

Compositioner

for

Sangen og Claveret

af

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første Accompanateur i det Kongelige Capell, og Sange-Lærer ved Theatret.

Søg ey at blænde Mængdens Oye!

Tbaarup.

Kjøbenhavn.

Trykt hos E. Sannichsen,
Kongl. privil. Bodestrykker.

Sollten diese Compositionen dem Musikliebhaber dann und wann einige angenehme Augenblicke verursachen; so wäre mein Wunsch bey ihrer Herausgabe zum Theil erfüllt. Ganz kann ihn der unbefangene Kenner befriedigen, der mit Brudersinn die darin entdeckten Mängel — nicht verschweigt — nein! sie mir sagt — laut oder heimlich, wie er dazu Gelegenheit findet.

Niemand kann den wohlthätigen Einfluß und die Nothwendigkeit einer gesunden Kritik deutlicher einsehen und lebhafter wünschen, als der, welcher ohne Leitung gesucht hat, sich durch die Labyrinth der Vorurtheile, Pedanterey, Charlatanerey, Geschmacksucht u. s. w. durchzuarbeiten, um wo möglich das Ziel in der Ferne zu erblicken, was

andere durch Hülfen ihres Mentors, ihres Fleißes und ihrer vorzüglicheren Talente doppelt geschwind erreicht haben.

Uebereilungsfehler wird der Kenner leicht von wahren Fehlern zu unterscheiden wissen und mit Nachsicht beurtheilen. Den Herrn Thaarup muß ich aber gleich um Verzeihung bitten: daß sein schönes Lied auf der ersten Seite in der nächstletzten Zeile durch das Wort Rosen statt Torne verunstaltet worden ist.

Die Uebersetzung der Stücke aus Selim und Mirza folgt künftig.

Kopenhagen im April 1791.

B i n f.

Sang.

*Larghetto,
Sostenuto.*

Sempre piano.

Vil du den san - de Lyf - te fin - de, din Stiel da va - re Dy - den huld; Du
Ist wahres Glück dein Ziel, dein Streben, so sey dein Herz der Tu - gend hold; nie

al - drig la - de sig for - blind - de af bor - get Ha - der, Vel - lyst, Guld; Søg ei at blæk - de Mang - dens Di - e, men
mufz dein Sinn am Blind - werk kle - ben, an frem - der Eh - re, Wol - lust, Gold; such nie des Häufens Aug' zu blen - den, doch

frem i Løn - dom Dvs - dres Vel, da sig - ner dig den E - vlg - het e med stil - se Vi - sald i din Stiel.
Vrd' im Stil - len Menschen Glück, und aus des Ew - gen Va - rer - hæn - den fließt san - ste Ruh auf dich zu - rück.

Dig Dydens milde Røe skal følge
Hver Skridt du gaar paa Vanden hen,
Som Ven paa Land, som Ven paa Vølgen,
I Dødens sidste Blim som Ven.
Dyd skre dine Fied til Hæder,
Og du skal naae dens sande Maal.
I Vel den luttre dine Glæder,
I Væ - den - givret Vædd og Fal.

Knyt milde Dyd vor Samfund's Riide!
Led Vilddoms Haand vor Id til Gavn!
Lar os den sande Brug af Glæde,
Den stille Taalmod ved dens Gavn!
Ved Dyd og Vidsdom skal du vere,
O Vane, selv blandt Rosen Stær.
Og hver vor Frydefæst skal lare:
Lykfelighed er Vansens Løn.

Die Bahn, wird Tugend dir erhellen,
Und innig dann mit dir vereint
Ist Sie dein Freund, auf Land und Wellen
Und im Erblaffen noch dein Freund.
Es leite Tugend dich zur Ehre,
Ihr wahres Ziel erreichst du dann,
Sie läutert Freuden. Sie nur lehre:
Dich' muthig dulden jeden Gram.

Aus laß uns eh' sie schnell verfließen,
Der Weisheit unsre Tage weyhn!
Sie lehrt uns Freuden ja genießen,
Und wenn sie sich'n, geduldig seyn.
Wenn Tugend uns und Weisheit leiten,
So gehn wir froh durch Dörnen hin,
Und namenlose Seeligkeiten,
Sind unsrer Wanderung Gewinn.

SONATA.

*Allegro.
Seberzanda.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 2/4 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. A triplet of eighth notes is marked with a '3' above it in the final measure of the system.

The second system continues the piece. It features a tenuto (*ten.*) marking above the first measure of the upper staff. The melodic line in the upper staff continues with eighth and sixteenth notes, and the bass line continues with eighth notes. A piano (*p*) dynamic marking is present in the lower staff.

The third system continues the piece. It features a piano (*p*) dynamic marking in the upper staff. The melodic line in the upper staff continues with eighth and sixteenth notes, and the bass line continues with eighth notes. A piano (*p*) dynamic marking is also present in the lower staff.

The fourth system continues the piece. It features tenuto (*ten.*) markings above the first and third measures of the upper staff. The melodic line in the upper staff continues with eighth and sixteenth notes, and the bass line continues with eighth notes. A piano (*p*) dynamic marking is present in the lower staff. A *ritardando* marking is present in the lower staff towards the end of the system.

The fifth system continues the piece. It features tenuto (*ten.*) markings above the first and third measures of the upper staff. The melodic line in the upper staff continues with eighth and sixteenth notes, and the bass line continues with eighth notes. A piano (*p*) dynamic marking is present in the lower staff.

Tempo primo.



53

f

f

mf

ten. *ten.* *V. S.*

The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a complex melodic line with many slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and single notes.

The second system continues the two-staff format. The upper staff shows further development of the melodic line with various ornaments and slurs. The lower staff provides a consistent harmonic and rhythmic foundation.

The third system features more intricate melodic passages in the upper staff, including some double slurs. The bass staff continues with its accompaniment, showing some changes in chord voicing.

The fourth system begins with the word "ten." written above the first measure of the upper staff. The melodic line in the upper staff is highly active, while the bass staff has a more relaxed accompaniment with some rests.

The fifth system also features the word "ten." above the upper staff. The upper staff continues with a fast, flowing melodic line, and the bass staff provides a steady accompaniment.

ten. ten.

ten. ten.

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with several slurs and accents. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment. The word "ten." is written above the first and third measures of both staves.

This system continues the musical piece with two staves. The upper staff features a more active melodic line with many slurs and accents. The lower staff continues the accompaniment. There are no specific markings on this system.

This system continues the musical piece with two staves. The upper staff has a melodic line with various slurs and accents. The lower staff provides the accompaniment. There are no specific markings on this system.

This system continues the musical piece with two staves. The upper staff has a melodic line with various slurs and accents. The lower staff provides the accompaniment. There are no specific markings on this system.

ten. ten.

ten. *rallentando* *mf* V. S.

This system concludes the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a more active accompaniment. The word "ten." is written above the first and third measures of the upper staff. The word "ten." is written above the first measure of the lower staff. The word "rallentando" is written above the lower staff, and "mf" is written below it. The letters "V. S." are written to the right of the lower staff.

Tempo primo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many slurs and accents. Dynamics include *p* (piano) and *sf* (sforzando). The word *ten.* (tension) is written above the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with complex rhythmic patterns. Dynamics include *p* and *sf*. The word *ten.* is written above the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features complex rhythmic patterns. The dynamic *mf* (mezzo-forte) is written above the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features complex rhythmic patterns. Dynamics include *p* and *sf*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features complex rhythmic patterns. Dynamics include *p* and *sf*.

ten.
ff
ten.

Romance
Andanté.

Volti Subito.

First system of musical notation, piano and bass staves. The piano staff begins with a *pp* dynamic marking. The music features intricate sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

Second system of musical notation, piano and bass staves. The piano staff includes a *ten.* (tenuto) marking. The bass staff also features a *ten.* marking. The texture continues with complex rhythmic figures.

Third system of musical notation, piano and bass staves. The piano staff has a *ten.* marking. The bass staff includes a *pp* marking. The musical complexity remains high with dense sixteenth-note passages.

Fourth system of musical notation, piano and bass staves. The piano staff ends with a *ten.* marking. The bass staff also ends with a *ten.* marking. The system concludes with sustained notes in both hands.

Fifth system of musical notation, piano and bass staves. The piano staff begins with a *dolce* marking. The system concludes with the instruction *Si attacca il Subito.* in the bass staff, indicating a change in tempo and dynamics.

Allegretto
Lufingbando.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff features intricate melodic patterns, including some triplets and slurs. The lower staff continues the accompaniment with rhythmic patterns and chordal textures.

The third system shows further development of the musical themes. The upper staff has dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The lower staff includes some rests and continues the harmonic support.

The fourth system continues the melodic and harmonic progression. The upper staff has a *ff* marking. The lower staff features a more active bass line with frequent notes.

The fifth system concludes the piece. The upper staff has *ten.* (tenu) markings above several notes. The lower staff has *ff* and *ten.* markings. The system ends with a double bar line and a common time signature 'C' below it.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features complex rhythmic patterns with many beamed notes and slurs. There are some '2' markings above certain notes, possibly indicating fingerings or second endings.

The second system of musical notation continues the piece with two staves in the same key signature. The notation is dense with many beamed notes and slurs, maintaining the complex rhythmic character of the first system.

The third system of musical notation includes dynamic markings such as *ff*, *pf*, and *p*. It also features several *ten.* markings above the notes, indicating a tenuto or sustained quality. The notation continues with complex rhythmic patterns and slurs.

The fourth system of musical notation includes dynamic markings such as *pf*, *p*, and *ff*. It also features several *ten.* markings above the notes. The notation continues with complex rhythmic patterns and slurs.

The fifth system of musical notation includes dynamic markings such as *f*, *ten.*, and *p*. It also features several *ten.* markings above the notes. The notation continues with complex rhythmic patterns and slurs.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features complex rhythmic patterns with many beamed notes and rests. A dynamic marking of *ff* is present in the upper staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. The music continues with complex rhythmic patterns. Dynamic markings include *ff* in the lower staff and *pf* and *rallent.* in the upper staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. The tempo is marked *Adagio.* in the upper staff. The music features complex rhythmic patterns. Dynamic markings include *p* in the upper staff and *ten.* in the lower staff. The instruction *T. Imo.* is written in the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. The music continues with complex rhythmic patterns.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. The music continues with complex rhythmic patterns.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand.

Marcato.

The second system of musical notation continues the piece with two staves in the same key signature and time signature. The melodic development in the right hand is further advanced, showing more intricate phrasing and dynamics.

The third system of musical notation shows the continuation of the musical piece. The right hand part features a series of slurs and ties, while the left hand provides a steady accompaniment.

The fourth system of musical notation continues the melodic and harmonic progression. The notation includes various note values and rests, with slurs indicating phrasing.

The fifth system of musical notation concludes the page. It features a final melodic phrase in the right hand and a corresponding bass line in the left hand, ending with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features a complex melodic line in the upper staff with many slurs and accents, and a more rhythmic accompaniment in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats and a 3/4 time signature. The word "diminuendo." is written above the upper staff. The music continues with similar melodic and rhythmic patterns as the first system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats and a 3/4 time signature. The word "ten." is written above the upper staff. The music continues with similar melodic and rhythmic patterns as the first system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats and a 3/4 time signature. The word "ten." is written above the lower staff. The music continues with similar melodic and rhythmic patterns as the first system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats and a 3/4 time signature. The music continues with similar melodic and rhythmic patterns as the first system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music features a complex, flowing melodic line in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff. There are some markings like '2' and '3' above notes, possibly indicating fingerings or breath marks.

The second system continues the musical piece. It features similar melodic and accompanimental lines. There are dynamic markings such as 'ff' (fortissimo) in both staves, indicating a strong, loud passage. The notation includes various note values, rests, and slurs.

The third system shows the continuation of the piece. The upper staff has a melodic line that becomes more delicate towards the end of the system. A 'diminuendo' marking is present in the upper staff, indicating a gradual decrease in volume. The lower staff provides a steady accompaniment.

The fourth system continues the musical development. The upper staff has a melodic line with some slurs and ties. A 'mf' (mezzo-forte) dynamic marking is present in the upper staff. The lower staff continues with its accompanimental role.

The fifth and final system on the page. It concludes the piece. The upper staff has a melodic line that ends with a final cadence. A 'ten.' (ritardando) marking is present in the lower staff, indicating a slowing down of the tempo. The system ends with a 'Fine.' marking, signifying the end of the piece.

Af Syngestykket Selim og Mirza.

Larghetto.

Held dig Lund! hvis tætte Grene ofte har besyget mig! ei i Glædens Tid alene fandt jeg.

Mirza.

saelig Fryd hos Dig. Selv i Sorgens tunge Dage træsted du mig mangen Gang; Echo.

svarte til min Klage, og gav Stenskyd af min Sang. Naar den melansolte.

Emerste Kjalte Sølen med sit Floer; og i giennem qualte Hjerter Modgangs Lyn ilds Svæle foer.

strax jeg dit Ølsød mig giem = te, og ud = s = se mi = ne Euf, E = cho strax sin Do = ne stem = te (ef = ter

mi = ne euf = ge Euf. Og naar Haa = bærts Straa = le smel = ted = Cor = gens Jis u = di mit

dolce

Død; Smertens Nag jeg af mig val = ted, i = le = de dig glad i 7 mod, Lund da hør = te du min Øls = de, dig med =

deel = te jeg min Fryd; strax dit E = cho var til = ste = de, og gav Gien = lyd af min Fryd.

Held dig Lønd! hvis tætte Erre - ne of - te har be - freg - get mig! et i Glæ - dens Tid at - te - ge fandt jeg

sa - lig Fryd hos Dig. Eftv i Eor - gens tun - ge Da - ge trøst mig een og an - den Gang; Svar mig

adagio.

adagio ten.

E - ho! svar mig E - ho! paa min Klæ - ge, og giv Gien - lyd, og giv

resoluto. *adagio.* *Tempo 1mo.*

ten. *resoluto.* *ten.* *adagio.*

Gien - lyd af min Sang.

Mirza og Fatme.

Mirza.

Duetto un poco
Andante.

Se lig Fryd min Darn op fyl der

Fatme.

Se linn mig en Him mel rer. Un den Eljva heb han ej hyl der; hoo er ham som Dir ja

Mirza.

Fatme.

Hær. Sødt for som de mi ue Da ge sted se Hær ser So len Hær; Lu sind Os fre

Duo.

see og kla ge: gid min Lod, som Dir zæd, var; Sa sind Os fre see og kla ge: gid min Lod, som

Fatme.

Mir - zeh var. El - zoh let - te Blom - ster - fje - der vo - des al - dig

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment includes a treble and bass clef. Dynamics include *sf*.

Mirza.

af din Graab; Kier - lig - hed ej Plads til - ste - der, for Mis - tan - kens hoab - se. Graab.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment includes a treble and bass clef. Dynamics include *tr* and *ten.*

Fatme.

Dag - lig Kum - mer, dag - lig Smer - te, ta - rer man - ge Sjøn - nes Droyt;

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment includes a treble and bass clef.

Mirza.

Men min Se - lins ad - le Hjer - te, Kundt om - fring sig spre - der Lyft.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment includes a treble and bass clef.

Mitza.

Duo.

Held den Etund, som Se - lim brin - ger Hiem til mi - ne Gaa - ne - tag! Held den Etund, som Se - lim brin - ger Hiem til

(mi - ne) Gaa - ne - tag! Skient ham El - kov! Skient ham, Vin - ger! spild ej den - ne skion - ne Dag. El - kov! Skient -
(di - ne)

ham, skient ham Vin - ger! spild ej den - ne skion - ne Dag, spild ej den - ne skion - ne Dag!

spild ej den - ne skion - ne Dag!

Allegretto.

Mirza.

I - Jug - le! som svin - ge den dnu - ne - de

Vin - ge mod Him - me - lens Slaae! som sver - me al - le - ne paa Er - er - nos Oree - ne blant qst - dren - de Smaae, der

tol - le og lee - de; at brin - ge til - ste - de den flgg - ri - ge Sa - der til et - ste - de Ste - de; o laaa - mig den lof - fen - de

Drøft! laan mig din lof - ven - de (Drøft) at fal - de til ba - ge min ven - te - de Ma - ge, min Se - lim til

ba - ge, min Se - lim til be - ven - de Drøft! min Se - lim til ba - ge, min Se - lim til be - ven - de Drøft!

Fina

Han kom - mer! O Glæ - de! Jeg seer ham! O Lyft! — Dødt sørmen - de. Lam - te! Nei

Anadnte

Hier - ter vil han - te; Him - mel! til - giv! til - giv! Seg

ten,

so ver at fla ge, din Vitt-donn (an fla ge) o Him mel til giv til giv

The first system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "so ver at fla ge, din Vitt-donn (an fla ge) o Him mel til giv til giv". The piano accompaniment is on two staves below, with a treble clef and a bass clef. The piano part features chords and moving lines, with two instances of the marking "ten." (tension) placed above the treble staff.

crescendo.

The second system consists of three staves. The top staff is empty. The piano accompaniment is on two staves below. The treble staff contains a series of chords that increase in density and volume, marked with a "crescendo." above the staff. The bass staff provides a steady accompaniment. The marking "ten." is placed above the treble staff at the beginning of the system.

Rect.

Et Bret skal for so re hans Siv! Et Bret skal for so re hans Siv!

The third system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Et Bret skal for so re hans Siv! Et Bret skal for so re hans Siv!". The piano accompaniment is on two staves below. The piano part features chords and moving lines, with two instances of the marking "ten." (tension) placed above the treble staff. The marking "fp" (fortissimo) is placed below the treble staff at the beginning of the system.

Da Capo.

The fourth system consists of three staves. The top staff is empty. The piano accompaniment is on two staves below. The piano part features chords and moving lines, with the marking "ten." placed above the treble staff at the beginning of the system. The marking "Da Capo." is placed above the treble staff in the middle of the system.

All.

Romance.

Blandt Hel - te - ne var D - mar lief, Pisu Ze - tis

vard; hans Navn Ma - roc - cos Pien - ders Straf, og Karpt hans Svard.

dolce.

Skon Ze - tis var det - lig, som Stier - nen. S Stier - nen.

Sidste Gang spilles disse tre Takter iffe.

ritardando e decrescendo.

Blandt Heltene var Omar kiel,
 Skion Zelis værd;
 Hans Navn Maroccos Fjenders Skrak,
 Og skarpt hans Sværd.
 Skion Zelis var deilig, som Stjernen.

De Helte hende Kroner bød,
 Hun svarte: Nei;
 Og mangen Veiler Landsfer brød,
 Hun saae det ei.
 Skion Zelis var deilig, som Stjernen.

Men Sultan Achmet soer en Gød,
 Den Fulle staae:
 "Kurs den, som staaer min Fiende ned,
 "Skal Zelis saae."
 Skion Zelis var deilig, som Stjernen.

I Kampen Omar drager ud,
 Og Zelis grød;
 Hun bad til Allah, Himlens Gud,
 Hun bad og grød.
 Skion Zelis var deilig, som Stjernen.

Den Vøn hos Allah Naade smide,
 Han hørte den;
 Og Omar gif, og slog, og vandte,
 Og kom igien.
 Skion Zelis var deilig, som Stjernen.

"Kom kielke Omar! bliv min Egn!",
 Led Sultans Ord.
 Glad Zelis gav ham Seikens Løn;
 Den Løn var stor.
 Skion Zelis var deilig, som Stjernen.

Fortsættelsen af Selsk og Dirga følger i det andet Hefte.

Finger = Øvelse for unge Klaveerspillere.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a series of sixteenth-note runs, some with slurs and accents. The lower staff is in bass clef with a common time signature (C) and contains a few whole notes, serving as a harmonic accompaniment.

The second system continues the exercise. The upper staff features more complex sixteenth-note patterns with slurs and accents. The lower staff continues with whole notes and some half notes, providing a steady bass line.

The third system shows further development of the sixteenth-note runs in the upper staff. The lower staff continues with simple harmonic accompaniment.

The fourth system includes more intricate sixteenth-note passages in the upper staff. The lower staff continues with whole notes and some half notes.

The fifth and final system on this page shows the concluding sixteenth-note runs in the upper staff. The lower staff concludes with a few whole notes.

MOTETT auf WEYNACHTEN für drey Singstimmen mit Orgel-Begleitung.

Sopr. 1mo.

3/4 C

Gott ist mit uns! Er kam auf den die Vä-ter harr-ten, er kam auf
 Gud med os er! sin Søn til Jor-dens Hæld han send-te; sin Søn til

Sopr. 2do.

3/4 C

Gott ist mit uns! Er kam auf den die Vä-ter harr-ten, er kam auf
 Gud med os er! sin Søn til Jor-dens Hæld han send-te; sin Søn til

Basso.

3/4 C

Gott ist mit uns! Er kam auf
 Gud med os er! Ein Søn til

Maestoso con moto.

Orgel.

3/4 C

den die Vä-ter harr-ten.
 Jor-dens Hæld han send-te.

Lob-singt, lob-singt!
 Lov-syn-ger ham,

Lob-singt,
 lov-syn-

lob-singt, wir dür-fen nun nicht ei-nes
 ger ham; thi sa-ligt lys i Sta-lens

den die Vä-ter harr-ten.
 Jor-dens Hæld han send-te.

Lob-singt, lob-singt,
 Lov-syn-ger ham,

lob-singt wir dür-fen nun nicht ei-nes
 lov-syn-ger ham; thi sa-ligt lys i Sta-lens

den die Vä-ter harr-ten. Lob-singt, lob-singt!
 Jor-dens Hæld han send-te. Lov-syn-ger ham!

Lob-singt,
 Lov-syn-

lob-singt, lob-singt, lob-singt wir dür-fen nun nicht ei-nes
 ger ham, lov-syn-ger ham; thi sa-ligt lys i Sta-lens

3/4 C

An - dern war - ten, wir dür - fen nun nicht ei - nes A - n - dern wa - r - ten.
 Mat han tand = tel thi sa = ligt Lys i Sie = lens Ma = t han te = nd = te.

An - dern war - ten, wir dür - fen nun nicht ei - nes A - n - dern wa - r - ten.
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An - dern war - ten, wir dür - fen nun nicht ei - nes A - n - dern wa - r - ten.
 Mat han tand = tel thi sa = ligt Lys i Sie = lens Ma = t han te = nd = te.

Gott - ist er - schie - nen Dankt! Dankt! bringt Ruhm und Eh - re her, bringt Ruhm, Ruhm und Eh - re
 Gud os be = søg = te! Høit! høit! høit to = ne Zu = bel = lyd; høit to = ne Zu = bel =

Gott - ist er - schie - nen Dankt! Dankt! bringt Ruhm und Eh - re her, bringt Ruhm und Eh - re
 Gud os be = søg = te! Høit! høit! høit to = ne Zu = bel = lyd; høit to = ne Zu = bel =

Gott - ist er - schie - nen Dankt! Dankt! bringt Ruhm und Eh - re her, bringt Ruhm und Eh - re
 Gud os be = søg = te! Høit! høit! høit to = ne Zu = bel = lyd; høit to = ne Zu = bel =

her! Wer ist ein Hel-fer, wer Im - ma - nu - el als Er. Wer ist ein Hel-fer! Wer Im - ma - nu - el als Er.
 lyd! Hvo er en Frel-ser, hvo Im - ma - nu - el som han? Hvo er en Frel-ser! Hvo Im - ma - nu - el som han?

her! Wer, wer ist ein Hel-fer, wer Im - ma - nu - el als Er! Wer, Wer ist ein Hel-fer! Wer Im - ma - nu - el als Er?
 lyd! Hvo, hvo er en Frel-ser, hvo Im - ma - nu - el som han! Hvo, hvo er en Frel-ser, hvo Im - ma - nu - el som han?

her! Wer ist ein Hel-fer, wer Im - ma - nu - el als Er! Wer ist ein Hel-fer! Wer Im - ma - nu - el als Er?
 lyd! Hvo er en Frel-ser, hvo Im - ma - nu - el som han! Hvo er en Frel-ser, hvo Im - ma - nu - el som han?

Wer ist ein Hel-fer, Wer ist Im - ma - nu - el als Er? Gott ist mit uns, wir sehn den
 Hvo er en Frel-ser! Hvo er Im - ma - nu - el som han? Gud med os er! vi see hans

Wer ist ein Hel-fer! Wer ist Im - ma - nu - el als Er? Gott ist mit uns, wir sehn den
 Hvo er en Frel-ser! Hvo er Im - ma - nu - el som han? Gud med os er! vi see hans

Wer ist ein Hel-fer, Wer ist Im - ma - nu - el als Er? Gott ist mit uns,
 Hvo er en Frel-ser! Hvo er Im - ma - nu - el som han? Gud med os er!

Sohn, den Ein-ge-bohr-nen, wir sehn den Sohn, den Ein-ge-bohr-nen. Des Va-ters Herr-lich-keit, den Ret-ter, der Ver-
 Egn, den Ge-ne-baar-ne, vi see hans Egn, den Ge-ne-baar-ne. Ein Fa-der's Her-lig-hed, en Frel-ser for For-

Sohn, den Ein-ge-bohr-nen, wir sehn den Sohn, den Ein-ge-bohr-nen. Des Va-ters Herr-lich-keit, den Ret-ter der Ver-
 Egn, den Ge-ne-baar-ne, vi see hans Egn den Ge-ne-baar-ne Ein Fa-der's Her-lig-hed, en Frel-ser for For-

Wir sehn den Sohn, den Ein-ge-bohr-nen. Des Va-ters Herr-lich-keit, den Ret-ter der Ver-
 Vi see hans Egn, den Ge-ne-baar-ne. Ein Fa-der's Her-lig-hed, en Frel-ser for For-

lohr-nen. Des Va-ters Herr-lich-keit, den So-hn, den Ein-ge-bohr-nen, den Ret-ter der Ver-lohr-nen; Wir-
 tab-te. Ein Fa-der's Her-lig-hed, hans Egn, den Ge-ne-baar-ne, en Frel-ser for For-tab-te; Vi

lohr-nen. Des Va-ters Herr-lich-keit, den So-hn, den Ein-ge-bohr-nen, den Ret-ter der Ver-lohr-nen;
 tab-te. Ein Fa-der's Her-lig-hed, hans Egn, den Ge-ne-baar-ne, en Frel-ser for For-tab-te;

lohr-nen. Des Va-ters Herr-lich-keit, den Sohn, den Ein-ge-bohr-nen, den Ret-ter der Ver-lohr-nen;
 tab-te. Ein Fa-der's Her-lig-hed, hans Egn den Ge-ne-baar-ne, en Frel-ser for For-tab-te;

fehn den Sohn, den Ein - ge - bohr - nen, des Va - ters Herr - lich - keit, den Ret - ter der Ver - lohr - nen!
 see hans Son, den Ee - ne - baar - ne, sin Fa - ders Her - lig - hed, en Frel - ser for For - tab - te!

Wir fehn den Sohn, den Ein - ge - bohr - nen, des Va - ters Herr - lich - keit, den Ret - ter der Ver - lohr - nen!
 Wi see hans Son, den Ee - ne - baar - ne, sin Fa - ders Her - lig - hed, en Frel - ser for For - tab - te!

Wir fehn den Sohn, den Ein - ge - bohr - nen, des Va - ters Herr - lich - keit, den Ret - ter der Ver - lohr - nen!
 Wi see hans Son, den Ee - ne - baar - ne, sin Fa - ders Her - lig - hed, en Frel - ser for For - tab - te;

Gott ist mit uns! Gott ist mit uns!
 Gud med os er! Gud med os er!

Gott ist mit uns! Gott ist mit uns!
 Gud med os er! Gud med os er!

Gott ist mit uns! Gott ist mit uns!
 Gud med os er! Gud med os er!

Larghetto.

Solo.

Tutti. mf

rf

Er will die Trau-ri-gen er-freun.
Han saae den Kum-mer-sul-des Nød.

Er will der Schwa-chen Kraft, der
Hans Arm gier Eva-ge Kraft, gier

Solo.

Tutti. mf

rf

Er will die Trau-ri-gen er-freun;
Han saae den Kum-mer-sul-des Nød;

Er will der Schwa-chen Kraft, der
Hans Arm gier Eva-ge Kraft, gier

Solo.

Tutti. mf

rf

Er will die Trau-ri-gen er-freun.
Han saae den Kum-mer-sul-des Nød.

Er will der Schwa-chen Kraft, der
Hans Arm gier Eva-ge Kraft, gier

Larghetto.

rf

Solo.

Schwa-chen Kraft, der Mü-den styr-ke feyn.
Eva-ge Kraft, og Erat-te styr-fer han.

Er will die Trau-ri-gen er-freun, er will die Trau-ri-gen er-freun;
Han saae den Kum-mer-sul-des Nød, han saae den Kum-mer-sul-des Nød.

rf

Solo.

Schwa-chen Kraft, der Mü-den styr-ke feyn.
Eva-ge Kraft, og Erat-te styr-fer han.

Er will die Trau-ri-gen er-freun;
Han saae den Kum-mer-sul-des Nød.

Solo.

Schwa-chen Kraft, der Mü-den styr-ke feyn.
Eva-ge Kraft, og Erat-te styr-fer han.

Er will die Trau-ri-gen er-freun,
Han saae den Kum-mer-sul-des Nød.

mf freun. Er will der Schwa-chen Kraft, der Schwa-chen Kraft, der Mit-den Stär-ke feyn.
 Nod. Hans Arm gier Eva : ge Kraft, gier Eva : ge Kraft! og Træt : te styr : fer han.

mf Er will der Schwa-chen Kraft, der Schwa-chen Kraft, der Mit-den Stär-ke feyn.
 Hans Arm gier Eva : ge Kraft, gier Eva : ge Kraft, og Træt : te styr : fer han.

mf freun. Er will der Schwa-chen Kraft, der Schwa-chen Kraft, der Mit-den Stär-ke feyn.
 Nod. Hans Arm gier Eva : ge Kraft, gier Eva : ge Kraft, og Træt : te styr : fer han.

mf *f* *p* *f* *ff* *Tempo primo.*

Gott ist mit uns! Er kam den Va-ter zu ver-föh-nen; er kam den Va-ter zu ver-föh-nen;
 Gud med os er! han kom sin Fa-der at for-so-ne; han kom sin Fa-der at for-so-ne;

Gott ist mit uns! Er kam den Va-ter zu ver-föh-nen; er kam den Va-ter zu ver-föh-nen;
 Gud med os er! han kom sin Fa-der at for-so-ne; han kom sin Fa-der at for-so-ne;

Gott ist mit uns! Er kam den Va-ter zu ver-föh-nen; und mit Barm-
 Gud med os er! han kom sin Fa-der at for-so-ne; og med Barm-

und mit Barm - he - r - zig - keit die Gläu - bi - gen zu krö - nen, und mit Barm - her - zigkeit die
 og med Barm - hie r - tig - hed sin Tro - es Børn at fro - ne, og med Barm - hie - tig - hed sin

und mit Barm - he r - zig - keit die Gläu - bi - gen zu krö - nen, und mit Barm - her - zigkeit die
 og med Barm - hie r - tig - hed sin Tro - es Børn at fro - ne, og med Barm - hie - tig - hed sin

he - r - zig - keit, und mit Barm - he r - zig - keit die Gläu - bi - gen zu krö - nen, und mit Barm - her - zigkeit die
 hie r - tig - hed, og med Barm - hie r - tig - hed sin Tro - es Børn at fro - ne, og med Barm - hie - tig - hed sin

Gläu - bi - gen zu krö - nen. Er schließt den Him - mel
 Tro - es Børn at fro - ne. Ein Him - mel aab - ner

Gläu - bi - gen zu krö - nen. Er schließt den Him - mel
 Tro - es Børn at fro - ne. Ein Him - mel aab - ner

Gläu - bi - gen zu krö - nen. Er schließt den Him - mel
 Tro - es Børn at fro - ne. Ein Him - mel aab - ner

auf, er schließt den Him - mel auf, die Sün - der nimmt er an, die Sün - der nimmt er an, froh - lockt und
 han, sin Him - mel aab - ner han, og ræk - fer Fald - ne Haand, og ræk - fer Fald - ne Haand! O jub - ler

auf, er schließt den Him - mel auf, die Sün - der nimmt er an, die Sün - der nimmt er an, froh - lockt,
 han, sin Him - mel aab - ner han, og ræk - fer Fald - ne Haand, og ræk - fer Fald - ne Haand! jub - ler!

auf, er schließt den Him - mel auf, die Sün - der nimmt er an,
 han, sin Him - mel aab - ner han, og ræk - fer Fald - ne Haand!

be - tet Ihn und sei - nen Va - ter an! froh - lockt, froh - lockt!
 kne - ler for den E - vig - heds - e - ned! jub - ler, jub - ler!

froh - lockt und be - tet sei - nen Va - ter an! be - tet Ihn und sei - nen Va - ter an!
 O jub - ler! kne - ler for den E - vig - gods - de - ned! kne - ler for den E - vig - gods - de - ned!

froh - lockt und be - tet an! be - tet Ihn und sei - nen Va - ter an! froh - lockt
 O jub - ler! kne - ler ned! kne - ler for den E - vig - gods - de - ned! jub - ler!

mf

be - ter Ihn und sei - nen Va - ter a - n!
 kne - ler für den E - vig - go - de ne - b!

Gott ist mit uns! - Go - tt ist mit uns! froh - leckt
 Gud med os er! Gu - d med os er! jub - lee

be - ter Ihn und sei - nen Va - ter a - n!
 kne - ler für den E - vig - go - de ne - b!

Gott ist mit uns! Gott ist mit uns!
 Gud med os er! Gud med os er!

be - ter Ihn und sei - nen Va - ter a - n!
 kne - ler für den E - vig - go - de ne - b!

Gott ist mit uns! Gott ist mit uns!
 Gud med os er! Gud med os er!

Solo.

Be - ter Ihn und sei - nen Va - ter a - n!
 Kne - ler für den E - vig - go - de ne - b!

Solo. due Voce.

Be - ter Ihn und sei - nen Va - ter, sei - nen Va - ter a - n!
 Kne - ler für den E - vig - go - de, E - vig - go - de u - b!

Solo.

Be - ter Ihn und sei - nen Va - ter a - n!
 Kne - ler für den E - vig - go - de ne - b!