



Agnete und die Meermädchen.

Agnete og Havfruerne. Agnete and the Mermaids.

Gedicht von H. C. Andersen.

Für
eine Solostimme, Frauenchor und Orchester
componirt
von

NIELS W. GADE.

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Agnete og Havfruerne.

Agnete und die Meermädchen. Agnete and the Mermaids.

English version by MRS. John P. Morgan.*)

Niels W. Gade.

Andantino.

The musical score is arranged in a system with the following parts from top to bottom:

- Flauto.** (Flute): Treble clef, 3/8 time signature. Includes markings *dolce* and *p*.
- Oboe.** (Oboe): Treble clef, 3/8 time signature. Includes marking *p*.
- Clarineti in B.** (Clarinets in B): Treble clef, 3/8 time signature. Includes marking *p*.
- Fagotti.** (Bassoons): Bass clef, 3/8 time signature. Includes marking *p*.
- Corni in F.** (Horns in F): Treble clef, 3/8 time signature. Includes marking *p*.
- Arpa.** (Harp): Treble and Bass clefs, 3/8 time signature.
- Violino I.** (Violin I): Treble clef, 3/8 time signature. Includes marking *con sord.* and *p*.
- Violino II.** (Violin II): Treble clef, 3/8 time signature. Includes marking *con sord.* and *p*.
- Viola.** (Viola): Alto clef, 3/8 time signature. Includes marking *p*.
- Agnete.** (Soprano): Treble clef, 3/8 time signature.
- Soprano III.** (Soprano III): Treble clef, 3/8 time signature.
- Alti.** (Alto): Treble clef, 3/8 time signature.
- Violoncello.** (Cello): Bass clef, 3/8 time signature. Includes marking *pp*.
- Basso.** (Bass): Bass clef, 3/8 time signature. Includes marking *pp*.

The score is marked *Andantino* and features a variety of dynamics including *p* (piano), *pp* (pianissimo), *dolce* (softly), and *con sord.* (with mutes). The time signature is 3/8 throughout.

*) MRS. Morgan's translation is the only translation authorized by the Composer.

This musical score is for a string ensemble, consisting of five parts: Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first four staves (Violin I, Violin II, Viola, and Cello) contain the main ensemble parts, while the fifth staff (Contrabasso) is mostly silent. The Cello part features a section labeled "I Cello Solo" starting at the beginning of the fourth measure. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). The piece concludes with a final *p* marking in the Cello and Contrabasso parts.

dolce

p

p

p

p

p

p

p

p

p

p

pp

pp

sov mit Barn, saa bli'er du stærk og stor!
schla - fe Kind - lein, wer - de stark und gross!
 sleep my child, grow strong and tall for me!

Paa den vil - de Hav - hest
Auf dem wil - den See - pferd
 On the wild - est sea - horse

skal du ri - de; un - der Bøl-gen dej - ligst En - gen gror.
 sollst du rei - ten, auf der Wie - se in des Mee - res Schoss.
 one day rid - ing O'er the meadows in the deep, deep sea.

I Cello

10814

p dolce
dim.
pp
pp
p dim. pp
p dim. pp
p dim. pp
tutti Celli
p dim. pp
p dim. pp

2. Hval - ne med de - res bre - de Fin - ne o - ver dig som sto - re
 2. Ü - ber dich, an gro - sser Wol - ken Stel - le, zieht der Fi - sche Schaar in
 2. O'er thee here, where clouds a - bove, are sway - ing swarming shoal of fish and

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a variety of textures, including arpeggiated chords and flowing lines. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout. The word *dolce* is written above the first vocal staff. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Sky_er gaa,
 Mee_res Schaum.
 sea foam gleam,

Sol og Maa-ne gen_nem Van_det skin_ne,
 Mond und Son_ne schei_nen durch die Wel_le,
 Moon and sun_light thro' the bil_lows stray-ing

This section continues the piano accompaniment from the previous system. It features a prominent bass line with a melodic contour that moves from a lower register to a higher one. The texture is primarily chordal with some melodic fragments. A *pp* (pianissimo) marking is present in the second measure of this section.

mf

mf

p

dolce dim.

p

mf

p

mf

pp

beg - ge to du skal i Drøm - me faa.
 bei - de reichet dir dein sü - sser Traum.
 Both to bring thee ev - er sweet - est dream.

I Cello

mf

p

dim.

mf

p

dim.

3. Sov mit Barn, jeg sid - der ved din Vug - ge, lad mig kys - se di - ne
 3. Schla - fe, Kind! ich sitz' an dei - ner Wie - ge, schlie - sse mit dem Kuss' dein
 3. Sleep, my child, thy cra - dle watch I'm keep - ing, seal thine eyes with kiss - es

tutti Celli

pp

pp

dolce

p

p

p

pp

p

p

p

p

pp

tr

pp

Øj - ne til!
 Äu - ge - lein;
 lov - ingly;

Naar en Gang de beg - ge mi - ne luk - ke,
 Wenn ich mit geschloss'nen Äu - ge lie - ge,
 When be - low, with clos - ed eyes I'm sleep - ing,

pp

hvo mon dig da Mo - der væ-re vil?
 lie - bes Kind, wer wirddir Mutter sein?
 Darlingchild, who'll Mother be to thee?

I Cello

Andantino.

The musical score is for a string quartet and piano accompaniment, marked *Andantino*. It consists of 12 measures. The string quartet parts (Violin I, Violin II, Viola, and Cello/Double Bass) are written in a key with three flats and a 6/8 time signature. The piano accompaniment consists of two staves, also in the same key and time signature. The score is divided into three measures. The first measure shows the beginning of the piece with dynamics *p* and *f*. The second measure features dynamics *f*, *dim.*, and *p*. The third measure continues with dynamics *f*, *dim.*, and *p*. The piano part is marked *con sord.* and includes *pizz.* markings. The overall texture is delicate and expressive.

Lag paa Lag, ej byg - ge Spur - ve ne der - paa, nej Ski - be sés for
Wel - len Schoos; statt Vög - lein, die am Da - che bau'n, kann man der Schif - fe
 waves be - ware; as birds that build on roof - tree here, there, mov - ing host of

Fug - le smaa, dets Søj - ler er de stri - de Strømme hvor Hva - ler og Del
 Hee - reschau'n; und Wel - len bil - den Säul' und Bogen, wo rin Del - phi - nen
 ships appear; and arch and pil - lar bil - lows rearing where hap - py dolph - in

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle systems feature piano accompaniment with various dynamics. The bottom system includes a vocal line with lyrics in three languages and piano accompaniment. The score is marked with dynamics such as *p*, *mf*, and *f*, and includes the instruction *arco* for the piano part.

1. Sov mit Barn, jeg sid - der
 1. Schla - fe Kind! ich sitz' an
 1. Sleep my child, thy cra - dle

fi - ner svøm - me.
 fröh - lich wo - gen.
 are car - eer - ing.

mf

p

p

mf

mf

p

p

p

p

ved din Vug - ge, lad mig kys - se di - ne Øj - ne til!
 dei - ner Wie - ge, schlie - sse mit dem Kuss' dein Äu - ge - lein.
 watch I'm keep - ing, seal thine eyes with kiss - es lov - ing - ly.

I Cello Solo

p

Celli

p

Bassi

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

Un - der Bøl - gen dej - ligst En - gen gror.
 Auf der Wie - se in des Mee - res Schoos.
 O'er the mead - ows in the deep, ——— deep sea.

f *pp* *p*

f *pp* *p*

f *pp* *p*

2. Der er en Ur - te - gaard saa skøn, den vok - ser al - tid
 2. Am Schlo - sse liegt ein Gar - ten schön, wo im - mer - grü - ne
 2. A - round the eas - tle gar - dens blow, fair, ev - er - ver - dant

tutti Celli pizz.

som - mer - grøn, det vil - de Kvæg paa En - gen gaar hvor Tang som Kru - se -
Pflanzen steh'n; auf *Wie - sen* frisst das *wil - de Vieh* das grü - ne See - gras
 flow - rets grow; at morn and eve wild herds are seen who graze on meads of

myn_ter staar, ej Stor - men naar til dis - se Zo - ner, den hø - res kun som
spät und früh; hier hört man nicht des Sturms Ge - drö - ne, er lau - tet nur wie
 sea - grass green; there naught is heard of storm ap - pall - ing as or - gan - tone it's

p
arco
p
arco

Or - gel - to - ner.
 Or - gel - tö - ne.
 ech - o fall - ing.

2. Naar en Gang de mi - ne
 2. Wenn ich mit geschlossnem
 2. When be - low with clo - sed

f
mf
p
arco
p

Øj - ne luk - ke, hvo mon da dig Mo - der væ - re vil?
 Au - ge lie - ge, lie - bes Kind, wer wird dir Mutter sein?
 eyes I'm sleep - ing, Darling child, wholl Mother be to thee?

Un - der Bøl - gen
 Auf der Wie - se
 O'er the mead - ows

I Cello Solo
 Cello
 Bassi

10814

The musical score consists of 14 staves. The first three staves are vocal parts. The fourth staff is a piano accompaniment. The fifth and sixth staves are a grand staff (treble and bass clef). The seventh and eighth staves are another grand staff. The ninth and tenth staves are a grand staff. The eleventh and twelfth staves are a grand staff. The thirteenth and fourteenth staves are a grand staff. The lyrics are written below the vocal staves.

Dynamics: *pp*, *p*, *dim.*

Lyrics:
 de - ligst En - gen gror.
 in des Mee - res Schoons.
 in the deep, ——— deep sea.

tutti Celli
 pizz.

poco lento

pp *p*

pp

pp *pp* *pp* *pp*

poco lento

pp *pp*

pp *poco lento* *p* *pp*

Hvo mon da dig Mo - der væ - re vil? Sov mit Barn!
 Lie - bes Kind, wer wird dir Mut - ter sein? Kindlein schlaf!
 Dar - ling child, wholl Moth - er be - to thee? Sleep my child!

pp *pp*

En - gen gror, un - der Bøl - gen; saa
 Mee - res Schoos, in des Mee - res Schoos. O
 deep, deep sea, in the deep, deep sea. O

pp *pp*

pp *poco lento* *pp*

pp *pp*

— Sov mit Barn! — — — Sov vel! — — —
 — *Kind-lein* schlaf! — — — O schlaf! — — —
 — Sleep my child! — — — Sleep well! — — —

dyb, saa dyb — er Bøl — — — gen!
schlaf, o *schlaf* in des Mee — — — res Schous!
 sleep, O sleep in the deep, deep sea!