

W i n h ø s t e n

eller

H v e m f ø r e r B r u d e n h i e m ?

Et Syngestykke i tre Akter.

Sat i Musik og indrettet for Klaveret

af

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K i ø b e n h a v n .

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Overture.

Andantino.

dolce

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/8 time and contain a series of notes and rests, with some notes beamed together.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/8 time and contain a series of notes and rests, with some notes beamed together.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/8 time and contain a series of notes and rests, with some notes beamed together.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/8 time and contain a series of notes and rests, with some notes beamed together.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/8 time and contain a series of notes and rests, with some notes beamed together.

Wienhøsten.

Allegro vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *ff* (fortissimo) and contains four measures of music. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment. Dynamic markings of *sf* (sforzando) are placed under the first, second, and fourth measures of the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, and the lower staff continues the accompaniment. Both staves contain four measures of music.

The third system of musical notation consists of two staves. The upper staff contains four measures of music, ending with a dynamic marking of *mf* (mezzo-forte). The lower staff contains four measures of accompaniment.

The fourth system of musical notation consists of two staves. The upper staff contains four measures of music. The lower staff contains four measures of accompaniment.

The fifth system of musical notation consists of two staves. The upper staff contains four measures of music. The lower staff contains four measures of accompaniment, including a triplet of eighth notes in the second measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, including quarter and eighth notes, with some rests. The notation is dense, with many beamed notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with various note values and rests. A dynamic marking of *ff* (fortissimo) is present in the lower staff towards the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with various note values and rests. A dynamic marking of *p* (piano) is present in the lower staff towards the end of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with various note values and rests. A dynamic marking of *ff* (fortissimo) is present in the lower staff towards the end of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with various note values and rests. Dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo) are present in the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar melodic and rhythmic patterns. Dynamic markings 'sf' (sforzando) are present in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar melodic and rhythmic patterns. Dynamic markings 'sf' (sforzando) are present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar melodic and rhythmic patterns.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar melodic and rhythmic patterns. A dynamic marking 'mf' (mezzo-forte) is present in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a dynamic marking of *ff*. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, featuring a triplet of eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a dynamic marking of *f*. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including a triplet of eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes. The lower staff is in bass clef and contains a bass line with quarter notes, some of which are beamed together.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a dynamic marking of *f*. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a dynamic marking of *f*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, including a dynamic marking of *mf*. The lower staff is in bass clef and contains a bass line with quarter notes, some of which are beamed together.

Andantino.

Chor af Bønder.

Her sam - le vi Dre - er, og per - se med Lyst, den Drik som op - mun - trer hvert ds - de - ligt Dyrst,

hvert ds - de - ligt Dyrst, den Drik som op - mun - trer hvert ds - de - ligt Dyrst, den Drik som op - mun - trer hvert ds - de - ligt

Solo.

Dryst. For Rum·mer at lin·dre, gav Gud den sin Kraft, thi hæ·dret dens is·de for·tryl·len·de Gæst. For

Tutti.

Rum·mer at lin·dre, gav Gud den sin Kraft, thi hæ·dret dens is·de for·tryl·len·de Gæst. Her sam·le vi

Drø·er, og per·se med Lyf, den Drik som op·mun·trer hvert dø·de·ligt Dryst, hvert dø·de·ligt

Solo.

Dryst, den Drik som op·mun·trer hvert dø·de·ligt Dryst, den Drik som op·mun·trer hvert dø·de·ligt Dryst. De

a due.

smaae med de sto . re alt pluf . fer nu af, og sig . ner den Efta . ber som Vi . nen os gav. De smaae med de sto . re alt

Tutti.

pluf . fer nu af, og sig . ner den Efta . ber som Vi . nen os gav. Her sam . le vi Dru . er og per . se med

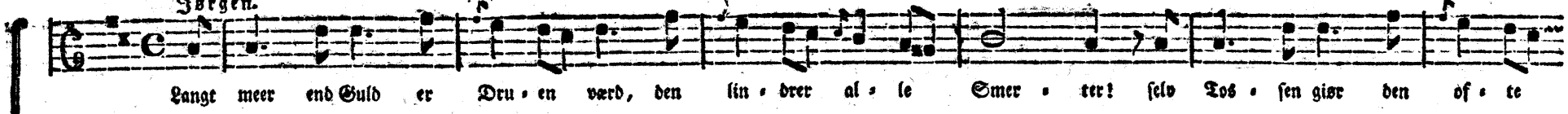
mf

Epst, den Drif som op . mun . trer hvert ds . de . ligt Dyrst, hvert ds . de . ligt Dyrst, den Drif som op .

mun . trer hvert ds . de . ligt Dyrst, den Drif som op . mun . trer hvert ds . de . ligt Dyrst.

Allegre

Sorgen.

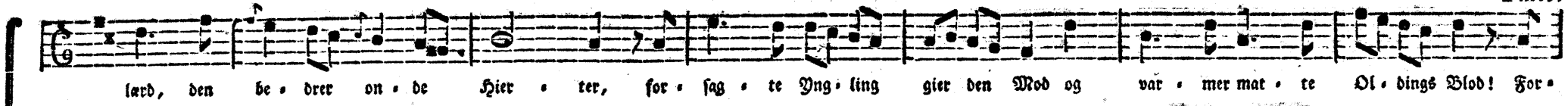


Lange meer end Guld er Druen værd, den lindrer alle Smerter! selv Løsen gjør den ofte

Allegretto.



Tutti.



lard, den bedrer onde Hjerter, forsagte Yngling gjør den Mod og varmer matte Oldings Blod! For




sagte Yngling gjør den Mod, og varmer matte Oldings Blod!



Lange meer end Guld er Druen værd,
 Den lindrer alle Smerter!
 Selv Løsen gjør den ofte lard,
 Den bedrer onde Hjerter,
 ;: Forsagte Yngling gi'r den Mod
 Og varmer matte Oldings Blod! ;:

For Kummeres Træl, o Druer, Du!
 En salig Trøst bereder,
 Det kolde Marmorhertes Hu
 Til Elskovs Fryd du leder;
 ;: Du erder Ondskab's Kiulte Raad
 Og standser Faderløses Graad! ;:

I Lye af Ranker Elshed boer,
 Der Rang og Ahner vige,
 Enhver sig drømmer lige stor
 Den Arme med den Rige.
 ;: O Viin, saalenge Kloden staaer,
 Din Undervirking ei forgaer! ;:

Larghetto.

Jørgen.

Bli end og en gang vor Do . lig kun en staa . , talt Braa; naar, kun

Dyd og El . skov tro . lig, tro . lig os ved Si . den gane, da skal hver en Af . ten .

rs . de, hver en Mor . gen blide os glæ . de, El . skovs Glæds for . sigen . ne

rinj

Lovise.

dem! El . skov hver en Kum . mer let . ter! Det . sind sigen . fer Sia . le . fred!

cresc.

poco

hvo sin Liid til Him - len sæt - ter ei af mør - fe Li - mer veed, ei af mør

ten.

Lovise og Sorgen.

fe Li - mer veed. Om end - og en straa - taft Braa, vi til stil - le Bo - lig

faae, blom - strer os dog Held! blom - strer os dog Held! blom - strer os dog Held! Kr - beid staa - fer mun - tert

sf

Sorgen allerie.

Blod, er - lig Barm gi'r frei - digt Mod! Rier - lig - hed en søl - som Sjal! Len - ge

cresc.

not lad Qud. Hæb hvi . le trog — i Lyf . lens Kiel . ne Skid, os skal blid Til . frede . hed

smi . le dob . belt Hæn ved Vand og Brød. Lovise. Et . Kov haa . ner Ri . ges Guld, sma . rest

er den Ar . mod huldt Sorgen. Er . lig Darm gl'r frei . digt
Ar . beid Hæp . ter mun . tert Skod,

Adagio ad libitum.

Mod; Kier • lig • hed en søl • som Siæl, Kier • lig • hed en søl • som Siæl!

Kier • lig • hed en søl • som Siæl, Kier • lig • hed en søl • som Siæl!

cresc.

a tempo.

Om end • og en straa • taft Braa, vi til siil • le Do • lig faae, blom • strer

Om end • og en straa • taft Braa, vi til siil • le Do • lig faae, blom • strer

os dog Held, blom • strer os dog Held, blom • strer os dog Held.

os dog Held, blom • strer os dog Held, blom • strer os dog Held.

sf *dolce*

Et . . . hoe heer en Rum . mer let . . . ter, Et . . . hoe heer en Rum . mer let . . . ter,
 Het . . . sind sijn . fer Dia . le . . . fied; Het . . . sind sijn . fer Dia . le . . .

hoo sin Liid til Him . len sat . . . ter, ei af mer . fe Zi . mer veed, hoo sin Liid til Him . len
 fied; hoo sin Liid til Him . len sat . . . ter, ei af mer . fe Zi . mer veed, hoo sin Liid til Him . len
cresc.

sat . ter, ei af mer . fe Zi . mer veed.
 sat . ter, ei af mer . fe Zi . mer veed.
fr

Allegro

Allegro.

ff

Musical notation for the first system, featuring a treble and bass staff with a 3/4 time signature and a key signature of one flat.

Recit. Barthe.

Ha, ha! ha, ha! ha, ha! nu snart jeg Epillet vin·der! ha,

Musical notation for the second system, including vocal lines and piano accompaniment.

a tempo.

senza tempo.

ha! nu snart jeg Epil·ter vin·der! ha, ha, ha, ha! ha, ha, ha, ha! snart klap·per dis·se Lin·der, en dei·lig Pi·ges

Musical notation for the third system, including vocal lines and piano accompaniment.

Haand.

O høyr vt ha un·der Sammen, Hal se ve trogt ell· sammen i Hy·mens Daand.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

*Andante
con moto.*

Er du flog, er du flog og riig, al · drig no · get næg · tes dig. Al · drig! Al · drig! Ha,

poco f

Allegretto.

ja! er du flog og riig, al · drig no · get næg · tes dig! Guld gjer hver Dumri · an til Viis · doms Mand; gjer li · ge Bei · en

som er krum og gjer Sam · vit · tig · he · den stum, stum, gjer Sam · vit · tig · he · den stum, stum, gjer Sam · vit · tig · he · den stum. Ha, ha,

sf *sf*

ha! ha, ha, ha! ha, ha, ha! ha, ha, ha, ha, ha, ha! Ha, ja er du flog og riig, al · drig no · get næg · tes dig.

Allegretto.

Al · drig! Al · drig! Ja, ja er du klog og rrig, al · drig no · get næg · tes dig! Den ar · me næg · ne

poco

Død for Muld paa Jor · den · an · seet er! men naar du oi · er Dyrger Guld, da æ · rer man dig fiern og nær, for dig hver Riig da

buf · ter sig, og for hver Daad man ro · ser dig! for hver Daad man ro · ser dig, for hver Daad man ro · ser dig!

mf

Vor Ver · den er nu en · gang saa! den er nu en · gang saa! røb Vids · dom som en Sa · lo · mo,

hvis Riig-doms Gud dig ei staaer til, saa blyv dog al-ting Sap. pe

Tempo di prima.
 ric! al-ting! al-ting! Sap. pe ric! ha, ha, ha! ha, ha, ha! ha, ha, ha! ha, ha, ha, ha, ha,

cresc.

piu vivo.
 ha! Ja, ja! er du flog og riig, al-drig no-get naeg-tes dig! aldrig, aldrig, aldrig, al-drig, aldrig, aldrig, aldrig, al-drig! ja, ja, ja, ja, er du

mf

riig, al-drig no-get naeg-tes dig, al-drig, al-drig, al-drig, al-drig, al-drig, al-drig, al-drig, al-drig, al-drig, ja, ja, ja, ja, er du flog, al-drig no-get naeg-tes

mf

Vivace

dig! af - drig, al - drig, al - drig no - get næg - tes dig, af - drig, al - drig, al - drig no - get næg - tes dig!

sf sf sf sf

mf f

Finale.

Chor.

Søn - ver hen i let - te Dandse, tum - ler sig. Vær med Vær! flet - ter Glædens fri - ske Krands, syn - ger hver som To - ne.

Vivace. f mf

Soli.

har! Held os thi en tier - lig Fa - der vær - ne om vor Fryd og Fred; ei den mindste A: m han ha - der, nej, hans Navn er tier - lig - hed

Ten. & Bass. voc.

S:ld re

Tutti.

chi en Kier · lig Sa · der var · nes som vor Fryd og Fred; ej den mind · ste Orm han ha · der, nej, hans Navn er, Kier · lig · hed. *mf*

Soli.

han i let · te Dand · se, tum · ler ty · stig Par med Par! stec · ter Sla · dens sei · ste Krands · se, syn · ger hver som To · ne har. Dig til

Pris vor mun · tre Brim · mel Sla · dens Gi · ver stem · mer i un · der din saa stori · ne Him · mel tu · tet Folk er fro som vi. Dig til

Tutti.

Pris vor mun · tre Brim · mel Sla · dens Gi · ver stem · mer i un · der din saa stori · ne Him · mel tu · tet Folk er fro som vi. *Sol. ver* *mf*

hen i let . te Dand . se, tum . ler ly . sig Var med Var! let . ter Glæ . dens fri . ske Kræ . nd . se, syn . ger hver som Lo . ne har, syn . ger

hver som Lo . ne har, syn . ger hver som Lo . ne har.

Barthel.

Jeg Do . ni . sag Barthel Jer Syng . ler vil læ . re, for Ung . dommens Le . der til . bær . lig at bære

Poco Allegro.

poco f

al . un . der . da . nig Re . spekt, al . un . der . da . nig Re . spekt! ho, ho! ho, ho! ho, ho! ho, ho!

poco f

det var vel en val . fer Strøg, om Dar . thet, strøg naar I ham dril . le . de veeg, strøg

naar I ham dril . le . de veeg i Raf . fe . lovn's Krog, i Raf . fe . lovn's Krog — nej, nej! nej! nej!

poco f

ligt lyl . tes ej! Seg et be . stal . ter Ma . gi . ster i De . da . go .

poco f

gæ og San . gens Mi . ni . ster i den . ne vor Bye. Seg tien . der quid ju . ris, La . tin om I

vil; jeg sien der quid ju - ris, Sa - tin om I vil; og skul - le ro - lig see til, naar en tol - perst Don - de mig væk - fer og

mig som en Druk - ken - bolt gaa - fer! nej, nej, nej, nej! nej, nej, nej, nej, nej, nej, nej! Jeg Do - ni - sag Bar - thel, ser

Øl - g - ser vil læ - re for Ung - dom - mens Le - der til - bør - lig at bæ - re al un - der - da - nig Re - spekt, al

un - der - da - nig Re - spekt al un - der - da - nig Re - spekt. Jeg

Do - re - fej Bar - abel
 jer Slynget vil læ - re, for Ung - dom - mens Le - der til - bør - lig at

Se - re al - an - der da - auge Re - spekt,
 un - der da -

aug Re - spekt.
 Jeg er be - staltet Ma - gi - ster i Pa - da - go - gie, og San - gens Mi -

ni - ster i den - ne vor Vnr; jeg kien - der quid ju - ris, La - tin om S vil; jeg kien - der quid ju - ris, La - tin om S

vil, og skul-le ro-lig see til naar en tøl-perst Bon-de mig væf-fer, og mig som en Druk-ken-bolt glæk-ker, nej,

nej, nej, nej! (lige lyf-fes, ej! Jeg Dø-ni-fag War-tel, jer Slyn-ger vil læ-re, for Ung-dom-mens Le-der til-bør-lig at bæ-re

al un-der-da-nig Re-spekt, al un-der-da-nig Re-spekt, al un-der-da-

nig Re-spekt, un-der-da-nig Re-spekt, un-der-da-nig Re-spekt, un-der-da-nig Re-spekt, un-der-da-nig Re-spekt.

Recit. Grænen.

Poco Allegro.

Svor hsi tids fuld er den ne Dag ej for

sig! hvi fen Wel lyst di se ar li ge Land folk se at

see! Dej, al drig! sø ger jeg Glæ den i Pal lad ser me re; Sun i

a tempo.
Andante.

di ne mo der li ge Ar me, o Na tur! der sprud ler jo den u op røre til de og ab vor Vej for søl ger os,

senza tempo. *a tempo.*

som den kla-re En-gens Vaf mel-lem blom-stren-de Dreb-der.

Oboe Solo.

dolce

The first system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. An oboe solo part is indicated above the piano staff. The music is in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with some chords marked with a '6'.

D-ver-alt seer her mit Di-e kun-nyd-sul-de Vaf-ner! o-ver

crescendo.

The second system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with some chords marked with a '6'. The word 'crescendo.' is written below the piano staff.

alt den kunst-lø-se Hier-ter-nes La-le. Held dig, go-de

The third system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with some chords marked with a '6'.

Fa-der! thi din Haand tog mig fra den fied-som-me Stad, og led-te mig til Li-vers ret-te Ny-del-se!

The fourth system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with some chords marked with a '6'.

Oboe Solo.

Allegro moderato.

The first system of music consists of two staves. The upper staff is for the Oboe Solo, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is for the piano accompaniment, starting with a bass clef, the same key signature, and common time. It features a rhythmic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff shows the Oboe Solo with dynamic markings such as *sf* (sforzando). The lower staff continues the piano accompaniment with similar dynamic markings.

tutti.

The third system is marked *tutti.* The upper staff continues the Oboe Solo with more complex rhythmic patterns. The lower staff provides a dense piano accompaniment with many chords and moving lines.

The fourth system continues the musical piece. The upper staff shows the Oboe Solo with dynamic markings like *sf*. The lower staff continues the piano accompaniment.

The fifth system introduces a vocal line. The upper staff contains the vocal melody with the following lyrics: "Naar i . ven . . . lig Klar . hed , o . ver dug . fuld A . ger Guds saa". The lower staff continues the piano accompaniment. Dynamic markings like *sf* are present throughout the system.

Hien • ne Soel op • gaer, Guds saa Hien • ne Soel op • gaer; gier • ne la • der jeg til •

ba • ge Sta • dens stol • te Hvitids • da • ge, hvor for Guld man Hæ • der naer, hvor for

Guld man Hæ • der naer

man Hæ • der naer, man Hæ • der

naer, man saa der naer.

The first system of music features a vocal line with the lyrics "naer, man saa der naer." and a piano accompaniment. The piano part includes dynamic markings such as *sf* and *ff*.

Stoe i Li . vet al . drig smi . ter den be . drag . ne Stel, som af

The second system of music features a vocal line with the lyrics "Stoe i Li . vet al . drig smi . ter den be . drag . ne Stel, som af" and a piano accompaniment. The piano part includes dynamic markings such as *p*.

Sand . ser daa . ret; Guld og Prage sig saa . red frem for Blom . ster . en . gens Vaeld.

The third system of music features a vocal line with the lyrics "Sand . ser daa . ret; Guld og Prage sig saa . red frem for Blom . ster . en . gens Vaeld." and a piano accompaniment. The piano part includes dynamic markings such as *p*.

Naar i ven . lig Klar . hed o . ver dig . fuld A . ger, Guds saa

The fourth system of music features a vocal line with the lyrics "Naar i ven . lig Klar . hed o . ver dig . fuld A . ger, Guds saa" and a piano accompaniment. The piano part includes dynamic markings such as *p*.

tr
 Køn . ne Soel op . gaet — — — — — , gier . ne la . des jeg til . ba . ge Stadens stol . te Hvi . tids . da . ge,
mf *p*

hvor for Guld, for Guld man hør
cresc.

tr
 — — — — — der naaer, man hør der naaer.
sf *sf* *sf* *sf* *sf* *sf* *sf*

Andante
con moto.

mf p mf p

Frestenen.

En . der af med Vee . mods Sla . get to saa fion . ne Eie . le sma . ge

Et . stovs ful . de Sa . lig . hed, Et . stovs Sa . lig .

cresc.

Lovise.

hed. Mel . lem Frygt og Haab jeg svæ . ver, hver en Stund som slaer jeg bæ . ver ee . ne Gud min Kum . mer veed ee . ne

poco p

poco f

Føstøenen.

To saa stion . ne Sla . se sma . ge Et . stovs ful . de Sa . lig .
 Gud min Kum . mer veed. Mel . lem Frygt og Haab jeg søe . ver, ved hver Etund som slaer jeg
 Sorgen.
 In . tet Glimt af Haab mig smi . ler, mi . ne Sla . ders Etter . ne

hed! Et . stovs ful . de Sa . lig . hed! La . der af, la . der af med Bee . mods
 søe . ver, Gud min Kum . mer veed.
 ii . ler snart i vigt Mør . se ned.

Sovise.

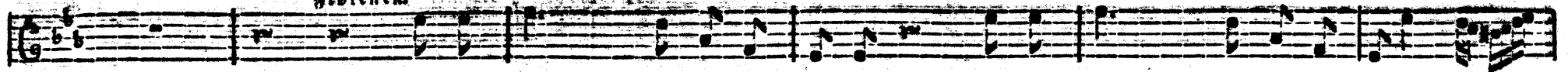
Kla . ge! Mel . lem Frygt og Haab jeg søe . ver, hver en Etund som slaer jeg søe . ver, ee . ne Gud min Kum . mer veed.

mf
Blindøsten.

f

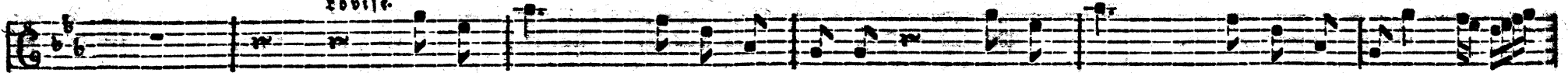
mf

Profeten.



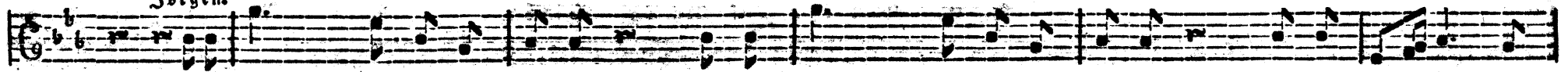
To søn Høn . ne Gien . le sm . ge El . Høvs ful . de Ga . lig . hed, El .

Lovise.



Mel . tem Haab og Frygt jeg søn . ver hver en Stund som stæer jeg bæn .

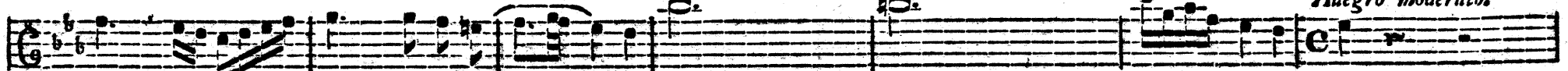
Sorgen.



Intet Glimt af Haab mig smi . ler; mi . ne Gien . ders Stier . ne li . ler, snart i .



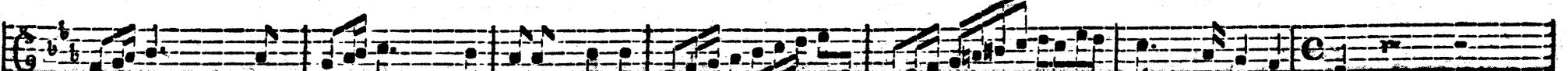
Allegro moderato.



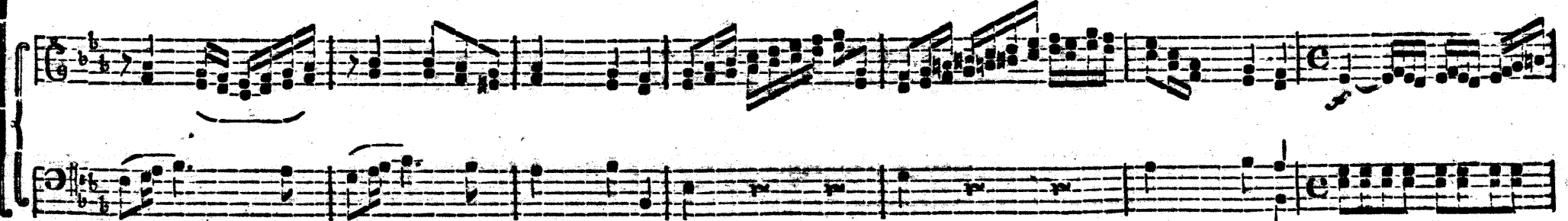
Høvs ful . de Ga . lig . hed.



ver, ee . ne Gud min Kummer veed , min Kummer veed.



vigt Mærke ned, i . vigt Mærke ned.



Systemet

Derat jeg hen til min Fa - der ti - ler, snart den Ed - le saa det ma - ger, at I

Sovise.

ku - e - ders Kla - ger Ra - te om til Fryd, Ra - te om til Fryd. Bli - de En - gel som saa
 Bli - de En - gel bli - de En - gel som saa

Her - lig Haab og Trost at sian - te ved! O for dig saae vo - re Hier - ter, o for dig saae vo - re Hier - ter hvi af
 Her - lig Haab og Trost at sian - te ved! O for dig saae vo - re Hier - ter, o for dig saae vo - re Hier - ter hvi af

Frotenen.

Sun at let .

warm Er . fiendt . lig . hed, for dig af varm Er . fiendt . lig . hed, o for dig staae vo . re Hier . ter!

warm Er . fiendt . lig . hed, for dig af varm Er . fiendt . lig . hed, o for dig staae vo . re Hier . ter!

te Smer . ter er for mig en Sa . lig . hed, er Sa . lig . hed, er Sa . lig . hed!

høit af varm Er . fiendelig . hed, Er . fiendt . lig . hed, Er . fiendt . lig . hed.

høit af varm Er . fiendelig . hed, — Er . fiendt . lig . hed, — Er . fiendt . lig . hed.

sf

sf

sf

sf

sf

Prøfene,

Strax jeg hen til min Fa - der ii - ler, snart den Ved - le saa det

ma - ger, at I sku - e e - ders Kla - ger Ra - de om til Fryd, at I sku - e e - ders Kla - ger

Ra - de om til Fryd! Kun at

Lovise.

Bli - de En - gel! bli - de En - gel! som saa tier - lig Haab og Trost at staa - te ved.

Jørgen.

Bli - de En - gel! bli - de En - gel! som saa tier - lig Haab og Trost at staa - te ved.



lin . dre e . ders Er . ter . te er for mig en Sa . lig . hed! en Sa . lig .

o for dig slaae vo . re Hier . ter, o for dig slaae vo . re Hier . ter høit — — af

o for dig slaae vo . re Hier . ter, vo . re Hier . ter høit af varm Er . fiendt . lig .

hed, en Sa . lig .

varm — — Er . fiendt . lig . hed, Er . fiendt . lig

hed, Er fiendt . lig . hed, Er . fiendt . lig .

heb, en Sa . lig . heb, en Sa . lig . heb! Kun at let . te e . ders
 heb, for dig af varm Er . fiende . lig . heb! O for
 heb, for dig af varm Er . fiende . lig . heb! O for

sf p sf p

Emer . ter er for mig en Sa . lig . heb, for mig — en Sa .
 dig flaae vo . re Hier . ter af varm — — Er . fiende . lig . heb,
 dig flaae vo . re Hier . ter hvi . af varm Er . fiende . lig . heb, Er .

lig . hed, en Sa
Er fiendt
fiendt lig . hed, for dig af varm
cresc.
fr
lig . hed!
lig . hed!
Er fiendt lig . hed!
ff

Detailed description: This is a page of a musical score, page 40, featuring a voice part and piano accompaniment. The music is in G major (one sharp) and 3/4 time. The voice part consists of five lines of staves with lyrics in Danish. The piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *ff*. The lyrics are: "lig . hed, en Sa", "Er fiendt", "fiendt lig . hed, for dig af varm", "lig . hed!", "lig . hed!", "Er fiendt lig . hed!".

Lovise.

Hvad var dit Liv for

Andantino.

dolce.

uden mig? ...

Mit Hjerte ene velger dig ...

Naar Elskovs Blik du

Sorgen.

en Plage!

til Naage.

sen der mig ..

For Kroener ej jeg byr ted' dig!

da synger Hjertet Elskovs Ditt;

mig er dit Bavn et Da va .

for Kro . ner ej jeg byt . ted' dig!

diis! mig er dit Gavn et Pa . ra . diis, mig er dit Gavn —

Til Et . stovs Tryl . le . ri . er vi so . re Hjer . ter

— et Pa . ra . diis! Til Et . stovs Tryl . le . ri . er vi

vi . er, o Hjed, ja Hjed dens se . de Fred! Hvad Eliabne end os ms . der, os

vo . re Hjer . ter vi . er, o Hjed dens se . de Fred! Hvad Eliabne end os ms . der, os

poco cresc.

p

Et . fiov so for . sa . der en . huer dens Dit . ter . heb; ja Et . fiov os for . sa . der en . huer dens

Et . fiov so for . sa . der en . huer dens Dit . ter . heb; ja Et . fiov os for . sa . der en . huer dens

Dit . ter . heb. Til Et . fiov s Drl . le . ri . er, vi vo . re Hier . ter vi . er,

Dit . ter . heb. Til Et . fiov s Drl . le . ri . er vi vo . re

o Held, ja Held dens sa . de, sa . de Fred — — Held dens sa . de Fred, den mil . dreer

Hier . ter vi . er, o Held dens sa . de sa . de Fred — — Held dens sa . de Fred, den mil . dreer

Skab · nes Vit · ter · hed, vor Skab · nes Vit · ter · hed, vor Skab · nes Vit · ter · hed.
 Skab · nes Vit · ter · hed, vor Skab · nes Vit · ter · hed, vor Skab · nes Vit · ter · hed.
mf *mf*

crese.

Chor.

Op, op! til gla · de Dand · se, til ly · stig Høi · tids ·

Scherzando.

Ferd!

Op, op! til gla · de Dand · se, til ly · stig Høi · tids ·

Færd! hver som vor Fryd vil stand se, er ei vort Ven. skab

vard; hver som vor Fryd vil stand se, er ei vort Ven. skab vard.

Vi ham Respekt skal læ . re for U . skylds Fryd at bæ . re; vi ham Respekt skal læ . re, vi ham Respekt skal læ . re for

cresc.

U . skylds Glæ . der at bæ . re, for U . skylds Glæ . der at bæ . re. Flauto Solo.

Op, op! til gla · de

Dand · se, til ly · stig Høi · tids · Færd! hver som vor Fryd vil stand · se,

er ei vort Ben · skab værd, er ei vort Ben · skab værd, er

ei vort Ben · skab værd, vort Ben · skab værd, vort Ben · skab værd.

Largh

Anden Akt.

Larghetto.

Hjald mig at blant mi · ne Gle · der in · gen Et · høvs Tor · ne

groe; end for · styr · re A · mors Kie · der, ei mit gla · de Hier · tes Koe; end for · styr · re A · mors Kie · der ei mit

gla · de Hier · tes Koe, mit gla · de Hier · tes Koe. Ei hans Vel · lyst, ei hans Smær · te Ei · vets

Vaar mig rs · vet har; hvert et Slag af det · te Hier · te kun for Skyld · frie Øg · ler var.

Held mig at i mi - ne Glæ - der in - gen Et - rovs Tor - ne groe; end for - styr - re A - mors Rie - der ei mit gla - de Hjer - tes

mf *p* *mf*

Roe, end for - styr - re A - mors Rie - der ei mit gla - de Hjer - tes Roe, mit gla - de Hjer - tes

Scherzando.

Roe.

mf *ad libit.*

Dor - gen - es - dens Dur - pur smi - le fraa - le mig for - yn - get Fryd! Aft - neu vin - fer mig til Hvi - le ved Hjr - de - stot - tens

Lyb. Mor · gen · er · dens Pur · pur smi · le, staa · le mig for ·

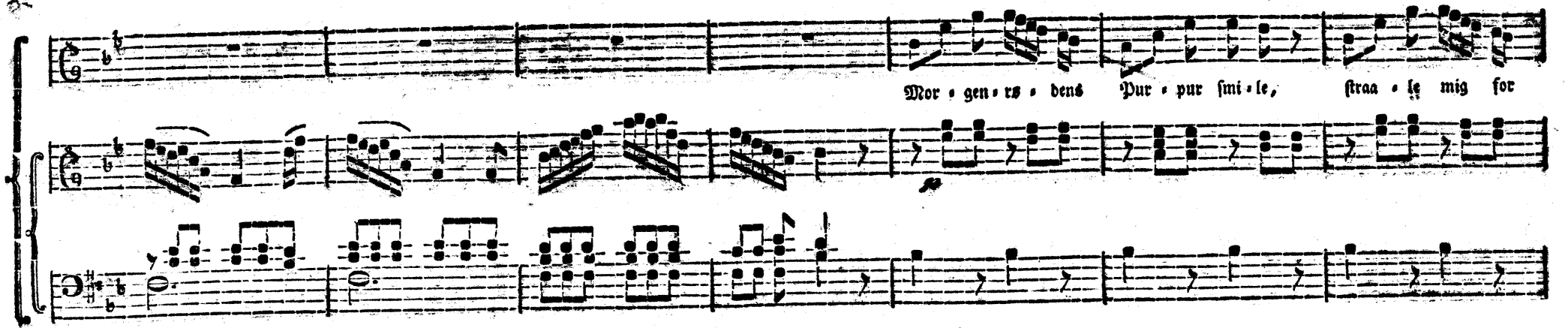
yn · get Fryd, staa · le mig for · yn · get Fryd, staa · le

mig for · yn · get Fryd, staa · le mig for · yn · get Fryd. Mor · gen · er · dens

Pur · pur smi · le, staa · le mig for · yn · get Fryd! — Af · ten · vin · ker mig til Hvi · le ved Hjr · de · si · cens Lyb.

Wijnbosten.

M



Mor • gen • ts • dens Dur • pur smi • le, staa • le mig for

This system contains the first line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Mor • gen • ts • dens Dur • pur smi • le, staa • le mig for".



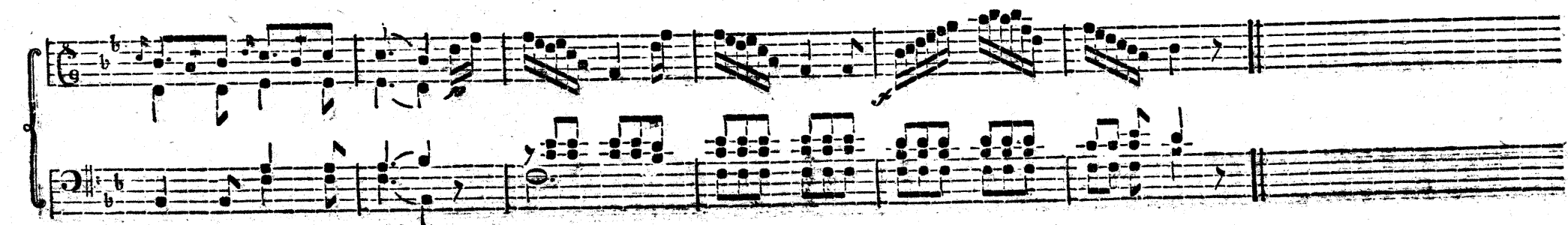
yn • get Fryd, staa • le mig for

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "yn • get Fryd, staa • le mig for". A dynamic marking of *sf* (sforzando) is present in the piano part.



yn • get Fryd, staa • le mig for • yn • get Fryd, staa • le mig for • yn • get Fryd.

This system contains the third line of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "yn • get Fryd, staa • le mig for • yn • get Fryd, staa • le mig for • yn • get Fryd."



This system contains the fourth line of the musical score, which appears to be a continuation of the piano accompaniment from the previous system, ending with a double bar line.

Sovise.

Andante.

Kun med dig, o Christe, bliv jeg lyt te lig; in gen

Emer te det te Hier te skal i Lon dema na ge, bliv Jor gen kun min Wa ge.

 Frøkenen.

 Kan Et stovs Gu dens

Kan te saa høi e Guds ber skian te? Di ge, af, jeg troer det ei!

Piu vivo.

Di ge, af, jeg troer det ei! O! den er en tryl lersk Drøm,

2. v. i. s. e.

Et, lov er den s. de
 en tryl. lersk Drom, af hvil. fen man. gen skal op. vaag. ne sig til Qual. O, den er en tryl. lersk

Drom! Et, lov er den s. de Drom, som paa Li. vets mæ. fe Fied fraa. ser ven. sig ned.
 Drom! o, den er en tryl. lersk Drom! af hvil. fen man. gen skal op. vaag. ne sig til Qual.

cresc. *sf*

sf

Andantino
con moto.

Lo vife.

*Andantino
con moto.*

El . ffov lys . ner Vaa . rens Himmel, El . ffov to . ner Klo . dens Brimmel

Klo . dens Brimmel Ju . bel . lyd. *Frøkenen.* Alt har Deel i El . ffovs Glæ . der, alt har Deel i El . ffovs Glæ . der! Jeg al . le . ne
Alt har Deel i El . ffovs Glæ . der, alt har Deel i El . ffovs Glæ . der! Du al .

fav . ne maae dens bli . de Fryd! Jeg al . le . ne fav . ne maae dens bli . de Fryd!
le . ne, du kun fav . ner El . ffovs Fryd! Du al . le . ne! du kun fav . ner El . ffovs Fryd!

Blindhøsten.

Al·drig bær mit Hjer·tes Rum·mer, al·drig mee·re fro jeg leer; ny·der in, gen ro·lig
 Siem i Haa·bers Etød din Rum·mer, ban·ge Hjer·te klag ei meer! Enart i Et·føvs Kiel·ne

Elum·mer for jeg at·ter Jor·gen seer. Et·føvs lys·ner Haa·rens Himmel, Et·føvs
 Elum·mer al din Held du fro·nes seer.

to·ner Klo·dens Brimmel, Klo·dens Brim·mel Ju·bel·lyd. Alle har Deel i Et·føvs Glæder, alle har Deel i Et·føvs
 Alle har Deel i Et·føvs Glæder, alle har Deel i Et·føvs

Gloria! jeg al . le . ne sav . ne maae dens bli . de Fryd! Alt har Deel i Et . fros

Gloria! du al . le . ne, du fun sav . ner Et . fros Fryd! Alt har Deel i Et . fros

mf

Gloria, i Et . fros Gloria, jeg al . le . . . ne sav . ne maae dens bli . de

Gloria, i Et . fros Gloria, du al . le . . . ne, du fun sav . ne maae dens

Fryd, jeg al . le . ne sav . ne maae dens bli . de Fryd! jeg al . le . ne!

Fryd! du al . le . ne sav . ne maae dens Fryd! du al . le . ne!

cresc. *poco* *f*

Presto.

Dig, du Elst . se, jeg at . ter stu . er! tryk . ker dig til det . se Dyrst!

Eng . te! ned fra Ly . sets Du . er, stu . er El . stovs rec . ne Lyst!

Jørgen.

Dig, Lo . vi . se, jeg at . ter stu . er! hvil . ken Lyf . te, hvil . ken Lyst!

mf sf sf sf ff mf sf sf sf ff

mf

Til sin Barm sin El . ster tryk . te, ms . de

Grun . de tro . fast El . stovs Lyf . te, og i

Til sin Barm sin Elst . se tryk . te, ms . de

hans saa tiel . ne Di . e, hvil . sen Løn for El . skovs Møi . e, hvil . sen
 dens saa skøn . ne Lu . e, Him . lens høi . e Fryd ac sku . e er for
 den . des tiel . ne Di . e, hvil . sen Løn for El . skovs Møi . e hvil . sen

poco cresc. *sf*

sa . lig, sa . lig Løn! Til sin Barm sin El . sker tryk . te, mø . de
 mig en sa . lig Løn! grun . de tro . fast El . skovs Lyf . te! og i
 sa . lig, sa . lig Løn! Til sin Barm sin El . sker te tryk . te, mø . de

hans saa kiel . ne Di . e, hvil . fen Lon for El . fogs Møi . e, hvil . fen

dens saa fion . ne Lu . e! Him . lens hoi . e Fryd at fu . e er for

hen . des kiel . ne Di . e, hvil . fen Lon for El . fogs Møi . e, hvil . fen

sf

sa . lig, sa . lig Lon! Til sin Varm sin El . fte tryk . te, m . de hans saa kiel . ne Di . e, hvil . fen Lon for El . fogs

mig en sa . lig Lon! grun . de tro . fast El . fogs Lyk . te, og i dens saa fion . ne Lu . e, Him . lens hoi . e Fryd at

sa . lig, sa . lig Lon! Til sin Varm sin El . fte tryk . te, m . de hen . des kiel . ne Di . e, hvil . fen

cresc. *f*

Møi . e, hvil . fen Løn for El . fove Møi . e! hvil . fen Løn for El . fove Møi . e! hvil . fen
 fu . e, og i dens saa fien . ne Lu . e! Him . lens høi . e Fryd at fu . e, er for
 Løn! — hvil . fen Løn for El . fove Møi . e! hvil . fen Løn for El . fove Møi . e! hvil . fen

sf

fa . lig, fa . lig Løn! Til sin Darm sin El . fove tryk . te, fu . e hans saa fien . ne Di . e, hvil . fen Løn for El . fove
 mig en fa . lig Løn! grun . de tro . fast El . fove Lyk . te, og i dens saa fien . ne Lu . e, Him . lens høi . e Fryd at
 fa . lig, fa . lig Løn! Til sin Darm sin El . fove tryk . te, mæ . de hen . des fien . ne Di . e, hvil . fen Løn for El . fove

mf

Allegro
moderato

Dei, hvilken saelig, saelig Løn! Til sin Varm sin Elsker trykke, sive hans saa kielne Di, hvilken Løn for Elskovs
 sive er for mig en saelig Løn! grunde trofast Elskovs Lykke, og i dens saa skionne Lu, Himlens hoiere Fryd at
 Dei, hvilken saelig, saelig Løn! Til sin Varm sin Elsker trykke, mende hendes kielne Di, hvilken Løn for Elskovs

Dei, hvilken saelig, saelig Løn! hvilken Løn! hvilken Løn! hvilken Løn! hvilken Løn!
 sive er for mig en saelig Løn! hvilken Løn! hvilken Løn! hvilken Løn! hvilken Løn!
 Dei, hvilken saelig, saelig Løn! hvilken Løn! hvilken Løn! hvilken Løn! hvilken Løn!
 sf sf sf sf sf sf sf

Allegro moderato.

Clar. Solo.

The first system of the musical score features a Clarinet Solo. It consists of two staves: a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with a key signature of one sharp and a common time signature. The music is written in a single system with various note values and rests.

Sovise.

O min est, te Sa-der! O min est, te Sa-der!

The second system of the musical score is for the Soprano part. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are "O min est, te Sa-der! O min est, te Sa-der!". The piano part consists of two staves with complex rhythmic patterns.

hør mit Hjer-tes ban-ge Klæ-ge! hør mit Hjer-tes ban-ge

poco f

The third system of the musical score continues the Soprano part. It features the vocal line with lyrics and the piano accompaniment. The lyrics are "hør mit Hjer-tes ban-ge Klæ-ge! hør mit Hjer-tes ban-ge". The piano part includes a dynamic marking of *poco f*.

Klæ-ge! Ni-ne for-dums gla-de Da-ge du mig sjen fe-i-gien, du mig sjen fe-i-gien!

The fourth system of the musical score concludes the Soprano part. It includes the vocal line with lyrics and the piano accompaniment. The lyrics are "Klæ-ge! Ni-ne for-dums gla-de Da-ge du mig sjen fe-i-gien, du mig sjen fe-i-gien!". The piano part continues with complex rhythmic patterns.

Wienhøsten.

Da du med fa - derlig el - skende Haand om - snoe med El - skovs-

mf *p*

yn - di - ge Vaand, selv his - set i Sa - lig - heds Ri - ge, selv his - set i Sa - lig - heds Ri - ge, dig vi gla - de skal tak -

te for vor El - skovs Gald! vi skal dig tak -

te for vor El -

cresc.

tr

Stos Held!

dolce

O min est te Fa der! o min est te Fa der, her mit

Hier tes ban ge Kla ge! Hiertets ban ge Kla ge! Mi ne

poco

for - dums gla - de Da - ge du mig skien - fe i - gien.

dolce

Os du med sa - derlig el - skende Haand om - snoe med Et - stovs yn - di - ge Haand; selv his - set i Sa - lig - heds

mf

Di - ge, vi dig gla - de skal tak

fe for vor Et stovs

pp

Anda

Held.

f

Andante.

mf

Obersten.

Selv blant jev • ne Bon • de • se • der mel • tem Lan • ders stil • le Gæ • der, La • sters

p

Ehro • ne hæ • ver sig, La • sters Ehro • ne hæ • ver sig. Hst i

mf *p*

Winhøsten.

D

fol - ge Mar - mor - sa - le, her i blom - ster - klæ - de Da - le, Gul - det fun, Gul - det fun, Gul - det fun gior he - der -

lig Selv blant jøv - ne Don - de - se - der mel - lem Lan - det's sil - le

Gle - der, La - sters Thro - ne hæ - ver sig, La - sters Thro - ne hæ - ver sig.

Vivace.
En snur - rig Ting, en snur - rig Ting det er at væ - re riig, en snur - rig Ting, en snur - rig Ting er he - le Klo - den

mig! En snur · rig Ting det er at væ · re riig! en snur · rig Ting er he · le Klo · den mig!

cresc.

Var jeg en Gud, og fun · de saa den he · le Brim · mel sy · ne,

mf

var jeg en Gud, og fun · de saa, den he · le Brim · mel sy · ne, da

mf

stræk · te ligt det vil · le gaae, mod hver en ne · drig Skuf jeg saae, min Sa · bel skul · le sy · ne; dog

fom jeg ei al . mag . tig er min Sær . ras blir i Skee . de, dog da jeg ei al . mag . tig er min Sær . ras blir i Skee . de, jeg

ten . ter saa: vor Ver . den her er kun en Nar . re . re . de! er kun en Nar . re . re . de, Nar . re .

Tempo primo.

re . de, Nar . re . re . de! Selv blant jøv . ste Bon . de . se . der mel . lem Lan . dets stil . le Ole . der, La . sters

Ehro . ne ha . ver sig, La . sters Ehro . ne ha . ver sig.

Andante.

Lovise.

Andante.

Held den, hvis Hier . te ro . ligt u . kiendt med Ond .skab staaer! Held den, hvis Hier . te ro . ligt u . kiendt med Ond .skab staaer, selv
Førstene.

Held den, hvis Hier . te ro . ligt staaer! Held den, hvis Hier . te ro . ligt staaer,

un . der Vagt af Lan . ker, han u . for . sær . det staaer! Held den, hvis Hier . te u . kiendt med Ond .skab
selv un . der Lan . ker, han u . for . sær . det staaer! Held den, hvis Hier . te ro . ligt u . kiendt med Ond .skab
Førgen.

Held den, hvis Hier . te ro . ligt

staaer! Held den, held den, hvis Hier . te ro . ligt u . kiendt med Ond .skab staaer, selv un . der Vagt af Lan . ker, han
staaer! Held den, hvis Hier . te ro . ligt u . kiendt med Ond .skab staaer, selv un . der Vagt af Lan . ker, han
staaer! Held den, hvis Hier . te ro . ligt staaer, selv un . der Lan . ker han

u . for . sær . det staaer! Held den, hvis Hier . te ro . ligt staaer!
u . for . sær . det staaer! Held den, hvis Hier . te ro . ligt for Ond .skab staaer! Held den, held den, hvis Hier . te
u . for . sær . det staaer! Held den, hvis Hier . te ro . ligt u . kiendt med Ond .skab staaer! Held den, hvis Hier . te
Obersten.
Held den, hvis Hier . te ro . ligt staaer!

Winhøsten.

Hvis Hjerte ro . ligt for Ond .skab staaer, selv un . der Vagt af Løn . fer han u . for . far . det staaer.
 ro . ligt u . kiendt med Ond .skab staaer, selv un . der Vagt af Løn . fer han u . for . far . det staaer.
 ro . ligt u . kiendt med Ond .skab staaer, selv un . der Vagt af Løn . fer han u . for . far . det staaer.
 Held den, hvis Hier . te ro . ligt staaer, selv un . der Løn . fer han u . for . far . det staaer. Held

Held den, hvis Hier . te ro . ligt staaer! Held den, hvis
 Held den, hvis Hier . te ro . ligt staaer! hvis Hier . te
 Held den, hvis Hier . te u . kiendt med Ond .skab staaer! Held den, held den, hvis Hier . te ro . ligt
 den, hvis Hier . te ro . ligt u . kiendt med Ond .skab staaer! Held den, hvis Hier . te ro . ligt u .

Hier . te ro . ligt staaer, selv un . der Løn . fer han u . for . far . det staaer.
 u . kiendt med Ond .skab staaer, selv un . der Vagt af Løn . fer han u . for . far . det staaer.
 u . kiendt med Ond .skab staaer, selv un . der Vagt af Løn . fer han u . for . far . det staaer.
 kiendt med . Ond .skab staaer, selv un . der Vagt af Løn . fer han u . for . far . det staaer.

Tredie Akt.

*Poco
Larghetto.*

mf

Sorgen.

Es de Haab! du ei mig blæn de! Is de Haab! du ei mig blæn de! ei om sonst du at ter tæn de Glæ dens

Gnist i den ne Varm! ei om sonst du at ter tæn de Glæ dens Gnist i den ne Varm. Ei den

bli de Drøm lad sovn de, om min Lys se snart at fin de, i min Elsk tes kiel ne

Arm! i min Elst . tes kiel . ne Arm! Es . de Haab! du sei mig blen . de, so . de Haab! du ei mig

blen . de! ei om . sonst du at . ter ten . de Sla . dens Gnift i den . ne Darm! ei om . sonst du at . ter ten . de Sla . dens

Gnift i den . sne Darm. Ei den bli . de Drøm lab soin . de, om min Lof . fe snart 'at

fin . de, i min Elst . tes kiel . ne Arm! i min Elst . tes kiel . ne Arm! i min Elst . tes kiel . ne

Allegro ma non troppo.

Arm! i min Er, tes fiel, ne Arm!

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Arm! i min Er, tes fiel, ne Arm!". The piano accompaniment consists of a right-hand part with intricate sixteenth-note patterns and a left-hand part with a steady bass line. The key signature has one flat (B-flat), and the time signature is common time (C).

Snart du by, de os at ny, de El, fros ful, de Sa, lig,

The second system continues the musical score. The vocal line has the lyrics "Snart du by, de os at ny, de El, fros ful, de Sa, lig,". The piano accompaniment maintains its complex texture with various dynamics like *f* and *tr* (trills) indicated. The notation includes slurs and accents to guide the performer.

hed! snart du by, de os at ny, de El, fros ful, de Sa, lig, hed! snart du by, de os at

The third system of the score contains the lyrics "hed! snart du by, de os at ny, de El, fros ful, de Sa, lig, hed! snart du by, de os at". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and continues with its characteristic rhythmic patterns.

ny, de El, fros ful, de Sa, lig, hed! snart du by, de os at ny, de El, fros ful, de Sa, lig.

The fourth and final system on this page has the lyrics "ny, de El, fros ful, de Sa, lig, hed! snart du by, de os at ny, de El, fros ful, de Sa, lig." The piano accompaniment concludes with a final cadence, marked with a *p* (piano) dynamic.

hed! lad, o lad for u den Sla ge, hver blant Baandets Da ge svin de sødt i Fred

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 3/4 time, with lyrics: "hed! lad, o lad for u den Sla ge, hver blant Baandets Da ge svin de sødt i Fred". The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

svin de sødt i

The second system continues the musical score with three staves. The vocal line has the lyrics "svin de sødt i". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*.

Fred, svin de Baandets Da ge sødt i Fred.

The third system consists of three staves. The vocal line has the lyrics "Fred, svin de Baandets Da ge sødt i Fred." The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *f* and *sf*.

The fourth system consists of two staves, primarily piano accompaniment. The right hand continues with rhythmic patterns, and the left hand provides a steady bass line. Dynamics include *sf*.

1
Marsch

2

March.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a common time signature (C). The music is written in a key signature of one sharp (F#). The upper staff contains a complex melodic line with many beamed eighth and sixteenth notes, while the lower staff provides a simpler bass line with mostly quarter and eighth notes.

The second system continues the musical piece with two staves in treble and bass clefs. The notation follows the same key signature and time signature as the first system. The upper staff continues with intricate melodic patterns, and the lower staff maintains a steady bass accompaniment.

The third system of notation shows further development of the march. The upper staff features a variety of rhythmic figures and melodic motifs, while the lower staff continues to support the melody with a consistent bass line.

The fourth system includes a trill ornament (tr) above a note in the upper staff. The musical notation continues with two staves, maintaining the established key signature and time signature.

The fifth and final system of notation concludes the piece. It features two staves in treble and bass clefs, ending with a double bar line. The notation is consistent with the previous systems, showing the final melodic and bass lines of the march.

Solo.

Poco Allegretto.

Di - ge og Yngling! o dand - ser saa fro, Et - vet t - glennem, mens Ro - ser - ne groe, smi - ler dig Glæ - det er .

Tutti.

fiendt - lig den nyd! siel - den og staf - fet er Men - ne - stes Fryd! Smi - ler dig Glæ - den, er - fiendt - lig den nyd! siel - den og

staf - fet er Men - ne - stes Fryd! Ly - stig, hei ly - stig! saa mun - tre saa fro, le - ve vi Døn - der mens Ro - ser - ne groe, lys - se og

dand - se, og drif - fe der - paa: gior - de hver tung - sin - dig Riib - stedmand saa! fun saa, fun saa, fun saa, fun saa!

Andante con moto. Jorgen.

Sor·gens mæ·te Da·ge

p & dolce

lag·de vi til·ba·ge! Snart skal Hy·mens Haand lø·se huld vor Kum·mers

mf dolce

Grøfene.

Daand — — — lø·se huld vor Kummers Daand! Gla·den Jorgen vin·fer, Fryd hans Di·e blin·fer,

sf sf mf

snart skal Hy·mens Haand lø·se huld hans Kum·mers Daand — — — lø·se

huld hans Kummer's Daand, Hy • men snart med ven • lig Haand is • ser de • res Kum • mers Daand; is . . .

Lovise.

Hy • men snart med ven • lig Haand is • ser huld vor Kum • mers Daand; is . . . ser

Jørgen.

Hy • men snart med ven • lig Haand is • ser huld vor Kum • mers Daand; is . . . ser

Obersten.

Hy • men snart med ven • lig Haand is • ser de • res Kum • mers Daand; is . . . ser

is • ser de • res Kum • mers Daand; is . . . ser de • res Kum • mers Daand.

huld vor Kum • mers Daand; is . . . ser huld vor Kum • mers Daand.

huld vor Kum • mers Daand; is . . . ser huld vor Kum • mers Daand.

de • res Kum • mers Daand; is . . . ser de • res Kum • mers Daand.

Louise.

Maar min Fa • der laa • ner D • re,

vo • re Wan • ner huld ac

Obersten.

Maar din Fa • der laa • ner D • re,

de • res Wan • ner huld ac

Lyf • fe • li • ge da de var, et for • ee • net, sa • ligt Var! Lyf • fe • li • ge da de

he • re, lyf • fe • li • ge da vi var, et for • ee • net, sa • ligt Var! Lyf • fe • li • ge da vi var, et for • ee • net, sa • ligt Var! Lyf • fe • li • ge da vi

Lyf • fe • li • ge da vi var, et for • ee • net, sa • ligt Var! Lyf • fe • li • ge da vi

he • re, lyf • fe • li • ge da de var, et for • ee • net, sa • ligt Var! Lyf • fe • li • ge da de var, et for • ee • net, sa • ligt Var! Lyf • fe • li • ge da de

sf

sf

sf

sf



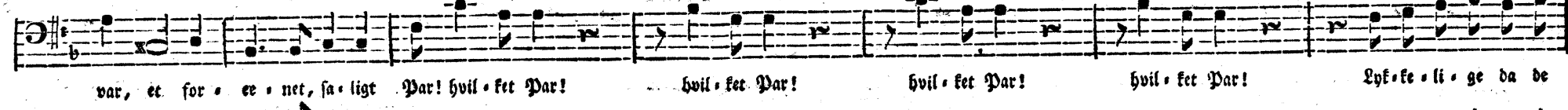
var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! Lyf . fe . li . ge da de



var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! Lyf . fe . li . ge da vi



var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! Lyf . fe . li . ge da vi



var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! Lyf . fe . li . ge da de



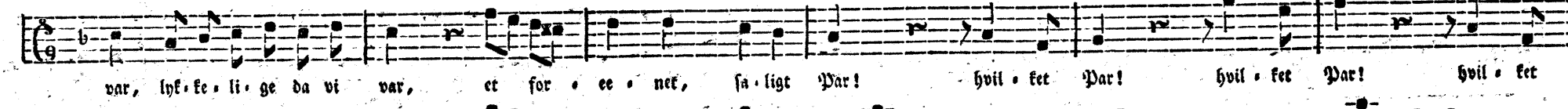
sf



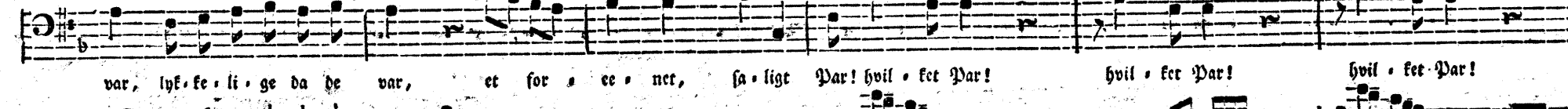
var, lyf . fe . li . ge da de var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet Var!



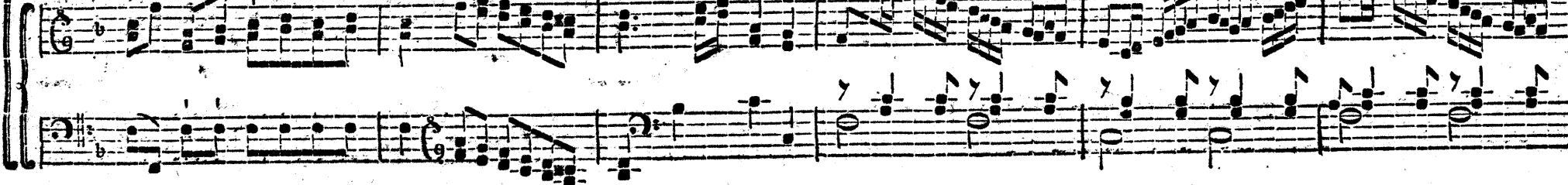
var, lyf . fe . li . ge da vi var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet

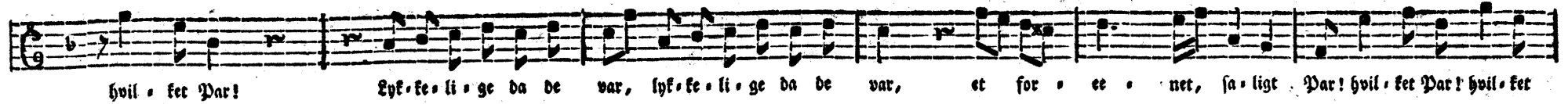


var, lyf . fe . li . ge da vi var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet

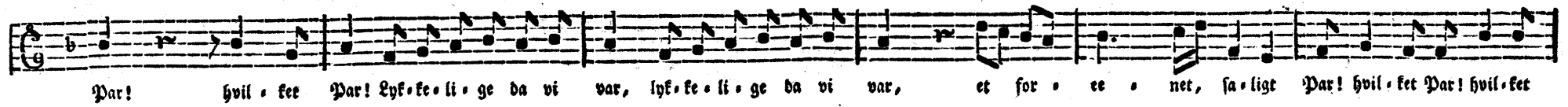


var, lyf . fe . li . ge da de var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet Var! hvil . fet Var!





hvil . fet Var! Lys . fe . li . ge da de var, lys . fe . li . ge da de var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet



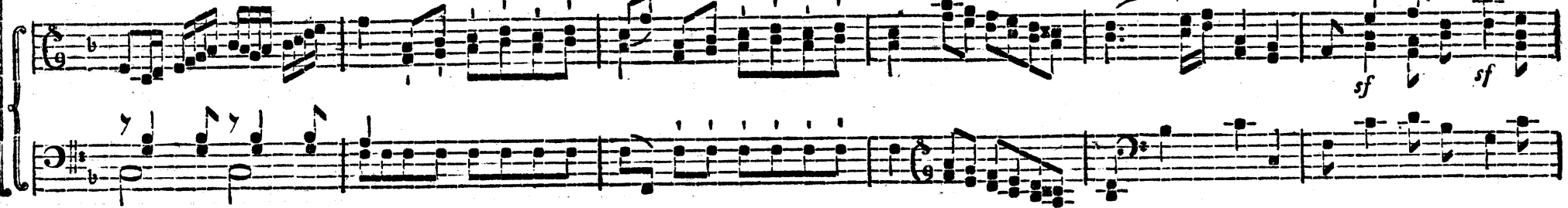
Var! hvil . fet Var! Lys . fe . li . ge da vi var, lys . fe . li . ge da vi var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet




Var! hvil . fet Var! Lys . fe . li . ge da vi var, lys . fe . li . ge da vi var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet



hvil . fet Var! Lys . fe . li . ge da de var, lys . fe . li . ge da de var, et for . ee . net, sa . ligt Var! hvil . fet Var! hvil . fet




Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! et for . ee . net, sa . ligt Var! et for . ee . net, sa . ligt Var!



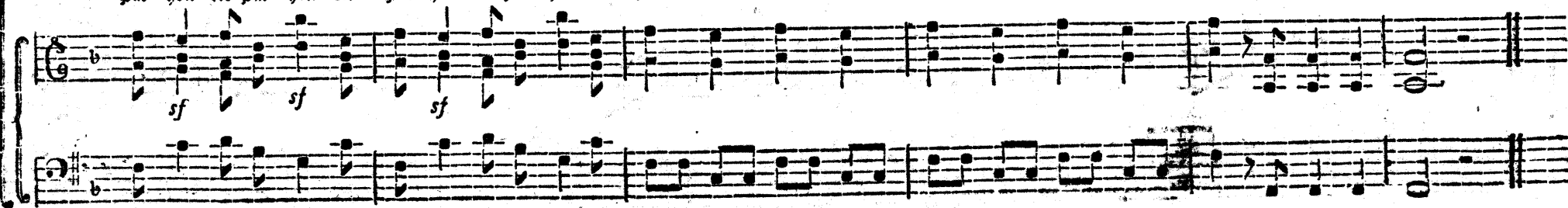
Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! et for . ee . net, sa . ligt Var! et for . ee . net, sa . ligt Var!



Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! et for . ee . net, sa . ligt Var! et for . ee . net, sa . ligt Var!



Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! hvil . fet Var! et for . ee . net, sa . ligt Var! et for . ee . net, sa . ligt Var!



Scherzando.

Chor.

Al den Glæde Li - vet har (Men - tes dig, du ad - le Par!

held om dig, du ad - le Par!

Lovise.

held om dig, du ad - le Par! O hvil - ten him - mels! Sa - lig - hed! o hvil - ten him - mels!

Jørgen.

O hvil - ten him - mels! Sa - lig - hed! o hvil - ten him - mels!

Sa . lig . hed! o hvil . fen Sa . . . lig . hed op . fyl . der en min Barm! o hvil . fen
 Sa . lig . hed! o hvil . fen Sa . . . lig . hed op . fyl . der en min Barm!

Sa . . . lig . hed op . fyl . der en min Barm!
 o hvil . fen Sa . . . lig . hed op . fyl . der en min Barm!

Chor.

Al den Ghe - de E - vet har Rie - ses dig, du ad - le Var!

Lovise. Grazioso.

O hvil ken Ghe - del Et - stovs Løn! o Jor - gen
 Jorgen.
 held om dig, du ad - le Var! O hvil ken Ghe - del Et - stovs Løn! So - vi - se

min du er! O som den - ne E - me Rion, vor hee - le Frem - tid sted - se var!
 min du er! O som den - ne E - me Rion, vor hee - le Frem - tid sted - se var!

Tempo primo

The first system consists of two staves of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in G major and 6/8 time.

Chor.

Al den Gæ-de Li - vet har fien - tes dig, du æd - le Dyr!

The second system contains the vocal line and piano accompaniment for the first vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Al den Gæ-de Li - vet har fien - tes dig, du æd - le Dyr!".

Held om dig, du æd - le Dyr!

The third system contains the vocal line and piano accompaniment for the second vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Held om dig, du æd - le Dyr!".

Held om dig, du æd - le Dyr!

The fourth system contains the vocal line and piano accompaniment for the third vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Held om dig, du æd - le Dyr!".

Blindhøsten.



Solo.

Poco Allegretto.

Et . Kov mod Maa . let med man . di . ge Fied, van . dreer skönt Ba . nen med Tor . ne er strød, er skönt de

Et . sten . des Skiab . ne ei blid, Ero . skab dog skien . ter den sø . de . ste Fryd. Ryk . ses, I Fromme! i Ri . re . stens

Arm, glem . mer man Modgang og Kum . mer og Harm. Hel . li . ger Hier . tet til Ret . sind og Dyd! Al . drig, nei

Tutti.

al . drig! I sav . ne da Fryd! Hel . li . ger Hier . tet til Ret . sind og Dyd! Al . drig, nei al . drig! I

Alle

sav · ne da Fryd. Ly · stig, hei ly · stig saa mun · tre, saa fro, le · ve vi Dyr · der mens No · fer · ne groe,

lys · se, og dand · se, og drif · fe der · paa; gior · de hver tung · sin · dig Rijs · sted · mand saa, kun saa, kun saa, kun saa, kun saa.

Dand.
Allegro.

Minore.

Musical notation for the first system, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Musical notation for the second system, measures 5-8. The system consists of two staves. The upper staff continues the melodic line with some chromaticism. The lower staff provides harmonic support with chords and moving bass lines. Dynamics include *f* and *mf*.

Musical notation for the third system, measures 9-12. The system consists of two staves. The upper staff has a more active melodic line with many sixteenth notes. The lower staff continues with a steady bass line. Dynamics include *f* and *mf*.

Allegretto.

Musical notation for the fourth system, measures 13-16. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Allegretto*. The music features a rhythmic pattern in the upper staff and a bass line in the lower staff.

Musical notation for the fifth system, measures 17-20. The system consists of two staves. The upper staff continues the rhythmic pattern with some melodic variation. The lower staff provides a consistent bass line. Dynamics include *f* and *mf*.

The first system of music consists of two staves. The upper staff is in treble clef and contains complex, rapid passages with many beamed notes and slurs. It includes dynamic markings of *sf* (sforzando) and *p* (piano). The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical development. The upper staff features intricate melodic lines with frequent slurs and dynamic markings. The lower staff continues with a steady accompaniment, primarily using eighth notes.

The third system shows further complexity in the upper staff's melody, with dense clusters of notes and slurs. The lower staff accompaniment remains consistent in its rhythmic pattern.

The fourth system begins with a *p* (piano) dynamic marking in the upper staff. The melodic lines are highly detailed with many slurs and beamed notes. The lower staff accompaniment continues with eighth-note patterns.

The fifth system concludes the page. It features dynamic markings of *sf* and *p*. The upper staff has a final melodic flourish, and the lower staff accompaniment ends with a clear cadence.

First system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar melodic and rhythmic patterns.

Andante.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Andante.* The music features a more melodic and slower-moving line in the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic accompaniment in the lower staff with *sf* (sforzando) markings. The upper staff has a melodic line with *sf* markings.

Poco Allegro.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Poco Allegro.* The music features a more rhythmic and faster-moving line in the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of G major, indicated by two sharps (F# and C#). The time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains G major and the time signature is common time. The notation includes complex rhythmic patterns and rests.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains G major and the time signature is common time. The notation includes complex rhythmic patterns and rests.

Allegro.

The fourth system of musical notation is marked *Allegro.* and features a 3/4 time signature. It consists of two staves in treble and bass clefs. The key signature remains G major. The music is more rhythmic and energetic due to the tempo marking.

The fifth system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains G major and the time signature is 3/4. The notation includes complex rhythmic patterns and rests.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp). The music continues with intricate melodic patterns and accompaniment.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp). The music continues with intricate melodic patterns and accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Chor.

Poco Allegretto.

Di - ge og Ungling! o band - fer saa fro, Ei - vet i - giennem, mens No - fer - ne groe, smi - ler dig

Gla - den er - fiendt - lig den nyd! Iel - den, og Iat - tet er Men - ne - stes Fryd! smi - ler dig Gla - den, er -

fiend·lig den nød! siel·den og stat·ket er Men·ne·skets Fryd! Ly·stig, hei ly·stig! saa mun·tre, saa

fro, le·ve vi Døn·der mens No·fer·ne groe, fyg·se, og dand·se, og drif·te der·paa;

gior·de hver tung·sin·dig Riib·sted·mand saa, kun saa, kun saa, kun saa, kun saa.