Imo.

mf *p* *Celli & Fag.*

B *RECIT.* *Tempo Allegro moderato.*

As thus she sighed came dam - sels of the court, who said, "Great

mf *p* *mf*

Tempo Allegro moderato.

excitedly.

Prin - cess ! Merchants from a - far have come with ti-dings of our lord—

tr *p*

Vivace.

Thy lord— the hope of all the land, Sid - dar - tha!" The glad . .

. . blood bound-ed in her veins : She clapped her palms and

Piu lento.
laughed, and cried with brinning tears : . . "Go! bring them

in!"
Tempo moderato. ♩ = 84.

So went those merchants to the pleasure-house, Whom when they came without the

sempre piano.

pur-dah's folds, A voice, ten-der and ea-ger, filled and charmed with trembling

mu-sic, say-ing :

poco agitato.

dim.

RECIT.

"Ye come from far, fair Sirs, and have ye seen my lord !

p. *pizz.* *arco. p.*

O speak ! for if this be, ye welcome are, and dear !"

cres.

Con moto. 1st BASS. *f*

Him have we seen, Sid -

2nd BASS. *f*

Him have we seen, Sid -

Con moto. ♩ = 92. *sf*

1st TENOR. *f*

Yea, and have worshipped him with

2nd TENOR. *f*

Yea, and have worshipped him with

- dár - tha, who was lost! Yea, and have worshipped him with

- dár - tha, who was lost! Yea, and have worshipped him with

knees and brow : up - lift - ed like a god . . from

knees and brow : up - lift - ed like a god from

knees and brow : up - lift - ed like a god from

knees and brow : up - lift - ed like a god . . from

earth - ly woe, He

earth - ly woe, He is become world-honour'd, wise, world -

earth - ly woe, He is become world-honour'd, wise, . . . world -

earth - ly woe, He is become world-honour'd,

is become world-honour'd, wise, world - honour'd, wise, a Budd', -

- hon - - our'd, wise, . . world - hon-our'd, wise, a Budd', -

- hon - - our'd, wise, world - hon-our'd, wise, a Budd', -

wise, world - hon - our'd, wise, a Budd',

Shin - ing with ris - en Truth,

Shin - ing with ris - en Truth,

Shin - ing with ris - en Truth, with ris - en Truth,

Shin - ing with ris - en Truth, with ris - en Truth,

gold - en and clear, gold - en and clear,
 gold - en and clear, gold - en and clear,
 gold - en and clear, gold - en and clear,
 gold - en and clear, gold - en and clear,

Ped.

A

And

And

And we ourselves have seen that
 And we ourselves have seen that

A

we ourselves have seen that sa - cred mas - ter,
 we ourselves have seen that sa - cred mas - ter, have
 sa - cred mas - ter, that sa - cred mas - ter, have
 sa - cred mas - ter, that sa - cred mas - ter,

heard those won - drous lips, and done them rev' - rence. . . . He
 heard those won - drous lips, and done them rev' - rence. . . . He

He is be - come world - hon - our'd,
 is be - come world - hon - our'd, wise, world - hon - our'd,
 is be - come world - hon - our'd, wise, world - hon - our'd,
 He is be - come world - hon - our'd, wise,

wise, . . world - hon - our'd, wise, a Budd'. Preach - ing those
 wise, . . world - hon - our'd, wise, a Budd'. Preach - ing those
 wise, . . world - hon - our'd, wise, a Budd'. Preach - ing those
 world - hon - our'd, wise, a Budd'. And preach - ing those

no-ble ways which lead . . . to Peace, those no - ble

no-ble ways which lead . . . to Peace, those no - ble

no-ble ways which lead . . . to Peace, those no - ble

no-ble ways which lead . . . to Peace, those no - ble

dim.

ways . . . which lead to Peace, And lo! he jour-neys

ways . . . which lead to Peace, And lo! he jour-neys

ways . . . which lead to Peace, And lo! he jour-neys

ways . . . which lead to Peace, And lo! he jour-neys

hi - ther, he jour - neys hi - ther!

hi - ther, he jour - neys hi - ther!

hi - ther, he jour - neys hi - ther!

hi - ther, he jour - neys hi - ther!

p

Allegro assai. SOPRANO.

Up - rose Ya - sôd - ha - ra with

Allegro assai. ♩ = 104.

ff. colla parte.

Poco più moderato.

joy and spake : "O ye who bring good tid - ings ; If

Poco più moderato. ♩ = 88.

p ff.

there . . be gifts to speak my grate - ful heart, Ye shall . . have

deciso.

guer - - - don ! Make rea - dy for the en - trance of the

mf p

Prince !"

cres. p

Poco vivace. ♩ = 96.
Trombe.

SOPRANO. *ff*
While the town rang . . with mu - sic, with mu - sic and high

ALTO.
While the town rang . . with mu - sic, with mu - sic and high

TENOR. *ff*
While the town rang . . with mu - sic, with mu - sic and high

BASS.
While the town rang . . with mu - sic, with mu - sic and high

joy, In lit - ter borne, Ya - sód - ha - ra did

joy, In lit - ter borne, Ya - sód - ha - ra did

joy, In lit - ter borne, Ya - sód - ha - ra did

joy, In lit - ter borne, Ya - sód - ha - ra did

hast - - en to the gate, Where rose a bright pa -

hast - - en to the gate, Where rose a bright pa -

hast - - en to the gate, Where rose a bright pa -

hast - - en to the gate, Where rose a bright pa -

vil - - ion, Flower-wreathed, with walls . . of silk.

vil - - ion, Flower-wreathed, with walls . . of silk.

vil - - ion, Flower-wreathed, with walls of silk.

vil - - ion, Flower-wreathed, with walls of silk.

A

Soon they be - held one slow ap - proach - ing,

pp

pp

pp

A

Soon they be - held one slow ap - proach - ing,

sempre p.

8ves

cres.
Clad in a yel - - low robe . . . as her-mits are, . . .

cres.
Clad in a yel - - low robe . . . as her-mits are, . . .

p
Clad in a yel - - low robe . . . as her-mits are, . . .

cres.
Clad in a yel - - low robe . . . as her-mits are, . . .

cres. *mf*

8ves

mf *dim.*
... Who seemed . . so rev' - rend, all the throng did

mf *dim.*
... Who seemed so rev' - rend, all the throng did

mf *dim.*
... Who seemed so rev' - rend, all the throng did

mf *dim.*
... Who seemed so rev' - rend, all the throng did

mf *dim.*

8ves

pp
whis - per, "Who is this? who is this?"

pp
whis - per, "Who is this? who is this?"

pp
whis - per, "Who is this? who is this?"

pp
whis - per, "Who is this? who is this?"

pp

B SOPRANO SOLO.

But as he came with quiet foot-fall on Nigh . . the pa -

cres. *poco agitato.*

- vil - ion, lo! the silk - en door was lift - - ed, And all un -

con passione.

- veiled, Ya - sôd - ha - ra did cry : "Sid - dâr - tha !

f *Sves ad lib.*

mezza voce. *rall.* *Lento.*

Lord!" Then sobbing fell before his feet and lay. . . .

fp *colla voce.* *pizz.*

Fag.

Allegro con brio.

sotto voce.

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

sotto voce.

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

sotto voce.

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

sotto voce.

'Tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

Allegro con brio. ♩ = 108.

Cor. Cl. & Fag.

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

lost! 'tis he, 'tis he, Sid-dâr - tha! Sid-dâr - tha, who was

mf

lost! That which shall save the world hath late been wrought by

mf

lost! That which shall save the world . . . hath

lost!

lost!

mf

him, The Friend, . . . the Friend . . . of all, the
 late . . . been wrought by him, . . . by him the Friend, the
mf That which shall save the world hath
mf That which shall save the

Prince . . . of all, . . . the Friend, the Prince of all!
 Prince . . . of all, by him the Prince of all!
 late been wrought by him, The Friend, . . . the Prince of all!
 world . . . hath late been wrought by him, The Prince of all!

pp A That which shall save, shall save the world
pp That . . . which shall save, shall save the world
pp That which shall save, shall save the world
pp A That which shall save, shall save the world

hath late been wrought, been wrought by him, By

hath late been wrought, been wrought by him, By

hath late been wrought, been wrought by him, By

hath late been wrought, been wrought by him, By

him the Friend of all, the Prince of all! But

him the Friend of all, the Prince of all! . . . But

him the Friend of all, the Prince of all! But

him the Friend of all, the Prince of all! But

thine most, High La - dy! but thine most, High La - dy! from whose

thine most, High La - dy! but thine most, High La - dy! from whose

thine most, High La - dy! but thine most, High La - dy! from whose

thine most, High La - dy! but thine most, High La - dy! from whose

tears men win the com - fort of this Word the Mas - ter speaks. 'Tis

tears men win the com - fort of this Word the Mas - ter speaks. - 'Tis

tears men win the com - fort of this Word the Mas - ter speaks. 'Tis

tears men win the com - fort of this Word the Mas - ter speaks.

he, 'tis he, Sid - dâr - tha! Sid - dâr - tha, who was

he, 'tis he, Sid - dâr - tha! Sid - dâr - tha, who was

he, 'tis he, Sid - dâr - tha! Sid - dâr - tha, who was

'Tis he, . . 'tis he, Sid - dâr - tha! Sid - dâr - tha, who was

lost, The Friend of all, . . the Prince . . of all!

lost, The Friend of all, the Prince . . of all!

lost, The Friend of all, . . the Prince . . of all!

lost, The Friend of all, the Prince of all!

Allegro vivace.

Allegro vivace. ♩ = 112.

f *cres.* *ff*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a common time signature. The tempo is marked 'Allegro vivace' with a quarter note equal to 112 beats per minute. The music starts with a forte (*f*) dynamic, followed by a crescendo (*cres.*) leading to fortissimo (*ff*). The right hand plays a complex, rhythmic melody with many sixteenth notes, while the left hand provides a steady accompaniment.

Bass Solo.

But when the

sf *dim.* *p*

Detailed description: This block shows the vocal entry and piano accompaniment for the first line of the song. The vocal line is in bass clef, starting with a 'Bass Solo.' instruction. The lyrics 'But when the' are written below the vocal line. The piano accompaniment is in treble and bass clef. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The piano part features a triplet of eighth notes in the right hand.

King heard how Sid - dār - tha came, Clad in the yel - low

Detailed description: This block contains the vocal and piano accompaniment for the second line of the song. The lyrics 'King heard how Sid - dār - tha came, Clad in the yel - low' are written below the vocal line. The piano accompaniment continues with a steady accompaniment pattern.

robe— and ask - ing alms, Then wrath - ful

Detailed description: This block contains the vocal and piano accompaniment for the third line of the song. The lyrics 'robe— and ask - ing alms, Then wrath - ful' are written below the vocal line. The piano accompaniment concludes the phrase with a final cadence.

sor - row drove Love from his heart.

Thrice on the ground he spat, Plucked at his sil - ver

beard, And forth he strode, lack - ied . . by

trem - - - bling lords. Frown - ing he clomb, . .

. . up-on his war - horse, . . Drove the spurs, and

realm? Wrapped in a clout! cra - ving food of low - borns!

He whose life was as a god's? Thou shouldst have

come ap - pa - relled in thy rank, With shi - ning spears, and

tramp of horse and foot, My Son! my heir!

Poco tranquillo.

Where hast thou so - journed all these e - - vil, e - vil

Poco tranquillo.

years? While crown - ed Fa - ther mourned, and she, thy

wife, lived as the wi-dows use, fore-go - ing joy. Till

now, in cloth of gold, She welcomes home a beg - gar-spouse, In

Lento.
yel-low rem-nants clad! Son! why is this?

Lento. ♩ = 63.
pp pizz. *Cor.* *Fag.*

L'istesso tempo. TENOR SOLO.

Then he, sink-ing his knee to earth in proud hu - mi - li - ty :

L'istesso tempo.
pp Viola & cello.

Più moto e agitato. BASS SOLO.

“ My fa - ther, ’tis the cus - tom of my race.” “ Thy

Più moto e agitato.
Str. *cres.*

race,” re-plied the King, “ count - eth a hun - dred thrones, But

rit.

nev - er deed like this!’

rit. *A tempo moderato.*

TENOR SOLO.

“Of mor - tal line I spake not, but of de - scent— in -

vi - si - ble, The Buddhas who have been— and who shall

be, Of these am I, And what

they did, I do; And with all low - ly love I now do

prof - fer, The first - fruits of the treasure I have brought, the

sempre p

poco cres.

p

f

B **BASS SOLO.**

trea - - sure I have brought." Then ceased the fa - ther's

wrath; A - mazed he asked, "What trea - sure?"

TENOR SOLO.

And the Teach - er took meek - ly the roy - al

SOPRANO.

And as they on - ward

palm, And as they on - ward paced, they on - ward

Bass.

And as they on - ward paced, he taught the Prin - cess and the

paced, . . he taught the Prin - - cess and the King the truths Where -
 paced, . . he taught the Princess and the King . . . the truths, Whereby who will may
 King the truths Where - by who will . . . may

poco cres.

- by, . . where-by, . . who will, may walk up - on the per - fect, per - fect
 walk, may walk . . . up - on the per - fect, per - - fect
 walk, . . . may walk, may walk up - on the per - - - - fect

path.
 path.
 path, The King with brows un - knit, drink ing the migh - ty

fp fp

words, When all was finished, said : " Take me, O Son, as

least of all, as least of all thy com-pa-ny."

pizz. *f Poco animato.*

SOPRANO SOLO.

Then

sweet Ya-söd - ha-ra, all hap - py now, Cried

" Give to our boy, . . . thou Bless - ed One! thou Bless - ed One! the

Trea - sure of the King - - dom of thy Word."

TENOR SOLO.

Thus

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Trea - sure of the King - - dom of thy Word." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Thus passed the three . . in - to the Way, the Way . . of

passed the three, thus passed the three . . in - to the Way, the Way . . of

BASS SOLO.

Thus passed the three . . in - to the Way, the Way of

mf *pizz.*

The second system of music features a bass solo and piano accompaniment. The vocal line has lyrics: "Thus passed the three . . in - to the Way, the Way . . of" and "passed the three, thus passed the three . . in - to the Way, the Way . . of". The piano accompaniment includes dynamic markings *mf* and *pizz.* (pizzicato).

Peace. . . .

Peace. . . .

Peace. . . .

pp Viola. L.H. 3 B.H. *pp* *pizz.*

The third system of music includes three vocal lines, each with the word "Peace." followed by a dotted line. The piano accompaniment features a Viola part with dynamic marking *pp* and a section with *pizz.* (pizzicato) in the right hand.

EPILOGUE AND FINALE.

No. 29. CHORUS.—“BEFORE BEGINNING, AND WITHOUT AN END.”

Allegro moderato e maestoso. ♩ = 84.

The score consists of four systems. The first system is a piano introduction in G major, 4/4 time, marked *Allegro moderato e maestoso* with a tempo of 84. The second system continues the piano accompaniment. The third system introduces the vocal parts: Altos and Basses, with lyrics "Be - fore be -". The piano accompaniment continues with a *dim.* marking. The fourth system continues the vocal parts with lyrics "gin - ning, and with - out an end, As space e -" and the piano accompaniment with a *cres.* marking. The piano part includes triplets and a section marked "8ves" (octaves).

ALLOS.
Be - fore be -

BASSES.
Be - fore be -

gin - ning, and with - out an end, As space e -

gin - ning, and with - out an end, As space e -

8ves.....

ter - nal, and as sure - - ty sure, Is fixed a Pow'r di -

ter - nal, and as sure - - ty sure,

mf

fp

- vine, a Pow'r di - vine which moves to good, Whose laws a - lone en -

Is fixed a Pow'r di - vine, . a Pow'r . . di - vine which moves to

SOPRANOS. *mf*

Be - fore, be -

- dure, . . whose laws a - lone . . . en - dure, TENORS. *mf* en - dure, . . . en -

Be - fore, be -

good, whose laws a - lone . . en - dure, . . a - lone en - dure, a - lone en -

- gin - ning, and with-out an end, As
 - dure, Be-fore be-gin - - ning, and with-out an
 - gin - ning, be-fore . . . be-gin - ning, and without an end, As space, as
 - dure, Be-fore be - gin - - ning, As
 space e - ter - nal, and as sure - - ty sure, Is
 end, . . . As space e - ter - - nal, and as sure - ty sure, Is
 space e - ter - nal, as sure - - ty sure, Is
 space . . . e - ter - nal, as sure - - ty sure, Is fixed, is
 fixed a Pow'r di - vine, a Pow'r di - vine, which moves to good, Whose
 fixed, is fixed . . . a Pow'r, . . . a Pow'r di -
 fixed, is fixed a Pow'r di - vine, . . . a Pow'r . . di -
 fixed, is fixed . . . a Pow'r di - vine, which moves to good, Whose

laws a - lone en - dure, . . . whose laws a - lone . . . en -
 - vine, whose laws a - lone en -
 - vine which moves to good, whose laws a - lone . . . en -
 laws a - lone, . . . whose laws . . . a -

- dure, . . . whose laws a - lone en - dure.
 - dure, a - lone en - dure, a - lone en - dure.
 - dure, . . . a - lone en - dure, a - lone en - dure.
 - lone, . . . whose laws a - lone en - dure.

Such is the Law, the Law which moves to right - eousness, Which
 Such is the Law, the Law which moves to right - eousness, Which
 Such is the Law, the Law which moves to right - eousness, Which
 Such is the Law, the Law which moves to right - eousness, Which

none at last can turn a-side or stay; . . . The

none at last can turn a-side or stay; . . . The

none . . . at last can turn a-side or stay; The

none at last can turn a-side or stay; The

pp

heart of it is Love, The end of it is Peace, . . . the

heart of it is Love, The end of it is Peace, the

heart of it is Love, The end of it is Peace, . . . the

heart of it is Love, The end . . . of it is Peace, . . .

end of it is Peace and Con - sum - ma - tion sweet, and Con - sum - ma - tion

end of it is Peace and Con - sum - ma - tion sweet, and Con - sum - ma - tion

end of it is Peace and Con - sum - ma - tion sweet, and Con - sum - ma - tion

the end is Peace and Con - sum - ma - tion sweet, and Con - sum - ma - tion

dim.

B

sweet. O - bey, o - hey, o -

sweet. O - bey, o - hey, o -

sweet. O - bey, o - hey, o -

sweet. O - bey, o - hey, o -

B

cres. f

- bey, o - bey!

- bey, o - bey!

- bey, o - bey!

- bey, o - bey!

mf f

C

C

ff f

18 6

En - ter the Path! there spring the heal - ing streams, Quench - ing all thirst, there

bloom im - mor - tal flow'rs, En - ter the Path! there spring . . the heal - ing

En - ter the Path, there Quench - ing all thirst, there bloom im - mor - tal flow'rs, There spring the streams, Quench - ing all thirst, there . . bloom im - mor - tal, im - mor - tal

spring the heal - ing streams, quench - ing all thirst! there bloom im - mor - tal flow'rs,
 heal - ing streams, quench - ing all thirst! there bloom im -
 flow'rs strew - ing the way with joy, with joy, . . .

strew - ing the way with joy, . . . strew - ing the way with joy, the
 mor - tal flow'rs, strew - ing the way with joy, . . .
 strew - ing the way with joy, there spring the heal - ing streams, there bloom im -
 En - ter the Path! . . . there spring the heal - ing streams, quench - ing all thirst, there
 way . . . with joy, the way with joy!
 En - ter the Path, . . . there spring the heal - ing streams,
 mor - tal flow'rs, O en - ter the Path, there spring the heal - ing streams, O
 bloom im - mor - tal flow - ers, strew - ing the way. . . the way with
 joy with joy, the way with joy!

En - ter the Path, . . there bloom im - mor - tal flow'rs, . . . bloom im -
 Quench - ing all thirst ! . . there bloom im - mor - tal, im - mor
 en - ter, there bloom im - mor - tal flow'rs, en - ter the Path, . . there
 joy ! . . there bloom im - mor - tal flow'rs, en - ter the Path, the

Ped. * *Ped.* *

mor tal flow - ers, Strew - ing the way, the way . . with joy, . .
 tal flow - ers, Strew - ing the way, the way . . with joy,
 bloom im - mor - tal flow - ers, Strew - ing the way, the way . . with joy, . .
 path, en - ter the Path, . . there spring the heal - ing streams,

strew - ing the way, the way . . with joy, the way . . with joy, the
 strew - ing, strew - ing the way with joy, the
 strew - ing the way, . . the way . . with joy, . . the way, . . the
 there bloom im - mor - tal, im - mor - tal flow - ers, strew - ing the

way . . . with joy!

way with joy!

way . . . with joy!

way with joy!

mf There throng swift - est and sweet - est

mf There throng swift - est and sweet - est

mf There throng

mf There throng

hours, . . . there throng . . . the swift - - est, sweet - -

hours, there throng, there throng . . . the swift - est and

swift - est and sweet - est hours, . . . there throng . . . the

swift - est and sweet - est hours, there throng . . .

est hours, there . . through the swift - est, sweet - est hours; . . .
 sweet . . . est hours, sweet - est hours; . . .
 swift . . . est, swift . . . est, sweet . . . est hours; . . .
 swift - est, sweet - est hours; . . .

p
dim.
p
 Ped.

The Dew is on the Lo - tus, the Dew is on the
 The Dew is on the Lo - tus, the Dew is on the
 The Dew is on the Lo - tus, the Dew is on the
 The Dew is on the Lo - tus, the Dew is on the

p
 Ped.

Lo - tus! Rise, Great Sun, rise, Great
 Lo - tus! Rise, Great Sun, rise, Great
 Lo - tus! Rise, Great Sun, rise, Great
 Lo - tus! Rise, Great Sun, rise, Great

ff
ff
ff
ff

cres. Sun - rise comes! The Dew - drop slips in - to the *sempre cresc.*

cres. Sun - rise comes! The Dew - drop slips in - to the *sempre cresc.*

cres. Sun - rise comes! The Dew - drop slips in - to the *sempre cresc.*

cres. Sun - rise comes! The Dew - drop slips in - to the *sempre cresc.*

cres. Sun - rise comes! The Dew - drop slips in - to the *sempre cresc.*

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

shi - ning sea, in - to the shi - ning sea, the Dewdrop slips in - to the

12 13

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

shi - ning, shi - ning sea. Hail! high De - liv - 'rer! high De -

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