

# KUBLA KHAN

A RHAPSODY

for

Contralto Solo, Chorus & Orchestra

WORDS BY

Samuel Taylor Coleridge

MUSIC BY

S. Coleridge-Taylor

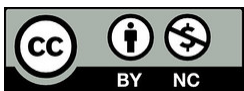
(Op. 61)

PIANO/VOCAL SCORE





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#### COVER IMAGE

“Girl with a Psaltery” by Henry Treffry Dunn (1838 - 1897), n.d.





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

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

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

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

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

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

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

**Matthew W. Mehaffey**

Editor

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### Source Information

*Full Score Manuscript*  
*Vocal Score*  
*Royal College of Music Library*  
*Manuscript Transcription & Score Preparation*

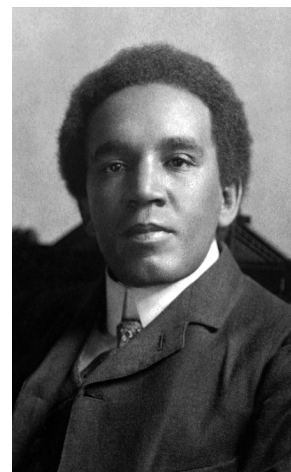
Royal College of Music Library MS 4869  
Novello Original Octavo Edition No. 13861 © 1905  
Ass't. Librarian - library@rcm.ac.uk  
David Fielding - dhcfielding@charter.net

### 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.



# Kubla Khan

by

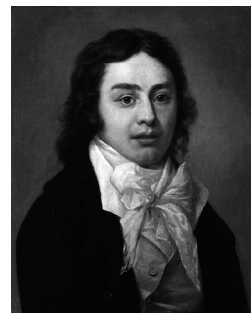
SAMUEL TAYLOR COLERIDGE

*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 momentarily 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 momentarily the sacred river.  
Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean;  
And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war!  
    The shadow of the dome of pleasure  
    Floated midway on the waves;  
    Where was heard the mingled measure  
    From the fountain and the caves.  
It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice!

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



**Samuel Taylor Coleridge**

(21 October 1772  
– 25 July 1834)

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

Wordsworth, was

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



# "Kubla Khan"

A Rhapsody for Contralto Solo, Chorus and Orchestra.

## No 1. Prelude.

S. Coleridge-Taylor.

Moderato. ( $\text{♩} = 96$ )

Piano.

*pp*

4

*b<sub>2</sub>*

*cresc.*

6

*f*

*dim.*

*pp*

*rall.*

8

*pp dim.*

*pp*

*a tempo* ( $\text{♩} = 108$ )

13

*pp*

*cresc. poco a poco*

The musical score is written for piano in G major and 4/4 time. It consists of five systems of music. The first system (measures 1-3) begins with a piano (*pp*) dynamic. The second system (measures 4-5) features a sixteenth-note figure in the right hand and a bass line in the left hand, with a *b<sub>2</sub>* marking above the right hand. The third system (measures 6-7) shows a dynamic shift from *f* to *pp* and a tempo change to *rall.*. The fourth system (measures 8-12) is marked *a tempo* ( $\text{♩} = 108$ ) and includes a *pp dim.* marking. The fifth system (measures 13-15) concludes with a *cresc. poco a poco* marking.



17

8

2 a tempo

*sf* *rall.* *pp*

21

*p.* *cresc.* *poco rit.*

26

*p accel.* *cresc. poco a poco* *rall.* *f*

3 a tempo

31

*poco accel.* *f*

35

4

*ff a tempo* *dim. poco a* *sf*

40

*poco* *pp* *pp*

44 **5** Allegro agitato. (♩ = 120)

Measures 44-49. Treble clef, key signature of one sharp (F#), 2/2 time signature. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *cresc. poco a poco* is present.

50

Measures 50-55. Continuation of the previous system, showing further development of the melodic and accompanimental lines.

6 *trem.*

56

Measures 56-61. The right hand features a tremolo effect over a series of chords. The left hand provides a steady accompaniment. A dynamic marking of *p* is present.

62

Measures 62-67. The right hand continues with tremolo chords. A dynamic marking of *cresc.* is present.

68

Measures 68-74. The right hand continues with tremolo chords. A dynamic marking of *pp* is present. A section number **7** is indicated above the staff.

75

Measures 75-80. The right hand continues with tremolo chords. Dynamic markings of *accel.* and *poco a poco* are present.



**8** Poco più moderato. (♩ = 92)

82

rall.

91

*con espressivo*

*molto cantabile*

97

*p*

*mp*

**9**

103

108

*p*

*poco rit.*

*a tempo*

114

*Largamente.*

120 *10 a tempo*

*rall.* *p* *3*

This system contains measures 120 to 125. The right hand features a melodic line with a fermata over measures 120-121 and a triplet of eighth notes in measure 122. The left hand has a bass line with a fermata over measures 120-121 and a triplet of eighth notes in measure 122. The tempo marking *10 a tempo* is positioned above the right hand staff.

126

This system contains measures 126 to 131. The right hand has a melodic line with a fermata over measures 126-127 and a triplet of eighth notes in measure 128. The left hand has a bass line with a fermata over measures 126-127 and a triplet of eighth notes in measure 128.

132

This system contains measures 132 to 134. The right hand has a melodic line with a fermata over measures 132-133 and a triplet of eighth notes in measure 134. The left hand has a bass line with a fermata over measures 132-133 and a triplet of eighth notes in measure 134.

135

This system contains measures 135 to 139. The right hand has a melodic line with a fermata over measures 135-136 and a triplet of eighth notes in measure 137. The left hand has a bass line with a fermata over measures 135-136 and a triplet of eighth notes in measure 137.

140

*rall.* *3*

This system contains measures 140 to 144. The right hand has a melodic line with a fermata over measures 140-141 and a triplet of eighth notes in measure 142. The left hand has a bass line with a fermata over measures 140-141 and a triplet of eighth notes in measure 142. The tempo marking *rall.* is positioned above the right hand staff.

145

*poco accel.* *11* *cresc. molto*

This system contains measures 145 to 150. The right hand has a melodic line with a fermata over measures 145-146 and a triplet of eighth notes in measure 147. The left hand has a bass line with a fermata over measures 145-146 and a triplet of eighth notes in measure 147. The tempo marking *poco accel.* is positioned above the right hand staff, and *cresc. molto* is positioned below the right hand staff.



152 **12**

*f Largamente.*

158

*mf* *pississ* *dim.* *rall.*

164 **13**

*pp* *Poco tranquillo.*

170

*p a tempo*

177

*cresc. poco a poco*

183

188 **14**

*mf sempre cresc. poco a poco*

195

*poco accel.*

202 **15**

*f* *cresc.*

209

*ff*

216 **16** Tempo I. (Lento.)

*rall.* *f*

223

*Largamente.* *dim. e rall.*



227 17

*p* Poco tranquillo.

231

*dim.* *rall.* *pp*

236 18

*ppp* *rit.* *pp* *a tempo* (♩ = 96)

240

243

245

# No 2. Solo and Chorus.

Coleridge Taylor.

Con moto. (♩ about 108.) *Quasi Recit.*

Contralto Solo. *mf* In Xan-a-du did Kub-laKhan A

Soprano. *mf* In Xan-a-du did Kub-laKhan A

Alto. *mf* In Xan-a-du did Kub-laKhan A

Tenor. *mf* In Xan-a-du did Kub-laKhan A

Bass. *mf* In Xan-a-du did Kub-laKhan A

Plano. *pp* *mf*

*Più mosso.*

state-ly pleasure dome de - cree: *rall.* Where

state-ly pleasure dome de - cree: *rall.* Where

state-ly pleasure dome de - cree: *rall.* Where

state-ly pleasure dome de - cree: A plea - sure - dome de - cree: *rall.* Where

state-ly pleasure dome de - cree: A plea - sure - dome de - cree: *rall.* Where

state-ly pleasure dome de - cree: *rall.* de - cree: Where

*Più mosso.*

*sf* *rall. sf* *f*



12

*a tempo*

19

*poco rit.*

Alph, the sa - cred riv - er, ran Through cav - erns measureless to man. Down to a

*a tempo.* *poco rit.*

Alph, the sa - cred riv - er, ran Through cav - erns measureless to man. Down to a

*a tempo.* *poco rit.*

Alph, the sa - cred riv - er, ran Through cav - erns measureless to man. Down to a

*a tempo.* *poco rit.*

Alph, the sa - cred riv - er, ran Through cav - erns measureless to man. Down to a

*a tempo.* *poco rit.*

Alph, the sa - cred riv - er, ran Through cav - erns measureless to man. Down to a

*a tempo.* *poco rit.*

16

*Più mosso. poco accel.*

sun - less sea. *poco accel.*

sun - less sea. *poco accel.*

sun - less sea. *poco accel.*

sun - less sea — a sun - less sea. So *rall. sf*

sun - less sea — a sun - less sea. So *rall. sf*

*Più mosso.* *sf poco accel. sf sf sf rall.*

21

20

So twice five miles of fertile ground With  
 So twice five miles of fertile ground With  
 So twice five miles of fertile ground With  
 twice five miles, So twice five miles of fertile ground With  
 twice five miles, So twice five miles of fertile ground With

*a tempo.* *cresc.* *f*

*a tempo.* *cresc.* *f*

*a tempo.* *f*

25

walls and towers, with walls and towers were gird-ed round:  
 walls and towers, with walls and towers were gird-ed round:  
 walls and towers, with walls and towers were gird-ed round:  
 walls and towers, with walls and towers were gird-ed round: gird - ed round:  
 walls and towers, with walls and towers were gird-ed round: gird - ed round:

*f* *Piu mosso.* *rall.*  
*f* *rall.*  
*f* *rall.*  
*f* *rall.*  
*f* *rall.*

*Piu mosso.* *sf accel.* *sf rall.*



29

*a tempo.*

And there were gardens bright with sinuous rills, there were gardens Where blossomed

And there were gardens bright with sinuous rills, there were gardens Where blossomed

And there were gardens bright with sinuous rills, there were gardens Where blossomed

And there were gardens bright with sinuous rills, there were gardens Where blossomed

And there were gardens bright with sinuous rills, there were gardens Where blossomed

*a tempo.*

33

*rall.*

*molto.*

21 *pesante.*

many an incense-bearing tree; And here were forests ancient as the hills, En-

many an incense-bearing tree; And here were forests ancient as the hills, En-

many an incense-bearing tree; And here were forests ancient as the hills, En-

many an incense-bearing tree; And here were forests ancient as the hills, En-

many an incense-bearing tree; And here were forests ancient as the hills, En-

*rall.* *molto.* *pesante.*

37

*poco - - - rit.*

folding sunny spots of greener-y.  
*poco - - - rit.*

folding sunny spots of greener-y.  
*poco - - - rit.*

folding sunny spots of greener-y.  
*poco - - - rit.*

folding sunny spots of greener-y.  
*poco - - - rit.*

folding sunny spots of greener-y.  
*poco - - - rit.*

folding sunny spots of greener-y.

*poco rit.* *Con moto.* *a tempo.* *cresc.* *sf*

41

22

*mf a tempo.*  
In Xan - a-du did

*mf a tempo.*  
In Xan - a-du did

*mf a tempo.*  
In Xanadu

*mf a tempo.*  
In Xana-du

*sf* *rall.*



46

23 *Più mosso*

Kub - la Khan A state - ly pleasure dome de - cree:

Kub - la Khan A state - ly pleasure dome de - cree:

did Kub-la Khan A state - ly pleasure dome de - cree de -

did Kub-la Khan A state - ly pleasure dome de - cree de -

*Più mosso*

*rit.*

50

*allegro*

Where Alph, the sa - cred riv - er, ran Thro' caverns measureless to

Where Alph, the sa - cred riv - er, ran Thro' caverns measureless to

cree: Where Alph, the river, ran Thro' caverns measureless to

cree: Where Alph, the river, ran Thro' caverns measureless to

*allegro*

54

24

man Down to a sun - less sea, to a sun - less sea.

man Down to a sun - less sea, a sun - less sea. to a

man Down to a sun - less sea, a sun - less sea. to a

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

*f* *rall.* *dim.* *rall.* *p*



58

*Più mosso.* *mf* *a tempo*

So twice five miles, so  
 sun - - less sea. So twice five

*sf a tempo Più mosso.* *sf* *mf*

62

twice five miles of fer-tile ground With walls and towers with walls and towers were girded  
 miles of ground, of fer-tile ground With walls and towers were gird - ed  
 miles of ground, of fer-tile ground With walls and towers were gird - ed

With walls and towers were gird - ed

*mf* *cresc.*

25

66

*f* *rall.* *mf* *a tempo.*

round: And there were gardens bright with sinuous rills, there were  
 round: there were  
 round: there were gardens bright with sinuous  
 round, gird - ed round: there were

*f* *rall.* *mf* *a tempo.*



70

*rall.* 26 *mf*

gardens Where blossomed many an incense bear - ing tree; And

gardens Where blossomed ma - ny an incense - bear - ing tree; And

rills Where blossomed ma - ny an incense - bear - ing tree;

gardens Where blossomed ma - ny an incense - bear - ing tree;

*rall.*

73

*a tempo.* *Largamente.*

here were for - ests ancient as the hills, En - fold - ing sun - ny spots of

here were for - ests ancient as the hills, En - fold - ing sun - ny spots of

And here were for - ests, forests, En - fold - ing sun - ny spots of

And here were for - ests, forests, En - fold - ing sun - ny spots of

*a tempo.* *Largamente.*

76

*p* 27 *Esso tempo.* *rit.*

greener - y, En - fold - ing sun - ny spots *rit.* of

greener - y, En - fold - ing sun - ny spots *rit.* of

greener - y, En - fold - ing sun - ny spots *rit.* of

greener - y, En - fold - ing sun - ny spots *rit.* of

greener - y, En - fold - ing sun - ny spots of of

*p*

81

*a tempo.*  
green - er - y.  
*a tempo.*  
green - er - y.  
*a tempo.*  
green - er - y.  
*a tempo.*  
green - er - y.

*a tempo.* *cresc.* *rall.*

85

*f a tempo.* *f* *f*

89

28 **Allegro mod<sup>o</sup>**  
(♩. about 108.)

*rall.* *pp*

94

*mp*

99



29

105

112 30

Solo Contr: *Affetuoso*.

But oh! that deep ro - man - tic chasm, which slant - ed

118

Down the green — hill — a - thwart a ce - darn cov - er!

125

31

A savage place!

132

A savage place! as

18861

139 *Affetuoso.*

ho - ly and en - chant - ed, As e'er be - neath a

*un poco meno mosso.* *pp*

145 *cresc.*

wan - ing moon was haunted, By wo - man wail

*cresc.* *f*

151 *rall.* *a tempo* *mf* *Agitato.*

- - ing for her demon-lover! And from this

*rall.* *a tempo* *f* *pp*

158 *33*

chasm, with cease - less tur - moil seeth - ing, As if this earth in

*cresc.* *fp*

165 *rall.*

fast thick pants were breath - ing, Amighty

*cresc.* *rall.*

*Red.* \*

*Red.* \*



34 *Largamente.* (♩ = 88)

171 foun - tain momently was forced: Amighty foun - tain

176 momently was forced: A-mid whose

182 swift half - in - termit - ted burst Huge fragments vault - ed

189 like re - bound - ing hail, Or chaf - fy grain bo -

195 - neath the thresh - er's flail: And 'mid these

35 *L'istesso tempo.* (♩ = 96) *Quasi Recit.*

36

*sf cresc. - - - molto* *rall.*



37 *Largamente.*  $\text{♩} = 88$

201 *ff* dan - cing rocks at once and ever, It flung up momentarily the

206 sa - cred river.

211 *mf* 38 *Cantabile molto*

Five miles me-

216 *espressivo.*

and - ring with a ma - zy mo - tion, Through wood and

220

dale the sacred riv - er ran, Then reached the



224

cav - erns measureless to man, And sank in

228

*poco rit.*

tu - mult to a life - - - less o - cean;

*poco rit.* *pp*

232

39 *a tempo*

Through

*p* Five miles me-and'ring with a ma - zy mo - tion Through

*p* Five miles me-and'ring with a ma - zy mo - tion Through

*a tempo* *pp*

237

40

wood and dale the sacred riv - er ran,  
 wood and dale the riv - er ran, *pp* Then reached the  
 wood and dale the riv - er ran, *pp* Then reached the  
 Then reached the  
 Then reached the  
 Then reached the

*pp*

242

An' sank in tu - mult to a  
 cav - erns measureless to man, And sank in tu - mult to a  
 cav - erns measureless to man, And sank in tu - mult,  
 cav - erns measureless to man, And sank in tu - mult,  
 cav - erns measureless to man, And sank in tu - mult,  
 cav - erns measureless to man, And sank in tu - mult,

*pp*



247

life - less o - cean: And 'mid this  
life - less o - cean:  
sank - to a life - less o - cean:  
sank to a life - less o - cean:  
sank to a life - less o - cean:

*rall.* *f* *pp* *Agitato. a tempo.* 41

*rall.* *f* *pp*  
*rall.* *f* *pp*  
*rall.* *f* *pp*  
*rall.* *f* *pp*  
*rall.* *f* *pp*

*rall.* *f* *pp* *fp* *cresc.*

252

tu - mult Kubla heard from far Ancest - ral voi - ces  
And 'mid this tu - mult Kubla heard from far Ancest - ral  
And 'mid this tu - mult Kubla heard from far Ancest - ral

*cresc.* *poco accel.*

*pp* *mp* *pp*  
*pp* *mp* *pp*

*poco accel.* *f* *p* *cresc.*

257

*accel.* *ff*

prophe-sy - ing war! prophe-sy - ing war!

voi - ces prophe - sy - ing war! pro - phe - sy - ing

voi - ces prophe - sy - ing war! pro - phe - sy - ing

*cresc.* *accel.*

261

42 *Più mosso.*

war!

war!

*ff* *Più mosso.*

265

*rall.* *poco* *a* *poco* *rall.*



271 43 Tempo I. (♩ = 108)

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

Tempo I.

276

*Più mosso accel.* *rall.*

cree: Where  
 cree: Where  
 cree: Where  
 A plea - sure dome de - - *f* cree: Where  
 cree, A plea - sure dome de - - *f* cree: Where  
 cree, de - - *f* cree: Where

*Più mosso*

*sf accel.* *sf* *rit.* *rall.*

280

*a tempo.*

44

Alph the sa - cred riv - er, ran Through cav - erns measure - less to man\_ Down to a  
*a tempo.*

Alph the sa - cred riv - er, ran Through cav - erns measure - less to man\_ Down to a  
*a tempo.*

Alph the sa - cred riv - er, ran Through cav - erns measure - less to man\_ Down to a  
*a tempo.*

Alph the sa - cred riv - er, ran Through cav - erns measure - less to man\_ Down to a  
*a tempo.*

Alph the sa - cred riv - er, ran Through cav - erns measure - less to man\_ Down to a

*a tempo.*

284

*rall. poco Più mosso. a poco. accel.*

sun - loss sea.  
*rall.*

sun - loss sea.  
*rall.*

sun - loss sea.  
*rall.*

sun - loss sea. to a sun - less sea.  
*rall. f*

sun - loss sea to a sun - less sea.

*rall. poco cresc. a poco. f accel.*



288

Moderato (♩ = 88)

295

304

46

Solo Contralto. Cantabile.

47

310

316

*a tempo.*

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

321

48

*rall.*

and the caves, from the foun - tain and the

326

*a tempo.*

*pesante.*

caves. It was a mir-a-cle of rare de-  
 from the fountain and the caves.  
 from the fountain and the caves.  
 from the fountain and the caves.  
 from the fountain and the caves.



332

*rall.* 49

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

CHORUS The The

*rall.*

338

*a tempo.*

ice!

shadow of the dome of plea - sure Floated mid-way on the

shadow of the dome of plea - sure Floated mid-way on the

*mp a tempo.*

344

*mf* Sop.

CHORUS. on the waves, on the waves;

*mf* Alto

on the waves, on the waves;

waves; Where was heard the min - gled

waves; Where was heard the min - gled

*mf*

350

mea - sure From the foun - tain and the caves, from the

mea - sure From the foun - tain and the caves, from the

356

*rall.* from the fountain and the caves.

*mf a tempo* from the fountain and the caves.

*rall.* foun - tain and the caves.

*rall.* foun - tain and the caves.

*rall.* foun - tain and the caves.

*a tempo mf*

361

*pesante*

*poco rall.* 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

*pesante* *f* *poco rall.*



366

51

pleasure dome with caves of ice!

pleasure dome with caves of ice!

*p a tempo dim.* of

*p*

*cresc.*

372

ice!

The

*mp*

378

shadow of the dome of pleasure Float-ed mid-way on the

The shadow of the dome of pleasure floated midway the

The

*mp*

384

52

waves; Where was heard the measure  
sha - dow float-ed on the waves; the min - gled  
sha - dow float-ed on the waves; the sha - dow

389

the measure From the fountain and the caves. *rall.*  
measure, the measure From the fountain and the caves.  
of the dome. *mf* The sha-dow of the dome of

394

*rit.* - - - *a tempo* *rit.*  
The sha - dow of the dome of plea - sure  
The sha - dow of the dome of plea - sure  
pleasure Float-ed on the waves The sha - dow of the  
pleasure Float-ed on the waves The sha - dow of the  
*cresc.*



399

53 *mp*

Floated mid - way on the waves; Where was  
 dome of plea - sure floated on the waves;  
 dome of plea - sure floated on the waves;

404

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

409

*rall.*

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

18861



414

54 *p a tempo* *pesante* *f*

caves. It was a mir-a-cle of

caves. It was a mir-a-cle of

caves. It was a mir-a-cle of

caves. It was a mir-a-cle of

*p a tempo* *pesante*

419

*rall.*

rare de-vice, A sunny pleasure-dome with caves of

rare de-vice, A sunny pleasure-dome with caves of

rare de-vice, A sunny pleasure-dome with caves of

rare de-vice, A sunny pleasure-dome with caves of

*f rall.*

426

*Listesso tempo.* *a tempo*

ice!

ice!

ice!

ice!

*poco accel. cresc.*



432

55

437

Solo. *mf* a tempo

A dam - sel with a dul - cimer, a dam - sel with a

441

*poco rit.*

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

446

56

*a tempo*

saw:

A damsel with a dul - cimer, A damsel with a

A dam - sel with a dul - ci -

A dam - sel with a dul - ci -

A dam - sel with a dul - ci -

451

57

dul-cimer, In a vis - ion once I saw, In a vis - ion  
 mer, In a vis - ion once I saw, In a vis - ion  
 mer, In a vis - ion once I saw, In a vis - ion  
 mer, In a vis - ion once I saw, In a vis - ion

Musical score for measures 451-456. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). Dynamics include *pp* (pianissimo) and *f* (forte). The piano part features arpeggiated chords and melodic lines.

457

It was an A-bys-sin - -ian maid, And on her  
 once I saw:  
 once I saw:  
 once I saw:  
 once I saw:

Musical score for measures 457-462. It includes four vocal staves and a piano accompaniment. The key signature remains three sharps. Dynamics include *rit.* (ritardando), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo marking *a tempo* is present. The piano part continues with arpeggiated textures.



462

*f* *cresc.*

dul-ci-mer she played, Singing of Mount A - bor - a, Singing of Mount A -

467

58 *ff* *molto rall.*

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

*pp* It was an  
*pp* It was an  
*pp* It was an  
*pp* It was an

472

*a tempo* *cresc.* 59 *Animato.*

A - byssin - ian Maid, And on her dulcimer she played, Singing of Mount A -

*cresc.* A - byssin - ian Maid, her dul - ci - mer played, Singing of Mount A -

*cresc.* A - bys - sin - ian Maid, her dul - ci - mer played, Singing of Mount A -

*cresc.* A - byssin - ian Maid, her dul - ci - mer played, Singing of Mount A -

*pp a tempo* *Animato.*

477

*ff* *accel.*

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

481

*molto rall.*

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

485

*a tempo*

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



491

60 *dim. e rit.*

*Tranquillo*

*pp*

Could I re -

Could I re -

Could I

Could I

Could I

*- rall. -*

*Tranquillo*

*pp*

*dim. e rit.*

498

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

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

re - vive, ro - vive with - in me, Could I

re - vive, re - vive with - in me, Could I

re - vive with - in me, Could I

506

61

vive with - in me Her sym - phony and song, re - vive Her sym - phony and song, that ro - vive Her sym - phony and song,

*ff* *cresc.*

513

*Tranquillo*  
*a tempo*

sym - phony and song, To such a deep de - sym - phony and song, To such a deep de -

*rall.* *a tempo* *f a tempo*



519

62

Musical score for measures 519-522. It features five staves: four vocal staves and one piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes dynamic markings of *pp* (pianissimo) and *f* (forte). The lyrics are: "To such a deep de - light, To such a deep de - light, To such a deep de - light, To such a deep de -". The piano accompaniment features triplet patterns in the right hand.

523

Musical score for measures 523-526. It features five staves: four vocal staves and one piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes dynamic markings of *pp* (pianissimo) and *dim.* (diminuendo). The lyrics are: "such a deep de - light 'twould win me, To such de - light 'twould win me, To such de - light, such light 'twould win me, To such de - light, such light 'twould win me, To such de - light, such light 'twould win me, To such de - light, such". The piano accompaniment features triplet patterns in the right hand and a *dim.* marking in the final measure.

*rall.* -

light 'twould win me,

deep de - light 'twould win me, That with

deep de - light 'twould win me, That with

deep de - light 'twould win me, That with

deep de - light 'twould win me, That with

*rall.* -

*molto cresc.*

*rall.* -

*a tempo* *accel. poco a poco* *cresc.*

mu - sic loud and long, I would built that dome in -

mu - sic loud and long, I would built that dome in -

mu - sic loud and long, I would built that dome in -

mu - sic loud and long, I would built that dome in -

*a tempo* *accel. poco a poco* *cresc.*



537 64 *Largamente.*

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

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

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

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

*Largamente*

542

That sun-ny dome! those caves of ice!

That sun-ny dome! those caves of ice!

That sun-ny dome! those caves of ice!

That sun-ny dome! those caves of ice!

*rall.*

*rall.*

*rall.*

*rall.*

*mf.*

And

*mf.*

And

547

*poco a poco accel.*

And all should cry, Be-

And all should cry, Be-

all who heard should seethemthere and cry, Be-ware! Be-

all who heard should seethemthere and cry, Be-ware! Be-

*mf.*

*cresc accel.*

*poco a poco accel.*

554

*Pesante molto rall.* - - - **66** - *a tempo*

ware! Be - ware! His flash - ing eyes,  
 ware! Be - ware! His flash - ing eyes,  
 ware! Be - ware! His flash - ing eyes,  
 ware! Be - ware! His flash - ing eyes,  
 ware! Be - ware! His flash - ing eyes,

*Pesante*  
*sf* *molto rall.* - - - *a tempo*

561

*rall.* - - - *poco accel.*

His float - ing hair!  
 His float - ing hair!  
 His float - ing hair!  
 His float - ing hair!  
 His float - ing hair!

*rall.* *poco accel.* *cresc.*

568

**67**

*rall.* - - - *ff* *dim.*



576

68 Più lento.  $\text{♩} = 76$ .

583

Weave a cir - cle round him thrice, And

Weave a cir - cle round him thrice, And

Weave a cir - cle round him thrice, And

Weave a cir - cle round him thrice, And

Weave a cir - cle round him thrice, And

587

close your eyes with ho - - ly dread, For...

close your eyes with ho - - ly dread, For...

close your eyes with ho - - ly dread, For...

close your eyes with ho - - ly dread, For...

close your eyes with ho - - ly dread, For...

591 69

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

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

*cresc.* *mf*

595

drunk the milk of Par-a-dise And  
 drunk the milk of Par-a-dise And  
 drunk the milk of Par-a-dise drunk the  
 drunk the milk of Par-a-dise drunk the  
 drunk the milk of Par-a-dise and

*poco a* *poco a* *poco a* *poco a* *poco a*

*pp*



599

drunk the milk of Par-a-dise, And

drunk the milk of Par-a-dise, And

milk, the milk of Par-a-dise, drunk the

milk, the milk of Par-a-dise, drunk the

drunk the milk of Par-a-dise, And

*poco a poco* *cresc.*

603

drunk and drunk the milk, drunk the milk the milk milk drunk the milk the milk milk drunk the milk the milk

drunk the milk the milk

milk drunk the milk the milk

milk drunk the milk the milk

drunk the milk the milk

*ff* 70

*cresc.* *ff* *p*

*cresc.* *ff* *p*

*cresc.* *ff* *p*

*cresc.* *ff* *p*

*cresc.* *ff* *p*

*cresc.* *ff* *p*

608 *Morendo* *pp*

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

*Morendo* *pp*

613

diso. diso. diso. diso. diso.

*pp*







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