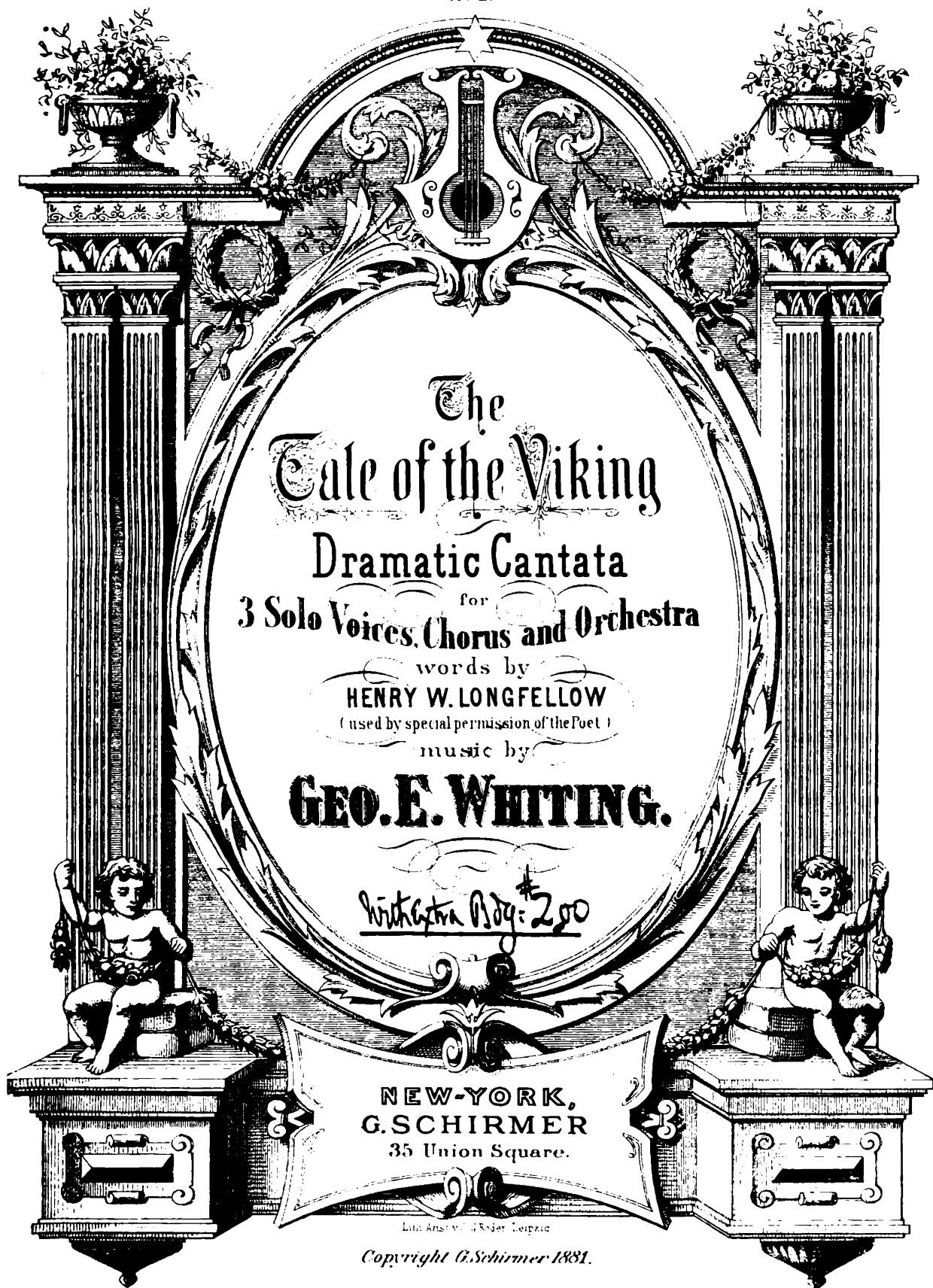


Edition Schirmer

Nº 2.



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

*With extra Prog. \$2.00*

**NEW-YORK,**  
**G. SCHIRMER**  
35 Union Square.

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With annotations of tempi by the  
Composer.

*To my Friend*

**ALLEN A. BROWN**  
of Boston, Mass,

*This work is inscribed by the Composer:*

## THE SKELETON IN ARMOR.

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

### I.

**Chorus** = Tenors and Basses.

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

### II.

**Chorus.**

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

### III.

**Air for Baritone.**

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

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

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

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

### IV.

**Chorus** = Tenors and Basses.

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

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

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

V.

**Air for Soprano.**

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

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

VI.

**March and Chorus.**

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

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

VII.

**Air for Baritone.**

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

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

VIII.

**Chorus.**

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

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

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

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

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

IX.  
**Air for Tenor.**

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

X.  
**Soprano solo and Chorus.**

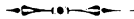
“Still grew my bosom then,  
Still as a stagnant fen!  
Hateful to me were men,  
The sunlight hateful!

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

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

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

H. W. L.



# The Tale of the Viking.

## OVERTURE.\*

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

Adagio, ma non troppo.

Geo. E. Whiting.

Pianoforte.

♩ 55

VI. & Cl

Cello & Cor

Fag. & CB.

Ob.

*poco cresc.*

*cresc.*

8<sup>o</sup> VI. *ff*

*ff* Tutti. 6

8<sup>o</sup>

8<sup>o</sup>

8<sup>o</sup>



First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 7/8 time signature. The top staff contains a melodic line with many accidentals. The grand staff contains a complex accompaniment with many chords and moving lines.

Second system of musical notation, continuing the piece. It features the same staff layout as the first system. The melodic line continues with similar rhythmic patterns and accidentals. The accompaniment remains dense with many notes.

Third system of musical notation. The top staff has a long, sweeping line with several vertical stems, possibly representing a specific performance technique or a graphic element. The grand staff continues with the accompaniment. A *dim.* (diminuendo) marking is present at the beginning of the system.

Fourth system of musical notation. The top staff has a long, sweeping line with several vertical stems. The grand staff continues with the accompaniment. A *Cello.* marking is present above the grand staff, and a *p* (piano) marking is present below the grand staff.

Fifth system of musical notation. The top staff has a long, sweeping line with several vertical stems. The grand staff continues with the accompaniment. A *dim.* (diminuendo) marking is present above the grand staff. The system concludes with a double bar line and a final chord.

$\text{♩} = 100$

Allegro vivace.

Fl. Ob. Cl.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A woodwind part for Flute, Oboe, and Clarinet is indicated by a bracket and a clef at the top right.

Second system of musical notation, continuing the piece. The piano (*p*) dynamic is maintained. The melodic and accompaniment lines continue with similar rhythmic patterns.

Third system of musical notation, starting with a *cresc.* (crescendo) marking. The dynamics increase, and the woodwind parts become more active, with notes appearing in the upper staves.

Fourth system of musical notation, showing further development of the melodic and accompaniment lines. The woodwind parts continue to contribute to the texture.

Fifth system of musical notation, maintaining the energetic character of the piece. The piano (*p*) dynamic is still present, though the overall intensity is rising.

Sixth system of musical notation, the final system on this page. It concludes with a strong, sustained chord in the right hand and a rhythmic accompaniment in the left hand.

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

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

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

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

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

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

ff

p.

p.

p.

Tromb.

sf

sf

ten.

Cur.

poco a poco ritard.

ten.

p

pp

p

pp

ten.

Cur.

p

pp

cresc.

♩ = 53

Adagio.

p

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

Allegretto.  $\text{♩} = 64$

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

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

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

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

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

VI. Cl.

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

VI. Ob.

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

VI. Fl.

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

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

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

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

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

**Allegro vivace.**

Second system of musical notation. It features a grand staff with treble and bass clefs. The music is marked *f* and includes a tempo marking *f. = 100*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The system ends with a *sf* dynamic marking.

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

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

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

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

Cl. Fl. VI.

Fag.

*cresc.*

*ff*

*sf*

*p*

*pp*

*ten.*

*rall.*

*cresc.*

Adagio. = ♩ = 55

*fff*

2575



This page of musical notation is for a piano piece, consisting of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. The piece features a complex, rhythmic texture with many beamed notes and chords. The first five systems are full of dense musical activity, while the sixth system concludes the piece with a final cadence.

$\text{♩} = 64$

Allegretto.

First system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Allegretto' and the metronome marking is  $\text{♩} = 64$ . The first measure is marked with a piano (*p*) dynamic. The word 'Cello.' is written above the second measure. The music consists of a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It maintains the same grand staff, key signature, and time signature as the first system. The piano (*p*) dynamic is present in the first measure of this system.

Third system of musical notation. The piano (*p*) dynamic is present in the first measure. The melodic line continues with various intervals and rests.

Fourth system of musical notation. The piano (*p*) dynamic is present in the first measure. The system concludes with a key signature change to one flat (B-flat) and a common time signature (C).

Fifth system of musical notation. The dynamic is marked *pp* (pianissimo) in the first measure. The key signature remains one flat (B-flat) and the time signature is common time (C).

Sixth system of musical notation. The dynamic is marked *pp* (pianissimo) in the first measure. The system concludes with a key signature change to two flats (B-flat and E-flat) and a common time signature (C).

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

# Nº1. Chorus.

*J = 60*

Largo.

Pianoforte.

Ob. VI.

Fg. Cello. *cresc.*

Trom. Timp.

Ob. solo.

(Strings con sordino.)

## CHORUS.

Tenor.

Bass.

*solo voce.*

Speak! Speak! thou fear-ful guest!

*dim.*

(Wind.)

Fg. & C.B.

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

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

*cresc.* *cresc.*

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

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

*ff* Tutti.

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

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

But with thy flesh-less palms

Str.

why dost thou haunt me?

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

Trom. *ppp* 2575

$\text{♩} = 120$

### Nº 2. Chorus.

*Allegro vivace.*

Soprano.

Alto.

Tenor.

Bass.

*Allegro vivace.*

Pianoforte.

Fg. C.B.

*mf* Pale flash - es seemed to rise,

*p* Then, from those cavern-ous eyes

*mf* Pale flash - es seemed to rise,

*p* Then, from those cavern-ous eyes

*mf* Cor. *sf* *mf* Cor.

*ff* Gleam, Gleam in De-cem-ber:

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

*ff* Gleam, Gleam in De-cem-ber:

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

*ff* Tutti.

Then, Then, from those cavernous eyes

Then, Then, from those cavernous eyes

Then, Then, from those cavernous eyes

Pic. Fl.

Str.

Cor:

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

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

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

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

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

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

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

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

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

*mf*  
*p*  
*cresc.*  
*mf*

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

*ff*  
*p*  
*ff*  
*p*

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

*p*  
*p*



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

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

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

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

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

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

Ob.  
 Cl.  
 Fg.

From the heart's cham-ber.

From the heart's cham-ber.

From the heart's cham-ber.

From the heart's cham-ber.

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

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

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

*cresc.*

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

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

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

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

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

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

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

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

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

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

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

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

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

gleam, — gleam in De - cem - ber;

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

2875

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

The first system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The music is in a minor key and features a steady, rhythmic accompaniment.

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

The second system of music continues the vocal and piano parts. The lyrics are spread across the vocal staves. The piano accompaniment maintains its rhythmic pattern, with some melodic variation in the right hand.

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

The third system of music concludes the page. It features the same vocal and piano parts as the previous systems. The piano accompaniment ends with a final cadence. The page number 2575 is printed at the bottom center.

flow, Un - - - der De -

flow, Un - - - der De -

And, like the wa - - - ters flow,

And, like the wa - - - ters flow,

cem - - - ber's snow,

cem - - - ber's snow,

Un - - - der De - -

Un - - - der De - -

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

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

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

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

Str. Ob. Cl.

Fgs.

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

*p*  
 Came a dull voice of woe,

*p* Cor.

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

*mf* *sf*  
 came a dull  
 came a dull  
 came a dull  
 came a dull

*cresc.*

*sf*  
 voice of woe,  
 voice of woe,  
 voice of woe,  
 voice of woe,

*sf*  
 came a dull  
 came a dull  
 came a dull  
 came a dull

*sf*  
 voice of woe,  
 voice of woe,  
 voice of woe,  
 voice of woe,

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

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

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

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

*ad lib.*

ber.

ber.

ber.

ber.

*p cresc.*

*f cresc.*

*ff*

*dim.*

*pp*



### No 3. Air for Baritone.

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

The first system of the score shows the piano accompaniment in the grand staff (treble and bass clefs) and woodwind parts for Clarinet (Cl.) and Flute/Guitar (Fg.). The piano part includes dynamic markings like *p* and *f*. The woodwind parts have various articulations and slurs.

VI.  
Wind.

The second system continues the piano accompaniment and introduces the Violin/Viola (VI.) and Wind parts. The piano part has a *p* dynamic marking. The VI. part has a *p* dynamic marking. The Wind part has a *p* dynamic marking.

The third system continues the piano accompaniment with various chordal textures and melodic lines in both hands.

I was a Vi-king old!

The fourth system shows the vocal line (baritone) with the lyrics "I was a Vi-king old!". The piano accompaniment continues with a *p* dynamic marking.

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

The fifth system shows the vocal line with the lyrics "I was a Vi - king old!". The piano accompaniment includes a *cresc.* (crescendo) marking and a *ten.* (tenuto) marking. The piano part has a *p* dynamic marking.

*cantabile.*

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

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

Brass.

Recit. *with animation*

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

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

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

*a tempo*

Ob.

*cantabile.*

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

*p* Wind.

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

*mf*

Recit.  
For this I  
Recit.

*dim.*

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

*ad lib.*

*crusc.*

*VI.*

*f*

**Allegro.**

**Allegro.**

*rall.*

*dim.*

$\text{♩} = 112$

80

Andante con moto.

*con espress.*

Andante con moto. Far, far in the

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Andante con moto' and the performance style is 'con espress.'. The lyrics 'Far, far in the' are written below the vocal line. The piano part begins with a *pp* dynamic marking.

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

The second system of the musical score. The vocal line continues with the lyrics 'North - ern land, By the wild Bal - tic's strand, by the wild'. The piano accompaniment continues with a steady accompaniment pattern.

Bal - tic's strand, I,

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

with my child - ish hand, Tamed the ger -

The fourth system of the musical score. The vocal line continues with the lyrics 'with my child - ish hand, Tamed the ger -'. The piano accompaniment continues with a steady accompaniment pattern.

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

The fifth system of the musical score. The vocal line continues with the lyrics 'fal - - con, Tamed the ger - fal - - con;'. The piano accompaniment continues with a steady accompaniment pattern. A flute part (Fl.) enters in the final measure of the system, marked with a *cresc.* dynamic and a *mf* dynamic marking.

And, with my skates fast bound,

*p* *mf*

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

*p* Cl. Fig.

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

*mf* *pp*

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

*dim.* *pp*

on.

*p*

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

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

*cresc.*

While, while from my path the hare

*pp* *cresc.*

*f*

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

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

*p* *pp*

Un - til the soar - ing lark \_\_\_\_\_

Vi. Ob. *pp* Cl. Cello.

*p* *pp*

Sang from the mead - ow, un - til the lark \_\_\_\_\_ sang from the mead - ow,

*sempre stacc.* Fl. *cresc.*

*sempre stacc.* *cresc.*

un - til the lark \_\_\_\_\_ sang from the mead - ow.

*cresc.* *p*

*cresc.* *p*

Un - til the soar - ing lark sang from the

The first system shows a vocal line in bass clef with lyrics "Un - til the soar - ing lark sang from the". The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note pattern in the right hand and chords in the left hand.

mead - ow, sang, sang from the

*morendo*

The second system continues the vocal line with lyrics "mead - ow, sang, sang from the". The piano accompaniment features a *morendo* marking and a *mf* dynamic. The right hand has a more active melodic line.

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

*ad lib. poco a poco*

The third system continues the vocal line with lyrics "mead - ow, sang from the mead - ow, sang, sang from the mead -". The piano accompaniment includes *ad lib.* and *poco a poco* markings, with a *pp* dynamic in the left hand.

ow.

*a tempo I.*

Fl. Ob. Oh.

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

Cor.

The fourth system is an orchestral arrangement. It includes parts for Flute (Fl.), Oboe (Ob.), Horn (Oh.), Violin (vi.), Viola (vl.), and Cor Anglais (Cor.). The tempo is marked *a tempo I.* and dynamics range from *pp* to *mf*.

*ppp*

The fifth system continues the orchestral arrangement with dynamics including *ppp* and *pp*. The piano part features a *ppp* dynamic in the right hand.



*J. = 112* N<sup>o</sup> 4. Chorus for male voices.

Vivace. (alla Breve.)

Tenors.

Basses.

Vivace. (alla Breve.)

Pianoforte.

*f* Brass.

Vio.

But when I old - er grew,

But when I old - er grew,

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

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

Join - ing a Cor - sair's crew.

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

With the ma - rau - ders, with

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

the ma - rau - ders,

the ma - rau - ders,

O'er the sea I flew

O'er the sea I flew

Cl. Fl. Vl. Ob. Fg.

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

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

Str. Brass. Str.

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

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

Brass.

Piano introduction for the first system, featuring treble and bass staves with musical notation.

*ff* O - ver the sea with the ma - rau - ders, *sf* O - ver the sea with the ma -

*ff* O - ver the sea with the ma -

*trem.*

*ff* Cor. *ff* Trom.

Second system of music including vocal lines and piano accompaniment with instrument labels.

*sf* rau - ders.

*sf* rau - ders.

*sf* Cor. *sf* Trom.

Third system of music including vocal lines and piano accompaniment with instrument labels.

Fourth system of music, primarily piano accompaniment.

$\text{♩} = 80$

Adagio.  
Ten. I. Solo.

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

Ten. II. Solo.

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

Bass I. Solo.

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

Bass II. Solo.

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

Adagio.

*ad lib.*

*pp*

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

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

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

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

Solo.

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

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

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

Ma - ny the souls, - the souls that sped, Ma - - ny the  
 Ma - - ny the souls - that sped, Ma - - ny the  
 Ma - - ny the souls - that sped, Ma - - ny the  
 Ma - - ny the souls - that sped, Ma - - ny the  
 Ma - - ny the souls - that sped, Ma - - ny the  
 Ma - - ny the souls - that sped, Ma - - ny the

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

## Tempo I.

*p* Str. pizz. *f*

Ma - - ny a was - sail bout,

*fz.*

Ma - ny a was - sail bout, \_\_\_\_\_ Ma - ny a was - sail

Ma - - ny a Wassail bout, \_\_\_\_\_ Wore the long

*ff*

bout, \_\_\_\_\_ Wore the long Win-ter out;

*ff*

Win-ter out; \_\_\_\_\_ Set the cocks crow - - ing,

*ff*

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

*ff*



Set the cocks crow - ing,

Set the cocks crow - ing,

Wore the long

Ma - ny a was - sail bout,

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

Win - ter out, Oft - en our shout -

Oft - en our shout -

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

*a tempo*

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

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

*a tempo*

As we the

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

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

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

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

Fill'd to oer - flow - ing.

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

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

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

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

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

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

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

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

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

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

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

Wind.

Fill'd to oer - flow - ing,

Fill'd to oer flow - ing,

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

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

flow - ing.

flow - ing.

Str.

*cresc.*

*ff* Tutti.

8

*fff*

## Nº 5. Scene and Air for Soprano.

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

*Largo.*

Soprano.

Pianoforte.

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

*mf* Wind. Str. *pp*

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

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

*p* Cor. inglese. Str. *pp*

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

*P*

The musical score is written for Soprano and Piano. It begins with a tempo marking of 'Largo' and a time signature of common time (C). The key signature has two sharps (F# and C#). The Soprano part features a melodic line with long, sweeping phrases. The Piano accompaniment includes strings (piano and muted), harp, and woodwinds. Dynamics range from piano (p) to fortissimo (f). The lyrics are: 'Once as I told in glee, once as I told in glee tales of the storm-y sea, tales of the sea,— Soft eyes, soft eyes did gaze on me, Burn-ing yet ten-der, Burn-ing yet ten-der,'. The score concludes with a 'dim.' (diminuendo) marking and a piano (P) dynamic.

*pp*

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

$\text{♩} = 100$

Allegro vivace, ma non Presto.

der.  
Allegro vivace, ma non Presto.

Cl.  
Cor. Str.

Fag. & Cello.

Fl.

Str. Str. pizz.

And as the white stars shine -

On the dark Nor - way pine,

Fl. Cl.

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

Fl.

Str.

*cresc.*  
On that dark heart of mine, On that dark heart of mine,

*cresc.*

*mf*  
Fell, fell their soft splen - - - dor, *f* Fell,

fell their soft splen - - - dor,

*p* *dim.* *rall.*



Largo.

*cresc.*

$\text{♩} = 60$  On that heart of mine, on that heart of mine fell, fell their soft splen-dor.

Largo.

*p* Str. Cor inglese.

$\text{♩} = 100$  Allegro vivace.

Fl. Cl. Hr. Cello.

Largo.

VII.

Cor inglese.

Fis.

Cl.

Str.

$\text{♩} = 60$

*ppp*

Adagio.

*con semplicita*

$\text{♩} = 69$

Adagio.

*p* Str. pizz.

Cor. ingl.

Yield-ing yet

half a-fraid,

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

Cor ingl.

Fl.

*cresc.*

*p*

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

*mf* *p*

*con espress.*

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

*pp* Cello

*cresc.*

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

*cresc.*

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

Our vows were plight - ed,

Fl.  
Cl.  
*p dolce*

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

*Poco animato.*  
VI.  
Cor.  
*p*

Fig. Cello & C. B.

lit - tle breast, Like birds with - -

*mf* *cresc.*

*cresc.*

in their nest By the hawk fright - ed.

*f* *rall.*

*rall.*

Tempo I.

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

Cor. Ing.

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is two sharps (D major). The tempo is marked 'Tempo I.'. The vocal line begins with the lyrics 'I wooed, I wooed the blue-eyed maid, Yield-ing yet'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A 'Cor. Ing.' (Crescendo) marking is placed above the piano part.

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

cresc.

The second system continues the vocal line with the lyrics 'half a - fraid, yield-ing yet half, yet half a - - fraid,'. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. A 'cresc.' (crescendo) marking is placed above the piano part. The system ends with a double bar line and a fermata over the final note.

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

ff

cresc.

The third system continues the vocal line with the lyrics 'yet half a - fraid, yet half a - fraid, yet half a - fraid, -'. The piano accompaniment is more complex, with a busy right hand and a steady bass line. A 'ff' (fortissimo) marking is placed above the piano part. A 'cresc.' (crescendo) marking is placed below the piano part.

yield-ing yet half a - fraid.

ff

rall. - a tempo.

Fis.

pp

Cor.

The fourth system concludes the vocal line with the lyrics 'yield-ing yet half a - fraid.'. The piano accompaniment features a 'ff' (fortissimo) marking above the piano part. The tempo is marked 'rall. - a tempo.'. The system ends with a double bar line and a fermata over the final note. A 'Fis.' (Fis. - Forte) marking is placed above the piano part, and a 'Cor.' (Crescendo) marking is placed below the piano part.

## Nº 6. March and Chorus.

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

*♩ = 84* Allegro brillante.

Pianoforte.

Clas.  
Fgs.  
*P*

Str.

Tutti.

Vis.

*sf sf sf ff mf*

Cor.

Brass.

Cor.

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

This page contains seven systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff* and *f*. In the fifth system, there are markings for *Cls. & Fgns.* and *Brass & Drums*, with a *3* indicating a triplet. The sixth system also features a *3* marking. The seventh system continues the piano accompaniment with similar rhythmic patterns.

Fl. *ff*  
Ob. Cl. Fg.

This system shows the first two staves of music. The top staff is for Flute (Fl.) and the bottom staff is for Oboe, Clarinet, and Bassoon (Ob. Cl. Fg.). The music is in 2/4 time with a key signature of one sharp (F#). The Flute part begins with a melodic line, and the woodwinds provide harmonic support. A dynamic marking of *ff* is present.

*ff* Brass.

This system continues the music from the first system. The bottom staff is labeled *ff* Brass. The music features a strong rhythmic accompaniment in the bass line.

Trumpets.

This system shows the first two staves of music for the Trumpets. The music is in 2/4 time with a key signature of one sharp (F#).

Fl.

This system shows the first two staves of music for the Flute. The music is in 2/4 time with a key signature of one sharp (F#).

This system shows the first two staves of music. The music is in 2/4 time with a key signature of one sharp (F#).

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

This system shows the first two staves of music. The music is in 2/4 time with a key signature of one sharp (F#). The dynamic markings *ff* Tutti and Hns. *pp* are present.

Ob. Fl. Cl. *ff* Hns. *p*

This system shows the first two staves of music. The music is in 2/4 time with a key signature of one sharp (F#). The dynamic markings *ff* and Hns. *p* are present.

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

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

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



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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Chaut - ing his glo - - - ry, chaunt - ing his glo - - ry." The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

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

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

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

The second system continues with four vocal staves and piano accompaniment. The lyrics are "Loud sang the min - - - strels, sang the min-strels all,". The piano accompaniment includes dynamic markings such as *ff* and *ffz*.

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

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

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

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

The third system features four vocal staves and piano accompaniment. The lyrics are "Chaut - ing, chaunt - ing his glo - ry,". The piano accompaniment includes dynamic markings such as *ff* and *ffz*.

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

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

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

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

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

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

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

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

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

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

*ff* *p* *ff*

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry. *mf*

While

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

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

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

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

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

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

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

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

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

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

*p* *f*

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

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

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

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

*p* *f*

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

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

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

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

*p* *f*

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

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

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

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

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

light - - ly, light - ly.  
 light - - ly, light - ly.  
 light - - ly, light - ly.  
 light - - ly, light - ly.

*f* *cresc.*

Fig.C.B.

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

*ff* *sempre marc.*

Trom. Tuba.

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

Chant - ing his

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

Loud sang the

Loud sang the

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

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

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

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

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

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



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

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

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

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

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

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

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

*fff*

FL. Cl. Fg.

*Str. pizz.*

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

*dim.* *p* *ca*

stand To hear my sto - - - ry.

*lan* *pp* *do* *ppp*

*ad lib.*

*d = 100* N° 7. Air for Baritone.

*Allegro vivace.*

Pianoforte. *p*

Cl. *pp*

Cor. *pp*

Cello. Str.

Fl. *pp*

*cresc.*

*f*

*Allegro moderato.*

*rall.*

*f* *d = 126*

*rw.* \* *rw.* \*

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

$\text{♩} = 112$  *Andante con moto.*

*p* Viol. Ob.

*Allegro moderato. a tempo.*

*rall.*  $\text{♩} = 126$

*Allegro moderato.*

*pp rall. a tempo.*

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

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

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

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

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

*d = 9/16*

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

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

*mf str. ten. p mf*

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

**Presto. Presto.**

*p p f cresc.*

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

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

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

nest un - - guard - - - ed? For

$\text{♩} = 140$

*Allegro moderato.*

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

*Allegro moderato.*

*Tutti.*

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

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

*Più animato.*

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

*Più animato.*

*f stacc.*

$\text{♩} = 92$



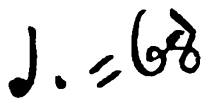
*f* Leave her nest un - - guard - - -

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

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

*stacc.*

*mf* *segue*



## Nº 8. Chorus.

Allegretto, molto moderato.

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

Allegretto, molto moderato.

Fl. 8

Cl.

Ob.

Str. pizz.

ppVI.

Str.

Cor.

Fg.

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

me, Fair - est of all was she ——— A -

*mf* Alto Cho.  
Scarce had I put — to  
mong — the Norse - - men!

Fl.  
Ob.

sea, ——— Bear - ing the maid with me,

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

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

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

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

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

*Fis.*  
*Cl.*

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

*Cl.*  
*cresc.*

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

*accel.*

Allegro vivace.

*J. = 100*

Then launched they to the

Then launched they to the

Allegro vivace.

vi.

*Fig. C. B.*

*Wind.*

*Timp.*

blast,

Bent like a reed each

blast,

Bent like a reed each

Yet we were gain - ing fast,

mast,

Yet we were gain - ing fast,

mast,

When the wind failed us;

When the wind failed us;

*ff* Tutti.

Aud with a sud - den flaw

Aud with a sud - den flaw  
Cl. Eg.

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

Came round the dus - ty skaw,

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

Came round the dus - ty skaw,

Fl. VI.

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

Fl.VI.

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

Ob.  
 Picc. & Fl.

Aud as to  
 Aud as to

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



catch the gale ————— Round veered the

catch the gale ————— Round veered the

*fff* Death! Death! was the

flap - ing sail, Death! Death! was the

Death! Death! was the

flap - ing sail, Death! Death! was the

*ff marcato*

Trom. Tuba.

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

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

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

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

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

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

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

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

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

Oh.  
Cor.  
Fg.

Detailed description: This system contains the first two systems of music. The top two systems are vocal staves with lyrics. The first system has a forte (*f*) dynamic. The second system also has a forte (*f*) dynamic. Below the vocal staves is a piano accompaniment consisting of three staves: a treble clef staff with 'Oh.' and 'Cor.' markings, and a grand staff (treble and bass clefs) with 'Fg.' marking. The piano part features chords and moving lines in both hands.

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

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

Detailed description: This system contains the third and fourth systems of music. The top two systems are vocal staves with lyrics. The third system has a forte (*f*) dynamic. The fourth system also has a forte (*f*) dynamic. Below the vocal staves is a piano accompaniment consisting of three staves: a treble clef staff and a grand staff (treble and bass clefs). The piano part continues with chords and moving lines in both hands.

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

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

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

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

Detailed description: This system contains the fifth, sixth, seventh, and eighth systems of music. The top four systems are vocal staves with lyrics. The fifth system has a fortissimo (*ff*) dynamic. The sixth system also has a fortissimo (*ff*) dynamic. The seventh system has a fortissimo (*ff*) dynamic. The eighth system has a fortissimo (*ff*) dynamic. Below the vocal staves is a piano accompaniment consisting of three staves: a treble clef staff and a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands.

Molto moderato. (Tempo I.)

Allegro vivace.

VI

Ob. Cl. Fg.

Tempo I.

Fl. VI.

Wind.

Cor.

Violins.

Cello & C. B.

Str.

Cl. Fg. Cello

Three weeks we west-ward bore, —

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

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

Fl.  
Ob.

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

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

*p dolce*  
Ob.  
Cor.

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

*Fg.*

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

*Fis.*

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



# Nº 9. Romance.

Larghetto.



Tenor.

Cor. 1., 2.

*p* Cor. 3., 4.

The first system of the score features a Tenor line and a Piano accompaniment. The Tenor part is mostly rests. The Piano part consists of two staves. The right hand has a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and piano fortissimo (*pp*).

The second system continues the Piano accompaniment from the first system. It features complex rhythmic patterns with triplets and slurs in both hands.

*accel.*

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

Adagio.

Cor.

The third system shows a change in tempo and dynamics. The piano part is marked *pp* and *cresc.*, leading to a fortissimo (*f*) section. The Tenor part has a few notes. The system concludes with a section marked *Adagio.* and *Cor.*

Tempo I.

*cresc.* - - -

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

*p*

*cresc.* - - -

The fourth system contains the vocal line and piano accompaniment. The vocal line has lyrics and is marked *cresc.*. The piano part is marked *p* and *cresc.*. The system ends with a *cresc.* marking.



*mf*

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

Fl. Ob. Cl.

*con espress.*

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

Cor.

*dim.* 3 3

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

Vi.

*p* Wind.

*cresc.*

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

*p*

*con espress.*

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

er. She had forgot her fears;

er.  
Cor.

*Poco animato, con tranquillità.*

She was a moth - er -

*54*  
*sempre legato*  
Str.(with mutes.)

Death

*sotto voce*

R.H.

closed, Death closed her mild blue eyes,

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

lies; Death closed, Death closed her mild blue

Cor.

eyes, Un - der that tower,

Fl. Ob.

*cresc.*

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

Str.

Tuba.

Leo.

*cresc.*

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

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

VI.

Trom. sustain.

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

*cresc.*

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

*f* *rall.*

*rall.*

Str. *pp*

Tempo primo.

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

*pp* *cresc.*

*cresc.*

*Time dried the*

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

Wood.

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

*mf con espress.*

er. Death closed her mild blue eyes,

Cor.

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

Wind.

Trom.

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

Cor.

Fig.

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

Wind.

*cresc.*

sun a - rise On such an oth -

Tutti.

On such an oth -

ossia:

er!

er! On such an - oth *Portamento* er!

Ob., Cor.

*pp* *ppp*

$\text{♩} = 154$

Nº 10. Solo and Chorus.

Allegro con moto.

Piano. *pp* Timp. Vio.

*cresc.* Fl. Vio. Wind sustain.

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

Andante maestoso.  
Solo, Soprano.

Recit.

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

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

*a tempo*

Recit.

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

*f* *a tempo* *cresc.* *f* *Wind.* *Str.*

Allegro con moto.

sun - light - hate - ful!

*f* *ff* *futti.*

*ff* *Brass.*



Presto, ma non troppo.

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

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

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

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

vast — for - est here, — Clad in my

Solo.

war - like gear,

S. A. T. B. CHORUS

Fell I up -

Fell I up -

Tpts.

*ff* Tutti

on my spear,

on my spear,

*ff* Fell I up - on my

*ff* Fell I up - on my

*ff* Fell I up - on my spear,

0 death was

spear,

spear,

*ff* Fell up - on my spear,

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

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

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

In the for - est here, — Clad,

*cresc.*  
clad in my war - like gear, Clad, clad in my

war - like gear, In the vast for - est

*cresc.*  
here, Clad in my war - like

gear, *ff* Fell I up - on my spear,

Fell

*ff*  
Fell I up - on my spear,  
Fell I up - on my spear,  
I up - - - on my spear,

*ff*  
O death was grate - - -  
Fell up - on my spear,

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

death, O death was grate - - - ful!

death, O death was grate - - - ful!

death, O death was grate - - - ful!

*cresc.*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are "death, O death was grate - - - ful!". The piano part includes a *cresc.* marking.

$\text{♩} = 154$

Allegro con moto.

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in a minor key and features a driving eighth-note bass line and chords in the right hand. The tempo is marked *Allegro con moto*.

This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The music continues with the eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef). The music continues with the eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for the fifth system. It consists of two staves (treble and bass clef). The music continues with the eighth-note bass line and chords in the right hand.

$\text{♩} = 160$

Allegro appassionato.

Sop. Solo.

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

*cresc.*

*p* *cresc.*

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

*f*

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

*p*

Ob. Fag.

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

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

*cresc.* *ff* *cresc.*

Ten. *mf*

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

Bass. *mf*

Burst — ing, burst — ing these

Str.

*mf* Fag.

Cor.

Sopr. Cho. *mf*

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

Alto. Cho.

My — soul, — my

pris — on bars.

pris — on bars.

Cl.

*cresc.*

soul as — cen — — — ed.

soul as — cen — — — ed.

*ff* Str. Tutti.



Sop. Solo. *f*

Thus, seam'd with ma - ny scars,

Cho.

Thus, seam'd with ma - ny scars,

Thus, seam'd with ma - ny scars,

L'istesso tempo.

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

*f* Str.

Burst - ing these pris - on - bars,

Burst - ing these pris - on bars,

Burst - ing these pris - on bars,

Up - to its na - tive stars,

Up - to its na - tive stars,

Up - to its na - tive stars,

*ff* My soul, my soul — as — cend — ed.

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

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

Ten. My soul as — cend — ed.

Bass. My soul as — cend — ed.

CHORUS.

*f* *p* *dim.*

cend — ed.

cend — ed.

*pp* *p Harps.*

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

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

*pp* *p Harps.*

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

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

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

Ten. There from the bowl Deep drinks the

Bass. Skoal! There from the bowl Deep

Tutti. *f marc.* Hps.

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

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

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

Skoal! to the North-land! Skoal!

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

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

Tutti. *f marc.*

Sopr.

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

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

There from the bowl Deep drinks the soul, Deep

Fls. Obs.

There from the bowl Deep

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

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

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

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

Skoal!

Skoal! to the North - land! Skoal!

soul, Skoal! to the Northland! Skoal!

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

Sop. Solo.

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

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

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

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

*cresc.* *ff*

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

*L'istesso tempo.* *cresc.*

soul as - - cend - - -

*L'istesso tempo.* *cresc.*

*♩ = 176* *Più Allegro.*

ed.

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

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

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

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

*Più Allegro.*

*ff sempre stacc.*

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

*cresc.*

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

*ff*

*rall.*  
 Cor

$\text{♩} = 60$

Largo.  
Solo.

Presto

There drinks the warrior Skoal! to the North - - - land!

There from the flowing

There from the flowing

There from the flowing

There from the flowing

$\text{♩} = 104$

Largo.

Presto.

*p* Wind.

*ff*

Tutti.

*ff*

*ff*

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

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

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

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

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

*ff*

*sf*



to the North-land! Skool!

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

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

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

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

8

*ff*

Detailed description: This block contains the vocal parts of a musical score. It consists of five staves, each with a vocal line and lyrics. The lyrics are 'to the North-land! Skool!' for the first staff, and 'to the North-land! to the North-land!' for the others. The music is in a minor key and features various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket labeled '8' spans the final two measures of the vocal lines. The dynamic marking *ff* (fortissimo) is present in the lower vocal parts.

*Alla Stretta.*

8

*ff*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The tempo marking *Alla Stretta.* is written above the first staff. The music is characterized by a driving, rhythmic pattern with many chords and moving lines. A first ending bracket labeled '8' is present. The dynamic marking *ff* (fortissimo) is used throughout the piece.

8 *accelerando*

*ff* Brass

*p*

*ff*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The tempo marking *accelerando* is written above the first staff. The music continues with a driving, rhythmic pattern. A first ending bracket labeled '8' is present. The dynamic markings *ff* (fortissimo) and *p* (piano) are used. The word 'Brass' is written above the first staff, indicating the instrumentation for that part.