

EDVARD GRIEG

SAMLEDE VERKER
GESAMTAUSGABE · COMPLETE WORKS

19

Dramatisk musikk
Andre originalkomposisjoner

Dramatische Musik
Übrige Originalkompositionen

Dramatic Music
Other Original Compositions

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Olav Trygvason

Operafragment

opus 50

Tekst: Bjørnstjerne Bjørnson

Olav Trygvason

Opernfragment

Opus 50

Text: Bjørnstjerne Bjørnson

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Opera fragment

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Olav Trygvason

Olav Trygvason var en etterkommer av Harald Hårfagre, Norges første konge. Han vokste opp ved hoffet i Gardarike og ble døpt på en vikingferd i England. Da han ble klar over at nordmennene var misfornøyd med sin konge, som hørte til en gammel gren av hans egen slekt, bestemte han seg for å erobre riket og omvende folket til kristendommen. Han var rikt utrustet fra naturens side og raget høyt over sine samtidige både åndelig og legemlig. Han var så vakker at ingen hadde sett hans like, og han ble i middelalderen lovprist som normannernes høyeste åpenbaring. Han vant mer ved sin personlighet enn ved sitt sverd. I Trøndelag møtte han for første gang motstand, og begynnelsen av denne kampen blir gjengitt i de dramatiske scener som her er tonesatt.

Handlingen foregår i et norrønt hov i Trøndelag ved Olav Trygvasons ankomst i slutten av det tiende århundre.

Olav Trygvason, ein Nachkomme des ersten norwegischen Königs, Harald Haarfagre, wurde in Gardarike (Russland) am Hof erzogen und auf einem Wikingzuge getauft. Als er erfuhr, daß Norwegen mit seinem König, einem alten Zweig desselben Geschlechts entstammend, unzufrieden war, faßte er den Entschluß, das Reich zu erobern und das Volk zum Christentum zu bekehren. Von Natur reich ausgestattet, seine Zeitgenossen sowohl geistig wie körperlich weit überragend und so schön, daß niemand seines Gleichen gesehen, wurde er im Mittelalter als die höchste Offenbarung des Normannentums gepriesen. Er eroberte mehr durch seine Persönlichkeit als durch sein Schwert. Erst im Drontheimschen stieß er auf Widerstand, und der Anfang dieses Kampfes ist in den in Musik gesetzten Szenen des Dramas dargestellt.

Die Handlung spielt in einem altnordischen Tempel im Drontheimschen bei der Ankunft Olav Trygvasons am Ende des zehnten Jahrhunderts.

Olav Trygvason, a descendent of Harald Haarfagre, Norway's first king, was raised at the court in Gardarike (Russia) and was baptized as a Christian during a viking raid in England. Hearing that the Norwegians were dissatisfied with their king, who belonged to an old branch of his own family, he decided to conquer the country and convert the people to Christianity. Well endowed by nature, both spiritually and physically, he was superior to his countrymen and was so handsome that nobody could match him. In the Middle Ages he was praised as the most splendid specimen of the Normannic race. He conquered more by his personality than by his sword. Only in the Trondheim region did he meet resistance, and the beginning of the confrontation is depicted in the dramatic scenes which are here set to music.

The story is laid in an old Norse pagan temple in the Trondheim region at the arrival of Olav Trygvason at the end of the tenth century.

ROLLELISTE / PERSONEN DER HANDLUNG / CAST

En offerprest / Ein Opferpriester / A High priest	basso baritono
En kvinne / Ein Weib / A Woman	mezzo soprano
Völven / Die Wölwa / The Völva	alto
Menn og kvinner / Männer und Weiber / Men and Women	soli & choro

Scene I / Szene I

Molto moderato. ♩ = 80

poco stretto

Flauto piccolo

2 Flauti grandi
(Fl. 1^{mo} con Piccolo)

2 Oboi

2 Clarinetti in A

2 Fagotti

4 Corni in E

2 Trombe in E

2 Tromboni di Tenore

Trombone di Basso

Tuba

(Mit Schwammköpfen)

Timpani

Triangolo,
Tamburo piccolo

Gran Cassa e Piatti,
Tamtam

Arpa

Mezzo-Soprano Solo

Baritono Solo

Soprani

Alti

Tenori

Bassi

C
O
R
O

Molto moderato. ♩ = 80

poco stretto

Violini I

Violini II

Viole

Violoncelli

Bassi

12 Oh. **A** *dim.* poco rall. - - - - a tempo tranquillo

Clar. *ff* *dim.* *p* *dim.* *pp*

Fag. *ff* *dim.* *p* *dim.* *pp*

Cor. *ff* *dim.* *p* *dim.* *pp*

Tr. *ff* *dim.* *p* *dim.* *pp*

Tromb. *ff*

Tuba *ff*

Timp. *ff* *dim.* *p* *dim.* *pp*

En Offergode. Baritone Solo
Ein Opferpriester. recitando

Skjult i de mange manende Navne,
Du in Beschwörungsnamen Verborghen,
The high priest. Thou to whom fancy lends many titles,
Le grand-prêtre. Être caché sous des noms symboliques,
tranquillo

A *dim.* poco rall. - - - - a tempo

ff *dim.* *p* *dim.* *pp*

più f *ff* *dim.* *p* *pp*

più f *ff* *dim.* *p* *pp*

pizz. *pp*

22

(Die mit + bezeichneten Noten sollen als gestopfte Töne gegeben werden.)

Corn. *ff* +

Timp. *ff*

Ru - ner - nes Gi - ver og Gal - drems! Du, som gik ud af Ver - dens Op - hav, du, som ser Li - vet fra Lid - skalv:
Spender der Ru - non, des Zau - bers! Der vom Beginn der Welt du aus - gingst, der du aus - bli - ckest von Lidskjald:
gi - ver of runes and of ma - gie! Working be - fore the world's be - gin - ning thou who out - gaz - est from Lids - kialf:
Mai - tre des ru - nes ma - gi - ques, Toi qui na - quis a - vant la ter - re Et t'en - ve - loppes de mys - tè - re;

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Timp.

En Kvinde. Mezzo-Soprano Solo
Ein Weib. *espressivo*

A woman. Mo-der-li-ge Frig-ga, du, som misted Bal-der, du, som bærer Ver-dens Ve i din Barm!
Mütter-li-che Frig-ga, die du Balder mis-sest, die das Weh der Welt du trügst in deiner Brust!
Une femme. Tender mother Frigga, sorrowing for Bal-der; bearing in thy bo-som all worldly woe!
„Hör' uns“ stets et was langsamer. Tendre mère et fem-me, qui pleure sur Bal-der, Por-tes en ton â-me, No-tre deuil a-mer,

Alle Mænd. Alle Männer. Les hommes. The men.

Hör os! Hör os!
Hör' uns! Hör' uns!

Hear us! hear us!
Entends nous! Entends nous!

pizz.

B

cresc.

Du, som trøster O - din, du, som Alting næ - rer, fost - rer i Fen - sal Li - vet og Sor - gen:
 Die du O - din trøstest, die du al - les näh - rest, Le - ben und Sor - ge auf - ziehst in Fen - sal:
 Com - for - ter of O - din, nou - risher of Na - ture, drawing all life and care in - to Fen - sal:
 Frig - ga la fé - con - de qui nourris le mon - de Et vois, de Fen - sal, Nai - tre la vi - e:

Alle Kvinder. Hör os! Hör os!
 Alle Weiber. Hör' uns! Hör' uns!
 The women. Hear us! hear us!
 Les femmes. Entends nous! Entends nous!

B

37

Cor. *pp* *ffp*

Tuba *pp* *ffp*

Timp. *p* *pp*

Offergoden.
Der Opferpriester.

The high-priest.
Le grand-prêtre.

Trudvangs Hlor-ri-de, Bil-skir-ner-Lu-e, Me-gingjords Her-re og Mjølners,
 Trudvangs Hlor-ri-de, Bil-skir-ner Lo-he, du mit Kraftgürtel und Hammer,
 Trudfang's Hlor-ri-da, Bil-skirner's fireflame, thou of the strength-belt and hammer,
 Thôr, qui lan-ces la fou-dre, Dont le mar-teau met les ro-ches en pou-dre

arco *ffp*

fp arco *ffp*

42

Fag.

Corni *ffp*

Tr. *ffp*

Tromb. *fp*

Tuba *fp*

Timp. *f* *p* *f* *p*

A-ser-nes Værn og Norman-na Æt-tens, Jo-tunhejms Trud-sel til al Tid:
 Wehr du der A-sen und der Nor-man-nen, Jö-tunheims e-wi-ge Drohung:
 shield of the Ae-sir and of the Northmen, e-ver the dread of the gi-ants:
 Dieu pro-tec-teur de ma-ra-ce, E-ter-nel en-ne-mi des gé-ants:—

Alle Mænd. The men.
 Alle Männer. Les hommes.

Hör os! Hör os!
 Hör os! Hör os!
 Hear us! hear us!
 Entends nous! Entends nous!

Tenori *f* *p* *f* *p*

Bassi *f* *p* *f* *p*

pizz. *f* *p* *f* *p*

Fl.
Ob.
Clar. *p*
Fag. *p*
Timp. (muta G in B) *pp*

pp En Kvinde. A woman.
Ein Weib. Une femme.

Njörds gråd-fa-gre Dat I ter, en-ke-stil-le Va-na-dis, e-get Savn dig lær-te El-skendes Nöd!
 Trü-nen-schö-ne Göt-tin, witt-wen-stil-le Va-na-dis, selbst du lern-test ken-nen Lie-ben-der Nof!
 Beauteous weep-ing god-dess, si-lent wi-dow Va-na-dis, love's distress thine own loss taught un-to thee!
 Belle et dou-ce Va-na-dis, Feu-ve so-li-tai-re, Cœur in-con-so-lé, qui pleu-resson é-poux,

pp

I. *cresc.*

Corn. *mf*

Sopran. *cresc.*

Alti

Vo-re Trængslers Træ-rer blan-des nu med di-ne: Dig, dig til-hö- rer Hælv-ten på Jor-den!
 Unster Trübsal Trä-nen mischen sich mit dei-nen: Dir, dir ge-hört die Häl-f-te auf Er-den!
 Let our tears of sor-row with thine own be mingled: Thou who dost govern half of the liv-ing.
 A tes pleurs se mê-le no-tre plainte ausiè-re; Toi qui ré-gis la moitié de la ter-re;

Alle Kvinder. Hör os! Hör os!
 Alle Weiber. Hör uns! Hör uns!
 The women. Hear us! hear us!
 Les femmes. Entends nous! Entends nous!

p *cresc.* *divisi* *pp* *pizz.*

56

ffp
Corni
Tuba
Timp.

Offergoden.
Der Opferpriester.

The high-priest.
Le grand-prêtre.

Hejm - dal med Hor - net, Ull i Y - da - le, Njörd i det Nord - li - ge, hör os!
 Heimdal mit dem Horn, Ull in Y - da - ler, Njörd du im Nörd - li - chen, hört uns!
 Horn - bear - ing Heim - dal, Ull in Y - da - ler, Njörd, mighty Northweller, hear us!
 Heimdal à la cor - ne, Ull, roi d'Y - da - lr, Njörd, dieu des plai - nes at - gi - des,

arco
fp
arco
fp

61

Fag.
Corni
Tr.
Tromb.
Tuba
Timp.

Alf - hejms Fryd, Land - vi - des Tung - sind, sid - skjæg - de San - ger, og du, Tyr:
 Al - fenheims Lust, Land - vi - des Schwermut, hür - ti - ger Sän - ger, und du, Tyr:
 Al - fenheim's joy, Land - vi - da's sor - row, long - bearded minstrel, and thou, Tyr:
 gloire d'Alfenheim, sou - ci de Land - vi - de, Bar - de bar - bu, no - ble Tyr!

Tenori

Bassi

Alle Mænd. Hör os! Hör os!
 Alle Männer. Hört uns! Hört uns!
 The men. Hear us! hear us!
 Les hommes. En - tends nous! En - tends nous!

65

Fl. gd.
 Clar. *p*
 Fag. *p*
 Cor.
 Timp. (muta B in G)

pp En Kyinde. A woman.
 Ein Weib. Une femme.

p E - vig un - ge Y - dun, Sif i' gyld - ne A - gre, Sökk - va - bæk - kens Sa - ga, Ska - - de på Fjeld, -
 E - wig jun - ge I - dun, Sif in gold - nen A - ckern, se - gen - rei - che Sa - ga, Ska - de im Ge - birg, -
 E - ver youthful I - dun, Sif of gol - den har - vests, Sa - ga of the streamlet, Ska - - da of hills, -
 Y - dun tou - jours jeu - ne, Sif des plai - nes blon - des, Ska - de qui te tiens aux oi - mes des ro - chers, -

69

Fl.
 Ob. I.
 Clar. *pp* *cresc.*
 Fag. *cresc.*
 Corni *mf* *ff*

al - le tro A - syn - jer, Va - ners Æt, Val - kyr - jer, hör nu vor Jam - mer, Jor - den I gjæ - - stel
 ihr A - sin - nen al - le, Wa - nen und Wal - kür - en, hört un - sern Jam - mer, kommt nun auf Er - - den!
 All ye migh - ty Ae - sir, Va - nir and Val - ky - rir, hear our com - plain - ing, earthward oh hast - - en!
 Fið - res Val - ky - ri - es, Vier - ges a - guer - ri - es, Wanes et dé - es - ses, Sagas pro - phé - tes - - ses!

Soprani
 Alle Kyinder. Hör os!
 Alle Weiber. Hört uns!

Alti

The women. Hear us!
 Les femmes. Entendez nous!

p *cresc.* *ff* *divisi*
p *cresc.* *ff* *divisi*
divisi *cresc.* *ff* *divisi*
 arco *pizz.*
pizz.
cresc.

74

Molto più animato. ♩ = 108

Fl. *ff*

Ob. *ff*

Clar. *ff*

Fag. *ff*

Cor. *ffp*

Tr. *ffp*

Tromb. *ff*

Tuba *ff*

Timp. *p* *pp* *ff*

p *cresc. molto* *ff*

Molto più animato. ♩ = 108

cresc. *ff*

Hör os!
Hört uns!
An-dre Gu-der e-re kom-ne, Star-ke Gu-der! Sej-ers-Gu-der!

Hear us!
Entendez nous!
An-dre Göt-ter sind ge-kom-i-men, star-ke Göt-ter! Sie-ges-göt-ter!

Tenori *p* *cresc.* *ff*

Bassi *p* *cresc.* *ff*

O-ther gods are now a-ris-ing; gods of pow-er, gods of bat-tle!

D'au-tres dieux que vous sur-gis-sent; Vite à l'ai-del qu'ils pé-ris-sent!

Molto più animato. ♩ = 108

fp *p* *cresc. molto* *ff*

fp *p* *cresc. molto* *ff*

fp *p* *cresc. molto* *ff*

fp *p* *cresc. molto* *ff*

arco *fp* *arco* *p* *cresc. molto* *ff*

fp *p* *cresc. molto* *ff*

Andante molto. ♩ = 50

Andante molto. ♩ = 50

(alle knælende)

(alle knieend)

pp cresc.

Råd os, råd os, Mitgard ry - - ster: Gu - der kun kan Gu - der mö - de! I, som op af Ur - dar-brönden
 Helft uns, helft uns, Mitgard be - - het: Göt - ter nur gen Göt - ter ste - hen. Die ihr aus dem Ur - dar-brunnen
 Help us, help us, Mitgard trem - bles: gods a - lone with gods can wrestle! Ye who from the Ur - dar fountain
 Mit - gard trem - ble sur sa ba - se, Un A - se seul peut vainere un A - se! Toi qui ver - ses sur le mon - de

Andante molto. ♩ = 50

divisi

pp

divisi

pp

divisi

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano (right and left hand) and orchestra (strings, woodwinds, brass). Dynamics include *p*, *cresc.*, *ff*, and *pp*. Performance markings include *a 2* and *3*.

Danish: *ö-ser Livs-kraft o-ver Ver-den, I, som e-ne ved hans Ön-ske, Gu-dens i guld-tæk-te Gim-le;*
 German: *Le-bens-kraft ü-ber die Welt giesst, die al-lein ihr kennt den Wun-sch des Got-tes im gold-strahlendem Gim-le;*
 English: *pour life-strength in-to our bo-soms, ye a-lone who know his will, the Fa-ther in gold-can-o-pied Gim-le;*
 French: *L'eau d'Ur-dar, vive et fé-on-de; Toi qui seul con-nais les voeux que, là haut, forment les Dieux;*

Musical score for piano and orchestra, measures 13-24. The score includes staves for piano (right and left hand) and orchestra (strings, woodwinds, brass). Dynamics include *molto ff*, *pp*, and *cresc.*.

Musical score for the first system, featuring piano and strings. The piano part consists of three staves (treble, middle, and bass clefs) with dynamic markings *p* and *cresc.*. The string part consists of five staves (two violins, two violas, and one cello/bass) with dynamic markings *pp*, *cresc.*, *f*, and *ffz*. The music is in a key with one sharp (F#) and a 2/4 time signature.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part consists of three staves (treble, middle, and bass clefs) with dynamic markings *p* and *cresc.*. The vocal part consists of three staves with lyrics in three languages: Latin, German, and English. The lyrics are:

vi - - ser, vi - - ser, vi - ser vo - - re Di - ser Vej til Gu - den, som vi ven - - te, til
 wei - - set, wei - - set, wei - set ih - - nen nun den Weg zum Gott, den wir er - war - ten, zum
 show us, show us, show our Fates the way to him, the god so long a - wait - - ed, the
 Mon - - tre, mon - tre, montre à no - - tre Di - se Le che - min qui la con - dui - - se Au

The vocal lines are accompanied by piano accompaniment with dynamic markings *p* and *cresc.*. The music is in a key with one sharp (F#) and a 2/4 time signature.

ff

a 2

ff

ff

ff

ff

ff

ff

ff

ff

ff

Piatti

ff

Gu-den, som vi ven - te. — Vi - ser, vi-ser vo-re Di-ser Vej til Gu-den, som vi ven - te!

Gott, den wir er - war - ten. Wei - set, wei-set un-sre Di - sen, wei - set, wei-set sie zum Got - tel

god so long a - wait - ed. Show us, show our Fates the path-way, show the god so long a - wait - ed!

Dieu que tous at - ten - dent! Mon - tre, mon-tre à notre Di - se Le che-min qui la con - dui - se

non div.

ff non div.

ff non div.

ff non div.

ff non div.

ff non div.

ff

rit. - - -

The first system of the musical score consists of multiple staves. The piano part includes dynamics such as *dim.*, *p*, and *pp*. The violin part features a *Solo* section. The system concludes with a *rit.* marking and a key signature change: *(muta G in Fis D in H)*.

The second system contains vocal lines with lyrics in four languages: Danish, German, English, and French. The lyrics are:

Danish: Vi - ser Vej til Gu - den, som vi ven - - - tel Hör os!

German: Weist den Weg zum Gott, den wir er - - - ten! Hört uns!

English: Show the way to him so long a - - - wait - - - ed! Hear us!

French: Vers le Dieu, le Dieu que tous at - - - tent! En - tends nous!

The system also includes instrumental parts with dynamics like *p*, *pp*, *pizz.*, *arco*, and *div.*, along with a *rit.* marking.

Scene II / Szene II

Allegro agitato. $\text{♩} = 104$
Alto Solo

Völven (på en Pali Forgrunden).
Die Wölva (auf einer Erhöhung im Vordergrunde).
Recitando.

rit. - - - *f* a tempo

	Ej er det nok næv-ne ved Navn	Nor-ner og	A - ser.	Ru-ner må ri-stes,
	<i>Nim-mer ge - nügt's, ruft man nur an</i>	<i>Nor-nen und</i>	<i>A - sen.</i>	<i>Ru-nen zu rit-sen</i>
The Völva	'Tis not e - nough that ye in - voke	Nor-nir and	Ae - sir.	Runes must be gra-ven
La Vala	Point ne suf - fit de sup - pli - er	Nor-nes et	A - ses;	les ru - nes ma-gi-ques,

Allegro agitato. $\text{♩} = 104$

rit. - - - a tempo

Viol.

Viola

Vel.

Bassi

11

gal-dres,	U - væt-ter fra	Ve - je-ne vi - ses,	de, som gå til	Gu-der-ne.
<i>Gilt es,</i>	<i>Un - hol-de vom</i>	<i>Wé - ge zu wei-sen,</i>	<i>der</i>	<i>zu den Göttern führt.</i>
du - ly,	e - vil to dis-perse from the pathway,	which	to the gods doth lead.	
<i>seu-les,</i>	<i>peu-vent é - car - ter les im - pi - es</i>	<i>du che - min qui mène aux Dieux!</i>		

19

Der har de lej-ret sig. På si-ne Horn ta-ger de vo-re Bön-ner, In-gen når
 Dort in Scharen lä-gern sie. Auf ih-re Hörner nehmen sie unsre Bit-ten, dass sie nicht
 There see the gathered hosts! Upon their horns howling to hide our voi-ces, that the gods
 Là, sur les ci-mes, ma-jes-tu-eux, ils sont as-sis par groupes: Dieux gé-ants,

rit. - dim.

26

Poco lento. $\text{♩} = 48$

Fag.
 Cor.
 Tr.
 Tromb.

pp a^2 cresc. ff

Nor-ner og Gu-der! hø-ren die Göt-ter! ne-ver may hear us! Nor-nes, dé-es-ses!

Ær-vær-di-ge Vøl-ve, rejs dig og gal-drel Rensk Himmel og Jord med
 Ehr-wür-di-ge Wöl-wu, auf, auf! und sau-bret! Füll' Him-mel und Erd' mit
 O pro-phetess mighty, rise in thy ma-gic! Fill hea-ven and earth with
 O Vala vé-né-ré-e, Fais re-ten-tir la pa-ro-le sa-cré-e, La

Poco lento. $\text{♩} = 48$

36

Allegro. $\text{♩} = 116$

Fl.

Ob.

Clar.

Fag. a 2

Cor. *pp*

Tr. *pp*

Tromb. *pp*

Tuba *pp*

(in H. Fis) \sharp

Timp. *p* *cresc. molto fz*

Allegro. $\text{♩} = 116$ *p na marcato**cresc.*

Völven (rejsjer sig, så hun står höjt över Alle).

Die Wölwa (erhebt sich, so dass sie hoch über allen Andern steht).

The Völva (raises herself so that she stands high above all the others.)

La Vala (se dresse, dominant l'assemblée.)

On - de Mand's on - de Væ - ter, I, som kommer fra Sy - den: - Hos

Bösen Manns bö - se Gei - ster, die ihr kommet væn Sü - den: - Bei

Spirits base, basely mastered, ye who come from the Southlands: with

Homme in - fâme, homme im - pi - e, que le Sud ex - pé - di - e, Chez

Q - dins Ord!

Q - dins Wort!

Q - dins word!

voix d'O - din!

Allegro. $\text{♩} = 116$

arco

f arco

f arco

f arco

f arco

f arco

pizz.

p *pizz.*

p

46

E

Fl.
Ob.
Cl. *fp*
Fag.
Corni *fp*
Tr.
Triangolo

Hel holdes den Fest, ham ven-ter!
Hel harret das Fest schon sei-ner!
Hel soon shall your feast be hol-den.
Hel, que ton for-fuit s'ex-pi-e!

Æd-der æd,
Unheils Brut,
Plague shall gnaw,
Sois mau-dit!

Or-me avl, i hans
Schlangenbiss soll euch
serpents send thro' your
Que ton corps soit

parlando

mp
f
f
sul ponticello sul G
sul ponticello sul G
arco

54

Corni *ppp*

Sår U-livs Ya-gel, hos Hel Hunde I vor-de ham on-del Gals-kab slå Eders Ga-ner så hans Blod E-der
mar-tern und quälen! Und ihr, Helhun-de, zeigt ihm die Zäh-nel Toll-heit ü-ber euch al-le, dass sein Blut_euch ge-
veins dead-ly ve-nom. Let Hel's hounds awake, howling and foaming, mon-sters fil-led with madness, for your blood thirsting
mor-du par ser-penis! Et vous, chiens de l'en-fer, Dispu-tez vous les lambeaux de sa chair Que son sang vous nour.

pp
arco del modo ordinario

pp
arco del modo ordinario

pp
pp
pp

cresc.

61

Fl. *mf*

Ob. *mf*

Clar. *p* *cresc.*

Fag. *p* *cresc.*

Cor. *p* *cresc. molto*

Tr. *p* *cresc. molto*

Tromb.

Tuba

Timp.

Triang.

cresc.

ly-ster! Hos Hel	ej anden Mad E-der mæ - tel	Hos Hel	ej an-den Mad E-der mæ - tel
li-stet! Bei Hel	kein andres Mahl soll euch sätt' - gen!	Bei Hel	kein andres Mahl soll euch sätt' - gen!
blindly! For Hel	no fit-ter food can af - ford them!	For Hel	no fit-ter food can af - ford them!
ris-se! Chez Hel,	fai-tes en vo - - tre proi - e!	Chez Hel,	fai-tes en vo - - tre proi - e!

p

pizz.

pizz.

pizz.

cresc.

cresc.

69

F

I. cresc.

cresc.

Hos Hell _____
 Bei Hell! _____
 With Hell! _____
 Chez Hell! _____

On - de Mandt on - de Væt-ter, I, som kommer fra Sy-den! Hos
 Bö-sen Manns bö-se Gei-ster, die ihr kommet von Sü-den! Bei
 Spi-rits base, basely mastered, ye who come from the Southland, with
 Homme in-fâme, homme im-pi-e, Que le Sud ex-pé-di-e, Chez

F

arco

arco

arco

78

poco rit. a tempo

2 Piccoli

(Flauto I muta in Piccolo II)

Fl. II

Musical score for instruments. The score includes parts for Flute I (which mutates to Piccolo II), Flute II, Piccolo, and Piano. The tempo markings are 'poco rit.' and 'a tempo'. The score features various dynamics such as *ff*, *f*, and *fp*. The Piccolo part has a prominent melodic line with many notes. The Piano part provides harmonic support with chords and bass lines.

Piatti

poco rit. a tempo

Hel hent E-ders Mål i Nor - - den, i Nor - - - den!
 Hel holt eu-er Mahl im Nor - - den, im Nor - - - den!
 Hel here in the North your feast is, your feast is!
 Hel, que ton for-fait s'ex - pi - - el s'ex - pi - - el

poco rit. a tempo

Musical score for strings and piano. The score includes parts for Violins, Violas, Cellos, and Pianos. The tempo markings are 'poco rit.' and 'a tempo'. The score features various dynamics such as *ff*, *f*, *p*, and *pizz.*. The string parts have a rhythmic accompaniment, and the piano part has a melodic line with some pizzicato passages.

87

Poco Lento. $\text{♩} = 48$
(Muta Piccolo II in Flauta I)

Poco Lento. $\text{♩} = 48$

Er-vær-di-ge Vøl-ve, kraf-tigt du gal-drer! Rensk Him-mel og Jord med O - dins Ord!
 Ehr-wür-di-ge Wöl-wu, kräf-tig du sau-berst! Füll Him-mel und Erd' mit O - dins Wort!
 O pro-phet-ess migh-ty, great is thy ma-gic! Fill hea-ven and earth with O - din's word!
 Ô Vala vé-né - ré - e, Fais re-ten-tir la pa-ro-le sa - cré-e, La voix d'O - din!

Poco Lento. $\text{♩} = 48$

97 Ob. Allegro. ♩ = 116

Clar. *pp*

Fag. *pp*

Cor. *pp*

Timp. *cresc. molto* *pp*

Völven (som har skåret Runer på en Stav, skjærer nu ivrigt).
 Die Wölwa (weiche Runen in einen Stab geritzt hat,
 schneidet jetzt eifrig weiter).

p ma marcato *cresc.* *f*

The Völva (who has been carving runes now continues to cut eagerly).
 La Vala (continuant à graver des runes)

On - de Mands on - de Væt - ter, I, som kom - mer fra Sy - den! Hos Hel
 Bö - sen Munns bö - se Gei - ster, die ihr kom - met von Sü - den! Bei Hel
 Spi - rits base, base - ly mastered, ye who come from the South - land, to Hel
 Homme in - fâme, homme in - pi - e, Que le Sud ex - pé - di - e, Chez Hel,

Allegro. ♩ = 116

f *pizz.* *p*

106

2 Fl. gr.

Ob. *fp*

Clar. *fp*

Fag. *fp*

Cor. *fp*

Tr. *fp*

Triang. *fp*

fin - des den Vej, I fyl - der!
 ist eu - er Weg zu fin - den!
 soon shall your way be wen - ded!
 sa - che qu'on te con - vi - e!

Væt - ter, væk
 Gei - ster, fort
 E - vil ones,
 Loin d'è - ci!

fra Gu - ders Vej - e! Tord - ne - rens Lyn E - der
 vom Göt - ter - pfuld! Des Don - ne - rers Blitz soll euch
 a - way, a - way! The Thunderer's wea - pon a -
 Loin du Nord! que Thôr te foudroie et wé -
 l'arco del modo ordinario

sul ponticello *sul G* *sul G* *pp* *arco del modo ordinario* *pp* *pp* *pp*

114

Cor. *pp*

ram-me! Hos Hel fin-des den Vej, I fyl-der! Ru-ne-stav skar jeg år-le, O - - dins Horghar den fost-ret. Hos
 tref-fen! Bei Hel ist eu-er Wäg zu fin-den! Ru-nen-stab schnitt ich zei-tig, nahm ihn vom Al-ta-re O - dins. Bei
 waits ye! To Hel soon shall your way be wen-ded! Runes I wrote on a staff I rent from the al-tar of O - din. To
 cou-te; Chez Hel doit a-bou-tir ta rou-te! Que ce bois, gra-vé de runes l'en-voûte Et te frap-pe de mort! Chez

Viol.

121

Fl. picc.

Fl. gr.

Oh. *p*

Clar. *p*

Fag. *p*

Cor. *p*

Triang.

cresc.

cresc.

cresc.

cresc.

cresc. molto

cresc. molto

cresc.

pizz.

f

cresc.

cresc.

Hel dryp-pe dens Ord på E - der! Hos Hel dryp-pe dens Ord på E - - der! Hos
 Hel ne-ize sein Wort euch al - le! Bei Hel ne-ize sein Wort euch al - - le! Bei
 Hel straightway its charm con - signs ye! *pizz.* To Hel straightway its charm con - signs ye!
 Hel, ceux qui suivront ta tra - oel! Chez Hel, tout ce qui nous me - na - oel! Chez

129

Fl. picc.

Fl. gr.

Ob.

Clar.

Fag. a 2

Cor.

Tr.

Tromb.

Tuba

Timp.

Triang.

Gran Cassa

Viol. arco

Viola arco

Vcll.

Bass

Hell _____ Ru-ner gå Lo-kes Lu-e frem til Dat-te-rens Dö - re, hos Hel
 Hel! _____ Ru-nengehn Lo-kes La-he bis zu der Toch - ter Tii - re, bei Hel
 Hell _____ Runes will lead, Lo-ki's lot unto the doors of his daughters! With Hel
 Hel! _____ Lô-gue fais flamber ta flamme Et brûle ces runes de mort. — Chez Hel

138

poco rit. a tempo

2 Piccoli

(Flauto I muta in Piccolo II) Fl. II

Ob. a2

Clar. a2

Fag.

Cor.

Tr.

Tromb.

Tuba

Timp.

Triang.

Piatti

poco rit. a tempo

æ - de hvert Ord de On - - de, de On - - de!
 schlin-gen sein Wort die Bö - - sen, die Bö - - sen!
 ye shall de-vour that writ - - ing, that writ - - ing!
 iou - te la bande in - fâ - - me, in - fâ - - me!

poco rit. a tempo

pizz.

pizz.

pizz.

147

(Muta Fl. piccolo II in Flauto I)

Poco Andante. ♩ = 80

(muta in F)

pp molto ff molto pp

pp molto ff molto pp

pp molto ff molto pp

pp molto ff molto pp

pp molto ff molto pp

pp molto ff molto pp

Gran Cassa Solo.

Tamtam.

mf (ausklingen lassen)

(Hun kaster Runestaven på den hellige Ild, som straks luer op, så den slår Taget.
 Et forfærdeligt Brag, der ender i Torden, og går bort i det Fjerne, ryster Templet.)
 (Sie wirft den Runestab auf's heilige Feuer, welches sogleich auflodert, dass es gegen die Decke schlägt.
 Ein entsetzliches Getöse, in Donner endigend und in der Ferne verhallend, erschüttert den Tempel.)

Poco Andante. ♩ = 80

Alle (fortfærdende og vigende):
 Alle (entsetzt und zurückweichend):

Galdrens Ord fra O-din går til

All (recoiling in terror):
 Tous (reculant terrifiés):

Zau-ber-wort von O-din geht zum

Won-drous word of O-din goes to

La ter-ri-ble voix des Dieux Des -

Poco Andante. ♩ = 80

pp molto ff molto pp

pp arco molto ff molto pp

pp arco molto ff molto pp

pp molto ff molto pp

pp pizz. p pizz. p

G

(muta Fl. I in Piccolo)

(muta in B)

in B I. *sp*

in F. I. *p*

(muta in F) *sp*

pp

3

3

3

Völven. Die Wölva. *mf*

The Völva.
La Vala.

Svar jeg fik fra
Ant-wort kam von
An-swer came from
Hel nous va dio.

Af - grunds Dyb, til Him-lens Tag. Ban - ge gjör Sva - ret fra Beg - - - - ge!

Ab - grund tief, zum Himmels-dach. Bang macht die Ant - wort von bei - - - - den.

black a - byss, to hea-ven's height. Aw - ful re - - turn - eth the an - - - - swer.

ceud au gouffre et monte aux cieux; Pá - le, j'é - - cou - te l'o - - ra - - - - cle.

G

sp

sp

sp

f

164

p cresc. molto

fp (muta in F)

(muta in *♭*)

Hel fra Høiden, I ængstes, ik-ke jeg. Nu fa-re Bøn-ner! Fri står Vej-e-ne! Den første be-der
Hel, von o-ben, euch ban-get, doch nicht mir. Jetzt soll man be-ten! Frei die We-gestehn! Als er-ste be-to
 Hel, from high gods; all fear it, yet not I. Now let us kneel to them! Ev'-ry path is free! So I will pray them
ter sa loi; Tous tremblent, non pas moi! Vite, en pri-è-re! Moi, la pre-mière, J'in-vo-que-rai les

arco

172 2 Piccoli

rit. - - - Più lento. ♩ = 63
 (Fl. piccolo II, muta in Fl. grande).

Musical score for the first system, featuring multiple staves for woodwinds and strings. The score includes dynamic markings such as *ff*, *p*, and *pp*, and performance instructions like *rit.* and *Più lento.*

rit. - - - Più lento. ♩ = 63 *mf Recitando*

jeg!	Den för-ste be-der	jeg!	Gu - - der!
ich!	Als er-ste be-te	ich!	Göt - - ter!
first!	Yes, I will pray them	first!	Gods, ye
cieux!	J'in-vo-que-rai les	cieux!	Dieux puis-

Musical score for the second system, primarily consisting of *pizz.* markings on the string staves. It includes dynamic markings like *p* and *pp*, and performance instructions like *rit.* and *Più lento.*

H

Hel - li - ge Gu - - der! Er I her, — da — hör — os!
 Hei - li - ge Göt - - ter! Seid ihr hier, — so — hört — uns!
 ho - ly, e - ter - nal gods! Are ye here, — then heed me!
 sants, vé - né - ra - bles Dieux, Fai - tes droit — à nos vœux pieux!

H

Musical score for the first system, measures 1-12. The score includes piano (p), fortissimo (ff), and pianissimo (pp) dynamics. The piano part features complex textures with many notes and rests. The cello/bass part has long, sustained notes.

Hvor lig - ger Lod-det, Af - - gjö - relsens Lod? Hvor hæl - der Væg - ten,
 Wo hegt - das Los nun, das ent - schei - den - de Los? Wo neigt der Go - wiss - heit
 Where find we the fi - at which go - verns our fate? Wherebends your ba - lance,
 Où doivent s'accomplir les dé - crets du des - tin? Par - le, de grä - ce,

Musical score for the second system, measures 13-24. The score includes piano (p), fortissimo (ff), and pianissimo (pp) dynamics. The piano part continues with complex textures. The cello/bass part has long, sustained notes. There are also markings for arco and pizzicato (pizz.).

195

Ob.
Clar.
Fag.
Cor.
Timp.

Vis-he-dens Vægt? Jeg, jeg be-der: vis mig, Væl-di-ge! Hvor mö-der I den on-de O-lav? hvor? hvor?
 Wa-ge sich hin? Ich, ich be-te: zeigt mir, Mäch-ti-ge! Wo tref-fet ihr den bö-sen O-lav? wo? wo?
 or-der-ing all? Show, ah show to me, ye migh-ty ones, where ye will strike the e-vil O-laf? where? where?
 pè-re di-vin, Parle et fais le moi con-naî-tre; Où doit tom-ber O-lav, le traître? Où? où?

Viol.
Viola.
Vcll.
Bass.

200

un poco stretto

p

p cresc.

cresc.

cresc.

un poco stretto

(muta in C)

cresc.

Gu-der! hel-li-ge Gu-der! alt-vi-den-de Gu-der! Gu-der! hel-li-ge Gu-der! alt-vi-den-de
 Göt-ter! hei-li-ge Göt-ter! all-wis-sen-de Göt-ter! Göt-ter! hei-li-ge Göt-ter! all-wis-sen-de
 Gods all-go-vern-ing, end-less, om-ni-po-tent Ae-sir! Gods all-go-vern-ing, end-less, om-ni-po-tent
 Dieu sub-til, à qui rien n'est ca-ché dans le mon-de, Toi dont l'œil pé-né-trant se pro-mène à la

un poco stretto

cresc.

cresc.

cresc.

cresc.

cresc.

203

molto **I a tempo** *dim.* **tranquillo**

Gu-der! Jeg, jeg be - - der, vi - et O-din fra ung Al-der ved Ul-vens Hjer-te, ved Rav-nens
 Güt-ter! Ich, ich be - - te, O-din ge-weiht von Ju-gend an durch das Herz des Wol-fes, des Ra-ben
 Ae-sir! I, I pray de - vo-ted to O-din from my youth, by the grey wolf's heart, by the ra-ven's
 ron-de; Moi, vou - é - e à ton cul-te, O-din, dès le ber-ceau; Par le coeur du loup, par la langue du cor.

I a tempo (con sordini) **tranquillo**

209

Tun-ge, ved vå-ne Næt-ters Var-sels - of - fre; jeg, jeg be-der! vis mig, Væl-di-ge: hvor mö-der I den on-de O-lav?
 Zun-ge, durch O-pfer in durch-wach-ten Näch-ten; ich, ich be-te! zeigt mir, Mäch-ti-ge: wo tref-fet ihr den bö-sen O-lav?
 tongue, by my sa-cri-vice in sleep-less nights; I, I pray you! show me, migh-ty ones: where ye will strike the e-vil O-laf?
 beau, Par le sang fumant que versa le grand prêtre, Je t'im-plo-re! Fais moi connaître: Où doit tom-ber O-lav, le traître?

213

Molto moderato. $\text{♩} = 80$

poco stretto

Fl. picc.
Fl. gr.
Ob.
Clar.
Fag.
Cor.
Tr.
Tromb.
Tuba
Timp.
Gran Cassa
Tamtam

Molto moderato. $\text{♩} = 80$

poco stretto

hvor? hvor?
 wo? wo?
 where? where?
 Où? où?

(Torden, Hovets Bagvæg revner, da sees Hovet som i det Fjerne, ompændt af Luer og Røg. Torden høres den hele Tid, Hovet sees.)

(Donner. Der Hintergrund des Tempels zerreisst; man sieht den Tempel wie in der Ferne, von Flammen und Rauch umgeben. Man hört fortwährend den Donner, so lange der Tempel gesehen wird.)

Molto moderato. $\text{♩} = 80$

poco stretto

poco rall. - - - - a tempo

Musical score system 1, measures 1-10. It features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes markings for *più f*, *ff*, and *dim.*. The piano accompaniment also includes *più f*, *ff*, and *dim.* markings. A key signature change is indicated by "(muta in A)".

Musical score system 2, measures 11-20. This system continues the piano accompaniment with various dynamics including *fp*, *ff*, *dim.*, and *p*. It includes two key signature changes: "(muta in E)" and "(muta in E)".

Musical score system 3, measures 21-30. This system shows a vocal line with dynamics ranging from *cresc.* to *pp*. It includes markings for *molto*, *ff*, *dim.*, *p*, and *pp*. The instruction *fff (ausklingen lassen)* is present at the end of the system.

poco rall. - - - - a tempo

Musical score system 4, measures 31-40. This system contains mostly rests for the vocal line and piano accompaniment, with some light accompaniment in the lower registers.

poco rall. - - - - a tempo

Musical score system 5, measures 41-50. This system features a piano accompaniment with dense chords and dynamics including *fp*, *ff*, *dim.*, *p*, and *pp*. It includes markings for *più f*, *ff*, *dim.*, and *pizz.*

238

Allegro animato. ♩ = 144

in A

in E

pp cresc.

pp cresc.

pp cresc.

(muta As in H, C in E)

Allegro animato. ♩ = 144

Völven (da Synet er svunden).
Die Wölwa (als die Erscheinung verschwunden ist).

Her, her mö-der de Høj-e ham! Her, her hel-li-ge Lu-er vil hæv-ne!
 Hier, hier tref-fen die Ho-hen ihn! Hier, hier hei-li-ge Göt-ter sich rü-chen!
 The Völva. Here! here! has-ten the ho-ly ones! Here, here hur-teed the vengeance of hea-ven!
 La Yala. Lå! lå! doit suc-com-ber O-lav! Lå, lå, doit suc-com-ber— le trai-tre!

p cresc.

pp cresc.

pp cresc.

p cresc.

p cresc.

Allegro animato. ♩ = 144

non divisi

non divisi

non divisi

arco

divisi

divisi

divisi

divisi

pp cresc.

pp cresc.

p cresc.

p cresc.

p cresc.

245

I vort Hov — må han træ-de, træ-der han ind, — træ-der han al-drig ud!
 Un-sern Hof — muss er bo-tre-ten, und tritt er ein, — so tritt er nim-mer aus!
 In our hall — he must en-ter, let him go in, — ne'er to come forth a-gain.
 Dans ce tem- - ple qu'il en-tre; mais, s'il y vient, — qu'il n'en res-sor-te plus!

Her, her hel-li-ge Lu-er vil hæ-v-ne!
 Hier, hier hei-li-ge Göt-ter sich rü-chen!
 Here, here, strikes him the vengeance of hea-ven!
 Là, là, doit succom-ber — le traî-tre!

non divisi
 ff non divisi
 ff non divisi
 ff

251

K

First system of musical notation, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *cresc.* marking.

Second system of musical notation, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *cresc.* marking.

Third system of musical notation, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *cresc.* marking.

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *cresc.* marking.

Det - - te må
 Dies muss man
 Let this be
 S'il o - se

Fifth system of musical notation, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *cresc.* marking.

Dans ce tem - - ple qu'il en - tre; mais, s'il y vient, - - qu'il n'en res - sor - te plus!

Sixth system of musical notation, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *cresc.* marking.

K

257

First system of musical notation. It features a vocal line with lyrics and piano accompaniment. The piano part includes a prominent bass line with a 'cresc.' marking. The system concludes with a 'pp' dynamic marking.

si-gesam: Træder han u - skadt ud, så tror vi ham!
 sa-gen ihm: Tritt erganz heil her-aus, so glau-ben wir!
 told to him: we will be - lieve if he come safe - ly forth!
 sy ris-quer, s'il sort d'i - ci, Nous tous croi-rons en lui!

Second system of musical notation. It features a vocal line with lyrics and piano accompaniment. The piano part includes a prominent bass line with a 'cresc.' marking. The system concludes with a 'pp' dynamic marking.

(hånende:) Træder han u - - skadt ud, så tror vi ham!

(mit Hohn:) Tritt erganz heil her-aus, so glau - ben wir!

(with mockery:) We will be - lieve if he come safe - ly forth!

(avec dédain:) S'il sort d'i - ci, nous tous croi - rons en lui!

Third system of musical notation. It features piano accompaniment for the vocal lines. The piano part includes a prominent bass line with a 'cresc.' marking. The system concludes with a 'pp' dynamic marking.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note, followed by a series of notes with slurs. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line. Dynamics include *cresc.* and *f*.

Det - te må si-ges ham: Hans Gu - der gå ind til vo - re!
 Dies muss man sa-gen ihm: Sein Gott komm' zu un - sern Göt-tern!
 This must be told to him: let his god go in to our gods!
 S'il o - se s'y ris-quer, Son Dieu vien-ne vers les' nô - tres!

The second system continues the vocal and piano parts. The vocal line has lyrics in three languages. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*, *cresc.*, and *f*.

The third system shows the final part of the vocal and piano sections. The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand. Dynamics include *cresc.* and *f*.

stretto poco a poco

(muta in E)

stretto poco a poco

Det - - te må si-ges ham: Træder han u - skadtud, så tror vi ham! Det - - te må si-ges ham: Træder han
 Dies muss man sa-gen ihm: Tritt er ganz heil her-aus, so glau-ben wir! Dies muss man sa-gen ihm: Tritt er ganz
 Let this be told to him: If he comesafe - ly forth, we will be-lieve! Let this be told to him: If he come
 S'il o - se s'y ris-quer, S'il sort d'i - ci, Nous tous croi-rons en lui! S'il o - se s'y ris-quer, S'il sort d'i-

Det - - - - te må si - - - ges ham: Træ - - - - der han
 Dies muss man sa - - - gen ihm: Tritt er ganz
 Let this be told to him: If he come
 S'il o - se s'y ris - quer, S'il sort d'i -

stretto poco a poco

divisi
 divisi
 divisi

275

cresc.
cresc.
cresc.
cresc.
p
cresc.

in E
p
cresc.
p
cresc.

cresc.

cresc.
u - - skadt ud, så tror vi ham! Træ-der han u - skadt ud, så tror vi ham! Træ-der han u - skadt ud, så
heil her-aus, so glau-ben wir! Tritt er ganz heil her-aus, so glau-ben wir! Tritt er ganz heil her-aus, so
safe - - ly forth, we will be-lieve! If he come safe - - ly forth, we will be-lieve! If he come safe - - ly forth, we
ci, Nous tous croi-rons en lui! S'il sort d'i - oi, Nous tous croi-rons en lui! S'il sort d'i - oi, Nous tous croi-

cresc.
u - - - skadt ud, så tror vi ham! så tror vi ham!
heil her - aus, so glau - ben wir! so glau - ben wir!
safe - - - ly forth, we will be-lieve! We will be-lieve!
ci, Nous tous croi - - rons en lui! croi - - rons en lui!

cresc.
cresc.
cresc.
cresc.
cresc.

280

molto

molto

tror vi ham! Træ-der han u-skådt ud, så tror vi ham!
 glau-ben wir! Tritt er ganz heil her-aus, so glau-ben wir!
 will be-lieve! If he come safe-ly forth, we will be-lieve!
 rons en lui! Oui, nous tous, oui, nous tous croi-rans en lui!

(col Soprani)

Træ-der han u-skådt ud, så tror vi ham!
 Tritt er ganz heil her-aus, so glau-ben wir!
 If he come safe-ly forth, we will be-lieve!
 Oui, nous tous, oui, nous tous croi-rans en lui!

non divisi divisi
 non divisi divisi

285

Animato. $\text{♩} = 100$

Piano accompaniment for the first section, consisting of multiple staves with complex rhythmic patterns and dynamic markings.

Piatti

(Vend' mod Guderne). All (turning towards the gods.)
 Alle (Gegen die Götter gewendet). Tous (se tournant vers les Dieux.)

Animato. $\text{♩} = 100$

Tak! Tak! Tak, at I tal - te, trö-stig var leg-net os! Tak! Tak! Tak, at I tal - te,
 Dank! Dank! Dank, dass ihr spra-chet, gut war das Zei-chen uns! Dank! Dank! Dank, dass ihr stürkt den
 Thanks! Thanks! Thanks for the to - ken! so-lace it sends to us! Thanks! Thanks! Thanks for the to-ken,
 Dieux! Dieux! Dieux! votre o - ra - cle a ra - ni - mé ma foi! Dieux! Dieux! Dieux! grâce à vous, mon

Animato. $\text{♩} = 100$

Piano accompaniment for the second section, consisting of multiple staves with complex rhythmic patterns and dynamic markings.

292

nu tör vi trol Nu kan han kom - - me, Kon - - gen, vi kå - red os! Nu kan han kom - - me, Kam - - pen blir
 Glauben an Euch! Komm nun, o Kö - - nig, den wir er - ko - ren uns! Komm nun, o Kö - - nig, kurz wird der
 faith it confirms! Choice of thy chil - dren, come then, oh king to us! Come to thy chil - dren, strife will be
 oeurn'aplus d'effroi! Viemelà pré-sent oe roi qui ne veut de vous, Cour-te se-ra la lut - - te entre

300

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

kort! Selv vil-le Gu - der-ne Gam - mens-færd gan - ge til, selv vil-le Gu - der-ne

poco a poco cresc.

Kampf! Selbst auf die fro - he Fahrt wer - den die Göt - ter gehn, ein - finden selbst sich jetzt

poco a poco cresc.

short! Now will the gods themselves go on their glad - some way, now will the gods themselves

poco a poco cresc.

nous! Vous - mêmes, Dieux puissants, sur lui. vous mar - che-rez, Dans vo-tre tem - ple saint,

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

307

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady accompaniment. The bottom four staves are for the strings, with the first two staves (violin I and II) playing a melodic line that gradually increases in volume, marked with 'cresc.' and 'più cresc.'. The cello and double bass staves provide a harmonic foundation with sustained notes and a 'p' (piano) dynamic marking.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal parts are written in four staves, each with lyrics in a different language: Danish, German, English, and French. The piano accompaniment continues from the first system, with the right hand playing chords and the left hand providing a steady accompaniment. The lyrics are as follows:

Danish: *gjæ - ste sin Gård! — Lu - en skal ly - se ham Lan - det af Led i-gjen, Lu - en skal*

German: *auf ih - rem Hof! — Leuch-te die Lo - he doch fort aus dem Lan - de ihm, Leuch-te die*

English: *grant us their grace! — Lit from our land by fire, lo, he shall leave us; Lo - ki shall*

French: *vous des - cen - drez! — Flam - be la flam - me d'or et que le feu du ciel Le chas-se*

314

L

Musical score for piano accompaniment, measures 1-12. The score is written for four staves (two treble and two bass clefs). It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The key signature is two sharps (F# and C#). The tempo/mood is marked 'L' (Lento) at the top. There are dynamic markings such as *ff* and *mf* throughout. The piano part includes a section with a *molto* marking and long, sustained notes in the lower register.

ly - - se ham li - - - ge til Hell.

Lo - he ihm fort bis zum Hell!

light - en him hence un - - to Hell!

vers les lieux où rè - - gne Hell!

Musical score for vocal parts, measures 1-12. It consists of four staves with lyrics in French and German. The lyrics are: "ly - - se ham li - - - ge til Hell." / "Lo - he ihm fort bis zum Hell!" / "light - en him hence un - - to Hell!" / "vers les lieux où rè - - gne Hell!". The music is written in a high register with long, sustained notes. There are dynamic markings like *ff* and *mf*. A large 'L' marking is present at the end of the section.

Musical score for piano accompaniment, measures 13-24. This section continues the piano accompaniment from the previous page. It features a steady rhythmic accompaniment with eighth and sixteenth notes. The key signature remains two sharps. There are dynamic markings such as *mf* and *f*. The piano part includes a section with a *molto* marking and long, sustained notes in the lower register.

321

Piano accompaniment for measures 321-330. The score includes staves for the right and left hands, with various musical notations such as slurs, accents, and dynamic markings like 'a2' and 'marco.'

Tre Næt - ter bad - vi, bad
 Drei Näch - te rie - sen wir all'
 Three nights be - sought we, su -

(Idet man samles om Gudbillederne.)
 (Indem man sich um die Götterbilder versammelt.)

(Assembling around the images of the gods.)
 (Se rassemblant autour des images des dieux.)

Piano accompaniment for measures 336-340. The score includes staves for the right and left hands, with various musical notations such as slurs, accents, and dynamic markings like 'non div.'

Trois nuits de sui - - te, Tous,

non div.

non div.

non div.

non div.

330

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The upper staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes, often grouped in beams. The lower staves provide a more steady accompaniment with quarter and eighth notes. Dynamic markings such as *v* (piano) and *mf* (mezzo-forte) are used throughout. The system concludes with a fermata over a final chord.

sempre marc.

som et Barn sin Far; tre Næt - ter bad vi, bøn - - hört vi blev!

sempre marc.

uns' re Göt - ter an; drei Näch - te lang und wur - - den er - hört!

sempre marc.

ing like son to sire, three nights we plead - ed, heard is our pray'r.

sempre marc.

nous a - vons pri - é; Trois nuits! En - fin les Dieux ont pris pi - tié!

The second system of the score continues the piano accompaniment from the first system. It maintains the same key signature and time signature. The rhythmic complexity is preserved, with many sixteenth and thirty-second notes. The lower staves continue to provide a steady accompaniment. The system concludes with a fermata over a final chord.

341

marc.
marc.
marc.
marc.
a2
marc.
a2
marc.

Tre Næt - ter bad vi, bad som et Barn sin Far, tre
 Drei Näch - te rie - fen wir all' uns' - re Göt - ter an, drei
 Three nights be - sought we, su - - - ing like son to sire, three
 Trois nuits de sui - - te, Tous, nous a - vons pri - é; Trois

350

poco stretto

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The fourth and fifth staves are additional piano accompaniment lines, also with a bass clef. The music is marked 'poco stretto' and includes dynamic markings such as 'p' and 'cresc.'.

poco stretto

cresc.

The second system of the musical score features vocal lines with lyrics in three languages: Swedish, German, and French. The lyrics are:

Swedish: Näst - - ter bad vi bön-hört vi blev, bön-hört vi blev, bön-hört, bön-hört,

German: Näch - - te lung, und wur-den er-hört, wur-den er-hört, wur-den er-

French: nuits! En - fin les Dieux ont pris pi - tié! ont pris pi - tié! ont pris,

The music is marked 'poco stretto' and includes dynamic markings such as 'p' and 'cresc.'.

poco stretto

div^o

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The fourth and fifth staves are additional piano accompaniment lines, also with a bass clef. The music is marked 'poco stretto' and includes dynamic markings such as 'p' and 'cresc.'.

più stretto

The first system of the piano accompaniment consists of six staves. The top four staves are for the right hand, and the bottom two are for the left hand. The music features a complex texture with many triplets and sixteenth-note patterns. Dynamic markings include *mf*, *cresc.*, and *ff*. The tempo marking *più stretto* is positioned at the top right of the system.

The vocal line is written on a single staff with lyrics in three languages: German, Italian, and English. The lyrics are: "bön - hört vi blevl Bön - hört vi hört, ja er - hört! Wur - den er - pray'r, heard our pray'r! Heard is our ont pris pi - tiel Ont pris pi -". The tempo marking *più stretto* is placed above the staff.

The second system of the piano accompaniment continues the musical texture from the first system. It features similar rhythmic patterns and dynamic markings, including *non div.* and *ff*. The tempo marking *più stretto* is repeated at the beginning of this system.

367

The musical score consists of several systems. The first system includes a piano introduction with a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The second system features vocal entries with lyrics in Swedish, German, and French. The piano accompaniment continues with arpeggiated figures and sustained chords. The third system shows the vocal lines continuing with the same lyrics. The piano part includes a section marked 'stacc.' (staccato) in the bass line. The final system concludes with the vocal lines and piano accompaniment, also marked with 'stacc.' in the bass line.

Swedish lyrics:
 blev! Bön - hört vi blev, bön - hört vi blev, bön - hört vi blev, bön - hört vi
 hört!
 pray'r! Heard is our pray'r, heard is our pray'r, heard is our pray'r, heard is our
 tié!
 En - fin les Dieux ont pris pi - tié, En - fin les Dieux ont pris pi -

German lyrics:
 Wur - den er - hört, wur - den er - hört, wur - den er - hört, wur - den er -

French lyrics:
 En - fin les Dieux ont pris pi - tié, En - fin les Dieux ont pris pi -

377

rit. - - - a tempo $\text{♩} = 132$

This system contains the first part of the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a section labeled "Gran Cassa e Piatti" (Grand Cymbals and Plates) with a rhythmic pattern of eighth notes. The tempo is marked as "rit. - - - a tempo" with a quarter note equal to 132 beats per minute.

blev, bön - hört, ja bön - - - hört vi blev!

hört, wur - den er - hört, ja er - hört!

pray'r, our pray'r, yes, heard is our pray'r!

tié; ont pris pi - tié, pris pi - tié!

rit. - - - a tempo $\text{♩} = 132$

This system contains the second part of the musical score, featuring vocal lines with lyrics and piano accompaniment. The lyrics are in Swedish, German, and English. The tempo is marked as "rit. - - - a tempo" with a quarter note equal to 132 beats per minute.

This system contains the third part of the musical score, primarily piano accompaniment. It includes a section marked "div." (divisi) for the piano part. The tempo is marked as "rit. - - - a tempo" with a quarter note equal to 132 beats per minute.

389

stretto

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with notes and rests. The middle six staves are for a piano accompaniment, featuring dense rhythmic patterns of eighth and sixteenth notes. The bottom two staves are for a cello and double bass part, with a more melodic line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking 'stretto' is placed above the first staff. There are several 'V' markings above the piano and cello/bass staves, indicating accents or specific performance techniques.

stretto

(Goden tager et Horn på Stallen, de Ældste gjør som han og med disse i Spidsen går Alle under det Følgende rundt hver af de tre hellige Ild, frem, hvor alle de Ældre går op på Sæderne til begge Sider. I det Goden tager Hornet, gjør Hammertegnet over det og går, istemmer han i umiddelbar Fortsættelse af det Forgående den følgende Sang.)

(Der Opferpriester nimmt ein Horn von einer Erhöhung am Thorsbilde, die Ältesten tun das Gleiche, und mit diesen an der Spitze gehen alle um die drei heiligen Feuer herum, kommen nachher nach vorn, wo alle Älteren nach ihren Sätzen auf beiden Seiten gehen. Indem der Priester das Horn genommen, macht er das Hammerzeichen darüber und geht, in unmittelbarer Fortsetzung von dem Vorhergehenden, das nachfolgende Lied anstimmend.)

stretto

The second system of the musical score continues the piece with the same instrumentation as the first system. It features ten staves with similar rhythmic complexity. The tempo marking 'stretto' is repeated above the first staff. The musical notation includes various note values, rests, and dynamic markings such as 'V' and 'p'.

398

ritardando molto - - - - -

The first system of the musical score consists of 10 staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs, with the second staff containing a 'V' marking. The fourth and fifth staves are bass clefs. The sixth and seventh staves are treble clefs, with the sixth staff containing a 'V' marking. The eighth and ninth staves are bass clefs. The tenth staff is a treble clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *ff*, *p*, and *a2*. The tempo marking 'ritardando molto' is positioned above the first staff.

ritardando molto - - - - -

The second system of the musical score consists of 10 staves, all of which are empty. The key signature and clefs are consistent with the first system. The tempo marking 'ritardando molto' is positioned above the first staff.

ritardando molto - - - - -

The third system of the musical score consists of 10 staves. The top staff is a treble clef with a key signature of two sharps. The second and third staves are also treble clefs, with the second staff containing a 'V' marking. The fourth and fifth staves are bass clefs. The sixth and seventh staves are treble clefs, with the sixth staff containing a 'V' marking. The eighth and ninth staves are bass clefs. The tenth staff is a treble clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *ff*, *p*, and *a2*. The tempo marking 'ritardando molto' is positioned above the first staff.

411 Adagio. $\text{♩} = 50$

(muta F in G, E in D)

Offergoden. (Barytono Solo)
Der Opferpriester.

Adagio. $\text{♩} = 50$

The high-priest.
Le grand-prêtre.

1. Nu hæ-ves Hor-net	Hær-fa-der O-dins Horn,	nu hæ-ves Hor-net,	hæ-ves for
2. Hel-li-ge Hov-ild,	A-kethors Hammertegn,	hel-li-ge Hov-ild,	vi-et det
1. Nun steigt das Horn, des	Hoer-vaters O-din Horn,	nun steigt das Horn, es	stai-get für
2. Hei-li-ges Feu-er,	A-kethors Hammerschwung,	hei-li-ges Feu-er	hat es ge-
1. Raise high the horn, great	Host-father O-din's horn,	raise high the horn, up	heave it for
2. High al-tar fires and	A-kethor's hammersign,	high al-tar fires have	hal-low-ed
1. Cor-ne sa-cré-e,	Cou-pe du père O-din,	Cor-ne sa-cré-e,	En son hon-
2. Val sois bé-ni-e,	Par le mar-teau di-vin,	Va, sois bé-ni-e,	Et que le

Adagio. $\text{♩} = 50$

422

ham,	nu hæ-ves Hor-net,	hæ-ves for ham.—
har,	hel-li-ge Hov-ild	vi-et det har.—
ihn,	nun steigt das Horn, es	stei-gut für ihn.—
weih't,	hei-l'iges Feu-er	hat es ge-weih't.—
him,	raise high the horn, up-	-heave it for him.—
it,	high al-tar fires have	hal-low-ed it.—
neur,	Sois é-pui-sé-e!	Sois é-pui-sée!
feu	te pu-ri-fi-e!	te pu-ri-fié!

431

p ma poco marc.
cresc.
dim.

pp
p ma poco marc.
cresc.
dim.
pp
cresc.
dim.
pp
cresc.
dim.
pp
cresc.
dim.

p *cresc.* *dim.*
Hel-li-ge Le-ge, hol-des at hæ-dreham, hel-li-ge Le-ge, hel-li-ge Lyst, hel-li-ge Le-ge,
p *cresc.* *dim.*
Fei-ert durch Spie-le, hei-li-ge Spie-le ihn, hei-li-ge Spie-le, hei-li-ge Lust, hei-li-ge Spie-le,
p *cresc.* *dim.*
Gladly we join in games for the gracious god, gladly we join in gambols of joy! gladly we join in
p *cresc.* *dim.*
Fê-te les A-ses et rends hom-mage aux Dieux, Dan-se sa-cré-e, ri-te joy-eux! Dan-se sa-cré-e,

p *cresc.* *dim.*
p *cresc.* *dim.*
p *cresc.* *dim.*
div. *cresc.* *dim.*
p *cresc.* *dim.*
p *cresc.* *dim.*
p *cresc.* *dim.*

441

rit. molto

Musical score for the first system, measures 441-450. It features a piano introduction with multiple staves for strings and woodwinds. Dynamics include *p* and *pp*. Key changes are marked as (muta in B) and (muta in F).

rit. molto

Vocal entry section, measures 451-460. Includes lyrics in German, French, and English. Dynamics include *p*.

hel - li - ge Lyst.
 hei - li - ge Lust!
 out - burst of joy!
 Ri - te joy - eux!

rit. molto

Piano accompaniment for the vocal section, measures 451-460. Features complex textures with triplets and sixteenth notes. Dynamics include *p* and *pp*.

Scene III / Szene III

Allegro marcato. ♩ = 132

Allegretto marcato. ♩ = 92

(Ungdommen ordner sig; Mændene gjør Kast over de hellige Ild, løfter til begge Sider Kvinderne over, og nu begynder en Hovdans om Ildene, hvori mærkes: 1) En Runddans med stadigt Kvindeskifte. 2) En Sværdans, hvori Skjolde holdes over Kvinderne, og Sværde mødes over Ildene, mens atter igjen Kvinderne holder Skjolde for sine Kjæmper, mens disse rykke frem eller vige.*))

(Die Jugend bereitet sich zum Tanz. Die Männer springen über die heiligen Feuer, heben zu beiden Seiten die Frauen hinüber, darauf beginnt ein Tempeltanz um die Feuer, in welchem zu bemerken sind: 1) Ein Rundtanz mit fortwährendem Wechseln der Frauen. 2) Ein Schwertertanz, in welchem Schilder über die Frauen gehalten werden und sich die Schwerter über den Feuern begegnen, während wiederum die Frauen Schwerter vor ihre Kämpen halten, indem diese vorrücken oder zurückweichen.*))

SOLO

Giv al-le Gu-der

SOLO

Trinkt nu aaf al-le

SOLO

Give to all gods a

SOLO

Bois ce breu-va-ge,

Allegro marcato. ♩ = 132

Allegretto marcato. ♩ = 92

*) Da Våben ikke må medtages i Hovet, uden til Brug under Legene, møder Børn op med disse til den bestemte Tid og fjerner sig straks med dem, når de atter er afgivne og Dansens sidste Del begynder. Alle Våben holdes over de hellige Ild forat renskes for de bruges. Under Dansen sidder de Gamle i to Rader på hver Side, syngende, mens Hornene går rundt.

*) Da Waffen nur zum Gebrauch während der Spiele in den Tempel mitgenommen werden dürfen, treten Kinder zur bestimmten Zeit mit diesen herein und entfernen sich sogleich, wenn sie sie abgegeben haben und der letzte Teil des Tanzes anfängt. Alle Waffen werden über die heiligen Feuer gehalten, um vor dem Gebrauch gereinigt zu werden. Beim Tanze sitzen die Alten in zwei Reihen an jeder Seite und singen, während die Hörner herumgereicht werden.

cresc.
cresc.
cresc.
cresc.
f. marc.
f.
a 2
f.

pp
cresc.
molto
f.
 Gran Cassa e Piatti

cresc.
cresc.
cresc.
cresc.
 Gam-mens og Glæ-des-Skål, giv al-le Gu - der Ga - ver og Fryd! — Hor - net for A-ke-tor tøm - mes for
 Göt - ter den Freudentrunk, bringt al-len Göt - tern Ga - ben jetzt dar. — Lasst uns auf Thor, der Dront - heimer
 grace-cup of gra-ti-tude, give to the gods your great - est of gifts! — Horns fill for A-ke-thor, Dront - heimer's
 Bois le d'un cœur joy-eux, Pour rendre hom - mage A tous nos Dieux! Bois au su - per-be Thor, Dieu pro-teo-

TUTTI

cresc.
cresc.
cresc.
cresc.
cresc.
arco
f. marc.
f. marc.

M

The first system of the score consists of a grand staff with five staves. The music is in a minor key and features a complex, rhythmic accompaniment. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Kraft i Krig, Hor- - net for A - ke - tor, Trön - dernes Asl — Hel - li - ge Le - ge,
 Fei - ert durch Spie - le,
 starken Gott, lasst uns auf Kraft im Krieg lee - ren das Horn! - Gai - ly then join ye
 Fê - te les A - ses,
 de - i - ty, Fill them to A - ke - thor's dar - ing in fight! Hel - li - ge Le - ge,
 Fei - ert durch Spie - le,
 leur du Nord, Pour qu'il nous mette au cœur Force et vi - gueur! Gai - ly then join ye
 Fê - te les A - ses,

M *div.*
p *div.*
p *div.*
pizz. *arco*
pizz.

The second system continues the piano accompaniment. It features a grand staff with five staves. The music is marked **M** and *div.* (diviso). The right hand continues with complex rhythmic patterns, while the left hand provides a steady bass line. Dynamic markings include *p* (piano) and *pp* (pianissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

p
p
cresc. poco a poco
p
pp

cresc. poco a poco
 hol - des at hæ - dre ham, hel - li - ge Le - ge, hel - li - ge Lyst! Fyld nu for
 hei - li - ge Spie - le ihn, hei - li - ge Spie - le, hei - li - ge Lust! Trinkt nun auf
 games for the gra - cious god, gai - ly then join ye outburst of joy! Fill up to
 Et rends hommage aux Dieux, Dan - se sa - cré - e, Ri - te joy - eux! Bois en l'hon -

cresc. poco a poco
 hol - - des at hæ - - dre ham, hel - li - ge Le - ge, hel - li - ge Lyst!
 hei - - li - ge Spie - - le ihn, hei - li - ge Spie - le, hei - li - ge Lust!

games for the gra - cious god, gai - ly then join ye outburst of joy!
 Et rends hommage aux Dieux, Dan - se sa - cré - e, Ri - te joy - eux!

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
pizz. *arco*
cresc. poco a poco
cresc. poco a poco

stretto

cresc. poco a poco
cresc. poco a poco
cresc.
pp
cresc. molto

stretto

Njörd og Frøy, Fis - - ke og fa - ger Høst! Fyld nu for Njörd og Frøy, Fis - ke og fa - ger Høst, for
 Njörd und Frøy, Fisch - - fang und schö - nen Herbst! Trinkt nun auf Njörd und Frøy, Fischfang und schö - nen Herbst, for
 Nyord and Frey, har - - vest and fish they send! Fill up to Nyord and Frey, har - vest fair, haul of fish, auf
 neur de Froh, Pour que le blé soit beau! Bois à Njörd, bois à Froh, Bois à Njörd, bois à Froh, A.
cresc. poco a poco
 Fyld nu for Njörd og Frøy, fyld nu for Njörd og for Frøy ja for Njörd og for Frøy, to
 Trinkt nun auf Njörd und Frøy, trinkt nun auf Njörd und auf Frøy! ja auf Njörd und auf Frøy, f
 Fill up to Nyord and Frey, Fill up to Nyord and to Frey! yes to Nyord and to Frey,
 Bois en l'hon - neur de Froh, Oui, bois à Njörd, bois à Froh, Bois à Njörd, bois à Froh, A.
cresc. poco a poco
 stretto

46

Fri - - - hed og Fred! for Fri-hed! for Fri-hed! for Fri-hed! for Fri-hed! for
 Njörd und auf Fröy! auf Freiheit und Frieden! auf Freiheit und Frieden! auf
 free - - - dom and faith! to freedom, to freedom, to freedom, to freedom, to
 fin qu'ils nous don - - nent la gloi-re, la gloi-re, la gloi-re, la gloi-re, la

f *arco*

f *sul D*

54

ritard. - - - - - a tempo

Musical score for strings and percussion, measures 54-60. The score includes dynamics such as *p*, *cresc.*, *molto*, *ff*, *mf*, and *pp*. Percussion parts for *Tamburo piccolo*, *Piatti*, and *Gran Cassa* are also shown. The tempo marking is *ritard.* followed by *a tempo*.

Vocal score with lyrics in Swedish and German. The tempo marking is *ritard.* followed by *a tempo*. Dynamic markings include *SOLO p*.

Fri - - - - hed og Fredl - - - - Hel - li - ge
 Njörd und auf Fröyl - - - - Föi - ert durch
 free - - - - dom and faithl - - - - Gai - ly then
 gloi - - - - re et la paix! - - - - Fé - te les

Musical score for strings and piano, measures 61-65. The score includes dynamics such as *p*, *cresc.*, *molto*, *ff*, *mf*, and *pizz.*. The tempo marking is *ritard.* followed by *a tempo*.

63

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamics *p*, *cresc.*, and *marc.*. The second system continues the piano accompaniment with *cresc.* markings. The third system features a vocal line with lyrics in German, French, and English, and piano accompaniment with *p cresc.*, *molto*, and *f* markings. The fourth system continues the vocal line with lyrics and piano accompaniment, including the instruction *TUTTI*. The fifth system shows the piano accompaniment with *cresc.* markings and *arco* instructions for the strings.

p
cresc.
marc.
cresc.
cresc.
p cresc.
molto
f
cresc.
TUTTI
TUTTI
TUTTI
cresc.
arco
arco
f marc.
f

Le - ge hol - des at hæ-dre dem, hel - li-ge Le - -ge, hel - li-ge Lyst! — Hel - li-ge Le - ge
Spie - le, hei - li-ge Spie-le sie, hei - li-ge Spie - le, hei - li-ge Lust! — Fê - ert durch Spie - le,
join ye games to the gracious gods, gai - ly then join in out - burst of joy! — Gai - ly we join in
A - ses Et rends hommage aux Dieux, Dan - se sa - cré - e, Ri - te joy - eux! — Fê - te les A - ses

N-N-O kann bei Konzertaufführungen
fortbleiben.

hol - des at hae-dre dem, hel - -li-ge Le - ge, hel - -li-ge Lyst! —

hei - li-ge Spiele sie, hei - -li-ge Spie - le, hei - li-ge Lust! —

games to the gracious gods, gai - -ly we join in out - burst of joy! —

Et rendshommage aux Dieux, Dan - -se sa - oré - e O ri - -te joy - eux! —

Bæ - gret for
Lasst uns für

Bea - kers to
Je bois à

div.
p
div.
p
div.
p
pizz.
pizz.

80

Bra - ge bæ - rer vi Løf - te til, Bæ - gret for Bra - ge by - der vi
 Bra - ge heil' - ge Ge - lüb - de tun, lasst uns den Be - cher lee - ren für

Bra - ga bring we with ho - ly vows, beakers to Bra - ga brimming we
 Bra - ga et je lui fais ser - ment, je bois à Bra - ga, Je fais ser -

Bæ - gret for Bra - ge bæ - - rer vi Løf - - te til, Bæ - gret for Bra - ge
 Lasst uns für Bra - ge heil' - - ge Ge - lüb - - de tun, lasst uns den Be - cher

Bea - kers to Bra - ga bring we with ho - - ly vows, beakers to Bra - ga
 Je bois à Bra - ga et je lui fais ser - ment, Je bois à Bra - ga,

p
pp
p
p
arco *pizz.* *arco*

87

stretto

p
cresc. poco a poco
p
cresc. poco a poco
cresc. poco a poco
pp
pp

cresc. poco a poco **stretto**

nul Of - fer af Liv og Blod ind - til ej O - lav er, Of - fer af Liv og Blod
 ihu! Op - fer an Leib und Blut, bis nicht mehr O - lav lebt, Op - fer an Leib und Blut,
cresc. poco a poco
 raisei Of - frings of flesh and blood make we for O - laf's end, flesh and blood of - ferings,
 ment De n'è - par - gner mon sang Tant qu'O - lav est vi - vant! Tant qu'O - lav est vi - vant!
cresc. poco a poco
 by - der vi nul Of - fer af Liv og Blod, Of - fer af Liv og af Blod ind - til
 lee - ren für ihu! Op - fer an Leib und Blut, Op - fer an Leib und an Blut, bis nicht
cresc. poco a poco
 brimming we raisei Of - frings of flesh and blood, of - frings of flesh and of blood, make we
 Je fais ser - ment De n'è - par - gner mon sang Tant qu'O - lav est vi - vant! Tant qu'O -

stretto

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

a2
f
cresc. molto

f
 ind-til ej O-lav er, nu by- - - der En - hver, nu Of-fer vi by-der, nu
 bis nicht mehr O-lav lebt, bring' Je - - - der jetzt dar, nu Of-fer vi by-der, nu
 flesh and blood of-ferings we all free - ly bring, laest Op-fer uns bringen, laest
 Tantqu'Olav est vi-vant! O Dieu tout puis - sant, Je tof-fre ma vi-e, Je
 ej O-lav er, nu by- - - der En - hver, to Bra-ga, to Bra-ga, to
 mehr O-lav lebt, bring' Je - - - der jetzt dar, to Bra-ga, to Bra-ga, to
f
 for O-lav's end, we all free - ly bring, Je tof-fre ma vi-e, Je
 lav est vi - vant! O Dieu tout puis - sant, Je tof-fre ma vi-e, Je

sul D
f
arco

ritard. - - - - - a tempo

The piano accompaniment for the first system consists of several staves. The upper staves feature complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include piano (*p*), crescendo (*cresc.*), molto (*molto*), and fortissimo (*ff*). There are also hairpins indicating volume changes. The lower staves provide harmonic support with longer note values and some rests.

ritard. - - - - - a tempo

Of-fer vi by-der af Liv og af Blod!

Opfer uns bringen an Leib und an Blut!

Braga, to Braga we all free-ly bring!

l'of-fre ma vi-e, ma vi- e et mon sang!

The vocal lines are written in a single system with four staves. The lyrics are in Danish, German, and English. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*ff*). The tempo marking changes from *ritard.* to *a tempo*.

ritard. - - - - - a tempo

The piano accompaniment for the second system continues with similar rhythmic complexity. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*ff*). There are also hairpins indicating volume changes. The lower staves provide harmonic support with longer note values and some rests.

110

Hel - li - ge Le - ge hol - des at hæ - dre dem, hel - li - ge Le - ge, hel - li - ge
 Fei - ert durch Spie - le, hei - li - ge Spie - le sie, hei - li - ge Spie - le, hei - li - ge
 Gai - ly then join ye games to the gracious gods, gai - ly then join in out - burst of
 Fê - te les A - ses et rends hommage aux Dieux, Dan - se sa - cré - e, Ri - te joy -

Musical score for page 110, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *p*, *pp*, and *cresc.*, and performance instructions like *p SOLO* and *pizz.*. The lyrics are provided in German, English, and French.

119

a2
 marc.
 cresc molto
TUTTI
 Lyst! — Hel - li - ge Le - ge hol - des at hædre dem, hel - li - ge Le - ge, hel - li - ge Lyst! —
TUTTI
 Lust! — Fei - ert durch Spie - le, hei - li - ge Spiele sie, hei - li - ge Spie - le, hei - li - ge Lust! —
TUTTI
 joy! — Gai - ly we join in games to the gracious gods, gai - ly we join in out - burst of joy! —
TUTTI
 eux! — Fé - te les A - ses Et rends hommage aux Dieux, Dan - se sa - cré - e, ô Ri - te joy - eux! —
 arco
 arco marc.

(Bei Konzertaufführungen ohne Wiederholung)

The musical score is arranged in systems. The top system includes the first four staves of the orchestra (Violini I, Violini II, Violen, Violoncelli/Bassi) with a dynamic marking of *p*. The second system contains the Triangolo and Arpa parts, both marked *p*. The third system features the vocal parts: Sopran, Coro, and Alti. The lyrics are provided in German and French. The fourth system continues the instrumental parts, with specific performance instructions for the strings: Violini I (*con Arpa*), Violini I (*senza Arpa*), Violini II (*con Arpa*), Violini II (*senza Arpa*), Violen (*con Arpa*), Violen (*senza Arpa*), Violoncelli, and Bassi. Dynamics range from *p* to *mf*.

Lyrics:
 Al - le A - syn - jer æt - ler vi yd-myg Bøn, al le A - syn - jer Æ - re og Bøn!
 A - sinnen, euch naht de - mit - tig bit - tend wir, A - sin - nen, euch sei Eh - re und Preis!
 O ye A - syn - ier, hon - our we of - fer ye, all ye A - syn - ier hon - our and praise!
 Blan - ches dé - es - ses, que lon n'invoque en vain, gloire à vous tou - tes, gloire et hon - neur!

*) Von hier an bis zu dem Zeichen \blacklozenge wird in Ermangelung der Harfe in den Violinen und Violen die mit „senza Arpa“ beim Vorhandensein der Harfe diejenige mit „con Arpa“ bezeichnete Stimme gespielt.

140

(Bei Konzertaufführungen ohne Wiederholung)

pp

pp

I Solo

p cantabile

pp

v

Nær os, I mil - de med E - ders Mo - der - melk, nær os, I mil - de, Hjer - ter - nes Magt!
 Nährt uns, ihr mil - den, mit eu - rer Mut - ter - milch, nährt uns, die Macht ihr übt ü - bers Herz!

Nou - rish, oh mild ones, men with your mothermilk! Nou - rish us, ye who move us with might!
 Nour - ris - ses nous de vo - tre lait di - vin, vous, dont la force est dans la dou - ceur!

pp

pp

pp

pp

pp

pp

pp

pp

poco rit. - - -

148

Yng - ling og Ung - mö, Ol - ding og Ed - da med, sø - rer de E - vig = Un - ge i Alt!
 Jüng - ling und Jung - frau, Greis und du, Müt - ter - chen, eh - ret die E - wig - jun - gen zu - mal!

Young men and mai - dens, grand - sire and grandmother, hon - our for aye the gods e - ver green!
 Jeu - nes et vieux, A - - ieu - - les, A - ieu, Louez cel - les Dont la jeu - nesse est é - ter - nel - le!

poco rit. - - -

156

a tempo

poco rit.

163A

1.

163B

2.

Musical score for the first system, including piano and organ parts. The piano part features a melody in the right hand and accompaniment in the left hand. The organ part consists of two staves with chords and arpeggiated figures. Dynamics include *p* and *pp*.

Musical score for the second system, including vocal parts. It features two vocal staves with lyrics in German and English. The tempo is marked *a tempo* and *poco rit.* Dynamics include *pp*.

Musical score for the third system, including piano and organ parts. The piano part continues the melody from the first system. The organ part provides accompaniment. Dynamics include *p* and *pp*.

Musical score for the fourth system, including vocal parts with lyrics. The lyrics are: Hel - li - ge Le - ge hol - des at hae - dre dem, hel - li - ge Le - ge, hel - li - ge Lyst! Lyst!
 Fei - ert durch Spie - le, hei - li - ge Spie - le sie, hei - li - ge Spie - le, hei - li - ge Lust! Lust!
 Glad - ly then join in games to the gracious gods, gai - ly then join in out - burst of joy! joy!
 Fe - te les A - ses, et rends hommage aux Dieux, Dan - se sa - cre - e, Ri - te joy - eux! eux!

Musical score for the fifth system, including piano and organ parts. The piano part features a more active melody. The organ part continues with accompaniment. Dynamics include *p* and *pp*.

164 a tempo animato

Piano accompaniment for measures 164-170. The score includes a grand staff with treble and bass clefs, and a separate staff for Timpani in B and E. The piano part features arpeggiated chords and melodic lines, while the timpani part has a rhythmic pattern of eighth notes.

Timp. in B, Es

a tempo animato

Vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are:

Sopr. *Dej - li - ge Di - ser, dra - gen - de Du - e - flok!*

Alti *Herr - li - che Di - sen, zie - hen - do Taubenschar!*

Ten. *Glo - ri - ous Di - sir, glid - ing like doves around!*

Bassi *Di - ses pro - pi - ces, Les - te et lé - ger essaim,*

Dej - li - ge Di - ser,
Herr - li - che Di - sen,

a tempo animato

Violin and Viola parts for measures 164-170. The Violin I and II parts have melodic lines with slurs, and the Viola part has a similar melodic line. The lyrics continue:

Glo - ri - ous Di - sir
O bien - fai - tri - ces Du

Glo - ri - ous Di - sir
O bien - fai - tri - ces Du

P

Piano accompaniment for the first system, including staves for right and left hand and a grand staff with bass clef.

Piano accompaniment for the second system, including staves for right and left hand and a grand staff with bass clef.

Æt - ten I føl - ger, Fyl - gje hver Ny - født flk, Æt - ten I føl - ger
 Ihr folgt als Schutzgeist, uns durch das Le - ben hin, folgt dem Ge - schlechte,

Død - - - li - ges Trøst!
 slerb - - - li - cher Trøst!

Guarding ye, fol - low friendly our future fate, guardingye followus,
 Chastes ge - ni - es, Vous qui veil - lez sur nous, Vierges bé - ni - es

death making glad!
 pau - - - - - vre genre humain.

Piano accompaniment for the final system, including staves for right and left hand and a grand staff with bass clef.

hil E-ders Færd! -
Heil eu-rer Fahrt! -

Æt-lyk-ken har hun Fæ-dre-nes Ha-min-gja, Æt-lyk-ken har hun, Æt-mærket med -
Sie pflanzt das Glück von Stam-me zu Stam-me fort, prägt den Ge-slechtern auf ih-re Art. -

Hail to your flight! -
gloire é-ter-nelle à vous!

For-tune of fa-thers hol-deth the Hamingja, for-tune of fa-thers and of the race -
Chas-tes gé-ni-es, Vous qui veil-lez sur nous, Vier-ges bé-ni-es, gloire éternelle à vous!

tranquillo

p *pp*

I Solo
p cantabile

muta B in D

Triang.

p

Arpa

pp

Sopr. tranquillo

CORO Al - le A - syn - jer æt - ler vi yd - myg Bøn, al - le A - syn - jer Æ - re og Bøn! Nær os i
 Alti A - sin - nen, euch nak'n de - mü - tig bit - tend wir, A - sin - nen, euch sei Eh - re und Preis! Nährt uns, ihr

*) O ye A - syn - ier, hon - our we of - fer ye, all ye A - syn - ier, hon - our and praise! Nou - rish, ye
 Viol. I (con Arpa) Blan - ches dé - es - ses que l'on n'invoque en vain, gloire à vous tou - tes, gloire et hon - neur! Nour - ris - sez

Viol. I (senza Arpa)

Viol. II (con Arpa)

Viol. II (senza Arpa) pizz.

Viola (con Arpa)

Viola (senza Arpa) pizz.

pizz.

pizz.

(*) Wie das erste Mal)

pp

205

mil - de med E - ders Mo - der - melk, nær os, I mil - de Hjør - ter - nes Magt! — Yng - ling og Ung - mö,
 mil - den mit eu - rer Mut - termilch, nährt uns, die Macht ihr übt ü - bers Herz! — Jüng - ling und Jung - frau,

mild ones, men with your mothermilk, nourish us ye, who move us with might! Young men and maidens,
 nous de vo - tre lait de - vin, Vous dont la force est dans la dou - ceur. — Jeu - nes et vieux.

poco rit. - - - - a tempo

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a key with two flats and a 4/4 time signature. The tempo marking 'poco rit.' is followed by a long dash and 'a tempo'.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The tempo marking 'poco rit.' is followed by a long dash and 'a tempo'. The lyrics are written in three languages: Norwegian, German, and English.

Ol - ding og Ed - da med, Æ - rer de E - vig = Un - ge i Alt! Hel - li - ge Le - ge
 Greis und du, Milt - ter - chon, eh - ret die E - wig - jun - gon zu - mall! Fci - ert durch Spie - le,
 grand - sire and grandmother, hon - our for aye the gods ev - er green! Glad - ly we join in
 ieu - les, A - ieux, Lou - ez cel - les Dont la jou - nesse est é - ter - nel - le! Fé - te les A - ses

The third system of the musical score consists of five staves, primarily piano accompaniment. It continues the musical texture established in the previous systems, with various rhythmic patterns and dynamics.

poco rit. - - - - -

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, and the bottom three staves are piano accompaniment staves in bass clef. The music is in a minor key and features a 'poco rit.' (poco ritardando) marking. The piano part includes a 'pp' (pianissimo) dynamic marking. The vocal lines are mostly rests, indicating that the vocalists are silent during this section.

The second system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, and the bottom three staves are piano accompaniment staves in bass clef. The music is in a minor key and features a 'poco rit.' (poco ritardando) marking. The piano part includes a 'pp' (pianissimo) dynamic marking. The vocal lines have lyrics in three languages: Latin, German, and English. The lyrics are:

Latin: hol - des al hæ-dre dem, hel - li - ge Le - ge, hel - li - ge Lyst!

German: hei - li - ge Spie - le sie, hei - li - go Spie - le, hei - li - ge Lust!

English: games to the gracious gods, glad - ly we join in out - burst of joy!

Et rends hom - mage aux Dieux, Dan - se sa - cré - e, Bi - te, joy - eux!

The English lyrics also include the instruction 'poco rit.' above the word 'joy'.

The third system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, and the bottom three staves are piano accompaniment staves in bass clef. The piano part features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents. The vocal lines are mostly rests, indicating that the vocalists are silent during this section.

231 Allegretto marcato

Musical score for the first system, featuring piano and bass staves. Dynamics include *f*, *p*, *pizz.*, and *cresc.*. The score includes various rhythmic patterns and melodic lines.

Musical score for the second system, including a *Tamburo picc.* part. Dynamics include *mf*, *p*, and *cresc.*.

Allegretto marcato

Vocal score for Soprano, Alto, Tenor, and Bass. Lyrics are provided in Danish, German, and French. Dynamics include *p SOLO* and *cresc.*.

Soprano: Al - fer og Væt - ter, Æt - van - gen vær - ger I, Al - - fer og Væt - ter, hil E - ders
 Alto: Al - fen und Wich - te, ihr schützt den Vä - ter - grund, Al - - fen und Wich - te, Heil eu - rer
 Tenor: Earth - men and ko - bolds keep - ing the ground for us, earth - - men and ko - - bolds, hail to your
 Bass: Al - fes et gno - mes, fer - mes gar - diens du sol, Al - - fes et gno - mes, gloire et hon -

Allegretto marcato

Musical score for the third system, featuring piano and bass staves. Dynamics include *f*, *p*, *pizz.*, *arco*, and *cresc.*.

a2
 a2
 a2
molto
TUTTI
 Vagt! — Hil dig, du æld - ste fjeld - sto - re Væt - te - ånd! Hil dig, du yng - ste Alf i en Blomst!
TUTTI
 Wacht! — Heil dir, du al - ter fets - ho - her Rie - songeist! Heil dir, du zar - te El - fe im Schilf!
TUTTI
 kind! Hail to the hug - est spi - rit that hides in hills! Hail, ti - ny elves who fro - lic in flow'rs!
TUTTI
 neur! — Gloire au gé - ant qui peut pren - dre l'aigle au vol; gloire au ko - bold ca - ché dans la fleur!
 arco
 arco

Musical score for the first system, featuring piano accompaniment. The score includes treble and bass staves with various dynamics such as *p* and *pp*. The music is in a minor key and features a complex rhythmic pattern.

Vocal line with lyrics in Norwegian, German, and French. The lyrics are:

Hil dig, som heg - ned Heil dir, o trou - er	Tom - ten og Hu - se - ne, Schir - mer von Haus und Hof!	Hil dig, som heg - ned Heil, der du schirmtest
Hail, our up - hol - der, Gloire à qui veil - le	guar - dian of house and halls! Sur nos foy - ers, nos ports!	hail, who up - hol - dest Gloire à qui gar - de
Hil dig, som heg - ned Heil dir, du trou - er	Tom - ten og Hu - se - ne, Schir - mer von Haus und Hof!	Hil dig, som Heil, der du
Hail, our up - hol - der, Gloire à qui veil - le	guar - dian of house and halls! Sur nos foy - ers, nos ports!	hail, who up - Gloire à qui

Piano accompaniment for the second system, including *pizz.* and *arco* markings. The score includes treble and bass staves with various dynamics such as *p* and *pp*. The music is in a minor key and features a complex rhythmic pattern.

stretto

p cresc. poco a poco
cresc. poco a poco
p
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
pp

stretto

cresc. poco a poco
 Hjemjord og Havn! Hil dig, som heg - ned Tom - ten og Hu - sø - ne, Hil dig som heg - ned om
 Ha - fen und Land! Heil dir, o treu - er Schir - mer von Haus und Hof! Heil dir, der du geschirmt
 harbour and holm! Hail our up - hol - der, guar - dian of house and halls, hail, to thee, hail to thee,
 ha - vres et fjords, Gloire à qui veil - le Sur nos foy - ers, nos ports, nos foyers et nos ports,
 heg - ned Hjemjord og Havn! Hil dig, som heg - ned, Hil dig, som heg - ned om Tomten
 schirmt Havn! Ha - fen und Land! Heil dir, du Schir - mer! Heil dir, der du geschirmt hast den
 holdest harbour and holm! Hail thee, up - hol - der! Hail to thee, hail to thee, guarding
 gar - de ha - vres et fjords, Gloire à qui gar - de nos foy - ers et nos ports, nos foy -
 stretto
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

The first system of the musical score consists of eight staves. The top two staves are for the vocal line, with lyrics in three languages. The remaining six staves are for the piano accompaniment, featuring intricate rhythmic patterns and dynamic markings such as *f* and *cresc. molto*.

Tom-ten og Hu-se-ne, ja hil dig, ja hil dig, ja hil dig, ja hil dig, ja hil dig som
hast den Hof und das Haus,

guarding our house and halls, ja Heil dir, du Schir-mer, ja Heil dir, du Schirmer, ja Heil dir, du
nos foy-ers et nos ports!

og Hu-se-ne, we hail thee, up-hol-der of harbour, we hail thee, we hail thee, up-
Hof und das Haus,

our house and halls, *Oui, gloire à qui gar-de, oui, gloire, oui, gloire, oui, gloire aux*
ers et nos ports!

The second system continues the piano accompaniment from the first system. It includes dynamic markings such as *sp. l.* and *arco*, and features complex rhythmic patterns across the six staves.

ritard. - - - - a tempo

The piano accompaniment for the first system consists of several staves. The upper staves feature intricate rhythmic patterns, likely for the right hand, with dynamic markings such as *p*, *cresc.*, and *ff*. The lower staves provide harmonic support, with markings like *pp*, *p cresc. molto*, and *ff*. A *Tamburo* part is indicated in the lower right of this section.

heg-ned vor Hjem - - - - jord og Havn!
 Schirmer von Ha - - - - fen und Land!
 holder of har - - - - bour and holm!
 gar. des du ha - - - - vre et du fjord!

ritard. - - - - a tempo

The piano accompaniment for the second system continues the complex rhythmic and dynamic patterns. It includes markings for *p*, *cresc.*, *ff*, and *pizz. div.* in the right hand, and *p*, *cresc.*, *ff*, and *pizz.* in the left hand.

Musical score for the first system, including piano and violin parts. Dynamics include *p*, *cresc.*, and *a2*. The piano part features a melodic line with a crescendo leading to a repeat sign. The violin part has a similar melodic line with a crescendo and a second ending marked *a2*.

Vocal score with lyrics in German, English, and French. Dynamics include *p SOLO*, *cresc.*, and *TUTTI*. The lyrics are:

Hel - li - ge Le - ge hol - des at hæ-dre dem, hel - li - ge Le - ge, hel - li - ge Lyst! - Hel - li - ge
 Fei - ert durch Spi - le, hei - li - ge Spi - le sie, hei - li - ge Spi - le, hei - li - ge Lust! - Fei - ert durch
 Glad - ly then join in games to the gracious gods, glad - ly then join in out - burst of joy! - Glad - ly we
 Fé - te les A - ses, Et rends hommage aux Dieux, Dan - se sa - cré - e, Ri - te joy - eux! - Fé - te les

Musical score for the second system, including piano and violin parts. Dynamics include *p*, *non div.*, *cresc.*, and *arco*. The piano part features a melodic line with a crescendo leading to a repeat sign. The violin part has a similar melodic line with a crescendo and a second ending marked *arco*.

Più animato. $\text{♩} = 112$

The first system of the score consists of six staves. The top two staves are for the right hand of the piano, and the bottom four are for the left hand. The music is in a 3/4 time signature. The first part of the system features a rhythmic pattern of eighth and sixteenth notes. The second part of the system is marked 'Solo' and features a more melodic line in the right hand. Dynamic markings include 'p' (piano) and 'cresc.' (crescendo). There are also 'a2' markings above some notes in the first part.

Più animato. $\text{♩} = 112$

Le-ge hol-des at hæ-dre dem, hel - li-ge Le - ge, Helli-ge
 Spi-le, hei-li-ge Spie-le sie, hei - li-ge Spie - le, Hel-li-ge Le-ge, hel-li-ge Lyst! Hoi-li-ge
 join in games to the gracious gods, glad - ly we join them, outburst of joy! gladly we
 Ri-te joy-eux!
 A - ses, Et rendshomnagesauxDieux, Fé - te les A - ses! Glad-ly we join in Dan-se sa - cré - e, Danse sa -

Più animato. $\text{♩} = 112$

The second system continues the piano accompaniment. It features similar rhythmic patterns to the first system. The dynamic markings 'p' (piano), 'div.' (diviso), and 'cresc.' (crescendo) are used throughout. The music is more rhythmic and driving in this section.

302

stretto

Musical score for piano and organ, measures 302-315. The score features multiple staves with complex rhythmic patterns and dynamic markings such as *cresc.*, *mf cresc.*, and *f*.

stretto

Le - ge, hel-li-ge Lyst!

Spie - le, hei-li-ge Lust!

join in outburst of joy!

oré - e, Ri-te joy - euse!

stretto

Musical score for piano and organ, measures 316-330. The score includes dynamic markings like *non div.* and *ff*.

314 Adagio molto. $\text{♩} = 76$

Corni

(Zwei- oder dreifach zu besetzen.)

Soli *p*

E - vi - ge A - sa - tro, alt Li - vet el - skær dul E - vi - ge A - sa - tro an - - der i Alt!
 E - wi - ges A - sen - tum, al - les Le - ben lie - bost dul E - wi - ges A - sen - tum al - - les durchdringt!

Faith of our fa - therland, love thou dost light in us, faith of our fa - therland mov - - ing all men!
 Dieux é - ter - nels et forts, souf - fle de ce qui vit; Dieux é - ter - nels et forts à - - me de tout;

Adagio molto. $\text{♩} = 76$.

Viol.

Viola

Vcl. *p*
div. a 4

Bassi *pizz.*

322

Ob. I

Cor.

(Wenigstens vierfach zu besetzen.)

Soli *p*

E - vi - ge A - sa - tro, Æ - - re og Mod din Æt! E - vi - ge A - sa - tro el - - ske - lig dyb. —
 E - wi - ges A - sen - tum, Æh - - re und Ruhm sei dir! E - wi - ges A - sen - tum, herr - - lich und tief!

Faith of our fatherland, hon - our thou art to us! Faith of our fatherland, fond — and pro - found!
 Dieux é - ter - nels et forts, Dieux que mon cœur bé - nit, Dieux é - ter - nels et forts, gloire — à vous tous!

Viol. *div. p dolce*

Viola *div.*

Vcl. *p*

Bassi *p*

330

Q

Cor.

E - vi - ge A - sa - tro, alt Li - vet el - sker du, e - vi - ge A - sa - tro
 E - - wi - ges A - sen - tum, al - les Le - ben lie - best du, e - - wi - ges A - sen - tum

Faith of our fa - ther - land, love - thou dost light in us, faith of our fa - ther - land,
 Dieux é - ter - nels et forts, souf - - fle de ce qui vit; Dieux é - ter - nels et forts

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1. 2.

ân - - - der Alt! ân - - der Alt!
 al - - - les durch - dringt! durch - dringt! al - - les durch - dringt!

mov - - - ing all men! all men, mov - - - ing all men!
 à - - - me de tout! de tout! à - - - me de tout!

dim. pp
 dim. pp
 dim. pp

342

Presto. $\text{♩} = 112$

Fl.
Ob.
Cl.
Fag.
Cor.
Tr.
Tromb.
Tuba
Timp. in G, D, Es
Tamb.
Gr. Cassa e Piatti

f *stacc.*

Presto. $\text{♩} = 112$

TUTTI *f*
E - - vi - ge A - sa - tro, alt
TUTTI *f*
E - - wi - ges A - sen - tum, al - les
TUTTI *f*
Faith of our fa - ther - land, love
TUTTI *f*
Dieux é - ter - nels et forts, Souf -

Presto. $\text{♩} = 112$

Viol.
Viola
Vel.
Bassi

f *arco*

stacc.
f
stacc.
f
a2
f
f
f

Li - vet el - sker du, e - - vi - ge A - sa - tro änder i Alt, änder i Alt,
Le - - ben lie - - best du, e - - wi - ges A - sen - tum al - les durch - dringt, al - les durchdringt,
thou dost light in us. Faith of our fa - ther - land, moving all men, moving all men,
fle de ce qui vit; Dieux é - - ter - nels et forts, â - me de tout! â - me de tout!

366

R

The first system of the musical score consists of a piano accompaniment and a vocal line. The piano part is written for four staves (treble and bass clefs) and includes various chords and melodic lines. The vocal line is on a single staff with a treble clef. The music is in a key with one flat and a 3/4 time signature. The tempo is marked 'R' (Ritardando).

e - vi - ge A - sa - tro änder i Alt. Dig vil vi frel - se, Fæ - dre - nes For - tids - land!

e - wi - ges A - sen - tum at - les durchdringt. Dich gilt's zu ret - ten, dich, un - srer Væ - ter Land!

faith of our father - land, moving all men. We will de - fend thee, fight for our fa - ther's faith,

Dieux é - ter - nels et forts, à - me de tout! Sain - te pa - tri - e, Douce à nos cœurs pi - eux,

R

The second system of the musical score continues the piano accompaniment and vocal line from the first system. The piano part features more complex chordal textures and rhythmic patterns. The vocal line continues with the lyrics. The tempo remains marked 'R' (Ritardando).

378

The first system of the musical score consists of ten staves. The top two staves are for the first and second violins, both in treble clef. The next two staves are for the first and second violas, both in alto clef. The bottom four staves are for the first and second cellos and first and second basses, with the first two in bass clef and the last two in alto clef. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando).

Dig vil vi frel - - se, Frem - - tid for os! — Dig vil vi frel - - se,
 Dich gilt's zu ret - - ten, Zu - - kunft für uns! — Dich gilt's zu ret - - ten,
 we will de - fend thee, fu - - ture be ours! — We will de - fend thee,
 Ter - - re ché - ri - - e, Sol des Aï - eux; — Sain - - te pa - tri - - e,

The second system of the musical score continues the piano accompaniment from the first system. It consists of ten staves for the same instruments: first and second violins, first and second violas, and first and second cellos/basses. The musical notation is dense and rhythmic, with dynamic markings such as *ff* and *sfz* indicating the intensity of the performance.

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with chords and a treble part with arpeggiated figures. Dynamics include *p* and *cresc.*. The second system continues the piano accompaniment with similar dynamics. The third system introduces the vocal line with lyrics in three languages: German, French, and English. The piano accompaniment continues with the same rhythmic patterns. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system continues the piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system continues the piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system continues the piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system continues the piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system continues the piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system continues the piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system continues the piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system continues the piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system continues the piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system continues the piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system continues the piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system continues the piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system continues the piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system continues the piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system continues the piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system continues the piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system continues the piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system continues the piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system continues the piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system continues the piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system continues the piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system continues the piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system continues the piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system continues the piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system continues the piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system continues the piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system continues the piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system continues the piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system continues the piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system continues the piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system continues the piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system continues the piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system continues the piano accompaniment. The hundredth system continues the piano accompaniment.

Sang for vor Fryd, vor Gräd, dig vil vi frel - - se, Vug - - - ge for Dåd!

Sang du für Lust und Schmerz, dich gilt's zu ret - - - ten, Wie - - - ge des Ruhms!

source of our weal and woe, we will de - fend thee, fount of great deeds!

Comp - - te sur tes en - fants; Ter - - re ché - ri - - e, Je te dé - fends!

401

S

Musical score for strings and woodwinds. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *ff* (fortissimo) to *p* (piano). The woodwind section includes parts for Flute, Clarinet, and Bassoon, with dynamics ranging from *ff* to *p*. The score includes various articulations and phrasing slurs.

Musical score for percussion instruments. It includes parts for Tamburo piccolo and Piatti, Gran Cassa. The Tamburo piccolo part is marked *molto* and *ff*. The Piatti, Gran Cassa part is marked *ff*. The score shows rhythmic patterns for these instruments.

Vocal score with lyrics in three languages: German, English, and French. The lyrics are:

German: *Tre Næt - - - ter bad vi, bad som et Barn sin Far.*

English: *Three nights besought we, su - - ing like son to sire.*

French: *Trois nuits de sui - - te Tous nous a - vons pri - é!*
 The vocal line is written in a single staff with lyrics underneath. Dynamics include *ff* and *p*.

S

Musical score for strings and woodwinds. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *ff* (fortissimo) to *p* (piano). The woodwind section includes parts for Flute, Clarinet, and Bassoon, with dynamics ranging from *ff* to *p*. The score includes various articulations and phrasing slurs.

413

Tre Næt - - ter bad vi, bön hört vi
 Drei Näch - - te lang und wur - - den er-
 Three nights we prayed and heard was our
 Trois nuits. En-fin les Dieux ont pris pi-

426

T

Musical score for the first system, featuring piano and strings. The piano part consists of four staves with dynamic markings *p*, *cresc. molto*, and *ff*. The string part consists of four staves with dynamic markings *p* and *cresc.*. The system concludes with a *ff* marking.

Musical score for the second system, primarily piano accompaniment. It features four staves with dynamic markings *p* and *cresc.*. The system concludes with a *f* marking.

Musical score for the third system, primarily piano accompaniment. It features four staves with dynamic markings *p* and *cresc.*. The system concludes with a *f* marking.

Vocal score system with lyrics in French, German, and English. The lyrics are:

 blev. Fö - - - - - ste Nat

 hört. Die er - - - - - ste Nacht

 pray'r. The first night

 tiel Lu - - - - - ne nuit,

Musical score for the fourth system, featuring piano and strings. The piano part consists of four staves with dynamic markings *p* and *cresc.*. The string part consists of four staves with dynamic markings *p* and *cresc.*. The system concludes with a *f* marking.

438

Musical score for the first system, measures 1-16. It features a piano accompaniment with multiple staves for the right and left hands, and a vocal line. The music is in 2/4 time and includes various dynamics like 'p' and 'p2'.

Musical score for the second system, measures 17-24. It continues the piano accompaniment and vocal line from the first system, with dynamics like 'fp' and 'f'.

blo - - - ted vi, Laut - - - bol - - len bar vi frem, För - ste Nat
 tru - - - gen den Blut - - - kes - - sel wir her - bei, o - pfer - ten
 of - - - fered we bowis of bloo - - dy sac - - - ri - fice, on the first
 sur l'au - tel, nous a - vons, d'un coup mor - tel, L'u - ne nuit,

Musical score for the third system, measures 25-32. It features a piano accompaniment with multiple staves for the right and left hands, and a vocal line. The music is in 2/4 time and includes dynamics like 'non div.' and 'p'.

452

U

Musical score for the first system, featuring multiple staves for strings and woodwinds. The score includes dynamic markings such as "cresc. molto" and "ff", and various articulation marks like accents and slurs.

blo - ted vi Lant - - ten og Bøn. — An - - - - - dre Nat Gjæ - ste - bud,
 wir das Blut un - - ter Ge - bet! — Nachts — drauf ein Gast - - mahi
 of - fered we ox - - en with pray'r. — Next — night guest - - - of - fer - ing
 sur l'au - tel Frappé les vic - ti - - mes! L'au - - - - tre nuit, grand fes - tin!

U

Musical score for the second system, continuing the instrumental accompaniment from the first system. It features similar notation and dynamic markings.

464

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes dynamic markings such as *p* and *cresc. molto*. The piano part consists of four staves, and the vocal part consists of two staves.

Musical score for the second system, primarily piano accompaniment. It features dynamic markings such as *ff*. The piano part consists of four staves.

Musical score for the third system, primarily piano accompaniment. The piano part consists of four staves.

Musical score for the fourth system, including vocal lines with lyrics in German, English, and French. The lyrics are:

Bil - - le - - der ba - ged vi.	An - - - - dre
ga - - ben den Göt - tern wir.	Nachts drauf
gave we the gracious gods.	O - - - - ver
Dons chers au cœur des Dieux!	L'au - - - - tre

Musical score for the fifth system, primarily piano accompaniment. The piano part consists of four staves.

477

Nat Gjø - ste - bud, Ga - - ver og Bøn.
 viel Ga - - ben bo - - ten wir dar.
 their im - a - ges ut - - ter - - ing pray'r.
 nuit, grand fes - tin et chants pi - eux!

Tre - - - die Nat - - - sang vi, sig - - - nen - - - de
 Die drit - - - te Nacht zeigt' ein glück - - - brin - - - gend'
 On - - - the third night fair dream - - - fa - - - ces
 Cet - - - to nuit-ci, nous vîmes des si - gnes sûrs De la fa-

502

The first system of the score features a piano accompaniment. It consists of a grand staff with three staves: two treble clefs and one bass clef. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The upper staves contain complex chordal textures and melodic lines, while the lower staff provides a steady bass line. Dynamics include *pp* (pianissimo) and *ff* (fortissimo), with a *cresc. molto* (crescendo molto) marking in the lower right.

Syn vi så! Tre - die Nat sang vi Lov - - sang til Dans.

Traum - - - ge - sicht! Die - se Nacht san - gen wir Lob - - lied zum Tanz.

fa - - - - voured us! On the third night we danced and we sang.

neur des cieux, Cet - te nuit, cet - te nuit, li - vrons nous aux jeux!

The second system of the score is a vocal line. It features a single treble clef staff with lyrics in four languages: Danish, German, English, and French. The melody is simple and rhythmic, following the 2/4 time signature. The lyrics describe a scene of dancing and singing on a night.

The second system of the score features a piano accompaniment. It consists of a grand staff with three staves: two treble clefs and one bass clef. The music is written in a key signature of one flat and a 2/4 time signature. The accompaniment is more rhythmic and active than in the first system, with frequent eighth and sixteenth notes. Dynamics include *pp* and *ff*.

514

V

This system contains the first two systems of musical notation. The top system includes a piano part with dynamics *p*, *cresc.*, and *f*, and a violin part with dynamics *f* and *p*. The second system continues with similar dynamics and includes a *fp* marking in the lower part.

Hel - - - li - ge Le - - - ge leg - - - - - tes, leg - - - tes til
 Hei - - - li - ge Spie - - - le spiel - - - - - ten wir zu der
 Glad - - - ly we joined in games, in games, games to the
 Fi - - - te les A - - - ses, Fi - - - - - te Et reuds hom.

This system features a vocal line with lyrics in three languages. The lyrics are: "Hel - - - li - ge Le - - - ge leg - - - - - tes, leg - - - tes til", "Hei - - - li - ge Spie - - - le spiel - - - - - ten wir zu der", "Glad - - - ly we joined in games, in games, games to the", and "Fi - - - te les A - - - ses, Fi - - - - - te Et reuds hom.". The music includes dynamic markings such as *p*, *cresc.*, and *fp*.

V

This system contains the third system of musical notation. It features a piano part with dynamics *p*, *cresc.*, and *f*, and a violin part with dynamics *f* and *p*. The piano part includes the instruction "non div." (non-divisi).

524

The first system of the score consists of six staves of piano accompaniment. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *cresc.* and *f* are indicated throughout the system.

The vocal line consists of four staves with lyrics in French and German. The lyrics are: "Gu - - ders Lov! Hel - - - li - - - ge", "Göt - - - ter Preis! Hei - - - li - - - ge", "gra - - - cious gods! Gai - - - ly we", and "mage aux Dieux; Dan - - - se sa - -". Dynamics include *cresc.*, *fp*, and *f*.

The second system of the score consists of six staves of piano accompaniment. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *cresc.*, *f*, and *div.* are indicated throughout the system.

534

The first system of the musical score consists of several staves. The top two staves are for the vocal line, with notes and rests. Below them are four staves for piano accompaniment. The first two piano staves are in the right hand, and the last two are in the left hand. The music is in a key with one sharp (F#) and a common time signature. Dynamic markings include *f* and *sf*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Le - - - - go, hel - - - li - - ge Le - - - go, hel - - - li - - ge
Spi - - - - le, hei - - - li - - go Spi - - - - le, hei - - - li - - go
joined in games to the great gods, games to the
cré - - - - e, Dan - - - se sa - cré - - - e, Dan - - - se sa -

The second system of the musical score continues the piano accompaniment. It features the same four-staff piano part as the first system, with dynamic markings of *f* and *sf*. The rhythmic complexity is maintained with dense sixteenth-note passages in the right hand and more sustained lines in the left hand.

544

W

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. Dynamic markings include *f*, *pp*, and *cresc. molto*. The key signature has one sharp (F#) and the time signature is 4/4.

Le - - - ge, hel - - - li - - - ge Lyst!

Spie - - - le, hei - - - li - - - ge Lust!

great gods, out - - - burst of joy!

cré - - - e, Ri - - - te joy - - - eux!

The second system continues the vocal and instrumental parts. It includes the same dynamic markings as the first system. The lyrics are in Latin and French.

W div.

The second system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. Dynamic markings include *f*, *p*, and *cresc. molto*. The key signature has one sharp (F#) and the time signature is 4/4.

555

The first system of the musical score consists of ten measures. It features a grand staff with four staves: two for the right hand and two for the left hand. The music is written in a minor key, indicated by two flats in the key signature. The notation includes chords, mostly triads and dyads, with some sixteenth-note patterns in the lower staves. The first measure contains a complex chord with a double flat on the second degree. The subsequent measures show a progression of chords, with some featuring sixteenth-note accompaniment in the bass. The system concludes with a final chord in the tenth measure.

The second system of the musical score consists of four measures. It features a grand staff with four staves. The notation is characterized by long, horizontal lines with dots, representing sustained chords or block chords. The first three measures each contain a single chord, while the fourth measure contains two chords. The key signature remains consistent with the first system.

The third system of the musical score consists of ten measures. It features a grand staff with four staves. The notation is more active, with many sixteenth-note patterns and slurs. The first three measures show a rhythmic pattern of eighth and sixteenth notes. The fourth measure introduces a new rhythmic pattern with a triplet of eighth notes. The fifth measure features a complex chord with a double flat on the second degree. The system concludes with a final chord in the tenth measure.

565

X

The first system of the musical score consists of 12 measures. It features a grand staff with four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is in 2/4 time and a key signature of one flat. The first four measures are marked with a dynamic of *mf* and contain chords. The fifth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The sixth measure is also marked with *ff* and contains a melodic line with a slur and a fermata. The seventh measure is marked with *ff* and contains a melodic line with a slur and a fermata. The eighth measure is marked with *ff* and contains a melodic line with a slur and a fermata. The ninth measure is marked with *ff* and contains a melodic line with a slur and a fermata. The tenth measure is marked with *ff* and contains a melodic line with a slur and a fermata. The eleventh measure is marked with *ff* and contains a melodic line with a slur and a fermata. The twelfth measure is marked with *ff* and contains a melodic line with a slur and a fermata.

The second system of the musical score consists of four empty staves, two in the treble clef and two in the bass clef, spanning 12 measures.

X

The second system of the musical score consists of 12 measures. It features a grand staff with four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is in 2/4 time and a key signature of one flat. The first four measures are marked with a dynamic of *mf* and contain chords. The fifth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The sixth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The seventh measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The eighth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The ninth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The tenth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The eleventh measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata. The twelfth measure is marked with a dynamic of *ff* and contains a melodic line with a slur and a fermata.

578

stretto

Y

The first system of the musical score consists of 12 staves. The top two staves are for the vocal line, with the first staff containing the vocal melody and the second staff containing the lyrics. The remaining ten staves are for the piano accompaniment, including the grand staff (treble and bass clefs) and two additional bass staves. The tempo is marked 'stretto'. A large 'Y' is placed above the vocal line at the beginning of the system. The music is in a minor key and features complex rhythmic patterns and chordal textures.

stretto

The second system of the musical score consists of 12 staves, all of which are empty, indicating a section where the instruments are silent or the vocal line is the only active part.

stretto

Y

The third system of the musical score consists of 12 staves. The top two staves are for the vocal line, with the first staff containing the vocal melody and the second staff containing the lyrics. The remaining ten staves are for the piano accompaniment. The tempo is marked 'stretto'. A large 'Y' is placed above the vocal line at the beginning of the system. The music is in a minor key and features complex rhythmic patterns and chordal textures. The lyrics 'non div.' are written below the vocal line in the final measures of the system.

590

poco rit.

fpp

cresc.

molto

poco rit.

poco rit.