

To
Frau Clara Schumann

Frithiof

Scenes from Esaias Tegnèr's
Frithiof-Saga

Music

by

Max Bruch

Op. 23

For Solo and Chorus of Men's Voices
and Orchestra

Vocal Score

Pr. \$1.00 net

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Scenes from the Frithiof-Saga.

(Esaias Tegnèr.)

Scene I.

Frithiof's return.

Introduction.

MAX BRUCH. Op. 23.

Allegro molto. (M.M. ♩ = 138.)

The musical score is written for Piano and includes parts for Violin, Wind, and Viola. The score is divided into several systems. The first system shows the Piano part with a tremolo effect and a dynamic marking of *pp*. The second system shows the Piano part with a dynamic marking of *cresc.*. The third system shows the Piano part with a dynamic marking of *molto cresc.*. The fourth system shows the Piano part with a dynamic marking of *ff*. The fifth system shows the Piano part with a dynamic marking of *sf*. The sixth system shows the Piano part with a dynamic marking of *sf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

marcato.

ff

sf

ff

sf

First system of a piano score. The right hand features a continuous sixteenth-note pattern. The left hand has a bass line with notes marked *p* and *l.H.*. The system concludes with a *Ped.* marking and a *p* dynamic.

Second system of a piano score. The right hand continues with sixteenth-note patterns. The left hand features chords and notes marked *legato.*. The system concludes with an asterisk symbol.

Third system of a piano score. The right hand has a sixteenth-note pattern. The left hand has chords and notes marked *ped.* and *p*. The system concludes with a *ped.* marking and an asterisk symbol.

Fourth system of a piano score. The right hand has a sixteenth-note pattern. The left hand has chords and notes marked *cresc.*. The system concludes with an asterisk symbol.

Fifth system of a piano score. The right hand has chords and notes marked *ff* and *marcato.*. The left hand has a bass line with notes marked *ff*. The system concludes with an asterisk symbol.

Sixth system of a piano score. The right hand has chords and notes marked *ff*. The left hand has a bass line with notes marked *ff*. The system concludes with an asterisk symbol.

First system of musical notation. The right hand (treble clef) features a melodic line with a trill-like figure and a fermata. The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *p* and *ff sf*.

Second system of musical notation. The right hand has a triplet of eighth notes. The left hand continues with eighth notes. Dynamics include *p*.

Third system of musical notation. The right hand has a continuous eighth-note pattern. The left hand has a steady accompaniment. Dynamics include *p*.

Fourth system of musical notation. The right hand has a continuous eighth-note pattern. The left hand has a steady accompaniment. Dynamics include *p*.

Fifth system of musical notation. The right hand has a continuous eighth-note pattern. The left hand has a steady accompaniment. Dynamics include *p* and *l. H.*

Sixth system of musical notation. The right hand has a continuous eighth-note pattern. The left hand has a steady accompaniment. Dynamics include *p*.

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of the piano score. The right hand continues the melodic line with slurs and accents, marked with a fortissimo (*ff*) dynamic. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand melodic line continues with slurs and accents. The left hand accompaniment consists of sustained chords.

Fourth system of the piano score. The right hand melodic line continues with slurs and accents. The left hand accompaniment consists of sustained chords.

Fifth system of the piano score. The right hand melodic line continues with slurs and accents. The left hand accompaniment consists of sustained chords.

Sixth system of the piano score. The right hand melodic line continues with slurs and accents. The left hand accompaniment consists of sustained chords, ending with a fortissimo (*ff*) dynamic marking.

Recit. Frithiof.

a tempo.

How brave-ly o'er the floods so bright El - li - da flies to the
Andante.

The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a recitative style, marked 'a tempo.' The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. The tempo is marked 'Andante.' and the dynamics include 'p' (piano).

Tempo I.

shore now in sight!

The second system continues the vocal line and piano accompaniment. A violin part is introduced, playing a rhythmic pattern of eighth notes. The piano accompaniment includes a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The tempo is marked 'Tempo I.' and there are 'Rd.' (ritardando) markings at the end of the system.

Recit.

Although the king— with de- mon spell in- vok'd the

The third system features a recitative vocal line and piano accompaniment. The piano accompaniment includes a 'f' (forte) dynamic and a '*' marking. The tempo is marked 'Recit.'

hor - rid gob - lin brood and un - loos'd the wings of the tem-pest—

(Alla breve.)

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a 'ff' (fortissimo) dynamic and a 'f' (forte) dynamic. The tempo is marked '*(Alla breve.)*'

my Northland

Recit.

The fifth system features a recitative vocal line and piano accompaniment. The piano accompaniment includes a 'f' (forte) dynamic and a '>' (accent) marking. The tempo is marked 'Recit.'

cour-age bore me through, through ar-dent strife to glo-ry's height; from might-y

Moderato.

Jarl the trib-ute I ob-tain-ed!

a tempo. ♩ = 100.

a tempo.

fp *f* *fp*

I

pp

Cello. Fag. *espress.*

greet thee glad-ly, Bal-dur's grove, where oft by break of

Viol. I. *ad lib.* *colla parte.*

p

night hope fill'd my heart with sweet de-

a tempo. *rit.*

a tempo. *pp* *colla parte.*

Adagio. (♩ = 56.)

Recit.
espress. e lento.

light! My In-ge-borg! But where art thou now?

The first system shows a vocal line in bass clef and a piano accompaniment in grand staff. The piano part features a complex texture with many chords and moving lines. Dynamics include *pp*.

dolce. Be-lov-ed mai-den, art thou true to me? *Andante.* Fl.

Viola. Cello. *pp*

The second system continues the vocal line and piano accompaniment. It includes parts for Flute (Fl.), Viola, and Cello. Dynamics include *p* and *pp*. There are also markings for *Andante* and *pp*.

cresc.

The third system is primarily piano accompaniment, showing a *cresc.* (crescendo) marking. It includes woodwind parts for Viola and Cello.

espress. See, I

Viol. *p*

The fourth system features a vocal line and piano accompaniment. It includes a Violin (Viol.) part. Dynamics include *f* and *p*. There is an *espress.* (espressivo) marking.

vie with the winds and their heav-en-ly train, El-

cresc.

The fifth system continues the vocal line and piano accompaniment. It includes a *cresc.* (crescendo) marking.

li - - da, O has - ten and fly, and fly o'er the

p

main, O has - - ten and fly o'er the

p

p *cresc.* main! See, I

cresc. *p*

vie with the winds and their heav-en - ly train, El -

cresc.

li - - da, O has - ten and fly, and fly o'er the

p

main, and fly o'er the

p. main! *rit.* *a tempo.*

TENOR I.
TENOR II.
CHORUS
BASS I. *dolce.*
BASS II. *dolce.*
Oh, 'tis de -

a tempo.
rit.
f p dolce.
Oh, 'tis de -

p
and

light, when the land a-far ap-pear-eth, and

thy

from the hearth of thy home, be - lov - - ed,

from the hearth of thy home, be - lov - - ed,

cresc.

f

home!

the smoke curls up - ward,

the smoke curls up - ward,

the smoke curls up - ward,

the smoke curls

p

f

p

f

Ed.

and thou art near to thy child -

and thou art near to

and thou art near

up - ward, and thou art near,

pp

pp sempre legato.

- hood's scenes for

child - hood's scenes for

to child - hood's scenes for

cresc.

f

f

cresc.

cresc.

cresc.

ev - er, ev - er dear, for

ev - er, ev - er dear, for

p

p

p

ev - er, for ev - er dear!

ev - er, for ev - er, ev - er dear!

ev - er, for ev - er, ev - er dear!

ev - er, for ev - er dear!

And.

Frithiof.

On the

tomb of my father I plant - ed the lime - tree, is the del -

pp

p

pp

Cello.

- i - cate stem still a - live? Give

rit. - - *a tempo.*

a tempo.

rit.

cresc.

growth, — earth, — give, earth, — thy growth, — and thy

cresc. *p* *legato.*

dew, O heav - - en, thy dew send thou, —

p *pp*

give, earth, thy growth, — and thou, —

ad lib. *a tempo.*

— O heav - - en, send fos - ter - ing dew! —

C H O R U S

a tempo. *p*

Oh, 'tis de -

p

a tempo.

colla parte. *p*

light, _____ when the land a - far ap - pear - eth, and

and

p

p

p

p

thy home! _____

cresc. *f.*

from the hearth of thy home, _____ be - lov - ed,

cresc. *f.*

from the hearth of thy home, _____ be - lov - ed,

cresc. *f.*

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

the smoke — curls up - - ward,

p the — smoke curls up - ward, and — thou — art

p

p

p

leg.

and thou — art near —

pp to child - - - - - *cresc.*

to child - - - - - *p* *cresc.*

near to *cresc.*

pp *sempre legato.* *cresc.*

leg.

- hoods scenes for ev - er,
 child - hoods scenes for ev - er,

f

f

f

cresc.
 Oh, 'tis de -
 ev - er dear.
 ev - er dear.

p

p

p

p

ℓ

ℓ

light! It is de - light! _____

p It is de - light, _____ it is _____

p It is de - light, _____ it is _____

p _____

cresc. *f*

ad.

de - light!

p de - light!

p _____

p _____

pp

Scene II.

Ingeborg's bridal Procession to King Ring.

March, Solo and Chorus.

Andante con moto. (♩ = 96.)

Piano.

Trump.

Horn.

pp *trem.* *cresc.* *p* *f* *pp* *cresc.* *f* *fp* *cresc.* *trem.* *f* *fp* *cresc.* *f* *fp* *trem.*

Wood.

Viol. *f* *p*

Wood. *f* *p*

This block contains the musical notation for the Violin and Woodwind parts. The Violin part is written on a single staff with a treble clef, and the Woodwind part is written on a single staff with a bass clef. Both parts feature complex rhythmic patterns and dynamic markings of *f* (forte) and *p* (piano).

Chorus. (People.)

TENOR I.

pp

Sad - ly the Skald walks be - fore the train,

TENOR II.

pp

Sad - ly the Skald walks be - fore the train,

BASS I.

pp

pp *cresc.*

The piano accompaniment for the Chorus section is shown in grand staff notation. It begins with a *pp* (pianissimo) dynamic and includes a *cresc.* (crescendo) marking. The right hand features chords and melodic lines, while the left hand provides a rhythmic accompaniment with eighth notes.

f *p*

pale - sits the bride on the coal - black pal -

f *p*

pale sits the bride on the coal - black pal -

f *p*

pal -

This block contains the vocal and piano accompaniment for the second part of the Chorus. It features four vocal staves (Tenors I and II, Basses I and II) and a piano accompaniment in grand staff notation. The lyrics are: "pale - sits the bride on the coal - black pal -". The piano part includes dynamic markings of *f* (forte) and *p* (piano).

frey; the an - gry Nor - na her ar - row dart-eth, she

frey; the an - gry Nor - na her ar - row dart-eth, she

cresc. *f* *fp* *p*

rules the mor-tals, as their lot is cast, from thunder-clouds

rules the mor-tals, as their lot is cast, from thunder-clouds

is cast,

f

ru - in falls at last, from

ru - in falls at last, from

p Wood. *p*

morendo.

pp

thun - der - clouds ru - in falls at last.

thun - der - clouds ru - in falls at last.

pp

pp Viol.

pp Viola. Fag.

morendo.

Ingeborg. *p*

My heart with sor - row o - ver -

flow - ing heeds not the flow - ers en - twined with my

cresc.

cresc.

p

ring - lets; for e'er a-way from my

cresc.

espress.

cresc.

home I go, by my brother forced to wed his foe! An

p

p

Cello.

end - less woe in my bosom burn-eth, but

pp

Ob. Solo.

Be - le's daugh-ter pit - y spurn-eth! Yet

pp

f

p

bear to Frith - iof greetings from In - ge - borg, to

cresc.

cresc.

p

Frith - iof greet-ings from In - ge - borg, yet bear

p

cresc.

p

to Frith - iof greet - ings from In - ge - borg!

rit. *a tempo.*

cresc. *p* *colla parte.* *pp* *a tempo.* *un poco marcato.*

Chorus. *pp* Great —

The an - gry Nor - na her ar - row dart - eth,

pp

The an - gry Nor - na her ar - row dart - eth,

pp

is my grief, but I do not hate!

cresc.

she rules the mor - tals, as their lot is cast, from thun - der.

cresc.

she rules the mor - tals, as their lot is cast, from thun - der.

cresc.

All - fa - ther judg - es! I bear my
 clouds ru - in falls at last!

ff *p*

ff *p*

ff *p*

Horn.
p Fag.

fate!

All - fa - ther judg - es!

All - fa - ther judg - es!

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

I bear my fate!

pp *cresc.* *f*

All - - fa - ther judg - es!

pp *cresc.* *f*

All - - fa - ther judg - es!

p *pp* *p* *cresc.* *ff* *sf*

rit. *a tempo.*

I bear — my fate!

pp

All - fa - ther judg - - es!

pp

All - fa - ther judg - - es!

pp

p *pp* *colla parte.* *a tempo.*

Frithiof's revenge. Temple in flames. Curse.

Grave.

Tenor I.

Tenor II.

Bass I. *p* Priests.

Bass II. Mid - night - *p*

Grave. (♩ = 84.)

Viol. *pp*

Horn. Tromb. *pp*

Horn.

sun on the moun-tain burns, red like blood ap-pear - ing, and

thro' the strange mys - te - rious light Hel - ge's train is

cresc. *pp*

near - ing. Lo, he comes, —while the glare is spread, splen -

Ob.

p *cresc.*

sf trem. *sf* *sf* *sf*

- did crown a - dorns his head; Hel - ge, mighty mon - arch, Hel -

f *f* *f* *f*

ad. *ad.* *ad.*

- ge, mighty mon - arch. Mid - night - sun on the

p *p* *p*

sempre p e legato.

p
 Mid - night - sun on the moun - tain - burns,
p
 moun - tain burns, red like

p red like blood it glares, and thro' the
pp
p
 blood ap - pear - ing, and thro' the strange mys -
p

strange mys - te - rious light the roy - al train is
pp
 te - rious light the roy - al train is near - -
pp

near - - ing.

ing.

cresc.

ff ff p ff ff

pp Mid - night - sun on the moun - tain

pp sun on the moun - tain, the moun - tain

Mid - night - sun on the moun - tain, the moun - tain

p

pp

burns.

burns.

Brass.

poco cresc.

pp

Allegro vivace.

pp cresc.

Recit.
Frithiof.

f ffp

Go to He - la's dark a - bode, seek ye there the might - y

a tempo Moderato. (♩ = 92.)

Recit.

ff fp

rov - er: slain upon the horse he

ff fp

rode — Hel - ge's life is o-ver!

Maestoso. Chorus.

Woe! Oh! wick - ed deed!

Woe! Oh! wick - ed deed!

Maestoso.

ff *marcato.* *Wood.* *p*

Recit.
Frithiof.

Hush, wretched priests with go-ry knives, moonlight's pal-lid prin-ces!

a tempo. *ad lib.*

a tempo. hush! or trem-ble for your lives, long our blades have

sempre cresc. e string. *ff* *ff colla parte.*

Allegro moderato. (♩ = 126.)

thirst - ed! Where my fa - - ther

f *f* *p* *fp*

espress.

rests, where_ my child - hood past,

nought save a ru - in I found, a - ghost!

and sold to the foe my_ be -

lov - - ed bride, and sold to the

foe my_ be - lov - - ed bride! The

marcato.

arm - - let, which to her I left,

fp *fp* *fp* *fp*

Cello, Horn.

be - hold, now the God wears it

fp *fp* *fp* *fp*

proud - ly, and she is be - reft! Ah,

fp *fp* *ff* *ff* *colla parte.*

Trump. Tromb. trem.

Quasi Recit.
ffe

Bal - dur! is this thy val - iant deed?

sf *a tempo.*

Horn. *a tempo.*

By theft this arm - let was giv - en to thee!

ad lib. *a tempo.*

fp *colla parte.* *a tempo.*

ad lib.

Thou must, O Bal - dur, re-store it to me! Trumpets.

atempo.

p colla parte.

ff

marc.

How

ff

ad.

p

p

dar'st thou hold _____ this ring in thy

3

keep - ing, which once my In - - - ge - -

borg — bless-ed with weep - - ing?

No long - er on thine arm it shall rest!

How dar'st thou hold this ring in thy keep - ing,

which once my In - ge - borg blessed with weep - ing?

My hope, my joy thou couldst de -

stroy, but mind! not me thou shalt de -

coy!
atempo.
ff

f
 Woe!
 Chorus. (Priests.)
f
 Woe!
f
p

p *cresc.*
 He tugs with all his might at the ring— O
p *cresc.*
 He tugs with all his might at the ring— O
p *cresc.*
cresc.

fright! Ah! the

fright! Ah! the

This system contains the first two systems of music. The first system features vocal staves with lyrics 'fright!' and 'Ah! the'. The second system features piano accompaniment for the same lyrics. The piano part includes a melodic line in the right hand and a bass line in the left hand.

God, now fill'd with wrath,

God, now fill'd with wrath,

This system contains the third and fourth systems of music. The third system features vocal staves with lyrics 'God, now fill'd with wrath,'. The fourth system features piano accompaniment for the same lyrics. The piano part includes a melodic line in the right hand and a bass line in the left hand.

molto cresc.

'midst the flames is rush - - ing,

molto cresc.

'midst the flames is rush - - ing,

molto cresc.

molto cresc.

This system contains the fifth, sixth, and seventh systems of music. The fifth system features vocal staves with lyrics ''midst the flames is rush - - ing,' and the instruction *molto cresc.*. The sixth system features piano accompaniment for the same lyrics and instruction. The seventh system features piano accompaniment with the instruction *molto cresc.* repeated.

f string. -

and the con - se - crat - ed

f string. -

and the con - se - crat - ed

f string. -

hearth by his weight is

hearth by his weight is

crush - ing.

crush - ing.

marc.

8^{va} basso ad lib. -----

Priests, People, Frithiof's followers.

Allegro molto. (♩ = 100 - 104.)

ff

Fane in flames!

ff

Fane in flames!

pp molto cresc.

ff

mf

Pour wa - ter on,

mf

Pour wa - ter on,

p

cresc.

mf cresc.

Pour wa - ter on, the

mf cresc.

Pour wa - ter on, the

p

p

molto cresc.

ff

waves of the sea bring

ff

waves of the sea bring

hither! Lo!

hither! Lo!

ff

ff

p *cresc.* *p* *p*

Clouds of smoke are burst - ing

p *cresc.* *p* *p*

Clouds of smoke are burst - ing

p *cresc.*

ff

Clouds of

forth, *f* Clouds of

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal lines begin with a rest, followed by the lyrics 'Clouds of' and 'forth, Clouds of'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *ff* and *f*. There are slurs over the vocal phrases.

smoke are burst - ing forth;

smoke are burst - ing forth;

The second system continues the musical score with four staves. The vocal lines and piano accompaniment are similar to the first system. The lyrics 'smoke are burst - ing forth;' are repeated on both the vocal and piano parts. The piano accompaniment includes a series of chords in the right hand and a melodic line in the left hand. Dynamics include *ff*.

ff

Morn - ing - winds blow from the

Morn - ing - winds blow from the North, the

The third system of the musical score consists of four staves. The vocal lines and piano accompaniment continue. The lyrics 'Morn - ing - winds blow from the' and 'Morn - ing - winds blow from the North, the' are present. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *ff*. There are slurs and triplets in the piano part.

cresc.
 a - veil - - eth hu - -

cresc.
 What a - veil - eth

cresc.
 Now from branch to branch they spring,
 branch to branch they spring, now from

ff
 - man might, though
 hu - man might, though

ff
 now from branch to branch they spring,
 branch to branch they spring, though

the com - bat dar - - ing!
 though the com - bat dar - - ing!
 though com - bat dar - - ing!

Blaz -

Blaz -

ff

ff

Detailed description: This system contains the first two systems of music. The top two staves are vocal staves in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest followed by the word "Blaz" with a long dash. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo).

- ing flames in the grove a -

- ing flames in the grove a -

Detailed description: This system contains the third and fourth systems of music. The vocal staves continue with the lyrics "- ing flames in the grove a -". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

bound, on - ward like riv - ers flow -

bound, on - ward like riv - ers flow -

on - - - ward like riv - ers flow -

ff

10697

Detailed description: This system contains the fifth and sixth systems of music. The vocal staves continue with the lyrics "bound, on - ward like riv - ers flow -". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *ff* is present. The page number "10697" is located at the bottom left corner.

ing!

ing!

This system contains the first two systems of music. It features four vocal staves (two treble and two bass) and a grand staff for piano accompaniment. The lyrics "ing!" are written under the first two vocal staves. The piano accompaniment consists of a right-hand melody with eighth notes and a left-hand bass line with sustained chords.

ff Sun - - - light

ff Sun - - - light

ff Sun - - - light

Sun - - - light

This system contains the third and fourth systems of music. It features four vocal staves and a grand staff for piano accompaniment. The lyrics "Sun - - - light" are written under the vocal staves. The piano accompaniment continues with a right-hand melody and a left-hand bass line. A forte (*ff*) dynamic marking is present.

smil - eth, but fjord and sound

smil - eth, but fjord and sound

smil - eth,

This system contains the fifth and sixth systems of music. It features four vocal staves and a grand staff for piano accompaniment. The lyrics "smil - eth, but fjord and sound" are written under the vocal staves. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

ff

blood - red with fire are glow - ing,

blood - red with, blood - red with fire are

blood - red with fire are

blood - red with fire are glow - ing,

glow - ing; Morn - ing - winds blow from the

Viol.

Woe! Woe! Woe!

North! Morn - ing -

Woe! Woe! Woe!

winds blow from the North! (Priests.) Mis - chief - brn ger,

This system contains the first vocal entry. The vocal line features three 'Woe!' exclamations. The piano accompaniment includes triplets and a melodic line with a long note. Dynamics include *ff* and *f*.

Mal - - e - dic - tion on thy head!

non legato.

This system continues the vocal line with the phrase 'Mal - - e - dic - tion on thy head!'. The piano accompaniment features a 'non legato' instruction and a triplet. Dynamics include *sf* and *ff*.

ac - curs'd!

This system contains the vocal line with the phrase 'ac - curs'd!'. The piano accompaniment continues with chords and a melodic line. Dynamics include *ff*.

Piano introduction for 'People, Priests'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is B-flat major (two flats). The tempo is marked $\text{♩} = 92$. The piano part features a rhythmic accompaniment with chords and moving lines, marked *ff pesante* with accents.

People, Priests. ($\text{♩} = 92$)
 TENOR I.

Vocal and piano parts for the first system. It includes staves for TENOR I, TENOR II, BASS I, and BASS II, along with piano accompaniment. The lyrics are: "Mount, smoke, and up-ward to heav'n as-cend-ing,". The piano part is marked *sempre ff trem.* and features a tremolo accompaniment.

Vocal and piano parts for the second system. It includes staves for TENOR I, TENOR II, BASS I, and BASS II, along with piano accompaniment. The lyrics are: "Val-hal-la en-ter, Val-hal-la en-ter,". The piano part is marked *ff* and features a tremolo accompaniment.

ff
Cry to the gods, who o'er earth are bend - ing,

ff
Cry to the gods, who o'er earth are bend - ing,

ff

And thou, O flame, — the deed pro - claim, — Fly, —

And thou, O flame, — the deed pro - claim, — Fly, —

sf

fly, — fly — and pro -

fly, — fly — and pro -

sf

claim to the gods the ac - curs - ed

sf

claim to the gods the ac - curs - ed

sf

deed!

deed!

ff *ff* *ff*

p

p *Horn.* *Ob.*

Fl. *p*

Horn. *p*

p Ash - es our

Followers. *p* Ash - es our

pp *p* Cl.

Horn

cresc. tem - ple soon will be; Frith - iof from his home must

cresc. tem - ple soon will be; Frith - iof from his home must

cresc. Ob.

flee! Hap - - py

flee! Hap - - py

espress.

p

he, hap - - py he, who de - parts

he, hap - - py he, who de - parts

Celli.

p

not for ev - - - er!

not for ev - - - er!

Wood.

attacca.

Scene IV.

Frithiof goes into exile.

Solo and Quartet.

Andante cantabile. (♩ = 60.)

Tenor I.
Solo.

Piano.

p Wood.

Horn.

espress.

Sun in the sky now mounteth

Fl.

sempre pp

high, The winds are blowing and gently flowing. The

waves ad - vance — in joy - - ful dance.

Chorus.

p

Frith - - iof

p

p VI.

C. Bass.

Bass I. Solo. *p cresc.*

Sun in the

p

See! —

p

from his home — must flee! —

p

Wood.

sky _____ now _____ mount-eth high, *mf* The

Tenor I. Solo.

Tenor II. Solo.

p

The

winds are blow - ing and gen - tly flow - ing, The waves, the waves ad -

Bass II. Solo.

f

p

cresc.

And gen - tly flow - ing, the waves ad - *cresc.*

winds are blow - ing and gen - tly flow - - - ing, The

cresc.

vance,

The waves,

VI. Solo.

pp

f poco rit. *a tempo*

vance in joy - - ful dance,

f poco rit.

waves, the waves ad - vance,

f poco rit.

the waves ad - vance in joy - - ful dance,

cresc. *f poco rit.*

advance in joy - - ful dance,

f poco rit. *a tempo*

p *f*

Sun in the sky now mounteth

p *f*

Sun in the sky now mounteth

p *f*

Sun in the sky now mounteth

p *f*

Sun in the sky now mounteth

p *cresc.* *f*

Q.w.

high, *p* The winds are blow - ing and gen - tly flow - ing, The

high, *p* The winds are blow - ing and gen - tly flow - ing, The

high, *p* The winds are blow - ing and gen - tly flow -

high, *p* The winds are blow - ing and gen - tly flow -

p

ad.

cresc. waves _____ ad - vance, *p* The

cresc. waves _____ ad - vance, *p* The

cresc. - ing, The waves ad - vance, _____ *p* The winds are blowing and urging the

cresc. - ing, The waves ad - vance, _____ *p* The winds are blowing and urging the

cresc. *f* *p*

sf *ad.*

winds are urg - - - ing the waves, — are

winds are blowing and urg - ing the waves, — the

waves, the winds are blow-ing and urg-ing the

waves, the winds are blow-ing and urg-ing the

tr

urg - ing the waves — to dance, *p* the

winds are urg-ing the waves — to dance, *p* the

waves, and urg-ing the waves to dance, the *p*

waves, *p*

tr

cresc. *f* *rit.*

waves _____ ad - - vance _____ in joy - - ful

cresc. *f* *rit.*

waves _____ ad - - vance _____ in joy - - ful

cresc. *f* *rit.*

waves _____ ad - - vance _____ in joy - - ful

cresc. *f* *rit.*

urg - ing the waves _____ to joy - - ful

a tempo
p

dance! _____

p

dance! _____

p

dance! _____

p

dance! _____

f *Fl.*

a tempo *p* *pp*

Tenor I. Tutti. *pp*

Tenor II. Tutti. *pp* Sad - ly Frith - iof goes his

Bass I. Tutti. *pp*

Bass II. Tutti. *pp* Sad - ly Frith - iof goes his way, _____

VI.

way, — see, — he weep - eth!

way, — see, he weep - eth!

weep - eth, while morn - ing glow - eth!

VI.

Cello.

Adagio sostenuto. (♩ = 42.)

Frithiof.

p World's grandest region, thou mighty North! *espress.* World's grandest re - gion, thou

p Wood & Harp.

Harp.

might - y North, From thy do - min - ions I'm driv - en forth, With -

cresc. in thy borders I lov'd to dwell! Mid-summer sun, fare-thee well, fare -

Quartet.

p cresc. *f* *pp*

Un poco più vivo.

well!

Chorus.

p *cresc.* *f*

Thou might-y North, — thou might-y North! — Fare -

p *cresc.* *f*

Thou might-y North, — thou might-y North! — Fare -

p *cresc.* *f*

Un poco più vivo. (♩ = 96.)

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

f

My love is

p well, - fare - well then, thou might - y North!

p well, - fare - well then, thou might - y North!

p *trem.* *p cresc.* *sf*

foil - ed, my roof - tree rent! With hon - - or

sf *fp* *fp* *ff*

col 8va ad lib.

soil - ed, in ex - - ile sent! -

ff *p*

espress.

Cheer - - less - is my soul with - in me,

tranquillo

Fag.

cheer - less is my soul with-in me, Hope - less -

Horn.

p

- I must bear my lot! -

p *pp* *poco rit.*

Wood.

Viola.

Adagio sostenuto.

Frithiof. *espress.*

Chorus. *pp*

Ye

Fare - - - well!

pp

Fare - - - thee - well!

Adagio sostenuto.

l. h. *r. h.*

rug - ged moun - tains, where he - - roes dwell, And

Thor com - mand - eth clouds and winds; Ye

cresc. a - zure lakes that I love so well! *rit.* *dolce* Ye woods and brakes, fare-ye-

p Fare - - well! *rit.*

p Fare - - well! *rit.*

cresc. *f rit.* *p*

well, — fare — — well!

p Thou might-y North! ——— *cresc.* Thou might-y

p Thou might-y North! ——— *cresc.*

p Thou might-y North! ——— *cresc.*

pp *p* Harp. *cresc.*

Fare - well, ——— thou might - y North! ———

pp North! ——— Fare - well! ———

pp North! ——— Fare - well! ———

pp North! ——— Fare - well! ———

fp 4 Horns. *pp*

Scene V.
Ingeborg's Lament.

Andante sostenuto. (♩=76.)

Ingeborg.

Piano.

Musical score for Ingeborg and Piano accompaniment. The score is in 2/4 time with a key signature of two flats. The piano part includes staves for Horn, Viola, and Cello. Dynamics include *p* and *cresc.*

Storms wild - ly roar!

Bil - lows break mad - ly up - on - the

Horn.
Bassoon.

Musical score for Ingeborg's first vocal line and piano accompaniment. The piano part includes staves for Horn and Bassoon. Dynamics include *p*.

shore. Would, 'neath the sod I were ly - ing, winds o'er me

Cello.

Musical score for Ingeborg's second vocal line and piano accompaniment. The piano part includes staves for Viola and Cello. Dynamics include *cresc.*

sigh - ing, would, 'neath the sod I were ly - ing, winds o'er me

Musical score for Ingeborg's third vocal line and piano accompaniment. The piano part includes staves for Viola and Cello. Dynamics include *p*.

sigh - ing! Sad and op - prest,

Fl. Wood. Wood. Ob. Viola. *legato.*

pp

thee I did watch, fly - ing sail, in the West.

Wood.

espress.

On - ward with Frith - iof thou glid - est, with him a - bid -

p

est, on - ward with Frith - iof thou glid - est, with him a -

Wood. *p*

bid - - est!

Fl. Clar. *dolce.* *pp*

Con moto. (♩ = 120.)

Viol. con sord.
Cello.

2do.

cresc.

Cello.

2do.

espress.

Fal - - - con be - lov'd! thee

p

he left here; Fal - - - con, for his sake to

p

2do.

me thou art dear! Shake not thy pin - ions, stay

p

2do.

near me, O, why shouldst thou fear me?

Cello. *p*

Here, on his hand, here,

pp
p Cello, Bassoon.

on his hand, work'd on the canvas thou

p

proud-ly shalt stand, sil-ver thy pin-ions un-

p

fold-en, claws shall be gold-

poco cresc.

Poco lento. (♩ = 80.)

espress.

en. Viol. Thou, dar - ling bird, — sit

The first system shows the vocal line starting with the lyrics "Thou, dar - ling bird, — sit". The piano accompaniment includes a violin part marked "en. Viol." and piano accompaniment with dynamics like "cresc." and "rit.".

on — my shoulder, and list to — my word!

The second system continues the vocal line with "on — my shoulder, and list to — my word!". The piano accompaniment features a piano dynamic "pp" and a fermata over the final chord.

espress.
sit on — my shoul - der, and list to — my word! —

The third system repeats the vocal line with "sit on — my shoul - der, and list to — my word! —". The piano accompaniment includes a piano dynamic "p" and a fermata.

Tempo I.

p
When I'm no more he will come hith - er,

The fourth system begins with a new section marked "Tempo I." and a piano dynamic "p". The vocal line starts with "When I'm no more he will come hith - er,".

Andante.

pp *rit.* *espress.*
and his heart will be sore: — Greet from me Frith - iof, who

The fifth system continues with "and his heart will be sore: — Greet from me Frith - iof, who". The piano accompaniment includes dynamics "pp", "rit.", and "espress.", and a "Horn" part.

loves me, nev - er for - gets me, who loves me, nev - er for -

rit.

Fl.
Ob.

pp

colla parte.

Poco lento.

gets me! Thou, dar - ling

pp

espress.

Viol.

pp

colla parte.

pp

colla parte.

bird! — thou, dar - ling bird, — greet — from me Frith -

cresc.

iof! greet — from me Frith - - - iof!

pp

rit.

a tempo.

pp

colla parte. ppp

a tempo.

Frithiof on the sea.

Andante maestoso. (♩=76.) BASS I.

Chorus.
(Followers.)

Now he crossed the floods of the

BASS II.

Piano.

Viol. Tromb.

ff

ff

salt desert waste, far off like a fal-con he flew!

Brass.

ff

But for war-riors on board he wrote maxims and rules!

Quartet.

Brass.

p *cresc.*

ff

List! to the laws of his crew!

p *cresc.*

ff

p *cresc.*

ff

Allegro energico. (♩ = 92.)

Frithiof.

f e marcato.

On this deck raise no

The first system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a brass section marked *pp* and a *Pia.* (Piano) marking. The tempo is *Allegro energico* with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat).

tent, and a - shore do not sleep,

The second system continues the vocal line and piano accompaniment. The piano part features a *p* (piano) dynamic marking. The tempo and key signature remain consistent with the first system.

with-in hous - es the foe lurks for thee!

The third system continues the vocal line and piano accompaniment. The piano part features a *pp* (pianissimo) dynamic marking. The tempo and key signature remain consistent with the first system.

On thy shield, sleep, Vi - king, thy sword in thy

The fourth system continues the vocal line and piano accompaniment. The piano part features a *pp* (pianissimo) dynamic marking. The tempo and key signature remain consistent with the first system.

hand; let the heav - ens thy can - o - py be!

The fifth system concludes the vocal line and piano accompaniment. The piano part features a *pp* (pianissimo) dynamic marking and a *ff* (fortissimo) dynamic marking. The tempo and key signature remain consistent with the first system.

BASS I. *ff*

On this deck raise no tent, and a -

BASS II. *ff*

marcato.

Chorus.

TENOR I.

With-in hous - es the

TENOR II.

shore do not sleep, With-in hous - es the

BASS I.

BASS II.

foe lurks for thee! On the

foe lurks for thee! On the

shield, sleep, Vi - king, thy sword in thy

shield, sleep, Vi - king, thy sword in thy

hand; let the heav - ens thy can - o - py be, let the

hand; let the heav - ens thy can - o - py be, let the

heav - ens thy can - o - py be.

heav - ens thy can - o - py be.

10697

Frithiof.

f

Now hold high your

mf Harp. *p*
Harp. & Quart. pizz.

lan - ces, your lan - ces hold high, our

ban - ners un - fold ye, the tri - umph is

nigh! To climes of the South we shall

p *p*

wan - der, to climes of the

cresc. *cresc.*

South we shall wan - - - der!

Now hold high your

ff

lan - ces, your lan - - - ces hold high, our

ban - - - ners un - fold ye, the tri - - - umph is

nigh! To climes of the South we shall wan - - -

p *cresc.*

molto cresc.

der, to climes of the South we shall

molto cresc.

cresc.

TENOR I. *ff*

TENOR II. *ff*

ff BASS I.

ff BASS II.

On the deck raise no tent,

wan - - - - - der! When the

ff

p

ff

ff

cresc.

hur - ri - canes rage, hoist the can - vas on high!

cresc.

cresc. molto.

shore do not sleep!

Let them come, as they may, he who

ff *p* *cresc.* *pp* *molto.*

He who flinch - es, when hur - ri - canes

flinch - es, must diel On this

cresc.

ragel when the hur-ricanes rage, — he who

deck raise no tent, and a - shore do not

cresc. *ff*

flinch-es, must die, — he who flinch - es, when hur - ri - canes

sleep! — he who flinch - es, when hur - ri - canes

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in 9/4 time and the key signature has two sharps (F# and C#). The lyrics are: "flinch-es, must die, — he who flinch - es, when hur - ri - canes" and "sleep! — he who flinch - es, when hur - ri - canes".

roar, — he who flinch - es, who flinch-es must

roar, — he who flinch - es, who flinch-es must

The second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music continues in 9/4 time and the key signature has two sharps. The lyrics are: "roar, — he who flinch - es, who flinch-es must" and "roar, — he who flinch - es, who flinch-es must".

Wood.

The third system consists of two staves for piano accompaniment in treble and bass clefs. The music is in 9/4 time and the key signature has two sharps. The word "Wood." is written above the treble staff. The piano part features a melodic line in the treble and a rhythmic accompaniment in the bass.

die, — who flinch-es, must

die, — who flinch-es, must

The fourth system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music continues in 9/4 time and the key signature has two sharps. The lyrics are: "die, — who flinch-es, must" and "die, — who flinch-es, must".

ff

The fifth system consists of two staves for piano accompaniment in treble and bass clefs. The music is in 9/4 time and the key signature has two sharps. The piano part features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *ff* (fortissimo) is present at the beginning.

die, who flinch-es, must

die, who flinch-es, must

die! Now

die! Now

ff

ff

ff

hold high your lanc - es, your lanc - - - es hold

hold high your lanc - es, your lanc - - - es hold

hold high your lanc - es,

ff

climes of the South we shall wan -

climes of the South we shall wan -

South we shall wan -

ff

der! When hur - ri-canes rage, the can - vas hoist

der! When hur - ri-canes rage, the can - vas hoist

f *mf*

high! Then come, as it may, who flinch - es, must

high! Then come, as it may, who flinch - es, must

f *mf*

die! He who flinch - es, who flinches, must die! He who flinch - es, who flinches, must

This system contains the first two systems of the musical score. The top system shows the vocal line in a soprano register with lyrics "die! He who flinch - es, who flinches, must". The second system shows the vocal line in a bass register with lyrics "die! He who flinch - es, who flinches, must". The piano accompaniment is in the bottom system, starting with a *p cresc.* dynamic and moving to *ff*.

The piano accompaniment for the first system, featuring a *p cresc.* dynamic followed by *ff* and *f* dynamics. It includes various musical notations such as accents, trills, and slurs.

die, he who flinch - es, when hur - ri-canes rage, die, he who flinch - es, when hur - ri-canes rage,

This system contains the third and fourth systems of the musical score. The top system shows the vocal line in a soprano register with lyrics "die, he who flinch - es, when hur - ri-canes rage,". The second system shows the vocal line in a bass register with lyrics "die, he who flinch - es, when hur - ri-canes rage,". The piano accompaniment is in the bottom system, featuring a *trill* and *fff* dynamic.

The piano accompaniment for the second system, featuring a *trill* and *fff* dynamic. It includes various musical notations such as accents, slurs, and a *rit.* marking.

who flinches, must die! who flinches, must die!

This system contains the fifth and sixth systems of the musical score. The top system shows the vocal line in a soprano register with lyrics "who flinches, must die!". The second system shows the vocal line in a bass register with lyrics "who flinches, must die!". The piano accompaniment is in the bottom system, featuring a *ff* dynamic.

Rise_ and

The piano accompaniment for the third system, featuring a *f* dynamic and various musical notations such as slurs and accidentals.

Rise, — and
 Rise, — and
 hold high your lanc - es, high,

Rise, — un - fold!
 hold high your lanc - es, hold high, rise, un -
 hold high your lanc - es, hold high, rise, un -

for the tri-umph our ban -
 fold ye our ban-ners, for tri-umph our ban -
 fold ye our ban-ners, for tri-umph our ban -
 fold ye our ban - ners, for tri-umph our ban -

ners!

ners!

ners!

ners!

Rise, and

Rise, and

Rise, and hold high your lanc - es, high,

Rise, un - fold!

hold high your lanc - es, hold high, rise, un - fold ye our

hold high your lanc - es, hold high, rise, un - fold ye our

ban - ners, for tri - umph our ban - ners, for tri - umph our

ban - ners, for tri - umph our ban - ners, for tri - umph our

string.

ners!

ners!

string.

ners!

string.

f

string.

Più vivo.

Rise, rise, un - fold ye our ban - - - ners!

Più vivo.

Rise, rise, un - fold ye our ban - - - ners!

Più vivo.

ff