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ANTHEMS SUITABLE FOR CERTAIN DAYS AND SEASONS.
ANTHEMS SUITABLE TO BE SUNG *WITHOUT* ACCOMPANIMENT.
ANTHEMS FOR MEN'S VOICES.
ANTHEMS WITH LATIN WORDS.
INDEX OF PASSAGES OF SCRIPTURE, &c.
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5. Ave Verum Gounod
6. Allegro moderato .. Charles J. May

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1. Old French Melody .. Tschalkowsky
2. Marcietta Th. Dubois
3. Pastorale G. F. Blatch
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5. Pax Vobiscum H. Elliot Button
6. Andante grazioso .. E. T. Sweeting
7. Andante E. H. Thorne
8. Chorus, "Make a joyful noise" Mackenzie

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1. Sortie-Marche Th. Dubois
2. Bourrée Handel
3. Solemn March .. Edmondstoune Duncan
4. Andantino F. E. Gladstone
5. Theme from "The Little Minister" .. A. C. Mackenzie
6. Minuet and Trio .. F. Cunningham Woods
7. Prelude W. John Reynolds

BOOK 24.

1. Te decet Hymnus .. John E. West
2. Introduction to "Judith," Act I., Scene ii. .. C. H. H. Parry
3. Gloria in Excelsis (12th Mass) .. Mozart
4. Andante E. H. Thorne
5. Andante Religioso .. J. W. Elliott
6. Interlude G. F. Blatch

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1. The Canterbury March .. H. C. Perrin
2. Andante quasi Allegretto .. Arthur Sullivan
3. March from the Concertstück for Piano and Orchestra .. Weber
4. Minuet G. F. Blatch
5. Prelude in E minor Chopin
6. Andante Patetico Kate Boundy
7. Hymnus A. C. Mackenzie

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1. Minuet and Trio E. Bunnett
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1. Grand Chœur W. A. Montgomery
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1. Andante poco tranquillo .. Alfred Hollins
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 4. March, "Scipio" (original key) .. Handel
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3. Andante Semplice .. Roland Rogers
4. March Schumann
5. Andante con dolcezza .. Franco Leoni
6. "Here, yet awhile" ("St. Matthew" Passion) Bach
7. Dona nobis Pacem .. H. Elliot Button

BOOK 35.

1. Berceuse John Pullen
2. Cradle Song Weber
3. Chanson Triste Tschalkowsky
4. Andantino calmo .. Franco Leoni
5. Minuet and Trio S. J. Rowton
6. Be not afraid ("Elijah") .. Mendelssohn
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KING OLAF.

INTRODUCTION.

SOLI AND CHORUS.

There is a wondrous book
Of Legends in the old Norse tongue,
Of the dead kings of Norroway,—
Legends that once were told or sung
In many a smoky fireside nook
Of Iceland, in the ancient day,
By wandering Saga-man or Scald ;
Heimskringla is the volume called ;
And he who looks may find therein
The story that we now begin.

No. 1.—RECIT. (*Bass*).

*Summon now the God of Thunder,
Him who rives the heav'ns asunder,
Sing the words of mighty Thor
Challenging the world to war.*

THE CHALLENGE OF THOR.

No. 2.—CHORUS.

I am the God Thor,
I am the War God,
I am the Thunderer !
Here in my Northland,
My fastness and fortress,
Reign I for ever !

Here amid icebergs
Rule I the nations ;
This is my hammer,
Mjölner the mighty ;
Giants and sorcerers
Cannot withstand it !

There are the gauntlets
Wherewith I wield it,
And hurl it afar off ;
This is my girdle ;
Whenever I brace it,
Strength is redoubled !

The light thou beholdest
Stream through the heavens,
In flashes of crimson,
Is but my red beard
Blown by the night-wind,
Affrighting the nations !

Jove is my brother ;
Mine eyes are the lightning ;
The wheels of my chariot
Roll in the thunder,
The blows of my hammer
Ring in the earthquake !

Force rules the world still,
Has ruled it, shall rule it ;
Meekness is weakness,
Strength is triumphant,
Over the whole earth
Still is it Thor's-Day.
Thou art a God too,
O Galilean !
And thus single-handed
Unto the combat,
Gauntlet or Gospel,
Here I defy thee !
(*Longfellow.*)

KING OLAF'S RETURN.

No. 3.—SOLO (*Tenor*).

And King Olaf heard the cry,
Saw the red light in the sky,
Laid his hand upon his sword,
As he leaned upon the railing,
And his ship went sailing, sailing
Northward into Drontheim fiord.

There he stood as one who dreamed ;
And the red light glanced and gleamed
On the armour that he wore ;
And he shouted, as the rifted
Streamers o'er him shook and shifted,
" I accept thy challenge, Thor ! "

To avenge his father slain,
And reconquer realm and reign,
Came the youthful Olaf home,
Through the midnight sailing, sailing,
Listening to the wild wind's wailing,
And the dashing of the foam.

To his thoughts the sacred name
Of his mother Astrid came,
And the tale she oft had told
Of her flight by secret passes
Through the mountains and morass
To the home of Hakon old.

KING OLAF.

Then strange memories crowded back
Of Queen Gunhild's wrath and wrack,
And a hurried flight by sea ;
Of grim Vikings, and their rapture
In the sea-fight, and the capture,
And the life of slavery.

Then his cruising o'er the seas,
Westward to the Hebrides,
And to Scilly's rocky shore ;
And the hermit's cavern dismal,
Christ's great name and rites baptismal,
In the ocean's rush and roar.

Norway never yet had seen
One so beautiful of mien,
One so royal in attire,
When in arms completely furnished,
Harness gold-inlaid and burnished,
Mantle like a flame of fire.

* * * * *

Thus came Olaf to his own,
When upon the night-wind blown
Passed that cry along the shore ;
And he answered, while the rifted
Streamers o'er him shook and shifted,
" I accept thy challenge, Thor ! "
(*Longfellow.*)

No. 4.—RECIT. (*Bass.*)

*Tell how Olaf bore the Cross
To the folk at Nidaros,
Norland, Iceland, lands and seas
Winning to the God of peace.*

THE CONVERSION.

No. 5.—SCENE (*Tenor and Bass Soli
and Chorus.*)

Chorus.

King Olaf's prow at Nidaros
Furrowed the golden shore,
His axemen and his bowmen
Lay round the shrine of Thor.

Round the stately fane at Mærin
King Olaf's housecarles lay,
And watch'd the men of Lornheim
Gather at break of day.

Mail-clad they came, and sworded,
Corslet and buckler ring
As they throng behind the Ironbeard
Who leads them to the King.

The shipmen grave of Iceland
Retir'd to give them room,
Their ringèd mail was rusted
And gray with salt sea-spume.

All halted, all were silent,
When, shiv'ring through the blue,
Smiting the walls of Asgard,
King Olaf's bugle blew.

OLAF (*Tenor.*)

Behold me, my people, and answer and say
If the gods of your fathers ye worship to-day !
Or bend ye your will to the word of your King,
To the waters of Christ and the Cross that I
bring ?

IRONBEARD (*Bass.*)

By my beard called of iron, O King, thou shalt
know
In the name of thy people, I answer thee, " No. "
Shall thy cross and thy waters purge out the
gods' ban,
Who feed on the flesh and the life-blood of man ?

OLAF.

Shall Thor and shall Odin be high gods agen ?
Then give to their altars their guerdon of men.

But shall blood of base losels and felons restore
The glow to the altars of Odin and Thor ?

Nay, a sacrifice rich to their shrines will I yield,
My fairest in bower and best under shield.

My mightiest dies there, by sun and by moon,
Ironbeard, and my fairest, his daughter Gudrun.

IRONBEARD.

Not the fair or the mighty, Gudrun or her sire,
Shall pass by thy mandate, O King, through
the fire.

See above in the sun gleams the image of gold,
Of Thor with the battle-maul gripp'd in his hold ;

If he seeks for a hero, his hest thou shalt do,
Call the best of thine axemen and offer thereto.

OLAF.

O hearken, my people, behold me once more,
And may Christ lift my axe 'gainst the hammer
of Thor.

Chorus.

As leap the lights of winter
Athwart the northern sky,
Against the golden image
Flash'd Olaf's axe on high.

KING OLAF.

As falls a berg in springtime,
Far shiver'd on the fice,
The golden shards of godhead
Crash'd on the ground below.

Fierce Ironbeard sprang forward ;
A housecarle drew his bow,
And o'er the shattered image
Its champion lay low.

IRONBEARD.

All-Father, I come ! true to honour and troth,
To the faith of my fathers, and Odin the Goth.

O wide should the doors of Valhalla unroll
For a hero who gives for it body and soul.

King Olaf the Norseman ! perchance it shall be,
That thy Peace-God may rule o'er the Nor-
lander free ;

But with axe in his hand, and with sword upon
thigh,
And his face to his slayer doth Ironbeard die.

Chorus.

Then o'er the blood-stained Horg-stone
The Cross of Christ was seen,
The holy priests were praying,
The singers sang between.

King Olaf's axe was lower'd,
His bright blue eyes were dim,
As swung the golden censer,
As swelled the solemn hymn.

The men of Drontheim trembled,
They marvell'd and they knelt ;
Their helpless God was broken,
The power of Christ was felt.

OLAF.

O brothers of Iceland, behold them, they kneel !
Of my Lord and His conquest, come, be you the
seal.

Pass the gods of the Gothland ; your serfdom
shall cease,
For the sacrifice bloody I offer you peace :
The peace of the Christian ; O, join in the
prayer
That swells to the Lord of the earth and the
air.

Chorus.

Receive us, King ; we kneel to Him
Who felled by thee the War-god grim ;

Water bring, our brows to lave,
On our shields the Cross engrave ;

Blood and battle let them cease,
Knit us to the God of peace.

OLAF (*with Chorus*).

Lord, receive them ! King divine,
Breathe a blessing ; they are Thine.
(*Acworth.*)

No. 6.—RECIT. (*Bass*).

*Now the child of Ironbeard dead,
Fair Gudrun, doth Olaf wed,
Hoping thus, his wergild paying,
To redeem him from the slaying.*

GUDRUN.

No. 7.—SCENE (*Soprano and Tenor Soli
and Chorus*).

Soprano.

On King Olaf's bridal night
Shines the moon with tender light,
And across the chamber streams
Its tide of dreams.

At the fatal midnight hour,
When all evil things have power,
In the glimmer of the moon
Stands Gudrun.

Close against her heaving breast,
Something in her hand is pressed ;
Like an icicle, its sheen
Is cold and keen.

On the cairn are fixed her eyes
Where her murdered father lies,
And a voice remote and drear
She seems to hear.

Chorus.

What a bridal night is this !
Cold will be the dagger's kiss ;
Laden with the chill of death
Is its breath.

Like the drifting snow she sweeps
To the couch where Olaf sleeps ;
Suddenly he wakes and stirs,
His eyes meet hers.

KING OLAF.

OLAF (*Tenor*).

"What is that," [King Olaf said],
"Gleams so bright above thy head?
Wherefore standest thou so white
In pale moonlight?"

GUÐRUN (*Soprano*).

"'Tis the bodkin that I wear
When at night I bind my hair;
It woke me falling on the floor;
'Tis nothing more."

OLAF.

"Forests have ears, and fields have eyes;
Often treachery lurking lies
Underneath the fairest hair!
Gudrun, beware!"

Chorus.

Ere the earliest peep of morn
Blew King Olaf's bugle-horn;
And for ever Sundered ride
Bridegroom and bride!
(Longfellow.)

No. 8.—RECIT. (*Bass*).

*How the Wraith of Odin old
Song and tale and Saga told,
Coming as unbidden guest
To the hall, to Olaf's feast;
Sing ye now, and with the strain
Ancient memories wake again.*

THE WRAITH OF ODIN.

No. 9.—CHORUS (BALLAD).

The guests were loud, the ale was strong,
King Olaf feasted late and long;
The hoary Scalds together sang;
O'erhead the smoky rafters rang.
(Dead rides Sir Morten of Fogelsang.)

The door swung wide, with creak and din;
A blast of cold night-air came in,
And on the threshold shivering stood
A one-eyed guest, with cloak and hood.
(Dead rides Sir Morten of Fogelsang.)

The King exclaimed, "O graybeard pale!
Come warm thee with this cup of ale."
The foaming draught the old man quaffed,
The noisy guests looked on and laughed.
(Dead rides Sir Morten of Fogelsang.)

Then spake the King: "Be not afraid;
Sit here by me." The guest obeyed,
And, seated at the table, told
Tales of the sea, and Sagas old.
(Dead rides Sir Morten of Fogelsang.)

As one who from a volume reads,
He spake of heroes and their deeds,
Of lands and cities he had seen,
And stormy gulfs that tossed between.
(Dead rides Sir Morten of Fogelsang.)

Then from his lips in music rolled
The Havamal of Odin old,
With sounds mysterious as the roar
Of billows on a distant shore.

* * * * *

Then slept the King, and when he woke
The guest was gone, the morning broke.
(Dead rides Sir Morten of Fogelsang.)

They found the doors securely barred,
They found the watch-dog in the yard,
There was no foot-print in the grass,
And none had seen the stranger pass.
(Dead rides Sir Morten of Fogelsang.)

King Olaf crossed himself and said:
"I know that Odin the Great is dead;
Sure is the triumph of our Faith,
The one-eyed stranger was his Wraith!"
(Dead rides Sir Morten of Fogelsang.)
(Longfellow.)

No. 10.—RECIT. (*Bass*).

*Sisters, sing us now the song
How since Olaf came a-wooing,
Sigrid wrought for his undoing,
Of the insult and the wrong.*

SIGRID.

No. 11.—SCENE (*Soprano and Tenor Soli
and Chorus of Maidens*).

Chorus.

Sigrid sits in her high abode,
The haughty Queen of Svithiod,
And to the West looks she
For Norroway's King, whose suit is told
By the ring from Laddè's temple old,
Which lies upon her knee.

Lady, lady, lances gleam
On the farther side of the border stream;
Lady, the horses ford the flood,
They cross the meadow, and pass the wood,

KING OLAF.

You may hear the iron hoof-stroke beat
On the ringing stones of the village street;
Rank on rank come spearmen tall,
But the crest of Olaf is o'er them all,
And the peace strings bind his sword;
See he alights, he mounts the stair,
The Norrway King with the golden hair,
Queen Sigrid, greet thy lord.

OLAF (*Tenor*).

Sigrid, hail! with royal hand
Knit to thee Norrway's King and land,
And the ring of Ladé upon thy knee
We will change to a cross for thee and me.

SIGRID (*Soprano*).

Olaf, hail! my hand is thine,
But the gods of old I will not resign;
Bow thou to thy Cross for woe or weal,
But where I have knelt, I still must kneel.

OLAF.

Queen of Svithiod! hearken well,
Thy gods are mute on fiord and fell,
Nor ever shall their voice again
Be heard where Christ hath ris'n to reign.

SIGRID.

I hear them speak! from pole to pole
The Norland gods their thunder roll;
For Norland folk their sword—the rod
For slaves who own the Southland god.

OLAF.

I will give my body and soul to flame
Ere I take to my heart a heathen dame;
Thou hast not beauty, thou hast not youth,
Shall I buy thy land at the cost of truth?

Chorus.

King Olaf rises; sisters, say
Why does he thrust the Queen away,
Why dash his glove on the oaken floor,
And turn and stride towards the door?
The gods protect the wrong'd and weak!
The glove has struck Queen Sigrid's cheek,
See the flash of her haughty eye,
See her stately form drawn high!
Haste thee, O haste, King Olaf, fly.

SIGRID.

Thou art gone! nay, spur not through the
gate;
I am one that can watch and wait;

By yonder glove on the oaken floor,
By my father's head and the soul of *Ther*,
By the hand she offered, Sigrid saith,
That Sigrid yet shall be Olaf's death.
(*Acworth.*)

No. 12.—RECIT. (*Bass*).

*Hark! she flies from Wendland forth,
Slighted Thyri, to the North:
There, as Olaf's wedded dame,
Will she set the North aflame!*

THYRI.

No. 13.—CHORUS (*BALLAD*).

A little bird in the air
Is singing of Thyri the fair,
The sister of Svend the Dane;
And the song of the garrulous bird
In the streets of the town is heard,
And repeated again and again.
(Hoist up your sails of silk,
And flee away from each other.)

To King Burislaf, it is said,
Was the beautiful Thyri wed,
And a sorrowful bride went she:
And after a week and a day,
She has fled away and away,
From his town by the stormy sea.
(Hoist up your sails of silk,
And flee away from each other.)

They say, that through heat and through
cold,
Through weald, they say, and through ~~wald~~.
By day and by night, they say,
She has fled: and the gossips report
She has come to King Olaf's court,
And the town is all in dismay.
(Hoist up your sails of silk,
And flee away from each other.)

It is whispered King Olaf has seen,
Has talked with the beautiful Queen;
And they wonder how it will end;
For surely, if here she remain,
It is war with King Svend the Dane,
And King Burislaf the Vend!
(Hoist up your sails of silk,
And flee away from each other.)

O, greatest wonder of all!
It is published in hamlet and hall.
It roars like a flame that is fanned!
The King—yes, Olaf the King—

KING OLAF.

Has wedded her with his ring,
And Thyri is Queen in the land!
(Hoist up your sails of silk,
And flee away from each other.)
(*Longfellow.*)

No. 14.—DUET (*Soprano and Tenor*).

THYRI.

The gray land breaks to lively green,
Bespangled all with flowers;
The throats sing to greet the spring
Through lengthening sunlit hours.

But what care I for flowers on sward,
Or bursting buds on tree?
My lands restor'd from Wendland's lord
Were better cheer to me.

A landless, dowerless bride am I,
The bride of Norway's King,
What boots me, while I sit and sigh,
The coming of the spring?

OLAF.

Thyri, my beloved,
Hither come I bearing
Angelicas uprooted,
Sweet and fair as thou.
Earliest boon of springtime,
Sign of snow departing,
In their welcome fragrance,
Bathe thy snowy brow.

THYRI.

Sweet are thy words, but O! meseems,
A sweeter gift would be,
The boon that haunts Queen Thyri's
dreams,
Her dowry over sea.
Wide spread they from the Wendland shore,
And rich with fruit and flower,
The lands I weep for evermore,
O! give me back my dower.

OLAF.

Fear not, doubt not, weep not,
As a Queen triumphant,
Towards the happy sunlight
Lift thy radiant eyes;
To the strife of favours,
For thy love I gird me,
And the lands of Thyri
Shall I win for prize.

BOTH.

Comes the spring unchaining,
Sunshine on his pinions,
All the world imprisoned
In the Ice-King's hall;
So the golden promise
Passed from lord to lady,
Warm with words of loving,
Lifts the heart from thrall.
(*Acworth.*)

No. 15.—CHORAL RECIT.

*After Queen Gunhild's death,
So the old Saga saith,
Plighted King Svend his faith,
To Sigrid the Haughty.*

*Still on her scornful face,
Blushing with deep disgrace,
Bore she the crimson trace
Of Olaf's gauntlet.*

*Oft to King Svend she spake,
"For thine own honour's sake
Shalt thou swift vengeance take
On the vile coward!"*

*And to avenge his bride,
Soothing her wounded pride,
Over the waters wide
King Olaf sought he.*
(*Longfellow.*)

THE DEATH OF OLAF.

No. 16.—CHORUS.

King Olaf's dragons take the sea,
The piping south-wind drives them fast,
The shields dip deep upon the lee,
The white sails strain on every mast.
Leaping from wave to wave they round
The cape that bars the stormy sound,
And where the ocean opens wide
They see far stretched on either side
The Danish ships and Svithiod's ride;
High on his deck King Olaf stands,
The war-axe grasp'd in both his hands,
With helm of gold and jerkin red,
And fair curls blowing round his head,
First of his fleet, he leads the van
And seeks the battle, man to man.

But seaward, landward, cape and bay
Cast forth their foes on Norway;
Ten thousand shaven oar-blades sweep
The bosom of the troubled deep;

SYNOPSIS.

INTRODUCTION.

THE bards name and describe the book in which is written the story they are about to relate.

One of their number, who is evidently recognised to be the chief bard or master of the ceremonies, calls upon the members of the company to constitute themselves as representing Thor, the God of thunder, and to repeat his challenge.

THE CHALLENGE OF THOR.

The whole assembly, in response to its chief, is here supposed to represent Thor, who arrogates to himself supremacy in the world, and hurling out defiance to the Christian religion, issues a challenge to Christ its prototype.

KING OLAF'S RETURN.

Another of the bards comes forward and relates how the fugitive Olaf hears and accepts the challenge, and after recounting the youthful Olaf's wanderings and adventures previous to that time, tells of his return home to Norway as King, and of his resolve to establish Christianity in the kingdom.

Their chief here directs the Skalds to tell how Olaf accomplished his mission.

THE CONVERSION.

In this scene, the minstrels describe the gathering of Olaf's subjects at the temple of their deity; headed by Ironbeard, they meet the king and his bodyguard of axemen and bowmen.

King Olaf, in the person of the tenor bard, offers the religion of Christ to the people, and Ironbeard—which character is for the nonce assumed by the chief bard—in the name of the people refuses it; whereupon the king, goaded to the act by the defiant words and attitude of Ironbeard, takes up his war-axe and shatters the image of Thor. In attempting to avert the destruction of the idol, Ironbeard is mortally wounded, but, defiant to the last, the grim old warrior declares himself staunch to the faith of his fathers. With dying breath he commends his soul to Odin (the chief god of the Norse religion), and claiming entrance into Walhalla, the eternal paradise of heroes slain in battle, expires.

The people are so much impressed by the manifestation of Thor's impotence and the death of his champion, that they elect to embrace the new faith, the peace of which, and its completed sacrifice, the king offers them as an alternative to the ever-recurring sacrifices of blood demanded by the tenets of their religion. Meekly surrendering themselves to the newly-revealed power, in solemn unity they bow before their king, who, with thrilling intensity, invokes upon his kneeling subjects the blessing of the King divine.

The master bard himself tells how, as a blood-atonement, Olaf weds Gudrun, the daughter of Ironbeard.

GUDRUN.

The company of Skalds describes how Gudrun, intent on avenging her father's death, steals, on the bridal night, with dagger in hand, to where Olaf sleeps; but Olaf wakes and thwarts her design, and ere the dawn of morn rids himself of the treacherous bride.

The chief minstrel now commands his men to sing of the coming, as an unbidden guest to Olaf's feast, of the spirit of Odin.

THE WRAITH OF ODIN.

In the words of a stirring ballad, the assembled bards sing of the strange guest who entertained the company far into the night with his wonderful stories. How the king slept, but woke to find the guest gone; how Olaf, finding no trace of the departure of the stranger, pronounced him to have been the spirit of Odin, and interpreted the visitation to signify the downfall of Odin the Great, and the effectual triumph of the Christian faith.

The chief bard invites the maidens of the company to sing the story of the wooing of Queen Sigrîd by King Olaf, of the insult she suffered at his hands, and of her vow to accomplish his death.

SIGRID.

The minstrel maids sing of the Queen of Svithîod awaiting the coming of King Olaf, with the ring, taken by Olaf from Ladd's temple, on her knee.—The two characters are again represented by bards.

SYNOPSIS (*continued*).

Olaf arrives, greets the queen, and offers her himself, his land, and his religion.

Sigrid returns the greeting, but will only consent to become his, on condition he swears his love, as Odin once swore it, on the ring. He refuses the condition, and Sigrid, not heeding his appeal, expresses her contempt of "the Southland God," and protests her constancy to the "Norland Gods." At this King Olaf's anger rises, and he strikes her cheek with his gauntlet. King Olaf is warned to fly, and the scene closes with the queen vowing vengeance on the retreating figure.

Attention is commanded by the principal bard for the recital of the story of Thyri—the slighted choice of the Wendland King—and her flight to the North.

THYRI.

In a charming ballad, the minstrels sing of Thyri, the sister of Svend, the Danish king, fleeing away from King Burialaf of Wendland, to whom she had been betrothed for the short space of eight days. She comes to King Olaf's court, and Olaf eventually marries her.

After the ballad, two singers advance to represent King Olaf and the beautiful Thyri, his wife. Thyri laments the loss of her lands, which King Burialaf has possession of, and deplores her dowless condition. Olaf, fresh from the delights of a fair morning in early spring, comes before her with a love offering of Angelicas, but with such thoughts rankling in her mind, the sweet smelling herb holds no charm for Thyri. Her mood leads her to taunt Olaf into consenting to rescue her domains from King Burialaf, upon which, having effected her purpose, she once more smiles on her lord.

The bards join in reciting how Queen Sigrid becomes the bride of King Svend, the Dane—a union which portends evil for King Olaf—and relate how she cajoles the Danish king into setting forth to wreak vengeance on Olaf.

THE DEATH OF OLAF.

Full chorus of Skalds, in which are described the putting out to sea of Olaf's warships to meet those of the Danes, and the contact of the opposing forces. Vividly portrayed are the deadly combat and the defeat of Olaf, who, ever foremost in the fray, is surrounded and outnumbered, and so perishes in the flood.

EPILOGUE.

The bard-chief finally pictures Astrid, the mother of Olaf, in the convent of Drontheim, kneeling at midnight, and listening to the voice of one speaking in the darkness without.

The voice which Astrid heard, purports to be that of Saint John taking up the challenge in response to the entreaty of the departed spirit of Olaf.

The saga-men, echoing the words of the saint, signify the ultimate acceptance of the challenge of Thor, and the continuance of Olaf's mission, but this time, in the true Christian spirit of love, and by the power of the Great Spirit Divine, which comes "not as a vulture, but as a dove."

A. S. BURROWS.

The Recitatives serve to prompt the narration of the Story; so, to emphasise their function and significance, the portions representing them in the above synopsis are printed in *Italics*.

(*From a Concert Programme of the Sheffield Musical Union.*)

CONTENTS.

INTRODUCTION.

No.		PAGE
	SOLI AND CHORUS—"There is a wondrous book"	1
1.	RECITATIVE (<i>Bass</i>)—"Summon now the God of Thunder"	5

THE CHALLENGE OF THOR.

2.	CHORUS—"I am the God Thor"	7
----	-----------------------------------	---

KING OLAF'S RETURN.

3.	SOLO (<i>Tenor</i>)—"And King Olaf heard the cry"	18
4.	RECIT. (<i>Bass</i>)—"Tell how Olaf bore the cross"	27

THE CONVERSION.

5.	SOLI (<i>Tenor and Bass</i>) AND CHORUS—"King Olaf's prowess at Nidaros"	28
6.	RECIT. (<i>Bass</i>)—"Now the child of Ironbeard dead"	60

GUDRUN.

7.	SOLI (<i>Soprano and Tenor</i>) AND CHORUS—"On King Olaf's bridal night"	61
8.	RECIT. (<i>Bass</i>)—"How the Wraith of Odin old"	71

THE WRAITH OF ODIN.

9.	CHORUS (Ballad)—"The guests were loud"	72
10.	RECIT.—"Sisters, sing ye now the Song"	88

SIGRID.

11.	SOLI (<i>Soprano and Tenor</i>) AND CHORUS—"Sigrid sits in her high abode"	89
12.	RECIT. (<i>Bass</i>)—"Hark! she flies from Wendland forth"	108

THYRI.

13.	CHORUS (Ballad)—"A little bird in the air"	105
14.	DUET (<i>Soprano and Tenor</i>)—"The gray land breaks to lively green"	122
15.	CHORAL RECIT.—"After Queen Gunhild's death"	188

THE DEATH OF OLAF.

16.	CHORUS—"King Olaf's dragons take the sea"	187
-----	--	-----

EPILOGUE.

	SOLI AND CHORUS—"In the Convent of Drontheim"	159
--	--	-----

SCENES FROM THE SAGA OF KING OLAF.

INTRODUCTION.

SOLI AND CHORUS.—“THERE IS A WONDROUS BOOK.”

Andante.

EDWARD ELGAR, Op. 30.

PIANO.
♩ = 50.

pp *poco cres.*
con Ped.

CHORUS.
SOPRANO.

ALTO.

TENOR.

BASS.

There is a wondrous book Of Legends in the old . . . Norse

There is a wondrous book Of Legends in the old Norse

There is a wondrous book Of Legends in the old . . . Norse

There is a wondrous book Of Legends in the old Norse

tongue, Of the dead kings of Nor - ro - way,

tongue, Of the dead kings of Nor - ro - way,

tongue, Of the dead

tongue, Of the dead

BASS SOLO.
p *molto espress.*

Legends that once were told or sung,
kings of Nor-ro-way, Le

SOPRANO SOLO.
espress.

Legends that once were told or sung, By wan-d'ring Sa-ga-man or
Legends that once were told or sung, By wan-d'ring Sa-ga-man or
In ma-ny a smo-ky fire-side nook Of Ice-land, in the an-cient
told or sung . . . In Ice-land, in . . . the an-cient day,
gends that once were told or sung In Ice-

Skald, And

Skald, And

day, *cres.* Le - gends that once were told or sung By wand'ring Sa - ga - man; And

Le - gends that once were told or sung By Sa - ga - man or

Le - - gends that once were told or sung By wand'ring Sa - ga - man or

land, *cres.* Le - gends that were sung By Sa - ga - man or

Le - - gends that once were sung by Sa - ga - man or

cres.

C poco allargando. *cres.*

he who looks may find therein The sto - ry that we now be - gin.

poco allargando. *cres.*

he who looks may find therein The sto - ry that we now be - gin.

poco allargando. *cres.*

he who looks may find therein The sto - ry that we now . . . be - gin.

pp Skald; . . . Heims - kring - la

pp Skald; Heims - kring - la . . .

pp Skald; . . . Heims - kring - la

pp Skald; Heims - kring - la

pp *cres. molto.* *ff*

Ped.

is the vo - lume called, The
 . . . is the volume called, And he who looks may find therein . . . The
 is the vo - lume called, He who looks may find there - in The
 is the vo - lume called, He who looks may

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

Ped. * Ped. *

sto - ry that we now be - gin, now be - gin. . . .
 sto - ry that we now be - gin, we now be - gin, now be - gin. . . .
 sto - ry, the sto - ry that we now be - gin. . . .
 find there-in The sto - ry that we now be - gin. . . .

dim. *rit.* *dim.* *rit.* *dim.* *rit.* *pp* *rit.*

Ped. * Ped. * Ped. *

No. 1. RECITATIVE (BASS).—"SUMMON NOW THE GOD OF THUNDER."

Allegro con fuoco.

VOICE

PIANO.

$\text{♩} = 120.$

ff *ten.* *stac.* *ten.*

A SKALD (BASS).

A f. *a tempo.*

Sum - mon now the God of Thun - der,

Recit. *ff* *pp a tempo.*

Lento. *a tempo.*

Him . . who rives the

ff *Recit.* *ff a tempo.*

B Poco meno mosso.

hea - vens a - sun - der, . . .

Poco meno mosso.

fp

mf *cres.*

Sing, sing, sing . . . the

cres.

words of might . . . y, might . . . y

cres.

ff *ad lib.* *dim. rit.* *p*

Thor, Chal - leng - ing the world to war. . .

sf *colla parte.* *p*

Attacca No. 2

7
THE CHALLENGE OF THOR.

No. 2.

CHORUS.—"I AM THE GOD THOR."

Moderato. SOPRANO. *p.* I am the God Thor, I am the

ALTO. *p.* I am the God Thor, I am the

TENOR. *p.* I am the God Thor, I am the

BASS. *p.* I am the God Thor, I am the

Moderato. ♩ = 104. *pp*

8va. *cres.* *f* War God, I am the Thun - - - der - er!

War God, I am the Thun - - - der - er!

War God, I am the Thun - - - der - er!

War God, I am the Thun - - - der - er!

cres. *f*

A mf

Here in my North-land, My fast-ness and fort-ress,

Here in my North-land, My fast-ness and fort-ress,

Here in my North-land, My fast-ness and fort-ress,

Here in my North-land, My fast-ness and fort-ress,

A *mf*

cres. molto. *ffz*
 Reign I for ev - - - er!
cres. molto. *ffz*
 Reign I for ev - - - er!
cres. molto. *ffz*
 Reign I for ev - - - er!
cres. molto. *ffz*
 Reign I for ev - - - er!

B ТИМОР. *ff risoluto.*
 Here a-mid ice - bergs Rule I the
BASS. *ff risoluto.*
 Here a-mid ice - bergs Rule . . . I the na - tions,
B

sf
marcato.

na - tions, rule . . . I the na - tions, the na - -
 Here a - mid.. ice - - bergs.. Rule I the na - - -

sf
pesante.

tions; This is.. my ham-mer, Mi

tions; This is.. my ham-mer, Mi

SOPRANO.

ALTO.

Gi - ants and sor - cer-ers Can - not with -

Gi - ants and sor - cer-ers Can - not with -

ol - ner the mighty;

ol - ner the might - y;

stand it!

stand it!

And

And

These are my gaunt - lets, Wherewith I wield it,

These are my gaunt - lets, Wherewith I wield it,

hurl . . . it and hurl it a - far off!

hurl . . . it, and hurl it a - far off!

And hurl it a - far off!

And hurl it a - far off!

Soea.

D
This is . . my gir - dle, When - ev - er I brace it, Strength is re -

This is my . . . gir - dle, When - ev - er I

This is my . .

doub - - - led, is re - doub - led, strength, strength is re -

brace it, strength, strength is re -

gir - dle, When - ev - er I brace it, Strength is re - doub - led, strength, strength is re -

This is my . . gir - - - dle, strength, strength is re -

- doub-led, When - ev - er I brace it! . . . The

- doub-led, When - ev - er I brace it! . . . The

- doub-led, When - ev - er I brace it! . . .

- doub-led, When - ev - er I brace it! . . .

dim.

E
light thou be - hold - est Stream through the

light thou be - hold - est Stream through the

E
p alac.
8ves.

hea - vens In flashes of crim -

hea - vens In flashes of crim - son,

of crim -

8ves

son. Is but my red beard Blown by the night-wind, Af-fright-ing the

Is but my red beard Blown by the night-wind, Af-fright-ing the na

son, Is but my red beard Blown by the night-wind, Af-fright-ing the

cres.

cres.

cres.

cres.

Ses sempre.

na - tions !

tions ! The

na - tions ! Jove is my bro - ther,

Jove is my bro - ther ; Mine eyes are the light - ning ; Jove is my

F

con forza.

con forza. ff

con forza. ff

ff

ff

Vcl.

Vcl.

con forza. ff > >

The wheels of my char - iot Roll in the
wheels of my char - iot Roll in the thun
Jovè is my bro - ther; Mine eyes are the light *rf*
bro - ther; Mine eyes are the light - ning; The

Sec.

Ped. * *Ped.* * *Ped.* *

rf > >

thun der; The blows of my
. der, roll in the thun - der; The blows of my
- ning; Blows of my ham - mer
wheels of my char - iot Roll in the thun - der; Blows of my

G

ham - mer Ring in the earth - quake!

ham - mer Ring in the earth - quake!

Ring, Ring in the earth - quake!

ham - mer Ring in the earth - quake!

fff

allargando.

H Molto maestoso.

Force . . rules the world still, Has ruled it, shall rule it:

Force . . rules the world still, Has ruled it, shall rule it; Meek - ness is

Force . . rules the world still, Has ruled it, shall rule it,

Force . . rules the world still, Has ruled it, shall rule it; Meek - ness is

H Molto maestoso.

ff

Ses sempre.

Meek - ness is weak - ness, Strength is tri - umph - ant, O - ver the

weak - ness, Strength is tri - umph - ant, O - ver the

shall . . rule; Strength is tri - umph - ant, O - ver the whole earth

weak - ness, Strength is tri - umph - ant, O - ver the whole earth

Ses sempre.

8247.

whole earth Still is it Thor's Day!

whole earth Still is it Thor's Day!

Still is it Thor's - Day, Thor's Day!

Still is it Thor's - Day, Thor's Day!

poco rit.

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics: "whole earth Still is it Thor's Day!". The third and fourth staves have lyrics: "Still is it Thor's - Day, Thor's Day!". The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some longer notes and rests. There are dynamic markings like *pp* and *dim.* throughout.

I *pp* *dim.*
Thou art a God, too, O Ga - li - le - an!

pp *dim.*
Thou art a God, too, O Ga - li - le - an!

pp *dim.*
Thou art a God, too, O Ga - li - le - an!

pp *dim.*
Thou art a God, too, O Ga - li - le - an!

I *pp* *pp*

Detailed description: This system contains six staves. The top five staves are vocal parts, each with the lyrics: "Thou art a God, too, O Ga - li - le - an!". Each vocal line starts with a dynamic marking of *pp* and ends with *dim.*. The sixth staff is a piano accompaniment. The key signature has two flats. The piano part features a steady accompaniment with some melodic lines. There are dynamic markings like *pp* and *dim.* throughout.

cres. poco a poco.

And thus sin - gle - hand - ed Un - to the

cres. poco a poco.

And thus sin - gle - hand - ed Un - to the

cres. poco a poco.

And thus sin - gle - hand - ed Un - to the

cres. poco a poco.

And thus sin - gle - hand - ed Un - to the

com - bat, Gaunt . . let or Gos - - pel, . .

com - bat, Gaunt . . let or Gos - - pel, . .

com - bat, Gaunt . . let or Gos - - pel, . .

com - bat, Gaunt . . let or Gos - - pel, . .

ff *Allargando.*

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

f pesante. *sf* *ff* *sf*

Allargando.

Ped. *

rit. *sf*

Here I de - fy thee!

rit. *sf*

Here I de - fy thee!

rit. *sf*

Here I de - fy thee!

rit. *sf*

Here I de - fy thee!

rit. *sf*

Ped. *Sea bassa.* *

KING OLAF'S RETURN.

No. 8. SOLO (TENOR).—"AND KING OLAF HEARD THE CRY."

Voice. *Allegro. Redit.*

And King O - laf heard the cry, . . . Saw the red light in the

PIANO. *Allegro.*

$\text{♩} = 112.$ *pp a tempo.*

allargando. sky, Laid his hand on his sword, As he leaned up on the rail - ing, And his *dim. e*

sf trem. sf pp

meno mosso. ship went sail - ing, $\text{♩} = 92$ sail - ing,

meno mosso. pp

dolce. sail - ing North - ward, north - ward in - to Dront - heim ford.

con Ped. *dim.*

in en do.

C *tranquillo.* *pp*

There he stood as one who dreamed ;

tranquillo. *molto espress.*

D *Allegro.* ♩ = 112.

And the red light glanced and gleamed On the

Allegro. *pp* *crea.*

ar - mour that he wore ; And he shout - ed, . . shouted, As the

Sua. *f* *p* *f*

allargando. *accel.*

rift - ed . . Stream - ers . . . o'er him shook and shift-ed,

Sua. *pp molto cres. fz* *accel.*

Ped. *

Rovr. *ff* **Allegro. 20**

"I ac-cept thy chal - - - lence, Thor!"

Allegro.

af colla parte.

E *Allegro molto.*

Allegro molto. ♩ = 133.

To a -

- venge . . his . . fa-ther slain, And re - con - quer realm and reign, . .

p

f

Came . . the youth - ful O - laf home, . .

p

f

F

Thro' the mid - night sail - - ing, . . Lis - t'ning . . to the

p

pp

wild winds wail - - - - - ing,

And the dash - - - - - ing of the

foam, and the

poco a poco più tranquillo.

dashing of the foam.

G *Tranquillo.*

Tranquillo. ♩ = 112.

To his thoughts the

p dolce. *ten.*

*Ped. * Ped. * Ped. * Ped. * simile Ped.*

sa - cred name Of his mo - ther As - trid came, . . . And the

tale . . she oft had told . . Of her flight by se - cret pass - -

es Thro' the mountains and mo - rass - es, To . . . the home of Ha - kon

Ipp poco rit.

sempre p *pp colla parte.*

old.
a tempo. *dolcissimo.*

cres. *f* *dim.*

con Ped.

Più mosso.
Quasi parlando.

Then strange mem - ries crowd - ed back of Queen Gun - hild's wrath . . and

Più mosso.

pp

K

wrack And a hur-ried flight by sea;

pp
Ped. * Ped. *

Of grim Vi-kings,
Più mosso.

f *dim.* *pp*
Ped. *mf*

and their rap-ture In the sea-fight, and . . . the cap-ture, And the

life . . . of sla - - ve - ry.

f *rit.* *sf*

a tempo. ♩ = 112.
Then his . . . cruis-ing's o'er the seas, . . .

p
Ped. * Ped. * Ped. * Ped. *

p
 cruising, Westward to the Hebrides, And to Scilly's rocky shore; And the

pp
 Ped. * Ped. *

cres. hermit's cavern dismal, Christ's great name and rites baptismal, In the

cres. *allargando.*

M Allegro.
 ocean's rush and roar. Norway never yet had seen

Allegro. ♩ = 96.

colla parte. *p*

f One so beautiful of mien, One so

♩ = 108.

ff *p* *p*

cres. royal in attire, so royal; Norway

Sea.....

cres. *f* *p*

nev - er yet . . had seen One so . . beau - ti - ful . . of

stringendo molto. mien, When in arms complete-ly fur-nished, Har-ness gold . . in -

f stringendo molto. *pp agitato.*

- laid . . and burnished, Man - tle like a flame . . of

cres.

cres. fire, One so roy - al in . . at-tire, . . Man - - tle like a flame, a

p cres. molto.

ff flame . . . of fire. *P* Thus came

fff *sf*

Rmor. ad lib.

Tempo lmo.

O - laf to his own, When up - on the night - wind

Tempo lmo. ♩ = 112.

pp

8va.

blown Passed that cry . . a - long the shore; And he an - - -

allargando.

8va.

pp

allargando.

Pod.

swer'd, while the rift - ed Streamers o'er him shook and shift - ed, shook and

stringendo. molto.

cres.

8va.

ffz

stringendo molto.

cres.

shift - ed, "I ac - cept thy chal - - - - lenge,

R *ff* *d.* *Racrit. Lento.* *3* *3 tempo.*

8va.

presto.

sf *colla parte.* *a tempo.*

Thor!"

ff *presto.*

8va.

sf *accel.*

No. 4. REOIT. (BASS).—"TELL HOW OLAF BORE THE CROSS."

Allegro moderato.
Sua

PIANO. $\text{♩} = 108.$

A SKALD.

Tell how O - laf

A *dim.*

bore . . the cross To the folk at

B $\text{♩} = 100.$

Ni - da - ros: . . Nor - land, Ice - land, lands and

allargando

seas Win-ning to the God of peace. $\text{♩} = 92$

THE CONVERSION.

No. 5. SOLI (TENOR AND BASS) AND CHORUS.—"KING OLAF'S PROWS AT NIDAROS."

Allegro moderato.
SOPRANO. *dolce e legato.*
King O - laf's prows at Ni - da - ros

ALTO. *dolce e legato.*
King O - laf's prows at Ni - da - ros

TENOR. *dolce e legato.*
King O - laf's prows at Ni - da - ros

BASS. *dolce e legato.*
King O - laf's prows at Ni - da - ros

Allegro moderato. ♩ = 92.
pp *sempre molto legato.* *cres.*

Fur - row'd the gold - - en shore; His axe - men and . . his

Fur - row'd the gold - - en shore; His axe - men and . . his

Fur - row'd the gold - - en shore; His axe - men and . . his

Fur - row'd the gold - - en shore; His axe - men and . . his

Fur - row'd the gold - - en shore; His axe - men and . . his

pp *pp* *pp* *pp*

A *A*

pp

bow - - men Lay a - round the shrine of Thor.

bow - - men Lay *pp* a - round the shrine of Thor.

bow - - men Lay *pp* a - round the shrine of Thor.

bow - - men Lay *pp* a - round the shrine of Thor.

cres.

Round the state - ly fane at Mæ - rin, King

cres.

Round the state - ly fane at Mæ - rin, King

cres.

Round the state - ly fane at Mæ - rin, King

cres.

Round the state - ly fane at Mæ - rin, King

B

p

O - laf's house - carles lay, And

p

O - laf's house - carles lay, And

p

O - laf's house - carles lay, And

p

O - laf's house - carles lay, And

B

p

watch'd the men of Drontheim Ga-ther at break of day.

watch'd the men of Drontheim Ga-ther at break of day.

watch'd the men of Drontheim Ga-ther at break of day.

watch'd the men of Drontheim Ga-ther at break of day.

C Poco più mosso.

pp Clad in mail they came, and sword-ed,

C Poco più mosso. ♩ = 92.

pp quasi alla marcia.

pp Clad in mail they came, and

pp Cors-let and buck-ler ring,

Clad in mail they
 sword-ed,
 cors-let and buck-ler ring, cors-let and buck-ler ring,

Clad in
 came, and sword-ed,
 Cors-let and buck-ler ring,
 cors-let and buck-ler ring, As they

mail, clad in mail they came, and
 Cors-let and buck-ler ring, As they
 cors-let and buck-ler ring, As they
 throng be hind the I-ron-beard.

sword - ed, As they thron - g be - hind the I - ron - beard, Who
 thron - g be - hind the I - ron - beard, the I - ron -
 thron - g be - hind,
 as they thron - g be - hind the I - ron -

crec. leads them, who leads them to the King,
crec. beard, . . . Who leads them to the King, *ff* leads . . . them
 Corset and buck - ler ring, I - ron - beard, I - ron - beard
 beard, *crec.* I - ron - beard, I - ron - beard

ff *D*

ff I - ron - beard, I - ron - beard
 to the King, leads them to the King, I - ron - beard, I - ron - beard
 leads them to the King, I - ron - beard, I - ron - beard
 leads them to the King, I - ron - beard, I - ron - beard

leads them to the King, .. to the King, .. to . . the

leads them to the King, .. I - ron - beard leads them to . . the

leads them to the King, .. I - ron - beard . . leads

leads them to the King, I - ron - beard leads them to the

King.

King.

them to . . the King, ..

King, to the King, ..

The

The

The

The

Cors-let and buck - ler ring. . .

The

E

ship - men grave of Ice - - land Re - tired .. to give *pp*

ship - men grave of Ice - - land Re - tired .. to give *pp*

ship - men grave of Ice - - land Re - tired .. to give *pp*

ship - men grave of Ice - - land Re - tired .. to give *pp*

E

them room, Their ring - ed mail .. was rust - ed| And *mf*

them room, Their ring - ed mail .. was rust - ed And *mf*

them room, Their ring - ed mail .. was rust - ed And *mf*

them room, Their ring - ed mail .. was rust - ed And *mf*

them room, Their ring - ed mail .. was rust - ed And *mf*

gray, and gray with salt .. sea - spume. *dim.*

gray, and gray with salt .. sea - spume. *dim.*

gray, and gray with salt .. sea - spume. *dim.*

gray, and gray with salt .. sea - spume. *dim.*

gray, and gray with salt .. sea - spume. *dim.*

accel. e cres.

pp *cres.* *accel. e cres.*

All halt-ed, all were si-lent, When, shiv'ring thro' the blue, *accel. e cres.*

pp *cres.* *accel. e cres.*

All halt-ed, all were si-lent, When, shiv'ring thro' the blue,

pp *cres.* *accel. e cres.*

All halt-ed, all were si-lent, When, shiv'ring thro' the blue, King O-laf's bu-gle

pp *accel. e cres.*

$F \text{ } \dot{=} 126$

Smit - ing the walls of As - gard, King O - laf's bu - gle blew. . . .

Smit - ing the walls of As - gard, King O - laf's bu - gle blew. . . .

Smit - ing the walls of As - gard, King O - laf's bu - gle blew. . . .

blew, King O - laf's bu - gle blew.

$F \wedge \text{ } \dot{=} 126$

f

G **OLAF. RECIT. (TENOR.)**

Be - hold me, my

Recit.

a tempo. **Рекит.** $\text{♩} = 112.$

people, answer and say, answer and say,

p *a tempo.* **Recit.** $\text{♩} = 112.$ *a tempo.*

f

If the Gods . . . of your fa - thers ye wor - ship to -

p ma con fuoco.

day, if the Gods . . . of your fa - thers ye wor - ship to -

crea. *f*

day, Or bend ye your wills . . . to the word of your

espress. *poco rit.*

King, To the wa - - - ters of Christ . . . and the

p *colla parte.*

dim. *a tempo.*

cross . . . that I bring, . . . the wa - - - ters of

colla parte. *a tempo.*

Christ and the cross that I bring?

accel. *ff*

An - swer and say.

colla parte. *a tempo.* *sf*

ten.

IRONBEARD. RECIT. (BASS.)

By my beard call'd of I - ron, O King! shalt thou

Recit. p *trem.* *sfp*

know, In the name . . of thy peo - ple, I

sfp *colla parte.* *cres.*

allargando.

Allegro.

an - swer thee, No! . . .

CHORUS. TENOR.

ff

No! . . .

ff BASS.

Allegro. ♩ = 120.

No! . . .

a tempo. sf

ff

ff

Shall thy cross . . . and thy wa - ters

No! . . . No!

No! . . . No!

allargando.

p

purge out the Gods' ban,

Shall thy cross . . . and thy wa - ters purge out the

Shall thy cross . . . and thy wa - ters purge out the

a tempo.

ff

Who feed on the flesh and the life-blood of man?

Gods' ban, Who

Gods' ban, Who

allargando. *a tempo.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'Who feed on the flesh and the life-blood of man?'. The piano accompaniment features a complex texture with triplets and dynamic markings like 'p' and 'ff'. Performance directions include 'allargando.' and 'a tempo.'

feed on the flesh and the life-blood of man? .. No! ..

feed on the flesh and the life-blood of man? .. No! ..

Detailed description: This system continues the vocal line with the lyrics 'feed on the flesh and the life-blood of man? .. No! ..'. The piano accompaniment is highly rhythmic and includes dynamic markings such as 'ff' and 'p'. There are also performance directions like 'p' and 'ff'.

No! .. No! ..

No! .. No! ..

Detailed description: This system features the vocal line with the lyrics 'No! .. No! ..'. The piano accompaniment continues with a driving rhythm and includes dynamic markings like 'ff'. The system concludes with a final chord in the piano part.

OLAF. RECIT.
a tempo. f

Shall Thor and shall O - din be high Gods a - gen?

a tempo.

a tempo.

a tempo. ♩ = 126.

trem.
sf *sf* *sf* *f*

RECIT.

Then give to their

ff
 Yea, yea, Thor and O - din, . .

ff
 Yea, yea, Thor and O - din, . .

ff *p* *sf* *Recit.*

ancor più mosso.

al - tars their guer - don of men!

ancor più mosso.
 ♩ = 138.

sf *f*

Yea, . . . give to their

Yea, give to their al - . .

K *L'istesso tempo.*

al - tars their guer - - - don of men!

- - tars their guer - - - don of men!

L'istesso tempo.

p

cres.

But shall blood of base los - els and

cres. *cres.*

fel - ons . . . re - store The glow to the

f

f

al - tars of O - - - din and Thor?

p subito. *ff* L.H.

con entusiasmo mf L

Nay a sa - - crifice rich to their shrine will I

CHORUS. TENOR.

BASS.

mf Ped. * Ped. * Ped. * Ped. *

yield, . . . My fair - - est in bow - er and best un - der

sa - cri - fice rich,

sa - cri - fice rich,

8va

Ped. sempre.

cres. shield, My might - - i - est dies there by sun and by

fp The best under shield, His might - i - est

fp The best under shield, His might - i - est

8va

moon, I - ron - beard, and.. my
 dies there! I - ron - beard! ..
 dies there! I - ron - beard! ..

cres. fair - est, his daugh - ter, Gu - drun! ..
cres. I - ron - beard, and the fair - est, the fair - est, his daugh - ter, Gu -
cres. I - ron - beard, and the fair - est, the fair - est, his daugh - ter, Gu -

M *Più mosso.* **IRONBEARD.** *f. p.*
 Not the fair or the might - y,
 - drun!

- drun!
Più mosso. $\text{♩} = 152$
M *ff*

Gu - drun . . . or her sire. Shall

The first system features a vocal line with lyrics "Gu - drun . . . or her sire. Shall" and a piano accompaniment. A fermata is placed over the first measure of the vocal line. The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes.

Allargando. *rit. sostenuto.* *ten.* *a tempo.* ♩ = 133.

pass by thy man - date, O King, thro' the fire.

Allargando. *sostenuto.* *p*

The second system continues the vocal line with lyrics "pass by thy man - date, O King, thro' the fire." It includes performance directions: *Allargando.*, *rit. sostenuto.*, *ten.*, and *a tempo.* with a tempo marking of ♩ = 133. The piano accompaniment features a *sostenuto* section and a *p* dynamic marking.

See a - bove in the

cres. molto. *fff* *p* *cres.*

The third system has the vocal line with lyrics "See a - bove in the". The piano accompaniment includes dynamic markings *cres. molto.*, *fff*, *p*, and *cres.*. There are also some markings like "N" and "8vi" in the piano part.

sun - gleams the image of gold, Of

f *ff*

The fourth system features the vocal line with lyrics "sun - gleams the image of gold, Of". The piano accompaniment has a *f* dynamic marking and a large crescendo hairpin. There are also markings like "N" and "8vi" in the piano part.

stringendo.

Thor . . with the bat - tle-maul gripp'd . . in his hold.

stringendo. *p subito.*

The fifth system concludes the vocal line with lyrics "Thor . . with the bat - tle-maul gripp'd . . in his hold." It includes performance directions *stringendo.* and *p subito.* in both the vocal and piano parts.

CHORUS.
TENORS.

Thor . . with the bat - tle-maul gripp'd in his hold.

BASSES.

Thor . . with the bat - tle-maul gripp'd in his hold.

IRONBEARD. *allargando.* pesante.

If he seeks for a he - ro, his

Soprano

a tempo. sfz *fp* *allargando.*

RECIT. *a tempo.*

heat thou shalt do, Call the best of . . thine axe-men, and of - fer there - -

colla parte. *sf* *Recit.* *sf* *sf* *sf* *a tempo.*

P ♩ = 138.

OLAF.

crea.

O heark - en, my peo - ple, be -

to. ♩ = 138.

cres.

- hold me once . . . more, And may Christ lift . . . my

cres. molto.

ff *Allegro con fuoco, doppio movimento.*

axe, . . 'gainst the ham-mer . . . of Thor!

CHORUS.

p As

p As leap the lights of

Allegro con fuoco, doppio movimento. ♩ = 138.

p

cres. A-thwart the north - ern sky, A .

cres. As leap the lights of win - ter, A .

cres. leap the lights of win - ter,

win - ter,

cres. *sf* *sf* *sf*

-gainst the gold - en im - age Flash'd O - laf's axe on high; . . . As
 -gainst the gold - en im - age Flash'd O - laf's axe on high; . . .
 Flash'd, . . . flash'd O - laf's axe on
 Flash'd O - laf's axe on

falls, as falls a berg in spring-time, Far
 As falls, as falls a berg in spring time,
 high; as falls a berg in spring-time, Far
 high; As falls, As falls a berg in spring-time,

shi - ver'd on the floe,
 Shi - ver'd on the floe, The
 shi - ver'd on the floe,
 Shi - ver'd on the floe, The

ff strepitoso.

f >

The gold en, gold en shards of god-head
gold en, gold en shards of god-head
The gold en, gold en shards of god-head
gold en, gold en shards of god-head

fz *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

Crash'd on the ground be-low,
Crash'd on the ground be-low,
Crash'd on the ground be-low,
Crash'd on the ground be-low, Fierce

R *cres.* *cres.* *p* *cres.* *R* *cres.*

Fierce I - ron-beard sprang
Fierce
Fierce I - ron-beard sprang for - ward,
I - ron-beard sprang for - ward,

for - ward, A house - carle . . drew his bow, . . .

I - ron-beard sprang for - ward, And

A house - carle . . drew his bow, . . .

And

O'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

o'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

O'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

o'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

cham - pi - on lay low. . . .

cham - pi - on lay low. . . .

cham - pi - on lay low. . . .

cham - pi - on lay low. . . .

ff *S* *dim.*

poco allargando.

p *dim.* *p molto espressa.*

IRONBOUND.

Moderato.

p *cres.*

All - Fa - ther, I come! true to

Moderato. ♩ = ♩ of preceding movement.

pp cres. molto.

p *Lento.*

hon - our and troth, To the faith of my fa - thers, and

Lento. ♩ = ♩ of preceding movement.

dim. *pp*

pp *mf* *molto cantabile.*

O - din the Goth. Oh, wide should the doors . . . of Val -

mf p molto espressa.

Ped.

f *dim.*

- hal - la un - roll, . . . For a he - ro, a he - ro who gives,

mf *fp*

p gives . . for it bo - dy and soul, *pp* King O - laf, the

Norseman! per - chance it may be, *rit.* That thy Peace - God shall rule . . .

ad lib. *rit.* U *Tempo lmo.* *poco animato.* . . . o'er the Nor - land - er free ; *Tempo lmo.* *poco animato.* But with axe in his

rit. e dim. *animato.* hand, . . with sword up - on thigh, . . . And his face . . . to his

f slay - er doth I - ron - beard *rit.* die ! *a tempo.*

dim. *p* *dim.* *pp* *poco rit.*
Ped.

V L'istesso tempo.

Then o'er the blood-stain'd Horgstone, The cross of Christ was

Then o'er the blood-stain'd Horgstone, The cross of Christ was

V $\text{♩} = 92$ *dim.*

* *con Ped.*

seen,

seen, The ho - ly priests were pray - ing, The sing - ers sang be -

The ho - ly priests were pray - ing, The sing - ers sang be -

The sing - ers sang be -

poco rit. dim.
pp poco rit. dim.
pp poco rit. dim.
poco rit.

W Lento.

- tween. King O-laf's axe was low-er'd, . . .

- tween. King O-laf's axe was low-er'd, . . .

- tween. King O-laf's axe was low-er'd, . . .

W Lento.

pp

Ped.

Segue arpeggiando.

As swung . . . the gold-en cen-

His bright blue eyes were dim, . . . As swelled . . . the

His bright blue eyes were dim, . . . As swelled . . . the

His bright blue eyes were dim, . . . As swelled the

pp *f*

Ses. Bassa.

Ped. ** Ped.*

ser, As swelled the so-lemn hymn. . . . *pp*

so-lemn hymn. *pp* They mar-vell'd as they

so-lemn hymn. The men of Drontheim trembled, They mar-vell'd as they

so-lemn hymn. The men of Drontheim trembled, They mar-vell'd,

pp

sostenuto. molto cres. The pow'r, the pow'r of Christ was felt, . . .
 knelt, Their help-less God was bro-ken, The pow'r, . . . the pow'r of Christ was
sostenuto. molto cres. knelt, Their help-less God was bro-ken, The pow'r, . . . the pow'r of Christ was
 marvell'd as they knelt, . . . The pow'r of Christ . . . was

molto cres. *ff*

Ped.

OLAF.
 O bro-thers of
 the pow'r of Christ was felt.
 felt, the pow'r of Christ was felt.
 felt, the pow'r of Christ was felt.
 felt, the pow'r of Christ was felt.

pp

p *pp*

Ped.

X Allegretto. dolce.
 Ice-land! be-hold . . . them, they kneel, Of my Lord and his con-quest
Allegretto. = 76.

dolcissimo. *pp*

come be you the seal, Pass . . the Gods of the Goth

cres.

pp

- land; your serf-dom shall cease; For the sac-ri-fice bloody, I of-fer you

cres.

peace, The peace . . . of the Chris-tian: oh

p *cres.* *dim.*

join . . in the prayer . . That swells . . to the Lord of the earth and the air.

cres. e allargando. *ff* *Y a tempo.*

CHORUS.

Re - ceive us,
Re - ceive us,
Re - ceive us,
Re - ceive us,

p *cres. e allargando.* *colla parte.* *Y a tempo.* = 60.

Ped.

King; we kneel to . . . Him . . . Who fell'd by thee the . . .

King; we kneel to . . . Him . . . Who fell'd by thee the . . .

King; we kneel to . . . Him . . . Who fell'd by thee the . . .

King; we kneel to . . . Him . . . Who fell'd by thee the . . .

Ped. *

War - God grim; . . . Wa - ter bring our brows to lave, And on our

War - God grim; . . . Wa - ter bring our brows to lave, .. And on our

War - God grim; . . . Wa - ter bring our brows to lave, .. And on our

War - God grim; . . . Wa - ter bring our brows to lave, .. And on our

Ped. * *Ped.* * *dim.*

OLAP. *Z* *espress.*

Lord, re - ceive them! King . . di -

dim.
shields the cross en - grave.

dim.
shields the cross en - grave.

dim. *legato.* *pp*
shields the cross en - grave. Blood and bat - tle, let them, let them

dim.
shields the cross en - grave.

p dim. *pp*

- vine, Lord, re - ceive them! King di - vine,

legato. *pp*
Knit us to the God of . . peace,

legato. *pp*
Knit us to the God . . .

cease, legato. *pp* *pp*
blood and bat - tle,

Knit us to the God of . . peace; Blood and

Ped.

King di - vine, Breathe a bless - ing, breathe . . a bless . . .
 knit us to the God, knit us
 of peace, knit us
 let them cease, Knit us to the God,
 bat - tle, let them cease, Knit us to

pp *cres.* *cres.* *cres.* *cres.* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

AA Come 1ma.
 . . ing; they . . . are Thine.
 to the God, . . the God of peace, of peace,
 to the God of peace, of peace,
 to the God, . . the God of peace.
 . . the God of peace, of peace,

rit. *f* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

Come 1ma. ♩ = 92.

AA *rit.*

* *rit.*

Waver bring... our brows, ... our brows to
 On our shields the cross, the cross... en-grave,
 Blood and bat-tle, let them cease, ... Knit us to the God of

cres. molto
f. *cres. molto.*
Allargando al fine.
cres. molto.
 Ped.

Blood... and bat-tle, let... them cease, let them cease, ... Knit
 Knit
 lave, ... Blood and bat-tle, let... them cease, let them cease, ... Knit
 Knit
 Blood and bat-tle, let them cease, let... them cease, let them cease, ... Knit
 Knit
 peace, Blood and bat-tle, let them cease, ... let them cease, ... Knit

cres.
ff
ff
ff
 8va

us to the God, the God of peace.
 us to the God, the God of peace.
 us to the God, the God of peace.
 us to the God, the God of peace.

dim. e rit.
dim. e rit.
dim. e rit.
dim. e rit.
dim. e rit.
cres. *f* *sf*

No. 6. RECIT. (BASS).—"NOW THE CHILD OF IRONBEARD DEAD."

Andantino.

VOICE

PIANO.

p *espress.* *dim.*

♩ = 60.

A SKALD. RECIT. *ad lib.* *a tempo.*

Now the child of I-ron-beard dead, Fair Gu - drun . . doth O - laf

a tempo. ♩ = 69.

pp

wed, Hop - ing thus his wer-gild pay - ing, To redeem him from the

mf. *molto espress.*

f *sonore* *dim.*

rit. *pp*

alay - ing.

a tempo. ♩ = 60.

pp *dim.* *dim.*

Attaca No. 7

GUDRUN.

No. 7. SOLI (SOPRANO AND TENOR) AND CHORUS.—“ON KING OLAF'S BRIDAL NIGHT.

Adagio. ♩ = 58.

pp
sempre pp
Ped.
poco rit.

dim.
Ped. * *Ped.* *

SOPRANO SOLO. *tranquillo.*

On King O - laf's .. bri - dal night . . .

pp
Ped.

Shines the moon with ten - der light, . . . And a - cross .. the cham - ber

poco rit.
Ped.

streams, . . . Its tide .. of .. dreams, its

pp
ppp espress.

Più mosso.

tide of .. dreams. . . . At the fa - tal midnight

Più mosso. ♩ = 84.

sfp

con 8vi.

rit. Tempo lmo. dim. ♩ = 58.

hour, When all e - vil things have pow - er, In the

cres. *rit. e dim.* *pp*

Ped. *

dim. ad lib. D poco più mosso.

glim - mer of the moon Stands . . Gu - drun. Close . . against her

colla parte. pp poco più mosso.

Ped. *

heav - ing breast, Something in her hand is pressed ; . . . Like an

fp *pp*

i - ci - cle, its sheen Is cold . . . and keen. On the

cairn are fixed her eyes Where her mur - der'd fa - - E - - ther

lies, And a voice re - mote and

drear She seems to hear.

SOPRANO. *fp* Cold, *p* cold! *fp*

ALTO. Cold, *p* cold!

TENOR. *pp* Cold.. the dag-ger's kiss;

BASS. *pp* What a bri-dal night is this!.. Cold will be the dag-ger's kiss; . . .

What a bri-dal night is this!.. Cold will be the dag-ger's kiss; . . .

pp

sf 2

pp La - den with the chill of death, *ppp* Is its breath. **G**

pp La - den with the chill of death. *ppp* Is its breath. **G**

pp La - den with the chill of death *ppp* Is its breath. **G**

pp La - den with the chill of death *ppp* Is its breath. **G** *stringendo.*

pp *sonore.*

p Like the drift - ing snow she sweeps . . . To the

p Like the drift - ing snow she sweeps . . . To the

pp a tempo.

pp couch where O-laf sleeps;

pp couch where O-laf sleeps;

ppp sleeps;

ppp sleeps;

ppp *dim.*

Ped.

accel. *Allegro.* Sud-den-ly he wakes and stirs, His eyes meet

accel. Sud-den-ly he wakes and stirs, His eyes meet

accel. Sud-den-ly he wakes and stirs, His eyes meet

accel. Sud-den-ly he wakes and stirs, His eyes meet

accel. *f* *Allegro.* *Sva.* *crea.* *ff* *pp*

I Allegro.

hera.

hera. *SOLO. OLAF.* *Quasi in tempo.* *crea.*

hera. What is that, . . . what is that, . . . that Gleams so bright, so bright above thy head ;

hera. *I Allegro.* *Quasi in tempo.*

Più lento

'Tis

cres. e accel.

Wherefore standest thou so white In pale . . . moon-light ?

Più lento.

cres. e accel.

Allegro.

Allegro. ♩ = 120.

the bod-kin that I wear When . . . at night, when at

f

Agitato.

night I bind my hair ; It woke me

ff *3* *dim.*

K

fall . . . ing, it woke . . . me

p agitato. *cres.*

fall - ing on the floor; . . . 'Tis no - - - thing

more;
OLAF. *f* Ah! For-ests have ears, and fields have eyes;

'Tis . . the bod - kin, 'tis no - thing more; It woke me . . fall - ing
Of - ten treach - er - y lurk - ing lies Un - der - neath the . . fair - est

on . . the floor, it woke me . . fall - ing on the
hair! Gu - drun, . . be - ware, Gu -

floor ; . . 'Tis no - thing more, 'tis
 - drun, . . Gu - drun, be - ware! Of - ten treach - er - y

M stringendo e cres.
stringendo e cres.
f mf sfp stringendo.

no - thing more, 'tis no - thing more,
 lurk - ing lies Un - der - neath the fair - - est hair ! Gu -

sf sfp sfp

'tis no - thing more! . . .
 - drun, be - ware! . . .

sf ff sf sf

N. $\text{♩} = 69.$
pp rit. cres. molto.
sf con Ped.

Allegro molto. *f*

Ere the ear-li-est peep of morn
 Ere the ear-li-est peep of morn
 Ere the ear-li-est peep of morn
 Ere the ear-li-est peep of morn

Allegro molto. $\text{♩} = 108.$

ff dim.

O a tempo. più lento.

dim. rit.

Blew King O - laf's bu - gle - horn;
 Blew King O - laf's bu - gle - horn;

dim. rit. p a tempo. più lento. dim. $\text{♩} = 58.$

And for ev - er sun - d'ered ride Bridegroom and
 And for ev - er sun - d'ered ride Bridegroom and
 And for ev - er sun - d'ered ride Bridegroom and
 And for ev - er sun - d'ered ride Bridegroom and

ppp rit.
ppp rit.
ppp rit.
ppp rit.

bride! ..
 bride! ..
 bride! ..
 bride! ..

P
P
f
pp
dim.
f

Ped.
Ped.

No. 8.

RECIT. (BASS).—"HOW THE WRAITH OF ODIN OLD."

Allegro molto.
A SKALD.

VOICE

How the Wraith . . . of O - din old . . .

PIANO.
♩ = 126.

Allegro molto.
p

Song and tale and Sa - ga told; Com-ing as unbid-den

mf *colla parte.*
Ped. * Ped. *

guest To the hall . . . to O - - laf's feast:

a tempo. *cres.*

Sing ye now and with . . . the strain . . . An - cient mem - 'ries

f *dim.*

wake . . . a - gain.

pp *senza rall.* *dim.*

THE WRAITH OF ODIN.

No. 9.

CHORUS (BALLAD).—"THE GUESTS WERE LOUD."

Allegro. ♩ = 126.

Two staves of piano introduction. The upper staff is in treble clef, and the lower staff is in bass clef. The music is in 2/4 time and B-flat major. The upper staff begins with a series of chords and eighth notes, while the lower staff provides a bass line with some grace notes. Dynamics include *f marcato* and *con Ped.* (pedal). The piece concludes with a *tr* (trill) in the bass line.

Vocal and piano accompaniment for the first line of the chorus. The vocal parts are for Tenor and Bass. The piano accompaniment is in two staves. The lyrics are: "The guests were loud, the ale was strong, . . . King O - laf". The music is in 2/4 time. Dynamics include *f*, *ff*, and *fz*. There are accents (>) and a section marked 'A'.

TENOR. A
The guests were loud, the ale was strong, . . . King O - laf

BASS.
The guests were loud, the ale was strong, . . . King O - laf

Vocal and piano accompaniment for the second line of the chorus. The vocal parts are for Soprano and Alto. The piano accompaniment is in two staves. The lyrics are: "The hoar - y Skalds to - ge - ther sang; O'er - feast-ed late and long; . . .". The music is in 2/4 time. Dynamics include *mf*, *cres.*, and *mf*. There are accents (^) and a section marked 'A'.

SOPRANO. *cres.*
The hoar - y Skalds to - ge - ther sang; O'er -

ALTO. *cres.*
The hoar - y Skalds . . . to - ge - ther sang; O'er

feast-ed late and long; . . .

feast-ed late and long; . . .

head the smok - y raft - ers rang.

head . . the smok - y raft - ers rang. . .

mf ma marcato.

(Dead rides Sir Mor - ten of

Fo - gel - sang.) . .

ma marcato.

(Dead rides Sir Mor - ten of Fo - gel - sang.) . .

B

The door swung wide,

The door swung wide,

B

sfp

p

sfp

p

pp

con Ped.

A blast
 wide;
 With creak and din ;

p

of cold night - air came
 blast of cold air,
 A blast came in, And
 And

p
And p
p
And

in,
 on the thresh - old shi - v'ring stood A one - . .
 on the thresh - old shi - v'ring stood
 on the thresh - old shi - v'ring stood A one . .

pp
one
pp
pp
fp

D

eyed guest, with cloak and hood.

eyed guest, with cloak and hood.

(Dead rides Sir Mor - ten of

eyed guest, with cloak and hood.

sfp *pp*

Fo-gel-sang.)

sf *tr* *f*

The King exclaimed, "O gray-beard pale! . . . Come warm thee with this cup of

The King exclaimed, "O gray-beard pale! . . . Warm thee with this cup of

The King exclaimed, "O gray-beard pale! . . . Come warm thee with this cup of

The King exclaimed, "O gray-beard pale! . . . Warm thee with this cup of

ffz

ale." The

ale." The

ale." The foam - - ing draught the old man quaffed,

ale." *Sva*

Ped.

nois - y guests looked on and laughed.

nois - y guests looked on .. and laughed.

(Dead rides Sir Mor - ten of

Sva

dim.

Fo - gel - sang.) .. *ma marcato.* *dim.*

(Dead rides Sir Mor - ten of Fo - gel - sang.)

Sva

dim.

F

Then spake the King: . . . "Be not a - fraid; . . . Sit here by

F

pp

pp

The guest . . . o - beyed, . . . And, seat - ed at the ta - ble,

me."

G

told.. Tales,

Tales . . . of the sea, and Sa - gas

p *cres.*

G

cres.

Ped.

He spake of he
old. He spake of he
He spake of he
He spake of he

H *sf* *f* *ff*

roes, he spake of he - roes... and their deeds, Of lands and ci - ties..
- roes, he spake of he - roes... and their deeds, Of lands and ci - ties..
- roes, he spake of he - roes... and their deeds, Of lands and ci - ties.
- roes, he spake of he - roes... and their deeds, Of lands and ci - ties..

sf *f* *f* *f*

he had seen,
he had seen, And storm - y gulfs . . . that
he had seen,
he had seen, And storm - y gulfs . . . that

fz *Allargando.*

I $\text{♩} = 104$
ff *molto sostenuto.*

Then from his lips in mu - sic rolled The Ha
 tossed between. Then from his lips in mu sic rolled, ..

ff *molto sostenuto.*

Then from his lips in mu - sic rolled The Ha -
 tossed between. Then from his lips in mu - sic rolled ..

$\text{♩} = 104$
I
ff *molto grandioso.* *rf* *rf*

va - mal of O - din old, With sounds . . mys
 . . . in mu - sic rolled The Ha - va -
 - va - mal of O - din old, The Ha - va -
 1st Bass.

2nd Bass. The Ha - va - mal of O - din old,
 The Ha - va - mal of O - din

te - ri - ous as the roar Of bil - lows on a dis - tant

mal, . . . With sounds mys - te - rious as the roar Of bil - lows on a dis - tant

mal, . . . With sounds Of bil - lows on a dis - tant

. . . . With sounds mys - te - rious as the roar Of bil - lows.

old, With sounds mys - te - rious.

shore,

shore, Sounds . . . mys - te . . .

shore, Sounds . . . mys - te . . .

1st & 2nd Bass.

(Dead rides Sir Mor - ten of Fo - gel - sang, . . . Dead rides Sir Mor - ten of Fo - gel - sang.)

K 8va a tempo. = 120.

fff

Ped.

molto cres. *ff* *molto cres.* *pp* *molto cres.* *ff* *ff*

mys - te - - - ri - ous, ri - ous, With
 ri - ous, mys - te - - - ri - ous With
 ri - ous, mys - te - - - ri - ous,

The first system of the score consists of five staves. The top three staves are vocal parts. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The piano accompaniment is on the bottom two staves, with a grand staff (treble and bass clefs). The piano part features a prominent bass line with eighth notes and chords. Dynamics include *molto cres.*, *pp*, and *ff*. There are also hairpins for crescendo and decrescendo.

dim. *dim.* *dim.* *dim.* *dim.*

Of bil - lows on a dis - tant
 sounds mys - te - ri - ous as the roar . . . Of bil - lows
 Of bil - lows on a dis - tant
 sounds mys - te - ri - ous as the roar . . . Of bil - lows

dim. *Ped.* *

The second system continues the vocal and piano parts. It features five staves. The vocal lines are on the top three staves, and the piano accompaniment is on the bottom two staves. The piano part has a steady eighth-note accompaniment. Dynamics include *dim.* and *Ped.* (pedal). There is an asterisk (*) under the piano part.

shore.
 on a dis - tant shore.
 shore.
 on a dis - tant shore.

dim.

8247.

The third system consists of five staves. The vocal lines are on the top three staves, and the piano accompaniment is on the bottom two staves. The piano part continues with eighth-note accompaniment. Dynamics include *dim.* and *Ped.* (pedal). The system ends with the number 8247.

M

Then slept the King,

Then slept the King,

Then slept the King, then

Sea

pp

dim.

Detailed description: This system contains the first three vocal entries and the beginning of the piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked 'M' (Moderato). Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

dim.

slept the King,

ppp

ppp

Detailed description: This system continues the vocal entries and piano accompaniment. The vocal parts are mostly silent in this system. The piano accompaniment continues with the same melodic and rhythmic patterns. Dynamics include *dim.* (diminuendo) and *ppp* (pianississimo). There are some triplets in the piano part.

crea. molto.

f

tr

Detailed description: This system shows the piano accompaniment continuing. The right hand has a more active melodic line, and the left hand provides harmonic support. Dynamics include *crea. molto.* (crescendo molto), *f* (forte), and *tr* (trill).

N Tempo lmo.

and when he woke The guest was gone, the morn - ing

and when he woke The guest was gone, the morn - ing

and when he woke The guest was gone, the morn - ing

and when he woke The guest was gone, the morn - ing

N Tempo lmo.

sf *f* *p*

broke. They found the

broke. They found the

broke. They found the

broke. They found the

pp *sf*

dim.

doors se - cure - ly barr'd, They found the

dim.

doors se - cure - ly barr'd, They found the

dim.

doors se - cure - ly barr'd, They found the

dim.

doors se - cure - ly barr'd, They found the

p

dim. watch-dog in the yard, *pp* There was no
 watch-dog in the yard, *pp* There was no
 watch-dog in the yard, *pp* There was no
 watch-dog in the yard, *pp* There was no

foot-print in the grass, *ppp* And
 foot-print in the grass, *ppp* And
 foot-print in the grass, *ppp* And
 foot-print in the grass, *ppp* And

dim. none and none had seen the strang-er *molto cres.*
ppp And none had seen the strang-er *molto cres.*
dim. none and none had seen the strang-er *molto cres.*
ppp And none had seen the strang-er *molto cres.*

O - din the Great . . is dead; . . . Sure

O - din the Great . . is dead; . . . Sure

O - din the Great . . is dead; . . . Sure

O - din the Great . . is dead; . . . Sure

is the tri - umph of our . . Faith,

is the tri - umph of our Faith,

is the tri - umph of our Faith, . .

is the tri - umph of our Faith,

The one - eyed strang - er was . . his . . wraith,

The one - eyed strang - er was . . his . . wraith,

The one - eyed strang - er was . . his . . wraith,

The one - eyed strang - er was . . his . . wraith

his wraith." *ff*

his wraith." *ff*

his wraith." *ff*

his wraith." *ff*

ff *cre. e string.*

(Dead rides Sir Mor - ten of Fo-gel - sang.) *fff*

(Dead rides Sir Mor - ten of Fo-gel - sang, . . . dead rides Sir Mor - ten of *fff*

(Dead rides Sir Mor - ten of Fo-gel - sang, . . . dead rides Sir Mor - ten of *fff*

(Dead rides Sir Mor - ten of Fo-gel - sang, . . . dead rides Sir Mor - ten of *fff*

fff *dim.* *p*

fz *Ped.*

Fo-gel - sang.)

Fo-gel - sang.)

Fo-gel - sang.)

cre. molto. *ffz* *pp* *f.* *pp*

No. 10

RECIT.—“SISTERS, SING YE NOW THE SONG.”

Allegro.

PIANO.
♩ = 88.

f dolce.

dim.

con Ped.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegro' and the dynamics range from 'f' to 'dim.'.

A SKALD. *ad lib.* *a tempo.*

Sis-ters, sing ye now the song

rit. *pp colla parte.* *a tempo.*

The first line of the song features a vocal line and piano accompaniment. The vocal line is marked 'A SKALD.' and 'ad lib.', with a tempo change to 'a tempo.' after the first phrase. The piano accompaniment includes markings for 'rit.', 'pp colla parte.', and 'a tempo.'.

How since O-laf came . . . a woo-ing,

The second line of the song continues the vocal and piano accompaniment. The vocal line is marked 'How since O-laf came . . . a woo-ing,'.

A *mf cres.* *f*

Si-grid wrought for his un-

cres. *f* *sf*

Ped. *

The third line of the song features a vocal line and piano accompaniment. The vocal line is marked 'A' and 'mf cres.', with a dynamic change to 'f'. The piano accompaniment includes markings for 'cres.', 'f', and 'sf'. A 'Ped.' marking is present at the end of the line.

rit.

- do-ing; Of the in-sult and the wrong. . .

fz *dim.* *rit.*

The fourth line of the song features a vocal line and piano accompaniment. The vocal line is marked 'rit.'. The piano accompaniment includes markings for 'fz', 'dim.', and 'rit.'.

SIGRID.

No. 11. SOLI (SOPRANO AND TENOR) AND CHORUS.—“SIGRID SITS IN HER HIGH ABODE.”

Allegro. ♩ = 88.

pp
con Ped.
fp *p* *pp* *fp*
*Ped. **

CHORUS (MAIDENS).
1st SOPRANO.

2nd SOPRANO.

CONTRALTO.

Si - - - grid

mf *pp*

A *mf*
Si - grid sits in her high a - bode, . . . The haught-y Queen of
sits in her high a - bode, The haught - - y Queen of Svi (- - thi -
Si - grid sits in her high a - bode, . . . The haught - y Queen of Svi - thi -

f Svi - thi - od, To the west . . . looks she, . . . and to the west looks *dim.*
 - od, And to . . . the west looks she, . . . and to the west . . . looks *dim.*
 - od, And to the west, . . . the west looks she, . . . to the west, . . . the west looks *dim.*

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. Dynamics include *f* (forte) and *dim.* (diminuendo). The key signature has two sharps (F# and C#).

B
p she, . . . whose suit . . . is told By . . . the
p she, . . . For Norrway's king, . . . for the king,
p she, . . . For Norrway's king, . . . for the king, whose

B
p dolce. *espress.* *pp*

The second system of the musical score continues the vocal and piano parts. It includes a section marked **B**. Dynamics include *p* (piano) and *pp* (pianissimo). Performance markings include *dolce.* and *espress.* The key signature remains two sharps.

ring, by the ring Which lies up-on her knee . . .
 Which lies up-on her knee.
 suit is told By the ring from La - de's tem - - ple old, Which . . .

pp *dim.* *pp*

The third system of the musical score continues the vocal and piano parts. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *pp* (pianissimo). The key signature remains two sharps.

Musical score for a piano and voice piece. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are:

lies up-on her knee.

La - dy, la - - dy, lan-ces gleam . . . On the fur-ther side of the bor-der
 La - dy, la - - dy, lan-ces gleam . . . On the fur-ther side of the bor-der
 La - dy, la - - dy, lan-ces gleam . . . On the fur-ther side of the bor-der

stream ; The hor - ses ford the flood, . . . They cross the meadow and pass the
 stream ; The hor - ses ford the flood, . . . They cross the meadow and pass the
 stream ; The hor - ses ford the flood, . . . They cross the meadow and pass the

Musical markings include *dim.*, *pp*, *mf*, *Ped.*, *C*, *f*, *p*, *ef*, and *p*.

D

wood.

wood.

wood. *p* You may *cres.* hear the i-ron hoof-stroke beat . . . On the ring-ing-stones of the vil-lage

sonore. **D**

hear the i - ron hoof - - stroke beat ;

street ; You may hear the i - ron hoof-stroke beat, the i - ron hoof ;

E

ff Rank on rank . . . come spear-men tall, . . . But the crest of O - laf is o - ver them

ff Rank on rank . . . come spear-men tall, . . . But the crest of O - laf is o - ver them

p Rank on rank . . . come spear-men tall, . . . But the crest of O - laf is o - ver them

E'

f *sf* *sf* *sf* *p*

all, but the crest . . of . . O - laf is . . o - ver them

all, but the crest . . of O - laf is o - ver them

all, but the crest . . of O - laf is o - ver them

pp *F* *p*

all. . . And the peace-strings bind his sword; . .

all. And the peace - strings . bind . . his sword; . .

all. . . See, he a .

p

The Nor-ro-way king, . . with the gold - en hair. .

Queen Si - grid greet thy lord.

- lights and mounts . . the stair, . . Queen Si - grid greet, . . .

dim. *pp*

dim.
pp
greet . . thy lord.

dim.

G $\text{♩} = 76.$ *OLAF.* *mf* *cres.*
Si - grid, hail! . . Si - grid, hail! . . with

$\text{♩} = 76.$
pp grazioso mollo. *cres.*

roy - al hand knit to thee, Nor - roway's king . . and land, And the

tr *tr* *tr* *mf* *marcato.*

ring . . of La - de up - on . . thy knee, We will change, change to a

cres. *mf*

con Ped.

SIGRID. *mf*

cross . . for thee . . and me. O - laf, hail! my

hand . . is thine, But the Gods . . of old, . . I will not . . re - sign ;

Bow thou to thy cross for woe . . or weal, . . But where I . . have knelt, . . I

still . . must kneel Queen of Svi - thi - od !

Piu animato.

heark - en well, The Gods . . are mute, are mute on fiord . . and fell, Nor

aspress. *f* *cres. accel.*

ev - er shall . . their voice . . a - gain . . Be heard, . . where Christ . . has

pp *f*

J. STERD.
ff *Più animato.*

ris - en to reign. I hear them speak ! from pole . . to pole . . The

Più animato

f

stringendo.

Nor - land Gods their thunder roll ! . . For

CHORUS. 1st & 2nd SOPRANOS.

1st & 2nd CONTRALTOS.

Their thun - - - - - der roll ! . .

Their thun - - - - - der roll ! . .

stringendo. *ff*

K Allegro con fuoco. $\text{♩} = 138.$ *3*

Nor - - - land, Nor - - - land folk . . the

Allegro con fuoco.

ffz p ben marcato.

sword, . . . The rod for slaves who

own . . . the Southland God!

CHORUS.

For Norland folk the sword, The rod for

For Norland folk the sword, The rod for

slaves, for slaves . . . who own the South-land

slaves, for slaves . . . who own the South-land

OLAF.

I will give my body and soul to

God.

God.

ffz stringendo. *ffz* *dim.*

flame! . . . Ere I take to my heart . . . a

stringendo. *f*

ffz stringendo. *p*

heathen dame. Thou hast not beau . . . ty,

sf *p* *sf*

crea.

thou hast not youth, . . . Shall I buy . . . thy

p *sf* *p*

f ad lib. **M**

land . . . at the cost of truth.

trem. colla parte. *a tempo.* *ff con fuoco.* *sf*

1st & 2nd SOPRANOS.

1st & 2nd CONTRALTOS.

King O - laf ris - - es ;

King O - laf ris - - es ;

sf *sf*

sf *dim.*

sis - ters, say, Why does he thrust . . the queen a - way,

sis - ters, say, Why does he thrust . . the queen a - way,

sf *dim.*

con fuoco. *pp*

Why dash his glove on the oak - en floor, . . And turn . . . and

Why dash his glove on the oak - en floor, . . And turn . . . ana

pp

1st SOPRANO.

stride . . towards the door? . . The Gods pro - tect the

2nd SOPRANO.

stride . . towards the door? . .

stride . . towards the door? . .

wronged and weak, The glove

The glove has struck Queen

The glove has struck Queen

has struck Queen Si - grid's cheek, Haste thee, haste, oh haste, King O-laf,

Si - - grid's cheek, Haste thee, haste, oh haste, King O-laf,

Si - grid's cheek, Haste thee, haste, oh haste, King O-laf,



fly, . . . fly!

fly, . . . fly!

fly, . . . fly!

fly, . . . fly!

fz *dim.*

SIGRID. *poco a poco meno mosso.*
Quasi Recit.

Thou art gone! nay, spur not thro' the gate; I am one that can watch and

p *poco a poco meno mosso.*

wait, can watch and wait; By

p *dim.* *poco rit.*

dim. *pp*

$\text{♩} = 108.$ *p* *sostenuto.* *f* *dim.* *cres.*

yon . . . der glove . . . on the oak . . . en

f *dim.* *p* *cres.*

floor; By my fa - - - ther's head and the

f *dim.*

fp *dim.*

Ped. *

soul of Thor. By . . the hand she

pp *mf*

dim. *pp* *mf*

*Ped. * Ped.* *

of - - fered, Si - - grid saith,

cres.

fp *cres.*

Ped. *

By . . the hand she of - fered, Si - - grid yet . .

f *con fuoco.* *sf* *sostenuto.* *cres. molto.*

fp *pp* *cres.*

rit. *sf* *a tempo.* ♩ = 133.

shall . . . be O . . . la's death!

f *colla parte.* *sf* *sf ff*

pp *sf* *tr* *tr* *cre.* *sf* *ff* >

Ped. *

No. 12. RECIT. (BASS).—"HARK! SHE FLIES FROM WENDLAND FORTH."

Allegretto.

VOICE

Allegretto. ♩ = 76.

PIANO. *pp* *cre.* *f*

molto stringendo.

sf *sf* *sf* *sf* *sf* *sf*

A *RECIT. ad lib*

Hark! she flies from Wendland forth, Slight - ed Thy - ri to the North . . .

rit. a tempo.

Recit. colla parte. pp a tempo.

RECIT. B *a tempo.*

There, as O - laf's wed - ded dame Will she

colla parte. pp a tempo. cres. molto.

Ped. *

cres. molto.

set the North a - flame . . .

ff

THYRI.

No. 18.

CHORUS (BALLAD).—"A LITTLE BIRD IN THE AIR."

Allegro. $\text{♩} = 72$

p

dim.

SOPRANO. A

A lit - tle bird in the air . . . Is sing-ing of Thy-ri the

ALTO.

A lit - tle bird in the air . . . Is sing-ing of Thy-ri the

A

sonore.

dolce.

fair, . . . The sis - . . . ter of Svend the Dane; . .

dolce.

fair, . . . The sis - . . . ter of Svend the Dane; . .

And the song of the gar - ru - lous bird . . . In the

And the song of the gar - ru - lous bird . . . In the

sonoro.

streets of the town is heard, . . . And re - peat ed a -

streets of the town is heard, . . . And re - peat ed a -

dolce.

dolce.

f

- gain and a - gain.

- gain and a - gain. And flee, flee a -

TENOR. p

BASS. Hoist up your sails of silk,

B

p

Hoist up your sails of silk, . . .
 way from each o - ther,

And

Hoist up your
 flee, flee a - way from each o . . .

crec. *f* *molto cres.*

And flee, flee a - way . . . from each
 sails of silk, And flee, flee a - way . . . from each

Hoist up your sails of silk, And flee a - way from each
 ther, . . . Hoist up your sails of silk, And flee a - way from each

D

o - ther.

o - ther.

o - ther...

o - ther...

p

f

p

D'

p *sostenuto.*

To King Bur - is - laf . . . it is said, . . . Was the

espress.

beau - ti - ful Thy - ri wed, And a sor . . .

fp

crea.

pp

E

And af - - ter a

row-ful bride went she;

week . . . and a day, . . . She has fled a - way and a - way,

From his town by the storm y

pp

cres.

pp

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "And flee, flee a -" and "Hoist up your sails of silk, . . ." followed by "way from each o - ther," and "Hoist up your sails of silk, . . ." and "Hoist up your sails of silk, . . ." and "Hoist up your sails of silk, . . ." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with accents. Dynamics include *f*, *mf*, *ff*, and *ff*. The score is divided into four systems, each with a vocal staff and a piano grand staff.

A G

sails . . . of silk.

sails . . . of silk.

And flee a - way from each o - ther...

And flee a - way from each o - ther...

H *pp*

They say that thro' heat, Thro' weald,

They say that thro' heat, Thro' weald,

They say and thro' cold, they

They say and thro' cold, they

H *dolce ed espress.*

pp

sempre svi.

and thro' wold,
 and thro' wold,
 say, and thro' wold, By day and by night, . . they say, . .
 say, and thro' wold,
cres.

I *pp*
 And the gos-sips
p She has fled, she has fled; *pp* The
 She has fled; . . *pp* And the gos-sips *pp*
I
dim. The

re - port She has come to King O - laf,
 gos - sips, they re - port She has come to King
 re - port She has come to King O - laf,
 gos - sips, they re - port She has come to King

she has come to King O - laf's court, . . . And the town is
 O - laf,
 she has come to King O - laf's court, . . . And the town is
 O - laf,

all . . . in dis - may,
 She has come to King O - laf's court, And the
 all . . . in dis - may, She has come to King O - laf's

And the gos-sips re - port, . . . She has come to King
 town is all in dis - may, The gos-sips re - port, . . .
 court,

pp subito. dolcissimo.

O - laf.
She has come to King O - laf's court.
Hoist up your sails of silk,
And
flee, flee a - way from each o - ther,
It is
sails of silk,
And flee, flee a - way from each
It is

L
Come 1ma.

whispered King O-laf has seen, . . . Has talked with the beau-ti-ful Queen; . . .
 whispered King O-laf has seen, . . . Has talked with the beau-ti-ful Queen; . . .
 o - ther.

L
Come 1ma.

sonore.

. . . And they won - der, won - der how it will end; . . .
 . . . And they won - der, won - der how it will end; . . .

cres.
 For sure-ly, if here she re-main, . . . It is war with King
cres.
 For sure-ly, if here she re-main, . . . It is war with King

sonore.
Ped.

f Svend the Dane, war with King Svend the Dane, *cres.* *f*
cres. Svend the Dane, war with King Svend the Dane, And
 And
 War with King Svend the Dane, war with King Svend the

war, . . . And they won der how *M*
 King Bu - ris - laf the Vend! . . .
 King Bu - ris - laf the Vend! . . . They won der how
 Dane, war with King Svend the Dane, *M*

it will end; It is *f*
 For sure - ly, if here she re - main, . . .
 it will end; *f*
 For sure - ly, if here she re - main, . . .

war, it is war . . . with King Svend the Dane, And King Bu - ris

War with King Svend the Dane, And King Bu - ris

It is war with King Svend the Dane, And King Bu - ris

It is war, . . . war, . . . it is war, . . .

laf, King Bu - ris - laf . . . the Vend!

laf, King Bu - ris - laf the Vend!

laf, King Bu - ris - laf! war, . . . war, . . . it is

war, . . . it is war, . . . war, . . . it is

It is published

O, great - est won - der of all! It is

war.

war.

in ham-let

pub-lished and hall, *dolce.*

O, great-est, great-est won-

crea.

risoluta
It

crea.
Great-est won-der of all! *risoluta. sf*

- der of all! . . . It roars . . .

f marcato.

roars . . . like a flame, a flame . . . that is

It roars . . . like a

like a flame, a

It roars like a flame, a flame that is

fanned, a flame that is fanned,
 flame, it roars like a flame that is fanned, it roars
 flame . . . that is fanned, it roars
 fanned, it roars . . . like . . . a flame,
ff strepitoso.

it roars . . . like a
 like a flame, it roars, The
 like a flame, The
 The
of

P
 flame, . . . the King— Has wed - ded her with his
 King— yes, O - laf the King— . . . Has wed - ded her with his
 King— yes, O - laf the King— . . . Has wed - ded her with his
 King— yes, O - laf the King— . . . Has wed - ded her with his
P
fff
 Ped. * Ped. 8247. * Ped. V *

1st SOPRANO.
ring, . . . And Thy . . . ri is

2nd SOPRANO.
ring, . . . And Thy . . . ri is Queen in the

ring, . . . And Thy . . . ri is Queen in the

ring, . . . And Thy . . . ri is Queen in the

ring, with his ring.

Sea

*Ped. * Ped. * Ped. **

Q

Queen !

land !

land !

land ! Hoist

land ! Hoist up your sails of

Hoist up your sails of silk,

Hoist up, hoist up your sails of
up your sails of silk.
silk, hoist up your sails of

Sua

silk, And flee . . . a way from each o . . .
Flee . . . a way from each o . . .
silk, And flee . . . a way from each o . . .
And flee . . . a way from each o . . .

Sua

Ped.

ther.
ther.
ther.
ther.

Sua

No. 14. DUET (SOPRANO AND TENOR).—"THE GRAY LAND BREAKS TO LIVELY GREEN."

VOICED. *Allegro.* **THYRI.** *mf* *sf*

The gray land breaks to live - ly green Be -

PIANO. *Allegro.* *p* *fp*

$\text{♩} = 80.$

Ped. *

- spang - - led all with flow - ers, . . . The

Ped.

A

thros - tles sing to greet, . . . to greet the Spring . . . Thro'

fp

length - 'ning sun - lit hours, . . . thro' length - 'ning sun - lit hours, . . .

cres. *fp*

B

Allargando. *f a tempo.*

The gray land breaks to live - ly green Be - spang - - - led

colla voce. *f a tempo.*

all . . with flow'rs.

f sf

But what care I, . .

pp

what care I for flow'r on sward, Or burst - ing bud . . on tree! . .

dolce.

*Ped. * Ped. **

My lands restored from Wend-land's lord Were bet - ter cheer to me, . . .

*Ped. * Ped. * Ped. **

D

124

ten.

But what care I for flow'r on sward, Or burst-ing bud

pp *cres. molto.*

E

allargando. *ff* *a tempo.*

on tree? A land-less, dowerless bride am I, The

colla parte. *ff a tempo.* *mf*

Ped.

bride . . . of Nor-ro-way's King, . . . What

p *cres.*

Ped. *

boots it while I sit . . and sigh, . . and sigh, . .

dim. molto. *pp*

dim. molto. *p* *ppp*

what boots . . . The com . . . ing of the

cres.

cres. *colla parte.*

F

Spring? . . .

f a tempo. *p cres. e string.*

sf *dim.* *p* *rit.*

OLAF. *Moderato.*

G *p. dolcissimo.*

Thyri, my be-lov - ed, Hither come I bear - ing, An - ge-li-cas up-root - ed,

Moderato. ♩ = 56.

pp

poco rit. H ♩ = 72

Sweet and fair as thou, sweet and fair . . . as thou. ♩ = 72

colla parte. *a tempo. pp* *molto espress.*

accel. *cres.* *f* *rit.* *p dim.* *pp*

I a tempo. *cres.*
 Earliest boon of Spring - time, Sign of snow de - part - - ing; In their welcome fra - - grance

a tempo. $\text{♩} = 56.$ *cres.*

poco rit. *p* $\text{♩} = 72.$
 Bathe thy snowy brow, bathe thy snow - y brow.

colla parte. *a tempo.*

THYRL dolce.
 Sweet are thy words, but oh! me-seems A sweet-er gift . . . would be . . .

a tempo. $\text{♩} = 80.$

accel. *cres.* *dim.*

The boon . . . that haunts Queen Thy - ri's dreams,

pp *dolce.*

cres. *K* *ff*
 Her dow - ry o - ver sea. . . Wide spread they from the Wendland

cres.

shore, . . . And rich with fruit and flower, The

Ped.

agitato.

land I weep for ev - er - more, O! give me back my dow - er, . . . O! give . . .

cres. e stringendo.

me back my dow'r.

sf dim. p

OLAF.

espress.
Fear not, doubt not, weep not,

cres.

As a Queen . . . tri - um - phant, To the

dolce.

hap - py sun - light Lift thy ra - - diant eyes, . . . thy ra - diant

*Ped. * Ped. **

eyes : . . . To the strife . . . of . . . fav - ours,

pp dolcissimo.

For thy love, thy . . . love . . . I gird me, And the lands of

dim. cres.

ff allargando. Thy - ri . . . Shall I win for prize, Lift, lift thy ra - diant eyes ;

ff allargando. dim. p dim. più tranquillo.

Tranquillo. I fear not, doubt not, weep not,

pp

cres.

OLAF. *cres.* As a Queen tri - um - phant, To the hap - - py

For thy love I gird me, . . . And the lands of Thy - ri Shall I win for

cres.

sun - light I lift once more mine eyes; For my love, O gird . . . thee,

prize, . . . For thy love I gird me, . . . And . . . the lands . . . of

p *cres.*

pp

cres. molto e string.

And . . . my lands, . . . my dow - ry, Win a - gain . . . for

cres. molto e string.

Thy - ri Shall I win . . . a - gain, . . . a - gain . . . for

cres. molto e string.

O Più mosso.

prize. . . Comes the Spring un - chain - ing,

prize. . . Comes the Spring un - chain - ing,

O Più mosso.

f

1 2 2 2

cres. Sun - shine on . . his pin - ions, *ff* Un - chain - ing All the

cres. Sun - shine on . . his pin - ions, *ff* Un - chain - ing All the

P sostenuto.

sostenuto.

P

ff *f*

world, . . . all the world, the world im - pri - son'd In the Ice-King's

world, . . . all the world, the world im - pri - son'd In the Ice-King's

sf

hall; . . . So the gold - en, . . . gold - en

hall; . . . So the gold - en. . . gold - en

p *cres.*

p *cres.*

p *cres.*

Qf
 pro - mise . . . Passed from lord . . . to
 pro - mise . . . Passed from lord . . . to

Q
8ves ad lib.

la - dy, . . . Warm with words . . . of lov . . .
 la - dy, . . . Warm with words . . . of lov . . .

dim.
 - ing, Lifts the heart, . . . lifts . . . the heart . . . from
 - ing, Lifts the heart, . . . lifts . . . the heart . . . from

dim. *p* *poco a poco tranquillo.*

dim. *p* *R Lento.* ♩ = 108.
 thrall. *dim.* *espress.* *pp*
 thrall. . . . Warm . . . with words of . . .

dim. *R Lento.* *pp* *ten.*

espress. *accl.* *rit.*

Warm . . . with words of . . . love, . . . As . . . the Spring, . . . the

pp love, . . . *accl.* *rit.* As the Spring, . . . the Spring, . . . un-

dim. *ten.* *accl.* *rit.*

S a tempo.

Spring . . . un-chain . . . ing,

a tempo.

chain . . . ing, un-chain . . . ing,

a tempo. ♩ = 80.

cres. *cres.*

Ped.

ff allargando. *lento. ad lib.* *ten.*

So . . . the gold-en, gold-en pro-mise, Lifts . . . the heart, the heart from

ff allargando. *lento. ad lib.* *ten.*

So . . . the gold-en, gold-en pro-mise, Lifts . . . the heart, the heart from

ff allargando. *sf* *p*

a tempo.

thrall. . .

a tempo.

thrall. . .

a tempo. ff

No. 15. CHORAL RECIT.—“AFTER QUEEN GUNHILD'S DEATH.”

Allegro moderato.

PIANO. $\text{♩} = 84$

sonore. p *cres.* *dim.*

con Ped.

A TENOR. *p*
 Af - ter Queen Gun-hild's death, . . . So the old Sa - ga saith,

BASS. *p*
 Af - ter Queen Gun-hild's death, . . . So the old Sa - ga saith,

A

cres. *f*
 Plight - ed King Svend his faith . . . To Si - grid . . . the Haugh - ty;

cres.
 Plight - ed King Svend his faith . . . To Si - grid . . . the Haugh - ty;

cres. *f*

con Ped.

SOPRANO. **B**

ALTO. *p*
 Still on her scorn-ful face, . . . Blush - ing with deep dis-

Still on her scorn-ful face, . . . Blush - ing with deep dis-

p *f* *be.* *be.*

grace, . . . Bore she the crim - - son trace . . . Of O - laf's

grace, . . . Bore she the crim - - son trace . . . Of O - laf's

gaunt - let; Oft to King Svend she spake, "For thine own hon - our's"

gaunt - let; Oft to King Svend she spake, "For thine own hon - our's"

sake Shalt thou swift ven - geance take On the vile co - ward!"

sake Shalt thou swift ven - geance take On the vile co - ward!"

CHORUS.
TENOR.

And to a - venge his bride, Sooth - ing her wound - ed pride,

And to a - venge his bride, Sooth - ing her wound - ed pride,

ff *cres.* *sf*

CHORUS. SOPRANO.

King

ALTO. King

dim. *p*

O - - ver the wa - ters, the wa - ters wide,

dim. *p*

O - - ver the wa - ters, the wa - ters wide,

dim. *pp*

dim.

O - - laf . . . sought he, O - ver the

dim.

O - - laf . . . sought he, O - ver the

O - ver the

O - ver the

doice. *cres. molto.*

wa-ters wide . . King O - laf sought he.

wa-ters wide . . King O - laf sought he.

wa-ters wide . . King O - laf sought he.

wa-ters wide . . King O - laf sought he.

The piano accompaniment features a complex texture with multiple voices and dynamic markings such as *f*, *sf*, and *ff*.

Ped. *sf* *dim. p*

The piano accompaniment continues with a *Ped.* marking and a *dim. p* marking over a sustained chord.

THE DEATH OF OLAF.

No. 16. CHORUS.—"KING OLAF'S DRAGONS TAKE THE SEA."

PIANO. *Allegro.*
♩ = 120.

Sua.....

A Allegro. SOPRANO. *f*
ALTO. King *f*
King

O - laf's dra - gons take the sea, . . . The pi - ping south - wind
O - laf's dra - gons take the sea, . . . The pi - ping south - wind

drives them, drives them fast,

drives them, drives them fast,

The first system of the score features two vocal staves and a piano accompaniment. The vocal parts are in treble clef and contain the lyrics "drives them, drives them fast,". The piano accompaniment is in bass clef and consists of a steady eighth-note pattern with triplets. Dynamic markings include *mf* and *p*.

The shields dip deep up - on the lee, . . .

The shields dip deep up - on the lee, . . .

TENOR
The shields dip deep up - on the lee, . . .

The second system continues the musical piece. It includes three vocal staves and piano accompaniment. The lyrics are "The shields dip deep up - on the lee, . . .". The middle vocal staff is labeled "TENOR". The piano accompaniment features triplets and a *cres.* (crescendo) marking. Dynamic markings include *mf* and *p*.

. . . The white sails . . . strain on ev - 'ry mast.

. . . The white sails . . . strain on ev - 'ry mast.

. . . The white sails . . . strain on ev - 'ry mast.

The third system of the score features three vocal staves and piano accompaniment. The lyrics are ". . . The white sails . . . strain on ev - 'ry mast.". The piano accompaniment includes triplets and dynamic markings such as *mf* and *p*.

Three staves of treble clef music, followed by a grand staff of bass clef music. The bass clef staff features a triplet accompaniment with a 'cres. 3' marking.

B.
 Tenor.
 Leap - ing from wave . . . to wave . . . they round . . . The

Bass.
f. Leap - ing from wave . . . to wave . . . they round! . . . The

B.

Ped. * *Ped.* * *simile.*

cape . . . that bars . . . the storm - - y sound, . . .

cape . . . that bars . . . the storm - - y sound, . . .

SOPRANO.

Leap - ing from wave to wave . . . they round . . . The

ALTO.

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

cape . . . that bars . . . the storm

cape . . . that bars . . . the storm

cape . . . that bars . . . the sound,

cape . . . that bars . . . the sound,

sound, King O - laf's dragons take the sea, . . . The pi - ping south-wind

sound, King O - laf's dragons take the sea, . . . The pi - ping south-wind

King O - laf's dragons take the sea, . . . The pi - ping south-wind

King O - laf's dragons take the sea, . . . The pi - ping south-wind

sf drives them, drives them fast,
sf drives them, drives them fast,
sf drives them, drives them fast, Leap
sf drives them, drives them fast, Leap

Leap - ing from wave to wave they round
 Leap - ing from wave to wave they round
 - - ing from wave to wave they round
 - - - ing they round

Sea

The cape that bars the storm - y
 The cape that bars the storm - y
 The cape that bars the storm - y
 The cape that bars the storm - y

Sea

sound ;

sound ;

sound ;

sound ;

f *cres.*

ff

C

p And where the o - cean o - pens wide, They

p And where the o - cean o - pens wide, They

p And where the o - cean o - pens wide, They

p And where the o - cean o - pens wide, They

C *p*

f *f*

Sves sonore.

see far stretch'd on ei-ther side . . . The Dan-ish ships and

see far stretch'd on ei-ther side . . . The Dan-ish ships and

see far stretch'd on ei-ther side . . . The Dan-ish ships and

see far stretch'd on ei-ther side . . . The Dan-ish ships and

Svith iod's ride. || 12/8

Svith iod's ride. || 12/8

Svith iod's ride. || 12/8

Svith iod's ride. || 12/8

D Vivace.

D Vivace. ♩ = 120.

High on his deck King O - laf stands,

High on his deck King O - laf stands, With

High on his deck . . With war - axe grasped in both . . his
laf stands,

High on his deck King O - laf stands, With

With helm . . of gold . . And

helm, . . with helm . . of gold and jer - kin red, And

hands, With helm . . of gold . . And,

helm, . . with helm . . of gold and jer - kin red.

fair curls blowing a - round . . his head.

fair curls blowing a - round . . his head.

fair curls blowing a - round . . his head. First of his fleet, he leads the van . . .

First of his fleet, he leads the van . . .

And seeks the bat - - tle, seeks the bat - - tle,
 And seeks the bat - - tle, seeks the bat - - tle,
 And seeks the bat - - tle, seeks the bat - - tle,

man to man.
 man to man.
 man to man.

But sea - - ward,
 dim. pp

Sea - - ward,
 p

land - - ward, cape . . . and bay,
 p

Cast forth their
land . . . ward, cape . . . and bay,
p
Ten thousand sha . . . ven . . .
foes on . . . Nor - ro-way ;
oar . . . blades sweep,
cres. Sweep . . . The bo - som of the
Ten thousand oar - blades.
cres.

As crash the prow, ring
trou - - - bled deep. As crash the prow, ring
As crash the prow, ring

8vi marcato. f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets. Dynamic markings include *f* and *F*.

bill and shield, And arm meets arm that will not yield;
bill and shield, And arm meets arm that will not yield;
bill and shield, And arm meets arm that will not yield;
bill and shield, And arm meets arm that will not yield;

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets. Dynamic markings include *f*.

Still where the foe - men thick - est throng, King O - laf's gal - ley
Still where the foe - men thick - est throng, King O - laf's gal - ley .
Still where the foe - men thick - est throng, King O - laf's gal - ley
Still where the foe - men thick - est throng, King O - laf's gal - ley sweeps . . . a -

f

8247

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets. Dynamic markings include *f*.

fz **G** *Piu mosso.*

sweeps a - - long, . . .

sweeps a - - long, *f* **And**

sweeps a - - long, *f* **And**

long, *f* **And**

fz **G** *Piu mosso.*

f *f*

still her loft - y sides . . to scale, Ply the fierce foe - men

still her loft - y sides . . to scale, Ply the fierce foe - men

And pour their he - roes bright, . . . their he - roes bright in

oar . . . and sail, . . . **King**

And pour their he - roes bright, . . their

oar . . . and sail, *stringendo.*

mail, Ply the fierce, fierce

O-laf's gal-ley sweeps . . . a-long, she sweeps a-long. . . .

he-roes bright in mail.

And still her loft-y, loft-y sides to scale, . . .

foe-men oar . . . and sail.

Woe, . . . woe . . . for

Ply the fierce foe-men oar and sail.

Woe, . . . woe . . . for

Nor-ro-way, Woe, . . . woe . . . for Nor-ro-way,

L.H. L.H.

dim. Nor - ro - way: O'er -
dim. woe .. for Nor - ro - way: O'er -
dim. woe for Nor - - - roway: O'er -
Woe for Nor-roway: O'er -

fff
fff
fff
fff

I
cres. molto.
2
Sves. *Ped.*

sf - whelm'd, O'er -
sf - whelm'd, O'er -
sf - whelm'd, O'er -
sf - whelm'd, O'er -
sf - whelm'd, O'er -

sf
sf
sf
sf
sf

L.H. *cres.*
Ped.

whelm'd, o'er .

whelm'd, o'er .

whelm'd, o'er .

whelm'd, o'er .

fz *L.H.* *Ped.*

whelm'd her stout sea - dra - gons, her stout sea - dra - gons

whelm'd her stout sea - dra - gons, her stout sea - dra - gons

whelm'd her stout sea - dra - gons fly, Or

whelm'd her stout sea - dra - gons fly, sea - dra - gons

fz

fly,
 fly,
 scattered pow'r - less, scarce - ly try To join once more the fray :
 fly, Or . . . scat - tered, scattered pow'r - less,

Or scattered power - less, scarce - ly
 scarce - ly try To join once more the fray :

try To join once more the fray :
 Yet still like sun - beam thro' a cloud, . . .
 Yet still like sun - beam thro' a cloud, . . .
 p f

Glimmers the helm of O-laf proud,
 Glimmers the helm of O-laf proud,
 Glimmers the helm of O-laf proud, Faint
 Glimmers the helm of O-laf proud,

f *f* *f* *fff*

dim. *p* A-round it close the dark - 'ning
 and more faint to see :
 A-round it close the dark - 'ning

dim. *p*

spears,
 It sinks, it . . . spar
 spears, It sinks,

King
dis - ap - pears,
kles,

pp

O . . . laf, woe, woe to
Thy
Thy

pp

K
thee!
lat . . . est fight is fought in
lat . . . est fight is fought in
K
p

fp



dim. No more the axe of
vain,
dim. No more the axe of
vain,
dim.
laf slain,
dim.
laf slain,
pp No more the glit - t'ring
pp Or to the chase the spear - men urge, A
creast, Shall vic - try pluck from ru - in's verge; A

bove him rolls the sul - - len, sul - - len surge,

bove him rolls the sul - - len, sul - - len surge,

bove him rolls the sul - - len, sul - - len surge,

bove him rolls the sul - - len, sul - - len surge,

dim. molto.

pp

pp

pp

pp

Sua.....

That

That

That

That

Sua.....

pp

storm . . . y heart hath

storm . . . y heart hath

storm . . . y heart hath

storm . . . y heart hath

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "storm . . . y heart hath" written below it. The piano accompaniment is in the lower register, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

rest. rest. M

rest. rest. M

rest. rest. M

rest. rest. M

rest. rest. M

ppp *sempre pp*
espress.

The second system features four vocal staves and a piano accompaniment. Each vocal staff begins with the word "rest." followed by a dotted line. The piano accompaniment starts with a piano (*ppp*) dynamic and includes a section marked *sempre pp espress.* (piano, expressive). A mezzo-forte (*M*) dynamic marking appears at the end of the system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a supporting line with some rests and notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a note with the dynamic marking *dim. molto.* above it.

Third system of musical notation. The treble staff has a note with the dynamic marking *ppp* above it. The bass staff has a note with the dynamic marking *L.H.* above it. There are also some markings like *N* and *2* above the treble staff.

Fourth system of musical notation. The treble staff has a note with the dynamic marking *rit.* above it. The bass staff has a note with the dynamic marking *rit.* above it. There are also some markings like *2* and *3* above the treble staff.

Fifth system of musical notation, ending with a double bar line. The treble staff has a note with the dynamic marking *rit.* above it. The bass staff has a note with the dynamic marking *rit.* above it.

Attacca Epilogue.

EPILOGUE.

SOLI AND CHORUS.—“IN THE CONVENT OF DRONTHEIM.”

Allegro.

PIANO. *pp*

$\text{♩} = 108.$

Ped. * *Ped.*

BASS. RECIT. *p*

In the con-vent of Dron-theim, Knelt As - trid, the

p colla parte. *dim.* *pp*

dim. *A*

Ab - boss, At mid - night, a - dor ing.

a tempo.

Ped. * *Ped.* *

RECIT.

She heard in the si-lence The voice of one

colla parte. *pp*

speaking, Without in the darkness,

B a tempo.

pp a tempo.

RECIT. a tempo. R. MOR. pp

Now louder, now nearer, . . . Now

colla parte. a tempo.

Più lento.

lost in the distance . . .

Più lento.

ppp

Andante.

C SOLO. SOPRANO.

pp

"It is accepted, The

SOLO. TENOR.

pp

"It is accepted, The

SOLO. BASS.

pp

"It is accepted, The

Andante. ♩ = 84.

C

pp

an - gry de - fi - ance, *pp*

an - gry de - fi - ance, *pp* But not with the

an - gry de - fi - ance, *pp* But not with the

dim. Cross against cors-let,

wea-pons Of war that thou wield-est! *dim.* Cross against cors-let,

wea-pons Of war that thou wield-est!

dim. *pp* *con Ped.*

dim.

Love against ha-tred, Peace - cry for war - cry! *dim.*

Love against ha-tred, Peace - cry for war - cry! *dim.*

Peace - cry for war - cry! *dim.*

crea. *sf/p* *pp* 3 3

E TUTTI (SOLO AND CHORUS).

SOPRANO. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

ALTO. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

TENOR. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

BASS. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

E

com - eth, Hath pow'r o'er the na - tions!

com - eth, Hath pow'r o'er the na - tions!

com - eth, Hath pow'r o'er the na - tions!

com - eth, Hath pow'r o'er the na - tions!

SOLO. SOPRANO. *pp*

SOLO. TENOR. *pp* Hath pow'r o'er the na - tions!

SOLO. BASS. *pp* Hath pow'r o'er the na - tions!

Hath pow'r o'er the na - tions!

p dim. *pp*

F $\text{♩} = 76$ CHORUS.

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

dim. *Voices only.*

ten. 3 *ten. 3* *dim.*

Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

ten. 3 *dim.*

Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

3 *dim.*

Sudden-ly rise, tho' the Sky . . . is still cloud-less, the sky is still

3 *dim.*

Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

3 *dim.*

G *pp* *mf*

cloud-less, For rain, for rain has been

pp *mf*

cloud-less, For rain, for rain has been

p *cres.*

cloud-less, For rain, for rain has been

cloud-less,

G *p* *cres.* *d.* *mf*

* The notes within brackets are intended for practice only.

espress. *pp* *poco rit.* H

fall - ing, fall - ing Far . . off at their foun - tains ; . .

fall - ing, rain.. has been fall - ing Far off at their foun - tains ; . .

fall - ing, rain.. has been fall - ing Far off at their foun - tains ; . .

For rain has been fall - ing at their foun - tains ; . .

pp *poco rit.* H

a tempo. *mf* *ten.* *cres.*

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

mf a tempo. *ten.* *cres.*

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

f *dim.* *p*

they that be - hold it Mar - vel, and know not, Mar - vel, and know not

they that be - hold it Mar - vel, and know not, Mar - vel, and know not

they that be - hold it, Mar - vel, Mar - vel, and know not That

they that be - hold it Mar - vel, and know not, Mar - vel, and know not,

f *dim.* *p*

I *mf* *dim.*
 That God, . . . that God at their foun-tains, their foun - tains
mf *dim.*
 That God, . . . that God at their foun-tains, Far off . . . has been
cres. *dim.*
 God, . . . that God . . . at their foun-tains, Far off . . . has been
pp
 Far

espress. *pp* *poco rit.*
 Far . . off, far . . off has been rain - ing! . .
pp *poco rit.*
 rain - ing, far . . off, far off has been rain - ing! . .
pp *poco rit.*
 rain - ing, far . . off, . . far . . off has been rain - ing! . .
pp *dim.* *poco rit.*
 off, far off, . . far off has been rain - ing! . .

SOLO. SOPRANO.
Piu mosso. legato. *dolce.*
 Strang-er than steel Is the sword of the Spi - rit; Swift-er, swift-er than
Piu mosso. ♩ = 88.
mf *p*
 Ped.

cres. *f* *allargando.*

ar - rows The light of the truth is ; Great - er than an - ger is

colla parte. *p*

Ped. * *Ped.* *

p rit. *dim.* *a tempo.* *dim.* *dolce.*

love, is love and sub - du - eth, Great - er than an - ger is love and sub -

pp rit. *a tempo.*

K

- du - eth, Strong - er than steel is the sword . . of the Spi - rit ;

mf *SOLO. TENOR. legato.*

Strong - er than steel is the sword of the Spi - rit ; . . Great - er than

mf *SOLO. BASS.*

Strong - er than

K

mf

cres. *f*

Great - er than an - ger, great - er is love, . . . is

cres. *f*

an - ger is love, . . . great - er than an - ger is love, is . . .

cres. *f*

steel is the sword of the Spi - rit, and Great - er, great - er than

cres. *f*

L

love, is love, and sub - du - eth!

love, is love, and sub - du - eth!

an - ger is love, and sub - du - eth!

CHORUS. *f* $\text{♩} = 100.$

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

f animato. $\text{♩} = 100.$

star - less; Love is e - ter - nal! God is

star - less; Love is e - ter - nal, love is e - ter - nal! God is

star - less; Love is e - ter - nal! God is

star - less; Love . . . is e - ter - nal! God is

8247

still God, and His faith shall not fail us; The
 still God, and His faith shall not fail us; The
 still God, and His faith shall not fail us; The dawn . . .
 still God, and His faith shall not fail us;

dawn, . . . the dawn is not dis - - tant,
 dawn . . . is not dis-tant, Love is e -
 is not dis-tant, Love . . is e -
 The dawn . . . is not dis - - tant,

mf *dim.*

mf *Ped.*

Love is e - ter - nal! Love is e - ter - -
dim. ter - - nal! Love is e - ter - - nal! Love is e -
dim. ter - - nal! Love is e - ter - nal, e - ter - -
dim. Love is e - ter - -

M
SOLO. SOPRANO.

SOLO. TENOR.

SOLO. BASS.

M

M

M

M

M

M

M

M

M

God is still God, and His faith shall not fail us,
 God is still God, and His faith shall not fail us,
 God is still God, and His faith shall not

nal!
 ter - nal!
 - nal!
 - nal!
 God is still God, and His faith shall not

God is still God, and His faith shall not

God is still God, . . . Love . . . is e -
 God is still God, . . . Love . . . is e -
 fail us; The dawn . . . is not dis - tant, Nor is the night . . .

dawn . . . is not dis - tant, Nor is the night . . . star - less, nor
 God, and His faith . . . shall not fail us; God is still . . .
 God, . . . and His faith shall not fail us, and His faith . . . shall not
 fail us; The dawn . . . is not dis - tant, Nor is the night, the night

fail us; The dawn . . . is not dis - tant, Nor is the night, the night

allargando.
 - ter - nal! God is still God, . . . still God,
allargando. *cres.*
 - ter - nal! God is still God, . . . still God, . . . and His
allargando. *cres.*
 star - less, nor is the night . . . star - less, God, . . . and His
allargando. *p* *cres.*
 is the night . . . star - less, God . . . is . . . still
p *cres.*
 . . . God, His faith . . . shall not fail us, God . . . is still
p *cres.*
 fail . . . us, shall . . . not fail . . . us, God . . . is still . . .
cres.
 star - less, nor is the night . . . star - less, God is still

colle voci. *p molto cres.*

ff *dim.* *espress.*
 His . . . faith
ff *dim.*
 faith, His faith, . . . His faith
ff *dim.*
 faith, His faith, . . . His faith
ff *dim.*
 God, and His faith, . . . His faith
ff *dim.*
 God, and . . . His faith
ff *dim.*
 God, and . . . His faith
ff *dim.*
 God, and . . . His faith

ff *p* *dim.*

9247.

... shall not fail us ;

shall .. not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

pp N pp pp pp pp pp pp

rit. ad lib.

Christ is . . e .

rit. mf cres. f

Christ . . is . . . e .

rit. crea. f

Christ . . is e - ter - nal, e .

rit. colle voci. cres. f

8247.

Andante (Tempo 1mo).

ter - nal.

ter - nal!

ter - nal!

pp A strain of mu - sic ends the tale, A

pp A strain of mu - sic ends the tale, A

pp A strain of mu - sic ends the tale, A

pp A strain of mu - sic ends the tale, A

Andante (Tempo 1mo). ♩ = 50.

pp

con Ped.

pp low, . . mo - no - to - nous, fu - ner - al wail,

pp low, mo - no - to - nous, fu - ner - al wail,

pp low, . . mo - no - to - nous, fu - ner - al wail,

pp low, mo - no - to - nous, fu - ner - al wail,

pp

con Ped.

Makes . . . the

Makes . . . the

pp

That with its ca . . . dence, wild and sweet,

A low, mo- notonous, fu-neral

P

tr

con Ped.

rit. *dim.*

Sa . . . ga more com - plete. . . .

rit. *dim.*

Sa . . . ga more . . . com . . . plete. . . .

rit. *dim.*

Makes . . . the Sa - ga more com - plete. . . .

rit. *dim.*

wail, Makes the Sa - ga more com - plete. . . .

dim. *rit.* *pp*

Ped.



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I WRESTLE AND PRAY (SOL-FA, 0/3)	...	0/4	—	—	HARVEST-TIDE ...	1/0	—	—	—
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BE NOT AFRAID (SOL-FA, 0/4)	...	0/6	—	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0)	2/6	—	—	—
BIDE WITH US	1/0	—	—	KATE BOUNDY.	—	—	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6)	1/6	—	—	—
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GOD GOETH UP WITH SHOOTING	1/0	—	—	YOUNG LOCHINVAR ...	1/6	—	—	—
GOD SO LOVED THE WORLD	1/0	—	—	J. BRADFORD.	—	—	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—	—
JESU, NOW WILL WE PRAISE THEE	1/0	—	—	W. F. BRADSHAW.	—	—	—	—
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	...	1/0	—	—	GASPAR BECERRA ...	1/6	—	—	—
MAGNIFICAT IN D	1/0	—	—	J. BRAHMS.	—	—	—	—
MASS, IN B MINOR	2/6	3/0	4/0	A SONG OF DESTINY ...	1/0	—	—	—
MISSA BREVIS IN A	1/6	—	—	C. BRAUN.	—	—	—	—
MY SPIRIT WAS IN HEAVINESS	1/6	—	—	QUEEN MAB AND THE KOBOLDS (Operetta)	—	—	—	—
O LIGHT EVERLASTING (SOL-FA, 0/6)	...	1/0	—	—	(SOL-FA, 0/6)	—	—	—	—
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WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	NINETY-EIGHTH PSALM ...	1/6	—	—	—
A. S. BAKER.					O PRAISE THE LORD ...				
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J. BARNEY.					DANIEL ...				
REBEKAH (SOL-FA, 0/6)	...	1/0	1/6	2/6	RESURGAM ...	1/6	—	—	—
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	...	1/6	2/0	—	RUDEL ...	4/0	—	—	—
KING ALL GLORIOUS (SOL-FA, 0/1 1/2)	...	0/6	—	—	J. F. BRIDGE.				
LEONARD BARNES.					BOADICEA ...				
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THE ANCIENT MARINER (SOL-FA, 2/0)	...	2/6	4/0	5/0	MOUNT MORIAH ...	1/0	—	—	—
THE RAISING OF LAZARUS	6/6	—	9/0	NINEVEH ...	2/6	3/0	4/0	—
THE WISHING BELL (Female voices) (SOL-FA, 1/0)	...	2/6	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/6	—	—	—
MARMADUKE BARTON.					THE BALLAD OF THE CLAMPHERDOWN ...				
MASS IN A MAJOR (For Advent and Lent)	1/0	—	—	(DITTO, SOL-FA, 0/6)	—	—	—	—

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C. WARWICK JORDAN.				COMMUNION SERVICE, IN A			
BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto, IN C			
N. KILBURN.				FESTIVAL TE DEUM IN A (Sol-Fa, 0/8)			
BY THE WATERS OF BABYLON	1/0	—	—	J. MASSENET.			
THE LORD IS MY SHEPHERD (3rd Psalm)	0/8	—	—	MANON (Opera)			
THE SILVER STAR (Female voices)	1/6	—	—	J. T. MASSER.			
ALFRED KING.				HARVEST CANTATA			
THE EPIPHANY	3/0	—	—	J. H. MAUNDER.			
OLIVER KING.				PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0) 1/6 3/0 —			
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	J. H. MEE.			
THE NAIADS (Female voices)	3/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0 — —			
THE ROMANCE OF THE ROSES	3/6	—	—	HORATIUS (Male voices)			
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J. KINROSS.				MENDELSSOHN.			
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/6) 2/6 — —	2/6	—	—	ANTIGONE (Male voices) (Sol-Fa, 1/0)			
H. LAHEE.				AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/6) 1/0 — —			
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/6) 2/6 — —	2/6	—	—	COME, LET US SING (95th Psalm) (Sol-Fa, 0/6) ... 1/0 — —			
EDWIN H. LEMARE.				NOT UNTO US, O LORD (115th Psalm)			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME			
LEONARDO LEO.				(Ditto, Sol-Fa, 0/6)			
DIXIT DOMINUS	1/0	1/6	—	ATHALIE (Sol-Fa, 0/8)			
F. LEONI.				AVE MARIA (Saviour of Sinners) (Double Choir) ... 1/0 — —			
THE GATE OF LIFE (Sol-Fa, 1/0)	2/0	—	—	CHRISTUS (Sol-Fa, 0/6)			
H. LESLIE.				ELIJAH (POCKET EDITION)			
THE FIRST CHRISTMAS MORN	2/6	—	—	ELIJAH (Sol-Fa, 1/0)			
F. LISZT.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-Fa, 0/8) 1/0 — —			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	Ditto (Male voices) (T.T.B.B.)			
THIRTEENTH PSALM	2/0	—	—	HEAR MY PRAYER (a. solo and chorus) (Sol-Fa, 0/8) 1/0 — —			
C. H. LLOYD.				Ditto			
A HYMN OF THANKSGIVING	2/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0) ... 1/0 1/6 2/6			
ALCESTIS (Male voices)	1/6	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/1½) ... 0/4 — —			
ANDROMEDA	3/0	3/6	5/0	LAUDA SION (Praise [chovah]) (Sol-Fa, 0/8) ... 2/0 2/6 4/0			
A SONG OF JUDGMENT	2/6	3/0	4/0	LORD, HOW LONG WILT THOU (Sol-Fa, 0/4) ... 1/0 — —			
HERO AND LEANDER	1/6	—	—	LORRELY (Sol-Fa, 0/8)			
ROSSALL	2/0	—	—	MAN IS MORTAL (8 voices)			
SIR OGIE AND THE LADIE ELSIE	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0 — —			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	(Ditto, Sol-Fa, 0/4)			
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR-			
THE SONG OF BALDER	1/0	—	—	SAKEN ME (22nd Psalm)			
THE RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	SADIPUS AT COLONOS (Male voices)			
CLEMENT LOCKNANE.				ST. PAUL (Sol-Fa, 1/0)			
THE ELFIN QUEEN (Female voices)	2/6	—	—	ST. PAUL, Pocket Edition			
HARVEY LÖHR.				SING TO THE LORD (98th Psalm)			
THE QUEEN OF SHEBA	5/0	—	—	SIX ANTHEMS for the Cathedral at Berlin. For			
W. H. LONGHURST.				8 voices, arranged in 4 parts			
THE VILLAGE FAIR (Female Voices)	2/0	3/6	—	SON AND STRANGER (Operetta)			
C. EGERTON LOWE.				THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0) ... 1/0 1/6 2/6			
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/8) ... 1/0 — —	1/0	—	—	THREE MOTETS FOR FEMALE VOICES ... 1/0 — —			
HAMISH MACCUNN.				(Ditto, Sol-Fa, 0/1½, 0/2, and 0/2 each.)			
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6)	2/6	3/0	4/0	TO THE SONS OF ART (Male voices) (Sol-Fa, 0/8) 1/0 — —			
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8)	1/0	—	—	WHY RAGE FIERCELY THE HEATHEN			
G. A. MACFARREN.				R. D. METCALFE AND A. KENNEDY.			
MAY-DAY (Sol-Fa, 0/8)	1/0	1/6	2/6	PRINCE FERDINAND (Operetta) (Sol-Fa, 0/6) ... 2/0 — —			
OUTWARD BOUND	1/0	—	2/6	MEYERBEER.			
SONGS IN A CORNFIELD (Female voices) ... 1/6 — —	1/6	—	—	NINETY-FIRST PSALM (Latin)			
(Ditto, Sol-Fa, 0/8)	—	—	—	Ditto (English)			
ST. JOHN THE BAPTIST	3/0	—	4/0	A. MOFFAT.			
(Ditto, Sol-Fa, Choruses only, 1/0)	—	—	—	A CHRISTMAS DREAM (A Cantata for Children) ... 1/0 — —			
THE LADY OF THE LAKE	3/0	—	5/0	(Ditto, Sol-Fa, 0/4)			
(Ditto, Choruses only, Sol-Fa, 1/6)	—	—	—	B. MOLIQUE.			
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	ABRAHAM			
A. C. MACKENZIE.				J. A. MOONIE.			
BETHLEHEM	5/0	6/0	7/6	A WOODLAND DREAM (Sol-Fa, 0/6)			
Ditto, Act II., separately	2/6	—	—	KILLIECRANKIE (Sol-Fa, 0/8)			
JASON	3/6	3/0	4/0	MOZART.			
JUBILEE ODE	1/6	—	—	COMMUNION SERVICE, IN B FLAT (Latin and			
THE BRIDE (Sol-Fa, 0/8)	1/0	—	—	English)			
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0) 3/0 — —	3/0	—	—	FIRST MASS (Latin and English)			
THE DREAM OF JUBAL	3/6	3/0	4/0	GLORY, HONOUR, PRAISE			
(Ditto, Choruses only, Sol-Fa, 1/0)	—	—	—	HAVE MERCY, O LORD			
THE NEW COVENANT	1/6	—	—	KING THAMOS			
THE ROSE OF SHARON	5/0	6/0	7/6	LITANIA DE VENERABILI ALTARIS (Ed)			
(Ditto, Sol-Fa, 2/0)	—	—	—	LITANIA DE VENERABILI SACRAMENTO (Ed) 1/6 2/0 3/0			
THE PROCESSION OF THE ARK (Choral Scene) 1/6 — —	1/6	—	—	O GOD, WHEN THOU APPEAREST. First Motet			
(Ditto, Sol-Fa, 0/8)	—	—	—	REQUIEM MASS			
THE STORY OF SAYID	3/0	3/6	5/0	Ditto (Latin and English) (Sol-Fa, 1/0) ... 1/0 1/6 2/6			
VENI, CREATOR SPIRITUS	2/0	—	—	SEVENTH MASS, IN B FLAT			
C. MACPHERSON.				SPLENDEnte TE, DEUS (Sol-Fa, 0/8) First Motet			
BY THE WATERS OF BABYLON (137th Psalm) ... 2/0 — —	2/0	—	—	TWELFTH MASS (Latin)			
L. MANCINELLI.				Ditto (Latin and English) (Sol-Fa, 0/8) 1/0 1/6 2/6			
ERO E LEANDRO (Opera)	5/0	—	—	E. MUNDELLA.			
F. W. MARKULL.				VICTORY OF SONG (Female voices)			
ROLAND'S HORN (Male voices)	2/6	—	—	DR. JOHN NAYLOR.			
				JEREMIAH			
				JOSEF NEŠVERA.			
				DE PROFUNDIS			
				E. A. NUNN.			
				MASS, IN C			

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R. P. PAINE.				
THE LORD REIGNETH (3rd Psalm) ...	1/0	—	—	—
PALESTRINA.				
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	—
MISSA BREVIS ...	2/6	—	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—	—
STABAT MATER ...	1/6	—	—	—
H. W. PARKER.				
A WANDERER'S PSALM ...	2/6	—	—	—
HORA NOVISSIMA ...	3/6	4/0	—	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	—
THE KOBOLDS ...	1/0	—	—	—
C. H. H. PARRY.				
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—	—
(Ditto, German Words, 8 marks 60)	—	—	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	—
ETON ...	2/0	—	—	—
INVOCATION TO MUSIC ...	2/6	—	—	—
JOB (CHORUSES, SOL-FA, 1/0) ...	2/6	—	—	—
JUDITH (CHORUSES, SOL-FA, 2/0) ...	6/0	6/0	7/6	—
KING SAUL (CHORUSES, SOL-FA, 1/6) ...	5/0	6/0	7/6	—
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	—
MAGNIFICAT ...	1/6	—	—	—
ODE TO MUSIC ...	1/6	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	—
TE DEUM LAUDAMUS ...	2/6	—	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	—
WAR AND PEACE (Ode) ...	3/0	—	—	—
DR. JOSEPH PARRY.				
CERIDWEN (Sol-FA, 1/6) ...	2/6	—	—	—
NEBUCHADNEZZAR ...	2/0	4/0	5/0	—
Ditto (Sol-FA) ...	1/6	2/0	2/6	—
B. PARSONS.				
THE CRUSADER ...	3/6	—	—	—
T. M. PATTISON.				
MAY DAY ...	1/0	—	—	—
LONDON CRIES ...	2/0	—	—	—
THE ANCIENT MARINER ...	2/6	—	—	—
THE LAY OF THE LAST MINSTREL ...	2/6	—	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—	—
A. L. PEACE.				
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	—
PERGOLESI.				
STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—	—
CIRO PINSUTI.				
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—
PERCY PITT.				
HOHENLINDEN (Men's voices) ...	1/6	—	—	—
V. W. POPHAM.				
EARLY SPRING ...	1/0	—	—	—
J. B. POWELL.				
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—	—
A. H. D. PRENDERGAST.				
THE SECOND ADVENT ...	1/6	—	—	—
E. PROUT.				
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	—
FREEDOM ...	1/0	—	—	—
HEReward ...	4/0	—	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—	—
THE HUNDRETH PSALM (Sol-FA, 0/4) ...	1/0	—	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	—
PURCELL.				
DIDO AND ÆNEAS ...	2/6	—	—	—
ODE ON ST. CECILIA'S DAY ...	2/0	—	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—	—
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—	—
KING ARTHUR ...	2/0	—	—	—
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—	—
LADY RAMSAY.				
THE BLESSED DAMOZEL ...	2/6	—	—	—
G. RATHBONE.				
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—
F. J. READ.				
THE SONG OF HANNAH ...	1/0	—	—	—
J. F. H. READ.				
BARTIMEUS ...	1/6	—	—	—
CARACTACUS ...	2/6	—	—	—
HAROLD ...	4/0	—	—	—
IN THE FOREST (Male voices) ...	1/0	—	—	—
PSYCHE ...	5/0	—	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—	—
THE HESPERUS (Sol-FA, 0/6) ...	1/6	—	—	—
DOUGLAS REDMAN.				
COR UNUM VIA UNA ...	1/6	—	—	—
C. T. REYNOLDS.				
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	—
ARTHUR RICHARDS.				
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	—
THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—
J. V. ROBERTS.				
JONAH ...	2/0	—	—	—
THE PASSION ...	1/6	2/0	—	—
W. S. ROCKSTRO.				
THE GOOD SHEPHERD ...	2/6	—	—	—
J. L. ROECKEL.				
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/6) ...	2/0	—	—	—
THE HOURS (Operetta) (Sol-FA, 0/6) ...	2/0	—	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/6) ...	2/0	—	—	—
EDMUND ROGERS.				
THE FOREST FLOWER (Female voices) ...	2/6	—	—	—
ROLAND ROGERS.				
FLORABEL (Female voices) (Sol-FA, 1/0) ...	2/6	—	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—	—
F. ROLLASON.				
STOOD THE MOURNFUL MOTHER WEEPING ...	1/6	—	—	—
ROMBERG.				
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/6) ...	1/0	1/6	2/6	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	—
ROSSINI.				
MOSES IN EGYPT ...	6/0	6/6	7/6	—
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	—
CHARLES B. RUTENBER.				
DIVINE LOVE ...	2/6	—	—	—
ED. SACHS.				
KING-CUPS ...	1/0	—	—	—
WATER LILIES ...	1/0	—	—	—
C. SANTON-DOLBY.				
FLORIMEL (Female voices) ...	2/6	—	—	—
CAMILLE SAINT-SAËNS.				
THE HEAVENS DECLARE—CŒLI ENARRANT (19th Psalm) ...	1/6	—	—	—
W. H. SANGSTER.				
ELYSIUM ...	1/0	—	—	—
FRANK J. SAWYER.				
THE SOUL'S FORGIVENESS ...	1/0	—	—	—
THE STAR IN THE EAST ...	2/6	—	—	—
C. SCHAFER.				
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	—
H. W. SCHARTAU.				
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	—
SCHUBERT.				
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	—
DITTO, IN B FLAT ...	2/0	—	3/6	—
DITTO, IN C ...	2/0	—	3/6	—
DITTO, IN E FLAT ...	2/0	2/6	4/0	—
DITTO, IN F ...	2/0	—	3/6	—
DITTO, IN G ...	2/0	—	3/6	—
MASS, IN A FLAT ...	1/0	1/6	2/6	—
Do., IN B FLAT ...	1/0	1/6	2/6	—
Do., IN C ...	1/0	1/6	2/6	—
Do., IN E FLAT ...	2/0	2/6	4/0	—
Do., IN F (Sol-FA, 0/6) ...	1/0	1/6	2/6	—
Do., IN G ...	1/0	1/6	2/6	—
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—	—
SCHUMANN.				
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	—
FAUST ...	2/0	3/6	5/0	—
MANFRED ...	1/0	—	—	—
MIGNON'S REQUIEM ...	1/0	—	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6	—
REQUIEM ...	2/0	—	—	—
THE KING'S SON ...	1/0	—	—	—
THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—	—
THE MINSTREL'S CURSE ...	1/6	—	—	—
SONG OF THE NIGHT ...	0/6	—	—	—
H. SCHÜTZ.				
THE PASSION OF OUR LORD ...	1/0	—	—	—
BERTRAM LUARD SELBY.				
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/6	—	—	—
SUMMER BY THE SEA (Female voices) ...	1/6	—	—	—
THE WAITS OF BREMEN (for Children) ...	1/6	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—
H. R. SHELLEY.				
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—	—

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E. SILAS.					A. GORING THOMAS.			
COMMUNION SERVICE, IN C	1/6	—	—	THE SUN-WORSHIPPERS	1/0	—	—	
JOASH	4/0	—	—	E. H. THORNE.				
MASS, IN C	1/0	—	—	BE MERCIFUL UNTO ME	1/0	—	—	
R. SLOMAN.				G. W. TORRANCE.				
CONSTANTIA	2/6	—	—	THE REVELATION	5/0	—	—	
SUPPLICATION AND PRAISE	2/6	—	—	BERTHOLD TOURS.				
HENRY SMART.				A FESTIVAL ODE				
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	THE HOME OF TITANIA (Female voices) ...	1/6	—	—	
(Ditto, SOL-FA, 1/0)	—	—	—	(Ditto, SOL-FA, 0/6)	—	—	—	
THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	2/0	2/6	4/0	FERRIS TOZER.				
J. M. SMIETON.				BALAAM AND BALAK				
ARIADNE (SOL-FA, 0/6)	2/0	—	—	KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—	
CONNLA	2/6	—	—	(Ditto, SOL-FA, 0/6)	—	—	—	
KING ARTHUR (SOL-FA, 1/0)	2/6	—	—	P. TSCHAIKOWSKY.				
ALICE MARY SMITH.				NATURE AND LOVE (SOL-FA, 0/4)				
ODE TO THE NORTH-EAST WIND	1/0	—	—	VAN BREE.				
ODE TO THE PASSIONS	2/0	—	—	ST. CECILIA'S DAY (SOL-FA, 0/6)	1/0	1/6	2/6	
THE RED KING (Men's voices)	1/0	—	—	CHARLES VINCENT.				
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	THE LITTLE MERMAID (Female voices) ...	2/6	—	—	
(Ditto, SOL-FA, 0/6)	—	—	—	THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	2/6	—	—	
E. M. SMYTH.				A. L. VINGOE.				
MASS, IN D	2/6	—	—	THE MAGICIAN (Operetta) (SOL-FA, 0/6)	2/0	—	—	
A. SOMERVELL.				W. S. VINNING.				
ELEGY	1/6	—	—	SONG OF THE PASSION (according to St. John)...	1/6	—	—	
KING THRUSHBEARD (Operetta) (SOL-FA, 0/6)	2/0	—	—	S. P. WADDINGTON.				
MASS, IN C MINOR	2/6	—	—	JOHN GILPIN (SOL-FA, 0/6)	2/0	—	—	
ODE TO THE SEA (SOL-FA, 1/0)	2/0	—	—	WHIMLAND (Operetta) (SOL-FA, 0/6)	2/0	—	—	
PRINCESS ZARA (Operetta) (SOL-FA, 0/6)	2/0	—	—	R. WAGNER.				
THE CHARGE OF THE LIGHT BRIGADE ...	0/6	—	—	HOLY SUPPER OF THE APOSTLES				
(Ditto, SOL-FA, 0/4)	—	—	—	W. M. WAIT.				
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/6)	2/0	—	—	GOD WITH US	2/0	—	—	
THE FORSAKEN MERCHANT	1/6	—	—	ST. ANDREW	2/0	—	—	
THE POWER OF SOUND (SOL-FA, 1/0) ...	2/0	—	—	THE GOOD SAMARITAN	2/0	—	—	
THE SEVEN LAST WORDS	1/0	—	—	R. H. WALTHER.				
R. SOMERVILLE.				THE PIED PIPER OF HAMELIN				
THE 'PRENTICE PILLAR (Opera)	2/0	—	—	H. W. WAREING.				
W. H. SPEER.				PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6) ...				
THE JACKDAW OF RHEIMS	2/0	—	—	THE COURT OF QUEEN SUMMERSOLD ...	1/0	—	—	
SPOHR.				(Operetta) (SOL-FA, 0/6)				
CALVARY	2/6	2/0	4/0	THE WRECK OF THE HESPERUS	1/6	—	—	
FALL OF BABYLON	2/0	2/6	5/0	HENRY WATSON.				
GOD, THOU ART GREAT (SOL-FA, 0/6) ...	1/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode) ...	2/0	—	—	
HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/6	—	—	A PSALM OF THANKSGIVING	1/0	—	—	
HYMN TO ST. CECILIA	1/0	—	—	WEBER.				
JEHOVAH, LORD OF HOSTS	0/4	—	—	COMMUNION SERVICE, IN E FLAT	1/6	—	—	
LAST JUDGMENT (SOL-FA, 1/0)	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn)	1/6	—	—	
MASS (for 5 solo voices and double choir)	2/0	—	—	JUBILEE CANTATA	1/0	1/6	—	
THE CHRISTIAN'S PRAYER	1/0	1/6	2/6	MASS IN E FLAT (Latin and English) ...	1/0	1/6	2/6	
JOHN STAINER.				Do., IN G (Latin and English)				
ST. MARY MAGDALEN (SOL-FA, 1/0)	2/0	2/6	4/0	PRECIOSA	1/0	—	—	
THE CRUCIFIXION (SOL-FA, 0/6)	1/6	2/0	—	THREE SEASONS	1/0	—	—	
THE DAUGHTER OF JAIURS (SOL-FA, 0/6)	1/6	2/0	—	T. WENDT.				
C. VILLIERS STANFORD.				ODE				
CARMEN SÆCULARE	1/6	—	—	S. WESLEY.				
COMMUNION SERVICE, IN G	2/6	—	—	DIXIT DOMINUS	1/0	—	—	
EAST TO WEST	1/6	—	—	EXULTATE DEO	0/6	—	—	
EDEN	5/0	6/0	7/6	IN EXITU ISRAEL	0/4	—	—	
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	S. S. WESLEY.				
MASS, IN G MAJOR	2/6	—	—	O LORD, THOU ART MY GOD	1/0	—	—	
ŒDIPUS REX (Male voices)	2/0	—	—	FLORENCE E. WEST.				
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(Ditto, German Words, 2 Marks.)	—	—	—	LORD, I HAVE LOVED THE HABITATION OF	1/0	—	—	
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