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THE BLESSED DAMOZEL

LYRIC POEM
FOR WOMEN'S VOICES
(SOLI AND CHORUS WITH ORCHESTRA)

ADAPTED TO THE ORIGINAL POEM OF
DANTE GABRIEL ROSSETTI BY FRANK DAMROSCH

THE MUSIC
BY
CLAUDE DEBUSSY



Price, net, 60 cents

(In U. S. A.)

G. SCHIRMER, INC., NEW YORK



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The Blessed Damozel.

(La Demoiselle élue.)

Adapted to the original poem of
Dante Gabriel Rossetti
by Frank Damrosch.

Claude Debussy.

Lento e tranquillo.

Piano. *pp molto sostenuto*

The musical score is written for piano and consists of four systems. The first system is marked 'Piano. pp molto sostenuto' and shows the beginning of the piece with a melodic line in the right hand and a bass line. The second system features a melodic line in the right hand with a fermata and a bass line with a 'pp' dynamic. The third system continues the melodic and bass lines with various articulations. The fourth system concludes with a 'pp' dynamic marking.

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First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a 7th fret fingering indicated above the first measure. The left hand provides a harmonic accompaniment with a 7th fret fingering indicated above the first measure. Dynamics include *p*.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand features a more active accompaniment. Dynamics include *ppp*.

Sempre tranquilliss. (♩ = ♩ of the previous time.)

Third system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line. The left hand provides a harmonic accompaniment. Dynamics include *p*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line. The left hand provides a harmonic accompaniment. Dynamics include *p* and *pp*. Performance markings include *m.s.* and *m.d.*.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line. The left hand provides a harmonic accompaniment. Dynamics include *p*. Performance markings include *m.s.* and *m.d.*.

First system of musical notation. It consists of two staves (treble and bass clef). The music features a melodic line in the treble clef and a supporting bass line. Dynamics include *p* (piano) and *pp* (pianissimo). There are several slurs and phrasing marks throughout the system.

Second system of musical notation. It continues the piece with two staves. Dynamics include *p* and *dim.* (diminuendo). The music shows a gradual decrease in volume towards the end of the system.

Third system of musical notation. It begins with a tempo change to *Poco animato.* The dynamics are *pp* and *pp semplice, espressivo*. The music is more rhythmic and expressive in this section.

Fourth system of musical notation. It features a melodic line with a four-measure rest in the treble clef. The bass line continues with a steady accompaniment. Dynamics include *p* and *pp*.

Fifth system of musical notation. It concludes the piece with a melodic line and a bass line. Dynamics include *p*, *molto dim.* (molto diminuendo), and *ppp* (pianississimo). The music ends with a final chord.

CHORUS.

Soprano I.
The bless-ed da - mo - zelleaned out From the gold bar of Heav - en; *p* *pp*

Soprano II.
The bless-ed da - mo - zelleaned out From the gold bar of Heav - en; *p* *pp*

Alto I.
The bless-ed da - mo - zelleaned out From the gold bar of Heav - en; *p* *pp*

Alto II.
The bless-ed da - mo - zelleaned out From the gold bar of Heav - en; *p* *pp*

Her eyes were deep - er than the depth

Her eyes were deep - er than the depth

Her eyes were deep - er than the depth

Her eyes were deep - er than the depth

Of wa - ters still'd at e - ven;

Of wa - ters still'd at e - ven;

Of wa - ters still'd at e - ven;

Of wa - ters still'd at e - ven;

p
 She had three lil - ies in her hand, And the stars in her hair were
p
 She had three lil - ies in her hand, And the stars in her hair were
p
 She had three lil - ies in her hand, And the stars in her hair were
p
 She had three lil - ies in her hand, And the stars in her hair were

sev - - en.
 sev - - en.
 sev - - en.
 sev - - en.
 sev - - en.

mf

Narrator.
 (Mezzo-Soprano.)
 Her robe, un-girt from clasp to

fp

hem, No wroughtflow'rs did a - dorn, But a white rose of

cresc.

Ma - ry's, of Ma - ry's gift For ser - vice

mf dim.

meet - ly worn, meet - ly

worn; Her hair, that

mf *p dolce ed espressivo*

lay a - long her back, Was yel-low like ripe

corn.

pp *sempre pp* *cresc.*

a little, a revision

(♩ = ♩ of the preceding time.)

CHORUS.

Heard hard - ly, some of her friends, her new

Heard hard - ly, some of her friends, her new

Heard hard - ly, some of her friends, her new

Heard hard - ly, some of her friends, her new

friends A - mid their lov - ing games

friends A - mid their lov - ing games

friends A - mid their lov - ing games

friends A - mid their lov - ing games

f dim. *p* *piu p*

pp dolciss. Spake ever - more a - mong themselves Their virgin - al chaste names; —

pp dolciss. Spake ever - more a - mong themselves Their virgin - al chaste names; —

pp dolciss. Spake ever - more a - mong themselves Their virgin - al chaste names; —

pp dolciss. Spake ever - more a - mong themselves Their virgin - al chaste names; —

pp And the souls mount - ing up to

pp And the souls mount - ing up to

pp And the souls mount - ing up to

And the souls mount - ing up to

ppp

pp
 God Went by her like
pp
 God Went by her like
pp
 God Went by her

thin flames.
 thin flames.

dolciss.
p dolce
pp dim.

Molto moderato.
 Narrator.

p
 And still she bowed her-self and stooped Out of the cir- cling
pp

L'istesso tempo.

charm; Un-til her bo-som- must have made The-

p espr.

bar she leaned on warm, And the lil-ies lay as if a-

p m. s.

sleep A-long her bend-ed arm.

pp dim. molto m. s. ppp

Tempo I.

CHORUS.

The sun was gone now; the

pp

Tempo I.

The sun was gone now; the

pp m. s. ppp

p
curl - ed moon Was like a lit - tle feath - er

p
curl - ed moon Was like a lit - tle feath - er

p
curl - ed moon Was like a lit - tle feath - er

p
curl - ed moon Was like a lit - tle feath - er

pp

Poco animato.
Flutter-ing far down the gulf;

Flutter-ing far down the gulf;

Flutter-ing far down the gulf;

Flutter-ing far down the gulf;

Poco animato.

pp

and now — She spoke thro' the still

and now — She spoke thro' the still

and now — She spoke thro' the still

p

weath - - er: Her voice was like the voice the

weath - - er: Her voice was like the voice the

weath - - er: Her voice was like the voice the

Her voice was like the voice the

cresc.

mf

stars Had, when they

mf

stars Had, when they

mf

stars Had, when they

mf

stars Had, when they

p *pp* Return to Tempo I.

sang to - geth - er.

p *pp*

sang to - geth - er.

p *pp*

sang to - geth - er.

p *pp*

sang to - geth - er.

Return to Tempo I.

p *m.s.* *p* *m.s.* *p* *dim.*

Lento.
The Blessed Damozel.

p dolce e semplice

I wish that hewere come to me, For he will come;

Poco meno lento.

Have I not prayed in heav - en? on earth, O Lord, O

Moderato.

Lord, has he not prayed? Are not two prayers, two

dim.

prayers a per - fect strength? And

shall I feel a - fraid?

pp più dolce *più pp*

p poco animato

When round his head— the au - re - ole clings,—

And he is cloth-ed, is cloth - ed in white,——

I — will take his hand and go — with him —

pp

not triplets
down.

To the deep wells of light, We will step

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "To the deep wells of light," and then "We will step". The piano accompaniment consists of two staves. The right hand has a melodic line with a slur over the first two measures and a crescendo marking. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *p*.

down as to a stream, And bathe there

The second system continues the vocal line with the lyrics "down as to a stream, And bathe there". The piano accompaniment continues with similar textures. Dynamics include *p*.

in God's sight.

The third system features the vocal line with the lyrics "in God's sight.". The piano accompaniment includes a *pp* dynamic marking and a *dim.* marking. The system concludes with a double bar line.

We two will lie i' the shad - ow Of that liv - ing, mystic

The fourth system features the vocal line with the lyrics "We two will lie i' the shad - ow Of that liv - ing, mystic". The piano accompaniment includes a *p* dynamic marking and a *dim.* marking. The system concludes with a double bar line.

tree,

pp

p

With - in whose se - - cret

growth the

sempre pp

Dove Is

some - - times felt to

be,

While ev-'ry leaf that his plumes touch

Saith His Name au - di - bly.

p
We two, we two will seek the

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

groves Where the La - dy Ma - ry is,

sempre pp

This system contains measures 3 and 4. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment maintains its eighth-note texture, with some chords in the right hand.

With her five hand - maid - ens,

p *p* *pp*

This system contains measures 5 and 6. The vocal line has a half note G5, a half note A5, and a half note B5. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

whose names Are five sweet sym - pho -

piu pp

This system contains measures 7 and 8. The vocal line has a half note C6, a half note D6, and a half note E6. The piano accompaniment continues with its intricate texture, ending with a final chord.

nies, Co - ci - ly, Gertrude,

p *p dolciss.*

Mag - da - len, Mar - ga - ret and Ros - a -

p dim. *colla voce* *riten.*

a tempo *Lento*

lys. *a tempo* *Lento* He shall fear, haply, and be

p *pp*

Tempo I.

dumb: And then will I lay my cheek To his, and tell a -

pp

bout our love, Not once a - bashed or weak:

pp *espress.* *Tempo*

not to slow

And the dear Moth - er will ap - prove My pride, and

don't push here
let me speak

riten.

Poco animando.

Her - self shall bring us, hand in hand,

pp *cresc.*

To Him round whom all souls

pp

Bb

Kneel, the clear - ranged, un-numbered heads Bowed

p

with their au - - re - oles:

cresc.

And an - gels meet - ing us shall sing To their

pp subito

cith - - erns _____ and cit - oles. _____

riten. And

cresc. *f*

Largamente.

there, there will I ask of Christ the Lord Thus much for

f *dim.*

Animando un poco

him, for him and me: On-ly to live as once

p dim. *p molto espress.*

on — earth With Love, — and

on - - ly to be,

As then a while, for ev - er now Togeth - er, I. and

Moderato.

he.

pp

She gazed and list-ened, and then said, — Less sad of speech than

pp

She gazed and list-ened, and then said, — Less sad of speech than

pp

She gazed and list-ened, and then said, — Less sad of speech than

pp

She gazed and list-ened, and then said, — Less sad of speech than

pp

mild, —

mild, —

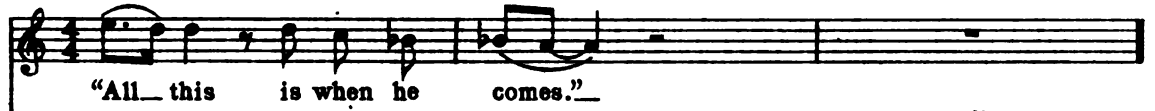
mild, —

mild, —


ppp

The Blessed Damsel.

Lento.

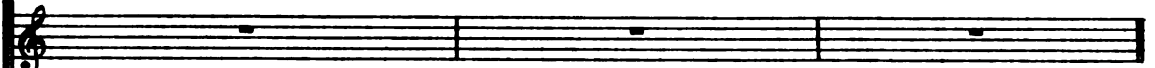


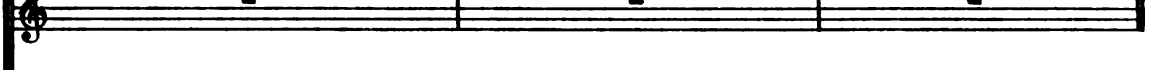
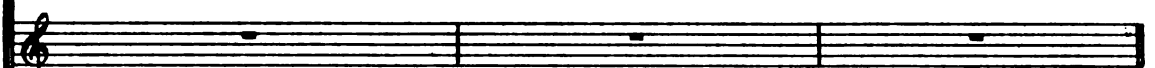
"All this is when he comes."



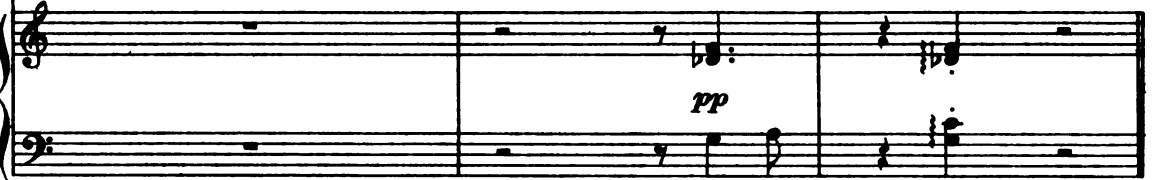
p

She ceased.



Lento.



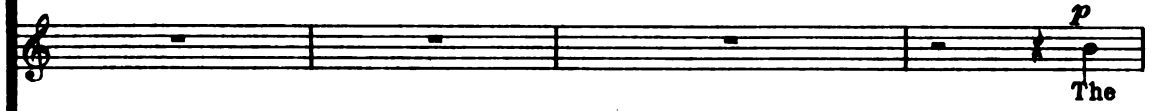
pp

Poco animato.



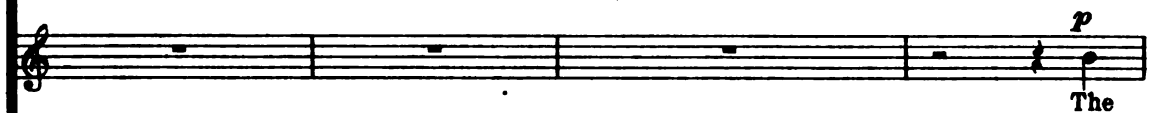
p

The



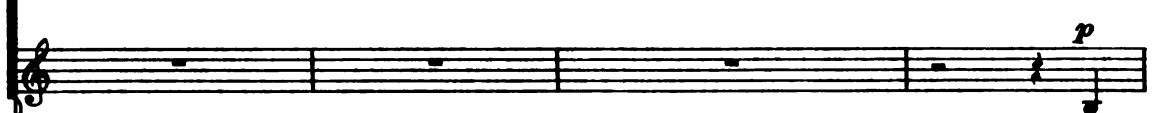
p

The



p

The



p

The

Poco animato.



ppp
pp
pp

light thrilled towards her, filled With angels

light thrilled towards her, filled With angels

light thrilled towards her, filled With angels

light thrilled towards her, filled With angels

p

in strong lev-el flight.

in strong lev-el flight.

in strong lev-el flight.

in strong lev-el flight.

p

Moderato.

mf

Her eyes
Her eyes
Her eyes
Her eyes

Moderato.

prayed, and she smil'd.
prayed, and she smil'd.
prayed, and she smil'd.
prayed, and she smil'd.

dim.

p ritenuto dim.

But soon their path was vague

p ritenuto dim.

But soon their path was vague

p ritenuto dim.

But soon their path was vague

p ritenuto dim.

But soon their path was vague

ritenuto

più p

pp

più pp

in dis - tant spheres:—

pp

ppp

Molto moderato.

Narrator.

And then she cast her arms a -

p

pp

p

long — the gold-en barriers, And laid — her face be-tween her hands

And wept.

Lento.

CHORUS.

Ah! Ah! Ah! Ah! Ah!