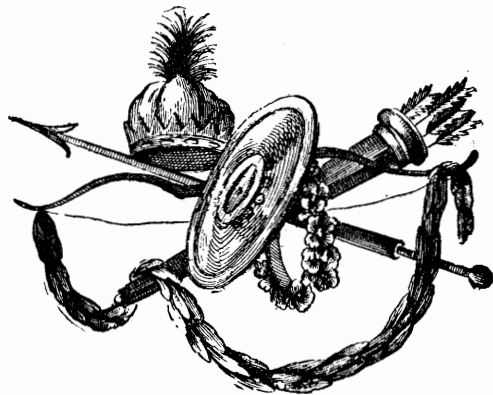


COMPOSED FOR THE LITCHFIELD COUNTY UNIVERSITY CLUB



KING GORM THE GRIM
Ballad

FOR CHORUS OF MIXED VOICES
AND ORCHESTRA

Words after Theodor Fontane

By Marian Parker Whitney

MUSIC BY
HORATIO PARKER

Op. 64



VOCAL SCORE

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TO MR. AND MRS. CARL STOECKEL

THIS WORK IS DEDICATED

IN TOKEN

OF THE COMPOSER'S

REGARD AND ESTEEM



KING GORM THE GRIM

GORM the Grim over all Denmark rules,
Has ruled full thirty year.
Though heart is firm and though hand is strong,
White frosted his locks show clear;
But though the frost shows on his stern, bushy brows,
His eye has not grown dim,
It looks his people through and through,
“Gorm Grim-Eye” call they him.

And the Earls gathered to feast at the Yule,
Gorm Grim-Eye sits in his pride;
On ivory throne his own wedded wife,
Thyra Dannebod, by his side.
The hand of each one the other's seeks,
The face of each one is bright,
A smile in the eyes of each lies hid—
Gorm Grim-Eye, how gentle to-night!

For down below, in the echoing hall,
Bright locks in the breeze tossing wild,
Young Harald plays with his feather ball,
Young Harald, their one, only child.
His form is slight, blond is his hair,
Golden his dress and blue;
Young Harald's fifteen years to-day—
And their love for him, how true!

Their love, oh how deep! A foreboding sad
O'ershadows the mother's joy;
Gorm Grim-Eye, rising, points down the hall
At young Harald, frolicsome boy.
And his voice rings out loudly, unmarked the while
Downward falls his mantle gay,
“Whoe'er shall tell me, ‘He is dead,’
That man must perish that day!”

The months pass by; the snow is gone,
And summer decks the land;
Three hundred vessels put out to sea,
Harald on deck doth stand.
He stands on deck, he sings his song,
Death to the hated foe.
The last sail faded, it disappeared,
Gorm Grim-Eye watched it go.

And months pass by; gray autumn days
Lie over sound and sea.
Three vessels with labored stroke of oar
Making homeward wearily.
Black hang all the pennants. On Bromborough Moor
Young Harald's found his grave.
Who'll bring the tale to his father's ear?
No one is so brave.

Thyra Dannebod goes to the cold, gray sea-strand,
She's marked the three vessels right well;
She speaks, "And if ye are afraid,
I'll tell him what befell!"
She's laid all her gay, shining ornaments by,
And her mantle red let fall,
She's robed herself in a sable robe,
And paces up the hall.

All down the hall, on pillar and wall
Gold tapestry flashes its sheen,
Sable trappings of woe with her own hand
Hangs over them all the Queen.
And she's lighted twelve tapers; they flicker dim,
With pallid and gloomy rays,
And a robe of deep mourning, heavy, black,
O'er the ivory throne she lays.

Gorm Grim-Eye enters. His step it is slow,
He walketh wearily;
He stares adown the black-hung hall,
The tapers he scarce doth see.
He speaks. "The hall is dark and drear,
Come down upon the strand;
Give me my red-golden mantle, now,
And give me, too, thy hand."

She gave to him then a mantle thick,
Was neither golden nor red,
Gorm Grim-Eye groaned: "What no one says,
I say it now: He is dead!"
He sat himself down, there, where he stood,
The stormwind wailed about,
The Queen held the old King's cold right hand:
The tapers flickered out.

Translated by

MARIAN PARKER WHITNEY

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King Gorm the Grim

Ballad

(Theodor Fontane)

English version by
Marian Parker Whitney

Horatio Parker, Op.64

Allegro moderato

Piano

The musical score is written for piano in a 2/4 time signature. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *f* (forte), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos. A first ending bracket labeled 'A' is present in the fifth system. The music features a mix of chords and melodic lines, with some passages marked with accents and slurs.

cresc.

ff

Soprano
Alto
Tenor
Bass

Chorus

Gorm the Grim o-ver all Denmark rules, Has ruled full thir - ty year; Tho'

Gorm the Grim o-ver all Denmark rules, Has ruled full thir - ty year; Tho'

Gorm the Grim o-ver all Denmark rules, Has ruled full thir - ty year; Tho'

Gorm the Grim o-ver all Denmark rules, Has ruled full thir - ty year; Tho'

heart is firm and tho' hand is strong, White-frosted his locks show clear.

heart is firm and tho' hand is strong, White-frosted his locks show clear.

heart is firm and tho' hand is strong, White-frosted his locks show clear.

heart is firm and tho' hand is strong, White-frosted his locks show clear.

B

Gorm the Grim rules o-ver Denmark, But tho' the frost shows on his
 Gorm the Grim rules o-ver Denmark, But tho' the frost shows on his
 Gorm the Grim rules o-ver Denmark, But tho' the frost shows on his
 Gorm the Grim rules o-ver Denmark, But tho' the frost shows on his

B

stern, bush-y brows, His eye has not grown dim, It looks his peo - ple
 stern, bush-y brows, His eye has not grown dim, It looks his peo - ple
 stern, bush-y brows, His eye has not grown dim, It looks his peo - ple
 stern, bush-y brows, His eye has not grown dim, It looks his peo - ple

col 8va

thro' and thro'; "Gorm Grim-eye" call they him.
 thro' and thro'; "Gorm Grim-eye" call they him.
 thro' and thro'; "Gorm Grim-eye" call they him.
 thro' and thro'; "Gorm Grim-eye" call they him.

(C)

ff

Poco più lento

ff

p

ff

And the

ff

And the

ff

And the

ff

And the

cresc.

ff

Earls ga-ther'd to feast at the Yule, Gorm Grim-eye

Earls ga-ther'd to feast at the Yule, Gorm Grim-eye

Earls ga-ther'd to feast at the Yule, Gorm Grim-eye

Earls ga-ther'd to feast at the Yule, Gorm Grim-eye

sits in his pride; On i-vo-ry throne, his

sits in his pride; On i-vo-ry throne, his

sits in his pride; On i-vo-ry throne, his

sits in his pride; On i-vo-ry throne, his

own wedded wife, his own wife Thy-ra Dan-ne-

own wedded wife, his own wife Thy-ra Dan-ne-

own wedded wife, his own wife Thy-ra Dan-ne-

own wedded wife, his own wife Thy-ra Dan-ne-

dim.

mf

dim.
 bod, by his side. The hand of each one the oth - er's_ seeks, The_

dim.
 bod, by his side. The hand of each one the oth - er's seeks, The

dim.
 bod, by his side. The hand of each one the oth - er's_ seeks, The_

dim.
 bod, by his side. The face of each

Un poco meno mosso

face of each one is bright, A smile in the eyes of each lies

face of each one is bright, A smile in the eyes of each lies

face of each one is bright, A smile in the eyes of each lies

one is bright, A smile in the eyes of each lies

Un poco meno mosso

p espr.

pp

hid_ Gorm Grim-eye, how gentle to - night!

pp
 hid_ Gorm Grim-eye, how gentle to - night!

pp
 hid_ Gorm Grim-eye, how gentle to - night!

pp
 hid_ Gorm Grim-eye, how gentle to - night!

E Tranquillo

p *espr.*

The first system of the piano introduction features a treble clef with a single note and a bass clef with a triplet of eighth notes. The tempo is marked 'Tranquillo' and the dynamics are 'p' and 'espr.'.

Più moderato

The second system continues the piano introduction with a treble clef and a bass clef. The tempo is marked 'Più moderato'. The bass clef part includes triplet markings.

animato e cresc.

The third system continues the piano introduction with a treble clef and a bass clef. The tempo is marked 'animato e cresc.'. The bass clef part includes triplet markings.

Soprano *Più mosso* *f*

For down be - low, in the

marcato

The first system of the vocal introduction features a soprano line and piano accompaniment. The tempo is marked 'Più mosso' and the dynamics are 'f' and 'marcato'. The lyrics are 'For down be - low, in the'.

ech - o - ing hall, Bright locks in the breeze toss - ing

Alto I *f*

Bright locks in the breeze toss - ing

Alto II *f*

Bright locks in the breeze toss ing

The second system of the vocal introduction features three vocal lines (Soprano, Alto I, Alto II) and piano accompaniment. The lyrics are 'ech - o - ing hall, Bright locks in the breeze toss - ing'. The dynamics are 'f'.

(F)

wild, Young Har - ald

wild, Young Har - ald

8 Young Har - ald

f

plays with his feath - er ball, Young *ff*

Soprano II plays with his feath - er ball, Young *ff*

plays with his feath - er ball, Young *ff*

plays with his feath - er ball, Young *ff*

3

Har - ald, their one, — on - ly child. His form is slight, *p*

Har - ald, their one, — on - ly child. His form is slight, *p*

Har - ald, their one, — on - ly child. His form is slight, *p*

Har - ald, their one, — on - ly child. His form is slight, *p*

dim. 3

blond is his hair, Gold - en his dress and blue; Young Har - ald's fif - teen

blond is his hair, Gold - en his dress and blue; Young Har - ald's fif - teen

blond is his hair, Gold - en his dress and blue; Young Har - ald's fif - teen

blond is his hair, Gold - en his dress and blue; Young Har - ald's fif - teen

years to - day, And their love for him, how true! Their

years to - day, And their love for him, how true! Their

years to - day, And their love for him, how true! Their

years to - day, And their love for him, how true! Their

love, oh, how deep! how true! A fore - bod - ing sad

love, oh, how deep! how true! A fore - bod - ing sad

love, oh, how deep! how true! A fore - bod - ing sad

love, oh, how deep! how true! A fore - bod - ing sad

love, oh, how deep! how true! A fore - bod - ing sad

O'er - shadows the moth - er's joy.

O'er - shadows the moth - er's joy.

O'er - shadows the moth - er's joy.

O'er - shadows the moth - er's joy.

O'er - shadows the moth - er's joy.

Tenor *f*

Bass *f*

Gorm

Gorm

Grim-eye, ris - ing, points down the hall At young Har - ald, fro - lic - some

Grim-eye, ris - ing, points down the hall At young Har - ald, fro - lic - some

boy, And his voic rings out loud - ly, - un - marked the while

boy, And his voic rings out loud - ly, - un - marked the while

Downward falls his man - tle gay:

Downward falls his man - tle gay:

fff

H *ff* *p*

Who - e'er shall tell me, 'He is dead,' *molto rit.*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a forte (*ff*) dynamic and a fermata over the first note. The piano accompaniment features a rhythmic pattern of eighth notes. The system concludes with a *molto ritardando* (*molto rit.*) marking and a piano (*p*) dynamic.

a tempo

That man must per-ish that day!"

ff *ff*

This system contains the next two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower staff. The tempo marking is *a tempo*. The piano accompaniment features a more active rhythmic pattern with sixteenth notes. The system concludes with a forte (*ff*) dynamic.

This system shows the piano accompaniment for the third system of music. It features a complex rhythmic pattern with sixteenth and thirty-second notes, and a key signature change to one flat (B-flat).

This system shows the piano accompaniment for the fourth system of music. It continues the complex rhythmic pattern from the previous system, with a key signature change to two flats (B-flat and E-flat).

This system shows the piano accompaniment for the fifth system of music. It continues the complex rhythmic pattern, with a key signature change to three flats (B-flat, E-flat, and A-flat).

I *dim. molto*

This system contains the sixth system of music, which is entirely piano accompaniment. It features a complex rhythmic pattern with sixteenth and thirty-second notes. The system concludes with a *diminuendo molto* (*dim. molto*) marking.

This system shows the piano accompaniment for the seventh system of music. It continues the complex rhythmic pattern, with a key signature change to two flats (B-flat and E-flat). The system concludes with a piano (*p*) dynamic.

Soprano

Alto

Tenor

Bass

The

The

The

The

Ⓚ

months pass by; the snow is gone, And sum-mer decks the land;

months pass by; the snow is gone, And sum-mer decks the land;

months pass by; the snow is gone, And sum-mer decks the land;

months pass by; the snow is gone, And sum-mer decks the land;

Ⓚ

Three hundred vessels put out to sea, Har-ald on deck doth stand.

Three hundred vessels put out to sea, — Har-ald on deck doth stand.

Three hundred vessels put out to sea, Har-ald on deck doth stand.

Three hundred vessels put out to sea, — Har-ald on deck doth stand.

He stands on deck, he

He stands on deck, he

He stands on deck, he

He stands on deck, he

sings his song, *ff* Sing's of the wind and wave,

sings his song, *ff* Sing's of the wind and wave,

sings his song, *ff* Sing's of the wind and wave,

sings his song, *ff* Sing's of the wind and wave,

ff *ff* *ff* *ff*

Sings of the fight and death to the hat - ed - foe,
 Sing's of the fight, the fight and of the hat - ed - foe,
 Sing's of the fight, the fight and of the hat - ed - foe,
 Sing's of the fight, the fight and of the hat - ed - foe,

ff

death to the hat - ed - foe.
 death to the hat - ed - foe.
 death to the hat - ed - foe.
 death to the hat - ed - foe.

dim.

L *mf* *mf* *mf* *mf*

The last sail fad - - ed, it
 The last sail fad - - ed, it
 The last sail fad - - ed, it
 The last sail fad - - ed, it

L *mf*

dis - - ap - peared,

dis - - ap - peared,

dis - - ap - peared,

dis - - ap - peared,

Gorm Grim-eye

Gorm Grim-eye

Gorm Grim-eye

Gorm Grim-eye

Gorm Grim-eye

Gorm Grim-eye

watched it go.

watched it go.

watched it go.

watched it go.

watched it go.

sempre dim.

Alla Marcia

The first system of musical notation for 'Alla Marcia' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of eighth notes in the bass staff, moving up the scale. The upper staff has a whole note chord. A dynamic marking of *pp* (pianissimo) is placed above the second measure of the upper staff.

The second system of musical notation continues the piece. It features a steady eighth-note accompaniment in the bass staff and a melody of eighth notes in the upper staff. The dynamics remain consistent with the previous system.

The third system of musical notation shows a change in dynamics. The word *meno p* (meno piano) is written in the bass staff, and *cresc.* (crescendo) is written above the bass staff. The music features a mix of eighth and sixteenth notes in both staves.

The fourth system of musical notation continues the piece with a *cresc.* (crescendo) marking in the bass staff. The upper staff has a more complex melodic line with some grace notes and slurs. The bass staff continues with a rhythmic accompaniment.

The fifth system of musical notation features a *ff* (fortissimo) dynamic marking in the bass staff. A circled 'M' is placed above the first measure of the upper staff. The music is characterized by dense chords and a strong rhythmic presence in both staves.

The sixth system of musical notation concludes the piece on this page. It features a *ff* (fortissimo) dynamic marking in the bass staff. The music is highly rhythmic and dense, with many slurs and accents throughout both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including a triplet in the bass line, and dynamic markings such as *v* (accents) and *mf* (mezzo-forte).

Second system of musical notation, featuring a grand staff. It includes a first ending bracket with a repeat sign and a *fff* (fortissimo) dynamic marking. The bass line has a *mf* marking.

Third system of musical notation, featuring a grand staff. It includes a *p* (piano) dynamic marking in the bass line and various melodic lines with slurs.

Fourth system of musical notation, consisting of four staves. Each staff ends with a *f* (forte) dynamic marking and the tempo instruction *And* (Andante).

Fifth system of musical notation, featuring a grand staff. It includes a *cresc. poco a poco* (crescendo poco a poco) instruction and a *f* (forte) dynamic marking.

(N)

months pass by, and months a-gain, The summer's gone once more.

months pass by, and months a-gain, The summer's gone once more.

months pass by, and months a-gain, The summer's gone once more.

months pass by, and months a - gain, The summer's gone once more.

(N)

mf Grey autumn days

mf Grey autumn days

mf Grey autumn days

mf Grey autumn days

mf Grey autumn days

lie o-ver sound and sea. Three ves-sels with la-bored

lie o-ver sound and sea. Three ves-sels with la-bored

lie o-ver sound and sea. Three ves-sels with la-bored

lie o-ver sound and sea. Three ves-sels with la-bored

dim.

stroke of oar Mak-ing homeward wear - i - ly:

stroke of oar Mak-ing homeward wear - i - ly:

stroke of oar Mak-ing homeward wear - i - ly:

stroke of oar Mak-ing homeward wear - i - ly:

stroke of oar Mak-ing homeward wear - i - ly:

pp Black hang all the pen-nants.

pp Black hang all the pen-nants.

pp Black hang all the pen-nants.

pp Black hang all the pen-nants.

pp Black hang all the pen-nants.

0

f On Brom - bo-rough moor _____ Young

f On Brom - bo-rough moor _____ Young

f On Brom - bo-rough moor _____ Young

f On Brom - bo-rough moor _____ Young

f Har - ald's found his grave. *molto rit.*

f Har - ald's found his grave. *molto rit.*

f Har - ald's found his grave. *molto rit.*

ff Har - ald's found his grave. *molto rit.*

P

ff a tempo Who'll bring the tale to his fa-ther's ear? *molto rit.*

ff a tempo Who'll bring the tale to his fa-ther's ear? *molto rit.*

ff a tempo Who'll bring the tale to his fa-ther's ear? *molto rit.*

ff a tempo Who'll bring the tale to his fa-ther's ear? *molto rit.*

Who'll bring the tale to his fa-ther's ear?

P

ff a tempo *molto rit.*

a tempo No one is so brave.

a tempo No one is so brave.

a tempo No one is so brave.

a tempo No one is so brave.

No one is so brave.

a tempo *p* *p*

Adagio

pp sosten.

Alto
p

Thy - ra Dan - ne - bod goes to the cold, grey sea -

Tenor
p

Thy - ra Dan - ne - bod goes to the cold, grey sea -

Tenor *3*

strand, She's marked the three ves - sels right well;

Bass *3*

strand, She's marked the three ves - sels right well;

pp

She speaks: —

She speaks: —

Sopr.

Un poco più mosso

“And if ye are a - fraid,

f l.h.

Con moto moderato

I'll tell him what be - fell!" *mf*

She's laid all her gay, shin-ing *mf*

She's laid all her gay, shin-ing *mf*

She's laid all her gay, shin-ing *mf*

Con moto moderato

or - naments by, And her man-tle red let fall, She's robed her -

or - naments by, And her man-tle red let fall, She's robed her -

or - naments by, And her man-tle red let fall, She's robed her -

self in a sa - ble robe, And pac - es up the hall. All

self in a sa - ble robe, And pac - es up the hall. All

self in a sa - ble robe, And pac - es up the hall. All

(R)

down the hall, on— pil-lar and wall, Gold tap-es-try flash-es its
 down the hall, on— pil-lar and wall, Gold tap-es-try flash-es its
 down the hall, on— pil-lar and wall, Gold tap-es-try flash-es its
 down the hall, on— pil-lar and wall, Gold tap-es-try flash-es its

(R)

sheen; Sa-ble trap-pings of woe with her own hand Hangs
 sheen; Sa-ble trap-pings of woe with her own hand Hangs
 sheen; Sa-ble trap-pings of woe with her own hand Hangs
 sheen; Sa-ble trap-pings of woe with her own hand Hangs

o-ver them all the Queen. And she's light-ed twelve tapers; they flicker
 o-ver them all the Queen. And she's light-ed twelve tapers; they flicker
 o-ver them all the Queen.
 o-ver them all the Queen.

ff *f* *mf*

dim, With pal-lid and gloom - y rays, And a
 dim, With pal-lid and gloom - y rays, And a
 And a
 And a

robe of deep mourning, heav - y, black, O'er the i - vo - ry throne she
 robe of deep mourning, heav - y, black, O'er the i - vo - ry throne she
 robe of deep mourning, heav - y, black, O'er the i - vo - ry throne she
 robe of deep mourning, heav - y, black, O'er the i - vo - ry throne she

lays. Gorm Grim-eye enters. His step it is slow, He walk-eth wear-
 lays. Gorm Grim-eye enters. His step it is slow, He walk-eth wear-
 lays. Gorm Grim-eye enters. His step it is slow, He walk-eth wear-
 lays. Gorm Grim-cye enters. His step it is slow, He walk-eth wear-

ly; He stares a-down the black-hung hall, The ta-pers

ly; He stares a-down the black-hung hall, The ta-pers

ly; He stares a-down the black-hung hall, The ta-pers

ly; He stares a-down the black-hung hall, The ta-pers

he scarce doth see. He speaks:

he scarce doth see. He speaks:

he scarce doth see. He speaks: *p espr.*

he scarce doth see. "The hall is

dark and drear, Come down up-on the strand; Give me my red-golden

She gave to him then a
 She gave to him then a
 She gave to him then a
 She gave to him then a
 mantle, now, And give me, too, thy hand." **T**

mantle thick, Was nei-ther gold-en nor red; Gorm Grim-eye groaned:
 mantle thick, Was nei-ther gold-en nor red; Gorm Grim-eye groaned:
 mantle thick, Was nei-ther gold-en nor red; Gorm Grim-eye groaned:

p ad lib. "What no one says: I say it now - *espr.* He is dead!

U

He sat himself down there, where he stood,
 He sat himself down there, where he stood,
 He sat himself down there, where he stood,
 He sat himself down there, where he stood,

The storm-wind wailed a-bout, The Queen held the old king's cold right hand:
 The storm-wind wailed a-bout, The Queen held the old king's cold right hand:
 The storm-wind wailed a-bout, The Queen held the old king's cold right hand:
 The storm-wind wailed a-bout, The Queen held the old king's cold right hand:

The tapers flickered out.
 The tapers flickered out.
 The tapers flickered out.
 The tapers flickered out.