



NEW AND REVISED EDITION

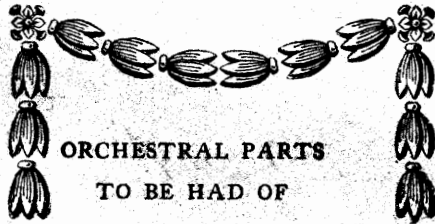
Six Cantatas

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

New York : G. Schirmer



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The Nun of Nidaros

IN the convent of Drontheim,
Alone in her chamber,
Knelt Astrid the Abbess
At midnight, adoring,
Beseeching, entreating
The Virgin and Mother.
She heard in the silence
The voice of one speaking
Without in the darkness,
In gusts of the nightwind,
Now louder, now nearer,
Now lost in the distance.
The voice of a stranger
It seemed as she listened,
Of someone who answered,
Beseeching, imploring,
A cry from afar off
She could not distinguish.
The voice of Saint John,
The beloved disciple,
Who wandered, and waited
The Master's appearance,
Alone in the darkness,
Unsheltered and friendless.

It is accepted,
The angry defiance,
The challenge of battle!
It is accepted!
But not with the weapons
Of War that thou wieldest!
Cross against corslet,
Love against hatred,
Peace-cry for warcry!
Patience is powerful;

He that o'ercometh
Hath power o'er the nations!
As torrents in summer,
Half-dried in their channels,
Suddenly rise, though the
Sky is still cloudless,
For rain has been falling
Far off at their fountains:
So hearts that are fainting
Grow full to o'erflowing,
And they that behold it
Marvel, and know not
That God at their fountains
Far off has been raining.

Stronger than steel
Is the sword of the Spirit!
Swifter than arrows
The light of the truth is,
Greater than anger
Is love, and subdueth!

Thou art a phantom,
A shape of the sea-mist,
A shape of the brumal
Rain and the darkness,
Fearful and formless.
Day dawns, and thou art not!

The dawn is not distant,
Nor is the night starless;
And Love is eternal!
God is still God,
And His faith shall not fail us!
Christ is eternal!

H. W. LONGFELLOW

NOTICE

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Rights of performance can be secured only by the purchase of a copy of this score by or for each and every singer taking part.

The Nun of Nidaros.

(H. W. Longfellow.)

Dudley Buck.

Con moto (*ma non troppo*).

Reed-Organ.

Musical notation for the Reed-Organ part, measures 1-3. The music is in a 4/4 time signature with a key signature of two flats. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole note chord with a dynamic marking of *mf*.

Piano.

Con moto (*ma non troppo*).

Musical notation for the Piano part, measures 1-3. The music is in a 4/4 time signature with a key signature of two flats. The first measure contains a whole rest with a dynamic marking of *mf*. The second and third measures contain a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for the Piano part, measures 4-6. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *cresc.* is present in the first measure of this system, and *sf* appears in the third measure.

Musical notation for the Piano part, measures 7-9. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *cresc.* is present in the first measure, and *ff* appears in the second measure. The right hand part is marked *l. h.* in the third measure.

TENOR I.

TENOR II.

BASS I.

BASS II.

Musical notation for the vocal parts (Tenors and Basses), measures 1-3. All four parts (Tenor I, Tenor II, Bass I, and Bass II) contain whole rests.

In the con-vent of

Musical notation for the Piano part, measures 10-12. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *dimin.* is present in the first measure, and *p* appears in the second measure. The text "Org. silent" is written in the right margin.

Musical notation for the Piano part, measures 13-15. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *sf* is present in the first measure, and *p* appears in the second measure. The right hand part is marked *r. h.* in the first measure.

Dront-heim, A - lone in her cham-ber, Knelt As - trid the Ab - bess, the

mf *pp*

Red. *

In the con - vent of Dront-heim, A - lone in her

In the con - vent of Dront-heim, A - lone in her

In the con - vent of Dront-heim, A - lone in her

Ab - - - - - bess, a - - - - - lone,

Red. *

cham - ber, Knelt As - trid the Ab - bess, the Ab - bess,

cham - ber, Knelt As - trid the Ab - bess, the Ab - bess,

cham - ber, Knelt As - trid the Ab - - - - - bess,

Knelt As - trid the Ab - bess, the Ab - bess,

f

Red.

1st Tenors equally divided.

A

a - dor - -
 At mid - night a - dor - ing, Be -
 At mid - night a - dor - ing, Be -
 At mid - night a - dor - ing, Be -

A

Organ *mf* *p*

A

dim. *p*
 Rwd. * Rwd. * sempre Rwd.

ing, Be - seech - - ing, a -
 seech-ing, at mid - night be - seech-ing, en - treat-ing, a -
 seech-ing, at mid - night be - seech-ing, en - treat-ing, a -
 seech-ing, at mid - night, be - seech-ing, en - treat-ing, a -

Rwd. *

dor - ing, be - seech-ing, en - treat - - - ing The Vir - gin, the
 dor - ing, be - seech-ing, en - treat - - - ing The Vir - gin, the
 dor - ing, be - seech-ing, en - treat - - - ing The Vir - gin, the
 dor - ing, be - seech-ing, en - treat - - - ing The Vir - gin, the

cresc.
f

cresc.
f
p
 Ped. * Ped.

Vir - gin and Moth - - er.
 Vir - gin and Moth - - er.
 Vir - gin and Moth - - er.
 Vir - gin and Moth - - er.
 Vir - gin and Moth - - er.

The same tempo, without hurrying.

p
mf

The same tempo, without hurrying.

mf
 Ped. Ped. * Ped.

She heard in the si - lence The

She heard in the si - lence The

dim.

p

sempre Ped.

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines begin with the lyrics 'She heard in the si - lence The'. The piano accompaniment includes a melodic line with a *dim.* marking and a bass line with a *p* marking. The piano part concludes with a *sempre* Ped. instruction.

voice of one speak - ing With - out in the

voice of one speak - ing With - out in the

dim.

Ped.

Detailed description: This system contains the second vocal entry. It features two vocal staves and a piano accompaniment. The vocal lines begin with the lyrics 'voice of one speak - ing With - out in the'. The piano accompaniment includes a melodic line with a *dim.* marking and a bass line. The piano part concludes with a Ped. instruction.

dark - - ness, In gusts of the
 dark - - ness, In gusts of the

She heard in the si - lence The
 She heard in the si - lence The
 night - wind; She heard in the si - lence The
 night - wind; She heard in the si - lence The

f *p* *f* *f* *f* *f* *f*
f *p* *f* *f* *f* *f* *f*
f *p* *f* *f* *f* *f* *f*
f *p* *f* *f* *f* *f* *f*

f *mp* *f*

f *mp* *f*

Rw. *
 Rw. *
 Rw. *
 Rw. *

voice of one speak - ing With - out in the

voice of one speak - ing With - out in the

voice of one speak - ing With - out in the

voice of one speak - ing With - out in the

dim.

p

ped. * *ped.* *

dark - ness, In gusts of the

dark - ness, In gusts of the

dark - ness, In gusts of the

dark - ness, In gusts of the

f *ff*

f *ff*

f *ff*

f *ff*

p

f

f

ped. *

night-wind, Now loud - - er, now near - - er,
 night-wind, Now loud - - er, now near - - er,
 night-wind, Now loud - - er, now near - - er,
 night-wind, Now loud - - er, now near - - er,

The
 Now lost in the dis - tance. The

slightly faster

voice _____ of a strang - er It seem'd as she

slightly faster

voice _____ of a strang - er It seem'd as she

slightly faster

mf slightly faster *f*

sempre Ped. *Ped.* *Ped.*

lis - tent, Of some - - one who an - swer'd, Be -

lis - tent, Of some - - one who an - swer'd, Be -

f

seech - - - ing, im - plor - - - ing, A

seech - - - ing, im - plor - - - ing, A

cry from a - far off She could not dis -

cry from a - far off She could not dis -

cry from a - far off She could not dis -

cry from a - far off She could not dis -

tin - guish, she could not dis - tin - guish.
tin - guish, she could not dis - tin - guish.
tin - guish, she could not dis - tin - guish.
tin - guish, she could not dis - tin - guish.

The first system contains four vocal staves and two piano staves. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano accompaniment includes a grand staff with a treble and bass clef. Dynamics include *pp* and *p*. The lyrics are: "tin - guish, she could not dis - tin - guish."

Rec. Tenor Solo.
The

The second system features a Tenor Solo part and piano accompaniment. The Tenor Solo is in a single staff with a treble clef. The piano accompaniment is in a grand staff. Dynamics include *f* and *p*. The lyrics are: "The".

Rec. * *Rec.*
voice of Saint John, The be - lov - - ed dis -

The third system contains vocal lines and piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano accompaniment is in a grand staff. Dynamics include *p*. The lyrics are: "voice of Saint John, The be - lov - - ed dis -".

ci - - ple, Who wan - - der'd, and wait - - ed The

cresc.

Mas - - ter's ap-pear - ance, A - lone in the

Red. *

dark - ness, Un - shel - - ter'd and friend-less, un -

Red. * *Red.* *Red.*

shel - - - - - ter'd and

(Org. silent.)

p *cresc.*

Ad. *Ad.* *Ad.* *

friend - - - less.

C *Tempo I.* *molto energico* **Chorus.** *f*

It is ac-

It is ac-

It is ac-

It is ac-

rall. *f* *cresc.*

Ad.

cept - ed, The an-gry de - fi - ance, The challenge of

cept - ed, The an-gry de - fi - ance, The challenge of

cept - ed, The an-gry de - fi - ance, The challenge of

cept - ed, The an-gry de - fi - ance, The challenge of

(Organ) *f*

sempre *ff*

bat - tle! It is ac - cept - ed!
 bat - tle! It is ac - cept - ed!
 bat - tle! It is ac - cept - ed!
 bat - tle! It is ac - cept - ed! But

ff
secco *p*

Rev. * Rev. *

not with the weap - ons Of War that thou wield - est, thou

But not with the weapons Of War that thou
 But not with the weapons Of War that thou
 But not with the weapons Of War that thou
 wield - - - - est, Of War

wield-est, thou wield - - est! Cross against cors - let,
 wield-est, thou wield - - est! Cross against cors - let,
 wield-est, thou wield - - est! Cross against cors - let,
 - that thou wield - - est! Cross against cors - let,

Love against ha - tred, Peace-cry for war - cry! Pa - tience is
 Love against ha - tred, Peace-cry for war - cry! Pa - tience is
 Love against ha - tred, Peace-cry for war - cry! Pa - tience is
 Love against ha - tred, Peace-cry for war - cry! Pa - tience is

cresc. *p* *sf*

cresc. *p* *sf*
 Ped. Ped. *

pow'r - ful; He that o'er - com - eth, o'er - com - - - eth Hath
 pow'r - ful; He that o'er - com - eth, o'er - com - - - eth Hath
 pow'r - ful; He that o'er - com - eth, o'er - com - - - eth Hath
 pow'r - ful; He that o'er - com - eth, o'er - com - - - eth Hath

f

f
 Ped. *

D
Vivace.

pow'r, hath pow'r o'er the na-tions!

pow'r, hath pow'r o'er the na-tions!

pow'r, hath pow'r o'er the na-tions!

pow'r, hath pow'r o'er the na-tions!

D
Vivace.

ff

D
Vivace.

p *ff*

*And. ** *And.* ***

ff *con fuoco*

As tor - rents in sum - mer, Half-

As tor - rents in sum - mer, Half-

Sud - den - ly rise, *cresc.*

Sud - den - ly rise, *cresc.*

dried in their chan - nels, Sud - den - ly rise, *cresc.*

dried in their chan - nels, Sud - den - ly rise,

p

mp

Q.ω. *

sud - den - ly rise, Tho' the sky is still cloud - less, still

sud - den - ly rise, Tho' the sky is still cloud - less, still

sud - den - ly rise, Tho' the sky is still cloud - less, still

sud - den - ly rise, Tho' the sky is still cloud - less, still

cresc.

cresc.

cloud - - - less, For rain has been
 cloud - - - less, For rain has been fall-ing, for rain has been
 cloud - - - less, For rain has been
 cloud - - - less, For rain has been

ff *p*
Rea. *

fall - ing Far off at their fountains, far off, far
 fall - ing Far off at their fountains, far off, far
 fall - ing Far off, far off at their fountains, far off, far
 fall - ing Far off at their fountains, far off!

mf *p*
Rea. *

off!
off!
off!

(Reed-Organ tacet.)

ritard.
Red.

Tenor Solo. E *Andante. espress.*

So hearts that are faint-ing Grow

pp. So hearts that are faint-ing Grow full, grow

pp. So hearts that are faint-ing Grow full, grow

pp. So hearts that are faint-ing Grow full, grow

pp. So hearts that are faint-ing Grow full, grow

E Andante.

pp.

full _____ to o'er-flow-ing, And they _____ that be-

full, grow full to o'er-flow-ing, And they that be-hold, they that be-hold it

full, grow full to o'er-flow-ing, And they that be-hold, they that be-hold it

full, grow full to o'er-flow-ing, And they that be-hold, they that be-hold it

full, grow full to o'er-flow-ing, And they that be-hold, they that be-hold it

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some triplets in the bass line.

hold it Mar - vel, and know not That

Mar-vel, and know not, Mar-vel, and know not, Mar-vel, and know not That

Mar-vel, and know not, Mar-vel, and know not, Mar-vel, and know not That

Mar-vel, and know not, Mar-vel, and know not, Mar-vel, and know not That

Mar-vel, and know not, Mar-vel, and know not, Mar-vel, and know not That

The piano accompaniment continues with chords and a bass line, including a *cresc.* marking in the right hand.

God at their fountains Far off has been rain-ing! Far *pp*

God at their fountains Far off has been rain-ing! Far *pp*

God at their fountains Far off has been rain-ing! Far *pp*

God at their fountains Far off has been rain-ing! Far *pp*

God at their fountains Far off has been rain-ing! Far off, far

off, far off!

off, far off!

off, far off!

off, far off!

off, far off, far off!

Organ. *mp* *p*

f

Ed. *

Tenor Solo.
Poco più moto.
marcato

Strong - er than steel Is the sword of the

Poco più moto.

Poco più moto.

fp

Spir - it! Swift - er than ar - rows The

light of the truth is, Great - - - er than

sf

8

8

Rel. *

an - ger Is love, and sub - du - eth, is
 *(and pre - vail - eth,)

love and sub - du -
 *(and pre - vail -

poco rall.

colla voce

p *cresc.* *p*

F Vivace.

eth.
eth.)

F Vivace.

ff

F Vivace.

ff

* This alternative of original text ("and prevaieth") has been preferred by most Soloists on vocal grounds
 It does no violence to the Longfellow poetical idea. *D.B.*

Thou art a phan - tom, A shape of the sea - mist, A
 Thou art a phan - tom, A shape of the sea - mist, A

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics include *f* and *A*. The piano part features a prominent triplet figure in the right hand.

shape of the bru - mal rain, of the rain and the
 shape of the bru - mal rain, of the rain and the
 shape of the bru - mal rain, of the rain and the
 shape of the bru - mal rain, of the rain and the

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature remains two flats. Dynamics include *ff* and *f*. The piano part continues with the triplet figure in the right hand.

dark - ness, Fear - ful and

dark - ness, Fear - ful and

dark - ness, Fear - ful and

dark - ness, Fear - ful and

poco rall. sf form - - less. Day *p*

poco rall. sf form - - less. Day *p*

poco rall. sf form - - less. Day *p*

poco rall. sf form - - less. Day *p*

form - - less. Day dawn, day dawns and thou art not,

sf poco rall.

mf r. h.

sf poco rall.

p

Ed. *

dawns, day dawns and thou art not! The

dawns, day dawns and thou art not! The

dawns, day dawns and thou art not! The

and thou art not! The

G *f*

Un poco maestoso.

dawn is not dis - tant, Nor

dawn is not dis - - - -

dawn is not dis - tant, Nor

dawn is not dis - tant, not dis - tant, Nor is the

Un poco maestoso.

f

(coll' sive)

Un poco maestoso.

ff

3

8

is the night star - - less;
 tant, Nor the night star - - less;
 is the night star - less; And Love is e -
 night, the night star - - less;

Red. * Red. *

Love is e - ter - nal, Love is e -
 Love is e - ter - nal, Love is e -
 ter - - nal, e - ter - nal, Love is e -
 Love is e - ter - nal, e - ter - nal, Love is e -

Red. Red. * Red. *

ter - nal! God is still

ter - nal! God is still

ter - nal! God is still

ter - nal! God is still

God, And his faith shall not fail us!

God, And his faith shall not fail us!

God, And his faith, his faith shall not fail us!

God, And his faith shall not fail us!

Poco stringendo.

Christ is e - ter - nal!

Christ is e - ter - nal, e - ter - nal, e - ter - nal, Christ is e - ter - nal, e -

Christ is e - ter - nal!

Christ is e - ter - nal!

Poco stringendo.

Poco stringendo.

Christ! Christ is e - ter - nal, e -

ter - nal, e - ter - nal, Christ is e - ter - nal, e -

Christ is e - ter - nal, Christ is e - ter - nal, e -

Christ! Christ is e - ter - nal, e -

con tutta forza

con tutta forza

ter - - - - - nal!

ter - - - - - nal!

ter - - - - - nal!

ter - - - - - nal!

Ped.

Ped.

e - ter - - - - - nal!

e - ter - - - - - nal!

e - ter - - - - - nal!

e - ter - - - - - nal!

8^{va} bassa

* 85166