

MOZ

NOVELS ORIGINAL OF THE  
EDITION

F. H. COWEN.

THORGRIM

DE PROVEN

SPURR & ROSSIN

# RUTH

## A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

## FREDERIC H. COWEN.

							s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	....	4	0
"    "    paper boards	....	....	....	....	....	....	4	6
"    "    cloth gilt	....	....	....	....	....	....	6	0
"    Sol-fa	....	....	....	....	....	....	1	6
Vocal Parts	....	....	....	....	....	....	6	0
String Parts	....	....	....	....	....	....	23	0
Wind Parts	....	....	....	....	....	....	49	0
Full Score	....	....	....	....	....	....	63	0

### THE DAILY TELEGRAPH.

There are choruses in "Ruth" which surprise the candid and intelligent observer, to whom the natural bent of the composer's genius is no secret. Here, indeed, we have the handler of the goldsmith's delicate tools wielding the hammer of Thor and bringing it down to some purpose, revealing strength, energy, and decision for the exact measure of which few could have been prepared. . . . There now remains only to congratulate the composer upon a successful achievement, and upon the favour with which the work was obviously received by a profoundly attentive audience.

### THE MORNING POST.

There is beautiful music enough in "Ruth" to make the reputation of the composer had it not already been made.

### THE DAILY NEWS.

No better subject for his first essay could have been afforded than that which he has chosen. The pretty pastoral idyl of "Ruth" was exactly what was needed for the exercise of his graceful fancy, his vein of refined and winning melody, and his skill in delicate picturesque orchestration.

### THE DAILY CHRONICLE.

Mr. Frederic Cowen's Oratorio "Ruth" is in every way creditable to British musical art. It is a worthy addition to the list of works with which we may "speak with the enemies in the gate" and "not be ashamed."

### THE GLOBE.

There could be no doubt of the success which Mr. Cowen has in this instance achieved. . . . It is a work which will worthily sustain the great reputation honourably won by its composer.

### THE SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

252824

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

WRITTEN AND COMPOSED EXPRESSLY FOR THE CARL ROSA OPERA COMPANY,  
AND FIRST PRODUCED AT DRURY LANE THEATRE, APRIL, 1890.

---

# THORGRIM

AN OPERA IN FOUR ACTS

THE LIBRETTO BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

---

PRICE, IN PAPER COVER, FIVE SHILLINGS.

Cloth gilt, Seven Shillings and Sixpence.

---

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

---

M  
1207  
\*\* *Right of performance and all other Rights reserved. Single detached pieces may however be performed at Concerts, but not more than two pieces on any one occasion. All applications for performances to be addressed to the Publishers.*

# THORGRIM.

---

## CHARACTERS REPRESENTED.

<i>Harald</i>	...	...	...	...	(King of Norway)	...	...	BASS.
<i>Eric</i>	...	...	...	...	(A Jarl)	...	...	BARITONE.
<i>Helgi</i>	...	...	...	...	(Legitimate Son of Eric)	...	...	BARITONE.
<i>Thorgrim</i>	...	...	...	...	(Illegitimate Son of Eric)	...	...	TENOR.
<i>Thorir</i>	...	...	...	...	(A Jarl)	...	...	TENOR.
<i>Sweyn</i>	...	...	...	...	(A Head-man of Eric)	...	...	TENOR.
<i>A Skald</i>	...	...	...	...	...	...	...	TENOR.
<i>A Herald</i>	...	...	...	...	...	...	...	TENOR OR BARITONE.
<i>Arnora</i>	...	...	...	...	(Wife of Eric)	...	...	CONTRALTO.
<i>Nanna</i>	...	...	...	...	...	...	...	MEZZO-SOPRANO.
<i>Olof Sunbeam</i>	...	...	...	...	(Daughter of Thorir)	...	...	SOPRANO.

*Guests, Warriors, Bondmen, &c.*

---

THE SCENE IS LAID IN NORWAY, 10TH CENTURY.

---

Between Acts I. and II. an interval of three years is supposed to elapse.      Between Acts III. and IV.  
an interval of three months.

# ARGUMENT.

ACT I.—Harald Fair-hair, King of Norway, making a progress through his dominions, visits Jarl Eric, in Rogaland. The festivities which celebrate his arrival are interrupted by a quarrel between Eric's "love-born" son, Thorgrim, and Helgi, his son by Arnora, his wife. Consequent upon this, the King shows favour to Thorgrim, attracted by the youth's bold and manly bearing. Arnora, jealous for Helgi, instigates his partisans among Eric's people to the murder of Thorgrim; which purpose they attempt to carry out when Thorgrim, insulted by one of their number, Sweyn, takes the life of the offender. The King and his guards intervene, and, at the request of Eric, Harald accepts Thorgrim as one of his own men.

ACT II.—The King, having summoned his principal Jarls to a council, receives them, their ladies and attendants, with much ceremony. Among the guests are Eric, Arnora and Helgi. Last to appear are Jarl Thorir and his daughter, Olof Sunbeam, the promised wife of Helgi. Thorgrim falls in love with Olof at first sight, and in his masterful way, so ingratiates himself with the maiden that he is permitted to conduct her to the feast. When left alone, Arnora reproaches Helgi with his supineness as a lover, and is answered in terms which show that Helgi conceives himself to be, as against Thorgrim, the victim of a relentless and irresistible fate. Stung by his mother's reproaches, he, however, professes a resolve to meet Thorgrim where the sword shall arbitrate between them. When all the guests have again assembled, Thorgrim, with whom action promptly follows thought, demands of Thorir the hand of his daughter. Thorir refuses on the ground that he has already promised it. Thorgrim then appeals to the King, and, on Harald declining to interfere between a father and his child, passionately declares that he will no longer serve as King's man. He at once departs; but threatens to return and reckon with all who dispute his will.

ACT III.—Olof indulges her grief for Thorgrim (whose love she returns) in a pine forest near her father's hall. After she has dismissed her attendant women, Thorgrim enters. The interview of the lovers is seen by a follower of Helgi, who hastens to inform his master. Meanwhile, Thorgrim acquaints Olof with his design to gather warriors and ships, and proceed to the West Isles as a Viking. He obtains her promise to obey whenever he shall summon her to his side. Their interview is finally interrupted by the appearance of Arnora and Helgi. Helgi rushes at his rival sword in hand, but, seized with sudden fear, halts, swerves, and leans trembling upon his weapon.

ACT IV.—It is Yule-tide, and the marriage of Helgi and Olof is about to take place. The guests have assembled in Thorir's Fire-hall, and the ceremony is on the point of beginning, when Thorgrim suddenly enters. He challenges Helgi to decide their quarrel by single combat—an issue which the bridegroom evades. Next, he once more demands Olof of her father, and calls upon her to leave Helgi and stand at his side. She obeys. Eric intercedes for the lovers, but Thorir holds a promise sacred and once more refuses. At a signal from Thorgrim, his men, who have entered unobserved amidst the excitement, extinguish the lights in the hall. Favoured by darkness and confusion, Thorgrim and Olof escape, and are presently seen on board a ship which makes her way out to sea. Helgi and the warriors present would pursue with Thorir's ships, but the doors of the hall are held in force by Thorgrim's men. The curtain descends as the receding voices of the lovers are heard in a strain from the love-music of the third Act.

---

*The story of the Opera is founded upon an episode in the ancient Icelandic tale, "Viglund the Fair."*

*Vide Messrs. Magnusson and Morris's "Three Northern Love-Stories and other Tales."*

# INDEX.

No.	ACT I.	PAGE
1.	INTRODUCTION AND CHORUS "From his nest in the North" ... ..	} 1
	RECITATIVE ... .. "Hail to thee" ... ..	
	DANCE OF WARRIORS ... ..	
2.	THE SKALD'S SONG... "Bathed in blood our Norseland lay" ... ..	16
3.	THE KING'S SONG ... "The Viking's ship sails o'er the main" ... ..	20
4.	DRINKING CHORUS ... .. "What's best in peace" ... ..	} 29
	SCENA ... .. "No longer play I" ... ..	
5.	SCENA ... .. "Where were your weapons" ... ..	} 45
	AIR ... .. "Pride of the North" ... ..	
6.	FINALE ... .. "Eric, Arnora, loyal and worthy" ... ..	52
ACT II.		
7.	MARCH, RECIT. AND DUET "Oh! fair the summer journey" ... ..	64
8.	SCENA ... .. "Saw'st thou the act" ... ..	} 77
	DUET ... ..	
9.	RECIT. AND CHORUS "To-morrow, solemn council" ... ..	} 85
	BALLAD ... .. "Why wanders Thorwald?" ... ..	
10.	RECITATIVE ... .. "Jarl Thorir, behold in me" ... ..	} 91
	FINALE ... .. "My King and Master" ... ..	
ACT III.		
11.	INTRODUCTION, RECIT., SOLO, AND CHORUS } "Through the forest Ivar goes" ... ..	110
12.	SCENA ... .. "Once more the sun" ... ..	119
13.	DUET ... .. "Thorgrim, O my beloved" ... ..	126
ACT IV.		
14.	INTRODUCTION AND SCENA "Should the heart of a bridegroom" ... ..	} 144
	SOLO ... .. "In their dark and secret place" ... ..	
15.	CHORUS ... .. "In robes as white" ... ..	149
16.	FINALE ... .. "Why start at my coming" ... ..	158

# THORGRIM.

## OPERA IN FOUR ACTS.

### ACT I.

On the shore of a Fjord in Rogaland. On the left, the gable of Jarl Eric's Fire-hall; on the right, a bower-house. Across the Fjord a range of mountains. The whole picture is flooded with the light of a summer noon.

No. 1.

{INTRODUCTION AND CHORUS.—“FROM HIS NEST IN THE NORTH.”  
RECITATIVE.—“HAIL TO THEE.” AND DANCE OF WARRIORS.

*Moderato sostenuto.*

PIANO.  
♩ = 92.

*p pp p pp rit.*

(The curtain rises.)

*a tempo.*

*pp p*

(A warrior enters from the Fire-hall, goes to the brink of the Fjord, and shading his eyes with his hand, looks towards the sea.)

*rall. A a tempo.*

*p pp*

The musical score is written for piano and consists of several systems of music. It begins with a tempo marking of 'Moderato sostenuto' and a time signature of 3/4. The first system includes dynamic markings of 'p' and 'pp'. The second system features a 'rit.' marking. The third system is marked '(The curtain rises.)' and 'a tempo.'. The fourth system includes dynamic markings of 'pp' and 'p'. The fifth system is marked '(A warrior enters from the Fire-hall, goes to the brink of the Fjord, and shading his eyes with his hand, looks towards the sea.)' and includes 'rall.' and 'A a tempo.' markings. The score concludes with dynamic markings of 'p' and 'pp'.

(The sound of a distant horn is heard.)

(The warrior beckons to-

*p poco marcato.* *pp*

wards the Hall, and is joined by a comrade. Both listen intently.)

(The horn is again and more distinctly heard.)

*Molto Allegro*  
*e con fuoco.* ♩ = 144.

(The warriors hasten back to the Hall, whence enter

*mf* *(lunga.) p* *cres.*

tumultuously a crowd of Jarl Eric's men, with women and children, afterwards enter Eric, Arnora, Thorgrim and Helgi, with

*sempre cres.*

Guests and attendants. They look intently towards the sea.)

*f*

*ff* *B*



First system of piano introduction, featuring a treble clef with a complex melodic line and a bass clef with a steady accompaniment.

Second system of piano introduction, continuing the melodic and accompanimental themes.

*Poco meno.*  
WARRIORS.

TENOR.

*marcato.*

Vocal introduction for Tenor and Bass, with lyrics: "From his nest . . . in the North comes the ea - gle, comes the".

*Poco meno.* ♩ = 120.

From his nest . . . in the North comes the ea - gle, comes the

Piano accompaniment for the vocal introduction, including dynamic markings like *f* and *marcato*, and fingerings.

Second system of vocal introduction for Tenor and Bass, with lyrics: "ea - gle, Whose glance affrighteth the foe - men ; Whose".

*Ped.*

*Ped.*

*Ped.*

*Ped.*

Piano accompaniment for the second system of vocal introduction, including dynamic markings like *f* and *marcato*, and fingerings.

cry . . . from the height of the moun-tains, of the moun - tains, Makes white their fa-ces with

cry . . . from the height of the moun-tains, of the moun - tains, Makes white their fa-ces with

*sempre f*

ter - ror! Hail to thee, Har - ald, our lead - er!

ter - ror! Hail to thee, Har - ald, our lead - er!

*f*

*Ped.*

Hail to thee, mighty in bat - tle! Hail to thee! . . . hail to thee! . . .

Hail to thee, migh - ty in bat - tle! Hail to thee! . . . hail to thee! . . .

*f*

*Ped.*

hail to thee!

hail to thee!

*f*

*Ped.*

WOMEN.

SOPRANO. *marcato.*

ALTO. *marcato.*

From his lair . . . in the North comes the li - on, comes the

From his lair . . . in the North comes the li - on, comes the

From his lair . . . in the North comes the li - on, comes the

From his lair . . . in the North comes the li - on, comes the

*f*

*Ped.*

li - on; Fear - ful the sound of his roar - ing,

li - on; Fear - ful the sound of his roar - ing,

li - on; Fear - ful the sound of his roar - ing,

li - on; Fear - ful the sound of his roar - ing, Heard

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Heard when the sword blades are clash - ing, are clash - ing, And spears men's heart's-blood are

clash - ing, And spears men's blood are

Heard when the sword blades are clash - ing, are clash - ing, And spears men's heart's-blood are

when the sword blades are clash - ing, are clash - ing, And spears men's blood are

*f* *Ped.* \* *Ped.* \*

drink - ing. Hail to thee, Har - ald, our lead - er!

drink - ing. Hail to thee, Har - ald, our lead - er!

drink - ing. Hail to thee, Har - ald, our lead - er!

drink - ing. Hail to thee, to thee, Har - ald, our lead - er!

(King Harald's ships appear in the Fjord.)

*Ped.* \* *f* *C* *f*

Hail to thee, migh-ty in bat - tle! Hail to thee! . . . hail to thee! . . .

Hail to thee, migh-ty in bat - tle! Hail to thee! . . . hail to thee! . . .

Hail to thee, migh-ty in bat - tle! Hail!

Hail to thee, migh-ty in bat - tle! Hail!

*f*

*f*

3

*f* . . . hail . . . to thee!

*f* hail . . . to thee!

*f* hail! hail . . . to thee! *mf* From his

hail . . . to thee!

*f* *Poco animato.* = 132.

*Ped.* \*

home on the sea comes the Vi - - - king, Re - sist - less

*p* *sf*

*p* 3  
 Rider of steeds that are wind - dri - ven,  
 Rider of steeds that are wind - dri - ven,  
 scourge of the na - - tions ;  
 Rider of steeds that are wind - dri - ven,  
 Rider of steeds that are wind - dri - ven,

*cres.* 3  
 rider of steeds that are wind - dri - ven ; Sharp the ringèd beaks of his war - ships,  
*cres.* 3  
 rider of steeds that are wind - dri - ven ; Sharp . . the beaks of his war - ships,  
*cres.* 3  
 rider of steeds that are wind - dri - ven ; Sharp the ringèd beaks of his war - ships, sharp .  
*cres.* 3  
 rider of steeds that are wind - dri - ven ; Sharp the ringèd beaks of his war - ships,

*f*  
 sharp . . the beaks . . of his war -  
*f*  
 sharp . . the beaks . . of his war -  
 the beaks of his war  
*f*  
 sharp . . the beaks . . of his war

First system of musical notation. It consists of five staves. The top three staves are vocal lines with lyrics: "- ships." and "Hail!". The fourth staff is a piano accompaniment with a treble clef, and the fifth is a bass clef. Dynamics include *f* and *f* with accents (^). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. It consists of five staves. The top three staves are vocal lines with lyrics: "hail!", "hail!", and "hail! . . .". The fourth staff is a piano accompaniment with a treble clef, and the fifth is a bass clef. Dynamics include *f* and *f* with accents (^). The piano part continues with the rhythmic pattern from the first system.

Third system of musical notation. It consists of five staves. The top three staves are vocal lines with lyrics: "hail! . . .", "hail!", and "hail! . . .". The fourth staff is a piano accompaniment with a treble clef, and the fifth is a bass clef. Dynamics include *f* and *f* with accents (^). The piano part continues with the rhythmic pattern from the first system.

(The King reaches the shore in a small boat, which, when the rowers have landed, is lifted and carried  
D a tempo, come 1ma.

Hail to thee, Har - ald, our lead - er! Hail to thee, migh - ty in  
Hail to thee, Har - ald, our lead - er! Hail to thee, migh - ty in  
Hail to thee, Har - ald, our lead - er! Hail to thee, migh - ty in  
Hail to thee, Har - ald, our lead - er! Hail to thee, migh - ty in

*molto rit.* *ff* D a tempo, come 1ma. ♩ = 120.

to the centre of the stage. Jarl Eric and Arnora receive the King. Thorgrim and Helgi remain in the back-ground.)

bat - tle! Hail to thee! . . . hail to thee! . . .  
bat - tle! Hail to thee! . . . hail to thee! . . .  
bat - tle! Hail! hail!  
bat - tle! Hail! hail!

hail . . . to thee!  
hail . . . to thee!  
hail . . . to thee!  
hail . . . to thee!

8125.

Hail to thee!

Hail to thee!

Hail to thee!

Hail to thee!

*Sva*

*f*

*Sva*

*f*

*f*

JARL ERIC. RECIT. *f*

*Molto moderato.*

Hail to thee, Har-ald! Feal-ty swear we, I and my

*Molto moderato.*



*Come 1ma. a tempo.*

*f* *pe.*

war - men.

Speak,

and our keen swords

*Come 1ma. ♩ = 120.*

*a tempo.*

*Poco più sostenuto.*

HARALD.

Leap from their scabbards.

Faith - ful is E - ric ;

*Poco più sostenuto. ♩ = 100.*

*mf dim. p*

Faith - ful his war - men ; Swords rest from bat - tle now, In

*Allegro con fuoco.*

sport on - ly draw them.

*Allegro con fuoco. ♩ = 132.*

*Molto moderato e ben mesurato. ♩ = 72.*

(Some warriors enter from the Hall, equipped with helmet, sword, and shield.)

*sempre marcato.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamics such as *f* (forte).

(Eric's warriors perform a martial dance.)

Second system of musical notation, starting with the instruction "(Eric's warriors perform a martial dance.)". It includes a change in time signature from 6/8 to 2/4 and dynamics like *f*.

Third system of musical notation, continuing the piece with complex rhythmic figures and dynamics such as *f*.

Fourth system of musical notation, featuring a trill (*tr*) and a dynamic shift to *p* (piano). It includes triplets and a key signature change to E major.

Fifth system of musical notation, containing triplets, dynamic markings like *f*, *p*, *sf*, and *p*, and various articulation marks.

Sixth system of musical notation, featuring a crescendo (*cres.*) and a dynamic marking of *f*. It includes a change in time signature to 6/8.

Seventh system of musical notation, concluding the page with a trill (*tr*) and a dynamic marking of *f*. It includes a change in time signature to 2/4.

First system of the musical score. The right hand features a triplet of eighth notes followed by a series of sixteenth-note patterns. The left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano).

Second system of the musical score. The right hand continues with sixteenth-note patterns and includes a trill (*tr*) in the middle. The left hand accompaniment remains consistent. Dynamics include *f* (forte) and *tr*.

Third system of the musical score. The right hand features a five-note fingering (*5*) and a trill (*tr*). The left hand accompaniment includes a five-note fingering (*5*) and a trill (*tr*).

Fourth system of the musical score. The right hand continues with sixteenth-note patterns and includes a five-note fingering (*5*). The left hand accompaniment includes a five-note fingering (*5*) and a trill (*tr*). Dynamics include *f* (forte).

Fifth system of the musical score. The right hand features a trill (*tr*) and a five-note fingering (*5*). The left hand accompaniment includes a five-note fingering (*5*) and a trill (*tr*). Dynamics include *sf* (sforzando) and *p* (piano).

Sixth system of the musical score. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes a five-note fingering (*5*) and a trill (*tr*). Dynamics include *p* (piano).

*(Incited by the gestures and cries of the spectators, the Warriors become more and more furious.)*

Seventh system of the musical score. The right hand features a five-note fingering (*5*) and a trill (*tr*). The left hand accompaniment includes a five-note fingering (*5*) and a trill (*tr*). Dynamics include *mf* (mezzo-forte) and *p* (piano). The instruction *più animato poco a poco.* is present.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment. A *cres.* (crescendo) marking is present in the right hand.

Second system of the piano score. The right hand continues with its intricate melody. A *f* (forte) dynamic marking is in the left hand, and *sempre animato.* (always animated) is written across the system. A rehearsal mark  $\wedge$  is placed above the right hand.

*men press forward and join in the mimic fray.)*

Third system of the piano score. The right hand melody continues. A rehearsal mark  $\wedge$  is placed above the right hand.

Fourth system of the piano score. The right hand melody continues. A *f* dynamic marking is in the left hand. A rehearsal mark  $\wedge$  is placed above the right hand. The system ends with a double bar line and a 2/4 time signature.

Fifth system of the piano score. The right hand melody continues. A *f* dynamic marking is in the left hand, and *sempre più e più animato.* (always more and more animated) is written across the system. A rehearsal mark  $\wedge$  is placed above the right hand.

Sixth system of the piano score. The right hand melody continues. A *f* dynamic marking is in the left hand. The tempo marking *Molto vivace quasi presto.* and a quarter note equal to 92 (♩ = 92) are written above the system. A rehearsal mark  $\wedge$  is placed above the right hand.

Seventh system of the piano score. The right hand features a continuous sixteenth-note pattern. The left hand provides a steady accompaniment. A rehearsal mark  $\wedge$  is placed above the right hand.

*G*<sup>^</sup>

*ff*

*f*

*ff*

ac - cel - - er - - an - - do.

*Sva.* *Piu presto.*  $\text{♩} = 120.$

*ff*

*accel.* *Prestissimo.*  $\text{♩} = 152.$

*ff*

*Ped.*

\*  
Segue subito.

No. 2. THE SKALD'S SONG.—“ BATHED IN BLOOD OUR NORSELAND LAY.”

(The sound of a harp is heard without. The dancers stop, and a Skald enters. The men respectfully make way till he stands before the King.)

*Lento con moto.* ♩ = 66.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. It begins with a forte (*f*) dynamic and includes a pedaling instruction (*Ped.*) with an asterisk. The second system continues the piece, also in a treble clef with the same key signature and common time, featuring a piano (*p*) dynamic and another pedaling instruction with an asterisk.

(During this song, the King's attendants distribute gifts to Eric's men.)

*Andante non troppo.* ♩ = 66.

THE SKALD.

Bathed in blood our Norseland lay, Bro-ther did his bro-ther

This section includes a vocal line for 'THE SKALD' and a piano accompaniment. The vocal line is in a 3/4 time signature and begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in a 3/4 time signature and starts with a piano (*p*) dynamic. Pedaling instructions (*Ped.*) are present at the beginning and end of the piano part.

slay ; . . .

WOMEN. SOPRANO. *mf* *dim.* Rain of death fell all a-round, Spear storm raged with angry

O Norse-land, where is thy mas-ter ?

ALTO. *mf* *dim.*

O Norse-land, where is thy mas-ter ?

WARRIORS. TENOR. *mf* *dim.*

O Norse-land, where is thy mas-ter ?

*mf* BASS. *mf* *dim.*

O Norse-land, where is thy mas-ter ?

This section features four vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal line begins with a mezzo-forte (*mf*) dynamic and a *dim.* (diminuendo) marking. The piano accompaniment is in a 3/4 time signature and includes a mezzo-forte (*mf*) dynamic, a *dim.* marking, and a piano (*p*) dynamic. Pedaling instructions (*Ped.*) are included at the end of the piano part.

sound. . . *mf* Cried we thro' the dreadful night, "Hasten,

O Norse-land, where is thy mas-ter? *dim.*

O Norse-land, where is thy mas-ter? *mf*

O Norse-land, where is thy mas-ter? *dim.*

O Norse-land, where is thy mas-ter? *mf*

O Norse-land, where is thy mas-ter? *dim.*

O Norse-land, where is thy mas-ter? *mf*

*mf* *dim.* *p* *mf*

\* *Ped.* \*

glorious lord of light ; *mf* Be - fore thee shall the darkness

O Norse-land, call on thy mas-ter. *dim.*

O Norse-land, call on thy mas-ter. *mf*

O Norse-land, call on thy mas-ter. *dim.*

O Norse-land, call on thy mas-ter. *mf*

O Norse-land, call on thy mas-ter. *dim.*

O Norse-land, call on thy mas-ter. *mf*

*mf* *dim.* *mf*

flee, And man in man his fel - low see. *p*

O Norse-land, call on thy mas-ter. *p*

O Norse-land, call on thy mas-ter. *p*

O Norse-land, call on thy mas-ter. *p*

O Norse-land, call on thy mas-ter. *p*

O Norse-land, call on thy mas-ter. *p*

*p* *3* *3* *3* *3*

*Ped.*

Lo, he comes! the Ber-serk steel Nev-er more shall Ber-serk

feel; . . . Lo, he comes! the Ber-serk steel

Norse - - - land,

Norse - - - land,

Norse - - - land,

Norse - - - land,

Nev-er more shall Ber-serk feel, . . . nev-er

O Norse - - - land, here . . . is thy

O Norse - - - land, here . . . is thy

O

*mf* *cres.* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*mf* *mf* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



more, nev - er - more.  
 mas - ter,  
 mas - ter,  
 Norse - land, here is thy mas - ter,  
 O, here is thy mas - ter,  
 Ped. 3 3 3 \* Ped. 3 3 3 \*

But let stranger foemen ware What u-ni-ted Norsemen dare. O Norse - land, joy in thy  
 Ped. \* Ped. \*

mas - ter, O Norse - land, joy in thy mas - ter.  
 O Norse - land, joy in thy mas - ter.  
 O Norse - land, joy in thy mas - ter.  
 O Norse - land, joy in thy mas - ter.  
 O Norse - land, joy in thy mas - ter.  
 poco rit. a tempo.

non lunga.  
 Attacca.  
 Ped. \* Ped. \*

No. 3. THE KING'S SONG.—“THE VIKING'S SHIP SAILS O'ER THE MAIN.”

(Presents are exchanged, the King receiving a harp adorned with flowers.)

*Allegro comodo e con moto.* ♩ = 100.

*p tranquillo.*

*cres.*

*p*

*f*

3

3

*Allegro Vivace.* ♩ = 100.

*f*

3

(The King touches the strings of his harp, and sings.)

HARALD. *mf* sempre a tempo.

*sf*

The Vi - king's ship sails o'er . . the

main, To the isles of the west-ern sea; . . . "Ho, there, at the

*mf*

prow! look forth a-gain, . . . The mist lifts mer-ri-ly, Look

*mf*  
*p*

forth, and say if the land is near, And war-riors wait the Norse - - man's

spear." "O might-ty

*p* *K*  
*p*

lord, we see the land, 'Tis good-ly to be-hold, . . . . . And

on its shore the foe - men stand, In deep' - ning ranks un - told!" . . .

*f* "Tis well; . . . the blood shall flow to - day, Of all, of

all who bar the Norse - man's way." *f*

The Vi - king's *mf*

ship sails o'er . . . the main, It draws a - nigh the shore, . . . "Ho, *mf*

there, at the prow! look forth a - gain, . . . Of foe - men are . . . there more?"

*p*

*mf* "Of foe - men, lord, there is . . . not one, They all from the

*p*

dra - gon fierce . . . have run."

*p*

*Quasi Recit.*  
*mf* "What mean-eth then that flash of light . . . By the

*cres.* *sfp*

mar - gin of the wave?"

*sfp*

*Ped. V* \* *Ped.*

*p*  
 "A Queen stands there . . in ar - - mour bright, . . With

shield and shin - ing glaive! . . . A - lone she bides . . the

*cres.*

Norse - man's power, And proud - ly waits . . . her fa - ted

*f*

*Poco più moto.* *f* hour." "Bout ship, . . 'bout ship!

*Poco più moto.* ♩ = 116.

*f*

*f* and sail a - way, Or we shall con - quered be, or we shall

*tr* *tr* *tr* *tr*

*p* *cres.*

conquered be!

*f* *ff*

*dim.*

*mf* *M*

The Vi - king is lord in the

*p* *p*

blood - y fray Of men for mast - er - y, The Vi - king is

*mf* *p*

lord in the blood - y fray Of men for mas - ter - y;

*mf*

*f* When light - nings flash from wo-man's eyes, They pierce his heart,— he

falls, he . . .

*p*

*sf* *pp*

dies.

WOMEN. SOPRANO.

ALTO. The Vi - king is lord in the blood - y fray Of

WARRIORS. TENOR. The Vi - king is lord in the blood - y fray Of

BASS. The Vi - king is lord in the blood - y fray Of

The Vi - king is lord in the blood - y fray Of

*f*

men for mas - ter - y, The Vi - king is lord in the

men for mas - ter - y, The Vi - king is lord in the

men for mas - ter - y, The Vi - king is lord in the

men for mas - ter - y, The Vi - king is lord in the



blood - y fray Of men for mas - ter - y;

blood - y fray Of men for mas - ter - y;

blood - y fray Of men for mas - ter - y;

blood - y fray Of men for mas - ter - y;

*N* *f* When light - nings flash from woman's eyes, They pierce his heart, they pierce . . his

*f* When light - nings flash from woman's eyes, They pierce his heart, they pierce . . his

*f* When light - nings flash from woman's eyes, They pierce his heart, they pierce . . his

*N* *f* When light - nings flash from woman's eyes, They pierce his heart, they pierce . . his

heart, - . . he falls, he dies. . . *pp*

heart, - . . he falls, he dies. . . *pp*

heart, - . . he falls, *pp* he dies. . .

heart, - . . he falls, he dies. . .

*Ped.* \* *pp* *f*

(The King, Eric, Arnora and attendants exeunt to Hall. The warriors disperse about the stage, variously amusing themselves.)

*f* *espressivo.*

*dim.*

*p*

*dim.*

*pp*

*sempre dim.*

*pp*

*Attaca.*

No. 4.

{ DRINKING CHORUS.—“WHAT’S BEST IN PEACE?”  
SCENA.—“NO LONGER PLAY I.”

*Allegro giusto.* ♩ = 84.

(During the ensuing Chorus, Thorgrim and Helgi play at “tables.”)

*p ma marcato.* *sf*

(Horns of Mead are handed round.)  
*cres. sf p sf f*

WARRIORS. 1st TENOR. *f p*  
2nd TENOR. *f p*  
1st BASS. *f p mf*  
2nd BASS. *f p mf*

What's best in peace? what's best in peace?  
What's best in peace? what's best in peace?  
What's best in peace? what's best in peace? When the

When the sword hangs high on the wall, when the sword hangs high on the wall, And the  
sword hangs high on the wall, when the sword hangs high on the wall, And the spears, and the,  
sword hangs high on the wall, when the sword hangs high on the wall, And the sheaf - ed

8125.

sheaf - ed spears rust in the hall, What's best in peace? . . .

spears rust in the hall, What's best in peace? . . .

sheaf - ed spears rust in . . . the hall, What's best in peace? . . .

spears rust in the hall, . . . . in the hall, What's best in peace? . . .

what's best in peace? . . . 'Tis the

what's best in peace? . . . 'Tis the

what's best in peace? . . . 'Tis the

what's best in peace? . . . 'Tis the

*marcato.*

foaming horn of might - y mead, That kin - dles thought of war - like deed, When the sword shall come down from the wall,

*marcato.*

foaming horn of might - y mead, That kin - dles thought of war - like deed, When the sword shall come down from the wall,

*marcato.*

foaming horn of might - y mead, That kin - dles thought of war - like deed, When the sword shall come down from the wall,

*mf marcato.*

And the spears flash forth from the hall. 'Tis the foaming horn of mighty mead, That kin-dles thought of war-like deed,

And the spears flash forth from the hall. 'Tis the foaming horn of might-y mead, That kin-dles thought of war-like deed,

And the spears flash forth from the hall. 'Tis the foaming horn of might-y mead, That kin-dles thought of war-like deed,

And the spears flash forth from the hall. 'Tis the foaming horn of might-y mead, That kin-dles thought of war-like deed,

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

When the sword shall come down from the wall, And the spears flash forth from the hall.

What's best in war? what's best in war? . . . When the shield-fire thunder roars

What's best in war? what's best in war? . . . When the shield-fire thunder roars

What's best in war? what's best in war? . . . When the shield-fire thunder roars

What's best in war? what's best in war? . . . When the shield-fire thunder roars

shield-fire thunder roars deep, when the thunder roars deep, And the harvest of battle we reap,

shield-fire thunder roars deep, when the thunder roars deep, And the harvest of battle we reap,

deep, when the shield-fire thunder roars deep, And the harvest of battle we reap,

deep, when the shield-fire thunder roars deep, And the harvest of battle we

what's best, what's best in war? . . . what's best in

we reap, what's best in war? . . . what's best in

we reap, . . . we reap, what's best in war? . . . what's best in

reap, . . . we reap, what's best in war? . . . what's best in

war ? 'Tis the foam-ing horn of might - y mead, That

war ? 'Tis the foam-ing horn of might - y mead, That

war ? 'Tis the foam-ing horn of might - y mead, That

war ? 'Tis the foam-ing horn of might - y mead, That

*f marcato.*

*f marcato.*

*f marcato.*

*f marcato.*

*p*

*mf marcato.*

gives the strength for doughty deed, When the shield-fire thunder roars deep, And the harvest of bat-tle we reap,

gives the strength for doughty deed, When the shield-fire thunder roars deep, And the harvest of bat-tle we reap,

gives the strength for doughty deed, When the shield-fire thun-der roars deep, And the harvest of bat-tle we reap,

gives the strength for doughty deed, When the shield-fire thun-der roars deep, And the harvest of bat-tle we reap,

'Tis the foaming horn of might - y mead, That gives the strength for dough-ty deed, When the shield-fire

'Tis the foaming horn of might - y mead, That gives the strength for dough-ty deed, When the shield-fire

'Tis the foaming horn of might - y mead, That gives the strength for dough-ty deed, When the shield-fire

'Tis the foaming horn of might - y mead, That gives the strength for dough-ty deed, When the shield-fire

*f*

*f*

*f*

*f*

*mf*

thunder roars deep, And the harvest of battle we reap. 'Tis the foaming horn of might - y . . mead, That

thunder roars deep, And the harvest of battle we reap. 'Tis the foaming horn of might - y mead, That

thun - der roars deep, And the harvest of battle we reap. 'Tis the foaming horn of might - y mead, That

thun - der roars deep, And the harvest of battle we reap. 'Tis the foaming horn of might - y mead, That

gives the strength for dough - ty deed, When the shield - fire thun - der roars deep, And the

gives the strength for dough - ty deed, When the shield - fire thun - der roars deep, And the

gives the strength for dough - ty deed, When the shield fire thun - der roars deep, And the har - vest, and the

gives the strength for dough - ty deed, When the shield fire thun - der roars deep, And the har - vest, the

harvest, the harvest of bat - tle, of bat - tle we reap.

harvest, the harvest of bat - tle, of bat - tle we reap.

har - vest of bat - tle, of bat - tle we reap.

harvest, the harvest of bat - tle, of bat - tle we reap.



*Molto più Presto.* (Helgi rises in anger,

*f*  
Ped. \* Ped. \*

HELGI. *f quasi a tempo.*

upsets the board and scatters the pieces.)

No long - er play I, . . Mas - ter of cun - ning; More eyes than

THORGRIM. RECIT.

men have Are need - ed to watch thee.

Dost well to be an - gry? True

*Tempo moderato.*

HELGI. RECIT.

man in ill - for - tune En - dur - eth, nor mur - murs, Heed that, O brother.

What know'st

*Tempo moderato.* ♩ = 88.

(In sudden anger, Thorgrim hurls himself upon Helgi. They wrestle. Warriors and Women gather round.)

thou of true man? Thou that wast shame - born.

*Furioso e quasi Presto.* ♩ = 80.

## 1st SEMI-CHORUS. (PARTISANS OF HELGI.)

SOPRANO.



ALTO.



TENOR.

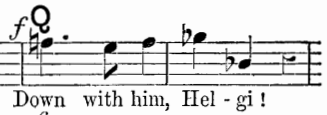


BASS.

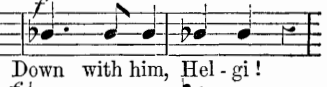


*f*

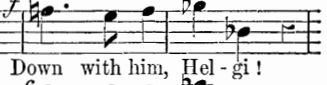
Low - er the pride of him,



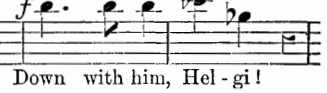
Low - er the pride - of him,



Low - er the pride of him,

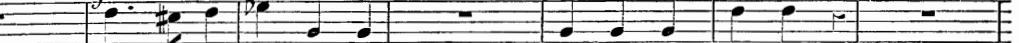


Low - er the pride of him,



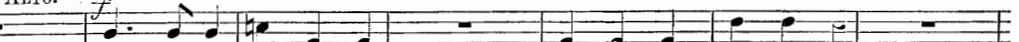
## 2nd SEMI-CHORUS. (PARTISANS OF THORGRIM.)

SOPRANO.



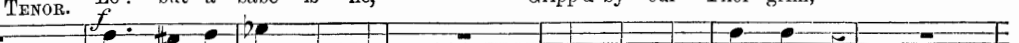
ALTO. Lo ! but a babe is he,

Gripp'd by our Thor - grim,



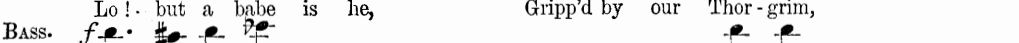
TENOR. Lo ! but a babe is he,

Gripp'd by our Thor - grim,



BASS. Lo ! but a babe is he,

Gripp'd by our Thor - grim,



Lo ! but a babe is he,

Gripp'd by our Thor - grim,

*Q*

Low - er the pride of him.

Low - er the pride of him.

Low - er the pride of him.

Low - er the pride of him.

Lo! but a babe is he, Gripp'd by our Thorgrim.

Lo! but a babe is he, Gripp'd by our Thorgrim.

Lo! but a babe is he, Gripp'd by our Thorgrim.

Lo! but a babe is he, Gripp'd by our Thorgrim.

*ff*

*Ped.*

2nd SEMI-CHORUS.  
(Thorgrim throws Helgi.)

*mf*

Ha!

*mf*

Ha!

*mf*

Ha!

*mf*

Ha!

*sf* *dim.* *p*

*mf* *A* fall . . .  
*mf* *A* fall . . .  
*mf* *A* fall . . .  
*mf* *A* fall . . .

said we not so? Best man is *Thorgrim!*  
 said we not so? Best man is *Thorgrim!*  
 said we not so? Best man is Thorgrim!  
 said we not so? Best man is Thorgrim!

*mf* . . is not bat-tle-end, Hel-gi will win yet, Hel-gi the  
*mf* . . is not bat-tle-end, Hel-gi will win yet, Hel-gi the  
*mf* . . is not bat-tle-end, Hel-gi will win yet, Hel-gi the  
 . . is not bat-tle-end, Hel-gi will win yet, Hel-gi the

8125.

no - bly born, Son of Ar - no - ra.

no - bly born, Son of Ar - no - ra.

no - bly born, Son of Ar - no - ra.

no - bly born, Son of Ar - no - ra.

*mf* Son of a wo - man! Now ye have said it,

*mf* Son of a wo - man! Now ye have said it,

*mf* Son of a wo - man! Now ye have said it,

*mf* Son of a wo - man! Now ye have said it,

Son of a wo - man! Now ye have said it,

*mf* Hel - gi will win yet, Son of Ar - no - ra.

*mf* Hel - gi will win yet, Son of Ar - no - ra.

*mf* Hel - gi will win yet, Son of Ar - no - ra.

*mf* Hel - gi will win yet, Son of Ar - no - ra.

Hel - gi will win yet, Son of Ar - no - ra.

*f* Thor - - grim, we hail thee,

*f* Thor - - grim, we hail thee,

*f* Thor - - grim, we hail thee,

*f* Thor - - grim, we hail thee,

We hail thee,

*f* *R*

Moth - er he had not Men care to speak of,

Moth - er he had not Men care to speak of,

Moth - er he had not Men care to speak of,

Moth - er he had not Men care to speak of,

Son of thy fath - er. *f* *R* Keen swords can

Son of thy fath - er. *f* Keen swords can

Son of thy fath - er. Keen swords can

Son of thy fath - er. Keen swords can

Son of thy fath - er. Keen swords can

*sp* *cres* *cen*

Swords, then, shall *f*

Swords, then, shall *f*

Swords, then, shall *f*

Swords, then, shall

si - lence Tongues that are cow - ard - ly, tongues that are cow - ard - ly. *f*

si - lence Tongues that are cow - ard - ly, tongues that are cow - ard - ly. *f*

si - lence Tongues that are cow - ard - ly, tongues that are cow - ard - ly. *f*

si - lence Tongues that are cow - ard - ly, tongues that are cow - ard - ly. *f*

*do.* *f*

set - tle, The quar - rel be - tween us.

set - tle, The quar - rel be - tween us.

set - tle, The quar - rel be - tween us.

set - tle. The quar - rel be - tween us.

Swords can si - lence, Tongues that are

Swords can si - lence Tongues that are

Swords can si - lence Tongues that are

Swords can si - lence Tongues that are

Swords, then, shall set - tle The quar - rel be - tween us.

Swords, then, shall set - tle The quar - rel be - tween us.

Swords, then, shall set - tle The quar - rel be - tween us.

Swords, then, shall set - tle The quar - rel be - tween us.

cow - ard - ly, Swords, can si - lence

cow - ard - ly, Swords can si - lence

cow - ard - ly, Swords can si - lence

cow - ard - ly, Swords can si - lence

Swords shall set - tle, swords shall set - tle the quar - -

Tongues that are cow - ard - ly, can si - lence, can si - -

Tongues that are cow - ard - ly, can si - lence, can si - -

Tongues that are cow - ard - ly, can si - lence, can si - -

Tongues that are cow - ard - ly, can si - lence, can si - -

rel, shall set - tle the quar - - - rel.

- rel, set - tle the quar - - - rel.

- rel, shall set - tle the quar - - - rel.

- rel, set - tle the quar - - - rel.

- lence tongues that are cow - - - ard - ly.

- lence tongues that are cow - - - ard - ly.

- lence tongues that are cow - - - ard - ly,

- lence tongues that are cow - - - - - ard - ly,



(Swords are drawn on both sides. The King, Eric, Arnora and attendants enter hastily. The cowl fall back around their

respective champions. Arnora places herself by the side of Helgi.)

HARALD. *a tempo.*  
*Moderato con moto.*

Where-'er the King goes  
*Moderato con moto.* ♩ = 100.

*mf* RECIT. (Thorgrim and Helgi stand  
There must his peace be. Who are the braw-lers?  
*a tempo.*

*f* *Recit.* *f*

forward.) (to Eric.) RECIT.  
What know'st thou of them?  
*mf*

*Recit.*

*Poco meno.* ERIC. *p*  
*Poco meno.* ♩ = 72. Sons of mine are they, Hel-gi and Thor-grim;  
*p* *espressivo.*

HARALD.

Youth-ful their blood, lord ; Youth-ful has ours been, Sons of thine, say'st thou? And one

S ERIC. *p*  
 mo-ther bare them? Nay! lord, . . 'tis not so, For Thor-grim was love-born.

HARALD. *mf*  
 Bid them ap-proach me.

(At a sign from Eric, Helgi and Thorgrim advance, Helgi first.)

Thorgrim, pushing Helgi aside, advances confidently and lays his hand in the King's.)

ARNORA (aside to the Partisans of Helgi). *p*  
 Saw yethe in-sult?

SWEYN.  
 La - dy, we saw it, And ven - geance but wait - eth.

HARALD.  
 E - ric's son art thou ;

(The King, after greeting Helgi, turns from him to Thorgrim.)

HARALD.

That well I wot of. E-ric's soul look-eth From un-der thine

eye-lids. Come to my side, boy, I fain would have speech with thee.

*mf* (The King, leaning

on Thorgrim's shoulder, goes up. Arnora comes down; the Partisans of Helgi gather round her.)

*dim.* *pp*

No. 5.

SCENA.—“WHERE WERE YOUR WEAPONS?”  
 AIR.—“PRIDE OF THE NORTH.”

*Molto Allegro.* ARNORA. RECIT. quasi a tempo.

Where were your weapons, O friends of Hel-gi, When

*Molto Allegro. ♩ = 132.* *f*

he, the shame-born, The son of in-he-ri-tance De-spite-ful-ly treat-ed?

*f* *f*

*a tempo.*

*a tempo.*

What then of my peace! Counts it for no-thing? I

WARRIORS. (PARTISANS OF HELGI.)  
1st TENOR.

La - dy, we may not Break on the King's peace.

La - dy, we may not Break on the King's peace.

deemed ye liege - men, Loy - al and true to me.

Loy - al and true are

Loy - al and true are

we, . . . Try us, O La - dy, try us, O La - dy!

we, . . . Try us, O La - dy, try us, O La - dy!

*Andante con moto.*

ARNORA. *mf con barbarezza.*

Would he, in sight of the li - on-ess,

*non lunga.* *Andante con moto.* ♩ = 60.

*pp*

Take from its den the young li - on! . . . Keen - er a mother's re - venge . . . is Even than fangs that are

sharp - est. Climbs he a rock to the eag - let, While o'er him the parent birds ho-ver? Stronger the

hate of a mo - ther, stronger the hate of a mo-ther, Than the beak and the wings of an ea -

*f* *molto accel.*

*molto accel.* *f*

gle. List to me, Helgi's men, — Fie-ry is Thorgrim, And blazeth up sud-den, Like dry

*a tempo.* *f a tempo.* *p* *Recit.*

*a tempo. mf*

leaves in autumn. Seek ye a quar-rel, Out will his sword - flash, One against twenty! Sure -

ly the rest ye know.

TENOR.

BASS.

*mf* Sure - ly the rest we know, *p* Thou may'st to us leave it.

*p* *mf* *p* *pp*

*Ped.* \* *Ped.* \*

(The King, Thorgrim and his attendants come down.)

*pp tranquillo*

HARALD. *mf* RECIT.

Thorgrim, I like thee well; Wear this as King's gift.

*Recit.*

(The King fastens an armet of gold upon Thorgrim.)

*Moderato e deciso.* ♩ = 80.

*f* *dim.* *p rall.*

## THORGRIM.

*mf*

Pride of the North, whose conquering sword, Not once has turned a - side in fight, Nor struck for aught but

*a tempo.*

*cres.*

cause of right, nor struck for aught but cause of right, I, Thorgrim, swear thee faith as lord,

*f*

I, Thorgrim, swear thee faith as lord. With thee, O King, in time of peace,

*f*

*colla voce.*

*p*

Keep - ing my wea - pon keen and bright, Watch - ful, rea - dy, day and night, To

*mf poco accel.*

*mf poco accel.*

do thy will and nev - er cease, to do thy will, to do thy will and nev - er, and

*cres.*

*f*

*dim.*

nev - er cease, . . . and nev - er cease. With thee, and near, when

*poco rit.* *a tempo.* *mf* *accel.*

*p* *poco rit.* *a tempo. p* *accel.*

wind of strife Blows fierce a-cross the sea and land, when wind blows

*Più vivo.* *f* *Più vivo. ♩=112.*

*cres.* *mf* *Ped.*

fierce . . . a-cross the sea and land; In bat - tle by thy

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

*Ped.* \*

side to stand, in bat - tle by thy side to stand, And end thy foes, or yield my life, . .

or yield . . my life.

*f* *f* *dim. e rall.*

W



Tempo lmo.

*mf* Pride of the North, whose conquer-ing sword Not once has turned a - side in fight, Nor

*Tempo lmo.* ♩ = 80.

struck for aught but cause of right, nor struck for aught but cause of right, I, Thor - grim,

*cres.* *f*

*cres.* *f*

swear thee faith as lord, I, Thor - grim, swear thee faith, I swear thee faith as

*molto accel.* *mf*

*f* *p* *molto accel.*

lord, I . . swear thee faith, I Thor-grim, swear thee

*f* *senza rit.*

*Allegro vivace.*

faith . . as lord. *moderato come lma.* *Sva...*

*f* *f* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

## No. 6.

## FINALE.—“ERIC, ARNORA, LOYAL AND WORTHY.”

(The King, Eric, Arnora, and the principal personages take their seats at a table on which wine is served. Thorgrim and Helgi fill the drinking horns.)

*Moderato sostenuto.* ♩ = 92.

*p*

HARALD (*rising*). *sempre a tempo.*

*mf*

E - ric, Ar - no - ra,

*rit.* *a tempo.*

Loy - al and wor - thy, Fore - most in bat - tle, Wise in home - coun - cil, The

*p*

*f*

King here doth pledge you deep in the red wine.

*rall.*

*f* *p* *rall.* *a tempo.*

ERIC (*rising*). *a piacere.*

To the brim fill the horns up, Let us drink to our no - ble king.

*f*

WOMEN, SOPRANO.

*f* Hail to thee, Har - ald, our lead - er! Hail to thee, might - y in bat - tle!

ALTO.

*f* Hail to thee, Har - ald, our lead - er! Hail to thee, might - y in bat - tle!

WARRIORS, TENOR.

*f* Hail to thee, Har - ald, our lead - er! Hail to thee, might - y in bat - tle!

BASS.

*f* Hail to thee, Har - ald, our lead - er! Hail to thee, might - y in bat - tle!

*f*

SWEYN, *sempre a tempo.*

*Molto Allegro e con fuoco. f*

(Thorgrim accidentally spills wine over How now, thou bas - tard!  
Sweyn, who starts up in anger.)

*f* Hail! Hail! Hail . . . to thee!

*f* Hail! Hail! Hail . . . to thee!

*f* Hail! Hail! Hail . . . to thee!

*f* Hail! Hail! Hail . . . to thee!

*Molto Allegro e con fuoco. ♩ = 152.*

*Sua*

*Vmf*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* Fit - ter for ser - vice of swine in a barn - yard Than men of ac - count!

(Thorgrim, in a fury, *f*)

*f*  
*Ped.*

draws his sword and passes it through Sweyn, who falls dead. General confusion. <sup>Y</sup>

*f*

*Sua... sf*

*vp*

ARNORA. *f*

Seize on the slay-er! Break-er of King's peace!

HELGI.

Death to the shame-born! Now is the time, men!

HELGI'S MEN (attacking Thorgrim).

TENOR. *f*

3

Death to the

BASS. *f*

3

Death to the

*mf*

shame-born! Slay we the slay-er!

Death to the shame-born!

shame-born! Slay we the slay-er!

Death to the shame-born!

THORGRIM'S MEN (coming to the rescue).

2nd TENOR.

Not while in our hands The fire of the sea-kings

2nd BASS.

Not while in our hands The fire of the sea-kings

*f*

*cres.*

*f*

Death to the shame - born! Slay we the  
 Death to the shame - born! Slay we the  
 Burn - - eth and blaz - - eth, burn - - eth and  
 Burn - - eth and blaz - - eth, burn - - - eth and

slay - er!  
 slay - er!  
 blaz - eth.  
 blaz - eth.

(At a sign from Harald, Eric and the King's guard rush between the combatants,  
 beating down their weapons. Thorgrim, in agitation, turns to the King, and kneels.)

*cres.* *accl.*

*f*

*Ped.*

*Allegro moderato.*  
HARALD. RECIT. *Quasi a tempo.*

Thus is the King's peace Kept by his liege - men! Thus doth the Norse-man's sword..

*Allegro moderato. ♩ = 92.*

Hold sa - cred the Norse-man! Shame on ye, war - riors, Ill - go - verned and

*a tempo. f p.*

*a tempo. f*

tur-bu-lent! He who lies dead here, Died for a foul word;

*p*

*f p*

*mf*

I, for th'in - sult-ed one, Pay the full were - - - gild.

*Andante non troppo. ♩ = 72.*

*pp*

*Ped. \**

*and kisses his hand. Some warriors bear away the body of Sweyn.)*

*p*

And thou, no - ble E - ric, Faith - ful and

*p*

*Ped. \**

*Ped. \**

true to me, Say what thou de - sir - est, And I, the King, will grant it.

**Z** ERIC. *mf*  
I ask but one favour, lord! Take with thee Thorgrim, And

make of him King's man; Well will he serve thee. Then here, 'mong my

peo - ple, There may be peace . . . a - gain. That

HARALD. *mf* **RECIT.**

will I glad - ly. Thor - grim is King's man!

WOMEN.  
*Moderato e deciso.* 1st & 2nd SOPRANOS.

Thor-grim is King's man!

ALTO. *f*

THORGRIM'S MEN. 2nd TENOR. *f*

2nd BASS. *f*

Thor-grim is King's man!

*Moderato e deciso.* ♩ = 80.

*ff*

*f*

Ped.

THORGRIM. *con entusiasmo.*

*mf*

Pride of the North, whose conquering sword Not once has turned a -

*f* *p*

- side in fight, Nor struck for aught but cause of right, nor struck for aught but

*cres.*

*cres.*

cause of right, . . . I, Thor-grim, swear thee faith as lord, I, Thor-grim,

*f*

*f*



swear thee faith as lord. With thee, O King, in time of peace, Keep - ing my wea - pon

*colla voce. dim.* *p*

keen and bright; With thee, and near, when wind of strife

*mf accel.*

2nd TENOR. *p*

(Thorgrim's men join in the song.)

2nd BASS. *p*

With thee, and

With thee, and

*p accel.*

Blows fierce across the sea and land; when wind blows fierce, . . .

*Più vivo.* *f*

*p* *mf*

near, with thee, and near, when wind of strife blows

*p* *mf*

near, with thee, and near, when wind of strife blows

*Più vivo.* *mf* *f*

*cres.* *mf* *f*

*Ped.* *V* \*

a-cross the sea and land; In bat - tle by thy side to stand, in bat -

fierce a-cross the sea and land; . . . In bat-tle by thy side, in bat -

fierce a-cross the sea and land; . . . In bat-tle by thy side, in bat -

*mf* *f* *f*

*Ped.* \*

- - tle by thy side to stand, . . . And end thy foes, or yield my life, . . . or yield . .

- - tle by thy side to stand, . . . And end thy foes, or yield, . . . or

- - tle by thy side to stand, . . . And end thy foes, or yield, . . . or

*f* *f* *f*

(Arnora and Helgi, with a few Partisans, stand sullenly aside.)

my life. *rit.*

yield our life. (Many of Helgi's men join in the song, inspired by the loyal strain.)

yield our life. *rit.*

BB THORGRIM.  
Tempo 1mo.

SOPRANO.  
Pride of the North, whose con - quering sword, . . . Not once has turn'd a -

ALTO.  
Pride of the North, whose con - quering sword, . . . Not once has turn'd a -

1st & 2nd TENORS.  
Pride of the North, . . . whose sword, . . . Not once has turn'd a -

1st & 2nd BASSES.  
Pride of the North, whose con - quering sword, . . . Not once has turn'd a -

BB  $\Delta$  Tempo 1mo.  $\text{♩} = 80$ .

- side in fight, Nor struck for aught but cause of right,

- side in fight, Nor struck for aught but cause of right,

- side in fight, Nor struck for aught but cause of right, . .

- 'side in fight, Nor struck for aught but cause of right,

- side in fight, Nor struck for aught but cause of right,

nor struck for aught but cause of right, I, Thor - grim,

nor struck for aught but cause of right, Pride of the

nor struck for aught but cause of right, . . . King, . . . O

nor struck for aught but cause of right, Pride of the

nor struck for aught but cause of right, . . . King, . . . O

*ff*

*Ped. V* \*

Detailed description: This block contains the first system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The lyrics are: "nor struck for aught but cause of right, I, Thor - grim," for the first voice; "nor struck for aught but cause of right, Pride of the" for the second; "nor struck for aught but cause of right, . . . King, . . . O" for the third; "nor struck for aught but cause of right, Pride of the" for the fourth; and "nor struck for aught but cause of right, . . . King, . . . O" for the fifth. The piano accompaniment provides a rhythmic and harmonic foundation. Dynamic markings include *ff* (fortissimo) and *Ped. V* (pedal). An asterisk is placed at the end of the system.

swear thee faith as lord, I, Thor - grim, swear thee faith, I swear thee faith as

North, we swear thee faith, Pride of the North, we swear, we swear thee faith as

King, we swear thee faith, King, . . . O King, we swear, we swear thee faith as

North, we swear thee faith, Pride of the North, we swear, we swear thee faith as

King, we swear thee faith, King, . . . O King, we swear, we swear thee faith as

*ff* *molto accel. mf*

*ff* *molto accel. mf*

*ff* *molto accel. mf*

*ff* *molto accel. mf*

*ff* *molto accel. mf*

*ff* *molto accel. mf*

*mf*

*ff* *molto accel.*

*Ped. V* \*

8125. \*

Detailed description: This block contains the second system of the musical score, continuing from the first system. The lyrics are: "swear thee faith as lord, I, Thor - grim, swear thee faith, I swear thee faith as" for the first voice; "North, we swear thee faith, Pride of the North, we swear, we swear thee faith as" for the second; "King, we swear thee faith, King, . . . O King, we swear, we swear thee faith as" for the third; "North, we swear thee faith, Pride of the North, we swear, we swear thee faith as" for the fourth; and "King, we swear thee faith, King, . . . O King, we swear, we swear thee faith as" for the fifth. The piano accompaniment continues with dynamic markings of *ff* (fortissimo) and *molto accel. mf* (molto accelerando mezzo-forte). A piano (*p*) marking is present in the lower vocal part. The system concludes with a pedal marking and an asterisk.

lord, I swear, I, Thor-grim, swear thee faith, . . . I swear thee  
 lord, we swear thee *ff* faith,  
 lord, we swear faith,  
 lord, we swear thee faith,

lord, we swear thee faith, *Allegro vivace.*  
*ff* *f*  
 Ped. \* Ped. \*

*ff* *Moderato come 1ma.* (The King bestows his own sword upon Thorgrim, who,  
 faith . . . as lord. *rit.*  
 Pride of the North, . . . we swear thee faith as *rit.*  
 Pride of the North, . . . we swear thee faith as *rit.*  
 Pride of the North, . . . we swear thee faith as *rit.*

Pride of the North, . . . we swear thee faith as *rit.*  
*Moderato come 1ma. ♩ = 80.*  
*f* *ff* *rit.*  
 Ped. \* Ped. \*

raising it aloft, kisses the hill. The warriors raise their swords and spears in salute as the curtain falls.)  
 lord.  
 lord.  
 lord.  
 lord.

lord.  
*fff* *f* *fff*  
 Ped. 3 V V Ped. \*

# ACT II.

*A Hall in King Harald's house, adorned for a feast.*

No. 7.

MARCH. RECIT. AND DUET.—“OH! FAIR THE SUMMER JOURNEY.”

*Allegro non troppo e con dignità.  
Marcato.*

PIANO.  
♩ = 100.

The musical score is written for piano and consists of six systems of staves. The first system includes a tempo and performance instruction: *Allegro non troppo e con dignità. Marcato.* The score begins with a piano dynamic (*f*) and features a series of chords and rhythmic patterns. Pedal markings (*Ped.*) and asterisks (*\**) are used throughout to indicate phrasing and articulation. The second system continues with a *f* dynamic and includes a *Ped.* marking. The third system shows a dynamic shift to *dim.* and *p*, with the appearance of triplets. The fourth system features a *p* dynamic and more complex triplet patterns. The fifth system includes a *cres.* (crescendo) marking and continues with triplet figures. The sixth system returns to a *f* dynamic and concludes with several *Ped.* and *\** markings.

First system of musical notation. Treble and bass clefs. Includes dynamic markings *p* and *il tema espress.*, and pedal markings *Ped. \**.

Second system of musical notation. Includes dynamic markings *p* and *mf*, and pedal markings *Ped. \**.

Third system of musical notation. Includes dynamic marking *mf* and pedal markings *Ped. \**.

Fourth system of musical notation. Includes multiple pedal markings *Ped. \**.

Fifth system of musical notation. Includes dynamic marking *sf* and multiple pedal markings *Ped. \**. Text: *The Curtain rises. (Two of Pochissimo più animato. 116.*

Sixth system of musical notation. Includes dynamic marking *sempre f* and multiple pedal markings *Ped. \**. Text: *the King's men are at sword-play, watched by their fellows.)*

(One breaks the other's shield.) TENORS.

WARRIORS. BASSES. *f* A tough-er shield get thee for battle, man,  
 A tough-er shield get thee for battle, man,

Or All - father's war-maids will mark thee. Ha, ha, ha, ha !  
 Or All - father's war-maids will mark thee. Ha, ha, ha, ha !

Come Ima. (A Herald enters.) HERALD. *f* rit. *a tempo.*  
 Peace here, and way for King Har - ald.

*dim.* *p*



the principal Jarls with their Ladies and chief warriors. Among them are Eric, Arnora, and Helgi. Last of all, enter

Jarl Thorir and Olof Sunbeam. The King receives his guests.)

First system of music. Treble clef, key signature of one sharp (F#). The right hand features a series of triplet eighth notes. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass line.

Second system of music. Treble clef, key signature of two flats (Bb). Dynamics include *mf*, *p*, and *f*. The right hand has a melodic line with some triplets. Pedal markings are present below the bass line.

Third system of music. Treble clef, key signature of two flats (Bb). Dynamics include *mf*, *p*, and *f*. The right hand has a melodic line with some triplets. Pedal markings are present below the bass line.

Fourth system of music. Treble clef, key signature of two flats (Bb). Dynamics include *p*. The right hand has a melodic line with some triplets. Pedal markings are present below the bass line.

Fifth system of music. Treble clef, key signature of two flats (Bb). Dynamics include *tr* (trill) and *R.H.* (Right Hand). The right hand has a melodic line with some triplets. Pedal markings are present below the bass line.

Sixth system of music. Treble clef, key signature of two flats (Bb). Dynamics include *mf*. The right hand has a melodic line with some triplets. Pedal markings are present below the bass line.

Seventh system of music. Treble clef, key signature of two flats (Bb). Dynamics include *mf*. The right hand has a melodic line with some triplets. Pedal markings are present below the bass line.

*Ped.* \*

*poco a poco 3 cres.*

*f poco rit.*

*a tempo. ff sempre ff*  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*Ped. \* Ped. \* Ped. \**

*poco animato sin al Fine. p cres cen do.*

*Sua*

*ff*

∇ Ped. \* ∇ Ped. \* ∇ Ped. \* ∇ Ped. \*

*ff*

Ped. \*

HARALD. RECIT.  
Molto moderato.

*mf* *p*

Va - liant chiefs and com-rades, Gen - tle la - dies, beau - ti-ful With all that's fair in wo-man,

*Molto moderato.*

Recit. *f* *p*

*f* *Tempo 1mo.*

The King speaks hearty wel - come. *Tempo 1mo. ♩ = 100.*

*f*

*mf*

For you the feast and re - vel ; For me and mine the plea - sure Of

*p* *f*

hos - pit - a - ble du - ty. GUESTS AND WARRIORS.

SOPRANO. *f* To Norseland's King a greet - ing, To

ALTO. To Norseland's King a greet - ing, To

TENOR. *f* To Norseland's King a greet - ing, To

BASS. *f* To Norseland's King a greet - ing, To

D Poco animato.  $\text{♩} = 112$ . *f* To Norseland's King a greet - ing, To

him, who, wise in coun - sel, And in the bat - tle might - y, Our Norse - land's

him, who, wise in coun - sel, And in the bat - tle might - y, Our Norse - land's

him, who, wise in coun - sel, And in the bat - tle might - y, Our Norse - land's

him, who, wise in coun - sel, And in the bat - tle might - y, Our Norse - land's

*f* *sempre f*

hope, . . . our Norse - land's hope re - main - eth.

hope, . . . our Norse - land's hope re - main - eth.

hope, . . . our Norse - land's hope re - main - eth.

hope, . . . our Norse - land's hope re - main - eth.

*dim.*

Ped. \* Ped. \*

(Thorgrim, who has been absorbed in contemplation of Olof since her entrance, now approaches her.)

*Andante semplice.* ♩ = 96.

THORGRIM (to Olof).

Thor-grim the Proud do they call me, Good

sooth,— I am proud as a King's man, Son of Jarl Er-ic in Ro-ga.

*poco cres.*

Ask if the strength of my sword-arm Be known to the foe - men of Har - ald.

*p* RECIT. E OLOF.

To whom do I speak now, O la - dy? O-lof, the

daugh-ter of Thor - ir; That am I, Sir, and your servant.

*p* *poco rit.*

*Moderato con moto.*  
THORGRIM.

Oh! fair the summer jour - ney thou hast made By purling stream, and mead, and lea-fy glade,

*Moderato con moto.* ♩ = 56.

*p* *Ped.* \*

*poco cres.*

By torrents plunging from the skyward height, By crystal lakelet, flashing in . . . the light. Yet brook, nor

*poco cres.* *p* *Ped.* \*

*cres.*

mea - dow, nor the sha - dy dell, . . . Nor fall - ing wa - ter, can the sto - ry

*cres.*

*dim.* *poco rit.* *sempre rall.*

tell Of gen - tleness and beau-ty, Of beauty that's convey'd in thy sweet face, . . . in thy sweet

*dim.* *p* *colla voce.*

*pp* *a tempo.* OLOF.

face and form, O love - ly maid. Oh ! fair the summer jour - ney, well I know,

*pp* *a tempo.*

*Ped.* \* *Ped.* \* *Ped.*

At morn and eve and in . . the noontide glow, But babbling brook, nor tree, . . nor blowing wind,

*p*

\* *Ped.* \* *Ped.* \*

*poco rit.* *poco più mosso.* THORGRIM.

Whis - per'd the mocking thought that's in thy mind. By Odin's self, I

*poco più mosso.* ♩ = 80.

*colla voce.* *f* *mf*

mock thee not, but swear That true heart - worship to thy feet I bear.

OLOF. *mf*

A sim - ple maid, no right of wor - ship mine— Thou art a stran - ger - I

*f* *p*



THORGRIM. *mf*

*agitato.*

may not take thine. A stranger! True, but I will call thy name A - long the path that

*mf* *agitato.*

war - riors tread . . to fame; Thou shalt in - spire my soul, . .

*f* *sempre agitato.*

*cres.* *f* *sempre agitato.*

. . and ru-mour bear To thee the news of what . . for thee I dare, Thou

*f* *sempre agitato.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

shalt in - spire my soul, and ru - mour bear, To thee the news of what for thee I

*sempre con passione.*

*sempre f*

dare. If thought of her can nerve a Norseman's

*Poco meno. Olof. semplice.*

*Poco meno. ♩ = 66.*

*f* *dim.* *p*

*Ped.* \*

Con dignita, come 1ma.

arm, A Norseman's daughter well may think no harm.

Con dignita, come 1ma. ♩ = 100. (The King)

and his guests exeunt to the Feast-hall. Thorgrim conducts Olof. Arnora and Helgi remain on the stage.)

*poco* *a poco* *cres.*

*f* *poco rit.*

*a tempo.* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

Ped. \*

*dim.* *p*

*dim.* *pp*

No. 8.

{ SCENA.—“SAW’ST THOU THE ACT.”  
AND DUET.

Moderato. ARNORA. *Quasi Recit. a tempo.*

*mf* Saw'st thou the act of the shame - born

Moderato. ♩ = 69.

*f* *dim.* *Recit.*

Woo - ing the daughter of Thor - ir? Say, . . art thou son of Ar - no - ra, That

*f* *a tempo.* *f*

HELG. *mf* tame - ly thou yield - est un - to him? Yea, . . am I son of Ar - no - ra,

*f* *dim.* *p*

But who 'gainst the great gods con - tend - eth, And rais - eth the shout of a vic - tor?

*f*

*f* *f* *p* *pp*

HELGI (gloomily).  
Meno mosso.

*pp*

Al - ways the sha - dow of Thor-grim, Dark as the breast of a storm-cloud, Por -

*Meno mosso. ♩ = 50.*

*pp*

*p* *espress.*

ten - tous a - cross my path ly - eth. The love of my sire hath he sto - len ;

*pp*

*p*

*Ped.* \*

*p* *agitato.* *poco cres.*

When - ev - er we go forth to bat - tle, To Thorgrim, next af - ter E - ric, Our

*espress.*

*p* *agitato. p* *poco cres.*

*cres.* *f*

war - riors look for a lead - er. In fire - hall they cho - rus his prais - es, And

*f*

*f* *Tempo 1mo.* *molto espress.*

drain the full horn to his hon - our. My place near the

*Tempo 1mo. ♩ = 50.*

*più agitato.* *f* *ff* *rall.* *dim.*

*dim.* *p*

King hath he ta - ken, And now the fair maid - en he woo - eth, Who

*Poco Allegro.* *f* *3*

mine is by word of her fa - ther. What is this . . . but the do - ing of Or - log? Con -

*Poco Allegro.*  $\text{♩} = 100.$  *f*

*f* *3* *senza rit.* *3*

- ceiv - ed in in - scri - ta - ble dark - ness, What is this . . . but the do - ing of Or - log? Enforced by

*ARNORA (contemptuously).* *Poco meno.* *mf* *3*

might that's re - sist - less. Know - est thou what dark Or - log or -

*Poco meno.*

*Allegro come 1ma.* *f* *3*

- dain - eth? Know'st thou not, . . . 'tis the du - ty of brave men, In the bat - tle that li - eth be -

*Allegro come 1ma.*  $\text{♩} = 100.$  *f*

*Molto vivace.*

*mf a tempo agitato.*

fore them, With ardour to hew their way on-ward Can son of mine sit with hands

fold-ed, Com-plain-ing of Fate like a wo-man!

*Lento sostenuto. fesspress.*  
O Fre - ya! O Fre - ya!

*Lento sostenuto. ♩ = 46.*

Fre - ya! 'neath whose ten - der care The souls of un - born chil - dren dwell 'Mid groves and love - ly

gar - dens, Where sweet stream - lets in - to riv - ers swell, And flow - ers bloom e - ter - nal - ly, And

*cres.*

*poco cres.*

laugh - ter e - choes wild and free, e - choes wild and free, To thee, kind

*mf* **I** *espress.*

*dim.*

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

god - dess, swift re - turn The souls of babes un - time - ly dead, O'er whom a mother's heart doth yearn, And

*p*

*dim.* *p*

*Ped.* \*

break when fee - ble life hath fled, Unknowing thou'rt in mer - cy fain, . . . thou'rt in mer - cy fain To

*cres.*

*mf* *dim.*

call the chil - dren home a - gain ; Thrice hap - py she whose young ones die, And,

*dim.* *p*

*mf* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

wrapped in in - no - cence and peace, Back to the bless - ed gar - dens fly, Where songs and gladness never

*poco agitato.* *cres.*

*poco agitato.* *p* *cres.*

*Ped.* \* *Ped.* \*

*f* *Lento come lma.* *sempre poco agitato.*  $\wedge \wedge \wedge \wedge \wedge$

cease . . . From them no fear of cru-el shame, from them . . . no fear, . . . no fear of cru-el

*Lento come lma.* *sempre poco agitato.*

*sempre f ed espressivo.* *f* *poco rit.*

shame, Or sha - dow cast on honoured name, or sha - dow cast on honoured

*f* *poco rit.*

*Allegro con fuoco.*

name.

*f a tempo. dim.* *p* *f* *Allegro con fuoco. ♩ = 132.*

*Ped. \* Ped. \* Ped. \* Ped. \**

*HELGI. mf*

Thy words, like the thrust of a spear-point, Let out the red stream of my

*p*

*f* *f* *f*

heart's blood ! Though the hand of the Val-kyr maid grasp me, Re-venge will I

*f* *f*



seek where the swords clash,

*mf* *cres.* *f*

(drawing his sword.) *f. con fuoco ma deciso.*  
Leap from thy scab - bard, O

*Sva.*

*f* *mf*

blade, And flash . . . in the sun! . . . Keen edge, for deadly work made, Thy task . . . must be

*f* *mf*

*Ped.*

done. . . . Sword, now gleamest thou bright, As I lift thee high! . . .

*f* *fp* *mf*

*Ped.*

Soon thou't run red . . . in the fight, Where one must die, . . . Soon thou't run

*p* *mf* *mf*

*Ped.*

red in the fight, Where one, where one . . . must die.

Steel, fail me not, . . . fail . . . me

ARNORA *f*  
Steel, fail him not in that hour, Nor break, nor  
not, . . . Steel, fail me not in that hour, Nor break, nor

bend ; . . . Through shield and through hel - met thy power, . . .

\*

through shield and through hel - - met thy power, . . thy

through shield and through hel - - met thy power, . . thy

power . . . Must make an end.

power . . . Must make an end.

*f* *ff* *accel.* *Sva.*

No. 9. { RECIT. AND CHORUS.—“TO-MORROW, SOLEMN COUNCIL.”  
 { BALLAD.—“WHY WANDERS THORWALD?”

(The King and his

*L'istesso tempo.* *rit.* *Allegro non troppo e con dignità.* ♩ = 100.

guests enter from the Feast-hall.)

*f* *p* *tr* *tr* *Ped.* \*

*p* *tr* *tr* *Ped.* \*

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *p*

*dim.* *p* *R.H.*

coun - cil; To-day, . . . the voice of plea - sure, And rare de - light of mu - sic:

*p*

*a piacere.* *mf* THORGRIM. *Recit.*  
 Say, what theme shall be

A song . . . thou shalt sing to us, Thorgrim.

*tr* *a tempo.* *mf* *Recit.*

*p* *Recit.*

*a tempo.*

mine, lord : Love, . . or a sto - ry of bat - tle !

MEN. TENOR.

BASS.

War !

War !

*mf*

*f*

*f*

*a tempo.*

WOMEN. SOPRANO.

ALTO.

*mf*

*dim.*

Nay, of Love's mas - ter - ing

*mf*

*dim.*

Nay, of Love's mas - ter - ing

of war thou shalt sing us.

of war thou shalt sing us.

*dim.*

*Ped.* \*

(Thorgrim bows to the Women in acceptance).

pass - ion.

pass - ion.

*p*

*f*

*Andante.* ♩ - 66.

*p* *espress.* *rall.* *mf a tempo.*

THORGRIM. *p* *rall.*

Why wan-ders Thor-vald by the stream? As one who wan-ders

*p* *rall.*

*a tempo.* *p* *rall.* *a tempo.*

in a . . dream, With clouded brow and woe-ful eyes—The sun doth on the wa-ters gleam! He

*p* *rall.*

*a tempo.* *p* *rit.* *a tempo.*

mourns his love, dead yes-ter-day, And near the riv-er holds his way, His tears to min-gle

*a tempo.* *colla voce.*

*rall.* *mf*

with its flow—All hap-py crea-tures round him play!

*p* *rall.* *pp più lento.* *rall.*

*L Poco agitato.* see, up-on the far-ther strand, A beau-teous la - dy smil-ing stand ! *p Andante come lma.* She sings with low me-lo - dious

*Poco agitato.* *p* *mf* *p* *Andante come lma.*

voice ; A harp makes music in her hand. "Be - neath the wa - ters find thee rest ; Be -

*p*

*poco rall.* *a tempo.* *rall.* *Più mosso.*

- neath the wa - ters be thou blest ; Thy lost love waits at death's confine !"

*poco rall.* *a tempo.* *rall. dim.* *f* *Più mosso!*

*mf* The mourn - er heeds the strange be - hest. *f* Now

*Andante come lma.* *rall.* *p* plunges Thor - vald 'neath the stream, His sorrows end like morning dream ? The riv - er flows un -

*Andante come lma.* *p* *colla voce.* *p*

heed-ing past, And in the sun its wa - - - - - ters gleam !

*pp* *rall.*

*pp* *colla voce.* *pp più lento.* *rall.*

*Ped.*

*mf* **RECIT.** *a tempo.*

What think ye? Did Thorvald act no-bly, To throw a-way life for Love's pas-sion ?

*f* *Recit.* *mf* *mf*

*a tempo come lma.*

**WOMEN. SOPRANO.**

*mf* He of Love's bliss is un-wor - thy, Who from the last sac-ri-fice shrink - eth.

**ALTO.**

*mf* He of Love's bliss is un-wor - thy, Who from the last sac-ri-fice shrink - eth.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**THORGRIM. RECIT.**

*mf* In truth the word is well spo-ken ; Ye of my deeds shall be judg-es.

*f* *Recit.* *f*

*Segue subito.*



No. 10.

{ RECITATIVE.—“JARL THORIR, BEHOLD IN ME.”  
 { FINALE.—“MY KING AND MASTER.”

*Allegro deciso.* THORGRIM.

*Allegro deciso.* ♩ = 108.

Jarl Tho - rir, behold in me King's man, Thorgrim the Proud am I

call - ed, And thro' my veins cours - eth and boundeth The blood of Jarl E - ric in

Ro - ga. Ask . . of my fame in the bat - tle; Ask . . if I shrink from the

spear - points, Or ev - er to brav - est of foe - men Have yield - ed a foot at his

on - slaught. I . . Thor-grim, King's man and

*f* *marcato.*

*f* *f*

*Ped.*

true man, En-treat now the hand of thy daugh-ter.

*Più mosso.* ARNORA. *mf*  
*Più mosso.* ♩ = 120. The hand that is pro-mised to Hel-gi Thou

HELGI. *mf*  
 may'st not give to one shame born. Nor he en-joy it till,

fight-ing, I fall by his sword at the holm gang.

THORIR. *mf*  
 Shame-born or true-born, what mat-ters? My

word hath been passed, and is sa - cred.

*ERIC. espress.*  
 Much do I love thee, O Thor - grim, But I to the bar - gain am

*Ancora più mosso.* **THORGRIM.**  
 bond-man. Are all your voi - ces a - gainst me? Then let the maid - en her -

*Ancora più mosso.* ♩ = 144.

**N** **ARNORA.**  
 The daugh - ters of Norse - men are si - lent;

**THEORIR.**  
 - self speak. The daugh - ters of Norse - men are si - lent;

**HELGI. p**

**GUESTS. SOPRANO AND ALTO. p**  
 The daugh - ters of Norse - men are si - lent; Their

**TENOR AND BASS. p**  
 The daugh - ters of Norse - men are si - lent;

**N**

*Ped.*      \* *Ped.*      \* *Ped.*

*p* Their hon - - our is not in their keep - ing.

*p* Their hon - - - - our is not in their keep - ing.

hon - - our is not in their keep - ing.

*p* Their hon - - our is not in their keep - ing.

*p* Their hon - - - - our is not in their keep - ing.

\* Ped. \*

*dim. e rall.*

*Sostenuto ma non troppo Lento.*  
 THORGRIM (turning to the King).

*p* My King and mas - ter, grant me this re - quest, . .

*Sostenuto ma non troppo Lento.* ♩ = 66.

*p*

If I, by service, have de - served thy grace; Be - hold me here a sup - pli - ant con - fess'd, Who

*p*

*mf con espress.*

nev - er prayed to one of mor - tal race. I love this maid-en, and would make her mine, With-

*espress.*

- out her, death seems bet-ter far than life, with - out her death seems bet-ter far than life;

*p*

OLOF (*aside*). *p*

With

*mf* Thou art the King! one fate-ful word of thine Will give thy ser-vant peace, and end the strife. *p poco rall.*

*p* *colla voce.* *a tempo.*

no - ble mien and moving words he pleads; His form is grace, his

HELG. *pp*

The King may speak the word . . . for which he sues, And Tho - rir fee-bly

ERIC. *pp*

O gal - lant boy, my heart, my heart goes

*pp*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

voice makes mu - sic sweet ; . . . And I could fol - low where - so -

Since when have Norseland kings, have

yield to Har - ald's power, 'Tis al - so mine to

out to thee, And at thy side would

*pp* *ppp* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- er he leads ! This must be love, this must be love,

Norse - land kings been asked to take The place of fa - thers whose young daugh - ters wed ?

grant or to re - fuse, 'tis al - so mine to grant or to refuse,

E - ric proud - ly stand. But hon - our bids de - ny the ten - der

*cres.* *cres.* *cres.* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

this must be love, be love, . . . Since joy and an - guish

Thy suit is vain ; thy i - dle hopes for - sake, . . . thy i - dle hopes for -

My sword, my sword shall an - swer, my sword shall an - swer at th'ap -

plea, . . . And thou must suf - fer, suf - - - fer

*f* *dim.* *dim.* *dim.* *f* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* meet, . . . . . this must . . . . . *poco rit.* be love. *poco più vivo.*  
*p* sake, And be no long - er by blind *poco rit.* pas - sion led.  
*mf* THORGRIM.  
 Be - hold me  
*p* - point - - ed hour, shall an - swer at th'ap - point - ed hour. *poco rit.*  
*p* at . . . . . her stern . . . . . com - mand. *poco rit.*  
*p* *poco rit.* *p* *poco più vivo.*  
*Ped.* \*

*p* With mov - ing words he pleads, and  
*mf* Thy i - dle hopes for-sake, and be no  
*mf* here a sup-pli - ant, Be - hold me here a sup - pli - ant, a  
*mf* The King may speak the  
*mf* Hon - our bids de - ny thy ten - der  
*cres - cen - do.* *mf*

*cres.* *Tempo lmo.* *f* *dim.*

I . . . . . could fol - - - low where - 'er he leads, . .

*cres.* *f* *p*

long - er by passion led, Thy suit is vair; thy i - dle hopes for -

*cres.* *f* *p*

sup - pli - ant Who nev - er pray'd to one of mor - tal race, . . . . . My

*cres.* *f* *p*

word for which he sues, And Thorir yield to Harald's power, . .

*f* *Tempo lmo.* *p*

plea, thy ten - der plea, . . . . . O gal - lant boy,

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

*Ped.* \*

*p* *rall.*

This must be

sake, . . . . .

*rall.* *mf*

King, my mast - er, My

*p*

'Tis al - so mine to grant or re - fuse,

thou . . . . . must suf - fer,

*dim.* *rall.*



*a tempo*

love,

ARNORA.

This . . . must be love,

THORGRIM. *espress.*

Since when have Norse-land's kings . . . been asked . . . to take The

King . . . and mas - - - ter, grant me this re - quest,

THORIR.

To me the maid be - longs and not . . . the King,

HERGI.

The King may speak the word for which he sues, And

ERIC.

Sop. O gal - lant boy, my heart . . . goes out to thee, And at thy

*a tempo.*

ALTO. Can Nor - way's King give ear to such ap - peal. . . A -

TEN. *pp*

BASS. *p*

*a tempo.*

*p*

*Ped.*

I . . . could fol - low where - so - e'er . . . he leads! His

place of fa - thers whose young daugh - ters wed? . . .

If I, by ser - vice, have de - served thy grace, I

To me the keep - ing of my own fair fame.

Thor - - ir free - ly yield, yield . . . to Har - ald's power,

side would E - - ric proud - - ly stand,

- gainst a fa - ther's dear . . . and sa - - cred right?

*Ped.*

\* *Ped.*

S125.

*Ped.*

\*

form . . is grace, his voice makes mu - sic sweet,

Thy i - dle hopes for - sake, . . . thy suit . . . is vain,

love . . this maid - - en, and would make her mine,

With dread - ful ti - - dings shall our Nor - way ring ? . .

'Tis al - so mine, to grant or to re - fuse,

But hon - our bids . . . de - ny . . . thy plea,

Hence, Thor - grim, or a fa - - ther's ven - geance feel,

*Ped.* *cres.* \* *Ped.* \*

And I could fol - - low where - 'er he leads,

thy i - dle hopes for - sake, thy i - dle hopes for - sake, thy i - dle

Thou art the King, one fate - ful word,

with dread - ful ti - - dings shall Nor - way ring? Tho - rir hath

*cres.* My sword shall an - swer at the hour, my sword shall an - swer at the

And thou must suf - fer at her com - mand,

*p* Be - ware of Hel - gi's sword, *mf* be - ware of Hel - gi's

*cres.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *p* *Q* *poco accel. e sempre cres.*

this must be love, . . . this must be love, . . . this must be love, . . .

*f* *p* *poco accel. e sempre cres.*

hopes for-sake, and be no long-er by passion led, and be no long-er by passion led, Thy suit is

*f* *p* *Q* *poco accel. e sempre cres.*

one word of thine, . . . Thou art the King, . . . thou art the King, one

*f* *p* *poco accel. e sempre cres.*

bro - ken faith, bro - ken faith, . . . bro - ken faith, and

*f* *p* *poco accel. e sempre cres.*

hour, my sword, my sword shall an - swer at th'appointed hour, 'Tis

*f* *p* *poco accel. e sempre cres.*

Thou must suf - - fer, thou . . . must suf - - - - fer

*f* *p* *poco accel. e sempre cres.*

sword, be-ware of Hel - gi's sword in dead - ly fight, be -

*f* *p* *poco accel. e sempre cres.*

. . . be-ware, be - ware . . . of Hel - - - - gi's

*f* *p* *Q* *poco accel. e sempre cres.*

*Ped.* *\*Ped.* *\** *trem.*

*ff* *a tempo.* *dim.* *p*

this must be love, since joy . . . and an - guish meet, . . . this must be

vain, thy hopes for - sake, . . . And be no lon - ger by pas - sion

fate - ful word of thine, . . . Will give . . . thy ser - vant

suf - fered, suf - fered shame, . . .

al - so mine to grant, . . . my sword shall

at her stern com - mand, . Gal - lant boy, my heart, my

- ware, in dead - ly fight, . . .

*ff* *a tempo.* *dim.* *p*

*Ped.* *\*Ped.* *\*Ped.* \*

love, since joy and anguish meet.  
 led, no longer by passion led.  
 peace and end, and end the strife.  
 Thor-rig hath brok - en faith and suf - fer'd shame!"  
 an - swer at the hour, at the ap - point - ed hour.  
 heart goes out to thee.  
 Thorgrim, be - ware, be - ware!

*pp* *poco rit. R a tempo.* *pp*

*Ped.* \* *Ped.* \*

This must be love.  
 Thy suit is vain.  
 My King and mas-ter, grant me . . . this re - quest.  
 suf - fer'd shame.  
 at the hour.  
 O gal-lant boy.  
 Thor-grim, be - ware!

*p* *poco rit.* *pp* *rall.*

*Ped.* \*

RECIT. HARALD (to Thorgrim).

As one whom thou serv-est With full-est de-votion, Thou hast all my pi-ty; As

*Moderato con moto.* ♩ = 88.

*a tempo.*

King I de-ny thee; Nor right nor power, nor will to med-dle, Have I in this

THORGRIM (with passion).

mat-ter. Say-est thou so, lord? Then I

*Con molto fuoco.* ♩ = 104.

serve thee no long-er! My sword from this

mo-ment Shall strike where it list-eth; Be-ware of its keen edge All

you who op- pose me! Be- ware, . . . all you who op -

*Molto Allegro e sempre con fuoco.*

ARNORA.

The King he in- sult - eth, Strike down the trai - tor,  
- pose me!

THORIR.

The King he in- sult - eth, Strike down the trai - tor,

HELGI.

The King he in- sult - eth, Strike down the trai - tor,

ERIC.

Love- mad - ness soon pass - es; Heed not his rav - ing,

HARALD.

Love- mad - ness soon pass - es; Heed not his rav - ing,

GUESTS AND WARRIORS. SOPRANO AND ALTO.

The King he in - sult - eth, Strike down the trai - tor,

TENOR AND BASS.

*Molto Allegro e sempre con fuoco.* ♩ = 96 (the ♩ almost like half a bar of the preceding).

On me be your

Strike down the trai-tor, *ff* strike down the trai-tor!

Strike down the trai-tor, strike down the trai-tor!

Strike down the trai-tor, strike down the trai-tor!

Heed not his rav-ing, heed not!

Heed not his rav-ing, heed not!

Strike down the trai-tor, strike down the trai-tor!

ven - - geance! For me he of-fend-eth,

The King he in-sult-eth,

The King he in-sult-eth,

The King he in-sult-eth,

Love - mad - ness soon pass - es,

Love - mad - ness soon pass - es,

The King he in-sult-eth,



Strike down the trai - tor, strike down the trai - tor, strike down the

Strike down the trai - tor, strike down the trai - tor, strike down the

Strike down the trai - tor, strike down the trai - tor, strike down the

Heed not his rav - ing, heed not his rav - ing,

Heed not his rav - ing,

Strike down the trai - tor, strike down the trai - tor, strike down the

*(Thorgrim retires up, ascends the dais, to the centre door, and suddenly stops.)*

trai - tor!

trai - tor!

trai - tor!

Heed not!

Heed not!

trai - tor!

Ped.

*f* THORGRIM.  
 Fare-well I say not! A-gain you shall see me,

*f con forza.* And the day of my com- ing *f* Shall be day of ac- *poco rit.*

*Più presto.*  
 count. *Più presto.*  $\text{♩} = 126.$  *sempre più agitato.*

ARNORA. *sempre più agitato.* (Olof rushes, with a gesture of entreaty, to Thorgrim, who kisses her and departs.)  
 Strike him down, strike down the  
 THORIR. *f*  
 HELGI. *f* Strike him down, strike down the  
 ERIC. *f* Strike him down, strike down the  
 HARALD. *f* Heed him not, heed not his  
*sempre più agitato.* Heed him not, heed not his  
 SOPRANO AND ALTO.  
 TENOR AND BASS. *f* Strike him down, strike down the  
 Strike him down,

*Molto sostenuto.*

(Olof gazes after him despairingly. Arnora and Helgi exchange glances of triumph.)

trait - or!

trait - or!

trait - or!

rav - ing!

rav - ing!

trait - or!

*Molto sostenuto.* ♩ = 88.

*fff* *molto accel.*

Ped.

*Vivace.* (The Curtain falls.)

*sempre più accel.* *ff*

Ped.

*p* *ff*

Ped.

END OF THE SECOND ACT.

## ACT III.

*Autumn. A glade in a pine Forest near Jarl Thorir's house. As the Act proceeds, a gorgeous sunset floods the scene with changeful light.*

## No. 11. INTRODUCTION, RECIT., SOLO AND CHORUS.—“THROUGH THE FOREST IVAR GOES.”

*Lento espressivo.*

PIANO.  $\text{♩} = 56.$

*pp*

*pp*

*Ped.* \*

*pp*

*Ped.* \*

*p poco espress.*

*dim.*

*p espress.*

*p*

*p*

*Sua*

*cres.*

*sf*

*sempre dim.*

*pp*

*a tempo.*  
*poco rit.*

*(the ♩ as before.)*  
*p*

*p* *cres.*

*(As the curtain rises, Olof enters, attended by her Women. She seats herself on the trunk*  
*f* *dim.* *p* *pp* *poco rit.*

*of a fallen pine, in desponding mood.)*  
*pp* *pp* *pp* *Ped.*

NANNA. RECIT.  
*p* *Lento.*  
Dear la - dy, what sorrow Thy young heart op-press-eth?  
*a tempo.* *sf* *p*

RECIT. poco più mosso.

May we not cheer thee With mu-sic's di-ver-sion? Or le-gend of great deed

Tempo lmo. RECIT. poco più mosso.

Allegretto vivace ma non troppo.

Done in the old time? The sto-ry of I-var, Say, shall we sing it?

OLOF (wearily).

The sto-ry I know not,

Yet ye may sing it.

L'istesso tempo.

L'istesso tempo. ♩ = 84.

NANNA.\*

*leggiero.*

Through the for - est I - var goes, . . .

1st & 2nd SOPRANO. *mf* *f*

Through the for - est I - var goes, . . . (O

1st & 2nd ALTO. *mf* *f*

Through the for - est I - var goes, . . . (O

*mf* *f*

*Ped.* *Ped.* \*

His hel - met deckt with

cheer - i - ly! O cheer - i - ly! O cheer - ri - ly!) . . . His hel - met deckt with

cheer - i - ly! O cheer - i - ly! O cheer - i - ly!) . . . His hel - met deckt with

*mf* *mf* *mf*

*mf*

bud - ding rose, For Spring is here, and Love's tide flows.

bud - ding rose, For Spring is here, and Love's tide flows. (O cheer - i - ly! O cheer - i - ly! O

bud - ding rose, For Spring is here, and Love's tide flows. (O cheer - i - ly! O cheer - i - ly! O

*f* *f* *f*

*f*

\* This may be sung as a Chorus only, in which case the small notes must be used, Nanna then singing in unison with 1st Sopranos throughout.

*poco rit.* *poco meno.*

C

cheer - i - ly!) For Spring is here with Love's de-mand, And

cheer - i - ly!) The youth will claim fair U - na's hand, Spring is here, with Love's de-mand, And

*p* *poco rit.* *poco meno.*

*Tempo 1mo.*

mat-ing birds sing o'er the land. (O cheer - i - ly! O cheer - i - ly! O cheer - - i - ly!)

mat-ing birds sing o'er the land. (O cheer - i - ly! O cheer - i - ly! O cheer - - i - ly!)

mat-ing birds sing o'er the land. (O cheer - i - ly! O cheer - i - ly! O cheer - - i - ly!)

*f* *f* *sf*

*Tempo 1mo.*

*f*

*Ped.* \*



*Meno mosso.*

*p* Through the for - est once a - gain, I - var comes with

*p* Through the for - est once a - gain, . . . (O wea - ri - ly! O wea - ri - ly!) I - var comes with

*p* Through the for - est once a - gain, . . . (O wea - ri - ly! O wea - ri - ly!) I - var comes with

*Meno mosso.* ♩ = 120.

*p*

*Ped.* \*

brow of pain, And tears that fall like Au-tumn rain. He

brow of pain, And tears that fall like Au-tumn rain. (O wear - i - ly! O wear - i - ly!)

brow of pain, And tears that fall like Au-tumn rain. (O wea - ri - ly! O wea - ri - ly!) He

*poco cres.*

hear - eth still the Jarl's fierce "No!" The sob - bing wind doth fit - ful blow, The riv - er moan - eth

*poco cres.*

The sob - bing wind doth fit - ful blow, The riv - er moan - eth

*poco cres.*

hear - eth still the Jarl's fierce "No!" The riv - er moan - eth

*p*

*rit.*  
in its flow.

*rit.* *p* *piu lento.* *pp* *rall.*  
in its flow. (O wear - i - ly! O wear - i - ly!) . . .

*rit.* *p* *piu lento.* *pp* *rall.*  
in its flow. (O wear - i - ly! O wear - i - ly!) . . .

*rit.* *pp* *piu lento.* *pp* *rall.*

*Allegretto vivace come lma.*  
NANNA with 1st SOPRANO.

*f*  
I - var through the woods once more, . . . (O cheer - i - ly! O cheer - i - ly! O

*f*  
I - var through the woods once more, . . . (O cheer - i - ly! O cheer - i - ly! O

*Allegretto vivace come lma.* = 84.

*mf* *f*  
cheer - i - ly!) . . . Blithe-ly treads the span-gled floor To mea - sure of the

*mf* *f*  
cheer - i - ly!) . . . Blithe - ly treads the span-gled floor To mea - sure of the

*f* *p*  
torrent's roar, (O cheer - i - ly! O cheer - i - ly! O cheer - i - ly!) Fair

*f* *p*  
torrent's roar, (O cheer - i - ly! O cheer - i - ly! O cheer - i - ly!) Fair

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*Ped.* \*

*poco rit.* *p poco meno.*

Be-hind, a door is o - pen wide, And love with love will

*poco rit.* *p*

U - na trip - peth at his side— Be - hind, a door is o - pen wide, And love with love will

*p* *poco meno.* *p* *poco rit.*

Ped. \* Ped. \*

*Tempo 1mo.* *f*

hence a-bide. (O cheer - i - ly! O cheer - i - ly! O cheer - - i - ly!)

*f*

hence a-bide. (O cheer - i - ly! O cheer - i - ly! O cheer - - i - ly!)

*Tempo 1mo.* *f* *f*

Ped. \* Ped. \*

*sempre f* *f*

Ped. \*

*Olor (in an absent manner).*

"Be - hind, a door is o - pen wide, . . . And love with

*p* *pp*

*p tranquillo.*

love will hence a - bide!" I pray

*pp* *sf*

*senza rall.*

you, now leave me; My feel - ing no mu - sic Can charm in - to glad - - -

E

- ness.

*p* *poco espress.*

*p*

(Exeunt Women.)

*dim.*

*p*

*dim.* *pp* *rall.*

Con moto ma non troppo. OLOF.

Once more the sun in his splen-dour, Blaz - ing in garments of

*pp*

*Ped.* \* *Ped.* \*

Con moto ma non troppo. ♩ = 60.

crim - son, And with the sheen of gold lus - trous, A - down the evening sky drop - peth.

*Ped.* \* *Ped.* \*

*poco cres.*

Look - ing East at the dawn - ing, the moun - tains Radiantly hailed his ar -

*p*

*Ped.* \* *Ped.* \*

*cres.* *mf* *sempre animato.*

- ri - val; Look - ing West at the set - ting, they mourn not, For the

*cres.* *animato.*

*Ped.* \* *Ped.* \* *Ped.*

hills and the o - cean which, joy - ous, On high its flashing gems toss - eth, for the hills and the

*cres.* *animato.*

\* *Ped.* \* *Ped.* \* *Ped.* \*

F *Tempo lmo.*

o - cean Know that a - gain he is com - ing, To

*f.* *Tempo lmo.* *p*

*f.* *p*

*Ped.* \*

me no joy in his ris - ing; To me no hope in his go - ing,

*p* *p*

*Lento espressivo.*

And one day followeth an - oth - er,

*Lento espressivo.* ♩ = 56.

*poco espress.*

Bringing near - er and near - er the dark - ness, The

*p* *cres.*

*cres.* an - guish, the black de - so - la - tion, Of her who, shrinking, is giv'n To one whom her sad heart re -

*p* *dim.*

*sf* *sempre dim.* *pp*

- fus - eth. At the Yule Feast he com-eth to claim me, -

*mf* **RECIT.** *Moderato.* *f*

He whom my be - ing ab-hor-reth ! *f* Sun,

*Moderato.* ♩ = 84.

*f* *f* *p*

Sun, whither now thou dost hast-en, There move-less re - main, . . . there

move - less re - main, . . . that no near - er, no near - er The day . . . of my

*sempre p*

*dim.* *poco rit.* *Poco Andante.*

doom may ap - proach me.

*Poco Andante.* ♩ = 46.

*dim.* *poco rit.* *p*

*semplice.*

Aid me, gentle Powers Of woodland stream and field, That changeless be the glo -

*pp* *L.H.* *p*

*Ped.* \* *Ped.* \*

ry of the au - tumn tide ; Fade not, O tender flow'rs, Nor

*p* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cres.* *mf* *dim.*

leaves to keen winds yield—That so, . . . tho' days pass on, . . . tho' days pass on, the autumn may a -

*cres.* *dim.* *p*

*p* *G* *poco espress.*

- bide, O fade not, ten - der flow'rs, O fade not, ten - der

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim. e rit.*

flow'rs, That, . . . tho' days pass on, tho' days pass on, . . . the autumn may a -

*p* *cres.* *p colla voce.*

*Ped.* \*



*a tempo.* *p*

bide. And ye of god-like might, . .

*a tempo.*  
*espress.* *pp*

*Ped.*

Who rule the sea - sons round, . . Stay, stay the cru - el Win -

*\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

ter on its drear - y road, That

*sempre pp*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*poco cres.* *cres.*

burn . . not Yule fire bright, Nor fes - tal song re - sound . . Till

*poco cres.*

*Ped. \* Ped. \* Ped. \* Ped. \**

*dim.* *pp*

death, . . . till death re - lease, me, till death re - lease me from this hea - vy

*dim. pp*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*mf* **H** *espress.*

load. O ye of god-like might, Stay, stay the cru-el

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf* *molto espress.*

Win-ter, stay . . the cruel Win-ter, Till death re-lease me, till death, . . . till death re-

*p* *cres.* *mf* *p*

*Ped.* \*

*p*

- - lease me from this hea-vy load.

*pp* *f espress.*

*Ped.* \* *Ped.* \* *Ped.* \*

**RECIT.** *mf* *a tempo.*

Vain-ly I call To Powers of earth and sky!

*Recit.* *a tempo. mf*

*Piu agitato.* *mf* *f*

The pi-ti-less mo-ments fly, The leaves will fall. *accel.* Lo!..

*Piu agitato.* *mf* *f*

RECIT. Lento. *p*

com - eth now The chill of win - ter's breath! Be

*Tempo dell Aria, ma molto sostenuto.*

Recit. Lento. *pp*

*espress.* *pp* Ancora più Lento.

kind to me, O death, . . . be kind to me, O

Ancora più Lento. *pp*

*pp rit.*

death, . . . And lay me low. . .

*colla voce.* *pp*

Ped. \*

WOMEN (behind the scenes, and as far away as possible).  
1st & 2nd SOPRANO.

*Allegretto vivace.* *mf*

I - var through the woods once more, . . . (O cheer - i - ly! O cheer - i - ly! O

1st & 2nd ALTO. *mf*

I - var through the woods once more, . . . (O cheer - i - ly! O cheer - i - ly! O

*Allegretto vivace.* ♩ = 84.

*mf* *p*

cheer - i - ly!) . . . Blithe-ly . . . treads the span - gled floor, . . . Fair

*mf*

cheer - i - ly!) . . . Blithe - ly . . . treads the span - gled floor, . . .

U - na trip - peth at his side, And love with love will hence a - bide. . . .

U - na at his side, And love with love will hence a - bide. . . .

(O . . cheer - i - ly! O . . cheer - i - ly! O . . cheer - - i - -

(cheer - i - ly! cheer - i - ly! O cheer - - i - -

No. 13.

DUET.—“THORGRIM, O MY BELOVED.”

*Molto Allegro.*

ly!)

ly!) *Molto Allegro. ♩ = 112.*

*p* *sempre cres - cen*

*do.* *f*

(Thorgrim enters. With a glad cry, Olof rushes to his embrace.)

*Sca.* *cres*

*Ped.* *\* Ped.*

*Sua*

*ff*  
*Ped.*

**I OLOF. *con passione.***

*f*  
Thor - grim! Thor - grim! O my be - lov - ed!

*THORGRIM. con passione.*  
*f*  
O - lof, the

*non troppo. f*  
*Ped.* \* *Ped.* \* *Ped.*

*f*  
Thor - - - - grim!

Sun - beam, Well art thou call - ed.

*f*  
*Ped.* \* *Ped.* \* *Ped.*

O my be - lov - ed!

*f*  
O - lof! my O - lof! Sun - - - -

*f*  
*Ped.* \* *Ped.* \* *Ped.*

*ff*

Thor - - - grim! Thor - grim! O my be -

- beam that cheer - eth!

*ff*

lov - - ed!

*mf*

In the gloom of the pine - woods

*p*

Long have I wait - ed, long have I wait - ed, O dear - est, thy

*piu agitato.*

*mf*

com - ing. Once more the light shin - - - eth! My

*p*

*piu agitato.*

*poco rit.* *f* *Come 1ma. con passione.*

Thor - grim!

O - lof! my Sun - beam!

*cres.* *f* *poco rit.* *Come 1ma.* *non troppo f*

*Ped.* \* *Ped.*

Thor - grim! O my be - lov - ed!

*f* *con passione.*

O - - - lof! my

\* *Ped.* \* *Ped.* \*

Thor - grim!

O - - - lof! my Sun - beam!

*f* *dim.* *p*

*Ped.* \* *Ped.* \*

*poco rit.* *a tempo.*

my be - lov - ed!

*p* 3

Rest thy head, dear one, Here, where my

*a tempo.* 3 3 3 3

*poco rit.* *p* 3 3 3 3

\* *Ped.*

heart beats— Beats for thee on - ly! My O - lof! my Sun - beam!

*\* Ped.*

My O - - - lof! My O - - - lof!

*f* *mf*

*con gran passione.*  
Thor - - - grim! Thor - grim!

*f* *ff* *dim.*

*Ped.* \*

O my be - lov - - ed! . . . O my be - lov - -

My O

*p* *rall.* *p*



*Lento sostenuto.* (For a while they remain silent, looking into each other's eyes.)

ed !

lof !

*Lento sostenuto.* ♩ = 72.

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

Ped. \* Ped. \* Ped. \*

*dim. rall.*

Ped. \*

*Andante espressivo ma non troppo Lento.*

*con tenerezza.* *poco rit. a tempo.*

This moment fades the world a - way, . . . Far, far from thee, . . . far from thee, from thee and me ;

*Andante espressivo ma non troppo Lento.* ♩ = 56.

*p* *p poco rit. a tempo.*

Ped. \* Ped. \*

*K a tempo.*

There is no

*dim. e rit.*

And lost the thought of yes - ter - day, . . . and lost the thought, In love's im - men - si - ty ; . .

*p* *rit. a tempo.*

*K*

Ped. \* Ped. \*

place but where I see The love - light, the love - light that en - thral's ; There is no  
 The cru - el mor - row may us part -  
 bliss, but when on me Its ra - diance, its ten - der ra - diance falls. No mu - sic  
 To Fate's de - cree we bow,  
 sounds, . . . but as thy voice, . . . thy voice A - wakes its soft - est  
 There is no time . . . . but Now, dear heart ! . . . There is no time but  
 Now ! E'en where thou tread'st . . . the flow'rs re - joice, . . . the flow'rs re -  
 There is no time, . . . but Now, dear heart, dear

*rit. a tempo. cres.*  
*p rit. a tempo.*  
*p colle voci. a tempo.*  
*rit. a tempo. con molto tenerezza.*  
*p rit. a tempo.*  
*p con molto tenerezza.*  
*pp*  
*p*  
*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8125.

*sempre cres.* *f*

- joyce, And springtime blooms a - gain, and spring-time blooms a - gain, . . . The flow'rs re -

*sempre cres.* *f*

heart, there is no time but Now, there is no time, dear heart, there

*sempre cres.* *f* *p*

*Ped.* \*

*dim. e poco rit.* *a tempo.* *p* *poco rit.*

- joyce, and springtime blooms a - gain. The flow'rs re-joyce, and springtime blooms a -

*dim. e poco rit.* *a tempo.* *p* *poco rit.*

is no time, no time but Now! There is no time, no time, dear heart, but

*poco rit.* *a tempo.* *p*

- gain. . . . O Love, O Love, mys - te - rious power! . . . O'er dark - est

Now! . . . O sweet, O sweet trans-cen - dent

*p* *poco rit.* *a tempo.*

*Ped.* \* *Ped.* \* *Ped.* \*

night, . . . Thou canst the rays of glad - ness fling! O Love, O Love, mys - te - rious

*poco rit.* *a tempo.* *cres.* *poco agitato.*

hour! A life's de - light . . . Doth each mo - ment bring! O sweet, tran -

*p* *poco rit.* *a tempo.* *cres.* *poco agitato.*

*Ped.* \* 8125. *Ped.* \* *Ped.* \*

*mf*

power! . . . O Love, mys - te - rious power! O'er dark - est night, . . . Thou canst the rays of  
 - scen - dent hour! . . . A life's de - light, a life's de - light . . . Doth each too fleet - ing

*mf*

*Ped.* \* *mf*

*tr. tranquillo.* *dim.*

glad - ness fling, O'er dark - est night, o'er dark - est night, . . . Thou canst the rays of glad - ness  
 mo - ment bring, A life's de - light doth each too fleet - ing mo - ment bring, each mo - ment

*tr. tranquilla* *dim.*

*p* *tr. tranquillo.* *dim.*

fling! O Love! . . .  
 bring! Sweet hour!

*pp* *pp* *pp*

*Ped.* \* *Ped.* \* *Ped.*

*pp* *rall.* *pp*

mys - te - rious power! . . . O Love, O Love! . . . .  
 O sweet, transcendent hour, sweet hour!

*pp* *colla voce.* *pp* *rall.*

*Ped.* \*

(A Warrior crosses the stage at back ; he stands for a moment, observing the lovers, then hurries away. Olof sees him depart. She tears herself from Thorgrim's embrace.)

*Allegro Moderato.* ♩ - 96.

RECIT. OLOF. *sotto voce.*

A - wake from thy dream, lord ! Hel - gi's spies watch us.

*a tempo.*

*Recit.*

*pp*

*accel.*

A - gain the dark fu - ture Stretch - eth be - fore me, Black - er, O Thor - grim,

*accel.*

*Come Ima.*

For the light of thy pre - sence.

*Come Ima.*

*p*

THORGRIM.

Rest thee, be - lovèd !

RECIT.

What

care we for Hel - gi ?

The wind of mysword - stroke Would far from us blow him.

My

*mf* OLOF.

**M** *molto accel. e cres.*

fa - ther hath spo - ken, And the Yule - feast will see me The bride of this cow - ard!

*molto accel. e cres.*

*Più presto.* **f**

Canst thou not save me? canst thou not save me?

*Più presto.* ♩ = 144.

**f**

*(Kneeling at Thorgrim's feet.)* **f** *con espressione.*

Save me, save . . . me, save me, O

Thor - grim, Kneel - ing, I pray thee, kneel - ing, I pray, . . . Have

**mf**

**p** **mf**

**f** *poco rit.*

pi - ty, have pi - ty, O Thor - - grim, have pi - ty, and save me.

**f** *poco rit.* **f a tempo.**

**Ped.**

THORGRIM (tenderly raising Olof).

Lis-ten, O dear one,

*espressivo.*

*p*

*Ped.*

*Andante moderato.*

A - round me will gath-er Bra-vest of war-riors; Far to the

*Andante moderato.* ♩ = 56.

*rall.*

*p*

West Isles Soon will our dra-gons Swift-ly con-vey us. There shall our home be.

*p poco rall.*

*p*

*poco rall. p*

Fear not the Yule-feast, But give . . me thy pro-mise, If I call . . thou wilt

*poco rall.*

*a tempo.*

*a tempo. p*

OLOF.

*Allegro non troppo.*

When-so-e'er she

*dim.*

hear me? If I lead, . . thou wilt fol-low?

*Allegro non troppo.* ♩ = 120.

*p*

*Ped.*

hears thee call, When so - e'er thou lead'st the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

way, O - - - - - lof will a - ban - don all . . . . .

*N* *mf* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Thee . . . . . to fol - low, to fol - low and o - bey. *THORGRIM.* *accel.* O - lof ! O - lof !

*molto accel.* *molto accel.* *cres.* *f* *sempre più e più accel.* *Ped.* \* *Ped.* \* *Ped.* \*

From my bed, in the gloom of the night, My O - lof !

*Molto più presto.* *f* *Sva.... Molto più presto.*  $\text{♩} = 72.$  *f*



From my place at the hall - fire bright, From my

The first system of the musical score. The vocal line (treble clef) contains the lyrics "From my place at the hall - fire bright, From my". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *V* (crescendo).

seat at the Yule - tide board, Will I rise . . . and

The second system of the musical score. The vocal line contains the lyrics "seat at the Yule - tide board, Will I rise . . . and". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *V*.

come to thee, lord. My O . . . . . lof!

The third system of the musical score. The vocal line contains the lyrics "come to thee, lord. My O . . . . . lof!". The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *f* and *rit.* (ritardando).

*Moderato con moto.*  
Thine through all the fu - - - - - ture years, Thine through all the

*Moderato con moto.* ♩ = 88.

The fourth system of the musical score. The vocal line contains the lyrics "Thine through all the fu - - - - - ture years, Thine through all the". The piano accompaniment features a prominent triplet pattern in both hands. Dynamics include *ff* (fortissimo), *p* (piano), and *f*. Pedal markings (*Ped.*) and asterisks (*\**) are present at the bottom.

Thine in glad - - - ness, thine in  
 fu - - - ture years, . . . . Thine in

*mf* *mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

tears, Thine in glad - - - ness, in tears, . . . .  
 glad - - - ness, thine in tears, thine in tears, . . . .

*Ped.* \* *Ped.* \*

Thine a - mid the sum - - - mer flow'rs, . . . .  
 Thine a - mid the sum - - - mer flow'rs, . . . .

*f* *f* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

Thine a - mid the sum - mer flow'rs, Thine in win - ter's  
 Thine a - mid the sum - mer flow'rs,

*p* *p* *p*

*Ped.* \* *Ped.* \*

*cres.*

drear - y hours. Thine on land and on the sea,  
 Thine in win - ter's drear - y hours. Thine on land and

*Ped.* *cres.* *Ped.* \*

Thine wher - ev - er thou shalt be. Love, till I my  
 on the sea, Love, till I my life,

*Ped.* *f* *Ped.* *f* *Ped.* \*

life re - sign, Ev - - - ry  
 my life re - sign, Ev - - - ry

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

where and al - - - ways thine.  
 where and al - - - ways thine.

*Ped.* *Ped.* 8125. *Ped.* \*

*Poco agitato.* *cres.*

Thine . . . in

*p* Thine . . . through all, through all the fu - ture years,

*Poco agitato.*

*mf sempre agitato.*

glad - - ness, thine . . . in . . . tears, Thine, . . . thine in

*mf sempre agitato.*

Thine, . . . thine in glad - ness, thine in

*mf sempre agitato.*

*P.f*

glad - ness, thine in tears, Thine . . . on land, on land, and on the

tears, . . . Thine . . . on land, on land, and on the

*fp*

*cres.* *Ped.* \*

*sempre più e più accel. ed appassionato. f* *molto cres.*

sea . . . Ev - 'ry - where, ev - 'ry - where, al - ways thine, al - ways thine, and al - ways

*f* *molto cres.*

sea . . . Ev - 'ry - where, ev - 'ry - where, al - ways thine, al - ways thine, and al - ways

*sempre più e più accel. ed appassionato.*

*f* *molto cres.*

*poco rit.* *Tempo lmo.* (*Arnora and Helgi enter. Arnora points menacingly*)

thine, . . . al - ways thine, . . . till life I re - sign, . . .

thine, . . . al - ways thine, . . . till I my life . . re - sign, . . .

*poco rit.* *Tempo lmo.*

*to the lovers.)* *Con molto fuoco.*

till I my life re - sign, al - ways thine, . . . al - ways thine.

till I my life re - sign, al - ways thine, . . . al - ways thine.

*Con molto fuoco. ♩ = 80.*

*colla voce.* *ff*

(*Helgi, drawing his sword, rushes at Thorgrim, who, covering himself with his shield, raises his weapon to strike. Suddenly,*)

*ff*

*Helgi stops, swears, and turning aside, leans trembling upon his sword. Arnora lifts her hands in despair and rage. (Olof, on her knees, makes a gesture*

*pp tranquillo.*

*of entreaty to Thorgrim. The Stage is flooded with the last red rays of the sun.)* *(The Curtain falls rather slowly.)* *a tempo.*

*sf* *ff*

*p* *molto rall.*

## ACT IV.

Jarl Thorir's Fire-hall, decorated for the Yule-tide feast and Marriage of Olof and Helgi.

No. 14. INTRODUCTION AND SCENA.—"SHOULD THE HEART OF A BRIDEGROOM."  
SOLO.—"IN THEIR DARK AND SECRET PLACE."

*Allegro moderato e deciso.*

PIANO.  
♩ = 96.

*ff* *sf* *pp*

*ff* *sf* *pp*

*pp*

*sempre pp* *p*

*f* *Molto più vivo. ♩ = 160.*

*sempre f*

*sempre agitato.*

*Sra.*

*ff*

*The Curtain rises. (The Hall is illuminated only by the*

*sf*

*p*

*fires in the centre. Arnora and Helgi are seen slowly coming down. Helgi appears moody and depressed.)*

*pp*

RECIT. *mf* ARNORA.

Should the heart of a bride-groom Be an - xious and

*p*

*mf*

Recit.

*f* RECIT.

fear - ful? Wake thee, O Hel - gi,

*p a tempo.*

*f*

Recit.

*poco rit.*

*Molto Andante.* HELGI. *p*

From the dream that op - press - eth. Yea, will I wak - en When the

*Molto Andante.* ♩ = 44.

*p*

*sempre p*

hand of the Sun-beam In mine rest-eth safe-ly. Till that mo-ment how know I

*Poco più mosso.*

ARNORA. RECIT.

what Fate hath or-dain-ed? Still dread-est thou Thor-grim? Who, far . . . in the

*Poco più mosso.*

*mf*

*mf*

*Recit.*

*Più lento come lma.**p* HELGI (*gloomily*).

West Isles, Warreth as Vi-king? Swift are his dra-gons, And ma-ny his

*Più lento come lma.*

*p*

*Allegro molto vivace.*ARNORA (*in anger*).

spear-points. To fears that are cra-ven Wilt ev-er be yield-ing?

*Allegro molto vivace.* ♩ = 96.

*f*

With them will I leave thee!

*f*

*accel.*



*f* con espressione ed a piacere. **B (exit.)**

O wretch - ed Ar - no - ra!

*Recit.* *ff* *Agitato.* *Sva.*

*Sva.* *dim.* *p*

*Molto lento e sostenuto.*

*Molto lento e sostenuto.* ♩ = 40.

*dim.* *pp* *p*

**HELGI.** *a mezza voce.*

In their dark and se - cret place, Work the Norn-ir joy or woe. None liv - ing may be -

*pp e misterioso.*

*sempre a mezza voce.*

- hold their face ; . . . None liv - ing can their will fore - know, None living may behold their

*sempre pp*

face ; . . None liv - ing can their will fore - know, can their will . . . fore - know. *p* 0

*espressivo.*  
Powers mys - te - rious! . . in your hands . . . Ye hold the is - sue of . . my life ; How

*p*

*Ped.* \* *Ped.* \*

dread so - e'er . . . your vic - tim stands, your vic - tim stands And waits the blow, and waits . . the

*p poco rit.* **C** *a tempo.* *mf*  
blow, for vain is strife. O Powers mys - te - rious ! O Powers mys -

*p poco rit.* **C** *mf a tempo.* *sf mf*

- te - rious! in your hands . . Ye . . hold the is - sue of my life, in your

*f* *dim.* *p*

Ossia :

Powers, . . . ye hold the is - sue

hands, O Powers, . . . ye hold the is - sue of my life. . .

ff *rit.*  
*f* *sempre f* *colla voce.* *ff*  
 Ped.

(Exit slowly.)

*dim.* *pp* *poco rit.*  
 Attacca

No. 15.

CHORUS.—“IN ROBES AS WHITE.”

*Poco Allegretto quasi Andantino.* ♩ = 100.

*f* > *mf* > *p* > *pp* > *p*

*arpeggiando.*

*mf*

(The Marriage Procession of Olof and

*f* *dim.* *p* *p*  
 Ped. \* Ped. \* Ped. \* Ped. \*

Helgi enters, preceded by torch bearers, who range themselves along the walls. A train of Guests first appears ;

Ped. \* Ped. \* Ped. \* Ped. \*

then Helgi, Eric and Arnora with their attendants; lastly the Bride, led by Thorir, and followed by her maids. All take

*p*  
Ped. \*

their places during the ensuing Chorus. Olof looks pale and sad.)

*D*  
*poco cres.*  
*3*

*3*  
*dim.*  
*mf*

*tr*  
*f*  
*dim.*  
*tr*

SOPRANO. *tranquillo.*  
*p*  
In robes as white As snow, on moun - tain side Draws

ALTO.  
*p*  
In robes as white As snow on moun - tain side Draws

TENOR.  
*p*  
In robes as white As snow on moun - tain side Draws

BASS.  
*p*  
In robes as white As snow on moun - tain side Draws

*tr*  
*p*  
Ped. \* Ped. \* *p*

near, draws near the gen - tle bride.

near, draws near the gen - tle bride.

near, draws near the gen - tle bride.

near, draws near the gen - tle bride.

*p*

*Ped.* \* *Ped.* \* *Ped.*

*p* Pure love's de - light Gleams round her, like the rays, the rays Of

*p* Pure love's de - light Gleams round her, like the rays, the rays Of

*p* Pure love's de - light Gleams round her, like the rays, the rays Of

*p* Pure love's de - light Gleams round her, like the rays, the rays Of

*p*

sun - ny sum - mer days.

sun - ny sum - mer days.

sun - ny sum - mer days.

sun - ny sum - mer days.

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*

Thrice hap-py he . . . To whom . . . her heart she

*mf*

Thrice hap-py he . . . To whom . . . her heart she

*mf*

Thrice hap-py he To whom . . . her heart she

*mf*

Thrice hap-py he To whom . . . her heart she

*mf* *dim.*

*Ped.* \* *Ped.*

gives, . . . And for . . . his joy - - ance, for his joy - ance lives. . .

*mf*

gives, . . . And for . . . his joy - ance, for his joy - ance lives. . .

*mf*

gives, . . . And for his joy - ance, his joy - ance lives. . .

*mf*

gives, . . . And for his joy - ance, his joy - ance lives. . .

*mf* *dim.*

**E**

*p*

Thrice hap - py he,

*p*

Thrice hap - py, hap - py he,

*p*

Thrice hap - py he,

*p*

Thrice hap - py he, hap - py he,

**E**

*p*

*Ped.* \* *Ped.* \* *Ped.* \* 3 3 3

*p* thrice hap - py he,  
 thrice hap - py, hap - py he, thrice . . .  
 thrice hap - py he, hap - py he,  
 thrice hap - py he, hap - py he,  
*sempre p*  
 Ped. \* Ped. \* Ped. \* 3

*cres.* thrice hap - py he . . . To whom her heart she gives, . . . to whom . . .  
 . . . hap - py he To whom her heart, to whom . . .  
 thrice hap - py he To whom . . . her heart, to whom her heart, her  
 hap - py he To whom her heart, . . . to whom . . .  
*cres.* *cres.* *cres.* *cres.* *cres.* *cres.*  
 3 3 3

*f* . . . her heart . . . she gives, *dim.* And for his joy - ance,  
 her heart . . . she gives, *dim.* And for his joy - ance,  
 heart she gives, And for . . . his joy - - - - - ance lives,  
 her heart she gives, *dim.* And for his joy - ance,  
*f* *dim.*

*p* for . . his joy - - - - - ance lives. . . .

*p* and for his joy - - - - - ance lives. . . .

*p* and for his joy - - - - - ance lives. . . .

*p* for his joy - - - - - ance lives. . . .

*p* *mf*

3 3 3

*f* Thrice bless - ed

*f* Thrice bless - ed

*f* Thrice bless - ed

*f* Thrice bless - ed

*f* Thrice bless - ed

*cres* *cen* *do.* *f*

*Ped.* \*



be Their years to - ge - ther spent, Thrice bless - ed be Their  
 be Their years to - ge - ther spent, Thrice bless - ed be Their  
 be Their years to - ge - ther spent, Thrice bless - ed be Their  
 be Their years, Thrice bless - ed be Their  
 years, their years, thrice bless - ed .. be, .. thrice bless - ed ..  
 years, their years, thrice bless - ed be, thrice bless - ed  
 years, their years, thrice bless - ed be, thrice bless - ed  
 years, their years, thrice bless - ed be, thrice bless - ed  
 years, their years, thrice bless - ed be, thrice bless - ed  
 be .. their years to - ge - ther, their years .. to - ge - ther  
 be their years to - ge - ther, their years to - ge - ther  
 be their years, their years, to - ge - ther  
 be their years .. to - ge - - - - - ther

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*sempre f* \* *sempre f* *sempre f* *sempre f* *sempre f* *sempre f*

spent, In love's, . . . in love's . . . su - preme con - - -

spent, In love's, in in love's su - preme con - - -

spent, In love's, in love's su - preme con - - -

spent, In love's, in love's su - preme con - - -

*f* *Sva.....*

*f* *Ped.* \*

- tent, Thrice bless - ed be,

- tent, Thrice bless - ed be,

- tent, Thrice bless - ed be,

- tent, Thrice bless - ed be,

*Sva.....*

*f* *f* *Ped.* \*

thrice bless - ed be,

thrice bless - ed be,

thrice bless - ed be,

thrice bless - ed be,

*f* *f* *Ped.* \*

8125. *Ped.*

*f* bless - ed be . . their years *ff* In love's su - preme con - -

*f* bless - ed be their years *ff* In love's su - preme con - -

*f* bless - ed be . . their years *ff* In love's su - preme con - -

bless - ed be . . their years In love's su - preme con - -

The first system contains four vocal staves and a piano accompaniment. The vocal parts are marked with *f* and *ff*. The piano accompaniment features a complex texture with triplets and dynamic markings like *f* and *ff*. Pedal points are indicated with *Ped.* and asterisks.

- tent.

- tent.

- tent.

- tent.

The second system consists of four piano staves. The top two staves have a *tent.* marking. The bottom two staves have a *ff* marking. The piano accompaniment continues with intricate patterns and dynamic markings.

*ff* *Sva...* *sempre ff*

*Ped.* \*

The third system features a piano accompaniment with a *ff* dynamic and a *Sva...* marking. The piano part is highly rhythmic and detailed.

*ff* *dim. e rit.*

*Ped.* \*

The fourth system continues the piano accompaniment, ending with a *dim. e rit.* marking. The piano part is marked with *ff*.

*Più lento.* ♩ = 72. (A Skald slowly enters, and, approaching Olof and Helgi, raises his hands to invoke the goddess Vär.)  
Solemn.

*p* *sempre p*

*Ped.* \*

The fifth system shows the piano accompaniment in a new section, marked *p* and *sempre p*. It concludes with a double bar line and a *Segue.* instruction.

FINALE.—“ WHY START AT MY COMING ? ”

*Allegro deciso e con fuoco.* ♩ = 144. *marcato.*

*f* *non tremolo.*

(*Thorgrim enters. General movement of surprise and alarm.*)

*ff* *mf a tempo.*

THORGRIM. RECIT. *p*

Why

*ff* *sf* *Recit.*

*a piacere.* *mf a tempo.*

start at my com-ing? Did I not

*mf* *sf* *mf*

The musical score is written for piano and voice. It begins with a piano introduction in C major, 2/4 time, marked 'Allegro deciso e con fuoco' with a tempo of 144. The piano part features a driving eighth-note accompaniment in the left hand and a melodic line in the right hand. The tempo then changes to 'marcato'. The voice part enters with the lyrics 'Why start at my coming?' in a recitative style, marked 'p' and 'Recit.'. The piano accompaniment continues with a rhythmic pattern, marked 'ff' and 'mf a tempo'. The score concludes with the piano part playing 'Did I not' in a more melodic style, marked 'mf' and 'sf'.

tell you That a - gain ye should see me?

**G** *f sempre a tempo.*  
Hear me, Jarl Thor - ir ; Thor - grim the

Vi - king, Mas - ter of dra - gons, Lord of brave war - men,

*f Poco sostenuto.*  
Thor - grim the Vi - king, Lord . . of brave war - men, The

hand of thy daugh - - - ter Once more de-mand - eth,  
*Come 1ma. ♩ = 144.*

*mf* l'HOBIK.

Far in the

*sf* *dim.* *p*

West Isles Thy mem-o-ry lin-gers. The an-swer of Thor-ir Once for all hath been

*sempre a tempo.* *p*

*Molto vivace e con fuoco.*

giv-en.

TENOR. *f* *sempre f*

WARRIORS. Well speaks Jarl Thor-ir! Hence to thy

BASS. *f* *sempre f*

Well speaks Jarl Thor-ir! Hence to thy

*Molto vivace e con fuoco.*  $\text{♩} = 100.$  *f*

har-ry-ing, In-grate and reb-el, Or die 'neath our sword-strokes.

har-ry-ing, In-grate and reb-el, Or die 'neath our sword-strokes.

*sempre f*

*subito.* *f* THORGRIM. RECIT.

Words do not scare me, Nor

*Sua*

*Recit.* *f*

*Moderato con moto.*

clash - ing of wea - pons.

*Moderato con moto.* ♩ = 92.

*f* *p*

*mf*

List - en, O Hel - gi! Let us this quar - rel Set - tle as brave men,

Thy sword 'gainst my sword, Till one of us fall - - eth.

*mf* *f*

Wit - ness who hear me: Hel - gi I

*mf* *sfpp*

chal - lence To fight in "holm - gan - ga," To fight in "ein - vi - gi,"

(All look on Helgi, who remains silent.)

E'en as he list - eth.

WARRIORS. (BASSES.)

Hel - gi, thou hear - est! Give an - swer and

ARNORA (aside to Helgi).

Give an - swer that shames not The mo - ther who bare thee.

quick - ly.



HELGI (*with hesitation*), *p*

Not in "holm-gan-ga," Nor yet in "ein-vi-gi," Doth the son of in-

(*The warriors murmur. Some turn their backs on Helgi. He observes them.*) *mf*

- her-i-tance, Fight with the shameborn. Yet will I

*Molto vivace come Ima.*  
THORGRIM.

meet thee, Thy men to my men; So wait the is-sue. What have my

*Molto vivace come Ima. ♩ = 100.*

*mf*

war-ri-ors, Or those that up-hold thee, To do . . . with our striv-ing? The

*a piacere.*

wail of the wi-dow, The cry of the or-phan, Make strange marriage

I

mu - sic!

WARRIORS.

TENOR.

Out on thee, Thor-grim!

BASS.

Out on thee, Thor-grim!

*subito. f*

*sempre f*

Hence to thy har - ry - ing, In - grate and re - bel. What a -

*sempre f*

Hence to thy har - ry - ing, In - grate and re - bel. What a -

*sempre f*

- vails to speak fur - ther.

- vails to speak fur - ther.

THORGRIM. RECIT. *Moderato. Come 1ma.* QUASI RECIT. *p*

Yet more will I ut - ter. Hear me,

*Recit.* *Moderato. Come 1ma. ♩ = 92.*

*a tempo.*

O - lof, gen - tle maid! . . . By the words that thou hast said, By the

*p tranquillo.*

*cres.*

pro - mise to be mine, . . . And the faith . . . that makes me thine,

*p*

*f*

Put from thee lord Hel-gi's hand, . . . Proud - ly near thy lov - er stand.

*mf* *f* *f*

(Olof releases her hand from the grasp of Helgi. Slowly advancing to Thorgrim, she, with a passionate cry, flings her-

*pp tranquillo.* *cres* *cen*

self into his arms, then proudly stands erect at his side.)

*do.* *ff* *rit.*

*Ped.* \*

Lord and lov - er, at thy side Hence - forth, al - ways,

*Pochissimo meno.* ♩ = 88.

*fp*

I a - bide! Com - eth death, or com - eth life,

*meno f*

Com - eth peace, or com - eth strife, . . . Here I stand, . . .

*mf*

*poco cres.*

*mf*

*Ped. \* Ped. \**

. . . thy fate to share, Dar - ing all that thou mayst dare, . . .

*Ped. \* Ped. \**

Com-eth death, or com-eth life, . . . Com-eth peace, or com-eth

*mf con entusiasmo.*

*con entusiasmo.*

*p*

*cres.*

*Ped. \**

strife, Here I stand, . . . I stand, . . . I

Ped. \* Ped. \* Ped. \*

stand, thy fate to share, Cometh death, or cometh life, . . .

GUESTS AND WARRIORS. SOPRANO.

ALTO.

TENOR.

BASS.

*K f sempre con più e più entusiasmo.*

*mf p*

O - lof, Sun-beam no long - er !

O - lof, Sun-beam no long - er !

O - lof, Sun-beam no long - er !

O - lof, Sun-beam no long - er !

Ped. \* Ped. \* *f p*

Com-eth peace, or com-eth strife, . . . Here I stand, . . . I stand, thy

O - lof, dar - kened, de - grad - ed ! O - lof ! O - lof !

O - lof, dar - kened, de - grad - ed ! O - lof ! O - lof !

O - lof, dar - kened, de - grad - ed ! O - lof ! O - lof !

O - lof, dar - kened, de - grad - ed ! O - lof ! O - lof !

O - lof, dar - kened, de - grad - ed ! O - lof ! O - lof !

*fp* *cres* cen - do. *f*

Ped. \* Ped. \*

fate, thy fate to share, dar - ing all that thou may'st

Ped. \*

dare.  
CHORUS.

O - lof, O - lof!

O - lof, O - lof!

O - lof, O - lof!

O - lof, O - lof!

*f*

*p*

Ped. \*

ERIC (coming forward to the side of Thorgrim).

Now in true love's cause, . . . Raise I my voice here.

*mf*

*L'istesso tempo.*

*L'istesso tempo. ♩ as before.*

*p*

3

3

3

3

*p*

*p*

*p*

Once in the bat-tle, O Thor - ir, my com - rade, From thee a death - stroke

*p*

3

3

3

3

*p*

*poco rit.*

*p a piacere.*

Safe - ly I ward - ed. Wilt thou not pay me In the joy of these

*Molto più mosso.*

ARNORA (with significance).

*mf*

*Molto più mosso.* ♩ = 114.

lovers. "With dread - ful ti - dings shall our Norway ring? . . .

Tho - rir hath bro - ken faith!"

*Più lento. Come 1ma.*

(All eagerly await the decision of Thorir.)

THORIR. *mf*

*Più lento. Come 1ma.* ♩ = 88.

The

word I have giv - en Com - eth back . . . to me nev - er.

*decisamente.*

(General movement.)

word I have giv - en Com - eth back . . . to me nev - er.

THORGRIM (*passionately*).

*a piacere.*

And she I take from thee, No more re-turn-eth.

(He strikes with his sword upon his shield. At the signal, the torches are seized and extinguished by some of Thorgrim's men, who, in the general excitement, have mixed unnoticed with the crowd.)

*Con molto fuoco.*  $\text{♩} = 100.$

(The scene is now completely dark. Sounds of struggling and clashing of swords are heard.)



First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and triplets.

Second system of musical notation, including the instruction *poco a poco accelerando.*

Third system of musical notation, including the instruction *cres - cen - do.*

Fourth system of musical notation, including the dynamic marking *ff*.

Fifth system of musical notation, including the instruction *sempre accelerando.*

(The curtains at back are drawn asunder, revealing an arm of the sea and snow-covered mountains beyond. Bright moonlight.)

Sixth system of musical notation, including dynamic markings *Sva* and *fff*, and the instruction *Ped.*

(Thorgrim's warship passes seaward bearing the lovers.)

Seventh system of musical notation, including tempo markings *Molto Lento quasi Adagio.* and *Olof, espressivo.*, and the lyrics *Thine on land and on . . . the sea!*

Thine wher-ev - er, wher - ev - er thou may'st be !  
 THORGRIM. *p* *espressivo.*  
 Love, . . . till I this life re - sign, . . .

*sempre pp*

Ev - 'ry-where, and al - ways thine, al - ways  
 Ev - 'ry-where, al - ways thine, al - ways

*poco rit.*  
*colla voce.*

(Some torches are brought in.  
 Helgi leads the warriors up  
 in pursuit.)

Molto presto. *f* ARNORA AND THORIR. *f*  
 thine. To the ships, and fast fol - low !  
 thine. HELGI. *f* To the ships, ERIC. *f* To the ships, and fast fol - low !

GUESTS AND WARRIORS. *f* To the ships, and fast fol - low !  
*f* To the ships, and fast fol - low !  
*f* To the ships, and fast fol - low !  
*f* To the ships, and fast fol - low !  
 To the ships, to the ships, and fast fol - low !

Molto presto.  $\text{♩} = 160.$   
*f*

Ped.

N Sva.

*ff accel er ando.*

(The rush is stopped by Thorgrim's men, who bar the way with levelled spears. Their leader strikes Helgi to the ground.)

Sva.

*ff*

(All remain silent and still as the voices of Olof and Thorgrim are heard in the far distance.)

Molto Lento come 1ma.

OLOF. *p* *poco rit.*

Ev - 'ry-where, and al - ways thine, al - ways

THORGRIM. *p* *poco rit.*

Ev - 'ry-where, al - ways thine, al - ways

Molto Lento come 1ma. ♩ = 72.

*sf p pp*

(The Curtain falls slowly.)

*a tempo.* (dying away.) *rall.*

thine. al - ways, al - ways thine.

*a tempo.* *rall.*

thine, al - ways, al-ways thine.

*sempre pp* *sempre moltorall.*

*rall. ppp*

Ped. \* Ped.

