

The Golden Mountain

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Scene 1:

The King and his daughter, the Princess are in the Royal Chamber

1

Exotic, yet flowing $\text{♩} = 90$

sidedrum

bass dr.

Percussion



Violin I



Violin II



Viola



Cello

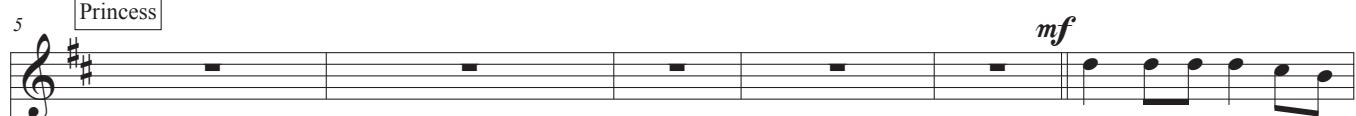


2

Princess

mf

S



Why does the sun rise and

5

Perc.

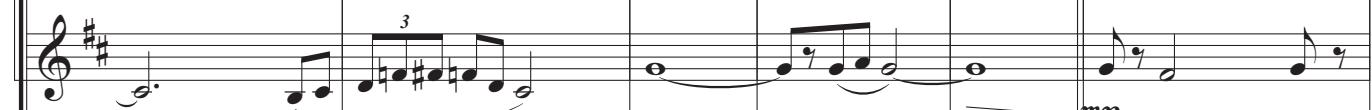


5

Vln. I



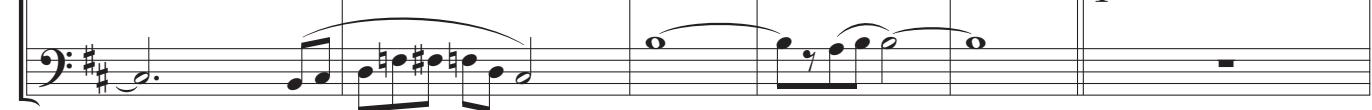
Vln. II



Vla.



Vc.



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2

Princess

Soprano (S) vocal line:

set? Why is the sky blue? Why does Spring follow Win-ter? _____

Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.) and Bassoon (Vla.) accompaniment lines.

Princess

Soprano (S) vocal line:

I need to know, pa - pa, So much to know! Why is the

Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.) and Bassoon (Vla.) accompaniment lines.

20 Princess

S moon full some-times, and o - ther times just a sli - ver? Why do clouds

Ob. *mp*

Vln. I

Vln. II

Vla.

Vc.

24 Princess

S float in the sky? Why do streams flow in - to ri-vers? So much to know..

Vln. I

Vln. II

Vla.

Vc.

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4
3

Princess



28

Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bassoon (Vla.) parts:

Vln. I: sustained notes with grace notes.

Vln. II: sustained notes with grace notes.

Vla.: sustained notes with grace notes.

Vcl.: eighth-note patterns labeled "pizz."

Princess

31

Just think of all the won-der-ful things that I can learn from him! Bring him to me pa-pa. Bring him to me!

Soprano (S) part:

31: eighth-note patterns.

Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bassoon (Vla.) parts:

Vln. I: sustained notes with grace notes.

Vln. II: sustained notes with grace notes.

Vla.: sustained notes with grace notes.

Vcl.: eighth-note patterns, ending with a measure in 5/4 time labeled "arco".

4

Soprano (S) 35 Princess

Bassoon (B 2) King *mf*

Double Bass (Ob.)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vla.)

Bass (Vc.)

My pre-*cie*ous: You are my je-well, you are my pride, You're ev'-ry thing to me.

Please

35

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6

39

Soprano (S) Princess
Bassoon (Ob.)
Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Cello (Vc.)

pa-pal
King

My love-ly daugh-ter, you mean the world to me but I just can't see how..

Please pa-pal!

(5) King The King rings a bell A messenger enters

Bassoon (B 2)
Percussion (Perc.)
Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Cello (Vc.)

There is a take triangel

mf

44

mp

49 King

B 2

wise - man who lives in the king - dom, and who can read the stars. Find him

Vln. I

Vln. II

Vla.

Vc.

52 King

B 2

and bring him back to the pal - ace.

6 Scene 2: In the cave of the Wise Man

Ob.

English Horn

52 pizz.

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

mf

pizz.

mf

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8

57

E. Hn. 

Vln. I arco 

Vln. II arco 

Vla. 

Vc. 

7

Slightly Quicker $\text{♩} = 104$

Wise man

mf

B 1 

Vln. I 

Vln. II 

Vla. 

Wise man

68

B 1

veal-ing to me so ma-ny won-drous things! _____ It took some time to

Vln. I

Vln. II

Vla.

Vc.

Wise man

73

B 1

learn from the stars; to learn of things hap-pen-ing near and far.

Vln. I

Vln. II

Vla.

Vc.

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10

Wise man

8

78

B 1 I learned of price-less treas-ures buried next door. I learned of migh-ty ar-mies

Vln. I *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

82

Wise man

B 1 go-ing to war. I for - tolled ship-wrecks 'round the cape Horn. I

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

86 Wise man

B 1

for - toled the sa - viors be - fore they were born!

Vln. I

Vln. II

Vla.

Vc.

87

Wise man

mp

91 Wise man ***mf***

B 1

And what is this I see be - fore me to - day?

A

Vln. I

Vln. II

Vla.

Vc.

92

mp

mp

mp

mp

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12

Wise man

97

Musical score for orchestra and choir, page 12, measure 97. The score consists of five staves: Bassoon 1 (B 1), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The vocal part is labeled "Wise man". The lyrics are: "gol-den car-rage is head-ing my way. But what they seek, I can-not say." The instrumentation includes woodwind, string, and brass sections. The strings provide harmonic support with sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note chords. The bassoon part features eighth-note patterns. The double bass provides a steady harmonic foundation with sustained notes.