

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

Olav Trygvason

Opera fragment

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Text: Bjørnstjerne Bjørnson

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. dim.*

Tr. *ff dim. dim. pp*

Tromb. *ff*

Tuba *ff*

Timp. *ff dim. p dim. pp*

En Offergode. Baritono Solo
Ein Opferpriester. recitando

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

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

ff dim. p dim. 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;

ff p

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!

Vcllo
pizz.

B

Musical score for the first system, featuring multiple staves with musical notation and dynamics like "cresc." and "ff".

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
divisi

Musical score for the second system, featuring multiple staves with musical notation, dynamics like "p", "cresc.", "fp", and "pizz.", and performance instructions like "divisi" and "arco".

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

Tenori

Bassi

f *p* *f* *p*

pizz. *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,

I. *cresc.*
cresc.
cresc.
Corno
cresc.
Soprani
Alti
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Vo-re Trængslers Trä-rer blan-des nu med di-ne: Dig, dig til-hö- rer Hælv-ten på Jor-den!
Unstrer 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!

C
divisi
divisi
divisi
pizz.
pizz.

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 - vig 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 - - de!
 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 *p* *cresc.* *ff* *divisi*
pizz.
pizz.

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

Hör os!
Hört uns!

Hear us!
Entendez nous!

Tenori

Bassi

An-dre Gu-der e - re kom - ne, Star-ke Gu-der! Sej - ers-Gu-der!

An-dre Göt-ter sind ge - komi - men, star - ke Göt-ter! Sie - ges-göt-ter!

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* *fp*

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

pp

pp

pp

pp

pp

pp

pp

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *cresc.*, *ff*, *p*, *pp*, and *molto ff*. There are also articulations like *a 2* and *3*. The piano part consists of multiple staves with complex chordal textures and melodic lines.

Musical score for the second system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are in three languages: Danish, German, and English.

ö - ser Livs - kraft o - ver Ver - - den, I, som e - ne ved hans Ön - ske, Gu - dens i guld - tak - te Gim - - le;
 Le - benskraft ü - ber die Welt giesst, die al - lein ihr kennt den Wunsch des Got - tes im gold - strahlendem Gim - le;
 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;
 L'eau d'Ur - dar, vive et fé - con - - de; Toi qui seul con - nais les vœux que, là haut, forment les Dieux; -

Musical score for the second system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are in three languages: Danish, German, and English.

Musical score for the third system, featuring piano accompaniment. The score includes various dynamics such as *molto ff*, *pp*, and *cresc.*. The piano part consists of multiple staves with complex chordal textures and melodic lines.

I, som stilt i O - dins Ö - re hvi - sker det hver Dag, der fö - des, I som var för Ver - den vok - ste,
 die ihr still in O - dins Ohr es flü - stert je - den Tag auf's Neu - e, die ihr wart vor Wel - ten - An - fang,
 ye in O - din's ear who whis - per soft - ly as each day a - wa - kens, ye who were ere world's be - gin - ning,
 Toi qui nom - mes à ton maî - tre cha - que jour qui vient de naî - tre; Toi qui fus a - vant l'au - ro - re,

Musical score for page 94, featuring vocal lines and piano accompaniment. The score includes lyrics in Norwegian, German, English, and French. Dynamics include *p dolce*, *pp*, and *dim.*

D

The musical score consists of several systems. The top system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). Dynamics include *p*, *cresc.*, and *ffz*. The second system continues the piano accompaniment with similar dynamics. The third system introduces a vocal line with lyrics in German, French, and English. The lyrics are: "I, som er når Alt er In - tet: Vi - - ser, vi - - ser, vi - ser vo - - re Di - - ser, die ihr seid, wenn al - - les nichts ist: Wei - - set, wei - - set, wei - set un - sern. Di - - sen, ye who will be when 'tis wast-ed: Show us, show us, show our Fates the path - - way, Lors - que rien n'é - tait en - co - re; Mon - tre, mon - tre, D montre à no - tre Di - - se,". The vocal line is accompanied by piano accompaniment with dynamics *p*, *cresc.*, and *f*. The bottom system features a complex piano accompaniment with a *div. 6* marking and dynamics *p*, *cresc.*, and *f*.

Musical score for the first system, featuring piano and string parts. 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.

Vocal line 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

Musical score for the second system, continuing the piano and string parts. 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 *f* and *ffz*. The music continues in the same key and time signature as the first system.

Musical score for the first system, featuring piano and strings. The piano part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The string parts are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*.

Piatti

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines are in treble clef with lyrics in Danish, German, and French. The piano accompaniment is in bass clef. The score includes dynamic markings like *ff* and *non div.*.

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

rit. - - -

The first system of the musical score consists of multiple staves. The piano part includes a grand staff (treble and bass clefs) with various dynamics such as *dim.*, *p*, and *pp*. The violin part is shown in a single staff with dynamics like *pp* and *I Solo*. The system concludes with a *rit.* marking and a key signature change: *(muta G in Fis D in H)*.

The second system features 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 score also includes instrumental parts for piano and violin with dynamics like *dim.*, *p*, *pp*, *pizz.*, *arco*, and *div.*. The system ends with a *rit.* marking.

Scene II / Szene II

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

Völven (på en Pali Forgrunden).
Die Wölwa (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,
Nim-mer ge - nügt's, ruft man nur an Nor-nen und A - sen. Ru-ner zu rit-zen
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 - ees, de, som gå til Gu-der-ne.
gilt es, Un - hol-de vom We - ge zu wei-sen, der zu den Göttern führt.
du - ly, e - vil to dis-perse from the pathway, which to the gods doth lead.
seu-les, peu-vent é - car - ter les im - pi - es du che-min qui mène aux Dieux!

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

Fag. *pp* *a 2.* *cresc.* *ff*
 Cor. *pp* *a 2.* *cresc.* *ff*
 Tr. *pp* *cresc.* *ff*
 Tromb. *pp* *cresc.* *ff*

Poco lento. *d = 48*

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

p *cresc.* *ff*

Poco lento. *d = 48*

36

Allegro. ♩ = 116

Fl.
Ob.
Clar.
Fag. a 2
Cor. pp
Tr. pp
Tromb. pp
Tuba pp

pp

p

(in H. Fis) #

Timp. #

p

cresc. molto fz

Allegro. ♩ = 116

p na marcato

cresc.

Völven (rejsjer sig, så hun står höjt över Alle). On - de Mands on - de Væ - ter, I, som kommer fra Sy - den: - Hos
 Die Wölwa (erhebt sich, so dass sie hoch über allen Andern steht). Bösen Manns bö - se Gei - ster, die ihr kommet von Sü - den: - Bei
 The Völva (raises herself so that she stands high above all the others.) Spirits base, basely mastered, ye who come from the Southlands: with
 La Vala (se dresse, dominant l'assemblée.) 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. ♩ = 116

arco

f

arco

f

arco

f

arco

f

pizz.

p pizz.

p

46

E

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

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

sul ponticello sul G
 sul ponticello sul G
 arco *f*

54

Corni *ppp*
ppp
cresc.

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-ne! 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-pentis! Et vous, chiens de l'en-fer, Dispu-tez vous les lambeaux de sa chair Que son sang vous nour-

l'arco del modo ordinario
pp
 l'arco del modo ordinario
pp
pp
pp
pp
pp

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!

pizz.

pizz.

pizz.

p *cresc.*

cresc.

69

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

78

poco rit. a tempo

2 Piccoli

(Flauto I muta in Piccolo II)

Fl. II

Musical score for instruments. The top staff is for Flute II (Fl. II) and Piccolo (2 Piccoli), marked *ff*. The second staff is for Flute I, which changes to Piccolo II, marked *ff*. The third and fourth staves are for the Piano, marked *ff*. The bottom two staves are for the Piano, marked *f*. The score includes various musical notations such as dynamics, articulation, and phrasing.

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 top two staves are for the strings, marked *ff*. The bottom two staves are for the piano, marked *p* and *ff*. The score includes various musical notations such as dynamics, articulation, and phrasing.

87

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

Instrumental score for measures 87-100. It features a piano accompaniment with strings and woodwinds, and vocal lines for Soprano, Alto, Tenor, and Bass. The tempo is marked 'Poco Lento' with a quarter note equal to 48 beats. The key signature has two sharps (F# and C#). Dynamics include *pp*, *cresc.*, *ff*, and *a2.* (second ending).

Poco Lento. $\text{♩} = 48$

Vocal score with lyrics in three languages: Danish, German, and English. The tempo is 'Poco Lento' with a quarter note equal to 48 beats. The key signature has two sharps. Dynamics include *p*, *cresc.*, and *ff*.

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!

Ø Vala vé-né - ré - e, Fais re-ten-tir la-pa-ro - le sa - cré-e, La voix d'O - din!

Poco Lento. $\text{♩} = 48$

Instrumental score for measures 101-110. It features a piano accompaniment with strings and woodwinds, and vocal lines for Soprano, Alto, Tenor, and Bass. The tempo is marked 'Poco Lento' with a quarter note equal to 48 beats. The key signature has two sharps. Dynamics include *p*.

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. III. *fp*

Tr. I. *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'i - 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

Musical score for instruments including Flauto I muta in Piccolo II, Ob., Clar., Fag., Cor., Tr., Tromb., Tuba, Timp., Triang., and Piatti. The score features various dynamics such as *ff* and *p*, and includes performance markings like *a2* and *V*.

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 - fä - - me, in - fä - - me!

poco rit. a tempo

Musical score for instruments including Flauto I muta in Piccolo II, Ob., Clar., Fag., Cor., Tr., Tromb., Tuba, Timp., Triang., and Piatti. This section includes the lyrics from the previous block and features dynamics like *ff*, *p*, and *pizz.*.

147

(Muta Fl. piccolo II in Flauto I)

Poco Andante. ♩ = 80

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

Galdrens Ord fra O-din går til
 Zau-ber-ord von O-din geht zum
 Won-drous word of O-din goes to
 La ter-ri-ble voix des Dieux Des -

Poco Andante. ♩ = 80

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 F)

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
fp

172 2 Piccoli

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

Musical score for Piccolo II. The piece begins with a trill in the right hand. The tempo is marked 'rit.' and 'Più lento. ♩ = 63'. The instrument is identified as '(Fl. piccolo II, muta in Fl. grande)'. The score includes dynamics such as *ff* and *p*. A key signature change to F major is indicated by 'in F'.

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 Piccolo II, featuring *pizz.* (pizzicato) passages. The tempo remains 'Più lento. ♩ = 63'. Dynamics include *ff* and *p*.

179

H

Violins I & II: *ff* < *p*

Violas: *ff* < *p*

Cellos: *ff* < *p*

Double Basses: *ff* < *p*

Woodwinds: *pp* *molto* *ff* *pp* *molto* *ff* *p*

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

Violins I & II: non divisi arco

Violas: non divisi arco

Cellos: divisi arco

Double Basses: *ff*

Musical score for the first system, measures 1-12. The score includes piano accompaniment and a cello/bass line. Dynamics include *p*, *ff*, and *pp*. 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 accompaniment and a cello/bass line. Dynamics include *p*, *ff*, and *pp*. The piano part continues with complex textures. The cello/bass part has long, sustained notes. There are also markings for *arco* and *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

p

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
 ran-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 våg-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?

pizz. (senza sordini) *più f.*

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 dynamic (*f*) and includes markings for *più f*, *ff*, and *dim.*. The piano accompaniment also includes *più f*, *ff*, and *dim.*. A key signature change is indicated by "(muta in A)".

Musical score system 2, measures 11-20. This system continues the vocal and piano parts. The piano accompaniment features a prominent arpeggiated texture. Dynamics include *fp*, *ff*, *dim.*, and *p*. Key signature changes are marked as "(muta in E)".

Musical score system 3, measures 21-30. This system shows the vocal line with dynamics ranging from *cresc.* to *pp*. The piano accompaniment includes markings for *molto*, *ff*, *dim.*, and *pp*. A performance instruction *fff (ausklingen lassen)* is present.

poco rall. - - - - a tempo

Musical score system 4, measures 31-40. This system contains the vocal line and piano accompaniment, primarily consisting of sustained chords and rests.

poco rall. - - - - a tempo

Musical score system 5, measures 41-50. This system features a vocal line and piano accompaniment with complex textures. Dynamics include *fp*, *ff*, *dim.*, *p*, and *pp*. A *pizz.* marking is present in the piano part.

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

Lå, lå, doit suc-com-ber O-lav!

non divisi

non divisi

arco

divisi

divisi

divisi

divisi

p cresc.

p 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 - ven!
 Hier, hier hei - li - ge Göt - ter sich rü - chen!
 Here, here, strikes him the vengeance of hea - ven!
 Là, là, doit suc - com - ber — le traî - tre!

non divisi
 non divisi
 non divisi

ff

251

K

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The vocal line features a long note with a fermata, and the piano accompaniment has a similar long note with a fermata. The system concludes with a *pp* marking and a fermata over the final notes.

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps and a common time signature. The piano accompaniment is written in a grand staff with the same key signature and time signature. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The vocal line features a long note with a fermata, and the piano accompaniment has a similar long note with a fermata. The system concludes with a *pp* marking and a fermata over the final notes.

K

257

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

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 a piano accompaniment. The piano part includes a prominent bass line with a 'cresc.' marking and a 'pp' dynamic at the end. The vocal line has a 'cresc.' marking and a 'pp' dynamic at the end.

(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 a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent bass line with a 'cresc.' marking and a 'pp' dynamic at the end. The vocal line has a 'cresc.' marking and a 'pp' dynamic at the end.

cresc.

pp

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!

Hans Gu - der gå ind til vo - re!
 Sein Gott komm' zu un - - sern Göt-tern!
 Let his god go in to our gods!
 Son Dieu vien-ne vers les nô - tres!

cresc.
p *cresc.*
p *cresc.*
p *cresc.*
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

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 erganz heil her-aus, so glau-ben wir! Dies muss man sa-gen ihm: Tritt erganz
 Let this be told to him: If he comesafe - ly forth, we will be-lieve! Let this be told to him: If hecome
 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

275

cresc.
cresc.
cresc.
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!
cresc.
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, featuring 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, featuring 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
 œurn'aplus d'effroi! Viemelà pré-sent œe roi qui ne veut de vous, Cour-te se-ra la lut - - te entre

300

p
poco a poco cresc.

poco a poco cresc.

poco a poco cresc.
p

kort! Selv vil-le Gu - der-ne Gam - mens-færd gan - ge til, selv vil-le Gu - der-ne
 Kampf! Selbst auf die fro - he Fahrt wer - den die Göt - ter gehn, ein - finden selbst sich jetzt
 short! Now will the gods themselves go on their glad - some way, now will the gods themselves
 nous! Vous - mêmes, Dieux puissants, sur lui. vous mar - che-rez, Dans vo-tre tem - ple saint,

poco a poco cresc.

307

gjæ - ste sin Gård! — Lu - en skal ly - se ham Lan - det af Led i-gjen, Lu - en skal
 auf ih - rem Hof! — Leuch-te die Lo - he doch fort aus dem Lan - de ihm, Leuch-te die
 grant us their grace! — Lit from our land by fire, lo, he shall leave us; Lo - ki shall
 vous des - cen - drez! — Flam - be la flam - me d'or et que le feu du ciel Le chas-se

314

L

The musical score consists of several systems. The top system includes a grand staff with piano accompaniment and a vocal line. The piano part features complex textures with many sixteenth notes and slurs. The vocal line begins with a long note marked 'molto' and 'molto'.

The second system continues the piano accompaniment and includes the vocal line with lyrics in German, French, and English. 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 third system continues the piano accompaniment and includes the vocal line with lyrics in German, French, and English. 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 fourth system continues the piano accompaniment and includes the vocal line with lyrics in German, French, and English. 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!

321

Tre Næt - ter bad - vi, bad
 (Idet man samles om Gudbillederne.) *Drei Näch - te rie - sen wir all'*
 (Indem man sich um die Götterbilder versammelt.)
 Three nights be - sought we, su -

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 harmonic and bass line. Dynamic markings such as *v* (piano) and *mf* (mezzo-forte) are present throughout the system.

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. It maintains the same key signature and time signature as the first system. The rhythmic complexity is consistent, with many beamed sixteenth and thirty-second notes. The lower staves continue to provide a steady harmonic and bass line. Dynamic markings and articulation marks (accents) are used to shape the music.

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 vocal line with a bass clef. The fourth and fifth staves are piano accompaniment lines with bass clefs. 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 and piano accompaniment. The lyrics are in three languages: German, French, and English. The music is marked 'poco stretto' and includes dynamic markings such as 'p' and 'cresc.'.

Nächt - - ter bad vi bön-hört vi blev, bön-hört vi blev, bön-hört, bön-hört,
 Näch - - te lung, und wur-den er-hört, wur-den er-hört, wur-den er-
 nights we plead - - ed, heard is our pray'r, heard is our pray'r, heard our
 nuits! En - fin les Dieux ont pris pi - tié! ont pris pi - tié! ont pris,

poco stretto

div^o

The third system of the musical score consists of five staves, primarily piano accompaniment. 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 seven staves. The top four staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamic markings include *mf*, *cresc.*, and *ff*. There are also accents and slurs throughout the piece.

The vocal line consists of four staves. The lyrics are written below the notes in three languages: German, Italian, and English. The tempo marking *più stretto* is present above the staff.

German: bön - - - - - hört vi blevl Bön - - hört vi
 Italian: hört, ja er - - hört! Wur - - den er -
 English: pray'r, heard our pray'r! Heard is our
 ont pris pi - - tiel Ont pris pi -

The second system of the piano accompaniment continues the complex rhythmic patterns from the first system. It features seven staves with treble and bass clefs. Dynamic markings include *ff* and *non div.*. The tempo marking *più stretto* is also present.

367

blev! Bön - hört vi blev, bön - hört vi blev, bön - hört vi blev, bön - hört vi

hört! Wur - den er - hört, wur - den er - hört, wur - den er - hört, wur - den er -

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 -

stacc.

stacc.

377

rit. - - - a tempo $\text{♩} = 132$

The first system of the musical score consists of several staves. At the top, there are two vocal staves with lyrics in Swedish. Below them are several piano accompaniment staves, including a grand piano part labeled "Gran Cassa e Piatti". The music features a complex rhythmic pattern with many sixteenth notes and rests. Dynamics include *ff* (fortissimo) and *f* (forte). The tempo is marked as *rit.* (ritardando) followed by *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 $\text{♩} = 132$

The second system continues the musical score with vocal lines and piano accompaniment. It includes the same Swedish lyrics as the first system. The piano part features a prominent melodic line in the right hand, often marked with *div.* (divisi). Dynamics include *ff* and *f*. The tempo remains *rit.* followed by *a tempo* with a quarter note equal to 132 beats per minute.

The third system of the musical score shows the piano accompaniment. It continues the complex rhythmic and melodic patterns established in the previous systems. Dynamics include *f* and *ff*. The tempo is marked as *rit.* followed by *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 piano accompaniment, featuring dense rhythmic patterns of eighth and sixteenth notes. The bottom two staves are for a lower instrumental part, possibly cello or bass, 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. Dynamic markings like 'V' and 'f' are scattered throughout the score.

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 with ten staves. It maintains the same instrumental and vocal parts as the first system. The piano accompaniment remains dense with rhythmic patterns. The key signature and time signature are consistent with the first system. The tempo marking 'stretto' is placed above the first staff. Dynamic markings like 'V' and 'f' are present.

398

ritardando molto - - - - -

The first system of the musical score, measures 398-407, features a complex arrangement of staves. The top staff is a single melodic line with a series of eighth-note runs in measures 398-400, followed by a more melodic line with slurs and accents. The middle section consists of two grand staves, each with two staves (treble and bass clef). The left grand staff contains a piano accompaniment with chords and moving lines. The right grand staff contains a second melodic line with slurs and accents. Dynamic markings include *ff*, *p*, and *a2*. The tempo marking *ritardando molto* is indicated at the beginning of the system.

ritardando molto - - - - -

The second system of the musical score, measures 408-417, consists of four staves. The top three staves are mostly empty, with only some notes visible at the end of the system. The bottom staff contains a melodic line with slurs and accents. The tempo marking *ritardando molto* is indicated at the beginning of the system.

ritardando molto - - - - -

The third system of the musical score, measures 418-427, features a complex arrangement of staves. The top staff is a single melodic line with a series of eighth-note runs in measures 418-420, followed by a more melodic line with slurs and accents. The middle section consists of two grand staves, each with two staves (treble and bass clef). The left grand staff contains a piano accompaniment with chords and moving lines. The right grand staff contains a second melodic line with slurs and accents. Dynamic markings include *ff*, *p*, and *a2*. The tempo marking *ritardando molto* is indicated at the beginning of the system.

411 Adagio. $\text{♩} = 50$

Musical score for the first system, featuring piano accompaniment with various dynamics and articulations.

(muta F in G, E in D)

Musical score for the second system, including piano accompaniment and a barytone solo line.

Adagio. $\text{♩} = 50$

Offergoden. (Barytono Solo)
Der Opferpriester.

	<i>p</i>	<i>cresc.</i>	<i>pp</i>	<i>f</i>
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	

The high-priest.
Le grand-prêtre.

Musical score for the third system, featuring piano accompaniment.

Adagio. $\text{♩} = 50$

Musical score for the fourth system, including piano accompaniment with pizzicato and crescendo markings.

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.—
weihl,	hei-lí-ges Feu-er	hat es ge-weihl.—
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-fiée!

431

p ma poco marc. *cresc.* *dim.*

pp *cresc.* *dim.* *pp*

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.*

rit. molto

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *p* and *pp*, and contains trills. The bass part includes dynamics like *pp*. The system concludes with a *rit. molto* marking.

rit. molto

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

 hei - li - ge Lust.

 hei - li - ge Lust!

 out - burst of joy!

 Ri - te joy - eux!

rit. molto

Piano accompaniment for the second system, including trills and dynamic markings such as *p* and *pp*. The system concludes with a *rit. molto* marking.

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.

M

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

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.

Piano accompaniment for the second system, including dynamic markings such as *p*, *div.*, *pizz.*, and *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, to
cresc. poco a poco

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.

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 instruments. The score consists of multiple staves for strings, woodwinds, and percussion. Dynamics include *p*, *cresc.*, *molto*, *ff*, *mf*, and *p*. The tempo marking is *ritard.* followed by *a tempo*. The percussion part includes *Tamburo piccolo*, *Piatti*, and *Gran Cassa*.

Vocal score with lyrics in Swedish and German. The tempo marking is *ritard.* followed by *a tempo*. The lyrics are:

Swedish: Fri - hed og Fredl - Hel - li - ge

German: Njörd und auf Fröyl - Föi - ert durch

free - dom and faithl - Gai - ly then

gloi - re et la paix! Fé - te les

The vocal line includes dynamics like *cresc.*, *ff*, and *SOLO p*.

Piano accompaniment for the vocal section. The score includes dynamics such as *p*, *cresc.*, *molto*, *ff*, *mf*, and *p*. The tempo marking is *ritard.* followed by *a tempo*. The piano part includes *pizz.* (pizzicato) markings.

63

The musical score consists of several systems. The first 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.* and *f* markings. The third system features vocal lines with lyrics in German, French, and English, and piano accompaniment with *p cresc.*, *cresc.*, and *molto* markings. The fourth system continues the vocal lines and piano accompaniment, with *cresc.* and *TUTTI* markings. The fifth system includes piano accompaniment with *cresc.* and *arco* markings.

p
cresc.
cresc.
marc.
cresc.
cresc.
p cresc.
cresc.
molto
cresc.
TUTTI
TUTTI
TUTTI
TUTTI
cresc.
cresc.
cresc.
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.

The first system of the score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. There are various dynamic markings such as *p* and *pp* throughout the system.

hol - des at hae-dre dem, hel - -li-ge Le - ge, hel - -li-ge Lyst! — *p* Bæ - gret for
Lasst uns für
 hei - li-ge Spiele sie, hei - -li-ge Spie - le, hei - li-ge Lust! — *p* Bea - kers to
Je bois à
 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! —

The second system of the score continues the piano accompaniment. It features similar complex rhythmic patterns and dynamic markings as the first system. The notation includes various articulations and phrasing slurs. The system concludes with a *pizz.* marking in the left hand.

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,

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

raisel Of - frings of flesh and blood make we for O - laf's end, flesh and blood of - ferings,
 ment De n'é - 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 raisel Of - frings of flesh and blood, of - frings of flesh and of blood, make we
 Je fais ser - ment De n'é - 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

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 sustained chords.

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 French. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*ff*). The tempo markings are *ritard.* and *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 sustained chords.

110

Musical score for the first system, featuring multiple staves with piano and organ parts. Dynamics include *mf*, *p*, and *cresc.*

p SOLO *cresc.*
 Hel - li - ge Le - ge hol - des at hæ - dre dem, hel - li - ge Le - ge, hel - li - ge

p SOLO *cresc.*
 Fei - ert durch Spie - le, hei - li - ge Spie - le sie, hei - li - ge Spie - le, hei - li - ge

p SOLO *cresc.*
 Gai - ly then join ye games to the gracious gods, gai - ly then join in out - burst of

p SOLO *cresc.*
 Fê - te les A - ses et rends hommage aux Dieux, Dan - se sa - cré - e, Ri - te joy -

Musical score for the second system, continuing the piano and organ parts. Dynamics include *p*, *pizz.*, and *cresc.*

Musical score for the first section of the page. It consists of multiple staves, including vocal lines and piano accompaniment. The score features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *a2*, *marc.*, and *bresc molto*. The key signature has one sharp (F#) and the time signature is 3/4.

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! —

Musical score for the second section of the page, primarily piano accompaniment. It includes markings for *arco* and *marc.*. The score continues with complex rhythmic patterns and dynamic markings.

128

(Bei Konzertaufführungen ohne Wiederholung)

The musical score is arranged in systems. The top system contains the string quartet (Violini I, Violini II, Violen, Violoncelli) and Bassi, with dynamics marked *p*. The second system contains the Triangolo and Arpa. The third system contains the vocal parts: Sopran, Coro, and Alti. The lyrics are in German and French. The bottom system contains the Violini I and II parts, with dynamics marked *p cantabile* and *pizz.*

Lyrics:

Sopran *mf* Al - le A - syn - jer æt - ler vi yd-myg Bøn, al le A - syn - jer Æ - re og Bøn!
CORO *mf* A - sinnen, euch naht de - mit - tig bit - tend wir, A - sin - nen, euch sei Eh - re und Preis!
Alti *mf* O ye A - syn - ier, hon - our we of - fer ye, all ye A - syn - ier hon - our and praise!
 *) Violini I (con Arpa) *mf* 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

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.

a tempo

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!

a tempo

poco rit.

164 a tempo animato

Grand piano accompaniment for the first system, featuring a grand piano (p) and celesta (a2) part. The music is in a 4/4 time signature and consists of several measures of arpeggiated chords and melodic lines.

Timp. in B, Es

Tympani part for the first system, marked 'Timp. in B, Es'. It features a rhythmic pattern of eighth notes in the right hand and rests in the left hand.

a tempo animato

Vocal parts for Soprano (Sopr.), Alto (Alti), Tenor (Ten.), and Bass (Bassi). The lyrics are in Latin and French. The tempo is 'a tempo animato'.

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,*

a tempo animato

Violin (Viol. I, Viol. II) and Viola parts for the second system. The tempo is 'a tempo animato'. The parts feature arpeggiated chords and melodic lines.

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 Tröst!
 slerb - - - li - cher Tröst!

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 third system, including staves for right and left hand and a grand staff with bass clef.

The first system of the musical score consists of several staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats. The lower staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests.

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs, showing a steady flow of eighth and sixteenth notes. There are some dynamic markings and articulation symbols present.

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-schlechtern 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!

The third system contains the vocal lines with lyrics in three languages: Danish, Norwegian, and French. The lyrics are printed below the vocal staves. The piano accompaniment continues with a similar rhythmic pattern as in the previous systems.

The fourth system continues the piano accompaniment. It features a grand staff with treble and bass clefs, showing a steady flow of eighth and sixteenth notes. There are some dynamic markings and articulation symbols present.

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)

Viola (con Arpa)

Viola (senza Arpa)

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 - mø,
 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 common time signature. The tempo marking 'poco rit.' is at the beginning, and 'a tempo' is at the end of the system. Dynamics include 'p' (piano).

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The tempo marking 'poco rit.' is at the beginning, and 'a tempo' is at the end of the system. Dynamics include 'p' (piano).

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, ch - ret die E - wig - jun - gon zu - mall! Fæi - 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 jeu - 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. The tempo marking 'poco rit.' is at the beginning, and 'a tempo' is at the end of the system. Dynamics include 'p' (piano).

poco rit. - - - - -

The first system of the musical score consists of two systems of staves. The upper system contains five staves: a vocal line (soprano) and four piano accompaniment staves (treble and bass clefs). The lower system contains five staves: a vocal line (alto/tenor) and four piano accompaniment staves. The music is in a minor key and features a 'poco rit.' (poco ritardando) marking. The piano part includes a prominent bass line with sustained notes and chords.

The second system of the musical score continues the vocal and piano parts. It includes the same vocal and piano staves as the first system. The lyrics are written below the vocal staves. The piano accompaniment continues with a steady bass line and harmonic support. A 'poco rit.' marking is present above the piano part.

hol - des al hæ-dre dem, hel - li - ge Le - ge, hel - li - ge Lyst!
 hei - li - ge Spie - le sie, hei - li - go Spie - le, hei - li - ge Lust!

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 third system of the musical score continues the vocal and piano parts. It includes the same vocal and piano staves. The piano accompaniment features a more active bass line with eighth-note patterns. The vocal lines continue with the lyrics from the previous system.

231 Allegretto marcato

Musical score for the first system, featuring piano and bass staves. Dynamics include *f*, *p*, *pizz.*, and *cresc.*. The piano part has a melodic line with some grace notes, while the bass part provides a harmonic accompaniment.

Musical score for the second system, including a *Tamburo picc.* part. Dynamics include *mf*, *p*, and *cresc.*. The tambourine part has a rhythmic pattern that complements the piano accompaniment.

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 - holds keep - ing the ground for us, earth - - men and ko - - holds, 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.*. The piano part features a complex rhythmic pattern with *pizz.* and *arco* markings.

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 fels - 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 *ppp*. 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 treu - 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 treu - 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 *ppp*. The music is in a minor key and features a complex rhythmic pattern.

The first system of the musical score consists of eight staves. The top two staves are for the vocal line, with lyrics in Norwegian, German, and French. 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 of the musical score 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 harmonic textures. It includes dynamic markings such as *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. The piano part features dynamic markings such as *p*, *cresc.*, and *a2*. The violin part includes *a2* markings. The system concludes with a *molto* marking and a *f* dynamic.

p SOLO *cresc.* TUTTI
 Hel - li - ge Le - ge hol - des at hæ-dre dem, hel - li - ge Le - ge, hel - li - ge Lyst! - Hel - li - ge
p SOLO *cresc.* TUTTI
 Fei - ert durch Spi - le, hei - li - ge Spi - le sie, hei - li - ge Spi - le, hei - li - ge Lust! - Fei - ert durch
p SOLO *cresc.* TUTTI
 Glad - ly then join in games to the gracious gods, glad - ly then join in out - burst of joy! - Glad - ly we
p SOLO *cresc.* TUTTI
 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. The piano part features dynamic markings such as *p*, *non div.*, *cresc.*, and *arco*. The violin part includes *arco* markings. The system concludes with a *cresc.* marking.

Più animato. $\text{♩} = 112$

The first system of the musical 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 notes and quarter 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-o-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 of the musical score continues the piano accompaniment. It features six staves. The music is more rhythmic and energetic, with many eighth notes. Dynamic markings include 'p' (piano), 'div.' (diviso), and 'cresc.' (crescendo). The system ends with a 'p' marking.

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. ♩ = 76

Corni

(Zwei- oder dreifach zu besetzen.)

Soli *p*

E - vi - ge A - sa - tro, alt Li - vet el - sker 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. ♩ = 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, Eh - - 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

Vol. a 4

336

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

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 (two treble and two bass clefs), featuring a complex texture with many chords and moving lines. The vocal line is on a single staff with a treble clef, showing a melodic line with some rests. The key signature has one flat, and the time signature is 4/4. The section is marked with a 'V' for *Vivace* and a 'p' for *piano*.

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. The piano part remains complex with many chords and moving lines. The vocal line continues the melodic line. The key signature and time signature remain the same. The section is marked with a 'V' for *Vivace* and a 'p' for *piano*.

378

The first system of the musical score consists of ten staves. The top two staves are for the first and second violins, followed by the first and second violas, and the first and second cellos/double basses. The bottom four staves are for woodwinds, including flutes, oboes, and bassoons. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics 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 features the same instrumental parts: strings and woodwinds. The musical notation is dense, with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).

First system of musical notation, including piano and organ parts. Dynamic markings include *p* and *cresc.*

Second system of musical notation, including piano and organ parts. Dynamic markings include *p*, *cresc.*, and *fp*.

Third system of musical notation, primarily piano part. Dynamic markings include *p* and *cresc.*

Sang for vor Fryd, vor Gråd, 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!

Fourth system of musical notation, including vocal lines and piano/organ accompaniment. Dynamic markings include *p* and *cresc.*

Fifth system of musical notation, primarily piano and organ parts. Dynamic markings include *p* and *cresc.*

401

S

Violins I, Violins II, Violas, Cellos/Double Basses, Flutes, Clarinets, Bassoons, Contrabassoons

ff, *p*, *cresc. molto*, *molto*

Tamburo piccolo, Piatti, Gran Cassa

molto, *ff*

Tre Næt - - - ter bad vi, bad som et Barn sin Far.
 Drei Nüch - - - te rie - - fen wir un - - sre Göt - ter an.
 Three nights besought we, su - - ing like son to sire.
 Trois nuits de sui - - te Tous nous a - vons pri - é!

S

Violins I, Violins II, Violas, Cellos/Double Basses, Flutes, Clarinets, Bassoons, Contrabassoons

ff, *non div.*

413

The musical score is divided into several systems. The first system (measures 1-16) features a piano introduction with a bass line that includes a *p* marking and a *cresc.* marking. The second system (measures 17-32) continues the piano accompaniment with a *ff* marking. The third system (measures 33-48) introduces the vocal line with lyrics in three languages: German, French, and English. The lyrics are:

German: *Tre Næct - - ter bad vi, bön hört vi*

French: *Troi Næch - - te lang und wur - - den er-*

English: *Three nights we prayed and heard was our*

The fourth system (measures 49-64) continues the piano accompaniment with a *ff* marking. The fifth system (measures 65-80) continues the piano accompaniment with a *ff* marking. The sixth system (measures 81-96) continues the piano accompaniment with a *ff* marking. The seventh system (measures 97-112) continues the piano accompaniment with a *ff* marking. The eighth system (measures 113-128) continues the piano accompaniment with a *ff* marking. The ninth system (measures 129-144) continues the piano accompaniment with a *ff* marking. The tenth system (measures 145-160) continues the piano accompaniment with a *ff* marking. The eleventh system (measures 161-176) continues the piano accompaniment with a *ff* marking. The twelfth system (measures 177-192) continues the piano accompaniment with a *ff* marking. The thirteenth system (measures 193-208) continues the piano accompaniment with a *ff* marking. The fourteenth system (measures 209-224) continues the piano accompaniment with a *ff* marking. The fifteenth system (measures 225-240) continues the piano accompaniment with a *ff* marking. The sixteenth system (measures 241-256) continues the piano accompaniment with a *ff* marking. The seventeenth system (measures 257-272) continues the piano accompaniment with a *ff* marking. The eighteenth system (measures 273-288) continues the piano accompaniment with a *ff* marking. The nineteenth system (measures 289-304) continues the piano accompaniment with a *ff* marking. The twentieth system (measures 305-320) continues the piano accompaniment with a *ff* marking. The twenty-first system (measures 321-336) continues the piano accompaniment with a *ff* marking. The twenty-second system (measures 337-352) continues the piano accompaniment with a *ff* marking. The twenty-third system (measures 353-368) continues the piano accompaniment with a *ff* marking. The twenty-fourth system (measures 369-384) continues the piano accompaniment with a *ff* marking. The twenty-fifth system (measures 385-400) continues the piano accompaniment with a *ff* marking. The twenty-sixth system (measures 401-416) continues the piano accompaniment with a *ff* marking. The twenty-seventh system (measures 417-432) continues the piano accompaniment with a *ff* marking. The twenty-eighth system (measures 433-448) continues the piano accompaniment with a *ff* marking. The twenty-ninth system (measures 449-464) continues the piano accompaniment with a *ff* marking. The thirtieth system (measures 465-480) continues the piano accompaniment with a *ff* marking. The thirty-first system (measures 481-496) continues the piano accompaniment with a *ff* marking. The thirty-second system (measures 497-512) continues the piano accompaniment with a *ff* marking. The thirty-third system (measures 513-528) continues the piano accompaniment with a *ff* marking. The thirty-fourth system (measures 529-544) continues the piano accompaniment with a *ff* marking. The thirty-fifth system (measures 545-560) continues the piano accompaniment with a *ff* marking. The thirty-sixth system (measures 561-576) continues the piano accompaniment with a *ff* marking. The thirty-seventh system (measures 577-592) continues the piano accompaniment with a *ff* marking. The thirty-eighth system (measures 593-608) continues the piano accompaniment with a *ff* marking. The thirty-ninth system (measures 609-624) continues the piano accompaniment with a *ff* marking. The fortieth system (measures 625-640) continues the piano accompaniment with a *ff* marking. The forty-first system (measures 641-656) continues the piano accompaniment with a *ff* marking. The forty-second system (measures 657-672) continues the piano accompaniment with a *ff* marking. The forty-third system (measures 673-688) continues the piano accompaniment with a *ff* marking. The forty-fourth system (measures 689-704) continues the piano accompaniment with a *ff* marking. The forty-fifth system (measures 705-720) continues the piano accompaniment with a *ff* marking. The forty-sixth system (measures 721-736) continues the piano accompaniment with a *ff* marking. The forty-seventh system (measures 737-752) continues the piano accompaniment with a *ff* marking. The forty-eighth system (measures 753-768) continues the piano accompaniment with a *ff* marking. The forty-ninth system (measures 769-784) continues the piano accompaniment with a *ff* marking. The fiftieth system (measures 785-800) continues the piano accompaniment with a *ff* marking. The fifty-first system (measures 801-816) continues the piano accompaniment with a *ff* marking. The fifty-second system (measures 817-832) continues the piano accompaniment with a *ff* marking. The fifty-third system (measures 833-848) continues the piano accompaniment with a *ff* marking. The fifty-fourth system (measures 849-864) continues the piano accompaniment with a *ff* marking. The fifty-fifth system (measures 865-880) continues the piano accompaniment with a *ff* marking. The fifty-sixth system (measures 881-896) continues the piano accompaniment with a *ff* marking. The fifty-seventh system (measures 897-912) continues the piano accompaniment with a *ff* marking. The fifty-eighth system (measures 913-928) continues the piano accompaniment with a *ff* marking. The fifty-ninth system (measures 929-944) continues the piano accompaniment with a *ff* marking. The sixtieth system (measures 945-960) continues the piano accompaniment with a *ff* marking. The sixty-first system (measures 961-976) continues the piano accompaniment with a *ff* marking. The sixty-second system (measures 977-992) continues the piano accompaniment with a *ff* marking. The sixty-third system (measures 993-1008) continues the piano accompaniment with a *ff* marking.

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* dynamic marking.

Musical score for the second system, primarily consisting of piano and string accompaniment. The piano part has two staves with dynamic markings *p* and *cresc.*. The string part has four staves with dynamic markings *f* and *p*.

Musical score for the third system, primarily consisting of piano and string accompaniment. The piano part has two staves with dynamic markings *p* and *cresc.*. The string part has four staves with dynamic markings *f* and *p*.

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 has two staves with dynamic markings *p* and *cresc.*. The string part has four staves with dynamic markings *f* and *p*. A *T* time signature change is indicated at the beginning of the system.

The first system of the musical score consists of two systems of piano accompaniment. Each system has five staves: two for the right hand and three for the left hand. The music is in a 2/4 time signature with a key signature of one flat. The first system includes dynamic markings such as *mf*, *f*, and *p*. The second system includes *mf*, *f*, and *p* markings, along with a *2.* marking in the left hand.

The second system of the musical score consists of two systems of piano accompaniment, each with five staves. The music continues in the same 2/4 time signature and key signature. Dynamic markings include *fp*, *f*, and *p*. The second system includes a *2.* marking in the left hand.

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,

The vocal line consists of four staves. The lyrics are written below the notes. The German lyrics are: "blo - - - ted vi, Laut - - - bol - - len bar vi frem, För - ste Nat tru - - - gen den Blut - - - kes - - sel wir her - bei, o - pfer - ten". The English lyrics are: "of - - - fered we bowis of bloo - - dy sac - - - ri - fice, on the first". The French lyrics are: "sur l'au - tel, nous a - vons, d'un coup mor - tel, L'u - ne nuit,".

The third system of the musical score consists of two systems of piano accompaniment, each with five staves. The music continues in the same 2/4 time signature and key signature. Dynamic markings include *mf*, *f*, and *p*. The second system includes a *non div.* marking in the right hand.

452

U

cresc. molto

cresc. molto

ff

ff

blo - ted vi Lant - - ten og Bøn. — An - - - - - dre Nat Gjø - 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

ff

464

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *p* and *cresc. molto*. The vocal lines consist of several staves with notes and rests.

Musical score for the second system, continuing the vocal and piano parts. The piano part features a steady accompaniment with dynamic markings like *ff*.

Musical score for the third system, primarily piano accompaniment. It shows a complex texture with multiple voices in the piano part.

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. It features a dense texture with many notes in the piano part.

477

Nat Gjae-ste-bud, Ga-ver og Bön.
 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 consists of two grand staves (treble and bass clef) and a single bass staff. The piano accompaniment features complex chordal textures and rhythmic patterns. Dynamics include *pp* (pianissimo), *cresc. molto* (crescendo molto), and *ff* (fortissimo). The music is in a minor key, indicated by the key signature.

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 vocal line is written on a single staff with lyrics in four languages: Danish, German, English, and French. The lyrics describe a scene of dancing and singing on the third night. The music is in a minor key.

The second system of the score continues the piano accompaniment from the first system. It features similar complex textures and dynamics, including *pp*, *cresc. molto*, and *ff*. The music is in a minor key.

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 instrumentation and dynamics, including *fp* and *fp* markings.

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 section contains the 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-diviso).

524

The first system of the score consists of several staves. The top two staves are for the right hand, and the bottom two are for the left hand. The grand staff section below features a treble and bass clef. The music includes various dynamics such as *cresc.*, *f*, and *ff*. The key signature is one flat (B-flat).

cresc. *fp* *f*

Gu - - ders Lov! Hel - - - li - - - ge

cresc. *fp* *f*

Göt - - - ter Prais! Hei - - - li - - - ge

cresc. *fp* *f*

gra - - - cious gods! Gai - - - ly we

cresc. *fp* *f*

mage aux Dieux; Dan - - - se sa - -

This system contains the vocal entries for the first system. It features four staves with lyrics in French and English. Dynamics include *cresc.*, *fp*, and *f*.

The second system of the score continues the piano accompaniment. It includes staves for the right and left hands and a grand staff section. The music features a variety of textures and dynamics, including *cresc.*, *f*, *ff*, and *div.* (divisi). The key signature remains one flat.

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 - - - - ge, hel - - - li - ge Le - - - ge, 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 shows the vocal line with lyrics. The lyrics are: "Le - - - - ge, hel - - - li - ge Le - - - ge, 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 notes are placed above the lyrics, and there are some rests indicated by dashes.

The third system continues the piano accompaniment from the first system. It consists of four staves (two right hand, two left hand). The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* and *sf*. The music is in a key with one sharp (F#) and a common time signature.

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#).

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.

div.

The third system begins with a *div.* marking. It features a piano introduction with a *fz* dynamic, followed by vocal and instrumental parts. Dynamic markings include *p*, *cresc. molto*, and *ff*. The key signature has two sharps (F# and C#).

555

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music is written in a key signature of two flats (B-flat and E-flat). The first staff contains a series of chords, each marked with a 'v' (accents) and a 'V' (breath marks). The second staff contains a series of eighth notes with 'v' and 'V' marks. The third staff contains a series of eighth notes with 'v' and 'V' marks. The fourth staff contains a series of eighth notes with 'v' and 'V' marks. The fifth staff contains a series of eighth notes with 'v' and 'V' marks. The sixth staff contains a series of eighth notes with 'v' and 'V' marks. The seventh staff contains a series of eighth notes with 'v' and 'V' marks. The eighth staff contains a series of eighth notes with 'v' and 'V' marks. The ninth staff contains a series of eighth notes with 'v' and 'V' marks. The tenth staff contains a series of eighth notes with 'v' and 'V' marks.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key signature of two flats. The first staff contains a series of long horizontal lines, each marked with a 'v' and a 'V'. The second staff contains a series of long horizontal lines, each marked with a 'v' and a 'V'. The third staff contains a series of long horizontal lines, each marked with a 'v' and a 'V'. The fourth staff contains a series of long horizontal lines, each marked with a 'v' and a 'V'.

The third system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key signature of two flats. The first staff contains a series of eighth notes with 'v' and 'V' marks. The second staff contains a series of eighth notes with 'v' and 'V' marks. The third staff contains a series of eighth notes with 'v' and 'V' marks. The fourth staff contains a series of eighth notes with 'v' and 'V' marks. The fifth staff contains a series of eighth notes with 'v' and 'V' marks. The sixth staff contains a series of eighth notes with 'v' and 'V' marks.

578

stretto

Y

The first system of music (measures 578-585) features a complex texture with multiple staves. The upper staves contain dense chordal textures and melodic lines, while the lower staves provide a rhythmic and harmonic foundation. A large 'Y' marking is positioned above the staff in measure 585. The tempo is marked 'stretto'.

stretto

The second system of music (measures 586-595) consists of five staves that are mostly empty, indicating a section of rest or a specific performance instruction. The tempo remains 'stretto'.

stretto

Y

The third system of music (measures 596-605) features a dense texture of triplets in the upper staves, marked with '3' and accents. The lower staves provide a steady accompaniment. A large 'Y' marking is positioned above the staff in measure 600. The tempo is marked 'stretto'. The system concludes with the instruction 'non div.' (non-diviso) in the right margin.

