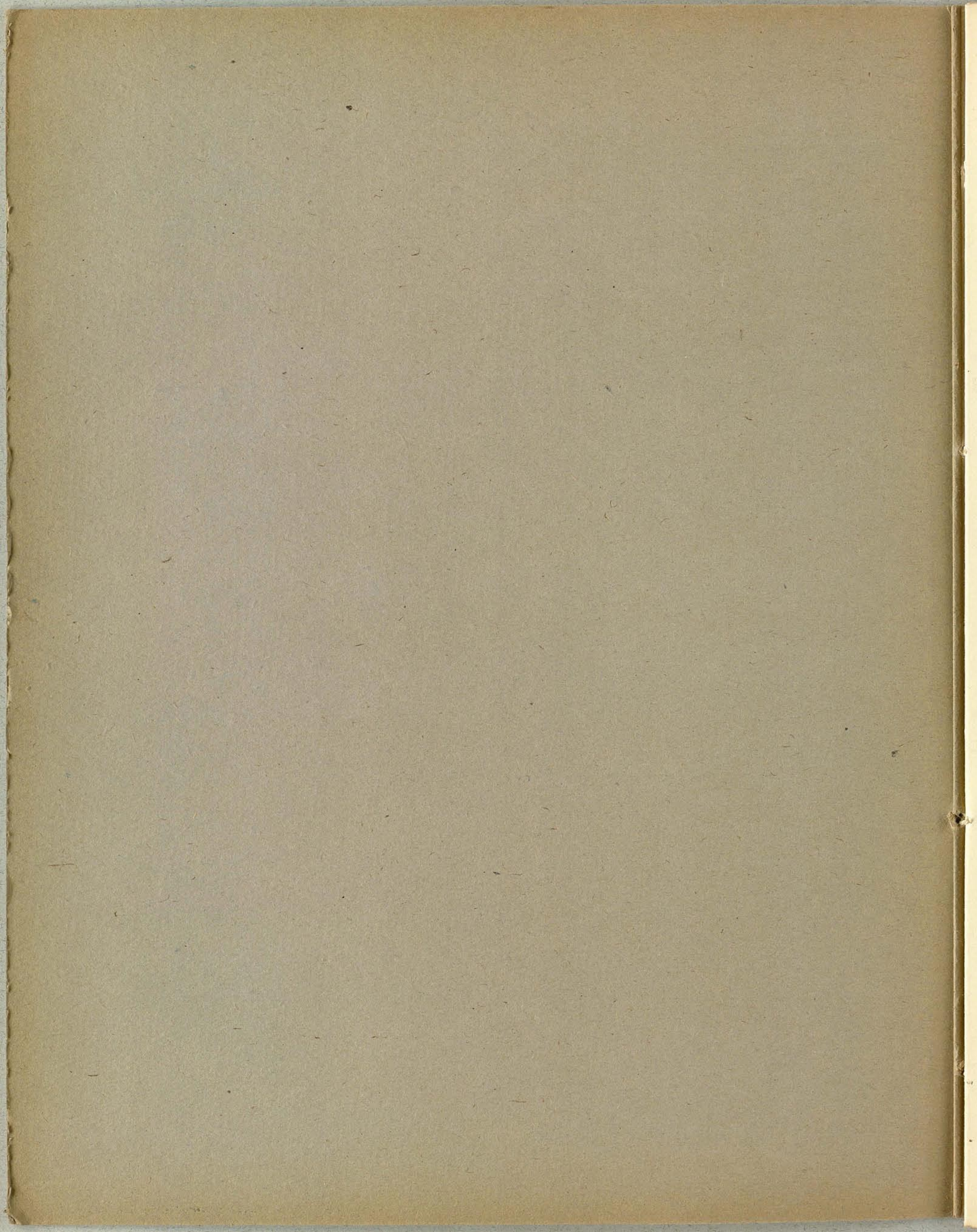


74

Orfeus
i

Orfeus(Naumann)



Orpheus. i „Orpheus og Eurydice.“

(Overture. = 1^{ste} Scene. = 2^{de} Scene. *tacet.*) (Slutning af 2^{de} Scene „Dans.“)
(Hor)

3^{de} Scene. (Orf. med udslegget Haar og sin Livs i Haanden, kommer ganske betaget og af Smerte ild, og gaar de Ophraude til at sige dem vaer.)

hvorken skal jeg dog

Presto.

fly! O, bliv til-bage, til-bage kære Frøer, for-hen mig

fulgte, til-bage du sterke Skilpe, som for at hø-re

Adagio.

mig af jordens Skød dig rev. jeg Harpen ej kan

pia

røre, ej E-der mer ind-tæ-ge, for mig er ingen Glæde, in-gen

Larghetto.

glæde mer at nyde!

obo.
p.

Rind paa =

V.I.

my du kla-re Bæk, vind og fryd din Hyrdes Ø-re, ^{re kla-re} kæl-ne

Viol. *Alto* *Fg.*

V-II.

Bæk, vind og fryd din Hyrdes Ø-re, paa min Sang du mer ej

pia

hø-re den kan ej kæl-ne Bæk den kan ej ind-ta

ge dig vind... paa-my du kæl-ne

Bæk, paa min Sang, du mer ej hø-re, den kan ej ind-ta

ge dig, hør den ej, den kan ej ind-ta

-ge dig.

Men der-som du med Spræk o Eg! anser min

2. oed

Smerte, læg Saaret i mit Hjerte og styt dig styt paa

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written in a cursive hand below the notes. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a simple bass line. Dynamic markings include 'fl.' (for piano) and 'sq.' (for piano).

mig, se Æg min grumme Smerte, læg Saaret i mit

The second system continues the musical piece. The vocal line has a fermata over the word 'mig'. The piano accompaniment features a more active right-hand part with slurs and dynamic markings of 'f' (forte) and 'p' (piano). The left hand remains relatively simple.

Hjerte, og styt dig, styt dig ned paa

The third system shows the vocal line with a fermata over 'Hjerte'. The piano accompaniment has a more complex right-hand part with slurs and dynamic markings of 'f' and 'p'. A 'VI' marking is present above the piano part. The left hand continues with a simple bass line.

mig, styt dig, styt dig

The fourth system concludes the piece. The vocal line has a fermata over 'mig'. The piano accompaniment features a very active right-hand part with slurs and dynamic markings of 'ff' (fortissimo) and 'f'. The left hand has a simple bass line with dynamic markings of 'f' and 'p'.

med paa mig! Hind paa

crca - - - - *f* *3 3 pia*

f Dal Segno.

(3^{or.}) Sop.

20. V.T.

bit-tre Sie-le vel!

(4^{te} Scene) (Orf. og storsolia)

Jaahar min bitre Kval vej-le-det mig det =

(Hort ud)

f p.

-hen, hvor al min Kald, min Glæde gemmes! Nu skal og intet

f. p.

mig fra denne kø-re Vr-ne skille, her skal den grumme Død, som mig med min Ey =

f. p.

Hersilia

-ri-di-øe al Vellyst har be-røvet, nedsenkt i Kummer lunde!

#3 6 6 b6

Ak

Orp.

Orpheus! Skal da din knuste Barm for Gleden stedse lundes løkket?

Hvis Røst er

con moto. (Hers. normet sig)

det? En hellig Gysen rører mig, er det min Elsktes Stemme?

f p *f con moto*

o nej! For-færdelse! at tage Hængens

Whislen for Natter-galens kal-ne Toner. Lad af Her-

-si-li-a, lad af mig at for-føt-ge, kan end og denne dy-re-bare

Grav, mig for din Hørlighed da ej et Fristed blive. ^(Hers.) Miskend mig ej, o elskte

ven! jeg Taaret læge vil, men ej oprive, for-meen mig ikke Vej-en til et

(Cresc.)

dyerte, jeg har saa heftig, saa bestandig elsket. O ti Her - si - li - a, ti med en

Herlighed, som blandt de haarde Pinsler mig Gudene be - stemte, er end for mig den

(Larghetto)

grueme! og til - be - der dig - , jeg

Allegro.

(Cresc.)

el - sker, jeg el - sker og til - be - der dig! Du

pia *sfr* *pia.* *f*

el — sker mig! O grüm — me Smer — te, o

f *pia*

pia *pia*

grüm — me Smer — te, dit Had var stör — re,

f *p* *f* *pia*

stör — re Held for mig, dit Had, dit Had, var

pia *sf* *p*

(Hels.)

stör — re Held for mig! Vee, vee den, min Her — lig —

f *f* *p*

f *pia*

-hed for — — — ag — ter! Min Haand har Dø — den ham be =

f *pia*

(Cresc.)
reddt Det frygtes ej, man ef — ter — trag — ter, nej;

f

drøb mig, drøb mig, det er Med — li — den — hed!

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

Drøb mig, drøb mig, det er Med — li — den —

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

Al.

O.

Al.

O.

Al.

O.

Al. *Dø-den ham be-redt, min Haand ---, min Haand har Dø-den ham be-*
er Med-li-den-hed! Dreb - mig, dreb mig, det

Al. *redt, min Haand har Dø-den ham be-redt! Væ den ---, væ den, min*
er --- Med - li - den - hed! Dreb... mig,

Al. *Hor- lig-hed for - ag - ter; min Haand har Dø-den ham be-redt, min Haand har*
dreb mig, det er ... Med - li - den - hed!

H. *Dø—den ham be—redt, har Dø—den, Dø—den ham be—redt!*
 O. *det er Med—li—den—hed! det er Med—li—den—hed!*

This system contains the first musical notation. It features a vocal line (H.) and an accompaniment line (O.). The piano part includes a grand staff with treble and bass clefs, showing chords and a melodic line in the bass. A dynamic marking 'f' is present.

(Under Piturnellen gaar hun bort i største Forbitrelse.)

H. *(Silence)*
 O. *(Melody)*

This system shows the piano accompaniment for the second system. The vocal line (H.) is silent, while the accompaniment (O.) continues with a melodic line in the right hand and a bass line in the left hand.

5^{te} Scene. (Orf. alene.)

Adagio.

Ey-ri-di-ee! Ey-ri-di-ee! mit Liv, min Vellyst og min

This system contains the musical notation for the 5th scene. It includes a vocal line (H.) and an accompaniment line (O.). The tempo is marked 'Adagio'. The piano part features a grand staff with treble and bass clefs, showing chords and a melodic line in the bass.

Glæde! Til-be-de-de Ey-ri-di-ce! Ak, hvis din Sjæst end om mig søver, saa

pia
ton:

se hvor dybt den Gift, dig rev af mine Arme, har trængt sig i mit Hjerte, og der min

fyd, min Ro for-tærer!

VI. *trif* *trif* *p.* *lor* *mi-ne*

Luk, min Ylla-ge som Vinden spredes for de træ-ge sig til

dig!

Alc' fö-les =

ppp

-løst er al-ting ved min Smerte! Du Ek-ko =

e - ne sy - nes rørt, og mig med ynk-som svaret.

alc.

Men du selv har følet Lelskovs Magt, saa lad og ved din Bistand

mig mit største Ønske lide!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'mig mit største Ønske lide!' are written below the notes. The piano accompaniment features a bass line with a treble clef and a key signature of one flat, and a right-hand part with a treble clef and a key signature of one flat. The music is in 3/4 time.

Larghetto espres.

Fl. Cor. Fl. Cor.

Conci

pizz

The second system features woodwinds and piano accompaniment. The top staff is for Flute (Fl.) and Cor Anglais (Cor.), with dynamics markings 'Fl.' and 'Cor.' above the notes. The piano accompaniment is on two staves, with 'Conci' written in the left hand and 'pizz' in the right hand. The tempo is marked 'Larghetto espres.' and the time signature is 3/4.

Gen-lyd af min òm-me Klage,

Viol.

pia

Fl.

Cor.

The third system features a violin and piano accompaniment. The top staff is for Violin (Viol.) and the piano accompaniment is on two staves. The lyrics 'Gen-lyd af min òm-me Klage,' are written below the violin line. Dynamics markings 'pia', 'Fl.', and 'Cor.' are present. The time signature is 3/4.

Hald Ey-ri-di-ce til-bage; Lad mit

Fl.

Cor.

The fourth system features woodwinds and piano accompaniment. The top staff is for Flute (Fl.) and Cor Anglais (Cor.), with dynamics markings 'Fl.' and 'Cor.' above the notes. The piano accompaniment is on two staves. The lyrics 'Hald Ey-ri-di-ce til-bage; Lad mit' are written below the notes. The time signature is 3/4.

taa - re - ful - de Sj - e se min Sjæls, min Sjæls Til - be - de - de, se min

Sjæls... Til - be - de - de. Al den Jam - mer, al den

f *pia.*

Ime - te som om - spen - det Barm og Sjæ - te, al den Træl - , min Sjæl maa

f *pia* *f*

dø - el. dø - e, det - te Syn for - lin - dre - de, al den Jammer, al den

pia

Am-er-te det-te Syn for-lin-dre-de! Ey-ri-di-ce! Ey-

-ri-di-ce! Genlyd af min öm-me Bæ-ge,
Vid.
pia

Stald Ey-ri-di-ce til-bæ-ge. Lad mit

taa-re-ful-de Øj-e se min Sjæls, min Sjæls Til-bæ-de-de, se min

Spals... Til-be-de-de. Lad mit. taa-re-sul-de Øje se min

Spals... Til-be-de-de, se min Spals... Til-be-de-

de.

atempo
Øy-ri-di-ce! Øy-
Adagio. ob. p.

-ri-di-ce! Hvor er du Elskede? Kom trøst din ag-te Ven som

Guder-ne med dig har mer end Li-vet røvet.

Men hvad for-sag-te! holder dig til-

Viol. Solo *tr*

-bage? Følg din Ey-ri-di-ce, ban dig i-gennem Smerten

(6^{te} Scene.)

Vej, til Frods for Guder-ne som se din Gyle Harm med Glæde!

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

(Den opprorste Præst.)
ohad Orphe-us, du vover at an-klage Gu-derne, da

The second system features a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line starts with a rest, then enters with a melodic line. The piano accompaniment includes chords and a bass line with a sharp sign.

(Opp.)
de, med-ynksom ved din Smerte kün söge at lus-vale den! Hvorledes? Paa hvad

The third system shows a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase. The piano accompaniment features chords and a bass line with a sharp sign and a '6' time signature.

(Præsten)
maade? De sende dig ved mig en kraftig Læge - dom imod den Hval, din Ro for-

The fourth system contains a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a melodic phrase. The piano accompaniment includes chords and a bass line with a '6' time signature.

(Org) (Præsten)

tærer! *Har jeg da min Ey - ri - dt - ce?* Letha Floden

givet, drik det, og sænk i Glemson - hedens Skød din Elskov og din Smerte!

Og dette Vand skal Tegn paa Guders Hørdynk være? Nej Grumled er

det, og Grumled i en større Grad, end Døden mod mig øvet. Den

røve - de mig vel mit Hjertes Afgød, al min Lyst, min Glæde, men lod min stærke

Herlighed til - bage blive, den er min Frøst, den ikke maa, ej skal, ej kan ud -

-slettes; den skal mig over Letha Bølger følge, og der-paa ny mit Held, min Vellyst

være. Til Guds Hjælp jeg mig ej trænger; jeg skal for-uden dem snart

Charons Færge finde. *(Prest.)* Og du har Mod igennem Dødens Næt at

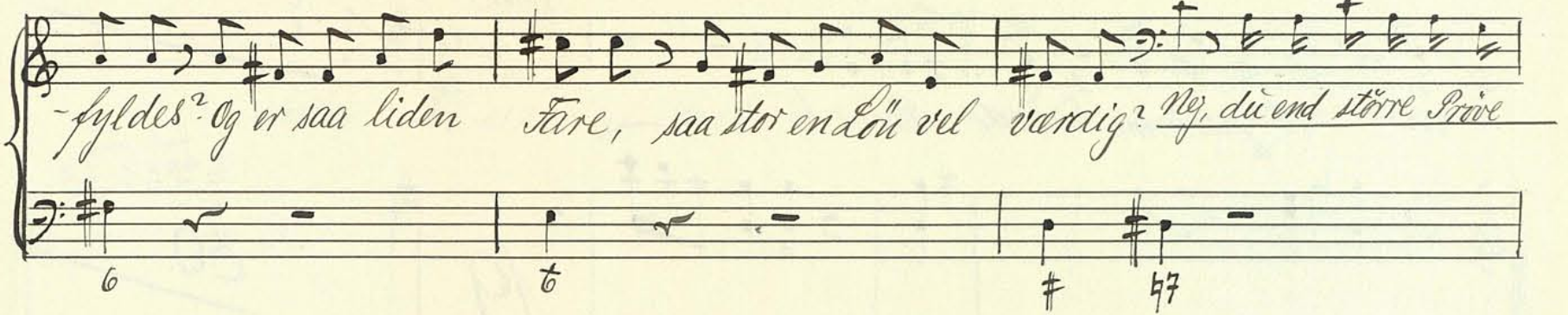
standre? *(Frt.)* For min Ey-ri-dice at se, jeg alting vover, alting trodsrer. *(Prest.)*

4. ogsaa til Medynk at be-væge, at din Ey-ri-dice du faar til-

-bage. Apollo dig sin Bistand dertil lover! *(Frt.)* O søde Haab! men kan det og op-

(Præst.)

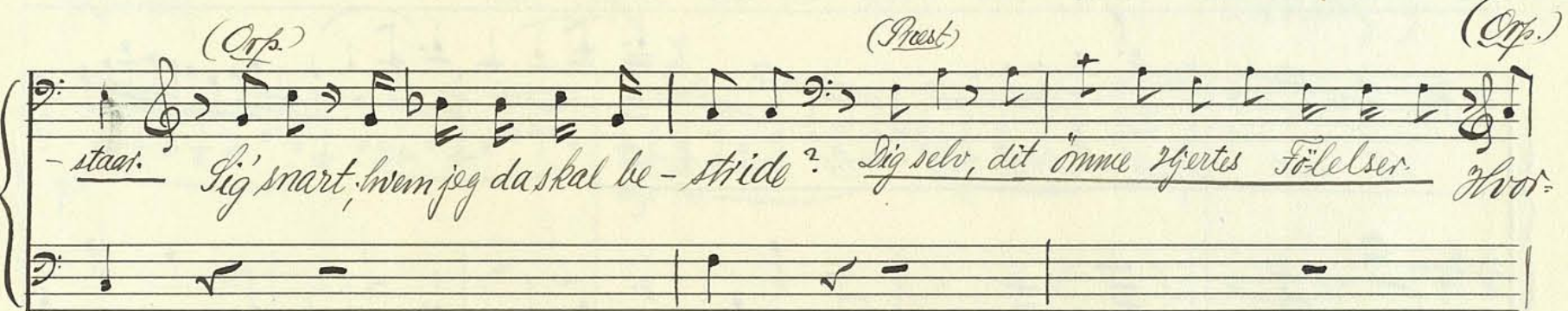
-fyldes? Og er saa liden Fære, saa stor end Lou vel verdig? Nej, du end større Præve



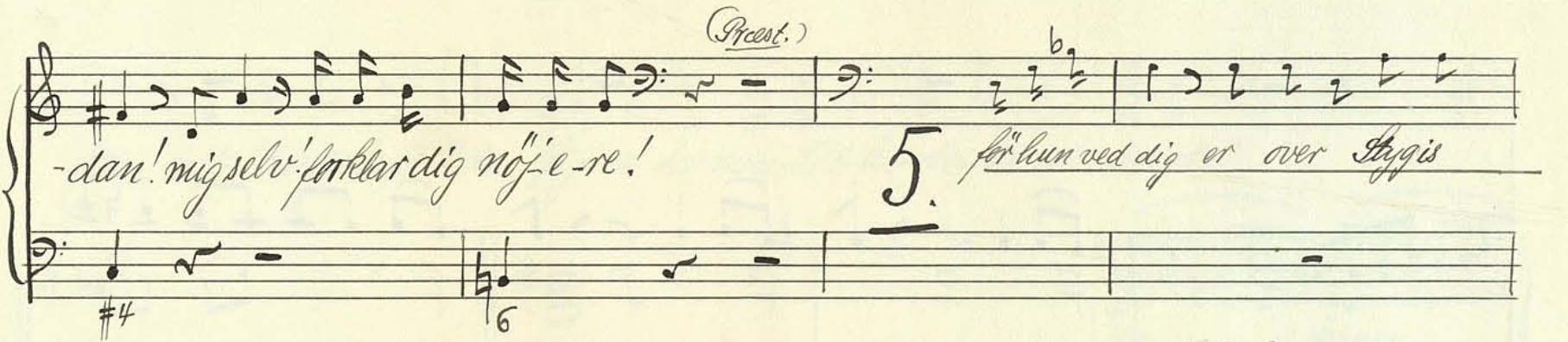
maa paa Mod og Celokov give. Naar Mørkets Aander over-vindne e-re, en større Slamp dig fore =



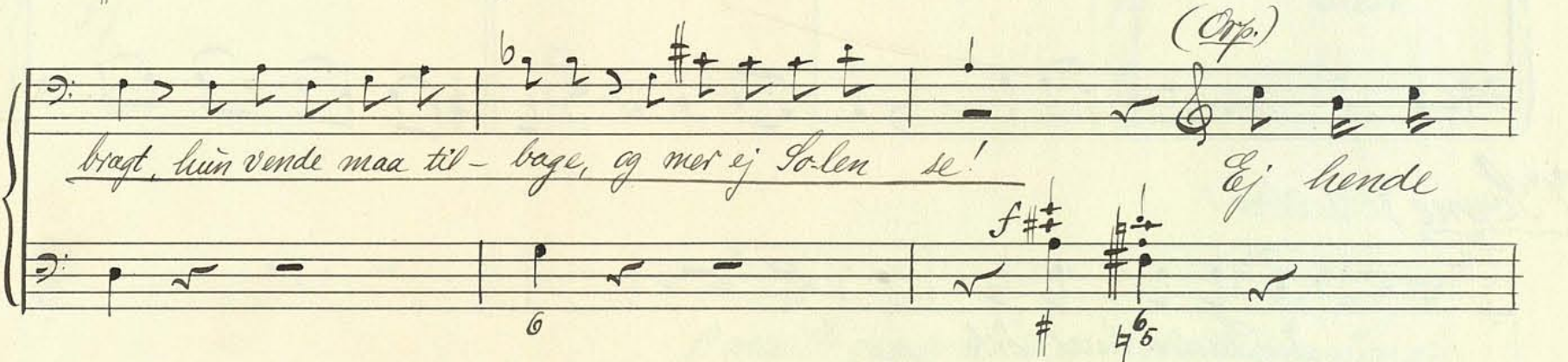
(Orp.) (Præst.) (Orp.)
-stær. Sig' snart, hvem jeg da skal be-stride? Dig selv, det omme Hjertes Følelser Hvor-



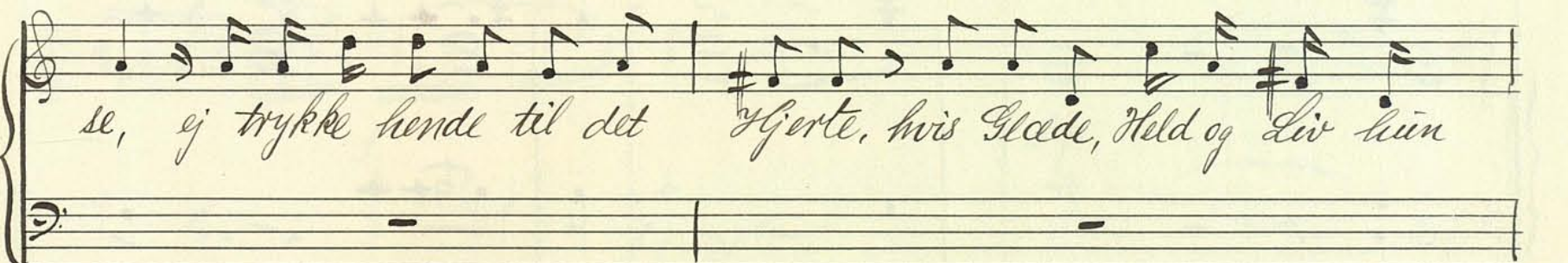
(Præst.)
-dan! mig selv' forklar dig nøj'e-re! 5. for'kun ved dig er over Stygis



(Orp.)
bragt, kun vende maa til-bage, og mer ej So-len se! Ej hende



se, ej trykke hende til det ylgerte, hvis Glæde, Held og Liv kun



(Prest) Allegro.

er? O grümme haarde Pröve!

7 6 # 4

du mage til dit Bryst, du Mage til dit Bryst, du Ma-ge

til dit Bryst, du Ma-ge til dit Bryst!

(2^{de} Scene) (Org. alone)

3 Güder! hvad hørte jeg!

2#

Hvilke Følelser af Haab, af ang-stelse op stige i min

Barm! Hvor skal jeg Skæfter

faa mit længselsfulde Øj-e fra min Til-be-de-de at vende?

O maatte jeg end da den grumme Lov for-

Adagio.

- kynde for min Ey-ri-di-ce, saa havde jeg ej hendes Ømhed at be- stride; men

ak! hvad vil, hvad maa hun tænke, naar hun sin Æmme Øg-te-ven taar,

kold og lige-gyldig finder, og hvilkenshal vil ej Be- brejdelser af

Risoluto

hendes Münd mig blive? Men Lønen er for stor, det voves

maa. Ey-ri-di-ee' jeg gaar.

Alt ly-der for mit Ø-re den føle

26
 Cer-be-rus, og Su-ri er-nes Klange Hvirlen,

men det ej skrækker mig! Anfald mig Cer-be-rus! Ud-tømmer

Fu-ri-er! paa mig kün e-ders Plager. jeg smi-len-de mod

dem skal holde Stand, naar henrykt Gj-e kun Ey-ri-di-e maa skü-e!

Allegro con spirito.

Ned til Dø-dens

f ^{con}mi

Viol.

sküm-le Ste-der, ført af al-skens

f p.

ster — ke Haand; fort af Ed — skors

f *v.II*

ster — ke Haand! Jeg, at faa den, jeg til — beder, gaar med

f (corni) *ob.*

u — for — fær — det Aand, med u — for — fær det

ob. *p*

Aand, at faa den, jeg til — beder, jeg

v.II *v.II*

gaar med u for - lerdet Aand, med u

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "gaar med u for - lerdet Aand, med u". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *f* and *p*.

- for for det Aand!

The second system continues the vocal line with the lyrics "- for for det Aand!". The piano accompaniment maintains its melodic flow. The system concludes with a fermata over the final notes of the vocal line.

Ned til Dø - dens skum - le

The third system shows the vocal line with the lyrics "Ned til Dø - dens skum - le". The piano accompaniment features a prominent bass line with a descending scale-like motion. A *p* dynamic marking is present.

Heder, ned til Dø - dens skum - le Heder,

The fourth system concludes the vocal line with the lyrics "Heder, ned til Dø - dens skum - le Heder,". The piano accompaniment features a more active bass line with some chordal textures. Dynamic markings include *sf* and *p*.

tr.

fort af *El-skovs stær-ke Haand,*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment starts with a piano (*p.*) dynamic and includes a trill (*tr.*) in the right hand. The system concludes with a forte (*f*) dynamic.

fort af *El-skovs stær-ke Haand.*

The second system continues the vocal and piano parts. The vocal line has a fermata on a whole note. The piano accompaniment includes a trill (*tr.*) and a forte (*f*) dynamic marking.

jeg at faa den jeg til-beder, gaer med u-for-færdet Aand, med

The third system features a vocal line with a melodic line and a piano accompaniment. The piano part includes a piano (*p.*) dynamic and a trill (*tr.*) in the right hand.

u-for-færdet Aand, med u-for-

The fourth system continues the vocal and piano parts. The piano accompaniment includes a forte (*f*) dynamic and a piano (*p.*) dynamic marking.

for

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present in the piano part.

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment features a more active bass line with eighth-note patterns. A dynamic marking of *fp* is visible.

— det Aand! at faa den, jeg ... til - beder, jeg

The third system contains the lyrics "— det Aand! at faa den, jeg ... til - beder, jeg". The vocal line has a melodic line with a trill-like figure. The piano accompaniment has a rhythmic pattern. A dynamic marking of *tr* is present.

gaar med u - for - fer - det Aand, med u

The fourth system contains the lyrics "gaar med u - for - fer - det Aand, med u". The vocal line is mostly sustained notes. The piano accompaniment features a rhythmic pattern with dynamic markings of *f* and *fp*.

for — for — det Haand, ført af El

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of notes with a long note at the end. The piano accompaniment is a rhythmic pattern of eighth notes, with dynamic markings of *f* and *p*. The lyrics are written below the vocal line.

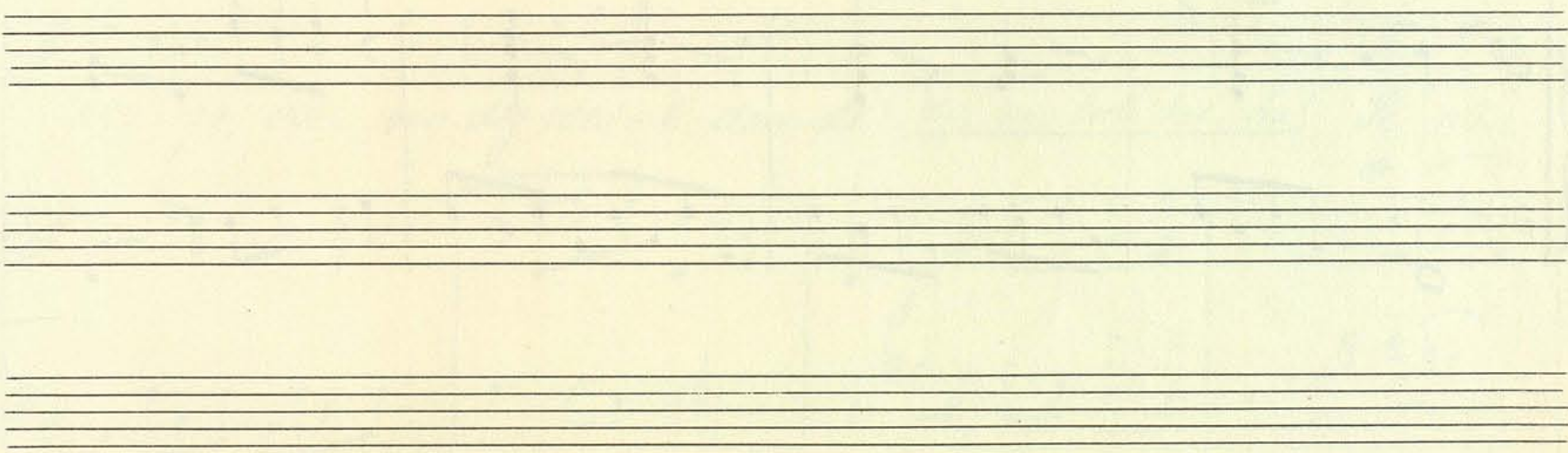
skovs stor — — — ke Haand, ført af

The second system continues the musical piece. The vocal line has a long note followed by a rest. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

El — skovs stor — ke Haand!

(Ende paa I Akt)

The third system concludes the piece. The vocal line ends with a long note. The piano accompaniment features a large number '6' in the final measure. The lyrics are written below the vocal line, and the text '(Ende paa I Akt)' is written to the right of the system.



2^{den} Akt. *(Flor.)* *(after Flødt)* Viol. *mf*

(De Førrige og Orpheus.)

2^{de Scene}

Andante

Allegro

(Spiller og synger.)

Rø- des ved min Ghaad min Sla-ge, se min Harm og Lje-le

(Obo-melodi.)

ve-, mod en eng-stet Cog-te-ma-ge væ-ter dog med-li-den

(Alto)

de! nej, nej, bort her-fra, nej, bort, bort her-fra! Rød-res

f ork.

Harpe.

ved min Gnaad min Aa-ge, se min Harm og Gje-le ve-, se min

Harm og Gje-le ve-! mod en aeng-stet dog-te-

(Alto) (Obo=melodi)

nej! *f* *Harpe. f.*

(Alto)

ma-ge, va- rer dog med-li-den-de! nej, nej, bort, her-fra! Se min

f *f* *f* *f*

(Sopr.)

Harm, se min Harm og Læ-le-ve! nej, nej, bort, her-fra! værer dog, værer

(Sopr.)

dog med-li-den-de! nej, nej! Ak se-, ak se, min Harm! bort!

(Sopr.)

Allegro.

væ - rer dog med-li - den - de!

(Dance.)

1/6

(Sopr.)

For-vor-ne - sig, For-vor-ne sig hvad tænker du, hvad tænker du, For-vor-ne

19

sig'! Persono Elskov er en

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata and the instruction 'sig'!. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino'.

Brø-de, ak, saa skaan, saa skaan mig ej; lad mig min Mis-ger-ning

The second system continues the vocal melody and piano accompaniment. The piano part includes a section marked '(Harpe)' in the right hand, indicating a harp-like texture. The vocal line is written in a cursive hand.

bø-de in-gen el-sket har som jeg. Lad mig min Mis-ger-ning-

The third system shows the continuation of the piece. The piano accompaniment features a more active bass line with eighth notes. The vocal line maintains its melodic flow.

bø-de in-gen el-sket har som jeg, in-gen

The final system on the page concludes the musical phrase. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand. The vocal line ends with a fermata.

elsket, in-gen elsket har som jeg, in-gen elsket, in-gen

Viola. Fg.

el-sket har som jeg.

tr. (Flor)

alleg^{ro} 27. *3^o Scene. Adagio. (Proserpina)*

En usød-vanlig lyd sig

trængte til mit Ø-re, hvis Kjærlighed mig heftig rørte, og med en løn-lyg

Magt, jeg kunde ej mod-staa, jeg ef-ter den blev draget!

Andante

Mag-ti-ge Be-her-sker-in-de, som selv Plu-to kün-de

bin-de, lad en højst - - - - - U - lyk-ke-lig fin-de Trøst og Hjælp hos

dig-, lad en højst - - - - - U - lyk-ke-lig finde Trøst og Hjælp hos

(Proserpina) (Orp)
dig! hvad vil, hvad ønsker du af Mørkets Herskere at faa min ægte Ven til-

-bage, min el-ske-de Ey-ri-di ee. Hun var mig alt, jeg tænkte, hørte, saa kün

hende; hver Drift, hver Sjæle-ørne af hende fik sin Virkesomhed, et Smil, et Færve-

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a piano (p) dynamic marking. The music is in a 4/4 time signature.

tag, en Himmel var for mig! Naturens Pragt og Yndig-hed, ja indtil So-lens

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature remains one sharp.

Glans, ved hendes Sjines Straaler blev for-skønnet. ved Dø-dens

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a piano (p) dynamic marking. The key signature changes to one flat (Bb) in the second measure of this system.

holde Haand hun førtes hid til disse Lenge, og Dagens Skarhed

The fourth system concludes the piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes a piano (p) dynamic marking. The key signature remains one flat.

Mørke blev Na-tu-ren tom, og å-de!

Andante

Giv min

Elsk-te i min Arm, lad min Svæl og Ve sig ende!

Lad min Svæl og Ve sig en-de! hvad er Lyk-ke u-den

hende! hvad er Lyk-ke u- den hende! Liv er Død, og Fryd er Harm; Liv er

Død, og Fryd er Harm, Liv er Død og Fryd er Harm!

Ord for maas, ej at af- ma- le; in- gen Tunge kan ud- tale Rædsler-

ne, min Sjæl om- spænde, og som ra- se i min Barm,

og som ra

f *p*

tr *Vid*

se i min Barm! Ak, ak,

f *sf* *sf*

Ak! Giv min Elsk-te i min Arm, lad min Svæl og Ve sig ende!

p *Cello* *p f*

Lad min Svæl og Ve sig en-de! Hvad er

p *collo.*

Lykke u-den hende, hvad er Lyk-ke u -den hende? Liv er Død, og Fryd er

Harm! Liv er Død og Fryd er Harm, Liv er Død og Fryd er Harm, Liv er

Alleg. (Proserpina)
Død og Fryd, er Harm, og Fryd er Harm! O, hvilken

Har-ighed! hvor stærk, hvor u-fer-anderlig! Giv min Elskte i min Arm! Lad mig

Andante.

Swal og ve sig ende!

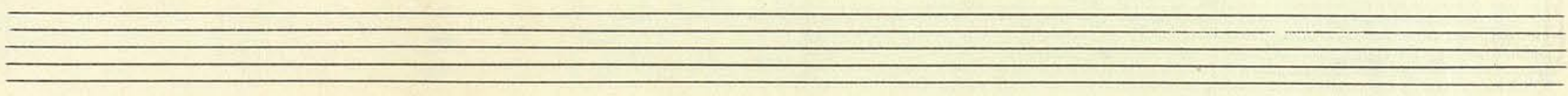
f

2^a Scene.

Viol. Solo

2.

O hvilket herligt Sted.



hvor smilende for

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The piano part features a dense texture of chords in the right hand and a simple bass line in the left hand.

Oj-et, henrykkende for hvor en Sans,

vid. solo

The second system continues the piece. The vocal line has a melodic flourish. The piano accompaniment includes a section marked *vid. solo* in the right hand, with a dynamic marking of *p.* (piano) in the left hand.

Her de Ud-valgte Boliger maa være.

vid. solo

p.

The third system features a vocal line and piano accompaniment. The piano part has a section marked *vid. solo* and a dynamic marking of *p.* (piano).

Men i hvor herligt det end

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano part has a section marked *vid. solo* and a dynamic marking of *p.* (piano).

er har det for mig ej Glæde hvis jeg min ægte Ven her ikke finder.

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are written in cursive below the vocal line.

Andantino

(Solo Viol. 8^{va} - -)

p Viola.

The second system begins with a vocal line that is mostly silent, indicated by a long horizontal line. Below it, the piano accompaniment is written in grand staff. A solo violin part is indicated by the annotation "(Solo Viol. 8^{va} - -)" and is written in treble clef. The piano part includes a section for the viola, marked with a *p* dynamic. The time signature is 3/8.

Men der jeg ser Be-bo-er-ne af disse blide Enger sig nærme mig.

(Solo Viol. 8^{va} - -)

p Viola.

The third system features a vocal line with the lyrics "Men der jeg ser Be-bo-er-ne af disse blide Enger sig nærme mig." The piano accompaniment is in grand staff. A solo violin part is indicated by the annotation "(Solo Viol. 8^{va} - -)". The piano part includes a section for the viola, marked with a *p* dynamic. The time signature is 3/8.

The fourth system continues the piano accompaniment from the previous system, written in grand staff. It features a variety of musical textures, including chords and melodic lines. The time signature remains 3/8.

maaske at min Ey - ri - di - ee blandt denne glade Ska - re findes.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/8 time signature. The lyrics are written below the notes. The piano accompaniment is in treble and bass clefs, also in 3/8 time, with a key signature of one sharp (F#).

(Kor)
Trofaste Ma - ge nyd bli - de Sa - lyst!

The second system features a vocal line and piano accompaniment. The vocal line is in treble clef with a 3/8 time signature. The lyrics are written below the notes. The piano accompaniment is in treble and bass clefs, also in 3/8 time, with a key signature of one sharp (F#). It includes dynamic markings like 'f' and a tempo change to 4/4.

Der danses, og i Vendingen faar man en af Skjggernes Ansigt at se.)

Det er ej min Ey - ri - di - ee!

The third system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a 3/8 time signature. The lyrics are written below the notes. The piano accompaniment is in treble and bass clefs, also in 3/8 time, with a key signature of one sharp (F#).

(Kor)

The fourth system features a piano accompaniment in treble and bass clefs, in 3/8 time, with a key signature of one sharp (F#). It includes dynamic markings like 'f'.

(De danser, og han ser atter en anden)

Ej heller denne!

Lyst!

Alor.

15.

p.

f p.

Endnu det hende ik-ke

(Dans.)

er!

(Dans.)

11.

(8^{te} Scene.) (De forrige. Proserpina, Erydice med et Slør over sig.)

Tak va-er E-der, i sto-re

(Proserpina)

Guder! mit Hjerte siger mig, at det er hende.

2.

over-giver; Elsk hende nu som før, men glem tillige ej, at det dig Hærligheden vundet, kun ved stand-

(Orp = (til Euryd.))

(til Proserp.)

-haftighed be-vares! O, min Til be-de-de! Med-li-dende Pro-

-serpina! jeg ej formaar dig at ud-trykke den Tak, den Lov, som Sjæl og Hjerte y-der

(til Eyd.)

(Eyd.)

Allg^{to}

dig! Min elske-de Ey-ri-di-ce!

(Proserpina)
Gaa tro-

har, Her-lig - hed med E - der dra-ge E - ly - sæ-ums I da Her. Güder

(Egydiæ)
(Opplæd)

som i Her-lig - hed, gav os di-vets Held i Ej - e, led os

gennem Mør-kets Vej-e, vor til Bi-stand os be-red! Gü-der!

Adagio

Gü-der! Gü-der! Led os gennem Mør-kets

pp

Vej-e! var til Bi-stand os be-red!

f p f

Var til Bi-stand os be-red!

p f

Var til Bi-stand os be-red! Led os gennem Mør-kets Vej-e, var- til

sf sf f

(Flor)

Bi-stand os be-red'

33.

(Ende paa 2. Akt)

(Aerulia og Flor.)

3^o Akt.

(Scene)

sostenuto

2^a Scene

(Opp. = Eyd.)

po Viola.

sf sf

(Eyd.)

5.

kom trykkelig til dit Børgst, lad idin kaelne Armene hvile, og der nye Thræfter

janke!

Toø min Ey-si-di-ce der-med, til So-lens Glans os

(Eyd.)

lyser, i Mørkets gyse-lige Enge kan Smillets Glæde ikke nydes! *Hvordan, min*

2. som Hilsen

Orpheus, en Himmelfærdt i mine Arme, han nægter mig et Færmetag! *Det nægtes*

ikke, men for-hales til bedre Tid og Sted; til han dig over Dø-dens

(Eyd.)

Grændser, og blandt de le-vende har bragt; thi kom og følg med mig!

Andante, con un
poes di moto. (Cyd.)

20

Da an-den Fryd du kender, af

9 13

Al! Da an-den Fryd du kender, af

an-den Elokor brænder; hvor kunde du mig dra - ge fra va - rig Gæ - des

So? fra va - - - - - rig Gæ - des So?

Viola

Al! Al! f Guder! hvil-ken Mæster!

(til Cyd.)

hvor grusom du dog er! hvor sindrig til at martre baade dig og

mig! Jeg maa det koster dig... Jeg tør... Eey-ri-di-ee!

ak! følg mig! *(Lyrd.)* $\frac{2}{4}$ *Andante Allegro.*
Förvisning dig det-om!

7. *10.* *9.*

Dejlig-lyd; gør mig u-kendelig, at min tro - løse Du sin u-be -

-standighed med noget kan be-smykke! *Hvad gør du Elskede?*

(Eynd.)

ak! da du Faren selv for-øger, saa hold ved mig, dig bortherska at skynde.

Adagio Adagio

25

Et Tys-, et
(Voli)

Tys-! ak! et Tys-. kun til Far-vel, kun til Far-vel! p.

jeg kan ej mere staa i =

p

p/p

mod. Apollo! Send mig Kraft, min Sjæls Be-ve-gelser at tvinge!

Ey =

-ri'dice! Vid du og jeg u-lykke-lige beg-ge etc om vi her længer

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment starts with a bass clef and provides harmonic support for the vocal line.

(Agd.) tøve, følg derfor mig. *(Hvem drager hende til sig.)* Jeg gør det ej. Du maa, du skal! *(Længsel)*

The second system continues the musical piece. It features a vocal line with lyrics and a piano accompaniment. The lyrics include a stage direction in parentheses: "(Hvem drager hende til sig.)". The piano part includes a large, stylized number '6' at the end of the system, possibly indicating a measure or a section.

The third system is primarily piano accompaniment, consisting of two staves. It features complex chordal textures and melodic lines in both the treble and bass clefs. The notation includes various rhythmic values and accidentals.

(trykker hende med Hænderne til sit Bryst.)

Min Sjæls Til-be-de-de. Nu først tør jeg dig kalde min, nu

The fourth system continues with a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment provides a steady harmonic background for the vocal melody.

(Cyd.)

först jeg har dig vundet.

nå kender jeg min Væ i =

-gen!

Men sig hvor kunde du mig denne grumme Skval paa =

-fore? Det Guds Villie var, maaske for Følelsen af min Lyk-sa-lig =

(Cyd.)

Andante con tenerezza.

-hed des stærke-re at gøre!

(Ejdt.)

Ely - søm for mig svinder Gøders Salig - hed jeg finder bedste Ma - ge, bedste

Mage, bedste Ma - ge i din Arm, bedste Ma - ge i din

Arm! Trofast Her - lig - hed al - le - ne kan den Vel - lyst - strøm for - le - ne

som nu fly - der, som nu fly - der, som nu fly - der i min

Barm, som nu fly - der i min Barm!

(Eyd.)

jeg kün sma-ger Æld i Li- vet, ved at va-re bli-ve diu--! Mer end

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (p) dynamic marking and consists of chords and moving lines in both hands.

Ver-den er mig gi-vet, nu du er for-e- vig... min, nu du er for-

The second system continues the musical piece. The vocal line has a fermata over the word 'vig'. The piano accompaniment includes a repeat sign (//) in the middle of the system, indicating a section to be repeated. The dynamics and musical texture remain consistent with the first system.

(Smaa Noder = Eyd.)

- e- vig. min. Alt hvad Guder kan be- skie-re skænkte Hærlig-he-den

The third system features a more active vocal line with eighth and sixteenth notes. The piano accompaniment is also more rhythmic, with frequent chords and moving lines. The lyrics continue across the system.

mig-, alt mit Vel, min Fryd skal va-re bedste Ven at elske

The final system on the page shows the vocal line concluding with the lyrics. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. The overall mood is serene and devotional.

E. *dig, bed-ste Ven at el-ske dig. Alt mit Vel, min Fryd skal ve*

D. *Alt mit Vel, min Fryd skal*

E. *re, bed-ste Ven, at el-ske dig, bed-ste Ven, at el-ske dig.*

D. *va-re, bed-ste dig! Alt mit*

E. *alt mit Vel min Fryd skal vere, bed-ste Ven, at el-ske*

D. *Vel min Fryd skal ve re,*

dig, bed-ste Ven, at el-ske dig,

dig, at el

at el

f p

f p

--- ske dig, bed-ste Ven-, bedste Ven, bed-ste Ven, at el-ske

tr.

dig, at el-ske dig, at el-ske dig!

2.

dig, at el-ske dig, at el-ske dig!

f

2.

Allegro

3^o Scene.

(Hersilia)

10.

straf ham i det han har keet, straf ham, straf ham, i-det han har

(De anfaldt Lyd. men Opp. kaster sig for hende, og holder dem borte.)

keet!

Rasen-de! til hen-des

fp

(Cyd.)

hjerte gennem mit kün lindes vej, gennem mit kün lindes vej. Grimme!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written in cursive below the notes. The piano accompaniment starts with a forte dynamic marking 'fp' and includes various chordal textures and melodic lines in both hands.

rores ved min Smerte! Skaaner ham, men spar mig ej, skaaner ham, skaaner ham, men spar mig

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one sharp. The lyrics are written below. The piano accompaniment features a piano dynamic 'p' and includes a section with a fermata over a chord. The notation includes various rhythmic values and articulation marks.

(Herilias)

ej! Grimled jeg af ham først lærte, Graad og Bøn nu hjælper ej, Graad og

The third system of music shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are written below. The piano accompaniment includes a piano dynamic 'p' and a section with a fermata over a chord. The notation includes various rhythmic values and articulation marks.

(Cyd.)

Bøn nu hjælper ej! Rasen-de til hendes hjerte gennem mit kün lindes

The fourth system of music features the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are written below. The piano accompaniment includes a piano dynamic 'p' and a section with a fermata over a chord. The notation includes various rhythmic values and articulation marks.

(Horsit.) (Cyd.)

Vej! Graad og Bøn nu lydel-per ej Ra-sen-de! Skaa-ner

ham! Gennem mit künfendes Vej. Ra-sen-de til hendes

(Horsit.)

Hjerte gennem mit künfendes Vej. Græmled jeg af ham først

(Cyd.)

ler-te. Ra-sen-de! Skaaner ham, Gennem mit künfendes

Vej. Rasen - de til hendes Hjerte gennem mit kun findes Vej, gennem

(Langsamt)

mit kun findes Vej, kun findes Vej!

26.

1^{te} Scene

(øverste Præsten.)

Alto (Præsten)

(Str)

27

20.

(Cyd.)

Hjalen aldrig frydes, ingen Glæde nydes

11.

(Str)

Hjaleus bitre Smertes, lindrer Høst-lig-bed!

Træbe

fo.

Viol.

Sande Elskovs Vilie, intet kan ad-

Viol.
f

-skille; selv ej Dø-dens Raand, til dens mørke Pi-ge,

vo-ver ned at sti-ge, trofast bünden Aand --- ! tro-fast bünden

tr

Aand!

