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Music composed for and dedicated to the
CLASS of NINETEEN HUNDRED and FOUR of SMITH COLLEGE

ŚAKUNTALÁ

A Melodrama

An English Version by Alice Morgan Wright based upon Monier Williams' Translation from the Sanskrit of Kalidasa

by

LOUIS ADOLPHE COERNE

op. 65

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ŠAKUNTALÁ

(1) (Lower house-lights and suspend seating)

PRELUDE

LOUIS ADOLPHE COERNE Op.67

Fast and with spirit

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pesante

1. 

2. Motif for Dushyanta the Rajah

molto riten.

With flowing motion

quietly
With dignity and breadth

Theme of Victory

accelerate

Lights up (one minute)
PROLOGUE

(2) Lights again lowered (Curtain rises)
(Page 7)
Stage Manager "I am preserve you!"

A THEME OF BENEDICTION

Very slowly, (as soft as possible)

Theme of Benediction
Stage Manager: "That is our latest, best-beloved guest?"

(Chorus off stage to mandolin and guitar accompaniment)

With quiet motion
Soprano and Alto unison

Here are sweet si-lfa flowers; wind them,

bind them in thy hair. Jas-mines grow in maid-ens' bowers; jas-mines grow in

are there bees that mur-mur there pp dolce

maid-ens' bowers; bees that mur-mur thro' the sum-mer hours?

a tempo

mf
Slightly slower

Here are sweet si-ri-sha Bowers: wind them, bind them in thy hair.

Jas-mines grow in maid-ens' bowers: jas-mines grow in maid-ens' bowers:

are there bees that mur-mur there p poco rit. pp dolce.s.

bees that mur-mur thro' the sum-mar hours?
Act I

SCENE I

(4) Stage Manager "Comes coursing through the wood"

(House-lights remain down. Curtain down.)

HUNTING THEME

and

MOTIF FOR DUSHYANTA

Fast and with spirit

[Sheet music notation]

Curtain rises

\[ f \]
MOTIF FOR ŠAKUNTALÁ

Slowly and simply
(as soft as possible)

pp sempre
Motif for Šakuntalá

Entrance of Šakuntalá

pp
dolciss.
poco riten.
(6) Daschyanta "Oft turn on me a timid look askance"

(Page 21)

ALARM OF THE HERMITS

Very fast and with agitation
The tender lingering glances of Šakuntalá as she leaves Dushyanta

Tenderly and rather slowly

(as soft as possible)

Theme for the "Dawn of Love"

Curtain falls. Lights remain down. (No wait; 20 seconds pause)
SCENE II

MOTIF FOR THE JESTER

Very fast and with abandon.

Motif for the Jester:

Still faster.

Curtain rises

strepitoso
(9) Mathuva "Now what is to be done?"

Enter Dushyanta, Vatayana and train

(10) Dushyanta "Be so good as to leave us, Vatayana"

Repeat No. 9 softly

(11) Dushyanta "This will avoid trouble in the palace"

**JESTER’S AMUSEMENT**

Exceedingly fast

Motif for the Jester

*No wait. Lights remain down*
SCENE III

MOTIF FOR DUSHYANTA THE LOVER

With flowing motion

Motif for Dushyanta

p dolce e con amore

(bring out melody throughout)
(13) Dushyanta "And breath of lotus buds that dream"

THE FEVER OF LOVE

(A scene is opened at the back)

Slowly and with deep feeling
(as soft as possible)

Motif for Dushyanta

SCENE IV

(Śākuntalā in her bower)

(14) Dushyanta "And let me hear her answer"

ŚĀKUNTALĀ'S AVOWAL

Very slowly and longingly
(as soft as possible)

Motif for Dushyanta
(15) *Anasuya* "The glorious rays of the autumn moon"

(Please note: This page contains musical notation and text. The text details are not legible due to the nature of the image.)

**THE LOVE LETTER**

Slowly and tenderly
(as soft as possible)

\[\text{pp Theme for the "Love Letter" (taken from Dushyanta's motif)}\]

Persuasively

Impassioned

Dushyanta comes forward

Slightly retard

(piu p)  pp  dim.

(16) *Sakuntala* "There is certainly a change for the better, mother"

(Please note: This page contains musical notation and text. The text details are not legible due to the nature of the image.)

**MELODY OF CONTENT AND HEALING**

Slowly and persuasively
(as soft as possible)

\[\text{(excut)}\]

(broaden)

Theme from

Slightly retard

(piu p)  dim.

the "Love Letter"
TWILIGHT SONG OF THE MAIDENS

(Heard off in the direction of Sakuntala's exit)

Moderately slow
(delicately, gracefully)

SOPR. I and II

CHORUS
(no accompaniment)

ALTO

The lily stalks that bound her wrist,
breathe rare, sweet incense, and the frail soft leaves that she hath
pressed, exhale their fragrance thro' the twilight

(hold)
mist.

(hold)

(Orchestra) pp

broaden

pp increase rapidly

attacca
FOREBODINGS OF EVIL

Quick and agitated

THE HERMITS' CHANT OF FEAR

(Heard from the opposite side of the stage)

Scarce is our evening whirl about

Dushyanta "Courage, I come"

increase steadily

attacca (20)
THE WHIRLING ABOUT OF THE DREAD MOVING SHADOWS

Quick and agitated

precipitately

(with rough vigor)

fiercely

increase

Curtain falls

End of Act I

Intemission of 3—8 minutes

House lights up
Act II

SCENE I

MOTIF FOR THE JESTER

Very fast and with abandon

Motif for the Jester

still faster

Curtain rises

streptosso

crese.
THE WEDDED LOVERS

Slowly and dreamily
(as soft as possible)

(Dushyanta and Sakuntala appear)

Theme for the "Springtime of Love"

Motive for Dushyanta

Theme for the "Love Letter"

Motive for Sakuntala

Theme for the "Love Letter"
THE CURSE AND SPELL

With agitation but only moderately fast

\[ \text{mysteriously} \quad \text{Sakuntala and Anassy start to go} \]

\[ \text{suddenly fast and fiery} \]
PRIYAMVADA'S DREAD OF THE FATHER'S RETURN

ANASUYA'S NOTE OF FERVENT FAITH
mysteriously

Curtain rises

No pause House lights remain down
SCENE II

(25)
(Page 48)

RECITATIVE—CHORUS

Rather slowly
(as soft as possible)
(26) Enter Narada

(Please 48)

THEME OF BENECTION

Very slowly
(as soft as possible)

Theme of Benediction

ten.

sempre pp

39
THE BLESSING OF THE HOLY WOMEN
THE MAGIC TREE AND THE ROBE OF MYSTERY
THE SOLEMN PROCESION OF KANWA AND HIS HERMITS

Subdued and very slow.
(as soft as possible)

Theme for Sakuntala's Departure

con amore
meno p.

pp

p

pp

subito

p p p
con amore

pp

retard and diminish

(28) Kanwa "Speak to Šakuntalō your farewell"
(Page 51)

THE KOIL'S SONG

Joyously but not too fast

p The Koil's Song

32
NYMPHS IN THE FOREST

(Chorus off stage to mandolin and guitar accompaniment)

In unbroken rolling rhythm

Thro' the forest, on the stream

Lotus lilies sigh and

Breezes sweet attend on thee, lotus lilies sigh and

Seem to wait for a sight of thee.

Trees spread wide their gentlest
shade knowing who shall pass their way

All the wood is glad today flow'rs carpet all the glade.

All the

flow'rs carpet all the

the

34
Subdued and very slow
con amore

(as soft as possible)
Theme for Sakuntala’s Departure

retard and diminish

at pleasure
NYMPHS IN THE FOREST

In unbroken rolling rhythm

Soprano

CHORUS

Alto

Thro' the forest sings the breeze that shall bear thee company.

wides their shade for thee.

Jasmine's whisper; She is near.
Act III
SCENE I

(32) House-lights gradually lowered
(Page 55)

THE KING UNDER THE CURSE OF DURVASAS

Quick and agitated

An instant's pause, then attacca (83)
Chorus to mandolin and guitar accompaniment. Curtain remains down.

In languid swaying rhythm

CHORUS

Soprano

Where is now his charmed retreat?

Where takes now the bee his flight?
Is the lily his delight? Once he found the jasmine sweet!

P Second time: Rajah: "Strange, how sweet music"

Poco riten. Tempo

Curtain rises

(34) Raivatak "To offer your Majesty homage"
(Page 57)

Repeat No. 33 once through; toward its close the Curtain falls

No wait. House-lights and Curtain remain down

40
SCENE II  AUDIENCE HALL

(35)  Moment's pause

(Page 58)

THE FISHERMAN AND THE RING

Boisterously; rather fast

Curtain rises
THE RAJAH GIVES AUDIENCE TO THE HOLY HERMITS

Majestically

Entrance of the Heralds and train

pensante

Slow and dejectedly

Entrance of the Rajah
dolce

Motif for Dushyanta

pepp. Theme for the "Springtime of Love"

plaintively

Menop. Motif for Dushyanta

Entrance of Sakuntala
Theme for the "Dawn of Love"
THE EXIT OF THE WEEPING ŚAKUNTALĀ

Very slowly and pathetically
Theme for the "Dawn of Love"

THE AGED CHAMBERLAIN BEARS AWAY THE WEAKENED KING

Slowly and sadly

Motif for Śakuntalā

retard and diminish
THE FISHERMAN

Boisterously as before

Curtain falls

End of Act III

Intermission of at least 10 minutes
Act IV

SCENE I.  THE GARDENS OF THE PALACE

House lights lowered

THE DANCE AND SONG OF SPRING

(Soli and Chorus to orchestral accompaniment)

PRELUDE

Light and fantastical; (but not too fast)
Joyously but not too fast

*p  The Koil's Song

*Curtain rises

PPP  dolciss.  retard
Moderately slow
Solo. Parabritika

Hail, herald of the spring, clad in spring-tide

li-ve-ry, let your radiant blossoms fling

all their wealth of fragrancy o'er us, while to thee we

sing.

Hail, Mango-tea!

50
Slow Waltz-time
Soprano

CHO J o y - f u l - ly the Ko - il sings in his flight,
 Alto

s istaccato
The Koil's Song

Man - go - trees are blos - som - ing with de - light.

Solo, Madhubarika
mf (second time p)

Hear, oh, hear the Ko - il's song, 'tis the voice of the Spring.

broden - ten.

hark, the note comes clear and strong oh, re - joice ev - ry - thing.
broden
as before
Soprano

CHO: Joy - ful - ly the Ko - l sings in his flight,

Altos

as before

f

delicately

The Koil's Song

Man - go-trees are bloss - som - ing with de - light.

delicately

poco riten.
(41) Madhukarika "Straight to some loving and loyal heart"
(Page 68)
Repeat last chorus refrain. "Joyfully the Koši sings" piano

(42) Vatayana "You must be gone, both of you"
(Page 69)

THE RAJAH IN MOURNING

Very slowly and feelingly
(as soft as possible)
THE CALL OF MIGHTY INDRA

Moderately fast
(as soft as possible)

Motif for the Rajah

steadily increase

broad

Curtain falls

Intermission of 10 minutes

End of Act IV

House lights up
Act V

Scene 1

(44) House lights lowered

(Page 78)

THE VICTORY OVER THE DEMONS

With dignity and breadth

\[ \text{Theme of Victory} \]
Slightly slower

Mozart "Now do the hosts of Heaven"
(45) Dushyanta "We will go together, my son"

(Dushyanta Finds His Child And Wife)

Slowly and with great tenderness

(As soft as possible)

Motif for 'Springtime of Love'

Dushyanta

Motif for Sakuntala

With flowing motion

Motif for Dushyanta

(bring out the melody throughout)

57
End of the Drama.