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CHARLES H. LLOYD.

THE

LONGBEARDS' SAGA

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*1887*

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  
57



# 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

*Ped.* \*

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* *ten.* *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

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

*più f* *ff*

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

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

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

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

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

*dim.* *mf sf cresc. sf sf sf sf sf sf sf sf sf sf*

*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* *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

Accompanying piano part for the final system.

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

*CRSC.* birch - - es A - wak - - ing the throstles, And mak-ing

*CRSC.* 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,

*dim.*

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

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

*p*

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

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

*dolce*

*ten.*

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

*sostenuta*

*P sostenuta*

home — Heard I thy weep - - ing?"

*sempre sostenuta*

I<sup>st</sup> BASS. *Poco meno mosso.*  
 "Stop not my weep-ing, Till one — can fight seven. Sons have I, he-roes

II<sup>nd</sup> BASS. *Poco meno mosso.*  
 "Stop not my weep-ing, Till one — can fight seven. Sons have I, he-roes

*Poco meno mosso. ♩ = 80.*

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.*



*dim.* *pp*  
 wear - y, Must grind for the Wen - - dels?  
 wear - y, Must grind for the Wen - - dels?

1st TENOR. *p*  
 Wept the Al - ru - na  
 2nd TENOR. *p*  
 Wept the Al - ru - na  
 1st BASS. *p*  
 Wept the Al - ru - na  
 2nd BASS. *p*  
 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.*

“Far off in the morn - ing land,  
“Far off in the morn - ing land,  
“Far off in the

*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 -

*crusc.*  
win - - - - - dow stands  
*crusc.*  
win - - - - - dow stands  
*crusc.*  
- hal - - la, A win - - dow stands  
*crusc.*  
- hal - - la, A win - - dow stands

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*

*CRSC.* posts are the wa - ter-spouts,

*CRSC.* posts are the wa - ter-spouts,

*CRSC.* snow peaks, Its posts the wa - ter-spouts,

*CRSC.* snow - peaks, Its posts the wa - ter-spouts,

*CRSC.*

Storm - - - rack its  
Storm - - - rack its  
Storm - - - rack its  
Storm - - - rack its

*f*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "Storm - - - rack its". The piano accompaniment features a complex, rhythmic pattern with many sixteenth notes. The dynamic marking *f* is present.

lin - - - tel;  
lin - - - tel;  
lin - - - tel;  
lin - - - tel;

*dim.*

This system contains four vocal staves and a piano accompaniment. The vocal parts have the lyrics "lin - - - tel;". The piano accompaniment continues with a similar rhythmic pattern. A *dim.* (diminuendo) marking is placed over the piano part.

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

*p*

This system contains four vocal staves and a piano accompaniment. The vocal parts have the lyrics "Gold cloud flakes a -", "Gold cloud flakes a - bove Are", "Gold cloud flakes a - bove Are", and "Gold cloud flakes a -". The piano accompaniment features a more active, flowing line. The dynamic marking *p* (piano) is present.

-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,

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 begin with the word 'Far' and then move to 'up up to the'. The piano accompaniment consists of a busy, rhythmic pattern in the right hand and a simpler bass line in the left hand.

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 the same rhythmic pattern, maintaining a steady accompaniment for the vocal lines.

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

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

Detailed description: This system contains measures 5 and 6. The vocal parts begin with the word 'High' and then move to 'in the'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *CRES.* (crescendo) is present in the vocal parts and the piano accompaniment.

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  
*p*  
Smiles out each  
*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 cloud - - eaves *riten.*  
 - - din All - - fa - - ther; *riten.*  
 Smiles out each *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*

Smiles on the smiths' work: And *f*

Smiles on the smiths' work: And *f*

Smiles on the smiths' work: And *f*

*f*

theirs is the sword - luck, With

theirs is the sword - luck, With

theirs is the sword - luck, With

theirs is the sword - luck, With

theirs is the sword - luck, With

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

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

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

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

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

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

deem you, When off the

deem you, When off the

*f*

gray sea - beach At sun - rise ye greet

gray sea - beach At sun - rise ye greet

*rit.* *rit.* *sf sf*

*Listesso tempo.*

him." him." 1<sup>st</sup> BASS. 2<sup>nd</sup> 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 *Listesso tempo*.

*Listesso 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 two piano staves. The piano accompaniment continues with a *p* dynamic. The tempo is marked *Listesso tempo*. There are some markings (X) above the piano accompaniment in the final measure of this system.



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*

1<sup>st</sup> TENOR. *Allegretto. mp*

Frey - a stood by him.

2<sup>nd</sup> 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* 1<sup>st</sup> BASS. "Who are these he- roes tall, Lus- ty limb'd Long - beards?"

*mp* 2<sup>nd</sup> 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.* \* *mf* *Ped.* \* *mf* *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

*f sf sf sf 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 and bass clefs) and two for the piano accompaniment (treble and bass clefs).

Piano accompaniment for the first system. It features a series of chords and arpeggiated figures. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p tranquillo* (piano, tranquil).

Vocal line for the first system. The lyrics are "Sweet - ly laughed Frey - - a:—". The melody is simple and melodic, starting with a *p* (piano) dynamic.

Piano accompaniment for the second system, continuing the arpeggiated and chordal patterns from the first system.

Four empty musical staves. The tempo marking *Allegretto.* is placed above the first staff.

Piano accompaniment for the third system. It includes 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.* *CRFESC.* *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.* *p* *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 lines, both starting with the word "then." and followed by a whole rest. The bottom two staves are piano accompaniment. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. Dynamic markings include *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 lines with the lyrics "Dear was that craft to him, O - din all -". The bottom two staves are piano 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 lines with the lyrics "fa - ther, Shak-ing the clouds. 'Cunning are wo - men". The bottom two staves are piano 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!"

*sf* *rit.* *a tempo*

*sf* *rit.* *a tempo*



