

KUBLA KHAN

Chorus for Male Voices Unaccompanied

WORDS BY

Samuel Taylor Coleridge

MUSIC BY

Granville Bantock

Vocal Score



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COVER IMAGE

“Girl with a Psaltery” by Henry Treffry Dunn, n.d.



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

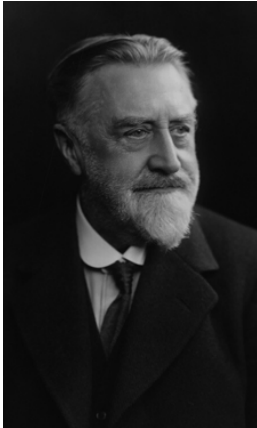
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Granville Bantock was born in London. His father was an eminent Scottish surgeon. His younger brother was the dramatist and film director Leedham Bantock. Granville Bantock was intended by his parents for the Indian Civil Service but he suffered poor health and initially turned to chemical engineering. At the age of 20, when he began studying composers' manuscripts, at South Kensington Museum Library, he was drawn into the musical world. His first teacher was Dr. Gordon Saunders at Trinity College of Music. In 1888 he entered the Royal Academy of Music where he studied harmony and composition with Frederick Corder, winning the Macfarren Prize in the first year it was awarded.

Early conducting engagements took him around the world with a musical comedy troupe. With his brother Leedham Bantock he wrote a couple of music hall songs which met with some success. He founded a music magazine, *The New Quarterly Music Review*, but this lasted only a few years. In 1897, he became conductor at the New Brighton Tower concerts, where he promoted the works of Joseph Holbrooke, Frederic Hymen Cowen, Charles Steggall, Edward German, Hubert Parry, Charles Villiers Stanford, Corder and others, frequently devoting whole concerts to a single composer. He was also conductor of the Liverpool Orchestral Society with which he premiered Delius's *Brigg Fair* on 18 January 1908. He became the principal of the Birmingham and Midland Institute School of Music in 1900. He was a close friend of fellow composer Havergal Brian. He was Peyton Professor of Music at the University of Birmingham from 1908 to 1934 (in which post he succeeded Sir Edward Elgar). In 1934, he was elected Chairman of the Corporation of Trinity College of Music in London. Bantock was knighted in 1930. His students included the conductor and composer Anthony Bernard and the composer Eric Fogg. In 1898 he married Helena von Schweitzer (1868-1961) who acted as a librettist for him.

His music was influenced by folk song of the Hebrides (as in his 1915 *Hebridean Symphony*) and the works of Richard Wagner. Many of his works have an "exotic" element, including the choral epic *Omar Khayyám* (1906–09). Among his other better-known works are the overture *The Pierrot of the Minute* (1908) and the *Pagan Symphony* (1928).

Shortly after the composer's death in London in 1946, a Bantock Society was established. Its first president was Jean Sibelius, whose music Bantock championed during the early years of the century. Sibelius dedicated his Third Symphony to Bantock.

Edward Elgar dedicated the second of his *Pomp and Circumstance* marches to Bantock.

https://en.wikipedia.org/wiki/Granville_Bantock

Kubla Khan

by

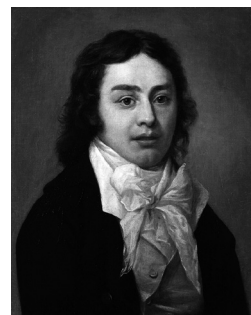
SAMUEL TAYLOR COLERIDGE

Or, a vision in a dream. A Fragment

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
 Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
 The shadow of the dome of pleasure
 Floated midway on the waves;
 Where was heard the mingled measure
 From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread
For he on honey-dew hath fed,
And drunk the milk of Paradise.



Samuel Taylor Coleridge

(21 October 1772
– 25 July 1834)

was an English poet, literary critic, philosopher and theologian who, with his friend William Wordsworth, was

a founder of the Romantic Movement in England and a member of the Lake Poets. He also shared volumes and collaborated with Charles Lamb, Robert Southey, and Charles Lloyd. He wrote the poems *The Rime of the Ancient Mariner* and *Kubla Khan*, as well as the major prose work *Biographia Literaria*. His critical work, especially on William Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. He had a major influence on Ralph Waldo Emerson and American transcendentalism.

KUBLA KHAN

Samuel Taylor Coleridge
1816

Or A Vision in a Dream, A Fragment

Granville Bantock
1912

Lento mistico.

Score for the first system of 'Kubla Khan'. It features four vocal parts (Tenor I & II, Baritone I & II) and a piano accompaniment. The music is in G major and 4/4 time. The lyrics are: 'In Xa - na - du did Kub - la Khan A state - ly plea - sure - dome de -'. The score includes dynamic markings such as *p*, *cresc.*, and *f*. The piano part is marked 'For Rehearsal Only'.

Lento mistico.

Score for the second system of 'Kubla Khan'. It continues the vocal and piano parts. The lyrics are: 'cree: through cav - erns, through' and 'Where Alph, the sa - cred riv - er, ran Through ca - verns mea - sure -'. The score includes dynamic markings such as *sost.*, *pp*, *sotto voce*, *mp*, and *espr.*. The piano part is marked *pp*.

A

9

I
T. cav - erns, through cav - erns, through

II
cav - erns, through cav - erns, through

I
pp sotto voce

Bar. I
cav - erns, through cav - erns, through

II
più p less to man Down to a sun - less sea, *mp* through *espr.*

I
cav - erns, through cav - erns, Down to a

B. I
cav - erns, through

II
cav - erns, through

9

I
più p

II
mp espr.

A

13

I
rit. poco a poco
p naturale cav - erns, Down to a sun - less sea. *dim.*

II
p naturale cav - erns, Down to a sun - less sea. *dim.*

I
p naturale cav - erns, Down to a sun - less sea. *mp*

Bar. I
p naturale cav - erns, Down to a sun - less sea. So

II
p naturale cav - erns, Down to a sun - less sea. *dim.*

I
sun - less sea, Down to a sun - less sea. *dim.*

B. I
p naturale sun - less sea, Down to a sun - less sea. *dim.*

II
p naturale cav - erns, Down to a sun - less sea.

13

I
rit. poco a poco
p naturale

II
dim. *mp*

Tempo comodo, più moto ♩ = 66

B

17

I
T.
II

mp *cresc.*

So twice five miles of fer - tile ground With walls and towers were

I
Bar.
II

twice five miles of fer - tile ground were gird - led

mp *cresc.*

I
B.
II

So twice five miles of fer - tile ground were

mp *cresc.*

With towers were

Tempo comodo, più moto ♩ = 66

B

17

mp *cresc.*

22

Lentamente. ♩ = 88

I
T.
II

p *espress.*

And here were gar - dens bright with sin - uous rills,

gir - dled round: And here were gar - dens bright Where blos - somed ma - ny'an in - cense -

I
Bar.
II

round: And here were gar - dens bright Where blos - somed ma - ny'an

p *più p*

gir - dled round: And here were gar - dens bright Where blos - somed ma - ny'an

I
B.
II

And here were gar - dens bright Where blos - somed ma - ny'an

p *espr.* *più p*

gir - dled round: And gar - dens bright with sin - uous rills, ma - ny'an

Lentamente. ♩ = 88

22

p *espress.* *più p*

26 *mf* *più p* *Più lento. dolce*

I And here were for - ests — En - fold - ing sun - ny

II bear - ing tree; — *mf* an - cient as the hills, — *dim.*

I in - cense - bear - ing tree; — And here were for - ests an - cient as the hills, — En - fold - ing *p* *espress.*

Bar. II in - cense - bear - ing tree; — And here were for - ests an - cient as the hills, — En - fold - ing *mf* *p* *espress.*

I in - cense - bear - ing tree; — And here were for - ests an - cient as the hills, — En - fold - ing *mf* *p* *espress.*

B. II in - cense - bear - ing tree; — And here were for - ests an - cient as the hills, — *mf*

26 *Più lento.* *più p* *espress.*

30 **C** *poco rit.* *dim.*

I spots of green - er - y, — of green - er - y. — *dim.*

II En - fold - ing sun - ny spots of green - er - y, — *più p* *espress.* of green - er - y. — *dim.*

I sun - ny spots of green - er - y, — green - er - y. — *dim.*

Bar. II sun - ny spots of green - er - y, — green - er - y. — *dim.*

I sun - ny spots of green - er - y, — green - er - y. — *dim.*

B. II En - fold - ing spots of green - er - y. — But *p* *dim.* *f*

30 **C** *poco rit.* *dim.* *p* *dim.* *f*

35 *Con anima.*

I as

T. *mp espress. dim.*
 which slant - ed Down the green hill a - thwart a ce - darn cov - er!

II *p*

Bar. I as

II *mp espress. dim.*
 which slant - ed Down the green hill a - thwart a ce - darn cov - er!

I *dim.*
 A sav - age place! —

B. *espress. dim. p*
 oh! that deep ro - man - tic chasm

II *dim.*

35 *Con anima.*

espress. mp dim. p

f dim.

39 **Religioso.** *dim.* **D** *Poco dolente.* *più p* *mp*

I ho - ly and en - chant - ed — As e'er be - neath a wan - ing moon was haunt - ed By *mp*

T. *p dim. mp*

II and en - chant - ed — By

Bar. I ho - ly and en - chant - ed —

II *p dim.*

I

B. II

39 **Religioso.** *dim.* **D** *Poco dolente.* *più p* *mp*

Animando. accel.

43 *espress.*

I
T. wo - man wail - ing for her de - mon - lov - er!

II
T. wo - man wail - ing for her de - mon - lov - er!

Bar. I *mf pesante*
As if this earth in

II *mf pesante*
As if this earth in

I *mf pesante*
And from this chasm, with cease - less tur -moil seeth - ing, As if this

B. I *mf pesante*
And from this chasm, with cease - less tur - mil seeth - ing, As if this

II *mf pesante*
And from this chasm, with cease - less tur - mil seeth - ing, As if this

43 *espress.*

mf *pesante* *mf*

47 *mf* *cresc.* *f*

I
T. A might - y foun - tain mo - ment - ly was forced:

II
T. A might - y foun - tain mo - ment - ly was forced:

Bar. I *cresc.*
fast thick pants were breath - ing, A might - y foun - tain mo - ment - ly was

II *cresc.*
fast thick pants were breath - ing, A - mid whose swift half in - ter -

I
B. earth in pants were breath - ing,

II
B. earth in pants were breath - ing,

47 *mf* *cresc.* *f* *cresc.*

50 **E**

I *f* Huge frag - ments vault - ed like re - bound - ing hail, *p* Or chaf - fy grain be - neath the

II *f* Huge frag - ments vault - ed like re - bound - ing hail, *p* be - neath the

I *f* forced: Huge frag - ments vault - ed like re - bound - ing hail, *f*

Bar. II *f* mit - ted burst Huge frag - ments vault - ed like re - bound - ing hail, *f*

I *f* *pesante* Huge frag - ments vault - ed like re - bound - ing hail, *f*

B. II *f* *pesante* Huge frag - ments vault - ed like re - bound - ing hail, *f*

I *f* *pesante* Huge frag - ments vault - ed like re - bound - ing hail, *f*

II Huge frag - ments vault - ed like re - bound - ing hail, *f*

50 *f* *pesante* **E**

53

I thresh - er's flail:

II thresh - er's flail:

I *mf* *cresc.* It flung up mo - ment - ly the

Bar. II *mf* *cresc.* And 'mid these danc - ing rocks at once and ev - er

I *p* the thresh - er's flail:

B. II *p* the thresh - er's flail:

I *p* the thresh - er's flail:

II *p* the thresh - er's flail:

53 *p* *mf* *cresc.*

56 *rit.* **Molto sostenuto.**
p legato

I
T. Five miles me - an - der - ing with a ma - zy - mo - tion

II
Five miles me - an - der - ing with a ma - zy - mo - tion

I
espress. sa - cred riv - er. Five miles me - an - der - ing with a

Bar. *espress.* the sa - cred riv - er. Five miles me - an - der - ing with a

I
p legato Five miles me - an - der - ing with a ma - zy - mo - tion

B. *p legato* Five miles me - an - der - ing with a ma - zy - mo - tion

II
p legato Five miles me - an - der - ing with a ma - zy - mo - tion

56 *espress. rit.* **Molto sostenuto.**
p legato

60 **F** *accelerando* *più ritard.*

I
T.

II

I
cresc. ma - zy - mo - tion Through wood and dale the sa - cred riv - er ran, *dim.* Then *mf*

Bar. *cresc.* ma - zy - mo - tion Through wood and dale the sa - cred riv - er ran, *dim.* Then *mp*

I
mp the riv - er

B. *mp* the riv - er *dim.*

II
the riv - er ran, *dim.* *mf*

60 **F** *accelerando* *più ritard.*

I
T.

II

I
cresc. *dim.* *mf*

Bar. *cresc.* *dim.* *mf*

I
mp the riv - er

B. *mp* the riv - er *dim.*

II
the riv - er ran, *dim.* *mf*

63 *poco largamente.*
pp sotto

I Then reached the cav - erns mea - sure -

II Then reached the cav - erns mea - sure -

Bar. I *espress.* reached the cav - erns mea - sure - less to man, *dim.* *pp sotto* mea - sure -

II *pp sotto* Then, then reached the cav - erns mea - sure - less to man *espress.* *dim.*

I ran, reached the cav - erns mea - sure -

II Then reached the cav - erns mea - sure -

63 *poco largamente.*
espress. *mf* *espress.*
pp

67 *poco rall.* *dim.*

I less tu - mult, life - less o - cean: *dim.*

II less tu - mult, life - less o - cean: *dim.*

Bar. I less tu - mult, life - less o - cean: *dim.*

II *cresc.* And sank in tu - mult, *p espress.* o - cean: *dim.*

I less to a life - less o - cean: *dim.*

II less tu - mult, life - less o - cean: *dim.*

67 *poco rall.* *dim.*

G **Con moto.** *f* *allargando*

I
T. Kub - la heard from

II
Kub - la heard from

Bar. I
And 'mid the tu - mult

II
And 'mid the tu - mult

I
And 'mid the tu - mult

B. I
And 'mid the tu - mult

II
And 'mid the tu - mult

G **Con moto.** *f* *allargando*

74 *dim.* *Largamente.* *pp* *rall.* *ff* *sost.*

I
far pro - phe - sy - ing war!

II
far pro - phe - sy - ing war!

Bar. I
pp quasi lontana An - ces - tral voic - es pro - phe - sy - ing war!

II
pp quasi lontana An - ces - tral voic - es pro - phe - sy - ing war!

I
pp quasi lontana An - ces - tral voic - es pro - phe - sy - ing war!

B. I
pp quasi lontana An - ces - tral voic - es pro - phe - sy - ing war!

II
pp quasi lontana An - ces - tral voic - es pro - phe - sy - ing war!

74 *dim.* *Largamente.* *pp* *sost.* *rall.* *cresc.* *ff* *sost.*

pp quasi lontana

79 **Lento misterioso.** *p* *dolce* **H**

I The sha - dow of the dome of plea - sure

T. *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

II *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

I *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

Bar. *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

II *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

I *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

B. *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

II *pp* *espress.* The sha - dow of the dome of plea - sure Float - ed

79 **Lento misterioso.** *p* *dolce* **H**

82 *più p* *cresc.* **H**

I Float - ed mid - way on the waves;

T. *dim.* *più p* mid - way on the waves; Where was heard the min - gled

II *dim.* *più p* mid - way on the waves; Where was heard the min - gled

I *dim.* *più p* mid - way on the waves; Where was heard the min - gled

Bar. *dim.* *più p* mid - way on the waves; Where was heard the min - gled

II *dim.* *più p* mid - way on the waves; Where was heard the min - gled

I *dim.* *più p* mid - way on the waves; on the waves;

B. *dim.* *più p* mid - way on the waves; Where was heard the min - gled

II *dim.* *più p* mid - way on the waves; Where was heard the min - gled

82 *dim.* *più p*

85

dim. *pp* *p* *espress.*

I From the foun - tain and the caves. It was a

T. *dim.* *pp*

II mea - sure From the foun - tain and the caves.

Bar. I *pp*

II mea - sure From the foun - tain and the caves.

I *p* *dolce* *dim.*

B. Where was heard the min - gled mea - sure From the foun - tain and the caves.

II *dim.* *pp*

mea - sure From the foun - tain and the caves.

85 *pp* *p* *espress.*

dim.

p

88 *più p*

I mir - a - cle of rare de - vice, A sun - ny plea - sure - dome

T. *più p*

II A sun - ny plea - sure - dome

Bar. I *p* *espress.*

II It was a mir - a - cle of rare de - vice, A sun - ny

I *più p*

B. A sun - ny plea - sure - dome

II *più p*

A sun - ny plea - sure - dome

88 *più p* *p* *espress.*

J *rall.* *dim.* *pp* **Andante molto languente e rubato.** ♩ = 69

I
T. with caves of ice! _____

II
with caves of ice! _____

I
plea - sure - dome with caves of ice! _____ A dam - sel with a dul - ci - mer In a

II
with caves of ice! _____

I
with caves of ice! _____ A dam - sel, once,

II
with caves of ice! _____ A dam - sel, once,

J *rall.* *dim.* *pp* *mp* **Andante molto languente e rubato.** ♩ = 69

molto espress. e dolce

pp

95 *mp* *molto espress. e dolce*

I
T. It was an A - bys - si - nian maid, _____ And on her

II

I
dim. *p* *dolce*

Bar. vis - ion once I saw: _____ It was an A - bys - si - nian maid, _____

II

I
dim. *sost.* *pp*

B. a dam - sel, once I saw, _____ once I

II
dim. *sost.* *pp*

a dam - sel, once I saw, _____ once I

95 *mp* *molto espress. e dolce*

dim. *sost.* *pp*

99 *mp* *cantando* **K**

I dul - ci - mer she played, Sing - ing of Mount A -

II

Bar. I *sempre p* And on her dul - ci - mer she played, *sost.*

II *più p* once I saw: *sost.*

I saw, *più p* once I saw: *sost.*

B. I saw, *più p* once I saw: *sost.*

II saw, once I saw:

99 *mp* *cantando* **K** *sost.*

più p

102 *rall.* *dim.*

I bo - ra, A - bo - ra.

II A - bo - ra.

Bar. I *p* Sing - ing of Mount A - bo - ra, A - bo - ra.

II A - bo - ra.

I *mp* *cantando* Sing - ing of Mount A - bo - ra. *dim.*

B. I Sing - ing of Mount A - bo - ra. *dim.*

II A - bo - ra.

102 *rall.* *dim.*

mp *cantando*

Più Allegro.

105

I
T.
II

I
Bar.
II

mf cresc. *sost.*

Could I re - vive with - in me Her sym - pho - ny and song, To

I
B.
II

mf espress.

To such a deep de - light 'twould win me,

mf espress.

To such a deep de - light 'twould win me,

Più Allegro.

105

mf cresc. *sost.*

mf espress.

Affrettando.

108

I
T.
II

I
Bar.
II

mf cresc. *cresc.* *espress.*

That with mu - sic loud and long, I would build that dome in

mf cresc.

That with mu - sic loud and long

mf cresc.

such a deep de - light 'twould win me, I would build that dome in

cresc.

That with mu - sic loud and long, I would build that dome in air, I would

cresc.

That with mu - sic loud and long, I would build that dome in air, I would

cresc.

That with mu - sic loud and long, I would build that dome in air, I would

Affrettando.

108

cresc. *mf*

L

allargando *f* *sost.* *rall.*

I
T. air, _____ That sun - ny dome! _____ those caves of

II
That sun - ny dome! _____ those caves of

I
air, _____ That sun - ny dome! _____ those caves of

Bar.
II
build that dome in air, _____ That sun - ny dome! _____ those caves of

I
build that dome in air, _____ That sun - ny dome! _____ those caves of

B.
II
build that dome in air, _____ That sun - ny dome! _____ those caves of

L

cresc. *f* *sost.* *rall.*

Molto agitato, con moto.

114

I
T. ice! _____ Be - ware, _____

II
ice! _____ Be - ware, _____

I
ice! _____ And all who heard should see them there, _____ And all should cry, _____ Be -

Bar.
II
ice! _____ And all who heard should see them there, _____ And all should cry, _____

I
ice! _____ And all who heard should see them there, _____ And all should cry, _____

B.
II
ice! _____ And all who heard should see them there, _____ And all should cry, _____

Molto agitato, con moto.

114

ff *mf* *cresc.* *più f* *f*

118 *rall.* *sf* *marc.* *accelerando* **M** *meno mosso* *mp espress.*

I
T. be - ware, be - ware! his float - ing
II be - ware, be - ware! his float - ing
Bar. I ware, be - ware, be - ware! his float - ing
II Be - ware, be - ware, be - ware! his float - ing
B. I Be - ware, be - ware, be - ware! His flash - ing eyes,
II Be - ware, be - ware, be - ware!

118 *rall.* *sf* *marc.* *accelerando* **M** *meno mosso* *mp espress.*

122 *dim.* *accelerando* *meno mosso* *f* *accelerando* *sost.* *ritard molto* *p dim.*

I hair, His flash - ing eyes, his float - ing
T. hair, his float - ing hair, his float - ing
II hair, his float - ing hair, his float - ing
Bar. I hair, his float - ing hair, his float - ing
II hair, his float - ing hair, his float - ing
B. I hair, his float - ing hair, his float - ing
II His flash - ing eyes, his float - ing

122 *dim.* *accelerando* *meno mosso* *f* *accelerando* *sost.* *ritard molto* *p dim.*

126 **Lento mistico.**

pp *p legato*

I hair! Weave a cir - cle round him thrice, And close your eyes with

T. hair! Weave a cir - cle round him thrice, And close your eyes with

II hair! Weave a cir - cle round him thrice, And close your eyes with

I hair! Weave a cir - cle round him thrice, And close your eyes with

Bar. hair! Weave a cir - cle round him thrice, And close your eyes with

II hair! Weave a cir - cle round him thrice, And close your eyes with

I hair! Weave a cir - cle round him thrice, And close your eyes with

B. hair! Weave a cir - cle round him thrice, And close your eyes with

II hair! Weave a cir - cle round him thrice, And close your eyes with

126 **Lento mistico.**

pp *p legato*

130 **Largamente.**

dim. *mp espress.*

I ho - ly dread. For he on ho - ney dew hath fed, And drunk the

T. ho - ly dread. For he on ho - ney dew hath fed, And drunk the

II ho - ly dread. For he on ho - ney dew hath fed, And drunk the

I ho - ly dread. For he on ho - ney dew hath fed, And drunk the *cresc.*

Bar. ho - ly dread. For he on ho - ney dew hath fed, And drunk the

II ho - ly dread. For he on ho - ney dew hath fed, And drunk the *cresc.*

I ho - ly dread. For he on ho - ney dew hath fed, And drunk the

B. ho - ly dread. For he on ho - ney dew hath fed, And drunk the

II ho - ly dread. For he on ho - ney dew hath fed, And drunk the

130 **Largamente.**

dim. *mp espress.* *cresc.*

134 *p dolciss.* *allargando*

I
T. And drunk the milk of
p dolciss.

II
And drunk the milk of

Bar.
I milk of Par - a - dise, *dim.*
II milk of Par - a - dise, *dim.*

I drunk the milk of Par - a - dise, *dim.*
B. II milk of Par - a - dise, *dim.*

134 *allargando*

dim. *p* *dolciss.*

137 *pp.* *più p* *rall. molto* *dim.* *ppp* *sost.*

I Par - a - dise, Par - a - dise, Par - a - dise. *ppp* *sost.*

T. *pp* *più p* *dim. espress.* *ppp* *sost.*

II Par - a - dise, Par - a - dise, Par - a - dise. *ppp* *sost.*

Bar.
I Par - a - dise, Par - a - dise, of Par - a - dise. *ppp* *sost.*

II Par - a - dise, Par - a - dise, Par - a - dise. *ppp* *sost.*

I Par - a - dise, Par - a - dise, Par - a - dise. *ppp* *sost.*

B. II Par - a - dise, Par - a - dise, Par - a - dise. *ppp* *sost.*

137 *pp* *più p* *rall. molto* *dim.* *espress.* *ppp* *sost.*



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