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EDITION.

CHARLES H. LLOYD.

THE

LONGBEARDS' SAGA

ONE SHILLING & SIXPENCE.

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TO PROFESSOR MAX MÜLLER. *1887-*

THE LONGBEARDS' SAGA

CHORUS FOR MALE VOICES

WITH PIANOFORTE OBBLIGATO

WORDS FROM CHARLES KINGSLEY'S "HYPATIA"

MUSIC BY

CHARLES H. LLOYD.

Ent. Sta. Hall.

Price One Shilling and Sixpence.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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1887

THE LONGBEARDS' SAGA.

Charles H. Lloyd.

Allegro moderato.

1st TENOR.

IInd TENOR.

Ist BASS.

IInd BASS.

PIANO.

Allegro moderato. ♩ = 92.

sf sf mp

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

mp O-ver the camp-fires Drank I with he-roes, Un-der the Do-nau

mp O-ver the camp-fires Drank I with he-roes, Un-der the Do-nau

mp O-ver the camp-fires Drank I with he-roes, Un-der the Do-nau

mp O-ver the camp-fires Drank I with he-roes, Un-der the Do-nau

CRASC. CRASC. CRASC. CRASC.

CRASC.

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

bank, Warm in the snow trench;
 bank, Warm in the snow trench;
 bank, Warm in the snow trench;
 bank, Warm in the snow trench;

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

f *mf* *dim.* *p*

Ped. *

Sa - - ga-men saw I there, Men of the
 Sa - - ga-men saw I there, Men of the
 Sa - - ga-men saw I there, Men of the
 Sa - - ga-men saw I there, Men of the

p *p* *p* *p*

Ped. *

Long - beards, Cun - ning and an - - cient, Ho - ney - sweet
 Long - beards, Cun - ning and an - - cient, Ho - ney - sweet
 Long - beards, Cun - ning and an - - cient, Ho - ney - sweet
 Long - beards, Cun - ning and an - - cient, Ho - ney - sweet

voiced. Scar - ing the wolf cub, Scar - ing the
 voiced. Scar - ing the wolf cub, Scar - ing the
 voiced. Scar - ing the wolf cub,
 voiced. Scar - ing the wolf cub,

mf *mf* *mf* *mf*

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

horn - owl, *più f* Shak - ing the snow - wreaths Down from the
 horn - owl, *più f* Shak - ing the snow - wreaths Down from the
 Scar - ing the *più f* owl, Shak - ing the snow - wreaths Down from the
 Scar - ing the owl, Shak - ing the snow - wreaths Down from the

più f *più f* *più f* *sf sf sf sf sf sf sf sf sf*

Ped. *

pine boughs, *ff* Up to the star roof Rang out their
 pine boughs, *ff* Up to the star roof Rang out their
 pine boughs, *ff* Up to the star roof Rang out their
 pine boughs, *ff* Up to the star roof Rang out their

ff *ff* *ff* *sf sf sf sf sf sf ff*

Ped. *

f

song. Sing-ing how Wi - nil men, O - ver the ice - floes Sledging from

song. Sing-ing how Wi - nil men, O - ver the ice - floes Sledging from

song. Sing-ing how Wi - nil men, O - ver the ice - floes Sledging from

song. Sing-ing how Wi - nil men, O - ver the ice - floes Sledging from

f

Ped. *

Ped. *

Ped. *

Scan - land, Came un - to Sco - ring; Sing-ing of Gam - ba - ra, Frey - a's be -

Scan - land, Came un - to Sco - ring; Sing-ing of Gam - ba - ra, Frey - a's be -

Scan - land, Came un - to Sco - ring; Sing-ing of Gam - ba - ra, Frey - a's be -

Scan - land, Came un - to Sco - ring; Sing-ing of Gam - ba - ra, Frey - a's be -

Ped. *

- lo - ved, Mo - ther of A - yo, Mo - ther of I - - bor. Sing - ing of

- lo - ved, Mo - ther of A - yo, Mo - ther of I - - bor. Sing - ing of

- lo - ved, Mo - ther of A - yo, Mo - ther of I - - bor. Sing - ing of

- lo - ved, Mo - ther of A - yo, Mo - ther of I - - bor. Sing - ing of

p

p

p

p

Ped. *

p

sf Wen - - - del men, Am - bri and As - - si;
sf Wen - - - del men, Am - bri and As - - si;
sf Wen - - - del men, Am - bri and As - - si;
sf Wen - - - del men, Am - bri and As - - si;

Ped. * *Ped.* *

mf How to the Wi - nil - folk Went they with
mf How to the Wi - nil - folk Went they with
mf How to the Wi - nil - folk Went they with
mf How to the Wi - nil - folk Went they with

CRES. *CRES.* *CRES.* *CRES.*

war - words, - "Few are ye strang - ers, And ma - ny are
 war - words, - "Few are ye strang - ers, And ma - ny are
 war - words, - "Few are ye strang - ers, And ma - ny are
 war - words, - "Few are ye strang - ers, And ma - ny are

ff *ff* *ff* *ff*

mf *mf* *mf* *mf*

sff *sff* *sff* *sff*

we: *f* Pay us now

we: *f* Pay us now

we: *f* Pay us now

we: *f* Pay us now

toll and fee, Cloth - yard, and rings, and beeves;

toll and fee, Cloth - yard, and rings, and beeves;

toll and fee, Cloth - yard, and rings, and beeves;

toll and fee, Cloth - yard, and rings, and beeves;

più f Else at the ra - - ven's meal *ff* Bide the sharp bill's

più f Else at the ra - - ven's meal *ff* Bide the sharp bill's

più f Else at the ra - - ven's meal *ff* Bide the sharp bill's

Else at the ra - - ven's meal *ff* Bide the sharp bill's

mf doom? Clutching the dwarfs work then, Clutching the bullock's shell, *CRESC.* Gird - *CRESC.*

mf doom? Clutching the dwarfs work then, Clutching the bullock's shell, Gird - *CRESC.*

mf doom? Clutching the dwarfs work then, Clutching the bullock's shell, Gird - *CRESC.*

mf doom? Clutching the dwarfs work then, Clutching the bullock's shell, Gird -

dim. *Ped.* *

- ing gray i - ron on, *p* Forth fared the

- ing gray i - ron on, Forth fared the

- ing gray i - ron on,

- ing gray i - ron on,

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf

subito *p cresc. poco a poco*

mf Wi - nils all, Fared the Al - ru - na's sons, *mf* Ay - o and

Wi - nils all, Fared the Al - ru - na's sons, *mf* Ay - o and

Fared the Al - ru - na's sons, *mf* Ay - o and

Fared the Al - ru - na's sons, Ay - o and

I - - bor. Mad at heart stalked they.

I - - bor. Mad at heart stalked they.

I - - bor. Mad at heart stalked they.

I - - bor. Mad at heart stalked they.

f *dim. molto*

Loud wept the wo - men all,

Loud wept the wo - men all, Loud

Loud wept the wo - men all, Loud

Loud wept the wo - - men all, Loud

p *p* *p* *p*

Loud the Al - ru - na wife, Sore

the Al - ru - na wife, Sore

the Al - ru - na wife, Sore

the Al - ru - na wife, Sore

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

morendo
 — was their need.

morendo
 — was their need.

morendo
 — was their need.

morendo
 — was their need.

Allegretto.

1st TENOR. *p*
 Out of the morn-ing land, O - ver the snow - drifts,

2nd TENOR. *p*
 Out of the morn-ing land, O - ver the snow - drifts,

Allegretto. ♩ = 100.

p

cresc. *mf* *p*
 Beau-ti-ful Frey-a came, Trip-ping to Scor-ing. White were the moorlands, And

cresc. *mf* *p*
 Beau-ti-ful Frey-a came, Trip-ping to Scor-ing. White were the moorlands, And

cresc. *mf* *p*

fro - - zen be - fore her: *mf* Green were the moorlands, And bloom - - ing be -
 fro - - zen be - fore her: *mf* Green were the moorlands, And bloom - - ing be -

- hind her. Out of her gold locks Shak-ing the spring flowers,
 - hind her. Out of her gold locks Shak-ing the spring flowers,

simili

Out of her gar-ments Shak-ing the south wind, *p* A - round in the
 Out of her gar-ments Shak-ing the south wind, *p* A - round

CRESC. birch - - es A - wak - - ing the throstles, And mak-ing
CRESC. in the birch-es A - wak - - ing the throstles, And mak-ing

chaste house-wives all Long for their he - - roes home,

chaste house-wives all Long for their he - - roes home,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "chaste house-wives all Long for their he - - roes home,". The piano accompaniment is in the left hand, with a right hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a *dim.* (diminuendo) marking.

Lov - - - ing and love - giv - ing, Came she to Scor - ing,

Lov - - - ing and love - giv - ing, Came she to Scor - ing,

The second system continues the vocal and piano parts. The lyrics are: "Lov - - - ing and love - giv - ing, Came she to Scor - ing,". The piano accompaniment features a *p* (piano) dynamic marking.

Came un-to Gam - ba - ra, Wi - sest of Va - las, - "Va - la,

Came un-to Gam - ba - ra, Wi - sest of Va - las, -

The third system continues the vocal and piano parts. The lyrics are: "Came un-to Gam - ba - ra, Wi - sest of Va - las, - 'Va - la,". The piano accompaniment includes a *dolce* (dolce) marking and a *ten.* (tenuendo) marking.

Why weep-est thou? Far in the wide-blue, High up in the El - fin -

The fourth system continues the vocal and piano parts. The lyrics are: "Why weep-est thou? Far in the wide-blue, High up in the El - fin -". The piano accompaniment includes a *sostenuta* (sostenuto) marking and a *p* (piano) dynamic marking.

home — Heard I thy weep - - ing?"

sempre sostenuta

Ist BASS. *Poco meno mosso.*
 IInd BASS. *Poco meno mosso.* $\text{♩} = 80.$

"Stop not my weep-ing, Till one — can fight seven. Sons have I, he-roes
 "Stop not my weep-ing, Till one — can fight seven. Sons have I, he-roes

Poco meno mosso. $\text{♩} = 80.$
mf

tall, First in the sword — play; This day at the
 tall, First in the sword — play; This day at the

mf *cresc.*

Wen - del's hands Ea - gles must tear them. Their mo - ther, thrall —
 Wen - del's hands Ea - gles must tear them. Their mo - ther, thrall —

cresc. *P*

dim. *pp*

wear - y, Must grind for the Wen - - dels?'

dim. *pp*

wear - y, Must grind for the Wen - - dels?'

1st TENOR. *p*

2nd TENOR. *p*

1st BASS. *p*

2nd BASS. *p*

Wept the Al - ru - na

Wept the Al - ru - na

Wept the Al - ru - na

Wept the Al - ru - na

p

wife; *pp* Kiss'd her, fair Frey-a: -

wife; *pp* Kiss'd her, fair Frey-a: -

wife; *pp* Kiss'd her, fair Frey-a: -

wife; *pp* Kiss'd her, fair Frey-a: -

pp *rit.*

Larghetto.

p "Far off in the morn - ing land,
 "Far off in the morn - ing land,
 "Far off in the morn - ing land,
 "Far off in the morn - ing land,
Larghetto. ♩ = 66.
pp
col Ped.

High in Val - hal - - la, A
 High in Val - hal - - la, A
 morn - ing land, High in Val -
 morn - ing land, High in Val -
col Ped.

CRSC.
 win - - - - - dow stands
CRSC.
 win - - - - - dow stands
CRSC.
 -hal- - la, A win - - dow stands
CRSC.
 -hal- - la, A win - - dow stands
CRSC.

o - - - - - pen; Its

o - - - - - pen; Its

o - - - - - pen;

dim. *p*

sill is the snow - peaks, Its

sill is the snow - peaks, Its

p Its sill is the

p Its sill is the

pp

posts are the wa - ter-spouts,

posts are the wa - ter-spouts,

snow peaks, Its posts the wa - ter-spouts,

snow - peaks, Its posts the wa - ter-spouts,

CRSC.

Storm - - - rack its

Storm - - - rack its

Storm - - - rack its

Storm - - - rack its

f

lin - - - tel;

lin - - - tel;

lin - - - tel;

lin - - - tel;

lin - - - tel;

dim.

Gold cloud flakes a -

Gold cloud flakes a -

Gold cloud flakes a -

Gold cloud flakes a -

Gold cloud flakes a -

p

-bove Are piled,
 piled for the roof - ing,
 piled for the roof - ing,
 -bove Are piled,

Gold cloud - flakes Are
 Gold cloud - flakes a - bove Are
 Gold cloud - flakes a - bove Are
 Gold cloud - flakes Are

POCO CRESC.
 piled for the roof - ing,
POCO CRESC. piled for the roof - ing,
POCO CRESC. piled for the roof - ing,
POCO CRESC. piled for the roof - ing,
POCO CRESC. piled for the roof - ing,

Far
Far
Far
Far
up up to the
up to the

pp

Detailed description: This system contains the first two measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and the word "Far". The piano accompaniment is marked *pp* and consists of a busy, rhythmic pattern in the right hand and a simpler bass line in the left hand. The lyrics "up up to the" are written under the vocal lines.

up to the Elf - in - home,
up to the Elf - in -
Elf - in - home,
Elf - in - home,

Detailed description: This system contains measures 3 and 4. The vocal parts continue with the lyrics "up to the Elf - in - home,". The piano accompaniment continues with its rhythmic pattern. The lyrics are written under the vocal lines, with hyphens indicating syllables that span across notes.

CRSC.
High *CRSC.* in the
-home, High in the
High *CRSC.* in the
High in the

CRSC.

Detailed description: This system contains measures 5 and 6. The vocal parts are marked with a crescendo (*CRSC.*) and the word "High". The piano accompaniment also features a crescendo. The lyrics "High in the" and "-home, High in the" are written under the vocal lines. The piano accompaniment continues with its rhythmic pattern.

wide
wide
wide
wide

dim.
blue
dim.
blue
dim.
blue
dim.
blue

p
Smiles out each morn - - ing thence
p
Smiles out each morn - - ing thence
pp

O - - din All - - fa - - ther;
 O - - din All - - fa - - ther;
 morn - - - ing thence O - - din;
 Smiles out each

poco string.
 From un - - der the
 From un - - der the
poco string.
 Smiles out from
 morn - - - ing O - - - ing
poco string.

cloud - - eaves *riten.*
 cloud - - eaves *mf* *riten.*
 un - - der the *riten.* Smiles out *riten.* each
 - - din All - - fa - - ther;
riten.

p
Smiles out on the he - - - roes.
morn - - ing on the he - - - roes.
Smiles out on the he - - - roes.
Smiles out on the he - - - roes.

p

Smiles on chaste house - - - wives all,
Smiles on chaste house - - - wives all,
Smiles on chaste house - - - wives all,
Smiles on chaste house - - - wives all,

più f
Smiles on the brood - - mares, Smiles
Smiles on the brood - - mares, Smiles
Smiles on the brood - - mares,
Smiles on the brood - - mares,

più f

on the smiths' work: And *f*
 on the smiths' work: And *f*
 Smiles on the smiths' work: And *f*
 Smiles on the smiths' work: And *f*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "on the smiths' work: And". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The dynamic marking is *f* (forte).

theirs is the sword - luck, With
 theirs is the sword - luck, With
 theirs is the sword - luck, With
 theirs is the sword - luck, With

The second system of the musical score continues the vocal and piano parts. The lyrics are: "theirs is the sword - luck, With". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The dynamic marking is *f* (forte).

them is the glo - ry, - So *ff*
 them is the glo - ry, - So *ff*
 them is the glo - ry, - So *ff*
 them is the glo - ry, - So *ff*

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "them is the glo - ry, - So". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The dynamic marking is *ff* (fortissimo).

O - din hath sworn it, - Who
 O - din hath sworn it, - Who
 O - din hath sworn it, -
 O - din hath sworn it, -

first in the morn - *cresc. molto*
 first in the morn - *cresc. molto*
 Who *p. cresc. molto*
 Who *cresc. molto*

- ing Shall meet *fs.*
 - ing Shall meet *fs.*
 first in the morn - *fs.*
 first in the morn - *f*

him, shall meet him and
 him, shall meet him and
 - ing Shall meet him and
 - ing Shall meet him and

greet him."
 greet him."
 greet him."
 greet him."
 greet him."
 Still the Al - ru - na

ff *sf* *sf dim.* *p*

Moderato.

wept: *mf* *mf*
 "Who then shall greet him?" "Who then shall greet him?"
 Women a-lone are here: Women a-lone are here:

Moderato. ♩ = 80. *mf* *dim.*

p Far on the moorlands Behind the war-lindens, In vain for the bill's doom Watch Winil heroes
cresc. e string.

p Far on the moorlands Behind the war-lindens, In vain for the bill's doom Watch Winil heroes
cresc. e string.

p *cresc. e string.*

f all, One against seven."

f all, One against seven."

f *sf sf sf sf sf sf sf*

Allegretto.
TENOR I.

TENOR II. *p* Sweet - ly the Queen laughed: -

p Sweet - ly the Queen laughed: -

Allegretto. ♩ = 100.

p subito

mf "Hear thou my coun - sel now;

mf "Hear thou my coun - sel now;

cresc. *mf*

Take to thee cun - ning, Be - lo - ved of Frey - a. Take thou thy

Take to thee cun - ning, Be - lo - ved of Frey - a. Take thou thy

women folk, Maid - ens and wives: O - ver your an - kles — Lace on the white

women folk, Maid - ens and wives: O - ver your an - kles — Lace on the white

war - hose; O - ver your bo - soms — Link up the hard mail - nets;

war - hose; O - ver your bo - soms — Link up the hard mail - nets;

dim. *pp* *p cresc.*

O - ver your lips _____ Plait long tres - ses with cun - ning; So

dim. *pp* *p cresc.*

O - ver your lips _____ Plait long tres - ses with cun - ning; So

war - - beasts full beard - ed King O - - din shall

war - - beasts full beard - ed King O - - din shall

f

deem you, When off the

f

deem you, When off the

rit.

gray sea - beach At sun - rise ye greet

rit.

gray sea - beach At sun - rise ye greet

rit. *sf sf*

L'istesso tempo.

him." him." 1st BASS. 2nd BASS. *p* Night's son was Night's son was

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) with the lyrics "him." and two bass staves (1st and 2nd Bass) with the lyrics "Night's son was". The piano accompaniment begins with a *p* dynamic. The tempo is marked *L'istesso tempo.*

L'istesso tempo.

p driv - - ing His gold - - - en - - - haird driv - - ing His gold - - - en - - - haird hor - - - ses up; O - - - ver the hor - - - ses up; O - - - ver the

Detailed description: This system contains the second vocal entry. It features two vocal staves with the lyrics "driv - - ing His gold - - - en - - - haird" and "hor - - - ses up; O - - - ver the". The piano accompaniment continues with a *p* dynamic. The tempo is marked *L'istesso tempo.*

east - - ern firths High flashed their

east - - ern firths High flashed their

mf

manes. Smiled from the

manes. Smiled from the

p

dim.

cloud - - eaves out All - - - fa - ther

cloud - - eaves out All - - - fa - ther

O - - - din, Wait - - -

O - - - din, Wait - - -

cresc. molto e

stringendo *f*

- ing the bat - - - - - tie - sport:

stringendo *f*

- ing the bat - - - - - tie - sport:

stringendo *ff*

sf sf sf

1st TENOR. *Allegretto. mp*

Frey - a stood by him.

2nd TENOR.

Allegretto. ♩ = 100.

ritard. pp p sempre p p pp

cresc. e string. sf sf ff rit. sf sf

*p Ped. * Ped. **

Tempo I.

mp "Who are these he- roes tall, Lus- ty limb'd Long - beards?"

mp "Who are these he- roes tall, Lus- ty limb'd Long - beards?"

mp 1st BASS. "Who are these he- roes tall, Lus- ty limb'd Long - beards?"

mp 2nd BASS. "Who are these he- roes tall, Lus- ty limb'd Long - beards?"

"Who are these he- roes tall, Lus- ty limb'd Long - beards?"

Tempo I. ♩. = 92.

mp *cresc.*

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

mf *cresc.* O - - ver the swans' bath Why cry they to

mf *cresc.* O - - ver the swans' bath Why cry they to

mf *cresc.* O - - ver the swans' bath Why cry they to

mf *cresc.* O - - ver the swans' bath Why cry they to

mf *f* *dim.*

Ped. *

me? Bones should be

me? Bones should be

me? Bones should be

me? Bones should be

p *mf* *sf* *sf* *sf*

Ped. * *Ped.* * 7388 *

crash - - ing fast, Wolves should be full - - - fed,
 crash - - ing fast, Wolves should be full - - - fed,
 crash - - ing fast, Wolves should be full - - - fed,
 crash - - ing fast, Wolves should be full - - - fed,

sf sf sf
ten. ten.

Where such, mad heart - - ed, Swing
 Where such, mad heart - - ed, Swing
 Where such, mad heart - - ed, Swing
 Where such, mad heart - - ed, Swing

sf sf sf
f ff
 Ped. *

hands in the sword play."
 hands in the sword play."
 hands in the sword play."
 hands in the sword play."

L.H. sempre ff sf
 Ped. * Ped. * Ped. *

Four empty musical staves, two for the vocal line (treble clef) and two for the piano accompaniment (bass clef).

Piano accompaniment for the first system, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p tranquillo* (piano, tranquil).

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics "Sweet - ly laughed Frey - - a:—". Dynamics include *p* (piano).

Piano accompaniment for the third system, continuing the melody and bass line from the previous system.

Four empty musical staves, two for the vocal line and two for the piano accompaniment. The tempo marking *Allegretto.* is present at the end of the system.

Piano accompaniment for the fourth system, including the tempo marking *Allegretto. ♩ = 100.* and the dynamic marking *mf dolce* (mezzo-forte, dolce).

mf
 "A name thou hast giv'n them, Shames neither thee nor
mf
 "A name thou hast giv'n them, Shames neither thee nor
mf
 "A name thou hast giv'n them, Shames neither thee nor
mf
 "A name thou hast giv'n them, Shames neither thee nor

them, Well can they wear it,
 them, Well can they wear it,
 them, Well can they wear it,
 them, Well can they wear it,

mf *dim.* Give them the vic - to - ry, *mf* *dim.* First have they
mf *dim.* Give them the vic - to - ry, *mf* *dim.* First have they
mf *dim.* Give them the vic - to - ry, *mf* *dim.* First have they
mf *dim.* Give them the vic - to - ry, *mf* *dim.* First have they

mf *dim.* *CRESC.* *mf* *dim.*

f.
greet - ed thee; Give them the vic - to - ry;
greet - ed thee; Give them the vic - to - ry;
greet - ed thee; Give them the vic - to - ry;
greet - ed thee; Give them the vic - to - ry;

dim. *Animato.*
Yoke fel - low mine! Maid - ens and wives are these,
Yoke fel - low mine! Maid - ens and wives are these,
Yoke fel - low mine! Maid - ens and wives are these,
Yoke fel - low mine! Maid - ens and wives are these,

cresc. poco a poco
Wives of the Wi - nils, Few are their
Wives of the Wi - nils, Few are their
Wives of the Wi - nils, Few are their
Wives of the Wi - nils, Few are their

he - - roes And far on the war - - road,
 he - - roes And far on the war - - road,
 he - - roes And far on the war - - road,
 he - - roes And far on the war - - road,

f So o - ver the swans' bath They cry un - to *riten.*
f So o - ver the swans' bath They cry un - to *riten.*
f So o - ver the swans' bath They cry un - to *riten.*
f So o - ver the swans' bath They cry un - to *riten.*

Andante ben misurato.
 thee." *f* Roy - al - ly laughed he
 thee." *f* Roy - al - ly laughed he
 thee." *f* Roy - al - ly laughed he then,
 thee." *f* Roy - al - ly laughed he then,

Andante ben misurato. ♩ = 80.
f

then.

then.

The first system of the score consists of four staves. The top two staves are vocal staves, both with the word "then." written below them. The bottom two staves are piano accompaniment. The piano part begins with a series of chords and then moves into a more melodic line with dynamic markings of *ff*, *sf*, and *sf*.

Dear was that craft to him, O - din all -

Dear was that craft to him, O - din all -

Dear was that craft to him, O - din all -

Dear was that craft to him, O - din all -

The second system of the score consists of four staves. The top two staves are vocal staves with the lyrics "Dear was that craft to him, O - din all -". The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamic markings include *p* and *CRESC.*.

fa - ther, Shak-ing the clouds. "Cunning are wo - men

fa - ther, Shak-ing the clouds. "Cunning are wo - men

fa - ther, Shak-ing the clouds. "Cunning are wo - men

fa - ther, Shak-ing the clouds. "Cunning are wo - men

The third system of the score consists of four staves. The top two staves are vocal staves with the lyrics "fa - ther, Shak-ing the clouds. 'Cunning are wo - men". The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamic markings include *mf* and *f*.

f all, Bold and im - por - - tu - nate!

f all, Bold and im - por - - tu - nate!

f all, Bold and im - por - - tu - nate!

f all, Bold and im - por - - tu - nate!

f accel. Long - - - - - beards their name shall

f accel. Long - - - - - beards their name shall

f accel. Long - - - - - beards their name shall

f accel. Long - - - - - beards their name shall

Long - - - - - beards their name shall

accel. cresc. Adell

be, Ra - - - - - vens shall

be, Ra - - - - - vens shall

be, Ra - - - - - vens shall

be, Ra - - - - - vens shall

be, Ra - - - - - vens shall

rit. - - al - - Tempo I.

thank them: Where wo - men are he - roes, *mf*

thank them: Where wo - men are he - roes, *mf*

thank them: Where wo - men are he - roes, *mf*

thank them: Where wo - men are he - roes, *mf*

rit. - - al - - Tempo I. ♩ = 92.

ff *5f* *mf*

CRSC. What must the men be? *f* Where wo - men are

CRSC. What must the men be? *f* Where wo - men are

CRSC. What must the men be? *f* Where wo - men are

CRSC. What must the men be? *f* Where wo - men are

CRSC. *f*

1 2 3 4 5

he - roes, *CRSC.* What must the men be?

he - roes, *CRSC.* What must the men be?

he - roes, *CRSC.* What must the men be?

he - roes, *CRSC.* What must the men be?

CRSC.

mf **Animato.**

Theirs is the vic - - to - ry, theirs is the vic - - to - ry,
 Theirs is the vic - - to - ry, theirs is the vic - - to - ry,
 Theirs is the vic - to - ry, the vic - - to - ry,
 Theirs is the vic - to - ry, the vic - - to - ry,

mf **Animato.**

theirs theirs theirs is the
 theirs theirs theirs is the
 theirs theirs theirs is the
 theirs theirs theirs is the

f cresc. *ff* *ten.* *ff*

f cresc. *ff* *ten.* *ff*

f cresc. *ff* *ten.* *ff*

f cresc. *ff* *ten.* *ff*

col Ped.

vic - to - ry; *rit.* No need of me!"
 vic - to - ry; *rit.* No need of me!"
 vic - to - ry; *rit.* No need of me!"
 vic - to - ry; No need of me!"

rit. *a tempo*

sf *rit.* *a tempo*

