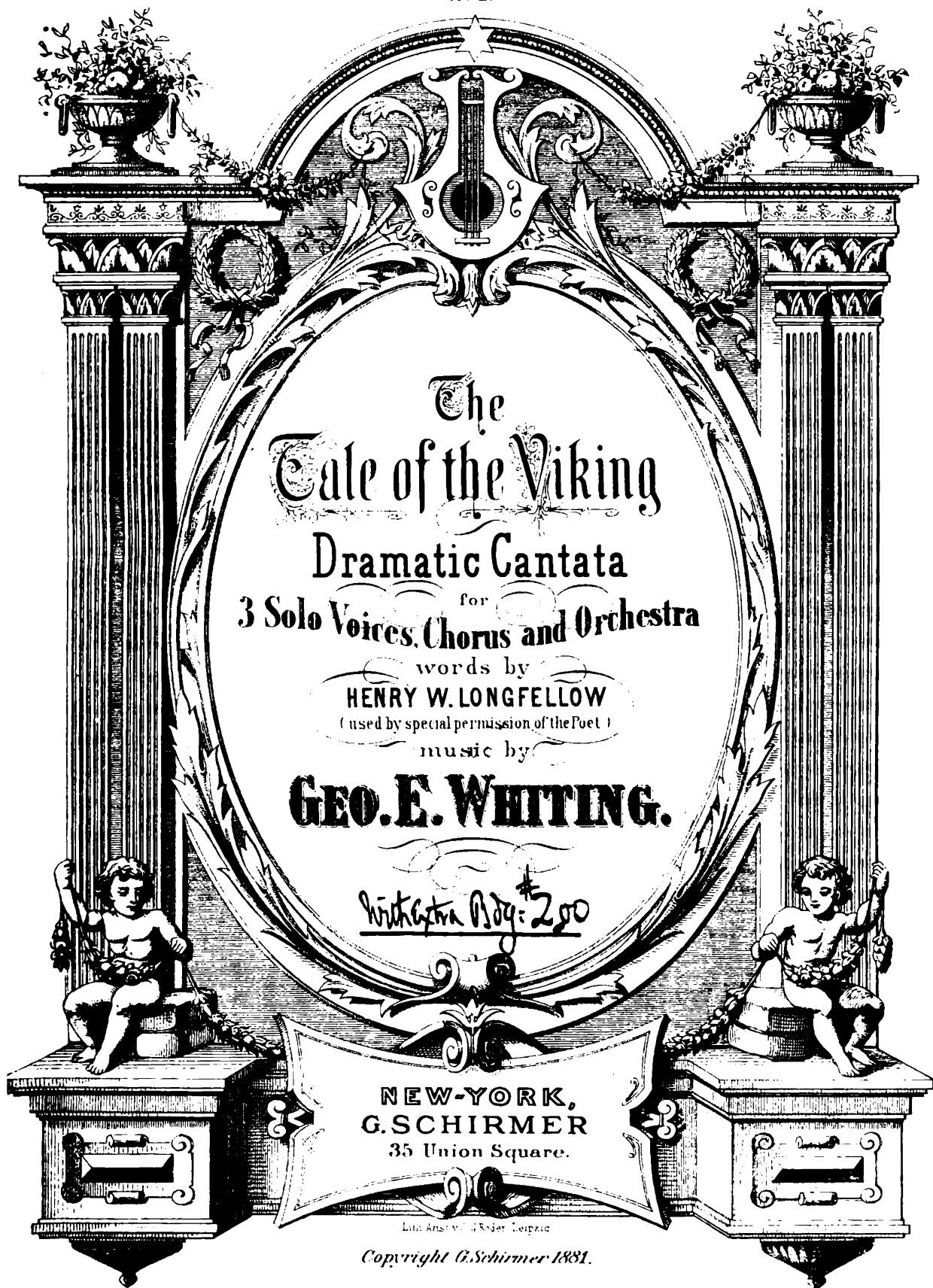


Edition Schirmer

Nº 2.



The
Tale of the Viking
Dramatic Cantata
for
3 Solo Voices, Chorus and Orchestra
words by
HENRY W. LONGFELLOW
(used by special permission of the Poet)
music by
GEO. E. WHITING.

With extra Prog. \$2.00

NEW-YORK,
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With annotations of tempi by the
Composer.

To my Friend

ALLEN A. BROWN
of Boston, Mass,

This work is inscribed by the Composer:

THE SKELETON IN ARMOR.

[The following ballad was suggested to me while riding on the sea-shore at Newport. A year or two previous a skeleton had been dug up at Fall River, clad in broken and corroded armor; and the idea occurred to me of connecting it with the Round Tower at Newport, generally known hitherto as the Old Wind-Mill, though now claimed by the Danes as a Work of their early ancestors. = H. W. Longfellow.]

I.

Chorus = Tenors and Basses.

“Speak! Speak! thou fearful guest!
Who, with thy hollow breast
Still in rude armor drest,
Comest to daunt me?
Wrapt not in Eastern balms,
But with thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?”

II.

Chorus.

Then, from those cavernous eyes
Pale flashes seemed to rise,
As when the Northern skies
Gleam in December;
And, like the water's flow
Under December's snow,
Came a dull voice of woe
From the heart's Chamber.

III.

Air for Baritone.

“I was a Viking old!
My deeds, though manifold,
No Skald in song has told,
No Saga taught thee!

Take heed, that in thy verse
Thou dost the tale rehearse,
Else dread a dead man's curse!
For this I sought thee.

“Far in the Northern land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the ger-falcon;
And, with my skates fast-bound,
Skimmed the half-frozen Sound,
That the poor whimpering hound
Trembled to walk on.

“Oft to his frozen lair
Tracked I the grisly bear,
While from my path the hare
Fled like a shadow;
Oft through the forest dark
Followed the were-wolf's bark,
Until the soaring lark
Sang from the meadow.

IV.

Chorus = Tenors and Basses.

“But when I older grew,
Joining a corsair's crew,
O'er the dark sea I flew
With the marauders,
Wild was the life we led:
Many the souls that sped,
Many the hearts that bled.
By our stern orders.

“Many a wassail bout
Wore the long Winter out:
Often our midnight shout
Set the cocks crowing.

As we the Berserk's tale
Measured in cups of ale,
Draining the oaken pail.
 Filled to o'erflowing.

V.

Air for Soprano.

"Once as I told in glee
Tales of the stormy sea,
Soft eyes did gaze on me,
 Burning yet tender;
And as the white stars shine
On the dark Norway pine,
On that dark heart of mine
 Fell their soft splendor."

"I wooed the blue-eyed maid,
Yielding yet half afraid.
And in the forest's shade
 Our vows were plighted.
Under its loosened vest
Fluttered her little breast,
Like birds within their nest
 By the hawk frightened.

VI.

March and Chorus.

"Bright in her father's hall,
Shields gleamed upon the wall,
Loud sang the minstrels all.
 Chaunting his glory;
When of old Hildebrand
I asked his daughter's hand,
Mute did the minstrels stand
 To hear my story.

"While the brown ale he quaffed,
Loud then the champion laughed,
And as the wind-gusts waft
 The sea-foam brightly.
So the loud laugh of scorn,
Out of those lips unshorn,
From the deep drinking-horn
 Blew the foam lightly.

VII.

Air for Baritone.

"She was a Prince's child,
I but a Viking wild,
And though she blushed and smiled,
 I was discarded!

Should not the dove so white
Follow the sea-mew's flight,
Why did they leave that night
 Her nest unguarded?

VIII.

Chorus.

"Scarce had I put to sea,
Bearing the maid with me, —
Fairest of all was she
 Among the Norsemen!
When on the white sea-strand,
Waving his armed hand,
Saw we old Hildebrand
 With twenty horsemen.

"Then launched they to the blast,
Bent like a reed each mast,
Yet we were gaining fast,
 When the wind failed us;
And with a sudden flaw
Came round the dusty skaw,
So that our foe we saw
 Laugh as he hailed us.

"And as to catch the gale
Round veered the flapping sail,
Death! was the helmsman's hail,
 Death without quarter!
Mid-ships with iron keel
Struck we her ribs of steel,
Down her black hulk did reel
 Through the black water!

"As with his wings aslant,
Sails the fierce cormorant,
Seeking some rocky haunt,
 With his prey laden,
So toward the open main,
Beaten to sea again,
Through the wild hurricane,
 Bore I the maiden.

"Three weeks we westward bore,
And when the storm was o'er,
Cloud-like we saw the shore
 Stretching to leeward:
There for my lady's bower
Built I the lofty tower,
Which to this very hour
 Stands looking seaward.

IX.
Air for Tenor.

“There lived we many years;
Time dried the maiden’s tears;
She had forgot her fears;
She was a mother.
Death closed her mild blue eyes,
Under that tower she lies;
Ne’er shall the sun arise
On such an other!

X.
Soprano solo and Chorus.

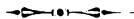
“Still grew my bosom then,
Still as a stagnant fen!
Hateful to me were men,
The sunlight hateful!

In the vast forest here,
Clad in my warlike gear,
Fell I upon my spear,
O death was grateful!

“Thus, seamed with many scars,
Bursting these prison bars,
Up to its native stars
My soul ascended;
There from the flowing bowl
Deep drinks the warrior’s soul,
Skoal! to the Northland! Skoal!*)”
Thus the tale ended.

*) In Scandinavia this is the customary salutation when drinking health.

H. W. L.



The Tale of the Viking.

OVERTURE.*

* Scored for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Bass Tuba, Strings, Harps and Drums.

Adagio, ma non troppo.

Geo. E. Whiting.

Pianoforte.

♩ 55

VI. & Cl

Cello & Cor

Fag. & CB.

Ob.

poco cresc.

cresc.

8^o VI.
ff

ff Tutti. 6

This system contains the first system of music. The top staff is for Violin I, marked with a first ending bracket (8^o) and a forte dynamic (*ff*). The bottom two staves are for piano accompaniment, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords. A 'Tutti' marking and the number '6' are present in the piano part.

8^o

This system contains the second system of music. The violin part continues with a melodic line, and the piano accompaniment maintains its rhythmic and harmonic support.

8^o

This system contains the third system of music. The violin part continues with a melodic line, and the piano accompaniment maintains its rhythmic and harmonic support.

8^o

This system contains the fourth system of music. The violin part continues with a melodic line, and the piano accompaniment maintains its rhythmic and harmonic support.

System 1: Treble clef with a melodic line of eighth notes. Piano accompaniment in the left hand consists of chords and eighth-note patterns. A fermata is placed over the final measure of the system.

System 2: Continuation of the melodic and piano accompaniment from the first system. The piano part features a steady eighth-note accompaniment.

System 3: The piano part continues with a consistent eighth-note accompaniment. The melodic line is mostly silent, with a few notes appearing in the upper register.

System 4: The piano part continues. A section labeled "Cello." begins in the right hand, marked with a piano (*p*) dynamic. The piano accompaniment continues with eighth notes.

System 5: The piano part continues. A section labeled "dim." (diminuendo) begins in the right hand. The piano accompaniment continues with eighth notes. The system concludes with a double bar line and repeat signs.

$\text{♩} = 100$

Allegro vivace.

Fl. Ob. Cl.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a rhythmic accompaniment of eighth notes. A woodwind part for Flute, Oboe, and Clarinet is indicated by a bracket and a clef at the top right of the system.

Second system of the musical score, continuing the grand staff notation. The melodic and rhythmic patterns from the first system are maintained, with consistent dynamics and articulation.

Third system of the musical score. The upper staff begins with a *cresc.* (crescendo) marking. The woodwind part becomes more active, with notes marked *sf* (sforzando).

Fourth system of the musical score. The piano accompaniment in the lower staff becomes more complex with sixteenth-note patterns. The woodwind part continues with *sf* markings.

Fifth system of the musical score. The piano accompaniment features a steady eighth-note pattern. The woodwind part has *sf* markings.

Sixth system of the musical score. The piano accompaniment continues with eighth-note patterns. The woodwind part has *sf* markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and articulations.

Second system of musical notation, featuring a grand staff. It includes the marking *marc.* and *Cl. Fg.* above the treble clef, and a forte dynamic (*f*) below the bass clef. The notation includes a first ending bracket labeled *F1. VI.*

Third system of musical notation, featuring a grand staff with treble and bass clefs, continuing the musical piece with various rhythmic and melodic lines.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs, showing more complex rhythmic patterns and melodic development.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. This system includes several *sfz* (sforzando) markings, indicating moments of increased intensity.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs, concluding the page with various rhythmic and melodic elements.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The upper staff contains a melodic line with slurs and accents, starting with a fortissimo (*ff*) dynamic. The lower staff contains a rhythmic accompaniment with chords and moving lines, marked with piano (*p*) dynamics.

Second system of musical notation, featuring a grand staff. The upper staff is labeled "Tromb." and contains a melodic line with slurs and accents, marked with fortissimo (*sf*) dynamics. The lower staff contains a rhythmic accompaniment with chords and moving lines, marked with piano (*p*) dynamics.

Third system of musical notation, featuring a grand staff. The upper staff contains a melodic line with slurs and accents, marked with piano (*p*) dynamics and includes markings for *ten.* and *pp*. The lower staff contains a rhythmic accompaniment with chords and moving lines, marked with piano (*p*) dynamics. A *poco a poco ritard.* marking is present above the system.

Fourth system of musical notation, featuring a grand staff. The upper staff contains a melodic line with slurs and accents, marked with piano (*p*) dynamics and includes markings for *ten.* and *pp*. The lower staff contains a rhythmic accompaniment with chords and moving lines, marked with piano (*p*) dynamics and includes a *cresc.* marking.

♩ = 53

Adagio.

Fifth system of musical notation, featuring a grand staff. The music is in a major key. The upper staff contains a melodic line with slurs and accents, marked with fortissimo (*f*) dynamics. The lower staff contains a rhythmic accompaniment with chords and moving lines, marked with piano (*p*) dynamics.

Sixth system of musical notation, featuring a grand staff. The music is in a major key. The upper staff contains a melodic line with slurs and accents, marked with piano (*p*) dynamics. The lower staff contains a rhythmic accompaniment with chords and moving lines, marked with piano (*p*) dynamics.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one sharp (F#).

Allegretto. $\text{♩} = 64$

Second system of musical notation. It includes a grand staff for piano accompaniment and a separate staff for Clarinet (Cl.). The piano part features a rhythmic accompaniment of eighth notes. The Clarinet part has a melodic line. The key signature remains one sharp.

Third system of musical notation. It features a grand staff for piano accompaniment and a separate staff for Oboe (Ob.). The piano part continues with its rhythmic accompaniment. The Oboe part has a melodic line. The key signature remains one sharp.

Fourth system of musical notation, featuring a grand staff for piano accompaniment. The piano part continues with its rhythmic accompaniment. The key signature remains one sharp.

Fifth system of musical notation. It includes a grand staff for piano accompaniment and two separate staves for Clarinet I (Cl. I.) and Clarinet II (Cl. II.). The piano part continues with its rhythmic accompaniment. The Clarinet parts have melodic lines. The key signature remains one sharp.

Sixth system of musical notation, featuring a grand staff for piano accompaniment. The piano part continues with its rhythmic accompaniment. The key signature remains one sharp.

VI. Cl.

VI. Cl. musical score system 1. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes with slurs. The key signature has one sharp (F#).

VI. Ob.

VI. Ob. musical score system 2. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes with slurs. The key signature has one sharp (F#).

VI. Fl.

VI. Fl. musical score system 3. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes with slurs. The key signature has one sharp (F#).

Musical score system 4. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes with slurs. The key signature has one sharp (F#).

Musical score system 5. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes with slurs. The key signature has one sharp (F#).

Musical score system 6. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes with slurs. The key signature has one sharp (F#).

First system of musical notation. It features a grand staff with treble and bass clefs. The music includes a long melodic line in the treble clef with a slur and a fermata, and a rhythmic accompaniment in the bass clef. The tempo marking *accel.* is placed above the treble staff.

Allegro vivace.

Second system of musical notation. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. A tempo marking *f* and a metronome marking $\text{♩} = 100$ are present. The dynamic marking *sf* is used.

Third system of musical notation. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The dynamic marking *sf* is used.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The dynamic marking *sf* is used.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The dynamic marking *ff* is used.

Sixth system of musical notation. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Cl. Fl. VI.

Fag.

cresc.

ff

sf

p

pp

ten.

rall.

cresc.

Adagio. = ♩ = 55

fff

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major (two flats) and in 7/8 time. It consists of six systems, each with a treble and bass staff. The notation is highly rhythmic, featuring sixteenth-note patterns and chords. The piece ends with a double bar line and repeat dots at the bottom right.

$\text{♩} = 64$

Allegretto.

First system of musical notation. The upper staff contains a melodic line with a slur over the first four measures. The lower staff contains a piano accompaniment with a steady eighth-note pattern. A dynamic marking *p* is present in the first measure. The word "Cello." is written above the piano part in the second measure.

Second system of musical notation, continuing the melodic and piano parts from the first system.

Third system of musical notation, continuing the melodic and piano parts.

Fourth system of musical notation, continuing the melodic and piano parts.

Fifth system of musical notation. The piano part features a dynamic marking *pp* in the first measure. The system concludes with a double bar line and a *pp* dynamic marking below the staff.

Sixth system of musical notation, continuing the melodic and piano parts.

The musical score consists of six systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The first system includes dynamic markings *mf* and *crest.*. The second system includes *sf*. The third system includes *pp*. The fourth system includes *sempre pp*. The fifth system includes *pp*. The sixth system includes *pp*, *molto ritard.*, and *ppp*. The score features a variety of rhythmic patterns, including sixteenth-note runs and chords, and is marked with phrasing slurs and dynamic hairpins.

Nº1. Chorus.

J = 60

Largo.

Pianoforte.

Ob. VI.

Fg. Cello. *cresc.*

Trom. Timp.

Ob. solo.

(Strings con sordino.)

CHORUS.

Tenor.

Bass.

solo voce.

Speak! Speak! thou fear-ful guest!

dim.

(Wind.)

Fg. & C.B.

cresc. Who, with thy hol-low breast still in ar-mor

Speak! Speak! thou fear-ful guest! *cresc.* Who, with thy hol-low breast still in ar-mor

cresc. *cresc.*

drest, com-est to daunt me! com-est to daunt me!

drest, com-est to daunt me! com-est to daunt me!

ff Tutti.

Wrapt not in East-ern balms, wrapt not in East-ern balms,

Wrapt not in East-ern balms, wrapt not in East-ern balms,

But with thy flesh-less palms

Str.

why dost thou haunt me?

stretched as if ask-ing alms, why dost thou haunt me? Ob. 1st Vl.

Trom. *ppp* 2575

$\text{♩} = 120$

Nº 2. Chorus.

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Allegro vivace.

Pianoforte.

Fg. C.B.

mf Pale flash - es seemed to rise,

p Then, from those cavern-ous eyes

mf Pale flash - es seemed to rise,

p Then, from those cavern-ous eyes

mf Cor. *sf* *mf* Cor.

ff Gleam, Gleam in De-cem-ber:

f As when the North - ern skies Gleam, Gleam in De-cem-ber:

ff Gleam, Gleam in De-cem-ber:

f As when the North - ern skies Gleam, Gleam in De-cem-ber:

ff Tutti.

Then, Then, from those cavernous eyes

Then, Then, from those cavernous eyes

Then, Then, from those cavernous eyes

Pic. Fl.

Str.

Cor:

Pale flash - es seem'd to rise, As when the

Pale flash - es seem'd to rise, As when the

Pale flash - es seem'd to rise, As when the

Pale flash - es seem'd to rise, As when the

North - ern skies, As when the skies gleam in De - cem - ber;

North - ern skies, gleam, gleam in De - cem - ber;

North - ern skies, gleam, gleam in De - cem - ber;

North - ern skies, As when the skies gleam in De - cem - ber;

As when the Northern skies
 Pale flash-es seem'd to rise,
 As when the Northern skies
 Then from those cavernous eyes

mf
p
cresc.
mf

Gleam, Gleam in De-cem-ber; And, like the
 Gleam, Gleam in De-cem-ber; And, like the
 Gleam, Gleam in De-cem-ber;
 Gleam, Gleam in De-cem-ber;

ff
p
p
p

wa - - - ter's flow,
 wa - - - ter's flow,
 And like the wa - - - ter's
 And like the wa - - - ter's

p
p
p

Un - - - der De - - cem - - - ber's snow,
 Un - - - der De - - cem - - - ber's snow,
 flow, Un - - - der De - -
 flow, Un - - - der De -

Forth came a voice of woe, Forth came a
 Forth came a voice of woe, Forth came a
 cem - - - ber's snow, Came a voice of woe, Forth came a
 cem - - - ber's snow, Came a voice of woe, Forth came a

voice of woe,
 voice of woe, *mf*
 voice of woe, came, - came from the heart's cham - - -
 voice of woe, came, - came from the heart's cham - - -

And, like the wa - - ter's flow,
 And, like the wa - - ter's flow,
 ber. And, like the
 ber. And, like the

Un - - - der De - - cem - - ber's
 Un - - - der De - - cem - - ber's
 wa - - ter's flow,
 wa - - ter's flow,

snow, Came forth a voice of woe,
 snow, Came forth a voice of woe,
 Un - - - der De - - cem - - ber's snow, Came a voice of woe,
 Un - - - der De - - cem - - ber's snow, Came a voice of woe,

Ob.
 Cl.
 Fg.

From the heart's cham-ber.

From the heart's cham-ber.

From the heart's cham-ber.

From the heart's cham-ber.

mf Pale flash-es seemed to rise, As when the Northern skies

p Then, from those cavernous eyes *mf* Pale flash-es seemed to rise, *f* As when the Northern skies

p Then, from those cavernous eyes *mf* Pale flash-es seemed to rise, *f* As when the Northern skies

cresc.

ff Gleam, Gleam in De-cem-ber,

ff Gleam, Gleam in De-cem-ber,

ff Gleam, Gleam in De-cem-ber,

ff Gleam, *trem.* Gleam in De-cem-ber,

Then, — Then, — From those cavernous eyes — Pale — flash - es

Then, — Then, — From those cavernous eyes — Pale — flash - es

Then, — Then, — From those cavernous eyes — Pale — flash - es

seem'd to rise, — As — when the North - ern skies, —

seem'd to rise, — As — when the North - ern skies, —

seem'd to rise, — As — when the North - ern skies, —

seem'd to rise, — As — when the North - ern skies, —

As when the skies — gleam in De - cem - ber; And, — like the

gleam, — gleam in De - cem - ber; And, — like the

gleam, — gleam in De - cem - ber;

As when the skies — gleam in De - cem - ber;

2875

wa - - - ter's flow,
 wa - - - ter's flow,
 And, like the wa - - - ter's
 And, like the wa - - - ter's

The first system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, consisting of a treble and bass clef with a complex, flowing melodic line.

Un - - - der De - - - cem - - - ber's snow,
 Un - - - der De - - - cem - - - ber's snow,
 flow, Un - - - der De -
 flow, Un - - - der De -

The second system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, continuing the complex melodic line from the first system.

And, like the wa - - - ter's
 And, like the wa - - - ter's
 cem - - - ber's snow,
 cem - - - ber's snow,

The third system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, concluding the piece with a final flourish.

flow, Un - - - der De -

flow, Un - - - der De -

And, like the wa - - - ters flow,

And, like the wa - - - ters flow,

cem - - - ber's snow,

cem - - - ber's snow,

Un - - - der De - -

Un - - - der De - -

pp Forth came a voice of woe From the heart's -

pp Forth came a voice of woe From the heart's -

cem - - - ber's snow, From the heart's -

cem - - - ber's snow, From the heart's

Str. Ob. Cl.

Fgs.

dim.
 cham - ber.
dim. cham - ber.
dim. cham - ber.
dim. cham - ber.

p
 Came a dull voice of woe,

P Cor.

p *cresc.*
 came a dull voice of woe,
mf *sf*
 came a dull

p *cresc.*
 came a dull voice of woe,
mf *sf*
 came a dull

cresc.
sf

sf
 voice of woe, came a dull voice of woe,
 voice of woe, came a dull voice of woe,
 voice of woe, came a dull voice of woe,
 voice of woe, came a dull voice of woe,

sf

From the heart's cham - - - ber, From the heart's cham - - -

From the heart's cham - - - ber, From the heart's cham - - -

From the heart's cham - - - ber, From the heart's cham - - -

From the heart's cham - - - ber, From the heart's cham - - -

ad lib.

ber.

ber.

ber.

ber.

p cresc.

f cresc.

ff

dim.

pp

No 3. Air for Baritone.

♩ = 104
Moderato.
 Pianoforte.
 Cl.
 Brass.
 Fg.

VI.
 Wind.

I was a Vi-king old!

cresc.
 I was a Vi - king old!
ten.

cantabile.

My deeds, though man - i - fold, no Skald in song has told,

no Sa - ga taught thee! No Sa - ga taught thee!

Brass.

Recit. *with animation*

Recit. Take heed, take heed, that in thy verse thou dost the

tale re-hearse; Or dread a dead man's curse!

Trom. *ten.* *pp* Str. *pp*

a tempo

Ob.

cantabile.

My deeds, though man - i - fold, no Skald in song has told, —

p Wind.

no Sa - ga taught thee! No Sa - ga taught thee!

mf

Recit.
For this I
Recit.

dim.

sought thee, For this I sought, I sought thee. —

ad lib.

crusc.

VI.

f

Allegro.

Allegro.

rall.

dim.

$\text{♩} = 112$

80

Andante con moto.

con espress.

Andante con moto. Far, far in the

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Andante con moto' and the performance style is 'con espress.'. The vocal line begins with the lyrics 'Far, far in the'.

North - ern land, By the wild Bal - tic's strand, by the wild

The second system continues the vocal line with the lyrics 'North - ern land, By the wild Bal - tic's strand, by the wild'. The piano accompaniment provides harmonic support with chords and melodic lines.

Bal - tic's strand, I,

The third system shows the vocal line with the lyrics 'Bal - tic's strand, I,'. The piano accompaniment continues with a steady accompaniment.

with my child - ish hand, Tamed the ger -

The fourth system features the vocal line with the lyrics 'with my child - ish hand, Tamed the ger -'. The piano accompaniment maintains the harmonic structure.

fal - - con, Tamed the ger - fal - - con; Fl. *cresc.* *mf*

The fifth system concludes the vocal line with the lyrics 'fal - - con, Tamed the ger - fal - - con;'. It includes a piano accompaniment and a flute part (Fl.) marked with a dynamic of *mf*. A *cresc.* (crescendo) marking is present in the piano part.

And, with my skates fast bound,

p *mf*

Skimmed the half-froze-n Sound, That the poor whim-pering hound

p Cl. Fig.

Trem-bled to walk on, That the poor whim-pering hound

mf *pp*

Trem-bled to walk on, Trem-bled to walk

dim. *pp*

on.

p

Oft, oft to his froz - en lair, Tracked I the

gris - ly bear, to his froz - en lair;

cresc.

While, while from my path the hare

pp *cresc.*

f

Fled like a shad - ow, fled like a shad - ow.

Off through the for- est dark Follow'd the werewolf's bark,

p *pp*

Un - til the soar - ing lark _____

Vi. Ob. *pp* Cl. Cello.

Sang from the mead - ow, un - til the lark _____ sang from the mead - ow,

sempre stacc. Fl. *cresc.*

cresc. un - til the lark _____ sang from the mead - ow.

p

Un - til the soar - ing lark sang from the

The first system shows a vocal line in bass clef and piano accompaniment in grand staff. The vocal line begins with a fermata and then sings "Un - til the soar - ing lark sang from the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

mead - ow, sang, sang from the

morendo

The second system continues the vocal line with "mead - ow, sang, sang from the". The piano accompaniment includes dynamic markings *mf* and *morendo*. The vocal line has a fermata over "mead - ow" and another over "sang, sang from the".

mead - ow, sang from the mead - ow, sang, sang from the mead -

ad lib. poco a poco

The third system continues the vocal line with "mead - ow, sang from the mead - ow, sang, sang from the mead -". The piano accompaniment includes dynamic markings *ad lib.* and *poco a poco*. The vocal line has a fermata over "mead - ow" and another over "sang, sang from the mead -".

ow.

a tempo I.

Fl. Ob. Oh.

vi. *cresc.* fg. *mf* *p*

Cor.

The fourth system is an orchestral arrangement. It includes parts for Flute (Fl.), Oboe (Ob.), Horn (Oh.), Violin (vi.), Viola (vl.), and Cello/Double Bass (fg.). The tempo is marked *a tempo I.* and includes dynamic markings *cresc.*, *mf*, and *p*. The woodwinds and strings play rhythmic patterns.

ppp

fg. *ppp*

The fifth system continues the orchestral arrangement. It includes parts for Cello/Double Bass (fg.) and Piano (p). The piano part has dynamic markings *ppp* and *ppp*. The woodwinds and strings continue their rhythmic patterns.

J. = 112
Nº 4. Chorus for male voices.

Vivace. (alla Breve.)

Tenors.

Basses.

Vivace. (alla Breve.)

Pianoforte.

But when I old - er grew,

But when I old-er grew,

But when I old-er grew, — Join - ing a

But when I old-er grew, — Join - ing a

Cor-sair's crew. O'er the dark

Cor-sair's crew. O'er the dark

With the ma - rau - ders, with

sea I flew With the ma - rau - ders, with

the ma - rau - ders,

the ma - rau - ders,

O'er the

O'er the sea I flew

Cl. Fl. Vl. Ob.

Fig. Fig.

sea I flew, With the ma - rau - ders,

accel. - - a tempo accel. - -

accel. - - a tempo With the ma - rau - ders, accel. - -

Str. Brass. Str.

with the ma - rau - ders, with the ma - rau - ders.

a tempo with the ma - rau - ders, with the ma - rau - ders.

Brass.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of three flats. The music consists of a series of chords in the treble and a rhythmic accompaniment in the bass.

Vocal and piano accompaniment for the first system. The vocal line is in a treble clef with lyrics: "O - ver the sea with the ma - rau - ders, O - ver the sea with the ma -". The piano accompaniment includes a Cor. (Cornet) part and a Trom. (Trumpet) part. Dynamics include *ff* and *trem.*

Vocal and piano accompaniment for the second system. The vocal line continues with lyrics: "rau - ders." and "rau - ders." in both staves. The piano accompaniment includes Cor. and Trom. parts. Dynamics include *sfz*.

Piano accompaniment for the third system, continuing the piano part from the previous system. It features a treble and bass clef with a key signature of three flats.

$\text{♩} = 80$

Adagio.
Ten. I. Solo.

Wild was the life we led: Ma - - ny the souls that

Ten. II. Solo.

Wild was the life we led: Ma - - ny the souls that

Bass I. Solo.

Wild was the life we led: Ma - - ny the souls that

Bass II. Solo.

Wild was the life we led: Ma - - ny the souls that

Adagio.

ad lib.

sped, Ma - - ny the hearts that bled, By our stern

sped, Ma - - ny the hearts that bled, By our stern

sped, Ma - - ny the hearts that bled, By our stern

sped, Ma - - ny the hearts that bled, By our stern

or - - ders. Wild was the life we led, Ma - -

or - - ders. Wild was the life we led, Ma - -

or - - ders. Wild was the life we led, Ma - -

or - - ders. Wild was the life we led, Ma - -

ny the souls that sped, Ma - - ny the hearts that bled, By our stern
 ny the souls that sped, Ma - - ny the hearts that bled, By our stern
 ny the souls that sped, Ma - - ny the hearts that bled, By our stern
 ny the souls that sped, Ma - - ny the hearts that bled, By our stern

Solo.

Wild, — wild — was the life, the — life we — led, — the
 or - ders. Wild was the life — we led, Ma - - ny the
 or - ders. Wild was the life — we led, Ma - - ny the
 or - ders. Wild was the life — we led, Ma - - ny the
 or - ders. Wild was the life — we led, Ma - - ny the

life — we led, — Ma - - ny the souls that sped — By —
 souls that sped, — Ma - - ny the hearts — that bled, By
 souls that sped, Ma - - ny the hearts — that bled, By
 souls that sped, Ma - - ny the hearts — that bled, By
 souls that sped, Ma - - ny the hearts — that bled, By

our or - - ders, Wild, wild was the life, the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,

mf Ma - ny the *cresc.* souls, — the souls that sped, Ma - - ny the
mf Ma - - ny the *cresc.* souls — that sped, *f* Ma - - ny the
mf Ma - - ny the *cresc.* souls — that sped, *f* Ma - - ny the
mf Ma - - ny the *cresc.* souls — that sped, *f* Ma - - ny the
 Ma - - ny the souls — that sped, Ma - - ny the

hearts — that bled, — By our stern or - - ders. —
 hearts — that bled, — By our stern or - - ders. —
 hearts — that bled, — By our stern or - ders.
 hearts — that bled, — By our stern or - ders.
 hearts — that bled, — By our stern or - ders.

Tempo I.

p Str. pizz. *f*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The piece begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction, then builds to a forte (*f*) dynamic.

Ma - - ny a was - sail bout,

fz. Ma - ny a was - sail bout, _____ Ma - ny a was - sail

The first system shows the vocal line and piano accompaniment. The vocal line starts with a forte (*fz.*) dynamic. The piano accompaniment features a mix of eighth and sixteenth notes, with a forte (*f*) dynamic marking.

Ma - - ny a Wassail bout, _____ Wore the long

bout, _____ Wore the long Win-ter out;

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a mix of eighth and sixteenth notes, with a forte (*ff*) dynamic marking.

Win-ter out; _____ Set the cocks crow - - ing,

Oft - - en our midnight shout Set the cocks crow - - ing,

The third system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a mix of eighth and sixteenth notes, with a forte (*ff*) dynamic marking.

Set the cocks crow - ing,

Set the cocks crow - ing,

Wore the long
Ma - ny a was - sail bout,

accel. - - *a tempo* *accel.* - -
Win - ter out, Oft - en our shout -

Oft - en our shout -

accel. - - *a tempo* *accel.* - -

a tempo
Set the cocks crow - ing, Set the cocks crow - ing.
Set the cocks crow - ing, Set the cocks crow - ing.

a tempo

As we the

Meas-ured in cups of ale, Meas-ured, meas-ured in cups of
Ber-sek's tale Meas-ured in cups of ale, Meas-ured, meas-ured in cups of

ale, Meas-ured in cups of ale, Meas-ured,
ale, As we the Ber-sek's tale Meas-ured in cups of ale, Meas-ured,

meas-ured in cups of ale,
meas-ured in cups of ale, Drain-ing the oak-en pail,

Drain - ing the oak - en pail, Fill'd to oer - flow - ing,

Fill'd to oer - flow - ing.

Fill'd to oer - flow - - - ing.

con fuoco
As we the Ber - sek's tale Meas - - ured in

As we the Ber - sek's tale Meas - - ured in

cups of ale, Meas - ured, meas - ured in cups of ale,

cups of ale, Meas - - ured, meas - - ured in cups of ale,

Drain - - ing the oak - en pail, Drain - ing the oak - en pail, Fill'd,

Drain - - ing the oak - en pail, Drain - ing the oak - en pail, Fill'd,

fill'd to oer - flow - ing, Drain - - ing the

fill'd to oer - flow - ing, Drain - - ing the

pail, Fill'd to oer - - flow - ing,

pail, Fill'd to oer - - flow - ing,

Wind.

Fill'd to oer - flow - ing,

Fill'd to oer flow - ing,

Fill'd to oer - flow - ing, Fill'd to oer - flow - ing, Fill'd to oer -

Fill'd to oer - flow - ing, Fill'd to oer - flow - ing, Fill'd to oer -

flow - ing.

flow - ing.

Str.

cresc.

ff Tutti.

8

fff

f

M. 1115

Nº 5. Scene and Air for Soprano.

Scored for Fls., Cor. Inglese, Cls. in A, Fgs., 2 Hns. in E, Harps and Strings.

Largo.

Soprano.

Pianoforte.

p Str. muted. Hp. *p* Str. Hp.

mf Wind. Str. *pp*

Once as I told in glee, once as I told in glee

tales of the storm-y sea, tales of the sea,—

Gor. inglese. Str. *pp*

Soft eyes, soft eyes did gaze on me, Burn-ing yet ten-der, Burn-ing yet ten-der, *din.*

P

pp

Soft eyes did gaze on me, Burn - ing yet ten -

$\text{♩} = 100$

Allegro vivace, ma non Presto.

der.
Allegro vivace, ma non Presto.

Cl.
Cor. Str.

Fag. & Cello.

Fl.

Str. Str. pizz.

And as the white stars shine -

Fl. On the dark Nor - way pine, Cl.

And as the white stars shine, — On the dark Nor - way pine, —

Fl.

Str.

On that dark heart of mine, On that dark heart of mine,

cresc.

cresc.

Fell, fell their soft splen - - - dor, Fell,

mf

f

fell their soft splen - - - dor,

p

dim.

rall.

Largo.

cresc.

♩ = 60 On that heart of mine, on that heart of mine fell, fell their soft splen-dor.

Largo.

p Str. Cor inglese.

♩ = 100 Allegro vivace.

Fl. Cl. Hr. Cello.

Largo.

VII.

Cor inglese.

Fis.

Cl.

Str.

♩ = 60

ppp

Adagio.

con semplicita

♩ = 69

Adagio.

I wooed, I wooed the blue-eyed maid, Yield-ing yet

Cor. ingl.

p Str. pizz.

half a-fraid,

Yield-ing yet half a-fraid, I wooed the maid,

Cor ingl.

Fl.

cresc.

p

Yield - ing yet half a - fraid,
Cor. Ing.

mf *p*

con espress.

And in the for - est's shade Our vows were plight - -

pp Cello

cresc.

ed, In the for-est's shade Our vows were

cresc.

plight - ed, And in the for - est's shade,

Our vows were plight - ed,

Fl.
Cl.
p dolce

Poco animato.
p
En - der its loos-ened vest Flut - terd, flut - terd her

Poco animato.
VI.
Cor.
p

Fig. Cello & C. B.

lit - tle breast, Like birds with - -

mf *cresc.*

cresc.

in their nest By the hawk fright - ed.

f *rall.*

rall.

Tempo I.

I wooed, I wooed the blue-eyed maid, Yield-ing yet

Cor. Ing.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo I.'. The lyrics are 'I wooed, I wooed the blue-eyed maid, Yield-ing yet'. The piano part includes a 'Cor. Ing.' (Crescendo) marking. There are triplets in both parts.

half a - fraid, yield-ing yet half, yet half a - - fraid,

cresc.

The second system continues the vocal line and piano accompaniment. The lyrics are 'half a - fraid, yield-ing yet half, yet half a - - fraid,'. The piano part features a 'cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic. There are triplets in the vocal line.

yet half a - fraid, yet half a - fraid, yet half a - fraid, -

ff

cresc.

The third system continues the vocal line and piano accompaniment. The lyrics are 'yet half a - fraid, yet half a - fraid, yet half a - fraid, -'. The piano part features a 'ff' (fortissimo) dynamic and a 'cresc.' (crescendo) marking.

yield-ing yet half a - fraid.

ff

rall. - a tempo.

Fls.

pp

Cor.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'yield-ing yet half a - fraid.'. The piano part features a 'ff' (fortissimo) dynamic, a 'rall. - a tempo.' (rallentando then return to tempo) marking, and a 'Cor.' (Crescendo) marking. There are flutes ('Fls.') and piano ('pp') markings.

Nº 6. March and Chorus.

Scored for Piccolo, Fls, Obs, Cls in B \flat , Fgs, 4 Hns in G & C, 2 Trumpets in D, 3 Trombones, B. Tuba, Timpani, Triangle, Military Drum, Bass Drum and Strings.

♩ = 84 Allegro brillante.

Pianoforte.

Clas.
Fgs.
P

Str.

Tutti.

Vis.

sf sf sf ff mf

Cor.

Brass.

Cor.

The musical score is written for piano and includes parts for strings, violas, and brass. The piano part is in G major and 2/4 time, marked 'Allegro brillante' with a tempo of 84 beats per minute. The score is divided into five systems. The first system shows the piano introduction with a 'Pianoforte' marking and a 'Clas. Fgs. P' instruction. The second system introduces the strings ('Str.') and a 'Tutti' marking. The third system features violas ('Vis.') with dynamic markings of *sf*, *sf*, *sf*, *ff*, and *mf*. The fourth system features brass instruments ('Brass.') and a 'Cor.' (cornet) part. The fifth system continues the brass and cornet parts. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of musical notation is divided into seven systems, each containing a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The sixth system includes the instruction "Cls. & Fgts." and "Brass & Drums".

Fl.
Ob. Cl. Fg.

p.

This system shows the first two staves of music. The top staff is for Flute (Fl.) and the bottom staff is for Oboe, Clarinet, and Bassoon (Ob. Cl. Fg.). The music is in 2/4 time with a key signature of one sharp (F#). The first staff begins with a piano (*p.*) dynamic and features a melodic line with eighth notes and a trill. The second staff provides harmonic support with chords and moving bass lines.

ff
Brass.

This system contains the third and fourth staves. The third staff is for Brass instruments. It starts with a fortissimo (*ff*) dynamic and features a melodic line with eighth notes. The fourth staff continues the harmonic support with chords and bass lines.

Trumpets.

This system contains the fifth and sixth staves. The fifth staff is for Trumpets, playing a melodic line with eighth notes. The sixth staff continues the harmonic support with chords and bass lines.

Fl.

This system contains the seventh and eighth staves. The seventh staff is for Flute (Fl.), playing a melodic line with eighth notes. The eighth staff continues the harmonic support with chords and bass lines.

This system contains the ninth and tenth staves. The ninth staff continues the melodic line from the previous system. The tenth staff continues the harmonic support with chords and bass lines.

Ob. Fl. Cl.
ff Tutti
Hns. *pp*

This system contains the eleventh and twelfth staves. The eleventh staff is for Oboe, Flute, and Clarinet (Ob. Fl. Cl.), playing a melodic line with eighth notes. The twelfth staff continues the harmonic support with chords and bass lines. Dynamics include fortissimo (*ff*) and piano (*pp*).

Ob. Fl. Cl.
ff
p Hns.

This system contains the thirteenth and fourteenth staves. The thirteenth staff is for Oboe, Flute, and Clarinet (Ob. Fl. Cl.), playing a melodic line with eighth notes. The fourteenth staff continues the harmonic support with chords and bass lines. Dynamics include fortissimo (*ff*) and piano (*p*).

Bright! Bright! Bright in her fa-ther's hall,
 Bright! Bright! Bright in her fa-ther's hall,
 Bright! Bright! Bright in her fa-ther's hall,
 Bright! Bright! Bright in her fa-ther's hall,

Shields gleamed, shields gleamed up-on the wall,
 Shields gleamed, shields gleamed up-on the wall,
 Shields gleamed, shields gleamed up-on the wall,
 Shields gleamed, shields gleamed up-on the wall,

Loud sang the miu - - - strels, sang the miu-strels all,

Chaut - ing his glo - - - ry, chaunt - ing his glo - - - ry.

Chaut - ing his glo - - - ry, chaunt - ing his glo - - - ry.

Loud sang the min - - - strels, sang the min-strels all,

Loud sang the min - - - strels, sang the min-strels all,

Loud sang the min - - - strels, sang the min-strels all,

Loud sang the min - - - strels, sang the min-strels all,

Chaut - ing, chaunt - ing his glo - ry,

Chaut - ing, chaunt - ing his glo - ry,

Chaut - ing, chaunt - ing his glo - ry,

Chaut - ing, chaunt - ing his glo - ry,

Loud sang the min - - strels all, Chaut - ing his glo - - ry, Loud sang the
 Loud sang the

Loud sang the min-strels all,
 Loud sang, loud sang the min-strels all,
 min - - - strels all, loud sang, loud sang the min-strels all,
 min - - - strels all, loud sang, loud sang the min-strels all,

Chaut - ing, chaunt - ing his glo - ry: when of old Hil - de -
 Chaut - ing, chaunt - ing his glo - ry: when of old Hil - de -
 Chaut - ing, chaunt - ing his glo - ry: when of old Hil - de -
 Chaut - ing, chaunt - ing his glo - ry: when of old Hil - de -

braud I asked his daugh - ter's hand, I asked her hand, I
 braud I asked his daugh - ter's hand, I asked her hand, I
 braud I asked his daugh - ter's hand, I asked her hand, I
 braud I asked his daugh - ter's hand, I asked her hand, I

asked his daugh - ter's hand, Mute did the min - strels, Mute did the
 asked his daugh - ter's hand, Mute did the min - strels, Mute did the
 asked his daugh - ter's hand, Mute did the min - strels, Mute did the
 asked his daugh - ter's hand, Mute did the min - strels, Mute did the

mf
 min - strels stand, To hear, to hear my sto - ry:
mf
 min - strels stand, To hear, to hear my sto - ry:
mf
 min - strels stand, To hear, to hear my sto - ry:
mf
 min - strels stand, To hear, to hear my sto - ry:

When of old Hil - de - brand I asked his daugh - ter's hand, — Mute did the min - strels

When of old Hil - de - brand I asked his daugh - ter's hand, Mute did the min - strels

When of old Hil - de - brand I asked his daugh - ter's hand, Mute did the min - strels

When of old Hil - de - brand I asked his daugh - ter's hand, Mute did the min - strels

ff *p* *ff* *ff*

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

While

Tpts. *ff* *dim.* *mf*

While the brown ale he quaffed, Loud then the cham - pion laughed,

While ale he quaffed, Loud then the cham - pion laughed,

While the brown ale he quaffed, Loud then the cham - pion laughed,

the brown ale he quaffed, Loud then the cham - pion laughed, While

While the brown ale he quaffed, The cham - - pion laughed,

While ale he quaffed, The cham - - pion laughed, *mp*

While the brown ale he quaffed, The cham - - pion la'ghed, And

the brown ale he quaffed, The cham - - pion laughed,

p *f*

mp And as the wind-gusts waft The sea - - foam bright - - ly,

And as the wind-gusts waft The sea - - foam bright - - ly, *mp*

as the wind-gusts waft The sea - - foam bright - - ly, And

As the wind-gusts waft The sea - - foam bright - - ly,

p *f*

mp And as the wind-gusts waft The sea - - foam bright-ly.

And as the wind-gusts waft The sea - - foam bright-ly.

as the wind-gusts waft The sea - - foam bright-ly.

As the wind-gusts waft The sea - - foam bright-ly.

p *f*

So the loud laugh of scorn,
 So the loud laugh of scorn,
 So the loud laugh of scorn,
 So the loud laugh of scorn,

So the loud laugh of scorn, the laugh of scorn, — Out of those

Out of those lips un-shorn, From the deep
 Out of those lips un-shorn, From the deep
 Out of those lips un-shorn, From the deep

lips un - shorn, those lips un - - - shorn, From the deep

drink - ing - horn - Blew the foam - light - - ly, Blew the foam -
 drink - ing - horn - Blew the foam - light - - ly, Blew the foam -
 drink - ing - horn - Blew the foam - light - - ly, Blew the foam -
 drink - ing - horn - Blew the foam - light - - ly, Blew the foam -

light - - ly, light - ly.

light - - ly, light - ly.

light - - ly, light - ly.

light - - ly, light - ly.

f *cresc.*

Fig.C.B.

Bright! Bright! Bright in her father's hall,

Bright! Bright! Bright in her father's hall,

Bright! Bright! Bright in her father's hall,

Bright! Bright! Bright in her father's hall,

ff *sempre marc.*

Trom. Tuba.

Shields gleamed, shields gleamed up-on the wall,

Shields gleamed, shields gleamed up-on the wall,

Shields gleamed, shields gleamed up-on the wall,

Shields gleamed, shields gleamed up-on the wall,

Chant - ing his

sf Loud sang the min - - strels, sang the min-strels all, Chant - ing his

Loud sang the

Loud sang the

glo - - ry, chant - ing his glo - - ry, Loud sang the

glo - - ry, chant - ing his glo - - ry, Loud sang the

min - - strels, sang the min-strels all,

min - - strels, sang the min-strels all,

min - - strels, sang the min-strels all,

min - - strels, sang the min-strels all,

Chaunt - ing, chaunt - ing his - glo - ry; Bright in her fa - ther's
 Chaunt - ing, chaunt - ing his - glo - ry;
 Chaunt - ing, chaunt - ing his - glo - ry; Bright in her
 Chaunt - ing, chaunt - ing his - glo - ry;

hall, bright in her fa - ther's hall, her fa - ther's hall, Loud sang the
 her fa - ther's hall, her fa - ther's hall,
 fa - ther's hall, her fa - ther's hall, her fa - ther's hall, Loud sang the
 her fa - ther's hall, her fa - ther's hall,

ff
 min-strels all, loud sang, loud sang — the min-strels all,
 loud sang, loud sang — the min-strels all,
 min-strels all, loud sang, loud sang — the min-strels all,
 loud sang, loud sang — the min-strels all,
 Wood.

ff
 Chaunt - - ing his glo - - - ry,
 Chaunt - - ing his glo - - - ry,
 Chaunt - - ing his glo - - - ry,
 Chaunt - - ing his glo - - - ry,
ff Tutti.
 Wood.

Chaunt - - ing his glo - - - ry, Loud sang the min-strels all,
 Chaunt - - ing his glo - - - ry, Loud sang the min-strels all,
 Chaunt - - ing his glo - - - ry, Loud sang the min-strels all,
 Chaunt - - ing his glo - - - ry, Loud sang the min-strels all,
 Tutti.
 Trom.

Chaunt - - - ing his glo - - - ry, Loud sang the
 Chaunt - - - ing his glo - - - ry, Loud sang the
 Chaunt - - - ing his glo - - - ry, Loud sang the
 Chaunt - - - ing his glo - - - ry, Loud sang the
cresc.

min - strels all, Chaunt - ing his glo - - - ry, When of old

min - strels all, Chaunt - ing his glo - - - ry, When of old

min - strels all, Chaunt - ing his glo - - - ry, When of old

min - strels all, Chaunt - ing his glo - - - ry, When of old

ff

FL. Cl. Fg.

ff *trem.*

P Str. pizz.

Hil - de - brand I asked her hand, Mute did the min - strels

Hil - de - brand I asked her hand, Mute did the min - strels

Hil - de - brand I asked her hand, Mute did the min - strels

Hil - de - brand I asked her hand, Mute did the min - strels

dim. *p* *ca*

stand To hear my sto - - - ry.

stand To hear my sto - - - ry.

stand To hear my sto - - - ry.

stand To hear my sto - - - ry.

lan *pp* *do* *ppp*

ad lib.

d = 100 N° 7. Air for Baritone.

Allegro vivace.

Pianoforte. *p*

Cl. *pp*

Cor. *pp*

Cello. Str.

Fl. *pp*

cresc.

f

Allegro moderato.

rall.

f *d = 126*

rw. * *rw.* *

rw. * *rw.* * *rw.* * *rw.* * *rw.* * *sempre rw.*

$\text{♩} = 112$ *Andante con moto.*

p Viol. Ob.

Allegro moderato. a tempo.

rall. $\text{♩} = 126$

Allegro moderato.

pp rall. a tempo.

For she was a Prin - ce's child, I but a

Vi - king wild, And though she blushed and smiled, I was dis - card - ed!

She was a Prin - ce's child, — And though — she

blushed, — she blushed and smiled, — I was dis - card -

Presto, ma non troppo. Recit. (Langsamer.) Presto. Recit.

d = 9/16

ed! Should not the dove so white Fol - low the

Presto, ma non troppo. Recit. Presto. Recit.

mf str. ten. p mf

seamew's flight, Should not the dove so white, Fol - low the sea - mew's flight,

Presto. Presto.

p p f cresc.

f
Why did they leave that night her nest unguard - ed?

Why did they leave that night her nest un-guarded,

f Cor.

her nest un - guard - - ed, her nest, her

nest un - - guard - - - ed? For

rall. *sf*

$\text{♩} = 140$

Allegro moderato.

she was a Prin - - - ce's child, I but a Vi - king wild, And
Allegro moderato.

Tutti.

though - she blushed - and smiled - I was dis - card - ed!

should not the dove - so white fol - low the sea - mew's flight, O

Più animato.

why did they leave - her nest un - guard - ed?

Più animato.

$\text{♩} = 92$

f stacc.

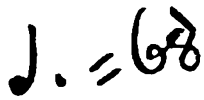
f Leave her nest un - - guard - - -

ed, *ff* leave her nest un - - guard - - -

ff ed, her nest un - guard-ed, un - guard - - ed?

stacc.

mf *segue*



Nº 8. Chorus.

Allegretto, molto moderato.

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

Allegretto, molto moderato.

Fl. 8

Cl.

Ob.

Str. pizz.

ppVI.

Str.

Cor.

Fg.

mf

Scarce had I put — to sea, ——— Bear - ing the maid with

me, Fair - est of all was she ——— A -

mf Alto Cho.

Scarce had I put — to

mong — the Norse - - men!

Fl.
Ob.

sea, ——— Bear - ing the maid with me,

Scarce had I put — to sea, ——— Bear - ing the maid with

Fair - est of all was she A - mong the Norse - - men,
me, Fair - est of all was she A - mong the Norse - men,

mf When on the white sea-strand, Wav - ing his arm - ed
When on the white sea - strand, Wav - ing his arm - ed hand,
mf When on the white sea - strand, Wav - ing his arm - ed hand,

hand, Saw we old Hil - - de - braud, With twen - - ty
Saw we old Hil - - de - braud, With twen - ty horse - -
With twen - - ty horse - -

When on the white sea - strand,
 horse - - men,
 men,
 men,
 When on the white sea - strand,
 When on the white sea -

Fis.
Cl.

Wav - ing his arm - ed hand,
 strand,
 Wav - ing his arm - ed hand,
 strand,
 Saw we old Hil - - de -
 strand,
 Saw we old Hil - - de - brand,
 Saw we old
 de - brand,
 Saw we old

Cl.
cresc.

brand With twen - ty horse - men.
 With twen - ty horse - - - men.
 Hil - de - brand with twen - ty horse - men.
 With twen - - ty horse - men.

accel.

Allegro vivace.

J. = 100

Then launched they to the

Then launched they to the

Allegro vivace.

vi.

Fig. C. B.

Wind.

Timp.

blast,

Bent like a reed each

blast,

Bent like a reed each

Yet we were gain - ing fast,

mast,

Yet we were gainu - ing fast,

mast,

When the wind failed us;

When the wind failed us;

ff Tutti.

Aud with a sud - den flaw

Aud with a sud - den flaw
Cl. Eg.

Aud with a sud - den flaw Came round the skaw,

Came round the dus - ty skaw,

Aud with a sud - den flaw Came round the skaw,

Came round the dus - ty skaw,

Fl. VI.

So that our foe we saw
So that our foe we saw Laugh as he hailed us.
So that our foe we saw
So that our foe we saw Laugh as he hailed us.

Fl. VI.

Laugh as he hailed us,
Laugh as he hailed us,

Ob.
Picc. & Fl.

And as to
And as to

Trom. > > > >
Fag. C.B.

catch the gale ————— Round veered the

catch the gale ————— Round veered the

fff Death! Death! was the

flap - ing sail, Death! Death! was the

Death! Death! was the

flap - ing sail, Death! Death! was the

ff marcato

Trom. Tuba.

fff helms - man's hail, Death! with - - out quar - ter!

helms - man's hail, Death! with - - out quar - ter!

helms - man's hail, Death! with - - out quar - ter!

helms - man's hail, Death! with - - out quar - ter!

fff
 Mid - ships with i - ron keel, Struck we her ribs of steel, Down,
 Mid - ships with i - ron keel, Struck we her ribs of steel, Down,
 Mid - ships with i - ron keel, Struck we her ribs of steel, Down,
 Mid - ships with i - ron keel, Struck we her ribs of steel, Down,
fff
 Trom. B. T.

down her black hulk did reel Through, through the black
 down her black hulk did reel Through, through the black
 down her black hulk did reel Through, through the black
 down her black hulk did reel Through, through the black

ff
 wa - - - - - ter!
ff
 wa - - - - - ter!
ff
 wa - - - - - ter!
ff
 wa - - - - - ter!

f
As with his wings as-slant Sails the fierce co-mo-rant,
Seek-ing some rock-y haunt

f
As with his wings as-slant Sails the fierce co-mo-rant,
Seek-ing some rock-y haunt

Oh.
Cor.
Fg.

Detailed description: This system contains the first two systems of a musical score. The top two systems are vocal staves with lyrics. The first system has a vocal line in G major with lyrics 'As with his wings as-slant Sails the fierce co-mo-rant, Seek-ing some rock-y haunt'. The second system is identical. Below the vocal staves is a piano accompaniment consisting of three staves: a treble clef staff with 'Oh.' and 'Cor.' markings, and two bass clef staves with 'Fg.' marking. The piano part features a rhythmic accompaniment with chords and moving lines.

So toward the o-pen main, Beat-en to sea a-gain,
With his prey la - - den,

So toward the o-pen main, Beat-en to sea a-gain,
With his prey la - - den,

Detailed description: This system contains the third and fourth systems of the musical score. The top two systems are vocal staves with lyrics. The third system has a vocal line in G major with lyrics 'So toward the o-pen main, Beat-en to sea a-gain, With his prey la - - den,'. The fourth system is identical. Below the vocal staves is a piano accompaniment consisting of three staves: a treble clef staff and two bass clef staves. The piano part continues the rhythmic accompaniment from the first system.

ff
Through the wild hur-ri-cane Bore I the mai-den.

ff
Through the wild hur-ri-cane Bore I the mai-den.

ff
Through the wild hur-ri-cane Bore I the mai-den.

ff
Through the wild hur-ri-cane Bore I the mai-den.

Detailed description: This system contains the fifth, sixth, seventh, and eighth systems of the musical score. The top four systems are vocal staves with lyrics. The fifth system has a vocal line in G major with lyrics 'Through the wild hur-ri-cane Bore I the mai-den.' The sixth, seventh, and eighth systems are identical. Below the vocal staves is a piano accompaniment consisting of three staves: a treble clef staff and two bass clef staves. The piano part features a more complex and dynamic accompaniment, marked with 'ff' (fortissimo), with a prominent melodic line in the treble clef.

Molto moderato. (Tempo I.)

Allegro vivace.

VI

Ob. Cl. Fg.

Tutti.

Tempo I.

Fl. VI.

Wind.

Cor.

ppp Violas.

Cello & C. B.

Three weeks we west-ward bore, —

Str.

Cl. Fg.
Cello

Aud when the storm was o'er, Cloud-like we saw the shore —

mf
Three weeks we west-ward bore,
Stretch-ing to lee - - ward; Three weeks we west-ward

Fl.
Ob.

And when the storm was o'er, Cloud-like we saw the shore
bore, And when the storm was o'er, Cloud-like we saw the shore

mp
Stretch - ing to lee - - - ward; There for my la - dy's
Stretch - ing to lee - - - ward; There for my la - dy's

p dolce
Ob.
Cor.

bow - - er Built I the loft - y tower, Which to this ve - ry
 bow - - er Built I the loft - y tower, Which to this ve - ry
mp There for my la - dy's bow - - er. Built I the loft - y tower,
 There for my la - dy's bow - - er Built I the loft - y tower,

Fg.

hour Stands look - ing sea - ward, There for my la - dy's bow - - er
 hour Stands look - ing sea - ward, There for my la - dy's bow - - er
 Which to this ve - ry hour Stands look - ing sea - ward, There for my la - dy's
 Which to this ve - ry hour Stands look - ing sea - ward, There for my la - dy's

Fis.

Built I the loft - y tower, Which to this ve - ry hour stands look - ing
 Built I the loft - y tower, Which to this ve - ry hour stands look - ing
 bow - - er Built I the loft - y tower, Which to this ve - ry hour stands
 bow - - er Built I the loft - y tower, Which to this ve - ry hour stands

sea - ward; There for my la - dy's bower
 sea - ward; There for my la - dy's bower
 look - ing sea - ward; There for my la - dy's bower
 look - ing sea - ward; There for my la - dy's bower

Str.
p. *ad lib.*

Cor. Fg.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and sing the lyrics 'sea - ward; There for my la - dy's bower' and 'look - ing sea - ward; There for my la - dy's bower'. The piano accompaniment is in G major and 4/4 time, featuring a steady accompaniment with some melodic movement in the right hand.

Built I the loft - y tower, Which to this ve - - ry hour
 Built I the loft - y tower, Which to this ve - - ry hour
 Built I the loft - y tower, Which to this ve - - ry hour
 Built I the loft - y tower, Which to this ve - - ry hour

p. *sf.* *p.* *sf.* *p.* *sf.* *p.* *sf.*

Vl. pizz.
ppp (Wind sustain.)

Detailed description: This system continues the vocal and piano parts. The vocal parts sing 'Built I the loft - y tower, Which to this ve - - ry hour'. The piano accompaniment features dynamic markings *p.* and *sf.* and includes a section for Violin *pizz.* and *ppp* (Wind sustain.).

Stands look - ing sea - - - ward.
 Stands look - ing sea - - - ward.
 Stands look - ing sea - - - ward.
 Stands look - ing sea - - - ward.

pp.

Fl. *Ob.* *Cor.*
pp

Fg.

Detailed description: This system concludes the vocal and piano parts. The vocal parts sing 'Stands look - ing sea - - - ward.'. The piano accompaniment includes dynamic markings *pp.* and *pp*. The bottom part of the system shows woodwind parts for Flute, Oboe, and Cor Anglais, and a Figure Bass (Fg.) part.

Nº 9. Romance.

Larghetto.



Tenor.

Cor. 1., 2.

p Cor. 3., 4.

p

accel.

pp Str. *cresc.* - - - *f*

Adagio.

Cor.

Tempo I.

cresc. - - -

There lived we ma - ny, - ma - ny - years; Time, time - dried the -

p

cresc. - - -

mf

mai - den's tears, — She had for-got, for got her fears,

Fl. Ob. Cl.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. It features a melody with triplets and slurs. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamic markings include *mf* and *f*. Instrumentation for Flute, Oboe, and Clarinet is indicated.

con espress.

she had forgot her fears; She was a moth - er.

Cor.

dim. 3 3

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues the melody with slurs and triplets. The piano accompaniment includes a Cor Anglais part. Dynamic markings include *con espress.*, *p*, and *dim.* with triplet markings.

There lived we ma - ny, — ma - ny — years; — Time, time dried the —

Vi.

p Wind

cresc.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has a long note followed by a triplet. The piano accompaniment features a Violin I part and a Wind section. Dynamic markings include *p* and *cresc.*

mai - den's tears; — She had for-got, for - got her fears,

p

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line repeats the first phrase. The piano accompaniment continues with chords and moving lines. Dynamic marking includes *p*.

con espress.

she had forgot her fears; She was a moth - er, she was a moth -

er. She had forgot her fears;

er.
Cor.

Poco animato, con tranquillità.

She was a moth - er -

54
sempre legato
Str.(with mutes.)

Death

sotto voce

R.H.

closed, Death closed her mild blue eyes,

Un - der that tower, un - der that tower she

lies; Death closed, Death closed her mild blue

Cor.

eyes, Un - der that tower,

mf
Fl. Ob.

cresc.

un - der that tower she lies; Ne'er shall the

Str.

Tuba.
Leo.

cresc.
sun a - rise, Ne'er shall the sun a - rise,

On such an - oth - er, on such an -

VI.

Trom. sustain.

oth - er! Ne'er shall, ne'er shall the

cresc.

sun a - rise On such, on - such an - oth - er!

f *rall.*

ff Str. *pp* *rall.*

Tempo primo.

There lived we ma - ny, ma - ny - years; Time dried the mai - den's, the

p *cresc.*

pp *cresc.*

Time dried the

mai - den's tears; — She had for-got, for - got her fears,

Wood.

she had for-got her fears, she was a moth - er, she was a moth -

mf con espress.

er. Death closed her mild blue eyes,

Cor.

Un - - der that tower she lies; Ne'er shall the sun, Ne'er shall the

Wind.

Trom.

cresc.

sun a - rise On such an oth - er!

Cor.

Fig.

dolce Ne'er shall the sun a - rise, Ne'er shall the sun, Ne'er shall the

Wind.

cresc.

sun a - rise On such an oth -

Tutti.

On such an oth -

ossia:

er!

er! On such an oth *Portamento* er!

Ob., Cor.

pp *ppp*

$\text{♩} = 154$

Nº 10. Solo and Chorus.

Allegro con moto.

Piano. *pp* Timp. Vio.

cresc. Fl. Vio. *f* Wind sustain.

ff Tutti. Trom., B.T. *ff*

Andante maestoso.
Solo, Soprano.

Recit.

p Still grew my ho-som then, Still as a

f *mf* *cresc.* *pp* *Str.* *Cl.* *Fig.*

a tempo

Recit.

stagnant fen! Hate - ful to me were men, The

f *cresc.* *f* *Wind.* *Str.*

Allegro con moto.

sun - light - hate - ful!

f *ff* *futti.*

ff *Brass.*

Presto, ma non troppo.

p
In the vast
Vio.
dim. *p*
Trom.

for - est here, In the for - est
cresc.

here, — Fl., Vio. *mf* Clad, clad in my war - like gear,
mf *cresc.*

Clad, clad in my war - like gear, — In the

vast — for - est here, — Clad in my

Solo.

war - like gear,

S. A. T. B.

CHORUS

Fell I up -

Fell I up -

Tpts.

ff

ff Tutti

on my spear,

on my spear,

ff Fell I up - on my

ff Fell I up - on my

ff Fell I up - on my spear,

0 death was

spear,

spear,

ff Fell up - on my spear,

ff
 grate - - ful! O death was grate - - ful!
 death was grate - - ful!
 death was grate - - ful!
 death was grate - - ful!

O death was grate - - ful, death was
 O death was grate - - ful, death was
 O death was grate - - ful, death was

In the vast for - est here,
 grate - - ful!
 grate - - ful!
 grate - - ful!

In the for - - est here, — Clad,

clad in my war - - like gear, Clad, clad in my

cresc.

war - - like gear, In the vast for - - est

here, Clad in my war - - like

cresc.

gear, Fell I up - on my spear,

mf

Fell

Musical score for a vocal and piano piece. The score is in 3/4 time and G major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Fell I up - on my spear, I up - - - on my spear, O death was grate - - - ful, O death was grate - - - ful! O death was grate - - - ful! O death was grate - - - ful!"

The score consists of three systems of music. Each system includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Right and Left Hand). The lyrics are written below the vocal lines.

The first system shows the vocal line starting with "Fell I up - on my spear," and the piano accompaniment. The second system continues with "I up - - - on my spear," and "O death was grate - - -". The third system concludes with "ful, O death was grate - - - ful!" and "O death was grate - - - ful!".

Dynamics include *ff* (fortissimo) and *f* (forte). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

death, O death was grate - - - ful!

death, O death was grate - - - ful!

death, O death was grate - - - ful!

cresc.

J = 154

Allegro con moto.

$\text{♩} = 160$

Allegro appassionato.

Sop. Solo.

Thus, — seam'd — with ma - ny scars, — Burst - ing, burst - ing these

Allegro appassionato.

cresc.

p *cresc.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are "Thus, — seam'd — with ma - ny scars, — Burst - ing, burst - ing these". The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *cresc.* at the end of the first staff and *p* and *cresc.* in the piano accompaniment.

pris - on bars, — Up — to — its na - tive stars My

f

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "pris - on bars, — Up — to — its na - tive stars My". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* is present above the piano accompaniment in the second staff.

soul, my soul as - - - cend - - - ed; — Thus, with

p

Ob. Fag.

p

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a long rest followed by the lyrics "soul, my soul as - - - cend - - - ed; — Thus, with". The piano accompaniment continues. A dynamic marking of *p* is present above the piano accompaniment in the second staff. An annotation "Ob. Fag." is written above the piano accompaniment in the second staff.

ma - ny scars, — Burst - ing these pris - on bars, —

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a long rest followed by the lyrics "ma - ny scars, — Burst - ing these pris - on bars, —". The piano accompaniment continues with the same rhythmic pattern.

Up — to — its na - tive stars My soul, — my — soul as - cend - ed;

cresc. *ff* *cresc.*

Detailed description: This system contains the ninth and tenth staves of music. The vocal line has a long rest followed by the lyrics "Up — to — its na - tive stars My soul, — my — soul as - cend - ed;". The piano accompaniment continues. Dynamic markings include *cresc.* at the beginning of the first staff, *ff* above the piano accompaniment in the second staff, and *cresc.* in the piano accompaniment in the second staff.

Ten. *mf*

Cho. Thus, — seam'd — with ma — ny scars, — Burst — ing, burst — ing these

Bass. *mf*

Burst — ing, burst — ing these

Str.

mf Fag.

Cor.

Sopr. Cho. *mf*

Up — to — its na — tive stars, My — soul, — my

Alto. Cho.

My — soul, — my

pris — on bars.

pris — on bars.

Cl.

cresc.

soul as — cen — — — ed.

soul as — cen — — — ed.

ff Str. Tutti.

Sop. Solo. *f*

Thus, seam'd with ma - ny scars,

Cho.

Thus, seam'd with ma - ny scars,

Thus, seam'd with ma - ny scars,

L'istesso tempo.

From. *f* Str. Wind. *p*

f Str.

Burst - ing these pris - on - bars,

Burst - ing these pris - on bars,

Burst - ing these pris - on bars,

Up - to its na - tive stars,

Up - to its na - tive stars,

Up - to its na - tive stars,

ff My soul, my soul — as — cend — ed.

Sopr. My soul as — cend — ed, my soul as —

Alto. My soul as — cend — ed, my soul as —

Ten. My soul as — cend — ed.

Bass. My soul as — cend — ed.

CHORUS.

f *p* *dim.*

cend — ed.

cend — ed.

pp *p Harps.*

mf There from the flowing bowl Deep drinks the warrior's soul, the warrior's soul, —

mf There from the flowing bowl Deep drinks the warrior's soul, the warrior's soul,

pp *p Harps.*

Ten. There from the bowl Deep drinks the soul, Skoal! to the North-land! Skoal!

Bass. There from the bowl Deep drinks the soul, Skoal! to the North, Skoal! to the North-land!

Alto. There from the flow-ing bowl Deep drinks the

Ten. There from the bowl Deep drinks the

Bass. Skoal! There from the bowl Deep

Tutti. *f marc.* Hps.

warrior's soul, the warrior's soul, — There from the bowl — Deep drinks the soul, —

warrior's soul, the warrior's, the war-rior's soul, There from the bowl Deep drinks the

drinks the warrior's soul, the war-rior's soul, There from the bowl drinks the

Skoal! to the North-land! Skoal!

war-rior's soul, Skoal! to the North-land! Skoal!

war-rior, Skoal! to the North-land! Skoal!

Tutti. *f marc.*

Sopr.

There from the flow - ing bowl Deep drinks the war - rior's soul, the
 There from the bowl Deep drinks the war - rior's soul, the
 There from the bowl Deep drinks the soul, Deep

Fls. Obs.

There from the bowl Deep

war - rior's soul, There from the bowl Deep drinks the soul, Skoal! to the North - land!
 war - rior's soul, There from the bowl Deep drinks the war - rior's soul,
 drinks the war - rior's soul, There from the bowl Deep drinks the
 drinks the war - rior's soul, Skoal! to the North - land!

Skoal!

Skoal! to the North - land! Skoal!
 soul, Skoal! to the Northland! Skoal!
 to the North - land! Skoal! to the Northland!

Skoal! to the Northland!

Sop. Solo.

Thus, — seam'd — with ma — ny scars, — Burst — ing, burst — ing these

pris — on bars, — Up — to — its na — tive stars My

soul, my soul as — cend — ed, — Thus, with

ma — ny scars, — Burst — ing these pris — on bars, —

cresc. *ff*

Up to its na - tive stars My ~~sun~~ ^{stars} as - - cend - ed, My

L'istesso tempo. *cresc.*

soul as - - cend - - -

L'istesso tempo. *cresc.*

♩ = 176 *Più Allegro.*

ed.

ff There from the flow - ing bowl Deep drinks the war - rior's soul, the war - rior's soul,

ff There from the flow - ing bowl Deep drinks the war - rior's soul, the war - rior's soul,

ff There from the flow - ing bowl Deep drinks the war - rior's soul, the war - rior's soul,

ff There from the flow - ing bowl Deep drinks the war - rior's soul, the war - rior's soul,

Più Allegro.

ff sempre stacc.

cresc.
 There from the bowl Deep drinks the soul, Skoal! to the Northland! Skoal! to the Northland!
cresc.
 There from the bowl Deep drinks the soul, Skoal! to the Northland! Skoal! to the Northland!
cresc.
 There from the bowl Deep drinks the soul, Skoal! to the Northland! Skoal! to the Northland!
cresc.
 There from the bowl Deep drinks the soul; Skoal! to the Northland! Skoal! to the Northland!

cresc.

ff
 Skoal! Skoal! to the North-land! to the North - - land!
ff
 Skoal! Skoal! to the North-land! to the North - - land!
ff
 Skoal! Skoal! to the North-land! to the North - - land!
ff
 Skoal! Skoal! to the North-land! to the North - - land!

ff

rall.
 Cor

$\text{♩} = 60$

Largo.
Solo.

Presto

There drinks the warrior Skoal! to the Northland!

There from the flowing

There from the flowing

There from the flowing

There from the flowing

There from the flowing

$\text{♩} = 104$

Largo.

Presto.

p Wind.

ff Tutti.

ff

ff

Skoal! — drinks — the war-rior's soul, Skoal! —

bowl, Drinks the war-rior's soul, the war-rior's soul, to the Northland! Skoal!

bowl, Drinks the war-rior's soul, the war-rior's soul, to the Northland! Skoal!

bowl, Drinks the war-rior's soul, the war-rior's soul, to the Northland! Skoal!

bowl, Drinks the war-rior's soul, the war-rior's soul, to the Northland! Skoal!

sf

sf

to the North-land! Skool!

to the North-land! to the North-land!

to the North-land! to the North-land!

to the North-land! to the North-land!

to the North-land! to the North-land!

8.....

ff

Detailed description: This block contains the vocal parts of a musical score. It features five staves, each with a vocal line and lyrics. The lyrics are 'to the North-land! Skool!' for the first staff, and 'to the North-land! to the North-land!' for the others. The music is in a minor key and includes various rhythmic values and dynamics. A first ending bracket labeled '8.....' spans the final two measures of the vocal parts.

Alla Stretta.

8.....

ff

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The tempo is marked 'Alla Stretta.' and the dynamics are 'ff'. The music is characterized by a driving, rhythmic pattern in the bass line and chords in the treble line. A first ending bracket labeled '8.....' is present at the end of the system.

8..... *accelerando*

ff Brass.

p

ff

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves. The tempo is marked 'accelerando'. The dynamics are 'ff' for the brass section and 'p' for the piano section. The music features a complex, rhythmic texture with many chords and moving lines. A first ending bracket labeled '8.....' is present at the beginning of the system.