

DUDLEY BUCK

King Olaf's Christmas

CANTATA FOR MEN'S VOICES

9B



NEW AND REVISED EDITION

Six Cantatas

FOR MEN'S VOICES

WITH ACCOMPANIMENT OF PIANO OBBLI-
GATO, AND ADDITIONAL PARTS (AD LIB.)
FOR REED ORGAN, STRING QUINTET
AND FLUTE BY

Dudley Buck

1. THE NUN OF NIDAROS (WITH TENOR SOLO)
2. KING OLAF'S CHRISTMAS (WITH BARITONE AND TENOR SOLOS)
3. CHORUS OF SPIRITS AND HOURS (TENOR SOLO)
4. THE VOYAGE OF COLUMBUS
5. BUGLE SONG
6. PAUL REVERE'S RIDE (BARITONE AND TENOR SOLOS)

ORCHESTRAL PARTS

TO BE HAD OF
PUBLISHERS

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King Olaf's Christmas

AT Drontheim, Olaf the King
Heard the bells of Yuletide ring,
As he sat in his banquet-hall,
Drinking the nut-brown ale,
With his bearded Berserks hale
And tall.

Three days his Yuletide feasts
He held with Bishops and Priests,
And his horn, filled up to the brim ;
But the ale was never too strong,
Nor the Saga-man's tale too long,
For him.

O'er his drinking-horn the sign
He made of the cross divine,
As he drank, and muttered his prayers ;
But the Berserks evermore
Made the sign of the Hammer of Thor
Over theirs.

The gleams of the firelight dance
Upon helmet and hauberk and lance,
And laugh in the eyes of the King ;
And he cries to Halfred the Scald,
Gray-bearded, wrinkled, and bald,
"Sing !"

"Sing me song divine,
With a sword in every line,
And this shall be thy reward."
And he loosened the belt at his waist,
And in front of the singer placed
His sword.

Then the Scald took his harp and sang,
And loud through the music rang
The sound of that shining word ;
And the harp-strings a clangor made,
As if they were struck with the blade
Of a sword.

And the Berserks round about
Broke forth into a shout
That made the rafters ring :
They smote with their fists on the board,
And shouted, "Long live the Sword,
And the King !"

But the King said, "O my son,
I miss the bright word in one
Of thy measures and thy rhymes."
And Halfred the Scald replied,
"In another 't was multiplied
Three times."

Then King Olaf raised the hilt
Of iron, cross-shaped and gilt,
And said, "Do not refuse ;
Count well the gain and the loss,
Thor's hammer, or Christ's cross :
Choose !"

And Halfred the Scald said, "This
In the name of the Lord I kiss,
Who on it was crucified !"
And a shout went round the board,
"In the name of Christ the Lord,
Who died !"

Then over the waste of snows
The noonday sun uprose,
Through the driving mists revealed ;
Like the lifting of the Host,
By incense-clouds almost
Concealed.

On the shining wall a vast
And shadowy cross was cast
From the hilt of the lifted sword ;
And in foaming cups of ale
The Berserks drank — "Was-hael !
To the Lord !"

H. W. LONGFELLOW

(FROM "THE SAGA OF KING OLAF")

NOTICE

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King Olaf's Christmas.

From Longfellow's "SAGA OF KING OLAF."

Dudley Buck.

Allegro, poco vivace.

Reed-Organ.

Musical notation for the Reed-Organ part, first system. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a whole rest in the treble and a whole note in the bass. A dynamic marking of *f* is present. The melody in the treble is simple and rhythmic.

Piano.

Allegro, poco vivace. (♩ = 126)

mf alla campanella

Reo.

Musical notation for the Piano part, first system. It consists of a grand staff with a treble and bass clef. The key signature has two flats, and the time signature is common time. The tempo is marked *Allegro, poco vivace* with a quarter note equal to 126 beats per minute. The dynamics are *mf* and the style is *alla campanella*. The right hand features a rapid, rhythmic pattern of eighth notes, while the left hand plays a simple accompaniment. A *Reo.* marking is present below the bass line.

Musical notation for the Piano part, second system. It continues the grand staff from the first system. The right hand's rhythmic pattern continues. A *cresc.* marking is placed above the treble staff. The left hand has a *Reo.* marking with an asterisk below it. The system ends with a *ff* dynamic marking and a *Reo.* marking with an asterisk below the bass line.

Musical notation for the Piano part, third system. It continues the grand staff. The right hand's rhythmic pattern continues. A *brillante* marking is placed above the treble staff. The left hand has a *Reo.* marking with an asterisk below it. The system ends with a *Reo.* marking with an asterisk below the bass line.

Musical notation for the Piano part, fourth system. It continues the grand staff. The right hand's rhythmic pattern continues. A *ff* dynamic marking is placed above the treble staff. The left hand has a *Reo.* marking with an asterisk below it. The system ends with a *Reo.* marking with an asterisk below the bass line.

TENOR I. *p* Allegro moderato.

TENOR II. *p*

BASS I. *p*

BASS II. *p*

At Drontheim, O - laf the King Heard the

At Drontheim, O - laf the King Heard the

At Drontheim, O - laf the

At Drontheim, O - laf the

Allegro moderato.

p rall.

Allegro moderato. (♩ = 92)

p rall.

armonioso

Red.

*

cresc.

dim.

p

bells of Yule-tide ring, As he sat, as he sat in his

bells of Yuletide ring, As he sat, as he sat in his

bells of Yuletide ring, As he sat, as he sat in his

King Heard the bells of Yule-tide ring, As he sat in his

mf

r. h.

f

mf

Red.

*

Poco più vivace.

ban-quet-hall, — Drink - ing the nut - brown
 ban-quet-hall, — Drink - ing the nut - brown
 ban-quet-hall, Drink-ing the nut - brown ale, the nut - brown
 ban-quet-hall, — Drink - ing the nut - brown

Poco più vivace.

Poco più vivace. (♩ = 116)

ale, With his beard-ed Berserks hale, his beard-ed Berserks
 ale, With his beard-ed Berserks hale, With his beard-ed Berserks
 ale, With his beard-ed Berserks hale, his beard-ed Berserks

hale, hale, hale and tall.

hale, hale, hale And tall, and tall.

hale, hale, hale and tall.

hale, hale, hale and tall.

rallent. *ff*

ff *rallent.* *dim.*

Reo. * *Reo.* *

A Allegro moderato.

p *cresc.*

Three days his Yule - tide feasts He -

p *cresc.*

Three days his Yule - tide feasts He -

p *cresc.*

Three days his Yule - tide feasts He -

Three days his Yule - tide -

A Allegro moderato.

p *mf*

Allegro moderato. (♩ = 92)

p *tranquillo*

Reo. *Reo.* *Reo.* *

held with Bish - ops and Priests, And his horn, his_

held with Bish - ops and Priests, And his horn, his_

held with Bish - ops and Priests, And his horn, And his

feasts He_ held with_ Bish - ops and Priests, And his

cresc.

horn fill'd up to the brim;

horn fill'd up to the brim;

horn fill'd up to the brim; But the

horn fill'd up to the brim; But the

ff

ff

Red. *

Red. *

Più vivace.

The ale was nev-er too strong,
 The ale was nev-er too strong,
 ale was never too strong, nev-er, ah, nev-er too strong,
 ale was never too strong, nev-er, ah, nev-er too strong,

Più vivace.

Più vivace. (♩ = 120)

Nor the Sa-ga-man's tale too long, too
 Nor the Sa-ga-man's tale too long, too
 Nor the Sa-ga-man's tale too long, For him, too
 Nor the Sa-ga-man's tale too long, too

long, too long for him. *p*

long, too long for him. *p*

long for him, too long for him. *p*

long, too long for him. *p*

Ped. sempre

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts have lyrics: 'long, too long for him.' The piano accompaniment includes chords and melodic lines. A dynamic marking of *p* (piano) is present. The instruction *Ped. sempre* is written below the piano staves.

mf

Detailed description: This block contains the second system of the musical score, which is entirely instrumental for the piano. It consists of two piano staves. The music features chords and melodic lines. A dynamic marking of *mf* (mezzo-forte) is present.

B

p O- - ver his drink-ing - horn, the sign He

p O- - ver his drink-ing - horn, the sign He

B

mf O- - ver his drink-ing-horn, the his drink-ing-horn the his drink-ing - horn the sign He made, the made of the cross di - vine,

p O- - ver his drink-ing - horn, his drink-ing-horn the his drink-ing - horn the sign He made, the made of the cross di - vine,

sign He made of the cross, of the cross, the
 sign He made of the cross, of the cross, the
 sign He made of the cross di-vine, of the cross,
 the sign of the cross, of the cross, the

p *ritard.* *p* *ritard.* *p* *ritard.* *p* *ritard.*

Più lento. *p*
 cross di - vine, As he
 cross di - vine, As he
 - the cross di - vine, As he
 cross di - vine, As he

Più lento. *Più lento. (♩=100)* *mf* *p*

drank, as he drank, and
 drank and mutter'd his pray'rs, and mutter'd his pray'rs, and
 drank, as he drank, and mutter'd his pray'rs, and mutter'd his
 drank, as he drank, and

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "drank, as he drank, and drank and mutter'd his pray'rs, and mutter'd his pray'rs, and drank, as he drank, and mutter'd his pray'rs, and mutter'd his drank, as he drank, and". There are triplets in the vocal lines and piano accompaniment. Dynamics include *pp* and *p*.

mutter'd, and mutter'd, and
 mutter'd, and mutter'd, and
 pray'rs, and mutter'd, and mutter'd, and mutter'd his pray'rs, and mutter'd, and mutter'd, and mutter'd his
 mutter'd, and mutter'd, and

The second system of the musical score continues the vocal and piano parts. The lyrics are: "mutter'd, and mutter'd, and mutter'd, and mutter'd, and mutter'd his pray'rs, and mutter'd, and mutter'd, and mutter'd his mutter'd, and mutter'd, and". There are triplets in the vocal lines and piano accompaniment. Dynamics include *p*.

pray'rs; But the
 pray'rs; But the
 pray'rs; But the
 mut-ter'd, and mut-ter'd his pray'rs; But the

C *ff* **C** *ff* **C** *ff*

Berserks ev - er - more Made the sign of the Ham-mer of Thor, of
 Berserks ev - er - more Made the sign of the Ham-mer of Thor, the
 Berserks ev - er - more Made the sign of the Ham-mer of Thor, the
 Berserks ev - er - more Made the sign of the Ham-mer of Thor, the

ff *marcato* *accel.* *accel.*

Allegro vivace.

accel.

Thor, O - ver theirs, o - ver

accel. Ham - mer of Thor, O - ver theirs, o - ver

accel. sign of the Hammer of Thor, O - ver theirs, o - ver

sign of the Hammer of Thor, O - ver theirs, o - ver theirs,

Allegro vivace.

Allegro vivace. (♩ = 120)

theirs, o - ver theirs.

theirs, o - ver theirs.

theirs, o - ver theirs.

o - ver theirs, o - ver theirs.

f

f

f

f

cresc.
sempre marcato

mf
ff
cresc.

ff
poco rall.

D *Meno allegro.* **BASS II.** *p*
The gleams of the fire-light dance On

D
Organ tacet.

Meno allegro. (♩ = 112)

mf
leggiero

cresc.

hel-met and hau-berk and lance, And laugh, and laugh in the

And. *

TENOR II.

BASS I.

p The gleams of the fire-light dance On

p The gleams of the fire-light dance On

eyes of the King, and laugh, and

And. *

cresc.

hel-met and hau-berk and lance, And laugh, and laugh in the

cresc.

hel-met and hau-berk and lance, And laugh, and laugh in the

laugh, and laugh, and laugh in the

cresc.

TENOR I.

p.

The gleams of the fire - light dance On
 eyes of the King: The gleams, the gleams of the fire - light dance On
 eyes of the King: The gleams of the fire - light dance On
 eyes of the King: The gleams, the gleams of fire - light dance On

hel- met and on lance, And laugh, and laugh in the
 hel- met and hau - berk and lance, And laugh, laugh, and laugh in the
 hel- met and hau - berk and lance, And laugh in the eyes, in the
 hel- met and on lance, on lance, And laugh in the eyes, in the

Andante.
 eyes of the King; And he cries to Hal-fred the Scald,
 eyes of the King; And he cries to Hal-fred the Scald, *p*
 eyes of the King; And he cries to Hal-fred the Scald, Gray *p*
 eyes of the King; And he cries to Hal-fred the Scald, Gray

Andante.

line, with a sword in ev - -'ry

The first system features a vocal line in the bass clef with lyrics "line, with a sword in ev - -'ry". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics include *p* and *f*.

line, And this shall be thy re -

rit.

colla voce

dim. *p*

The second system continues the vocal line with lyrics "line, And this shall be thy re -". The tempo is marked *rit.* (ritardando). The piano accompaniment includes a section marked *colla voce* (with the voice) and *dim.* (diminuendo). Dynamics include *p* (piano).

u tempo

ward." And he loos - en'd the belt at his waist, And in

pp

u tempo *pp*

The third system begins with the tempo marking *u tempo* (ad libitum). The vocal line has lyrics "ward." And he loos - en'd the belt at his waist, And in". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *pp* (pianissimo).

rallent.

front of the sin - ger placed His sword.

colla voce

a tempo

p *quasi Arpa*

Tenor Solo.

* *Ped.*

Then the Scald took his harp and

f *p* *sempre Ped.*

sang, And loud thro' the mu - - sic

cresc.

rang The sound of that shin - - ing, shin - - ing,

poco rall.

word.

colla voce
dim.

f *Red.* * *Red.* * *Red.* *

word.

p *cresc. molto* *ff*

word.

cresc. *ff*

Red. * *Red.* *

And the harp - strings a clangor

dim.

mf molto dim. *pp*

made, As if they were struck with the blade Of a

declamando

mf

sword, of a sword!

ff

p cresc. *accel.*

p cresc. *sf* *accel.*

Red. * *Red.* * *Red.*

Più vivace.

E *ff* And the Ber-serks round a-bout Broke forth in-to a shout That

ff And the Ber-serks round a-bout Broke forth in-to a shout That

ff And the Ber-serks round a-bout Broke forth in-to a shout That

ff And the Ber-serks round a-bout Broke forth in-to a shout That

E And the Ber-serks round a-bout Broke forth in-to a shout That

Più vivace.

ff

E *ff* Più vivace. (♩ = 120)

ff

ff

ff

ff

ff

ff

ff

*

made the raft - ers ring: _____

made the raft - ers ring: _____

made the raft - ers ring: _____ They

made the raft - ers ring, the raft - ers ring! They

ff

8

They smote with their fists on the board, And
 They smote with their fists on the board, on the board, And
 smote with their fists, with their fists on the board, they smote with their fists on the board, And
 smote with their fists, with their fists on the board, they smote with their fists on the board, And

Basso *ff*

shout - ed, shout - ed, "Long live the sword, ——— And the King!"
 shout - ed, shout - ed, "Long live the sword, ——— And the King!"
 shout - ed, shout - ed, "Long live the sword, ——— And the King!"
 shout - ed, shout - ed, "Long live the sword, ——— And the King!"

Allegro maestoso.

Baritone Solo.

But the King said, "O my son, I

poco rall.

cresc.

pp

Allegro maestoso.

poco rall.

mf

p

Allegro maestoso. (♩ = 100)

miss the bright word in one Of thy measures and thy rhymes? And

accel.

pp

Tenor Solo.

accel.

pp

Red. sempre

Hal - fred the Scald re-plied, "In an - oth - er 'twas mul - ti-plied

p

armonioso

poco rall.

Baritone Solo.

a tempo

Three times." Then King O-laf raised the hilt Of

poco rall. *a tempo*

i - ron, cross-shaped and gilt, And said, "Do not re-fuse; Count

p

well the gain and the loss, Thor's

ham-mer or Christ's cross:

ff *dim.*

Tenor Solo.

Choose! Choose!" And

Hal- - fred the Scald said,

Chorus.

Ten. I. Ten. II. Bass I. Bass II.

"This In the name of the Lord I kiss, Who

In the name of the

In the name of the

In the name of the

In the name of the

In the name of the

shout went round the board, "In the name of Christ, the
 shout went round the board, "In the name of Christ, the
 shout went round the board, "In the name of Christ, the
 shout went round the board, "In the name of Christ, the

rit. molto e dim.
 Lord, in the name of Christ, the Lord, Who
rit. molto e dim. *p*
 Lord, in the name of Christ, the Lord, Who died,
rit. molto e dim. *p*
 Lord, in the name of Christ, the Lord, Who
 Lord, in the name of Christ, the Lord, Who

rit. molto e dim.

Allegro moderato come prima.

died, who died?"
 — of Christ who died?"
 died, who died?"
 died, who died?"

Allegro moderato come prima.

p *f r.h.*

Allegro moderato come prima. (♩ = 92)

mf *f*

sempre *Red.*

G *p* Then o - ver the waste of — snows The
p Then o - ver the waste of snows The
p Then o - ver the waste of snows The
mp Then o - ver the waste of —

G

G *mp*

noon-day sun up - rose, the noon-day sun up - rose Thro' the
 noon - day sun up - rose, up - rose, up - rose Thro' the
 noon - day sun up - rose, up - rose, up - rose Thro' the
 snows The noon-day sun up - rose, the noon-day sun up -

f *dim.*

Empty piano staves for the first system.

f

Q.w.

driv - ing mists re - vealed, Like - the lift - ing - of - the -
 driv - ing mists re - vealed, Like - the lift - ing of the
 driv - ing mists re - vealed, Like - the lift - ing of the
 rose Thro' mists re - vealed, Like the

p *f*

mf

p *mf* *p* 8

f
 Host, By in - cense-clouds al-most Con -
 Host, By in - cense-clouds al-most Con- cealed, al -
 Host, By in - - - cense clouds al-most Con - cealed, al -
 lift - ing - of - the - Host, By in - cense-clouds al -

f *dim.*

f *Red.* *Red.*

dim. *p* *mf*
 cealed, al - most con - cealed. On the
dim. *p* *mf*
 most al - most con - cealed. On the
dim. *p* *mf*
 - most Concealed, al - - most con - cealed. On the
dim. *p* *mf*
 most Con - cealed, almost con-cealed. On the

p

dim. *p*

hilt, from the hilt of the lift - ed, the lift - ed sword.

hilt, from the hilt of the lift - ed sword. *ff*

hilt, from the hilt of the lift - ed sword. And in *ff*

hilt, from the hilt of the lift - ed, the lift - ed sword. And in

Più moto. *ff* In foam - ing cups of ale The

ff In foam - ing cups of ale The

foam - ing cups of ale, in foam - ing cups of ale The

foam - ing cups of ale, in foam - ing cups of ale The

Più moto.

Più moto. (♩ = 116) *ff*

Ber-serks drank Was-hael! To the Lord! Was-hael! Was-hael! Was-hael!
 Ber-serks drank Was-hael! To the Lord! Was-hael! Was-hael! Was-hael!
 Ber-serks drank Was-hael! To the Lord! Washael! Washael! Was-hael!
 Be-serks drank Was-hael! To the Lord! Was-hael! Was-hael! Was-hael!

hael! To the Lord! Was-hael! Was-hael! Was-hael!
 hael! To the Lord! Was-hael! Was-hael! Was-hael! Was-hael!
 Was-hael! To the Lord! Was-hael! Was-hael! Was-hael! Was-hael! Was-hael!

Musical score with vocal and piano parts. Includes dynamic markings: *poco string.*, *ff*, and performance instructions: *Rev.*, ***.

ff *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

ff hael! To the Lord! to the

ff hael! To the Lord! to the

ff hael! To the Lord! to the

hael!" they drank "Was - hael! To the Lord! to the

ff

ff

Red. * Red. Red.

Lord!"

Lord!"

Lord!"

Lord!"

Red. *