

RECEIVED

E41k

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

EDWARD ELGAR.

KING OLAF

THREE SHILLINGS.

1.50

LONDON: NOVELLO & CO. LTD.

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

Demy 8vo, 72 pp., price One Shilling and Sixpence.

Tonic Sol-fa Edition, 1s. 6d.

CLOTH, TWO SHILLINGS.

THE
PARISH CHOIR MANUAL

CONTAINING

THE CANTICLES AT MORNING AND EVENING PRAYER

SET TO APPROPRIATE CHANTS

FERIAL AND FESTAL RESPONSES, LITANY, RESPONSES TO THE COMMANDMENTS,
FINAL AMENS, VESPER HYMNS AND VESTRY PRAYERS

TOGETHER WITH

ORGAN ACCOMPANIMENTS TO THE LORD'S PRAYER, APOSTLES' AND NICENE CREEDS.

The Canticles, with the Cathedral Psalter Pointing, have been set to appropriate Chants by Sir John Stainer, Sir George C. Martin, Sir Joseph Barnby, Sir George Elvey, and other well-known church composers.

The Responses to the Commandments have been selected from the Services of the above composers as well as those of Myles B. Foster, Dr. Garrett, C. Gounod, Dr. E. J. Hopkins, Dr. C. H. Lloyd, Merbecke, H. Smart, John E. West, S. S. Wesley, and others.

Sir John Stainer's Sevenfold Amen is also included, as well as Vesper Hymns by Beethoven, Sullivan, and others; concluding with two Vestry Prayers by S. S. Wesley and the Rev. Canon Hervey.

PREFACE.

Organists, choirmasters, and librarians of choirs often have occasion to wish for a choral service-book of a comprehensive nature. This desideratum the "Parish Choir Manual" seeks to meet by supplying within one cover the Canticles for Morning and Evening Prayer, Responses (Ferial, Festal, and to the Commandments), Final Amens, Vesper Hymns, and Vestry Prayers, in addition to organ accompaniments to the Lord's Prayer and the Apostles' and Nicene Creeds.

The constant usefulness and the practicability of such a compilation are obvious, and a glance at the names of the composers will assure confidence in a publication that should commend itself for use "in quires and places where they sing."

Separately from the above:—

THE RESPONSES TO THE COMMANDMENTS, PRICE 6D.

THE CANTICLES, PRICE 4D.

LONDON: NOVELLO AND COMPANY, LIMITED, AND NOVELLO, EWER AND CO., NEW YORK.

Now Ready. Price, paper, 1s.

THE
VILLAGE TUNE BOOK

CONTAINING

ONE HUNDRED POPULAR HYMN TUNES.

EXTRACT FROM PREFACE.

The one hundred hymn-tunes forming this collection have been selected from various sources, old and new. As the oldest traced to the year 1551, and the most recent was composed in 1901, they cover a period of three-and-a-half centuries.

In selecting these tunes, care has been taken to provide for all the metres in general use, and the index of first lines may be used as a guide to the selection of suitable tunes for particular hymns.

Clergymen and Organists of most Village Churches will find all they need in this collection, and thus be saved the trouble of consulting through overlaid volumes; therefore, its practical utility, no less than its varied contents, will, it is hoped, render this book of hymn-tunes acceptable for use in Divine Service and also in the home circle.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW AND ENLARGED EDITION, WITH AN APPENDIX.

NOVELLO'S COLLECTION
OF
WORDS OF ANTHEMS.

*Crown 8vo, 822 pp., cloth, red edges, 5s. Red Basil and red edges, 7s. 6d.
Appendix only, paper cover, 1s.*

THIS Book, which now contains the Words of about 2,000 Anthems, besides being admirably adapted for the use of Choirs and Congregations, for which purpose it was originally compiled, will be found most valuable to Organists, Choirmasters, and the Clergy as a BOOK OF REFERENCE FOR THE SELECTION OF ANTHEMS SUITABLE FOR SPECIAL DAYS, SEASONS, OR OCCASIONS, the Indexes having been considerably enlarged. It also contains a list of Anthems suitable for Men's voices, and Anthems with Latin words.

The newly-incorporated Anthems (Nos. 1590 to 1952) have been added to the former edition by means of an Appendix, which is published separately from the complete work. Consequently Choirs and Congregations which are still using the older edition are enabled to supplement their books, and make them complete, by purchasing the Appendix at the price of One Shilling.

CONTENTS.

BIOGRAPHICAL NOTICES OF COMPOSERS, WITH LIST OF THEIR ANTHEMS.
ANTHEMS SUITABLE FOR CERTAIN DAYS AND SEASONS.
ANTHEMS SUITABLE TO BE SUNG *WITHOUT* ACCOMPANIMENT.
ANTHEMS FOR MEN'S VOICES.
ANTHEMS WITH LATIN WORDS.
INDEX OF PASSAGES OF SCRIPTURE, &c.
INDEX OF COLLECTS, PRAYERS, &c.
GENERAL INDEX.

The following are some of the more important Cathedrals, Churches, and Chapels at which the "Words of Anthems" is in constant use:—

ST. PAUL'S CATHEDRAL.	HEREFORD CATHEDRAL.
WESTMINSTER ABBEY.	TRURO CATHEDRAL.
CANTERBURY CATHEDRAL.	SALISBURY CATHEDRAL.
YORK MINSTER.	PETERBOROUGH CATHEDRAL.
*WINCHESTER CATHEDRAL.	LLANDAFF CATHEDRAL.
ST. GEORGE'S CHAPEL, WINDSOR.	SOUTHWELL CATHEDRAL.
CHAPEL ROYAL, ST. JAMES'S.	RIPON CATHEDRAL.
BANGOR CATHEDRAL.	NEWCASTLE CATHEDRAL.
*NORWICH CATHEDRAL.	NEW COLLEGE, OXFORD.
ELY CATHEDRAL.	CHRIST CHURCH, OXFORD.
LONDON CATHEDRAL.	ST. MARY'S CATHEDRAL, EDINBURGH.
SALISBURY CATHEDRAL.	ETON COLLEGE.
WINCHESTER CATHEDRAL.	CHRIST CHURCH, LANCASTER GATE, W.
ROCHESTER CATHEDRAL.	ST. PETER'S, CRANLEY GARDENS, S.W.
GLoucester CATHEDRAL.	LINCOLN'S INN CHAPEL.
Nottingham CATHEDRAL.	

* Have recently adopted the Book.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

THE VILLAGE ORGANIST

A SERIES OF PIECES FOR CHURCH AND GENERAL USE

EDITED BY

J. STAINER AND F. CUNNINGHAM WOODS.

PRICE ONE SHILLING EACH BOOK.

Books 1 to 6, 7 to 12, 13 to 18, 19 to 24, 25 to 30, and 31 to 36, elegantly bound in Six Volumes, cloth, 6s. each Volume

PREFACE.

THIS Collection has been specially compiled with a view to supplying a want felt by the many organists who have only a small instrument at their disposal in country churches, and who often have some difficulty in finding short and easy Voluntaries suitable for their own use and the instruction of their pupils.

VOLUME IV.

BOOK 19.

1. Allegro alla Marcia .. A. L. Peace
2. Melody G. F. Blatch
3. Angelus Bruce Steane
4. Morning Prayer .. P. Tschalkowsky
5. The Heavens are telling .. Haydn

BOOK 20.

1. Passacaglia John E. West
2. Prière Th. Dubois
3. Andante assai espressivo .. Mendelssohn
4. Ave Maria d'Arcadelt .. Franz Liszt
5. Andante E. H. Thorne
6. Alla Marcia Thomas Adams

BOOK 21.

1. Postlude-Cantique Th. Dubois
2. Recessional March .. Roland Rogers
3. Allegro Maestoso G. Merkel
4. Pastorale E. L. Monk
5. Ave Verum Gounod
6. Allegro moderato .. Charles J. May

BOOK 22.

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

BOOK 23.

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

BOOK 24.

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

VOLUME V.

BOOK 25.

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

BOOK 26.

1. Minuet and Trio E. Bunnett
2. Barcarolle Spohr
3. Allegretto Brillante .. Franco Leoni
4. March of the Crusaders, from "St. Elizabeth" Liszt
5. Larghetto con moto J. Barnby
6. Minuet from the "Water Music" Handel
7. Slumber Song D. Stephen

BOOK 27.

1. Grand Chœur W. A. Montgomery
2. Minuet from "Berenice" .. Handel
3. At Sunset Max Oesten
4. Allegretto from the Sixth Violin Sonata Beethoven
5. Bagatelle Henry Smart
6. Ave Maria .. Edmondstone Duncan
7. Ferial March Frederick A. Keene

BOOK 28.

1. Andante poco tranquillo .. Alfred Hollins
2. Allegro Moderato .. Oliver O. Brooksbank
3. The Procession to the Minster, from "Lohengrin," Act II., Scene 4 Wagner
4. Melody Hugh Blair
5. Berceuse W. Metcalfe
6. Fidelity Schumann
7. Con moto Alfred W. Tomlyn

BOOK 29.

1. Andante sostenuto Myles B. Foster
2. Entreaty John E. West
3. Festal March Elvey
4. "O Gladsome Light," from "The Golden Legend" .. Arthur Sullivan
5. Andante J. F. Barnett
6. The Minstrels' March, from "Tannhäuser," Act II., Scene 4, Wagner
7. Allegro Moderato W. Griffith

BOOK 30.

- Seventy-two Short Interludes in various keys.

VOLUME VI.

THE CORONATION NUMBER.

(BOOK 31.)

- *1. God save the King .. Sir J. F. Bridge
 - *2. God save the King .. Sir Michael Costa
 3. Coronation March .. Edward German
 4. March, "Scipio" (original key) .. Handel
 5. King Edward Coronation March .. Alfred Hollins
 6. Coronation March ("Le Prophète") .. Meyerbeer
 - *7. The National Anthem (with Variations) F. C. Woods
 8. Fanfare—as played by the State Trumpeters Thomas Harper
 9. Bourrée from "The Water Music" .. Handel
- * Can be used as organ voluntaries, or to accompany voices.

BOOK 32.

1. Alla Marcia Myles B. Foster
2. Prayer, from "Rienzi" Wagner
3. Moderato Grazioso .. H. A. J. Campbell
4. Rondo Minuetto J. Warriner
5. Bourrée Bach
6. Minuet and Trio Cuthbert Harris

BOOK 33.

1. Minuetto A. W. Marchant
2. Andante, from "Bilder aus Osten" .. Schumann
3. Allegretto Maestoso W. Metcalfe
4. Andante, from Violin Concerto .. Mendelssohn
5. Allegretto Cantabile .. R. H. Bellairs
6. Marche Solennelle Schubert

BOOK 34.

1. Harvest Song John E. West
2. Tempo di Minuetto Beethoven
3. Andante Semplice .. Roland Rogers
4. March Schumann
5. Andante con dolcezza .. Franco Leoni
6. "Here, yet awhile" ("St. Matthew" Passion) Bach
7. Dona nobis Pacem .. H. Elliot Button

BOOK 35.

1. Berceuse John Pullen
2. Cradle Song Weber
3. Chanson Triste Tschalkowsky
4. Andantino calmo .. Franco Leoni
5. Minuet and Trio S. J. Rowton
6. Be not afraid ("Elijah") .. Mendelssohn
7. Thanksgiving Myles B. Foster
8. Minuet and Trio Mozart

BOOK 36.

1. Twelve Short Interludes .. Henry Smart
2. Accompaniments to The Apostles' Creed, The Lord's Prayer, and The Nicene Creed J. F. Bridge
3. Ditto, ditto J. Varley Roberts
4. Accompaniments to The Lord's Prayer and The Apostles' Creed .. G. C. Martin

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

NOVELLO'S ORIGINAL OCTAVO EDITION.

COMPOSED FOR THE NORTH STAFFORDSHIRE MUSICAL FESTIVAL, OCTOBER, 1896.

SCENES FROM THE SAGA OF
KING OLAF

BY

H. W. LONGFELLOW

AND

H. A. ACWORTH, C.I.E.

SET TO MUSIC

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

EDWARD ELGAR.

(Op. 30.)

PRICE THREE SHILLINGS.

Tonic Sol-fa Edition (Choruses only), 1s. 6d.

Vocal Parts, 1s. 6d. each.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1896, by Novello, Ewer and Co.

The right of Public Representation and Performance is reserved.

The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.

LONDON:
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

KING OLAF.

INTRODUCTION.

SOLI AND CHORUS.

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

No. 1.—RECIT. (*Bass*).

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

THE CHALLENGE OF THOR.

No. 2.—CHORUS.

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

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

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

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

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

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

KING OLAF'S RETURN.

No. 3.—SOLO (*Tenor*).

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

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

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

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

KING OLAF.

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

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

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

* * * * *

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

No. 4.—RECIT. (*Bass.*)

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

THE CONVERSION.

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

Chorus.

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

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

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

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

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

OLAF (*Tenor.*)

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

IRONBEARD (*Bass.*)

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

OLAF.

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

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

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

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

IRONBEARD.

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

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

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

OLAF.

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

Chorus.

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

KING OLAF.

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

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

IRONBEARD.

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

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

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

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

Chorus.

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

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

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

OLAF.

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

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

Chorus.

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

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

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

OLAF (*with Chorus*).

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

No. 6.—RECIT. (*Bass*).

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

GUDRUN.

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

Soprano.

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

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

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

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

Chorus.

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

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

KING OLAF.

OLAF (*Tenor*).

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

GUÐRUN (*Soprano*).

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

OLAF.

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

Chorus.

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

No. 8.—RECIT. (*Bass*).

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

THE WRAITH OF ODIN.

No. 9.—CHORUS (BALLAD).

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

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

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

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

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

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

* * * * *

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

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

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

No. 10.—RECIT. (*Bass*).

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

SIGRID.

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

Chorus.

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

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

KING OLAF.

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

OLAF (*Tenor*).

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

SIGRID (*Soprano*).

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

OLAF.

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

SIGRID.

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

OLAF.

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

Chorus.

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

SIGRID.

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

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

No. 12.—RECIT. (*Bass*).

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

THYRI.

No. 13.—CHORUS (*BALLAD*).

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

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

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

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

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

KING OLAF.

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

No. 14.—DUET (*Soprano and Tenor*).

THYRI.

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

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

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

OLAF.

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

THYRI.

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

OLAF.

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

BOTH.

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

No. 15.—CHORAL RECIT.

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

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

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

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

THE DEATH OF OLAF.

No. 16.—CHORUS.

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

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

KING OLAF.

As crash the prows, ring bill and shield,
 And arm meets arm that will not yield ;
 Still where the foemen thickest throng
 King Olaf's galley sweeps along,
 And still her lofty sides to scale
 Ply the fierce foemen oar and sail,
 And pour their heroes bright in mail,
 Woe, woe for Norrøway !
 O'erwhelmed, her stout sea-dragons fly,
 Or, scatter'd, powerless, scarcely try
 To join once more the fray :

Yet still, like sunbeam through a cloud,
 Glimmers the helm of Olaf proud,
 Faint and more faint to see :
 Around it close the dark'ning spears,
 It sinks, it sparkles, disappears,
 King Olaf, woe to thee !

Thy latest fight is fought in vain,
 No more the axe of Olaf slain,
 No more the glittering crest,
 Shall victory pluck from ruin's verge,
 Or to the chase his spearmen urge ;
 Above him rolls the sullen surge,
 That stormy heart has rest.
(Acworth.)

EPILOGUE.

SOLI AND CHORUS.

Bass Recit.

*In the convent of Drontheim
 Knelt Astrid, the Abbess,
 At midnight, adoring.
 She heard in the silence
 The voice of one speaking
 Without in the darkness,
 Now louder, now nearer,
 Now lost in the distance.*

Soli and Chorus.

"It is accepted,
 The angry defiance,
 The challenge of battle !

It is accepted,
 But not with the weapons
 Of war that thou wieldest !

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

Chorus (unaccompanied).

"As torrents in summer,
 Half-dried in their channels,
 Suddenly rise, though the
 Sky is still cloudless,
 For rain has been falling
 Far off at their fountains ;

"So hearts that are fainting
 Grow full to o'erflowing,
 And they that behold it
 Marvel, and know not
 That God at their fountains
 Far off has been raining !

Soli and 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 !

"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 !"

A strain of music ends the tale,
 A low, monotonous, funeral wail,
 That with its cadence, wild and sweet,
 Makes the long Saga more complete.
(Longfellow.)

These words are Copyright under English and Colonial Statutes, and must not be printed without the permission of the Publishers.

NOTE.—In the following Scenes it is intended that the performers should be looked upon as a gathering of skalds (bards) ; all, in turn, take part in the narration of the Saga and occasionally, at the more dramatic points, personify for the moment some important character.

E. E.

SYNOPSIS.

INTRODUCTION.

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

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

THE CHALLENGE OF THOR.

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

KING OLAF'S RETURN.

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

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

THE CONVERSION.

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

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

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

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

GUDRUN.

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

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

THE WRAITH OF ODIN.

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

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

SIGRID.

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

SYNOPSIS (*continued*).

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

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

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

THYRI.

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

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

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

THE DEATH OF OLAF.

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

EPILOGUE.

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

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

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

A. S. BURROWS.

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

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

CONTENTS.

INTRODUCTION.

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

THE CHALLENGE OF THOR.

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

KING OLAF'S RETURN.

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

THE CONVERSION.

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

GUDRUN.

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

THE WRAITH OF ODIN.

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

SIGRID.

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

THYRI.

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

THE DEATH OF OLAF.

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

EPILOGUE.

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

SCENES FROM THE SAGA OF KING OLAF.

INTRODUCTION.

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

Andante.

EDWARD ELGAR, Op. 30.

PIANO.
♩ = 50.

pp *poco cres.*
con Ped.

CHORUS.
SOPRANO.
ALTO.
TENOR.
BASS.

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

There is a wondrous book Of Legends in the old Norse

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

There is a wondrous book Of Legends in the old Norse

pp *dim.* *pp*
pp *dim.* *pp*
pp *dim.* *pp*
pp *dim.* *pp*
dim. *mp* *dim.*

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

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

tongue, Of the dead

tongue, Of the dead

legato.
legato. *pp legato.*
pp *legato.*
pp *legato.*

BASS SOLO.
p *molto espress.*

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

SOPRANO SOLO.
espress.

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

told or sung . . . In Ice-land, in . . . the an-cient day,
gends that once were told or sung In Ice-

Skald, And

Skald, And

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

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

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

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

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

cres.

C poco allargando. *cres.*

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

poco allargando. *cres.*

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

poco allargando. *cres.*

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

pp Skald; . . . Heims - kring - la

pp Skald; Heims - kring - la . . .

pp Skald; . . . Heims - kring - la

pp Skald; Heims - kring - la

pp *cres. molto.* *ff*

Ped.

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

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

Ped. * Ped. *

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

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

Ped. * Ped. * Ped. *

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

Allegro con fuoco.

VOICE

PIANO.

$\text{♩} = 120.$

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

A SKALD (BASS).

A f *a tempo.*

Sum - mon now the God of Thun - der,

Recit. *ff* *pp a tempo.*

Lento. *a tempo.*

Him . . who rives the

ff *Recit.* *ff a tempo.*

B Poco meno mosso.

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

Poco meno mosso.

fp

mf *cres.*

Sing, sing, sing . . . the

cres.

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

cres.

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

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

sf *colla parte.* *p*

Attacca No. 2

7
THE CHALLENGE OF THOR.

No. 2.

CHORUS.—"I AM THE GOD THOR."

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

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

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

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

Moderato. ♩ = 104. *pp*

8va.

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

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

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

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

cres. *f*

A mf

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

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

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

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

A *mf*

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

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

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

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

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

SOPRANO.

ALTO.

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

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

ol - ner the mighty;

ol - ner the might - y;

stand it!

stand it!

And

And

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

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

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

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

And hurl it a - far off!

And hurl it a - far off!

Soea.

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

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

This is my . .

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

brace it, strength, strength is re -

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

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

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

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

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

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

dim.

E
light thou be - hold - est Stream through the

light thou be - hold - est Stream through the

E
p alac.
8ves.

hea - vens In flashes of crim -

hea - vens In flashes of crim - son,

of crim -

8ves

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

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

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

Ses sempre.

na - tions !

na - tions !

na - tions !

Jove is my bro - ther,

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

ff

con forza. ff > >

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

Sec.

*Ped. * Ped. * Ped. **

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

G *rf* > >

ham - mer Ring in the earth - quake!

ham - mer Ring in the earth - quake!

Ring, Ring in the earth - quake!

ham - mer Ring in the earth - quake!

fff

allargando.

H Molto maestoso.

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

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

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

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

H Molto maestoso.

ff

Sves sempre.

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

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

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

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

Sves sempre.

8ves. 8247.

whole earth Still is it Thor's Day!

whole earth Still is it Thor's Day!

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

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

poco rit.

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics: "whole earth Still is it Thor's Day!". The third and fourth staves have lyrics: "Still is it Thor's - Day, Thor's Day!". The fifth staff is a piano accompaniment with a *poco rit.* marking at the end.

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

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

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

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

I *pp* *pp*

Detailed description: This system contains six staves. The top five staves are vocal parts, each with the lyrics: "Thou art a God, too, O Ga - li - le - an!". Each vocal line starts with a *pp* dynamic and ends with a *dim.* marking. The sixth staff is a piano accompaniment starting with a *pp* dynamic and ending with a *pp* dynamic. A first ending bracket labeled **I** spans the first two staves of the piano accompaniment.

cres. poco a poco.

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

cres. poco a poco.

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

cres. poco a poco.

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

cres. poco a poco.

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

cres. poco a poco.

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

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

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

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

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

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

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

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

f pesante.

Allargando.

ff *f* *ff* *f*

Ped. *

Here I de - fy thee!

Here I de - fy thee!

Here I de - fy thee!

Here I de - fy thee!

Here I de - fy thee!

rit. *sf*

rit. *sf*

rit. *sf*

rit. *sf*

rit. *sf*

Ped. *Sea bassa.* *

KING OLAF'S RETURN.

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

Voice. *Allegro. Redit.*

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

PIANO. *Allegro.*

$\text{♩} = 112.$ *pp a tempo.*

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

sf trem. sf pp

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

meno mosso. pp

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

con Ped. *dim.*

in en do.

C *tranquillo.* *pp*

There he stood as one who dreamed;

tranquillo. *molto espress.*

D *Allegro.* ♩ = 112.

And the red light glanced and gleamed On the

Allegro. *pp* *crea.*

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

Sua. *f* *p* *f*

allargando. *accel.*

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

Sua. *pp* *molto cresc. fz* *accel.*

Ped. *

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

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

Allegro.

af colla parte.

E *Allegro molto.*

Allegro molto. ♩ = 133.

To a -

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

p

f

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

p

f

F

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

p

pp

wild winds wail - - - - - ing,

And the dash - - - - - ing of the

f

foam, and the

poco a poco più tranquillo.

dashing of the foam.

G Tranquillo.

Tranquillo. ♩ = 112.

pp

To his thoughts the

p dolce. ten.

f pp

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

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

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

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

Ipp poco rit.

sempre p *pp colla parte.*

old.
a tempo. *dolcissimo.*

cres. *f* *dim.*

con Ped.

Più mosso.
Quasi parlando.

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

Più mosso.

pp

K

wrack And a hur-ried flight by sea;

pp
Ped. * Ped. *

Of grim Vi-kings,
Più mosso.

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

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

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

f *rit.* *sf*

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

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

p
 cruising, Westward to the Hebrides, And to Scilly's rocky shore; And the
pp
 Ped. * Ped. *

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

M Allegro. *f*
 ocean's rush and roar. Norway never yet had seen
Allegro. ♩ = 96.
colla parte. *p*

f *♩ = 108.*
 One so beautiful of mien, One so
ff *p* *p* *♩ = 108.*

cres. *N*
 royal in attire, so royal; Norway
Sea.....
cres. *f* *p*

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

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

f stringendo molto. *pp agitato.*

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

cres.

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

p cres. molto.

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

fff *sf*

Rmor. ad lib.

Tempo lmo.

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

Tempo lmo. ♩ = 112.

pp

Ses.

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

allargando.

Ses.

pp

allargando.

Pod.

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

stringendo molto.

cres.

Ses.

ffz

stringendo molto.

cres.

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

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

Ses.

presto.

sf *colla parte.* *a tempo.*

Thor!"

ff presto.

Ses.

sf *accel.*

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

Allegro moderato.

Sua

PIANO. $\text{♩} = 108.$

A SKALD.

Tell how O - laf

Sua

A *dim.*

bore . . the cross To the folk at

B $\text{♩} = 100.$

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

allargando

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

colla parte. *a tempo. più lento.* *f* *dim.* *p*

THE CONVERSION.

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

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

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

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

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

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

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

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

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

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

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

pp *pp* *pp* *pp*

A *A*

pp

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

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

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

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

cres.

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

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

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

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

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

B *p*

O - laf's house - carles lay, And

O - laf's house - carles lay, And

O - laf's house - carles lay, And

O - laf's house - carles lay, And

O - laf's house - carles lay, And

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

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

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

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

C Poco più mosso.

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

C Poco più mosso. ♩ = 92.

pp quasi alla marcia.

pp Clad in mail they came, .. and ..

pp Cors-let and buck - ler ring,

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

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

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

p \wedge
cres.

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

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

ff *D*

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

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

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

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

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

King.

King.

them to . . the King, ..

King, .. to the King, ..

The

The

The

The

Cors-let and buck-ler ring. . .

The

E

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

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

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

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

E

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

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

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

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

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

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

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

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

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

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

accel. e cres.

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

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

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

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

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

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

pp *accel. e cres.*

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

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

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

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

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

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

f

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

Be - hold me, my

Recit.

a tempo. **Рекит.** $\text{♩} = 112.$

people, answer and say, answer and say,

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

f

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

p ma con fuoco.

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

crea. *f*

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

espress. *poco rit.*

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

p *colla parte.*

dim. *a tempo.*

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

colla parte. *a tempo.*

Christ and the cross that I bring?

accel. *ff*

An - swer and say.

colla parte. *a tempo.* *sf*

ten.

IRONBEARD. RECIT. (BASS.)

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

Recit. p *trem.* *sfp*

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

sfp *colla parte.* *cres.*

Allegro.

an - swer thee, No! . . .

CHORUS. TENOR.

No! . . .
ff BASS.

Allegro. ♩ = 120.

No! . . .

a tempo. sf

ff

ff

Shall thy cross . . . and thy wa - ters

No! . . .

No!

No! . . .

No!

allargando.

purge out the Gods' ban,

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

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

a tempo.

ff

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

Gods' ban, Who

Gods' ban, Who

allargando. *a tempo.*

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

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

No! .. No! ..

No! .. No! ..

OLAF. RECIT.
a tempo. f

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

a tempo.

a tempo.

a tempo. ♩ = 126.

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

RECIT.

Then give to their

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

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

ff *p* *sf* **Recit.**

ancor più mosso.

al - tars their guer - don of men!

ancor più mosso.
 ♩ = 138.

sf *f*

Yea, . . . give to their

Yea, give to their al - . .

K *L'istesso tempo.*

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

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

L'istesso tempo.

p

cres.

But shall blood of base los - els and

cres. *cres.*

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

f

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

p subito. *ff* L.H.

con entusiasmo mf L

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

CHORUS. TENOR.

BASS.

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

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

sa - cri - fice rich,

sa - cri - fice rich,

8va

Ped. sempre.

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

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

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

8va

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

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

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

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

Gu - drun . . . or her sire. Shall

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

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

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

Allargando. *sostenuto.* *p*

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

See a - bove in the

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

The third system has the vocal line with lyrics "See a - bove in the". The piano accompaniment includes dynamic markings *cres. molto.*, *fff*, *p*, and *cres.*. There is a *8vi* marking at the bottom of the piano part.

sun - gleams the image of gold, Of

f *ff*

The fourth system features the vocal line with lyrics "sun - gleams the image of gold, Of". The piano accompaniment includes dynamic markings *f* and *ff*. A *8vi* marking is present at the bottom.

stringendo.

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

stringendo. *p subito.*

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

CHORUS.
TENORS.

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

BASSES.

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

IRONBEARD. *allargando.* *pesante.*

If he seeks for a he - ro, his

RECIT. *a tempo.*

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

P ♩ = 138.

OLAF.

crea.

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

cres.

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

cres. molto.

ff *Allegro con fuoco, doppio movimento.*

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

CHORUS.

p As

p As leap the lights of

Allegro con fuoco, doppio movimento. ♩ = 138.

p

cres.

A-thwart the north - ern sky, A .

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

cres. leap the lights of win - ter,

win - ter,

cres. *sf* *sf* *sf*

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

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

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

ff strepitoso.

f > > > > > > > > > > > > > > > > > >

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

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

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

ff *dim.*

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

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

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

I - ron-beard sprang for - ward, And

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

And

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

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

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

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

cham - pi - on lay low. . . .

cham - pi - on lay ff low. . . .

cham - pi - on lay ff low. . . .

cham - pi - on lay ff low. . . .

ff dim.

poco allargando.

p *dim.* *p molto espressa.*

IRONBOUND.

Moderato.

p *cres.*

All - Fa - ther, I come! true to

Moderato. ♩ = ♩ of preceding movement.

pp cres. molto.

p *Lento.*

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

Lento. ♩ = ♩ of preceding movement.

dim. *pp*

pp *mf* *molto cantabile.*

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

mf p *p molto espressa.*

Pea.

f *dim.*

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

mf *fp*

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

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

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

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

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

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

V *L'istesso tempo.* *pp*

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

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

V $\text{♩} = 92$ *dim.*

* con Ped.

seen,

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

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

The sing - ers sang be -

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

W Lento.

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

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

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

W Lento.

pp

pp

Ped.

Segue arpeggiando.

As swung . . . the gold-en cen-

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

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

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

pp

f

Ses Bassa.

Ped.

** Ped.*

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

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

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

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

pp

pp

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

molto cres. *ff*
 Ped.

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

pp
 Ped.

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

dolcissimo. *pp*

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

cres.

pp

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

cres.

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

p *cres.* *dim.*

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

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

CHORUS.

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

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

Ped.

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

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

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

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

Ped. *

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

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

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

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

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

OLAP. *Z* *espress.*

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

dim.
shields the cross en - grave.

dim.
shields the cross en - grave.

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

dim.
shields the cross en - grave.

p dim. *pp*

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

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

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

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

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

Ped.

King di - vine, Breathe a bless - ing, breathe . . a bless . . .

knit us to the God, knit us

of peace, knit us

let them cease, Knit us to the God,

bat - tle, let them cease, Knit us to

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

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

AA Come 1ma.

ing; they . . . are Thine. . . .

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

to the God of peace, of peace,

to the God, . . the God of peace.

the God of peace, of peace,

AA Come 1ma. ♩ = 92.

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

* *rit.*

Allargando al fine.

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

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

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

cres.
ff
ff
ff
 8va

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

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

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

Andantino.

VOICE

PIANO.

p *espress.* *dim.*

♩ = 60.

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

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

a tempo. ♩ = 69.

pp

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

mf. *molto espress.*

f *sonore* *dim.*

rit. *pp*

alay - ing.

a tempo. ♩ = 60.

pp *dim.* *dim.*

Attaca No. 7

GUDRUN.

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

Adagio. ♩ = 58.

pp
sempre pp
Ped.
poco rit.

A
dim.
Ped. * Ped. *

SOPRANO SOLO. *tranquillo.*

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

pp
Ped.

B

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

poco rit.

C pp

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

pp
ppp *express.*

Più mosso.

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

Più mosso. ♩ = 84.

sfp

con 8vi.

rit. Tempo lmo. dim. ♩ = 58.

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

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

Ped. *

dim. ad lib. D poco più mosso.

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

colla parte. pp poco più mosso.

Ped. *

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

fp *pp*

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

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

lies, And a voice re - mote and

drear She seems to hear.

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

ALTO. Cold, *p* cold!

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

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

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

pp

sf 2

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

pp La - den with the chill of death. *ppp* Is its breath. *2*

pp La - den with the chill of death *ppp* Is its breath. *2*

pp La - den with the chill of death *ppp* Is its breath. *2*

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

pp *sonore.*

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

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

pp a tempo.

pp couch where O-laf sleeps;

pp couch where O-laf sleeps;

ppp sleeps;

ppp sleeps;

ppp *dim.*

Ped.

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

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

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

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

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

I Allegro.

hera.

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

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

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

Più lento

'Tis

cres. e accel.

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

Più lento.

cres. e accel.

Allegro.

Allegro. ♩ = 120.

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

f

Agitato.

night I bind my hair ; It woke me

ff *dim.*

K

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

p agitato. *cres.*

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

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

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

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

sf *dim.* *p* *cre.*

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

M stringendo e cres.
f mf sfp stringendo.

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

sf sfp sfp

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

sf ff sf sf

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

Allegro molto. $\text{♩} = 108.$

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

ff dim.

O a tempo. più lento.

dim. rit.
 Blew King O - laf's bu - gle - horn;
dim. rit.
 Blew King O - laf's bu - gle - horn; $\text{♩} = 58.$

rit. p a tempo. più lento. dim.

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

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

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

P
P
f
pp
dim.
f

Ped.
Ped.

No. 8.

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

Allegro molto.
A SKALD.

VOICE

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

PIANO.
♩ = 126.

Allegro molto.
p

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

mf *colla parte.*

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

a tempo. *cres.*

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

B f. *dim.*

wake . . . a - gain.

pp *senza rall.* *dim.*

THE WRAITH OF ODIN.

No. 9. CHORUS (BALLAD).—"THE GUESTS WERE LOUD."

Allegro. ♩ = 126.

Two staves of piano music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The music begins with a series of chords and eighth-note patterns. The lower staff includes the instruction *f marcato.* and *con Ped.* (with a pedaling line). The upper staff includes *mf pp* and *tr* (trill) markings.

Vocal and piano accompaniment for the first line of the chorus. The vocal parts are for Tenor and Bass. The piano accompaniment is on two staves. The lyrics are: "The guests were loud, the ale was strong, . . . King O - laf". The Tenor part starts with a fermata and an accent (*A*). The piano accompaniment includes dynamic markings *f*, *ff*, and *fz*. There are also accents (*A*) and a trill (*tr*) in the piano part.

Vocal and piano accompaniment for the second line of the chorus. The vocal parts are for Soprano and Alto. The piano accompaniment is on two staves. The lyrics are: "The hoar - y Skalds to - ge - ther sang; O'er - feast-ed late and long; . . .". The Soprano part starts with a fermata and an accent (*A*). The Alto part starts with a fermata and an accent (*A*). The piano accompaniment includes dynamic markings *mf* and *cres.* (crescendo). There are also accents (*A*) and a trill (*tr*) in the piano part.

head the smok - y raft - ers rang.

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

mf ma marcato.

(Dead rides Sir Mor - ten of

Fo - gel - sang.) . .

ma marcato.

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

B

The door swung wide,

The door swung wide,

B

sfp

p

sfp

pp

con Ped.

A blast
 wide;
 With creak and din ;

p

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

p *And p*

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

pp *one pp* *pp*

fp

D

eyed guest, with cloak and hood.

eyed guest, with cloak and hood.

(Dead rides Sir Mor - ten of

eyed guest, with cloak and hood.

sfp *pp*

Fo-gel-sang.)

sf *tr* *f*

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

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

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

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

ffz

ale." The

ale." The

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

ale." *Sva*

Ped.

nois - y guests looked on and laughed.

nois - y guests looked on .. and laughed.

(Dead rides Sir Mor - ten of

Sva

dim.

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

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

Sva

dim.

F

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

F

pp

pp

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

G

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

p *cres.*

G

cres.

Ped.

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

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

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

fz *Allargando.*

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

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

ff *molto sostenuto.*

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

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

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

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

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

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

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

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

old, With sounds mys - te - ri - ous.

K *a tempo.*

shore,

shore, Sounds . . . mys - te

shore, Sounds . . . mys - te

1st & 2nd Bass.

fff

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

K *8va a tempo.* = 120.

fff

Ped.

molto cres.
 mys - te - ri - ous, ri - ous, With
pp *molto cres.* *ff*
 ri - ous, mys - te - ri - ous
pp *molto cres.* *ff*
 ri - ous, mys - te - ri - ous, With

molto cres. *ff*

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

dim.
 Ped. * Ped.

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

dim.

M

Then slept the King,

Then slept the King,

Then slept the King, then

Sea

pp

dim.

dim.

ppp

slept the King,

ppp

cres. molto.

f

N Tempo lmo.

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

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

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

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

N Tempo lmo.

broke. They found the

broke. They found the

broke. They found the

broke. They found the

dim.

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

dim.

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

dim.

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

dim.

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

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

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

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

The musical score consists of several systems. The first system includes three vocal staves and a piano accompaniment. The vocal parts are marked *pass.* (passage). The piano accompaniment features a *f* (forte) dynamic and a *cres.* (crescendo) marking. The lyrics for this section are: "pass. . . (Dead rides Sir Mor - ten of Fo - gel - sang.)".

The second system continues with vocal lines and piano accompaniment. The vocal parts are marked *f* and *dim.* (diminuendo). The lyrics are: "King O - laf crossed him - self and".

The third system repeats the vocal lines and piano accompaniment with the same lyrics: "King O - laf crossed him - self and".

The fourth system repeats the vocal lines and piano accompaniment with the same lyrics: "King O - laf crossed him - self and".

The fifth system repeats the vocal lines and piano accompaniment with the same lyrics: "King O - laf crossed him - self and".

The sixth system includes vocal lines and piano accompaniment. The vocal parts are marked *p* (piano) and *molto cres.* (molto crescendo). The lyrics are: "said: . . . 'I know that".

The seventh system repeats the vocal lines and piano accompaniment with the same lyrics: "said: . . . 'I know that".

The eighth system repeats the vocal lines and piano accompaniment with the same lyrics: "said: . . . 'I know that".

The ninth system repeats the vocal lines and piano accompaniment with the same lyrics: "said: . . . 'I know that".

The piano accompaniment throughout the score includes various dynamics such as *f*, *dim.*, *p*, and *molto cres.*, along with performance markings like *Ped.* (pedal) and ** Ped.* (pedal).

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

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

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

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

is the tri - umph of our . . Faith,

is the tri - umph of our Faith,

is the tri - umph of our Faith, . .

is the tri - umph of our Faith,

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

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

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

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

his wraith."

his wraith."

his wraith."

his wraith."

ff

cre. e string.



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

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

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

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

fff

U

U *Sua*.....

dim.

p

fz

Ped.



Fo - gel - sang.)

Fo - gel - sang.)

Fo - gel - sang.)

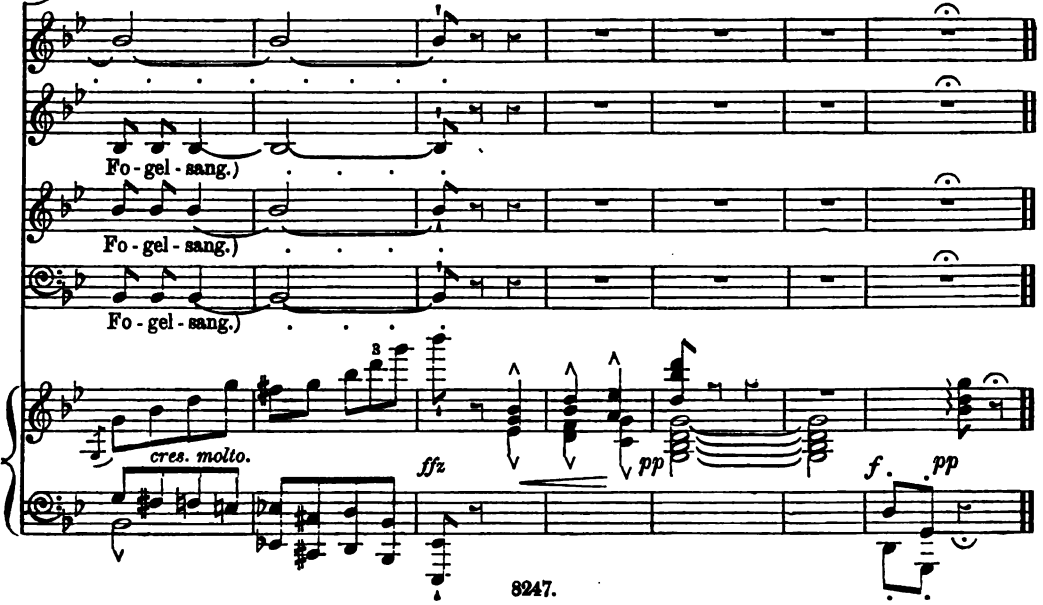
cre. molto.

ffz

pp

f.

pp



No. 10

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

Allegro.

PIANO.
♩ = 88.

f dolce.

dim.

con Ped.

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

Sis-ters, sing ye now the song

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

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

A *mf cres.* *f*

Si-grid wrought for his un-

cres. *f* *sf*

Ped. *

rit.

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

fz *dim.* *rit.*

Attacca No. 11

SIGRID.

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

Allegro. ♩ = 88.

pp
con Ped.

fp *p* *pp* *fp*

Ped. *

Detailed description: This block contains the piano introduction. It consists of two systems of grand staff notation. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 9/8 time signature. The music is marked *pp* and *con Ped.*. The second system continues the piano accompaniment with dynamic markings *fp*, *p*, *pp*, and *fp*, and includes a *Ped. ** instruction.

CHORUS (MAIDENS).
1st SOPRANO.

2nd SOPRANO.

CONTRALTO.

Si - - - grid

mf *pp*

Detailed description: This block shows the vocal and piano accompaniment for the chorus introduction. It includes staves for the 1st Soprano, 2nd Soprano, and Contralto. The piano accompaniment is marked *mf* and *pp*. The lyrics "Si - - - grid" are written below the vocal staves.

mf

Si - grid sits in her high a - bode, . . . The haught-y Queen of

sits in her high a - bode, The haught - - y Queen of Svi (- - thi -

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

Detailed description: This block contains the main chorus with vocal and piano accompaniment. It features four systems of notation. The piano accompaniment is marked *mf*. The lyrics are: "Si - grid sits in her high a - bode, . . . The haught-y Queen of", "sits in her high a - bode, The haught - - y Queen of Svi (- - thi -", and "Si - grid sits in her high a - bode, . . . The haught - y Queen of Svi - thi -".

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

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *f* (forte) and *dim.* (diminuendo). The lyrics are: "Svi - thi - od, To the west . . . looks she, . . . and to the west looks - od, And to . . . the west looks she, . . . and to the west . . . looks - od, And to the west, . . . the west looks she, . . . to the west, . . . the west looks".

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

B
p dolce. *espress.* *pp*

The second system of the musical score continues the vocal and piano parts. It includes a section marked **B**. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are: "she, . . . whose suit . . . is told By . . . the she, . . . For Norroway's king, . . . for the king, she, . . . For Norroway's king, . . . for the king, whose".

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

pp *dim.* *pp*

The third system of the musical score continues the vocal and piano parts. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *pp* (pianissimo). The lyrics are: "ring, by the ring Which lies up-on her knee . . . Which lies up-on her knee. suit is told By the ring from La - de's tem - - ple old, Which . . .".

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

lies up on her knee.

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

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

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

D

wood.

wood.

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

sonore. **D**

hear the i - ron hoof - - stroke beat ;

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

E

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

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

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

E'

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

pp **F**
 all, but the crest . . of . . O - laf is . . o - ver them
 all, but the crest . . of O - laf is o - ver them
 all, but the crest . . of O - laf is o - ver them
pp **F** *p*

p
 all . . . And the peace-strings bind his sword ; . .
 all. And the peace - strings . bind . . his sword ; . .
 all . . . See, he a . .

The Nor-ro-way king, . . with the gold - en hair . . *dim.*
 Queen Si - grid greet thy lord.
 - lights and mounts . . the stair, . . Queen Si - grid greet, . . .
dim. *pp*

dim.
pp
greet . . thy lord.

dim.

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

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

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

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

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

cres. *mf*

SIGRID. *mf*

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

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

dim. *mf*

crea.

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

p *pp* *mf*

crea.

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

f *mf*

Piu animato.

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

p

aspress. *f* *cres. accel.*

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

pp *f*

J. STERD.
ff *Più animato.*

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

Più animato

f

stringendo.

Nor - land Gods their thunder roll ! . . For

CHORUS. 1st & 2nd SOPRANOS.

ff

Their thun - der roll ! . .

1st & 2nd CONTRALTOS.

Their thun - der roll ! . .

stringendo. *ff*

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

Nor - land, Nor - land folk . . the

Allegro con fuoco.

ffz p ben marcato.

sword, . . . The rod for slaves who

own . . . the Southland God!

CHORUS.

For Norland folk the sword, The rod for

For Norland folk the sword, The rod for

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

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

OLAF.

I will give my body and soul to

God.

God.

ffz stringendo. *ffz* *dim.*

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

ffz stringendo. *p*

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

sf *p* *sf*

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

p *sf* *p*

f ad lib. M

land . . . at the cost of truth.

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

1st & 2nd SOPRANOS.

1st & 2nd CONTRALTOS.

King O - laf ris - - es ;

King O - laf ris - - es ;

sf *sf*

sf *dim.*

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

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

sf *dim.*

con fuoco. *pp*

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

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

pp

1st SOPRANO. *p* stride . . towards the door? . . The Gods pro - tect the

2nd SOPRANO. *p* stride . . towards the door? . .

stride . . towards the door? . .

N

cres.

wronged and weak, The glove

mf The glove has struck Queen

mf The glove has struck Queen

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

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

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

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



fly, . . . fly!

fly, . . . fly!

fly, . . . fly!

fly, . . . fly!

fz *dim.*

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

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

p *poco a poco meno mosso.*

wait, can watch and wait; By

p *dim.* *poco rit.*

dim. *pp*

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

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

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

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

f *dim.*

fp *dim.*

Ped. *

soul of Thor. By . . the hand she

pp *mf*

dim. *pp* *mf*

Ped. * Ped. *

of - - fered, Si - - grid saith,

f *cres.*

fp *cres.*

Ped. *

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

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

fp *pp* *cres.*

rit. *sf* *a tempo.* ♩ = 133.

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

f colla parte. *sf* *sf ff*

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

Ped. *

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

Allegretto.

VOICE

Allegretto. ♩ = 76.

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

molto stringendo.

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

A *RECIT. ad lib*

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

rit. a tempo.

Recit. colla parte. pp a tempo.

RECIT. B *a tempo.*

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

colla parte. pp a tempo. cres. molto.

Ped. *

cres. molto.

set the North a - flame . . .

ff

THYRI.

No. 18. CHORUS (BALLAD).—“A LITTLE BIRD IN THE AIR.”

Allegro. $\text{♩} = 72$

p

dim.

SOPRANO. A

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

ALTO.

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

A

sonore.

dolce.

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

dolce.

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

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

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

sonore.

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

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

dolce.

dolce.

f

- gain and a - gain.

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

TENOR. p

BASS. Hoist up your sails of silk,

B

p

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

And

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

cre. *f* *molto cres.*

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

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

C *f* *C*

D

o - ther.

o - ther.

o - ther...

o - ther...

f *p*

D'

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics 'o - ther.' and 'o - ther.'. The third staff is a vocal line with lyrics 'o - ther...'. The bottom two staves are piano accompaniment, with dynamics *f* and *p* and a chord change to D'.

p *sostenuto.*

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

espress.

Detailed description: This system contains the fifth and sixth staves of music. The top two staves are vocal lines with lyrics 'To King Bur - is - laf . . . it is said, . . . Was the'. The bottom two staves are piano accompaniment with dynamics *p*, *sostenuto.*, and *espress.*

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

fp

crea. *pp*

Detailed description: This system contains the seventh and eighth staves of music. The top two staves are vocal lines with lyrics 'beau - ti - ful Thy - ri wed, And a sor . . .'. The bottom two staves are piano accompaniment with dynamics *fp*, *crea.*, and *pp*.

E
And af - - - ter a
row-ful bride went she;
week . . . and a day, . . . She has fled a - way and a - way,
From his town by the storm y

pp
cres.
fp
pp

F
sea.
And flee, flee a -

p
 Hoist up your sails of silk,

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

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

A G

sails . . . of silk.

sails . . . of silk.

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

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

H *pp*

They say that thro' heat, Thro' weald,

They say that thro' heat, Thro' weald,

They say and thro' cold, they

They say and thro' cold, they

H *dolce ed espress.*

pp

sempre svi.

and thro' wold,
 and thro' wold,
 say, and thro' wold, By day and by night, . . they say, . .
 say, and thro' wold,
 And the gos-sips
 She has fled, she has fled; The
 She has fled; . . And the gos-sips The
 re - port She has come to King O - laf,
 gos - sips, they re - port She has come to King
 re - port She has come to King O - laf,
 gos - sips, they re - port She has come to King

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

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

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

pp subito. dolcissimo.

O - laf.
She has come to King O - laf's court.
Hoist up your sails of silk, *pp*
And

Hoist up your
flee, flee a - way from each o - ther, *pp*

sails of silk, *pp* And flee, flee a - way from each
It is *pp* It is *pp*

K

L
Come 1ma.

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

L
Come 1ma.

sonore.

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

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

sonore.
Ped.

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

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

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

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

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

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

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

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

laf, King Bu - ris - laf the Vend!

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

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

It is published

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

war.

war.

pp

in ham-let
pub-lished and hall, *dolce.*
O, great-est, great-est won-der
of all! *crea.*
It roars . . . *risoluta*
like a flame, a flame that is
like a flame, a flame that is
It roars like a flame, a flame that is
f marcato.
sf

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

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

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

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

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

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

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

ring, with his ring.

Sea

*Ped. * Ped. * Ped. **

Queen !

land !

land !

land ! Hoist

land ! Hoist up your sails of

Hoist up your sails of silk,

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

Sua

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

Sua

Ped.

ther.
ther.
ther.
ther.

Sua

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

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

The gray land breaks to live - ly green Be -

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

$\text{♩} = 80.$

Ped. *

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

Ped.

A

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

fp

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

cres. *fp*

B

Allargando. *f a tempo.*

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

colla voce. *f a tempo.*

all . . with flow'rs.

f sf

But what care I, . .

pp

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

dolce.

*Ped. * Ped. **

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

*Ped. * Ped. * Ped. **

D

124

ten.

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

pp *cres. molto.*

E

allargando. *ff* *a tempo.*

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

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

Ped.

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

p *cres.*

Ped. *

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

dim. molto. *pp*

dim. molto. *p* *ppp*

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

cres.

cres. *colla parte.*

F

Spring? . . .

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

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

OLAF. *Moderato.*

G *p. dolcissimo.*

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

Moderato. ♩ = 56.

pp

poco rit. H ♩ = 72

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

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

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

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

a tempo. $\text{♩} = 56.$ *cres.*

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

colla parte. *a tempo.*

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

a tempo. $\text{♩} = 80.$

accel. *cres.* *dim.*

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

pp *dolce.*

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

cres.

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

Ped.

agitato.

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

cres. e stringendo.

me back my dow'r.

sf

dim.

p

OLAF.

espress.

Fear not, doubt not, weep not,

cres.

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

dolce.

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

Ped. * Ped. *

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

pp *dolcissimo.*

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

p *cres.* *mf*

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

ff *allargando.* *dim.* *p* *dim. più tranquillo.*

Tranquillo. *THY.* *p* *N p* I fear not, doubt not, weep not, *Tranquillo.*

pp

cres.

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

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

cres.

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

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

p *cres.*

pp

cres. molto e string.

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

cres. molto e string.

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

cres. molto e string.

O Più mosso.

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

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

O Più mosso.

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

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

P sostenuto.

sostenuto.

P

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

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

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

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

p *cres.*

p *cres.*

p *cres.*

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

Q
8ves ad lib.

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

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

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

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

R Lento. *pp* *ten.*

espress. *accl.* *rit.*

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

pp *accl.* *rit.*

love, . . . As the Spring, . . . the Spring, . . . un-

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

S a tempo.

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

a tempo.

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

a tempo. ♩ = 80.

cres. *cres.*

Ped.

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

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

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

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

ff allargando. *sf* *p*

a tempo.

thrall. . .

a tempo.

thrall. . .

a tempo. ff

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

Allegro moderato.

PIANO. $\text{♩} = 84$

sonore. p *cres.* *dim.*

con Ped.

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

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

A

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

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

cres. *f*

con Ped.

SOPRANO. **B**

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

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

p *f* *be.* *be.*

- grace, . . . Bore she the crim - - son trace . . . Of O - laf's
 - grace, . . . Bore she the crim - - son trace . . . Of O - laf's

gaunt - let; Oft to King Svend she spake, "For thine own hon - our's
 gaunt - let; Oft to King Svend she spake, "For thine own hon - our's

sake Shalt thou swift ven - geance take On the vile co - ward!"
 sake Shalt thou swift ven - geance take On the vile co - ward!"

CHORUS.
TENOR.

And to a - venge his bride, Sooth - ing her wound - ed pride,

And to a - venge his bride, Sooth - ing her wound - ed pride,

ff *cres.* *sf*

CHORUS. SOPRANO.

King

ALTO. King

pp King

dim. *p*

O - - ver the wa - ters, the wa - ters wide,

dim. *p*

O - - ver the wa - ters, the wa - ters wide,

dim. *pp*

dim.

O - - laf . . . sought he, O - ver the

dim.

O - - laf . . . sought he, O - ver the

O - ver the

O - ver the

doice. *cres. molto.*

wa-ters wide . . King O - laf sought he.

wa-ters wide . . King O - laf sought he.

wa-ters wide . . King O - laf sought he.

wa-ters wide . . King O - laf sought he.

The first system contains four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "wa-ters wide . . King O - laf sought he.". The piano accompaniment features a complex texture with many sixteenth notes and dynamic markings such as *f*, *sf*, and *ff*.

sf *dim. p*

Ped.

The second system continues the piano accompaniment. It includes dynamic markings *sf* and *dim. p*. A *Ped.* (pedal) marking is present at the bottom. The system concludes with a double bar line.

THE DEATH OF OLAF.

No. 16. CHORUS.—"KING OLAF'S DRAGONS TAKE THE SEA."

PIANO.
♩ = 120.

Allegro.

f *pp*

cres. *f*

Sua *ff* *Attacca.*

A Allegro. **SOPRANO.** *f*

ALTO. *f* King

A Allegro. *mf* *cres.* King

O - laf's dra - gons take the sea, . . . The pi - ping south - wind

O - laf's dra - gons take the sea, . . . The pi - ping south - wind

cres.

drives them, drives them fast,

drives them, drives them fast,

The first system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *mf* and *p*.

The shields dip deep up - on the lee, . . .

The shields dip deep up - on the lee, . . .

TENOR
The shields dip deep up - on the lee, . . .

The second system consists of four staves. It features three vocal staves (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are "The shields dip deep up - on the lee, . . .". The piano part includes triplets and a *cres.* marking. Dynamics include *mf* and *p*.

. . . The white sails . . . strain on ev - 'ry mast.

. . . The white sails . . . strain on ev - 'ry mast.

. . . The white sails . . . strain on ev - 'ry mast.

The third system consists of four staves. It features three vocal staves and piano accompaniment. The lyrics are ". . . The white sails . . . strain on ev - 'ry mast.". The piano part includes triplets and a *mf* marking. Dynamics include *mf* and *p*.

B
Тенор.

Leap - ing from wave . . . to wave . . . they round . . . The

Bass
f

Leap - ing from wave . . . to wave . . . they round! . . . The

B

Ped. * Ped. * simile.

cape . . . that bars . . . the storm - - y sound, . . .

cape . . . that bars . . . the storm - - y sound, . . .

SOPRANO.

Leap - ing from wave to wave . . . they round . . . The

ALTO.

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

cape . . . that bars . . . the storm

cape . . . that bars . . . the storm

cape . . . that bars . . . the sound,

cape . . . that bars . . . the sound,

sound, King O - laf's dragons take the sea, . . . The pi - ping south-wind

sound, King O - laf's dragons take the sea, . . . The pi - ping south-wind

King O - laf's dragons take the sea, . . . The pi - ping south-wind

King O - laf's dragons take the sea, . . . The pi - ping south-wind

sf drives them, drives them fast,
sf drives them, drives them fast,
sf drives them, drives them fast, Leap
sf drives them, drives them fast, Leap

Leap - ing from wave to wave they round
 Leap - ing from wave to wave they round
 - - ing from wave to wave they round
 - - - ing they round

Sea

Ped. * *Ped.* *

The cape that bars the storm - y
 The cape that bars the storm - y
 The cape that bars the storm - y
 The cape that bars the storm - y

Sea

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

sound ;

sound ;

sound ;

sound ;

f *cres.*

ff

C

p And where the o - cean o - pens wide, They

p And where the o - cean o - pens wide, They

p And where the o - cean o - pens wide, They

p And where the o - cean o - pens wide, They

C *p*

f *f*

Sves sonore.

see far stretch'd on ei-ther side . . . The Dan-ish ships and
see far stretch'd on ei-ther side . . . The Dan-ish ships and
see far stretch'd on ei-ther side . . . The Dan-ish ships and
see far stretch'd on ei-ther side . . . The Dan-ish ships and

Svith iod's ride. || 12/8
Svith iod's ride. || 12/8
Svith iod's ride. || 12/8
Svith iod's ride. || 12/8

D Vivace.
D Vivace. ♩ = 120.

High on his deck King O - laf stands,

High on his deck King O - laf stands, With

High on his deck . . With war - axe grasped in both . . his
laf stands,

High on his deck King O - laf stands, With

With helm . . of gold . . And

helm, . . with helm . . of gold and jer - kin red, And

hands, With helm . . of gold . . And,

helm, . . with helm . . of gold and jer - kin red.

fair curls blowing a - round . . his head.

fair curls blowing a - round . . his head.

fair curls blowing a - round . . his head. First of his fleet, he leads the van . . .

First of his fleet, he leads the van . . .

And seeks the bat - - tle, seeks the bat - - tle,
 And seeks the bat - - tle, seeks the bat - - tle,
 And seeks the bat - - tle, seeks the bat - - tle,

man to man.
 man to man.
 man to man.

But sea - - ward,
 dim. pp

Sea - - ward,
 p

land - - ward, cape . . . and bay,
 p

Cast forth their
 land . . . ward, cape . . . and bay,
 Ten thousand sha . . . ven . . .
 foes on . . . Nor - ro-way ;
 oar - blades sweep,
 Sweep . . . The bo - som of the
 Ten thousand oar - blades.

p
p
crec.
crec.

trou - - - bled deep.

As crash the prows, ring

As crash the prows, ring

As crash the prows, ring

As crash the prows, ring

8vi marcato. f

bill and shield, And arm meets arm that will not yield;

bill and shield, And arm meets arm that will not yield;

bill and shield, And arm meets arm that will not yield;

bill and shield, And arm meets arm that will not yield;

f

Still where the foe - men thick - est throng, King O - laf's gal - ley

Still where the foe - men thick - est throng, King O - laf's gal - ley

Still where the foe - men thick - est throng, King O - laf's gal - ley

Still where the foe - men thick - est throng, King O - laf's gal - ley sweeps . . a -

f

fz **G** *Piu mosso.*

sweeps a - - long, . . .

sweeps a - - long, *f* **And**

sweeps a - - long, *f* **And**

long, *f* **And**

fz **G** *Piu mosso.*

f *f*

still her loft - y sides . . to scale, Ply the fierce foe - men

still her loft - y sides . . to scale, Ply the fierce foe - men

And pour their he - roes bright, . . . their he - roes bright in

oar . . . and sail, . . . **King**

And pour their he - roes bright, . . their

oar . . . and sail, *stringendo.*

mail, Ply the fierce, fierce

O-laf's gal-ley sweeps . . . a-long, she sweeps a-long. . . .

he-roes bright in mail.

And still her loft-y, loft-y sides to scale, . .

foe-men oar . . . and sail.

Woe, . . . woe . . . for

Ply the fierce foe-men oar and sail.

Woe, . . . woe . . . for

Nor-ro-way, Woe, . . . woe . . . for Nor-ro-way,

L.H. L.H.

dim. Nor - ro - way: O'er -
dim. woe .. for Nor - ro - way: O'er -
dim. woe for Nor - - - roway: O'er -
Woe for Nor-roway: O'er -

fff
fff
fff
fff

I
cres. molto.
2
Sves. *Ped.*

sf - whelm'd, O'er -
sf - whelm'd, O'er -
sf - whelm'd, O'er -
sf - whelm'd, O'er -
sf - whelm'd, O'er -

sf
sf
sf
sf
sf

L.H. *cres.*
Ped.

- whelm'd, . . . o'er
 - whelm'd, . . . o'er
 - whelm'd, . . . o'er
 - whelm'd, . . . o'er

sf *L.H.* *Ped.*

- whelm'd her stout sea - dra - gons, her stout sea - dra - gons
 - whelm'd her stout sea - dra - gons, her stout sea - dra - gons
 - whelm'd her stout sea - dra - gons fly, Or
 - whelm'd her stout sea - dra - gons fly, sea - dra - gons

sf

fly,
 fly,
 scattered pow'r - less, scarce - ly try To join once more the fray :
 fly, Or . . . scattered, scattered pow'r - less,

Or scattered power - less, scarce - ly
 scarce - ly try To join once more the fray :

try To join once more the fray :
 Yet still like sun - beam thro' a cloud, . . .
 Yet still like sun - beam thro' a cloud, . . .
 p f

Glimmers the helm of O-laf proud,
 Glimmers the helm of O-laf proud,
 Glimmers the helm of O-laf proud, Faint
 Glimmers the helm of O-laf proud,

f *f* *f* *fff*

dim. *p* A-round it close the dark - 'ning
 and more faint to see :
 A-round it close the dark - 'ning

dim. *p*

spears,
 It sinks, it . . . spar
 spears, It sinks,

King
dis - ap - pears,
kles,

pp

This system contains the first system of music. It features a vocal line with lyrics "King dis - ap - pears, kles," and a piano accompaniment. The piano part includes a complex, arpeggiated figure in the right hand. Dynamics include *pp*.

O . . . laf, woe, woe to
Thy
Thy

pp

This system contains the second system of music. The vocal line continues with "O . . . laf, woe, woe to Thy Thy". The piano accompaniment continues with a similar arpeggiated texture. Dynamics include *pp*.

K
thee!
lat . . . est fight is fought in
lat . . . est fight is fought in
K
p

fp

This system contains the third system of music. It begins with a key signature change to three flats (B-flat major/C minor), indicated by a "K" above the staff. The vocal line has lyrics "thee! lat . . . est fight is fought in" repeated. The piano accompaniment continues with the arpeggiated texture. Dynamics include *fp* and *p*.

dim. No more the axe of
vain,
dim. No more the axe of
vain,
dim.
slain,
dim.
slain,
pp
No more the glit - t'ring
pp
dim.
pp
Or to the chase the spear - men urge, A -
crest, Shall vic - try pluck from ru - in's verge; A -

- bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,
 - bove him rolls the sul - - len, sul - - len surge,

pp
pp
pp
pp
pp
pp
pp
pp

L
 L
 L
 L
 L
 L
 L
 L

dim. molto.

Solo.....

That
 That
 That
 That
 That
 That

pp
pp
pp
pp
pp
pp
pp

Solo.....
 Solo.....
 Solo.....

storm . . . y heart hath

storm . . . y heart hath

storm . . . y heart hath

storm . . . y heart hath

ppp

M

rest.

rest.

rest.

rest.

rest.

ppp

sempre pp
espress.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the instruction *dim. molto.*

Third system of musical notation, including the instruction *ppp* and the marking *L.H.*

Fourth system of musical notation, including the instruction *rit.*

Fifth system of musical notation, concluding the piece with a double bar line.

Attacca Epilogue.

EPILOGUE.

SOLI AND CHORUS.—“IN THE CONVENT OF DRONTHEIM.”

Allegro.

PIANO. *pp*

♩ = 108.

Ped. * *Ped.*

BASS. RECIT. *p*

In the con-vent of Dron-theim, Knelt As - trid, the

p colla parte. *dim.* *pp*

dim. *A*

Ab - boss, At mid - night, a - dor ing.

a tempo.

Ped. * *Ped.* *

RECIT.

She heard in the si-lence The voice of one

colla parte. *pp*

speaking, Without in the darkness,

B a tempo.

pp a tempo.

RECIT. a tempo. R. MOT. pp

Now louder, now nearer, . . . Now

colla parte. a tempo.

Più lento.

lost in the distance . . .

Più lento.

ppp

Andante.

C SOLO. SOPRANO. *pp*

"It is accepted, The

SOLO. TENOR. *pp*

"It is accepted, The

SOLO. BASS. *pp*

"It is accepted, The

Andante. ♩ = 84.

C *pp*

an - gry de - fi - ance, *pp*

an - gry de - fi - ance, *pp* But not with the

an - gry de - fi - ance, *pp* But not with the

dim. Cross against cors-let,

wea-pons Of war that thou wield-est! *dim.* Cross against cors-let,

wea-pons Of war that thou wield-est!

dim. *pp* *con Ped.*

dim.

Love against ha-tred, Peace - cry for war - cry! *dim.*

Love against ha-tred, Peace - cry for war - cry! *dim.*

Peace - cry for war - cry! *dim.*

crea. *sf/p* *pp* 3 3

E TUTTI (SOLO AND CHORUS).

SOPRANO. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

ALTO. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

TENOR. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

BASS. *cres.*
 Pa - tience is pow - er - ful; He that o'er -

E

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

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

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

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

SOLO. SOPRANO. *pp*

SOLO. TENOR. *pp* Hath pow'r o'er the na - tions!

SOLO. BASS. *pp* Hath pow'r o'er the na - tions!

Hath pow'r o'er the na - tions!

p dim. *pp*

F $\text{♩} = 76$ **CHORUS.**

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

F $\text{♩} = 76$ *
dim. *Voices only.*

ten. 3 *ten. 3* *dim.*
 Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

ten. 3 *ten. 3* *dim.*
 Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

3 *dim.*
 Sudden-ly rise, tho' the Sky . . . is still cloud-less, the sky is still

3 *dim.*
 Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

3 *dim.*

G *pp* *mf*
 cloud-less, For rain, for rain has been

pp *mf*
 cloud-less, For rain, for rain has been

p *cres.*
 cloud-less, For rain, for rain has been

p *cres.* *d.* *mf*
 cloud-less,

* The notes within brackets are intended for practice only.

espress. *pp* *poco rit.* H

fall - ing, fall - ing Far . . off at their foun - tains ; . .

fall - ing, rain.. has been fall - ing Far off at their foun - tains ; . .

fall - ing, rain.. has been fall - ing Far off at their foun - tains ; . .

For rain has been fall - ing at their foun - tains ; . .

pp *poco rit.* H

a tempo. *mf* *ten.* *s* *cres.*

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

mf a tempo. *ten.* *s* *cres.*

f *dim.* *p*

they that be - hold it Mar - vel, and know not, Mar - vel, and know not

they that be - hold it Mar - vel, and know not, Mar - vel, and know not

they that be - hold it, Mar - vel, Mar - vel, and know not That

they that be - hold it Mar - vel, and know not, Mar - vel, and know not,

f *dim.* *p*

I *mf* *dim.*
 That God, . . . that God at their foun-tains, their foun - tains
mf *dim.*
 That God, . . . that God at their foun-tains, Far off . . . has been
cres. *dim.*
 God, . . . that God . . . at their foun-tains, Far off . . . has been
pp
 Far

espress. *pp* *poco rit.*
 Far . . off, far . . off has been rain - ing! . .
pp *poco rit.*
 rain - ing, far . . off, far off has been rain - ing! . .
pp *poco rit.*
 rain - ing, far . . off, . . far . . off has been rain - ing! . .
pp *dim.* *poco rit.*
 off, far off, . . far off has been rain - ing! . .

SOLO. SOPRANO.
Piu mosso. legato. *dolce.*
 Str-ong-er than steel Is the sword of the Spi-rit; Swift-er, swift-er than
Piu mosso. ♩ = 88.
mf *p*
 Ped.

cres. *f* *allargando.*

ar - rows The light of the truth is ; Great - er than an - ger is

colla parte. *p*

Ped. * *Ped.* *

p rit. *dim.* *a tempo.* *dim.* *dolce.*

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

pp rit. *a tempo.*

K

- du - eth, Strong - er than steel Is the sword . . of the Spi - rit ;

mf *SOLO. TENOR. legato.*

Strong - er than steel Is the sword of the Spi - rit ; . . Great - er than

mf *SOLO. BASS.*

Strong - er than

K

mf

cres. *f*

Great - er than an - ger, great - er is love, . . . is

cres. *f*

an - ger is love, . . . great - er than an - ger is love, is . . .

cres. *f*

steel Is the sword of the Spi - rit, and Great - er, great - er than

cres. *f*

L

love, is love, and sub - du - eth!

love, is love, and sub - du - eth!

an - ger is love, and sub - du - eth!

CHORUS. *f* $\text{♩} = 100.$

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

f animato. $\text{♩} = 100.$

star - less; Love is e - ter - nal! God is

star - less; Love is e - ter - nal, love is e - ter - nal! God is

star - less; Love is e - ter - nal! God is

star - less; Love . . . is e - ter - nal! God is

8247

still God, and His faith shall not fail us; The

still God, and His faith shall not fail us; The

still God, and His faith shall not fail us; The dawn . . .

still God, and His faith shall not fail us;

dawn, . . . the dawn is not dis - - tant,

dawn . . . is not dis-tant, Love is e -

is not dis-tant, Love . . is e -

The dawn . . . is not dis - - tant,

ff *dim.*

dim. *Ped.*

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

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

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

Love is e - ter - -

M
SOLO. SOPRANO.

God is still God, and His faith shall not fail us,

SOLO. TENOR.

God is still God, and His faith shall not fail us,

SOLO. BASS.

God is still God, and His faith shall not

M

nal ! *p cres.* The

ter - nal ! *pp* God is still

nal ! *pp* God is still

nal ! *pp* God is still God, and His faith shall not

M

p

cres. God is still God, . . . Love . . . is e -

cres. God is still God, . . . Love . . . is e -

cres. fail us ; The dawn . . . is not dis - tant, Nor is the night . . .

dawn . . . is not dis - tant, Nor is the night . . . star - less, nor

cres. God, and His faith . . . shall not fail us ; God is still . . .

cres. God, . . . and His faith shall not fail us, and His faith . . . shall not

cres. fail us ; The dawn . . . is not dis - tant, Nor is the night, the night

cres.

allargando.
 - ter - nal! God is still God, . . . still God,
allargando. *cres.*
 - ter - nal! God is still God, . . . still God, . . . and His
allargando. *cres.*
 star - less, nor is the night . . . star - less, God, . . . and His
allargando. *cres.*
 is the night . . . star - less, God . . . is . . . still
cres.
 . . . God, His faith . . . shall not fail us, God . . . is still
cres.
 fail . . . us, shall . . . not fail . . . us, God . . . is still . . .
cres.
 star - less, nor is the night . . . star - less, God is still

colle voci. *p molto cres.*

ff *dim.* *espress.*
 His . . . faith
ff *dim.*
 faith, His faith, . . . His faith
ff *dim.*
 faith, His faith, . . . His faith
ff *dim.*
 God, and His faith, . . . His faith
ff *dim.*
 God, and . . . His faith
ff *dim.*
 God, and . . . His faith
ff *dim.*
 God, and . . . His faith

fz *p* *dim.*

... shall not fail us ;

shall .. not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

shall not fail us ;

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

Christ is e - ter - nal !

pp N pp pp pp pp pp pp

pp p dim.

rit. ad lib. Christ is e -

rit. mf cres. f Christ .. is e -

rit. crea. f Christ .. is e - ter - nal, e -

rit. colle voci. cres. f

8247.

Andante (Tempo lmo).

ter - nal.

ter - nal!

ter - nal!

pp A strain of mu - sic ends the tale, A

pp A strain of mu - sic ends the tale, A

pp A strain of mu - sic ends the tale, A

pp A strain of mu - sic ends the tale, A

Andante (Tempo lmo). ♩ = 50.

pp

con Ped.

pp low, . . mo - no - to - nous, fu - ner - al wail,

pp low, mo - no - to - nous, fu - ner - al wail,

pp low, . . mo - no - to - nous, fu - ner - al wail,

pp low, mo - no - to - nous, fu - ner - al wail,

Makes . . . the

Makes . . . the

pp

That with its ca . . . dence, wild and sweet,

A low, mo- notonous, fu-neral

P

tr

con Ped.

rit. *dim.*

Sa . . . ga more com - plete. . . .

rit. *dim.*

Sa . . . ga more . . . com . . . plete. . . .

rit. *dim.*

Makes . . . the Sa - ga more com - plete. . . .

rit. *dim.*

wail, Makes the Sa - ga more com - plete. . . .

dim. *rit.* *pp*

Ped.



NOVELLO'S VOCAL ALBUMS.

	s.	d.		s.	d.
Arne, Thomas A. —Twenty Songs	1	6			
Bach, J. S. —Twenty Sacred Songs	1	6			
Beethoven. —*Twenty-six Songs (Vol. I.)	1	6			
—*Seventeen Songs (Vol. II.)	1	6			
—*Twenty-two Songs (Vol. III.)	1	6			
Bell, W. H. —A Set of Six Love Lyrics, for Contralto or Baritone	3	0			
Bendl, Karel. —*Gipsy Songs. First Series	2	6			
— Ditto. Second Series. (English and Bohemian)	2	6			
—*Twelve Songs ("Loving Hearts")	2	6			
—*Twelve Songs. Set 2. (Stimmungsbilder)	2	6			
Bennett, Geo. J. —Ten Songs (Robert Burns)	2	6			
— Twelve Songs (Shelley and Rosetti)	2	6			
Bennett, Staradale. —*Twelve Songs	1	0			
—*Ditto Cloth, gilt	2	6			
Berlioz. —Summer Nights (English and French)	1	6			
Bishop, Sir Henry R. —Twenty Songs	1	6			
Blumenthal, J. —Two Books of Song (Op. 101): Vol I. In the Shadow. Vol II. In the Sunshine each	4	0			
— Ditto Cloth, gilt	6	0			
Brahms, J. —Twenty-two Songs	1	6			
— Selected Songs (English, French, and German Words). For high or low voice. Eight Books each	3	0			
Bright, Dora. —Twelve Songs	2	6			
Cobb, G. F. —Three Sacred Songs. Folio	4	0			
The Angel's Song.					
Not now, my child.					
Blow, golden trumpets.					
— Twenty-four Songs for Little People (Book 1)	2	6			
— Ditto (Book 2)	2	6			
Dannreuther, E. —Six Songs (D. G. Rosetti)	2	6			
— Five Songs (W. Morris)	2	6			
Dibdin, Charles. —Twenty-one Songs	1	6			
Dvořák, Antonín. —*Sixteen Songs (Op. 2, 5, 17, and 31)	2	6			
— Eight Love Songs (English, German, and Bohemian Words), Op. 83	3	0			
Elliott, J. W. —National Nursery Songs and Rhymes. With sixty-five Illustrations Cloth, gilt	7	6			
Franz, R. —Thirty Songs	1	6			
— Fourteen Songs (Robert Burns)	2	6			
Goetz, Hermann. —*Eighteen Songs (Op. 4, 12, 19)	2	6			
Gregory, E. C. —Six Vocal Sketches	1	6			
Handel. —Twelve Songs for Soprano	2	0			
— Twelve Songs for Contralto	2	0			
— Twelve Songs for Tenor	2	0			
— Twelve Songs for Baritone or Bass	2	0			
Haydn. —Ten Canzonets	1	6			
Haynes, Battison. —Elizabethan Lyrics	2	6			
Hill, Lady Arthur. —Holiday Songs	2	6			
Hook, James. —Twenty Songs	1	6			
King, H. J. —Album of Songs	3	6			
King, Oliver. —Six Songs (Baritone)	2	6			
Liszt. —Twenty Songs	1	6			
Loder, E. J. —Twenty-one Songs	2	0			
MacGunn, H. —Cycle of Six Love Lyrics	2	6			
MacKenzie, A. C. —Eighteen Songs. 3 Books, each	3	6			
— Eighteen Songs. One Vol. ... Cloth, gilt	7	6			
— Spring Songs	2	6			
Mendelssohn. —Songs. (With Portrait.) Folio. Cloth, gilt	21	0			
—*Songs, complete. 8vo edition	4	0			
—*Ditto Cloth, gilt	6	0			
—*Ditto. (Deep Voice)	4	0			
—*Ditto. Ditto Cloth, gilt	6	0			
— Solo music in "Elijah" (Soprano, Contralto, and Tenor) each	1	6			
— Ditto (Bass)	2	6			
Moore. —Irish Melodies	2	6			
— Irish Melodies Cloth, gilt	4	0			
— Irish Melodies. (Folio) Cloth, gilt	21	0			
Mozart. —*Nineteen Songs	1	6			
— The Songs in "Le Nozze di Figaro." 4 Books, each	2	0			
— The Songs in "Don Giovanni." 4 Books, each	2	0			
Parry, C. H. H. —English Lyrics (Set 1)	2	6			
— Ditto (Set 2)	2	6			
— Ditto (Set 3)	2	6			
— Ditto (Set 4)	2	6			
— Ditto (Set 5)	2	6			
— Ditto (Set 6)	2	6			
Purcell, Henry. —Twelve Songs	2	6			
Randegger. —Sacred Songs for Little Singers. (Illustrated)	2	6			
— Ditto Cloth, gilt	5	0			
Rubinstein, A. —Twenty-five Songs	1	6			
Schubert. —Twenty Songs (Mezzo-Sop.)	1	6			
— Twenty Songs (Contralto)	1	6			
— Twenty Songs (Sop. or Tenor)	1	6			
—*Schwanengesang (Swan Songs)	1	6			
—*Die Schöne Müllerin (The Fair Maid of the Mill)	1	6			
—*Winterreise (The Winter Journey), Op. 89	1	6			
Schumann. —*Songs. (Folio) ... Cloth, gilt	10	6			
—*Myrthen (Twenty-six Songs), Op. 25	1	6			
—*Liederkreis (Twelve Songs), Op. 39	1	0			
—*Vocal Album	2	6			
—*Ditto Cloth, gilt	4	6			
—*Woman's Love and Life (Eight Songs), Op. 42	1	0			
—*Twelve Songs (Op. 35)	1	0			
— Dichterliebe (A Poet's Love). Sixteen Songs (Op. 48)	1	6			
Stainer, J. —Seven Songs	1	0			
— Six Italian Songs. (Mezzo-Soprano)	2	6			
— Two Italian Songs. (Violin Obbligato)	2	0			
Stanford, C. Y. —Irish Songs and Ballads	4	0			
Tschalkowsky. —Twenty-four Songs	2	6			
Umlauf, P. —Four Songs (Op. 37)	2	0			
Various Composers. — English Folk-Songs	2	6			
Old Ireland (Irish Melodies)	2	6			
The Sunlight of Song. Forty-six Illustrations Cloth, gilt	5	0			
Paper boards	3	6			

* These Songs have German and English Words.

VOCAL DUETS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
FRANZ ABT.			MENDELSSOHN.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1, Nos. 1 to 12	2/6	—	THIRTEEN TWO-PART SONGS	1/0	2/0
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2, Nos. 13 to 24	2/6	—	Tonic Sol-fa	0/8	—
STERNDALE BENNETT.			(Adapted by the London School Board.)		
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS Folio	2/6	—
F. H. COWEN.			THIRTEEN TWO-PART SONGS (German and English)	1/6	—
SIX DUETS (Sop. and Cont.) ...	2/6	—	MOORE.		
E. DANNREUTHER.			IRISH MELODIES. Duets ...	1/0	—
FIVE TWO-PART SONGS ...	2/6	—	CIRO PINSUTI.		
E. C. FORD.			SIX TWO-PART SONGS. Set 1	2/6	—
SIX TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS. Set 2	2/6	—
MYLES B. FOSTER.			CARL REINECKE.		
SIX TWO-PART SONGS ...	1/0	—	TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices)	1/6	—
SIX TWO-PART ANTHEMS ...	1/0	—	RUBINSTEIN.		
Singly, THREBPENCE each.			EIGHTEEN TWO-PART SONGS	2/6	4/6
BATTISON HAYNES.			H. SMART.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	NINE SACRED DUETS (Sop. and Cont.)	2/6	—
SIX TWO-PART SONGS ...	2/6	—	SCHUMANN.		
OLIVER KING.			THIRTY-FIVE VOCAL DUETS (German and English Words) ...	2/6	—
SIX DUETS (Sop. and Cont.) ...	2/6	—	CHARLES WOOD.		
JOHN KINROSS.			SIX TWO-PART SONGS. For Solo Voices (or Female Chorus)	2/6	—
SONGS OF THE FOREST. Six Two-part Songs	1/0	—			
Singly, THREBPENCE each.					

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Folio Board.	Cloth Gilt.		Paper Cover.	Folio Board.	Cloth Gilt.
FRANZ ABT.				BETHOVEN.			
MINSTER BELLS (Female voices) ...	2/6			A CALM SEA AND A PROSPEROUS VOYAGE	0/4		
SPRINGTIME (ditto) (SOL-FA, 0/8) ...	2/6			CHORAL FANTASIA (SOL-FA, 0/8) ...	1/0		
SUMMER (ditto) ...	2/6			CHORAL SYMPHONY ...	2/6		
THE FAYS' FROLIC (ditto) ...	2/6			DITTO, VOCAL PORTION (SOL-FA, 0/8) ...	1/6		
THE GOLDEN CITY (ditto) (SOL-FA, 0/8) ...	2/6			COMMUNION SERVICE, IN C ...	1/6		3/0
THE SILVER CLOUD (ditto) ...	2/6			ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
THE WATER FAIRIES (ditto) ...	2/6			MASS, IN C ...	1/0	1/6	2/6
THE WISHING STONE (ditto) ...	2/6			MASS, IN D ...	2/0	2/6	4/0
J. H. ADAMS.				MEEK, AS THOU LIVEDST ...			
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/8) ...	1/6			MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/8) ...	1/0	1/6	2/6
T. ADAMS.				RUINS OF ATHENS (SOL-FA, 0/8) ...			
THE CROSS OF CHRIST (SOL-FA, 0/8) ...	1/0			THE PRAISE OF MUSIC ...	1/6	2/0	3/0
THE HOLY CHILD (SOL-FA, 0/8) ...	1/0			A. H. BEHREND.			
THE RAINBOW OF PEACE ...	1/0			SINGERS FROM THE SEA (Female Voices) ...	1/6		
B. AGUTTER.				(DITTO, SOL-FA, 0/8)			
MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices) ...	2/6			WILFRED BENDALL.			
MISSA DE SANCTO ALBANO (English) ...	2/0	4/0	5/0	A LEGEND OF BREGENZ (Female voices) ...	1/6		
THOMAS ANDERTON.				(DITTO, SOL-FA, 0/8)			
THE NORMAN BARON ...	1/0	1/6		THE LADY OF SHALOTT (Female voices) ...	2/6		
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0			(DITTO, SOL-FA, 1/0)	2/0		
YULE TIDE ...	1/6	2/0	3/0	SONG DANCES. Vocal Suite. (Female Voices) ...	2/0		
J. H. ANGER.				KAREL BENDL.			
A SONG OF THANKSGIVING ...	1/0			WATER-SPRITE'S REVENGE (Female voices) ...	1/0		
W. I. ARGENT.				SIR JULIUS BENEDICT.			
MASS, IN B FLAT (St. Benedict) ...	2/6			PASSION MUSIC (from St. PETER) ...	1/6		
P. ARMES.				ST. PETER ...			
HEZEKIAH ...	2/6			THE LEGEND OF ST. CECILIA (SOL-FA, 1/8) ...	2/6	2/6	5/0
ST. BARNABAS ...	2/0			GEORGE J. BENNETT.			
ST. JOHN THE EVANGELIST ...	2/6			EASTER HYMN ...	1/0		
A. D. ARNOTT.				SIR W. STERNDALÉ BENNETT.			
THE BALLAD OF CARMILHAN (SOL-FA, 1/8) ...	2/6			INTERNATIONAL EXHIBITION ODE (1882) ...	1/0		
YOUNG LOCHINVAR (SOL-FA, 0/8) ...	1/6			THE MAY QUEEN (SOL-FA, 0/6) ...	1/0	1/6	2/6
E. ASPA.				THE WOMAN OF SAMARIA (SOL-FA, 1/0) ...			
ENDYMION (with Recitation) ...	4/0			G. R. BETJEMANN.			
THE GIPSIES ...	1/0			THE SONG OF THE WESTERN MEN ...	1/0		
ASTORGA.				W. R. BEXFIELD.			
STABAT MATER ...	1/0	1/6		ISRAEL RESTORED ...	4/0		
J. C. BACH.				HUGH BLAIR.			
I WRESTLE AND PRAY (SOL-FA, 0/8) ...	0/4			BLESSED ARE THEY WHO WATCH (ADVENT)	1/6		
J. S. BACH.				HARVEST-TIDE ...			
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/8) ...	1/0			THE SONG OF DEBORAH AND BARAK ...	2/6		
BE NOT AFRAID (SOL-FA, 0/4) ...	0/8			JOSIAH BOOTH.			
BIDE WITH US ...	0/8			THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...	2/6		
BLESSING, GLORY, AND WISDOM ...	0/8			KATE BOUNDY.			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/8) ...	1/6		
DITTO (PARTS 1 & 2) ...	1/0			E. M. BOYCE.			
DITTO (PARTS 3 & 4) ...	1/0			THE LAY OF THE BROWN ROSARY ...	1/6		
GOD GOETH UP WITH SHOOTING ...	1/0			THE SANDS OF CORRIEMIE (Female voices) ...	1/6		
GOD SO LOVED THE WORLD ...	1/0			(DITTO, SOL-FA, 0/8)	1/6		
GOD'S TIME IS THE BEST (SOL-FA, 0/8) ...	1/0			YOUNG LOCHINVAR ...	1/6		
JESU, NOW WILL WE PRAISE THEE ...	1/0			J. BRADFORD.			
JESU, PRICELESS TREASURE (SOL-FA, 0/8) ...	1/0			HARVEST CANTATA ...	1/6		
MAGNIFICAT IN D ...	1/0			W. F. BRADSHAW.			
MASS, IN B MINOR ...	2/6	3/0	4/0	GASPAR BECERRA ...	1/6		
MISSA BREVIS IN A ...	1/6			J. BRAHMS.			
MY SPIRIT WAS IN HEAVENESS ...	1/0			A SONG OF DESTINY ...	1/0		
O LIGHT EVERLASTING (SOL-FA, 0/8) ...	1/0			C. BRAUN.			
SLEEPERS, WAKE (SOL-FA, 0/8) ...	1/0			QUEEN MAB AND THE KOBOLDS (Operetta) (SOL-FA, 0/8) ...	2/0		
THE LORD IS A SUN AND SHIELD ...	1/0			SIGURD ...	5/0		
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	THE COUNTRY MOUSE AND THE TOWN	1/0		
THE PASSION (S. MATTHEW) ...	2/6	3/0		MOUSE (Operetta) (SOL-FA, 0/4) ...	1/0		
DITTO (Abridged as used at St. Paul's) ...	1/6	2/0		THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ...	1/0		
THOU GUIDE OF ISRAEL ...	1/0			A. HERBERT BREWER.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0			EMMAUS (SOL-FA, 0/8) ...	1/6	2/0	
A. S. BAKER.				NINETY-EIGHTH PSALM ...			
COMMUNION SERVICE, IN E ...	1/6			O PRAISE THE LORD ...	1/0		
J. BARNEY.				J. C. BRIDGE.			
REBEKAH (SOL-FA, 0/8) ...	1/0	1/6	2/6	DANIEL ...	3/6		
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0) ...	1/6	2/0		RESURGAM ...	1/6		
KING ALL GLORIOUS (SOL-FA, 0/13) ...	0/6			RUDEL ...	4/0		
LEONARD BARNES.				J. F. BRIDGE.			
THE BRIDAL DAY ...	2/6		4/6	BOADICEA ...	2/6		
J. F. BARNETT.				CALLIRHOE (SOL-FA, 1/8) ...			
PARADISE AND THE PERI ...	4/0		6/0	FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6		4/6
THE ANCIENT MARINER (SOL-FA, 2/0) ...	2/6	4/0	5/0	HYMN TO THE CREATOR ...	1/6		
THE RAISING OF LAZARUS ...	6/6			MOUNT MORIAH ...	1/0		
THE WISHING BELL (Female voices) (SOL-FA, 1/0) ...	2/6			NINEVEH ...	2/6	3/0	4/0
MARMADUKE BARTON.				ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...			
MASS IN A MAJOR (For Advent and Lent) ...	1/0			THE BALLAD OF THE CLAMPHERDOWN ...	1/0		

Most of these Cantatas, &c., can be supplied in Roan, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

	Part Cont.	Paper Boards.	Clash Gilt.		Part Cont.	Paper Boards.	Clash Gilt.
DUDLEY BUCK.				ANTONIN DVOŘÁK.			
THE LIGHT OF ASIA	3/0	3/6	5/0	COMMUNION SERVICE, IN D	2/6	—	—
EDWARD BUNNETT.				MASS, IN D	2/6	—	—
OUT OF THE DEEP (130th Psalm)	1/0	—	—	PATRIOTIC HYMN	1/8	—	—
T. A. BURTON.				DITTO (German and Bohemian Words)	3/0	—	—
CAPTAIN REECE (Boys' voices) (Sol-Fa, 0/8)	1/0	—	—	REQUIEM MASS	5/0	6/0	7/6
W. BYRD.				ST. LUDMILA	5/6	6/0	7/6
MASS FOR FOUR VOICES	2/6	—	—	DITTO (German and Bohemian Words)	3/0	—	—
CARISSIMI.				STABAT MATER (Sol-Fa, 1/8)	2/6	3/0	4/0
JEPHTHAH	1/0	—	—	THE SPECTRE'S BRIDE (Sol-Fa, 1/8)	3/0	3/6	5/0
A. VON AHN CARSE.				DITTO (German and Bohemian Words)	6/0	—	—
THE LAY OF THE BROWN ROSARY	2/6	—	—	A. E. DYER.			
GEORGE CARTER.				ELECTRA OF SOPHOCLES	1/8	3/0	—
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6	SALVATOR MUNDI	3/6	—	—
WILLIAM CARTER.				H. J. EDWARDS.			
PLACIDA	3/0	3/6	4/0	EDWARD ELGAR.			
CHERUBINI.				CARACTACUS (Sol-Fa, Chorus only, 1/8)	3/6	4/0	5/0
FOURTH MASS, IN C	1/0	1/6	2/6	KING OLAF (Sol-Fa, Chorus only, 1/8)	3/0	—	5/0
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6	TE DEUM AND BENEDICTUS	1/0	—	—
SECOND MASS, IN D MINOR	2/0	2/6	3/6	THE DREAM OF GERONTIUS	2/6	4/0	5/0
THIRD MASS (CORONATION)	1/0	1/6	2/6	(DITTO, German Words, 6 Marks) (DITTO, Sol-Fa, Chorus only, 1/8)			
E. T. CHIPP.				THE BANNER OF ST. GEORGE (Sol-Fa 1/0)	1/6	—	—
JOB	4/0	—	—	THE BLACK KNIGHT	2/0	—	—
NAOMI	3/0	—	—	THE LIGHT OF LIFE (Lux Christi)	2/6	—	—
HAMILTON CLARKE.				ROSALIND F. ELLICOTT.			
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/8)	2/0	—	—	ELYSIUM	1/0	—	—
HORNPIPE HARRY (Operetta) (Sol-Fa, 0/8)	2/6	—	—	THE BIRTH OF SONG	1/6	—	—
PEPIN THE PIPPIN (Operetta) (Sol-Fa, 0/8)	2/6	—	—	GUSTAV ERNEST.			
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/8)	2/6	—	—	ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/8)	2/6	—	—
THE MISSING DUKE (Operetta) (Sol-Fa, 0/8)	2/6	—	—	A. J. EYRE.			
GERARD F. COBB.				COMMUNION SERVICE IN B FLAT	1/0	—	—
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	T. FACER.			
S. COLERIDGE-TAYLOR.				A MERRY CHRISTMAS (Sol-Fa, 0/8)	1/0	—	—
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0	RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—
(DITTO, Sol-Fa, 2/0)				(DITTO, Sol-Fa, 0/8)			
HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/0)	1/8	—	—	SONS OF THE EMPIRE (School Cantata)	1/6	—	—
HIAWATHA'S HOCHZEIT	1/8	—	—	(DITTO, Sol-Fa, 0/8)			
THE DEATH OF MINNEHAHA (Sol-Fa, 1/0)	1/8	—	—	E. FANING.			
HIAWATHA'S DEPARTURE (Sol-Fa, 1/0)	3/0	—	—	BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—
THE BLIND GIRL OF CASTÉL-CUILLE	3/6	3/0	—	(DITTO, Sol-Fa, 1/0)			
(DITTO, Sol-Fa, 1/0)				HENRY FARMER.			
MEG BLANE (Sol-Fa, 0/8)	2/0	—	—	MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0)	2/0	3/6	3/6
FREDERICK CORDER.				PERCY E. FLETCHER.			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	2/6	—	—	THE TOY REVIEW (Operetta) (Sol-Fa, 0/8)	1/6	—	—
SIR MICHAEL COSTA.				THE ENCHANTED ISLAND (Operetta)	2/0	—	—
THE DREAM	1/0	—	—	(DITTO, Sol-Fa, 0/8)			
H. COWARD.				THE OLD YEAR'S VISION (Operetta) (Sol-Fa, 0/8)	1/6	—	—
GARETH AND LINET (Sol-Fa, Chorus only) 1/0)	2/6	—	—	J. C. FORRESTER.			
THE STORY OF BETHANY (Sol-Fa, 1/8)	2/6	3/0	—	THE KALENDAR (Operetta) (Sol-Fa, 0/8)	2/0	—	—
F. H. COWEN.				MYLES B. FOSTER.			
ADAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1/0)	2/0	—	—	SNOW FAIRIES (Female voices) (Sol-Fa, 0/8)	1/6	—	—
A SONG OF THANKSGIVING	1/6	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/8)	2/0	—	—	(DITTO, Sol-Fa, 0/8)			
CORONATION ODE	1/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/8)	2/6	—	—
ODE TO THE PASSIONS (Sol-Fa, 1/0)	3/0	—	—	THE COMING OF THE KING (Female voices)	1/6	—	—
RUTH (Sol-Fa, 1/8)	4/0	4/6	6/0	(DITTO, Sol-Fa, 0/8)			
ST. JOHN'S EVE (Sol-Fa, 1/8)	2/6	3/0	4/0	ROBERT FRANZ.			
SLEEPING BEAUTY (Sol-Fa, 1/8)	2/6	3/0	4/0	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/8)	2/0	—	—	NIELS W. GADE.			
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/8)	2/0	—	—	CHRISTMAS EVE (Sol-Fa, 0/4)	1/0	1/6	—
THE WATER LILY	2/6	—	—	COMALA	2/0	2/6	4/0
VILLAGE SCENES (Female voices) (Sol-Fa, 0/8)	1/6	—	—	ERL-KING'S DAUGHTER (Sol-Fa, 0/8)	1/0	1/6	2/6
J. MAUDE CRAMENT.				PSYCHE (Sol-Fa, 1/8)	2/6	3/0	4/0
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	SPRING'S MESSAGE (Sol-Fa, 0/8)	0/8	—	—
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/6	4/0
W. CRESER.				ZION	1/0	1/6	2/6
EUDORA (A dramatic Idyll)	2/6	—	—	HENRY GADSBY.			
W. CROTCH.				ALCESTIS (Male voices)	4/0	—	—
PALESTINE	3/0	3/6	5/0	COLUMBUS (Male voices)	2/6	—	—
W. H. CUMMINGS.				LORD OF THE ISLES (Sol-Fa, 1/8)	2/6	—	—
THE FAIRY RING	2/6	—	—	ODE (for s.s.a.)	1/0	—	—
W. G. CUSINS.				F. W. GALPIN.			
TE DEUM, IN B FLAT	1/6	—	—	G. GARRETT.			
FÉLICIEN DAVID.				HARVEST CANTATA (Sol-Fa, 0/8)	1/0	—	—
THE DESERT (Male voices)	1/6	2/0	3/0	THE SHUNAMITE	3/0	—	—
H. WALFORD DAVIES.				THE TWO ADVENTS	1/6	—	—
HERVÉ RIEL	1/0	—	—	R. MACHILL GARTH.			
THE TEMPLE	4/0	5/0	6/0	EZEKIEL	4/0	—	—
THE THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—	THE WILD HUNTSMAN	1/0	1/6	—
P. H. DIEMER.				A. R. GAUL.			
BETHANY	4/0	—	—	AROUND THE WINTER FIRE (Female voices)	2/0	—	—
M. E. DOORLY.				(DITTO, Sol-Fa, 0/8)			
LAZARUS	2/6	—	—	A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/6)	1/0	—	—
F. G. DOSSERT.				ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0)	2/6	3/0	4/0
COMMUNION SERVICE, IN E MINOR	2/0	—	—	JOAN OF ARC (Sol-Fa, 1/0)	2/6	3/0	4/0
MASS, IN E MINOR	5/0	—	—	PASSION SERVICE	2/6	3/0	4/0
LUCY K. DOWNING.				RUTH (Sol-Fa, 0/8)	2/0	2/6	4/0
A PARABLE IN SONG	2/0	—	—	THE ELFIN HILL (Female voices)	2/0	—	—
T. F. DUNHILL.				THE HARE AND THE TORTOISE (Sol-Fa, 0/6)	1/0	—	—
TUBAL CAIN (Ballad)	1/0	—	—	THE HOLY CITY (Sol-Fa, 1/0)	2/6	3/0	4/0
F. DUNKLEY.				THE LEGEND OF THE WOOD (Female voices)	1/0	—	—
THE WRECK OF THE HESPERUS	1/0	—	—	(DITTO, Sol-Fa, 0/8)			
				THE PRINCE OF PEACE (Sol-Fa, 1/0)	2/6	3/0	4/0

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Price L.S.	Price Sd	Cloth Gilt
A. R. GAUL.—Continued.			
THE TEN VIRGINS (Sol-fa, 1/0) ...	3/8	3/0	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
UNA (Sol-fa, 1/0) ...	2/8	3/0	4/0
UNION JACK (Unison Song with Actions) ...	0/8	—	—
FR. GERNSHEIM.			
SALAMIS, A TRIUMPH SONG (Male voices) ...	1/8	—	—
E. OUSELEY GILBERT.			
SANTA CLAUS AND HIS COMRADES (Operetta) (Ditto, Sol-fa, 0/8)	2/0	—	—
F. E. GLADSTONE.			
PHILIPPI	2/8	—	—
GLUCK.			
ORPHEUS (CHORUSES, SOL-FA, 1/0) ...	2/8	—	—
Ditto (ACT II. ONLY) ...	1/8	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm)...	1/0	—	—
NGENIA	1/0	—	—
THE WATER-LILY (Male voices) ...	1/8	—	—
A. M. GOODHART.			
ARETHUSA	1/0	—	—
EARL HALDAN'S DAUGHTER	1/0	—	—
SIR ANDREW BARTON	1/0	—	—
THE SPANISH ARMADA	0/8	—	—
CH. GOUNOD.			
COMMUNION SERVICE (Messe Solennelle) ...	1/8	2/0	2/0
Ditto (Troisième Messe Solennelle) ...	2/8	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto (Out of darkness)	1/0	—	—
GALLIA (Sol-fa, 0/4)	1/0	—	—
MESSE SOLENNELLE (St. CECILIA)...	1/0	1/8	2/8
MORS ET VITA (Latin or English) ...	6/0	6/8	7/8
Ditto, Sol-fa (Latin and English)...	2/0	—	—
O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—
OUT OF DARKNESS	1/0	—	—
REQUIEM MASS, from "Mors et Vita" ...	2/8	3/0	—
THE REDEMPTION (English Words) (Sol-fa, 2/0)	5/0	6/0	7/8
Ditto (French Words)	8/4	—	—
Ditto (German Words)... ..	10/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem)	1/0	—	—
TROISIÈME MESSE SOLENNELLE	2/8	—	—
C. H. GRAUN.			
TE DEUM	2/0	2/8	4/0
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/8	4/0
ALAN GRAY.			
ARETHUSA	1/8	—	—
A SONG OF REDEMPTION	1/8	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
THE WIDOW OF ZAREPHATH	2/0	—	—
J. O. GRIMM.			
THE SOUL'S ASPIRATION	1/0	—	—
G. HALFORD.			
THE PARACLETE	2/0	—	—
E. V. HALL.			
IS IT NOTHING TO YOU (Sol-fa, 0/8)	0/8	—	—
HANDEL.			
ACIS AND GALATEA	1/0	1/8	2/8
Ditto, New Edition, edited by J. Barnby (Sol-fa, 1/0)	1/0	1/8	2/8
ALCESTE	2/0	—	—
ALEXANDER BALUS	3/0	3/8	5/0
ALEXANDER'S FEAST	2/0	2/8	4/0
ATHALIAH	3/0	3/8	5/0
BELSHAZZAR	3/0	3/8	5/0
CHANDOS TE DEUM	1/0	1/8	2/8
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
LET THY HAND BE STRENGTHENED ...	0/8	—	—
MY HEART IS INDITING	0/8	—	—
THE KING SHALL REJOICE (Sol-fa, 0/8)	0/8	—	—
THE WAYS OF ZION	1/0	—	—
ZADOK THE PRIEST (Sol-fa, 0/1½)	0/8	—	—
DEBORAH	2/0	2/8	4/0
DETTINGEN TE DEUM	1/0	1/8	2/8
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
ESTHER	3/0	3/8	5/0
HERCULES (CHORUSES ONLY, 1/0)	3/0	3/8	5/0
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/8	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/8	2/0
(Ditto, Sol-fa, 1/0)			
JEPHTHA	2/0	2/8	4/0
JOSHUA	2/0	2/8	4/0
JUDAS MACCABÆUS (Sol-fa, 1/0)	2/0	2/8	4/0
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/8	2/0
Ditto (CHORUSES ONLY)	0/8	1/2	—
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0	2/8	4/0
NISI DOMINUS	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/8	1/0	2/8
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
O PRAISE THE LORD, YE ANGELS	2/8	—	—
SAMSON (Sol-fa, 1/0)	2/0	2/8	4/0
SAUL (CHORUSES ONLY, 1/0)	2/0	2/8	4/0
SEMELE	3/0	3/8	5/0
SOLOMON	2/0	2/8	4/0
SUSANNA	2/0	2/8	4/0
THEODORA	3/0	3/8	5/0

	Price L.S.	Price Sd	Cloth Gilt
HANDEL.—Continued.			
THE MESSIAH, edited by V. Novello (Sol-fa, 1/0) ...	2/0	2/8	4/0
THE MESSIAH, edited by E. Prout (Sol-fa, 1/0) ...	2/0	2/8	4/0
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/8	2/0
THE MESSIAH, edited by W. T. Best (Sol-fa, 1/0) ...	2/8	2/8	4/0
Ditto (CHORUSES ONLY)	0/8	1/8	—
THE PASSION	3/0	3/8	5/0
Ditto (Abridged Edition)	1/0	—	—
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/8	5/0
UTRECHT JUBILATE	1/0	—	—
SYDNEY HARCADISTE.			
SING A SONG OF SIXPENCE (Operetta)	0/6	—	—
BASIL HARWOOD.			
INCLINA, DOMINE (86th Psalm)	3/0	—	—
F. K. HATTERSLEY.			
KING ROBERT OF SICILY	2/8	—	—
HAYDN.			
FIRST MASS, IN B FLAT (Latin)	1/0	1/8	2/8
Ditto (Latin and English)	1/0	1/8	2/8
INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
SECOND MASS, IN C (Latin)	1/0	1/8	2/8
SIXTEENTH MASS (Latin)	1/8	2/0	2/8
TE DEUM (English and Latin)	1/0	—	—
THE CREATION (Sol-fa, 1/0)	2/0	2/8	4/0
THE CREATION, Pocket Edition	1/0	1/8	2/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/8	4/0
THE SEASONS	3/0	3/8	5/0
Each Season, singly (Spring, Tonic Sol-fa, 6d.)	1/0	—	—
THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/8	2/8
Ditto (Latin)	1/0	1/8	2/8
BATTISON HAYNES.			
A SEA DREAM (Female voices) (Sol-fa, 0/6) ...	2/8	—	—
THE FAIRIES' ISLE (Female voices)... ..	2/8	—	—
THE SEA FAIRIES (Female voices) (Sol-fa, 0/6) ...	1/8	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-fa, 2/0)	3/8	4/0	5/0
EDWARD HECHT.			
ERIC THE Dane	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
GEORG HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/8	—	—
STABAT MATER	2/8	—	—
TE DEUM LAUDAMUS, IN C	1/8	—	—
HENRY HILES.			
THE CRUSADERS	2/8	—	—
GOD IS OUR REFUGE	0/6	—	—
WAR IN THE HOUSEHOLD	4/0	—	—
FERDINAND HILLER.			
A SONG OF VICTORY (Sol-fa, 0/8)	1/0	1/8	—
NALA AND DAMAYANTI	4/0	—	6/0
ALL THEY THAT TRUST IN THEE	0/8	—	—
H. E. HODSON.			
THE GOLDEN LEGEND	2/0	—	—
HEINRICH HOFMANN.			
CHAMPAGNERLIED (Male voices)	1/8	—	—
CINDERELLA	4/0	—	—
MELUSINA	2/0	2/8	4/0
SONG OF THE NORNS (Female voices) ...	1/0	—	—
C. HOLLAND.			
AFTER THE SKIRMISH... ..	1/0	—	—
T. S. HOLLAND.			
KING GOLDEMAR (Operetta) (Sol-fa, 0/8) ...	2/0	—	—
GUSTAV VON HOLST.			
THE IDEA (Humorous Operetta) (Sol-fa, 0/6)	1/0	—	—
HUMMEL.			
ALMA VIRGO (Latin and English)	0/4	—	—
COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
Ditto, IN E FLAT	2/0	—	4/0
Ditto, IN D	2/0	—	4/0
FIRST MASS, IN B FLAT	1/0	1/8	2/8
QUOD IN ORBE (Latin and English) ...	0/4	—	—
SECOND MASS, IN E FLAT	1/0	1/8	2/8
THIRD MASS, IN D	1/0	1/8	2/8
W. H. HUNT.			
STABAT MATER	3/0	3/8	—
G. F. HUNTLEY.			
PUSS-IN-BOOTS (Operetta) (Sol-fa, 0/8)	2/0	—	—
VICTORIA; OR, THE BARD'S PROPHECY	2/0	—	—
(Ditto, Sol-fa, 1/0)			
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
SWEET ECHO	1/0	—	—
OLIVER IVE.			
LA BELLE DAME SANS MERCI	1/0	—	—
W. JACKSON.			
THE YEAR	2/0	2/8	—
G. JACOBI.			
CINDERELLA (Operetta) (Sol-fa, 1/0)	2/0	—	—
D. JENKINS.			
DAVID AND SAUL (Sol-fa, 2/0)	3/0	3/8	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	1/8	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Pages Copies	Pages Copies	Pages Copies
W. JOHNSON.			
ECCE HOMO	1/0	—	—
H. FESTING JONES.			
KING BULBOUS (Operetta) (Sol-Fa, 0/8)	3/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/0	—	—
N. KILBURN.			
BY THE WATERS OF BABYLON	1/0	—	—
THE LORD IS MY SHEPHERD (3rd Psalm)	0/8	—	—
THE SILVER STAR (Female voices)	1/8	—	—
ALFRED KING.			
THE EPIPHANY	3/0	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/8	—	—
THE NAIADS (Female voices)	3/8	—	—
THE ROMANCE OF THE ROSES	3/8	—	—
THE SANDS O' DEE (Sol-Fa, 0/8)	1/0	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/6)	2/8	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/6)	2/8	—	—
EDWIN H. LEMARE.			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/8	—
F. LEONI.			
THE GATE OF LIFE (Sol-Fa, 1/0)	3/0	—	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	3/8	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/8	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
A HYMN OF THANKSGIVING	3/0	—	—
ALCESTIS (Male voices)	1/8	—	—
ANDROMEDA	3/0	3/8	5/0
A SONG OF JUDGMENT	3/8	3/0	4/0
HERO AND LEANDER	1/8	—	—
ROSSALL	3/0	—	—
SIR OGIE AND THE LADIE ELSIE	1/8	—	—
THE GLEANERS' HARVEST (Female voices) ...	3/8	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/8	—	—
THE SONG OF BALDER	1/0	—	—
THE RIGHTEOUS LIVE FOR EVERMORE	1/8	—	—
CLEMENT LOCKNANE.			
THE ELFIN QUEEN (Female voices)	3/8	—	—
HARVEY LÖHR.			
THE QUEEN OF SHEBA	5/0	—	—
W. H. LONGHURST.			
THE VILLAGE FAIR (Female Voices)	3/0	3/8	—
C. EGERTON LOWE.			
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/8) ...	1/0	—	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL (Sol-Fa, 1/8) ...	3/8	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8)	1/0	—	—
G. A. MACFARREN.			
MAY-DAY (Sol-Fa, 0/8)	1/0	1/8	3/8
OUTWARD BOUND	1/0	—	2/8
SONGS IN A CORNFIELD (Female voices) ...	1/8	—	—
(Ditto, Sol-Fa, 0/8)	—	—	—
ST. JOHN THE BAPTIST	3/0	—	4/0
(Ditto, Sol-Fa, Choruses only, 1/0)	—	—	—
THE LADY OF THE LAKE	3/0	—	5/0
(Ditto, Choruses only, Sol-Fa, 1/8)	—	—	—
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
A. C. MACKENZIE.			
BETHLEHEM	5/0	6/0	7/8
Ditto. Act II., separately	3/8	—	—
JASON	3/8	3/0	4/0
JUBILEE ODE	1/8	—	—
THE BRIDE (Sol-Fa, 0/8)	1/0	—	—
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0)	3/0	—	—
THE DREAM OF JUBAL	3/8	3/0	4/0
(Ditto, Choruses only, Sol-Fa, 1/0)	—	—	—
THE NEW COVENANT	1/8	—	—
THE ROSE OF SHARON	5/0	6/0	7/8
(Ditto, Sol-Fa, 3/0)	—	—	—
THE PROCESSION OF THE ARK (Choral Scene)	1/8	—	—
(Ditto, Sol-Fa, 0/8)	—	—	—
THE STORY OF SAYID	3/0	3/8	5/0
VENI, CREATOR SPIRITUS	2/0	—	—
C. MACPHERSON.			
BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
L. MANCINELLI.			
ERO E LEANDRO (Opera)	5/0	—	—
F. W. MARKULL.			
ROLAND'S HORN (Male voices)	2/8	—	—
F. E. MARSHALL.			
PRINCE SPRITE (Female voices)	2/8	—	—
CHORAL DANCES from Ditto	1/0	—	—
GEORGE C. MARTIN.			
COMMUNION SERVICE, IN A	1/0	—	—
Ditto. IN C	1/0	—	—
FESTIVAL TE DEUM IN A (Sol-Fa, 0/8)	0/8	—	—
J. MASSENET.			
MANON (Opera)	6/0	—	8/0
J. T. MASSER.			
HARVEST CANTATA	1/0	—	—
J. H. MAUNDER.			
PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0)	1/8	3/0	—
J. H. MEE.			
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
HORATIUS (Male voices)	1/0	—	—
MISSA SOLENNIS, IN B FLAT	2/0	—	—
MENDELSSOHN.			
ANTIGONE (Male voices) (Sol-Fa, 1/0)	4/0	—	—
AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/8)	1/0	—	—
COME, LET US SING (95th Psalm) (Sol-Fa, 0/8) ...	1/0	—	—
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
(Ditto, Sol-Fa, 0/8)	—	—	—
ATHALIE (Sol-Fa, 0/8)	1/0	1/8	4/0
AVE MARIA (Saviour of Sinners) (Double Choir)	1/0	—	—
CHRISTUS (Sol-Fa, 0/8)	1/0	—	—
ELIJAH (POCKET EDITION)	1/0	1/8	2/0
ELIJAH (Sol-Fa, 1/0)	2/0	2/8	4/0
FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-Fa, 0/8)	1/0	—	—
Ditto (Male voices) (T.T.B.B.)	1/0	—	—
HEAR MY PRAYER (a. solo and chorus) (Sol-Fa, 0/8)	1/0	—	—
Ditto	0/4	—	—
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0) ...	1/0	1/8	2/8
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/1½)	0/4	—	—
LAUDA SION (Praise [chovah]) (Sol-Fa, 0/8) ...	2/0	3/8	4/0
LORD, HOW LONG WILT THOU (Sol-Fa, 0/4) ...	1/0	—	—
LORRELY (Sol-Fa, 0/8)	1/0	—	—
MAN IS MORTAL (8 voices)	1/0	—	—
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
(Ditto, Sol-Fa, 0/4)	—	—	—
MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—
SAKEN ME (22nd Psalm)	0/8	—	—
CRIPUS AT COLONOS (Male voices)	3/0	—	—
ST. PAUL (Sol-Fa, 1/0)	2/0	3/8	4/0
ST. PAUL, Pocket Edition	1/0	1/8	2/0
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—
8 voices, arranged in 4 parts	0/8	—	—
SON AND STRANGER (Operetta)	4/0	—	—
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0) ...	1/0	1/8	2/8
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
(Ditto, Sol-Fa, 0/1½, 0/2, and 0/2 each.) ...	—	—	—
TO THE SONS OF ART (Male voices) (Sol-Fa, 0/8)	1/0	—	—
WHY RAGE FIERCELY THE HEATHEN	0/8	—	—
R. D. METCALFE AND A. KENNEDY.			
PRINCE FERDINAND (Operetta) (Sol-Fa, 0/8) ...	2/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
Ditto (English)	1/0	—	—
A. MOFFAT.			
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—
(Ditto, Sol-Fa, 0/4)	—	—	—
B. MOLIQUE.			
ABRAHAM	3/0	3/8	5/0
J. A. MOONIE.			
A WOODLAND DREAM (Sol-Fa, 0/8)	2/0	—	—
KILLIECRANKIE (Sol-Fa, 0/8)	1/8	—	—
MOZART.			
COMMUNION SERVICE, IN B FLAT (Latin and	—	—	—
English)	1/8	—	—
FIRST MASS (Latin and English)	1/0	1/8	2/8
GLORY, HONOUR, PRAISE Third Motet	0/3	—	—
HAVE MERCY, O LORD Second Motet	0/3	—	—
KING THAMOS	1/0	1/8	—
LITANIA DE VENERABILI ALTARIS (ED)	1/8	3/0	3/0
LITANIA DE VENERABILI SACRAMENTO (ED) ...	1/8	3/0	3/0
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—
REQUIEM MASS	1/0	1/8	2/8
Ditto (Latin and English) (Sol-Fa, 1/0) ...	1/0	1/8	2/8
SEVENTH MASS, IN B FLAT	1/0	—	—
SPLENDENTE TE, DEUS (Sol-Fa, 0/8) First Motet	0/3	—	—
TWELFTH MASS (Latin)	1/0	1/8	2/8
Ditto (Latin and English) (Sol-Fa, 0/8) ...	1/0	1/8	2/8
E. MUNDELLA.			
VICTORY OF SONG (Female voices)	1/0	—	—
DR. JOHN NAYLOR.			
JEREMIAH	3/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS	3/8	—	—
E. A. NUNN.			
MASS, IN C	2/0	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Price Revised.	Chalk Cliff.		Paper Cover.	Price Revised.	Chalk Cliff.
E. SILAS.				A. GORING THOMAS.			
COMMUNION SERVICE, IN C ...	1/6	—	—	THE SUN-WORSHIPPERS ...	1/0	—	—
JOASH ...	4/0	—	—	E. H. THORNE.			
MASS, IN C ...	1/0	—	—	BE MERCIFUL UNTO ME ...	1/0	—	—
R. SLOMAN.				G. W. TORRANCE.			
CONSTANTIA ...	2/6	—	—	THE REVELATION ...	5/0	—	—
SUPPLICATION AND PRAISE ...	2/6	—	—	BERTHOLD TOURS.			
HENRY SMART.				A FESTIVAL ODE ...			
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	THE HOME OF TITANIA (Female voices)	1/6	—	—
(Ditto, Sol-FA, 1/0)	—	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/0)	2/0	2/6	4/0	FERRIS TOZER.			
J. M. SMIETON.				BALAAM AND BALAK ...			
ARIADNE (Sol-FA, 0/0) ...	2/0	—	—	KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—
CONNLA ...	2/6	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—	P. TSCHAIKOWSKY.			
ALICE MARY SMITH.				NATURE AND LOVE (Sol-FA, 0/4) ...			
ODE TO THE NORTH-EAST WIND ...	1/0	—	—	VAN BREE.			
ODE TO THE PASSIONS ...	2/0	—	—	ST. CECILIA'S DAY (Sol-FA, 0/0) ...	1/0	1/6	2/6
THE RED KING (Men's voices) ...	1/0	—	—	CHARLES VINCENT.			
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	THE LITTLE MERMAID (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	2/6	—	—
E. M. SMYTH.				A. L. VINGOE.			
MASS, IN D ...	2/6	—	—	THE MAGICIAN (Operetta) (Sol-FA, 0/0) ...	2/0	—	—
A. SOMERVELL.				W. S. VINNING.			
ELEGY ...	1/6	—	—	SONG OF THE PASSION (according to St. John) ...	1/6	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/0) ...	2/0	—	—	S. P. WADDINGTON.			
MASS, IN C MINOR ...	2/6	—	—	JOHN GILPIN (Sol-FA, 0/0) ...	2/0	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—	WHIMLAND (Operetta) (Sol-FA, 0/0) ...	2/0	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/0) ...	2/0	—	—	R. WAGNER.			
THE CHARGE OF THE LIGHT BRIGADE	0/9	—	—	HOLY SUPPER OF THE APOSTLES ...	2/0	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	W. M. WAIT.			
THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/6) ...	2/0	—	—	GOD WITH US ...	2/0	—	—
THE FORSAKEN MERCHANT ...	1/6	—	—	ST. ANDREW ...	2/0	—	—
THE POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—	THE GOOD SAMARITAN ...	2/0	—	—
THE SEVEN LAST WORDS ...	1/0	—	—	R. H. WALTHEW.			
R. SOMERVILLE.				THE PIED PIPER OF HAMELIN ...			
THE 'PRENTICE PILLAR (Opera) ...	2/0	—	—	H. W. WAREING.			
W. H. SPEER.				PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6) ...			
THE JACKDAW OF RHEIMS ...	2/0	—	—	THE COURT OF QUEEN SUMMERS ...	1/0	—	—
SPOHR.				THE WRECK OF THE HESPERUS ...			
CALVARY ...	2/6	2/0	4/0	HENRY WATSON.			
FALL OF BABYLON ...	2/0	2/6	5/0	IN PRAISE OF THE DIVINE (Masonic Ode) ...	2/0	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—	A PSALM OF THANKSGIVING ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	0/3	—	—	WEBER.			
HYMN TO ST. CECILIA ...	1/0	—	—	COMMUNION SERVICE, IN E FLAT ...	1/6	—	—
JEHOVAH, LORD OF HOSTS ...	0/4	—	—	IN CONSTANT ORDER (Hymn) ...	1/6	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6	JUBILEE CANTATA ...	1/0	1/6	—
MASS (for 5 solo voices and double choir) ...	2/0	—	—	MASS IN E FLAT (Latin and English) ...	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6	Do. IN G (Latin and English) ...	1/0	1/6	2/6
JOHN STAINER.				PRECIOUSA ...			
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0	THREE SEASONS ...	1/0	—	—
THE CRUCIFIXION (Sol-FA, 0/0) ...	1/6	2/0	—	T. WENDT.			
THE DAUGHTER OF JAIURS (Sol-FA, 0/0) ...	1/6	2/0	—	ODE ...	1/6	—	—
C. VILLIERS STANFORD.				S. WESLEY.			
CARMEN SÆCULARE ...	1/6	—	—	DIXIT DOMINUS ...	1/0	—	—
COMMUNION SERVICE, IN G ...	2/6	—	—	EXULTATE DEO ...	0/6	—	—
EAST TO WEST ...	1/6	—	—	IN EXITU ISRAEL ...	0/4	—	—
EDEN ...	5/0	6/0	7/6	S. S. WESLEY.			
GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—	O LORD, THOU ART MY GOD ...	1/0	—	—
MASS, IN G MAJOR ...	2/6	—	—	FLORENCE E. WEST.			
ŒDIPUS REX (Male voices) ...	2/0	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
THE BATTLE OF THE BALTIC ...	1/6	—	—	J. E. WEST.			
THE REVENGE (Sol-FA, 0/0) ...	1/6	—	—	LORD, I HAVE LOVED THE HABITATION OF	1/0	—	—
(Ditto, German Words, 2 Marks.)	—	—	—	THY HOUSE ...	1/0	—	—
THE VOYAGE OF MÆLDUNE ...	2/6	2/0	4/0	MAY-DAY REVELS (Sol-FA, 0/4) ...	1/6	—	—
F. R. STATHAM.				SEED-TIME AND HARVEST (Sol-FA, 1/0) ...			
VASCO DA GAMA ...	2/6	—	—	THE STORY OF BETHLEHEM (Sol-FA, 0/0) ...	1/6	—	—
BRUCE STEANE.				C. LEE WILLIAMS.			
THE ASCENSION ...	2/6	2/0	4/0	A HARVEST SONG ...	1/6	—	—
H. W. STEWARDSON.				GETHSEMANE ...			
GIDEON ...	4/0	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0) ...	2/0	2/6	—
STEFAN STOCKER.				A. E. WILSHIRE.			
SONG OF THE FATES ...	1/0	—	—	GOD IS OUR HOPE (Psalm 46) ...	2/0	—	—
J. STORER.				THOMAS WINGHAM.			
MASS OF OUR LADY OF RANSOM ...	2/0	—	—	MASS, IN D (Regina Cœli) ...	2/0	—	—
THE TOURNAMENT ...	2/0	—	—	TE DEUM (Latin) ...	1/6	—	—
E. C. SUCH.				CHAS. WOOD.			
GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—	ODE TO THE WEST WIND ...	1/0	—	—
NARCISSUS AND ECHO ...	2/0	—	—	F. C. WOODS.			
ARTHUR SULLIVAN.				A GREYPORT LEGEND (1797) (Male voices) ...			
FESTIVAL TE DEUM (Sol-FA, 1/0) ...	1/0	1/6	2/6	(Ditto, Sol-FA, 0/6)	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/0) ...	1/0	—	—	KING HAROLD (Sol-FA, 0/0) ...	1/6	—	—
ODE FOR THE COLONIAL AND INDIAN	1/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—
EXHIBITION ...	1/0	—	—	E. M. WOOLLEY.			
THE GOLDEN LEGEND (Sol-FA, 2/0) ...	2/6	4/0	5/0	THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices) ...	2/6	—	—
T. W. SURETTE.				D. YOUNG.			
THE EVE OF ST. AGNES ...	2/0	—	—	THE BLESSED DAMOZEL ...	1/6	—	—
W. TAYLOR.							
ST. JOHN THE BAPTIST ...	—	4/0	—				

FULL ORCHESTRAL SCORES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED.

	J. BARNBY.	£ s. d.	G. HENSCHEL.	£ s. d.
THE LORD IS KING (PSALM 97)	1 1 0		THE MUSIC TO HAMLET	1 10 0
J. FRANCIS BARNETT.			STABAT MATER. Op. 53	2 2 0
THE ANCIENT MARINER (English and German words)	2 2 0		A. HERVEY.	
JULIUS BENEDICT.			YOUTH. Concert-Overture	0 10 6
ST. PETER	3 3 0		ADOLF JENSEN.	
THE LEGEND OF ST. CECILIA	2 2 0		THE FEAST OF ADONIS (English and German words)...	0 15 0
G. J. BENNETT.			OLIVER KING.	
EVENTIDE MELODY (from Suite in D minor) ...	0 2 6		AMONG THE PINES. Concert-Overture. Op. 36 ...	0 4 0
W. STERNDALE BENNETT.			NIGHT. A Symphony in F. Op. 22	0 10 6
THE MAY QUEEN	2 2 0		C. HARFORD LLOYD.	
F. CLIFFE.			HERO AND LEANDER	1 1 0
SYMPHONY IN C MINOR (<i>in the press</i>).			HAMISH MACCUNN.	
BALLADE from SYMPHONY IN C MINOR	0 5 0		THE LAND OF THE MOUNTAIN AND THE FLOOD. Concert-Overture	0 10 6
S. COLERIDGE-TAYLOR.			G. A. MACFARREN.	
SCENES FROM THE SONG OF HIAWATHA. Complete	3 3 0		MAY-DAY. A Cantata	1 1 0
HIAWATHA'S WEDDING-FEAST (from the above) ...	1 5 0		A. C. MACKENZIE.	
THE DEATH OF MINNEHAHA (" ")	1 5 0		ROSE OF SHARON. Op. 30	3 3 0
HIAWATHA'S DEPARTURE (" ")	1 10 0		CONCERTO FOR THE VIOLIN. Op. 32	1 1 0
FOUR CHARACTERISTIC WALTZES	0 5 0		TWELFTH NIGHT. Overture	0 12 0
BALLADE IN A MINOR	0 7 6		BENEDICTUS. From Six Pieces for Violin. Op. 37 ...	0 5 0
FOUR NOVELLETTEN (for Strings, Tambourine and Triangle) each	0 2 6		THE STORY OF SAYID. Op. 34	2 12 6
F. CORDER.			JASON. Op. 26	2 2 0
PROSPERO. Concert-Overture	0 12 0		INTERMEZZO from Ditto	0 7 6
MICHAEL COSTA.			THE BRIDE. Op. 25	1 1 0
GOD SAVE THE KING	0 2 6		PRELUDE to COLOMBA. Op. 28	0 4 0
THE DREAM	0 12 0		BALLET MUSIC and RUSTIC MARCH (COLOMBA) LA BELLE DAME SANS MERCI. Ballad for Orchestra. Op. 29	0 7 6
F. H. COWEN.			RHAPSODIE ÉCOSSAISE. Op. 21	0 5 0
CORONATION MARCH	0 5 0		SECOND SCOTCH RHAPSODY ("BURNS"). Op. 24 ...	0 5 0
FOUR ENGLISH DANCES	0 10 6		MENDELSSOHN.	
RUTH	3 3 0		ATHALIE. Op. 74. (English words)	1 1 0
SLEEPING BEAUTY	2 2 0		" The Overture... ..	0 4 0
WALTZ from Ditto	0 5 0		" Priests' March	0 2 0
ORCHESTRAL INTERLUDE from Ditto	0 5 0		A HYMN OF PRAISE. Op. 52. (English words) ...	1 1 0
SYMPHONY, No. 4 (THE WELSH)	0 15 0		" The Symphony	0 7 6
OVERTURE "THE BUTTERFLY'S BALL"	0 10 6		ELIJAH. Op. 70. (English and German words) ...	0 18 0
F. DAVID.			ST. PAUL. Op. 36 " "	0 18 0
THE DESERT	1 10 0		HEAR MY PRAYER " "	0 6 0
H. WALFORD DAVIES.			M. MOODY.	
PROSPICE (Strings)	0 3 0		OVERTURE, "DER STERBENDE KRIEGER"	0 4 0
ANTONIN DVORÁK.			OVERTURE IN A	0 5 0
ST. LUDMILA (English, German, and Bohemian words)	4 0 0		"THEMISTOKLES." Overture for a Military Band ...	0 5 0
THE SPECTRE'S BRIDE. Op. 69. (English, Bohemian, and German words)	3 3 0		MOZART.	
A PATRIOTIC HYMN. Op. 30. (English, Bohemian, and German words)	1 1 0		TWELFTH MASS	0 15 0
STABAT MATER	2 5 0		E. MUNDELLA.	
REQUIEM MASS	3 3 0		VICTORY OF SONG (Female Voices)	0 5 0
SYMPHONY (No. 4) IN G MAJOR	1 10 0		F. A. G. OUSELEY.	
E. ELGAR.			MARTYRDOM OF ST. POLYCARP	1 5 0
VARIATIONS. Op. 37	1 5 0		H. W. PARKER.	
INTERMEZZO (from the above). Small Orchestra ...	0 3 0		HORA NOVISSIMA (English and Latin words) ...	2 2 0
GRANIA AND DIARMID. Incidental Music and Funeral March	0 6 0		ORGAN CONCERTO	0 10 6
MAZURKA	0 5 0		C. H. H. PARRY.	
SERENADE MAURESQUE	0 5 0		BLEST PAIR OF SIRENS	0 7 6
CONTRASTS (The Gavotte, 1700 and 1900)	0 5 0		JOB	2 2 0
CONCERT-OVERTURE, "FROISSART"	0 7 6		SYMPHONIC VARIATIONS	0 10 0
GOD SAVE THE KING	0 2 6		SUITE IN F (Lady Radnor's Suite) (String Orchestra) ...	0 4 6
THE DREAM OF GERONTIUS (English and German words)	3 3 0		PERCY PITT.	
PRELUDE AND ANGEL'S FAREWELL (from Ditto) ...	0 6 0		AIR DE BALLET (for String Orchestra)	0 2 0
IMPERIAL MARCH	0 3 6		BALLADE (for Violin and Orchestra)	0 10 6
CHANSON DE NUIT	0 2 6		CORONATION MARCH	0 5 0
CHANSON DE MATIN	0 2 6		ORIENTAL RHAPSODY	0 7 6
H. GADSBY.			E. PROUT.	
THE FOREST OF ARDEN. Orchestral Scene	0 7 6		SYMPHONY IN F (No. 3, Op. 22)	1 5 0
EDWARD GERMAN.			C. SAINT-SAËNS.	
THREE DANCES from Henry VIII.	0 7 6		THE HEAVENS DECLARE (Latin and English words)	1 5 0
CORONATION MARCH	0 3 6		W. H. SPEER.	
AS YOU LIKE IT. Masque (Three Dances)	0 7 6		FESTIVAL OVERTURE	0 8 0
GIPSY SUITE (Four Characteristic Dances)	0 10 6		SPOHR.	
VALSE GRACIEUSE (From Suite in D minor)	0 7 6		THE LAST JUDGMENT (English and German words) ...	1 11 6
OVERTURE "RICHARD III."	0 7 6		" " The Overture	0 5 0
ROMEO AND JULIET. Pavane	0 3 6		" " The Second Overture	0 5 0
Ditto. Prelude	0 5 0		GOD, THOU ART GREAT (English and German words)	0 10 6
MUCH ADO ABOUT NOTHING. Bourée and Gigue ...	0 7 6		CALVARY (English and German words)	2 2 0
CH. GOUNOD.			C. V. STANFORD.	
MESSE SOLENNELLE (St. Cécile)	3 0 0		THE REVENGE. Op. 24... ..	1 1 0
TROISIÈME MESSE SOLENNELLE	2 0 0		IRISH SYMPHONY IN F MINOR. Op. 28	1 10 0
BY BABYLON'S WAVE	0 5 0		PRELUDE to the <i>Édipus Rex</i> of Sophocles	0 6 0
MORS ET VITA	3 3 0		SUITE for Violin Solo and Orchestra	1 1 0
JUDEX from Ditto	0 3 6		SYMPHONY (No. 4) IN F. Op. 31	1 10 0
REQUIEM from Ditto	2 2 0		TE DEUM (from Service in B flat)	0 4 0
THE REDEMPTION	3 3 0		THE OFFICE FOR THE HOLY COMMUNION. Ditto ...	0 6 0
MARCH TO CALVARY from Ditto	0 7 6		MAGNIFICAT AND NUNC DIMITTIS. Ditto... ..	0 5 0
HANDEL.			A. SULLIVAN.	
THE MESSIAH. Edited by E. Prout	1 11 6		OVERTURE DI BALLO	0 12 0
THE MESSIAH, with Mozart's Accompaniments. Cloth, gilt edges	1 1 0		IN MEMORIAM. Overture	0 15 0
ACIS AND GALATEA (English and German words) with Mozart's Accompaniments	1 11 6		TE DEUM (Festival)	1 5 0
SAMSON, with E. Prout's Additional Accompaniments ...	3 3 0		TE DEUM (Thanksgiving after Victory)	0 7 6
ISRAEL IN EGYPT. Edited by Mendelssohn	1 1 0		THE GOLDEN LEGEND	2 12 6
HAYDN.			MUSIC TO "THE TEMPEST"	1 10 0
THE CREATION. Cloth, gilt edges	7 7 6		TSCHAIKOWSKY.	
			PIANOFORTE CONCERTO, No. 3	0 15 0
			MARCHE SOLENNELLE	0 7 6
			MARCHE MILITAIRE (Military Band)	0 4 0

ORCHESTRAL ACCOMPANIMENTS

ARRANGED FOR

HARMONIUM & PIANOFORTE.

To obviate the difficulty experienced by such country Choral Societies as are unable to procure the assistance of an orchestra for the performance of complete works, Messrs. Novello and Company, Limited, are publishing arrangements of the Orchestral Accompaniments of many popular works for Pianoforte and Harmonium.

For the convenience of performers the parts for the two instruments are printed together, and two copies are therefore necessary for performance.

			s.	d.
ATHALIE— <i>Mendelssohn</i>	....	Arrd. by J. W. ELLIOTT	7	6
CALVARY— <i>Spohr</i>	....	„ KING HALL	7	6
CRUSADERS— <i>N. W. Gade</i>	....	„ J. W. ELLIOTT	7	6
DAUGHTER OF JAIRUS— <i>J. Stainer</i>	„	„ W. HODGE	5	0
ELIJAH— <i>Mendelssohn</i>	....	„ E. PROUT	10	6
FIRST MASS— <i>Mozart</i>	....	„ WINDEYER CLARK	5	0
GALLIA— <i>Ch. Gounod</i>	....	„ T. E. AYLWARD	2	6
GOD, THOU ART GREAT— <i>Spohr</i>	„	„ KING HALL	2	6
HEAR MY PRAYER— <i>Mendelssohn</i>	„	„ MYLES B. FOSTER	2	0
HYMN OF PRAISE— <i>Mendelssohn</i>	„	„ J. W. ELLIOTT	7	6
JOAN OF ARC— <i>A. R. Gaul</i>	....	„ „	7	6
LAST JUDGMENT— <i>Spohr</i>	....	„ KING HALL	7	6
LAUDA SION— <i>Mendelssohn</i>	....	„ WINDEYER CLARK	5	0
MAY-DAY— <i>G. A. Macfarren</i>	....	„ „	5	0
MAY QUEEN— <i>Bennett</i>	....	„ J. LEMMENS	7	6
MORS ET VITA— <i>Ch. Gounod</i>	....	„ KING HALL	10	6
REBEKAH— <i>J. Barnby</i>	....	„ „	5	0
REDEMPTION— <i>Ch. Gounod</i>	....	„ J. W. ELLIOTT	10	6
ST. MARY MAGDALEN— <i>J. Stainer</i>	„	„ W. HODGE	7	6
STABAT MATER— <i>Rossini</i>	....	„ J. LEMMENS	6	0
THE CREATION— <i>Haydn</i>	....	„ WINDEYER CLARK	10	6
THE MESSIAH— <i>Handel</i>	....	„ KING HALL	10	6
THE RED CROSS KNIGHT— <i>Prout</i>	„	„ J. W. ELLIOTT	10	6
THE ROSE OF SHARON— <i>A. C. Mackenzie</i>				
		Arrd. by KING HALL	10	6
TWELFTH MASS— <i>Mozart</i>	....	„ WINDEYER CLARK	7	6