

Bergliot

(Björnsterne Björnson)

Allegro moderato e maestoso. ♩ = 104

Opus 42

Flauto piccolo

2 Flauti grande

Oboi

Clarineti in B

Fagotti

4 Corni in F

2 Trombe in F

Tromboni tenore I II

Trombone tenore III e Tuba

Timpani in C G

Gran Cassa e Piatti (Tamtam)

Triangolo e Tamburo piccolo

Detailed description: This section of the score covers the woodwind and percussion parts. It includes staves for Flauto piccolo, 2 Flauti grande, Oboi, Clarineti in B, Fagotti, 4 Corni in F, 2 Trombe in F, Tromboni tenore I II, Trombone tenore III e Tuba, Timpani in C G, Gran Cassa e Piatti (Tamtam), and Triangolo e Tamburo piccolo. The music is in common time (C) and features various melodic lines, including trills and triplets, with dynamic markings like *f* and *a 2*.

Allegro moderato e maestoso

Violino I

Violino II

Viola

Violoncello

Basso

Detailed description: This section of the score covers the string parts. It includes staves for Violino I, Violino II, Viola, Violoncello, and Basso. The music is in common time (C) and features melodic lines with various articulations and dynamics. Key markings include *f*, *f e marcato*, *div.*, *divisi*, *non div.*, and *trm*.

A

The first system of the musical score consists of six measures. Measures 1, 2, and 3 contain rests for all instruments. Measure 4 begins with a forte (*f*) dynamic and a 2/2 time signature. It features a melodic line in the upper voice with a triplet of eighth notes, and a bass line with a long note and a triplet of eighth notes. Measures 5 and 6 continue the melodic and bass lines with various articulations and dynamics.

The second system of the musical score consists of six measures. Measures 7, 8, and 9 continue the melodic and bass lines from the first system. Measure 10 features a forte (*f*) dynamic and the instruction "non divisi" above the upper voice staff. Measures 11 and 12 continue the melodic and bass lines with various articulations and dynamics.

13

Musical score for the first system, measures 1-5. The score consists of ten staves. The first four staves are for the right hand, and the last six are for the left hand. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *tr*, *cresc.*, *cresc. molto*, and *ff*. The key signature has one sharp (F#) and the time signature is 3/4. The first measure has a dynamic of *p* and a trill (*tr*). The second measure has a trill (*tr*). The third measure has a trill (*tr*) and a dynamic of *piu f*. The fourth measure has a trill (*tr*) and a dynamic of *cresc. molto*. The fifth measure has a dynamic of *ff* and features a triplet of eighth notes.

Musical score for the second system, measures 6-10. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *piu f* and *ff*. The key signature has one sharp (F#) and the time signature is 3/4. The first measure has a dynamic of *piu f*. The second measure has a dynamic of *piu f*. The third measure has a dynamic of *piu f*. The fourth measure has a dynamic of *piu f*. The fifth measure has a dynamic of *ff* and features a triplet of eighth notes.

18

The musical score consists of a piano accompaniment and a vocal line. The piano part features a complex texture with multiple triplets in the right hand and a more rhythmic bass line. The vocal line is in Danish and German, with lyrics printed on the right side of the page. Performance instructions such as 'rit.', 'a2.', 'tr.', and 'muta in A D' are placed throughout the score to guide the performer.

Bergliot: (med værdighed.)
 (i herberget)
 Idag kong Harald
 får give tingfred;
 ti Einar fulgte
 fem hundred bønder.
 Eindrige, sønnen,
 slår vagt om huset,
 imens den gamle
 går ind til kongen.
 Så minnes Harald
 måske, at Einar
 har tvenne konger
 i Norge kåret,—
 og giver fred
 og forlig på loven;
 hans løfte var det,
 og folket længes.

Bergliot: (mit Würde.)
 (in der Herberge.)
 Heute muss Harald
 Thingfrieden geben,
 denn fünfhundert Bauern
 folgten dem Einar:
 Eindridi umstellt
 das Haus mit Wachen,
 während der Alte
 zum König hineingeht.
 Vielleicht erinnert
 sich Harald, dass Einar
 zwei Könige einst schon
 in Norwegen kieste,—
 und schenkt den Frieden
 und schützt die Gesetze;
 also versprach er's—
 und möcht' es das Volk auch.—

24 Allegro. ♩ = 116

Fl. gr. *p*

Ob.

Timp.

(hurtig, dog tilbageholdt.)
 Hvor sanden flyger
 nedover vejen,
 og støj der stiger?—

Se ud, min skosvend!
 Schau hinaus, mein Diener!

(schnell, doch zurückgehalten.)
 Wie dort der Sand segt
 über den Weg hin!
 Und Lärm erschallt jetzt,—

Allegro

Viol. *pp* *div.* *pizz.*

pizz. *f*

28

Ob. *pp*

Cl. 1. *pp*

Timp. *tr* *tr* *tr* *tr*

fp *fp*

B

(roligere.)
 -Kanske blot vinden!
 thi her er vejrhardt.
 den åbne fjord
 og de lave fjelde.
 Jeg minnes byen
 ifra min barndom;
 hid vinden hidser
 de vrede hunde!

(hurtigere.)
 Men støj der tændes
 af tusen stemmer,

(ruhiger.)
 Vielleicht ist's der Wind nur,
 denn hier stürmt es ewig:
 der offene Fjord
 und die niedrigen Berge!
 Ich kenne die Stadt schon
 von meiner Kindheit,
 die bösen Hunde
 hetzet der Wind her.

(schneller.)
 Das ist ein Lärm ja,
 von tausend Stimmen!

arco *p* *div.*

arco *pizz. p*

pizz. p

34

Doppio movimento $\text{♩} = 116$

og stål den farver
med kamprød flamme!
*Es färbt der Stahl ihn
mit kampfrother Flamme!*

(stigende-)
Ja, det er skjoldgny!
(steigernd.)
Ja, das ist Schildlärm!

og se hvad sandgøv:
Und sich die Staubwolke!

Doppio movimento

40

spydbølger hvælve
om Tambarskjelvel
*Speerwogen wölben sich
um Thambarskelfir!*

Han er i trængsel!—
Er ist in Bedrängniss!

Troløse Harald!
Trenloser Harald!

46

Fl. picc.

Fl. gr.

Ob.

Clar.

Fag.

Corni

Trombe

Tromboni e Tuba

Timp.

Gr. Cassa

Triang.

Ligravnen løfter sig
af din tingfred!
Dein Thingfrieden lockt
den Leichenraben!

Kör frem med karmen, jeg må til kampen, nu sidde hjemme,
Fuhr' vor mit dem Wagen, ich muss in den Kampf mit, jetzt daheim sitzen,

non div.

f string. f_z

non div.

f string. f_z

non div.

f string. f_z

f string. f_z

f string. f_z

f string. f_z

C Con fuoco $\text{♩} = 126$

This system contains the piano accompaniment for the first system of the piece. It features a grand staff with five staves. The music is in 2/4 time and begins with a forte (*f*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and moving lines. Performance markings include *marc.* (marcato) and *f*. A section labeled "I Solo" begins in the fifth measure, marked with a piano (*p*) dynamic. The score also includes a "muta D in E" instruction for the piano and a "Triang." instruction for the triangle.

det galt jo livet!
das gälte das Leben!

Con fuoco

This system contains the violin and viola parts for the first system. It features a grand staff with four staves: Violin I, Violin II, Viola, and Cello/Bass. The music is in 2/4 time and begins with a forte (*f*) dynamic. The violin parts play a rhythmic pattern of eighth notes, while the viola and cello/bass parts provide harmonic support. Performance markings include *f marcato* and *f marcato*. A section labeled "div." (divisi) begins in the fifth measure, marked with a forte (*f*) dynamic and *sul ponticello* (sul ponticello) and *pizz.* (pizzicato) instructions.

58

Fl. picc.

Fl. gr.

Trombe

Triang.

Viol. I

Viol. II

cresc.

cresc.

cresc.

cresc.

cresc.

62

f

f

p

f

f

(Pa Vejen:
(hurtig.)
O bønder, berg ham! slå kreds omkring ham!
(Auf dem Wege.)
(schnell.)
O Bauern, bergt ihn! Umgebt ihn im Kreise!

Eindride, værg nu
din gamle fader!
Eindridi, beskytze
nun deinen Vater!

f

f

f

67

Fl. picc.

Fl. gr.

Ob.

Clar.

Fag.

Corni

Trombe

Tromboni e Tuba

Timp.

Gr. Cassa e Piatti

Triang.

Viol. I

Viol. II arco

Viola arco

Violoncello

Basso

f

f

f

f

f marcato

f

f

f marc.

f

ff

ff

p

f

f

f

f marcato

f marcato

f

f

a 2

I Solo

p

muta in G C

Piatti Solo

div.

f pizz.

74 Fl. picc.

Fl. gr.

Trombe

Triang.

Viol. I

Viol. II

Viola

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

78 Fl. picc.

Fl. gr.

Fag.

Trombe

Triang.

ff molto pesante

D $\text{♩} = 116$

Byg ham en skjoldborg, og giv ham buen, ti døden pløjer med Einars pile!
 Og du, St. Olav,
 o for din søns skyld!
 giv du ham gagn-ord
 i Gimles sale!

Bau' ihm eine Schildburg und gib ihm den Bogen; mit Einars Pfeilen pflüget der Tod ja!
Und du, St. Olaf,
um deines Sohn's willen,
schenke ihm Gnade
in Gimles Sälen!

Viol. I

Viol. II

Viola

Vcello

Basso

ff molto pesante

ff molto pesante

85

Fag. *piu ff* *poco rit.* *fff* *pp*

Timp. *fff* *pp*

Gr. Cassa Solo *fff* *pp*

fff (Nærmere) (hurtig):
 Flokken de spranger... og kæmper ej længer;
 i bølger de følger hverandre mod elven,
 hvad er der vel hændt?

(Näher) (schnell):
 Sie springen die Kette...und räumen die Stätte!...
 Sie laufen in Haufen hinab zu den Schiffen;
 Was ist geschehen?

Viol.

piu ff *poco rit.* *fff*

piu ff *poco rit.* *fff*

94 Allegro moderato. (Tempo I ma molto tranquillo)

Corno I Solo *p* *pp* *pp* *pp*

Tromboni e Tuba *pp* *pp*

Timp. *pp* *pp*

Piatti *pp* *pp*

pp (mit dem Stock des Grand Cassa)

Hvad spår denne skjælven?
 Har lykken sig vendt?
 Was soll dies' Schauern, das jetzt mich ergriffen?
 will das Glück mir weichen?

pp *pp*

Hvad er det? Hvi stanser
 nu bøndernes skare?...
 Was bleiben die Bauern
 nun alle dort stehen?..

Allegro moderato

Viol.

100

Molto agitato $\text{♩} = 444$

Tromboni e Tuba

Timp.

muta C in D

Med nedstukne lanser
to døde de kranser!

(lidt langsommere:)
og Harald får fare?..

(atter hurtigere)
Hvad trængsel der er
ved tingstuens port;—

(aftagende)
stille al hær
vender sig bort?...

(lidt efter lidt stigende)
* Hvor er Eindride?...

*Kannst du es sehen,
sie bringen zwei Leichen! Und Harald darf gehen?..*

(etwas langsamer)
Und Harald darf gehen?..

(wieder schneller)
*Was soll das Gedränge
beim Thinghause dort?—*

(nach und nach steigend)
* *Eindridi! wo ist er?..*

(abnehmend)
*Still wendet die Menge
jetzt sich fort?..*

Molto agitato

pp

arco

pp

pp

pp

pp

* Fermaterne så kort som mulig.
* Die Fermaten so kurz als möglich.

106

Sorgfulde blikke
Was blicken die Leute

flygter tilside,
so traurig und düster

frygter mit møde...
und seheu zur Seite...

så kan jeg vide:
nun weiss ich es schon:

cresc.

cresc.

cresc.

cresc.

cresc.

113

Fl. gr. II. Solo

Ob. *f* string

Clar. *p* *f* *p*

Fag. *p* *f* *p*

Trombe *p* *f*

Triang. *f*

de to ere dödel...
Tot Vater und Sohn!...

Viol. non div. *fp* string

non div. *fp* string

120

Fl. gr. *molto*

Ob. *f* *a2*

Clar. *f*

(hurtig:) Rum!
(schnell:) Platz!

(hurtig:) Jeg må se:
(schnell:) Ich muss sehen:

(hurtig:) Ja, det er dem!_
(schnell:) Ja, das sind sie!_

trem. *div.* *fp* *molto* *string* *molto*

molto *div.* *f* *molto*

129

Adagio

Andante molto. ♩ = 44

Fl. picc. *ff*

Fl. gr. *ff*

Ob. *ff*

Clar. *ff*

Fag. *ff*

Corni *ff*

Trombe *ff*

Tromboni e Tuba *pp*

Timp. *pp*

Piatti Solo *pp*

ff (gewöhnlicher Schlag.) (starkt, langsamt.) Kunde det ske?... (meget langsamt.) Jo, det er dem:

(stark, langsamt.) Köunte es geschchen?... (sehr langsamt.) Ja, das sind sie:

Adagio

Andante molto

139

Musical score for measures 1-139. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a series of rests for the first four measures. In measure 5, the dynamics *f* and *a2* are indicated. The music features a mix of quarter and eighth notes, with some triplets in the lower strings. The texture is primarily homophonic.

Musical score for measures 140-179. The score continues for the string quartet. In measure 140, the dynamics *f* and *cantabile* are indicated. The upper strings (Violin I and II) play a complex, rapid passage consisting of many sixteenth notes, with *div.* (divisi) markings and accents. The lower strings (Viola and Cello/Double Bass) play a more melodic line with *arco trem.* (arco tremolando) and *molto* markings. The texture becomes more contrapuntal and technically demanding.

145

The first system of the musical score consists of nine staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle five staves are grouped by a brace on the left. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first measure shows a complex chordal structure in the upper staves and a rhythmic pattern in the lower staves. The second and third measures continue the melodic and harmonic development, featuring various note values and rests.

The second system of the musical score consists of five staves. The top staff is a treble clef, and the bottom two are bass clefs. The middle two staves are grouped by a brace on the left. The music continues from the first system. The first measure of this system features a dense texture with many sixteenth notes in the upper staves. The second and third measures show a continuation of the melodic lines with some rests and dynamic markings.

ri - tar - dan - do **E**a tempo

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is in a key with two flats (B-flat and E-flat). The first measure is marked with a forte dynamic (*ff*). The second measure is marked with a very forte dynamic (*fff*). The third measure is marked with a piano dynamic (*p*). The fourth measure is marked with a piano dynamic (*p*). The fifth measure is marked with a piano dynamic (*p*). The sixth measure is marked with a piano dynamic (*p*). The seventh measure is marked with a piano dynamic (*p*). The eighth measure is marked with a piano dynamic (*p*). The ninth measure is marked with a piano dynamic (*p*). The tenth measure is marked with a piano dynamic (*p*). The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also slurs and accents throughout the score.

ri - tar - dan - do a tempo

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music is in a key with two flats (B-flat and E-flat). The first measure is marked with a forte dynamic (*ff*). The second measure is marked with a very forte dynamic (*fff*). The third measure is marked with a piano dynamic (*p*). The fourth measure is marked with a piano dynamic (*p*). The fifth measure is marked with a piano dynamic (*p*). The sixth measure is marked with a piano dynamic (*p*). The seventh measure is marked with a piano dynamic (*p*). The eighth measure is marked with a piano dynamic (*p*). The ninth measure is marked with a piano dynamic (*p*). The tenth measure is marked with a piano dynamic (*p*). The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also slurs and accents throughout the score.

*(breit.)
 Falder er herligste
 hövding i Norden,
 *(breit.)
 Des Nordens herrlichster
 Häuptling gefallen!

* Deklamationen begynder
 efter Taktens 3die Fjerdedel.
 * Die Deklamation fängt nach
 dem dritten Viertel an.

152

**
 Norriges bedste
 bue brusten!
 Norges bester
 Bogen geborsten!

7 Falden er Einar
 Tambarskjelve,
 sønnen ved side,
 Eindride!
 7 Gefallen ist Einar
 Tambarskelfir,
 mit ihm der Sohn auch:
 Eindridi!

Myrdet i mørke
 hau, som var Magnus
 mer end fader!
 kong Knud den stores
 kårede sønne_råd!
 Ermordet in Finstern
 er, der Magnus
 mehr war, als Vater,
 Knud des Grossen
 Söhne_Berater!

(stigende.)
 Falden for snigmord
 skytten fra Svolder,
 löven, som sprang
 over lyskog = heden!
 (steigernd.)
 Meuchlings ermordet
 der Schütze von Svolder,
 der flinke Löwe
 der Lyrskogs = Heide!

**Deklamationen (i de følgende 8 Takter altid på Fermaterne) må slutte sig nøje til Musikken.

**Die Deklamation (in den folgenden 8 Takten immer auf den Fermaten) muss sich genau der Musik anschliessen.

(stigende.)
Slaget i baghold
bøndernes hövding,

(steigernd.)
Getödtet im Hinterhalt
der Häuptling der Bauern,

(med stor styrke.)
Trøndernes hæder,
Tambarskjely!

(mit grosser Kraft.)
Der Dröntheimer Stolz
Tambarskelfir!

(aftagende.)
Hvidhåret, hædret,
henslængt for hundene,—

(abnehmend.)
Mit weissen Haaren
den Hunden zur Beute,—

(aftagende.)
sønnen ved side:
Eindrider!

(abnehmend.)
Mit ihm der Sohn auch:
Eindrider!

161

Fl. gr.

Allegro risoluto $\text{♩} = 108$

Ob.

Musical notation for the Flute part, starting with a dynamic marking of *pp*.

Clar.

Musical notation for the Oboe part, starting with a dynamic marking of *pp*.

Fag.

Musical notation for the Clarinet part, starting with a dynamic marking of *pp*.

Corno I II

Musical notation for the Bassoon part, starting with a dynamic marking of *pp*.

divisi

pp

Allegro risoluto

Viol.

Musical notation for the Horn part, starting with a dynamic marking of *pp*.

div.

pp

pizz.

pizz.

p

p cresc. f

p cresc. f

p arco cresc. f

p cresc. f

171

(hurtig:)	Op, op, bondemaend,	men han, som	<i>fz</i>	Kemmer I mig ikke?	<i>fz</i>	Bergliot, datter af
	han er falden; -	fieldte ham, lever!				Hakon fra Hjörungavåg!
(schnell:)	Auf, auf, ihr Bauern,	Doch er, der ihn		Kennt ihr mich nicht?		Die Bergliot, Tochter des
	er ist gefallen!	mordete, lebt noch!				Hakon von Hjörungavåg,

p cresc. e string.

p cresc. e string.

p cresc. e string.

cresc. e string.

cresc. e string.

cresc. e string.

cresc. e string.

cresc. e string.

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

177

F

(mindre hurtig:)
Nu er jeg
Tambarskjelves enkel
(weniger schnell.)
Nun bin ich
Tambarskelfirs Wittib!

p

fz

pizz.

p

pizz.

p

cresc.

f

p

cresc.

f

p

cresc.

f

184

(atter hurtig.)
Jeg roper på eder,
hær-bønder:
(wieder schnell.)
Euch rufe ich es zu,
Heerden Bauern:

min gamle husbond
er falden.
*Mein alter Mann
ist gefallen.*

Se, se, her er blod
på hans blege hår!
*Seht hier das Blut
auf dem bleichen Haar!*

eders hoveder kommer det over,
*über Eure Häupter noch kommt
es,*

fz

p

cresc. e string.

fz

p

cresc. e string.

fz

p

cresc. e string.

fz

p

cresc. e string.

fz

arco

fz

190

Fl. picc.

Musical score for woodwinds and brass instruments. The score is arranged in five systems. The first system includes Fl. picc. (piccolo flute), Fl. gr. (great flute), Ob. (oboe), Clar. (clarinet), and Fag. (bassoon). The second system includes Corni (horns). The third system includes Trombe (trumpets). The fourth system includes 3 Tromboni e Tuba (trombones and tuba). The fifth system includes Timp. (timpani). The music is in 2/4 time and features a melody with a dynamic marking of *fz* (forzando).

ti det bliver koldt
uden hævn.

*denn kalt wird es
eh es gerücht ist.*

Op, op, hærmænd,
eders hövding er falden,

*Auf, auf, ihr Streiter,
es fiel Euer Häuptling,*

eders ære, eders fader,
eders børns glæde,

*Euer Stolz, Euer Vater,
Eurer Kinder Freude,*

hele dalens æventyr,-

des Tales Sage,-

hele landets helt,-

des Landes Held,

Musical score for strings. The score is arranged in five systems. The first system includes Viol. (Violin). The second system includes Cello/Double Bass. The music is in 2/4 time and features a melody with a dynamic marking of *fz* (forzando).

195

piu f
a 2
piu f
piu f
piu f
piu f
piu f
piu f
f
piu f

her er han falden, og I skulle ikke hævne?
 hier fiel er und ihr, ihr wollt ihn nicht rächen?
 Myrdet i mørke, i kongens stue, i tingstuen, lovstuen er han myrdet, myrdet af lovens
 Ermordet im Finstern, im Hause des Königs, in der Halle des Rechts, des Gesetzes ermordet! Ermordet vom ersten

piu f
piu f
piu f
piu f
piu f

trem. sul ponticello
fpp trem. sul ponticello
fpp trem. sul ponticello
fpp

199

Fag.

G $\text{♩} = 152$

Musical score for woodwinds and percussion, measures 199-203. The score includes parts for Flute (Fag.), Corni, Trombe, Trombone III e Tuba, and Timp. The key signature changes from G major to G minor at measure 200. Dynamics include *fz* and *fp*.

förste mand, —
Manne des Gesetzes!

O, lyn vil falde fra himlen på landet,
 hvis det ikke luttres i hævnens lue!
Des Himmels Blitz wird treffen das Land,
wenn es nicht läutert die Lohe der Rache!

Musical score for strings, measures 199-203. The score includes parts for Violin (Viol.) and Cello/Double Bass (Vcllo/Bass). The key signature changes from G major to G minor at measure 200. Dynamics include *f*, *molto*, and *fp*.

203

Timp.

animato

Skyd langskibe fra land,
Setzt auf dem Flusse ihm nach!

Einars ni langskibe ligger her,
 lad dem bæere hævnen til Harald!
Einars neun Langschiffe liegen hier;
lusst sie tragen die Rache zu Harald!

animato

Musical score for strings and percussion, measures 203-207. The score includes parts for Timp., Violin (Viol.), and Cello/Double Bass (Vcllo/Bass). The key signature changes from G minor to D minor at measure 204. Dynamics include *f*, *p*, and *fz*. The tempo marking *animato* is present.

poco rit. a tempo

f (breit)
 O, stod han her,
 Hakon Jvarson,
 (breit)
 O, stünde Hakon
 Jvarson hier!

poco rit. a tempo

216 I SOLO

Fl. fr. rit. H

Ob.

Clar.

Fag.

I SOLO

I SOLO

p

(svagere:)
 *) O, bønder, hör mig, min husbond er falden,
 mine tankers højsæde i halvhundred år!
 (schwächer:)
 *) O Bauern, hört mich! mein Mann ist gefallen,
 fünfzig Jahr' meines Denkens Thronszitz!

Viol.

espress.

SOLO

rit.

ppp

ppp

ppp divisi

ppp arco

ppp

221

Væltet er det, og ved dets højre side
 vor eneste søn, o al vor fremtid!
 Umgestürzt ist er, und rechts davon liegt
 unser einziger Sohn, o all unsre Zukunft!

Tomt er der nu innen mine to arme;
 Kan jeg vel mere få dem op til bøn?
 Leer ist es nun zwischen meinen zwei Armen!
 Kann ich sie wohl zum Gebet noch erheben?

Eller hvorhen skal jeg vende mig på jorden?
 Går jeg bort til de fremmede steder,
 Oder wohin soll ich wenden mich auf Erden?
 Geh ich fort nach den fremden Stätten,

*) I de næste 5 Takter begynder Deklamationen på 2^{den} Fjerdedel og det sidste Ord må altid nøje slutte sig til den følgende Takt!
 *) In den nächsten 5 Takten fängt die Deklamation auf dem 2^{ten} Viertel an und muss sich immer genau dem folgenden Takte anschliessen.

224 Ob.
Clar.
Fag.
Corni

ak, så savner jeg dem,
 hvor vi levede sammen;
 ach, so vermiss ich die,
 wo zusammen wir lebten;

*) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 men vender jeg mig derhen,
 *) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 aber wende ich mich dorthin,

ak, så savner jeg
 dem selv!
 ach, so vermiss ich
 sie selbst!

Viol.

228 ♩ = 72 a tempo

(lidt hurtigere:)
 Odin i Valhal tör jeg ikke finne,
 ti ham forlod jeg i min barndom.
 (etwas schneller:)
 Odin in Walhall darf ich nicht suchen,
 denn ihn verliess ich in meiner Jugend;

a tempo

*) De små Noder og Pauser er at betragte som Fingerpeg for den rhythmiske Opfattelse.
 *) Die kleinen Noten und Pausen sind als Fingerzeige für die rhythmische Auffassung zu betrachten.

232

Timp.

(lidt langsommere:)

Menden ny-e gud i Gimle?

(etwas langsamer:)

und der neue Gott in Gimle?

Han tog jo alt, jeg havde!

Er doch nahm mir jetzt Alles!

Hævn?

Rache?

pp

Viol.

triquillo

pp

triquillo

pp

pizz.

pp

pizz.

pp

pp

237

cresc. (noget stigende:)

Hvem næv - ner hævn?

Kan hævnen vække mi - ne døde?

eller dæk - ke over mig for kulden?

(etwas steigend:)

Wer spricht von Rache?

Kann sie meine To - ten erwecken?

Oder kann sie mich schützen vor Kälte?

cresc.

cresc.

240

Fl. gr.

Ob.

Timp.

(lidt efter lidt svagere:)

finnes i den et tilstængt en - ke.sæde,

eller trøst for en barn - løs mor?

Gå med eders hævn;

(nach und nach schwächer:)

Gibt sie mir sicheren Witwensitz,

Trost für die Mutter, die kinderlos?

Geht mit Eurer Rache -

Viol.

pp

pp

div. arco

pp

pp

243

I Più mosso ♩ = 80

lad mig væ - re!

Lasst mich!

Più mosso

Læg ham på karmen, ham og sønnen; kom,

Leg auf den Wagen ihn und den Sohn, komm?

div.

p dim.

pizz.

pizz.

p

div. arco

pp

249

Clar.
Fag.

vi vil følge dem hjem. Den nye gud i Gimle, (med stærk stigning:) den frygte-li-ge, som tog alt,
 wir begleiten sie heim. Der neue Gott in Gimle, (mit grosser Steigerung:) der fürchterliche, der Alles nahm,

Viol.

254

Corni
Trombone I II
Trombone III e Tuba
Timp.

(atter svagere, dog med vægt:) (langsomt:)
 lad ham også ta-ge hævnen, ti den forstår han!
 (wieder schwächer, doch mit Gewicht:) (langsam:)
 er soll auch Rache nehmen, denn die versteht er!

Viol.

261 Tempo di marcia funebre ♩ = 56

Fl. picc.

Fl. gr.

Ob. I *pp*

Clar. I *pp*

Fag. *pp*

Corni *pp*

Trombe

Tromboni e Tuba *pp*

Timp. *pp*

Gr. Cassa e Piatti *pp*

Tamtam *pp*

Tamburo picc. *pp*

Tempo di marcia funebre ♩ = 56

Viol.

*)ausklingen lassen

ritar - - -

The first system of the musical score consists of ten staves. The top three staves are for vocal parts, with the first staff marked 'a 2' and the second 'a 1'. The remaining seven staves are for the piano accompaniment. Dynamics include *p*, *f*, *fp*, *ppp*, *molto*, and *ff*. There are several accents and performance markings such as *a 2* and *a 1*.

7

 Kör langsam, ti sådan kör-te Einar altid,

 7

 Fahr langsam, denn so fuhr auch Einar immer,

 ritar - - -

The second system continues the musical score with ten staves. The piano accompaniment includes markings for *arco* and *pizz.* (pizzicato). Dynamics range from *f* to *pp*. A section is marked 'SOLO' with *ff* and another 'TUTTI' with *ff* and *p*.

K

278

dan - - - do - - a tempo

tranquillo

The first system of the musical score consists of ten staves. The top four staves are vocal parts, and the bottom six staves are piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. Dynamics include *pp* and *ppp*. There are some markings like *v* and *p* above notes.

— og vi kommer tids - nok hjem.
 — und wir kommen früh genug heim.

Hun - de - ne ville ikke møde med glade hop,
 Nicht mehr die Hun.de ihn, lustig springend, begrüßen.

dan - - - do - - a tempo

tranquillo

The second system of the musical score consists of six staves, all piano accompaniment. It continues the piano part from the first system. Dynamics include *dim.*, *pp*, *ppp*, *trem.*, *TUTTI pizz.*, and *tranquillo*.

282

Corni I e II

Timp.

Tamburo picc.

men hy-le og hænge med ha-len, og gårdens hester ville spidse ö-ren,
 Sie werden nun heu-len und trauern, die Pferde werden die Oh-ren spitzen,

Viol.

poco a poco più moto

284

vrinske glade mod stalddøren og vente Eindrides stemme.
 fröhlich der Stall - tür ent-gegen wiehern und warten auf Ein-dri - des Stimme.

(stigende lidt efter lidt)
 Men den lyder ikke længer,
 (nach und nach steigernd.)
 Aber nie ertönt sie wieder

poco a poco più moto

crese. poco a poco

crese. poco a poco

287

Fl. picc.

a tempo

Fl. gr.

Ob.

Clar.

Fag.

Corni

Trombe

Tromboni e Tuba

Timp.

Gr. Cassa e Piatti

Tamburo picc.

ej heller Einars skridt i svalen, som råbte, at nu måtte al-le rejse sig, for nu kom hövdingen!
 und auch nicht Einars Schritt in der Halle, der rief, dass nun Alle sich er-he-ben mussten, denn nun kam der Häuptling!

Viol.

arco

arco

arco

arco

arco

290

The musical score is divided into two systems. The first system consists of a vocal line (top staff) and piano accompaniment (middle staves). The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The second system features piano accompaniment (middle staves) and a 'Tamtam' line (bottom staff). The 'Tamtam' line consists of rhythmic patterns with dynamic markings of *ff*. The score is written in a key with two flats and a 3/4 time signature. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*).

297

L
tranquillo

The first system of the musical score consists of ten staves. The top five staves are for the piano (right and left hands) and the violin (first and second positions). The bottom five staves are for the vocal line. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *pp* to *p*. The violin part has two first endings (I and II) marked with *p*. The vocal line begins with a *pp* dynamic and includes some rests.

(svagere)
 De sto-re stuer vil jeg stænge; folkene vil jeg sende bort; kvæg og hester vil jeg sælge,
 (schwächer.)
 Die grossen Stuben will ich schliessen, die Leu-te will ich fort-schicken, Vieh und Pferde will ich verkaufen

tranquillo

The second system of the musical score continues the piano and violin parts and the vocal line. The piano part includes markings for *pp*, *div.*, *arco*, and *pizz.*. The violin part also includes *pp*, *arco*, and *pizz.* markings. The vocal line continues with the lyrics from the first system, marked with *pp* and *p* dynamics.

pp
pp
pp

pp molto ff p dim. e rit.
pp molto ff p dim. e rit.
pp molto ff p dim. e rit.

flytte ud og læ - ve e - - ne.
und selbst fort - zichen und einsam leben!

Kör langsamt; ti vi kommer tids - nok
Fahr langsam, denn wir kommen früh genug

sul G -

dim.
dim.

molto ff p dim. e rit.
molto ff p dim. e rit.
molto ff p dim. e rit.
ff p dim. e rit.
ff p dim. e rit.

arco Vcello I
Vcello II e Basso
arco pizz

305 a tempo

Musical score for the first system, measures 305-314. The score is written for multiple instruments, likely strings and piano. The key signature has two flats (B-flat and E-flat). The tempo is marked 'a tempo'. Dynamics include *p*, *pp*, and *ppp*. Performance markings include *I*, *morendo*, and *ppp*. The bottom staff shows a rhythmic pattern of eighth notes.

hjem.
heim.

Musical score for the second system, measures 315-324. The score continues with multiple instruments. Dynamics include *pp*, *pizz.*, and *morendo*. Performance markings include *a tempo*, *TUTTI*, *Vcelli pizz.*, and *Bassi*. The bottom staff shows a rhythmic pattern of eighth notes.

FINE