

**A CANTATA FOR SOLI, CHORUS  
AND ORCHESTRA**

# **KING OLAF**

**BY  
CARL BUSCH**

**BOSTON  
OLIVER DITSON COMPANY**

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*General Counsel, MUSIC INDUSTRIES CHAMBER OF COMMERCE*

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# KING OLAF

WORDS BY  
HENRY WADSWORTH LONGFELLOW

MUSIC BY  
CARL BUSCH

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**\$1.50**

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BOSTON  
OLIVER DITSON COMPANY

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TO MR. HARRISON M. WILD  
AND  
THE APOLLO MUSICAL CLUB  
CHICAGO

2-11-32 Pitson \$1.35-

SOLO VOICES :  
SOPRANO, TENOR, AND BARTONE

TIME OF PERFORMANCE :  
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FULL ORCHESTRA SCORE AND PARTS, IN  
MANUSCRIPT, CAN BE RENTED  
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4 HORNS, 3 TRUMPETS, 3 TROMBONES,  
TUBA, TYMPANI, CYMBALS,  
HARP, AND STRINGS

# KING OLAF

## BARITONE SOLO

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

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

These 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!

## CHORUS

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 ships went sailing, sailing  
Northward into Drontheim fiord.

## TENOR SOLO

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.

On the ship-rails he could stand,  
Wield his sword with either hand,  
And at once two javelins throw;  
At all feasts where ale was strongest  
Sat the merry monarch longest,  
First to come and last to go.

Norway never yet had seen  
One so beautiful of mein,  
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!"

## SOPRANO SOLO

Queen Sigrid the Haughty, sat proud and  
aloft,  
In her chamber, that looked over meadow  
and croft

\* \* \* \* \*

The floor with tassels of fir was besprent,  
Filling the room with their fragrant scent.

She heard the birds sing, she saw the sun  
shine,  
The air of summer was sweeter than wine.

Like a sword without scabbard the bright  
river lay  
Between her own kingdom and Norrøway.

But Olaf the King had sued for her hand,  
The sword would be sheathed, the river be  
spanned.

## CHORUS OF WOMEN'S VOICES WITH SOPRANO SOLO

Her maidens were seated around her knee,  
Working bright figures in tapestry.

And one was singing the ancient rune  
Of Brynhilda's love and the wrath of  
Gudrun.

And through it, and around it, and over it all  
Sounded incessant the waterfall.

**SOPRANO SOLO**

The Queen in her hand held a ring of gold,  
From the door of Ladé's Temple old.

King Olaf had sent her this wedding gift,  
But her thoughts as arrows were keen and  
swift.

She had given the ring to her goldsmiths  
twain,

Who smiled, as they handed it back again.

\* \* \* \* \*

“Why do you smile, my goldsmiths, say?”

**BARITONE SOLO**

“O Queen! if the truth must be told,  
The ring is of copper, and not of gold!”

**SOPRANO SOLO**

\* \* \* \* \*

“If in his gifts he can faithless be,  
There will be no gold in his love to me.”

**CHORUS OF WOMEN'S VOICES WITH  
SOPRANO SOLO**

A footstep was heard on the outer stair,  
And in strode King Olaf with royal air.

He kissed the Queen's hand, and he whis-  
pered of love,

And swore to be true as the stars are above.

**SOPRANO SOLO**

“O King,  
Will you swear it, as Odin once swore, on  
the ring?”

**TENOR SOLO**

“O speak not of Odin to me,  
The wife of King Olaf a Christian must be.”

**SOPRANO SOLO**

“I keep true to my faith and my vows.”

\* \* \* \* \*

**TENOR SOLO**

“Why, then, should I care to have thee?”  
“A faded old woman, a heathenish jade!”

**CHORUS OF WOMEN'S VOICES WITH  
TENOR AND BARITONE SOLOS**

His zeal was stronger than fear or love,  
And he struck the Queen in the face with  
his glove.

Then forth from the chamber in anger he  
fled,

And the wooden stairway shook with his  
tread.

\* \* \* \* \*

**SOPRANO SOLO WITH WOMEN'S CHORUS  
AND BARITONE SOLO**

“This insult, King Olaf, shall be thy death!”

**CHORUS OF WOMEN'S VOICES WITH  
BARITONE SOLO**

Heart's dearest,  
Why dost thou sorrow so?

\* \* \* \* \*

**CHORUS**

\* \* \* \* \*

Olaf the King, one summer morn,  
Blew a blast on his bugle-horn,  
Sending his signal through the land of  
Dronheim.

And to the Hus-Ting held at Mere  
Gathered the farmers far and near,  
With their war weapons ready to confront  
him.

Ploughing under the morning star,  
Old Iron-Bear in Yriar  
Heard the summons, chuckling with a low  
laugh.

He wiped the sweat-drops from his  
brow,  
Unharnessed his horses from the  
plough,  
And clattering came on horseback to King  
Olaf.

\* \* \* \* \*

Huge and cumbersome was his frame;  
His beard, from which he took his  
name,  
Frosty and fierce, like that of Hymer the  
Giant.

So at the Hus-Ting he appeared,

\* \* \* \* \*

On horseback, in an attitude defiant.

**BARITONE SOLO**

“Such sacrifices shall thou bring,  
To Odin and to Thor, O King,  
As other kings have done in their devotion!”

**TENOR SOLO**

“I command this land to be a Christian land;  
But if you ask me to restore  
Four sacrifices, stained with gore  
Then will I offer human sacrifices,  
Not slaves and peasants shall they be,  
But men of note and high degree  
Such men as Orm of Lyra and Kar of  
Gryting!”

**CHORUS**

Then to their Temple strode he in,  
And loud behind him heard the din  
Of his men-at-arms and the peasants fiercely  
fighting.



There in the Temple, carved in wood,  
The image of great Odin stood,  
And other gods, with Thor supreme among  
them.

King Olaf smote them with the blade  
Of his huge war-axe, gold inlaid,  
And downward shattered to the pavement  
flung them.

At the same moment rose without,  
From the contending crowd, a shout,  
A mingled sound of triumph and of wailing.

\* \* \* \* \*

**TENOR SOLO**

“Choose ye between two things, my  
folk,  
To be baptized or given up to slaughter!”

**CHORUS**

\* \* \* \* \*

“O King, baptize us with thy holy water”;

So all the Drontheim land became  
A Christian land in name and tame,  
In the old gods no more believing and  
trusting.

And as a blood-atonement, soon  
King Olaf wed the fair Gudrun ;  
And thus in peace ended the Drontheim  
Hus-Ting!

**CHORUS OF WOMEN'S VOICES**

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

**SOPRANO SOLO**

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 OF WOMEN'S VOICES**

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

**SOPRANO SOLO**

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

**TENOR SOLO**

“What is that,” . . . .  
“Gleams so bright above thy head ?  
Wherefore standest thou so white  
In pale moonlight?”

**SOPRANO SOLO**

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

**CHORUS OF WOMEN'S VOICES, WITH  
SOPRANO AND TENOR SOLO**

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

\* \* \* \* \*

Ere the earliest peep of morn  
Blew King Olaf's bugle-horn ;  
And forever sundered ride  
Bridegroom and bride!

\* \* \* \* \*

**MALE CHORUS**

At Drontheim, Olaf the King  
Heard the bells of Yule-tide ring,  
As he sat in his banquet-hall,  
Drinking the nut-brown ale,  
With his bearded Berserks hale  
And tall.

**CHORUS**

O'er his drinking-horn, the sign  
He made of the cross divine,  
As he drank, and muttered his prayers ;  
But the Berserks evermore  
Made the sign of the Hammer of Thor  
Over theirs.

The gleams of the fire-light dance  
Upon helmet and hauberk and lance,  
And laugh in the eyes of the King ;  
And he cries to Halfred the Scald,  
Gray-bearded, wrinkled, and bald,  
“Sing !”

**TENOR SOLO**

“Sing me a song divine,  
With a sword in every line,  
And this shall be thy reward.”

CHORUS

And he loosened the belt at his waist,  
And in front of the singer placed  
His sword.

\* \* \* \* \*

BARITONE SOLO

Then the Scald took his harp and sang,  
And loud through the music rang  
The sound of that shining word ;  
And the harp-strings a clangor made,  
As if they were struck with the blade  
Of a sword.

CHORUS WITH TENOR AND BARITONE SOLO

“ With the blade of a sword,”  
And the Berserks round about  
Broke forth into a shout  
That made the rafters ring :  
They smote with their fists on the board,  
And shouted, “ Long live the Sword,  
And the King!”

TENOR SOLO

“ O my son  
I miss the bright words  
In one of thy measures and  
Thy rhymes!”

BARITONE SOLO

And Halfred the Scald replied :  
“ For another 'twas multiplied  
Three times.”

TENOR SOLO

Then King Olaf raised the hilt of iron,  
Cross-shaped and gilt,  
And said : “ Do not refuse ;  
Count well the gain and the loss,  
Thor’s hammer or Christ’s cross :

CHORUS

Choose!”

BARITONE SOLO

“ This  
In the name of the Lord I kiss,  
Who on it was crucified!”

\* \* \* \* \*

“ In the name of Christ the Lord  
Who died!”

CHORUS

Then over the waste of snows  
The noonday sun uprose,  
Through the driving mists revealed,  
Like the lifting of the Host,  
By incense-clouds almost concealed.

On the shining wall a vast  
And shadowy cross was cast  
From the hilt of the lifted sword,  
And in foaming cups of ale  
The Buserks drank “ Was-hael!  
To the Lord!”

\* \* \* \* \*

TENOR SOLO

“ Strike the sails!” King Olaf said ;  
“ Never shall men of mine take flight ;  
Never away from battle I fled,  
Never away from my foes!  
Let God dispose  
Of my life in the fight!”

“ Sound the horns!” said Olaf the King ;  
And suddenly through the drifting brute  
The blare of the horns began to ring,  
Like the terrible trumpet shock  
Of Regnarock,  
On the Day of Doom!

Louder and louder the war-horns sang  
Over the level floor of the flood ;  
All the sails came down with a clang,  
And there in the mist overhead  
The sun hung red  
As a drop of blood.

Drifting down on the Danish fleet  
Three together the ships were lashed,  
So that neither should turn and retreat ;  
In the midst, but in front of the rest,  
The burnished crest  
Of the Serpent flashed.

King Olaf stood on the quarter-deck,  
With bow of ash and arrows of oak,  
His gilded shield was without a fleck,  
His helmet inlaid with gold,  
And in many a fold  
Hung his crimson cloak.

\* \* \* \* \*

In front came Svend, the King of the  
Danes,  
Sweeping down with his fifty rowers ;  
To the right the Swedish King with his  
thanes ;  
And on board of the Iron Beard  
Earl Eric steered  
To the left with his oars.

\* \* \* \* \*

CHORUS

Then as together the vessels crashed,  
Eric severed the cables of hide  
With which King Olaf’s ships were  
lashed,  
And left them to drive and drift  
With the currents swift  
Of the outward tide.

Louder the war-horns growl and snarl,  
Sharper the dragons bite and sting!  
Eric the son of Hakon Jarl  
A death-drink salt as the sea  
Pledges to thee,  
Olaf the King!

\* \* \* \* \*

All day has the battle raged,  
All day have the ships engaged,  
But not yet is assuaged  
The vengeance of Eric the Earl.

\* \* \* \* \*

On the deck stands Olaf the King,  
Around him whistle and sing  
'The spears that the foemen fling,  
And the stones they hurl with their  
hands.

#### BARITONE SOLO

In the midst of the stones and the spears  
Kolbiorn, the marshal, appears,  
His shield in the air he uprears,  
By the side of King Olaf he stands.

#### CHORUS

His shield in the air he uprears,  
By the side of King Olaf he stands.

\* \* \* \* \*

Over the slippery wreck  
Of the Long Serpent's deck  
Sweeps Eric with hardly a check ;  
His lips with anger are pale.

He hews with his axe at the mast  
Till it falls with the sails  
Overcast like a snow-covered pine  
In the vast dim forest of Orkedale.

Seeking King Olaf, then  
He rushes aft with his men,  
As a hunter unto the den of the bear  
When he stands at bay.

#### BARITONE SOLO

"Remember, Hakon Jarl," he cries ;  
When lo! on his wandering eyes  
'Two kingly figures arise.

#### CHORUS

Two Olafs in warlike array.

\* \* \* \* \*

#### CHORUS

Two shields raised high in the air  
Two flashes of golden hair,  
'Two scarlet meteors' glare,  
And both have leaped from the ship.

Earl Eric's men in the boats  
Seize Kolbiorn's shield as it floats,  
And cry, from their hairy throats,  
"See! it is Olaf the King!"

\* \* \* \* \*

#### BARITONE SOLO

There is told a wonderful tale,  
How the King stripped off his mail,  
Like leaves of the brown sea-kale,  
As he swam beneath the main ;

But the young grew old and gray,  
And never, by night or by day,  
In his kingdom of Norrøway  
Was King Olaf seen again!

#### CHORUS OF WOMEN'S VOICES

In the convent of Drontheim,  
Alone in her chamber  
Knelt Astrid the Abbess,  
At midnight, adoring,  
Beseeching, entreating  
The Virgin and Mother.

#### SOPRANO SOLO

She heard in the silence  
The voice of one speaking,  
Without in the darkness,  
In gusts of the night-wind  
Now louder, now nearer,  
Now lost in the distance.

The voice of a stranger  
It seemed as she listened,  
Of some one who answered,  
Beseeching, imploring,  
A cry from afar off  
She could not distinguish.

#### CHORUS OF WOMEN'S VOICES

The voice of St. John,  
The beloved disciple,  
Who wandered and waited  
The Master's appearance.  
Alone in the darkness,  
Unsheltered and friendless.

#### TRIO

"It is accepted  
The angry defiance,  
The challenge of battle!  
It is accepted,  
But not with the weapons  
Of war that thou wieldest!

#### CHORUS

"It is accepted,  
The angry defiance,  
The challenge of battle!  
It is accepted,  
But not with the weapons  
Of war that thou wieldest!

TRIO

“ Cross against corselet,  
Love against hatred,  
Peace-cry for war-cry!  
Patience is powerful ;  
He that o’ercometh  
Hath power o’er the nations!

\* \* \* \* \*

CHORUS

Stronger than steel  
Is the sword of the Spirit ;  
Swifter than arrows  
The light of the truth is,  
Greater than anger  
Is love, and subdueth!

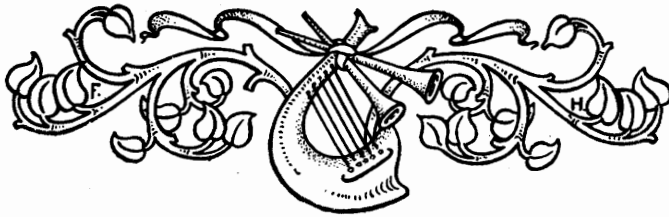
“ Thou art a phantom,  
A shape of the sea-mist,  
A shape of the brumal  
Rain, and the darkness  
Fearful and formless;

TRIO

Day dawns and thou art not!

TRIO AND CHORUS

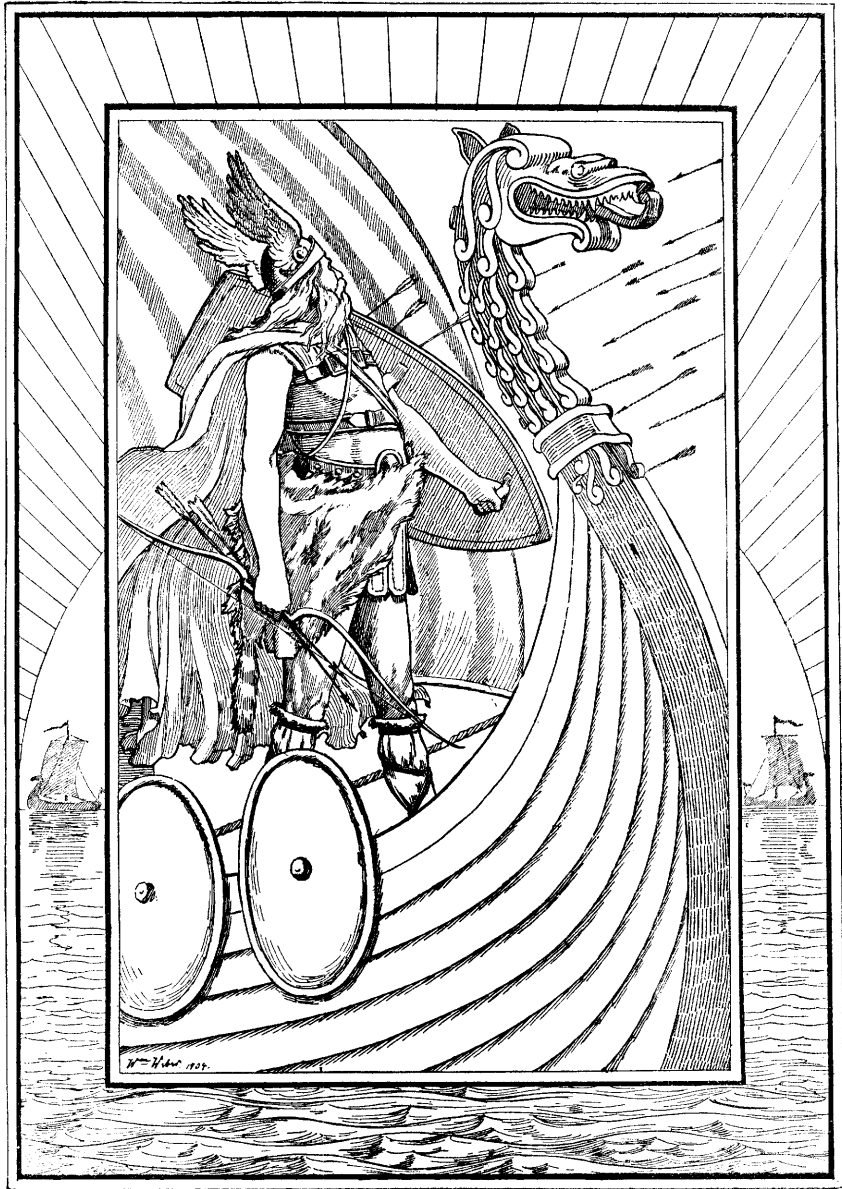
“ The dawn is not distant,  
Nor is the night starless;  
Love is eternal!  
God is still God, and  
His faith shall not fail us;  
Christ is eternal!”



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# KING OLAF

## A CANTATA for SOLI, CHORUS and ORCHESTRA

From "The Saga of King Olaf" by  
HENRY WADSWORTH LONGFELLOW

CARL BUSCH

Molto maestoso

PIANO

Brass *f*

Wood Wind added

Strings added

*f* BARITONE

I am the God Thor, I am the War God, I am the

thun - der-er! Here in my

*mf*

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in bass clef, 3/4 time, with a key signature of one flat. The lyrics are "thun - der-er! Here in my". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand has a melody with a fermata over the first measure and a trill in the second measure. The left hand provides a rhythmic accompaniment with chords and eighth notes.

North-land, My fast-ness and fort-ress, Reign I, Reign I for ev -

*ff* Wood Wind *f* Strings

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics "North-land, My fast-ness and fort-ress, Reign I, Reign I for ev -". The piano accompaniment includes dynamic markings for "ff Wood Wind" and "f Strings". The right hand has a melody with a fermata, and the left hand has a rhythmic accompaniment with chords and eighth notes.

er! — Here a - mid ice - bergs Rule I the na - tions;

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics "er! — Here a - mid ice - bergs Rule I the na - tions;". The piano accompaniment features a melody in the right hand with a fermata and a trill, and a rhythmic accompaniment in the left hand with chords and eighth notes.

*f*

This is my ham-mer, Miöl-ner the might-y; Gi-ants and sor-cer-ers Can-not with-

Detailed description: This system contains the final two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics "This is my ham-mer, Miöl-ner the might-y; Gi-ants and sor-cer-ers Can-not with-". The piano accompaniment features a melody in the right hand with a fermata and a trill, and a rhythmic accompaniment in the left hand with chords and eighth notes. The dynamic marking *f* is present.



stand it!      These are the gauntlets Where-with I wield it, And hurl it a - far off:

This is my gir-dle; When - ev - er I brace it,      Strength — is re-doubled!

*p* Allegro moderato

The light      thou be - hold - est      Stream      through the

heav - ens,      In flash - es of crim - son,      Is but my red beard

*f*

Blown by the night-wind, Af-fright- - ing the na-tions!

*Allegro*

*mf*

*f* *Moderato*

Jove is my broth-er; Mine

*f*

eyes are the light-ning; The wheels of my char-i - ot

*f*

*3*

Roll in the thun - der, The blows of my

ham - mer Ring in the earth-quake!

*Allegro moderato*

Force rules the world still, Has ruled it,

*Maestoso*

shall rule it; Meek - ness is weak - ness, Strength is tri -

*Molto moderato*

um - phant, O - ver the whole earth Still is it Thor's-day!

*mf*

*f*

Thou art a God too, O Ga-li - le - an! And

*Maestoso*

thus sin-gle hand-ed Un - to the com-bat, Gaunt - let or

Gos - pel, Here I de-fy Thee. Here I de-

fy Thee! — I de-fy Thee! —

Agitato

Piano accompaniment for the first system of the Agitato section. The music is in 3/4 time and features a complex, rhythmic texture with many beamed eighth and sixteenth notes. The dynamic marking is *p* (piano).

Piano accompaniment for the second system of the Agitato section. It continues the complex rhythmic pattern from the first system. Dynamic markings include *f* (forte) and *p* (piano).

**CHORUS**

**SOPRANO** *mf*

And King O - laf heard the cry, and King

**ALTO** *mf*

And King O - laf heard the cry, and King

**TENOR** *mf*

And King O - laf heard the cry, and King

**BASS** *mf*

And King O - laf heard the cry, and King

Four vocal staves for the chorus, each with a dynamic marking of *mf* (mezzo-forte). The lyrics are: "And King O - laf heard the cry, and King".

Piano accompaniment for the third system of the Agitato section. It continues the complex rhythmic pattern. Dynamic marking is *mf* (mezzo-forte).

O - laf heard the cry, \_\_\_\_\_

O - laf heard the cry, \_\_\_\_\_

Saw the red light

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "O - laf heard the cry, \_\_\_\_\_" written below. The piano accompaniment is written for the right and left hands, with a treble clef on the right and a bass clef on the left. The music includes various rhythmic values and articulation marks.

Saw the red light

Saw the red light in the sky, Laid his hand \_\_\_\_\_ up -

Saw the red light in the sky, As he

in the sky, Laid his hand up - on his sword, \_\_\_\_\_ As he

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of three staves, with the lyrics "Saw the red light", "Saw the red light in the sky, Laid his hand \_\_\_\_\_ up -", "Saw the red light in the sky, As he", and "in the sky, Laid his hand up - on his sword, \_\_\_\_\_ As he" written below. The piano accompaniment is written for the right and left hands, with a treble clef on the right and a bass clef on the left. The music includes various rhythmic values and articulation marks.

in the sky, Laid his hand up - on his sword, As he  
 on the rail - - - ing,  
 leaned up - on the rail - - - ing,

*p*

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics 'in the sky, Laid his hand up - on his sword, As he' and a piano accompaniment in treble clef. The second system continues the vocal line with lyrics 'on the rail - - - ing,' and the piano accompaniment in bass clef with lyrics 'leaned up - on the rail - - - ing,'. The piano accompaniment includes a dynamic marking of *p* (piano).

leaned up - on the rail - ing, And his  
 And his ships  
 And his ships

Detailed description: This system contains the second two systems of music. The top system features a vocal line in treble clef with lyrics 'leaned up - on the rail - ing, And his' and a piano accompaniment in treble clef. The second system continues the vocal line with lyrics 'And his ships' and the piano accompaniment in bass clef with lyrics 'And his ships'. The piano accompaniment includes a dynamic marking of *p* (piano).

ships went sail - ing, sail - ing  
 went sail - ing  
 went sail - ing

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "ships went sail - ing, sail - ing" on the top staff, "went sail - ing" on the middle staff, and "went sail - ing" on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*f* North - ward in - to Dront -  
*f* North - ward in - to Dront -

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "North - ward in - to Dront -" on the top staff and "North - ward in - to Dront -" on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

heim, North - ward in - to  
 heim, North - ward in - to

The third system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "heim, North - ward in - to" on the top staff and "heim, North - ward in - to" on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.



Dront - heim, North -

Dront - heim, North -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "Dront - heim, North -". The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ward in - to Dront - heim

ward in - to Dront - heim

ward in - to Dront - heim

ward in - to Dront - heim

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "ward in - to Dront - heim". The bottom two staves are piano accompaniment in bass clef, continuing the rhythmic pattern from the first system.

fiord.

fiord.

TENOR SOLO *mf*

There he

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "fiord." and "There he". The bottom two staves are piano accompaniment in bass clef, featuring a more complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand. A section labeled "TENOR SOLO" with a mezzo-forte (*mf*) dynamic marking is indicated.

## Moderato

stood as one who dreamed; — And the red light glanced — and

Oboe

*p*

gleamed On the ar-mour that he wore; — To a - venge — his

fa - ther slain, And re - con-quer realm and reign, Came the youth-fui

O - laf home, Through the mid-night sail - ing, Lis - - tning to the

*fp*

wild winds wail - ing, And the dash - ing, dash - ing of the

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The right hand features chords and moving lines, while the left hand has a triplet of eighth notes in the first measure and another triplet in the second measure.

foam.

Harp

This system contains the next two measures. The vocal line continues with a long note in the first measure followed by rests. The piano accompaniment features a harp part in the right hand, indicated by the word 'Harp' and a specific notation. The left hand continues with a triplet of eighth notes.

On the

*mf*

This system contains the next two measures. The vocal line has a rest in the first measure and a note in the second measure marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features intricate sixteenth-note patterns in both hands, with slurs and accents.

**Maestoso**

ship rails he could stand, - Wield his sword with either hand, - And at once two

*p* arpeggiando sempre

This system contains the final two measures of the page. The tempo is marked **Maestoso**. The vocal line has a rest in the first measure and a note in the second measure. The piano accompaniment features arpeggiated chords in the left hand, marked with a piano (*p*) dynamic and the instruction 'arpeggiando sempre'. The right hand has chords and a melodic line in the second measure.

13 *mf* jave - lins throw; — At all feasts where ale was strong - est —

— Sat the mer - ry mon - arch long - est, — First to

come — and last to go, — First to come and last —

— to go.

*mf*  
Nor - way

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics "Nor - way". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* is present above the vocal line.

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

The second system continues the vocal line with the lyrics "nev - er yet had seen One so beau - ti - ful of". The piano accompaniment maintains its melodic flow. A dynamic marking of *mf* is visible above the piano part.

mien, One so roy - al in at - tire,

The third system continues the vocal line with the lyrics "mien, One so roy - al in at - tire,". The piano accompaniment continues with its characteristic eighth-note pattern.

One so roy - al in at - tire,

The fourth system concludes the vocal line with the lyrics "One so roy - al in at - tire,". The piano accompaniment continues until the end of the system.

*mf*

When in arms — com - plete - ly fur - nished,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The lyrics are "When in arms — com - plete - ly fur - nished,". The piano accompaniment is in bass clef, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The dynamic marking is *mf*.

*f*

Har - ness gold - - in - laid and bur - nished,

The second system continues the vocal line with the lyrics "Har - ness gold - - in - laid and bur - nished,". The piano accompaniment features triplets in both hands. The dynamic marking is *f*.

Man - tle like a flame — of fire.

*mf*

The third system concludes the vocal line with the lyrics "Man - tle like a flame — of fire." The piano accompaniment consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking is *mf*.

*mf*

Thus came O - laf to his own, — When up - on the night-wind blown —

Harp

The fourth system begins with the vocal line lyrics "Thus came O - laf to his own, — When up - on the night-wind blown —". The piano accompaniment is primarily chords, with the word "Harp" written above the right hand. The dynamic marking is *mf*.

— Passed that cry a - long the shore. — And he an - swered, while the

rif - ted stream - ers o'er him shook and shift - ed, "I ac - cept thy chal - lenge,

*rit.*

Thor! — thy chal - lenge, Thor!"

*f* *ff*

*ff* *ff*

*sva*

Oboe

Allegretto

Viola

Flute

Oboe

SOPRANO

Queen Sig - rid the haugh - ty sat

proud and a - loft, In her cham - ber, that looked o - ver mead - ow and croft; The



floor with tas- sels of fir was be-sprent,      Fill- ing the room with their

fra- grant scent.      She heard the birds sing, \_\_\_\_\_

Clar.      Oboe      Fl.

*p*

she saw the sun shine, \_\_\_\_\_      The

1st Vio.

Bassoon

*p*

air of sum- mer was sweet- er than wine, \_\_\_\_\_

was sweet-er, was sweet-er than wine, than

wine. Like a sword with-out scab-bard the

bright riv-er lay Be-tween her own king-dom and Nor-ro-way. But

O-laf the King had sued for her hand, The sword would be sheath-ed, the

riv-er be-spanned.

SOPRANOS

*p*

Her maid-ens were seat-ed a-round her knee,

ALTOS

*p*

The first system of the musical score features a vocal line for Sopranos and a vocal line for Altos, both starting with a piano (*p*) dynamic. The lyrics are "riv-er be-spanned." and "Her maid-ens were seat-ed a-round her knee,". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

*mf*

Her maid-ens were seat-ed a-round her

Work-ing bright fig-ures in tap-es-try. And one was sing-ing the

The second system of the musical score continues the vocal lines for Sopranos and Altos, with a mezzo-forte (*mf*) dynamic. The lyrics are "Her maid-ens were seat-ed a-round her" and "Work-ing bright fig-ures in tap-es-try. And one was sing-ing the". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

knee, And one \_\_\_\_\_ was sing -  
 an - cient rune, and one was sing-ing the an - cient rune Of Bryn -

The first system of the musical score consists of four staves. The top staff is a vocal line in D major (two sharps) with lyrics: "knee, And one \_\_\_\_\_ was sing -". The second staff is a vocal line with lyrics: "an - cient rune, and one was sing-ing the an - cient rune Of Bryn -". The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

ing of Bryn-hil - da's  
 hil - da's love, of Bryn - hil - da's

The second system of the musical score continues the vocal lines and piano accompaniment. The top staff is a vocal line with lyrics: "ing of Bryn-hil - da's". The second staff is a vocal line with lyrics: "hil - da's love, of Bryn - hil - da's". The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The piano part includes dynamic markings such as *f* (forte).

love and the wrath, the wrath of

love and the wrath

*mf* *f*

Gu - drun.

of Gu - drun.

*f*

And through it, and round it, and

*p*

*p*

And o-ver it all, and o-ver it all

*p* *p* *f*

o - ver it all Sound - ed in - ces - sant the

*p*

*p*

the wa - ter - fall. \_\_\_\_\_ The

wa - ter - fall. \_\_\_\_\_

*mf*

*mf*

Moderato

Queen in her hand held a ring of gold, From the door of

*mf*

La - dé's Tem - ple old. \_\_\_\_\_ King O - laf had

*mf*

sent her this wed-ding gift, \_\_\_\_\_

*pp*

Detailed description: This system contains the first line of music. The vocal line is on a single staff in treble clef, with a key signature of two sharps (F# and C#). The lyrics "sent her this wed-ding gift," are written below the staff, followed by a long horizontal line. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the piano part.

*p*

But her thoughts as ar-rows were keen and swift. She had

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "But her thoughts as ar-rows were keen and swift. She had". A dynamic marking of *p* (piano) is placed above the vocal staff. The piano accompaniment continues with chords and moving lines.

given the ring to her gold-smiths twain, Who smiled, as they

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "given the ring to her gold-smiths twain, Who smiled, as they". The piano accompaniment features a triplet of eighth notes in the vocal line and a triplet of eighth notes in the bass line of the piano part.

hand - ed it back a - gain \_\_\_\_\_ "Why do you

*mf*

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "hand - ed it back a - gain \_\_\_\_\_ "Why do you". A dynamic marking of *mf* (mezzo-forte) is placed above the vocal staff. The piano accompaniment continues with chords and moving lines.



BARITONE

smile, my gold-smiths, say?" "O Queen! \_if the truth must be

told, — Thering is of cop - per, and not of gold!"

SOPRANO

"If in his gift he can faith - less be, There

will be no gold in his love to

## Allegretto

me." \_\_\_\_\_

SOPRANOS  
*p*

A foot-step was heard on the out - er stair, And

ALTOS  
*p*

Allegretto

*mf*

"If in his gift he can faith - less

in strode King O - laf with roy - al air. He kissed the Queen's hand and

Allegretto

be! *f* Can faith - - less be! \_\_\_\_\_

whis - pered of love, He kissed the Queen's hand and whis - pered of love, And

The first system of the musical score is in A major (two sharps). It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand. Dynamics include a forte (*f*) marking.

There will be — no gold — in his

swore to be true as the stars are a - bove, as the

The second system continues the musical score. The vocal line includes the lyrics "There will be — no gold — in his" and "swore to be true as the stars are a - bove, as the". The piano accompaniment features a dynamic shift from forte (*f*) to mezzo-forte (*mf*). The arpeggiated figure in the piano right hand continues.

love, his love, his love." stars are

*mf* *f*

This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a melodic phrase in A major. The second and third staves are the piano accompaniment, featuring sustained chords and a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics markings *mf* and *f* are present above the vocal line.

a - bove.

This system contains the next three staves. The vocal line continues with the word "a - bove." The piano accompaniment maintains the established harmonic and rhythmic structure. The system concludes with a fermata over the final chord.

This system contains the final three staves of the score. It features a more active piano accompaniment with flowing eighth-note patterns in both hands, leading to a final cadence in A major. The system ends with a double bar line and a 2/4 time signature.

SOPRANO

"O King, will you

swear it. as O-din swore, on the ring?"

TENOR

"O speak not of

O - din to me, The wife of King O - laf a

Chris - - tian must be."

Wood Wind *mf*

SOPRANO

*mf* "I keep true to my faith \_\_\_\_\_ and my vows." *p*

Fl. & Cl. *p*

Oboe

1st Vio. *mf*

TENOR

*mf* "Why, then, should I care \_\_\_\_\_ to have thee? A fa - -

Fl. & Cl. *p*

Oboe

1st Vio.

ded old wom - an, a hea - then - ish

This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a 13/8 time signature. The lyrics are "ded old wom - an, a hea - then - ish". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef, both with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

jade!"

*CHORUS of WOMEN'S VOICES* His zeal was strong - er than

This system includes a vocal line, piano accompaniment, and a choral section. The vocal line continues with the lyrics "jade!". The piano accompaniment continues with the same key signature and time signature. A new section for the "CHORUS of WOMEN'S VOICES" begins, with the lyrics "His zeal was strong - er than". The piano accompaniment for this section features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include *f* (forte) for the vocal and piano parts.

And he struck the

fear or love, And he struck the

This system features a vocal line and piano accompaniment. The vocal line has the lyrics "And he struck the" and "fear or love, And he struck the". The piano accompaniment continues with the same key signature and time signature. Dynamics include *mf* (mezzo-forte) and *p* (piano) for the vocal and piano parts respectively.

Queen in the face with his glove.

BARITONE *3*

And he struck the Queen with his glove.

Queen in the face with his glove.

*ff*

The first system of the musical score consists of four staves. The top staff is a vocal line for a baritone, with lyrics 'Queen in the face with his glove.' and a dynamic marking of *ff*. Below it is a bass line with a triplet of eighth notes. The next two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The system concludes with a fermata over the final chord.

*mf*

Then

*mf*

The second system of the musical score consists of four staves. The top staff is a vocal line with the word 'Then' and a dynamic marking of *mf*. Below it is a bass line. The next two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The system concludes with a fermata over the final chord.

forth from the cham - ber in an - ger he

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'forth from the cham - ber in an - ger he'. Below it is a bass line. The next two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The system concludes with a fermata over the final chord.



fled, And the wood - en stair - way

This system contains the first two systems of music. The top system features a vocal line with lyrics "fled, And the wood - en stair - way" and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords. The second system continues the vocal line and piano accompaniment.

And the wood - en stair - way shook with his  
shook with his tread.

This system contains the third and fourth systems of music. The vocal line continues with lyrics "And the wood - en stair - way shook with his" and "shook with his tread." The piano accompaniment features a more active right-hand part with eighth-note runs and a steady left-hand bass line.

tread.

This system contains the fifth and sixth systems of music. The vocal line concludes with the word "tread." The piano accompaniment features a prominent right-hand melody with eighth-note patterns and a left-hand bass line with chords. The system ends with a double bar line.



death!

*mf*

*pp*

4-99-64359-433

*p*

Heart's dear - est, Why dost thou

*p*

BARITON

*mf*

Why dost thou sor - row so?

sor - row so?

*p*

Woodwind

Strings added

Allegro maestoso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible in the middle of the system.

The second system continues the piece. It features a forte (*f*) dynamic. The right hand has a melodic line with eighth-note chords, and the left hand provides a rhythmic accompaniment. A crescendo hairpin is present in the middle of the system.

The third system of musical notation shows the continuation of the piece. It starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth-note chords, and the left hand provides a rhythmic accompaniment. A crescendo hairpin is present in the middle of the system.

The fourth system of musical notation features a forte (*f*) dynamic. The right hand has a melodic line with eighth-note chords, and the left hand provides a rhythmic accompaniment. A crescendo hairpin is present in the middle of the system.

The fifth system of musical notation features a forte (*f*) dynamic. The right hand has a melodic line with eighth-note chords, and the left hand provides a rhythmic accompaniment. A crescendo hairpin is present in the middle of the system. The word *cresc.* is written above the right hand staff.

The sixth system of musical notation features a forte (*f*) dynamic. The right hand has a melodic line with eighth-note chords, and the left hand provides a rhythmic accompaniment. A crescendo hairpin is present in the middle of the system.

Piano accompaniment for the first system, featuring complex chordal textures in both hands.

Vocal staves for the first system, including lyrics "O - laf the King," and dynamic markings like "f".

Piano accompaniment for the second system, continuing the complex chordal textures.

Vocal staves for the second system, including lyrics "O - laf the King," and a long note with a fermata.

Piano accompaniment for the third system, including dynamic markings like "p".

one sum-mer morn, Blew a blast— on his—

one sum-mer morn, blew a

blew a

sum-mer morn, Blew a blast— on his bu - gle - horn, a

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth staff is a bass line. The piano accompaniment features chords and moving lines in both hands.

horn, his bu - gle - horn, ——— Send ing his sig - nal through the

blast on his horn, ———

blast on his bu - gle - horn, ——— Send ing his sig - nal through the

blast on his horn, ———

This system contains the next four staves of music. It continues the vocal lines and piano accompaniment from the first system. The piano accompaniment includes some complex chordal textures and arpeggiated figures.

land of Dront - - heim. — And to the Hus -

And to

land of Dront - - heim. — And to the Hus-Ting

And to the

*mf*

*mf*

*mf*

*mf*

*mf*

Ting held at Mere Gath-ered the farm - ers far and near, With their

Hus - - Ting Gath-ered the farm - ers far — and

held at Mere Gath - ered the farm - ers far and

Hus-Ting held at Mere Gath-ered the farm - ers far and

*p*

*p*

*p*

*p*

*p*



war - wea - pons rea - dy to con - front — him, to con - front

near, rea - dy to con - - front

near, With their wea - pons rea - dy to con - front

near, With their war wea - pons rea - dy to con - front

*f*

him. — Plough - ing un - der the morn - ing star, Old I - ron -

him. —

him. — Plough - ing un - der the morn - ing

him. —

*mf*

*mf*

*mf*

*mf*

Beard heard the summons, chuck-ling with a low laugh. — He

star, chuck - ling with a low laugh. — He

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "Beard heard the summons, chuck-ling with a low laugh. — He" and "star, chuck - ling with a low laugh. — He". The bottom two staves are piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

wiped the sweat-drops from his brow, Un - har - nessed his hors - es

Un - har - nessed his

wiped the sweat-drops from his brow, and

wiped the sweat-drops from his brow, Un - har - nessed his hors - es

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "wiped the sweat-drops from his brow, Un - har - nessed his hors - es" and "Un - har - nessed his". The bottom two staves are piano accompaniment in bass clef, with lyrics: "wiped the sweat-drops from his brow, and" and "wiped the sweat-drops from his brow, Un - har - nessed his hors - es". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

from the plough, And clat - t'ring came on horse - back to King  
 hor - ses from the plough, and clat - t'ring came to King  
 clat - - - t'ring came on horse - back to King  
 from the plough and came on horse - back to King

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef, also with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

O - laf. \_\_\_\_\_ Huge and  
 O - laf. \_\_\_\_\_  
 O - laf. \_\_\_\_\_ Huge and  
 O - laf, King O - laf. \_\_\_\_\_ *f*

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef, also with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. There are dynamic markings like *f* (forte) and *laf.* (largo) throughout the system.

cum-ber - some, \_\_\_\_\_ Huge and cum-ber-some was his  
 cum-ber - some, \_\_\_\_\_ Huge and cum-ber-some was his

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, some of which are circled. The key signature has two sharps (F# and C#).

frame \_\_\_\_\_ His beard, from which he took his name,  
 His beard, from which he took his name, took his name.  
 frame \_\_\_\_\_ he took, took his name,  
 His beard, from which he took his name.

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, some of which are circled. The key signature has two sharps (F# and C#).

Frost - y and fierce, ——— frost - y and fierce, like

Frost - y and fierce, ——— frost - y and fierce, like

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Frost - y and fierce, ——— frost - y and fierce, like".

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the right hand, primarily using block chords and dyads.

that of Hy - mer the Gi - ant. So at the Hus-Ting he ap-

that of Hy - mer the Gi - ant. So at the Hus-Ting he ap-

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "that of Hy - mer the Gi - ant. So at the Hus-Ting he ap-".

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the right hand, including triplets and block chords.

peared, — on horse - back, in an at - ti - tude — de -

peared, — on horse - back, in an at - ti - tude — de -

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with triplets and chords.

*ff* fi — — — — — ant.

*ff* fi — — — — — ant.

*ff* fi — — — — — ant.

The second system consists of four staves. The top two staves are vocal lines with lyrics and dynamic markings. The bottom two staves are piano accompaniment. The piano part features a complex texture with triplets and chords.

BARITONE *mf*

"Such sa - cri - fi - ces shall thou bring To O - din and to

The third system consists of two staves. The top staff is a baritone vocal line with lyrics and dynamic markings. The bottom staff is piano accompaniment. The piano part features a complex texture with triplets and chords.

Thor, O King, As o - ther kings have done in their de -

vo - - - tion!"

TENOR *mf*

"I com - mand this land to be a Christian land; But if you

ask me to re - store Your sa - cri - fi - ces, stained with

gore, Then will I of - fer hu - man sa - cri - fi - ces!

Not slaves and peas-ants shall they be, But men of note and high de-

*mf*

gree, ————— Such men as Orm of Ly - ra and

*mf*

*p*

*mf rit.* **Allegro**  
Kar of Gryt - ing!"

*rit.* *p*



CHORUS

*mf*

Then to their tem - ple

*mf*

Then to their tem - ple

*mf*

strode he in, And loud be - hind him heard the din

strode he in, And loud be - hind him heard the din

and the peas-ants fierce-ly fight -

Of his men-at - arms and the peas-ants fierce-ly fight -

ing. There

ing. There in the tem-ple, carved in wood, The

*mf* *>*

*aba*

in the tem-ple, carved in wood, The im-age of

There in the tem-ple,

im-age of great O-din stood, there in the tem -

*mf* *>*

great O - - - din stood, of O - din  
 carved in wood, the im - age of O - din stood,  
 There in the tem - ple O - din  
 ple the im - - - age of O - din stood,

stood And oth - er gods, with Thor su - preme, and  
 stood And oth - er gods, with Thor su - preme, and

oth - er gods a - mong them. King O - laf  
 oth - er gods a - mong them. King O - laf

smote them with the blade, King *f* O - laf smote them

smote them with the blade, King *f* O - - laf, King

smote them with the blade, King *f* O - - - -

smote them with the blade, King *f* O - laf smote them

with the blade Of his huge war - axe, gold in -

O - laf, Of his war axe, gold in -

laf, Of his huge war - axe, gold in -

with the blade Of his war - axe, gold in -

laid, of his huge war - axe, gold in - laid,

laid, of his huge war - axe, gold in - laid And

laid, of his huge axe, gold in - laid,

laid, of his huge axe, gold in - laid And

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of the piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "laid, of his huge war - axe, gold in - laid," for the Soprano and Alto parts; "laid, of his huge war - axe, gold in - laid And" for the Tenor and Bass parts. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

in - laid, At the

down - ward shat - tered flung them. At the

in - laid, At the

down - ward shat - tered flung them. At the

The second system of the musical score continues the vocal and piano parts. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of the piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "in - laid, At the" for the Soprano and Alto parts; "down - ward shat - tered flung them. At the" for the Tenor and Bass parts. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics "down - ward shat - tered flung them. At the" are repeated in the Tenor and Bass parts.

same mo-ment rose, \_\_\_\_\_ at the same mo-ment

same mo-ment rose, \_\_\_\_\_ at the same mo-ment

*mf*

*mf*

*mf*

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and alto clefs, respectively, with lyrics: "same mo-ment rose, \_\_\_\_\_ at the same mo-ment". The bottom staff is a piano accompaniment in bass clef. Dynamics include *mf* (mezzo-forte) and hairpins indicating crescendos and decrescendos.

rose, \_\_\_\_\_ from the crowd, \_\_\_\_\_ a shout, \_\_\_\_\_

rose, \_\_\_\_\_ from the crowd, a shout, \_\_\_\_\_

rose, \_\_\_\_\_ from the crowd, \_\_\_\_\_ a shout, \_\_\_\_\_

rose, \_\_\_\_\_ from the crowd, a shout, \_\_\_\_\_

*f*

*f*

*f*

*f*

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and alto clefs, with lyrics: "rose, \_\_\_\_\_ from the crowd, \_\_\_\_\_ a shout, \_\_\_\_\_". The bottom staff is a piano accompaniment in bass clef. Dynamics include *f* (forte) and hairpins indicating crescendos and decrescendos.

a shout,

of tri - umph,

Moderato

*p*

and of wail - - ing.

*p*

TENOR SOLO

and of wail - - ing. "Choose ye be - tween two things,

*po*

To be bap - tised or giv - en up to slaugh -

ter!"



## Moderato

*p*

"O King, bap - tize us with thy ho - ly wa - ter;" So

*p*

"O King, bap - tize us with thy ho - ly wa - ter;" So

## Moderato

all the Dront-heim land be-came a Chris-tian land in name and

all the Dront-heim land be-came a Chris-tian land in name, in name and

all the land be-came a Chris-tian land in name, in name and

all the Dront-heim land be-came a Chris-tian land in name and

fame, - In the old gods no more be - liev - ing and trust - ing -

fame, - In the old gods no more be - liev - ing and trust - ing -

— And as a blood - a - tone - ment, King O - laf wed the

— And as a blood - a - tone - ment, King O - laf wed the

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "— And as a blood - a - tone - ment, King O - laf wed the".

fair Gu - drun; And thus in peace end - ed the

fair Gu - drun; And thus in peace, and thus in peace end - ed the

fair Gu - drun; And thus in peace, and thus in peace end - ed the

fair Gu - drun; And thus in peace end - ed the

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "fair Gu - drun; And thus in peace end - ed the". The word "mf" (mezzo-forte) is written above the final notes of the vocal lines.

*tranquillo*

Dront - heim Hus - Ting! — The Dront - heim, Dront -

*tranquillo*

Dront - heim Hus - Ting! — The Dront - heim Hus -

*tranquillo*

in peace end - ed the Dront -

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics 'Dront - heim Hus - Ting! — The Dront - heim, Dront -'. The second staff is another vocal line with lyrics 'Dront - heim Hus - Ting! — The Dront - heim Hus -'. The third staff is a piano accompaniment line with lyrics 'in peace end - ed the Dront -'. The tempo is marked 'tranquillo'. The key signature has two sharps (F# and C#). The time signature is 4/4. There are dynamic markings like 'p' and 'f' in the piano part.

heim Hus - Ting! —

Ting, the Hus - Ting! —

heim Hus - Ting! —

Wood Wind *mf*

This system contains the next three staves. The top staff continues the vocal line with lyrics 'heim Hus - Ting! —'. The second staff continues with lyrics 'Ting, the Hus - Ting! —'. The third staff continues with lyrics 'heim Hus - Ting! —'. The piano accompaniment includes a section for 'Wood Wind' marked 'mf'. The tempo remains 'tranquillo'. The key signature and time signature are consistent with the first system.

Strings

*f*

8va

This system contains the piano accompaniment for the third system. It is labeled 'Strings' and features a dynamic marking of 'f'. The tempo is 'tranquillo'. The key signature and time signature are consistent with the previous systems. There is an '8va' marking at the bottom right of the system.

Molto moderato

1st Viol. divisi

2d Viol. divisi

Viola

Cello

Bass

WOMEN'S CHORUS

SOPRANOS

On King O - lafs' bri - dal night Shines the moon with

ALTOS

ten - der light, And a - cross the cham - ber streams Its tide of

dreams, of \_\_\_\_\_ dreams.

*agitato*  
Cello

SOPRANO SOLO

At the fa - tal mid-night hour, When all e - vil things have power, In the

glim - mer of the moon Stands Gu - drun - Close a -

*f*

gainst her heav-ing breast, Something in her hand is pressed, Like an i - ci - cle its

sheen is cold and keen.

On the cairn are fixed her eyes Where her

Horn

*mf*

mur - dered fa - ther lies, — And a voice re -

Clar.

*mf*

mote and drear She seems to hear.

Bassoon

Tempo I

WOMEN'S CHORUS

*p* What a bri - dal night is this! Cold will be the

*p*

This system contains the first two lines of music. The top two staves are vocal lines in G major, with lyrics "What a bri - dal night is this! Cold will be the". The piano accompaniment is in the bottom two staves, starting with a piano (*p*) dynamic. The music features a mix of chords and moving lines.

Dag - ger's kiss; La - den with the chill of death

This system contains the second two lines of music. The vocal lines continue with the lyrics "Dag - ger's kiss; La - den with the chill of death". The piano accompaniment continues with similar harmonic support.

Is its breath.

This system contains the final line of music. The vocal line ends with the lyrics "Is its breath." followed by a long horizontal line indicating a sustained note. The piano accompaniment concludes the piece.

## SOPRANO SOLO

*p*

Like the drift - ing snow she sweeps To the couch where O - laf

*agitato*

sleeps; ————— *p* Sud - den - ly he

*fp*

wakes and stirs,

## TENOR SOLO

*mf*

His eyes meet hers. "What is that, that

Clar.

Bassoon



gleams so bright a-bove thy head? Where-fore

1st Violin

This system contains a vocal line and piano accompaniment. The vocal line is in a 3/4 time signature, starting with a treble clef and a key signature of two flats. The lyrics are "gleams so bright a-bove thy head? Where-fore". The piano accompaniment is in a 3/4 time signature, starting with a bass clef and a key signature of two flats. It features a 1st Violin part in the right hand and a bass line in the left hand. There are some markings like 'x' and '3' in the piano part.

SOPRANO SOLO

stand-est thou so white In pale moon-light?" 'Tis the

Bassoon

This system contains a Soprano Solo line and piano accompaniment. The vocal line is in a 3/4 time signature, starting with a treble clef and a key signature of two flats. The lyrics are "stand-est thou so white In pale moon-light?" 'Tis the". The piano accompaniment is in a 3/4 time signature, starting with a bass clef and a key signature of two flats. It features a Bassoon part in the right hand and a bass line in the left hand. There are some markings like '3' in the piano part.

Allegretto

bod-kin that I wear When at night I bind my hair; It

Wood Wind

Cello

This system contains a vocal line and piano accompaniment. The vocal line is in a 3/4 time signature, starting with a treble clef and a key signature of two flats. The lyrics are "bod-kin that I wear When at night I bind my hair; It". The piano accompaniment is in a 3/4 time signature, starting with a bass clef and a key signature of two flats. It features a Wood Wind part in the right hand and a Cello part in the left hand. The tempo is marked "Allegretto" and the dynamic is "mf".

woke me fall-ing on the floor, 'Tis noth-ing

mf

This system contains a vocal line and piano accompaniment. The vocal line is in a 3/4 time signature, starting with a treble clef and a key signature of two flats. The lyrics are "woke me fall-ing on the floor, 'Tis noth-ing". The piano accompaniment is in a 3/4 time signature, starting with a bass clef and a key signature of two flats. The dynamic is "mf".

more." \_\_\_\_\_ On King O-laf's bri - dal night \_\_\_\_\_

Tempo I  
WOMENS CHORUS

*p* On King O - laf's bri - dal night Shines the

*p*

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "more." followed by a line, then "On King O-laf's bri - dal night" followed by another line. The middle staff is a piano accompaniment for the vocal line, starting with a piano (*p*) dynamic. The bottom staff is a grand piano accompaniment, also starting with a piano (*p*) dynamic. The piano part features a rhythmic melody in the right hand and a harmonic accompaniment in the left hand.

Shines the moon with ten - der light, \_\_\_\_\_

moon with ten - der light, \_\_\_\_\_ And a - cross the

*p*

*p*

The second system of the musical score continues from the first. It consists of three staves. The top staff is a vocal line with lyrics: "Shines the moon with ten - der light," followed by a line, then "moon with ten - der light," followed by another line, and finally "And a - cross the". The middle staff is a piano accompaniment for the vocal line, with a piano (*p*) dynamic. The bottom staff is a grand piano accompaniment, also with a piano (*p*) dynamic. The piano part continues with the same rhythmic and harmonic patterns as in the first system.

And a - cross the cham-ber streams Its tide of dreams.

cham - ber streams Its tide of dreams.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal lines are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "And a - cross the cham-ber streams Its tide of dreams." The piano accompaniment features a flowing eighth-note melody in the right hand and a more static bass line in the left hand.

Ere the ear - liest peep of morn

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "Ere the ear - liest peep of morn". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a more active bass line with triplets in the right hand.



Allegro moderato

Horns *f*

TENORS *f*

MEN'S CHORUS

BASSES *f*

At Dront - heim

O - laf the King — Heard the bells of Yule - tide

ring, \_\_\_\_\_ As he sat in his ban-quet hall, Drink - ing the

*mf*

nut - brown ale, With his beard - ed Ber-serks hale and

SOPRANOS *mf*

ALTOS O'er his *mf*

tall. \_\_\_\_\_

drink-ing horn the sign he made ——— of the

he made of the cross di - vine, the

*mf* the sign he made of the

cross di - vine, ——— As he drank,

cross di - vine, ——— and mut - tered his prayrs; ———

But the Ber - serks ev - er-more made the sign of the

But the Ber - serks ev - er-more made the sign of the

ham - mer of Thor o - ver theirs.

ham - mer of Thor o - ver theirs.

The first system of the musical score features four staves. The top two staves are vocal lines in G major, with lyrics "ham - mer of Thor o - ver theirs." The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes a triplet of eighth notes in the right hand.

The gleams of the fire - light

The gleams of the fire - light

The second system continues with four staves. The vocal lines have lyrics "The gleams of the fire - light". The piano accompaniment features a dense texture of chords in the right hand and a steady bass line in the left hand.

The gleams of the dance,

The gleams of the dance,

The third system consists of four staves. The vocal lines have lyrics "The gleams of the dance,". The piano accompaniment continues with a similar chordal texture, featuring triplets in the right hand.



fire - light dance \_\_\_\_\_

Up - on the

fire - light dance \_\_\_\_\_

Up - on the

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'fire - light dance' and 'Up - on the'. The next two staves are vocal lines in bass clef, also with lyrics 'fire - light dance' and 'Up - on the'. The bottom staff is a grand staff for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

hel - met and hau - berk and lance, \_\_\_\_\_

hel - met and hau - berk and lance, \_\_\_\_\_

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'hel - met and hau - berk and lance,'. The next two staves are vocal lines in bass clef, also with lyrics 'hel - met and hau - berk and lance,'. The bottom staff is a grand staff for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

up - on the hel - met and hau - berk and

up - on the hel - met and hau - berk and

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'up - on the hel - met and hau - berk and'. The next two staves are vocal lines in bass clef, also with lyrics 'up - on the hel - met and hau - berk and'. The bottom staff is a grand staff for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

lance, \_\_\_\_\_ And laugh in the

lance, \_\_\_\_\_ And laugh in the

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "lance, \_\_\_\_\_ And laugh in the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

eyes of the King, \_\_\_\_\_ And he cries to

eyes of the King, \_\_\_\_\_ And he cries to

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "eyes of the King, \_\_\_\_\_ And he cries to". The piano accompaniment continues with a similar rhythmic pattern.

Hal - fred the Scald, \_\_\_\_\_

Hal - fred the Scald, \_\_\_\_\_

The third system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "Hal - fred the Scald, \_\_\_\_\_". The piano accompaniment continues with a similar rhythmic pattern.

Gray - beard - ed, wrink - - led, and bald, —  
 Gray - beard - ed, and bald, —  
 Gray - beard - ed, wrink - - led, and bald, —  
 Gray - beard - ed, and bald, —

Bassoon *f*

Moderato

TENOR SOLO *f*

"Sing me a song di - vine, — With a

Moderato

*p* Strings

sword — in ev - 'ry line, — And this shall be — thy re -

*rit.*

*rit.*

Allegro

ward."

And he loos- end the belt \_\_\_\_\_ at his waist, \_\_\_\_\_ And in

at waist, And in

And he loos- end the belt \_\_\_\_\_ at his waist, And in

Allegro

front of the sing - er placed his sword. \_\_\_\_\_

his sword.

front of the sing - er placed his sword. \_\_\_\_\_

Harp

## BARITONE SOLO

*mf*

Then the Scald — took his harp, — took his harp — and

The first system of the musical score. The baritone solo line is in the bass clef, starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a steady bass line. The lyrics are: "Then the Scald — took his harp, — took his harp — and".

sang, — And through the mu - sic rang The sound — of that

The second system of the musical score. The baritone solo line continues with the lyrics: "sang, — And through the mu - sic rang The sound — of that". The piano accompaniment maintains its complex rhythmic texture.

shin - ing word; — And the harp - strings a clan - gor

The third system of the musical score. The baritone solo line continues with the lyrics: "shin - ing word; — And the harp - strings a clan - gor". The piano accompaniment continues with its characteristic rhythmic pattern.

made, — As if they were struck with the blade of a sword. —

The fourth system of the musical score. The baritone solo line concludes with the lyrics: "made, — As if they were struck with the blade of a sword. —". The piano accompaniment features a final, more active rhythmic passage.

## TENOR SOLO

with the blade of a sword.

## BARITONE SOLO

with the blade of a

with the blade of a sword.

And the

with the blade of a sword.

And the

And the

that made the raft - ers

sword.

Ber - serks broke in - to a shout that made the raft - ers

Ber-serks round a-bout broke forth in - to a

Ber - serks broke in - to a shout that made the raft - ers

Ber-serks round a-bout broke forth in - to a

that made the rafters ring; ————

ring; ———— They smote with their fists on the board, — and shout - ed

ring; ———— They smote with their fists on the board, — and shout - ed

Horns

"Long live the King!"

"Long live the Sword, and the King!"

"Long live the Sword, and the King!"

“Long live the King! The sword and the King!”

“Long live the Sword and the King!”

“Long live the Sword and the King!”

“O my

*ff*

*mf*

The score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system features two vocal lines and piano accompaniment. The third system shows a vocal line and piano accompaniment. The fourth system is a grand staff with piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The sixth system shows a vocal line and piano accompaniment. The seventh system is a grand staff with piano accompaniment. Dynamics include *ff* and *mf*.



son, \_\_\_\_\_ I miss the bright word in one of thy meas - ures and thy

The first system of music consists of a vocal line on a tenor clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

BARITONE SOLO

rhymes." \_\_\_\_\_ And Hal-fred the Scald \_\_\_\_\_ replied, "In an-

*mf* *rit.*

*rit.*

The second system is a Baritone Solo. It features a vocal line on a baritone clef staff and piano accompaniment on grand staff. The key signature remains one sharp. The vocal line starts with a long note, followed by eighth notes. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *mf* and *rit.*

TENOR SOLO

oth - er 'twas mul - ti - plied three times." \_\_\_\_\_ Then King O - laf raised the

*mf*

The third system is a Tenor Solo. It features a vocal line on a tenor clef staff and piano accompaniment on grand staff. The key signature is one sharp. The vocal line begins with a long note, followed by eighth notes. The piano accompaniment consists of chords and a melodic line. A dynamic marking of *mf* is present.

hilt \_\_\_\_\_ of i - ron, cross-shaped and gilt, \_\_\_\_\_ and said: \_\_\_\_\_ "Do not re-

*mf*

The fourth and final system continues the Tenor Solo. It features a vocal line on a tenor clef staff and piano accompaniment on grand staff. The key signature is one sharp. The vocal line starts with a long note, followed by eighth notes. The piano accompaniment continues with chords and a melodic line. A dynamic marking of *mf* is present.

## Maestoso

fuse; \_\_\_\_\_ do not re - fuse; \_\_\_\_\_ Count well the gain and the

loss; \_\_\_\_\_ Thor's ham-mer or Christ's cross:—

## CHORUS

*ff* Choose! *mf* rit. Choose!"

*ff* Choose! *mf* rit. Choose!"

*mf* rit.

Lento  
BARITONE SOLO

*mf*

"This in the name of the Lord I kiss, \_\_\_\_\_ Who on

it was cru - ci - fied! \_\_\_\_\_ In the name of Christ the

*mf*

Lord, \_\_\_\_\_ Who died!" \_\_\_\_\_

CHORUS  
Allegro moderato

*mf* BASSES

Then o - ver the waste of snows the

Through the

*mf*

Then o - ver the waste of snows

noon-day sun up - rose, Through the dri-ving mist re - vealed, through the

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Through the' in the soprano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*mf*

Like the lift - ing of the Host, by in - cense

dri - ving mist re - vealed, Like the lift-ning of the Host by

the noon - day sun up - rose, by

dri - ving mist re - vealed, Like the lift- ing of the Host, by

This system continues the vocal and piano parts. The vocal line includes the lyrics 'Like the lift - ing of the Host, by in - cense' and 'dri - ving mist re - vealed, Like the lift-ning of the Host by'. The piano accompaniment continues with similar rhythmic patterns.

clouds con - cealed. On the shi - ning  
 clouds al - most con - cealed. shi - ning  
 in - cense clouds con - cealed. On the  
 in - cense clouds con - cealed, shi - ning

wall a vast and shad-ow-y cross was cast, a cross was  
 wall a cross was cast, a cross was  
 shi - ning wall a vast and shad-ow-y cross was  
 wall a cross was cast, a cross, a cross was

**Allegro vivace**  
 cast of the  
 cast of the  
 cast from the hilt of the  
 cast from the hilt of the

**Allegro vivace**

lift - ed sword, of the lift - ed sword,  
 sword, \_\_\_\_\_ of the sword, \_\_\_\_\_  
 sword, \_\_\_\_\_ from the hilt of the sword, \_\_\_\_\_  
 lift - ed sword, from the hilt \_\_\_\_\_ of the lift - ed sword, and in

And in foam-ing cups of ale, of ale, \_\_\_\_\_ and in  
 of ale, \_\_\_\_\_ of ale, \_\_\_\_\_ of  
 of ale, \_\_\_\_\_ of ale, \_\_\_\_\_ of  
 foaming cups of ale, \_\_\_\_\_ and in foaming cups of ale \_\_\_\_\_ the

foam-ing cups of ale, and in foaming cups of ale — The Ber - serks drank and in  
 ale, and in foam - ing cups of ale, and in  
 ale, and in foaming cups of ale, of ale, and in  
 Ber - serks drank in cups of ale,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in alto clef. The bottom staff is a piano accompaniment in bass clef. The music is in a key with two sharps (D major) and a 2/4 time signature. The piano part features a rhythmic accompaniment with chords and single notes.

foam-ing cups of ale — the Ber - serks drank, the  
 foam - ing cups of ale they drank the  
 foam-ing cups of ale — the Ber - serks drank, — the  
 drank in cups of ale they drank, they

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in alto clef. The bottom staff is a piano accompaniment in bass clef. The music continues in the same key and time signature as the first system. The piano part features a rhythmic accompaniment with chords and single notes.

Ber - serks drank, they drank, they

Ber - serks drank, they drank, they

Ber - serks drank, they drank, they

Ber - serks, Ber - serks, Ber - serks drank, they

drank "Was - hael! to the Lord!"

*accel.*

drank "Was - hael! to the Lord!" "Was - hael!"

drank "Was - hael! to the Lord!" "Was - hael!"

*accel.*

drank "Was - hael! to the Lord!" "Was - hael!"



— “Was - hael! to the Lord!”

— “Was - hael! to the Lord!” “Was - hael!”

— “Was - hael! to the Lord!” “Was - hael!”

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are: “Was - hael! to the Lord!” followed by a repeat of the phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

— The Ber - serks drank to the

— The Ber - serks drank to the Lord, “Was -

— The Ber - serks drank “Was -

— The Ber - serks drank to the Lord, “Was -

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: “The Ber - serks drank to the” followed by a repeat of the phrase. The piano accompaniment continues with the same rhythmic pattern as the first system.

Lord to the Lord, to the  
 hael! to the Lord, to the  
 hael! to the Lord, to the

*Maestoso*  
 Lord!" "Was - hael!" "Was - hael!"  
 Lord!" "Was - hael!" "Was - hael!"

*Maestoso*

To the Lord!" *fff* *rit.*  
 To the Lord!" *fff* *rit.*

*fff* *rit.*

Allegretto  
TENOR SOLO

“Strikethe sails!” King O - laf said; \_\_\_\_\_ “Strike the sails!” King O - laf

Trumpets

said; \_\_\_\_\_ “Nev-er shall men of mine take flight; \_\_\_\_\_ Nev-er a -

way from bat-tle I fled, \_\_\_\_\_ Nev-er a - way from my foes, Nev-er a -

way from my foes! Let God dis-pose of my life, of my life in the fight! Sound the

Kettledrum

horns!" said O-laf the King, \_\_\_\_\_ "Sound the

Horns  
*mf*

horns!" said O-laf the King. \_\_\_\_\_

*mf*

Moderato

*p*

Allegretto

And suddenly through the

Allegretto  
*ffp*

drift - ing brume The blare \_\_\_\_\_ of the horns \_\_\_\_\_ be -

Trumpets 3

gan \_\_\_\_\_ to ring, \_\_\_\_\_ Like the

Horns 3

ter - ri - ble trum - pet shock of Reg - na - rock, on the

Tromb. 3

day \_\_\_\_\_ of doom! \_\_\_\_\_

*ff* *rit.*

Moderato

*f*

Loud - er and loud - er the war-horns

*mf*

sang O-ver the lev - el floor of the flood; — All the

*ff*

sails came down with a clang,

*mf*

And there in the mist

o - ver - head      The sun hung red      as a

drop      of blood.

*mf*      *mf*

Timpani

*p*

## Maestoso

*mf*

Drift - ing down on the Dan - ish fleet Three to - geth - er the

*f p*

ships were lashed So that nei - ther should turn and re - treat; In the

midst, but in front of the rest, — The bur - nished crest of the Ser - pent

## Allegro

*mf*

flashed. King O - laf stood on the quar - ter -

*fp*



deck With bow of ash and arrows of oak, His

gild - ed shield was with - out a fleck, His hel -

met in - laid with gold, And in man - y a

fold hung his crim - son cloak. In front came

Svend the King of the Danes, Sweep-ing down with his

fif - ty rowers; To the right the Swe-dish King with his

*p* *cresc.*

*p* *cres.*

Maestoso

thanes; And on board of the I - ron Beard Earl E-ric steered,

*f*

*cen do*

Earl E-ric steered, steered to the left with his

Allegro agitato

oars. \_\_\_\_\_

The first system of the score consists of two staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The bottom staff is a piano accompaniment in treble and bass clefs, marked *mf*. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a key signature of two sharps (D major).

The second system continues the piano accompaniment from the first system. The right hand plays a dense texture of eighth notes, while the left hand plays a steady quarter-note bass line. The key signature remains two sharps.

The third system continues the piano accompaniment. The right hand's eighth-note pattern becomes more complex, incorporating some accidentals. The left hand continues with a steady quarter-note bass line.

The fourth system continues the piano accompaniment. The right hand's texture is very dense with many beamed eighth notes. The left hand continues with a steady quarter-note bass line. The word *accel* is written above the right hand staff in the third measure of this system.

The fifth system continues the piano accompaniment. The right hand's texture remains dense with eighth notes. The left hand continues with a steady quarter-note bass line. The key signature changes to one sharp (E major) in the final measure of this system.

Allegro con fuoco

*f*  
Then as to - geth - er the  
Then as to - geth - er the

This system contains the first four staves of music. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The piano part features a strong rhythmic accompaniment with chords and eighth-note patterns. The lyrics 'Then as to - geth - er the' are written across the vocal staves.

ves - sels crashed,  
ves - sels crashed,

This system contains the next four staves of music. The vocal lines continue with the lyrics 'ves - sels crashed,'. The piano accompaniment continues with its rhythmic accompaniment, featuring chords and eighth-note patterns. The lyrics 'ves - sels crashed,' are written across the vocal staves.

E - ric sev - ered the  
E - ric sev - ered the

This system contains the final four staves of music on the page. The vocal lines conclude with the lyrics 'E - ric sev - ered the'. The piano accompaniment continues with its rhythmic accompaniment, featuring chords and eighth-note patterns. The lyrics 'E - ric sev - ered the' are written across the vocal staves.

ca - bles of hide With which King

ca - bles of hide With which King

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "ca - bles of hide With which King" written below. The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

O - la's ships were lashed And left them to

O - la's ships were lashed And left them to

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "O - la's ships were lashed And left them to". The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The key signature remains three flats and the time signature is 4/4.

drive and drift with the cur - rents swift of the

drive and drift with the cur - rents swift of the

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "drive and drift with the cur - rents swift of the". The piano accompaniment continues with its characteristic eighth-note patterns in the right hand and a steady bass line. The key signature remains three flats and the time signature is 4/4.

out - ward tide. Loud - er the

out - ward tide.

This system contains the first two systems of music. The top system has two vocal staves (treble and bass clef) with lyrics "out - ward tide. Loud - er the". The second system has two piano staves (treble and bass clef) with lyrics "out - ward tide." The piano accompaniment includes chords and melodic lines in both hands.

war - horns growl and snarl,

Sharp - er the

Trumpets

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics "war - horns growl and snarl,". The second system has two piano staves with lyrics "Sharp - er the". The piano accompaniment includes a section for "Trumpets" with a triplet of eighth notes and a 7-measure rest. The piano part features complex rhythmic patterns and chords.

E - ric the son of

dra - gons bite and sting! E - ric the son of

This system contains the fifth and sixth systems of music. The top system has two vocal staves with lyrics "E - ric the son of". The second system has two piano staves with lyrics "dra - gons bite and sting! E - ric the son of". The piano accompaniment continues with complex rhythmic patterns and chords.

Ha - kon Jarl, E - ric the son of Ha - kon Jarl.

Ha - kon Jarl, E - ric the son of Ha - kon Jarl.

This system contains the first two systems of a musical score. The first system has two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are "Ha - kon Jarl, E - ric the son of Ha - kon Jarl." The second system continues the vocal lines and piano accompaniment.

A death - - drink salt

A death - - drink salt

This system contains the third and fourth systems of the musical score. The lyrics are "A death - - drink salt". The vocal lines continue, and the piano accompaniment features a more active melodic line in the right hand.

as the sea Pled

as the sea Pled

This system contains the fifth and sixth systems of the musical score. The lyrics are "as the sea Pled". The vocal lines continue, and the piano accompaniment features a more active melodic line in the right hand.

ges to thee, O - - - laf the

ges to thee, O - - - laf the

This system contains the first vocal entry. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are "ges to thee, O - - - laf the". The music is in a key with two flats and a common time signature.

Moderato

King!

King!

Moderato

This system contains the second vocal entry. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are "King!". The tempo marking "Moderato" is present above the vocal line and below the piano accompaniment.

*mf* Brass

This system contains the piano accompaniment for the second system. It features a piano accompaniment in the upper staff and a piano accompaniment in the lower staff. The dynamic marking "*mf* Brass" is present above the piano accompaniment.

Allegro agitato

*p*

*rit.*

*ff*

This system contains the piano accompaniment for the third system. It features a piano accompaniment in the upper staff and a piano accompaniment in the lower staff. The tempo marking "Allegro agitato" is present above the piano accompaniment. The dynamic markings "*p*", "*rit.*", and "*ff*" are present.

*a tempo*

*p*

*rit.*

12/8

12/8

This system contains the piano accompaniment for the fourth system. It features a piano accompaniment in the upper staff and a piano accompaniment in the lower staff. The tempo marking "*a tempo*" is present above the piano accompaniment. The dynamic marking "*p*" is present. The tempo marking "*rit.*" is present. The time signature "12/8" is present at the end of the system.



## Allegro con molto fuoco

All day has the bat-tle raged, —  
 All day has the bat-tle raged, —

Allegro con molto fuoco

*ff*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines (Soprano and Bass) with lyrics. The bottom two staves are piano accompaniment. The tempo is 'Allegro con molto fuoco'. The key signature has one sharp (F#) and the time signature is 12/8. The piano part features a driving eighth-note accompaniment with dynamic markings like *ff* and accents.

All day have the ships en-gaged, — But  
 All day have the ships en-gaged, — But

Detailed description: This system contains the third and fourth systems of music. It continues the vocal lines and piano accompaniment from the previous system. The piano part continues with its rhythmic accompaniment, including some triplet-like figures.

not yet is as-suaged — the ven-geance — of  
 not yet is as-suaged — the ven-geance — of

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines conclude with the lyrics 'not yet is as-suaged — the ven-geance — of'. The piano accompaniment continues with its characteristic rhythmic pattern.

E - ric the Earl.

E - ric the Earl.

This system contains the first vocal entry. The vocal line (treble clef) and piano accompaniment (treble and bass clefs) are shown. The lyrics "E - ric the Earl." are written under the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand plays a series of eighth-note chords, while the left hand provides a harmonic foundation with longer note values.

*mf*  
 On the deck stands O - laf the King,

*mf*  
 On the deck stands O - laf the King,

This system contains the second vocal entry. The vocal line (treble clef) and piano accompaniment (treble and bass clefs) are shown. The lyrics "On the deck stands O - laf the King," are written under the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand features a more complex melodic line with some grace notes and a 7th fret marking. The left hand continues with a steady accompaniment.

*mf*

A - round him whis - tle and sing — The

*mf*

A - round him whis - tle and sing — The

*mf*

spears that foe - men fling, And the stones they hurl with their

spears that foe - men fling, And the stones they hurl with their

*mf*

*ff*

hands. \_\_\_\_\_

*ff*

hands. \_\_\_\_\_

*ff*

hands. \_\_\_\_\_

*ff*

BARITONE SOLO  
Moderato  
*mf*

In the midst of the

Wood Wind

stones and the spears, — Kol-biorn, the mar-shal ap - pears, — His

Horn

shield in the air he up - rears, — By the side — of King O - laf he

Maestoso

His shield in the air he up - rears, By the  
 His shield in the air he up - rears,  
 stands. By the  
 His shield in the air he up - rears,

Maestoso

*f* Brass  
 Strings  
 Brass

side of King O - laf he stands. *ff*  
 side of King O - laf he stands. *ff*

Strings *ff*

*p* O'er the slip-pery wreck

*p* Of the

*mf* Sweeps E-ric with

*mf* Ser-pent's deck Sweeps E-ric with

*f*

hard-ly a check; His lips with an-ger are

hard-ly a check; His lips with an-ger are

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal lines begin with the word "pale." and "He". The piano accompaniment features a complex rhythmic pattern with many beamed notes.

Musical score for the second system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal lines continue with the lyrics: "hews with his axe at the mast, till it falls, with the sails O - ver -". The piano accompaniment continues with similar rhythmic patterns.

Musical score for the third system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal lines continue with the lyrics: "cast, like a snow-covered pine In the vast dim". The piano accompaniment includes a *p cresc.* marking and features a more active rhythmic pattern.

for - est of Or - ke - dale. —

for - est of Or - ke - dale. —

Detailed description: This system contains four vocal staves. The top two staves are in soprano clef, and the bottom two are in bass clef. The music is in G major (one sharp) and 6/8 time. The lyrics are "for - est of Or - ke - dale. —". The melody consists of quarter notes and half notes, with a final cadence in 6/8 time.

*ffp*

Detailed description: This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *ffp* (fortissimo) is present.

*p* *cresc.* Seek - ing King O - laf then, He

*p* *cresc.* Seek - ing King O - laf then, He

Detailed description: This system contains four vocal staves. The top two staves are in soprano clef, and the bottom two are in bass clef. The lyrics are "Seek - ing King O - laf then, He". The music is in G major and 6/8 time. The melody starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a second ending marked with a '2'. The bottom two staves have a piano accompaniment with a similar dynamic and crescendo.

*fp* 7

Detailed description: This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with slurs and accents, including a section marked with a '7'. The left hand provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *fp* (fortissimo) is present.



Two vocal staves (Soprano and Alto) with lyrics: rush - es aft with his men, — As a hunt - er in - to the den of the

The music is in G major (one sharp) and 3/4 time. It features eighth-note patterns with slurs and accents. The lyrics are: "rush - es aft with his men, — As a hunt - er in - to the den of the".

Piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Two vocal staves (Soprano and Alto) with lyrics: bear, — When he stands — at

The music continues with a long note for the word "bear" and a phrase "When he stands — at".

Piano accompaniment for the second system. The right hand features chords and moving lines, while the left hand continues with a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

*ff*  
bay.

Moderato  
BARITONE SOLO

"Re - mem - ber Ha - kon Jarl!" he cries;

*rit.*  
*ff* Brass *mf* *pp*

Allegretto

When lo! on his

Strings *p*

wan - d'ring eyes, Two king - ly fig - ures a - rise.

CHORUS

*mf* Two O - lufs in war - like ar - ray! *f*

*mf* Two O - lufs in war - like ar - ray! *f*

*mf* Two O - lufs in war - like ar - ray! *f*

*p* *cres*

*cen*

Molto maestoso

Two shields raised

Two shields raised

do

Molto maestoso

ff

high in the air, Two flash-es of gold - en - hair,

high in the air, Two flash-es of gold - en - hair,

Two scar - let me - tears' glare, And both have

Two scar - let me - tears' glare, And both have

leaped from the ship. Earl E - ric's

leaped from the ship. Earl E - ric's

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "leaped from the ship. Earl E - ric's". The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

men in the boats. Seize Kol - biorn's shield as it

men in the boats. Seize Kol - biorn's shield as it

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "men in the boats. Seize Kol - biorn's shield as it". The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

floats. And cry from their hair - y throats.

floats. And cry from their hair - y throats.

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "floats. And cry from their hair - y throats.". The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

“See! \_\_\_\_\_ See! \_\_\_\_\_ See! \_\_\_\_\_

“See! \_\_\_\_\_ See! \_\_\_\_\_ See! \_\_\_\_\_

This system contains the first two systems of a musical score. The top system has a vocal line with the lyrics “See! \_\_\_\_\_ See! \_\_\_\_\_ See! \_\_\_\_\_” and a piano accompaniment. The second system has another vocal line with the same lyrics and piano accompaniment. The piano part features chords and moving lines in both hands.

This system shows the piano accompaniment for the first system. It features arpeggiated chords in both hands, with some triplets and melodic lines. There are markings for 11 and 10 notes in the upper right.

See! it is O - laf the King! \_\_\_\_\_ See! it is O - laf the  
See! O - laf the King! \_\_\_\_\_ See! O - laf the  
See! it is O - laf the King! \_\_\_\_\_ See! O - laf the  
See! O - laf the King! \_\_\_\_\_ See! it is O - laf the

*rit.*

This system contains the second system of the musical score. It features four vocal lines with lyrics and a piano accompaniment. The lyrics are: “See! it is O - laf the King! \_\_\_\_\_ See! it is O - laf the”, “See! O - laf the King! \_\_\_\_\_ See! O - laf the”, “See! it is O - laf the King! \_\_\_\_\_ See! O - laf the”, and “See! O - laf the King! \_\_\_\_\_ See! it is O - laf the”. There is a *rit.* marking above the first vocal line.

*rit.*

This system shows the piano accompaniment for the second system. It features arpeggiated chords and melodic lines in both hands. There is a *rit.* marking above the piano part.

King!"

King!"

Clar.

Bassoon

Detailed description: This block contains a vocal solo and piano accompaniment. The vocal line is written in two staves (treble and bass clef) with the lyrics "King!". The piano accompaniment is in 3/4 time, featuring a complex texture with triplets and sixteenth-note patterns in both hands. The key signature has one sharp (F#). The score includes parts for Clarinet and Bassoon, both marked with triplets.

BARITONE SOLO Moderato *mf*

There is told a won - der - ful tale, How the

Detailed description: This block features a baritone solo and piano accompaniment. The vocal line is in bass clef with the lyrics "There is told a wonderful tale, How the". The tempo is marked "Moderato" and the dynamic is "mf". The piano accompaniment is in 3/4 time, with a dynamic of "f" (forte) in the first measure. The key signature has one sharp (F#).

King stripped off his mail Like leaves of the brown sea - kale, As he

Detailed description: This block continues the baritone solo and piano accompaniment. The vocal line is in bass clef with the lyrics "King stripped off his mail Like leaves of the brown sea-kale, As he". The piano accompaniment is in 3/4 time. The key signature has one sharp (F#).

swam — be — neath — the main;

— But the young grew old and gray, — And

nev - er, by night or by day, In his king - dom of Nor - ro - way Was King

SOPRANOS

In the

ALTOS

O - lafseen, was King O - lafseen, King O - laf seen a - gain.



## Moderato

con - vent of Dront-heim, A - lone in her cham - ber knelt  
her

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano register, and the piano accompaniment is in a moderate tempo. The key signature has two sharps (F# and C#).

## Moderato

*p*

This system contains the piano accompaniment for the second system. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked as Moderato.

As - trid, knelt As - trid the Ab - bess, At mid - night, at mid - night a -  
cham - ber knelt As - trid, at mid - night a -

This system contains the vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

dor - ing, a - dor - ing, be - seech - ing, en -

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line concludes with the lyrics, and the piano accompaniment provides harmonic support.

*f*

treat - - - ing - - - The Vir - gin and

SOPRANO SOLO

Moth - er, and Moth - er. - - - She heard in the

and Moth - er. - - -

*p*

si-lence The voice - of one speak - ing, With - out in the

dark - ness In gusts of the night - wind, Now loud - er, now

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "dark - ness In gusts of the night - wind, Now loud - er, now". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a steady accompaniment with chords and moving lines in both hands.

near - er, Now lost in the dis - tance. The

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) for "near - er, Now lost in the dis - tance." and *mf* (mezzo-forte) for "The". The piano accompaniment includes a triplet of eighth notes in the right hand. A clarinet part is indicated by the label "Clar." in the middle of the system.

voice of a stran-ger It seemd as she lis-tened, Of some-one who answered, Be-seech-ing, im-

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte) for "voice of a stran-ger It seemd as she lis-tened, Of some-one who answered, Be-seech-ing, im-". The piano accompaniment continues with chords and moving lines.

plor - ing, A cry from a - far off She could not dis -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte) for "plor - ing, A cry from a - far off She could not dis -". The piano accompaniment includes a triplet of eighth notes in the right hand.

tin-guish.

**CHORUS**

The voice of Saint John, the be - lov - ed dis - ci - ple Who

wan - der'd and wait - ed and wait - ed The Mas - ter's ap -

wan - der'd and

pear - ance, A - lone in the dark - ness, un -

shel - tered and friend - less, and friend -

*p* and friend -

SOPRANO SOLO

less.

TENOR SOLO

less.

BARITONE SOLO

It is ac - cept - ed, the

It is ac - cept - ed, the an - gry de - fi - ance, the chal - lenge of bat - tle!

It is ac - cept - ed!

*p*

an - gry de - fi - ance, the chal - lenge of bat - tle! It

It is ac -

is ac - cept - ed,

cept - ed. But not with the weap - ons of war that thou

cept - ed. But not with the weap - ons of war that thou

Allegro

wield - est!

CHORUS

wield - est!

*mf*

It is ac - cept - ed, the

*mf* Allegro

It is ac - cept - ed, the an - gry de -

an - gry de - fi - ance, The chal - lenge of

*mf*

It is ac - cept - ed, the

fi - ance, the chal - lenge, the chal - lenge, the an - gry de -

cept - ed, the chal - lenge of bat - tle, the

bat - tle, It is ac - cept - ed, the

*mf*

an - gry de - fi - ance, the chal - lenge of

fi - ance, the chal - lenge of

an - gry de - fi - ance, the chal - lenge of

an - gry de - fi - ance, the chal - lenge of

*mf* *f*

bat - tle, it is ac - cept - ed, But  
but not with the weap -  
bat - tle, but not with the weap -  
bat - tle, but not with the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano with both treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "bat - tle, it is ac - cept - ed, But but not with the weap - bat - tle, but not with the weap - bat - tle, but not with the".

not with the weap - ons of war, of war, of  
ons of war, of war, of  
ons of war, of war, of  
weap - ons of war,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "not with the weap - ons of war, of war, of ons of war, of war, of ons of war, of war, of weap - ons of war,". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords marked with a forte (f) dynamic.



*ff* war \_\_\_\_\_ that thou wield - - est! -

*ff* war \_\_\_\_\_ that thou wield - - est! -

*ff* war \_\_\_\_\_ that thou wield - - est! -

*ff* war \_\_\_\_\_ that thou wield - - est! -

Brass

*mf* Wood Wind

Wood Wind

Strings

*p* Strings

Moderato

BARITONE SOLO *mf*

Cross \_\_\_\_\_ a-gainst corse - let,

1st Viol. *p*

SOPRANO SOLO *mf*

TENOR SOLO

Peace - cry for war - cry!

*mf* Love — a-gainst ha - tred,

The first system of the musical score features three staves. The top staff is for the Soprano Solo, the middle for the Tenor Solo, and the bottom for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/8. The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes. The vocal lines are marked with a mezzo-forte (*mf*) dynamic.

Pa - tience is pow'r ful;

pow'r

ful;

pow'r

ful;

He

that

o'er -

com - eth

The second system continues the vocal and piano parts. The piano accompaniment features a consistent rhythmic pattern. The vocal lines are marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "Pa - tience is pow'r ful; pow'r ful; He that o'er - com - eth".

He that o'er - com - eth, Hath pow'r o'er the na - tions! Hath

Hath pow'r o'er the

The third system concludes the vocal and piano parts. The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal lines are marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "He that o'er - com - eth, Hath pow'r o'er the na - tions! Hath Hath pow'r o'er the".

pow'r o'er the na - tions! Peace - cry for  
 na - tions! Peace - cry for war - cry!  
 Peace - cry!

Musical notation includes treble and bass staves for the vocal line, and grand staff notation for the piano accompaniment. Dynamics include *mf*.

war - cry! Peace - cry for  
 Peace - cry for war - cry! Peace - cry for  
 war - cry!

Musical notation includes treble and bass staves for the vocal line, and grand staff notation for the piano accompaniment. Dynamics include *f* and *mf*.

war - cry! Peace - cry for war - cry!  
 war - cry! Peace - cry for war - cry!  
 war - cry! Peace - cry for war - cry!

Musical notation includes treble and bass staves for the vocal line, and grand staff notation for the piano accompaniment. Dynamics include *f*.

CHORUS

*rit.* Pa - tience is pow'r - ful; *mf a tempo* Strong - er than steel is the

*a tempo* Pa - tience is pow'r - ful; *mf* CHORUS Strong - er than

*rit.* Pa - tience! *mf* CHORUS is the

sword of the Spir - it; *p* Swift - er than ar - rows the

*mf* CHORUS Strong - er than steel *p* is the

steel is the sword, the sword

sword of the Spir - it; *mf* Swift - er than ar - rows the

light of the truth is, Great - er than an - ger is  
 sword of the Spir - it; Great - - - er than  
 of the Spir - it; Great - - - er  
 light of the truth is, Great - - - er than

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

love, — and sub - du - eth! Great - er than an - ger is  
 an - ger is love, Great - er than  
 great - er than an - ger is love, — and sub - du - eth!  
 an - ger, Great - er than

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

*mf* love, and sub - du - eth! *f* Thou art a  
*p* an - ger is love. — *p* Thou art a  
*f* Great - er than an - ger, *p* Thou art a  
*p* an - ger —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes the lyrics 'love, and sub - du - eth! Thou art a'. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.

*p* phan - tom shape of the sea - mist, *p* A  
*p* phan - tom A shape of the sea - mist, *p* A

The second system continues the vocal and piano parts. The vocal line has a piano (*p*) dynamic and includes the lyrics 'phantom shape of the sea - mist, A'. The piano accompaniment features triplets in the right hand and a bass line in the left hand.

shape of the bru - mal rain, and the dark - ness  
 shape of the bru - mal rain, and the dark - ness

The third system shows the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic and includes the lyrics 'shape of the bru - mal rain, and the dark - ness'. The piano accompaniment continues with triplets in the right hand and a bass line in the left hand.

**SOPRANO SOLO**  
and thou art not!

**TENOR SOLO**  
Day dawns and thou art not!

**BARITONE SOLO**  
Day dawns! — *mf*  
fear - ful and form - less; The

fear - ful and form - less;

*ff*

*mf*  
nor is the night star -

Nor is the night

dawn is not dis - tant, nor is the night

The

*mf*  
The dawn is not dis -

The dawn is not

less,  
 star - less,  
 nor is the night star - less  
 star - less; Love is e -  
 dawn is not dis - tant, Love,  
 dis - tant, Love is e - ter -

his faith shall not fail  
 the dawn is not dis - tant,  
 Love is e -  
 ter - nal! Love is e -  
 love is e - ter - nal! God,  
 is e - ter - nal! God,  
 nal, e - ter - nal!



us; ——— shall not fail us; ———

ter - nal!

*p*

ter - nal! God is still God,

God, Love, love

God, Love, is e - ter - nal!

Love, love

His faith shall not fail

not fail us;

Love is e - ter - nal!

*mf*

Love is e - ter - nal! is e -

God, God, Love,

God, God, Love is e -

Love

us; Love is e - ter - nal!

ter - nal! God is still God,

Love God, God,

ter - nal! God, God,

Love;

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "us; Love is e - ter - nal!". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Love is e -

Love is e - ter - nal!

God is still God, and His

God, God, and His

God, God, and His

cresc.

The second system continues the musical score. The vocal line starts with "Love is e -" and then "Love is e - ter - nal!". The piano accompaniment continues with similar patterns, including a section marked "cresc." (crescendo). The key signature and time signature remain the same as in the first system.

ter - - - nal! e - ter

Love is e - ter -

faith, and His faith

faith, and His faith

*mf*

*mf*

*mf*

*mf*

nal, Love is e - ter - - - nal! Christ is e -

nal Love is e - ter - - - nal! — Christ is e -

shall not fail, not

shall not fail, not

*f*

*f*

*f*

*f*

ter - nal! is e - ter - nal!  
Christ is e -  
fail us, Christ, Christ  
fail us, Christ, Christ

*mf* *f* *mf* *mf*

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'ter - nal! is e - ter - nal!' and a piano accompaniment. The second system continues the vocal line with 'Christ is e - fail us, Christ, Christ' and the piano accompaniment. Dynamics include *mf* and *f*. The piano part consists of chords and moving lines in both hands.

is e - ter - nal!  
ter - nal! e - ter - nal!  
is e - ter - nal!  
is e - ter - nal!  
is e - ter - nal!

*ff* *ff* *ff* *ff* *ff*

*Molto moderato*

This system contains the second two systems of the musical score. The vocal lines repeat 'is e - ter - nal!' and 'ter - nal! e - ter - nal!'. The piano accompaniment continues with chords and moving lines. Dynamics include *ff*. The tempo marking *Molto moderato* is present. The piano part features a prominent bass line with chords and moving lines.

God is still God,

God is still God,

God is still God,

1st Viol.

*p*

*mf* Christ is e - ter - nal!

*mf* Christ is e - ter - nal!

*mf* Christ is e - ter - nal!

*mf* Christ is e - ter - nal!

*mf* Christ is e - ter - nal!

*mf* Christ is e - ter - nal!

*Largo*

*ff*

*mf* Brass

*ppp*





