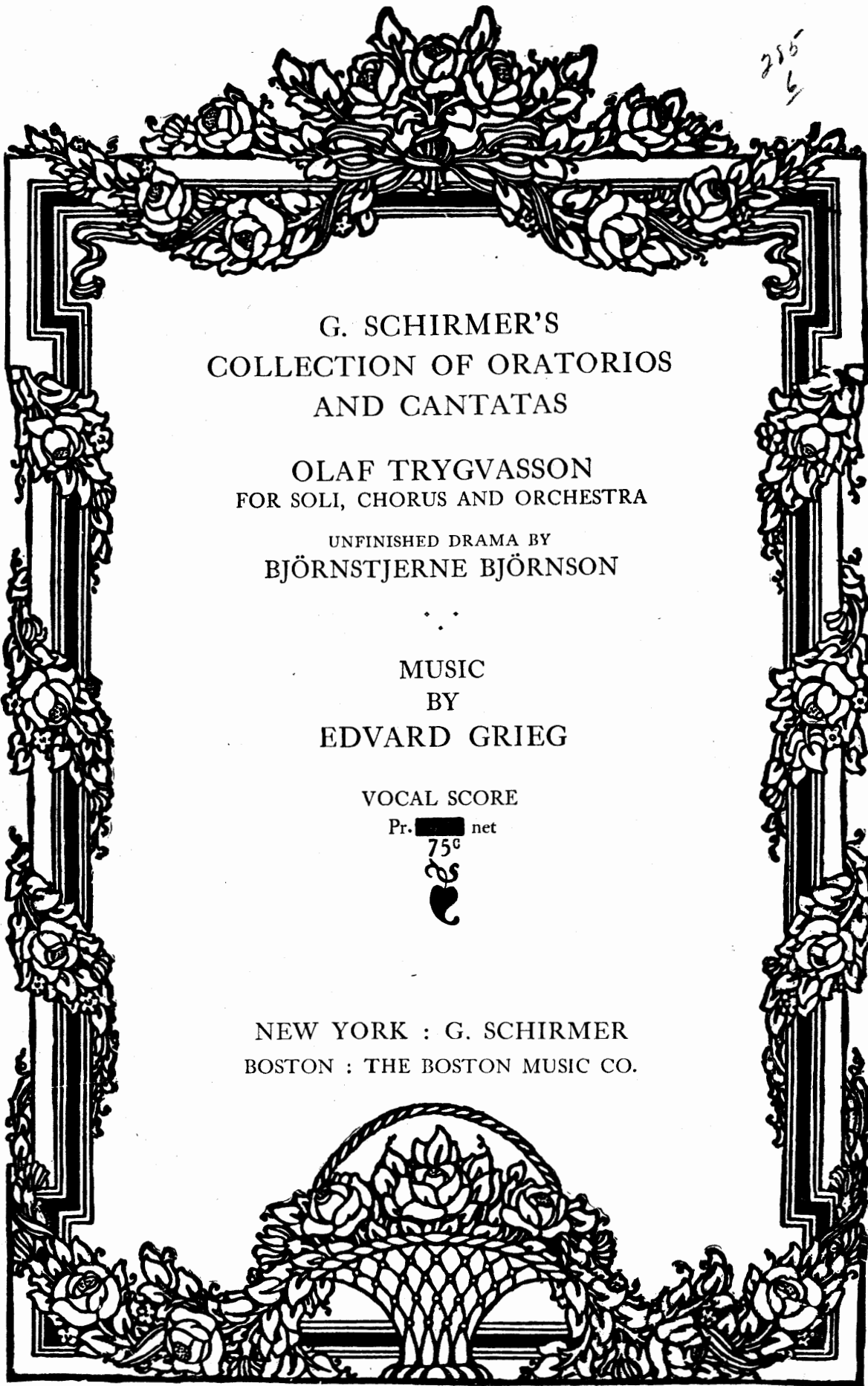


255
6



G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

OLAF TRYGVASSON
FOR SOLI, CHORUS AND ORCHESTRA

UNFINISHED DRAMA BY
BJÖRNSTJERNE BJÖRNSSON

MUSIC
BY
EDVARD GRIEG

VOCAL SCORE

Pr.  net

75^c



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.

OLAV TRYGVASSON

A CANTATA



THE MUSIC

BY

EDVARD GRIEG



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.

Scenes from "Olaf Trygvasson"

Scene I.

EDVARD GRIEG. Op. 50.

Molto moderato. (♩ = 80)

Piano.

p *f* *p*

This system shows the beginning of the piano introduction. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a steady accompaniment. Dynamics range from piano (*p*) to forte (*f*).

poco stretto.

f *p* *f* *p*

The second system continues the piano introduction with similar rhythmic patterns. Dynamics alternate between forte (*f*) and piano (*p*).

poco rall.

A

f *fp* *fp* *ff*

The third system is marked with a section letter 'A'. The music becomes more dramatic with dynamics ranging from forte (*f*) to fortissimo (*ff*).

a tempo.

p *pp*

The fourth system concludes the piano introduction with a return to piano (*p*) and pianissimo (*pp*) dynamics.

A High-Priest.
Baritone Solo.
recitando.

Thou to whom fan - cy lends many ti - tles, giv - er of runes and of mag - ic!

tranquillo. *fp*

The piano accompaniment for the baritone solo consists of a few chords in the left hand, marked *tranquillo.* and *fp*.

Work-ing be-fore the world's be-gin-ning, thou who out-gaz-est from Lids-kialf:

A woman.

"Hear us" each time a little slower. **Mezzo-Soprano Solo.**

Ten-der moth-er Frig-ga, sor-row-ing for Bal-der,

TENORS.

Hear us! hear us!

BASSES.

bear-ing in thy bo-som all-world-ly woel- Com-fort-er of O-din,

nour-ish-er of Na-ture, draw-ing all life and care in-to Fen-

B

sal:
The women.
SOPRANOS.

Chorus.
ALTO Hear us! hear us!

The High-Priest.

Trudfang's Hlor-ri-da, Bilskirner's fire-flame, thou of the strength-belt and hammer,

shield of the Æ-sir and of the North-men, ev-er the dread of the gi-ants:

A woman.

TENORS. The men. Beauteous weeping god-dess, si-lent widow Va-na-dis,
BASSES. Hear us! hear us!

Chorus.

love's dis-tress thine own loss taught un-to thee! Let our tears of sor-row

cresc.
with thine own be min-gled: Thou who dost gov-ern half of the liv -

C
ing.
The women.
SOPRANOS.
ALTOS Hear us! hear us!

The High-Priest.
Horn-bear-ing Heimdal, Ull in Y - da-ler, Nyörd, might - y North-dweller, hear us!

Al - fen - heim's joy, Land - vi - da's sor - row, long - beard - ed minstrel, and thou Tyr:

fp

A woman.

Ev - er youth - ful I - dun,

The men.

TENORS, *f* Hear us! hear us!

BASSES, *f* Hear us! hear us!

Chorus.

fp

Sif of gold - en har - vests, Sa - ga of the stream - let, Ska - da of hills,

All ye might - y Æ - sir, Va - nir and Val - ky - rir, hear our com - plain - ing,

cresc.

cresc.

earth-ward oh hast - en!

The women.

SOPRANOS. *f*

ALTOS. *f* Hear us! hear us!

Chorus.

Molto più animato.

SOPRANO. *cresc.*

Oth - er gods are now a - ris - ing; gods of pow-er, gods of bat-tle!

ALTO. *cresc.*

Oth - er gods are now a - ris - ing; gods of pow-er, gods of bat-tle!

TENOR. *cresc.*

Oth - er gods are now a - ris - ing; gods of pow-er, gods of bat-tle!

BASS. *cresc.*

Oth - er gods are now a - ris - ing; gods of pow-er, gods of bat-tle!

Molto più animato. (♩ = 108.)

p cresc.

ff

p cresc. f.
 Help us, help us; Mitgard trem - bles: gods a-lone with gods can wres-tle!

p cresc. f.
 Help us, help us; Mitgard trem - bles: gods a-lone with gods can wres-tle!

p cresc. f.
 Help us, help us; Mitgard trem - bles: gods a-lone with gods can wres-tle!

p cresc. f.
 Help us, help us; Mitgard trem - bles: gods a-lone with gods can wres-tle!

p cresc. ff
fz (lunga)

Andante molto. pp (all kneeling.) cresc.
 Ye who from the Ur - dar foun - tain pour life - strength in-to our

pp cresc.
 Ye who from the Ur - dar foun - tain pour life - strength in-to our

pp cresc.
 Ye who from the Ur - dar foun - tain pour life - strength in-to our

pp cresc.
 Ye who from the Ur - dar foun - tain pour life - strength in-to our

Andante molto. (♩ = 50.)
pp 3 3 cresc.

f bo - - soms, *pp cresc.* Ye a - lone who know his will, the

f bo - - soms, *pp cresc.* Ye a - lone who know his will, the

f bo - - soms, *pp cresc.* Ye a - lone who know his will, the

f bo - - soms, *pp cresc.* Ye a - lone who know his will, the

ff pp cresc.

Fa - ther in gold - cano-pied Gim - le; Ye in O - din's

Fa - ther in gold - cano-pied Gim - le; Ye in O - din's

Fa - ther in gold - cano-pied Gim - le; Ye in O - din's

Fa - ther in gold - cano-pied Gim - le; Ye in O - din's

Fa - ther in gold - cano-pied Gim - le; Ye in O - din's

ff *pp* *cantabile.*

ear who whis - per soft - ly as each day a - wak - ens,

ear who whis - per soft - ly as each day a - wak - ens,

ear who whis - per soft - ly as each day a - wak - ens,

ear who whis - per soft - ly as each day a - wak - ens,

ear who whis - per soft - ly as each day a - wak - ens,

dim.

Ye who were ere world's be - gin - ning, Ye who will be

Ye who were ere world's be - gin - ning, Ye who will be

Ye who were ere world's be - gin - ning, Ye who will be

Ye who were ere world's be - gin - ning, Ye who will be

Ye who were ere world's be - gin - ning, Ye who will be

pp *cresc.*

when 'tis wast - ed: Show us,

when 'tis wast - ed: Show us,

when 'tis wast - ed: Show us,

when 'tis wast - ed: Show us,

show us, show our Fates the

show us, show our Fates the

show us, show our Fates the

path - way, show us,

path - way, show us,

path - way, show us,

path - way, show us,

cresc.
 show us, show our Fates the
cresc.
 show us, show our Fates the
cresc.
 show us, show our Fates the
cresc.
 show us, show our Fates the

way to him, the god so long a - wait - ed, the
 way to him, the god so long a - wait - ed, the
 way to him, the god so long a - wait - ed, the
 way to him, the god so long a - wait - ed, the

god so long a - wait - ed. Show us, show our Fates the
 god so long a - wait - ed. Show us, show our Fates the
 god so long a - wait - ed. Show us, show our Fates the
 god so long a - wait - ed. Show us, show our Fates the

path - way, show the god so long a - wait - ed!

path - way, show the god so long a - wait - ed!

path - way, show the god so long a - wait - ed!

path - way, show the god so long a - wait - ed!

Show the way to him so long a wait -

Show the way to him so long a wait -

Show the way to him so long a wait -

Show the way to him so long a wait -

ed! *unis.* Hear *dim.* us!

ed! *unis.* Hear *dim.* us!

ed! *pp* Hear *dim.* us!

ed! *pp* *attacca.*

Scene II.

Allegro agitato. ($\text{♩} = 104$.) **The Völva.** (from an elevation in the foreground.)
Alto Solo. *f recitando.*

'Tis not e - nough_ that ye in - voke

Nor-nir and Æ - sir. Runes must be grav-en du-ly,

e - vil to dis - perse from the path - way which

to the gods doth lead. There_ see the gath-er'd hosts!

Up-on their horns howling to hide our voic-es,

rit. e dim.

that the gods nev - er may hear us!

rit. e dim.

p

attacca.

Poco lento.

SOPRANO. *p* O proph-et - ess might - y, rise in thy mag - ic! *cresc.*

ALTO. *p* O proph-et - ess might - y, rise in thy mag - ic! *cresc.*

TENOR. *p* O proph-et - ess might - y, rise in thy mag - ic! *cresc.*

BASS. *p* O proph-et - ess might - y, rise in thy mag - ic! *cresc.*

O proph-et - ess might - y, rise in thy mag - ic!

Poco lento. (♩ = 48.)

p

cresc.

ff *p* Fill heav-en and earth with O - din's word!

ff *p* Fill heav-en and earth with O - din's word!

ff *p* Fill heav-en and earth with O - din's word!

ff *p* Fill heav-en and earth with O - din's word!

ff *p*

Allegro. (♩. = 116.)

p marcato.

The Völva (raises herself so that she stands high above all the others.) Spirits base, base-ly mas-ter'd,

cresc. molto. *fz* *p*

ye who come from the South-lands: with Hel soon shall your feast be hold-en.

cresc. *f* *fp*

E Plague shall gnaw,

f

parlando. ser-pents send thro' your veins dead-ly venom. Let Hel's hounds a-wake,

pp

howling and foam-ing, monsters fill-ed with madness, for your blood-thirsting

cresc.

blind-ly! For Hel no fit-ter food can af - ford them!

For Hel no fit-ter food can af - ford them!

With Hei! Spir-its base,

base-ly mas - terd, ye who come from the South-lands, with Hel

here in the North your feast is, your feast

a tempo.

is.

ff a tempo.

Poco lento.

SOPRANO.

ALTO. *p* O proph-et - ess might - y, *cresc.* great is thy mag - ic!

TENOR. *p* O proph-et - ess might - y, *cresc.* great is thy mag - ic!

BASS. *p* O proph-et - ess might - y, *cresc.* great is thy mag - ic!

O proph-et - ess might - y, great is thy mag - ic!

Poco lento. (♩ = 48.)

p

cresc.

Fill heav-en and earth with O - din's word!

Fill heav-en and earth with O - din's word!

Fill heav-en and earth with O - din's word!

Fill heav-en and earth with O - din's word!

ff

p

ff

p

ff

p

ff

p

The Völva (who has been carving runes, now continues to cut eagerly).

p *marcato*

Allegro. (♩. = 116)

Spir-its base, base-ly mastered,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The piano part begins with a *cresc. molto* marking and a *f* dynamic. The tempo is marked Allegro with a quarter note equal to 116 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 6/8.

ye who come from the South-lands, to Hel soon shall your way be wend-ed.

The second system continues the vocal line and piano accompaniment. The piano part includes a *cresc.* marking and a *fp* dynamic. The vocal line has a *cresc.* marking above it.

E-vil ones, a-way, a-way! The

The third system continues the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes.

p *parlando*

Thunder-er's weapon a-waits ye! To Hel soon shall your way be wend-ed!

The fourth system continues the vocal line and piano accompaniment. The piano part is marked *p* and features a *parlando* style with long, sustained notes.

Runes I wrote on a staff I rent from the al-tar of O-din. To

The fifth system continues the vocal line and piano accompaniment. The piano part features a *ba.* marking and a *ba.* dynamic.

cresc.

Hel straightway its charm con - signs ye! To

Hel straightway its charm con - signs ye! To

cresc.

Hel! Runes will lead Lo - ki's lot

f

un-to the doors of his daughters! With Hel ye shall de-vour that

ff

fp

poco rit. *a tempo*

writ - ing, that writ - ing!

p *poco rit.* *ff* *a tempo*

8 (She casts the rune-staff upon the sacred fire, which immediately blazes up till the flames touch

pp *molto*

the roof. A fearful crash, ending in peals of thunder which die away in the distance, shakes the temple.)

ff *pp* **All. (recoiling in terror.)**

Poco Andante. (♩ = 80)
SOPRANO.

Chorus.

Wondrous word of O-din goes to black a-byss, to heaven's height!

ALTO.
Wondrous word of O-din goes to black a-byss, to heaven's height!

TENOR.
Wondrous word of O-din goes to black a-byss, to heaven's height!

BASS.
Wondrous word of O-din goes to black a-byss, to heaven's height!

Poco Andante. (♩ = 80)

p

The Völva. *G mf*

An - swer came from

Aw-ful re - turn - eth the an - - - swer.

Aw-ful re - turn - eth the an - - - swer.

Aw-ful re - turn - eth the an - - - swer.

Aw-ful re - turn - eth the an - - - swer.

pp *sf* *G*

Hel, from high gods; all fear it, yet not I: Now let us kneel to them!

sf

Ev - 'ry path is free! So I will pray them first!

f

rit. - - - **Più lento** (♩=63.)

Yes, I will pray them first!

p *rit.* *pp* *molto* *ffp* *pp* *molto*

Recitando
mf

Gods, ye ho - ly, e - ter - nal gods!

ffp *pp* *molto* *ffp*

mf

Are ye here, — then heed — me!

pp *molto* *ffp* *pp* *molto*

H *f* *p*

Where find we the

ff *pp* *molto* *ff* *pp*

fi - at which governs our fate? Where bends your balance,

or - der - ing all? Show, ah show to me, ye might - y ones,

where ye will strike the e - vil O - laf? where? where?

un poco stretto
 Gods all - gov - ern - ing, end - less, om - nip - o - tent Æ - sir!

cresc.
 Gods all - gov - ern - ing, end - less, om - nip - o - tent Æ - sir!

I a tempo
f *p tranquillo*

I, I pray, de - vot - ed to O - din from my

youth, by the grey wolf's heart, by the ra - ven's tongue, by my sac - ri - fice in sleep - less

f

nights; I, I pray you! Show me, might - y ones:

piu f *Molto moderato* (♩=80)

where ye will strike the e - vil O - laf? where? where?

(Thunder! The background of the temple is rent asunder. The temple is seen as if in the distance, surrounded by smoke and flames. As long as the temple remains visible the thunder continues to peal.)

f *pp* *p*

poco stretto.

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

poco rall.

f *fp* *ff* *dim.*

u tempo.

p *pp*

Allegro animato. (♩ = 144.)

The Völva. (when the apparition has vanished.)

Here! here! has - ten the ho - ly ones? Here, here

hurt - led the ven - geance of heav - en!

SOPRANOS. *p* Here, here!

ALTOS. *p* Here, here!

TENORS. *p* Here, here!

BASSES. *p* Here, here!

Here, here!

cresc.
has-ten the ho-ly ones? Here, here, strikes him the vengeance of heav-en!

cresc.
has-ten the ho-ly ones? Here, here, strikes him the vengeance of heav-en!

cresc.
has-ten the ho-ly ones? Here, here, strikes him the vengeance of heav-en!

cresc.
has-ten the ho-ly ones? Here, here, strikes him the vengeance of heav-en!

cresc.
f

The Völva.

In our hall he must en-ter, let him go in,

f

Chorus.

- ne'er to come forth a-gain!

SOPRANOS.

ALTOS.

TENORS.

BASSES.

In our hall he must en-ter, let him go in, -

In our hall he must en-ter, let him go in, -

In our hall he must en-ter, let him go in, -

In our hall he must en-ter, let him go in, -

In our hall he must en-ter, let him go in, -

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *f* *p* *cresc.*

K

p >

Let this be

let him go in, _____ ne'er to come forth again!

let him go in, _____ ne'er to come forth again!

let him go in, _____ ne'er to come forth again!

let him go in, _____ ne'er to come forth again!

K

ff

told to him: we will be - lieve if he come safe - ly forth!

(scornfully.)

p We will be -

p We will be -

(scornfully.)

p We will be -

p We will be -

p > >
This must be

> *cresc.* >
lieve if he come safe - ly forth!

> *cresc.* >
lieve if he come safe - ly forth!

> *cresc.* >
lieve if he come safe - ly forth!

> *cresc.* >
lieve if he come safe - ly forth!

cresc. *f* *p* > >
told to him: let his god go in to our gods!

p > > *cresc.*
Let his god go

p > > *cresc.*
Let his god go

p > > *cresc.*
Let his god go

p > > *cresc.*
Let his god go

cresc. > >
Let his god go

stretto poco a poco

Let this be told to him: If he come
 in to our gods! Let this be
 in to our gods! Let this be
 in to our gods! Let this be
 in to our gods! Let this be

p *stretto poco a poco*

f *p* *stretto poco a poco*

safe - ly forth, we will be-lieve! Let this be
 told to him: If
 told to him: If
 told to him: If
 told to him: If

told to him: If he come safe - ly forth, we will be - lieve! If he come

he come safe - - ly forth, we

he come safe - - ly forth, we

he come safe - - ly forth, we

he come safe - - ly forth, we

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "told to him: If he come safe - ly forth, we will be - lieve! If he come he come safe - - ly forth, we he come safe - - ly forth, we he come safe - - ly forth, we he come safe - - ly forth, we". The piano part includes a *cresc.* marking and a triplet of eighth notes.

safe - ly forth, we will believe! If he come safe - ly forth, we will believe!

will be - lieve! We will be - lieve!

will be - lieve! We will be - lieve!

will be - lieve! We will be - lieve!

will be - lieve! We will be - lieve!

The second system of the musical score continues the vocal and piano parts. The vocal parts repeat the phrase "safe - ly forth, we will believe! If he come safe - ly forth, we will believe!". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same. The lyrics are: "safe - ly forth, we will believe! If he come safe - ly forth, we will believe! will be - lieve! We will be - lieve! will be - lieve! We will be - lieve! will be - lieve! We will be - lieve! will be - lieve! We will be - lieve!". The piano part includes a *cresc.* marking and a triplet of eighth notes.

f
If he come safe-ly forth, we will be - lieve!

f
If he come safe-ly forth, we will be - lieve!

f
If he come safe-ly forth, we will be - lieve!

f
If he come safe-ly forth, we will be - lieve!

f
If he come safe-ly forth, we will be - lieve!

f

Animato (♩ = 100)
All. (turning towards the gods.)

ff
Thanks! Thanks! Thanks for the to - ken!

ff
Thanks! Thanks! Thanks for the to - ken!

ff
Thanks! Thanks! Thanks for the to - ken!

ff
Thanks! Thanks! Thanks for the to - ken!

Animato (♩ = 100)

ff

sol - ace it sends to us! Thanks! Thanks!

sol - ace it sends to us! Thanks! Thanks!

sol - ace it sends to us! Thanks! Thanks!

sol - ace it sends to us! Thanks! Thanks!

Thanks for the to - ken, faith it con - firms! Choice of thy

Thanks for the to - ken, faith it con - firms! Choice of thy

Thanks for the to - ken, faith it con - firms! Choice of thy

Thanks for the to - ken, faith it con - firms! Choice of thy

chil - dren, come then, oh king, to us! Come to thy

chil - dren, come then, oh king, to us! Come to thy

chil - dren, come then, oh king, to us! Come to thy

chil - dren, come then, oh king, to us! Come to thy

poco a poco cresc.

chil - dren, strife will be short! _____ Now will the gods themselves

poco a poco cresc.

chil - dren, strife will be short! _____ Now will the gods themselves

poco a poco cresc.

chil - dren, strife will be short! _____ Now will the gods themselves

poco a poco cresc.

chil - dren, strife will be short! _____ Now will the gods themselves

poco a poco cresc.

go on their glad-some way, now will the gods themselves grant us their

go on their glad-some way, now will the gods themselves grant us their

go on their glad-some way, now will the gods themselves grant us their

go on their glad-some way, now will the gods themselves grant us their

grace! _____ Lit from our land by fire, lo, he shall leave us,

grace! _____ Lit from our land by fire, lo, he shall leave us,

grace! _____ Lit from our land by fire, lo, he shall leave us,

grace! _____ Lit from our land by fire, lo, he shall leave us,

Lo - ki shall light - en him hence un - to Hel!

Lo - ki shall light - en him hence un - to Hel!

Lo - ki shall light - en him hence un - to Hel!

Lo - ki shall light - en him hence un - to Hel!

Three nights be - sought we,

(Assembling around the images of the gods) Three nights be - sought we,

Three nights be - sought we,

Three nights be - sought we,

sempre marc.
 su - ing like son to sire; three nights we plead - ed,
sempre marc.
 su - ing like son to sire; three nights we plead - ed,
sempre marc.
 su - ing like son to sire; three nights we plead - ed,
sempre marc.
 su - ing like son to sire; three nights we plead - ed,

heard is our pray'r. Three nights be - sought
 heard is our pray'r. Three nights be - sought
 heard is our pray'r. Three nights be - sought
 heard is our pray'r. Three nights be - sought

we, su - ing like son to sire; three nights we plead - ed,
 we, su - ing like son to sire; three nights we plead - ed,
 we, su - ing like son to sire; three nights we plead - ed.
 we, su - ing like son to sire; three nights we plead - ed,

p poco stretto. heard is our pray'r, *cresc.* heard is our
p poco stretto. heard is our pray'r, *cresc.* heard is our
poco stretto. heard is our pray'r, *cresc.*
poco stretto. heard is our pray'r, *cresc.*

6 6
p poco stretto. *cresc.*

pray'r, heard is our
 pray'r, heard is our
 heard is our pray'r, heard our

heard is our pray'r, heard our

ff pray'r, heard our
ff pray'r, heard our
ff pray'r, heard our

pray'r, heard our
ff

più stretto.

pray'r! Heard is our pray'r!

pray'r! Heard is our pray'r!

pray'r! Heard is our pray'r!

pray'r! Heard is our pray'r!

più stretto.

Heard is our pray'r, heard is our pray'r, heard is our pray'r, heard

Heard is our pray'r, heard is our pray'r, heard is our pray'r, heard

Heard is our pray'r, heard is our pray'r, heard is our pray'r, heard

Heard is our pray'r, heard is our pray'r, heard is our pray'r, heard

is our pray'r, our pray'r, yes, heard is our

is our pray'r, our pray'r, yes, heard is our

is our pray'r, our pray'r, yes, heard is our

is our pray'r, our pray'r, yes, heard is our

rit.

a tempo.

pray'r!

a tempo.

pray'r!

a tempo.

pray'r!

a tempo.

pray'r!

(♩ = 132)

ff a tempo.

stretto.

ff

p

ritardando molto.

alle alle alle alle

(The high-priest takes a horn from a raised place before the image of Thor, the elders do the same; with these at their head all march round the three sacred fires, coming afterwards towards the front again, where the elders all proceed to their seats on either side. When the high-priest has taken his horn he makes the sign of the hammer over it and proceeds to sing the following song, in immediate continuation of the foregoing.)

The High Priest.
Baritone Solo.

Adagio. (♩ = 52)

p

1. Raise high the
2. High al - tar -

cresc.

horn, great Host - fa - ther O - din's horn, raise high the horn, up -
fires, and A - ke - thor's ham - mer - sign, high al - tar - fires have

cresc.

dim.

heave it for him, raise high the horn, up - heave it for
hal - low - ed it, high al - tar fires have hal - low - ed

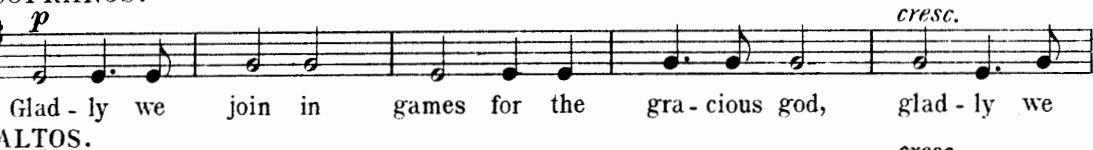
dim.

p

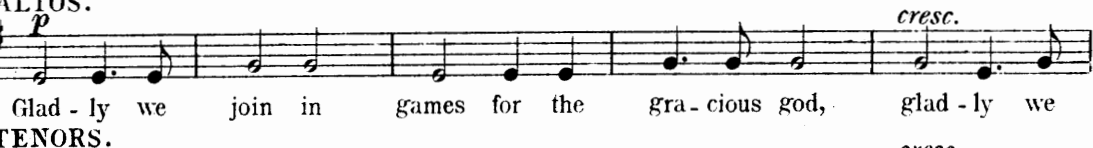
him. —
it. —

p

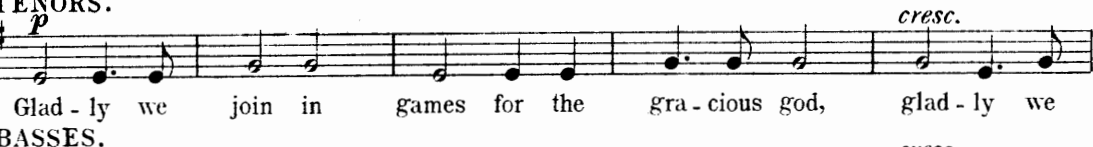
SOPRANOS.



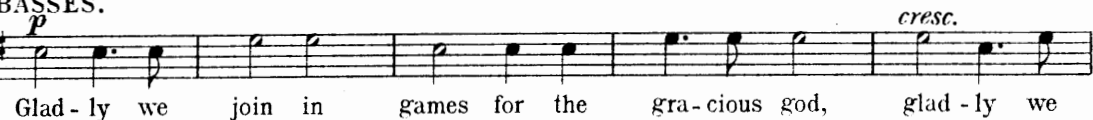
ALTOS.



TENORS.



BASSES.



Chorus.

cresc.

Lad. Lad. Lad. Lad. Lad.

dim. join in gam - bols of joy, glad - ly we join in

dim. join in gam - bols of joy, glad - ly we join in

dim. join in gam - bols of joy, glad - ly we join in

dim. join in gam - bols of joy, glad - ly we join in

dim.

Lad. Lad. Lad. Lad. Lad.

out - burst of joy!—

out - burst of joy!—

out - burst of joy!—

out - burst of joy!—

p

p

p

p

p

pp

rit.

ff

ff

Scene III.

The younger ones prepare to dance. The men leap over the sacred fires and lift the women over on both sides. Then begins a Temple-dance, in which the principal features are 1: a round-dance with continual change of partners, 2: a sword-dance in which shields are held over the women and meet the swords over the fires, while on their side the women hold swords before their warriors whilst these advance or retreat.

Allegro marcato. (♩ = 132.)

ff

ff

ffz

NB. As the arms are only allowed to be used during the games, they are brought in by children, at the appointed time, and removed as soon as the first dance begins. All the arms are held over the sacred fires, in order to be purified before they are used. During the dance the elder people are seated in two ranks on each side, singing and handing the horns around.

Chorus.

SOPRANOS.

SOLO. *p*

ALTOS.

SOLO. *p*

TENORS.

SOLO. *p*

BASSES.

SOLO. *p*

Give to all gods a grace - cup of

Allegretto marcato. (♩ = 92.)

Give to all gods a grace - cup of

cresc.

gra - ti - tude, give to the gods your great - est of gifts!

gra - ti - tude, give to the gods your great - est of gifts!

gra - ti - tude, give to the gods your great - est of gifts!

gra - ti - tude, give to the gods your great - est of gifts!

cresc.

TUTTI.

Horns fill for A - ke - thor, Drontheimer's de - i - ty, fill them to A - ke - thor's

Horns fill for A - ke - thor, Drontheimer's de - i - ty, fill them to A - ke - thor's

Horns fill for A - ke - thor, Drontheimer's de - i - ty, fill them to A - ke - thor's

Horns fill for A - ke - thor, Drontheimer's de - i - ty, fill them to A - ke - thor's

M *p*

dar - ing in fight! — Gai - ly then join ye

dar - ing in fight! — Gai - ly then join ye

dar - ing in fight! — Gai - ly then join ye

dar - ing in fight! — Gai - ly then join ye

M *p*

games for the gra - cious god, gai - ly then join ye

games for the gra - cious god, gai - ly then join ye

games for the gra - cious god, gai - ly then

games for the gra - cious god, gai - ly then

cresc. poco a poco.

out-burst of joy! Fill up to Nyörd and Frey,

out-burst of joy! Fill up to Nyörd and Frey, *cresc. poco a poco.*

join ye out-burst of joy! Fill up to

join ye out-burst of joy! Fill up to

cresc. poco a poco.

stretto.

har - vest and fish they send! Fill up to Nyörd and Frey,

har - vest and fish they send! Fill up to Nyörd and Frey,

stretto.

Nyörd and Frey, fill up to Nyörd and to Frey! yes, to

Nyörd and Frey, fill up to Nyörd and to Frey! yes, to

stretto.

har-vest fair, haul of fish, to free - dom and faith!

har-vest fair, haul of fish, to free - dom and faith!

Nyörd and to Frey, to free - dom and faith!

Nyörd and to Frey, to free - dom and faith!

to freedom, to freedom, to freedom, to

to freedom, to freedom, to freedom, to

to freedom, to freedom, to freedom, to

to freedom, to freedom, to freedom, to

p *cresc. e ritard.*
 freedom, to free - dom and
p *cresc. e ritard.*
 freedom, to free - dom and
p *cresc. e ritard.*
 freedom, to free - dom and
p *cresc. e ritard.*
 freedom, to free - dom and

p *cresc. e ritard.* *molto*

ff a tempo. SOLO.
 faith! Gai - ly then join ye
ff a tempo. SOLO.
 faith! Gai - ly then join ye
ff a tempo. SOLO.
 faith! Gai - ly then join ye
ff a tempo. SOLO.
 faith! Gai - ly then join ye

ff a tempo. *mf* *p*

cresc.
 games to the gracious gods, gai - ly then join in out - burst of joy!
cresc.
 games to the gracious gods, gai - ly then join in out - burst of joy!
cresc.
 games to the gracious gods, gai - ly then join in out - burst of joy!
cresc.
 games to the gracious gods, gai - ly then join in out - burst of joy!

cresc.

TUTTI.
f Gai - ly we join in games to the gracious gods, gai - ly we join in
TUTTI.
f Gai - ly we join in games to the gracious gods, gai - ly we join in
TUTTI.
f Gai - ly we join in games to the gracious gods, gai - ly we join in
TUTTI.
f Gai - ly we join in games to the gracious gods, gai - ly we join in

f out - burst of joy! — Beak - ers to Bra - ga
p out - burst of joy! — Beak - ers to Bra - ga
p out - burst of joy! — Beak - ers to
p out - burst of joy! — Beak - ers to

N (N-O can be omitted when performed at concerts.)

bring we with ho - ly vows, beakers to Bra - ga
 bring we with ho - ly vows, beakers to Bra - ga
 Bra - ga bring we with ho - ly vows, beakersto
 Bra - ga bring we with ho - ly vows, beakersto

cresc. poco a poco.

brimming we raise! Of - frings of flesh and blood
cresc. poco a poco.

brimming we raise! Of - frings of flesh and blood
cresc. poco a poco.

Bra-ga brim-ming we raise! Of - frings of
cresc. poco a poco.

Bra-ga brim-ming we raise! Of - frings of

cresc. poco a poco.

> stretto.

make we for O - laf's end, flesh and blood of - fer - ings,
> stretto.

make we for O - laf's end, flesh and blood of - fer - ings,
stretto.

flesh and blood, of - -frings of flesh and of blood, make we
stretto.

flesh and blood, of - -frings of flesh and of blood, make we

stretto.

flesh and blood of - fer - ings we all free - ly
f

flesh and blood of - fer - ings we all free - ly
f

for O - laf's end, we all free - ly
f

for O - laf's end, we all free - ly
f

bring to Braga, to Braga, to
 bring to Braga, to Braga, to
 bring to Braga, to Braga, to

bring to Braga, to Braga, to

Braga, to Braga we all
 Braga, to Braga we all
 Braga, to Braga we all

p *cresc. e ritard.*

Braga, to Braga we all

p *cresc. e ritard.*

free - - - ly
 free - - - ly
 free - - - ly
 free - - - ly

bring. rit.
 bring. rit.
 bring. rit.
 bring. rit.

ff *a tempo.* *rit.*

bring.

ff *a tempo.* *rit. dim.*

molto.

p SOLO. *cresc.*
 Gai - ly then join ye games to the gracious gods, gai - ly then
p SOLO. *cresc.*
 Gai - ly then join ye games to the gracious gods, gai - ly then
p SOLO. *cresc.*
 Gai - ly then join ye games to the gracious gods, gai - ly then
p SOLO. *cresc.*
 Gai - ly then join ye games to the gracious gods, gai - ly then

f TUTTI.
 join in out - burst of joy! — Gai - ly we join in games to the
f TUTTI.
 join in out - burst of joy! — Gai - ly we join in games to the
f TUTTI.
 join in out - burst of joy! — Gai - ly we join in games to the
f TUTTI.
 join in out - burst of joy! — Gai - ly we join in games to the

gra - cious gods, gai - ly we join in out - burst of joy! —
 gra - cious gods, gai - ly we join in out - burst of joy! —
 gra - cious gods, gai - ly we join in out - burst of joy! —
 gra - cious gods, gai - ly we join in out - burst of joy! —

0 SOPRANOS. *p*

Chorus. ALTOS. *p*

O ye A - syn - ier, hon - or we of - fer ye,

p *pdol.*

all ye A - syn - ier hon - or and praise! *pp* Nou - rish, oh mild ones, *pp*

men with your mother-milk! Nou - rish us, ye who move us with might!

Young men and maid - ens, grand - sire and grandmother, hon - or for

poco rit. *a tempo.*
 aye the gods ev - er green! Glad - ly then join in games to the
poco rit. *a tempo.*
p

poco rit. 1. 2.
 gracious gods, gai - ly then join in out - burst of joy! joy!
poco rit. 1. 2.
pp

a tempo. animato.
 SOPRA'S. TENORS. Glo - ri - ous Di - - sir glid - - ing like
a tempo. animato.

ALTOS. BASSÉS.
 doves a-round! Glo - ri - ous Di - - sir death
a tempo. animato.

P SOPRANOS.

mak - ing glad! — Guard - ing ye fol - low friend - ly our fut - ure fate,

TENORS.

guard - ing ye fol - low us, — Hail to your flight! — For - tune of fa - thers

ALTOS.

BASSES.

hold - eth the Ham - ing - ja, for - tune of fa - thers and of the race.

SOPRANOS.
mp *triquillo.*

O ye A - syn - ier, hon - or we of - fer ye, all ye A - syn - ier

ALTOS.
mp *triquillo.*

p

hon - or and praise! *pp* Nou - rish, ye mild ones, men with your moth-er-milk,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "hon - or and praise! *pp* Nou - rish, ye mild ones, men with your moth-er-milk,". The piano part includes a *pp* dynamic marking.

nou - rish us ye, who move us with might! Young men and

The second system continues the vocal and piano parts. The lyrics are: "nou - rish us ye, who move us with might! Young men and". The piano accompaniment maintains its rhythmic pattern with chords and a moving bass line.

maid - ens, grand - sire and grand-moth-er, hon - or for aye the

The third system continues the vocal and piano parts. The lyrics are: "maid - ens, grand - sire and grand-moth-er, hon - or for aye the". The piano accompaniment continues with its characteristic eighth-note bass line and chords.

poco rit. gods ev - er green! *p a tempo.* Glad - ly we join in games to the gra-cious gods,
poco rit. *p a tempo.*

The fourth system concludes the piece. The lyrics are: "*poco rit.* gods ev - er green! *p a tempo.* Glad - ly we join in games to the gra-cious gods, *poco rit.* *p a tempo.*". The piano accompaniment features a *poco rit.* marking followed by a *p a tempo.* marking. The piano part includes a *p* dynamic marking.

poco rit.

glad - ly we join in out - burst of joy!

poco rit.

ritard.

Allegretto marcato.

Chorus.

SOPRANO. *p* SOLO.

ALTO. *p* SOLO.

TENOR. *p* SOLO.

BASS. *p* SOLO.

Earth - men and ko - bolds keep - ing the

Allegretto marcato. (♩ = 92)

f *p*

cresc.

ground for us, earth - men and ko - bolds, hail to your kind!—

cresc.

ground for us, earth - men and ko - bolds, hail to your kind!—

cresc.

ground for us, earth - men and ko - bolds, hail to your kind!—

cresc.

ground for us, earth - men and ko - bolds, hail to your kind!—

TUTTI.
Hail to the hug - est spir - it that hides in hills! Hail, ti - ny

TUTTI.
Hail to the hug - est spir - it that hides in hills! Hail, ti - ny

TUTTI.
Hail to the hug - est spir - it that hides in hills! Hail, ti - ny

TUTTI.
Hail to the hug - est spir - it that hides in hills! Hail, ti - ny

elves who frolic in flow'rs! — Hail, our up -

elves who frolic in flow'rs! — Hail, our up -

elves who frolic in flow'rs! — Hail, our up -

elves who frolic in flow'rs! — Hail, our up -

hold - er, guard - ian of house and halls! hail, who up -

hold - er, guard - ian of house and halls! hail, who up -

Hail, our up - hold - er, guard - ian of house and halls!

Hail, our up - hold - er, guard - ian of house and halls!

cresc. poco a poco

hold - est harbor and holm! Hail our up - hold - er,
 hold - est harbor and holm! Hail our up - hold - er,
 hail, who up - hold - est harbor and holm! Hail thee, up -
 hail, who up - hold - est harbor and holm! Hail thee, up -

cresc. poco a poco

cresc. poco a poco

stretto

guard - ian of house and halls, hail to thee, hail to thee,
 guard - ian of house and halls, hail to thee, hail to thee,
 hold - er! Hail to thee, hail to thee, guard - ing
 hold - er! Hail to thee, hail to thee, guard - ing

stretto

stretto

stretto

guard - ing our house and halls, we hail thee, up -
 guard - ing our house and halls, we hail thee, up -
 our house and halls, we hail thee, up -
 our house and halls, we hail thee, up -

f

f

f

hold - er of har - bor, we hail thee, we

hold - er of har - bor, we hail thee, we

hold - er of har - bor, we hail thee, we

hold - er of har - bor, we hail thee, we

hail thee, up - hold - er of har -

hail thee, up - hold - er of har -

hail thee, up - hold - er of har -

hail thee, up - hold - er of har -

p *cresc. e rit.*

p *cresc. e rit.*

p *cresc. e rit.*

p *cresc. e rit.*

p *cresc. e rit.*

p *cresc. e rit.*

bor and holm!

bor and holm!

bor and holm!

bor and holm!

f *a tempo*

f *a tempo*

f *a tempo*

f *a tempo*

ff *a tempo*

molto

SOLO. *cresc.*
 Glad - ly then join in games to the gracious gods, glad - ly then

SOLO. *cresc.*
 Glad ly then join in games to the gracious gods, glad - ly then

SOLO. *cresc.*
 Glad - ly then join in games to the gracious gods, glad - ly then

SOLO. *cresc.*
 Glad - ly then join in games to the gracious gods, glad - ly then

p *cresc.*

TUTTI.
 join in out - burst of joy! — Glad - ly we join in

TUTTI.
 join in out - burst of joy! — Glad - ly we join in

TUTTI.
 join in out - burst of joy! — Glad - ly we join in

TUTTI.
 join in out - burst of joy! — Glad - ly we join in

games to the gra - cious gods, glad - ly we join them,

games to the gra - cious gods, glad - ly we join them,

games to the gra - cious gods, glad - ly we join them,

games to the gra - cious gods, glad - ly we join - them,

Più animato.

p cresc. glad - ly we
p cresc. glad - ly we
p cresc. outburst of joy! *p cresc.* glad - ly we
p Glad - ly we join in glad - ly we

Più animato. (♩ = 112.)

p *cresc.*

join in outburst of joy! *f*
 join in outburst of joy! *f*
 join in outburst of joy! *f*
 join in outburst of joy! *f*

f

stretto 1 6 6

Adagio molto.

SOLI. (2 or 3 for each part.)
TENORS.

p

Faith of our fa-ther-land, love — thou dost light in us,

SOLI.
BASSES.

p

Adagio molto. (♩ = 76.)

faith of our fa-ther-land mov - ing all men!

SOLI. (at least fourfold.)
SOPRANOS.

p

Faith — of our fa-ther-land, hon - or thou art to us!

SOLI.
ALTOS.

p

dolce

Faith of our fa-ther-land, fond and pro-found!

TENORS.
Faith of our fa-ther-land, love thou dost light in us, faith of our fa-ther-land,

BASSES.

mov-ing all men! all men, mov-ing all men.

1. 2.

dim. *pp*

Presto. (♩ = 112)

f

TUTTI.

Chorus.

Faith of our fa - ther - land, love thou dost light in

Faith of our fa - ther - land, love thou dost light in

Faith of our fa - ther - land, love thou dost light in

Faith of our fa - ther - land, love thou dost light in

us, Faith of our fa - ther - land, mov - ing all men,

us, Faith of our fa - ther - land, mov - ing all men,

us, Faith of our fa - ther - land, mov - ing all men,

us, Faith of our fa - ther - land, mov - ing all men,

mov - ing all men, faith of our fa - ther - land, mov - ing all men,

mov - ing all men, faith of our fa - ther - land, mov - ing all men,

mov - ing all men, faith of our fa - ther - land, mov - ing all men,

mov - ing all men, faith of our fa - ther - land, mov - ing all men,

R

We will de - fend thee, fight for our fa - ther's faith,

We will de - fend thee, fight for our fa - ther's faith,

We will de - fend thee, fight for our fa - ther's faith,

We will de - fend thee, fight for our fa - ther's faith,

R

we will de - fend thee, fut - ure be ours! —

we will de - fend thee, fut - ure be ours! —

we will de - fend thee, fut - ure be ours! —

we will de - fend thee, fut - ure be ours! —

we will de - fend thee, fut - ure be ours! —

We will de - fend thee, source of our weal and woe,

We will de - fend thee, source of our weal and woe,

We will de - fend thee, source of our weal and woe,

We will de - fend thee, source of our weal and woe,

We will de - fend thee, source of our weal and woe,

ff

p *cresc.*
 we will de-fend thee, fount of great deeds!
p *cresc.*
 we will de-fend thee, fount of great deeds!
p *cresc.*
 we will de-fend thee, fount of great deeds!
p *cresc.*
 we will de-fend thee, fount of great deeds!

S *f*
 Three nights be-sought we, su-ing like
S *f*
 Three nights be-sought we, su-ing like
S *f*
 Three nights be-sought we, su-ing like
S *f*
 Three nights be-sought we, su-ing like

son to sire. Three
 son to sire. Three
 son to sire. Three
 son to sire. Three

nights we prayed, and heard was our prayr.

nights we prayed, and heard was our prayr.

nights we prayed, and heard was our prayr.

nights we prayed, and heard was our prayr.

The first

The first

The first

The first

night of - - fered we bowls

night of - - fered we bowls

night of - - fered we bowls

night of - - fered we bowls

of blood - y sac - ri - fice,

of blood - y sac - ri - fice,

of blood - y sac - ri - fice,

of blood - y sac - ri - fice,

on the first offer'd we ox - en with pray'r.

on the first offer'd we ox - en with pray'r.

on the first offer'd we ox - en with pray'r.

on the first offer'd we ox - en with pray'r.

Next night, guest - of - fer - ing gave

Next night, guest - of - fer - ing gave

Next night, guest - of - fer - ing gave

Next night, guest - of - fer - ing gave

we the gracious gods.

we the gracious gods.

we the gracious gods.

we the gracious gods.

O - - ver their im - a - ges

O - - ver their im - a - ges

O - - ver their im - a - ges

O - - ver their im - a - ges

ut - ter - ing pray'r.

ut - ter - ing pray'r.

ut - ter - ing pray'r.

ut - ter - ing pray'r.

On the third

On the third

On the third

On the third

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are "On the third". The piano accompaniment features a steady bass line and chords in the right hand.

night fair dream - - - fac -

night fair dream - - - fac -

night fair dream - - - fac -

night fair dream - - - fac -

The second system continues the vocal and piano parts. The lyrics are "night fair dream - - - fac -". The piano accompaniment includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

es fa - - - vor'd us! On the

es fa - - - vor'd us! On the

es fa - - - vor'd us! On the

es fa - - - vor'd us! On the

The third system concludes the vocal and piano parts. The lyrics are "es fa - - - vor'd us! On the". The piano accompaniment features a more active right hand with eighth and sixteenth notes.

third night we danc'd and we sang. Glad -

third night we danc'd and we sang. Glad -

third night we danc'd and we sang. Glad -

third night we danc'd and we sang. Glad -

ly we join'd in games,

ly we join'd in games,

ly we join'd in games,

ly we join'd in games,

ly we join'd in games,

games to the gra - cious gods!

games to the gra - cious gods!

games to the gra - cious gods!

games to the gra - cious gods!

games to the gra - cious gods!

Gai - - - ly

Gai - - - ly

Gai - - - ly

Gai - - - ly

ff

we join'd in games

we join'd in games

we join'd in games

we join'd in games

f

fz

to the great gods, games to the great

to the great gods, games to the great

to the great gods, games to the great

to the great gods, games to the great

fz

fz

W
pp *cresc. e molto.* *ff*
 gods, out - - - - - burst
 gods, out - - - - - burst
 gods, out - - - - - burst
 gods, out - - - - - burst

W
pp *cresc. e molto.* *ff*

of joy!
 of joy!
 of joy!
 o joy!

fff

First system of a piano score. The right hand features a melodic line with eighth notes and a trill marked 'X'. The left hand provides a steady accompaniment of eighth notes. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score. The right hand has a series of chords with a *ff* dynamic marking. The left hand continues with eighth-note accompaniment.

Third system of the piano score. The right hand consists of dense chordal textures, while the left hand maintains the eighth-note accompaniment.

Fourth system of the piano score. The right hand features a melodic line with a trill marked 'Y' and some sixteenth-note passages. The left hand has a more active accompaniment with eighth notes and some chords.

Fifth system of the piano score. The right hand has a melodic line with a trill and some sixteenth-note passages. The left hand features a more active accompaniment with eighth notes and some chords. A *ff* dynamic marking is present at the end of the system.

GABRIEL PIERNÉ

THE CHILDREN'S CRUSADE

A MUSICAL LEGEND IN FOUR PARTS ADAPTED
FROM THE POEM BY

MARCEL SCHWOB

ENGLISH TRANSLATION BY
HENRY GRAFTON CHAPMAN

Vocal Score, \$1.50 net. Children's Chorus Parts, 60 cents net.

Since this "Musical Legend" obtained the first prize awarded it by the City of Paris in 1904, it has taken rank as the most generally successful choral work of this generation. It may be truthfully said of it that it is known in four continents, for it has been given in Australia and Africa (Cape Town), as well as in Europe and America. In France, Germany and England its success has been pronounced and widespread. In this country, following the example of the Oratorio Society of New York, it has been repeatedly given by the choral organizations of various large cities and has never failed to find favor with the critics as well as the general public.

The subject is the Children's Crusade of 1212, the most tragic of all attempts to rescue the Holy Sepulchre. The story, which is divided into four parts, "The Forthsetting," "The Highway," "The Sea," and "The Saviour in the Storm," offers a great deal that is pathetic, charming and naïve, extremely touching in places, and in others providing material of fresh and picturesque quality for the composer. M. Pierné has entirely caught the feeling of the subject and of Schwob's beautiful poem. His music is poetic in spirit, graceful, and rises in many places to dramatic power and to the expression of the ecstatic enthusiasm that so largely characterizes the situations.

The fact that he has made large use of a chorus of children, who take part in the more important scenes with thrilling effect, makes this "Legend" especially appropriate for production in connection with the musical work of the public schools, where vocal training is to-day such a feature of the curriculum. Another reason why it should appeal to the musical directors in educational institutions in general, is the fact that there are few compositions of this high artistic type in which the chorus of children's voices predominates in so musical and effective a manner. The subject matter of the work, neither too secular for church performance nor too sacred for a more secular production, admits of its proper rendering under almost any conditions.