

A little flock from Iceland:

I. Lón

PETER BIRD

Very slow ($\text{♩} = 42$) accel.

mf

Soprano
Ah. Ah. Ah. Ah.

Alto
Ah. Ah. Ah. Ah.

Tenor
Ah. Ah. Ah. Ah.

Bass
Ah. Ah. Ah. Ah.

Flute
mf

Violin
mf

5 Slow ($\text{♩} = 52$) Faster ($\text{♩} = 66$)

S.
Swans in Ice-land: white on black. West-ward come wend-ing, ap-pear-ing in

A.
Swans in Ice-land: white on black. West-ward come wend-ing, ap-pear-ing in

T.
Swans in Ice-land: white on black. West-ward come wend-ing, ap-pear-ing in

B.
Swans in Ice-land: white on black. West-ward come wend-ing, ap-pear-ing in

Fl.
Vln.

10 accel. rall.

S.
pairs; Strong wing beats thun-der in crys-tal-line air; Will-ful to

A.
pairs; Strong wing beats thun-der in crys-tal-line air; Will-ful to

T.
pairs; Strong wing beats thun-der in crys-tal-line air; Will-ful to

B.
pairs; Strong wing beats thun-der in crys-tal-line air; Will-ful to

Fl.
Vln.

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16 **Slow** (♩=52)

S. breed on the bourn of des - pair. Ice - land, Ire - land: out, and back.

A. breed on the bourn of des - pair. Ice - land, Ire - land: out, and back.

T. breed on the bourn of des - pair. Ice - land, Ire - land: out, and back.

B. breed on the bourn of des - pair. Ice - land, Ire - land: out, and back.

Fl.

Vln.

21 **Faster** (♩=74)

T. *mf* Men in long ships, hel - mets bright, Brought with them doz - ens of Ire - land's

B. *mf* Men in long-ships, hel - mets bright, Brought with them doz - ens of Ire - land's

Vln.

26 *mp*

S. Red - haired and white - rob - ed, just as they caught her, One of them

A. *mp* Red - haired and white rob - ed, just as they caught her, One of them

T. daugh - ters.

B. daugh - ters.

Fl. *mp*

Vln. *mp*

32 **Slower** (♩=54)

S. walks all a-lone by the wa-ter, Chant-ing her heart song to the night.

A. walks all a-lone by the wa-ter, Chant-ing her heart song to the night.

T. Chant-ing her heart song to the night.

B. Chant-ing her heart song to the night.

Fl. Chant-ing her heart song to the night.

Vln. Chant-ing her heart song to the night.

37 **Faster** (♩=70)

S. Solo (freely; no vibrato) E - a - la na - o - fa: Tro - mhad, an - nal! Mine are the peo - ple that

Fl. (echo)

Vln.

41

S. o - pen the gran - a - ry, Hal - low the home - linn and safe - guard the

Fl.

Vln.

46

S. ey - rie. Hear when I cry to you; come to me swift - ly! An

Fl.

Vln.

51 **Slower** (♩=58)

S. cuid - ich sibh mi do co-mhall? Seek a swan with-out a wife:
Sopranos & Altos

Ah. Ah. Ah. Ah.

Fl. Vln.

55 **Faster** (♩=64)

S. Kel - wyn mac Boyn ton, of hus - bands the best. When he will once lay his

Ah. Ah. Ah. Ah.

Fl. Vln.

61

S. head on my breast, It's I will go swim withhim, e - ven to death,

Ah. Ah. Ah.

Fl. Vln.

83 **Slower** (♩=54) **rall.** **Very slow** (♩=42)

S. *mp* Keen - ing voi - ces tra - vel far. *p* Ah.

A. *mp* Keen - ing voi - ces tra - vel far. *p* Ah.

T. *mp* Keen - ing voi - ces tra - vel far. *mp* Ah.

B. *mp* Keen - ing voi - ces tra - vel far. *mp* Ah.

Fl. *mp*

Vln. *mp*

86

S. Ah. Ah. Ah.

A. Ah. Ah. Ah.

T. Ah. Ah. Ah.

B. Ah. Ah. Ah.

Fl.

Vln.

II. Grímsvötn

Andante (♩=96)

Soprano *mp* Mount - ain of ice, bea - con of white

Alto *mp* Mount - ain of ice, bea - con of white

Tenor *mp* Mount - ain of ice; bea - con of white

Bass *mp* Mount - ain of ice; bea - con of white

Flute *mf* *mp*

Violin *mf* *mp*

93

S. Stand ing a-lone in the Arc - tic dark-ness, Home to the swans fly - ing, hope to the sea - far-ing, Ni - fl - heim gleams in the

A. Stand ing a-lone in the Arc-tic dark-ness, Home to the swans fly - ing, hope to the sea - far-ing, Ni - fl - heim gleams in the

T. Stand ing a-lone in the Arc - tic dark-ness, Home to the swans fly - ing, hope to the sea - far-ing, Ni - fl - heim gleams in the

B. Stand ing a-lone in the Arc - tic dark-ness, Home to the swans fly - ing, hope to the sea - far-ing, Ni - fl - heim gleams in the

Fl.

Vln.

98 **Allegro non tropo** (♩=130)

S. morn - ing light: Mount ain of ice, bea - con of white.

A. morn - ing light: Mount ain of ice, bea - con of white.

T. morn - ing light: Mount ain of ice, bea - con of white.

B. morn - ing light: Mount ain of ice, bea - con of white. Up on the gla - cier the ground is grum bling;

Fl.

Vln.

103

S. Krin - kl-ing cracks spring o - pen quick - ly. Blocks of blue ice top - ple thick-ly. Ee. Ee.

A. Grind - ing shards from

T. Blocks of blue ice top - ple thick-ly. Grind - ing shards from

B. ground is grum bling; ground is grum - bling. Ee. Ee. Ground is grum - bling;

Fl.

Vln.

108

S. *mp* Ah. Ah.

A. *mp* bit - ter heights. Ee. Ee. *mp* Swar - thy mists in ev - 'ry cran - ney.

T. *f* bit - ter heights. Up on the gla - cier the ground is grum - bling. *mp* Ee.

B. *f* ground is grum bling. Up on the gla - cier the ground is grum bling. *mp* Grum - be - ling. Grum - be - ling.

Fl. *mf* *mp*

Vln. *mp*

113

S. *mf* Murk - y reeks of steam are ris - ing. Ah. *subito mp* 'Round a seeth - ing_ tarn un - can - ny. Ah.

A. *mf* Ee. *subito mp* From a gap - ing hol - low wax ing. Ah. *subito mp* Ah. *subito mp* Swarthy mists in

T. *mf* Ee. *subito mp* From a gap - ing hol - low wax ing. Ah. *subito mp* Ah. *subito mp* Swar thy mists in

B. *mf* Grum - be - ling. Grum - be - ling. Ah. *subito mp* 'Round a seeth - ing_ tarn un - can - ny. Ah.

Fl. *mf* *subito mp*

Vln. *mf* *subito mp*

120

S. *f* Ah. Now a groan - ing gey - ser o - pens; Red flame leaps to heat the o - ven;

A. *f* ev - 'ry cran - ney. Now a groan - ing gey - ser o - pens; Red flame leaps to heat the o - ven;

T. *f* ev - 'ry cran - ney. Now a groan - ing gey - ser o - pens; Red flame leaps to heat the o - ven;

B. *f* Ah. Now a groan - ing gey - ser o - pens; Red flame leaps to heat the o - ven;

Fl. *f*

Vln. *f*

125

subito mf

S. Lo - ki strains; a chain is bro - ken; Earth - es blood rush is a - wok - en. Now a groan ing gey - ser o - pens.

A. Lo - ki strains; a chain is bro - ken; Earth - es blood rush is a - wok - en. Now a groan ing gey - ser o - pens.

T. Lo - ki strains; a chain is bro - ken; Earth - es blood rush is a - wok - en. Now a groan - ing gey - ser o - pens.

B. Lo - ki strains; a chain is bro - ken; Earth - es blood rush is a - wok - en. Now a groan - ing gey - ser o - pens.

Fl.

Vln.

131

f Ah. *mf* Thun - der; spears of light - ning cry - ing: Hell and Muspell are sur - pris ing

A. *f* Ash - es fly - ing; wind a - ris - ing. Ah. *mf* Hell and Muspell are sur - pris ing

T. *f* Ash - es fly - ing; wind a - ris - ing. Ah.

B. *f* Ah. *mf* Thun - der; spears of light - ning cry - ing. Ah.

Fl.

Vln.

137

S. to the go - thi ski - ing near er. Ash - es; light ning spears. Ash - es

A. to the go - thi ski - ing near er. Thun - der; light ning spears. Thun - der, wind,

T. Thun - der. *mf* "O - thinn! Wise and just All -

B. "O - thinn! Wise and just All -

Fl.

Vln. *mf*

144

S. and light ning. Ash - es and light ning. Ash - es

A. and light ning. Thun - der, wind, and light ning. Thun - der, wind,

T. fa - ther: Bind the wa - ters whirl - ing blind - ly; Tame the stream - ing

B. fa - ther: Bind the wa - ters whirl - ing blind - ly; Tame the stream - ing

Fl.

Vln.

151

S. and light ning. Oh. Oh. Oh. Oh. Oh.

A. and light ning. Ee. Ee.

T. tor - rent! Kind - ly spare your folk; you have no o - ther."

B. tor - rent! Kind - ly spare your folk; you have no o - ther."

Fl.

Vln.

III. Vestur Grænland

Adagio in 4 (♩=68)

Flute *mp*

Violin *f* (double stops)

163

S. *mf* Leif Ei-riks-son of Vin-land now re-

A. *mf* Leif Ei-riks-son of Vin-land now re-

T. *mp* Leif

B. *mf* Ró - i - ði, bræ - ður!

Fl. *mf* Ró - i - ði, bræ - ður!

Vln. *mf* (repeat)

168

S. turns To Ei-riksfjord in Vest - ur Græn - a land With wealth of furs & tim ber.

A. turns To Ei-riksfjord in Vest - ur Græn - a - land With wealth of furs & tim ber.

T. *mf* Ei-riks-son of Vin-land now re- turns To Ei-riks-fjord in Vest - ur Græn - a land. Sail - ors

B. *mf* Ró - i - ði, bræ - ður! Ró - i - ði, bræ - ður! Ró - i - ði, bræ - ður! Sail - ors

Vln. *mf* (repeat)

172

no change (♩=68)

T. year to sleep be-side a fire u-pon the strand.

B. *mf* year to sleep be side a fire u-pon the strand. In the stern, he wat ches fell & gla-cier running

Fl. *mp* In the stern, he wat ches fell & gla-cier running

Vln. *mp*

177

S. The shore is still and

A. They are a-lone. The shore is still and

T. To seek the floi where fa³ther's fires burn. They are a-lone. The shore is still and

B. past, to seek the floi where fa³ther's fires burn. They are a-lone. The shore is still and

Fl. *p* *mp*

Vln. *p* *mp*

183 **Poco allegro** (♩=126)

S. vast. There's a rock. There is a rock to

A. vast. There's a rock. He calls to tighten

T. vast. There is a rock to lar-board. Fleet and wa-ry...

B. vast. A rock. Fleet and wa-ry, he calls to tighten

Fl. *mf*

Vln. *f*

191

S. lar-board. Then takes the helm, turns to the wind, to tar-ry.

A. sail a-against the mast. Why to the wind? Why

T. Tight-en sail. And

B. sail a-against the mast, Then takes the helm, turns to the wind, to tar-ry, And

Fl. *mp*

Vln. *mf*

198 **Andante** (♩=90)

S. *mf* A wreck ed ship. — *mp* And

A. to the wind? There is a ship. *mp* And

T. still with vis ion sharp heskries the sky. *mp* And

B. still with vis ion sharp heskries the sky: There is a wreck ed ship u-pon the sker-ry. *mp* And

Fl. no vibrato here...

Vln.

206 *mf* **accel.** *f.* **rall.**

S. all might see, as drifting draws them nigh, At least a doz-en men; one wo-man's form: — Nor - weg-ians all, if

A. all might see, as drifting draws them nigh, At least a doz-en men; one wo man's form: — Nor - weg-ians all, if

T. all might see, as drifting draws them nigh, — At least a doz-en men; one woman's form: — Nor-weg-ians all, if

B. all might see, as drifting draws them nigh, At least a doz-en men; one woman's form: — Nor - weg-ians all, if

214 **A tempo** (♩=90)

S. cloth-ing does not lie.

A. cloth-ing does not lie.

T. cloth -ing does not lie. — *mf* Upspeaks Lei fur, with a wel-come warm:

B. cloth-ing does not lie. Then up speaks Lei fur, with a wel-come warm: **SOLO** I guess you'll deign to sail with us —

Fl. *mf* *mp*

Vln. *mf* *mp*

222

B. — to-day! Drag up the wreck to keep it from the storm. — We'll build an-oth-er ship in some bay;

Fl. *p*

Vln. *mf*

230

pp

T. I find thee kin & kith, &

B. We have the tim-ber & the ship-smith. But do not hold that ye should fly a-way; I find thee kin & kith, &

Fl. *mp* *p*

Vln.

238

rall. *p* *mf* **Adagio in 4** (♩=68)

S. In - vit - ing thee, To dwell & win - ter in our Brat - ta -

A. In - vit - ing thee, To dwell & win - ter in our Brat - ta -

T. here - with be - speak my fa - ther's will, in - vit - ing thee. Dwell &

B. here - with be - speak my fa - ther's will, in - vit - ing thee, To dwell & win - ter in our Brat - ta -

Fl. *mf*

Vln. *subitof*

243

f.

S. hlyth, The on - ly home ly house beyond the west ern sea.

A. hlyth, The on - ly home ly house beyond the western sea.

T. win - ter in our Brat - ta - hlyth, The on - ly home ly house beyond the west ern sea.

B. hlyth, Brat - ta - hlyth, the home ly house beyond the west ern sea.

Fl.

Vln.

Andante (♩=90)

IV. Drangey

Soprano *mf* Bish op Guth-mun

Alto *mf* Bish op Guth-mun

Tenor *f* Ac u - ton nu bid-dan Sanc - tus Mich-a - el *mf* ge - orn-li-ce þæt he ure sau-la ge-

Bass *f* Ac u - ton nu bid-dan Sanc - tus Mich-a - el *mf* ge - orn li - ce þæt he ure sau-la ge-

Flute *mf* (squeaky oarlock) *mf* (seagull) *mp*

Violin *mf*

253

S. der is row ing, Mut-ter-ing banns to bind his tem-per: To feed the hun - gry he must har-vest

A. der is row ing, Mut-ter-ing banns to bind his tem - per: To feed the hun - gry he must har-vest

T. læ - de on ge - fe - an, þær hi - e mo - tan bliss - i - an a bu-ton *mp*

B. læ - de on ge - fe - an, þær hi - e mo - tan bliss - i - an a bu-ton *mp*

Fl.

Vln.

259

S. Eggs and slipp' - ry svar - ti - fu - gi From the cliffs and heaths of Drang ey.

A. Eggs and slipp' - ry svar - ti fu - gi From the cliffs and heaths of Drang ey.

T. en - de on ec - nes se. Ac u - ton nu bid-dan Sanc - tus Mich - a -

B. en - de on ec - nes se. Ac u - ton nu bid-dan Sanc - tus Mich - a -

Fl. *mf* *mp*

Vln.

265

mf

S. So. The men he sends to nest & har-ry, tak-ing ropes & tim-ber, Fall and die. The

A. So. The men he sends to nest & har-ry, tak-ing ropes & tim-ber, Fall and die. The

T. el ge - orn-li - ce þæt he ure sau-la ge - læ - de on ge - fe - an, þær hi - e

B. el ge - orn-li - ce þæt he ure sau-la ge - læ - de on ge - fe - an, þær hi - e

Vln.

272

Poco allegro (♩=130)

S. toll is grow ing.

A. toll is grow - ing.

T. mo - tan bliss-i - an a bu-ton en-de on ec - nes - se. This is - land is no

B. mo - tan bliss-i - an a bu-ton en-de on ec - nes - se.

FL. *mf* *p* *mp*

Vln. *mp*

SOLOIST #1

280

T. seem - ly seat of elves, but moor of mór- ar, tan - gi of trolls, and gey-mir of the af-ter-gang-u -

FL.

Vln.

288

rall.

T. menn. By vald of Christ I'll rinse these ills, and then We may have peace, & end these wraith ly tolls, So god-ly

FL.

Vln.

297

Andante (♩=100)

S. *mf* Now. Strung u-pon a

A. *mf* Now... Strung u-pon a

T. *mf* TUTTI folk can gain what's good to eat. Ac u-ton nubid-dan Sanc-tus Mich-a - el ge - orn - li - ce pæt

B. *mf* Ac u-tonnu bid-dan Sanc-tus Mich-a - el ge - orn - li - ce pæt

Fl. *mf*

Vln. *mf*

304

S. *f* rope that's bless ed, Guth-mun-der climbs cliff and ae-rie, Sing-ing songs & wa-ter cast-ing, Hal-low-ing for

A. *f* rope that's bless ed, Guth-mun-der climbs cliff and ae-rie, Sing-ing songs & wa-ter cast-ing, Hal-low-ing for

T. he ure sau-la ge-læ - de on ge - fe - an, pær hi - e mo-tan-bliss-i -

B. he ure sau-la ge-læ - de on ge - fe - an, pær hi - e mo-tan-bliss-i -

Fl.

Vln.

accel.

Moderato (♩=120)

S. *f* SOLO all time last-ing. "Kri - a!" cry the terns; with fai-ry ar-rows bit-ing he is pressed. Ah. Ah.

A. *f* SOLO all time last ing. "Kri- a!" cry the terns; with fai-ry ar-rows bit-ing he is pressed. A mick - le

T. *f* T. SOLOIST #2 an a bu-ton en-de on ec - nes - se. A mick - le

B. *f* B. SOLOIST #1 an a bu-ton en-de on ec - nes - se. A mick - le

Fl. *f*

Vln. *f*

317

S. *mf* Ah. Ah. Ah.

A. hand is stretched to give a snip, to drop the priest confessing

T. hand is stretched to snip, to drop the priest to his

B. hand is stretched to snip, to drop the priest to

Fl. *mf*

Vln.

324

S. *mp* Ah. Ah. Ah. *rall.*

A. to his doom. Some wil-der-wight un-corks his store of words on height:

T. *mf* doom. Some wil-der-wight un-corks his store of words:

B. *mf* doom. Some wight un-corks his words: **B. SOLOIST #2** Gven

Fl. *mp*

Vln. *mf*

332 **Andante** (♩=100)

S. **TUTTI** *mp* Guth-mun-der

A. **TUTTI** *mp* Guth mun-der

B. -dur, Gven-dur, stop your bless-ing! Even the e-vil need a place to live!

Fl. *mf* *mp*

Vln. *mf* *mp*

343

S. *p* climbs down a - gain to shore. Oh. Oh. Oh.

A. *p* climbs down a - gain to shore. Oh. Oh. Oh.

T. T. SOLOIST #1 Here is some un-can-ny Gret- tirsson Or out-law with his house u - pon the isle.

B. TUTTI *mp* Oh. Oh.

Vln.

353

S. *p* He sits him down a time a- lone. His hood it hides him like a skin be-

A. *p* He sits him down a time a- lone. His hood it hides him like a skin be-

T. How can I cast the stone? I'll bide a while. His hood it hides him like a skin be-

B. Oh. ...like a skin be-

Fl. *p* *legato*

Vln. *mp*

363

Poco adagio (♩=80)

S. *mf* fore. Here at the world es end, in this last bay, We'll leave a lit - tle

A. *mf* fore. Here at the world es end, in this last bay, We'll leave a lit - tle

T. *mf* fore. Here at the world es end, in this last bay, We'll leave a lit - tle

B. *mf* fore. Here at the world es end, in this last bay, We'll leave a lit - tle

Fl. *mf*

Vln. *mf*

371 **faster** (♩=95)

S. ha - ven on this rock For those old souls who spurn e - ter - nal life.

A. ha - ven on this rock For those old souls who spurn e - ter - nal life (ex - cept as wor thy names in sa - ga

T. ha - ven on this rock For those old souls who spurn e - ter - nal life (ex - cept as wor thy names in sa - ga

B. ha - ven on this rock For those old souls who spurn e - ter - nal life (ex - cept as wor thy names in sa - ga

Fl.

Vln.

378 **A tempo** (♩=80) **Very slow** (♩=38)

S. Un - til At - lan - tic bil - lows drown this dock And, like the sea - birds, all are flown a -

A. strife) Un - til At - lan - tic bil - lows drown this dock And, like the sea - birds, all are flown a -

T. strife) Un - til At - lan - tic bil - lows drown this dock And, like the sea - birds, all are flown a -

B. strife) Un - til At - lan - tic bil - lows drown this dock And, like the sea birds, all are flown a -

Fl.

Vln.

383

S. way. Ah. Ah. Ah. Ah.

A. way. Ah. Ah. Ah. Ah.

T. way. Ah. Ah. Ah. Ah.

B. way. Ah. Ah. Ah. Ah.

Fl.

Vln.

A little flock from Iceland

I. Lón

Swans in Iceland: white on black.
Westward come wending, appearing in pairs;
Strong wing beats thunder in crystalline air;
Willfull to breed on the bourn of despair.
Iceland, Ireland: out, and back.

Men in longships, helmets bright,
Brought with them dozens of Ireland's daughters.
Red-haired and white-robed, just as they caught her,
One of them walks all alone by the water,
Chanting her heart-song to the night.

“Eala naofa: Tromhad annall!
Mine are the people that open the granary,
Hallow the home-linn and safeguard the eyrie.
Hear when I cry to you; come to me swiftly!
An cuidich sibh mi do comhall?
“Seek a swan without a wife:
Kelwyn mac Boynton, of husbands the best.
When he will once lay his head on my breast,
It's I will go swim with him, even to death,
Swan to be, beyond this life.”

Swans in Iceland watch their star;
Auger the season by scent of the beach-wrack.
When the wind's northerly, ice in the grass cracks,
Wheeling they climb away, coasting the sea track.
Keening voices travel far.

Notes: Historical fiction. The wild swans that summer in Iceland migrate to the British Isles to pass each winter. Irish Celts believed that some swans were humans trapped by enchantment. Neolithic Britons may have believed that all swans had the souls of humans who had died recently. Here, an Irish slave woman in Iceland (~900 AD) appeals to the swans to find her dead husband. Her two lines in Gaelic are, “Holy swan: Come across!” and “Can you help me to fulfilment?”.

II. Grímsvötn

Mountain of ice, beacon of white
Standing alone in the Arctic darkness,
Home to the swans flying, hope to the seafaring,
Niflheim gleams in the morning light.

Up on the glacier the ground is grumbling;
Krinkling cracks spring open quickly.
Blocks of blue ice topple thickly,
Grinding shards from bitter heights.

Swarthy mists in every cranney;
Murky reeks of steam are rising
From a gaping hollow waxing
'Round a seething tarn uncanny.

Now a groaning geyser opens;
Red flame leaps to heat the oven;
Loki strains; a chain is broken;
Earth's blood-rush is awoken.

Ashes flying; wind arising;
Thunder; spears of lightning crying:
Hell and Muspell are surprising
To the gothi skiing nearer.

“Othinn! Wise and just Allfather:
Bind the waters whirling blindly;
Tame the streaming torrent! Kindly
Spare your folk; you have no other.”

Notes: Historical fiction. Grímnir (the masked one) is a kenning for Othinn, father of the Norse gods. Grímsvötn (Othinn's lakes, or torrents) is a place on the Vatnajökull icecap where volcanic eruptions break through from below, creating boiling lakes which often break out to flood the countryside. A gothi was an Icelandic official who combined the functions of regional representative and pagan priest. In the last line he alludes to the fact that worship of Othinn has been declining, first in favor of Thor, and more recently in favor of Jesus.

III. Vestur Grænland

Leif Eiriksson of Vinland now returns
To Eiriksfjord in Vestur Grænland
With wealth of furs and timber. In the stern
He watches fell and glacier running past
To seek the floi where father's fires burn.
They are alone. The shore is still and vast.
There is a rock to larboard. Fleet and wary,
He calls to tighten sail against the mast,
Then takes the helm, turns to the wind, to tarry,
And still with vision sharp he skries the sky:
There is a wrecked ship upon the skerry.
And all might see, as drifting draws them nigh,
At least a dozen men; one woman's form:
Norwegians all, if clothing does not lie.
Then up speaks Leifur, with a welcome warm:
"I guess ye'll deign to sail with us today!
Drag up the wreck to keep it from the storm.
We'll build another ship in some still bay;
We have the timber and the ship-smith.
But do not hold that ye should fly away;
I find thee kin and kith, and herewith
Bespeak my father's will, inviting thee
To dwell and winter in our Brattahlith,
The homely house beyond the western sea."

Note: A historical event from The Saga of the Greenlanders, which is also found in Eirik the Red's Saga. (However, I have expanded Leif's greeting.)

IV. Drangey

Bishop Guthmunder is rowing,
Muttering banns to bind his temper:
To feed the hungry he must harvest
Eggs and slippery svartifugi
From the cliffs and heaths of Drangey.
So. The men he sends to nest
And harry, taking ropes and timber,
Fall and die. The toll is growing.

He says: “This island is no seemly seat
of elves, but moor of mórar, tangi of trolls,
and geymir of the afturgangumenn.
By vald of Christ I’ll rinse these ills, and then
We may have peace, and end these wraithly tolls,
So godly folk can gain what’s good to eat.”

Strung upon a rope that’s blessed,
Guthmunder climbs cliff and aerie,
Singing psalms and water casting,
Hallowing, for all time lasting.
“Kria!” cry the terns; with fairy
Arrows biting he is pressed.

A mickle hand is stretched to give
A snip, to drop the priest confessing
To his doom. Some wilder-wight
Uncorks his store of words on height:
“Gvendur, Gvendur, stop your blessing!
Even the evil need a place to live!”

Guthmunder climbs down again to shore.
“Here is some uncanny Grettirsson
Or outlaw with his house upon the isle.
How can I cast the stone? I’ll bide awhile.”
He says, and sits him down a time alone.
His hood it hides him like a skin before.

“Here at the worldes end, in this last bay,
We’ll leave a little haven on this rock
For those old souls who spurn eternal life
(except as worthy names in saga strife)
Until Atlantic billows drown this dock
And, like the sea-birds, all are flown away.”

Notes: A historical event; the beloved Bishop Guðmunder Arason lived until 1273. (However, his speeches here are imagined.) Drangey was already famous as the last refuge of Grettir the Strong (ca. 1028~1031). A landscape-myth held that Drangey (Pillar-island) and its two basalt columns are the petrified remains of two trolls caught crossing the fjord with their cow at dawn. One of the pillars, undercut by waves, has since collapsed. Vocabulary: banns = prayers; svartifugi (svartfuglar) = puffins and guillemots; mórar = male ghosts; tangi = point of land; geymir = container or reservoir; afturgangumenn = the undead; vald = authority. The under-chant is in Old English, from [The Blickling Homilies](#) [971 AD], XVII, 108, where it follows the account of the vision of Saint Paul, of a wet icy hell in the north, where the unfortunate souls are suspended from cliffs:

Ac uton nu biddan Sanctus Michael geornlice
þæt he ure saula gelæde on gefean, þær hie
motan blissian a buton ende on ecnesse.

But let us now earnestly ask St. Michael that he
lead our souls into joy, where they may always
without end rejoice in eternity.

A little flock from Iceland:

PETER BIRD

I. Lón

Very slow ($\text{♩}=42$) *mf*

4 *accel.* *Slow* ($\text{♩}=52$)

7 *Faster* ($\text{♩}=66$)

11 *accel.*

15 *rall.*

19 *Slow* ($\text{♩}=52$)

21 *Faster* ($\text{♩}=74$) $\frac{2}{2}$ $\frac{3}{2}$ *mp*

29

33 *Slower* ($\text{♩}=54$)

71 **Faster** (♩=68)

accel.

75 **f**

79 *rall.* **mp**

83 **Slower** (♩=54) *rall.*

85 **Very slow** (♩=42) **mp**

II. Grímsvötn

Andante (♩=96) **mf**

91 **mp** 2

95 *mf*

98 *f*

98 *mp*

101 **Allegro non troppo** (♩=130)

mf *tr* *f*

107 *mf*

111 *mp* *mf*

116 *subito mp*

121 *f*

125 *subito mf*

130 *f* *fz*

135 *mf*

141

147

Musical staff 147-151: Treble clef, key signature of two sharps (F# and C#). Measures 147-151 contain a melodic line with eighth and sixteenth notes, including a trill in measure 149.

152

Musical staff 152-156: Treble clef, key signature of two sharps. Measures 152-156 continue the melodic line, ending with a double bar line and a key signature change to three sharps (F#, C#, G#).

Adagio in 4 (♩=68) III. Vestur Grænland

163

Musical staff 163-171: Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. Measure 163 starts with a *mp* dynamic. Measures 163-171 feature a slow, melodic line with dotted notes and slurs.

172

Musical staff 172-176: Treble clef, key signature of three sharps. Measure 172 starts with a *mf* dynamic. Measures 172-176 continue the melodic line, ending with a five-measure rest.

177

Musical staff 177-181: Treble clef, key signature of three sharps. Measure 177 starts with a *p* dynamic. Measures 177-181 feature a more active melodic line with eighth notes and slurs, ending with a *mp* dynamic.

182

Musical staff 182-186: Treble clef, key signature of three sharps. Measure 182 starts with a *mf* dynamic. Measures 182-186 continue the melodic line with eighth notes and slurs.

188

Musical staff 188-192: Treble clef, key signature of three sharps. Measure 188 starts with a *mf* dynamic. Measures 188-192 continue the melodic line with eighth notes and slurs.

194

Musical staff 194-198: Treble clef, key signature of three sharps. Measure 194 starts with a *mp* dynamic. Measures 194-198 continue the melodic line with eighth notes and slurs.

200

Musical staff 200-204: Treble clef, key signature of three sharps. Measure 200 starts with a *mp* dynamic. Measures 200-204 feature a slower melodic line with dotted notes and slurs, ending with a four-measure rest.

209

Musical staff 209-213: Treble clef, key signature of three sharps. Measure 209 starts with an *accel.* marking. Measures 209-213 feature a three-measure rest, followed by a two-measure rest, and then a four-measure rest.

214

Musical staff 214-218: Treble clef, key signature of three sharps. Measure 214 starts with a *rall.* marking. Measures 214-218 feature a two-measure rest, followed by a four-measure rest, and then a final *A tempo* marking.

216 *mf* 3 2 3

227 *p* *mp* *p*

235

240 *rall.* *Adagio in 4* (♩=68) *mf*

244

IV. Drangey

Andante (♩=90) *mf* *mp*
(seagull)

253

259 *mf* *mp*

264 8 *mf* *p*

276 *Poco allegro* (♩=130) *mp*

282

289 *rall.*

297 *Andante* (♩=100) *mf*

303 *2*

309 *accel.* *f* *2*

315 *Moderato* (♩=120) *mf*

322 *mp* *rall.*

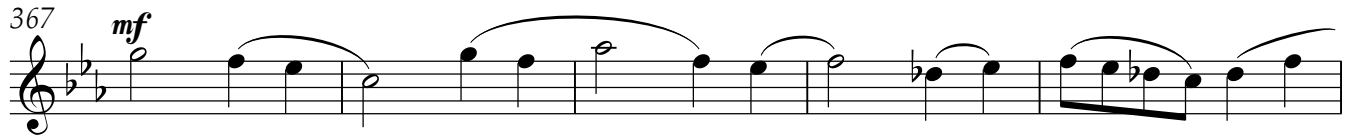
329 *Andante* (♩=100) *mf* *mp*

338 *15* *p* *legato*

359

366 *Poco adagio* (♩=80)

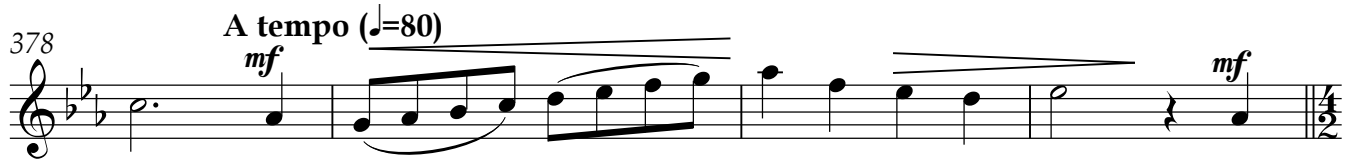
367 *mf*



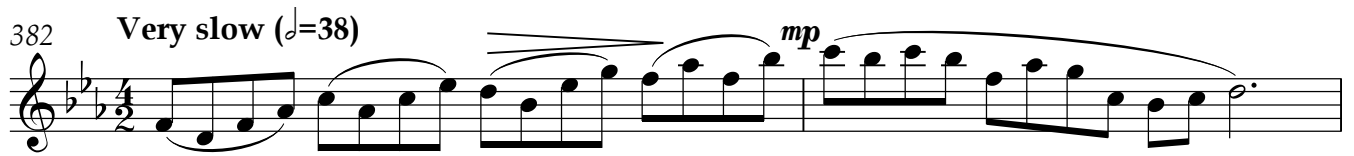
372 *mp* faster (♩=95)



378 *mf* A tempo (♩=80) *mf*



382 *mp* Very slow (♩=38)



384 *mp*



79 *rall.* *mf*

83 *Slower* ($\text{♩}=54$) *rall.* *mp* *Very slow* ($\text{♩}=42$) *mp*

86

II. Grímsvötn

Andante ($\text{♩}=96$) *mf* *mp* 2

95 *mf*

99 *mp* *Allegro non troppo* ($\text{♩}=130$) *mf*

105

110 *mp* *mf*

116 *subito mp*

121 *f*

125 *subito mf*

131 *f* *mf*

137 *mf*

143

149

153

III. Vestur Grænland

Adagio in 4 (♩=68)

f (double stops)

162

166 *mf* (repeat)

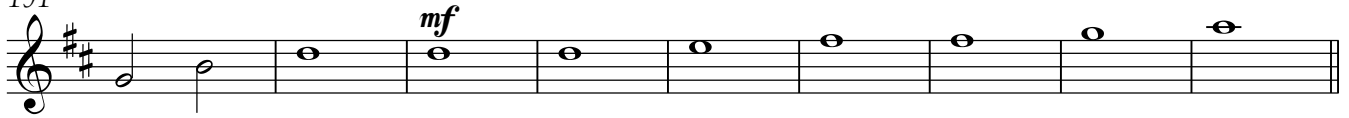
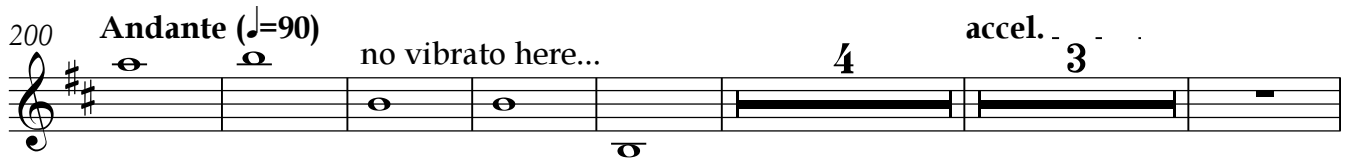
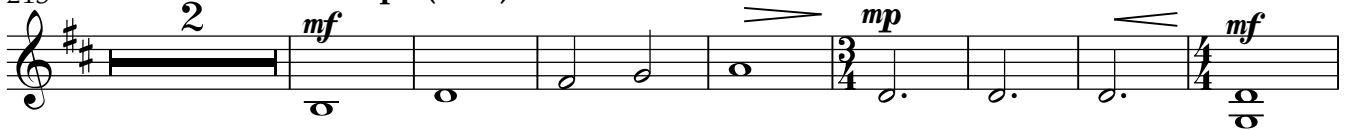
170

173 no change (♩=68) *p*

178 *mp*

184 **Poco allegro** (♩=126)

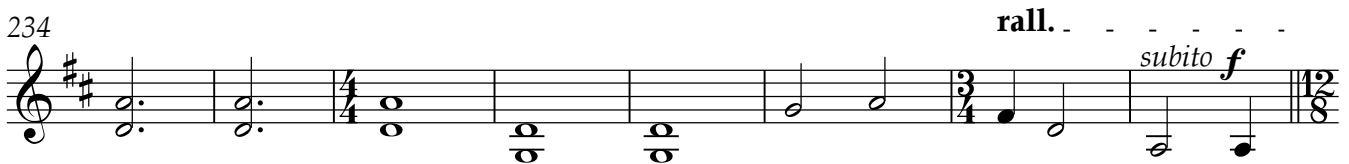
191

200 **Andante** (♩=90)213 **rall.** **A tempo** (♩=90)

223



234

242 **Adagio in 4** (♩=68)

244



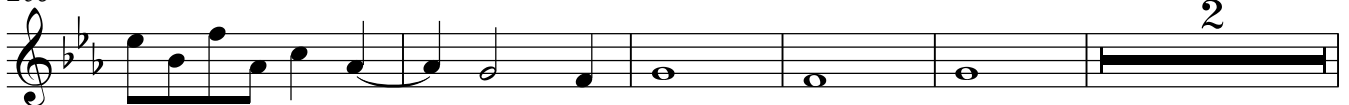
IV. Drangey

Andante (♩=90)
(squeaky oarlock)

253



260



267

272

278 **Poco allegro** (♩=130)
mp

286

293 **rall.**

299 **Andante** (♩=100)
mf

306 **accel.**

314 **Moderato** (♩=120)
f

320

325 *mf* **rall.**

331 **Andante** (♩=100)
mf

340 *mp*

348 *mp*

358 *mf* Poco adagio (♩=80)

369

375 *mf* faster (♩=95) *mf* A tempo (♩=80) *mf*

382 *mp* Very slow (♩=38) *mp* *mp*

385