

DEDICATED TO  
MISS MARIE LÖHR,  
AND SUNG BY HER AT HIS MAJESTY'S THEATRE  
IN STEPHEN PHILLIPS AND J. COMYNS CARR'S VERSION OF GOETHE'S FAUST.

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# A KING THERE LIVED IN THULE

\* SONG \*

THE WORDS, FROM THE GERMAN,

BY

STEPHEN PHILLIPS & J. COMYNS CARR

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The Music by

S. COLERIDGE-TAYLOR.

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PRICE 2/- NET

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## A KING THERE LIVED IN THULE.

A KING there lived in Thule,  
Was faithful till the grave,  
To whom his mistress dying  
A golden goblet gave.  
Before all things he prized it,  
He drained it at ev'ry bout,  
The tears his eyes o'erflowing  
Whene'er he drank thereout.

And when he came to dying  
His towns he reckoned up,  
All to his heir he left them,  
But not the golden cup !  
He sat at the royal banquet,  
With his knights of high degree,  
In the proud hall of his fathers,  
In his castle by the sea.

There stood the old carouser :  
As he drank life's parting glow  
He hurled the hallowed goblet  
Into the surf below.  
He watch'd it filling and sinking,  
Deep into the sea it sank ;  
His eyelids closed, and never  
Again a draught he drank.

STEPHEN PHILLIPS AND J. COMYNS CARR.



# A KING THERE LIVED IN THULE.

Words by  
STEPHEN PHILLIPS  
and J. COMYNS CARR.

Music by  
S. COLERIDGE-TAYLOR.

Moderato.

Voice.

Piano.

The first system of music features a voice line and a piano accompaniment. The tempo is marked 'Moderato.' The key signature has one flat (B-flat) and the time signature is 2/4. The piano part begins with a mezzo-piano (*mp*) dynamic and later moves to mezzo-forte (*mf*). The voice line contains several rests.

*mp*

A King there lived in..... Thu . .

*pp*

The second system continues the musical notation. The voice line has the lyrics 'A King there lived in..... Thu . .'. The piano accompaniment is marked *pp* (pianissimo). The music includes various musical notations such as slurs, accents, and dynamic markings.

le, Was... faith . ful..... till the grave,..... To whom his.....

The third system continues the musical notation. The voice line has the lyrics 'le, Was... faith . ful..... till the grave,..... To whom his.....'. The piano accompaniment continues with various musical notations.



mis - tress dy - - ing A..... gold - en..... gob - let gave.....

*Più moto.* Be - fore... all... things he prized *poco accel.* it, He drained it at ev - 'ry...  
*poco accel.*  
*mf* *cresc.*

*poco rall.* *molto espress.* bout,..... The tears his... eyes o'er - flow - -  
*poco rall.*

*meno mosso.* - ing When - e'er he..... drank there - out.....  
*pp* *pp*



A tempo Imo

And when he..... came to..... dy - - -

- ing His..... towns he..... reck - oned up,.....

All to his heir he..... left them, But.....



*Più moto.*

not the..... gold - - en cup!..... He sat at the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking *Più moto.* is placed above the vocal line.

*Più moto.*

*poco accel.*

roy - al..... ban - - quet, With his knights of high... de - -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a mix of chords and melodic fragments. The tempo marking *poco accel.* is placed below the piano accompaniment.

*f poco rit.*

- gree,..... In the proud hall.... of his.... fa - -

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment includes a section with a fermata and a melodic line in the right hand. The tempo marking *f poco rit.* is placed above the vocal line and below the piano accompaniment.

- thers, In his cas - - tle..... by the sea.....

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment ends with a *pp* (pianissimo) marking. The tempo marking *f poco rit.* is also present above the vocal line.



*mp a tempo.* *rit.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *mp a tempo.* and ends with a *rit.* marking.

*f*

There stood the old ca - rous - er: As he

The first line of lyrics is set to a melody starting with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

drank life's... part - ing glow..... He hurled the... hal - lowed

The second line of lyrics continues the melody. The piano accompaniment includes a prominent chordal texture with some melodic lines in the right hand.

gob - let..... In - to the surf be - low..... He

The third line of lyrics concludes the phrase. The piano accompaniment features a strong rhythmic drive with chords and moving lines in both hands.

A King there lived in Thule.



*poco accel.*

watch'd it fill - ing and sink - - ing, Deep in .to the sea.... it.....

*poco accel.*

*poco rit.*  
*mp*

sank;..... His eye - lids.... closed, and.... nev -

*poco rit.*  
*mp*

*dim e rall.* *pp* *Meno mosso.*

- er A - gain a..... draught he drank,..... Ne'er a -

*p* *dim.* *pp*

- gain a draught he drank.....