

KUBLA KHAN

A RHAPSODY

for
Mezzo Soprano, Mixed Chorus and Orchestra
by

Samuel Coleridge-Taylor
(Op. 61)

Poem by
S. Taylor Coleridge
1797

FULL SCORE



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Cover Image: "Girl with a Psaltery", Henry Treffry Dunn (1838-1897), n.d.



ENGLISH HERITAGE MUSIC SERIES

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 Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Vocal Score:

Manuscript Transcription & Score Preparation

Royal College of Music Library, London, -MS 4869

Novello Original Octavo Edition no. 13861 © 1905

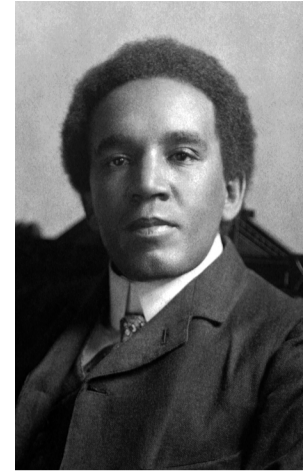
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Samuel Coleridge-Taylor was born in 1875 in London, England to Alice Hare Martin (1856–1953), an English woman, and Dr. Daniel Peter Hughes Taylor, a Krio from Sierra Leone who had studied medicine in the capital. He became a prominent administrator in West Africa. The couple never married.



Alice Martin named her son Samuel Coleridge Taylor after the poet Samuel Taylor Coleridge. They lived with her father Benjamin Holmans and his family after she had her son. Her father was a skilled farrier and was married to a woman other than her mother; they had four daughters and at least one son. Alice and her father called her son Coleridge. The family lived in Croydon, Surrey. In 1887 Alice Martin married George Evans, a railway worker.

Taylor was brought up in Croydon. There were numerous musicians on his mother's side and her father played the violin. He started teaching it to Coleridge when he was young. His ability was obvious when young, and his grandfather paid for the boy to have violin lessons. The extended family arranged for Taylor to study at the Royal College of Music, beginning at the age of 15. He changed from violin to composition, working under professor Charles Villiers Stanford. After completing his degree, Taylor became a professional musician, soon being appointed a professor at the Crystal Palace School of Music; and conducting the orchestra at the Croydon Conservatoire.

The young man later used the name "Samuel Coleridge-Taylor", with a hyphen, said to be following a printer's typographical error. In 1894, his father Dr. Daniel Taylor was appointed coroner for the British Empire in the Province of Senegambia.

In 1899 Coleridge-Taylor married Jessie Walmisley, whom he had met as a fellow student at the Royal College of Music. Six years older than him, Jessie had left the college in 1893. The couple had a son, named Hiawatha (1900–1980) after a Native American immortalized in poetry, and a daughter Gwendolyn Avril (1903–1998). Both had careers in music: Hiawatha adapted his father's works. Gwendolyn started composing music early in life, and became a conductor-composer in her own right; she used the professional name of Avril Coleridge-Taylor.

By 1896, Coleridge-Taylor was already earning a reputation as a composer. He was later helped by Edward Elgar, who recommended him to the Three Choirs Festival. His "Ballade in A minor" was premiered there. His early work was also guided by the influential music editor and critic August Jaeger of music publisher Novello; he told Elgar that Taylor was "a genius".

On the strength of Hiawatha's Wedding Feast, which was conducted by Professor Charles Villiers Stanford at its 1898 premiere and proved to be highly popular, Coleridge-Taylor made three tours of the United States. In the United States, he became increasingly interested in his paternal racial heritage. Coleridge-Taylor participated as the youngest delegate at the 1900 First Pan-African Conference held in London, and met leading Americans through this connection, including poet Paul Laurence Dunbar and scholar and activist W.E.B. Du Bois.

In 1904, on his first tour to the United States, Coleridge-Taylor was received by President Theodore Roosevelt at the White House. Coleridge-Taylor sought to draw from traditional African music and integrate it into the classical tradition, which he considered Johannes Brahms to have done with Hungarian music and Antonín Dvořák with Bohemian music. Having met the African-American poet Paul Laurence Dunbar in London, Taylor set some of his poems to music. A joint recital between Taylor and Dunbar was arranged in London, under the patronage of US Ambassador John Milton Hay. It was organized by Henry Francis Downing, an African-American playwright and London resident.

Composers were not handsomely paid for their music, and they often sold the rights to works outright in order to make immediate income. This caused them to lose the royalties earned by the publishers who had invested in the music distribution through publication. The popular Hiawatha's Wedding Feast sold hundreds of thousands of copies, but Coleridge-Taylor had sold the music outright for the sum of 15 guineas, so did not benefit directly. He learned to retain his rights and earned royalties for other compositions after achieving wide renown but always struggled financially.

Coleridge-Taylor was 37 when he died of pneumonia on September 1, 1912. His death is often attributed to the stress of his financial situation. He was survived by his wife Jessie (1869–1962), their daughter Avril and son Hiawatha.

https://en.wikipedia.org/wiki/Samuel_Coleridge-Taylor



Kubla Khan: or, A Vision in a Dream: A Fragment is a poem written by Samuel Taylor Coleridge, completed in 1797 and published in 1816. According to Coleridge's preface to Kubla Khan, the poem was composed one night after he experienced an opium-influenced dream after reading a work describing Shangdu, the summer capital of the Yuan dynasty founded by the Mongol Emperor Kublai Khan. Upon waking, he set about writing lines of poetry that came to him from the dream until he was interrupted by "a person from Porlock". The poem could not be completed according to its original 200–300 line plan as the interruption caused him to forget the lines. He left it unpublished and kept it for private readings for his friends until 1816 when, at the prompting of Lord Byron, it was published.

The poem is vastly different in style from other poems written by Coleridge. The first stanza of the poem describes Khan's pleasure dome built alongside a sacred river fed by a powerful fountain. The second stanza of the poem is the narrator's response to the power and effects of an Abyssinian maid's song, which enraptures him but leaves him unable to act on her inspiration unless he could hear her once again. Together, they form a comparison of creative power that does not work with nature and creative power that is harmonious with nature. The third and final stanza shifts to a first-person perspective of the speaker detailing his sighting of a woman playing a dulcimer, and if he could revive her song, he could fill the pleasure dome with music. He concludes by describing a hypothetical audience's reaction to the song in the language of religious ecstasy.

Some of Coleridge's contemporaries denounced the poem and questioned his story of its origin. It was not until years later that critics began to openly admire the poem. Most modern critics now view Kubla Khan as one of Coleridge's three great poems, along with The Rime of the Ancient Mariner and Christabel. The poem is considered one of the most famous examples of Romanticism in English poetry, and is one of the most frequently anthologized poems in the English language. The manuscript is a permanent exhibit at the British Library in London.

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

Kubla Khan

by

SAMUEL TAYLOR COLERIDGE

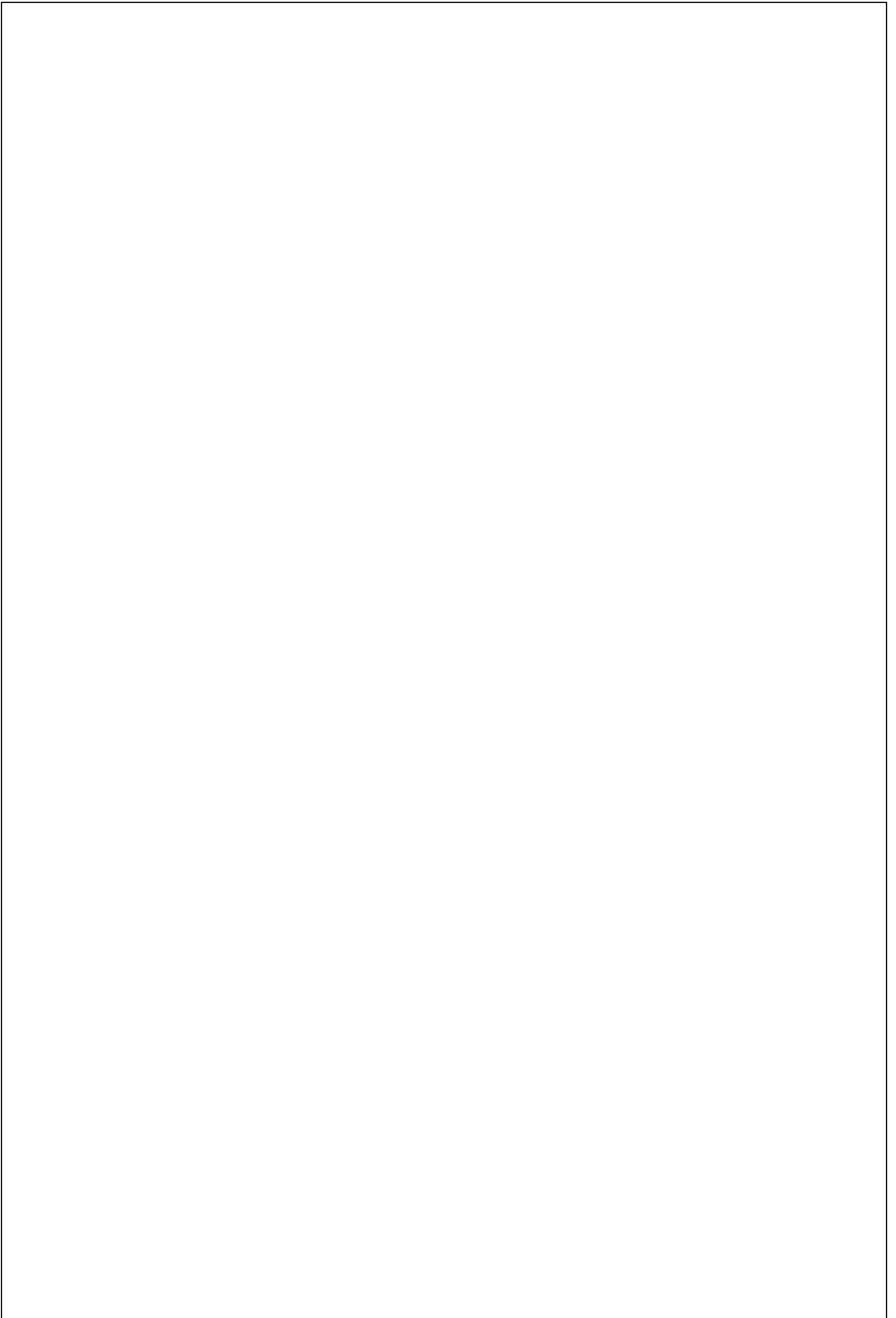
Or, a vision in a dream. A Fragment



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.



Part I

PRELUDE

Allegro agitato (♩ = 120)

Piccolo

Flute 1
2

Oboe 1
2

Clarinet in A 1
2

Bassoon 1
2

Horn in F 1
2
3
4

Trumpet in F 1
2

Trombone 1
2
3

Tuba

Timpani

Percussion

Glockenspiel

Harp

Allegro agitato (♩ = 120)

Violin I

Violin II

Viola

Cello

Double Bass

1 a tempo (♩ = 108)

Picc. *mf*

Fl. 1 2 *mf*

Ob. 1 2 *mf* *pp* *pp* *mp*

A Cl. 1 2 *mf* *pp* *mp*

Bsn. 1 2 *mf*

Hn. 1 2 *pp*

F Tpt. 1 2

Trb. 1 2 3

Tuba

Timp. *pp*

Perc.

Hp. *f* *p* *p*

I *f* *pp* *pp*

Vln. II *f* *pp* *pp*

Vla. *f* *pp* *pp*

Vc. *f* *pp* *pp*

Db. *pizz.*

1 a tempo (♩ = 108)

6

7

8

9

10

Picc. Fl. 1 2 Ob. 1 2 A Cl. 1 2 Bsn. 1 2 Hn. 1 2 3 4 F Tpt. 1 2 Trb. 1 2 3 Tuba Timp. Perc. Hp. Vln. I II Vla. Vc. Db.

11 12 13 14 15 16

mf *dim.* *pp* *mf* *cresc.* *mf* *mf* *dim.* *pp* *mf* *dim.* *pp* *mf* *dim.* *pp* *mf* *cresc.* *pp* *dim.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

Detailed description: This page of a musical score covers measures 11 through 16. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Alto Clarinet (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, 4), French Trumpets (1 and 2), Trumpets (1, 2, 3), Tuba, Timpani, Percussion, Harp, Violins (I and II), Viola, Violoncello, and Double Bass. The score features complex melodic lines for the woodwinds and strings, with dynamic markings such as *mf*, *dim.*, *pp*, and *cresc.* indicating changes in volume. The woodwinds (Ob. 1, A Cl. 1, Bsn. 1) play a melodic line that starts in measure 11, marked *mf*, and then *dim.* to *pp* in measure 12, before returning to *mf* in measure 14. The strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic accompaniment, with the Violins and Viola marked *pp* and *dim.* in measure 12, and the Violoncello marked *pp* and *dim.* in measure 12. The Harp plays a melodic line that starts in measure 13, marked *mp*, and then *cresc.* in measure 15. The Piccolo and Flutes (1 and 2) are silent throughout the page. The Oboes (1 and 2) play a melodic line that starts in measure 11, marked *mf*, and then *dim.* to *pp* in measure 12, before returning to *mf* in measure 14. The French Trumpets (1 and 2) and Trumpets (1, 2, 3) are silent throughout the page. The Tuba, Timpani, and Percussion are silent throughout the page.

rall.

2

a tempo

Picc.
 Fl. 1
 2
 Ob. 1
 2
 A Cl. 1
 2
 Bsn. 1
 2
 1
 2
 Hn.
 3
 4
 F Tpt. 1
 2
 1
 2
 Trb.
 3
 Tuba
 Timp.
 Perc.
 Hp.
 I
 Vln.
 II
 Vla.
 Vc.
 Db.

cresc.
 sf
 mp
 p
 pp
 1^o
 p
 mp
 p
 cresc.
 ff
 rall.
 a tempo
 p
 cresc.
 ff
 cresc.
 ff
 cresc.
 ff
 cresc.
 ff

poco rit.

accel.

Picc.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

F Tpt. 1 2

Trb. 1 2

Trb. 3

Tuba

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

22

23

24

25

26

rall.

3

a tempo

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1/2), Oboe 1 and 2 (Ob. 1/2), Alto Clarinet 1 and 2 (A Cl. 1/2), Bassoon 1 and 2 (Bsn. 1/2), Horns 1-4 (Hn. 1-4), French Trumpets 1-2 (F Tpt. 1/2), Trumpets 1-3 (Trb. 1-3), and Tuba. The score is divided into measures 27-31. The tempo changes from *rall.* to *a tempo* at measure 30. Dynamics include *cresc.*, *f*, and *p*. The key signature is B-flat major.

rall.

3

a tempo

Musical score for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures 27-31. The tempo changes from *rall.* to *a tempo* at measure 30. Dynamics include *cresc.* and *f*. The key signature is B-flat major.

27

28

29

30

31

poco accel.

Picc.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

F Tpt. 1 2

Trb. 1 2

Trb. 3

Tuba

Timp.

Perc.

Hp.

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

32

33

34

35

4

a tempo

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Perc.

Hp.

4

a tempo

I

Vln. II

Vla.

Vc.

Db.

36

37

38

39

40

5 Allegro agitato (♩ = 120)

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

1
2

Trb. 1
2

3

Tuba

5 Allegro agitato (♩ = 120)

I

Vln. II

Vla.

Vc.

Db.

41

42

43

44

45

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc. poco a poco

p

1^o

cresc. poco a poco

cresc.

46 47 48 49 50

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Hp.

Vln. I
II

Vla.

Vc.

Db.

51 52 53 54 55

mp

III^o mp

6

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Perc.

G.C.
p

Hp.

f

6

I

Vln. *pp*

II *mp*

Vla. *mp*

Vc. *mp*

Db.

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Horns (1 and 2), Trumpets in F (1 and 2), Trombones (1, 2, and 3), and Tuba. The percussion section includes Timpani, Percussion (G.C.), and Harp. The string section includes Violins (I and II), Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *mp*, and *f*, and includes articulation like *arco* for the strings. A rehearsal mark '6' is placed at the beginning of the first system and above the Violin I staff in the fifth system.

56

57

58

59

60

Picc. Fl. 1 2 Ob. 1 2 A Cl. 1 2 Bsn. 1 2 Hn. 1 2 3 4 F Tpt. 1 2 Trb. 1 2 3 Tuba Timp. Perc. Hp. I Vln. II Vla. Vc. Db.

1^o *mp* *mf* *f* *ff* *dim.*

66 67 68 69 70

Detailed description: This page of a musical score covers measures 66 to 70. It features a large ensemble including Piccolo, Flutes (1 and 2), Oboes (1 and 2), Alto Clarinet (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, 4), French Trumpets (1 and 2), Trombones (1, 2, 3), Tuba, Timpani, Percussion, Harp, Violins (I and II), Viola, Violoncello, and Double Bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The music is characterized by long, sweeping melodic lines in the woodwinds and strings, often spanning multiple measures. Dynamics range from mezzo-piano (*mp*) to fortissimo (*ff*), with frequent use of *dim.* (diminuendo) markings. The Harp part features a prominent arpeggiated figure. The woodwinds and strings play in unison or octaves, creating a rich, textured sound. The overall mood is dramatic and expressive.

7

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

1
2

Trb. 1
2

3

Tuba

Timp.

Perc.

Hp.

7

I

Vln. I

II

Vla.

Vc.

Db.

71

72

73

74

75

accel.

mf

cresc.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

cresc.

Hn. 1
2

Hn. 3
4

F Tpt. 1
2

Trb. 1
2

Trb. 3

Tuba

cresc.

mf

p

cresc.

mf

Timp.

Perc.

cresc. poco a poco

Hp.

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

rall.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoons) features complex passages with triplets and slurs. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and some melodic lines. The percussion section includes Timpani and Percussion. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a rhythmic and harmonic accompaniment. The score is marked with a *rall.* (rallentando) instruction at the top right and bottom right.

81

82

83

84

85

8 *f* Poco più moderato. (♩ = 92)

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Perc.

Hp.

8 *f* Poco più moderato. (♩ = 92)

I

Vln. II

Vla.

Vc.

Db.

Musical score for orchestral instruments. The score is arranged in systems. The instruments listed on the left are: Picc., Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Trb. 1/2/3, Tuba, Timp., Perc., Hp., Vln. I/II, Vla., Vc., and Db. The score spans measures 91 to 95. Dynamics include *p* and *mp*. Trills are indicated with *tr*. The Bsn. 1/2 part has a long line connecting measures 91 and 92. The Hn. 1 part has a long line connecting measures 91 and 92. The Vln. I/II, Vla., and Vc. parts have long lines connecting measures 91 and 92. The Db. part has a long line connecting measures 91 and 92.

91

92

93

94

95

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Perc.

Triangle

Hp.

I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains measures 96 through 100 of a symphony. The score is arranged in a standard orchestral format. Measures 96 and 97 show woodwinds (Piccolo, Flutes, Oboes, Clarinets) playing tremolos and sustained notes, while the Bassoon and Horns play sustained chords. Measures 98 and 99 feature a dynamic shift to *f* for the woodwinds and strings, with the Horns playing a melodic line marked *mp*. The Percussion section includes a Triangle and a snare drum. The Harp provides accompaniment. The string section (Violins, Violas, Cellos, Double Basses) features triplets and pizzicato passages. Measure 100 concludes with a *mp* dynamic for the snare drum and pizzicato for the strings.

96

97

98

99

100

9

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Perc.

Hp.

9

I

Vln. II

Vla.

Vc.

Db.

arco

cresc.

101

102

103

104

105

poco rit.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Perc.

Hp.

poco rit.

I

Vln. II

Vla.

Vc.

Db.

a tempo

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

A Cl. 1 2 *f*

Bsn. 1 2 *p*

Hn. 1 2 *p*

Hn. 3 4 *p*

F Tpt. 1 2

Trb. 1 2

Trb. 3

Tuba

Timp.

Perc. Triangle *f*

Hp. *f*

a tempo

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

Vla. arco *mp*

Vc. arco *mp*

111

112

113

114

115

largamente.

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo (Picc.), Flute 1 and 2 (Fl. 1/2), Oboe 1 and 2 (Ob. 1/2), Alto Clarinet 1 and 2 (A Cl. 1/2), Bassoon 1 and 2 (Bsn. 1/2), Horns 1, 2, 3, and 4 (Hn.), French Trumpet 1 and 2 (F Tpt. 1/2), Trumpets 1 and 2 (Trb.), Tuba, Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The score spans measures 116 to 120. The woodwinds and brass parts feature long, sustained notes with dynamic markings such as *f* and *sfz*. The woodwinds also include articulation marks like accents and slurs.

largamente.

Musical score for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score spans measures 116 to 120. The strings play sustained notes with dynamic markings such as *f* and *sfz*. The Viola and Violoncello parts include articulation marks like *div.* (divisi) and *pizz.* (pizzicato).

116

117

118

119

120

rall.

10 a tempo

Musical score for woodwinds and brass instruments. The score includes staves for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Alto Clarinet 1 and 2 (A Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), French Trumpets 1 and 2 (F Tpt. 1, 2), Trumpets 1, 2, and 3 (Trb. 1, 2, 3), and Tuba. The score shows a transition from a *rall.* tempo to *a tempo* at measure 10. The woodwinds and brass parts feature sustained notes and melodic lines, with dynamic markings of *p* (piano) and accents (^).

rall.

10 a tempo

Musical score for string instruments. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score shows a transition from a *rall.* tempo to *a tempo* at measure 10. The string parts feature sustained notes and melodic lines, with dynamic markings of *p* (piano) and *arco* (arco).

121

122

123

124

125

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

1
2

Hn.

3
4

F Tpt. 1
2

1
2

Trb.

3

Tuba

Timp.

Perc.

Hp.

I

Vln.

II

Vla.

Vc.

Db.

126

127

128

129

130

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Hp.

I

Vln. I
II

Vla.

Vc.

Db.

mp

p

cresc.

pizz.

arco

tr

131

132

133

134

135

rall.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Hp.

I
Vln.

II

Vla.

Vc.

Db.

rall.

136

137

138

139

140

a tempo

11

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Hp.

a tempo

11

I

Vln. II

Vla.

Vc.

Db.

141

142

143

144

145

pizz.

pizz.

arco div. p

arco div. p

arco p

accel.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

mp

1
2

Hn.

3
4

F Tpt. 1
2

1
2

Trb.

3

Tuba

Timp.

Perc.

Hp.

accel.

I

Vln.

II

Vla.

Vc.

Db.

mp

pizz.

146

147

148

149

150

12

largamente.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Hp.

12

largamente.

I

Vln. arco

II

Vla.

Vc.

Db.

cresc.

f

151

152

153

154

155

rall.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinet in A (1 and 2), and Bassoons (1 and 2). The middle section includes brass: Horns (1, 2, 3, 4), French Trumpets (1 and 2), Trombones (1, 2, 3), and Tuba. The lower middle section includes Timpans and Percussion. The bottom section includes strings: Harp, Violins (I and II), Viola, Violoncello, and Double Bass. The score spans five measures, numbered 161 to 165 at the bottom. The tempo marking *rall.* is present at the top and bottom of the page. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Dynamics include *dim.* (diminuendo) in measures 162, 163, and 164 across various instruments. The Harp part features a tremolo effect in measures 162 and 163. The strings play sustained chords, with the Double Bass part showing a melodic line in measure 165.

161

162

163

164

165

13

poco tranquillo.
a tempo

Picc. Fl. 1/2 Ob. 1/2 A Cl. 1/2 Bsn. 1/2

Hn. 1/2 3/4 F Tpt. 1/2 Trb. 1/2 3 Tuba

Timp. Perc. Hp.

13

poco tranquillo.
a tempo

Vln. I II Vla. Vc. Db.

166

167

168

169

170

The image shows a page of a musical score for an orchestra, covering measures 171 to 175. The instruments listed on the left are Picc., Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, F Tpt. 1/2, Trb. 1/2, 3, Tuba, Timp., Perc., Hp., Vln. I/II, Vla., Vc., and Db. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind section (Fl., Ob., A Cl., Bsn.) has a melodic line starting in measure 171, marked *pp*. The strings (Vln., Vla., Vc., Db.) have a melodic line starting in measure 174, marked *p*. The brass and percussion sections are mostly silent, with some rests indicated by a horizontal line with a dash. The dynamic markings *pp* and *p* are clearly visible.

171

172

173

174

175

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

1
2

Hn.

3
4

F Tpt. 1
2

1
2

Trb.

3

Tuba

Timp.

Perc. Piatti

Glk. Glockenspiel

Hp.

I
Vln.

II

Vla.

Vc.

Db.

pp

cresc.

mp

p

mp

pizz.

p

cresc.

mp

pizz.

mp

pizz.

cresc.

mp

pizz.

mp

pizz.

cresc.

mp

176

177

178

179

180

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Perc. Piatti *p*

Glk.

Hp.

Vln. I

II

Vla.

Vc.

Db.

181

182

183

184

185

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

cresc. poco a poco

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

11°

191

192

193

194

195

Picc. *mf*
 Fl. 1/2 *mf*
 Ob. 1/2
 A Cl. 1/2
 Bsn. 1/2
 Hn. 1/2 *mf*
 Hn. 3/4 *mf*
 F Tpt. 1/2 *1^o mf*
 Trb. 1/2
 Trb. 3 *mp*
 Tuba *mp*
 Tuba *cresc.*
 Tuba *cresc.*
 Timp.
 Perc.
 Glk.
 Hp.
 Vln. I
 Vln. II
 Vla. *mp*
 Vc. *mp*
 Db. *mp*

accel.-----

Picc.
 Fl. 1
 2
 Ob. 1
 2
 A Cl. 1
 2
 Bsn. 1
 2
 1
 2
 Hn.
 3
 4
 F Tpt. 1
 2
 1
 2
 Trb.
 3
 Tuba
 Timp.
 Perc.
 Gran Cassa
 Hp.
 I
 Vln.
 II
 Vla.
 Vc.
 Db.

15
 15
 201 202 203 204 205

This page of a musical score covers measures 211 through 215. The instruments are arranged as follows:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- Ob. 1, 2** Oboes
- A Cl. 1, 2** Clarinets in A
- Bsn. 1, 2** Bassoons
- Hn. 1, 2, 3, 4** Horns
- F Tpt. 1, 2** French Trumpets
- Trb. 1, 2, 3** Trombones
- Tuba** Tuba
- Timp.** Timpani
- Perc.** Percussion (including G.C. - Gong/Cymbal)
- Hp.** Harp
- Vln. I, II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Db.** Double Bass

The score features a variety of musical notations, including dynamics such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents (*^*) and breath marks (*v*). The percussion part includes a Gong/Cymbal (G.C.) with a *f* dynamic and a tremolo effect. The string parts show rhythmic patterns and dynamics, with the double bass part starting with a *ff* dynamic in measure 212.

211

212

213

214

215

Tempo primo

16

rall.

Picc. 1 2

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

F Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Perc. Piatti G.C.

Hp.

Tempo primo

16

rall.

I

Vln. II

Vla.

Vc.

Db.

216

217

218

219

220

largamente.

Picc.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Perc. Piatti
G.C.

Hp.

largamente.

I
Vln.

II
Vln.

Vla.

Vc.

Db.

poco rit.

17

tranquillo.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Picc., Fl., Ob., A Cl., Bsn.), brass (Hn., Trb., Tuba), and percussion (Timp., Perc.). The bottom section includes strings (Vln. I, Vln. II, Vla., Vc., Db.).

Key performance instructions include *poco rit.* and *tranquillo.*. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). Articulations such as *dim.* (diminuendo) are used throughout. The score is divided into measures 226 through 230, with a rehearsal mark 17 at the beginning of measure 229.

226

227

228

229

230

rall.

a tempo

The musical score is arranged in systems. The first system includes Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in A 1 & 2 (A Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), French Trumpet 1 & 2 (F Tpt. 1, 2), Trumpets 1 & 2 (Trb. 1, 2), Trumpet 3 (Trb. 3), and Tuba. The second system includes Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 231: Flute 1 & 2 play a melody starting with a *p* dynamic. Oboe 1 & 2 play a melody with *mp* dynamics. Clarinet and Bassoon parts also feature *mp* dynamics. Horns 1 & 2 play a melody with *mp* dynamics. Harp provides accompaniment. Percussion plays a rhythmic pattern with *p* dynamics.

Measure 232: Flute 1 & 2 play a melody with a *p* dynamic. Oboe 1 & 2 play a melody with *mp* dynamics. Clarinet and Bassoon parts also feature *mp* dynamics. Horns 1 & 2 play a melody with *mp* dynamics. Harp provides accompaniment. Percussion plays a rhythmic pattern with *p* dynamics.

Measure 233: Flute 1 & 2 play a melody with a *p* dynamic. Oboe 1 & 2 play a melody with *mp* dynamics. Clarinet and Bassoon parts also feature *mp* dynamics. Horns 1 & 2 play a melody with *mp* dynamics. Harp provides accompaniment. Percussion plays a rhythmic pattern with *p* dynamics.

Measure 234: Flute 1 & 2 play a melody with a *pp* dynamic. Oboe 1 & 2 play a melody with *pp* dynamics. Clarinet and Bassoon parts also feature *pp* dynamics. Horns 1 & 2 play a melody with *pp* dynamics. Harp provides accompaniment. Percussion plays a rhythmic pattern with *pp* dynamics.

Measure 235: Flute 1 & 2 play a melody with a *pp* dynamic. Oboe 1 & 2 play a melody with *pp* dynamics. Clarinet and Bassoon parts also feature *pp* dynamics. Horns 1 & 2 play a melody with *pp* dynamics. Harp provides accompaniment. Percussion plays a rhythmic pattern with *pp* dynamics.

231

232

233

234

235

rit.

18

a tempo

Picc. Fl. 1/2 Ob. 1/2 A Cl. 1/2 Bsn. 1/2

Hn. 1/2 3/4 F Tpt. 1/2 Trb. 1/2 3 Tuba

Timp. Perc.

Hp.

I Vln. II Vln. Vla. Vc. Db.

236

237

238

239

240

Picc. Fl. 1 2 Ob. 1 2 A Cl. 1 2 Bsn. 1 2 Hn. 1 2 3 4 F Tpt. 1 2 Trb. 1 2 3 Tuba Timp. Perc. Hp. Vln. I II Vla. Vc. Db.

pp mp mf ff cresc. f

241 242 243 244

Detailed description: This is a page of a musical score, page 55, containing measures 241 through 244. The score is for a large orchestra and string ensemble. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Alto Clarinet (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, 4), French Trumpets (1 and 2), Trumpets (1, 2, 3), and Tuba. The percussion section includes Timpani and Percussion. The keyboard section includes Harp. The string section includes Violins (I and II), Viola, Violoncello, and Double Bass. The score shows a dynamic progression from piano (pp) to mezzo-forte (mf) and fortissimo (ff). The harp part features a prominent arpeggiated figure that grows in volume. The strings play sustained chords with some movement in the upper parts. The woodwinds have various melodic and harmonic lines, with some instruments like the oboe and bassoon playing sustained notes. The percussion is mostly silent, with some light activity in the harp and strings.

Picc.
 Fl. 1 2
 Ob. 1 2
 A Cl. 1 2
 Bsn. 1 2
 Hn. 1 2
 3 4
 F Tpt. 1 2
 Trb. 1 2
 3
 Tuba
 Timp.
 Perc.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

The score for measures 245-248 is arranged in systems. The first system includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), Alto Saxophones (1 & 2), Bass Saxophones (1 & 2), Horns (1 & 2), Horns (3 & 4), French Trumpets (1 & 2), Trumpets (1 & 2), Trumpets (3), Tuba, Timpani, Percussion, Harp, Violins (I & II), Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp* and *mp*, and includes articulation marks like accents and hairpins. The Harp part in measure 245 features a prominent melodic line with a long slur. The woodwinds and strings provide harmonic support throughout the measures.

245

246

247

248

Part II

Moderato

The score is for Part II, Moderato, in 6/4 time with a key signature of one sharp (F#). It features the following parts:

- Flute 1/2:** Rests throughout.
- Oboe 1/2:** Rests throughout.
- Clarinet in A 1/2:** Rests throughout.
- Bassoon 1/2:** Rests until measure 5, then plays a melodic line starting on G4, moving to A4, B4, and C5.
- Horn in F 1/2:** Rests throughout.
- Trumpet in F 1/2:** Plays a rhythmic pattern of dotted quarter notes on G3, A3, B3, and C4, starting in measure 3.
- Trombone 1/2:** Rests throughout.
- Trombone 3 / Tuba:** Rests throughout.
- Timpani:** Plays a rhythmic pattern of dotted quarter notes on G2, A2, B2, and C3, starting in measure 1.
- Piatti / Gran Cassa:** Rests throughout.
- Glockenspiel:** Rests throughout.
- Harp:** Rests throughout.
- Vocal Soloists (Mezzo-Soprano, Soprano, Alto, Tenor, Bass):** Sing the lyrics "In Xan - a - du - did -" starting in measure 5. The vocal lines are marked *mf*.
- Mezzo-Soprano Solo:** Marked *Quasi Recit.* and *mf*.
- String Section (Violin I, Violin II, Viola, Cello, Double Bass):** Play a rhythmic pattern of dotted quarter notes on G2, A2, B2, and C3, starting in measure 1. The pattern is marked *pp* until measure 4, where it changes to *mf*.

The score is divided into five measures, numbered 1 through 5 at the bottom.

Più mosso *rall.*

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Kub - la Khan A - state - ly plea - sure - dome de - cree:

Kub - la Khan A - state - ly plea - sure - dome de - cree:

Kub - la Khan A - state - ly plea - sure - dome de - cree:

Kub - la Khan A - state - ly plea - sure - dome de - cree: A plea - sure - dome de -

Kub - la Khan A - state - ly plea - sure - dome de - cree: A plea - sure - dome de -

Kub - la Khan A - state - ly plea - sure - dome de - cree: A plea - sure - dome de -

Più mosso. *rall.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

a tempo

19

poco rit.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Where Alph, the sacred riv - er, ran Through cav - erns mea - sure - less to man Down to a

cree: Where Alph, the sacred riv - er ran Through cav - erns mea - sure - less to man Down to a

cree: Where Alph, the sacred riv - er ran Through cav - erns mea - sure - less to man Down to a

cree: Where Alph, the sacred riv - er ran Through cav - erns mea - sure - less to man Down to a

a tempo

19

poco rit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

11

12

13

14

15

Più mosso. *poco accel.* *rall.*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

sun - less sea. a sun - - - less sea. So

sun - less sea a sun - - - less sea. So

16 17 18 19 20

20

a tempo

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

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

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

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

20

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

f

mf

cresc.

21

22

23

24

25

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

F Tpt. 1, 2

Tbn. 1, 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall.

a tempo

sf

mf

p

ff

f

mf

p

arco

pizz.

tow - ers were gird - ed round: And there were gar - dens bright with

tow - ers were gird - ed round: And there were gar - dens bright with

tow - ers were gird - ed round: And there were gar - dens bright with

tow - ers were gird - ed round: gird - ed round: And there were gar - dens bright with

tow - ers were gird - ed round: gird - ed round: And there were gar - dens bright with

26 27 28 29 30

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

21 *rall. molto.*

21 *pesante.*

mf *f* *mf* *f* *fp*

31 32 33 34 35

sin - u - ous rills, there were gar - dens Where blos - somed man - y an in - cense - bear - ing tree; And here - were for - ests

poco rit. *con moto*

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
F Tpt. 1, 2
Tbn. 1, 2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

f
f
p
mf
mf
p
p *cresc.* *f*
p
p
p *cresc.* *f*
p *cresc.* *f*
p *cresc.* *f*
p *cresc.* *f*
p *cresc.* *f*
p *cresc.* *f*

an-cient as the hills, En - fold - ing sun - ny spots of green - er - y.
an-cient as the hills, En - fold - ing sun - ny spots of green - er - y.
an-cient as the hills, En - fold - ing sun - ny spots of green - er - y.
an-cient as the hills, En - fold - ing sun - ny spots of green - er - y.
an-cient as the hills, En - fold - ing sun - ny spots of green - er - y.

36 37 38 39 40

22 *a tempo*

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

22 *a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *cresc.* *sf* *mf* *p* *f* *p* *mf* *pizz.*

In Xan - a - du did _

In Xan - a - du did _

In Xan - a - du

In Xan - a - du

f *p* *mf* *p* *mf* *pizz.*

23 *Più mosso* *rall.* *a tempo*

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
Kub - la Khan A - state - ly plea - sure dome de - cree: Where

A
Kub - la Khan A - state - ly plea - sure dome de - cree: Where

T
did Kub - la Khan A state - ly plea - sure dome de - cree de - cree:

B
did Kub - la Khan A state - ly plea - sure dome de - cree de - cree:

Vln. I

Vln. II

Vla.
pizz. arco

Vc.
arco

D.B.
arco

23 *Più mosso.* *rit.* *a tempo*

46 47 48 49 50

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
F Tpt. 1, 2
Tbn. 1, 2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf *rall.*
mf
f *dim.*
f
p *dim.*
p *dim.*
p *dim.*
f
f *sf*
f *sf*
mf *arco* *pizz.*
f *arco* *dim.*
f *arco* *dim.*

Alph, the sa - cred riv - er, ran Thro' cav - erns mea - sure - less to man Down to a sun - less sea,
Alph, the sa - cred riv - er, ran Thro' cav - erns mea - sure - less to man Down to a sun - less sea, a
Where Alph, the riv - er, ran Thro' cav - erns mea - sure - less to man Down to a sun - less sea, a
Where Alph, the riv - er, ran Thro' cav - erns mea - sure - less to man to a sun - less sea, to a sea, a

51 52 53 54 55

rall. 24 *accel.* *Più mosso.* *a tempo*

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f* *sf* *mf* *pp* *mf* *p* *f* *sf* *mf* *p* *f* *sf* *mf*

p *f* *sf* *mf* *pp* *mf* *p* *f* *sf* *mf* *p* *f* *sf* *mf*

to a sun - less sea. So twice five

sun - less sea, to a sun - - less sea. So

sun - less sea, to a sun - - - less sea. So

sun - less sea. So

arco *p* *f* *sf* *mf* *p* *f* *sf* *mf*

arco *p* *f* *sf* *mf* *p* *f* *sf* *mf*

arco *p* *f* *sf* *mf* *p* *f* *sf* *mf*

pizz. *p* *f* *sf* *mf* *p* *f* *sf* *mf*

pizz. *p* *f* *sf* *mf* *p* *f* *sf* *mf*

56 57 58 59 60

Fl. 1, 2
 Ob. 1, 2
 A Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2, 3, 4
 F Tpt. 1, 2
 Tbn. 1, 2
 Tbn 3 / Tuba
 Timp.
 Piatti / G.C.
 Glk.
 Hp.
 Mezzo Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

cresc.
mf
1° mf
cresc.
mf
1°
mf
mf
cresc.
 miles, so twice five miles of fer - tile ground With walls and towers with walls and towers were gird - ed
 twice five miles of ground, of fer - tile ground With walls and towers were gird - ed
 twice five miles of ground, of fer - tile ground With walls and towers were gird - ed
 With walls and towers were gird - ed
mf
mf
mf
mf
cresc.
mf
cresc.
mf
cresc.
mf
f
mf
cresc.

25 *a tempo* *rall.*

Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
3 4
F Tpt. 1 2
Tbn. 1 2
Tbn 3 / Tuba
Timp.
Piaiti / G.C.
Glc.
Hp.
Mezzo Solo
S
A
T
B

round: _____ And there were gar - dens bright with sin - u - ous rills, there were gar - dens Where blos - somed
round: _____ there were gar - dens Where blos - somed
round, ___ gird - ed round: _____ there were gar - dens bright with sin - u - ous rills ___ Where blos - somed
round, ___ gird - ed round: _____ there were gar - dens Where blos - somed

25 *a tempo* *rall.*

Vln. I
Vln. II
Vla.
Vc.
D.B.

66 67 68 69 70

26

a tempo

Largamente.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
A
T
B

man - y an in - cense - bear - ing tree; And here - were for - ests an - cient as the hills, En - fold - ing sun - ny spots of

man - y an in - cense - bear - ing tree; And here - were for - ests an - cient as the hills, En - fold - ing sun - ny spots of

man - y an in - cense - bear - ing tree; And here - were for - ests, for - ests, En - fold - ing sun - ny spots of

man - y an in - cense - bear - ing tree; And here - were for - ests, for - ests, En - fold - ing sun - ny spots of

26

a tempo

Largamente.

Vln. I

Vln. II

Vla.

Vc.

D.B.

71

72

73

74

75

27 L'istesso tempo

rall.

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B

green - er - y, En - fold - ing sun - ny spots of
 green - er - y, En - fold - ing sun - ny spots of
 green - er - y, En - fold - ing sun - ny spots of
 green - er - y, En - fold - ing sun - ny spots of of

27 L'istesso tempo

rit.

Vln. I, Vln. II, Vla., Vc., D.B.

div. p, p, p, p, p, pizz., pizz.

a tempo

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
green - er - y.

A
green - er - y.

T
green - er - y.

B
green - er - y.

a tempo

Vln. I

Vln. II

Vla.

Vc.
arco
pp

D.B.
pp

unis.
p

cresc.

f

81

82

83

84

85

This page of a musical score contains measures 86 through 90. The instruments and parts are arranged as follows from top to bottom:

- Fl. 1, 2
- Ob. 1, 2
- A Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- F Tpt. 1, 2
- Tbn. 1, 2
- Tbn 3 / Tuba
- Timp.
- Piatti / G.C.
- Glk.
- Hp.
- Mezzo Solo
- S.
- A.
- T.
- B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score features various dynamics including *f*, *sf*, *pp*, and *mf*. It includes articulation marks such as accents (>) and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The vocal parts (Mezzo Solo, Soprano, Alto, Tenor, Bass) are currently silent.

rall.

28 Allegro moderato. (♩=about 108)

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

rall.

28 Allegro moderato. (♩=about 108)

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

92

93

94

95

This page of a musical score covers measures 96 through 100. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets in F 1 & 2, Trombones 1 & 2, Tuba 3, Timpani, Percussion/Gong/Cymbal, Glockenspiel, Harp, Mezzo Soloist, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. In measure 96, the woodwinds and bassoon enter with a melodic line marked *mp* and *f^o*. The strings provide a rhythmic accompaniment. The vocal soloist has a rest in measure 96. In measure 97, the woodwinds continue their melodic line. In measure 98, the woodwinds and bassoon continue their melodic line. In measure 99, the woodwinds continue their melodic line. In measure 100, the woodwinds and bassoon continue their melodic line. The score is written for a full orchestra and a vocal soloist.

29

pp

pp

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

29

pp

pp

pp

Vln. I

Vln. II

Vla.

Vc.

D.B.

101

102

103

104

105

This page of a musical score covers measures 106 to 110. The instruments and parts are arranged as follows from top to bottom:

- Fl. 1/2: Flute parts with long notes and slurs.
- Ob. 1/2: Oboe parts, mostly silent.
- A Cl. 1/2: Alto Clarinet parts, mostly silent.
- Bsn. 1/2: Bassoon parts with notes and slurs.
- Hn. 1/2: Horn parts, including a first horn part with a *pp* dynamic and a second horn part with a *pp* dynamic.
- F Tpt. 1/2: French Trumpet parts, mostly silent.
- Tbn. 1/2: Trombone parts, mostly silent.
- Tbn 3 / Tuba: Tuba part, mostly silent.
- Timp.: Timpani part with notes and a *pp* dynamic.
- Piatti / G.C.: Cymbals and Gong, mostly silent.
- Glk.: Glockenspiel, mostly silent.
- Hp.: Harp, mostly silent.
- Mezzo Solo: Mezzo-soprano soloist, mostly silent.
- S: Soprano, mostly silent.
- A: Alto, mostly silent.
- T: Tenor, mostly silent.
- B: Bass, mostly silent.
- Vln. I: Violin I part with a complex rhythmic pattern.
- Vln. II: Violin II part with a triplet and slurs.
- Vla.: Viola part with notes and slurs.
- Vc.: Violoncello part with notes and slurs.
- D.B.: Double Bass part with notes and a *pizz.* (pizzicato) marking.

30

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf Affetuoso.

But oh! that deep ro - man - tic

30

pp

pp

pp

111

112

113

114

115

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
chasm, which slanted Down the green hill

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

cresc.

pp

cresc.

cresc.

cresc.

cresc.

poco rit. *a tempo*

Fl. 1, 2 *ff*

Ob. 1, 2 *mf* *pp*

A Cl. 1, 2 *f* *pp*

Bsn. 1, 2 *f* *pp*

Hn. 1, 2, 3, 4 *pp*

F Tpt. 1, 2

Tbn. 1, 2

Tbn 3 / Tuba

Timp. *pp*

Piatti / G.C.

Glk.

Hp. *p*

Mezzo Solo *f*
 a - thwart a ce - darn cov - er!

S

A

T

B

Vln. I *f* *pp* *ff*

Vln. II *f* *p* *arco*

Vla. *f* *p* *arco*

Vc. *f* *pp* *arco*

D.B. *f* *pp*

121

122

123

124

125

31 *Animato.*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Mezzo Solo lyrics: A sa - vage — place!

31 *Animato.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

126

ff 127

128

129

130

Musical score for orchestra and voices, measures 131-135. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (A Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (F Tpt.), Trombones (Tbn.), Tuba (Tbn 3 / Tuba), Timpani (Timp.), Piatti / G.C., Glockenspiel (Glk.), Harp (Hp.), Mezzo Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 131 and 132: Flute 1 and 2 play a melodic line with *ff* dynamics. Oboe 1 and 2 play a sustained chord with *fp* dynamics. Bassoon 1 and 2 play a melodic line with *ff* dynamics and *a2* marking. Horns 1, 2, 3, and 4 play a sustained chord with *ff* dynamics. Piatti / G.C. plays a single note with *p* dynamics.

Measures 133 and 134: Flute 1 and 2 play a melodic line with *ff* dynamics. Oboe 1 and 2 play a sustained chord with *f* dynamics. Bassoon 1 and 2 play a melodic line with *ff* dynamics and *a2* marking. Horns 1, 2, 3, and 4 play a sustained chord with *ff* dynamics. Piatti / G.C. plays a single note with *p* dynamics. Mezzo Solo, Soprano, Alto, Tenor, and Bass parts are present.

Measure 135: Flute 1 and 2 play a melodic line with *ff* dynamics. Oboe 1 and 2 play a sustained chord with *f* dynamics. Bassoon 1 and 2 play a melodic line with *ff* dynamics and *a2* marking. Horns 1, 2, 3, and 4 play a sustained chord with *ff* dynamics. Piatti / G.C. plays a single note with *p* dynamics. Mezzo Solo, Soprano, Alto, Tenor, and Bass parts are present.

131

132

133

134

135

ff

meno mosso

fp

pp

pp

pp

pp

sf

pp

pp

mp *Affetuoso.*

place! as ho - ly and en -

fp

fp

pp

pp

pp

pp

pp

sf *pizz.*

sf *pizz.*

p *pizz.*

p

136

137

138

139

140

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
chant - - - ed, As e'er be - neath a wan - ing

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

142

143

144

145

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

fp

ff

cresc.

f

p

arco

moon was haunt - ed, By wo - man wail - - - - -

rall. *a tempo*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
- ing for her de - mon - lov - er!___

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall. *a tempo*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

mf

151 152 153 154 155

Agitato.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Cymbals, Glockenspiel, Harp), and a Mezzo Soloist. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal soloist has lyrics: "And from this chasm, with cease - less tur - moil".

Measures 156-160:

- 156:** Flute 1 and 2 are silent. Oboe 1 and 2 play a sustained note marked *pp*. Bassoon 1 and 2 play a melodic line starting on a half rest, marked *pp*. Mezzo Soloist begins the vocal line with *mf*.
- 157:** Oboe and Bassoon continue their parts. Mezzo Soloist continues the vocal line.
- 158:** Oboe and Bassoon continue. Mezzo Soloist continues the vocal line.
- 159:** Oboe and Bassoon continue. Mezzo Soloist continues the vocal line.
- 160:** Oboe and Bassoon continue. Mezzo Soloist continues the vocal line.

156

157

158

159

160

33

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

mf

mf

mf

mf

mp

mp

cresc.

II^o mp

cresc.

seeth - ing, As if this earth in fast thick

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

fp

fp

fp

mp

cresc.

cresc.

cresc.

cresc.

161

162

163

164

165

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
pants were breath - ing, A might - y

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

cresc.

rall.

34 **Largamente.** ♩ = 88

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
F Tpt. 1, 2
Tbn. 1, 2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B

fp
f
mf
mp
mf
pp
ff

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

34 **Largamente.** ♩ = 88

Vln. I
Vln. II
Vla.
Vc.
D.B.

f
f
f
f

171

172

173

174

175

L'istesso tempo (♩ = 96)

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

me - ment-ly was forced:

L'istesso tempo (♩ = 96)

Vln. I

Vln. II

Vla.

Vc.

D.B.

176

177

178

179

180

35

Fl. 1 2 *p* *mf*

Ob. 1 2 *p* *mf*

A Cl. 1 2 *mf*

Bsn. 1 2 *mf*

Hn. 1 2

Hn. 3 4

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo *f* *Quasi Recit.*
 A - mid whose swift hal - in - ter - mit - ted burst

S

A

T

B

35

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz.

Vc. *f*

D.B.

181

182

183

184

185

The score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) have active parts, while the brass (Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Piatti/G.C., Glk., Hp.) are mostly silent. The Mezzo Solo part features a vocal line with lyrics. Dynamics include *pp* and *fp*. Performance markings include *arco* for the cello and *tr* for the flute.

Mezzo Solo Lyrics:
 Huge frag - ments vault - ed like re - bound - ing

186

187

188

189

190

36

Fl. 1 2 *mf* *a2* *mf* Π°

Ob. 1 2 *mf*

A Cl. 1 2 *mf*

Bsn. 1 2 *mf*

Hn. 1 2 3 4

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
hail, _____ Or chaf - fy grain be - neath _____ the _____

S

A

T

B

Vln. I *mf* *fpp*

Vln. II *mf* *fpp*

Vla. *mf* *fpp*

Vc. *mf* *f* *p*

D.B.

191

192

193

194

195

Fl. 1 2 *mf* *cresc.* *a2* *rall.*

Ob. 1 2 *mf* *cresc.*

A Cl. 1 2 *mf* *cresc.*

Bsn. 1 2 *mf* *cresc.*

Hn. 1 2 3 4 *mf* *cresc.*

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
thresh - er's flail: *f* And 'mid these

S

A

T

B

Vln. I *cresc. molto* *rall.*

Vln. II *cresc. molto*

Vla.

Vc.

D.B.

37 **Largamente.** (♩ = 88)

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

F Tpt. 1, 2

Tbn. 1, 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

mf

fp

mf

mp

ff

dan - cing rocks at once and ev-er, It flung up mo - ment-ly the

37 **Largamente.** (♩ = 88)

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

fp

fp

fp

201

202

203

204

205

This musical score page contains the following parts and details:

- Flutes:** Fl. 1, 2
- Oboes:** Ob. 1, 2
- Clarinets:** A Cl. 1, 2
- Bassoons:** Bsn. 1, 2
- Horns:** Hn. 1, 2, 3, 4
- Trumpets:** F Tpt. 1, 2
- Trombones:** Tbn. 1, 2
- Tuba:** Tbn 3 / Tuba
- Timpani:** Timp.
- Percussion:** Piatti / G.C.
- Glockenspiel:** Glk.
- Piano:** Hp.
- Voice:** Mezzo Solo (with lyrics: sa - cred ri - ver.), Soprano (S), Alto (A), Tenor (T), Bass (B)
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** D.B.

Measure numbers 206, 207, 208, 209, and 210 are indicated at the bottom of the page. Dynamics include *mf* and *f*. The score features various musical notations such as slurs, accents, and articulation marks.

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3, 4
F Tpt. 1, 2
Tbn. 1, 2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

rall. **38** *Tranquillo*

dim. *p* *pp*

mf *Cantabile molto*

Five miles me -

rall. **38** *Tranquillo*

arco *pizz.* *pp* *p* *div.* *pp*

sf *mf* *p* *pizz.* *pp*

211 **212** **213** **214** **215**

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C. Triangle

Glk.

Hp.

Mezzo Solo
an - d'ring with a ma - zy mo - tion, Through wood and dale the sa - cred

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. unis. pizz.

D.B.

216

217

218

219

220

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C. Triangle

Glk.

Hp.

Mezzo Solo
riv - er ran, Then reached the cav - erns mea - sure - less to

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. mp arco div. arco

D.B. arco

221

222

223

224

225

poco rit.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
man, And sank in tu - mult to a life - - - - less

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit.

pp

cresc.

cresc.

cresc.

cresc.

pizz.

cresc.

39 *a tempo*

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2 *pp* *pp* Change to Clarinet in B \flat

Bsn. 1, 2 *p* *p*

Hn. 1, 2, 3, 4 *11 $^{\circ}$* *p*

F Tpt. 1, 2

Tbn. 1, 2

Tbn 3 / Tuba

Timp. *pp*

Piatti / G.C. Triangle *pp*

Glk.

Hp.

Mezzo Solo *>* o - cean;

S *p* Five miles me - an - d'ring with a ma - zy

A *p* Five miles me - an - d'ring with a ma - zy

T

B

39 *a tempo*

Vln. I *pp* *arco* *fp*

Vln. II *pp* *fp*

Vla. *pp* *fp*

Vc. *pp* *unis.* *pizz.* *fp*

D.B. *pp* *arco* *pizz.* *pizz.* *f*

231 232 233 234 235

Fl. 1/2, Ob. 1/2, B♭ Cl., Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

cresc.

f

Through wood and dale the sa - cred riv - - - er ran,

mo - tion Through wood and dale the sa - cred riv - er ran, *pp* Then

mo - tion Through wood and dale the riv - er ran, *pp* Then

Then *pp*

Then

cresc.

40

Fl. 1/2, Ob. 1/2, B♭ Cl., Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C. (Triangle), Glk., Hp., Mezzo Solo, S, A, T, B

reached the caverns measureless to man, And sank in

reached the caverns measureless to man, And sank in

reached the caverns measureless to man, And sank in

reached the caverns measureless to man, And sank in

40

Vln. I, Vln. II, Vla., Vc., D.B.

arco pizz. arco pizz. arco pizz. arco pizz.

pp cresc. pp cresc.

241

242

243

244

245

rall.

accel.

Fl. 1 2
 Ob. 1 2
 B♭ Cl.
 Bsn. 1 2
 Hn. 1 2
 3 4
 F Tpt. 1 2
 Tbn. 1 2
 Tbn 3 / Tuba
 Timp.
 Piatti / G.C.
 Glk.
 Hp.
 Mezzo Solo
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

cresc. *mf* *f* *p*

molto

tu - mult to a life - less o - cean:
 tu - mult to a life - less o - cean:
 tu - mult, sank to a life - less o - cean:
 tu - mult, sank to a life - less oc - cean:
 tu - mult, sank to a life - less o - cean:

rall. *accel.* *arco* *mf* *mf* *mf* *f* *mf*

246 247 248 249 250

41 *Agitato.*

Fl. 1
2

Ob. 1
2

B. Cl.

Bsn. 1
2

Hn. 1
2
3
4

F. Tpt. 1
2

Tbn. 1
2

Tbn. 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
And 'mid this tu - mult Kub - la heard from far An - cest - ral

S

A

T
And 'mid this tu - mult Kub - la heard from far

B
And 'mid this tu - mult Kub - la heard from far

41 *Agitato.*

Vln. I

Vln. II
fp *cresc.*

Vla.
fp *cresc.*

Vc.
fp

D.B.
fp

251

252

253

254

255

accel.

Musical score for orchestra and voices, measures 256-260. The score is in a key with two flats (B-flat major or D-minor) and 4/4 time. The tempo is marked *accel.* at the top and bottom right. The vocal parts (Mezzo Solo, S, A, T, B) sing the lyrics: "voï - ces pro - phe - sy - ing war ! pro - phe - sy - ing war !". The instrumental parts include Flute 1/2, Oboe 1/2, Bass Clarinet, Bassoon 1/2, Horns 1/2, 3/4, Trumpets 1/2, Trombones 1/2, Tuba, Timpani, Percussion/Gong/Cymbal, Glockenspiel, Harp, Violins I/II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and horns play a sustained harmonic texture. The vocal lines are marked with *mf*, *pp*, and *sf*.

256

257

258

259

260

Più mosso

rall.

42

Fl. 1
2

Ob. 1
2

B♭ Cl.

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.
Piatti
G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B
war!

42

Più mosso

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

261

262

263

264

265

Fl. 1
2

Ob. 1
2

B♭ Cl.
Change to Clarinet in A

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.
g.c. p

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

266 267 268 269 270

43 Tempo I (♩ = 108)

Pesante.

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B

In Xan - a - du did - Kub - la Khan A - state - ly plea - sure dome de -

43 Tempo I (♩ = 108)

Pesante.

Vln. I, Vln. II, Vla., Vc., D.B.

271

272

273

274

275

Più mosso. *rall.* *a tempo*

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

Where Alph the sa - cred
 Where Alph the sa - cred
 Where Alph the sa - cred
 A plea - sure dome de - - *f* cree: Where Alph the sa - cred
 A plea - sure dome de - - *f* cree: Where Alph the sa - cred
 A plea - sure dome de - - *f* cree: Where Alph the sa - cred

276 277 278 279 280

44

rall.

Più mosso

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

riv - er, ran Through cav - erns mea - sure - less to man — Down to a sun - less sea.

44

rall.

Più mosso

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

281

282

283

284

285

45 Moderato (♩ = 88)

accel. *cresc.* *rall.*

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn. 1/2/3/4
F Tpt. 1/2
Tbn. 1/2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B

sun - less sea.
sun - less sea.

45 Moderato (♩ = 88)

accel. *cresc.* *rall.*

Vln. I
Vln. II
Vla.
Vc.
D.B.

ff *dim.* *pp*
ff *dim.* *pp*
ff *dim.* *mf* *pp*
ff *pizz.* *arco* *pp*
ff *mf* *pp*

286 287 288 289 290

This musical score page contains the following parts and markings:

- Fl. 1, 2**: Flute parts, mostly silent.
- Ob. 1, 2**: Oboe parts, silent.
- A Cl. 1, 2**: Alto Clarinet parts, playing a sustained chord in measures 291-292.
- Bsn. 1, 2**: Bassoon parts, playing a sustained chord in measures 291-292.
- Hn. 1, 2, 3, 4**: Horn parts, with a melodic line in the first horn part starting in measure 293, marked *mf*.
- F Tpt. 1, 2**: French Trumpet parts, silent.
- Tbn. 1, 2**: Trombone parts, silent.
- Tbn 3 / Tuba**: Tuba part, silent.
- Timp.**: Timpani, silent.
- Piatti / G.C.**: Triangle, playing a single note in measure 295, marked *mp*.
- Glk.**: Glockenspiel, silent.
- Hp.**: Harp, playing a sustained chord in measures 291-292, marked *mp*.
- Mezzo Solo**: Mezzo-soprano, silent.
- S, A, T, B**: Soprano, Alto, Tenor, and Bass vocal parts, silent.
- Vln. I, II**: Violin parts, with a melodic line in the first violin part starting in measure 293, marked *div.*
- Vla.**: Viola, playing a sustained chord in measures 291-292.
- Vc.**: Violoncello, playing a sustained chord in measures 291-292.
- D.B.**: Double Bass, playing a sustained chord in measures 291-292, marked *pizz.*

291

292

293

294

295

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn. 1/2
3/4
F Tpt. 1/2
Tbn. 1/2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
cresc.
a2
mp
cresc.
mp
cresc.
mp
cresc.
pp
mp
p
unis.
p
div.
p
pizz.

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

The score consists of 18 staves. Measures 301-303 show a woodwind and brass section playing a melodic line with accents and slurs, while the strings play a rhythmic accompaniment. Measure 304 features a vocal soloist (Mezzo Solo) singing the word "The" in a *Cantabile* style, accompanied by strings playing *arco* (pizzicato) and a double bass playing *f*. Measure 305 continues the vocal line and string accompaniment.

301

302

303

304

305

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp pizz.

pp

cresc.

dim.

sha - dow of the dome of plea - sure Float - ed mid - way

306

307

308

309

310

47

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B

on the waves; Where was

on the waves, on the waves;

on the waves, on the waves;

on the waves;

47

Vln. I, Vln. II, Vla., Vc., D.B.

dim. pp cresc. f

dim. pp cresc. f

dim. pp arco cresc. f pizz.

pp cresc. f

311 312 313 314 315

a tempo

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

heard the min - gled mea - sure From the foun - tain

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

316

317

318

319

320

rall.

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

pp

p

and the caves, from the fountain and the

48

rall.

321 322 323 324 325

a tempo

Fl. 1/2 *p* *a2*

Ob. 1/2 *f* *1°*

A Cl. 1/2 *f* *11°* *sf*

Bsn. 1/2 *sf*

Hn. 1/2/3/4 *p* *f* *sf*

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk. *mp*

Hp. *f*

Mezzo Solo *f* *pesante*
caves. It was a mir - a - cle of

S *pp*
from the foun - tain and the caves.

A *pp*
from the foun - tain and the caves.

T *pp*
from the foun - tain and the caves.

B *pp*
from the foun - tain and the caves.

Vln. I *p* *f*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *sf* *p*
arco

D.B. *f*

326

327

328

329

330

rall.

49

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

rare de - vice, A sun - ny plea - sure - dome with caves

S

A

T

B

rall.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

f

p

331

332

333

334

335

a tempo

This page of the musical score covers measures 336 through 340. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, French Trumpet 1 & 2, Trombone 1 & 2, Tuba (Tbn 3), Timpani, Percussion (Piatti / G.C.), Glockenspiel, Harp, Mezzo Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I, Violin II, Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Mezzo Solo:** A long melodic line starting at measure 336, with lyrics "of ice!".
- Vocalists (T, B):** Enter in measure 338 with the lyrics "The shadow of the dome of pleasure".
- Orchestra:** Features complex textures with triplets and dynamic markings such as *mp* (mezzo-piano) and *arco* (arco).
- Tempo:** The tempo is marked *a tempo* at the top of the page and again above the strings in measure 338.

336

337

338

339

340

This musical score page covers measures 341 through 345. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets (F and Bb), Trombones (1-3 and Tuba), Timpani, Percussion (Triangle, Glockenspiel, and Harp), Mezzo Solo, Soprano, Alto, Tenor, and Bass, Violins I & II, Viola, Violoncello, and Double Bass. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics: "Float - ed mid - way on the waves; on the waves, on the waves, on the waves, on the waves;". The score features various musical notations such as dynamics (mf), articulation (accents, slurs), and performance instructions like "pizz." for the cello. The woodwinds and strings provide harmonic support, while the vocalists deliver the main melodic line.

341

342

343

344

345

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

waves;

waves;

Where was heard the mingled measure

Where was heard the mingled measure

mp

p

p

mp

mp

mp

pizz.

arco

arco

346 347 348 349 350

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T
From the foun - tain and the caves, from the

B
From the foun - tain and the caves, from the

Vln. I
cresc.

Vln. II
cresc.

Vla.
cresc.

Vc.
cresc.

D.B.
cresc.

351

352

353

354

355

rall. *a tempo*

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p

rall. *a tempo*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

dim. *dim.* *p* *arco* *pizz.* *arco*

foun - tain and the caves. from the foun - tain and the caves. foun - tain and the caves.

pizz. *arco*

p *mf* *mf* *mf* *mf*

356

357

358

359

360

50

Pesante.

poco rall.

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B

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

50

Pesante.

poco rall.

Vln. I, Vln. II, Vla., Vc., D.B.

mf, *pizz.*, *f*

361

362

363

364

365

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

mf, *mp*, *f*, *p*, *pizz.*, *arco*, *div.*

plea - sure - dome with caves of ice !

plea - sure - dome with caves of ice !

366

367

368

369

370

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

pp

mp

mf

pp

pp

f

p

f

pp

pp

f

p

f

pp

p

The sha - dow of the dome of plea - sure

The sha - dow of the

376

377

378

379

380

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
A
T
B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Float - ed mid - way on the waves; Where was
dome of plea - sure Float - ed mid - way the sha - dow float - ed on the
The sha - dow float - ed on the

381

382

383

384

385

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
A
T
B

Vln. I

Vln. II

Vla.

Vc.

D.B.

heard the mea - sure the mea - sure From the
waves; the min - gled mea - sure, the mea - sure From the
waves; the sha - dow of the dome.

arco
mp
mp
arco

rall.

rit.

a2

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

The score is for measures 391 through 395. It includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones, Tuba, Timpani), strings (Violins, Viola, Violoncello, Double Bass), and vocal soloists (Soprano, Alto, Tenor, Bass). The woodwinds and strings have dynamic markings such as *mf*, *cresc.*, and *mp*. The vocal soloists have lyrics: "foun - tain and the caves. The", "foun - tain and the caves. The", "The sha - dow of the dome of plea - sure Float - ed on the", and "The sha - dow of the dome of plea - sure Float - ed on the". The tempo markings *rall.* and *rit.* are present at the top and bottom of the page.

391

392

393

394

395

a tempo

Fl. 1/2 (a2) *f* *cresc.*

Ob. 1/2 *f* *cresc.*

A Cl. 1/2 *f* *cresc.* a2

Bsn. 1/2 *f* *cresc.* a2

Hn. 1/2 *f*

Hn. 3/4

F Tpt. 1/2 *mf* *cresc.*

Tbn. 1/2 *mf* *cresc.*

Tbn 3 / Tuba *mf* *cresc.*

Timp.

Piatti / G.C. *mp*

G.C. *mp*

Glk.

Hp.

Mezzo Solo

S
sha - dow of the dome of plea - sure Float - ed mid - way

A
sha - dow of the dome of plea - sure Float - ed mid - way

T
waves The sha - dow of the dome of plea - sure

B
waves The sha - dow of the dome of plea - sure

a tempo

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *pizz.* *cresc.*

Vc. *f* *pizz.* *cresc.*

D.B. *f* *cresc.*

396

397

398

399

400

Fl. 1/2 (a2) 3

Ob. 1/2 (a2) 3

A Cl. 1/2 (a2)

Bsn. 1/2 (a2)

Hn. 1/2

Hn. 3/4

F Tpt. 1/2 mp

Tbn. 1/2 p mp

Tbn 3 / Tuba p mp

Timp.

Piatti / G.C. Triangle Piatti mp G.C. mp

Glk. mf

Hp.

Mezzo Solo

S mp on the waves; Where was heard the min - gled

A mp on the waves; Where was heard the min - gled

T float - ed on the waves; Where was

B float - ed on the waves; Where was

Vln. I 3

Vln. II 3

Vla. arco pizz. 3

Vc. arco pizz. 3

D.B. 3

The musical score is divided into several systems. The first system includes woodwinds (Fl., Ob., A Cl., Bsn.), brass (Hn., F Tpt., Tbn., Tbn 3 / Tuba), percussion (Timp., Piatti / G.C., Glk.), and strings (Hp.). The second system features the vocal ensemble (Mezzo Solo, S, A, T, B) with lyrics: "mea - sure From the foun - tain and the caves, mea - sure From the foun - tain from the foun - tain and the heard the min - gled mea - sure from the foun - tain and the heard the min - gled mea - sure from the foun - tain and the". The third system includes strings (Vln. I, Vln. II, Vla., Vc., D.B.). The score is marked with dynamics like *cresc.*, *f*, *mf*, *mp*, *p*, and *pp*. Performance instructions include *arco* for strings and *tr* for trills.

rall. 54 *a tempo*

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

p, *pp*, *rall.*, *a tempo*, *pizz.*, *arco*, *div.*, *11^o*, *1^o*, *3*

from the foun - tain and the caves. caves, from the foun - tain and the caves. caves, from the foun - tain and the caves. caves, from the foun - tain and the caves.

411 412 413 414 415

Pesante.

This section of the score includes parts for Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, French Trumpet 1 & 2, Trombone 1 & 2, Tuba (Tbn 3), Timpani, Cymbals/Grande Cymbal, Glockenspiel, Harp, and Mezzo Solo. The vocal soloists (Soprano, Alto, Tenor, Bass) enter at the end of this section with the lyrics: "It was a mir - a - cle of rare de - vice,". The music features a prominent tuba line with a dynamic marking of *f* and a *IV°* (fourth degree) marking.

Pesante.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment with a dynamic marking of *f*. The Viola part includes a *pizz.* (pizzicato) marking and a triplet of eighth notes. The Double Bass part includes a *unis.* (unison) marking and a triplet of eighth notes. The score includes a *cresc.* (crescendo) marking across the strings.

416

417

418

419

420

rall.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

A sun - ny plea - sure - dome with caves of

A sun - ny plea - sure - dome with caves of

A sun - ny plea - sure - dome with caves of

A sun - ny plea - sure - dome with caves of

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

421

422

423

424

425

L'istesso tempo

accel.

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B

L'istesso tempo

accel.

Vln. I, Vln. II, Vla., Vc., D.B.

rall.

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

431

432

433

434

435

55

a tempo

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

mp

pp

pp

pp

pp

mf

A dam - sel with a dul - ci-mer, a dam - sel with a

55

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mp

pp

pp

p

p

pizz.

p

436

437

438

439

440

rall.

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

F Tpt. 1, 2

Tbn. 1, 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

pp

poco rit.

pizz.

dul - ci-mer In a vis - ion once I saw, in a vis - ion once I

441

442

443

444

445

56 *a tempo*

Fl. 1/2 *p* *pp*

Ob. 1/2

A Cl. 1/2 *mp* *pp*

Bsn. 1/2 *mp* *pp*

Hn. 1/2

3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp. *pp*

Piatti / G.C. Triangle *pp*

Glk. *pp*

Hp. *pp*

Mezzo Solo *saw:*

S *pp* A dam - sel with a dul - ci - mer, A dam - sel with a

A *pp* A dam - sel with a dul - - - ci -

T *pp* A dam - sel with a dul - ci -

B *pp* A dam - sel with a dul - ci -

56 *a tempo*

Vln. I *arco* *pp*

Vln. II *arco* *pp*

Vla. *arco*

Vc. *arco* *pp*

D.B. *pp*

446 447 448 449 450

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
dul - ci-mer, In a vi - sion once I saw, In a

A
mer, In a vi - sion once I saw, In a

T
mer, In a vi - sion once I saw, In a

B
mer, In a vi-sion once I saw, In a

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

57

451 452 453 454 455

f *pp* *f* *pp* *f* *pp*

This musical score page contains the following parts and markings:

- Flutes (Fl. 1, 2):** Measure 458 features a *pp* dynamic marking and a *ff* dynamic marking.
- Oboes (Ob. 1, 2):** Measure 458 features a *pp* dynamic marking.
- Clarinet (A Cl. 1, 2):** Measure 458 features a *pp* dynamic marking.
- Bassoon (Bsn. 1, 2):** Measure 458 features a *pp* dynamic marking.
- Horns (Hn. 1, 2, 3, 4):** All parts are silent throughout the page.
- Trumpets (F Tpt. 1, 2):** All parts are silent throughout the page.
- Trombones (Tbn. 1, 2):** All parts are silent throughout the page.
- Tuba (Tbn 3 / Tuba):** All parts are silent throughout the page.
- Timpani (Timp.):** All parts are silent throughout the page.
- Percussion (Piatti / G.C.):** All parts are silent throughout the page.
- Glockenspiel (Glk.):** All parts are silent throughout the page.
- Piano (Hp.):** Measure 460 features a *mp* dynamic marking.
- Mezzo Solo:** Measure 459 features a *mf* dynamic marking and a triplet of eighth notes.
- Vocalists (Soprano, Alto, Tenor, Bass):** All parts have lyrics: "vi - sion once I saw: It was an A - bys - sin - ian".
- Violins (Vln. I, II):** Measure 456 features a *pizz.* marking. Measure 458 features an *arco* marking. Measure 460 features a *mp* dynamic marking.
- Viola (Vla.):** Measure 456 features a *pizz.* marking. Measure 458 features an *arco* marking and a *pp* dynamic marking. Measure 460 features a *pp* dynamic marking.
- Violoncello (Vc.):** Measure 456 features an *arco* marking. Measure 458 features a *pizz.* marking and a *pp* dynamic marking. Measure 460 features a *pp* dynamic marking.
- Double Bass (D.B.):** Measure 456 features an *arco* marking. Measure 458 features a *pizz.* marking.

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2/3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

maid, And on her dul - ci-mer she played, Sing - ing of Mount A - bor - a,

pp

f

cresc.

461

462

463

464

465

58 *molto rall.*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo
Sing - ing of Mount A - bor - a Sing - ing of Mount A - bor - a

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

466 467 468 469 470

f *f* *f* *p* *p*

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

a tempo

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

Mezzo Solo: *a!*

S: *pp* It was an A - bys - sin - ian Maid, And on her dul - ci - mer she played, *cresc.*

A: *pp* It was an A - bys - sin - ian Maid, her dul - ci - mer played, *cresc.*

T: *pp* It was an A - bys - sin - ian Maid, her dul - ci - mer played, *cresc.*

B: *pp* It was an A - bys - sin - ian Maid, her dul - ci - mer played, *cresc.*

Vln. I: *arco*

Vln. II: *arco*

Vla.: *arco*

Vc.: *arco*

D.B.: *arco*

Measures 471, 472, 473, 474, 475

471

472

473

474

475

59 *Animato.* *accel.*

Fl. 1/2

Ob. 1/2

A Cl. 1/2
Change to Clarinet in B_♭

Bsn. 1/2

Hn. 1/2/3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
Sing - ing of Mount A - bor - a, Sing - ing of Mount A - bor - a, Sing - ing of Mount A -

A
Sing - ing of Mount A - bor - a, Sing - ing of Mount A - bor - a, Sing - ing of Mount A -

T
Sing - ing of Mount A - bor - a, Sing - ing, Sing - ing of Mount A - bor - a,

B
Sing - ing of Mount A - bor - a, Sing - ing, Sing - ing of Mount A - bor - a,

Vln. I

Vln. II

Vla.

Vc.

D.B.

59 *Animato.* *accel.*

molto rall. *a tempo*

Fl. 1/2, Ob. 1/2, B♭ Cl., Bsn. 1/2, Hn. 1/2/3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

mp

mf *p*

mf *pizz.* *p*

mf *p*

bor - - - a, Sing - ing of Mount A - bor - - - a!

bor - - - a, Sing - ing of Mount A - bor - - - a!

Sing - ing of Mount A - bor - a, of Mount A - bor - - - a!

Sing - ing of Mount A - bor - a, of Mount A - bor - - - a!

arco

arco

mf *p*

mf *pizz.* *p*

mf *p*

481

482

483

484

485

poco rit.

a tempo

accel.

Fl. 1/2

Ob. 1/2

B♭ Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

poco rit.

a tempo

accel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

486

487

488

489

490

rall.

60

dim. e rit.

Fl. 1/2

Ob. 1/2

B♭ Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

rall.

60

dim. e rit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

491

492

493

494

495

Tranquillo

Fl. 1
2

Ob. 1
2

B♭ Cl.

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

pp

Could I re - vive with - in me Her

pp

Could I re - vive with - in me Her

pp

Could I re - vive, re -

pp

Could I re - vive, re -

pp

Could I re -

Tranquillo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1/2

Ob. 1/2

B♭ Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

sym - pho - ny and song, Could I re -

symn - pho - ny and song, Could I re -

vive with - in me, Could I

vive with - in me, Could I

501

502

503

504

505

Fl. 1
2

Ob. 1
2

B♭ Cl.

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

a2

pp

mf

vive with - in me Her sym - - - pho - ny and

vive with - in me Her sym - - - pho - ny and

re - vive Her sym - pho - ny and

re - vive Her sym - pho - ny and

re - - - vive Her sym - pho - ny and

mf

mf

mf

mf

mf

506

507

508

509

510

61

rall.

Fl. 1
2

Ob. 1
2

B♭ Cl.

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

61

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

511

512

513

514

515

a tempo

62

Fl. 1/2 *f* *dim.*

Ob. 1/2 *f* *dim.*

B♭ Cl. *f* *dim.*

Bsn. 1/2 *f* *dim.*

Hn. 1/2 (a2) *f* *dim.* *pp*

Hn. 3/4 (a2) *f* *dim.*

F Tpt. 1/2 (a2) *p*

Tbn. 1/2 *p*

Tbn 3 / Tuba *p*

Timp. *p*

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S *pp*

A *pp* To

T *pp* To

B *pp* To

a tempo

62

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *dim.*

Vc. *pizz.* *dim.* *arco*

D.B. *dim.*

516

517

518

519

520

This musical score page covers measures 521 through 525. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play a melodic line with various dynamics including *pp*, *f*, and *mf*. The vocal soloist and choir (Soprano, Alto, Tenor, Bass) sing the lyrics: "To such a deep delight 'twould win me, To such a deep delight 'twould win me, To such a deep delight 'twould win me, To such a deep delight 'twould win me, To such a deep delight 'twould win me." The score includes detailed notation for phrasing, dynamics, and articulation.

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

B. Cl. *pp*

Bsn. 1, 2 *pp*

Hn. 1, 2, 3, 4

F Tpt. 1, 2

Tbn. 1, 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp. *p*, *f*, *dim.*

Mezzo Solo *f*

Soprano (S) *pp*

Alto (A) *pp*

Tenor (T) *pp*

Bass (B) *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *pp*

521 522 523 524 525

rall.

63

dim. *pp* *mf*

a2 *mf*

mf

dim. *pp* *mf*

mf

mf

mf

mf

f

To such de - light 'twould win me,
 light, such deep de - light 'twould win me, That with
 light, such deep de - light 'twould win me, That with
 light, such deep de - light 'twould win me, That with

rall. *dim.* *molto cresc.*

mf *arco* *molto cresc.*

526 527 528 529 530

a tempo *accel.*

Fl. 1
2

Ob. 1
2 (a2)

A Cl. 1
2 Change to Clarinet in A

Bsn. 1
2

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
A
T
B

mu - sic loud and long, I would built that

mu - sic loud and long, I would built that

mu - sic loud and long, I would built that

mu - sic loud and long, I would built that

a tempo *accel.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

531 532 533 534 535

64

Largamente. **ff**

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

F Tpt. 1 2

Tbn. 1 2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

dome in air That sun - ny dome ! those

dome in air That sun - ny dome ! those

dome in air That sun - ny dome ! those

dome in air That sun - ny dome ! those

64

Largamente. **sf**

536 537 538 539 540

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.
g.c. *f* *mf*

Glk.

Hp.

Mezzo Solo

S
A
T
B

caves of ice ! That sun - ny dome ! those caves of ice !

Vln. I
II

Vla.

Vc.

D.B.

rall.

f

pizz. *arco*

541

542

543

544

545

poco a poco. accel.

Fl. 1
2

Ob. 1
2

A Cl. 1
2 (a2)

Bsn. 1
2 Π°
mf

Hn. 1
2

3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C. *mp* \circ .

Glk.

Hp.

Mezzo Solo

S *mf* And

A *mf* And

T *mf* And all who heard should see them there and

B *mf* And all who heard should see them there and

poco a poco. accel.

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

546

547

548

549

550

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn. 1/2/3/4
F Tpt. 1/2
Tbn. 1/2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

551

552

553

554

555

molto rall.

66 *a tempo*

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S
A
T
B

Vln. I

Vln. II

Vla.

Vc.

D.B.

His flash - ing eyes,

His flash - ing eyes,

His flash - ing eyes,

His flash - ing eyes,

molto rall.

66 *a tempo*

556 557 558 559 560

rall. *poco accel.*

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

ff

Hn. 1/2

Hn. 3/4

F Tpt. 1/2

Tbn. 1/2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

His float - ing hair!

His float - ing hair!

His float - ing hair!

His float - ing hair!

rall. *poco accel.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

pizz. *f*

arco

pizz.

561

562

563

564

565

This page of a musical score covers measures 566 to 570. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Alto Clarinet (A Cl. 1, 2)
- Bassoons (Bsn. 1, 2)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (F Tpt. 1, 2)
- Trombones (Tbn. 1, 2, Tbn 3 / Tuba)
- Timpani (Timp.)
- Piatti / G.C. (Cymbals)
- Glockenspiel (Glk.)
- Piano (Hp.)
- Mezzo Solo
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The score features a dynamic marking of *f* (forte) at the beginning of measures 566 and 567. The woodwinds and strings play sustained chords with some melodic movement, while the brass instruments are mostly silent. The vocal parts (S, A, T, B) are also silent throughout these measures.

566

567

568

569

570

68 Più lento. $\text{♩} = 76$

Musical score for measures 576-580. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, French Trumpet 1 & 2, Trombone 1 & 2, Trombone 3 / Tuba, Timpani, Percussion / Gong/Cymbal, Glockenspiel, Harp, Mezzo Solo, Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is common time. The tempo is 'Più lento' with a metronome marking of 76. The score shows a dynamic shift from *dim.* to *pp* at measure 578. The Harp part features a *cresc.* marking. The Trombone 3 part is labeled 'Trombone 3'.

68 Più lento. $\text{♩} = 76$

Musical score for measures 576-580, focusing on the string section. The parts include Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is common time. The tempo is 'Più lento' with a metronome marking of 76. The score shows a dynamic shift from *pp* to *mp* at measure 578. The Double Bass part has a *pp* marking.

576

577

578

579

580

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn. 1/2, 3/4
F Tpt. 1/2
Tbn. 1/2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

581 582 583 584 585

581

582

583

584

585

69

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

F Tpt. 1
2

Tbn. 1
2

Tbn 3 / Tuba

Timp.

Piatti / G.C.

Glk.

Hp.

Mezzo Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *cresc.* *f* *mf* *f* *pp*

he on hon - ey - dew hath fed And drunk the

he on hon - ey - dew hath fed And drunk the

he on hon - ey - dew hath fed And drunk the

he on hon - ey - dew hath fed And drunk the

he on hon - ey - dew hath fed And drunk the

he on hon - ey - dew hath fed And drunk the

p *cresc.* *f* *mf* *f* *pp*

69 *div.* *uniss.* *f* *mf* *f* *pp*

591 592 593 594 595

poco a poco. cresc.

Fl. 1, 2 *1^o* *p*

Ob. 1, 2 *1^o* *p*

A Cl. 1, 2 *p*

Bsn. 1, 2 *p*

Hn. 1, 2 *pp* *III^o*

F Tpt. 1, 2 (a2) *pp*

Tbn. 1, 2 *pp*

Tbn 3 / Tuba *pp*

Timp. *pp*

Piatti / G.C. Piatti with drumstick *mf*

Glk.

Hp. *cresc.*

Mezzo Solo

S

A

T

B

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

D.B. *cresc.*

cresc. . . . poco . . . a . . . poco-

596

597

598

599

600

Morendo.

Fl. 1/2, Ob. 1/2, A Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, F Tpt. 1/2, Tbn. 1/2, Tbn 3 / Tuba, Timp., Piatti / G.C., Glk., Hp., Mezzo Solo, S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

p, *dim.*, *pp*, *mp*, *pizz.*, *arco*, *tr.*, *a2*

the milk, the milk of Par - - - a -
 the milk of Par - - - a -
 the milk of Par - - - a -
 the milk of Par - - - a -
 the milk of Par - - - a -

606 607 608 609 610 611 612

Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
F Tpt. 1 2
Tbn. 1 2
Tbn 3 / Tuba
Timp.
Piatti / G.C.
Glk.
Hp.
Mezzo Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

613 614 615 616 617 618

pp ppp a2 ppp III > pp ppp G.C. ppp mf ppp ppp arco

dise.

pp ppp ppp ppp ppp ppp

pizz. arco



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